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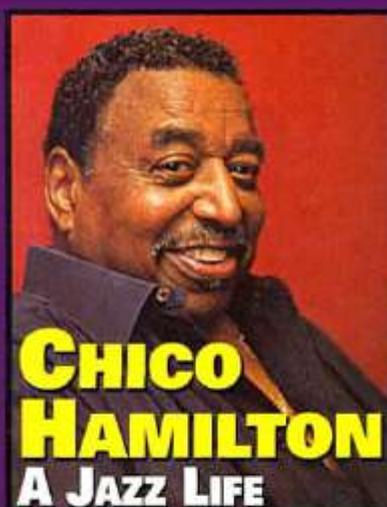
DRUMMER

The World's Most Widely Read Drum Magazine

November
2001

WIN Travis Barker's Setup From
Orange County Drums,
Zildjian, DW, Remo, and Audix

THE RETURN OF STEWART COPELAND



**CHICO
HAMILTON**
A JAZZ LIFE

"ROLLIN'" WITH
JOHN OTTO

ROLAND'S
V-SESSION
KIT UP CLOSE

ERIC CARR
REMEMBERED



**VIC FIRTH'S
GOLDEN ANNIVERSARY**

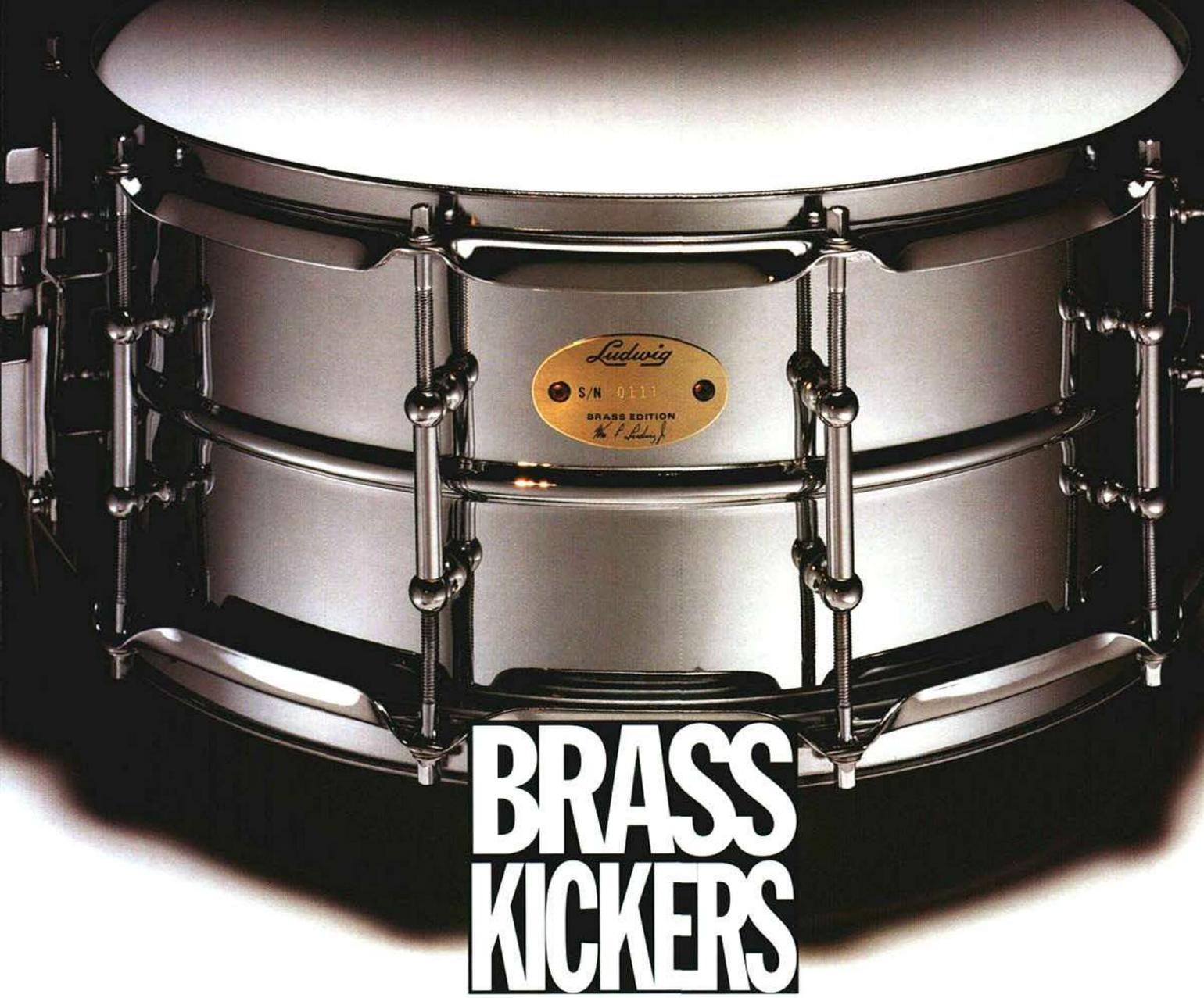
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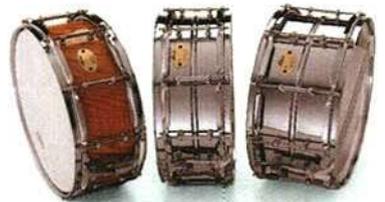
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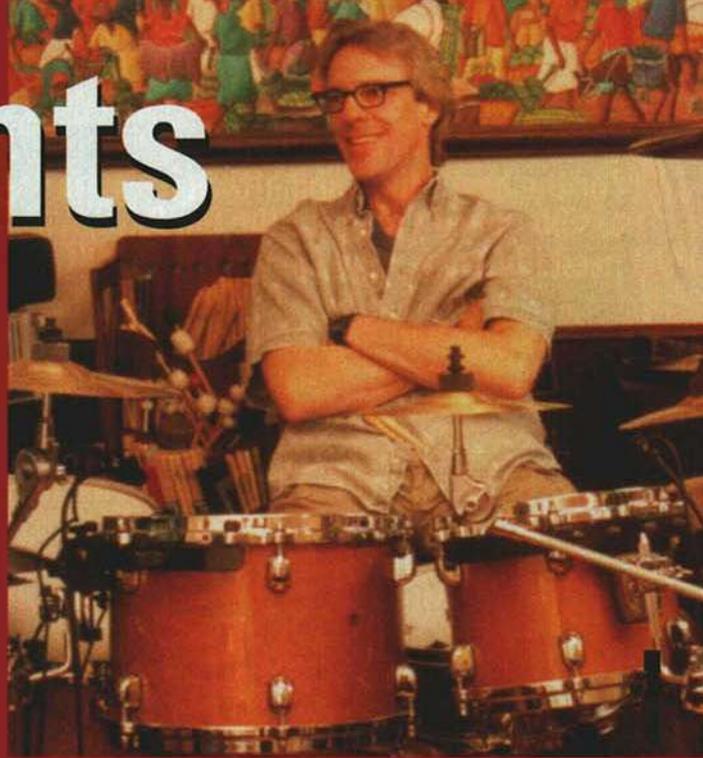


THE FIRST. THE FINEST. THE FUTURE.

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Cover photo by Alex Solca



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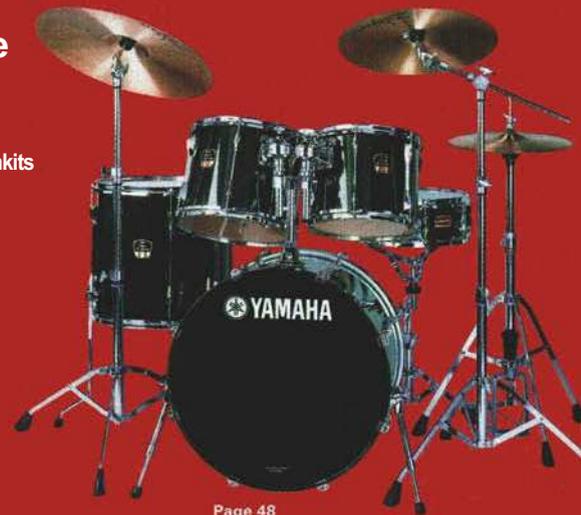
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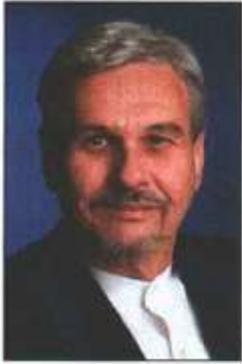
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Renewing Your Subscription

If you're a subscriber to *Modern Drummer*, or most any other consumer magazine for that matter, you're probably well aware of the routine. At some point during the term of your subscription, a series of renewal notices starts arriving to remind you that your subscription is due to expire, and to encourage you to renew before it does.

A renewal series can run anywhere from three notices to as many as ten. The interesting thing, however, is that the standard renewal procedure for magazines is not only outdated, impractical, and costly for publishers, it can also be frustrating, confusing, and annoying for subscribers.

A number of prominent consumer magazines are gradually converting to a program known as "automatic renewal." The AR system simply means that your subscription automatically continues until you choose to cancel.

For publishers, the cost savings that result from not having to write, design, print, and mail up to ten notices to thousands of subscribers each year could be better used to expand the magazine's editorial content. For subscribers, the benefits include reduction in subscription price increases, as well as expanded editorial coverage as a result of the savings. Subscribers also enjoy the elimination of repetitive renewal notices, unnecessary phone calls, and the confusion of duplicate reminders and payments crossing in the mail.

Automatic renewal can easily be handled on a "bill me" basis, or via credit card—whichever method a subscriber prefers. With a credit card, you'd automatically be billed once a year, after you've received thirty days' notice that your subscription is up for renewal and you've been given the option of renewing or canceling at that time. No charges appear on credit cards if you cancel, and no further bills are sent. The renewal process becomes simpler, more efficient, and more cost-effective for everyone involved.

More and more publications are converting to the automatic renewal system. Though *Modern Drummer* hasn't taken any steps to convert, it is something we're considering. I'd like to hear your thoughts first, though. If you're a subscriber to *MD*, drop me a note or an email at rons@moderndrummer.com, and let me know what you think. I'll report back in a future *Editor's Overview* with your thoughts and further information.

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TRAVIS BARKER

I just want to say "Well done" for your fabulous article about Blink-182's Travis Barker. I've been a huge fan of the band since 1997, before Travis joined. However, his creativity and terrific energy makes them better than they ever were before.

I found it interesting that the "punk drummer" didn't like being referred to as a punk drummer. Though he is in a punk-rock band, Travis is definitely not limited to this style. He has an amazing way of adding ideas from his marching and jazz backgrounds, along with various Latin styles. This makes his parts as unique and exciting as a punk-rock band's drum parts can get. Even more commendable, Travis does it all without cluttering the tune or overplaying.

Travis Barker is an outstanding musician and performer. He will definitely be appreciated for a long time among drummers of many styles.

Brett Schwartz
via Internet

Mr. Barker doesn't seem to be able to find much in his life that he likes. Considering his good fortune and success, he should really count his blessings and be grateful for just how far he has come. Even if it is only some "punk" band.

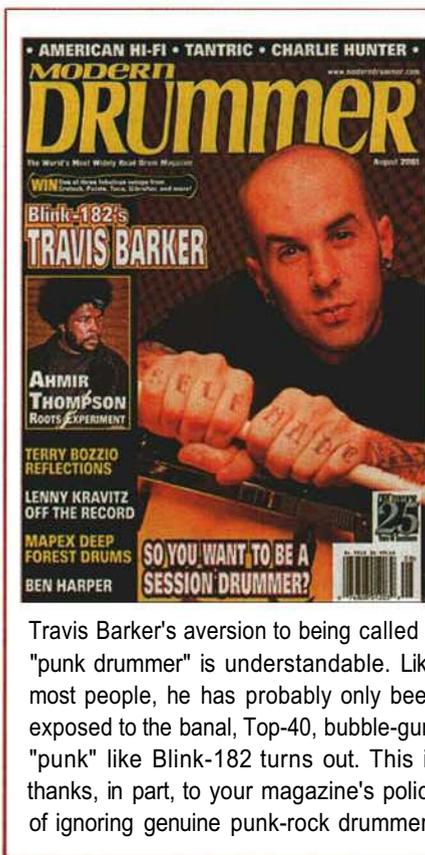
Drewblood
Chicago, IL

Thank you so much for featuring Travis Barker on your August 2001 issue. I keep rediscovering the parts that Barker uses on *Enima*, so it's great to see that work get recognized. "Adam's Song" especially demonstrates the depth of Barker's imagination, and the fact that a drum part doesn't have to be a strict 2 and 4. Travis's music makes me proud to be a drummer.

Vince Byrne
Rockville Centre, NY

AHMIR "QUESTLOVE" THOMPSON

Big man...big drums...big sound. Everything about Questlove is big. Even his influence is big: Look at the gigs he's done or is doing. Big variety, too. From D'Angelo to The Roots to The Philadelphia Experiment, R&B to out



jazz...and then producing Zack De La Rocha and drumming in a Bonham bag for Nikka Costa. Talk about your underrated player! Why hasn't this guy been in your magazine before now?

I do have one question, though. Questlove plays a 26" bass drum, a 20" floor tom, a 24" ride cymbal...and he uses 7A sticks? How does he make that work? Talented guy. Thanks for the story.

Billy Sommerfield
via Internet

JOHN MOLO

I loved your August story on John Molo. I particularly appreciated John's candor about his experiences with Bruce Hornsby. It's refreshing to know that major drummers playing on major albums still have problems with producers, other musicians, and their own muse. It gives hope to the rest of us who are having those problems on our own—decidedly *not* major—projects.

I've actually followed John's career without knowing it—or him. I was a big Hornsby fan in the early days. I've also gotten into the various sub-groups that

like George Hurley (Minutemen), Grant Hart (Husker Du), and Brendan Canty (Fugazi). But Travis is right about one thing: Next to N'Sync and The Backstreet Boys, his chops are way "alternative."

Pete Stewart
Wichita Falls, TX

Editor's note: At MD we try to ignore "more punk than you" attitudes. Good drumming is good drumming. A quick FYI: MD has run pieces on each of the above-named drummers, as well as other "genuine" punk drummers like The Sex Pistols' Paul Cook and The Descendents' Bill Stevenson. Recently we've highlighted the work of The Damned's Rat Scabies and The Clash's Topper Headon. Green Day's Tre Cool has graced our cover. And you can look forward to pieces on The Bad Brains' Earl Hudson and Fugazi's Brendan Canty. And go to www.moderndrummer.com to read about "The Top Ten Punk (And Reggae) Albums Of All Time."

evolved from The Grateful Dead, including The Other Ones and Phil Lesh & Friends. I always felt that the drumming in their music was a refreshing combination of taste, creativity, and spontaneity. I just didn't know that the same drummer was responsible for it. Nice work, John!

Alan Franklin
St. Louis, MO

THE MENTAL WARD

Billy Ward's August 2001 *In The Studio* article, "So You Want To Be A Session Drummer," is exactly what I buy *Modern Drummer* for. His analysis of fills is right on the money. And the same theories can be applied to other styles of music as well as to rock and funk.

However, what prompted me to write was the sidebar to that article: "The Mental Ward." In it, Billy articulated a vital ingredient for drumming success: not only playing music well, but *listening* to it completely—whether you are playing at the moment or not. Thanks, Billy!

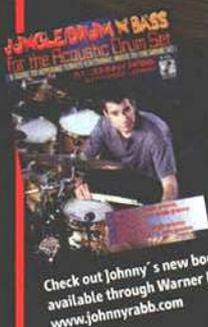
Todd Strait
via Internet



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APGAR GOES FISHING

Wow! While I knew that my June *Readers' Platform* letter would generate some response, I didn't expect to see so many rebuttals to my comments. I'd like to set the record straight and apologize to *MD's* readers and to Ginger Fish.

I did not intend to offend anyone with my comments. I don't know Ginger Fish, nor do I have any reason to dislike him. My main complaint was not about the abundance of material geared toward younger readers that appears in *MD* each month. My gripe is with the increasing lack of coverage given to other drummers—especially jazz and big band drummers like Dave Weckl, Louie Bellson, and Elvin Jones.

I agree with every letter that rebutted my comments. I was narrow-minded and negative, and it is unfair for me to attack Ginger just because I don't appreciate his style of music. His comments may not have been as technically descriptive as I would like (as one reader put it), but that's just my opinion. I come from an era in which drummers like John Bonham, Ginger Baker, and Joe Morello inspired me to pursue the drums and be the best I could. I certainly never intended to deter any young reader from gaining the same sort of inspiration from his or her hero.

I had the good fortune of studying with Joe Morello a few years back. While this dramatically improved my playing skills and my overall versatility as a drummer, it also caused me to analyze everything from a technical perspective. I may have—at least for a brief period—lost sight of the fact that drumming is an art, and that it doesn't really matter how technical or complex something is, as long as (as Ginger put it) "it makes you feel good."

Rick Apgar
Ringwood, NJ

**Modern Drummer is
pleased to welcome
Billy Ward
as the newest member
of the MD Advisory Board.**

WEB SOUNDS

The new Playing sections on your Web site are a great addition. It's much easier to recreate the patterns I see in your magazine when I can hear them being played correctly. Keep them coming.

Dick Howard
via Internet

MD's JAZZ INFLUENCE

Recently, while listening to a Donald Brown CD called *The Sweetest Sounds*, it occurred to me that my love of jazz—and indeed the jazz section in my CD library—exist in large part because of *Modern Drummer*. I've been playing drums for twenty years, and I've subscribed to *MD* for twelve. It wasn't until about five or six years ago that I really started to check out jazz. One day it just clicked in my head to check out the music of all the jazz drummers that I was reading interviews with and articles about.

I'm so glad I did! Jazz has had a great influence on my drumming and on my life in general. My jazz collection is full of recordings that I learned about from your *Artist On Track* articles, *Critique* reviews, interviews, and more. Thanks!

Wright Maney
via Internet

How To REACH Us

Correspondence to *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.

OOPS!

The photo of Deceased's King Fowley in the September *Backbeats* department was inadvertently uncredited. The photographer was Joseph Delconzo.

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DW 5000 Series Pedals shown above (from left to right):

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DW 5000AH Delta Accelerator (1995)

DW 5000AD Delta II Accelerator (2000)

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"Accelerator" Off-Set Sprocket ('92)
Single Post Auxiliary Pedal ('94)
Delta Tri-Bearing System ('95)
Slotted Stroke Adjustment ('95)
Dual/Side Adjusting Hoop Clamp ('97)

In the '90's, DW refinements continued to raise the standard of pedal performance. However, none raised it higher than the Delta Tri-Bearing System which integrated friction-free ball-bearings at the pedal's three major moving parts: the hinge, rocker and hex shaft. Together with the "Accelerator" off-set sprocket, DW's Delta pedals once again redefined smoothness and power.

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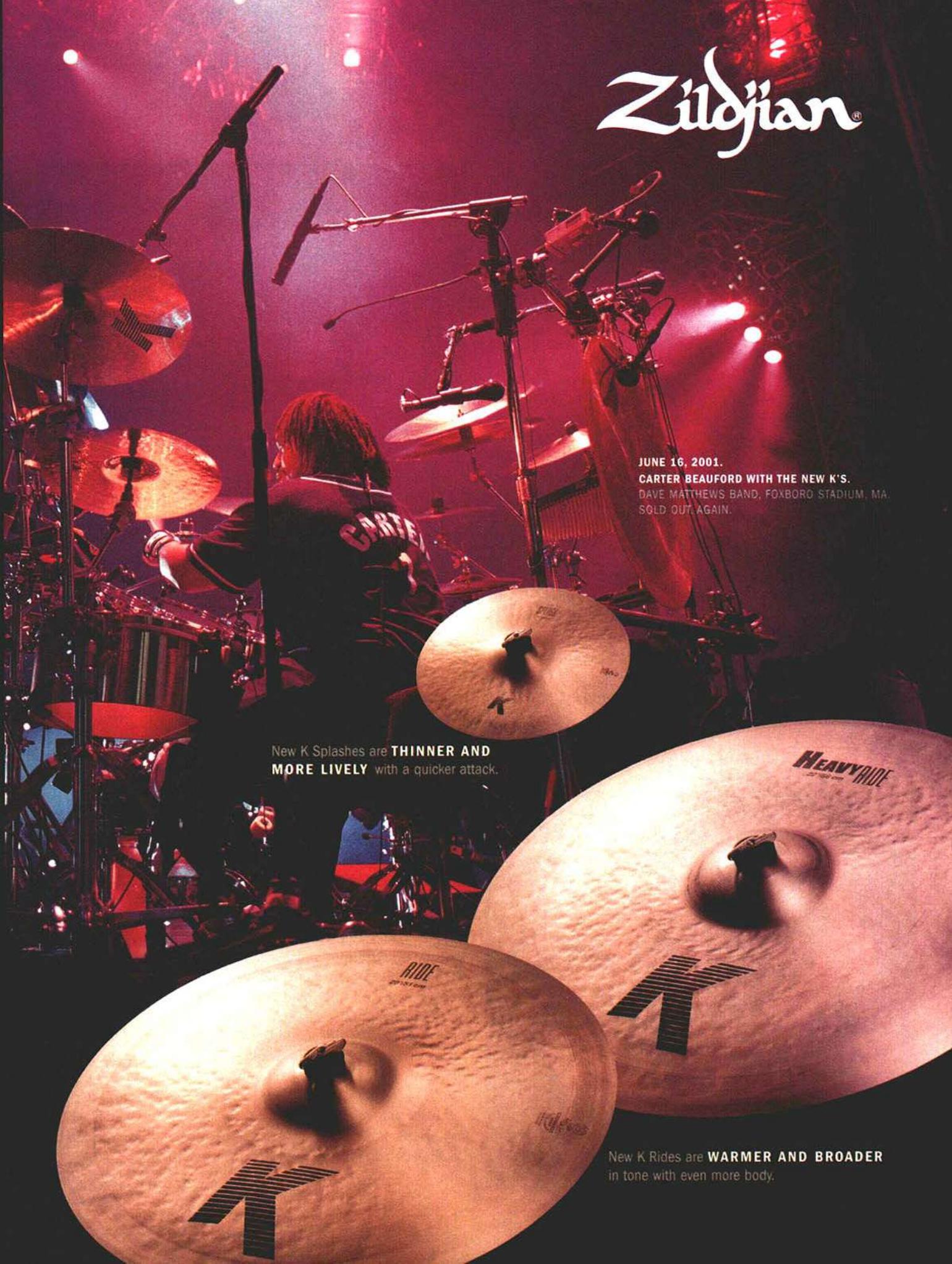


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Stanton Moore's Drumming History

QI've been listening to Galactic for two years, and you've really impressed me with your unique style. I'd like to know how old you were when you started playing the drums. And were you in any bands at a young age?

I think it's cool that you and your dad built your drumkit. How long did it take? Finally, out of every cymbal company, why did you pick Bosphorus cymbals to endorse? Thanks for being such a great jazz influence.

Spencer Bailey
Englewood, CO

AThanks for all the kind words. From the time I was a baby, my parents always took me to the Mardi Gras parades in New Orleans. So I was influenced by the drummers in those parades at a very early age. By the age of six I was beating on anything I could find. I was ten when I got my first snare drum, and eleven when I got a set.

I started rehearsing with friends in my bedroom at around thirteen. I was playing rock in clubs at sixteen, and in jazz bands at eighteen. I also played in school the whole time. I played in any kind of band that would let me play with them: rock, jazz, fusion, punk, funk—you name it. I always knew I could get *something* out of the experience. I still play with as many different projects as I can.

My dad and I had a lot of fun building my drumkit. We started with raw Keller shells with pre-cut bearing edges, and we cannibalized the hardware from an older kit. We'd measure and drill one drumshell per evening, using measurements taken from that older



kit. When all the drums were built, we assembled the kit—unfinished—to make sure it sounded okay. Then on one other evening we took it back apart and covered all the drums with a plastic wrap. The four drums took us about six evenings to build and cover. I played that kit for about three years, and recorded a couple of albums on it.

I first learned of Bosphorus cymbals through an ad in *Modern Drummer*. I met with the directors of the company at a NAMM show in LA, and they came out to a gig I was playing that night. They liked the band and my playing, and when I checked out their cymbals at the show the next day, I really dug their sound. I was looking for that traditional, hand-hammered sound, and the Bosphorus cymbals had what I heard in my head. I also like the folks at the company, so it's worked out great for me.

Steve Smith On Jazz Cymbals



QYour drumming—whether in rock or jazz—has always been a great source of inspiration to me. When I started drumming five years ago, my major interest was in becoming a rock player. However, after listening to the *Burning For Buddy* CD and some other recordings, I've become interested in jazz music and jazz drumming a lot.

Since I was playing rock before, I was using a 20" Zildjian Z Custom ride. I like that cymbal for its bright sound quality, clear bell tone, and bright stick definition. Now I want to buy a 22" Zildjian K Custom medium ride for my jazz playing. I saw a listing of your setup recently, and was delighted to note that you were using the same ride. But when I tested that model at the store, I was disappointed with its sound. It was kind of dry—that is, not as bright as the Z Custom ride. Could you please tell me what qualities of the K Custom medium ride attracted you so that you started using it as your main ride for most of your jazz-rock projects?

Also, could you please tell me on what song, or what album, you have used the 22" Swish Knocker cymbal and the Special EFX combination that you mentioned in your setup?

Aditya
from India, via Internet



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Steve Smith

A I'm glad the *Burning For Buddy* recording has inspired you to look into jazz music. That was a very interesting project. Because of Neil Peart's involvement, the music was able to reach a much larger audience than it normally would have. Thanks to Neil for that.

The traits I look for in a jazz ride cymbal are different from what I look for in a rock ride. With a jazz ride I want the cymbal to be capable of making many different sounds, and to be able to respond to the subtleties and nuances that I play with. A rock ride needs to have a brighter sound to carry through the volume of rock music. You don't need this in a jazz ride. In fact, it's better if your jazz ride is dry or dark and not too loud. Such a cymbal is easier to control, and it will sound more pleasing to the musicians you'll be playing with—who will most of the time be un-amplified, acoustic players.

I like the Zildjian K Custom Medium ride because when I play the cymbal with the tip of the stick, I can get a very clear sound. Yet when I strike the cymbal with the shaft of the stick, it gives me a nice dark accent—without developing a build-up of overtones and excessive ringing. The bell sound is strong, and I can also get a good crash sound.

This is very different from what you are talking about with your 20" Z Custom ride. That cymbal is not capable of nuance. It only gives you a few sounds: bell, ping, and maybe wash. That's not a criticism of the cymbal; it was *designed* for limited, high-volume applications. Your playing technique doesn't have to be very developed for it to "work."

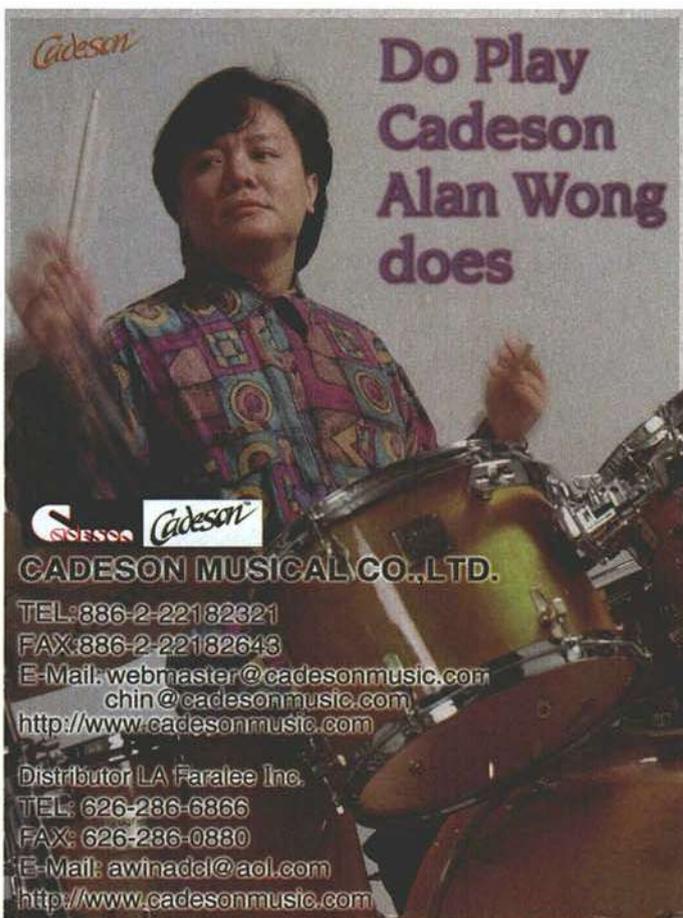
To play a swinging and interesting jazz ride pattern, you have

to play with a nice touch and a consciousness of what sounds you are trying to bring out of the cymbal. To do this you need a cymbal that will give you back what you want to hear. Listen to Jimmy Cobb, Philly Joe Jones, and Tony Williams with Miles Davis for great examples of ride-cymbal sounds—and playing. As far as contemporary players go, Peter Erskine and Bill Stewart are two who play their ride cymbals with great nuance. Find some good recordings that they're on and you'll begin to see what I'm talking about.

Most of the new rock ride cymbals are designed to sound "good" even if you have no technique or touch. These cymbals are very thick, heavy, and clangy, and they feel like you're playing on an anvil. But they'll give you a ping even if you bash them with a baseball bat! On the other hand, if you want to play jazz, having a good ride cymbal technique is *very* important. The best jazz players don't even need an amazing cymbal to sound great. They can make an "average" cymbal sound good just by how they play it.

To answer your last question: I used my Special EFX/Splash combination on the last three Vital Information recordings: *Where We Come From*, *Live Around The World*, and *Show 'Em Where You Live*. They have a very staccato China sound. I used the Swish Knocker on *Show 'Em Where You Live* and on *Count's Jam Band Reunion* with Larry Coryell, Steve Marcus, and Kai Eckhardt.

Thanks for listening. And good luck with your exploration of jazz!

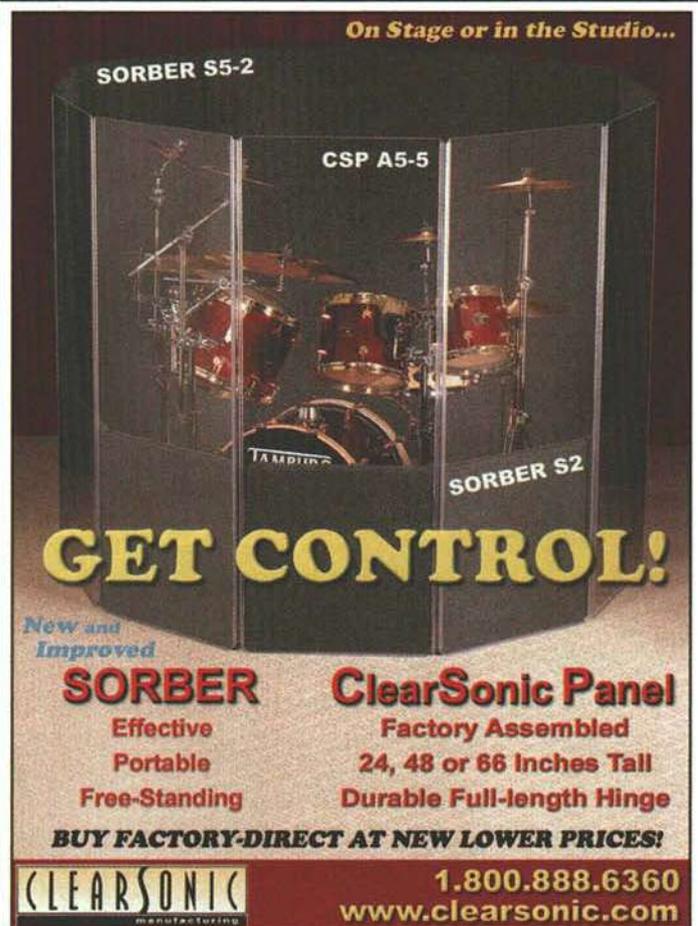


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Beating Stress With Rod Morgenstein

QIn your last interview with *Modern Drummer* you mentioned some "bad habits" that you had developed in your playing—specifically playing with tension and stress. You also mentioned how, by playing a single-stroke roll for Danny Gottlieb, you discovered that you "needed help." Can you please tell me how you're working on getting rid of your tension and stress while playing? I'd also appreciate your elaborating a little more on the mechanics of playing a good single-stroke roll. How have you improved yours?

E. Nicholls
via Internet

AThanks for writing. To me, tension and stress are as much mental as they are physical. So the first thing to do is to remind yourself that music and drumming should be enjoyable, stress-free experiences. This may sound a bit trite, but changing your attitude can sometimes work wonders. I took a drum lesson with Freddie Gruber some years back, and he essentially told me to stop being so hard on myself. Sure, put in the time necessary to keep improving your skills.

But don't take everything *too* seriously. Try to enjoy the moment and not lose sight of why you started playing drums in the first place.

As for the physical side of things, I'd suggest taking a lesson with Joe Morello, Danny Gottlieb, or someone in your home area who has a reputation for teaching proper, tension-free technique. One lesson *can* make a difference. It did for me with Freddie, along with that day when Danny gave me some very important pointers. In the meantime, don't apply too much tension when gripping your sticks. Be aware of hand and forearm tension when you're playing loud and fast. Just maintaining that awareness can help ease the problem.

And don't forget: Relax and enjoy the moment.



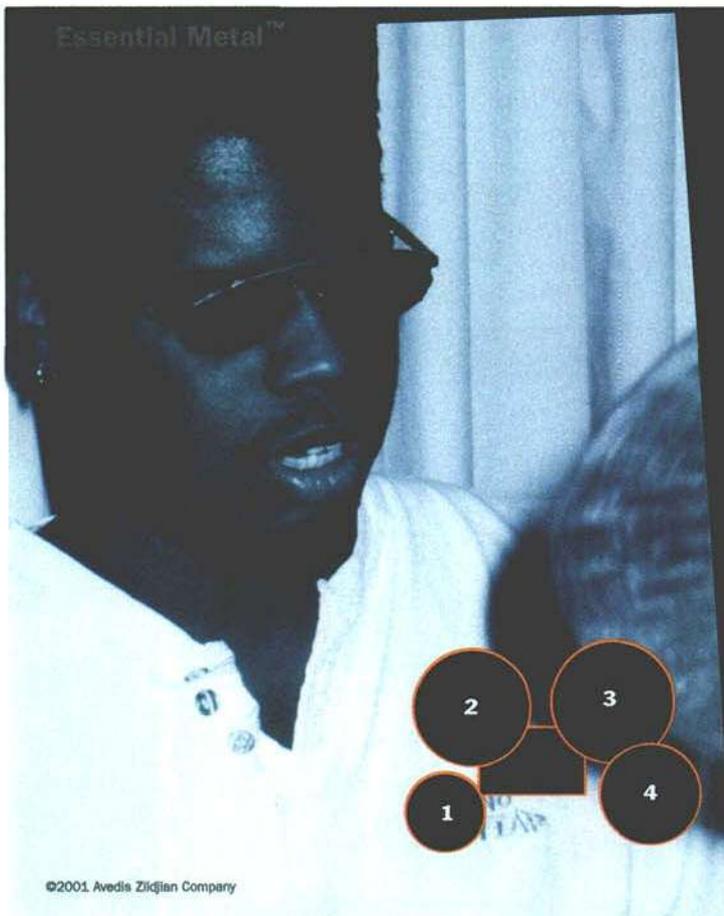
Would you like to ask your favorite drummer a question? Send it to Ask A Pro, *Modern Drummer*, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.

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From MD's Past

"When I first started doing sessions, I thought everything should be perfect, but that's not the case. Sloppiness, mistakes, hitting the rim accidentally instead of your snare—sometimes that all works in your favor."

Matt Chamberlain, January 1999



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Are Drums Bad For A P.A. System?

Q I've heard other musicians say that the quickest way to kill a band's P.A. is to send the drums through it. Is this true? If so, what should we drummers run our mic's through? I've been searching on the Internet and can't find anything about drum amps or drum P.A.s. Can you help me out?

Adam Albanese
Batavia, IL

A A P.A. system is at no greater risk from miking drums than from miking any other instrument—assuming that the system is capable of miking instruments in the first place. This requires good high-, mid-, and low-range drivers and speakers, as well as appropriate crossovers and amps. On the other hand, *any* signal that is improperly controlled or overdriven can damage *any* P.A. system.

If your band mikes the other instruments, you should also mike the drums. If you mike only vocals, then you probably don't need to mike the drums anyway. When objections to miking drums arise in bands, the real issue is usually a matter of available channels, and who gets to play through them.

Miking drums for local gigs (as opposed to major-venue concerts or studio work) does not necessarily require close-miking each and every drum. Excellent results can be obtained by using a kick mic', a snare/hi-hat mic', and a couple of overheads to catch toms and cymbals. This would only take up four channels on the mixing board. If your band's mixing board is extremely limited, you might want to consider investing in a small mixing board of your own. You could then sub-mix the drum mic's (as many as you can afford and your mixer can accommodate) and send a stereo or even a mono signal to the band's board.

Acoustic drummers rarely amplify their drums through separate amps, and there are no dedicated "drum amplifiers" on the market. Drummers who play electronic drums occasionally will use their own system. Roland makes a combination amp/speaker system intended for use with electronic kits. But this is mainly designed for the drummer to hear himself/herself play. Even when these amps are in use, 99% of the time the drums are run through the band's P.A. in order to reach the audience.

Single Pedal Variations

Q What are some variations one can institute with only one bass drum and a single pedal? Is it necessary to have a double pedal/double bass drum configuration to add spice?

Jeb Rodgers
Wurzburg, Germany

Pearl DX Series

Q I just bought a used 1980s-era Pearl DX Series kit. It includes a 24" bass drum, and it looks like it may be made of a couple of different woods. Can you tell me where it ranked in the Pearl line originally—along with any other information that you can find?

Dan Konopka
Chicago, IL

A Pearl product manager Gene Okamoto responds, "The DX 7300 Series (covered finish) and the DLX 7500 Series (lacquered finish) were introduced in 1984. They featured 7-ply shells: birch (outside), mahogany (middle), and lamin (inside) for superb sound with fantastic low-end punch. Remember, the mid-'80s were the glory years of power rock and super-deep-sounding drums.

"Although they were priced affordably, the DX/DLX drums nevertheless featured high-end components such as double-braced hardware, SuperHoops, and Pinstripe heads. In 1985 a five-piece DX kit with a 22" bass drum and a complete hardware package listed for \$1,650. The 24" bass-drum version listed for \$1,720.

"In 1986 the DX/DLX shared the

spotlight with a similar but lower-priced series, the WX/WLX World Series. In 1987 the DX/DLX was completely replaced by the WX/WLX. In 1992 the WX/WLX became the SLX Prestige Session Elite, in 1994 the SLX became the SPX Prestige Session and SX Session Series. Finally, in 1997, the SPX/SX became the current SRX Prestige Session Select.

"The DX Session (covered) and DLX Prestige Session (lacquered) made a brief comeback from 1997 to 1998. They featured 7-ply maple-mahogany-maple shells.

"Throughout their history and various designations, these mid-priced drums were (and still are) excellent for live playing and recording, thanks to their fantastic low-end punch and presence."



A About the only limitation posed by a single (versus a double) pedal is sheer speed. Admittedly, two feet can strike a bass drum faster than one foot can.

However, beyond that, single-pedal playing is limited only by your imagination and your foot technique. And both of those can be developed through experimentation and practice.

Many legendary drummers have made names for themselves while playing single pedals. And they come from many different styles of music. Examples would be Joey Kramer with Aerosmith, Ian Paice with Deep Purple, David Garibaldi with Tower Of Power, Nicko McBrain with Iron Maiden, R&B/studio star Bernard Purdie, groove giant Al Jackson, and The Beatles' inimitable Ringo Starr. More recent examples include Tre Cool (Green Day), Travis Barker (Blink-182), Ahmir "Questlove" Thompson, and R&B/funk master Zoro. Listen to the playing of drummers such as these, and study how they utilize their single bass drum to create innovative and interesting patterns in their music.

There are also several books on single bass drum technique. Colin Bailey's famous *Bass Drum Control* has been a favorite of drummers and teachers for years. More recently, MD Publications has just released Ron Spagnardi's *Building Bass Drum Technique*. It's designed to improve strength, speed, endurance, and control for single bass drum players.

Oiling A Bubinga Kit

Q I own a Sonor Designer kit with an African bubinga wood finish. When I purchased the kit, the salesman told me that over time the finish might lose its luster, but that I could apply a new oil finish quite easily. My uncle, who has been a master carpenter and wood finisher for seventy-nine of his eighty-eight years, tells me that mixing oil finishes can have an adverse affect on the appearance of the drum. Thus it's important to know whether the drums are finished with linseed oil, tung oil, or something else. Can you help me to obtain that information?

Steve

via Internet

A Sonor spokesman Karl-Heinz Menzel replies, "In general, Sonor uses a standard clear satin lacquer finish for the bubinga shells, as opposed to any oil finish. To help you maintain your Designer drumset,

Sonor offers a drum care kit that includes a special drumshell polish, chrome polish, and lubricating oil for the hardware mechanics. The kit is part number Z 9210, and it can be ordered from any Sonor dealer."

How To Find Session Work

Q I live in North Central Massachusetts, where finding out about auditions and freelance work in recording studios is difficult. The Boston *Phoenix* is a great paper if you're looking for a band, but not for finding session work. Can you recommend any outlets for this type of information?

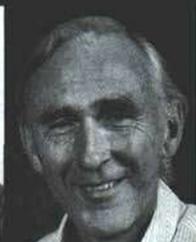
Jason Sharron
via Internet

A Most experienced session drummers tell us that they got their start by networking at the studios themselves. They'd

call or visit as many studios in their area as possible to let the owners, producers, engineers, and other musicians know of their interest and availability. They also offered to do demo work or soundchecks for free, as a sort of "audition" for the studio folks. In that way, they got their name into people's minds. Eventually someone called them to fill a vacancy or cover a short-notice cancellation. Once the drummers got their foot in the door, it was up to them to do the job well enough to impress the people in charge. Their object was to get the *first* call the next time.



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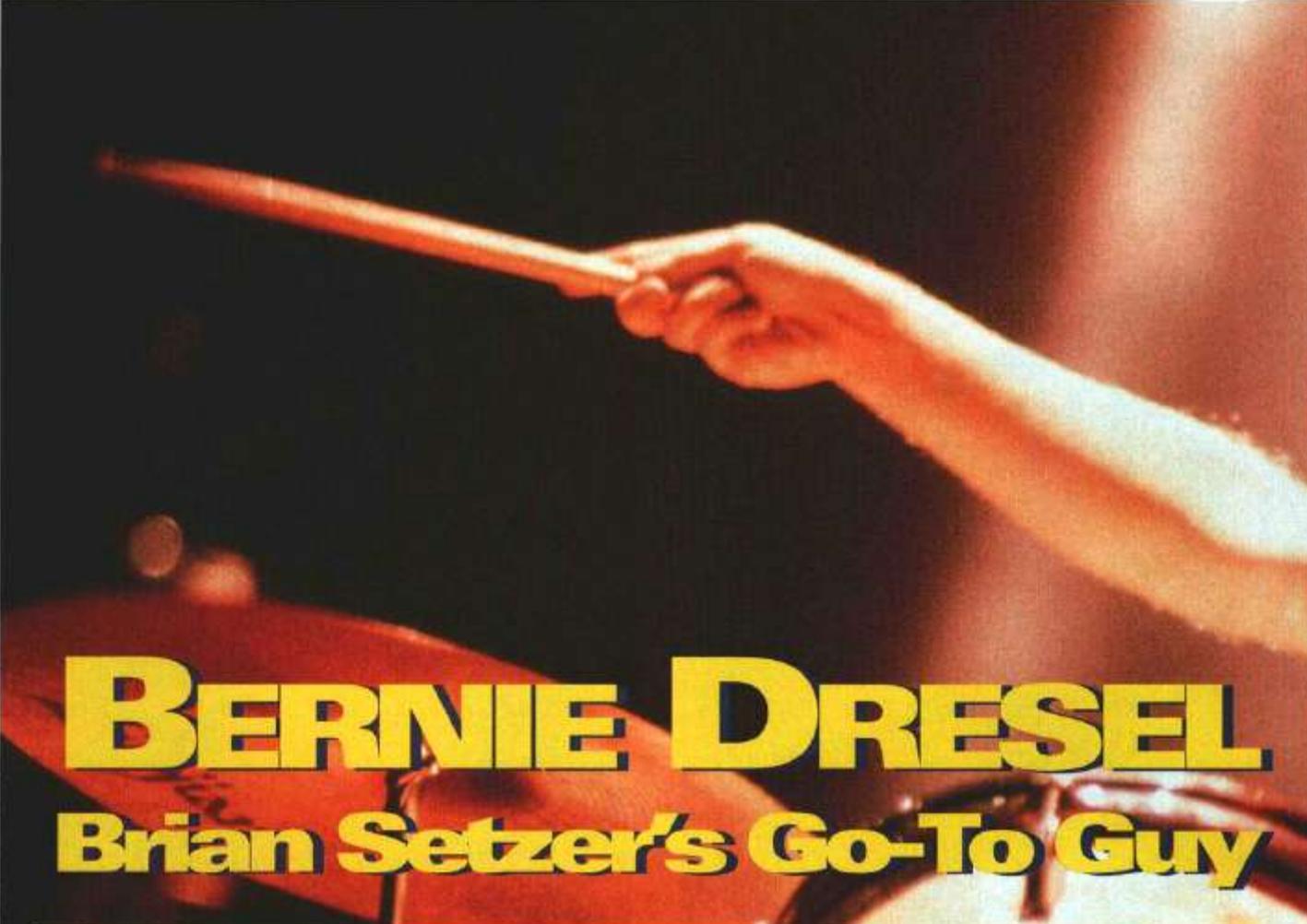
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BERNIE DRESEL

Brian Setzer's Go-To Guy

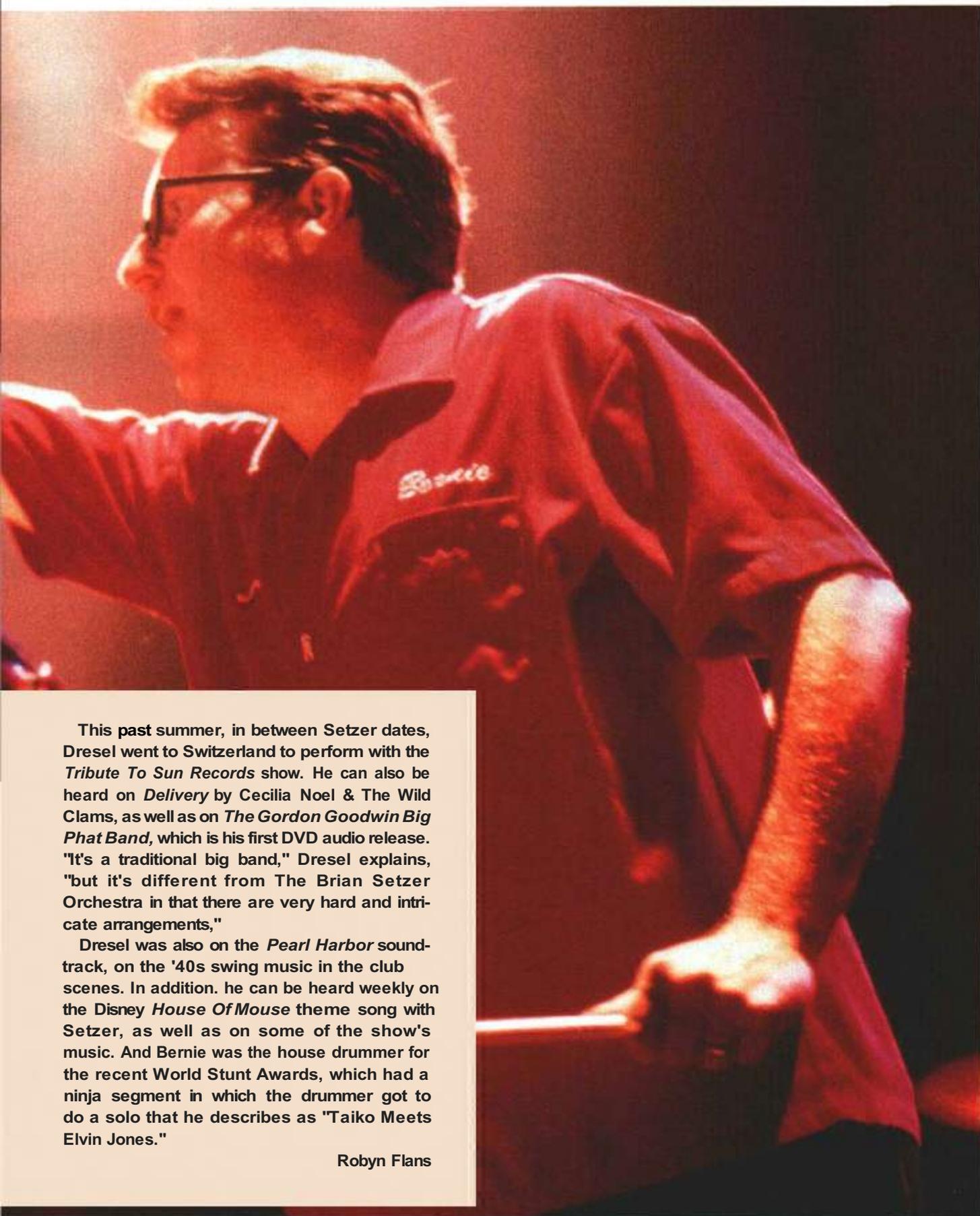
This past June, *Ignition* was released by Brian Setzer's new unit, which he calls the Brian Setzer '68 Comeback Special. Although his big band has not been retired, this project was recorded as a trio - Setzer on guitar and vocals, Mark Winchester on upright bass, and Bernie Dresel on drums.

"In some respects it's not that different from The Brian Setzer Orchestra," Dresel explains. "The big band was a trio with a thirteen-horn orchestra wrapped around it. But there's a stylistic change in the music in that *Ignition* is a little more rockabilly and less swing, whereas when you have the horns, it dictates that you do more swing-oriented stuff. The new album is definitely rockabilly, but it's still rockin'."

For this configuration, Dresel is using a different, smaller setup. Instead of the double bass kit, he's using a Ringo setup, with a single kick (not even a double pedal!), one floor tom, and one rack tom. Bernie also has a cocktail kit

onstage that DW made for him, which he plays occasionally. "It's like a big tube drum - the head size is 15", but it's 24" deep, with the bass drum pedal on the bottom striking the bottom head. It's basically a combination bass drum / floor tom. The snare is attached to it as well. I stand up to play it, which is cool. I'll use it when the music is more pared-down rockabilly, where just kick and snare works."

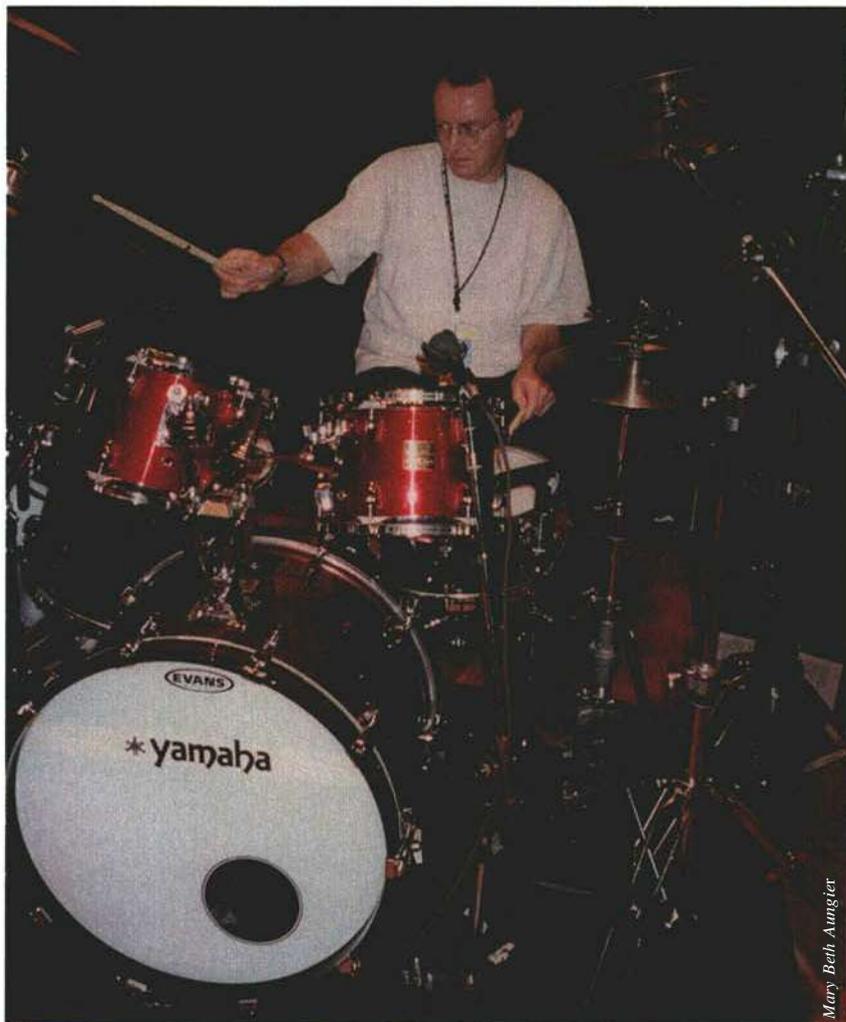
Bernie's also singing background vocals now. "I haven't done that since high school," he says. "It adds another element to the band that wasn't there with the big band. I don't consider it a hard thing to do, but when you're playing any instrument and singing, there's one element that goes on autopilot. Because I'm not as much of a singer as I am a drummer, I'm not as focused on playing the drums as I am singing in tune and blending with the other two."



This past summer, in between Setzer dates, Dresel went to Switzerland to perform with the *Tribute To Sun Records* show. He can also be heard on *Delivery* by Cecilia Noel & The Wild Clams, as well as on *The Gordon Goodwin Big Phat Band*, which is his first DVD audio release. "It's a traditional big band," Dresel explains, "but it's different from The Brian Setzer Orchestra in that there are very hard and intricate arrangements,"

Dresel was also on the *Pearl Harbor* soundtrack, on the '40s swing music in the club scenes. In addition, he can be heard weekly on the *Disney House Of Mouse* theme song with Setzer, as well as on some of the show's music. And Bernie was the house drummer for the recent World Stunt Awards, which had a ninja segment in which the drummer got to do a solo that he describes as "Taiko Meets Elvin Jones."

Robyn Flans



DAVE MATTACKS

Driving On The Right Side Of The Road

A man's gotta do what a man's gotta do, even if it means selling the English country house and heading west. British session ace Dave Mattacks explains his move to America: "The players I respect are the ones who have great track records and are *continuing to* make good music. It's one thing to drop names—five McCartney CDs, XTC, Jethro Tull, Elton John, Jimmy Page—but more important for me is to say that I'm working *now* in New England. There've been records, film scores, incidental music for *Sex In The City*, jazz dates, and Mary Chapin Carpenter's new record, *Time Sex Love*. I'm currently on tour with her. A couple of years ago, I did Richard Thompson's *Mock Tudor* in LA. In other words, I'm busier here."

Besides, Mattacks returns to the UK several times a year. There he recently recorded Steeleye Span's *Bedlam Born*, an album British critics have termed Zeppelin-meets-Celtic. No question, though, it's on this side of the pond that Dave is gathering momentum. "I did a wonderful record, *Jigsaw*, with John McVey," he enthuses. "Then there was a PBS documentary on George Wallace with lots of groove on

drumset and Cooder-esque slide. Guitarist Duke Levine from Mary Chapin Carpenter's group is all over that stuff. I did two double-drumming cuts with Levon Helm and bass player T. Bone Wolk for an artist named Emory Joseph. I'm on half the album, and Kenny Aronoff is on the rest."

The man whose backbeat Jethro Tull's Ian Anderson once described as fractionally behind the beat is as finicky as ever in the studio. He's constantly toggling between sets of Yamahas and vintage snares and rooting through a vault of Zildjians. It all goes to good effect when backing an artist. Says Dave, "I'm often asked, 'How do you approach a song?' The answer is to *not* have an approach. Depending on the writer, the musicians, and the available studio time, you get inspired in different ways. Something odd might work or, in other cases, something incredibly obvious."

Now that Dave's over here, who knows, you might just bump into him. Failing that, you can dial up Mattacks' Web site and check out some of that drum finicky-ness: www.folkcorp.co.uk/dm/.

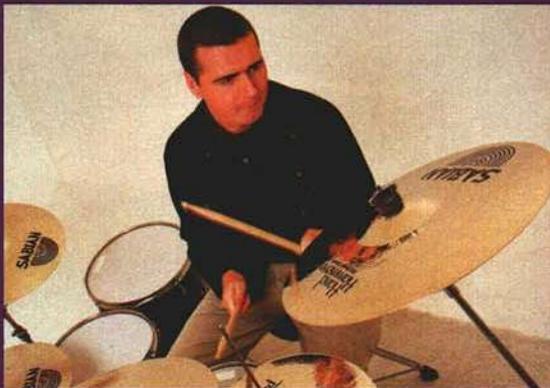
T. Bruce Wittet

Steve White

The Good Brother

The Black Crowes and Oasis tour, which was labeled *The Brotherly Love Tour*, couldn't have been more appropriate for Steve White. Steve had to fill in for his brother Alan, who injured his hand, for the two months Oasis was out on the road. "I had a fantastic time with Oasis," he says. "But I hope not to be working with them again due to the circumstance of being there in the first place."

Steve, who stays very busy, recently played at one of Britain's biggest drum events with Chad Smith. "It was the *With Attitude Tour*," Steve explains. "Most show attendances were over five hundred people, and the last show in Reading attracted just under a thousand. I also did a tour with the British band Ocean Colour Scene as a percus-



Never one to slow down, Steve also drums on the new Who tribute record *Substitute, Songs Of The Who*. "I play on the track 'Circles,' with my good friend Paul Weller," Steve says. "The track came out sounding great. I also contributed to former Young Disciple and Paul Weller bassist Marco Nelson's project. It's a very raw, rootsy, funky record. And I also did an album with a new singer-songwriter named Matt Deighton."

If all of this isn't enough, White is also working behind the scenes as a member of the new creative team at the Premier Drum Company. "I've been working in a new capacity, on the business side of the industry," Steve continues. "One of our first projects is the Modern Classic snare drum."

Future projects include a new Paul Weller record, which is currently in the works. Steve, who has been with Weller for almost twenty years, remembers fondly their performance at *Live Aid* fifteen years ago. "I'm proud of the achievement of all the musicians on that one. I feel privileged to have been a part of something so special."

Billy Amendola

Sinomatic's

Matt Lawrence

Teaching By Example

Before he took over the drum throne for Sinomatic, Matt Lawrence got some of his biggest drumming kicks as a teacher. "A kid comes in, not knowing how to play, and a year later he can do quads and triplets on the set," Lawrence says. "It's also funny when a mom says, 'My kid wants to bleach his hair like yours,' and the next week the kid comes in with his hair blonde with a dark streak down the middle."

These days Lawrence has to recruit other teachers to help lighten his teaching load. Having reached a full schedule of thirty-five lessons a week, the drummer has scaled back to make room for an aggressive touring schedule with Sinomatic, who just released their self-titled debut on Atlantic Records.

"One Life," "Bloom," and "Feel Alive" are among the Sinomatic songs that Lawrence is grooving on these days. "'One Life' is such a power rock tune," he says. "It's straight-ahead, mid-tempo. I knew this song needed 16th notes on the hi-hat, 1 and 3 on the kick, and 2 and 4 on the snare. It's just crushing high-testosterone rock 'n' roll with no frills."

Revealing his dedication to being a team player, Lawrence says he digs "Bloom" not because of the drum parts, but because of the chord changes. He adds, "The guitar, drums, and bass really lock in. It's a rhythmic song."

Committed to keeping good time, Lawrence uses a click on almost all of the songs that Sinomatic plays live. He also uses in-ear monitors. "I'm really into playing the best I can live," he says, adding that he's been disappointed by other bands who do not perform well. "You hear a great CD and you go hear the band live, and the tempo is out the window, or dragging. I feel a band is only as good as its drummer."

Harriet Schwartz



Roy Zipstein

DENNY SEIWELL

Finding His Wings

Denny Seiwell has been in the news lately with the release of Paul McCartney's CD and airing of the accompanying telefilm, *Wingspan*. Seiwell still recalls his audition with McCartney, which he says was incredible. "I was very busy in New York back then," he says, "doing three to five dates a day. One day I had a jingle cancel out, but my service said I was wanted for a demo. I thought, 'Geez, I'm too busy to do a demo. But what the heck, I'll do it since something canceled out.' I went to the address—43rd Street between 8th and 9th Aves.—and it was a burned-out building. I thought I was going to get mugged. I thought, 'There can't be a studio here.' I walked in and was directed to the basement, 'Oh no!' But I went down to find Paul and Linda sitting there next to a ratty old set of drums!

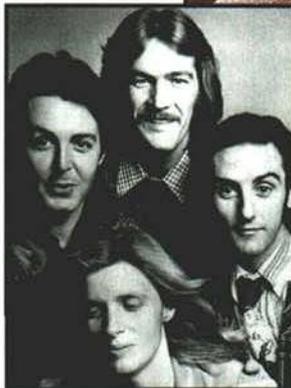
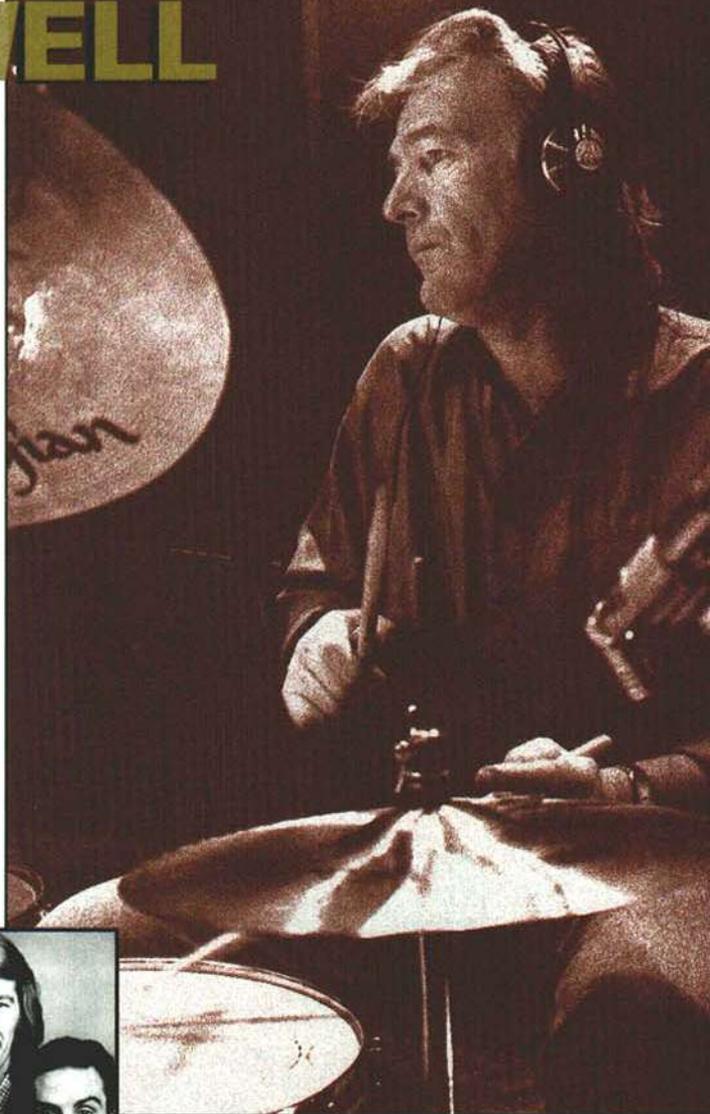
"I had no idea he was in town auditioning players," Seiwell continues. "Paul said, 'Would you mind playing some drums for me?' I said, 'You got a guitar or bass to play with *me*?' He said, 'No, just you. Play some drums.' Right then and there I realized he was looking for attitude more than anything, so I went right to the tom-toms and did a Beatles kind of manic thing. He then asked me to play some different beats, and then I left."

Before hearing whether or not he got the gig, Denny was presented with an opportunity to buy Ringo's Shea Stadium Beatles kit. Well, Seiwell *did* get called for the gig, and when McCartney turned up for the first session, the former Beatle was quite surprised to see Ringo's kit behind him!

Seiwell recorded *Ram*, McCartney's second solo album, before Wings came to be. But when Paul and Linda decided to have a band, they wanted Seiwell. In the telefilm, McCartney talks about how, for the band's first tour, there was no itinerary set, no promoters, no accommodations—just the musicians and the McCartney family (and dogs) piling into a van and barely charging admission.

"No gigs, no hotels, not even enough songs—but it was so much fun," Seiwell recalls. "We started out playing in lunchrooms at colleges. At the end of a gig we would take the box of money from the door into the van with us, and we'd open it—'one for you, one for you, one for you.'"

McCartney revealed in the telefilm that the night before the band was to leave for Nigeria to record *Band On The Run*, Seiwell and guitarist Henry McCullough quit. "I can talk about it today," Denny says, "but at the time it was too painful to discuss. It was a combination of things. It was the '70s, hippie days, and we were working on a handshake and very little money. Henry quit, and Paul probably doesn't remember that I begged him to get another guitar player and rehearse for a month so we could go down there with a hot band and cut



the record live. But he didn't want to do that, so I left. It's the only regret I have in my life. I made a bad decision."

Seiwell moved back to New York briefly before deciding to give LA a try, and he's been busy ever since. Recently he's been doing a great deal of TV and film projects, including *Vertical Limit* and *Atlantis*. Denny's also the musical director for RAD—Recording Artists, Actors And Athletes Against Drunk Drivers—and he's developed a clinic for schools and students utilizing former session tracks sans drums, but with a click track. "I love teaching new students," he says. "It's very rewarding to teach those who have never picked up a drumstick but who *want* to learn."

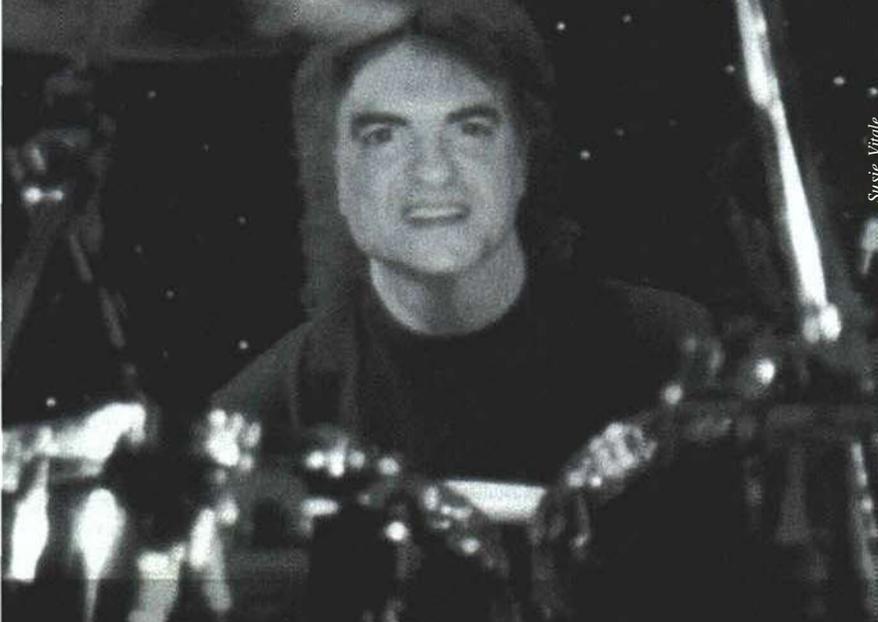
Many years ago, Seiwell and McCartney made amends, and Seiwell even helped contribute footage for *Wingspan*. He's hoping the resurgence of The Beatles and Wings represents "a trend to go back to really crafting records a little more than in the last fifteen years. I think there's a place for some of us old relics to bring some creativity back into the music world."

Robyn Flans

CSN's

Joe Vitale

PRODUCING FROM THE DRUMS



Stacie Vitale

Far from the clamor and confusion of mainstream musical streets sits Joe Vitale's neighborhood, a place of quiet refuge where vivacity of imagination is in constant bloom. For nearly thirty years, folks like Joe Walsh and Crosby, Stills & Nash have knocked at Vitale's door in search of creative inspiration, and Vitale has obliged.

From his early days as drummer for Ted Nugent's post-Amboy Dukes setup, to his collaborative efforts with Joe Walsh (Vitale played on all of Walsh's solo records and co-wrote the classic "Rocky Mountain Way"), to his longtime stint as drummer for CSN, Vitale has maintained an authoritative musical presence behind the kit and in the studio. He recently acted as producer for Stephen Stills' upcoming solo album.

"We've been working on this record for a while," Vitale says, "trying to get it done between other projects. I co-wrote some of the songs with Stephen, and we've also brought a couple of old CSN songs back to life." Vitale's other projects include his own solo record and work with son Joe Jr. for the Sonic Foundry Latin Loop Library. "We have a ball working together," Vitale enthuses.

Joe's production chops and abundance of musical expertise are not lost on Stephen Stills. "Joe's contributions to drumming have been immense," states the legendary performer. "His knowledge and imagination have been invaluable to me over the years. Thanks to Joe's patience and encouragement, I've been able to get some special pieces off my chest for this album and out where they belong." Stills says his relationship with Vitale nearly transcends words. "Joe and I, we don't have to look anymore. We always know where we are together. We're so much on the same plane, it's like we think with one head."

Crosby, Stills & Nash (and Vitale, of course) are currently on the road. Vitale's live rig includes DW drums, Sabian cymbals, Rimshot sticks, and Audix microphones.

John Dauphin

Joey Cass

On The Atlantic City Scene

For the past couple of years, Joey Cass has been living in the Atlantic City area and working at the various hotels with an entertainer named Ken McBride. "It's show music," Cass explains. "He does a lot of Broadway kinds of tunes. He's a very talented singer."

Moving to Atlantic City has been a positive experience for Cass, as the session work he used to do in New York was drying up. "Everything changed, and I felt as though I wasn't useful," the drummer admits. "It was getting to the point where I was only playing on Saturday nights, and that wasn't what I wanted to be doing. That wasn't a good feeling. So it's great to be down here. It's class work with good musicians. I have a good feeling again."

At sixty-five, Cass says he doesn't plan on quitting any time soon. "At the risk of sounding corny," he says, "I'm playing better now than I've ever played. That comes with maturity. I still practice. I go through *Stick Control*, do some exercises, and keep my hands nice and limber. I feel I've matured musically as time has gone on, and I've learned what *not* to do."

"Contrary to what people might think about growing older," Cass continues, "I find everything is easier to execute. My hands are better than ever, and my mind, musically, is in the right spot. I can't see myself *not* playing music; it's my life. I love playing good music with good musicians, and now that I'm here, it's like a resurgence."

Robyn Flans

NEWS

Dennis Chambers just finished recording with Santana. He's currently on the road with Andy Summers and Darryl Jones. Next up will be a short tour with George Duke.

Adam Nussbaum has been very busy lately, gigging with James Moody, Patricia Barber, and an all-star trio featuring Adam along with Steve Swallow and Chris Potter.

Tone Center recently released *Live At The Baked Potato Volume One*, featuring such drum luminaries as **Vinnie Colaiuta**, **Dave Weckl**, **Ralph Humphrey**, **Chad Wackeman**, **Danny Gottlieb**, and **Simon Phillips**.

Another live disc just out, Galactic's *We Love 'Em Tonight*, showcases master New Orleans drummer **Stanton Moore**. By the way, Stanton's solo album is due out shortly on Verve.



Chris Slade (The Firm, AC/DC) is currently on tour with Asia.

Jeff Hamilton is on Pamela York's recently released *Blue York*.

Sean Shannon is on percussion and drums on Molly Hatchet's *Kingdom Of XII*.

Bill Dobrow and **Marc Pisapia** play drums on Heather Eatman's *Real*.

Gary Husband has put the sticks down for his latest disc, a beautiful solo piano recording of the music of Allan Holdsworth, *The Things I See*. (www.artofliferecords.com)



Trotsky is on Citizen Fish's latest, *Life Size*.

Dave Clark has been working with Gordon Downie in support of an album called *Coke Machine Glow*.

Dave Grohl can be heard on a self-titled debut album by Tenacious D.

Road Movies is the debut CD from British quartet Minibar, with **Malcolm Cross** on drums.

Kenny Aronoff is on Melissa Etheridge's new one, *Skin*.

Dave Salinas, who has toured with ex-Stone Mick Taylor, is on Snapdragon's latest.

Ex-Videodrone drummer **Kris Kohls** is on Adema's self-titled debut. Over this past summer, the band opened shows for Staind, Saliva, and Stereomud.

Alex Cline appears on Stuart Liebig's *Pomegranate*, as well as on his own ensemble's *Sparks Fly Upward*.

Pop-punkers The Pinehurst Kids' latest, *Bleed It Dry*, is driven by **Rob Duncan**.

Trombonist Chris Washburne's new album, *The Other Side*, features drummer **Vince Cherico**, as well as percussionists **Wilson "Chembo" Corniel**, **Bobby Sanabria**, and **Renato Thoms**.

Pete Zeldman's album *Other Not Elsewhere* has been remastered and is now available at the drummer's Web site, petesbeats.co.uk. The album has been unavailable since its original release in 1991. Zeldman's Web site also features articles written by him, as well as a new series of sample CDs featuring his playing.

Gavin Foster is on John Vanderslice's *Time Travel Is Lonely*.

Clint de Ganon is on Hiram Bullock's new CD, *Guitar Man*. Clint, who just finished up a tour in Japan with Hiram and Will Lee (look for a live album in the fall), is out playing dates with Linda Eder. Clint is also playing onstage with the Broadway hit *The Rocky Horror Show Live*.

Don Brewer is going out on the road with a new Grand Funk Railroad line up. Joining Don on tour is original GFR bassist Mel Schacher and former KISS guitarist Bruce Kulick.

Brian Tichy is touring with Billy Idol.

Rod Morgenstein really gets to stretch out (and solo!) on the new live Jazz Is Dead record, *Great Sky River*.



Here's hoping for a speedy recovery for The Doobie Brothers' **Mike Hossack**, who was in a motorcycle accident on the way to a gig.

Congratulations to Debbie and **John "JR" Robinson** on the birth of their son Jack Matthew.

DRUM DATES

This month's important events in drumming history.

Yogi Horton was born on November 25, 1959.



Eric Carr passed away on November 24, 1991.

Herb Albert & The Tijuana Brass' *Whipped Cream & Other Delights*, with **Hal Blaine's** famous lead-in bass drum on "A Taste Of Honey," hits number-one on the album charts on November 27, 1965.

The Band, with **Levon Helm**, perform their *Last Waltz* concert at the Winterland auditorium in San Francisco on November 25, 1976. **Ringo Starr** is also a guest, along with Bob Dylan and Eric Clapton.

On November 25, 1984, **Phil Collins** drums on Band Aid's charity single, "Do They Know It's Christmas?", which becomes one of the UK's all-time best-selling singles.



Happy Birthday!

Roy Burns (November 30, 1935)

Billy Hart (November 29, 1940)

Floyd Sneed (November 22, 1943)

Les DeMerle (November 4, 1946)

David Garibaldi (November 4, 1946)

Alphonse Mouzon (November 21, 1948)

Tony Thompson (November 15, 1954)

Clem Burke (November 24, 1955)

Adam Nussbaum (November 29, 1955)

Matt Sorum (November 19, 1960)

Charlie Benante (November 27, 1962)

Mike Bordin (November 27, 1962)

Matt Cameron (November 28, 1962)

Rick Allen (November 1, 1963)

Travis Barker (November 14, 1975)



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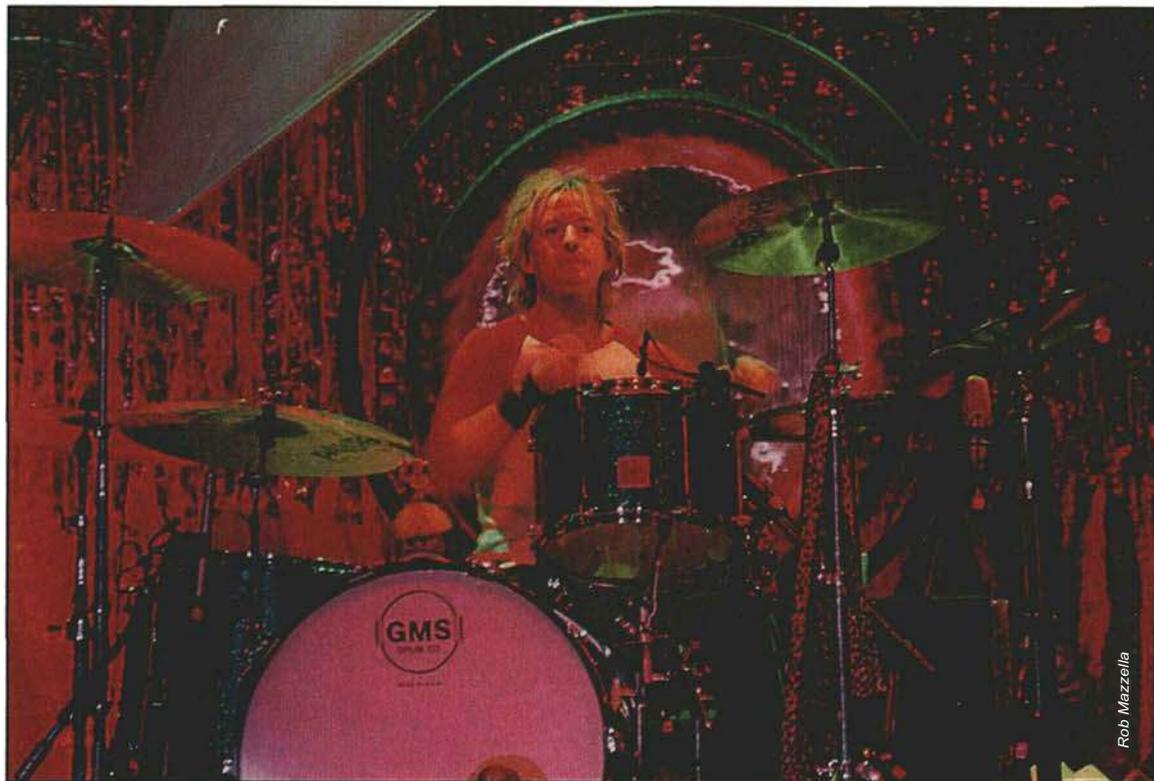
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Stone Temple Pilots' Eric Kretz On...

by T. Bruce Wittet



A few years back, it had become so chaotic in the Stone Temple Pilots camp that, if they were lucky, three out of four band members would show up in the same room to make a record. They'd go at it in fits and starts, overdubbing parts they thought would reflect what the full band might sound like. But by the release of *No. 4* at the close of the '90s, they reached a low point. With lead singer Scott Weiland in prison, they lost valuable touring and MTV opportunities.

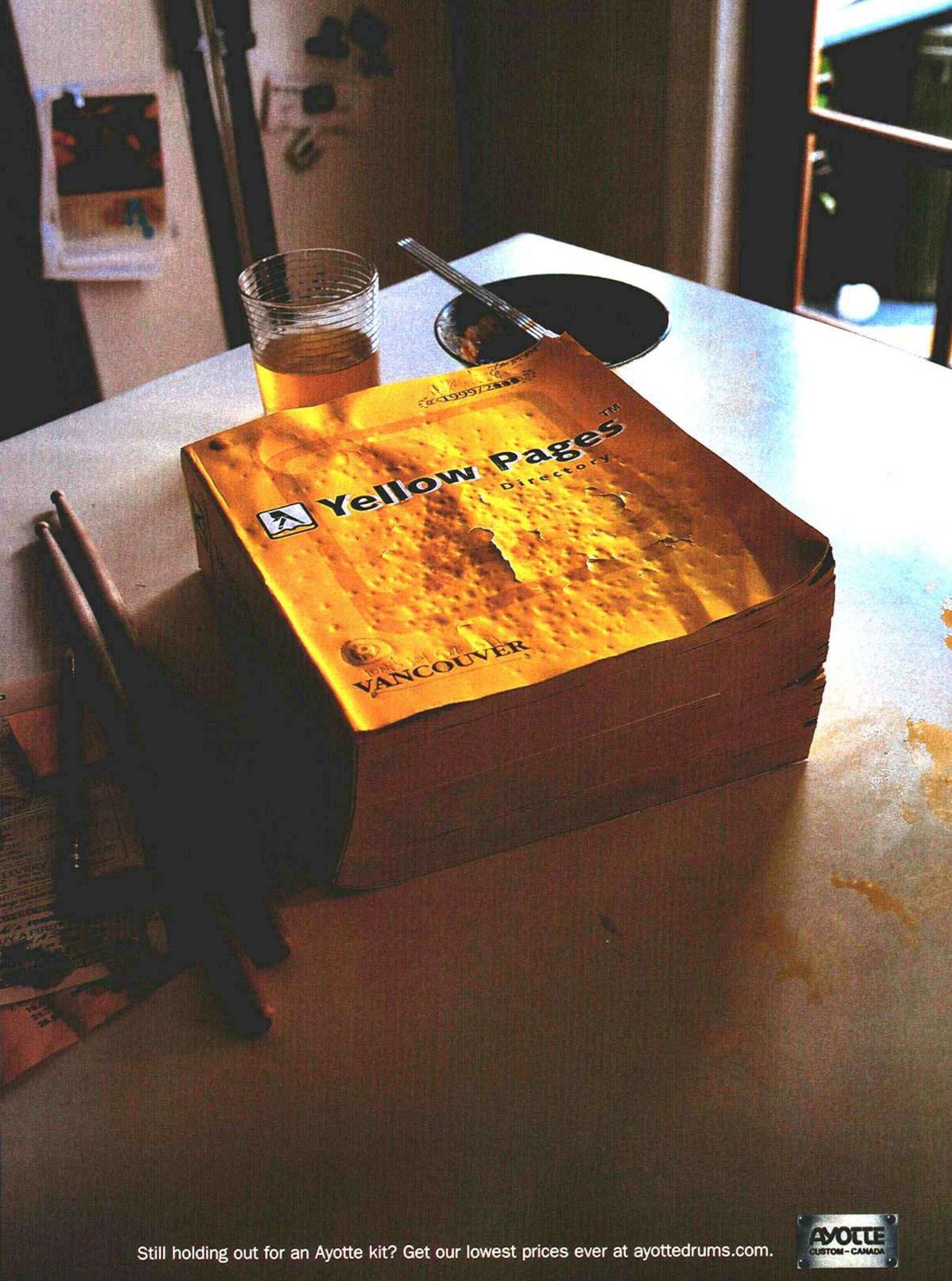
Eric Kretz's zeal for Stone Temple Pilots, and for being part of a *group*, kept the heat up through adversity. In his reflections on other drummers, you see clearly the affection he holds for *groups*, starting with his habit of saying "we" instead of "I." Within his own group he's had the chance to learn about crafting songs and refining his drum parts to properly suit them. He's had the perfect forum to experiment with a fat drum sound that sits almost lazily, way back on the beat.

Never has Kretz sounded more impressive than on the

Stone Temple Pilots' latest album, *Shangri-La Dee Da*. Recorded in a Malibu house, with *everybody* present—Dean DeLeo on guitar, Robert DeLeo on bass, and a clean Scott Weiland—the album reflects the bi-polarity that has made the band endearing since the early '90s. Indeed, the album is a bit of a tease. It starts out grungy and raw but quickly melts into sing-able pop melodies—not ditties, but meticulously constructed arrangements.

"If anything," Eric offers, "we're more relaxed on this one than on any other record. But at the same time, we're challenging each other more." For his part, Kretz paid scrupulous attention to drum parts and sounds, sometimes interchanging kits and mic' configurations between verse and chorus, and always achieving big sounds and wide grooves.

Recently Eric sat down with *MD* and confided about his drumming idols, peers, and forerunners, many of whom make an appearance, at least in spirit, on *Shangri-La Dee Da*.



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...John Bonham



Vita Palmisano

What can we *not* say about John Bonham? He's the guy who put so much power in the rock genre. What is timeless about him is that he always maintained his R&B and funk influences.

In our band, Robert and I grew up on AC/DC and Rush, but we noticed that there is something classic about the way the vocal and groove worked in R&B music. With STP, we're always conscious about melody, and we'll change the beat and make it a song within a song. I get

frustrated by bands that just follow the root of the song and the drums and bass have a very simple pattern. There's no shakin' and stirrin' going on. That was Bonham *and* those R&B drummers.

...Alex Van Halen

Alex is brilliant. When their first record came out, we were so overpowered by Eddie's playing that we never gave Alex credit. When *1984* came out, it was like, *where did this guy come from?* He totally reinvented himself, showing his excellent technique and using electronic drums. Yeah, Alex would be a lot more notorious if he weren't overshadowed by his brother.



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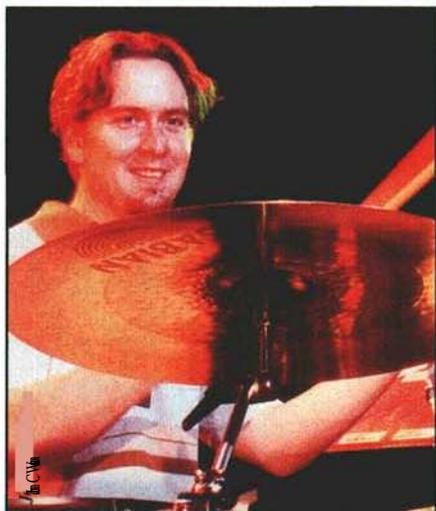
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Eric Kretz On...

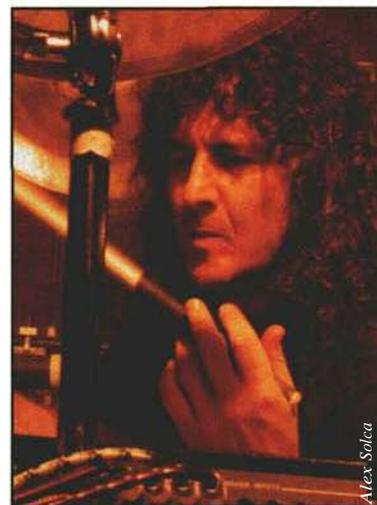
... Matt Chamberlain



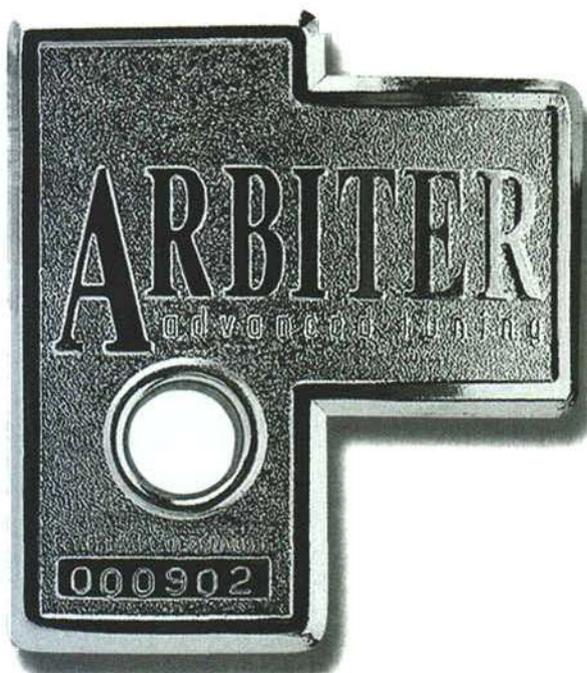
He's amazing. Once again, here's a guy who likes to combine groove with technical ability. A lot of drummers have technical ability but lack the soul and essence. He's one who has all those abilities.

...Mark Zonder

We went to the same high school in San Jose. He used to set up his drums in the garage and I'd hear him practicing after soccer practice. I thought he was great. And when our band got our first record deal, we rehearsed in the valley at Bill's Place, which is owned by Mark.



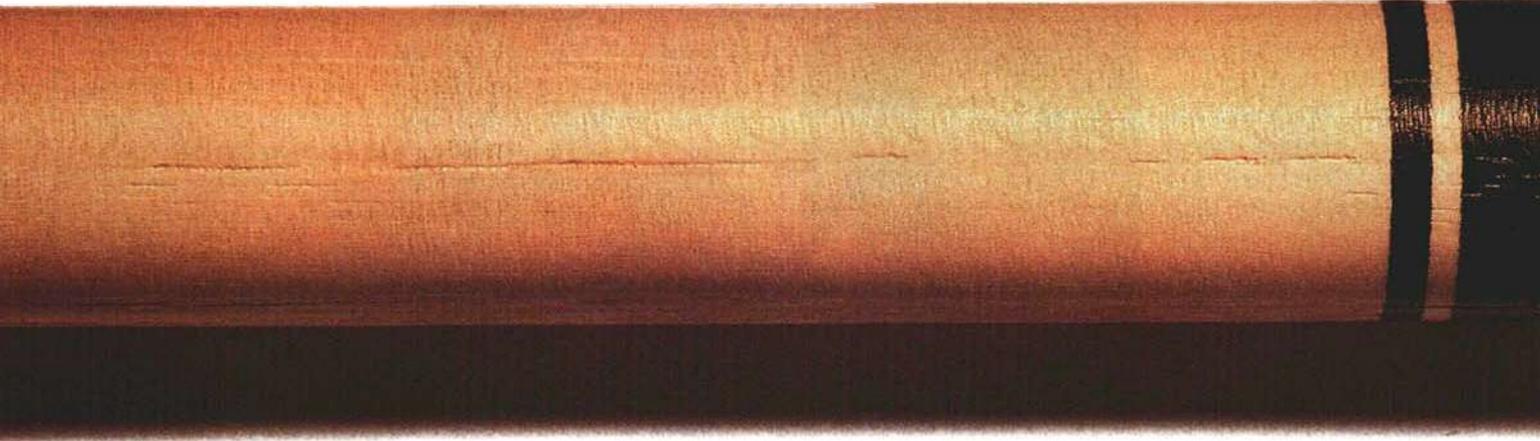
"I get frustrated when there's no **shakin'** and **stimin'** going on."



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Eric Kretz On...

...Simon Phillips

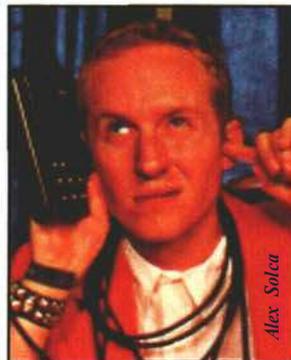
Simon blew me away the most when he played with Jeff Beck and then later on with The Who. I thought, "That's who you get to replace Keith Moon." I'm almost at a loss for words with guys like him—so brilliant technically, *and* maintaining passion for what they do. It's inspiring to see him perform.

Three or four years ago, I hooked up with Taylor Hawkins at NAMM, and Bill Bruford, Kenny Aronoff, and Simon Phillips performed in concert. It was just so much fun for us to be watching them. We're in these great rock bands, you know, and we were looking at each other like, "We suck!"

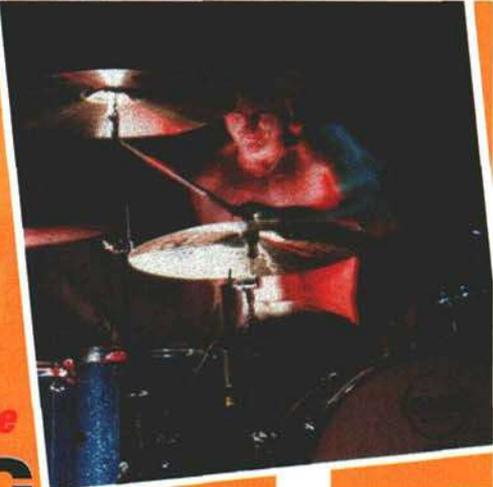


...Josh Freese

I love Josh. Back when we were touring the *Core* album, we did a show at Roseland in New York. The band had been touring about a year straight and I was sitting in the dressing room going, "Man, I'd give my right arm to hear how the band sounds." Josh showed up the next night, and I got him to play. He jumped up there and did a great job. I ran through the crowd to hear it at the soundboard. It was really exciting to watch my band in full force in New York City!



Josh is such a diverse drummer and stays so busy and fits so well in every situation. Everyone in Los Angeles knows about him. If you want a great drummer to play on your record, Josh is the guy.



Stone Temple Pilots
eric kretz

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Eric Kretz.



The Stone Temple Pilots drummer is a busy man these days. After releasing the self-titled project, *Talk Show*, he's back in the pilot's seat. The new album from STP entitled *Shangri-La Dee Da* is out and giving their fans their fifth volume of work. Critics are saying their best stuff on disc. The European tour is going full force as well. But Eric never pilots anywhere without our 747B Super Rock sticks in American hickory.

David Mattacks.



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...Peter Criss



He pretty much got me started playing drums, hearing his playing on songs like "God Of Thunder." I was one of those little weezers who'd put on KISS make-up and ride my bicycle around town.

It's amazing how things change as you develop as a drummer and as a songsmith: Those old KISS records take on a different meaning. But at the time, it was the size of the drumset and the fire-blowing that got my attention. Plus his drum solos were easy enough to comprehend for a ten-year-old kid. But I owe it to Peter and that band for inspiring me to pursue rock 'n' roll.

...Narada Michael Walden

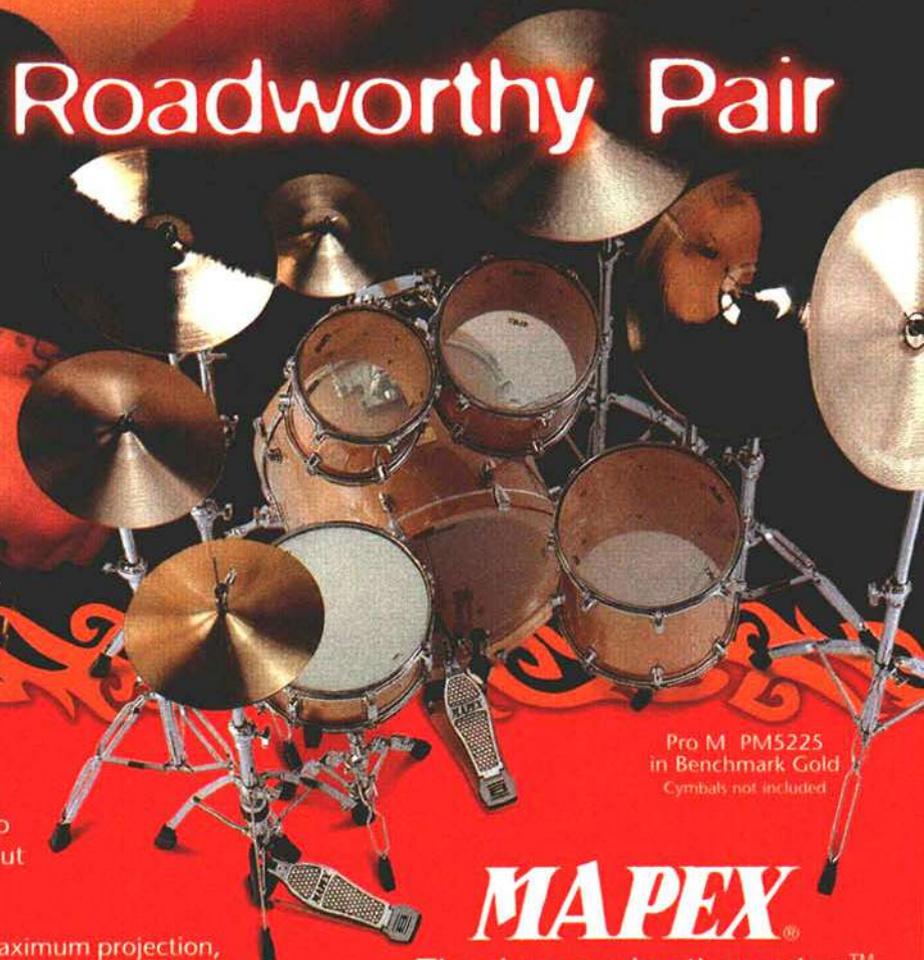


When I got out of high school, I was into Narada Michael Walden. He defined that combination of technical grace with soulfulness—and then he went on to be one of the biggest pop producers of the '80s. What's going on with a lot of these drummers is that they have other interests besides drums, such as songwriting. They do all they can do for the song, as opposed to just making drums the best thing on the song.

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Eric Kretz On...

'It kind of inspires you to put something into a song at a **slow tempo.**'



...Ringo Starr

He's so completely underrated. His grooves on *Rubber Soul* and those earlier records are so great. His personality comes through, not only in the songs but when he's in front of the camera, you know, on those "Meet America" segments. He was a really good drummer. And the sound that he got is still very common today. It's a mono overhead microphone compressed through an old EMI compressor. It has this way of pumping and breathing, which added a lot to The Beatles' sound.

...Keith Moon



I'll hear The Who on the radio, and there will be this incredible stuff that Moon plays. But I wonder how the hell the band played with him; he's all over the place! I try to throw in some Moon chops on our records, but when we hear it on our songs it's too busy. You've got to bust out an arrangement with three chords to get that kind of drumming across.

...Nigel Olsson

We can't forget "Mr. Balladeer." Nigel would put chops in a ballad, almost to the point of being too much, but they *aren't* too much. He's played on so many great ballads, and his sound is so identifiable—and his *fills*. It kind of inspires you to put something into a song at a slow tempo.



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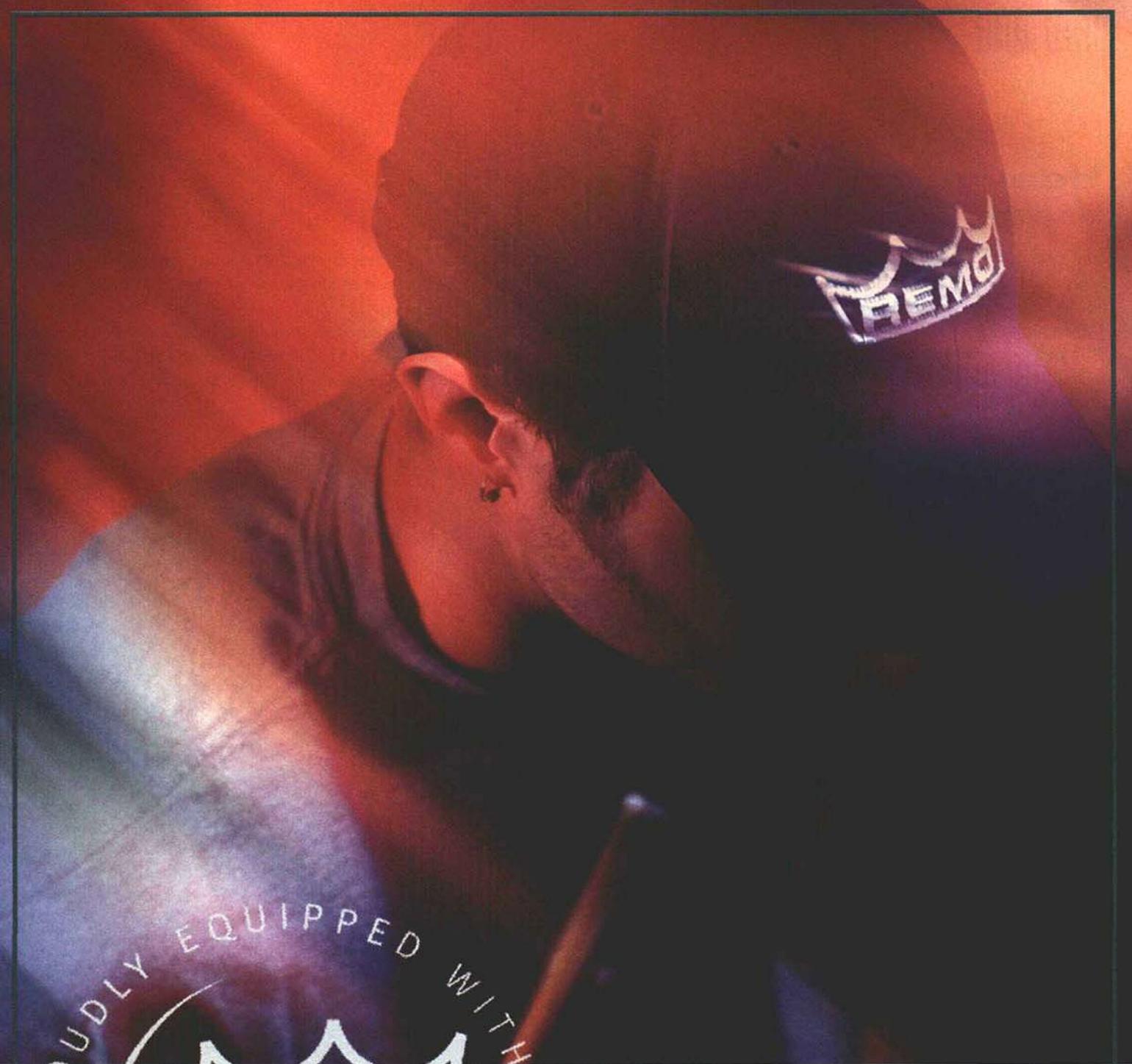
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Innovation Drums All-Titanium Kit

Just because you play "heavy metal" music doesn't mean you need to lug a heavy metal drumkit. You could order a 100% titanium-drumshell outfit from Innovation Drums, like the one Poison's Rikki Rockett is currently playing on tour. Titanium is much lighter than steel, and it provides a unique resonating characteristic.

Besides the shells, all metal fittings are made in the US of steel, and they're bronze-plated in show-quality 24-Karat cobalt gold. This includes screws, washers, and lock washers. The bass drum hoops are made of cold-rolled steel and are also gold-plated. Every fitting is appointed with black leather gaskets both internally and externally. Innovation's Steve Badalament claims the drums are the loudest and most resonant he's ever made.

(248)851-9241, www.innovationdrums.com.



No Spare Required

Arbiter Marching Flats

Operating on the theory that set players aren't the only drummers who appreciate portability, Arbiter has introduced their Marching Flats drums. Available in 8", 10", 12", 13", 14", and 16" diameters for toms, 16", 20", and 22" diameters for basses, and 8", 10", 12", 13", and 14" diameters for snare drums, the unique design allows many excitingly different combinations to be mounted onto a single harness.

The Marching Flats system allows a single drummer to march while playing combinations of different Flats snares...toms and snares...or even combinations of basses, snares, and toms. Thus, one drummer can replicate the rhythms of a kit player while on the move—a feat never before possible with traditional technology.

All Marching Flats snares and toms are equipped with Enhancer shells to project their sound forward. They're also fitted with Remo heads, and they use the same mounting brackets found on regular Flats and Arbiter Advanced Tuning drums.

(877) 553-5596, www.arbiterdrums.com.



Color My World

Medicine Man Custom Drums Icon Series Acrylic Drumkits

Medicine Man Custom Drums has joined forces with Cartagena drumshells to create the Medicine Man Icon Series. The new drums are said to offer unique acoustic characteristics, along with "absolutely stunning" colors.



The translucent shells are made from a UV-protected acrylic that Medicine Man says will not fade with age. The finish is contained within the material. Colors are virtually unlimited, but stock choices include sparkles in silver, gold, red, blue, green, black, and champagne, and pearl-like "swirls" in white, orange, red, blue, yellow, lemon-lime, and peach.

Typical shell packs include a 5x14 snare, a 16x20 bass, a 10x12 tom, and a 14x14 floor tom, but virtually any size drum is available via special order. Small, round, single-bolt lugs by Adonis are used on all the shells. These are available in light-weight aluminum finished in chrome or black, or in solid brass. Rims and T-rods are either chrome or black chrome. Bass drums have lacquered or stained maple hoops. The snare drums typically use a low-profile Pearl-type throw-off; on larger models the popular Nickel Drumworks throw-off is used.

Icon drums feature rounded bearing edges. According to Medicine Man, the combination of this edge and the acrylic shell gives the drums a controlled, vintage sound while retaining the projection, resonance, and sensitivity of contemporary drums.

(740) 828-9794, www.medicineman.cc.

I Think I'm Turning Japanese

Remo Taiko Drums And NuSkyn Bongo And Conga Heads

Modern Drummer's recent story on the Kodo drummers of Japan conveyed the power and excitement of Taiko drums. But you don't have to go to the Orient to get involved in this unique style. Remo now offers three new Taiko drums made in the good ol' US of A. The drums feature the company's NuSkyn drumhead film, which Remo says "lends itself to the harmonic demands of Taiko drums."



Leading the new line is a 26" Nagado drum that features a claw-hook-style tuning system similar to that used on congas, along with a pre-formed, stitched NuSkyn head and a solid steel counter-hoop. A smaller, pre-tuned Nagado is designed to suit the playing style and customs of North American taiko drumming. While both styles feature 20" heads, the belly of the non-tunable Nagado is 2" narrower, at 24".

Remo's Okedo is a double-headed, rope-tuned drum that also utilizes NuSkyn heads. Unlike the larger Taiko

drums, the smaller drums are played standing up, using a shoulder strap. These straight tubed drums are available in either the traditional black or red finish.

If your percussion tastes are based in Latin America rather than the Orient, check out Remo's NuSkyn heads for bongo drums. They utilize the company's vintage-wrap technology—a first for synthetic bongo heads. That technology includes an inserted steel ring, which Remo says allows the NuSkyn bongo head to take the torque necessary to get into the high range, with a characteristic calf-like sound. The process also makes the head highly resistant to pullout.

According to Remo, the heads bring up the desired mid-range and lows without the lingering high-pitched overtones. The result is "a big sound with an easy-to-get awesome slap tone that's great for live performances and studio sessions."

(661) 294-5600, www.remo.com.



More To Love

Gretsch Custom Plus Snare Drums

Vinnie Colaiuta (Zappa, Sting) recently asked Gretsch to make him a snare drum with a thicker shell than the one currently available on his Signature wood snare. Gretsch responded with a drum that at 3/8" was 25% thicker than the standard Gretsch snare shell but retained all other shell-construction features.

Confident that Vinnie's special-request snare would appeal to drummers around the world, Gretsch has made it available as the Custom Plus series. It's handcrafted in the US, with 99% of its parts

(including the lugs, hoops, heads, and throw-offs) made in the US as well. The Nickel Drumworks throw-off comes standard on 4"-deep models and is available as an option on other sizes.

The new Custom Plus snare specially made for Vinnie features the Vinnie Colaiuta custom badge. Vinnie prefers a 5x14, 8-lug snare with die-cast hoops and the Lightning throw-off and butt plate. The 14" Custom Plus is also available in 4", 5 1/2", 6 1/2", and 8" depths. Custom Plus drums



in 13" diameters are available in 4", 5", and 6" depths, with six-lug die-cast hoops and either six double or twelve single lugs. In addition to standard finishes, a few drums will be offered with

bird's-eye maple outer veneers and stunning gold hardware as special custom options, with a list price of \$1,275.

(912) 748-7070,
www.gretsch.com.

Customizing Your Sound

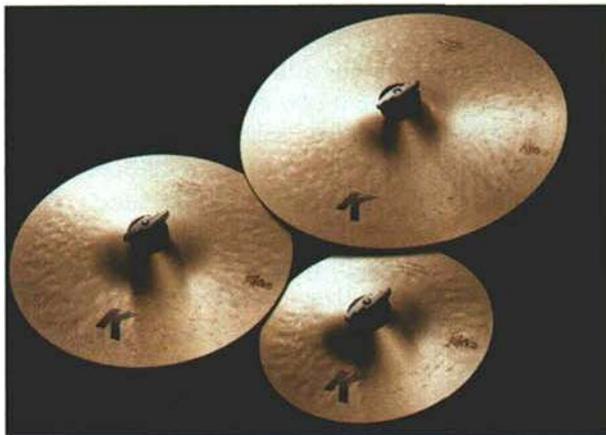
Zildjian K Custom Dark Splashes And Special Dry Hi-Hats

Zildjian's K Custom Dark crashes proved pretty popular. So much so, in fact, that the company has taken the idea and made it...smaller. They've applied the special K Custom over-hammering techniques to small, thin cymbals to come up with 8" (\$148), 10" (\$168), and 12" (\$196) K Custom Dark splashes. Like their larger siblings, the new models are designed to provide more clarity, a quicker attack, and a faster decay than traditional K Zildjian models. The extra-thin weight of these splashes is said to make them especially light and fast.

Also new in the K Custom range are 14" Special Dry hi-hats (\$520 per pair). Developed in conjunc-

tion with jazz drummer Greg Hutchinson, these cymbals are hammered using a combination of K Custom and Re-Mix processes. According to Zildjian, the result is "a brighter stick sound that speaks with a bolder, more authoritative voice than other K Custom hi-hats. Extremely dark and dry, but with a clean 'chick' sound."

(781) 871-2200, www.zildjian.com.



Salsa Flavor

Evans Tri-Center Bongo And Timbale Heads

When congueros like Giovanni Hidalgo, Doc Gibbs, and Richie Flores started playing Evans' synthetic heads, could bongo and timbale heads be far behind?

Nope. Evans now offers Tri-Center bongo and timbale heads, which are made using the same technology as the conga heads. That process is said to help eliminate unwanted overtones and enhance the fundamental pitch. According to the manufacturer, the bongo heads sound "remarkably like natural skin heads, respond in clean pitches, project well in the highest and lowest frequencies, and feel good to the hands." The timbale heads have a non-coated etched texture "to produce the attack and sustain of a clear head but retain the warmth and depth of a coated head." All of the heads can be played in any weather or under hot stage lights without the need for constant readjustments.

(800) 323-2746, www.evansdrumheads.com.



Just Standing Around

Gibraltar 2 1/2-Leg Hi-Hat Stand And Ultra Adjust Snare Stand

Gibraltar's 9707DL "Two And A Half Leg" hi-hat stand was developed without a third leg so that pedals and accessories would fit next to it conveniently. But for added stability, a mini third leg was added. This leg can be placed on either side of the stand, and it rotates up to 135° per side to permit ideal adjustability. The stand lists for \$229.95.

Speaking of adjustability, Gibraltar's 9506 snare drum stand has been upgraded with the Ultra Adjust System to control the snare basket. The smooth (non-geared) mechanism allows the stand to move in any direction from the same pivot point, and to clamp tightly without slippage. The stand is priced at \$119.95.

(860) 509-8888, www.kamanmusic.com.



The Cutting Edge

MRP Custom Drums Edgeworks

In addition to making their own line of drums, MRP believes that they can improve the sound of *any drum* by re-cutting its bearing edges with their own Optimum Edge. The idea is "to breathe new, lively sound into your drums that simply changing heads cannot achieve." Hence the creation of MRP's Edgeworks Division. Custom craftsman Mark Ross will apply MRP's Optimum Edge to any drum at a cost ranging from \$40 to \$90, depending on shell size.

The company has also revised and updated its Web site. Customers can now "build" their set to their own specifications online, and order from the privacy of their home. A secure server is in place to permit ordering with confidence.

(516) 568-2820, www.mrpdrums.com.



And What's More



◀ The GX-40 Utility Case from **GATOR CASES** is a multi-purpose accessory container that can be used to carry everything from mic' cables to drum hardware. Made of durable ABS plastic, the case contains two movable dividers as well as a nylon pouch that can be placed wherever the user desires. There are also twelve mic' drops to protect microphones with soft foam. The case comes with built-in roller-blade-style wheels and convenient handles for easy transport. It's priced at \$179.95. (813) 221-4191, www.GatorCases.com.

CARBONLITE PRODUCTS offers shakers that feature a molded high-modulus carbon-fiber shell for a dry, cutting sound claimed to be great for live performances or studio use. Lengths of 3" (\$12), 5" (\$14), and 8" (\$17) are available, all with a high-tech carbon-fiber weave finish. (727) 742-2263, www.carbonlite.com.

The Mega Drumkits Signature Series 2 sound library from **DDRUM** includes samples for the ddrum 4 created by Simon Phillips, Dennis Chambers, Kenny Aronoff, and Mel Gaynor. The four top session drummers recorded the sounds from their acoustic kits at the Galaxy studio in Belgium. The samples are free of charge when downloaded from www.clavia.se.

DRUM WORKSHOP has added three new vintage-style colors to its FinishPly options. Reminiscent of the "cool" West Coast-style jazz/pop of the 1950s and '60s, Vintage Sea Foam, Coral, and Tangerine finishes are now available on any of DW's Collector's Series maple drums. (805) 485-6999, www.dwdrums.com.

PREMIER drums is now fitting all of its drumsets and marching percussion products with its new Everplay heads. The heads are the result of a new partnership with **REMO**, who will manufacturer the entire range of Everplay heads for Premier. The line includes single-ply clear and coated heads in different weights, double-ply drumset and marching heads, and bass drum batter and display heads. The line will also be available for after-market sales. (800) 486-4424, www.premier-perciission.com.

◀ The Tom-Kick Riser from **DANMAR PERCUSSION PRODUCTS** quickly converts any 14"- to 18"-diameter tom into a kick drum. Adjustable to accommodate drums from 10" to 18" deep, the Tom-Kick is designed to hold the drum securely without inhibiting its full sound. It's priced at \$79.95. (949) 756-8481.

For conga players on the go, **MEINL PERCUSSION** offers the TMC Conga Stand. The tripod stand offers stability and height adjustability, yet folds quickly and compactly for travel. The TMC is suitable for all conga sizes and models on the market.

Also new from **MEINL** is a collection of spray cleaning products, including Cymbal Cleaner, Drum/Percussion Cleaner, and Brass Cleaner. Although the latter is designed for use on lacquered brass wind instruments, it could also be used on brass-shelled snare drums and lacquered brass hardware. (305) 418-4520, goMeinl@aol.com.

D'AMICO DRUMS has expanded its Solid snare drum line to include carbon steel models. They're available in 7x14, 5 1/2 x14, and 4x14 sizes and are equipped with D'Amico's signature lugs and custom aluminum throw-off. The drums are finished in black wrinkle powder coating and come with die-cast hoops. The drums are said to be "incredibly sensitive, with explosive power, yet without the unwanted overtones usually associated with metal snares." (510) 226-8700, www.damicodrums.com.

CORRECTION

The August *New And Notable* item on Drumwipes from Pace Technology included incorrect contact information. The correct information is: (631)321-6189, www.drumwipes.com.



If you're going to work with someone as multi-talented as drummer composer Stewart Copeland, it helps if you are, well, also multi-talented. So it is with Jeff Seitz. Stewart's co-producer and master drum tech. In 1980, Jeff signed on with the Police as Stewart Copeland's roadie. Since then, "I've done everything from mixing and engineering to transcribing midi and orchestral parts." It also doesn't hurt that Jeff is an accomplished drummer in his own right. So who better than Jeff to describe what's happening as Stewart Copeland gets ready to go out on his first full fledged tour since his days with the Police.



Jeff
Seitz

"I'm in the drum mum," reports Seitz, "with all the shiny new toys---and I'm freaking out. Stewart's actually) gotten into building a sort of a circular fortress. The set isn't to the point of surrounding him yet, but I'm sure he'd probably go there if he could. There are cymbals and stands and multi-clamps everywhere---if there's a space, there's a cymbal--I'm not kidding. And then there are cymbals on top of cymbals. Since he got the new Starclassics, he's been diving back into the drum set as an art form. He keeps tinkering with it and adding new bits. Wherever there's a void, put something there to hit---sort of a Keith Moon approach."

So how does Stewart's new Starclassic kit compare with his famous blue Imperialstar set of the Police days? "The Imperialstars had a nice deep 'thuddy' sound with good low end definition, but

the Starclassics are livelier and brighter with more ambient resonance. The Starclassics also have more sustain in the low end. And although I haven't had a chance to tweak it much, Stewart's signature snare drum sounds excellent-- you can hear that all over the new Oysterhead album. The new hardware and clamps have the same standard Tama quality, but now they're even more flexible Tama mic stands are the best in the world."

"The beauty of Stewart's kit back then is that I had everything down to a science ---I'm obsessive compulsive about that. There was probably no more than half an inch different in

the settings from night to night, that was crucial in some of the stadiums where there were no soundchecks for the artists. Now I'm waiting for him to finish so I can diagram and map the whole thing. Once he gets comfortable, everything will get some sort of marking with memory locks or sometimes even just a plain old black marker to get the angles all set properly. Then the drum riser carpet gets marked with all the cymbal stand positions. It should all go back together like a puzzle. "If it were up to me," laughs Jeff, "I'd nail everything down, put it in a giant flight case and put it on the truck with a fork lift. That's my dream."

"It's really exciting hearing Stewart get back to playing the drums again. That's the most fun. There's nothing like sitting in a room or in a studio or anywhere and watching Stewart Copeland go for it. That's just sheer excitement."



Getting
Stewart Copeland's
Starclassic kit ready for the road

TAMA

SC145
Signature Snare Drum



For more info on Stewart's signature snare drum, visit www.tama.com



Yamaha Stage Custom Standard And Advantage Drumkits

So, Just What Is "Pro"?

HITS

pro-quality tom mount and hardware

wide tuning range

exceptional bass drum sound

outstanding value for price

MISSES

reversible tips on spurs are not easily reversible

heads don't do the drums justice

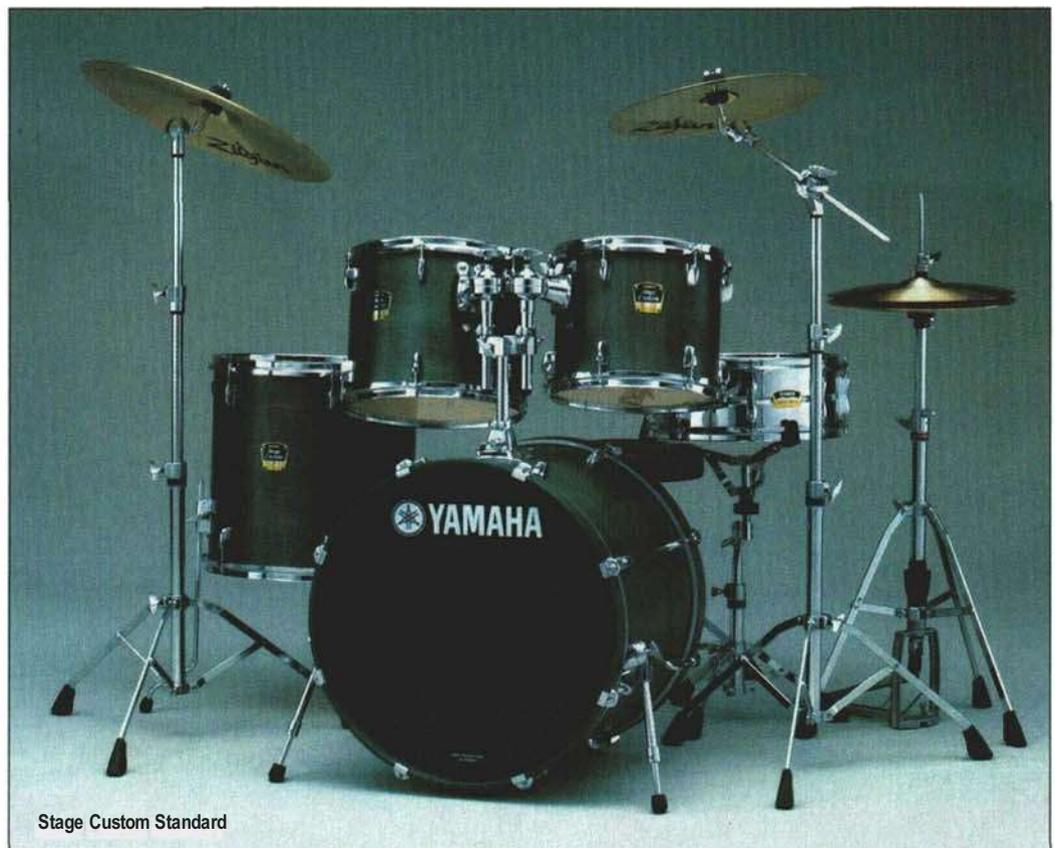
by T. Bruce Wittet

In a rather surprising move (considering the success of the original version), Yamaha has completely reintroduced its Stage Custom line of entry-level drums. The new line has been divided into two series: the Stage Custom Standard and the Stage Custom Advantage.

Assembled almost entirely in Indonesia (one key to the drums' low sticker price), Stage Custom drums are built to the same standards, using the same molds and other equipment, as the company's more expensive lines. Although cost-cutting steps have been taken in the areas of shell materials and cosmetics, the drums look and sound professional. *MD* received a kit from each of the new series for this review.

Vive La Difference

In this age of 100% maple or birch shells, the Stage Custom Standard stands proud with a blend consisting of eight plies of birch and Philippine mahogany. On Advantage kits, Yamaha has substituted an inner ply of Falkata, an Asian finishing wood, and has bumped up the bass drums to nine plies. Shells are slightly undersized and are molded using Yamaha's Air Seal System. Bearing edges on our review kits were flawless, such that the drumheads sat flat and without ripples, even at extremely low tensions.



Stage Custom Standard



Stage Custom Advantage

Stage Custom toms come in "power" sizes, which are two inches deeper than the company's standard size. Similarly, Yamaha has bumped all Stage Custom bass drums up an inch in depth to 17". Yamaha marketing manager Jerry Andreas feels that the extra inch of depth—and the extra ply on the Advantage bass drum—contributes bottom end and punch. Thankfully, extra weight is not a problem. I put the bass drum into a Tuxedo bag and slung it over my shoulder effortlessly.

Looks Are Everything

The Standard review kit had a matte blonde finish that emphasized the wood grain. If you want a little more flash, the Advantage kit has it. Our review kit came with the sort of blue metallic lacquer finish you'd see at an auto show. Even when I held a halogen lamp to the shell, I could see no flaws.

The logo on Standard and Advantage kits is large and unsubtle. You're either going to love the way it reflects the light in near-holographic fashion, or find it garish (as I did). If I were to buy the drums, I'd probably remove the four black screws that attach the logo to the shell and rely on the front bass drum head to proclaim my allegiance to Yamaha.

Hardware

The lugs on the Standard kit are small, bullet-style casings resembling those on Yamaha's Beech Custom Absolute series. The lugs on the Advantage kit are "long lugs"—single-piece units that stretch across the shell, reminiscent of those found on the Recording Custom series. There are no rubber washers separating the lug casings from the shells. The tom holder is the same ball/swivel mount found on Yamaha's high-end kits. The rack toms are

fitted with Yamaha's nodal-point-mounted YESS suspension brackets.

The generous Stage Custom hardware package includes the same sort of gear found on Yamaha's more pricey lines. The pedal is the FP 700. Although I've never owned a Yamaha drumset, I did a blindfold test at a store last year and purchased that very pedal. What it lacks in bells and whistles it makes up for in smooth performance.

A Resounding Sound

The 20" Standard kick produced a *very* big sound. Equipped with Yamaha/Remo Taiwanese PowerStroke 3 heads and no muffling, it sounded huge in the testing room, and it impressed my band on two live gigs. Often, when you place two pre-muffled heads such as the PowerStroke on a bass drum, you choke off sustain. The result is a bass drum that mikes well but won't project acoustically. Not *this* baby. I took it to a loud, Unmiked gig, where it projected a full, round tone across a crowded concrete room that resembled a war bunker. I asked another drummer to sit in while I made the rounds out front. Wherever I chose to stand, the kick sounded good and the toms held their pitch. What's more, I heard the same sound from afar that I heard from on top of the drums. On another gig, I miked the Standard bass drum with an Audio Technica ATM25 six inches from the front head (with no hole), and I needed very little EQ to get into the ballpark.

The 22" Advantage bass drum was no slouch either. It had a commanding presence, with great attack and low end. As an experiment, I replaced the Yamaha/Remo head with an Evans EMAD batter. It further increased the volume and low end and focused the pitch somewhat, getting me very excited. An Evans EQ1 coated head also seemed to mate well with the drum, dialing up a little jazzy ambience.

Ultimately, and to my surprise, I found myself preferring the 20" drum overall. To me, it sounded larger than many 22" kicks I've played.

All Stage Custom toms were extraordinarily responsive to slight turns of the drumkey. They also all worked well whether tuned high, medium, or low. My only concern was the nature of the Taiwanese-made Remo heads. They started pitting on me long before their time, and they emphasized stick attack a little too much. What's more, they seemed to favor an equal pitch on top and bottom heads—a bit of a tuning straightjacket, to my way of thinking. Accordingly, I substituted standard-issue American-made clear Ambassadors. Instantly I got more presence, especially in the highs and lows. In fact, the floor tom was so ferocious that I couldn't resist trying a head I don't ordinarily use: a Pinstripe. With the Pin tensioned loose (and the bottom head tighter), the drum growled even deeper.

I next submitted the toms to a test I've applied to drums for years. I placed the palm of one hand lightly against the shells while striking the drums with the other. I could feel plenty of vibration shooting through my hand. To me, this indicates that the drums are working as a *unit*. At the very least, these shells are emphatically *not* passive. It also indicates to me that the YESS nodal mounts holding the toms were doing their job. For the record, the 14" Standard floor tom had traditional legs as opposed to a YESS suspension bracket. The Advantage 14" mounted "floor tom," however, comes with a YESS mount.

Both the Advantage wood snare and the Standard metal snare had bright, contemporary sounds. The top-end Yamaha strainers are simple, effective units that do not slip. The snare strands sit flat on the snare beds without any extraneous rattling. Both snare drums had good tone with the snares off, and they delivered exceptional rimshots. During the course of one song (on which I was really *nailing* those rimshots), two tension rods on the metal drum loosened—which caused the drum to detune considerably. A couple of Lug Locks on the rods closest to me solved the problem. (Detuning was *not* a problem with toms. Over the course of a gig, I rarely had to use a drumkey, except to experiment with sounds.)

The metal drum was especially impressive when I tried an Evans coated ST (double-ply) head. The wood drum was fine with a Remo Ambassador, but it sounded especially organic with an Aquarian American Vintage head. Yamaha includes pretty heavy Zero Rings with the snare drums, but you might want to toss them. They deaden the sound well beyond today's standards (unless you play close-miked in an Eagles tribute band).

Get The Point?

Before you think that everything about these kits is rosey, let me say this about the spurs: They were a royal pain. Well, actually, the spurs worked fine, held the drum solidly, and even packed up flush against the bass drum in transit. It was the *tips* of the spurs that got me cursing. They are supposed to be reversible—but I never quite figured out

how to toggle smoothly between the rubber and the spike tip. At my last attempt, I removed the rubber tip and a washer popped out (coming to rest, of course, under the bass drum). My advice is to set the spurs with the desired end—pointed or rubber—in place, and then leave them there. Forever.

What Is "Pro"?

The new Stage Custom series offers modestly priced kits that perform in the professional realm, right down to (but not including!) the tips of the spurs. Of the two kits, I preferred the Stage Custom Standard. Maybe it was that ply of Falkata on the Advantage drums, or maybe it was the long lugs on the Advantage toms, but I felt that the Advantage's focused, round tone—although desirable in many situations—paled against the complexity of harmonics offered by the Standard. When you get a few older drummers sitting around muttering about modern drums, *this* is more of what they're looking for. For a contemporary/vintage look and sound, I'd choose the Standard and use the money I saved to buy a set of new batter heads.

And here we get to the dilemma of modern drumset marketing. If the Stage Custom Standard is the ticket, why would anyone bother buying a top-end kit? Jerry Andreas was helpful in highlighting the features that distinguish Yamaha's upper lines, using the analogy of fine furniture. He also talked about the sonic desirability of pure American maple or Japanese birch shells. But there's still no denying that the Stage Customs are *very* good-sounding drums. And let's not forget that Indonesian salaries, lighter metal hoops, cheaper woods, and a less labor-intensive finish keep the retail price *down*.

After testing these drums, I found myself challenging my customary preference for 100% birch or maple shells. Despite the "tainted" woods, the Stage Customs are real drums at unreal prices.

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

THE NUMBERS

Configurations:

Standard: 5 1/2x14 metal-shell snare, 17x20 bass, 9x10 and 10x12 mounted toms, 14x14 floor tom.

Advantage: 51/2x14 wood-shell snare, 17x22 bass, 9x10, 10x12, and 12x14 suspended toms.

Hardware: Straight cymbal stand, boom cymbal stand, snare stand, hi-hat, bass drum pedal, and tom holder. Advantage kit has an extra tom holder and a clamp to mount the 14" tom.

Finish: Standard review kit was blonde, matte wood. Also available in Cranberry Red, Marina Green, and Raven Black (all matte). Advantage review kit was Blue Metallic. Also available in Green Metallic, Violet Metallic, Gold Metallic, and Cranberry Red and Raven Black gloss finishes.

List Prices: Five-piece Standard kit: \$1,199.
Five-piece Advantage kit: \$1,349.



Turkish Cymbals

New Sounds From The Old World

HITS
great voices

quality finishing

weights written underneath

MISSES
holes in hi-hat cymbals are small

story by Chap Ostrander
photos by Jim Esposito

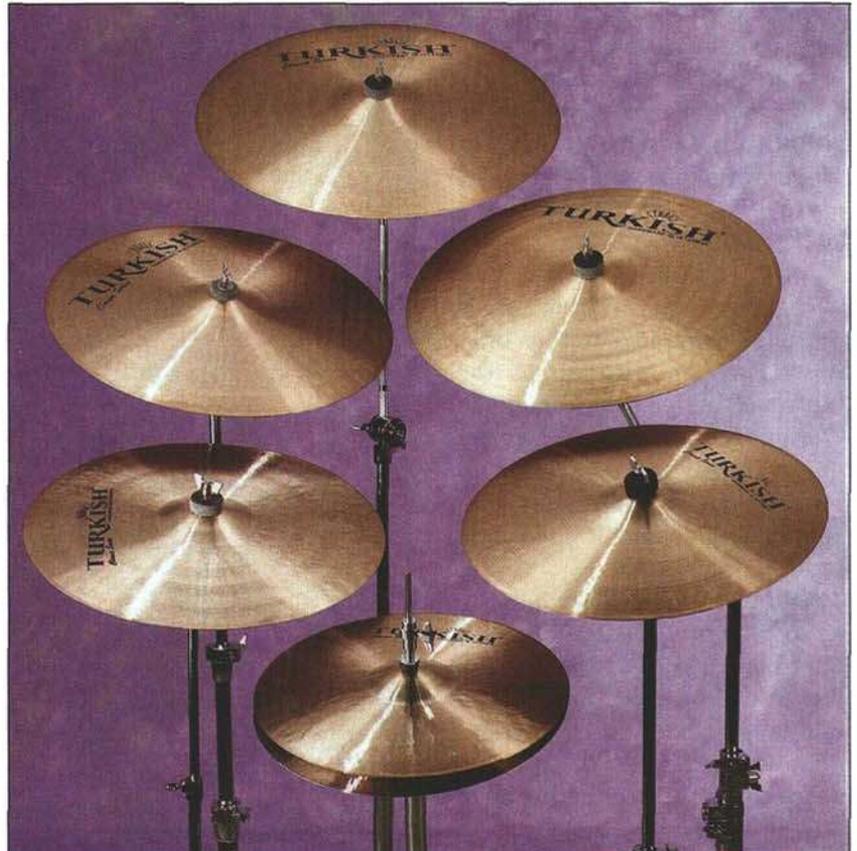
The unquenchable thirst for new or better sounds is one that drummers through the ages have endured, and even embraced. This is especially true with cymbals. The search is always on for that golden sound, that unrealized dream of expression and accent. Well, the search grid just got a little wider with the entry into the market of a company called Turkish Cymbals. Even though they've only been in existence since March of 1996, the experience and background of their cymbal-smiths comes out of a tradition that is four centuries old.

As their name would imply, Turkish Cymbals are made in Turkey. They are also made entirely by hand, using a proprietary alloy mix heated in wood and charcoal ovens. This results in instruments with individual character and distinct voices. The entire Turkish line includes over a dozen separate series, each with many sizes available. We were sent a representative group from three of those series.

Classic Series

Classic Series cymbals are what you might call Turkish's standard pro line. Their weight and hammering make them seem like the Ks of long ago.

17" medium-thin crash (1,170 grams). This was a power crash! The voice spoke quickly and with a gong-like authority. When struck with mallets, the initial set of overtones was present, and the whole package got louder as I pushed more.



Classic Series cymbals reviewed included (clockwise from top) a 20" Jazz ride, a 19" crash ride, a 17" Dark crash, 14" hi-hats, a 17" medium-thin crash, and an 18" medium-thin crash.

17" Dark crash (1,196 grams). The additional weight of the Dark crash gives it a higher voice than that of the medium-thin crash. As I played it with mallets, the inner voice got higher and stronger. This would be the choice of jazz players. Its weight allows it to be considered as a crash ride.

18" medium-thin crash (1,652 grams). This cymbal's light weight allowed it to speak with full body and tone and lots of overtones. The response was quick. I would especially recommend it for situations where you anticipate using mallets. One word of caution: Get it going and step back! The voice rises quickly, with no ceiling that I could find. The sound kept building and building. Very nice.

19" crash ride (1,788 grams). I'm usually not a fan of crash rides. To my taste, they fall short of being one or the other by trying to be both. This cymbal is a rare exception. The ride sound was clean and precise, with good stick response. The bell, though small, gave a high, cutting sound. The cymbal was well-mannered when I rode on it, and very full-voiced when I crashed it. Interestingly, I could crash it and then begin riding immediately—and both sounds were there. A great all-around cymbal.

20" Jazz ride (2,209 grams). This ride cymbal was just a little on the light side, so it gave fairly good stick response. It possessed a slightly dark sound, with a shimmer that built while playing. It was good for accents played with the shoulder of the stick. It also had a high, cutting bell sound.

14" Matched medium hi-hats (top 991 grams, bottom 1,137 grams). This hi-hat set had very good stick response with a pleasing sound. The "chick" sound was clean, if a little on the dark side. When I compared these hats to my personal set, the top cymbals were approximately the same weight. But the bottom Classic was a bit lighter than mine, making the sound a bit lower and darker. There was a nice wash when playing the cymbals together.

Topkapi Series

The Topkapi series is one of Turkish's more adventurous offerings. Its underside is raw (unlathed) and heavily hammered. The upper surface is a combination of lathed and unlathed hammered sections. We were only sent one model: a 20" ride weighing 2,271 grams.

This is a curious cymbal. The large, high-profile bell is unlathed. There is a 2"-wide lathed section just below the bell. The next 2 1/2" ring is raw, followed by the outer ring, which is lathed for 2 3/4". The entire surface is hammered, creat-

ing almost a leopard-skin effect on the unlathed parts.

The effect of the lathed and unlathed surfaces is what makes this cymbal so interesting. Hitting the outer lathed surface produced a hot, dark ride sound with lots of build. When I moved into the unlathed section, the sound dried out, giving much greater stick definition. Striking the next raw band created sounds like the outside, but slightly higher and more contained. The unlathed bell was dry and clear.

When this cymbal is played, waves of sound emanate off of it. This is quite a versatile ride—a cymbal of many stripes, if you will. If you play music with different textures and colors, grab one of these.

Rock Beat Series

The Rock Beat series basically describes itself. The cymbals come in heavier weights than the other lines, in order to provide the cut and volume you'd expect from a rock model. I found that they had all that, and more. The cymbals are lathed and hand hammered, and they come in brilliant finish.

20" ride (2,415 grams). Ride patterns played on this cymbal were clean and articulate. It produced highs that accentuated the pattern while a dark undercurrent built up. The overall sound was dark and loud with lots of character.

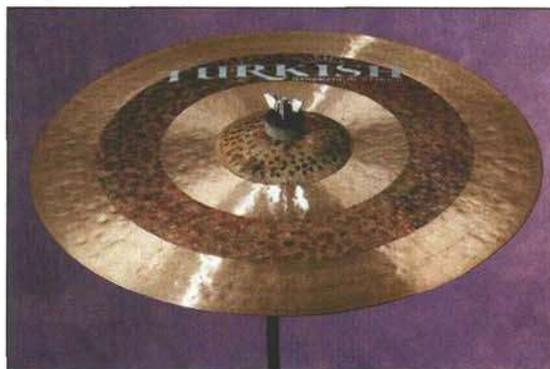
The bell has a pronounced shape—rising up off the plane of the cymbal rather than sloping into it. This helped make the bell sound cutting and distinct at all volumes.

16" crash. No weight was given for this model, but given the nature of the crash sound, I'd describe it as medium-thin. The voice of the crash was dark and strong, with a high accent when the cymbal was struck, and good sustain. I could also ride on it—albeit very lightly—without the pattern becoming overbearing. The bell sound had lots of highs, and was great for accents.

14" hi-hats (top 1,077 grams, bottom 1,260 grams). These hats are definitely cutting in terms of their pitch and tonality. They are loud, but not so much that you couldn't consider using them on gigs requiring less volume. Cymbals designated as "rock" models often lack some of the subtleties of more middle-of-the-road models. But the bell sound on these hi-hats was very clean, and the "chick" was controlled. It was easy to get a nice "splash" with the pedal.

Moderate Series

The Moderate Series is a new line from Turkish. The name reflects the price range into which they fall, as well as their weight: neither too heavy nor too light.



The Topkapi ride features lathed and unlathed sections on its top, and a totally unlathed bottom.

I was told that the alloy used in the manufacture of Moderate models is the same as that used for all other lines. And, like their counterparts, they're hand-hammered and hand-lathed. There was a slight difference in the width of the lathing pattern, but otherwise I couldn't see anything that would set them apart from Turkish's more expensive models. They come in brilliant finish, and they're signed inside their bells by Yucel, the principal cymbal craftsman at Turkish. Some of the review cymbals had their weight in grams written there as well.

20" ride. No weight was shown, but I'd gauge this cymbal to be somewhat lighter than a medium ride. As a result, its pitch was lower than that of a standard medium ride. The bell sound was nice, but I had to hit it with the shoulder of the stick rather than the tip to get the fullest sound.

Initial stick articulation was nice and clean. But riding with a fairly loud pattern caused the cymbal to build up an undercurrent of sound akin to that of a crash. Hitting it like a crash resulted in an almost gong-like sound. Given the opportunity, I'd look for a heavier Moderate model for a more satisfying ride performance.

16" crash (942 grams). The 16" crash had a high, quick voice. It also had great response, and could take multiple hits when used for accent work. When played with mallets, it worked into a nice, high shimmer. The sound got louder and stronger, and it seemed to have no ceiling.

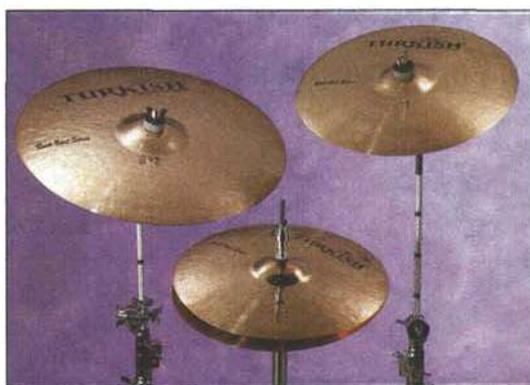
14" hi-hats (no weight shown). The Moderate hi-hats had a great sound—not at all what I'd expect from medium-priced cymbals. The chick sound was clean and even, and the wash between the two was very pleasing. These cymbals didn't have their weights written inside their bells, but it seemed that they were fairly close in weight. As a result, the pitches of the two were rather close together. But this didn't seem to pose any problem or limitation on their performance.

Cosmetically speaking, there appeared to be an extra line of hammering right at the edge of the top cymbal. They looked like small circular marks at the outer edge.

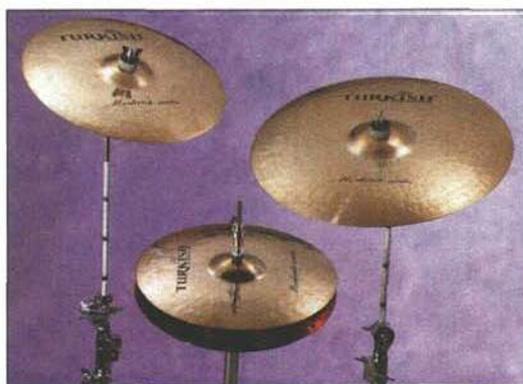
The only criticism I can offer in regard to our review cymbals is that the holes drilled in the hi-hats were almost too small for the hi-hat clutches and bottom-cymbal holders of various stands I tried them on. (This applies to *all* the hi-hat models I tried.) They didn't completely prevent the cymbals from fitting, but they did make getting them on and off pretty inconvenient. And I couldn't help but wonder if the tight

fit might be adversely affecting their sound.

A strong selling point of the Moderate line is that you can purchase a set consisting of a 20" ride, 14" hats, and either a 16" or 18" crash. The price is the same for either combination. The set comes boxed with the cymbals and a very nice cymbal bag. The bag is well padded, with soft material inside. The outside sports two handles and a shoulder strap. There is a slot on one side that runs from top to bottom, with room for several pairs of sticks. There is also a smaller pouch built onto the side, which seems to be made for something the size of a cell phone. Very hip.



Rock Beat models reviewed included a 20" ride, a 16" crash, and 14" hi-hats.



The Moderate Series is sold in sets containing a 20" ride, 14" hi-hats, and either a 16" or 18" crash. The 16" model is shown here.

Turkish Delight

Turkish Cymbals offers a wealth of choices, including twelve different rides, eight series of hi-hats, and about thirteen different China, splash, and crash models. (And that's just from their existing catalog, which doesn't include the Moderate Series.)

There is a nice aspect of having each cymbal's weight written under the bell. You get to the point where you can pretty much judge how they will work for you, or what weight you'll need to get the sound you desire.

Their ad says "Turkish Cymbals speak—and they speak for themselves." Having lived and worked with them for a time, I'd say that they're definitely worth listening to.

The exclusive distributor for Turkish Cymbals in the US is **Danlee Mitchell, H 4809 Felton St., San Diego, CA 92116.**
turkycymamerica@home.com, www.turkishcymbals.com.

THE NUMBERS

Rock Beat Series

20" ride:	\$479
16" crash:	\$297
14" hi-hats:	\$499

Moderate Series

(comes as a boxed set, with carrying bag)

Set 1 (14" hi-hats, 18" crash, 20" ride):	\$932
Set 2 (14" hi-hats, 16" crash, 20" ride):	\$932

Classic Series

17" Dark crash:	\$297
17" medium-thin crash:	\$297
18" medium-thin crash:	\$328
19" crash ride:	\$378
20" Jazz ride:	\$514
14" matched medium hi-hats:	\$449

Topkapi Series

20" ride:	\$514
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Bearing Edge Drums

More Than Their Name Implies

HITS

outstanding construction quality

big drum sound with excellent attack

exotic visual appeal

by Mark Parsons

The Bearing Edge is a small, custom drum-building operation based in Atlanta. Specializing in high-end, wood-hoop maple drums gorgeously finished in exotic veneers, owner Kevin Pinson understands the value of quality over quantity. Bearing Edge was recently approached by a large music retail chain about a distribution deal that would require supplying kits for eighty stores. As lucrative as that deal would be, Pinson turned it down. He knew that quality control could slip away if they had to build that many kits quickly.

Okay, so they've got the right *ideas* about building high-end drums. Let's check out the drums themselves.

Construction And Hardware

Our four-piece review kit featured 100% maple shells with an exotic hardwood veneer on the outside. All the drums are fitted with 12-ply matching wood hoops. No reinforcing rings are used inside any of the shells.

All fittings except the snare throw-off and tom brackets are custom-made by The Bearing Edge. The large, hand-turned brass tube lugs are attached to the shell at each end with a single allen bolt. The snare has twelve lugs, the kick has ten, the floor tom has eight, and the 12" tom has...seven? Yup, with wood hoops the configuration can be whatever the designer wants. (In this case, the lug configuration gives the two toms almost identical spacing between lugs.) Whatever the reason, it sure didn't hurt the sound any, so I'm not going to argue.

Heavy nylon shoulder washers are used between the tension rods (also brass) and the flanges of the claws, and the claws themselves fit snugly over the wood hoops without a lot of slop. These features added up to a head tensioning system that proved free of buzzes and rattles.

The floor tom legs and bass drum spurs were made out of solid round brass stock, with the spurs being particularly interesting. They were bent into a teardrop shape that provided two sharp "biting surfaces" on each side for better holding power. (They come with no rubber tips, however, so you'll need a rug to protect a wood floor.)

The snare throw-off and butt plate are from Nickel Drumworks. The moving parts are made of self-lubricating black polymer.

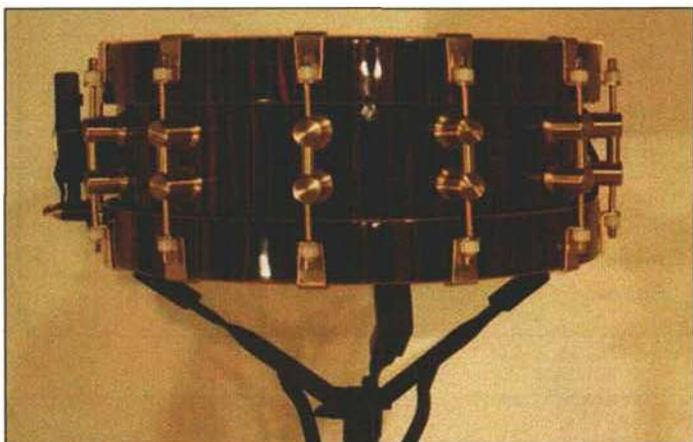
The metal parts have "brass" plating, which, while not an *exact* match for the other brass parts, looks a heck of a lot better than a chrome throw-off on a drum with brass fittings.

The tom mounting bracket and floor tom leg brackets are modern block castings with a smooth black finish. They fit perfectly onto the L-arms of



the DW hardware we used during the review period. Significant on a contemporary high-end kit is the conscious decision not to use RIMS-type mounts on the toms. The mount is attached to the drum itself, isolated by a fairly thick rubber gasket. Kevin Pinson explains that he experimented with both methods on his drums. He decided that the practical advantages of "standard" mounts (less weight, size, and expense for the consumer) outweighed any slight theoretical sonic advantages of suspension mounts. He also felt that suspension mounts diminished the classic looks of his drums. In this instance I'm inclined to agree.

The drums arrived with coated Ambassadors on top of the snare and toms and clear Ambassadors on the bottoms (including a clear Ambassador "snare side" under the snare). The kick had a clear PowerStroke 3 on the batter side and a black logo head (without port) on the front.

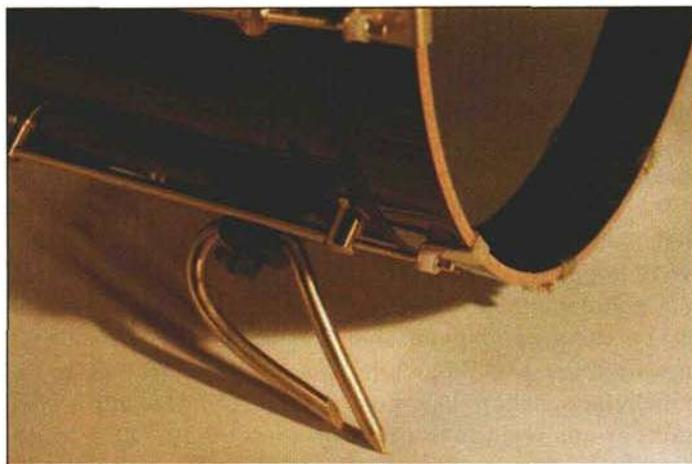


Fit And Finish

Our test kit sported a veneer made of Italian ebony. (Other available exotic veneers include bubinga, kewazingo, olive ash burl, Maccassar ebony, sap kewazingo, walnut burl, and pretty much anything else The Bearing Edge can get their hands on.) The finish is Italian polyester, which is supposedly the same finish that Maserati uses on their wood dashboards. After seeing it, I believe it.

This is obviously a subjective thing, but these are the most esthetically pleasing drums I've seen in a while—not in-yer-face glitz and glamour, but rather more of a subdued, "fine furniture" impression. The flawless ebony veneer has alternating stripes of dark brown and black, topped off by a very smooth, high-gloss finish. (Pinson used to restore vintage Porches, and it shows.) Best of all, these beautiful shells have no badges whatsoever—hooray!

The wood hoops were finished to the same quality as the shells. In fact, they were so nice that I grabbed a couple of business cards to put between my pedal and the bass drum hoop—I couldn't stand clamping right on the furniture-grade finish of that lovely ebony. Another little touch is that the visible part of the bass-drum head's aluminum collar is finished in black so that it doesn't clash with the shells. Nice. The collars on the other drums aren't visible, because they're covered by the wood hoops, which are routed out to



fit over them. In fact, there's not a speck of chrome or other "white" metal visible anywhere on the kit.

Proving that their beauty isn't only skin deep, the bearing edges on these drums were very well done. It's obvious that the name of this company wasn't just pulled out of a hat—these edges were sharp enough to cut. Not rough by any means, just incredibly precise—probably the cleanest edges I've seen in years.

No matter how nice a drumset's visuals are, however, it isn't worth much unless it also has it in the ol' audio department. Let's listen.

In Use

The drumset showed up just as we were starting a review of a group of drum mic's, so it was used for double duty—first as a demo kit for the mic's, and then judged on its own acoustic merits. (I didn't mind the extended trial period one bit!)

With their thin, 5-ply maple shells, no reinforcing rings, and wood hoops, you'd think that the toms might accentuate the low end—and you'd be right. You can trot out all the usual adjectives—big, round, warm, fat, beefy—and apply every one of them to these toms. However, they also had very good attack characteristics, which was a bit of a surprise considering the configuration of the shells. This was most likely due to the crisp bearing edges and the choice of heads.

The toms sounded great in their lower registers, but (again, a bit of a pleasant surprise) they also sounded very nice when tuned up higher. They were still round with lots of sustain, but the higher pitch would help keep them from getting buried in a mix (or it might simply suit your personal style). Swapping to 2-ply heads (Evans G2s) resulted in a very thick, fat sound, but with the loss of too much attack for my taste. The manufacturer made a good choice in going with single-ply heads for these drums, and I'd be inclined to stick with them.

The snare also proved very musical through a wide tuning range, although no matter the pitch, there was always a slight fatness to the tone that I liked. Rimshots with the wood hoops had good cutting power, although the pitch of the crack was lower than with standard hoops, and not as metallic-sounding.

As with the toms, coated Ambassadors turned out to be a

good choice on the snare, giving both depth of tone and articulation. Snare response was crisp, even with the snare tension set loose, and the throw-off was very smooth in operation. (This combination of traits made the Bearing Edge snare one of those rather rare drums that also sounds really good in the "snare half on" position.)

The bass drum was the most "normal" drum in the kit, in that most of us have heard an 8-ply 20" maple kick with wood hoops. Well, this is simply a very good execution of that popular configuration, with the added bonus of things like beautiful wood on the shell and hoops, precision edges, brass fittings, and those nifty spurs. The drum had good, punchy articulation, like most quality 20" kicks, but it also had serious weight to the tone underneath. You could dampen it and get a nice, dry "studio" sound (and we did), but I preferred it wide open. The PowerStroke 3 provided the right amount of control by itself.

All of the drums tuned up easily throughout the review period—and stayed in tune. That's a sign that the wood hoops were solid, without an excessive amount of flex.

Conclusion

With their exotic wood finishes, all-brass fittings, and wood hoops, Bearing Edge drums aren't easily confused with the myriad of "me too!" boutique drums currently available. However, they aren't so far outside the mainstream that they can't be used by someone who needs a versatile kit. They perform very well in a studio environ-

ment, yet they have plenty of projection for live work (especially considering the relatively small size of this particular kit). And speaking of sizes, drums from The Bearing Edge are available in pretty much whatever dimensions the customer wants. All sets are ordered from the manufacturer, *a la carte*, without stands or pedals. Turnaround time on a kit is from eight to ten weeks.

If you're a dyed-in-the-wool "Pinstripe pounder," you might be better off sticking with conventional drums and conventional hoops. But if you're looking for something a little different with a rich sound all its own (to say nothing of physical beauty and construction quality), you owe it to yourself to audition a set of these babies.

(770) 967-9213, www.Bearingedge.com.

THE NUMBERS				
Configuration:	Kick	Snare	Rack Tom	Floor Tom
Size:	14x20	5 1/2x14	8x12	14x14
Plies:	8	10	5	5
Lugs:	10	12	7	8
List Price:	\$940	\$620	\$610	\$690
Shells:	100% maple, with exotic veneer outer ply			
Hoops:	All drums feature 12-ply maple wood hoops			
Finish:	Italian ebony with high-gloss poly finish			
Fittings:	Solid brass lugs, claws, legs, and spurs			

Quick Looks

New Pro-Mark Stick Models And X-Pad Practice Pad

New Drumstick Models

Pro-Mark has introduced several new models in their American Hickory line. The designs run the gamut from sleek and sensitive to beefy and brash.

Two of the models offer outstanding ride cymbal "ping" and definition. The 718 Acid Jazz stick (\$11.95) is 16 1/4" long and 9/16" in diameter, with a small beaded wooden tip and a flat finish. The 721 Marco Minnemann

signature stick (\$12.45) is shorter at 16", but is a littler bigger around at 37/64". It also has a bit larger bead, along with a semi-gloss finish.

For a little more beef with a wider cymbal spread, there's the 808L Ian Paice signature stick (\$12.45). It's 16 1/8" long and 37/64" in diameter, and has a lighter feel than you might expect. It also features a large beaded tip and a flat finish. The 720 Intruder (\$11.95) has a similar body style and finish, except for a longer pointed tip that makes the overall stick length 16 1/2".

Moving into the heavyweight category, we have the 440 Jimmy DeGrasso signature model (\$12.45). With a hefty 17" length and 5/18" diameter, a point tip, and a semi-gloss finish, this stick is



designed for some serious pounding.

Pro-Mark's 715 Tony Verderosa Techno-Stick (\$15.95) is distinctly different from the other new models, owing to its slender (.7") diameter, white semi-gloss finish, and nylon ball tip. (It's 16" long.) Since Verderosa specializes in electronic drum performance, one might assume that this



continued on page 60



Tribes Cocktail Drum

Don't Just Sit There!

HITS

detachable, pro-quality snare drum

solid bass drum sound

good isolation between snare
and kick sounds

modest price

MISSES

de-lamination of inner ply of
snare drum hoop

lugs loosen on bottom
"bass drum" head

by T. Bruce Wittet

Cocktail drums go way back. For example, the 1949/50 Gretsch catalog shows a Deluxe Cocktail Drum featuring a 14" head and a 24"-deep shell. Snare strands rode underneath the top head. The 1965 Leedy catalog made the claim, "The new Cocktail has everything you'll need in a small group or for singers...." Therein lay the crux: A cocktail drum allowed yesterday's drummer to join the front line and still maintain at least a semblance of a drum sound. More recently, Tyler Stewart of



Barenaked Ladies has been dancing behind an Ayotte cocktail drum. And Steve Jordan put his name on a Yamaha model that introduced a variation on the theme: a mini snare drum clamped to the larger "bass" drum.

The dilemma of the cocktail drum is that the closer you get to a snappy sound from the snare-drum portion, the more the bass drum sound suffers (from reduced shell volume and from the incessant chattering of the snare strands).

The Tribes Solution

Addressing these inherent compromises, a small company called Tribes Drums has created a unit with a removable 5x13 snare drum and a wooden partition between the top and bottom of the 22x15 "bass" drum.

Within minutes of unpacking the review model, I had it up and running. The assembly is supported on three standard floor-tom legs. Two of these are joined with a Yamaha-style bracket, to which is clamped a bass drum pedal set to strike upward. After an admiring gaze at the cranberry-fade sparkle finish—smooth and shiny as a new windshield—I was ready to play.

The snare drum gave off a bright, contemporary sound, especially when I hit rimshots on the wood hoops. When I detached the drum and played it separately on a conventional stand, it had ample presence and loads of personality.

A partition of humble fiberboard is situated within the shell of the "bass" drum about 8" below the snare drum. Immediately above it, at each side, are two circular ports that could easily accommodate large-diaphragm mikes. Sandy Ficca from Tribes Drums told me that he settled on the location of the partition because of the isolation it provided between the snare and the kick drum. Furthermore, the panel's reflectivity seemed to enhance both the snare's sizzle and the bass drum's punch.

Sure enough, when I laid into the bass drum, it yielded a hearty "thump." Expecting a hard, unnatural feel, I was surprised by the pleasant, "sinking feeling" of the beater. For this reason, I approve of Tribes Drums' choice of a two-ply Remo Renaissance Emperor for the batter head. A thick head does a better job of absorbing the energy from a bass-drum beater—and promotes lower frequencies. Tribes also fitted a Remo Muffl' with foam ring to our test model. Again, I believe this was a wise choice for a modern sound—although I might be tempted to try a double-ply head with its own internal ring, such as are available from Evans or Aquarian.

When I tightened the bass drum head, the drum produced a bouncy bebop sound. My preference, however,

was for the thumpier, original tone. Either way, snare-drum buzz was negligible.

I'm six feet tall, and the snare drum rim sat high enough that I didn't have to reach down to score rimshots. As a result, I'm happy to report that I had no backaches or knee pains, which can be a very real concern for cocktail drummers. On the other hand, you don't want to reach *up* to play, either. For this reason I wouldn't recommend the Tribes Cocktail drum to pre-teens or adults under five feet. The drum simply will not go low enough for comfortable snare positioning and still accommodate a kick pedal.

After using the drum at a rehearsal, I noticed a little loosening of the bass drum tension rods. They didn't fall to the ground, so it was nothing to fret about. Still, I'd recommend the use of Lug Locks or similar devices to secure them.

At the end of the test sessions, I noticed some de-lamination of the innermost ply of the wood hoops. Since the hoops are made by Tribes (while the shells are Keller), I confronted Sandy Ficca with this situation. It was the first he'd ever heard of the problem, and he's going to investigate.

Champagne On A Beer Budget

Did I mention price? *Very* competitive. Here's what Ficca said: "We're going after the blue-collar guys. Everything we chose to put in the drum is solid, practical stuff that working drummers can afford."

In conclusion, let me say that for the price of a custom snare drum, you'll get a full cocktail setup that can more than meet the needs of any low-key gig where such a rig would be appropriate.

(303) 402-0122, www.tribesdrums.com.

THE NUMBERS

Configuration: Snare drum is 5x13. Detaches from "torso" via four drumkey-operated screws. Snare batter is Remo Ambassador; snare-side head is Ambassador clear. Snares are generic 20-strand. Eight generic snare-drum lugs per side. Nickel Drumworks strainer. Bass drum shell depth is 22". Bass drum head is 15" Remo Renaissance Emperor; Muffl' tray and foam ring optional. Eight generic bass-drum lugs. Gibraltar floor tom legs and brackets.

Shells: Snare and bass drum shells are Keller 6-ply maple. Partition is laminate fiberboard.

Finish: Standard finish is natural satin or sparkle/pearl wrap. Review model was red/cranberry-fade custom sparkle spray.

List Price: \$699 for standard finish; custom finish extra.



DW 5000 Delta II Bass Drum Pedals With Elevator Heels

And You Thought Platform Heels Went Out In The 70s

HITS

comfortable, more natural play

potential to increase control
and speed

heel plates of different thickness
allow you to find the right height

by Martin Patmos

DW's Delta II bass drum pedals are already among the most adjustable pieces of gear out there. They offer all sorts of ways to adjust the pedal to your playing style: spring tension, beater length, stroke, hard or soft beater, footboard angle, and impact (using the Force Maximizer Weight System). So what's left? How about the height of the heel plate?

Platform Heels

Basically, the DW Delta II pedal itself remains as you know it. What DW has done is make two extra heel plates—roughly $1/4$ " and $5/8$ " thick—which can be added in eight different combinations to the existing $1/4$ " heel plate on the pedal. That permanent heel plate is itself attached to the ball-bearing hinge of the footboard.

Here's the way it works: Placing a plate *on top* of the hinged heel plate raises your heel above the hinge. Placing one under the hinged plate raises the hinge joint towards your foot. The point of all this is to help put your foot in a position that is more natural and relaxed while playing.

The plates are held together and attached to the pedal by Phillips-head screws. (Screws of varying lengths are included to accommodate all possible combinations.) The screws holding the plates to the pedal were pretty stiff, and I wasn't looking forward to swapping them in and out several times while I experimented with the different plate combinations. Fortunately, the plates stack pretty nicely, and I found that a little masking tape held them together well enough to try out the different heights before settling on the configuration that was most comfortable for me. After that was accomplished, I only needed to install the appropriate screws once.



DW's Elevator Heels allow a wide variety of heelplate-to-footboard configurations to improve pedal performance and playing comfort.

Going Up?

Which plates are used and in what order they are stacked is obviously going to be a personal preference for each player. Another determining factor will be whether you play heel-up or heel-down. I'm primarily a heel-down player, switching to heel-up only when going into Dave Lombardo mode. As a point of reference, let me say that the standard DW Delta II pedal, with no additional heel plates, feels wonderful to me. It has great response, plays smoothly, is mechanically silent, and packs a good punch.

All other factors being equal, I did notice a change when I started adding plates to elevate my heel above the hinge. I could play faster. Elevating my heel that extra bit helped those single-foot 16th notes to come smoother, faster, and more controlled, without affecting power and volume. Having initially discovered this with the 5/16" plate, I immediately went to the full stack (5/16" plus 5/8"), ready to blaze a lightning-fast trail to glory. Actually, I found this height less comfortable to play at. It was just a little too extreme for me. In the end I settled on the 5/8" heel plate as the most comfortable and beneficial for my foot. Playing this way with the double pedal was also quite satisfying.

Going Down?

So what happened when I placed the heel plates *under* the hinged plate? Playing this way brought the back of the footboard up to meet my heel, resulting in very smooth play. Again, I found the full stack too extreme for my foot.

But one plate underneath was comfortable, and while I did not feel I was as fast this way, I did feel controlled and balanced.

Placing the hinged plate in the middle of the stack was interesting, in that it elevated both the hinge *and* the heel. My favorite configuration here was with the 5/16" plate under the hinged plate and the 5/8" plate above it. Again, this led to smooth play with plenty of balance and comfort.

Just Relax

No matter how the heel plates stack or how you position your heel, DW's object is to create a pedal that meets the foot more comfortably. In this I think they've succeeded. Why did my favorite configuration (adding the 5/8" heel plate above the hinged heel plate) help me play faster and smoother? Because my foot was comfortable and supported in a more natural way than it was with the normal pedal setup. It's a relatively simple idea, but one that works amazingly well. While finding the elevation setup that worked best for my foot took a little time, the end result was worth it.

(805) 485-6999, www.dwdrums.com.

THE NUMBERS

Delta II single pedal with Elevator heel plates:	\$282.00
Delta II double pedal with Elevator heel plates:	\$629.00
Retrofit Elevator plates for Delta II pedals:	\$ 29.95

Quick Looks Continued from page 56

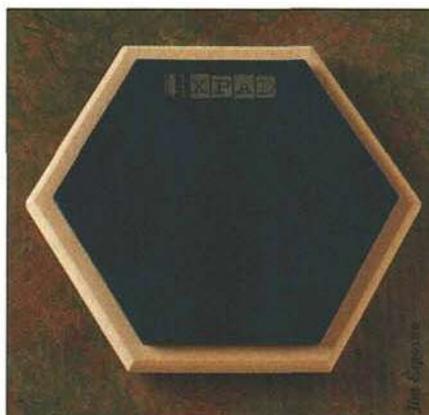
stick was designed for electronic drum playing. But it also works well for acoustic drums, and its large nylon ball tip makes it very articulate on ride cymbals and hi-hats.

By the way, if you're into on-stage flash, the Verderosa stick's tip is made of a special material that glows in the dark. (The effect is more pronounced if the tips are "charged" under a bright light for a while.) And the white-painted shafts would certainly glow under a black light. Neither of these characteristics have anything to do with how the stick feels, but they do offer something different from a visual perspective.

X-Pad Practice Pad

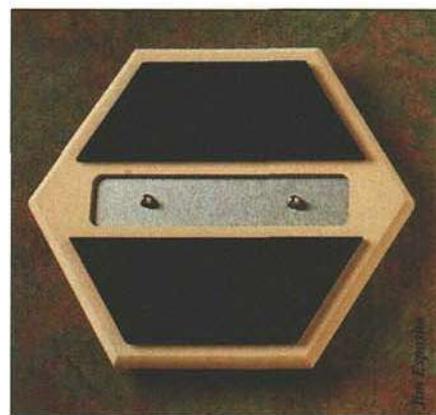
Practicing off the drums is sometimes unavoidable—but it isn't much fun. To make practice situations a little more acoustically gratifying, Pro-Mark offers a sweet substitute to the lifeless rubber practice pad.

The X-Pad is a hexagonal rubber pad mounted on a wood base with a non-slip rubber bottom. While that's nothing new,



what is novel about the X-Pad is that it produces a "snare" sound. The underside of the pad has a compartment that's filled with beads. These beads "buzz" when the pad is struck, creating the snare effect.

But wait...it gets better. The snare sound produced by the beads actually changes in definition as you change playing locations. When the pad is played close to the center, the sound is tight and articulate. When the



pad is played closer to the outer edge, the snare sound develops into a fuller tone.

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Roland V-Session Kit

Electronic Cymbals Come Of Age

 **HITS**

V-Cymbals have response similar to acoustic cymbals

new drumkits and voice options are included with TDW-1 upgrade board

 **MISSES**

rack clamps lose position adjustment when removing cymbal arms

by Rick Long



Roland set the electronic percussion world on its ear a few years ago when they introduced their innovative yet highly functional V-Drums electronic drum system. Not an outfit to rest on their laurels, Roland has upgraded that system with some nifty additions and improvements. The result of this effort has arrived in the form of the V-Session set.

The basic V-Drums system was reviewed recently in *MD*, so this article will focus primarily on the the V-Cymbals, the TDW-1 upgrade board for the TD-10 sound module, and other changes that have been incorporated into the new V-Session model.

Speaking Cymbally

Let's start with the most obvious innovation: the V-Cymbals. Roland has taken electronic cymbals into new territory here. According to Steve Fisher, percussion product manager at Roland, "The crash, the ride, and the hi-hat are really three very different instruments. We approached development of the new V-Cymbals with that concept in mind." Roland also worked with an outside company called Spectrasonics for assistance with the sounds for the new cymbals.

The three models in the V-Cymbal lineup are the CY-14C 14" two-zone crash cymbal, the CY-15R 15" three-zone ride cymbal, and the CY-12H 12" hi-hat. These sizes may appear a bit small in comparison to their acoustic counterparts, but the size difference is actually a visual asset. Electronic drums are generally smaller than acoustic drums, with the result that acoustic cymbals tend to look oversized and out of place when used with an electronic drumkit. The size relationship between the V-Cymbals and the V-Drums pads is much more proportional.

Each of the V-Cymbal pads has a rubber playing surface that covers the entire top of the pad. However, Roland suggests that you only play on the portion of the pad opposite the logo, since this is where the sensors are located. (Drummers generally don't reach over the center of a cymbal to play the far side anyway.)

The crash cymbals have good response, and they can be easily choked. In addition, an acceptable cymbal roll can be played on the bow area of the cymbal. As with any percussion item—acoustic *or* electronic—good technique is necessary when using the V-Cymbals. If you strike the edge straight on (with the stick at a 90° angle to the cymbal), you'll likely misfire and not trigger a sound. Since acoustic cymbals shouldn't be played in this manner either, this characteristic of the V-Cymbals isn't a problem.

The CY-12H hi-hat pad is a 12" flying saucer-shaped device that is more comfortable to play than the former drum-type hi-hat/cymbal pads. The major difference here is that the pad's two zones are spread across the bow and the edge in a manner much more like on acoustic hi-hats. If you ride on the edge of the "hats,"

you get a realistic edge-type sound, along with an edge-type feel. If you ride on the bow, you get a realistic hi-hat bow sound. My one complaint about the hi-hat is that the mount is still too rigid, as it was on the previous model.

The response of the hi-hat controller pedal is excellent. The pedal-down "chick" sound can be adjusted for volume separately from the other hi-hat cymbal sounds, in order to capture the feel to which you're accustomed. The pedal has a smooth action and simple adjustments.

The star of the V-Cymbals group is the ride cymbal. The 15" three-zone pad uses two trigger outputs on the cymbal and two inputs on the module to achieve its sound spectrum. The response when riding on the bow, playing edge accents, or riding on the bell is very much like playing an acoustic cymbal—right down to the sway of the instrument. Balance, response, and sampled sounds were meticulously designed so that this cymbal, and the other V-Cymbals, would make playing electronic drums more comfortable and more sonically accurate than ever before.

One problem that many electronic cymbals have is that they tend to rotate a bit on the stand when you play them. This, in turn, can dislodge the patch cord. Roland solves this problem with a metal insert that is placed on the bolt of the cymbal stand in place of the usual nylon sleeve and felts. This insert has a V-shaped top that fits into the bottom of the bell on each V-Cymbal (except the hi-hat, which has a rigid mount). Even if the top wing nut on the stand were to loosen, it's unlikely that the cymbal would turn, because gravity is assisting with the seating of the cymbal against the V-shaped insert. A plastic tie is also included with each cymbal to affix the patch cord to the cymbal stand and further prevent the cord from accidentally becoming dislodged by cymbal motion.

V-Cymbals can be purchased separately for use with other electronic drum modules—and they will work relatively well in those situations. But as far as I'm concerned, the implementation of Roland's new TDW-1 expansion board, in *combination* with the V-Cymbals, makes for the most acoustic-like electron-





ic cymbal feel and sound available today. And the nice thing is, as good as they are, the preprogrammed cymbal settings can easily be tweaked to create even more possibilities.

Onward And Upward

Which brings us to the subject of the TDW-1 upgrade board. The TD-10 sound module in the V-Session kit is shipped in a non-upgraded condition, but the TDW-1 upgrade is included separately. The upgrade package comes with a clearly written owner's manual and the two tools necessary to perform the upgrade. Stickers are provided so that you can upgrade the face of the module with the new functions that the TDW-1 provides.

Pay close attention to the part of the instructions that covers grounding yourself prior to installing the board. I'm not talking about yoga here; I'm talking about finding a water pipe or other safe electrical ground strap that you can use to make sure that you don't have any static electricity in your body before you start the installation. The amount of static

electricity that you see when you zap yourself accidentally on a doorknob is many times stronger than the amount required to fry a computer chip. Be careful!

By the way, if you're considering upgrading your personal TD-10 with the TDW-1, you'll want to save all the user kits you've created over the years *first*. This is because the upgrade wipes all previous user data from the system. Also bear in mind that the upgrade is a forever type of thing: Once the board is in, the TD-10 will not work if the board is removed.

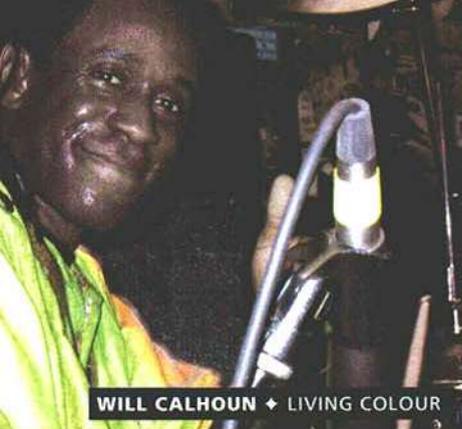
The TDW-1 provides the TD-10 module with 360 new instrument sounds (many of which have "V" [virtual] editing capabilities), more memory (30 MB total), improved hi-hat pedal control, and new V-Tom sounds. There are twenty new backing patterns and five new preset kits that were not part of the original TD-10. There is also a new brush kit that is so sensitive that even the V-Cymbals respond to brush strokes.

The new fader mode allows for sepa-

rate volume levels for the toms and cymbals. This is a welcome improvement that makes adjusting the volume of the individual kit elements much easier. To go along with this, outputs can now be set globally. If you're playing through a large PA system and want separate outputs for kick, snare, toms, crash, ride cymbal, and hi-hat, you can set these outputs globally for all kits without having to go into each kit and edit the outputs separately.

Other improvements include position sensing for all trigger inputs. All pads can now use the graphic drumhead-tension indicator. Sensitivity and dynamics are also improved—especially for the KD-120 kick pad, which can now be played softly and still achieve good response.

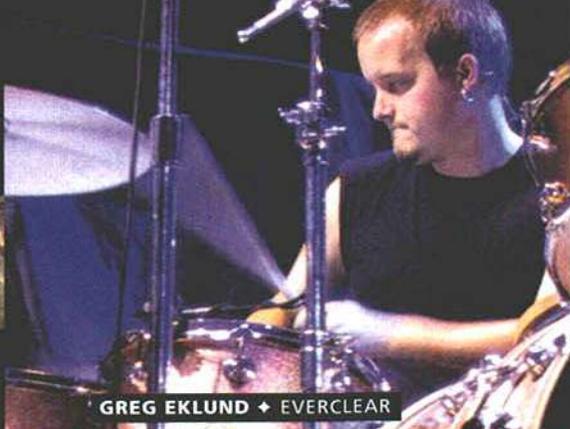
Rimshot response has been upgraded as well. The cross-stick sound can now be triggered with the actual cross-stick technique that we all know and love—as long as the sound is played with the stick resting on the rim at both ends and not on the drumhead. (This avoids cross-talk with the sound triggered by the head.) The



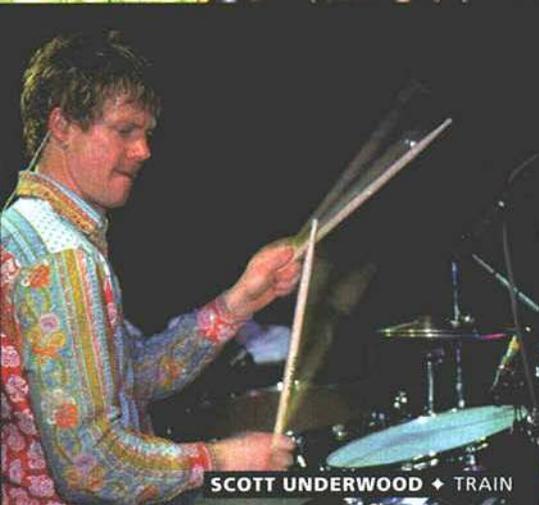
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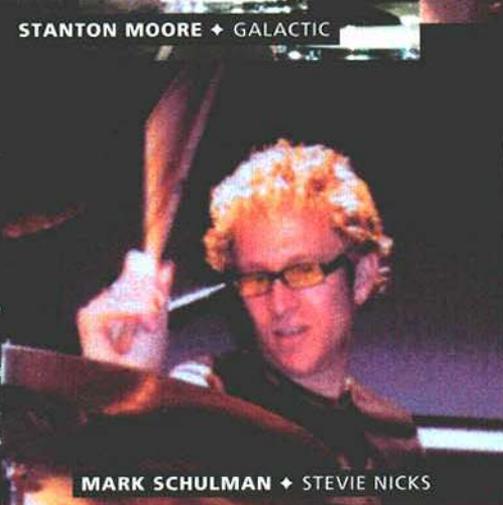
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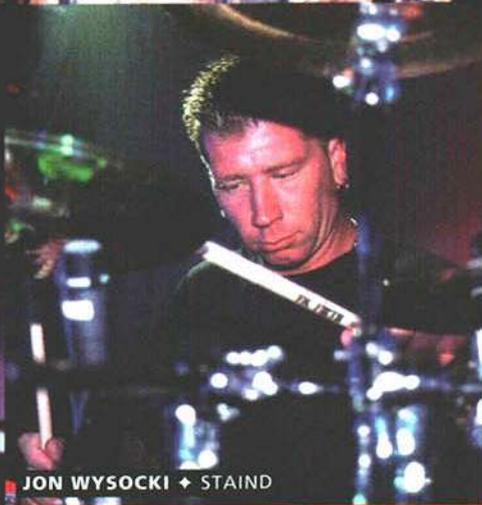
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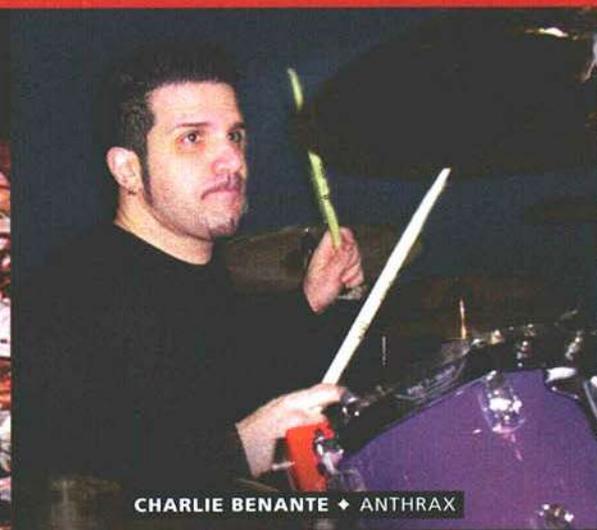


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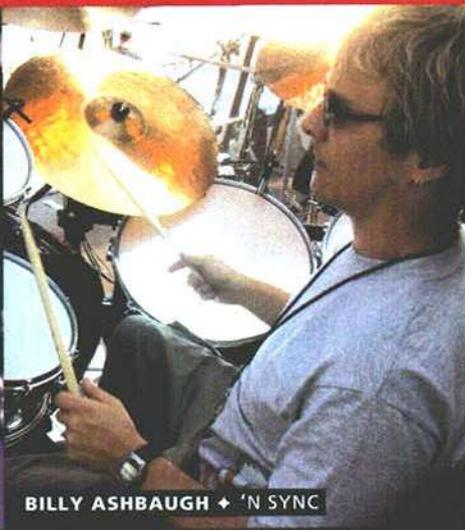
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cross-stick sound is best performed with the stick parallel to the triggering bridge. This bridge is where the rim trigger resides. Playing parallel to this device puts the rim strike in closer proximity to the rim trigger.

Racking 'Em Up

As I was unpacking the kit, I was surprised to see that the rack is shipped assembled—which saves quite a bit of setup time. The rack is basically the same as Roland's previous V-Drum model, but is now painted in a bright red-orange color. This new look garnered a lot of positive comments from bandmates and audience members when I took the kit out for rehearsals and a gig.

The rack has a grooved surface, a unique feature that I haven't seen on racks from other manufacturers. The surface helps the rack clamps grasp the bars securely without excessive clamp pressure. This is a nice feature that increases one's confidence that none of the pads will slip out of position during a performance.

Roland's rack clamps are made of heavy-duty glass-filled polycarbonate, and have a one-screw adjustment design. I was concerned about stripping the screw mechanism until I took a clamp apart and discovered that the threads are on a metal insert.

The one-screw mechanism is easy to adjust, but has a drawback. Loosening the

screw loosens both the part of the clamp that holds the cymbal arm and the part that grasps the rack bar—causing you to lose the position of the clamp along the rack bar. If you plan to move the kit often, you might consider using standard drum-rack clamps that grasp the bar and the cymbal arm separately. Since the rack is a standard size, after-market clamps will work just fine. I didn't mind the one-screw adjustment for the tom arms, since these holders are not very tall and don't need to be removed in order to pack up the kit.

Nit Picking

It's difficult to find anything negative to say about the V-Session kit. One comment I do have is that the rack is red-orange, while the pads have a very nice cherry-fade finish. This may not matter to most people, and in fact, from a normal player-to-audience distance these color differences are not obvious. But in an industry where great care is taken with finishes, I'm sure that *some* players will notice this and have an opinion about it.

Along this same line, the white bottoms of the V-Cymbals look a bit out of place with the red rack and cherry drum pads. On the other hand, a red underside on the cymbals might be too much red for some people. Black with white lettering might be an option that would match any future color changes or expansions that happen with the rack and/or drum pads.

Heads on V-Drums are shipped slack to avoid stretching during storage. If you play a V-Drum pad with the head too slack, you could damage the trigger mechanism that sits just under the head. You can tighten the heads like you would on an acoustic set, with the snare tight and toms gradually looser as you get to the last floor tom, but you cannot play with the heads "flopped out."

A drumkey with a straight barrel (no widening at the bottom) is included with the kit. This is a good thing, since other keys with wider barrels don't fit down on the tension rods very easily.

Summing Up

General reaction to the V-Session review kit at rehearsals and on a recent gig I played was very positive. The cymbal sounds—particularly those of the hi-hat—favorably impressed the other musicians. The kit's striking visual appearance also earned positive comments. Rubber pad-based electronic drums are often not very impressive to look at on stage. The bright red-orange rack, the cherry-fade finish on the pads, and the fact that the V-Cymbals have a shape more like traditional cymbals than most other available cymbal pads combine to give this kit a look and feel that is both familiar and functional.

The V-Session's list price is not for the faint of heart. Even the street price at major MI chain retailers is around

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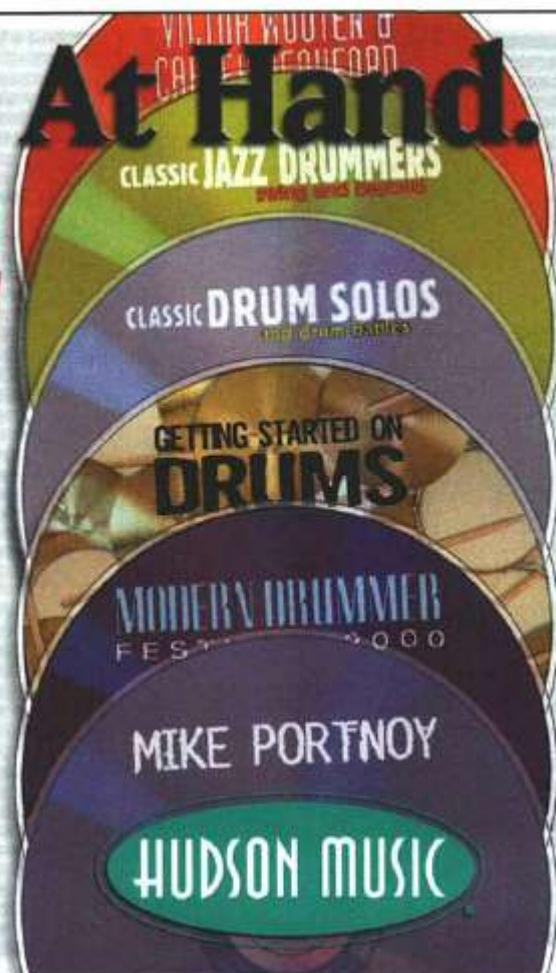
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Electronic Review

\$5,000. However, the kit offers the industry's best user interface, along with excellent sound quality and the only pads on the market that respond to brushes. Also keep in mind that this price includes everything: drums, rack, cymbals, sound module, and wiring. Most of the chain stores are selling acoustic drums in "shell packs" that can easily work their way up to \$5,000 or more when you add the cymbals and hardware necessary to put

together a complete drumkit.

The V-Session kit offers a good combination of quality sounds, pad sensitivity, user-friendly programming, and visual appeal in an "all in one box" purchase. Its level of sophistication may not come cheap, but if you spend some time with the kit at your local Roland dealer, you may just decide that it's worth the price.

(800) 386-7575, www.rolandus.com.

THE NUMBERS

Configuration: One KD-120 kick drum pad; three PD-120 stereo pads (used for snare and two "floor"-type suspended toms); two PD-100 stereo pads (for smaller toms); two CY-14C cymbal pads; one CY-15R ride cymbal pad; one CY-12H hi-hat pad; one FD-7 hi-hat foot controller; one TD-10 sound module; one TDW-1 upgrade kit for the TD-10; and one MDS-10RD V-Session Rack.

Heads: "Tunable" mesh heads

Finish: Pads finished in cherry fade, rack finished in red-orange, undersides of cymbals finished in white.

List Price: \$6,295

A hard-shell travel case and stand-bag set are available at extra cost.

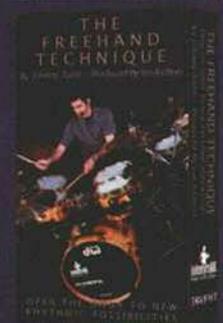
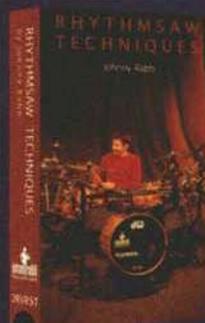


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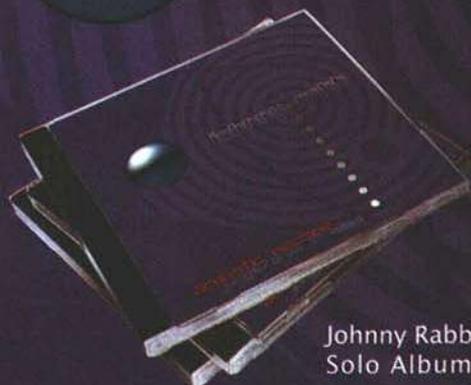
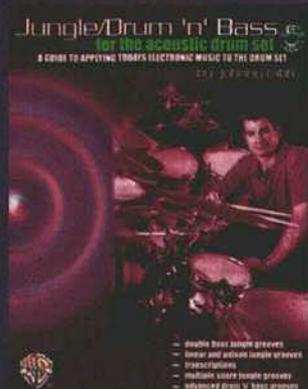
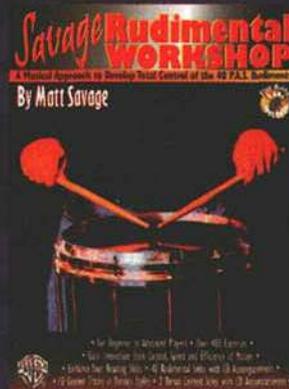
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Roland

Stewart Copeland

Top Of The Pecking Order

A case can be made that Stewart Copeland is the single most influential drummer of the past twenty-plus years. A *good case*.

Not that there aren't other important players, of course. There are drummers of all shapes, sizes, sounds, styles, and ability. There are drummers whose output exceeds that of Copeland's tenfold. And there are drummers who fill football stadiums and sell millions upon millions of albums. Stewart doesn't really do those things anymore.

But Stewart Copeland filled football stadiums with The Police like only a few bands before them could. They bridged the gap between mid-'70s glam-, prog-, and punk-rock, early '80s new wave, and MTV hair-band pop by being different from any of that. They were a serious pop band with reggae and punk influences (but not quite roots), and they were also one hell of a powerful three-piece rock band. And let's not forget it was Stewart's band. He's the one who discovered Sting, brought Andy Summers into the band, and supplied the drive and vision that helped The Police conquer the world.

Stewart's drumming, to this day, remains as immediately identifiable as any who have played the instrument—including Buddy, Bonham, Moon, Beauford...and dare I say Tony Williams? Sure. You hear him, and *you know*.

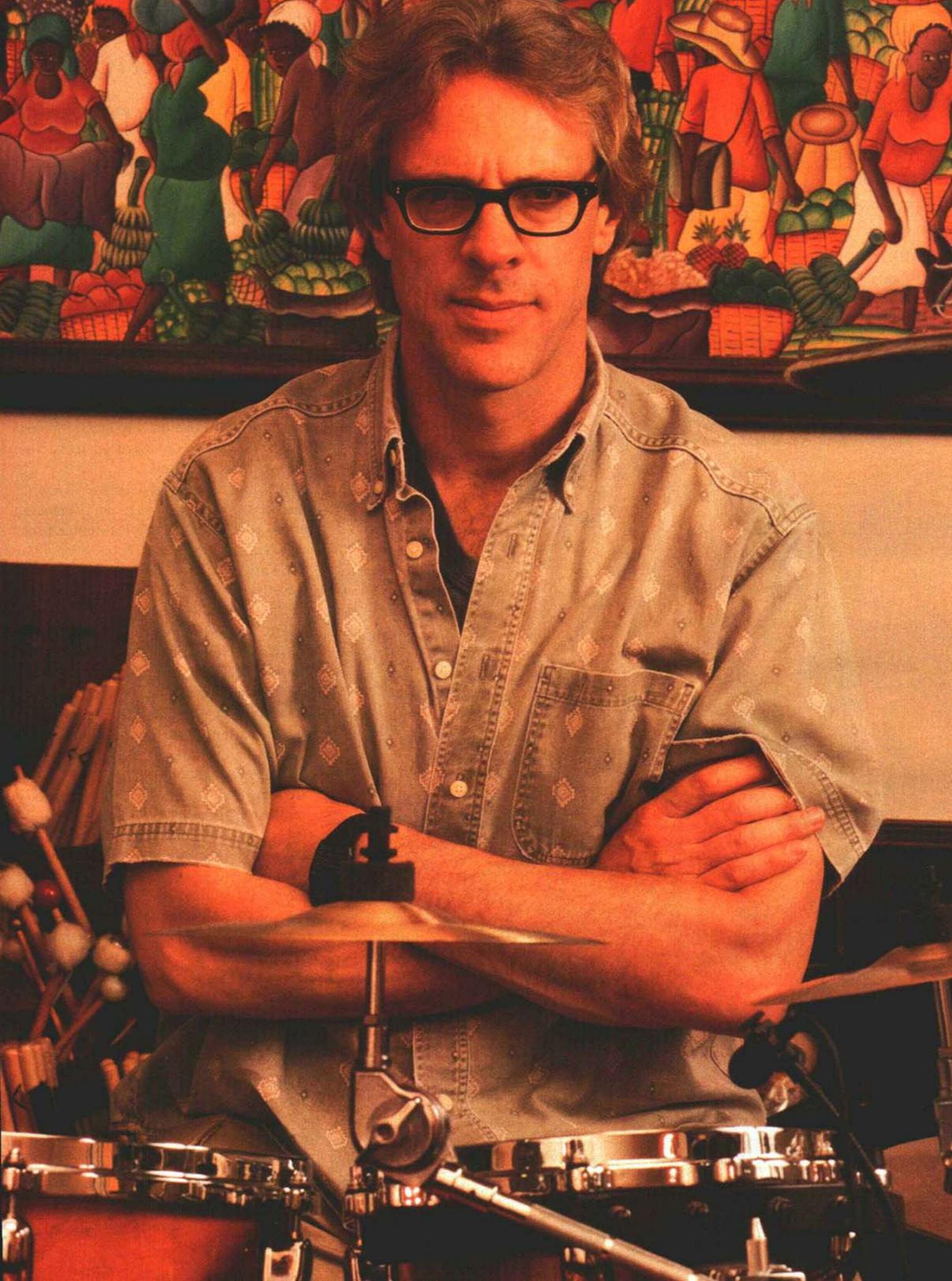
Today's drummers bow at the altar of Copeland. Most of the biggest drummers of the last decade invariably list Copeland as a main influence. Carter Beauford, Taylor Hawkins, Adrian Young, Matt

Cameron—these guys even sound a bit like Stewart, and each of them are monsters playing in completely different styles of music.

The ska-punk scene of the last six or seven years can be directly traced to the mix of punk-reggae that The Police gave us. And before you say that the recent rap-rock trend doesn't lend a nod towards The Police, you best be aware that "Voices Inside My Head" from *Zenyatta Mondatta* is still played on rap mix shows by DJs everywhere—they call that track *The Bomb* for a reason.

Following his last band, Animal Logic, Stewart moved away from the drums, as his "day job" as a film and television composer occupied the bulk of his time and energy. I spoke with Trey Anastasio of Phish while preparing for this interview, and he relayed that before Stewart started playing drums again this past year, he didn't even know where his drums were. He had to dig them out of a closet. *How wrong is that?*

The good news is that Stewart is back, playing, and obviously inspired again. His new project finds him collaborating with Anastasio and Primus bassist Les Claypool in Oysterhead, a band that has its roots in—believe it or not—the burgeoning jam-band scene. (Stewart's back in a trio!) Their new record, *The Grand Pecking Order*, is just out. He also made an appearance at the January 2001 NAMM show, where he performed on drums with his ongoing orchestral project, Orchestrali, playing music he composed.



Stewart is playing again, and although he is once again inspired by the drums, a generation of drummers who grew up listening to *him* can't wait to hear what he's been up to.

MD: Your rebirth as a drummer is going to be interesting to a lot of folks. Tell us about how you got together with Trey and Les.

Stewart: It came about with Les calling me up and saying, "I got this guitar player, and I wanna do a gig." I had sort of been waiting for that call, in a way, for years.

After Animal Logic, I just didn't have the energy to start up a new group. So I went and schmoozed Sting for a while about trying to get The Police back together. But he's such a prick-tease [laughing] that he led me on for a while. And then I realized, "Yeah, right...not in this lifetime." The Police will do a show one day, for charity or whatever—a one-off. My interest in that entire thing just evaporated upon the discovery of Les and Trey.

MD: That's interesting, because in recent interviews you seemed to be pretty enthusiastic about trying to get The Police back together.

Stewart: Well, yeah, because having played with so many other musicians in the world, there's only one place where I ever had that buzz, and that was with Sting and Andy. It's coincidental that we conquered the world. The reason we conquered the world is because that buzz was there, and I haven't felt that buzz in fifteen years, since the Police, until I met up in Vermont with Les and Trey.

MD: Trey has a studio up there?

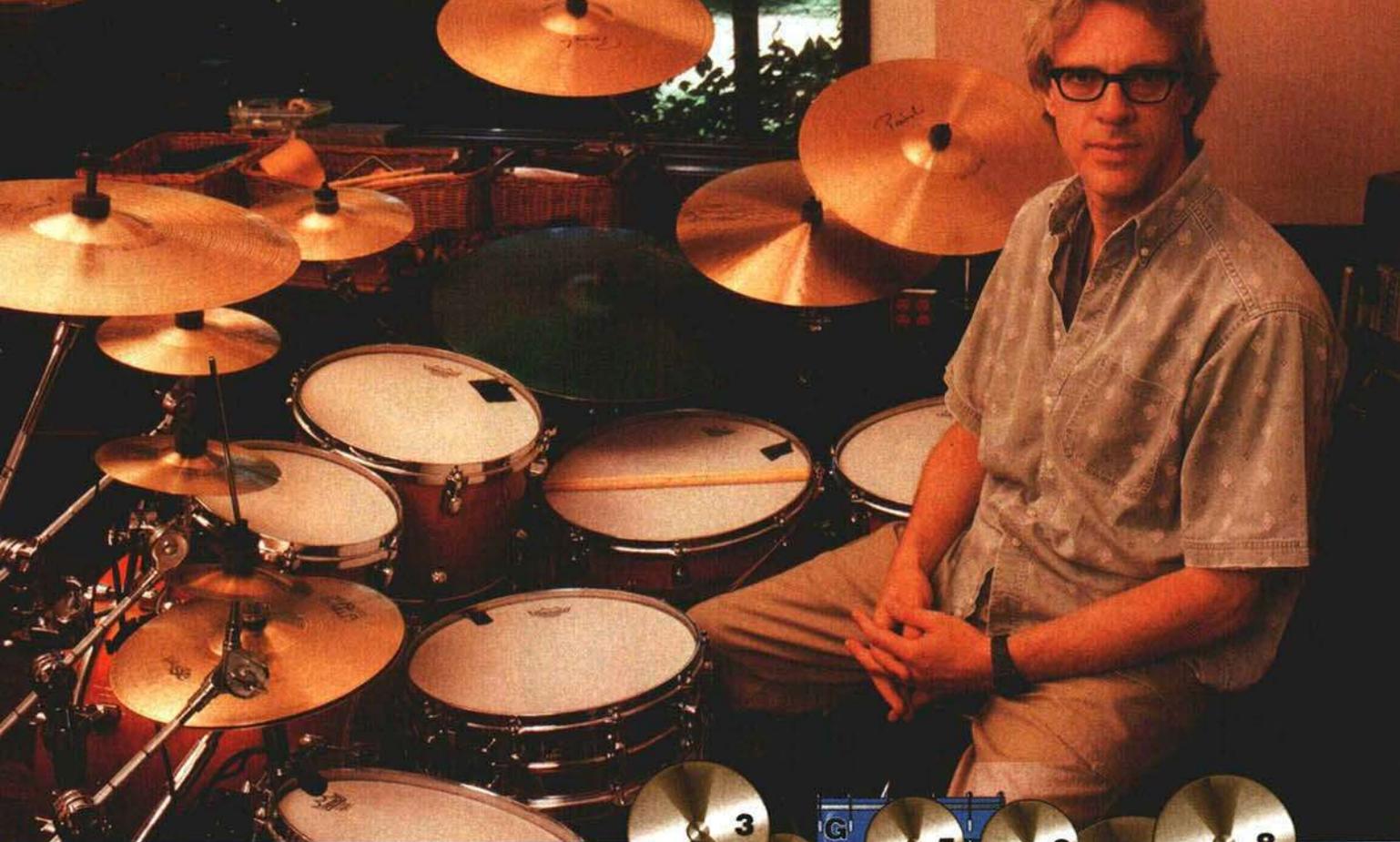
Stewart: Trey built this barn, and we went up there, plugged in, and started jamming. Then I got home and listened to what we had done, cut it down, and then sent the other two guys copies and said, "I don't know if you guys got this as it was happening, but am I nuts, or is this pretty incredible?" And they both seemed to respond the same way.

MD: So what was it like when you first got to Vermont and you pulled out the Tamas for the first time in...how long?

Stewart: What I think you're getting at is what I call "The Long Winter Years" drumming-wise. I suffered from what I call "The Eric Clapton Syndrome," which is where every time he picks up the

Stewart Copeland was the guy who taught me how to play drums. He's definitely my biggest influence out of all drummers, so to pick one favorite track is nearly impossible. A track I've been playing along to a lot lately is "Miss Gradenko," off *Synchronicity*. But they're all important to me.
—Adrian Young (No Doubt)





So why the setup change after twenty years?

Stewart: Well, I did a gig for George Martin at the Hollywood Bowl, and I figured if I was going to do Ringo Starr chops, then I should have a Ringo Starr drumset. So I trimmed my kit down to just one tom-tom instead of my usual three, even though Ringo had two later on. And suddenly, without all of these drums in the way, it suddenly got a lot easier to play! I could really groove without all of these drums everywhere.

MD: And you're playing a double pedal now?

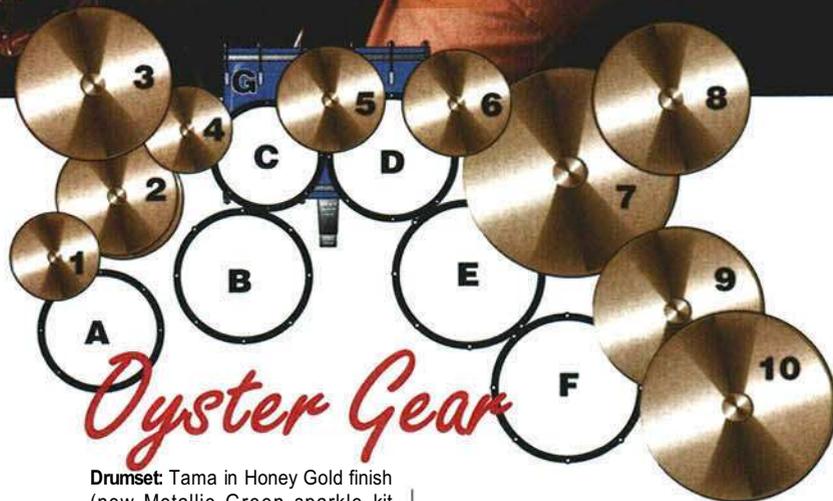
Stewart: I've only got the most basic, rudimentary, beginning stuff going with it. I'm still working on it. But you've got to have room to grow.

MD: Two 16" floor toms, but different depths?

Stewart: Yeah, there are a few purposes for those. One is to put drinks and towels on. Another is 'cause it looks cool. And the third reason is that sometimes it's just bigger when you go [double-stops on both drums] rather than when you go [flams on one drum]. Yeah, it's bigger.

MD: You were the first rock drummer to significantly use splash cymbals.

Stewart: When I first started, Paiste wouldn't make splash cymbals, because they hadn't found an alloy this thin that would last longer than three gigs. They would say to me, "We can't sell these. It's okay for you, *Millionaire*, but we can't sell something that's only going to last three gigs." So there was a period where I had to go out to toy stores and buy toy cymbals. Eventually Paiste figured it out, and now they're making them in ten different sizes and models.



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- C. 8x10 tom
- D. 9x13 tom
- E. 16x16 floor tom
- F. 18x16 floor tom
- G. 18x22 bass drum

Cymbals: Paiste

- 1. 8" 2002 bell
- 2. 13" Heavy Signature hi-hats
- 3. 16" Signature Full crash
- 4. 8" Signature splash
- 5. 10" Signature splash
- 6. 10" Signature splash
- 7. 22" Signature Dry Heavy ride
- 8. 16" Signature Fast crash
- 9. 18" Light Flat ride
- 10. 18" Signature Fast crash

Additional Drums: Octobans, tabla, gong drum

Hardware: All Tama, including an HH905 Iron Cobra hi-hat stand and an HP900PTW double bass drum pedal (medium spring tension) with Iron Cobra felt beaters

Heads: Remo coated Ambassadors on snare and toms and bottoms of toms, PowerStroke 3 on bass drum batter with Ebony Ambassador (Tama logo head) on front

Sticks: Vater Stewart Copeland Standard model

Microphones: Shure

Electronics: Boomerang sampler

Stewart was a big influence on me in the early '80s. "No Time This Time" is the recording that always stood out for me due to the incredible forward momentum it contains. There is so much kinetic energy in that track that it feels unstoppable. The snare overdub works so well it's, okay, I'll say it..genius!—Danny Carey (Tool)

To get it really quiet takes you to the maximum edge of your technique. It's a lot easier to wail and get the groove. But to get that groove scaled down takes a lot of technique."



I love the Police track "Walking On The Moon." I love the tasty phrases between the hats and the side-stick, and the delay they dropped on the kit in the mix is killing. When a track comes on and Copeland is playing, you know instantly. —Dean Butterworth (independent)

guitar, people are expecting Godhead. Now he's a little out of practice, a little rusty, and it isn't Godhead. And I kind of fell into that, and I just got rustier and rustier and rustier.

MD: Did you resist the drums?

Stewart: I hated playing drums. I hated playing drums with The Police! I loved playing on stage. The gigs were incredible. But the recording process, and even recording drums for my own purposes—I'd get the cold shakes and get completely out of the mood for being a musician. I'd think, God, give me a job as a hospital orderly—anything.

MD: Was that throughout the whole time with The Police, or just at the end?

Stewart: Pretty much just at the end, and it was just the recording sessions.

MD: Are you talking about *Synchronicity*?

Stewart: Yeah, yeah. *Synchronicity* and *Ghost In The Machine* were hell to record. And such contrast to Oysterhead! Oysterhead is the most fun I've ever had in a band, except for early Police.

MD: So just how excited are you about playing drums again and tweaking them out for the first time in a long time?

Stewart: One day I got a call from Les, who I had barely heard of—I had heard the name Primus—and he called and asked me to produce them. So I went down to check them out at SIR. And he said, "Can you bring your drums? We'd really like to jam!"

So I had to figure out which storage place my drums were at, and which drum-set we were going to use. We finally figured out how to get the drums over there, and Jeff [Seitz, Stewart's drum tech and co-producer] gets the flight cases over there and opens them, and the confetti is still in them from the last Police concert! That was 1983 or something like that—a *seriously* long time ago. So

"When The World Is Running Down"—that whole song is just the groove. There are no fills, except he opens up the hi-hat to introduce the chorus. How much balls! He just kicked the groove, and that's all you need.

—Joe "The Kid" Sirois
(The Mighty Mighty Bosstones)

we were standing there looking at the gear and the stands, both of us scratching our heads, trying to figure out which stand goes where. "The heavy crash goes here...no, wait a minute, this goes over there...no...it was on this side!"

Meanwhile, [Primus's drummer] Brain's

stewart
copeland

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Stewart Copeland

kit is over there. You know, he plays drums for a living. He's a pro and I'm not, and I haven't been for *twenty years*. So he just kicked the crap out of me. I got smoked, right there on the spot—with my own licks!

So the next day, Gene Provencio from Tama called me and said, 'Look, Stewart, what you need is a new drumset.' Next thing I know, he's over here with a new drumset—and I'm *fondling* it—and the rest is Oysterhead. I just started getting back into it. You know, I have my various orchestra gigs with Orchestrali, which was the other thing that sort of got me practicing again.

Another thing that I always did as a kid, and sort of forgot about when I became a pro and became a show-off, was that it's all about listening. Playing any instrument is about listening. And that's maybe a different part of the story here, but that's my big lecture. It's all about listening.

Listening is where

My favorite track is "Walking On The Moon" from *The Police Live*—that upside-down reggae feel, but with the kick-ass aggression of one of the most individual personalities to have ever played a set of drums.

—Shawn Pelton
(Saturday Night Live)

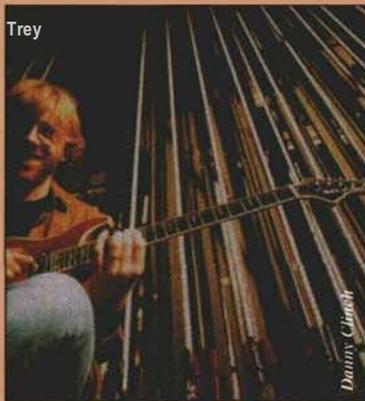
Oysterhead Speaks

In speaking with Phish guitarist/frontman Trey Anastasio and Primus bassist/frontman Les Claypool, Stewart's bandmates in Oysterhead, it quickly becomes clear that the level of enthusiasm for this band goes far past what you might expect. Indeed, these musicians are excited about *playing together*, rather than simply convening for a chops-convention with marquee value.

Although Stewart was a musical hero to both Les and Trey, all three players went to great lengths to talk about the chemistry in the group. Anastasio, having literally climbed to the top of the jam-band mountain with Phish, was immediately impressed with Stewart's approach to the new group. "He listens better than just about anyone I've ever played with,"

Trey says. "He's tuned in. When I'm playing a guitar solo, he's completely focused. That isn't what I expected. He reacts musically."

Claypool, fresh from a decade of reinventing the bass with Primus, was equally impressed. "The way Stewart



plays...he listens to melody more than the rhythm of the bass. If you listen to a lot of the stuff he's done, you'll notice that his fluctuations come with fluctuations in the melody, whether it's the guitar or even the vocal part. I tend to follow him a little more." This coming from a bass player who Stewart himself

describes as "a towering musical presence."

The mutual admiration society is clearly in full effect in this band, but it does have its roots. Claypool explains,

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Mr. Copeland was such a huge, integral part of my growing up and musical background. I even think Stewart talking right before "On Any Other Day" ("The other ones are complete bullshit") is cool. As far as songs go, some of my favorite tracks he rules on are: "Bed's Too Big Without You," "One World," "Canary In A Coal Mine," "Tea in The Sahara," and "Demolition Man." I could really go on for days.—Stan Frazier (Sugar Ray)

"Anyone who was of age in the '80s grew up listening to Stewart Copeland. Stewart is to drums in the '80s what Bonham was to drums in the '70s. He was *the guy*. He was the guy that was able to achieve huge commercial success and still maintain a strong musical integrity and credibility."

And that influence has found its way into Claypool's playing over the years. "Stewart was a huge influence on me as a musician. I play drums as well as bass, and when I go to see a band, the first thing I look at is the drummer. His approach to music, rhythm, and phrasing—a lot of that is translated to my bass."

Anastasio speaks similarly of his feelings about playing with Stewart. But what about the end result? What kind of music do three players with such dis-

parate backgrounds make together? "What was so interesting about it," says Trey, "was that I didn't know what we sounded like until about a week and a half before the whole thing was done. But it seems that everyone kind of dropped their influences and met in some common place that was new to my ear."

Copeland's "day job" as a film composer apparently didn't deter him from being excited about the band. A blown-

away Anastasio remarked, "He was better than I could have imagined. He's the most enthusiastic drummer I've ever heard. He's bound and determined for the track to be great."

Oysterhead is doing a fifteen-city US tour in support of their album, *The Grand Pecking Order* (Elektra Records).



Jay Blakesberg

the cool stuff comes from. That's why Mick Fleetwood blows away so many drummers—because *he* listens and because the throb of his playing is really effective. And that's what Charlie Watts does. And that listening thing, magically, turns all of your chops into gold. If you're just thinking about your chops, and you're reaching to your quiver for your cool chop that you've worked up, it sounds like shit. It just doesn't work. It ain't music. But when you're listening and focusing on all the other players and not on your own self, *that's* when the real stuff happens.

MD: When did this come to you?

Stewart: Well, it's always been there, but you know when you become a pro, you forget a lot of things. It becomes a job.

MD: Is time away from the drumset important? Did that help you?

Stewart: I guess so. It's time away from earning a living as a drummer that helped. I've had drums set up in my studio all the time, and I'd kind of ignore them and walk past them. My drum booth turned into a place to take private phone calls!

MD: Was there a difference in your *playing* when you picked up again?

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Stewart Copeland

Stewart: I think so. It's more musical, less stiff, I guess.

MD: Where did that come from?

Stewart: Listening. And practicing, too. When you're *playing* with people it's all about listening. But practicing is something that I've become a real devotee of now.

MD: Writing for an orchestra—and really getting into music theory and scoring—is meticulous work. How did that affect your drumming?

Stewart: In those settings, I didn't have the patience to play my own drum parts. I'd hire a drummer, Gregg Bissonette. That's who I use. And he's really good.

Like Brain, he's got all of my chops down cold.

MD: So you hire Gregg to do your sound-track work?

Stewart: Well, mostly I do that on machines, because that's the easiest of all.

MD: Is that why you would do it on machines? It's just easy and efficient?

Stewart: When I'm scoring a film, I've

Stewart Copeland is one of my all-time drum heroes. My favorite Copeland drum track is probably "Don't Stand So Close To Me." I could not find "1" for the longest time! What an amazing fusion of punk rock, pop, and reggae. Stewart Copeland is not just a drum legend, he's a drum innovator.

—Gregg Bissonette
(independent)

Stewart:

[singing] He's got the whole wide world, in his hands.... [reading, from a globe awarded to Stewart by The AMC Cancer Research Center] Presented to Stewart Copeland, Humanitarian! We didn't cover that topic, did we? We've talked Drum God, film composer, sage, but we didn't talk humanitarian.

MD: That's actually a pretty appropriate prop for you. What are your passions outside of music?

Stewart: Well, it used to be polo. Now it's bible studies—I'm a bible thumper.

MD: I thought you said you weren't religious.

Stewart: I didn't say I was religious. I'm a bible thumper. I'm a great student of the Old testament and the perfidy that it contains.

MD: You also call yourself an anthropologist.

Stewart: Well, I'm a student of it. I'm an enthusiast about it.

MD: What do you read?

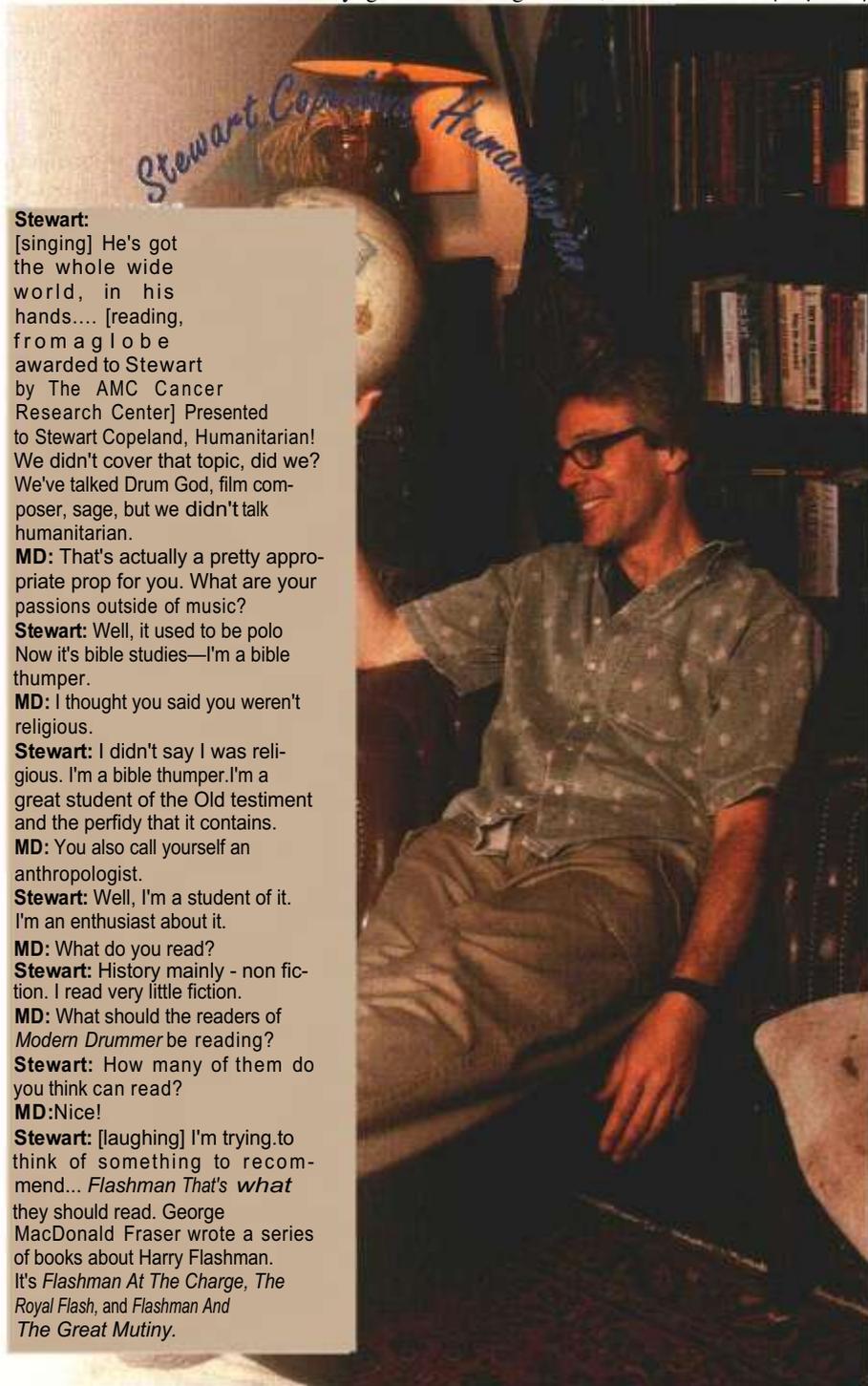
Stewart: History mainly - non fiction. I read very little fiction.

MD: What should the readers of *Modern Drummer* be reading?

Stewart: How many of them do you think can read?

MD: Nice!

Stewart: [laughing] I'm trying to think of something to recommend... *Flashman That's what* they should read. George MacDonald Fraser wrote a series of books about Harry Flashman. It's *Flashman At The Charge*, *The Royal Flash*, and *Flashman And The Great Mutiny*.



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- Stewart Copeland

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Stewart Copeland

got a job to do. I've got to make the scene work. I don't think about whether it's an oboe or a drum. I think, I've got a scene here. I need the viewer to be scared of the bad guy, but believe that the woman loves him. That's the issue for me. Not snare drum, flammadiddle, or "Are the drums getting fair crack at the whip here?" That's not even a consideration. I don't care. All I care about is if the bad guy is scary, and so on.

MD: Back to Oysterhead. Both Les and Trey talked quite a bit about how you were passionate and adamant about getting the first or second take.

Stewart: You know, vaguely, in the back of my mind, I know that other people will do many takes. But I just don't have the patience.

I also think that there's a magic that you get to a performance. It's the difference between Charlie Watts and some

My favorite Stewart Copeland track is "Synchronicity I." It has this cool groove to it and some of the time changes he does are very cool.

—Raymond Herrera (Fear Factory)

other guys, playing regular drum beats—that X-Factor—and I think you only get that when things are fresh and new. There's a bit of a hesitancy and a bit of an exploratory feel. And I think you lose that on takes three, four, five, or six. You start getting more present and correct, and, okay, you hit that little change when you're going into the bridge, but it's just dead.

MD: Playing in the studio, you talk about how there are two different sides of you. There's the drummer and then there's the composer, and...

Stewart: ...and then there's the sage and spiritual advisor! [laughs] The composer is the guy you'd want to bring home and invite for dinner. The drummer guy, I don't know!

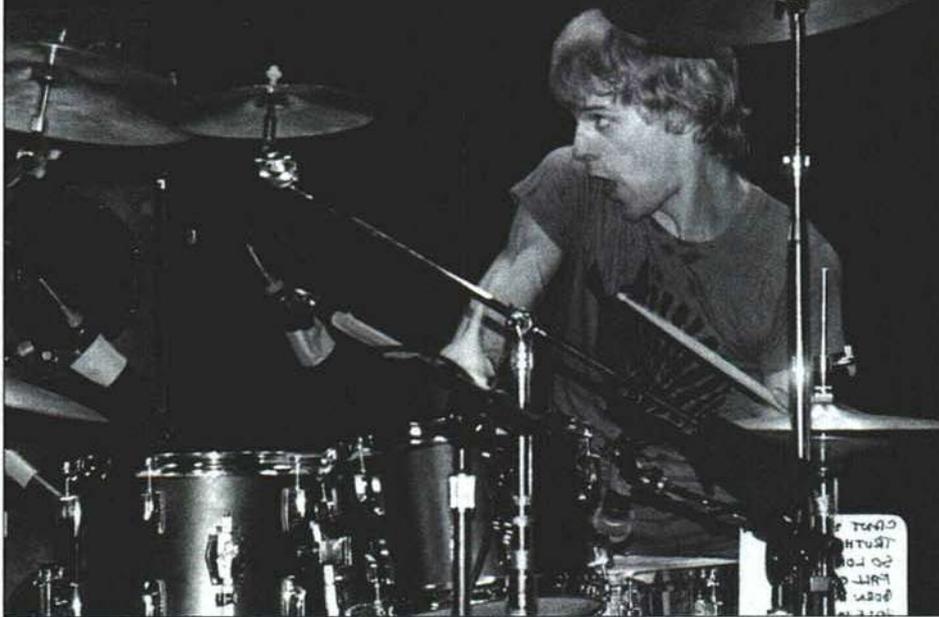
MD: Why wouldn't you want to take the drummer for dinner?

Stewart: Because the drums express the visceral, animal, libidinal aspect of one's personality. The baser instincts find most effective expression on the drumset. Whereas I guess film composing is all about psychoanalysis. More cerebral issues are involved.

Drums are visceral. And that's the other thing: rock 'n' roll music is basically the mating dance of our species. That's something else that I've discovered as an anthropologist. That's the purpose of music. It's the human plumage.

And I've often thought, What the hell is

Photo: Stefan Seelke



The beginning: Stewart in 1979 with The Police at the Bottom Line in New York City

music? *Why* is music? Why do I get this standard of life as a reward for producing music? No one is fed, no one is cured, no one is sustained in any understandable way by the product of my work. Yet I'm rewarded by society pretty outrageously. So it has to have some kind of factual, temporal, secular meaning. And that is because it's our mating dance.

That's why kids respond to music more than adults—the raging hormones. The music speaks right to those raging hormones, and there's a channel for them. Heavy metal has to do with young males with more testosterone than body hair. It's a body hair substitute.

MD: So when you listen to heavy metal or any kind of hard music....

Stewart: It takes me back! I was a scrawny little kid with no power in the world, no masculinity, no respect, no ability to dominate anything. I was the youngest kid in my family, the bottom of the pecking order. Drums and Jimi Hendrix gave me testosterone. My drums were in lieu of a deep voice.

MD: Do you appreciate heavy music? Do you like today's music?

Stewart: I went to see Slipknot recently. Actually, I went to see Sepultura, who asked me to produce a track for them. And I listened to their last album, which is so heavy it's hysterical. You know, their album was called *Reject!* [laughs] They're really good—and *heavy*. Way heavier than Hendrix, way heavier than Zeppelin... heavier than any of the shit that I was into. I was really looking forward to going to Brazil to work with them to make *the heav-*

iest album that had ever been made. Unfortunately, schedules conflicted, and it turned out to not be possible.

Anyhow, I went to their show, and they were really good. I was just about to leave when the Sepultura guys said, "You should stay for Slipknot." So I did. And they were *great*. The drummer comes out with his red Vistalites and a mask, and he's standing behind the drumset while the rest of the guys are wafting about and doing atmospheric nonsense—and then he jumps on the drums and goes, BRDRDRDRDRDRDRDRDR!!!! An explosion! Then he bounces back off as if he's been electrocuted. And he's just doing this double bass drum thing—BRDRDRDRDRDRDRDR!!!! AAADDRDRDRDR, BDRDRDR, DRDRDRBDRDRD, BRBRBRBRBR—like that. I was standing there like *I* had been electrocuted. That got my attention! I copped a whole lot of licks off that kid.

MD: You've got a double pedal now?

Stewart: Yes.

MD: So you're going to have a whole new bag of tricks?

Stewart: I'm always copping licks. But I don't quite get them right. You know, I stole a lot of reggae licks, but I screwed them all up! They're not what they started out as.

MD: I wanted to talk to you more about Orchestralli. Are you going to work on that to

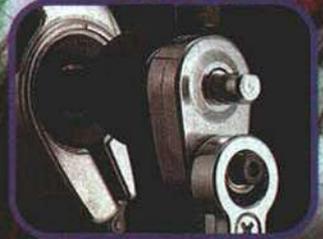
On "Murder By Numbers," I love the way he uses the sidestick and puts the bass drum on 2 and 4 on the verse, and when he goes into the backbeat on the chorus—Holy cow! The 12/8 groove with that killer backbeat just rocks. A drummer like him comes down the pike only a few times in a generation.

—Hilary Jones (Robben Ford)

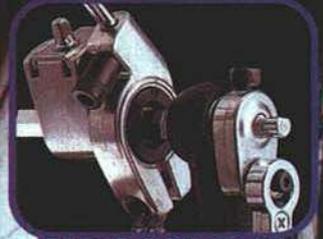
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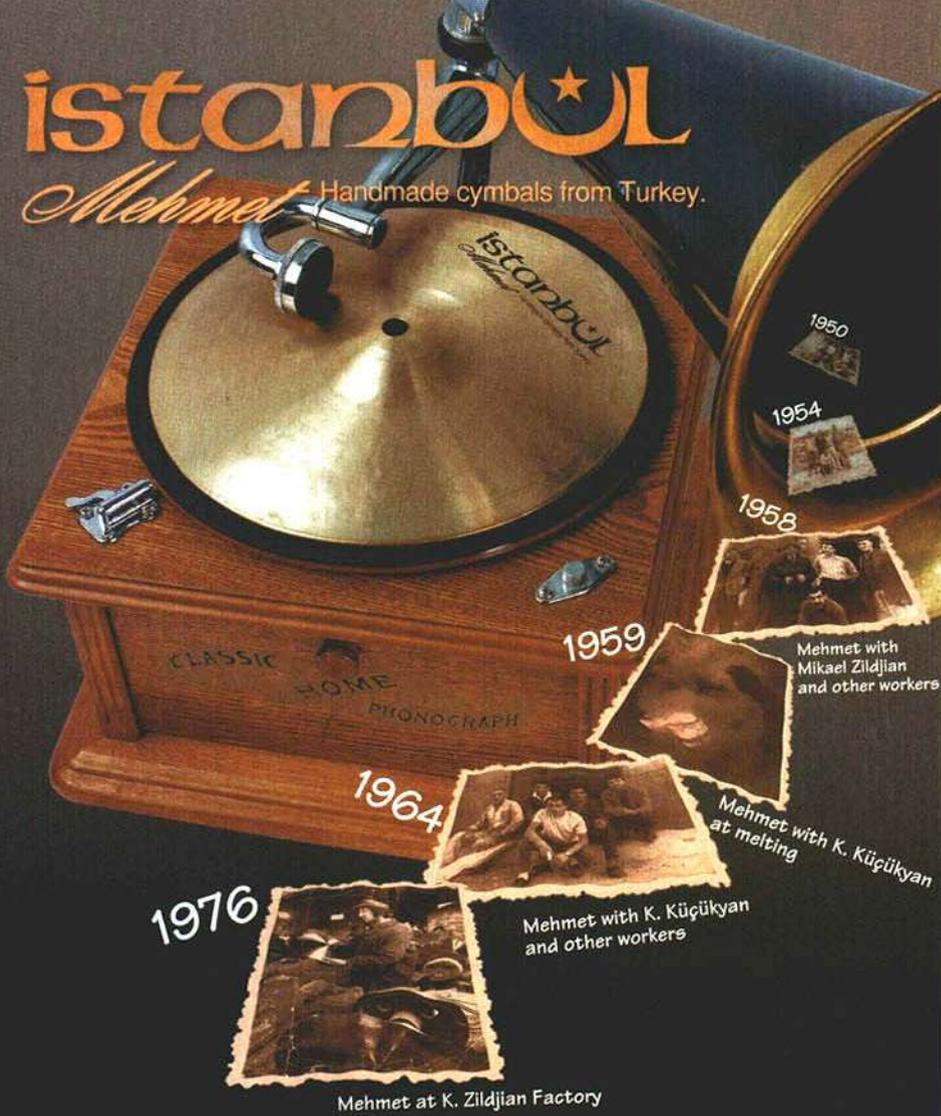
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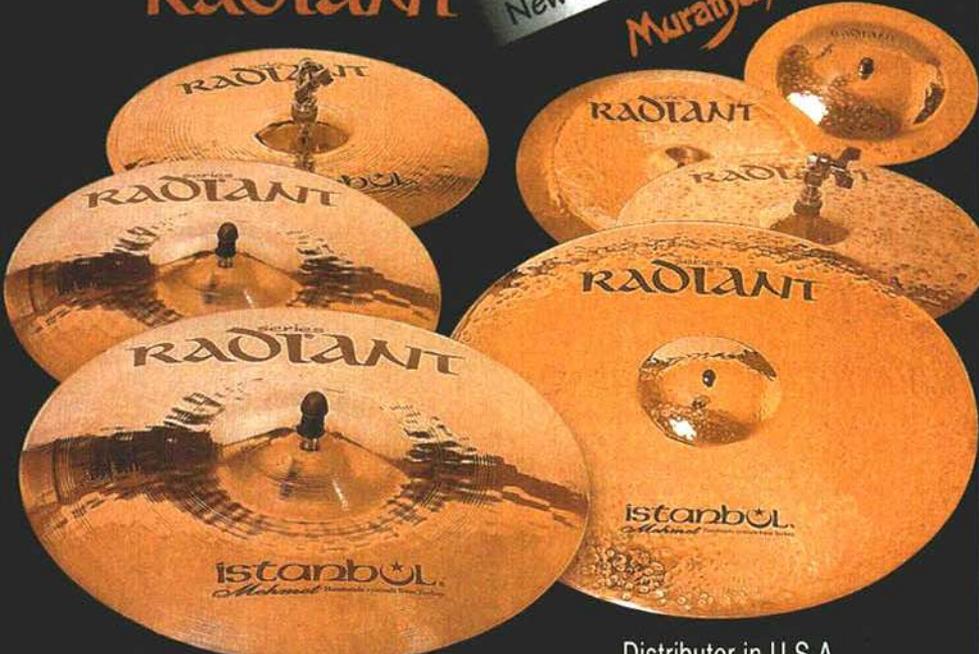


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Stewart Copeland

have a commercial outlet?

Stewart: No. It really is a strange thing. Originally it was my solution to the "playing drums as a hobby" attitude I had. But then Oysterhead came into view.

I'm going to continue to do Orchestralli. It never goes away. I just pull out a chart, have a couple of rehearsals with the orchestra, and it's there. It's completely out of the ordinary, and it requires a different style of playing—really quiet.

MD: Actually, to my ears, it was interesting because at the NAMM show you were still laying down big backbeats and playing hard.

Stewart: I was not quite on top of it at that show. It should have been about half that volume for the show to really work. I have achieved that, but it takes finesse. But at that point that finesse was not *quite* available to me. I should have done a little bit more work. To get it *really* quiet takes you to the maximum edge of your technique.

My favorite track from Stewart and The Police is "Synchronicity II." It breathes fire. His drumming is exciting and it drives the band to a point that very few bands are able to achieve. Sting must have been crazy to have left that band.

—John "JR" Robinson
(session great)

It's a lot easier to wail and get the groove. But to get that groove scaled down takes a lot of technique.

But what's really cool is that, having composed it, I know the music really well, so I can hit every flick and inflection of the tune. I am so into that piece of music that I don't have to think about what the drums are doing. I'm just in there with it.

MD: Ten words or less. Give me the first thing that comes to mind. First thing, *Outlandos d'Amour*.

Stewart: Three blond heads. I prefer *Reggatta de Blanc*.

MD: CBGB's [the New York club where The Police played their first show in the US].

Stewart: Conquering America.

MD: *Reggatta de Blanc*.

Stewart: The best Police record.

MD: "Message In A Bottle."

Stewart: The best Police track.

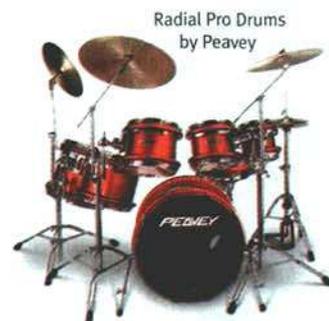
MD: "Walking On The Moon."

Stewart: The engineer told me when we were mixing that track, towards the end when we got into the delay line, he said, "This is going to make you famous." And I thought, Nah, get out of here. That's just tipping and tapping. The track that's really going to make me famous is "No Time

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Stewart Copeland

This Time."

MD: "No Time This Time."

Stewart: Drum heaven. A forgotten track. It's actually overdubbed snare. I can divulge that now, because I'm over all of that. But it was overdubbed snare drum. You knew that already.

MD: Well, if you listen, you'd need four hands to play it.

Stewart: It's a pretty pedestrian *doo-doo-da-da-doo-doo-da-da* rock track, but then you put that snare drum thing in there, and it turns into a locomotive.

MD: And the solos at the end?

Stewart: Yeah! There were fifty of them, and we picked the best four. And then the snare drum overdub continued on through them, which kind of turned them into more than they were.

MD: *Zenyatta Mondatta*.

Stewart: That was the first time that we were hit by success, and that was the one

that was recorded under the duress of commerciality.

MD: Instrumental jams.

Stewart: Hate 'em, unless it's me doing them.

MD: *Ghost In The Machine*.

Stewart: The rot begins to fester. Some of the best tracks we recorded, actually, were on that record. The magic of the band is still there, it never died. But the personalities and everything else began to encroach. We were in this incredible heaven to record, but the band turned it into hell.

MD: *Rumble Fish* [Copeland's first soundtrack].

Stewart: Some of the happiest moments of my life. In fact, I would say that my most delirious-with-joy moments with Oysterhead remind me of the delirium of *Rumble Fish*.

MD: *The Rhythmist*.

Stewart: Damned amusing. A trip across Africa. The film itself is excruciatingly embarrassing, and fortunately disappeared without a trace. But I'm very proud of the music.

MD: *Synchronicity*.

Stewart: Who cares.

MD: Shea Stadium. [The Police played

One of the most satisfying moments of being a musician is hearing something for the first time and not knowing quite what to make of it because it has such a unique sound. Such was the case when I first heard "Roxanne." From that moment on, it was always a no-brainer figuring out "Who is that guy on the drums?" Unmistakably, Stewart Copeland.
—Rod Morgenstein (fusion great)

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Stewart Copeland

their final show there.]

Stewart: Love it. Brilliant. It was one of those rare instances where the most important gig coincided with the best show we ever played. That was a moment.

MD: "Murder By Numbers."

Stewart: That was another moment! One day, over dinner, Andy was playing these cool chords, kind of jazz chords. And Sting had this lyric that he pulled out from somewhere. It was such a cool lyric. And

solo album in 1980].

Stewart: Ah, yes! My first hit! A very happy subject for me, even though I spent years denying it. My official position is that I still deny it, but I want all the credit for it.

MD: Sting as a bass player.

Stewart: Excellent. One of the world's greatest bass



At the top: Stewart in 1983 at the height of The Police's popularity

"When you're just listening and focusing on all the other players, that's when the real stuff happens."

they're doing it around the dinner table. 'Hey, let's go record this right now!' So I started to play *cha-n-cha-n-cha-n*, and Sting started singing, and that is the album. That take happened right then; we didn't even rehearse it. We wouldn't have gotten that on take two.

MD: Klark Kent [Copeland's alias under which he released a critically acclaimed

players. When he picks up the bass—when he picks up any instrument—he can make music on it. If Sting was in the room with us right now, and he picked up that instrument over there, you would appreciate that this is a musician beyond the ordinary. No matter what you think of the guy, if he picks up a guitar or picks up an oboe,

beautiful things come out of it. It's just a gift and an X-factor that cannot be denied.

MD: Punk rock.

Stewart: Comedy music.

MD: Reggae.

Stewart: I still like it. Bob Marley is sorely

I love the track "Synchronicity I" for its unrelenting drive, powerful-sounding bass drum and snare drum interaction, clever syncopations, great cymbal work, and all those wide flams. It sounds like the type of drumming when a drummer is just having fun and staking his claim.—Paul Wertico (The Paul Wertico Trio, independent)

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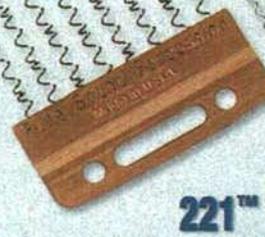
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Stewart Copeland

missed. I still love listening to it. But there isn't a crucial artist right now.

MD: Blues.

Stewart: I like playing the blues. Blues is one of those kinds of music where many are called but few are chosen. When Stevie Ray Vaughan did it, when Billy Gibbons does it, when Albert Collins did it, it's special. When Joe Bloggs does it, it's just really tiring. And what the difference between those two is, who can say?

MD: A good backbeat.

Stewart: I have mixed feelings about the backbeat. One is that it is the essence of rock 'n' roll. And the essence of the traps drumkit is basically based around the relationship between the backbeat and everything else that goes on. There are all kinds of different options for kick drum patterns, hi-hat patterns, ride cymbal patterns, and occasional tom-tom splurges, but the backbeat is the backbeat.

Whether it's jazz, blues, or funk, the backbeat is in there. So the backbeat is a towering force in music. Along came reggae, which dispensed with the backbeat—

which is one thing that really intrigued me about it. Part of that was having producers in the Curved Air days [Stewart's pre-Police band] saying, "All I want is a 'fat back.'" The expression "fat back" makes me want to throw something.

But I realized, in the case of someone like Mick Fleetwood or Charlie Watts, how cool a backbeat is when it's the right one.

MD: How do you feel about being a drummer's icon? Les Claypool says that you were to drums in the '80s what Bonham was to drums in the '70s. That's pretty big.

Stewart: I'll take that as big, yeah!

MD: Over the last ten or fifteen years, have you really been unaware of the impact that you had on drummers?

Stewart: It's been obscured by the fact that I played in a pop group, and that pop group was so gonzo-successful. The fact that I may have some personal, individual light—or something—it's only recently that I'm beginning to get some inkling of that.

Because here's something else: I don't really do anything different from anyone else. And I know that all other musicians,

even The Backstreet Boys, are as devoted to their craft, their talent, and their art, as I am.

When I did *Rumble Fish*, and everyone was saying, "Oh, it's *incredible*," it seemed to me to be the most obvious way to do it. On the Police records, I was just trying to get through the track in a way that didn't piss off Andy and Sting *too bad*. That's pretty much it. And then later, for that same effort, for that same thing that all my brothers put into it, I seem to have gotten a greater reward for it or a greater result out of it, and I'm humbled by it. In fact, it's not a good place to live with that thought. Get a little thrill, and move on.

Go to www.moderndrummer.com to read more of the interviews with Stewart Copeland, Trey Anastasio, and Les Claypool.

There are so many wonderful Stewart Copeland tracks that it's hard to choose only one—and they still sound so contemporary. From the Police recordings, I think my favorite track is "Murder By Numbers," for his unusual hi-hat groove. I found it totally unique, and it just knocked me out."

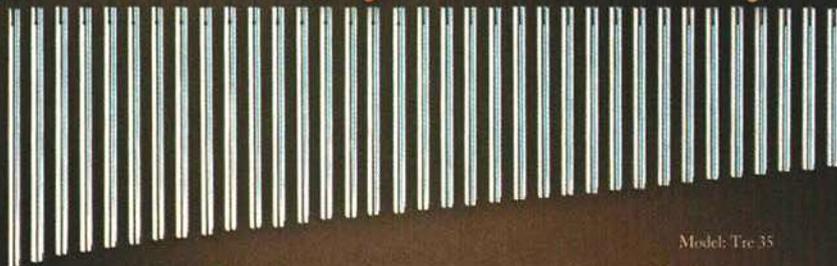
—Danny Gottlieb (independent)



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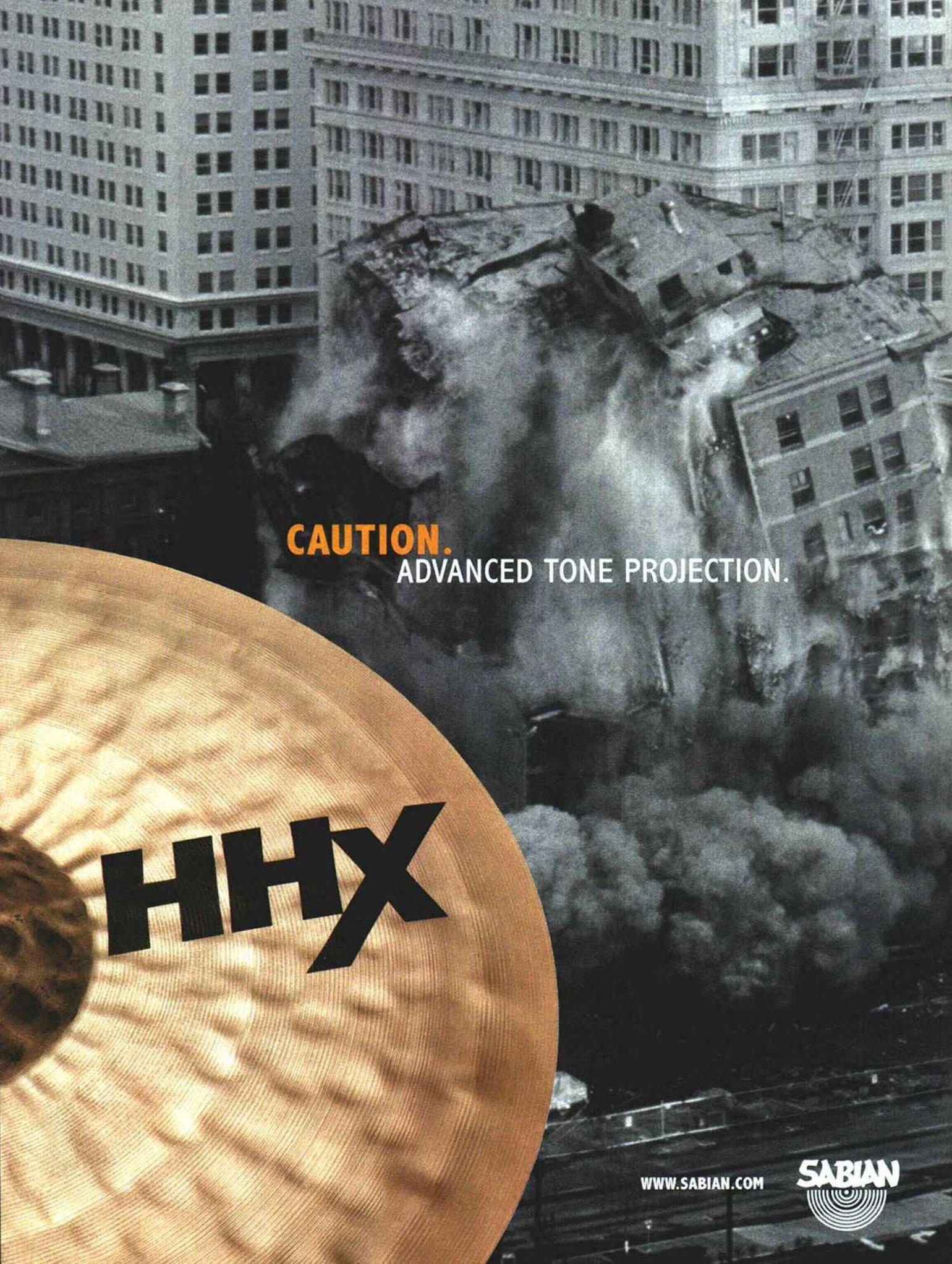
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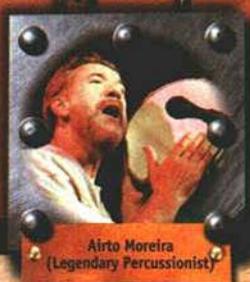
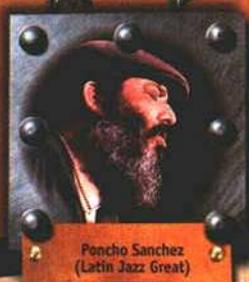
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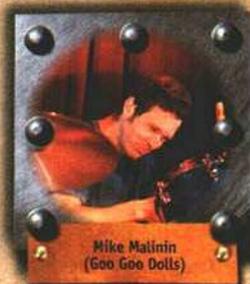
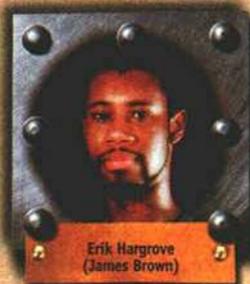
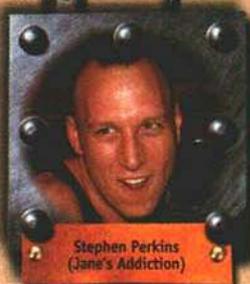
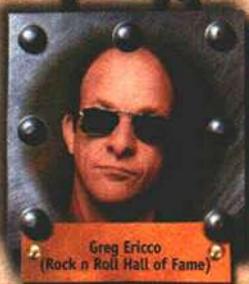
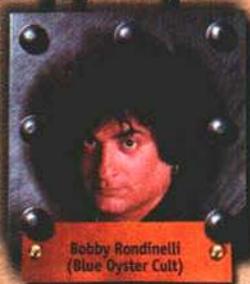
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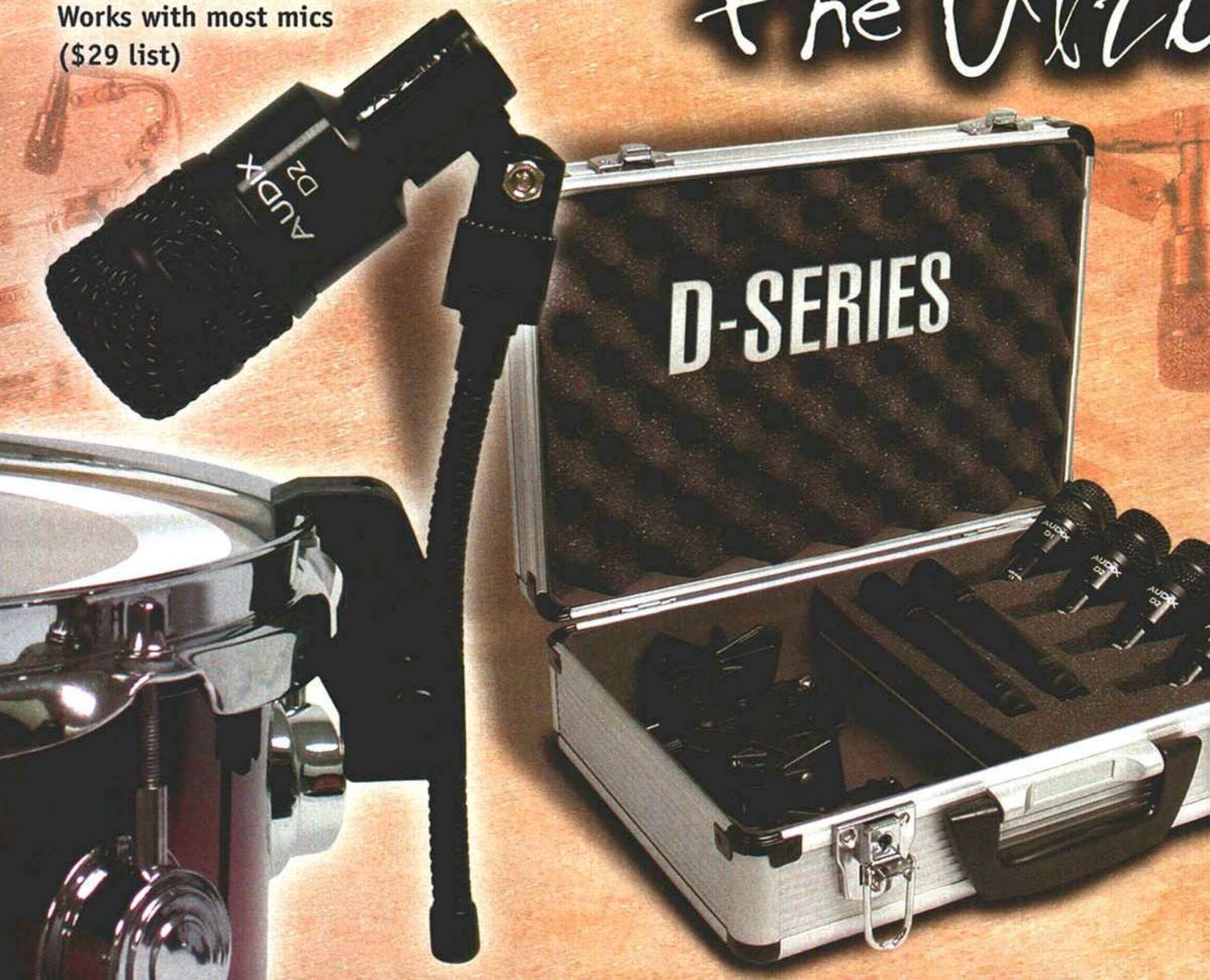
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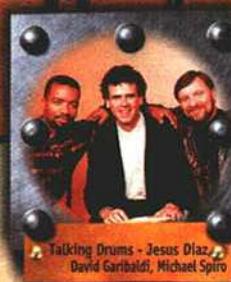
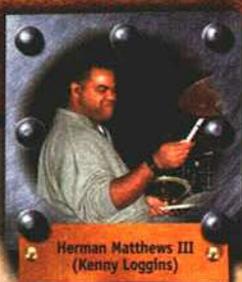
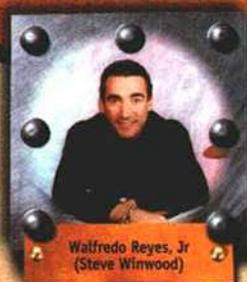
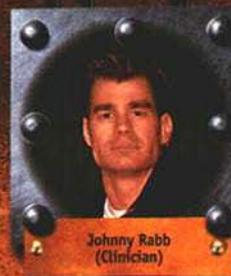
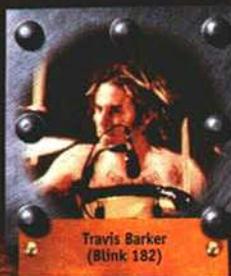
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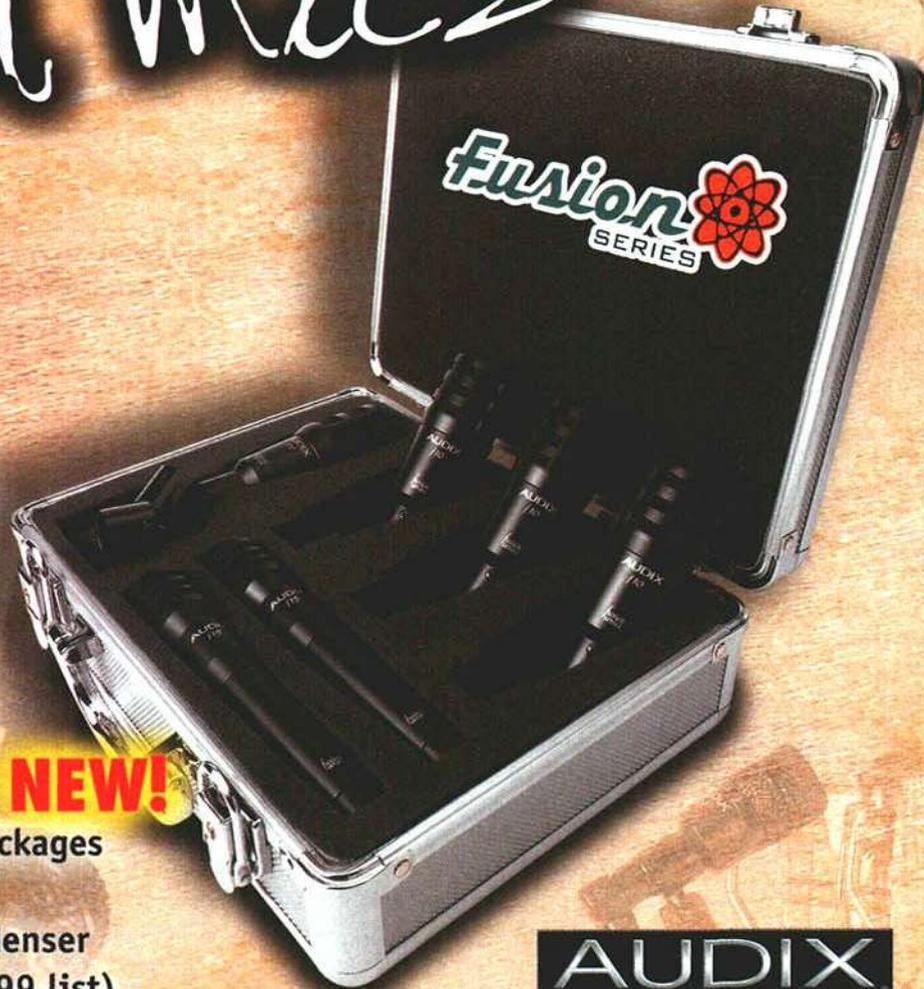


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Chico Hamilton

Still Swinging At Eighty

Story by Rick Mattingly
Photos by Paul La Raia

Drummer Steve Davis recalls when The Lynne Arriale Trio, of which he is a member, played at a jazz festival with Chico Hamilton's group a couple of years ago. "I complimented Chico on how great his band sounded," Davis says. "He said it came out pretty good, considering that they were breaking in a new bass player." Davis took the bait and asked how long the new band member had been with them. "Six years," was Chico's reply—an answer that reflects Hamilton's sense of humor as well as the consistency of his long career.

Chico Hamilton was born in Los Angeles on September 21, 1921, and began working professionally with such musicians as Dexter Gordon, Illinois Jacquet, and Charles Mingus while still in high school. He spent eight years touring with singer Lena Home, and then received much praise for his work with Gerry Mulligan's band in the early 1950s. In 1955 Hamilton began leading his own band, with whom such jazz stars as Eric Dolphy, Ron Carter, and Charles Lloyd got their start.

In 1966, Hamilton became active as a composer for advertising jingles and movie and TV soundtracks while continuing to lead a band. In recent years, he has taught at The New School in New York. Chico has released nearly fifty albums as a leader, including his newest release, *Foreststorm*, on the Koch Jazz label. The title of the album is Chico's own given first name, as well as that of his son, who died shortly before the album was completed.

The music, which was all composed by Hamilton, reflects Chico's wide range of musical influences as well as his swinging, legato style of drumming. A variety of guest artists from the jazz, blues, and rock worlds appear on selected tracks, bringing Chico's versatility and sensitivity as an accompanist to the forefront.



MD: The new album has a very youthful sound. Is music keeping you young?

Chico: It better! [laughs] Hey man, age is just a number. It's been a long time since I've done a groove record. And it's been a long time since I've *heard* a groove record. So the idea was to have some groovy lines on top of some dynamite rhythms and let 'em flow.

MD: On some of the tunes, the groove sections are broken up by freer, impressionistic sections. That made me appreciate the groove even more.

Chico: One is no good without the other. It's like an artist who uses rough textures and smooth textures. So that was the idea I had in mind about everything we were doing.

MD: On the first tune, "Outrageous," I like the way you make the stick bounce across the ride cymbal to create that rhythm.

Chico: I originated that years ago, but I hadn't used that lick in a heck of a long time. It's very effective.

MD: It gives the tune momentum, but it's also very relaxed. It reminds me of the advice to "let the sticks do the work."

Chico: You hit the nail right on the head: letting the sticks do the work by controlling the bounce. Playing with that sort of bounce/finger technique enables you to sustain a little longer in regards to not having to use so much wrist movement.

MD: "That Boy With That Long Hair" has a bossa nova feel, and "Sweet Dreams" has a Latin groove. The name "Chico" implies a Latin heritage. Have you got some Latin blood?

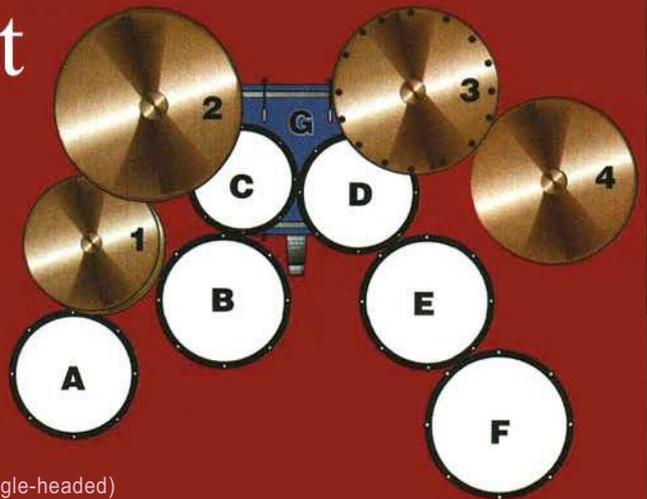
Chico: Well...there's been rumors, [laughs] My given name is Foreststorn. Chico was easier to say. But there's some Mexican Indian heritage, among other things.

MD: I assume you heard a lot of Latin music growing up in Los Angeles. So do you feel an affinity for those types of rhythms?

Chico: Yeah, I've been playing these kinds of grooves for quite a while. Even during the bebop period, I was still playing my kind of thing. I was always a little different from everybody else, and it wasn't easy being different. But it was totally impossible for me to play like Jo Jones, Sid Catlett, Sonny Greer, Max Roach, Art Blakey, and people like that. So I had to build my own way of playing.

MD: Who inspired you to be a drummer?

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Cymbals: Zildjian

- 1. 14" A hi-hats
- 2. 20" A ride (which Chico says is over one hundred years old)
- 3. 18" A ride with rivets
- 4. 18" A ride (no rivets)

Sticks: Capella Chico Hamilton model (similar to a 7A)



*P*laying for singers, you learn to accompany, which enhances your ability to play behind a horn because you develop a sense of listening and timing."



Chico: When I was around eight years old, my mother took me to see Duke Ellington. The band was set up on a pyramid, and Sonny Greer was at the top with all those drums. The musicians wore white tails and the drums were white pearl. It was a beautiful sight! So that was my first impression, and I figured this is what I would like to do.

I studied for a while with Lee Young, who was Prez's [Lester Young] brother. And I got a considerable amount of help from Jo Jones. But other than that, I did everything on my own.

Before I went in the army, I couldn't read. I just played by ear. I had some unbelievable chops as far as hearing. When I was in the service, I was in a camp in Alabama with a drummer named Billy Exner, who used to play with Claude Thornhill. He taught me how to read drum music. After that, I was pretty cool. When I joined the Basie band, Jimmy Mundy brought in some new arrangements, and he wrote drum parts that had all the hits and everything. I was able to read them.

MD: How did you get the gig with Basie?

Chico: I had met Jo Jones when I was about fourteen years old. Lee Young introduced us when the Count Basie band came to LA. We started talking, and I told him that I was thinking about leaving high school to go out and play with Lionel Hampton. Jo told me, "Don't leave school. You can always play." So we became friends. Every time the band would come out there, I'd hook up with him.

One time the Basie band was playing the Lincoln Theatre in LA. The first show was at 11:00 in the morning. Jo came by my house that morning and took me to the theater with him. He said, "Dig the show." I stood in the wings and watched the whole show, and when it was over Jo came over, put his drumsticks in my hand, said, "You got it," and disappeared. That's how I joined the band. I played with them for a little over a month.

Playing with big bands is almost a lost art today. But by playing with big bands, you learn how to take complete control. If it's a seventeen-piece orchestra, you have sixteen guys who are each keeping their own time. You have to be able to say, "It's right here, man."

MD: The first time I heard "Around The Corner," I was just listening to the overall sound, and I didn't notice that you were

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Chico Hamilton

playing only on hi-hat, because you did everything that needed to be done.

Chico: That was sort of my tribute to Jo Jones. When I joined Lena Home and came east, I would hook up with Jo and we would talk for hours. We never talked about drums, but every time we talked, I got a lesson about life—how to treat people, how to respect yourself so that you will get respect, stay away from the dope scene, things like that. Jo was a beautiful human being.

MD: Did any drummers besides Sonny Greer and Jo Jones influence you?

Chico: Art Blakey. I first heard him with Billy Eckstine's band. That was the first time I ever heard bebop drumming. When I heard Art Blakey go "pop, BOOM, chigga-chigga," he just turned me around completely.

MD: The blues tune "Outskirts Of Town" has some nice harmonica playing by John Popper of Blues Traveler. How did he get involved with the album?

Chico: He was in one of my classes at The New School a couple of years ago. In fact, the whole Blues Traveler band was in my class. So was Eric Schenkman, who was in The Spin Doctors and who plays on "Guitar Willie."

MD: What exactly do you teach at The New School?

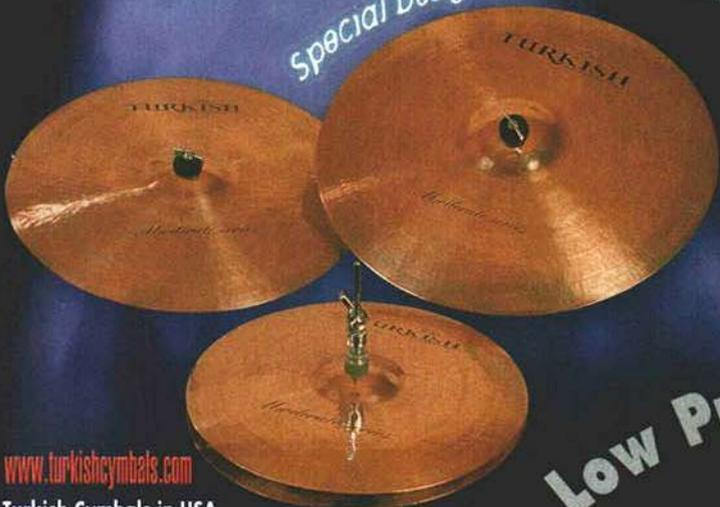
Chico: I teach two classes. One is Analysis Of Rhythm, which people can take regardless of what instrument they play. I teach students how to find the "1." I teach the difference between the upbeat and downbeat. I teach the note values and let them feel what a whole note, half note, quarter note sounds like. And I teach reading—how to follow a chart.

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Chico Hamilton

The other class I teach is Ensemble Improvisation. It took me a long time to get into teaching. Once I did, I realized that this was my way of giving something back, because music has been very good to me. So if I can help some young players develop into good musicians, that's my reward.

MD: What is it that students coming into the Analysis Of Rhythm class don't seem to know about or understand?

Chico: First of all, they don't understand where their pulse is. Take a note—quarter note, half note, whatever. In that note, your pulse is either in the middle, up front, or behind. You have to realize where you really feel something.

To familiarize yourself with that ahead-of-the-beat feeling, think in terms of Latin music, where everything is on top. If you're right down the middle, that's like Jo Jones. He started that with the Basie band, who outswung everybody. If you're down the middle, it's very easy to groove with the bass player, if *he* plays down the middle. If you play on the end of the beat, that's like Erroll Garner, who played real delayed.

It's amazing, students can come in and play their keisters off, but they can't keep

Hamilton Tracks

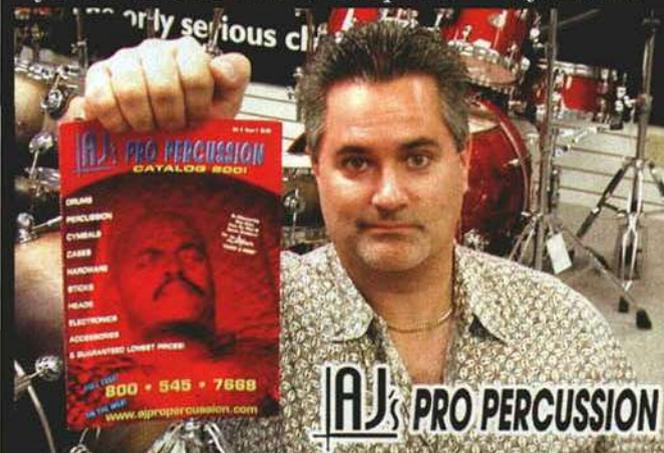
These are the recordings that Chico says best represent his playing.

Title	Artist	Label	Year
Foreststorn	Chico Hamilton	Koch Jazz	2001
Dancing To A Different Drummer	Chico Hamilton	Soul Note	1994
My Panamainian Friend	Chico Hamilton	Soul Note	1992
Reunion	Chico Hamilton	Soul Note	1989
Peregrinations	Chico Hamilton	Blue Note	1975
Chic Chic Chico	Chico Hamilton	Impulse	1965
Man From Two Worlds	Chico Hamilton	Impulse	1962
Three Faces Of Chico	Chico Hamilton	Warner Bros.	1959
The Complete Pacific Jazz Recordings Of The Chico Hamilton Quintet	Chico Hamilton	Mosaic	1954-59
California Concerts, Vols. 1 & 2	Gerry Mulligan	Pacific Jazz	1954
Video Jazz Life	Chico Hamilton	Sony	1985



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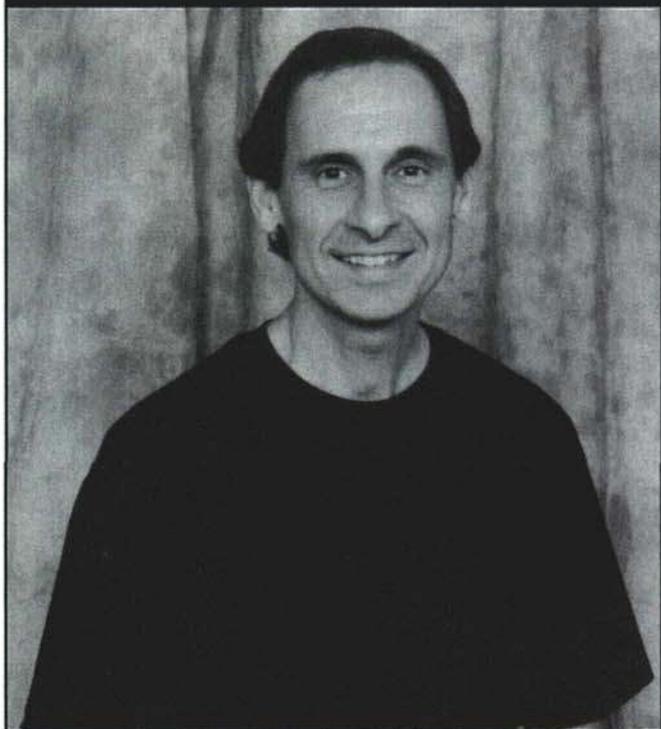
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Chico Hamilton

time. Plus they don't know how to count the bars. If they have a four-bar phrase, the average student will count "1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4" as opposed to "1-2-3-4, 2-2-3-4, 3-2-3-4, 4-2-3-4." As simple as that sounds, it's amazing the number of people who don't understand the difference.

MD: If they're just looking at each bar individually, they have no concept of phrase.

Chico: Exactly. Concentration is the bottom line to a whole lot of things. For instance, you take a four-bar break, and the soloist is out in left field. He's playing something that has nothing to do with the structure of the tune, the structure of the rhythm, anything. If you're just going to listen to that, you're going to get lost and you won't know where "1" is. But if you can count that four-bar

phrase, you can come in on the downbeat of the fifth bar. You dig?

I have a little game I play with my students. I tell them to clap the upbeat of the thirteenth bar. I count it off, and then we are silent. Everyone has to keep their own count and their own time, and you see how many people come up with the upbeat of the thir-



"I'll say this for rock 'n' roll drummers: the rhythm patterns they play do groove."

teenth bar. So this is the beginning of concentration.

MD: You do a lot of nice brush playing on your new album.

Chico: Thanks, man. When I was about fourteen or fifteen playing with a band, the leader *made* me use brushes. Every time I'd go to pick up the sticks he'd say, "Put them

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Chico Hamilton

sticks down, boy. Let me hear those brushes." It really paid off, because I spent about fifteen years playing for singers, and brushwork was the name of the game—being able to lay down a groove and stay quiet enough underneath them.

Playing for singers, you learn to accompany, which enhances your ability to play behind a horn because you develop a sense of listening and timing. If a horn player does a strange kind of phrase, you're right on it.

MD: And when you work with singers, you learn the lyrics to songs, which helps you understand the form of the tune as well as the mood it is supposed to create.

Chico: Exactly. If you know the lyrics, you've got it made.

MD: On "Soprano Dance" there are a few bass drum accents, but primarily it's just brushes. I didn't even hear the hi-hat keeping backbeats, which a lot of drummers do when they play brushes.

Chico: I was dancing with the brushes. It was equivalent to what they call "buck dancing." The difference between tap dancing and buck dancing is that with buck dancing they dance on their heels and tap dancing is more on the toes. Buck dancing is a stone-cold rhythm thing. Also, I was thinking in terms of the "businessman's bounce." All the hotel bands would play for people who were dancing, and they'd do the two-step. So that was the kind of rhythm I put underneath it.

MD: Besides not getting to play with big bands, another experience young players don't get very much is playing for dancers.

Chico: That's the best experience you can possibly have, because if you're not in the right groove, nobody is going to dance. That was the thing about Basie and those bands back then. Everything they played was in the right groove, and that's why people danced to them. Groove is almost a thing of the past. I'll say this for rock 'n' roll drummers: The rhythm patterns they play do groove.

MD: Charli Persip credits rock drummers with bringing back the bass drum as a time-keeping element, because a lot of bop drummers were just using it for occasional accents.

Chico: Exactly. The rock drummers made people dance. Charli Persip is also teaching at The New School, by the way. So is Jimmy Cobb. I heard him play just recently, and he can still really swing.

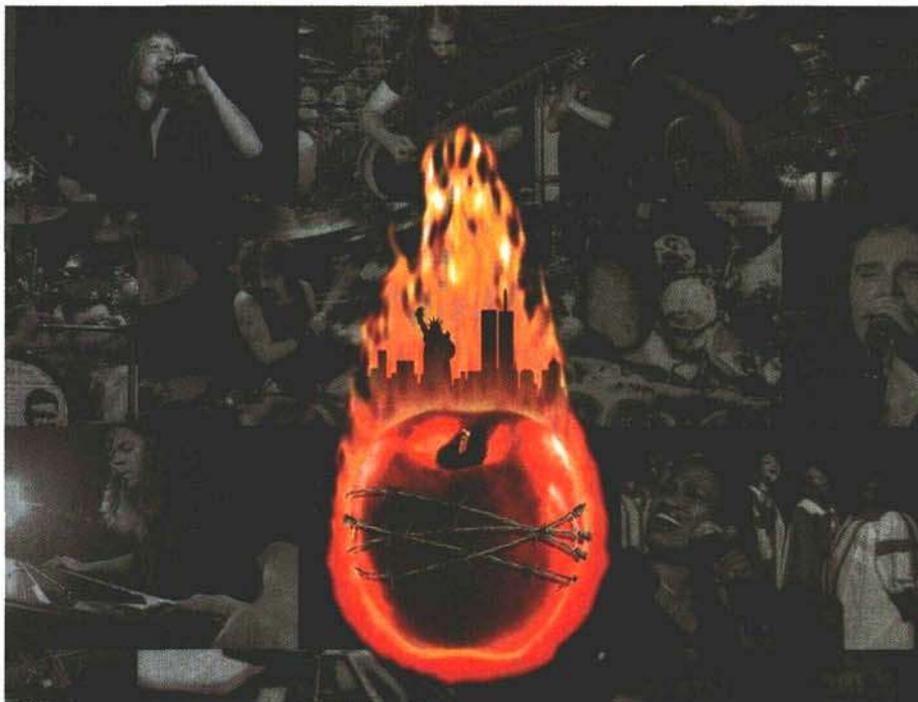
MD: I was always amazed at how hard



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Chico Hamilton

Cobb could swing just playing quarter notes on the ride cymbal.

Chico: There's only one way to get that quarter-note swing beat. You don't just hit the cymbal straight up and down. It's sort of like you're digging it out so you've got a little spin on it. That gets that forward motion going. A lot of drummers don't understand that, but when you do see a drummer doing it and it's happening, that's one of the secrets.

MD: The feel on "Foreststorn" is real interesting.

Chico: I dedicated that to my son. That's what he wanted me to do to get a funk kind of groove going. The melody is very simple, but the rhythm underneath is making it happen.

MD: You're doing a lot of hand-to-hand stuff, rather than just planting one hand on the hi-hat or ride cymbal and the other on the snare. The hands are quite interactive.

Chico: I do a lot of rudimental things. It doesn't sound like it, but basically they are rudiments. I love flams; I think they're beautiful when you're able to use them to tell a story.

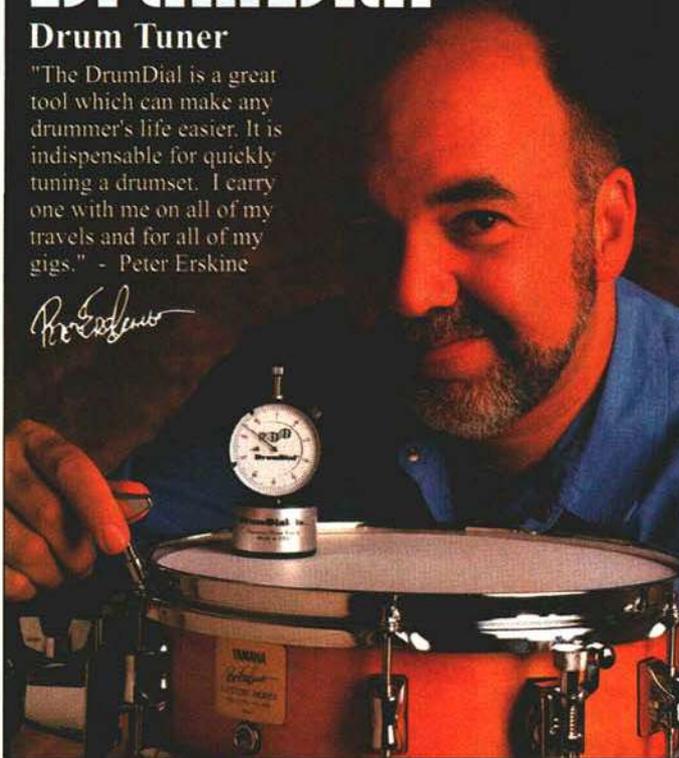
MD: The tune "Here Comes Charlie Now"



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Chico Hamilton

features Rolling Stones drummer Charlie Watts. How did you hook up with him?

Chico: My manager saw an interview where Charlie said that when he was a kid, I inspired him to play when he heard me with the Gerry Mulligan quartet playing "Walkin' Shoes" with brushes. He said he used to call himself Chico Watts.

I met him in New York at Birdland when he came over with his jazz group. He couldn't get over the fact that I came to see him. We became friends, and one thing led to another. Hopefully, in the future, his group and my group may tour together.

MD: Are the two of you trading those solo drum breaks?

Chico: I'm just keeping time behind the melody. The solos are all his. It came out beautifully.

MD: You are good at bringing out the different colors of the drumset, such as on the track "11 Bars For Arthur" with saxophonist Arthur Blythe, which you play entirely with cymbal rolls. It's like an orchestrational approach.

Chico: I'm into sounds. I like to paint pictures. I never had fast chops. I could never do [sings machine-gun single strokes]. I

never had any desire to go that route. But I can play a fast tempo as well as anyone as far as keeping time is concerned.

MD: Are you still using single-headed tomtoms?

Chico: Oh yeah. I started that during the war. It was hard to get calf heads, so if I would go through a batter head, I'd replace it with the head from the bottom. I got so used to hearing the sound that way that when Gretsch started making my drums for me, that's what they made.

MD: That became a popular kit with rock drummers in the 1960s.

Chico: Maybe someday somebody will give me credit for it. [laughs] I don't endorse any drum company now. I have a little bastard set of drums. I've got a 16" bass drum I made from a tom-tom. Man, it works beautifully. That's what I played on the record. I've had the same Zildjian cymbals for years.

MD: Do you still do any jingle work?

Chico: For a long time it was interesting, and then I got sort of burned out. You reach a point where you start doing it just for the money. Of course, that's what we all work for. At first, it was very challenging to come up with an idea that told a story in thirty or

sixty seconds. But after a while, I didn't want to do it anymore. I wanted to do what I'm supposed to be doing, which is playing.

MD: Did learning how to tell a story in thirty or sixty seconds influence your jazz playing? I notice you don't let band members take more than a couple of choruses on a tune.

Chico: Anybody who has anything to say musically is going to say it in the first eight bars. After that, it's going to be repetitive. So my thing is, don't jack yourself off. Say what you've got to say and get out. You've made your statement, so let's go on to something else. Also, having short solos enables us to play more tunes and different kinds of grooves and tell different kinds of stories.

MD: What are some of your favorite memories from your long career?

Chico: That's a difficult question for me to answer because I seldom look back. Life is one moment to the next, so rather than looking back at what I did in the past, I'd rather look forward to the next time I can play.



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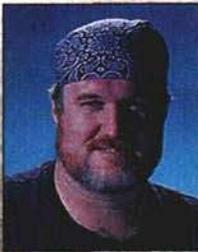
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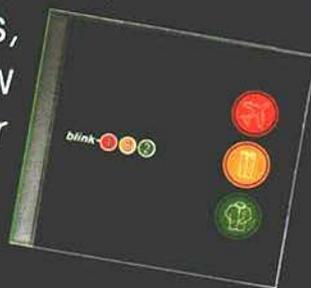
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Vic Firth

Celebrating Fifty Years With The Boston Symphony Orchestra

by Rick Mattingly

When Vic Firth joined the Boston Symphony Orchestra in 1951, the average age of a BSO member was fifty-five. Firth was twenty-one—the youngest person to ever land a position with that orchestra. Now, as Firth begins his fiftieth season with the BSO, he holds the distinction of having been in the orchestra longer than anyone else.

He's not the oldest member, though. And Firth has no plans to shoot for that particular goal. "Fifty is a nice, round number," he says. "So I think I might just throw it in after this season. They want me to stay, but there's a saying that it's better to leave a year too soon than a week too late. Although my wits and responses, as far as I can tell, are as sharp as ever, I think there is an obligation to never be less than your very best. So I'd rather leave on that note than to wait a year or two too long, as I've seen some of my colleagues do. You tend to remember that more than all the years of good playing.

"I think what's given me the longevity is that I've enjoyed it so much," Firth says. "I came into one of the most highly skilled groups of players in the world. From day one I was absolutely bowled over with the sound made by the individual musicians and the orchestra as a whole. And to this day I've never gotten over the joy of contributing to the beautiful music we produce. When we play Beethoven, Brahms, Tchaikovsky—all the standard warhorses—it is readily understandable why that music has lasted so long. And when you get to the more contemporary music of Bartok, Stravinsky, Shostokovich, and Prokofiev, there is such greatness there that it must be tough for a young composer today to realize what you have to do to write music like that."

Firth has also enjoyed working with the world's greatest conductors and soloists over the past half-century. "Even though you play certain pieces many, many times, it's interesting how each conductor and soloist interprets those black-and-white dots on the page," he says. "Each one is a musical sculptor who does different things with the same tools. That's part of what has always been exciting for me. No two performances are ever the same. Performing has always

been an adventure, and the thrill of that adventure is still with me. Maybe I found the fountain of youth in music."

Vic Firth was born in Massachusetts and raised in Maine, the son of a musician who started Vic on trumpet when he was four. Over the next few years, he also took lessons on trombone, clarinet, piano, and percussion. By the time he was in high school, Vic was playing percussion full-time and studying with the legendary George Lawrence Stone. By age sixteen, Firth was working professionally as a drumset player in a big band.

"Within the Boston Symphony, the timpanist is a real time bearer," Firth says. "I control the tempo; I can make it, break it, shape it, or destroy it. I learned about time when I was in high school, playing from 9:00 P.M. to 3:00 A.M. in a jazz group with older men. Boy, did I learn to maintain time, because everybody around me was drunk! I don't think I took even a sip of a beer until I was in my twenties because I saw these guys making such fools of themselves.

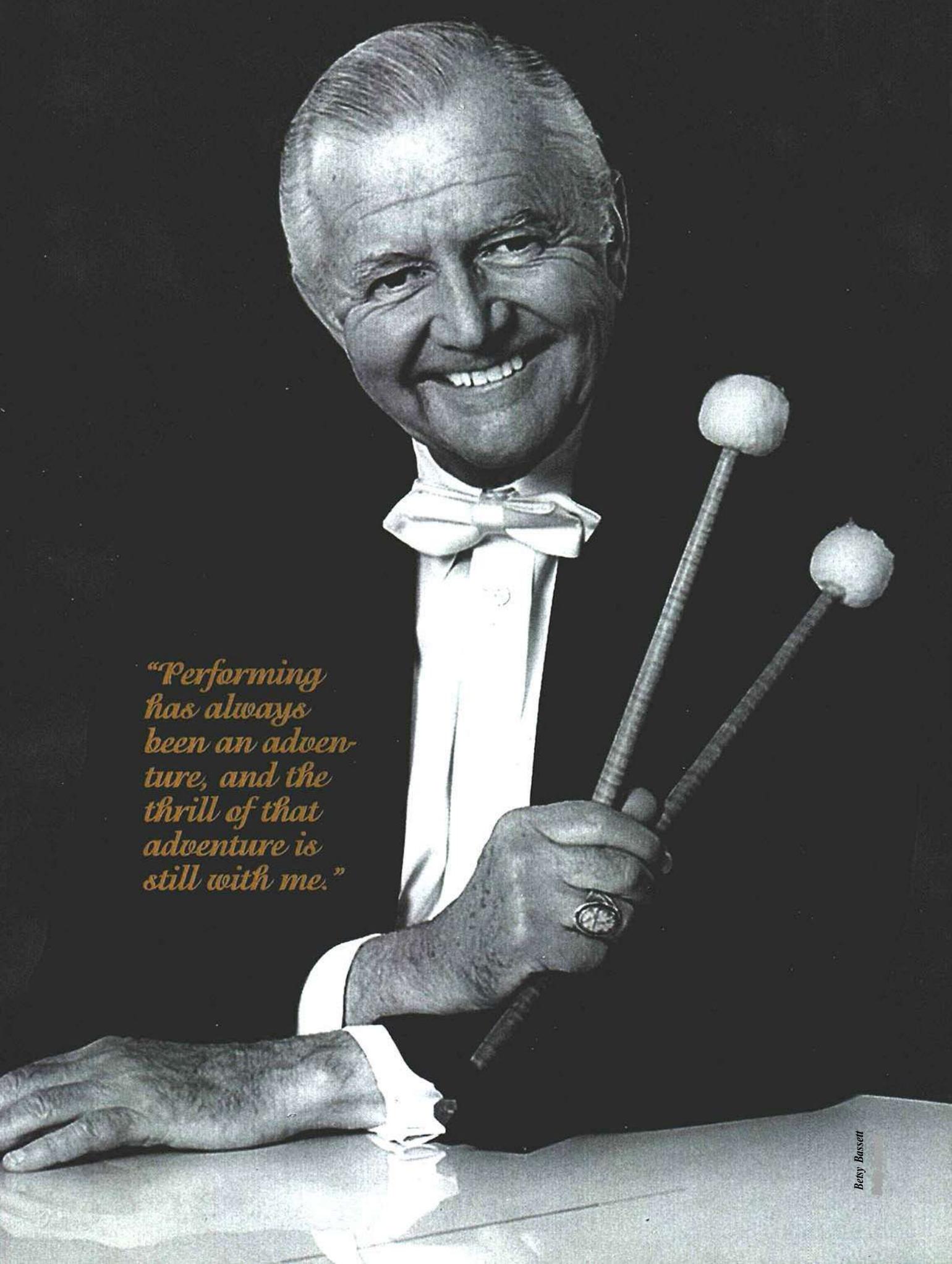
"I don't pretend to be a moralist, but I've seen a lot of people come and go, and the ones who stay are the ones who eat right, sleep right, and don't do abusive things to themselves. To really be a creative, professional musician, you have to be honest with yourself and the music."

After graduating from high school, Firth attended the New England Conservatory of Music, where he studied with Roman Szulc, who was then timpanist with the Boston Symphony. In addition, Firth traveled to New York City twice a month to study with New York Philharmonic timpanist Saul Goodman.

"Saul had a natural feel for the instrument and understood the difference between Brahms and Stravinsky and Bach and Bartok," Firth says. "He knew how to color the sound to fit the music, because you don't use the same stick, the same stroke, and the same sound for everything."

When Firth won the Boston Symphony audition upon Szulc's retirement, he became fascinated with sound and phrasing. "At the time I joined the orchestra, we had a principal viola player who





*"Performing
has always
been an adven-
ture, and the
thrill of that
adventure is
still with me."*

looked like a plumber's helper in terms of his hands," Firth remembers. "Each of his fingers was the size of my big toe, but when he picked up that viola, the sound he made came from heaven. So I would listen to him, and then I started listening to the cellos, and I decided that's what the timpani should sound like. Most timpani players try to phrase with the brass section, because all of us drummers started out in marching band. But when you learn how to phrase with the string section, you get a whole different concept of what kind of sonority you're creating that contributes to the sound of the orchestra.

"I used to do whatever I could to bring the sound of my instruments into a richer category," he explains. "Some of the composers were not that knowledgeable about timpani, and so I took it upon myself to alter the parts. Sometimes I'd go too far and it didn't sound like that composer's music any more, so I'd back off."

Many of Firth's changes have been penciled into timpani parts and passed among timpanists throughout the world. "There are a lot of things you can do to achieve a higher quality of sound," Firth says. "For example, in the first movement of the Tchaikovsky Fourth Symphony, the timpani plays a background ostinato on the F that's written on the fourth line of the bass clef. I would also put an F an octave lower on my largest drum and play them in unison. Conductors never noticed, but it made for a richer, warmer sound."

One of the hallmarks of Firth's playing is the way it blends into the total sound of the orchestra. His timpani rhythms do not cut through the orchestra's sound as much as they support that sound from within, serving as the internal heartbeat of the music. In some respects, Firth's approach to playing timpani with an orchestra can be compared to the late Mel Lewis's approach to playing drumset with a big band. In fact, when Firth was head of the percussion department at the New England Conservatory of Music, he invited Lewis to be on the faculty.

"Mel was a great artist and interpreter of sound," Firth says. "We needed a drumset teacher at the Conservatory, and I said that they should bring up this guy from New York. This goes back at least thirty years. Mel wasn't the world's greatest technician, but when it came to playing in an ensemble



Vic with the B.S.O. in 1956

Pros On Vic

Peter Erskine (Jazz Giant)
Sitting in a cafe on the island of Ischia, Italy, sipping a cappuccino and scribbling a few words about Vic Firth:

Astute musician and business person, generous human being, tremendous educator, devoted father and husband, an irreverent and incredibly humorous man—in short, my hero.

Tireless, fiercely musical, sharp, striking, clever, maker of the finest drumsticks, brushes, and mallets—a friend to all drummers.

Bassist Buell Neidlinger, an alumnus of the Boston Symphony Orchestra—and not an immodest man—told me that the reason the BSO sounded so good was because Vic's intonation was so perfect on the timpani that the rest of orchestra could easily build its sound on top of him.

Vic has given countless moments of musical pleasure to listeners, colleagues, and conductors (!), and I can recall hundreds of enjoyable times hearing and watching him play on record, television, and live. I've learned from his books and from his example as an entrepreneur and gentleman. I'll always recall my meetings with him, whether at a jazz club, Symphony Hall, a music trade show, a PASIC convention, or Henry Adler's drum shop when I was a kid (Vic was in New York, peddling timpani mallets!) with great pleasure and pride at knowing the best in the business: Mr. Vic Firth.

Thank you, Vic, for everything!

Harvey Mason (LA Studio Great)

In order to do studio work I wanted to have a well-rounded education, so I attended the New England Conservatory of Music and studied with Vic. I couldn't have asked for a better teacher. He was very well-rounded, and his teaching helped me with drumset as well as timpani and percussion.

Vic was a no-nonsense teacher, and I spent a lot of time practicing. When you came in there to play the stuff, you really had to have it together. My playing now is crisp and clear and very articulate, and that's part of what I derived from Vic. We worked from *Stick Control* and the Goldenberg book, and we also used Vic's snare drum book, which is very advanced. So when I left Vic, I could read anything anyone put in front of me, which certainly was to my advantage in the studios. In fact, when I went to Los Angeles, I spent the first two or three years playing timpani, percussion, and mallets in the studios. Nobody would hire me for drumset. So it was good that I had all that training.

Vic is a great friend, and as a player I love his sound, his time, and the way he articulates. I just can't say enough about Vic Firth.

Anton Fig (*Late Night With David Letterman*)



I certainly feel lucky to have been a student of Vic's. I studied snare drum, timpani, and mallets with him, and although I don't use that stuff now, what was more important was the way that he taught. No matter how hard you worked, he would push you that inch further without making you feel that you weren't doing well enough. His drive as a person certainly rubbed off on me. His decisiveness and ability to assess a situation and take action was a good lesson for any student to learn.

Kenny Aronoff (Studio And Touring Master)



I studied timpani with Vic at Tanglewood (summer home for the Boston Symphony Orchestra) on my summer breaks from college at Indiana University. Vic was always a great guy to be around. He was like one of the guys, but he expected perfection from you. His demand for perfection combined with his friendliness made me want to work hard for him. The beauty of this was that not only did I become a better timpanist, but his lessons also taught me about discipline, how to practice, and how to apply those skills to other challenges in life. He taught me how to get results.

I have always respected Vic as a player, teacher, and friend. I used to go to his summer house in Lenox, Massachusetts in the early '70s, and he would be putting the felt on timpani mallets himself. He was always cracking jokes and making me laugh. I thought he was so cool. He still is.



Percussion pals Peter, Vic, and Harvey in 1988

Lissa Wales

and bringing sounds to that ensemble that played into the arms of the music, this guy could do it. Mel was all color and imagination for sound, and the way he blended into the group was phenomenal.

"As far as the technical aspects, I was always very technically skilled myself, so I said I'd teach the students technique, because all the drumset players had to go through me as well. And the first thing they had to work on was George Stone's *Stick Control*. I didn't care what level they were, we started on the first page and did those first thirteen exercises. Before I got done with them, no matter where they started at, they increased their ability three hundred percent."

Unlike drummers who concentrate on the speed at which they can play the *Stick Control* exercises, Firth was interested in a different aspect of technique. "There's no question that speed and chops are a major part of your ability," he says. "But when a student started with *Stick Control*, all I was concerned about was the quality of sound. Regardless of the sticking, every exercise should sound like exercise 1, which is just 8th notes played with alternating hands. Those exercises should be devoid of any inflection. The idea was to be in total control of the sound.

"It would take several months of honing, but gradually you could hear finesse developing in these students' hands. They didn't even realize it for a while, because they heard themselves every day. But I only heard them once a week, and I could hear major improvements from week to week. I would make them play it triple *piano*, and if they accented a single note I'd jump all over them. I wasn't the sweetest guy in the world when it came to teaching. But if they could take that abuse from me, then they wouldn't have to take so much when they became professional players, because they would be so highly skilled.

"I told students the first day that if they didn't put in a minimum of five hours of practice a day, they shouldn't dare show their face in the room. I had a few dropouts and a few who broke down and cried after a while—and a couple who tried to take a swing at me," Firth says, laughing. "But those who survived could play with superb touch and control. When you have that kind of control and somebody tells you to make it louder or softer, or faster or slower,

Vic Firth

you can smile instead of starting to shake.

"This applies to every drummer, whether you're playing Beethoven with an orchestra, jazz with brushes, or whatever. You have to have the control to make your instrument speak where it's supposed to. You also have to be able to phrase. Phrasing is a word everybody uses, and the simplest explanation of phrasing is how you go from one note to another. And until you can learn how to do that and have an expressive, musical vocabulary, you haven't accomplished what you set out to do in music.

"The whole process of playing is basically about sound," Firth stresses. "You put something in the atmosphere that is beautiful, or grotesque, or shimmering, or ugly, or anything you want, but it has to be something specific. That's what makes it exciting. So everything I've done was built around sound."

That quest for sound led Firth to design and manufacture his own timpani sticks. What started literally as a basement operation that produced three models of timpani sticks and two models of drumsticks has grown to be the biggest drumstick manufac-

turing business in the world with over two hundred sixty models of sticks and mallets.

"I thought there was a need for a higher-quality stick than was being manufactured at the time," Firth recalls. "Also, I was asked to do certain things that were perhaps more sophisticated than a lot of timpanists were doing, so I started designing sticks to accommodate what I had to do."

At that time, timpani sticks were typically of the "cartwheel" design, in which a rectangular piece of felt was wrapped around a core and stitched. Players had to avoid hitting the drum with the seam, as that could produce a "clicky" sound. Firth came up with a seamless head for his timpani mallets, and the heads were also round so that the same amount of felt

struck the drumhead no matter at what angle the stick was held. Soon, Firth was designing drumsticks as well as timpani sticks.

"I started out just making a few pairs of



Vic, age five (left), "mascot" with the town band, and age fourteen, high school band

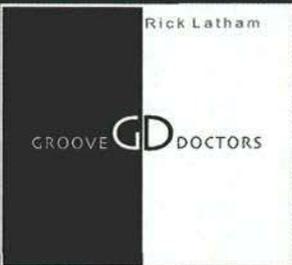
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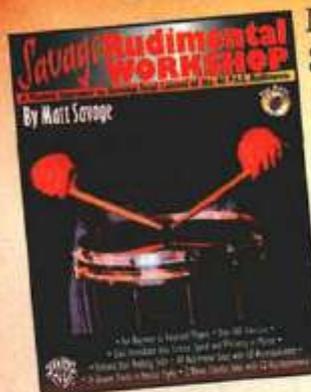
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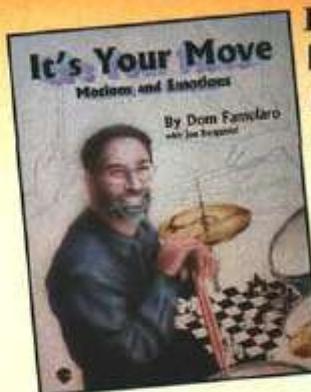
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Vic Firth

sticks for my own use," Firth says. "Then my students started asking if they could buy some. I had a wood turner who was making them by hand with a wheel and a chisel, so I went from ordering ten pair for myself to ordering two dozen pair. Then those students started graduating and going different

places in the country, and one day I got a call from Maurie Lishon at Frank's Drum Shop in Chicago. He had seen my sticks and wanted to sell them, so all of a sudden I was ordering fifty pairs at a time. And it just grew from there."

His guiding principle was quality, guaran-

teeing that every pair of sticks would be straight and matched in pitch. From the very beginning, Vic's wife, Olga, and daughters, Kelly and Tracy, helped out with the family business. Tracy remains a valuable executive at the company to this day.

"I still have as much fun with this busi-



Age sixteen, fronting "Vic Firth" dance band

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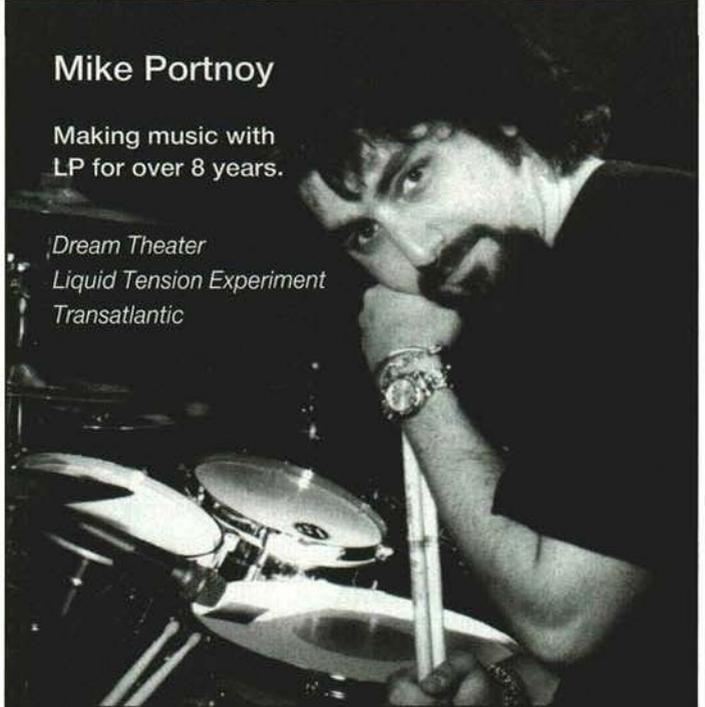
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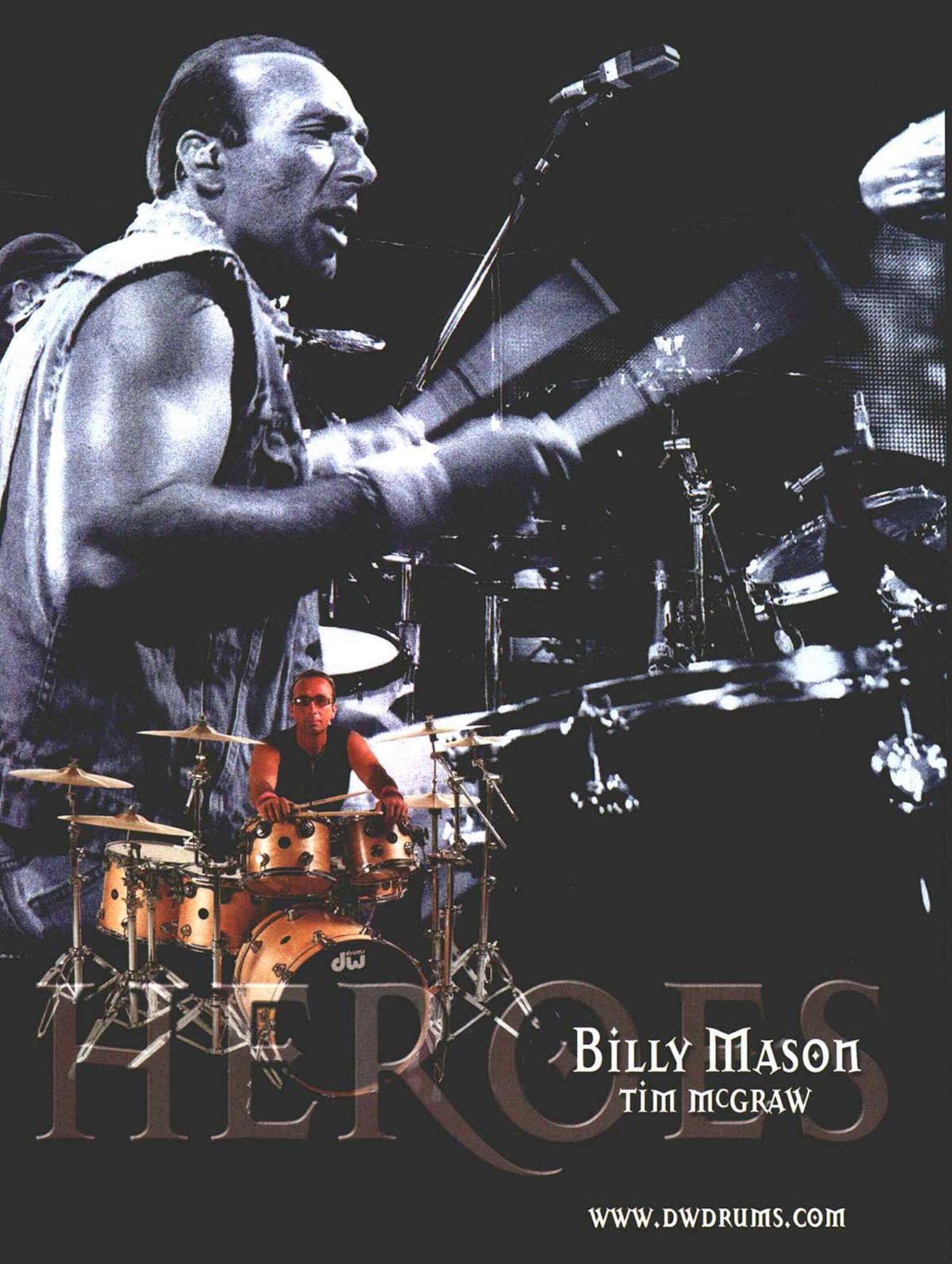
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Vic Firth

ness now as when we made twelve pairs a month," Firth says. "One of the biggest kicks for me has been getting to know all the drummers who use the sticks, listening to their needs and gripes, and trying to produce things that satisfy their musical needs. I have a very profound respect for people who have an artistic ability and understand what's involved in making music. As a result of that respect, I think I've got a lot of friends out there who appreciate what I do and who know that I have great appreciation for what they do."

One of the first drumset artists to have a Vic Firth signature drumstick was Steve Gadd. Firth recalls the first time he and Gadd performed together.

"There was a DCI [Drum Corps International] convention in Florida, and they asked me to play something with a drumset player," Firth recalls. "I said I'd like to play with Steve Gadd, who I had met but never played with. So I brought some pieces I'd written for timpani and RotoToms with drumset. Steve and I had a rehearsal that began about 10:00 at night, and I was amazed at how little Steve contributed. I had heard so much about his musical greatness,



Vic and teacher Saul Goodman, 1963

but he was hardly doing anything. One piece was a jazz waltz, and he just played 'boom, chick, chick' through the whole thing. I was playing all of these melodic runs, but timpani is not that adaptable to that kind of playing, and the piece really needs a good drumset player to work. In other words, I can only be a beautiful painting if I'm well framed. But Steve wasn't doing very much and I was thinking, 'I'm going to die with

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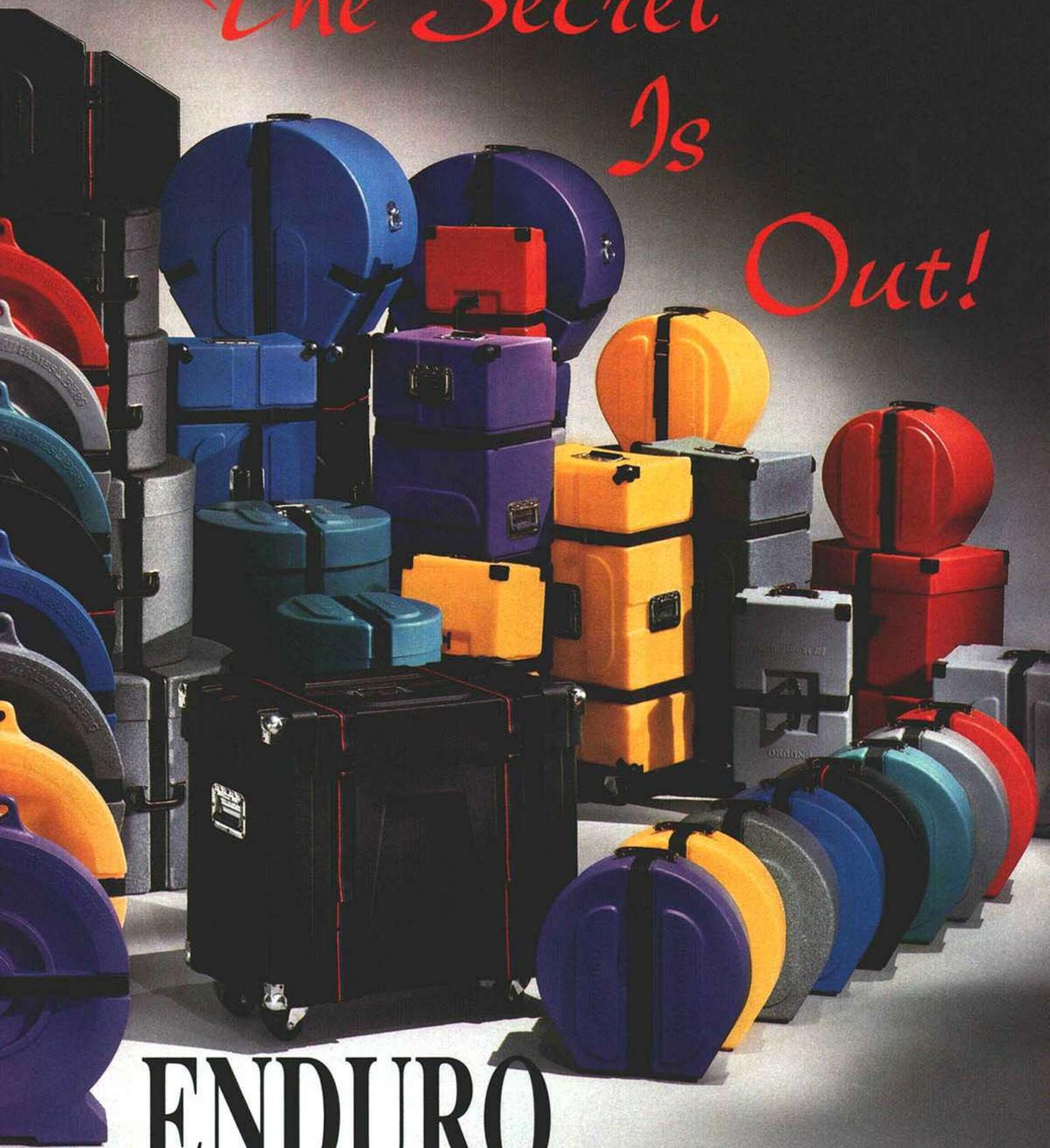
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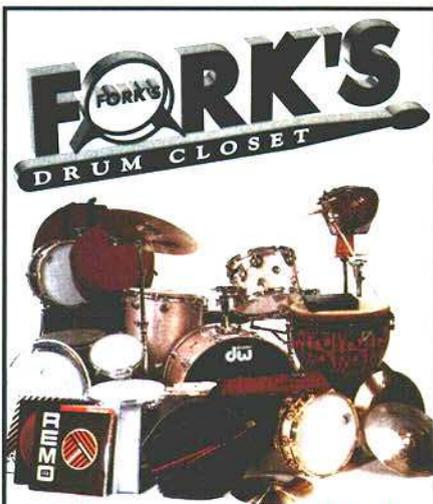
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Vic Firth

this, and all those kids who are coming to see Steve Gadd are going to be disappointed.'

"The next morning we had a quick run-through, and Steve seemed to come alive a little bit, but he still was mostly playing simple time. Then, when we did the performance, he was astronomical. Everything he did was so tasty and delivered with such eloquence. I was absolutely bowled over by his musical intuition, taste, and style. I realized that at the rehearsal he was listening to what I was doing, so he would know how to integrate his part into mine when it came time to play. And when that time came, he played so beautifully I started smiling."

That says a lot, considering Firth's typical look when he performs. Although he insists that performing great music fills him with joy, you'd never know it from his stern expression. "I have to tell you about a conversation I had with Claudio Abbado," Firth says, laughing. "He had come to Boston to conduct a Mahler symphony. After the concert, we went out to get a bite to eat. The orchestra was looking for a conductor at that point, and he was interested

in the job. So he asked me what the orchestra members thought about him. I said, 'They're scared to death of you. You've got a face like an irate beaver; you look mad and mean all the time.' And he said, 'Have you ever seen yourself when you play? That's the same effect you produce!' So I figured if I looked that mean, maybe conductors wouldn't dare say anything about my playing!"

When Firth was elected to the Percussive Arts Society Hall of Fame in 1995, Boston Symphony Orchestra conductor Seiji Ozawa had plenty to say about Firth's playing. "Vic is quite simply the consummate artist," Ozawa told *Percussive Notes* magazine. "I believe he is the single greatest percussionist anywhere in the world. Every performance that Vic gives is informed with incredible musicianship, elegance, and impeccable timing."

Although Firth has retired from teaching, students continue to benefit from the elementary and intermediate snare drum method books he wrote for the Carl Fischer company, as well as his books of advanced etudes, *The Solo Timpanist* and *The Solo Snare Drummer*. He has also

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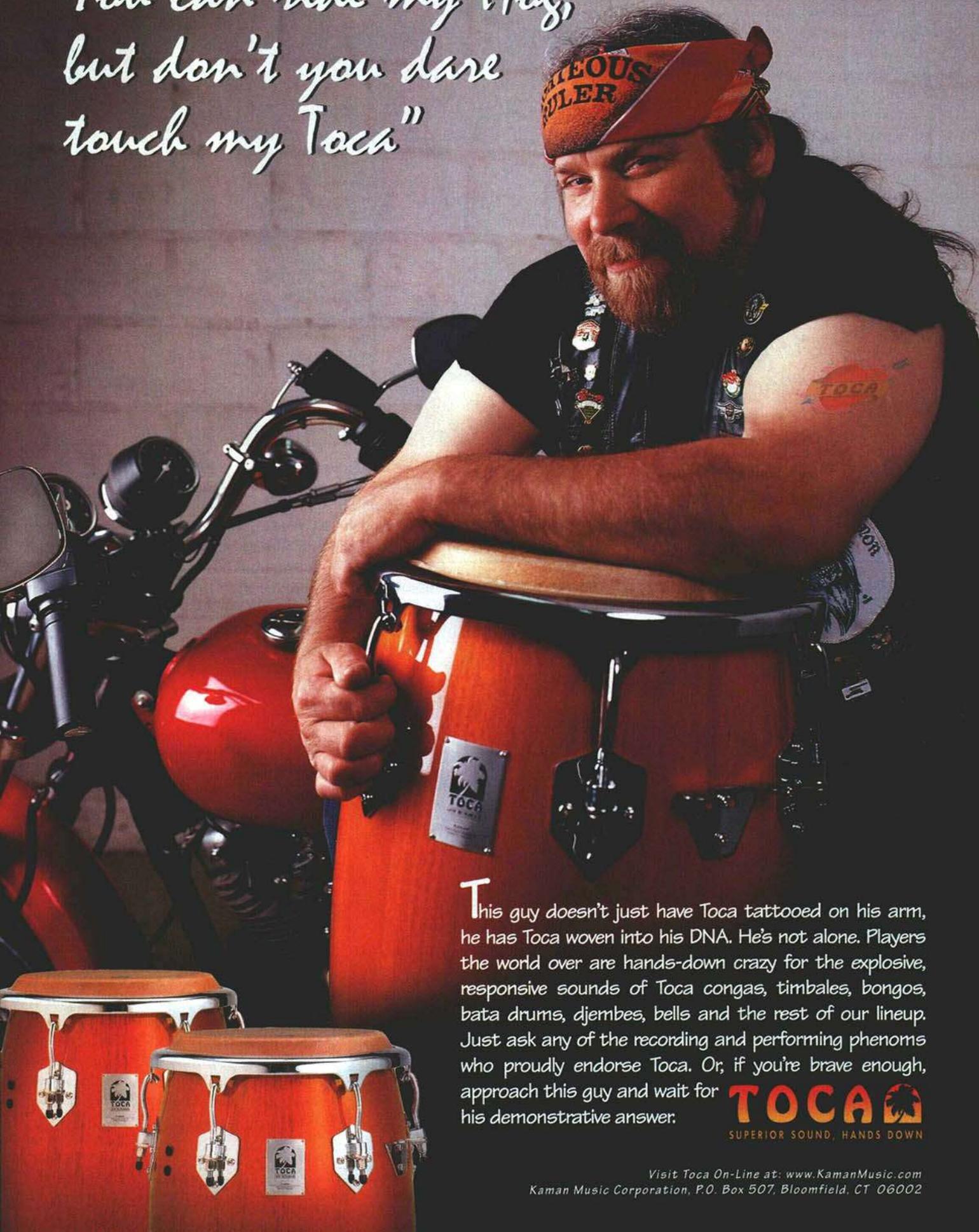
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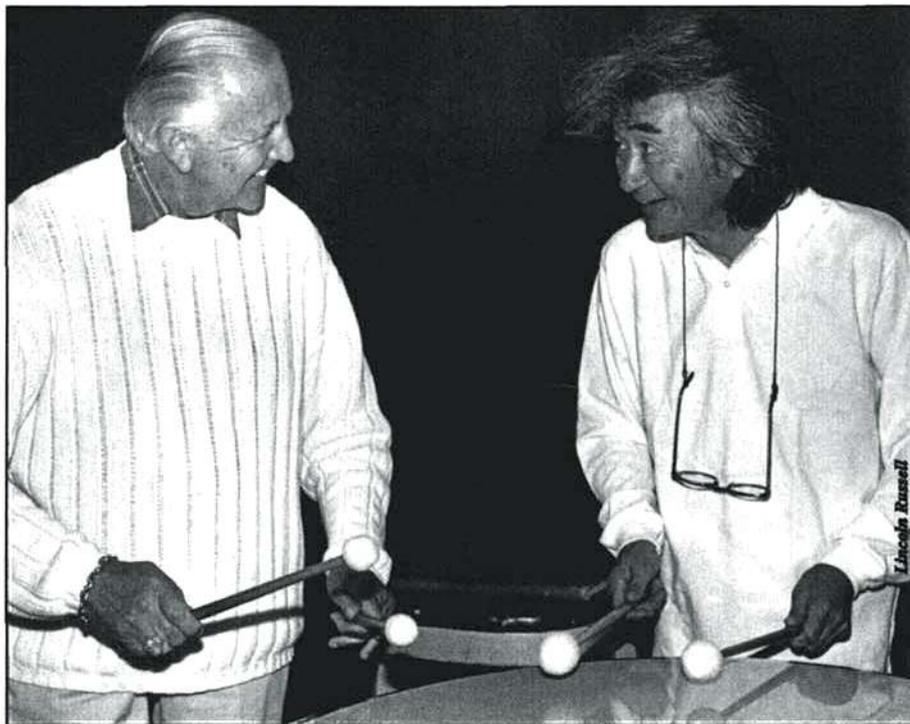
Vic Firth

written several percussion ensemble works, including "Encore In Jazz," that have become staples of the literature.

Asked if he considers himself a workaholic, Firth says yes, but then reconsiders the term. "A workaholic, to me, is somebody who's driven to work. But I enjoy it. And when I'm not working, I enjoy that with the same intensity. I'm about to go to Maine for a couple of days. I've got a rose garden that I monkey with, and I've got a

"I believe Vic is the single greatest percussionist in the world"

- Seiji Ozawa, conductor, Boston Symphony Orchestra



Vic and B.S.O. music director Seiji Ozawa, 1998

boat that I go fishing in. I can't sit still for more than two minutes at a time, so I'm always doing something. But I don't carry

my work with me. I think that's part of the secret of success in terms of accomplishment. I'll spend a couple of days in

Maine, and it's like a tonic for me. Then I'm ready to go back to playing or merchandizing or designing drumsticks with full enthusiasm."

Although Firth takes his work very seriously, he also has a robust sense of humor. He especially likes poking fun at himself. "I used to go jogging in Maine," he says. "There are some rocks next to our summer house where garden snakes liked to sun themselves. They wouldn't hurt anybody, but the kids didn't like them. So when I'd go jogging, I'd scoop up a couple of snakes in each hand and go jogging down the road swinging them around. Then I'd toss them in a swamp a half-mile down the road. You should have seen the expressions on the faces of people who drove past and saw this lunatic running down the road swinging those snakes!

"When I was young," Firth says, "I had some friends I ran around with, and one day my mother said, 'There's something wrong with you guys. All you do is laugh.' Well, we always had a good time, and I'm still laughing and having a good time. It's been a fun trip, and if I could do it all over again, the only thing I would change is that I would start all the adventures earlier so I could have even more time to enjoy them."

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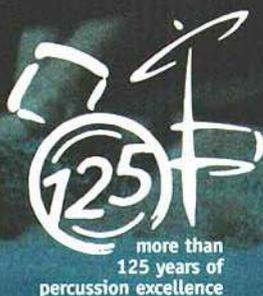
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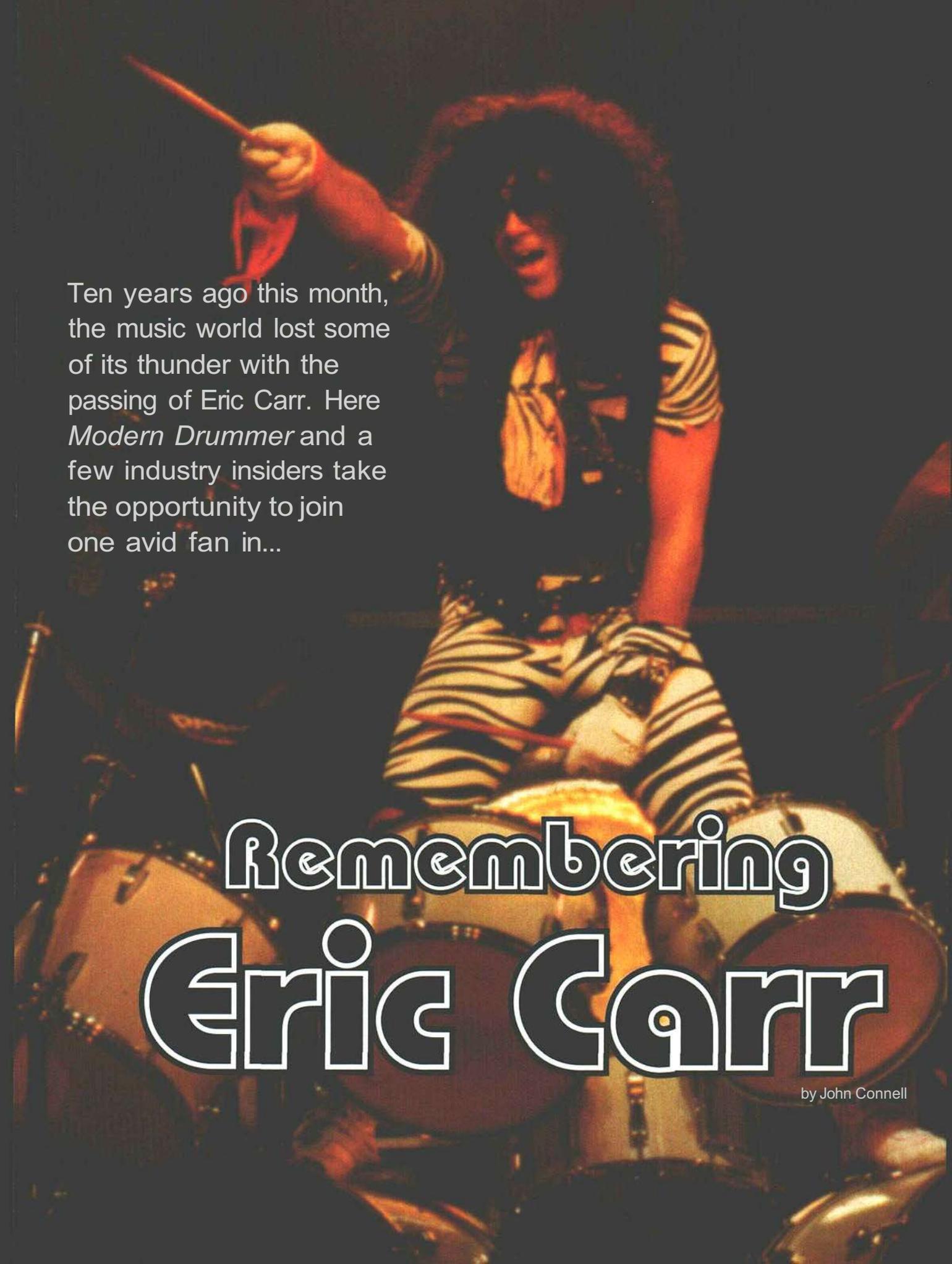
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A photograph of Eric Carr, the drummer of the band KISS, captured in a dynamic pose while playing the drums. He is wearing his signature black and white striped outfit and has his long, dark, curly hair. The lighting is dramatic, with strong highlights and deep shadows, creating a high-contrast, energetic atmosphere. The background is dark, making the drummer and his instruments the central focus.

Ten years ago this month, the music world lost some of its thunder with the passing of Eric Carr. Here *Modern Drummer* and a few industry insiders take the opportunity to join one avid fan in...

Remembering Eric Carr

by John Connell

It was a cold night in 1985. The darkened Coliseum of Richfield, Ohio shook with anticipation from thousands who braved nasty elements to experience rock's "gods of thunder," KISS. A momentary wave of screams in the dark was quickly replaced by something more ominous. A guttural recording of Gene Simmons' voice announced the arrival of the show's stars.

A hydraulic lift emerged at the rear of the stage, supporting four leather- and animal-skin-clad super-rockers. It came to rest above a massive drumkit. One of the four quickly descended to rest upon the throne of that kit, ready to strike as his fellow bandmembers bit into the night's opening number, "Detroit Rock City."

A battery of sound, energy, lights, and pyrotechnics overtook the crowd that evening, and the engine driving it all was the man behind that huge drumkit. His name was Eric Carr.

I was there, perched near the top of the upper deck, staring down in awe as my ribcage rattled from Carr's twin bass drums. Never before had I witnessed someone display so much confidence and control behind such a large array of drums, percussion, and cymbals.

Eric commanded a wall of sound from his equipment, and he drove the band hard. He brought fresh intensity to an already intense music. And halfway through the set, when Eric took his solo, he shattered the misconception that he was just the *other* drummer for KISS. He revealed that he was the band's heartbeat. KISS had become *his* band.



Sam Emerson



Neil Zlozower

Eric Carr had traveled quite a distance in just five short years. Carr, a.k.a. The Fox, born Paul Caravello of Brooklyn, New York, took the music world by storm in 1980 when he was named suc-

cessor to the drum throne of Peter Criss. I was one of many die-hard KISS fans who initially regarded his appointment with skepticism and disbelief. KISS without the Catman? How could that be? They

would never sound the same! As a young drummer heavily influenced by Peter Criss, I was convinced they had made a mistake in picking anyone but *me* to fill Peter's boots. What did this Eric Carr

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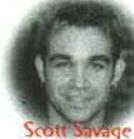
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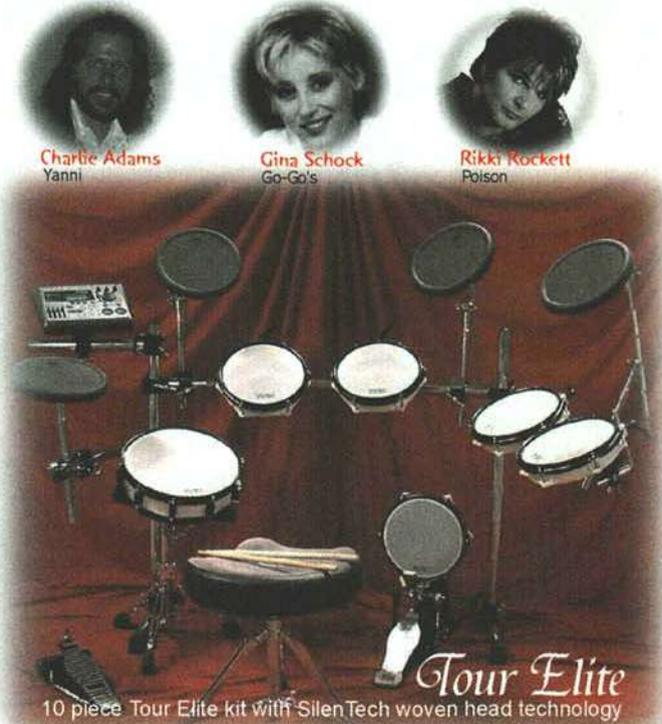
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have that I didn't?

One year later I found out. KISS's concept album, *Music From The Elder*, introduced Eric's powerful brand of drumming to both the world and my turntable. From the opening track, "The Oath," Eric converted me with his deep, open drum sound, massive tom runs, and something never before heard put to KISS music—rapid-fire double bass drums. Indeed, the band would never sound the same, but I quickly learned that change wasn't necessarily a bad thing!

Unfortunately for Eric, he wasn't the only change in the music business at the outset of the '80s. New technologies spawned the synthesizer and drum machine, and MTV ushered in new wave music and fashions that didn't look anything like KISS.

Undaunted, the band released their heaviest-sounding album ever in 1982, *Creatures Of The Night*, with Eric's drumming taking center stage in the mix. Due to the shift in the industry, *Creatures* did not set any sales records. However, it still remains a testament to Eric's drumming presence and power.

Eric's sound on that album was John Bonham meets Phil Collins. He grooved hard, filled creatively, and demonstrated how one could play heavy metal with taste and dynamics. His no-nonsense performance on "I Love It Loud," the record's single, epitomizes what rock drumming is all about.

After that world tour, the band made some hard decisions about its future. Eric then had the privilege of being both a figure in the make-up era of the band and a partner in the unmasking of that era. In 1983, Eric and KISS scored big on MTV with the televised unveiling of both their faces and their new hit video, "Lick It Up." The clip showed a boyish-looking Eric playing a beautiful Ludwig single-headed kit with a natural maple lacquered finish.

The *Lick It Up* album and subsequent tour gave Eric a chance to show everyone that his cannon-like drumming was not just a by-product of rock's largest show. His energy and stature on stage seemed to increase without the make-up and costumes, and his sound and style became an integral part of the band's rebirth.



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Eric Carr

Eric used 1984's *Animalize* album to distinguish himself from the rest of the hard rock heap. Instead of riding open hi-hats like crash cymbals and pounding out quarter notes on ride cymbal bells like most metal drummers, Eric frequently played closed hats and looked for colorful ways to incorporate his many toms into his beats.

Guitar virtuoso and former KISS bandmate Bruce Kulick describes Eric's drumming this way: "Eric was thunderous on the drums—musical, but very *big*."

Eric's musical approach earned him a partial writing credit for the *Animalize* song "Under The Gun." His drumming was the basis for the song's construction. This songwriting practice increased with the following album, *Asylum*. Eric established that record's hectic pace right from the opening cut, "King Of The Mountain." The track starts with Eric playfully rolling on his toms and double-kicks before counting the band off with his hi-hats. His chops are the centerpiece of the entire cut.

Eric recorded two more CDs with the



band, *Crazy Nights* and *Hot In The Shade*, and toured the world in support of those records, before taking ill in 1991. That year he had a cancerous tumor successfully removed from his heart in the summer. In interviews afterward, Eric was optimistic about his future, but soon suffered complications, reportedly due to the cancer's spread.

Eric passed away on November 24, 1991. He was only forty-one.

I remember my mother handing me the obituary section of the paper the following day. I had to read it more than once for the message to register. A significant contributor to the soundtrack of my life was gone.

I looked back on the recordings Eric

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had been a part of—his legacy—and found something missing: live material. From its inception, KISS had been a band one must experience live. In fact, their breakout album was *Alive*.

Eric's sound and drumming style were essential to KISS's unmasked ascent to gold-record status. His death marked the end of an era for the band, and there was no live album to commemorate that era. (There was a concert filmed in 1985 for MTV, but unlike the band's *Unplugged* appearance ten years later, there was no accompanying album.)

This is a shame. Eric was ferocious live. He wasn't barbaric with his equipment, like some rock drummers. But he released a force in concert that was above and beyond any recorded performance.

In addition to the energy Eric brought to the songs on stage, his solo became its own attraction. Eric approached his solo like a song in the set. It had an opening, a series of middle sections that built the piece's intensity, and a finale.

As a tribute to Eric's memory, KISS released a 1982 studio version of Eric's

solo on their 1992 *Revenge* album. However, the track is little more than a polished demo of Eric's work in its infant stage. It doesn't give the listener any idea of where he took the piece over the course of time.

For example, on the *Crazy Nights* tour, Eric used Simmons pads to trigger synthesized power chords, while simultaneously pounding out a monster groove. The result was a short Zeppelin-ish song, nicely inserted into the original solo.

As visible as Eric and his band were, he didn't appear in many equipment advertisements. He was, however, a long-time endorser of Ludwig, Paiste, and Regal Tip products. He used these brands throughout his tenure with KISS.

According to Paiste's Rich Mangiaro, Eric's cymbals were combinations of Paiste 2002s, 3000s, and 3000 Reflector series models, plus an occasional black Colorsound. His sticks were always Regal Tip 2Bs with nylon tips. As for Eric's drums, he used a variety of kits for stage and studio. Ludwig artist coordinator Todd Trent worked with him in designing

all of them. Trent described the process: "Eric would come to me with an idea or a basic premise for the kits. A large drumset was a prerequisite for playing in KISS. He always needed a core kit of about eight drums to play the music. The rest was either for solo or show.

"Eric went for a Bonhamesque sound in the studio," Trent continues. "The bigger the drum sound, the better. Live was a lot different. It wasn't until his last couple of tours that we actually used bottom heads on the toms. There was nothing Eric hated more than having the fans' view of him obscured by a bunch of mic's and mic' stands. So he had the toms miked from underneath.

"For his snare drum, he liked Ludwig's 7" Rock Concert model. His bass drums were normal-sized (16x24) in the studio but were 32x24 live! To create these drums, we would take two 16x24 drumshells and put them together. He wouldn't actually use the whole drum for his live sound; the front half was filled with foam.

"Eric would tune his drums higher than

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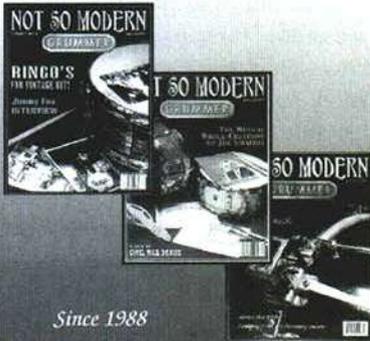
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Eric Carr

normal because of the range he had to cover," Trent adds. "He would tune his floor toms first and then work his way up."

One exceptionally noteworthy creation was a red triple-kick setup used on the *Crazy Nights* tour. Each drum appropriately displayed the Japanese symbol for power.

In addition to information about Eric's instruments of choice, each person I spoke with expressed how they missed Eric and freely shared kind thoughts about Eric Carr, the man. For example, Regal Tip president Carol Calato reflected, "I think Eric was the warmest, most genuine person I ever met. He had a young, boyish enthusiasm."

Eric touched many people throughout his career. Conduct a simple search on the Internet today, and you'll find several Web sites paying tribute to him, as well as an official site, www.ericcarr.com. You'll also find a buzz about an Eric Carr solo CD and video biographies available online. The CD, entitled *Rockology*, is a collection of songs Eric was working on for future KISS records. The tracks were

in various stages of completion at the time of his death. Bruce Kulick poured his heart, soul, and fretwork into the songs and produced the disc, which was released in 1999.

Bruce shared what comes to mind when he thinks of Eric today. "He had a great sense of humor. And he was amazing with the fans. He spent time talking to them and signing things. I remember he used to call them as well, and I don't only mean the chicks!"

There are two videos, *Tale Of The Fox* and *Inside The Tale Of The Fox*, that chronicle Eric's life, career, and the drumming he loved so much. They also help explain why Eric's impact is still felt today.

As someone who considered Eric a close friend, Todd Trent summed it up best. "Eric loved to play drums. He *lived* to play in front of people. He considered himself the luckiest guy in the world. One day he's an appliance repairman during the day and playing drums at night, and the next he's in KISS!"



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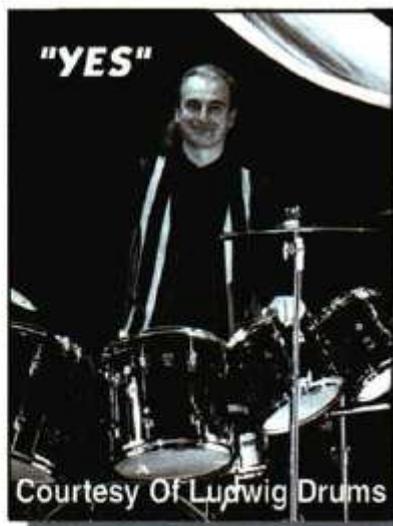
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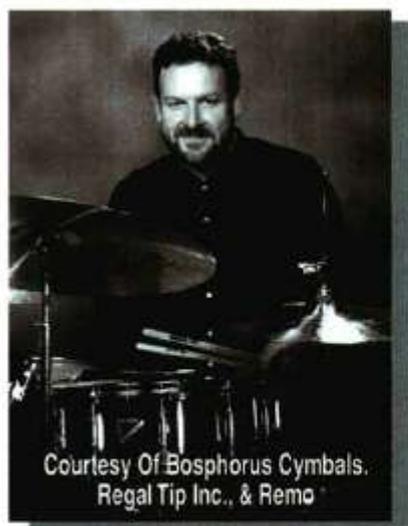
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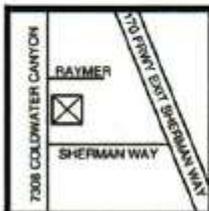
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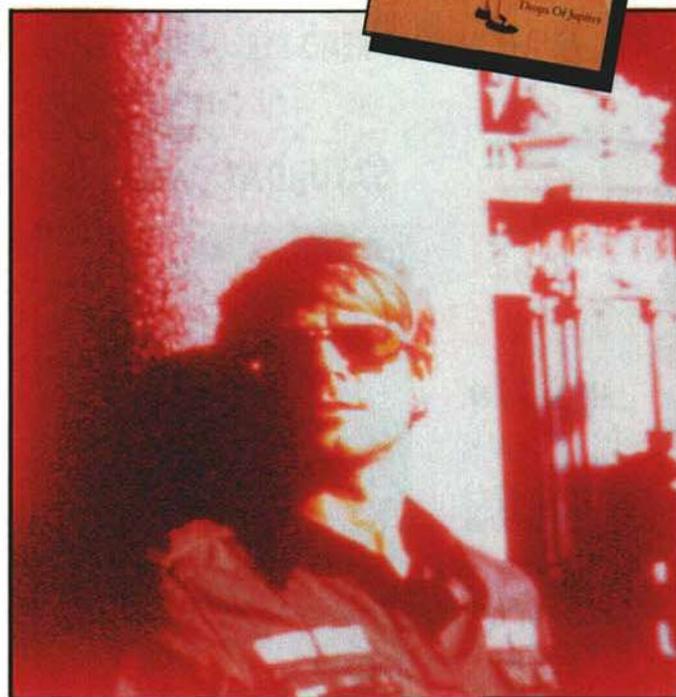
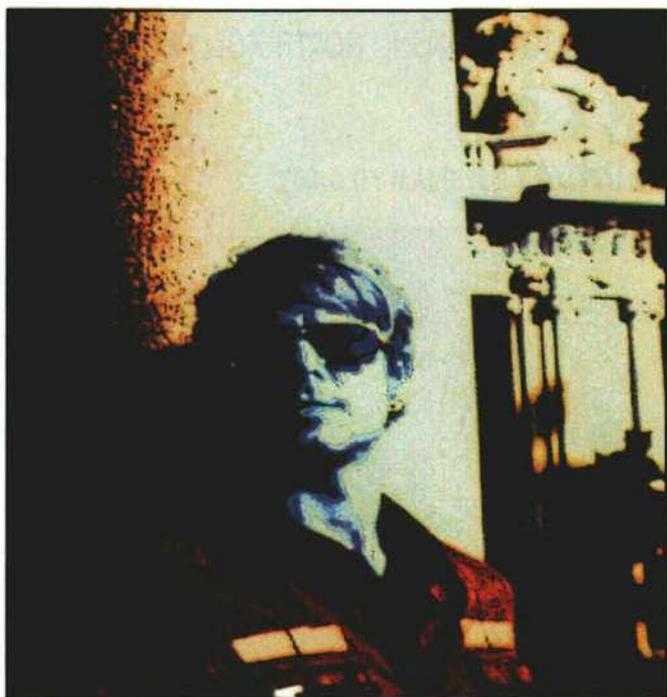
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Train's
Scott Underwood
Drops Of Jupiter

by Ed Breckenfeld



MUSIC KEY

Open	○	R.C.	×	C.C.	×
H.H.	×				
T.T.	○				
S.D.	○				
F.T.	○				
B.D.	○				
H.H.	×				
w/foot	×	Ghost Note		Add'l T.T.	

San Francisco's Train is back with their second platinum album. Major airplay and relentless touring have helped push *Drops Of Jupiter* up the charts and establish Train as a pop/alternative hit machine. Drummer Scott Underwood lays down a solid pulse for the band's tunes, combining subtle dynamics with skillful technique. Here are some examples.

"She's On Fire"

The album's opening cut immediately establishes Scott's relaxed funky groove, with *extremely* soft ghost notes and a great setup for the chorus.

Musical notation for the drum part of "She's On Fire". It features a 4/4 time signature with a tempo of 98. The notation includes various drum sounds: Open (○), H.H. (×), T.T. (○), S.D. (○), F.T. (○), B.D. (○), and H.H. (×). It also includes Ghost Notes and Add'l T.T. (○). The notation shows a relaxed groove with soft ghost notes and a great setup for the chorus.

The bridge features crash cymbals and an open five-stroke roll.

Musical notation for the drum part of "I Wish You Would". It features a 4/4 time signature with a tempo of 95. The notation includes various drum sounds: Open (○), H.H. (×), T.T. (○), S.D. (○), F.T. (○), B.D. (○), and H.H. (×). It also includes Ghost Notes and Add'l T.T. (○). The notation shows a syncopated beat with ghost notes adding depth to the feel.

"I Wish You Would"

Here's another syncopated beat, again with ghost notes adding depth to the feel.

Musical notation for the drum part of "Drops Of Jupiter". It features a 4/4 time signature with a tempo of 81. The notation includes various drum sounds: Open (○), H.H. (×), T.T. (○), S.D. (○), F.T. (○), B.D. (○), and H.H. (×). It also includes Ghost Notes and Add'l T.T. (○). The notation shows a slow hip-hop feel with ghost notes once again playing a major part.

"Drops Of Jupiter"

The first hit single off the album has a slow hip-hop feel. Scott swings it to provide a deep pocket, with ghost notes once again playing a major part.

Musical notation for the drum part of "Drops Of Jupiter". It features a 4/4 time signature with a tempo of 81. The notation includes various drum sounds: Open (○), H.H. (×), T.T. (○), S.D. (○), F.T. (○), B.D. (○), and H.H. (×). It also includes Ghost Notes and Add'l T.T. (○). The notation shows a slow hip-hop feel with ghost notes once again playing a major part.

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"Let It Roll"

This song opens with a rambling snare drum groove, spiced up with tom hits and open rolls.

♩ = 86

L L R L R L R R L R L RR LL

R L L R L R L R R L RR LL RR LL

After a straight verse beat, Scott creates a unique ride cymbal/snare pattern for the chorus that recalls the feel of the intro. This is a very sophisticated bit of drumming!

R L R L R L L R L R/L L L

"Something More"

Here's a well-designed opening fill that sets the tone for this track.

♩ = 79

L L R L R L R R L R L RR LL

R L L R L R L R R L RR LL RR LL

"Get Away"

Scott adds a jazzy feel to this 12/8 tune with more of his signature ghost notes.

♩ = 172

R L R L R L L R L R/L L L



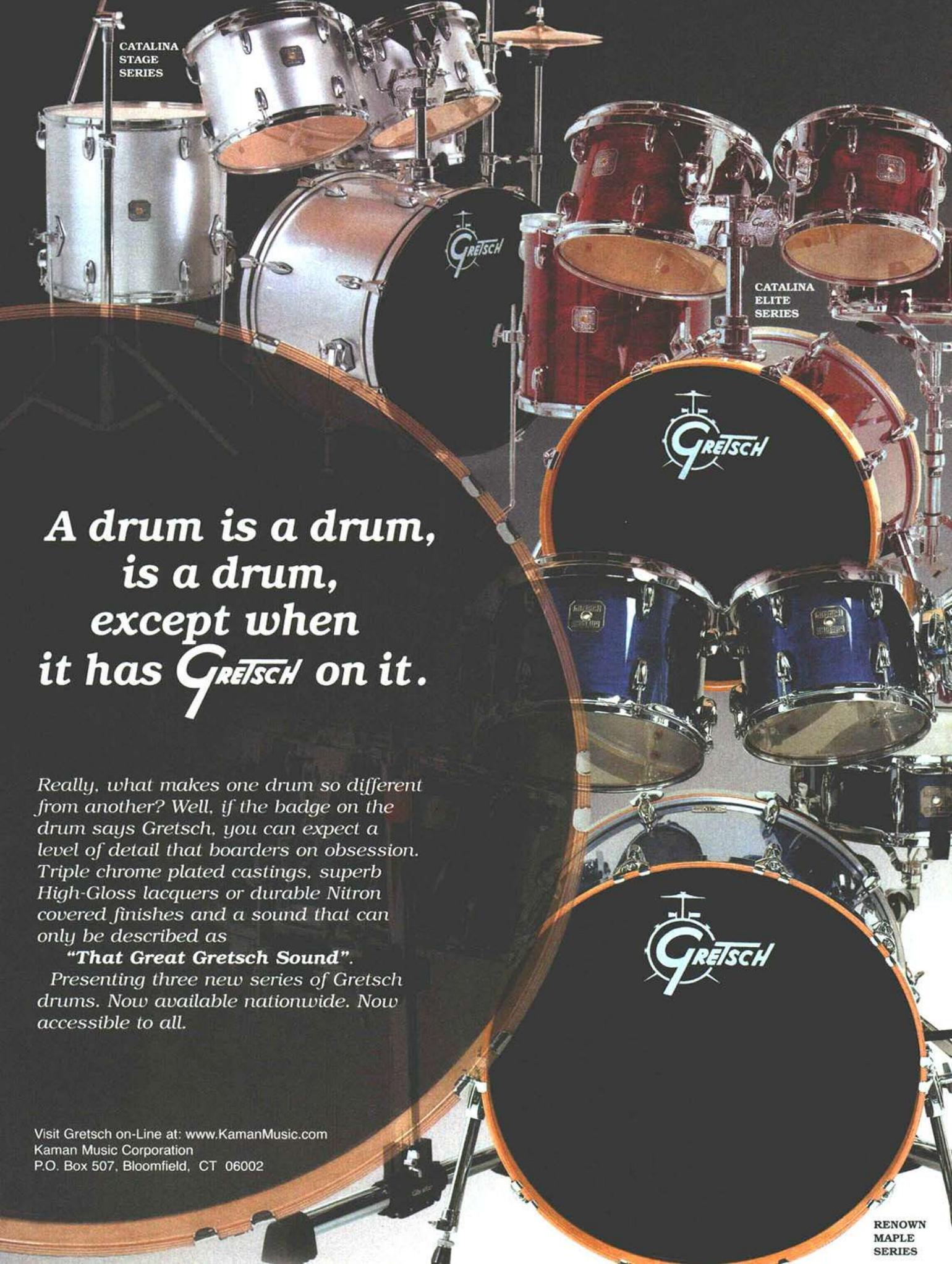
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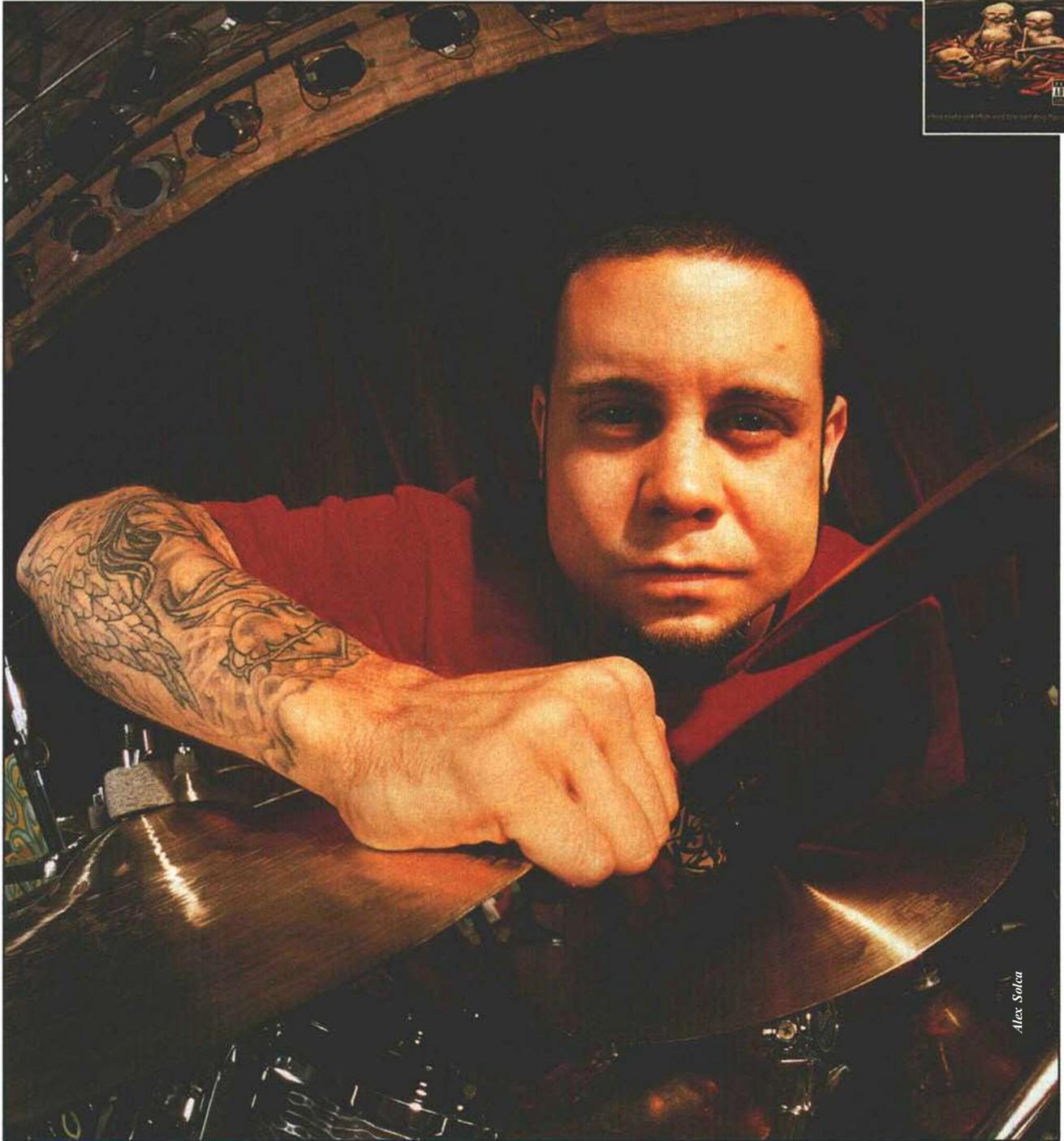
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RENOWN
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Limp Bizkit's
Jon Otto
"Rollin'"

Transcribed by Joe Bergamini



Alex Sotca

MUSIC KEY			
Open	○	C.C.	China
H.H.	×	×	×
S.D.	●	●	●
B.D.	●	●	●
		2nd B.D.	Ghost Note

This month's *Rock Charts* is taken from Limp Bizkit's most recent disk, *Chocolate Starfish And The Hot Dog Flavored Water*. While lead singer and band spokesman Fred Durst gets most of the attention (both good and bad), he is backed up by a band that

knows how to groove and has some really cool ideas. John Otto's playing is powerful and over-the-top, yet also precise and funky.

It should be noted that the following chart specifically calls for ghost notes on the snare drum. Listen carefully to the CD to pick them out, and play them only 1" or so off the head. They need to

be extremely soft to have the funky effect Otto gets out of them. All other snare drum notes are to be considered accents. There is a second crash cymbal specified in parts of the chorus. For one measure, Otto rides on a crash that sounds extremely different from his others. If you want to really accentuate this part, try playing it on a Chinese cymbal.

Another interesting note: No toms are used in this song! But there is a brief double bass burst (using a double pedal) that reappears several times in the song, in the pre-chorus buildup. This part could also be played on a single pedal, although it is notated here for two. Now get rollin'!

♩ = 96 (4)

mf

f

ff

mf

f

This page of musical notation is for a drum set, consisting of ten systems of staves. Each system typically includes a snare drum staff (top) and a bass drum staff (bottom). The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together.

- System 1:** Features a complex pattern of eighth notes on the snare and bass drums. It includes a measure with a fermata and a measure with a double bar line. Dynamics include *mf* and *f*. There are also markings for accents and slurs.
- System 2:** Shows a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *mf* is present.
- System 3:** Contains a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *f* is present.
- System 4:** Features a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *f* is present.
- System 5:** Shows a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *f* is present.
- System 6:** Contains a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *mf* is present.
- System 7:** Features a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *mf* is present.
- System 8:** Shows a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *f* is present.
- System 9:** Contains a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *f* is present.
- System 10:** Features a pattern of eighth notes with a measure containing a double bar line and a measure with a fermata. A dynamic marking of *f* is present.

The notation includes various performance markings such as accents (>), slurs, and fermatas. There are also some specific markings like 'x' and 'o' above notes, and a circled '2' above a double bar line in the seventh system.



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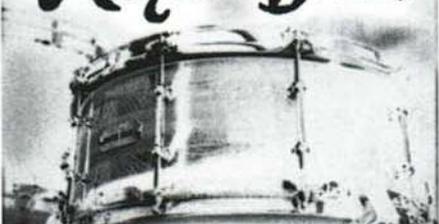
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Understanding The Language Of Music

Part 2: The Basics

by Ron Spagnardi

Before we can begin our study of the language of music, we need to have a good understanding of the basics of music notation. So here goes.

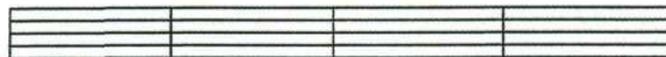
Music is notated on a **staff** made up of five lines and four spaces.



Notes are placed on the five lines and within the four spaces.



Vertical **bar lines** separate one group of notes from another on the staff.



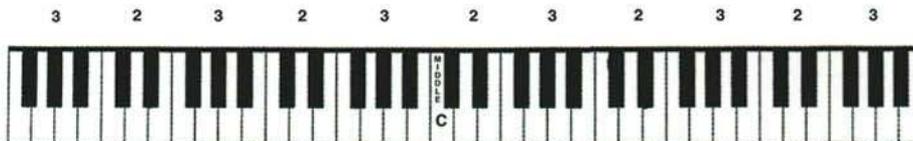
The **treble clef** sign identifies notes above middle C on the keyboard. These notes are most commonly played by the right hand.



The **bass clef** sign identifies notes below middle C on the keyboard. These notes are generally played by the left hand.



Now let's get familiar with the layout of the keyboard. Look at the example below and notice the pattern of white keys spaced between a series of three and then two black keys. Note below how the pattern repeats itself along the keyboard.



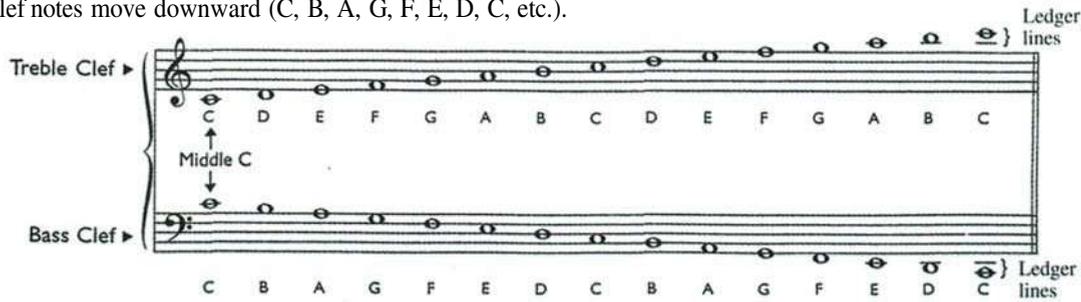
All of the keys on the keyboard are named in relation to the first seven letters of the alphabet: A B C D E F G. Every white key can be easily recognized by its position in relation to a black key group. Notice in the example that follows where the seven lettered notes appear in relation to the black keys.



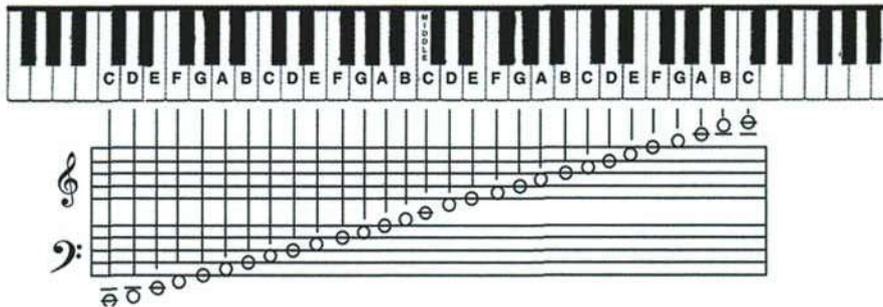
Here's an entire keyboard that includes the letter names of all the white notes. Notice the repetition up and down the keyboard. Study the layout and be able to identify all of the white notes on the keyboard.



Remember the five lines and four spaces we discussed earlier? Below you'll find all of the notes placed on the treble and bass clefs. Starting with **middle C**, the right hand treble clef notes move upward in alphabetical sequence (C, D, E, F, G, A, B, C, etc.), while the left hand bass clef notes move downward (C, B, A, G, F, E, D, C, etc.).



Study the example below to see how the notes on the staff correspond with the keys on the keyboard.



It's essential to familiarize yourself with all the notes on the treble and bass clefs and where they appear on the keyboard. Be sure to spend the time necessary to absorb all of the material above.

Next month we'll briefly review, and then move on to the black keys, whole steps and half steps, and interval relationships.



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Stewart Copeland

Style & Analysis

by Ed Breckenfeld



Paul Natkin

MUSIC KEY			
Open	○	R.C. Bell	× × ×
H.H.	×	C.C.	Splash
T.T.	×		
S.D.	×		
F.T.	×		
S.D.	×		
R.K. w/foot	×	Rimclic	Add'l T.T.

There have been a handful of drummers in rock history whose playing has such unique personality that it impacts and alters the drumming of their era. Think of Keith Moon, John Bonham, Neil Peart, Stewart Copeland, and Carter Beauford. Each possesses an easily recognizable sound and style. Each was a brilliant, unorthodox originator. The huge popularity of their bands (The Who, Led Zeppelin, Rush, The Police, and Dave Matthews Band, respectively) made their influence all-pervasive. In Stewart Copeland's case, the reggae-rock of The Police led to a truly groundbreaking approach to drumming.

In the late '70s and early '80s, it was almost impossible to see a band playing in a nightclub without hearing the drummer attempt some "Copeland-isms." Stewart had forged a new style

from the third-world musical influences of his globetrotting youth, melded with the punk energy of the time.

In The Police, Sting's love for the deep holes in reggae bass lines, coupled with Andy Summers' taste and versatility on guitar, created a great deal of space for the drums to work in. Though obviously gifted with chops, Stewart's most innovative stuff involved unusual kick and snare accents, along with his signature hi-hat and ride cymbal flourishes. He just about revolutionized rimclick playing for rock drummers. And yes, he could drop *astounding* fills at just the perfect spots for maximum impact.

Over the years, Stewart has brought his individual approach to other projects as well: Klark Kent, Animal Logic, various movie soundtracks, and the new band Oysterhead. Let's go back through his career to look at some moments that are uniquely Stewart Copeland.

"Roxanne" (from The Police's *Outlandos D'Amour*)

An overwhelming aspect of reggae's influence on Stewart was the missing downbeat. Check out the bass drum pattern from the verse of The Police's first single.

Musical notation for the bass drum pattern in "Roxanne". The tempo is marked as ♩ = 133. The notation shows a series of eighth notes on the bass line, with the first note being an eighth rest, effectively missing the downbeat. The pattern consists of eighth notes with accents (>) and some notes marked with an 'x' to indicate snare or hi-hat hits.

"Hole In My Life" (*Outlandos D'Amour*)

Stewart could always come up with attention-grabbing opening fills. The snare-crashes lock with Sting's "Yeah!" Notice the left-foot hi-hat placement on beats 1 and 3.

Musical notation for the opening fill in "Hole In My Life". The tempo is marked as ♩ = 144. The notation shows a series of eighth notes with accents (>) and snare-crashes (marked with an 'x'). There are triplets of eighth notes indicated by a bracket with a '3' above them. The hi-hat placement is indicated by 'x' marks on the bottom line of the staff.

"Can't Stand Losing You" (*Outlandos D'Amour*)

More snare-crashes followed by missing downbeats, from the end of this tune's re-intro.

Musical notation for the re-intro in "Can't Stand Losing You". The tempo is marked as ♩ = 140. The notation shows a series of eighth notes with accents (>) and snare-crashes (marked with an 'x'). There are missing downbeats indicated by rests on the first and third beats of the phrase.

"Message In A Bottle" (from The Police's *Reggatta De Blanc*)

This single features some great polyrhythmic rimclick phrasing.

Musical notation for the rimclick phrasing in "Message In A Bottle". The tempo is marked as ♩ = 153. The notation shows a series of eighth notes with accents (>) and snare-crashes (marked with an 'x'). The phrasing is polyrhythmic, with some notes marked with an 'x' to indicate snare or hi-hat hits.

On the final re-intro, another Copeland signature part: a half-time snare pattern over a driving quarter-note bass drum. This makes the song feel like it's moving in two speeds at the same time.

Musical notation for the final re-intro in "Message In A Bottle". The notation shows a half-time snare pattern (marked with an 'x') over a driving quarter-note bass drum (marked with a dot and a vertical line). There are accents (>) and snare-crashes (marked with an 'x') on the snare line.

"Walking On The Moon" (*Reggatta De Blanc*)

The reggae shuffle in this tune grooves.

Musical notation for the reggae shuffle in "Walking On The Moon". The tempo is marked as ♩ = 145. The notation shows a series of eighth notes with accents (>) and snare-crashes (marked with an 'x'). There are triplets of eighth notes indicated by a bracket with a '3' above them. The shuffle is characterized by a half-time snare pattern over a driving quarter-note bass drum.

"The Bed's Too Big Without You" (Reggatta De Blanc)

Here's another push/pull effect: Stewart riding and rimclicking a double-time feel on the snare over a 2 and 4 bass drum.

Musical notation for the snare part of "The Bed's Too Big Without You". The tempo is marked as ♩ = 91. The notation shows a snare ride pattern (marked "snare ride") over a 2 and 4 bass drum pattern. The snare part consists of a series of eighth notes with accents, creating a double-time feel. The bass drum part consists of quarter notes in a 2 and 4 pattern.

"No Time This Time" (Reggatta De Blanc)

Hand speed time! Check the tempo of this fill, from the fade-out of the tune.

Musical notation for the snare part of "No Time This Time". The tempo is marked as ♩ = 212. The notation shows a fast snare fill consisting of a series of eighth notes with accents, creating a hand speed time feel.

"Don't Stand So Close To Me" (from The Police's *Zenyatta Mondatta*)

This one's got it all: the reggae half-time intro and verse, the offbeat launch into the ride cymbal chorus, and syncopated hi-hat work over quarter-note bass in the second and third verses.

Musical notation for the snare part of "Don't Stand So Close To Me". The tempo is marked as ♩ = 141. The notation shows a reggae half-time intro and verse, featuring a syncopated hi-hat pattern and quarter-note bass.

"Driven To Tears" (*Zenyatta Mondatta*)

Stewart's wonderfully expressive hi-hat work is perhaps his defining achievement. Here's an example from the end of the intro.

Musical notation for the snare part of "Driven To Tears". The tempo is marked as ♩ = 160. The notation shows expressive hi-hat work, including triplets and syncopated patterns, over a quarter-note bass line.

"Man In A Suitcase" (*Zenyatta Mondatta*)

Grooves and fills over driving bass drum quarter notes show up in many Police tunes. Here, Stewart reverses it by filling over and around an *offbeat* bass pattern.

Musical notation for the snare part of "Man In A Suitcase". The tempo is marked as ♩ = 138. The notation shows driving bass drum quarter notes and fills over an offbeat bass pattern.

"Every Little Thing She Does Is Magic" (from The Police's *Ghost In The Machine*)

Even when Stewart plays a "normal" rock beat, he puts his stamp on the cymbal part. In this song's chorus, the bell of the ride in the second measure answers the bass pattern in the first.

Tempo: ♩ = 164

"Demolition Man" (*Ghost In The Machine*)

Another explosive opening fill, followed by more hi-hat wizardry.

Tempo: ♩ = 152

"Murder By Numbers" (*Synchronicity*)

This has to be one of the most unusual grooves ever created for a rock song. Notice how the offbeats on the rim in the verse become downbeats on the bass drum in the chorus.

Tempo: ♩ = 96

Near the end of the song, Stewart drops the snare part and throws in some cool polyrhythms on the bell of the ride cymbal.

Tempo: ♩ = 96

"Little Faces" (from Oysterhead's *The Grand Pecking Order*)

Finally, Stewart—2001. This track opens with a lengthy paradiddle improvisation on snare and ride cymbal, followed by a classic Copeland groove.

Tempo: ♩ = 133

L R L L R L R R L R R L R R L R L R L R R L



Art Thompson And Jennifer Lowe

The drum & percussion team of Art Thompson and Jennifer Lowe joined forces five years ago when they began working with The Tim Acres Band. Having already opened for such bands as Kansas and Fastball, the Atlanta, Georgia-based mainstream rock group is currently touring locally and regionally in support of their 2000 release, *Games*.

"Jennifer and I have a great deal of respect for each other as musicians," comments Art. "Our styles complement each other well, because we're both devoted to serving what the song needs." In addition to their work with the Acres band, Jen and Art have worked on several CDs created to benefit local charities.

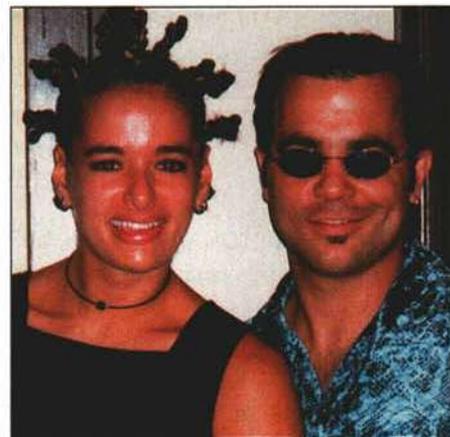
Jennifer Lowe's extensive career includes many years participating in drum & bugle corps, teaching privately, and recording and performing with former bands Soul Food and Paper Sun. She's performed with Richie Havens, Sister Hazel, The Pat McGee Band, and Marathon. According to Andy Levine, manager for Sister Hazel and Dexter

Freebish, "Jen's sensitivity to lyrics, dynamics, tempo changes, and mood allows her to add a unique color and depth to any project."

Jen's influences include Luis Conte, Alex Acuna, John Bonham, Denny Fongheiser, Manu Katche, and Kenny Aronoff. She uses Raul congas, a handmade djembe, Afro timbales, Zildjian, Sabian, UFIP, and Wuhan cymbals, Rhythm Tech and Meinl shakers, tambourines, blocks, and bells, and Vater sticks and mallets.

Art Thompson's eclectic drumming career has kept him very busy since he started at the ripe old age of ten. Art, who holds degrees from the US Armed Forces School Of Music and Mansfield University, describes himself as "a supportive drummer, sensitive to the groove and tempo." Before coming to the Acres band, Art performed with such classic R&B acts as The Drifters, The Coasters, The Platters, and The Marvelettes.

With influences like Neil Peart, Steve Smith, Vinnie Colaiuta, Dave Weckl, Kenny Aronoff, Jeff Porcaro, and Stewart



Copeland, it's no surprise that Art is a drummer of diverse styles and talents. He currently uses Tama Starclassic drums, Montineri snares, Zildjian cymbals, Remo heads, and Vic Firth sticks.

As a musical unit, Art and Jen provide the Acres band with a solid foundation enriched by creative and clever drum and percussion embellishments. Their aspirations for their combined career with Acres include signing with a significant label, recording a major CD, and touring nationally.

Gig Federico

Fifty-one-year-old Gig Federico hails from Rome, Italy. He started drumming in 1964, after attending a clinic by Joe Morello. Inspired by Morello's style, Federico hired a private teacher and took his drumming to new heights.

Catching a break with Italian rock star Little Tony helped Federico steer away from local bars, clubs, and dance halls. After the Little Tony break, Gig's work expanded into films, records, and Italian TV shows.

When the British Invasion hit Italy, Federico's drumming took a turn toward the pop and R&B scenes. One memorable gig was in the supporting act for Jimi Hendrix's Italian tour. "I was very impressed by Mitch Mitchell," Federico



recalls. "Later I got into Bobby Colomby and Bill Bruford." Other influences include Brian Bennett, Max Roach, Buddy Rich, and, of course, Joe Morello.

Gig has kept himself busy in the Italian music scene ever since, working with such pop singers as Angus, Redwood, and Alma. He currently divides his time between touring with Gemma Cuneta

and jamming with his own eclectic group of international jazz musicians, called 1+1+1+1=1. In his spare time he teaches and provides music therapy for the disabled.

Federico plays vintage kits, including a 1966 Ludwig Super Classic and a 1972 Ludwig Downbeat. Mixing and matching according to the gig, he also uses maple snares made by his brother-in-law, along with Zildjian, Sabian, and Spizz cymbals.

"I would especially like to tell beginners starting out," says Gig, "that music helped develop my character, and has made my life much better. It has given me a ton of pleasure, loads of experience, and lots of friends all over the world. So...keep drumming!"

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 equip-

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RECORDINGS

9 Miles Davis *The Complete In A Silent Way Sessions*

Tony Williams, Jack DeJohnette, Joe Chambers (dr), Miles Davis (trp), Dave Holland (bs), Chick Corea, Herbie Hancock, Joe Zawinul (kybd), Wayne Shorter (sx), John McLaughlin (gtr)



Okay, kids, get out your textbooks. This is where fusion began for many aficionados of the genre. This three-CD set takes us from the cool Miles to the electronic experiments that led to the much-heralded *Bitches Brew* recording and a whole new genre known as fusion. Tony Williams is creatively stunning here. For any drummer unfamiliar with Tony's work, this release should answer all questions regarding his legendary status. DeJohnette's brief but explosive performances on "Directions" (Parts I and II)

add a rock edge seldom heard in jazz at the time. Joe Chambers brings in the funk on "The Ghetto Walk" to solidify the fact that Miles had stepped outside the arena of traditional jazz for good. There are also priceless unissued tracks and extended versions not heard on the original release. This one's a gem. (Columbia/Legacy)

Mike Haid

7 Built To Spill *Ancient Melodies Of The Future*

Scott Plouf (dr, perc), Doug Martsch (vcl, gtr, perc, kybd), Brett Nelson (bs)



Literate, tuneful, and way-okay on their axes, Built To Spill nonetheless don't hit you over the head with their charms. It's not that they're "out," it's just that their qualities unfold in time; you notice a beautiful guitar line today, a clever rhythmic device tomorrow. Two weeks later you're online looking for chat rooms about them. The same can be said of drummer Scott Plouf. The profound way he builds the beat on "In Your Mind," his ice-cream smooth press rolls and hint of double time on "Alarmed," those big Nigel Olsson fills throughout—the sheer correctness of all these decisions becomes blazingly clear the deeper you dig into *Ancient Melodies*. Fans of Pavement, Flaming Lips, and other beacons of intelligent modern rock should explore these waters. (Warner Bros.)

Adam Budofsky

6 Primer 55 *(The) New Release*

Preston Nash (dr), Kobie Jackson (bs), Jason (vcl), Bobby Burns (gtr, vcl)



Kentucky's Primer 55 play an aggressive combination of chunky alternative rock, straight-up modern metal, and punk-flavored hardcore, all tinged with the requisite funk and rap rhythms we've become accustomed to in the past few years, courtesy of bands like Linkin Park and Limp Bizkit. Drummer Preston Nash keeps the tracks interesting, showcasing a variety of styles with plenty of feel, finesse, and powerful chops. The driving quarter-note backbeat on "Pills" and the uptempo slams on the minute-and-a-half jam "Ricochet" are fine examples of Nash's drive. But he's also able to lay back and put it straight in the pocket, best heard on "Texas" and the percussion-flavored "Tricycle." Primer 55 may not change the world of heavy rock as we know it, but they certainly make a notable contribution to a fairly competitive market. (Island)

Waleed Rashidi

SIGNIFICANT REISSUES

Neu! and Matching Mole



Those hep to Krautrock back in the day know how Neu!'s first three recordings—*Neu!*, *Neu! 2*, *Neu! 75*—foretold a future of punk, psychedelic electronica, and

techno. Once a calling-card to hipdom, Neu! has received lavish praise from David Bowie, Radiohead's Thom Yorke, and Sonic Youth's Thurston Moore, ensuring widespread recognition of their groundbreaking contributions to modern music. The duo split off from electronic pioneers Kraftwerk in 1972, and quickly recorded their eponymous masterpiece of hypnotic beats, simple, catchy electronic melodies, and freaked-out noise. Klaus Dinger was able to galvanize the effortless, machine-like beats of Kraftwerk with a punk rock directness and tripped-out beauty. All three discs feature mostly instrumental tunes clocking in at over ten minutes, but you can hear the Sex Pistols/PIL and The Stranglers in the aggressive beats and raw, sneering vocal delivery of songs like "Hero" and "After Eight." Timeless.

(Astralwerks)



While Neu! tried to control a careening world with orderly rhythms, Matching Mole were exploring the depths of chaos across the Channel with their special

brand of free-form jazz improvisations. In 72 Robert Wyatt left The Soft Machine, a group of Cambridge prodigy/misfits, "to do an album of love songs." So much for that; these recordings are pretty outside. "Nan True's Hole" is heavy in that King Crimson "octaver" way, with borderline clichés being bandied about shamelessly. Still, the playing is so good throughout that it's easy to be forgiving. Wyatt is a masterful jazz player with complete control of his lunacy—a Keith Moon for the free jazz movement, in his singular voice and wild spirit. (Cuneiform)

Linda Pitmon

6 Action Figure Party S/T

Yuval Gabay, Gary Novak, Jose Pasillas, Brian Reitzell (dr), John Molo (perc), Greg Kurstin (kybd), Sean Lennon (turntables), Flea, Daniel Shulman, Fima Ephron, Mike Elizondo (bs), Gabriel McNair (trn), Yogi (gtr), Pamela Kurstin (theremin, bs)



In a throwback to the early '70s and the early '90s, Greg Kurstin has assembled a mix of musicians to record smooth, funky music worthy of the project's title. Kurstin owes equal parts to Rufus, Brand New Heavies, and Steely Dan, and he entrusts the drum chair to four worthy stickmen. Gabay and Novak are the stand-out drummers, though all four of them lay down good, solid, ghosted-note-grooving beats.

Novak supplies the sole jazz performance, sounding right at home both in the worlds of funk backbeats and jazz comping. A good collection of fun grooves for your next party. (BlueThumb/Nerve)

Ted Bonar

6 Smoker-Magnuson-Filiano-Grassi Large Music 1

Lou Grassi (dr), Paul Smoker (trp), Bob Magnuson (sx), Ken Filiano (bs)



The liner notes here proclaim the virtues of going live to 2-track, with "no compression, homogenization, EQ'ing...." The method seems to work here. The SMFG ensemble achieves a fine balance between structure and free-style improvisation. In quiet passages—and there are many—you can hear the low overtones of Lou Grassi's flat ride cymbal. When he lands a rimshot on his first tom, it jumps out with a

boing. Recording this way allows the musicians to control what we hear, as in the balance between Grassi's martial snare and the agile horn lines in "Up In Evan's Room." Just don't play it on the freeway. You'll miss big chunks of interplay among these seasoned musicians, as well as the subtleties of Grassi's floating time feel and those percussive explorations that barely nudge the VU meters. (CIMP)

T. Bruce Wittet

8 Fantomas The Director's Cut

Dave Lombardo (dr), Mike Patton (vcl, kybd), Buzz "King Buzzo" Osborne (gtr), Trevor Dunn (bs)



On *The Director's Cut*, Fantomas interprets a slew of movie soundtracks in their own unique way. And you can be sure that dark and scary scores like "Rosemary's Baby," "Experiment In Terror," and "The Omen" become even darker and scarier thanks to the band's mixture of hauntingly heavy and serene experimental and free-form weirdness, which certainly benefits from Dave Lombardo's superior drumming. "The Godfather" begins on familiar ground, then erupts into a pounding metallic onslaught boasting the kind of chops Lombardo waged during his Slayer reign, as well as eerie tranquility featuring cymbal complexities. Later, the drummer's massive chops make the swooshing "One Step Beyond" unforgettable. As Lombardo helps carry these unpredictable cuts, I imagine him looking into the eyes of front-man/keyboardist Mike Patton, exchanging cues just as they do onstage. (Ipecac)

Jeff Perlah

7 Hilary Jones Soaring

Hilary Jones (dr, vcl), Jimmy Haslip, Jimmy Earl (bs), Robben Ford (gtr), Jeff Babko, John Thomas (kybd)

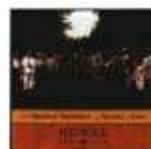


Drummers unfamiliar with Hilary Jones' work with Lee Ritenour, Scott Henderson, Eric Marienthal, and Robben Ford should check out her debut solo recording. Hilary shifts through different styles and moods, showcasing her versatility. "Alive Again" features Hilary laying down a feel-good New Orleans shuffle before climaxing with short fusion fills to end the tune. On the title track, she's blazing right from the start with a nice displacement of accents. "Come To Mama" grooves behind a strong backbeat, and "Midget Match" features a spastic funk beat. (Think Bernard Purdie meets Stewart Copeland.) And on "Hot Dog! That Made Him Mad" and the Pretenders cover "Talk Of The Town," you'll hear Hilary like you've never heard her before: on vocals. Nice work! (mvw.hilaryjones.com)

Billy Amendola

KICKIN' OUT THE NEW

6 The Original Brothers And Sisters Of Love H.O.M.E.S.



Sometimes the drummer's most difficult task is keeping it simple—after all, rocking out is fun! But nothing does a song in faster than overkill.

Original Brothers And Sisters Of Love drummer **Fido Kennington** takes a quirky approach to the kit that adeptly switches it up from verse to chorus and bridge. Recorded with plenty of boomy lo-fi reverb, Kennington's streamlined performance adds to *H.O.M.E.S.*' offbeat mindset. (Telegraph)

8 Doyle Bramhall II & Smokestack Welcome



Doyle Bramhall II & Smokestack's *Welcome* is a guitar record through-and-through, but without dead-right drums, it would miss by a mile. Drummer **J.J. Johnson** hangs far back in the pocket, dropping a snare hit for dramatic purposes every so often. It's not about monster fills or fancy footwork; it's about a slamming hi-hat and the pop of the snare. When Johnson throws in a fill, he ritards it to great effect. (RCA)

7 Rival Schools United By Fate



The cool thing about great power punk is that the drummer is synched up with the guitarist and the bassist to the point where he's almost standing in their shoes. On *United By Fate*, Rival Schools drummer **Sam Siegler's** primary job is to slam it out with raucous precision. Straight 2/4 beats with moments of angst-ridden flailing on the toms and snare provide the ballast to this disc. (Island)

Fran Azzarto and Lisa Crouch

6 Llama Farmers El Toppo

Brooke Rogers (dr), Bernie Simpson (vcl, gtr), William Briggs (gtr), Jenni Simpson (bs)



A slow, 12/8 drum beat with displaced hi-hat accents, soon joined by swirling guitars, opens the Llama Farmers' latest and marks Brooke Rogers as a drummer with some imagination. While not loaded with gymnastics, much of the drumming here has a little something extra that shows thought behind the playing and takes the music to a more interesting place. Note the playing on "Snow White," where a sleepy four breaks into rocking double time. It's obvious that Rogers plays with the song's construction in mind, not only supporting it, but complementing and defining its sections. Whether it's the driving tom beats of "Feathers" or unobtrusive playing behind acoustic textures, Rogers fits in perfectly. This is a strong album from this English group; hopefully we'll hear more from them. (Beggars Banquet)

Martin Patmos

7 V/A Live At The Baked Potato Volume One

Vinnie Colaiuta, Ralph Humphrey, Chad Wackerman, Danny Gottlieb, Dave Weckl, Simon Phillips, (dr), Jeff Richman (gtr), Mitchel Forman, Russell Ferrante, Peter Wolf, Jeff Babko (kybd), Abe Laboriel, Dave Carpenter, Jimmy Haslip, Robert Hurst, Tom Kennedy (bs), Steve Tavaglione, Brandon Fields (sx)



Organized through the various live performances of the groups of guitarist Jeff Richman, and recorded at LA's new Baked Potato nightclub, this eclectic blend of acoustic/electric jazz fusion features a who's who of the LA drumming elite. Each track features a different drummer, and each allows its drummer to stretch a bit. Although the recording quality is not outstanding, the performances are. This is a good opportunity to hear some of today's top drummers loosen up in a relaxed, late-night atmosphere. (Tone Center)

Mike Haid

5 Sum 41 All Killer No Filler

Steve (dr), Cone (bs), Deryck (gtr, vcl), Dave (gtr)



Sum 41's debut is overflowing with driving pop-punk tunes. Keeping things short, simple, melodic, and aggressive is the plan here. Whether it's the classic punk blast of "Never Wake Up," vintage Beastie Boys ideas in "Fat Lip," or bringing the tempo down and building to the power chorus of "Handle This," the song is what it's all about. Yet no matter the platform, Steve's incessant snare backbeats continually move things along. Throughout the album he keeps things locked down, turning in a notably solid performance on "In Too Deep." While the songs may not be the most distinctive out there, if you're after straightforward playing and a pop sensibility with attitude, check out Sum 41. (Island)

Martin Patmos

7 Dysrhythmia No Interference

Jeff Eber (dr), Kevin Hufnagel (gtr), Clayton Ingerson (bs)



The spirit of progressive rock is alive and well in Philadelphia's Dysrhythmia. Even the instrumental trio's name is a not-so-thinly veiled reference to its tricky time shifts and odd meters. As in any good prog, Dysrhythmia's dynamic rises and falls, and few passages stay in one place for very long. When the band gets rowdy, both punk and metal influences are clear; the softer end of the spectrum is marked by ambient guitar lines and an occasional dash of funky syncopation. Drummer Jeff Eber answers the music's call by knowing when to blast off and when to lay back. He's not one to rip double bass fills over a ballad just because he can. At the same time, he crisply executes fast and furious licks during the band's many union figures with a knack for inventive orchestration. (www.dysrhythmiband.com)

Michael Parillo

LIVE PROGNOSIS

6 Styx Styxworld



Styx may not be the first band that comes to mind when discussing prog rock, but they've always combined interesting rhythmic

concepts with above-average melodic structure, giving them the prog stamp of approval. On *Styxworld Live 2001*, **Todd Sucherman** ignites material such as "Lorelei," "Rockin' The Paradise," and "Come Sail Away" with a powerful groove and adventurous fill ideas. It's definitely prog-ilicious! (CMC International)

8 Steve Vai Alive in An Ultra World



Steve Vai's new double disc of all-new original material reflects musical elements of the thirty-two countries that he's toured. This is highly

technical and creative music—but still a ton of fun. **Mike Mangini** shows why he's gotten so much attention in the drumming world with his outlandish technique and precision groove. At one point Mike is asked to perform his fastest possible one-handed roll while simultaneously playing double strokes on his bass drums and choking a crash cymbal. Mike complies, and the crowd goes wild. (Epic)

8 Dream Theater

Metropolis 2000: Scenes From New York



Metropolis 2000: Scenes

From New York is a DVD/video documenting the elaborately staged production of Dream Theater's most recent material. Highly acclaimed drummer **Mike**

Portnoy directed this top-notch project. The DVD includes excellent concert footage intertwined with a visual representation of the story behind the *Scenes From A Memory* release. It also features an hour of bonus live material, including the only official live appearance of the twenty-five-minute "Change Of Seasons." Hard-core fans will love the ability to access the band's comments on much of the material. (Elektra)

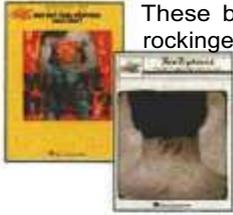
Mike Haid

BOOKS

4 Red Hot Chili Peppers What Hits!?

4 Foo Fighters There Is Nothing Left To Lose

level: all, \$24.95 (each)



These books contain a collection of transcriptions from two of the rockiest bands around, including the outstanding drum parts of Jack Irons, Chad Smith, Dave Grohl, and Taylor Hawkins. While drum transcriptions for any of those drummers are welcome, these books unfortunately do not do the drum parts justice. The books feature transcriptions of all instruments, rather than just drum parts, presented in an orchestral score format. It's always nice to see the interplay of the drums with the other instruments, but

the scores spread over far too many pages—in manuscript that is far too small—to be easily digested. Besides, it's just plain odd—uncomfortable, even—to see some of the liveliest rock music presented in such a rigid fashion. Manuscript has style, too, and the style here does not match the music. (Hal Leonard)

Ted Bonar

8 Primary Handbook For Snare Drum by Garwood Whaley

level: beginner, \$14.95 (with CD)

7 Rudimental Solos For Accomplished Drummers by John Pratt

level: advanced, \$12.95



Here are two fine bookends to be sure. Whaley's beginner snare handbook is as thorough and user-friendly a lesson on the standard 26 American drum rudiments as I've seen. (There are also several Swiss and contrived rudiments discussed.) Whaley makes it seem easy, and before you know it, you'll be off to a good start in drumming technique. The book is logically laid out and easy on the eye, and it features playing and writing exercises, which force you to think through each part. There are also studies for many rudiments for multiple drum setups, as well as several fun duets stressing what has been learned.

John Pratt made a splash with snare drummers many years ago with the book *14 Modern Contest Solos*, lending an intelligence and wit to the exercise. Pratt is back, with nineteen more solos containing the compound rudiments, over-the-barline groupings, and deceptive cadences that surprise the uninitiated. *Rudimental Solos For Accomplished Drummers* assumes that you know what "squeezed rolls" are, that the rudiments are all safely tucked away and ready for action. You won't find a better challenge for the price, nor a better workout for the hands and mind. Unfortunately there are no explanations, just a collection of solos with names like "Ruffing The Downfall Of Paris," "Spasmodic Permutations," "Swinging The Swiss Pataflafla," and "Skull & Crossbones," which hint at the serious creative nature of this work. (Meredith Music/Hal Leonard)

Robin Tolleson

7 Drumsteps: Say And Play Book 1 by Geoff Battersby

level: beginner, \$30 (with CD)



Geoff Battersby's thesis is that if you can speak a rhythm, then you can recognize it on paper and play it. Youngsters will find it fun associating, say, a grouping of two 16th notes and an 8th with "lemonade." Those with various learning disabilities may reap rewards too. For this group, it may be easier to make the mental leap between "huckleberry" and a threatening cluster of four 16th notes. In fact, any drummer who has

hitherto avoided reading music may find Battersby's package attractive. The accompanying CD includes guitar and bass accompaniment. Apparently Battersby road-tested *Drumsteps* on British elementary school students. Imagine when they grow up and take to the bandstand, uttering "Andrew, Andrew, Huckleberry, John" through open microphones! (www.sonndattak.co.uk)

T. Bruce Wittet

VIDEOS

8 Dave Weckl A Natural Evolution: How To Practice

8 Dave Weckl A Natural Evolution: How To Develop Your Sound

level: intermediate to advanced, \$39.95 (each)

These two videos complete Weckl's trilogy of "Natural Evolution," in which he discusses his current concepts of practicing, tuning, and developing an understanding for getting quality drum sounds in a live and studio environment. On the "practice" video, Dave introduces some interesting triplet foot exercises (among other cool ideas) and describes what he calls "survival" practice and "advancement of the art" practice. Weckl takes a serious look at warm-ups, hand and foot development, independence, and Swiss-triplet applications. His concept of playing time and natural motion make perfect sense. There's also more outstanding performance footage of Dave and his band.



The "development of sound" video starts with basic tuning tips that Dave says have worked best for him over the years. He then walks us through each step of proper mic' selection and placement. Things start getting deep once he gets into the use of a mixing board—maybe too deep. With subject matter such as frequencies, EQ, phase cancellation, and noise gates, a novice in sound recording could easily get lost in the mix (so to speak). There's not much performance footage on this video, but there *is* lots of valuable info from one of the all-time great players. This trilogy is well worth the investment for the serious drummer interested in advancing musically and sonically. (Carl Fischer)

Mike Haid

To order any of the books or videos reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call **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.)



The Who Who's Next

Keith Moon (dr), Pete Townshend (gtr, vcl), Roger Daltrey (vcl), John Entwistle (bs, vcl)

Baba O'Riley • Bargain • Love Ain't For Keeping • My Wife • The Song Is Over • Getting In Tune • Going Mobile • Behind Blue Eyes • Won't Get Fooled Again

The quintessential Rock Star, Keith Moon lived as largely as his body would allow. Dead at the age of thirty-one (ironically from an overdose of anti-alcoholism pills), Keith represented rock's excess like no one before or since. If half the stories about "Moon The Loon" are true, it's astonishing he was with us for as long as he was.

But, as they say, the music never dies, and if ever there was a drummer whose playing positively screamed, "I'M ALIVE!!!" it was Keith. In terms of power, originality, and, above all, *personality*, Keith Moon was utterly unique.

As The Who were the greatest rock band the world has ever known, it's hard to pick one album

to represent Keith's talents. *Who's Next*, however, finds Keith and the band at the absolute top of their powers. A quick listen to tracks like "Baba O'Riley," "Behind Blue Eyes," and "Won't Get Fooled Again" reveals his genius. The way Keith splattered tumultuous and unusual fills, smacked off-beat hits in strange places, and drove endless 8th-note bass drums under his rolls—this stuff would get you *arrested* today. But back in 71 they knew when to give a drummer like Keith space. Thank goodness.

Some observers called Keith manic; this is inaccurate. Moon was in complete control, it's just that he followed his own rules. Listen to "The Song Is Over," and notice how Keith's fills get ever more

elaborate, carrying the song to its soaring heights. By the end he's playing right through the vocals, but rather than distracting from the song, he's adding just what it needs. The same can be said of so many tunes here: Keith is acutely aware of the dynamics and flow, and takes us on an amazing journey each time.

Neil Peart once said that, as a young man, try as he might, he just couldn't play like his hero, Keith Moon. Take comfort, Neil. No one else has come close either.

Adam Budofsky



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empty way? By that I mean playing the parts, but not being really involved with the music. Just "phoning it in," so to speak. The single most important habit I always focus on is to not be "asleep at the wheel" when I'm playing.

It's important to understand that being "in the moment" doesn't necessarily mean playing something different each time. There are situations in which I totally know what the right groove for a song is, and even what the fills will be. I've messed around enough in soundchecks or rehearsals to know that there are no better notes in the world than those particular notes. The song just *loves* those notes, and I'm sure as heck not going to change them. However, when I'm performing the song, it's my job to make those notes sound and feel as if I'd just thought of them that very moment! Even though I know everything I'm going to play ahead of time, I try to place it in present tense.

Once in a while, of course, you have to break your own rules. A personal example of my *not* being inside the music took place five or six years ago. I was playing a film session with some seriously difficult odd-meter music. There I was, playing and trying to maintain "order." But it was just too darned hard (I like playing in four!) and everything was starting to fall apart. So for the sake of successfully completing the session, I started counting while I was playing. I had to. My ears simply weren't going to pull me through this one. This was a break in my habit-rule about always being in the moment and playing in the present tense. But had I not done so, I wouldn't have been able to get through the composition without completely falling apart. I knew that if that happened, the producers might never call me again for sessions that I'm actually pretty good at. (The good news is, I knew what to practice for a while after that session!)

Establishing An Aesthetic

Being in the moment reaches beyond playing. I extend this maintain-the-intensity attitude to my listening habits, too. Because of my commitment to paying attention and loving every musical moment, there are many types of music that I honestly can't stand. They say there's no love if there's no hate, and my hate extends to things like "easy jazz." (That's a terra that strikes me as self-contradictory, like "military intelligence.") There are

other styles of music that I hate as well, but I'll keep them private for the time being.

Now, before I get tons of angry letters, let me say that I'm not *at all* knocking people who play or listen to these types of music. I've just personally made my aesthetic different from that kind of stuff. I do this to obey my personal law of music, which is: Be there...*always*. I make "being there" as detailed as possible. Opinions and perspective are two prerequisites for creating art.

Walking The Tightrope

Where am I going with this rant? I guess I'm saying that the art of music is a tightrope between physicality and spirituality, and between emotions and rational thought. This isn't a new concept, but I think it bears reconsidering. As we learn to play our instruments, we hopefully learn about ourselves, too. As we play or compose music, we express our uniqueness. As we begin to gain an aesthetic of our own, we learn habits that help us to express that aesthetic. Put enough of this together and we become good drummers, good musicians, and good people.

As an exercise, try thinking about various personal attributes and how they can apply to music. For example: honesty. What musician can you think of who is honest? I heard a lot of honest performances at the 2001 *Modern Drummer* Festival. Restraint...joyfulness...even compassion can be musical attributes.

Consider the habits you might have as a person and a musician. See if they fit your aesthetic. Maintaining art inside an emotional situation is a hard thing to do. There's a very real world out there, as well as inside each of us. In order to be unique musicians, we need to travel through that world and pay attention to it—and then to learn about ourselves through the experience. We need

to recognize our individual habits, and think about how we can better utilize them as the tools of our drumming craft.

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.



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Anthrax's

CHARLIE BENANTE

Behind The Walls Of Sound

by Martin Patmos

Entering Charlie Benante's studio with Anthrax is like walking into a gear warehouse. "We have everything in here," the drummer declares. "We have four or five drumkits, individual drums, cymbals, miscellaneous parts, a board, tons of cabinets, Marshall amps—you name it. Then we've got stuff stored away. We have to do a really good inventory and decide what to keep and what we'll never use again. Then we'll have a garage sale."

In the main room, a riser supporting a blue Tama kit surrounded by Paiste cymbals dominates the surroundings. Packing blankets and Zeppelin posters line the walls, with one wall dedicated to a mural Charlie is working on, which features The Simpsons. Way back in the day, Charlie was pursuing a career in drawing, when Anthrax pulled him away to go on tour. The rest is history.

Anthrax has been at this Yonkers, New York location since 1989, after giving up on Manhattan's prices. "We were stupid," Charlie admits, "writing records and rehearsing there and paying ridiculous amounts of money. At one point we just couldn't see spending \$1,200 a day anymore." The only major mishap since moving just north of the city is a fire that struck the space about ten years ago. "A lot of equipment got destroyed," the drummer laments. "We lost some personal faves, including some guitars and drums." The band has long since recovered from that incident, though, and they've remained at this studio, occasionally letting other bands, such as Life Of Agony, use it as well.

While the studio originally served as a rehearsal space, with the continual improvement of recording technology, it can now conveniently be set up for record-

ing as well. With three large rooms to deal with, the band can set up their instruments in one room and use the one next to it as a control room. The group's last album, *Volume 8*, was recorded here, and plans are in motion to write and record the follow-up here later this year.

"The only problem with having your own studio," Charlie cautions, "is that you don't know when a recording is done; you don't know when to stop. You have the luxury to just keep coming in, because you don't have time constraints. With this next record we need to have a start and finish date and try to stick with it." Anthrax has just signed a deal with Beyond Records, who no doubt are as eager as Charlie—and the rest of us—to hear what the boys come up with this time.

Recently the band completed work on the score for John Carpenter's new movie, *Ghosts Of Mars*. "Doing *Ghosts* was great,"



Charlie says excitedly. "His films *Halloween* and *The Thing* are two of my favorites."

Charlie says that conceiving the music for Carpenter's latest sci-fi/horror flick was a great experience—but also a challenge. "We'd ask him, 'What do you want to hear during this part?' And his response would be, 'I just want it to match the scene.' So my first thought is, Let's try to hit the dynamics of the action. So we'd watch a piece of the movie, and it would just come to us. We'd go out and play it, see him get excited, and boom! We were originally supposed to do six scenes, but we ended up doing eight or nine."

This type of work obviously requires a different approach than the recording of an album does. "When you're doing a record," Benante explains, "you write music and then go into the studio with an idea of what

you want to do that day. With the Carpenter thing, watching a piece of film, we were just inspired like that! I know what it needs immediately."

Charlie's drums are all Tama, a company he's been with since 1986. His Anthrax setup consists of two bass drums, a snare, three rack toms, and three floor toms—one to the left of the hi-hat, and two in the traditional position to the right. For his side project, SOD, he uses a smaller kit: snare, double bass, one rack, and two floor toms.

Despite all the percussives that surround him, these days Charlie doesn't have as much time as he would like for actually *playing* them. "I kind of get mad at myself because I don't practice," he admits. "It bothers me that I don't have that discipline. I never did. I only practice when I have to."

But when Charlie does sit down, he says, "...it's like a friend I haven't seen in a

while, and I always think, Why don't I do this more? The only reason I can give is that my guitar playing gets in the way of my drumming."

Charlie's been playing guitar for several years now. He taught himself the instrument, he says, so that he could better convey his musical ideas to other people. "I usually write music on the guitar," Charlie explains. "It's hard to write on the drums. Also, now I have to put different hats on with the band. When I was younger I had the time to practice; now I have more responsibilities. But I still love the drums."

With a film score under their belts, plans for a new album, and a new label, things are looking good for Charlie and Anthrax. Now, about that garage sale....



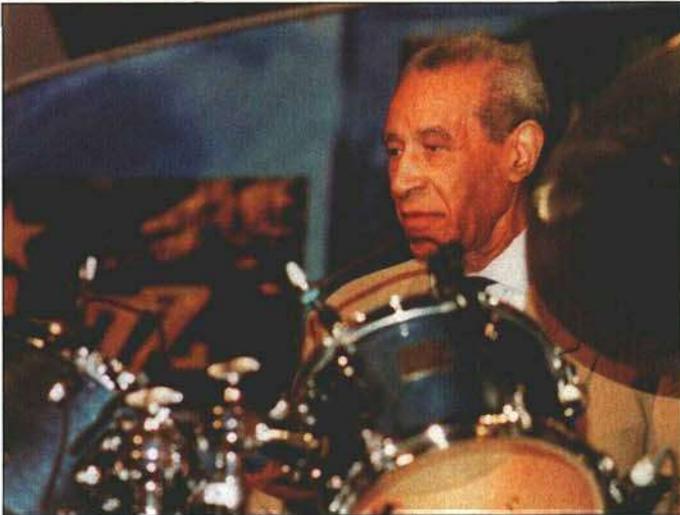
New Orleans Jazz & Heritage Festival

Story and photos by Paul Siegel

The best thing about New Orleans music is the fact that New Orleans musicians don't seem to worry much about what style they're playing. Rather, they're mainly concerned with having fun playing it. This attitude permeates everything you hear there—as does the strutting rhythmic feel of the marching bands, along with the second-line rhythms of the street parades and the Mardi Gras Indians.

The New Orleans Jazz & Heritage Festival, now in its thirty-second year, was held this past May. The event is a ten-day celebration of regional and world music, along with regional food and culture. It provides an incredible opportunity to steep one's self in great jazz, R&B, blues, gospel, zydeco, rock, and Cajun music.

Literally hundreds of well-known and up-and-coming artists appeared on the Festival stages, while still more per-



Max Roach



Jeffrey "Jellybean" Alexander



Shannon Powell



Wally Ingram



Eric Harland

formed in dozens of local clubs. Some left one stage only to jump onto another an hour later. As a result, the music went on virtually non-stop over the ten days of the Festival.

Just a few of the many drumming highlights this year included the legendary **Max Roach** leading his own quartet, **Carter Beauford** with The Dave Matthews Band, jazz



George French

great **Elvin Jones**, funk master **Joseph "Zigaboo" Modeliste** leading The Zigaboo Funk All-Stars, **Willie Green** with The Neville Brothers, **Herman Ernest** with Dr. John, **Johnny Vidacovich** leading his own trio (and also playing with Astral Project), **Russell Batiste** with The Funky Meters, **Jeffrey "Jellybean" Alexander** with Jon Cleary and The Absolute Monster Gentlemen, **Adonis Rose** with Nicholas Payton, **Shannon Powell** with



Gerald French

Kermit Ruffins and The Bar-B-Q Swingers, **Jason Marsalis** leading his own fine band, **Idris Muhammed** with The Nu Legends, **George French** leading The Original Tuxedo Jazz Band, George's nephew **Gerald French** with Wendell Brunious, swamp-pop legend **Warren Storm** with Li'l Band Of Gold, **Eric Harland** with Terrance Blanchard, veteran drummer **June Gardner** (who has played with Sam Cooke, among others), **Doug Garrison** with Tex-Mex/R&B group The Iguanas, **Wally Ingram** with David Lindley, **Kerry Brown** with John Mooney, **Earl "Spyboy" Schmidt** with Cyril Neville, and **Ricky Sebastian** leading his own septet.

The rhythmic traditions of New Orleans go back to Congo Square, where African slaves used to

gather to play hand drums. The traditions progressed through the beginnings of jazz and the invention of the drumkit (an effort to combine bass drum, snare, and cymbals, which had traditionally been played by two people in street parades). Today, there are more funky, expressive, and swinging drummers per square mile in New Orleans than anywhere else on earth.

Montreal Drumfest 2001 Lineup Set

The roster of artists for the 2001 Montreal Drum Fest has been announced. The event will begin with a concert on Friday, November 2 at 7:00 P.M. The opener will be **Scrap** (described as a "Sfomp-like" quartet). They'll be followed by **Terry Bozzio** and **Chad Wackerman** in combined solo and duo performances.

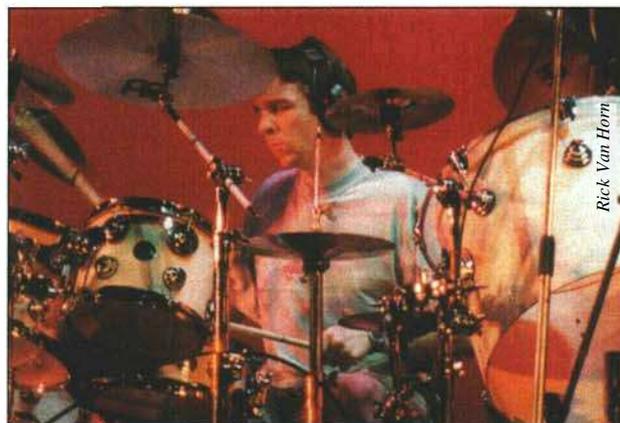
Saturday's lineup will include **Frank Bellucci**, **The Camille Gainer Trio**, **The Bobby Sanabria Trio**, **Mitch Dorge**, **Gene Lake**, and **Ed Thigpen**. The evening will conclude with **Kirk Covington & Band**.

On Sunday, November 4, the show will open with The Yamaha Rising Star Showcase, featuring twelve-year-old **Aaron Kimmel** playing with a big band. This will be followed by performances by **The Moperc Connection Afro/Cuban percussion ensemble**, **Randall Stoll**, **Robin DiMaggio**, **Troy Luccketta**, **Luis Conte & Bob Harsen**, **Dave DiCenso & Two Ton Shoe**, and **Ndugu Chancler**.

The Montreal Drumfest is held in the Pierre-Mercure Hall in downtown Montreal. The Saturday and Sunday shows are scheduled to run from 11:00 A.M. to 7:00 P.M. For more information, call Ralph Angelillo at (450) 928-1726 or email angelillo@videotron.ca.

QUICK BEATS

MARCO MINNEMANN (ILLEGAL ALIENS, SOLO ARTIST)



What are some of your favorite grooves?

Stewart Copeland on "One World" and "Driven To Tears" (The Police), Simon Phillips on "Give Blood" (Pete Townshend), Jeff Porcaro on "Gypsy Train" (Toto), Buddy Rich on "Time Check," Vinnie Colaiuta on any Frank Zappa, and John Bonham on any Led Zeppelin.

Which recordings do you feel best represent your playing?

That's a difficult question. The *Time* and *International Telephone* CDs by Illegal Aliens have some interesting things on them, "Dead On Time," "Insanity," and "Overload" especially. On my solo CD, *The Green Mindbomb*, I particularly like "Green" and "Isn't It 01." On my new CD, *Comfortably Homeless*, I'd recommend the tracks "Meter," "Arpeggio," and "3 In A Row."

What's the best concert you ever attended?

Another hard question! The first concert I went to was in 1982, and that was Queen. I was eleven years old. That show was so good, it's *still* something I think about.

Korea Drum Festival

Story and photos by N. Scott Robinson

Festivals in East Asia are quite common, particularly in the spring and summer months. Many traditions are celebrated at such times with parades, music, dance, and displays of colorful costumes. These outdoor festivals might be compared to Carnival in Brazil, Mardi Gras in the US, and Cumparsa in Cuba. In this spirit, the second annual Korea Drum Festival was held May 24-28, on five stages at two locations in Sinchon and Kwachun City, just outside of Seoul in the Republic of Korea (South Korea).

A new feature for 2001 was the invitation of six internation-

ally based percussion acts in addition to the Korean performers. These included Jambedula, The HeartBeat Percussion Band of Singapore, Ireland's De Jimbe, Bulgaria's Lot-Lorien, and New Zealand's Many Hands. I had the pleasure of representing the US and being the only solo performer.

Korean performers included the contemporary group Puripae, led by In-guen Jun (who was one of the major organizers of this festival). In addition, several local Korean percussion groups performed in the drumming styles *pungmul nori* and *samul nori* (based on *nongak* or farmer's music).



Puripae was the first group to kick off the drumming on the main stage in Sinchon. How they performed in black costumes under the summer sun was as difficult to figure out as some of the changing meters in their samul nori music (www.puripae.co.kr/main.htm).



N. Scott Robinson performed an eclectic solo on a bendir, accompanying himself with maracas on his feet.



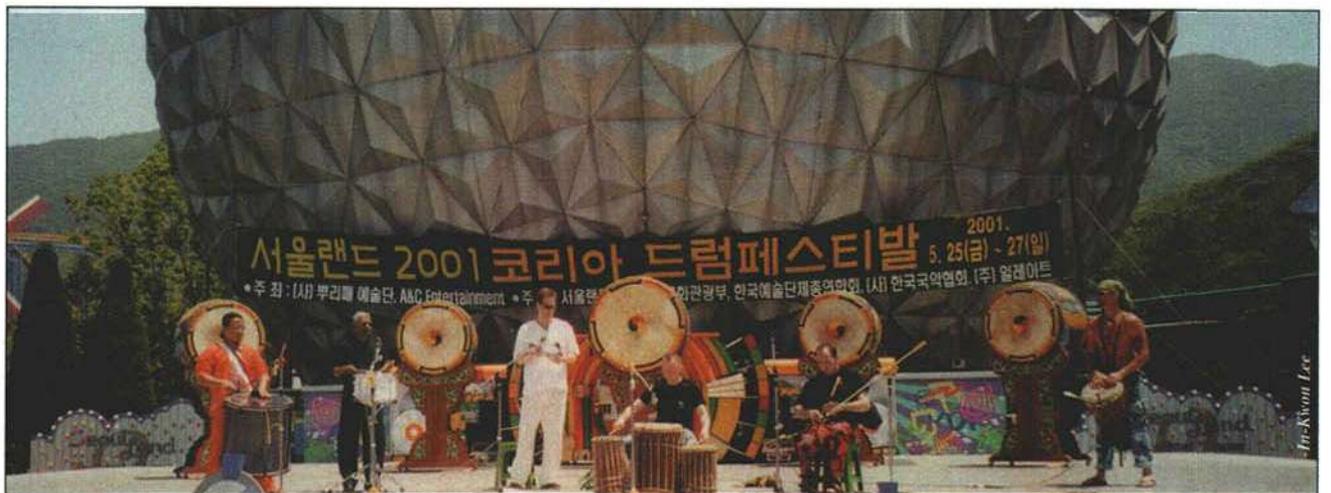
Besides playing odd meters and syncopated polyrhythms, traditional Korean drummers also dance while performing. This includes keeping the ribbon of the sungmu (traditional performance hat) spinning in various shapes while playing!



De Jimbe played at Seoul Land in Kwachun City. They mix traditional Irish melodies played on uilleann pipes, penny whistle, and bodhran with West African rhythms played on djembe and djun djun. (www.dejimbe.com)



The Heartbeat Percussion Band from Singapore featured compositions with elements of marching and classical percussion, Brazilian samba, and Southeast Asian drumming. They performed on unusual hand drums from Malaysia, India, China, and Indonesia.



Impromptu jam sessions were a pleasant part of the Korea Drum festival. The multicultural piece performed here featured Aden Firdaus Bin Jaman on surdo, Syed Ibrahim on snare drum, N. Scott Robinson on riq, Brian Fleming on a set of djun djun, Padraic Levin on uilleann pipes, and Ken Samson on djembe.

2001 Midwest Custom & Vintage Drum Show

The Eleventh Annual Midwest Custom & Vintage Drum Show was held at the Kane County Fairgrounds in St. Charles, Illinois this past May 19 and 20. Fifty-four exhibitors welcomed nearly five hundred attendees from across the United States and from several foreign countries. Exhibitors included major manufacturers, "boutique" drum companies, and vintage drum dealers and collectors.

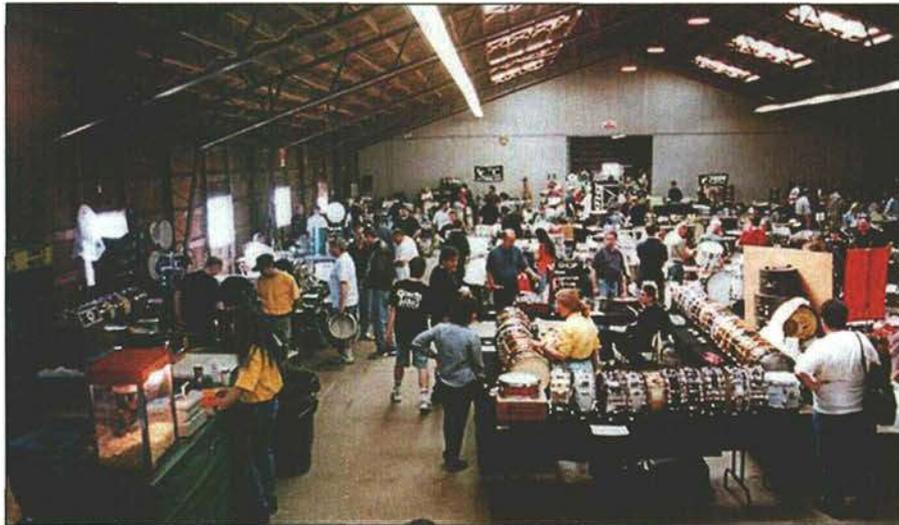
Funk master Clyde Stubblefield held exhibit space at the show, playing for attendees over both days. Other percussion personalities spotted at the show were England's Sir Alan Buckley (owner

of the world's largest private drum collection), William F. Ludwig II, Cheap Trick's Bun E. Carlos, Dick Schorry, Todd Trent, Chuck Hueck, Don Knapp, and Greg Potter.

A special highlight of the show came when a Lake Superior Timeless Timber 4x14 solid birch snare drum was raffled off.

Crafted by Johnny Craviotto, the specially engraved snare was won by Joe Marquardt of Hit Drums.

The 2002 Midwest Custom & Vintage Drum Show will return to the Kane County Fairgrounds on May 18 and 19, 2002.



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Lisa Wiles

What are some of your favorite grooves?

Harold Brown on "Slippin' Into Darkness" (War), Steve Jordan on "Don't Get Me Wrong" (The Pretenders), Mick Fleetwood on "Sara" (Fleetwood Mac), Steve Ferrone on "It's Good To Be King" (Tom Petty), Manu Katche on "Somewhere Down The Crazy River" (Robbie Robertson), Simon Phillips on "Give Blood" (Pete Townshend), Larry Mullen Jr. on "One Tree Hill" (U2), David Garibaldi on "Oakland Stroke" (Tower Of Power), Steve Gorman on "Sometimes Salvation" (The Black Crowes), Harvey Mason on "Watermelon Man" (Herbie Hancock), and anything with Brian Blade.

What was your most memorable gig?

As a player it would be a Vertical Horizon gig in Cologne, Germany, October of 2000. It was our first

time there, it was sold out, and the crowd sang along to every song like nothing I have ever heard before. They even kept singing when we left the stage. It actually moved me to tears. The most memorable gig I've attended would have to be The Police in Providence, Rhode Island, February of 1984.

What do you like to hear in your headphone mix, both live and in the studio?

Live, we use in-ear monitors. I like to have a general mix of the drumkit and the whole band with the bass guitar being a bit more up front than the vocals or guitars. I like to feel as if I'm playing along with a record. Studio-wise, on the last record (*Everything You Want*) the band played along as I tracked, and I really only had drums, bass, click, and a vocal reference.



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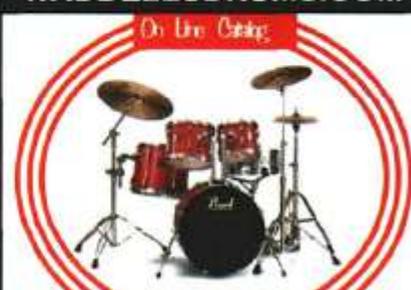
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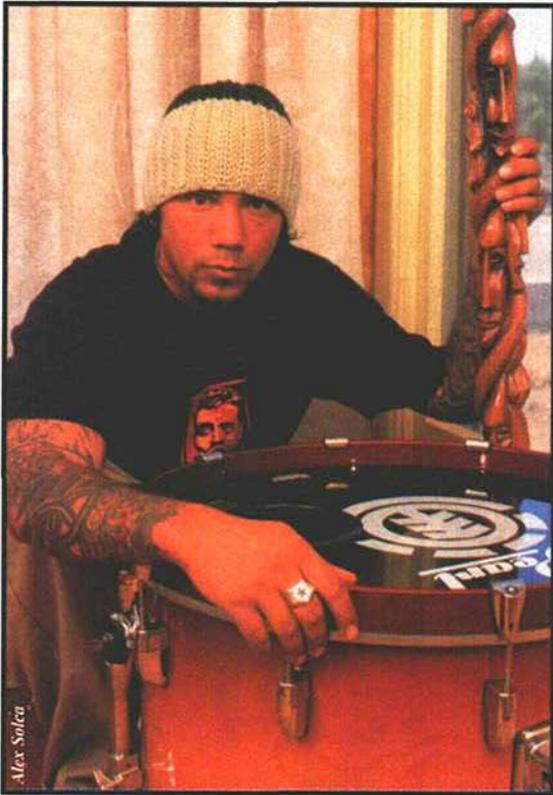
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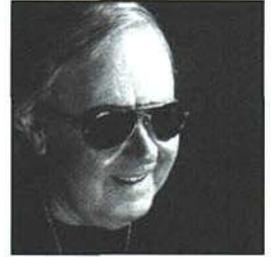
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Unionville, Connecticut drummer Mike Barbuto's setup is a double rarity. It's a 1987 Tama Granstar kit, a series that was sold by Tama for a very brief period. In addition, it's finished in a limited-edition Cherry Rose wrap.

The Granstar drums include 10", 12", 13", and 14" rack toms (suspended on a Tama rack), along with a 16" floor tom and twin 22" bass drums. The kit is completed by a Tama Artwood piccolo snare and a set of Octobans. Mike's cymbals include models from Zildjian, Sabian, and Wuhan.

"This kit is perfect for recreating the sounds of drummers from Metallica, Savatage, and Rush, who have influenced my personal style," says Mike. "I love the deep sound that the 7-ply birch drumshells produce. I put Remo Pinstripe batters and Ebony bottom heads on all the toms, and I put a 10-lb. weight and a furniture pad in each bass drum. This gives me a thundering, boomy sound. As it stands today, this drumset is a heavy metal kit at its heaviest."

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



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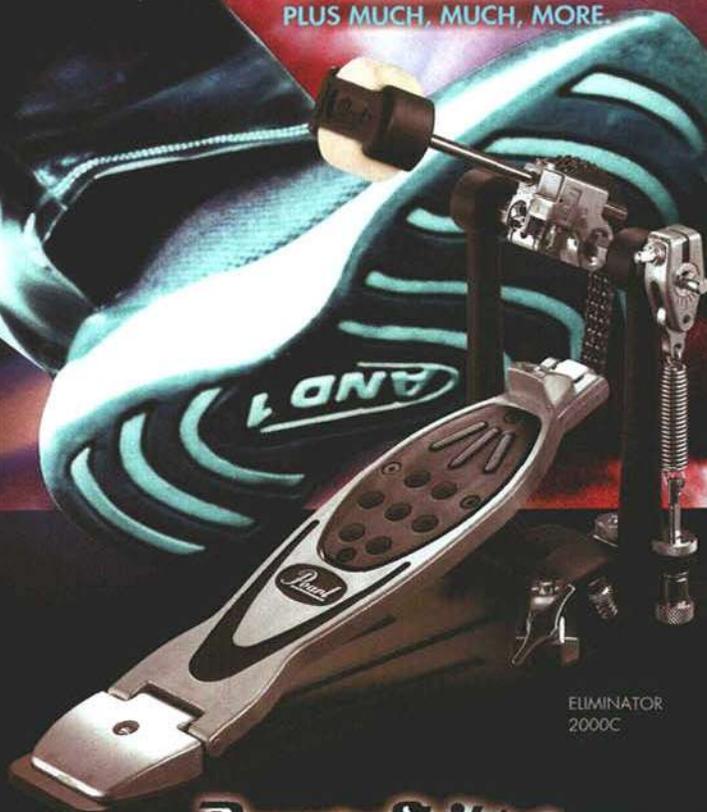
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