Chad Wackerman on Evans Drumheads

“My sound is a combination of the drumhead, sticks, drum, and touch. Evans drumheads provide consistent focus and attack. They are an essential ingredient of my tone.”

—Chad Wackerman (Frank Zappa, Steve Vai, Allan Holdsworth, Barbra Streisand, and The Chad Wackerman Group)

Chad plays Evans drumheads live and on his latest release, Scream, on Favored Nations Records.

Photo: Karen Stearns

G1 Coated snare batter
G1 Coated batter, G1 Clear resonant
E04 bass batter, E01 resonant

D'Addario

For a FREE poster of this ad, write:
PO Box 290, Farmingdale, NY 11735
www.evansdrumheads.com

EVANS drumheads

THE FIRST. THE FINEST. THE FUTURE.
<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>66</td>
<td>P.O.D.'s Wuv</td>
</tr>
<tr>
<td></td>
<td>Tim Alexander</td>
</tr>
<tr>
<td></td>
<td>The Eagles' Scott F. Crago</td>
</tr>
<tr>
<td></td>
<td>Acoustic Vs. Electronic In The Studio</td>
</tr>
<tr>
<td>100</td>
<td>Golf Rocks!</td>
</tr>
<tr>
<td>114</td>
<td>UPDATE</td>
</tr>
<tr>
<td>22</td>
<td>REFLECTIONS</td>
</tr>
<tr>
<td>30</td>
<td>PERCUSSION TODAY BLAST!</td>
</tr>
</tbody>
</table>

**Contents**

**Volume 25, Number 12**

Cover photo by Alex Solca

<table>
<thead>
<tr>
<th>P.O.D.'s Wuv</th>
</tr>
</thead>
<tbody>
<tr>
<td>On their latest, Satellite, Wuv and his pals in P.O.D. prove loudness is next to godliness.</td>
</tr>
<tr>
<td>by Ken Micallef</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tim Alexander</th>
</tr>
</thead>
<tbody>
<tr>
<td>Even drum stars get the blues. Ex-Primus groundbreaker Tim Alexander shifts gears and joins the coolest show off Broadway.</td>
</tr>
<tr>
<td>by Mike Haid</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scott F. Crago</th>
</tr>
</thead>
<tbody>
<tr>
<td>His first Eagles rehearsal left Scott Crago with anything but a peaceful, easy feeling. That was then; this is now.</td>
</tr>
<tr>
<td>by Robyn Flans</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Acoustic Vs. Electronic In The Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>There’s one simple rule in the brave new studio world: Those who adapt will survive. MD asks top pros for their take on the sitch.</td>
</tr>
<tr>
<td>by Mike Haid</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Golf Rocks!</th>
</tr>
</thead>
<tbody>
<tr>
<td>We summoned The Gods Of Drumdom, and the celebration of The Brotherhood Of The Stick began. And we saw it was good. Very good.</td>
</tr>
<tr>
<td>by Ted Bonar</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UPDATE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sum 41's Steve Jocz</td>
</tr>
<tr>
<td>New Found Glory's Cyrus Bolooki</td>
</tr>
<tr>
<td>Cheap Trick's Bun E. Carlos</td>
</tr>
<tr>
<td>Old 97's Philip Peeples</td>
</tr>
<tr>
<td>Captain Beyond's Bobby Caldwell</td>
</tr>
<tr>
<td>Local H's Brian St. Clair</td>
</tr>
<tr>
<td>Poison's Rikki Rockett</td>
</tr>
<tr>
<td>by Robyn Flans</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REFLECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOE MORELLO ON... Buddy, Gene, Buhaina, Papa Jo, and the rest of jazz drumming's royalty.</td>
</tr>
<tr>
<td>by Rick Mattingly</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PERCUSSION TODAY BLAST!</th>
</tr>
</thead>
<tbody>
<tr>
<td>With the success of this drum-crazy theater performance, pretty soon even your aunt Edna will know what a triple paradiddle is.</td>
</tr>
<tr>
<td>by Lauren Vogel Weiss</td>
</tr>
</tbody>
</table>

**MD Giveaway**

Win A Cadeson Limited-Edition Chinese Water Color Drumkit (#002!) and Istanbul Agop Mel Lewis Signature Cymbals
This past August I spent a week at the KoSA Percussion Workshop at Castleton State College in Vermont. It was my second year as a member of the faculty, and I came away having learned as much or more information than I presented to my classes. The old adage is true: By your pupils you’ll be taught.

What I enjoyed most about the drum camp experience was the diversity that existed in every aspect. The faculty included top drummers, percussionists, and other instrumentalists from a wide range of musical styles. The curriculum offered everything from tips for beginners to challenges for more advanced players. And the student body varied widely in terms of age, instrumental focus, and experience level.

But amid all this diversity, what everyone at the camp—students and faculty alike—had in common was a love for the creation of rhythm. Impromptu jam sessions were common throughout the week. Lunchtime conversations regularly turned into seminars, as world-class drummers fielded questions from students in a casual, “we’re all in this together” atmosphere. When it came time for the student recital at the end of the week, the faculty was there to cheer the performers on just as the students were there the next evening for the faculty recital.

It was one big, happy drumming family.

Jazz and marching camps have been around for many years, and they offer excellent instruction within those idioms. But percussion-specific camps like the KoSA Workshop and the recent Futureman’s Drum Camp offer drummers and percussionists unique opportunities for musical and personal growth. I urge every MD reader to look into them.

MD’s report on the 2001 KoSA Percussion Workshop appears in this issue’s Backbeats.
There’s never a power shortage when Mike, Tico or Jimmy get behind the drums. That’s because, like more and more of today’s hardest rock drummers, these players are never without their DW 5000 Delta pedals. Hey, why not join the power trip? Tap into the power of a DW pedal at your local DW dealer today.

Shown Above (from left to right):
- Tico Torres (Bon Jovi)
- DW 5000TD Delta II Accelerator (x2)
- Mike Mangini (Steve Vai)
- DW 5002NH Delta Nylon Strap
- Jimmy DeGrasso (Megadeth)
- DW 5000TD Delta II Accelerator (x2)

All DW Delta II Double Pedals now include a FREE pedal bag!

Drum Workshop, Inc. • 3450 Lunar Court • Oxnard, CA 93030 • USA
www.dwdrums.com
I'm disturbed by what I see as a shift in Modern Drummer's editorial emphasis. You seem to be getting away from players of established credibility and influence, in exchange for those who may be currently trendy but have little to talk about besides their most recent album or tour.

Using the past six months' (April through September) issues as examples, and referring only to the cover artists, you've featured Billy Martin, Joey Waronker, Danny Carey, Joey Kramer, Travis Barker, and John Dolmayan. Kramer is a veteran rocker, but hardly a major drumming innovator. Martin, Waronker, and Carey have had success with high-profile groups, and I admit that they had a few insights to offer. But between the three of them they total less than ten years in the drumming spotlight. Barker and Dolmayan are definitely in "flavor of the month" bands, and while I don't disparage either of them personally, I question whether their careers will sustain past that of their bands' popularity.

You have to go back a full seven months to the March issue, with Dave Weckl on the cover, to find a legitimate superstar with years of experience to his credit and plenty of information to share. From there it's back all the way to December of 2000 and the Will Kennedy cover.

I have nothing against younger players, and I believe that MD should include them in its pages. But I feel that the cover story should be reserved for drummers who have made, and who continue to make, a genuine difference to the art form.

John Dolmayan, Travis Barker, and Danny Carey are all making new statements in drumming, and they're the kinds of guys who the next generation of drummers will call influences. Let's have more of these fresh faces.

COVER VERSIONS

I'm disturbed by what I see as a shift in Modern Drummer's editorial emphasis. You seem to be getting away from players of established credibility and influence, in exchange for those who may be currently trendy but have little to talk about besides their most recent album or tour.

Using the past six months' (April through September) issues as examples, and referring only to the cover artists, you've featured Billy Martin, Joey Waronker, Danny Carey, Joey Kramer, Travis Barker, and John Dolmayan. Kramer is a veteran rocker, but hardly a major drumming innovator. Martin, Waronker, and Carey have had success with high-profile groups, and I admit that they had a few insights to offer. But between the three of them they total less than ten years in the drumming spotlight. Barker and Dolmayan are definitely in "flavor of the month" bands, and while I don't disparage either of them personally, I question whether their careers will sustain past that of their bands' popularity.

You have to go back a full seven months to the March issue, with Dave Weckl on the cover, to find a legitimate superstar with years of experience to his credit and plenty of information to share. From there it's back all the way to December of 2000 and the Will Kennedy cover.

I have nothing against younger players, and I believe that MD should include them in its pages. But I feel that the cover story should be reserved for drummers who have made, and who continue to make, a genuine difference to the art form.

William Francis
Los Angeles, CA

It's really great to see MD finally loosening up and featuring some hot new players on the cover, instead of burying them inside. John Dolmayan, Travis Barker, and Danny Carey are all making new statements in drumming, and they're the kinds of guys who the next generation of drummers will call influences. Let's have more of these fresh faces.

Paul O'Rourke
Boston, MA

It's good to see a drummer in a new and exciting band take his playing as seriously as John Dolmayan does. Okay, he's into toys, and he's popular with beautiful young women (which is difficult not to envy). But anybody who lives under the creed of "Discipline, Work, Faith, Solitude" and who says that his main goal as a drummer is to make the songs (as opposed to the drums) sound as good as possible has my respect. Thanks for the story.

Maurice LeDoux
New Orleans, LA

I dug your September story on the drummers of Stoner Rock. Power, groove, and feel...that's what counts. Not flailing prog-rock chops or angry, violence-inducing double-bass thrash. Give me a heavy 1 & 3 kick and a fat 2 & 4 backbeat, and I'm ready to rock. Thanks for the great story.

Tom Kinsella
via Internet

I darn near had to fight my mother to get my MD back after she saw "Stoner Rock" on the cover. She thought the story was advocating drug-oriented music. Luckily, she was just open-minded enough to take my suggestion that she read the story. At that point, she asked the same question I ask you: Couldn't these drummers and the bands they play in have come up with a better name for their style?

Julie Spencer
via Internet

I'd like to offer some information about the "Mystery Marcher" drum shown on page 20 of your October issue. We are a vintage restoration business specializing in rope-tensioned drums from the 18th and 19th centuries. We've done considerable research on drums and drum builders from that era.

Jack Lawton
Lawton Drum Company
Sunbury, PA

The drum's maker, William Kilbourn, was in business at 7 Clinton Avenue, Albany, New York in the 1850s. The 11x16 drum is typical of their militia snare drums. The drums generally had red wooden rims with a natural-finish maple shell. The exterior seam was glued and reinforced with a row of small nails. Kilbourn also offered hand-painted regimental or state seals. It's very likely that the drum in question is a Civil War drum made during the 1860s. I hope this information proves helpful.
A NEW ERA
IN THE MEINL
CYMBAL
PRODUCTION.

The cymbals of the BYZANCE series are manufactured using the
"CAST CYMBAL" procedure.
This means the bronze alloy of every cymbal is separately poured into individual castings.
For the 1st time ever, MEINL uses cymbal-bronze consisting of 80% copper + 20% tin.

MEINL founded a completely new production facility in Turkey which exclusively crafts
MEINL BYZANCE cymbals.
The art of traditional cymbal making here
fuses in a perfect symbiosis with the high tech
experience and know-how of a leading cymbal
manufacturer.
I've played on and off for various periods of time for the past forty years. I'm now playing frequently, and I just bought a second set to use on the road. It was a "shell pack," so my next step is searching for new stands and a throne that are sturdy, that set up and break down easily and reliably, and are lightweight. All the gigs I play now are one-niters requiring lots of equipment hauling, and I'm just plain tired of the weight of today's hardware.

I remember hauling a five-piece Ludwig kit around Vietnam almost every day for half of 1970. The high-end hardware then was lightweight. Granted, it was not as sturdy as the double-braced equipment I have now, but it did the job. Given today's modern engineering, manufacturing, and materials technology, why are we not seeing alternatives to the heavy low-grade steel stands offered by virtually all of the big drum makers? Advanced designs using properly chosen alloys, fabrication methods, and assembly fasteners could easily result in significant weight reduction without sacrificing any strength or stability.

I'd be very willing to pay for lightening my load, and I venture to say that lots of working/traveling drummers out there share this view. During my search for new hardware, I've noted that not one hardware ad or catalog listing (printed or online) lists the weight of the item. Perhaps encouraging manufacturers and retailers to list weights (even shipping weights) in their ads would result in a good tool for those of us who are interested in such specifications.

Robin Tolleson's otherwise fine report on Futureman's Drum Camp in your August issue omitted the names of several instructors at the camp. These included Agustín Díaz Cano (from Los Munequitos de Matanzas), the Count Mbutu, and myself. Agustin and I are shown in the photo on page 158, playing bata. Agustin is at center on the iya, I'm at right playing the itotele, and Luis Gonzalez is at left on the okonkolo. I just wanted to set the record straight.

Two years ago I had to have my right leg amputated. Needless to say, this was a very traumatic experience. Six months later I was fitted for a prosthesis, after which I was taught to walk again. Unfortunately, three months ago I had to have my other leg amputated. This surgery left me in deep depression and feeling very sorry for myself. In short, I gave up.

I was sent to a rehabilitation center, where my night nurse mentioned that he was a drummer and drum builder. I told him that I had been a drummer too—a very long time ago. The next night he brought me a pair of drumsticks. I picked them up, and they felt wonderful in my hands. I started beating on my mattress with those sticks, and that started me on the road back to real drumming.

Not long after that, my nurse/drum-builder friend made me a beautiful snare drum, and I started playing for real. Then I bought a used Pearl set with a foot pedal, a hi-hat, and a cymbal stand. I added one of Sabian's economy packs of cymbals: a ride, a crash, and a pair of hi-hats.

I have the kit set up in my basement, and I'm in there every day playing away. I only have one prosthesis so far, so I can't operate the bass drum and the hi-hat together. But time will fix that. In the meantime my whole attitude has changed. I can't describe the pleasure I get. No more depression, no more bad (and dangerous) thoughts. Drumming has literally saved my life.

By the way, I'm seventy-one years old. But I feel reborn with my drums.

Ed Verduin
Wayne, NJ
WHEN IT COMES TO INNOVATION, NO ONE CAN TOUCH THE AMERICANS.

OUR AMERICAN SERIES ALLOWS DRUMMERS TO TAKE THEIR FAVORITE SHAFT AND COMBINE IT WITH A DIFFERENT TIP OR CHOICE OF WOOD FOR A WHOLE NEW SOUND. SAME FEEL. DIFFERENT SOUND. EVERYONE TRIES TO IMITATE IT. NO ONE COMES CLOSE.

WWW.VICFIRTH.COM

THE NUMBER ONE STICK IN THE WORLD.
NEW K ZILDJIANs
RICHER, DARKER, WARMER.

Introducing the All New K Zildjian Range.
Updated, improved, enhanced.
By constantly pushing the limits of cymbal craftsmanship, the Zildjian Sound Lab has now managed to improve this legendary library of sounds, while keeping the Classic K Character intact.
Extensive use of our newest hammering techniques and a return to traditional hand lathing, creates warmer cymbals that are even more responsive, versatile and sophisticated than their predecessors.
Discover added body, musicality and stunning looks too - all on a grand new scale.
Carter Beauford's already playing them. You should too.

www.zildjian.com/newk

K Chinas have a bolder attack with more bite and darker, trashier overtones.

New K HiHats have a more articulate "chick" sound and more musical "wash" when played open.

New K Crashers have richer, clearer crash sounds that are beautifully dark and warm.
New K Splashes are **THINNER AND MORE LIVELY** with a quicker attack.

New K Rides are **WARMER AND BROADER** in tone with even more body.
I recently saw your drum video, *The Complete All-Around Drummer #1*. Your playing and soloing were great! I picked up a few licks from your duet with Joe Morello as well. I was most impressed with the single strokes and single-stroke rolls you played on the pad during your warm-up segment. How did you achieve such speed and endurance? How long do you practice singles each day? Do you have any tips to help a thirteen-year-old drummer like me get better?

Mike Mahoney  
Wallingford, PA

I've been studying with Joe Morello on and off for thirty years. Joe has a very specific routine for developing each hand individually, so there is no weak hand. For single strokes specifically, one of his devices is to practice the exercise called the "Stone Killer" in his *Master Studies* book (available from Modern Drummer Publications).

The main part of this exercise consists of four strokes on the left hand, and then the right, played fifty times; then eight on each hand fifty times; then sixteen on each hand fifty times. You start slowly, then work up to a good, controlled speed. I've been playing this exercise for years, usually thirty to sixty minutes each day as a warm-up. I'm at the point now where I usually start with the sixteen-beat patterns, and I extend the number of measures to between twenty and twenty-five measures on each hand. Once I'm warmed up, I move the metronome up to a faster tempo. When I'm in shape, I can usually play a measure of 16th notes on one hand at 170 bpm. (But remember: The key here is to do it evenly and musically, not just in a flurry of notes.) After you feel comfortable with this exercise and in control of each hand, combine the hands together, and there you'll have your good, controlled single stroke.

As for tips to get better, here are my thoughts: a) Listen to as much music and as many drummers in all styles as you can. Ask your teachers, local musicians, and friends to recommend records and drummers. Then try to analyze their playing. b) Play as much as you can with other musicians. c) Find the best teacher in your area and practice as much as you can. d) Check out as many videos and *Modern Drummer* back issues as you can. e) Get the best grades in school as possible, and if you do consider a career in music, apply to the best colleges as you can. I went to the University of Miami, where I received a bachelor of music degree, which was the best thing I ever did.

And most importantly, have fun, and good luck!

Mike Bordin Tells All

Q Your contribution to hard rock and metal drumming has been and continues to be enormous, and you've been a major inspiration to me. So I have quite a few questions for you.

Are there any recordings of your performances on the 1997 Ozzfest or the 2000 Korn tours? How about any new studio recordings? Do you still use the butt of your sticks to hit your drums and cymbals? What effect does that have on your arms and wrists? What size stick are you currently using? What type of bass pedal are you currently using: chain or nylon strap? What exercises do you recommend to increase foot speed and control? What sizes and series of Zildjian cymbals are you using? What factors do you consider when selecting cymbals? What weights or type of drumheads do you use? What are your tuning preferences or tips?
Powerful!

Manu Katché
Junior Kit in Silky Silver

- Mahogany shells (9-ply 80, 6-ply 50 and Toms)
- 16" x 15" Floating Bass Drum, 10" x 7" Tom,
- 13" x 13" Floor Tom and 12" x 5" Snare Drum
- All hardware included
- Available in Marine Blue, Night Black, Silky Silver
  and Sun Yellow colors

"True power is not always revealed visually."
MANU KATCHÉ

Portable!

Rick Marotta Hipigg

- Birch & Mahogany 7-ply shells
- 16" x 20" Floating Bass Drum, 10" x 6" and 13" x 7" Toms
  and 12" x 5" Snare Drum
- All hardware and bags are included
- Tubular Drum Throne doubles as hardware case
- Available in Cherry Wood, Mellow Yellow
  and White Marine Pearl colors

"It's the most intelligently designed portable kit I have ever seen!"
RICK MAROTTA

Professional!

Al Foster Hipigg Sr.

- Birch & Mahogany 7-ply shells
- 18" x 22" Floating Bass Drum, 12" x 6.5"
  and 14" x 8.5" Toms and 13" x 5" Snare Drum
- All hardware and bags are included
- Available in Jaguar Pattern, Gold Marine Pearl
  and White Marine Pearl colors

"The Hipigg Sr. is built for the professional, sounds amazing
and is quick to pack up. I'm proud to have my name on it!"
AL FOSTER
Your words are so complimentary that I had to make sure I hadn’t checked out and you were talking about me in the past tense. Thanks. But what a laundry list of questions! I’ll try to hit the high points.

The Ozzy and Sabbath shows were recorded, but I don’t know of any release plans. Playing with Korn was so much fun I can’t even tell you. I’ve heard rumors of a video that will include some of those shows, but again, nothing definite.

I have three different recordings in the can: One is a Jerry Cantrell album that is dark, dark, dark. Another is a record for my old bass player, B. Gould, along with Faith No More’s last guitarist, John Hudson. It needs a singer as yet, but it carries on in the old style. Finally, the new Ozzy CD is slated for release just about now. I’m told it includes tracks with Zakk and Trujillo.

My sticking style has changed slightly, in that I no longer hit with the butt end of my left stick. I get a little more dynamic control on the hi-hat and ride by playing with the tip. My arms and wrists are in good shape, thanks. To keep yours that way, you should loosen up every time you play. Stretch your arms, and do some exercises to build up strength. As for my sticks, I’ve been using Vic Firth American Classic Rock wood-tip models for the longest time.

When it comes to pedals, I use only strap-drive models. I don’t get much feel from a chain pedal. I use a DW 5000 strap model, and we double the strap for extra strength. For speed and control I use an exercise in which I keep my heel down and tap quarter notes on the floor—moving evenly from very soft to as hard as I can. This crescendo is important for control and power. My pattern has always been eight beats long.

My preference in cymbals is Zildjian’s K Dark series. (However, I am also using a 21” A Brilliant ride.) I try to find crashes that are neither too big nor too small, and I tend to use medium weights. As far as heads and tuning goes, my toms get coated Remo Emperors, while the kick gets a Pinstripe. The drums themselves are kind of big, so we can tune them a little higher for resonance and penetration.

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.

Mike Bordin
anywhere. anytime.

That's the beauty of the new V-Club Set. Late at night, in an apartment, neighbors sleeping? No worries. With this drum kit, nothing will stand in the way of a good jam session.

Utilizing sounds from the award-winning V-Drums®, the V-Club Set features 64-voice polyphony, 1,024 high-quality drum sounds, 262 backing sounds, 99 kits, 250 songs, plus our newly developed dual-trigger cymbal pads with choke capabilities.

And if that still doesn't do it for you, this compact kit is easily expandable to a full 11-pad set including V-Pads™ mesh-head drum pads!

So basically there's no more excuses. With the V-Club Set it's time to jam—anywhere, anytime.

Order the V-Club Set Demo Video for just $5 by calling (800) 386-7575.

The V-Club™ Set
www.rolandus.com
Re-Covering Rockers

Q I recently bought an old set of Ludwig Rockers from my high school. The percussion section used to light smoke bombs as they played cadences and generally made a big noise at the football games, causing a couple of the drums to get sulfur burned into the finish. I'd like to remove the plastic wrap and apply a stain to the shells to clean them up and make them presentable.

What is the best way to remove the plastic wrap, and is there a specific kind of stain that I should use?

Nathan Shirai
Chattanooga, TN

A Removing the covering shouldn't be a major project, as long as it isn't attached with too much glue. Most import kits (like the Rockers) use double-sided tape or a line of glue at the beginning of the wrap (attaching it to the shell), and then again where the seam is formed. This makes removing the covering fairly easy. However, some older kits did use glue (usually contact cement) across the whole surface of the shell. This makes the covering harder to remove.

Most drum companies suggest using a heat gun (or even a good hair dryer) to soften the glue while you just peel the covering off. In some stubborn cases you might need some solvent, like acetone, to help dissolve the glue. But you don't want to overdo this, because the solvent can also dissolve the glue within the drumshell plies.

Once you get the covering off, take a good hard look at the quality of the wood underneath. Most low-end drumkits use a wood generically called "luan." It has a good hard look at the quality of the wood itself to staining and refinishing. The amount of work you'd likely need to do to seal, smooth, and sand the surface enough to take stain or paint would be significant—and you still might not get the results you'd like.

Instead, we suggest you consider re-covering the drums with a new wrap. It's a much easier job, and you can select from literally hundreds of available finishes. Several companies that offer such materials advertise in MD.

Where's The Rattle?

Q I have a three-year-old Premier XPK kit that I absolutely love. But I recently noticed a rattle in the 13" rack tom. I've tried everything to try to stop this rattle. I've tightened all of the screws and bolts inside the drum—although nothing was loose to begin with. I've tightened the tuning bolts a little tighter than usual, and I've even changed the heads. None of this stopped the rattle. Even when I hold the drum by the mounting bracket, it still rattles when struck. This is starting to get very frustrating. Do you have any ideas on how I might stop this rattling?

Brad Dood
via Internet

A Here are some diagnostic tests to help you locate the source of the rattle, along with some tips on how to eliminate it.

1. Remove the heads, rims, and tension rods completely, leaving you with just the shell and the attached lugs. Hold the drum by an edge, and bang firmly on the shell with your fist. If you hear the rattle, it's either coming from a loose ply in the shell, from a loose section of the plastic covering, or from inside a lug or the tom-mounting bracket.

2. Examine the edges of the drum very carefully, to see if the plies have separated. If this is the case, take the drum to a qualified repair technician to have the plies glued back together.

3. Examine the edges of the drum to see if the plastic covering has pulled away from the edge anywhere. If this is the case, use a bit of contact cement and some C-clamps (available in any hardware store) to reattach the covering. Be sparing with the glue; you want the covering to lay flat against the shell so that the drum rim will sit properly on the bearing edge.

4. If the plies and the covering seem fine, remove the lugs and the tom-mounting bracket, and pack the empty spaces within them with cotton balls. (You might want to do this in any case, just as a preventive measure.) Re-attach them carefully, making sure to seat all the screws properly. If those screws didn't come with lock washers, it would be a good idea to add them now, to help prevent them from backing out in the future.

5. If you hear no rattle with the heads off, re-install the heads and rims, making sure to tension the tension rods evenly. Try the same test again. If you now hear the rattle, double-check to make sure none of the tension rods has somehow loosened up. If they're all in place firmly, it's likely that the rattle is coming from the collar of the drumhead moving between the bearing edge of the drum and the rim. This may be the result of a poor drumhead collar or an untrue bearing edge on the drum.

6. In some cases you can simply rotate the drumhead to a point where it "seats" better on the drum, eliminating the rattle. In other cases, replacing the head entirely is required. If the problem is the bearing edge of the drum, you should take it to a drum repair technician to be re-trued.

Rick's Funky Tapes

Q I've practiced from Rick Latham's great Advanced Funk Studies book for a few years. Regrettably, when I bought the book I didn't purchase the...
SUBTLETIES CAN MAKE YOU A WINNER
To celebrate the subtleties of SABIAN Sonically Matched sets, enter the ‘Ballad of Dog Man’ contest. (No purchase necessary.)

Grand Prize

- **US $5,000 Band Gear Gift Certificate** (Redeemable at music retailer)
- **Trip for two to SABIAN** (4 days, 3 nights in Meductic, New Brunswick, Canada)
- **Selection of 15 Cymbals** (Choose your ideal cymbals with the help of one of our master specialists)

PLUS, hundreds more cymbals to be won!

SUBTLETIES CAN MAKE A DIFFERENCE.
Like the sound of Sonically Matched™ cymbals. Most of us may not hear it but our Master Product Specialists can. It’s the difference between just putting a set of cymbals together, and matching them perfectly. SABIAN cymbals already sound great together. But when you have the unique ability to go beyond, to achieve Sonically Matched, you deliver. All that’s necessary is a prejudice for perfection and the hearing of a Doberman.

SONICALLY MATCHED™
Only from SABIAN

For an entry form and contest rules, please visit your nearest participating music retailer or go to www.sabian.com.
accompanying cassettes, which were sold separately. All of the exercises and examples from the book are on those tapes, and it would be nice to hear the feel, dynamics, and tempo at which Rick thinks they should be played. It seems like the cassettes aren’t being made any more. Do you know where I can obtain copies?

**Tyler Thorburn**

We checked with Rick Latham, who told us that his books are now being distributed by Carl Fischer Publications, (212) 777-0900 or (800) 762-2328. They should have tapes on hand for both of Rick’s books, and CDs should be available soon.

**An Aluminum Gretsch Snare?**

Q I have a Gretsch snare drum that features the hex badge and a brushed-aluminum metal shell. It is designated as model 9108, and carries the serial #44496. Could you give me its age and possible value?

**Gordon Drinkwater**

A Our drum historian, Harry Cangany, replies, "Gretsch made lots of aluminum-shell student models to compete with the Ludwig and Slingerland aluminum-shell snares. Odds are all three were made at the same suburban Chicago plant (Dahlen Mfg.) that always made Ludwig’s metal-shell snare, the Aerolite. I’ve seen quite a few of these 1970s-era snares. Their street value is about $150."

**Tyler Thorburn**
EQ-ing Drums

Q My band is getting ready to record our first demo. We've purchased a lot of the necessary equipment for a rough home studio, and we're going to be doing the entire recording ourselves. I'd be grateful for any tips that can shed some light on the subject of proper EQ settings for drums.

Brian McGill
Omaha, NE

A There are no "proper" ways to set the EQs for drum recording. This is simply because every drum is different, every recording is different, and what every drummer (and/or producer) wants to hear is different.

Your best bet is to discuss among yourselves what drum sound you think will best serve each song. Big and boomy? Tight and punchy? Lots of attack? More warmth and roundness?

Once you have your acoustic goals set, you need to experiment with your gear in order to learn how to achieve specific types of sounds. You'll need to learn to balance the lows, mids, and highs, in order to get the nuances you seek. This will also depend on the mic's you're using. There's definitely a learning curve involved.

Here are some general parameters to work within:

1. Boosting low frequencies won't give you a big drum sound by itself. A great kick sound is usually a blend of low end (for boom) and a little high end (for attack). Generally the mids are pulled down pretty low.
2. Conversely, you don't want all high end on your snare, either. High mids and highs give you the crack and attack sound, but you'll need some low mids and even a touch of lows to "fatten up" the sound.
3. Toms are always problematic, since they range from high to low pitches. What you do to a rack tom usually will be different from what you do to a floor tom. Again, lows work for depth, and highs work for attack. But with toms you may want to play games with the mids, to give the drums character.
4. The cardinal rule is: Make all changes gradually. Listen to the subtle differences that each change achieves. Make notes so that you really get to know your equipment and how to utilize it to your best advantage.

For more detailed info, we suggest you pick up a copy of Mark Parsons' book, The Drummer's Studio Survival Guide. It's available in most drum shops and music stores, in some bookstores, and through the Modern Drummer Library.

Getting To The Bottom Of Things

Q Assuming that a drummer treats his or her drums with respect, tunes them regularly, and transports them in cases, how long can the bottom heads be expected to last, in terms of properly affecting the tone and/or resonance of the drum?

Tom Kostka
Lombard, IL

A The life span for bottom heads (and top heads, too!) mostly depends upon the amount of impact that the heads receive. This impact is what causes them to stretch and wear out. Top heads obviously get that impact from sticks, and can wear out very quickly if they are frequently played very hard.

Bottom heads get their impact when air inside the drum is set into motion by the top head and then forced down against the bottom head. Again, the harder and more frequently this occurs, the greater the wear factor. Obviously it isn't as dramatic as drumstick wear, so bottom heads should last quite a while. The key to determining when to change them is when you notice that they can no longer be tuned easily to the tonality that you want, or that they lose their tuning very quickly. (You can usually determine this when the drum sound becomes "sour," and tuning the top head doesn't solve the problem.)

We've known drummers who have successfully used the same bottom heads on their drums literally for years. Others like to change them frequently, such as every other time they change top heads. The determining factor is performance, and only you can be the judge of that, based on the sound of the heads on your drums under your playing style.
Masters
It's the sound.

HC/SMX Shell Construction
Pearl's famed Heat Compression Shell Molding System uses a patented method of extreme heat and constant internal and external pressure, to create the best, sounding, highest quality, most consistent drum shell on the market today. Nothing else even comes close.

MasterCast Hoops
Pearl's proprietary Die-Cast MasterCast Hoops help to focus the explosive tone of the shell, as well as provide unmatched tuning integrity, far superior to standard steel flange hoops found on other drums.

OptiMount Suspension System
A near universal suspension system. OptiMount allows the drum to resonate completely unrestricted by gripping the tension rods at both top and bottom. OptiMount uses no special posts, parts, or special sized rings that add weight and roo resonance.

Thirty-one Step Exterior Finish
Masters Series drums feature the finest, most painstakingly beautiful finish on the market today. Whether it's an opaque, grain-thru, or one of our stunning "Fade" finishes, each drum will pass through 31 handcrafted steps before completion.

State of the Art Hardware
From the minimum contact lugs on our drums, to our industry standard Cymbal and Boom stands, to our award winning and highly innovative Eliminator Pedals, Hi-Hats, rack systems and accessories, you can count on Pearl Hardware to be the highest quality, most dependable, rock solid hardware you will find at any price.

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

Masters Custom MMX, 4 ply aged Maple, warm, resonant, sustain, classic.
Masters Custom MRX, 6 ply aged Maple, powerful, well rounded, focused.
Masters Studio BRX, 6 ply Premium Birch, naturally equalized, attack, punch.
Masters Mahogany Classic MHX, 4 ply African Mahogany, deep, round, vintage.
Walking away from sound check, as you’ve done countless times in your career, you get a chance to think about the band, your equipment, and how it all comes together to create a sound as individual as you are.

When there’s no crowd and no hype, you get to truly listen to your drums.

That incredible sound.

A sound that is both passion and craftsmanship.

That sound is the reason that Pearl is the only kit you’ve ever played... and the reason these are the only drums you’ll ever need.

Dennis chooses Pearls Masters Custom MMX, with a 6mm, 4-ply, Aged Maple Shell. Shown here in #100 Wine Red.
Yet another steaming summer brought yet another installment of the Vans Warped Tour to cities across North America. This year Sum 41 drummer Steve Jocz (a.k.a. Stevo 32) got a good idea what it’s like to play to fifteen, twenty, or even thirty thousand concertgoers on a daily basis. Yet his fans may not realize that Jocz is just as familiar with the crowd as he is with the stage. After all, the youthful, energetic punk rock drummer started his band after seeing his first Warped concert.

“Deryck Whibley [Sum 41 lead vocalist/guitarist] and I started the band after going to a Warped Tour show six years ago,” Jocz recalls, phoning in from the Buffalo, New York Warped Tour stop.

“We went to Warped in Toronto, and the next day we were like, We gotta have a band like that! I knew how to play drums—barely—and Deryck barely knew how to play guitar.”

Although Jocz credits the entire tour as inspiration for forming a band, there were a couple of artists on the bill who he fondly remembers as key sources of inspiration. “Mainly, it was NOFX,” he says. “They were our favorite band at the time, and they played that year—and Pennywise too.”

With the fast success of their latest creation, All Killer, No Filler (Island), Jocz went from being a fan to a Warped all-star seemingly overnight. “It’s weird that we were hanging out with these guys,”
Jocz says of his Warped Tour comrades. "Damon from FenixTX is amazing, the best drummer on the tour. He's one of my favorite drummers, and he's my pal now. And Josh Freese from The Vandals is just incredible. I watched both of them every day, and I sort of stole their moves."

The sudden boom with Sum 41’s single "Fat Lip" sparked the MTV folks into giving the band the opening slot at the network's 20th-anniversary special—a slot that eventually became much more than just the four boys jumping around to their latest hit.

"We practiced for three days before that," Jocz reveals, "and the first day was just us. By the end of the day, we met [former Judas Priest vocalist] Rob Halford at the dress rehearsal. The next day Tommy Lee showed up, and we rehearsed with him for like five hours. He was just the coolest guy in the world. He was doing all those signature Tommy Lee moves, and he gave me this total drum lesson on how to do all these moves. Even when he's not playing anything particularly cool, he just looks cool."

Apparently Jocz has taken the whole metal image to heart, even incorporating it into a new kit he's planning to use. "Orange County Drum & Percussion are making a custom set for me," Steve says, clearly excited by the idea. "Everyone seems to be using these little jazz kits, like a kick, floor tom, and rack tom. Well, I'm getting double kicks, two racks, and two floors, 'cause I want it to be big. And when I do my drum solo, we're going to hook up triggered strobe lights to the kit so they light up with the kicks."

Steve's also itching to add the keystone to his masterpiece. "Well, I'm sponsored by Zildjian," he explains. "I'm trying to get a big, flaming gong. It would work perfectly for our band. We're bringing back the rock."

Waleed Rashidi
New Found Glory's

Cyrus Bolooki Fan Turned Drummer

Florida’s New Found Glory has been rocketing in popularity over the past few months, thanks in part to their hit, “Hit Or Miss,” which hails from the band’s self-titled MCA debut. The song has earned heavy radio and video rotation, and in conjunction with constant touring, New Found Glory’s fan base has been swelling rapidly.

Ironically, it was one of their fans, Cyrus Bolooki, who stepped in and helped make the band a success in the first place. “I was a big fan of this band,” Bolooki explains. “They had recorded a five-song EP with another drummer, and I heard that tape before it came out. I freaked out. I thought it was the best band I’d ever heard.”

Shortly thereafter, the original New Found Glory drummer was axed. Bolooki had made friends with one of the bandmembers, who then suggested him to the rest of the band as a replacement. They agreed, and Bolooki was in. “It was kind of like a dream come true back then,” Bolooki remarks. “Right now, even bigger dreams are coming true.” Bolooki still hasn’t adjusted to his—pardon the pun—new-found glory. “I don’t know if everything’s sunk in yet,” he says. “We’re just writing songs, playing shows, and working with amazing people.”

Bolooki says that he was quite focused when tracking their recent release. “I began to compromise more and stop worrying about having cool fills on the record,” he admits. “This time around I wanted to make the guitar and rhythm section as tight as it could be. I listen to what I did on our last two records, and I cringe sometimes. But I’m quite proud of what I did this time around.”

Waleed Rashidi

Cheap Trick’s

Bun E. Carlos

Cheap Trick recently celebrated twenty-five years together with the release of the appropriately titled Silver, a two-disc collection of hits and best-loved tunes recorded live in the band’s hometown of Rockford, Illinois. Silver is an endearing scrapbook anthology of memories from a band whose music has invaded pop culture to the point of near ubiquity.

But drummer Bun E. Carlos warns fans not to hold their breath waiting for a new album of original tunes. “We’re still getting the songs together,” Carlos admits. “Over the winter we had a couple months off. Instead of starting the new album in January, we decided to finish these new songs and then figure out what we wanted to do with them. Then we’re going to send the tape out to some different producers. It’s just been going on forever.”

In between scattered gigs and demoing the new Cheap Trick material, Carlos completed a project with engineer Steve Albini. That project, Bun E. In A Box, should pique the interest of any drummer who learned while playing along to Carlos’s signature grooves. “We decided that would be a good name for it,” Bun E. laughs.

So just what is Bun E. In A Box? Carlos gave Modern Drummer the lowdown. “I went into Steve Albini’s studio last fall, and we recorded four or five days of loops, snare drum sounds, cymbal hits, brush strokes, patterns, and chops for a software program. That way, you can cut a track with your drum machine, then sync it up and put my drum sounds on the track.”

Carlos thinks that Bun E. In A Box will provide a unique product to the marketplace. “Some of these jazz guys, like Bill Bruford, have done this, but no real rock guys have done it yet.”

Unfortunately, things haven’t been all rosy for Bun E. lately, who recently underwent back surgery. (Apparently he’s had trouble with his back for a number of years.) But we’re happy to report that things have turned out well. The surgery was a success, and Bun E. says he’s playing better than ever and plans to be back on the road with Cheap Trick by the time you read this.

Gail Worley
Philip Peeples was once known locally as the guy who loaned his drums to The Old 97's drummer. But after demonstrating a tasteful blend of shuffle, rockabilly, and rock rhythms, Philip became The Old 97's drummer.

That was 1993. Today, the band has a loyal fan base, they're igniting new audiences with their fifth album, *Satellite Rides*, and they're touring the US to promote it. But had Peeples not loaned a snare and floor tom to an ex-bandmate eight years ago. The Old 97's might be much different today. Back then, the original drummer—a former lead singer—was providing limited drumming for The Old 97's. Curious, one night Peeples checked out the group using his drums.

"I was blown away by the material," he says. "I told myself, 'I've got to be this band's drummer.'" So Peeples approached guitarist Ken Bethea and said, "Listen, if you guys are looking for a real drummer...HELLO."

Peeples got an audition. He brought in solid shuffle beats and explosive rockabilly rhythms he honed in a previous band and from studying Johnny Burnette, Mac Curtis, and Johnny Horton albums. It proved a perfect match for the twangy, rockin' energy of The Old 97's, and the band was sold.

"They needed a guy who would listen to the songs and play into the band, not all over it," Peeples explains. "Early on, the band would play a lot of train-chuggin' songs. When I started playing those shuffle beats, they were like, 'That's the kind of drummer we've been looking for!'"

All this couldn't have come at a better time. "I was at a low point," Peeples recalls. "Basically, I was putting my drums in a closet, telling myself, 'That's it, the dream's over.' Thank God I heard about The Old 97's."

These days the band have left much of their country-tinged roots in the dust. On *Satellite Rides*, the flavor leans more toward pop-rock. To Peeples, it's the group's best work. "We spent almost three months in pre-production really learning songs," he notes. "We had it completely ironed out when we went into the studio, which was a first for us."

BOBBY CALDWELL
Beyond And Back

Bobby Caldwell was one of the most respected rock drummers of the '70s. He performed on Johnny Winter's *Saints & Sinners* and *Johnny Winter And...Live*. And that's Caldwell on Rick Derringer's *All American Boy* album, which includes the classic "Rock And Roll Hoochie Koo." His own band, Captain Beyond, which included ex-Deep Purple and Iron Butterfly members, recorded three albums. Bobby also appeared on Armageddon's self-titled album with ex-Yardbirds singer Keith Relf.

Asked about his roles as drummer, percussionist, singer, and composer, Bobby explains, "I've always loved music, and I hear everything. Music was something that was God-given. I just happened to have picked up the drums, but my love of all the instruments has always been there. I got into music for the magic of doing it; I never got into it to get chicks."

Caldwell now plays Pearl drums, including a 24" kick. Back in the '70s, his drums were Ludwig black oyster pearl, "Like Ringo played," Bobby recalls. "But I added another floor tom. So I had a 9x13 mounted tom, with 14x14 and 16x16 floor toms."

Bobby has recently reunited with former Captain Beyond and Iron Butterfly guitarist Rhino. The new Captain Beyond has already performed gigs in Bobby's native Florida, as well as at a major festival in Sweden, with Deep Purple. Look for a new studio/live offering soon. If the finished album bears any resemblance to its demo, it should be hot. But don't expect a retro-fest from these vets. Bobby assures us, "We're going to make this the 2001 version of Captain Beyond."

Lome Kelly
Local H's
Brian St. Clair
Zoo Drumming

Local H guitarist Scott Lucas and new drummer Brian St. Clair are not about trend following. In fact, the Chicago-based duo are bringing back some good ol' raw-energy rock on their new record, Here Comes The Zoo, produced by the legendary Jack Douglas.

"I think the kids will appreciate it," Brian quips. "We didn’t want the record to sound like any of the current rap/rock. We recorded live in a big open room. The whole idea for the drum sound was to be like Back In Black—you know, how on the whole album, the drums have one basic sound, not different kits or drums. I think it will be refreshing for people who want to hear a rock record."

The two musicians (who take advantage of their roadies to bolster live performances) had known each other for years before re-joining in Local H. "Scott and I go way back," Brian explains. "We played together in a band called Triple Fast Action, so we knew how one another worked. It was a comfortable transition. Scott called at the right time. I wouldn’t have joined just anyone’s band. It had to be the right band."

Prior to getting back together with Scott, Brian took a break from playing, explaining, "I was looking to do something new, but still stay in the business." Moving from Chicago to New York, he went out on the road as a tour manager for Liz Phair, and then as a drum tech for Cheap Trick’s Bun E. Carlos. "I learned a lot from Bun E. on the road, just watching him play every night," Brian insists. "For instance, he likes to change around his kick drum a lot, which opened my mind to new approaches."

Growing up, Brian honed his craft playing along to his favorite records. "I'd sit there with my headphones and whatever punk rock album I was into that day," Brian remembers. "I'd play all these hardcore beats. But one day my brother turned me on to a Beatles record as a learning experience. I didn't even know who they were back then! It helped me out a lot in terms of my time. So that's how I learned: listening to The Beatles and hardcore punk."

For more on Local H, surf to: www.localh.com.

This month's important events in drumming history

Billy Gladstone was born on December 15, 1892.
Tony Williams was born on December 12, 1945.
Cozy Powell was born on December 29, 1947.
Dennis Wilson died on December 28, 1983.

Five months after entering the charts, Iron Butterfly (with Ron Bushy on drums) goes gold on December 3, 1968 with the drum classic, "In-A-Gadda-Da-Vida."

On December 10, 1976, Paul McCartney’s Wings (with Joe English in the lineup) hit number-1 with a three-record live set, Wings Over America.

Happy Birthday!
Ed Thigpen (December 28, 1930)
Maurice White (December 19, 1941)
Dave Clark (December 15, 1942)
Allan Schwartzberg (December 28, 1942)
Alex Acuna (December 12, 1944)
Bobby Colomby (December 20, 1944)
John Densmore (December 1, 1945)
Clive Bunker (December 12, 1946)
Carmine Appice (December 15, 1946)
Peter Criss (December 20, 1947)
Jim Bonfanti (December 17, 1948)
Lenny White (December 19, 1949)
Buddy Williams (December 17, 1952)
John "JR" Robinson (December 29, 1954)
Sheila E (December 26, 1957)
Lars Ulrich (December 26, 1963)
Marco Minnemann (December 24, 1970)
Tre Cool (December 9, 1972)
It's become an annual summer outing for LA's most enduring glam metal band. Poison: touring the country with a hand-picked selection of groups who, like them, enjoyed huge success in the late '80s. Drummer Rikki Rockett says this approach to touring makes it fun not only for the bands, but for the audience. "With the groups that we've chosen to take out, the audience gets to pretty much hear familiar hits the whole night." This year's Glam Slam Metal Jam featured E'Nuff Z'Nuff, Warrant, and a reunited Quiet Riot.

This summer Rikki was especially excited, because he was playing a titanium kit custom designed for him by Innovation Drums. At first Rikki was unsure the unique kit could turn in the performance he needed. "I was afraid that it would sound like a steel drumkit or that it would have uncontrollable overtones. But all the drums are very sensitive, and the bass drum is amazing. You don't have to hit them hard to sound good, but if you do, they respond."

One thing's for sure: With its titanium shells and 24-karat gold hardware, Rikki's found a kit worthy of Poison's glitzy image. "It looks like a Rolex watch," Rockett offers. All the better for keeping good time.

Gail Worley

Stan Frazier.

He's the beat of Sugar Ray. And he's the following the dream of every young drummer out there. Fall in love with music, join a band, make it huge and then turn 30. He uses our 747 wood-tip stick for that sugar sound and the 747 nylon-tip for a little more sugar-y sound.

Greg Upchurch.

He's in Control. That's the single from Puddle of Mudd's debut CD, Come Clean. And the Kansas City band's played it live on tour with Godsmack and the Dofones this past summer. But the former Eleven and Chris Cornell drummer is in Control on every tune, since he's using our 720 Intruder in American Hickory.

www.promark-stix.com
It's official: Dave Weckl recently became a Sabian cymbal endorser.

Antonio Sanchez is the new drummer in The Pat Metheny Group. The thirty-year-old has worked with Paquito D’Rivera, Danilo Perez, David Sanchez, Avashai Cohen, John Patitucci, Dave Liebman, and Gary Burton, among many others.

Danny Sullivan is on Beulah’s latest, The Coast Is Never Clear.

Jeff Brockman is on Cairo’s Time Of Legends.

Matt Chamberlain is on dc talk singer Kevin Max’s Stereotype Be. Adrian Belew produced.

Ryan Moore’s Twilight Circus Dub Sound System has bestowed upon us another big, hot, gooey slab of Volcanic Dub.

Glen Sobel (Gary Hoey, Straight Out Of Cypress) makes good on Beautiful Creatures’ promise to rock on the band’s self-titled debut.

Long-time Sun Ra drummer Robert Barry is on Duets 2001 with saxophonist and AACM founder Fred Anderson.

Gerry Brown is touring with bassist Marcus Miller to support Marcus’s CD, M2.

King Coffey is on the new Butthole Surfers CD, The Shame Of Life.

Josh Cedar is in the studio with Isle Of Q, recording their new CD. In the meantime check out their debut on Universal Records.

Puddle of Mudd’s debut is also the first release for Limp Bizkit honcho Fred Durst’s Flawless Records. Greg Upchurch (Eleven, Chris Cornell) thumps the tubs.

Mike Johnson is on Simon Says’ Shut Your Breath.

Steve Tobin is on Dust To Dust’s self-titled debut.

Yes, that is R&B legend Bernard Purdie appearing in the TV commercial for Advil.

Happy birthday! Smoky Dacus, the original drummer with Bob Wills’ Texas Playboys, just turned ninety. Dacus was one of the first drummers of record on country music.

Eric Harland is on Aaron Goldberg’s Unfolding.

The late, great Shelly Manne is on Contemporary Records’ One On One, a set of previously unreleased duets with pianist Russ Freeman.

Graham Broad is on two new releases from Bill Wyman’s Rhythm Kings, Groovin’ and Double Bill.

Dave Allen is touring with Maverick Records’ Michelle Branch to support her debut CD, Spirit Room.

Happy birthday! Smoky Dacus, the original drummer with Bob Wills’ Texas Playboys, just turned ninety. Dacus was one of the first drummers of record on country music.

Ringo Starr probably didn’t have any idea when he started the first incarnation of his All Starr band in 1989 that he would still be out there rocking in 2001. Now in its seventh incarnation—Ringo, along with Greg Lake (King Crimson, ELP), Ian Hunter (Mott The Hoople), Roger Hodgson (Supertramp), Howard Jones (80s solo star), Mark Rivera (multi-instrumentalist), and the incredible Sheila E—the supergroup recently completed a very successful US tour. “It’s always been fun [touring with old friends],” Ringo says. “But it’s all about the music.”

And check out The Anthology...So Far (also featuring Zak Starkey, Jim Keltner, Levon Helm, and Simon Kirke on drums), the new All-Starr band three-CD live set, as well as the group’s new DVD.

Keith Leman

The superior quality, advanced design and extensive variety of Puresound snare wires will improve the sound, elevate the performance and expand the tonal range of just about any snare drum size or style. That’s why, with more and more of today’s drummers playing accessory snare drums, more and more drummers are finding that Puresound snares are the ultimate accessory snare drum accessory.
innovation
is when the unexpected happens.

Introducing Innovations Cymbals

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

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

For free literature and stickers please contact us: call 800 472-4783 or +1 714-529-2222, email info@paiste.com, visit our web site www.paste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA
Joe Morello is one of the most admired jazz drummers in history. His solo on The Dave Brubeck Quartet's "Take Five" is considered a milestone in modern music. During his years playing with pianist Marian McPartland on New York's famed 52nd Street in the early 1950s, and then while touring the world with The Dave Brubeck Quartet from 1956 to 1968, Morello met and became friends with many legends of jazz drumming. These included pioneers of big band swing to the innovators of bebop. Joe's own approach encompassed both styles, combining the technical facility of players such as Buddy Rich with a bebop sensibility reminiscent of Max Roach.

Morello loves to tell stories about the times he spent with the legendary drummers he's known, and there is obvious affection in his voice when he speaks of those he felt especially close to. But that doesn't stop him from poking fun at them now and then. His impersonations of their vocal mannerisms—especially those with deep, distinctive voices such as Jo Jones, Art Blakey, and Elvin Jones—are funny and dead-on.

We began our chat by talking about two legendary teachers and players Joe worked with early in his life, and then discussed several of the drummers who were prominent during Morello's most active years as a player.
Mr. Stone was a great teacher, and he had incredible facility. He was a classical player—he wouldn't swing if you hung him off a building—but that was what I wanted. I was more familiar with classical music in those days, but Stone told me that I would have trouble reading music and watching a conductor because of my eyesight, and he suggested that I go into jazz drumming. I went home and cried because I wanted to be a classical player. I didn't want to play that "whorehouse" music.

Stone never taught me how to play "ding dingaling." He taught me how to get a musical sound out of the drum. To me, that was very important. He made his points strongly, but not in a harsh way. He was a kind gentleman. He used to say, "Call me Larry," but I could never do that. I always called him Mr. Stone. I was brought up in an era where you showed respect for people.

My first teacher, Joe Sefcik, gave me the basics. Stone took it a little further, and then when I met Billy, he put it together so it all made sense.

I went to my first lesson with him at his home in Newark. His wife had just died, and he sat there with tears in his eyes, telling me how she had died in his arms. But after that he worked with me and brought me to a higher level.

Technically, the man was incredible. I could never play a drum the way he played it.
He was one of a kind. Technically, he was probably the only one who could equal Billy Gladstone, but he used the technique in a different way. That bit that he never practiced was a bunch of foolishness. Of course he practiced. You don’t come out of the womb doing this. Our paths would cross on the road and we’d hang out and trade fours on a hotel room bed.

I remember being in San Francisco with the Brubeck Quartet, and Buddy was in Oakland with Harry James. We were going to be finished about eleven, but Buddy was going to be working until one in the morning. So he sent me a note that said, "Come on over when you're finished and we'll hang." So I went over there, and when he finished we drove back to San Francisco in his Jaguar.

As we were riding along I said, "You're really sounding good," and he said, "I'm doing the same stuff I did with Dorsey." But then five minutes later he said, "You really think so?" So I said, "Yeah, Buddy. You really sound great," and he said, "Aw, you can play everything I can play." I said, "Don't give me that humble shit. I can't play like you," and Buddy said, "If I say you can play, you can play!" So I said, "Naw, I'm not like you at all." Buddy said, "Whaddya mean?" I said, "You're a lot shorter than I am." Buddy nearly drove off the road he was laughing so hard. All you saw was teeth.

There are all these stories about how Buddy was a jerk, but I don't have any stories like that. He was always a real sweet guy with me and my wife. I did a week with my quintet in Boston at a club called Lennie's On The Turnpike once, and Buddy's big band was there the week before. He told everybody who came to see him to be sure to come back next week and see my group. That was so nice of him. When Buddy was in the hospital we called him, and he told my wife, "Make sure Joe keeps playing. He's one of the only guys left who can play."
HOW OFTEN DO YOU FIND THE BALANCE BETWEEN STYLE AND SUBSTANCE?

The Beauty and Warmth of MAPLE

Active-Sized Toms

18" x 22" Bass Drum

6" x 14" Hand-Hammered Snare Drum

Hear Slim’s skins on "Rock n’ Roll Music"

the upcoming debut by Col. Parker on Image Records

babylon

INTRODUCING...

SERIES DRUMS FROM

peace MUSICAL COMPANY, LLC

Acid Sunshine

Amber Natural

Moonlight Mist

Amazon Forest

REMO-USA Heads

All at a price you have to SEE to BELIEVE!

Chad Butler (Switchfoot) showing you all four, fantastic finishes!
When I was studying with Sefcik, he told me one day, "Gene Krupa will really like you." I thought, "You've got to be kidding." Krupa was a star and I was just this kid from Springfield. But I actually became friends with Gene. He was a very nice man.

He called me once and said, "Would you come over and help me with my technique?" I said, "You wrote the book on this stuff." But I went over there. I got there about two in the afternoon and we hung out until three in the morning.

Gene really opened things up for all drummers. Before Gene, drums were kept in the back. People always ask me about the difference between Gene and Buddy. Buddy had all that sensational technique, but I think Gene was more musical. He would be playing time, and he would just go "bop" with one hand, and it would fit perfectly like it was always meant to be there.

Gene Krupa

Louie Bellson

Louie is a sweetheart and one of my best friends. He's a great musician and composer. Louie doesn't take many chances; everything is worked out, and that's one way of doing it. But he is very technically proficient and he can read anything.
If you're smart,
you'll put your name
on these sticks.
If you're great,
we'll do it for you.
Morello on...

...Max Roach
He was one of my biggest influences. Buddy had the chops, and he could scare you to death. But I really enjoyed Max because he was so musical and had that melodic thing. Then Roy [Haynes] took it further, which is the way it should be. And then Jack DeJohnette came along, and he has the chops plus the musicality. Max had the musicality but not as many chops.

When I was about sixteen I went down to New York from my home in Springfield, Massachusetts, and we went to hear Max. I was just this green kid. Afterwards, I went back and said, “Mr. Roach, I really love your playing.” And Max said, “I don’t do this full time; I’m a mechanic.” [laughs] At the time it kind of hurt my feelings, but Max and I became great friends, and now whenever I see him I ask him, “Have you fixed any engines lately?”

...Roy Haynes
Roy is the most creative guy I’ve ever seen. I love that guy. We used to do a lot of clinics together for Ludwig, and we’d hang out together all the time. He’d come to my class and I’d go to his, and we’d play together. We didn’t do any of that machine-gun crap. It wasn’t a contest; that’s stupid. Playing music is what it’s about. You can always tell when some guys run out of ideas because they do a fast single-stroke roll. But Roy is one of the most creative drummers that ever came on the scene.

...Shelly Manne
There’s another guy who was a very musical drummer. What’s amazing when you think of Shelly is that there are people who say that only black drummers can play jazz. That’s a bunch of shit. Shelly could play with big bands and with small groups and was always a tasteful player. He didn’t play the bebop thing the way Max did; he just went straight-ahead, and boy he played some beautiful things.

Technically, Shelly had a good facility. A lot of people are only into how fast you can play. How musically can you play? The technique is only as good as you can use it musically. I don’t care who’s the fastest or slowest; I like drummers who play musically, and everyone does it his own way. That’s what’s marvelous about jazz, and that’s what was marvelous about Shelly.
Mel was one of the great big band drummers. He had limited technique, but he had enough to play any tempo you wanted. He did what needed to be done without exaggeration. He played incredibly well with the Terry Gibbs big band. He had a lot of bebop influence in his big band drumming, but he still played four on the floor. Mel was a musical player, and that's where it's at.

Alan Dawson

He played with Brubeck after I left. It wasn't the easiest band to play with because Dave's time wasn't very good. But Alan was a damn good drummer. He had tremendous facility and great coordination. He could play all the bop things and also play straight-ahead. I can't just put him in one category; he could do anything, and he would play with just about anybody when different cats came to Boston. He was a very schooled drummer, but he could also play as funky as you want.
Morello on...

...Jim Chapin
When I first met Jim, he said, "You must have studied with Moeller." I didn't know who Moeller was; I thought Chapin was talking about a tooth.

Jimmy is a real sweetheart. He's a nervous wreck, but a nice guy. [laughs] There's an example of a guy who has all the technique, but he never made a name for himself as a player. But he's a great teacher and he's very knowledgeable about drum history.

“Blakey said he was going to study with Henry Adler. But he didn't need to; he had his own thing going.”

...Art Blakey
Buhaina! [Blakey's African name] Blakey was an individual. We got together a couple of times when I was with Marian McPartland, and he said he was going to study with Henry Adler. But he didn't need to study with anyone; he had his own thing going. The last time I had the pleasure of working with him was at the Bottom Line in New York. I had a quintet and he had his band with Wynton Marsalis and his brother [Branford]. Blakey gave a lot of young players a chance.

Drummer-Friendly
WWW.DWDRUMS.COM

Interactive. New. Complete. Fun. Informative. The new DW website is all that... and more. Reconstructed from the ground up, the site not only has an entirely new look, but more drummer-friendly features than ever before. Customize your dream drumset in any of DW's nearly 100 finish choices, access news and information on the full line of DW Drums, Pedals, Hardware and Accessories or check-out the set-ups and stats of your favorite DW artist in the expanded artist pages. Whether you're at home or on the road—no matter if you're looking for a spare part or a complete drumkit—dwdrums.com is one site you'll want to come back to again and again.

Drum Workshop, Inc.
3450 Lunar Court
Oxnard, CA 93030 • USA
www.dwdrums.com
Eduardo Paniagua plays the new Alchemy rock cymbals

sPaG plays the new Alchemy rock cymbals
I met him way back when I was studying with Sefcik in Springfield. Sefcik taught in the basement of a theater, and in those days there would be a movie and then a stage show with a six-piece band in the pit. They would play an overture or something and then play for the show—singers, dancers, a dog jumping through a hoop and all that crap. It was basically vaudeville.

So Cozy came through with a group and played at the theater. He came downstairs, and I was working out of the Ed Straight book. There was this thing in 2/4 with 16th-note triplets, and Cozy played it. Then I picked up the sticks and played it about twice as fast. After Cozy went back upstairs, Sefcik chewed me out: "You should never have done that. Show some respect for the man."

I met Cozy several times after that. He was a sweet man and a gentleman. One thing that was different about him was that he played the jazz ride cymbal pattern like a quarter note and two straight 8th notes. He didn't use the triplet feel.

What he did with Woody Herman's band changed big band drumming in terms of the way he'd set up the horns and make the hits. Listen to "Four Brothers." He was a very creative player. I thought he played with that band better than Buddy or Gene. Everybody does their own thing, and his approach was different from anybody else. It was very explosive.
Get Ready To Rock

Swingstar 2001

“Everything you need to get out and gig”

Enough of watching other people play. Now it’s your turn.

But isn’t buying a beginner drum kit time consuming and complicated, and then—after you go through all that—isn’t the kit you end up with as boring as broadcast television? Not if you go with Tama. Here’s why.

First we upgraded every facet of our famous Swingstar drums and hardware so you actually get pro drums—only the price tag stayed beginner. Then we made Swingstar a full line series (so drummers weren’t stuck with a basic 5 pc set that basically goes nowhere). So as you grow as a player, so can your set.

So what’s next? How about everything...in one package! And everything is what you get with Swingstar Ready To Rock, the Complete Pro Performance Pack. From cymbals to seat, it’s absolutely complete. There’s even Tama’s exclusive video, “Out of the Box and Onto the Stage,” that has Kenny Aronoff, Mike Portnoy, and John Tempesta showing you how to set up your new kit and start pounding.

“Everything you need to get out and gig”

Swingstar 2001

Visit our website at www.tama.com

For more information on Tama Drums and Hardware, send $3.00 to: TAMA dept. M0013, P.O. Box 886, Berenice, PA 19001, or P.O. Box 20008, Idaho Falls, ID 83408.
Morello on...

...Tony Williams

Another great drummer, no question about it. It's very rare that a player like that comes along. He died too damn soon. I first saw him with Miles at the Monterey Jazz Festival. He was a young boy then, but he played his can off. I was really impressed. This kid had the talent and he could play. Dawson used to tell me, "I'm trying to teach Tony to read but he won't do it." I said, "Alan, he doesn't have to read. Let him play." Some people say he was rude, but he was always nice to me.

...Elvin Jones

Elvin doesn't play like anybody but Elvin, and that's the way it should be. He's got time down and he can play over the barline. Sometimes you think he's not going to come out right, but BAM, he's there. It's like he's walking on a plank and with every step you think he's going to fall off, but he always comes down right on it. It's incredible. That's creativity. He's a very fine drummer.

What are you waiting for?

As America's leading electronic percussion manufacturer, we understand the needs of today's drummer. That's why we offer such a wide selection of kits and components using the latest technology including our "patented woven head design, dual zone/choke cymbals and full range hi hat pedals. So whether you're a beginner or a seasoned pro -- Pintech has it! With complete drum kit and module packages starting at just $995.00 there's no reason to wait.

For your nearest stocking dealer and free color catalog, please call 1-800-445-0506 or visit us online at:

www.edrums.com

Pintech USA

*Patented under license, Roand Corp. US Patent # 6,121,538
A DOZEN REASONS WHY YOU SHOULD PLAY VATER DRUMSTICKS

MIKE WENGREN - Disturbed
Power 5B Nylon, Tape

DAVID BUCKNER - Papa Roach
Universal, Tape

DAVID SILVERIA - Korn
Nightstick Nylon, Tape

KEN JAY - Static-X
3A Nylon, Tape

AL3 - Powerman 5000
Universal, Tape

ROB BOURDON - Linkin Park
5B Wood

JASON BISS - Soulfly
5B Nylon

TOMMY DECKER - Spineshank
3A Nylon

CHRIS PENNIE - The Dillinger Escape Plan
Power 5B Wood

MORGAN ROSE - Sevendust
Hammer

PAUL BOSTAPH - Slayer
Rock Nylon, Tape, Gloves

JOSH FRESESE - A Perfect Circle
Josh Freese Player's Design

NOT ENOUGH? GO TO VATER.COM FOR DOZENS MORE.

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

ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS
"Hot town...summer in the city...." The city of Nashville, Tennessee, to be exact, where some of the high temperature is the result of hot products displayed at the NAMM (National Association Of Music Merchants) Summer Session. While most manufacturers tend to offer their splashiest debuts at the Winter Market (held each January in California), there was no shortage of exciting goodies to ogle at the summer show. Here's an overview of this year's highlights.


AHA (top left) is a new custom manufacturer offering drums with all-maple shells. (770) 533-8331, www.ahadrums.com.

Cymbals are mounted on an Aquarian Cymbal Spring for better playing action, and the drum pads feature mesh heads and rubber rims that make the kit quieter. (727) 519-9669, www.clavia.com.

Bernard Purdie tried out new Basix drums (top right), which feature birch shells. (847) 498-9850.


Cadeson's new intermediate kit (top) has maple inner and outer plies with pressed wood in between. New tom holders were also introduced. (626) 286-6866, www.cadesonmusic.com.

The focus of the Fibes display was their new green Crystalite kit. (512) 416-9955, www.fibes.com.

The Mel Lewis signature line from Istanbul Agop has been expanded with new 1982 model 13" hi-hats, and 18" and 20 1/2" rides, based on Mel's road cymbals. Istanbul also debuted a new set of Alchemy Custom hi-hats with an extra-heavy bottom cymbal. (201)599-0100, www.istanbulcymbals.com.

The innovative Duallist pedal now features an enlarged beater surface, an improved heel hinge, and a redesigned strap for faster response. (800)979-7799, www.theduallist.com.

Evans' Magnetic-Head Drumset Torque key can be set to a desired tension for accurate tuning of drumheads. Evans also introduced Tri-Center bongo heads as well as new timbale heads with a non-coated etched texture. (800) 323-2746, www.evansdrumheads.com.

Vic Firth's new Blades are spatula-shaped plastic devices that create a variety of timbres on drums. (781)326-3455, www.vicfirth.com.

Meinl's Byzance cymbals (top) are cast from 80/20 bronze in Turkey, then sent to the Meinl factory in Germany for finishing. (305) 418-4520, goMeinl@aol.com.


New Meinl percussion products include Luis Conte chimes, Mini Bongos, a Kenny Aronoff cymbal series, and Conga Savers. (305)418-4520, goMeinl@aol.com.

The new Maryland Drum Co. (top right) evolved from the Baltimore Drum Co. They offer drums with 100% maple shells. (410) 584-2539, www.marylanddrum.com.

Summer NAMM saw the reintroduction of Ludwig's late-60s era Psych Red finish (right). Also shown was the new Pro Drum Pedal. (219)322-1675, www.ludwig-drums.com.

New from Mountain Rythym is a djembe stand (top) that tilts to several angles. (705)657-7089, www.mountainrythym.com.

Nady’s new DMX-7 Drum Mic’ kit (middle) has four DM70s, one DM80, and two CM85s. (510)652-2411, www.nadywireless.com.

New Paiste Dimensions models (bottom) include a range of medium-heavy crashes and an 18” Dry Ride that features a sandblasted finish. New Innovations models include 17” and 18” medium crashes and 16” and 18” thin crashes. (800)472-4783, www.paiste.com.


This Pearl Limited Edition Masters kit (middle) features 4-ply maple shells, a Purple Storm finish, and satin-chrome hardware. Also new is an innovative Cymbal Stacker. (615)833-4477, www.pearldrums.com.


The V-Club is Roland's most user-friendly and affordable electronic kit. It includes the TD-6 Percussion Sound Module (which has 1,024 drum sounds), upgraded rubber drum pads, and new dual-trigger cymbal pads with choke capability. (800)386-7575, www.rolandus.com.

Premier now offers the Gen-X kit in several new colors. They've also upgraded several features and lowered the price on their Cabria kit. (800)486-4424, www.premierpercussion.com.


Remo's Airo drumkit (top) is designed to offer a big sound in a compact package. Also recently released are Nusky conga heads, as well as djembe and drum bags. (661)294-6608, www.remo.com.

SKB's Cymbal Vault (top) holds up to eight cymbals and has layers of protective padding. Its molded surface has a design that allows interlocking stability with SKB Roto-X drum cases. www.skbcases.com.

Tama's Limited Edition Hot Seat II has an embroidered "tattoo" pattern. New Dark Cherry Fade and Sterling Sparkle finishes for Starclassic Performer kits were also introduced. (215)638-8670, www.tama.com.


Zildjian’s redesigned K cymbals are made with modern hammering methods. Also new are Azuka Sombrero hi-hats specifically designed for percussionists; K Custom Special Dry hi-hats; re-introduced classic A Zildjian 20” and 22” Deep Rides; and ZBT Plus Max Hats with a specially hammered bottom cymbal that produces a louder “chick.”


Warner Bros.

New books from Warner Bros, include Transitions by Russ Miller and Rudimental Workshop by Matt Savage. Also new is a Bobby Rock video called The Zen OfDrumming.


This chime tree from Treeworks includes a Peru-Del triangle and an antique cymbal.


3C Innovations makes Stealth microphones (for snare drums, kick drums, and toms) that feature easy-to-reach threshold and decay parameter controls. The snare unit has an optional bottom-head condenser mic’ so that the drum can be simultaneously miked from top and bottom.


Timba offers exotic hand percussion instruments, like these cherry wood bongos.


Along with the Stage Custom Advantage kit shown below, Yamaha displayed their redesigned hardware, including a pair of unique two-legged hi-hats. Also new is a Steve Jordan signature snare made of wood certified to be from replanted forests.

Also Appearing

**Arbiter**'s Flats kit now has ABS bearing edges for more consistency, as well as a thicker snare drum with a throw-off. (877) 553-5596, www.arbiterdrums.com.

New products from **Big Bang** include RIMS Alloy Series aluminum drum mounts, which are lightweight, have adjustable sliding flanges, and come in several colors. Big Bang also introduced the Moongel snare pad and the Target Practice Pad by HQ Percussion Products. (800) 547-6401, www.bigbangdist.com.


**Drum Workshop** debuted new FinishPly finishes reminiscent of the West Coast style of the 1950s and ’60s. DW also showed its new Steel Piccolo Toms, developed with Terry Bozzio. (805)485-6999, www.dwdrums.com.

**Discrete Drums** offers CD sets with drum samples and grooves recorded by Greg Morrow. (800)387-5720.

**Earthtone** made its NAMM debut with a selection of natural skin heads intended for drumkit use. (800)382-5642.

The Conga Metro Pad from **Educational Music Accessories** is a practice pad designed for hand drumming. (949) 481-5873, www.educationalmusicaccessories.com.

New drum books from **Hal Leonard** include Ron Spagnardi’s *Accent Control and Building Bass Drum Technique*, as well as *Drum Standards*, which features transcriptions of classic jazz solos by Elvin Jones, Joe Morello, Art Blakey, Max Roach, and others, with text by Rick Mattingly. (414) 774-3630, www.halleonard.com.


**Impact Industries** has expanded its line of snare drum bags to include models that fit fifty-one different sizes of drums. (715)842-1651, www.impactind.com.


The International Series II kit from Peavey is targeted at the entry-level market. In addition, add-on toms are now available for Radial Pro 751 and 501 series kits. (601)483-5365, www.peavey.com.


Pro-Tech has redesigned its backpack carrier for snare drum, stand, sticks, and book. The company has also expanded its line of drum bags. (800)325-3455.

Signature drumsticks recently released by Pro-Mark include Ian Paice, Tony Verderosa, and Jimmy DeGrasso models. (800)233-5250, www.promark-stix.com.

Colored grips have been added to Unigrip’s Dipsticks series. Also new are Flipsticks, which have bamboo dowels or nylon brushes on one end and a drumstick tip on the other. (800)474-7068, www.unigrip2000.com.


XL Specialty’s Stik Stadium Stand has been redesigned for better support and adjustability. (219)637-5684, www.xlspec.com.
"The attention to detail in new prochallenge is impressive: high end bass drum spurs, stylish lug casting, strong couterhoops, extremely durable, reliable harward and most important - a great sound. I personally recommend see and hear the difference yourself."

- Christian Phelps -
Drummer (Gary Boren Project) Studio President American Music Ventura
John Blackwell

Possessing the deepest possible pockets and an impressive technique enhanced by the right amount of stage flash, John Blackwell has been the favored man behind the drums for Clinic, Patrice LeBlanc, Uzuki Hikaru and now Prince. As with other kits in our series on artist drum sets, John’s kit is unique. But John’s kit is different for one reason different than all the others. John is a lefty who learned to play right-handed from his drummer father, John Sr.

“There were a lot of things I couldn’t do. Then I realized it was because I’m a lefty. When I see things right-handed drummers do, I have to remember to reverse certain techniques. But I still play right-handed on ballads, r&b, and jazz when I use brushes. So I’m living two lives. It can be a little crazy.”

Being left-handed explains the placement of the closed hi-hat attachment on the left side of John’s kit (next to his regular hi-hat) rather than the usual southpaw right side placement. Another reason is his current gig with Prince. “Sometimes I have to play with a loop. I have to keep playing while I hit the loop trigger pedal, which is next to the hi-hat pedal. If I jump off the hi-hat pedal wrong to trigger the loop, I can end up playing on the open hi-hats and getting all these unwanted open hi-hat tones. Now when I have to trigger the loop on and off, I just use the closed hi-hat attachment instead of the regular hi-hat.”

And where being a lefty in a right-handed world doesn’t explain John’s use of three floor toms, playing melodically does. “Billy Cobham, Lenny White, Tony Williams and Donnie Chambers are really big influences. They inspired me to go with the three floor tom set-up to achieve something more melodic. That’s why I use three floor toms with Prince. His show has everything – funk, r&b, classical, rock. It’s not enough that the guitar, bass, and keys do certain runs. He wants the drummer to do the same runs. So I have to have at least a 7-piece kit. Having some high toms and one floor tom won’t do it.”

“My Starclassic Maples are amazing. I’m almost in heaven when I play them. The drums just sing. And I’m not just saying this just to say it. Tama lives up to its slogan as the ‘Strongest Name in Drums.’ I’ve got hardware from 1987 and they’re still standing. Other brands stripped out after a few weeks. My first kit was an Imperialstar and they still sound just as good as they did then. Tama is my home!”
ON playing with Prince, Starclassic Maple drums, and being a lefty in a right handed world

Drums: 7-pc Starclassic Maple
Color: Violet Shade
Sizes: 18\times22 bass drum
8\times10, 8\times12 mounted toms
14\times13, 14\times14, 16\times16 floor toms
5.5\times13 Starclassic Maple snare

Throne: HT510
Pedal: HP900PTW
Hi Hat Stand: HH905

Visit our website at www.tama.com

To contact John Blackwell, check out his website, www.johnblackwell.net
Tama Starclassic Performer Drumkit

Beauty And Bombast At A Reasonable Price

Tama's Starclassic Performer line frankly belies its market position as a "mid-price" kit. In construction quality, appearance, and acoustic performance, it offers attributes that rival those of kits costing much more.

**Appearance**

The five-piece Royal Walnut kit we tested definitely had a top-of-the-line, almost vintage look, with bronze faceplates, stubby lugs on the toms, and a beautiful walnut-stained high-gloss finish. Deep and rich, the finish made the drums look as deep and warm as they sounded. My only criticism about their look is that the diagonal seams where the plies meet on the shells were distinctly visible. This might not be the case with a lighter or different-color finish, but it was quite noticeable in this case.

**Ingredients**

Performer Series shells are 100% birch, which is a relatively lightweight wood. I found it quite practical to lift the kick drum with the mounted toms in place—something I can't do with a lot of other kits. In addition, the thin shell construction allows for a trueness of tone, along with plenty of warmth.

**HITS**

- Lightweight drums project well and are easy to transport
- Star-Cast mounting system and die-cast hoops
- Killer bass drum sound

**MISSES**

- Diagonal seam in shell is visible in the wood finish
- Snare is ringy and somewhat lacking in depth

by Robin Tolleson

The Performer Birch kit is also available in a new Dark Cherry Fade finish.
We were sent one of Tama's basic set configurations, designated model number SP522EAF. It features 8x10 and 9x12 mounted toms and an 11x14 "floor" tom, which is actually mounted on the ride cymbal stand. I enjoy those almost undersized tom sizes, in combination with a booming 18x22 kick drum. The high, projecting toms provide the flexibility of a jazz/fusion kit, yet the big bass drum allows for playing authentic funk, blues, and rock.

The Sound
The 8x10 was a fun drum to hit right off the bat. It sang! I never touched the batter head when tuning the drum; just bringing the resonant head up a pinch put the drum into fine voice. It had the power and pitch to start a big coliseum fill, as well as the crispness to snap off some rimshots—almost like a timbale.

The 9x12 was also easy to work with. A few quick adjustments brought it into a sympathetic interval with the smaller tom. This drum was powerful, and the harder I hit it, the truer it sounded.

The 11x14 is an unorthodox size. When I first played it, it was a little waffly—as though the drum didn't know whether it was a mounted tom or a floor tom. But it took only a couple minutes for me to get it sounding like a good floor tom. Again, I started by tightening up the bottom head about half a turn. This immediately brought the drum into better tune with itself. When I moved on to fine-tuning it, this drum, like the other toms, quickly became very warm, with good projection.

I will refer to the kick drum as "His Lowness." Tama has combined an extra 2" of depth on the 7-ply birch shell with an Evans EQ1 batter head, and the result is a drum with a clean attack, big body, righteous low end, and about a three-second decay. This drum has that subsonic quality that I hate so much when I hear it from the car next to me (but that I really want to be able to sound like myself). Of course I'd have to muffle the kick a bit more to play a straight-ahead jazz gig, but that's easy enough to accomplish. In the meantime, this baby moves serious air.

The all-birch snare drum, with its 6-mm-thick shell and die-cast hoops, provided a crisp attack. But it was a little ringy and metallic-sounding for my taste. To be honest, I'm still working on the tuning. At the time of this writing I'm happy with the basic sound I'm getting, and I'm learning the nuances of the drum. But there's still an annoying ring to it that I haven't solved. Maybe I'm looking for it to do something it can't, but so far I haven't gotten it to sound as warm as I'd like.

Functional Features
Performer drums feature no internal or external muffling system. The toms come with the Star-Cast mounting system installed—which I like. It has a bit more rubber padding for support of the drum than some other "suspension" systems, and it seems to spread the weight of the drum evenly without strain on the shell or the lugs.

Tama's Omni-Sphere tom holder bracket allows you to pretty much put your toms anywhere you want over the kick drum. I must admit to fumbling around a bit with the tom-tom memory locking system at first. But incorporating the locks into the drum mount makes sense and looks good.

The rest of the hardware is sturdy, and it offers a couple of nifty features, like a boom stand that telescopes back into the stand for storage. All stands have double-braced legs, and the bass drum and hi-hat pedals are built to take a kicking.

Conclusion
No kit can be all things to all drummers. But if you're looking for a kit that looks professional, sounds great (especially at the bottom end), and is easy to carry, you might not need to look any further than Tama's Performer Birch. And when you consider the price, the view gets even more appealing!

THE NUMBERS

Configuration: 5 1/2x14 snare drum, 8x10 and 9x12 mounted toms, 11x14 suspended "floor" tom, and 18x22 bass drum

Shells: snare and toms are 6-ply birch, 6-mm thick; bass drum is 7-ply, 7-mm thick

Drumheads: Clear Evans Genera G1 batters on all toms, coated Genera G1 batter on snare, Tama Hazy 200s on bottom toms of toms and Evans Resonant Snare 300 on bottom of snare. Evans EQ1 batter on bass drum.

Finish: Walnut (Other finishes include Dark Cherry Fade, Natural Birch, Transparent Black, Amber Gold, Indigo Blue, Burnt Orange, Gloss Black, Transparent Green, and Violet.)

List price: $2,199.99 as shell pack, $2,599.99 with hardware

Paiste introduced their Dimensions line in 1999 in an effort “to develop modern, multifunctional cymbals with extremely versatile sound and function.” To accomplish this, they applied the manufacturing techniques used to create the acoustically sophisticated “Signature” and “Traditionals” lines to their classic “2002 Bronze” (CuSN8) alloy. Developed in the late 1950s as a way to create cymbals that could compete with the ever-increasing volume of electric guitar amplifiers, the alloy was first used to make cymbals in 1963, then was chosen for the Giant Beat series introduced in 1967. By 1971 that line had evolved into the now-legendary 2002 series played by such rock luminaries as John Bonham, Ian Paice, and Bill Bruford.

Dimensions cymbals have the power and penetration of their 2002 ancestors, but they’re mellowed by the manner in which they’re crafted. It’s a good combination, as reflected by the very positive review that the debut models received in MD’s April 2000 issue.

Now Paiste has “beefed up” the Dimensions series with some additional crash and China models, along with a unique ride cymbal. Let’s check ’em out.

19” Medium-Thin Crash

Although the Dimensions series already includes several medium-thin crashes, the new 19” model adds a bigger voice to the chorus. It has a bright, full crash with a slow decay. In addition, riding on the bow of the cymbal produced a defined ping with a minimal amount of overtone buildup. Given this cymbal’s size, it could easily (and effectively) be used as a crash/ride, thus making it extremely versatile.

Medium Heavy Crashes

The 16” medium heavy crash has a bright, shimmering crash with a medium-length decay. Riding on the bow produces a high-pitched ping sound that would cut through a small ensemble very well as a small ride or effect cymbal. At the same time, its bright, cutting, full crash sound would be appropriate for rock or big band situations.

The 17” medium heavy crash sounds similar to the 16”, but has a touch more depth and body. When you move to the 18” size, the sound begins to take on a bit more of a “band cymbal” sound. The crash is lower in pitch and more “bell-like.” This characteristic is even more pronounced in the 20” model, where the crash sound is long and low.

HITS

- Tonalities combine traits of several Paiste lines
- Crashes can double as rides
- Chinas offer player-friendly design and excellent performance

by Rick Long
Paiste Dimensions models reviewed include an 18" Dry ride, an 18" medium crash, and a 19" power crash.

(For a beautiful musical experience, roll on this cymbal with a pair of mallets. The full-bodied sound will put this cymbal over the top of an orchestra any day.)

The 19" medium heavy crash has some of the same characteristics as its medium thin counterpart. But it also has a slightly brighter initial crash, as well as significantly brighter overtones in its long decay phase. This cymbal could also double as a ride cymbal. When ridden on its bow, the cymbal's ping sound is higher in pitch (as you would expect with the heavier weight). But it also has more overtone wash than the medium thin version, which I didn't expect.

19" Power Crash
This baby is a full, powerful crash that will cut through the loudest metal band. It would be right at home on large stages, where lesser cymbals sometimes find themselves lost in the mix. Yet it isn't one-dimensional (no pun intended) or gongy. It's loud, but still musical.

Power Chinas
Since 1983, Paiste has offered China-type cymbals with a downward-turned edge. (The original version was the 2002 Novo China.) This design makes the cymbal easier to mount on a stand, since you don't have to turn it upside-down to get the edge in a playable position. This also keeps the bell in a playable position, should you decide to use it for a special-effect sound.

Three Power China cymbals are included in the Dimensions lineup. The 18" model gives a trashy crash with a quick decay. The 20" model has a similar character but is much brighter in tone. The 22" model retains the brightness of the 20", but adds dark overtones as well. This cymbal produces a wide tonal palette and could take the place of a small gong. This is particularly true when it's played with mallets in a single-strike or rolling manner. Playing on the downward-turned edge of the cymbal produces the best example of this sound.

But don't forget about the "power" in Power Chinas. They're big cymbals, with plenty of explosive volume and penetration. And although they're by no means thin, you don't have to slam them to get them to speak out forcefully. It's in their nature to do so.

18" Dry Ride
This is an unlathed cymbal with a sand-blasted finish. Its sound is dark and definitely dry, but not so dry as to sound dead. It still has plenty of cut, and its bell is bright without being too piercing. I could imagine this cymbal fitting equally well into rock or jazz setups.

Wrap-Up
Today's cymbal manufacturers offer pretty diverse model lines. But Paiste is especially famous for their extensive selection. Of course, the greater the selection, the more confusing the choice-making process. Fortunately for consumers, Paiste's Cymbal Guide offers full descriptions of the many models of cymbals that the company offers. This brochure does a good job of describing the sounds and physical characteristics of the cymbals. If you're shopping for new cymbal sounds, I strongly suggest that you use this guide to help you narrow your search before you audition cymbals at the store.

That being said, I was particularly impressed by the versatility of the Dimensions cymbals. According to Paiste, the line was designed to have a very controllable dynamic range, even within the context of "power" models. It's this characteristic that lets virtually all of the crashes double as rides, and makes the Power crashes useful in lower volume settings. This versatility increases the cymbals' musical (and economic) value. Such a deal!

By the way, at the same time these new Dimensions models were released, Paiste also introduced 17" and 19" Rude crash/rides, along with a 20" Flanger ride from their Exotic/Percussion series. We'll take a look at them in an upcoming issue. Stay tuned.

The Numbers

<table>
<thead>
<tr>
<th>Cymbal Type</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>19&quot; medium thin crash</td>
<td>$348</td>
</tr>
<tr>
<td>16&quot; medium heavy crash</td>
<td>$268</td>
</tr>
<tr>
<td>17&quot; medium heavy crash</td>
<td>$292</td>
</tr>
<tr>
<td>18&quot; medium heavy crash</td>
<td>$326</td>
</tr>
<tr>
<td>19&quot; medium heavy crash</td>
<td>$348</td>
</tr>
<tr>
<td>20&quot; medium heavy crash</td>
<td>$378</td>
</tr>
<tr>
<td>19&quot; Power crash</td>
<td>$348</td>
</tr>
<tr>
<td>18&quot; Power China</td>
<td>$326</td>
</tr>
<tr>
<td>20&quot; Power China</td>
<td>$378</td>
</tr>
<tr>
<td>22&quot; Power China</td>
<td>$442</td>
</tr>
<tr>
<td>18&quot; Dry ride</td>
<td>$326</td>
</tr>
</tbody>
</table>

D'Amico's Bass Drum Cradle is one of several similar items you might have seen advertised in MD recently. The basic concept is to create a stand that supports a relatively small drum on its side, allowing it to be used in conjunction with a standard bass drum pedal. The Cradle will accommodate drums from 16" to 22" in diameter, and from 8 1/2" to 20 1/2" in depth.

Now, before we get into the merits of D'Amico's particular design, a word about the general premise of such gear. Recently we've seen many drum companies offering professional mini-sized drumkits, largely on the merits of portability. As a drummer who has to deal with the hell that is the Manhattan club scene, I totally dig the idea of using drum sizes that are easy to move and fit on tiny stages. But two things should be kept in mind: 1) Small drums generally make small sounds. Show me a 16" tom that sounds remotely close to the bass drum on "Kashmir," and I'll show you some expensive out-board gear. 2) Though a 16" "bass drum" is easier to schlep than a 24", the tom converter required for the little drum is now another piece of gear you must tote around.

That said, D'Amico's Bass Drum Cradle is an excellent tool for drummers who want more sonic options. Rather than being some magic bullet against bass drum hernia syndrome, its real power lies in giving us the ability to play previously unattainable sounds and patterns. So rather than replacing your bass drum, think about adding another one to your kit, but make it something wacky like an old marching snare or a Taiko drum. Get crazy!

The D'Amico Bass Drum Cradle sets up in no time, and it holds drums...
firmly without the need to drill new holes in your pretty shells, add clamps, or do any such silliness. It also adjusts easily to accommodate different drum sizes. Hook-and-loop strips keep the Cradle from sliding on carpeting, and its steel construction makes it extremely sturdy. The downside to that construction is that the Cradle isn't light, and breaking it down completely for gigs would be inefficient and dangerous. (Many tiny screws.) On the other hand, it'll surely last for years, and no matter how hard you play, you'll not likely propel your drum off your riser, taking out your lead singer in the process. (Hmmm....)

Cradle maker Gene D'Amico reports that top drummers like Matt Chamberlain have been experimenting with drums as small as 12" on a modified Cradle. He also says that some drummers have been mounting their traditional-sized bass drums on it, presumably for resonance purposes. (Either that or it just looks cooler that way.) I had a lot of fun using it with a 16" floor tom. Though standard rock beats sounded like caca, syncopated hip-hop-type patterns and TR-808 simulations (with a mic' a foot in front of the resonant head, plus a dash of reverb) sounded killer.

So forget the portability hype (you never get something for nothing in this life, bro), and just groove on all the new sounds you can make. D'Amico's Bass Drum Cradle will help you get there. It's available directly from D'Amico for $199.

(510) 226-8700, www.damicodrums.com

---

**QUICK LOOKS**

**Treeworks Hand Crafted Chimes**

I've recorded a lot of pop and dance music over the years, and I've applied the beautiful, sweet color of chimes to many of those recordings. There's no better way to bring in the chorus of a ballad than with a lush glissando on a set of chimes. Treeworks Chimes, headed by Mitch McMichen, was founded in 1996 in Nashville, Tennessee. A drummer and percussionist himself, Mitch takes pride in the manufacture of this fine percussion instrument. "Some people may think we take things a little too far in order to create the perfect chime," he says. "We say, listen. It matters."

The mantles (wooden holding bars) on Treeworks chimes are of rare, sixty- to eighty-year-old, hand-picked black walnut wood, chosen for its rich color and grain. A clear oil finish is applied to each one by hand. The cords holding the chimes are braided and individually hand-tied to each bar, then locked and sealed to make them virtually indestructible.

What I really like about the way Treeworks chimes are constructed is the separation between the chime bars and the mantle—leaving just the right amount of space for when you only want to hit certain notes. The chimes themselves are tuned by ear with a gradual pitch change bar by bar. There's no assembly-line cutting.

The Tre 35 model comes in a double-row version that allows you to play each row together or separately. And talk about volume! When you play both of the rows, this baby will give you a long, loud crystalline sweep that will be heard with no problem. It's perfect for drumset playing. For softer applications, you can use just one row.

If you're looking to add some pretty colors to your music, check out Treeworks chimes. They don't disappoint. The single-row Tre 35 lists for $120. The Tre 35db (double-row) is priced at $210.

(877)372-1601 www.treeworkschimes.com

Billy Amendola
Whitney Penguin Drums

How "Different" Are You Willing To Get?

by Will Romano

After watching dozens of drummers lugging their equipment, setting up, and breaking down, JT Whitney became fascinated with drumset design. A skilled woodworker, he experimented until he created his Penguin drums—so named because "they're fat in the middle." They're also designed to be lug-free, lightweight, generous in volume, and hassle-free for gigging drummers.

Appearance And Construction

Perhaps appropriately, the 3-ply birch outer shells of Penguin drums give the impression of an igloo. These outer shells are attached to nine-ply birch "tension rings" that also receive the tension rods. The drumheads sit on a ring (1"-2" tall, depending on the drum) made of 6-ply maple. A thin (3-mm) collar surrounds the bottom head inside each shell, and there's a nicely designed wooden reinforcement system for the tom arm. Our review models had a clear satin finish called Classic. The shells' natural appearance added to the organic, warm feel.

While the "fat" Penguin drums look heavy, they were actually very easy to manage. In fact, they made for one of the easiest load-ups that I've ever experienced.

All In One Basket

Whitney's Egg Basket stand is fundamentally a sculpted wooden plank attached to two support feet. It props up the bass drum and also holds mounts for the toms and cymbals. Everything is interconnected.

HITS

unique design makes drums light and easy to carry

ISIS mounting/suspension system provides mobility

drums have thick, dry sound

MISSSES

mounting system can cause major headaches
Even though JT. Whitney gave me handwritten instructions and a photo showing how the kit should be set up, assembling the Egg Basket became a job in itself. To attach the 18x20 bass drum, I tightened two special lugs equipped with springs. These lugs pass through a groove at the top of the Basket plank, and are held by a hybrid system of metal and wood. Vertical metal tubes attach to the foot plank on each side of the bass drum, secured by two wing nuts. On each tube are fitted three maple “Grabbers” that can swing around nearly 360°. Gibraltar tom arms and cymbal springs attached to the lugs interfered somewhat with the nuts entering the portal. I found myself thinking that if the drum simply had two metal spurs, it would’ve made the set-up easier. And, in fact, Whitney does offer all its bass drums with spurs. But that negates the use of the Egg Basket system, which Whitney feels is a major improvement in overall drum-set design.

When I first erected the Basket, it appeared warped and a little wobbly. But when I added the toms and cymbals, it leveled off. Those items, by the way, are held via a hybrid system of metal and wood. Vertical metal tubes attach to the foot plank on each side of the bass drum, secured by two wing nuts. On each tube are fitted three maple “Grabbers” that can swing around nearly 360°. Gibraltar tom arms and cymbal booms are secured at the other end of these Grabbers.

This system was handy when it came to attaching or removing the drums, but it didn’t allow very much horizontal positioning flexibility. Also, the toms didn’t always have enough room to clear the bass drum. Though the Grabbers can be lowered or raised along the vertical tubes, tom arms with longer horizontal reach would be necessary to ensure that drums don’t touch.

Toms are installed on their arms by means of Whitney’s Internal Suspension & Isolation System (ISIS). Each drum has a 7/8” clamp on the side of its shell, secured by a special lug. The hardware fits snugly inside the drums, creating the surreal impression that the toms are floating on air. The snare drum is also connected this way—which is a good thing, since using a traditional snare stand completely killed the resonance of the 13" snare when I mounted it that way at a rehearsal. (Even so, if you would prefer stand mounting, the snares are available for $40 less without the ISIS clamp.)

Since everything is mounted together in one assembly, a drummer actually has less positioning flexibility around the kit than separate stands would provide. That being said, however, the entire assembly held its place and rarely drifted when I was kicking and punching.

**What Sounds Do Penguins Make?**

Having worked hard on setting the Penguins up, I was more than ready to start banging away. The fact that there is virtually nothing of significance on the outer shell of the drums, combined with the free-floating mounts, created a thick, unhindered tone. The Aquarian heads on the drums (coated on top, clear on bottom) enhanced this effect.

I first set up a five-piece configuration with a 13" snare and 10", 12", and 16" toms. The 8x10 tom had a great dry, high pitch, but its tone was too stratospheric for my liking. So I swapped it for the 12" tom, added the 11x14, and dialed down the 13x16 so the head was slightly slack. The drums—even the 16"—sounded as they looked: heavy, dry, and warm, emphasizing pitch.

The toms needed little or no dampening. I did, however, use Styrofoam dampening for the bass drums. I started with the 20", which had a solid front head (no hole) and an Aquarian kick pad against the clear batter head. The drum produced a nice thud, with just a hint of tone.

The 16x22 only comes with traditional bass drum spurs, because the Egg Basket system can only accommodate drums from 16" to 20". Whitney provides this size for drummers who feel that they need a bigger drum. But the truth is, both the 22" and the 20" produced a full-bodied slap and a characteristic, non-overbearing overtone. I think the smaller drum was able to make these nice sounds at least partially due to the Egg Basket and the wood hardware.

**Small Heads, Big Volume**

Each of the three snare drums we received was better than the next. All had a nice crack and good-to-excellent snare response. Putting a coated Remo Ambassador on the 14" drum made the sound a bit more full.

The snares came fitted with Whitney’s own throw-off, which sits on the shell’s collar rather than on its side. When the ball knob is flicked, a lever pulls the snare strap up and down. Nothing runs outside the drum; the string runs inside the shell.

The 6x10 snare seemed to have the greatest range. True, it was a small target. But even when I didn’t hit it dead center, the tiny shell gave out an amazing rimshot. I managed to get a quick, chatty response when the head was tightened up, and a prickly feel when it was slack. A definite favorite.

**Conclusion**

Neither Whitney’s drums nor their unique Egg Basket system have been around long enough to support comment about their durability. And the unusual mounting system will definitely not appeal to everyone. However, the tone, power, and appearance of these drums are enough to make you forget the setup headache and just enjoy playing.

---

**THE NUMBERS**

**Drums Reviewed:** 6x10, 6x13, and 5x14 snares, 8x10, 9x12, 11x14, and 13x16 toms, 18x20 and 16x22 bass drums. (Drums are available in additional diameters and virtually any depth.)

**Shell Construction:** 3-ply birch outer shells, with reinforcing rings and other elements of birch and maple

**Finish:** Classic (natural satin finish)

**List Price:** $3,050 for a five-piece configuration, with tom and cymbal mounts (no pedal). Individual drums and custom finishes are available.
SONOR's Force 3001 in Honey Maple

5 Piece Kit MSRP $1349

Setting Top Standards for Sound, Design and Performance Since 1875.

www.hohnerusa.com
If your idea of Christian rock is sappy *NSYNC clones or lame hard-rock poseurs, you might want to consider San Diego foursome P.O.D. P.O.D.'s Ozzfest-worthy metal missives are as hard and heavy as it gets. What helps to separate P.O.D. from the ear-splitting crowd is their hardcore message of faith in Jesus Christ. But don't expect P.O.D. to show up on some cheesy TV preacher's program or a traveling Christian
hard-rock tour. These guys are down in the trenches, headlining with every band from Tool to Cypress Hill to KoRN.

P.O.D.’s major-label debut, *The Fundamental Elements Of Southtown*, sold a million copies—with practically no radio support. This only solidifies P.O.D.’s standing as metal heads who make a difference.

But if faith were their only asset, no one would care much about P.O.D. Their new album, *Satellite*, shows a
maturing band that incorporates reggae, hardcore, metal, and pop into a sound that is both mosh-worthy and as tuneful as the classic rock of yesteryear. Singer Sonny Sandoval, guitarist Marcos Curiel, bassist Traa, and drummer Wuv have been together for ten years, and their organic grooves and rage-against-the-devil message have found a giant and still-growing audience.

Even if you were a fan of *Fundamental*, you might not be prepared for the songwriting growth and instrumental prowess of *Satellite*. Sonny both sings and raps, while guitarist Curiel uses the new album to reference everyone from The Cars’ Elliot Easton to Boston’s Tom Scholz and BTO’s Randy Bachman. And beneath the sonic stew, Traa and Wuv make up one of the most flexible and creative rhythm sections in heavy music today. Not content to simply reference a blitzkrieg of styles and race through beats, the Traa/Wuv rhythm-meld sees each player locking into the beat and exploring the ample nuances within the groove.

Wuv’s love of reggae infuses much of the album, and his off-kilter hi-hat and cymbal maneuvers transport straight beats into colorful drum commentary. Wuv pummels hard enough to constantly break heads and sticks, but he also understands the subtleties of such drummers as his childhood heroes Alex Acuna and Stewart Copeland.

Sitting in a Manhattan hotel lobby, drinking a Corona and greeting friends, Wuv looks more like a heavy metal roadie than an upright Christian. But closer inspection of his densely tattooed arms reveals his beliefs. His right arm bears a Jesus head, the sign of the trinity (which appears on the cover of *Fundamental*), two fists in a handshake, the names of his sons, Noah and Joshua, and a sacred heart. His left arm is just as dense: A crown of thorns, three performing jazz musicians, a Hebrew phrase meaning "God-fearing," and his sons’ names over a dragon. A Japanese character on his neck means "eternity."

This twenty-eight-year-old drummer is soft-spoken, but he carries a big message. A self-described musician from the street, Wuv has weathered many hard times and bleak situations to see his dreams come true. But he says it would be okay if tomorrow it all ended and P.O.D. was back on the streets playing spoons to help the cause.

**MD:** *Satellite* really puts P.O.D. on the map as one of the top bands around. But before we get to it, let’s talk about your breakout record. What are some of your favorite tracks from *Fundamental*?

**Wuv:** I like "Hollywood." It highlights what Traa and I do. We’re very tight as a rhythm section in a heavy band. Most of the bands that play heavy don’t do what we do, but Traa and I play really funky together. On "Hollywood," we blend Traa’s funk roots with a heavy kind of sound.

**MD:** Your groove is funky and loose, especially the way you break up the groove between the bell of the ride cymbal and the hi-hat.

**Wuv:** I think it’s very different from most drummers in bands who play our style of music. It’s looser, more relaxed. My style blends hip-hop, reggae, Latin music, and heavy music, but it’s all about making it flow. A lot of bands just go “boom,” going from one extreme to the next. We’ve been doing it for so long that you don’t hear the seams.

**MD:** Not many drummers in the style do that kind of Stewart Copeland bell and hi-hat sticking that you seem to favor. It sounds like you’re using the left hand on the hi-hat and ride hand on the bell.

**Wuv:** Yes, I do a lot of that. The Police were one of my favorite bands. I saw them when Steel Pulse opened for them back in 1980. I was way into reggae back then, and Steel Pulse was one of my favorites.

**MD:** What else do you like to play from *Fundamental*?

**Wuv:** "Southtown." It’s a high-energy track, and it also has some beautiful breakdowns—not too long or short, just enough to capture the crowd. The reaction we get from that song live is instantaneous. The crowd gets off on it.

**MD:** Why has radio, up to this point, not warmed to P.O.D.?

**Wuv:** I don’t know. That’s a game we’re just learning about. We got zilch radio support on the last album. But for some reason we did have MTV. They climbed onboard and hooked us up. People knew who we were, but they didn’t hear us on the radio. It usually works the other way around. For this new record, we’re already getting a good buzz at radio.

**MD:** To what do you attribute the growth
of P.O.D.'s songwriting on the new album? It's much more melodic and catchy.

Wuv: Time. We've been putting out albums since 1991, and even back in the day there was a lot of stuff that we didn't include. When we got signed to Atlantic for *Fundamental*, the process was more rushed and chaotic. But for this new one, we took some time off to write. It was like when we were kids when we just had fun and didn't worry about the time it might take. It all happened naturally.

MD: There are a lot of classic, almost '80s-styled choruses on *Satellite*. Tracks like "Alive," "Satellite," and "Boom" are like Boston meets Metallica.

Wuv: You're right. We dug back to the old days to have that straight rock 'n' roll style. There are a lot of mid-tempo grooves grinding through. We put a lot of melodic guitar solos on the album too.

MD: Do P.O.D. write on the road?

Wuv: Last year we did two hundred fifty shows, so it's hard for us to write on the road. But we did have the opportunity to work on some soundtracks, including *Any Given Sunday* and *Little Nicky*. Those songs were exceptions. When we're home we jam on rhythms we like, and then structure them the best we can for Sonny to write lyrics to.

*Satellite* was the album we had to make. In the past we’ve made more jazzy-sounding or more Latin-sounding records. *Fundamental* was made fast. We were under the gun to get it out there. But we had more time to structure the music this time around.

MD: Did you take more time with your drum parts as well?

Wuv: Yeah. In the past I would spend a week recording. But this time I had three weeks for the drum tracks alone. I had a drum tech named Gersh who owns Drum Fetish in LA; he supplied me with all the drums. So we attacked each song in its own right. If it was a slow song and we wanted a fat snare, he had twelve snares to choose from. He would demo all of these different snares until I found the one I liked for the tune. That was a whole new experience for me.

MD: What was the process for laying down the tracks?

Wuv: We all laid down scratch tracks. I played to a drum machine for the tempo. And then the others would redo their parts. In the past we'd record the bass second after the drums, but our engineer wanted to lay down the guitars second, then the bass, and then the vocals. The whole process took three months.

MD: As far as writing some of the material, like the reggae tracks, did they begin with you playing a groove?

Wuv: Most of the reggae stuff worked that way. Like on "Ridiculous," I came up with the drum rhythm first and the song came from there.

We share the songwriting credits across the board. We've been doing this since we were kids—we all began together. We've all
Wuv put an equal amount of work toward our success. MD: And as far as the overall approach of the record, did you consciously draw on the '70s and '80s styles? Wuv: As a unit we were feeling medium-tempo grooves a bit more this time, and after writing seven or eight songs we realized that we were headed in more of a classic rock 'n' roll direction. It was surprising, but that was what we were feeling, so we didn't fight it. We didn't want to stop the natural progression.

MD: There are patterns on songs like "Youth Of A Nation," big tom/bass drum combinations, that really push the song. Wuv: I overdubbed timpani over my toms on that track. I played mallets, doubling the toms. It made that song sound huge. I tuned the three timpani to the pitches of the toms. MD: There's a Latin percussion section in "Masterpiece Conspiracy." Wuv: That just happened in the studio. I did the drums first, then laid down some timbales and other percussion. Often, the guitar parts will be influenced by the accents I play, so I'll purposely throw in certain accents that I know the guitar will follow. And the percussion helped me to add all sorts of accent patterns over the drums.

MD: How do you think your drumming has changed since Fundamental? Wuv: I've gotten sharper, and I'm doing things now very naturally that five years ago I could only try to do. Things seem to flow out of my playing now. Things aren't so forced.

I used to watch Bill Maxwell and Alex Acuna with Koinonia. They used to boggle my mind, they were so smooth and clean. And Will Kennedy with The Yellowjackets and Joel Rosenblatt with Spyro Gyra—I love all those drummers and that music. I used to go to all the jazz concerts in San Diego just to watch their hi-hat work. I was used to pounding as hard as I could, but I loved the graceful way they all played. I think some of that has come into my drumming.

MD: It must be harder to do that at the volume levels P.O.D. plays at. Wuv: Everything is harder when you're pounding.

MD: Do you use a click? Wuv: For this album I recorded every single song with a click. I was scared about it beforehand. But we used a click for the singles on the last album for remix purposes. For Satellite, the producer asked me to do it for every song. I was like, "Dang, dude, I don't play to clicks. It's not fun." And that's especially true when you've just learned the songs. To go in the studio and try to play the songs with a click and put your feel on top of it is hard.

MD: How did you get that nice loose feel with the click? Wuv: Thankfully I didn't have a problem with it, although I thought I would. During pre-production our producer pre-tempoed the songs, so I got used to the patterns. I didn't use a quarter-note click. Things worked better for me with 8th-note patterns.

MD: Did you do any triggering? Wuv: No. They're all natural drum sounds. I did do a couple of overdubs with my Roland V-Drum kit. I used it on "Boom" for a more industrial snare drum sound, because the snare pattern is straight all the way through.

MD: Do you come up with your drum parts quickly? Wuv: I try to never over-think a part. I know some people analyze things, but for us, once Traa and Marcos start jamming, I go for the
DIFFERENT SNARES FOR DIFFERENT VOICES.

The Blade Brothers—Brian and Brady were raised in the same household with the same influences, but are distinctly different musicians with different needs. Where Brian may have cornered the market on ground-breaking jazz eccentricism, Brady has become the ‘guy-to-get’ for cutting edge artists who go beyond typical music-genre labels. Brian and Brady know that whatever style of music you play, multiple snares are needed to provide an expanded range of timbre and color. That’s why Mapex created the 2 Affordable to Miss program, to help drummers find the snare voices they need for whatever style it is they play.

Brian Blade
Brian Blade Fellowship, Joshua Redmond, Wayne Shorter

Brady Blade
Emmylou Harris, Jewel, Daniel Lanois

Black Panther™
Traditional Maple ML4650D

Pro Series™
Steel ST0554

Deep Forest™
Cherry CWS0550WN

Precious Metal™
Phosphor Bronze PB4653

2 Affordable TO MISS!

For an eclectic jazz setup like Brian’s try the Black Panther, Pro Series snare combination. The Black Panther Traditional Maple has a full dynamic range clarified by gold die cast hoops. Add the Pro Series 10” Steel for a unique accentual crack that defies the ear.

If you play a variety of music styles like Brady, grab the Precious Metal, Deep Forest combo. The Precious Metal Phosphor Bronze shell generates the warmth of exotic woods but with the intensity of fine metals. Complemented by the sophisticated Deep Forest 100% cherry wood shell, with power-piccolo definition.

MAPEX
mapexdrums.com

Visit your local authorized Mapex dealer to learn more about the 2 Affordable to Miss program. Catch Brian and Brady’s drum clinic at PASIC 2001, November 14-17, in Nashville, Tennessee.
obvious beat. They might have a suggestion for a drum pattern, which I feel I have to be open to. And I give a lot of input on their guitar and bass lines, and they're open to that as well. That's how we keep having fun and why we don't fight.

We've made decisions that have benefited us in ways that go beyond the desire to be famous. We were independent for eight years before this, putting out four records. We've learned a lot. But if it all ended tomorrow, it wouldn't matter. God has blessed us.

MD: What do you listen to for fun?
Wuv: Steel Pulse, Black Uhuru, Bad Brains, 24-7 Spyz, and some good acid jazz.
MD: What are your long-term goals?
Wuv: A couple of months ago it started to hit me that I make my living playing the drums. Somehow it struck me that I have a responsibility to concentrate on being the best I can be.

As far as what I want to work on, I want to hone my technique so I can play jazz. That's really what I want to do. I want to take lessons, maybe even study at a place like Drummer's Collective in New York. I was there once and had never seen anything like it—all these drummers teaching each other how to play. I could hang in that place all day long.

MD: Switching gears to equipment for a second, you now endorse Pearl drums. What was it about them that excited you?
Wuv: I do a lot of fly-out shows, where I can't use my regular kit. Pearl has the means to supply me with drums wherever I am. Plus they were willing to really get behind me, and they gave me the impression that they believed in me. And their Masters Custom series drums are amazing.
MD: Do you go through a lot of heads?
Wuv: I go through heads all the time. And it was worse when I used 2B sticks. But now I play with smaller sticks. I was using Peter Erskine sticks for a while—real small jazz sticks. That got me to the Vic Firth 7As. I love the way they feel, but I go through a lot of them.

MD: You've been playing at this level of intensity for ten years. Are you tired at the end of a show?
Wuv: It depends. First, I try to get a lot of sleep. When I'm on tour and we're doing it every day, I don't feel as tired. But lately we've had a break and are mostly doing
IT DOESN'T GET ANY SMOOTHER THAN THIS.

Once again, LP adds to its rich history of innovation & quality with the introduction of the LP® Accents™ Santana Supernatural Limited Edition Series of congas & bongos.

Carlos Santana

Karl Perazzo and Raul Rekow
Wuv

those fly-out shows. At the end of those, I'm absolutely spent. When you're constantly on the road, you build up strength.

MD: Do you use any ear protection?

Wuv: I use in-ear monitors, which are not earplugs, but they cut down the high frequencies. And I pray a lot, too!

MD: By the way, how did you get the name “Wuv”?

Wuv: My Italian grandmother has a really heavy accent, and when I was born she called me "love," but it sounded a lot like Wuv. And it stuck.

MD: And your dad was a drummer as well?

Wuv: Yes, he was a straight ghetto rock drummer. He played since he was in high school, and he was a hippie. My dad is forty-two now; my mom had me when she was fifteen. So they're not that far from me in age. My dad was into stoner rock—Black Sabbath, AC/DC—and that’s what I heard him play all day, every day. He was in local bands in San Diego, and he played with one
on tour

Scott Phillips - Creed
“When it came to buying my first kit, I chose a Gibraltar rack and hardware. Two albums and seven years later, I’ve never had a reason to switch... it’s simply the best.”

Tommy Lee - Methods of Mayhem
“It’s the only rack system I haven’t broken yet!!!”

Tris Imboden - Chicago
“I have the confidence of knowing that my kit will be set up perfectly every night. Gibraltar is all the support I need.”

Adrian Young - No Doubt
“When I trash my drums on stage, the only thing not broken is my Gibraltar Hardware.”

Ricky Lawson - Steely Dan/Baby Face
“The best artists demand only the best equipment, and I insist on Gibraltar Hardware.”

Ed Toth - Vertical Horizon
“Gibraltar Hardware gives me the support I need, night after night.”

visit Gibraltar
www.GibraltarHardware.com
of Ozzy Osbourne's guitar players. I went to all the garage parties with my dad, setting up his drums.

I could play a strong, solid beat when I was six or seven. There was always a drum-set around, so when I was young I just experimented with them and really didn't take it that seriously. I would play for my friends.

MD: So what did your dad show you?
Wuv: He taught me different beats, but I never took lessons from him, per se. I tried in junior high, but by then I was already somewhat advanced. So it was boring for me. I didn't want to sit there and learn rudiments.

My dad would sit on his set of drums and I would be on mine, and he would explain beats to me. I learned a lot from him and having him right there for me to watch. And when I was a kid I loved to play along to records by The Cars and AC/DC.

MD: Were you always into hard rock?
Wuv: Yes, and it allowed my dad and me to get together over something. He would come home from work and we would jam out. At one point he bought a used Rogers drumset. It was missing hardware, so that became our project. We cleaned up the kit, tracked down the missing parts, oiled it, and got rid of the rust, and when that bad boy was set up, to me, it was the baddest drum-set ever.

At that point I was coming home from school every day and practicing. But what frustrated me was that I never really honed my reading skills or my technical stuff. For me, it was more like learning a ghetto style of drumming first, and once I could do what I needed to do, I concentrated on technique.

MD: What was that?
Wuv: When you're a kid it's all about double bass. After AC/DC and The Cars, I got into Metallica. In fact, that's who P.O.D. wanted to be when we first got together. We were into Bad Brains, too. Oh, and I was also way into reggae. My uncle was a reggae DJ in San Diego. Through him I'd get free tickets to all the reggae shows that came through town. There was a time when reggae was all I listened to. That obviously affected my playing.

MD: How did P.O.D. come together?
Wuv: I played in one band before P.O.D.
The Secret Is Out!

ENDURO

by Humes & Berg

East Chicago, Indiana 46312
Wuv

was called Poetic Justice. But then Marcos and I met through another musician. He asked if I liked Slayer and Metallica, I said "Yeah," and we jammed. We’ve been together ever since 1990. It was that simple. We started practicing in my house. We knew Sonny 'cause he's my cousin. And the friend who introduced me to Marcos had met him through church, which was good. I didn't want to jam with some guy who was talking about Satan.

MD: How does early P.O.D. compare to today?

Wuv: We've learned how to structure songs a lot better. Some of the earlier albums had ten-minute songs. They would go on for days and days. We'd find a groove and stick with it. Now we've learned how to write songs a little better, as far as keeping everything we like but also having a tighter arrangement. It's hard for me to see the exact transition, though, because I've been with these guys for ten years.

MD: But how about your transition as a drummer? You have a very powerful bass drum foot.

Wuv: That just comes from hard playing. I'm also lucky to be working with Traa on bass, because a lot of what he plays helps me to develop my busier bass drum work. I try to sync up with what he plays, and that can be a workout. And I do it all with a single foot.

MD: You're a very powerful and concise drummer.

Wuv: I don't go off. I'm not a shredding drummer like Danny [Carey] from Tool. We have so much guitar and bass happening that if I tried to throw in my stuff too, we'd be walking all over each other. I need to stick to more groove drumming like AC/DC and Zeppelin—solid backbone, but with flavor.

MD: But you do play more exotically than some drummers in this style.

Wuv: I feel a lot of freedom to do little things within the groove. I was way into this jazz band, Koinonia, a group of studio musicians that included Alex Acuna and bassist Abraham Laboriel. One of their albums that I loved was called Friendship. I bought that for my dad, but we both became fans.

I'm way into Alex Acuna. On the other end of the spectrum, I was also way into Cozy Powell, especially his Over The Top record. I liked his fills. I would listen to him for days. Carmine Appice, too. He's just so solid. I've always been a fan of Neil Peart. And I can't forget the drummers for Bad Brains—Mackie Jayson and Earl Hudson.

MD: Regarding your faith, I read in one clipping where you said that faith saved your parents' marriage.

Wuv: My parents were just two young kids trying to handle marriage and kids of their own. They were so young and trying to deal with it all. It was tough for all of us. I saw what partying did to my family, to where my dad was living in the street and my mom, sister, and I lived in a bedroom in our cousin's house. My dad was spiraling downward. But then, after he gave his life to God and Jesus, he was able to turn his life around. I saw that as a child, and I saw the restoration of my family.

I gave my life to God to make me a better person. I know what He has done in my family and with our band. P.O.D. is a band who loves the Lord. He's put us in a position where we're reaching kids every night with a positive message and doing it in a non-cheesy way. We're thankful for that.
D-vice NEW!
Quick release, spring loaded gooseneck clip
Works with most mics
($29 list)
Used by discriminating drummers everywhere!

**Fusion Drum Mics**

**D-series**
- Premium drum mic packages with flight case
- Full pack contains ADX50 condenser overheads
  (DP3 pictured, Retail value $1755)

---

**Fusion series NEW!**
- Affordable drum mic packages with flight case
- Available with F15 condenser overheads (Fusion6, $699 list) or without (Fusion4, $449 list)

**AUDIX**

FOR A DEALER NEAR YOU CALL: 800-966-8261

Audix Corporation P.O. Box 4010, Wilsonville, OR 97070
In Canada, Cabaret Electronics (LTD) 604-942-1001 Fax 604-942-1002
*Audix Corporation 2001. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.*
hen Tim Alexander left Primus in 1996, he was ready to move from the wacky, experimental frenzy of rhythms that had made the band a household name to a more structured rock format. He started his band Laundry to be able to do just that. Little did Alexander realize that trying to get a rock band off the ground in today's "do it yourself" music business is not quite as easy as sailing the seas of cheese.

In Primus, Tim had laid down some unique and groundbreaking drumming, helping to launch the underground Bay Area post-punk progressive band into stardom. Two gold records (1991's *Sailing The Seas Of Cheese* and 1995's *Tales From The Punch Bowl*) and their hugely successful 1993 release, *Pork Soda* (which debuted in *Billboard*'s Top-10), established the quirky trio as a pop act with a twist.

But Primus became too much of a musical twist for Alexander. After leaving Primus, the labor of his band Laundry again became too much for Tim to deal with. (He had taken on the chores of drummer and lead vocalist.) At that point it seemed that Tim had all but disappeared, until he emerged in 1998 with an improvisational project called Attention Deficit on the progressive Magna Carta label. (The group features bassist Michael Manring and former Testament guitarist Alex Skolnick.) This instrumental trio proved interesting and experimental, though in a different format from Primus. But it still gave Tim the freedom to challenge his considerable drumming skills.

Attention Deficit has recently released its second adventure in heavy instrumental rock explorations, *The Idiot King*. Tim's drum sound is massive, and his attitude shines through with aggression on the somewhat structured odd-meter pieces. This record, in particular, proves Tim is still haunted by the spirit of Primus. But don't look for him on the road or hanging out in the city by the bay. He's packed his drum cases for yet another adventure, this time in the city of Lost Wages.
MD: So, what are you doing in Las Vegas?
Tim: I'm working as a percussionist in The Blue Man Group.
MD: How did that gig come about?
Tim: I went to the show and really dug it. So when I got home after the show, I went on the Internet to check it out and see what it was all about. I wasn't doing much at the time professionally, because my group Laundry wasn't working. So I thought I'd see if the Blue Man show was auditioning players. I found out they were, so I went for an audition. About a month later I was in the group.
MD: What was the audition like?
Tim: The first thing they did was play about fifteen seconds of one of their songs. They wanted to hear me play it to find out if I could learn the parts quickly. They also wanted to see if I could pick up on the feel and play it back. It was one of their more rocking tunes. Then they showed me some of the other rhythms that they use, and I had to play them. The interesting thing for me was that I had to learn to play other people's parts, as opposed to creating my own parts, which is pretty much all I've done with the bands I've played in.
MD: What's your role in the show?
Tim: It's really cool. We get to dress up in glow-in-the-dark paint and do all kinds of crazy stuff. There's a huge wall of drums, and we get to leave our positions on stage and go up on this wall and play all these weird drums. It's about thirty feet high, and we're up there doing crazy things. I don't want to give away the whole show, but it's really cool.
MD: How many percussionists are in the show?
Tim: There are four drummers; two play drumset and two play percussion. But it's not traditional percussion. We also play toms and snares, and we're not sitting down. We all play our parts together to sound as one.
MD: It sounds as if you're really digging the gig.
Tim: Yeah, it's great for now. I was at a point in my career where I wanted to play but wasn't interested in joining a band. It pays the bills, and it's a good place for me right now.
I had reached a point in my group Laundry where it was getting difficult to agree on anything. That's when the Blue Man show came about, and it just felt right to step into it. I like it because there's not a lot of stress and I don't have to be in the spotlight. I can just be one of the drummers and play the parts that are given to me. It's a respectable gig, and I'm getting paid to have fun. It also allows me the time to work on my own music. I don't know what's going to happen with Laundry, I just needed a break from it.
MD: Were you feeling the burnout stage coming before you left Primus, or did it begin with Laundry?
Tim: It was happening with Primus. Then I immediately jumped from Primus into the Laundry project and it continued to wear on me. So I had to just get away from all of it.
MD: Did you have to relocate to Las Vegas to join the show?
Tim: Yeah, I had to move here from the San Francisco area. It's really different here. It's a city that goes twenty-four hours non-stop. I
don't really have much to worry about here except going to work, which is a welcome break that I needed. For the last five years I've been pushing to get Laundry happening, and it was really stressing me out. So this gig came along at just the right time.

MD: So what type of music was Laundry doing?
Tim: It's heavy rock that's kind of trippy and psychedelic. It's very textural music with lots of good drumming and lots of odd meters. I'm doing all the vocals and playing drums. That's part of the problem we're having right now: I'm not really enjoying playing drums and singing anymore. It's getting to be too difficult.

MD: Is this the first band you've been in as a singing drummer?
Tim: Yeah, it was something new for me. We had a singer, but it really wasn't working out, so I thought I'd give it a try. It's been a very hard thing to do and it's taken a long time to get it going.

I felt like it was up to me to make things happen. I really wanted to take control of my career a little more. Sometimes being "just" a drummer in a band situation, you have to
Tim Alexander

sit around and wait for a singer or a songwriter to come along and make something happen. I wanted to take control of where my life was going instead of needing other people to make it happen for me.

We have a record out and we're working on getting airplay. We have it for sale on the Internet and we also have some distribution. But I really don't want to play drums and sing. I might like to play guitar and sing or something like that, but when I'm playing drums, I just want to concentrate on the drums.

MD: So you're working on your own music now?
Tim: Yeah, but it's a slow process. I'm trying to keep it going. It's a sound that's more in the Led Zeppelin, Soundgarden style of rock, but I'm also trying to be as melodic as possible.

MD: With Laundry, and also with your own material, are you trying to push your drumming limits and create new rhythmic ideas?
Tim: I do sometimes with my music, but with Laundry I really wasn't trying to push the drumming because the bass and guitar were so busy. I needed to keep it simple. I did a lot of that type of limit-pushing in

Voicing ideas from your head to your hands shouldn't get distorted by stands that slip, wobble, or rattle.

"Mapex hardware is the strongest, most functional, best looking hardware I've seen. It's also the most innovative—great ideas like the OS™ cymbal accentuators and the Janus™ Trani-Hat show Mapex is thinking about new products with the player in mind."

Graham Hawthorne
Paul Simon
Primus.

**MD:** Are there any skills that you developed during your time with Primus that have helped you in your current projects?

**Tim:** Yeah, just about every aspect of what I do—recording, writing—all the experiences of playing with Primus have been a great learning tool for me.

**MD:** Has your playing changed much since leaving Primus?

**Tim:** Oh yeah. I haven’t had the desire to come up with crazy parts all the time. In Primus, we always tried to create new and different rhythmic ideas. Now I listen to the music and come up with parts that fit yet make it sound like me.

**MD:** How did Attention Deficit come about?

**Tim:** Bassist Michael Manring invited me to play on one of his solo records a few years ago. Guitarist Alex Skolnick also played on it, but we didn’t play together. I came in and played my parts at a separate time from Alex, so we never met. Then Alex and Michael approached me when they were contacted by Magna Carta to do an improv record. On the first record, I just showed up with my drums, not knowing what we were going to play. The new record was a little more organized, but not really rehearsed.

**MD:** So how does Attention Deficit fit into your style of drumming? It’s pretty creative instrumental music that must stretch you as a player.

**Tim:** It was hard for me to do this project because I’ve been going through a period of not being too interested in the drums. I’ve been trying to find other things that interest me, like writing tunes and playing guitar. Attention Deficit forced me to go in and play, but I really didn’t feel at my best as a drummer.

Doing those records put the pressure on me to play more and show off a little. I’m just not one of those Dennis Chambers kind of drummers. With the new disc, *Idiot King,* we wanted to make a record that was cool musically but had a little more organization and planning—like some of the older fusion records that were still rockin’.

We got together once beforehand to run over some ideas, but everybody was busy. So Michael Manring, Alex Skolnick, and I put together some tunes individually, and we created parts to each other’s tunes. I actually have tunes where I’m playing guitar parts as well. I wrote my tunes at home and played guitar on them. So when we got together, we kept some of my guitar parts and replaced the rest.

**MD:** How long have you played guitar?

**Tim:** I’ve played since I was a kid, but not until recently have I taken it seriously.

**MD:** Let’s do a track-by-track rundown of *The Idiot King.* On the opening track, “American Jingo,” it sounds like you pulled out the old Octobans.

**Tim:** Yeah, those are Octobans. I was trying to create a little bit of a twisted part that didn’t sound too expected by placing the accents in weird spots. I didn’t want to rip off Bill Bruford too much by using that sound, but I love Octobans for that kind of groove.

**MD:** A lot of this record sounds very King Crimson influenced. Is Bruford a big inspiration of yours?

**Tim:** Oh yeah, I dig Crimson. I haven’t listened to them much lately, but a few years ago I was way into them. I was into Bruford pretty heavy back then too. I was into him earlier in Yes too. The way he would groove while playing odd time, he made the music less chaotic so that you didn’t really notice...
that the time was changing. I also liked the way he played across the changes and played through 1, not landing where you would expect. I really dug his sound and his rhythmic concept, which wasn’t always a basic backbeat.

MD: There’s a section in “American Jingo” where you and Manring go off together. That’s rhythmically intense.

Tim: It was Michael’s idea to totally break away from the groove and have me “freak out.” Then he came up with a bass part over the top of my chaotic solo. I just played some crazy fills that made it sound like someone falling down stairs or something. We also recorded another crazy drum part and then played the tape backwards to give it that cool sound.


Tim: Totally. I was into Holdsworth several years ago, and his drummer, Gary Husband, was a big part of what I loved about Holdsworth’s music. Husband blew my mind. I was trying to keep his vibe in mind on this tune. I can’t touch what Gary does, but that’s what I was thinking.

I like the randomness in Gary’s playing. I like how he mixes things up and doesn’t play standard stuff. That’s what really caught my ear. He sounded like a rock drummer with amazing chops and ideas.

MD: The next track, “The Risk Of Failure,” has a dark, early fusion vibe with odd meters.

Tim: Yeah, that’s one of my tunes. I tried to create a vibe in 5/4 and then groove into a straight rock thing. I tried to make it as musical as possible. We really didn’t want this record to turn into a big “wank fest” of soloing. And on my tunes, I really wanted to create a cool Zappa or King Crimson kind of vibe, where we created parts instead of just jammed. I wanted that Zappa kind of hypnotic groove that went on as long as it felt good. It was cool because we weren’t pressured to make a three-minute song.

MD: Who are your biggest odd-meter influences?

Tim: King Crimson, Yes, and Rush. Those are the big three.

MD: The next tune, “Low Voter Turnout,” has an interesting section of 4/4 time that has odd phrases over 4/4, making it sound like it’s in an odd meter.

Tim: I’m doing some ghost notes and buzz
From coast to coast the world’s greatest drummers choose **ATTACK** drumheads. They love the great sound, feel and projection. That’s a powerful combination.

Whether it’s Broadway shows from the Big Apple, red hot fusion from L.A., or anything in between, **ATTACK** has a head for you. Hear why the **ATTACK** is on these drummers’ sets.

**Visit our website at www.universelpercussion.com**

**Tommy Igoe**
Broadway Shows & Clinician

**Dave Hooper**
Rippingtons & Studio

**Hilary Jones**
Robben Ford & Clinician

**Frank Briggs**
Clinician

**Joel Rosenblatt**
Spyro Gyra & Clinician

**Kirk Covington**
Tribal Tech & Clinician

**Charlie Adams**
Clinician

**Clint de Gannon**
Broadway Shows
Hiram Bullock Band
Will Lee

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

rolls with my left hand on the snare in between the bass drum pattern, though that's hard to hear. I'm playing a groove that follows the bass line phrasing, which is odd groupings of notes over 4/4.

MD: Are these the same type of rhythmic ideas that you and Les Claypool would create in Primus?

Tim: It was rare that we did odd-time stuff in Primus. That's not something that we were aiming to do. But when we did, it was because it was something that one of us came up with that just felt good and grooved. We never created an odd-meter part just for the sake of doing odd time signatures. I don't want to play anything if it doesn't feel good or make sense.

MD: The next tune, “Unclear, Inarticulate Things,” is another uptempo Holdsworth-sounding piece.

Tim: I don't really enjoy playing fast, jazzy things, so I played the groove in half time to what the other guys were playing. If I played fast with them we could have easily standardized the sound that way. But I did what I enjoy, which is groove while they played all that fast stuff. In my head I could hear Dennis Chambers play that tune really fast and just kill it, but playing that way isn't my thing.

MD: Let's talk about your incredible drum sounds on this record.

Tim: One of the things that I made sure of before we made this record was that there was no way I was going to do a digital recording. We did that on the first record and I wasn't pleased with the sound at all. This record was recorded all analog, with great-sounding vintage recording gear to give the drums some meat and power. This really is a great-sounding record, and I'm very pleased with the drum sounds.

Digital recording is okay for certain things, but with this project we really needed a big rock sound with that thick '70s vibe, which back then was all analog. There really is a huge difference in the drum sounds between analog and digital recording. And as far as the budget, it costs the same, so why not go for the best sound possible.

MD: Since we're on the subject of recording your drums for this record, let's talk about your kit.

Tim: It's a Starclassic kit that Tama made
for me with 10", 12", 14", 16", and 18" concert toms, meaning there are no bottom heads on the toms and no front head on the 18x22 bass drum. I like that sound because it makes for a lot of attack. The snare is a standard metal 5 1/2x14. I went in without changing the heads on my drums, which I believe were all Pinstripes. I just had a pillow in the bass drum.

MD: How about cymbals?

Tim: They’re all Zildjians. My hi-hats are 13” with a Z on top and a Quick Beat on the bottom. My ride is a Zildjian Impulse that I’ve been using forever. I use the China Trash cymbal, a couple of bells, and some basic rock crashes.

MD: Are you into the engineering of your drum sounds?

Tim: Yeah, I was heavily involved in the mixing of this record along with Ralph Patlan at Prairie Sun Recording. I was right there with him for the mix.

MD: Getting back to some of the other songs on the disc, did you write "My Fellow Astronauts"?

Tim: No, that’s Michael’s tune. But I remember doing something on it that I used to do a lot with Primus, which is playing quarter notes on the hi-hat to keep the time steady and simple. Then you make the kick and snare cover the accents to create the groove. So it’s not just a straight backbeat, because you’re playing around with the groove. But the hi-hat never changes.

Michael really wanted me to screw up the groove on this one. He didn’t want just a straight backbeat. So I created a groove on the toms that cycle some kind of rhythm that’s not in 4/4, but the music is in 4/4. I think in this type of situation I usually tend to play a five- or six-beat cycle over four. I keep track of where 1 is in my head, but I don’t count. I just listen and feel the music.

MD: The next track is "Dubya."

Tim: This is another one of my tunes. I had originally written two guitar parts on this song. One of my favorite records of all time is Frank Zappa’s Shut Up ‘N Play Yer Guitar. That was the vibe I was going for on this tune. I wanted it to drift for a while, so I wrote it in odd time so it would hopefully sound like more than just a jam. When we deleted my guitar parts, it was a lot harder for me to play because I was used to hearing those parts that helped me catch the odd-time phrases.

MD: You’ve mentioned Frank Zappa several times.

Tim: Yeah, he’s another big inspiration to me, especially his guitar playing. His sound and technique were amazing. Larry, from Primus, was a big Zappa head; he turned me on to Zappa. Shut Up ‘N Play Yer Guitar was such a huge influence on my whole concept of drumming and guitar. It’s mostly all guitar and drum solos, with Vinnie Colaiuta. I’ve still never heard anyone come close to playing like that.

MD: Are you a Vinnie fan?

Tim: After I heard that record I was. I don’t think many drummers realize how amazing the stuff was that Vinnie played at that time. It’s heavy, aggressive, and has more chops than you can imagine. It opened up a whole new world and defined what fusion was for me.

MD: Back to Attention Deficit. "The Killers Are To Blame" features some serious tom work.

Tim: This is my song. I’m playing guitar and drums on it. It’s kind of a drum solo tune that we added towards the end of the session. When I was recording my drum parts I was hearing this sound that reminded...
ERIC SINGER’S HARD ROCK FOOT ONLY FITS ONE PEDAL.

AND ITS THE ONLY PEDAL WITH

4 DIFFERENT INTERCHANGEABLE CAMS.
A CUSTOMIZABLE AND REVERSIBLE TRACTIONPLATE FOOTBOARD.

ALL NEW GENERATION 2 CHAIN OR 2c DRIVE SYSTEMS, YOUR CHOICE.
QUADBEATER 4 WAY BEATER SYSTEM
POWERSHIFTER MOVABLE FOOTBOARD
INDEPENDENT BEATER AND FOOTBOARD ANGLE ADJUSTMENTS

UNI-PRESSURE SPRING CLAMP
FLOATING SPRING PENDULUM WITH ULTRA PRECISION BEARINGS
ROLLER CAM HOOP CLAMP SYSTEM
NEW SUPER WIDE TENSION SPRING
PLUS MUCH, MUCH, MORE.

PowerShifter ELIMINATOR®
IF IT’S NOT AN ELIMINATOR, IT’S JUST BEEN ELIMINATED.

NEED THE POWER, SPEED AND DURABILITY OF ELIMINATOR, BUT NOT THE INTERCHANGEABLE CAMS AND TRACTION PLATE FOOTBOARD? THEN PEARL’S POWERSHIFTER PEDALS ARE THE WAY TO GO. THE SAME AWESOME PERFORMANCE, PLUS THE AMAZING POWERSHIFTER MOVABLE FOOTBOARD.

PowerShifter

Pearl

WWW.PEARLDRUM.COM
me of Scottish bagpipe music. I tried to create a vibe that sounded like a bunch of Scottish drummers out in the field.

MD: It sounds like you're doing a series of tomm and double bass combination patterns in your solo. Are you using a double pedal?
Tim: Yes.
MD: Who's influenced your double bass technique?
Tim: Neil Peart is probably my biggest influence for double bass. He was really the first guy I listened to who was doing more than just straight 16th notes with his feet. He was using his bass drums and toms together to create cool fills.

MD: Are you into drum solos?
Tim: Not really. It depends on the drummer. I can listen to Vinnie or Dennis Chambers solo, but I'm not really into listening to a lot of solos unless they have a lot of dynamics and a lot of interesting chops.
MD: Do you enjoy playing them?
Tim: No. I'm not that kind of a player.
MD: The next tune, "Nightmare On 48th Street," is the major chops fest of the album.
Tim: Yeah, that's also one of my songs. I created the main rhythm guitar pattern, and Alex came up with the crazy fast pattern on top of that, which is actually a specific part that he played a harmony guitar part over. It's insane. It's major musical chaos, just being stupid and going over the edge. It's like the noise you hear when you walk into Guitar Center on a Saturday afternoon and there are drummers playing in the drum department and guitar players going crazy trying out guitars. That's the vibe of that song.

MD: The last tune, "Public Speaking Is Very Easy," has a funky drum 'n' bass groove happening.
Tim: That's a crazy thing that Michael wanted to do. I laid some cymbals on my drums—like practice pads—and played them like that to create something different.

MD: Do you spend much time practicing drums?
Tim: No. Right now I'm just doing the Blue Man gig, and most of my practicing has been just learning the show. There's no reading on the gig, so I have to memorize my parts.

MD: I noticed on your Web site (www.timalexander.org) that you're selling Tim Alexander
<table>
<thead>
<tr>
<th>State</th>
<th>Authorized Silver Fox Dealers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alabama</td>
<td>Birmingham Percussion Center</td>
</tr>
<tr>
<td>Arizona</td>
<td>Tucson, AZ</td>
</tr>
<tr>
<td>Arkansas</td>
<td>Pine Bluff, AR</td>
</tr>
<tr>
<td>California</td>
<td>Bently's Drum Shop</td>
</tr>
<tr>
<td>Colorado</td>
<td>Bowdler Drum Shop</td>
</tr>
<tr>
<td>Connecticut</td>
<td>Mystic, CT</td>
</tr>
<tr>
<td>Delaware</td>
<td>Waterbury, CT</td>
</tr>
<tr>
<td>Florida</td>
<td>Fort Walton Beach, FL</td>
</tr>
<tr>
<td>Georgia</td>
<td>Atlanta, GA</td>
</tr>
<tr>
<td>Hawaii</td>
<td>Honolulu, HI</td>
</tr>
<tr>
<td>Idaho</td>
<td>Idaho Percussion Center</td>
</tr>
<tr>
<td>Illinois</td>
<td>Chicago Percussion Center</td>
</tr>
<tr>
<td>Indiana</td>
<td>S. Bend, IN</td>
</tr>
<tr>
<td>Kansas</td>
<td>Kansas City, MO</td>
</tr>
<tr>
<td>Kentucky</td>
<td>Louisville, KY</td>
</tr>
<tr>
<td>Massachusetts</td>
<td>Cambridge, MA</td>
</tr>
<tr>
<td>New Jersey</td>
<td>Mendham, NJ</td>
</tr>
<tr>
<td>New Mexico</td>
<td>Las Cruces, NM</td>
</tr>
<tr>
<td>New York</td>
<td>Buffalo, NY</td>
</tr>
<tr>
<td>North Dakota</td>
<td>Blake's Drum Shop</td>
</tr>
<tr>
<td>Ohio</td>
<td>Columbus, OH</td>
</tr>
<tr>
<td>Oregon</td>
<td>Beaverton, OR</td>
</tr>
<tr>
<td>Pennsylvania</td>
<td>Hershey Percussion Center</td>
</tr>
<tr>
<td>Rhode Island</td>
<td>Chepachet, RI</td>
</tr>
<tr>
<td>South Carolina</td>
<td>Columbia, SC</td>
</tr>
<tr>
<td>South Dakota</td>
<td>Yankton, SD</td>
</tr>
<tr>
<td>Tennessee</td>
<td>Knoxville, TN</td>
</tr>
<tr>
<td>Texas</td>
<td>Tyler, TX</td>
</tr>
<tr>
<td>Utah</td>
<td>Salt Lake City, UT</td>
</tr>
<tr>
<td>Vermont</td>
<td>Burlington, VT</td>
</tr>
<tr>
<td>Virginia</td>
<td>Richmond, VA</td>
</tr>
<tr>
<td>Washington</td>
<td>Seattle, WA</td>
</tr>
<tr>
<td>Wisconsin</td>
<td>Milwaukee, WI</td>
</tr>
<tr>
<td>Wyoming</td>
<td>Rock Springs, WY</td>
</tr>
<tr>
<td>U.S. Agents</td>
<td>USA Store</td>
</tr>
</tbody>
</table>
Tim Alexander

some of your drumsets.

Tim: Yeah, I have too many drumkits and no place to really keep them. I have the set that was on the cover of Modern Drummer and the other sets that I used with Primus.

MD: I also read on your Web site that you’re doing a DVD.

Tim: I was trying to put that together about six months ago, but it turned out not to be a good time to do it. It’s still something that I plan to do, hopefully soon.

I’m thinking of making it more of a performance video rather than an instructional video. It’ll focus on stuff I played with Primus and some other things so that people can see what I was doing and how I played some of that crazy stuff. I like the DVD format because of the surround sound. I want the listener to be surrounded by the drums.

MD: By the way, where did the nickname “Herb” come from, and is it still standing?

Tim: I would like it to be gone! It was just a stupid thing that I got stuck with in Primus because I was taking natural herbs.

MD: Finally, since leaving Primus you’ve done a fair number of drum clinics. What have you learned from the experience?

Tim: It’s reinforced the idea that clinics should and can be a learning experience and not just a show of chops. I like to focus my clinics on playing and writing music. Of course, people ask me to play some of the parts I’ve recorded. But as I’ve said before, I’m not really into soloing. I leave that to the professionals. The bottom line to me is, it’s all about creating music.
Take A Tip
From Peter

"Modern Drummer is the drumming community’s first place to go for information about who we are, what we do, plus why and where we’re doing it. I learn more about what’s new and what’s old in drumming by reading MD than from any other resource. Modern Drummer is a vital part of what makes our family of percussionists so unique. I always look forward to each new issue."

— Peter Erskine

Modern Drummer...
The World’s Most Widely Read Drum Magazine.

Subscribe Today!

www.moderndrummer.com
1-800-551-3786
The Modern Drummer Giveaway

Now your music can really be a work of art.

This is your chance to win a limited-edition, hand-painted drumkit from Cadeson, plus a set of hand-made Mel Lewis Signature Series cymbals from Istanbul Agop!

1st Prize: A five-piece set of Cadeson Soundscape drums, number 002 of 100, with 980 series hardware, plus a set of Istanbul Agop handmade Mel Lewis Signature Series cymbals with a deluxe cymbal bag.
2nd Prize: A set of Istanbul Agop Alchemy Series cymbals. This prize includes a 20” Raw ride, an 18” Sweet crash, a pair of 14” Rock hi-hats, and a deluxe cymbal bag.

3rd Prize: An Istanbul Agop 18” Alchemy China cymbal and deluxe cymbal bag.

Enter early and often!

ENTER BY MAIL OR CALL (900) 786-DRUM (99¢ per call) TO ENTER AND HEAR MUSICAL EXAMPLES!

(No purchase or telephone call necessary to enter. See consumer disclosure below for odds and other details.)
Staying Focused

Story by Robyn Flans
Photos by Alex Solca

here they were, The Eagles, together for the first time since their official breakup in 1982. It was 1994, and the legendary group was beginning the rehearsal with "New York Minute" when, six bars into the song, Don Henley stopped the players with a wave of his hand. He turned around to drummer Scott F. Crago and said, "I think you need to go back and listen to this song one more time."

"I turned white," Crago recalls. "I had an immediate stomachache, diarrhea, throwing up—well, not really, but almost. It felt like a failure, and it took more than just a moment to get past it. When the rehearsal ended, I walked out, breathed deep, and thought, Okay, they've got me here for a reason. I must have blown that song, but I need to do what the boss said—I need to go back and listen to the record one more time. Well, I went back and listened to it about six hundred times that night to make sure I didn't do it wrong again."

Obviously Crago got it right. It's now seven years later, and he's been working with the group (and the individual members on their projects) ever since. In fact, he's now in the midst of a world tour with The Eagles.

And Crago couldn't be more thrilled. He's still blown away thinking about how he came to LA in '85 from Greenfield, Massachusetts, where instead of playing football he found Led Zeppelin. The drummer had little formal training outside of the school environment, but played in the junior high and high school jazz bands and grew up with a great appreciation for classical music due to his violinist mother. "She was the most powerful person in my life," Scott says. "She's taught me so much about strength, which you need to have in this industry."

Scott's father, a trumpet player, passed away when he and his twin brother were just thirteen. Crago attended a community college for two years, working in local bands, and then applied to Berklee College of Music. But fate ended his schooling after two years, and Crago took that opportunity to relocate to Los Angeles, where, after a couple of false starts, he hooked up with a band called Venice. Seven years and two albums with that band gave him enough experience to lend his skills to others. Scott played on a Don Henley/Patty Smyth session, toured with Stevie Nicks, and recorded with Infectious Grooves, Toni Childs, Divinyls, Jars Of Clay (for The Prince Of Egypt soundtrack), Albert Lee, and the various members of The Eagles. And that's just the playing end of things.

Crago has always looked for new challenges, and aside from his gig as a touring and recording drummer, he's been producing a band called The Clear, as well as helping to develop country artist Eric Heller. He's had several successes as a songwriter too. Henley covered his "Everything Is Different Now." And Stevie Nicks recorded "Listen To The Rain" on her Street Angel album and "That Made Me Stronger" on her recently released Trouble In Shangri-La. Crago even developed a product for dampening bass drums called a Pro-Cushion, which DW manufactures and on which he owns the patent. No doubt about it, Scott F. Crago loves experiencing all facets of the music business.
**MD:** For a kid who didn't take any formal lessons outside of school, why were you interested in going to Berklee?

**Scott:** I was nineteen and didn't know what I wanted to do. I just felt I needed more of an education to see if this was what I really wanted to do, instead of forming a garage band with my buddies.

Berklee was a good opportunity for me to try to survive in a total musician's community and to really understand and relate to other musicians. It was positive. One guy would go, "Have you heard this new record? Come on over." And he'd turn me on to one style of music. And then a Brazilian guy would say, "Hey, listen to this." It was a great experience to be around all those styles, although it was a very traditional jazz school. But that has done amazing things for me in my career.

**MD:** How so?

**Scott:** I've ended up being somebody who has covered everything from hard rock and metal with acts like Suicidal Tendencies to jazz stuff. Honestly, I don't do one thing really well. I think I do a bunch of stuff pretty well. But it's because of this range that I've gotten the call to do so many different things. I haven't had to say no to a lot of sessions.

I thought the jazz thing was always helpful, especially because it taught me how to listen. I keep going back to that idea of listening and using your ears. Jazz is so much about listening to what the rest of the guys are doing in the band. If there's a trumpet solo, you're listening to what he's doing. If he's bringing it up, you're going up with him. That's helped me with music and the musicians I've worked with. Listening is everything. In the music I play, I'm the first one to tell you it's not about me up there on that stage. It's definitely about what the other people are doing.

**MD:** How long were you at Berklee?

**Scott:** I was there for two years. My room burned down just before finals. Everything burned, including my books, so I couldn't even take the last test. But at that point I figured I had learned what I needed to learn there anyway. Besides, I was eager to start my career. Obviously, I wanted to be in LA by the beach and the warm weather. So in '85 I moved with the band I was playing around Boston with to LA. We had some investors who brought
us out here and gave us a car, a place to live, and a rehearsal studio.

Within two weeks of being here, the lead vocalist got nodes on his vocal chords, and I couldn't hang. I started going down to our rehearsal place in East LA, which was a real dumpy place, and there was a band next door who needed a drummer. I played with them and said, "Okay, this is cool." So I went back to the house, packed up my one box of belongings, and moved to Venice Beach with this other band. I wanted out of that other situation, but I didn't want to go home. I knew if I went home, I'd probably be giving up my musical dreams.

I worked for that second band for about five months, but then the singer walked me out to the beach one day and said, "You know, you're not quite cutting it. We're going to have to let you go." Some things work and some things don't, and mind you, I was very young in my career. But that day I vowed that I would never be fired from a band again.

MD: Why do you think that happened?
Scott: I wasn't ready. I also don't think I was prepared to live with five people in a single-bed apartment. It was rough. But you've got to give things up to be in this business. It's not just going to happen for anybody—you don't get to be born into it. Musically, they were getting really into the heavy metal thing and it wasn't me. I wasn't a "spinning sticks" kind of guy. I didn't fit.

MD: It didn't devastate you, obviously.
Scott: No. Actually, it motivated me in a good way. All the crossroads for me have been motivational. They're hard, but you go. What do I do now, give up? So I moved into a hotel and lived there for two months. I didn't have a car. I had a skateboard and took the bus everywhere I needed to go. I got a job at a moving company and drove a truck delivering furniture for about a year. I put my drums in a closet at a friend's house. Honestly, during that time I grew up a little and learned about myself. I just tried to survive and figure out how to stay in California, first and foremost.

Then the next funny thing happened: I was living on Venice Beach again and this guy with long blond hair came up to me and said, "Hey man, I always see you down here. Are you a drummer? We
might be looking for a drummer some-
time. I'll let you know.” Well, that led to
my being in the band Venice. And once
the core group was together, we began to
delve into what we wanted to do and got
deeper into who we were trying to be.
There was a period where we were really
a great rock band, and we got signed by
Atlantic Records. I was beginning to write
for the band, and they allowed me to
to experiment a lot with some cool beats. It
was lots of fun.

MD: Were you at all intimidated by the
fact that, when you signed your deal with
Atlantic, you were a novice at recording?
Scott: No. I’ve rarely felt intimidated.
I’ve always had a lot of confidence. I did
feel intimidated once or twice with that
little band The Eagles. But that kind of
intimidation can be good; it keeps you on
your toes. But confidence is good, which
is different from being cocky. Confidence
is what most musicians and people I work
with want you to have. That first record
on Atlantic was with producer Danny
Kortchmar, which was a great experience
for me at age twenty-six.

MD: What were you learning about drum
sounds in the studio?
Scott: That was right when I hooked up
with Drum Workshop, and they were kind
enough to bring a kit down for me to try,
and that changed the sound of our songs.
It really helped us to develop our sound.
They brought in Jamo [drum tech Paul
Jamieson], and it was the first time some-
one was tuning a drum for me. He also
brought ten snare drums down that were
incredible. And now I have twenty-two
snare drums of my own.
Unfortunately, I think the album may
have sold seventeen or eighteen copies.
scott f. crago
eagles

8" Signature Splash
14" Dimensions Thin/Heavy Hi-Hat
16" Dimensions Medium Thin Crash
17" Dimensions Medium Thin Crash
18" Dimensions Medium Thin Crash
18" Dimensions Thin China
22" 2002 Ride

For free literature and stickers please contact us: call 800.472-4783 or +714.529-2222, email info@paiste.com,
visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA
But we did a little touring on it and we did the best we could. Our career wasn't over just because the record didn't sell a lot.

MD: Was Kortchmar the connection for your later career?
Scott: Yes. Now listen up, kids: This is how it works. Somehow on that record I impressed Rob Jacobs, who engineered it. He went on to produce all of Don Henley's big records. And Kortchmar liked what I did too. So they called me two or three months later when they were working on a record by an Australian band. They asked me if I wanted to come in and replace all the drums on that record. And from that point on, Rob Jacobs would call me or recommend me for a lot of work.

If you work well in the studio, people are going to want to use you. If you’re quick, sober, clean, and on time, and you have a good attitude and play to the songs, you start getting called. And that’s what happened. They really helped me move my career along.

MD: It’s said that it takes a different talent to be a studio player than a live player. And you just sort of walked into it.
Scott: That’s true. I’ve heard that too. I don’t know why it happened that way for me. Maybe it was that confidence thing. I just felt comfortable sitting in a studio with the headphones on, playing to the music, and playing with the musicians.

Performing live is wonderful, but how many challenges are really there? Maybe the first few weeks of a tour is challenging. But on a long tour, the challenge is trying to get yourself up and make it an enjoyable evening for the crowd. I find that studio work demands the most focus and is the most musically rewarding situation for me.

I remember leaving some of those early sessions I did and feeling great. That Stevie Nicks record or the thing I did with Patty Smyth and Don Henley ["Sometimes Love Just Ain't Enough"] was so exciting and challenging. There was Danny Kortchmar and The Heartbreakers’ Mike Campbell on guitar, Benmont Tench on keys, and a little dweeby guy on drums—"Scott who?" But I did a good job, and then went out to my car, shut the door, and said, Yeah! Killer, man!

MD: How did The Eagles come about for you?
Scott: I guess Don remembered me from that duet he did with Patty Smyth in ’92. It’s funny, but that tune ended up having Kenny Aronoff on drums because they redid the entire tune. But I must have made some sort of impression on Don because he remembered me.

MD: What were The Eagles looking for in a drummer?
Scott: They weren’t looking for a name drummer, because I heard there were about ten guys interested in the gig. That band doesn’t require a drummer who needs to step up and step out front. The band needs someone to fit in, someone who is quiet but confident. But it’s a challenging gig in lots of different ways other than the playing. It’s emotionally challenging. It takes a lot to hold on to a gig like this.

MD: Everyone knows that the individual members of The Eagles all have very strong personalities with a lot of history between them—and some baggage. So it must take a certain kind of person to step into a dynamic like that.
Scott: It’s a no-ego gig for the drummer, too. Some people can’t survive in a situation like that. But I respect these guys so much. Look what they’ve done. They’ve made
What you hear is the sound of tradition being pummelled into submission.

Tony Fagenson
Eve 6

If you think they look different than any other drum you've seen, just wait till you hear them. Peavey's patented radial bridge system not only gives these drums their distinctive look, it also produces the best sounding drum you can buy. This revolutionary design removes mounting hardware stresses from the drum shell, allowing it to vibrate more freely, like the soundboard on a violin. The result is a rich, resonant tone with a lower pitch than conventional drums.

Just ask Tony Fagenson of Eve 6 – he's sold on that Peavey sound. And once you've played our Radial Pro Drums, you'll know what the future of drum technology sounds like too.

For more information on Radial Pro Drums, visit your local Peavey dealer or www.peavey.com/ml/drums.html

LISTEN TO THIS
such an impression on most of our lives with their music. They know what they want to hear and how they like things to be done, and that's to be respected. I'd rather be in an organization like that than one that doesn't know what they're doing or what they want it to sound like. They're really focused, and that's what makes it a good machine. And that's why every show is sold out.

MD: What was your audition for The Eagles like?
Scott: There really wasn't one. I was in the studio doing a record with a guy named Steve Lowe from South Africa, and the phone rang. We were all under headphones, we had just finished a take, and I could see the engineer's head pop up, looking in the studio like there was a fire or something. He hit the button and said, "Uh, Scott, Don Henley's on the phone for you." "Uh huh, sure." "No, really. Don Henley's on the phone." I scrambled, dropped all my sticks, knocked all the drum mic's off, and ran in. "Oh, hey Don. What's going on?" trying to be all cool, while at the same time I was the most excited kid on the planet.

To back up three weeks, Don Henley had just finished singing on Sheryl Crow's first record, and she was going to be at the Troubadour. I thought, "I betcha Don is going to be there. I should go just to say hello. Maybe he's looking for a drummer." I had met him on that session a year and a half earlier and just wanted him to remember me. Sure enough, he was there with Stan Lynch, and they came over to say hello to me. I ended up hanging out a little with them after the show, and I left there that night going, "Yeah, that was a good thing to do politically."

So three weeks later, he called while I was doing that record and he said, "I'm just seeing what's up. How've you been? What are you up to?" This was January of '94. Then he said, "Okay, I was just checking in. I'll get back to you." Then he said, "Okay, I was just checking in. I'll get back to you." Three weeks later he called again, "Just calling to see what's up. Do you work with electronics at all? What kind of kit do you play?" Now I was starting to get suspicious.

Well, three weeks later I heard from him again. "Okay, here's the deal. The Eagles are getting back together. What are you doing for the summer?" And I said, "Anything you want." I couldn't believe they were even considering me. I figured they were checking with eight or nine guys and that I was one of many. About two weeks later, he asked me to come down to a rehearsal studio. I walked in and there they were, sitting in a circle, working on vocal parts. They all turned to look at me like, "Who's the long-haired guy in cowboy boots and ripped jeans?"

I sat for three days with a shaker, keeping tempos while they sang "Peaceful Easy Feeling" and "Take It To The Limit" and worked on vocal parts, which was a thrill in itself. I didn't really know what was going on and why I was there. Then out of nowhere, Don walked up to me and said, "Congratulations, you're in." I said, "I'm in what?" He said, "You're in the band." "You're kidding." He gave me a hug, and walked away. Then Timothy B. Schmit did the same. Then the third person who walked up was the accountant, who asked, "How much do you want?" And that's how it happened.

Apparently my audition was during those
“You can ride my Hog, but don’t you dare touch my Toca”

This guy doesn’t just have Toca tattooed on his arm, he has Toca woven into his DNA. He’s not alone. Players the world over are hands-down crazy for the explosive, responsive sounds of Toca congas, timbales, bongos, bata drums, djembes, bells and the rest of our lineup. Just ask any of the recording and performing phenoms who proudly endorse Toca. Or, if you’re brave enough, approach this guy and wait for his demonstrative answer:

TOCA
SUPERIOR SOUND. HANDS DOWN

Visit Toca On-Line at: www.KamanMusic.com
Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002
These are the recordings that Scott says best represent his playing.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eagles</td>
<td>Selected Works 1972-1999</td>
</tr>
<tr>
<td>Eagles</td>
<td>Hell Freezes Over</td>
</tr>
<tr>
<td>Max Carl</td>
<td>Planet Groove</td>
</tr>
<tr>
<td>Don Henley</td>
<td>Inside Job</td>
</tr>
<tr>
<td>Infectious Grooves</td>
<td>The Plague That Makes Your Booty Move</td>
</tr>
<tr>
<td>The Clear</td>
<td>Living At The Movies</td>
</tr>
<tr>
<td>Timothy B. Schmit</td>
<td>Feel The Fire</td>
</tr>
<tr>
<td>Ricky Ross</td>
<td>What You Are</td>
</tr>
</tbody>
</table>

And these are the ones he listens to for inspiration.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robbie Robertson</td>
<td>Contact From The Underworld Of Redboy</td>
</tr>
<tr>
<td>Bob Marley</td>
<td>Legend: The Best Of Bob Marley And The Wailers</td>
</tr>
<tr>
<td>Macy Gray</td>
<td>On How Life Is</td>
</tr>
<tr>
<td>U2</td>
<td>All That You Can't Leave Behind</td>
</tr>
<tr>
<td>AC/DC</td>
<td>Back In Black</td>
</tr>
<tr>
<td>Cowboy Mouth</td>
<td>Easy</td>
</tr>
<tr>
<td>various</td>
<td>Chess Blues 1947-1967 (box set)</td>
</tr>
</tbody>
</table>

three days. It wasn’t about how I played. It was to see if I fit in personality-wise. They were looking for someone they could hang with for a year or two or five, someone who was normal. I just fit the part in many different ways. It was amazing. I’m just happy I’m still here with them. It’s been a wonderful ride.

MD: Besides the drumming, you’ve been doing quite a bit of writing with these guys.
Scott: I’ve worked with them for a long time now and understand their personalities. I knew when it would be a good time to mention that I would like to write with them or submit some stuff. When Don was starting to do his new solo record and looking for material, I asked if I could send him some stuff. That’s an opportunity I have that not many people have. He doesn’t say yes to everybody or take stuff from anybody. I guess I impressed him on “Everything Is Different Now,” which was on his Inside Job record.

MD: What prepared you for the writing?
Scott: That band Venice. I had always messed around on the keyboards and I knew there was something inside of me that I wanted to express. I write on piano and also build ideas from drum grooves. I wake up every morning with ideas. I think it goes back to listening to records with headphones and trying to break the music apart. I’ll wake up in the morning and imagine a five-piece band playing a tune, with two guitar players, bass, and drums, and I can pick apart what they’re doing.

MD: How did the Stevie Nicks connection develop?
Scott: When I was in Venice, we eventually signed to Modern Records, where she was the main artist. When our record didn’t do well, Stevie’s record came out and they asked if I’d be interested in playing drums for her. So in ’91 I did her tour, which was the first major tour I ever did. It was amazing. We had a private sixteen-person plane, and we traveled everywhere with Stevie. It was a great experience. I had to do a drum solo too, which I dreaded. I’m not a drum solo guy, but I got through it.

Stevie is so warm. She’s such a great
Ron Welty (the Offspring)

Ron Welty takes a test drive on a set of Rockstar Customs. What'd he think? Well, some of it's in the don't-try-this-at-home category...

"I was amazed, kits in this price range have come a long way. I wish Rockstar drums were out when I got my first set. The Star-Cast Mounting system helps make this a great sounding, solid kit - even when you beat the crap out of it with a hammer."

Take a test drive yourself at an authorized Tama retailer. But please leave your hammer at home.

Tama Rockstar and Rockstar Custom drums come standard with the Star-Cast free suspension mounting system for total rack tom resonance.

"Of course, we've got to make a disclaimer! Tama's 5 year shell! Your performance warranty actually does not cover drums hit with a hammer - our eyes Tama in any way recommend, promote, encourage or even suggest thinking about hitting drums with a hammer.

Visit our website at www.tama.com

For more information on Tama Drums and Hardware, send $3.00 to: Tama, Dept. MD015, P.O. Box 886, Bentonville, PA 19020 or P.O. Box 2009, Idaho Falls, ID 83403.

Rockstar and Rockstar Custom Kits include a Free set-up video while supplies last.
human being. And talk about some great songs to play. Playing some of her songs isn’t easy, especially any of the stuff that Mick Fleetwood recorded. He’s a fantastically talented drummer. It’s the kind of stuff you just can’t sit down and play, because it has a completely unconventional approach.

**MD:** Which of The Eagles’ tunes are particularly challenging to play?

“Don Henley walked up to me and said, ‘Congratulations, you’re in,’ and gave me a hug. Timothy B. Schmit did the same. Then the next person to walk up was the accountant who asked, ‘How much do you want?’”

**Scott:** They’re all challenging. Take a song like “Boys Of Summer,” which is a Don Henley solo song. It’s very mechanical, almost drum machine-esque. And then the next song we’ll play is "Funk 49," that Joe Walsh classic. The song is completely psy-chotic and loose, just the opposite of "Boys Of Summer.”

The challenge is providing the right feel for all of the different music the band plays. I have to be the right drummer for Joe Walsh, Glenn Frey, Don Henley, and Timothy B. Schmit. Plus they have songs from the ’70s that have a completely different vibe to those in the ’90s. It’s an amaz-

**MD:** Which of The Eagles’ tunes are particularly challenging to play?

**Scott:** They’re all challenging. Take a song like "Boys Of Summer," which is a Don Henley solo song. It’s very mechanical, almost drum machine-esque. And then the next song we’ll play is "Funk 49," that Joe Walsh classic. The song is completely psy-

**MD:** Does Don still play drums?

**Scott:** Yes, although he’s out front more on this tour than on the last one. The band wants him to be more of a focal point, but there are songs he’s got to play drums on. "Hotel California" just doesn’t sound the same with me playing it, I’m sorry. That’s a classic drum feel and I challenge any drummer out there to try to play it like Don does. And people want to see him play it. I want to see Don play drums on "Hotel California."

We have a big percussion rig set up next to the drums. So when he’s on drums, I’m playing percussion. I enjoy triggering different funky sounds and fun stuff, just adding different textures.

**MD:** Are the drums set up for Henley, and you have to adapt?

**Scott:** When we first started in ’94, I asked basically the same question: "What’s the deal going to be with the drums?" And he said, "I don’t know, what do you think?" And that was a nice moment because it made me feel as if he trusted me and wanted to be a team player. So we went to Drum Workshop and asked them if they would build a kit that would fit both of us. I always played a simple setup of two rack toms and two floors. Again, it’s not about me, it’s about The Eagles, so I prefer to set up the kit a little closer to the way Don wants it in terms of tom heights, some tensions on foot pedals, and things like that. I can slide into those kinds of things and play.

I do change snare drums and the drum throne, and I adjust the hi-hat to where it fits me. But those are quick changes we make. Don has his own snare drum sound—that big, fat, dry ’70s sound, which sounds great when he’s playing "Hotel California." But when I’m playing a song like "Boys Of Summer," I need a different snare drum, which adds a different texture.

This year I’m using a DW Edge snare, which is pretty tight and snappy. I mute it a little so it gives it a little bit of snap. Don has always trusted me in the tuning of the drums, and I automatically know if a drum is tuned too low or too high.

**MD:** The Eagles have dominated your life for quite a while, but at some point you’ll probably want to do other things. Who else do you see yourself playing with?

**Scott:** I’d love to play with Tom Petty & The Heartbreakers or with The Wallflowers, and I’d work with Sheryl Crow any time. I’m open to anything and everything. I love new challenges.
Let your Music come ALIVE!

**ZC Music**
- **RT-123 Rhythm Track Drum Machine**
  - $149.95

**Alesis**
- **DM Pro Expandable 20-Bit Drum Module**
  - $499.98
- **V-Series 5-Pc Kit w/ Throne**
  - $479.97

**AKAI**
- **MPC2000XL MIDI Production Center**
  - $1,299.95
- **9-Piece Rockstar Drum Set**
  - $1,899.95

**Tama**
- **Roland V-Session Drum Set**
  - $459.99

**Shure**
- **Deluxe Drum Mic Pkg w/5 Mics & Travel Case**
  - $499.98
- **Drum Mic Pkg w/3 SM57s, 1 Beta 52, Case & Drum Mounts**
  - $153.33

**American Musical Supply**
- **800-458-4076**
- **www.americanmusical.com**

ORDER YOUR FREE CATALOG TODAY...

- Lowest Price Guaranteed
- Easy Payment Plans
- Same Day Shipping*
- 45-Day Money Back Guarantee
- Free Extended Warranty on Many Items
- Over 10,000 products in stock!

ORDER ONLINE NOW!

*when ordered by 4 p.m. EST
For many years since the inception of studio recording sessions, the status quo for a successful session drummer has been to have exceptional time, great-sounding drums, qualified reading skills, and an approachable personality. But during the past couple of decades the role of session drummer has changed. The late 70s saw the rise of drum machines and electronic drums. In the '80s, more and more drummers began to trigger sounds electronically from their acoustic kits. And with the '90s came the flood of loop machines and computer technology. The result of all this technical advancement is that, in addition to getting along well with producers, musicians, and his own instruments (no small task in itself), today's session drummer has to court a working
relationship with all manner of electronic rhythm production.

How have things changed in the new millennium? Simply put, the advent of digital recording technology using hard disk recorders and computer programs like Pro Tools is completely changing the way a large amount of contemporary music is being recorded and edited. These days many producers and contractors are hiring "sound programmers," along with drummers, to enhance the groove.

With all of the samplers, prerecorded loops, and programmers in the studio, how much of what we hear today from a drummer is actual acoustic drums or electronics? MD asked some of the best "hired guns" in the business to comment on their current role and gear requirements in the studio.

Above: Battery is one of several powerful new drum-editing software packages that are changing the role of the drummer on today's studio scene.
I prefer to use acoustic drums. Since I’ve come back to Yamaha, they’ve made the Birch Custom Absolute drumset for me and also the two new JR Robinson custom snare drums that really cover all the bases. Nothing [electronic] sounds like acoustic attack—nothing.

Back in the ’80s, I was one of the first session drummers to develop a triggering system, and I used to carry mixing boards and all this stupid crap so I could blend my sound between acoustic and electric. But there was always latency coming from the electronic side. We would try to dial it in as much as possible, but it was a challenge.

Then I went through the "Forat F16" world, which was really quite innovative for its time. It was an old mono triggering sampler, which would trigger faster than anything. Next, I went through the Simmons phase of combining acoustic snare and kick with Simmons toms, which gave the tom sound a lot of length and attack and really jumped out in the mix. At that time I also worked with Yamaha in developing the PMC electronic drumset using FM digital synthesis. But that didn’t really work either.

Despite all this, I’ve always been a purist. It’s always been about acoustic drums for me. I worked with Quincy Jones, and on some of the Michael Jackson records we did, Quincy would want all these different clap sounds and things like that. So I would manufacture that sort of thing. Then he would want me to bring in the pads and trigger samples to make it sound "machine-like." Back in the ‘80s there was a trend to make acoustic drums sound like machines.

Then the ’90s came along and Roland came out with the V-Drums. And now Yamaha has come out with the DTXTREME, which is amazing. So the V-Drums have sort of become the standard for studio electronics in recent times, but the Yamaha DT electronics are a whole new animal because they do many things differently from the V-Drums. So they’ve each become unique and separate tools.

All that said, today I don’t combine acoustic and electronics at all. I absolutely hate it! What I do is isolate them and use one or the other. With the cooperation of Yamaha, I can have the JR Custom acoustic set, and right next to it, the DTXTREME setup. So if I need to roll from acoustic to electronic, I can do that. I also have a full recording studio in my house, so if people want me to program and do electronic things, I have them send me tapes and we do it on hard disk.

At this point, I would describe electronics as a carpenter would describe his tools. It’s one of the tools that you need as a drummer. Now, this leads into situations of using Pro Tools. A guy who’s a “C” level drummer can record into Pro Tools, and they can make him sound like an “A” level player. That’s not good. Where’s the style in doing that?

On the other side of that coin, you have engineers who will take things that I’ve done and add the same kick and snare triggers on top. In fact, the engineers are usually the culprits of what ends up being layers of junk on top of the original acoustic sounds. They like to come in and trigger snare sounds in the mix to add what they think is something that the song needs, just because they’re programmed to think that it needs more than it really does.

Over the past couple of years I’ve done about thirty percent of my work at home. The studio scene has changed tremendously. It’s not like it used to be, where you’d be locked in a studio for a week at a time. Today, if you don’t put together your own home studio, you’re going to lose work. It’s even getting to the point where soon I’ll be able to record, in real time, a session in London without leaving my house in LA, all through the phone line.

The trend lately has been all acoustic drums. And you’ve really got to give credit to a lot of the young bands with the “garage band” sound, because they’ve repopularized real sounds—because they’re real bands!

Most of what I’ve been doing is acoustic. Eric Clapton’s "Change The World" was all acoustic. All the Clint Black stuff I’ve done is all acoustic. I just got back from Nashville working with Toby Keith, and the acoustic drum sounds we got were huge. So at this point I’m actually working on improving the sound of my acoustic drums more than anything else, which is great. I feel like a real drummer again!
money on certain gear that didn’t really live up to its promise. But what got me through that period was, instead of expecting to reproduce great drum sounds, I was enjoying—and getting a lot of use out of—the cheesy little samples that I made by blowing my own chips [creating original sounds].

"I DON'T LIKE LOOPS BECAUSE THEY'RE TOO STATIC. IF I'M GOING TO DO ANY PROGRAMMING, I'LL USUALLY PROGRAM THE ENTIRE FORM OF A SONG."
—JIM KELTNER

I think the worst part of a lot of sessions back then was having to hit the bass drum as hard as you could to get the triggers in the booth to respond. All musicality went out the window. Nowadays I may sequence something, but I don’t like loops because they’re too static. If I’m going to do any programming, I’ll usually program the entire form of a song.

A lot of people think of me as a session musician, and I am, in that I’ve played sessions most of my life. That’s where I came into the business. But I’ve never been one who works in the studio every day like a real session guy. The closest I came to that was in the mid-’70s, because there was such a huge volume of recording sessions going on. For many years, I’ve played on albums where I only played a few of the songs. It’s kind of rare that I do an entire album. I’ve been fortunate to have worked with great songwriters who want me to interpret their music the best that I can on acoustic drums. I continue to do that kind of work—and probably will until I drop!

RICKY LAWSON
Phil Collins, Steely Dan, Whitney Houston

Today most of my sessions are about eighty percent acoustic drums and twenty percent electronic. I’ll use either Roland V-Drums or program the Akai MPC 3000. I’m also asked to bring many different snare drums, because a lot of today’s music doesn’t use real drummers, meaning that someone has programmed sampled sounds trying to emulate a drummer. It’s not a real drummer playing. So I’m hired to record live snare drums over the loops. They usually ask me to bring a nice array of cymbals as well to add cymbal swells.

There’s not a lot of triggering going on any more from the acoustic set, because they can do that later with computer technology. Most of the sessions I do are recorded to digital tape, except for producers like Babyface, who will record me to 2" analog as well as digital. Then they take the analog performance and save it so that when they get ready for the final mix, that’s the performance they’ll use because it’s a warmer sound.

I’ve recently been working with George Duke, and he has a couple of hard-disk systems. I also use a hard-disk system in my home studio. I use the Akai DR16 Pro, which is 24-bit, 96k, 16-track hard-disk recorder. My tape format is the Tascam DA format. Over the past few months I’ve probably done about seventy percent of my recording at my home studio, Ahhsum Lawson.

Most of the sound manipulation that’s added once my tracks are recorded is done after the fact. The producer has what he wants from me, I’m gone. The next time I hear the track is on the radio. The drag is that the technology can manipulate the information to change the performance completely. For a singer, you don’t even have to sing on pitch. The computer will correct all of your weaknesses. What happens then is the public isn’t getting an accurate representation of that person’s abilities, yet that singer may end up getting a multi-million-dollar contract.

The new technology doesn’t push drummers to become better at their craft. Don’t get me wrong, it’s incredible technology. But it just doesn’t push a lot of young musicians to become better players. There are times when they’ll take my tracks and stretch the time, or cut out a section and put it somewhere else. It ends up sounding great, but it’s not really what I played.

A lot of times they’ll ask me to play more like a machine because most of what they’re programming is from machines. Even though I’ve got a pretty good handle on what they want, it can still be intimidating. But it’s a job, and you know what the job is, so you go in and make it happen. Don’t complain, just do your job. And when it’s done, you’ll actually be better off knowing that you accomplished what you were asked to do.

EDDIE BAYERS
Alan Jackson, Wynonna, Brian Wilson

Combining electronics and acoustic drums for today’s recording sessions is much less prevalent than it was two years ago. Most of the producers I work for now don’t really care. It’s usually more between the engineers and us now.

When I’m called, the production coordinator tells me who’s engineering, and from that I’ll know whether or not I’ll need electronics. Sometimes we’ll agree to record triggered sounds [as well as acoustic], and he can decide later which, if any, he wants to use.

Engineers I work with who also produce several acts, such as John Kelton, bring their own computer. I’ll send John MIDI info triggered from my toms. He can either use them to control his gates or add to the tom sound from his own samples during the mix. He doesn’t need to worry about kick and snare, because he can use the Pro Tools sound replacement plug-in. But this isn’t usually necessary. The song tells you what you need to do. If it’s a song that’s more in a pop vein, then we consider sound-casting—more than likely loops—for that effort.

Being that samples today aren’t "electronic" sounds and are real drum samples, it would be hard to say how much of what we hear in the final mix is electronics and/or real drums. An engineer can replace or add another drum sample to the existing kick, snare, cross-
Acoustic Vs. Electronic

replace or add another drum sample to the existing kick, snare, cross-stick, etc. It'll just be something that will sound great in the mix and maybe not so detectable to us.

You can add reverb—gated, reverse, echo, etc.—to a snare, kick, or toms, and it greatly enhances the drums. A lot of times I'll hear the record, and when I see the engineer later I'll comment on the great mix and ask what he did to the drums. In most cases he replies, "I didn't have to do anything." I think most of us know better. We greatly depend on the talent of our engineers for the way we sound on recordings, regardless of whether we trigger sounds or not.

I realize that most drummers reading this are thinking that it takes a lot of money to have all this gear we've been talking about, and that's true. So let me inspire you and say that you can still make your way into the studio scene with only your acoustic drums. Today there are a lot of engineers and producers who only want that. They have the gear to change whatever they want later, if they decide to change anything at all.

As you work more and are able to acquire some of the gear you're reading about, it would be a good idea to consider purchasing a few things. Obviously, by having more gear, you'd be able to handle those projects that would require more than just acoustic drums. I feel you should eventually have a rack with sound sources, a sampler, a sequencer, and a mixer capable of triggering sounds, and your sound sources should certainly be diverse and up-to-date.

All in all, the standard for me is set by the accounts I work for. It's a different story for each one of us.

VINNIE COLAIUTA
Frank Zappa, Sting, Joni Mitchell

All I do is play acoustic drums on sessions. I don't bring electronic drums. I don't get called for that. However, I am quite active in the recording industry, in fact in several different factions of it, not only a narrow idiomatic segment. So I have a good idea of the modus operandi at this time.

What I've seen lately is that I'm called to either replace loops that exist on tracks or play along with them. Most of the "electronic" segments of pre-existing tracks are already programmed or have been done in "pre-production."
Five-Star Special!
Pacific LX-Series Drums
and
Zildjian ZBT Cymbals
with
FREE Kaces Drum Bags

Pacific's LX-Series features thin, all-maple drums and heavy-duty hardware for high-end performance without the high-end price while ZBT-Plus cymbals provide excellent sound and value for today's players. Now, when you purchase a specially-selected, specially-priced Pacific LX drumkit and a Pro or Rock pre-pack of ZBT-Plus cymbals at any Five-Star Professional Drumshop during November and December, we'll throw in a complete set of tough, rugged Kaces III drum bags, absolutely free!*

*See your participating Five-Star dealer for details. Offer good while supplies last.
Acoustic Vs. Electronic

Sometimes if I replace a loop, I may be asked to approximate the loop as closely as possible. Sometimes they want me to play somewhat closely to the loop, or not at all. Sometimes I’m given free rein to play as I see fit, or in accordance with the interpretation of the producer, and sometimes the artist as well.

Obviously, with the array of electronic devices at a musician’s disposal today, one could assume that the drummer could bring devices that could enable him to trigger or even create somewhat unusual-sounding rhythmic performances, meaning pads with samplers and/or synths and filters and effects devices. However, what I see happening today is that all of that is usually done in pre-production. If the artist/producer wants effected-sounding drums, then they can create and program that very thing and do it according to their musical vision.

KENNY ARONOFF
John Mellencamp, Melissa Etheridge, John Fogerty

So far this year I’ve done ten albums, and the biggest thing I’ve noticed—which is something I’ve never done before—is that suddenly I’ve become the “overdub guy.” Because of Pro Tools, a lot of today’s producers, and especially producers who are songwriters, can demo up all their songs in their home studio, which saves them the cost of going into the big expensive studio with a full band. They create the loops or have a programmer come in and create grooves. Then they bring in the vocalist and the other players to the point where the track is basically finished. After all this, they bring me in, move into a big room, and in two days I crank out eight or nine songs. So they end up spending a minimal amount of time in the large, expensive studio.

It used to be where you’d walk in with a full band and work on arrangements and discuss the music. Now the way it’s done is that the rest of the band has already played their parts, so they’re not going to be able to react to what I play. It ends up being me trying to create a vibe with the tracks that are finished. The artist and producer save money that way.

For instance, I’ve done two records with Melissa Ethridge. On the first record, we went in with a full band, arranged the songs together, and did about two songs a day. For her latest record, she went in with one guy who is a producer/engineer/programmer. They worked on the record for a couple of months, and at that point they decided that a live feel was missing.
“AQUARIAN Drumheads bring out the warmth and fullness of my drums. They also have real definition which is a great asset when recording. Plus, the Super-Kick bass drumheads Really kick!”

Ed Shaughnesy, voted #1 Big Band Drummer an amazing six times in Modern Drummer Magazine.

You can hear Ed on Aquarian drumheads on “Swingin The Blues” with the Doc Severinsen Big Band. A great drummer at the peak of his powers. Check out the two solo features. For information contact Azica Records Inc. (www.azica.com)

“TAP TEST”
Hold the drumhead by the hoop and tap it in the center with your finger, or better yet, a drumstick. It should have a musical tone and resonance.
stayed in the same dynamic and it was missing the passion. So they had me come in and overdub, which provided the live excitement in the groove that was missing.

On Alice Cooper's new record, the producer, who was also the songwriter/engineer, wrote all the songs and created some very involved drum programming with loops. They had the guitar, bass, and vocal tracks done. They weren't the keeper tracks, but they created them so I could hear the song. So I came in and we worked hard to get the keeper drum tracks with the feel and the vibe. Then they replaced everything else and built the tracks around what I had played.

Another aspect of Pro Tools—which is involved in every session now—is that after a couple of takes the producer will say, "That's good enough. We'll fix it." I don't have a problem with producers fixing a minor thing like one bass drum kick in the bridge that's a little late, or maybe out of five tracks the bridge in the third track is better than the track you're keeping, so they move that bridge into the song. But when they sit there after a certain number of takes and say, "That's good enough, we'll fix it," my thought is, No, it's not good enough, especially if they haven't gotten the best, most creative track out of me yet.

As a session player, sometimes the second take is the best, but sometimes it might be the seventh or eighth take, because I'm developing ideas and I'm developing a feel for the song, just as an actor gets into his character. Sometimes it takes a while to really get into the whole vibe of the song. So if producers are starting to shut that down, then they're missing out on the really good stuff that Pro Tools can never replace.

The electronic side of my session work is different too. A lot of times when I come in with loops to add to the tracks, the producer already has a programmer there, or the engineer has a ton of loops.

The most important thing for producers to understand is that they'll never be able to replace real drummers. It's impossible! It's like trying to take a five-year-old bottle of wine and forcing it to become a thirty-year-old bottle of wine. You can get close, but anybody who's got real ears knows it's just not the same.

continued on page 125
IT'S NOT WHAT YOU PLAY, IT'S WHAT YOU PLAY IT WITH.
New From The MD Library:

Building Bass Drum Technique

By Ron Spagnardi

Though many of today's drummers use double bass drums and double pedals, an equally large number continue to use the traditional single bass drum setup. Building Bass Drum Technique is a step-by-step method that can help single bass drum players finally develop the astounding level of foot strength, speed, endurance, and control previously available only to double bass players.

Building Bass Drum Technique Includes:
- A complete speed and endurance development program with an easy way to gauge your progress.
- Accenting with the bass drum for increased control.
- Bass drum solos that build greater strength and endurance.
- Snare and bass drum patterns for coordination development.

Order Your Copy Of This Exceptional Book Today!

| Name (please print) | 
| Address | 
| City | State | Zip |
| Payment Enclosed | Visa | MC | Discover | AmEx |
| Card# | Exp Date |
| Signature |

Make check payable and mail to: Music Dispatch PO Box 13920 Milwaukee, WI 53213

Or to phone in your order call toll-free: (800) 637-2852
MON-FRI, 9:00 A.M.-8:00 P.M., SAT, 9:00 A.M.-2:00 P.M. CST

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Book</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Building Bass Drum Technique (96620095)</td>
<td>$12.95</td>
<td></td>
</tr>
</tbody>
</table>

SHIPPING AND HANDLING CHARGES (See box below)

TAX

GRAND TOTAL

SHIPPING AND HANDLING
- up to $25.99: add $4.50
- $26.00 - $40.99: add $5.50
- $41.00 and up: add $6.50

All checks or money orders payable in US funds only (no cash)
Acoustic Vs. Electronic

become a thirty-year-old bottle of wine. You can get close, but anybody who's got real ears knows it's just not the same.

MATT CHAMBERLAIN
Tori Amos, Wallflowers, Macy Gray

On the most recent record with Tori Amos, and generally when recording with her, it's "bring everything and do anything." That's great. It's like, bring everything you have and "freak out."

Generally what I do with most people is have three rigs set up: a traditional drumkit, an electronics rig, and a percussion kit. With my electronic rig I have Roland V-Drums, which I tend to run through guitar amps using various stomp boxes. V-Drums don't work for me as an acoustic drum instrument, so I'll try to destroy the original sound as much as possible. It's a lot of fun to turn the knobs and see what happens.

My percussion rig is basically a drumkit created from various percussion instruments. My kick drum is a Native American drum made by Taos. I'll use a headed tambourine on a snare stand, a bongo, and a timpani. I also have these pieces of metal that I hammered out with Greg Keplinger, who makes the Keplinger snare drums here in Seattle. We got together and took these round pieces of metal and hammered them into cymbals. I've been using those a lot lately for that kit. And I have finger cymbals I use for hi-hats.

So a lot of times in the studio, along with the obvious drumset part, they'll want some type of loop or filtered-out kit effect. If there's not a programmer there to create it, I'll set up this percussion kit and mic it with my own microphones. I have a set of these really crappy mic's, like a taxi radio dispatch mic' and other cheap mic's with really limited frequency response. I'll plug those into this thing called a Sherman analog filter, which is basically a synthesizer filter that you can run audio through and make filter sweeps and distortion. So it's basically like running your sounds through a guitar pedal. Believe it or not, you can actually create that type of thing faster than you can program a pattern or use a loop, and it sounds more unusual. It sounds programmed, but it's got more life and it's moving around a little more and changing around and doing things...
Rare
IMPORTED DRUM CD'S!!

Hundreds of Titles in Stock!!

Terry Bozzio
Solo Drum Music I, II, Chamber Works, Drawing The Circle;
Bozzio/Kane/Torn-Polyphony; Bozzio/Levine/Stevens-Black Light Syndrome, Situation Dangerous, Brecker Brothers-Heavy Metal Re-Buy, Explorers Club-Age Of Impact;
Group B7-9: Missing Person-Color In Our Life, Rhythm & Reason, Spring Session 14, Late Nights Early Days; U.K.-Dangerous Money, Night After Night; Dweezil Zappa-Automatic;
Billy Sheehan-Compression; Jordan Rudess-Feeding The Wheel; Bozzio/Wackerman-Sales & Duets (VHS Video)

Dennis Chambers
Tetram Sakurai-Gentle Heart; Front Page (w/ Romainic Di Piaggio & B chimney Lagrana);
Bills Evans Let Us Love Live/At the Blue Note Tokyo, Petite Blonde, Donald Blackman-Yoko Yocho Do; Bernard Wright Hurd; Gardner/Hermesich Uncle Mo's Space Ranch; Victor Wooten/Steve Bailey-Bass Virtuoso and John McLaughlin Pick Hits Live (2 CD Japanese edition); Gonzalez Habibaco-La Trio (w/Brian Brumberg);
Thierry Maillard-Trio-Paris New York, Peter Petrello, Miacino-Live;
Kwaku-Gubara Live in Japan; CAB, CAB 2, P-Funk All Stars-Live at The Beverly Theatre (2 CD); Victor Bailey-Lowdown; Tom Coster-Fortified Zone, From The Street, Let's Set The Record Straight; Carl Filippakolis Entrance, Hotel Red, Perfusion, Vision, Night On Time; Stewart Hart-Inner Voice; Gary Willis-Bent, No Sweat; Greatful Good-Time; Berry/Brecker/Chambers-Dallas-France Jazz Times Superband

Billy Cobham
A Funky Think Of Sings, Crosswinds, Flight Time (live), Inner Conflicts, Life & Times, Live On Tour in Europe (with George Duke, Magic/Simplicity of Expression-Depth of Thought (2 on 1); Budokan-82; The 4th Anniversary (2 live unrehearsed), Shebake, Spectrum, Status, Total Eclipse, Nordic Oven (live), Paradigm (live), The First Second (live), Brown Horn

Vinny Colaiuta
Greg Mathieson-Live At The Baked Potato 2000 (2 CD's with Michael Landau); Chico Cao-At Club Fonopolis From the Blue Note Tokyo; Kramkowski-Scottie's, Mussolini-Samurai; Brenda; Ayden Eron-Listening (w/ Nirav Vyas); Randy Waldman-Ultrasound, Wiped Out;
John Beasley-Surfacing, Ronnie Brice-Debating Lessons, Los Tumbados (w/ Jeff Porcaro & Carlos Vega); Joe Diorio's 20th Century Impressions (w/ Jeff Berlin), Steve Tegaville/Swine;
Warron Cacciatore-Thanks To Frank, Jeff Richman-The Way To Live, At The Baked Potato Volume One & Two (w/ Phillips, Wccli, Necker, Bozzer, gilt ed, etc.);
Buell Neidlinger Quartet-Light; Michael Landau-Tales From The Bulge, Leiter Kressa-Raimaker, Allen Holdsworth-Street, Quincy Jones/Sammy Nestico Orchestra-Bass & Beyond, T-Square, Pages (w/ Jeff Porcaro);
Kiko Williams/Kimono Connection- Vinny Colaiuta (Japanese edition w/ bonus track)

Virgil Donati
Stretch, Just Add Water (w/ Scott Henderson); Montreal Drumfest 1996/1997 (2 CD's featuring Chamber, Donati, Norah Marnes, Mike Mangini, Tony Krier Jr., Chad Wackerman, many others); On The Very Ears Young Insects, Derek Sheerlan-Peace X Planet X Existence

Simon Phillips
Vantage Point (w/ Jeff Babo), Out Of The Blue (live), Another Lifetime (Japanese edition w/ bonus tracks); Syncratic, Protocol Moana (live), Steve Lukather/Les Lobato-ly-Lend Me Your T-Shirt, Trout-LiveGuitar (live), Mindfield, Absolutely Live (CD);
Derek Sheerlan-Incubus, Melvina Lee Davis-Tomorrow's Yesterdays

DVDs!
Deep Purple-Total Abandon/Australia '99 (w/ Ian Paice)
Mark King-Live On The Isle Of Wright 2000 (w/ Gary Hubby)
Pat Metheny Group-Inspiration Day Live, We Live Here/Lives in Japan (w/ Paul Wertico)
Pat Metheny's Secret Story (w/ Paul Wertico)
Steve Hackett-The Binky Tapes-Live in Japan (w/ Chester Thompson)
Joan Mitchell/Shadow and Light (w/ Pat Metheny, Joco Pastoris, Don Alias)
Nicole-Live Blood, Sweat & Tears (w/ Dennis Chambers)
Chad Wackerman-Four Reasons, The View, Screams - MARADA MICHAEL WALEN-Garden Of Love Light, I Cry Smile, Awakening, The Door Of Live; BILLY YARD-Two Hands Capping, LENNY WHITE-Visiting Summer, Big City, The Love Has Never Gone (tribute to Earth, Wind & Fire)

* not playable on all DVD players

Audiophile Imports
P.O. Box 4945, Lutherville, MD 21094-4945, USA
Direct Order Line 908.996.7311
(Monday-Friday 9:30AM-5:30 PM EST)
www.audiophileimports.com 410.628.1948
Secure Online System Available! We Ship Worldwide! Special Orders Welcomed!
Checks/Money Orders Accepted

Steve Smith
Peter Burschel-Pit Of Fashion, Larry Coryell/Toy Coster/Steve Smith-Cause And Effect, Van Coster-Ivy Expulsion; Frank Gambino/Steve Hammer/Steve Smith-Show We What You Can Do, The Black Beyond; Jerry Goodman/Steve Smith/Howard Levy/Otis Burridge-The Stranger's Hand, Steve Hamblin-Outside

Scott Henderson/Victor Wooten/Steve Smith-Vital Tech Tones, VTT; Steve Smith And Buddy's Buddies-Live; Montreal Drumfest '95 (w/ Steve Smith, Kir Kavennigh, Rod Morgenstein, Mike Forman, Von Hettinger); Vital Information-Show 'Em Where You Live, Ayden Eom-Tenorio, Larry Coryell/Vic Durose/Rick Eckhardt/Steve Smith-Court's Band Reunion, Tony Macalpine-Chromatic, Vinny Moore-Driving Gravity

*Check These Out!!
SAM AILANO-Emmagnation, GREGO BISSONETTE (s) 1, Submachine, BILL BRUFRD/TONY LEVIN-B.L.U.E. Nights (2 CDs Live), FREDERICK/PAUL JACKSON-Red, MIKE CLARK-PAUL JACKSON, ZACH DANZIGER-Borealis, Bith, Clearance Sale, KAI EICKHART-Dance, Respect The Flow (w/ Sean Rickman), JOHN FAY-KCMBAH; DAVID FICZINSKY'S HEADLESS TORSOS-Hammond, Genn Lake, MATTHEW GARRISON-1, GENE LAKA/DAVID PETERSNY, DAVID GILMORE-Rituals, RODDY HAYS, HERMANATIUS (w/ Roddy Holmes), ALLAN HOLDSWORTH-Real Games (w/ Chad Wackerman), TOMMY IGOE-Go, HILLARY JONES-Sorcery, MICHAEL LANDAU-Live 2000 (2 disc's + video), SHAWN LANE-Powers Of Ten (w/ Sean Rickman), NGUYEN LE-L_E_1_P_E (w/ Peter Erskine), GREG MATHIESON-Baked Potato Super Live (live), MARCO MENDOZA, JOEY HEREDIA/RENAU ETA-ROMEO Live In LA, MARCO MUNNENBERG-L/ILLEGAL ALIEN'S-The Green Franka, Comfortably Homeless, Live At P.S.A.K., Nov. 2000 (VHS Video), TIME, Red Adie, Internationa15, TED BIRCHAM-3 Musketeers, Lanny Goffin

RUDEX/MORGENSTEIN PROJECT-Official Bootleg (w/ Rod Morgenstein), PACO SERY-Voyage, SIXJUN-Kansas Neon, Luna Rossa, Nomadic, New Forms, L'evento De La Live, Exposure, Pioneers, Pat Blondie (w/ Paco Sery), CHAD WACKERMAN-Four Reasons, The View, Screams, MARADA MICHAEL WALEN-Garden of Love Light, I Cry Smile, Awakening, The Door of Live; BILLY YARD-Two Hands Capping, LENNY WHITE-Visiting Summer, Big City, The Love Has Never Gone (tribute to Earth, Wind & Fire)
Acoustic Vs. Electronic

that a programmer can’t do.

I do the same thing with my acoustic drums. I’ve got this cheapo tube mic’ pre-amp that I bought off eBay, and when you plug a mic’ into it, it distorts, because it can’t handle the level of drums. So what will happen is the engineer will set up his mic’s around the drumkit in typical fashion. Then I’ll feed him a couple of mic’s, one with distortion, one with some hideous compression, and then another using the taxi cab mic’ over my right shoulder. I’ll give him the lines to those mic’s and have him plug them into the board. That way, if he wants to get a different drum sound for the verse of a song or something, he can just solo one of those cheesy mic’s—and there you go!

Having all those kits set up makes it very easy to go from one sound to another. Most of what I’m doing in the studio is not just playing drums in a traditional studio drummer sense. They’ll say, “Okay, we need a vibe for this section of the song.” What are you going to do? You can’t just play your regular drumkit, because it will sound the same. I need definite drum sound changes, just like a guitar player will change from a dry sound to a distorted sound. I think that drums are starting to go in that direction for recording because of all the hip-hop and DJ stuff that’s so popular, where the sounds are changing constantly on the records.

For me, the standard is to have everything available to create strange things quickly. Because if you're a drummer, you want to play drums, you don’t want to sit there and tweak a computer for hours.

The environment of today’s session is that if you can get the trust of the engineer and producer to let you try some stuff, and you’re knowledgeable about how to record things, you can create some great stuff. The most important thing for drummers is to know how to fit the vibe of the song. It’s not just about style anymore—it’s about styles and sound. You have to know how a ‘70s-era David Bowie drum sound was created, or how a Stewart Copeland drum sound was created, or a James Brown or Elvin Jones sound. You may be the best jazz drummer in the world playing on a straight-ahead jazz tune, but if your kit is miked up and tuned to sound like a T. Rex drum sound, you’re going to sound like an idiot. It’s very important to know how to tune your drums to get the right vibe.

CURT BISQUERA

Elton John, Celine Dion, Ricky Martin

Most of my session work involves either replacing a loop or playing along with a loop. It’s really about fifty percent each way. I also enhance loops at times. A lot of that is done in Pro Tools or in a program called Logic Audio. Much of that involves playing along with the rhythm stuff that they’ve already programmed, which is usually a two- or four-bar loop, or some sort of machine-generated rhythm.

Not only do you have to play along with a loop in time and groove, but it really helps to know Pro Tools or Logic formats. I know both programs really well, so if a producer or engineer wants to hear a different take of what...
Hand Made Cymbal Adapters
For the next millennium

A. Single Tilting Head Cymbal Adapter

B. Double Tilting Head Cymbal Adapter

C. Straight Cymbal Adapter

D. Inverted Base Drum Beater
   - Speed
   - Featherweight
   - Perfect Balance
   - Large Hitting Surface

E. Duplicate X Cymbal Polish

F. Drummers First Aid Kit

G. Super Drum Repair Kit

H. The Red Devil Flying Wedge

I. Mini-Cymbal Adapter

**SUGGESTED RETAIL PRICES**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>6&quot;</td>
</tr>
<tr>
<td></td>
<td>12&quot;</td>
</tr>
<tr>
<td>B</td>
<td>6&quot;</td>
</tr>
<tr>
<td></td>
<td>12&quot;</td>
</tr>
<tr>
<td>C</td>
<td>6&quot;</td>
</tr>
<tr>
<td></td>
<td>12&quot;</td>
</tr>
<tr>
<td>D</td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
</tr>
<tr>
<td>F</td>
<td></td>
</tr>
<tr>
<td>G</td>
<td></td>
</tr>
<tr>
<td>H</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td></td>
</tr>
</tbody>
</table>

**Handmade • Made in USA • Lifetime Warranty**

DUPLICATE X CYMBAL ADAPTERS

All of our cymbal adapters are manufactured from Space Age Aircraft Aluminum with Hardened Steel Threads combined with the Super-Lock System. Just thread it on and lock it down. Comes in 4 Different Styles.

NEW! — All Adapters Lock Down Using a Drum Key — NEW!

**TAWS DRUM WORKS**
31025 Center Ridge Road • Westlake, Ohio 44145
(440) 835-1382 • FAX: (440) 835-1608

AVAILABLE AT FINE MUSIC STORES
Acoustic Vs. Electronic

I've done, I can go into the control room and start tweaking in either format and add different electronic elements along with it.

I've found that today it's not really about playing electronic drums along with acoustic drums. That's done more by enhancing acoustic drums with samplers, machines, or synthesizers. I can even change the drum's sound with a program called Sound Replacer in Pro Tools.

In the new 5.1 Pro Tools, there's a thing called "beat detective," which I love. A lot of drummers hate it because it replaces them in terms of time feel. But I love it because I have fairly good time, so I can mess around with my time to make myself feel differently via an audio file. It's actually a very cool thing.

So in the game of recording at this point, it's all about manipulation of what you've recorded. There are two schools of thought on whether or not you've given your best performance. There are producers who say, "That's good enough, we'll fix it." Then there are producers who still want you to play it until you get it right, which is what I prefer. Right now, it's about a fifty/fifty situation.

I think we're going to find some amazing young drummers coming up who are being influenced by the whole computer, Internet, drum-loop world. That's the next wave. We're going to see a differ-

“IT THINK WE'RE GOING TO FIND SOME AMAZING YOUNG DRUMMERS COMING UP THAT ARE BEING INFLUENCED BY THE WHOLE COMPUTER, INTERNET, DRUM-LOOP TYPE WORLD, THAT'S THE NEXT WAVE.”

—CURT BISQUERA

Pro Tools.

In the new 5.1 Pro Tools, there's a thing called "beat detective," which I love. A lot of drummers hate it because it replaces them in terms of time feel. But I love it because I have fairly good time, so I can mess around with my time to make myself feel differently via an audio file. It's actually a very cool thing.

So in the game of recording at this point, it's all about manipulation of what you've recorded. There are two schools of thought on whether or not you've given your best performance. There are producers who say, "That's good enough, we'll fix it." Then there are producers who still want you to play it until you get it right, which is what I prefer. Right now, it's about a fifty/fifty situation.

I think we're going to find some amazing young drummers coming up who are being influenced by the whole computer, Internet, drum-loop world. That's the next wave. We're going to see a differ-

New Release!
In Stores Now
Rick Latham
Groove Doctors
The Premier Offering From Drummer Rick Latham Kicks Smooth Jazz Up A Notch!
2001 RLP RECORDS
www.groovedoctorsjazz.com

Setting Up! • Start Playing!
Getting Started on Drums
Featuring Tommy Igoe

NOW AVAILABLE ON DVD OR VHS!

Start drumming today!

“Setting Up! On Drums” is an entertaining and educational method for beginning drummers.
• “Setting Up!” features extensive information on selecting and setting-up a drumset.
• “Start Playing!” includes a series of lessons on drumming technique and the role of the drummer.

“Setting Up!”

VHS 65 minutes
$9.95

“Start Playing!”

VHS 75 minutes
$19.95

“Getting Started On Drums”

DVD or VHS 140 minutes
$24.95

November 5
Ontario, CA
909-484-3550

November 7
Lombard, IL
630-424-0767

November 8
Buffalo Grove, IL
847-233-3191

cosponsored by:

November 15
Orlando, FL
407-599-1222

November 16
Clearwater, FL
727-725-8062

November 6
Canoga Park, CA
818-709-5650

See Tommy Igoe on Tour @ Sam Ash Music Stores!
ent kind of drummer who will be a hybrid of traditional drumming with the new technology. Young drummers are influenced by what they hear, and today, everything is loops. It's not like in the '80s, when you had guys like Gadd, Weckl, Vinnie, and the whole fusion thing. Kids are more into the hip-hop, rock, and electronica stuff.

Today's technology is not going to make you a better player on its own. The computer is my best friend, because I can use it as a tool to enhance what I do as a drummer. But we can't let ourselves get
A Selection Of Great Books
By MD Editor Ron Spagnardi

PROGRESSIVE INDEPENDENCE: ROCK
163 Pages Of Essential Rock
And Funk Drumming Techniques

CROSS-STICKING STUDIES
Dynamic Cross-Sticking Patterns
to Improve Drumset Facility

PARADIDDLE POWER
Developing Your Technique
On the Drumset With
Paradiddle Combinations

PROGRESSIVE INDEPENDENCE
A Guide To Coordinated
Independence For Jazz Drummers

THE MODERN SNARE DRUMMER
38 Exciting Snare Drum Solos
That Challenge Reading And
Technical Skills

THE BIG BAND DRUMMER
A Complete Workbook
For Improving Big Band
Drumming Performance

THE GREAT JAZZ DRUMMERS
60 Of The World's
Legendary Jazz Drumming
Greats. CD Included.

ORDER TODAY! (800) 637-2852
www.musicdispatch.com

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Book</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Big Band Drummer</td>
<td>$12.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Cross-Sticking Studies</td>
<td>$12.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Great Jazz Drummers</td>
<td>$19.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Modern Snare Drummer</td>
<td>$12.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Paradiddle Power</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Progressive Independence</td>
<td>$12.95</td>
<td></td>
</tr>
</tbody>
</table>

Shipping and Handling Charges (See Box Below)

TAX

GRAND TOTAL

Shipping and Handling:
up to $25.99, add $4.50, $26 - $40.99, add $5.50, $41 - $50.00, and up, add $6.50

Make check payable and mail to:
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

* All checks or money orders payable in U.S. funds only (no cash) *
I've had a secret. For years. It's been building up, and although a few of my fellow musicians have found me out, they have respected my wishes to remain discreet about the fact that I am... a golfer.

Horrors! Can it be? There is possibly nothing more offensive to a fellow musician than when you have to skip out of a gig as fast as you can at 1:00 A.M.—because you have to get up early to make your 7:00 A.M. tee time. And when someone calls for a Sunday afternoon rehearsal, and you say, "Gee, that would be inconvenient. I'll be on the back nine around that time," well, your fellow bandmates just don't want to hear it. "Golf? You're going to cancel our rehearsal because of what?"

I will no longer be ashamed. I will not skirt the subject or distort the truth—or hide the fact that I will be attempting to break 95 on Sunday. If you want to rehearse, we can do it on Monday night, when the course is closed.

Why the change of heart? Because golfing is cool, and I now have the photos to prove it.
Drum Stars Hit The Links
In early April, we at *MD* were approached by Mitch Marine—badass drummer of Brave Combo, Tripping Daisy, and Smash Mouth fame—about doing a story on golf and drums. He had become a golf addict while on tour with Smash Mouth, and he was positively *stoked* about the connection between golfing and drums. Recently Mitch had become involved with Mars Golf, a new golf club manufacturer. (Mars Golf is not associated with MARS Music.)

Mars Golf, run by thirty-one-year-old Wayne Lin, himself a drummer, is a company that reaches out to a "younger" generation than your average golfer. In other words, it isn’t a company that gets its golf knickers in a twist if your hair is over your ears—or if it’s spiked, colored, or shaved into little zeroes for that matter. If you have any kind of metal sticking out of your face, they like you that much more. As such, with Mitch Marine's rock-world contacts, Mars Golf had created their own golf team consisting of rock musicians, skateboarders, race car drivers, and surfers. Pretty much the only people not on Team Mars are actual golf professionals. Cool.

The *MD* editorial staff discussed Mitch’s idea. He had a good angle about a story, and the names of the drummers on Team Mars were pretty impressive, with Tommy Lee, Adrian Young, and a few others. We decided that we wanted to pursue the story, which meant we had to pick a writer. Who plays golf? Anyone? Anyone? Bueller? Anyone?

Sheepishly, not wanting to make eye contact with my fellow editors, drummers, and work-mates, I raised my hand and said, meekly, “I play.” There I was. Out in the open. A golfer. They all looked at me as if I was a Martian.

But then I got on the phone with Mitch, who was just jumping up and down about how cool golf is. “Drummers and golfers have so much in common!” the excitable Marine shouted. Indeed, they both like to hit things with sticks. It takes lots of meticulous, detailed practice to play well. You have to have a proper, relaxed, functional grip in order to swing the sticks. There are multiple grips from which to choose. We
count our strokes. You need power as well as finesse. You need...hello...TEMPO. It's all about the timing. How's your swing? Are you in a groove? Mitch Marine was absolutely, positively right.

His plan was to get a golf game together with Team Mars and to have it be a drummer's golf outing. "Uh, okay, that sounds great, Mitch. Who can you get?" The better question would have been, "Who can't you get," because the story then took on a life of its own.

On June 27, 2001, Mitch Marine, Wayne Lin, and I arrived at the Malibu Country Club prepared to play a round of golf with an absolutely ridiculous cast of sixteen drumming characters. As the writer for the piece, I was to play with each group in this best-ball team competition.

Foursome Number One included Mitch Marine, the official master of ceremonies, as well as Tommy Lee and Bobby Hewitt from Orgy. Chad Smith from Red Hot Chili Peppers, scheduled to be in the first group, couldn't make it at the last minute. This was probably a good thing, because otherwise it may have ended up being The Mars Golf/Modern Drummer Naked Golf Outing. With Tommy Lee and Adrian Young from No Doubt already playing, we were definitely at risk for such an event, but we were pretty sure that Chad would have put it over the top. Unfortunately—or mercifully—Chad had a last-minute obligation.

This first group was serious about their game. They played the course in a heartbeat, nearly running to their shots (and always running to the beverage cart). Marine pulled out his Mars Golf GT Racing Driver and clocked his tee shots nearly three hundred yards down the fairway, and Tommy pulled out his Burnt Driver (complete with painted flame finish) and hit it nearly as far. Long and straight, anyone?

Foursome Number Two consisted of studio-giant John "JR" Robinson, Denny Seiwell (Paul McCartney), Mike Malinin from The Goo Goo Dolls, and Dean Butterworth, recently of Ben Harper. JR was one of the first to arrive that morning, and the first thing out of his mouth was, "I'm an absolute hack, but I love this game." Well, he wasn't an absolute hack, nor were the others in his group. Denny Seiwell was awfully good, especially considering that he was playing on a recently surgi-

The caffeinated Mitch Marine obviously appreciated the best of the twentieth hole.
Golf

Seiwell says that he started playing golf in 1981 during the LA musicians’ strike, when he went "...from drumsticks, to Thai sticks, to golf sticks!" At least two of those are good for you, Denny.

Foursome Number Three included fusion-great Hilary Jones, Joe "The Kid" Sirois from the Mighty Mighty Bosstones, Bud Gaugh from Sublime/Long Beach Dub Allstars, and Eric Sandin of NOFX. Hilary was into golf because she had played with her dad, and Bud and Eric have been into it for a while. (There seems to be a decidedly "Orange County / LA" golfer vibe happening.) Joe "The Kid," however, was so into the event that he got on a plane from Boston to make the day, even though he had only played a handful of times previously. But Joe, I am here to document to the world that you hit a picture-perfect 160-yard six-iron over water and junk to about ten feet on a par three. Hilary sank the putt. Birdie.

Team golf? You bet.

Foursome Number Four featured Mick Fleetwood, Stewart Copeland, and Adrian Young. Did you get that? Gene Provencio from Tama filled the remaining spot in this silly-big group. Let’s pause and reflect on how many albums were sold by this group alone...wait, I’m not done counting yet...still not done....

Mick Fleetwood is one mellow dude. He moves slowly—almost backwards. And why not? He’s Mick Fleetwood. He has earned the right to pick his own tempo. Can we all agree that he’s got a pretty good feel for that sort of thing? What do you want him to do, rush?

Adrian Young, while being a very talented drummer with No Doubt, is also one hell of an unbelievable golfer. (He’s a seven handicap.) By far the best golfer of the day, Adrian plays a game with which I am unfamiliar. He hits long, high, straight shots, and can draw or fade the ball at will or spin it back on the greens. Adrian was obviously jazzed about playing with Stewart, exclaiming, "I’m playing with my idol. It’s amazing." Of course, this didn’t stop Young from making our photographer follow him into the woods "to find some relief on the 15th hole. His idol was pleased.

Stewart was in the cart with Mick, and while I could only hear bits and pieces of their conversation, they were pretty much telling war stories all day long. They were...
talking about preparing their drumsticks before playing shows. They were
talking about drummer gloves and gaffer's
tape and *playing stadiums* and other stuff
we don't even discuss unless we're among
drummers. Two rock drumming legends,
discussing how they used to shred their
sticks—in between golf shots. Again: *very
cool.*

And Stewart on the course? He was a
first-timer, and at one point mentioned that
he might be more comfortable with a polo
mallet in his hand than a golf club. But
Stewart was very into being, "In the
Company of my Colleagues and Brothers,
surrounded in the Warm Embrace of the
Fraternity of the Stick." (When Stewart
speaks, you actually can hear capital letters
in his voice.) Well said, Stewart. After I
left several putts short of the hole while
playing with this group, Stewart demanded
that I "Get In Touch with my Inner Heavy
Metal Drummer." Yes. I shall hit it a little
harder with that in my swing-thought from
now on.

The final group really epitomized the
dude-ness of the whole day. Stan Frazier
from Sugar Ray, Allen Shellenberger from
Lit, Butch from Rufus Wainwright and The
Eels (who did everything but my laundry to
get a spot in the event), and Wayne from
Mars brought it home in style late in the
day. While they were fine golfers, the last-
ing memory of this group has to be the fact
that they were pretty much just laughing at
everything. As Allen said succinctly, "It's a beautiful thing. It's a great
way to make rad new friends." Right on.

As I was coming up the eighteenth hole
with this group, we started having a discus-
sion about how many albums had been sold
with the drummers who were at this event.
We decided that you could get to a half bil-
lion (yes, billion with a "B") pretty quickly.
Fleetwood Mac, Motley Crue, and The
Police sold tens of millions of albums each.
No Doubt, Lit, Sugar Ray, and The Goo Goo
Dolls have all sold stratospheric numbers of records. All JR did was play on Michael Jackson, Steve Winwood, Barbra Streisand, and Celine Dion records. JR alone gets you pretty close to five hundred million records. This is scary stuff.

The round ended, as most golf outings do, at the nineteenth hole for a few refreshing beverages and a bite to eat. When the last group joined the first four at the clubhouse, we found Stewart holding court with Tommy, JR, Hilary, Mick, Bobby, Adrian, and Denny. Stewart, you see, had a difficult choice to make over which green sparkling finish to choose for his new drumset, and he wanted some rock star opinions to help him decide. Claiming to be "out of practice" at being a rock star, he was really hoping to get Tommy's blessing on the most over-the-top finish. We all weighed in on the subject, picking the most rad finish of the two. Wayne from Mars was so into that process that he announced plans to offer a line of drummer's golf clubs: the Stewart Copeland Sparkle, the Tommy Lee Methods Of Mayhem Driver, the Fleetwood, and a Club Named Goo for Mike Malinin. (But Wayne, how will they fit in a stick bag?)

Not being like any other golf group in the history of the world, this gathering could not have its communal needs satisfied by the nineteenth hole. A twentieth hole was needed, so we all headed over to drummer-golf HQ: Tommy Lee's house.

Five minutes away, tucked in the hills of Malibu, Tommy's house became the location of the post-golf drummer throw-down. We walked in to find a drumkit set up in Tommy's living room, and we pretty much all made a B-line for it. Stewart was the first one on the kit, and within seconds he was jamming on drums, Tommy Lee was playing a big hand drum, Bobby Hewitt was playing the floor tom, and Hilary was slamming out a pattern on a spare bass drum.

Stewart then picked up a guitar and started jamming, and pretty much everyone got to sit at the kit and lay down a few backbeats. Guys like Adrian and Allen were just staring wide-eyed at the whole thing. (Adrian to Allen: "Dude, that's Stewart jamming over there." Allen to Adrian: "Yeah, Dude, yeah. Rad!") Mick Fleetwood was just hanging in the back, our anchor, keeping us all together. He didn't even need to play. It's just what he does.

As the night progressed, Tommy was
playing DJ on a sound system that sonically pummeled everyone in the house. He would throw on a Zeppelin tune, and whoever was nearest the drumkit would immediately sit down and start jamming along just like they did way back when. Hilary Jones was the star of that show by a longshot, with Joe "The Kid" and Stan Frazier cheering her on. Both Adrian and Allen called her The Bomb. (Allen to Hilary: "Dude, you're so rad!" Hilary to Allen: "Uh, thanks?") Rock 'N' Roll Jones, in the house.

Stan Frazier easily won the unofficial Air Guitar Competition when Tommy put on The Cars. Everyone enjoyed diving around Tommy's Purple Pillow Room, as well as spending some time in his Yellow Fuzzy Room. (It's good to be a rock star.) Stewart Copeland remarked, "It's Refreshing and Inspiring to see So Many drummers Doing it Right. I'm Glad to see that My Brothers are Still Keeping the Spirit Alive." He was referring, of course, to the madness that had unfolded before his eyes.

And all of this happened because of golf and drumming. There is no other event or activity—or source of personalities—that could draw this group of legends and/or legends-in-the-making together for that many hours for that much fun. Softball? No, because whoever is in right field gets left out, and you only get four at-bats. (You get a hundred in golf! Unless you're Adrian.) Jamming? They do that for a living. I'm willing to bet that you couldn't pay these drummers to hang for this long at most events.

That may be the greatest attribute of golf. The fact is, all of these drummers now have one extra thing in common. No matter what anyone's background, social scene, or lifestyle, if you play golf, you can hang. You can sell fifty million records or five, and it just doesn't matter when you're out in the sunshine knocking the little white ball around. The Bretheren Of The Stick, as Stewart Copeland repeatedly stated, is alive and well, and can get together during the daytime to chill and have a few laughs. And to tell a few stories about playing in the biggest bands in the world while they're at it.

Am I a golfer now? You bet. When do we tee it up next?

Go to www.moderndrummer.com for a slide show presentation on the day of golf and the night at Tommy's. Special thanks to drummer Mitch Marine and Wayne Lin from Mars Golf for their help in setting up this event. Mars Golf can be found at www.mars-golf.com.

---

**THE ORIGINAL LONG ISLAND DRUM CENTER**

**ONLINE**

www.lidrum.com

OVER 20,000 ITEMS

EASILY SEARCHABLE

FULLY SECURE SERVER

MONTHLY SPECIALS

EXPERIENCE YOUR WORLDWIDE NEIGHBORHOOD DRUM SHOP ON THE WEB!

For 23 years "THE ORIGINAL" LONG ISLAND DRUM CENTER has been servicing drummers and percussionists worldwide. The expert sales & service, product support, educational workshops & programs, as well as our massive inventory is now accessible on the WORLD WIDE WEB! Visit us at www.lidrum.com

1460 Old Country Rd. Plainview, NY 11803 • (516) 694-6698 Fax (516) 694-6698

Call Toll Free Operator For 800# • Overnight Service Available • Hablamos Espanol
Weezer's
Patrick Wilson

by Ed Breckenfeld
The king nerds of punk/pop are back with their first album in five years. *Weezer* (called "the green album" by fans) contains ten two- to three-minute pop tunes that recall the big hits of the band's first CD. Gone is the loose, raw approach to the drum tracks used on *Weezer's* last release, *Pinkerton*. Instead, Patrick Wilson's drumming here is as direct, economical, and energetic as the songs themselves.

"Don't Let Go"
Here's a cool little chorus setup coming out of the song's guitar solo.

Patrick then switches to a dance groove on the ride cymbal for the chorus.

"Photograph"
Patrick uses a classic surf-style beat on this one, updated by riding on the crash cymbal.

"Hash Pipe"
The first single contains some of the best drumming on the album, including this Bonham-esque sequence from the pre-choruses.

"Crab"
This song features several hi-hat/bass drum breakdowns, creating tension and then releasing into long drum fills.

"Simple Pages"
Even short fills are infused with Patrick's personal style.

"Glorious Day"
Another great short fill. Check out the bass drum note at the end of the measure. It serves as a pick-up to the next measure.
Since the publication of my two books, *The Art Of Bop Drumming* and *Beyond Bop Drumming*, my students and I have been finding new, fun, creative, challenging, and musical ways to expand the material in them. I’d like to share one of those ideas with you.

A cornerstone of hip musical phrasing involves taking singable ideas and repeating them in surprising, “bar hopping” ways. As an example, take the first comping idea from page 18 of *The Art Of Bop Drumming* (example 1 below). This is a two-measure, Charleston-type phrase. It should be played on the snare drum, along with the swing pattern on the ride cymbal, quarter notes on the bass drum, and 2 and 4 on the hi-hat.

The next step involves reorganizing this basic phrase into a hip four-bar phrase. We’ll do this by taking the first three beats of the first measure (the three-beat loop) and repeating them four times, then playing the second measure of the original phrase to complete the four-bar idea. The resulting phrase has two critical elements of music: familiarity, yet surprise.

Be sure to count in 4/4 while you feel the 3/4 comping phrase against it. Don’t let your ride cymbal, bass drum, or hi-hat stray from their prescribed duties.

Here is the same treatment on the next phrase.
The same concept can be applied to all the comping exercises in the book. Here’s the first phrase from Comp 2, page 22:

Three-Beat Loop:

When you move to Comp 3, pages 26-27, your bass drum will stop feathering to play the written part.

Three-Beat Loop:

In Comp 4, pages 28-29, the bass drum plays the written part.

Three-Beat Loop:

As I mentioned, counting is critical. If you consistently count, you’ll develop a feeling for this type of phrasing, and you’ll be able to “hear” how the phrases unfold over the four-bar structure. Also, experiment with moving some of the snare notes onto the toms.

Tony Williams, Jack DeJohnette, Bill Stewart, and many others create musical intrigue and excitement by deploying ideas like those above. However, this material will be of absolutely no use to you if it throws off your flow through the time. I recommend practicing with a metronome first. Then put on one of your favorite medium-tempo recordings and practice these phrases while playing along. Good luck, and have fun.

John Riley’s career includes work with such artists as John Scofield, Mike Stern, Woody Herman, and Stan Getz. He has also written two critically acclaimed books, The Art Of Bop Drumming and Beyond Bop Drumming, published by Manhattan Music.
This month’s Drum Soloist features the creative mind and tasteful touch of master jazz drummer Bill Stewart. This particular solo is featured on guitar giants John Scofield and Pat Metheny's 1993 teaming, *I Can See Your House From Here* (Blue Note).

While there are a lot of fun points about this solo (Stewart's beautiful sound and delivery among them), probably the most interesting aspect here is the drummer's use of phrasing. You can hear the "conversation" that he sets up within the framework of the solo, eventually building to a dense and fiery intensity. Another fine performance from Bill Stewart.
The MD LIBRARY
The Best In Educational Materials For Drummers!

CROSS-STICKING STUDIES
By Ron Spagnardi
A thorough study of this highly specialized area. Master the art through a series of progressive exercises designed to improve technical facility and add a much greater degree of rhythmic and visual interest to solo work.

$12.95 plus S & H

To Order Call Toll-Free: (800) 637-2852 Or Order Online at www.moderndrummer.com
Last month we learned the letter names of the white notes on the keyboard. We also discussed the notes on the staff and how those notes correspond with the keyboard. Here's a quick review.

**Accidentals**

Accidentals are the black notes on your keyboard. An accidental is a symbol that alters the pitch of a note by a half step (to the next available note to the right or left). A **sharp sign (#)** raises the pitch of a note by a half step. Here are the sharp names for the notes on the keyboard and how they would appear on the staff.

A **flat sign (b)** lowers the pitch of a note by a half step. The following example shows the flat letter names for the black notes and how they would appear on the staff.

Notice that the black keys have two names and can be called either sharp or flat. C# and D♭ are the same notes on the keyboard. F# and G♭ are also the same notes on the keyboard. Notes that are the same, but have two different names, are called **enharmonics**.

The accidentals in a measure continue to apply until the very end of the measure. A **natural sign (♮)** cancels a sharp or flat. The slate is wiped clean at the beginning of the next measure.
Look at the example below. The flat sign on the B line indicates that all B's are flatted (beats 1 and 2). The natural sign on the fourth beat cancels the B? and returns it to a B natural. At the start of the second measure, all Bs revert back to Bb again.

Intervals

An interval is the distance between two notes. Intervals are made up of half steps and whole steps, a half step being the shortest distance between two notes. On the keyboard, a half step is the very next note to the right or left. Two half steps equal one whole step.

Let's observe how whole steps and half steps apply to major scales. The formula for any major scale is as follows (W = whole step, H = half step): W, W, H, W, W, W, H.

The example below shows the C major scale (C to C, all white keys). Notice how the whole step/half step formula gives us the notes of the C major scale. Try the scale on your keyboard and count the whole steps and half steps as you go. Keep in mind that the same formula works for every major scale.

Here's the G major scale. Note how the same formula applies, making the next-to-last note an F#.

Once we have a grasp of half steps and whole steps, we can progress to the name of each interval on the keyboard. Below you'll find all the interval names starting from middle C.

<table>
<thead>
<tr>
<th>Interval</th>
<th>Description</th>
<th>Formula</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor 2nd</td>
<td>(1/2 Step)</td>
<td>W</td>
</tr>
<tr>
<td>Major 2nd</td>
<td>(1 Whole Step)</td>
<td>W-W</td>
</tr>
<tr>
<td>Minor 3rd</td>
<td>(1 1/2 Step)</td>
<td>W-H</td>
</tr>
<tr>
<td>Major 3rd</td>
<td>(2 Whole Steps)</td>
<td>W-W-H</td>
</tr>
<tr>
<td>Perfect 4th</td>
<td>(2 1/2 Steps)</td>
<td>W-W-W-H</td>
</tr>
<tr>
<td>Tritone</td>
<td>(3 Whole Steps)</td>
<td>W-W-W-H</td>
</tr>
<tr>
<td>Perfect 5th</td>
<td>(3 1/2 Steps)</td>
<td>W-W-W-W-H</td>
</tr>
<tr>
<td>Minor 6th</td>
<td>(4 Whole Steps)</td>
<td>W-W-W-W-H</td>
</tr>
<tr>
<td>Major 6th</td>
<td>(4 1/2 Steps)</td>
<td>W-W-W-W-H</td>
</tr>
<tr>
<td>Minor 7th</td>
<td>(5 Whole Steps)</td>
<td>W-W-W-W-H</td>
</tr>
<tr>
<td>Major 7th</td>
<td>(5 1/2 Steps)</td>
<td>W-W-W-W-H</td>
</tr>
<tr>
<td>Octave</td>
<td>(6 Whole Steps)</td>
<td>W-W-W-W-H</td>
</tr>
</tbody>
</table>

Take this month to review sharps and flats on the keyboard and the staff. Also, memorize the major scale formula and the names of all the intervals in the example above.

Next month, in Part 4, we'll cover key signatures along with all the major scales—the building blocks of everything that will follow in this series.
Blast!
Broadway's Biggest Boom

Story by Lauren Vogel Weiss
Photos by Paul La Raia

Following a recent performance of *Blast!*, the audience acted as if it didn't want to leave. Comments overheard included, "I've never seen anything like this before." "Absolutely phenomenal." "Amazing." Fans flocked to the performers to have their photos snapped. Four street-side screens replayed what the audience had just seen. People were dressed in everything from city chic to drum corps jackets. Was this a rock concert? A marching band exhibition? No...this is *Blast!* And make that "Tony-Award-winning *Blast!*" as the production was recognized in the "special event" category (as well as nominated for "best choreography") at the annual ceremony at Radio City Music Hall on June 3, 2001.

Although it's playing on Broadway—at the Broadway Theatre at the corner of Broadway and 53rd, to be exact—*Blast!* is not your typical musical production. More along the lines of *Stomp* or *Riverdance*, which entertain with music and dance and

"The fact that we get to play a rudimental snare drum for a living is absurd, but beautiful."

"Let's come back to see it again." and even "An awesome show, more interesting than *Stomp.*"

"The fact that we get to play a rudimental snare drum for a living is absurd, but beautiful."

"Let's come back to see it again." and even "An awesome show, more interesting than *Stomp.*"

"The fact that we get to play a rudimental snare drum for a living is absurd, but beautiful."

"Let's come back to see it again." and even "An awesome show, more interesting than *Stomp.*"
little (if any) spoken dialog, it is described by the producers as "an explosive musical celebration." And one of the things it celebrates is the music and movement based in the drum & bugle corps activity, bringing the pulsating rhythms and spectacular pageantry from the outdoor football fields to the indoor theater. "I have yet to meet anybody who has come to the show and not left with a smile," grins Paul Rennick, one of the show's percussion arrangers and consultants.

To understand Blast!, one needs a brief history of The Star Of Indiana drum & bugle corps (which was featured on the cover of MD's sister publication Modern Percussionist in March 1986). Founded in 1984 in Bloomington, Indiana by businessman Bill Cook, the fledgling corps broke new ground and quickly rose to the top of the field, winning the coveted Drum Corps International (DCI) World Championship in 1991. A few years later, Star left the DCI circuit to bring their version of the activity's showmanship indoors. They began with their 1994 tour of Brass Theatre, a predecessor of Blast!, which also played for an extended run in Branson, Missouri in 1997 and 1998. The current version of Blast! opened in London's West End in December 1999 and closed there in April 2000. PBS viewers may have seen a broadcast of the British performance. The show then toured the US, playing in Boston, Milwaukee, Detroit, Chicago, and Washington, DC's Kennedy Center before opening on Broadway on April 17, 2001.

Blast!'s percussion arranger and consultant, Thom Hannum, also serves as the associate band director and percussion instructor at the University of Massachusetts in Amherst. "I've been involved with Blast! since the inception of the program in 1999," Hannum explains, "especially from a design standpoint. I originally became a consultant to Star in 1990, and by 1993 I was responsible for running their percussion program. We retained much of the same percussion staff in 1994, '95, and '96 as we transitioned away from the competitive drum corps circuit into Brass Theatre." Hannum's involvement in the drum & bugle corps activity includes stints with The Garfield Cadets (now known as The Cadets Of Bergen County) and The Crossmen, and he was recently inducted into the DCI Hall Of Fame.

Hannum is not the only person with Blast! who was also involved in the drum & bugle corps activity: Fifty-four of the fifty-five cast members marched in a corps, and twenty-five of them were members of a World Champion unit. The performers range in age from nineteen to thirty-two years old, with the average age being twenty-four.

Although this is truly an ensemble cast of thirty-one brass players, ten percussionists, and fourteen dancers—there are not even any pictures in the Playbill to help you identify which performer is which—there are two stars of the show: percussionists Nick Angelis and Jeff Queen. Between the two, they have won three of the prestigious DCI Individual Snare Drum titles-Angelis in 1992 (along with The Cadets Of Bergen County) and The Crossmen, and he was recently inducted into the DCI Hall Of Fame.

What is life like for these young musicians "on Broadway"? First of all, the players live in apartments in West New York, New Jersey—a short ferry ride across the Hudson River and then a quick ten-minute walk to the theater. On most Tuesdays, Thursdays, and Fridays, they have to be at the theater by 6:00 P.M. for stretching and warm-up exercises before the show starts at 8:00. On most Wednesdays, Saturdays, and Sundays they have to be there around noon for the after-show matinee, followed by a short dinner break and then another show that night (except on Sundays).

"Since we're dealing with unions, we can only be on stage to 'make noise' for a certain amount of time," explains Jack Mansager. "Most of our instruments are on stage, so we only get about fifteen minutes of actual playing time to make sure they're in tune and sound good."

How do you keep your chops up with such a busy performance schedule? "There's a certain amount of maintenance that goes into doing what we do," Nick Angelis answers. "I might not have the chops that I had when I was twenty-one, but I've developed a higher level of maturity to go with my technique. I might spend twenty to thirty minutes on the drum before the show, working fingers one day, fulcrum the next, or a little bit of a wrist and forearm technique—whatever seems to be tight or not quite as responsive as the way I need it to be. You have to keep everything at a certain level to be able to go out there and perform at a high level every day."

Greg Seale has found a "secret way" to practice. "I'm one of the luckiest guys in the city because our stage manager and one of the prop guys found me a room downstairs at our theater where I can keep my drums. So I have a 'free' practice room in New York City—if you can believe that! I try to practice about two hours each day. When you're doing the same thing every night, you have to find little outlets to maintain your sanity. I even bought a guitar as a new musical challenge. When I can work on other things, it keeps the stuff I do every day a little bit fresher."

"Maintenance for the show is actually pretty low," adds Jeff Queen. "We rehearse as needed—to add a new cast member or to fix something—an average of twice a month. Generally our schedules are pretty decent."

Doing eight shows a week can take its toll. That's eight snare drum solos a week for Angelis and Queen—something that's usually performed once a year at DCI. "You can stress your muscles out," warns Angelis.

But the drummers know that living and working in New York City has other benefits, too: proximity to the Blue Note, the Virgin Records Megastore, and, of course, Manhattan delis!
played together at The Vanguard and Blue Knights [drum & bugle corps], we wanted to incorporate him, too. They were the first two people we targeted, and we began to build the percussion aspect around them. Another guy we targeted was Jack Mansager, who was a student of mine at UMass and who played in The Cadets. And there are so many others—people like Chris Rasmussen, who was involved with Brass Theatre from 1994 to 1996."

Jeff Queen is the soloist who opens Blast! by playing the famous snare drum part to "Bolero" at center stage. Jeff began playing drums in fifth grade and saw his first drum corps show during his freshman year at Mount Vernon High School in Alexandria, Virginia. Jeff joined The Canton (Ohio) Bluecoats after his sophomore year in 1989, and then moved out to California, where he marched with The Velvet Knights in 1990 and 1991. The following summer he marched with The Santa Clara (California) Vanguard, and he spent the last three years of his junior drum & bugle corps career (1993-1995) with The Blue Knights from Denver, Colorado. In 1993, Queen also received a scholarship to the University of North Texas in Denton, where he was a member of their championship drumline and began pursuing a business/marketing degree.

Nick Angelis is the other featured snare drummer in the show. His drum corps experience began in 1979 at the age of four and a half when he joined The Satellites in Leicester, Massachusetts near his hometown of Worcester. Following nine seasons there, he marched for two years with The Spartans from Nashua (New Hampshire) and then two more with The Boston Crusaders. In 1992, Nick moved out to California, where he spent a year with The Santa Clara Vanguard and met Jeff Queen. Angelis marched with The Star Of Indiana in 1993 and then continued as a featured rudimental snare drum soloist with Brass Theatre the following year. He marched his "age out" year together with Queen at The Blue Knights. During this time, he was also working on a music education degree at the University of Massachusetts, where he studied with Hannum.

"I was about to become a band director," Angelis recalls with a grin. "Being invited to join Blast! was a life-changing situation. I always knew that I would rather perform. I had had outlets in school—I sang in vocal jazz ensembles, I played in symphonic band, wind ensemble, and brass choir—but there was something missing as far as the energy level that you get when you march in drum & bugle corps. This is more theatrical. It allows you to incorporate facial expression, body movement, and gesture as opposed to being in a sit-down group, where it's more internalized. I have many moments where the diversity of my character allows me to go through different aspects of role playing through the use of percussive instruments, my body, singing, or dancing. That's why this opportunity was hard to pass up."

Angelis and Queen are featured in the "Battery Battle" towards the end of the first act. "I like to refer to it as the 'dueling banjos' portion," laughs Queen. "Nick comes out and plays his solo, and then I play my solo. We try to top each other, and then we stage a mock fight with fake punches! It turns out in the end that we become friends, just like in real life."

"I do a lot of stick tosses and juggling-type tricks with the sticks," continues Queen, "plus a few backsticking things." Does he ever worry about dropping his sticks during a performance? "I've been doing pretty well in New York so far, and I only had three drops in London. When that happens, you learn to recover. When a stick goes down, I actually get a better reaction from the audience for pulling out another stick than I do for not dropping a stick! The problem is that with all the movement that goes on onstage, you've got to get rid of the stick—not to mention that it's painted glow-in-the-dark. As soon as the duel sequence is over, we have blacklights that come on for the drum-to-drum backsticking part. So not only is this stick lying there, but it's glowing!"

Nick Angelis tries to describe more of their "duet"—or "duel." "There's one point when we cross over and play a single-stroke roll on each other's drum—my right hand crossing over his left hand to play on his drum, his left hand going under mine to play on my drum. It's a neat effect as we each kneel down on to one knee. We also do a split..."
The percussionists in Blast! use a total of 234 pieces of percussion equipment—from twelve marching snare drums to fourteen marching bass drums...from sixty-five cymbals to one bell tree...from three marimbas to nine timpani. The majority of the instruments are placed in six "cubes" at the back of the stage, stacked three cubes across and two cubes high.

Paul Rennick, director of percussion, points out that the drumset is in the upper center cube. "From a timing standpoint, the drumset holds a lot of things together. And from an energy standpoint, sometimes I think it runs the show!"

Blast! Gear

The percussionists in Blast! use a total of 234 pieces of percussion equipment—from twelve marching snare drums to fourteen marching bass drums...from sixty-five cymbals to one bell tree...from three marimbas to nine timpani. The majority of the instruments are placed in six "cubes" at the back of the stage, stacked three cubes across and two cubes high.

Paul Rennick, director of percussion, points out that the drumset is in the upper center cube. "From a timing standpoint, the drumset holds a lot of things together. And from an energy standpoint, sometimes I think it runs the show!"

While Queen thrills the audience with his stick tosses, Angelis has a few tricks of his own. "At one point, I put the stick on my tongue and I bounce the stick off the drumhead." Nick says with a shrug that makes it seem easy. "It's kind of a physics technique where you find the balance point of the stick, place it on your tongue, and play the right stick on the left. But I have to give credit to my buddies Rich Viano for showing me the trick and Paul [Rudy] Gowern for helping me to implement it into my solo. My solo is designed to excite people, whether they know what a rudimental snare drum is or not."

The percussion showcase in the second act is an arrangement of Minuro Miki's "Marimba Spiritual" and features Jack Mansager on the marimba. Jack marched with The Connecticut Hurricanes Senior Corps while he was in high school and joined The Cadets Of Bergen County (New Jersey) in 1991, where he stayed for four years, primarily in the "pit" at the front of the field. Jack graduated from the University of Massachusetts (where he studied with Hannum and Peter Tanner) in 1995 with a bachelor of music degree in percussion performance. After "aging out," Mansager taught the Crossmen pit for four years while he obtained his master's degree from the University of South Carolina in Columbia.

"Chris Lee hooked me into the symphony scene in Columbia," Mansager explains, "and I played in Savannah, Charleston, Augusta—all over the place. I got a lot of experience playing—kind of 'on-the-job training.' Thom [Hannum] told me about Blast!, and I thought it was a good opportunity as the next step in my musical career."

In addition to his marimba solo, Mansager also plays marching bells, a quick "Sabre Dance" quote on a xylophone being rolled across the stage, marching snare drum, timpani,... "I basically play every percussion instrument you can think of!" he laughs. "I even do some 'hand farting' in 'Officer Krupke!'"

Mansager recalls the audition videotape he made in 1999 to join the original London cast. "Thom selected some excerpts from standards, like the xylophone part to 'Porgy And Bess,' some Tony Cirone snare drum pieces, and a couple of timpani etudes, and we could select some things, too. Since they were only taking twelve percussionists at that time—now it's down to ten—versatility was one of the key factors."

Another important member of the percussion cast is Greg Seale, who primarily plays drumset during the show. "I did my audition tape in a band hall," remembers Seale. "I played xylophone, marimba, bells, rudimental snare drum, concert snare drum, some hand percussion, and drumset. I also had to act out some silent scenes—like boxing with an imaginary opponent or cheering up a crying child—as well as sing and march."

Seale grew up in Plano, Texas, where he started playing at the age of three. He participated in the middle school and high school programs and then entered the University of North Texas, where he played snare drum in the UNT drumline for three years. Greg's drum & bugle corps experience was a single year (1992) with The Blue Knights. "I decided that I wanted to focus more on drumset and marimba rather than rudimental snare drum," he explains. "I started doing various styles of ensembles—the whole gamut at North Texas. I'm very lucky to have the parents I do, who were patient enough to..."
Blast!

let me take my time and do drumline, orchestra, and lab band."

Greg graduated from UNT in 1997 with a bachelor's degree in percussion performance. After that, he freelanced around town and taught at various local schools until fellow UNT student Jeff Queen suggested he audition for Blast! after their return from London in the spring of 2000.

Did he ever imagine he'd be on Broadway? "Not in my wildest dreams!" exclaims Seale. "I always figured I would play in bands and be one of a group of four or five guys. I never had much of a desire to be in an orchestra pit. The best thing about this show is that I get to play drumset—which is my favorite thing in the world—but I also get to play keyboard and snare drum and tons of different other instruments. And I never forget our sole purpose: to make sure the people in front are entertained."

How does one prepare for a performance like this? "I was ready for anything they could throw at me when I walked in the door," Seale says with a smile. "I was really lucky that I had so many opportunities to play in different situations with so many different styles of groups, especially at North Texas and around Dallas. I can't put a value on everything that I learned—from the tiniest wedding gig to a big festival. That's one thing that Doc [Dr. Robert Schietroma] taught me at North Texas: He showed me not only how to play drumset in a group and make the group sound good, but he had the same attitude with his band [The Panhandlers] outside of school or in lessons where I was preparing a marimba piece for a recital. It was all the same intensity. Every playing situation required the same attitude, quality of performance, and professionalism."

With so much drum corps experience among the drummers, is Blast! just an indoor version of the popular summer musical activity? Greg Seale says no. "The fact that we move and play at the same time is similar, but our show makes every person a unique character. That's the reason I didn't do more than one summer of drum corps—I didn't feel like I was able to express myself as an individual. Everything that we do here is by our own design. We're allowed to act goofy or serious, or whatever the piece dictates. Even though we wear the same costumes, we each have personality. That's what makes the show."

Jeff Queen agrees. "You don't have to stand rigid and look straight ahead. You get to perform with your body the whole time. That's probably the biggest difference from drum corps. Not to take anything away from drum corps—but there's more at risk here because there's more of you exposed.

"The similarity is that the skills involved are those that are taught or used in the drum corps idiom. And both schedules are brutal—I guess that's kind of similar," quips Queen before continuing. "This is more professional. We're paid. We have health insurance. We live in apartments instead of sleeping on gym floors. In drum corps, everything was very intense, testosterone-oriented, and regimented. Here, you stand out wherever you go. We've developed our own characters on stage."

Nick Angelis also weighs in on the comparisons between Blast! and drum corps. "The main similarity is the level of intensity you need every night to perform at a high level. In corps, these techniques are taught to you—how to be consistent, how to perform. But as a professional, you have to find ways to do that yourself. This is a professional job where I'm required to make people happy every day. It's just like Dennis Chambers or Vinnie Colaiuta going to a gig. I'm paid to do a job—to make people excited about our show. It helps if you love what you do, but the success of Blast! is determined by our performance. If we're not selling people on our product, then they don't come."

"We don't have to deal with the elements as you do in drum corps," adds Jack Mansager. "We don't have to deal with rain, heat, or playing in a stadium, where you're hundreds of feet away from your audience. All those things make drum corps very difficult. The nice thing about Blast! is that we still maintain the high energy levels of a drum corps performance but we can produce better sounds. When people come to this show, they're not necessarily coming to hear a concert. They're coming to see what Blast! is and if the show lives up to its name."

Audiences and more than a few critics have become hooked on Blast! And so are the performers. Everyone has a different favorite part of the show—and some say the whole show is their favorite. But how about a memorable performance? Greg Seale recalls the "drummers only" performance at the Kennedy Center Honors back in December. "We played for President Clinton. First and foremost, that's huge. And there were so many celebrities there. We were walking backstage and saw Donald Sutherland, Goldie Hawn, Kurt Russell, Don Rickies, Glenn Close... And Walter Cronkite introduced us! It was my most exciting and most memorable performance—almost beyond description!"

It is hard to describe everything about Blast! The show needs to be seen and heard to be truly appreciated. But the spirit of the performers is more easily captured in words. "The fact that we get to play a rudimental snare drum for a living is absurd, but beautiful," laughs Jeff Queen. "Stick to your guns, whatever you believe in, and just go
The Blast! Cast

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>City, State</th>
<th>University/Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicholas E. Angelis</td>
<td>27</td>
<td>Worcester, MA</td>
<td>University of Massachusetts, music education</td>
</tr>
<tr>
<td>Alan &quot;Otto&quot; Compton</td>
<td>27</td>
<td>Memphis, TN</td>
<td>University of Memphis, percussion performance</td>
</tr>
<tr>
<td>Benjamin Raymond Handel</td>
<td>21</td>
<td>Warsaw, IN</td>
<td>Indiana University, history/music</td>
</tr>
<tr>
<td>Darren W. Hazlett</td>
<td>23</td>
<td>Aston, PA</td>
<td>University of Massachusetts, B.M. music education</td>
</tr>
<tr>
<td>Naoki Ishikawa</td>
<td>25</td>
<td>Tokyo, Japan</td>
<td>University of Tennessee, B.M. instrumental performance</td>
</tr>
<tr>
<td>Jack Mansager</td>
<td>28</td>
<td>Norwalk, CT</td>
<td>University of Massachusetts, B.M. University of South Carolina, M.M.</td>
</tr>
<tr>
<td>David Nash</td>
<td>26</td>
<td>Munfordville, KY</td>
<td>University of Kentucky, B.M.M.E.</td>
</tr>
<tr>
<td>Jeffrey A. Queen</td>
<td>27</td>
<td>Euless, TX</td>
<td>University of North Texas, business/marketing</td>
</tr>
<tr>
<td>Douglas Raines</td>
<td>22</td>
<td>Fairfax, VA</td>
<td>East Carolina University, music education/ music performance</td>
</tr>
<tr>
<td>Chris Rasmussen</td>
<td>26</td>
<td>Slidell, LA</td>
<td>University of Southern Mississippi, B.M. performance &amp; music management and M.B.A. University of North Texas, masters of music</td>
</tr>
<tr>
<td>Andrew Schnieders</td>
<td>29</td>
<td>Lexington, KY</td>
<td>Eastern Kentucky University, music performance</td>
</tr>
<tr>
<td>Greg Seale</td>
<td>27</td>
<td>Plano, TX</td>
<td>B.M. percussion performance, University of North Texas</td>
</tr>
</tbody>
</table>

Note: Although only ten percussionists perform at one time, all twelve of these performers have played percussion in the Broadway cast. The show's full cast also includes thirty-three brass players and sixteen visual ensemble players.

Thom Hannum is glad that the success of Blast! lends a type of professional credibility to the drum corps activity. "We spend so many hours learning our craft at drum corps," he says with a sigh. "This has created a place for some of those musicians to use their skills. It allows people who have been in the activity the chance to continue on with some form of legitimate performance art." Where else could you see a marching snare drum and a five-octave marimba have a solo on any stage, let alone one on The Great White Way?

Seeing The Show

If you’d like to see Blast!, the show is booked on Broadway through January 2002. There will also be a second cast touring the country beginning in September 2001 through June 2002. For more details on dates and locations of the US tour, please check out their Web site at www.blast-theshow.com.
**RECORDINGS**

**Drowning Pool Sinner**
Mike Luce (dr), Dave Williams (vcl), Stevie Benton (bs), C.J. Pierce (gtr)

Heavy as heavy can be, yet clean, Drowning Pool benefits from excellent production values on Sinner. Drummer Mike Luce comes off especially well with a perfectly balanced drum sound. The hi-hats wash but never obscure a prominent snare or kick. When he goes for a tom, it's unambiguous. Of course, one reason he sounds strong—and he sounds very strong—is that Drowning Pool has it all: loud guitar vamps, screaming vocals, and verses that release into proper choruses. Hard to fault a mid-tempo rocker like "Tear Away" with its shady refrain, "I don't care about anyone else but me," but there's a ray of light, too, owing to a catchy chord progression. On this song in particular, Luce seems to have been given free rein, and his snare and tom fills are magnificent. (Wind-Up)

T. Bruce Wittet

---

**Pat Martino Live At Yoshi's**
Billy Hart (dr). Pat Martino (gtr), Joey DeFrancesco (Hammond B-3)

Hand me a hammer. I've got to chisel this disc on the stone tablet of "Guitar God Great Albums." Here's the magic that live club albums strive for; the air is crackling, the band is in the zone, and they know it. It's no secret that these three players are jazz monsters, but this hard-swinging combination ups the ante. Martino's fat popping guitar and DeFrancesco's harrowing acrobatic runs juice each other as Billy Hart drives his ride and finds the perfect moments for cracking fills and setups, kicking the band to further peaks. Combining finesse and charged energy, Hart's commanding pulse warns, "Stragglers beware!" The veteran still sounds young and hungry. For Martino, the organ trio format is a return to roots. His long journey of growth makes for a startling homecoming. Exciting, white-knuckled listening. (BlueNote)

Jeff Potter

---

**Cindy Blackman Someday...**
Cindy Blackman (dr), J.D. Allen (ts, sx), Carlton Holmes (pno, org), George Mitchell (bs)

From the opening strains of "My Funny Valentine," Cindy Blackman's surging pulse once again demands attention as she accents and prods the tune along. Throughout this album, the follow-up to her brilliant Works On Canvas, Blackman lays down a rhythmic cushion to support her group. Check out "Eternal Justice," where a flowing cymbal canvas drops into halftime midway through the head, only to build to new levels while pushing the soloists. "Paradise Island" stands out near the end of the album, as Cindy simmers along to a deep bass line before boiling over the edge. Blackman is an exciting drummer, with her fantastic sense of swing and syncopated juggling. And using Tony Williams' work with Miles Davis as a starting point, her group has created another solid album. (HighNote)

Martin Patmos

---

**SIGNIFICANT REISSUES**

A legendary pop/rock session drummer of the '60s and '70s, Hal Blaine had the sound and feel everybody wanted. Yet few artists excel both as leaders and sidemen, as recent reissues remind us.

Blaine's 1963 leader debut, Deuces, "Ts," Roadsters, & Drums, rallies his famous Wrecking Crew mates for an instrumental set celebrating the '60s fun-in-the-sun West Coast vibe. Hastily scribbled tunes wed surfin' beats and cheesy fuzz guitar with the sounds of revving hot rods. The novelty dates badly, but the playing is solid, and it's fun in a retro-cool way. And dig the cover: A Brill-Creamed Blaine behind blue sparkle Ludwigs, encircled by souped-up hot rods! (Sundazed)

As sideman, however, Blaine was Midas, as heard in the remastered five-disc box containing Simon & Garfunkel's complete catalog. Blaine once expressed that he strove to be a strong yet "unnoticed" influence in a song. This is increasingly apparent as S&G progress from spare folkie beginnings to their masterpiece final releases, Bookends and Bridge Over Troubled Water. On earlier hits, such as "I Am A Rock" and "Homeward Bound," Blaine used his kit more traditionally. But with the elegant Bridge, the percussion "orchestrates" the forms. His textural choices, combining minimal bits of traps with percussion, predate later "singer/songwriter" production aesthetics. From the bouncy "Why Don't You Write Me," featuring reggae-tinged kit work, to the pseudo-orchestral majesty of the title track, Blaine heightens each song with individuality. (Columbia/Legacy)

Jeff Potter
Throughout this record Matt makes every song feel great by grooving over or in place (kybd), Joel Shearer, Randy Jacobs (gtr), Luis Conte (perc), Leroy (gtr, vcl, kybd, programming), Chris Chaney, Tal Herzberg (bs), Jamie Muhoberac, Ed Roth, Matt Sherrod, Vinnie Colaiuta (dr), and blues—and it all works. Check it out. (www.equalvision.com)

Let's be honest: Most people probably won't care much for Jane Doe. This is exactly the kind of stuff tender-eared listeners term "noise." Well, it certainly is noisy, thanks largely to Jacob Bannon's raspy, distorted vocal shrieking. But an examination of Converge's musical core reveals strong neo-punk-metal songcraft beneath the screaming guitars and relentlessly pounding drums. There's also a welcome balance between dizzying odd-metered sections and good ol'-fashioned 2 and 4 bashing. Drummer Ben Koller specializes in furious single-stroke rolls that start on the snare and growl their way around deepening tom-toms. Like a growing number of players these days, he's equally at home with over-the-top metal orchestration and stripped-down punk aggression. Koller sees no need to take sides—as long as it's heavy. (www.equavision.com)

Composer/keyboardist Randy Hoexter gathers an all-star lineup of Atlanta musicians, along with a couple of household fusion names (Weckl and Stern), to create an outstanding collection of tastefully composed electric and acoustic jazz fusion material. The well-structured arrangements give the drummers specific guidelines to follow most of the time. Each drummer displays taste, subtlety, and discretion in their choice of chops. In the recent trend to "jam," this is a welcome breath of fresh air. (www.randyhoexter.com)

Guaranteed, the singer's going to have nodes within five years. It sounds as if he's squeezing his larynx tight enough to expel a golf ball. Drummer Brendon Cohen handles the whole kit with aplomb, not just kick and snare. He incorporates lower and upper toms into his fills and seems to have command of the drumset as an instrument. But let's not get too academic about VOD. After all, the title track, "From Bliss To Devastation," is as direct an ode to Black Sabbath's "Iron Man" as it gets. Conversely, on the ballad "Pretty Hate," Cohen is riding his cymbal softly, showing an admirable ability to suppress unnecessary commentary. "Southbound" would be a good radio song. It expresses the dilemma of a band balancing pop melodies with a heavier payload. Lyrics? Well, nobody promised us Dylan. (www.tntrecords.com)

Well this is a unique recording. Loud, dancey, and sonically rich, Top Dollar is the work of a drummer disinterested in hearing about the limitations of "drum music." Employing all sorts of effects and samples, Toby Dammit seems to value musical high jinks above compositional structure. (Think of this music as the polar opposite of a Max Roach solo.) The repition gets a little tiresome on some tracks. But Dammit scatters about so many fun and odd sounds, you'll likely get pretty far into Top Dollar before bailing. In small doses this is pretty powerful stuff, from the adrenalyzed techno-ish opening track to the soundtracky "Malmo Nocturne." There are enough cool ideas here to suggest Top Dollar's sequel will be quite interesting. (www.omplatten.com)

Japanese group Rovo call their music "man-driven trance," and the label seems appropriate. This band certainly wouldn't exist as such without extensive MIDI implementation, but wouldn't be nearly as effective without the bountiful humanity weaving through its grooves. Opener "N'Dam" seamlessly morphs from an ambient floater to an energetic hand-drum workout. The very next track, "Horses," is a great drum 'n' bassy dub trip that'll give your speakers a workout. Drummers Okabe Yoichi and Yoshigaki Yasuhito are center stage much of the time here, and to good effect. It's not always clear how and when the percussives are electronically treated, and the acoustic/electronic balance is always very artfully achieved. I'd be fascinated to see how they do this stuff live. Readers unafraid of words like "chill out" and "remix" should definitely check this out. (www.incidentalmusic.com)

You can tell by listening to Leroy's debut that his parents must have had a great record collection. Leroy's sound is a hip mixture of the past and the future. Vinnie Colaiuta makes a guest appearance on the last track, "Make It Hot," and at that he does. It's nice to hear Vinnie rocking out in a contemporary setting. Drummer Matt Sherrod does an excellent job making the rest of the twelve songs funky rock-solid. Throughout this record Matt makes every song feel great by grooving over or in place of loops. This record has it all—elements of old school funk, hip-hop, rock, gospel, and blues—and it all works. Check it out. (Hollywood)

T. Bruce Wittet
Michael Parillo
Mike Haid
Adam Budofsky
Billy Amendola
**RxBandits**

*Progress*  
**Chris Tsagakis (dr), Rob Baling (tbk, vcl), Matt Entree (vcl, gtr), James Salomons (bs)*

For the Southern California-based band whose repertoire held a number of catchy, happy-go-lucky poppy ska-punk tunes just a few years back, the term "progress" can definitely be applied to RxBandits. The band has smartly reshaped itself into a ska/reggae-vibed quartet with a more serious tone and outlook, accomplished via rock-edged choruses, like on the album-opener, "VCG3." *Progress* also showcases the Bandits' musicianship quite nicely, which has grown exponentially over their previous album, *Halfway Between Here And There*. Drummer Chris Tsagakis' aim is for feel rather than technique, and he nails the bullseye. Plenty of hi-hat 16ths and timbale accents plus the occasional hard-rock half-time breakdown keep interest levels high without sounding overbearing. And the rapid-fire tom fills during the bridge of "Get" are a fine example of Tsagakis' stickwork. *Progress* is a fine effort created mostly from maturity.  

(One-Track)

Waleed Rashidi

---

**Chrome Yellow**

*iitswhatsnext*

Warpath (dr), Charlie Gardner (vcl), Stayne, Jack Bergen (gtr), Mark Karbowski (bs)

Modern rock with a good dose of '70s-flavored funky soul and a taste of Texas blues is what Florida's up-and-coming Chrome Yellow is all about. Composing a solid album, these tracks with Warpath's crisp, syncopated snare and elaborate hi-hat playing. Check out their cover of "All Along The Watchtower" for an example. After laying out for the opening, Warpath kicks "Triple Zeroes" into a mid-tempo groove, working his way towards a tom-filled bridge. Throughout the album, the drummer's laid-back yet grounded groove sets up the rest of the band. This looks like a good start for the group; hopefully we'll hear more from them in the future.  

(www.it'swhatsnext.com)

Martin Patmos

---

**Klobas/Storrs**

*Pursue*

**Mike Klobas (dr, perc), Dave Storrs (dr, perc)*

What a tall order to fill: two guys jamming the length of a CD on drum-sets and percussion. It's always pleasant to hear unfettered drums and cymbals ring out, their special harmonics and transients unclouded by some windmill guitarist. No question, it's a joyous thing the way Klobas and Storrs get around the kits. Nothing pretentious here, to be sure—no world music agenda—although the rhythms hail from points east and west. To be honest, though, with the absence of melodic instruments, it gets a little tedious midway through. It's not that these two drummers can't generate dynamic contrast or suggest melody; it's just that, well, they're no Jack DeJohnette.  

Still, *Pursue* is plenty inventive. Check out the cool brush and rim work on "Sweep And Shake" for proof.  

(www.peak.org/~louierec)

T. Bruce Wittet

---

**Big Dumb Face**

*Duke Lion Fights The Terror*

Wes Borland (all instruments)

Big Dumb Face is Limp Bizkit guitarist Wes Borland's entertaining side project, offering truly bizarre fare that sounds like the soundtrack to an evil cartoon. Wes plays everything here—guitars, drums, programming, whatever—supporting warped songs with warped humor and warped vocals that often sound like a gang of munchkins. But a big part of the weirdness here is the frequently amusing grooves (often delightfully playing off cliche) that support these songs. Whether it's the chugging onslaught of "Blood Red Head," the laid-back electro loops of "Space Adventure," or a posturing cowboy beat, Borland's approach on this album results in a CD unlike most others in your collection. While it might not be for everyone, be careful, it just might grow on you.  

(www.lasercd.com)

Mike Haid
Funk And Fusion Concepts by Glenn W. Meyer

Are you ready to get funky? Glenn Meyer goes deep into funk technique for drumset in a very organized and easy-to-follow format. Beginning with quarter-note ride independence, Meyer quickly moves into advanced syncopation that he calls "two sound level" development, which is actually the development of accented notes within a rhythmic pattern with the underlying concept of ghost notes. To illustrate, Meyer includes excellent written examples from many of the great funky rock and fusion drummers, including Jeff Porcaro, Billy Cobham, Steve Gadd, Mike Clark, Dave Weckl, Harvey Mason, and David Garibaldi. Meyer also touches on some basic hip-hop and reggae grooves, as well as several Latin, African, Afro-Cuban, and Brazilian grooves. The selected listening discography is minimal, and the electronic drum solos on the audio CD are less than inspirational. But the education in funk patterns is well worth checking out. There are enough funky grooves in this book to keep you busy for a lifetime of studies into this advanced form of drumming. (MelBay)

Syncopated Rolls For The Modern Drummer by Jim Blackley

Teacher/guru Jim Blackley first issued Syncopated Rolls forty years ago, and it has endured as a classic along with companion Volume 2. The two books are now combined, and their disciplined, laser-focused lessons are helpful at any level. Blackley takes the holistic route, warning that drummers should employ rolls not as "gymnastic" rudiments, but rather as an expression of musical phrasing. With an emphasis on jazz usage, the author offers a regimen of playing rolls around accented figures. With dogged thoroughness, the book visits endless permutations, ultimately setting the hands free for creative roll-painting.

The author's new release, Essence, is a thick tome with an equally hefty price. Once again, the big picture is foremost, as Blackley stresses phrasing and musicality in jazz drumset patterns. "Articulation" is his key word, meaning an emphasis on "strong and weak pulses." Or, as put in his new-ager yet accurate guru-speak: "Developing a feeling for the phrase is a most important quality...but if each note within that phrase is not nourished with its special degree of light and shade, then the phrase will not dance its special dance."

The sole disappointment with both books is the lack of a CD demo, a standard today even for indies. Students would surely have benefited from hearing the "light and shade." Nevertheless, Blackley deserves high kudos. He offers a clear concept and delivers the goods for students to realize it. Grab his hand and, with work, he'll take you there. (Pipe Gard)

Basic Drum Technique And Beyond by Joel Rothman

Rothman's Basic Drumming book has been a staple for drum instructors for many years. Basic Drum Technique And Beyond is its follow-up, with the focus on the advanced drummer. The idea of this book is to take basic rudimental sticking techniques and develop a deeper understanding of these rudiments with variations of stickings and new rhythmic ideas. Rothman takes many of the rudiments through endless possibilities, alternating left- and right-hand techniques. A very challenging section on rhythmic modulation and developing up to six strokes on each hand is included. Dynamics are also covered, as well as what Rothman calls "artificial technique," which deals with groups of fives and sevens and combining these groups with threes, fours, and sixes to a beat. The final section pushes your technique to the limit by doubling combinations of fours, fives, sixes, and sevens. Ouch! (J.R.Publications)
Suspending disbelief for a moment. Imagine a band that combines death metal, rap, drum 'n' bass, and arena rock, and delivers it all in Spanish and English. That's Puya, a group with a brute attack calculated to numb the senses. With their music playing on your home stereo, your speaker coils will move so quickly that they'll vacuum the room. Then suddenly, there'll be a hush and you'll hear the gentle strains of a Puerto Rican folk song.

Be sure to check out Puya's new album, *Union*, with headphones. You'll delight in the many intricacies. For example, in the midst of a frantic, funk metal vamp, you'll detect an insistent cascara clicking against a timbale rim.

Big deal, you're thinking. Been there, done that—rock meets Latin. *Wrong!* Emphatically, Puya is *not* Santana. Perhaps it goes back to the name. "Puya" is slang for pungent black coffee. It also denotes a sharpened stick....

Drummer Eduardo Paniagua is all over the place in his influences. Mitch Mitchell vies with John Fishman. Pantera ranks with Pink Floyd. Eddie agrees with the observation that this diversity may be the reason for his pleasantly loose style. "I don't..."
just listen to heavy music," he says. "Everything comes together at some point."

For Puya's first single, "Ride," producer Mudrock assembled the whole band in the same room, leaving the amps in booths to reduce leakage. While recording "beds" (basic tracks), Eddie rubbed shoulders with Cachete Maldonado, of the great Puerto Rican group Batucumbele. "I had baffles around me," Eddie says, "and Cachete was playing congas and small percussion behind baffles. When I play with a guy like Cachete, it's important that I have a great headphone mix and hear what he's doing. I don't want to clutter everything with too many hits."

**Inside Scoop**

Even when Puya gets thrashing, amazingly, they play in clave, referring to the pivotal two-bar rhythm that underpins Afro-Cuban music. "In most of our songs," says Eddie, "you can clap a clave—either the two/three or the three/two."

Ordinarily a fan of 22" kicks, Eddie decided to go with a 24" with a small pillow and a hole for the mic. The beater was a DW reversible, hard side forward. "That gives more punch," Eddie explains, "and with a 24" kick drum, I needed that to cut through."

**Producer's Tips:** "Cherokee Studios has a great drum room," Mudrock says. "Off to the side is a smaller room that is completely tiled, floor to ceiling. I had a stereo pair of ribbon mic's in there with the door barely cracked to control it a little. I mike the toms top and bottom with an out-of-phase Y cord to send them to one mic' preamp. The kick was miked in and out, with baffling around the outer mic' to control bleed."
The Comfort Factor
Experimenting With Alternate Setups
by Rick Long

Have you ever stopped to think about why acoustic drumsets are configured the way they are? If you have, then you probably realize that "traditional" drum and cymbal placement is largely the result of physical and engineering limitations.

The hi-hat was developed with a pedal connected to a spring-tensioned rod that pulled on the top cymbal. Stepping on the pedal closed the cymbals; releasing it opened them again. This system worked well with the "spang-a-lang" open/closed hi-hat patterns of the jazz and swing eras. Today, when we tend to play the hi-hats closed most of the time, it might make more sense if the pedal-up position actually held the cymbals closed, so we could use the hi-hat foot for other things. This could be done, but it's cheaper to make a hi-hat in the original manner, so that's the way hi-hats are still built.

The hi-hat also poses a second problem. Since we need our most powerful foot to play the bass drum, most of us put the hi-hat on the opposite side—even though we have to cross our arms to ride on it. This is not very ergonomic. Cable hi-hats can solve this problem, but they're expensive and can be tricky to mount.

We use our snare drum most, so we put it right in front of us. Likewise, the bass drum is in a pretty logical position. But if we attach other items to the bass drum, we often run into conflicts between where we want those items and where we want the bass drum.

The traditional ride cymbal position is usually just to our right (if we are right-handed). The "Buddy Rich placement" mounts the cymbal on the bass drum: low and flat, and straight ahead of the right elbow. If you need to put a rack tom in that particular spot, you must either raise the ride above the tom, or keep it at its current height and move it further to the right (over the floor tom).

Crash cymbals are up in the air partly because we hit them less frequently than other parts of the kit, so they can be a bit further away. But they also need to be up high in order to project their high-frequency sounds. Drums project well enough from lower positions because their lower-frequency sound waves are longer and will travel more easily through obstacles (like guitarists standing on stage).

So What's The Point?
The point is simply that the typical acoustic drumset is configured the way it is because of engineering and physical realities. On the other hand, when we consider the capabilities of electronic drums, all of those constraints go out the window.

First, let's tackle that pesky hi-hat. On e-drums, any pad can be the hi-hat, and that pad can be placed anywhere on the kit without regard to the pedal placement. In fact, with rubber-pad-based e-drums, you can assign the hi-hat to different pads on different kit presets. Try putting the hi-hats in the Buddy Rich ride position. Or assign hi-hat sounds to two pads for that wonderful Jeff Porcaro stereo hi-hat sound (made famous on "Low Down" from Boz Skaggs' Silk Degrees album).

Here's a tip: If you step on the e-drum hi-hat pedal and hold it down while you turn on the sound module, the action of the pedal will be reversed. Now, "pedal-up" can create the closed hi-hat sound, while "pedal down" can be used for the less frequently played open sound. (You may want to turn off the hi-hat "splash" sound if you find that you're triggering that sound inadvertently.) This configuration takes a little getting used to, but it's a welcome advantage for double-bass players.

The main snare and the bass drum on your e-drum kit are probably going to stay where they are. But who says you're limited to one snare drum? If you move the hi-hats...
over to the right, you might want to program
a kit with a snare drum assigned to a pad
next to the hi-hat pad (for tunes with a 16th-
note hi-hat pattern and a heavy backbeat).
The e-drum advantage for bass drums is that
you can move the pad or trigger pedal into
the most comfortable position for your foot
without affecting the placement of anything
else on the kit.

You'll probably keep your crash-cymbal
pads up higher than the drums because
that's how you learned to play crash cymbals. But sonically speaking, they could be
anywhere. On rubber-pad kits, I program
cymbals onto the rims of my tom pads in
order to increase the number of available
cymbal sounds. Again, it takes a bit of
adjustment in one's playing style. But after
a while you find that you miss the ergonom-
ic advantage when you're playing an
acoustic set.

**Conservative Alternatives**

Even if you keep your pads in a "tradi-
tional" placement, try programming non-trad-
tional sounds onto them. Add a gong
drum to your setup by programming it onto
one of the tom pads. I've put a second snare
in the first rack-tom position, or on the rim
trigger of a two-zone pad in the floor-tom
position. Remember, with e-drums, any
sound can be placed wherever it's most con-
venient for you to play it.

If you often switch between acoustic and
electronic drums, you'll probably want your
electronic kit to be configured much like
your acoustic kit. This way, the feel between
the two will be as similar as possible. In that
case, try combining your electronics with
your acoustics for some great mixed setups.
Want that gong drum on your acoustic kit?
Or how about a second hi-hat with a radical
new sound? Put up a pad and dial 'em in.

Electronics offer drummers the opportu-
nity to break free from the physical con-
straints of the traditional acoustic kit setup.
At the same time, they can add tons of new
sounds to our rigs (without adding tons of
weight and/or cost). So get out there and
experiment. You might just come up with a
new kit design that changes the world.
Filippo Mignatti

At thirty-two, Bologna, Italy's Filippo Mignatti has a world of experience behind him. He's played everything from Italian music festivals to his latest gig with Tullio Ferro. In between, he's played with some of the world's top jazz and fusion artists. He has great things to say about all his fellow drummers, and acknowledges many who have influenced him. But he cites Vinnie Colaiuta as being the single drummer whose work "has made all the difference."

Filippo tours with Grazia Verasani; with his own latin-jazz trio, the Latin Tremors; and with Brazilian artist Zeduardo Martins. Most recently he acted as drummer, composer, and producer for Amarcord, and as the house session drummer for every Irma Records production recorded at The Groove Factory in Bologna. He currently endorses UFIP cymbals, and he plays on a variety of kits, including a Gretsch "stop-sign badge" jazz kit, a DW multi-tom kit, and a Ludwig Rocker. Not surprisingly, his snare drum collection is highlighted by a Vinnie Colaiuta signature snare, along with a Ludwig Supraphonic.

In stating what may be the most eclectic goal ever put forth in this department, Filippo says that his dream is "to play in the USA, and to record with Madonna, Chick Corea, and Michael Jackson."

The Chaz Man

A twenty-six-year-old drummer/percussionist who calls himself The Chaz Man is determined to make a name for himself in the music industry. And he's made a pretty good start, having performed in Ricky Martin's Livin' La Vida Loca video and in several TV commercials. He's toured the US, South America, and Japan, along with appearing at the Latin Grammys' Person Of The Year event and on commercials for MTV, Emusic, Sony, and Wendy's.

Chaz grew up playing church music in Pittsburgh, Pennsylvania. He went on to study rock, funk, and Latin music at Berklee College Of Music, and cites conga master Giovanni Hidalgo, Karl Perazzo and Raul Rekow of Santana, Sheila E, and Tito Puente as percussion influences.

Now based in Los Angeles, Chaz already has three solo recordings to his credit. Each displays his talents as a drummer, percussionist, vocalist, and composer, primarily in a pop/R&B vein. His most recent CD, Exotic, features a steamy blend of solid groove drumming and colorful acoustic and electronic percussion (www.theChazman.com).

Not one to hide his light under a bushel, Chaz says, "I think I have the potential for a solid career. I believe in myself, I'm creative, and I never take a step backward."
Jeff Consi
Boston-based trio The Mourning Widows are certainly not mourning the talents of their vivacious drummer, Jeff Consi. After a year and a half of sifting through tapes from around the world, the Widows (led by former Extreme guitarist Nuno Bettencourt) found their prize in this talented drummer from Amityville, New York. As a bonus, they discovered that Jeff was an equally skilled singer.

Jeff began playing drums at the age of five, taught by his father and brother. "I played the same beat for four years before I discovered Mitch Mitchell and John Bonham," Jeff recalls. By the age of sixteen Jeff was studying with double-bass master Joe Franco. Today he fuses rock, funk, and jazz into his own heavy brand of bashing.

His father was also a recording engineer, so Jeff was exposed to the studio environment at an early age. He cut his first 24-track recording when he was only twelve, and he's been involved with various recording projects since the mid-1980s. He also worked on commercial spots for Comedy Central and Ferrari.

When it comes to live gigs, Jeff has performed everywhere from Japan to the bright lights of Broadway. Besides working in several bands, he's done stage performances with artists ranging from Cory Glover to actor/singer John Goodman. He joined Mourning Widows in 2000, helped record their self-produced Furnished Souls For Rent CD, and has toured with the group in the Orient, Europe, and across the US. Jeff currently endorses Rhythm Tech products, Grover Pro Percussion, and Vic Firth drumsticks.

If you'd like to appear in On The Move, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material cannot be returned, so please do not send original tapes or photos.
A Practical Guide To Noise Reduction
Part 1: Welcome To The Real World

by Mark Parsons

This is the first in a series of Shop Talk articles dealing with a subject near and dear to the hearts of drummers around the world: How to create a viable space in which to practice—comfortably and quietly—at home. It’s an important topic, and in examining it we’re going to cover a lot of ground over the next several months.

Before we get started, I’d like you to answer the following questions: 1) Would you like to be able to practice your drums and get along with your neighbors? 2) Would you like to avoid driving those who share your home (spouse, children, parents, roommates) absolutely crazy every time you get the urge to pound the skins? 3) Would you like to tame your unmusical practice space so that your ears don’t bleed every time you smack your brass picc with your 5Bs? 4) Do you hold the expectation of being able to completely soundproof your practice room?

If you answered “yes” to questions 1, 2, or 3, then the information we’re going to discuss will be of interest to you. However, if you answered yes to number 4, then I have some ocean-front property in Arizona for you. Cash only, please.

Why? Because the term “soundproof” is largely mythical—especially when it comes to retrofitting a residential space. Companies that manufacture noise-abatement or acoustic materials use terms like “STC” (Sound Transmission Class) and “NRC” (Noise Reduction Coefficient) to rate the efficiency of their products. The numbers that describe these ratings are finite values—never infinity.

This leads us to our first Reality Rule: You cannot completely eliminate all sound. What you can do is reduce it to a greater or lesser degree, depending on the construction methods and materials you use. Reality Rule #2 is: There is no single solution or easy answer. Every case is unique, although the same physical laws apply to all. Let’s look at a couple of scenarios relating to this.

Scenario #1. Our practice-deprived hero lives in a budget apartment complex built in the 1960s, using typical low-cost construction methods of that time. Directly below him lives a welder who works the night shift at a local refinery. He stands 6’ 6”, weighs 300 lbs., is short-tempered, and really likes his sleep. Above our drummer is a young couple with a baby who naps every afternoon. On either side are families with school-age children (homework and early bedtimes). To make things worse, he has a roommate in med school who has tons of studying to do in the evenings.

Scenario #2. This lucky guy lives in a farmhouse in the country. The nearest neighbor is half a mile away. He has no kids, and his wife adores the primal sound of his nine-piece drumset.

Reality check: The guy in #2 can just set up his kit and wail. If it’s nice out, he can open the windows for some fresh air. Total cost: a few bucks for a rug under his kit to protect the hardwood floor. On the other hand, the guy in #1 has no chance. If you’re in this situation, I’ve got...
three words for you: electronic drums and headphones. Otherwise, rent a rehearsal space somewhere. It'll be far cheaper than trying to retrofit this apartment to acceptable sound levels.

Scenario #3. Imagine a room that is a cube, 10' on each side, with walls made of 12"-thick concrete. Further imagine that you can teleport yourself and your kit into the room to play.

Scenario #4. Imagine a large room with a high, vaulted ceiling and lots of windows. It features typical residential construction: drywall over studs on the inside, wood siding or stucco on the exterior, and both hardwood and carpeted floors. There’s some overstuffed furniture in the room, as well as acoustic foam strategically placed on the walls.

Room #3, while being close to the mythical soundproof room, would sound awful to play in. My ears hurt just thinking about it. Room #4, on the other hand, could sound wonderful. The trouble is, you’d spend all your time on the phone listening to your neighbors critique your double strokes, because they could hear every note.

This brings us to Reality Rule #3: Don’t confuse "noise abatement" with "room treatment." They’re both important, but vastly different. We’ll cover both in this series. And we’ll begin with what is unquestionably "Problem One" for most drummers. And that is...

Noise Control

What we’re talking about here is lowering the amount of noise that gets out of your practice space (as well as lowering the external noise that gets in, which is important if you’re recording). This is what people mean when they talk about “soundproofing,” and it has little to do with how the room itself sounds to those inside it.

Reality Rule #4: There are only three ways to stop sound from getting out of (or into) a room: mass, dead air, and mechanical isolation.

Reality Rule #5: The enemy of the three principles in RR#4 is leakage. Your sound-control efforts should aim for virtually airtight construction. Otherwise you won’t get good results for your investment.

In the following installments of this series we’ll discuss some practical ways to apply these principles to your situation. For each aspect we’ll discuss different levels of modification, allowing you to pick and choose according to your budget. Also, while most of us will be retrofitting an existing room, some will be undertaking new construction. For these lucky folks we’ll talk about the best approach when starting from the ground up.

The majority of the building materials you’ll need can be found at lumberyards and home-improvement centers. The more specialized acoustic materials are available from several manufacturers, such as Auralex, NetWell, and ASC. (These generally apply more to room treatment than to noise control.)

Okay, now we’ve got the basics of sound-reduction theory under our belts. Starting next time we’ll strap tool pouches to those belts and get to work!
Summer NAMM Show Drumming Events
Pearl/Modern Drummer Percussion Party

The joint was jumping and the music was hot at the second annual Pearl Percussion Party, held July 20 as an after-hours event at the Nashville Summer NAMM show. This year’s event was also sponsored by Modern Drummer.

Opening the show was Lalo Davila and his exciting Orkesta Mongo Pingus. Along with leader/vocalist Davila on timbales, the group featured a blazing horn section, three backup vocalists, and a rhythm section anchored by Andy Smith on drumkit and Pearl’s Glen Caruba on congas.

The excitement was taken several notches higher when the evening’s guest artists joined the band. Conga master Richie Flores and timbalero Archie Pena kicked the music into high gear, trading solos and adding spice to the already fiery compositions. The appreciative audience cheered, danced, sweated, and generally reveled in the high-energy Latin groove. A good time was had by all.

Also on July 20 was johnnyraBB Drumsticks’ “Sounds Of The Future” gathering. In addition to some tasty hors d’oeuvres, the event offered some tasty—and impressive—drum and percussion performances.

Attendees were met by the sounds of a Latin jazz quartet that featured drummer Scott Savage (ex-Jars Of Clay) and percussionist Javier Solis. The band relinquished the stage to up-and-coming drummer Tobias Ralph, who impressed the audience with blazing hand speed as he...
Another Great Addition To The MD Library

- Improve your ability to play accents with various stickings
- Develop a greater level of stick control
- Improve your weaker hand
- Refine the balance between your right and left hands
- Improve your endurance
- Stimulate solo ideas for drumset application

ORDER TODAY! (800) 637-2852 • www.musicdispatch.com

Name (please print)
Address
City
State Zip

Payment Enclosed □ Visa □ MC □ Discover □ AmEx

Card# Exp Date

Signature

Make check payable and mail to:
Music Dispatch
PO Box 13920
Milwaukee, WI 53213

Quantity Book Price Total
1 Accent Control (00620056) $12.95

SHIPPING AND HANDLING CHARGES (See box below)

TAX

GRAND TOTAL

SHIPPING AND HANDLING
up to $25.99: add $4.50, $26.00 - $40.99: add $5.50, $41.00 and up: add $6.50

All checks or money orders payable in US funds only (no cash) • Be sure to mention ad code MOD22 when calling.
played intricate patterns to a techno track.

JohnnyraBB marching percussion consultant Matt Savage also demonstrated hand speed and intricacy—but in a totally different vein. Matt performed several rudimental snare drum solos from his new Warner Bros. book, *Savage Rudimental Workshop*. Playing to some entertaining tracks, Matt demonstrated that highly technical playing can also sound musical.

Yugoslavian drummer Marco Djordjevic delighted the crowd by playing first with Dusters (ultra-flexible nylon brushes of his own design) and then with small Oriental hair skewers in lieu of sticks. When he did pick up regular sticks, his power, speed, and melodic use of toms left the crowd cheering.

Next up was Johnny Rabb himself, with his Techno Trio. Featuring percussionist Chris Patterson and bassist Jerry Navarro, the trio performed a series of drum ‘n’ bass compositions. Johnny and Chris employed Johnny’s unique “Freehand Technique” on drums and congas, and Johnny demonstrated his new Meinl Rabb Pack techno cymbals. The trio was tight, the sounds were fascinating, and the performance was humorous and entertaining.

In addition to johnnyraBB Drumsticks, the event was co-sponsored by Drum Workshop, Meinl Cymbals and Percussion, Audix Microphones, Evans Drumheads, Warner Bros. Publications, and Nashville’s Drum Paradise.

KoSA International Percussion Workshop

The Green Mountains of Vermont were the setting for the sixth annual KoSA International Percussion Workshop, held July 30 through August 5 at Castleton State College. The event brought one hundred fifty drummers and percussionists together with a teaching faculty made up of some of today’s premier artists and educators.

Participants came from all over North America and several foreign countries to share in the learning experience offered by this unique “drum camp.” Each day began with a master class, followed by three individual class tracks. Class sizes were kept small so students and instructors could interact on a personal basis.

The KoSA “curriculum” exposed students to all facets of contemporary percussion. Led by KoSA artistic director Aldo Mazza, the faculty featured drumset artists of all descriptions, including Walfredo Reyes Jr., Ed Shaughnessy, Marco Minnemann, Johnny Rabb, Dom Famularo, Zoro, Adam Nussbaum, Jeff Salisbury, and MD senior editor Rick Van Horn. Ethnic percussion was represented by Latin percussion specialist Richie “Gajate” Garcia, frame drumming master Glen Velez, Broadway and world percussionist Memo Acevedo, taiko authority Marco Lienhard, Brazilian and studio percussionist Gordon Gottlieb, Montreal drummer/percussionist Paul Picard, and Canadian percussion stars Repercussion. Mario DeCiuities and Allan Molnar offered classes on electronic percussion and computer music technology. New York Philharmonic veteran Morris “Arnie” Lang represented symphonic percussion, while Karen Ervin Pershing and Beverly Johnston focused on
marimba techniques. And the earthy, spiritual nature of the digeridoo was revealed by Lou Robinson. 

This year’s program also included the KoSA Music Festival. Open to the local community as well as to KoSA participants, the Festival presented various faculty members in nightly performances throughout the week. Friday’s student recital gave many of the seminar’s participants the opportunity to demonstrate what they had learned. The entire week was capped by a faculty recital on Saturday.

The KoSA International Percussion Workshop offers an unparalleled educational experience to drummers and percussionists. For information about the 2002 program, contact KoSA USA at PO Box 332, Hyde Park, VT 05655, (800) 541-8401, or KoSA Canada at PO Box 333, Station A, Montreal, Quebec, Canada H3C 2S1, tel: (514) 934-5540, email: kosa@istar.ca, Web: www.kosamusic.com.

Marco Minnemann took a light-hearted approach to teaching odd time signatures.

Adam Nussbaum focused on brush technique.

Walfredo Reyes Jr. demonstrated how Latin percussion instruments and rhythms can be incorporated into drumset playing.

Faculty members who performed during the week-long KoSA Music Festival included artistic director Aldo Mazza.
What are some of your favorite grooves?
Stewart Copeland on "Walking On The Moon," all tracks on Jeff Beck's Guitar Shop (featuring Terry Bozzio), and Billy Cobham on Spectrum and the Mahavishnu Orchestra's Vital Transformation.

How about some favorite grooves that you played?
"You're Insane" and "Hot Legs" (Rod Stewart), "Parchment Farm" (Cactus), "Lady" (Beck, Bogert & Appice), "Blue Murder" and "Billy" (Blue Murder), "Days Are Nites" (Guitar Zeus), "Trash" (Guitar Zeus II), "The Edge" (new King Kobra), and "Everybody's Comin'" (Derringer, Bogert & Appice).

Pick one song you would like to have played on.
"Kashmir" by Led Zeppelin.

What records and/or books did you study or play along to when you first started drumming?
I played to the Krupa & Rich album, "Take Five" by The Dave Brubeck Quartet (Joe Morello), "Let There Be Drums" by Sandy Nelson, "Topsy, Part 2" by Cozy Cole, Jimmy Smith trio albums, and most jazz albums of the early 50s. Books were Syncopation and Stick Control, as well as Jim Chapin's, Buddy Rich's, and Charley Wilcoxon's books.

What were some of your most memorable gigs as a player and a listener?
As a listener it was Mahavishnu Orchestra with Billy Cobham. They performed at a college on Long Island, New York. It was a tremendous gig. As a player, there were so many. One that comes to mind was when Vanilla Fudge played the Felt Forum in New York and Buddy Rich opened for us. Another great show would have been any of the six nights we played at the LA Forum, with 20,000 people there each night and the audience going mad. People like Gregory Peck, Fred Astaire, and Tony Curtis were in the audience. In fact, Gregory Peck told me that Fred Astaire told him, "This is the best drum solo I've seen since Gene Krupa." Wow! Gene was my idol, and to have Gregory Peck tell me this, well, it was a pretty cool gig!
BLAST!
Into Drumming

Marching Drums Take Center Stage!

INTERNATIONAL DRUM MONTH NOVEMBER 2001
WWW.PLAYDRUMS.COM
Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only $1.50 per word plus $4.50 for an address. The address charge does not include your name or company name (as separate words) and may appear in bold type and add $5.00 for each bold word). Minimum charge for an ad: $10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

For Sale

Sound Barrier Drum Shield—The Sound Barrier controls the volume level on drums and percussion. Four 2 X 4 foot Sound Barrier Clear Acrylic panel, $199.99 plus shipping. To order, call A.J.’s Pro Percussion, (800) 645-7668, or shop online at ajpropercussion.com.


Palmer’s—available at 3148 Plainfield N.E., Suite 260, Grand Rapids, MI 49526. Please call only to buy, sell, or trade. Tel. (616) 384-1814, (616) 384-0500, fax: (616) 384-2496.

While surfing the Web, check out www.musicalingamesku.com.

Creative Projects. Pad-1 practice pad (knee pad). The Pedd, Dynabeg, Meg bags, Imagination Drumset Method. Free brochure. Write Create, 1281 Ujiigai Kita, Kashiwa, Japan 277-8534 Tel: (800) 262-2022, Fax: (800) 322-3284.

Purpleheart and other exotic/domestic environmentally certified hardwood snare drums with brass tube lugs. We make our own shells and lugs, we can make a custom snare for you. Drum Solo crafted by Greg Gaylord, www.drumso.com. Tel/Fax (415) 898-2647.


Our name is Drums, etc. Our mail-order catalog has parts and practice pads for hundreds of exciting drummers, cymbals, accessories, books, and videos not found in other catalogs. Free catalog, call (717) 394-3126. Visit our Web site, www.drumset.com.


Gretsch Drums, parts, logo heads, badges, etc., www.gretsch.com, e-mail: Tel. (818) 361-1196.

Eames hand-crafted North American birch drum shells in Pinecone, Natural, and Walnut series. Finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel. (781) 233-1404.

CheapBeats Cymbal Barn. Specializing in new and used Zildjian, Sabian, Paiste, and others. We buy, sell, trade. Also, Premier Drums, name-brand, and modern picks. www.cymbalbarn.com, 908-236-4858.


Pearl Drums Scratch and Dent—Discontinued outlet, incredible savings on components and kits from beginners to professional. View stock at www.midwestdrum.com. Email kevin@midwestdrum.com or call (777) DRUMKIT. Midwest Drum & Percussion, 8500 W. Jefferson, Chicago, IL 60631.

Moms Music: For all your drum needs. DW, Sabian, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, L.P., Gretsch, Ludwig and more. (908) 569-4975.

MRP Edgeworks. Do you want to dramatically improve the sound of your present drumset or snare drum? Now the same precision bearing edges that give Custom Edgeworks their incredibly resonant sound can be crafted onto your drums. MRP Edgeworks can considerably improve the tone, projection, and resonance of your present kit for a fraction of the cost of a new kit. Call MRP Edgeworks at (516) 288-2820 or log on to www.mrpedgeworks.com.


Best in the west! Rude's—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Check our toll-free number, or email us: rupps@edward.com. Call (303) 756-5777, also, Will Drum for Food Shirts, $15.

25th Anniversary DW Kit, six-piece tock drum set with brass hardware, stands, and cases included. Perfect condition. Tel (502) 336-4132, one year.

Vintage Photo Catalog! Download from our Web site, Ludwig, Slingerland, and more! Moneyback guarantee. VisaMC/Discover. For a discovery, send $3 to Vintage Drum Center, 2243 Ivory Drive, Libertyville, IL 60048. Tel: (800) 729-3111 or (630) 683-3111, fax: (630) 683-3101. Always buying! www.vintagedrum.com.

Download your favorite music from drummers and percussionists. Interviews, photos, and on-line lessons. Join our e-mail newsletter Drum Circle info from around the world and more. WWW.DrumsonTheWeb.com.


Study Materials

Free! Drum Charts Catalog & Sample! Best ever! 700 songs! Metallica, Korn, Greenday, Creed, Beaches, Beatles, Zepplin, more! DCI, PO Box 247-MD, Nantucket, MA 02554-0247. Call/fax: (508) 345-5600.


Instruction

Boston, Brockton, Providence, RI: Horrigan Drum School, all levels. Tel: (888) 258-0021.


Drummers: Learn all styles of drumming on all the percussion instruments, including drumming and mallets. John Bock Percussion Studio, (415) 592-9593.

Ne Premier, Ray LeVer now teaching in Fort Lee. Accepting serious-minded students. All styles & levels: (201) 588-9393.

NYC—Table. Study Indian classical drumming with performer Mish Masud. All levels. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Baltimore—Washington: Grant Meneville’s studio of drumming. B.M. Berklee School of Music. All styles and levels. Tel: (410) 474-7973.

Free Drum Lesson on MD. Where great drummers are made.


London—Salisbury: Study drumming with Joel Rothman. Tel: (020) 7641-0873.

NYC—Drummers: Study with John Saracco, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for instruction. Tel: (212) 720-0873. www.drumset.com.

Wanted

Any Gretsch, Ludwig, Ludwig Rogers, etc. Also, K Zildjian and Paiste. Cash or trade. Blair N Drums. Tel: (800) 733-8184, (618) 364-0004, fax: (618) 363-2495.


Heavy metal band seeks guitarist, bassist, drummer, and keyboards. GSMUS@AOL.COM.

Miscellaneous

New! Video clips, free drum lesson, drum videos, monthly giveaways at Dave Bedrock's americandrumschool.com.

Please visit www.30DayDrumming.com or www.drummer.com.

Vintage Showcase

For Sale

A Drummer’s Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10-6 PST, Mon.-Sat., tel: (415) 458-1688, fax: (415) 458-1889.

We have an ear for sound. Blair N Drums, since 1987. We feature: Vintage Gretsch, and K Zildjian. Also, Ludwig, Rogers, Pasta, etc. 3148 Plafield, N.E., Suite 250, Grand Rapids, MI 49526. Please call only to buy or trade. Tel: (800) 733-8164. (616) 364-0604, fax: (616) 363-2495.


Bobby Chieson’s Jollity Drum Farm mail-order list includes hundreds of drums, and Rogers Swiv-O-Matic. 420 Coach Road, Argyle, NY 12809. Tel: (518) 638-8558, drumfarm@global2000.net, www.drumfarm.com.

Rogers Book! Slingerland Book! Many others, plus cymbals, heads, etc. Rebeats Vintage Drum Products, PO Box 6, 219 Prospect, Alma, MI 48801. Tel: (617) 463-7475, www.rebeats.com.

Ludwig 90th Anniversary Black Beauty snare drum, $79/90. Still in box. Tel: (502) 633-4152, evenings only.

Pearl 50th Anniversary snare drum, #99/900, certificate included. Tel: (502) 633-4152, evenings only.


Wanted

Vintage Gretsch, Ludwig, Leedy, Rogers, K Zildjian, Pasta, etc. Blair N Drums. Tel: (800) 733-8164. (616) 364-0604, fax: (616) 363-2495.

Immediate cash for Ludwig, Gretsch, Rogers, Slingerland, Leedy, K Zildjian, Pasta. Sonor. Call: Vintage Drum Center, (800) 729-3111 or (641) 693-3611. Email: vintagedrum@lisco.com.

Miscellaneous


MOONGEL®
DAMPER PADS®
WORKOUT PAD®
SEE THE NEW
SNARE PAD®
WWW.RTOM.COM

Mayer Bros.
(310) 649-5271
www.mbdrummers.com

Adjustable Bass Drum Cradle™
Instantly convert a floor tom or enhance the sound of your bass drum.

D’AMICO DRUMS
www.damico.com

Got Slicknuts Yet?
SLICKNUT
QUICK RELEASE CYMBAL NUT

RUPP’S DRUMS
DENVER’S ONLY PRO DRUM SHOP
BUY • SELL • TRADE • REPAIR
2045 S. Holly
Denver, CO 80222
303-756-5777 • fax 757-2792
Email: rupp@ruppdrums.com
Visit the webpage: www.ruppdrums.com
“We have EVERYTHING!”

FORK’S
DRUM CLOSET

2701 12th Ave. South
Nashville, TN 37204
(800) 55-FORKS
www.forksdrcmdcloset.com

Re-covering Kits • Piccolo Snare Kits
Distributors of Keller Shells • Hardware

Precision DRUM Company

Buy Direct From

Huge selection and highest quality.
Call or fax for FREE samples and info.

Precision DRUM Company
161 California Rd., Yorktown Hts., NY 10598
Phone: 914-962-4985
Fax: 914-962-0000
www.precisiondrum.com

D'Amico Drums
www.damico.com

Sanborn Faschion Co., Inc.
Phone: (503) 329-1314
Fax: (503) 329-3378

Hampstead, NH 03841
Website: www.slicknuts.com
www.drumlogic.com


Professional Musicians Referral—Musicians/bands: connect with the right group or player. Call PMR—America’s original national referral! Tel: (512) 626-6948.
<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>WEB ADDRESS</th>
<th>PAGE NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ace Products</td>
<td><a href="http://www.aceproducts.com">www.aceproducts.com</a></td>
<td>40</td>
</tr>
<tr>
<td>Ahead Drumsticks</td>
<td><a href="http://www.bigbanddist.com">www.bigbanddist.com</a></td>
<td>35</td>
</tr>
<tr>
<td>AJ's Pro Percussion</td>
<td><a href="http://www.aipropercussion.com">www.aipropercussion.com</a></td>
<td>40</td>
</tr>
<tr>
<td>American Musical Supply</td>
<td><a href="http://www.americanmusical.com">www.americanmusical.com</a></td>
<td>113</td>
</tr>
<tr>
<td>Aquarian Drumheads</td>
<td><a href="http://www.aquariandrumheads.com">www.aquariandrumheads.com</a></td>
<td>121</td>
</tr>
<tr>
<td>Atlanta Pro Percussion</td>
<td><a href="http://www.atlantapropercussion.com">www.atlantapropercussion.com</a></td>
<td>150</td>
</tr>
<tr>
<td>Attack Drumheads</td>
<td><a href="http://www.universalpercussion.com">www.universalpercussion.com</a></td>
<td>89</td>
</tr>
<tr>
<td>Audiophile Imports</td>
<td><a href="http://www.audiophileimports.com">www.audiophileimports.com</a></td>
<td>126</td>
</tr>
<tr>
<td>Audix</td>
<td><a href="http://www.audixusa.com">www.audixusa.com</a></td>
<td>8/81</td>
</tr>
<tr>
<td>Bosphorus Cymbals</td>
<td><a href="http://www.bosphoruscymbal.com">www.bosphoruscymbal.com</a></td>
<td>34</td>
</tr>
<tr>
<td>C.A. House Music</td>
<td><a href="http://www.cadesonmusic.com">www.cadesonmusic.com</a></td>
<td>169</td>
</tr>
<tr>
<td>Cadence Drums</td>
<td><a href="http://www.cadence">www.cadence</a> Drums.com</td>
<td>76</td>
</tr>
<tr>
<td>CaseCore/Coffin Case</td>
<td><a href="http://www.coffincase.com">www.coffincase.com</a></td>
<td>74</td>
</tr>
<tr>
<td>Clearsonic</td>
<td><a href="http://www.clearsonic.com">www.clearsonic.com</a></td>
<td>94</td>
</tr>
<tr>
<td>D'Amico Drums</td>
<td><a href="http://www.damicodrums.com">www.damicodrums.com</a></td>
<td>130, 173</td>
</tr>
<tr>
<td>Doug Tann</td>
<td><a href="http://www.dreamwater.net/doug">www.dreamwater.net/doug</a> tann</td>
<td>165</td>
</tr>
<tr>
<td>Drum Center of Lexington</td>
<td><a href="http://www.drumcenteroflexington.com">www.drumcenteroflexington.com</a></td>
<td>162</td>
</tr>
<tr>
<td>Drum Perfected</td>
<td><a href="http://www.drumperfected.com">www.drumperfected.com</a></td>
<td>169</td>
</tr>
<tr>
<td>Drum Supply House</td>
<td><a href="http://www.drummaker.com">www.drummaker.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Drum Workshop (DW)</td>
<td><a href="http://www.dwdrums.com">www.dwdrums.com</a></td>
<td>5, 38, 79</td>
</tr>
<tr>
<td>Drum World</td>
<td><a href="http://www.drumworld.com">www.drumworld.com</a></td>
<td>88</td>
</tr>
<tr>
<td>Drumat</td>
<td><a href="http://www.drumat.com">www.drumat.com</a></td>
<td>162</td>
</tr>
<tr>
<td>Drummatix</td>
<td><a href="http://www.drummatix.com">www.drummatix.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Drumfun</td>
<td><a href="http://www.drumfun.com">www.drumfun.com</a></td>
<td>169</td>
</tr>
<tr>
<td>Drummers Collective</td>
<td><a href="http://www.thecoll.com">www.thecoll.com</a></td>
<td>122</td>
</tr>
<tr>
<td>Drums In The Wind</td>
<td><a href="http://www.nnandbw.com">www.nnandbw.com</a></td>
<td>72</td>
</tr>
<tr>
<td>Drums On Sale</td>
<td><a href="http://www.drumsales.com">www.drumsales.com</a></td>
<td>162</td>
</tr>
<tr>
<td>Drumtech</td>
<td><a href="http://www.drum-tech.co.uk">www.drum-tech.co.uk</a></td>
<td>151</td>
</tr>
<tr>
<td>Duplicate X</td>
<td><a href="http://www.duplicatex.com">www.duplicatex.com</a></td>
<td>128</td>
</tr>
<tr>
<td>Earth Rhythms Catalog</td>
<td><a href="http://www.eardrums.com">www.eardrums.com</a></td>
<td>169</td>
</tr>
<tr>
<td>Evans</td>
<td><a href="http://www.evansdrumheads.com">www.evansdrumheads.com</a></td>
<td>1</td>
</tr>
<tr>
<td>Everyone’s Drumming</td>
<td><a href="http://www.everyonesdrumming.com">www.everyonesdrumming.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Vic Firth</td>
<td><a href="http://www.vicfirth.com">www.vicfirth.com</a></td>
<td>9, 52, 118, 123</td>
</tr>
<tr>
<td>Five Star Drumshops</td>
<td><a href="http://www.fivestar">www.fivestar</a> drumshops.com</td>
<td>119</td>
</tr>
<tr>
<td>Flik Stix</td>
<td><a href="http://www.bigbangdist.com">www.bigbangdist.com</a></td>
<td>112</td>
</tr>
<tr>
<td>Fork’s Drum Closet</td>
<td><a href="http://www.forksdrcloset.com">www.forksdrcloset.com</a></td>
<td>173</td>
</tr>
<tr>
<td>Gibraltar</td>
<td><a href="http://www.kamannmusic.com">www.kamannmusic.com</a></td>
<td>75</td>
</tr>
<tr>
<td>GK Music</td>
<td><a href="http://www.gk-music.com">www.gk-music.com</a></td>
<td>165</td>
</tr>
<tr>
<td>Gretsch</td>
<td><a href="http://www.kamannmusic.com">www.kamannmusic.com</a></td>
<td>CV3</td>
</tr>
<tr>
<td>Grover</td>
<td><a href="http://www.groverpro.com">www.groverpro.com</a></td>
<td>120</td>
</tr>
<tr>
<td>Hart Dynamics</td>
<td><a href="http://www.hartdynamics.com">www.hartdynamics.com</a></td>
<td>159</td>
</tr>
<tr>
<td>House Ear Institute</td>
<td><a href="http://www.he.org">www.he.org</a></td>
<td>90</td>
</tr>
<tr>
<td>HQ Percussion Products</td>
<td><a href="http://www.hqpercussion.com">www.hqpercussion.com</a></td>
<td>110</td>
</tr>
<tr>
<td>Hudson Music</td>
<td><a href="http://www.hudsonmusic.com">www.hudsonmusic.com</a></td>
<td>125, 127, 129</td>
</tr>
<tr>
<td>Humes &amp; Berg</td>
<td><a href="http://www.humes-berg.com">www.humes-berg.com</a></td>
<td>77</td>
</tr>
<tr>
<td>Interstate</td>
<td><a href="http://www.interstatemusic.com">www.interstatemusic.com</a></td>
<td>90</td>
</tr>
<tr>
<td>Istanbul Agop Cymbals</td>
<td><a href="http://www.istanbulcymbals.com">www.istanbulcymbals.com</a></td>
<td>39</td>
</tr>
<tr>
<td>Istanbul Mehmet Cymbals</td>
<td><a href="http://www.istanbulmehmet.com">www.istanbulmehmet.com</a></td>
<td>136</td>
</tr>
<tr>
<td>Joe Morello Productions</td>
<td>Joe Morello Productions</td>
<td>170</td>
</tr>
<tr>
<td>JTS Mics/SHS Audio</td>
<td><a href="http://www.shsaudio.com">www.shsaudio.com</a></td>
<td>138</td>
</tr>
<tr>
<td>Latin Percussion</td>
<td><a href="http://www.lpmusic.com">www.lpmusic.com</a></td>
<td>73, 92</td>
</tr>
<tr>
<td>Les De Merle Music</td>
<td><a href="http://www.lesdemerlemusic.com">www.lesdemerlemusic.com</a></td>
<td>169</td>
</tr>
<tr>
<td>Long Island Drum Center</td>
<td><a href="http://www.lidrum.com">www.lidrum.com</a></td>
<td>139</td>
</tr>
<tr>
<td>Los Angeles Music Academy</td>
<td><a href="http://www.lamusicaledu.com">www.lamusicaledu.com</a></td>
<td>165</td>
</tr>
<tr>
<td>Ludwig</td>
<td><a href="http://www.ludwig-drums.com">www.ludwig-drums.com</a></td>
<td>CV2</td>
</tr>
<tr>
<td>Mapex</td>
<td><a href="http://www.mapexdrums.com">www.mapexdrums.com</a></td>
<td>71, 86/87</td>
</tr>
<tr>
<td>Matt’s Music Center</td>
<td><a href="http://www.mattsmusic.com">www.mattsmusic.com</a></td>
<td>162</td>
</tr>
<tr>
<td>May Microphones</td>
<td><a href="http://www.dwdrums.com">www.dwdrums.com</a></td>
<td>94</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>WEB ADDRESS</th>
<th>PAGE NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mayer Bros. Drums</td>
<td><a href="http://www.mbdrums.com">www.mbdrums.com</a></td>
<td>173</td>
</tr>
<tr>
<td>Meinl</td>
<td><a href="http://www.meinl.de">www.meinl.de</a></td>
<td>7, 33</td>
</tr>
<tr>
<td>Memphis Drum Shop</td>
<td><a href="http://www.memphisdrumshop.com">www.memphisdrumshop.com</a></td>
<td>165</td>
</tr>
<tr>
<td>Metal Blade Records</td>
<td><a href="http://www.metablade.com">www.metablade.com</a></td>
<td>163</td>
</tr>
<tr>
<td>Metropad</td>
<td><a href="http://www.educationalmusicaccessories.com">www.educationalmusicaccessories.com</a></td>
<td>161</td>
</tr>
<tr>
<td>Midwest Percussion</td>
<td><a href="http://www.midwestpercussion.com">www.midwestpercussion.com</a></td>
<td>135</td>
</tr>
<tr>
<td>MRP Drums</td>
<td><a href="http://www.mrpdurms.com">www.mrpdurms.com</a></td>
<td>132</td>
</tr>
<tr>
<td>Music Tech</td>
<td><a href="http://www.musictech.com">www.musictech.com</a></td>
<td>88</td>
</tr>
<tr>
<td>MusiCares Foundation</td>
<td><a href="http://www.muscianfriend.com">www.muscianfriend.com</a></td>
<td>108</td>
</tr>
<tr>
<td>Musician’s Friend</td>
<td><a href="http://www.muscianfriend.com">www.muscianfriend.com</a></td>
<td>108</td>
</tr>
<tr>
<td>NY VT</td>
<td><a href="http://www.protoolsny.com">www.protoolsny.com</a></td>
<td>120</td>
</tr>
<tr>
<td>Pacific Drums &amp; Percussion</td>
<td><a href="http://www.pacificdrums.com">www.pacificdrums.com</a></td>
<td>175</td>
</tr>
<tr>
<td>Paiste America</td>
<td><a href="http://www.paise.com">www.paise.com</a></td>
<td>29, 105</td>
</tr>
<tr>
<td>Peace Drums</td>
<td><a href="http://www.peacemusic.com.tw">www.peacemusic.com.tw</a></td>
<td>33</td>
</tr>
<tr>
<td>Pearl</td>
<td><a href="http://www.pearldrums.com">www.pearldrums.com</a></td>
<td>20/21, 93</td>
</tr>
<tr>
<td>Peavey Drums</td>
<td><a href="http://www.peavey.com">www.peavey.com</a></td>
<td>107</td>
</tr>
<tr>
<td>Percussion Marketing Council</td>
<td><a href="http://www.playdrums.com">www.playdrums.com</a></td>
<td>171</td>
</tr>
<tr>
<td>Pintech Electronics</td>
<td><a href="http://www.edrums.com">www.edrums.com</a></td>
<td>42</td>
</tr>
<tr>
<td>Pork Pie Percussion</td>
<td><a href="http://www.porkpiepercussion.com">www.porkpiepercussion.com</a></td>
<td>162</td>
</tr>
<tr>
<td>Precision Drum Co.</td>
<td><a href="http://www.precisiondrumco.com">www.precisiondrumco.com</a></td>
<td>173</td>
</tr>
<tr>
<td>Pro*Mark</td>
<td><a href="http://www.promark-stix.com">www.promark-stix.com</a></td>
<td>27, 35, 106</td>
</tr>
<tr>
<td>Professional Music Studio</td>
<td><a href="http://www.puresoundpercussion.com">www.puresoundpercussion.com</a></td>
<td>169</td>
</tr>
<tr>
<td>PureSound Percussion</td>
<td><a href="http://www.puresoundpercussion.com">www.puresoundpercussion.com</a></td>
<td>28</td>
</tr>
<tr>
<td>Remo</td>
<td><a href="http://www.remo.com">www.remo.com</a></td>
<td>36/37</td>
</tr>
<tr>
<td>Rick Latham Publishing</td>
<td><a href="http://www.groovedoctorsjazz.com">www.groovedoctorsjazz.com</a></td>
<td>129</td>
</tr>
<tr>
<td>Roland</td>
<td><a href="http://www.roland.com">www.roland.com</a></td>
<td>15</td>
</tr>
<tr>
<td>Rol Garcia</td>
<td><a href="http://www.rolgarcia.com">www.rolgarcia.com</a></td>
<td>171</td>
</tr>
<tr>
<td>RTO/Moongel</td>
<td><a href="http://www.romgels.com">www.romgels.com</a></td>
<td>173</td>
</tr>
<tr>
<td>Rupp's Drums</td>
<td><a href="http://www.ruppdrums.com">www.ruppdrums.com</a></td>
<td>173</td>
</tr>
<tr>
<td>Russ Moy Drum Studio</td>
<td><a href="http://www.russmoydrumstudio.com">www.russmoydrumstudio.com</a></td>
<td>162</td>
</tr>
<tr>
<td>Sabian</td>
<td><a href="http://www.sabian.com">www.sabian.com</a></td>
<td>17, 124</td>
</tr>
<tr>
<td>Sam Ash Music</td>
<td><a href="http://www.samash.com">www.samash.com</a></td>
<td>8</td>
</tr>
<tr>
<td>Sam Barnard's Drum Wrap</td>
<td><a href="http://www.sambarnard.net">www.sambarnard.net</a></td>
<td>165</td>
</tr>
<tr>
<td>Samson (Slicknut)</td>
<td><a href="http://www.slicknut.com">www.slicknut.com</a></td>
<td>173</td>
</tr>
<tr>
<td>Sanctuary Records</td>
<td><a href="http://www.sanctuaryrecords.com">www.sanctuaryrecords.com</a></td>
<td>70</td>
</tr>
<tr>
<td>Silver Fox Drumsticks</td>
<td><a href="http://www.silverfoxpercussion.com">www.silverfoxpercussion.com</a></td>
<td>95</td>
</tr>
<tr>
<td>Sonor Drums</td>
<td><a href="http://www.hohenrusa.com">www.hohenrusa.com</a></td>
<td>64/65</td>
</tr>
<tr>
<td>Soundset (Wide Ass Seats)</td>
<td><a href="http://www.soundset.com">www.soundset.com</a></td>
<td>162</td>
</tr>
<tr>
<td>Sticks Grip</td>
<td><a href="http://www.sticksgraps.com">www.sticksgraps.com</a></td>
<td>152</td>
</tr>
<tr>
<td>Sunlite</td>
<td><a href="http://www.sunlitedrum.com">www.sunlitedrum.com</a></td>
<td>53</td>
</tr>
<tr>
<td>TA Drums</td>
<td><a href="http://www.tadrum.com">www.tadrum.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Tama</td>
<td><a href="http://www.tama.com">www.tama.com</a></td>
<td>38, 139, 145, 54/55, 111</td>
</tr>
<tr>
<td>Taye Drums</td>
<td><a href="http://www.taye.com">www.taye.com</a></td>
<td>31</td>
</tr>
<tr>
<td>The Drum Pad</td>
<td><a href="http://www.thedrumpad.com">www.thedrumpad.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Thunderbirdz Snares</td>
<td><a href="http://www.galaxymall.com/music/thunderbirdz">www.galaxymall.com/music/thunderbirdz</a></td>
<td>72</td>
</tr>
<tr>
<td>Toca</td>
<td><a href="http://www.kamannmusic.com">www.kamannmusic.com</a></td>
<td>109</td>
</tr>
<tr>
<td>Treeworks</td>
<td><a href="http://www.treeworks.com">www.treeworks.com</a></td>
<td>137</td>
</tr>
<tr>
<td>Tribes Drums</td>
<td><a href="http://www.tribesdrums.com">www.tribesdrums.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Trick Percussion</td>
<td><a href="http://www.trickdrums.com">www.trickdrums.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Turkish Cymbals</td>
<td><a href="http://www.turkishcymbals.com">www.turkishcymbals.com</a></td>
<td>78</td>
</tr>
<tr>
<td>Vater Percussion</td>
<td><a href="http://www.vater.com">www.vater.com</a></td>
<td>32, 43, 170</td>
</tr>
<tr>
<td>Vintage Logs</td>
<td><a href="http://www.vintagelogos.com">www.vintagelogos.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Warner Bros. Publications</td>
<td><a href="http://www.warnerbrospublications.com">www.warnerbrospublications.com</a></td>
<td>96</td>
</tr>
<tr>
<td>West L.A. Music</td>
<td><a href="http://www.westlasmusics.com">www.westlasmusics.com</a></td>
<td>161</td>
</tr>
<tr>
<td>Wright Hand Drum Co</td>
<td><a href="http://www.wrighthanddrums.com">www.wrighthanddrums.com</a></td>
<td>170</td>
</tr>
<tr>
<td>Yamaha</td>
<td><a href="http://www.yamahadrums.com">www.yamahadrums.com</a></td>
<td>13</td>
</tr>
<tr>
<td>Zildjian</td>
<td><a href="http://www.zildjian.com">www.zildjian.com</a></td>
<td>10/11, 14, 374</td>
</tr>
<tr>
<td>Zoro</td>
<td><a href="http://www.zorothedrummer.com">www.zorothedrummer.com</a></td>
<td>169</td>
</tr>
</tbody>
</table>
"With over $300 in free gear, Pacific, Zildjian ZBT and Vic Firth make it easy to play the right way, right away!"

Tommy Stewart (Godsmack)

Free Bundle Bonus Pack

Pacific, Zildjian and Vic Firth—three of the top names in drumming—have teamed up for one incredible offer. Purchase a Pacific CX or CXL Series drumkit, a Zildjian ZBT-Plus Cymbal Pack or a Vic Firth Starter Pack at a participating drum shop between September 15 and December 31, 2001 and you’ll receive bonuses worth up to $200, absolutely free. Buy all three items together and you’ll get a redemption certificate good for an additional bundle bonus pack valued at $150 (see details below). Offers are valid for a limited time and while supplies last. See your local dealer or go online at www.pacificdrums.com for more information and get started drumming right away, the right way!

- Pacific CX or CXL Drumset
  5-piece kit with hardware including double BD pedal (lacquer or covered finish)
- Zildjian ZBT-Plus Rock or Pro Pack with 20" ride, 18" crash and 14" hi-hats
- Vic Firth Starter Pack with 3 pr. 5A sticks, 1 pr. Rute

Bonus
- CS800 Cymbal Stand
- DT800 Drum Throne
- Cymbal Bag
- T-Shirt & Hat
- Stick Bag

Bundle Bonus
- Hudson Music’s “Getting Started On Drums” DVD or Video
- Set of Mesh Practice Heads
- Limited Edition “Right Way” Long-Sleeve T-Shirt

www.pacificdrums.com • www.zildjian.com • www.vicfirth.com
coming in January

MASKED MONSTER

JOEY JORDISON
OF SLIPKNOT

KENNY WOLLESEN
JAZZ’S NEXT WAVE

DOANE PERRY
JETHRO TULL REFLECTIONS

311’S
CHAD
SEXTON
OFF THE RECORD

AIR’S
BRIAN REITZELL

SUGAR RAY’S
STAN FRAZIER

now featured at md online

MD Online Exclusive: Check out loads of photos and download a short video taken at the MD golf outing.

MD Radio

New tracks added each month, in rotation 24 hours a day

MD MP3s
Free MP3s from the greatest drummers in the world! Check out this month’s new track from Billy Martin.

PLUS

news, events, playing, audio examples, contests, features, shopping, artist archives, AND MORE!

www.moderndrummer.com
A drum is a drum, is a drum, except when it has Gretsch on it.

Really, what makes one drum so different from another? Well, if the badge on the drum says Gretsch, you can expect a level of detail that borders on obsession. Triple chrome plated castings, superb High-Gloss lacquers or durable Nitron covered finishes and a sound that can only be described as “That Great Gretsch Sound”.

Presenting three new series of Gretsch drums. Now available nationwide. Now accessible to all.

Visit Gretsch on-Line at: www.KamanMusic.com
Kaman Music Corporation
P.O. Box 507, Bloomfield, CT 06002
PUSH THE LIMITS

JOHN OTTO PROVIDES THE SHEER FORCE, EXTREME POWER AND RAW EMOTION THAT IGNITES LIMP BIZKIT. SPARKING THE INFERNO, HIS NEW ZILDJIAN ARTIST SERIES MODEL DRUMSTICK. COMBINING A BEEFY PROFILE FOR HEFT WITH A BARREL SHAPED BEAD FOR IMPACT, THIS STICK PROVIDES YOU WITH HIGHLY EXPLOSIVE FUEL TO DRIVE YOUR BAND. WITH ZILDJIAN STICKS IN YOUR HANDS YOU HAVE NO EXCUSE NOT TO PUSH THE LIMITS OF YOUR DRUMMING.

www.zildjian.com