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DRUMMER

December 2002

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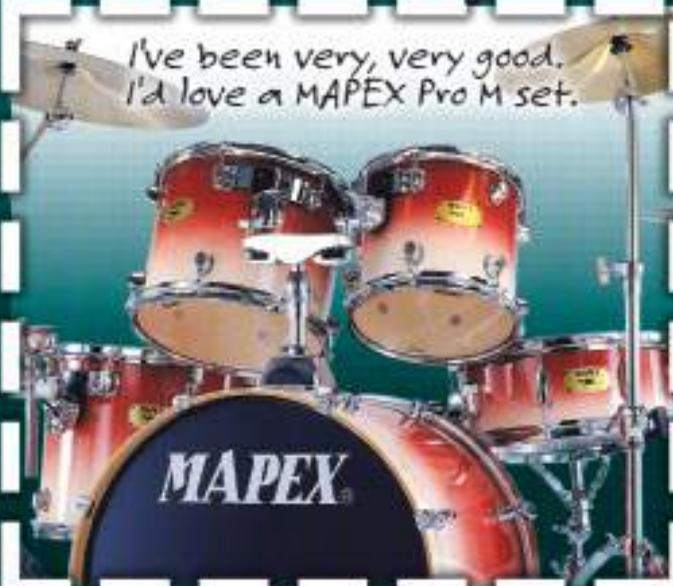
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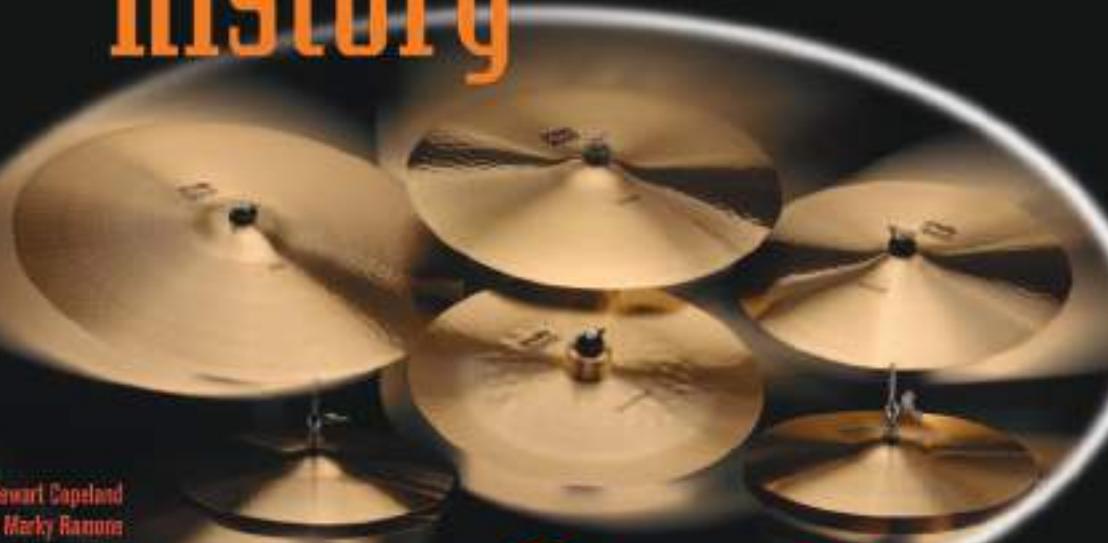
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while there, check out the new
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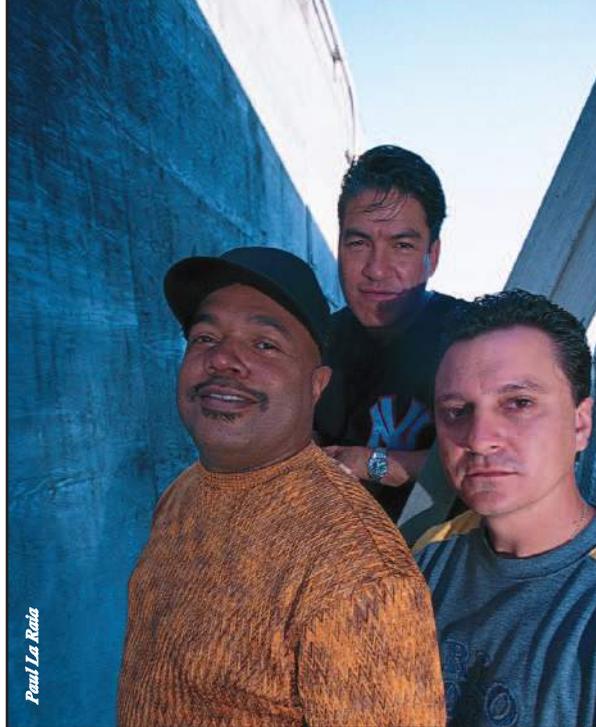
Cover photo by Paul La Raia

SANTANA'S DENNIS CHAMBERS, RAUL REKOW, AND KARL PERAZZO

The heaviest rhythm section in rock has just gotten heavier. Even Carlos Santana himself is in awe of his new Dennis Chambers–led ensemble.

by Robin Tolleson

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Paul La Raia

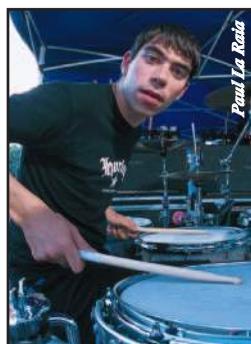


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From Neil Peart obsessive to Muppet hostage, Pat Wilson has been through a lot in ten years with pop gods Weezer. Oh, he plays the heck out of the drums, too.

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NEW FOUND GLORY'S CYRUS BOLOOKI

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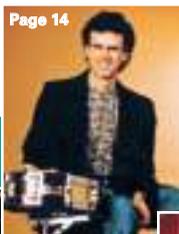
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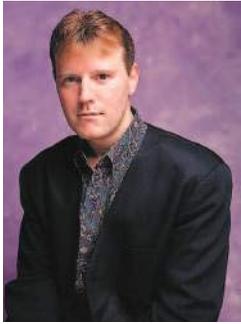
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Transcriptions R Us!

Year in and year out, three of the most popular departments in the pages of *MD* are *Off The Record*, *Drum Soloist*, and *Rock Charts*, where you'll find transcriptions of beats, solos, or full songs recorded by top drummers of yesterday and today. And even though at least one of these departments appears in every issue, transcription fans have consistently screamed, "We want more!" (Hey, we love 'em too.)

Well, we heard you, and came up with an idea. Earlier this year we contacted one of the best transcribers in the business, Joe Bergamini, about putting together a collection of truly great transcriptions. (Just to be accurate, besides being a talented transcriber, Joe is a wonderful drummer and educator.)

We had the easy job: coming up with a wish list of artists we wanted to include along with a few ideas of truly "classic" tracks. Joe also chimed in with several suggestions, some of which came from his many students. And then he had the daunting task of transcribing every note that these incredible artists played on a standout track.

And which artists are we talking about? Well, they're the cream of the crop: Carter Beauford, John Bonham, Terry Bozzio, Vinnie Colaiuta, Phil Collins, Stewart Copeland, Steve Gadd, Keith Moon, Neil Peart, Simon Phillips, Jeff Porcaro, Mike Portnoy, and Steve Smith. No doubt about it, Joe had his work cut out for him. Transcribing tracks played by these guys wouldn't be easy. And we weren't going to be happy unless the charts were incredibly in-depth, showing every little nuance. Well, Joe rose to the challenge. And amazingly, he completed the project within a few short months.

After Joe did his work, the able staff here at *MD* jumped on. The editors pored over the descriptive text and carefully checked each note of music, making sure the transcriptions were dead-on. At the same time, our crack art department went digging through *MD's* vast archives for rare photos of these artists. They then laid out the book in an attractive, easy-to-read format.

Now that it's completed, I must say we're all very proud of the latest addition to our book division. With *MD Classic Tracks*, we think we've come up with one of the best transcription books ever published.

So for all of you who've been looking for some "red meat" transcriptions to carve into, we think we've come up with the goods. If you're interested in obtaining a copy of *MD Classic Tracks*, or in learning a bit more about it, please check out the ad for the book, which appears on page 163. Thanks.

MODERN DRUMMER

Volume 26, Number 12

The World's Most Widely Read Drum Magazine

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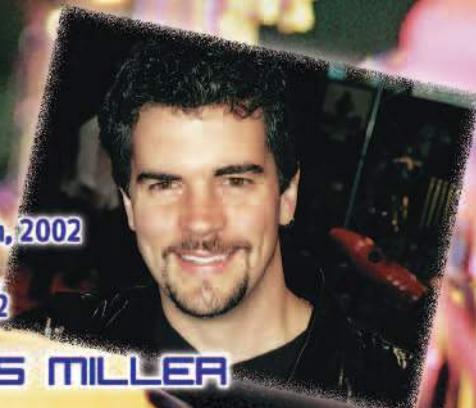
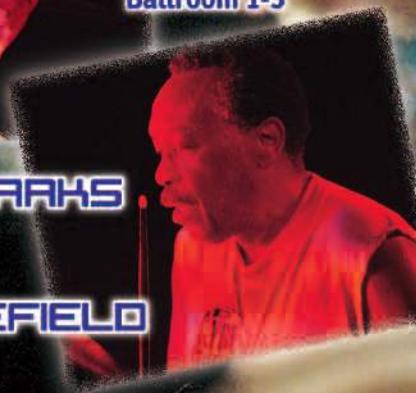
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NEIL PEART

Your September interview with Neil Peart was much more than a drum article: It was like catching up with an old friend. I've been a fan of Neil's drumming for over twenty years, but I hadn't known the magnitude of the pain he's gone through. Neil opened up graciously, with a candor that inspired us all. He is truly a professional of the highest degree. (And to think we were *that* close to losing him.)

I'm sure that, like me, the whole drumming community feels elated to have Neil back. That article is exactly the reason I look forward to getting *Modern Drummer* in my mailbox every month.

Dave Venezia
Hatfield, PA

I can't even begin to imagine the hell that Neil went through over the past few years. It's simply amazing to see him back behind the kit, playing with a renewed vigor evident on *Vapor Trails* and on tour.

Neil, thanks for years of incredible drumming. It's excellent to see you back.

Moe Cullity
Toronto, Ontario, Canada

Neil Peart is one of the main reasons I got into drumming. The first time I heard him play on "Tom Sawyer," I knew that was the instrument for me. So I thank Neil for all he has done for me—not only as a drummer, but also as a man. His determination to always be better and to always learn more is a value that should be instilled in each of us. I am so happy that he's been able to find peace in his life and within himself. I look forward to reading his book, and to hearing him on many more Rush recordings.

Curt Sherrill
Raleigh, NC

I've been a subscriber since the infamous Tré Cool issue, and I've devoured every issue thus far. But your September issue is the one that I've been looking forward to more than any other.

As a fourth grader I decided that I liked the idea of becoming a drummer—not because sticks look cool in the back pocket, but because the "big kids" next door were faithful Rush listeners. I loved hearing Neil Peart play drums before I knew what a ride cymbal was.

Now, at twenty-seven, I'm still a grateful participant in all that Rush has accomplished together over the years. Thank you, *Modern Drummer*, for giving me such a wonderful reason to submit my first

correspondence. And thank you, Mr. Peart, for your inspiration. I will have you in my thoughts and prayers. We are truly a community of individuals with a common love.

Drumindon@aol.com
via Internet

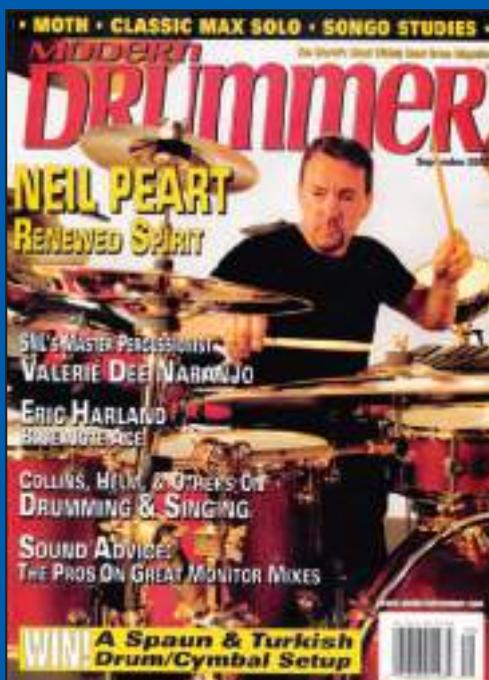
Boy! No holds barred on *this* interview. I'm very impressed with the questions asked of Mr. Peart, and with his candid responses. But more than that, I'm one hell of a happy drummer to see Neil Peart back.

"One Little Victory"—what a song. Just what you'd expect from one of the all-time great drummers. Mr. Peart may be approaching fifty, but who cares? He plays ninety miles an hour! Great article, Mr. Miller...and rock on, Neil Peart!

Dave Betti
ex-drummer of Brand X

I have a great appreciation for the way that Bill Miller handled the entire conversation with Neil Peart. The article proved to me, once again, why Neil was able to "light my fire" twenty years ago and continues to do so. Drumming has been my outlet and instrument of expression for a good number of years, so it's wonderful to hear how the art helps us *all* through the good times and the very bad.

Chris Miller
Prince George, VA



As a drummer, as a fan of Rush and Neil Peart, but most of all as a husband and the parent of a young daughter, I was greatly saddened when the news first broke about Neil's daughter's death. I was shocked and saddened again when news came of his wife's passing. Surely there is no experience or event to occur in any of our lives that could be worse. The fact that Neil is back is something of a "Sweet Miracle" in itself.

To me, Rush has always represented the ideal of what a hard rock band could do. In a sometimes harsh and cynical age, it's nice to see that the three bandmembers respect and care for each other so well. After reading about what Neil went through as an individual, and what the band went through in their own healing and

recovering process, I look forward to the *Vapor Trails* tour more than any other in the past. Welcome back, Neil; welcome back, Rush. We missed you.

John Brainard
North Huntingdon PA

SOUND ADVICE: MONITORING FOR DRUMMERS

Your September issue offered a very good summary of different approaches to getting a good monitor sound on stage. I have an in-ear system with four inputs. So I have my monitor mix (in stereo) plus my own vocal and the bass drum separately. A bass shaker under my drum seat rounds out the system. I hear very well *and* I save my ears, all for less than \$1,200.

Monitors tend to come last when sound equipment is purchased. This is too late. *Rent* the PA and *buy* your equipment for stage use. That's the safest and cheapest way for a good sound. Buy decent monitors and a small mixer from the very beginning, and split the cables from the mic's. For example, with a Mackie 1604 you get four auxes for monitors and a stereo sum (for the drum in-ear). Everyone in a normal-sized band will have his/her own monitor sound. You will all be happy—and play better.

Steve Hatton
from Germany, via Internet

TRIBUTE TO JEFF



I've just finished reading the August issue of *MD*, and my tears are still falling. I shall not tire you with my words about how much Jeff Porcaro did for me with his music. But I

do want to express how touched I am that you have given me—a guy on the other side of the globe—the opportunity to read about the most important musical person in my life. Thank you, and God bless.

Johannes Larsen
Stockholm, Sweden

CLARIFICATION FROM DAFNIS

I'd like to clarify something from my August interview. At one point I was asked the question: "How would you contrast your drumming with El Negro's?" My answer to that question should have read as follows:

"El Negro and I have been friends

for a very long time, so there will be similarities in our playing. But even though we are both from Cuba, we still are different players. It's not as if just because you are from Cuba you will sound a certain way. Each drummer has his own personality. That's what makes music so interesting. We each leave our own fingerprint on the big picture.

"One particular difference between El Negro and myself is that he plays the clave with his left foot, and I play it mostly with my right hand. Different approaches...but as long as you have the clave *somewhere*, it's fine. I think having differences such as this is what keeps the music rolling. It's never been a competition thing, but rather how much one can add to the music in the way it works best for you."

If you could post my statement above I would be very grateful. It is important for people to know what I meant. Thanks so much.

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DYNAMIC INDEPENDENCE

Thanks for Art Thompson's August article, "Dynamic Independence." While the more obvious parameters of drumming (such as rock-solid time and precisely played rudiments) are certainly important, we often fixate on them—to the exclusion of the subtleties that really elevate a performance beyond the mechanical to the level of art. Mr. Thompson's article really opened my eyes to how every musical aspect must be attended to in order for a performance to really shine.

Jeff Michael
via Internet

OOPS!

Will Romano's review of Premier's Cabria drumkit in the October 2002 *MD* erroneously stated that the kits are "finished, polished, assembled, and tuned by hand in Premier's UK factory." These operations actually take place in Premier's Taiwanese facility.

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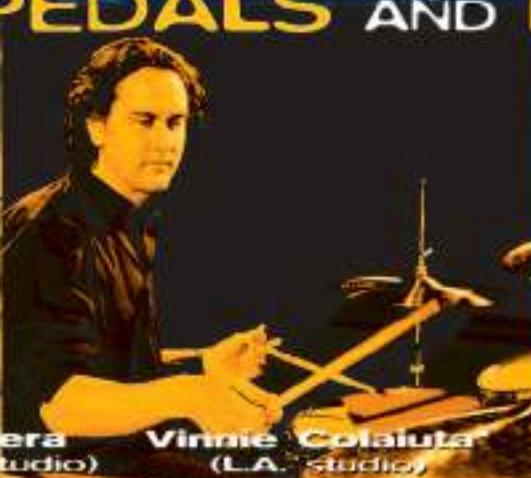
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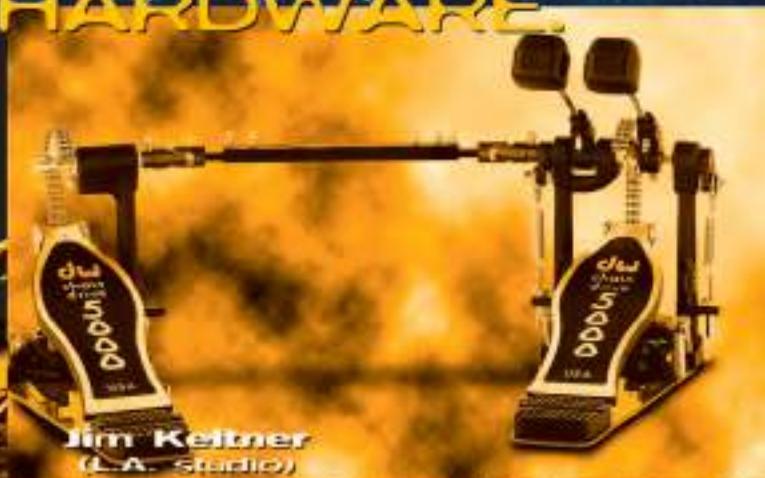
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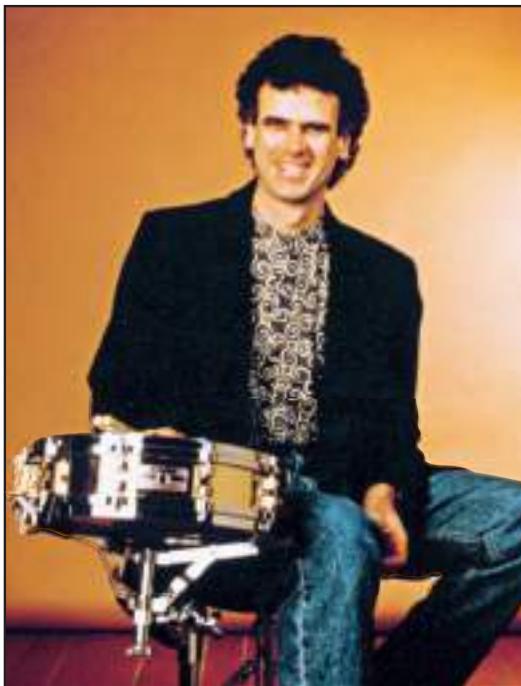
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David Garibaldi On "The Oakland Stroke"

Q When it comes to groove, your name makes the top-10 list. What are the things a drummer must consider in order to serve the song but at the same time make the drum groove interesting?

A perfect example is Tower Of Power's "Oakland Stroke," on which you play one of the best and deepest grooves ever. Is the groove we hear your original idea, or did it have a few adjustments before it was recorded? Also, can you provide a transcription of the basic drum groove?

Omar Torres
via Internet



A Thanks so much for your very kind comments. "The Oakland Stroke" was originally a rhythm-section jam that we did one day at rehearsal, about a year prior to recording *Back To Oakland*. That particular rehearsal was at [Tower bandleader] Emilio Castillo's home, and we had sound restrictions. So I was playing on a Remo practice-pad kit. I went home later that day and played it on my drumset just to see if it would feel the same way as on the Remo setup—and it worked.

I used to practice that groove over and over—not really thinking that we would use it, but just because it was a lot of fun to play. When we needed one more tune for the *Back To Oakland* recording,

we used that jam, calling it "The Oakland Stroke." The song was built around the drum beat and the rhythm-section parts. The drum groove on the record is the same as the original idea. That's why all of the parts lock together so well. We regularly use this approach to complete songs or even sections of songs.

When constructing parts for an existing song or idea, I always try to make up a beat that touches on all of the things I'm hearing around me (rhythm section and horn parts), but still focusing on the concept of "the groove." The more I play a song, the more my parts evolve.

Once I find the right thing, I keep it—although I sometimes continue to make subtle changes. This process continues even after we've recorded a song. For example, a song that we recorded on *Bump City* [1972] called "You Got To Funkafize" is about 80% different today from the original. Many of our older songs come in and out of the playlist for our live shows. This "work in progress" approach keeps things fresh.

"The Oakland Stroke"

High-Tech Performing With Russ McKinnon

Q I saw you perform with Barry Manilow recently, and I want to thank you for the excellent show. I noticed you were using a laptop computer on stage with your kit. Were you controlling trigger settings, samples, or something else altogether? I'd also appreciate an overview of your setup for this tour.

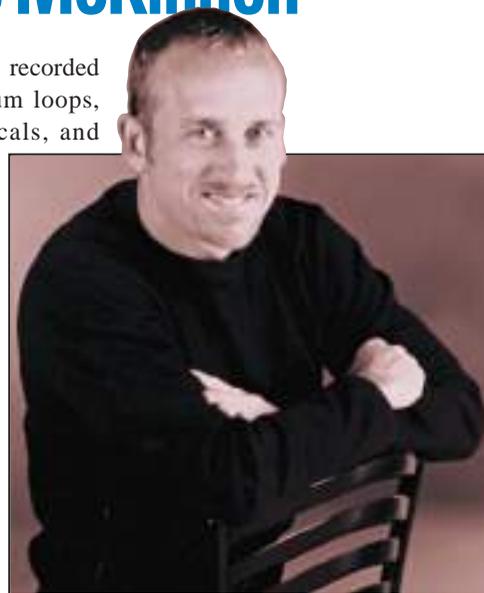
Jon Hieneman
Campbellsville, KY

A I'm glad you enjoyed Barry's show, and I compliment you on noticing that 'something else altogether' is going on back in the drum chair.

To the left of my DW drum setup I have two Apple iBook laptop computers (one of which is simply a back-up), each installed with a digital audio music program called Digital Performer by Mark Of The Unicorn. This sophisticated program lets us augment parts of the live

performance with previously recorded audio material, such as drum loops, additional background vocals, and other sound effects. I start, stop, edit, and advance the computer to keep up with the songs Barry chooses to perform each night, and I play to a click track in my in-ear monitors to keep in sync with the digital audio. It keeps me on my toes night after night.

Some big touring acts hide the fact that they're performing with backing tracks, especially when a





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large part of what you hear is prerecorded. But Barry fully discloses it and even makes it part of his show. During our concert, less than half of the songs have any digital audio at all, and on those songs that do have "tracks," only about 5% of what you hear might be coming from the computer.

My current drum setup for this tour is a beautiful Drum Workshop Exotic cedar wood kit with an 18x22 bass drum, a 5x14

wood snare, and five toms, sized 8" through 16". The DW hardware is held up by a Gibraltar rack system. Gibraltar also designed a computer workstation for the two laptop computers. My Sabian cymbals include a 20" HH Bounce ride, a 16" AA medium-thin crash, a 16" HH Dark crash, a 15" HH Studio crash, a 10" HH splash, and a gorgeous pair of 14" HH Groove Hats.

Best of luck in your drumming.

Shawn Pelton's Sizzle Cymbal

QI thoroughly enjoyed your tasteful playing on Edie Brickell's *Picture Perfect Morning*. On "Hard Times," "In The Bath," and the title track you use a sizzle cymbal that just sounds beautiful. Please tell what type of cymbal it is, and whether the sizzle is created by rivets or a by a stainless-steel beaded chain attached to it. Thank you for being inspirational.

Sean Jones
Jacksonville, FL

A Thanks so much for the kind words. The Edie Brickell record was recorded in 1994 at the Hit Factory in New York. The "sizzle" cymbal I used was actually a 20" Zildjian A Custom ride with a Pro-Mark Rattler attached. I've always been a fan of sizzle cymbals and the color they can add to a track. Most people love it, but I've run across some producers and engineers who feel that it can take

up too much space in a track. So it's one of those color choices that can go either way, depending on the song. I remember especially loving it on "In The Bath" since the sizzle sound was really inside the lyric that Edie was putting across.

Zildjian is now making a Sizzle ride cymbal that sounds really great in their A Custom line. If the Edie session were today, I'd choose it over the Rattler approach. Best of luck to you.



Butch Jones

Repeat Bar A Classic Quote From MD's Past

"I probably could have gotten to where I am a lot quicker if I'd taken lessons. Without them, you'll probably end up doing what I did, which was to learn by trial and error."

Slayer's **Dave Lombardo**, August 1995



Alex Solca

Would you like to ask your favorite drummer a question?

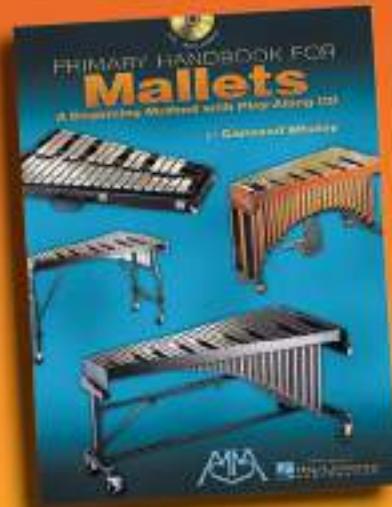
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Trap-Door Bass Drum

Q Would it be feasible to modify a kick drum for easy internal access (for muffling and/or mic' placement) without removing a drumhead? Could I install a "trap door," so to speak, without doing too much acoustic damage to the drum? I don't cut a hole in the front head, and once I get the "perfect" tuning, I don't want to mess with it. I can remember seeing drums that had a large square hole in each shell, but I don't want to leave a hole there all the time. I want to open it, take care of business, and close it back up. Any help in this area would be great before I tear up a perfectly good bass drum.

Bryan Bedgood
Sherwood, AR

A We haven't heard of anything such as you describe since the days of the 1920s, when a now-defunct drum company made metal drums with hinged doors in their sides. The idea then was to allow access for a heating unit to help keep the calfskin drumheads dry and taut. We have to believe that the little hinged door-and-latch unit would have rattled a bit, but in those days high fidelity wasn't much of a concern.

It wouldn't be difficult to cut a "trap door" into a wood-shelled bass drum. But again, we'd be concerned about the noise such a door might make. You'd have to seal the edges of the door (or the hole for the door) with some kind of weatherstripping to make a very tight fit, and use some sort of latching mechanism that would be secure without having its own rattling problem. The hinges would need to be small, but sturdy. It's definitely a do-able project, but would you gain enough convenience to justify the effort and potential sound problems?

Electronic Effects On Acoustic Drums

Q I'm interested in using real-time effects (reverb, delay, flange, etc.) on my snare and bass drum for gigs. I also

want to have control of the effects on stage. I get tired of working with sound engineers at different clubs who don't know my band's music or what should be done when. Can you make any recommendations?

Joe
via Internet

A It sounds as if you need to create an on-stage rack of electronic processing gear, similar to those used by guitarists, keyboardists, and other instrumentalists. You would run your drum mic's through the effects units in your rack (placed near you at the drums) prior to sending the signal to the sound board. You might also be able to avail yourself of some guitar-type "stomp box" effects units. Be aware, however, that using devices of this nature will probably involve a need for line transformers, since microphones and guitars use different signal levels ("mic level" versus "line level").

Some drummers go so far as to mike and submix their kits, adding effects via their own mixing board and outboard effects gear. Then they send only the final stereo output to the house board. A system that elaborate requires a sizeable financial outlay, a good deal of space around the drums, and plenty of practice at getting the mix right. But it obviously gives you a much greater amount of control over your total sound.

Swingstar History

Q I purchased an old Tama Swingstar kit a few years ago for \$100. I cleaned it up and bought parts for it as I found them. I've always wanted to know more about the origins of the set. Here are the sizes of the drums and the serial numbers: 8x12 tom, 82-03804; 9x13 tom, 82-03795; 6x14 snare, 77137; 14x22 bass drum, 82-03731.

Martin Sanchez
via Internet

Ludwig Finish

Q Many years ago Ludwig produced a shell showing all staggered staves in varying shades of blonde. It looked like what we now know as a "block construction" wood shell—but it was a covered finish. What was the designation of that finish? What drum sizes were available in it? And what were the years of production?

Doc Sloane
via Internet

A Ludwig marketing manager Jim Catalano responds, "The finish you refer to was called Butcher Block Cortex. It was a very durable wrap finish made from a variety of Formica (the material used on kitchen countertops). The finish was popular in the 1970s and early 1980s. It was available on Classic outfits and concert bass drums and toms in all sizes. Butcher Block Cortex was discontinued by 1984."



A Ludwig Modular Double Outrigger outfit in Butcher Block Cortex finish, from the 1981 catalog

serial number is not recorded. We can say, however, that it does not seem to be a Swingstar. The serial number system was not applied to other lines such as Imperialstar, Artstar, or Superstar.

“At the time your drums were made, Tama Swingstars were made in Japan and were our entry-level drums. The shells were made of nine plies of Philippine mahogany. The Swingstar series is still with us today (although the point of manufacture is different) and is still very popular, having received many upgrades in the past few years. In 1982, a stock five-piece kit listed for about \$790. Interestingly, it’s only \$799.99 in 2002. (Who says a buck doesn’t go far these days?)”

Stewart Copeland’s Hi-Hat Sound

Q I’m in the process of buying new hi-hats. Like many drummers, I love Stewart Copeland’s hi-hat sound, especially on *Zenyatta Mondatta* from the Police days. Do you have any idea what he was playing back then, or what an equivalent set of hi-hats would be in today’s market?

Sam Massey
via Internet

A We checked with Steve Riskin in Paiste’s artist relations department. He replies, “On many of Stewart’s early recordings with The Police he used a pair of 13” Formula 602 medium hi-hats. Unfortunately, Paiste doesn’t make 602s anymore. (They’re worth having if you can find them.)

“It’s hard to suggest something identical, because there really isn’t anything. However, a pair of Signature 13” medium or Dark Crisp hats would be a good start. I hope this helps.”

Pearl Cymbal Stacker

Q I have a couple of concerns regarding Pearl’s new cymbal stacker. First, the bottom cymbal holder is much thicker than most cymbal stands, and comes with no rubber sleeve. This means that my cymbal

is constantly vibrating against a bare metal surface. The only difference is that that surface is smooth as opposed to a threaded stand. Is this as bad for my cymbal as I suspect? What options do I have for protecting my investment?

Second, the long post of this holder makes it easy to “piggyback” cymbals, separated only by felts. I currently have a 6” Zil-Bel inverted on top of an A Custom flat ride. I like to keep it somewhat tight to hinder the metal-to-metal rubbing with the post mentioned above. But at the same time, I fear the added weight of the bell might damage my ride. What should I do?

Dan Rubin
Plantation, FL

A Pearl product specialist Gene Okamoto answers, “The posts on the CST-80 cymbal stackers must be thicker than the threaded pegs on cymbal tilters in order to support the weight of multiple cymbals. Because they’re thicker, there’s simply not enough room on the post to accommodate a standard plastic cymbal sleeve and still fit through a standard-diameter cymbal hole. If the sleeve material was thin enough, like heat-shrink tubing, it could fit, but the amount of cushioning and durability would be minimal. Most of the other stackers on the market are also sleeve-less, so the CST-80 is not alone in this regard.

“We’re all aware of the importance of using sleeves on tilter pegs to prevent the threads—which can be as sharp as the points on a file—from cutting into the hole of cymbals. With cymbal stackers, however, the posts are smooth. So there’s nothing abrasive to damage cymbals. Additionally, in the case of the CST-80, the post is the same diameter as the sleeve on our tilter pegs (10 mm). So whether you use a stacker or a cymbal stand, the cymbal will have the same freedom of motion. The only difference will be the amount of cushioning. *No* amount of cushioning, however, can protect a cymbal from damage if it’s hit hard enough dead-on. Cymbals should always be hit with glancing blows to maximize their lifespan.

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"A Zil-Bel is relatively heavy for a 6" cymbal. But it's light compared to a 'full-size' cymbal, such as an 18" crash. I'm sure you've seen drummers who stack two and sometimes three such 'full-size' cymbals with no ill effects. If you place a felt between the Zil-Bel and your flat ride, you should have no problem stacking them."

Flatjacks

Q In 1963 or so I played on someone's drums at a battle of the bands. The drums were called Flatjacks, and they looked just like the name implies. They were loud and ringy, and they cut nicely through the guitar amps. I remember the owner putting the drums away with each nesting into the next, forming a very compact package. Do these oddities only exist amid the windmills of my mind, or were they a legitimate item?

Vince Rosa
via Internet

A Flatjacks are not a figment of your imagination. They were an experiment in ultra-compact, shell-less drums that hit the market in the mid-'60s. They predated the Gauger/PureCussion HeadSet of the 1980s and the Arbiter Flats of the late '90s to today. They were basically just drumheads fitted into a very shallow chrome cylinder that served as both drumhoop and mini-shell.

The Flatjacks offered acceptable tonal quality from the toms, along with light weight and ease of portability. But they couldn't offer much in the way of bass-drum depth. Without that low-end capability, they couldn't compete with regular kits in amplified band situations. They might have done well in a low-volume jazz or club date context, but in the mid-'60s the drum business was focused on the garage band boom (with "boom" being the operative word). So Flatjacks didn't find enough market to sustain production.

Storing Drum Equipment

Q Since getting a rack, I have several bits of extra hardware laying around, like stand bases, extra rack pipes, and back-up pedals. I need to make some room to keep the wife happy, so I pur-

chased a large, soft hardware bag, which I intended to put in the garage. I live in Chicago, where we get extreme heat and extreme cold. The garage is attached to the house but has no HVAC system. Will the hardware bag protect my spares from rusting (or anything else bad)?

I also have no room for my ten-year old Tama Rockstar kit, but I want to keep it in good shape. If I bought soft cases, would they "survive" in the garage? I may have the attic as a backup. (It doesn't get as cold in the winter, but it does heat up in summer.) Is that a better option?

Ron Ivanjack
via Internet

A Heat and/or cold in and of themselves won't be a problem for the hardware. What will be a problem is dampness, which can seep through bags alone. (Dampness can also cause mildew on fabric bags, vulcanized-fiber cases, and wooden crates.) We suggest long-term storage in something a little more weatherproof, such as a hard-plastic case. Excellent models are available from case manufacturers like Hardcase, Humes & Berg, Impact, SKB, and XL Specialty. It would also be a good idea to add some sort of replaceable, moisture-absorbent material inside the case, of the sort that is often used within cedar chests.

Drums can be stored successfully in high-quality cardboard boxes, such as those that can be purchased from moving-supply companies. Wrap the drums in plastic or clean packing paper before placing them in the box, then fill the remaining space with styrofoam packing "peanuts." Aside from protecting the drums against any unforeseen impact, the "peanuts" (and the porous nature of the cardboard) allow for air circulation to prevent humidity problems and/or condensation on the drums. However, you must keep the boxes themselves from getting damp. They should not be stored directly on concrete or any other ground surface. They should be up on a pallet to allow airflow. Remember that drumkits can be stored with smaller drums fitted inside larger ones to economize on box space.



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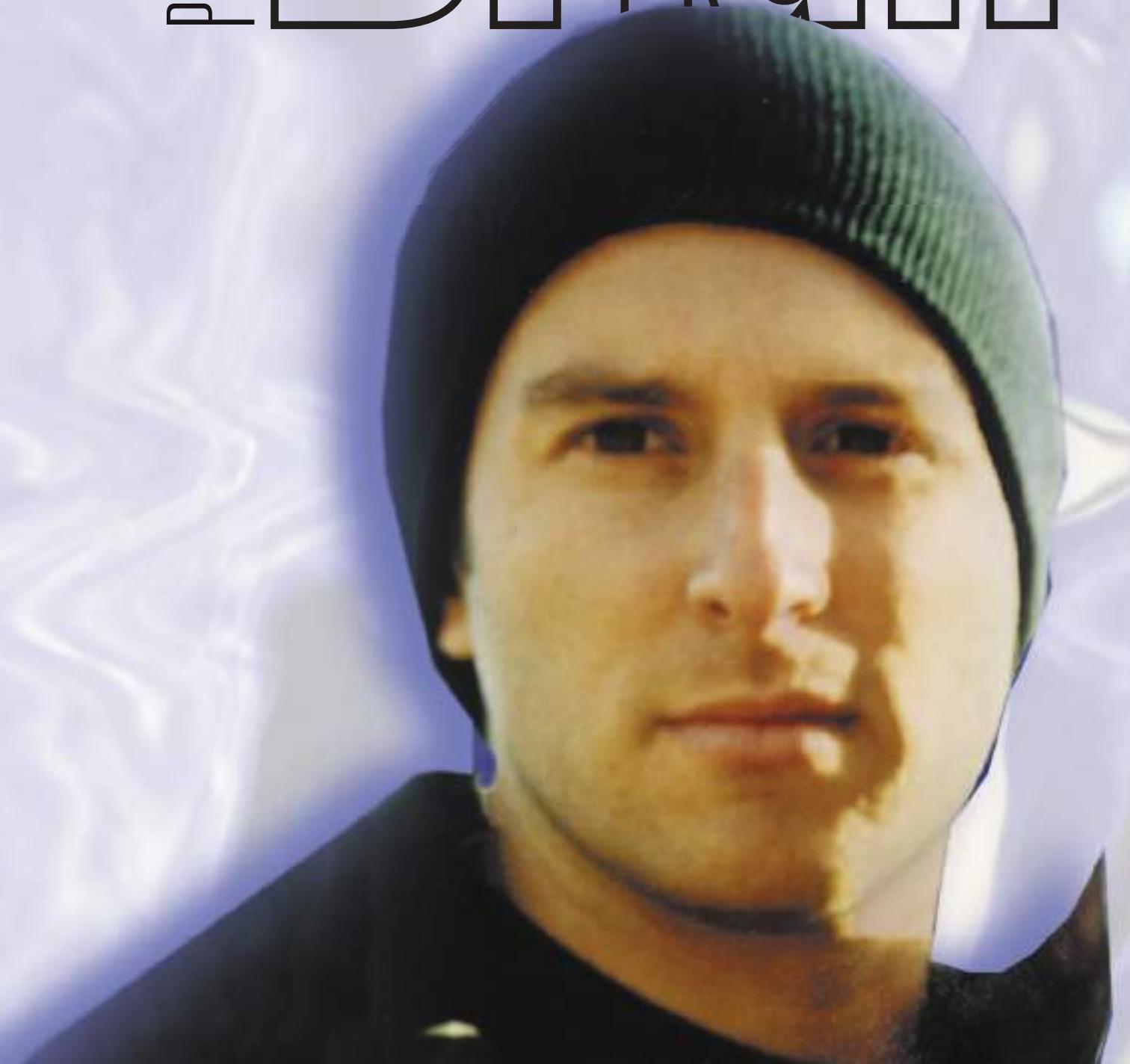
20" A Medium Crash

10" A Splash

13" A New Beat HiHats

Portable's

Brian



Levy

Looking To Be Different

When LA-based alternative rockers Portable released their 1999 debut, *Secret Life*, their decidedly retro sound was very similar to Britain's arty post-punks Gang Of Four; a late '70s/early '80s influence echoed in the band's visual image of matching dark suits and skinny ties. Three years later, what fans may perceive as a dramatic leap in style from *Secret Life* to its successor, *Only If You Look Up*, is simply a creative direction change that drummer Brian Levy chalks up to the natural growth process of his band.

"On our new record," Levy explains, "we really wanted to see how far we could take our creativity and our imagination. With our first record, we had several years to write, try out, and record songs. There was less time to prepare the material for *Only If You Look Up*, but we still wanted to explore some new areas."

Levy metaphorically compares *Only If You Look Up*—an engaging and ambitiously diverse collection of rock styles—to "walking through a really big house, where each room you enter has its own thing going on. *Secret Life*," he clarifies, "was more like being in one room." Portable also underwent a lineup change between records. "We have a new bass player now," Brian says. "That had a profound effect on the sound and attitude of the band. Overall, I'm just really proud of this record."

Asked to describe his own style, Brian doesn't skip a beat. "My whole outlook as a drummer is that I love creative players," he states. "Guys who are real chops-oriented and technical, well, that's all great and wonderful. But I really appreciate drummers who are inventive *and* who are also really heavy groove players. That's the way I try to approach different aspects of my playing. I like interesting fills too. Fills that sound as if they're going to fall apart—like the whole song is going to come to a screeching halt—add a lot of excitement to the music. When people hear me, I want them to think that I'm someone who plays just a little bit differently from the next guy."

Gail Worley

Barrett Martin

Drumming Alchemy

Barrett Martin's drumming career took off on the cusp of 1991's Seattle grunge explosion, when he joined Screaming Trees just as Nirvana's, *Nevermind* instigated a far-reaching pop music revolution. In 1995, Martin recorded *Above* with his critically acclaimed side project, Mad Season, of which Pearl Jam guitarist Mike McCready and late Alice In Chains vocalist Layne Staley were also members.

Since 1997, Barrett has found creative expression with R.E.M. guitarist Peter Buck in Tuatara, a band specializing in instrumental worldbeat, lounge-pop, and free jazz. Tuatara's third album, *Cinemathique*, was released this past spring on Martin's own imprint, Fast Horse Recordings. Closest to

his heart, however, is Wayward Shamans, a group he formed in 1999 with ex-Brave Combo percussionist Joe Cripps (his partner in the label venture).

While the two bands share distinctive qualities, *Cinemathique* is purely instrumental and, according to Martin, "based more on the individual compositional inspiration of whoever wrote the song, because there are five different composers in the band." The compositions for Wayward Shamans' debut, *Alchemy*, an engaging mix of jazz fusion and spiritually guided worldbeat rhythms, Barrett clarifies, were "based on the field recordings I had been doing for years."

Martin captured these field recordings on trips to West Africa, Brazil, Senegal, and Cuba (where he and Cripps studied with Santeria drum priest Oney Cumba Torres). Barrett began recording himself playing with a drum master or an entire group of indigenous drummers, eventually accumulating hours of tapes. "I would listen to them in my studio," he says, "find a section of a particular rhythm that really jelled, put that into the computer, and create a loop out of it. Then I'd play around with different instruments—upright bass, keyboards, vibraphone—and come up with melodies and chord progressions that were inspired by those rhythms. Being in those countries for months at a time, I couldn't help but absorb the musical influences of those people."



Gail Worley

Fugazi's Brendan Canty As As Possible

"We approach each project without referring to the previous one," says Fugazi drummer Brendan Canty. Indeed, Fugazi's sixth full-length album, *The Argument* (Dischord), once again shows the veteran Washington, DC punk band moving into fresh territory. About half of the album features not only Canty but also drummer/percussionist Jerry Busher.

The new approach, which is still dominated by Canty, broadens the percussive side of a band that's always been known for its intriguingly rhythmic merging of punk, dub, world music, and other forms. On *The Argument*, songs like "Cashout," "Strange Light," and "Life And Limb" showcase Canty's multifaceted, intelligent stylings, while "Epic Problem" and "Ex-Spectator" prove he hasn't relinquished his gritty hardcore roots.

In Fugazi, Canty's drumming has become more inventive than ever. "Creating an atmosphere in the music where I'm making it sound as twisted as possible is paramount to me," he explains. And Canty isn't always behind his kit while creating said atmosphere, as he writes a lot of Fugazi's music. "We all contribute music," he reports. "I even write guitar parts."

As for *The Argument*, Fugazi took more time than usual to write and demo material. "We spent enough time with these songs to get them to a point where each had a very specific atmosphere," Canty continues. "And then we recorded them all very differently in terms of the drum sounds. I used a lot of different cymbals, snares, and ways of miking. And when using the double drums with Jerry, we tried to get our kits to sound as different as possible."

While Fugazi has created some extremely dynamic music on record, many would say that their greatest achievements have taken place during their scorching live performances. "To be honest with you, we always put way more importance on playing live," Canty reveals. "The live shows are life-affirming. They're much more vital and exciting to me than sitting in a studio, even though I end up sitting in a studio almost every day of my life. To bust out and actually see people reacting to your songs is like getting a thousand fan letters a day."

Jeff Perlah

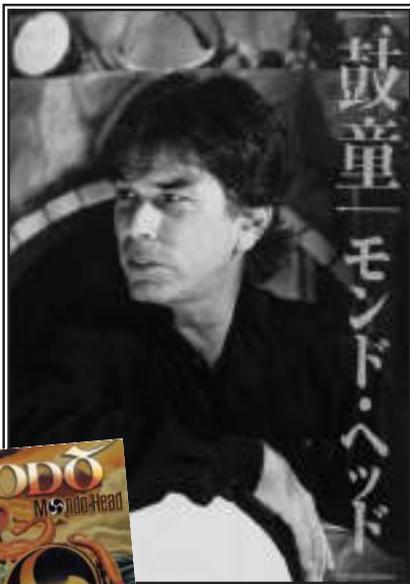
Mickey Hart

Producing Kodo's Mondo Head

Kodo's *Mondo Head* was an intense labor of love for producer Mickey Hart. Hart recorded over thirty hours of music from morning 'til night for a project he describes as "a marvelous hybrid filled with beautiful grooves and wonderful vocalizations. I wanted it to be deep, heavy grooves from the heart-beat of the earth." Mickey says it is among his finest work.

Hart has known the Japanese musicians who make up Kodo since the mid-'70s, having seen them perform and having had various members of the group sit in with The Grateful Dead. "When they asked me to do something with them," Mickey says, "I thought that I didn't want to make another taiko record, because they didn't need me for that. So this is the dream—to combine all the Planet Drum powers with ecstatic vocals and taiko drumming and present it in surround-sound.

"These guys came out of the taiko box and ate this project up," Hart says. "Taiko is a very strict classical form in which the musicians really don't jam. But this record came out of the jam, out of their subconscious, not their heads. This was not written down or composed like a taiko record. They really wanted to break loose. And any time they'd pick up a pencil and paper, I'd take it away from them and say, 'Next



record, not this one.' They'd laugh and say, 'Okay, Mickey-san.'"

Hart recorded the basic tracks at his own studio, with some solo overdubs done in Tokyo. "Then we rotated different kinds of instruments," he says, "whether they were from Indonesia, Japan, or South America. But taiko drums were at the core. Each day I had a guest artist come in to play, like Zakir Hussain, Airtro, or Giovanni Hidalgo. As for my style of recording, it's about playing, not thinking. So I recorded everything that moved. Then after the musicians left, I edited the parts."

Describing the spontaneous creative process, Hart says, "On 'Maracatu,' Airtro started a groove and we just came in and doubled, tripled, and quadrupled his part and came up with a *monstrous* groove. Then he started screaming, and so we came up with a South

American chant that went over the top of it. We doubled Airtro's vocal parts and 'ganged' a lot of percussion—put a lot of people on one part. And when Kodo was soloing over those parts, there were like seventy guys playing together. No question, this DVD is the pinnacle of percussion and technology coming together in one mass surge.

"It was a great experience," Mickey concludes. "It was like drum camp when they were all at my house. Everybody slept, ate, and played together."

Robyn Flans

John Calarco

Daryl Stuermer's Organic Groove

John Calarco has been keeping busy touring with Phil Collins' guitarist, Daryl Stuermer. "He's a consummate musician," John says. "And he's very aware of the drummer. My musicality has been brought out working with him." Calarco recently finished recording the drum tracks for Stuermer's latest CD, *Waiting In The Wings* (Urban Island). "It was a blast to make," John says. "I knocked out the drums in a day and a half."

Working with Stuermer, Calarco has to play to a lot of sequences, both on the recordings and live. That can be a challenge for a drummer to keep the feel happening. "You have to decide where to play with the click," John suggests, "like on top, or slightly behind. Then you have to play consistently. I've been getting back to the basics, working daily with a click. I'm really noticing how the space between the notes works. Even so, I still want my drumming to be earthy and organic."

John's current home base is Milwaukee, but while living in New York City he played for The Blue Man Group and studied with Jojo Mayer and Horacio "El Negro" Hernandez. He's also toured and recorded with singer/songwriters Joy Askew and Willy Porter. He even co-wrote songs on Porter's *Dog Eared Dream* release. "I want to be viewed more as a musician than just as a drummer," Calarco insists. "I want to keep developing my songwriting abilities and continue to write as much as possible."

The result of Calarco's recent writing endeavors is his own CD, *Pure*, released under the band name Vellocet. Calarco wrote the music and lyrics, played guitar and drums, and sang all the vocals. "It's good to know more than just drums," he says. "I've been getting calls now because I can sing too. But my goal is to inspire young kids coming up, like I was inspired by people like Tony Williams and Stewart Copeland."

For more info on Calarco, check out his Web site at www.johncalarco.com.

Michael Bettine

NEWS

Ringo Starr and **Sheila E** share the drum throne on the new CD *King Biscuit Flower Hour Presents Ringo & His New All-Starr Band*.



Australian phenom **Grant Collins** has released his second solo CD, *Dogboy*.

Carey Harmon is on Railroad Earth's latest blue-grass-tinged CD, *Bird In A House*.



Dave Magee is on the new release by Stretch Princess, *Fun With Humans*.



Steve Barnes is on the new Keely Smith Big Band & Orchestra CD on Concord Jazz. He was also in Europe recently with The Bill Holman Big Band.

Steve Riley (right) and L.A. Guns are back with a new CD, *Waking The Dead*.



Pat Petrillo recently recorded with The Ed Hamilton Band for a new CD due out shortly.

Steve Holly is on John Oates' solo CD, *Phunk Shui*.

Craig Pilo is recording and performing with Pat Boone this fall and recording for the TV show *The Osbournes*.

Matt Flynn is touring with the B-52s.

Jeremy Hummell is on Breaking Benjamin's debut CD, *Saturate*.

Well wishes to Travis drummer **Neil Primrose** as he recovers from surgery to repair an injury to his back, suffered after diving into the shallow end of a swimming pool.

Chico Hamilton, whose new album, *Thoughts Of...*, is just out, recently underwent open-heart surgery. *MD* extends its best wishes for Chico's speedy recovery.

DRUM DATES

This month's important events in drumming history

Billy Gladstone was born on December 15, 1892.

Tony Williams was born on December 12, 1945.

Cozy Powell was born on December 29, 1947.

Dennis Wilson was born on December 4, 1944. He died on December 28, 1983.

Original Byrds drummer **Michael Clarke** died on December 19, 1993.

On December 29, 1938, **Buddy Rich** played his first show with Artie Shaw's band.

On December 25, 1959, **Richard Starkey**, who would later become one of the most famous rock 'n' roll drummers in the world, receives his first drumset for Christmas.

On December 11, 1971, Santana, with **Michael Shrieve** on drums, enjoyed their fifth-straight week at number-1 on the *Billboard* charts with *Santana III*.

No Doubt (with **Adrian Young** on drums) hits number-1 on *Billboard's* album charts the week of December 21, 1996 with *Tragic Kingdom*.

Happy Birthday!

Ed Thigpen (December 28, 1930)

Maurice White (December 19, 1941)

Dave Clark (December 15, 1942)

Allan Schwartzberg (December 28, 1942)

Alex Acuña (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 12, 1957)

Lars Ulrich (December 26, 1963)

Marco Minnemann (December 24, 1970)

Tré Cool (December 9, 1972)

West L.A. Music Shop Where the Pros Shop



John Blackwell, drummer for Prince and The New Power Generation, with West L.A. Music's Joel Bevil



A Perfect Circle drummer, Josh Freese, with West L.A. Music store manager, Glenn Hayes



Proclaimers drummer, Martin Chambers, with West L.A. Music's Derek Taylor



West L.A. Music staff member with Emily, Siki, and Noah drummer, Dallas Taylor



Jazz drummer, Billy Cobham, with West L.A. Music store manager, Glenn Hayes



Jazz drummer, Billy Cobham, with West L.A. Music store manager, Glenn Hayes

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DANNY CRAIG / DEFAULT
PAUL CROSBY / SALIVA



**NATE
WLAZELEK**
KEVIN MILLER
FUEL

**WE'RE THE GUYS
BEHIND THE GUYS
BEHIND THE GUYS
BEHIND THE DRUMS.**



**JOHN "McGEE"
McGARY**
ERIC KRETZ
STONE TEMPLE PILOTS



Photo by Rudy Arias

HENRY LUNIEWSKI
CARTER BEAUFORD
DAVE MATTHEWS BAND



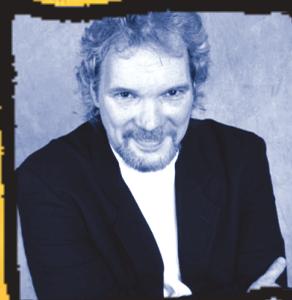
**MICHAEL
NASTASI**
GINGER FISH
MARILYN MANSON



DAVE GREENE
STEVE FERRONE
TOM PETTY &
THE HEARTBREAKERS



ROD GIBSON
MICHAEL CARTELLONE
LYNYRD SKYNYRD



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RUSH



**DAVE
HOFFBAUER**
LIBERTY DEVITTO
BILLY JOEL



The World's Finest Sticks.™

A New Bronze Age Zildjian ZXT Sheet-Bronze Cymbals

With an eye toward making high-quality cymbals at affordable prices, Zildjian has introduced a totally new sheet-bronze series called ZXT. The line offers a comprehensive range of models, all with hammering and lathing techniques for "a bright and powerful sound with warm musical overtones."

ZXT rides are touted for their "clear ping sound and great projection." The crashes, available in a variety of sizes and weights, are said to be "ideal for any application." Hi-hats are described as having "a defined chick and a full wash." The line also includes a variety of China cymbals, as well as the "Trashformer," a unique "warped" cymbal developed with Mike Mangini. Used in combination with other cymbals, the Trashformer will "transform" the sound of any cymbal into a trashy special effect.

ZXT cymbals can be purchased separately or in box sets of factory recommended cymbal setups. Also available are Effects and Expander box sets designed to let players add more sounds and colors once their core setup is in place. Prices range from \$78 for the 8" Flash splash to \$206 for any of the 20" rides or China models. A pair of 14" hi-hats goes for \$230.

☎ (781) 871-2200, 🌐 www.zildjian.com.



Good Sound...Anywhere! Audix D6 Kick Drum Mic'

The new D6 bass drum mic' from Audix is designed to sound good in any position, without being dependent on finding the "sweet spot" of the drum. The D6 capsule features the same VLM technology that has made the D series percussion and instrument microphones very popular for today's live stages and recording studios. It has a frequency response of 30 Hz – 15 kHz and a cardioid pickup pattern.

The D6 is about twice the size of the normal D-series microphone, yet is easy to use and position. It utilizes the same low-profile mounting clip as existing D-series mic's, and will work with the D-vice and D-flex clips (along with a variety of other popular clips on the market). Black and brushed aluminum models are available, and accessories include a cordura pouch and nylon mic'-stand adapter. List price is \$349.

☎ (800) 966-8261, 🌐 www.audixusa.com.

Here Comes The Sun

Sunlite Pro-Level Studio Set

Sunlite's Studio set is designed to offer pro-level quality at an attractive price. The kit's thin 9-ply shells feature maple exteriors with basswood interiors, and are offered in seven transparent lacquer finishes. The standard five-piece outfit includes 10x12 and 11x13 suspension-mounted rack toms, a 16x16 floor tom, a 16x22 bass drum, and a 6½x14 matching 10-lug snare. An 8x8 and 10x10 power-tom set is available, as are other shell sizes and custom finishes. All drums are fitted with triple-flanged 2.3-mm super hoops, with natural-finish wood hoops on the bass drum.

The kits come with Sunlite's top-of-the-line 1001 Series hardware. This includes a hi-hat stand, a snare stand, a double-chain-drive bass drum pedal, and straight and boom cymbal stands. List price is \$1,370. ☎ (626) 448-8018, 🌐 www.sunlitedrum.com.



Light And Bright Meinl Fiberglass Congas And Drummers Gloves

Traditionally shaped bellies help Meinl Fiberglass congas produce “sharp slaps and fat open tones that cut through high-volume environments.” The shells are virtually immune to tonality changes during live performances, when the heat from stage lights raises the temperature. Percussionists on tour will also appreciate the light weight of fiberglass congas. The drums come with 4-mm SSR rounded rims or traditional TTR rims, 10-mm tuning lugs, Meinl Conga Saver lug protectors, Tune Up Oil, and an L-shaped tuning key. Available colors are Sterling Silver and Midnight Blue. Prices are: 11" quinto—\$525, 11¾" conga—\$550, 12½" tumba—\$575.

Also new from Meinl are drumming gloves designed to prevent drumsticks from slipping due to sweat, while still providing a natural feel. The genuine leather gloves are available in black only, in medium, large, or x-large sizes, and as half- or full-finger versions. ☎ (877) 886-3465, 🌐 www.meinl.de.

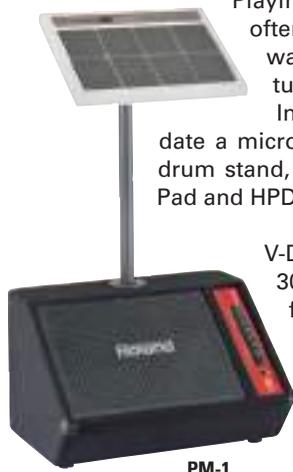


Power To The Percussionist Roland PM-1 Personal Monitor System And TDA-700 V-Drums Amplifier

Playing percussion in a band situation isn't much fun if you can't hear yourself—which is often the case. Roland's PM-1 Personal Monitor System addresses this problem with a 60-watt amplifier and two-way speaker system to deliver powerful, clean sound tuned specifically for electronic and acoustic hand percussion instruments.

Input channels include a high-quality XLR input that can also accommodate a microphone. The PM-1 is built with an angled design, and it can support a drum stand, making it ideal for use with products like the SPD-20 Total Percussion Pad and HPD-15 HandSonic. It lists for \$499.

For on-stage situations with V-Drums setups, Roland offers the TDA-700 V-Drums Amplifier. Its 240-watt 15" woofer and 60-watt horn driver yield 300 watts of total output power, while its three-channel design provides flexible routing options and the ability to connect multiple input sources. This lets drummers run a metronome signal (for example) to headphones and/or the internal speaker without running it to the house sound system. The TDA-700 is also easily expandable into a full stereo setup. It's priced at \$1,199. ☎ (800) 386-7575, 🌐



PM-1



TDA-700

For A Swift Kick In The... Clark Synthesis Tactile Ready Drum Throne

For in-ear monitor users who miss the “feel” of bass projected from large speakers, Clark Synthesis offers the Tactile Ready Drum Throne. Each seat bottom features a threaded insert that allows a Clark Tactile Monitor to simply spin on and tighten without brackets or modification.

According to the makers, Clark Tactile Monitor transducers produce vibrations over the full range of tactile and audible frequencies in contrast to similar products that add only vague bass vibrations. When attached to a drum throne, the transducers increase the proportion of sound heard and felt through bone conduction. Consequently, the user experiences the natural percussive impact of bass and drum sounds.

Clark offers a replacement seat alone, along with a complete throne package including one Tactile Monitor. Thrones are available in bicycle and round seat configurations, as well as in standard and low tripod heights. Three models of Tactile Monitors are available: Silver (for churches and small clubs), Gold (for the working professional), and Platinum (for high-volume stages and concert halls). Prices range from \$199.99 to \$599.99, depending on model and configuration. ☎ (303) 797-7500, 🌐 www.clarksynthesis.com.



The Sound Of Wood

Black Swamp Temple Blocks And Log Drums



Black Swamp offers esoteric wood percussion instruments for use in a variety of live and recording situations. Their bentwood temple blocks are made of solid ash bent into a unique contoured shape “to create a sound that’s warm, round, and full, with a sweet spot significantly larger than that of non-contoured blocks.” Pitched sets come complete with stand and removable mounting bar, and travel cases are available.

Black Swamp log drums are available in 20", 25", 30", and 38" lengths. Each size has two pitches on a solid maple sound board, with the tongues carved into a flanged shape that focuses the tone and increases resonance. The remainder of the resonator box is made from high-quality Finnish birch plywood. Each tongue has striking areas marked to make finding the “sweet spot” easier. The complete set spans two octaves in pitch, and each drum comes complete with solid maple handles and rubber feet. Individual padded carrying cases are available as an accessory.

☎ (616) 738-3190, 🌐 www.blackswamp.com.

Three Times The Control

GMS Dk3 Snare Drum



The GMS dk3 symphonic snare drum features three different snare systems—each with an individual tension adjuster—to allow precise adjustment for maximum sensitivity and dynamic range. A single global throw-off also permits universal tension adjustment and total snare disengagement.

Other features of the dk3 include choices of drum shells (solid, maple ply, heavy brass, and hand-hammered copper), Grand Master Lugs, deep-cut snare beds for maximum snare response, die-cast hoops (14" only), and GMS's Grand Master Finish. ☎ (631) 293-4235, 🌐 www.gmsdrums.com.

From Brazil, With Love...And Rhythm

RMV Brazilian Instruments From Latin Percussion

Latin Percussion Inc. is now the exclusive US distributor of RMV authentic Brazilian instruments. Sao Paulo-based RMV's products are known for their durability, lightweight construction, and craftsmanship. Latin Percussion will distribute the entire line of RMV products, and will also carry the requisite replacement parts. Available instruments include pandieros (\$85–\$139), tantans (\$218), repiniques (\$110–\$115), surdos (\$225–\$299), timbas (\$189), timbals (\$255), repiques (\$139), and tamborims (\$54).

☎ (888) LP-MUSIC, 🌐 www.lpmusic.com.



Getting To The Rute Of Things

Vic Firth Expanded Rute Series

Vic Firth has expanded its Rute line with new models for a variety of applications. All four additions are a takeoff on the original Rute dowel instrument, but each is designed to provide a unique feel and a range of alternative sounds. All but one of the Rute models feature premium birch dowels secured in a birch drumstick handle that can be used for backbeats, cross-stick work, and patterns on a cymbal bell. A moveable band adjusts the effect from crisp to splashy.

The Rute 202 features seven thin dowels surrounding a thicker center dowel "for added power while still retaining the Rute sound." The Rute 303 features seven thin dowels and a thinner handle for playing with a light touch. The Rute 404 is a jazz brush/Rute combination featuring a fan of twelve dowels and a durable vinyl handle textured for enhanced gripping. The Rute 505 is a cross between the Rock Rake plastic brush and the original Rute. Thirty-one plastic bristles secured in a 15"-long vinyl handle make it "a great choice for light jazz and combo playing." ☎ (781) 326-3455, 🌐 www.vicfirth.com.



Johnny Gets Small...Birch Gets Wet

DW Craviotto Solid-Shell Piccolo And Lake Superior Birch Drums

A compact new 5½x10 piccolo Craviotto model from DW features a one-piece maple shell with one-piece reinforcing hoops at the top and bottom. The drum also includes DW drumheads, TrueTone custom snare wires, and a choice of black, brass, or chrome lugs and counterhoops. Chrome or brass vintage-style tube lugs are optional. It's available in any of DW's FinishPly, Satin Oil, or Lacquer finishes at \$895.

Following on the production of unique maple drumsets made from 500-year-old logs harvested from the bottom of Lake Superior, DW is offering a limited number of kits produced from Lake Superior birch. The wood is said to have many of the same characteristics as the birdseye maple found in the late 1990s, but with a richness of tone and appearance of its own. Lake Superior Birch kits are available in a standard seven-piece configuration including five F.A.S.T. toms, a choice of 16x20 or 18x22 bass drums, and a matching 5x14 or 6x14 snare drum with "candy black burst" lacquer finish and satin-chrome hardware. Only 200 sets will be produced.

☎ (805) 485-6999, 🌐 www.dwdrums.com.



Drum Miking Goes High-Tech

Audio-Technica AE2500, AE5100, And AE3000 Microphones



The Artist Elite mic' series from Audio-Technica includes three new models. The AE2500 (\$699) is a dual-element, dynamic/condenser in a single housing, designed for exceptional kick-drum miking. The AE5100 (\$379) is a large-diaphragm condenser tailored for overhead and hi-hat applications. The AE3000 condenser (\$379) is designed to take very high sound pressure levels from toms, snares, and other percussion, while still delivering an uncolored performance.

☎ (330) 686-2600, 🌐 www.audiotechnica.com.

Samurai Drum, Dragon Pedals

Yamaha Musashi Snare And Redesigned Pedal Line

Yamaha's new Musashi snare drums are affordable yet distinctive drums named for a famous Samurai warrior. The 12" and 13" drums are made in the company's high-end drum factory in Japan. They feature oak shells, 45° bearing edges (versus the company's standard 35° edge), and high-gloss black finishes with a special dual-sword logo. Each size is priced at \$399, which includes a matching Groove Wedge fitted to the 12" model for cross-stick playing.

Also new from Yamaha is an entirely redesigned line of bass drum pedals, with five single- and four double-pedal models. The new pedals—called the Dragon series—are made in the company's Indonesian motorcycle factory. They feature new footboards, linkages, and adjustment capabilities to offer top performance at all price levels, and to make them attractive as stand-alone items in the highly competitive bass drum-pedal market.

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



Who Needs A Power Cord?

Toca Unplugged Percussion



Toca's Unplugged series offers a wide variety of hand drums tailor-made for acoustic gigs, jamming with friends, and laying down the groove with the stereo or acoustic guitar jams. Included are wood-top bongos (\$159.50) and 10" and 13" wood-top djembes (\$159.50 and \$259.50) with double-ply stave shells and plywood tops. The line also includes 8", 10", 12", and 13" wood timbales (\$159.50, \$169.50, \$199.50, and \$209.50) with maple shells in a natural satin finish. Classic-style ring hoops are clip-mounted and drumkey-tunable. The drums come standard with L-rod mounts.

Also featured in Toca's Unplugged setups are djembes from Everyone's Drumming, mounted with the MS2K mount to give exact placement and to be easy to use with any drum or percussion setup.

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

And What's More



◀ **GRETSCH** has upgraded its entry-level Blackhawk series with 6-ply mahogany shells, Liquid Black or Metallic Wine Red Nitron covered finishes, and mini-lugs based on the classic Gretsch design. Other features include a new fully adjustable double tom holder with 12.7-mm arms, heavy-duty fold-down spurs, and pre-muffled bass drum heads. ☎ (860) 509-8888, 🌐 www.kamanmusic.com.



Also new from Gretsch is their Online Store, offering a piece of the Gretsch tradition with apparel, accessories, and collectibles. All merchandise features original designs and logos celebrating over 100 years of Gretsch history. 🌐 www.gretschstore.com.

◀ **ROLAND's** new mid-priced V-Stage kit features a redesigned rack, along with CY12 Ride/Crash cymbal pads with selectable dual outputs (bow/bell or bow/crash). ☎ (800) 386-7575, 🌐 www.rolandus.com.

In-ear personal monitoring is becoming more prevalent at all levels of performance. The PSM 200 is **SHURE's** newest and most affordable system, at \$468 for the complete hard-wired system. It's especially affordable when combined with Shure's E2 earphones at \$110. Also new is the Auxpander, which can be used to expand a mixing board's aux-send capabilities for extra monitor-mix options. ☎ (847) 866-2200, 🌐 www.shure.com.



◀ Glow-in-the-dark hardware and "Anti-Freeze Green" drums are unique, even for a custom-finish specialist like **SPAUN** Drums. The company is also now offering a wide variety of distinctive covered finishes. ☎ (909) 971-7761, 🌐 www.spaundrums.com.

CARBONLITE's ultra-lightweight carbon-fiber Gig Rack is designed for use with compact kits, including floor tom/bass drum conversions. It offers a compact footprint, repeatable positioning from gig to gig, and fast setup, all at a weight under ten pounds.

The Gig Rack includes a front bar, cymbal boom mounts in each leg, two side extensions, and all tube clamps for rack assembly. The carbon-fiber tubing has a high-tech weave finish with a slip-resistant surface that will not dent or rust. With the side extensions and T-legs folded in, the rack can easily fit into a back seat or trunk without disassembly. ☎ (727) 742-2263, 🌐 www.carbonlite.com.



◀ **WARNER BROS.** has released several of its most popular video titles in DVD format, with added material in each. Included are Zoro's *The Commandments Of R&B Drumming* (\$39.95), Carter Beauford's *Under The Table And Drumming* (\$59.95), Neil Peart's *A Work In Progress* (\$59.95), and Buddy Rich: *Jazz Legend* (\$39.95). Also new on video/CD is Raul Rekow & Karl Perazzo's *Supernatural Rhythm & Grooves* (\$39.95). ☎ (800) 327-7643, 🌐 www.warnerbrospublications.com.

The Onyx entry-level series from **PEACE DRUMS** offers maple-mahogany drumsets in a choice of four hand-lacquered finishes. The kits feature RavenPlate treated black mini-lugs and hardware, a matching wood snare drum, and Power Fusion sizes, all at a price under \$800. ☎ (626) 581-4510, 🌐 www.peacemusic.com.tw.

◀ **DW's** expanded selection of clamps and accessories are featured in a new brochure available at authorized DW dealers. Included in the 8-page, full-color brochure is the complete line of DW Dogbones, Mega-Clamps, and Accessory clamps for use in a variety of drumset and percussion applications. The range of Dogbone clamps includes original, mini, and telescoping models with a new quick-release feature. In addition, an assortment of Mega Clamps is now available with 1/2" receivers and "V" clamps that accommodate a variety of arms and tubes.

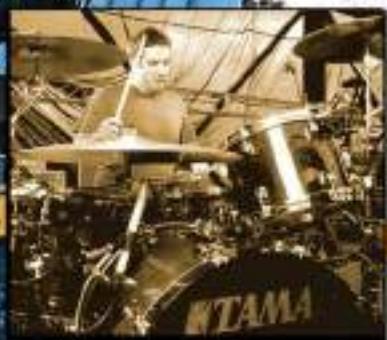
☎ (805) 485-6999, 🌐 www.dwdrums.com.





NEVER A PROBLEM!

ZACH LIND (JIMMY EAT WORLD)
AND HIS STARCLASSIC MAPLE DRUMS



"I thought I'd hate playing in a club, but I started doing *Roll With It* as soon as we were having trouble with *Gradually We Came to Us* and it was a funny thing. I can actually have more about playing the song that I haven't creative play before. It's a great lesson."

"Like most people, I came up with my set-up gradually. It's still pretty simple, just two toms, but they're versatile and they sound really big. I like to tune my toms very low, so a really large tom like an 18" wouldn't work. But with the 14 x 15" you can still tune it low so it sounds close to a 16 and the same thing works with the 13".

"Live, I only use the 18 x 22" although I'm thinking of adding a second kick. In the studio, we usually build some kind of an extension on the bass drum; we've even put several bass drums together just to give a drum tunnel effect. The long 18" depth gives me that kind of sound live. Plus the 22" diameter lets you bring the toms in closer than a 24". I like to have things pretty close to each other. I don't like to be reaching out.

"The favorite part of my kit is definitely the 6 1/2 x 14" Kenny Aronoff snare. It's really reminiscent of the vintage brass snares, but it seems stronger, more

endurable. When I first bought the drum, I wondered whether I should take it on the road—it's pretty expensive. But it sounds amazing and it's been really good. On a lot of our records, we use two different drum sets on the same song for different song parts. Having a second snare, the maple 6 1/2 x 14", lets me stay as true as possible live to what we do on the record. I tune the 6 1/2" quite a bit higher than the Aronoff so you can hear the difference between the two snares—but not so high where it sounds like a marching drum or loses tone. I never use the second snare throughout an entire song, although sometimes I'll play the two drums at the same time.

"The 6 1/2 by 14 Starclassic Maple snare in the far right of the picture is just a back-up for the Aronoff. I keep that snare and a back up pedal on stage, so if there's a problem I can just reach down and grab one of them. But the thing I like about Tama, the really cool thing, is there's never a problem."

Drums

Starclassic Maple in Cherry Black Finish
18 x 22 Bass Drum - SM82218CBK
9 x 13 Tom Tom - SMT1309CBK
14 x 15 Tom Tom - SMT1514CBK
6 1/2 x 14 KA146GLTD Limited Edition Kenny
Aronoff Trackmaster (Main Snare)
5 1/2 x 14 SMS1455FCBK (Sub-Snare)
6 1/2 x 14 SMS1465FCBK (Back-Up Snare)

Hardware & Accessories

Iron Cobra HP900P Power Glide Single Pedal (with backup)
Iron Cobra HH90G Lever Glide Hi-hat Stand
1st Chair HT530 Wide Rider Throne
RW100 Rhythm Watch Drummer's Metronome

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Tama Rockstar Custom Drumkit And Roadpro Hardware

Good Stuff Can Get Better

HITS

stunning fit and finish

easily tuned drums

high-value hardware at sensible prices

by Chap Ostrander

Tama's Rockstar series has a history of high quality at reasonable prices. Their hardware, shells, and finishes have always set them apart. The Rockstar Custom line has all of the most popular features of the Rockstar drums, with some healthy additions. Let's have a look at them.

The most obvious upgrade in the Rockstar Custom series is the finish. Rockstar kits come with covered shells; the Rockstar Custom line offers eight stained finishes. Our review kit came in a stunning Custom Mahogany Fade, a high-gloss finish that flows from dark to light as it goes down the drum. This is the same finish found on Tama's Starclassic Performer birch kit.

The shells are essentially the same as those in the Rockstar line, with an inner ply of basswood for projection, five intermediate plies of Philippine mahogany, plus an outer ply of finished basswood. The total picture is a 7-ply, 9-mm shell configuration.

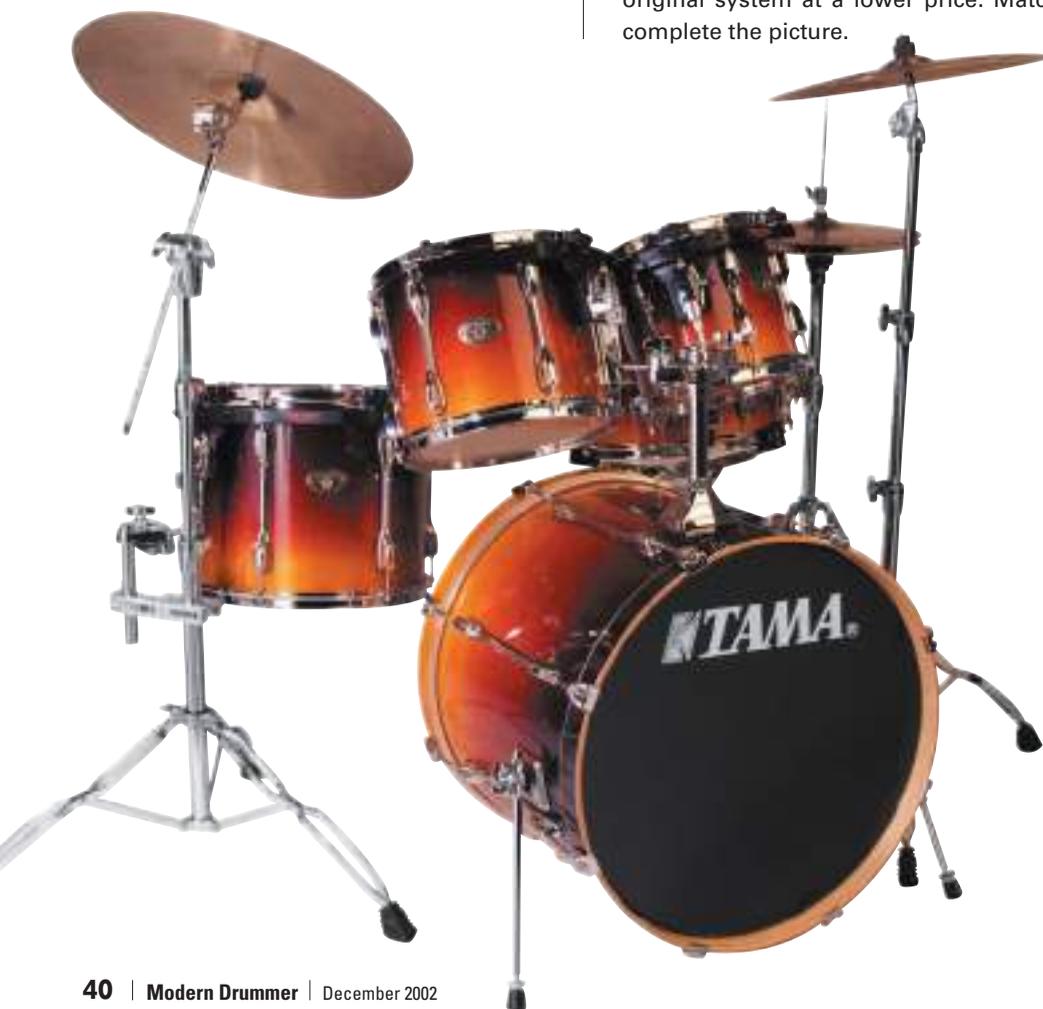
Another major point is the tom-mounting hardware. The Star-Cast Mounting System (originally created for Tama's high-end Starclassic series) is now available on the Rockstar and Rockstar Custom series, with clamps to mount it on their standard triple-flanged hoops. The clamps negate the need for a die-cast hoop with special "ears." It offers all the sonic benefits of the original system at a lower price. Matching wood hoops on the bass drum complete the picture.

Beauty More Than Skin Deep

Besides looking fabulous, the Rockstar Customs sound great. The tuning range between the toms lets them each find their own best sound without crowding that of the others. They were also some of the most easily tuned drums I've ever worked with. I simply took each tom, set it on my leg, and tuned one head at a time. The tuning "sweet spot" of each drum sang out right away.

I was able to tune the toms down into a funky range that created a good rock kit. Tuning them up brought them into jazz range. I don't think it would matter what gig you have; these drums would work beautifully.

The Tama heads provided on the kit are all DuPont Mylar, with muffling rings built into the bass drum heads. Thanks to those heads, the bass drum felt deep and full. Tuning



it up made it higher, but it still had lots of punch and bottom.

I saved the snare for last because it just killed me. I always favor a 5"- or 5½"-deep snare for the voice and brightness, and this drum did not disappoint. It could sing in high or low pitch ranges, making it a very versatile instrument.

The snare was also extremely sensitive, with clear response across all dynamic ranges, but especially at high volume. In fact, when I used it with another kit on a recent gig, I had to hold back to keep it in balance with the rest of the drums. (Actually, it made me want to look for an opportunity *not* to hold back.) This could be your next primary snare.

Roadpro Hardware

The main idea behind Tama's new Roadpro hardware was to incorporate the comments and suggestions of touring pros into the development of a line whose watchwords were simplicity, stability, durability, and affordability. The resulting new hardware will now be standard on all Tama kits above the Swingstar line, and will also be available separately.

Uncommon Common Features

In order to "put more teeth into their hardware," Tama put more teeth into their hardware. The tilters on the Roadpro cymbal and snare stands have nearly twice as many teeth as Tama's other tilters do. A steel nut inside the base of the stands gives you dependability when setting the spread of the legs. A nylon insert inside the down tube keeps the inner pipe straight and free from rattles. Inside the die-cast height adjustment there is a T-nut combined with a bolt passing through a nylon bushing. All of these parts can be replaced easily.

The snare stand has some interesting features. Tama calls the snare basket cushions "Escape Claws," because they have ridges where they make contact with the bottom hoop. This serves to minimize contact with the hoop. The cushions float about ½" above the basket arms to help prevent the drum from being choked. This floating action is also said to reduce playing fatigue. A large knob adjusts the tension of the basket.

Most snare baskets are offset, requiring you to place the feet of the stand slightly to the side of where you are actually playing the drum. The Roadpro stand puts the drum directly over the base. The spacing of the basket arms is asymmetrical, so that they don't interfere with the strainer or butt plate.

A very cool feature of the stand is that you can loosen a drumkey screw at the top of the basket and rotate the basket. This makes the orientation of the arms totally independent of the stand placement. You may only set this once, but I think it's a real plus to have the option of having the strainer right where you want it, and not have the basket arms decide for you.

The cymbal stands feature threaded rods that are 2 mm thicker than previous models, for greater durability. The nylon components holding the cymbal are both convertible. The top nut can be reversed for a looser or tighter fit, meaning that you can mount a ride or China cymbal and control the tension on either. The lower portion is reversible, so that it can be turned over if the top segment wears out or breaks.

The top tube of the straight cymbal stand has a nylon

insert held in place by a Phillips screw. It's slightly larger than the diameter of the tube to keep the tube from rattling while in any position. A similar insert can be found inside the middle tube of the convertible boom stand. It should be noted that the insert prevents the stand from being totally disassembled into three sections. If you have serious space constraints in your trap case or bag, you may have to remove this insert for packing. The boom stand that I worked with is of the straight/boom convertible type. It was solidly built and sure-footed.

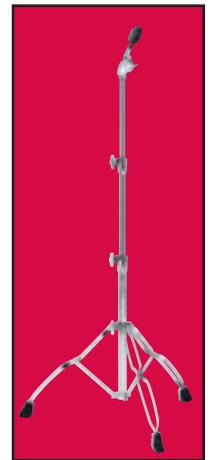
The Roadpro hi-hat's inner rod has tapered metal and plastic nuts that fit together easily during setup. The special design gives them a grip on each other that resists shaking loose. You have five steps of spring-tension adjustment, and a drumkey screw at the bottom of the leg base lets you rotate the legs to accommodate other pedals. As if that wasn't enough, a knob above the footboard allows you to change its angle, with about an inch to play with. Very impressive.

All Roadpro stands feature the same tripod bases found on Tama's heavy-duty New Titan hardware. But the middle and upper tubes are thinner. However, they remain compatible with all of Tama's other accessory attachments. The Roadpro line represents solid performance and value, and it doesn't require a weight belt to carry it around.

An HP200 Iron Cobra Jr. pedal completes the hardware package for our review kit. The kit also comes with instructional information including a video featuring Kenny Aronoff, Mike Portnoy, and John Tempesta.

Bottom Line

With the introduction of the Rockstar Custom line, Tama has once again raised the bar. They offer sensible value both in drum sizes and finishes, plus a solid, well-conceived line of hardware. And there's more good news: The drums are available individually, so you can tailor the kit of your dreams.



THE NUMBERS

Rockstar RP522EDF Fusion Kit
Configuration: 18x22 bass drum, 9x10, 10x12, and 12x14 suspended toms, 5½x14 snare drum, Roadpro hardware package as shown below, and Iron Cobra Jr. bass drum pedal.

List price **\$1,499.99**

Roadpro hardware (priced individually):

HS70W Snare Stand **\$ 99.99**

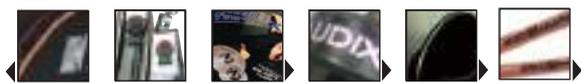
(for 13"-14" diameter snares) **\$ 99.99**

HC72W Straight Cymbal Stand **\$ 119.99**

HC73B Boom Cymbal Stand **\$ 149.99**

HH75W Hi-Hat **\$ 149.99**

(215) 638-8670, www.tama.com



New Meinl Artist Signature Percussion Instruments

Bang...Clank...Shhhrrring!

HITS

Valdes timbales have a dry, powerful sound

Aronoff cowbells offer durability and power

Conte chimes feature a tonal-center design

The folks at Meinl must lie awake nights dreaming up new instruments to introduce. And they're smart enough to enlist the aid of some pretty high-profile percussionists to help them in their creative process. Let's take a look at three of Meinl's latest signature items.

Amadito Valdes Signature Timbales

Contrary to how it might appear to the untrained ear, there really are subtle differences in timbales. Even when you're bashing away (like you're supposed to), there are overtones that can really make a difference in the overall sound of the drums—and, therefore, to the way you play them.

The choice of steel shells, "Floatune" tuning, and Evans heads gives the Amadito Valdes timbales a tight, crisp, dry sound. And that's "dry" in a really good way. It's not an edgy or overly ringy sound, just really smart and solid.

The "Floatune" system is Meinl's way of mounting the lugs without drilling holes in the shell. The mounting bracket goes around the entire drum. It's a cool system, and it works.

The drums are finished in what Meinl calls "Black Powder Coating." It's a matte black, which I thought looked great. I was a bit concerned at first about playing cascara (a stick hitting the side of the shell), thinking the finish might chip or discolor quickly. But I guess Meinl thought of this as well, because it wasn't an issue at all.

The 14" and 15" shells are mounted solidly on a double-braced, adjustable tripod stand. The stand legs also have the black powder coating. The cowbell

by Norman Arnold



mount is simple and solid. I mounted both of the Kenny Aronoff signature cowbells (more on them later) and they didn't budge.

I recorded the timbales in a couple different ways. A faraway room mic' gives the drums that great, old-school, "Buena Vista Social Club" sound—kind of Perez Prado retro. Close miking picks up a tight and punchy sound. Like most timbales, these drums are super-loud, so be careful when you set your recording levels.

Overall, the Amadito Valdes timbales would be a great set for live or studio playing in pop, Latin, or any style you choose. Amadito must be a proud man, what with his illustrious career and all. I bet he's just as proud of the timbales that bear his name.

Kenny Aronoff Signature Cowbells

The Aronoff cowbells come in 8" and 6¼" models. If Kenny's playing is any indication, these bells are made to be hit hard with drumsticks, not the wimpy little timbale sticks I had lying around. So I enlisted the help of a drummer friend of mine, who took the bells to a gig and beat the crap out of them all night. He gave them full marks for sound quality, projection, and durability. When he returned them I could hardly tell that they'd been played at all.

I used the bells with the Valdes timbales and was pleased by the way they sound. The 8" has a lower pitch, perfect for your band's cover version of "Brown Sugar." The 6¼" is not a whole lot higher. It's definitely a small *drumset* bell—not like the smaller cha cha bells for timbales.

The bells come with little sticky pads that you can use to deaden the ring. I tried a couple, and they worked well. In addition, the mounting bracket on each bell was solidly constructed and durable. Each steel bell is hand-hammered and has a chrome finish that would fit in visually with any drummer's rig. The sound could be counted on to fit in musically as well.

Luis Conte Signature Chimes

The Luis Conte signature chimes would be a great addition to the sound palette of any drum or percussion rig. They're put together with sixty anodized aluminum bars that Meinl describes as being "tonally matched." What this means is that even though the chimes are set up as a double row, they actually have a tonal center at the top ("C" in this case). An additional single chime mounted on the top of the wood bar is actually the note of concert C. So at the end of your run up the chimes (into the downbeat of the next measure) you can create a definite ending

by hitting the mounted single bar.

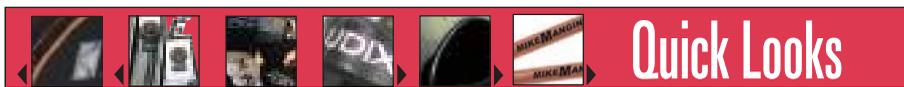
I used to have a finger cymbal at the end of my chimes to achieve the same effect, but it sounded sort of random. The single chime bar on the top of the Conte chimes fits right in with the sound of the hanging chimes. It's a great blend, a good sound, and a cool idea.

The quality of construction is what you'd expect from Meinl. The chimes come with a good mounting bracket and a thin metal beater that's perfect for a light touch in the studio. (But the chimes would also work great on a live gig.)

Conclusion

All three additions to the Artist Signature Series are strong. Meinl worked with some of the most talented and respected players in percussion, and it really shows in the quality of the instruments and the musicality of their sounds.

THE NUMBERS	
Amadito Valdes Timbales:	\$590
Kenny Aronoff Cowbells:	
8"	\$ 59
6¼"	\$ 49
Luis Conte Chimes:	\$190
☎ (877) 886-3465, 🌐 www.meinl.de	



Meinl Marco Minnemann Alien Hats

Meinl's Marco Minnemann Alien Hats are part of the company's unique cymbal series called Generation X. Developed in cooperation with Marco (and also with Johnny Rabb), the cymbals feature what Meinl calls FX9 alloy technology. The metal seems lighter than that in most other cymbals, with a distinctive silvery-bronze color.

The Alien Hats are the coolest, most fun hi-hats I've ever played. They're available in 8", 10", and 12" sizes; the most entertaining and versatile of these is the 12" model.

The bottom cymbal has four sets of double tambourine jingles. Of all the "jingle enhanced" hats I've tried, these hats produced more "tambourine" sound than any other—especially when played with the foot. (On their own, the hats themselves generate a thin but well defined "chick" when played with the foot.) Stick definition is super-clean, which makes intricate patterns come alive.

Just for fun I switched the top and bottom cymbals, which produced an even more pronounced "tambourine" effect. There are also many percussive possibilities when placing the bottom "tambourine" cymbal on top this way, such as playing the cymbals with your

fingers and creating accents by striking the jingles.

The 8" and 10" models were generally similar in sound to the 12", but neither was as versatile. They seemed to have the same size bell as the 12", which left them with much less cymbal body to work with. Still, both produced a surprisingly well-defined "chick" when played with the foot. When played with sticks, the tone of the smaller models was thin and shallow, with a quick bite. This worked well for short accents and intricate sticking patterns. And when all *three* models are set up together, they work well in creating *very* cool-sounding patterns between them.

Each Alien Hat model comes packaged in a specially designed carton printed with helpful information on all the Alien Hats, along with a complete transcription of Marco Minnemann's famous triple hi-hat groove. The 8" model is priced at \$175, the 10" at \$198, and the 12" at \$225. With Marco being the extra-terrestrial drummer that he is, it's no wonder he helped develop some of the most out-of-this-world-sounding hi-hats on the market.

☎ (877) 996-3465, 🌐 www.meinl.de



Mike Haid



Audix MICRO-D Clip-On Drum Microphone

Everything Should Be This Quick And Easy

HITS

extremely compact size

super-convenient mounting system

outstanding sound characteristics

MISSES

mount cannot be locked in place

by Mark Parsons

The latest creation from the drum-minded folks at Audix is officially designated the ADX20-D, but they refer to it simply as the MICRO-D. This makes perfect sense, since it's the newest (and littlest) member of Audix's D-Series family of drum mic's.

Design

The MICRO-D is a miniature electret (pre-polarized) condenser microphone. It ships with a hypercardioid capsule for greater isolation, but an optional cardioid capsule is also available. Glancing at the polar chart shows the typical hyper pattern, but the frequency response chart shows something more promising. The response curves for 0°, 30°, and 60° off-axis are virtually identical; we don't get any real variation until 120°. The frequency response is stated as being from 40 Hz to 20 kHz, but looking at the chart (and listening to the mic) I'd say those were -10 dB figures rather than -3 dB. The chart shows the response as being flat through the lower mids, with a gentle rise around 1 kHz, and another, sharper peak up around 8 kHz. Maximum SPL is a drummer-friendly 140 dB.



But what's really cool about this mic' ain't in the specs. In fact, it isn't really in the microphone at all. As nice as the mic' sounds, the interesting thing about the MICRO-D (at least for drummers) is what it doesn't have: size, weight, or a big clunky mounting system. The actual body of the mic' is tiny: 1/2" x 1". It rests in a clever circular shock-mount attached to a thin, 5"-long gooseneck. The mic', suspension-mount, and gooseneck have a combined weight of only 2 oz. They all fit into a unique clip-on mount (the D-vice) which weighs about the same, bringing the whole package up to a whopping 4 oz.

Exiting the back of the mic' is a thin, 6'-long cable that's permanently attached. The cable terminates in a miniature three-pin connector. This plugs into a compact cylindrical adapter (supplied). From there you use a standard XLR cable to connect it to your mixer. The MICRO-D is easy to please regarding phantom power; anything between 9 and 52 volts will keep it happy.

The D-Vice Mount

The innovative mounting system used by the MICRO-D deserves a closer look. It's a polymer unit approximately 1" square and 2 1/2" long. There's a wing nut on the side that tightens the gooseneck in place and a small, hook-shaped piece that slides under spring tension in a groove in the clamp body. You place the sliding hook under the drum hoop, then lift the mount up and snap the top part (also with a hook shape) over the top of the hoop. It's simpler to do than to describe. The D-vice fits on flanged hoops, die-cast hoops, and suspension mounts. One caveat here: The D-vice won't always provide a snug fit on the smallest of the old-style, steel-band suspension mounts. At its tightest it has a 1/2" gap between the parts that do the actual clamping—and this figure happens to coincide with the depth of the mounting rings that were used on small toms a few years back. In practical terms, however, this is not a big deal (as we'll see later).

The D-vice will not fit on conga hoops or on typical mic' stands. For hand drums, Audix makes the D-clamp (\$29.95, the same price the D-vice would be if you bought one separately). For attaching the MICRO-D—or any other mic'—to a cymbal or mic' stand (or just about any piece of drum hardware) there's the D-flex clip (\$19.95). Finally, to attach the MICRO-D to standard mic' stands or booms, Audix provides a simple 5/8" adapter with the microphone.

In Use

The first thing you notice when using the MICRO-Ds—even before you fire them up—is how convenient the design is. You can have your drums (toms and snare) miked up in just a

few minutes. The gooseneck is no bigger than it needs to be, yet it allows you to put the mic' anywhere from about 1" to 5" off the head.

Once you plug the mic's in, however, your attention shifts to the sound. A couple of years ago we tested an earlier clip-on condenser from Audix—the ADX-90. That mic' had decent sound and was a very good value, but it couldn't take high levels without generating some distortion. Well, the MICRO-D has solved that problem. In every application we tried it in, it responded with a clean, clear, musical sound.

On a snare drum, the mic' produced the midrange clarity of a good dynamic, like an SM-57, but had more "air" on top. This openness in the high end added more realism. It sounded similar to what you'd expect from a good small-diaphragm condenser. The D-vice also allows you to conveniently clamp the MICRO-D (upside-down) to the bottom hoop to mike the snare-side head if you so desire. (The clarity of the mic' lends itself very well to this application, too.)

We had similar results on a 9x10 tom. The tone had as much fat to it as would be captured by a 57 or an e604, but with much more articulation on top. This particular drum was suspended from one of the older, thinner suspension mounts, as previously mentioned. But that posed no real problem. Even though the mic' wasn't clamped to the mount with a death grip, it held fine through some serious pounding. I was also able to place the D-vice on a section of the hoop away from the suspension mount, with good results. The story was the same on a large tom (12x14): The sound was big, clear, and articulate.

On virtually all drums the mic's seemed happier at 3" or 4" from the head than at 1" or 2". This certainly was the case with my suspended "floor" tom, and proved even more true on hand drums. Even though I didn't have a D-clamp, I rigged up a temporary mount to hear what the MICRO-Ds would sound like on a pair of congas. The tone was very clear and smooth, with lots of articulation (but not to the point of sounding clinical). However, the sound with the mic's at 6" to 8" away was definitely superior to that of a typical close-miking placement (2" or so).

Off-axis results (always a concern with drumkit miking) were also very good. The hypercardioid pattern kept the bleed from getting out of control, and what leakage there was had a musical sound to it. (In other words, the bleed didn't have any weird tonalities, evidence that the polar response specs referred to earlier were truthful.) As far as proximity effect, there was some in evidence, but it wasn't the out-of-control booming you hear on some mic's. And although miking cymbals is not the primary application of the MICRO-D,

the response of the mic' could make it useful if the need arose. (Although I don't like miking cymbals from below, I could see doing so with one of these mic's in a live situation, if "invisibility" was a priority.)

Do I have any gripes? None with the mic' itself, and only some minor quibbles with the D-vice. It would be nice to be able to lock the clamp down tight once it was set. But that would likely add size and weight to what is a wonderfully compact package. Once or twice the sliding piece on one of the D-vices would momentarily "lock up," and I'd have to take a stick and pry it loose. A dab of grease (applied at the factory before the customer ever buys the product) would probably solve that minor annoyance forever. But in light of what this mount does (and given the fact that we were testing some of the first units off the production line), this is a trivial complaint.

The Wrap

In the MICRO-D we have a tiny microphone that sounds very nice, is shock mounted, and is able to take the sort of levels generated by a drumset. It's married up with a sturdy,

versatile, and convenient clamping system. For a typical club gig you could stick a dynamic mic' in your kick, pop one of these babies on each of your other drums, and achieve a very nice drum sound in a matter of minutes. For even more versatility, you can swap the hypercardioid capsule for a cardioid one and do things that require a broader pickup pattern, like miking multiple percussion instruments or covering two drums with one mic'. And with the other optional mounting clamps, you can place one of these mic's just about anywhere you like. So what's not to like?

THE NUMBERS

Model:	Audix MICRO-D
Type:	Mini clip-on electret condenser
Polar Pattern:	Hypercardioid
Frequency Response:	40 Hz -20 kHz
Maximum SPL:	140 dB
Mic' Dimensions:	1/2" dia. x 1" long
Total Weight (mic' + mount):	4 oz.
Housing:	Capsule: brass; shock-mount: aluminum
Finish:	Black E-coat
List Prices:	
MICRO-D w/D-vice	\$249.95
D-vice	\$ 29.95
D-clamp	\$ 29.95
D-flex	\$ 19.95

 (800) 966-8261,
 www.audixusa.com.



Quick Looks

MBHO MBNM-622 Microphone

The MBNM-622 is a stereo dual PZM (pressure zone microphone) from German manufacturer MBHO that's designed to mimic the way the human auditory system works. The two omni-directional condenser PZMs are mounted on an 11"-diameter base.

This mic' is primarily intended as an "ambient" room mic' for drums and percussion. It's best used if set up approximately 3'-10' behind or in front of the kit. Of course, the nature of the recording environment will determine the best placement. The manufacturer suggests trying different positioning for best results.

I gave the MBNM-622 to Grammy Award-winning engineer Butch Jones to test drive in the studio. He first placed the mic' on the floor, about 4' from the kick drum. "With this setup," he reports, "I didn't get the separation and clarity I would've liked. Maybe that's because the baseplate was lying horizontal, thus not giving the mic' the chance to capture the full sound."

Next, Butch placed the mic' 4' in front of the kit on a music stand, chest-high, with the base plate vertical. "This worked the best for me," he says. "The stereo image was great, and the overall sound of the drums was balanced from the lows to highs. I was quite surprised that even as I moved back to a distance of maybe 20', there was still a stereo image happening. You could still perceive the hi-hat as being on the left side of the kit."

Next, Butch placed the mic' just behind and 3' above the drummer's head. "Once I found the 'hot spot,'" he says, "it sounded good. With this setup, you may need to add some kick from a separate mic' (since this mic' is behind the kit). Very cool for a live-to-stereo recording."

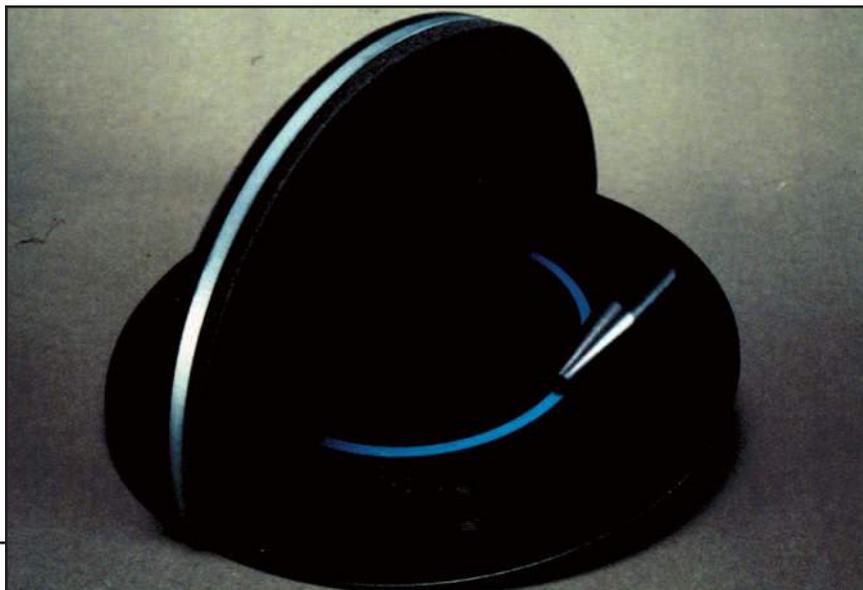
The next setup saw the mic' taped to an 8' gobo, chest high, about 6' away from the front of the kit. "Basically," says Butch, "it sounded the same as the second setup, but with a little more low-end response. When I placed that same setup in front of a pair of congas, we got a great sound—once we found 'the spot.' This

would be an excellent way to record percussionists with large setups."

Butch's final evaluation is, "Overall, the MBNM-622 was a nice-sounding mic' to work with. An assistant would help to fine-tune positioning while you're listening in the control room. If you don't have a control room, you'll need to record eight to sixteen bars of drums and then play it back to listen to the results." List price for the MBNM-622 is \$572.

 (718) 963-2777,
 www.cakedrums.com, www.mbho.de.

Billy Amendola





New Zildjian Artist Series Drumsticks

And Four To Go!

HITS

Travis Barker model is surprisingly versatile

Kozo Suganuma model has a special finish and great balance

MISSES

Mike Mangini model is extremely heavy for its size

by Russ Barbone

Zildjian has added four new models to their Artist Line Series. The new sticks have been designed with and for Travis Barker (Blink-182), Greg Hutchinson (Joshua Redman), Mike Mangini (Steve Vai, Tribe Of Judah, and Berklee College of Music faculty), and Kozo Suganuma (noted Japanese touring and recording drummer, clinician, and author). All are made of US select hickory except for the Mike Mangini model, which features a laminated birch design using phenolic resin.

I started the test by rolling all the sticks on a flat surface. None exhibited any signs of bowing or eccentricity. And while I only tested one pair of each model, I was informed by Zildjian that all Artist Series sticks weigh within 4 grams (per stick) of the reference weight for any given model. That means if you like the weight of the first pair you try, you're likely to like any others of that same model. All of the sticks had nice, evenly applied finishes that were consistent from their tips down to the butts.

Travis Barker Model

The Travis Barker model weighs 47 grams per stick, and has a round wooden tip. The overall balance of this stick is very pleasing. It has good weight distribution from butt to tip, with the balance point slightly behind dead center. This is a stick with which you could easily play both loudly and softly. It has good speed and rebound, which contributes to its overall control. It also produced nice definition on a ride cymbal.

Greg Hutchinson Model

The Greg Hutchinson model weighs 46 grams per stick. It features an elongated oval wooden tip that tends to give more contact when playing the ride, resulting in a "dark" tone. Rebound and control are both very good. This is a nice, all-around stick for almost any playing condition.

Mike Mangini Model

The Mike Mangini model weighs 59 grams per stick, and has an acorn-shaped tip. Make no mistake about it, this is a power stick for the times when you need volume. Although its laminated design makes the stick strong and consistent, it also makes it *very* heavy. Also, its balance point is forward from dead center toward the tip end, making the stick "front heavy." Maybe Mike has a lot more muscle than most of us, but I felt like I was trying to move a *log*. The finesse factor just was not there. But for those who need pure downstroke power....

Kozo Suganuma Model

The Kozo Suganuma model weighs 40 grams per stick, and has a nylon mini barrel tip and a moderate taper. It also has a unique spray-on finish that gives it an exceptional gripping surface (without feeling rough). This feature would come in extremely handy under sweaty, slippery conditions that might otherwise cause you to launch the stick in the air at unwanted times.

The Kozo sticks felt like surgical instruments in my hands, facilitating the utmost control, from a whisper to a scream. They also had great rebound and definition when played on the ride cymbal.



THE NUMBERS

Travis Barker model	
16 $\frac{3}{8}$ " long, .595" in diameter, hickory:	\$14
Greg Hutchinson model	
16 $\frac{1}{8}$ " long, .580" in diameter, hickory:	\$14
Mike Mangini model	
16" long, .585" in diameter, laminated birch:	\$15
Kozo Suganuma model	
16 $\frac{1}{4}$ " long, .550" in diameter, hickory:	\$14
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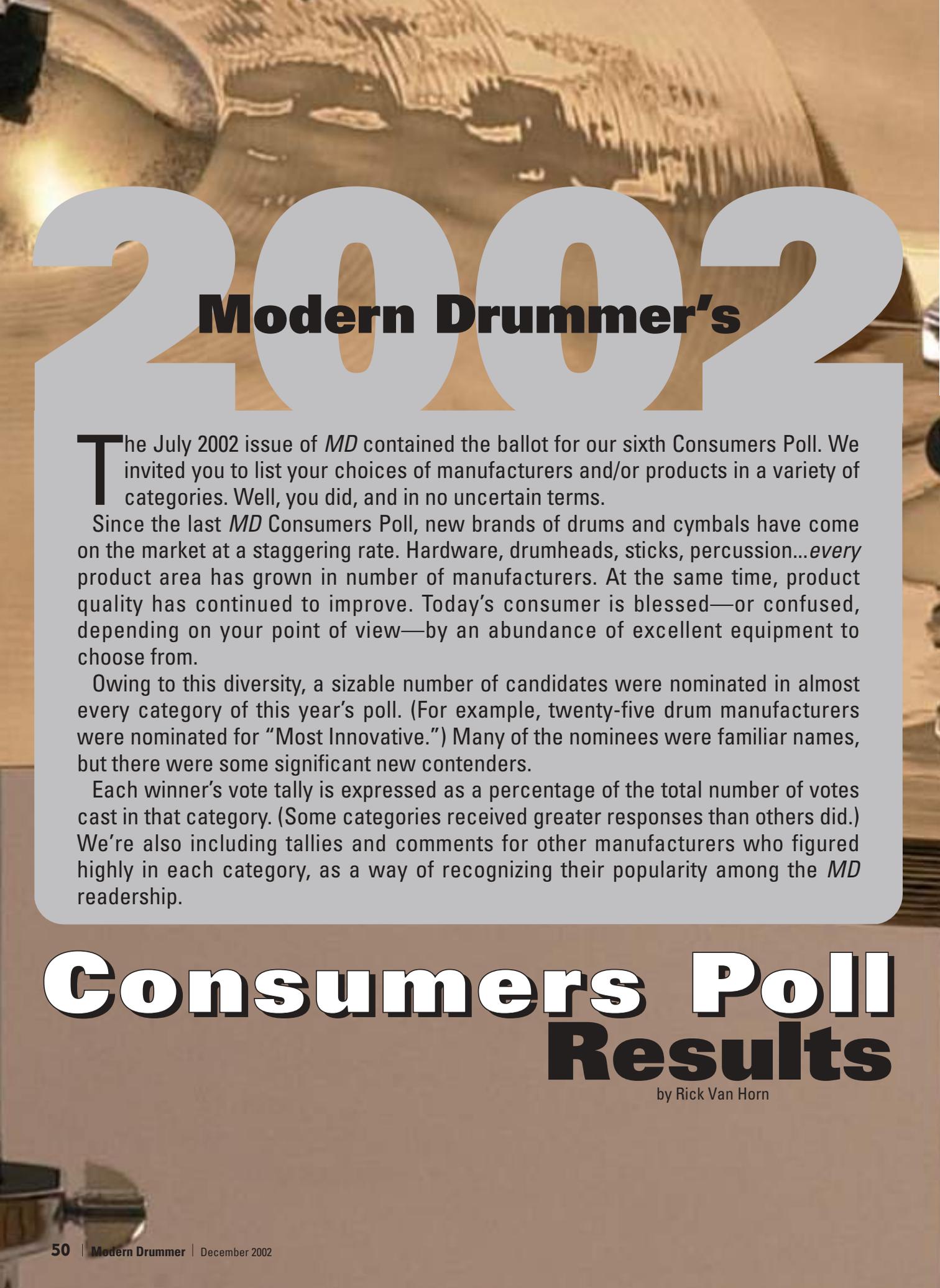
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Operating System: Windows 95, Windows 98, Windows ME, Windows NT 4, Windows 2000, Windows XP. Processor: 500MHz-1000MHz Recommended Memory: 128MB (256 MB Recommended) Free Disk Space: 200 MB. Video Card: SVGA (800x600) with 65,000 colors or better. Audio: Windows-compatible sound card with speakers (or hear sound). Internet Connection: 768kbps or better (for update feature and bookmark email feature). Printer: Windows-compatible printer (for printing articles). CD-ROM Drive: Required for CD-based distribution. DVD-ROM Drive: Required for DVD-based distribution.



2002

Modern Drummer's

The July 2002 issue of *MD* contained the ballot for our sixth Consumers Poll. We invited you to list your choices of manufacturers and/or products in a variety of categories. Well, you did, and in no uncertain terms.

Since the last *MD* Consumers Poll, new brands of drums and cymbals have come on the market at a staggering rate. Hardware, drumheads, sticks, percussion...*every* product area has grown in number of manufacturers. At the same time, product quality has continued to improve. Today's consumer is blessed—or confused, depending on your point of view—by an abundance of excellent equipment to choose from.

Owing to this diversity, a sizable number of candidates were nominated in almost every category of this year's poll. (For example, twenty-five drum manufacturers were nominated for "Most Innovative.") Many of the nominees were familiar names, but there were some significant new contenders.

Each winner's vote tally is expressed as a percentage of the total number of votes cast in that category. (Some categories received greater responses than others did.) We're also including tallies and comments for other manufacturers who figured highly in each category, as a way of recognizing their popularity among the *MD* readership.

Consumers Poll Results

by Rick Van Horn



Timeless Timber drums, along with pedal and hardware developments, earned DW the award for most innovative drum company.

Most Innovative Company

Acoustic Drum Company: Drum Workshop led this field, with 31.5% of the total vote. DW products noted for their innovation included Timeless Timber drums, 9000 Series Titanium Pedals, and 6000 Series flush-base hardware.

Also figuring highly in this category were Tama (17.7%) and Pearl (14.2%). Tama was cited for their Starclassic Performer Birch kits and 1st Chair drum thrones, while Pearl's ever-improving Export drums were applauded. Both companies received props for their extensive signature snare drum lines. Beech and Oak Custom kits drew 9.25% of the voters to Yamaha, while Poll newcomer Orange County Drum & Percussion earned 4.9% for its distinctive vented snare drums.

Cymbal Company: Sabian took top honors with 50.3% of the vote. The company was lauded for the development of the HHX, HHX Evolution, and VFX series, among others.

Zildjian followed with 38.7% of the vote, and was cited for its A Zildjian & Cie series and new A Custom models. Paiste garnered 12.3%, with the Dimensions and Innovations series receiving the greatest comment. Meinl, UFIP, Bosphorus, Istanbul Agop, and Turkish Cymbals rounded out the field.

Percussion Company: The award in this new category went to Latin Percussion, who took 57% of the vote. LP was lauded for constant development of new musical products for pros, amateurs, and students alike. Toca earned 10.4% with their Premiere Series congas and bongos and Sheila E kids' percussion line, while relative newcomer (in this market) Pearl followed closely with 8.8%.

Electronics Company: This category was dominated by Roland (71.8%). Voters cited V-cymbals and the HPD-15 Handsonic electronic percussion unit as major achievements.

Other contenders in this category included Yamaha (14.5%) and ddrum (7.6%). Voters appreciated Yamaha's affordable DTX-PRESS kits and ddrum's downloadable digital sounds.



Sabian was named most innovative cymbal company for products like the HHX Evolution Series.



Latin Percussion took all awards in the new "Percussion" category.

Accessory Company: Gibraltar was the winner, with 45.5% of the vote. Readers appreciated Gibraltar's Rack Factory system, their constant development of clamps and components, and their focus on keeping those developments "priced within the realm of reality." Other accessory companies receiving recognition included LP (13%) and Remo (7.8%).

Best Quality and Craftsmanship

Acoustic Drum Company: Drum Workshop took this category with 34.2% of the vote. Voters stated, "DW drums incorporate some of the newest ideas around with the most consistent quality," "As good as everything is today, nothing quite compares to DW," and "They look and sound great."

Other contenders were Tama (17.1%), Pearl (15.2%), and Yamaha (8.9%). Each company had its advocates, who listed such factors as shell construction, hardware durability, quality of finishes, and mounting designs.

Cymbal Company: Zildjian won this category handily, with 55.2% of the vote. Comments included, "Their quality level has never been less than superb, and continues to improve,"

"Zildjian's craftsmanship has set the standard for generations," and "My pride of ownership reflects the pride they take in manufacturing." Sabian and Paiste received 29.2% and 10.4% of the vote, respectively.

Percussion Company: LP led the field once again, with 61.1% of the vote. Voters mentioned the reliability and functional designs of LP's blocks, bells, and accessories, along with the consistency of sound of their congas and other drums. Also noted for their quality were products from Toca (11.9%) and Meinl (9.5%).

Electronics Company: Roland dominated this category, with 68.1% of the total vote. The consensus of opinion was that Roland products were well made, durable, and "easy to understand and play on." Other top finishers included Yamaha (15.5%) and ddrum (9.5%)—both cited for ease of use and good sound quality.

Accessory Company: Gibraltar earned 43.7% of the votes in this category, largely on the strength (literally) of their rack components and the affordability/quality of their pedals and stands. Other notable finishers in this category included LP (14.1%) and Evans (7%).



Zildjian was cited for best quality and craftsmanship in cymbals.



Products like this V-Club kit helped Roland sweep all electronics categories.

Most Consumer/Service Oriented Company

Besides standard requests for information or repairs (warranty or otherwise), other customer-service activities received mention—and votes. These included good Web sites, useful printed information, phone calls answered promptly (and by a human being), and reasonable pricing (in accordance with product quality).

Negative factors in this category included the lack of a toll-free phone number, poor response to phone calls, infrequent Web site updates, and lack of readily available (and free) catalogs. The positive and negative criteria for voting were cited repeatedly in every manufacturer category, so we won't repeat them. Here's our list of winners and runners-up in this important department.

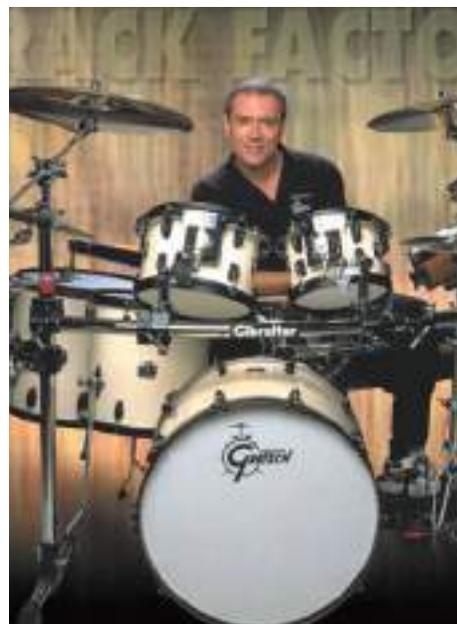
Acoustic Drum Company: Pearl, with 32.3%, followed by DW (29.1%), Tama (14.2%), and Yamaha (5.5%). Pearl was particularly singled out for their Web site, along with prompt, personal response to inquiries, and available product information.

Cymbal Company: Zildjian led this field with 47.2% of the vote. Sabian took 37.6%, while Paiste received 12.8%. Zildjian was lauded for their responsiveness to individual customer inquiries and their willingness to "go out of their way to make people happy."

Percussion Company: LP took top honors here (with 54.5% of the vote), largely based on their extensive Web site and their educational products and activities. Toca was next with 14.1%, followed by Pearl (9.1%) and Meinl (8.1%).

Electronics Company: Roland was the big winner again (47.6%). Voters mentioned their warranty service, clear manuals, *Roland Users Group* magazine, and customer information hotlines. Other companies cited for their helpfulness included Yamaha (12.6%), Pintech (7.4%), and ddrum (6.3%).

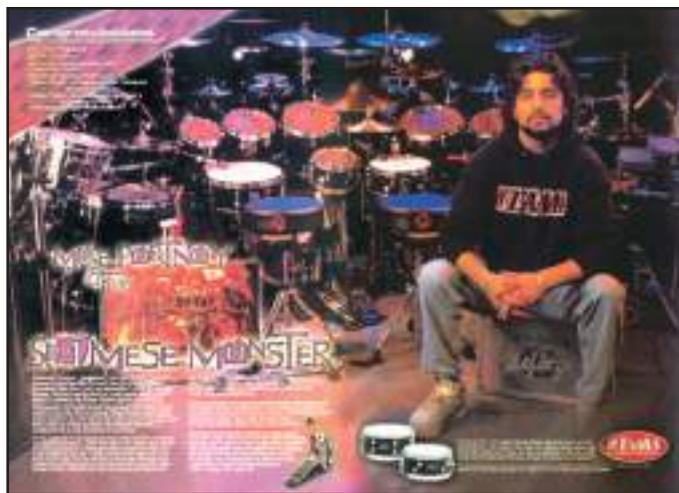
Accessory Company: Gibraltar took top honors here (with 37.3% of the vote), due primarily to warranty service. LP was also noted (with 13.4%), followed by Remo and Vic Firth (tied at 8.9%).



Gibraltar received awards for innovation, quality, and service in accessories.

Most Interesting Ad/Marketing Campaign

While printed ads were the focus of most of the voting in this category, other marketing efforts were noted, too. These included promotional videos—such as Pearl’s company-history video, Zildjian’s Vinnie Colaiuta/A Custom video, and DW’s *American Dream* series—and Web sites. Communication with consumers today takes many forms. Those companies who took the greatest advantage of these new avenues gained the most response.



Having said all that, the ad/marketing campaigns that received the greatest recognition in our poll *were* traditional printed ads—actually, a series of such ads. The outcome was a tie between ads by Tama and Pearl (each of which earned 9.9% of the vote).

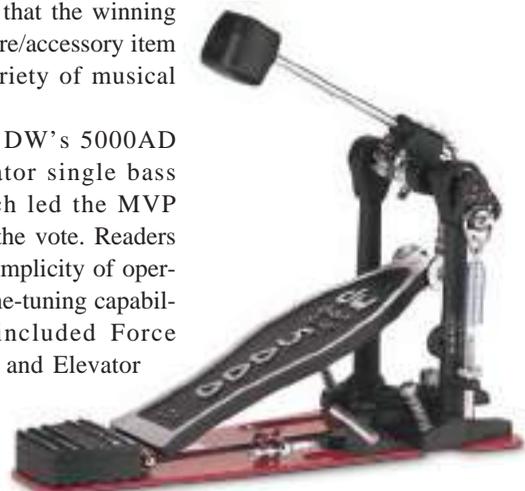


Tama’s winning ads were the two-page, full-color spreads depicting artists like Mike Portnoy, Bill Bruford, and Stewart Copeland on their touring kits, with accompanying notes about the equipment being used. Pearl’s contenders were their two- and four-page product-oriented layouts depicting their Masterworks kits. On the other hand, Ayotte’s non-product-specific “Still holding out...?” ads (showing stick-dented tables, phone books, and dashboards) were cited as particularly clever, and earned a 5.5% return.

Most Valuable Product

Given the diversity of percussion products today, it’s not hard to understand why the ultimate “winner” in the MVP category earned that position with a seemingly small percentage of the vote. It’s also not surprising that the winning product is a hardware/accessory item applicable to a variety of musical styles or situations.

Our winner is: DW’s 5000AD Delta II Accelerator single bass drum pedal, which led the MVP field with 16% of the vote. Readers noted the pedal’s simplicity of operation, durability, fine-tuning capability (due to the included Force Maximizer Weight and Elevator Heel Systems) and ball-bearing smoothness.



DW 5000AD Delta II accelerator single bass drum pedal

Acoustic drums re-

ceiving voter recognition included Yamaha’s expanded HipGig line and Oak Custom kits, Pearl’s Masterworks series, DW’s Collector’s Series Birch drums, Taya Tour Pro kits, and Ayotte/Keplinger snare drums.

Paiste took the greatest number of MVP votes for cymbals, divided between their Dimensions and Innovations line. Also cited for quality and innovation were Sabian’s HHX Evolution models (developed with Dave Weckl) and Zildjian’s new A Custom models (developed with Vinnie Colaiuta). This was in dramatic contrast to the 1999 Consumer Poll, when “vintage-style” cymbals took all the votes.

In the area of electronics, only one electronic percussion product received votes in the MVP category. The sole vote getter was Roland’s overall line of sound modules.

Among drum hardware, Tama’s Iron Cobra pedals (10%), DW’s 9000 Titanium pedals (8%), and Pearl’s Power Shifter Eliminator pedals (6%) followed the MVP winner as the next-highest vote-getters, dramatically demonstrating the importance to drummers of this fundamental piece of hardware. Other accessory items favored by poll respondents included Pro-Mark’s various Rods, the DrumFrame, Gauger Percussion’s Aluminum Alloy RIMS, and johnnyraBB Rhythm Saw drumsticks.

We congratulate the winners of *MD*’s 2002 Consumers Poll, and we thank all the readers who participated. We’ll give the industry some time to develop yet more new and exciting products, and then do this again!





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The new Yamaha Flying Dragon pedals deliver aggressive speed, frightening power and rock solid stability. They are adjustable and adaptable to your style of playing. The Flying Dragon is everything you need and demand in a foot pedal.

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Single Chain Drive: quick and solid. Strap Drive: classic feel. Double pedals: fly as fast as singles.

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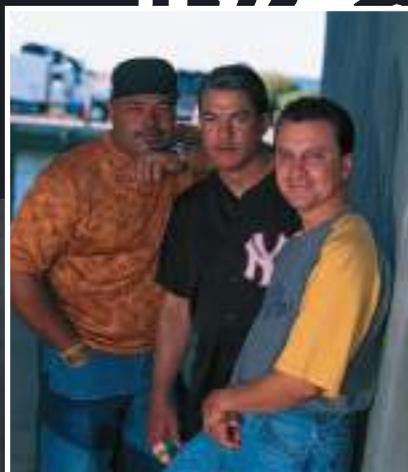
Santana Now: A Force

Dennis Chambers Joins Raul Rekow And Karl Perazzo



Of Nature

In The Heaviest Rhythm Team Around



Story by Robin Tolleson • Photos by Paul La Raia



A rhythmic force of nature since its inception in San Francisco's Mission District in 1966, the Santana band has always set the bar high. And now, with superstar drummer Dennis Chambers joining percussionists Raul Rekow and Karl Perazzo, the bar (and the expectation) is even higher.

The chops level is, of course, at a peak. But even more impressive is how intently the bandmembers are all listening. It's not the frightening technique, but the calm, evenness of the groove—grounded yet explosive—that is most inspiring. The band has been sizzling in concert, whether rearranging Santana staples like "Oye Como Va," cranking out "Maria Maria" from the 2000 smash *Supernatural*, or stretching out on a bold new instrumental called "Victory Is Won."

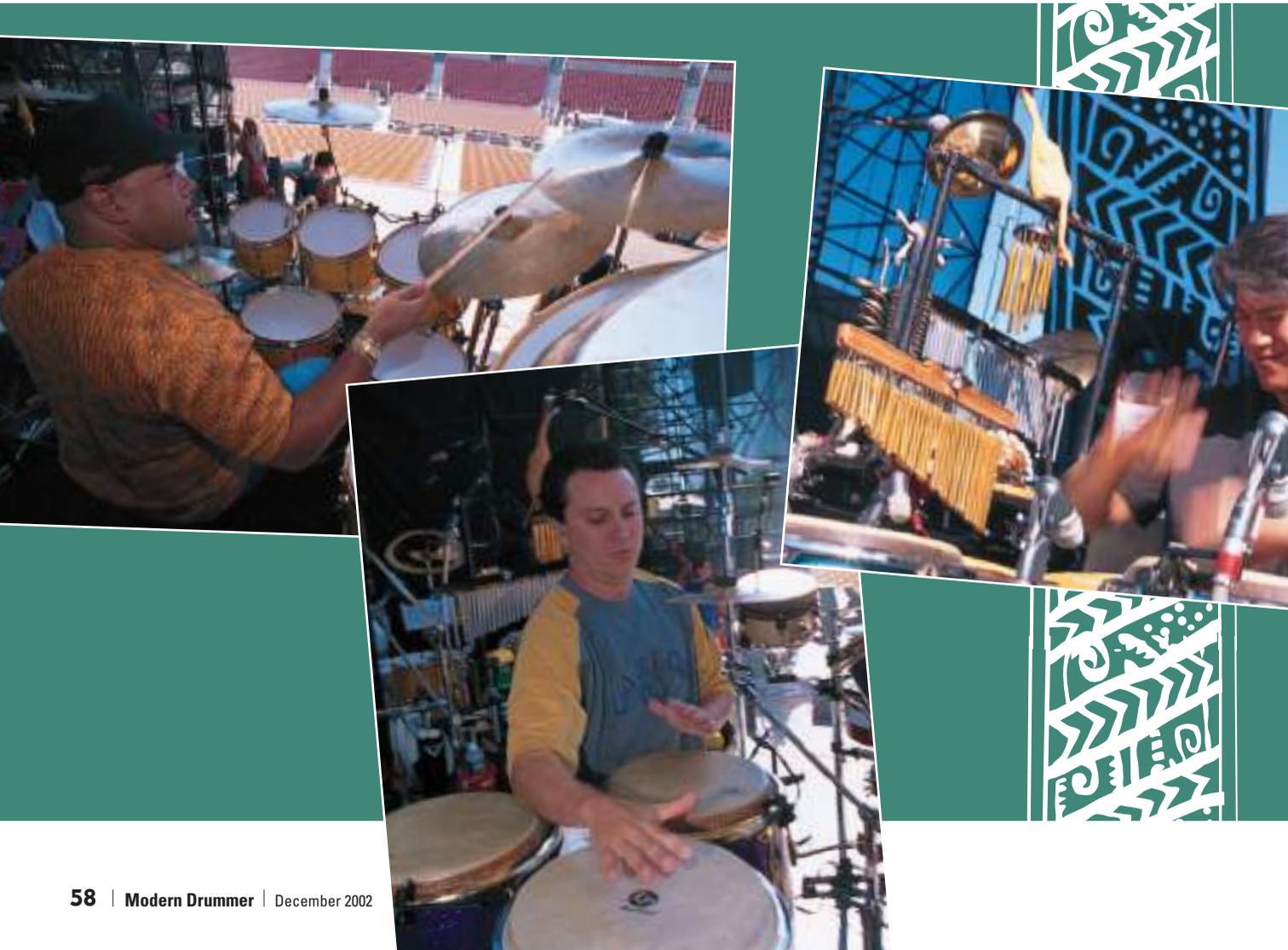
Capping it off with a world tour in support of a new Santana album (due out shortly), Dennis Chambers has had a very visible year. He appears on Niacin's *Time Crunch* (Magna Carta), *Uncle Moe's Space Ranch* (Tone Center), and Mike Stern's *Voices* (Atlantic). But Santana is clearly where his focus is now. Chambers rarely took his eyes off his bandmates during a recent show in North Carolina, and he seems quite content in the Santana drum seat. He clearly delights in listening to the exciting, veteran percussion section. "I'm having a blast," he smiles.

Raul Rekow joined Santana's ranks as a bad-ass young conguero

to play alongside Jose "Chepito" Areas and drummer Gaylord Birch on the *Festival* album in 1976. Since then Rekow has worked in Santana alongside such percussionists as Pete Escovedo, Armando Peraza, Orestes Vilato, and Francisco Aguabella, and drummers such as Graham Lear, Craig Krampf, Chester Thompson, Walfredo Reyes Jr., Rodney Holmes, Horacio "El Negro" Hernandez, Ricky Wellman, and Billy "Shoes" Johnson. Karl Perazzo joined Santana in the late 1980s after stints as percussionist and drummer with Pete Escovedo, Sheila E, and Prince.

In the current Santana show, either Chambers gets an extended solo, or Rekow and Perazzo do their percussion solo together, but usually not both in the same night. When I attended a second show on the tour, Chambers recalled that at the first show I had seen his solo. He persuaded Carlos to change the set so that I could see Rekow and Perazzo do their solo that night. No question, the Santana rhythm team is the most impressive in the business.

Carlos Santana appreciates his new drummer's musical qualities, his pedigree, and his thoughtfulness. "I'm a fan of Mike Stern, John McLaughlin, and John Scofield," he says, "so I'm really honored that Dennis wants to be here. It seems he wants to be part of a family thing. And he has an enormous spiritual disposition, so we can hang beyond the music and *with* the music."



Santana Specs

MD: How much time did the band spend in rehearsal before going out?

Raul: Seven days. We really only did a couple of songs a day at first. We didn't do a whole lot of rehearsing. Dennis is such a quick learner, as we all know.

Dennis: A few accents...other than that I'm okay.

MD: I would think that those accents have to be there, because there's so much emphasis placed on them.

Raul: Absolutely. Carlos wants those accents to be there, and if they're not—we'll be killed. [laughs] But it's really important to the music, especially Carlos's vision, that he can make his music come across the way he wants it to.

MD: At the concert, I thought you were ten for ten on the accents.

Dennis: Fooled you. [laughs] No, I don't think we had any major boo-boos.

MD: Dennis, your mounted bass drum is great for letting the audience feel, as well as hear, those accents.

Dennis: It's just a bass drum on a stand. Most drummers know it as a gong bass drum. But Pearl doesn't offer one like

Tama does, so they made me a 16x20 bass drum and put it on a stand. I've had it for a while, but this is the first time I've used it in a band.

Karl: As for the rehearsals, I think they helped us to adapt to Dennis's playing, to his groove, and vice versa. And once it's in, it's there. But we had the kind of rehearsals where we were thinking, "We'd better listen." And I think that's why we're *really* tight now.

Raul: Every drummer has his own pocket, and it was just a matter of getting acclimated to the way Dennis plays. Every day is a learning process—and we're students for life. Now we're getting close to all being at the exact same place at the same time. That's surprising, because it didn't take very long with Dennis. And for me, to be able to play between him and Karl, another one of the best in the world, is just amazing. It's so easy to

Dennis Chambers

Drums: Pearl Classic Maple with Evans G2 heads (8x10, 8x12, 9x13 toms, 14x14, 16x16, 16x18 floor toms, 6x14 wood snare, 16x20 gong drum, 16x22 bass drum with Evans EMAD bass drum head)

Hardware: Pearl, including a P2002C double pedal

Cymbals: Zildjian Ks with Slicknut cymbal holders (22" Earth ride, 20" Oriental Trash China, 16", 17", 18" K Custom Dark crashes, 14" K Mastersound hi-hats)

Sticks: Zildjian Dennis Chambers signature model

Microphones: Shure SM81 (hi-hat), Beta 91 (kick), PSM 600 (monitors), KSM32 (overheads), Beta 56 (snare), Beta 98 (toms)

Raul Rekow

Drums: LP Galaxy congas (one quinto, two congas, two tumbas) with Remo FiberSkyn heads, LP wind chimes, LP shells, Remo 20" djun-djun with FiberSkyn head

Cymbals: Sabian sheet gong

Sticks: Vater 7/16 Timbale and Yambu Jazz models, various mallets

Microphones: Shure SM81 (chimes), SM98A (conga), PSM 600 (monitors), Beta 52 (djun-djun), SM58S (vocals)

Karl Perazzo

Drums: LP Galaxy fiberglass congas (one conga, one tumba) with Remo FiberSkyn heads, two LP bongos, LP Tito Puente 14" and 15" timbales, Remo 12" Mondo snare drum

Hand percussion: LP

Cymbals: Sabian (14", 16", 18" El Sabor, 16", 17" Chinas, 6", 8" splashes, 12" hi-hats), Slicknut cymbal holders

Sticks: Vater Karl Perazzo Drumbale model

Microphones: Shure SM98A (bongo), SM98A (conga), Beta 57A (cowbell), SM81 (overhead), SM57 (snare), Beta 57A (timbale), SM58S (vocals), PSM 600 (monitors)



play. It's like connect-the-dots. [laughs]

MD: What was the adjustment like for each of you?

Dennis: The adjustment for me was just one of playing with a big band again. Since P-Funk, I haven't played with more than four pieces. That means your ears have to adjust, because you have to listen to everybody on stage. That's a lot of people. And everybody plays a real important role in the band. Also, I've never *ever* played with two percussionists in a band. I have to listen really hard.

MD: Is it difficult listening to two percussionists like that?

Dennis: It's really like listening to one person, because Raul and Karl move so

well together.

Raul: I was telling Karl last night, he's like my right hand. When I play with other percussionists, it's not the same. The very first time I played with Karl he knew everything I was doing, where I was going, and even how I was going to end phrases. So it's nice to know that the chemistry is happening and we can lock up on the same spot.

Now when Dennis goes into his solo stuff, I'm sitting there with my jaw on the floor. It's amazing. He goes where Elvin Jones goes. He's the only guy that I know of who can play four different time signatures at the same time, and swing it. It's ridiculous.

Dennis: Meanwhile, I'm sitting there trying to figure out what I'm supposed to be doing. Who's driving this bus anyway? [laughs]

MD: In terms of the actual groove, do you find that the Santana groove is right on top of the beat, where P-Funk maybe was a little behind?

Dennis: I think it's more on the beat. But also, sometimes Carlos wants to pull it back. So when he gives a sign or indicates with a body movement, I try to put it right where he wants it, right where he is.

MD: You're watching him pretty closely.

Dennis: I'm watching *everybody* closely, especially Karl, Raul, Carlos, and Chester [Thompson, keyboardist].

Raul: Dennis said something when we first started playing together. He said that the music's more important than any one individual. And that's so true. The music really dictates what you're supposed to be. The groove, and where the pocket sits, is more on the beat and behind than it used to be. It used to always be on top and always pushing, and the tendency was to speed up. But it was a natural thing, a Santana thing. But now we're playing songs like "Maria Maria" and "Smooth," where you don't want to push too hard.

MD: You guys are playing right in the pocket. I noticed on "Put Your Lights On," where it goes into that jam in the middle and Dennis goes to the double-time on the hi-hat, the tendency might be for the tempo to pick up, but it stayed put.

Karl: That's why he's here! [laughs]

Raul: It's funny about the groove; sometimes you'll have the double-time thing and the half-time thing going at the same time. Carlos really wants us to feel both of those worlds at the same time. Those dimensions can coexist, like on "Yaleo." You've got all that going on top, and when you look at both rhythms at the same time, you can really see whether you're in the right place or not. If you're thinking only double-time, you'll speed up. If you're thinking just half-time, it'll slow down. But if you look at them both together and line them up, it works.

MD: Dennis, is this band something that you want to try to schedule in regularly?

Dennis: Definitely. I'm having a blast.



This is the first time in a long while that I'm a part of something that feels like a family. Being around a bunch of great guys with no egos is also refreshing. You can talk to anyone on that stage and they don't take offense.

Raul: That's a prerequisite for this band—you have to be a good person first. What sold me on Dennis was his morals and principles as a human being. Believe it or not, a lot of people don't care about that.

MD: How much of the new record is completed [as of June '02]?

Karl: We've been doing the record for about six months. Songs keep coming in. We've done some with Dennis and we're going to do some more. It's a mixture of good music, and we're excited about the

Raul: Well, I hung out at Aquatic Park and jammed there. But I actually did most of my learning with John Santos over at Dolores Park. He and I studied together, and we were practicing learning rumba and other stuff on a daily basis, five days a week, for three or four years. That's where I did most of my learning.

MD: And you learned specific rhythms inside and out.

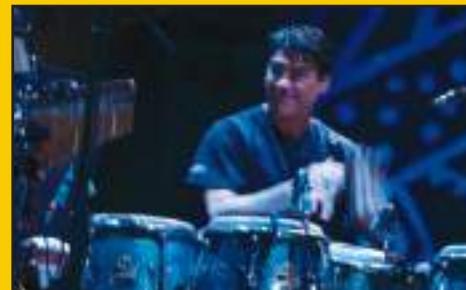
Raul: Yeah, but we taught ourselves. And the thing was we taught ourselves incorrectly a lot of times. If you listen to a record, you don't know the sticking—you don't know whether it's two lefts, a left-right, or a right-left. So you'd learn a rhythm and hope it was right, and you'd wait for the guys to come to town to see how it's played. When they would, you'd

works. So there's something to be said for that as well.

Karl: I also studied in Dolores Park. That's where I met Raul and John, when I was eleven years old. I was playing at a young age, two years old, and in sixth grade I got to do shows with Cal Tjader. I went on to play with Pete and Sheila Escovedo, and then later on I played drums with Sheila E and Prince in that circuit. After I got out of that I played more jazz and Caribbean stuff with artists like Andy Narell.

MD: You seem to be such a natural timbale player. Is that your true love?

Karl: I'm actually a bongo player. That was my first instrument. Then I flirted with the congas a little bit. Growing up doing shows with Cal Tjader and watch-



whole thing. And like Carlos said, once the baby's toes and fingers are all in place, then it's time for it to come out.

Raul: We're about sixty-five to seventy percent done. We're actually waiting for a little more stuff from Clive Davis. There are two parts to the album—there's the Santana stuff that's straight from the band, and now that Clive Davis is involved, he has music that is targeted at the radio. He's like one of the hit men, he and Tommy Mottola, guys who have ears for the hits and have stables of writers. He goes to them and says, "Listen, I need something for Santana. What have you got?"

MD: Raul, it is true that you learned your craft jamming at Aquatic Park in San Francisco?

realize, Oh my God, I've been doing it wrong all this time. Then you'd have to unlearn it, and that's the most difficult part, to unlearn a bad habit and try to do it right.

Take tumbao, for instance. I always thought tumbao was LL-RRL-RRLL-RRL-RR. But then when you see Mongo Santamaria or Ray Barretto come through, you notice, Oh, there's a third beat with the left hand. Actually, when I first learned it, I thought it was all singles.

In today's world, you have the advantage of video. Although if you don't have anyone to show you, you might develop your own thing, like what Trilok Gurtu has done. *There's* a cat who developed his own style, made his own way, and it

ing Tito Puente, Mongo, and those guys, Tito just made timbales look like that was the best place to be. So I really wanted to go there, and I learned his stuff. I can "do" Tito Puente. I can do all the cats. But through that borrowing from each one of those individuals, you develop your own fingerprint and become an individual in music. I don't mind it when someone says, "Man, you've got a lot of Tito in you," because I can go other places, stretch, and take it out.

MD: Is there a San Francisco Bay Area style of music?

Karl: I think there is. I think it's a little looser form than a New York style. Everything's really tight there, really clean. The Bay Area was more of a freestyle music. Again, we learned off of

Chambers, Rekow & Perazzo

records, and there's a majority of guys who still play in that kind of style.

When I went to New York for the first time, I was about eighteen. I sat in with a band on bongo, and guys were like, "Dang, man, who are you? You're from California? Nobody plays like that in California. Play another number." I said, "Wait, let me play the next tune on timbales." They went, "What? You play bongos. You're just a bongo player." I said, "Man, not where I live. You've got to survive. Tuesday night I play timbales. Wednesday night I play congas. Thursday night I play bongos." And I used to double up, man. I played timbales with kick and snare. I had to do it to survive.

The thing about Afro-Cuban instruments, each one has its own vocabulary. So I studied real hard—just listening, not so much learning specific patterns. That came later. But I was infatuated with the feeling of how Barretto or Puente got that feel on the bell—such an amazing swing. Later I learned Orestes' and other people's solos.

Raul: As an addendum to what you asked me earlier, there were a couple of gentle-

"This is the first time in a long while that I'm a part of something that feels like a family." -Dennis Chambers



men that I "went to school with" in some respects, and they were Armando Peraza and Orestes Vilato. To play with those two living legends was some of the best schooling I ever had. Anthony Carillo also taught me a lot, and re-inspired me.

At one point I was getting real complacent, and I wasn't practicing as much as I should. Anthony taught me to try to get inside the person's mind to try to understand what they do when they solo. What

were they thinking when they went from one lick to the next? That gave me a whole new perspective on listening.

I'd also like to add Karl Perazzo to that list. Karl has taught me a hell of a lot in terms of how to play and how to think.

MD: Dennis, what came first for you, the groove like Karl talked about?

Dennis: When I was growing up, my mom was a background singer for Motown. She left Motown when my sister

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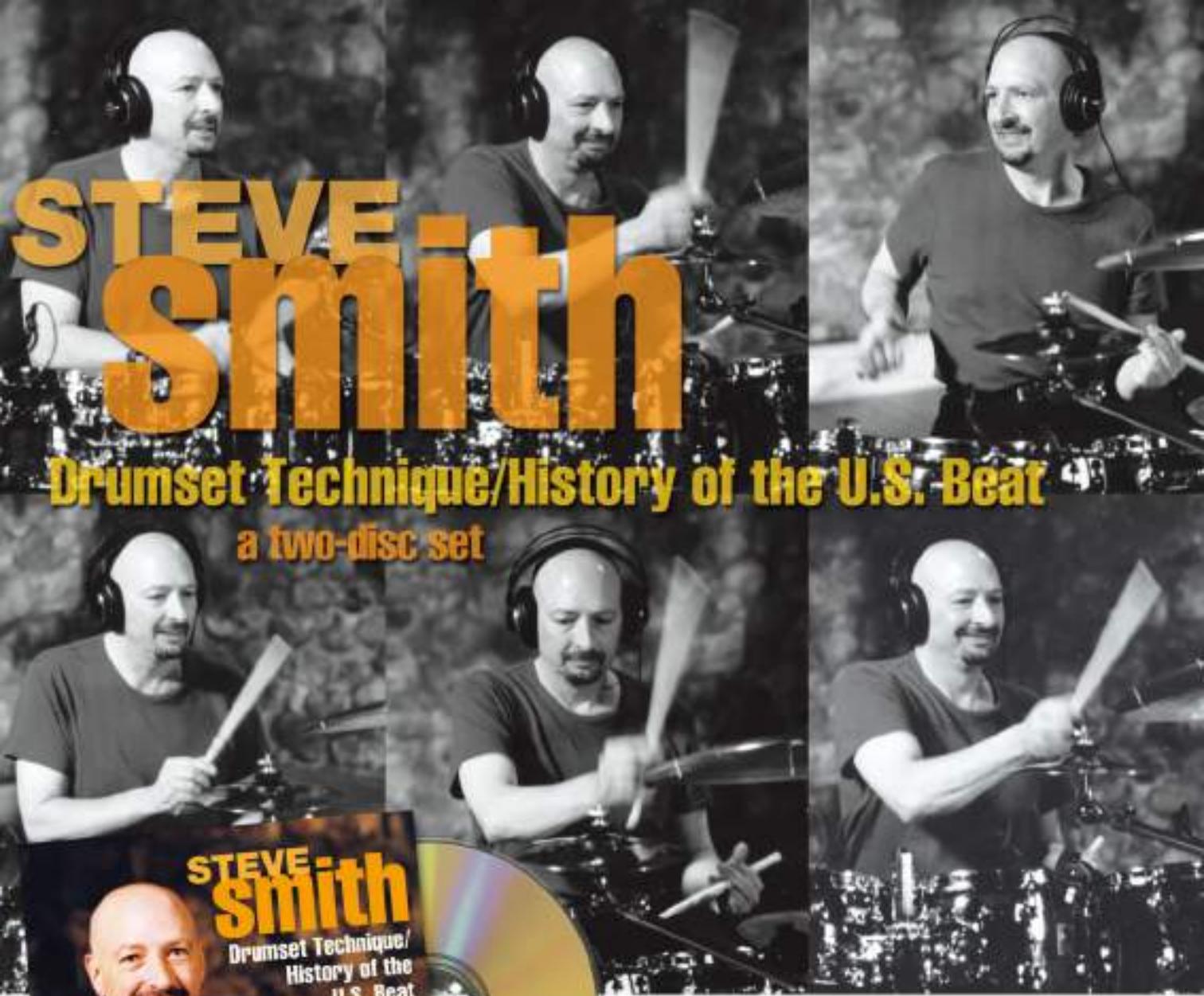
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Chambers, Rekow & Perazzo

"People will look at the three of us, and maybe their first impression is, These guys have a lot of chops, they're fast. But you know what? That's only part of it." —Raul Rekow



was born, and she put a band together. They used to rehearse at my grandmother's house. And the only thing that would keep me still was watching the drummer play. Immediately after rehearsal I would go pick up knives and forks and trash the furniture. I was three and a half, and they bought me a drumkit. I started playing in nightclubs when I was six, so I've been

around older guys all my life. I always wanted to be grown up, and not draw attention to myself. But I was into practicing all the time. And if it wasn't physical practice, it was always mental practice. I'm self-taught.

Now you can't pay me to practice. I'm sorry, I'm a lazy dolt. I've had a drumset set up at my house for like the last four

years, and I've only touched it twice. When I come off the road, I don't even want to *look* at a drumkit. I'll go to a club and hear other people play, though. The thing is that I'm playing all the time, all different styles of music.

Karl: When I go to schools, I tell kids to practice, and not just to be the fastest. I tell them to try to lose themselves in the music. God gave us a gift, so we're absorbed in this feeling. But transforming this feeling through our bodies into this instrument is what it's all about. You get in that zone. I know you've been there. We call it the "spiritual orgasm." Carlos, man, when he gets in a zone, it's over, and you can tell. You can almost see the heat coming off the guitar. You're like, "Come back." [laughs]

Raul: People will look at the three of us, and maybe their first impression is, These guys have a lot of chops, they're fast. But you know what? That's only part of it. I think what's really most important, and people forget about it, is our tone. Listen to Karl or Dennis. Their tone is pure. Dennis, when you're doing your solo,

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"You've got to have a good sense of humor. Once you can laugh, you can see the serious side, the funny side, the sensual side, all sides of music."— Karl Perazzo



going down to that press roll on the snare...man, that's beautiful.

You know, when I heard Dennis was coming in the band I realized I'd better try to get my shit together. We'd been off for a year and a half. Normally I don't like to practice by myself either. We all

practice on the stage. When I say that, I don't mean that we take it lightly. What I'm saying is that we take chances on stage. The difference is, if you get a guy on the tightrope in the circus, and he just goes whistling right from one end to the other, there's no excitement, no suspense.

But if you get the guy out there and he's taking chances, teetering, "whoa whoa," and takes everybody's breath away, everybody has an experience that is spiritual. We take chances. We'll make mistakes. But you know what? You *have* to take chances.

Dennis: I think that's the reason I don't practice. On stage is when I try things.

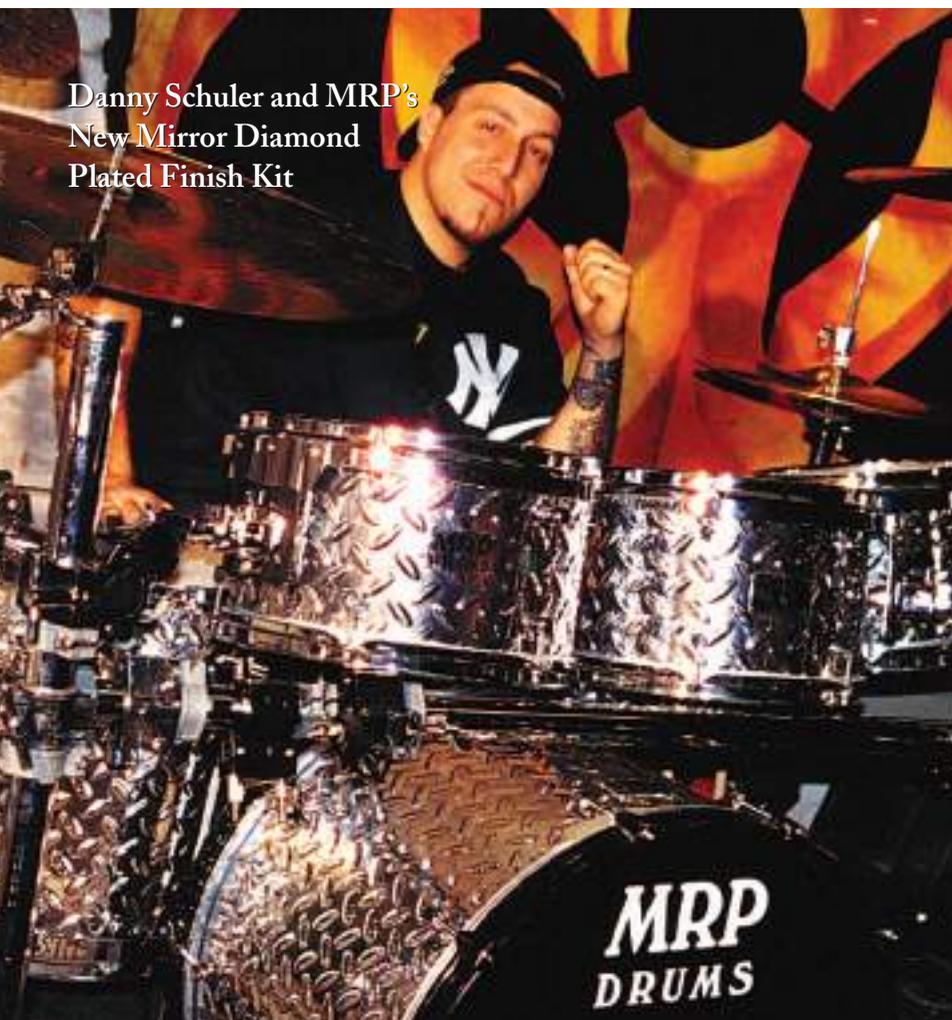
Raul: You don't like to play it safe.

Karl: I'm the crazy sense of humor guy in the band, but I'll do something and Dennis will immediately know my joke. He'll look at me like, Oh, okay, I've got you. We're talking musically. Raul and I sometimes will hit it the same and be like, *Man*, and kind of laugh at each other because it's funny. It's almost like telling jokes, like, Check *this* out.

Raul: We just have to check on each other, like, Are you really listening to what I'm doing? Oh, okay, you are. [laughs]

Karl: You've got to have a good sense of humor. Once you can laugh, you can see the serious side, the funny side, the sensual side, all sides of music. Music some-

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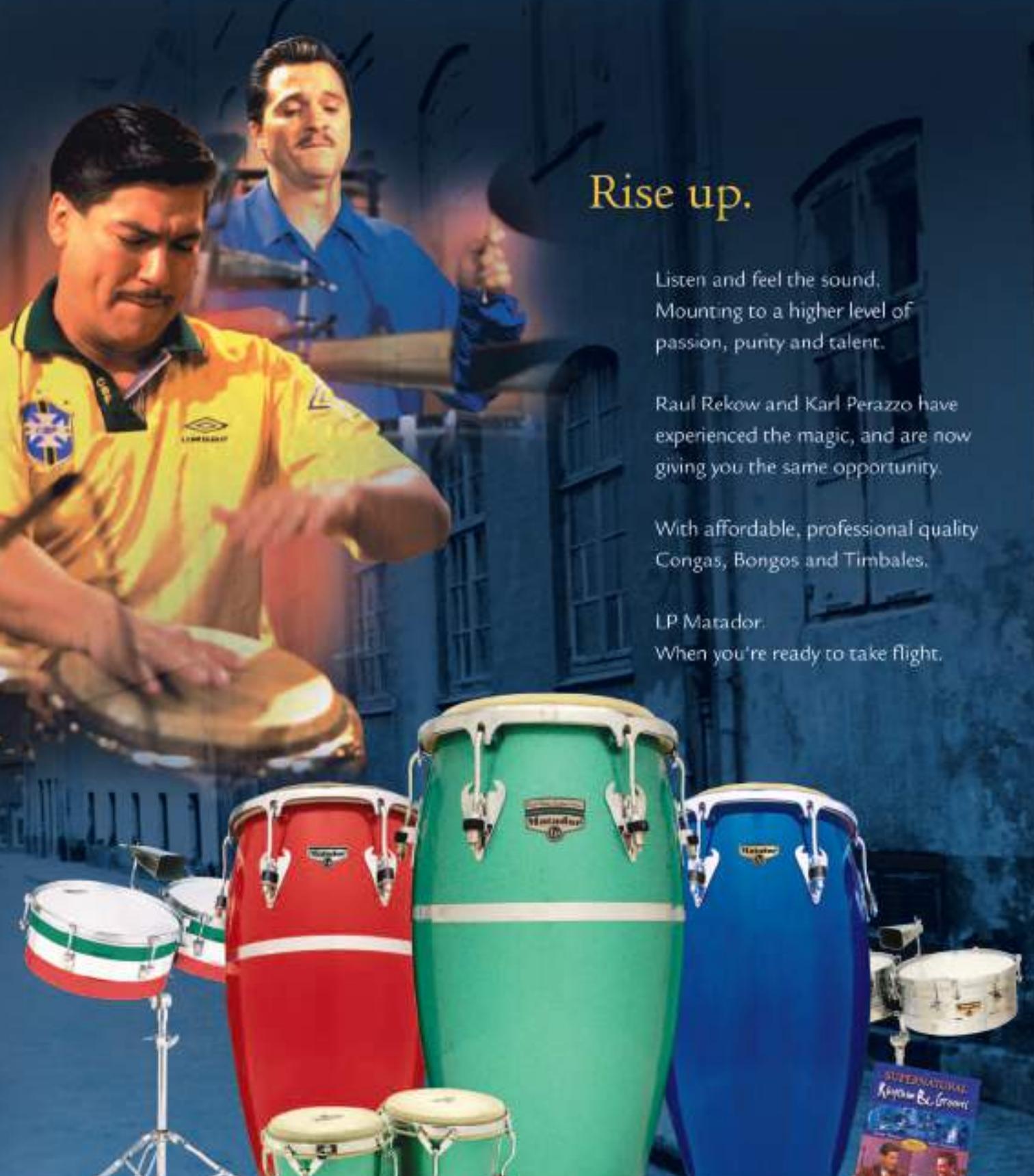
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times is hilarious, even at a serious point. Like the first time I saw John McLaughlin, I was like, Man, this guy is ridiculous. You're there and you start cracking up, because he's really reaching, and it's just another day in the park for him. When I first saw Billy Cobham, I died laughing, because it's like he knows how to push buttons, man. But I think it's important that we have that inner communication, and I miss that with other drummers we've played with.

MD: You mentioned "channeling" a minute ago. Dennis, when you guys are in that zone, what are you thinking about? Are you thinking about other players?

Dennis: What's going on in my mind is that I'm thinking about the people that I'm playing with. I'm not thinking about the people that came before me in the band or other musicians. I'm thinking about the players who are on stage at that moment.

Karl: We complement each other. I'm doing it and Dennis is doing it. I don't mind taking a back seat, if you want to call it that. And he's doing the same thing for us, absolutely. I hear it in the music, and I know he's just complementing what

others are doing.

Raul: I personally don't like to think at all when I play. I try *not* to think. I like to get out of the way and let whatever is going to happen, happen. I try to just feel it. I think I tend to play much the same solo every night—not verbatim, but I'm telling a story. And I think what comes across is that the story is honest, valid, and something I believe. And I think we all have that ability. It's not about how fast you write the story, it's the *content* of the story. I just try to get out of the way and let the story happen.

MD: Don Cherry once said, "It's a shame for me to impose myself on the music."

Raul: I think we all like to close our eyes and get that out-of-body experience, where you can look down at yourself playing, when you've got your eyes closed and you can see yourself. That's really the place we're all trying to get to. And once you get there you try to work up the consistency to be able to do that every night. That's the challenge. The other challenge is playing the same song every night but playing it like it's the first time.

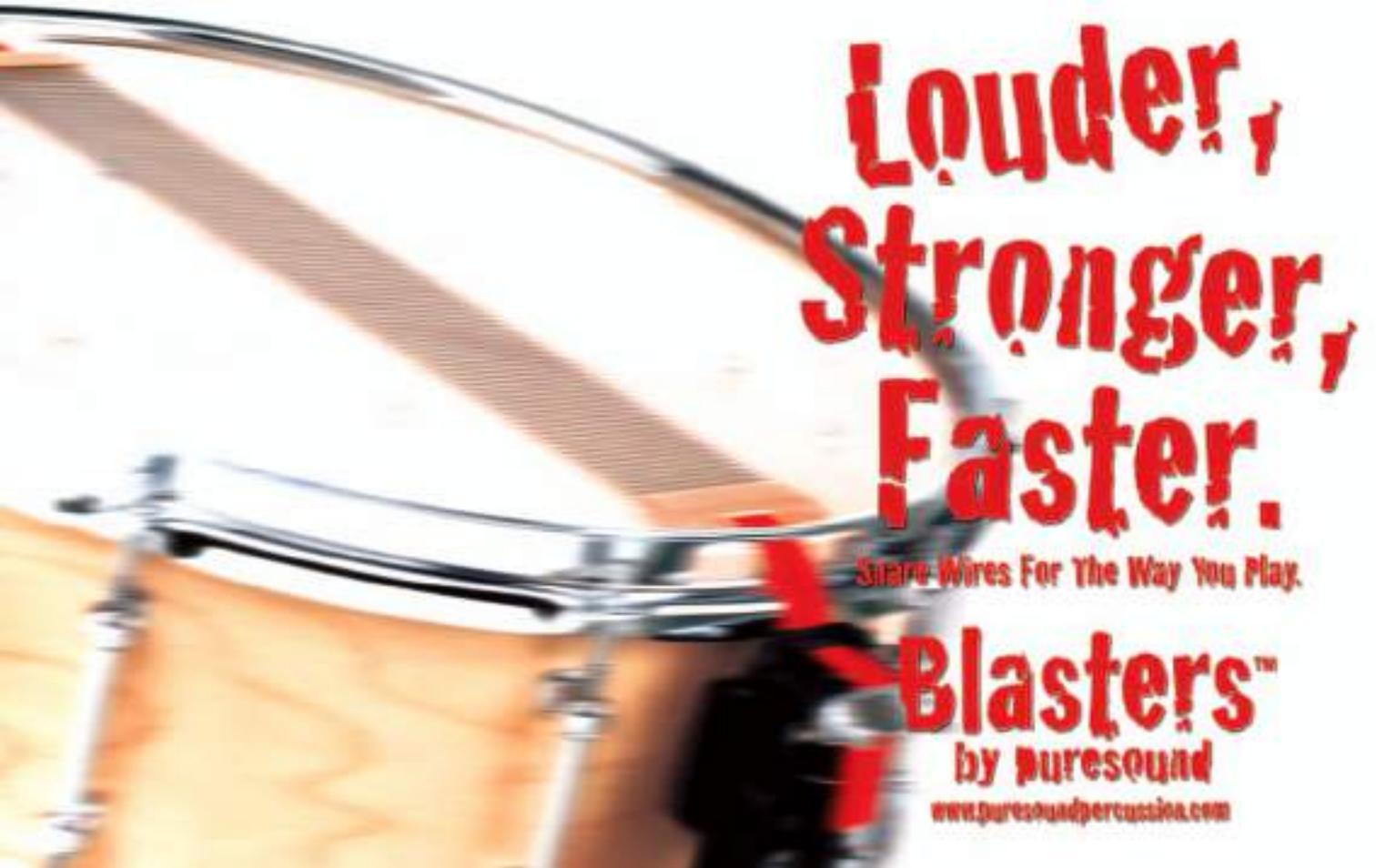
Dennis: Yeah, that's true.

Karl: My dad checked out my playing one time when I was a kid. I was young and dumb, and music was just coming out of me left and right. I didn't know how to contain it. Afterwards I said, "Hey dad, how was it, did you like it?" He said, "You sounded like you were kicking a hat around on the ground. You never could pick up the hat, and every time you got close to it you kicked it." I was like, "What do you mean by that?" He said, "Stop and listen to the people next to you."

But Dennis, I want to ask you a question about your bass drum foot. Did you once hear a double kick drum part on a record and think it was one foot? Your kick foot is unbelievable. How did you develop to play that many strokes? Is it something you heard or something you imagined?

Dennis: If you're talking about the triplet thing, I heard Tiki Fullwood play triplets on the bass drum. And to confirm it was possible, I heard John Bonham do it. Bonham played triplets a lot, and on one pedal. That was before the double bass drum pedal.

But the thing was, I wanted to be able to play it faster than them. So I just took



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what they did and embellished it. When I used to practice a lot, I always felt like I should be able to play this thing no matter what the tempo was. And I would sit there for hours practicing the same lick at many different tempos.

Karl: I think you just took it a little deeper, because each note you play has feeling in it. I think you brought that concept into your life at a young age.

Dennis: I couldn't help but do that. I was raised to study all these James Brown records. In fact, I was offered the gig with James Brown when I was thirteen. James heard me play, but at the time he didn't offer a tutor. He was also one of those guys who always had a slogan: "Don't be a fool, stay in school." But he offered me the gig, and, unfortunately, wasn't going to pay for a tutor.

MD: Dennis, when you're doing your solo, where the kick pattern you play stays solid while your hands speed up and then slow back down to a halt, are you aware of where all those beats are falling with your kick?

Dennis: Oh yeah, because the bottom

half is my time. It's the anchor.

MD: I also love the drum 'n' bass grooves you throw in sometimes with the cross-stick. Have you checked out a lot of that music?

Dennis: I've checked out some of it with John Scofield. He loves jungle grooves. And John McLaughlin likes some of it.

Raul: It's funny, because a lot of that jungle stuff was done on machine. And to know there's someone who can really play that stuff, and he's sitting here in the room with us...well...it's amazing.

MD: Santana uses in-ear monitors on stage. What do you guys have in your mix?

Karl: I like kick, snare, bass, guitar, keys, and a little bit of horns. Raul has all the drums except the high timbale. That's like a razor blade—"Pow!" We don't need that in there. I never did like to hear myself playing in monitors. I like to feel it more.

Dennis: I have everybody except the drums in my monitor.

Karl: You don't like to hear yourself either?

Dennis: They're right on top of me, so I can hear them.

Raul: I'm a little different. For me, the most important things are bass drum, snare, hi-hat, cowbell, bass, of course Carlos's guitar, and keyboards. But I have to have my congas in there because I don't have the luxury of beating them with sticks, so I need to have a little bit of that coming back at me. I find myself playing lighter when I hear myself well. Dennis, when you solo, do you take your in-ear monitors out?

Dennis: Yeah.

Raul: I like to do the same, so I can hear the sound come back at me. I used to practice wearing those headphone ear protectors that you wear at firing ranges, where it cuts out all the sound. It's an incredible way to build up endurance, because I have a theory that ear fatigue affects physical fatigue. When your ears get tired, your body gets tired and starts to cramp up. Without that you can go forever.

MD: It sounds like you guys are having fun on "Day Of Celebration," the 6/8 groove with lots of stuff flying around in there.

Karl: Yeah, you said it, man, a lot of stuff flying around. Carlos likes it like that. It's fun.

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MD: Dennis, on “Maria Maria,” did you listen to the original on *Supernatural*?

Dennis: Oh yeah.

MD: You take it somewhere else, though, playing it with a fuller Gadd-type groove.

Dennis: I use a little bit of both, but try to stay as close to the record as possible. I just can’t play anybody’s pattern, or a drum machine pattern, note for note. I’ll put a little extra hi-hat on it or something.

MD: On “Foo Foo,” you have some solo space, but on “Love To The People” and “Aye Aye Aye,” Dennis is just simmering and you guys are shining.

Raul: I love what he’s doing on “Africa Bamba,” too. Especially the way he’s been bringing it in.

Karl: That really comes from a style called “areito.” The areito has a ruff appearing on beat 1. It’s funky.

Dennis: Oh yeah?

Raul: Areito was a record label in Cuba, and a lot of people that were doing that style of music were on that label, so it was called areito style.

Karl: The style right before song.

MD: You didn’t know you were playing that?

Dennis: No.

Raul: It doesn’t matter what you call it. He’s playing it.

Dennis: That’s what I heard in my head.

Raul: Yeah. You’ll notice that Carlos has a vision, and he has incredible ears. And he likes to have a little suspense in the music. Sometimes he likes us to paint by numbers in some respects, and other times he likes us to be really mysterious with it. In other words, all of us shouldn’t play the same thing. Let one person carry it. And that’s kind of how it’s set up here. The drums are meat & potatoes on some songs. The most important thing is that Karl and I listen to Dennis, and let him carry the ball when that’s what the music calls for. At other times, it’s the other way around, where we lead and he keys in on us.

MD: Carlos points to a particular rainy show in Berlin early last summer where this band really coalesced with Dennis.

Raul: Yeah, we came together. The thing is, sometimes chemistry takes a little bit of time. When you’re making gumbo, you’ve got to let it simmer for a while before it becomes gumbo. And musically, it took a little time for us to all be on the same page. Eventually everyone was relaxed, and it

just flowed out. And for me it was wonderful, because I found a whole new way of playing—with love.

I’ve always used anger and aggression as my fuel for my playing. I always played hard. But now I’m picking and choosing. I’m actually learning to play a lot softer, finding the sweet spot, and not choking the drums. I can’t believe it’s taken me this long to learn this, but it has. For me it’s an awakening, and playing with Dennis has helped me realize it.

MD: It seems you’re all very excited about this latest version of Santana.

Raul: You know, we’ve been really lucky. We’ve had a “who’s who” of drummers come through this band. Since I’ve been here, Graham Lear, Chester Thompson, El Negro, Rodney Holmes, Billy “Shoes” Johnson, and now Dennis—so many incredible players have been in the band. We’ve really been lucky to have the honor of playing with all these great musicians. But now we’re reaching a pinnacle.



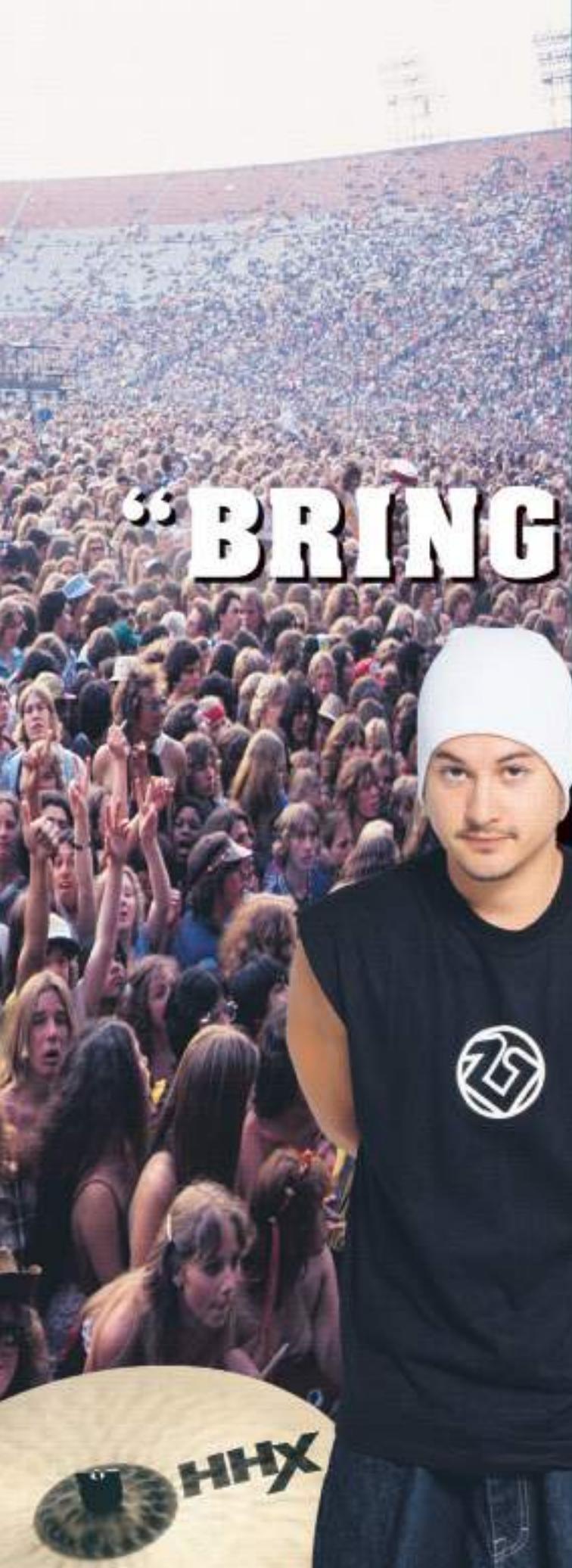
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Carlos Santana

The Guitar Legend Talks Drummers

by Robin Tolleson

Carlos Santana knows drums. Since his first Santana Blues Band concert at the Fillmore West in September of 1966, the Autlan, Mexico-born guitarist has knocked down conventional walls in music. And

he's done it by bringing in some of the best drummers from the worlds of rock, jazz, R&B, Latin, and Afro-Cuban music to steer his ship of many rhythmic colors.

It's a demanding gig to say the least, and

Carlos is known to be especially picky about his drummers (picky enough to make changes mid-tour). No question, he knows what he wants. These days Carlos is getting big doses of what he wants, with Dennis Chambers joining Raul Rekow and Karl Perazzo in the current high court of percussion. "I'm in heaven, man," he smiles.

What was proposed as a ten-minute interview with Carlos (to discuss his current rhythm team) stretched to over an

"Drummers are kind of like interior decorators. They have to make the house look way more beautiful than it is."

hour, with the guitar legend never breaking stride. We began by talking about Chambers and the elevated musical plane the Santana band is currently on.

Carlos: It took a while for everybody to understand the concept, you know, even though Dennis is a supreme musician. But somehow it went from sand to the most precious crystal when we played Berlin last month. Now when this band comes on stage, even before we play a note, we feel that we are one. It's like the original Mahavishnu Orchestra or Coltrane quartet. There are certain bands that walk up on stage and you think, Oh, this is not your typical business-like show. *You know* there's a different purpose. And I'm just



very happy that Dennis is here, because, first of all, he wants to be here. That's the key word, he *wants* to be here.

I told Dennis, I love going from Marvin Gaye to John Coltrane to John Lee Hooker to Miles Davis to James Brown to Al Green to Africa—to whatever. And this is why it's difficult for some drummers to remain in this band. Most are not equipped to cover so much ground with grace. Usually they wind up being in the corner by themselves, while the band is over *there*. And then they say, "Well, I'm right." Oh, *we're* wrong and you're right? Okay, well, then you should be wrong *with* us, no matter what. You know what I mean?

I told Dennis right before he came into the band that the reason it didn't work with certain drummers in the past was because they were too solid, like bricks. But we're bamboo. We bend, and we flow from verse to chorus to bridge. It's like Coltrane's music and Wayne Shorter's music, it's not rigid. It's like your lungs; I like the music to expand and contract. We want that flexibility. So it's really a joy to be in a band with Dennis, because he understands that concept.

MD: Did you have doubts that it would work out?

Carlos: Yeah, because we worked with another drummer—I don't want to say his name because he's a good friend of ours. He played a lot like Dennis in a certain way. When we hooked up with this drummer, it was just like I said—it was like bricks, really solid, but there was no room for expanding like a rubber band.

A perfect example of expanding like a rubber band is Jack DeJohnette or Elvin Jones. There's still "1, 2, 3, 4," but their "1" is so wide and vast. Like Wayne says, they're giant steps. Brian Blade plays big steps, Jack DeJohnette plays big steps, and so does Dennis.

MD: Dennis said he'd never worked with two percussionists before, and talked about how they moved like one player. There was a lot of respect between the three of them.

Carlos: Yeah, you know the beautiful thing is that Dennis understands and has respect and reverence for artists like Raul and Karl. Raul started out learning from Armando Peraza, Francisco Aguabella, and Patato Valdes, and Raul is a real lover of the tradition. And the first thing that drum-

Carlos's Camp

This is a partial list of drummers who have worked with Carlos Santana since 1966.

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Greg Errico
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Walfredo Reyes Jr.
Horacio "El Negro" Hernandez
Ricky Wellman
Rodney Holmes
Gregg Bissonette
Carter Beauford
Billy "Shoes" Johnson
Dennis Chambers

mers say is, Damn, how do they play that way without drumsticks? How do they get a sound like that with just their hands? Raul comes from the Francisco thing, where he hits the congas and even if you're a drummer you go, "How does he get that tone? That must hurt all the way up to his asshole. Damn, it would hurt even to play it with sticks. How does he play it with his hands?"

MD: When you pick up percussion on stage, you're serious about it. And I've seen you hold a solid pocket behind the kit.

Carlos: Thank God I've been in bands with Mr. Armando Peraza, Walfredo Reyes, and Horacio Hernandez. And I



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Carlos Santana

played with Tony Williams and Lenny White. Because of them I understand that language. I understand it enough to know that you have to breathe a certain way to get it. If you don't breathe correctly you can't play it like that. And that's the basis of everything, whether you play saxophone, guitar, or drums. If you don't know how to breathe, you'll never get your sound.

MD: I wanted to ask you about some of the drummers you've worked with. How about Michael Shrieve?

Carlos: Oh, Michael Shrieve, man, he taught me so much about drums. Michael taught me a lot about Elvin Jones and African music. And he's just a multi-dimensional soul brother. He loves African music immensely, and it's always a joy to be in a room with him because he gets so intense about discovering little things. Michael is like a great architect. He understands Pablo Landrum, Roy Haynes, Max Roach, and Buddy Rich. There's a lot of Max Roach in him.

MD: Buddy Miles.

Carlos: Oh, Buddy Miles is like an incredible house. Fatback—pardon the expres-

sion—just like Bernard Purdie, just super pork chop grooves. I wish I would have seen him play with Gene Ammons.

Buddy is really gifted. I love the stuff he played with Larry Young and John McLaughlin on that *Devotion* album. Killer. And I also love what he played with Wilson Pickett, Michael Bloomfield, and his Buddy Miles Express. But I especially love what he did with Jimi Hendrix. He's a complete drummer.

MD: One of my favorite Santana albums is *Festival*, with the late Gaylord Birch.

Carlos: Oh man, Gaylord had a delicious groove. He and Larry Graham were unbelievable in Graham Central Station. It was a joy to play with him. I was really honored. Tony Williams came to see us and said, "Man, that was a great show. I really like Gaylord Birch."

MD: You did the *Amigos* album and tour with Leon "Ndugu" Chanler.

Carlos: Fantastic drummer, man. He covers so much ground. One of the most incredible grooves of all time is the one he played on Michael Jackson's "Billy Jean." When Ndugu was with Santana, I think we learned from him. But he learned from us,

too, like how to articulate Afro-Cuban music. Ndugu could easily go to the other side, the jazz side, with people like Wayne Shorter and Patrice Rushen. He's a very complete drummer.

MD: You worked for several years with Graham Lear.

Carlos: Graham Lear is very special, man. Ndugu turned me on to Graham. We were listening to a Gino Vanelli album [*The Gist Of The Gemini*], and Graham was perfect on it. We were like, "Where's he from? Canada? Damn." He just sounded so different.

It was a joy to work with Graham. I love what he played on Santana tunes like "Aquamarine" and "Bahia." He's very flexible and open to listening to things. Sometimes in this band we do ask drummers to not just hold time. I can hold time myself, or get a rhythm machine for that. Drummers are kind of like interior decorators. They have to make the house look way more beautiful than it is. That's why people say that a band is only as good as the drummer. Without a good drummer, you're not going anywhere.

MD: You had two Chester Thompsons, the

drummer and the keyboardist, for a bit.

Carlos: That was a joy—it was Chester Thompson in stereo for me. I loved what Chester [the drummer] played with Weather Report. That's the first time I heard him. It was so solid, yet very special. He's a very spiritual person, too. Very genuine and humble. Every time I went to see Phil Collins, the highlight for me was when Phil and Chester played drums together.

MD: You spoke a little about Jack DeJohnette already.

Carlos: I had the great blessing to work with Alice Coltrane, Dave Holland, and Jack DeJohnette [Santana's *Illuminations*], and I was scared for my life. Once they started playing, I felt like a can on a string following a wedding car. But they were very gracious. They understood that was a vocabulary that I hadn't developed, and they were patient enough to wait for me.

I saw Jack DeJohnette for the first time at the Fillmore West in 1966, and I couldn't believe how he, Keith Jarrett, Ron McClure, and Charles Lloyd played together, *especially* Jack and Keith. They're my favorite musicians for that. If I had a chance to put a band together, it would be

Wayne Shorter, Keith Jarrett, Jack DeJohnette, and Dave Holland. Forget it—*that's* the band.

For me, there's a circle of "number ones" that I grew up with in the '60s—Elvin Jones and Tony Williams, forget about it, and Jack DeJohnette is right in there. Of course before that was Roy Haynes, Max Roach, Art Blakey, and Papa Jo Jones, and after that you got Lenny White, Dennis Chambers, and all the other incredible drummers.

MD: The band with Walfredo Reyes Jr. was a real good one.

Carlos: Oh, Walfredo plays with so much joy—and they're so different, he and his dad. I got the chance to play with Walfredo Sr. one time. I've played with Billy Cobham—some incredible drummers—but I've never heard anybody play the way Walfredo Sr. plays. Just the way he tunes his drums is very different, and I loved it. To me it was like seeing a whole new flair, where the "1" for him was different than for a lot of people.

But playing with Walfredo Jr. was a joy. Prince told me once that he played our *Sacred Fire* concert video for his band

before they would go on stage. "I want some of this energy," he told them. We played with them at Rock In Rio, and Walfredo and Raul really went at it together. I could tell that the guys in Prince's band were like, "Oh shit, we've got to follow this?" We really captivated the audience. So I have great memories of playing with Walfredo.

MD: How about Horacio "El Negro" Hernandez?

Carlos: Horacio is a phenomenon. And I got the chance to be in the band with two great drummers at the same time, Horacio and Ricky Wellman. And as Mr. Dizzy Gillespie would say, I was like a two-headed cat at a fish market. One guy could just freak out and solo brilliantly with the clave, and the other guy had the fat, juicy groove. Incredible.

MD: Billy "Shoes" Johnson sounds great on "Yaleo" on *Supernatural*.

Carlos: Billy's got that Philly thing. He played with Patti LaBelle and Maze for so long. I love rhythm & blues. Plus I think Billy's heart is immense. He's so willing and very gracious. I learned a lot from all of the musicians I've worked with, but I



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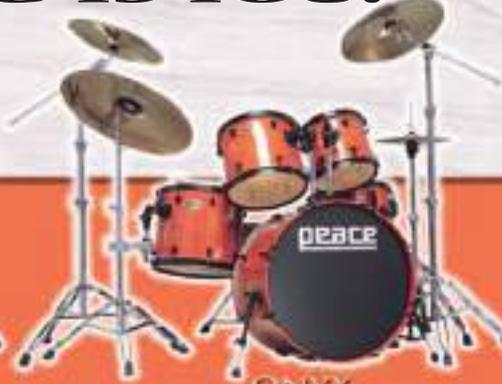
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Carlos Santana

really learned about heart from Billy Johnson. He's very flexible and there's never a problem on any level. He's just very happy to be on stage playing.

Just to let you know how giving Billy is, he was the one who called me and said, "Dennis Chambers keeps asking me how things are going. It seems as if he wants to be in the band." Billy practically brought Dennis Chambers into the band himself. He said, "I told Dennis to call you." So C.T. [keyboardist Chester Thompson] and I looked at each other and said, "Maybe it's time for us to call Dennis."

MD: So you've been aware of Dennis for quite a while.

Carlos: Oh yeah. There's a part of me that, if I would let my mind run away with me, would be very insecure playing with Dennis, because he worked with guitarists John Scofield, Mike Stern, and John McLaughlin. I'm scared of *all* of those guys. But at the same time I feel really grateful that Dennis is here. I can learn from him.

MD: I enjoyed your work with Tony Williams on *Swing Of Delight*.

Carlos: Tony Williams to me is like Bruce Lee, Beethoven, Evel Knievel, and Jimi Hendrix, all rolled into one. When you think of Bruce Lee, you think of physical perfection. When you think of Jimi Hendrix and Evel Knievel, it's a different kind of latitude beyond fear. And never in life will we hear drums played the way Tony Williams played them. He was an extraordinary spirit. He had an immense sense of where "1" was. He looked me straight in the eye once and said, "You know, I'm not a follow guy. I expect everybody to keep time, and I'm going to play around the time." He just wanted to let me know the way he felt. Tony didn't follow anybody. He always went for it.

MD: Dennis does that too.

Carlos: Oh yeah, especially now that he feels more secure in the band. Dennis knows we're not afraid to let him go for it. In fact, we *want* him to go for it. There's a time and place where you can do that sort of thing, and he understands that. I'm always like, go ahead, bug out. It's okay to bug out.



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Weezer's

Pat

by Adam Budofsky

Like many great bands, Weezer seems to inhabit two distinct worlds. On the one hand, they're college-geek superheroes, concocting catchy power-pop songs about sweaters, unrequited love, and living the life of a slacker. On the other, their blistering tone and volume prove they've got a serious jones for metal, straight up. (You didn't think their logo just *happens* to recall Van Halen's, did you?)

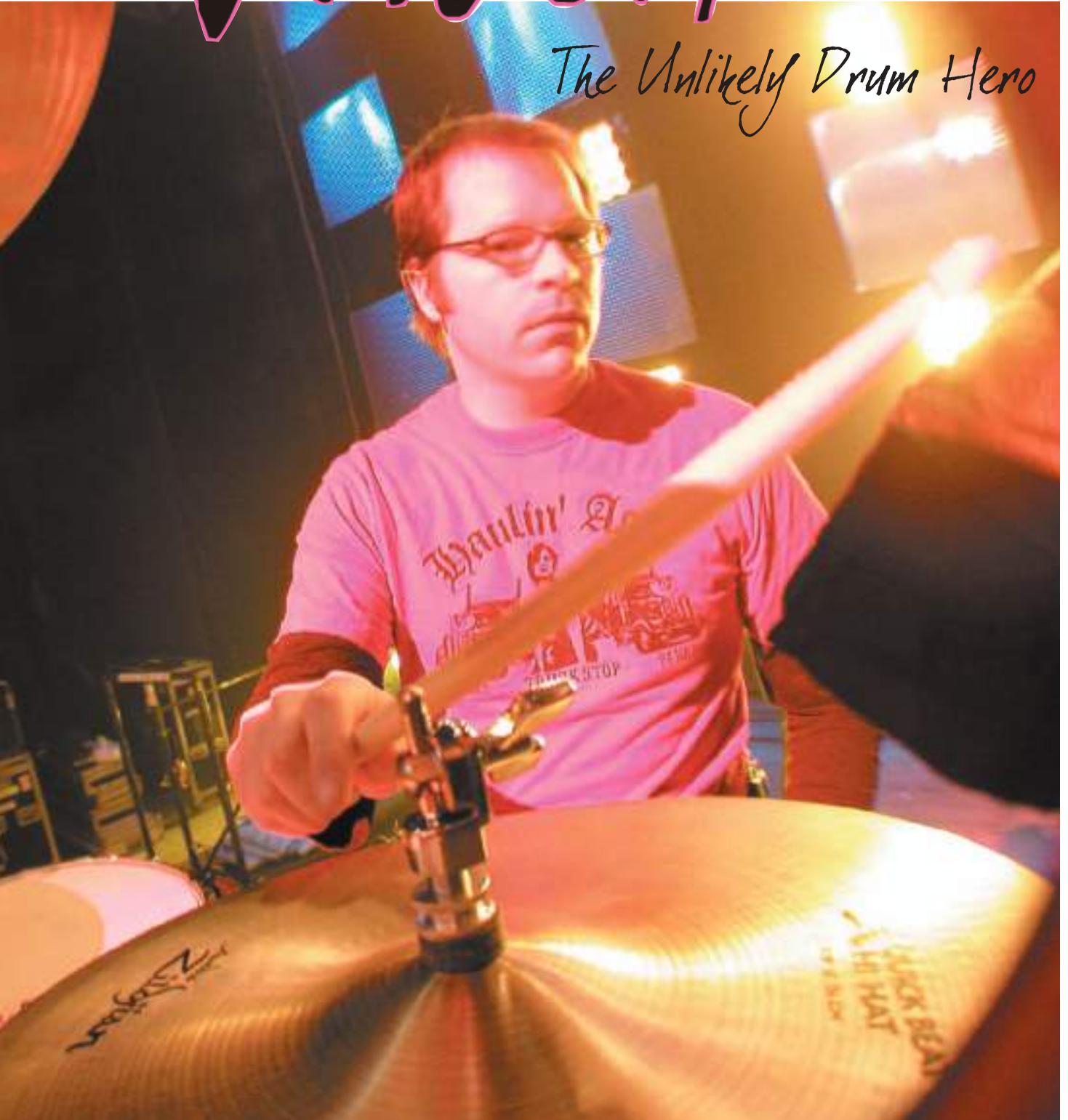
Drummer Pat Wilson shares his band's tendency toward contradictions. A teenage Rush fanatic who today refuses to play more than a four-piece kit, Pat consistently finds unique ways to spice up Weezer's unshakable pop songs. Undeniably, he's a rock star: Weezer has sold millions of records, they're perennial favorites on MTV—Pat's even the "lead man" in their latest video. (Just ask Miss Piggy!) Yet for this interview he asks us to call him at 7:00 a.m. his time, because, well, he gets up early. And besides, today he's got to fit in rehearsals with his own band, The Special Goodness (where Pat rocks front of stage), as well as a recording session with Weezer.

Despite his busy schedule and the earliness of the hour, Pat was eager to talk to *MD* about drum gods, dead-end jobs, and the hidden dangers of compression.



Wilson

The Unlikely Drum Hero



“Of people hear things in my playing that they think are kind of cool, it may be

MD: Weezer is in a particularly productive period now, with touring, recording two albums in as many years, shooting videos—you’ve even got a whole new batch of songs you’re already starting to record. Plus you’ve got your own band, The Special Goodness, which is a fairly consistent project. Are you as busy as you seem?

Pat: I very much am. In fact, today I’m going to rehearse between 12:00 and 3:00 with The Special Goodness, then I’m going to go record with Weezer around 5:00.

MD: What’s Weezer’s recording method like?

Pat: The way we’ve been recording since our last album, *Maladroit*, is that we’ll play

maybe three songs, perhaps three takes of each. If it’s there it’s there, and if it’s not we move on. We used to think that there was a particular way that we had to play to achieve certain ideas, instead of just listening and finding an easier and more natural path. Then Rivers [Cuomo, guitarist/vocalist] kind of stumbled on this idea of, Hey, just play what you hear. This has allowed us to go places I don’t think we would have gone before. I think otherwise our new stuff would be a lot more rigid, like the green record [Weezer’s third album] was. That’s a tight little record, but in some ways it’s generic-sounding, and we wanted to avoid that.

MD: Give us some examples of this new

way of thinking on *Maladroit*.

Pat: I’d say “Fall Together.” It’s a huge riff, and it just immediately sounds natural. Same thing with “Dope Nose.” For a long time I couldn’t figure out how to play it, so one day I just got angry and started going off, and that’s how that intro came about. There’s no click on that record either, which is kind of strange for a modern record.

MD: Is that different from the way you’ve done things in the past?

Pat: The first and third records were done to a click, and consequently sold much better. [laughs]

MD: Do you like working with the click?

Pat: I don’t have a problem playing to it. I



because I'm trying to approach things in a not quite full-on rock way."



know a lot of musicians who are really bugged by it. Sometimes it's a drag to be the timekeeper—you know what I mean, to be responsible for the time—because people are pushing and pulling you all over the place. It's like, Man, this sucks. It doesn't feel musical. But if I just let go and let the click be sort of a subconscious thing that I don't really pay attention to—but that I know is there—then it's everyone else's fault if it doesn't sound right.

MD: Are the other guys hearing the click as well?

Pat: No, I don't think anyone else wants to listen to "bing, bing, bing" in their headphones. I like it live, too, because, like I said,

it frees me up and lets me just go off. If you just give in to it, you don't rush any fills. Rivers says it bums him out to play live to a click, probably because he can't just sing where he wants to sing. He has to kind of pay attention to what I'm doing more. We go back and forth with the click so much. Live I think it makes us much tighter, but it does kind of take away some of the feel.

MD: How are you hearing the click live?

Pat: I use the Tama Rhythm Watch. I'm the only guy who has it, and it goes right into my in-ear monitors.

MD: Was using in-ear monitors an adjustment for you?

Pat: Yeah, it was. We went through this

weird period around *Pinkerton* when I didn't use any monitors. I just listened to my kit acoustically with earplugs. There was a big awakening when I actually started listening to those other guys. [laughs] I find it hard to get a clear mix if there's more than two instruments plus myself and vocals. It's really hard for me to listen to two guitars, bass, and drums for some reason. There's just not enough background to get everything really clear. So basically in my monitors I only have a little bit of guitar; I listen to the bass, then I listen to the vocals, and then me.

MD: Regardless of the priority of instruments in your monitors, you always seem to listen intently to where you are in a song.

You accentuate the different parts very intentionally. Is that something you do consciously?

Pat: I guess I'm always looking for a place to do something, some sort of hook. I don't want to overplay. Actually, I think on the first and third records I didn't play enough, and to a lesser extent the same was true on *Pinkerton*. I think on *Maladroit* I played a good amount.

MD: What about feel? Do you consciously try to place your beat far back?

Pat: We talk about this all the time. I'm naturally behind the beat. [Bassist] Scott [Shriner] and I are both behind, and I'm always fighting Rivers and [guitarist] Brian [Bell]: "You just have to relax and let a little bit of attitude into the pulse."

If you listen to Led Zeppelin, those guys had a monstrous groove. It's not like '80s metal. Bands like Zeppelin and Foghat—they had a feel to them. I think that went away with stuff like Judas Priest. The drummer's job wasn't to make it feel like anything in particular, and the guitars and vocals became more important.

I'm hoping we're in kind of a renaissance of that earlier stuff, with bands like The Hives and The Strokes, because those bands have something cool going on. But you know what? You bring that to the radio person at your label, and they won't know what the hell it is. They don't know what to do with that. You play that for a program director at Clear Channel or whatever, and they're like, "I don't hear it."



A Tom Too Far

Pat keeps it simple up on the riser.

MD: The picture on the inside of the first Weezer album shows no rack tom on your kit.

Pat: When we first started Weezer, there was huge prejudice against having a rack tom. I was bullied into losing it. I didn't bring it back until the next record, and even then I could tell Matt and Rivers were disappointed. My whole career has been people giving me guilt trips about using stuff. Like whether it's adding a rack tom or using a China cymbal.... Atom Willard, the drummer in my band The Special Goodness, will just stand there, look down, and shake his head. [laughs]

MD: You've got to break out some RotoToms and see what he does with that.

Pat: I'd be all *over* that. I love RotoToms. I had them for a long time. Terry Bozzio was huge on RotoToms back in the day. But, you know, try as I may, I cannot escape the basic four-piece setup. Of course, there's that adolescent fantasy of having a huge drumkit. But even just going to a five-piece is distracting to me.

MD: What manufacturers are you affiliated with?

Pat: I got with Ludwig in about '96. They've been great to me the whole time. *Pinkerton* didn't do nearly as well as our first record, but they were just delighted to work with me. I thought that was huge, because they could have been like, Well, you're not really selling that many records. I just ordered a custom kit from them, which I'm excited about.

MD: What's it like?

Pat: It's a four-piece Super Classic, and it's surf-green with a big white stripe around the center. It looks like I'm supposed to be at the beach with Frankie Valli or something. It looks amazing.

MD: Are you taking that out on the tour?

Pat: Yeah. In the studio I've been using a psychedelic red kit, which is really cool.

MD: An older Ludwig?

Pat: No, it's a reissue. It's got a matching 6 $\frac{1}{2}$ x14 wood snare drum, but it sounds metallic. I have some Supra-Phonics that don't sound as "metallic" as that thing does. Very strange.

MD: What sizes are your other drums?

Pat: I play a 13" rack, a 16" floor, and a 22" kick.

MD: Zildjian cymbals?

Pat: Yeah. Right now I'm playing this kind of weird hi-hat combination that Atom gave me. It's a Quick Beat top and an older bottom cymbal, from before they started naming them. I think it's really old. For a long time my crash cymbals were A Customs. But at a certain point I decided I wasn't hearing them the way I used to. So I went back to medium-thin As, an 18" and a 17". My ride cymbal is an A Custom Projection. I put a little tape on the bottom of it, and I really love it. And I just started using a China again, a 16" or 17" Oriental Trash.

MD: Have you ever experimented with electronic drums? On the Rentals' album [*Return Of The Rentals*] you're shown behind some Simmons pads.

Pat: No, that's just...whatever. I screwed around with V-Drums when I was in Japan, though, and I was pretty impressed by how sensitive they were, especially the ride cymbal. I could definitely see myself having one of those backstage and warming up on them.

I threatened to use it live. We did a tour where we weren't using amps at all, just pods. They made for a really clean look on stage, but it takes away a little bit of the vibe. It was really weird, you'd walk on stage and just hear me. They were all playing and all the sound was way in front of them. I was like, I'm getting V-Drums, and we are going to be the quietest band that ever was. [laughs]

MD: How about hardware?

Pat: I use Ludwig stands and a DW 5000 pedal.

MD: Sticks?

Pat: I use Vater 5Bs. They're awesome.

MD: Heads?

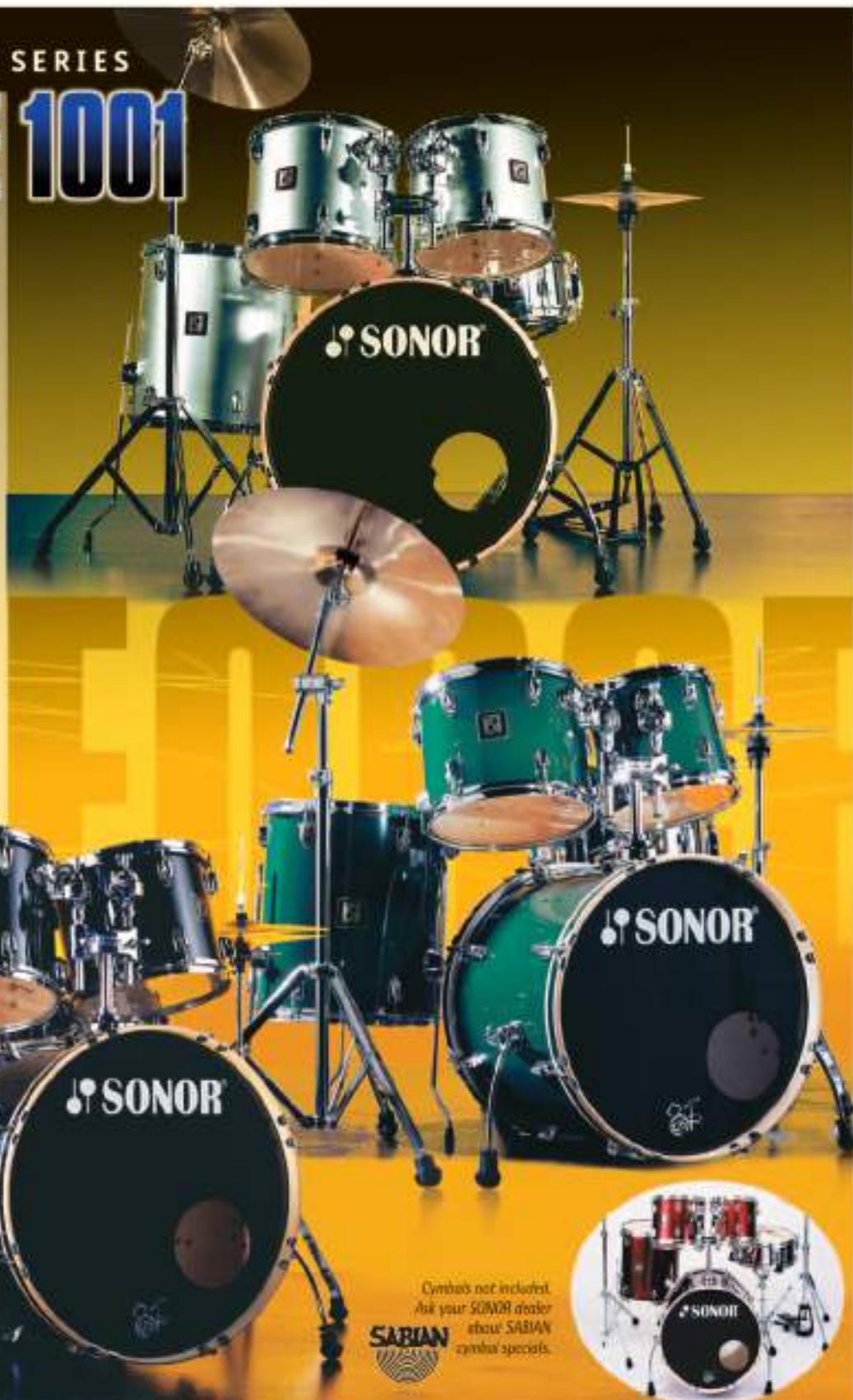
Pat: I have Remo coated Emperors on the toms and snare. Sometimes we'll change to a coated C.S. dot on the snare. And for the kick I use a coated PowerStroke, although I kind of miss the coated Emperor on the kick because it's such an absolutely classic sound. But live it just wasn't working as well.

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Pat Wilson

That's why we re-recorded "Keep Fishin'" for the video. We were in Japan, and we knew that the record was meeting resistance from radio because they thought it was kind of "indie-sounding," which is so stupid, because, listen to The White Stripes. What could be more indie than that? But what they are talking about, and I have to partially agree with them, is that even the White Stripes album is done to a click. It sounds all lo-fi, but it's very even. So for

just went with it.

MD: But there's a little more to it than "just going with it." You nail the transition, and that's a perfect fill you do to lead into the straight feel.

Pat: I had to do something to kind of announce the next section, though I don't know why I did that particular fill. It was pretty natural.

MD: In a case like that, where you've recorded sort of a signature part, do you feel

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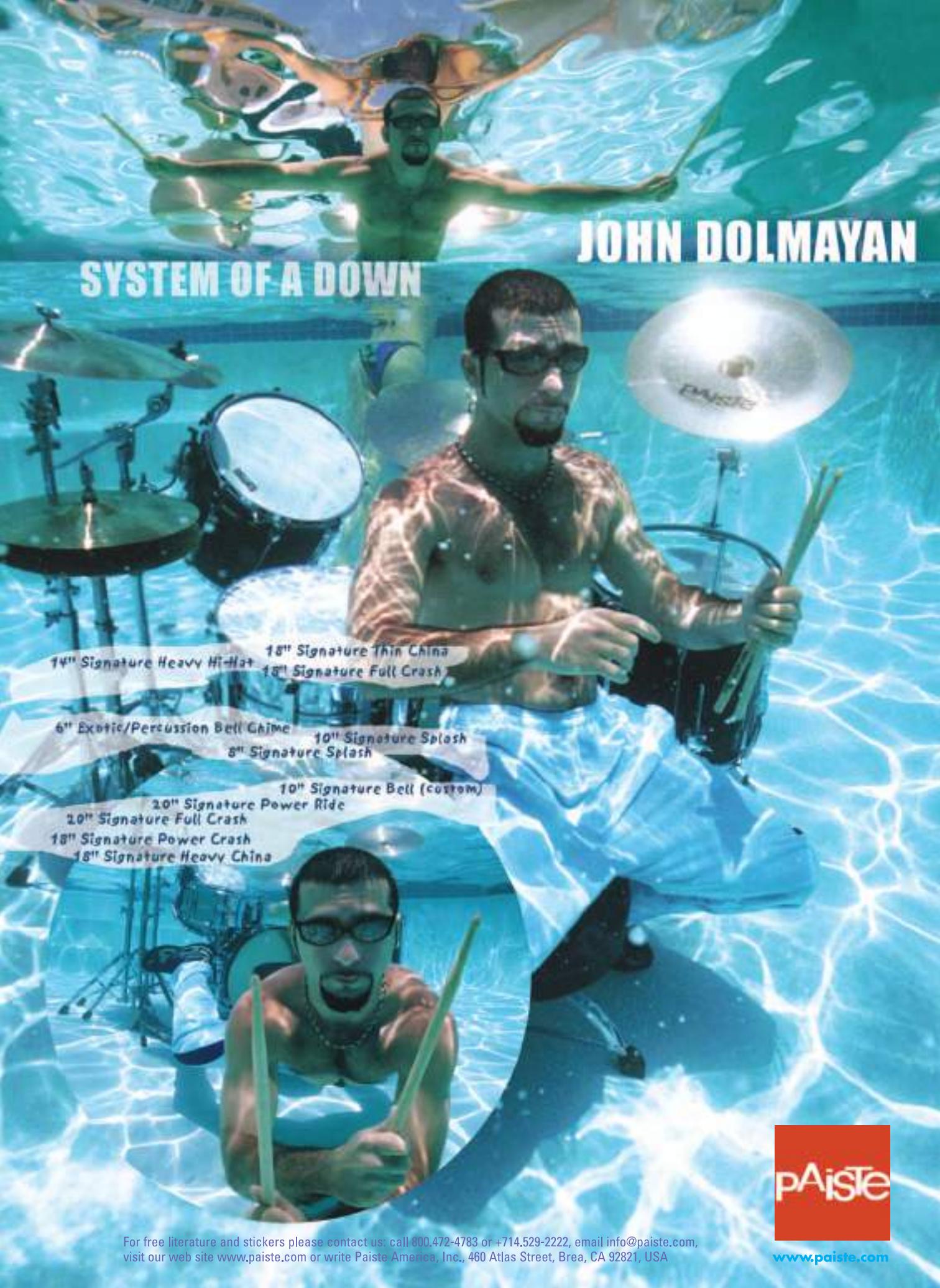
"Keep Fishin'" we just went back and recorded it with a click. It does sound more together, in a commercial way, though I think it lost some of its charm.

MD: The cool thing about that song is that you go back and forth between swung and straight feels. That's not something you hear much anymore. How did that come about?

Pat: Well, it's Rivers. He wrote it. He just got to that part of the song and we were like, Okay, he's playing straight 8ths now, so we

like you have to stick to it live?

Pat: It depends on how new the song is. If it's a fairly new song and I'm happy with how we recorded it, I stick with it. But you just can't do it every night, it becomes a drag. Some nights I just go off. Rivers is constantly encouraging me to play more, so I do. But I really struggle with this. Like I still don't know what I'm going to do on this next tour, for instance, whether I'm going to play to a click or not.



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Pat Wilson

MD: How do the other guys feel about it?

Pat: Scott wants us to be like *Led Zeppelin IV*, so he doesn't want to hear a click. I think Brian wants me to play to a click. He needs to feel a solid thing going on. As soon as I start stepping out, if I play over the bar or something, he turns around with this look like, Oh my God, what are you *doing*? He's more compositional. No surprises.

MD: I guess you could get away with one or two "out" fills each show, right?

Pat: I get away with about four. [laughs] My problem is that I'll do something and immediately evaluate it. I'll be like, Did that work? It's a huge bummer.

MD: Did you have a traumatic experience with a songwriter in the past?

Pat: No, I just want it to be really good. I have trouble getting lost, like the way you're supposed to forget about everything and just lose yourself in what you are playing.

MD: Let's get back to some specific songs. On "Burnt Jamb," are you riding on a rim?

Pat: Yeah. I think it's a shame that take got

put down, because since then we've gotten it a lot better. It feels huger now. And plus, I think I made a mistake with the snare drum tuning on the entire record.

MD: How so?

Pat: It's just so low. I thought I was going to get this sound kind of like on the David Bowie record *Let's Dance*. I thought that after the mix it would be this big, stomping '80s drum sound. But when we re-tracked "Keep Fishin'" I realized what was bothering me about it. Chad Bamford, the engineer, put a little compression on the snare, and if nothing had been done to it after that, I would have liked the way it sounded. But we sent the record to Tom Lord-Alge to mix, and he of course put some more compression on the drums, so now to me they just sound kind of blown out. I wish they were punchier and had more impact. Instead they're just kind of like this pillowy "pooooo."

MD: Does this suggest that next time during mixing or mastering you're going to be in there with them?

The Moth Man Cometh Slamming Pat's bass and guitar desires

In his time off from Weezer—can such a thing really exist for a band this popular?—drummer Pat Wilson leads The Special Goodness, featuring Moth drummer Atom Willard, late of Rocket From The Crypt.

A few years ago Wilson kicked The Special Goodness into gear during a downtime in Weezer activities. "I went through a situation where I only wanted to play with my friends," he relates. "So I convinced two of my friends in Buffalo to join, thinking that as long as we were pals, it would work out great. But I'll tell you, it's tricky, because even though they could play, they weren't pursuing it. It just didn't work out. So I had to change it up and get people who would make it their main focus.

"Now The Special Goodness has really gotten serious," Wilson states. "Atom Willard is such a rager, when we started playing with him, it made me more excited about the band."

Pat is an outspoken fan of Willard, who

has worked as Weezer's drum tech. Atom slams so forcefully, from where we sat at a recent Moth gig in New York, he threatened to blow a hole through the opposite wall of the club. "I'm always ripping Atom off," Pat chuckles. "He's got a silver drumkit with blue stripes; I got a green one with white stripes. He doesn't use wing nuts on his cymbal stands; I'm thinking about doing that now. He gets *so* mad."

Wilson obviously likes a drummer with muscle. But beyond pure volume, Pat insists it's an energy thing. "Take Dave Grohl, for instance," Pat says. "He's *such* a good drummer. I know when he was on the cover of *Modern Drummer*, some readers were like, I don't need to spend any time on this guy. But let me tell you, in the real world of playing rock music in front of people, you want a guy like him, because you want to feel like you're absolutely ripping people's heads off. You want a drummer who is going to *stoke* you back there."



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Pat Wilson

Pat: Well, you can't go down to Florida and tell Tom Lord-Alge, "You compressed this way too much." Because if you listen to it coming out of a television, it sounds amazing. Then you go to KROK with it, and they are blowing it out. But everyone is compressing stuff so much that I think it's the more mundane-sounding records that end up sounding great on the radio. If I had any advice for drummers it would be to use less compression while tracking, because you can't pull that stuff out. Once you squash it, that's it. If you could have none, that would be great.

MD: On "Death And Destruction," the fill you do at the end of the first line of each verse is really nice, kind of jazzy and subtle. Then you elaborate on it during the guitar solo.

Pat: There are so many things on *Maladroit* that are direct rip-offs of my favorite drummers. Like there's this little hi-hat, ghost-note kick drum triplet thing in that song that's right from Bill Bruford on Yes's "Heart Of The Sunrise." I'm trying to rip off Stewart Copeland right now from "One World" off *Ghost In The Machine*. We have this sort of weird new song that we're work-

ing on, and I just can't do it.

MD: Yeah, but it might end up sounding cooler if you can't do it exactly like him.

Pat: I know, but I *really* want to capture that feel. But that's not going to happen.

MD: What other stuff did you dig growing up?

Pat: I was a huge Rush fan. *Enormous*. I had a cousin who was about seven years older than me, and when he was like fifteen he showed up with *2112*. That's when I got into Rush, right around when that record came out, which I think is very strange because I was very young. At the same time he brought over *Van Halen* and Aerosmith's *Rocks*, so I got into those.

In Buffalo, New York, where I grew up, all you heard was classic rock. So I wasn't exposed to much music other than that until I got to high school. There weren't many people who even *knew* of other stuff. There was this one kid, Don Scott, and he turned me onto The Smiths and a lot of that kind of music. But in Buffalo it was almost completely about Rush, Van Halen.... The funny thing is, I was way more excited about Eddie Van Halen than I was about Alex. I really responded to how rad he was

on their first five or six records.

MD: Were you playing guitar that early?

Pat: I didn't get a guitar until I was nineteen. I didn't get a drumset until I was nineteen either. I just sort of slumped it with my friends' kits. Two of my friends had drums and another one played guitar. I ended up getting a bass because nobody played bass.

MD: So that forced you into thinking melodically at an early age?

Pat: No. [laughs] All I did was look at the neck and think, Hey, if I play this it sort of sounds okay. Maybe subconsciously it did. Definitely listening to bands like Rush made me focus on being really instrumental.

MD: Were you taking lessons at the time?

Pat: I took some lessons in high school for about a year, and I got hooked up with the rudiments and stuff. But I was really slack about it. If I couldn't immediately do it, then I didn't want to do it. That's been a huge problem that I've tried to overcome.

I still get pretty frustrated about the rudiments. Actually, the big problem with that sort of traditional rudimental playing is that it doesn't have much to do with rock music. Though I think if you take your earplugs out and go down a stick size and start playing

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some stuff that's not backbeat, then all of a sudden you can see how great jazz drummers went off with their technique.

MD: You guys sound like you are playing very loudly when you are recording.

Pat: Oh yeah. Something just happens when things start to get loud. It gets crazy. I think good rock bands are the ones that can harness that and release it in the way that they want to, instead of just going out there and thrashing. It takes a lot of discipline to play in a rock setting in a more mellow, beautiful way, because—and this probably comes from playing in clubs—you want to feel like you are absolutely raging when you play a show. I can't imagine what it must be like to play in Coldplay. I think their music is beautiful, but you see them live and they are just kind of standing there like, Yep, this is what we do. If we did that live it just wouldn't be that great—unless we wanted to cross over and be like Train or The Goo Goo Dolls. But then we'd just be played on adult contemporary radio.

MD: One of the techniques that you employ effectively is crash-riding, which always looks all gnarly, but still requires some technique.

Pat: That comes directly from Alex Van Halen. He's got those Paistes going *shhhhhh*. I learned from Dave Grohl that you can just hit quarter notes and it sounds cool too. Though after a while.... Sometimes we'll be playing something, and I won't be able to find what I'm looking for, and I suspect that I'm getting tired of just riding on the floor tom or a crash or ride or hi-hat.

I think we are starting to step into a new land of different kinds of rhythms. For instance, once I heard The Meters I realized I was a complete idiot, because the stuff that's going on with their drummer is so amazing. He's not going "ding, ding, ding, ding" all the time, like most pop music. So if I can throw in a beat that's linear in any way, then I'm totally into it—like "Fall Together," for instance. I love playing that song because the beat isn't straight, and when the rest of the band comes in and does it with me, it's huge. I love it.

I guess a great "not-straight" type of band would be Tool. We played with them last summer in Europe, and I sort of had this mini epiphany, like there's three guys, each doing his own thing, but it sounds amazing.

And the drummer is just out of his mind. I really want us to be more like that, because it's not like they're just throwing stuff out there. The parts fit together, but they're so interesting.

MD: So what are you willing to do to get there?

Pat: Take it as it comes. It all comes back to the song, but if I have an opportunity to play something that's not 2 and 4, I'll take it.

MD: You play slower tempos well. That's not easy.

Pat: No, it's hard, especially loud.

MD: Any tips to make that happen?

Pat: We were playing a show in Toronto once, and through a friend, I met this guy who is a jazz drummer. We started talking about what he was studying. He said that when he met this teacher, he thought he was going to impress him with all the insane chops he had. But the teacher got out a metronome, set it to 40 bpm, and said, "Play quarter notes." It is *so* hard to play quarter notes at 40. So I would say to anybody who wants to become a better musician, definitely fool around with a metronome, because then all of a sudden you'll realize, Okay, I really have to just mellow out here, and real-

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Pat Wilson

ly accept that things are going to go really slow. I mean, it's easy for me now; I just use a click.

MD: But just because you've got a click, it doesn't necessarily mean that your feel is going to be good. Yours is.

Pat: You just have to accept that tempo. Try not to be cerebral—which, again, is a huge battle for me.

MD: Another thing you do well is go in and out of double time.

Pat: Generally if I change up something like that, it's because I feel like if I didn't, there'd be something seriously lacking. In fact, that's probably my motivation for whatever I play. If I do something different it's because I feel like if I don't, it won't be as cool.

I think the biggest struggle with this band is it's sort of rock versus metal. Rivers grew up just full-on metal. He was a huge KISS fan. But I never got stoked listening to KISS. So Scott and my tendency is to play these huge, big grooves like "When The Levee Breaks," and Rivers' tendency is to want to be like "Master Of Puppets." He's done a lot to break those habits. But I think he's still more on top of the beat. That's

why I think maybe the click is the best choice for us, because we sort of all find a place close together where it makes sense.

MD: Do you have any warm-up routine?

Pat: Before we play I'll warm up for fifteen minutes doing paradiddles and single strokes, and maybe some stuff from *Stick Control*.

MD: How about a practice routine at home?

Pat: I have a small Ludwig kit at home, and if we haven't played for a while I'll just play quietly, without earplugs. Suddenly I'll realize that all of the things that I hear in my head are achievable at that volume. That will be exciting, because I'll be like, Oh, *that's* how you do that? And it's really fun. It's a period of discovery. But once the volume goes up, a lot of the subtlety is gone. I think if people hear things in my playing that they think are kind of cool, it may be because I'm trying to approach things in a not quite full-on rock way.

Believe it or not, I've been exposed to very little live drumming in my life, and that's almost always been rock. So I've heard music mostly through recordings. I remember when I was very young, I would listen to Rush, and Neil Peart would hit the

hi-hat and I'd think, Why doesn't my hi-hat sound like that? I had these old Zildjian hats, and I'd go to the corner of my bedroom and hit them: "Clank." I'd be like, That's not what he has! What I failed to realize is how processed, either through EQ or mastering or whatever, drums can be. It wasn't until I heard Zeppelin and realized that John Bonham's drums sounded much closer to what a real drumkit sounds like that I started to figure out, Okay, it's more about how it was recorded than how people are actually playing.

The flip side of that is jazz. I had another mini epiphany when we were in France. I was in the lobby of this very nice hotel, and there was just a drummer, a piano player, and an upright bass player. I must have been sitting in just the right spot, because it was like there was no filter between what they were playing and what you would want it to sound like if you were to record it. I couldn't believe how big the bass drum sounded.

I think the true kit players want to record the drumkit as it sounds in a room. They don't want you to hear everything close-miked and all that. Unfortunately in rock

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AHEAD

Pat Wilson

music if you want any other instrument to be big in the mix you have to close-mike the drums. People say Zeppelin sounds amazing, but when you really listen to those records, the drums are huge and the guitars are tiny. It's like the drums and bass are favored in the mix. It was as if they were thinking of the rock band as an extension of a jazz trio. It was like, This is how we really are, rather than, We are going to produce ourselves into this other super technologically advanced sound.

MD: Let's talk a little about how you got from Buffalo to LA.

Pat: I was twenty-one, living at home and teaching drums. I didn't have very many students, and I wasn't making very much money. I met this guy named Patrick Finn, and he had a Wahl bass. I had never really played seriously with anybody, because there was just such a lack of talent in Buffalo—or maybe it was my lack of being able to get into some sort of scene. But when I met this guy and we played, it was insane. He was like mister slap, but he was good at it. He could really shred. We found out that we had the same birthday, and that was it. He was like, "Dude, I'm moving back to

California. You want to go?" and I was like, "I'm there." I just took one look around the music store and thought, I'm not going to be thirty-two years old and still working here. I don't know much, but I know *that*.

So we came out here and just sort of bounced around, tried to start a couple different bands. When you're in your twenties you start to find out things, like, Oh man, I don't want this, and I *certainly* don't want what that guy wants. Eventually you wind up meeting people with similar interests, and hopefully you all become focused on a general idea that you can take somewhere. And that's exactly what happened with Weezer. I met Rivers not long after we got out here. He was leaving this kind of prog-metal band, and he was going through a big change in his life too. He had bought a cassette 8-track and was interning in a studio.

By that time I had met [original Weezer bassist] Matt Sharp, and we were trying to figure out something to do. We had a lot of passion and interest in certain kinds of music, but we didn't know how that was going to translate into what we were going to do. So we met Rivers—"He's got an 8-track, let's get with *him*"—and we con-

vinced him to move into this apartment with us. Rivers was just starting to write songs, and he asked me to play drums on a song for him. That turned into a band called Buzz, with this girl bass player. That was pretty cool, but it had to die.

We started a couple of other things, but eventually Rivers said, "Look, we're going to write fifty songs, and then we're going to have our first rehearsal." This is probably '91, '92. When we eventually got to the rehearsal, it was a historic thing for us. It was like, This is so much fun I can't even believe it; let's just make it official. And the rest is history.

MD: Ten years later, how do you feel about the whole trip?

Pat: I can't believe I was smart enough to leave Buffalo. Nothing against Buffalo, it's just, how was I going to do what I wanted to do there? I *wasn't*. So my advice is, if you have any inclinations to do something crazy while you are young, just do it. You don't want to look back in ten years and think, I had an opportunity to get involved in all kinds of crazy ideas, and I passed on it. You don't want to live with regrets.



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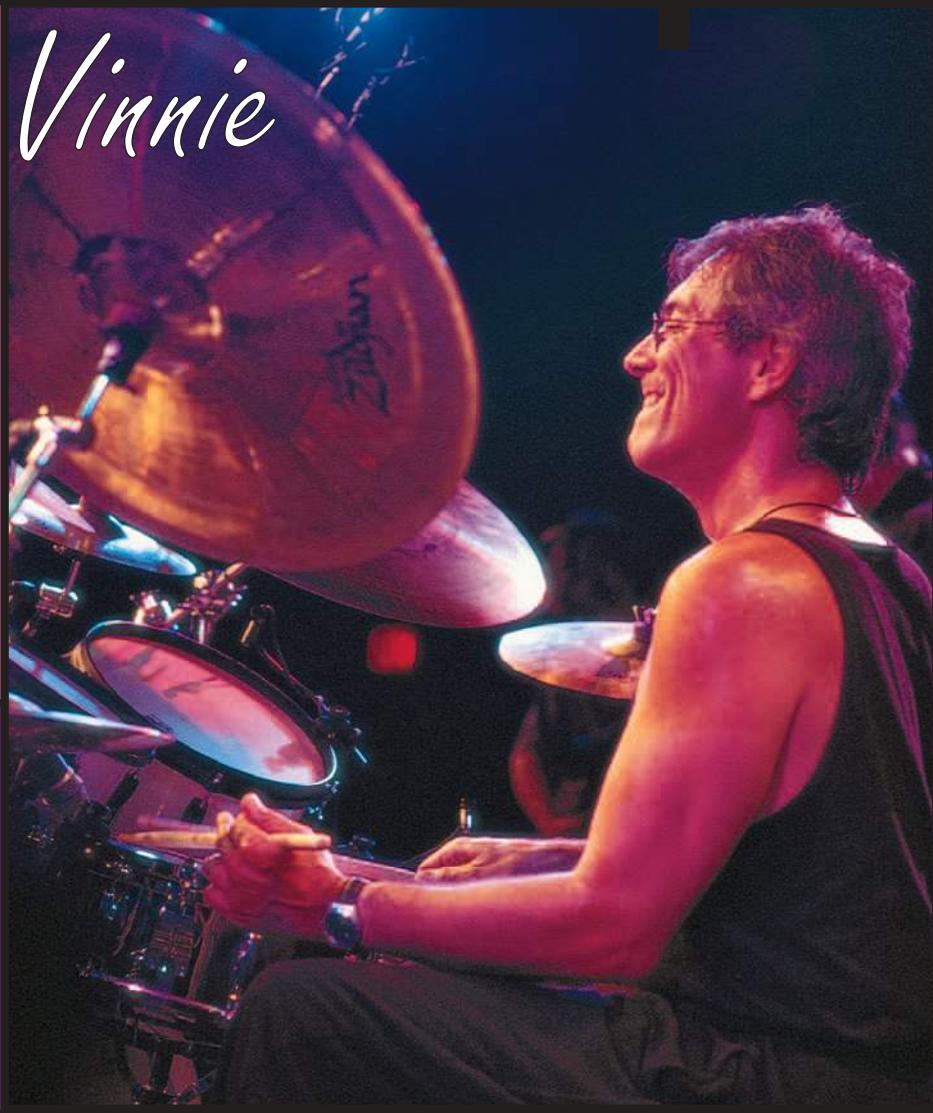
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Hoobastank's
Chris Hesse

by Ed Breckenfeld

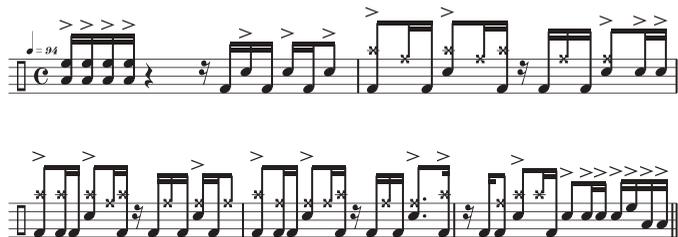


MUSIC KEY			
	Open	R.C.	C.G.
H.H.	○	×	×
T.T.	●	○	○
S.D.	○	○	○
F.T.	○	○	○
B.D.	○	○	○

Southern California has always been a breeding ground for successful rock bands, and Hoobastank is a perfect current example. Their self-titled, major-label debut has impacted modern rock radio and MTV, spreading the band's post-grunge sound nationwide. Chris Hesse's drumming melds seamlessly with his band's tough guitars and soaring melodies, as he tempers power and technique with musicality. It's a potent combination.

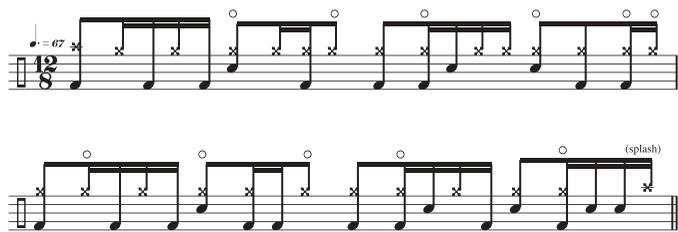
"Crawling In The Dark"

The album opens with Hoobastank's breakthrough hit. Chris pounds his way around guitar-riff offbeats in the intro.



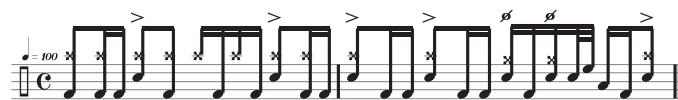
"Running Away"

Chris has a wonderful touch for 12/8 time. Notice the sophisticated interplay between the hi-hat and bass drum. You need great foot-pedal control to make this kind of thing work.



"Pieces"

This track bounces between punk and heavy alt-rock grooves, with the band's high intensity tying them together.



"Ready For You"

Here's an intro pattern that blends both half-time and uptempo feels in the same measure.



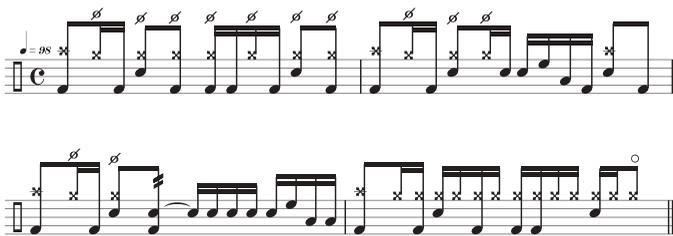
"Up And Gone"

Chris gets to cut loose on some 32nd-note drum fills in the choruses of this hard-edged tune.



"Hello Again"

Many of Chris's grooves seem designed around bassist Markku Lappalainen's melodic 16th-note patterns. Here's another good fill sequence from the end of this song's intro, leading into the bass-driven verse.



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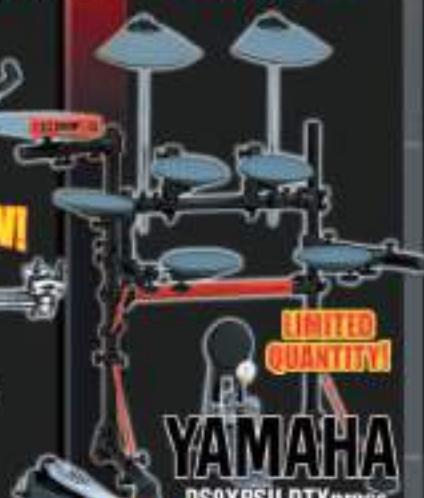


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Bill Stewart

"Deed-Lee-Yah"

Transcribed by Michael Lemish

MUSIC KEY

Open	○	R.C.
H.H.	⊗	
T.T.	⊗	
S.D.	⊗	
F.T.	⊗	
B.D.	⊗	
H.H. w/foot	⊗	Stick Shot

This month's *Drum Soloist* once again features the brilliant soloing of Bill Stewart, this time on his solo disc, *Think Before You Think* (Evidence). In the solo (which begins at the 4:11 point of the track), notice Bill's use of the four-over-three hi-hat pattern to build tension. This is then released at the end of the phrase.

Also notice how he uses his hi-hat and bass drum to "battle" against each other. Another thing to check out is how Bill uses polyrhythmic sequences and playing over the barline to give the solo a more free feel, while still maintaining the thirty-two-bar AABA form. (All notated 8th notes are swung.)



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(buzz stroke)

(stick shot)

The image displays a drum solo score for Bill Stewart, consisting of ten staves of music. The notation is written on a five-line staff with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Key features include:

- Staff 1:** Starts with a "buzz stroke" annotation. The first measure contains a series of eighth notes with 'x' marks above them, indicating a specific drum sound. The second measure has a half note with an accent (>). The third measure has a quarter note with an accent (>). The fourth measure has a quarter note with an accent (>). The fifth measure has a quarter note with an accent (>). The sixth measure has a quarter note with an accent (>). The seventh measure has a quarter note with an accent (>). The eighth measure has a quarter note with an accent (>). The ninth measure has a quarter note with an accent (>). The tenth measure has a quarter note with an accent (>).
- Staff 2:** Continues the pattern of eighth notes with 'x' marks. The eleventh measure has a quarter note with an accent (>). The twelfth measure has a quarter note with an accent (>). The thirteenth measure has a quarter note with an accent (>). The fourteenth measure has a quarter note with an accent (>). The fifteenth measure has a quarter note with an accent (>). The sixteenth measure has a quarter note with an accent (>). The seventeenth measure has a quarter note with an accent (>). The eighteenth measure has a quarter note with an accent (>). The nineteenth measure has a quarter note with an accent (>). The twentieth measure has a quarter note with an accent (>).
- Staff 3:** Features a series of eighth notes with 'x' marks. The twenty-first measure has a quarter note with an accent (>). The twenty-second measure has a quarter note with an accent (>). The twenty-third measure has a quarter note with an accent (>). The twenty-fourth measure has a quarter note with an accent (>). The twenty-fifth measure has a quarter note with an accent (>). The twenty-sixth measure has a quarter note with an accent (>). The twenty-seventh measure has a quarter note with an accent (>). The twenty-eighth measure has a quarter note with an accent (>). The twenty-ninth measure has a quarter note with an accent (>). The thirtieth measure has a quarter note with an accent (>).
- Staff 4:** Continues the pattern of eighth notes with 'x' marks. The thirty-first measure has a quarter note with an accent (>). The thirty-second measure has a quarter note with an accent (>). The thirty-third measure has a quarter note with an accent (>). The thirty-fourth measure has a quarter note with an accent (>). The thirty-fifth measure has a quarter note with an accent (>). The thirty-sixth measure has a quarter note with an accent (>). The thirty-seventh measure has a quarter note with an accent (>). The thirty-eighth measure has a quarter note with an accent (>). The thirty-ninth measure has a quarter note with an accent (>). The fortieth measure has a quarter note with an accent (>).
- Staff 5:** Features a series of eighth notes with 'x' marks. The forty-first measure has a quarter note with an accent (>). The forty-second measure has a quarter note with an accent (>). The forty-third measure has a quarter note with an accent (>). The forty-fourth measure has a quarter note with an accent (>). The forty-fifth measure has a quarter note with an accent (>). The forty-sixth measure has a quarter note with an accent (>). The forty-seventh measure has a quarter note with an accent (>). The forty-eighth measure has a quarter note with an accent (>). The forty-ninth measure has a quarter note with an accent (>). The fiftieth measure has a quarter note with an accent (>).
- Staff 6:** Continues the pattern of eighth notes with 'x' marks. The fifty-first measure has a quarter note with an accent (>). The fifty-second measure has a quarter note with an accent (>). The fifty-third measure has a quarter note with an accent (>). The fifty-fourth measure has a quarter note with an accent (>). The fifty-fifth measure has a quarter note with an accent (>). The fifty-sixth measure has a quarter note with an accent (>). The fifty-seventh measure has a quarter note with an accent (>). The fifty-eighth measure has a quarter note with an accent (>). The fifty-ninth measure has a quarter note with an accent (>). The sixtieth measure has a quarter note with an accent (>).
- Staff 7:** Features a series of eighth notes with 'x' marks. The sixty-first measure has a quarter note with an accent (>). The sixty-second measure has a quarter note with an accent (>). The sixty-third measure has a quarter note with an accent (>). The sixty-fourth measure has a quarter note with an accent (>). The sixty-fifth measure has a quarter note with an accent (>). The sixty-sixth measure has a quarter note with an accent (>). The sixty-seventh measure has a quarter note with an accent (>). The sixty-eighth measure has a quarter note with an accent (>). The sixty-ninth measure has a quarter note with an accent (>). The seventieth measure has a quarter note with an accent (>).
- Staff 8:** Continues the pattern of eighth notes with 'x' marks. The seventy-first measure has a quarter note with an accent (>). The seventy-second measure has a quarter note with an accent (>). The seventy-third measure has a quarter note with an accent (>). The seventy-fourth measure has a quarter note with an accent (>). The seventy-fifth measure has a quarter note with an accent (>). The seventy-sixth measure has a quarter note with an accent (>). The seventy-seventh measure has a quarter note with an accent (>). The seventy-eighth measure has a quarter note with an accent (>). The seventy-ninth measure has a quarter note with an accent (>). The eightieth measure has a quarter note with an accent (>).
- Staff 9:** Features a series of eighth notes with 'x' marks. The eighty-first measure has a quarter note with an accent (>). The eighty-second measure has a quarter note with an accent (>). The eighty-third measure has a quarter note with an accent (>). The eighty-fourth measure has a quarter note with an accent (>). The eighty-fifth measure has a quarter note with an accent (>). The eighty-sixth measure has a quarter note with an accent (>). The eighty-seventh measure has a quarter note with an accent (>). The eighty-eighth measure has a quarter note with an accent (>). The eighty-ninth measure has a quarter note with an accent (>). The ninetieth measure has a quarter note with an accent (>).
- Staff 10:** Continues the pattern of eighth notes with 'x' marks. The ninety-first measure has a quarter note with an accent (>). The ninety-second measure has a quarter note with an accent (>). The ninety-third measure has a quarter note with an accent (>). The ninety-fourth measure has a quarter note with an accent (>). The ninety-fifth measure has a quarter note with an accent (>). The ninety-sixth measure has a quarter note with an accent (>). The ninety-seventh measure has a quarter note with an accent (>). The ninety-eighth measure has a quarter note with an accent (>). The ninety-ninth measure has a quarter note with an accent (>). The hundredth measure has a quarter note with an accent (>).



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Understanding The Language Of Music

Part 15: Chord Progressions 102

by Ron Spagnardi

This month we'll examine some chord progressions common to the bebop era and beyond, along with a few standard tune progressions.

The Sound Of Bop

The bop musicians of the '40s wrote dozens of tunes with unique chord progressions. However, the chord changes to George Gershwin's "I Got Rhythm" and Ray Noble's "Cherokee" were the foundation for a number of bop "heads" and solos. The boppers simply constructed new melodic lines over these chord changes. The progressions were fun to play off, and gave mod-

ernists like Charlie Parker, Dizzy Gillespie, Miles Davis, and Thelonious Monk, among others, a common set of chord changes on which to improvise. Anything recorded by the above artists (usually available on reissues) is recommended listening.

Here are the progressions to "I Got Rhythm" and "Cherokee."

"I Got Rhythm"

Chord progression for "I Got Rhythm":

Line 1: B^b B^b6 Cm7 F7 B^b6 Edim Cm7 F7

Line 2: B^b B^b6 Cm7 F7 E^bm B^b Cm7 F7 B^b F7

"Cherokee"

Chord progression for "Cherokee":

Line 1: B^bMaj7 Gm7 G^b7 Fm7 E+7 E^bMaj7 E^bMaj7 A^b9 A^b9

Line 2: Gm7 Gm7 C9 C7^b9 F7 G7^b9 G^b7 F+7

The Modal Movement

The term "modal jazz" gained popularity with the tune "So What" from Miles Davis's 1959 landmark album, *Kind Of Blue*. Eventually John Coltrane, McCoy Tyner, Wayne Shorter, and Chick Corea took the concept to even greater heights.

Modal jazz was based on the principle of very few chord changes,

thus leaving a lot of open space for improvisation. The simplicity of the chord structure forced the soloist to focus on melodic invention and the exploration of scales and modes, instead of just "running the changes" as the earlier players had done. Here's Miles' "So What" progression. Note that only *two* chords are used: Dm7 and E^bm7.

Dm7 (8 Bars) Dm7 (8 Bars) E^bm7 (8 Bars) E^bm7 (8 Bars)

Time-Honored Standards

Hundreds of tunes exist today that have attained the status of “standard.” Many of them simply used new melodic lines over basic chord changes, while others were much more adventurous.

Duke Ellington’s “Satin Doll” is a good example of a standard tune that starts off on a iim7 in the key of C. Notice the 9th extensions, a classic Ellington trademark.

Dm7 G7 Dm7 G7 Em7 A7 Em7 A7

(iim7) (V7)

Am9 D9 A^bm9 D^b9 CMaj7 Dm7 Em7 A7

The opening four bars of “These Foolish Things,” containing major 7ths and 9ths, is a good example of a modern use of the

common I, vi, ii, V7 progression. Notice in measure two how the 9th of the Fm9 chord functions as the melody note.

E^bMaj7 Cm7 Fm9 B^b7 E^bMaj7 Cm7 F9 B^b7

(IM7) (vim7) (iim7) (V7) (IM7) (vim7) (ii7) (V7)

This re-harmonization of Harold Arlen’s “Stormy Weather” shows how major 7ths, ^b5ths, ^b9ths, and augmented 7ths could be applied effectively to a standard tune.

GMaj7 E7^b9 Am7 D7^b5 G B^b9 Am7 D9

G B^b9 Am7 D+7(^b9) G E+7 A9 A^b9

Finally, here are the first sixteen bars of Jimmy Van Heusen’s “Here’s That Rainy Day,” a very popular ballad among jazz artists. This version contains a wealth of substitutions, slash chords, extensions, and alterations. Here are a few things to be aware of:

Measure One: The F# bass in the GMaj7/F# chord occurs on the third beat under the sustained GMaj7. The F# is a chromatic passing tone leading to the root of the Fm6 chord in measure two.

The slash chord bass notes also occur on the third beat in measures three and five.

Measure Eight: The #11 extension above the D^b7 chord is a G natural.

Measure Ten: The F+7 is an augmented 7th chord (F, A, C#, E^b).

Measures One Through Six: Notice the strong bass-line movement (achieved through chord roots and slash chords) descending over a full octave in whole and half steps: G, F#, F, E, E^b, D, C, B^b, A, G, F#. A classic touch by a masterful composer.

Descending Chord Root/Slash Chord Bass Line

1) GMaj7/F# 2) Fm6 3) E9 4) E^bMaj7/D 5) Cm7 6) B^bm9

7) Am7/G 8) D7/F# 9) GMaj7 10) D^b7(9#11)

11) Cm7 12) G^b9 13) F9 14) F+7 15) B^bMaj7 16) E7 17) E^bMaj7

18) Am7 19) F/A 20) D9/F# 21) F9 22) E7(^b9) 23) Am9 24) D9 25) D7(^b9)

Next month, in the final installment of our series, we'll look at a few more standard tunes so you can begin to apply everything you've learned.



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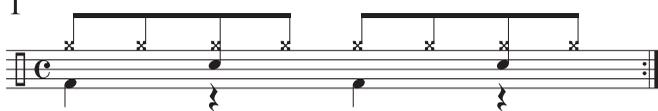
Ghost Note 

One of the foundations of rock drumming is the backbeat, the 2-and-4 snare drum pattern that drives music along. Born out of the blues and R&B, the backbeat snare has powered rock music for fifty years. But in an era of challenge and change, today's players are looking for alternatives.

Each month in *Off The Record*, we're seeing a new generation of drummers stretching boundaries to come up with new sounds. Oftentimes, this involves tinkering with the backbeat. And it's not just change for the sake of change. Many of these modern patterns are exciting to hear in recordings, and they're a lot of fun to play.

The best way to deconstruct the backbeat is to start with the familiar snare pattern, and change one note at a time. We can then explore many possibilities to find ones that are truly usable for our own musical situations. Let's take a look at the most basic backbeat rock pattern.

1

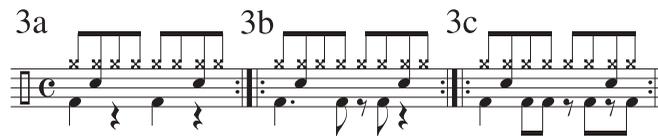


We'll begin by moving each snare drum hit one 8th note in either direction. The first beat in each sequence below (a) contains just the snare move, while the next two (b and c) change the bass drum around to complement the new snare pattern. Notice the completely different feel that moving just one snare hit evokes, while the bass drum variations conjure other grooves entirely. Try these beats at speeds of 120 bpm and greater.

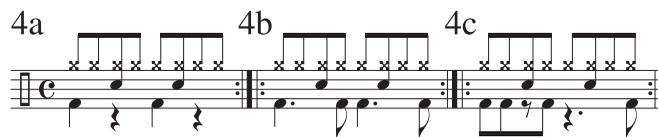
2a 2b 2c



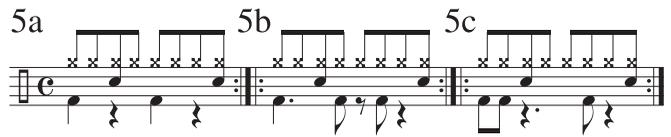
3a 3b 3c



4a 4b 4c

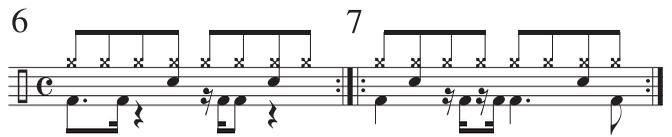


5a 5b 5c

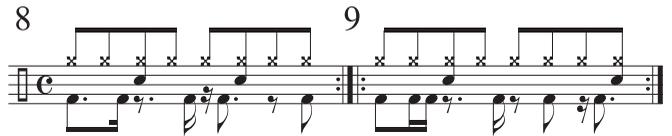


Now let's take snare patterns 2 through 5 and add some 16th notes to the bass drum. This moves things more in a funk direction and works well in the 70–110 bpm range.

6 7



8 9

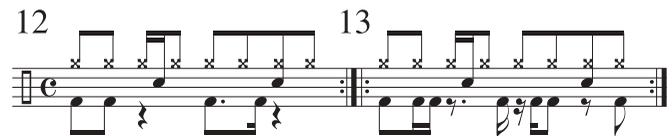


Things start to get *really* interesting when we move the snare hits one 16th note either way. This places them between the hi-hat 8th notes, and strongly syncopates the patterns. This also works well off of 16th notes in the bass drum part. Once again, 70–110 bpm will give you the right feel for these beats.

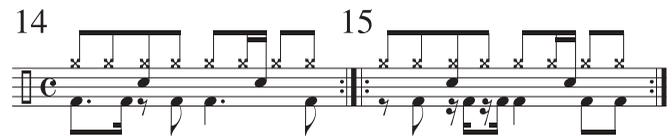
10 11



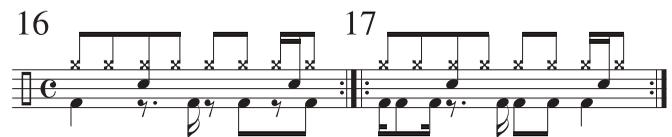
12 13



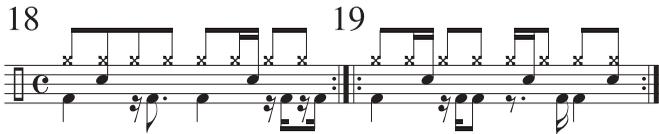
14 15



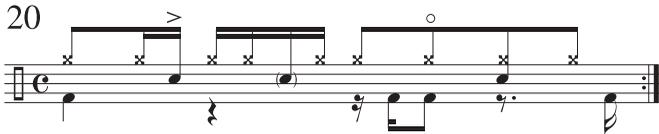
16 17



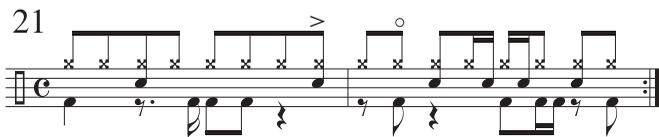
By combining the various snare moves, you can come up with ideas that bear little resemblance to the original backbeat that we started with.



For more options, try changing the hi-hat pattern in the above beats to quarter notes, 16th notes, or off-beats. Also, play the beats on the ride cymbal with a quarter note or off-beat hi-hat pattern. These snare moves can lend themselves to syncopated cymbal parts as well. Here's an example.



Another option for an off-beat snare is to set up a normal backbeat rhythm, as in this two-measure, James Brown-style beat.



The next time you're in a creative mood, mess with the backbeat a little, and see where it takes you.



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A Lesson From Gregg

Passing On A Little Secret

by Rob Leytham

MUSIC KEY

A while back, Gregg Bissonette came to perform a clinic at the store where my teaching studio is located. During his solo he played a pattern between his hands and feet that I had been practicing for a long time. The pattern has the hands

playing alternating strokes, with the feet playing alternating strokes on the bass drum (using a double pedal) in between the hand strokes. I had seen Vinnie Colaiuta and Virgil Donati play this pattern at lightning speed, and now here was Gregg doing it just as fast. I wanted to know what I was doing wrong, because no matter how much I practiced, I could not get it any faster.

After the clinic I asked Gregg about the pattern. He told me he learned it from Vinnie at a PASIC convention. The two were crossing paths on an escalator, one going up and the other going down, when Gregg yelled, “Vinnie, how did you do that hand/foot pattern so fast?” Vinnie yelled back, “Easy! Right hand, left foot, left hand, right foot—and think triplets.”

Once Gregg told me that, I realized I’d been practicing it all wrong. I’d been playing it right hand, right foot, left hand, left foot, and not thinking in any rhythmic pattern. Once I went to my studio to practice it the way he mentioned, it clicked, and I was able to play it at a speed close to my heroes. I then came up with some exercises to help me *and* my students work on this technique.

First play alternating triplets on the snare drum.

Now turn the pattern into sextuplets by placing alternating bass kicks between the hands. Make sure it’s the opposite foot-to-hand strike—right hand/left foot, left hand/right foot. Practice this pattern with a metronome and get comfortable playing it. Make sure that each stroke is played evenly in rhythm and in dynamics.

Now let’s move the hand triplets around the drumset. Continue playing the hands on the snare drum. Treat the rhythms below as accents over the triplets. If the accent falls with your right hand, hit the floor tom. If it falls with your left hand, strike the high tom. All unaccented notes stay on the snare drum. And be sure to keep the bass strokes evenly placed between the hands. (All 8th notes are to be swung.)

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2. This coupon (which can also be downloaded at www.tama.com) must be filled out completely and sent to: Tama, Dept. RW100 Offer, Box 886, Bensalem PA 19020. The coupon must be accompanied by a valid receipt for one Tama Rockstar RD 5 pc drum set. For the purpose of this offer a 5 pc kit must include at least one (1) new Rockstar RD snare drum, one (1) new Rockstar RD bass drum and any three (3) other new Rockstar RD drums. Tama Rockstar Custom RP (painted finish) drums do NOT qualify for this promotion. Envelope containing coupon and receipt copy must be postmarked no later than January 15, 2003. Only one RW100 Rhythm Watch metronome to a customer.
3. This offer is not valid outside the United States or its possessions, or where restricted by law. Allow 6 to 8 weeks delivery.

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Nodar Rode

Manhattan's Sound Fixer

Story and photos by T. Bruce Wittet

First time around, you might pass right by Nodar Rode's Manhattan Drum Shop, situated upstairs near the cluttered corner of 38th Street and 7th Avenue in New York City. There's no big sign out front, just a narrow doorway with the name on a buzzer. Still, drummers manage to find the place when they're making the rounds of music district near Times Square. One day, it might be Bill Stewart; the next day it's a Long Island auto mechanic who moonlights in a metal band. They come because Nodar's the man to true a bearing edge, re-cover a shell, or otherwise set some drum or cymbal right. Sure, there are other good men, but Nodar's reputation is strong. The late jazz great Tony Williams, to name just

one real stickler, entrusted his famous canary-yellow kit to Manhattan Drum Shop.

At the top of the stairs (you *could* take a chance on the ancient elevator), Nodar Rode greets his visitors with the sort of hearty accent you'd have to study in order to get an acting role as a Russian. "Actually, I'm from [the Soviet state of] *Georgia*," Nodar snaps. "People think Georgian is some dialect of Russian, but it's not."

As a child, Nodar played classical repertoire on the piano. Then adolescence hit and he caught the rock bug—a familiar refrain worldwide. Nodar switched to electric guitar, but quickly encountered a shortage of good instruments. "We would

go to the movies just to see real American instruments on the screen," he says.

Occasionally, someone would score a Fender, and Nodar would conduct a close inspection and make drawings. "Eventually," he recalls, "I decided to make one myself. I cut and filed every metal piece by hand. People couldn't tell which was the original and which was mine."

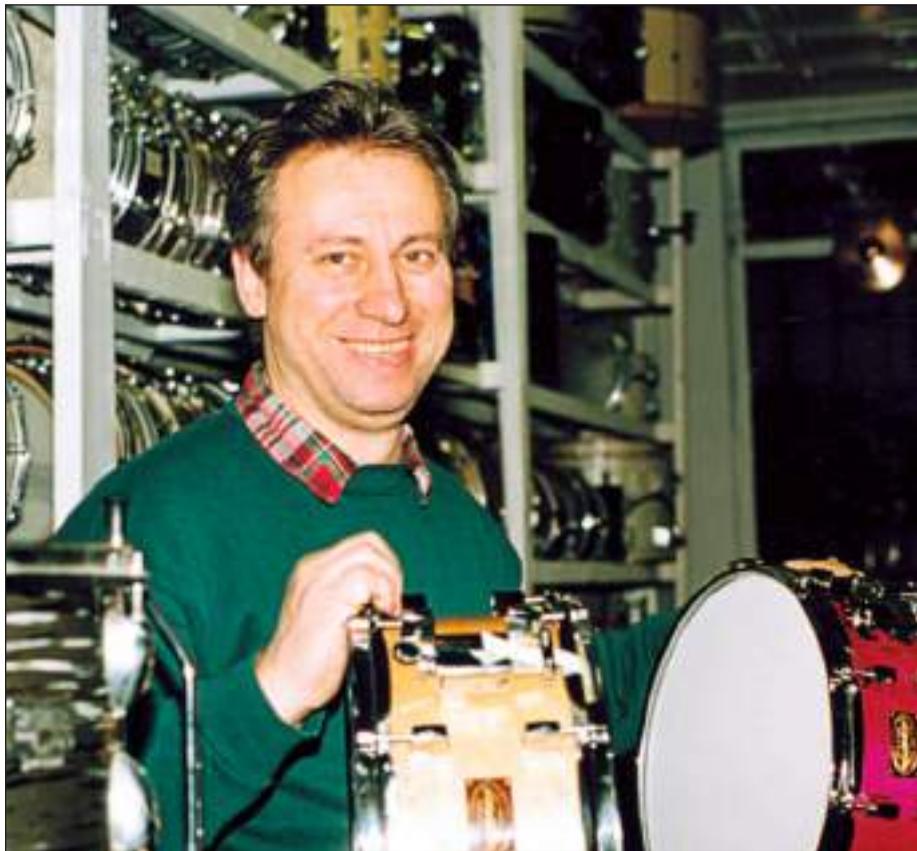
As a guitarist, Nodar shared the stage with some shabby drummers. "Every time I had a chance to play with good ones," he says, "I learned from them and passed this knowledge to the next drummer in the band. I took it seriously, writing down exercises. Later, I began to play all this stuff myself."

Nodar paid a fortune for what he calls a "vandalized" second-hand Premier kit. To get them into shape, he approached violin-maker Alexander Yakimenko for help. "That's how I learned about serious woodworking and how it relates to the sound of an instrument," Nodar says. "If I hadn't kept on as a musician, I would have been a violin maker."

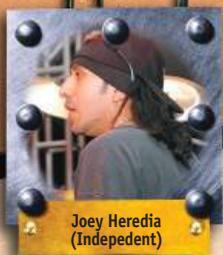
Life for musicians in the USSR was a struggle. Nodar had earned a KGB file for remarks uttered onstage in Bulgaria. Politics aside, the place was not exactly a Mecca for jazz, which was now his musical love.

So in 1980, Nodar packed his bags and emigrated to New York. He immediately landed a steady club gig and was able to support his family. He embraced the scene, taking lessons with Freddie Waits, Joe Morello, and others. He studied recording techniques, and financed a small recording studio in SoHo. Then came another familiar refrain: Part of his drumset was stolen.

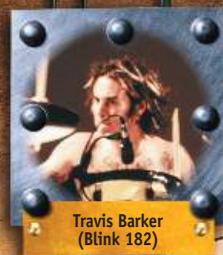
Instead of buying replacement drums, Nodar approached Joe Cusatis at Modern Drum Shop, a sheaf of blueprints for a



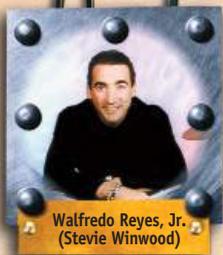
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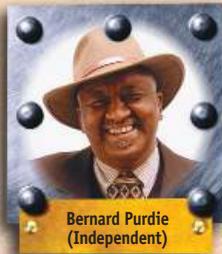
Joey Heredia
(Independent)



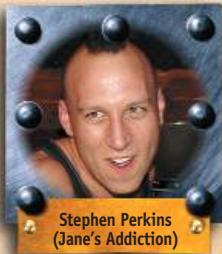
Travis Barker
(Blink 182)



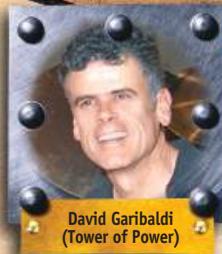
Walfredo Reyes, Jr.
(Stevie Winwood)



Bernard Purdie
(Independent)



Stephen Perkins
(Jane's Addiction)



David Garibaldi
(Tower of Power)

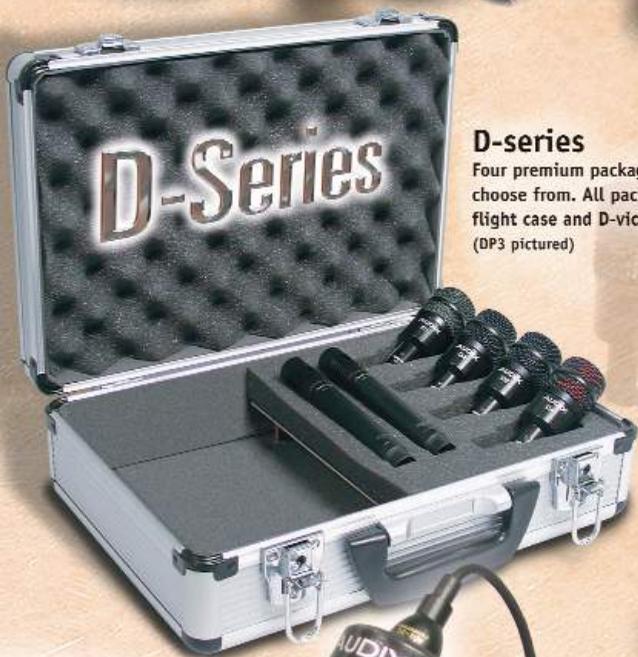


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Shop Talk

custom drumset under his arm. “Joe wasn’t there on Mondays,” Nodar recalls. “I’d go over and help Frank Beyer, who used to work for the New York Percussion Center, build my set.” Eventually, Cusatis hired Nodar. “People came in without any idea about edges or snare beds,” he recalls. “I’d experiment on the drums and even record them in my studio.”

Eventually, it was time for Nodar to go it alone. He first hung out his shingle on 46th Street. A few years ago he moved to his current location on 38th Street. For some drummers, he fixes drums. For the discerning cats, he fixes *sounds*.

A Stroll Through Nodar’s Shop

In the shop’s front showroom, Nodar points with pride to a glittering Rogers kit he assembled from disparate drums. “They had deteriorated finishes,” he says, “so I ‘unified’ them with a silver sparkle finish and did custom edges. Some of them had old ‘bread and butter’ lugs that always cracked, so I changed them to newer ‘beavertails.’”

Browsing through Nodar’s vast snare

drum collection, the thought occurs that the vintage-drum nut, bent on finding the “perfect round-badge Gretsch,” misses out on a good many gems. As Nodar reflects, “Some people are locked into certain name brands. And then if I tell them I ‘upgraded’ the drum, they get pained. They forget that those old drums were just assembly-line models at the time.”

Filing cabinets in the rear of Nodar’s shop are chock-full of parts, the drawers labeled neatly in Russian and English. Metal hoops hanging in rows give the place a sort of bicycle-shop vibe. “Those are for repairs, not for sale,” he explains, getting to the crux of his business. “If I was a retailer, what would be the difference between me and Sam Ash? I’m busy with stuff they don’t do.”

Nodar can conjure up some fancy lacquer finishes. However, somewhat in the face of fashion, he prefers plastic wraps. “When you take thick lacquer finishes, what’s the difference between this and plastic?” he asks. “Okay, the violin doesn’t have heavy wrapped finishes, but it’s a tiny little instrument you cherish

and put against your face. You hit a drum with a *stick*. From the point of view of durability, a plastic finish is best, and, if the drum is well made and has good edges, it will sound good.”

New Drums Vs. Old Drums

“I offer custom drumsets that are hand-crafted by one person: me,” says Nodar proudly. “I ask drummers what kind of music they play. Sometimes they can’t describe what they want, so I’ll ask them to play a few drums here and ask them which ones they prefer.”

Pitching in to a well-worn controversy, Nodar argues that, “with vintage drums, the beauty is in the age of the wood. When I’m working with maple from the 1950s, as opposed to maple from the ’90s, even the dust smells different. Older shells are more musical. But that doesn’t mean I can’t make *new* drums sound musical. I have ways I can ‘cheat’ with the sound.”

Nodar’s latest invention is a drum-within-a-drum portable kit. What could be new about “nestable” drums? Responds Nodar, “I am not compromis-

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ing the integrity of the drumshells. There are no cut-in-half shells and there are no pre-tuned heads, yet you can remove and install the heads quickly and they will keep the previous tuning." He promises full details and photos on his Web site: www.manhattan-drumshop.com.

Helping The Average Joe

While Nodar is proudly showing off a '30s Leedy kit he has rewrapped in blue abalone, a middle-aged customer carts a load of old Rogers drums into the shop. "I've had these since the early '70s," he says. "I've always had problems tuning them, and I always thought it was me. Now I'm wondering."

Nodar retreats to a flat table in the workroom, shining white light against the bearing edge. He returns with the verdict: "First of all, the edge is not flat." Fortunately, the prognosis is good. By the time the customer exits, he is confident that Nodar will make his drums *open up*.

Drums Of The Rich And Famous

Nodar shares some secrets from his client book:

Max Roach. "He had old Meazzi Hollywood (Italian brand) drums with pedal-

phones and did 'body and fender work,' motor work, belts, and soldering."

Oliver Jackson. "Oliver needed snare drum work. Same with **Ed Blackwell**—he'd trust me with a snare drum.

"A long time ago, it was **Steve Gadd** and **Peter Erskine**. Today, my steady customers include **Kenny Washington**. **Jeff 'Tain' Watts** stops by. My former teacher, **Freddie Waits**, used to come by; now it's his son, **Nasheet** and his friend **Eric MacPherson**. **John Riley** is another."

Tony Williams. "I did the edges on all those yellow drums. I changed the spurs to Yamahas. I camouflaged the old holes on his 24" bass drum. He didn't speak much, but he was happy. **Wallace Roney** (ex-Tony Williams band trumpeter) has some of Tony's drums now. Wallace is very demanding with his drums. We 'wrestle' and he always listens.

"**Neil Smith** plays with Cyrus Chestnut; **David Hasseltine** plays with Rufus Reid. They play my custom drumsets. Rashed



Cymbal repair is one of Nodar's specialties.

tuned floor toms like timpani. I got new shells and transferred the hardware. Actually, I did a better job than Hollywood!"

Lionel Hampton. "I serviced his vibra-

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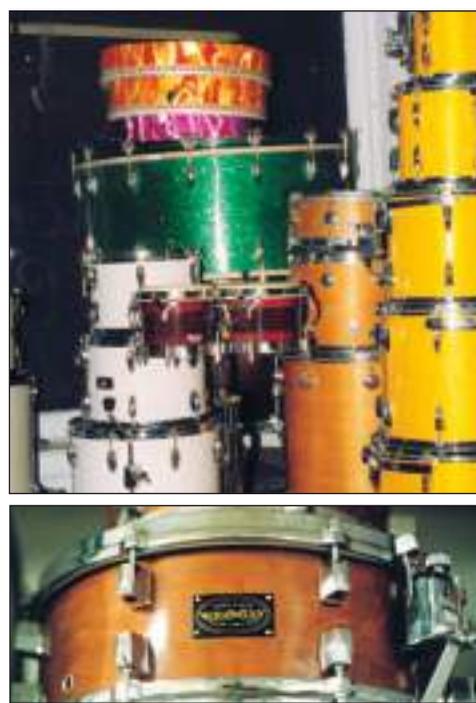
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Shop Talk



From left: Enter this unimposing door on Manhattan's 38th Street, and you'll see reworked vintage and contemporary drums of every description. You might also check out some of Nodar's custom-made drums.

Ali plays a custom 12" snare drum I made. I converted **Ian Froman's** 16" Sonor tom into a bass drum. And I once spent an hour showing **Roy Haynes** how the Yamaha foot pedal operates."

Cymbals And Monsters

"I did repairs on **Bill Stewart's** old K Zildjian cymbals, beyond what a lot of people would say was repairable," says Nodar. Indeed, Nodar's skill in salvaging cymbals makes good sense, both for those wishing to save money by prolonging the

life of modern cymbals and those who want to eke the last gasp out of older, cracked Turkish K Zildjians.

Jazz drummer Ian Froman calls it "The Frankenstein Treatment." Nodar will secure cracks with several rivets to prevent metal from budging. He'll install metal grommets or even bolts to bolster key-holed, cracked center holes. It ain't pretty and it affects the sound, but, as Nodar emphasizes, "You save the cymbal."

Drummers Are Nutty

It's getting dark on the street and rain

is pelting down. The street vendors selling four-dollar umbrellas have vanished. The phone rings. It's someone inquiring about how to make a deep-shell snare sound like a piccolo. "I get a lot of nutty guys," says Nodar with a hearty laugh, "but even the nutty ones are good."



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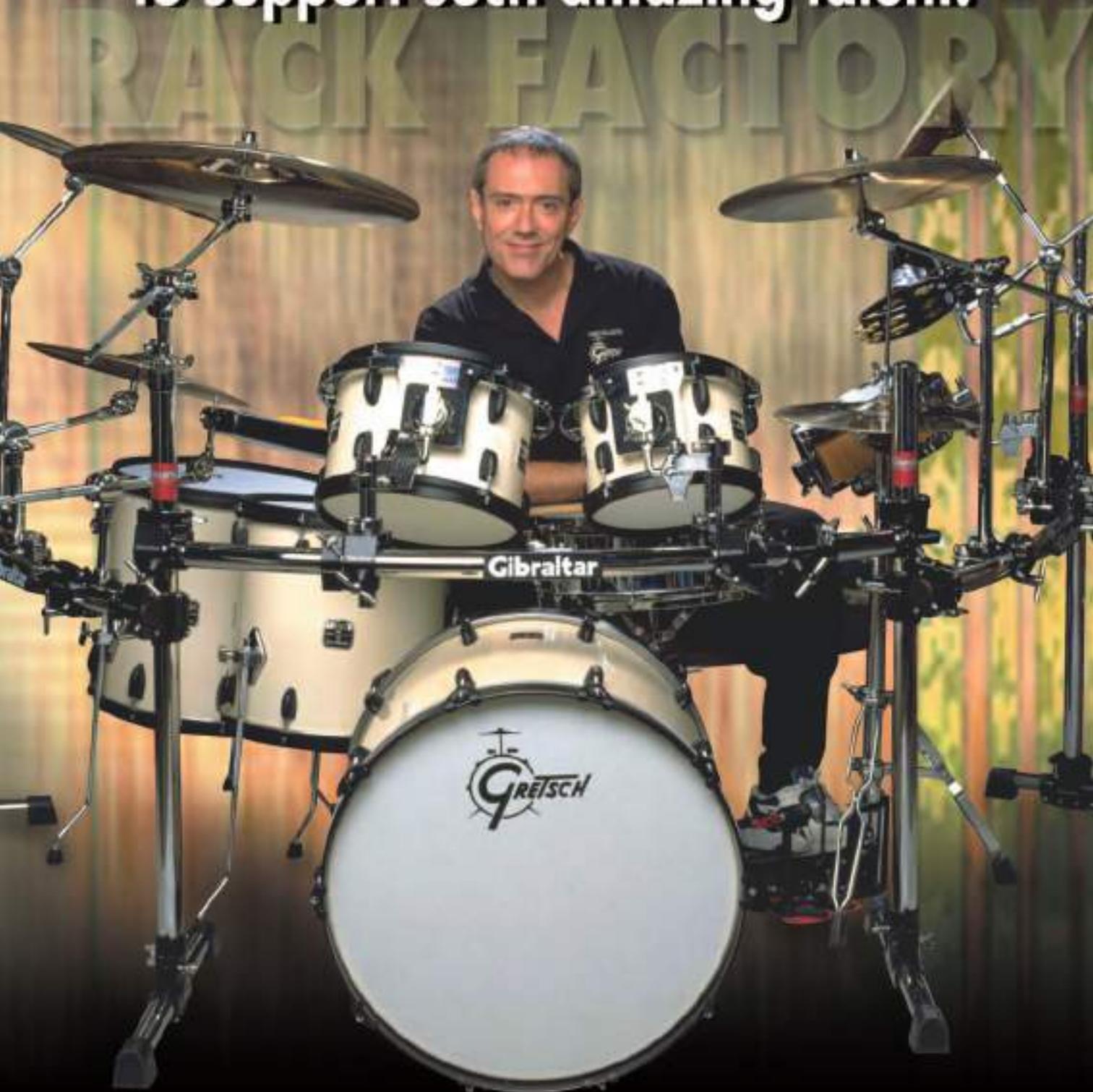
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Drums & Wires

Part 3: Lap-Top Rhythm Mate

by Dave Hill Jr.

Recently there's been a lot of talk about well-known studio drummers bringing laptop computers to recording sessions. Depending upon your enthusiasm for technology and the current status of your *Modern Drummer* subscription, this may or may not come as a surprise.

Still, some may ask why talents like Matt Chamberlain, Joey Waronker, or Curt Bisquera would ever bother to add a computer to their equipment list when recording an acoustic album. Or why drummer/programmer types like Zach Danziger (Bluth), Chris Vrenna (Nine Inch Nails), and Tom Jenkinson (aka Squarepusher) smile so wickedly when firing up their latest lap-top jam.

Let's take a look at what software the pros are finding useful, and how (and why) to begin incorporating this technology into your own playing—or even better, your band's next album.

What Do They Do?

In the studio, a drummer may use a computer for a variety of tasks. These can range from deep audio editing in Pro Tools or Logic Audio on the privacy of their own hard drive (which requires a fair amount of know-how), to building a pre-production loop or sequence for arrangement purposes.

The portable audio power a laptop provides can, at the very least, be handy. Also, inspiration may strike while the engineer is setting up, later that night in the hotel room, or even on the plane. The loops or sequences may be percussive in nature—for instance, a click track replacement—or

they may consist of a cool new synth bass line. Many musicians, engineers, and producers feel that drummers, by nature of their instrument, are more inclined to build musical-sounding loops with more of that natural drummer “feel.” Besides, your own loops will assuredly be more fun to play to than a heartless click track. Plus, that cool synth bass part might make the track—and isn't that a writing credit? Hmmm....

How Do They Do?

The software listed at the end of this column will provide an excellent launch pad for the beginner and pro alike. But there are some key features to consider when choosing an audio application.

One important factor is that your software can render, or save, any loop, beat, or sample to a WAV (PC) or AIFF (MAC) file. This will ensure that your files will work with other digital audio applications and hardware samplers like Akai and software samplers like Gigastudio. Better still, you're saved the hassle of re-creating your previous work. Also, you want to be sure you can work with multiple-bit (particularly 16-bit and 24-bit) and various sample rates. (CD quality

is 44.1 kHz; many studios work in 48 or 96 kHz.) This will help when saving, loading, and pre-viewing sounds or files.

One of the real benefits to working with digital audio software is the ability to save sounds, patches, or configurations so that they sound exactly as they did the day before. This is especially handy if you're working in an analog studio and want to be sure to “capture” a sound or performance for reference.

By working with WAV or AIFF samples, you will be speaking the language of the

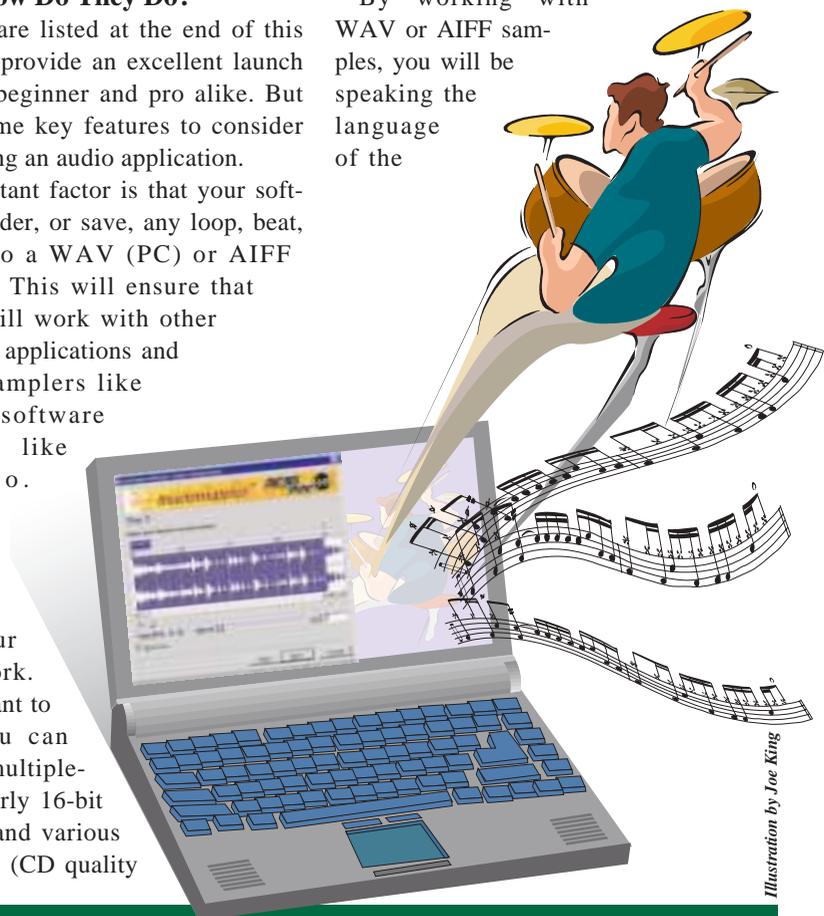


Illustration by Joe King

A drummer may use a computer for a variety of tasks. These can range from deep audio editing in Pro Tools or Logic Audio to building a pre-production loop or sequence for arrangement purposes.



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Drums & Wires

session. In fact, don't forget to ask the engineer for a zip disk or CD containing some of your personal sampled drum one-shots. After all, the sounds are original, unique, and, best of all, *yours*. Imagine taking one-shot sounds of your drums, loading them into your laptop, recombining them with effects and other sounds, and making something altogether different.

How Do You Do?

Don't stand frozen! Take an afternoon or evening and check out some software demos. (See sidebar.) It's okay if you don't understand everything right away, or if your computer is a little slow. Also, don't be concerned if your first compositions sound like the Fred Flintstone school of programming, or that you're running something called FruityLoops while your buddy has full-blown ProTools with bazillion-dollar monitors and outboard effects. (That's his problem!)

It takes a little practice and a certain amount of skill to make music on a PC. But if you trust your ears and read the manual in daily fifteen-minute spurts, you'll learn to

play your computer in much the same way that you learned your instrument. Like an old 1960s Ludwig kit, a late 1990s

Macintosh or PC will be adequate to get started learning the language of loop-making software and the audio sample game.

Software Demo List

Acid Pro 3.0 (www.sonicfoundry.com) is an addictive



PC-only loop composition tool that can act as a drum machine, loop builder, or hard-disk recording solution. The interface is intuitive, yet the software runs deep.

Many professionals use Acid because of its excellent time-stretch algorithms. What does that mean exactly? It means it sounds real good.

Reason 1.0 and **ReBirth 338** (PC and Mac).

Reason is a high-power drum machine, synth, sampler, and sequencer with the ability to add as many effects and instruments as your computer can take. ReBirth contains two drum machines and two synths but has a huge cult-like following. Don't believe me? Check out the free demos at www.propellerheads.se. (And while you're there, take a look at ReCycle.)



Fruityloops 3.5 (www.fruityloops.com). This could be



the best-kept secret in the music business, except that about a million teenage techno producers are working their pimple selves into a

FruityLoops frenzy as we speak. And though the software is priced around \$100, this stuff isn't just for kids. FL is so versatile you can make quirky cool Radiohead-ish rhythm textures or Busta Rhymes' next hip-hop masterpiece.

Live 1.5 by Ableton (www.ableton.com) is so new I'm still playing with the demo. But this audio- and MIDI-capable sample synchronizing program boasts healthy effects and smooth intuitive interface, and it's built to be played rather than programmed, as you may guess by its stealth-like name.



And if you want to keep your finger on the pulse of what's new in music software, check out www.hitsquad.com and www.harmonycentral.com.



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Leap Of Faith

Having The Courage To Try Something New

by Billy Ward

Lately I've been thinking about Tom Everett Scott, the actor who learned to play the drums for the film *That Thing You Do!* I was hired as his tutor, and I spent quite some time with him privately and on the movie set. It's funny how things go in life. I used to wonder why I took that job. Well, hindsight is 20/20. Looking back, part of why I took the gig was because it was glamorous. It involved Tom Hanks, and it was very different from my other work, which was mostly uncredited, anonymous film scores and record sessions. But it turned out to be a pivotal experience for me.

Obviously, if you've seen the film, Tom E. Scott did a great job. But he was also a great student. He truly listened to everything I presented to him, responded honestly, and gave his best effort. He really *became* a drummer, and that blew my mind. You know, I

our work—and wondering about our future. And this isn't exclusive to you twenty-year-olds. At times I think we *all* feel like

we don't know what we're supposed to be doing, but we know that what we're doing isn't right. Maybe that gig or job is too boring or not challenging enough. It's at least not what we were put on this planet to do. But where do we go when this happens? My reminder is, again, just take what the universe gives to you. (You may be surprised.) Sometimes it's a little job accepted on impulse—or someone we've made friends with—that can dramatically change our lives.

Here are some qualities that we need if we want to move forward. First off, it



takes courage to act on a new tangent. It isn't easy to travel across the country to have a drum lesson with someone you admire. Or to uproot your family and move to a (hopefully) more promising city that currently holds no promises for you. Or how about simply buying a CD that you're not sure you'll be able to listen to more than once (if that), but buying it anyway because maybe it'll teach you something *new*.

When I was a kid, I bought a Sun Ra album instead of a Jefferson Airplane album because I figured, based entirely on the cover design and the name of the artist, that I'd get something new out of this Sun Ra thingie. And I did.

Having a thirst, a great need for new experiences, can be a great motivation. Maybe impatience is a good quality after all. It's certainly not just courage for me.

**For some reason, it's easier for some people
to jump to a new place than for others.
But each of us is capable of making the jump.**

wasn't teaching at the time I took that gig. I hadn't taught anything for twenty years. Now, besides working as a drummer, I'm teaching, writing for a drumming magazine, and doing drum clinics!

What brings such a change?

Many of us are looking for change with

Sometimes I've done something out of desperation. I took that Tom-Hanks-tutor-the-actor gig out of desperation to avoid doing the same old thing yet again. Running away from something can be just as powerful as courage.

We could all use more growth, knowledge, and experience. If a jam situation or a gig exists that offers one of those things, I say take it. Jump on it. The water is not just fine—it's *new*. If there's nothing else out there at the time, choose movement. Being active and choosing movement over stagnancy will lead you to something new.

Mr. Ego

Nothing is ever totally black and white, of course. We can't act too rashly when we think an opportunity exists. We have to weigh stupidity against courageousness. I've got plenty of stupidity. And my stupidity car is mostly driven by Mr. Ego.

All artists have egos—I certainly do. It comes in handy sometimes. I believe that many artists also feel like frauds much of the time. After all, there's always so much that I could've played better. (Let's go to the "I suck" tape, reel three, take ten.) And there are always some situations that end up making us *feel* like a fraud. You know, that gig we did and never got paid, or the "you can't use this elevator, enter through the kitchen" bit, or you're finally getting to play with someone important to you and they seem to be in another world that day. (Was it me? Was I that bad?)

Anyone crazy enough to make art and believe in its importance in this world must have an ego just to carry on. My ego helps me believe that I'm not a total fraud. But there have been times in my life when it hurt me and kept me from truly listening and learning. We mustn't let our ego keep us away from something that might teach us.

Mirror, Mirror, On The Wall...

For a personal "reality check," look to your friends for a reflection of yourself. This is just like checking yourself on the tape recorder for a reflection of your playing. If you're great as a person or a musician, people will be telling you so. If you're not hearing that lately, then get back to work. If your ego says you're great but nobody else says so, then you need to get out of the house, out of the practice room,

and into society—maybe even into some *therapy*.

In the end, taking off in a new direction requires faith. Faith is, to me, the belief in something unprovable, thus the phrase "leap of faith." It takes a leap of faith to go somewhere new. For some reason, it's easier for some people to jump to a new place than for others. But each of us is capable of making the jump.

Improving your gig really is all about dynamics, tone, touch, technique, experience, and getting better as a musician. It's

also about getting better as a person, because the one doesn't happen without the other.

Billy Ward is a successful session and touring drummer who has worked with Carly Simon, Robbie Robertson, Richard Marx, Ace Frehley, John Patitucci, Bill Champlin, and Joan Osborne. Billy can be reached at his Web site, www.billyward.com.



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The Right Stick For You

by Cheech Iero



Years ago, the selection we had among drumsticks was limited to a mere handful of varieties, with only “A,” “B,” and “S” models to choose from. The “A” indicated the stick was used for orchestra or dance music. The “B” stood for band, meaning a stick suitable for concert band use. The “S” meant street, indicating the stick was primarily for marching band applications.

During the late 1940s and early '50s, an increasing variety of lengths, diameters, and weights became available. Later on, stick manufacturers began to offer personal artist models. Today, the selection is literally mind-boggling. Let's look at a few of the factors you might want to consider when choosing the right stick for you.

Wood Types

To stick aficionados, the *type* of wood a stick is made from is of prime importance in the selection process. The microscopic structure of each species of tree is decidedly different, and this often determines the qualities and characteristics of a stick.

Hardwoods, with a variety of grains and a multitude of colors, are produced from broad-leafed trees whose seeds are enclosed in fruit. Hickory, maple, and oak are the most common types of wood used, with hickory the most favored due to its excellent shock-absorption characteristics. Other wood types that are lighter in weight than hickory are preferred by drummers who like a larger-diameter stick without the weight normally associated with a thicker stick.

Ash, poplar, lancewood, rosewood, ebony, and bamboo are also frequently used.

Bear in mind that you can purchase a pair of the same model sticks from the same manufacturer, made from the same type of wood, and they'll still possess distinctly different tonal qualities. Often, the difference in pitch is due to the density of the stick's wood. One stick may have been made from the wood located at the center of the tree, while the other may have been made from the wood located towards the outer section.

The Selection Process

Grip Area. The grip area of the stick has been the focus of some interesting experimentation among manufacturers of late. Grips have been created with ridges, sanded raw wood, special lacquers, rubber grips, and even contoured “handles.” The essential thing to remember is that the grip area is where one experiences the actual “feel” of the stick in the hand. Just as some guitar players like a thin-neck guitar, while others prefer a meatier, thicker neck, the grip area of the stick determines whether the stick feels “player friendly.” First and foremost, a stick should feel comfortable in your hand and easy to control.

Strength. The portion of the stick where the shaft blends into the shoulder is the area that generally takes the most punishment from rimshots. Manufacturers usually take great care to give this section of the stick a proper taper. A stick with a “beefier” shoulder will be more durable. But remember, too, that

Manufacturer	Model	Wood Type	Finish	Length	Weight	Tip Shape	Tip Diam.	Neck Diam.	Butt End
Cappella	5A	White Hickory	Heavy vinyl	16 $\frac{1}{8}$ "	56 grams	Teardrop	.355"	.245"	Sanded unevenly, rough to touch
johnnyraBB	5A*	Tennessee Hickory	Thin/clear	16 $\frac{1}{4}$ "	48 grams	Acorn	.375"	.255"	Flat w/smooth round edges
Pro-Mark	5A	Japanese Shira Kashi Oak	Semi-gloss	16"	54 grams	Rounded oval	.375"	.280"	Oval and smooth
Pro-Mark	5A	Hickory	Semi-gloss	16"	54 grams	Rounded oval	.375"	.280"	Oval and smooth
Regal Tip	5A	Hickory	Hard lacquer	16"	58 grams	Rounded oval	.405"	.255"	Flat w/smooth round edges
Vater	5A	Hickory	Light	16"	56 grams	Teardrop	.355"	.245"	Flat w/smooth round edges
Vic Firth	5A	Hickory	Thin/clear	16"	56 grams	Oval barrel	.365"	.245"	Round, smooth, finished
Zildjian	5A**	Hickory	Smooth	16"	56 grams	Teardrop	.410"	.240"	Smooth
Zildjian	5A ⁺	Hickory	Smooth	16"	48 grams	Teardrop	.400"	.235"	Covered w/rubberized coating
Zildjian	5A ⁺⁺	Hickory	Unfinished	16"	48 grams	Teardrop	.400"	.235"	Smooth/round

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sticks that are noticeably front-heavy with thick shoulders will ultimately produce less bounce.

Grain. When the grain direction of the stick is parallel to the two edges (tips and butt ends), the wood is said to have a *straight* grain. If the grain direction is not precisely parallel to the edges, the strength of the wood will be lower. So it's important to examine the stick for straightness of grain. Also, closely examine the grain at the tip. Look for any pits, marks, or small sections that could easily chip off.

Finish. Finishes provided by today's manufacturers run the gamut from tacky lacquers to bare wood. Your ultimate choice should simply boil down to a matter of what feels best in your hand.

Straightness. Rolling sticks on a flat, level surface is an accepted test for gauging the straightness of a stick. Roll each stick across a glass countertop. Sticks that lift or wobble as they're rolled should always be avoided. You can also hold the stick under one eye, site down the shaft, and look for overall straightness. Any discrepancy in straightness can quite easily be determined with this method.

However, bear in mind that even a per-

fectly straight stick might feel hollow or weak in your hand. Always tap each stick on a hard, solid surface to determine its

feel and to hear the pitch of the wood. This will also help you determine the balance of both sticks in your hand.

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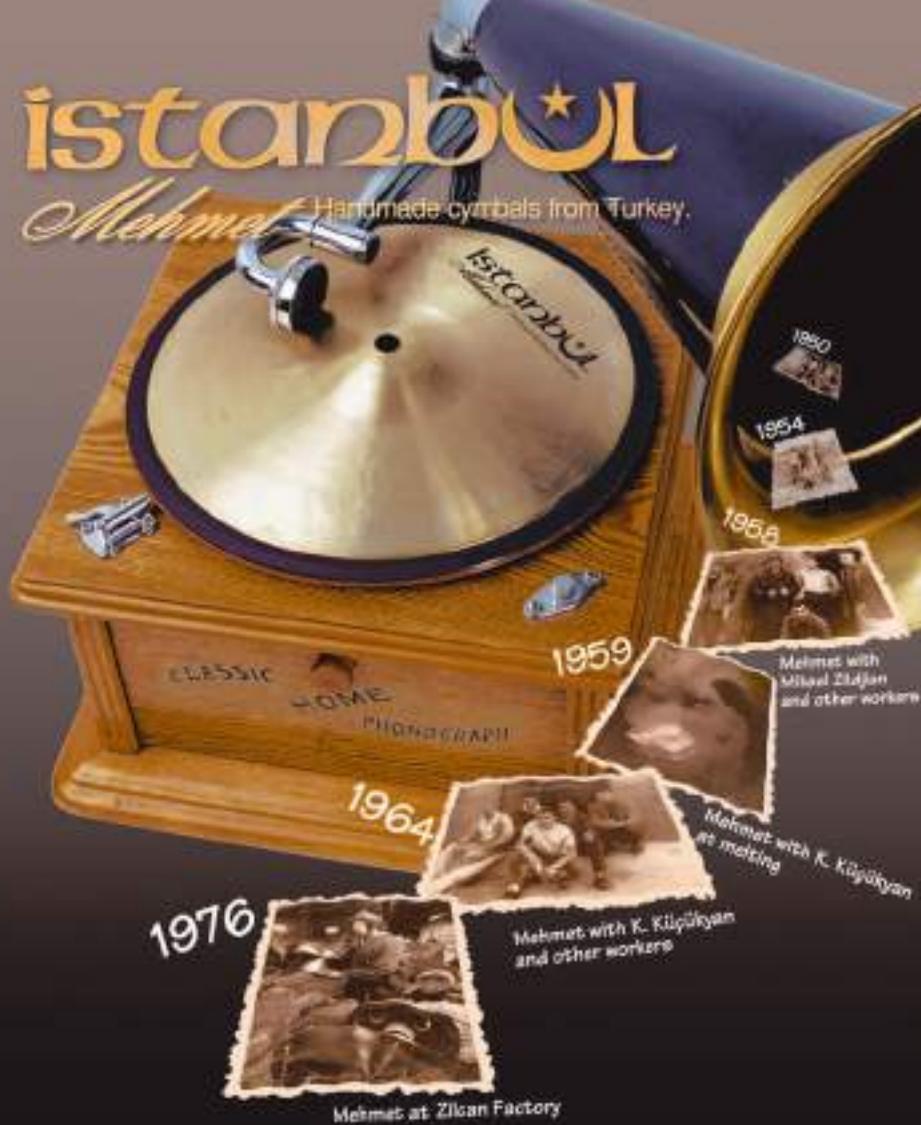
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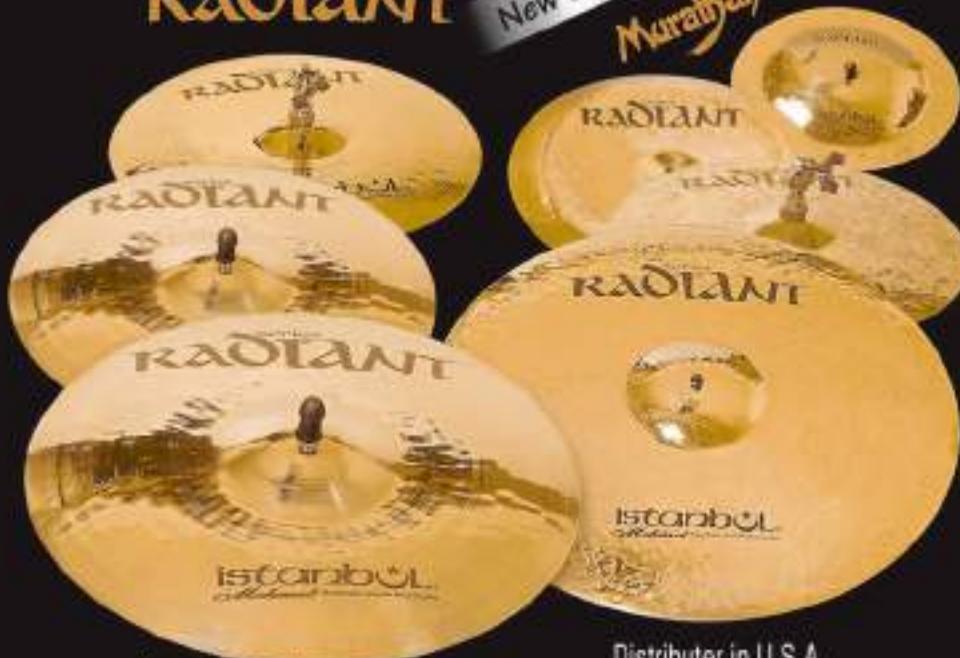


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The Right Stick

Sticks that *sound* the same usually *weigh* the same.

Tip. Today there are almost as many tip shapes available as there are stick models. Choices include round, acorn, teardrop, barrel, oval, and many more. Then there is the additional choice of wood or nylon for the tip itself. All other factors being equal, nylon tips will sound brighter and more defined on the tops of hi-hats and on ride cymbals. The difference is less noticeable on drums.

Obviously, different tips affect the sound that the stick will have on your drums and cymbals, as well as the overall balance of the stick in your hand. Many players like to bring along one or more of their favorite cymbals to more accurately hear what the shape of the tip will sound like on the cymbals.

Selecting For Your Needs

Perhaps the most important considerations when selecting a stick are the volume and style of music you perform, and the type of venues you perform in most often. Though many players eventually settle on one favorite brand and model, others carry a variety of sizes and models to handle varied musical requirements. The point is, don't expect a thin, light stick that works nicely on a jazz trio gig to fulfill your needs in a concert arena or a club where the volume level is way up. The stick must be able to do the job you need it to do.

Most drummers never bother to consider the affect of weight, length, wood type, finish, neck diameter, and grain on the sound, feel, balance, and durability of a stick. The chart here offers a brief, representative example of a few manufacturers' 5A sticks to give you a bird's-eye view of the variations in just one model.

The best procedure to follow when searching for the right stick is to experiment with various models and brands until you find the one that best meets your musical needs and enhances your performance. The stick market is literally saturated with variety. It would be foolish not to take full advantage of all those choices.



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Martial Arts For Today's Drummer

Part 3: Playing From The Center

Story by Dave Fusco
Photos by Steve Adams

Last month we looked at the basic power principles of the martial arts. We explored how they relate to the Moeller technique and to achieving a relaxed yet powerful flow on the drumset. In this article, we'll revisit the martial arts principal of "the center," and discuss how playing drums from your center can contribute to improved speed, power, endurance, and control.

As was pointed out in the first part of this series [October '02 *MD*], the body's center of gravity is located at a point approximately two inches below the navel. This point, called the "hara" in Japanese and the "tanden" in Chinese, is considered the gathering place of a universal form of energy called "ki" or "chi."

In the martial arts, all anticipation, reaction, intent, and action stem from this point. The martial artist's tanden represents a core of swirling energy and subconscious thought that can expand, contract, and flow, yet must be returned to a state of dynamic balance.

The dedicated martial artist practices diligently to channel and control this core energy. Every stance, transition, and technique is governed and driven by energy channeled through this center point. Photos 1–3 demonstrate how a martial artist might employ movement from his center. The photos show a technique that expands from the center outward in an elliptical pattern. At the apex of this ellipse, the practitioner drives his limbs back toward the center again with torque from the hips, resulting in a decisive elbow strike.

As drummers, we move the same way. We sit at the core of our instrument and move in circular and linear patterns from the center of our bodies outward, rotating our torsos and engaging the instrument's broad array of voices with our limbs. By learning to feel the tanden, and moving from it, we can complete these movements with greater ease and control.

Let's take a look at the voices of the drumkit, and work through an exercise to place those voices in a position that allows optimum movement from the center. If you approach this exercise with an open mind, I'm confident that you'll discover a more relaxed and flowing approach to the drums and the music. Your endurance will improve due to the lack of tension in your muscles, and your speed around the kit will increase with the "economy of motion" that playing from the center provides.





A “Centered” Stance For You And Your Drumkit

Begin by breaking down your kit. Take all the drums and cymbals off their stands, and move everything to one side. Sit on your throne and adjust the height to find your optimum balance point, as we discussed in Part 1. This is where you can move your arms and legs without disrupting the balance of your hips. It should feel as if your limbs are orbiting around your center point—your tanden.

Next, lower your snare stand as far as it will go. Adjust the basket so that it holds the drum flat and level. Position the snare between your legs. Hold a pair of sticks in a balanced grip, and let your arms hang down loosely at your sides. Leading with your wrists, bend naturally at the elbows and bring your forearms up parallel to the floor. Keep your wrists and fingers relaxed, but tight enough to keep from dropping your sticks. Take note of where your sticks and wrists are positioned over the drum.

Now, close your eyes and drop your arms to your sides once more. With your eyes closed, raise your sticks to playing position once again. Relax your shoulders. Breathe in through your nose and out through your mouth. Imagine your elbows comfortably anchored to your tanden by a gentle force. Again, take note of the stick position over the drum. Adjust the stand to bring the snare drum

up to meet the sticks in their natural position. Play the drum.

Keeping in mind that you want your elbows to rest naturally near your sides, and that you want your forearms and wrists to remain relaxed and balanced, adjust the angle of your snare drum so the sticks meet the drumhead naturally and comfortably (Photo 4). Play some singles, rolls, rudiments, rimshots, and rim clicks, and fine-tune the drum’s height and angle for maximum playing comfort. The idea is for you to play the drum, not the drum to play you.

Next, bring in your bass drum, pedals, and hi-hat. Position your hi-hat stand (no cymbals) and bass drum around your snare so you can play with relaxed legs, a natural bend in your knees, and fluid movement through your ankles to the balls of your feet (Photo 5).

Like you did with the snare drum, move your sticks to a position that mimics playing your hi-hat cymbals. Stay relaxed. Don’t strain to reach a position that is too far away. Close your eyes and repeat the movement (Photo 6). Can you feel where your hi-hat cymbals *want* to be? Add the cymbals, then play the hi-hat and snare together. Exchange some licks back and forth between the two voices. Adjust the hi-hat so you can play smoothly without interference from the snare drum or your other hand. Play some grooves with hi-hat, snare, and bass. Make any minor adjustments to



Martial Arts

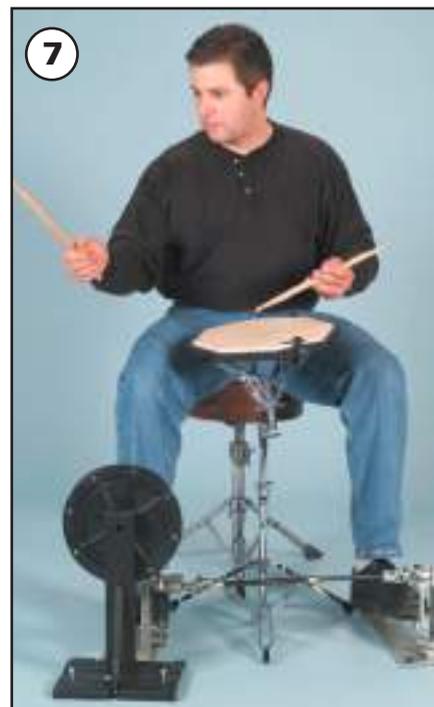
improve comfort. It's important to visualize your tanden and the flow of energy around it as you work through this exercise.

The final basic voice of the instrument is your ride cymbal. Position the ride as you did the hi-hat. First, mimic playing the ride with your elbow and arm in a natural, relaxed position. Note where your stick wants to be. Repeat the exercise with your eyes closed, noting the final position of your arm and stick as you raise them to play the cymbal (Figure 7). Place the cymbal in this position and fine-tune the height and angle.

“Anchoring” And Economy Of Motion

In the martial arts, there are many movements that call for the elbows to be in a comfortable “anchored” state along the torso. This puts the arms close to the center, and thus close to the source of power. (It also serves to protect the ribs.) Moving the arms from such an anchored position, with rotation of the torso, can facilitate an impressive balance of speed and power out at the hands.

To illustrate, consider a small weight tied



to a length of rope and spun over your head. If you let out a long length of rope, the weight moves slowly, in a large arc, with a lot of effort required to keep it going. If you shorten the rope considerably—say, to 6" or 8"—the weight spins quite fast with less

effort, but doesn't feel as forceful in its rotation. Now, let out a medium length of rope and spin the weight. By adjusting the length of rope, you can find a point where the weight spins quickly, requires only a small effort to maintain its momentum, and feels

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as though if you struck something it would transfer a great force.

In playing the drums from a balanced position, you want to have your elbows “anchored” in a relaxed way that allows your sticks to move like the weight on the end of that perfect length of rope. Try to visualize this feeling as you play. This physical attitude is applied throughout the martial arts in order to maximize power and speed.

Another key aspect of playing from the center is the concept of “economy of motion.” If you don’t have to move your limbs too far to reach their objective, you can conserve energy and increase speed from point A to point B. By placing your snare, bass, hi-hat, and ride cymbal within easy reach, you employ the economy-of-motion principal. The idea is to be able to play these basic voices of the instrument without moving your elbows too far from your body and creating tension in your arms.



Expanding From The Center: Toms And Crash Cymbals

Just as the martial artist must expand from his center to execute a technique, the drummer must expand from his center to play his toms and crash cymbals. The voices in this “expanded orbit” add accent, dialog, and color to the music.

Let’s go back to our drumset reconstruction. Working from your snare, bass, hi-hat, and ride cymbal, close your eyes and mimic the motion of playing fills on your toms (Photo 8). Freeze in the playing posi-

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tion, then open your eyes and note the position of your sticks. Did you remember to visualize your center point and feel the relaxed, anchored arm position? Move your toms into the kit and play them. Make minor adjustments to the height and angle of the drums to maximize the arc of the drumstick and the natural flow of your wrists.

Experiment with the principle of economy of motion as you move around the kit. Try to address all the voices of the instrument with minimal movement of your elbows, upper arm, and shoulders. Rotate your torso freely on the axis of your hips. Try to achieve natural movement of your forearms, wrists, hands, and sticks. Relax your shoulders, but don't fight to hold them still, since this will add tension. Just let your natural body mechanics dictate the flow. Again, visualize your center.

Crash and effects cymbals, along with some percussion accessories, usually occupy the points furthest from your body's center. Indeed, you may have to extend your arm quite far in relation to your snare

drum, for example, to reach a certain cymbal. To employ the principals we're discussing here, you should try putting at least your "mainstay" crash and effects cymbals within easy reach. The goal is to be able to expand from—and then return easily to—your center (Photo 9). You don't want to overextend. Focus on positioning your cymbals in a way that allows you to *play* the cymbals, not just strike them.

Drum and cymbal position is certainly governed by individual tastes, styles of play, and comfort levels. But experimenting with new positions can be fun—and can yield some interesting musical ideas. When I was playing drums in a hard-rock band several years ago, my cymbals were positioned relatively high and far away. I liked the visual flash of the sticks striking out around the kit. As I've matured as a musician, I've moved my cymbals lower and closer. I've found that being able to play the cymbals with a variety of techniques, using all parts of the drumstick—without creating tension from over-extension—has added a colorful new dimension

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There is no right or wrong to this philosophy. I encourage you to try different approaches in order to find the one that best lets you play from your center in a relaxed, flowing manner. This holds true for each voice on the drumkit.

The Center Is A Safe Place

In the martial arts, you are taught to move from your center in balanced stances that allow moments of composure and safety between offensive and defensive movements. For drummers, this centered safe place is the groove. Starting from a balanced, centered groove, we can expand out in order to color and embellish the music. The groove is the place in which the band can find safety and can gain composure. As drummers, we are the band's center. If we are balanced and centered, so is the band.

Playing from the center lets you maximize your ability to employ rapid, powerful movements in a relaxed, less taxing manner. By positioning the voices of the drumset within easy reach and at natural angles, you can expand freely and return easily to the center—and to the balanced energy of the groove.

In next month's installment, we'll take a look at ways to condition your mind and body for drumming. See you then!



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Terry Bozzio

by Lauren Vogel Weiss

Terry Bozzio's distinguished career has taken him from Frank Zappa, to Missing Persons, to solo drumset performances that have to be seen to be believed. His equipment has evolved from a simple four-piece kit to a gargantuan, one-of-a-kind setup that most drummers could only dream of playing, much less designing.

Even Terry's first custom Gretsch set featured unusual-size drums: 12x12 and 14x14 toms and an 18x18 bass drum. When Bozzio first came to prominence with Frank Zappa in 1975, he played Frank's huge Octa-Plus kit, but soon stripped it down to three rack toms, two floor toms, and double bass. Terry soon switched to his own black Gretsch double bass kit (three rack toms, two floor toms) with broken Zildjian cymbals, bongos, and castanets. During his last year with Zappa, Terry started using Syn drums on his left. He also played the same kit when he performed with the Brecker Brothers in the late '70s.

Bozzio's next big musical step was with UK in 1979. "That's the first time I used a full set of [chrome] RotoToms and started stacking cymbals," he recalls. Terry also used two oversize Slingerland bass drums, the first overhead cymbal rack, and a gong played with a spring-suspended mallet.

After UK, Bozzio formed Missing Persons, playing Tama bass drums, a full set of Remo RotoToms, and Paiste cymbals—and soon wound up on the cover of *Modern Drummer*. "I stacked a China, a hi-hat, and a bell on my right side," Bozzio explains, "and threw away the ride cymbal."

Around this time Terry also began to get

into electronics, using some Syn drums, Tama electronic drums, and a Synare near his hi-hat. By the time of Missing Persons' second recording, Terry was playing an all-electronic kit of his own design. But during their last album and tour, the mercurial drummer switched to a Remo drumset and Paiste's black Vision cymbals.

Bozzio's true "drum evolution" began when he quit Missing Persons, began to play with Jeff Beck, and started doing drumset clinics. "That's when I started to add more 6" drums and bongos on the left," he explains. "I also added the right remote bass drum, the remote hi-hat, bells, a gong, a tambourine, and the Spoxe hi-hat."

In the early 1990s, Terry produced his *Melodic Drumming And The Ostinato* videos using this type of setup. His Mapex kit featured even more 8" toms, along with a 20" remote bass drum and hi-hat to his left. Terry also increased his crash cymbals from four to eight. He turned one upside down and placed two stand sets on either side of him—splashes on the top row, crashes on the bottom row—all graduated in pitch, which now provided him a scale of notes.

"Eight years ago I moved to DW," Terry says today, "and that's where things started to explode." With DW, in addition to inventing a set of bass drum sound enhancers (jingles, shakers, etc.), Bozzio

developed piccolo toms and a piccolo foot tom. This move provided him with a diatonic scale for melodic material. He also began working with Sabian, with whom he designed his own Radia line of cymbals, China-types in a graduated series of pitches, and mini (6" and 8") hi-hats.

"My latest addition," Terry says, "is a remote pedal connected to a piccolo foot-tom beater to my left. I've got a small snare-stand base holding two double tom holders, which are facing in different directions. That stand holds a couple of 10" piccolo toms, an 8" piccolo tom, and a 10" DW snare. This gives me four different notes and timbres that I can access with one pedal." Terry recently decided to explore new options in regards to his cymbal setup. As of press time he hadn't made a firm decision on exactly what direction he'd like to take in that regard.

Terry Bozzio continues to create unique instruments and setups for his musical expressions. One can only guess what his set will look like in the next decade.



1976

On tour with Frank Zappa in Lugano, Switzerland



1998

Drum tech Wayne Wilburn attends to Terry's kit at Modern Drummer Festival 1998.



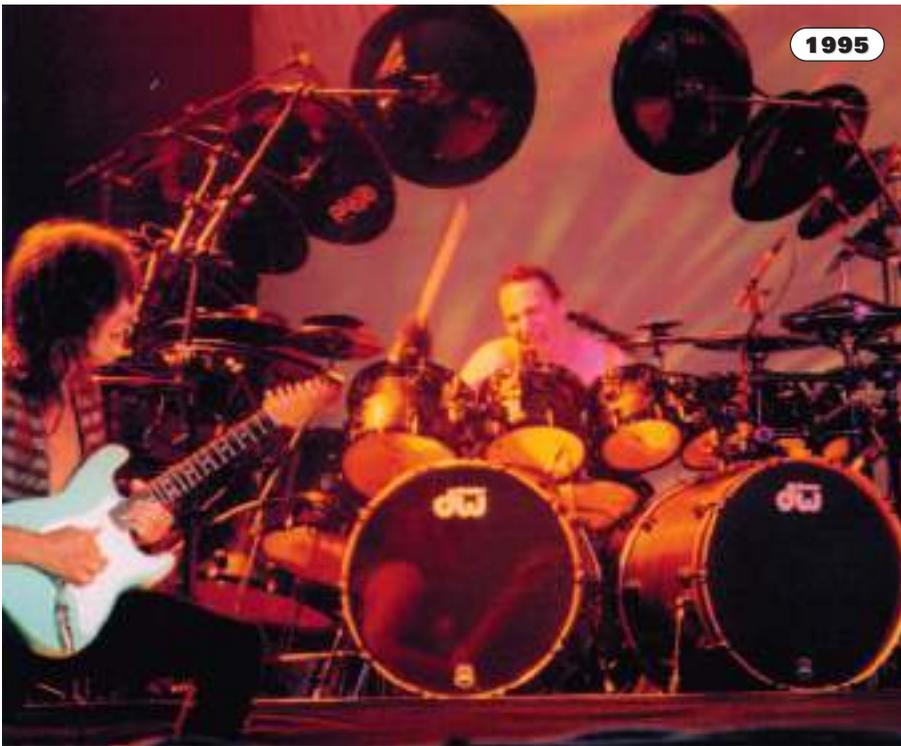
1977

Gretsch kit used on The Brecker Brothers' Heavy Metal Be-Bop



1978

Gretsch kit with chrome bass drum heads used for Zappa's "The Black Page"



1995

Terry with Jeff Beck during the 1995 Santana/Jeff Beck tour. Similar setup to current kit, but without 2x8 piccolo toms.



1979

Kit with Slingerland bass drums and full set of chrome RotoToms, used to record Danger Money and Night After Night with UK.



1980

Tama bass drums and snare, full set of RotoToms, and Terry's first use of Paiste cymbals with Missing Persons



1985

Remo kit and Paiste Black Visions cymbals used on 1985 album/tour with Missing Persons and with Jeff Beck

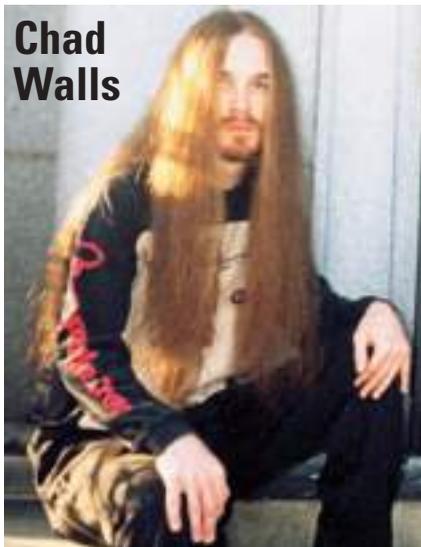


1984

Personally designed electronic kit for Missing Persons



Chad Walls



Thirty-year-old Chad Walls began playing drums out of a love for Peter Criss and KISS. Since his high school days he's known that he wanted to be a touring drummer, and he's worked hard at that goal ever since.

Since 1995 Chad has recorded and/or toured with several hard-rock and death-metal bands. One tour, with a Metallica tribute band called Misery, went for 300 nights over two years, and covered North America. Chad has also toured the US with a KISS tribute act called Hotter Than Hell, toured Europe on a double bill with Misery and Italian Metallica tribute band Axtra (playing in both bands), and recorded several death-metal projects. Those include Enter Self's *Awaken In Agony* (Lost Disciple), Brodequin's *Instruments Of Torture* (Ablated) and *Festival Of Death* (Unmatched Brutality), and Dislimb's *Bleeding Anxiety* (Comatose).

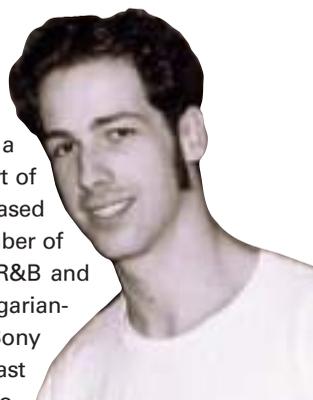
Given his performance genre, Chad's playing naturally involves a lot of blazing speed. But he also adds technique, odd times, and linear patterns to his playbook. Along with Peter Criss, the Tennessee-based drummer cites Audie Desbrow, Jack Gavin, and Eddie Bayers among his influences. He performs on a Gun Metallic Grey Tama Granstar kit mounted on a Power Tower rack, with Zildjian cymbals.

"My goal is to never stop touring," says Chad. "For me, 365 days a year on the road for the rest of my life still wouldn't be enough."

Jordan Perlson

Though only twenty, Boston's Jordan Perlson is already an accomplished—and busy—player. Currently an award-winning student at Berklee College Of Music, Jordan is playing in a wedding band that gigs almost every weekend. He's also part of the Michael MacAllister Group, a pop/jazz outfit that just released their first CD (www.michaelmacallister.com). And he's a member of two trios: one that focuses on free jazz, another that's into R&B and soul. Then there's a quartet that plays ECM-ish jazz and Bulgarian-influenced world music. Finally, Jordan is on an album by Sony artists Echolyn (www.echolyn2000.com), and on another by East Coast progressive band Land Of Chocolate (www.landofchocolate.net). Between all these groups, Jordan gets to exercise his considerable chops and musical creativity in straight-ahead and avant-garde jazz, big band, pop, rock, country, metal, funk, fusion, Brazilian, and Afro-Cuban styles.

Along with all of his teachers at Berklee, Jordan lists Tony Williams, Bill Stewart, Jeff "Tain" Watts, Joey Baron, Elvin Jones, Stewart Copeland, David Garibaldi, Brian Blade, and Billy Cobham as "just a few" of his influences. Not surprisingly, he states his goal as being "to play as much great music as possible—and hopefully get paid for doing it." As a result, studio work is his current focus. Jordan plays Yamaha drums, Gretsch snare drums, and Zildjian cymbals.



Kris Thomas

Hawaii's Kris Thomas has been entertaining audiences with his drumming versatility for over fifteen years. With influences such as Neil Peart, Alan White, Carter Beauford, Phil Collins, "and all the drummers from Santana," Kris is equally at home playing funk, reggae, world beat, and salsa.

Kris is also skilled at electronic music composition and performance. He's created soundscapes for video soundtracks, and has played on radio stations throughout the Pacific Northwest. He also performed with The Haines/Kanter Project, Rob Tobias, the Shelley James Band, and Mingo Lewis.

Since moving to Hawaii in 1997, Kris performed with salsa band Rio Ritmo for three years, jammed with such musicians as Pat Simmons (Doobie Brothers), Randy Travis, Prince, and Kris Kristofferson, and played over a dozen shows with Willie Nelson & The Planetary Bandits. Currently, Kris is drumming for Hawaiian recording artist Willie K, including tours of

California and the islands of Tahiti.

Kris plays a Yamaha acoustic set with LP percussion and Zildjian cymbals, a 24-pad electronic kit with multiple sound modules, and a "world kit" consisting of over thirty percussion instruments on a custom-designed stand. His goal is to continue producing, engineering, and drumming on as many diverse projects as possible. "I believe in the power of music to heal," says Kris. "I feel honored to be a catalyst for that process."



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.



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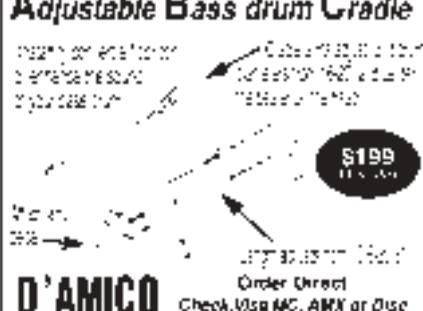

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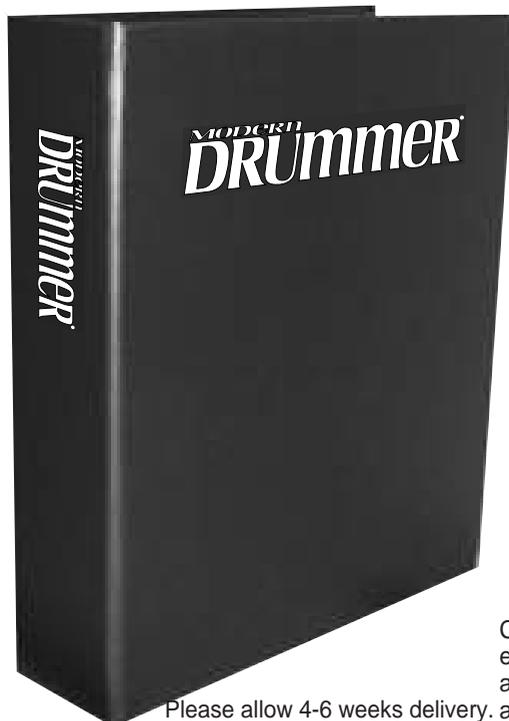
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New Found Glory's
CYRUS

Bolooki

New-Found Fame

Story by Billy Amendola

Photos by Alex Solca

Cyrus Bolooki doesn't take life or fame for granted. In October of last year, while on tour with his fellow New Found Glory bandmates—vocalist Jordan Pundik, guitarists Steve Klein and Chad Gilbert, and bassist Ian Grushka—Bolooki had a freak accident. “We had finished a show in New York City,” he recalls, “and at the end of the show all the lights went out as planned. Unfortunately, there was no barrier on the back of the stage, no railing or anything. I got off my drum riser and proceeded to walk to the left side of the stage—or what I *thought* was the left side of the stage—and actually walked off the back of the stage. I fell about thirty feet and landed on my left arm, breaking it in half and breaking three bones in my back. That night I didn't think I was ever going to be able to play drums again.”

Not knowing what the outcome would be made Bolooki all the more determined to get back to playing as soon as possible. “I had amazing doctors in Florida who really helped me out,” he says. “They used ultrasound therapy, which is kind of new. They use it on athletes. I was in physical therapy for less than two weeks. I actually started moving my arm and lifting weights with a cast on at that point. Two weeks after I got my cast off I started playing again.”

Trying to build back his chops was a little scary at first for the young drummer.

“I sat down and didn’t know where to start,” Cyrus admits. “I didn’t know if I was good anymore or if I could do *anything*.”

I went in the practice studio, took headphones and a CD player, put on my favorite Blink-182 CD, *Enema Of The State*, and started playing along. And by the end of the week I knew how to play the whole record. And then when I wanted to challenge myself as far as

endurance goes, I put on an MXPX or NOFX record. I’d try playing through the whole thing without stopping. It was tough. I played along to all my favorite bands’ records. Eventually I played along to *our* record, just to see if I could remember it.”

After working hard every day for several weeks straight, Bolooki had his confidence back. “At that point I think I was playing better than before,” he says. “It kind of made me think, There’s a reason why I play drums. There’s a reason why breaking an arm or my back didn’t stop me. *Nothing* can stop me from doing this. That’s kind of what’s in my head now. I enjoy everything four times more than I used to.”

The infectious, catchy pop-punk sound of New Found Glory was first created in 1997 in Coral Springs, Florida. Known for their rigorous touring schedule, the band only took time off in the last few years to record their major-label self-titled debut and the newly released follow-up, *Sticks And Stones*. That disc recently made a



surprise entry at number-4 on *Billboard's* Top-200 album chart.

Last year New Found Glory played ten shows on the Vans Warped tour before heading out on the road with Blink-182. This year the band went out for the entire Warped tour, and loved every minute of it. "The tour was unbelievable," Cyrus says enthusiastically. "I even got the chance to sit in with some of my favorite bands."

Listening to Cyrus play, you'd never expect that he'd only been playing drums for a relatively short time; he plays at a level *well* beyond what you would expect from a relative newcomer. We're talking about a solid player with a great future.



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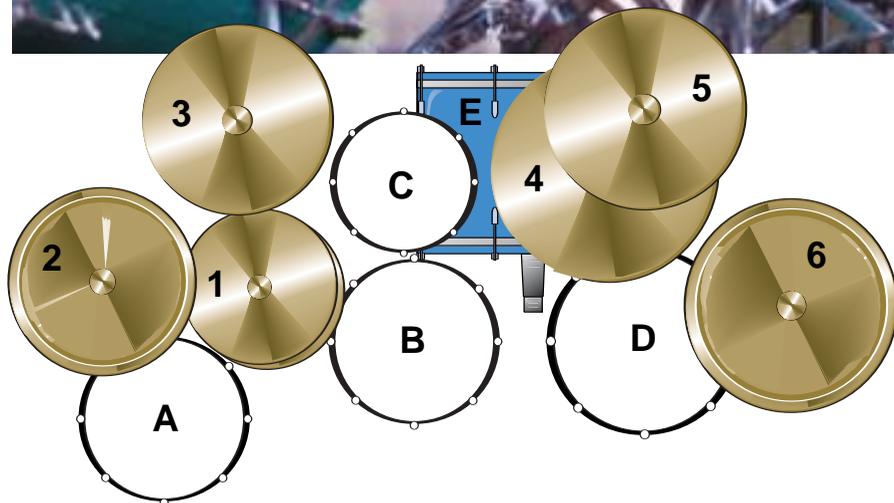
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Cyrus Bolooki

MD: When did you start playing drums?

Cyrus: I started kind of late, when I was fifteen years old. So it's been about seven years now. Most people think I've been playing a lot longer. My first instrument was guitar. I've been playing guitar since the age of ten. When I got into high school and started hanging out with friends that were into music, it always ended up that there were guitarists and bassists, but no drummer. So I started playing drums. It was kind of out of frustration. [laughs]

At the time the only drummers we could find were people who were in the marching

band at high school. So there were people who could show off their rudiments, but as far as drumset goes, they didn't know too much. So I just said, "Okay, I'll play."

At that time I was listening to a wide variety of music. I was into Metallica, Pantera, and a lot of metal stuff. But the drumming was too hard for me because it had a lot of double bass. That's when I started getting into more punk and whatever was on the radio. I would play anything, from Rage Against The Machine songs to NOFX songs, which were *way* too fast for me. But I would try anyway.

"I always have to be shooting towards a higher goal. And that applies to my band as well. We've done a lot, way more than I thought we would. But we have more to do."

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MD: When you play fast now, you're so clean and precise.

Cyrus: Thanks. Actually, on *Sticks And Stones*, I think one thing that has really helped me in the last year and a half has been practicing to a click track. I've really gotten into it. It's helped me to stay focused as far as tempo goes. Now when I get up on stage to play, it's very natural for me to keep a fast tempo going.

MD: Did you ever take formal lessons?

Cyrus: No, and I'm kind of bummed that I didn't, because now I find that I'm going back to the basics and trying to teach myself. If I had time, I would go out right now and take some lessons. But with being on tour as much as we are, I can't. But I have been buying every book and DVD I can find on drumming, trying to see if I can learn from them.

It's really frustrating for me at times, because I know I can get up there and bust chops on the drumset. I may not be able to do stuff that a five-year-old kid who's been taking drum lessons for two months may be able to do, but that's stuff I have to learn because I never did it when I was younger. I learned how to play a drumset, but I never

learned some of the finer details of drumming.

I'm also realizing how much of an impact learning rudiments and learning the fundamentals of drumming really makes on my drumming now. Having those fundamentals together makes a lot of stuff easier. It also makes me understand what other drummers are playing. I'll listen to something, not know what the guy is playing, then I'll learn a rudiment and listen to that same music again, and it'll be like, "Oh, he was doing *that* rudiment the whole time."

MD: So what do you practice these days?

Cyrus: Well, the one thing I think is probably the *best* practice—and can't be substituted for—is the fact that our band has been playing shows non-stop. I mean, being on tour ten months out of the year and playing drums every day does a lot for your drumming. You can't beat that.

I'm also huge on warming up before I perform. I know that if I don't warm up a muscle and then try to move it, there's no way I can move it as well. I try to warm up each hand individually just by moving and stretching it a little bit. Then I'll start doing some rudiments and rolls.

MD: Neal Avron produced both of your records. What have you learned from working with him?

Cyrus: He's an amazing producer. *Sticks And Stones* was a lot more fun for me to record than the last record. The reason is that, with the last one, we did everything straight to tape. If I screwed up something, I would have to go back and punch in my drums. There were one or two songs on the last record where it almost took me a full day to get one little fill because I wasn't in the mood, it was tough, or whatever. And sometimes that could get really frustrating.

On this new record, I think my playing was a lot better. Neal was more accustomed to us, and everything was a lot easier. We recorded to tape, but only the drums. We would record four takes of the song, and then use Pro Tools to comp the takes together. I'm not saying I cheated, because every hit on the record is mine. But what Pro Tools allowed me to do was stay fresh.

MD: Did you record with a click?

Cyrus: Yes. Neal had told me that we were going to have the click track there, but we weren't going to make this record click-track perfect. He said my meter was good

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Cyrus Bolooki

enough where, even if I went a little ahead, I would be close enough and consistent. He would turn off the click and listen to what I recorded. Thankfully, it sounded very natural. We ended up recording the drums for seventeen songs in five days. It was a lot of fun to do.

MD: Did the band all play at the same time even though the drums were the only thing going to tape?

“Drummers need to know that they’re the backbone as far as the meter goes. If drummers aren’t confident in their timing, then how can the rest of the band be confident?”

Cyrus: No. The way I like to record is, sometimes I’ll have Chad, our guitarist, play along. For the first two songs I recorded, I had Chad in my headphones as well as the click. After that, I turned Chad off and just played to the click. Working this way allowed me to lay down the time with a lot of confidence.

Drummers need to know that they’re the backbone as far as the meter goes. If drummers aren’t confident in their timing, then how can the rest of the band be confident? In the end, it comes down to you, the drummer—you’re the one playing the kick and snare, which everyone is feeling. Everybody else in the band should follow you.

MD: How were the drums recorded?

Cyrus: We recorded at Larrabee Studios in

LA, which is one of my favorite rooms. The drum room there is amazing. It’s big, and we were able to take advantage of the size by placing room mic’s far away from the kit just to get that bigness. On “Story So Far,” which is the last song on the record, there were a lot of room mic’s used in the mix. I was blown away by the sound of the drums



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on this record and how everything turned out.

MD: What drummers inspire you?

Cyrus: My biggest influence right now is Travis Barker from Blink-182. He's amazing. We were lucky enough to go on tour with Blink for two months last year. To be able to see Travis play drums in concert and at soundcheck was a great experience. I learned so much from watching him every day.

MD: You can't beat those kind of lessons.

Cyrus: Oh man, I learn best by watching. I then kind of imitate what I see. Eventually it becomes my own thing. I was playing Travis's fills note-for-note in our music. But after a while they kind of morphed into my own thing.

MD: I understand Travis is a good teacher.

Cyrus: He's *very* good. I actually had two lessons with him while we were on tour. He gave me some workouts to do and some patterns to try, and then I asked him for help on one or two of their songs I was trying to figure out.

The one drummer that he really turned me on to is Stewart Copeland from The Police. I was trying to figure out why Travis is real-

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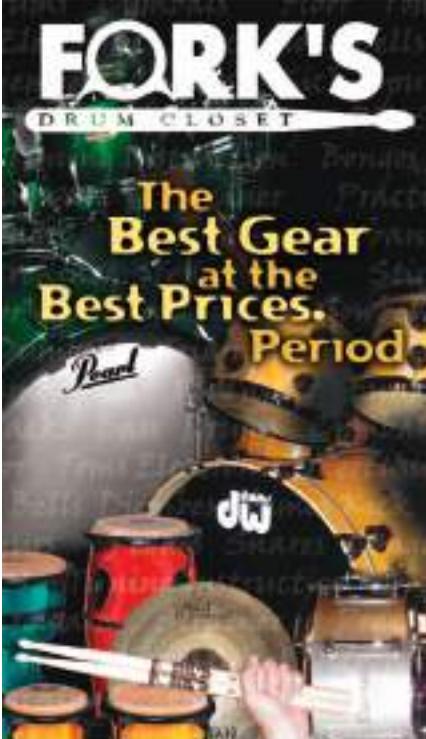
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Cyrus Bolooki

ly big on using his hi-hat and doing all of those open and closed accents. He said, "Just listen to The Police and you'll find out." And sure enough, I put on one of their records and heard all sorts of things that Travis does.

MD: Where do you hope to be in five years?

Cyrus: I really hope to be playing shows with this same band. That's where I have the most fun right now. As far as me personally, I know I'll be playing better. I hope that in time I'll learn a lot and keep myself fresh and motivated. I always have to be shooting towards a higher goal. And that applies to my band as well. We've done a lot, way more than I thought we would. But we have more to do.

MD: Debuting at number-4 in *Billboard*, that's major.

Cyrus: That made me pinch myself. I still can't believe that happened. We're having fun. Like I said, the biggest thing with our band is playing shows. That's all we've wanted to do from the very beginning, and I hope to continue doing that as long as we can.



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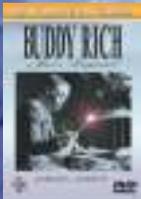
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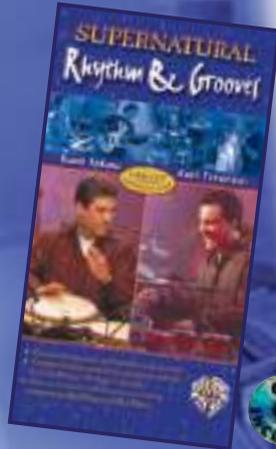
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RECORDINGS

rating scale  classic

9 Ruben Blades *Mundo* (Columbia)

It's a big, big *mundo* out there, but Blades prefers to see the similarities linking it all. This ambitious, sprawling, and thrilling disc is a massive earth jam, melding cross-



cultural sounds without gimmickry. Treat yourself to bagpipes soaring over salsa grooves, or a gypsy/salsa feel propelling Middle Eastern and jazz tonalities. The unusual instrument pairings and wildly diverse ensembles heighten Blades' aching, soulful vocals. *Mundo's* vibrant hybrid grooves are any rhythm lover's rush. Highest kudos go to percussionists **CARLOMAGNO ARAYA, CARLOS VARGAS, BOBBY ALLENDE,** and **MARC QUIÑONES** for making "high concept" so earthy. **Jeff Potter**

7 Danny Frankel *The Vibration Of Sound*

(Transparency)

Though he has contributed trap set drumming to the music of Victoria Williams, Laurie Andersen, and Fiona Apple, on his sophomore album, **DANNY FRANKEL** mans a landfill of exotic hand drums and metallic junk. With a couple of guitarists and flautists along, Frankel cuts a rug with beatnik-inspired tomfoolery ("Tabla People"), African jungle music for dreadheads ("Birdcage"), and eerie Indian drone worlds ("I Remember Gabor"). The material is sparse and subtle, and only occasionally boisterous, but always thought-provoking and slyly mysterious. It's meditative music for mad percussionists everywhere. www.trueclassicalCDs.com



Ken Micallef

7 Brooke Sofferman *The Green Between* (Summit)

My crystal ball names **BROOKE SOFFERMAN** as one of the rising young indie jazzers to watch. On his second outing, the drummer/composer/leader delivers an upbeat sound, more focused than on his previous disc. Sofferman's acoustic ensembles are at ease here, having fun playing his concise, clever tunes. As always, star Boston tenor man **Jerry Bergonzi** unreels rich solos. The drummer's crisp, popping touch and high-tuned drums reflect the sunny positivism of his writing. Mixing a myriad of grooves, from straight-ahead to a splash of reggae, Sofferman's hungry enthusiasm shines. Place future bets that the buzz will grow.

Jeff Potter

7 The Slip Angels *Come On Time* (Rykla)



On their third studio album, *The Slip* mixes groovy, worldly fusion with down-home blues. A variety of influences—notably the genre-bending instrumentals of Bill Frisell and John Scofield—help shape the trio's spare, fluid sound. In contrast to a few stretched-out jams, *Angels* also shows the Slip's sharpest pop sense yet (though **Brad Barr's** bland vocals still need work). **ANDREW BARR** likes to find inspiration in the moment and latch onto it, following each idea to its satisfying and often surprising conclusion. As mellow and thoughtful as his drumming can be, Andrew can also raise hell. **Michael Parillo**

8 DJ Spooky That Subliminal Kid *Optometry* (Thirsty Ear)

Turntablist, bassist, and kalimba player Spooky (a.k.a. Paul Miller), a pioneer of the downtown NYC illbient scene, teams with adventurous jazz musicians including drummer **GUILLERMO E. BROWN** and pianist



Matthew Shipp on *Optometry*. Brown spices things up with searing cymbal work and haphazard fills. Medeski Martin & Wood's **BILLY MARTIN** appears...well, his beats do anyway, on the eleven-minute title track. Spooky lifts thunderous breakbeat samples from Martin's fertile, DJ-friendly 2001 record, *Ily B Eats Volume 1: Groove, Bang And Jive Around*. At worst this CD sinks into heady minimalist ambiance. At best, Spooky & crew's mix of hip-hop, urban jazz, and electronica is nothing short of a mind-bending, butt-moving miracle. **Will Romano**

9 Daniel Freedman Trio (Fresh Sounds)

DANIEL FREEDMAN revels in Latin, Middle Eastern, and continental African drumming styles, as well as straight-ahead jazz. Freedman's debut as a leader is simply fascinating. With two equally brilliant musicians, bassist **Omer Ovital** and pianist **Jason Lindner**, Daniel plays complex rhythms with a rare grace and beautiful intricacy. In "Rise Up," the trio flies from waltzing jazz to funk, consummated in an organic Freedman solo. On "Montuno Picasso," Freedman evokes a songo pattern that bubbles with scorching energy and brazen execution. Throughout, his drumming retains a sumptuous authenticity, as if he learned everything on the dusty streets of some South American or African urban center. Freedman's touch is gentle, but his method is ferocious. www.bluemoon.es



Ken Micallef

SIGNIFICANT REISSUES

David Bowie, *Violent Femmes*

David Bowie's image and invention are so great that, apart from Brian Eno or Mick Ronson, his sidemen usually get left out of the discussion. The recent reissue of 1972's *Rise And Fall Of Ziggy Stardust And The Spiders From Mars* offers a neat excuse to pay tribute to drummer **MICK WOODMANSEY**, who served Bowie throughout his most fabled era. The extra disc of demos and alternate takes is interesting enough, but stick with disc 1 for prime Woody. As Bowie told us in July of '97, "Woody was quite open to direction, and in a way carried out what I wanted done much more than most of the other drummers I worked with." Basically that meant melding the heavy grooves of Free's Simon Kirke and the pop instincts of Ringo Starr—as Bowie suggests, "simplistic aggression" at its best. (EMI)

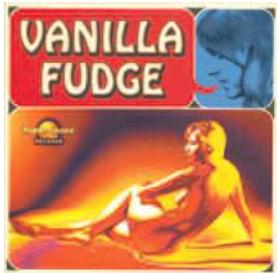


Another single album reissued as a double, *Violent Femmes'* groundbreaking debut now includes *twenty-six* extra tracks, including extremely early live performances, b-sides, and rarities. Drummer **VICTOR DELORENZO's** stand-up snare antics, crazy country beats, and trancephone accentuations are a huge part of the band's back-to-basics aesthetic, which is difficult to overstate in its influence on the original alternative rock scene. In the deluge of CD repackages, this is a rare occasion where the reissue really does shed important light on the working methods of an artist. Fans will be delighted, newcomers will experience an epiphany. (Rhino)

Adam Budofsky

LONG LIVE ROCK

Hearing pre-boomer rockers Vanilla Fudge take on The Backstreet Boys' "I Want It That Way" and *NSYNC's "Tearin' Up My Heart" on their new self-titled album is worth the price of admission alone. Now dads too can run around the house singing "Tell me why-ee." VF also cover "Ain't That Peculiar," "You Keep Me Hangin' On," and "Eleanor Rigby" (again), always investing heavily of themselves with dramatic arrangements. **CARMINE APPICE** produced the date, and his drumming is crisp, with an artful flair. The CD cover imitates their self-titled 1967 album, and when Appice drives "Season Of The Witch" with those double kicks, bassist **Tim Bogert** in hot pursuit, it does start to feel like the '60s all over again. (Da Fudge, P.O. Box 1374, Manhasset, NY 11030)



Carmine's new solo album, *V8*, mixes progressive rock, R&B, and fusion, combining elements of classic Jeff Beck (the very *Wired* "Woman") and Dixie Dregs ("V8 Steamer") with pop tracks ("Like You Do") that borrow from The Bee Gees and Grand Funk Railroad. *V8* features bassists **Verdine White**, **Jimmy Haslip**, and **Fernando Saunders**, keyboardist **Max Middleton**, and guitarist **Ben Shultz**. This one has many hard-rocking moments, including "Energy" and an instrumental cover of The Stones' "Paint It Black," where Carmine's solo shows off his considerable power and finesse.

(Blanic Music, www.carmineappice.net)

Blues Berries is raw, hard-rocking blues from some guys who know about it firsthand. Drummer **BUDDY MILES** joins the Double Trouble rhythm section of drummer **CHRIS LAYTON** and bassist **Tommy Shannon**, as well as guitarist **Rocky Athas**. Miles does most of the vocal work, and plays drums on two tracks, fusing some good rock and funk on "Life Is What" and giving "Down At The Crossroads" a sly, lowdown groove. Layton is solid, supportive, and inspired on his tracks, blasting "Tobacco Road" and "Texas Tornado," weaving a funky half-time hop on "Bayou Delta," and leaning way back in the shuffle on "Rock & Roll." www.bluesberries.com **Robin Tolleson**

6 The Cherry Valence Riffin' (Estrus)



It's a shame we missed this band last time they came around, because if *Riffin'* is any indication, it's in the clubs where The Cherry Valence's slamin' Skynyrd-meets-Stooges musical magma really heats up. They sure named this one right; almost every song is built around some massive guitar riff. The kicker is the double-drum attack of **BRIAN QUAST** and **NICK WHITLEY**. You might not need a calculator to figure out their interlocking grooves, but that doesn't make them any less effective. Panned left and right, Quast and Whitley link up like they've been doing this forever.

Adam Budofsky

6 Vex Red Start With A Strong And Persistent Desire (I Am/Virgin)



Unusual, eccentric, or outlandish—not gonna be found in Vex Red's camp. Granted, there's plenty of breathy, dynamic shifts à la Deftones, with the dark underpinnings of A Perfect Circle. Sound like a calculated recap of the past few years? Well, maybe. But it's also a very well-executed blend of the aforementioned, thanks in no part to drummer **BEN CALVERT**'s precision playing (and listening). Ben's explosive crashing from the head of "Itch" to the Josh Freese-ish, 6/8-metered "Clone Jesus" is by-the-hard-rock book—not bad, but hopefully next time they'll rip a few chapters out and do their own thing.

Waleed Rashidi

8 William Parker Quartet Raining On The Moon (Thirsty Ear)

Acclaimed bassist William Parker's latest release features excellent modern jazz with an experimental edge. Throughout the album, **HAMID DRAKE**'s drumming has an urgent, compelling flow. On "Hunk Pappa Blues," he busily prods the group, incorporating toms, funky snare cracks, and rolls. He then exhibits some very inspired playing around Parker's 5/4 bass ostinatos, while supporting guest vocalist **Leena Conquest** on "Song Of Hope." Drake's frank yet sly drumming is a pleasure to listen to, whether he's colorfully comping or churning out a seemingly endless variety of fills. The CD is nicely recorded too, with organic, live-sounding drums.



Martin Patmos

7 Burning Brides Fall Of The Plastic Empire (V2)

Now *this* is how it's done. Heavy, loose, and loud as sin, on *Fall Of The Plastic Empire* Burning Brides boldly steal from '60s garage rock, add a little Sabbath, Cheap Trick, and STP, and concoct a sound all their own. Singer **Dimitri Coates** is a great frontman, and bassist **Melanie Campbell** and drummer **MIKE AMBS** are dead-on. Ambs surely spent more time shedding *Paranoid* than left-foot clave—and that's A-okay. His grooves are unstoppable. Ambs even gets some cool licks in at the end of "Arctic Flow," just to remind us he's no faker. But we knew that already.



Adam Budofsky

8 Various Here Comes El Son: Songs Of The Beatles (Panama Music)

On *Here Comes El Son*, singers and musicians from Cuba's Symphony Orchestra and from Havana's popular urban stages come together for a creative blend of traditional son ("We Can Work It Out," "Hey Jude"), bolero-son ("And I Love Her"), cha cha ("Drive My Car," "Get Back"), and reggae-son ("Eleanor Rigby"). There's no traditional drumset playing on this CD—but there's an *explosion* of percussion—maracas, tumbadora, bongos, guiro, paila, shekere, and timbales—played by numerous percussionists, including **JUAN CARLOS ROJAS** and **JESUS VAZQUEZ**. *Here Comes El Son* is an exotic mix of Cuban interpretations of the world's most influential rock 'n' roll group. Check it out. (www.PM-and-S.com)

Billy Amendola

LIGHTING THE FUSE

Save The Moon, a sensitive, organic fusion release from long-time LA session guitarist **Mike Miller**, features the thoughtful, dynamic drumming of three of So. Cal's finest, **RALPH HUMPHREY**, **TOM BRECHTLEIN**, and **PETER ERSKINE**. This music enjoyably simmers but never boils over with chops. It's called maturity, dynamics, and big ears. Excellent medley of Beatles "Julia" and "I Am The Walrus." (Marsis Jazz, www.marsisjazz.com)

You'll find *lots* of notes on BPM's *Delete And Roll*, all of them splattered about lengthy and complex Zappa-style compositions written for drums, guitar, and sax. Who better to energize this madness than former Zappa alumnus **TERRY BOZZIO**? Bozzio shines as he goes deep into his huge kit. (www.terrybozzio.com)



Mint Jam is an excellent double live set from one of electric fusion's longest-running groups, The Yellowjackets. Current drummer **MARCUS BAYLOR** holds his own with these veterans of fusion, as they poke around a variety of funk, hip-hop, Latin, swing, and blues styles. Baylor gets to stretch and solo impressively; "Runferyerlife" is a highlight. (www.yellowjackets.com)

Mike Haid

BOOKS



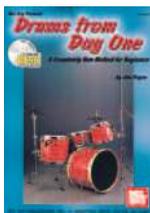
9 Drummin' Men: The Bebop Years by Burt Korall (Oxford)
level: all, \$35

Drummin' Men: The Swing Years was an affectionate and accurate look at the players of that era. Korall's "love for the game" seems undiminished on this effort, as does his penchant for good research and getting to the heart of the matter. Korall covers many significant drummers here through his own insight from fifty years in the jazz world, as well as inside views from bandmates on the scene, like Gerry Mulligan, Donald Byrd, and George Shearing. The author discusses "visionaries" like Jo Jones and Sid Catlett and "transitional figures" like Denzil Best and Shadow Wilson, then zeroes in on "innovators" like Max Roach, Roy Haynes, Kenny "Klook" Clarke, and Art Blakey. And once again, Korall captures not just the history, but the spirit of the era.

Robin Tolleason

6 Drums From Day One by Jim Payne (Mel Bay)
level: beginner to advanced, \$19.95 (with CD)

This book, subtitled "A Completely New Method For Beginners," is certainly not about humming a few bars and faking it. Teacher, producer, and writer Payne puts forth a system based on European "solfege" and Indian tabla education methods that instructs drummers to sing the beats they play. How does it work? For instance, playing the kick and the closed hi-hat at the same time would result in a "poon" sound (Payne's word). You'd then use the word "poon" to represent that beat every time it crops up in a song. While vocalizing rhythms may seem like extra work, Payne insists that his approach helps drummers become better players, because they can hear their parts long before they ever sit behind the kit. Perhaps. (Also available on video for \$19.95.)



Will Romano

8 Studies In Drumset Independence by Todd Vinciguerra (Mel Bay)
level: beginner to intermediate, \$10.95

Instantly useable and student-friendly, Vinciguerra's kit-independence book is a reasonably priced, simply laid-out study aid. The lessons are arranged to make drummers comfortable on the drumkit, first with 8th-note hand and foot patterns, and later with more syncopated 8th- and 16th-note foot patterns. Young drummers will enjoy learning all 400 or so of the patterns in a traditional manner, then playing them on different sound sources on the drumset. *Studies* is arranged in a logical manner, making it easy to move from beginning to end, building up four-way independence as you go.



Robin Tolleason

7 Rudiments In Rhythm by James Campbell (Meredith)
level: intermediate to advanced, \$14.95

Campbell has assembled a challenging and fun group of snare solos here that will test your knowledge of the rudiments. He includes a rundown of the Percussive Arts Society's accepted forty rudiments (including the newer ones, like Swiss Army Triplet), as well as several contemporary hybrid rudiments, such as the Swiss-A-Diddle and Cheese Pataflafla—technique builders, as he calls them. One of the solos, "Cookin' The 40," features each of the standard rudiments. "Flam Fiesta," the 12/8 "Ivory Coast," and "Diddle Wipeout" are fun and challenging, and Campbell encourages students to play them at different tempos, pointing out that playing them slower can expose timing and tone production problems.

Robin Tolleason

5 Afro-Latin Polyrythms For Stick And Hand Percussion by Trevor Salloum (Mel Bay)

level: intermediate to advanced, \$14.95 (with CD)

Want to work a bit on your two-handed independence? Trevor Salloum has written a workbook full of essential Afro-Latin exercises that are long on skill-building but way too short on explanation. This percussion manual might offer rewards to the truly persistent, but any student unfamiliar with such rhythmic concepts as son clave, rumba clave, gaga, or manoteo would have to seek a teacher's help using this book. With a few added pages of introduction and some helpful guidance on the "what, how, and why" of two-handed polyrythms, this book could have been useful to us all.



Bill Kiely

8 Rush: Merely Players by Robert Telleria (Quarry Music)
level: all, \$19.95

Rush fans are rejoicing with the recent *Vapor Trails* album and *MD* cover story with Neil Peart. So, to put the icing on the cake, this Rush tribute book features everything you could ever want to know about the band, from its inception in the late '60s up to 2001, prior to recording *Vapor Trails*. The book is well laid out and features interesting commentary from the band, taken from years of interviews (many from *MD*) and pieced together nicely to enhance each section of the book. A detailed chronological biography begins the book. (Neil's first drumset was a Japanese-made Stewart four-piece in red sparkle with three Ajax cymbals; how's that for detail?) The music of Rush is also discussed from the band's point of view. Want to know every instrument each member played, both in the studio and on tour? It's here! The same detail is paid to discography, videography, tour info, bibliography, tribute stuff, and collectibles.



Mike Haid

VIDEOS

5 Conga Jam, Djembe Jam, Hand Percussion Jam by Kalani (Kalani Music)
level: beginner, \$11.95 each

These three new videos aim to further Kalanimusic's goal of making all things percussive available to all people. But such an ambitious mission comes at a price. Kalani does present beginners with the basic information on set-up and performance technique; he does invite the learner to play along to the grooves he lays down; and he does help entry-level players grasp concepts like rolling, riding, rifting, and resting. But something critical is absent in all of these instructional packages: even a brief mention of the cultures and traditions that bring these instruments to our doorsteps. Where does the djembe come from? Which country brings us the cabasa? How might Africa play a part in Brazilian instruments? Was the conga invented in New York City? These videos certainly make no claim to be steeped in ethnomusicology, but to not even point students in the general direction seems to be missing an opportunity at sharing history, geography, and culture with the next generation of "world musicians."



Bill Kiely

To order any of the books or videos reviewed in this month's *Critique*, 24 hours a day, 7 days a week, call **Books Now** at (800) BOOKS-NOW (266-5766) or surf to www.clicksmart.com/moderndrummer. (A handling charge may be added, according to product availability.)

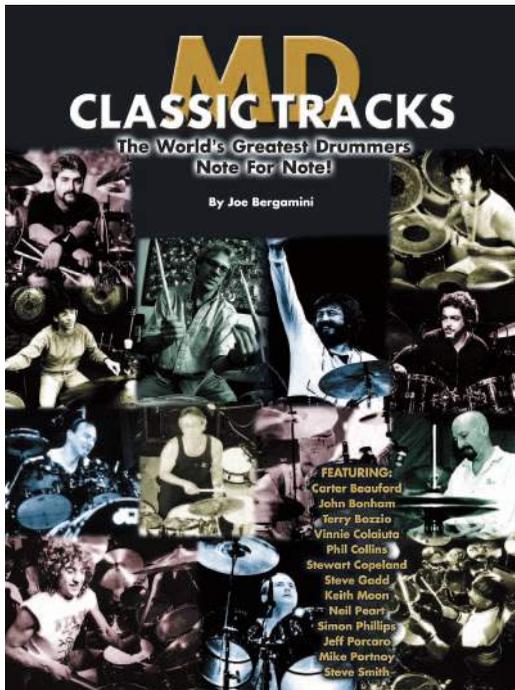


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- Jeff Porcaro:** Toto's "Rosanna"
- Terry Bozzio:** Jeff Beck's "Sling Shot"
- Vinnie Colaiuta:** "I'm Tweaked" (from his self-titled solo album)
- Mike Portnoy:** Dream Theater's "6:00"
- Steve Smith:** Journey's "One More"
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KoSA International Workshop



The Green Mountains of Vermont were the setting for the seventh annual KoSA International Percussion Workshop, held August 5–11 at Castleton State College. The event brought a 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.

Based on the theme of "Expand Your World," the KoSA "curriculum" exposed students to all facets of contemporary percussion. The faculty, led



Clockwise from top: Drumset instructors at KoSA included Gregg Bissonette, Dom Famularo, Frank Bellucci, Ndugu Chancler, and Joe Morello.

by artistic director **Aldo Mazza**, featured drumset artists of all descriptions, including **Gregg Bissonette**, **Ndugu Chancler**, **Joe Morello**, **Jim Chapin**, **Johnny Rabb**, **Dom Famularo**, **Frank Bellucci**, **Jeff Salisbury**, **Neil Garthly**, and *MD* senior editor **Rick Van Horn**. Ethnic percussion was represented by Latin drummer/percussion legend **Walfredo Reyes Sr.**, frame drumming star **Glen Velez**, Broadway and world percussionist **Memo Acevedo**, tabla masters **Sandip Burman** and **Samir Chatterjee**, taiko authority **Marco Lienhard**, Brazilian and studio percussionist **Gordon Gottlieb**, Montreal-based drummer/percussionists **André Dupuis** and **Luc Boivin**, and Canadian percussion ensemble **Répercussion**. **Mario DeCiutiis** and **Allan Molnar** offered classes on electronic percussion and computer music technology. New York Philharmonic veteran **Morris "Arnie" Lang** represented symphonic percussion, while jazz vibist/marimbist **Dave Samuels** and classical marimbist **D'Arcy Philip Gray** focused on mallet techniques. And the earthy, spiritual nature of the didjeridu 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



Walfredo Reyes Sr. gave a student an impromptu lesson in Latin rhythms (on MD senior editor Rick Van Horn's drumkit).



Morris "Arnie" Lang conducted classes in symphonic percussion and ensemble performance.



Memo Acevedo taught classes in world percussion.



Jazz star Dave Samuels performed one of the KoSA Music Festival's evening concerts and led classes in mallet technique.



Electronic percussion was taught by Mario DeCiutiis.



Allan Molnar focused on computer music and recording.



KoSA faculty member and performer Jim Chapin (second from right) received an award recognizing his lifelong dedication to drum education. Presenters included (from left) Frank Bellucci, Dom Famularo, and KoSA artistic director Aldo Mazza.



Illustrating the diversity and age range of the KoSA student body, the "participants concert" on Friday, August 9 featured the teenage brother/sister team of David and Samara Cifelli from New Jersey, as well as veteran Canadian rock drummer Jerry Mercer (of April Wine fame).

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.

Sponsors and supporters for the workshop included Aquarian, Asano Taiko, Audix, Australian Originals, Berklee College, Cooperman, Drum Workshop, Drummers Collective, Evans, Gibraltar, HQ Percussion, johnnyraBB, KAT, Lang Percussion, Latin Percussion, Ludwig/Musser, Mapex, McGill University, Meinl, Mike Balter, *Modern Drummer*, Moperc, Mountain Rythm, Paiste, Pearl, Premier, Pro-Mark, Regal Tip, Remo, Sabian, Shure, Sibelius, Sonor, Tama, Toca, Vic Firth, Warner Bros., XL Specialty Percussion, Yamaha, and Zildjian.

The KoSA International Percussion Workshop offers an unparalleled educational experience to drummers and percussionists. For information about the 2003 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, (514) 934-5540, www.kosamusic.com.



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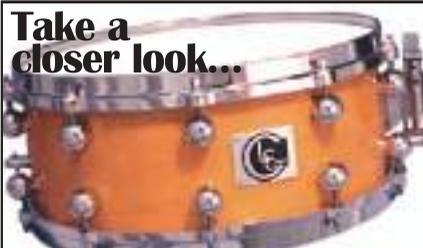
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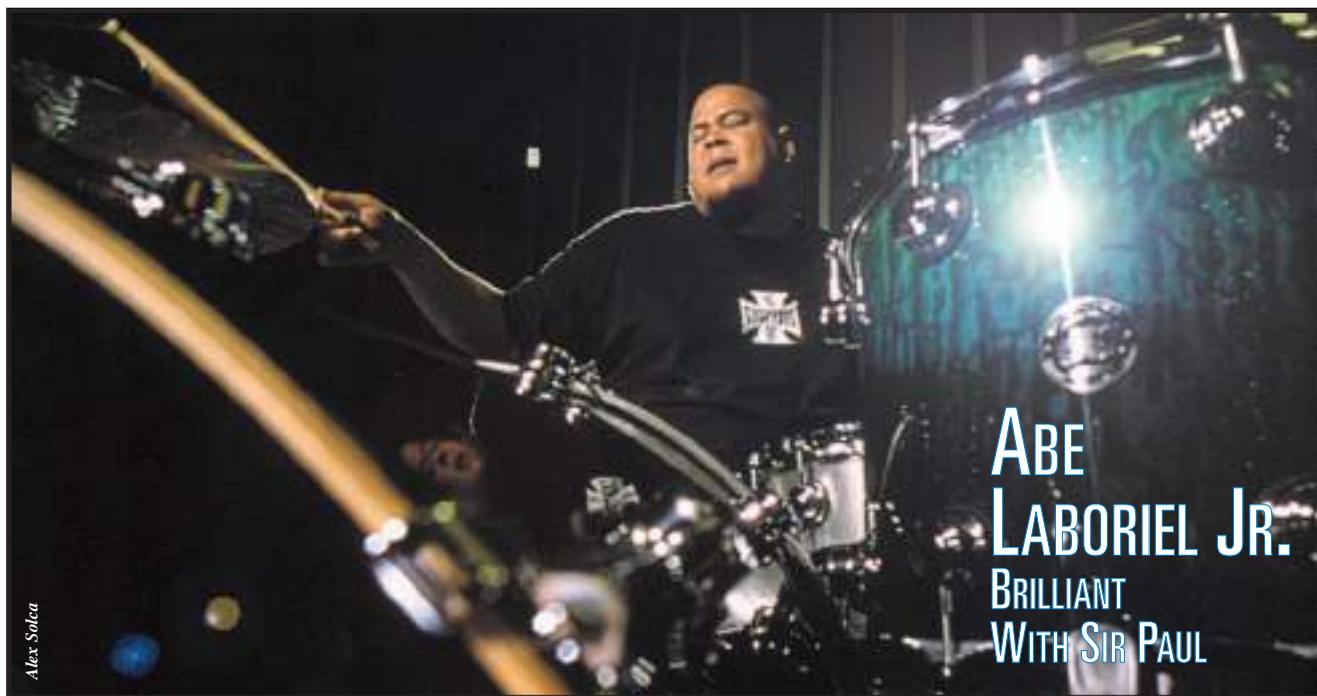


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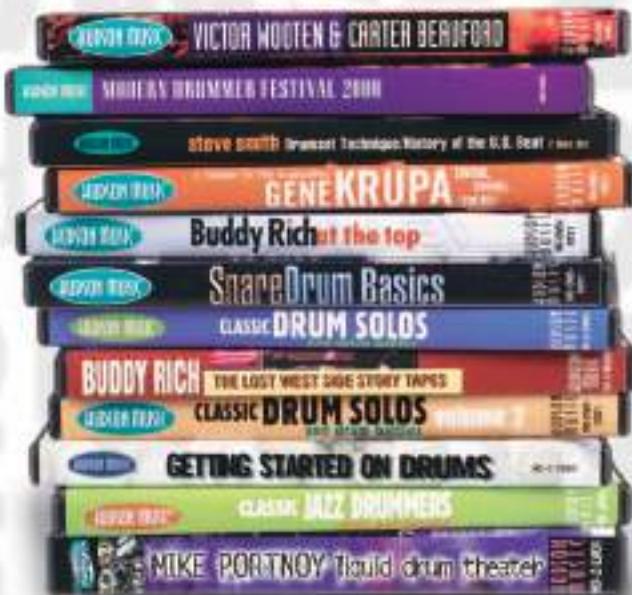
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Who Says Less Is More?

Some people say that big drumsets are making a comeback. According to Patrick Nix of Palatka, Florida, they never went away.

Patrick's kit is mounted on a two-level rack created using Gibraltar components. The first level holds his 8", 10", 12", 14", and 15" Remo MasterTouch rack toms, piccolo snare drum, and RotoToms, along with four Tama Octobans, a timbale, a Yamaha electronic drum pad, a hi-hat, and four other cymbals. "Free-

standing" drums include a clear-shelled Pearl free-floating snare, two Remo 20" bass drums, and one 18" Remo floor tom.

The second level holds thirteen Zildjian, Paiste, and Sabian crashes and China cymbals, along with one gong. The massive kit is supported on a platform purchased from a garden-supply company. "It's light, easy to move, and very strong," says Patrick.

All we can say is, it better be.

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



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