Blink-182’s Travis Barker: Action Man

Ed Shaughnessy: 60 Years of Swing

Hoobastank’s Chris Hesse: Out of Control

Lars Ulrich: Off the Record

Get More Sounds From Your Kit

Plus Tips From Marco Minnemann, Billy Ward, Tommy Igoe, & Zoro
Swing from the Real Thing!

CLASSIC MAPLE SERIES. THE BEST SOUNDING DRUMS.
<table>
<thead>
<tr>
<th>Ginger Fish</th>
<th>Dave Lombardo</th>
<th>Bevan Davies</th>
<th>Pete Sandoval</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marilyn Manson</td>
<td>Slayer</td>
<td>Danzig</td>
<td>Morbid Angel</td>
</tr>
</tbody>
</table>

Most drummers have fans. These guys have disciples.

<table>
<thead>
<tr>
<th>Dagon</th>
<th>Pauly Antignani</th>
<th>Jason Bittner</th>
<th>The Reverend</th>
</tr>
</thead>
<tbody>
<tr>
<td>Society 1</td>
<td>Gwar</td>
<td>Shadows Fall</td>
<td>Avenged Sevenfold</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Mike Novar</th>
<th>Chris Adler</th>
<th>Skinny</th>
<th>Tucker Rule</th>
</tr>
</thead>
<tbody>
<tr>
<td>Every Time I Die</td>
<td>Lamb of God</td>
<td>Mushroomhead</td>
<td>Thursday</td>
</tr>
</tbody>
</table>

The World's Finest Sticks™
promarkdrumsticks.com

© 2004 Promark Corporation. We use only north-eastern wood.
The most famous heads in drumming welcome back some of the most famous heads in drumming.

Some drummers can't get enough of a good thing. Just ask any of these pros (or those from marching like the Cadets, Crossmen and Phantom Regiment) who've recently returned for what matters most — consistently great sound that gets you noticed.

remo.com
Tommy Aldridge
Whitesnake World Tour
Paiste artist since 2003

12" Signature Splash
18" Rude Crash/Ride
18" 2002 Medium
16" Signature Thin China
15" Dimensions Thin Crash w/ Rivets
22" Dimensions Power Bell Ride
19" Signature Power Crash
20" 2002 Medium
18" Dimensions Medium Thin Crash
14" Signature Sound-Edge Hi-Hat
13" Signature Sound-Edge Hi-Hat

For free literature and stickers please contact us: call 800.472-4783 or +1-714.529-2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA

www.paiste.com
Contents

Volume 28, Number 2

Blink-182’s Travis Barker

Is your average music fan ready for the new, “serious” Blink-182? That remains to be seen. Drummers, however, are definitely going to want to check out Travis Barker’s latest blistering set of performances.

by Waleed Rashidi

46

Swing Master Ed Shaughnessy

Perhaps the most visible drummer of the TV era, Ed Shaughnessy would have a seriously deep résumé even without his long tenure on Johnny Carson’s Tonight Show. And at seventy-five, he’s still up for a hot gig at a moment’s notice.

by Robyn Flans

60

Hoobastank’s Chris Hesse

“Usually bandmembers want to hear less from the drummer,” says Hoobastank’s Chris Hesse. “It’s the opposite here.” One listen to this fine young band, and you’ll immediately know why they’re in love with their skinsman.

by Waleed Rashidi

76

Dave Brubeck’s Randy Jones

Dave Brubeck has created one of the most forward-looking and accessible catalogs in jazz music history. Veteran drummer Randy Jones is the perfect rhythmic complement to this timeless music.

by Rick Mattingly

126

Update

Tool’s Danny Carey

Tommy Stewart of Lo-Pro

Fuel’s Kevin Miller

Closure’s Robin Diaz

The Drum Devils’ Larry Fratangelo

24

WIN! WIN! WIN! WIN! WIN!

A Thomas Lang Prize Package Including Sonor Drums, Meinl Cymbals, Vic Firth Sticks, Remo Heads, And An Autographed DVD From Hudson Music

44
Every drumset crafted at DW starts as a family. From shell to complete kit, a matched set of drums, hand-selected to tune like a dream. Just one of the many patented features unique to Collector's Series® drums that clearly make DW The Drummer's Choice.

"I found myself very much in sync with John Good's thinking about a shell itself having a note that it wants to produce. And when he taps the shell and stamps the inside of that shell with a note, I too believe that the best thing you can do is try to tune the heads on that drum to that same fundamental note and you're going to get the maximum amount of resonance and tone from that drum."

- NEIL PEART

DW Vice President and Drum Designer John Good hand picks every kit for tonal consistency and appearance.

©2003 Drum Workshop, Inc. DW lug is registered in the U.S. and being protected around the world. Photo by Andrew MacNaughtan.
Traditionally around this time of year, the Modern Drummer staff starts shifting gears. We go from conducting a purely publishing operation to also being an event-production operation, in preparation for the annual MD Festival Weekend. Also around this time, we start getting calls from perennial Festival attendees who want to know the dates of the show so that they can alert their employers and begin their travel plans. Together we've participated in this routine for the past sixteen years, making the MD Festival the longest-running and most successful drumming event in history.

The problem is, the Festival has, in some ways, become too successful. When we first started out, we wondered whether we would be able to fill Montclair State University's Memorial Auditorium. But the show quickly became an automatic sellout, with the sellout date coming earlier and earlier. By last year's show we were forced to turn away more people than we sold tickets to.

At the same time, the production of the show itself has grown tremendously. From what began as four drummers “in clinic” and one with a band, recent shows have featured over a dozen different artists each weekend, with five or six full bands being common. Add to this the aspect of videotaping the shows for DVD release, and the result is that even the large Memorial Auditorium stage has become crowded.

With the above in mind, we're undertaking a search for a new and larger venue that will offer better seating and staging options. We're also exploring the idea of freshening up the structure of the Festival itself, in order to keep it contemporary and meaningful to those who attend.

Unfortunately, a change of venue will also entail a change of support services, such as hotel accommodations, food concessions, police support, parking, and so on. Each of these items will need to be researched separately in conjunction with any new venue that we examine. In order to give ourselves the necessary time in which to conduct this research, we've decided—after very serious consideration—not to have an MD Festival in 2004.

Many people might come to the understandable conclusion that our decision is the result of MD founder Ron Spagnardi's tragic and untimely passing this past September. And it would be difficult for the MD staff to take on the additional burdens of the Festival while still grieving for the loss of our leader. However, the decision was actually made well prior to Ron's passing.

Ron himself was concerned about the fact that we could not accommodate more people at the show. He wanted the Festival to be as inclusive as we could make it, giving as many drummers as possible the opportunity to share in the education, entertainment, and community spirit that the show represents. So it is in keeping with Ron's wish that we've decided to give ourselves a Festival breather in 2004, in order to come back better than ever in 2005. We'll see you then!
Our Thanks To All

Word of Modern Drummer founder Ron Spagnardi’s passing this past September 22 generated a tremendous amount of correspondence to MD. Artists, industry figures, and MD readers all over the world offered their condolences to Ron’s family, as well as praise for his accomplishments. Space prevents us from publishing all of the letters and emails that we received, but you may be assured that each message was read and appreciated by Ron’s family and by the Modern Drummer staff. A selection of the messages will be included in MD’s March 2004 tribute to Ron.

Snare Drum Spectacular

I really enjoyed the November 2003 issue. As with all your other fine articles, the “Snare Drum Spectacular” is the last word on snare drums. The “Top-10 Snare Drums” article was enjoyable as well. I’ve had the pleasure of owning four of the drums listed.

I also really liked the “Monster Kits” article. Most of my favorite drummers are included. I know that articles can only be so long, but if there’d been more room on the page, I think Neal Smith, Prairie Prince, and Carmine Appice would have made good additions.

Moe Paoloni
Sacramento, CA

The feature on snare drums was a treat, and the sidebar on “Our Favorite Snare Sounds” was a great idea that could have filled pages. I would suggest a couple of modifications to that article, though. The “modest Slingerland wood-shell snare” that Neil Peart played for many years was, in fact, an Artist model, which was the single-ply drum known previously as the Radio King—albeit with slightly different hardware. I’ve owned a number of RKs, and have heard them described in many ways, but never as “modest.” Those drums are the model for many of the high-end snares of today, and finding a good example of one (like Neil’s) might just convince any drummer that his or her search for the perfect snare drum was over. I can completely understand why Neil kept his for so long.

Also, the description of Mitch Mitchell’s use of triplets in the same sidebar was certainly accurate. But what really set Mitch apart was his command of five- and seven-stroke rolls, paradiddles, and other rudiments, which he blended seamlessly into flowing lines that seemed to pull and push the music like the tides. Mitch took rock to a new place with his taste and ability, and gave a generation of drummers a very clear reason to practice their rudiments.

Steve Leatham
via internet

Editor’s note: Mitch Mitchell’s playing was the focus of the Rock Perspectives column in the January ’04 MD. Check it out for more details about Mitch’s unique stylings.

What an incredible issue the November Modern Drummer is! When I saw the cover, with that hybrid snare drum picture, I could not wait to crack the magazine open. It’s good to see MD not just sticking the latest drumming sensation on the cover each month for the sake of new readership. The “Snare Drum Spectacular” instead delivers more of what is really practical in terms of equipment, given the incredible number of choices available today.

Now all you have to do is follow up with a cymbal spectacular!

Will DeBouver
Oxford, GA

David Garibaldi! Thank you so much for the November 2003 piece on David Garibaldi. A few years ago, I took my young sons to a clinic that David conducted in Goleta, California, sponsored by Mike’s Drum Shop in Santa Barbara. In the middle of David’s clinic, a very unpleasant individual walked onto the stage in front of a packed auditorium—obviously oblivious to who David was—and told him in no uncertain terms that he would have to get off the stage, as the man’s organization had booked the auditorium for a later event and his people needed time to set up.

David’s reaction to this totally unanticipated turn of events was a noble example of professionalism and grace under fire that my kids and I will never forget. While Mike, who was also quite astounded, gracefully worked out arrangements with this person (thereby averting a riot of Garibaldi fans), David continued with a great clinic.

David comes from a conceptual perspective that I have given up on trying to figure out. (But thanks for the transcriptions anyway.) I’m now content to just admire his brilliant, innovative drumming. The fact that Modern Drummer’s readers haven’t voted David into MD’s Hall Of Fame is a source of mystery to me. David is a class act, and no drummer is more deserving of this lifetime award from his peers.

Mark R. Cavanaugh
Buellton, CA

David Garibaldi is much more than a drummer. He is a fantastic musician.

Many brilliant technical drummers today play in two-beat or one-bar phrases, making the music sound like a drum solo with instrumental accompaniment. Conversely, drummers who are “in the pocket” often stay in the pocket, no matter what the music is doing. They may move from their
Masters RetroSpec.
Beauty and Beast, all in one.

GENERATION NOW!
OLD SCHOOL.... MEET NEW SCHOOL.

Masters RetroSpec has it all. A 9-ply, 100% Maple sound that is legendary Masters, combined with a look that says now in a hugely radical way. MSX features four beautiful covered finishes, that through Pearl's new advanced Uni-Seal manufacturing process, actually become part of the shell itself. Add your choice of either chrome, satin, gold or black hardware, and you've just built a kit that truly stands out from the crowd in both look and sound. Not some fragile vintage kit, this is Masters RetroSpec MSX...and only from Pearl.

No. 400 White Marine Pearl
No. 401 Royal Gold
No. 402 Abalone
No. 403 Red Onyx

www.pearldrum.com
hi-hat to their ride cymbal for the chorus, but they’re too deep in the pocket to be truly influenced by the music.

David’s strength is that he plays in two-, four-, and eight-bar phrases, following the format of the song (abbc, abab, or whatever). This style of musical drumming is common among the great jazz drummers, but is rarely heard from others. In this, David compares well to musicians like Max Roach, Shelly Manne, and Roy Haynes.

Rick Devaney
via Internet

MONSTER DRUMKITS
I enjoyed your article on the drummers who play monster drumkits (or did so in the past). However, you overlooked one drummer who definitely should have been included. Nicko McBrain joined Iron Maiden in time to record the band’s Piece Of Mind album in 1983. Ever since that time he’s dazzled audiences all over the world with his elaborate setups.

Nick’s kits have changed slightly over the years, but he has always used an 8x6 rack tom along with 8", 10", 12", 13", 14", 15", and 16" square-depth rack toms. He favors an 18" floor tom, which on some of his kits has been as deep as 19". I think now he uses a more traditional 16" depth. The foundation of his kit is a single 18x24 bass drum positioned squarely in the middle of the set. He uses five crashes to the left, a pair of hats, a splash or effects cymbal in the middle, a ride or two, another three or four crashes to the right (some as large as 24"), one to three China types, and sometimes a gong.

Nick recently went back to using stand-mounted toms and cymbals, but in the 1990s he used an extensive Tom Falcon rack that really enhanced the visual aspect of his kit. So there you have it. The multiple square tom/single bass drum rig visually identifies Nicko McBrain the same way other large setups identify drummers like Billy Cobham or Terry Bozzio.

Chris Reznak
Wynnewood, PA

WHAT MAKES A DRUMMER GOOD?
I’d like to comment on Robert Beasely’s October 2003 article, “What Makes A Drummer Good?” While being a bass player for over thirty years, I’ve been a frustrated drummer for longer than that. About three months ago, I purchased an old set of Rogers drums and started to practice with them. Recently, I auditioned for a friend’s band—and didn’t make the gig. I played in the pocket, and my meter was very steady, but my playing wasn’t as flashy as that of the guy I was trying to replace. I was very disappointed.

I was just about to pack it in when I read Mr. Beasely’s article. It not only gave me the determination to continue, but helped me realize that with a positive attitude and practice, I can finally fulfill my real dreams of playing drums. My style is mine alone, and although I tend to play like a bass player in timing, I will continue to learn and practice. It will happen for me.

ChefB
via Internet

HOW TO REACH US
Correspondence to MD’s Readers’ Platform may be sent by mail: 12 Old Bridge Road, Cedar Grove, NJ 07009, fax: (973) 239-7139, or email: rvd@moderndrummer.com.

OOPS!
The contents-page teaser for our December feature, “The Philly Sound Hitmakers,” mistakenly referred to R&B great Charles Collins as Charles Connors. Mr. Connors was the original drummer for Little Richard & The Upsetters in the 1950s and ’60s. We apologize to both gentlemen for the confusion.

The December ’03 review of Tama’s Stagestar kit was mistakenly attributed to Martin Parnes. It was in fact written by Will Romano.

We printed an incorrect Web address for Morgan Rose in our December ’03 issue. The correct URL is www.morganroseinvest.com.
UNLEASH WITH TITANIUM™

SICK NEW LOOK. BREAKTHROUGH SOUND. TEN SCREAMING MODELS TO CHOOSE FROM.
NEW TITANIUM™-COATED CYMBALS. ANOTHER WORLD FIRST. ONLY FROM ZILDJIAN.
PPOWER AND DURABILITY YOU CAN AFFORD. READY TO UNLEASH?

COOL TATTOOS.
Permanent laser-engraved logos reveal alloy beneath.
Pedal Practice

Q I’ve been playing drums for about five years. About two years ago I decided to start playing a double pedal. As my double pedal speed has increased, so has my dependence on my left foot to do a roll or flam. As a result, my right foot speed and stamina have severely decreased. How can I regain my single-bass speed and right-foot independence while not losing my double-pedal capabilities? Also, I’d like to know what the ideal settings for a pedal would be.

Brian Totten
Urbandale, IA

A It’s not uncommon for the abilities of one limb to suffer as the result of focusing on another (or both at the same time). What it boils down to is: The more you practice one thing, the less you practice something else.

There’s no magic solution. You simply need to adjust your practice regimen to include work on all areas that you wish to improve. If that means working on your single-bass control and speed to get it back to where it was, then that’s what you’ll have to do. You needn’t eliminate your double-bass practice, just find a balance between the two that helps you to improve in both areas.

There are no ideal pedal settings that work for every drummer. Each player determines his or her ideal settings (spring tension, footboard angle, beater throw, beater height, etc.) as the result of trial and error. Most manufacturers ship their pedals with what they determine to be “medium” settings, or with settings that they’ve determined to be the most popular among their artist endorsers and their customers. If those settings don’t seem optimum for you, experiment with others. But do it gradually, in small increments, and adjust only one thing at a time. Otherwise, you’ll lose your point of reference, and you’ll literally be trying to create some sort of setting arrangement from scratch.

Electronic Drum Tuner

Q Is there such a thing as an electronic drum tuner that would work on a drumkit the same as an electronic guitar tuner works for a guitar?

John Jugum
via Internet

A Since the drums on a drumset are not fixed-pitch instruments, it would be difficult to impossible to create an electronic tuner for them. Drums are generally tuned based on the tension of the heads at each lug. There are several devices on the market to measure the tension and (hypothetically) achieve consistent tuning on a drum. They include the Tama Tension Watch, the Drum Dial, the Neary Drum Torque (available from Regal Tip), the Rhythm Tech Pro-Torq Key, and the Evans Torque Key. Check with a dealer near you for more information on these devices, or go to their manufacturers’ Web sites.

The “Rosanna” Shuffle

Q Jeff Porcaro played an incredible triplet shuffle feel on Toto’s “Rosanna.” A buddy and I are arguing over whether Jeff is playing the triplet on the hi-hat or the snare drum (several bars past the intro). Which of us is correct? Is there any MD issue in which this song was transcribed?

Jeff Porcaro
via Internet

A You’re each partly right and partly wrong. Jeff was playing a basic shuffle pattern on the hi-hat, with ghosted “inside” notes on the snare drum to create the rolling triplet feel.

Jeff himself explained and transcribed the basic groove pattern for “Rosanna” in his February 1983 MD cover story. That issue is no longer in print, but you can contact our back-issue department (sueh@modern drummer.com) to see about obtaining a photocopy of that article. You can also access that story via the MD Archive. In addition, a complete transcription of “Rosanna” is presented in Joe Bergamini’s recent book, MD Classic Tracks, from Modern Drummer publications.

Cymbal Boom Noise

Q I recently used a multi-clamp to attach a cymbal boom arm holding a 10” splash cymbal to my bass drum tom-tom holder. Every time I hit the bass drum, I get a low yet audible damping sound from the cymbal. I replaced the hard plastic sleeve with a rubber one. That reduced the sound, but I can still hear it. Is this a common problem, and is there anything else I can try to solve it?

Vito Rellia
Staten Island, NY

A The sound you describe is a common problem that occurs when lightweight cymbals are mounted to anything connected to the bass drum. That drum generates powerful vibrations when played. Those vibrations are transferred through the drum to any hardware attached to it. In your case, the vibrations are going from the tom mount, through the multi-clamp, and into the boom arm that holds the splash cymbal. The “dinging” sound you hear is the cymbal vibrating along with the arm, producing a bell tone.

Although the sound may be somewhat aggravating to you when you play the kit...

Premier Heavy Rock Nine

Q I have a 9x14 Premier snare drum. It needs some repair, and I have no idea how to go about doing that. It has a badge that is marked “Heavy Rock Nine.” Can you give me any information about this model, and suggest where I might have the repairs done?

Willie Mead
via Internet

A Premier offered the Heavy Rock Nine from the late 1980s to the early 1990s. It featured a 9x14 double-beaded spun-brass shell, heavy-duty stress-ring die-cast hoops, Premier’s lever strainer, and a “Tone Belt” built-in damper ring. As its name implies, it was designed to withstand heavy impact from hard-hitting rock drummers, and to produce a very powerful sound to cut through the loudest music.

The drum has been off the market long enough that Premier no longer offers spare parts for it. If it needs repair, we suggest that you take it to a qualified drum technician in your area, or contact one of the drum repair/customizing businesses that advertise in MD.
YOUR FIRST LABEL DEAL

YOU DON'T HAVE TO WAIT UNTIL YOU'VE SOLD A MILLION ALBUMS TO GET YOUR NAME ON A STICK.

INTRODUCING THE PLAYERS LABEL SERIES BY VIC FIRTH®

9 NEW PLAYERS LABEL MODELS

HERE'S HOW IT WORKS:
• First quality hickory drumsticks
• Pitch paired and weight matched
• Tiplock technology guarantees nylon tips stay on
• Your label in black
• 3 fonts to choose from
• Visit your local retailer or vicfirth.com for more info

7A-PLS
L = 16'' Dia. = .520''

7AN-PLS
L = 16'' Dia. = .520''

5A-PLS
L = 16'' Dia. = .580''

5AN-PLS
L = 16'' Dia. = .580''

5B-PLS
L = 16'' Dia. = .595''

5BN-PLS
L = 16'' Dia. = .595''

2B-PLS
L = 16'' Dia. = .630''

2BN-PLS
L = 16'' Dia. = .630''

MS2-PLS
L = 17'' Dia. = .695''
It’s Questionable

alone, it’s unlikely to be audible at any distance, and certainly not through any amplified music (if you’re playing with a band). The only real problem might occur if you mike your kit, and a drum mic is close enough to the splash to pick up the “ding.” If that is the case, we have two suggestions. One is to wrap the tom-mount shaft with a piece of felt or thick rubber material, and then attach the multi-clamp. The material may serve to prevent the vibrations from being transferred. If this doesn’t work, the best solution might be to clamp the splash stand to some other part of the kit, such as a nearby cymbal stand.

Drums And Bugs

What is the possibility of bugs such as termites infesting drums, and what ways are there to prevent this?

James Welch
Denton, TX

We must admit, this is a new one! Termites generally enter a home from underground, coming up from the foundation and into the framework of the house. They tend to stay within that framework, moving through the wood. While they can move from the framework into built-in wooden cabinetry, they rarely venture into open spaces.

Unless your drums are stored in a basement area, very near to a wall whose woodwork is termite-infested, we doubt that there would be much risk. Additionally, the surfaces of drums are generally covered with plastic wrap or several coats of lacquer (as opposed to being exposed, bare wood). These coverings/coatings would serve to deter termites.

However, “better safe than sorry” is always a good policy. If you are aware of termites within your home, we suggest that you take immediate measures to exterminate them, and keep your drums out of high-risk areas until those measures are completed. If you think your drums might be exposed to termites while on a job, speak to the employer about extermination. In the meantime, consider protecting your playing area with a spray insecticide, or simply don’t work in that location until the problem has been solved.
Invoking great musicians everywhere.

Mickey Hart plays Alchemy 20" Raw Ride, 14" Sweet Hats, 16" Medium Crash, 10" Splash and 20" China.

alchemy

Handmade by Istanbul AGOP

Distributed in the USA by DR Music 201.599.0100 www.alchemycymbals.com Photography by John Werner
Iron Cobra

Most Valuable Product of the Year! 2003

Modern Drummer Readers Poll

Players as different as Victor Indrizzo, Ryan Vikedal and Jon Wysocki consider Iron Cobra a valuable asset to their gig. The readers of Modern Drummer Magazine consider the Iron Cobra pedal the "Most Valuable Drum Product of the Year."

Are you missing out on something that might make a big difference in what you play, how well you play and how much you enjoy playing? How valuable would that be? Check out the "Most Valuable Drum Product of The Year," Iron Cobra. At your authorized Tama Dealer.

Jon Wysocki
Staind

"I like everything about Iron Cobra. It's smooth and quick and gives me a lot of different setting options. So while a lot of people like their beater closer to the head, I like to set mine further back and I can do that. It's also obviously very durable. Even though I have two of them on the road, we've never had to switch them out."
Ryan Vikedal
Nickelback

"The first time I played the Iron Cobra, it just opened up the door to double pedal playing. It's the most equal-sided double pedal. There's no stiffness in the left pedal like most other double pedals. Going over from the left bass pedal to the hi-hat is just so smooth."

Victor Indrizzo
Beck and Macy Gray Sessions

"With sessions and touring all over the world, I have to be on the money every time I sit behind the kit. The Iron Cobra is hands down the most reliable, truest responding pedal ever made. You can take everything else away. Just don't take my Iron Cobra!"
**In The Jungle With Steve Smith**

Q I'd first like to tell you what an influence you've been on my life. When I start to think I'm improving past everyone, I just listen to you, and your incredible skill wakes me up.

For the past three years I've been playing on an older version of the Sonor Jungle Set. I recently heard you on your set, playing with Victor Wooten and others, and the kit sounded phenomenal. How do you get that huge sound out of your 16" kick drum? Also, considering the overall bright sound of the kit, what are your cymbal and snare-drum choices?

_Austen Varian_
_Houston, TX_

A Thank you for listening to and enjoying my drumming. I appreciate the positive feedback.

To get the biggest and deepest sound out the Sonor Jungle Set bass drum, I use a Remo clear Emperor head on the batter side, with the original Sonor head on the front of the drum. Since the Jungle Set bass drum is actually a 16x16 floor tom, you need to use a tom head, not a bass drum head. The two types differ in the way the collars are formed.

I don't cut a hole in the front head, and I use no pillow-type muffling inside the drum. For minimal muffling I use felt strips on the heads, one on each side, about 3" from the top of the drum.

When you're playing the bass drum, you'll get a bigger sound if you use a technique where the beater comes quickly off the head with each stroke. When I mike the drum, I generally get the best sound by miking the batter side instead of the front head.

---

**Simon Phillips' Snare Drum Tuning**

Q I own one of your Tama signature model Gladiator snare drums, and I just love it. Do you use the Tama Tension Watch to tune yours? If so, what settings do you favor? If not, can you offer some general tuning tips based on the sound you like?

_Chris Kollman_
_via Internet_

A I'm glad you're enjoying the Gladiator. It is a versatile drum that works for many different situations. (At least, I think so.)

As for tuning, I don't use a Tension Watch, so I can't give you any specific measurements of tuning. However, I do have some suggestions to help you get the sound I prefer. First, tension the bottom head fairly tight and even around the circumference. I'd use a Remo coated Ambassador for the batter head, tuning it evenly and quite tightly, too. Use small turns—say half a turn as soon as the head is finger-tight. Then go down to quarter turns to fine tune.

Also make sure that the snares are not over tightened, and that they are settling evenly between the rims. Finally, I rarely use any damping these days. Just let it ring! I hope this works for you.
I've always played AA, AAX and Hand Hammered, but when HHX came along I knew I just had to have some of those too. It's the sound, that hot, dirty response that gets me. And the 'Tone Projection' of these cymbals really works... that warm tone really projects. The HHXtreme Crash is what hooked me, and now my 'Siamese Monster' set-up is loaded with HHX.

- MIKE PORTNOY - Dream Theater

**MIKE PORTNOY - Dream Theater > SETUP**

| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| 14" AA Stage Hats | 14" HHX Studio Crash | 18" HHX Chinese | 13" HHX Studio Crash | 7" Signature Max Splash | 9" Signature Max Splash | 16" AA Medium Thin Crash | Signature Max Stax (Mid) | 20" HHX Chinese | 22" Hand Hammered Rock Ride | 13" HHX Groove Hats | Signature Max Stax (Low) | 19" Signature Fierce Crash | 7" Signature Max Splash | 11" Signature Max Splash | 17" Hand Hammered Thin Crash | 20" Hand Hammered Chinese | 12" Ice Ball | Signature Max Stax (High) | 16" HHXtreme Crash | Triple Hi-Hat | 8" Hi-Hats | 2 Signature Max Stax Bottoms | 28" Zodiac Gong |

>sabian.com
Rhythm Tips From Mike Mangini

I think you’re one of the greatest minds in drumming today. Your instruction books are not only an inspiration, but also an outright must-read for anyone who is serious about drumming. Out of the hundreds of difficult questions I could come up with, I have a couple of easy ones for you. First, the chorus of the song “What A Man Thinks”—from Mullmuzzler’s first CD, *Keep It To Yourself*—is very difficult to map out. What is the time-signature configuration for this tune? Second, what is the China/cymbal stack that you used as a ride voice on *Mullmuzzler 2*?

Ethan Burns
Via Internet

Thanks for the kind words, Ethan. It’s funny that you should ask me about “What A Man Thinks,” because out of both Mullmuzzler albums it’s the only song I didn’t play on. It wasn’t ready when I did the session for that album, so it was recorded later, with Greg Critchley (FM, Rik Emmet, Kim Mitchell) doing a great job on drums. As a result, I don’t know the song well enough to give you a definitive answer to your question. But here’s a suggestion: Tap out the beat using a single-stroke alternating pattern (RLRL). Try to count how many hits there are before the lead limb switches (if at all). If you count eight right-hand hits but end up leading lefty, then you’ll know that the time signature is in 15 because you didn’t double 8 (yielding 16). If “1” is on beat 8, then you’ll know the time signature is 14 because you doubled 7.

The cymbal stack that I used as a “ride” on *Mullmuzzler 2* was a 20” Zildjian Crash Of Doom on top of a non-inverted 22” Oriental. All my other stacks feature a new cymbal I designed with Zildjian for their ZBT line called the Trashformer, mounted under a 14” Oriental, an 18” Oriental, and 13” Remix hi-hats.

Repeat Bar A Classic Quote From MD’s Past

“While some people may think of me as a guy who plays a lot of notes, I create my parts from a rock ‘n’ roll perspective. It’s all about providing a solid feel.”

Judas Priest’s Scott Travis, February 2002

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

- CW-930 Boom/Cowbell Holder
- P805A Pedal Anchor
- LC-930 Locking Clutch
- Hard Rubber Seat
- RS-1100 Rotating T-Leg Hi-Hat
- HSAT-930 Hi-Hat to Slave Pedal Attachment
- FP-9310 Double Chain/Strap Pedal
- Quick Release Hoop Clamp
- DDF 9410 Direct Drive Pedal
- RSM 100 Mesh Drum Throne

©2004 Yamaha Corporation of America
Yamaha is a registered trademark of Yamaha Corporation.
All rights reserved. www.yamaha.com
Tool's Danny Carey Re-joins The Circus

Those of you familiar with the cerebral drumming of Danny Carey in the heavy prog-rock group Tool are about to experience a darker side of his musical personality—as a member of Pigmy Love Circus. Formed on the mean streets of Los Angeles in 1997 alongside Jane's Addiction, L7, and Hole, Pigmy Love Circus is a cross between metal and modern punk. “The Pigmies' music is basically burly biker rock with a sense of humor,” Carey says, smiling. “It's a straight-ahead power thing and more about an energy transfer, where Tool has much more of a finesse thing going on.”

Carey saw The Pigmies perform in an LA club and loved the energy and the music. He became friends with the band, and after a few years and a couple of drummer changes, eventually joined the group. “I joined The Pigmies around the time we put Tool together,” Carey recalls. “But when Tool took off, I had to bail on The Pigmies.”

It just so happened that Carey recently had some downtime from Tool just as the drummer for The Pigmies hurt his back. So Carey joined the Circus again. The band's new release, The Power Of Beef, was recorded over the past two years in Carey's Hollywood loft, with Danny impressively handling the recording, mixing, and production duties. "I have a Pro Tools rig and a space where Tool rehearses and writes," he says. "Since I knew how to operate the gear, I was elected to do the recording."

Carey uses the same drumkit and cymbal setup for The Pigmies as he does with Tool, except he leaves out the electronics. He'll be touring with Pigmy Love Circus in support of The Power Of Beef until the end of the year, when he will begin writing new material for Tool. Danny will also be doing some gigs around Los Angeles with Tribal Tech drummer Kirk Covington (who will be playing keyboards) and Pigmy guitarist John Ziegler in a fusion project that Carey hopes to record as well.

Mike Haid
Tommy Stewart
Earning High Marks With Lo-Pro

“Sometimes things just don’t work out, and you have to go in another direction.” That’s all Tommy Stewart will say about the five years he spent playing drums for modern metal juggernaut Godsmack. After touring relentlessly and recording one album, 2000’s blockbuster Awake, Stewart walked away from the multi-platinum-selling band in the spring of 2002.

People move on, and Tommy prefers to emphasize the positive aspects of his tenure with his former band. “Godsmack achieved a level of popularity that I’d never experienced before,” he says. “I was exposed to many things that, as a kid, I only dreamed about. It taught me a lot and made me more of a professional when it comes to dealing with the business side of my career. And it definitely made me a better player.”

By late fall of 2002, Tommy found the new direction he’d been seeking. “A friend of mine who manages bands told me she had this new project I might want to check out,” Stewart says. Formed from remnants of the alt-industrial band Ultraspank, Lo-Pro came together when vocalist Pete Murray and guitarist Neil Godfrey recorded a fifteen-song demo that landed in the hands of Staind vocalist Aaron Lewis. Set to launch his own imprint, 413 Records, Lewis was so impressed that he made Lo-Pro the label’s top priority. Stewart was equally enamored. “When I heard Pete and Neil’s demo, I immediately dug the music. I felt like I could really put my heart into this band and it wouldn’t be like completely starting over. It all just came together.”

Lo-Pro’s self-titled debut flaunts a melodic approach to vocals and strong songwriting combined with the almost hypnotic, hard rock feel of bands like Soundgarden and Tool. As in Godsmack, Stewart’s drumming remains heavy and dense but uncluttered, with the drummer doing very few fills. “To me, this was even more simplistic than the music I had previously recorded,” he says. “I consider myself a very song-oriented drummer, and this recording experience was the epitome of it being all about the song. I wasn’t consciously trying to avoid fills; it was more about going with what made sense. There’s so much space in the music, I wanted to put down a great groove and leave it at that.”

Geil Worley
Fuel's Kevin Miller Selection Process

Fuel’s Kevin Miller had a “ta-dah!” moment while the quartet was recording their latest release, Natural Selection. During pre-production with producer Michael Beinhorn, Miller felt his parts were being snipped a bit too much. “I was mad and said, ‘Okay, wait a minute. If there are going to be album tracks, let me shred a little bit. If a song is going to be a single, I know the meat-and-potatoes routine.’ I flew home after pre-production and my girlfriend said, ‘Don’t take it so personally. If they don’t like the part, just give them a better one.’ I was like, ‘Wow.’”

When Miller returned to the studio, his new outlook eased his tracking dates. “I ended up recording the whole record in seven days,” he says. “I was very happy. That attitude adjustment has changed everything for me. So if Carl [Bell, Fuel’s songwriter/guitarist] doesn’t like a part, it’s like, ‘Okay, I can do something cooler.’”

While the whole album encapsulates that vibe, one of Miller’s favorite songs to track was “These Days.” “I’m a huge Pink Floyd fan,” he admits. “And that song is very Floyd-esque. Having played their material in cover bands for years, I put myself in Nick Mason’s shoes, thinking how he would approach the song.”

Miller reports that the band approached Natural Selection with the idea of playing hard and fast live. “This album has more of what I would call an arena-rock approach,” he says, “where you’ll be standing out there and banging your head to the songs even though you’re not mashing.”

All that came about after Miller’s moment of clarity. “If I can pass anything on to young drummers,” he says, “it’s that if someone doesn’t like what you played, don’t take it personally. That’s what I did for years, and I don’t know why. I’ve just come to realize, They don’t think I suck, they just don’t like the part.”

David John Farinella

Closure’s Robin Diaz Hot Property

During a three-month run last year, drummer Robin Diaz racked up some serious frequent-flier miles. Diaz was commuting between Vancouver, Los Angeles, and New York while recording with Trapt and Theory Of A Deadman, and finalizing a deal for his own band, Closure.

Three bands in three months is just about par for the course for Diaz, who cut his teeth in 1996 demoing songs with Kiss’s Gene Simmons and Paul Stanley for the Psycho Circus release. “That was my big intro to the industry,” Diaz says. “KISS was my biggest influence as a kid, and it was awesome to be able to work with Gene and Paul.” Diaz went from those sessions to playing in a handful of bands, earning a reputation as a drummer who could handle just about anything.

Diaz takes his drum cues from the band. “If the band is aggressive,” Robin says, “then I can lay down some very driving beats and fills. If it’s mellow, I do my best to be sensitive to that vibe. I like to think of myself as a seasoned drummer and that anything you throw at me I can adapt to. It’s weird, but I also don’t think about things too much. I just go in and play.”

While his band membership has been mercurial, Diaz has stuck with a consistent and simple drum setup. He uses Pork Pie drums—13” rack, 16” floor, 18x24 kick—and Sabian cymbals. “I use a ride cymbal as a crash and a dry ride as my main ride, with a pair of hi-hats,” Diaz explains. “No splashes and no bells and whistles. On the Trapt record it sounds like a cacophony of drums, but it’s not. It’s four drums and three cymbals.”

One wonders if Diaz will be satisfied in just one band. “Well, Closure is my focus,” he insists. “But I’ll never slow down. I love to play drums. I’ll be playing when I’m fifty-five years old—probably on a cruise ship somewhere.”

David John Farinella
Larry Fratangelo
Firing Up The Drum Devils

Larry Fratangelo is a self-proclaimed drum fanatic. He's always been about getting to the heart of his craft and learning all he can about it. "I love the fact that there are so many diverse drums," states the animated percussionist. "Their sound intrigues me. I want to play every drum on the planet and learn their history." With a musical career that's flourished since the early '70s, Fratangelo has virtually done just that.

The native Detroiter first cut his teeth in local progressive rock and jazz-fusion groups, and later in Detroit recording studios. In 1978, on a session with George Clinton and Parliament/Funkadelic, the eager sideman got the big break he was looking for. "I did four tracks on the song 'One Nation Under A Groove,'" Fratangelo explains. "It really blew George out! I said, 'If you like the stuff so much, how come you don't have a regular percussionist on the road?' He asked me if I could leave Thursday, and the rest is funk history." Other recording and touring opportunities followed, including stints with Aretha Franklin, Anita Baker, Albert King, George Benson, Wes Not Wes, Red Hot Chili Peppers, and many others.

"My recording experience has been about having the freedom to play what I feel," Fratangelo explains. "Producers usually aren't sure what they want, but they trust me. My job is to come in and add some spice and a human feel."

Fratangelo divides his time equally between recording, clinics, teaching, producing, playing with world music artists like Ja, and leading his all-percussion ensemble Drum Devils. The trio, which features George Bennett and Dennis Sheridan, has an album out called Taming The Russian Dragon. "I really got my feet wet as an engineer, producer, writer, and group leader," says Fratangelo about the album. "It's a mix of primitive non-traditional and not-so-traditional grooves."

For more information, visit www.brotherangel.com.

Eric Harabadian
Russ Miller is on new albums by Hillary Duff and George Shelby, the upcoming Nelly Furtado release, and the soundtracks for The Hulk, The Rugrats Go Wild, and The Last Samurai. After doing a recording and some clinics in Europe, Miller is back touring with Bobby Caldwell.

Marko Djordjevic was recently in Europe promoting the new Jonah Smith CD, Beneath The Underdog. He plans to start work on a solo record in the next few months.

Kevin Clark does all his own drumming in the recent Jack Black movie School Of Rock.

Carl Allen recently finished recording with vocalist Ernestine Anderson and with flutist Sumiko Fukatsu. He's also started his own band called Carl Allen's Pilgrimage and will be touring with the group soon.

Joe Franco produced and played on a new release with Dee Snider called Van Helsing's Curse.

Gregg Field has been recording with Barbara Streisand. He also worked with Phil Ramone on the score of the new Kevin Spacey film, Beyond The Sea.

Tobias Ralph recently played with Screaming Headless Torsos and has been rehearsing and playing shows with Tony C & The Truth.

Jimmy Cobb (right) has a new album out on Milestone called Cobb's Groove.

Chris McHugh, Chad Cromwell, and Mark Hammond are on Amy Grant's Simple Things.

Dave Reinhardt is on Rick Derringer's new smooth-jazz CD, Free Ride.

Bleak Babies drummer Freda Love is on their new CD, Feel It.

Chris Vrenna (Nine Inch Nails) is slated to compose and produce the main title song for Warner Bros. Animation's new action-comedy-adventure series Xalan Showdown. The show will air on the Kids' WB! network.

Tommy "The Gunner" Lodwick is on The Assault by Dark Shift, as well as Bleed With Me by Nemesis. Dark Shift is currently headlining a South American tour.

Mark Fletcher (Dizzy Gillespie, James Moody) is on All That by In Cahoots, featuring jazz-rock heavyweights Phil Miller and Eion Dean.

Brian Ireland is on the latest from Something Corporate, North.

Joey Waronker, Abe Laboriel Jr., and Lenny Castro add tasty overdubs to the programmed rhythms of Chris Botti's new one, A Thousand Kisses Deep.

The Howland Ensemble, featuring drummer Hal Howland, has released 10 Years In 5 Days.

Dave Ferrara is on Brother JT3's Hang In There, Baby.

Eric Singer stars hard on The Eyes Of Alice Cooper.

Sparrow's self-titled debut features singer/keyboarist/drummer Jason Zuppies; Scott Morgan handles drum duties on the album.

Vinnie Colaiuta, Dennis Chambers, Don Alias, and Artie Turner of Yes are on Mike Stern's new one, These Times.

Ruben Romano rocks Nebula's Atomic Ritual.

Ryan Richardson is on The King'sbury Manx's lovely psychedelic folk-rock long-player, Aztec Discipline.

Butch Trucks and Johhny Johnson are featured on Live At The Atlantic International Pop Festival, a two-disc set by the Allman Brothers Band from July 1970.

Ben Carrigan is on The Thrills' debut, So Much For The City.

John "JR" Robinson, Mike White, and Bernard Davis are on R&B singer Will Downing's new CD, Emotions. Bashiri Johnson is on percussion.

Ricky Lawson is on GRP's A Twist Of Motown, which features artists laying down jazz versions of Motown classics.

Big congratulations to MD managing editor Adam Budofsky and his wife Susanne on the birth of their triplets, Hayden Finn, Jack Arrow, and Luca Mille. All are doing well.
PLAY VATER. GET HOOKED. THEY DID.

SAM LOEFFLER
Chevelle
Chad Smith's
Funk Blaster
Splashstick
Acoustic

SAM MCCANDLESS
Cold
SB Nylon
3A Nylon

KEVIN SOFFERA
Seether
5A Wood
Splashstick

HAMISH ROSSER
The Vines
Power 5A Wood

NED BROWER
Rooney
5A Wood

BRANDEN STEINEKERT
The Used
Power SB Nylon

ALEX PAPPAS
Finch
Rock Wood
Morgan Rose’s
Alien Funk

KIM UHRHAN
Lil’lix
5A Wood

MIKE FROEDGE
doubleDrive
SB Wood
Poly Beater

JOSH FRESE
A Perfect
Circle
Josh Freese’s
11-210

ADAM CARSON
AFI
Power SB
Wood

CHRIS GAYLOR
All-American
Rejects
Smitty Smith’s
Power Fusion

ROCKY GRAY
Evanescence
Fusion Nylon

RIKKI ROCKETT
Poison
Rikki Rockett’s
Battle Rockett

Unmatched Quality Guarantee: Vater guarantees their drumsticks to be straighter, more consistent and of higher quality than all other leading drumstick manufacturers. Vater’s Nylon tips are also guaranteed not to fall off, crack or break for the performance life span of the drumstick.

ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 USA 781.767.1877

VATER.COM
NEW!

PREMIER SERIES

Hand crafted in England  |  Choice of North American Maple, Birch or Gen-X Maple/Birch shells
New Roklok tom holder  |  Improved ISO mounting system  |  Bold and individual tension casings
B.D. claw hook with protective rubber plinth  |  New tom mounting bracket with built-in memory locks
29 finishes: lacquers, satins, wraps and legendary sparkles  |  Everplay drumheads by REMO

CABRIA SERIES

Premium 7 Ply Mahogany shells & double braced hardware
Choice of three models: Exclusive, Standard or Lite
Exclusive: ISO mounting system and 4 lacquer finishes
Standard: ISO mounting system and 4 wrap finishes
Lite: basic ready to go configurations and 4 wrap finishes
MODERN CLASSIC
Choice of Maple, Birch, Brass or Steel models
Precision cut bearing edge and snare bed
Contemporary tubular lugs | Nickel drum works throw-off
Wood shell models available to match Premier Series finishes

ARTIST SERIES
Choice of 100% Maple or Birch shells | Premium 6 ply shell construction
New Roklok tom holder | Improved ISO mounting system
New tom mounting bracket with built in memory locks
Great selection of superb finishes
Everplay drumheads by REMO

Premier
premier-percussion.com
Gretsch Renown Maple Drumkit
Legendary Name, Contemporary Kit

When I first heard that Gretsch was going to put their name on import drumkits, I can't say I was surprised, considering the state of the drum market today. But being a longtime Gretsch fan, I was concerned. So I called Jimmy Brown at the Guitar Emporium in Louisville, Kentucky. Brown is a top authority on vintage guitars; his customers have included Keith Richards and Eric Clapton. He also sells new guitars, so on a visit to his shop, you're likely to find vintage Gretsch guitars alongside newer models manufactured offshore.

I asked Jimmy how the imported Gretsch guitars compare to the vintage models. "Structurally, the new ones are built better," he said. "They're quality instruments." Brown acknowledged that there is a mystique about the original Gretsch guitars, but said that he's had customers come in with every intention of purchasing a vintage instrument only to leave with one of the new ones.

Having heard that, I felt pretty confident that the imported Gretsch drums would also be quality products. But would they have "that great Gretsch sound"?
After spending some time with a new Gretsch Renown Maple kit, I can say, “Yes, pretty much.” There are a few little differences between the old and new drums. But there are differences between my 1960s “round badge” Gretsch kit and my 1970s Gretsch kit, too.

A General Description

The new 6-ply shells certainly match the old ones in terms of thickness (perhaps “thinness” is a more appropriate word). The shells have 30° bearing edges with no reinforcement rings, and they still have the famous silver seal covering the inside. (Some people attribute much of the distinctive Gretsch sound to that seal.) But whereas the old shells were a blend of maple and gumwood, the new shells are 100% maple. The die-cast hoops are identical to the old ones, as are the lugs. Gretsch has also been known for quality wood finishes, and although Renown Maple kits are finished using a different process than the US-made models, they certainly continue the tradition of beautiful drums.

The biggest structural difference between the new drums and my old ones were the suspension mounts on the Renown Maple toms. I respect the concept of “vintage,” but suspension mounts are a big improvement. (Besides, this isn’t all that new. Gretsch started offering RIMS mounts on their kits several years ago.)

So how does the sound compare? Obviously, different heads and tunings can have an effect on the sound, and sizes have changed over the years as well. My old 22” Gretsch bass drum is 14” deep, whereas the 22” Renown Maple bass drum was 18” deep. And my old rack toms are 8x12 and 9x13, whereas the Renown Maple rack toms were 8x10 and 9x12. So it was difficult to make a perfect comparison. I’d say that while the sound of the new drums is very much in the Gretsch tradition, the Renown Maple toms are a bit brighter. I suspect that the solid maple shells are largely responsible for this difference.

The Review Kit

Gretsch offers a couple of options with the Renown Maple series. If you don’t need hardware, you can buy a “shell pack” that includes only the drums (along with a double tom holder that mounts on the bass drum, and a single tom holder that mounts to a cymbal stand). If you do want hardware, there are four Gibraltar hardware packs available to suit virtually any need.

Getting back to the shell packs, two are available. One (model RM-FB24) has 8x10, 9x12, and 11 x 14 toms, and an 18x22 bass drum. The other shell pack (model RM-FB25) has the same drums plus a 5x14 Renown Maple snare. With the first one, if you don’t need a snare drum, you’re all set. If you still want a Gretsch snare drum, but not the one that matches the kit, you can purchase one of three optional snare drums. (I’ll discuss those below.)

For this review, we received an RM-FB25 shell pack, the other three available snare drums, and a Gibraltar 6600PK hardware pack, which included heavy, double-braced stands. The kit featured a Cherry Burst high-gloss lacquer finish.

Snare Drums

As mentioned above, we received all four of the snare drums that are available with Renown Maple kits. Each was fitted with an Evans Genera G1 coated batter, an Evans 300 hazy snare-side head, and a 20-strand spiral wire snare. The snare throw-offs resembled the old Gretsch throw-offs, but were a little more solid.

One thing missing (compared to vintage Gretsch snare drums) was the built-in drumkey holder. I never had any trouble with those holders, and it was a handy place to keep a drumkey, as long as you had a Gretsch key that fit it. But I’ve heard other drummers complain that they rattled, and most people these days don’t like extra holes drilled into their drums, so perhaps it’s no great loss (except in sentimental terms).

Unlike traditional Gretsch snare drums, the 5x14 Renown Maple 10-ply model had a 45° bearing edge. That, combined with the thicker shell, helped give the drum a bright, loud sound. But it still had the depth and body of a wood-shell drum.

The brightest and loudest snare drum of the bunch was the 5½x14 ten-lug Black Chrome model. It had plenty of ring for projection, and produced a solid, meaty sound. The 5½x14 ten-lug Hand Hammered Brass snare drum was similar in volume and brightness, but its overall timbre was drier than that of the Black Chrome model. Either drum would be excellent in high-volume situations, but both also responded well to delicate playing.

Finally, we received a 5½x13 Free-Floating Maple snare drum. The top section of the shell was 6-ply maple, about 3½ inches wide. The other two inches were ten-ply maple (covered with a textured black paint), with the eight tube-style lugs, strainer, and butt plate attached to that section. The only thing attached to the 6-ply section was the logo badge, which surrounded the air vent in the traditional manner.

By virtue of its 13” diameter, the Free Floating model favored a high pitch, which added to its cutting power. The drum also had quite a bit of resonance, presumably due to the unencumbered upper shell. The smaller size cut down on the volume somewhat, compared to the other three drums, so this would be a good choice for situations in which tone is more important than loudness.

Bass Drum

The 18x22 bass drum had ten lugs per head, with die-cast claw
hooks. The wood hoops were stained on the outside to match the drum shell, but were finished in natural maple on the inside. The spurs were large, solid Gibraltar models, and there was a tom-mounting bracket attached to the drum.

The drum came fitted with Evans EMAD heads. Between the muffling variations afforded by the interchangeable foam mufflers, and the two-sided beater (neoprene and hard felt) that was included with the supplied Gibraltar pedal, I was able to get a fairly wide range of bass drum sounds. Whether played open and reasonably ringing or dry and thuddy, the drum sounded warm and deep, with plenty of punch.

**Tom-Toms**

Even though the sizes were different, the tom-toms on this kit were the most reminiscent of my older Gretsch drums—except for the slightly brighter sound mentioned earlier. And with their suspension mounts, they were more resonant.

The toms were fitted with clear Evans Genera G2 batter heads and Genera G1 bottom heads. Gretsch’s heavy, die-cast rims are often cited as promoting more even, consistent tuning. That’s true—provided that the drum is true and the bearing edge is smooth. If not, that die-cast rim won’t compensate for irregularities, as traditional triple-flanged steel rims will. So the fact that these toms were easy to tune and provided a clear, round tone speaks for the integrity of the shell and bearing edge as well as for the advantage of the die-cast rims.

**Conclusion**

Although the Gretsch Renown Maple kit is not identical to “vintage” Gretsch drums, it’s firmly in the Gretsch tradition. In fact, I’ll draw an analogy between these drums and the current owner of the Gretsch Company by suggesting that the Maple Renown series is not so much the “son of Gretsch” as the “nephew of Gretsch.” But it’s definitely from the same family. Besides, the best traditions are those that honor the past while continuing to evolve, rather than those that simply “museum-ize” what has gone before.

The Maple Renown drums are well made, and are more affordable than the current US-made Gretsch drums. This series should satisfy most long-time Gretsch fans, while the brighter sound and lower price should attract some new ones.

### THE NUMBERS

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>RM-FB24 Shell Pack (as above, with 5x14 snare drum)</td>
<td>$1,849</td>
</tr>
<tr>
<td>RM-FB25 Shell Pack (as above, with 5x14 snare drum)</td>
<td>$2,229</td>
</tr>
<tr>
<td>5x14 10-ply Maple snare drum</td>
<td>$380</td>
</tr>
<tr>
<td>5½x14 Hand-Hammered Brass snare drum</td>
<td>$480</td>
</tr>
<tr>
<td>5½x14 Black Chrome snare drum</td>
<td>$380</td>
</tr>
<tr>
<td>5½x13 Free-Float Maple snare drum</td>
<td>$375</td>
</tr>
</tbody>
</table>

Four different Gibraltar Hardware Packs are available with Renown Maple kits, which will add from $310 to $916 to the total cost.


---

**Quick Looks**

Hot Sticks the rescue. This small but high-quality manufacturer offers a new glow-in-the-dark model within its outstanding Macrolus series (originally reviewed in the April 2000 MD). Instead of a painted or lacquered finish, Macrolus hickory sticks are covered in micro-thin hot-stamp foil. This foil provides a very comfortable and secure gripping surface on the sticks, while helping to promote durability against chipping.

Where other Macrolus models feature bright, almost holographic colored patterns, the GlowFX models appear gloss white under normal light. But their foil coating is impregnated with a light-sensitive chemical that glows a bright greenish-white in the dark. All you need to do is “charge” the sticks by placing them under bright light. Their glow lasts for quite a while—after which you can just charge them again. The glow effect will last as long as the sticks do. (And Hot Sticks are as durable as any wood sticks made today.)

The best part about the Hot Sticks GlowFX sticks is that they are drumsticks first, and special-effect devices second. They’re currently available in all standard models, at a list price of $14.95 per pair. (228) 467-3966, hotstix@bellsouth.net.

Rick Van Horn
mapex builds great drums for great drummers... every day.

great drummer: jim donovan/rusted root

great drums: the orion classic series

everyday jim donovan takes the stage behind his mapex drum kit, keeping the beat with a unique rhythmic style that has become his trademark.

and everyday at mapex we go to work building drums, proving with our own unique style, that manufacturing excellence has become our trademark.

great drums for great drummers...

funny how that works out.

for a free mapex product catalog, email us at

md1003@mapexdrums.com

888.627.3987

© 2003 Mapex USA Incorporated  All rights reserved.
Zildjian ZXT Titanium Cymbals

Space-Age Percussion

Zildjian recently launched a new line of cymbals that meld cutting-edge technology with the company’s historic dedication to craftsmanship and sound. Expanding on their ZXT sheet-bronze line, the new ZXT Titanium line offers a variety of crashes, hi-hats, rides, and effects cymbals. Zildjian’s goal was to bring a line of powerful yet affordable cymbals to the market. The fact that they feature a distinctive silver-colored look was an added bonus.

What They Are

Titanium is a metal that’s light in weight, durable, and resistant to corrosion. It’s widely used in the aerospace industry and for certain sports equipment, like mountain bikes.

To create ZXT Titanium cymbals, Zildjian starts with sheet-bronze cymbals made with the same hammering and lathing techniques as are used for Zildjian’s regular ZXT cymbals. Then a “vapor deposition process” applies a thin titanium coating to the cymbal, after which the logos are laser engraved into the titanium surface. This creates a logo image that’s nearly impossible to wear off.

The final result is a line of cymbals with a mirror-like silver color, a neat spread of hammer marks, and bronze-colored logos showing through. The overall sound of the series is bright, full, cutting, and powerful.

HI-Hats

Two different sets of Titanium hi-hats are available. The Solid hi-hats are the more versatile, with a medium/heavy weight pairing, as opposed to the heavy/extra heavy pairing of the Rock models. Both sets of cymbals had great response and displayed a great range of sounds, from tightly closed ticks to open splashes and barks. I particularly liked the white noise sound these cymbals made when lightly closed, and foot chicks were strong with both pairs.

I liked the Solid hi-hats very much for their bright sound and response. Their versatility would allow them to fit into virtually any situation. But I really fell for the Rock set, with its giant hammer marks and increased power. With that extra bit of volume they were really fun to groove on, playing tight 16ths that widened to colorful accents.

Rides

The Rock and Medium rides were perfect sonic matches for the hi-hats. The Medium version was created to be a general-purpose ride. It exhibited good articulation, with a hint of dryness, a medium spread, and strong projection. Playing the bell with the tip of the stick didn’t bring out quite everything that I wanted, but when I used the shoulder of the stick it cut through with a nice clang.
Meanwhile, the Rock ride was dry and cutting, with a higher pitch and equally strong projection. Its bell was clear and solid. In fact, its sound was so pronounced that at times it reminded me of a cowbell. This characteristic immediately inspired me to explore some Latin-flavored ideas. The two rides complemented each other nicely when used together, allowing for different voices coming from the same spectrum.

**Crashes**

There are four different Titanium crashes available: 16" and 18" medium-thin crashes, an 18" thin crash, and a 16" Rock crash. Among these, the two medium-thin crashes really stood out. Both had immediate response, full sound and wash, solid body, and quick decay. The only difference between them was in pitch, making them a complementary pair.

The 18" thin crash was an effective voice as well. It was full, but with a softer impact and predictably thinner body. On the other hand, the Rock crash had a sharp impact that was high-pitched and cutting. While these traits would undoubtedly be useful in amplified situations, the Rock crash was ultimately my least favorite of the four.

**Effects**

If you’re looking for a good all-around splash, check out the Titanium Flash Splash. It lived up to its name, offering a quick accent with a bright, medium body, and rapid decay. This model could easily fit in with any setup, providing a visual as well as a sonic accent.

The other effect cymbal in the ZXT Titanium series is the 18" Total China. This is quite a versatile, modern-sounding China. Its general character is trashy and bright, with a slight gong tone to it. It offered a fast, trashy crash sound when played around the edge, and highly articulate and sharp ride figures when played along the inner surface. Together, the Flash Splash and the Total China add effective colors to the Titanium pallet.

**Titanium Rocks!**

Overall, I enjoyed the ZXT Titanium cymbals’ bright, full range of sounds and unique silver appearance. I do think their sound would be most appropriate in a rock or other amplified setting, rather than something like an acoustic pop or jazz situation. They would also do well in certain Latin situations due to their brightness (and especially considering the bell on the Rock ride).

Besides sounding good together, most of the Titaniums could also fit into a mixed cymbal setup. They offer a striking appearance to go along with their quality sound—and they do it at affordable prices. That’s an appealing combination.

<table>
<thead>
<tr>
<th>THE NUMBERS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>14&quot; Hi-Hats (Solid or Rock)</td>
<td>$312</td>
<td></td>
</tr>
<tr>
<td>20&quot; Rides (Medium or Rock)</td>
<td>$280</td>
<td></td>
</tr>
<tr>
<td>16&quot; Crash (Medium Thin or Rock)</td>
<td>$205</td>
<td></td>
</tr>
<tr>
<td>18&quot; Crash (Thin or Medium Thin)</td>
<td>$234</td>
<td></td>
</tr>
<tr>
<td>18&quot; Total China</td>
<td>$234</td>
<td></td>
</tr>
<tr>
<td>10&quot; Flash Splash</td>
<td>$ 93</td>
<td></td>
</tr>
<tr>
<td>Pro 4 Pack (Medium Ride, Solid Hi-Hats, 16&quot; Medium-Thin Crash, Splash)</td>
<td>$718</td>
<td></td>
</tr>
<tr>
<td>Rock 4 Pack (Rock Ride, Rock Hi-Hats, Rock Crash, Splash)</td>
<td>$718</td>
<td></td>
</tr>
</tbody>
</table>

Handmade Rhythm Ashiko Drums
High Class From The High Desert

Some companies focus their energies or making lots of gear that’s good. Handmade Rhythm, a small company located in the high desert area of central Oregon, focuses on making only a few items that are really, really good. Their African-style ashiko drums are truly high-class instruments.

Solid Stave Cherry Ashiko
The entry-level solid stave cherry ashiko is great to look at and even better to play. Its dimensions are 12x23, with a very smooth and tapered look. It’s a heavy drum, as are all the HandMade Rhythm instruments. The stave construction accounts for the solid construction and feel. The drum is made from twelve solid pieces of wood glued together to form the shell. Its goatskin head is held in place by a solid steel ring wrapped in leather. High-strength braided nylon rope secures the head in place with a traditional Mali weave.

The drum features a very comfortable edge that’s easy on the player’s hands. And speaking of easy, it doesn’t take much to get these drums to speak with a deep and sonorous tone. The low end is very rich, and the goatskin head allows for a great slap. I played the drum in the studio and in the house on hardwood floors, and the sound was huge. Besides the cherry we tested, wood choices for this model include maple, mahogany, walnut, lacewood, and other high quality woods. No bones about it: This is a great entry-level drum.

Bookmatched Stave Zebra Ashiko
The second drum we reviewed was a bookmatched stave zebra ashiko with ebony inlays and a walnut bottom cap. (Funny...that sounds just like what the lady in front of me at Starbucks ordered this morning.) The bookmatched staves are constructed by gluing twelve solid pieces of maple together to form the shell, then adding an outer layer of “show wood.” The choice of zebrawood gives this drum a unique, stylized look. The long, vertical lines of the wood all come together with the walnut bottom cap.

As with the cherry ashiko, this drum also had a very pure and clear ringing tone. Its tapered construction really projects the sound out of the bottom of the drum, filling the room. The goatskin head worked very well for all playing techniques. This drum would be a great addition to any studio percussionist’s arsenal. It has a commanding sound whether
Pau Ferro Ashiko

And just when you thought things couldn’t get any better, HandMade Rhythm offers the truly wonderful pau ferro ashiko. It’s really hard not to gush about what is, quite simply, one of the best-made drums I’ve ever seen. The highlight of the detailing on this drum is the double ring of paua (abalone) shell inlaid around the base of the drum, acting as a separator between the purpleheart bottom cap and the rest of the drum. It’s a stunning two-tone look.

As you might expect by now, this drum also has a vibrant and deep tone, making it a pleasure to play. It’s also a very mature-sounding drum—almost weathered. It doesn’t sound as if it needs to cure or be broken in. The calfskin head is held in another solid steel ring wrapped in leather. The nylon rope is set well down in the rim, so it doesn’t interfere at all with the playing surface. All the requisite sounds—low tones, slaps, and open tones—are readily available and easy to achieve on this drum.

As Good As It Gets

All of the Handmade Rhythm drums can be custom-ordered to include any or all of the above-mentioned details. From the entry-level cherry to the top-of-the line pau ferro drum, these ashikos are in a league of their own. Of course, drums with options like these are also in a price range of their own. But if you want a Rolls Royce, you’ve got to pay Rolls Royce prices. The HandMade Rhythm drums are worth every penny.

<table>
<thead>
<tr>
<th>THE NUMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solid stain cherry, geatskin head</td>
</tr>
<tr>
<td>Bookmatched zebrawood, walnut bottom cap, optional ebony inlay, geatskin heads</td>
</tr>
<tr>
<td>Pau ferro, purpleheart bottom cap, abalone inlay, calfskin head</td>
</tr>
</tbody>
</table>


Quick Looks

Carbosticks

Carbosticks are synthetic drumsticks designed by German drummer/inventor Peter Kuppers. When I first held them, I thought they were some kind of fiber coating over a wood stick. I later learned that they’re composed completely of a patented carbon-fiber compound. There are two primary benefits to this kind of stick. Synthetics enjoy a longer lifespan than wood, plus the manufacturer can exercise greater manufacturing control over them.

In terms of durability, Carbosticks are claimed to last up to eight times longer than comparable wood sticks. However, they’re designed to break under severe impact before damage can occur to your equipment.

The manufacturing control factor works in two ways. First, the sticks are uniform in size and weight (within one gram). You can pick up any two sticks of the same model and be sure of getting a matching pair. Second, the manufacturers can also determine the balance point of the sticks. To this end, they offer two versions of each stick model, which are identified by either red or white printing. There’s very little weight variation between the two, but a great difference in the balance. Red-label sticks are weighted more towards the back end of the stick, giving them a lighter and good rebound. White-label sticks shift the weight towards the front, giving them a heavier response that will appeal to hard hitters.

Yet another feature of Carbosticks is that their carbon-fiber material absorbs sweat, providing a good grip in all conditions. I tried a few pairs out while playing a very demanding show on which lots of control was needed. I kept my wood sticks nearby, just in case the synthetics didn’t work out. As a testament to the Carbosticks (and to my slight surprise), I used them exclusively for the month-long run of the show. They stayed dry in my hands, were very consistent between different pairs that I tried, and showed very little wear after thousands of rimshots and cymbal crashes.

Some drummers dislike synthetic sticks, saying that the sticks feel too stiff and transmit too much “stick shock” into their hands. This was not the case for me with the Carbosticks, but I do suggest that you check them out to make sure. Carbosticks are available in 7A, 5A, and 55 sizes in the following categories: Classic Tip Red, Classic Tip White, Classic Tip Large Red, and Classic Tip Large White. Each pair retails for $27.95.


Chap Ostrander
Istanbul Mehmet's Shiny Funky Rock cymbals were so new when we were sent our review models that the company's US distributor, Universal Percussion, was still gathering information on them.

It's no secret that the Turkish company is on a mission to make quality cymbals that offer drummers bright tones and sonic bite. According to Istanbul Mehmet, the raw, unlathed bells of the Shiny Funky Rock series help retain a metallic darkness, while the lathed and hand-hammered playing surface offers brassy, ballsy, and bright sonic colors.

Hmmm...a cymbal that can be both light and dark? We wanted to find out just how crazy this notion was by playing the cymbals in our review batch: two splashes, one crash, one ride, a bell/effects cymbal, and a hi-hat. Each came to us inside its own lightweight, zippered protective carrying case.

**A Smooth Ride On A Bumpy Surface**

Istanbul Mehmet's success at combining brightness with a dark-bodied tone was most evident on the 20" ride. Sporting a raw, unlathed bell and a finely dimpled surface, this cymbal created a tremendous wash when struck with rapid-fire sticking or a good broadside of my stick.
However, I felt that the unlathed bell was better suited for quarter notes than for fast runs. The cymbal’s responsiveness seemed to be spotty with multiple sticking patterns. It was as if the unlathed surface had given this ride a number of points of high resonance on the one hand, and a lack of responsiveness on the other. This was perfect for dynamics, but it could wreak havoc on a player in a pinch. Looking for clues as to how to dig the right ring out of a ride cymbal is the last thing a drummer should be doing on stage. Nonetheless, I changed my playing behavior only slightly, and that is perhaps the most important thing.

Generally, the cymbal cut through without piercing my eardrums (or anyone else’s). The bumpy, shiny surface of the playing area contributed to the sound waves (read: multi-layered overtones) traveling in unexpected ways—which, in turn, created unexpected colors.

This cymbal always kept me guessing. At times its voicings were understated, like a whisper, while at other times they resembled a scream. I came to the conclusion that this was Istanbul Mehmet’s intention all along.

A Bit Too Funky

When I struck the 16” crash with no other accompaniment (that is, no bass drum or snare), the sound seemed a bit flat. I’d thought the cymbal would give me a beefy, dark tone, and that the unlathed bell might add a bit of rawness. To my ears this was not so. This cymbal was just too light for my tastes. The decay also left me unsatisfied. Perhaps a Shiny Funky Rock crash in a larger diameter would have given me the sound I was hoping for: brash with a beautiful decay.

If the manufacturer’s intent was to make a rock cymbal, this one doesn’t do the trick. I think they may have taken the name “funky” in the title a bit too literally. The cymbal is more applicable to the funk world or the studio than to the rigors of rock.

HI-HATS FLASH SOME MUSCLE

Istanbul Mehmet markets two sizes of Shiny Funky Rock hi-hats: 13” and 14”. The 14” hats we tested gave a solid performance. The “chick” factor was very high, and I got a consistently clear and bright attack regardless of how heavy or light I struck the hats. I was also impressed with the dark, steady hiss I heard, even when I kept the hats only slightly open. And like the ride’s unlathed bell, the hi-hat’s bell had certain pressure points—spots that seemed to bring out bright overtones.

Big China, Little Trouble

I recently bought a mini China cymbal so that I’d have an extra sound source at my disposal. I used it as a point of reference against which to compare Istanbul Mehmet’s flange-edged cymbal.

While my mini China had a quicker attack and decay (owing to its smaller size), I was intrigued by the 18” Funky Rock China and had high hopes for it. I wasn’t disappointed. Its spiraling and multi-colored decay said it all. Tonal waves quivered and shocked the atmosphere. And a good whack with my stick on the inverted China produced a crack and a wallop that was something like a bomb going off. This cymbal’s great projection made it the most daring—if potentially overbearing and dangerous—of the review batch.

Small Cymbals

The 8” and 10” splashes were great, providing colorful accents at the appropriate times. When the songs turned acoustic, the splashes couldn’t be beat. In fact, at one point, I switched from the 16” crash to the 10” splash as my main cymbal with no ill effect.

The 10” Funky Rock Bell cymbal can easily be mistaken for a splash cymbal, but it’s by no means interchangeable with its lightweight siblings. While its bell-like tone can add a nice flair to particularly poignant musical moments, it can be a wayward tool if not controlled. There were times when I made a well-intentioned swipe at the Bell model, only to regret it. My advice is to use this cymbal sparingly.

Conclusion

The almost schizophrenic quality of some of the Shiny Funky Rock cymbals made for interesting playing. One moment they could be loud and dark, and the next they could be strangely quiet and/or bright. Although designated as “rock” cymbals, they don’t crush your bones with brute sonic force. Instead, they present an enigmatic acoustic portal from which you can launch your attack.

<table>
<thead>
<tr>
<th>THE NUMBERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hi-Hats</td>
</tr>
<tr>
<td>13”</td>
</tr>
<tr>
<td>14”</td>
</tr>
<tr>
<td>Crashes</td>
</tr>
<tr>
<td>14”</td>
</tr>
<tr>
<td>15”</td>
</tr>
<tr>
<td>16”</td>
</tr>
<tr>
<td>17”</td>
</tr>
<tr>
<td>18”</td>
</tr>
<tr>
<td>19”</td>
</tr>
<tr>
<td>20”</td>
</tr>
<tr>
<td>Rides</td>
</tr>
<tr>
<td>20”</td>
</tr>
<tr>
<td>21”</td>
</tr>
<tr>
<td>22”</td>
</tr>
<tr>
<td>Chinas</td>
</tr>
<tr>
<td>16”</td>
</tr>
<tr>
<td>17”</td>
</tr>
<tr>
<td>18”</td>
</tr>
<tr>
<td>19”</td>
</tr>
<tr>
<td>Splashes And Bell Cymbals</td>
</tr>
<tr>
<td>8” (splash only)</td>
</tr>
<tr>
<td>10”</td>
</tr>
<tr>
<td>11”</td>
</tr>
<tr>
<td>12”</td>
</tr>
</tbody>
</table>

Rock N Roller Multi-Cart  
Essential Equipment For The Working Drummer

Back in the August 1992 issue of Modern Drummer, I wrote a review of the original Rock N Roller Multi-Cart. I described the cart as being “vastly superior to any moving aid I’ve ever seen (short of a road crew).” High praise indeed, but completely merited by what was, quite simply, a great product.

Well, great has gotten even greater. Gary-Michael Dahl, the Houston-based musician and bandleader who originally designed the Rock N Roller, has completely upgraded that design. He kept all the best features, and he added new ones that further enhance the cart’s characteristics and capabilities.

A Quick Description

For those who’ve never seen a Rock N Roller, it’s a highly versatile carrying device for heavy and/or bulky equipment. It can be used as a four-wheel furniture or high-stacker dolly, or as a two-wheel hand-truck. It can extend to a significant length to hold lots of gear, yet it can be collapsed into a storage configuration small enough to be checked as airline luggage. It features large folding “handles” that can be used as sides to help contain tall loads (in dolly mode) or as the extended bottom of the hand-truck configuration. When used in the latter manner, the long handle can easily support a stack of drums with the bass drum on the bottom. Try that with a regular hand truck that has a 10”-deep support ledge.

Specifications

For our review we were sent the two largest Rock N Roller models: the R10 Max and the R8 Mid. Both featured significant improvements over the original ’90s-era design (which, as I said, was terrific to begin with).

Using the R10 as an example, its frame telescopes from 34” to 52” in length, with 32” foldable sides. It has 32 square feet of cargo capacity, and can support a 500-lb. load in dolly mode and a 250-lb. load in hand-truck mode. It is 14% lighter than the original Rock N Roller (30 lbs.), but its steel frame is 25% stronger. It folds into a 26” smaller package, and it features a three-rail bed that’s structurally stronger and also prevents small loads from falling through the base. A new powder-coated finish resists chipping and helps prevent equipment slippage.

Also new are pneumatic “G-Force” rear wheels that feature polymer hubs and high-quality tubes (replacing the former tubeless tires). The new wheels were designed especially for the Rock N Roller, and they allow for a new narrower (and thus more maneuverable) wheelbase. The polymer wheel hubs, though they may look “plastic,” are actually stronger and much lighter than traditional steel hubs.

The cart’s front casters also feature polymer hubs bonded to a soft tread. Even these seemingly minor components feature a concentric-hole design to give the cart the
smooth ride of rubber or urethane wheels without the heavy weight.

The cart has been fitted with an efficient "stair climber" frame section. This makes it easier to get up and down stairs, curbs, and other obstacles when used in hand-truck mode. Finally, the wingbolts that control the extension or retraction of the cart’s bed have been made larger and easier to tighten. They’re also spring-loaded to prevent them from falling out as the result of vibration when the cart is rolling.

The R8 model has all the improvements of the R10, but has a 20% smaller storage profile and weighs one pound less. It was designed to carry the same loads as the R10 in situations where transport size is a major concern.

**Sounds Great, But How Tough Is It?**

To be perfectly honest, when I handle my own equipment, I’m pretty careful about it. And that care extends to my modes of transport. So when I was using the Rock N Rollers to take my gear in and out of various gigs, they didn’t get too much of a workout.

But I didn’t let them off that easy. This past August I took both carts to the week-long KoSA International Percussion Workshop in Vermont, where I was an instructor. When I teach at KoSA, I take a lot of stuff with me, adding heavy sound equipment and supplemental drum gear to my already extensive kit. But I set up in one classroom for the whole week, so I have only one load-in and one load-out. Since I didn’t need the carts once I’d moved in, I loaned them to René Adolph and Lincoln Gagnon of Drum And Drummer, who headed up the team of drumtechs charged with supporting the workshop’s twenty-six artist/instructors all week long. Their job involved the virtually endless movement of gear (including drumkits, amps, keyboards, and other heavy paraphernalia) between classrooms, performance spaces, and storage areas. They had to move that gear over significant distances, and occasionally over some rough outdoor terrain. So believe me, they gave the carts a thorough and grueling workout. Here are their comments:

“The drum techs at KoSA were fortunate to have used two new Rock N Roller carts. We used them to cart gear—in cases and out—from classrooms to stage, and even between different buildings on campus.

“The carts’ low weight, maneuverability, and flexibility (size adjustment options) made them excellent for going through elevators, doorways, and hallways. In terms of capacity, they could take whatever we loaded onto them, including PA gear as well as cases of water.

“Although the front ‘steering casters’ worked well, it might have been even better to have a cart with pneumatic tires in the front as well as the back. This would have made the ride over uneven surfaces or rough terrain even smoother. Of course, this might reduce the practicality of using the cart in two-wheel ‘hand-truck’ mode. We tended to use the carts almost exclusively in their four-wheel dolly configuration. Perhaps the manufacturers might consider offering one model expressly designed for that purpose. Along this line, some sort of optional strapping system would come in handy when driving solo, without extra hands to keep gear from falling off.

“Overall, we were glad to have the use of these carts, since they made our job a whole lot easier than if we had used more conventional dollies. So now we are spoiled, and in the future no other cart will ever do!”

I passed René and Lincoln’s comments on to Gary-Michael Dahl, who informed me that by the time you read this, the new R12 All-Terrain Rock N Roller will be available. The cart will have pneumatic wheels and 8” pneumatic casters (a special patent-pending design) that will let it roll over rough terrain such as dirt, gravel, and grass.

**Something For Everyone**

You may not have an enormous kit or use lots of heavy sound equipment. But that doesn’t mean that you couldn’t benefit from a Rock N Roller. Moving any amount of equipment is a strain on your body, and anything you can do to reduce that strain is a good thing. Fortunately, Rock N Rollers come in four sizes, to fit virtually any application. Even the smallest model (the R2 Micro) could accommodate a “standard” drumkit with a couple of trips, while the only slightly larger R6 Mini could probably do it in one.

There are several fine products on the market today designed to help move equipment. Additionally, many drum, hardware, and cymbal cases are now offered with built-in wheels and handles. But very few products offer the flexibility, functionality, and portability of the Rock N Roller Multi-Cart. It was great to begin with, and now it’s even better. You owe it to yourself to check it out.

---

**THE NUMBERS**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>R2 Micro</td>
<td>$119.99</td>
</tr>
<tr>
<td>R6 Mini</td>
<td>$199.99</td>
</tr>
<tr>
<td>R8 Mid (as reviewed)</td>
<td>$199.99</td>
</tr>
<tr>
<td>R10 Max (as reviewed)</td>
<td>$219.99</td>
</tr>
<tr>
<td>R6 All-Terrain</td>
<td>$299.99</td>
</tr>
</tbody>
</table>

WIN THOMAS' DRUM SET

THE MODERN DRUMMER CONTEST

The Thomas Lang Creative

Hudson Music
Modern Drummer
Meinl
Remo
Sonor
Vic Firth

www.hudsonmusic.com
www.moderndrummer.com
www.meinlusa.com
www.remo.com
www.hohnerusa.com
www.vicfirth.com
GRAND PRIZE: One (1) randomly drawn winner will receive Thomas’ 7-piece Sonor Delite Series Drumset in Brilliant Champagne Sparkle, including Giant Step Pedals and 3000/5000 Series Hardware • A 16-piece Meinl Cymbalset, including Thomas’ choice of Byzance, Classics and Generation-X models • A set of Remo Emperor™ drumheads • 12 pair of Vic Firth Thomas Lang signature sticks, as well as a set of Vic Firth SH1 Stereo Isolation Headphones and an SBA32 embroidered stick bag • One autographed copy of “Thomas Lang: Creative Control” DVD from Hudson Music. Approximate retail value $14,310.00.

RUNNER-UP PRIZES (One item per randomly drawn winner): Meinl Classics Prepack • Meinl MCS Prepack • Meinl Cymbal Bag • Remo Thomas Lang Practice Pad Set • 35 autographed copies of “Thomas Lang: Creative Control” from Hudson Music • 12 pair of Vic Firth Thomas Lang signature sticks • Vic Firth American Classic® T-Shirt • Vic Firth VicGrip

CONSUMER DISCLOSURE: 1. Send a 3.5”x5.5” or 4”x6” postcard with your name, address, e-mail and telephone number to: MD/Thomas Lang Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each hand-written entry must be mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 1/1/04 AND ENDS 3/31/04. POSTCARDS MUST BE POSTMARKED BY 3/31/04 AND RECEIVED BY 4/4/04. 5. Winners will be selected by random drawing on April 12, 2004 and notified by phone on or about April 15, 2004. 6. Employees and their immediate families of Modern Drummer, Sonor, HSS, Meinl, Vic Firth, Remo, Hudson Music, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the U.S. and Canada (except in Florida and the Province of Quebec), 12 years of age or older. California residents under 18 may not participate. Void where prohibited by law. 9. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009. (877) 299-4140. 10. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 11. Approximate retail value of all prizes: $16,905.00.
After a brief photo shoot at a Hollywood recording studio, Travis Barker is off to lunch. In his brand-new, jet-black, V12-powered BMW sedan, he rides shotgun and fiddles with the stereo. Swapping discs in the changer, Barker finally lands on something he’s into. It’s Everlast’s latest disc, and the drummer lands on a couple of tracks in particular that strike him enough to begin humming along. He then turns around and asks, “Do you like this album?”

Story by Waleed Rashidi • Photos by Alex Solca
With the exception of the cranked stereo, the ride to the Japanese restaurant is largely a silent one. Piloting the car is Travis’s drum tech, Daniel Jensen, who also happens to be part owner of Orange County Drums And Percussion. Throughout the day, Jensen appears to act as more than Barker’s tech; he’s his business partner, confidant, and friend. And he’s intimately familiar with Barker’s drumkit.

With lunch out of the way, Barker’s whisked back to the studio to complete the remainder of the photo shoot. Again, the twenty-minute ride back is largely comprised of Barker playing DJ, which is only interrupted by a chance spotting of A.F.I. lead vocalist Davey Havok standing outside a studio on Melrose Blvd.

As Barker intently listens to his selections, he instinctively begins drumming his fingers on his lap. Although he’s distracted by the occasional cell phone call—he’s answering every one, since it could be his expectant girlfriend—he appears solely concerned with the song at hand.

Observing Travis Barker in the car is strangely similar to watching him on stage.

“It’s healthy for me to be playing anything all the time. It keeps me focused.”
Despite the attention, glitz, and distractions surrounding his main gig with Blink-182, Barker is fiercely focused on the song at hand. He largely maintains a straight-faced demeanor, playing with absolute precision and power—two factors that are often difficult to accomplish in one sitting.

Barker’s been through quite a bit since _Modern Drummer_ last spoke with him at his Corona home in the summer of 2001. He’s moved to Los Angeles. He’s founded, recorded with, and toured with two entirely new bands: The Transplants, with Rancid frontman Tim Armstrong, and Boxcar Racer, with Blink-182 guitarist/vocalist Tom DeLonge. And as mentioned before, he has a child on the way.

These changes have transformed Barker, some more drastically than others. There’s also the new Blink-182 album—not quite self-titled, but rather _un_ -titled—which exposes different musical layers from their successful, pop-punk formula, via additional instrumentation and unorthodox recording techniques.

And Barker, in his steadfast quest to expand his drumming skills outside the punk boundaries, is more determined than ever to make everything fall into place once again, soaking up the environment that surrounds him—fingers tapping and all.

**MD:** The last time we spoke, you mentioned how you had set a new record, tracking your drum parts in two days. Did you break that record this time?

**Travis:** No. We ended up recording one song at a time. We’d do a drum track, then they’d do bass and guitar and come up with melodies. Once we’d finish a song, we’d move on to the next. To write a record and move on, song by song, was
Travis Barker

“People ask me to play on their records, and I love doing it. But I only play for people I like. I never want to be a session guy.”

amazing, but it took some time. We did about seven tunes, then I went out on the Transplants tour, and then we did another seven.

We used different drum setups for different songs. I did one take with big drums and room mic’s, and another take with small drums. And if there was a verse that I thought should have the small drums, we’d do that, and then go back to the big drums for the rest. It was really cool.

MD: Was this one of the longest album sessions you’ve worked on?
Travis: Yeah, I usually get my drums done right away and then leave. With The Transplants, I stuck around a little bit and did some other work. And on this Blink record, I’ve stayed around the entire time, except for the Transplants tour. I had a lot of input this time. I guess this was much more of an exciting album too, because we felt like we wanted to be a band and write songs together. I wanted to stick around. We’re finally moving in the direction we’re supposed to.

MD: Is this the most input you’ve ever had on a Blink-182 album?
Travis: Definitely.

MD: You’re saying the songs were pretty much written in the studio?
Travis: We’d come up with an idea, we’d rehearse it, and we’d record it. And a lot of ideas came from the drum parts. So the minute I said, “Oh, I have an idea,” they’d just put the click on, and I’d play. Then the other guys would come in and do their guitar and bass parts over it. And a lot of songs had beats that were inspired by the stuff I was playing on The Transplants tour.

MD: So you started the songwriting process in reverse.
Travis: Yeah, you usually come up with a guitar part and then go from there. It was cool. A lot of the time if we had an idea for a song, like what notes or chords we’d be playing—but we didn’t know how it was going to be played—I’d go in and just lay down a 4/4 thing. Then I’d lay down a half-time thing, so we’d have two different versions of the same song. On one song we ended up keeping both versions. One slows down into the other, and

lustrous, pearlescent finishes on all maple reinforced shells...
sleek, solid brass chrome-plated teardrop lugs...
nexus G2 carbon fibre isolation mounts...
“accu-vent” tuned bass drums...

Odyssey has arrived!

www.monolithdrums.com
THE ULTIMATE DRUM MICS
USED BY DISCRIMINATING DRUMMERS EVERYWHERE!

Audix continues to be the recognized leader in percussion and instrument microphones.

The D6 for kick drum
The D1 for snare / timbales
The D2 for toms / congas
The Micro-D clip on for rack toms / congas
The D4 for floor tom / djembe
The GoX1 for overheads and high hat

Don't settle for anything less!

Audix Corporation, PO Box 4010, Wilsonville, OR 97070
For a dealer near you call: 800-966-8261
Tel: 503-682-6833 Fax: 503-682-7114 www.audixusa.com
©Audix Corp 2003. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.
Travis Barker
It's played a different way. It's pretty weird.

MD: Did the fact that you had to leave midway through your recording sessions to tour with The Transplants make for a difficult time readjusting to the studio?

Travis: Actually, I felt so fresh. I felt like I was fully on top of my game creatively, playing-wise, and skill-wise. I needed to move like that.

MD: Do you think that your involvement with The Transplants helped kick your skills up to the next level?

Travis: No, it just keeps me busy. Playing with Tim [Armstrong, Transplants guitarist] and Rob [Aston, Transplants vocalist] is one of the best experiences of my life. It's been so much fun. We enjoy being a band. It's healthy for me to be playing anything all the time. It keeps me focused.

MD: There are a lot of looped drums inspired by The Transplants material on the new Blink-182 record, with the triggered 808 kick drums and whatnot.

Travis: There's actually only one loop on the entire record. Everything else is me playing. We just used different mixing techniques to get different sounds.

MD: Was that producer Jerry Finn's idea?

Travis: No, that was my deal. There are some songs on the record that sound electronic, but they're just my bass drum and a Ribbon Crasher. The only sound we triggered on the record was an 808 that I use on a chorus of a tune. Other than that, all the weird-sounding snare drums are just things we messed with, adding reverb, mixing in a strange way, or tuning weirdly. The only loop was on the tune "Miss You."

On the Transplants tour, I was recording drums in the bus for our next record. Since we didn't have any room to set up in, I had to record one piece at a time in Pro Tools. So I'd do my bass drum, then hi-hat, then snare drum, toms, bongos, and crashes. We were like, "This is ridiculous!" Everything sounded so electronic and isolated. So I did that on a song on the Blink record for a unique effect. It's so cool how everything sounds. I did things to purposely confuse people.

MD: How receptive was a longtime collaborator like Jerry Finn to your new ideas?

Travis: He was very open. Tim and I were like, "Man, let's get some way-out sounds for some of this stuff." For instance, the snare drum on "Diamonds And Guns" is very different sounding.

MD: Did you have this all mapped out before you walked into the sessions?

Travis: Yeah, I had a plan. I got home from the Transplants tour, and it was crazy. I took a vacation in the Bahamas, and I came back and knew I was going to be starting the Blink record. So I called those guys on the phone and told them, "Look, we've gotta pretend that this record's our first, like we've never made a record before. I don't see any other way that it's gonna be awesome. Let's act like we're a band for the first time again." So we did that, and I thought that made such a big difference. So much happened in those two years. I had just gone through a divorce, I had a new girlfriend. I was playing in other bands, and I was mapping out the Blink record.
The Drummer’s Choice. Period.

www.dwdrums.com
Travis Barker

I thought, There’s got to be a way I can be happy playing different beats and rhythms, really exploring and having fun as a drummer, and still play the music we love to play. Mark and Tom were thinking the same thing, like, God, it’s gonna get boring playing only 4/4 rock patterns. There are so many other ways to get yourself across and speak to people with your music without playing punk rock beats over everything. So that was my goal.

MD: You’re basically reaffirming what you told Modern Drummer a couple years ago, that you’re “not just a punk drummer.”
Travis: Yeah, I remember that. I got so much flack for that, too. But it’s true, I’ll get down with the best of them. I love punk rock drumming, but there’s so much other stuff out there that can influence your playing. I like playing shuffles, for instance. One thing inspires the other. That’s what’s great about learning different styles.
MD: Perhaps this new Blink record will validate your statement once and for all. But looking back, is the Transplants record the one you’re most proud of?
Travis: I can’t say it’s my best drumming. I’m not gonna impress anyone with the creative fills on there. But our goal was to make a record that no one’s ever heard before. Punk rock and reggae played over drum ’n’ bass rhythms—that’s what we were experimenting with. We thought it was cool.
MD: So how did The Transplants come together in the first place?
Travis: I got a call from Little Kris at Kung Fu Records, and she said, “You know, Tim Armstrong’s trying to get ahold of you.” I idolize Tim. I look up to him and think he’s a legend. Then when Tim called, he said, “You’re my favorite drummer. I love watching you play. I
Put quite simply, a 9000 Series cymbal stand is like no other. Just take a look at the unique cymbal tilter design. From its infinite, toothless tilter adjustment that allows perfect cymbal placement, to its patented Tech-Lock™ feature that holds it securely in place, no other stand offers such extreme versatility, adjustability and durability. It's obvious to us why DW cymbal stands have graced more concert halls and tracking rooms than just about any other brand—we designed it that way.

Artist: Mick Fleetwood  Date/Time: 09/09/03 04:26:51
Location: Culver Studios, Los Angeles | Fleetwood Mac Dress Rehearsal

PATENTED CYMBAL SPACE ADJUSTER

TOOTHLESS TILTER WITH TECH-Lock™

9000 SERIES CYMBAL STANDS

TRIPOD MEMORY LOCK AND 1.25” HEAVY-GAUGE TUBING

DUAL-VICE MEMORY LOCK

9710 STRAIGHT CYMBAL STAND

The Drummer's Choice®
www.dwdrums.com
©2003 Drum Workshop, Inc.

Shown above, left to right: 9710L Lightweight Straight Cymbal Stand, 9700L Lightweight Straight/Boom Cymbal Stand, 9700 Heavy-Duty Straight/Boom Cymbal Stand, 9799 Dual Cymbal Stand
Travis Barker

love listening to you play. I’d be honored if you came and listened to this music that I’m doing. I want you to be in my band.”

So I met Tim and Rob, we drove around, and then we went to a Britney Spears movie premiere and had the time of our lives. People were scared to death of us! [laughs] We had a great time.

MD: You say you didn’t contribute much, but the Transplants record is all about rhythm and feel.

Travis: But it’s not much compared to what I’ve done on the new Blink record, where I helped with the lyrics and stuff that I’ve never messed around with before. I don’t know, I guess I just had issues to deal with. Like I said, I went through a divorce and it was crazy. I guess I just had bottled up anger. There are songs on this Blink record that are probably some of the most aggressive anyone would ever imagine us doing. And then there are different sides, too.

You make a really great record under pressure. I’m definitely proud of the Transplants record. It’s one of my ridiculous. I wake up every day and trip out at how lucky I’ve been. And now I’m starting my own record label. It’s called LaSalle. I want to be a mini-major label. I want to sign great hip-hop acts, rock acts, speed metal acts...great anything.

MD: Why did you want to get into the label business?

Travis: I would love to produce acts or be involved with a label when I get older. I just think there are so many great bands, musicians, and artists out there that go unnoticed. Or a major label signs them and doesn’t know what to do with them. Then when their first single doesn’t pop, they get dropped from the label. It crushes these people, and it’s just because major labels don’t know how to handle them.

I know there’s great music all around us, but it needs to be nurtured. I’d like to help these kinds of people along, taking them to a point where a major label can understand them and take over.
I PLAY THE WAY I FEEL, AND FEEL DIFFERENT EVERY DAY.

Master Conguero
Giovanni Hidalgo

Passion for playing music doesn’t just come from a book or a CD, it comes from all around us and from within. Some even say you’re born with it. At Latin Percussion we believe that. Why? Because we create every instrument from the same place you create music, the soul. I guess you can say we were born with it too.

Introducing the award winning LP Giovanni compact conga. A completely portable professional conga for studio or stage, yet it’s quiet enough for practicing. LP Giovanni Palladium congas replicate the full timbral range of vintage drums, yet add the assurance of modern strength and roadworthiness.

LP
LATIN PERCUSSION
The Heart of the Latin Beat for 40 Years

See and hear these new models, and others, on our website.
©2004 Latin Percussion Kaman Music Corporation Garfield, NJ
Travis Barker

favorite things I've done, just for the sake of the beats and rhythms. It shows that not everything in punk rock has to sound the same.

MD: How come Boxcar Racer's material didn't just become the next Blink album?
Travis: I guess you could say that record is my most "drummer's drummer" album. Drummers everywhere seem to love it, and I'm flattered. Those are all first takes. I'd have an idea and go in and play it down on a small kit.

Now when I listen to the record, I'm surprised at some of the stuff on there, because none of it was planned out. I had to learn that stuff when we did the tour. That was right after Take Off Your Pants And Jacket and just before The Transplants. Tom and I were jamming and we were like, "God, these songs are cool. But they don't sound like Blink music."

I grew up on heavier stuff like Quicksand, so I was like, "I love this!" We thought these were great songs and that we should just put them out under an alias. Then it turned into Boxcar Racer. Then we decided to do a tour, though I think that's the only time it'll ever happen.

MD: Really? Boxcar Racer is just a one-off project?
Travis: I hope so. If it happens again, it wouldn't be as cool. And I'm glad it didn't get overly popular or weird, you know what I mean? I think it's a great record, and it set the tone for what's going on now with Blink. Actually, I don't know what happened on this Blink record. The drum tracks do kind of tell a story. You can tell when you hear the drums if the song's super sad, happy, or energetic. I know there were songs that I recorded when I was angry. I'd be in the studio and I'd get a call from my attorney. I had divorced my wife and she was bent out of shape that I left, so she turned around months later and tried to sue me—and there I was in the studio trying to come up with a drum part that day. I guarantee that if you listen to the album, you can tell what kind of day it was just by hearing the drums. There were happier days, too, like when I found out I was having a kid with my new girlfriend, who I love so much. Those tracks are some of the most energetic, happiest drums on the record. It's crazy, but it's true.

MD: Despite all these projects, have you had any chances to play on any other records?
Travis: Yeah, I did the new Pink record, I did seven songs with Tim Armstrong, and I just did some stuff with Black Eyed Peas. That was cool.

MD: How'd you get connected with all these sessions?
Travis: You know, I'm not that guy. My manager isn't a real musclehead. I'm real conservative. I never look for work. It's all been word of mouth, which I'm happy about. I'm honored to play on Pink's record or with Black Eyed Peas.

People ask me to play on their records, and I love doing it. But I only play for people I like. I think that's important. I never want to be a session guy. When a band comes to me and asks if I want to play on their record, and I genuinely love their music, it feels good and it makes sense. That's why I like to play drums. It does something for me.

MD: The new album seems so serious. Has the band completely shed its joking image?
Travis: It's weird. In some ways I'm acting more like I'm eighteen now than I have my whole life. But I like it. I'm still a kid. I do whatever the hell I want, and I live my life. So many people pin us as a joke band because Mark and Tom have fun on stage and we've had fun on CD before. But this new record might throw people for a loop, because we don't have any silliness on it. It's all very musical. It's one of those albums that you need to listen to all the way through. It's kind of like a mini-movie.

I think we're going to mess people up with this one, because we have this serious album, but we still act like idiots on stage. But people will just have to get used to that, because we've got the best of both worlds. We can have fun and be total idiots, but then turn around and be affected by the same real things that affect everybody. We're still real people.
NEW RELEASES

DRUMMERS COLLECTIVE
25TH ANNIVERSARY CELEBRATION
5 hours 30 minutes • $49.95

MODERN DRUMMER
2003 FESTIVAL WEEKEND
Complete MD Festival coverage featuring Steve Smith, Mike Portnoy, Shawn Pelton, Arto, Nathaniel Townesley, Matt Wilson, Nick D'Virgilio, and Antonio Sanchez as well as Hip Pickles and The Drumassadors.
5 hours 52 minutes • $49.95

THOMAS LANG
CREATIVE CONTROL
Thomas' stunning hand and foot work is captured from a variety of camera angles while his articulate explanations of his advanced techniques will have viewers amazed and inspired. Bonus footage of live solos and performances.
5 hours 10 minutes • $49.95

JOHN BLACKWELL
TECHNIQUE, GROCING & SHOWMANNERSHIP
240 MIN. • $39.95

MIKE FORTNIOY
LIQUID DRUM STUFF
190 MIN. • $49.95

STEVE SMITH
DRUMSET TECHNIQUE: U.S. BEAT
278 MIN. • $49.95

CARTER BEAUFORD/VICTOR WOOTEN
MAKING MUSIC
177 MIN. • $29.95

BUDDY RICH
AT THE TOP
87 MIN. • $29.95

BUDDY RICH
THE LOST WEST SIDE STORY TAPES
110 MIN. • $39.95

MODERN DRUMMER
FESTIVAL 2000 HIGHLIGHTS
170 MIN. • $49.95

CLASSIC JAZZ DRUMMERS
70 MIN. • $29.95

CLASSIC DRUM SOLOS
AND DRUM BATTLES
60 MIN. • $29.95

CLASSIC DRUM SOLOS
AND DRUM BATTLES VOLUME 2
73 MIN. • $29.95

BOB BREITHAUP
SNARE DRUM BASICS
35 MIN. • $14.95

TOMMY IGOR
GETTING STARTED ON DRUMS
140 MIN. • $29.95

Hudson Music DVD's, videos, books and CD's are available from your local music retailer or directly from Hudson Music. Call toll-free: (888) 786-2992
E-Mail: Hudsoninfo@aol.com • Internet: www.hudsonmusic.com
Dealer Inquiries: Hal Leonard Corp. (414) 774-3630 • In Europe E-Mail: hudsoneuro@aol.com
Ed Shaughnessy celebrates his seventy-fifth birthday on January 29, 2004. It's hard to believe. First of all, he simply doesn't look his age. People say music keeps you young, and that must be the case, because Ed looks twenty years younger than his birth certificate insists. Secondly, Shaughnessy has a youthful enthusiasm and energy that belies his age. He's still more than ready and willing to get on a bus with Doc Severinsen to play music—which he does all the time. Age is completely immaterial when you're talking about a musician who has spent his entire life playing music.

"I think I'm playing the best I've ever played right now," Shaughnessy asserts. "I always love that Dizzy Gillespie quote, 'You finally learn what to leave out.' As we mature, I think we learn what to omit musically. I also think that if you work at your craft every day, you can only get better.

Story by Robyn Flans
Photos by Alex Solca
"I play every day."

Ed continues. "I think it's as important as staying in training. I also exercise at least five days a week. Drums are very physical. As you get older, I think it's even more critical to exercise and play all the time. Plus I'm inspired to play. I love going to hear younger drummers, like Kendrick Scott, who studied with me up at Skidmore College, where I teach every summer. Another terrific young player is Eric Harland."

Shaughnessy has always been a proponent of education, which probably comes from his earliest roots in New Jersey, when he began developing his craft. "I'm the product of a great high school music program in Jersey," Ed says. "And even though we didn't have a jazz band, the fact that I had a great music teacher, Miss Crystal, who encouraged me and let me come after school and practice, made such a difference. The fact that she told me, 'You're going to do well in music,' was so important to me."

"I started high school at age twelve—I skipped a couple of grades—so the average kid was two years older than me," Ed reveals. "I'll never forget how kind Miss Crystal was to me, especially at a time when I needed the support. A person like that can influence your life. I think school music programs can mean a lot to kids. You don't have to become a musician, but it gives you a real sense of yourself. It's like being on a team, too." Shaughnessy continues to pass along inspiration and info to students at the Thelonious Monk Institute at U.S.C.

Ed took his drumming very seriously when he was coming up, seeking out any performance he could watch and hear. And although he's earned many awards and honors, including several MD Readers Poll wins, last June's Elkhart Jazz Festival award, and his own chapter in Burt Korall's well-respected Drummin' Men book, Shaughnessy is known primarily for his mastery of many styles.

"I've known some great stylists who can only play one thing," Ed says. "It's happened where someone who is very good at jazz is called in to play with a college band, and they can't play a rock tune to save their lives because it's something they've never tried to do. That's my strength—playing it all. And I work at it. A genius I'm not. A hard worker I am."

The extensive list of artists with whom Shaughnessy has recorded speaks volumes about his respected talent. The list includes such luminaries as Gene Ammons, Count Basie, Tony Bennett, George Benson, Gary Burton, Benny Goodman, David Grisman, Arlo Guthrie, Billie Holiday, Hubert Laws, Jack Lemmon, Carmen McRae, Oliver Nelson, Charles Mingus, Perez Prado, Marty Robbins, Ravi Shankar, Zoot Sims, Jimmy Smith, Clark Terry, and Cal Tjader.

Of course, everyone knows Ed from his experience as drummer for The Tonight Show, starring Johnny Carson, from 1964 until Carson retired in '92. In fact, that experience forms the basis of Shaughnessy's upcoming book, Show Drumming (Hal Leonard), written with old friend and respected educator Clem DeRosa.

"The book covers how to play shows when you haven't had a lot of experience," Ed says. "It's based on my over five thousand Tonight Show performances and probably another thousand shows I played as a freelancer in New York on television and live. There are many tips, such as playing for a juggler. When a juggler catches things, it's never in time. The big secret is to keep the band together with your feet and catch the tricks with your hands. That way, you don't throw the band off."

As Ed nears age seventy-five, it seems like a good time to celebrate his career and life. And then there are the multitudes of memories amassed in a hugely successful sixty-year musical career. MD decided it would be fun to have Ed reflect on his most and least favorite experiences. He was game, but his only request was that we not ask him to list his favorite drummers, lest he forget someone and hurt their feelings. Fair enough, Ed. There's plenty more to talk about!
“My favorite *Tonight Show* performance has to be the duet I did with Buddy Rich. As I always say, I escaped it alive.”
Ed Shaughnessy

**MD:** List your three favorite *Tonight Show* performances.

**Ed:** One was when John McLaughlin came on the show. I had always wished in my wildest dreams to play with him. We played “Cherokee” at a really fast tempo, and I enjoyed it so much. He came back later and told me I had done a good job.

Other favorite performances for me would have to include any and all I did with B.B. King. Nobody puts it out there, even at rehearsal, with 110% of that soulful feeling the way B.B. does. I looked forward to the rehearsal with him the way I looked forward to a performance, because he plays and sings with so much heart. He’s also such a courteous gentleman to work with.

Of course, my favorite *Tonight Show* performance has to be the duet I did with Buddy Rich in the late ’70s. I had to talk the producers into doing that. Buddy and I wanted to do it, but it took us close to a year of haranguing them. The reason I especially love it is, although I played with Buddy in other situations, this was something that was recorded. Also, Hudson Music has made it available on their *Classic Drum Solos And Battles* DVD. Buddy and I had such fun doing it, and as I always say, I escaped it alive. I think the element of fun between us is why everyone enjoyed it.

**MD:** Your stomach wasn’t in knots?

**Ed:** I’ll tell you the truth. I know who is the greater drummer between Buddy and me. But I also know, if I do pretty well, then I’m doing as good as anybody. As long as you accept that, then you can go in relaxed. But if you go in there with your head up your behind and say, “Gee, maybe I can carve Buddy Rich,” you might as well go home.

Buddy and I didn’t play any solos when we rehearsed it. We just played with the band. Before the show, I went to his dressing room and said, “Don’t wipe me out with your famous ’left hand over, left hand under to the floor tom.’ That move always wipes everybody out because nobody else can do it.” He said, “I won’t do that if you don’t do that Indian takita, takita, takita that I don’t understand.” So we have a deal, right? So, we’re doing the show, and my second eight bars go pretty hot, and I get applause. Then Buddy *does it*—over and under, under and over—and he really gets a lot of applause. I said to him later, “Whatever happened to ‘no over, no under?”’ And he said, “I got carried away!”

**MD:** How about your least favorite *Tonight*
The Greater The Force, The Greater The Impact!

Danny Carey and SONOR... Redefining Sound.

FORCE 3003 in White Sparkle

Go to www.hohnerusa.com to locate a dealer near you.
Show performance?
Ed: Any time Ray Charles showed up, I'm among the thousands of people he's driven crazy and insulted on camera.
MD: On camera?
Ed: Yes. He said, "Drummer, you're not listening." I was playing with brushes on a closed hi-hat. Do you know how loud that is? He started singing the tempo almost half as slow as we had rehearsed it. Of course, it seemed like everybody in America heard his comment. That was embarrassing.

The next time Ray showed up, he said something nasty to Doc Severinsen and Doc went to the producer—the only time in thirty years—and said, "We don't play for Ray Charles anymore. He brings his own people." As recently as five years ago, I've had people come up to me and say, "Ed, do you remember the time Ray Charles...?"

MD: What about your favorite recordings that you've done?
Ed: I like the last album I did with Doc's band, Swingin' The Blues. I'm pleased because I played well, which is important, but I think we got the best drum sound I've ever gotten on record. It was in the Sinatra room at Capitol Records, and it was natural.

I find that in so many recording studios they tend to want to use compressors on the drum sound, but we didn't on this one. The engineer, Charles Paakkari, was amazing. He knew the jazz drumset shouldn't be recorded like a rock drumset. I also had two solo numbers.

Another favorite is Bashing, with Jimmy Smith and The Oliver Nelson Big Band. That featured a hit for Jimmy called "Walk On The Wild Side." I feel that everything swings real good on that one, which is intrinsic, and it sounds like I'm moving the band in the proper way. I love playing with Jimmy.

Shaughnessy's Setup

Drums: Ludwig in classic white finish
A. 5x14 Black Beauty snare
B. 9x13 rack toms
C. 7x12 rack toms
D. 14x16 floor tom
E. 16x16 floor tom
F. 14x22 bass drum
G. 14x24 bass drum

Cymbals: Sabian
1. 15" AA hi-hats
2. 18" AA medium-thin crash
3. 15" AA medium-thin crash
4. 21" Signature Ed Shaughnessy Universal ride (medium-heavy)
5. 18" AA medium-thin crash
6. 22" AA Chinese

Hardware: Ludwig, including a legless hi-hat stand (attached to second bass drum) and chain-drive bass drum pedals with Danmar wood beater

Heads: Aquarian medium white on snare batter, Classic Clear on tom batters with Ludwig heavy clears on bottoms, Aquarian Super Kick 2 on bass drum batters with coated Ludwig heads on fronts

Sticks: Pro-Mark Ed Shaughnessy model (#707, white oak, wood tip)

Percussion: Rhythm Tech mambo and cha-cha bells

that great gretsch snare drum sound
Chris Wilson tours with Good Charlotte and his Gretsch 7" X 14" USA Maple snare.
"My HARDCASES can take a beating so my drums don't!"
— Samantha Maloney
Hole, Shift & Motley Crue

HARDCASE®
Manufactured in Great Britain by Amber Plastics Ltd.
WEBSITE: www.hardcase.com

Distributed by midco
PHONE: (800) 35-MIDCO
or (800) 356-4326
WEBSITE: www.midcomusic.com

Distributed by HSS
EAST COAST: (800) 446-6910
WEST COAST: (800) 637-0477
WEBSITE: www.holmervna.com

FOAM PADDING
100% WATERPROOF
QUICK LOCK CLIPS
COMFORTABLE HANDLE
SHORT STRAPS
ANTI-CRUSH HANDLE
VENTED DESIGN
WIDER CURVED BASE
INTERLOCKING
NESTING STORAGE
DESIGNED TO STACK
ID DISK
Ed Shaughnessy

Smith. He’s a soulful, intense kind of guy to play with.

I remember going to see Buddy Rich after that, and he was standing on the porch backstage at Carnegie Hall. I was half a block away and he yelled, “You know that ‘Walk On The Wild Side?’ That’s the way the damn drums are supposed to be played.” And Buddy wasn’t one to shower people with compliments, so that pleased me.

I’d like to mention an album that I made as a leader for Chace Records called Jazz In The Pocket. It features my small-band playing, which I’m happy about because most people think of me for my big band work. My first twenty years of playing were with innumerable small bands in the New York jazz scene, and I think it’s a bicycle you never forget how to ride.

MD: Could you elaborate on the difference between playing with a big band and a small band?

Ed: There’s more responsibility in a big band because it’s so polyphonic. I think you tend to play more sparingly in a big band and you try to support everything that’s going on, besides keeping good time and swinging. In a small group, you do that to a degree, but it’s more open and you can be a bit busier, interacting with the soloists at the time. It gives you more freedom. That said, it doesn’t mean I like playing in a small group more than in a big band. I like both situations.

MD: We’ve talked about your favorite recordings. What about some of your least favorite?

Ed: I’m on a record called King Of Swing with Benny Goodman. Benny made people feel bad when you were recording. He would stare at people and make them nervous. Plus I’ve never forgiven him for what he did to my all-time early idol, Big Sidney Catlett. Catlett was a masterful drummer, in some ways the greatest all-around jazz drummer unless you know what to do. If he gets weird on you, you get weirder on him. That was my secret for years, and he left me alone. Otherwise he’ll cut you up like he does everybody else.”

So when my first concert with Goodman came along, which was in Paris, I couldn’t get a cab and I was half an hour late for rehearsal. When I came through the door, he was staring at me with a look that could kill. I went over and said, “What the hell are we doing, sitting around? Are we going to rehearse or not?” He said, “The kid’s right. Let’s play.” From that time on, he pretty much left me alone.

MD: How about your least favorite kind of producer?

Ed: My least favorite kind of producer, which I ran into more in television than in recording, is the kind who wants to control things he doesn’t know about, like music. When I was first on staff at CBS in New York, I was working with Jimmy Dean, who was very easy to work with. One time he said, “Hey Ed, would you play sticks on this tune, because I’m pretty far away and can’t hear.” Then the producer got on the mic and said, “I don’t like sticks on this tune. I want brushes.” So I switched to brushes. Then Jimmy stopped and said, “Ed, what happened?” And I said, “Your producer told me to play brushes.” And he said, “But Ed, I can’t hear you. I want sticks.” I think I finally ended up using one stick and one brush.

At the end of that week, I handed in my notice to CBS, which was one of the best things I ever did. It was a steady job, and it paid a lot of money, but I was much better off away from there because I had to contend with a lot of people like that.

MD: Favorite producers.

Ed: Fred DeCordova, who did The Tonight Show for so many years, was a great producer. He was a classy guy, and even though sometimes he said, “People don’t want so much music on television,” and we’d all argue with him, he was a man you could reason with.

Johnny Carson was a great guy to work for, not only because he’s a decent human being, but because he knows how to delegate authority, which is very important for a big star. He hired Doc for the music, and he knew Doc was a fusspot, so the music would be good. Johnny knew he wouldn’t have to worry about the music.

Other people I liked a lot were Arif Mardin, Orrin Keepnews, Creed Taylor, and

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Drummer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art Blakey</td>
<td>Free For All</td>
<td>Art Blakey</td>
</tr>
<tr>
<td>Buddy Rich</td>
<td>Swingin' New Big Band</td>
<td>Buddy Rich</td>
</tr>
<tr>
<td>Terrence Blanchard</td>
<td>Bounce</td>
<td>Eric Harland</td>
</tr>
<tr>
<td>Miles Davis</td>
<td>Milestones</td>
<td>Miles Davis</td>
</tr>
<tr>
<td>Jeff Hamilton Trio</td>
<td>Live</td>
<td>Phil Mabio Jones</td>
</tr>
<tr>
<td>Tony Williams Quinter</td>
<td>Nightgame</td>
<td>Tony Williams</td>
</tr>
<tr>
<td>Zakir Hussain/Alla Rakha</td>
<td>Duets</td>
<td>Zakir Hussain/Alla Rakha</td>
</tr>
<tr>
<td>Igor Stravinsky (NY Philharmonic)</td>
<td>Firebird Suite</td>
<td>Saul Goodman (timpani)</td>
</tr>
<tr>
<td>Igor Stravinsky (NY Philharmonic)</td>
<td>Rite Of Spring</td>
<td>Saul Goodman (timpani)</td>
</tr>
</tbody>
</table>
EVANS drumheads

2-Ply Defined

Consistency - Evans has it!

G2" Clear
- Perfect blend of depth, sustain, and attack
- Small toms sing in clear intervals, floor toms growl

G2" Coated
- A little extra warmth and body
- Greater control over sustain

Hydraulic
- Easy to tune
- Solid attack, short sustain with a fast low end

Matched Plies
Like a good pair of drumsticks, the film in Evans’ 2-ply heads is carefully selected and aligned for optimal sound and performance.

Durability
Heavy hitters will tell you: Evans 2-ply heads stand up to beating after beating and sound as good as new.

Low-Temperature Forming
Evans' patented collar-forming process directs heat and pressure away from the playing area, preventing film distortion often caused by heat.

Perfect Collar
Meticulously fluted edges and an even collar height make for effortless tuning.

D'Addario PO Box 210 • Farmingdale, NY 11735 • www.evensdrumheads.com

Made in USA

Copyright © 2001 D'Addario & Co., Inc. All rights reserved.

Evans and the Evans logo are trademarks of D'Addario & Co., Inc. Registered in the USA and other countries. G2, Hydraulic, and
"The Thing With Two Heads" are trademarks of D’Addario & Co., Inc.
Ed Shaughnessy
Edmund Edwards, who I did a lot of jazz albums with. Edwards was great because he liked to let the music happen organically and naturally. These were people who didn’t feel they had to sit on the musicians. They might make some good suggestions, but they let the music unfold organically.

I once made an album of Hollywood songs with Tony Bennett [The Movie Songs Album], who requested me for it. I don’t recall who the producer was, but we started running down the first tune, and the producer stopped the tune and said, “I don’t think the drummer is bopping enough.” Tony said, “What are you talking about? Let me explain something to you. Ed is here because I requested him. He has worked with me before, because I like the way he plays. And he’s known for being a good bopper.” The band was peeling in their pants. And then Tony said, “Let’s not have any more of those suggestions. If I’m happy, that’s the way it’s supposed to be.”

Then there was a session with a producer named Mitch Miller. We were rehearsing a tune down, and he got on the intercom and said, “Shaughnessy, I don’t like what you’re doing,” which is a lovely way of putting it. He said, “This song has that shuffle feel. Did you ever hear the hit record ‘Baubles, Bangles, And Beads?’” I said, “Yeah.” He said, “If we could apply the feeling that’s on that record, we’d have something.” I said, “You like that feeling?” He said, “Yeah.” I said, “Well, it should be easy because I made that record.” That gave the band a good laugh. Oddly enough, I’d been playing the same beat I had played on “Baubles, Bangles, And Beads.”

I had a pretty tough temper when I was younger, and I lost more than a few accounts because I didn’t suffer insults very well. If people respected me, I’d stand on my head for them and play sandpaper blocks with my feet. But when people weren’t respectful, I had a very short fuse. You have to keep some semblance of yourself. That aspect of the business burns some people out.

I quit CBS when I should have quit CBS. I was playing with a bunch of older guys who only wanted to play golf and read about the stock market, and I didn’t. I was still playing at night at jazz clubs, which they thought was really idiotic. They’d ask, “Why would you go play in a jazz club for $20 a night, when you’re working here?”

My answer was, “If you don’t know, I can’t explain it.”

MD: How did you know that at such a young age?
Ed: I had grown up as a jazz drummer, working six nights a week in all the hot clubs for years. If you stop doing that, you’re not going to be good at it anymore.

MD: Let’s change topics. What’s your favorite cymbal?
Ed: I have one favorite cymbal that saw me through many nightclub jobs many, many years ago. Even though I’ve got a lot of cymbals since then—and this one is a little old and tired—it’s still my favorite. I don’t really take it out to play, but I keep it on a little practice set at home, because it means so much to me. It was a great cymbal that made a lot of good recordings. I’m with Sabian now, but the truth is it’s an old Zildjian cymbal from the ’50s called a Mini Cup. It’s 20” and it’s great for rhythm—and it records like a dream. That cymbal is very sentimental to me.

MD: Favorite drum?
Ed: I don’t have a favorite drum, but I have a favorite kind of drum—the Ludwig Black Beauty, of which I own about a half dozen. I personally think it’s the greatest snare drum.
in the world.

MD: What do you love about it?
Ed: I always had to play rock and jazz on The Tonight Show, and the Black Beauty was the only drum that pleased me for both kinds of music without any kind of adjustment. And that’s important, because you don’t have time in television. Television is the most demanding environment to play drums in, because there’s so little time to waste.

MD: Through the years, did you have a favorite setup?
Ed: I have a setup that I designed when I was about eighteen that I’ve been playing ever since. I was originally inspired by Louie Bellson’s two bass drums, so I went out and got a second bass drum. I couldn’t afford another one in the same size, but I found a cheap smaller one, and in a small way that became a signature of mine. With small bands, I certainly don’t bring that great big set into a club. I bring one bass drum with a double pedal.

Besides the different-sized bass drums, there’s nothing terribly unusual about my setup, except that I play the tom-toms in a different order from what most people do. I was a keyboard player for three years before I played drums, so having them ascend in pitch from right to left, similar to keyboard instruments, made sense to me.

A million kids come up to me and say, “You have the drums set up wrong.” Everyone seems to feel that the way drums are presented in a catalog is the only way you’re supposed to set them up. I explain, “You really can change it, if you have a musical reason.”

MD: Going back to our favorites list, please name the three favorite artists you’ve worked with.
Ed: It was such a privilege to work with Ella Fitzgerald, Peggy Lee, and Carmen McRae. Besides being great artists, they were all such terrific people. Ella would come up to me and say how pleased she was that I could make the engagement. Peggy was the same kind of person, but not as outgoing as Ella. But if she had a suite at the top of the hotel you were playing at, that suite was open. You were like a member of the family.

MD: What was it like playing with Ella?
Ed: Playing with Ella would be like playing with the most exciting horn player you can imagine. In fact, some of the guys who were in the Philharmonic in the late ’40s said, “Don’t go out and trade fours with Ella,”
Ed Shaughnessy
because she’ll put you into the ground.” She’d sing exactly what they’d play, only harder. She was a rather shy person offstage, but when she was working, she had such a source of energy—and the best time in the world. Playing with her was such fun. It was just like playing with a great band, even though we were a trio.

Playing with Peggy was different—extremely subtle. She’d set a mood, and you could cut the silence in a club with a knife. She swung well and loved swinging tunes, but when she sang a ballad, like “When The World Was Young,” the audience would be mesmerized. She had a way of weaving a spell. She was a very good person, too.

MD: Three favorite bass players.
Ed: One is George Duvivier, who passed away a few years ago. I played more six-night-a-week jobs with him, year in and year out, than any bass player I’ve known. We were hired as a team. He had an impeccable sense of time and swing, and a great ear. George was also a sweetheart of a guy and my buddy for many, many years.

I also enjoy playing with Ron Carter. All musicians play a little differently, but the job of a bass player/drummer team is to learn how to be compatible. Of course, I also have to mention Ray Brown, who I had the pleasure of doing some work with. He had a terrific sense of swing and energy. And I have to add a fourth, Charles Mingus. I worked with him quite a bit. Mingus was sort of a force of nature, and a great musician. He was known to be irascible and volatile, but I got along with him fine. A lot of people have told me I’m weird because I got along with Benny Goodman and Charles Mingus.

MD: How about your favorite live performance?
Ed: In 1980 I played with the US Air Force Band in Washington, DC—one of those concert bands with sixty-five pieces—and my family was in the audience. I played pieces that I had written that featured the drumset, and I don’t think I’ve ever played better in my life. I think a lot of that had to do with the fact that my wife and two boys were there. I wanted to play well for them.

MD: Can you name a favorite song to play?
Ed: “Strike Up The Band,” because I played it with a dance band when I was about fifteen for all the high school kids. We had an arrangement of it as a drum feature, so I used to think it was my lucky tune. Then I had it scored for marching band by Joel Leach. And then I had the great Bill Holman write an arrangement for it for my big band, and that came off well. So in a way, “Strike Up The Band” is my lucky tune. It’s always done well for me.

MD: What about the famous Tonight Show theme?
Ed: That’s a favorite song, too. I did a clinic in Detroit a few years ago, but I ended up not performing the song. When the promoter paid me, I could tell he was very upset. He finally told me it was because I didn’t play the Tonight Show theme.

MD: Do you remember the first time you played it?
Ed: Sure, it was very exciting. It was just like when I came up on the stage at the Paramount Theatre with Tommy Dorsey and played his famous theme song. I got goosebumps, because four years before that, I had sat in the audience with a sandwich in a brown bag, watching that band with Buddy Rich in the drum chair. I never take any of that for granted. I feel so fortunate to have been asked to play in those situations.
Metal Maniacs

Lars Ulrich
Metallica

Joey #1
Slipknot

Ben Graves
Murder Dolls

Matt “Spug”
McDonough
Mudvayne

Choice of the Fast and the Furious

AHEAD

Big Bang Distribution • 9420 Reseda Blvd., PMB 350, Northridge, CA 91324
(800)547-6401 • www.bigbangdist.com Germany 02628-3971 U.K. 01207282806
THE BEST SEAT
THE MODERN DRUMMER FESTIVAL

SATURDAY
Disc One

Mike Portnoy
YMC/Dream Theater

Steve Smith
Vital Information

SUNDAY
Disc Two

Shawn Pelton
House Of Diablo

Airto Moreira

Don’t worry if you didn’t have a ticket to Modern Drummer’s Festival Weekend 2003, because now, with the release of this new 2-disc DVD, your living room sofa has become the best seat in the house! Produced by Hudson Music’s award-winning production team, the discs contain almost six hours of performances, interviews, and bonus features in crystal-clear digital audio and video, with easy-to-navigate menus and chapter selection. Featured are special appearances by eight of today’s most popular and eclectic drum artists, as well as the rising stars of the Undiscovered Drummer Contest — plus show-stoppers The Drumassadors and Hip Pickles. Pick up a copy at your favorite drum shop, or go online at www.moderndrummer.com to order your copy today!

Disc One: Mike Oriis Jr. (winner of the Undiscovered Drummer Contest, under 18 category), Hip Pickles, Nathaniel Townsley and his Trio, Matt Wilson and his Quartet, Steve Smith and Vital Information, Mike Portnoy and Yellow Matter Custard and Dream Theater.

Disc Two: Louis Santiago Jr. (winner of the Undiscovered Drummer Contest, over 18 category), The Drumassadors, Nick D’Virgilio, Antonio Sanchez, Airto Moreira, and Shawn Pelton & House Of Diablo, plus Special Features including Mike Portnoy rehearsal footage, stick tricks with Steve Smith and the Drumassadors, and an exclusive Photo Gallery.

The Modern Drummer Festival Weekend 2003 was presented through the support of these fine drum and percussion companies:
IN THE HOUSE
FESTIVAL WEEKEND 2003 DVD

Matt Wilson
Matt Wilson Quartet

Nathaniel Townsley
Nathaniel Townsley Trio

Antonio Sanchez
Nick D’Virgilio

plus Mike Oris Jr.
and Hip Pickles

plus Louis Santiago Jr.
and The Drumassadors

photos by Andrew Lepley

MODERN DRUMMER FESTIVAL 2003 DVD

<table>
<thead>
<tr>
<th>Qty</th>
<th>Item</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Festival Highlights DVD</td>
<td>$49.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Subtotal</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>for shipments to NJ, add 6% state/local tax</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Merchandise Subtotal</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Shipping &amp; Handling</td>
<td>$11.00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Grand Total</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Order online at www.moderndrummer.com
phone orders: (973) 239-4140
fax orders: (973) 239-7139
9:00AM - 5:00PM (EST) • Monday - Friday

Make checks payable & mail to:
Modern Drummer Publications • Att: MO Festival 2003 DVD
12 Old Bridge Road • Cedar Grove, NJ 07009-1288
All checks or money orders payable in US funds only (no cash). No C.O.D.
Shipping available to valid addresses only. No A.O. (a.k.a. mail order) sales.
Please allow 10-14 days for delivery.
It's that timeworn success story: The young musician moves from a small town to the big city to strike gold in the music business. Unfortunately, the majority of those who do that ultimately end up disillusioned and disappointed. However, Hoobastank's Chris Hesse didn't just strike gold when he moved from a small northern California town to the western music Mecca of Los Angeles. He struck *platinum*, in the form of Hoobastank's million selling, self-titled debut.
Produced by Jim Wirt, a long-time collaborator and mentor of the Calabasas-based quartet (same producer and region as Incubus), the self-titled disc propelled the popular opening act into a radio and video hit machine, including two fiercely popular modern rock anthems, the punishing “Crawling In The Dark” and the incredibly dynamic “Running Away.”

Hesse’s drumming was one of the album’s main driving forces. His clean, balanced attack and keen attention to the movement of the material were some of the strongest, and instantly notable, points of performance. Just over two years later, Hesse and company (guitarist Dan Estrin, vocalist Doug Robb, and bassist Markku Lappalainen) were back in the studio with new producer Howard Benson. Hoobastank hopes that they’ll be able to present a tour de force similar to the self-titled disc that took the nation’s rock radio stations by storm.

The Reason is the band’s follow-up, again showcasing the intelligent decisiveness of Hesse. His restraint shines through on the album’s title track. It’s a simple backbeat performance textured by ballad-like movements. “The guys in the band were pushing me to play a little more,” Hesse recalls. “Everybody in the group loves drums. Usually bandmembers want to hear less from the drummer, but it’s the opposite here. This time it was me saying, ‘You know, I really think I should lay back and let the song do the rocking.’”

On “Disappear,” Hesse also resists the urge to saturate the song with licks and fills—at least initially—as the track finds the drummer playing along with a string section. “In the beginning,” he says, “the drums are conservative and tight. But by the ending vamp, there are gobs of drums everywhere.”

Finally, Hesse throws in a large tom intro and some fun hi-hat work on “Escape.” According to Chris, “A lot of times, to make up for the lack of what I’m doing on the drums, I’ll play the hi-hats and cymbals a lot more.” It might seem like simple logic, but it works. And it’s yet another reason that Hesse’s stickwork is considered some of the finest in the genre.
MD: After many years of collaborating with producer Jim Wirt, why did you decide to work with Howard Benson this time?

Chris: Because nobody wants to do the same thing all over again. We love working with Jim. He’s a great friend of ours, he’s talented, and he really pulls the best out of people. But like you said, we’ve worked with him for so long. We thought it would be nice to have somebody else’s input to offer a little bit of a change. And Howard brought a few different flavors to the new record.

MD: Were there certain things drum-wise that Howard did that perhaps Jim hadn’t?

Chris: Howard does a lot more digital editing. He’s more “new school,” whereas Jim did everything to tape. Howard is more concerned with the feel and the energy of the take than the timing and everything else. If something I played was less than dead-on, well, I’m always dead-on! [laughs] Howard was also more concerned about how I hit the drums and how the drums sounded.

MD: How’s your studio performance in general? Are you pretty much a one-take pony?

Chris: No, not at all. I was about a three-take pony. [laughs] But I’m used to using a click, as I’ve been playing with one almost my entire life. It’s not a hard thing to do. I don’t want to sound arrogant, but it comes pretty naturally for me.

I really like working in the studio. And Howard even used me on a couple of other projects, which was great for me because he’s worked with some of the best players available. But for some reason he likes working with me.

MD: Were there any specific performance-related points that Benson pointed out that perhaps Wirt did not?

Chris: Jim was really strict about not hitting the drums too hard.

MD: Not hitting *too* hard while making a rock record?

Chris: Yeah, playing lightly to get the most tone out of the drum so you’re not just squashing the sound. Howard was into playing hard, but playing off the drums. And I’m way more down with
Chris Hesse

that because it’s really hard to play lightly. [laughs]

MD: Can you hear the difference between your sessions?

Chris: I don’t know. To be honest, I thought the drums sounded great on the last record. It sounded like I was beating the hell out of them, even though I wasn’t. And on this record it sounds like I was beating the hell out of them, and I was. But it was a lot more fun to play harder, and it was more enjoyable to just whack ’em like I normally do.

MD: Did you have to pace yourself better in the studio this time around because you were playing harder?

Chris: No. I did all right. It’s fun when you get your adrenaline going.

MD: How set are you on your parts when you get to the studio? Is everything completely locked in before you record?

Chris: When I go into the studio, I like to know what I’ll be playing—this is what I’ll play, this is how I’ll set up the verses and choruses, and so on—and hopefully put it all down effortlessly. But if we need to make changes, then we’ll make them.

MD: Speaking of changes, did you make any to your setup for the new record?

Chris: The only thing I changed was the snare drum to match the vibe of the song.

MD: What kinds of snares did you use?

Chris: I’ve got a plethora of drums. I endorse Yamaha, and they give me a lot of really great stuff. I used a 6½x14 copper snare on a lot of the record. It’s a nice, big-sounding drum. I’ve also got a Manu Katché model—another awesome drum—which I used on a bunch of songs.

MD: So what about the rest of your kit?

Chris: Actually, the story is that years ago my parents had a small fund set aside for me to go to college. I went for a year and just hated it. At that point I told my parents that I needed a new drumset because drumming was going to be my profession. So I went out, shopped around, and my favorite by far was the Yamaha. So I bought the kit of my dreams, which was a couple years before Hoobastank was signed. It’s a Maple Custom, thirty-year Anniversary model in lime green sparkle. It sounds beautiful.

Once we got signed and the record did well, I ended up getting signed by Yamaha as an endorser. They gave me another kit, a birch one, but it didn’t sound as good to me as the maple. I still love my old kit, so I took it back out on the road, and that’s what I’m using right now. I’ve got another Maple Custom on order, since I like maple a lot better. But until that one comes in, I’m using my Anniversary model.

MD: Even in the studio?

Chris: Yes. That kit sounds amazing. I don’t want to sound like an advertisement, but these drums inspire me to play.

MD: You seem to use some hefty crash cymbals.

Chris: I started using heavy crashes when we first started touring, because we
PDP
CX SERIES
BY DRUM WORKSHOP

“I’m going on TOUR with my PACIFICs next WEEK!”
— Mike Cosgrove

Pacific CX Series
all-maple shells  covered finish choices
true-pitch tuning  bass drum pillow
F.A.S.T. tom sizes  8.1 hardware pack

Mike Cosgrove
(Allen Ant Farm)

Warning:
CONTAINS LOUD NOISE
EAR PROTECTION REQUIRED
ENDURO
Your Link to the Road
available in 17 COLORS
Humes & Berg MFG. Co. Inc.
800-348-9737
humes-berg.com
Chris Hesse

were playing a lot of clubs that didn’t have overhead mic’s. Thinner, smaller cymbals wouldn’t cut through; I was using thin 16s. I started moving up in size so the cymbals could be heard. I ended up using a 21” Zildjian Projection ride as a main crash. It’s a monster, but it cuts! [laughs] I use a 19” Z Custom Rock as a secondary crash, and for accents I have a 17” Z Custom and a 19” China, plus a couple of splashes.

MD: What about your hats?

Chris: I use a Mastersound bottom and a Quick Beat top.

MD: How did you settle on that combination?

Chris: It’s funny, I had Mastersound hats, and the top ended up cracking. I had another set of Quick Beats, so I put the Quick Beat top on it, and it sounded awesome. I also use a set of 13” K/Z hats—a Z bottom and a K top—and that sounds good too. But that’s for specific songs; they’re really tight and quick.

MD: You mentioned earlier about upsizing your crashes for the road. What else have you done to adapt to the road?

Chris: I use bigger sticks on the road to make the cymbals move. In the studio I use Vater 1As, but if I hit the cymbals that I use for touring with those sticks, they break in half! Vater makes a stick called the Nightstick that’s a little bit longer and a tiny bit thicker than a 2B. They’re pretty big and feel really good to play with live.
More bang for the buck.

And bang is just the beginning.

Samson’s new drum microphones are voiced specifically for the drum they are meant to mic. Snares sound crisp and full, toms tight and rich, kick drums clean and gigantic. They have rugged exteriors, rim clips and shock mounts for the abuse they are sure to take. Best of all, they sound better than mics priced hundreds of dollars more. You see, at Samson we figure that if your gonna spend that proverbial buck, you deserve more than just bang.

SAMSON AUDIO

For a good time and to find out more about Samson drum mics visit us at samsontech.com.
Chris Hesse

MD: Do you take care of yourself on the road, especially considering the physical way you play?

Chris: I stretch for about half an hour every night before I play. I don't drink much, just because it becomes harder to play when you're hung over every morning. And I don't smoke. I usually end up in better shape on the road because I'm playing every day. During the down time, I'll usually work out with dumbbells. When I'm home, I don't have time for that kind of stuff. So I usually end up coming off the road in good shape.

MD: So was Los Angeles the place that gave you your musical start?

Chris: No. My parents were hippies in the '60s and '70s, and they moved to Willow Creek, California, a place with a population of 2,000. I was born at home, with a midwife and all that. My father was in a band at the time. He was the drummer and singer. I remember falling asleep backstage at his shows. My mom played flute, so everybody in my family was a musician.

My parents separated when I was three, and I lived in a town called Arcata. I played piano for about six years. I'm glad my mom made me take lessons now, but I hated the piano back then. I learned how to read music and work with a metronome, which was a good thing. And then, when I got into school, I remember the band instructor coming around, looking for recruits. I signed up.

"I really try to make the drums become a part of the song."
TOCA 10th Anniversary 1993-2003

It's More Than a Sound, it's an Attitude.

www.TocaPercussion.com  Kammen Music Corporation, P.O. Box 507, Bloomfield, CT 06002
Chris Hesse

for drums, because I thought they would be fun. I hadn’t played them before, but my dad did, and I just wanted to try them. I was hooked after that.

MD: When did you make it out to Los Angeles?

Chris: Just after I graduated from high school. I was playing with a band called Rumplestiltskin, and the guitarist was moving down to Los Angeles to attend CalArts. When you grow up in a small town, you either stay there for the rest of your life or you get out. I wanted to leave, become a musician, and make a living doing it. So I moved down to LA with them and lived in a dorm room with the guitarist, his roommate, and his girlfriend—four of us in a tiny dorm room! Luckily, they were all cool.

The people at the school were really nice. I didn’t even go to school there, but I had my own locker and all the professors were helpful. They would let me hang out, do my thing, go to seminars, attend classes if I wanted, use their practice space—anything.

I ended up staying down there and answering band ads in the Recycler, the local classifieds newspaper. I answered a handful of them, and it was really depressing. After a few months of answering ads, I was ready to come home and throw in the towel. I’d go to try out for somebody, but they just couldn’t play. That happened a few times.

I then called Dan [Estrin, Hoobastank guitarist], but he didn’t call back. So at that point I called my mom and told her I was coming home. But Dan ended up calling back a week later. I went to rehearse with them, and that was it. You know when you’ve found the right people. Everything just clicked.

MD: What sold you on this gig?

Chris: We had all the same influences, and we wanted to do the same thing. They played the most similar to what I had been playing and what I was interested in playing. This was at the tail end of 1994. We then spent five years developing our sound before we got signed.

MD: What was your drumming like back when you first joined the band?

Chris: It was more technical, but not overly busy. I did a lot more hi-hat work back then. It was fun on a different level. But now I don’t worry about the technical stuff so much.

Around that same time, I’ll admit that I was scared to move around the drums much. I was really stiff and barely hit the drums. I think I was using 7As at the time. I was just a scared kid! [laughs] But slowly, I opened up and learned how to use my whole body.

MD: When was it that you realized you needed to open up?

Chris: There really wasn’t a pivotal moment, it just happened gradually. I remember watching bands like The Deftones at The Whisky. I was blown away by Abe Cunningham and the way he moved and how interesting he was to watch.

I wish I could show you videos of our old rehearsals and shows. It’s really funny, because nobody moves an inch. We just sit there and play this wacky music. I remember seeing Josh Freese at The Key Club before A Perfect Circle’s first record came out. I’d never seen him before—didn’t even know who he was—but I remember being completely blown away by him and how he moved and used his whole body to play the drums. Josh really inspired me. From that point on I just started letting go.

MD: You seem to have kicked the pace up on the new album. Was that intentional?

Chris: That’s a good question. I don’t know if you noticed, but on a lot of the songs we’re using a lot more of what we call “four on the floor.” That’s a term we got from Jim Wirt.

MD: Just straight quarters kicking all the way through?

Chris: Right. Nobody does four on the floor, except for Mötley Crüe, and to me, playing it brings back the good metal. I remember saying to the guys a long time ago that I wanted to do a song with four on the floor. Well, we ended up having a lot more of that on this record.

MD: Was that something you planned, or was that just the way it came out?

Chris: It’s the way it came out. I really try to make the drums become a part of the song. You hear all kinds of jokes about drummers, but drums are an instrument that can really make the song.
Absolute Birch Nouveau

Nouveau Lug Casing
This revolutionary "quick release floating lug" makes changing heads quick and easy.
The lug casing hooks onto the nodal point bolts of the shell, eliminating any direct contact between the lug casing and the shell.

Aluminum Die-Cast Hoops
These lighter and stronger hoops add superior sustain for more consistent tuning.
49 Colors Available!

Now in 10 wrap finishes and 39 lacquer finishes (Gold Fakes lacquer shown here), you have more choices than ever before. Our new UV paint process offers depth and brilliance not available anywhere else.

Now YOU Know.

YAMAHA Drums
ABSOLUTELY HANDCRAFTED
Metallica's Lars Ulrich
St. Anger

by Ed Breckenfeld

The latest album from metal kings Metallica is a powerful dissertation on the darker emotions, as raw and pain-filled as an exposed nerve. Lars Ulrich's drum tones are appropriately heavy and slightly distorted, with a ringing snare that sounds, well, metallic. Avoiding traditional drum fills, Lars instead weaves each song together with a series of pulsating grooves. Let's examine a few.

"Frantic"
The album abounds with great guitar riffs, and Lars matches each with a compelling beat. This one comes from the intro of the lead track.

```
\[ \text{Drum notation} \]
```

In the song's instrumental bridge, Lars pulls out a syncopated half-time groove.

```
\[ \text{Drum notation} \]
```

"St. Anger"
The title track contains some vintage Ulrich speed patterns, like these two, from the intro and chorus respectively.

```
\[ \text{Drum notation} \]
```

"Some Kind Of Monster"
This beat mirrors James Hetfield's vocal for the first half of the song's verse. Lars then turns up the intensity a bit in the second half by switching some of his bass drum notes to snare.

```
\[ \text{Drum notation} \]
```

"My World"
Here's another powerful pattern that punctuates a vocal line. This time it's Hetfield's searing shout, "I don't even know what the question is!"

```
\[ \text{Drum notation} \]
```

"Shoot Me Again"
Lars uses splash cymbals and open hi-hat accents to great effect in the verse of this track.

```
\[ \text{Drum notation} \]
```
“Purify”
Here are a couple of interesting and unusual grooves. The first is from the 3/4 section of the verse, while the second propels the double-time section.

```
\[ \text{\textbf{d = 120}} \]
\[ \begin{array}{c}
  \text{\textbf{e}} \\
  \text{\textbf{f}} \\
  \text{\textbf{g}} \\
  \text{\textbf{a}} \\
  \text{\textbf{b}} \\
  \text{\textbf{c}} \\
  \text{\textbf{d}} \\
  \text{\textbf{e}} \\
\end{array} \]
\[
\begin{array}{c}
  \text{\textbf{f}} \\
  \text{\textbf{g}} \\
  \text{\textbf{a}} \\
  \text{\textbf{b}} \\
  \text{\textbf{c}} \\
  \text{\textbf{d}} \\
  \text{\textbf{e}} \\
  \text{\textbf{f}} \\
\end{array} \]
```

“All Within My Hands”
The first verse of the album’s closer features one of Lars’ coolest drum beats, which somehow feels like it’s moving both fast and slow at the same time.

```
\[ \text{\textbf{d = 120}} \]
\[ \begin{array}{c}
  \text{\textbf{e}} \\
  \text{\textbf{f}} \\
  \text{\textbf{g}} \\
  \text{\textbf{a}} \\
  \text{\textbf{b}} \\
  \text{\textbf{c}} \\
  \text{\textbf{d}} \\
  \text{\textbf{e}} \\
\end{array} \]
```


---

**THE PERCUSSION INSTITUTE OF TECHNOLOGY**

“Studying at PIT, with its incredible staff and classes, gave me the tools and confidence to become the professional drummer I am today.”

www.mi.edu
1-800-255-7529

- RAY LUZIER
  (DAVID LEE ROTH, THE NIXONS, HIDEOUS SUN DEMONS)
  www.rayluzier.com
Extreme Interdependence
Reaching For The Next Level

by Marco Minnemann and Rick Gratton

For today's drummer, it isn't enough to only be able to groove. It's also important to have the coordinated flexibility to be able to adapt to all musical styles. In other words, to have extreme interdependence.

In order to master extreme interdependence, we must exercise all of our limbs equally. The biggest challenge in doing this is breaking an old habit that seems to haunt most of us, which is emphasizing our strongest limbs and ignoring our weaker ones. To overcome this, we've come up with some "extreme" warm-up exercises and independence patterns.

**Extreme Warm-Ups**

The key to the following drumkit warm-ups is simplicity. Each of these exercises is written in quarter notes for easy reading. Each pattern breaks down the limbs into manageable parts and then combines them to complete the pattern. You'll discover that the learning process is always easier to understand when you break things down to their basic parts and then put them back together.

**Groove Interdependence**

It's interesting to note that as drummers we play time ninety-nine percent of the time. So with that in mind, let's look at a groove pattern that will really test your independence. The following is a one-bar ostinato played between the hi-hat (foot), snare, and ride cymbal. Once you have it mastered, apply the bass drum figures to it. By mastering these types of examples, you'll discover that your grooves will be greatly enhanced.

**Groove Ostinato**
Bass Drum Figures

3a

3b

3c

3d

3e

3f

For more ways to expand on these examples, practice reassigning the bass drum figures to various parts of the kit, including the hi-hat, snare, tom, and ride cymbal. Use these examples as a jumping off point to come up with your own interdependence ideas.

Excerpted from Extreme Interdependence by Marco Minnemann and Rick Gratton, used with permission of Warner Bros. Publications.
In this article I would like to introduce you to a variety of “Latin style” drumset grooves. In addition, I’ll provide you with listening suggestions and a brief explanation for each groove.

First, I'd like to define the term “Latin styles.” It's a general reference to all musical styles from South America, Central America, Mexico, Spain, and the Caribbean, specifically the Dominican Republic, Puerto Rico, and Cuba. Keep in mind that most Latin drumset grooves are hybrid rhythms from the traditional instruments played in the percussion section for the particular musical style.

**Cuban Bolero**

Let's begin with the Cuban bolero. It's a slow ballad that is typically played with congas, bongo, guiro, and timbales. The following bolero groove is a standard drumset approach, based on a straight 8th-note feel. The hi-hat emulates the 8th-note cascara (shell of the timbale), traditionally played by the timbale player.

Recommended listening: *Fuerte!* by Poncho Sanchez, track 7: “Siempre Te Amare.”

**Bomba**

The bomba originated in Puerto Rico. It’s based on 8th notes with an underlying half-note pulse in 2/2 (or cut time). This groove is a two-bar phrase utilizing a cowbell or woodblock and the cross-stick and tom-tom combination, while the bass drum plays the tambor (a repetitive rhythmic phrase).


**Cha-Cha-Cha**

The cha-cha-cha originated in Cuba. It utilizes cowbell, guiro, clave, congas, and timbales. The rhythm is based on 8th notes but with a strong quarter-note feel, which is played on the cowbell. This drumset groove substitutes a cross-stick for the cowbell.

Recommended listening: *Fuerte!* by Poncho Sanchez, track 1: “Fuerte” and track 5: “Ixtapa.”

**Plena**

Here’s another folkloric rhythm from Puerto Rico, the plena. The half notes are the underlying pulse, and the groove is based on quarter notes in 2/2. This groove emulates the sounds played by the traditional percussion instruments called panderetas (tambourines with no jingles). Notice that the floor tom is played with muted (+) and open (‘) tones.


**Cumbia**

The cumbia rhythm is a popular dance style that originated in Colombia. It’s been popularized in Mexico by many commercial dance bands. This groove is based on 8th notes with an underlying half-note pulse on the bass drum. (Play the open tone (‘) on the mouth of the cowbell and the closed note (+) on the shank.)

Recommended listening: *Palacio De La Salsa* by Original De Manzanillo, track 9: “Un Poquito De Muchacho.”

---

94 | Modern Drummer | February 2004
Charanga

The charanga style of music originated in Cuba. The violin, viola, and flute are the principal melodic instruments of the style. This charanga groove has an underlying half-note feel with an implied 2-3 clave pulse. This groove works well during high-dynamic sections.

Recommended listening: La Charanga De Cuba, track 2: "Azcar Con Chocolate," and track 7: "A Cualquiera Se Le Bota."

Conga De Comparsa

This variation of the conga de comparsa states the 2-3 rumba clave, played by the cross-stick and accented floor tom figure. The cowbell part is one of many different possible variations. It must be played with open (°) and closed (+) tones. Typically the tempos are moderately fast to fast.

Recommended listening: Mozambique by Eddie Palmieri, track 8: "Camagueyanos Y Habaneros."

Rumba De Yambu

The rumba de yambu is another folkloric rhythm from Cuba. The palito pattern is played on the shell of the floor toms, while the 3-2 rumba clave is played by a cross-stick on the snare drum. The bass drum plays the low-pitched sound of the large cajon (wooden crate) on the "&" of beat 2, and the hi-hat emulates the shaker part.

Recommended listening: Vacunao by Munequitos De Matanzas, track 3: "El Tahoner," and track 8: "Lengua De Obbara."

I recommend that you immerse yourself in the musical style you want to play, familiarize yourself with the feel of the music, the traditional percussion instruments used in the music, and the traditional parts played on those instruments. A good way to do this is to listen to live music. You should also consider purchasing books, videos, and other learning materials. They will aid you in your quest to conquer a particular musical style. Then you'll be able to create some of your own hybrid drumset interpretations.

To learn more about other Latin styles, check out Maria Martinez' Instant Guide To Drum Grooves book/CD package. For drumset coordination in the Afro-Cuban and Brazilian styles, check out her book/CD packages and videos Afro-Cuban Coordination For Drumset and Brazilian Coordination For Drumset, published by Hal Leonard. For more information, go to www.worldbeatrythms.com.
Missed Out On Any Of MD's First Twenty-Five Years? Now You Can Have It All With...

MODERN DRUMMER's 25-YEAR DIGITAL ARCHIVE!

Free Demo now available at www.moderndrummer.com

Tired of weeding through tons of back issues to find an interview with your favorite drummer, a great transcription, or a valuable lesson? Now you can have it ALL right at your fingertips!

Hundreds of enlightening interviews with the greats of drumming.

A world of practical advice in every article ever published in MD's roster of over 35 departments.

Tons of beats, exercises, drum solos, and charts.

Thousands of book and record reviews.

Complete product coverage as it appeared in every issue from January '77 to December '01!

THE MD DIGITAL ARCHIVE contains an astounding 265 jam-packed issues. That's over 35,000 pages of easy-to-access information on one handy, 8-CD-Rom Set or one computer DVD. Hours upon hours of essential reference material for serious drummers, all in one portable, easy-to-use package!

Now get EVERY page from ALL 265 ISSUES of MD for only $199.97. That's just 75 cents an issue. ORDER NOW and get Volume 26 FREE the moment it's available!
Here are just a few of the great features of MD’s DIGITAL ARCHIVE
(PC compatible, with a Mac version coming soon):

**Full Archive Search:** A comprehensive, expression-based system that allows you to search the entire archive in one step (no CD swapping). Clicking on a match opens the issue and displays the corresponding page. It’s as easy as ABC!

**Download Updated Index Via Internet:** Query a Web server from the Update page in the MD Archive, and find out if there are any search index updates or additional back issues available for download.

**Custom Graphical User Interface** with a browser-like functionality that makes the Archive as easy to use as the Internet.

**Zoom And Pan:** Zoom in on any page, and pan to view portions of a page up close.

**Annotation Support:** Add a “sticky note”-style annotation to any page of any magazine: research notes, instructions, or comments that can be exported, emailed, or imported.

**Preview Issue Cover Thumbnails:** Search the Archive by looking at thumbnail images of every cover page.

**Bookmark Support:** Keep a list of bookmarks that refer to any page in the archive. Organize your bookmarks by drag & drop in a hierarchical tree of folders you create. Attach your bookmarks to an email and send it to others for import.

**Single Or Multiple Page Viewing:** View a single page, or choose to view consecutive, multiple pages at one time.

---

**Here’s What Just A Few Readers Have Already Said...**

“My wife blessed me with a copy of the Archive for Christmas. I’ve been enjoying revisiting articles that I haven’t seen in years. Congratulations on what will be the reference standard for drum and percussion research for years to come.”

Ben B.
Humelstown, PA

“A truly unbelievable item. The search capabilities and the first-rate pictures—outstanding job! I can’t wait for the 2002 update CD.”

Brian H.
Arlington, VA

“I’d recommend the Archive to any serious drummer. Thanks for this great effort.”

Chris P.
Australia

“My compliments on the MD Digital Archive. I’m very impressed with how easy and intuitive the software navigates around the archive. An excellent product—and considering the tons of useful and relevant information, a bargain!”

Peter O.
Manassas, VA

---

Don’t miss out on this state-of-the-art reference library for all drummers. MD’s 25-YEAR DIGITAL ARCHIVE just may be the single most important educational investment you could make in your drumming future.

Phone in your order at (973) 239-4140

or Click On to www.moderndrummer.com

Please use Key Code TAKITB when ordering
Developing Single Bass Drum Speed

Get On The Good Foot!

by Zoro

The following article was inspired by a question that came in to MD's Ask A Pro department. I'm frequently asked similar questions at my clinics. So I'm pleased that MD has given me the opportunity to provide a detailed answer. I hope it helps all interested parties.

Here's the original question, which came from English drummer Martin Best: "I'd like to be able to develop quick double beats and flams using a single bass drum pedal. What's the best technique for this, and how should it be practiced? Do footwear choice and spring/head tension come into play at all?"

First, let me say thanks for the question. Then let me add that quick single bass drum work can be accomplished by virtually any technical approach. I play almost exclusively heel down, but I've seen the same speed accomplished by players using heel-up or heel-to-toe methods. The technique you use is not as important as understanding what you're attempting to go for rhythmically, along with trying to achieve a great bass drum sound.

Subdivisions

The most important aspect of developing a quick bass drum foot is to first understand all the various subdivisions for double and triple beats within a variety of feels. Most of what I play can be broken down into two-, three-, and four-note groupings over a duple or triple feel.

You must have a thorough understanding of note placement before you can begin to take full advantage of all the possibilities. Then it's just a matter of practicing those patterns at very slow tempos with a metronome, gradually increasing the speed over a period of time in much the same way that a weightlifter would gradually increase his maximum lifting weight. Slow, steady progress should be your goal.

I concern myself with clean, controlled playing before I try to execute patterns very rapidly. Spastic and inaccurate execution is useless to me. Unless I can place those quick doubles with pinpoint accuracy, they make no contribution within the realm of a groove.

Flams And Fast Notes

The very nature of a flam makes it virtually impossible to play with just a single kick—just as it would be to play a flam with only one stick. However, you can play fast 32nd or 64th notes with a single kick pedal, giving the illusion of sounding like a flam, simply because the notes go by so quickly.

Over the years I've developed a rhythmic concept for playing 32nd notes (and even 64th notes, depending on the tempo) over a multitude of time feels. I've provided a few examples in this article, and I go into the concept more deeply in my book and DVD, The Commandments Of R&B Drumming.

Footwear

Footwear is a very personal issue. For example, I find it hard to play in shoes with really tall heels, but I know some monster players who wear high-heeled boots. I also know several players whose maximum control comes from playing barefoot. The fact is, no single style of shoe is going to give you the ability to pull off something that you can't already do in the first place. You know better than anyone what shoes help you to play your best. In this case, comfort is the most important factor.

Pedal Tension And Feel

Spring tension truly does affect the response you get from the pedal itself. I prefer an eccentric-drive, single-chain-drive pedal, generally set at a medium tension.

Every pedal has a "sweet spot" on the footboard—the point at which the most effortless movement can be achieved. For me, that spot is located approximately 3" down from the front end of the footboard. Applying the ball of my foot at that point gives me the most control. But again, this will be different for everyone.

Whether you play with your foot flat on the footboard or slide your foot on and off of it also makes a difference to your control. I like to have a solid "grip" between my foot and the footboard, so I use a Grip Peddler traction pad. The particular model that I use has what's called a "funk bump." It raises the ball of my foot ever so slightly, placing it at just the right angle to give me a little bit more speed, leverage, and control over the pedal.

Bass Drum Tuning And Muffling

It may come as a surprise to some people that the tuning of the front bass drum head has a greater effect on pedal response than the tuning of the batter head does. For an enlightening experiment, leave your batter head the way it is, and tighten up your front bass drum head in full-rotation increments. After each set of full turns on every lug, play your pedal for a little while and feel the difference. As you increase the head tension, the pedal should become more responsive—and therefore slightly faster. Of course, eventually you'll reach a point where the head is over tightened and the drum sounds choked (or at least not like a bass drum).

Another factor of pedal response is whether or not you have a hole cut out of the front head. If you do, the size and location of
the hole will greatly affect the feel and speed of the pedal, because it affects how quickly the air inside the drum can escape. Having no hole in the front head at all gives the pedal a completely different response. I usually have a 5" hole in my front bass drum head.

The amount and type of muffling you place in the bass drum will also affect your speed, control, and sound. For many drummers, having no muffling at all presents a bit more of a challenge in terms of controlling the pedal as well as the drum's sound. The air within the drum can make the pedal a bit "bouncier" and possibly faster. But then you really have to learn how to control the bounce of the beater off the head.

Owing to countless situations where I've had to sit in on someone else's kit, I've learned to adapt to all of the above tuning, tensioning, and muffling methods, and to adjust my technique accordingly. For that reason, I have two distinctly different kits set up in my practice studio. One bass drum is tuned for a contemporary, fat, low sound, and is heavily muffled. The other bass drum has heads with no holes, and is tuned on the tight side, with only a felt strip on the front head for a classic bebop sound. Going back and forth from kit to kit keeps me from getting too tired to either feel. It also helps my bass drum technique tremendously.

The array of available heads, beaters, muffling options, and tuning styles gives the bass drum the widest range of variables and potential feel differences of any drum on the kit. Experiment with all of the variables to discover what inspires your best performance. Just remember that in the final analysis, none are greater than rhythmic understanding itself. When you know what to go for rhythmically, then you can devise a practice strategy to develop the technique necessary to accommodate those rhythmic intentions.

Musicality

Once you master all of your goals, it's very important not to overuse that mastery. Musical discretion and sensitivity should tell us when to throw those quick patterns into our grooves and solos, and when to show restraint. Selective (and not-too-frequent) rhythmic placement is what makes those patterns funky, so please use taste when applying them. Remember, it means nothing if it's not musical.

Super Bad Grooves

The following four examples are excerpted from The Commandments Of R&B Drumming. Please don't let the notation intimidate or discourage you from learning these patterns.

Whether or not you can read music well, it will really help to see how the quick bass drum notes line up with the other limbs within the patterns. If hearing the grooves would help, they're on the companion CD that comes with the book. Listening is an integral part of comprehending this or any other rhythmic concept.

These examples will demonstrate what can be done with the single bass drum and give you hip and challenging ideas for the placement of 32nd- and 64th-note patterns within your grooves. Have fun, and keep it in the pocket.
Getting More Sounds From Your Kit
Part 1: Working With What You Have

by Larry T. Kennedy

Acoustic drummers can often feel limited when it comes to sonic variety. Guitarists can swap guitars, stomp on a footswitch, or change amp channels to get different sounds. Keyboard players and electronic percussionists have the ability to reproduce virtually any sound imaginable. Meanwhile, we sit behind our drumkits with basically the same sounds available to us for every song we play.

My band plays small clubs on weekends. So I’m pretty limited as to budget and space when adding sounds to my kit. Before I invest in any new equipment, I focus on getting as many sounds as possible from what I already own. The good news is that any decent drum or cymbal is capable of creating a wide variety of sounds and effects. The challenge is to discover how to obtain those sounds.

Mixing Sticks

You can get many different sounds from any drum simply by changing what you strike it with. Different stick sizes and models will produce different acoustic responses. Experiment with sticks that have smaller or larger tips, and with different tip shapes. Remember that a front-weighted, thick-necked stick will create a “meatier,” deeper sound, while a stick with a longer taper and a narrower neck can offer a lighter sound and better ride-cymbal articulation.

I prefer nylon tips for the crisp “ping” sound they get on ride cymbals and hi-hats. But I use wood tips in lower-volume situations to reduce the sound of the stick on a head or cymbal, while getting more of the drum or cymbal sound.

Blades, from Vic Firth, can be played flat on drumheads and edge-wise on cymbals.

Pro-Mark’s Broomsticks create a fat brush-like sound.

Vater’s Acousticks combine rods with nylon outer strips for a sharp sound.

Regal Tip Blastics are a step up in volume from traditional brushes.

Zildjian’s Absolute Rock sticks are double butt-ended for extreme power and impact.
Then there are tipless (or double butt-end) sticks. They’re the same width all the way down, and they put a lot of wood into hitting the drums. Most manufacturers offer such models. I use Zildjian Absolute Rock sticks (roughly the size of 5Bs) for maximum volume on all-out rockers. Using such a stick in your snare-drum hand to get a more powerful backbeat is better than flipping over a tipped stick and chewing up its butt end. These sticks are also great on songs that feature a lot of tom work.

Of course, you aren’t limited to using sticks. It seems that every issue of MD reports a new brush, bundle of rods, or other tool with which to get new sounds from your drums. Traditional wire brushes produce a delicate sound and the traditional jazz “swish” around the snare-drum head. Plastic brushes, and even heavier, brush-like tools such as Regal Tip’s Blasticks get a louder, more penetrating sound. If you need still more attack, the various bundled rods on the market produce the most aggressive non-drumstick sounds. They’re available in a wide range of weights and volume potential.

There are also quite a few dual-purpose sticks on the market. Most of the major stick manufacturers offer drumstick/mallet combinations. These are great for cymbal swells, “timpani rolls” on floor toms, and “jungle drums” effects. Unigrip’s extensive Flipstix line offers multiple combinations of sticks, rods, brushes, and mallets.

Of course, some of the drumstick alternatives won’t produce sounds loud enough to cut through the band unless you close-mike your drums. Thus they may be limited to use on “unplugged” or lower-volume gigs. But many can serve in virtually any situation, giving you a wide variety of acoustic potential.

**Location, Location, Location**

Most of us were taught to strike a drum in the “sweet spot,” which is usually a point just off dead center of the head. But you can get useful alternative sounds by striking the drum at other points as well. For example, you may get better snare response at low volumes if you strike your snare drum a third to a quarter of the way out from center, directly above where the snares cross the bottom head. For crescen-
Zoro has toured and recorded with Lenny Kravitz, Bobby Brown, Frankie Valli and the Four Seasons, The New Edition, Jody Watley, Sean Lennon, Philip Bailey of Earth, Wind & Fire, Vanessa Paradis, Lisa Marie Presley and many others. He is known as the master of groove and over the last two decades has earned a position of prominence and respect within every realm of the music and drum industry.

A recipient of numerous awards, Zoro has been consistently voted #1 R&B Drummer and Best Clinician in the Modern Drummer Magazine reader’s poll. He has also received Best Funk Drummer honors in Drum! and Rhythm Magazine of the United Kingdom.

Zoro’s best selling and critically acclaimed Warner Bros. Publications book, video, and DVD series, The Commandments of R&B Drumming: A Comprehensive Guide To Soul, Funk & Hip Hop, were awarded the #1 Best Educational Products title in the Modern Drummer Magazine reader’s poll.

Zoro is an international drum figure that continues to enlighten, entertain and inspire audiences around the world as a player, educator, private instructor, and motivator and has appropriately been dubbed, The Communicator. To find out more about Zoro visit www.zorothedrummer.com

AUDIX

PERFORMANCE IS EVERYTHING

AUDIX

DRUM KIT AND MICROPHONE DIAGRAM

Kick drum
Snare drum
Rack toms
Floor toms
Hi-hat
Left overhead
Right overhead
SC-V6C
M100
M100

FOR MORE INFORMATION CALL 1-800-966-8261
503 682 6933 phone, 503 682 7114 fax, http://www.audixusa.com

© Audix Corporation 2004. All rights reserved. Audix, the Audix logo, D-6, D-1, D-2, D-3 and SC-V-6 are trademarks of Audix Corporation. All other trademarks are the property of their respective owners.
Getting More Sounds
dos (rolls or other figures that increase in volume), I sometimes start out toward the edge and then move the sticks toward the center of the drum. The volume rises as I get closer to the center.

If you strike tom-toms or snare drums very close to their edges, you'll get a tight, high-pitched sound that can be used to simulate timbales. And have you ever tried hitting rimshots on your toms?

Using Our Heads
Another way to get different sounds from drums is to use different heads. Most of us find favorite tom, snare, and bass-drum heads, and stick to them. But this kind of thinking limits us to getting the same sound for every gig.

Here's a subtle way to change the sound of your drums: When it comes time to replace your present heads, try the same type of head, but from a different manufacturer. Even within similar models, there are physical and acoustical differences between heads of different brands. You may find that a certain manufacturer's heads fit your drums better, or tune up more easily, or give you a sound closer to the one you've been looking for. You might also try a minor model switch. That is, if you normally play a one-ply clear head from a given brand, try that same brand's one-ply coated head.

Generally speaking, drummers tend to regard single-ply heads as good choices for low-volume gigs, or for gigs that call for a "traditional" sound. They look to two-ply heads for a deeper tonality, and for gigs where durability counts most. However, the simple truth is that you have to hit a two-ply head with a certain amount of force in order to get it—and the drum—to respond. A single-ply head allows you to get a fuller sound from your drums at lower volumes. Since my band plays a wide variety of music—from soft, pretty ballads to hard rockers—I opt for maximum versatility in selecting heads. For most gigs I use one-ply coated heads. If I know in advance that we'll mostly be playing loud, I'll put two-ply heads on my toms.

In the past few years, the drumhead market has virtually exploded with new brands, new lines, and new specialty models. Whether you want a calf-like sound for a jazz kit, a deep, controlled sound for recording, or a wide-open, powerful sound

Feeling Blue?
Improve your groove with Puresound's Speedball bass drum beater.

Includes free 2.5" Kevlar® bass drum head protector at participating dealers while supplies last.

Now available at better drumshops everywhere.
www.puresoundpercussion.com

- Self-Aligning Head
- Plastic, Felt or Rubber Models
- Stainless-Steel Shaft
- Adjustable Counter-Weight

Only Wuhan
Cymbals and Gongs
1 Year Breakage Guarantee!

Genuine Hand-Cast Chinas
Traditional - Rock Série and Gongs

Universal Percussion, Inc.
1431 Heck Rd. Columbus, Ohio 43208
www.universalpercussion.com
sales@universalpercussion.com
Getting More Sounds

for hard rock, you need only pick up a cat-
alog or go online to learn about the many
options available to you.

You can also learn more about heads
when you’re in the store. Several manu-
facturers provide informative displays
and educational packaging to let you know
what each head model is supposed to do.
Some even include information on which
heads their endorsing artists use, to help
you get an idea of their application. You
can also tap or play on the heads mounted
on the store’s display drumkits to get an
idea of what those heads would sound like
on your drums.

Another way to determine which heads
to try is to talk to other drummers in your
area—particularly those who have a drum
sound you like. Find out what heads they
use, whether or not they muffle their
drums, and how they tune their kit.

Of course, the best way to tell what
heads are right for you is to buy a set and
try them on your drums, with your band, in
the places that you play. Fortunately,
almost all of the manufacturers now make
it easier and more affordable to try new
heads by offering “pre-packs” that contain
sets of heads at discounted pricing.

Cymbalism

You can always get more sounds from
the cymbals you already own. There are
three basic cymbal-sound locations: the
drum, the shoulder (midway between the
drum and the bell), and the bell itself. From
there it’s a matter of how you strike those
locations, and with what.

Different sticks really make a differ-
tent sound on a ride cymbal. Nylon-tip
sticks cut through amp and create a clear
impact sound with less wash. Wood-tip
sticks provide a broader, less precise feel.
And the butt end of a stick on the bell will
create a really penetrating sound.

Conversely, you can simulate delicate
sounds like wind chimes by scraping
down the tone ridges of a ride cymbal
with the tips of brushes, or with the metal
ring at the end of the push rod.

Experiment with your hi-hat, too. Try
striking the edge of the top cymbal just as
you release the pedal. This creates a quasi-
Chinese splash sound that makes a neat
accent. What does your top hi-hat cymbal
sound like if you ride or crash it with the
hats fully opened? Try striking the bell of
the top cymbal with the tip and then the
shoulder of your stick. Try striking the bot-
tom cymbal from underneath. Try these
same ideas with the hats fully closed,
slightly open, and wide open. The resulting
sounds may be slightly “gimmicky,” but
they could also be used as an accent in a
ger or two each night.

You can also use the hi-hat to simulate a
guira or scraper on a slow song with a
Latin feel. Strike the cymbal normally,
then sweep the stick across the cymbal
toward you, allowing it to rebound several
times. The technique is similar to playing a
one-handed buzz roll or riff.

Crash cymbals have their basic sound
sources, too. You can strike them with a
placing blow across the edge, tap their
shoulders with the tip of a stick, or choke
off a crash to make a short “bark.” You can
extend the sustain of a crash by crashing
normally, then bouncing your stick tightly
on the cymbal—almost like a roll, but with
just enough force to keep the cymbal
vibrating for as long as it takes the guitarists
to finish showing off.

Most rock drummers know how to get a
t really loud, “trashy” ride sound by riding
on a crash at high volume. But have you
tried riding on your crashes at lower vol-
tumes? I recently purchased a Sabian 20½”
Chad Smith Signature crash to get a louder
and more sustained crash sound than I was
getting from my existing crashes. But I’ve
also started using it as a ride on songs
where I want a more delicate “ping” sound.

Another approach you can use with your
existing cymbals is to tap them lightly on
their edges or undersides. Or about
striking two of your crash cymbals at the
same time? Combining their pitches and
projection will add a new cymbal sound to
your arsenal. Try mating each crash with a
splash, or even crashing on your ride cymb-
al. Some of these combinations may be
awful in context, but others may be very
useful. You’ll never know until you try.

Of course, no matter how much effort
you put into getting the most out of your
existing kit, you may still want or need to
add something entirely new. So next month
we’ll look at all the musical options avail-
able to you in the way of add-on gear. See
you then!

WE WILL BEAT ANY DEAL!
EVERY MAJOR BRAND~IN STOCK!
Guitars • Amps • Drums • Keyboards • Synthesizers • Samplers
Sound Systems • Recording Equipment • Software • Accessories

Shop Where the Pros Shop • Call Us Today!
West L.A. Music

We will beat any price from any authorized stocking dealer anywhere in the United States
MAN VS MACHINE

GENUINE WUHAN CYMBALS & GONGS

The Chau gong is the first choice of the world’s leading symphonies. Its one-piece cast, hand Hammered construction is crafted in century old tradition.

The world renowned WUHAN® gongs are appearing in a variety of musical venue to add depth and special effects. Try combining your talent with a WUHAN® gong and be amazed at what you create!

<table>
<thead>
<tr>
<th>Chau Gong</th>
<th>Wind Gong</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Size</strong></td>
<td><strong>List</strong></td>
</tr>
<tr>
<td>7”</td>
<td>87.00</td>
</tr>
<tr>
<td>10”</td>
<td>117.00</td>
</tr>
<tr>
<td>12”</td>
<td>144.00</td>
</tr>
<tr>
<td>15”</td>
<td>210.00</td>
</tr>
<tr>
<td>18”</td>
<td>244.00</td>
</tr>
<tr>
<td>20”</td>
<td>349.00</td>
</tr>
<tr>
<td>22”</td>
<td>429.00</td>
</tr>
<tr>
<td>24”</td>
<td>499.00</td>
</tr>
<tr>
<td>26”</td>
<td>543.50*</td>
</tr>
</tbody>
</table>

*Most popular sizes

Universal Percussion, Inc. 1431 Heck Road Columbus, Ohio 43208
Phone 330.432.5750 Fax 800.979.DRUM Email sales@universalpercussion.com

Choose ATTACK™ for sound ideas.

ATTACK™ drumheads introduces its new head to its already impressive line up.

Do you like the precision, clarity, and response of a single-ply head?

Or do you prefer the open tone, warmth, and power of a two-ply head?

Now you can have both!

ATTACK™ drumheads

ATTACK Two Ply Thin Skin 3 heads combine two layers of film that are each one-third thinner than our single-ply heads. The result is a head that plays like a single-ply in terms of feel and response, but offers the tonal characteristics and improved durability of a two-ply model. This unique performance combination makes the Thin-Skins Three perfect for recording or live applications when pinpoint articulation and rich tone are equally desirable.

The heads also offer all of Attack’s other outstanding features. They’re available in clear or coated versions. They’re held in steel hoops, rather than aluminum, for extra strength and rigidity. And they’re pressed, rather than glued into those hoops, so they can’t pull out. And best of all, they come at Attack’s drummer-friendly prices!

2 Ply Thin Skin 3 comes in either clear or coated heads. Sizes 8”-13.50, 10”-15.00, 12”-20.50, 13”-22.50, 14”-24.00, 15”-30.00, 16”-32.00, or 16”-38.50.

2 Ply Thin Skin 3-No-Overtone heads come in either clear or coated. Sizes 20”-800.00, 22”-850.00, or 24”-75.00.

Some ATTACK™ drum heads are made under patent, serial or trademark numbers 2,679,498...29,143,922...75,858,554. ATTACK™ is a trade mark of Universal Percussion, Inc.
Improvising, Adapt, And Overcome
Surviving Rough Times On The Road

by Billy Ward

Touring with Joan Osborne has been great fun. As I write this we’re on the last week of a tour opening for The Dixie Chicks. Here are a few things I’ve noticed along the way, kind of “diary style,” if you don’t mind.

One humongous arena/dome is the same as another. They all sound bad, kind of like being in the bottom of a bathtub. The sounds are all bouncy, long, and reverberating, with plenty of delay. (This is probably similar to what all you drummers that play in open, ringy churches have to deal with.) The Dixie Chicks’ stage is “in the round,” meaning the stage is in the middle of the arena, and the drummer is in the exact center. This placement creates a very weird sonic challenge for me.

In an arena, the bass frequencies go out into the air and then come right back and gather in the middle. I guess this is because there’s very little sound absorption in each room. It makes for some rough sound onstage. A gig like this is definitely a situation for in-ear monitors. But Joan’s band doesn’t use them. We use monitor speakers, so I left my in-ears at home. I wanted to be in the band’s “zone” and experience their sonic environment. Was this smart? I don’t know. But I can assure you, it’s pretty hard to play drums in a band when there’s a low roar of bass frequencies causing everything to be fuzzy and have no attack whatsoever.

Another challenge? It’s so hard to groove in an arena setting. There I am, trying to measure the distance between the played notes and the delayed ones and slice the song up at the right tempo. Last night in Cleveland it was something like three or four repeats from the room after every note. As I played each tune, I tried to make sense of the delays and measure them, but there were some tempos that just didn’t match up with the delays.

Sometimes a musician has to be a marine. Marines improvise, adapt, and overcome. We drummers should play differently in arenas. In that setting, a bass drum sounds like Godzilla’s foot smashing down on the little villagers. So each “hit” on the bass drum (or floor tom) has to be taken very seriously. I’ve also figured out that it’s a good idea to tune the toms a bit higher and tighter in an arena setting. If I’d only known that ten years ago!

Hello Cleveland!

Cleveland was the worst show of the tour, at least for me. My hi-hat mic ‘fell off the boom stand and I spent my few precious moments between the second and third song looking for it and re-mounting it. (The nearby tech folks hadn’t noticed the problem.) Then I counted off the next song—only it was the wrong one! The band had a terrible crash, and Joan stopped the song. She then immediately introduced me to the 17,000 people in the audience, telling them that I had counted off the wrong song! It was pretty funny, actually. So then I announced, “I’m the best at counting off wrong songs,” and then we got on with the show. To top things off, the last song was also about five beats per minute too fast. Poor Joan was running out of breath as she sang.

I walked into the dressing room afterwards and apologized, saying, “It was my turn to mess up.” The whole band was laughing. Why was I laughing, though? My relaxed attitude certainly reflects the comfort zone we all feel with Joan. But it was a bit more than that too. It just felt good to have something completely differ-
ent happen. You see, every day for the last six weeks we've checked in and out of hotels, gone into the humongo-dome du jour, hung out with all the other folks on the tour, soundchecked, played a show, gotten on the bus, and then went off to the next town to do it all over again. It's Groundhog Day every day. The familiarity of everyone and everything is so common at this point. When I see my bandmates in the hallway, I feel like I'm looking in the mirror. It's a strange sensation. Life on the road can be a grind.

Nervousness

I don't really get nervous before or after shows, but man, do I get hyper. Well, maybe I'm just hyper, period. Why do some people get nervous? I've seen some bands approaching the stage like they were walking toward the electric chair.

A few weeks back, when we were recording two nights in St. Paul, one of our bandmembers was nervous. I then realized that I use a couple of tricks that help me conquer my stage anxiety. First off, I play every show as if it's being recorded. (It actually helps to record some shows on your own with a simple recording device just to prove to yourself that you're doing a good job.) Second, I'll imagine that some very important musician is in the audience, like Elvin Jones or Peter Gabriel. Then, when we really are recording or some celebrity is in the house, it's still the same as every other gig. These ideas work for me, and I hope they'll help you.

Mapex Drums
Challenging The Champions

by Rick Van Horn

You have to hand it to Mapex. In 1989 they literally came out of nowhere to enter a market already crowded with very successful brands. Less than a decade later they had established themselves as one of the “majors.” They accomplished this feat in the face of several significant obstacles, not the least of which was, well, that name.

What’s In A Name?

Back in 1989, there were those who said that a drum company with a name like “Mapex” would never get off the ground. When the drums first appeared in ads, drummers tried to figure out what kind of musical connotation the name could have. It doesn’t have one. Nor does it sound high-tech, like “Zommatic” or “Dynasonic.” To be honest, many drummers thought “Mapex” sounded like a lawn chemical. So where did the name come from?

“We don’t know,” laughs Mapex USA vice-president and general manager Chuck Turk. “And I’ll be the first to admit to you that I don’t ask. It was selected by our parent company. And while it was the subject of some confusion—and some jokes—today, in retrospect, it has become a non-issue. I used to be a buyer for a major retail chain. At that time I was a big customer of Mapex, and I kind of questioned the name too. But those questions went away as Mapex became a very successful drum line. What it boils down to is, a rose by any other name still smells sweet.”

Family Lineage

Mapex drums are made by KHS, one of the world’s largest manufacturers of musical instruments. (They also make Jupiter band instruments, and they own Ross Mallet Instruments.) The KHS factory is located in Tianjin, in the northern part of Mainland China. In the summer of 2003 the factory received ISO9001 certification, indicating that it operates at the highest possible standards of manufacturing quality and efficiency.

Prior to 1996, Mapex drums were sold in the US by a series of independent distributors. In that year, Mapex USA was established in Nashville as a wholly owned subsidiary of the parent corporation. The US operation maintains a symbiotic relationship with the KHS factory.

“Our job here is primarily sales and distribution,” says Chuck Turk. “But when we’re called upon for input in the area of R&D—and we are, because of our direct connection to artists and consumers—we jump in and are able to contribute. Responding to the needs of customers here in the States has a far-reaching impact elsewhere around the world. Since we are owned by KHS, what benefits them benefits us, and vice versa. So we try to feed them as much information as possible about product development, as well as about what we’re doing marketing-wise.”

Jeff Ivester holds the position of marketing director, as well as artist relations director as it applies to marketing. (Industry veteran Joe Hibbs joined the Mapex staff as key accounts/artist relations manager just as this story went to press. He’ll share artist relations responsibilities with Jeff.) Says Jeff, “Artist feedback is our primary source of input into product

Vice president and general manager Chuck Turk
Marketing/artisat relations director Jeff Ivester
The Mapex Mix

Orion Classic

Mapex's top-of-the-line series features 8-ply, 5.1-mm maple shells for traditional warmth, beauty, and tuning range, along with a balance between focus and resonance. Features include 950 series extra-heavy-duty stands, ITS (Isolated Tom System) tom mounts and bass drum spurs, and low-mass lugs with single-point contact. Drum hardware is available in chrome, with 24-carat gold-plated lugs. Ten lacquer colors are available.

Orion Classic Deep Forest

Deep Forest kits are identical to Orion Classic kits in appointments, but feature 100% walnut or cherry shells. The two different wood types offer distinctly different tonal qualities. Each drum is rotary-cut from the same log to ensure the consistency of color and grain, then given a clear matte finish to maximize the beauty of the wood.

Saturn Pro

Saturn Pro kits are designed for the touring professional; consequently they're used by nine out of ten of Mapex's endorsing artists. The series features 6-ply, maple/walnut/maple shells said to be exceptionally strong and resonant. Kits are equipped with 550 and 750 series heavy-duty hardware and Mapex Powerhoops. Ten lacquer finishes are available.

Pro M

The mid-priced Pro M kit is designed to be "a true player's kit with remarkable value." Shells feature seven alternating maple and basswood plies for strength and resonance. The kits are supplied with 550 and 750 hardware, including the 750 bass drum pedal, which features an adjustable, tri-tonal beater and a floating bass drum hoop clamp. The nine available lacquer finishes include three Crystal Fade versions.

M-Series

The M-Series is intended as a high-performance second kit for a pro, or as a first drumset for the aspiring amateur. The kits feature basswood and maple shells, including a matching wood snare drum, available in seven lacquer finishes. High-quality telescoping bass drum spurs, double-braced 550 hardware, and Remo heads add value and performance capability.

V-Series

Mapex's entry-level kit features all-basswood shells, including the snare drum and the bass drum hoops. The shells are said to offer a wide tuning range, while the hoops enhance the bass drum's low frequencies without brittleness. Medium-duty double-braced 320 series stands and pedals provide durability while maintaining affordability. The kits are available in seven covered finishes.

Chopper

This budget series is designed to offer a quality kit to the beginning drummer. The kits feature 9-ply basswood bass drums and toms, with steel-shell snare drums. Hardware highlights include a pro-quality ball-adjustment tom holder, telescoping bass drum spurs, and double-braced stands. Four- and five-piece drum packs are available, with a variety of hardware package options ranging from the 300 to the 550 series. Kits are available in silver, black, and burgundy covered finishes. Chopper kits are available with Chroma Cymbals, which are cast cymbals made in China. They are offered in two series—130 and 150—as affordable add-ons in order to create a ready-to-play package.

Black Panther Snare Drums

Black Panther is now a stand-alone brand line, offering snare drums in four series and a total of forty models. Premium snares feature ultra-thin brass, steel, or maple shells with laser-cut 45° bearing edges said to allow maximum sensitivity, clarity, and resonance. Drums feature low-mass lugs, easy-to-operate throw-offs, and 2.3-mm Powerhoops or 3-mm die-cast hoops.

Precious Metal drums are made from phosphor bronze (said to offer the widest tonal range of any Black Panther snare) and solid bronze (said to generate a dense sound capable of driving the heaviest of musical styles). The Hammered series includes brass, bronze, and steel drums that offer distinctly different sonic characteristics from those of the smooth-shell versions.

Deep Forest snare drums feature 6-ply cherry or walnut shells, each featuring an individually hand-rubbed finish. The walnut drum is said to possess a deep, rich voice, while the cherry's tonality is suggested for live or studio use.

Mapex Pro Series Snare Drums

Mapex Pro Series snares are said to be excellent auxiliary drums. They are targeted at budget-conscious drummers who desire more than one snare sound. Ten models in maple/basswood, steel, and brass range in size from 5½ x 10 to 6½ x 14.

Janus Series Hardware

The Janus series includes Ergo bass drum pedals and the Transmission hi-hat system. The single and double bass drum pedals feature interchangeable Ergo Plates to fine-tune foot position for maximum power and impact. The Transmission hi-hat system features a "shoe-wing" bicycle-style derailleur system that allows the player to shift the footboard from standard double bass mode to integrated hi-hat/bass drum functionality, thus allowing the "slave" pedal to operate either the bass drum beater or the hi-hat stand.

Performing Artist Series Hardware

Mapex's drumkit stands and holders range from the lightweight 320 series to the ultra-heavy-duty 950 series, which features ball-and-socket adjustments for tom holders and snare-drum baskets. The company also offers a wide range of Thrones, including Big Cat models that offer tiger- or leopard-skin print seats. Also available is a selection of multi-clamps designed with sliding bars to make them extra flexible in terms of positioning.

As we went to press, Mapex announced the development of a new hardware design called ForgeXL, to be introduced in winter of 2004.
development. Our artists are enthusiastic about their equipment, and they don’t hold back when they want to tell us something—good, bad, or otherwise. For example, we gave prototypes of the Janus pedal system to ten artists to try on stage and in the studio. They told us about the things they loved, and the things they weren’t crazy about. Because of that response, we got the product right, and it’s beautiful now.

"Beyond the input we get from our artists," adds Jeff, "we get lots of comments from people who aren’t currently endorsing artists but want to be. I can’t tell you how many artists have come to us in just the past several months to discuss an endorsement deal, with comments like, ‘I’ve looked at all the drum companies—but I don’t want to be like everybody else. I want to be different, and you guys are different.’ That’s exciting for me, because I didn’t have to tell them that we were the alternative—they told me. That means whatever we’re doing is getting out there and working. ‘Buzz’ is what sells, and it’s a byproduct of what you do as a company. You can’t buy it; you have to make it happen.”

Artists aren’t the company’s only source of input. Says Jeff, “We also listen careful-

ly to dealers. They get comments directly from their customers, so they can tell us what works and what doesn’t, and where we have holes in our product offerings. We poll certain dealers who we deem very credible, and who respond with great candor. They tell us what they believe the market will support. We then pass that information on to the factory. It’s not a scientific process, but I think it is a very good way to do business.”

The Value Of Endorsements
Mapex relies on their artist endorsers for more than R&D input. Once new products are available, the company relies on their artists to help sell them. Says Chuck Turk, “People who buy drums don’t necessarily believe what the manufacturer says about them. They’d rather hear from somebody who’s been lugging them around, banging on them, and beating them up every night. Advertising and the way we package and promote the products helps a little bit. But honest feedback from a real drummer who’s out there every day with the product is much more convincing to a working player.”

Jeff Ivester adds, “We get new artists as a result of our marketing efforts, and the artists we have help us in our marketing efforts. The two kind of feed off of one another. As a result, we look for artists who are very much like our company—up and coming...alternative...non-mainstream. And we look for relationships, as opposed to some guy going on tour wanting a free drumkit. We like to work with people, and so far we’ve been pretty lucky. We’ve had success with drummers who really believe in the brand and in the company. We do our best to support them in return.”

Down In Music City
The headquarters of Mapex USA is a large building in an industrial area just outside Nashville. Most of the building is devoted to warehouse space. The operation receives containers full of boxed merchandise from the factory in China, which is then sorted and shipped out to meet the orders of dealers across the US. More than 90% of sales involves packaged drumkits. But the warehouse stocks individual drums as well. Says Chuck Turk, “No matter how many package configurations we offer, somebody still wants to add an 8” tom or swap a suspended floor tom for
Drums, Drums, Drums

An overview of Mapex’s drumkit offerings is presented in the “Mapex Mix” sidebar at the beginning of this story. But Chuck and Jeff are keen to point out features that they feel may be of special interest.

“In July of 2003 we introduced the Chopper budget series,” says Chuck. “It has a wrapped finish over a very good basswood shell, with the same tom holders and spurs as on the V-series, a slightly different tension casing with minimum-contact lugs, and a very simple, sleek badge. This series offers three different shell kits: a four-piece rock-size version, a fusion-sized five-piece, and a traditional-size five piece, each with a metal-shell snare drum. Each shell kit can be configured with one of eight different hardware packages, from something as affordable as a tom holder-mounted cymbal arm, very basic hi-hat and snare stands, and a decent bass drum pedal, to a package that includes our heavy-duty, double-braced 550 series.

“Also available with the Chopper kits are packs of affordable cymbals from a brand called Chin-Dal,” Chuck continues. “That’s not to confuse anybody, because we’re not a cymbal company. But we did see a need to package affordable cymbals with drumsets in order to give folks who are buying kits for beginning players an easy buying decision. Chin-Dals are cast cymbals that look and sound good. They’re made in China, and there’s quite a heritage to cymbalmaking there. It’s not just a product that has the appearance of a cymbal; it’s a musical instrument. And we feel it offers very good added value for our drums.”

According to Jeff Ivester, Mapex’s basswood-shell V-series is a great kit for weekend warriors. “We pared it down to the most viable and popular setups to keep things simple for buyers and dealers alike,” says Jeff. “But that doesn’t stop people from configuring their own kits. We’ve found that drummers in certain parts of the country tend to lean toward certain sizes and shell depths. So we make our component offerings flexible in order to accommodate those sorts of preferences. If a cus-
Mapex Drums
tomer says, “I love this five-piece kit, but I’d like a 10” tom with it,” it’s no problem. We’ll add in the tom, the clamp, and the tom arm, and still sell the kit at a package price instead of charging the a la carte price for those extra items.”

Mapex’s lowest-price lacquered series is the M-series. Offering seven colors over a maple and basswood shell, the kits come with heavy-duty 550 hardware and the ITS suspension mounting system on the toms. According to Chuck, “We find that The M series transistor at the same price for which our competitors are offering wrapped shells. So it’s an exceptionally good value.

“We then go to Pro M,” Chuck continues, “on which we start to do fades and even more sexy lacquer finishes. It’s another good value. It’s priced well below $1,400 for a complete kit, yet we have some pros playing it out on the road.”

Jeff Ivester believes that Mapex’s Saturn Pro has been the company’s best-kept secret—and one that they want everybody to know about. Its maple outer ply, walnut middle plies, and maple inner ply give it a special sonic character with tremendous projection. “Drummers playing arenas are loving this kit,” says Jeff. “Engineers also give it rave reviews. It’s priced well below the top of our offerings, with features including ITS tom mounts and 950 hardware. And the lacquered finishes are terrific.”

Mapex’s top-of-the-line Orion Classic series offers three different shell choices: all-maple, all-walnut, or all-cherry. The maple drums feature high-gloss colors over bird’s-eye maple veneers. The walnut and cherry Deep Forest kits feature matte finishes over the natural wood. Says Jeff Ivester, “The walnut kit is particularly special. It has a depth and resonance that’s very different from anything else.”

A New Cat In Town
Mapex has recently restructured its Black Panther line of snare drums as a stand-alone brand. Says Chuck Turk, “The Black Panther line includes our Precious Metal, Hammered, and Maple offerings, along with satellite snares. It’s a comprehensive lineup that offers an incredible selection of voices that can be added to a kit. Our lower-end kits will be packaged with their own snares, and we’ll still make matching snare drums available to those who want them for their Saturn Pro or Orion kits. But overall, we believe that our snare drum business in the mid to upper price ranges will be in Black Panther snare drums.”

Hardware
When it comes to hardware, Mapex offers all the heavy-duty stands that drummers would expect from a major manufacturer. “However,” says Chuck, “weekenders and club-date drummers—especially those who date back to the flush-base stands of the ’60s—have been screaming for decent lightweight hardware with contemporary functional features. For them we offer our single-braced 300 series. They’re entry-level stands that are more than acceptable for professionals. The tilts are decent, the fittings are correct, the collars are good, and the single-braced legs keep the weight manageable.

“Even when it comes to a heavier-duty item,” Chuck continues, “our 750 boom stand is single-braced, and there’s no counterweight on the boom arm. It’s a lightweight, sensible boom stand that makes life
easier. So we cover a lot of ground in terms of hardware offerings.”

A special feature found on all Mapex cymbal stands and holders is the company’s OS Cymbal Accentuators. Explains Chuck, “They’re special rubber fittings that do more than just hold the cymbals on the stand. They actually offer a sonic advantage. You get more mid and upper frequencies from the cymbal because you don’t have felts binding down on the bell and preventing it from breathing properly. I had a session and touring drummer tell me, ‘I heard tones and frequencies from my cymbals that I’d never heard before until I started using these stands.’”

A unique element of Mapex’s hardware line is the Janus series, which includes the Transmission Hat System. It’s a double bass pedal/hi-hat combination that was introduced a few years ago. New to the series are Ergo single and double bass drum pedals. While the pedals offer several features, the most conspicuous is the interchangeable Ergo plate built into the footboard. “The Ergo plate makes the pedal look a little weird at first glance,” admits Chuck. “But it’s designed to give the player more power with less fatigue and greater control. Several of our artists tested the prototypes, and they all raved about them.”

“Progress never stops around here,” Chuck continues. “We have some things on the horizon to further expand the Janus line. At the same time, we’re also developing ForgeXL hardware for debut in winter of 2004. It’s being billed as ‘extreme drum hardware,’ but it won’t fly in the face of our previous conversations about lighter gear. It will encompass everything from very portable, easy-to-pack, single-braced items to something you can use to hold that big China crash way up in the air. We want to create acceptance for the line on its own, so that someone playing another brand of drums would still want to consider a ForgeXL stand or pedal because of its affordability and quality engineering.”

A New Logo Look

Whatever Mapex gear you might be considering, you’ll soon be seeing it sporting a new logo. As Jeff Ivester explains, “We’re calling the new one our ‘oval’ or ‘swirl’ logo. The previous logo was a rather blocky image of the word ‘Mapex’ without the swirl. We had no problems with it aesthetically, but it bore some resemblance to the logo of another brand. We simply wanted to avoid any confusion. The new one will transition in over a period of time in order to avoid obsolescence with product that’s already out there.”

A Two-Catalog Concept

In his role as marketing director, Jeff recently supervised the creation of Mapex’s full-color catalog. It’s an impressive booklet that effectively illustrates and explains the company’s products. But it’s slated to be augmented shortly by a second catalog, for drummers with even more esoteric tastes.

“Our ‘regular offerings’ catalog is for all consumers in the US market,” says Chuck Turk. “But we’re also in the process of creating our ‘custom concepts’ catalog. It will feature special setup configurations, such as the Micro Pro M, which was a popular compact kit we offered a few years back. There’ll be lots of other options too, like Black Panther snare drums, auxiliary snares, and special hardware. You’ll be able

X-Celerator Hats

HIGH-VELOCITY PRECISION

A wicked blend of precision and power, X-Celerator Hats feature a special ‘air wave’ bottom that eliminates sound-muting anechoic for ultra-crisp, super-clean, and clear-cutting responses. Available in AAX and PRO, X-Celerator Hats are the ultimate for precision sticking, biting accents, and high-velocity power that cuts... precisely.

sabian.com
Mapex Drums

to cook up a kit any way you want to. The beauty of this concept is that a weekend warrior can buy our affordable V series package kit and turn it into a very specific big kit. Maybe somebody wants additional toms, or a larger-than-usual bass drum, or a special finish. Having the regular-offering and the custom-concept catalogs illustrates our flexibility.

Of course, custom items lose their appeal if it takes forever to get them. That’s an issue near and dear to Chuck’s heart. “If we take too long on an order,” he says, “dealers and consumers get really impatient—and they lose confidence in us as a company. And that’s very understandable. Why should an item not be available in a reasonable time? Since January of 2003 I’ve worked on this problem with the folks overseas. Together we’ve reduced the special-order delivery window from 120 days or more to no more than 75 days.”

And what if there’s a problem with an item once it does arrive? “Our factory has pretty stringent quality controls to avoid that,” replies Chuck. “But it still can happen, and that’s where our warranty program comes in. Shells are warranted for life to the original owner; hardware is warranted for five years, and finishes and hoops are warranted for one year. We can’t warrant against abuse or misuse, but we take a pretty liberal approach when evaluating other problems.”

Maintaining Value

When Mapex drums were first introduced, the company deliberately set their prices a little lower on a drum-by-drum basis than those of most of the major manufacturers. That was a savvy move for a newcomer in the marketplace. But it’s fourteen years later, and the Mapex brand is well established. What’s the pricing policy these days?

Chuck Turk responds, “I think you’ll continue to see Mapex as a leader in that area. Again, Mapex USA is not a customer of the manufacturer that makes the product. We work together as our factory, so we’re going to be able to maintain that attractive combination of price and value—along with continual innovation. We think that’s a winning combination.”

FREE CD Reveals...

“Amazing ‘Short-Cut’ Speed Secrets That Turned a Poor, Frustrated, and Uncoordinated Drummer Into a Monster Player That Gigging Bands Compete To Hire and Crowds Scream For

Struggling with my bass drum playing really sucks—I should know... For years I had horrible feet and my dream was to generate machine gun like speed & precision with my feet like Virgil Donati, but...

I Was Slow As A Snail AND Uncoordinated

After 9 years of playing I really didn’t know if it was me or just my kicks. But as luck would have it, I saw an ad in Modern Drummer that was giving away a FREE 45-minute CD that would supposedly reveal the pro’s inside secrets to playing your feet EXACTLY like your hands at any speed or time signature you desire. At first I thought it was a scam, but I was desperate. So I called, and a few days later the tape was in my mailbox.

I was Blown Away When I Discovered...

• 7 “easy to learn” yet vicious exercises that can double your speed, coordination and endurance in days...
• A “legitimate,” simple and easy way to dominate your bass drum playing WITHOUT blowing money on some ultra expensive pedal or atmo. I’m inflating my Gibraltar Intruder pedals.
• Do you want your pedals to SMOKE? Then check out these 3 “key” adjustments to your pedal that are crucial, but ignored by nearly every drummer.
• A 3-week beginner from Boston set the world’s fastest feet record by using just one secret talked about on this free CD.
• The real inside secrets to mind-numbing speed & coordination that pros keep hidden from you... AND more.

Finally, you can quickly become the kind of mega-skilled drummer that gigging bands compete to hire and crowds scream for... How do I know? I’m now teaching the sweet life by making crazy amounts of money playing out 3-4 nights a week, AND I was just featured at the recent Balstic Drumming Festival in Pasadena CA.

FREE 45-Minute CD Can Change Your Double Bass Playing Forever!

Call for this FREE audio CD while it’s fresh in your mind. It’s normally $10, but free for a very limited time to the first 300 Modern Drummer readers who call and listen to this Free Recorded Message 24hours/7days. So call the free recorded message at toll free 1-888-272-8467 and ask for package FE2.
For Your FREE One-Year Catalog Subscription
Call 800-391-8751 or
Click musiciansfriend.com/free

Check out our FREE weekly gear giveaway worth up to $3,000 @ musiciansfriend.com/free

- Order 24/7
- 45-Day Best Price Guarantee
- 45-Day Satisfaction Guarantee
- Over 36,000 Products
- Over 250,000 Square Feet of Gear Ready to Ship to Your Door
- Rapid Delivery, Most Orders Shipped the Same Day*

To get your FREE Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 1117, Draper, UT 84020-1117

Name
Address
City State Zip Code
E-mail address

Arts of Interest: Guitar & Bass Drums & Percussion Keyboard Live Sound Brass Woodwind Orchestral Strings Concert & Marching Percussion

SOURCE CODE: DRDB
7 Ways To Nail New Rhythms
A Practice Checklist

by Charles "Woody" Thompson

Ever spend time practicing a new groove on the drumset until it seems like you’ve got it down—only to find that the rhythm turns into a disaster when you play it in performance? There are many possible reasons for this happening. Therefore, it’s wise to have a checklist of ways in which to practice the rhythm to ensure its success on the bandstand.

Say you’ve picked up the idea for a ghosted shuffle (sometimes known as the “Purdie shuffle”) from a teacher, a book, or a video, or from watching or hearing someone play it. The pattern involves adding the middle beat of the triplet to a shuffle as a ghost stroke on the snare drum. You’ve woodshedded the pattern in the practice room, and it’s sounding pretty good. But are you ready to try it out at band rehearsal or on a gig?

To make sure the new beat is ready to be performed under “battle conditions,” try going through this practice checklist.

1. Play the rhythm at different tempos. We tend to practice patterns at our “tempo of comfort,” forgetting that for a specific song we may have to play it at a different speed. Pay great attention to playing the rhythm slowly. At slow tempos, four-way coordination becomes increasingly difficult. Mastering rhythms at a slow speed will help you play them at any speed.

2. Play the rhythm in different dynamic ranges. What can seem like a reasonable volume in a 10x15 practice room can sound puny in a large rehearsal hall or club. Having to add more power to a groove can sometimes interfere with proper timing and feel. So make sure that you try the rhythm at full volume. Conversely, playing the rhythm very softly will help you increase your control over it, and will prepare you should you need to play it softly on the gig.

3. Add fills to the basic groove. Getting in and out of fills can sometimes interfere with the flow of a rhythm, particularly if it’s one we’re just becoming familiar with. You’ll almost surely be called on to add a fill in an ensemble playing situation. So practicing the rhythm alone is not going to be enough. Make sure that you can execute fills of varying lengths and still get back on the rhythm smoothly.

4. Practice starting and stopping the rhythm. We sometimes get a complex rhythm going in practice by easing into it, maybe adding a limb at a time. Once all the limbs are involved, we feel that we have the rhythm. This ignores the fact that we’re going to be called upon to play the rhythm from a
You've woodshedded a new pattern and it's sounding pretty good.

But are you ready to try it on a gig?

"standing start," at least at the beginning of a piece, and then perhaps again after a break or stop in the song. If you can't hit the rhythm correctly from the "1," you may never recover.

5. **Play the rhythm to a piece of recorded music or a drum machine pattern.** You may have no trouble playing a new rhythm by yourself, in a practice situation. But it's easy to become distracted and get pulled off the beat when melodies and counter-rhythms are added to a newly learned groove. Practicing to a recorded song or a counter-rhythm programmed on a drum machine can prepare you to perform the rhythm when it isn't all by itself.

6. **Practice the rhythm on different parts of the set.** Playing a groove on the closed hi-hat can be very different from playing it on the ride cymbal, particularly if your arms are crossed over for the hi-hat. Make sure that you can play the rhythm in a variety of different physical positions on the set.

The timbres of different drums or cymbals will also affect the timing and feel of the rhythm. Compare, for example, the long, ringing tone of the ride cymbal to the short staccato sound of a shell tap. Also, make sure that you can move the rhythm fluently from one part of the kit to another while in the middle of a piece of music.

7. **Change the rhythm to a different pattern, and then go back.** Take our example of the ghosted shuffle, and at some point switch into a more basic, unghosted shuffle. Then, sixteen or thirty-two bars later, pick up the ghosted shuffle again. This will help you to be ready to change your beat slightly (perhaps to highlight a bridge or a chorus) and then to return smoothly to the more complex rhythm.

The checklist need not end here. For the musically adventurous, further steps could include switching the parts from one hand to the other, changing from matched to traditional grip, and playing the rhythm backwards or otherwise displaced over the pulse. But the seven steps listed here should be adequate to prepare any player to handle a new rhythm in a performing situation.

Charles "Woody" Thompson was a drummer, author, and drumming history buff. He was also a frequent Modern Drummer contributor. This was the last article he submitted to MD prior to his passing away not long ago.
Working With A Conductor

Part 1: A Scary Situation

by Tommy Igoe

I’m often asked what it’s like to work with a conductor. It’s hard to explain, but I’ll give it a shot. Have you ever had to take care of a two-year-old child? They have very little sense of the world around them, doing whatever pops into their little minds at any time. You’re forced to chase them around to prevent the little darlings from injuring themselves, while leaving you exhausted and bewildered.

That’s pretty much what it’s like.

Following a conductor is an activity so inconsistent in its logic and rules that even the most confident of drummers can be reduced to a quivering blob of self-doubt. With that in mind, I want to tell you a story that’s charming, entertaining, and quite possibly one of the scariest you’ll ever read. Of course, reading about something happening to someone else isn’t nearly as frightening as having it happen to you. So I’m placing you as the star of this show. It’ll be more fun this way, trust me. So let’s begin.

Once Upon A Time...

You, the hot new kid in town, are casually strolling down the street, radiating the image of the cocky yet likeable groovemeister you know you are. With your stickbag slung casually over your shoulder, wearing the coolest shades and perhaps even a hat of some painfully hip variety, you saunter (not walk—saunter) into the studio, while simultaneously booking other gigs on your cell phone.

Word’s been getting around that you’ve been doing some great stuff: jingles, a couple of small films, tons of demos, and even a few tracks for some records. Today, however, is different and exciting. This is a recording session with a full—and very live—orchestra. What a mob scene! There have to be at least eighty musicians here. You’ve got that wonderful feeling of excitement in your belly as you take your rightful place on the drum throne.

But as you tune the drums and look at the music, something feels, well, wrong. Your attention is drawn to this rather impressive altar-looking thing in the front of the room. The musicians are milling around it, but nobody is actually touching it. There are big books on the altar thing, too. Is the altar thing holy? Perhaps this is a session for a gospel choir or something. The altar thing is also slightly higher than anything else in the room, which lends even more mystique to its intimidating presence. Hmm, very curious.

Suddenly, the mob of musicians magically parts. A solitary individual, clearly more important than the mere mortals around him, actually climbs onto the altar thing. He surveys his minions with a look that conveys both suspicion and mercy, as they scamper to the little chairs that surround the altar thing. With profound dread, you realize that the altar thing is a conductor’s podium. And the occupant is, indeed, a very live conductor.

Following a conductor is an activity so inconsistent in its logic and rules that even the most confident of drummers can be reduced to a quivering blob of self-doubt.
That feeling of excitement has quickly turned to fear as you scan the definition of “conductor” in the Super Secret Handbook Of Drumming Survival. It reads:

**Conductor:** A person, who by ownership of a $5 fiberglass baton, is charged with two main tasks: 1) visually confusing the orchestra, and 2) making the drummer miserable at every possible opportunity. Amongst his many sadistic talents, the conductor shall, without warning or reason, change tempos indiscriminately, thereby preventing the drummer from gaining any confidence or establishing a groove. Additionally, the conductor shall never, ever, be satisfied with the drummer, and will leer down upon him or her with looks that express exasperation and loathing, usually accompanied by loud sighs of disbelief. Ultimately, this shall make said drummer continually question his or her career choice and competency—which shall cause the conductor much glee.*

Lovely. Thoughts of sneaking out the back door and going home to comforting cold pizza and SportsCenter reruns race quickly through your mind. However, being the hero in our story, you are not deterred. After all, you’ll just nail the click, play the music, and get out of there. He’ll love you. Everyone else does, right? Just then, you notice tiny little words on your music that paralyze you with terror. They read: “Various tempi; conductor’s discretion.”

You calmly put your eyes back in their respective sockets and hope the cartoon-like horn sound that accompanied their explosive bulge wasn’t too noticeable.

With those words—“conductor’s discretion”—the nightmare begins. Today, obviously, there is no click. You’ve always played with click tracks. Those wonderful, comfy, friendly click tracks. Even if there wasn’t a click, you were at least playing a song that had a steady groove from beginning to end. Not today. Today, somebody else is the “drummer” in terms of setting the time and tempo. You are merely “playing drums.” (Ooooh, heavy!)

“From the top, people, we’re already late!” the conductor bellows, as he taps his stand impatiently. No, “Hi guys! Hey, who’s the snappy new kid on drums today? Welcome aboard, amigo.” No, you’ll get none of that.

He snaps his baton into mid-air, and all the musicians scurry to attention, putting on their headphones and raising their instruments, ready to go. He displays his baton proudly for all to see, like a weapon of unspeakable power. Just about then you sickeningly realize you have no idea at all of what the heck is going on. But since everyone else looks ready to go, you figure you’d better look ready, too. You assume the standard, arms-raised, “Look at me, I’m about to hit something with my sticks” position. Very impressive.

Just then, the conductor, without any warning whatsoever, raises and lowers his baton with a grand sweeping gesture. The orchestra begins to play with a tremendous explosion of sound that nearly knocks you off your throne. And you, behind your drums with...
your mouth agape and sticks raised in glorious preparation, do absolutely nothing. You sit frozen, like a slack-jawed bronze statue.

This is one of those rare moments of pure musical terror. You realize you’re supposed to be playing right now, but you aren’t. The rest of the orchestra is busily playing away, and you know the cute little notes on your music are meant just for you, but you still aren’t playing. And no matter how hard you try to make your eyes catch up and join in, they just stay glued on that first note. Your mind screams, “Hey you—the guy with the sticks! Play something! Anything.” But your arms just stay up in the air—stiff as boards—just as though you’re being mugged.

There wasn’t even a count off or... anything! Is this a joke? It’s like he secretly met with all of the musicians before the session and said, “Hey guys, listen up. We’ve got a new victim on drums, so when I give the secret signal, you start playing and he won’t know what’s going on. It’ll be hysterical!” However, you are very well aware that this is no joke, and that nobody is laughing—especially you.

The Maestro stops the orchestra. Know this and let it sink in: Stopping an orchestra is sort of like trying to stop an angry, stampeding elephant with a fly swatter. It takes a long time, and conductors hate to do it unnecessarily. I mean, really hate it. And they especially loathe the perpetrator of the needed stoppage.

A frosty, deep silence that lasts about an hour from your perspective but in real time is only five seconds ensues. The conductor seems in no hurry to ease your pain; that much is obvious.

“Drums,” he says. (To this guy you are simply, Drums). “Do you play at the top?” You scan your music, which really doesn’t take too long since we’re talking about the first bar.


“Well, perhaps you might play a bit louder then,” he says, his voice dripping with sarcasm as you spy the fortissimo dynamic marking. The cellos titter at your incompetence. (Why is it always the cellos?) You try to ease your heartbeat down to a level below “hamster on exercise wheel” as the conductor raises his baton for another try.

Up go their instruments and up go your sticks. “He wants loud, he’ll get loud,” you seethe. Down comes his baton. You’ve figured out that the baton going down means something. You’re not sure what, but it definitely means something. So BAM! You thunder in, teeth clenched, eyes glued to the music. “I’m playing! I’m loud!” you think triumphantly. Then you realize with a sickening awareness, that you are the only one playing. You kind of sputter to a stop, meekly take your face out of the music, and peek out into what has most definitely become hostile territory. The other musicians, sharing whispers and looking at their watches, have swiveled in their chairs to see who the incompetent doit is on the drums today. And to think, just a few short minutes ago you were so happy to be here.

“Drums,” the conductor says, with a malevolence usually reserved for the murderers of puppies. “can you see me?”

“Ahm, Ahmin, Ahmm,” you stammer. (To understand the unique vocalization that occurs at this moment, please refer to the classic Honeymooners episode, “Chef Of The Future.”)

“I’ll take that as a ‘yes.’ That’s good. And do you know why that’s good, Mr. Drums?
Behind the driving sound of Linkin Park you'll find Rob Bourdon sitting comfortably behind a Gibraltar rack.

To let Rob tell it, "Gibraltar hardware gives me the freedom to set up my kit any way I can imagine. I'm able to mix electronic and acoustic drums into one solid setup."

Having gear that's securely positioned is of prime importance for a drummer who gigs all over the world. But there's more to the story: "I move my legs around a lot while playing which is why I love my rack's new single leg snare stand. Not having the legs of a traditional snare stand makes everything cleaner."

Visit your drum shop and pick up a Rack Factory brochure. You'll see more than 30 configurations designed to accommodate any size kit, any brand of drums. Only then will you experience real freedom behind the kit.

Check out Linkin Park's latest album "Meteora" 
Visit Linkin Park on-line at: www.linkinpark.com
Working With Conductors

Because I conduct, and you follow me. So actually watching me is important, wouldn’t you agree?

You nod violently to show you do, indeed, know that watching him is important. In fact, right now, you can’t remember anything being more important to you ever in your life than to watch this man. But you realize that in your supreme ignorance, you set your music stand over to your left, while the conductor is dead center in front of you. There is no way you can watch him and read the music. How is this even possible?

“Mr. Drums, just to give you fair warning, we’re going to play loosely in tempo until bar 3, then slightly accelerando into bar 7, molto rallentando at the end of the phrase, then at tempo until letter B. Got it? So please, Mr. Drums, watch me.” You know it’s taking all his self-control to not add, “You knucklehead!”

Up goes the baton (that damned baton), and down it comes. Your head snaps back and forth between the conductor and the music as though you’re watching the world’s fastest ping-pong match. Read (snap!) Watch (snap!) Read (snap!) Watch (snap!) The conductor is waving his arms mysteriously in the air. What the heck does all that stuff mean? What does he want from you? He’s getting agitated, and he’s looking at you! Now he’s pointing at you and gesticulating wildly with that baton and—oh, no. He’s really mad now. “STOOOOOOOOOPPPPP,” he screams.

Fade to black....

What It All Means
Whew! Scary, huh? Let’s stop the night-mare here, because you can probably imagine the rest. In case you can’t, here’s a hint: It doesn’t get any better. But take heart, because now we’re going to talk about adding another valuable tool to your growing skill-set: interpreting a conductor. Notice how I didn’t say, “following a conductor.” Following is the wrong term to use if you want to be successful at this particular skill. Realistically, if a conductor is staring you in the face, you already know that you are supposed to follow him. But it’s how you follow, or interpret, his intentions that will set you up for success.

Conducting, by its very nature, is an imperfect art. Conductors visually lead large groups of musicians through often-complex music. That is a daunting and formidable task whose success is based on the quality and responsiveness of the musicians in the ensemble. It’s almost like a really high-stakes game of charades. Orchestral students will spend thousands of hours in various ensembles, learning the art of interpreting the wishes of a conductor. Seasoned wind and string players can respond to the slightest conducted motion. It’s really quite incredible to witness that level of communication. Student conductors will also spend an equal amount of time learning the craft of conducting and visually imparting information to a group of musicians.

Conductors come in all sorts of flavors and temperaments (just like drummers do), but their job description always remains the same: to lead the ensemble through the music. And despite all feelings or signals to the contrary, a conductor does want to have a good experience with the drummer. In fact, dare I say, especially with the drummer. After all, drummers can ruin a conductor’s day like no other musician in the orchestra by far, and they know it. That’s why you’ll often see conductors hire the same drummer over and over again. They love that relationship once it’s formed.

So, we’ll end this month by stressing what conducting is in its most basic element: visually leading a group that’s making music. It sounds weird. But it does work, if you have your philosophy straight before you sit down at the drums. If you don’t have the right philosophy while working with a conductor, you’re guaranteed to have a rotten musical experience. And worse, you’ll likely cut off an excellent potential source of future employment. Sadly, even if you do have the right concept, there’s still no guarantee. A drummer’s relationship with a conductor is not unlike our relationship with bass players: Some you lock in with immediately, some you never will, no matter how hard you try. The vast majority of conductors, though, can be deciphered. Next month we’ll look at developing the proper philosophy and avoiding some of the traps that drummers fall into when playing in a conducted situation.

Tommy Igoe is the drummer and assistant conductor for Broadway’s Tony- and Grammy-award-winning show The Lion King. See TommyIgoe.com for more information.
TAKE YOUR SOUND TO A NEW LEVEL
EXPERIENCE THE DIFFERENCE OF
D-N-A DRUMS

Dynamic Neuro Audiology

Peace Drum and Percussion USA:
PO Box 5306, Hacienda Heights, CA 91745
PHONE: 626-581-4510  FAX: 626-581-4710
info@peacedrum.com

Peace Musical Co. Taiwan
No.519 Wen Chu Road, Tachiia Chen,
Taichung Taiwan R.O.C. Tel:886-4-26878925
Fax: 886-4-26883469

VISIT THE PEACE DRUM EXHIBIT AT WINTER NAMM 2004
BOOTH #3092. HALL D
FOR NEW PRODUCT DEMOS,
ARTIST APPEARANCES, GIVE-A-WAYS, AND A CHANCE TO COMPETE FOR
OF 5 CUSTOM SNARE DRUMS IN THE FIRST EVER QUIetest DRUMMER @ NAMM CONTEST.
Playing And Staying Well
Part 2: Preventive Measures

by Marion Turner

Last month we examined a rather scary list of maladies and injuries to which drummers are prone simply as a result of the activity of drumming itself. At the conclusion of the article, I speculated that some drummers might be inclined to consider selling aluminum siding as an alternative career.

But such a drastic move isn’t really necessary. There are ways to reduce the risk of injury—and actually improve your overall physical well-being at the same time. Let’s examine some of those preventive measures.

Ergonomic Considerations

Fortunately, most of the solutions I’m going to suggest are simple and inexpensive. For example, you can make your playing experience safer by taking a five-minute break every twenty to forty-five minutes. Get up, move around, and stretch.

Set your kit up so that playing it requires the least amount of effort from you. Most importantly, arrange everything in a configuration that minimizes reaching and slouching.

Use a decent throne! Look for adjustable height, a well-padded seat that doesn’t bottom out, and a backrest. (You probably won’t sit against the backrest when you play, but it will be tremendously helpful for resting your back between songs.) There are lots of excellent seats on the market that fit the bill.

Seat height should be adjusted so that the knees are roughly at right angles. Then arrange the height of the drums around this. The Bambach saddle seat (www.bambach.co.uk) has a feature that can tilt the seat forward, allowing the thighs to slope forward a little. This increases the curve in the lower back and restores the other two curves in the spine at the same time—thus reducing pressure on the discs and facet joints of the spine. The SoundSeat (www.soundseat.com) can also be tilted forward in a more permanent fashion by inserting washers under the rear of the seat. The ability to tilt the seat forward automatically restores good posture, because if you slouch forward in this position, you’re likely to slide off the seat!

Reduce the effort required to hold your sticks. Many hand problems are the result of a too-tense grip caused by the use of a stick that’s too small in diameter or simply difficult to hold on to. One solution is to try a larger-diameter stick. If weight becomes a problem, try a maple model. Maple is lighter than hickory, so you can use a bigger stick without it being a heavier stick. You might also try sticks that come with different grips, such as the rubber sleeves on Unigrip sticks (www.unigrip2000.com), the coated grips of Zildjian’s DIP sticks (www.zildjian.com), or the contoured grips shaped into some Trueline models (www.trueline.com). Alternatively, try gloves (full or half finger) or stick-wrap tape.

Of critical importance to the health of your back is to break down your kit and carry it out in well-balanced, manageable loads. Don’t carry a heavy weight on one side of your body. Balance it by splitting the weight evenly between both hands and carrying at waist height in front of the body. Better still, use cases with wheels, or use a hand truck or dolly. Particularly good, collapsible models are the Rock N Roller (www.rockrollercart.com) and the Impact Case Caddy (www.impactind.com).

Quick Tips

Some other useful tips for injury prevention include:
1. Warm up and cool down with gentle stretches. (See the stretching program below and on the following page.)
2. Don’t practice when you’re physically or mentally tired. Fatigue leads to an increased risk of injury due to poor technique.
3. Build up your playing stamina gradually prior to performance. Don’t expect to be able to play for three hours straight when
you only practice for half an hour at a time.
4. Maintain good nutrition to enable the body to recover from playing. This includes drinking plenty of water.
5. Strengthen the spinal muscles in order to support the spine and the rest of the body.
6. Take up an activity that encourages good posture, such as yoga, Pilates, Alexander technique, or ball exercises.
7. Achieve and maintain a reasonable level of fitness—and control stress—by exercising regularly. Walking is a good start. Meditation can also help in the stress department.

In The Stretch

The following stretching program is a good starter for general warm-up and cool-down sessions. Take care to hold the stretches at the point where you just start to feel the stretch (not pain!), and don’t bounce while stretching. If any of these stretches causes real pain rather than a feeling of stretching, stop it immediately and seek professional advice.

**Upper neck extensors.** (See Figure 1.) With one hand, tuck your chin in toward your neck to create a “double chin.” Using the other hand on the back of your head, gently tilt your head forward while maintaining the chin tucked. The stretch should be felt in the upper part of the neck. Take care not to push this too hard, or headaches may result. Hold for fifteen seconds, repeat three times.

**Scalene stretch.** (See Figure 2.) Place your right hand on your left shoulder. Tilt your head away from the hand to the right, keeping your face looking forward. Gently tilt your head back a little from this position. You should feel the stretch on the left side of your neck. Hold for fifteen seconds. Repeat three times on each side.

**Median nerve stretch.** (See Figure 3.) Take your right arm out to the side, keeping the elbow straight and thumb pointing up. Bend the wrist and fingers back until you feel a stretch, then let go. Do not hold this stretch; nerves do not have a good blood supply and you can damage them by stretching too strongly or for too long. Repeat the wrist bend five times on each side. Only stretch one arm at a time.

**Pectoral stretch.** (See Figure 4.) Clasp your hands together behind your back. Keep your elbows straight and your trunk upright, and pull your arms up as far as you can. You should feel the stretch in the front of your chest. Hold for fifteen seconds, repeat three times.

**Wrist and finger flexors stretch.** (See Figure 5.) Place one arm straight out in front of you, with the palm of your hand facing away. Gently pull your wrist and fingers back with the other hand until you feel a stretch in your forearm/wrist or the palm of your hand. Hold for fifteen seconds, repeat three times on each arm.

**Wrist extensors stretch.** (See Figure 6.) Place one arm straight out in front of you. Gently pull your wrist and fingers down with the other hand until you feel a stretch in the back of your forearm and wrist/hand region. Hold for fifteen seconds, repeat three times on each side.

**Finger flexion and extension.** (See Figure 7.) Make a fist, then spread the fingers and thumb open and apart as far as possible. Repeat the movement ten times on each hand.

**Lumbar extension.** (See Figure 8.) Stand and place your hands in the small of your back. Bend back over your hands to arch your back and exaggerate the curve. Hold this position for fifteen seconds, repeat three times.

Get Help If You Need It

All of the above methods should help you avoid “drummers’ maladies.” However, nothing is foolproof. At the first sign of injury or discomfort, seek treatment. Don’t delay. There are doctors, physiotherapists, and chiropractors who specialize in the treatment of musicians, so seek these out. Also, look for practitioners with special skills in the treatment of your particular condition, such as hand therapists or spinal specialists.

Even with the availability of specialized medical attention, the best idea is still to prevent problems in the first place. By giving some attention to your setup, warm-up and playing techniques, and load-up procedures, you can give yourself the best possible chance of playing and staying well.

Marion Turner is a physiotherapist with eighteen years’ experience and a particular interest in upper-limb conditions. A significant number of her private patients are musicians, and she has been a guest lecturer on the subject of injury prevention at the University of Adelaide in Australia.
Dave Brubeck's

Randy Jones

Style & Taste

"Finding your own voice in playing is as much
Among those listed as "drummer" in the *The New Grove Dictionary of Jazz* are, appropriately enough, Elvin Jones, Harold Jones, Jo Jones, Philly Joe Jones, and Rufus Jones. Randy Jones, however, is identified as "English drummer." "The insinuation probably is that English drummers don’t swing," Randy suggests.

Anyone who has ever heard Randy with The Dave Brubeck Quartet will be quick to affirm that this English drummer can, to use a phrase from the Big Band era, "swing you into bad health." That trait is obvious on such tracks as "Love For Sale" and "On A Slow Boat To China" from the group’s newest Telarc recording, *Park Avenue South*, on which Jones drives the band with a mainstream groove that reflects both bebop and swing influences. Jones also has a funky side, revealed on "Crescent City Stomp." His mastery of odd times is evident on the Brubeck staple "Take Five," and his finesse with brushes is effectively displayed during "On The Sunny Side Of The Street." In short, he’s a consummate jazz drummer whose playing discredits any claims that British musicians can’t play jazz.

*Story by Rick Mattingly
Photos by Mike Tracy*
Of course, considering that Jones has lived in the US for over half his life, one has to question if he’s any less American than English at this point. Even when he was growing up in Slough, England—a town about twenty-five miles west of London—American jazz was the music that most inspired Randy to get serious about being a drummer. “My aunt had a recording of Duke Ellington’s ‘Skin Deep’ with Louie Bellson, and that knocked my socks off,” Randy recalls. “I told my dad I wanted to play drums when I was about seven. He asked a guy he worked with, who was a musician, if he should get me some drums. The guy said, ‘No, he’ll grow out of it in a couple of years.’ But I didn’t, and I finally got some drums when I was ten.”

Randy started out playing skiffle, which fell somewhere between English folk and American country music. His only instruction came from a single lesson with a drummer who taught him “a foxtrot, a rumba, a quick-step, and that sort of nonsense.” When Randy was thirteen, his aunt told him about a young man who liked jazz and who was looking for a drummer. “I went to his house,” Randy remembers, “and he played me the ‘Round About Midnight’ album by Miles Davis, an Art Blakey album that had ‘Nica’s Dream’ on it, The Gerry Mulligan Quartet album that had ‘Walkin’ Shoes,’ and a Max Roach/Clifford Brown album. He also played a Dave Brubeck album. But I really fell in love with the Max Roach, Art Blakey, and Miles Davis albums. In my subsequent record buying, listening, and practicing, I basically learned to play drums from listening to Max Roach. I could understand everything he did because he always played clearly definable figures.”

When he was seventeen, Randy got a job with a rock ‘n’ roll rhythm & blues band that played at an American Air Force base in France. He then moved to Frankfurt, Germany, where he worked in clubs. “Those rock ‘n’ roll clubs in Germany were like slave labor,” he says. “You’d work from six or seven in the evening until three in the morning, and barely get enough money to eat. You’d live on sausage and potato salad. But I wouldn’t have missed it for the world, and I didn’t regard it as a hardship. I would now, but at the time it was great.”

Eventually Randy got a job playing behind a Las Vegas-style revue. He soon became music director of the group, which toured in Cairo, Tehran, Lebanon, and Hong Kong. “That’s when I really learned to play drums,” he says. “I had nothing to do all day but practice.”

And yet, Randy didn’t consider himself a professional drummer. “I went back to England when I was twenty-one,” he recalls. “At that time, every small town had ballrooms with big bands, so there were a lot of opportunities. On the first job I got, the guy asked me if I could sight-read, and I said, ‘Not really.’ It turned out that I was one of the better sight-readers around. I thought there was some mystical quality that professional musicians had. I knew I could play to a point, but I didn’t consider myself a ‘real’ drummer.”

Randy had taught himself to read by buying manuscript paper and writing out rhythms. “I did it mathematically with every combination of 8ths and quarters,” he explains. “I wrote pages and pages of that stuff, making sure they added up, and then I would try to play it. I didn’t realize it worked as well as it had.”

Word got around that Randy was a capable player and reader, and he soon
started getting calls to do studio work in London. That led to an opportunity to record with a young trumpet player named Maynard Ferguson, who had a rehearsal band in Manchester.

"Playing with Maynard’s band was like being in heaven," Randy says. "There was a certain freedom in playing with an actual jazz-oriented big band. Working in the ballrooms and studios wasn’t fulfilling to me, so when the opportunity came up to go on the road with Maynard, I jumped at it."

Ferguson enjoyed great success in the States, and started spending most of his time in the US. Of the albums he made with Ferguson during that time, Randy cites MF Horn 2 as one of his favorites. "The only unfortunate thing about it is that god awful-long ‘Hey Jude’ at the end," Randy laughs. "But I quite like the rest of the album."

After Randy gave Ferguson his notice in 1973, he decided to stay in the States because he wanted to play bebop in New York. Over the next five years Randy worked with such artists as Buddy DeFranco (with whom he recorded an album titled Boringin), Chet Baker, and the singing duo of Jackie Paris and Anne Marie Moss. He also taught at Bridgeport University in Connecticut, where his students included Dave Weckl and Joel Rosenblit.

"I can’t say that I loved teaching," Randy admits. "But guys like Dave and Joel were very enthusiastic and willing to learn, which made teaching a joy. Both of them were very open and not ‘attitudinal’ at all. It seems the better someone plays, the less attitude there is. Attitude is generally a mask that pops up when there are insecurities.”

Weckl recalls the time he spent with Randy: "I had listened to Randy on Maynard Ferguson’s Live At Jimmy’s record when I was around fifteen,” Dave says. "I loved the sound and feel he transmitted through the recording, and I practiced to that record a lot. Later, when I was attending Bridgeport University, my lessons with him were inspiring and helpful. We spent a lot of time on time feel and approach, mostly in the straight ahead/big band area. Randy is a great drummer, and I have fond memories of our time together.”

Not having come from a “schooled” background, Randy took an approach to teaching that was different from many others. "Finding your own voice in playing is as much a philosophical process as a physical thing,” he explains. "One of my problems with a lot of drum teaching methods is that they seem a bit backwards. Instead of concentrating on how to hold the drumsticks and make the stroke in the hopes that if you do those things correctly everything will eventually sound right, I think it’s equally valid to concentrate on the sound and let the sound lead you to the technique.

"So I wasn’t teaching the acquisition of licks; those guys didn’t need that from me. I was trying to help students see the possibilities in approaching something mentally instead of just sitting there practicing and practicing. If you can hear it in your mind and then make it sound like what you’re hearing, you’re there.”

“I did some private teaching in New York, too, and sometimes I would get these ‘professional drum students.’ They’d been to all the clinics and studied with all the famous teachers, and they’d come in with a briefcase full of books that they could play. But if I asked them to improvise an eight-bar solo on ‘Bye, Bye Blackbird,’ they didn’t know how to incorporate anything from those books. They just kept amassing more stuff, but never learned how to apply it. That’s the wrong way to go about it. The music should always come first.”

In 1978 Randy got a call from Dave Brubeck. "Dave had just hired Butch Miles, but Butch had to work out his contract with Basie, so I was just hired for a summer tour," Randy recalls. "During that tour, we all fell in love with each other’s playing and personalities. I’ve been there ever since.”

Randy had long gotten over feeling like he wasn’t a “real” drummer, so he wasn’t intimidated about following such accomplished players as Joe Morello and Alan Dawson, who had both worked extensively with Brubeck. "On the first gig, Dave asked me how I felt about soloing in 5/4. I told him, ‘I have no idea; we’ll find out,’” Randy says, laughing. "The bass player always played the ‘Take Five’ ostinato through the drum solo, so I had that to fall back on. Now I feel complete-
Randy Jones

"Brubeck is one of the most enthusiastic, fearless improvisers I've ever known. The guy never rests on his laurels."
DEDICATION

BYRON LANDHAM

JOEY DEFRANCESCO

DEDICATED TO MAKING GREAT SOUNDING DRUMS

TAYE DRUMS

4881 Chino Ave.
Chino, California
91710 USA

T: 909.628.9589
WWW.TAYEDRUMS.COM
Jim Berretta

Thirty-two-year-old Jim Berretta from Clearwater, Florida has been a drummer for over two-thirds of his life. Jim cites Phil Collins as an early influence but everyone from David Geribaldi, Terry Bozio, and Steve Smith to Morgan Rose and Travis Barker has had a serious impact on him.

The diversity of these influences is prominently displayed on Life And Death, the new instrumental CD by Jim’s band Mushmosh (cdbaby.com/mushmosh). Mixing electric and acoustic drums, Jim helps Mushmosh jump from industrial rock to jazz and everywhere in between. Jim also plays with the Tampa Bay—area cover band Double Vision. He performs on a five-piece Tama Starclassic kit, and uses Sabian, Paiste, and Zildjian cymbals.

Although playing and recording keeps him busy Jim still finds time to teach, maintaining a sizable student base. A graduate of the Percussion Institute Of Technology (PIT), Jim knows the value of musical education. He wants to keep teaching, even if he achieves his goal of becoming a well-known touring drummer.

Jim puts it this way: “To be able to have my students say, ‘Yeah, my drum teacher is touring and I have tickets to check him out at the St. Pete Forum tonight, I’m so stoked,’ would be very cool.”

Tony Genovese Jr.

Tony Genovese, thirty-three, from New Hyde Park, New York, began playing drums when he was just six, and has made a career out of drumming ever since. Recording, teaching, touring, working at a drum shop, and even coordinating drum clinics for national artists...there isn’t much Tony hasn’t done.

While attending Five Towns College, Tony was fortunate enough to study with two of his influences, Frank Marin and Frank Bellucci. Other drummers Tony has drawn inspiration from include Buddy Rich, Steve Gadd, Neil Peart, and Kenny Aronoff. After graduating with a dual degree in performance and instrument repair, Tony toured the country with an acclaimed Doors tribute band. He has recently begun performing with R&B chanteuse Geri King.

Tony is also the manager of Curtain Call Music And Productions (www.curtaincallmusic.com). With Curtain Call, Tony provides “rhythm, movement, and drumming” workshops to educational organizations. These interactive programs teach students how rhythm functions in music. Those who have worked with Tony describe his clinics as “energetic,” and have raved about his communication skills with students of various ages. The Curtain Call workshops conclude with the students drumming, accompanied by Tony on his drumset.

Tony plays GMS drums and Istanbul cymbals. He also uses Vater sticks, Evans drumheads, and an Alesis DMS module.

Kevin “KC” Crowley

Kevin “KC” Crowley has been playing drums since he was in diapers (and has the pictures to prove it), now thirty-nine and living in Tewksbury, Massachusetts, KC plays with the blues/rock/soul group The Rampage Trio (TheRampageTrio@theworld.com). The Rampage Trio has just released their third CD, Let’s Turn It Up!, on Matronome Records. Their busy touring schedule has them playing over one hundred shows a year in New England. This rigorous schedule has paid off with a burgeoning fan base and the opportunity to share the stage with Otis Clay, Buckwheat Zydeco, Roomful Of Blues, and Donna The Buffalo. KC tours with a set of Tama Starclassic Birch drums, Zildjian cymbals, Evans drumheads, and Vic Firth sticks.

KC’s playing on Let’s Turn It Up! gives the blues-boogie combo its boogy swagger. His solid groove attests to the fact that he was raised on Al Jackson Jr.’s drumming on old Stax and Motown records.

Although KC admits that “drums, drummers, and drumming” have always captivated his one-track mind, his musical versatility proves to be a valuable asset to the Rampage Trio. KC not only plays drums, but also shares vocal duties and plays harmonica as well.

Another important aspect of KC’s playing is his showmanship. “I feel it helps the band connect with the audience,” he says. KC lists Dino Danelli, Keith Moon, and Gene Krupa as influences in developing his visual style. This side of his playing has helped KC gain recognition. “All my life, everyone has known me as ‘the drummer,’ ” KC says. “It always felt like a crown on my head, and it still does!”

Editor’s note: This edition of On The Move was prepared by MD intern Mike Lang.
The Difference is in the Detail

From Rod Stewart to Dido, Robbie Williams to Tina Turner, Geoff Dugmore is one of the busiest and most versatile session drummers in the transatlantic music industry. Geoff has recorded scores of albums including 18 number one’s, countless jingles, movie scores and commercials, and has toured non-stop round the world. www.geoffdugmore.com

Nothing Comes Close™

Proud to be distributed in the US by
Big Bang Distribution 9420 Reseda Blvd. PMB 359 Northridge, CA 91324 (800) 547-6401 www.bigbangdist.com
2004: A Drum Odyssey
Monolith Odyssey Series Drums And Nexus Mounting System

Canada’s Monolith Composites is known for their unique Stratus and Stargate series of carbon-fiber drums, along with their ultralightweight carbon-fiber SpaceRACK drum rack system. They’ve now entered the field of wood drumkits with their Odyssey series.

The new kits feature all-maple shells fitted with low-mass, solid machined-brass lugs. Pearlescent finishes let the natural wood grain show through, but still shine and catch colors under stage lighting. Bass drums feature the Accuvent venting system, which allows the drums to be used with un-ported front heads for improved low-end response and tonality. Bass drums are also available with a suspension-design internal microphone mount.

Odyssey drums also come with Monolith’s new lightweight Nexus G2 carbon-fiber isolation tong-

Symphonic Success
Sabian Band & Orchestra Instruments And Accessories

Sabian has introduced two series of triangles in 4", 6", 8", and 10" sizes, made from 36"-diameter B8 phosphor bronze rod. Orchestral B8 models ($40 to $70) are considered ideal for most band and orchestral repertoires. Symphonic Hand Hammered models ($80 to $115) are more complex, with distinctively different overtones suitable for all symphonic applications. Stainless-steel 9"-long strikers in ⅛" ($4.50), ⅜" ($4.75), and ¼" ($5) diameters are also available. A complete set of strikers (in a storage bag) is available at $20.

Sabian’s Triangle Clip ($10) hangs a triangle from the lip of a music stand, while the Triangle Holder ($40) consists of a multi-clamp fitted with an L-earm and suspension string that can be attached to any vertical tube. Related accessories include zippered nylon triangle carry bags ($8-$12) and a complete triangle and striker attaché that holds four triangles and three strikers ($25).

Also new from Sabian are cymbal mallets. Symphonic Articulation mallets have a small, hard head for accents or passages that require striking a suspended cymbal in rapid succession. Symphonic Crescendo mallets are softer and produce a smooth crescendo at any volume. Both models include professional ratten handles and wooden heads.

New Crotale Mallets feature black birch handles and white phenolic balls in either 9/16" or 1" diameter. The Fortissimo produces a strong fundamental tone. The smaller Mezzo-forte model produces a less penetrating tone when striking a crotale with the same velocity.

Two new accessories were designed in conjunction with the Boston Symphony’s Tom Gauger. The CrashCaddy is a nylon carry bag that can be fitted over a standard music stand and used as a cymbal cradle. The padded bag eliminates contact sounds when the cymbals are placed into it. The Standpad is a padded nylon cover that fits snuggly onto a music stand and allows it to serve as a portable, orchestral tray table for sticks, mallets, and small instruments.


Funny Name...Nice Drums
EPEK Drums

EPEK drums came onto the Canadian music scene just over two years ago, and are now available in the US. The line offers maple shells in a wide array of custom sizes and ply configurations, in either non-reinforced True shells or reinforced E-Focus shells. This variety is said to give drummers “virtually limitless choices when building ‘dream kits.’” Sparkle and fade finishes are an EPEK specialty, as are hand-made 36-ply maple wood hoops (with hoop-mounted snare strainers and tom mounts available) and multi-ply vented snare drums. Birch drums will be offered in the near future.

The people at EPEK focus on attention to detail, customer service, and relationships with drummers. For the time being their drums are available directly from the manufacturer.

Homage To Herb
Pro-Mark ZX5A Stick And
New Stick-Matching Machinery

Pro-Mark has reintroduced one of its most popular models, the ZX5A. The stick is 16" (406 mm) long and .551" (14 mm) in diameter, with an acorn-shaped wood tip. It’s made of Shira Kashi Japanese white oak, and has a black nylon cap and red ring at the butt that provide a distinctive appearance. The cap also boosts the versatility of the stick. Where the wood tip produces a warm cymbal sound, the plastic-capped butt can be used on a cymbal bell for extra clarity.

The ZX 5A is Pro-Mark founder Herb Brochstein’s favorite model. To honor him, the company has dubbed it the Herb Brochstein model. Each pair will carry his autograph. Suggested retail price is $14.95 per pair.

Pro-Mark has also installed state-of-the-art weight-matching and pitch-pairing machinery in its new Houston factory. Weight-matched sticks are now paired within a difference that is undetectable by human hands. After weighing is completed, the sticks are put through a high-tech pitch-pairing machine that matches sticks so closely in tone, the differences are “virtually indistinguishable to the human ear.”


Swamp Things
Black Swamp Percussion Tone Blocks

Black Swamp Percussion is pleased to introduce their new line of Tone Blocks to the percussion market. The set of five blocks produce a brighter, more focused sound with a higher range than the existing Black Swamp Bentwood Temple Blocks. They’re made from high-quality Finnish birch plywood, and come mounted on a five-post bar that can easily attach to a cymbal stand. Each block can also be removed by its individual multi-clamp and mounted to any 3/8" or smaller rod for versatile percussion setups. The clamps are totally isolated from the blocks with rubber bushings for the purest tone possible. Tone Blocks come in sets of five on a mounting bar; they’re also available individually.

The Tom And Scott Show
Vic Firth Thomas Lang And Scott Phillips Signature Sticks

The Thomas Lang Signature stick, designed by the Austrian-born session drummer and technical phenom, features a large shaft and an oversized teardrop tip designed to produce a thunderous sound on the drums. The hickory stick is 16½" long by .650" in diameter.

Scott Phillips of Creed lends his name to a stick with a slightly enlarged 5/8 shaft and a short teardrop tip for a very focused sound. Also in hickory, the stick measures 16½" long by .605" in diameter.


The Reference Shelf

Thomas Lang: Creative Control (Hudson Music)

This two-disc DVD showcases Thomas Lang's advanced hand and foot technique, including his speed, control, finesse, and four-way interdependence. Also displayed are the showmanship, musicians, and imagination that have brought Thomas to the attention of the worldwide drumming community.

Sections include applied rudiments and orchestration, dynamic foot control, stick tricks, ergonomic mechanics on the drums, advanced interdependence, and coordination, multi-ensemble orchestration, and more. Also included are a photo gallery and extensive bonus footage of Thomas performing loops and musical selections.

The DVD features separate audio files for all of the solos, fills, and exercises. With a computer and available software, players will be able to loop any of the exercises or performances, and can even change tempo without affecting the pitch. Retail price is $49.95.


Dennis Chambers: In The Pocket (Warner Bros.)

This special DVD provides insight into Dennis Chambers' drumming as a soloist and in inspired performances with former bandmates. Features include exclusive video from Dennis's home library, performances from the Warner Bros. library, Dennis's photo album, and Internet connectivity. List price is $39.95.


Ultimate Beginner Series Jr.: Learn Basic Drums (Warner Bros.)

Learn Basic Drums teaches the beginning steps of drumming through the context of an entertaining story that is also educational. The DVD covers everything from different types of drums and symbols to setting up, correct playing, musical terms, and finding beats. Special features include legendary artist performances, printable reference materials, Internet connectivity, and more. Retail price is $19.95.


Fred Dinkins: It's About Time (Warner Bros.)

This comprehensive book/CD package is intended to help teach time. It's a complete resource for teachers and students, with live music play-alongs. The exercises in the book and practice CDs will help identify good and bad timekeeping habits, and will assist the player in deciphering between "playing notes" and "performing music." Featured are play-along examples and demonstrations from Dennis Chambers, Ricki Lawson, and Harvey Mason, plus an all-star band performing the accompaniment tracks. Retail price is $24.95.


Have Fun Playing Hand Drums: Bongos, Congas, And Djembe (Warner Bros.)

This DVD series is designed to show the beginning hand drummer a fun, creative approach to playing immediately. Author Brad Dutz covers everything about playing hand drums in a step-by-step fashion. Special features include instructive drums from around the world, performance applications of educational material, additional product previews, and DVD-ROM features. Each title retails for $29.95.


Mike Sturgis: 100 Tips For Drums You Should Have Been Told (Warner Bros.)

This book/CD package is said to contain everything one needs to know about playing drums. It includes quotes and tips from key figures in the drumming world on choosing a kit, hand technique, different music styles, auditions, and recording live in the studio. The CD offers examples for each of the rhythmic exercises and grooves covered in the book. Retail price is $24.95.


George Howard's Getting Signed is written from inside the recording industry. The former BMI president and creative director of Zomba Music illuminates what artists should and shouldn't do to have a chance of getting heard. The author includes some of the great success stories in the music business, as well as guidance aimed to help aspiring artists.


Eric Beall: Making Music Make Money: An Insider's Guide To Becoming Your Own Music Publisher (Berkleem Press)

Eric Beall's Making Make Money provides an insider's view of the music publishing business, and offers practical tips to help songwriters assume their rightful role as publisher of their own music.

They're Baaaaack!
Slingerland American-Made High-End Sets Return

Slingerland has brought their high-end drum production back home to America. The Slingerland USA models are hand-crafted in Conway, Arkansas by Gibson luthiers known for their creativity and fine workmanship. (Gibson is the parent company of Slingerland.) The drum line features newly designed instruments—including kits with a leopard-skin finish—as well as traditional favorites such as the Studio King snare and the Buddy Rich and Gene Krupa sets. Slingerland will continue to offer instruments made overseas through Gibson's Internet-based direct sales division, Musicyo.com.


Drums In Space
OrbiTone Drums

OrbiTone offers two new drumsets for aspiring drummers. The five-piece Stage series and E-Series kits are said to deliver the sizes, configurations, and quality demanded by top educators and discerning drummers on a budget. The Stage series ($499) features a 16x22 bass drum, 8x10 and 9x12 rack toms, a 16x16 floor tom, and a 5½x14 wood-shell snare. Available colors are Metallic Blue, Metallic Red, and Metallic Silver. Both models include hardware, cymbals, and a throne.

OrbiTone shells are made of basswood, mahogany, and birch molded under heavy pressure. Bearing edges are precision-cut for a musical drum sound. Stage Series hardware is extra-heavy-duty. E-Series hardware features double-braced legs, a die-cast hi-hat frame, ratchet-style cymbal tilts, and folding bass drum spurs. Orbitone drums are distributed in North America by Taye Drums.

And What's More

Attack Rings from Attack Drumheads are designed to dampen drumhead overtones. They can be put on and taken off heads any number of times with no damage, because they use no adhesive. The rings are sold individually rather than in packs, allowing drummers to buy only the sizes they need. They come in sizes from 10" to 16", and range in price from $5.59 to $7.00.


Vater's new Cymbal Bag features sturdy nylon construction for great cymbal protection. It features "backpack-style" shoulder straps for easy carrying, as well as soft sectional dividers inside the bag to keep cymbals separate from one another. A round outside pocket is sized to store hi-hat cymbals or accessories. List price is $69.95.


Puresound Percussion is currently including a free Kevlar bass drum patch with specially packaged Speedball Beaters. The adhesive-backed impact patch is designed to add more punch to any bass drum's sound, while protecting and extending the durability of the head.


Pearl's new full-size Ganko picks up where its 2000 MIPA Award-winning sibling, the Mini Ganko, left off. Three sets of platines (ingles) and a shaker handle are said to provide a samba sound achievable by no other single instrument. List price is $59.


AKG's K 301 XTRAs are semi-open, large-diaphragm headphones said to provide audiophile-grade sound. They feature AKG's patented VariMotion XXL transducers, which are designed to deliver high sensitivity, low impedance, and superb unit-to-unit performance. K 301 XTRAs are also said to produce deep bass, transparent mids, and extremely well-defined highs, making them appropriate for use in professional studios. Their high sensitivity and low impedance also allow them to be used for practice purposes with low-output audio devices like CD players, computers, and MP3 players.


Percussion Plus has upgraded their popular PP2000 entry-level drumkit. The PP2000 Power Tom Outfit now features a bigger (16x22) bass drum, a 5x14 six-lug snare drum, 10x12 and 11x13 six-lug rack toms, and a 16x16 six-lug floor tom. All wood drums feature 9-ply cross-laminated shells. Additional features include double-braced stands, a single bass pedal, and die-cast tom mounts and spurs. The kit is offered in ten different colors, at a list price of $550.


Precision Drum Company has added wood rims to their product line. Unlike standard and "hinge-head" wood hoops, the new wood rims do not require the use of clamps or spacers under lugs. They're said to be lightweight, interchangeable with metal rims, and extremely rigid, and to increase the warmth of any drum's sound. The rims are custom-crafted using Keller 100% maple shell stock, and are available unfinished or custom stained and finished per order. Sizes range from 6" to 24". Retail prices range from $50 to $165 per unfinished rim.


According to Keller Products, their new VSS drum shells provide enhanced wall integrity and strength, resulting in an improved vibrating sound source. Through the use of regenerated vibrations, Keller claims, VSS drum shells also help improve head response and increase drum performance. The new shells are designed to provide drum manufacturers and do-it-yourself builders with cleaner entry and exit for drilling, as well as improved stability for finishing. The manufacturer states that musicians can expect drums that incorporate VSS shells to deliver "a wider tonal range, more resonant frequencies, and noticeable volume increase."


Extensive information on the history and availability of Johnny Craviotto's handcrafted solid drumshells, along with a virtual factory tour, can now be seen at www.craviottopercussion.com. In addition to photos and descriptions of the legendary drum-maker's solid maple and exotic wood drumshells, the site contains a gallery of news, plus details on Craviotto's exclusive snare drums made from 700-year old birch and maple salvaged from the bottom of Lake Superior.

(831) 763-0855.
Pearl Forum 5-Piece Shell Set with Hardware $599.99

The Forum features 100% mahogany shells made in the same molds using the same Heat Compression Process as Pearl's professional series drums. Forum shells feature Pearl's exclusive scarf joint (gapless seam) construction heretofore available only on professional level Pearl lacquered drums. Drum sizes include: 22" Bass Drum; 12" and 13" Toms; 16" Floor Tom; 14" Snare. Smokey Chrome finish.

PFX25021 • List: $999.00 • Save: $399

A Custom Projection Pack with Free 10" Splash $499.99

Included in this A Custom pack: 14" Master Sound Hi-hats; 16" Projection Crash; 20" Projection Ride; 20" Cymbal bag and FREE 10" Splash.

ZA0358RUX • List: $1026.00 • Save: $526

We Will Beat Any Price!
LOWEST PRICE GUARANTEED!
50 STATES/60 DAYS

THE LARGEST SELECTION OF BRAND NAME GEAR AT THE NATION'S LOWEST PRICES!

want a FREE catalog?
Call 1-800-4-SAMASH or log on to www.samash.com

1-800-4-SAMASH • www.samash.com

*On your Sam Ash credit card, subject to credit approval. Certain restrictions apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-347-4310 or review your contract agreement for information. If balance on these purchases is paid in full before the expiration of the 12 month promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 24.99% APR. For Accounts not kept current, the Default Rate of 24.99% APR will be applied to all balances on your Account. Minimum Finance Charge $1.00. Offer expires 1/30/2004.

Sam Ash is not responsible for any typographical errors or incorrect images.
**Oteil & The Peacemakers**
The Family Secret

On *The Family Secret*, Allman Bros. bassist Oteil Burbridge reveals composing skills of depth and emotion. Including instrumental and vocal material, Oteil’s ensemble swings from jazz to funk to rock in a uniquely cohesive Southern fashion. This unusual combination of styles works well primarily because of the players’ open-minded musicianship. Drummer CHRIS FRYAR in particular blends an unrestrained, sensitive, and jazzy feel with strong funk chops. A bonus DVD with footage from the recording session, artist commentary, 24-bit stereo and surround mix, a bass lesson, MP3s, and artist interviews make this an outstanding value. (www.artistsonemusic.com)

Mike Haid

---

**The Weakerthans**
Reconstruction Site

Now on their third full-length, Canada’s Weakerthans have expanded their straightforward melodic punk groove to include slivers of folk and country. JASON TAIT’s drumming on the fantastic *Reconstruction Site* is wholly on-point throughout—sophisticated enough to attract ears, yet restrained enough to let the song breathe. From the syncopated hi-hat/snare bridge of “The Reasons,” to the chorus setup of “Time’s Arrows,” to the uptempo tom interplay of “Our Retired Explorer,” Tait always pays particular attention to song dynamics and follows accordingly.

Walid Rashidi

---

**The Aquarium Rescue Unit**
The Calling

This big-ass bucket of soulful Southern rock dries with a seriously greasy funk attitude. Featuring an all-star line-up of monstrous Southern rock players—bassist Oteil Burbridge (Allman Bros.), keyboardist Koli Burbridge (Derek Trucks Band), and guitarist Jimmy Herring (The Dead)—*The Calling* is held tightly together by the viciously growing SEAN O’ROURKE, who drives this catchy and hook-filled collection with authority and tasteful chops.

Mike Haid

---

**Steve Howe’s Remedy**
Elements

You’ve gotta love a prog-rock album that starts with bird sounds. Steve Howe should know a thing about that. His day gig, Yes, kicked off their classic album *Close to the Edge* that way. And like that album, Howe’s latest solo project covers many stylistic bases fast, beautifully played every time. The drummer is Steve’s son, DYLAN HOWE. Great feel (a Yes staple) is but one of this guy’s strengths. Patience, quick reaction time, and balyse fills are others. He even swings like an old vet. An excellent way for Yes fans to kill time between albums.

Adam Budofsky

---

**Vijay Iyer**
Blood Sutra

Upsetter Iyer toppers the edge. Like a hyper-Monk, the jazz pianist explores fascinating dissonance and angular melodies. But his distinctive, raging rhythmic comps come from another realm. It’s an explosive yet tightly sophisticated harmonic/’rhythmic style. Joining the fray is Stephen Crumb (bass), Rudesh Mahanthappa (alto), and drummer TYSHAWN SOREY. Sorey builds up a muscular jazz wall of sound informed by funk and rock feels. The seemingly volatile drum barrage is supported by focused form, logic, and groove. As in the finest of forefront jazz, it’s clear the pilots are in control, but it all still feels blissfully dangerous.

Jeff Potter

---

**Ohm**

Chris Poland (guitars), Robertino Pagliari (bass), and drummer DAVID EAGLE make up Ohm, a unique power trio that derives influences from early jazz-rock fusion. But the band doesn’t take things so far out that they lose a solid sense of structured composition. Eagle’s drumming is very orchestrated, percussive, and funky, with a solid rock feel. Behind a thick, punchy-sounding kit, his keen sense of musicianship keeps him from falling prey to the deadly “chops for chops’ sake” syndrome. The overall sound of Ohm is one step beyond the likes of Joe Satriani and Steve Vai, with a little more sense of adventure.

Mike Haid

---

**Year Of The Rabbit**

(Lista)

Formed from the ashes of Ken Andrews’ previous projects Failure and On, *Year Of The Rabbit*’s debut gleams as the producer/frontman’s best recording to date. That’s thanks in large part to a cast he assembled that’s more than up for the challenge, including former Shiner drummer TIM DOW. From the disc’s launcher, “Rabbit Hole,” where Dow simply explodes into the chorus à la Foo Fighters, to the gentle quarter-note thumps in “Last Defense” and his picture-perfect 7/4 groove on “Strange Eyes,” *Year Of The Rabbit* is a thrilling alternative-rock listen, recorded with Andrews’ trademark impeccable production to boot.

Walid Rashidi
Krotala

The unique musical vision of Krotala, founded by members PETROS KOURTIS, ANDREAS PAPPAS, and VANGELIS KARIOS, is nothing to miss. This Greek percussion group works within original and traditional Greek material, building percussion-based pieces that feature instruments from around the world playing some great rhythms. From the hypnotic bendirs and chants of “Byzantine Memories” to the various hand drums playing around the programmed groove of “Children Of The Earth,” the music continually impresses. And whether they are adding African, Brazilian, or urban influences to their material, an engaging sound world is created each time. (www.krotala.gr)  

Martin Patmos

Spineshank

Self-Destructive Pattern (Hardwax)

Pure metal has been largely abandoned these days—particularly with the present popularity of pop-sounding artists like rap-metal, death-metal, and metallic hardcore. But artists like Spineshank persist, and the crowds are still listening. On Self-Destructive Pattern, drummer TOMMY DECKER carries most of the act’s weight, whether he’s pile-driving choruses (“Falls Apart”), getting a little funky (“Forgotten”), or dipping into an all-out blast-beat slaughter-fest (“Consumed”). Straightforward metal’s the easiest place to be as of late, but with performances like that of Decker, it will always attract a certain amount of attention.

Waleed Rashidi

Just Drums

This collection of experimental percussive music by various drummers is interesting, if inconsistent. The music, some improvised and some composed, is mostly acoustic, with a few electronic pieces. GREGG BENDIAN’S cracking solo starts things off. JOHN HOLLENBECK offers a stunning demonstration of metric modulation mixed into his abstractions, blending ethnic percussion with his kit. Elsewhere, the great composer/drummer GERRY HEMINGWAY is well represented. The liner notes could be more informative, and a couple of tracks suffer from poor recording quality. Nonetheless, this a unique mix of drumming ideas. (www.giblackout.com)

Martin Patmos

King’s X

Black Like Sunday (Big/Blind Black)

Black Like Sunday features freshly recorded material that is suitably dark power trio wrote and performed live before they swore themselves King’s X. Contrary to expectations, this is hardly a blasé Especially disc. Black, in fact, is packed with choice cuts. JERRY GASKILL’s drumming wonderfully suits the band’s ultra-melodic songs, which usually sound more gritty than the tunes King’s X would come up with years later. Gaskill’s grooving reggae beats on “Johnny” and “Dreams,” hefty attack on the metallic title track, and primal tom-tom on the eerie “Scrambler” help reveal a bright period in the group’s history.

Jeff Perliah

Crosstraining

by Rob Lewis (Mni Bay)

Crosstraining is guaranteed to provide many open-minded drummers with something of a paradigm shift. The concept is the application of rhythms and techniques—specifically mozambique, baixo, funk, gau piano, samba, merengue, and baladi, as well as triplet-based meters and the rudiments—to the drumset, hand percussion, and metallic instruments. It’s an easy and effective way of achieving new colors and opening up some fresh grooves that could fit many situations.

Robin Tolleson

Studies In Drumset Independence, Volume Two

by Todd Vinciguerra (Mni Bay)

Studies builds on Vinciguerra’s earlier book, first adding 16th-note hand and 8th-note foot patterns to his bag of beats. The author then adds 16th-note foot patterns. Exercises build on each other, adding sticking to produce more complex or syncopated grooves. By the time you’ve completed this book, you’ve been over a nice arsenal of funk, hip-hop, and rock beats, and your hands and feet are accustomed to playing with and opposite each other at all different points in the bar. The riffs are organized well, but with no CD included, the price does seem a few bucks high.

Robin Tolleson

Ronnie Magri And His New Orleans Jazz Band

Shim Sham Revue (Lilith Music)
**Bumcelfo**

**Nude For Love** (Tat to Tat)

Classically trained, distortion-loving cellist meets otherworldly drumset stylist—both torqued on exotic sounds and high-viscosity French roast. What else do you need to incite some world-acoustic techno madness? Listening to Bumcelfo’s far-flung third disc, apparently not much. French-Iranian drummer **CYRIL ATEF** provides a strong argument for sonic diversification, dispensing insanely hip, wacky-ass beats in every flavor. Atef is simply a monster, pulling off carafree disco-funk as easily as hip-swirling Haitian kompa and thickly settled kikusi 6/8—all with a neurosurgeon’s precision and sneaky personal stamp. Brew up a pot, pump this sucker, and say **cut** to the weirdness, people.

**Seth Cashman**

---

**Morbid Angel**

**Heretic** [snake]

With the strength and focus of a prizefighter, **PETE SANDOVAL** attacks his bass drums like a punching bag. In fact, he spends so much time blasting quadruplets and sextuplets with his feet that the album’s edgy sound is a testament to his control. Sandoval’s endurance; just when the tempo can’t get any faster, he doubles it. Speed metal is the name of the game, but **Heretic** springs plenty of surprises. A spooky chamber-music break, a wartime march, and unsettling moments when guitars flutter like airplane propellers complement the pummeling nicely.

**Michael Parillo**

---

**Allan Holdsworth**

**All Night Wrong** (Covered Tracks)

Iconic jazz-rock fusion guitarist Holdsworth dislikes—actually, *fears*—live records. It’s hard to understand his consternation. Holdsworth’s in his usual stellar performance here, and his seminal rhythm section (Jimmy Johnson on bass and Chad Wackerman on drums)—sketches the framework for the music even as the duet paints outside the lines. Wackerman conjures a feast for the ears rife with Chinese flares, clanging bells, and popping tom tones. Live recordings may scar the shebeasters out of Holdsworth, but after listening to the percussive fury in “Zone” and “Water On The Brain, Part II,” apparently that hasn’t rubbed off on Wackerman.

**Will Romano**

---

**Gongzilla**

**East Village Sessions** (Live)

Best known for his agile steamroller drumming with Allan Holdsworth, **GARY HUSBAND** has spent the past few years playing piano in his jazz trio. But the UK musician stills commands an Einstein-like pummel on **East Village Sessions**. A master of restraint, Husband adds intelligence and weight to the mambo-mad sound of Gongzilla (including guitarist David Fiuczynski, bassist Haasford Rowe, and melter master Benoit Moerlen). He creates hatem-hard patterns on “Haniface,” bashes like a backwards Benham on “Aquilla,” assimilates a graceful butterfly to “Ging Gong,” and drops deep tribal thumping in “The News.” Husband is a study in truly complementary and intuitive drumming.

**Ken Micaleff**

---

**Bela Fleck & The Flecktones**

**Little Worlds** (Reissue)

On this diverse three-CD collection, percussionist/drummer **FUTURE MAN** (aka Roy Eli) fingerpunches his Drumitar (Future Man’s own creation—think SynthAxe); kicks an X-Drum (think bass drum in a sound chamber); slaps a cajon; and hunts and pecks on the Roy Eli piano (a key pad patterned after the periodic table of elements), while a number of helping hands contribute a world music vibe via tabla, bodhrán, kanjera, and ghatam. Though a triple-CD work is commendable in its ambition, a double would have offered a sufficient sampling of Fleck’s blues-country-jazz-hop-funk flavor with less fat. (A single-CD version is also available.) Special guests include Derek Trucks, Bobby McFerrin, members of The Chieftains, and New York Yankees centerfielder Bernie Williams on guitar.

**Will Romano**

---

**Wellwater Conspiracy** (Foamstone/Meat Katz)

After spending the last decade sitting behind the kit with Soundgarden and Pearl Jam, **MATT CAMERON** doesn’t have to prove anything to anyone, except himself. Which is why Matt is singing and drumming (and of course drumming) on the new, self-titled album by Wellwater Conspiracy. The eleven loose psychedelic garage rock songs here showcase Cameron’s thick snare tone and the syncopated beats that have been his trademark with Pearl Jam. While this collection certainly doesn’t overshadow any of the platinum albums in Matt’s impressive résumé, it proves that Wellwater Conspiracy knows how to have more fun than Soundgarden or Pearl Jam ever did.

**Mike Lang**

---

**DVDs**

**Pink Floyd**

**The Dark Side Of The Moon** (Eagle Vision)

The definitive discussion of NICK MASON’s underrated drumming with Pink Floyd has yet to be released. And the new **Dark Side Of The Moon DVD**, from Eagle Vision’s wonderful Classic Albums series, doesn’t change that situation. But for anyone remotely interested in the making of this famously influential album, this package is essential viewing. Interviews with all the bandmembers, designer Storm Thorgerson, and engineer Alan Parsons—often at the 24-track desk, isolating parts for our rapturous attention—reveal participants who are still proud of their gargantuan accomplishment (and rightly so). Lots of solo performances of the album’s songs neatly bring the music up to date. What a shame songwriter Waters and singer/guitarist Gilmour can’t be in a room together. When they were getting along, few rock bands balanced emotion and invention as well.

**Adam Budowsky**

---

**Chick Corea**

**A Very Special Concert**

This 1982 concert reunited former Return To Forever bandmates Chick Corea, Stanley Clarke, and Lenny White, along with late sax legend Joe Henderson, in an acoustic jazz setting. This outstanding lineup performed only two shows, the first in New York and the second in LA. The band was stuck in New York due to bad weather, and were forced to hustle to the LA show from the airport, performing in the clothes they wore on the plane. Despite the hurried events, these musicians are in rare form, performing original compositions by Corea, Clarke, and White. Lenny swings hard and plays an impressive solo with a unique righthanded traditional grip. Songs include “L’s Dot,” “Why Wait,” “500 Miles High,” and “Guernica.” Included is an insightful interview with one of the concert’s producers, Gary Legon.

**Mike Haid**

---

142 | Modern Drummer | February 2004
The Best of BOTH WORLDS

Winners of Multiple Readers’ Poll Awards!

Marco Minnemann

**Extreme Interdependence**
Book and CD

**Extreme Drumming**
DVD

"Wow! How does this guy do all of that...? He's so over-the-top..." — Steve Smith

"...One of the greats of all time."
— Dennis Chambers

Zoro

**The Commandments of R&B Drumming**
(0110B) Book and CD
(903185) Complete DVD

"Zoro’s work is a milestone achievement and the most comprehensive material I have ever seen on the subject of R&B drumming!"
— Vinnie Colaiuta

"Zoro has authored the most insightful, absorbing, and thorough text ever written on the subject of R&B drumming."
— Ron Spagnardi

These and other great Warner Bros. Percussion titles are available from your favorite music store. For more information or for a store near you, call (800) 327-7543 or (305) 620-1500, ext. 7399.

WARNER BROS. PUBLICATIONS
Warner Music Group • A Time Warner Company

See columns by Marco and Zoro in this issue!
Every Order Enters You To Win!

VIP Concert METALLICA Sweepstakes

The lucky Grand Prize Winner and a guest win a rockin' VIP Vacation to see Metallica rip it up in concert and a killer Tama Lars Ulrich Drum Kit with a total value of over $6,000! Go to musiciansfriend.com/metallica for details.

For Your FREE One-Year Catalog Subscription
Call 800-391-8751 or Click musiciansfriend.com/free

Check out our FREE weekly gear giveaway worth up to $3,000 @ musiciansfriend.com/free

- Order 24/7
- 45-Day Best Price Guarantee
- 45-Day Satisfaction Guarantee
- Over 36,000 Products
- Over 250,000 Square Feet of Gear Ready to Ship to Your Door
- Rapid Delivery, Most Orders Shipped the Same Day*

Limited to stock on hand; prices subject to change; standard catalog shipping rates apply. *On orders received by 5PM ET Mon.-Fri. No purchase necessary to enter.

To get your FREE Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 1117, Draper, UT 84020-1117

Name

Address

City State Zip Code

Area(s) of Interest: Guitar & Bass Drum & Percussion Keyboard Live Sound Brass Woodwind Orchestral Strings Concert & Marching Percussion

SOURCE CODE: DARDL
For Sale


Roger-Rogers—We bought the entire inventory from Fender in the 1980s! Drumheads, sticks, hoops, Dynasonic frames, collet roses. We also carry a full line of vintage drums, Slingerland, Ludwig, Gretsch, Camco. Al Drew's Music, 526 Front St., Woonsocket, RI 02895. Email: aldrummusic@aol.com, tel: (401) 769-8281, fax: (401) 769-8471.


The Pad-L practice pad, straps to your leg or wrist! The PADD, CP Practice Pad, Imagination Drumset Method, Dyna-Bea (wrist exerciser). Secure online ordering! Visit our Web site at www.crea-pro.com. Call our toll-free number (866) 362-3598 or email creapro@aol.com.


50% off all drumheads, 50% off all drumstick, up to 50% off cymbals. www.DrumSist.ico.

Eames hand-crafted North American birch drum shells in Finetone, Naturalone, and Masterstere series, finished or unfinished. For brochure contact: Eames Drum Co, 226 Hamilton St, Saginaw, MI 48636, Tel: (818) 631-1343.


Gretsch Drums, parts, logo heads, badges, etc., www.exploredrummers.com. Tel: (818) 301-1193.


Husher Drum Silencer, Practice on your drums, not a rubber pad. Actual drumheads. You get tone, feel, 90% less volume. Patented. (831) 337-3776.


Moms Music. For all your drum needs. DW, drum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP Gretsch, Ludwig, and more. Tel: (800) 467-MOMS, ask for Ryan. www.momsmusic.com.

New awesome seven-piece drumset was $999. Now only $649 while they last! Free shipping, (404) 932-9664.


New Tama Exotic II Midnight Storm, #41 of 100. DW Exotic Spidter Pine, Ludwig Fab 4 kit. (888) 442-3786.


Troy @troysdrumshop.com. “Axis to Zildjian” (214) 818-8188. Troy, TX.

Download your favorite music from drummers and percussionists. Interviews, photos, and on-line lessons from your favorite artists, free monthly email newsletter, drum circle info from around the world and more. www.DrumSetsOnTheWeb.com.

Study Materials

Chops Busters and other great books for serious drum students. Send $10 ($13 outside USA) to: Barrel 00 Monkeys Publishing, PO Box 14923, Santa Rosa, CA 95402, Free catalog!

Perform with Gary Grainger (Scofield), Derak Wile (Cheri), and Alvin White (Najee) with the unique Wes Crawford’s Drumset Play-Along DVD, available at select stores and at www.MusicAndGames4U.com.

Better drumming, better health through technique, warm-ups, exercises, and lifestyle. Beginner through advanced. Send $10 to Steven DeCarlo, PO Box 6548, Boston, MA 02114.


Joe Szyrja’s Traveling Left Foot. Rock, jazz, and Latin patterns using two bass drums or double pedal and hi-hat simultaneously. “An important new concept that increases the potential for the feet in modern music” —Jim Chapin. “Two great books, a must for every drummer” —Louie Bellson. Send $25 for a 2-book set $11, 100 exercises! Empire Group, PO Box 1903, Dearborn, MI 48121.


“Fast Hands For Drummers”. To order, send $12 to: John Sock, 8 Hillview Place, Elmsford, NY 10923.
Www.tigerbill.com: Get your drum skills evaluated, Monster Chops lessons, MadPlayers, more.


Need a drum part transcribed? Drumset Transcription Service. Scottweltner@attbi.com. Tel: (214) 402-5976.

Instruction
NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. "It's about time." Www.edbettinelli.com. Tel: (212) 758-2631, (914) 874-4549.

Bostom, Brockton, and Whitman, MA, Providence, RI: Horrigan Drum School, all levels, all styles. Tel: (888) 258-0021.

Drum set lessons through the mail. For brochure, send $1 US to Horrigan Drum School, 342 Centre St., Brockton, MA 02302, or visit www.horriganandrumschool.com.


Private instruction in the Boston, MA and south shore area with John Kerr at DiCenso’s Drum Shop in Quincy, MA. Call (617) 478-1280 or see www.polyrhythms.com for info.

Baltimore-Washington: Grant Menefee's studio of drumming, B.M. Berklee College of Music. All styles and levels. Tel: (410) 477-STIX.


NYC—Tabla. Study Indian classical drumming with performer Misha Masud. All levels. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Drumset and Brazilian percussion. Pandero. Mario Monaco. Tel: (718) 274-9309, fax: (917) 757-5225.

Www.Drummeronly.net—Stix Nickson is accepting a limited number of drum set and percussion students. Port St. Lucie, West Palm Beach, Florida. Tel: (772) 337-4002. Digital recording facilities and sound reinforcement available.

Play-along music for drums and guitar, instructional books and videos—all levels. Www.powerjams.com, or call toll-free (877) 446-3786.

NYC Drummers: Study with John Serracino, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction the professional way. Manhattan and Staten Island studio locations. (718) 351-4031.

Vintage Showcase
For Sale


A Drummer’s Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, tel: (415) 458-1688, fax: (415) 458-1689.


For the finest in vintage drums/cymbals, it’s Blair N Drums! Since 1987. We feature: K Zildjian (Istanbul) and Paiste Formula 602 cymbals. Also, drums by Gretsch, Rogers, Ludwig, Leedy, etc. Layaways available! Please call only to buy, sell, trade. Tel: (800) 334-3016, (816) 364-0604, fax: (816) 364-2496. Email: blairdrum@aol.com.


Www.drumschool.com: 300 sets, 800 snares. (800) 810-DRUM.


Wanted
Immediate cash—Gretsch, K Zildjian, Ludwig, Rogers, Slingerland, Leedy. Vintage Drum Center. Tel: (800) 729-3111, or (614) 693-3611, vintagedrum@fisco.com.

Any K Zildjian (Istanbul) cymbals and Paiste Formula 602 cymbals, Gretsch, Rogers, Ludwig, Leedy drums, etc. also wanted. Sets or singles! Tel: (800) 733-8164, (816) 364-0804, Fax: (816) 363-2496. Email: blairdrum@aol.com.

Unusual-finish drums: swirls, stars, top hats, engraved, etc. Also Camco, George Way, Gladstone, and Ringo drums. (800) 639-6634.

Miscellaneous

Wanted
Vintage Drums—Immediate cash for Gretsch, K Zildjian, Ludwig, Rogers, Slingerland, Leedy. Tel: (800) 729-3111 or (614) 693-3611, vintagedrum@fisco.com.

Any K Zildjian (Istanbul) cymbals and Paiste Formula 602 cymbals, Gretsch, Rogers, Ludwig, Leedy drums, etc. also wanted. Sets or singles! Tel: (800) 733-8164, (816) 364-0804. Fax: (816) 363-2496. Email: blairdrum@aol.com.

Miscellaneous
Personalized drumsticks. Laser engraved, up to 25 characters, only $8.99/pair plus shipping. Www.bleiveawards.com, tel: (727) 442-1763, fax: (727) 461-5083, email: customer.service@bleiveawards.com, Visa, MC, or check.

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock’s americandrumschool.com.


Free drum books and magazines. Download the hottest new drum books and the new DrumPro magazine series free. Www.drumpro.com.


Www.brezz.com.
The ProgPower USA IV Festival was held this past September 5 and 6, at Atlanta’s EarHtlink Live. The show, which has become North America’s premier festival for progressive and power metal music, sold out more than three months in advance, according to promoter and prog metal aficionado Glenn Harvester.

Finland’s Nightwish and Germany’s Rage headlined the show, which also featured several first-time appearances from overseas artists, including Germany’s Vanden Plas, Italy’s Secret Sphere, Denmark’s Mercenary, and Norway’s Pagan’s Mind. Return appearances were made by Sweden’s Evergrey and America’s Symphony X, Circle II Circle, and Redemption.

Redemption drummer Chris Quirarte opened Friday’s show with powerful and tasty double bass technique. Mercenary’s drummer, simply known as Mike, displayed driving rock chops, while Andreas Lill of Vanden Plas showed more of a jazz/rock style. Nightwish featured an operatic approach to prog metal, driven by drummer Jukka Nevalainen’s unrelenting groove.

Friday’s show was brought to a climax by prog metal favorites Symphony X, who showcased the outstanding talents of drummer Jason Rullo. Jason effortlessly displayed advanced technique with a controlled touch that sailed over the band’s complex material with ease.

Saturday’s lineup began with the forceful metal of Pagan’s Mind. Drummer Stian Lindas Kristoffersen anchored the band with solid double bass chops. Secret Sphere offered a very progressive set abetted by the unique drumming talents of Luca Cartasegna. Florida’s Circle II Circle had a strong following of fans, who enjoyed the way Christopher Kinder supplied a solid backbeat for the band’s prog/pop/rock material. Another prog metal favorite, Sweden’s Evergrey, featured nineteen-year-old Jonas Ekdahl, who drove the band with youthful exuberance and rock-solid grooves.

This year’s festival came to a close with an explosive performance by Germany’s Rage, featuring the over-the-top drumming of American-born Mike Terrana. Terrana (sporting a Mohawk haircut) brought the house down with a drum solo that included an impressive display of jazz/rock fusion, funk, and metal chops. Terrana also proclaimed himself “the sexiest drummer on earth,” and entertained the crowd with his vocal talents—expressing his love for Frank Sinatra and singing a short rendition of “Fly Me To The Moon.”

Percussion-industry support for ProgPower USA IV came from Pacific Drums, Sabian Cymbals, Evans Drumheads, Shure Microphones, and Ultimate Support Systems. All drummers shared an amber ten-piece Pacific kit equipped with Evans heads and a vast array of Sabian Metal X cymbals. The kit was miked with Shure Beta 52 kick mic’s, Beta 98s on the toms, SM57s on the snare, and KSM 108s for overheads. Five bands performed each day, with a maximum
of only thirty minutes' set-up time in between. Drum tech Don Capps and all of the stage crew did an outstanding job of keeping things running smoothly and on schedule.

The ProgPower Festival is a rare opportunity for progressive metal fans to see the best that the genre has to offer from around the world, all under one roof. For info on future festivals, visit www.progpowerusa.com.

Carl Palmer/Danny Carey Clinic

Hundreds of drumming fans flocked to the Downtown Club in Farmingdale, New York this past September 20, and to the Sam Ash Store in King Of Prussia, Pennsylvania on September 21, to witness historic duo clinics by Carl Palmer (ELP, Asia, Carl Palmer Group) and Danny Carey (Tool, Pigmy Love Circus). Playing on Paiste Custom Cast kits created from melted-down Paiste Signature Series cymbals by Jeff Ocheltree, the dynamic duo presented a past/present/future symposium of combustible prog-rock technique.

Danny kicked off the Farmingdale clinic by playing to taped tracks of Tool’s “The Grudge,” “Schizm,” and “Lateralus.” He spoke about the value of practice, application and “making sense out of the chaos.” One high point was a rudimental workout consisting of Carey’s high-school competition snare-drum solo.

When the fifty-five-year-old Carl Palmer hit the stage, he immediately destroyed the audience with his wit, sense of humor, and astounding technique (which he keeps in shape with daily two-hour practice sessions). “My technique is much better today than it was twenty years ago,” Palmer exclaimed. “But I haven’t peaked yet. I can get faster and a little bit cleaner. I approach the drums from every angle possible in order to keep my interest high. In America, people expect an old guy who’s resting on his laurels. But every time I play, I play to kill.”

Carl’s clinic included drum corps-style back-sticking within a superfine single-stroke roll, as well as a demonstration of the hi-hat techniques of Max Roach and Buddy Rich. Later, he made the sticks do most of the work for a one-handed roll, balancing the free stick on top of the gripped stick and using a motion that caused both sticks to engage the head for a convincing buzz roll.

Palmer’s latest record, Working Live, Volume One, is out on Victor records, while his recent Do You Wanna Play? is on Sanctuary. In addition, Carl remains a busy clinician. He’s also working with Keith Emerson and Greg Lake for an upcoming ELP DVD.

Speaking about the massively heavy Paiste Custom Cast drums, Carl explained, “The sound is lot more transparent and a lot cleaner, and the playability of the drums is tremendous. And they stay in tune longer.” Danny concurred, saying, “They have a heavy fundamental frequency that cuts through amplified music a lot better than wood drums do. Each stick hit is more pronounced. I plan to use them on the next Tool record.”

Following the Farmingdale clinic, Carl and Danny signed autographs and chatted with fans for over two hours. According to Danny, the experience was as memorable for him as it was for the fans. “Carl Palmer is one of my heroes,” he said. “I remember listening to my brother’s ELP records and being floored by the drumming. I emulated Carl to the point where I had a Ludwig Octalplus stainless-steel kit. He is a rock ‘n’ roll role model who’s still holding up. I loved seeing him play today. His technique is still incredible, and his energy and fire are an inspiration.”

Ken Micalef

Modern Drummer | February 2004 | 151
Yamaha Hang In Toronto

A harbfront club called Bambu, on the scenic shore of Lake Ontario, was the scene of the Yamaha Hip Gig this past August 24 in Toronto, Canada. Coordinator Sean Browne of Yamaha Canada modeled the event loosely after Yamaha’s Groove Night, which is held annually at the winter NAMM show in California. Sean assembled a crack house band, then invited several top Canadian drummers and a few special guests to sit in. He also welcomed a few distinguished visitors from afar, including legendary Yamaha drum guru Takashi “Hagi” Hagiwara. Early in the day, Paiste’s Rich Mangicaro and Ed Clift gave local retailers a demonstration of the Swiss manufacturer’s various lines, including Trash Sets, new Traditional models, Innovations, and Dimensions. (Yamaha now distributes Paiste cymbals in Canada.)

The show itself began with an R&B vamp by the house band, which included Matt Horner (keys), John Johnson (sax), Roberto Occhipinti (bass), Dave Gray (guitar), and Michael Dunstan (vocals).

As the first performer, Dave Weckl stated the formula for the night—eschewing drum theatrics in favor of a selfless and highly musical groove. It was sort of disappointing to see him step down after only two tunes. But, as it turned out, he would return.

Next up was Mark Kelso, a Toronto player who tours with jazz singer Holly Cole. His solid, slick drumming on “Fly Like An Eagle” was matched only by his incredible vocal chops. Through the night, Mark hugged the stage, rallying the troops, singing backups, and playing percussion.

Vitto Rezza is perhaps best known for his work with Canadian jazz group Five After Four. But he delivered a spirited set that was notable as much for the strength of his grooves as for the flamboyance of his fills. Still, there was no denying that this guy has got hands!

Paul Brochu, fresh from a Gino Vannelli tour, got the audience on the dance floor with a rendition of the ultra-funky “Brick House.” Paul’s touch was refined, but his feel was greasy!

Paul Leim, up from Nashville, took command on the Average White Band classic “Pick Up The Pieces.” The funk filled the room, and got even steamier with Paul’s none-too-gentle handling of Marvin Gaye’s “Sexual Healing.”

Al Webster, a pervasive Canadian drummer last out with Amanda Marshall, turned in a version of “Love And Happiness” that sat in a punishingly slow, deliberate pocket of which Al Jackson Jr. would have been proud.

Perhaps the most familiar Canadian face was that of Wilson Laurencin, house drummer for The Mike Buijard Show. To hear Wilson live through a PA, as opposed to through television speakers...well, it was something powerful.

The closing spot went to popular Toronto session drummer Randy Cooke, who’s East Bay–style hi-hat work was a study in itself. Instead of basking in the glow of an encore, Randy brought Mark Kelso back on stage for a devastating duet on James Brown’s “Funky Drummer.” The multi-talented Kelso also handled scat rap vocals.

For the finale, Dave Weckl—who was obviously enjoying himself—took over Kelso’s kit, while the latter stood singing and playing percussion. He was joined by Rich Mangicaro, who, in addition to his Paiste gig, also happens to be the touring percussionist with Glen Frey. Eventually the entire night’s lineup of drummers revisited the stage in turn, trading kits (or portions of kits, as when Cooke and Rezza played toms and cymbals) mid-stream. “Gotta have that funk” was the vocal chorus—and it rang true. An elated Sean Browne closed the evening with the hint that an annual “Hang” might become a possibility—a suggestion that was greeted with rousing applause.

Story and photos by T. Bruce Wittet
As we went to press for this issue, we learned that **Tony Thompson**, former member of Chic and the drummer on many other classic recordings, had died on November 12 as the result of a rare cancer. He was forty-eight. **Modern Drummer** will present an *In Memoriam* piece in the March 2004 issue in tribute to Tony.

The Tony Thompson Fund has been established to help Tony’s family with medical bills. Tax-deductible contributions may be sent to The Tony Thompson Fund, c/o One Incredible Family, 13465 Ventura Blvd. #224, Sherman Oaks, CA 91423. For more information, go to www.tonythompsonfund.com.

Noted jazz drummer and Grammy award-winner **Terri Lyne Carrington** was presented with an honorary doctor of music degree by the Berklee College Of Music this past September 18. The award was made during the college’s 2003 entering student convocation. Terri was recognized by the school (her alma mater) for her outstanding contributions to contemporary music. Assisting Berklee president Lee Berk with the presentation was Zildjian CEO and Berklee trustee Craigie Zildjian, who endowed the Terri Lyne Carrington Scholarship a few years ago—the college’s first scholarship given exclusively to female instrumentalists.

**Yamaha Drums** landed spots on two of the biggest music festivals of the summer as the official drum company for the Vans Warped Tour and the Sprite Remixed Tour. Three kits were supplied to the Warped tour, whose lineup included Rancid, The Used, Andrew W.K. (with Yamaha drummer Donald Tardy), All American Rejects, Less Than Jake, Dropkick Murphys, and Simple Plan. Two kits went to the Sprite tour, supporting acts such as Nerd, The Roots (with Yamaha artist Ahmir “Questlove” Thompson), OAR, Talib Kweli, Kelis, Skillz, High Speed Scene, and The Wylde Bunch. For more information, contact Yamaha at (714) 522-9011 or go to www.yamaha.com.

**Jade Tracy** of Grand Rapids, Michigan was the lucky winner of Vic Firth Drumsticks’ contest to meet **Charlie Benante** and Anthrax, held online at www.vicfirth.com. Jade won two tickets and backstage passes to an Anthrax concert. He also met the members of the band before the show. Ten second-place winners received a pair of Charlie’s sticks and the new Anthrax CD, *We’ve Come For You All*. Be sure to check out www.vicfirth.com for future contests.

Meanwhile, Vic Firth, Inc. is supporting music education by placing the **supportmusic.com** Web site address on all Vic Firth product packaging. Developed by the National Association Of Music Merchants (NAMM) and the National Coalition For Music Education (MENC), the site is dedicated to providing resources to help ensure the survival and growth of music education programs.

**Red Hot Chili Peppers** drummer **Chad Smith** recently visited with aspiring music makers in the **Hal Leonard Young Musicians Program** at the Fitzsimmons Boys & Girls Club in Milwaukee’s central city. Hal Leonard Corporation publishes the print music for Red Hot Chili Peppers, and arranged for Smith’s appearance at the club. The Hal Leonard Young Musicians Program was established in 2000 to provide after-school music instruction to Boys & Girls Club members.

**Pearl Drums** recently teamed up with the Rock 4 Xmas Foundation, a non-profit organization dedicated to the support of less fortunate families during the holiday season, by donating drums for the seventh annual Rock 4 Xmas Tour. The tour features world-class musicians who perform to raise money and gifts for families in the performing area.

Additional sponsors include Heineken USA and the Hard Rock Café, who hosted a majority of the dates at various locations nationwide. Visit www.rock4xmas.com for more information.
Who's Using What

Remo's roster of drumhead artists now includes (1) John Blackwell (Prince), (2) Cindy Blackman (Lenny Kravitz), (3) Kenney Dale Johnson (Chris Isaak), (4) Mike Shapiro (director of percussion, Los Angeles Music Academy), (5) Julio Figueroa (independent), (6) David Garibaldi (Tower Of Power), (7) Paul Wertico (Paul Wertico Trio/independent), (8) Herman Matthews III (Tom Jones), and (9) Wilson Laurencin (Canada's Open Mike Show), along with The Cadets of Bergen County, The Phantom Regiment, and The Crossmen drum & bugle corps.

Drummers using Guitamer Company's ButtKicker low-frequency monitor transducer include Paul Doucette (Matchbox 20), Lars Ulrich (Metallica), Kevin Cadogan (Third Eye Blind), David Garibaldi (Tower Of Power), Stan Frazier (Sugar Ray), and Marvin "Smitty" Smith (The Tonight Show Band).

New Vater drumstick endorsers include Trey Gray (Jewel/Faith Hill/Brooks & Dunn), Craig Barnett (Mofro), Fran Mark (From Autumn To Ashes), Laurie Jenkins (Howie Day), Marshall Richardson (Lorrie Morgan), J.R. Conners (Cave In), Jarod Barnes (Isley Brothers), Mike Jiminez (Rufio), Derek Gledhill (Smile Empty Soul), and Brandon Saller (Atreyu).

Terry Bozzio (Jeff Beck), Danny Carey (Tool), and John Blackwell (Prince) are now playing Puresound's Speedball bass drum beater.

George Ricci (Bob Dylan), Shawn Fichter (Trisha Yearwood), T. Bone Motta (Public Enemy), Bob Koritz (Dark Star Orchestra), and Neil Sanderson (Three Days Grace) are new GMS drumset artists.

Artists now performing on Mayer Bros. drums include Marco Meneghin (Liz Phair), Michael Miley (Joe Firstman), and Dave Johnstone (The Dan Band).

The University Of Tennessee's "Pride Of The Southland" band is running full-blest, sporting Pearl Championship Series drums, Tube carriers, and Stadium Hardware.

Quick Beats

JOHN BLACKWELL
(PRINCE)

What are some of your favorite grooves?
John "Jabo" Starks and Clyde Stubblefield on "Funky Drummer" (James Brown), David Garibaldi on "Page One" (Tower Of Power), and Greg Errico on "You Caught Me Smiling" (Sly & The Family Stone).

What's your favorite TV theme music?
"Sanford And Son" by Quincy Jones.

If you could put together an imaginary superband, who would be in it?
Herbie Hancock on keyboards, Mike Stern on guitar, Marcus Miller on bass, and me on drums.

"I don't know if I have an extra cymbal, I'll have to check!"
Independent music stores and drum shops are being pushed out of business!

Do you care?
Better yet SHOULD you care?

By: Dudley J. Taw, Jr. President & Founder of DUPLICATE X custom drum products  NOTE: These are the sole opinions of the author as a paid advertisement and in NO WAY reflect the opinions of Modern Drummer.

I have sat back and watched the very people who built this industry be brought to their knees, if not driven completely out of business. It seems to me that if we, the drummers don’t recognize and address this problem, the INDEPENDENT music store and all that it stands for will be a memory in history like the calf skin head.

As an AMERICAN manufacturer of quality custom drum accessories, I have watched over the past few years and have listened across this country to the horror stories of the fate these stores are meeting, one after another after another. I have asked myself, why doesn’t someone stand up and do something about it? The answer is no one wants to take the gamble for fear of the backlash of the industry and the money behind these large corporations and foreign manufacturers. They can simply run you out of money and take away your livelihood.

Now let me introduce myself. My name is Dudley J. Taw, Jr. the president and founder of Duplicate X custom drum products and I AM A DRUMMER! Being a drummer, you know the creature. We are not afraid to state opinions or to stand up with all we have for something we believe in! Teachers like Gene Krupa taught me in no uncertain terms that this life is not for everyone. But obviously you have the same dream! WE NEED TO STAND TOGETHER!

Over the past 30 years or so, I have worked hard to provide you with quality, innovative drum products that work in any application, manufactured with the finest materials, and backed by my word. I have fought the predators copying my ideas and making a great deal of money doing it! What a shame! It would have been much easier to swallow if they would have built a better product! They could not stop me then nor will I allow them to stop me now! Little did I know then that over a period of years they would bring the industry to the edge of destruction. one by one the AMERICAN Manufacturer ceased to exist.

I am a stand in your face type of guy! Things are simple for me, just black and white. There is right and there is wrong. This is totally wrong. You decide what is right!

These big block stores go into an area where an independent has successfully developed his business over the years. They immediately cut prices until they drive that independent out of business or worse yet if they cannot do it by that method they put a dollar figure on the store and buy them out! Then the prices go up! You certainly cannot blame the independent for selling out! He is faced with closing the doors at a loss or getting something for the years of service he has provided! Which would you choose? By the way, do you have a job? Or did you lose your job too? Why is it no one gets it? Do you know that we import $400 billion dollars more product than we export? This is more than China, Japan, Canada, Hong Kong, Mexico, and South Korea put together.

They say that the answer to our economic problems is in technology and service. That the small business creates more jobs than any other avenue. If all of this is true, why don’t we get a CLUE! For our own sake we must protect these little independents—we need to spend our money where it counts—to support those that support us and not to fatten the wallets of those who will end up destroying the very people who gave us our stars in the first place.

JOIN ME! SUPPORT YOUR LOCAL MUSIC STORE! I DO!—SHOULD YOU?
ED SHAUGHNESSY

"AQUARIAN Drumheads bring out the warmth and fullness of my drums. They also have real definition which is a great asset when recording. Plus, the Super-Kick bass drumheads Really kick!"

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

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

"TAP TEST"
Hold the drumhead by the hoop and tap it in the center with your finger, or better yet, a drumstick. It should have a musical tone and resonance.
Limp Bizkit’s John Otto: Big Results

Drum Nation!
Bozzio, Bruford, Phillips, And Others On The Making Of An Amazing New CD

Off The Record With A Perfect Circle’s Josh Freese

A Different View With Producer Bob Ezrin

Carter Beauford On DMB’s “Grey Street”

Plus... A Special Tribute To MD Founder Ron Spagnardi

NOW FEATURED AT MD ONLINE

CLICK ON MD RADIO—Hear tracks by Sevendust, Blink-182, Limp Bizkit, Steve Gadd, David Bowie, Tower Of Power, Peter Frampton, Led Zeppelin, The Philly Sound Drummers, The Red Hot Chili Peppers, and more...

MD WEB EXCLUSIVE Percussionist Daniel De Los Reyes

KEEP UP—Check out MD Online for the latest information and hottest news.

www.moderndrummer.com
"COMPACT AND CONVENIENT"

KENNY ARONOFF ON
TAMA STAGESTAR

"It's amazing what you can do with this kit! For one thing, it's compact and convenient. Great for a small stage or a club where they want the dynamics a little lower. For another, it's a real drum kit that's small enough to be used as a practice kit in an apartment or dorm."

"In my home studio, I play on my Starclassics, of course. But in my small apartment in LA, I had to practice on pads—which still made a lot of noise.

By getting the Stagestars and adding the Stagestar mesh practice heads, I'm able to practice on a real kit. Plus the mesh heads are tunable for different responses and they're a lot quieter than pads."

"Best of all, Stagestar is typical of Tama's high quality standards. So now you can get an affordable compact kit that can be used for recording, practice, and live gigs." — Kenny Aronoff

tama.com

For the new Tama drum & hardware catalog, send $3.00 to Tama Drums, 100336 P.O. Box 88, Hamilton, PA 18031 or P.O. Box 298, Osaka Osaka, 638-8343.
Punk History On The Hoof

When John Nokovic purchased this Tama Royalstar kit, he was told that it had been found in the back room of the Hellcat Records studio in LA—a label noted for punk and ska recordings. John bought the kit, he says, "because the price was right and I was looking for a challenge. The kit needed some work to get it into playable condition."

Two features of the kit were immediately apparent. One was the profusion of band-name and other stickers all over the floor tom. The other was the "Professional Drum Shop, Hollywood, California" stamps on the drumheads. A call to the famous Hollywood shop revealed that the kit had to be over twenty years old. Over that time, literally dozens of punk drummers in bands including The Beastie Boys, Bikini Kill, U.S. Bombs, The Gadjits, and The Slackers had used the kit to record for the Hellcat and Epitaph labels. John isn’t a punk drummer himself, but he does enjoy playing on this piece of musical history.
NO MATTER WHAT HAPPENS DURING THE DAY, NOTHING CAN BEAT PLAYING A LIVE SHOW IN FRONT OF THE BEST FANS IN THE WORLD, ON THE BEST DRUMS IN THE WORLD.

Linkin Park's Rob Bourdon loves to play live on Gretsch Drums -
18 X 22 bass, 8 X 10 and 9 X 12 mounted toms,
16 X 16 and 16 X 18 floor toms,
5 X 14 snare in Custom Graphic Finish.

play what you love

that great gretsch sound

Kaman Music • P.O. Box 507, Bloomfield, CT 06002 • www.GretschDrums.com
1. blink 182  
2. boxcar racer  
3. the transplants

travis barker. his reasons. his sticks.  
what's your reason?

Zildjian