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MODERN DRUMMER

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JULY '94

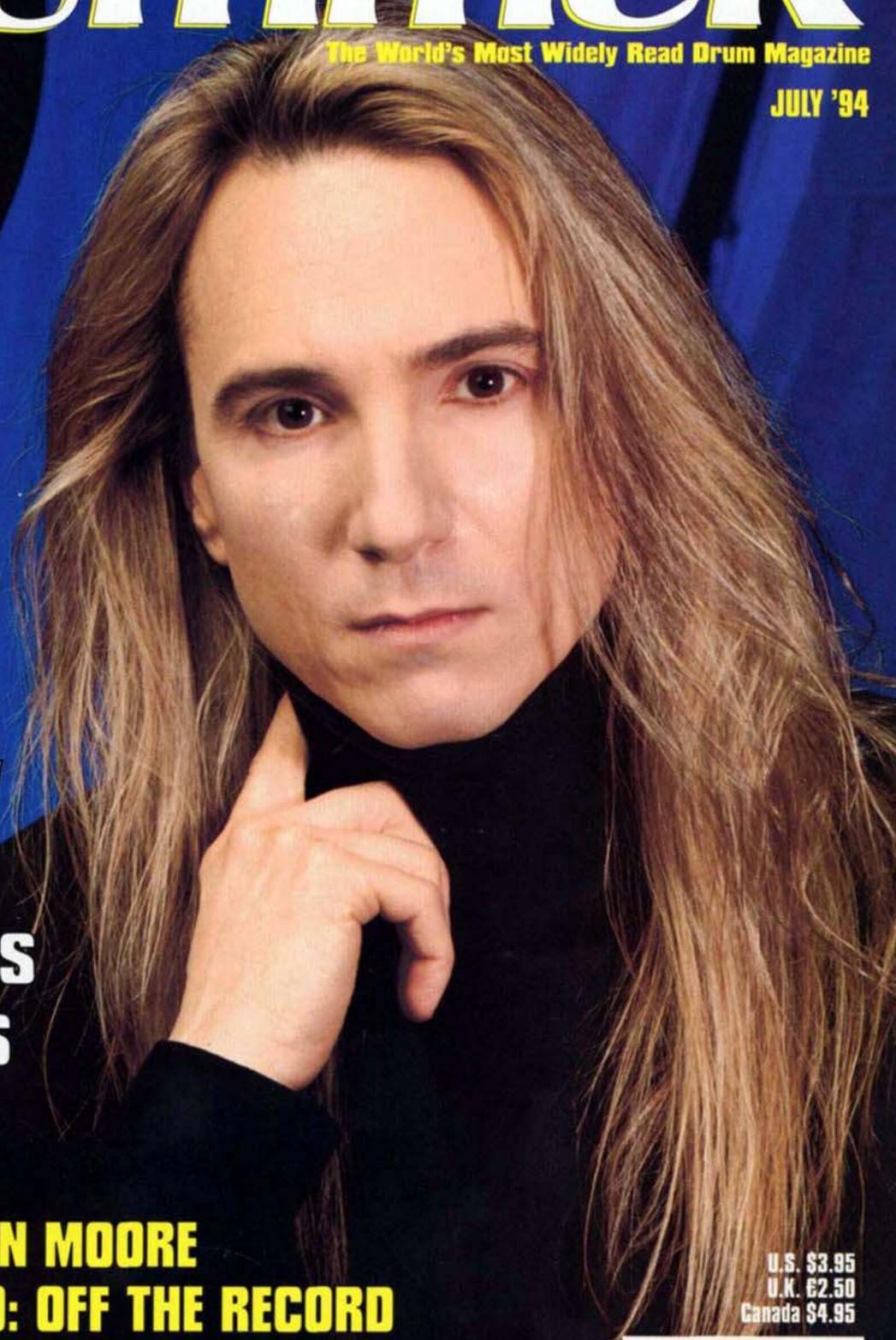
## Terry Bozzio

John Riley

'94 Readers Poll Results

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- DR DRE'S CHERON MOORE
- SCOTT MERCADO: OFF THE RECORD
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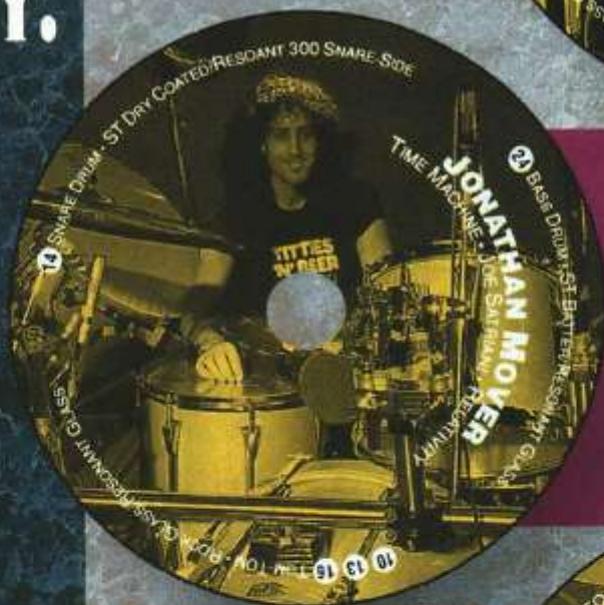
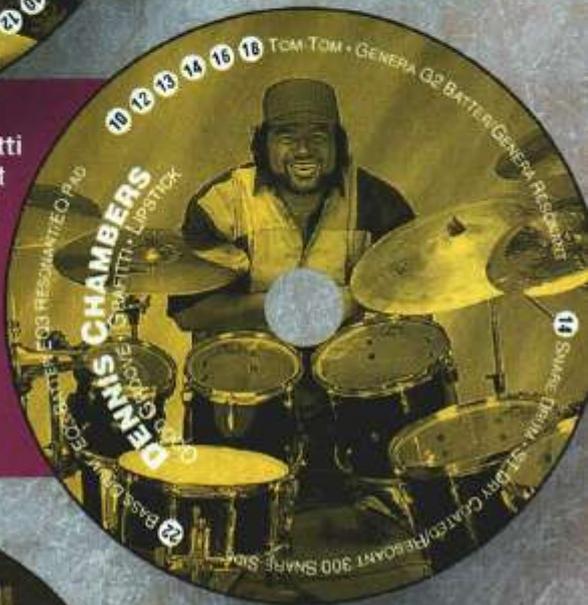


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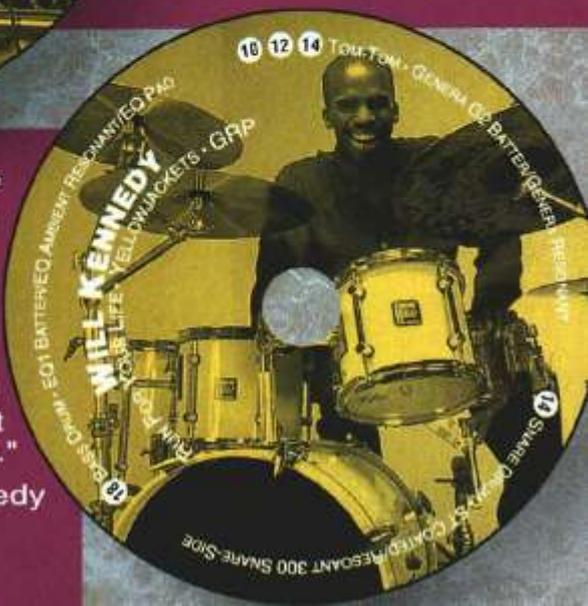


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# Contents

## Features



### TERRY BOZZIO

He's perhaps the most intriguing, ground-breaking, and focused drumset artist of his generation. He's got several new CDs, a recent video series, a new drum company—and black is still his favorite color.

• *Rick Mattingly*

20



### JOHN RILEY

Woody Herman, the Vanguard (Mel Lewis) Orchestra, Bob Mintzer's large ensemble—you know John Riley possesses the necessary cool fire. Add to that equally sharp small-group instincts and a seriously respected teaching career, and you've got a drummer wise beyond his years.

• *William F. Miller*

26



### CHERON MOORE

"Dr. Dre? Snoop Doggy Dogg? Those are, like, rap guys." Indeed. Drummer Cheron Moore is out to prove how his drumming with rap's biggest names is as vital to the music as James Brown samples.

• *Robyn Flans*

30

### '94 READERS POLL RESULTS

Drum roll, please...

34

### MD GIVEAWAY

You could be a lucky winner of a set of Joe Porcaro Pro Covers by Beato.

106

# Columns

## EDUCATION

### 68 DRUM COUNTRY

Tasty Country Beats

BY TOMMY WELLS

### 70 FROM THE PAST

Back Pedaling

BY CHEECH IERO

### 72 HEALTH AND SCIENCE

Learning About  
Drum-Related Injuries

BY NINA PARIS

### 82 OFF THE RECORD

Candlebox's  
Scott Mercado

### 102 ROCK 'N'

#### JAZZ CLINIC

Back To Basics: Did  
You Forget Something  
Along The Way?

BY RICK LATHAM

### 112 LATIN

#### SYMPOSIUM

Brazilian Root Rhythms

BY DUDUKA  
DA FONSECA

### 116 DRUM SOLOIST

Ralph Peterson, Jr.:  
"Broski"

TRANSCRIBED BY  
PHIL SMITH

## PROFILES

### 122 UP & COMING

Chad Gracey of Live

BY MATT PEIKEN

## NEWS

### 8 UPDATE

Scott Mercado of  
Candlebox, Tribal  
Tech's Hillary Jones,  
Simon Kirke of Bad  
Company, and Tracy  
Lawrence's Herb  
Shucher, plus News

### 128 INDUSTRY HAPPENINGS

## DEPARTMENTS

### 4 EDITOR'S OVERVIEW

### 6 READERS' PLATFORM

### 12 ASK A PRO

Andy Newmark and  
Joe Franco

### 16 IT'S QUESTIONABLE

### 118 CRITIQUE

Mel Torme/Buddy  
Rich CD, new Rollins  
and Therapy?, and more

### 126 IMPRESSIONS

Vinnie Paul On...  
BY KEN MICALLEF

### 130 DRUM MARKET

### 134 DRUMKIT OF THE MONTH

## EQUIPMENT



### 40 PRODUCT CLOSE-UP

Sonor Designer  
Series Drumkit

BY RICK VAN HORN

### 46 NEW AND NOTABLE

### 50 ELECTRONIC REVIEW

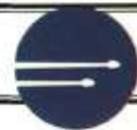
Roland SPD-11  
Total Percussion Pad

BY RICH WATSON

### 90 SHOP TALK

A Look At Pork Pie  
Percussion

BY RICK VAN HORN



# On Book Publishing



Every year, a dozen or so method books by drummers looking for a publisher reach our office. Unfortunately, around 90% of them are returned for a variety of reasons. So what exactly *are* we looking for? Here are a few guidelines for those who have written drum books and plan to submit them for consideration.

First, the book's subject matter should be relevant and appeal to a relatively wide audience. Material that is too narrowly focused is rarely considered for publication. Also important is the timeliness of the material itself. Believe it or not, we still see unpublished books that contain chapters on hot disco beats!

Originality is another very important factor. Some young authors—apparently hoping to cash in on the success of the classic drum books—simply submit rehashed versions of the same material. Unfortunately, imitations are nothing more than that—*imitations* of an original. We can spot them right away and they rarely warrant a second glance.

We also look for manuscripts that are carefully positioned to meet the needs of a specific segment of the drumming audience. A very complex text targeted for beginners has as much chance of being published as does an overly simplistic book geared for advanced players. Budding authors should always

know *who* they're writing for. Those who remain firmly focused on the original premise of the book, without getting sidetracked into unrelated areas, also tend to win greater attention from *MD* book editors.

New writers can gather valuable ideas simply by observing the techniques used in some of the great books written for our instrument. For example, most are carefully paced and offer the reader a series of building blocks that lead to clearly attainable goals. They present the beginning or advanced player with a challenge, but one that remains within his or her grasp. They're motivational in nature and require study and concentration, yet they're still fun to play and enjoyable to practice. That's something many new authors tend to forget.

Finally, a useful, well-written book works for the *teacher* as well as the student. Most of the books that have been embraced by drum instructors around the world offer options. Teachers find numerous creative ways to utilize the same material and tailor it to the needs of individual students and their own teaching styles.

We're always looking for well-written, original material. However, keep in mind that though your book may not do *all* the things mentioned above, rest assured that if it doesn't do *any* of them, it won't very likely be among that small percentage we consider for publication each year.

*RB*

## MODERN DRUMMER

The World's Most Widely Read Drum Magazine



EDITOR/PUBLISHER RONALD SPAGNARDI  
 ASSOCIATE PUBLISHER ISABEL SPAGNARDI  
 MANAGING EDITOR RICK VAN HORN  
 FEATURES EDITOR WILLIAM F. MILLER  
 ASSOCIATE EDITOR ADAM J. BUDOFKY  
 EDITORIAL ASSISTANT SUZANNE BURREING  
 ART DIRECTOR SCOTT G. BIENSTOCK  
 ART ASSISTANT LORIS PIGNARDI  
 ADMINISTRATIVE MANAGER TRACY A. KEARNS  
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**CONTRIBUTING WRITERS:** Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Matt Peiken, Teri Saccone, Robert Santelli, Robin Tolleson.

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## YOU CAN PLEASE SOME OF THE PEOPLE SOME OF THE TIME...

Having received your reminder in the mail, I've just renewed my subscription. I'd like to explain why.

Since receiving my first issue over two years ago, I have learned about impressive newcomers like Soundgarden's Matt Cameron, as well as about legends like Max Roach. I have read reviews and "inside" stories on great manufacturers like Sabian and Tama. I've learned of methods used by drummers at all levels of playing. I have seen *MD* be accused of sexism and in turn provide an honest, professionally stated defense. Also, I was delighted to see that after only a few months on the scene—in relative obscurity—Dream Theater's Mike Portnoy (arguably the best young drummer in rock) was the subject of a very good and satisfying story in *MD*.

*Modern Drummer* is entertaining and informative. Most importantly, it is fundamental information for the serious drummer. I'm looking forward to more good reading.

Jeff Hurlbut  
Escondido, CA

## ... BUT YOU CAN'T PLEASE ALL OF THE PEOPLE ALL OF THE TIME

It is truly rare that an article in any publication angers me to the point of correspondence. The cover article in your March 1994 issue is one such instance. Increasingly, your publication finds it necessary to relate, at length, the musical merits and opinions of individuals who clearly have no grasp of even the most fundamental rhythmic concepts. Dave Grohl's cover story serves as a poignant example of this frustrating trend.

The interview is preceded by a short commentary by Teri Saccone, in which she describes Grohl as "an admitted minimalist." The term "minimalism" is used again several times in the interview. Perhaps Ms. Saccone and Dave Grohl both misunderstand the meaning of this word as it applies

to music. "Minimalism" does not describe a philosophy or technique by which simply fewer notes are played. Used in this manner, the term would easily be confused with musical ignorance or immaturity—as is the case with Nirvana. "Minimalism" is, rather, a conscious rejection of musical embellishment and excess in an attempt to distill what underlies one's musical knowledge. It is impossible to be a minimalist unless one is capable of virtuosity. It is not possible, for example, upon playing a guitar for a week, to get on a stage, play the three chords you have learned, and claim to be a minimalist. On the contrary, this would, in fact, be playing the breadth of your musical knowledge.

What I cannot understand is why Dave Grohl appears in your magazine in the first place. He is admittedly not an "accomplished musician," and his playing—contrary to the interview's contentions—is neither "innovative," "experimental," nor "dynamic." The drumming on *In Utero*—and in fact on all of the Nirvana albums—is nothing more than primitive and utterly lacking in originality. The only accurate statement concerning Grohl's drumming is his own assessment that it is "like a bodily function." What, then, can be your objective in featuring Dave Grohl? Perhaps so other drummers can glean valuable pearls of wisdom from this fascinating drummer—such as the fact that "it doesn't matter how [drums] are tuned or how big they are," or that "If you hit two things at the same time, it's twice as loud as hitting one thing." Grohl also contends that punk is not "restricted by any rock cliches." What is not cliché about his rock drumming? The endlessly repetitive 2/4-4/4 signatures? The predictable verse-chorus structures?

By featuring drummers such as Dave Grohl, Matt Sorum, and others, you are, in effect, becoming a *fanzine*. *Modern Drummer's* role, as the only drum magazine available to the majority of people, should be to elevate and enlighten amateurs and professionals, and to instruct and debate musical issues—not to pander to popular music trends and commercial success. Much as you would not find a

Stephen King novel or a Harlequin Romance in a literary magazine, *Modern Drummer* should resist the urge to extol mediocrity. When you do so it insults the serious musicians who buy and read the magazine, and it damages your credibility as a serious publication.

Oliver Gomez  
No address given

## THANKS FROM ADAM

This is a note to acknowledge the complimentary letter in the April '94 *MD*—regarding my interview in the January issue—from Tom Allen. It was indeed an honor for me to be in such a fortunate position. I always can use positive feedback, and I appreciate your taking the time to respond to the article. (Thanks also to Bill Miller for writing the article.)

While I'm here with pen in hand, I know that there are many people out there that I can thank for their inspiration and wisdom. Some of you know who you are, but a lot of you don't. If I were to make a list it would be longer than this whole page.

In closing, thanks again, and always keep swinging to music.

Adam Nussbaum  
Highland Mills, NY

## A WOMAN'S PERSPECTIVE

I have been drumming for twenty-six years—sixteen of them professionally. I've never written a letter to *MD*, but I've finally had enough and need to let off a little steam. I realize how small a minority women drummers are. Just the same, there are many of us out here—and there would be many more if we were only encouraged and treated with respect and enthusiasm.

I'm very tired of seeing so few women depicted in advertising unless there is some kind of sexual innuendo implied. Little time and space has been devoted to the female point of view—especially in music. It's time for the industry to wake up and appreciate the fact that women have

continued on page 54

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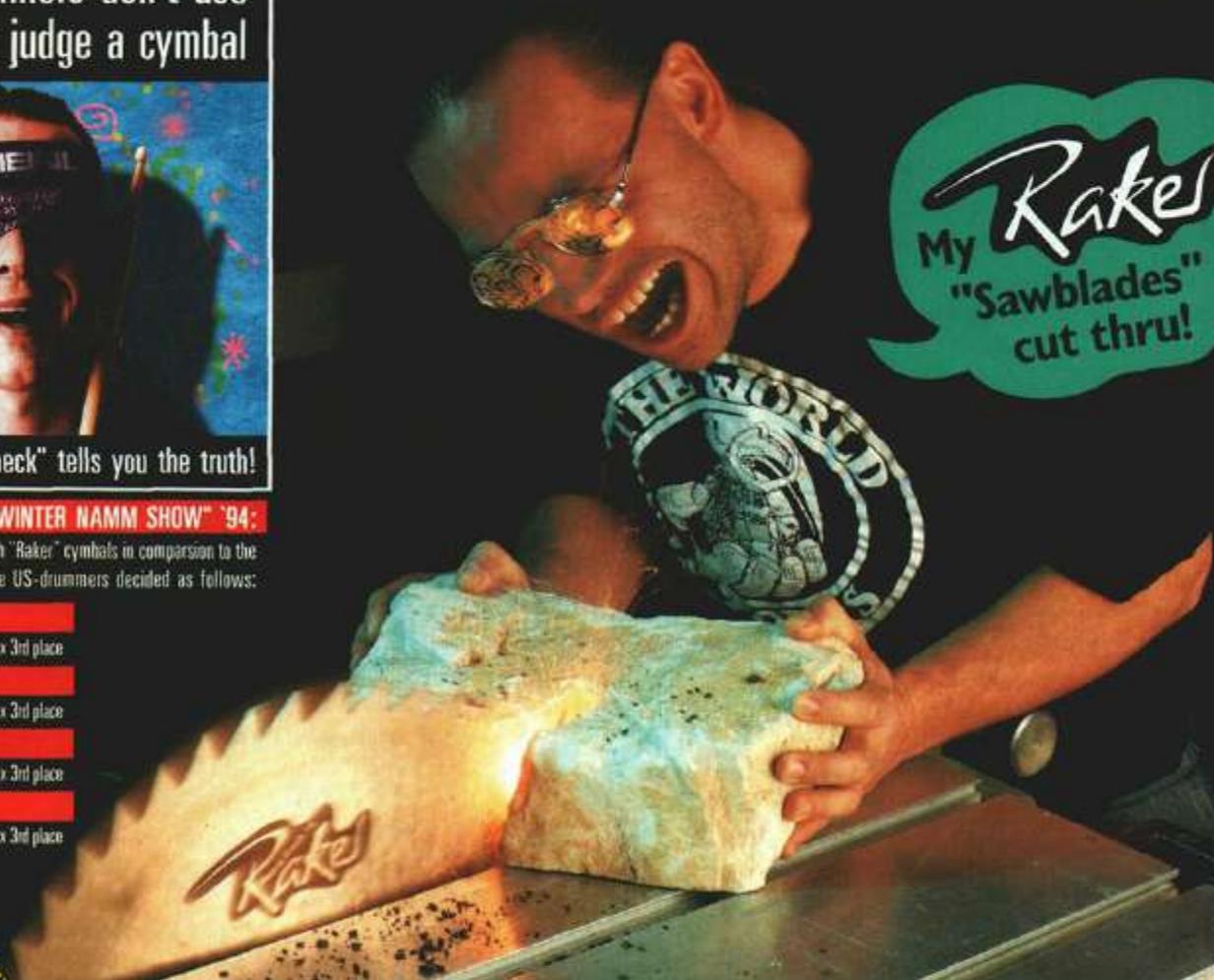
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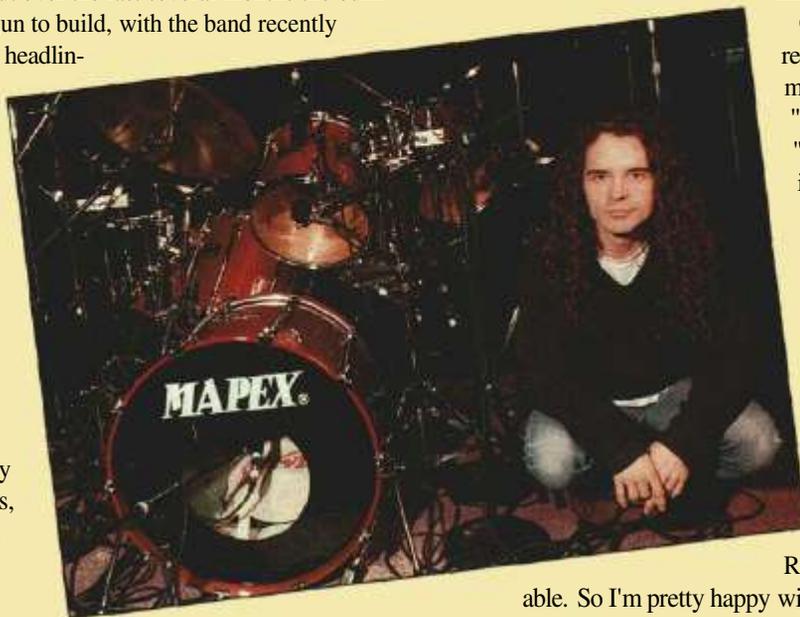
## Scott Mercado

Candlebox released their debut self-titled album last year to a lukewarm reception. Attention was focused primarily on the fact that they were the first band signed to Madonna's Maverick label—rather than to their music. But over the last several months the buzz on Candlebox has really begun to build, with the band recently touring with Rush as well as headlining their own club tour.

Although *Candlebox* is the Seattle-based band's first release, it does not compromise the presence of the drums. In fact, Scott Mercado's work is quite prevalent in the mix and overall vibe of the album. "I think a lot of that has to do with our producer, Kelly Gray," explains Mercado. "He's always been one to pay special attention to the drums, and he always tried to get an upfront, crisp sound out of them."

Mercado is understandably pleased with the results of the band's first effort. "I'm pretty happy with the tracks," he says, "because with this type of music there's a fine line between being contrived and being honest. With the

drums, we didn't use any effects. We used very little gated reverb, and whenever we wanted to adjust the sound, we'd adjust the microphone on the snare drum before we'd tweak anything on the mixing board."



able. So I'm pretty happy with the way things are going, and at the same time, I'm pretty anxious to keep doing what I like doing the most, which is playing drums."

• Teri Saccone

## Hillary Jones

When guitarist Scott Henderson came to S.O.B.'s in New York recently with his high-powered fusion quartet, Tribal Tech, fans were naturally expecting to see Kirk Covington behind the kit. A few die-hards in the audience were audibly upset that the man-mountain had been replaced on this tour by a "girl." But halfway through the first tune, Hillary Jones made believers out of everyone in the house.

A powerful precision player, Jones steamrolled her way through Tribal Tech's challenging music, nailing every complex kick and tossing in thunderous fills along the way. Needless to say, the spunky twenty-nine-year-old from Baltimore has secured herself a spot in Henderson's hellacious outfit.

"It's a great gig because there's lots of room to play," says Hillary. "And it's really cool working with Scott and Gary [Willis,

bassist]. They allow you to bring who you are to the music. They've had a lot of other drummers play in the band, and they never asked me to try to play like one of the previous drummers. They just want me to contribute my own style to the music."

Jones' slamming style is an amalgam of her biggest influences—a touch of Terry Bozzio and Tony Williams, a bit of John Bonham, and a dose of her Baltimore homeboy Dennis Chambers. "I did get to meet Dennis when I was sixteen," she recalls. "I went to a guy's house where they were having a jam session, and he totally blew me away. I never heard from him again until he was playing on all these records."

Hillary learned the rudiments in a drum & bugle corps before she got her first kit at age fourteen. From sixteen to eighteen she studied with drummer Mike Sheppard of

the prestigious Naval Academy band, the Commodores, before enlisting herself. "I played with the Navy band for six months, and it was a great learning experience. After I got out of the service, I moved to Los Angeles and started working at trying to make a living out of playing the drums."

Since then, Jones has developed a dynamic style that is turning heads on the Tribal Tech tour. "Most people used to yell at me because they always said I played too loud. I think that's probably just because I've always liked music that's high-energy. You know, it's a good feeling to hit a drum hard. I like anything where you can really go for it, where you sweat and hit the drum hard. When you come off the set you feel like you really *did* something."

• Bill Milkowski



## Simon Kirke

It's been twenty years since the release of the first Bad Company album, and drummer Simon Kirke is still a mainstay of this influential blues-rock outfit. In fact, he is the only original member of Bad Company besides guitarist Mick Ralphs. How does Simon react to the passing of time and the twentieth anniversary of Bad Company? "I can't believe it's twenty years," he comments, "but what the hell. What else are we gonna do for a living?"

A recent live album was released by the band, *The Best Of Bad Company Live... What You Hear Is What You Get*.

"We've been threatening to release a live album for some time, and we finally got it together," explains the effervescent Kirke. "The live album is a carry-over from our '93 tour and was taken mainly from the New York dates. It came down to me doing the mixing and producing, and I'm very pleased with how it turned out. It was 99% live, really. I did touch up a couple of harmonies. But I must say with my hand on my heart that the rest was absolutely live. We've been playing together for so long that there was no need to go into the studio and overdub anything. If you do

that, what's the point of doing a live album?"

Production was a natural step for Simon. "It's something I'd wanted to do for a long time," he says, "and it's great to have free rein in the studio. It was just me, the engineer, and the assistant engineer. It was great to be at the helm. Actually, in a way I've been at the helm of Bad Company since day one. I've never missed a show in all these different permutations of the group. I'm like the *Energizer bunny*: I just keep going and going."

• Teri Saccone

## Herb Shucher

Herb Shucher has been enjoying working with country artist Tracy Lawrence for nearly two years, but says the circumstances behind his getting the job were less than ideal.

"His original drummer, Terry Butrum, had cancer. He was also the bandleader. I had played with the keyboard player in Leon Russell's band, so the day they diagnosed Terry, they called me. I got a tape of Tracy's album the next day at 11:00 A.M. and I was on the bus at 7:00 that night. I had to learn twenty-two songs. I got a chance to meet Terry, though. He was a great guy. He died in June of that year."

Although it was an unfortunate way to get the gig, Herb is happy to have it, and he's quite impressed with Tracy's versatility. "He can actually play drums, so he's back at the riser quite a bit more than most country entertainers. We've added certain punches that aren't on his record, and he sort of directs traffic, so to speak. If there's a song that has sort of a long outro, he'll head

toward the drum riser and wait for the finish. He needs an attentive drummer and he's very tempo-conscious. I sometimes use a *Beat Bug* on my snare drum, which shows what tempo we're playing at. Every once in a while it's off by a number or two, and he knows."

Besides Anderson, Shucher says his work with Leon Russell prepared him for the gig with Lawrence. "We did a lot of stuff with Edgar Winter on the saxophone—that sort of laid-back, sloppy style. And Tracy's thing is almost a country version of that. It's a show every night; although like Leon and Edgar, Tracy doesn't really work with a set list. When I played with Leon, he'd start playing and I'd have two bars to figure out what it was and come in. And if I didn't know what it was, I had two bars to figure out what I thought I ought to be playing. Tracy will just introduce a song out of the blue, and I have to count it off right then!"

• Robyn Flans

## News...

**Willie Ornelas** covered dates with Little Feat while **Richie Hayward** was out with Eric Clapton. He has also been working live with Billy & the Beaters and Funk Attack. His TV recording includes *Pickett Fences*, *Brisco County Jr.*, *Johnny Bago*, *Blossom*, and occasionally *NYPD Blue*.

**Toss Panos**, recently off the road with Steve Vai, has been doing live gigs with Fire Merchants (supporting their album *Landlords Of Atlantis*) and Mike Keneally. Panos can

also be heard on Keneally's second LP, as well as on Vai's contribution to the soundtrack of *PCU (Politically Correct University)*.

**Ray Brinker** on recent records by T Lavitz (*Mood Swings*, along with **Danny Gottlieb** and Rod **Morgenstein**), Ben Schultz (along with **Gregg Bissonette**), David Lee Roth (*Filthy Little Mouth*), Jack Sheldon Big Band (as well as local gigs), Johnny Mathis, and the Buddy Charles Big Band, and on an album by a

band that he is a member of called Barefoot Servants. Their self-titled Epic debut was recently released.

**Dean Clean** on tour with the Dead Milkmen.

**Jim Keltner**, **Carlos Vega**, and **Lenny Castro** can be heard on Danny Peck's RCA debut.

**Matt Chamberlain** has joined a new band called Critters Buggin'. The band's new album was just released (on Epic). Matt also recently recorded the Wild Colonials' new release (on Geffen).

Fresh off a world tour with Tears For Fears, **Brian Macleod** has just completed work on the new Madonna single, "I Remember," for the upcoming motion picture *With Honors*. Brian will be back in the studio shortly with Tears For Fears.

**Spencer Cobrin** is currently on a world tour with Morrissey.

**Paul Leim** on Randy Travis's just-released album and playing select dates to promote the record.



A photograph of a drummer playing a drum set in a dark environment. The scene is lit with a strong blue light, creating a moody atmosphere. The drummer is wearing a dark jacket and is captured in the middle of a stroke, with a drumstick raised. The drum set includes a large bass drum, a snare drum, and several toms. The text "DRIVING A GREAT" is overlaid in large, bold, white letters at the top of the image.

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## Andy Newmark

**Q** Your playing on Roger Waters' album *The Pros And Cons Of Hitch-Hiking* is absolutely wonderful. It's been almost ten years, and I just can't put the album away. Throughout the album you play the grooves *so* well—so in the pocket—and yet there are those flourishes, accents, and fills that really make you stand out.

What was it like recording that album? It seems like the kind of record that would require nailing down a good take most of the way through—rather than section by section—because of the soundtrack-ish, theatrical feel to it. Could you elaborate on the recording process, how the album was pieced together, and what it was like working with Roger Waters and the very talented group of players he acquired for those sessions?

Steve Chaggaris  
Winnfield, MA

**A** Thanks for the complimentary words, Steve. It makes me feel good when another drummer says something so nice to me.

Recording the drums on *Pros And Cons* took ten days. I was in the studio with Roger, Michael Kamen (arranger and co-producer), and an engineer. Roger brought in a tape with a click track, a piano track, and a vocal track already recorded. We were only recording the drums, so we could stop and start, punching in as often as needed. Sometimes we'd get four bars at a clip...sometimes sixteen...sometimes just a great fill. Then I might lose it, and we'd punch in after the fill. Only Roger knew what would be going on the tape after the drums, so he had to make me play things that, at the time, might have seemed inappropriate. He knew it would make sense later on, when other instruments were added.

It's hard to play with a lot of feeling when there's no music to play to. But I tried to imagine what it was *going* to be in the end, and we got fifty minutes of drums. The only positive thing I can say about the process is that at least we didn't dissect the drumkit

and record one limb at a time. That sort of thing creates its own unique vibe, but it's not what I'm into. So what is on the record is me playing the drumkit with all four limbs at once. It took two weeks, but I like what we got. Had Roger insisted that I play a "live," complete 45-minute take—without stopping the machine and with no punch-ins or repairs—I'd still be there today trying to get the ultimate take.



As far as working with that "talented group of players" goes, unfortunately I never played with any of them in the studio. It happens all the time: You go into the studio to record with an artist, and you don't even meet the artist at the session—much less actually perform "live" with him or her. However, I did get to play with that cast of characters on the Roger Waters tour that followed. It's always great to be on stage with really good players.

Roger is a very demanding person to work for. He knows exactly what he wants from each player, and doesn't settle for anything less. He can be *quite* intimidating. But it has been my observation over the years that it is people with precisely this type of obsessive, controlling personality who become hugely successful in pop music. Artists like Roger hear music one way: their way! That's what gives their music the personality it has.

I respect Roger and artists like him who eat, sleep, and drink their music twenty-four hours a day. I couldn't do it. People like me sometimes need people like Roger to direct our talent, put us into focus, and extract a performance from us.

## Joe Franco

**Q** I've been a single bass drum player for over twenty years, but my wife surprised me with a double pedal at Christmas. Now I have the dilemma of learning how to move my foot back and forth between the pedals smoothly so that I don't "stomp" my bass drum or "crash" my hi-hats. Could you give me some practice tips to develop smooth transitions from one pedal to another?

Curt Pettegrew  
Frisco, TX

**A** If the double pedal and the hi-hat stand that you have are made by the same company, chances are that the heels of the pedals are of equal height—so the transition from pedal to pedal shouldn't be a tough one. If, however, the two pedals are made by different companies, there could be a difference in their levels. I'd suggest lifting your foot when you go from pedal to pedal, rather than simply bringing it over laterally (sort of like what your right foot does when you go from your

accelerator to your brake). For a specific exercise, try playing a two-bar groove that requires your left foot to play the hi-hat for one measure and the double pedal for the second measure. Once this is smooth, try changing back and forth for the first and second halves of a one-bar groove that requires you to move your foot quickly back and forth. If this doesn't work, you might have to lose those cowboy boots...or at least the spurs.



# BOZZIO

TERRY

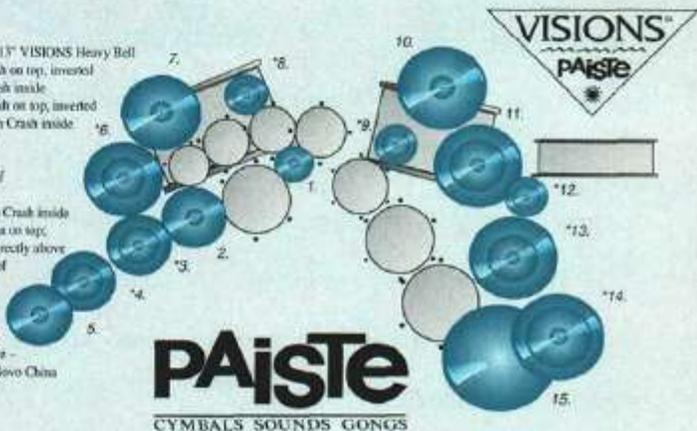


photo: Robert Knight



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- 6) 18" VISIONS Crash with 10" VISIONS Splash on top, inverted
- 7) 18" VISIONS China with 15" VISIONS Thin Crash inside
- 8) 5" VISIONS Cap Chime, inverted, on top of 8" VISIONS Heavy Bell
- 9) 6.5" VISIONS Cap Chime, inverted, on top of 10" VISIONS Heavy Bell
- 10) 20" VISIONS China with 18" VISIONS Thin Crash inside
- 11) 20" VISIONS Crash with 20" VISIONS China on top, with 14" VISIONS Heavy Hi-Hat mounted directly above
- 12) 7.5" VISIONS Cap Chime, inverted, on top of 12" VISIONS Heavy Bell
- 13) 20" VISIONS Crash with 12" VISIONS Splash on top, inverted
- 14) 15" VISIONS Thin China with 14" VISIONS Thin Crash inside, and mounted directly above
- 15) 20" VISIONS Full Ride with 20" VISIONS Novo China sitting on top
- 15) 28" SOUND CREATION 4) "Earth Gong" (\*: Separated by felt)



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*Nonetheless, a Noble & Cooley drum was commissioned for Lincoln rallies in Massachusetts and Connecticut in 1860.*

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*mers are laying into "custom", low-tech, wood drums all of a sudden? We have. After all we started the retro trend with our Classic SS snare.*

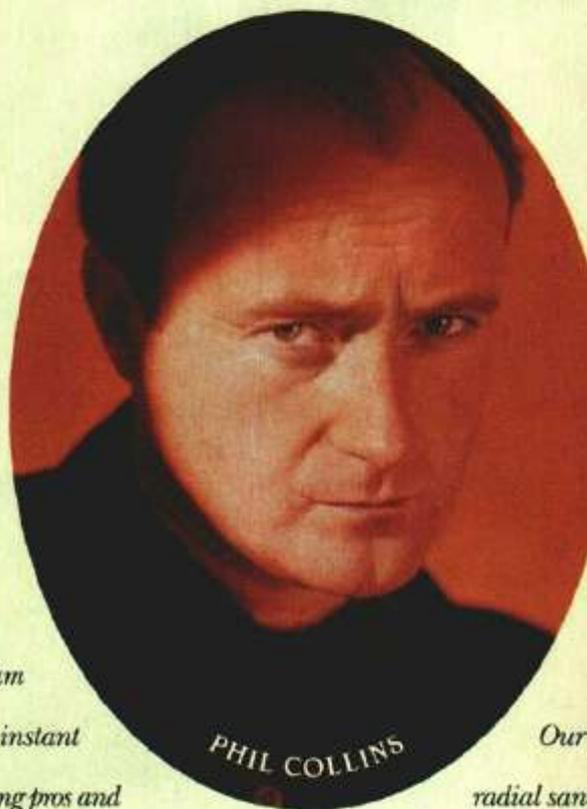


*This aptly named drum became an instant legend among pros and old timers, who hadn't heard anything like it since the glory days of the Radio King.*

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*influence our drums have had on the market. We're encouraged to see people getting back to the value of something made right.*

*Noble & Cooley makes drums right, and we do it our own way.*



PHIL COLLINS

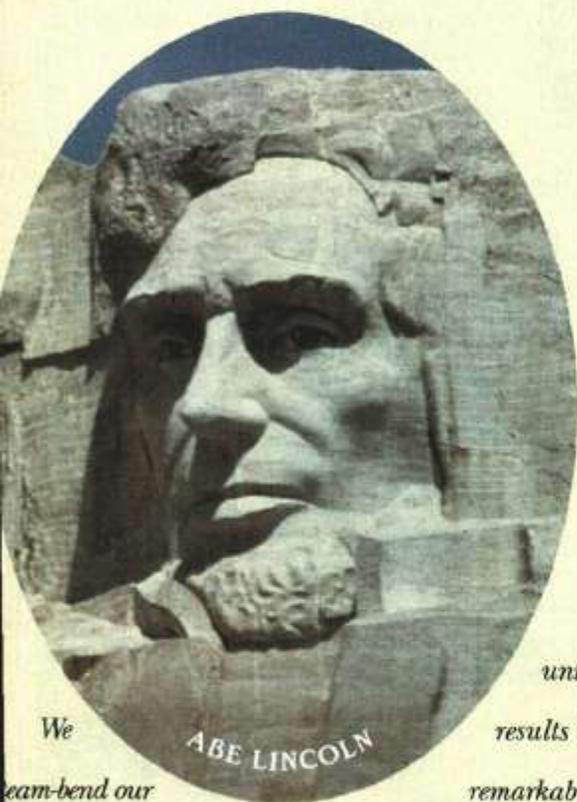
*Our radial snare drum, for instance, was fashioned from a virtually flat and round element we salvaged from the nose section of a helicopter. You simply can't sand edges to a more ideal consistency than this contraction does.*

*The machine that cuts, scrapes, sands and seals the bearing edges is a bit more low-tech: the very special hands*



*of Tina, the best bearing-edge maker in the business.*

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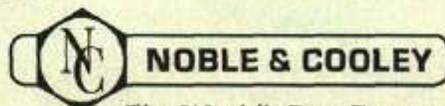
passion for drums that started with R.B. Cooley back in 1868.



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## The Brite Werks

**Q** Back in your February '88 issue there was an item concerning Brodie's Bright Werks, located in Billings, Montana. Mr. Brodie offered a cymbal-care service that included polishing and special high-reflection finishes for old or new cymbals.

Mr. Brodie has either closed his business or moved since that time; I've been unable to contact him at the address and phone number given in the '88 issue. Can you help me to get in touch with him?

Allan Sharpe  
El Paso, TX

**A** Jim Brodie is very much in business, but you are correct in assuming he has moved. He has also changed the name of the business to "The Brite Werks." You can contact Jim at P.O. Box 30671, Billings, MT 59107-0671, (406) 256-7901.

## Ludwig Pioneer Snare



**Q** I'm enclosing a photo of a Ludwig Pioneer snare drum I purchased. Can you advise me as to the drum's age, history, and collector's value, as well as the practicality of actually using it? I'd like to record with it (it has a great, Steve Jordan sound that rings like a fire alarm), but I'm worried that the six-lug design and the strainer may not hold up to regular use.

D.C. Hannay  
Westerloo, NY

**A** According to our resident drum history authority, Harry Cangany, "Your *Pioneer* snare was made about 1930. Before that time, the *Pioneer* featured a rudimentary strainer, and later (by 1937) the *Pioneer* series had eight lugs. The straight hoops are steel, the shell is brass and is plated in nickel. In the earliest years (1910-1920) all Ludwig metal shells had six lugs. By the early '20s we see eight- and then ten-lug models.

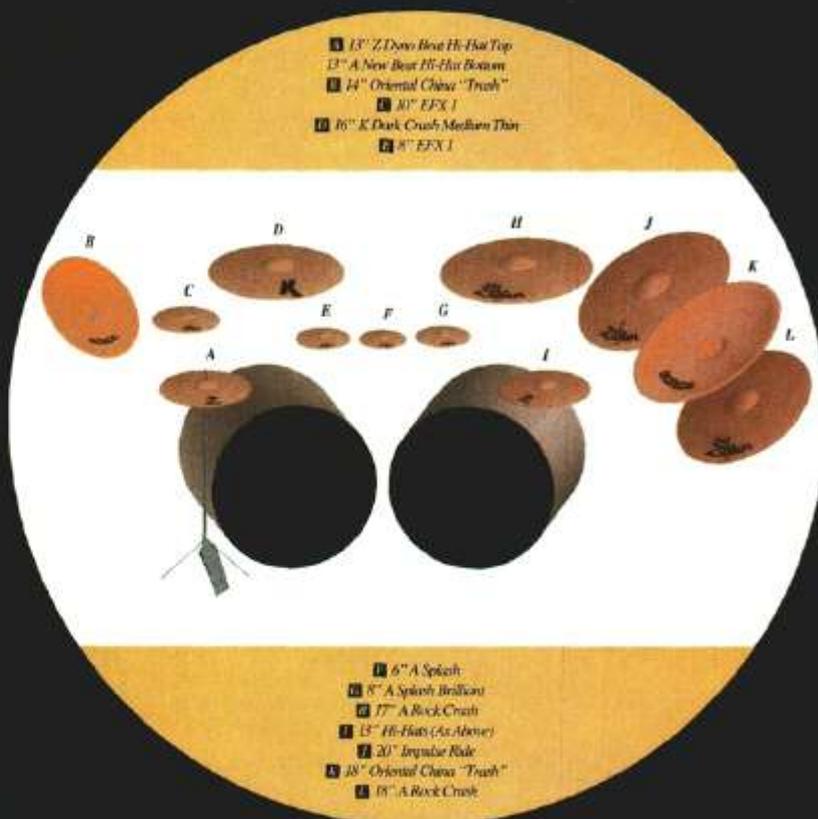
"Your shell is the same as a *Black Beauty*, and would have cost \$22.50 new. Since the drum has six lugs, it will not be as collectible as other models, but the sound is what is important. Do not drill holes in the shell to put a newer strainer on it. Rather, I suggest getting rubber washers, a steel plate, and a new strainer (try Ludwig's piccolo model). Drill four holes in the plate, mount the new strainer in two of them, and attach the plate and strainer to the drum using the original holes. Make

continued on page 100

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# Terry Bozzio

When Terry Bozzio was in his early teens, knowing what constituted a good drummer was pretty cut and dried.

"My classmates and I used to see who could play

ent—and virtually impossible to attain. At home he spent hours listening to the Miles Davis Quintet with Tony Williams on drums, Herbie Hancock on piano, Wayne Shorter on

But Bozzio did okay. After studying classical percussion in college and playing in the San Francisco Latin-jazz band Azteca, he won an audition for Frank Zappa's band.

Terry's ability to handle complex rhythmic figures and time feels resulted in Zappa composing a drum solo for him, "The Black Page," which became a standard by which future Zappa drummers were judged. But it wasn't just his polyrhythmic powers that caught people's attention; Bozzio could also slam backbeats with a conviction that gave Zappa's sophisticated compositions a big dose of raw, rock 'n' roll energy.

## Solo Drummer

'Wipe Out' the fastest or longest on our school desks," he recalls. "That was the yardstick by which someone was measured. There were rumors of this one guy who played it for forty-five minutes without stopping."

However willing Bozzio was to prove himself in those desktop feats of speed and endurance, his real goal was very differ-

saxophone, and Ron Carter on bass. Like many aspiring musicians who have fantasized about being on stage with the Rolling Stones, KISS, or Guns N' Roses, Bozzio imagined himself playing with Davis.

"I used to wish that I had been born black, because I knew that a white kid like me from the suburbs would never get that gig," Bozzio laughs.

*By Rick Mattingly  
Photos by Robert Knight*

There was a visual element, too. Most people first saw Bozzio's face on the cover of Zappa's *Zoot Allures* album—a countenance so angelic that he could have been plucked from a church choir. Behind the drums, though, it was a different story, as Bozzio flailed away with demonic fury, dressed in what Zappa percussionist Ed Mann once described as an S&M wardrobe.

Other gigs fol-

lowed that revealed contrasting aspects of Bozzio's musical personality: the Brecker Brothers, UK, Group 87. Then in the '80s came his own band, Missing Persons, which Miles Davis said he liked in a quote printed in *Rolling Stone*.

Bozzio's use of electronic technology caused a lot of musicians to rethink their opinions of the medium. But Bozzio abandoned electronics by the group's third album, and

after their breakup began exploiting radical acoustic possibilities, with double cymbal combinations that produced bursts of white noise and hi-hats made of *RotoTom* frames.

Other notable gigs followed, including a video shoot with Mick Jagger that featured guitarist Jeff Beck, which led to Bozzio playing on *the Jeff Beck's Guitar Shop* album and tour. Bozzio also did some tracks for Robbie Robertson's

first solo album.

And then one day Bozzio got a call that brought him back to his earliest inspiration: Herbie Hancock wanted him for a session. It turned out to be the soundtrack for a movie called *Back To The Beach* starring Annette Funicello and Frankie Avalon.

Hancock wanted Bozzio to play "Wipe Out."

"It was really ironic," Bozzio says now, laughing at the memory. "Herbie was a



hero of mine and such a wonderful jazz innovator, and he wanted me to revive that embarrassing surf-music drum solo from when I was a teenager. The other thing was, that was the first time I played with Dweezil Zappa, who was the guitarist on the session. So I felt like I was coming full-circle to play with Frank's child, who I remembered as a four-year-old running around Frank's rehearsals in blue tights and a Superman cape."

But he turned the legendary solo into pure Bozzio, playing it with his feet on double bass drums.

"I doubled the accents with flammed ruffs," he explains. "I started out pretty mellow, then built and got real intense, and by the end I was bringing in the China cymbals and pulling out all the stops."

Those workouts on his school desk had finally paid off.

"I've always had this feeling about drum solos," Bozzio says. "I loved doing them when I was on tour for a while and had confidence and chops, and the ideas were flowing. I got to play drum solos with Azteca and people seemed to like the things I did, and with Zappa I was encouraged to take chances and go out on a limb.

"One night we were playing

crazy and I felt incredibly proud. It's a memory I'll recall the rest of my life."

Bozzio admits that his early solos weren't nearly as structured as the ones he does today. "The first solo I did with Zappa was the reverse of what I do now," he says. "I played the fastest, most intricate stuff I could, and as I gradually ran out of gas the solos would turn into sporadic

triple type of feel in terms of being five notes. I had pretty much ripped it off note-for-note from a Stanley Clarke album that Tony Williams played on. Frank thought it was interesting enough that he used it in the introduction to 'The Black Page.'

"I was incredibly embarrassed when I saw Tony Williams' lick written out as part of that solo," Bozzio says.

## Solo Listening

Terry recommends these releases as albums that best represent his drumming.

Artist	Album
Terry Bozzio	Solo Drum Music (vol. I and II)
Polytown	Polytown
Lonely Bears	Lonely Bears
Lonely Bears	Injustice
Brecker Brothers	Heavy Metal BeBop
Missing Persons	Best Of
Mark Isham	Castalia
Jeff Beck, Terry Bozzio, Tony Hymas	Jeff Beck's Guitar Shop

Here are a few discs Terry finds inspirational.

Artist	Album	Label
Stravinsky	The Recorded Legacy	Sony (box set)
Doudou Ndiaye Rose	Sabar	Encore 49135-2
Abdoulaye Diop	Dance Drumming Of Senegal	Village Pulse VP-1003
Pierre Boulez/N.Y. Philharmonic	Varese: Arcana, Amerique, Ionisation	Sony SMK 54844
Chamber Music Northwest	Messien: Quartet For The End Of Time	Delos 3043
Bulgarian State Female Choir	Le Mystere Des Voix Bulgares	Electra/Nonsuch 979165-2
various	The Master-Drummers Of Burundi	Arion ARN 64016
Andre Previn/Royal Philharmonic Orchestra	Tchaikovsky's Nutcracker	EMI CDS7-47267-8

in Boston, and before the show we were talking about Stravinsky and 20th-century classical music, and it reminded me of a part of my life that I hadn't thought about in a few years. As a result, I did a sort of contemporary classical chamber-music solo that night. It was kind of abstract and out there, but the audience gave it the typical drum-solo response.

"Zappa walked up to the mic' and stopped them and said, 'That wasn't just a drum solo, that was a piece of music.' The audience went

bursts of sound because I could hardly lift my arms by that point. I would taper down slower and slower with larger spaces between the notes until I finally gave up. Frank eventually talked to me about pacing myself and building the solo."

One of the biggest lessons Bozzio says he learned during his years with Zappa involved a Tony Williams lick that he had incorporated into his solos. "It was like a Swiss triplet with a foot beat in it, broken up around the toms," Bozzio recalls. "It had a quin-

"That was a major signal that it was time to start developing my own stuff.

"I often say that I don't think I had an original idea until I was thirty years old. But around that time I got with UK, and Eddie Jobson played me some old King Crimson. I started to listen to Bill Bruford, who didn't have the incredible technique of Tony Williams and Billy Cobham and the chops-oriented American drummers that I had been emulating. But he had an undeniable personality, so that when you heard a few notes,

you knew it was Bruford.

"So that's when I started to develop the linear thing with UK songs like 'Rendezvous 6.02' and the double bass/China cymbal thing with 'Caesar's Palace Blues.' I

threw away the ride cymbal and got the little tree with the bell and the hi-hat and the double cymbals. I also used the linear and melodic concept on the Group 87 album the same year, trying to play beats

that consisted of orchestrated, cycling melodies as opposed to more traditional drumbeats.

"I remember doing some very musical drum solos with UK during tours of Europe and Scandinavia. I really felt I

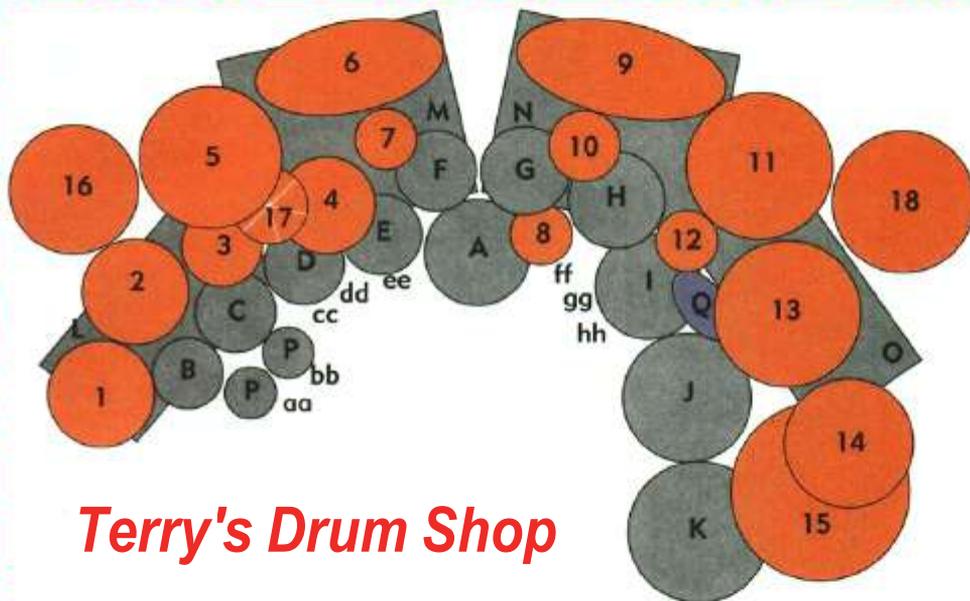
was playing music and reaching people, because I could see the response."

Bozzio admits that all of that went by the wayside with Missing Persons, and speaks candidly about the band. "I personally feel that most musicians come from sort of dysfunctional family situations and have a low sense of self-esteem. We therefore seek careers in music as a way of seeking validation so we'll feel 'okay.' That kind of motivation got me into Missing Persons—wanting to be rich and famous. Not to discount what we did musically, but the motive was to be a hit band, and we worked in the area that we felt would get us commercial success.

"The press had created the whole punk and new wave thing, and putting down the self-indulgent rambling solos of long-haired hippy artists from the '70s was very much in vogue. So I stayed away from that kind of thing, only soloing over the end of 'U.S. Drag.'"

Missing Persons came to an abrupt end shortly after the release of their third album, with Terry and singer Dale Bozzio divorcing. "I started working on developing a solo singing career, wanting to do something like what Phil Collins did, because I thought that would be the only way I could survive in the music business," Bozzio says. But when Remo asked him to do a clinic tour, he started thinking about drumming again—especially the possibilities of soloing.

"I remembered something I had fooled around with back when Missing Persons was just getting started. We weren't signed yet and were just writing and rehearsing, so I was giving drum lessons at a



## Terry's Drum Shop

**Drumset:** Mapex US Maples in polished black finish

- A. 5 x 14 snare drum
- B. 5 x 6 tom
- C. 6 x 8 tom
- D. 6 x 8 tom
- E. 6 x 8 tom
- F. 8 x 8 tom
- G. 8 x 10 tom
- H. 9 x 12 tom
- I. 14 x 14 floor tom
- J. 16 x 16 floor tom
- K. 18 x 18 floor tom
- L. 10 x 20 bass drum
- M. 20 x 22 bass drum
- N. 20 x 22 bass drum
- O. 10 x 28 bass drum
- P. LP bongos
- Q. LP Cyclops tambourine

**Hardware:** All cymbal and tom stands by Mapex, all pedals by DW (with nylon/hard plastic beaters on bass drum pedals), gong stand by Bozzio/DW

**Sticks:** Pro-Mark 777 Terry Bozzio model

**Electronics:** AKG micro-phones

**Cymbals:** Paiste

1. 14" Visions China w/ 12" Visions splash inside \*
2. 14" Visions crash w/ 8" Visions splash on top (inverted) \*
3. 8" Visions cup chime (inverted) on top of 13" Visions heavy bell\*
4. 13" Visions full hi-hats
5. 18" Visions crash w/ 10" Visions splash on top (inverted) \*
6. 18" Visions China w/ 15" Visions thin crash inside
7. 5" Visions cup chime (inverted) w/ 8" Visions heavy bell on top \*
8. 8" Visions mini hi-hats
9. 20" Visions China w/ 18" Visions thin crash inside
10. 6.5" Visions cup chime (inverted) w/ 10" Visions heavy bell on top \*
11. 20" Visions crash w/ 20" Visions China on top; 14" Visions heavy hi-hat mounted directly above \*
12. 7.5" Visions cup chime (inverted) w/ 12" Visions heavy bell on top \*
13. 20" Visions crash w/ 12" Visions splash on top (inverted) \*
14. 16" Visions thin China w/ 14" Visions thin crash inside, mounted directly above (\*) a 20" Visions full ride w/ 20" Visions Novo China sitting on top
15. 26" Sound Creation #3 Earth gong
16. Visions hi-hat (on remote) with 16" China on bottom and 14" China on top (or various metals)
17. Remo Spoxe hi-hat (on remote)
18. Visions hi-hat (on remote) with 18" China on bottom and 16" China on top

\* = separated by felt

**Pedal Setup:**

- aa. DW 5502 remote hi-hat (for various metal sounds detailed above)
- bb. DW 5002 remote bass drum pedal (w/ nylon

strap) for 10 x 20 bass drum

- cc. DW 5502 remote hi-hat for Remo Spoxe
- dd. DW 5500T hi-hat stand for 13" hi-hats
- ee. DW 5000T(w/nylon strap) left bass drum pedal
- ff. DW 5000T(w/ nylon strap) right bass drum pedal
- gg. DW 5002 remote bass drum pedal (w/ nylon strap) for 10 x 28 bass drum
- hh. DW 5502 remote hi-hat w/ 18" and 16" China cymbals (detailed above)

**Heads:** Remo coated CS Recording (w/ white dot) on top of snare, Ambassador on bottom, coated Ambassadors on tops of toms with Ebony Ambassadors underneath, PowerStroke III w Falam Slam on 22" bass drum batters with Ebony Ambassadors on front, clear Ambassadors on other bass drum batters, calf heads on bongos

rehearsal studio to make a living.

"One day a student didn't show up, so I spent the time just messing around on about half a drumkit. I started fooling with this triplet ostinato where I was playing the first note of each triplet with the bass drum and the last two notes with my left hand, and then I started to play some things against that with my right hand, like an independence exercise. Then I tried the same thing with a 16th-note feel, playing the last three 16ths with my left hand.

"When I walked out of the room, someone said, 'You were in there by yourself? I thought that was two people.' That stuck in the back of my head, and when I went out to

*"I'd always felt that I was resigning myself to do clinics because my career wasn't happening. But it struck me that I am one of the luckiest people on earth...I'm grateful to have an audience of drummers who understand and appreciate solo drum music."*

do clinics for Remo, I started to do some of these ostinato things, and it just expanded from there. I came up with one little pattern after another to solo against."

Bozzio demonstrated sever-

al of those Ostinatos in his 1988 DCI video, *Solo Drums*. For the next couple of years, most of his time was taken up with the Jeff Beck album and tour, which led to Bozzio working with Beck bandmate

Tony Hymas in a group called the Lonely Bears, which included saxophonist and clarinetist Tony Coe and guitarist Hugh Burns. The band recorded two albums for the French Nato label, and did some live dates in France as well.

"We didn't make any money, but it was a great excuse to go to France and play some great music," Bozzio says. "I really respect those guys and love the music we make, but the future of the Bears is a big question mark."

In November '92, Bozzio went to Europe, where he did twenty-four clinics in twenty-eight days. "The first one was in Oslo, Norway," Bozzio recalls. "When I got there they told me I would be doing the

continued on page 56



# The *Art* Of John Riley

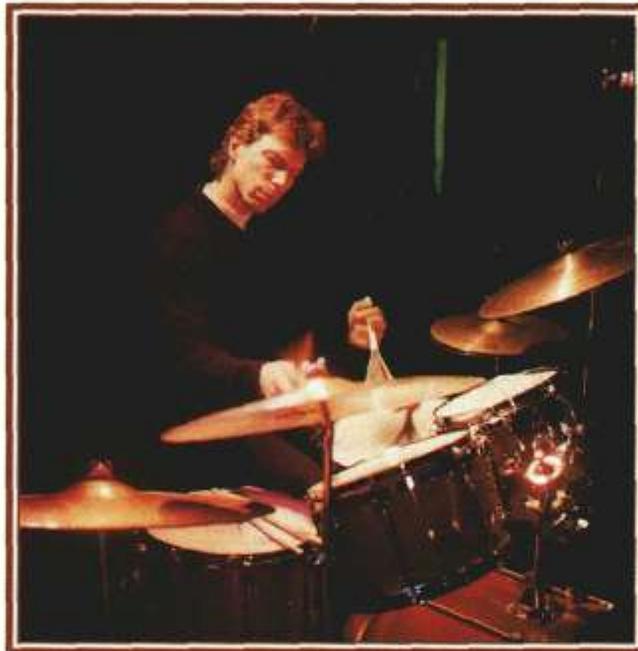


Try to imagine sitting in a relatively small Manhattan club, a mere few feet away from the Bob Mintzer big band—a group filled with seventeen of New York's finest musicians. Even before the first note sounds there's a sense of nervous anticipation coming from the patrons, who seem a little concerned at the point-blank range of the large ensemble.

Then, as the first note *erupts* off the stage, the full force of this living, breathing, musical colossus is revealed: It's more than just volume, more than just size, it's sheer earth-shaking *power* that only a big band in full swing can produce.

At the epicenter of this quake is drummer John Riley, a man who knows how to kick a big band. His driver's-seat credits include Woody Herman's Herd, the Vanguard (Mel Lewis) Orchestra (which he still performs with on Monday nights), and his semi-regular gig with the above-mentioned Mintzer band. On the night in question Riley fearlessly challenged the band, prodding the musicians to new heights in solo and ensemble playing. (For a taste of John's superb big band drumming, check out the Mintzer band's beautifully recorded new disc, *Only In New York* [DMP 501].)

To simply pigeon-hole Riley as a big band drummer would be inaccurate, though. Those who caught him in performance with the John Scofield Group in 1989 and '90 witnessed a drummer constantly exploring his instrument for



new sounds and musical ways of contributing, all in total sync with the band. (For those who didn't see the group there's the highly recommended Blue Note concert video, *Live 3 Ways*, which documents some of Riley's artistry.) John's talents also have been tapped by a wide array of jazz artists, including John Abercrombie, Stan Getz, Red Rodney, Dizzy Gillespie, Jimmy Heath, Mike Stern, Milt Jackson, Dave Liebman, and Randy Brecker.

Actually, to pigeon-hole Riley as a big band *or* small group performer would also be inaccurate.

This schooled musician received a bachelor of music degree from the University of North Texas (where he performed with the famed One O'clock Lab Band), and holds a masters degree from the Manhattan School of Music. And he's been able to apply that education in ways other than just playing: John is currently on the faculty of William Paterson College, New York University, and The Manhattan School of Music, teaching when his busy schedule allows.

One more project in need of mention is Riley's new book, *The Art Of Bop Drumming* (published by Manhattan Music). This solid treatise on jazz drumming covers a veritable smorgasbord of topics. It's written by a man who has the unique combination of top-level professional experience *and* an extensive educational background. That's the true "art" of John Riley.

*By William F. Miller*  
*Photos by Ebet Roberts*

**WFM:** I was pleasantly surprised at how much you "mixed it up" when I saw you play live with the Mintzer big band—especially since the band was reading new charts that were to be recorded a few days later. Do you have a general concept for playing with a big band?

**JR:** I think it depends on the situation. If it's a big band comprised of players I don't know—like a pickup band—I have to play a bit differently than I would with guys I know and have a kind of communication and trust with. In both cases my first responsibility is to play with a good feeling and support the action that's going on around me.

**WFM:** I suppose you would have confidence to stretch playing in a band full of seasoned veterans like Marvin Stamm, Bob Malach, and Mintzer.

**JR:** A student of mine was surprised after seeing me play with Mintzer's band at how "in time" the horn players were. And for me that's sheer joy. They don't *need* me to play a beat for them. So I can be free to embellish things.

Another reason I was able to stretch a bit more with Bob's band is because bassist Jay Anderson and I have played together

## The Life Of Riley

To hear John in action check out these releases.

Art ist	Album	Label/Catalog #
Bob Mintzer	Only In New York	DMP/CD-501
Bob Mintzer	Departure	DMP/CD-493
John Scofield	Live 3 Ways (video)	Blue Note/B5-40011
Kenny Werner	Uncovered Heart	Sunnyside/SSC-1048D
Mark Soskin	Overjoyed	Pony-Canyon
John Hart	One Down	Something Else/CJ32-5513
Bruce Williamson	Big City Magic	Timeless/SJP 413
Red Rodney	One For Bird	Steeplechase

Here are a few discs John listens to for a bit of inspiration.

Artist	Album	Drummer
Miles Davis	Cookin' At The Plugged Nickel	Tony Williams
Horace Silver	Spotlight On Drums	Art Blakey
John Coltrane	Crescent	Elvin Jones
Chick Corea	Now He Sings, Now He Sobs	Roy Haynes
Jack DeJohnette	Pictures	Jack DeJohnette
Weather Report	Live In Tokyo	Eric Gravatt
Miles Davis	Milestones	Philly Joe Jones
Paul Motian	On Broadway: Vol. 1	Paul Motian

off and on for fifteen years. We were on Woody Herman's band together. During that time we've built up a trust in each other. That's so important when playing improvised music.

**WFM:** What's your approach for interpreting Mintzer's charts?

**JR:** Most people think that Bob's music sounds simple, but it's not simple to play. Some of the rhythmic stuff is advanced, and the ensemble figures are often based on different types of hemiolias [three-against-two rhythms].

The phrasing and the articulation within the ensemble is kind of based on his own concept, which is a little different than how other bands phrase figures. The long and short notes are very specific to the way he hears the music. The drummer needs to be sensitive to that type of articulation. If you're playing figures with the ensemble, you can't play every one with a bass drum and a crash cymbal. Bob's parts are pretty specific: He writes the actual articulation that the brass section is playing right on the chart.

One of the things that makes playing in Bob's band such a challenge—and a pleasure—is the fact that there is so much diversity in the music, from playing lush ballads to "pop-ish" tunes, Latin/funk to burning up-tempo swing. That makes it more challenging than bands that stay in one zone or another. Some of Bob's charts are very difficult to play.

**WFM:** Like "Treasure Hunt," [off of Mintzer's *Only In New York*] for instance?

## Accompanying A Soloist

by John Riley

I have found that many developing drummers ask me about comping. The question usually is, "When and what do I comp?" As a soloist develops his or her solo, the accompanist (you) must both support and encourage that development. This involves a certain amount of interplay.

To illustrate the point, imagine a telephone conversation going something like this:

1st Person: *Boy, I'm happy. I just found a great new ride cymbal.*

2nd Person: *That's great. Can I hear it sometime?*

*Sure you can. It sounds so warm and feels great to play on, too!*

*I'd like to find a cymbal like that someday.*

*If I come across another one, I'll be sure to tell you about it.*

*When can I come over and hear your new cymbal?*

*Come over right now.*

*I'm on my way.*

Both people are listening to each other, they're interested in what each other has to say, and they respond to each other in a friendly and supportive way. But what if the conversation went like this:

1st Person: *Boy I'm happy. I just found a great new ride cymbal.*

2nd Person: *That's nice.*

*It sounds warm and feels good to play on.*

*Hmmm.*

*Well, I just thought I'd tell you about it. Bye.*

*Click*

Now suppose they were having a musical conversation. The first person is the soloist and the second is the drummer. Which music would you enjoy more?

*Reprinted from Riley's book, The Art Of Bop Drumming (published by Manhattan Music, distributed by CPP Belwin), © 1993. Used with permission.*

**JR:** It took me a minute to figure out what to play on that one. The chart opens with the ensemble—including the bass—playing in unison, and the drums playing more or less against that. There isn't the traditional rhythm section playing time and the band playing over that. It's more or less the drums being the foil against everything else. On that tune in particular I compared the drum part with the lead trumpet part to discover where the high points of the phrases were.

**WFM:** What do you mean by "high points"?

**JR:** Points where the ensemble peaked—the tops of the phrases. What I discovered was that the trumpets were not playing all the time, but when they did play, it was an important thing. My chart had the rhythms written for the entire ensemble, with no designation of who was playing what. So I put accents over the key notes and more or less played through the other stuff. I tried to use the previous figures as setup notes to the trumpet notes.

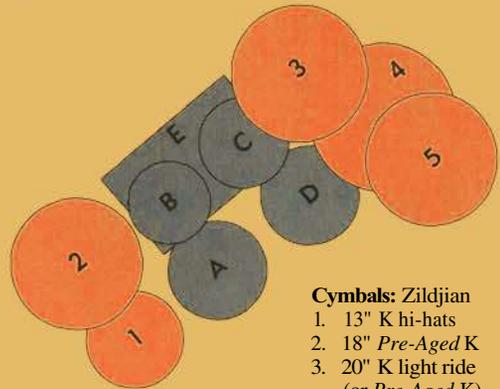
**WFM:** You mentioned that in Mintzer's band you play a lot of different styles. How specific is he about the beats you play?

**JR:** Some of his charts are very specific, to the point where Bob will actually write out the groove. On others, it might say something like, "Elvin-ish Latin" or "DeJohnette On *Bitches Brew*." Sometimes I know just what he's after, and other times it's more difficult.

On the "DeJohnette" chart, which is actually a tune on the *Only In New York* disc called "Modern Day Tuba," I played what I thought Jack would have played during the *Bitches Brew*

continued on page 75

## JOHN'S EQUIPMENT OF CHOICE



### Cymbals: Zildjian

1. 13" K hi-hats
2. 18" *Pre-Aged K*
3. 20" K light ride (or *Pre-Aged K*)
4. 22" A *Custom* swish
5. 18" A *Custom* crash

### Drumset: GMS in red or plum finish

- A. 5 1/2 x 14 snare drum
- B. 8 x 10 tom
- C. 8 x 12 tom
- D. 14 x 14 floor tom
- E. 14 x 20 (or 12 x 18) bass drum

**Hardware:** Old Ludwig hi-hat stand and *Speed King* bass drum pedal with felt beater

### Heads: Remo coated

*Ambassadors* on tops of toms and snare, with clear *Ambassadors* on the bottoms of the toms, coated *PowerStroke III* on batter side of bass drum with Ebony *Ambassador* on front.

**Sticks:** Zildjian *John Riley* model



# Dr. Dre's Cheron Moore Up And Comer

**"Dre doesn't let me know what I'm going to be playing until I'm almost sitting on the drums, ready to record the track. He catches his music raw from the musicians around him,"**

By Robyn Flans  
Photos by Aldo Mauro

While we were in the midst of working on this interview, Cheron Moore's father passed away. Although he is gone, Cheron's father left him a legacy. He instilled in Cheron the philosophy that you just have to keep on keeping on.

The young Moore learned well. He has weathered his share of hard times and has climbed a steep ladder to show-business success: from modest beginnings as wardrobe person for Kool & the Gang to his current high-profile gig with Dr. Dre.

While rap isn't considered a creative medium for drummers due to the proliferation of programming, Cheron has carved an interesting niche for himself as a live performer (and sometime studio player) with Dre and his stable of artists. Even more important is his work on Dr. Dre's *The Chronic*, in which Moore plays drums on "The Roach." Cheron hopes to inspire rappers to use live drums, giving more opportunities for other drummers to play. With his father's philosophy in mind, Cheron Moore can meet any challenge.





**RF:** What does Dre expect from you as his live drummer?

**CM:** He's very open to me coming in with new ideas. Keep in

mind I am a professional drummer. Dr. Dre is a drum programmer—although he's one of the greatest I've ever seen. This guy can "jack" an MPC60 like you wouldn't believe. I've seen Dre build beats that have made me ask, "You don't expect me to play that, do you?" But he does expect me to come in and be very observant when he's programming. It's my job to figure out the best way to interpret his programming.

**RF:** You hang while he's programming?

**CM:** I have to. If I don't and have to learn that stuff for the live thing, I might get lost in the sauce.

**RF:** Can you tell us what you were doing on "The Roach?"

**CM:** Dre doesn't let me know what I'm going to be playing until I'm almost sitting on the drums, ready to record the track. This is what makes him great. He catches his music raw from the musicians around him.

He'll put the needle on a record and say, "Cheron, check this out. I want you to do

this, and when we get to this section, mess with it." Keep in mind, he wants it raw. He thrives on musicians coming in and doing something different.

One of the greatest things about him—and I love him for this—is that he takes mistakes and makes them work. On "The Roach," the very last note I played was a single flam on the snare. Then one of the rappers came back in. When I did that

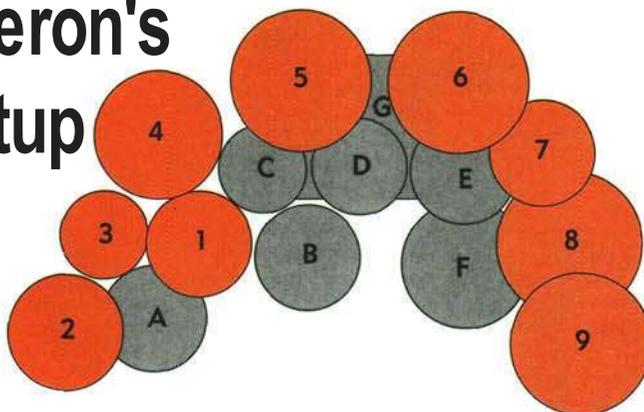
flam, it was real cold in the studio, I had the flu, and I was up to the sixth or seventh take. I was frustrated. He had already signaled me at three and a half minutes to tell me that was all he was going to use, but we went up to about four and a half minutes. We just kept playing because it was grooving. When I thought he was pushing the stop button, we were still recording and I just came down on a flam—a mistake that worked!

There was one lick in "The Roach" that I had never even dreamed of hearing, let alone doing! He wanted me to hit the ride cymbal—make it crash—but choke it. He wanted me to crash the cymbal on beat 4, stop the cymbal on the "e" of the beat, then on the "&" I was to hit two single notes on the bass drum coming back up on the "a," and then play an open hi-hat note to get back to beat 1. To this day we laugh about it. He almost fired me. It was, "Come on, man." If he knows you can do it, though, he'll stay with you. But if he sees you can't do it, you're outta there.

What I wanted to accomplish on "The Roach" was a different concept. I wanted to incorporate what a producer mixing the track would do to a record when it's finished. There are some things in there where I don't play the pattern. If the bass drum normally plays on all four beats of a measure, I might only play on beat 1.

The other thing was that I dropped the backbeat on the snare on the "&" of the beat. Mixers do that when they pull the drums out on the "off part of the beat and put it back in. Those are

## Cheron's Setup



**Drumset:** Pearl MLX in arctic white finish

- A. 3 1/2 x 14 piccolo snare drum
- B. 8 x 14 snare drum
- C. 10 x 10 tom
- D. 10 x 12 tom
- E. 12 x 14 tom
- F. 16 x 16 floor tom
- G. 16 x 22 bass drum

**Cymbals:** Sabian

- 1. 14" hi-hats
- 2. 15" AA crash
- 3. 10" AA splash
- 4. 16" AA crash
- 5. 17" AA crash
- 6. 18" AA crash
- 7. 14" Fusion hi-hats
- 8. 20" AA medium ride
- 9. 18" Chinese

**Hardware:** All Pearl, except for a Tama Iron Cobra double pedal

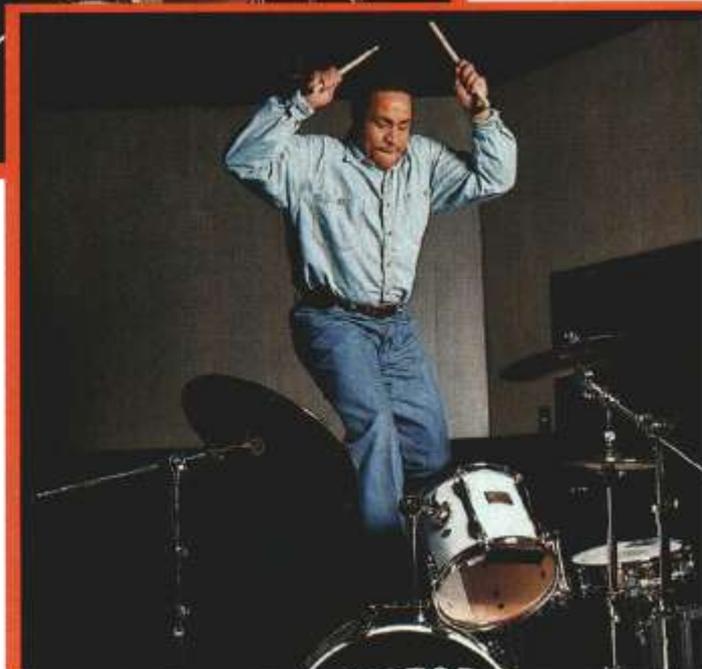
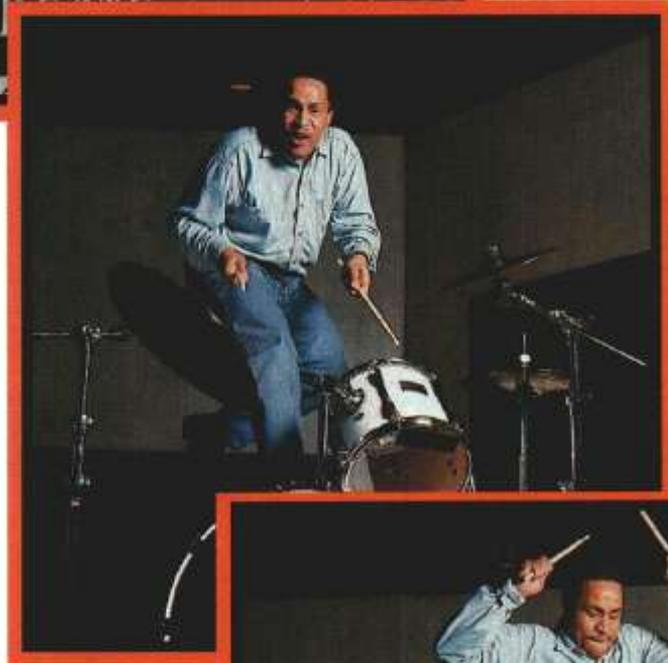
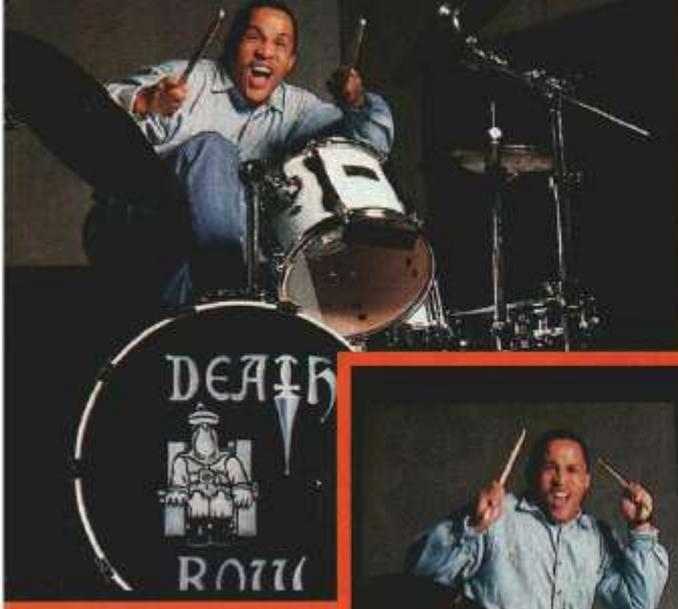
**Heads:** Remo medium Powerstroke III on snare, clear Pinstripes on toms and bass drum

**Sticks:** Zildjian 56 model with nylon tip

**Electronics:** Alesis D4, Akai SA 1200, and a KAT trigger unit



Cheron with Dr. Dre



that gangsta rap is telling the truth from the street. It doesn't have padded language.

**RF:** You don't think there's enough of it on the news?

**CM:** I don't think the news is giving the whole story. The kids are down there on the street. They have peer pressure to deal with and they're looking to other kids to pattern themselves after. They want to fit in. You take cats like Dre and Snoop; they're saying what's real. Hopefully the kids will see what's happening and realize that they don't need to be doing the *wrong* things.

**RF:** As a drummer, do you find rap too repetitious, as far as what you can play?

**CM:** Keep in mind, the difference between live and studio is that in the studio it has to be orchestrated for radio. It's pretty much the same two—maybe three—drum beats. When you go live, you play that

straight beat, but you're slamming it much harder. Live, a drummer can go with stuff more. When you get to the vamp, you can do build-ups, which we call crescendos. You can play rolls and fills, you can play the beat inside out. Every song is bumping,

continued on  
page 104

some of the things I'm most proud of about "The Roach."

**RF:** Why do you think he chose to use a live drummer on "The Roach?"

**CM:** Dr. Dre is a heavy brother. That dude is out there, man, and I say that from a drummer's perspective as well as from a person's perspective. He's so authentic at what he does. I think when it came to "The Roach," he wanted the real thing. I think that Parliament did it live, and he wanted it *live* live.

**RF:** You're currently performing with a rap artist, and sometimes the language in rap is pretty explicit. I recall the Beatles being banned for saying "drugs." How do you feel about it?

**CM:** If you notice, it's a cycle. Elvis got cut off at the waist. Those cats were taking risks in their day. This is this in this time and that was that in that time. If you look at it, those cats were opening the doors back then. But basically what's going on is censorship. I believe this country is built on freedom and that we need to be respected and responsible about that. People have their own way of delivering their own message.

**RF:** You mention the word responsibility: Why is it necessary to be so explicit about violence in rap?

**CM:** I know I perform gangsta rap—it's hardcore and it's real. I'll tell you what Snoop says: "I can't tell you what to do, where to be, who to listen to. If it's not for you, don't listen to it. Don't buy it because you're not going to understand it." The real deal is

# MD '94 READERS

## HONOR ROLL

MD's Honor Roll consists of those drummers and percussionists whose talent, musical achievements, and lasting popularity placed them first in MD's Readers Poll in the categories indicated for five or more years. We will include these artists, along with those added in the future, in each year's Readers Poll

Results as our way of honoring these very special performers. This year, MD is pleased to add three new artists to the Honor Roll: Dennis Chambers (Funk Drummer: '90 through '94), Vinnie Colaiuta (Studio Drummer: '89 through '91, '93 and '94), and Lars Ulrich (Hard Rock Drummer: '89 and '90, '92 through '94).

### ALEX ACUNA

Latin/Brazilian Percussionist

### AIRTO

Latin American and Latin/Brazilian Percussionist

### GARY BURTON

Mallet Percussionist

### DENNIS CHAMBERS

Funk Drummer

### ANTHONY J. CIRONE

Classical Percussionist

### VINNIE COLAIUTA

Studio Drummer

### PHIL COLLINS

Pop/Mainstream Rock Drummer

### VIC FIRTH

Classical Percussionist

### STEVE GADD

All-Around Drummer; Studio Drummer

### DAVID GARIBALDI

R&B/Funk Drummer

### LARRIE LONDIN

Country Drummer

### ROD MORGENSTEIN

Rock/Progressive Rock Drummer

### NEIL PEART

Rock Drummer; Multi-Percussionist

### BUDDY RICH

Big Band Drummer

### ED SHAUGHNESSY

Big Band Drummer

### STEVE SMITH

All-Around Drummer

### LARS ULRICH

Hard Rock Drummer

### DAVE WECKL

Electric Jazz Drummer

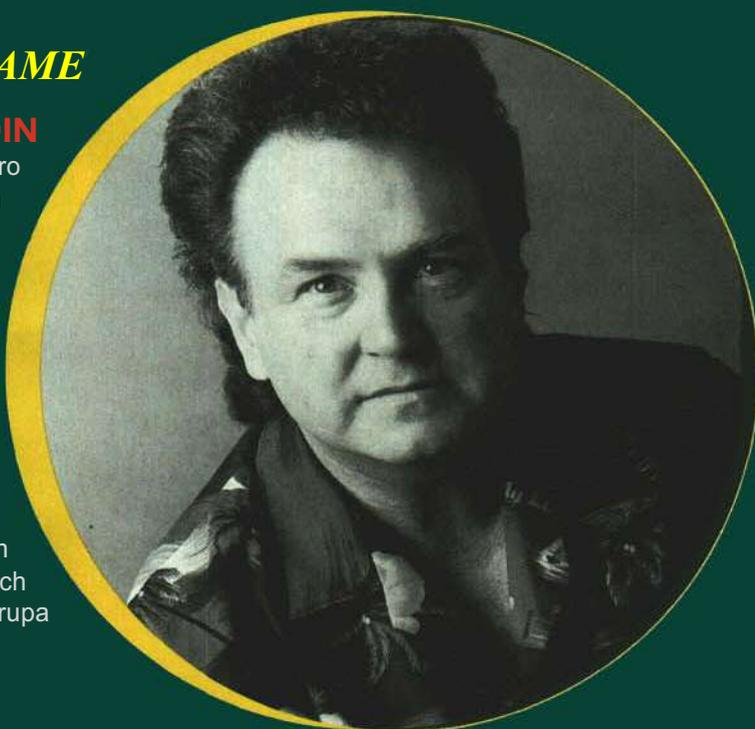
### TONY WILLIAMS

Jazz/Mainstream Jazz Drummer

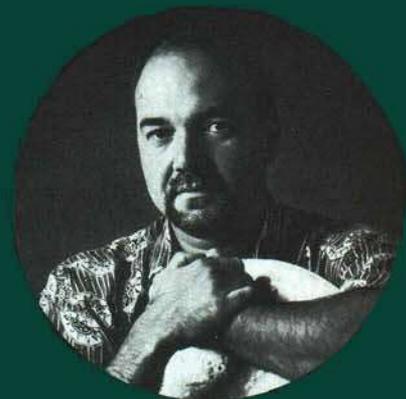
## HALL OF FAME

### 1994: LARRIE LONDIN

- 1993: Jeff Porcaro
- 1992: Max Roach
- 1991: Art Blakey
- 1990: Bill Bruford
- 1989: Carl Palmer
- 1988: Joe Morello
- 1987: Billy Cobham
- 1986: Tony Williams
- 1985: Louie Bellson
- 1984: Steve Gadd
- 1983: Neil Peart
- 1982: Keith Moon
- 1981: John Bonham
- 1980: Buddy Rich
- 1979: Gene Krupa



# POLL RESULTS



## **ALL-AROUND**

### **VINNIE COLAIUTA**

2. Anton Fig
3. Peter Erskine
4. Gregg Bissonette
5. Dave Weckl

## **STUDIO**

### **VINNIE COLAIUTA**

2. Jim Keltner
3. Kenny Aronoff/Harvey Mason
4. Simon Phillips

## **MAINSTREAM JAZZ**

### **PETER ERSKINE**

2. Dave Weckl
3. Jeff Watts
4. T.S. Monk, Jr.
5. Jack DeJohnette



## **COUNTRY**

### **EDDIE BAYERS**

2. Fred Young
3. Cactus Moser
4. Milton Sledge
5. Jack Gavin

## **BIG BAND**

### **LOUIE BELLSON**

2. Gregg Field/Shannon Powell
3. Dennis Mackrel
4. John Riley

## **HARD ROCK**

### **LARS ULRICH**

2. Dave Abbruzzese
3. Alex Van Halen
4. Matt Cameron
5. Charlie Benante/Joey Kramer

## **POP/MAINSTREAM ROCK**

### **KENNY ARONOFF**

2. Vinnie Colaiuta
3. Manu Katche
4. Joey Kramer
5. Chester Thompson



In order to present the results of our Readers Poll, the votes were tabulated and the top five names in each category listed here. In the event a tie occurred at any position other than fifth place, fifth place was eliminated. When a tie occurred at fifth place, all winning names were presented.



### **PROGRESSIVE ROCK**

#### **TIM "HERB" ALEXANDER**

2. Mike Portnoy
3. Terry Bozzio
4. William Calhoun
5. Gregg Bissonette



### **PERCUSSIONIST**

#### **TITO PUENTE**

2. Trilok Gurtu
3. Luis Conte
4. Armando Peraza
5. Sheila E.



### **UP & COMING**

#### **MIKE PORTNOY (Dream Theatre)**

2. Jimmy Chamberlin  
(Smashing Pumpkins)
3. Aaron Comess  
(Spin Doctors)
4. Danny Carey  
(Tool)
5. Eric Kretz  
(Stone Temple Pilots)



### **FUNK**

#### **DENNIS CHAMBERS**

2. Chad Smith
3. Russ McKinnon
4. Chuck Morris
5. Fish



### **RECORDED PERFORMANCE**

#### **NEIL PEART—Rush: Counterparts**

2. Dave Abbruzzese—Pearl Jam: VS.
3. Vinnie Colaiuta—Sting: Ten Summoner's Tales
4. Tim "Herb" Alexander—Primus: Pork Soda
5. Tony Williams—Tokyo Live

### **ELECTRIC JAZZ**

#### **DENNIS CHAMBERS**

2. Steve Smith
3. William Kennedy
4. Bill Bruford
5. Chad Wackerman

### **Readers Poll Subscription Giveaway**

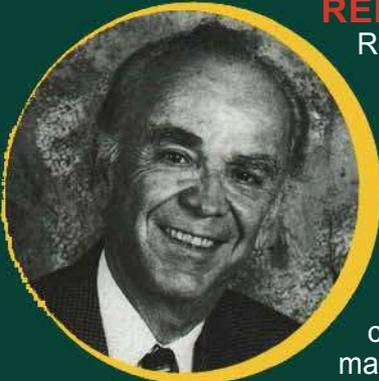
In appreciation for the participation of MD's readership in this year's poll, three ballots were drawn at random to determine the winners of three free one-year subscriptions to *MD*. Those winners are Mike Sherman (of North Brunswick, New Jersey), Joe Paymar (of San Anselmo, California), and Jonathan Mason (of Chapel Hill, North Carolina). Congratulations from *Modern Drummer*!

## EDITORS' ACHIEVEMENT AWARD

This award is given by the editors of *Modern Drummer* in recognition of outstanding contribution to the drum/percussion community by a performer, author, educator, manufacturer, etc. The persons so honored may be notable figures in drumming history or active participants on today's drumming scene. The criteria for this award shall be the value of the contribution(s) made by the honorees, in terms of influence on subsequent musical styles, educational methods, product designs, etc. There will be no limit as to the number of honorees that may be designated each year.

For 1994, *MD's* editors are pleased to honor:

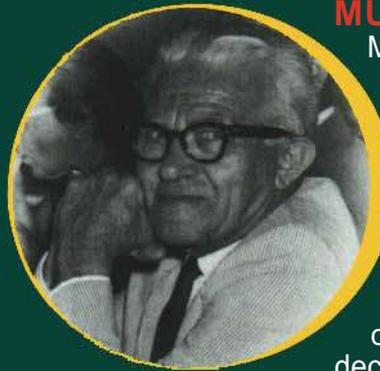
### REMO BELLI



Remo Belli is responsible for revolutionizing the drumhead industry in the late 1950s and early 1960s. Although he did not invent the *Mylar* drumhead, Remo had the foresight and courage to develop and market what was, at the time, a radical idea. Calling

upon his own background as a drummer and retailer, and working with chemical engineers, Remo created a line of drumheads that has since become the standard of the industry. Other developments—such as the *RotoTom* and *Acousticon* drumshell materials—have followed, re-affirming Remo Belli as one of the percussion industry's true innovators.

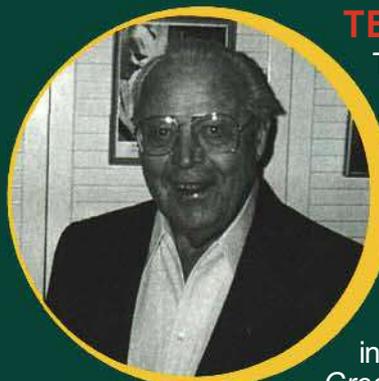
### MURRAY SPIVACK



Murray Spivack is one of the most highly regarded teachers in the history of drumming, and is recognized as *the guy on the West Coast* for hand development. With a teaching career that spans five decades (following a highly respectable playing career in

theaters and movie studios), Murray has instructed drummers as varied as Louie Bellson, Alvin Stoller, Chuck Flores, and Chad Wackerman. Murray's philosophy has always been to concentrate on the fundamentals—the mechanics of drumming—and then allow his students to develop individually from there. Many of those students have gone on to become the superstars of drumming.

### TED REED



Ted Reed's legendary book *Progressive Steps To Syncopation For The Modern Drummer* (fondly known by most drummers as just *Syncopation*) rated #2 in *MD's* recent 25 *Greatest Drum Books*

report. One of the most versatile and practical works ever written for drums, the book contains exercises that can be used in a multitude of ways. Good teachers throughout the years have developed many of their own examples from Reed's classic work, and countless artists interviewed in *MD* have cited it as a major contribution to their own development.

### DAVE TOUGH



One of the most important figures of the big band era, Dave Tough controlled every band in which he worked with near-perfect timekeeping and his own distinct, bouyant style. His playing was subtle yet inspired, and

though he rarely soloed—having little technical ability to speak of—he played with a fire and intensity that few could match. His outstanding playing in Woody Herman's mid-'40s "Herd" drove that ensemble to inspired heights, earning Dave the acclaim he so richly deserved. With his devotion to musicality, maintaining an unwavering pulsation, and integrating the ensemble performance, Dave Tough made himself one of the most in-demand drummers in the history of jazz.

# DESIGN YOUR DREAM KIT

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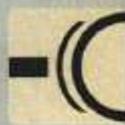
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and the lugs. Plus, the Designer Series fea-

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**TOTAL ACOUSTIC RESONANCE** allows for complete suspension of the drum without any internal mounts. The result: dream-like sound!



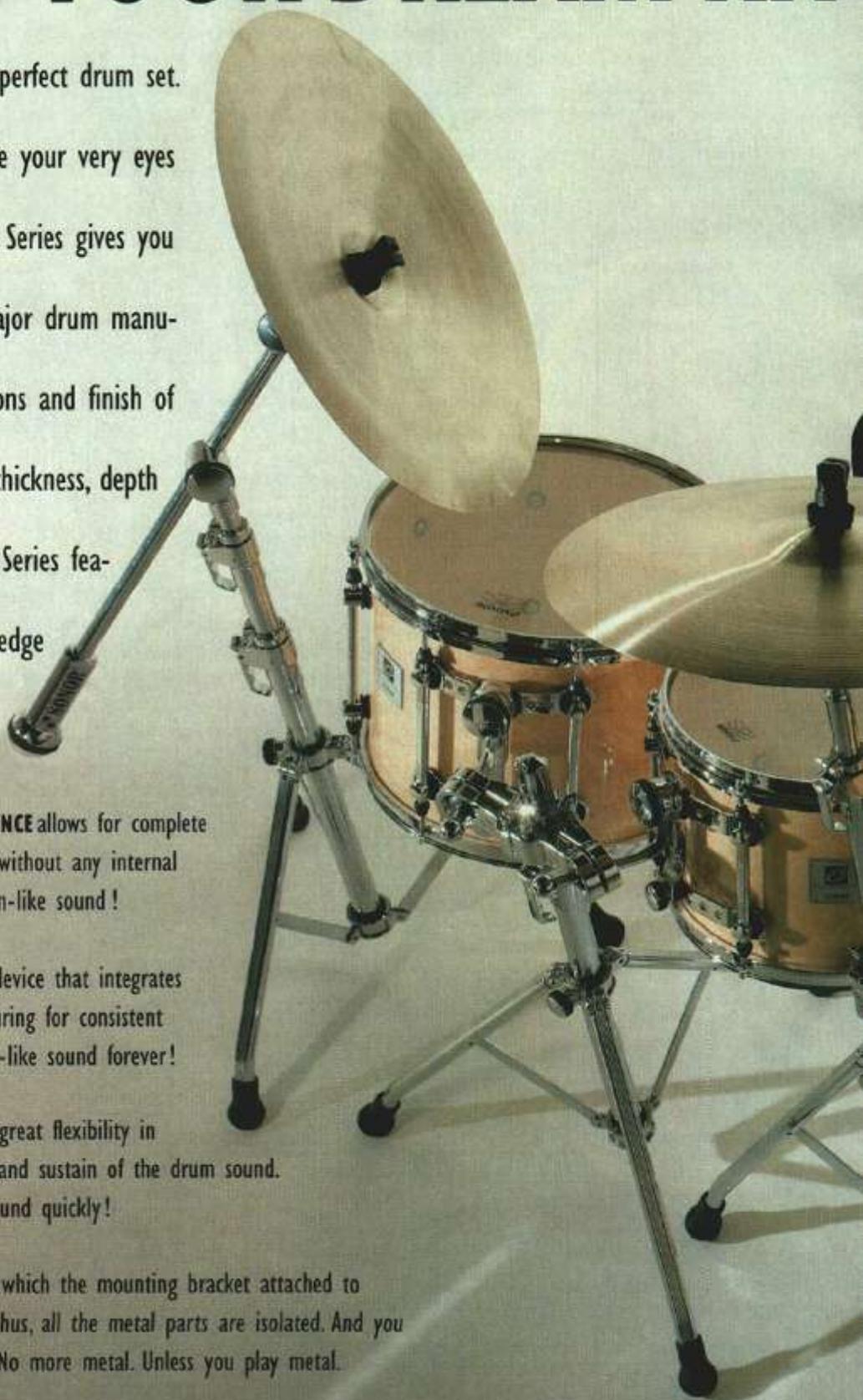
**TUNE SAFE** is a locking device that integrates with the drum lugs, ensuring for consistent tuning. The result: dream-like sound forever!



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## THE DRUMMER'S DRUM

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The Designer kit  
in Birdseye maple

...TODAY.



DESIGNER SERIES

 **SONOR**

A DIVISION OF HOHNER

# Sonor Designer Series Drumkit

by Rick Van Horn

**Sonor's new series offers mix-'n'-match drums, a new look in hardware, and some innovative features.**

Sonor's new *Designer Series* represents a completely new approach to the construction of a drumkit. About the only things that are familiar is that the drums are cylinders of plywood and the stands feature some straight chrome pipe sections. Other than that, it's pretty much a new ball game.

## Drums

Sonor is offering three different shell types in the *Designer Series*. Shells are available in birch and in maple, with the maple available in light and heavy weights. Each shell type offers different sound characteristics, and you can pick and choose from any of the three (in standard, power, and square sizes) to fine-tune your "perfect" kit. For example, you could combine a heavy maple bass drum (for its low frequency response) with a light maple snare drum (for its warmth and wide frequency response) and birch toms (for their attack and clear tones). The choices are almost endless.

Our test kit, however, came in one shell type—birch—and featured a 9x10 rack tom (9-ply), 10x12, 11x13, and 12x14 rack toms, a 16x16 floor tom, a 6 1/2x14 snare drum (all 11-ply), and a 16x22 bass drum (15-ply). The shells seemed quite dense and the drums are fairly heavy—which contributes to their sound characteristics but also makes them a little tough to handle without help. (The bass drum, for example, weighs 32 1/2 lbs.) All of the drums were fitted with Sonor's own medium-weight, single-ply *Extended Play (EP)* batter heads. The toms had clear *EPs* on their bottoms; the bass drum had a solid black *EP* front head.

Sonor offers a chart in the *Designer Series* catalog that illustrates what type of sound characteristics can be expected from each type of shell material and in each drum size range. Birch drums in power sizes were said to provide "bright mid frequencies, long funda-

mental sustain, strong mid-frequency sustain, [and] more bass frequencies." My testing bore that out: The toms were full-sounding with good attack, surprisingly good low-end, and tremendous sustain. The bass drum was solid, punchy, and deep. It was also surprisingly controlled, considering that it had no hole in the front head and only a felt strip on each head to control over-ring. I'd play it just that way; drummers who prefer a flatter sound would probably only need to add a vent hole in the front head.

The 11-ply shell on the snare drum gave it a crisp, solid sound, with lots of attack. The single lugs were attached with only one screw each—minimizing interference with shell resonance. The snare strainer was surprisingly small and simple, with a smooth throw-off and snare-tension adjustments on both sides of the drum. Snare sensitivity was excellent. Die-cast hoops on both the top and bottom added to the solidity of the sound—especially rimshots—but also contributed significantly to the weight of the drum (10 1/2 lbs.).

## Hardware

Most of the new innovations on the *Designer Series* involve its totally re-designed mounting systems, stands, and lugs. So let's examine those innovations in detail.

**APS (Advanced Projection System).** Utilized throughout the kit, this system employs special insulator material to isolate all metal fittings from the drum shell. Wherever a screw must pass through the shell—for tension lugs, leg holders, spurs, etc.—it passes through this insulator material, rather than the wood itself. In addition, any metal parts adjacent to the shell are isolated by rubber insulators. Sonor's object is to prevent any vibration whatever from being absorbed out of the shell and into the hardware. Judging by the sustain present in the sound of the toms and bass drum, I judge this effort to be a success.

**Tune-Safe.** Sonor has fitted all the tension rods on *Designer Series* drums with locking devices that integrate with the drum lugs. It's a gripping device that allows you to tune the lug freely (by virtue of the force you employ), but holds the lug tightly enough to keep it from "backing out" under playing impact. Perhaps the most beneficial spot for this effect is on the bass drum tuning lugs. With the *Tune-Safe* system, it's possible to use a very loose tension on the bass drum head without worrying about the lugs working completely loose.



The STARS Tom-mounting System

**STARS (Sonor Total Acoustic Resonance System).** This is Sonor's suspension mounting system for rack toms. It incorporates several components: a slide-track baseplate on the bass drum, a mounting post whose angle can be adjusted forward or backward, independently adjustable mounts for each rack tom on the post, ball-and-socket holders for the tom-holding L-arms, and special brackets on the toms themselves. These brackets are not attached to the shell, but rather span the space between two lugs at the top and bottom of the drum. The diamond-shaped L-arm on the tom-mount fits into a receiver attached to this bracket.

If it all sounds a little complicated—it is. But it also provides a tremendous amount of positioning flexibility for the rack toms. Drummers with particularly short or long legs will appreciate the ability to slide the rack toms forward or back in relation to the position of the bass drum. The fact that the post can tilt forward or backward adds additional angle potential to that provided by the individual mounts. There was a problem with the length of the post (11") on our test kit; it was too short to allow much angling of the deeper rack toms. However, our kit was a prototype, and I've been informed that the post has already been lengthened on production models to accommodate the deeper drums.

The ball-and-socket L-arm adjustment is a little complicated to set up the first time: You have to use an allen wrench to put a certain amount of tension on the casing, and then employ a touch-lock lever to loosen or tighten the arm for final adjustment. Of course, the theory is that once you get things the way you want them, you're going to lock them down and leave them alone, so a little effort at the beginning shouldn't be too much problem.

**Acoustigate.** This is a system created to "give the drummer greater flexibility in adjusting the resonance and sustain of the drum sound." It's a spring-loaded knob on the bottom part of the tom-mounting bracket that adjusts how tightly or loosely the tom-tom is connected to the L-arm. According to Sonor, "The tighter the connection...the more vibrational energy is transmitted to the stand. This results in shorter sustain. The looser the suspension of the tom, the greater the sustain, since the transmission has been reduced."

I tried working with the *Acoustigate* knobs on all four of the rack toms supplied with our test kit. Only on the 10" tom did I notice any difference from one extreme adjustment to the other—and then only when the tom was tuned up quite high to begin with. Mind you, the drums all sounded great to begin with, with lots of resonance and sustain—which I count as being to the good. I just didn't hear any significant reduction of this sustain, no matter how tightly I adjusted the *Acoustigate*. When I mentioned this to



Sonor, they replied that several of their top endorsers (Jack DeJohnette, Steve Smith, Adam Nussbaum, and Will Calhoun) had tested the mechanism and "found it very useful to fine tune the sustain of the toms." Sonor has also had the effectiveness of the system verified by scientific research at the Federal Institute for Physics in Germany. Since our test kit was a prototype, it's possible that the system wasn't working properly.

**Rotating Floor Tom Leg Holder.** This is a nifty feature. The circular shape of the tom leg holder allows it to be loosened and rotated 180° with the leg still in place. This, in turn, permits you to pack up the drum without removing the leg at all. If you must adjust the length of the leg to fit the drum in its case, a memory lock is provided so that you can just rotate the holder back down and slide the leg immediately to its proper length.

**Memory Bass Drum Spurs.** The spurs on *Designer Series* bass drums feature an adjustable memory gauge ring that locks the spur into position. A spring-loaded push-button mechanism adjusts the spur length instantly, and a memory lock is provided to secure it. A spring-loaded, pull-and-twist assembly allows for a quick change from rubber foot to spike. All in all, there are six moving parts, two springs, and a lot of metal and rubber involved. I experimented with the memory gauge and found that only about one-third of its increments create a practical position for the spurs. Additionally, I can't really see a need for instantly adjustable lower spur sections. Most drummers would probably set their length once and leave them there, since it isn't necessary to retract

them in order to pack up the drum. I have to say that the *Designer Series* spurs seem unnecessarily over-engineered.

**5000 Series Stands.** A whole new line of stands was created to accompany the *Designer Series*. All cymbal, tom, snare, and hi-hat stands incorporate tripod bases with a special rotation mechanism that allows one of the legs to be swiveled in 60° angles to both sides. This is a handy feature that allows you to place the bases more conveniently in crowded arrangements. Of course, you have to keep the geometry within reason; you can't completely lose the 3-point stance of any given stand without the item it's holding falling over. But the flexibility afforded by this feature is impressive. All of the stands feature one-touch lever adjustments for their height controls; tripod locking and angle adjustment are made via circular knobs with rubber-grip edges.

In addition to the independent leg, the hi-hat stand features a completely rotating tripod—permitting the convenient placement of double pedals. The hi-hat also features the first pedal assembly that features a solid baseplate that still can fold up for easy packing. Its feet can be converted from rubber to spikes, and its action was smooth, quiet, and conveniently adjustable.

The snare stand employs the same ball-and-socket assembly for its positioning adjustment as is used on the tom mounts. It's a four-piece ball clamp that holds the basket assembly firmly, but provides easy and infinite adjustment at the touch of a lever. (Again, primary tension adjustment is made via two allen screws; the lever is used from that point on for final adjustment.)

The counterweight on the cymbal boom is novel in that it is removable for pack-up. It employs a threadless connector that inserts into the end of the boom-arm tube. A few twists of the weight expand the connector so that it holds firmly in the tube. This is good, because it's quite a heavy weight, and the stand certainly is easier to handle and pack up with the weight removed.

All of the stands feature solid steel tubing and fairly wide, square, single-braced legs. They're extremely sturdy—but quite heavy. Whether this is an advantage or a handicap depends on how hard you play, what you're mounting on the stands, and whether or not you ate your *Wheaties* before the gig.

### Cosmetics

Our test kit was finished in a deep and lustrous green sparkle lacquered finish. I viewed all the finishes in this series at the January '94 NAMM show, and they really are gorgeous. They include black, white, red, blue, and yellow solid lacquer, blue, red, and white sparkle lacquer (along with our green), and metallic green lacquer. Four additional finishes are available only on Maple Light shells: birdseye maple, stain blue, stain green, and stain red. These combine special wooden veneers and stains to give a colored finish with the natural wood grain showing through.

On a very personal note, I found that the STARS tom-mounting system—with its massive chrome track on the bass drum and lug-spanning rails on the rack toms—tended to draw my eye away

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from the beauty of the drum finish. There's just a lot of metal on and around the bass drum/rack tom area. To be fair, others who viewed the kit weren't bothered by this situation. Additionally, Sonor offers a single-lug option to maximize the wood exposure on the drums, and also makes the kit available with RIMS mounts for those who would prefer not to use the STARS system at all. And to protect the beauty of the finish on the bass drum hoops, Sonor has gone to the trouble to fit all the bass drum claws with rubber insulators to prevent marring—which is a nice touch.

It took me a while to get used to the look of the circular tightening knobs on the stands, tom mounts, bass drum spurs and tension lugs, and floor tom leg holders—along with the rather bulbous counterweight on the cymbal boom arms. However, I understand that they are a thematic look, based on Sonor's familiar logo of two mallets. After working with these items for a while and getting over the novelty of their look (vs. traditional wing nuts), I began to find them quite appealing. From a purely practical point of view, I found that they didn't snag on the edges of cases or tangle up with each other in a trap case as often as wing nuts did on more traditional-looking stands. So there is a functional advantage to their shape as well.

### Prices

One of the major attractions of the *Designer Series* is that it gives customers the option to mix and match drums of varying sizes and shell types, with long or short lugs, and with either the

STARS system, RIMS mounts, or no mounts at all (for use with other systems). Of course, in order to facilitate this customization, everything must be ordered a la carte. And it should come as no surprise to anyone that Sonor gear doesn't come cheap. Here's the price breakdown for the drums in our test kit: 16x22 bass drum = \$1,975; 9x10 tom = \$650; 10x12 tom = \$690; 11x13 tom = \$755; 12x14 tom = \$855; 16x16 floor tom = \$1,185; and 6 1/2x14 snare = \$1,175. The hardware is priced as follows: *P 9395* bass drum pedal (which is simple, smooth, and quick) = \$390; *SS 57* snare stand = \$250; *HS 54* hi-hat stand = \$355; *CS 50* cymbal stands = \$225 each (we had two); *CBS 52* boom cymbal stands = \$280 each (we had two); *CAW 56* boom arm weight = \$28; *TS 55* double tom stand = \$355; and *DTH 53* double tom holder with bass drum plate = \$280. A quick tally of those figures gives our test kit a list price of \$9,953.

Assessing the value-vs.-price of the *Designer Series* is a subjective judgment. Besides Sonor's unquestionable construction quality and the appealing selection of shell materials and sizes, the series offers a large number of innovations in hardware design. Some of those represent genuine, functional improvements over the status quo. Others seem to be the result of brainstorming by Sonor's engineers. They certainly give the series a unique look and character—much like the amenities on a luxury car separate it from a sub-compact (even though both will get you where you want to go). Drummers will have to decide for themselves how important those extra amenities are.



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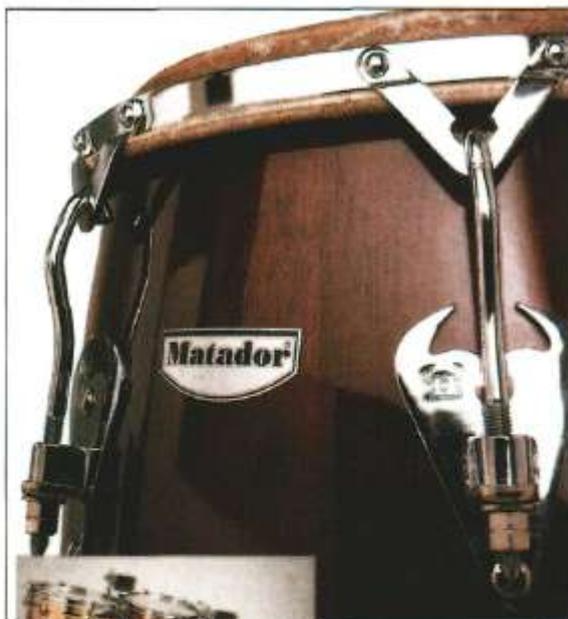


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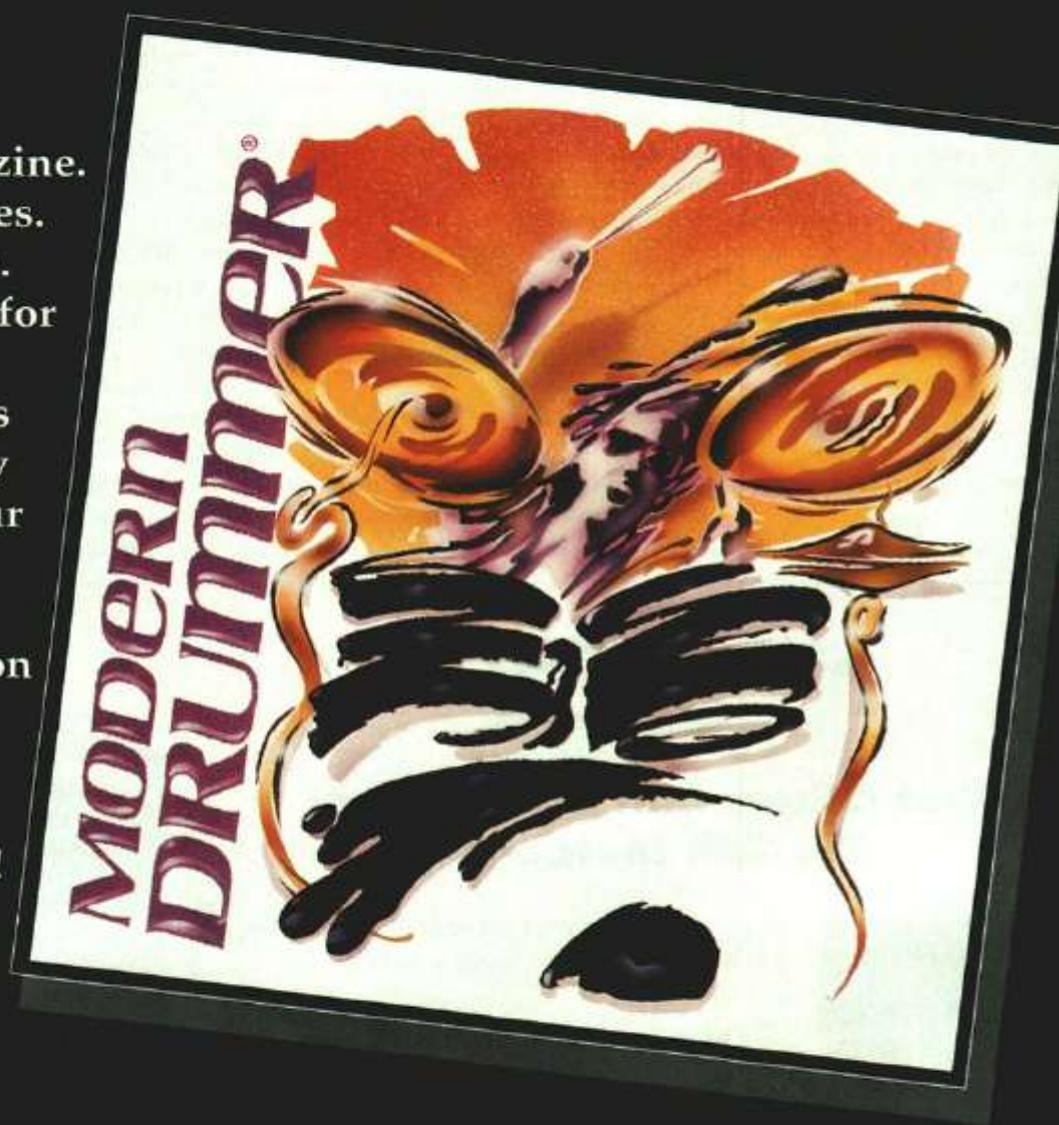


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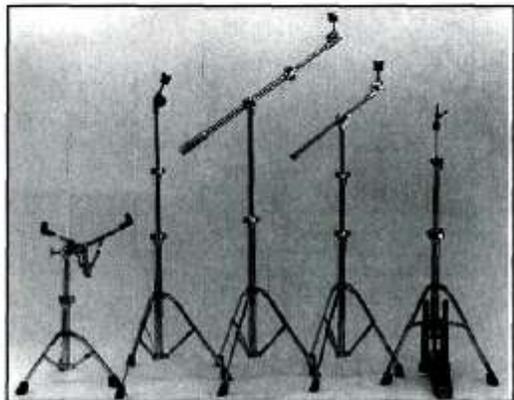
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## New Ludwig Hardware And Wearables



Ludwig has recently made updates to their *Modular* hardware line. A new hinge-type collar clamp for section adjustments features nylon casting inserts to eliminate metal-to-metal contact, offers "user-friendly mechanics" while providing positive height adjustment, and permits easy parts replacement. Stands are now available in double-braced 900 and single-braced 800 series, and all tripod bases feature large, serrated rubber crutch feet.

Each stand section is fitted with nylon inner-tube linings to prevent metal-to-metal contact. Offset T-handles and cymbal tilters promote easy pack-up. Snare stands are available in both low- and regular-height models, with an extension tube available for concert performance. A new bicycle-seat drum throne (*LM-449-THB*) with a detachable cushioned backrest and piano-stool height adjustment is also available.

Ludwig has also introduced a new, lighter-weight line of stands with their *Classic Series* hardware. The 700 (double-braced) and 600 (single-braced) hardware offer lightweight design yet sturdy construction.

The famous Ludwig *Speed King* pedal has now been augmented with one new professional single and two professional double pedals (right- and left-footed versions). These *Modular* foot pedals feature chain-pull mechanisms, black powder-coated frames, and die-cast footboards with hinged heel plates (with nylon washers and spring steel supports). Single-spring footboard tension control and adjustable beater angle are additional features. The double pedals feature detachable connecting rods, allowing the pedals to be converted from one double to two single pedals. The pedal away from the bass drum has a bottom steel plate (detachable for pickup) for added stability.

Ludwig has also redesigned their entire line of *Special Effex* wearables, which now features the old-style Ludwig script logo with crossed drumsticks on baseball jerseys, caps, polo shirts, T-shirts, and jackets. **Ludwig Drum Co., P.O. Box 310, Elkhart, IN 46515-0310, (219) 522-1675.**

## Tama Artstar Spirit Kit



Tama's *Artstar Spirit* kit is designed to "blur the distinction between professional and affordable" sets, according to the company. The line features the Tama *PM306* brass snare drum, a new *Omniball* tom mount, high-tension *Artstar* lugs, and *Mighty Hoop* triple-flanged hoops on all the toms. A totally new feature is Tama's *Sure Tune* bass drum hoops. The hoops are made of a synthetic material, making them stronger than wood and allowing Tama to use tension bolts rather than the standard claw hook/T-rod combination. The hoops are also said to have greater elasticity, making bass drums easier to tune. **Hoshino USA, Inc., 1726 Winchester Rd., Bensalem, PA 19020-0886, tel: (215) 638-8670, fax: (215) 245-8583.**

## Pro-Mark Implements New Manufacturing Processes

Pro-Mark drumsticks are now made using a new process that is said to "better stabilize the wood" on their American Hickory and Maple sticks. According to Pro-Mark vice president Maury Brochstein, the treatment, known as *Millennium II*, "actually strengthens the wood and improves its resonance. In addition, the turning of the dowels is more uniform. It also significantly reduces the chances of warpage during production, shipping, and storage at retail stores or distributors' warehouses."

Pro-Mark is also now using an environmentally friendly finish on their sticks, as opposed to traditional lacquer. This finish is completely non-toxic, with no waste or residue that is hazardous and difficult to dispose of. The finish is also said to make Pro-Mark sticks less sensitive to moisture changes. **Pro-Mark Corp., 10707 Craighead Dr., Houston, TX 77025, (800) 233-5250.**

## Vic Firth Percussion Bags And American Concept Sticks



Vic Firth now offers *Classic Designs* percussion bags. The bags are made in the USA with heavy-duty cotton/Dacron outer shells designed for road use. Each bag features a distinctive American Southwest print. Included in the line are an 8"x19"x2" stick bag (designed to hold a dozen pairs of sticks, with inner and outer separate compartments and a 1" web shoulder strap), a 13"x20"x2" gig bag (big enough for loads of sticks, mallets, and even a tambourine or cowbell, with two outside pockets and a shoulder strap), and a 24" cymbal bag lined with 1/2" foam and featuring a reinforced bottom, an outside pocket, and a 2" shoulder strap.

Vic Firth has also introduced the *American Concept* drumstick series. These models combine Firth's own design efforts with those of such artists as Vinny Appice, Kenny Aronoff, David Garibaldi, and Russ McKinnon. Several of the sticks feature special grips, others offer unique tip shapes and overall silhouettes. **Vic Firth, Inc., 323 Whiting Ave., Unit B, Dedham, MA 02026, tel: (617) 326-3455, fax: (617) 326-1273.**

## Grover CST And Maple Series Drumkits

Grover Pro Percussion, well-known for concert snare drums and percussion instruments, now offers two series of drumkits. The *CST* series utilizes composite shell technology. All of the drums are fabricated to tight diameter and wall-thickness tolerances. The shell material is a super-hard composite with epoxy-based resin. Sets currently include 16x22 bass drums, 16x16 floor toms, 11x12 and 12x13 rack toms, and a 6 1/2x14 snare. Drums are sold with mounting hardware and feature Grover's *Silver Medium* snares.

Maple kits are crafted from New England maple and feature 8-ply tom-tom shells, 10-ply bass and snare drum shells, 45° bearing edges, and a black cherry lacquer finish. The *Rock Maple* configuration offers the same sizes as the *CST* kit; the *Jazz Maple* config-

uration includes a 16x18 bass drum, a 14x14 floor tom, a 10x10 rack tom, and a 5x14 snare drum. Gibraltar hardware is available with all kit configurations. **Grover Pro Percussion, 38 Montvale Ave., Ste. G-25, Stoneham, MA 02180, tel: (617) 438-4600, fax: (617) 438-6611.**

## Zogs Tuning Aids

Zogs, from J.W. Enterprises, are nylon shoulder washers that replace metal washers and thus eliminate metal-to-metal contact between snare and tom-tom rims and tension rods, and between bass drum T-handles and hoop clamps. They will fit most standard-diameter tension rods, and can be shipped within twenty-four hours of ordering. For more information or to order, contact **J.W. Enterprises, 10004 Edge Cut-Off Rd., Hearne, TX 77859, (409) 589-2430.**

## Sabian Pro And DeJohnette Encore Cymbals

New cymbal introductions from Sabian include the *Pro* series and the *Jack DeJohnette Encore* signature series. The *Pro* series is an extension of the Euro-style *B8 Pro* range, but incorporates new technology in hammering for improved sound at affordable prices. The series currently offers 13" *Fusion Hats*, 16" and 18" crashes, and a 21" *Dry Ride*.

The *DeJohnette Encore* series is a re-worked version of the original *DeJohnette Signature* series. It retains the raw, unlathed work, but incorporates hammering and a new gold satin finish. According to DeJohnette, "These cymbals are user-friendly; the sonic vibrations are tuned to reduce ear fatigue. The ride is crystal clear, the Chinese is warm, dark, and versatile, the crashes have a silvery, singing sound, and the hi-hats are thick and heavy, but sound lighter when played with a stick." **Sabian Ltd., Meductic, NB, Canada E0H 1L0, tel: (506) 272-2019, fax: (506) 272-2081.**



## Atlas/Soundolier Accessories

In order to extend the versatility of their microphone stands and recording equipment, Atlas/Soundolier offers an extensive selection of adapters and accessories in their Atlas brand line. All models terminate in the standard 5/8"-27 thread pattern to accommodate all types of microphone holders and stands. These items include shock mounts, goosenecks, multi-purpose clamps, cable hangers,

cable feed-through adapters, couplings, tube and pipe adapters, extensions, and quick disconnect assemblies. Many could be used to assist drummers in drum-miking or vocal applications.

**Atlas/Soundolier, 1859 Intertech Drive, Fenton, MO 63026, (800) 876-7337.**

## Frederico Bubinga Wood Blocks

Fredrico Percussion's bubinga wood blocks are available in six sizes, between five and eleven inches long. The blocks can be mounted on a variety of holders for drumset and percussion set use. According to the makers, bubinga is an exotic hardwood from Africa that is not on the endangered species list. It is also known for its high-quality sound and projection. **Fredrico Percussion, 152 Lancaster Blvd., Mechanicsburg, PA 17055, (717) 766-1332.**

## Trigger Perfect Bass Drum Trigger

The *SC-250BD* is Trigger Perfect's first dedicated bass drum trigger. It features an all-steel body, variable output control, trigger pressure adjustment, and modular construction. (The trigger element and circuit board are easily user-replaceable.) The *SC-250BD* clamps firmly to the bass drum and gives an even and accurate output, regardless of playing style. It is fully compatible

with all drum controllers and trigger devices. **Trigger Perfect, 9454 S.W. Ochoco Dr., Tualatin, OR 97062, (800) 487-9927.**

## Mapex Single-Tom Venus Kit



Mapex's *Venus V404* kit is designed for beginning drummers who want a quality drumset at an affordable price. All drums are made of 9-ply select hardwood, and the kit includes a 16x20 bass drum, a 10x12 rack tom, a 14x14 floor tom, and a 6 1/2x14 seamless chrome snare drum.

The kit comes with Mapex 200 series hardware, including a bass drum pedal, a hi-hat, a snare stand, and a bass drum-mounted cymbal holder. Add-on toms and an extra bass drum are also available. The kit is offered in guard red, jet black, and snow white covered finishes. **Mapex, c/o Gibson USA, 1818 Elm Hill Pike, Nashville, TN 37210.**



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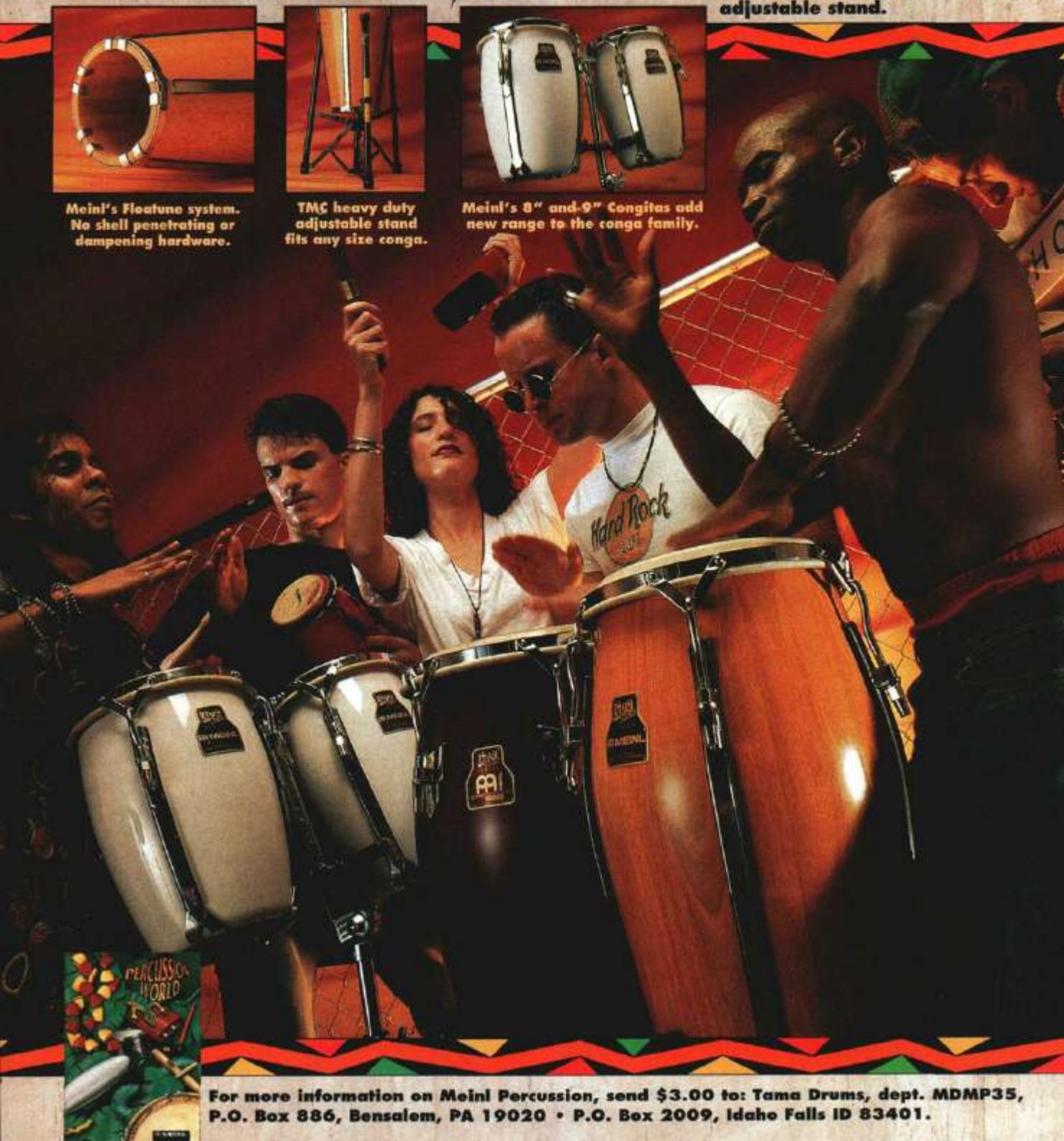
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# Roland SPD-11 Total Percussion Pad

by Rich Watson

**Sounds, pads, and trigger interfaces—all in a box you can carry under your arm.**

Unlike acoustic drums, which logically and satisfyingly produce sound precisely when and where we hit them, electronics relay our musical intentions from trigger pad to controller to sound source to effects processor, through cables we drummers are genetically disinclined to trust. Many of us find this complexity and indirectness cumbersome, if not terrifying. Roland, a company with consistently coherent answers to musicians' needs, consolidates all these components into the *SPD-11 Total Percussion Pad*, a light, compact, easy-to-use unit that offers near plug-and-play convenience even a technophobe will love.

## Basics

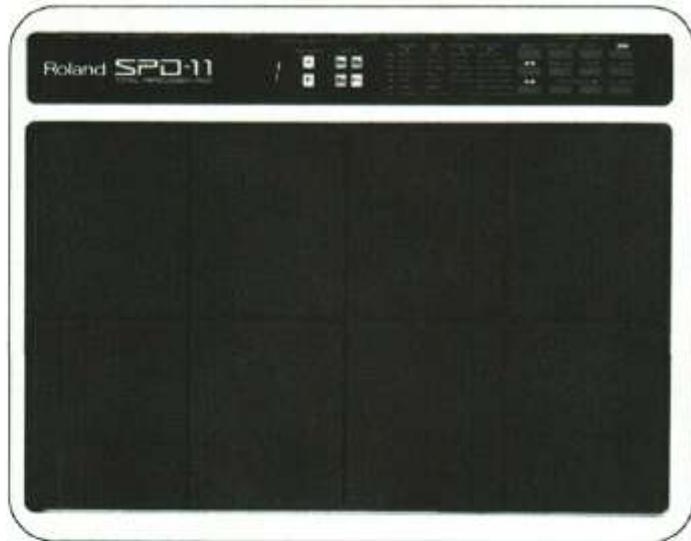
The *SPD-11's* white plastic body is 17 1/2" wide x 14" high x 3" (maximum) deep. A slight back-to-front slope provides a comfortable playing angle. Each of its eight pads is 3 3/4" wide x 4 1/2" high. Four rubber feet allow the *SPD-11* to be played on a tabletop without sliding or rattling, and Roland's optional *MDM-7* "multi holder" facilitates mounting it on a drum stand. Rear panel connections include a 12-volt AC adapter jack with a power switch and cord hook, MIDI In and Out, a 1/4" jack for a patch-change footswitch, three 1/4" stereo inputs for external triggers, and a fourth that optionally can be switched to accommodate a hi-hat control device. A single volume knob controls output level to the 1/4" left (mono), right, and headphone jacks.

The unit's 1 3/4" x 15 3/4" control panel features a large three-character patch-number/parameter-value display, active pad bank and effect indicators, and twelve buttons that access and adjust the various sound, patch, chain, and system parameters.

## Features And Functions

The *SPD-11* can store a maximum of sixty-four Patches, each consisting of sound parameters for each of the eight pads and three or four external trigger pads, plus MIDI, effects, and pedal control settings. Just as sounds are arranged into Patches, Patches can be linked together into Chains that correspond with songs in a set, sections in a song, etc. The *SPD-11* can store a maximum of four Chains with up to sixteen Patches, or Steps, in each.

Notably missing from the *SPD-11* are some of the more sophisticated adjustable sound parameters found on Roland's own *TD-7*



and some other sound modules. However, the *SPD-11* provides good basic control over each sound with Level (volume), Pitch, Decay, Pan, Dynamic Curve, and Effects Send.

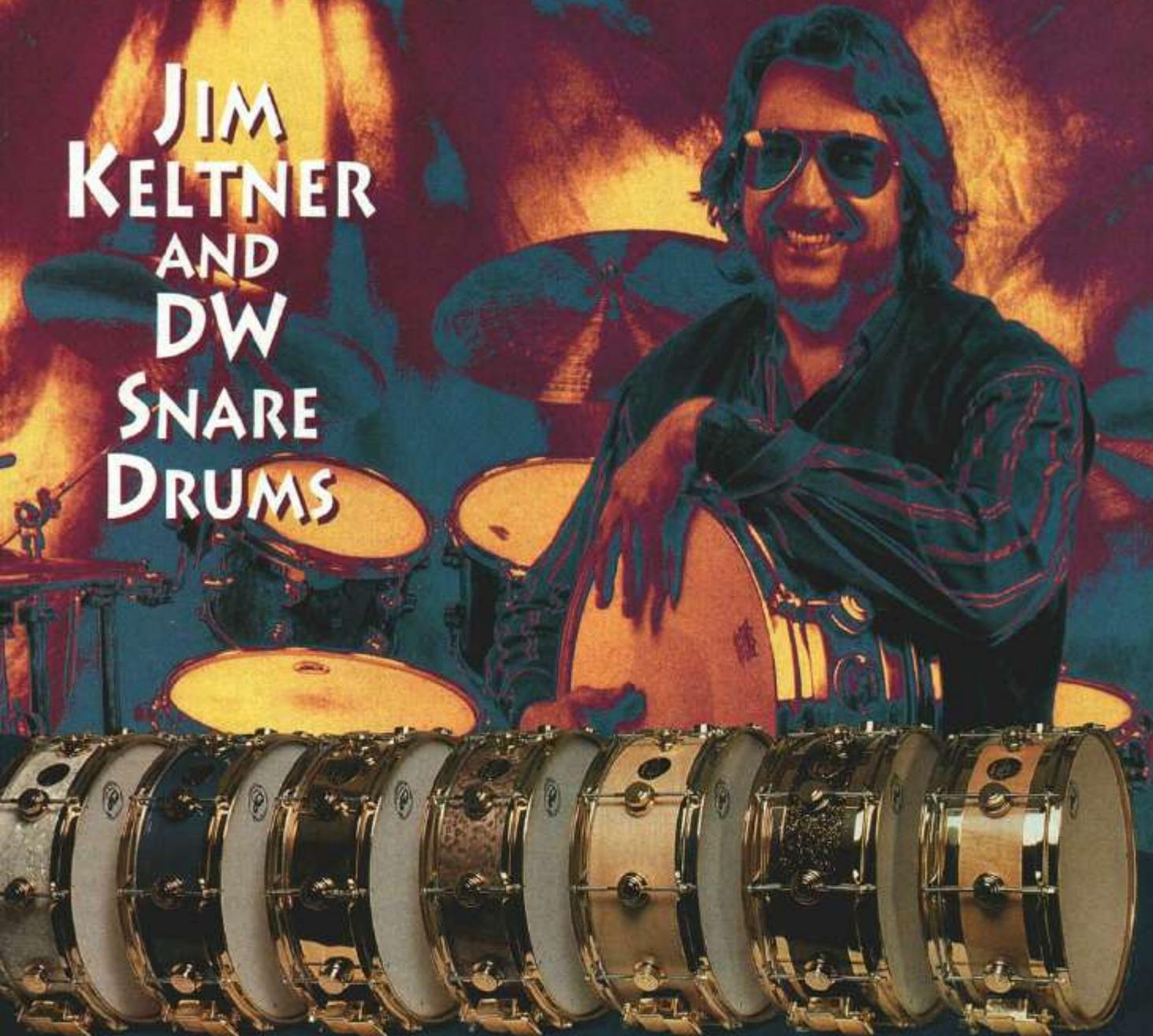
On-board pad Sensitivity is programmable, as is Threshold (the minimum force required to trigger a sound), but the same settings must be applied to all eight pads. These parameters can be defined independently for each of the four external pads or triggers. Mask Time (the minimum length of time in which two strokes will be individually recognized) can also be changed for external pads or triggers to help maximize fast note tracking and minimize double triggering.

I found the *SPD-11's* pad sensitivity to be excellent right out of the box, tracking even soft press rolls and accurately interpreting a very broad dynamic range. It performed equally well with my *tomKATs*, but as with every controller I've ever tested, I had to raise its Sensitivity (gain) setting to read signals from my kick trigger.

Because the test unit was shipped without additional pads or pedals, and because some functionality is lost when using non-Roland accessories, I was unable to examine the *SPD-11's* full potential. (The folks at Roland assure me that its operation and interface with the *FD-7* hi-hat controller and *PD-7* pad trigger is comparable to that of the *TD-7*, discussed in detail in August '93's *Electronic Review* column.) While my *hatKAT* accessed the *SPD-11's* basic pedal/closed/open hi-hat function, Roland's proprietary circuitry requires use of its own *FD-7* pedal to take advantage of the *SPD-11's* realistic continuous open-to-closed control function. Similarly, my dual-zone *tomKAT* would function only as a single-zone pad through a mono cable; only Roland's *PD-7* pad can exploit the *SPD-11's* rim trigger feature, which is handy for rimshot and choke effects. It's probably pointless to speculate cynically about the motivation behind such irresistible

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"incentives" to buy Roland accessories when most manufacturers are striving for inter-compatibility. Suffice it to say it's bad news for players who have already invested in other pads or pedals.

The Dynamic Curve parameter allows the user to modify how the *SPD-11* responds to playing velocity. Sixteen different velocity curves are available to help match pad/controller responsiveness to individual playing styles (the *SPD-11* lacks a Minimum/Maximum Dynamic parameter) and facilitate the creation of musical crossfades in conjunction with the Layer function.

Layering allows each of the *SPD-11*'s sounds to be mixed with, or switched to, another user-defined sound. Its fourteen-note-total polyphony allows seven such layered instruments to sound simultaneously. Interesting crossfades can be achieved by assigning different dynamic curves to different sounds, or by switching or crossfading between two "copies" of the same basic sample, but with different Pitch, Decay, Pan, or Effects Send values. The relative volume of the two sounds and the dynamic points at which they switch or blend depends on which of sixteen dynamic curves is selected. First-layer sounds are automatically assigned to Pad Bank A; second-layer sounds are assigned to Pad Bank B. By switching off either bank, each sound layer can be heard separately, making analysis of sounds easier.

With just two audio outputs, the *SPD-11* is not ideally suited to real-time recording, for which isolation of particular instruments is usually desired. It could, however, be used for simple recordings,

or as a sound source for overdubbing one or two tracks at a time.

Used with an *FD-7*, the *SPD-11*'s hi-hat input can optionally be used as a pedal controller, providing real-time control over pitch, decay, or effects send. Pitch Bend values are preset at intervals of a perfect fifth, one octave, and two octaves, up or down; interim range limits are not possible. The footswitch, normally used to advance to the next patch or chain step, can also be set to act as a sustain pedal.

### Sounds

As mentioned, the *SPD-11* provides no means of directly adjusting the timbre of individual sounds. Fortunately, many of its voices feature built-in timbral variation that responds to playing velocity, yielding a very natural sound. When stripped of effects, some of the sounds revealed audible gate closures, but a little reverb smoothed them out nicely.

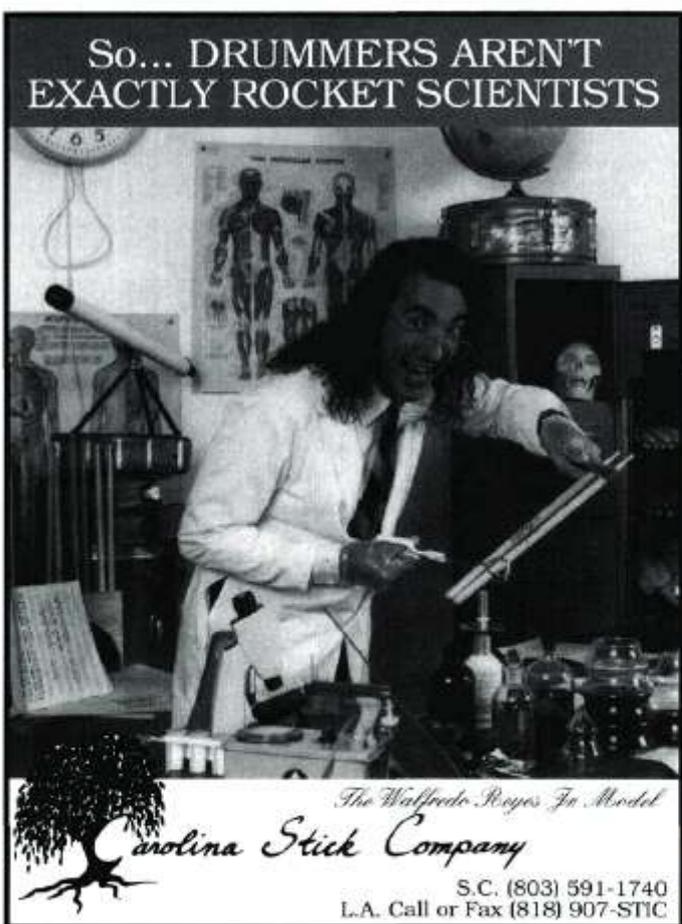
A few of the *SPD-11*'s Latin and ethnic percussion samples fall a tad short of authentic, and the techno-cheesy analog percussion samples and some of the percussion effects will appeal to some drummers more than others. Still, not one of the samples is really bad, and most are superb. With such a treasure at one's fingertips, it almost seems rude to mention the absence of a tabla gulp and a traditional jazz tom sound, and that despite its two crashes, two China-types, and eighteen hi-hat sounds, the *SPD-11* offers only one ride cymbal and one cymbal bell. The sheer number and balance of sounds that Roland *has* included is remarkable: twenty-one kicks, forty-three snares, eleven toms, thirty-seven Latin percussion, thirty-one orchestral and ethnic percussion, eleven analog percussion, thirty-seven sound effects and ambiences, and nine reversed samples. This smorgasbord will nicely supplement an acoustic kit or a less comprehensive electronic sound library, and its basic kit sounds are sufficiently plentiful, varied, and robust to be a drummer's primary or *only* sound source.

The *SPD-11*'s sonic possibilities are expanded even more with twenty-five preset digital effect and effect combinations made up of reverb, delay, chorus, and flange. Although only one effect or effect combination can be active for an entire patch, the Effects Send parameter determines the degree to which each sound is enhanced. While these effects may not equal those on some expensive outboard units, their overall quality, the intelligent effect combinations offered, and their default application to the basic samples add up to a significant enhancement.

### Pads

The *SPD-11*'s pad layout was never intended to simulate a standard acoustic kit. However, a loose interpretation thereof can be achieved by adding kick and hi-hat pedals and a couple more pads, as accommodated by the *SPD-11*'s four external trigger inputs. This arrangement would be perfect for casual gigs where portability, stage space, and setup time are at a premium. Otherwise, the *SPD-11* seems best suited to introducing electronic capabilities to an acoustic kit, or supplementing an existing electronic kit with additional playing surfaces and a superb palette of sounds.

Neither mushy, hard, nor excessively bouncy, the *SPD-11*'s



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pads "give" about as much as a medium to medium-tight acoustic drumhead. For rubber pads, their feel is surprisingly natural.

### Programming

The edit structures of most electronic percussion sound sources require stepping through memorized menu layers or "branches." In pleasing contrast, all of the *SPD-11*'s adjustable functions are permanently listed on the front panel in four columns that pertain to four logically organized groups—Sound, MIDI, Effects/Pedal, and System—with one indicator light over each column and another beside each row of the group furthest to the left. While in the Edit mode, the "point of intersection" of the illuminated column (parameter group) and row (individual parameter) indicators refers to the active parameter. Parameter groups can then be selected with a single button, and individual parameters can be selected with two other buttons (up and down cursors). This simple, direct access to edit functions makes programming quick and relatively painless.

Ironically, visibility of parameter names on the front panel suffers for this convenient, highly *visual* design. However awkward their programming structure, most MIDI percussion interfaces display their status on a lighted screen. The *SPD-11*'s parameter lists, in small ten-point letters, are not lighted. In a normally lit room the names would be visible to anyone with average eyesight, but on a darkened stage they virtually disappear. Because most programming is done in a non-performance setting, this is probably small cause for concern, but a flashlight is recommended for emergencies and any on-the-gig adjustments. Patch numbers on the bright red three-character display are clearly visible even from a fairly long distance, but a few of the parameter names, abbreviated and depicted in computer read-out block format, may require some deciphering.

In general, Roland has simplified editing procedures on the *SPD-11* by assigning preset values to sound parameters. For example, Pitch adjustments within a range of  $\pm 24$  half steps are designated -24-24 (which doesn't allow for potentially useful "micro-tuning"). Level (volume) can be set to whole number values of 0 (off) to 15 (maximum), compared with some controllers that provide the MIDI-standard 0-127 range. Eliminating finer-increment settings reduces a degree of user control, but also makes it easier to grasp and master.

### MIDI Functions

The *SPD-11* can transmit and receive the following messages: Note Number, Note On/Off, Velocity Curve and Sensitivity, Aftersustain, Pan, Gate Time (global), Control Change, and Program Change. These parameters can be set for each on-board and external pad on both banks. Because they can also be transmitted over two discrete MIDI channels, the user can control the dynamic response of on-board and external device sounds independently. The Local Control setting effectively connects or disconnects the *SPD-11*'s pads from its internal sounds. By allowing internal sounds to be activated by MIDI input from a sequencer, but not directly from the pads or triggers themselves, a Local Off setting prevents the unit's internal sounds from being triggered

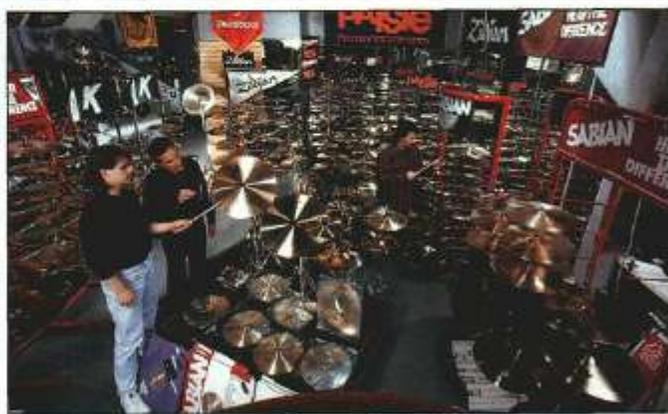
twice. The *SPD-11* can also transmit and receive bulk data dumps to and from sequencers or MIDI data storage devices.

In its default mode, the *SPD-11* can access a maximum of thirty-two sounds per patch (eight on-board pads plus four external pads plus four rims—all times two layers). The Expand feature allows an external MIDI device to access sixty-four additional note numbers from patches 61-64.

### Conclusions

Roland's most obvious achievement in the design of the *SPD-11* is the integration of pads, controller, sound module, and effects unit into a single compact and easy-to-use instrument. Its processing capabilities and options are not as prodigious as those found on some component devices, but much thought and effort has been devoted to making its available features relevant to musicians' real needs. Most notably, the variety and quality of its sounds place it among must-hear items for the electronic novice and veteran alike.

The *SPD-11* lists for \$895. Roland recently made it the cornerstone of an electronic kit package called the *SPD-11K*. That package includes the *SPD-11*, one *PD-7* (7") pad and one *PD-9* (10") pad, *FD-7* hi-hat and *KD-7* kick trigger pedals, and an *MDS-11* stand for everything. A list price was not available at press time. For more information contact Roland Corporation US, 7200 Dominion Circle, Los Angeles, CA 90040-3647, (213) 685-5141.



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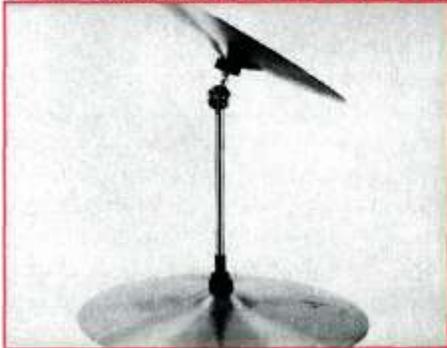
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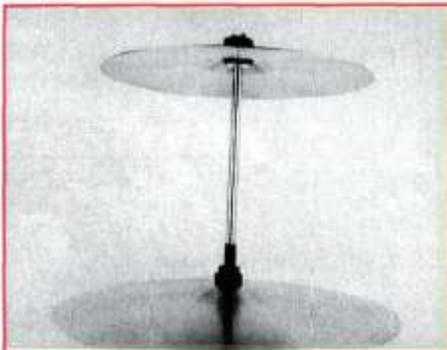
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**READERS' PLATFORM**

continued from page 6

more to offer than just sexual favors in the workplace. It's time for advertisers to stop brainwashing men, women, and children into thinking that this kind of behavior is acceptable. I am very proud of my profession, and I work very hard to improve my craft and gain respect and approval from the musicians I work with. I'm glad to be seeing more women involved in music—but what we need is more encouragement rather than discouragement. I was fortunate: When I decided to play drums my parents encouraged me. Yet when I applied for lessons at school, I was told I should play the flute or violin!

Why are there so few women visible in the music industry? Very rarely do you see a woman salesperson in a music store. Also rarely are any women behind the scenes in the musical instrument manufacturing business or the recording industry—unless they are related to a man in the corporation. It's time for music to come out of the stone age, shed its stereotypical image of women, and realize that women have a great deal to offer.

Maureen Brown  
 Toronto, Ontario, Canada

*Editor's note: Maureen Brown has performed with John Hammond, Otis Rush, Matt "Guitar" Murphy, and many more notable artists. She has recently recorded a duet with Richie Hayward, and is preparing a solo album (featuring Kim Wilson of the Fabulous Thunderbirds) for release soon.*



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## TERRY BOZZIO

continued from page 25

clinic with Dom Famularo. I had never met him, and I'm always uncomfortable in a situation like that because I don't know what to expect. So I went to set up, and then I figured I would listen to Dom's clinic for five minutes and then warm up until it was my turn to play. But the things he said were so motivational and positive and entertaining that I watched his entire clinic.

"I went up on stage and did my thing, and then we played together and it was wonderful. Afterwards we went out to dinner and talked about how great it was to be able to play drums. Dom was saying, 'Look, Terry, I've never recorded a major album, I've never played with a major artist, yet I'm an internationally known drum clinician. I can go all over the world, teach kids about drumming, and play the instrument I love to play. And they pay me for this!'"

"That really put things in perspective, because up until then I'd always felt that I was resigning myself to do clinics because my career wasn't happening. But it struck

me that I am one of the luckiest people on earth because I have something I love to do. I had been reading Joseph Campbell, whose wonderful words are, 'Follow your bliss.' That's the key to life: Whatever excites you, follow that. Most people don't have the guts to do it, or they don't recognize it when it happens. For me, it finally came to the point where I realized that everybody was telling me that I was a great drummer, so what would it be like if I just applied myself to the drums instead of trying to write songs—which was like pulling teeth—or applying myself to electronics or MIDI, which sapped my energy. I would end up just staring at all the options on the computer.

"Life is a process, and if you find enjoyment in the process, you've got it whipped. The results don't matter anymore. Rather than having the goal of a million dollars, I'd much rather have the goal of doing this thing I love to do. Hopefully I can make enough money to continue doing it. Norman Vincent Peale said that if you do a really good job and put your heart and soul into something, people will somehow relate to it and you will get the chance to

continue. And that's really the important thing."

Bozzio says he totally accepts the situation that exists with regard to the relationship between being in the music business and attaining artistic fulfillment, a subject Bill Bruford spoke of in a recent issue of *Musician* magazine. "To be smiled upon by the labels, your music must be *useful* in some way, which means it sells," Bruford said. "People whose music isn't geared to sell are not really listened to. Therefore Simon Phillips, Terry Bozzio, and other giants of the drums are playing their best stuff to other drummers in clinics."

"I don't have a problem with that," Bozzio replies after hearing Bruford's quote. "I'm grateful to have an audience of drummers who understand and appreciate solo drum music. I would rather do that than play to a bunch of teenyboppers who haven't got a clue as to what I'm doing, or a bunch of jaded critics who would take the opportunity during a drum solo at a rock concert to go to the bathroom. Who needs it?"

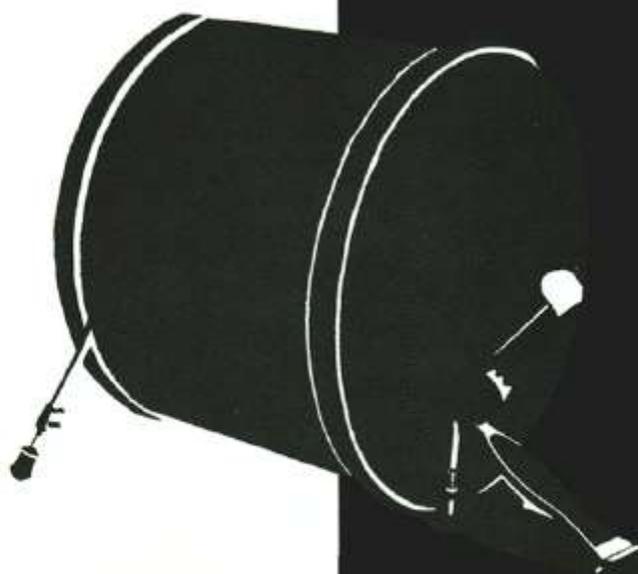
"Bill sounds like he's holding onto the last vestiges of hope in the old-school

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\* Honor Roll

music business. I've completely lost hope; I have no confidence in the music business whatsoever.

"My goal now is to do what Zappa did: form my own label, start a little mail-order business, and try to access the people who are interested in what I do. I'm not twisting anybody's arm to buy my stuff, but I've gone around the world the past few years and done a lot of clinics, and I've autographed thousands of copies of albums I played on that are making other people wealthy."

Bozzio has formed a production company called Slam International, through which he is importing the Lonely Bears albums from France and making them available through mail-order. Another project resulted in a three-volume video set called *Melodic Drumming And The Ostinato*.

"I decided to see if I could come up with a way to do the video myself, because with the standard video deal the artist only gets a small percentage while the video company makes a lot of money. So I talked to Erik Paiste, and he said, 'I believe in you; we'll give you a loan to fund it, and we'll

also distribute it.' I thought that was perfect. They can get it into every music store in the world, and they can also do the mail-order thing through music magazines. My percentage is greater, and it's a win/win situation because I'm helping Paiste promote their cymbal line and they are helping me support my family. So I am eternally grateful to Erik.

"Doing it myself gave me the power to get it the way I wanted. I was able to take my time and explain everything, and I like the way it came out visually. We went for more of a classic film-style look without the standard cheap graphics that you see in so many videos. We concentrated on getting the best camera angles so that we could show what was going on from a performance standpoint."

Having decided to concentrate on developing a career based around solo drumming rather than seek financial security through a record deal—which is no security at all—Bozzio's endorsements became crucial to his ability to pay the rent.

"Phil Collins doesn't need to worry about an endorsement because he makes enough money doing what he does,"

Bozzio explains. "But I need the support of a company to do what I do. If this were an ideal world, I might play one brand of bass drum and another guy's snare drum and this company's bass drum pedal and that company's hi-hat, and I'd have all kinds of different cymbals. But if I have to choose one company, quality has to be at the top of the list, as well as openness to my ideas and a high level of support.

"I've been with Paiste since '79, and they not only give me the quality and consistency I like, but a spectrum of sounds that is unparalleled by any other company, like the percussion kits and gongs and little chimes and special effects. The *Visions* cymbals have a dry sound with less sustain and more fundamental pitch, which I like for the kind of melodic solo playing I do. And Paiste certainly came through for me with the video.

"I played Remo drums for a long time, and I have a sense of loyalty. But when I was approached by Mapex I had to think about it. It's very important to me to be able to pursue my solo drum music, and the only way I can do that is through a clinic format. I also feel that it's important for me

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to make a contribution to the art of drumming in my own small way by passing along my knowledge to other people.

"So Mapex came through with major clinic support. For what I'm doing, I can't just show up at a music store and play a generic kit that they have in stock; I have to use my own set, which means it has to be shipped from place to place, which can be an organizational nightmare. But Mapex believes in me to the extent that they are willing to do that.

"The Mapex drums have an integrity that

matches the integrity I feel my art has. The shells are really good, and they'll put the bearing edges on however I want them. The company is also very open to my ideas, and they are currently making prototypes of some ideas I have about hardware, some of which are innovative and some of which are extensions of things Mapex is already doing. So I found a real rapport with the company.

"I explained to Remo that switching to Mapex was a business decision, and didn't reflect on the quality of his product. I will

continue to endorse Remo heads and *RotoToms*, as well as the company's world percussion and hand drums."

In fact, hand percussion has become quite important to Bozzio, and his videos contain several delightful vignettes on which he displays a more organic side of his musical personality through a simple hand drum.

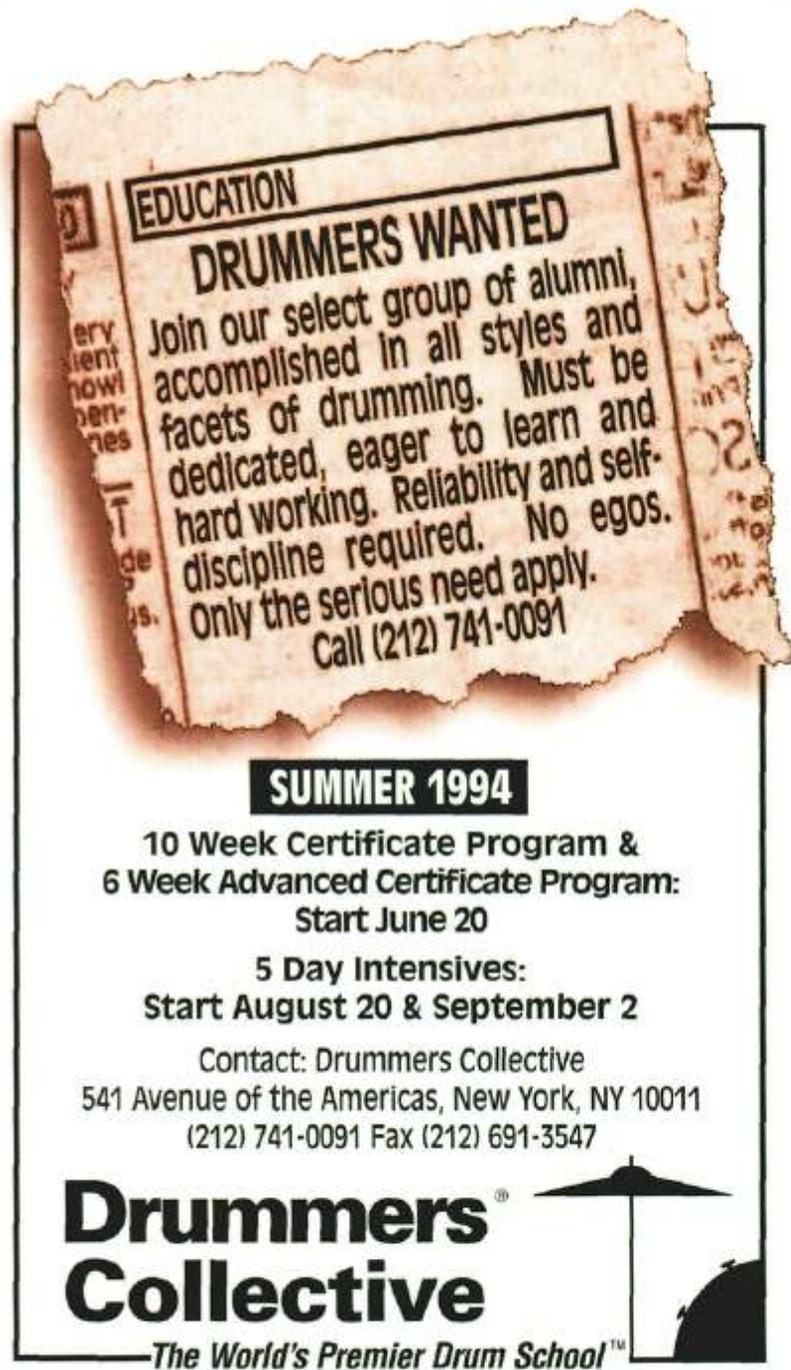
"I got into hand drumming through a wonderful experience connected with a Lonely Bears concert at a festival in France. One of the other artists who performed, a percussionist named Abed Azrie, played one hand drum, called a tar, and a little tambourine. He also had some percussion sounds sampled that he would trigger. It was an interesting synthesis of old and new.

"After the concert I told him that I loved his playing, and he said that he loved what I played, and we had this great relationship right off the bat. I went to dinner with him and the other musicians in his group that night, and after the meal they all pulled out their instruments and started to play. Abed pulled two tars out of his handbag, and he started playing one of them and handed me the other one. He just played with his fingers, but the sound coming out of his little drum was everything you could ever want from a kick and a snare.

"I was watching his fingers and trying to cop the groove, and even though I was all wrists, I have a pretty good ear, so I was picking things up and doing reasonably well. Visits ensued in Paris, and he taught me some different things and gave me sheets of Arabian rhythms in all kinds of odd times.

"I borrowed three drums from him, which I used on 'Trois Tambours De Abed'—'Three Drums Of Abed'—on the first Lonely Bears album. One day during the time I had his drums on loan in Paris, I started playing these grooves while we were stuck in hectic Parisian traffic, and it had a very calming, meditative effect on me and my friend who was driving. It was like taking a tranquilizer, where all the smog and honking and crazed Parisians didn't matter anymore. We were in our own little space grooving as we drove through traffic.

"I knew that something very therapeutic and centering was going on, and when I got home I started to mess around with the Remo hand drums, like the Glen Velez



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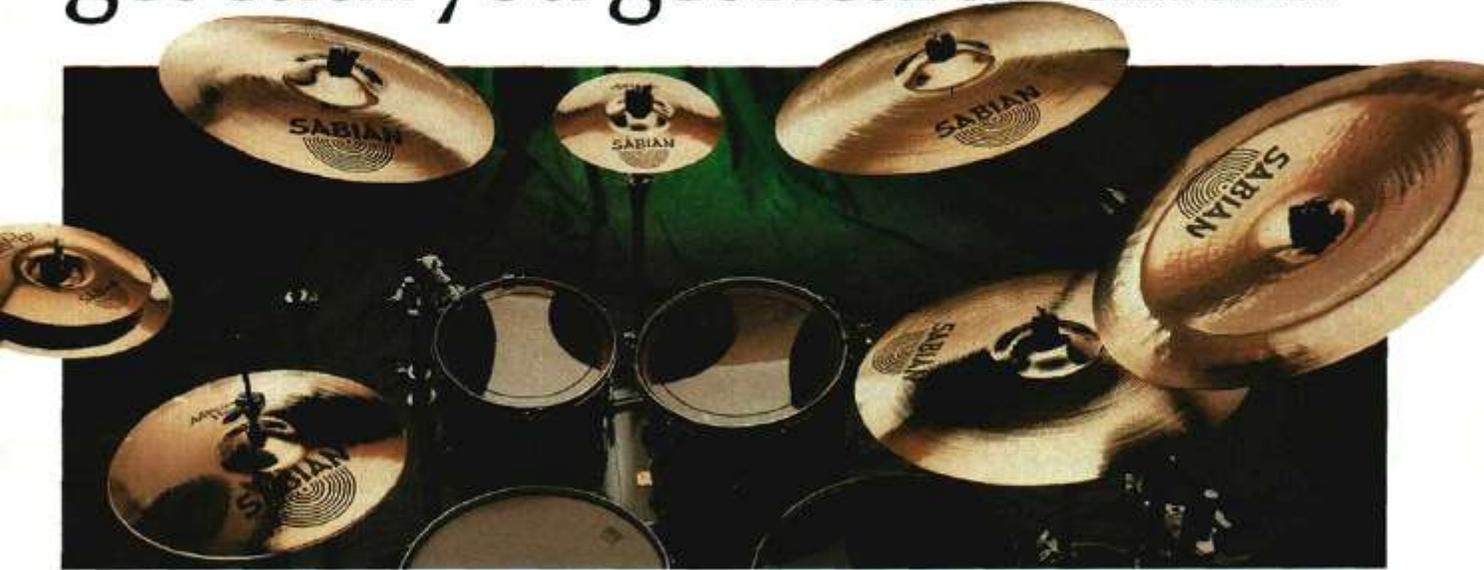
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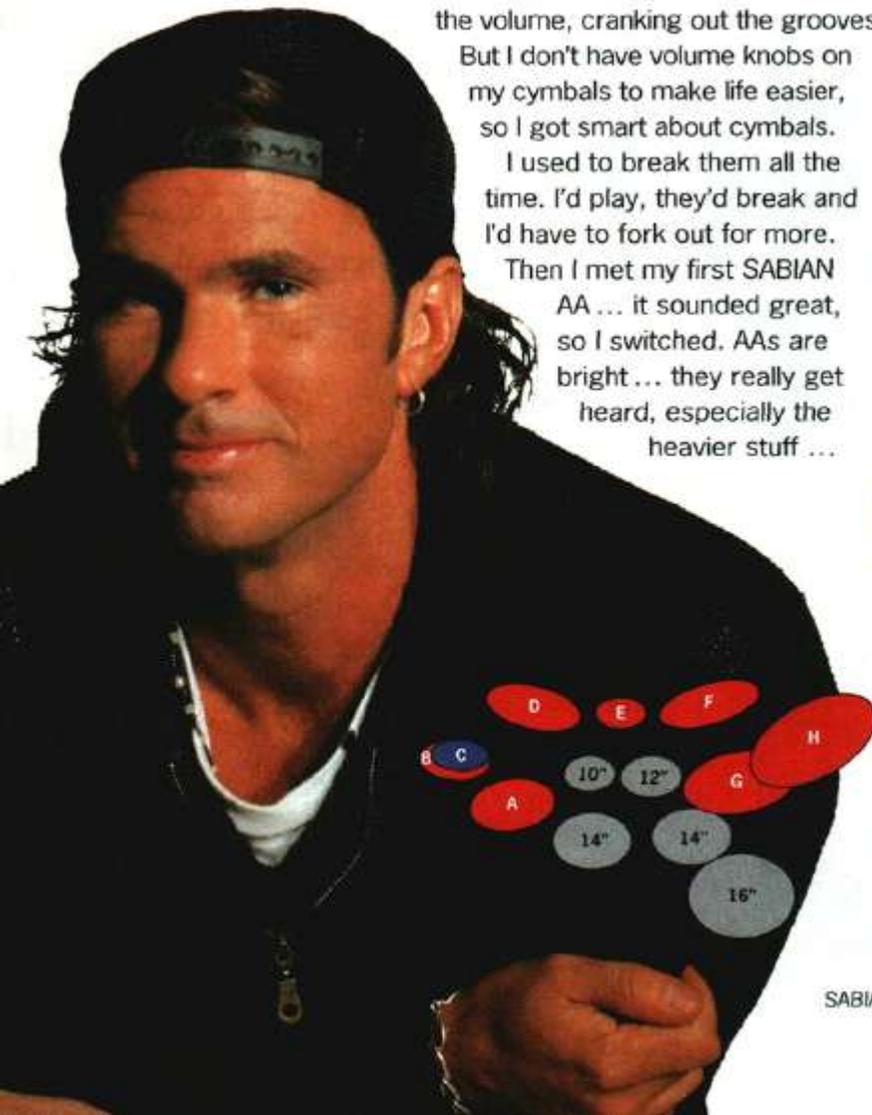
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bodhran, which is one of my favorites. I also learned a lot from Glen Velez's and John Bergamo's videos, and I started getting this feeling that if technology all stopped tomorrow and there was no more plastic or metal, I could be happy sitting under a tree playing one of these drums. It's a very special thing, hence all these men's groups and drumming circles, which are on a non-musical level but are very therapeutic.

"I know for myself that I just don't feel good unless I play for an hour a day. If I don't play for three days, I start to get antsy and feel out of kilter."

Bozzio plays most days, though, having finally acquired a place where he can practice. "I have a little soundproof studio in a garage, where I can practice all day long and not bother anyone. I try to apply myself to an hour a day of practicing and preparing new stuff to do at clinics."

Only one hour? Surely the level of technique Bozzio has developed took many more hours than that.

"To tell you the truth, I usually get on a roll and have so much fun that I go for two hours. But it's usually never more than

that. I've been playing for thirty years, so it's a little different than when you're getting stuff happening for the first time. At this point I find it's more a matter of showing up every day and putting in the time. Even if I have a bad day, I trust the process so much that I know it's being worked out in my subconscious, and even if I couldn't articulate an idea today there will come a time when it will click.

"It's not a result-oriented, pressure-oriented, hyper-critical thing, which has tended to be the mentality that's motivated me all my life. Emil Richards gave me a book, *New Pathways To Piano Technique* by Luigi Bonpensiere, which talks about this process that's behind what I'm doing. It said that the two important things were, first, to be totally relaxed physically so that there is no tension to block the flow of energy and ideas, and second, to be completely clear on your idea. If you don't quite understand what you are trying to do, or if you are distracted, you'll never get it.

"I've noticed that I'll be practicing and I'll get stuck on something. So I'll stop working on it for a minute and just improvise, letting my mind relax. Then I'll come

back to the thing I was working on, and it happens. But on the B side of that, you can work something out and go, 'I've got it,' and then you take a break for five minutes and when you come back it's gone, because you haven't quite assimilated it into your consciousness.

"A lot of it is mental, because you can play a three-note pattern—like a jazz ride pattern—and learn to play things against it. But if you displace that pattern by a 16th note, then it becomes incredibly difficult to play anything against it. There's no physical difference, right? It's a mental problem."

While Bozzio is quick to acknowledge Max Roach's solo drumset work as being a forerunner to his own, he says that he has avoided making a conscious study of it. "I listened to things like 'The Drum Also Waltzes' when I was in college, and it was a beautiful musical statement. But bebop jazz was his vernacular, just as big band swing was Louie Bellson and Buddy Rich and Gene Krupa's vernacular. I'm not going to do their thing better than they did, and I have no interest in doing anything that sounds like anyone else. The ones who



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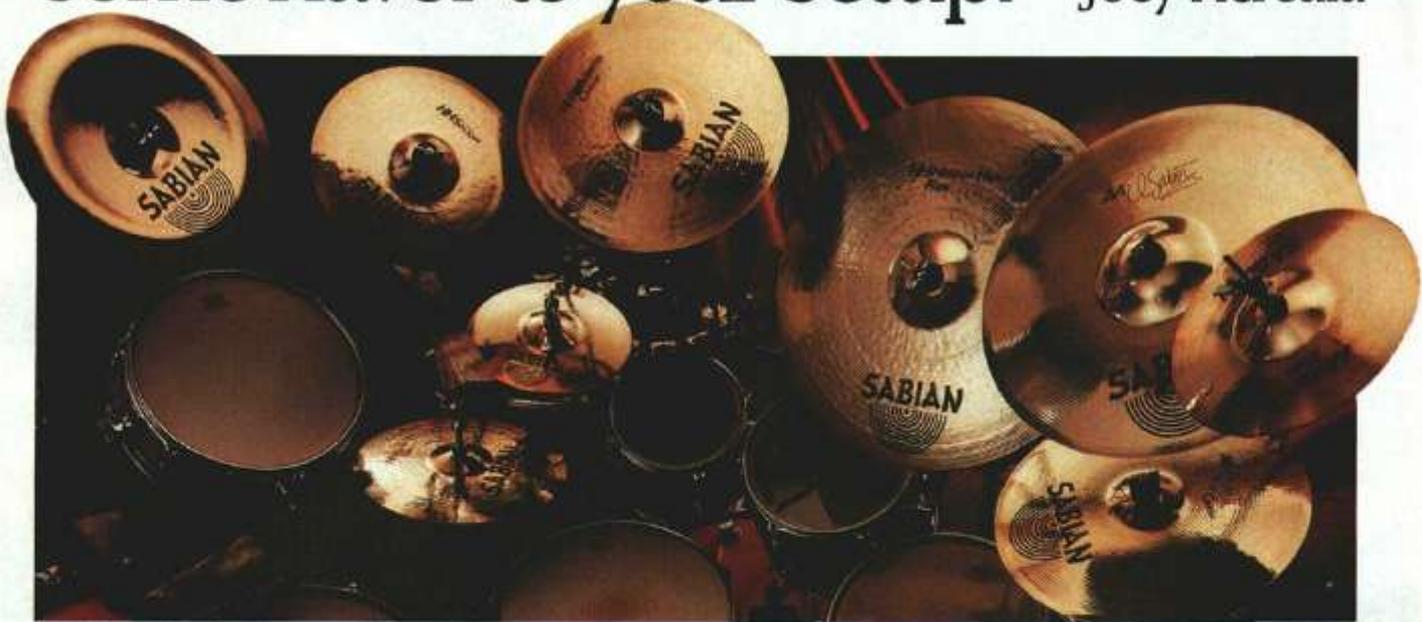
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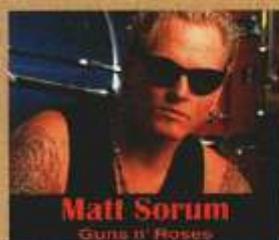


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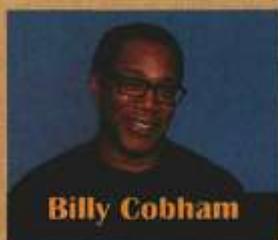
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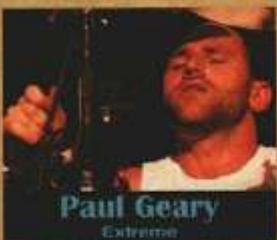
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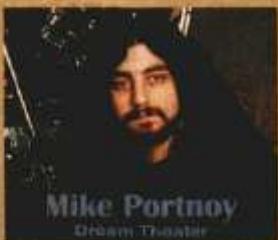
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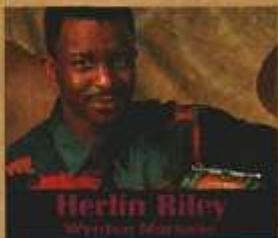
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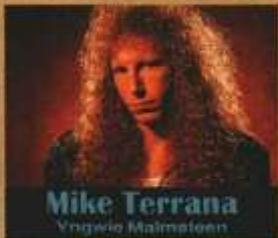
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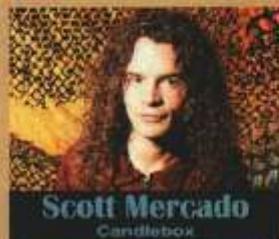
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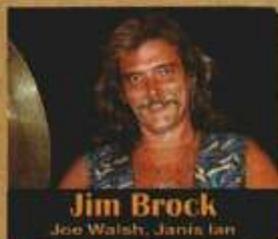
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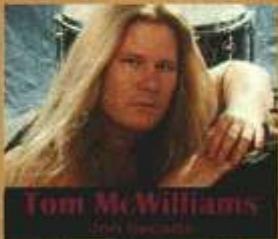
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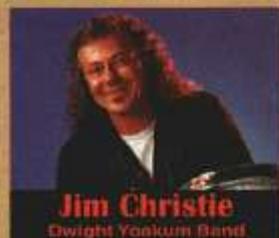
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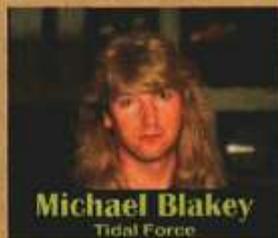
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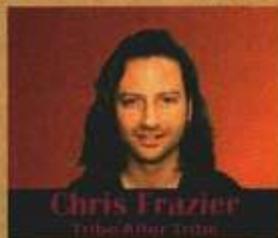
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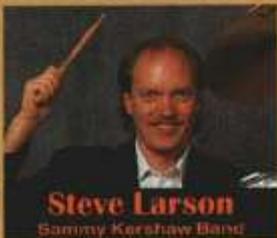
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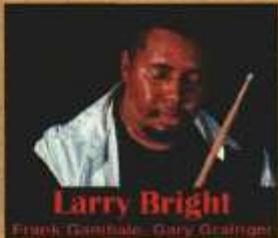
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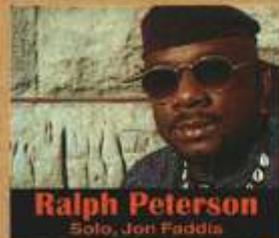
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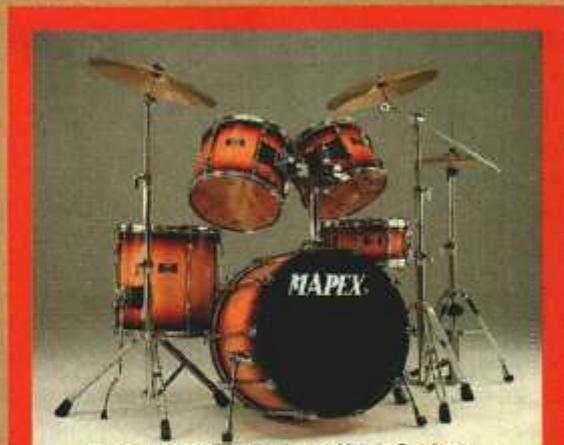
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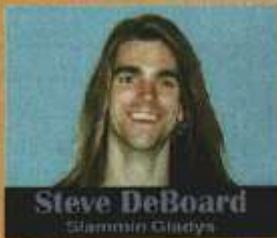
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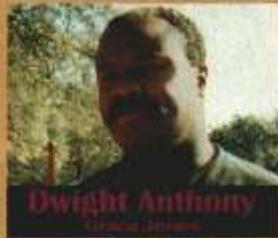
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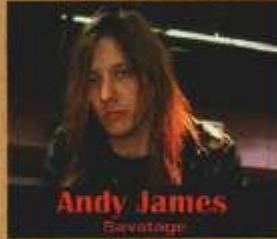
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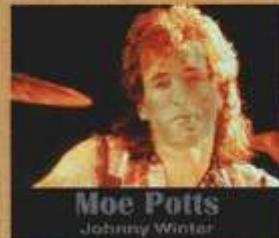
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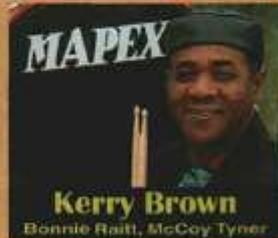
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have influenced me, whether they're artists, architects, or musicians, have been the individuals who carved out their own little niches, which didn't necessarily have to do with what was fashionable at the time. So I have to sort of disassociate myself from the jazz tradition in order to establish my own identity."

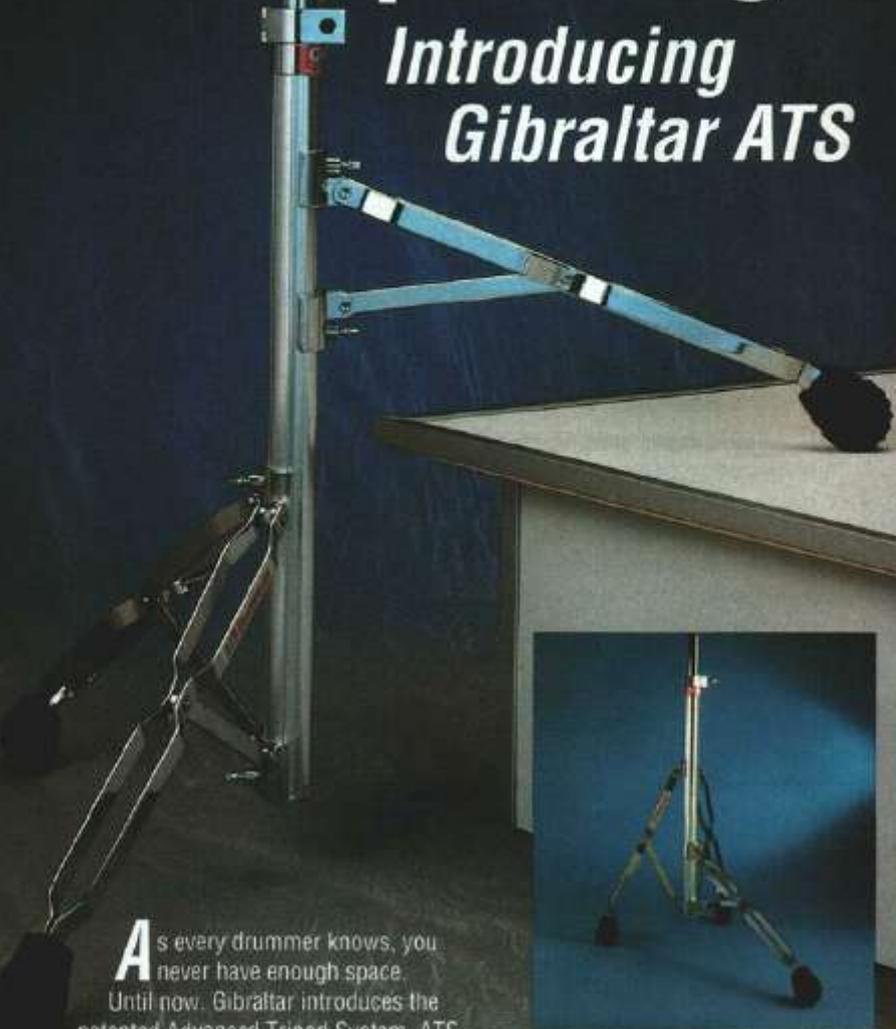
Rather than study other drumset players, Bozzio says that he has learned a lot from the work of Igor Stravinsky in terms of approaching the drumkit in an orchestral way. "Even though I've got that humongous drumkit sitting there, I've learned that I don't have to use it all at once. In that respect, Stravinsky thought nothing of having five solo cellos play a section in the middle of an orchestral piece with 105 other instruments sitting there silent, because it created a beautiful texture that he couldn't have achieved with everyone playing at once. Or there was the way he stopped in "The Firebird" and had everyone glissing on harmonics. Sometimes I think about that when I splash the bell and let it hang for a measure and then start up again. His utilization of colors and textures and effects is really inspirational to me.

"I'm also very influenced by African music, which has all these colors and grooves and counter-rhythms. The time is liquid. They might start with a groove that you know is 16th-note oriented, and without changing a note they somehow quantize it into a 6/8 thing, and then somebody throws something on top of that until you don't know *what* the hell is going on—but they're all in sync. It's this incredibly deep, intuitive thing. I'm tremendously influenced by it, and I've worked out six or seven Ostinatos based on Senegalese sabar rhythms that I can solo over. Those kind of emulate what happens when seven drummers are playing a groove and some of them are doing counter-rhythms and soloing over it.

"So those are my two big influences. It's like the ultra-conscious, scientific level of Stravinsky as opposed to the totally intuitive, mysterious African thing. Jung talks about two kinds of art, which use names that are associated with mental illness but don't necessarily reflect that: neurotic art and schizophrenic art. Neurotic art could be compared to a painting in which the artist wants you to see exactly what he saw looking out his window. That comes from

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a very conscious space with a clear-cut goal in mind. Schizophrenic art, on the other hand, could be compared to what Picasso did, where he just sort of let his hand go and might not know what he was going to do next. He was riding something from his intuitive side, but when you look back and analyze it, there are all these archetypes of the unconscious represented there—all kinds of symbolism that show up in dreams of people all over the world.

"I thought that was fascinating and tried to figure out where I was at in those terms. I decided that I'm both. I can't will a creative act to happen, but I can do things to allow it to happen. When it does come, you can say it's a gift from God or something surfacing from the unconscious, or whatever spiritual or psychological words you want to use. So here's something that has been given to me, and if I can pull it off right away, great. But nine times out of ten I can't quite pull it off, so this is where the neurotic part comes in. I get the ostinato pattern together that I'm going to accompany myself with, and then I go through all the basic one-beat rhythms and syncopations and permutations to see how they fall

with or against the ostinato. By doing that, I can feel free to improvise without worrying that I will get into some area that I can't handle technically.

"Working out this basic coordination is a very conscious, mathematical, left-brain activity. In religious terms, I'm getting down on my knees and doing penance. But once the coordination is assimilated, I can just go out there and play, and what comes out is something that I'm riding on an intuitive level. This is the schizophrenic part. The best things I play are a complete surprise to me, and sometimes I don't even know what they are, but they work because I went through all the discipline first."

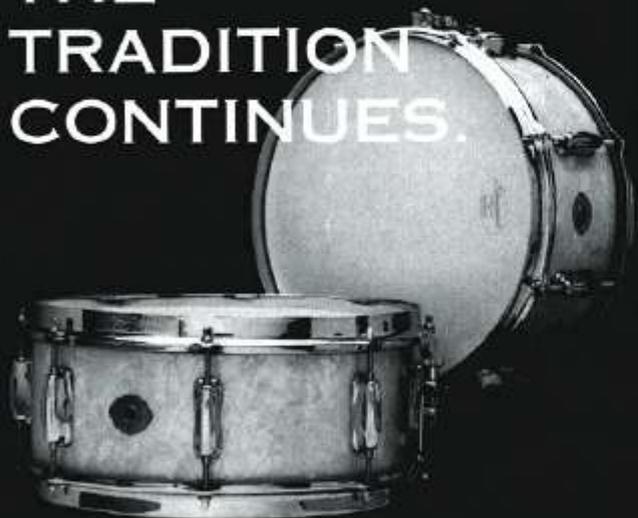
The results of Bozzio's efforts were demonstrated dramatically last September when he rented L.A.'s Hollywood Palace theater for two nights to present "An Evening of Solo Drum Music," the first of many solo concerts that Bozzio hopes to eventually do. "My wife, Ev, encouraged me to do it," Bozzio said. "As usual, I was insecure about it, thinking that no one would show up. But I got a great response, and it was another confirmation that this is what I'm supposed to be doing."

So with all of his advanced solo concepts, can Bozzio still get off on playing a simple backbeat?

"It depends on who and what I'm playing it with," he laughs, then considers the question for a moment. "I think I've done enough of that, at least for now. But who knows what the future will bring? I'm of two minds on that. On the one hand, I've got an art that I'm doing solely for myself and for those who care about that. On the other hand, I've got a skill, and I'll always be available to work for others. Most of the time the others who call me are the ones who respect my art and want to incorporate that into what they're doing. But I want to do what is right for the music, and I am certainly capable of playing the most simple and grooving stuff I possibly can.

"I just recorded with Duran Duran, and I did a simple shuffle thing on an old Iggy Pop tune that Warren Cuccurullo rearranged. But I was able to incorporate a couple of flammed ruffs into it that were appropriate to the song. It certainly wasn't soloing over an ostinato, but I was happy to have been able to create a drum beat within that kind of thing."

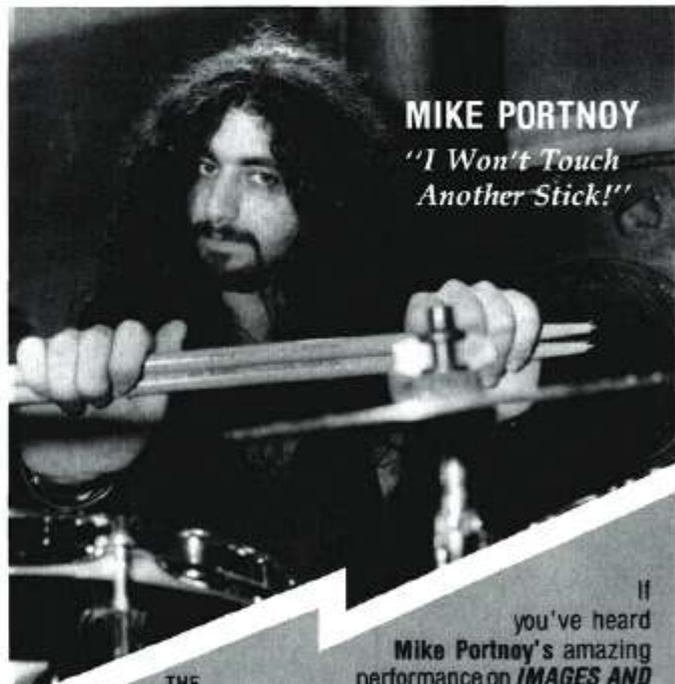
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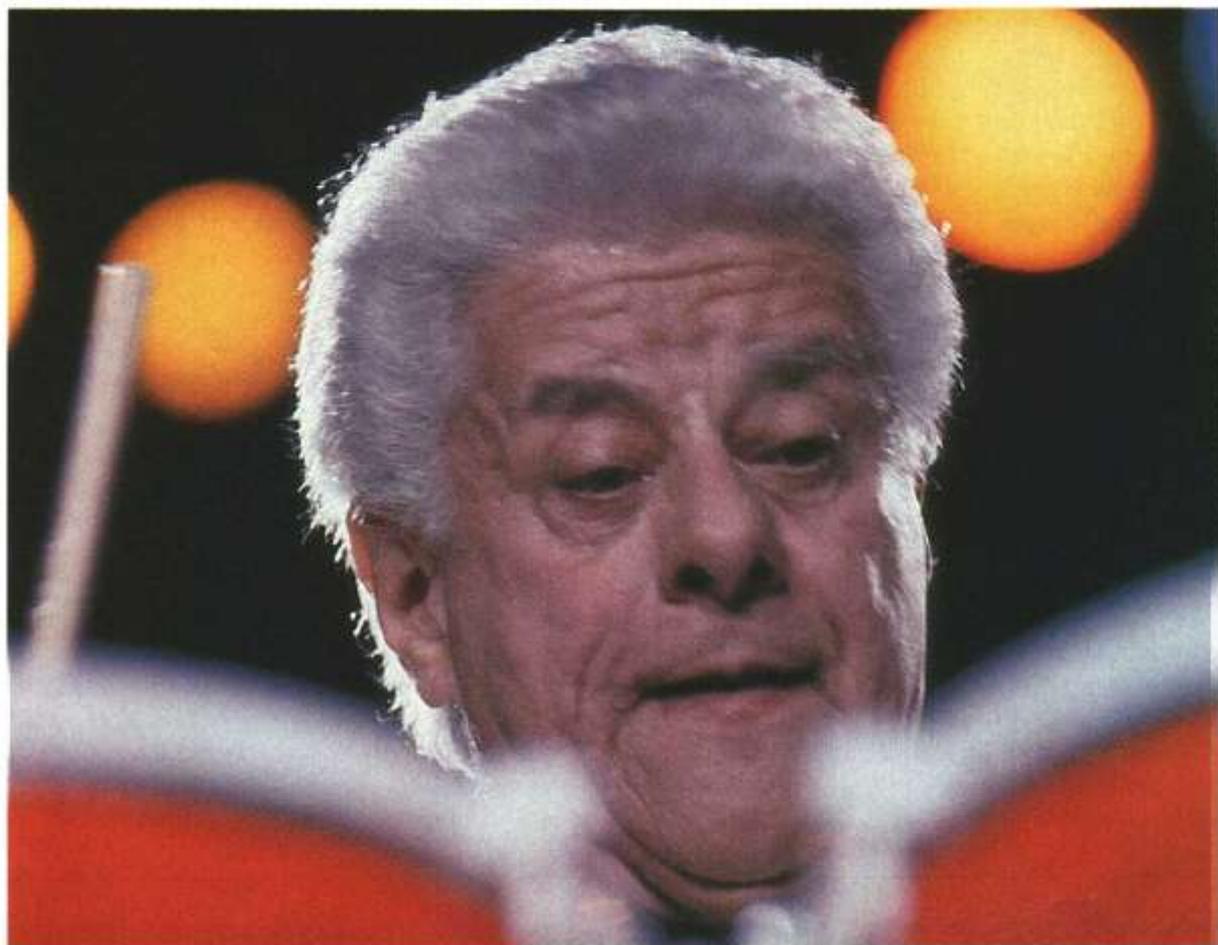
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Last year, Bozzio turned up on Steve Vai's album, *Sex & Religion*. Early rumors had Vai and Bozzio forming a permanent band together, but it was not to be. "I originally approached it from the aspect of 'Let's make the album and see if there's a chemistry,'" Bozzio explains. "I really respected Steve's musicianship, and we had a lot in common, having both gone through the Zappa thing, and Steve and I have a lot of philosophical ideas we can talk about. But you can't tell how things are going to go until you've worked with someone for a while. So we made the album, but it really turned into Steve's solo project. There is a lot of me on the album and I'm proud of what I did, but when he started talking about doing a ten-month tour, I couldn't commit to playing his music for ten months as opposed to doing my own thing.

"Steve's direction in music is different than where I want to go. He's much more directed with a 'let's punch-in and get it perfect for the recording' attitude. When I was his age I formed Missing Persons and did exactly the same thing. I had strong ideas and told most of the band members

what to play. But at this point in my life I'm more into seeing what comes out intuitively and following that."

A band experience that turned out to be everything Bozzio wanted is one called Polytown, on which he is united with guitarist David Torn and bassist Mick Karn. Their first album is scheduled for May release on CMP.

"That was three weeks of sheer bliss," Bozzio says of the time rehearsing and recording the album last summer in Vermont. "Two of my best friends and I converged with the idea that this band would be defined by unconditional acceptance of every member's ideas. It would never be a situation where anyone was telling anyone else what to play.

"When we got together, I explained the concepts I had been dealing with and the problems I foresaw in terms of my being able to do certain things in a band situation. But they were more than willing to accommodate my concepts and make them work. When I would do my bass-drum oriented Ostinatos, Mick would play in his high register in a more melodic fashion so as not to obliterate what I was doing. When he

wanted to do his amazing bass lines that are like nobody else's on the more linear funk or Arabian-sounding things, I would play more on the metal instruments of my kit. It was like, 'Sure, I can do this for you, and you can do that for me.'

"That was probably one of the best times I've ever had making music. We hope to tour behind the album after it comes out."

Bozzio says he has also been talking to former Missing Persons bandmates Warren Cuccurullo and Patrick O'Hearn about finding a singer and starting another band. Will Terry pull out the electronic drums for that one?

"No way!" he laughs. "I'm really happy playing acoustic drums, but I will say that the electronics helped my articulation and the speed of my feet. I developed an electronic pedal that was so incredibly light that I could play really fast and effortlessly on it, and unbelievably enough it transmitted back to the acoustic pedals. And playing on those tiny little pads helped my accuracy. It took a lot of concentration and control, but now I can hit a 10" tom from center field with no problem.

"The other thing was that if you play on



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**Making music feel good takes more than just keeping time. It also requires that you keep your hands and body in shape so you feel good. Here are some suggestions from Pearl Jam's Dave Abbruzzese to help you prevent injuries, feel better and, most importantly, improve your groove:**

- Warm-up with finger, wrist and neck exercises before any playing.
- Avoid overplaying, tensing up and stressing out.
- Maintain proper posture and balance at all times.
- If you should develop a physical problem consult a physician or alternative medical therapist immediately.

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electronic drums a little bit loose, like a human normally plays, it sounds like a broken drum machine that isn't quite playing in time. So it really makes you conscious of groove, time, precision, touch, consistency, and all those things. I grew hand over fist from being confronted by that every day for two years, and by the time I went back to acoustic drums people were telling me that my groove had really improved.

"The Ostinatos have also helped me in that respect. I came from Elvin and Tony, and when those guys would play polyrhythmically over the time, they would push it a little bit. But it was okay for the music to rush a little and then drop back, because it let the music breathe. I used to do that as well, but by today's standards, that's not so acceptable. I found that the Ostinatos help me not do that as much, because I've got the underlying pulse as my gauge that I'm always adjusting to. It's really helped my time."

Bozzio sees his feelings about electronic and acoustic drums as a representation of the duality that exists in everyone, and that he is very aware of within himself. Another

manifestation is the contrast between the way he looks and the way he acts. People have sometimes been put off by the clothes, the nipple rings, the fierce facial expressions, only to discover that Bozzio is extremely polite, soft-spoken, and articulate.

"Jung talks about the persona, which is the mask the ego wears," Bozzio says. "The S&M wardrobes and things are partially my willingness to play a part in order to communicate, and maybe it's also because I'm afraid to let you know who I really am. If I dress tough, maybe people will think I'm just weird enough that they won't mess with me."

"The body piercing came as a result of reading about rites of passage in primitive cultures, and about people who use pain as a way of reaching a higher spiritual state. That's what I was looking for, but what I found was excruciating pain that I highly don't recommend. I didn't find what I was looking for, and at this point it's just jewelry that I sometimes wear."

"I always wear black, and I like the black drumkit because it unifies the instrument. It also downplays it so that I don't

feel that I'm looking through a maze of chrome hardware that's reflecting light and blocking my ability to demonstrate what I'm doing and communicate with the audience.

"Black is a mysterious color that signifies the unconscious, which is what I have to look into when I play. It can also represent the dark side of human nature, and to express that in art is not wrong. It can be a wonderful outlet for aggression, and it doesn't hurt anyone."

"I'm grateful that I can convey strength, power, aggression, and raw energy when I play, as well as sensitivity, gentleness, and space. I'm not consciously trying to evoke those things, it's just something that overcomes me and I ride it. As I said in my video, I'm the surfer and the music is the wave. I just hope I can catch a good wave, and the waves I catch sometimes express those things."

And what do surfers call it when they fall off the wave?

"Oh God, that's right," Bozzio says, cracking up. "It's called a 'wipe out.'"



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# Tasty Country Beats



Photo by Rick Multin

by Tommy Wells

**MUSIC KEY**

As with most forms of popular music, the most important element for a country drummer to understand is "feel." While some of the grooves used in country music are similar to those in rock or swing, there are some that are unique to the style.

One groove that is unique to country and is required of most country drummers is what I call the "Cloggin'" groove. The right hand pattern follows the same rhythm as that of the traditional clog dancers' feet. (To give you an idea as to how a cloggin' beat should sound, you can hear me playing it on the tune "Fair Shake," from Foster & Lloyd's *Faster & Louder* album.) It is important to *not* play a dotted feel or a swung 8th-note feel. Also, the snare part is often played as a cross-stick during verses.

Another groove that's often played in country music is one that was called the "Blue Beat" by Larrie Londin. I remember first hearing Larrie play it on the Jerry Reed tune "Amos Moses." There's hardly a day that goes by that I'm not asked to play this groove. (You can hear me play it on the tune "What Do You Want From Me This Time" on Foster & Lloyd's self-titled release.)

The feel of this beat is a combination of the traditional straight country feel played on the bass drum and hi-hat, with the snare drum playing in half-time.

Another kind of groove common to country is the shuffle where the ride time is played on the *rim* of a snare drum or tom. This beat was originally used by blues and early-rock drummers. (You can hear me play this beat on another Foster & Lloyd tune, "Crazy Over You" [*Foster & Lloyd*] and on Ricky Van Shelton's version of the same song on his album *Wild-Eyed Dream*.) In the following example you can play the bass drum as written or on all four beats.

Another one of my favorite country grooves is the straight-rock feel, but with the ride time played on the snare drum. Live, this

beat would most likely be played on one snare drum. In the recording studio, I use two, giving us the ability to separately control the level of the ride snare and the backbeat snare. (I played this groove on "Tear Stained Letter," from Jo-El Sonnier's album *Come On Joe*.) This little studio trick gives you the same control you would have with a hi-hat or ride cymbal. It also helps you to stay friends with the engineer. Play the 8th notes on the snare with one hand and the backbeat with the other, with both hands accenting on the backbeat.

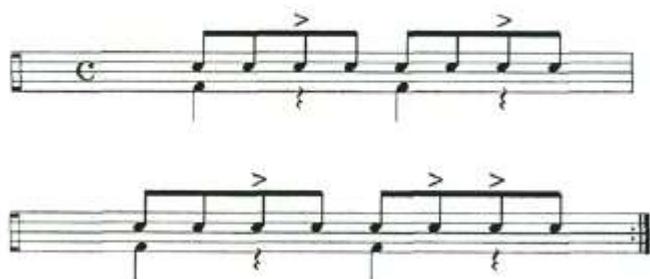
Another beat used predominantly in country music is the train beat. I've seen many ways to play this beat, but I play it strictly hand to hand—as do most Nashville drummers—varying the feel by using different accent patterns. Also, you have to play the unaccented notes *louder* than just ghost notes, otherwise they'll get lost in the acoustic guitars. I have seen engineers trying to pull up the softer notes with compressors. It's better if they don't have to do *anything*.

The train beat can also be played with sticks, *Blasticks*, Pro-Mark *Hot Rods*, or any combination of things. I often play with a plastic brush or *Blastick* in my right hand and a *Hot Rod* in my left to add definition to the softer notes. The train beat can also be played with a dotted feel, or it can be played "strotted," which is the term for a groove that's played in between a straight and dotted feel. (I played these beats on "You Can't Throw Dirt" from Tim Mensy's *Stone By Stone* and on Ricky Van Shelton's "Working Man's Blues" [from *Wild-Eyed Dream*]. To hear an example of a train-style brush pattern played over the blue beat and straight rock beat, check out "Blues Train" on Don McLean's *Love Tracks* record.)

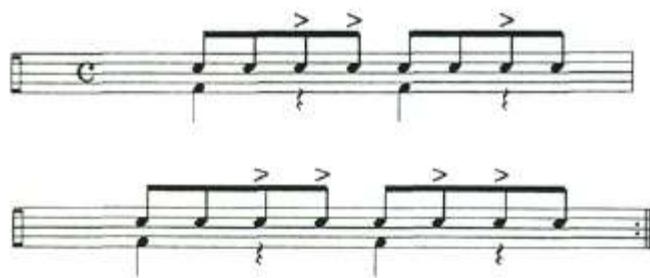
You'll also find that the hi-hat is not played, or if it is, it's played very lightly. It's almost inaudible on most country records. That's why I left it out of the examples. What follows is the basic straight train beat and three variations.

## Train Beat

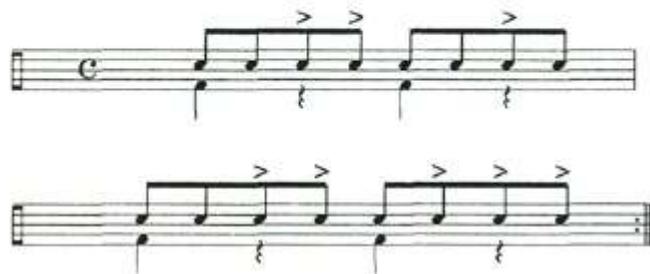
### Variation 1



### Variation 2

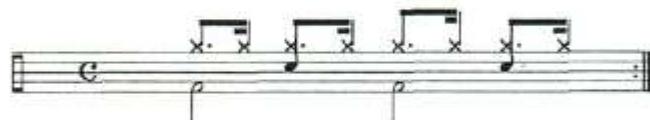


### Variation 3



Finally, I'd like to talk about basic shuffles, which are common in traditional country music. The feeling I perceive from most drummers unfamiliar with country drumming is that these beats are simple and "dumb." While they can be simple, they can be very hip when played by a good rhythm section. There are also many different ways to play these shuffles—by changing parts with the drums or the bass, or by using sticks, brushes, or a combination of both.

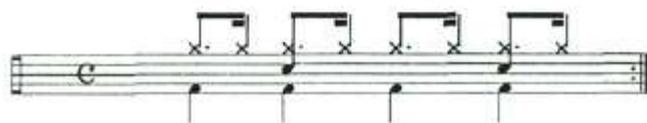
The straight country shuffle is played with half notes on the kick, which follows what the bass is playing.



Often the bass player will play quarter notes or "walk" against this, while the kick stays on the half notes.

On the "walking" country shuffle—which in Nashville is often called the "Ray Price" shuffle—the kick plays quarter notes with the bass player. On this kind of shuffle I'll often use brushes on the snare drum with the right hand playing the ride time, as if it were a cymbal or hi-hat.

Sometimes, instead of a brush in the left hand, you can play cross-stick or open snare. This is the traditional Nashville "stick and brush" technique. Of course, nowadays, it is most often played with two sticks.



When the tempo gets faster the shuffle changes into the traditional swing-ride pattern. The difference is that in country music, when the bass is playing quarter notes, you don't necessarily play quarters with him. Some producers and artists like a straight 1 and 3 on the bass drum against the walking bass. See you next time.

*Tommy Wells is one of the top session drummers in Nashville. He's recorded with some of the biggest names in the business, including Kathy Mattea, Ricky Van Shelton, Ray Stevens, Boots Randolph, Foster & Lloyd, Don McClean, and Micheal Martin Murphey.*



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# Back Pedaling

Story and photos by Cheech Iero

Just as listening to the music of the past gives us insight into today's sounds, checking out yesteryear's drum equipment can help us understand why today's hardware is designed the way it is. Let's look at some of the fascinating gear that helped define the drummer's role many years back—and that paved the way for present-day bass drum and hi-hat drum pedals.

The relic shown in photo 1 was built around 1900. It was made of wood and had a rolling heel support connected to the footplate. A rocking beater device was attached to the footplate with a leather strap, and the wooden shaft came complete with a horse-hair beater. A very strong spring provided tight action for this heel-operated heirloom.

The patent stamp on the Ludwig & Ludwig pedal shown in photo 2 says May 25, 1909. Its action was smooth and quiet, and the striker secured to the beater rod was used to hit a cymbal that was attached to the rim of the bass drum.

In photo 3 we find the predecessor to the double bass pedal of today. Patented in 1924, this pedal had screws set inside the metal foot plates for tension adjustment. It was designed to be played with the heel, and drummers could play both beaters simultaneously or rock the heel from side to side to play each separately. Note the original lamb's-wool beaters mounted on wooden shafts.

Patented in January, 1926, the Frisco pedal in photo 4 had a tension rod running through the center of the footplate. The beater was made of firm felt and was attached to a short wooden shaft. The small cap release at the toe portion of the foot plate was for lubrication. Designed to be played with the heel, the Frisco's stiff action made it a challenge to operate.

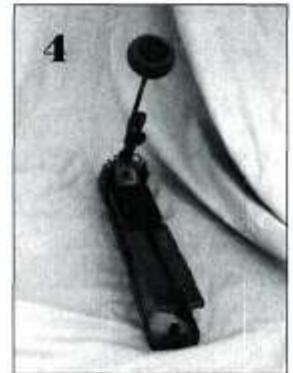
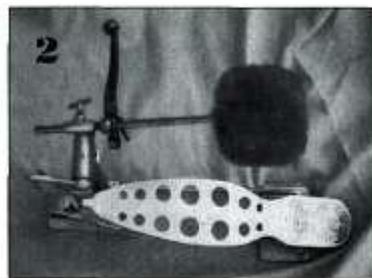
The time-tested favorite in photo 5 was

known as the *Fraser*. Made by the Leedy Company of Elkhart, Indiana, this was the professional pedal of its day. Its simplistic design originated in 1914; by the mid-'30s the pedal was used by many professional drummers. Harold McDonald (with Paramount Studios), Poley McClintock (with Fred Waring), Albert Venuto (with RKO), Henry Paulsen (with the Ringling Brothers Circus), and Frank Frisselle (with Rudy Vallee) were just a few of the drummers who endorsed this model.

The *Fraser's* smooth performance was a direct result of its mechanically correct construction. All of the moving parts worked on a direct line from the center. Made of malleable iron and pressed steel, the lightweight

pedal had a smooth stroke and perfect balance.

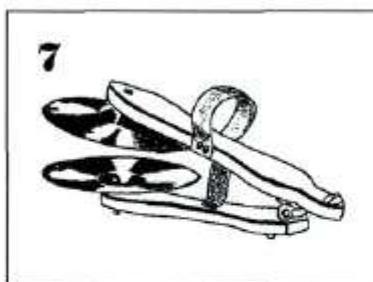
The *Push Power* pedal (photo 6) was developed by Frank Wolf in the '40s. Though its distinctive raised heelplate, separate tension controls, and several gears gave this pedal a somewhat awkward appearance, the action of the *Push Power* was surprisingly smooth. One felt beater was used to strike the bass drum while the other struck a cymbal attached to the rim of the drum.



The *Snowshoe* hi-hat in photo 7 (sometimes referred to as the *Charleston*) was made by Ludwig & Ludwig of Chicago. A black "ebonized" finish, a canvas webbed foot strap, and a well-made spring hinge made this "sock" a welcomed effect.

Various "low sock" pedal designs were used by professional drummers during the early part of the century. Slingerland offered a low sock pedal with two cymbals that struck each other from left to right. Two adjustable metal rods enabled the player to regulate the height of the cymbals and control the pedal's strength and speed. Referred to as the *Wow* pedal, this unit, complete with two cymbals, sold for \$9.95.

The most popular design of low foot cymbal hardware was made by Walberg & Auge, who produced the pedal in photo 8 for the major drum companies. The adjustable spurs in the heel prevented sliding of this popular unit, which was preferred by vaudeville and dance drummers because of its exceptional portability. The cost? \$5.00, plus \$3.00 additional for two 10" cymbals!



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# Learning About Drum-Related Injuries

by Nina Paris

Drummers who attended *Modern Drummer's* Festival Weekend '93 found a questionnaire about their performance and practice habits in their promotional packet. This questionnaire is part of an ongoing medical study initiated by a non-profit organization called The International Foundation for Performing Arts Medicine. The purpose of the questionnaire was to identify possible causes of shoulder, elbow, wrist, and hand disorders in drummers and percussionists.

At the time of this writing, thirty-two responses were reviewed. These revealed that eighteen musicians were experiencing pain in their shoulders, back, and/or elbows (55% of the responding group), thirteen had no pain at all (39%), and two identified hand pain (6%).

The fact that only two drummers had hand pain was a most unexpected result in light of a recent survey that determined that incidence of hand and wrist disorders can be as high as 80% among certain groups of professional instrumental musicians (Peter C. Amadio, MD, *Hand Clinics*, 1990). In all the available studies and surveys done in recent years, percussionists are the smallest group of musicians represented. It is not unreasonable to conclude that the medical needs of percussionists have not been met, and that they require more careful consideration.

However, from even the little data we have now, we've learned a great deal about how the "normal" body movements and stresses associated with drumming create "abnormal" conditions: pain and/or injury. This first summary of the Foundation's work on percussion and performance injuries is an attempt to identify some possible causes of the medical problems many musicians face, and to alert professional drummers as to which of these are the worst offenders.

## Back Pain

Back pain can be associated with a drummer's seated position and the configuration of his or her drumset. Because cymbals are often placed far in front of the seated drummer, they require the drummer to lean forward from the hips and reach out with his or her arms to strike them. There is also motion at the end of the arms—which are now also slightly heavier due to the added weight of the drumsticks.

Other techniques, such as cymbal choking, require that *both* arms be extended to the crash cymbal. The force a drummer uses to strike the cymbal can be quite high at times; this force must be counterbalanced by the already ill-positioned back muscles. In addition, rack tom angles can sometimes require more leaning by the drummer. The back muscles have a tough enough job holding a person up all day long—let alone holding up a drummer's extended, slightly weighted, and moving arms. This dilemma often results in back pain.

## Shoulder And Arm Pain

Injury can occur to more than the already strained back muscles when a drummer has to extend or lean to reach drums or cymbals. According to Jim Keltner, shoulder and neck pain can ensue when a drummer rolls on the cymbals on extra-long sustained song endings. Jim feels that drummers will most likely start using their arms instead of their wrists in this situation, in order to gain maximum power. Shoulder pain will most likely be experienced from the muscles that must hold the working arms upright against gravity—sometimes for as long as two or three minutes.

In addition, during the past several years there has been a redesign of the rim of the snare, the advent of the trigger pad, and the use of piccolo snares in high-volume situations. Today, snare rims are often made of heavy, die-cast metal (significantly different than the softer, resilient surface of the drumhead) and are higher in relation to the player. No longer is the rim a tapered edge, which was more accommodating to absorbing impact.

Consider too that a piccolo snare, with its reduced depth, has less "give" than a deeper model—resulting in a harder playing surface. Combining the unforgiving rim on a piccolo snare with a high-volume situation can be damaging to one's arms and joints over extended periods of playing. Drummers would need to use their wrist muscles more to substitute for the loss of the rebound action provided by the drumhead. Therefore, the actual force and resulting vibration from the strike would have to be absorbed somewhere in the drummer's arm—ultimately causing pain.

## Hand Pain

At *MD's* Festival Weekend '93,<sup>1</sup> I discussed the subject of hand pain with Pearl Jam's Dave Abbruzzese. He felt that the tendency to strike the rim and the use of electronic drums is not as prevalent today as it was in the 1980s, which might be an explanation for the low incidence of hand pain among the Festival survey respondents. On the other hand, he said that he holds his drumsticks too tightly, and is experiencing hand pain as a result. He also felt that drummers adopt their own highly individualized style of playing, which makes it difficult to come to any generalizations about performance techniques and their relationship to hand injuries.

## Recommendations

Based on what we already know and what we learned from the '93 Festival survey, it would be advantageous for drummers to examine their playing positions during practices and performances. They should then consider changing those positions—especially if they are experiencing pain in a joint or in their back. They must also consider the density and/or lack of resiliency of the surface they are striking. It is also recommended to reduce practice hours rather than to stop altogether. If unrelenting pain

does develop, it is advisable to seek help from those health professionals who specialize in performing arts medicine, before the pain advances and becomes disruptive to one's career.

### Please Help

Further research is needed. No definite conclusions can be drawn from the small number of responses obtained from the Festival audience (although we do wish to thank all those who participated). For that reason, the Foundation has asked *Modern Drummer* to assist in the data-gathering process by presenting the questionnaire featured at the '93 Festival to its entire readership. It is the Foundation's hope that thousands of drummers of all ages,

playing styles, and skill levels will respond. This response will be a significant contribution to medical research regarding drumming-related injuries. Send your completed questionnaire (either the original or a photocopy) to: The International Foundation for Performing Arts Medicine, 55 West Lindsley Rd., North Caldwell, NJ 07006, (201) 890-7874. Feel free to contact us for further information.

*Special thanks to Richie Mattalian of Voices for his guidance and assistance in writing this article.*

*Nina Paris is the founder and president of The International Foundation for Performing Arts Medicine.*

## Drum-Related Injury Survey

1. Age \_\_\_\_\_
  2. Male \_\_\_\_\_ Female \_\_\_\_\_
  3. Hand Dominance: Right \_\_\_\_\_ Left \_\_\_\_\_
  4. Instruments played (circle the one played most): \_\_\_\_\_
  5. At what age did you start learning to play drums/percussion? \_\_\_\_\_
  6. Average hours spent in practice daily: \_\_\_\_\_
  7. Average hours spent in performance weekly: \_\_\_\_\_
  8. What kind of music do you usually play? Jazz \_\_\_\_\_ Rock \_\_\_\_\_ Latin \_\_\_\_\_ Marching \_\_\_\_\_ Other \_\_\_\_\_
  9. Check the grip with which you hold your sticks/mallets most frequently, and circle any others used.
 

Drumsticks		Mallets		
Matched grip _____	Traditional grip _____	Traditional grip _____	Burton grip _____	Musser/Stevens grip _____
  10. What are your drumsticks made of? \_\_\_\_\_
  11. Have you ever had any injury to your hand(s)? Yes \_\_\_\_\_ No \_\_\_\_\_
  12. If you answered yes, please explain the injury. Use an additional sheet if necessary. \_\_\_\_\_
  13. Is pain acceptable to you as *necessary* when learning new techniques? Yes \_\_\_\_\_ No \_\_\_\_\_
  14. Do you continue to practice even when experiencing pain? Yes \_\_\_\_\_ No \_\_\_\_\_
  15. Did a doctor ever tell you that you have: Carpal Tunnel Syndrome \_\_\_\_\_ Tendinitis \_\_\_\_\_ Thoracic Outlet Syndrome \_\_\_\_\_ Dystonia \_\_\_\_\_ Inflammatory Arthritis \_\_\_\_\_ Diabetes \_\_\_\_\_ Nerve Entrapment Syndrome \_\_\_\_\_
  16. How long did you have this medical problem before seeking help?
 

Less than 1 month \_\_\_\_\_ 1-6 months \_\_\_\_\_ 6-12 months \_\_\_\_\_ 1 year+ \_\_\_\_\_ 1-2 years \_\_\_\_\_ 2 years+ \_\_\_\_\_
  17. Do you do any conditioning or strengthening exercises? Yes \_\_\_\_\_ No \_\_\_\_\_ Please describe them on a separate sheet.
- Please rate your pain level on a 1 to 10 scale, with 1 being no pain, for the following:**
18. Do you have pain in your elbow? Yes \_\_\_\_\_ No \_\_\_\_\_ Right side \_\_\_\_\_ Left side \_\_\_\_\_
  19. If yes, rate pain level while performing \_\_\_\_\_, while practicing \_\_\_\_\_, at rest \_\_\_\_\_, during other activities \_\_\_\_\_
  20. Do you have pain in your shoulder? Yes \_\_\_\_\_ No \_\_\_\_\_ Right side \_\_\_\_\_ Left side \_\_\_\_\_
  21. If yes, rate pain level while performing \_\_\_\_\_, while practicing \_\_\_\_\_, at rest \_\_\_\_\_, during other activities \_\_\_\_\_
  22. Do you have pain in your back? Yes \_\_\_\_\_ No \_\_\_\_\_ Right side \_\_\_\_\_ Left side \_\_\_\_\_
  23. If yes, rate pain level while performing \_\_\_\_\_, while practicing \_\_\_\_\_, at rest \_\_\_\_\_, during other activities \_\_\_\_\_
  24. Do you have pain in your neck? Yes \_\_\_\_\_ No \_\_\_\_\_ Right side \_\_\_\_\_ Left side \_\_\_\_\_
  25. If yes, rate pain level while performing \_\_\_\_\_, while practicing \_\_\_\_\_, at rest \_\_\_\_\_, during other activities \_\_\_\_\_
  26. Is your seat adjusted so that you *usually* reach up to your cymbals \_\_\_\_\_, are at the same level \_\_\_\_\_, or reach down \_\_\_\_\_
  27. Do you do *any* kind of repetitive activity other than playing? (May be job-related) Yes \_\_\_\_\_ No \_\_\_\_\_
  28. If so, please describe it on a separate sheet.

**Optional: May we contact you for further information if needed? If so, please complete:**

Name \_\_\_\_\_ Address \_\_\_\_\_  
 Telephone \_\_\_\_\_

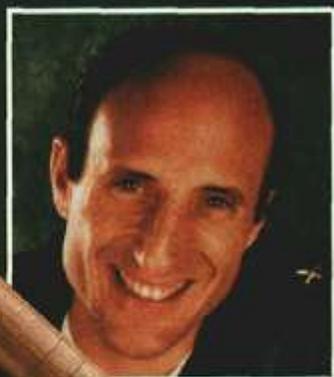


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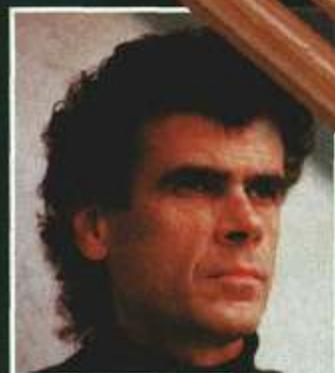


## FUNK 3B

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continued from page 29

era. Unfortunately it didn't work. What worked better was for me to play a simpler beat instead of that "broken" style. Bob agreed that what I came up with worked better. So sometimes people have an idea of what they want the drums to play, but when they actually hear it in context with the band, it might not work.

**WFM:** Is that a bigger challenge with a large band than it is with a small group? Is it more difficult to find that right part in a big band setting?

**JR:** I don't know if it's more difficult, but I do know that the more players you have the less flexibility there is. If you're playing with a trio there is a lot more give-and-take and interaction because there aren't that many parts you have to adjust to or accommodate. But if fifteen guys are trying to accommodate each other's concept, I think chaos can set in. There has to be a directing voice in a big band to set the tone, and obviously that would be the leader.

**WFM:** With all of the different big band experience you've had—in college at North Texas State, on the road with Woody Herman, and more recently with Bob Mintzer's band and the Mel Lewis orchestra—have you noticed any type of evolution in your approach?

**JR:** When I was at college at North Texas they had something like ten big bands. The best drummer played in the first band, the second-best drummer played in the second band, and so on down the line. With all of the players there I was fortunate to get into a big band when I first got to the school, even though it was the worst band! But I was fortunate because I didn't have much big band experience—or even much experience playing jazz at all.

One of my first priorities at school was proving to everybody that I could read well. Unfortunately that meant playing every note on the page. As time went on I realized that sometimes the music sounds better if you play less of what is written and play more groove. Sometimes catching every note creates too many peaks and valleys within the arrangement.

**WFM:** How long did it take you to learn this?

**JR:** I think I was aware of what should be done, but I wasn't mature enough to let

myself play that way.

This concept of playing less of the ensemble figures was reinforced to me when I started working with the Mintzer band. I was given the recordings and the charts that Peter Erskine had recorded with the band—I followed Peter into the band about seven years ago—and I had to smile when I listened to what Peter played while following along with the charts because of how few of the written notes he actually did play. I wasn't smiling because he was playing simply, I was smiling at how well

what he was doing *worked*.

The same type of thing came up since I've been playing with the Mel Lewis big band. When they asked me to join that band they gave me five ninety-minute cassettes and told me that this was the current material in the band's repertoire. Well, that's a lot of music! So I photocopied the book, sat down with the tapes, and just started chipping away at them.

Right off the bat it was clear that Mel was less interested in playing the shout figures with the ensemble and more interested

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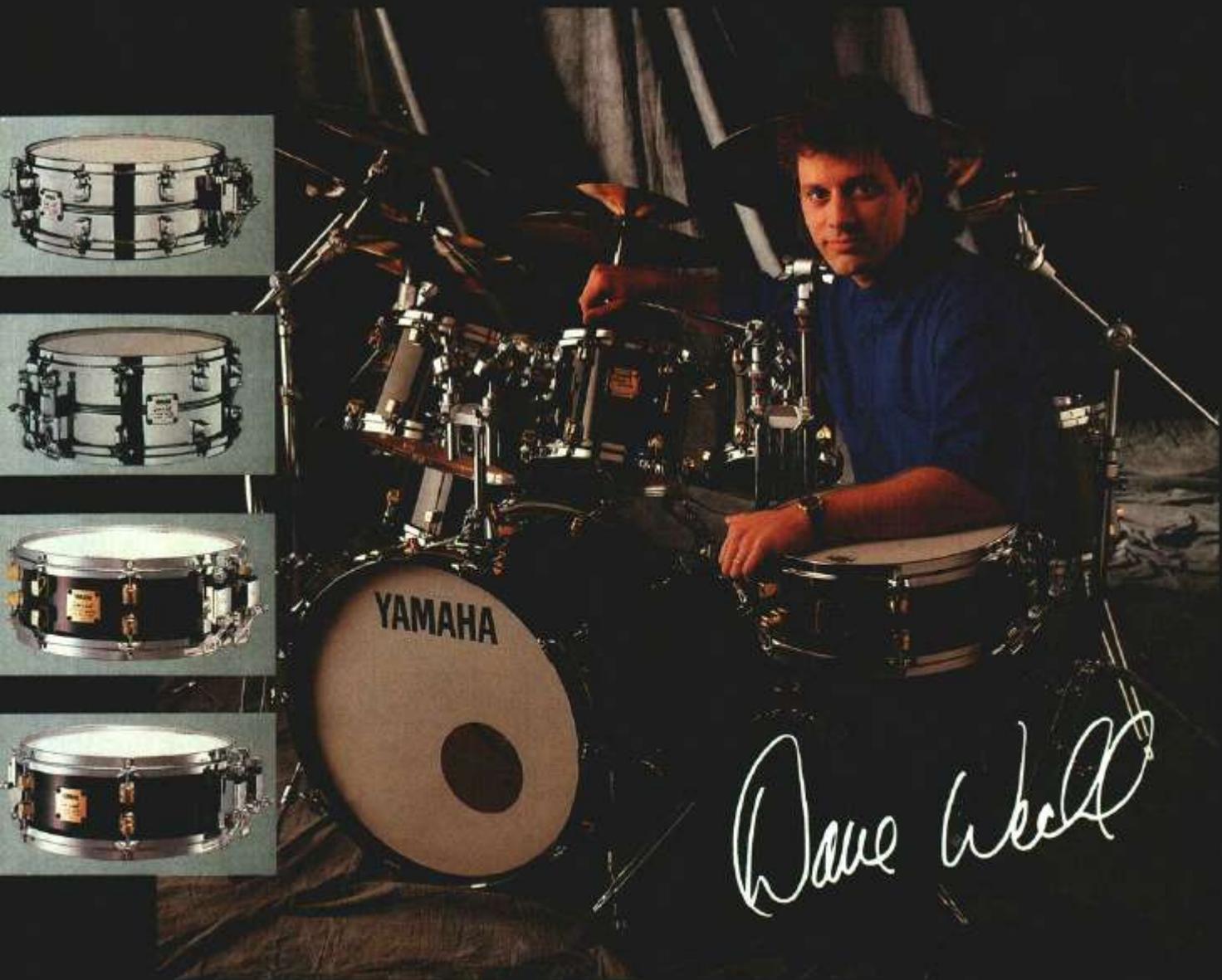
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in the connective material *between* the figures. He really didn't even have a crash cymbal in his setup, so everything he played had a broader sound and less of a sharp attack. That approach has been very appealing to me, and I've learned a lot from doing that gig.

**WFM:** Do you have any other pointers you could pass along about big band drumming?

**JR:** There are a couple of things I've learned that I'd consider to be important: One is something I learned by looking at the drum charts that Thad Jones wrote for Mel Lewis. If I showed you a chart to one of his tunes and we listened to the music, you would swear it wasn't the same chart. There's almost nothing written on the drum chart, yet there's all this stuff being played in the ensemble.

Thad's approach was—and I assume this applies even to a drummer as great as Mel was—that a drummer needs to focus on the groove first. That's why Thad's drum charts were so minimal, so skeletal. It's almost funny, because there are arrangements the band plays that are fifteen minutes long, but the drum chart is just one page. It's like that old saying, "You need to see with your ears and hear with your eyes."

I had that concept proven to me a few years back. I was playing some kind of a convention, and there was an act performing with Grady Tate on drums. I've known Grady for a long time; he was very helpful to me when I first came to New York. But there was a rehearsal with this singer, and Grady was sight-reading some music. I was *stunned* that he didn't play any of the ensemble figures. I was thinking to myself, Something's wrong here. This guy has been on hundreds of records and I've heard him play very intricate music. I know he can read. I was nervous for him about the show.

But that night he played everything beautifully. I realized that what he had been doing at the rehearsal was just sorting everything out and making mental notes of where the important events were in the music. Rather than jumping on what he was seeing in the music at the rehearsal, he was digesting it, preparing it in his mind for the performance. That was all about seeing with your ears and hearing with your eyes.

**WFM:** You're not downplaying the importance of reading, are you?

**JR:** Absolutely not! It's a skill that all drummers should develop. But part of the skill of learning to read involves *interpreting* what you're reading and bringing out the most important elements of the music.

Developing your reading skills is important because if all your brain power is consumed with looking at the chart, counting measures, and seeing where the next ensemble figure is coming, very little of your brain power is left over to focus on

the more important elements of the music, like grooving and playing with dynamics and accompanying the soloist.

**WFM:** Do you have any other big band pointers?

**JR:** I'm almost always surprised at the ride cymbals I hear younger drummers using when they play jazz. Most of the time when playing in a big band you're playing jazz, and the ride cymbals I've heard a lot of the younger players using have a very focused sound—just the opposite of the sound of Mel Lewis's cymbals or even

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These real bright cymbals I hear some younger players using have kind of an odd effect on the time: they make the beat feel small. The sound is very short and defined, and when you have fifteen or eighteen people trying to play in unison and you have a ride cymbal that is making the beat feel small, rather than wide, it makes it very difficult for the band. I'd recommend that younger drummers get ride cymbals that are a little bit washier, because that will help the bands they play with be in time. It also camouflages the discrepancies in the time among the ensemble.

It reminds me of the question, "What do you do when you play with someone who has bad time?" A lot of young players tend to play more precisely—almost becoming more rigid and insistent on where the time is. It's like, "I'll show *them* where the time is!" But when you do that, you make the beat smaller. It just makes you harder to play with, and that's something you definitely *don't* want to do.

**WFM:** When you play with the Mel Lewis band on Monday nights at the Vanguard, you use his drums and cymbals. Has that

affected your thoughts on big band drum and cymbal sounds?

**JR:** Not only are his drums and cymbals there, but his stick bag is there as well! It's like a memorial to him.

Playing his setup makes the band more comfortable, even though I play a lot differently than the way Mel played. Since the sound is constant and I hear his sound in my mind when I play that music, it makes me play more along the lines of the way he did. Mel played that music for twenty-five years. He knew that music inside-out and

he knew the best way to approach it. It just makes it easier to play that music using his drums.

**WFM:** When you'd hear Mel on record you might get the impression he was playing fairly loud, but actually he played very softly. I felt that you play in a similar manner.

**JR:** Well, in general Mel played a lot softer than I do. He played *very* softly. He looked like he was sitting in his living room and not moving at all. He had kind of an unusual, home-grown technique that

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allowed him to play forcefully but not loud. The power of his playing that you were alluding to was just the power of his groove—of his swing—and that was just constant. It kept going and stayed popping. That's something I'm trying to learn to do better.

One thing that I'm working on in my playing in general is to try to create more of a legato feeling. The drums are very much a staccato instrument. Everything is very short. As drummers we can't really play a sustained sound like a bow going across a string or a clarinet holding a note. I like to try and have a blend of staccato and legato sounds, leaning more towards the legato side. That's something that I think playing with Mel's band has brought to mind.

**WFM:** We've touched on a few of the different big band gigs that you've had, but we haven't talked about your time with Woody Herman.

**JR:** Woody's band was my first real consistent playing situation. I got the gig after having lived in New York for about a year after graduating from North Texas. Actually, a couple of weeks after I had first

arrived in New York I got the call from Woody's manager to join the band. Some of the guys I went to college with were on the band and had recommended me. But I had only been in New York for a couple of weeks and I was really anxious to see what was happening in town, so I turned the gig down.

About a year and a half later they called again, and over that time I realized that I had a lot to learn, and that the best way for me to learn was to get on the road and play every night. And that's what that gig pro-

vided. It was a really good band with some great players like Joe Lovano, Marc Johnson, Jay Anderson, and a host of other really talented players.

The thing that was amazing about Woody was that he traveled on the bus with us, and we worked fifty weeks a year. There'd be stretches—no exaggeration—where we would do twenty gigs without a night off! I respected Woody because he was paying the same dues that we were, and I remember he turned sixty-five when I was on the band. He was going through the

continued on page 83

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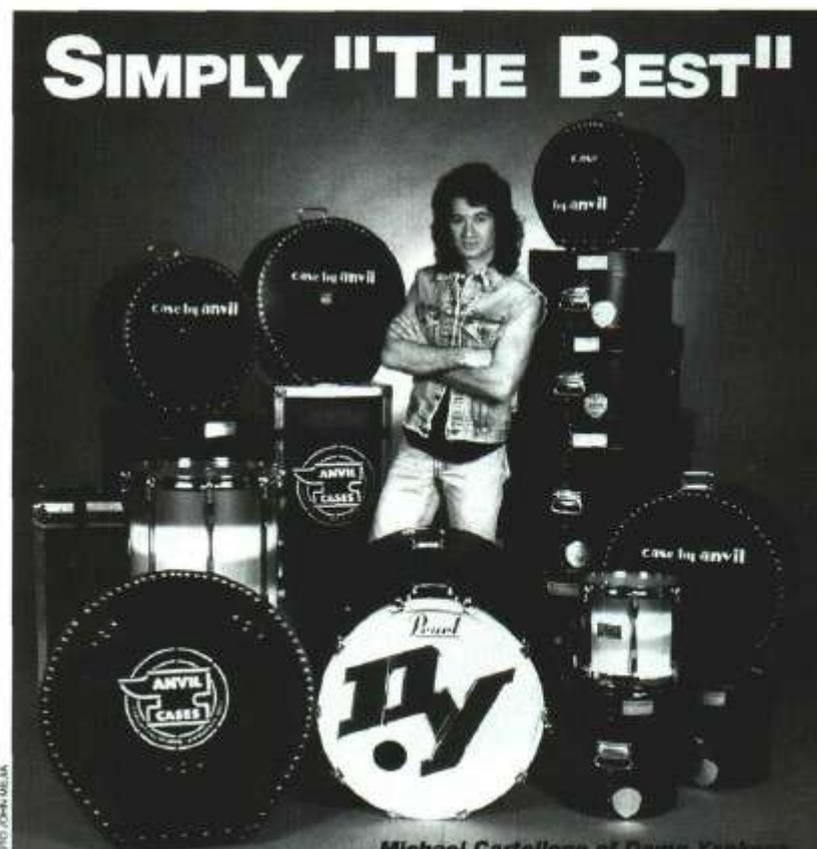
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# Candlebox's Scott Mercado

## "Don't You"

Scott Mercado and Candlebox have been creating a bit of a buzz lately with both music fans *and* musicians. The band has spent the last few months on tour (opening for Rush) in support of their self-titled release, and Scott has been demonstrating that he's one of the better up-and-coming drummers. He kicks the band hard, yet still plays with a certain amount of finesse. On "Don't You," he plays the following slammin' beat in the verse section.

MUSIC KEY	
Open	○
H.H.	⊗
S.D.	■
B.D.	■

(quarter note = 104)

Musical notation for the drum part of "Don't You" in 4/4 time. The notation shows a sequence of hits: a snare drum (S.D.) on the first beat, followed by a hi-hat (H.H.) on the second and fourth beats, and a snare drum on the third and fourth beats. There are also some eighth notes on the bass drum (B.D.) line.

## "You"

This tune has been turning up quite a bit on rock radio, and it's refreshing to hear a driving 6/8 groove played so well. Scott's solid kick drum work is featured prominently on this t r a c k .

(dotted-8th note = 64)

Musical notation for the drum part of "You" in 6/8 time. The notation shows a sequence of hits: a snare drum (S.D.) on the first beat, followed by a hi-hat (H.H.) on the second and fourth beats, and a snare drum on the third and fourth beats. There are also some eighth notes on the bass drum (B.D.) line.

## "Arrow"

This song features a heavy groove that Scott lays right in the pocket.

(quarter note = 116)

Musical notation for the drum part of "Arrow" in 4/4 time. The notation shows a sequence of hits: a snare drum (S.D.) on the first beat, followed by a hi-hat (H.H.) on the second and fourth beats, and a snare drum on the third and fourth beats. There are also some eighth notes on the bass drum (B.D.) line.

## "Rain"

Here he pulls back a bit to play the following beat, which is slightly swung.

(quarter note = 60)

Musical notation for the drum part of "Rain" in 4/4 time. The notation shows a sequence of hits: a snare drum (S.D.) on the first beat, followed by a hi-hat (H.H.) on the second and fourth beats, and a snare drum on the third and fourth beats. There are also some eighth notes on the bass drum (B.D.) line.

## "Cover Me"

On this track Scott reveals his nice touch during the verses by the way he phrases the hi-hat part (mixing in ride cymbal bell notes for variation). Here's the basic pattern:

(quarter note = 63)

Musical notation for the drum part of "Cover Me" in 4/4 time. The notation shows a sequence of hits: a snare drum (S.D.) on the first beat, followed by a hi-hat (H.H.) on the second and fourth beats, and a snare drum on the third and fourth beats. There are also some eighth notes on the bass drum (B.D.) line.



same kind of stress and sleep deprivation and poor food that the rest of us were going through, and he was a lot older than us. But the thing we all learned from Woody was that the audience didn't care whether or not we had slept, had a shower, or had a good meal.

**WFM:** Do you feel that experience took your playing to another level?

**JR:** It took my playing to another level *and* it took my mind and my focus to another level. There are a lot of very good drummers out there, and I think all of them have enough technique to do the gigs they have to do. But the thing that separates the really good ones from the rest is their mental understanding of what their function is, their ability to assess what is appropriate for a given situation, and their ability to focus on the groove. Those things are best learned on the bandstand.

**WFM:** How would you compare and contrast the differences between playing in a small group and playing in a big band?

**JR:** I consider playing in a small group sort of the musical equivalent to driving a Ferrari. You can start and stop really fast. You can negotiate wild curves and the car holds the road. And since the handling is so precise and the center of gravity is so low, if you do happen to put it into a spin there's a good chance you'll be able to recover control and come out of it alive. And that's a lot like playing in a small band. The interaction happens rapidly because there are fewer parts and less weight to the ensemble.

Playing with a big band is a little more like driving a school bus. A school bus doesn't start or stop very rapidly, but once you get all that mass moving there's a lot of power there. If you take a curve a little too fast you can feel the passengers start to tense up. If you play something that throws them off a bit you can feel the tension.

**WFM:** Let's switch gears and talk about the new Bob Mintzer disk, *Only In New York*.

**JR:** We started rehearsing for the record about a week before the session. We had about a two-hour rehearsal before we were to play two nights at Zanzibar's [in New York]. I didn't know what the material was going to be, but since I'm familiar with Bob, I had a good idea what my drums should sound like. As I said before, his music covers a lot of territory, so I can't

have my drums sounding too extreme. I wouldn't want to go in with them sounding like Max Roach's or Kenny Aronoff's. [laughs] They have to be close in a few different bags rather than being right on in just one.

After that first rehearsal we did the two nights at Zanzibar's, and I recorded those gigs. We played on Wednesday and Thursday night, and we recorded the following Saturday and Sunday. I spent all day Friday listening to the tapes I made and got more familiar with the tunes and

the things I couldn't hear from the bandstand. I had the charts with me so I could follow along, and I made small notations in the parts. I placed accents on notes I definitely wanted to stress and parentheses around notes that I wouldn't kick.

I noticed on my gig tapes that too many of the faster tunes were almost the exact same tempo. So on the day of the session I made a suggestion to Bob that we should try to vary the tempos on the songs just to balance out the record.

**WFM:** Since the album was recorded

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direct-to-two-track and your drumset was recorded with just three mic's, do you feel that it captured more of *your* sound, as opposed to a multi-track, multi-microphone setup that is commonplace in the studio?

**JR:** I must say I do like the way my drums sound on the record. People don't really hear drums with their ears right against the heads. You need some air between the source and the receiver, whether it be a live audience or the microphone in a studio.

I think there are several advantages to minimal miking. One is that the dynamics are much more in the control of the musicians, as opposed to the engineers. I tried to play in a way that seemed balanced to me, and the microphones couldn't really alter that very much.

**WFM:** Would you say you have more control over the dynamics in this situation?

**JR:** Yes, but then I suppose we might have lost some of the finer notes that would probably have been picked up in a situation where everything was close-miked, EQ'd, and balanced by an engineer. But I prefer to be more responsible for my sound than to have all those variables out of my hands.

**WFM:** You've worked with some name

jazz artists in small groups, including two years with John Scofield.

**JR:** I loved playing in John's band. Before I played with him I had mainly worked with people I like to call five-star generals—guys who were closer in age to my father or grandfather, like Woody Herman, Red Rodney, Stan Getz, Dizzy Gillespie, and Milt Jackson. So John's band was the first real steady group that I had played with made up of my peers—people my own age. That was a real treat.

John, Joe Lovano, and Anthony Cox are great players, and the camaraderie that we had on the road was terrific—we just had a ball. Plus that situation was similar to the Woody Herman gig in that we would do long tours. It made us very consistent and just tremendously tight musically. It was really good for my development as a drummer and as a musician. Just to hit it every night and play music that was so open-ended...it inspired me.

**WFM:** The video you recorded with that group, *Live 3 Ways*, highlights your playing nicely. You *burned* on it.

**JR:** Well, the events leading up to the day we shot that video were very strange for

me. We got back from a tour of Japan on a Sunday, and the next day I went to my health club to work out. I guess I was a little dehydrated and jet-lagged, because after I got off the *Stair Master* and was walking towards the drinking fountain, I passed out. I fell head-first through a sheet-rock wall. They thought I had a heart attack! The ambulance came...it was a big deal.

I spent that night in the emergency room, and we did the taping for the video the next day! It turned out that I passed out from fatigue—nothing serious. But when I got to the studio I had a neck brace on because I couldn't hold my head up, and the right side of my face was all cut up. Luckily they had a makeup person at the studio who did an amazing job of hiding the scars. But if you watch the video you'll notice my posture is a little strange.

**WFM:** I never would have been able to tell you were injured by the way you played! What I enjoyed about your different performances with that group was that you explored the different sounds on your kit, searching each cymbal for variations and doing simple things like playing with the snares on and off on the same tune.

**JR:** Drummers in general are accompanists by nature, but we should definitely be concerned with orchestration as well. The best way to develop that is to be open to the music. Take what the composer is giving you and experiment. Find the appropriate groove *and* the appropriate color. That's such an important part of drumming and an element that too many players overlook. And I hate to approach two different songs in the same way.

**WFM:** I also enjoyed the amount of interplay that was going on in the Scofield group. When Scofield was soloing, the two of you were feeding off of each other—almost battling and challenging each other at times.

**JR:** That was great fun because, as people know, he has a great melodic sense. But he also has a very hip rhythmic concept. We did spar at times, and it was thrilling. But I don't play that way with every soloist. You have to find what works for each soloist.

Different kinds of soloists need different kinds of support. Some people play their best when a drummer lays down a sort of swinging carpet and lets the soloist ride over it. Other people play their best when it's more of a dialogue between the soloist

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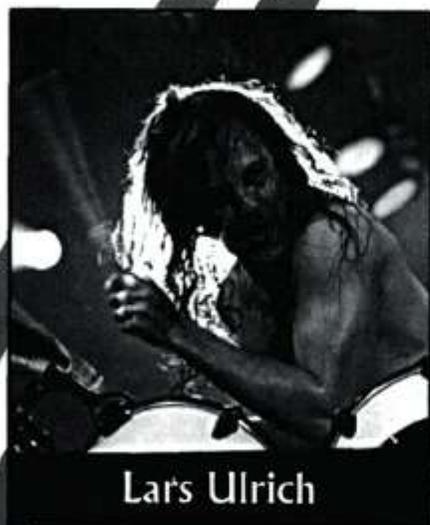
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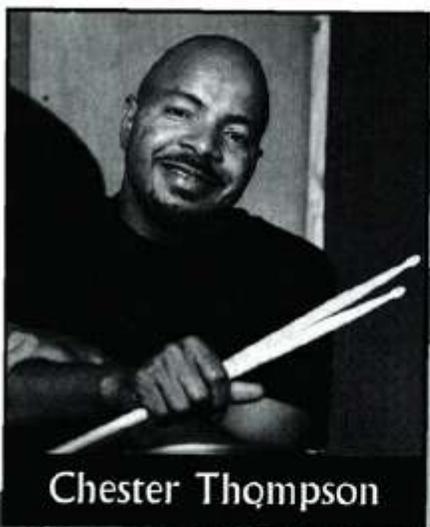
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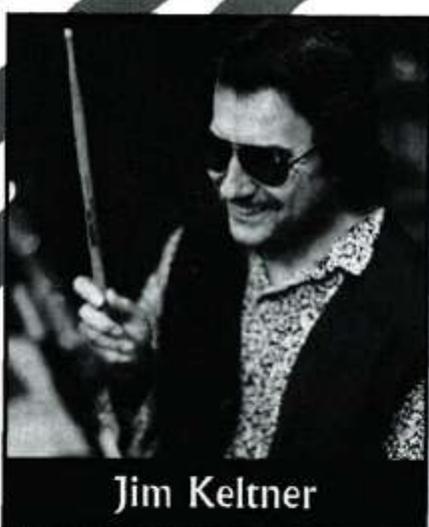
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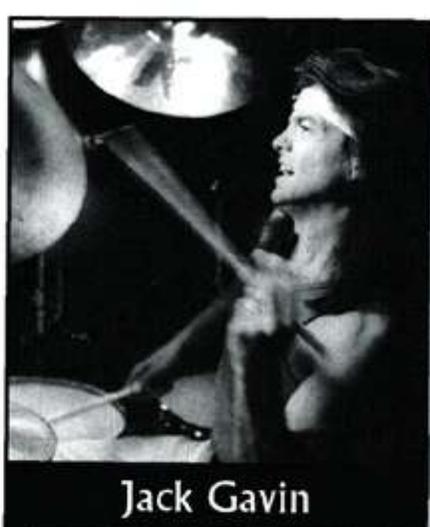
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and the drummer. Then there are people who don't take the lead at all, and it almost becomes a collective search for the music.

I've been fortunate to play with three stellar guitarists in my career—John Scofield, as you mentioned, John Abercrombie, and Mike Stern. On the surface they may seem similar: They're all about the same age, they're all from the East Coast, they all went to school in Boston, they all play jazz guitar with rock and blues and contemporary overtones, and they all play loud. But each requires something different from an accompanist.

Mike likes the drummer to lay down that carpet I was talking about. He rides over it—almost like a '50s kind of concept. I don't mean that in any kind of negative way. It reminds me of how cats like Max and Philly Joe played behind the people they worked with. They kept swinging time, but they were basically—and I'm using this in the most general terms—in the background.

With Sco, it's more of that sparring thing I mentioned earlier. He wants interaction and the tension that is created in that situation. And by that I don't mean you start

every solo with a barrage of licks back and forth. You have to be patient and see how the thing evolves. The interaction increases as the solo progresses, which helps the soloist build to a climax.

Playing with John Abercrombie is a little different because he doesn't always take the lead, even when it's his own solo. If it's a quartet, it can feel like four guys walking into a dark cave, and John has a candle: He lights the candle, but then he's willing to hand the candle to any of the people behind him, or to blow it out.

Of course there are elements of each one of those approaches in each of those players. Sometimes Sco wanted me to play in a completely supportive way—same with Abercrombie. Sometimes Stern wants to wrestle a little bit. But the important thing is to be in tune with that soloist at that given moment.

**WFM:** But what will determine that for you?

**JR:** Just your *ears*. You have to probe a bit. If they leave space, you might make a musical comment and see where that takes things. It's a little difficult to describe exactly because in a way it's an abstract

concept. But it involves interaction and sensitivity.

**WFM:** Most young drummers are taught to lock in with the bass player, as if that should be the primary goal. Yet comping seems to demand a higher level of concentration.

**JR:** I think the first stage players go through as they're evolving is actively listening to themselves while they're playing. The next stage would be about the groove, and that involves what you're talking about—locking in with the bass player. At that point one is probably focusing on the bass player at the expense of the other instruments.

I think that the best music happens when you've gotten to the point where you're not listening. I think there's a difference between listening and hearing. Listening implies that you're making a choice about what you let in—that there's some editing going on. Hearing, to me, suggests that it's really not an activity at all and that you're not choosing what to hear. You're hearing everything with equal value. When you can get to that point, I think the potential for music-making increases exponentially.

**WFM:** Let's talk about some of the other projects you're involved with. You're about to have a drum book published by CPP Belwin, *The Art Of Bop Drumming*. What inspired you to write it?

**JR:** *The Art Of Bop Drumming* came out of the teaching I've been doing. Also, Dan Thress, who is involved with CPP Belwin and DCI Video in different capacities, took some lessons from me. We'd have these long conversations about different drumming subjects. He was excited about the conversations and felt that I should turn these thoughts into a book because the concepts we spoke about were things that seasoned players come to know but drum books don't cover and teachers rarely discuss. That idea sat on the shelf for a couple of years, but eventually I started writing things down.

Originally this book was much wider in scope. It included big band playing, as well as concepts like the innovations Tony Williams, Elvin Jones, and Jack DeJohnette brought to drumming. But I decided to narrow the focus a bit. I wanted this book to just be filled with the essential drumming vocabulary of what all that other stuff is built from. That's basically how it

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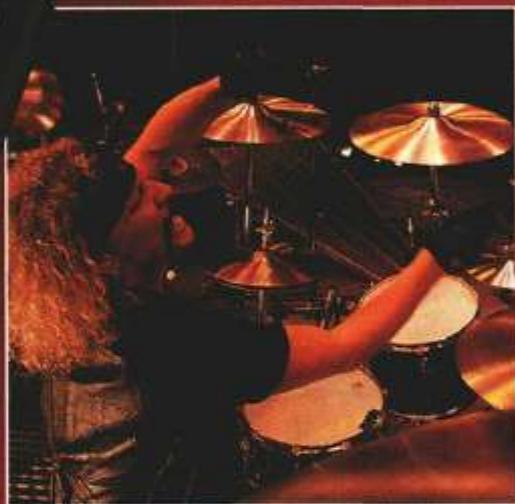
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all started.

**WFM:** The subject matter covered is good, but what's also cool are some of the extra touches you added. The quotes from famous jazz drummers really help illustrate some of the concepts, like the quotes from Tony and Elvin on practicing. That must have taken a good deal of research.

**JR:** It did. I've got all the old copies of *Modern Drummer*, and I just went through them! I also have a lot of old copies of *Down Beat*, and I drew from there as well. Dan also helped me with that by going to some jazz libraries. He photocopied a lot of interviews for me to research for the book, which was a great help. Whenever a quote inspired me I would make a note, and I was able to come up with a list of a couple hundred different quotes I could draw from.

I'm hoping to follow up this book with two more. The first will deal specifically with big band playing and actually incorporate the new Mintzer disc. We recorded his album in such a way that the tracks are available without the drums. The book will cover big band playing and then offer a CD that the student can play along to with those tunes I recorded. Bob was very cool with the idea.

The other book I have in mind will deal with the evolution that happened in jazz drumming when Elvin and Tony came along, as well as the music of Ornette Coleman, and how all of that stuff shaped the way drummers played in the '60s and '70s. It will cover topics like metric modulation, superimposed time, polyrhythmic

stuff, more advanced ways of comping—those types of things.

**WFM:** Besides writing your own books, your name has shown up on several DCI releases, namely as a transcriber for books by Liberty DeVitto, Duduka Da Fonseca, Dave Weckl, Dennis Chambers, Simon Phillips, and a few others. How did that come about?

**JR:** I've done a lot of transcribing over the years just for my own education. If I'm listening to a record and I hear something I haven't heard before, I want to know what it is—it's just that simple. I have notebooks full of one-bar beats and complete song transcriptions. I use those things as sources of inspiration.

I think having the ability to transcribe is a very valuable tool that all musicians should develop. It allows you to go directly to the source and figure out what's being played. What I inevitably end up doing is taking something I've transcribed and work with it, alter it, and make it my own in some way that I can apply. That's a real joy for me.

**WFM:** Did you pick up any good material from the DCI books you worked on?

**JR:** I can honestly say I got a lot out of all of them. When I finish transcribing something, I take it to the drums and play through what I've written. I get a benefit from that. The things that Simon Phillips plays are different than the things Airto plays or that Dave Weckl plays. That's a really broad spectrum of ideas and beats.

**WFM:** Is your work checked by the artists

themselves?

**JR:** Sometimes the artists I'm transcribing don't read and can't check my work. Sometimes an artist doesn't have time or isn't that interested. But some of the artists have checked my work. Dave Weckl checked his; I transcribed close to fifty pages of handwritten stuff, and he only changed one note! [laughs] A ghost note I was hearing on the snare drum was actually played on the hi-hat.

**WFM:** Being a pro drummer who also transcribes, teaches, and writes books seems to show that you're interested in a lot of different areas of the drumming business. Did you have any idea that this was the type of career you wanted to have when you started out?

**JR:** I don't think that's something you can totally plan. I did seem to know fairly early on that I wanted to be involved in music, and my parents were supportive. My father played bass drum in marching bands in high school and college, and my mother played piano as a kid. She was really hoping that one of her children would be a musician.

One of the things that helped me get serious about drumming was when I started taking drum lessons with a man by the name of Tom Sicola. He was a very good local drum teacher. I studied with Tom for seven years.

One of the things Tom wanted to teach me was reading, but I wanted to learn rock beats so I could play with a band. So he had me bring in one 45 per lesson, and he

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would show me what was going on with the drumming. But then he would show me a reading exercise, or maybe how to play a merengue or a rumba, so we had this kind of exchange going on. Over the course of learning what *I* wanted to do he showed me things that were valuable in the working world.

I've kind of adopted Tom's philosophy in the teaching I do. The basic idea is that students will seek out the music they love and develop on their own, whether anybody helps them with it or not. I try to broaden the perspective in which they function rather than just focusing on the thing they already love.

**WFM:** You said something interesting to me a couple of weeks ago about practicing. You mentioned that, due to the bad weather, you were happy to be able to stay home and get in some good practicing. What type of things do you work on at this point in your development?

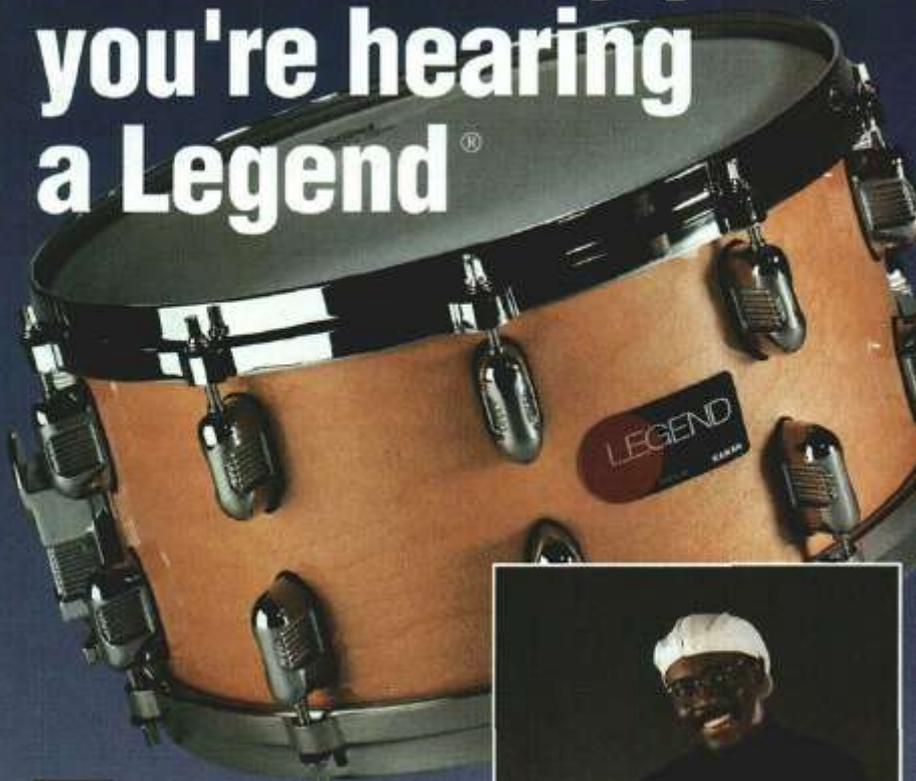
**JR:** I work on real basic stuff. When I sit at the drums I play time, and I do it at all different tempos and in all different kinds of grooves: straight-ahead, Latin, funk, with brushes—anything. And those different idioms all have different coordination requirements. I want to be sure those are all feeling good. That's sort of a warm-up and tune-up type of practicing. I don't really practice specific coordination exercises or stuff like that.

Once I'm kind of warmed up I just play. Sometimes I play things that I've heard other guys do on record or in clubs. I saw Vinnie Colaiuta playing in a club with Chick Corea about a year ago, and I'm *still* digesting ideas from that. That cat is on top of so much stuff that you realize just how many things are possible if you're *more* committed and *more* dedicated. That's so inspiring to me. But I also get inspired when I hear a seventeen-year-old kid play well.

One hang-up that I think too many students have is that they'll hear a record and ask how old the drummer on it is. Then they'll ask me how many hours a day they'll have to practice to be able to play like that. Don't compare yourself to other people; be *inspired* by the hard work they've done. Make it positive, and learn.



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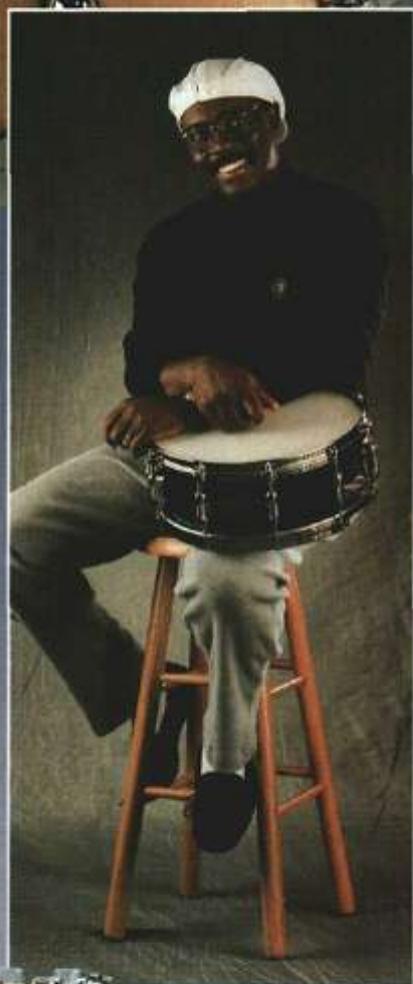


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**KAMAN**

# A Look At Pork Pie Percussion

by Rick Van Horn

Pork Pie Percussion is the creation of drummer/designer Bill Detamore. You've seen Bill's name in *MD* as a *Shop Talk* columnist and as a resource for the *It's Questionable* department. You've seen his drums reviewed in the August '93 issue, and gracing the cover of the September '93 issue with Primus's Tim Alexander. A goodly number of other drum notables have employed Bill's services as a drum specialist, and more and more drummers are asking about his Pork Pie drums. So what's all the buzz about?

Part of it is Bill's status—and perspective—as a working drummer as well as a drum builder. "It's really important," he says, "because I learn first-hand why things work the way they do. I get to try things that I make in different rooms. That helps me understand what a hard stage backing does as opposed to curtains—or six feet of foam in a studio. I've learned how hard stages, carpeted stages, and high or low stages affect the performance of the drums. I learn the mechanical side of things, and then I can apply that information practically to what I make."

Applying that information includes discussing a drummer's particular needs before his or her kit is built. "Over the years," says Bill, "I've developed a list of questions to ask in order to determine the direction a drummer is going. Between his or her

answers and my own playing experience, I can understand more about what the customer needs."

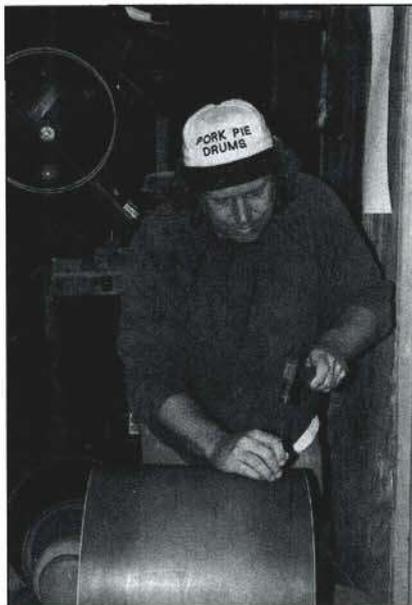
## History

According to Bill, his evolution from drummer to drum builder came naturally. "From the time I was born," he relates, "my family was always building a house, repairing a car, or doing some other such project. We built a cabin in the mountains from the ground up. By the time I was fifteen I had a tremendous amount of experience at working with wood and tools. That helped me understand how things were made, and gave me the confidence to try things. The first drumset I ever bought was Taiwanese junk; all the pieces were different. I took all the lugs off of it, re-covered it, and re-assembled it. Even at that age and level of experience, I felt good about working with drums.

"When I left college," Bill continues, "I went to work for an aerospace company as a graphic designer. Trying to be creative in a government-related atmosphere really doesn't work that well, and I got really unhappy. So I started looking for another job. At the same time, I read in *Modern Drummer* that the Corder Drum Company was offering shells and parts. So I ordered a shell. My dad had worked in an auto body shop and knew how to spray lacquer, so I asked him to teach me. I gathered a lot of information by reading articles in *MD* and asking people a lot of questions. Later on I could decide what to take from each person."



Bill rotates a drumshell on a sanding disk to true the shell's edges.



After a shell is painted, Bill taps the points at which he'll drill the mounting holes for lugs and hardware.



After the bearing edges are cut, Bill sands each edge by hand.

Bill sold his first snare drum through a local drumshop. With his profits, he was able to build two more drums. "I tried something different on those," he says. "I had cut the snare beds on my first drum very gradually—hardly any bed at all, really. But people complained that the drum buzzed all over the place. I learned that I needed to cut the beds a little deeper. I also learned at that point that people cut bearing edges with routers—I had been doing it by hand with a file. So I started using a router, too—but it was a *hand-held* one; I had no idea what a table router was! My dad would hold the shell and I'd go around it with the router. Believe me, getting to where I am now has been a long learning process."

Although his business license cites February of '87 as the company's start-up date, Bill didn't leap right into full-time drum production. "I had my business going for a couple of years just doing little project things," he says, "but nothing really serious. At that time I sent a resume to Drum Workshop. They called me several months later—two weeks before a NAMM show. They needed help painting the drums for the show. I came in to help and started hanging out there a little bit. That ended up being a full-time job. My personal operation was small enough not to conflict with what I was doing at DW, so there was no problem—initially."

But Bill's own business continued to expand. "I'd come home from DW and work till past midnight on my own projects," he recalls. "It got to be too much to handle. So after exactly one year at DW, I decided to make a full-time business out of Pork Pie Percussion."

Which leads us to the obvious question: Why "Pork Pie"? "I wanted a name that would be impossible to take seriously," Bill replies. "There was way too much attitude in the music business,

and I wanted to add a little levity. A friend of mine turned me on to a really funny film from New Zealand called *Goodbye Pork Pie*. Things snowballed from there, with us calling each other 'Pork Pie,' and I thought it would be cool to name my company Pork Pie Percussion. When my friend said, 'There's no way you'd put drums out with a name like that!' it became mandatory for me to do it."

Capitalizing on his talents as a graphic designer, Bill created the humorous logo that identifies his drums. "I started out with a little pig guy," he says, "and just for fun I made him up as a pirate, with a bandanna on his head and a patch over one eye. Everybody flipped. I wanted to have a lot of fun with my logo, because this whole business is about having fun. I also want all my ads to be witty, so that people will look at them and say, 'That's a nutty idea!' I like to go on the lighter side of things."

### Pork Pie Production

Bill has converted the two-car garage of his house in the Los Angeles suburb of Woodland Hills into his manufacturing facility. It's also his workshop for refurbishing and repairing drums. It isn't a massive factory, but it gets the job done. After all, Pork Pie is virtually a one-man operation; only recently did Bill add an assistant—and then only for sanding.

Like many of the smaller drum builders around the country, Bill gets his drumshells from Keller Wood Products. "Besides their quality, I went with Keller because they can accept small orders," explains Bill. "The minimum purchase required by the other major American shell manufacturer would represent four or five years worth of drums at my production rate."

Bill's shells vary in thickness according to their size. Toms up to 13" are 6-ply; 14" and above are 7-ply; all bass drums and snare drums are 8-ply. He doesn't use reinforcing rings because they must be glued in. "A lot of glue will take the timbre of a drum really high," says Bill, "while a little will take it really low. That creates a potential tonal range that's endless. It's my philosophy that the shells from the factory come very close to being in tune with each other in any given size, and they're strong enough without the rings. So why add something that might create inconsistency?"

What Bill does to create the finishes on Pork Pie drums is a major factor of their appeal. Bill gives a "quick rundown" of the process as follows: "I mask off the inside and put on between five and six coats of clear polyester. It winds up a little rough, so it gets sanded. The shells are cleaned really well, then they go back to the booth for the color spraying, which varies according to the color.



Buffing the painted finish on a drum is a tedious—but crucial—process.



Bill's personal kit is an example of his talents as both a drum builder and a graphic artist.

For something like a deep red, I put on two coats of black, one coat of mist with large-flake pearl, two coats of red (two to four is standard), five coats of clear, and then five more coats of polyester topcoat, because it's so hard. The manufacturer tells me they put a little bit of super-fine copper in it for hardness. Overall, there are fifteen to twenty-five coats. I've worked out my painting so that I only have to sand after my base coat and my final topcoat.

"After the top coats are on," Bill continues, "I sand around the drum with 500-grit paper. Then I sand it with 800-grit paper. To be able to see exactly what is being sanded and what's not, I move in circles. Then I sand again with 800 in straight lines. Then 1200-grit in circles again. Then I use a machine for the final 1200-grit sanding. It's easier to buff out small circles than straight lines on that machine."

Bill is noted for his creative and artistic finishes. These include special colors and patterns, such as sunbursts. "A guy came to me recently and wanted a sunburst finish," Bill recalls. "He happened to love Jeff Porcaro, and I had some metallic violet paint left over from a kit I had done for Jeff several years ago. So I combined that with a color called light candy blue to make the sunburst effect. It looked really good.

"There's an endless array of things that can be done," Bill con-

tinues. "The use of undercoatings, clear layers, and sparkles in a paint job gives dimension and depth. These are techniques I brought over from auto body painting. Another thing I've started doing is making the hoops on a kit sparkly—in a color to match the kit's paint finish—but leaving the edges the same color over the natural wood grain. It's a small detail, but it adds a different look."

The functional aspects of paint spraying have become a major issue—especially in California, where environmental regulations are extremely stiff. How does this impact on Pork Pie's operation? "You have to respect what you're working with," says Bill, "because this stuff is very, very dangerous. The base coat material that I use is polyester, which is basically surfboard resin—and you know how hard surfboards are. I want it to be that hard because any time you put heat onto a finish—which happens when you buff a drum, due to friction—the material has a tendency to suck back into the wood. Polyester is hard enough that any shrinkage is stopped. It is toxic, but it's not that bad in relation to the colors, which are acrylic urethanes. They're dangerous because they're two-part paints: There's the actual paint and then there's the catalyst that creates the reaction that *dries* the paint. The reason it's so difficult to get permits to work with this material commercially is that the vapors go off into the atmosphere. It's toxic air pollution."

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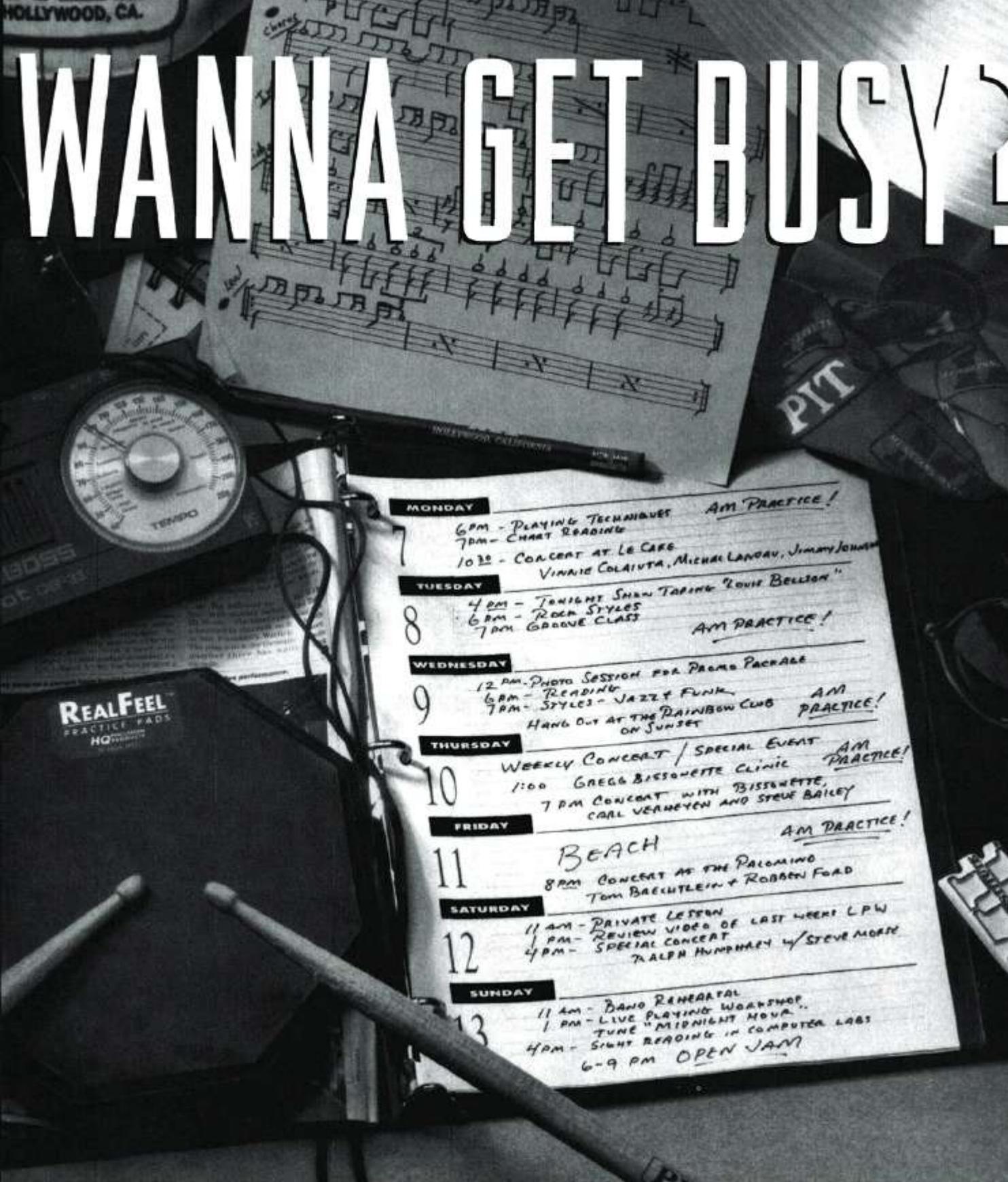
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Even though he uses a controlled-environment spray booth and employs extensive protective measures, Bill would still rather be working with safer materials—such as new water-based lacquers and enamels. However, as he puts it, "I have samples of water-based materials, and nobody has gotten them to the point where I can end up with a finish like I get now. The colors don't lay down as well and the finish doesn't sand or buff as well. Believe me, as soon as there is water-based material good enough, I'll be the first in line. I love creating my finishes, but I really hate dealing with the chemical aspect of it."

After a shell is painted and sanded, Bill cuts the bearing edges—on a table router. ("I finally learned," he laughs.) Although he can and will cut special edges, he prefers to use his "standard" edge. "That makes the most sense to me," he says. "Then you have a drum that you can use anywhere, with any combination of heads, and it will always work. Specially cut

edges are great if you're only going to be doing one style of playing in one type of venue. If someone tells me they want an especially meaty tone, and that they will *never* use anything other than *Ambassador* heads, then I'll use a little more of an outside cut so that more of the head is resting on the edge. And if someone wants more attack or cut, I can sharpen the edge—a bit. But there's a point beyond which you're defeating the purpose."

Bill trues up the edges by hand, rotating the shell on a 30" sanding disk glued to a tabletop. After the edges are done, he carefully marks out the positions for all the drill holes—tapping the spots with a punch so that he can locate them again after the buffing operations have removed all the pencil lines.

After the hole positions have been tapped, each shell is buffed on a machine with cotton flannel buffing wheels. Bill applies buffing compound to the wheel, and then holds the drum shell against it. "It

may not *sound* hard to do," he says, "but try holding a bass drum shell up against a wheel spinning at several thousand RPM. It requires five or six passes on each section, times about a hundred sections for the entire surface of the drum—and that's just one drum out of an entire kit. And after it's done on the first wheel, it's buffed again on a softer wheel with a much finer compound. Every operation gets rid of scratches from the step before. Finally the drum is waxed with a special wax that fills in the scratches left from the last wheel."

After the insides of the shells and the edges are sanded and buffed, Bill drills the holes for the hardware—one at a time, using a single-bit drill press. Then he's ready to assemble each drum. He uses the same rims, spurs, tension rods, and similar parts that are used by DW, GMS, Montineri, and others. "They're made in Taiwan," he says, "but that's okay because they're perfectly functional for what they do and they help keep costs down. The crit-

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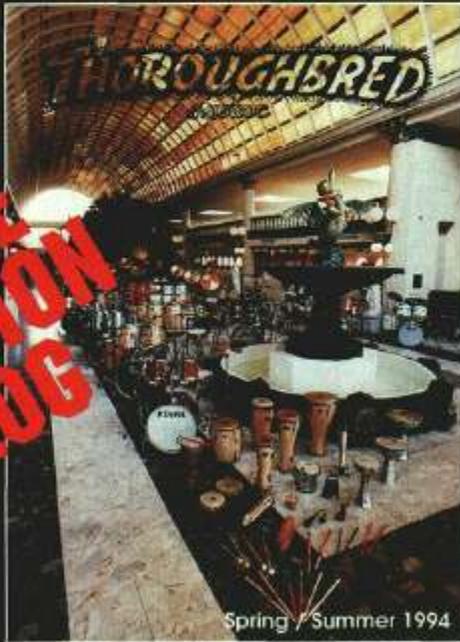
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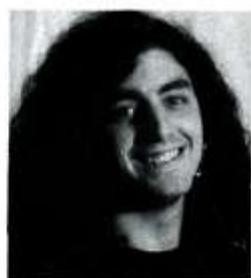
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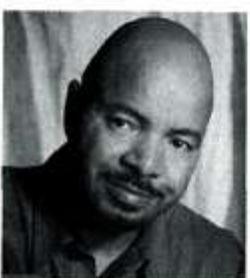
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ical parts, like lugs, snare throw-offs, and butt plates are made locally, especially for me. For example, my lugs are machined out of solid brass bar stock, according to my own design. It was a lengthy process to come up with these lugs, and they ended up costing me about \$5 apiece—raw. Polishing and chrome plating adds another couple of bucks. But I use those lugs because brass is very dense and it doesn't really transmit tones or create overtones.

"After I got the lugs the way I wanted them," continues Bill, "the next thing to do was the throw-off and butt plate for the snare drum. I started that project three years ago, and I'm up to about \$3,000 in changes by now. We've finally gotten the throw-off to the point where there will be no more changes; the next butts will be the last to be changed. We have all the little lugs out now."

Why is a throw-off or a butt plate so crucial? "Unless it's really cool and works really well, why put it on something that looks as good as my drums?" Bill responds. "Mechanics come first, of course. The throw-off that I make now clicks into a groove to hold it in place. And yet it can be released easily and smoothly. It isn't massive, either, and it's the same size for any drum. The butt plate ties into the lug design; it's essentially a lug that just conies out a bit farther from the drum. The last change that we made was to put a little groove into the tailpiece to secure the strap. I focus on keeping every element of my drums practical and convenient for a drummer who's out there pounding the musical pavement every day."

Bill makes Pork Pie kits on a per-order basis, and the turnaround time for a five- or six-piece kit is currently between four and six months. Why so long? "It takes from two weeks to a month to get the shells from Keller," Bill replies. "And then, with as much time and effort as the painting takes, only after that's *done* does the real work start. And remember, each lug is machined by hand, according to the order; I can't afford to stock up on lugs ahead of time. And even after I get the lugs from the machinist, I still have to individually buff and polish them. So far, my customers have felt that their finished Pork Pie kits were worth the wait."

### Developments

About three years ago Bill added 10", 12", and 13" snare drums to his traditional 14" models—to excellent response. At about the same time he introduced his *Junior Pie* series—a lower-priced version of his originals that incorporated plastic coverings and generic lugs. According to Bill, the *Junior Pie* line was a pivotal point for Pork Pie Percussion. "The whole idea behind them was to be able to make a drum that had the exact same quality and craftsmanship as the *Full Pies*, but with a significantly lower price based on differences that a drummer could recognize, understand, and accept. A drummer would know that the difference was cosmetic, not acoustic. That's the reason I only offer my upper-level drums with painted finishes and my own lugs. I don't mix my lugs

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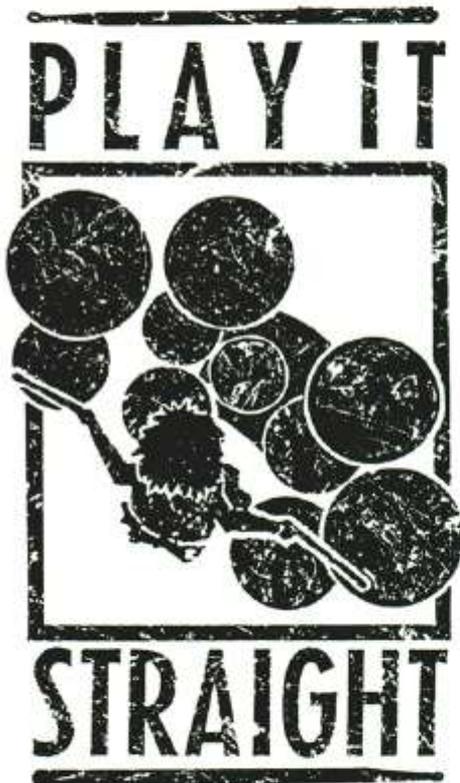
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with a covering; it's one or the other. Now the *Junior Pie* snare drums are selling as fast as I can make them—and I'm making them ten at a time."

In addition to building new drums, Bill also repairs and refinishes old ones. A sizable rack in his garage holds special projects for such drummers as Denny Fongheiser and John Molo. Bill's skills have also been employed more than once as a drum technician. "I was in the studio for about a week with Gregg Bissonette recently," he says, "and I also worked with Matt Sorum on Gilbey Clark's solo project. I was there originally to supply a few snare drums, and Matt asked me to hang out. They were having a hard time getting a bass drum sound, and suddenly Matt turned to me and said, 'Hey you...drum guy! What's going to make this happen?' I made some suggestions from my own experience, and they worked. Matt also ended up using my snare drums on eleven out of fifteen tunes. He also used them on pretty close to all of the *Spaghetti Incident* record."

Obviously, Bill Detamore is a busy guy. In fact, a couple of years ago he got to a point of being *too* busy. "I was working more and not playing out as much," he says. "But I wasn't really getting that much more done. You get to a point where you just can't do any more—considering how physical this work is. My fatigue factor is an element of the quality of my product; if I get too tired, I can really screw something up. So I cut back on the work and started playing more. It's important to my psyche; I realized how much I was missing. Now, between playing and building my drums, I'm having a great time. I never thought I would have this much fun making a living."



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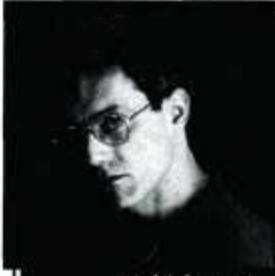
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continued from page 16

sure you place the rubber washers between the plate and the shell to prevent scratching. This process will give you what you want without lowering the value of your

drum. Be sure to save the original strainer.

"When it comes to vintage Ludwig drums, John Aldridge's newsletter *Not So Modern Drummer* is the best source for contacts, information, and parts. Contact John at 4989 Eisenhower Drive #B, Boulder, CO 80303."

sibly obscure your design. Also, be sure to use enamel and not lacquer, since lacquer will melt the drumhead material.

If you want your design to have a black background, you have two options. The best one is to simply paint a white coated head black to begin with, then add your design on top of that base coat. A second option is to start with a black bass drum head. However, you must then use oil-based paints, such as pinstriping enamel. These paints are toxic (they generally contain lead) and their fumes are dangerous, so they must be used with extreme caution and in well-ventilated surroundings.



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### Bass Drum Head Art

**Q** What kind of materials (paint, head, etc.) should be used for a design on a front bass drum head?

Scott McBean  
Overland Park, KS

**A** Your best bet is to start with a white coated head. A thin- to medium-weight head is best, since the paint you add will increase the weight and mass of the head. Using this head as your "canvas," you should work with water-based paints—regular watercolors or even water-based latex enamel. Once you have your design completed and it has dried thoroughly, spray it with several coats of flat or semi-gloss clear enamel. This will protect your artwork from dust, dirt, and accidental spills of liquid (which can certainly happen in clubs) that would otherwise make the paint run. Don't use high-gloss clear enamel, since it will reflect stage lights and pos-

*Modern Drummer*  
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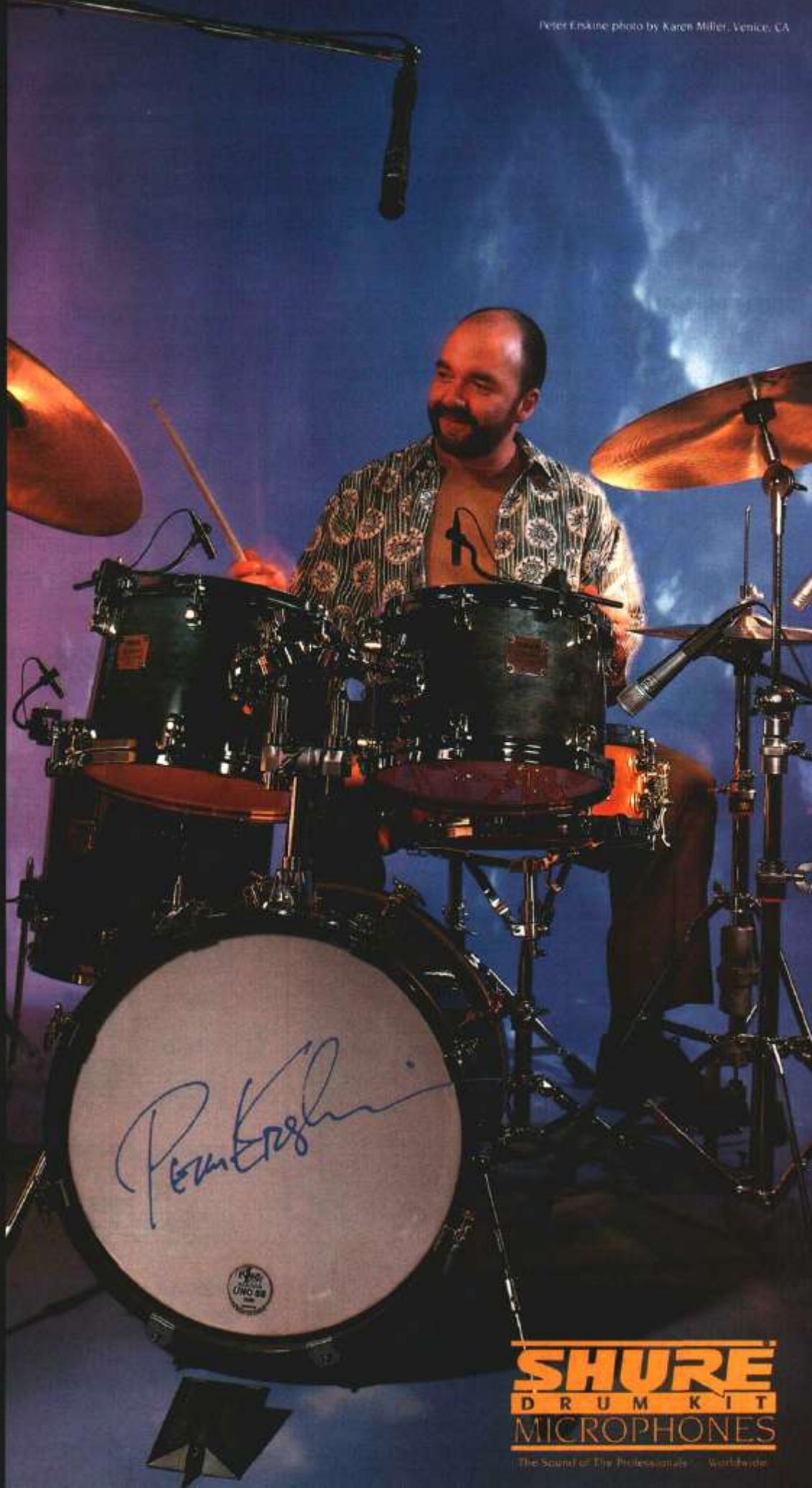


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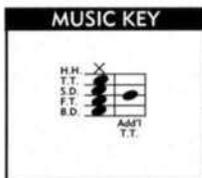
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## Back To Basics:

### Did You Forget Something Along The Way?



by Rick Latham



In the following series of articles we'll look at several topics, along with interesting exercises that should help you develop a more fluid drumming style and a flowing, smoother musical sound—and build your technique as well.

It never seems to fail that at some point during one of my clinics or in my private teaching situations a drummer will say, "Your playing is so fluid and smooth, you make it look so easy. What can I do to achieve this same fluidity and get that sound in my playing?"

The answer to that question is: "Rudiments." I honestly believe that many players today lack a true understanding of these traditional technique-builders designed by our drumming forefathers. Check out the record of Frank Arsenault playing "The 26 Standard American Drum Rudiments" and various traditional snare drum solos. It's available from Ludwig Music—and it's a real killer! Every drummer should own a copy of this, as well as know how to play these great solos. Do *you* know "The Downfall Of Paris"?

As a young player I was fortunate to have several great teachers. They were constantly stressing the importance of the rudiments in our lessons and how these exercises were the basis for creating smooth technique and fluid execution of any rhythmic pattern. I soon learned the value of these words of wisdom as I began to experiment by using bits and pieces of the standard 26 rudiments around the drumset. From these I started creating what I call "Contemporary Drumset Rudiments." These exercises are the basis of my approach to contemporary drumming.

The Contemporary Rudiments are hand or hand-and-foot patterns that have a natural swing to them. They are invaluable when it comes to moving around the set and creating grooves—of any type—that are fluid, and smooth, and that *really cook!*

Remember to examine the sticking and accents carefully. This is very important in these exercises. Don't be fooled because they look easy.

1

R L L R R L L R L R R L L R R L

2

L R L L R L R R L R L L R L R R R  
R L R R L R L L R L R R L R L L

3

R L L R L L R R L R L L R L L R  
L R R L R R L L R L R R L R R L

4

L R R L R L L R L R R L R L L R  
R L L R L R L R R L R L L R R L

5

R L R L R L R L R L R L R L R L  
L R L L R L R R L R L L R L R L

6

L L R R L L R L L R R L L

7

L R R L R R L R R L R R L R R L  
R L L R L L R L L R L L R L L

8

L R L R L R L R L R L R L R L R  
R L R L R L R L R L R L R L R L

9

L R R L L R L R L R R L R L R L  
R L L R R L R L R L L R R L R L

10

R R L L R L R L R R L L R L R L

Now let's take two of these exercises and show how to incorporate them as grooves or fills. Notice that the basic or original sticking remains the same. What really makes the patterns work is the different voices of the drumset. The same pattern could have many different variations depending on the voices that you use, such as hi-hat, cowbell, tom-tom, etc.



**CHERON MOORE**

continued from page 33

every song is challenging for me. It's not just how simple the beat is.

As the drummer, I'm responsible for things like the energy level, the vibe, the feel. Dre's music *rocks*.

**RF:** Where were you born?

**CM:** New York.

**RF:** How did you make your way out to Los Angeles?

**CM:** In '81 I came out with Kool & the Gang, and I knew at that moment that I wanted to live here. I said, "Yo, we're back there freezing in the snow and you all are chillin' with the palm trees." When I came back in '84 I came back with a project and the thought that if it worked out, maybe I could get an apartment and stay. Unfortunately, it didn't work out. In '89 I said, "No matter what, I'm staying."

I had a friend who had come out here, and when I asked him what was happening in L.A. musically, he said, "Cheron, I'm not slighting the other cats, but cats aren't really playing. It's all flair." So I called one

of the younger brothers of Kool & the Gang and said, "I'm moving to L.A. I think if I put my guts with some mental stuff on the drums, I could make it."

**RF:** What do you mean by mental?

**CM:** It can mean technique, but it can also mean incorporating the spiritual side of being into what you're hearing and playing. You have to have technique, but there has to be something more. Have you ever taken a trip out into the mountains or a walk on the edge of the beach and looked at God's beautiful handiwork? It's incorporating that, too.

**RF:** Where did you get the mental side of things and the technique?

**CM:** George Brown, the drummer from Kool & the Gang, is my favorite drummer. Watching him as a child and listening to "Hollywood Swingers" and all the songs, I saw it. Then I caught up with Elvin Jones and all these other cats.

**RF:** Did you have any lessons?

**CM:** I took lessons in high school and went to school for about nine months after high school. I knew, even in my early years, that school was cool for theory, but

school will jam you up on the feel. You have all these notes up in your head, but no way to *feel* the music. That's what I want to tell young drummers: School is cool—spend your thousands of dollars and get your theory and learn how to read. But then get on the streets. I learned from watching, like eighty percent of the cats who *play*.

**RF:** Who told you about Elvin Jones?

**CM:** When I was back in New York there was a radio station I listened to that played the Ohio Players, Kool & the Gang, and all the funk groups. Then I'd change the dial, and all of a sudden I'd hear ding, dinga, ding, dinga, ding, a mile a minute. That inspired me—it was Elvin.

**RF:** Did you have a drumset?

**CM:** Yeah, I had a \$100 drumset from the pawn shop that my pops got me. It had a snare, a tom-tom, and one of those cymbals that sits up on the bass drum. I was about eleven or twelve then. I remember the first record I learned was by Dennis Coffey called "Scorpio." It had a little drum solo in it.

**RF:** How did you hook up with Kool & the Gang?

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**CM:** I grew up with them. By the time I was nine or ten years old my family had moved to Jersey City, New Jersey. I was living in one project and Kool & the Gang were living in another project. I knew them before they got big.

I knew them when they were doing showmobiles—and even then they were *pumpin'!* I can remember the night they were going into the studio to cut "Summer Madness" and "Hollywood Swingers." They had already done a song called "Funky Stuff," and they were going to do "Jungle Boogie" and all that stuff. I wanted to be involved. I didn't start out playing drums. I started out doing wardrobe, just like Teddy Pendergrass and a couple of other people had done early in their careers. I took care of the group's clothes, ironing and hanging them up.

**RF:** At what age?

**CM:** Around the age of ten. I was at home playing drums and could barely reach the pedals, but I knew I wanted to be around music. Back in those days there used to be a lot of riots and fights in the ghetto. I used to want to be right there, but my friends would beat me up and send me home, saying, "No man, you're going to make something of yourself. You're going to be a drummer."

**RF:** What was your first big gig?

**CM:** I would have to say it was Kool. I went on the road with them. George Brown was still playing drums for them, but they had a wardrobe slot open. I did wardrobe, but it put me closer to George and there were times when he couldn't play. If he was in rehearsal and had a tendon that was really tight, he would look over at me and say, "Come on, play."

George is still hard on me. He is the cat, and to this day if I call him he says real tough things to me. I called him once and said, "George, I'm playing and my whole left arm is killing me." I sent him a video of me playing and he let me have it. He said, "You ain't lifting your left hand, boy. You're playing flat-handed." I said, "But that's what you were doing." And he said, "No I wasn't. I was snapping my wrists." Being around George was a big break.

**RF:** Did you do studio stuff with Kool & the Gang?

**CM:** George was the drummer, but I got to put a couple of things on tape. I didn't have the arms I have now. I didn't know how to

*Vic Firth salutes  
the Modern Drummer  
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lay into a drumset.

**RF:** How did that come?

**CM:** It was a mixture of things. I was broke, I was hungry, I was tired of doing bad. If you want to be a good drummer, go out and get yourself some problems—don't get into trouble—but lay off paying rent for a month or two and take that money to buy an extra cymbal and see what happens. It sounds dumb, but that's where the hunger in your gut comes from—hard times. Whenever you step up to the plate to do what you do, you gotta tell yourself, "Yo, this may be my last time."

**RF:** What did you do after Kool & the Gang?

**CM:** I worked with the Manhattans for about three years, and then I began to do free-lance work. I worked with the Coasters, Albert Collins, and Shirley Dixon, who is Willie Dixon's daughter. That was great because she is authentic. You couldn't fool her. If I wasn't shuffling right, she'd let me know.

From there things started improving. People started to hear about me and that I don't mind working. I think the reason I've been successful is because I like to play solid time. I like a good fat pocket.

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**RF:** Where did you learn that?

**CM:** From watching George. He was a skinny cat, sitting up on those drums. But man, those drums sounded like thunder. My goal is to one day be taken off the drum riser on a stretcher!

I got close to it a couple of times while I was working with the Chambers Brothers. At one gig my hands were all cut up and my calves were bulging, and they were still looking at me like, "Come on baby, that's all you got? Come on." To this day, they'll call me because of that. People like James Brown, Michael Jackson, and Jackie Wilson give you every drop, every night. George came off one night and just laid stiff on the floor of the dressing room for twenty minutes. I thought he was dead. I thought I had a gig. [laughs]

**RF:** How did Dre find out about you?

**CM:** I used to hang out at the Catalina Bar & Grill. I used to watch these rappers go into the studio across the street from there all the time. One night I said, "I'm going over there—whatever happens, happens." Sometimes that's the chance you have to take.

I went up in the elevator and Snoop was standing around with Warren G, Dre's brother, and a couple of cats. They looked at me like I was a Salisbury steak—like I had onions and mashed potatoes around my neck. I thought, "Man, I'm not going to make it out of here." I said, "Yo, my name is Cheron and I'm a drummer. Here's my card and if I can be of any help with anything, call me up." Warren G is responsible for a lot of people in Dre's camp. He said, "Yo, you play the drums?" My first notion was to really go way out and be real hard and tough and say, "I didn't stutter, did I?" But then I thought, "No, maybe not." So I said yes. He paged Dre. I had heard his name, but I didn't know he was the man. Warren said, "Yo Dre, there's someone here who plays the drums, what do you want to do with him?" He put me on the phone and said, "You play? I'm going to invite you out to the crib."

About two or three weeks went by and he called me. He was doing the *Chronic* album at the time and he wanted a live drummer for this one particular song. I got out to Dre's crib—Lord, I want to live like that some day. Have you ever walked into someone's house and said, "Hello," and heard an echo? That's what it was like.

I walked in, trying to act like I was used

to it. Meanwhile, my eyes were bulging out. This guy's foyer is the size of my whole apartment! He didn't even look up when I walked in. He was playing dominoes with a couple of homeboys and he kept doing what he was doing, which is something I like about him: He's real focused. I'm learning that if there's something I want to pass by him or clear with him, I don't just start talking; I wait until he's in that mindset. Anyway, he and I and a cat named Eric went to the kitchen. I started tapping some beats on the stove, and we just kicked it for about two and a half hours, just getting comfortable with each other.

**RF:** When did he hear you play?

**CM:** About two weeks after that. But I gotta tell you, at that first meeting at his house, I knew right then that there was a lot of room for growth, but it would be up to me—I'd have to work; he wasn't going to hand it to me.

He called me about two weeks later. I had the flu and hadn't played in about three or four days. I had been in bed, and he said, "Yo, man, can you be at the studio in an hour?" I paused for a split second thinking, "This could ruin me because my chops could be a little rusty since I haven't played a set for a few days and I'm sick." But then the Holy Spirit said, "What?" And I said, "I'll be there, man." I got to the studio and it was freezing cold. I was sweating a little and my chops were a little rusty. He was calling some stuff that I needed to practice before I played it anyway, and that was "The Roach."

**RF:** Your resume says you play a lot of styles—R&B, Latin, new jack swing, house music, techno, pop, funk, jazz, blues, and rock. Do you have a specialty?

**CM:** R&B is, without a doubt, my specialty. I think I'm a pretty good jack drummer, > too.

**RF:** Can you explain the approach to new jack swing?

**CM:** To understand jack you gotta listen to James Brown on "Cold Sweat" and "Give It Up, Turn It Loose." In those songs, he was jacking. What makes jack happen are ghost notes. You have to play a solid 2 and 4 on the snare, but then add ghost notes. One trick to jack is to get another snare on the left-hand side of your hi-hat, and play the ghost notes on it.

If you want to learn how to play jack, go play some James Brown, and then after

Photo by John Walker



# Orestes Vilató

Timbales. For Orestes Vilató they have been his passion for over thirty years. Nearly three hundred albums document his innovative style which is often emulated, but never duplicated. Recognized as one of the greatest percussionists in the world, Orestes has performed and recorded with some of the best musicians and orchestras in both latin and popular music including Fania All-Stars, Ray Barretto, Tipica 73, Ruben Blades, Los Kimbos, Aretha Franklin, Herbie Hancock and over nine years with Santana.

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that, listen to Teddy Riley. Teddy Riley took it from James but brought it up to the '90s and gave it a street sound. That's why they call it *new jack swing*. James was already jack swinging.

**RF:** Can you explain house music?

**CM:** That's disco, straight up 4/4. Listen to some Barry White, Vicki Sue Robinson, or Gloria Gaynor, and listen to what the hi-hat is doing. Then you take it and bring it up to the '90s and listen to something like what Whitney Houston did with "I'm Every Woman." House music is just a revitalization of disco.

**RF:** So what's your goal?

**CM:** I would like to start my own group. I need to get me some publishing, some royalties. I need something that's going to bring in some checks when I'm sixty-five and can't pick up a pair of sticks. I'm trying to get Bootsy Collins on bass, Dennis Coffey on keyboard, Wah-Wah Watson on guitar, and me on drums. Can you imagine that band!

The biggest thing in my life, though, is the good Lord. He's first and foremost in my life. That's why my life is going well now.



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Congratulations Vinnie,  
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Eddie, Trilok, Luis, Aaron,  
Shannon and John.

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DRUMSTICKS

# Brazilian Root Rhythms

by Duduka Da Fonseca

edited and transcribed by Michael Lauren

**MUSIC KEY**

Learning a new drumming style is never an easy task. It takes dedication, focused practice, and intense listening. I've come to realize that by playing different drumset orchestrations of a specific sticking or rhythmic pattern, one can create a variety of melodic patterns and textures. To begin this concept it's best to work on one idea at a time, and it's very helpful to learn a "root" rhythm first.

Samba cruzado (Crossed Samba) is one important "root" rhythm of Brazilian music. Many other Brazilian rhythms are derived from the melodic samba cruzado. (Keep your right hand on the snare and move your left hand back and forth between the toms.) (Examples 1-6 should be played at a slow to medium tempo, quarter note = 50-100.)

Once mastered, it's easy to develop a number of textural variations by re-voicing either the right or left hand. For example, you can play the right hand on the cymbal,

while moving the left hand onto different drums.

Playing samba cruzado will help expand your melodic vocabulary, while making it easier to learn other Brazilian rhythms. For example, play the right hand on the hi-hat, while the left hand plays the samba cruzado rhythm. You are now playing a bossa nova pattern.

Mix up the left-hand pattern of the samba cruzado between the snare and bass drum, and you are now playing a partido alto. (Partido alto is a two-bar pattern that you can start at the beginning or the middle of the pattern. Where you begin depends entirely on

the melody of the tune.)

Stickings are vital in the creation of Brazilian rhythmic patterns. One of the batucas I play utilizes a RLRL, RLRL, RLRL, RRLR sticking. Batucada—another "root" Brazilian rhythm—is the percussion accompaniment to the African dance batuque, brought to Brazil by slaves from the African countries of Angola and Zaire. It's played at a medium-to-fast tempo, quarter note = 100-160. Master the following sticking (using both sticks and brushes) on the snare drum first.

R L R L R L R L    R L R L R R L R

Now orchestrate this batucada around the drumset.

Using the same sticking, we can now create different samba patterns.

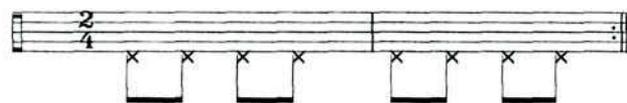
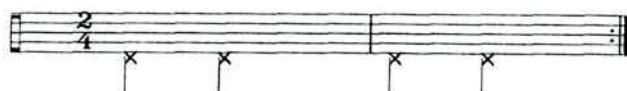
Now let's orchestrate the Malabe samba around the drums.



Different bass drum rhythms can be added to these new patterns. These bass drum rhythms are from the Portela school of samba.



Try the following hi-hat patterns against all previous orchestrations.



Finally, you can come up with many interesting and unique rhythms by combining different sticking patterns, like the Malabe samba. This pattern is inspired by the master of masters, Frank Malabe. Use both sticks and brushes.



All patterns discussed here are my personal interpretations of the particular rhythms. I encourage you to experiment with your own orchestrations.

*Duduka Da Fonseca and Michael Lauren are both on the faculty of Drummers Collective in New York City. Duduka is the author of Brazilian Rhythms For The Drumset (Manhattan Music Publishing), and Michael is the author of Welcome To Odd Times (Why Not Music) and Understanding Rhythm (Manhattan Music Publishing).*



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A black and white portrait of Larrie Londin, a man with dark, wavy hair, wearing a patterned shirt. He is looking directly at the camera with a serious expression. The background is a bright blue sky with light clouds. The portrait is framed by a thin black border.

# LARRIE LONDIN

NO MATTER  
THE STYLE,  
HE FIT  
THE MUSIC.

0

## 1994 MODERN DRUMMER HALL OF FAME AWARD

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# Ralph Peterson, Jr.: "Broski"

Transcribed by Phil Smith

This month's *Drum Soloist* features the energized playing of Ralph Peterson, Jr. on a track from Roy Hargrove's *Diamond In The Rough* release (RCA Novus). Peterson is one of the more interesting jazz drummers working today, combining contemporary ideas that stem from funk, fusion, and R&B with more traditional jazz influences.

MUSIC KEY			
Open	O	R.C.	C.C.
H.H.	X	◆	◆
T.T.			
S.D.	●		
F.T.	●		
B.D.	●		
H.H.	●		
w/foot	X		



This solo contains explosive bursts of drums and cymbals, along with dense areas of notes played either in rolling triplet or 16th-note fashion (a la Elvin Jones and Jack DeJohnette). He plays two choruses (on the blues form) before returning the band to the head. (All written 8th notes are swung.) Ralph is developing a sound that is all his own.

♩ = 112



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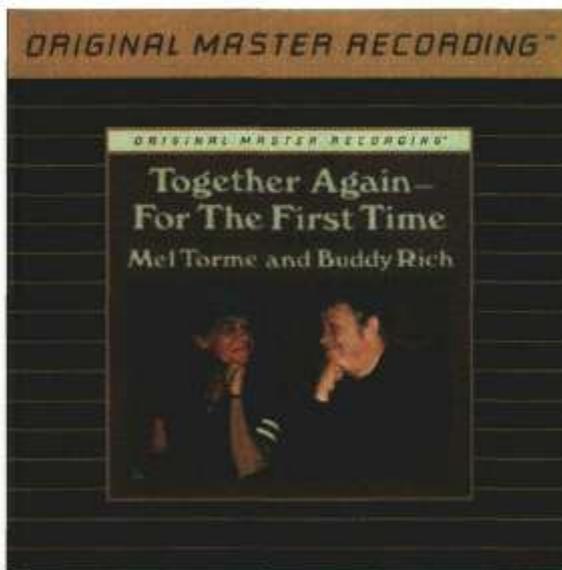
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## RECORDINGS

### MEL TORME AND BUDDY RICH

*Together Again—For The First Time*

(MFSL UDCD 592)



**Mel Torme:** vcl

**Buddy Rich:** dr

**Buddy Rich Big Band**

**Phil Woods:** al sx

When I Found You; Here's That Rainy Day; Blues In The Night; Bluesette; You Are The Sunshine Of My Life; I Won't Last A Day Without You; Lady Be Good

First offered in 1978 by the venerable Century Records, this true gem among Buddy's later recorded works has been beautifully polished and presented in a limited edition re-release on MFSL's premium-priced Original Master Recording series. *Together Again* was originally cut direct to disk, with each whole album side recorded as a take. This technique

delivers the unadulterated, snapshot realism of a live performance (note that Buddy's snares were inadvertently left off in the pick-ups to "Lady Be Good" after the Paul Williams ballad) and makes the ensemble's consistent tightness even more remarkable.

Tonne penned most of the intricate, multi-layered arrangements, the perfect grist for what was arguable Buddy's best band in years. The one exception, Marty Paich's chart of "Blues In The

Night," negotiates half a dozen tempos and feels, reminding one of other ambitious early-Rich classics, "Channel One Suite" and "West Side Story Medley." Guest soloist Phil Woods embellishes the lush "Rainy Day," and Buddy and company drive "Bluesette" from a lilting to hard-swinging three.

Torme is in top form—creative, musical, his every note a bulls-eye. Buddy is Buddy—a powerhouse with a keen ear to dynamics and the contour of an arrangement. His respect for Mel Torme is evident throughout—in the space he yields, and especially in his paraphrasings of Torme's nimble scat in their playful

traded fours and twos in "Lady Be Good," Torme's obviously heartfelt homage to Ella Fitzgerald.

Two giants: both strong, both commanding, yet neither casts a shadow on the other. The result is a brilliant synergy rarely recorded and not to be missed.

• *Rich Watson*

### VARIOUS ARTISTS

**LET THERE BE DRUMS!**

*Vol. 1: The '50s,*

*Vol. 2: The '60s, Vol. 3: The '70s*  
(Rhino R2 71547/R2 71548/ R2 71549)

This three-CD collection of recordings featuring the drummers that kept the beat for the first three decades of rock 'n' roll was obviously a labor of love for Max Weinberg, who assembled the set. But it must have also taken a certain amount of nerve to embark on a project such as this, knowing full well that there would be those who will want to damn Weinberg to spend eternity playing in a polka band for leaving out a drummer they consider important. But in order to pay tribute to every drummer that ever influenced another drummer, it would be necessary to col-



lect hundreds of recordings. We also have to accept the reality that certain record companies are not willing to license their property to another record company. So as much as Weinberg wanted to include Ringo or Keith Moon, they couldn't be

represented here. And as Weinberg himself says in his notes to *Vol. 3*, "The songs that make up this collection are not necessarily the greatest drum songs in rock 'n' roll history.... Rafter, they are *my* favorites...the ones that helped shape my drum style." Given that statement, it's not surprising that the bulk of tracks feature straight-ahead groove drumming.

The set from the '50s is especially interesting, as it documents the development of rock drumming, from Sandy Nelson's debt to Gene Krupa on "Let There Be Drums," to Panama Francis's straight swing on Dion's "The Wanderer," to the Latin-jazz feel on Ray Charles' "What'd I Say." On several tracks, you can hear guitarists and pianists churning out straight 8th notes against former jazz drummers

## ROLLINS BAND

### *Weight*

(Imago 21034)



**Henry Rollins: vcls**

**Sim Cain: dr**

**Melvin Gibbs: bs**

**Chris Haskett: gtr**

Disconnect; Fool; Icon; Civilized; Divine Object Of Hatred; Liar; Step Back; Wrong Man; Volume 4; Tired; Alien Blueprint; Shine

Henry Rollins may be the most self-centered social critic in rock, but his band more than makes up for his testosterone-laden diatribes. They truly play as one, three musicians simultaneously locked into the groove.

This is hard riff-rock, muscular and fiery enough to conjure

up comparisons with hoary bands like Deep Purple as well as Rush and various hardcore outfits. Not that the trio sounds dated. Their music is universal in the sense that tuneful riff-rock like Rollins' is blues-based and at this point ingrained in the American cultural fabric. We know this stuff when we hear it.

Sim Cain duplicates Chris Haskett's masterful guitar lines note-for-note for the perfect hand-in-glove effect. Cain obviously has chops to spare, but maturely waits for the precise moment to give us a sample. Sleek and skillful, Cain plays with an assuredness not unlike Bernard Purdie. His groove is dead-center, and he responds to every turn with agility. In quiet passages ("Liar" and "Tired"), Cain changes dynamics with deft use of splash cymbals and lush tom-tom sonorities.

Long live hard rock, and bless Henry Rollins' tattooed little head.

• *Ken Micallef*

## TERRANCE SIMIEN

### *There's Room For Us All*

(Black Top BT-1096)



Mitch Marine, Willie Green, Ronald Jones, Russell Batiste: dr  
Ralph Fontenot: frottoir  
Terrance Simien: vcl, accdn  
John "Pop" Esprite: bs  
Russell Dorion: gtr  
Donald Ray Charles: perc  
additional musicians  
Uncle Bud; Tout Quelqu'un; Come Back Home; Will I Ever Learn?; The Maker; A Ma Maison; Groove Me; Love Land; There's Room For Us All; Since It's Over; Dog Hill; Zydeco Boogaloo; I Shall Be Released

Looking for some drumming inspiration? Well, here's a killer little disc that features a few outstanding drummers

playing the tunes of New Orleans' Terrance Simien. Simien's music is a combination of zydeco, R&B, soul, funk, and even gospel, and these drummers just *kick* it!

Former Brave Combo sticksman Mitch Marine shines on his tracks, showing his mastery of zydeco. (You've got to hear "Uncle Bud" and "A Ma Maison.") The Neville Brothers' Willie Green already has a reputation as a monster, and he lives up to the rep on his tracks, including the reggae-tinged "Come Back Home" and the groovin' title track. And the Meters' Russell Batiste shows some solid chops on "Groove Me" and "Love Land." Special mention should also go to Ralph Fontenot, who adds an important rhythmic flavor to all of these tracks with his frottoir (metal rabboard). Make room for this one in your collection. (Black Top Records, P.O. Box 56691, New Orleans, LA 70156, [800] 833-9872)

• *William F. Miller*

who couldn't quite get all the swing out of their playing, resulting in the rhythmic tension that energized early rock.

By the '60s, rock drumming had come into its own, with the drummers becoming perfectly comfortable with the straight-8th feel. *Vol. 2* kicks off with possibly the definitive rock beat of all time, the "boom BAP-BAP boom BAP" beat from the Ventures' "Walk Don't Run" (and about ten thousand other '60s rock songs). The set includes in-the-pocket "soul" drumming by Roger Hawkins on Percy Sledge's "When A Man Loves A Woman" and Al Jackson on Sam & Dave's "Soul Man," Hal Blaine's L.A. rock style on Jan & Dean's "Surf City," some "British Invasion" drumming courtesy of the Hollies' Bobby Elliot on "Look

Through Any Window," and a foreshadowing of heavy metal on Steppenwolf's "Born To Be Wild" with Jerry Edmonton.

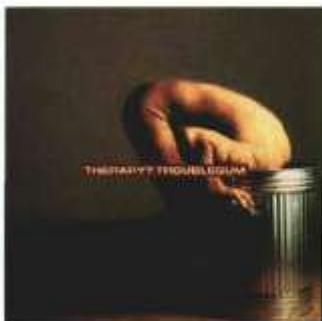
By the '70s, rock drumming was becoming more precise and sophisticated, with the clean funk of Bernard Purdie on Aretha Franklin's "Rock Steady" and Andy Newmark on Sly & the Family Stone's "In Time." It was the decade that the four-on-the-floor disco beat turned up in George McCrae's "Rock Your Baby," played by drummer Robert Johnson, and it was also the era of Russ Kunkel's brushes on James Taylor's "Fire & Rain," Bill Bruford's progressive drumming with Yes, and Steve Gadd's jazz/disco, all represented here. Weinberg indulged himself by including both a Bruce Springsteen track and a Meat Loaf song that he played on.

Some might question why Weinberg included tracks with non-famous drummers who were playing straight beats while leaving out drum gods such as Ginger Baker and John Bonham. But those drummers' work is readily available, while many of the drummers represented here are not always so easy to find. And in the final analysis, more working drummers have copied the basic beats from records like the Isley Brothers' "Twist & Shout" (Gary Chester) or Little Richard's "Long Tall Sally" (Earl Palmer) than the virtuoso drumming on Cream and Zeppelin records. These tracks may not feature the hottest licks ever recorded, but the grooves are undeniable.

• *Rick Mattingly*

## THERAPY? *Troublegum*

(A&M 31454 0196 2)



**Andrew James Cairn:** vcl, gtr

**Fyfe Ewing:** dr

**Michael McKeegan:** bs

Knives; Screamer; Hellbilly; Stop It You're Killing Me; Nowhere; Die Laughing; Unbeliever; Trigger Inside; Lunacy Booth; Isolation; In Turn; Femtex; Unrequited; Brainsaw

At almost every turn, *Therapy?* contradicts itself. For all its metal riffing, the overall flavor is distinctly skatecore. And amidst six-string crunch that any headbanger could relate to, Fyfe Ewing's drumming owes more to the punk nest that reared the group. Even the band's name is a question. Don't let the blend confuse you, though. *Troublegum* is decidedly musical.

More than just his playing, Ewing's drum *sounds* give the album an upbeat flavor. The crack of his piccolo snare and attack of his high-pitched toms—timbales on "Screamer" and "Turn"—give the illusion of quickness even on some slower cuts.

Ewing is often the anchor holding songs together, while his bandmates explore metal ("Stop It"), grunge ("Turn"), and the empty spaces between notes ("Lunacy Booth"). He gets a chance to flaunt a bit of his own personality on the busy "Unrequited," but otherwise seems perfectly content to

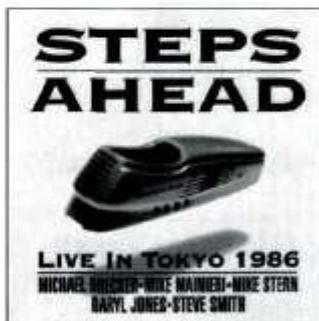
weave his high-ended rhythmic base. You won't blow any bubbles with *Troublegum*, but it's worthwhile to chew on.

• **Matt Peiken**

## STEPS AHEAD

*Live In Tokyo 1986*

(NYC 6006-2)



**Michael Brecker:** tn sx, EWI

**Mike Mainieri:** vibes & MIDI vibes

**Mike Stern:** gtr

**Daryl Jones:** bs

**Steve Smith:** dr

Beirut; Oops; Self Portrait; Sumo; Cajun; Safari; In A Sentimental Mood; Trains

The post-Peter Erskine lineup of Steps Ahead has been available for years in Japan on laser disc, but never before on compact disc. Mike Mainieri's NYC Records fills this gap in one of fusion's most important groups with this new release.

While Steve Smith has played in a variety of rock and jazz settings, Steps Ahead has been one of his favorite routes of expression, and this 1986 recording indicates why. With sharp changes of groove ("Oops") and intensity ("Trains") and some simply beautiful tunes, this CD finds Smith self-confident, relaxed, and playing at his best. Mike Mainieri's early use of MIDI vibes is also quite extraordinary. (NYC Records, 275 West 10th Street, New York, NY 10014)

• **Adam Ward Seligman**

## BOOKS SELF-PUBLISHED DRUM BOOKS III

At first glance, Jon Belcher's *Drumset Workouts* appears to be an overview of various rock, jazz, and Latin patterns, along with some material to develop a fundamental understanding of polyrhythms. But the book's real purpose is revealed by its title, as it is designed primarily for use as a series of practice routines to keep one in shape for different types of feels. The book strikes a good balance between basic patterns that would be useful for actual playing situations and patterns that exercise chops. While one wouldn't necessarily want to use this book to gain an in-depth understanding of a particular style, the exercises will help you maintain the technical control necessary to play in a variety of genres and could even stretch your technique a bit. The book sells for \$9.95 and is available from Irrational Behavior Productions, 7529 126th Ave. NE, Kirkland, WA 98033.

James Hobson's *Polymotion* is subtitled "Rhythmic Counterpoint For Drummers" and deals with developing the ability to phrase in three while playing 4/4 rock, funk, jazz, or fusion. The exercises deal with a variety of rhythmic and sticking patterns, which the author first illustrates on snare drum and then applies to a full drumkit (snare, high tom, low tom, bass drum, hi-hat). Completing all the exercises in the 45-page book should give anyone confidence about playing "over the barline" fills and solos phrased in three over a 4/4 pulse. The book sells for \$13.95 plus \$2.90 P&H and is available from Jimmy Hobson,

Sundogs Music, P.O. Box 7676, Berkeley, CA 94707.

Phil Maturano's *Working The Inner Clock* consists of several charts, a cassette tape with synthesizer backgrounds that go along with the charts, and a booklet that talks you through the charts, all of which are designed to present an organized approach to chart reading. The first few charts concentrate on phrases that end on specific parts of the beat (e.g., the "e," the "&," or the "a") while covering various types of feels. The charts progress through mixed meters, and there are also a couple that consist of bass parts and chord symbols, which is exactly what one can encounter in the real world. The booklet offers a few helpful hints, and the tape includes a few duplicate tracks with drums, which could give the student some guidance. Overall, however, the biggest benefit of the package is its organized approach and open-endedness. Players who know nothing about catching figures on charts could use this as a starting place, and those who can already read charts pretty well could use the material to try out more advanced ideas. The package sells for \$20 plus \$3 shipping and handling and is available from Phil Maturano, 7095 Hollywood Blvd., #404, Hollywood, CA 90028.

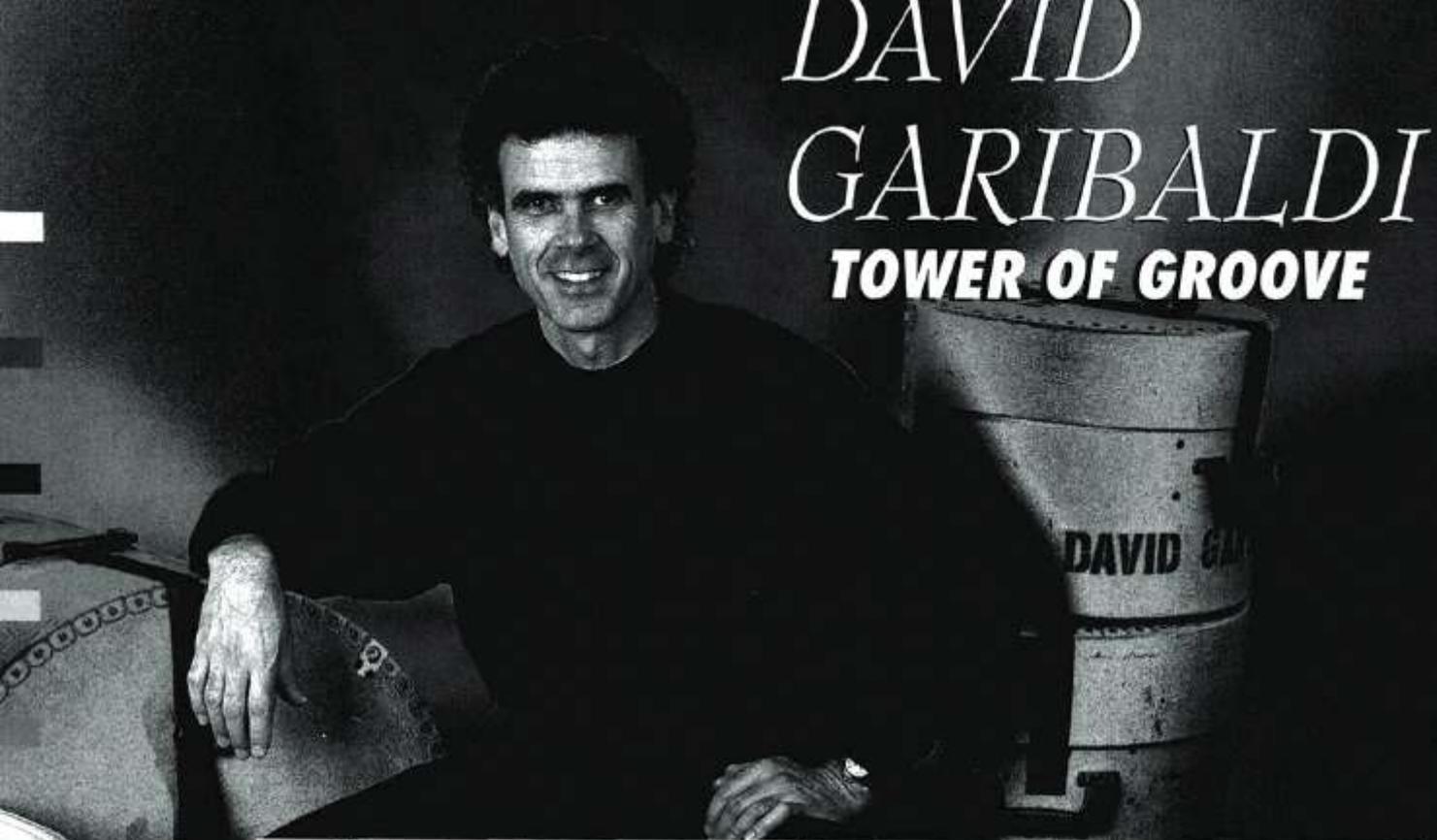
• **Rick Mattingly**

*Editor's note: Anyone wishing to submit a self-published book to Modern Drummer for review consideration must include price (in U.S. dollars) and ordering information for your book to even be considered. Material submitted for review cannot be returned.*



# DAVID GARIBALDI

## TOWER OF GROOVE



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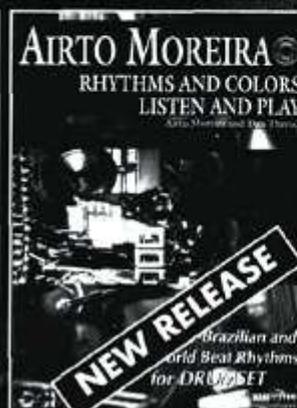
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# Chad Gracey

## Breathing Life Into Live

by Matt Peiken

*Chad Gracey doesn't consider himself a drummer's drummer. He doesn't read music, doesn't practice, avoids contact with the technical side of the instrument, and says he'd go into the medical field if his current band—the only band he's ever been in—dissolved. But in the only sense that really matters—to the ears—Gracey is every bit a player's player.*

*The rhythms throughout Live's critically acclaimed *Mental Jewelry* and on the band's triumphant follow-up, *Throwing Copper*, reflect such soul and emotion that they often carry the music. Much of it comes from Gracey's refusal to play anything that bores him. The rest, he says, comes naturally.*

*It's that natural element, though, that has both baffled and awed those outside the band's circle. The York, Pennsylvania quartet formed as each member picked up his instrument for the first time—during eighth grade. New York City showcase gigs and a major-label record deal came before high school diplomas, and the band recorded two albums before leaving their teenage years. But these young artists are far from silver-spooners. Rarely do even seasoned groups write such lyrically and musically expressive material.*

*Gracey, now twenty-two, still doesn't know where the secret lies. He just enjoys playing with his hometown buddies more than he enjoys playing itself. That, he says, might be the elusive trait behind his drumming acumen: the band's approach to music and any success that comes from it.*

**MP:** Has your band's musical diversity opened it up to a variety of performance opportunities?

**CG:** We've got a really interesting thing coming up called "Revolucion '94," where we'll be playing with Adrian Belew, Redd Kross, and some Mexican bands. And we were just in Brazil, where we opened for Sepultura at the Hollywood Rock festival. We'd never played for a thrash metal crowd, but we went over well because *Mental Jewelry* did really well down there. And we did the MTV *120 Minutes* tour last year. Nobody can really peg us into a certain category or style, and that opens a lot of opportunities for us to perform—and for different people to hear our music.

**MP:** Is diversity something Live has always tried to achieve?

**CG:** We never really discussed it much; it just kind of happened. We'd been together for six years before *Mental Jewelry* came out. We started the band when we were in eighth grade, with Patrick



[Dahlheimer, bassist], Chad [Taylor, guitarist], and myself. Ed [Kowalczyk, vocals] came along about six months later. Chad and Patrick had started messing around with guitars. I'd always wanted to play the drums, but I never had until the eighth grade, when I found a trap set for \$150.

**MP:** Where did you develop the world beat influences that come out so much in your playing?

**CG:** I'm not a technical player at all. You hear about rock drummers who've learned every Neil Peart beat, but I was never one of them. But one of the things I think I do really well is listen to the song, play the right beat to it, and try to fill in the gaps. Sometimes Ed or Chad will play me the basic guitar part and I'll just give it a simple beat. But when we start playing together, I just start to feel that something needs an accent here or I need to put a tom hit there.

It might take months for the band to get a song to the point where we're satisfied and ready to record it. It's just a natural process of song development, and what you hear on the record is probably the result of just playing the song as we've been rehearsing it for the past couple months. Other times, though, I'll be playing a song a certain way and a new part will come to me, just like that.

**MP:** Impressive as your playing is on *Mental Jewelry*, the new

record seems to have more rhythmic and dynamic turns.

**CG:** The main difference in the overall sound of the band is that Ed had picked up electric guitars and started playing them with loud amps, which has given us a little harder edge. But a lot of it just comes from the natural development of the band. Even though we've been together a long time, we're still very young and we're still discovering a lot of things about ourselves.

One of the first songs we ever wrote was "Good Pain." That song and some of the other more powerful songs have come more easily to us than the softer songs—mainly because they came from just jamming together. But nothing on the new record came together easily for us. [laughs]

We came off our summer tour in '92 and sat around until October, then went to Brazil, came home, and sat around some more. We played more shows in that year than in all the other years we'd been together combined. It was really hard to get used to, and one of the things that hurt us was that we stopped writing music on the road. We didn't know how to do it.

Songwriting has always been a very private process for us. Some of us weren't comfortable with writing at soundchecks, with other people around and all this stuff going on to distract us. We've kind of pushed ourselves past that now, but writing for this record was pretty stressful because it took us a while to get into a comfortable flow. We weeded through hundreds of lousy ideas to

come up with the songs that made the record.

**MP:** Was it hard for your band to accept the travails of international touring and the other things that go along with being full-time musicians?

**CG:** Not at all, because that's something we'd always wanted for ourselves. When we were called Public Affection, we did an independent album called *Death Of A Dictionary*, which eventually helped us get signed. And after we graduated high school, we had set the goal of getting a record deal. We showcased at CBGB's in New York twice a month for about two years.

But even before that, around when we were in eleventh grade, we'd decided this was something we were all going to take to another level. And when we were seniors, we made the decision to do the band and not go to college. We'd all been in college prep courses and had applied to colleges. But in our minds we knew we weren't going. We'd talked about it for a while, but we decided as a group that this was what we were going to do.

The toughest part was telling our parents. We said we were going to defer for a year, but we felt confident enough in our material and ourselves that we knew we'd get a record deal and probably never go to college. The funny thing is that getting signed probably was the easiest thing that's happened for us. Meanwhile, it was pretty hard on my dad because he'd always wanted me to go to school. He was a carpenter and he didn't have

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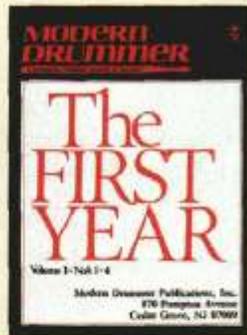
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the chance to go to college, so he wanted me to accomplish something he hadn't. That was hard to work through.

**MP:** The musical and lyrical maturity of your band is remarkable, especially considering that none of you had any formal training. What do you attribute that to?

**CG:** Growing up where we did, we were basically cut off from the rest of the musical world. There's no scene in Pennsylvania. We listened to records, but we really put those influences aside early in our band life. I can't really tell you why we sound like we do or what makes our music so "mature," as you put it, except that our style came easily and naturally to us. Nothing was thought out or planned.

**MP:** Does that also go for your drumming?

**CG:** Yeah, in the sense that I just developed on my own. One of the reasons I've shied away from taking lessons is because I want to remain untouched by the technical side of drumming. Sometimes I feel like I should take lessons, just to pick up a technique I'm not familiar with or to master a neat fill. But then I'll sit down at the kit and just teach myself something new and figure that I don't need lessons.

**MP:** Are you still using the same \$150 drum kit you started with?

**CG:** No, but it was a long time before I got something much better, [laughs] The kit I used for *Mental Jewelry* was actually only the second kit I've ever owned. It was an old budget kit, and I

wasn't really happy with the drum sounds I got. Not that it was all bad, but we really didn't have as much creative control in the studio as we would have liked. I mean, the drum sounds were set when I was *told* they were set. [laughs] I got a Pearl *BLX Studio Series* kit just before going into the studio this last time—and I also had much more input into how the drums sounded.

**MP:** How much input do you have in the songwriting?

**CG:** I'm not very inclined that way, but I'll help with the arranging—and I'm probably the one who really decides whether a song makes it or not. That's because I'm the most critical person in the band. If I don't like a song or I just can't come up with a beat to what they're playing, I don't want any part of it. Ed and Chad might be really into an idea and they'll really get pissed off at me when I don't like it, but it usually works out for the best.

There were a lot of ideas they had for the new record that I just wasn't into. And there have been times when I haven't been into something, but I'd come back to it later and it would work out. But we ended up with songs that everybody likes and that we're very happy with.

**MP:** Did your approach to drumming for this record differ from how you went into the last record?

**CG:** With *Mental Jewelry* I was deathly afraid of playing straight-ahead parts. I didn't want to play any extended 8th-note or quarter-note patterns. There's a part like that on "The Beauty Of Gray," but it fit. Otherwise, I always wanted to approach things a little funkier or different. For the new record, Patrick was playing a lot more straight-ahead, which brought out some more straight-ahead playing and heavier beats from me. I think that made some of the songs a little more aggressive than anything on the last record.

**MP:** Do you practice much on your own in the band's down time?

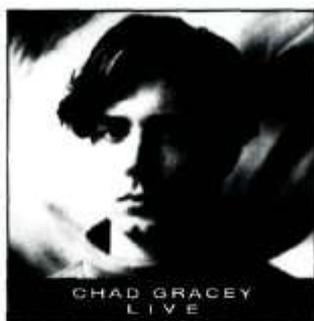
**CG:** I don't. I used to when I was learning how to play, but now I just play when I'm touring or rehearsing with the band. Part of it is that I don't have as much time for it anymore and part of it is that I just don't feel like sitting at the drums and playing by myself.

I am training myself to play straight 8th-notes on the hi-hat with my foot, though. It's just something I want to do. It's something I've heard and that sounds good in the music. I can already do the quarter-note thing, but I just want to be more independent with my left foot. And if I just keep at it, it should happen eventually.

**MP:** Live is the only band you've ever played in. Is it the only band you ever *want* to play in?

**CG:** Definitely. If we dispersed tomorrow, I probably wouldn't play drums in another band. My desire to play with these guys exceeds my desire to just play the drums. It's something we've all talked about, and I think everybody else feels the same way. We're really comfortable with each other. We've grown up together, and there's a unique chemistry. None of us is very religious, but we can't help but think someone had something to do with putting us together.

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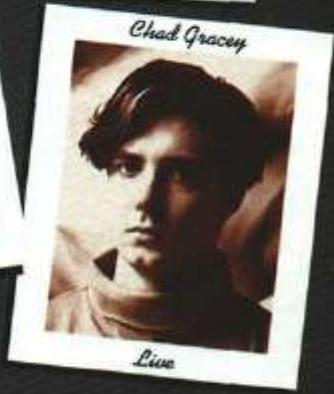
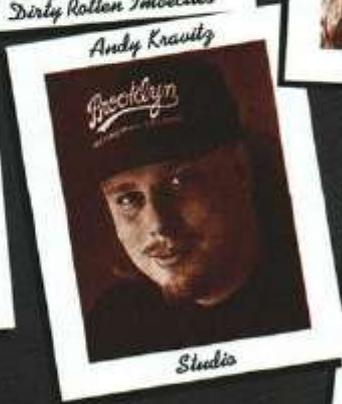
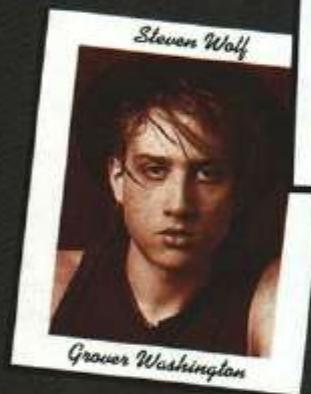
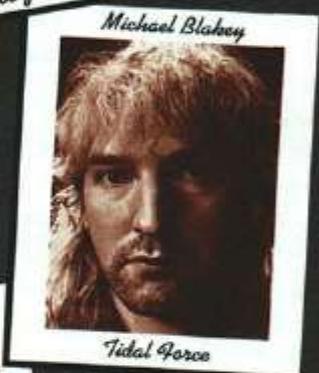
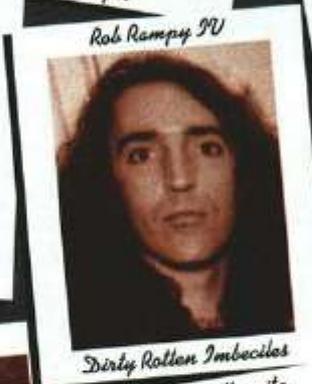
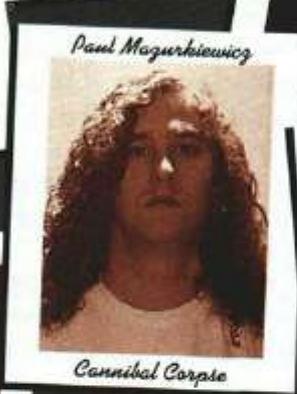
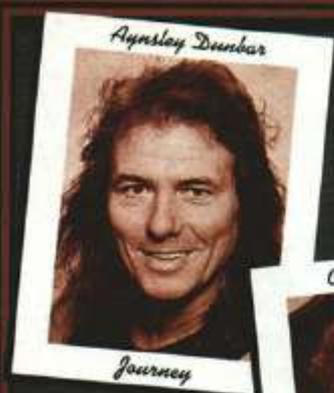
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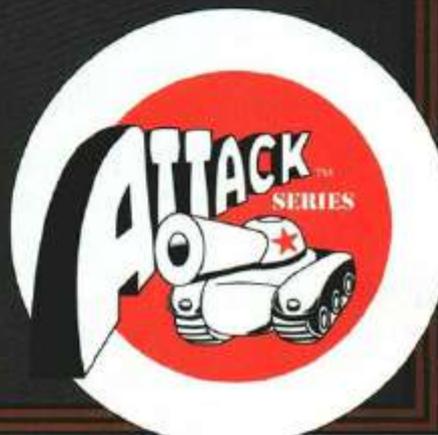


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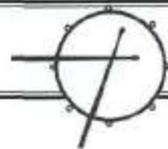


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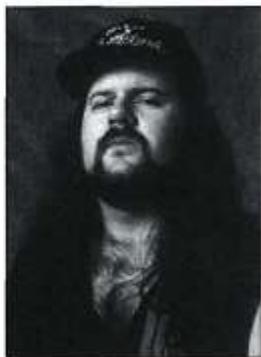
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# Vinnie Paul On...

by Ken Micallef

"We don't have anything to do with alternative music," says Vinnie Paul, of heavy metal-headed rockers Pantera. "A lot of good rock 'n' roll bands want to be 'alternative,' because alternative sells now. Alternative's just an excuse for bad music, in my opinion. Snoop Doggy Dogg's my favorite tape now, just 'cause he's disgusting. It's nasty and right up front. I listen to a record to hear what somebody put into it."



A producer as well as a drummer, Paul knows what he likes and what he wants to hear. His keen ears and powerfully creative drumming (fully audible on 1992's *Vulgar Display Of Power*) have been a big factor in Pantera's climb to heavy metal success. "We're heavy metal in the sense that it's heavy, vicious, and aggressive," says Paul of the Pantera Zeitgeist. "It has punk roots, old hardcore roots, and rock 'n' roll roots—but it ain't Iron Maiden. It's heavy music."

Paul summarizes his drumming with a directness that can be heard in every note he plays. "Everything I play is about power," he says. "If I can't play it hard, I don't do it. I'm not a 'touch' guy—no buzz rolls. It wouldn't move the audience. I use the butt end of the stick; I trash everything I have as hard as I can. Power is what it's all about. You gotta slam."

## ...Igor Cavalera

Sepultura: "Kaiowas" (from *Chaos A.D.*)  
Cavalera, drums; Andreas Kisser, guitar; Paulo Jr., bass; Max Cavalera, vocals and guitar

**VP:** Dude, that rocks. I love it. The chord changes...the acoustics...the overall thing had a cool vibe. It reminded me of old Black Sabbath. The drummer played the right thing for the song. I knew I'd heard that in South America after you told me who it was. I probably would've hit some cymbals, though. I had no idea that was Sepultura. Those dudes are cool.

## ...Martin Atkins and Paul Ferguson

Murder, Inc.: "Red And Black" (from *Murder, Inc.*)  
Atkins and Ferguson, drums; Paul Raven, bass; Geordie Walker, guitar; Chris Connelly, vocals; John Bechdel, keyboards

**VP:** That was different—a little punk crossed with hardcore lyrics and vocals. It freaked me out when you said they had two drum-

mers. I would like to have heard them cut up a little more. But it had a real groove going—kind of like a samba—and it was a bit on the dark side, which I'm into. It had a good, loose groove. Trust me, I've tried to play to a drum machine before on some tracks, and the shit is sterile. The music needs to flow with a real drummer. There aren't too many real drummers alive today that I know who are perfect. It's gotta have that human touch.

## ...Scott Travis

Judas Priest: "Painkiller" (from *Metal Works 73-93*)  
Travis, drums; Glen Tipton and K. K. Downing, guitars; Ian Hill, bass; Rob Halford, vocals

**VP:** Scott Travis is awesome. I've toured with the dude. He's a good old boy from Virginia Beach. He's in Fight now, kicking ass. Here's my strangest story about Scott Travis: I have to eat about three hours prior to a show before I feel good about getting on the stage. Scott would come in thirty minutes before the show and eat a huge bowl of spaghetti, every night. If I did that you'd see me throwing up. And he never had any drums in his monitor, it was all guitar. He liked the way his live drums sounded. He'd play a different drum solo every night. He had certain things that he did consistently, but in between those he ad-libbed. And he's a big Dallas Cowboys fan, like me, so we get along great.

## ...Owen

Carcass: "This Mortal Coil" (from *Heartwork*)  
Owen, drums; Steer and Ammott, guitar; Walker, bass and vocals

**VP:** I don't listen to this kind of music. That one part sounds just like "The Trooper" by Iron Maiden. The rest of it was heavy; I wasn't crazy about the thrash part—the trash part, I call it—where it turned into a choo-choo train. The production was muddy. The drummer came up with some great parts, like in the middle where it broke down and went to the half time. Just hit the drums harder when you go to the trash part. So who was that?

**KM:** Carcass.

**VP:** I thought it was Creator, [sings] "Pleasure to kill...." Never heard it. I didn't think it sucked; there were things I really liked, like the guitar sound.

## ...Stewart Copeland

The Police: "Truth Hits Everybody" (live) (from *Message In A Box*)  
Copeland, drums; Andy Summers, guitar; Sting, vocals and bass

**VP:** Is it the Ramones? Sting! No way. With Stewart? I can't say nothing bad about this dude. Old punk. Hear that energy? He ain't on the beat, he's on top of it. He's one of the most driving drummers to ever live. He never rushed, but he was on top all the time. Very intuitive and intelligent. I love the Police, all their stuff rocks. When I was a kid their music blew me away. *Regatta De Blanc* was my favorite. Your average person doesn't know what it is, but when you play on top of the groove it makes you want to move. It's the intensity in the music. Alex Van Halen has it too.

### ...John Stanier

Helmet: "Unsung" (from *Meantime*)

Stanier, drums; Page Hamilton, guitar and vocals; Henry Bogdan, bass; Peter Dinklage, guitar

**VP:** Helmet. I'll tell you right now, I hate this drum sound. But I think Helmet's a killer band; maybe we can do some shows together sometime. I don't think Helmet's music is alternative; it's kick-ass, heavy music. It jams. But for me, the drums are too normal-sounding. It's a good drum sound if you like the good old garage thing, but I'm not into that. For hard rock you need a lot of attack; you've got to tune the drums tight so people can hear them—especially the snare drum. But John's a killer player; he's solid as a rock.

### ...Fyfe Ewing

Therapy: "Knives" (from *Troublegum*)

Ewing, drums; Andy Cairns, vocals and guitar; Mike McKeegan, bass

**VP:** I love it. Good breakdown.

**KM:** It's Therapy, from Ireland.

**VP:** When the vocals first kicked in I thought it was Body Count. It had a good sound, but a bad guitar solo. It jammed, though. The vibe was good: the "don't give a damn" attitude, which I caught. It verged on punk. Real good energy on the drums. Maybe we can do some shows with them. They're cool.



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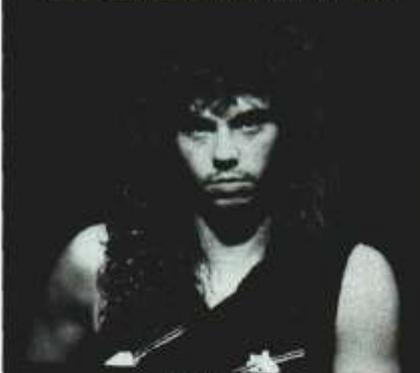
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## In Memoriam: Michael Clarke



Drummer Michael Clarke, an original member of legendary '60s folk/rock group the Byrds, died December 19, 1993 in Florida. Clarke, 49 was a victim of liver failure.

Clarke was a self-taught player who was discovered by the Byrds while

walking down the street in Los Angeles. The group picked him due hip looks. However, by the time he left the Byrds in 1967, Clarke had developed into a strong groove drummer. Upon leaving the Byrds Clarke joined country/rock pioneers the Flying Burrito Brothers. He achieved his greatest commercial success in the 1970s as a member of Firefall.

Driven by financial necessity, Clarke re-emerged in the late 1980s, leading a band of young, unknown musicians he dared to call the Byrds. This alienated him from his original bandmates, who claimed the rights to the band's name. However, the entire original band appeared together upon their induction into the Rock And Roll Hall Of Fame in 1991.

• *Bob Cianci*

## Yamaha Clinics And Scholarship Winner

Mallet virtuoso and Spyro Gyra member **Dave Samuels** recently conducted a clinic at the University of Utah. Over one hundred percussionists from area high schools and universities were in attendance. Percussion clinician **John Wittmann** just completed a seventeen-clinic tour throughout central Indiana. John worked with percussion students from junior high level through professional. Electronic specialist **Tony Verderosa** recently displayed his talents—and the features of the Yamaha *TMX* system—at Pro Sound in Normal, Illinois. For Yamaha clinician information, contact **Yamaha Corp. of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899, (616) 940-4900.**

Yamaha is proud to announce the winner of the 1993 Percussive Arts Society International Convention scholarship, Timothy J. Heckman. Heckman, a percussion major at Kutztown University of Pennsylvania, was awarded the Yamaha scholarship at PASIC '93 in Columbus, Ohio.

## Festivals And Special Events

The sixteenth annual **Playboy Jazz Festival** will be held at the Hollywood Bowl in Hollywood, California on Saturday, June 18 and Sunday, June 19. The program (subject to change) is scheduled to include such notable drummer/percussionists as **Airto Moreira** (with Fourth World), **Dave Samuels and Joel Rosenblatt** (with Spyro Gyra), **Lionel Hampton and Louie Bellson** (with the Golden Men of Jazz), **Tito Puente, Mongo Santamaria, Giovanni Hidalgo, and Ignacio Berroa** (with Tito Puente's Golden Latin All-Stars), and **Elvin Jones** (with the Jazz Machine). Information can be obtained from Nina Gordon Public Relations, (310) 478-0343.

The Florida State Fairgrounds in Tampa, Florida will be the site of **Groove Fest**, a music festival in tribute to the legendary '60s Woodstock Festival, on Saturday and Sunday, August 13 and 14. Several national, regional, and local musical acts will perform for a total of over twenty hours of live music. Ticket price for both days is \$40. Sponsorships and performing opportunities are available. For more information call Howard Hochberg at (813) 923-9091.

The **World Unity Festival**, a week-long festival of music, workshops, lectures, and youth activities, is scheduled for August 22 through 28. The event will begin on Monday, August 22 at Red Butte, located in the heart of the Kaibab National Forest on the south rim of the Grand Canyon (sixty miles north of Flagstaff, Arizona). The week will culminate on Saturday and Sunday, August 27 and 28, at the Northern Arizona University Walkup Skydome in Flagstaff. On Saturday international performers will gather to celebrate and make a statement for world peace and unity. On Sunday, a series of ceremonies will include the initiation of "Drums Around The World," a day when people all over the world will drum for world peace at the same time. This day-long event will conclude with performances by various global percussionists. For more information call Quetzalcoatl Productions, (602) 773-9669.

A portion of the 1994 **Banff Festival of the Arts**, in Banff, Alberta, Canada, will be dedicated to Afro-Cuban music and culture. AfroCubanismo, from August 26 through September 4, will incorporate music and dance in traditional, religious, and popular forms, as well as workshops on jazz, salsa, and arranging. Also on the Festival schedule is Hugh Fraser and the Banff Jazz Workshop (nightly sessions during July) and four special jazz concerts. For more information, call (403) 762-6301.

**Chad Smith, Charlie Quintana, and Dom Famularo** were among the featured performer/clinicians at Music West, Canada's most comprehensive musical event. Held at the Vancouver Trade and Convention Centre—and at many Vancouver music from May 12 through 15, the event included seminars and displays on performance, production, composing, and other aspects of the music business. Pearl Drums also sponsored a drum competition called the Pearl Players Challenge, with endorsement packages going to the winners. Other industry participants included Sabian, GMS, and Paiste.

## Extended Terms For P.A.S. Executive Committee

In a display of confidence in the current Percussive Arts Society executive committee, the P.A.S. board of directors has elected to extend the terms of the committee beyond the standard two years. The current committee's terms would have expired December 31 of this year. With the extension, the terms of Garwood Whaley (president), Randall Eyles (first vice president), Genaro Gonzalez (second vice president), Mike Balter (treasurer), and Bob Breithaupt (secretary) will continue until December 31, 1996.

## Guitar Center Buys Drums Ltd. Inventory

Guitar Center, a national chain of seventeen retail music stores, recently purchased the inventory of Drums Ltd. in Chicago, Illinois. Drums Ltd. was formerly the legendary Franks Drum Shop, a long-time institution in the Chicago area. Guitar Center plans to integrate the purchased inventory into its own substantial stock of drum and percussion instruments.

The inventory included a variety of vintage drum and percussion equipment dating back to the early 1900s. According to Guitar Center regional sales manager Rich Pidanick, "We welcome the opportunity to add this vintage equipment to our already extensive collection. We recognize the value of these historic items, and have the ability to properly preserve and display this equipment." Guitar Center plans to divide the inventory among its three Chicago-area locations. The chain also maintains a "Vintage Instrument Network," which allows collectors from all over the U.S. to purchase vintage musical instruments from any Guitar Center location. For more information, contact James Tuverson at (818)772-2050.

## Endorser News

**Nicko McBrain** (Iron Maiden), **Igor Cavalera** (Sepultura), **Mason Treat**, and **Gerald Heyward** (N.K.O.T.B.) are using ddrum equipment.

Country drummer **Michael Kennedy** (currently with George Strait) and jazz drummer **Jason Harnell** (Maynard Ferguson) are now Yamaha drumset artists.

New GMS endorsers include **Bobby Rondinelli** (Black Sabbath), **Joey Bruno** (Mike Griffin & The Unknown Blues Band), and **David Beyer** (Melissa Etheridge).

**Gregg Bissonette** now playing Slingerland drums.

**Mike Baird** using Aquarian heads.

Recent Rhythm Tech signings include **Nicko McBrain** (Iron Maiden), **Charlie Morgan** (Elton John), **Vicky Randle** (*The Tonight Show*), **Michael Baker** (Whitney Houston), **David Beyer** (Melissa Etheridge), **Ernie Durawa** (Texas Tornados), Joe

**Franco** (Widowmaker), **Ndugu Chancier** (the Meeting), **Arno Lucas** (Bobby Caldwell), **Kevin Richard** (Kenny Loggins), **Jeffres Suttles** (Taylor Dane), **Chris Trujillo** (Toto), **Dave Bronson** (Righteous Bros.), **Ray Brinker** (Barefoot Servants), **Rayford Griffin** (studio), **Clayton Cameron** (Tony Bennett), **Larry Bright**, **Tommy Campbell** (Manhattan Transfer).

## Gibson Purchases Slingerland From Gretsch

This past February 21, Gibson USA purchased the Slingerland Drum Company from Fred Gretsch Enterprises. All of Slingerland's manufacturing operations are being moved to Nashville, Tennessee and will be integrated into the Gibson Drum Factory that was opened in 1993. Exclusive distribution for Slingerland by HSS will remain unaltered in countries where distribution is already in place. The first new Slingerland artist announced by Gibson is Gregg Bissonette, who will reportedly make creative suggestions on Slingerland product. For more information, contact Slingerland at (615) 871-4500.



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## Vintage Showcase

In recent years many drummers have become interested in purchasing "vintage" drums, realizing that these instruments offer unique sounds and features. The "Vintage Showcase" section of *Drum Market* was created to assist drummers in tracking down vintage equipment—as well as the businesses that sell vintage gear. (Advertisers: Ad rates and schedule for "Vintage Showcase" are the same as *Drum Market*.)

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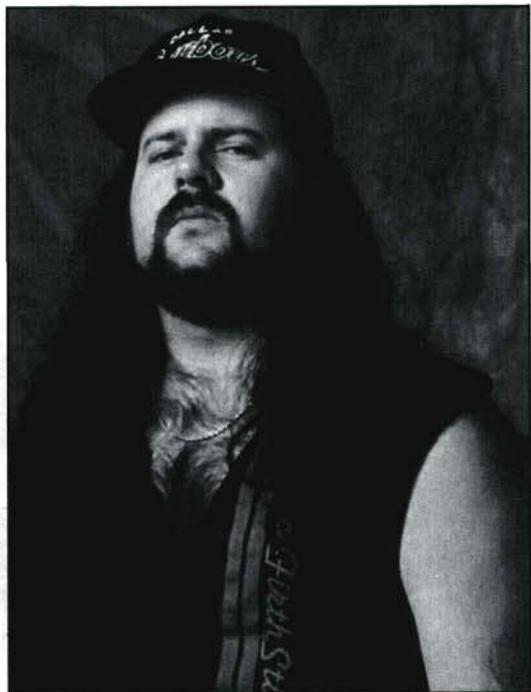
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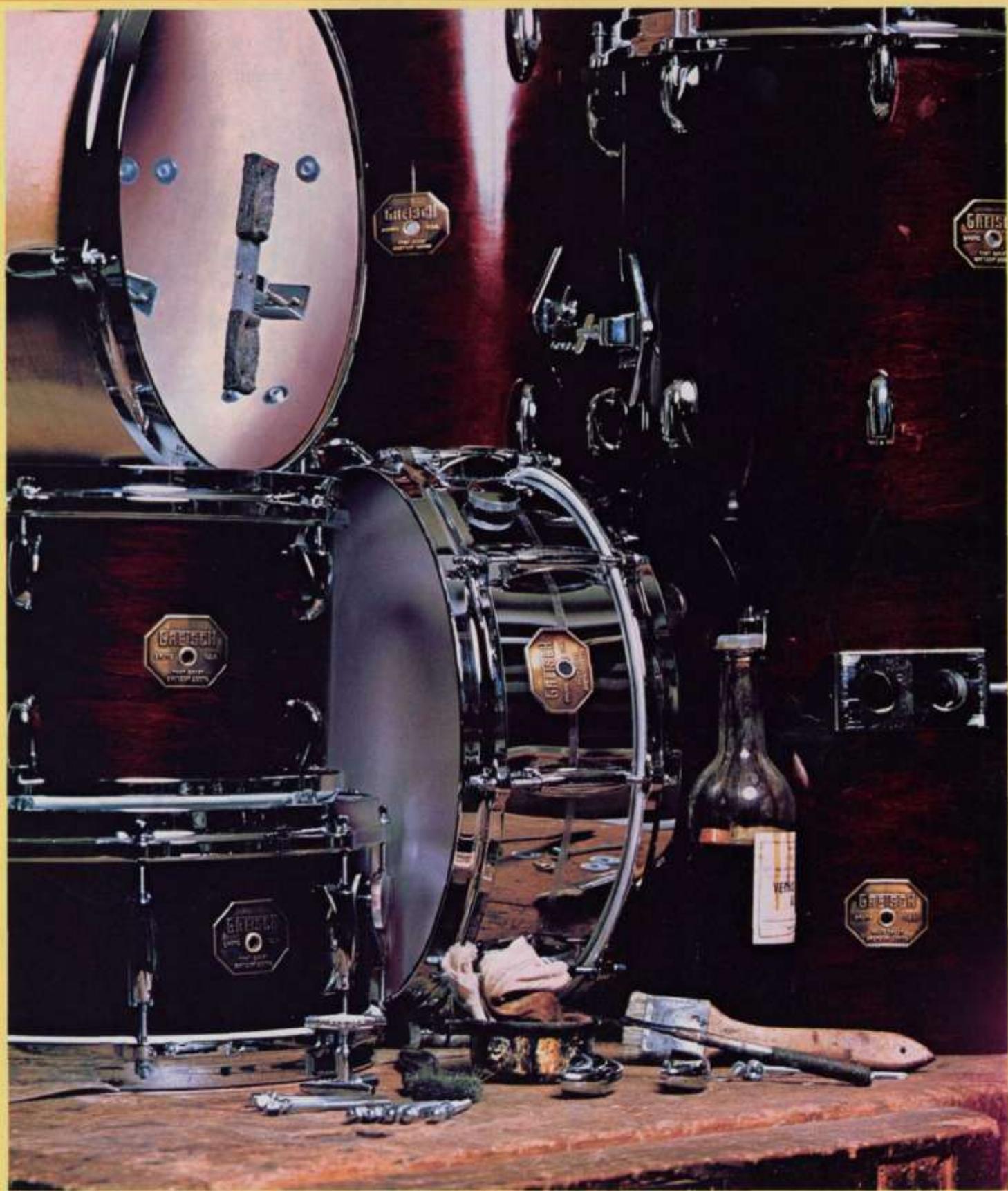
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**ADVERTISERS INDEX**

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Afro Percussion	109	Fishman Transducers	117	Precision Drum Co.	117
Anvil Cases	81	Fork's Drum Closet	134	Premier	5
Aquarian Accessories	127,104	Gibraltar/Kaman Music Corp.	63	Pro-Mark	57,92,124,129
Atlanta Drums & Percussion	54	Gretsch	Inside Back Cover	Pro Percussion	117
Atlanta Pro Percussion	98	GRP	42	PureCussion, Inc.	84
Audiophile Imports	103	HQ Percussion Products	107,134	Remo	97
Brady Drums	117	Hot Sticks	64	Rhythm Tech	48
Brook Mays Music Co.	104	Humes & Berg	17	Roland	45
Calato/Regal Tip	85	Knight Designs	79	Sabian	59,61,95
Cleveland Drum Co.	81	Latin Percussion, Inc.	65,43	Sam Ash	110
Cannon Percussion	125	Legend/Kaman Music Corp.	89	Shure	101
Carolina Stick Company	52	Long Island Drum Center	53	Slingerland	64
CPP Media	67,121	Ludwig	Inside Front Cover	Sonor	38/39,69
Creative Projects	103	Mapex	62,83	Super Gloss/Sam Barnard	104
Cymbal Crown	60	MD Library	123	Tama	67,75,77,79,105
Discount Distributors	104	MD Poster	44	Taw Sound & Drumworks	54
Drum Doctors	134	MD Subscription	114	Thoroughbred Music	94
The Drum Pad	104	Modern DrummerWare	78	Toca/Kaman Music Corp.	71
Drum Workshop	51,56,135	Meinl Percussion/Cymbals	7,49	UDU Drums	134
Drum World	132	Music Tech	113	Vater Percussion	55,104
Drummers Collective	58	Musicians Institute	93	Waddell's Cymbal Warehouse	104
Drums On Sale	117	Noble & Cooley	14/15	Walkabout Percussion Systems	132
DrumSt6	108	Not So Modern Drummer	111	West L.A. Music	60
Easton	87	Paiste	13	XL Specialty Percussion Products	100
Evans Products	1	Parziale Corp.	117	Yamaha	76,99
Vic Firth, Inc.	74,107	Pearl Corporation	18/19	Zildjian	10/11,16,80,111,Outside Back Cover

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