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# MODERN DRUMMER®

The World's Most Widely Read Drum Magazine

September '94

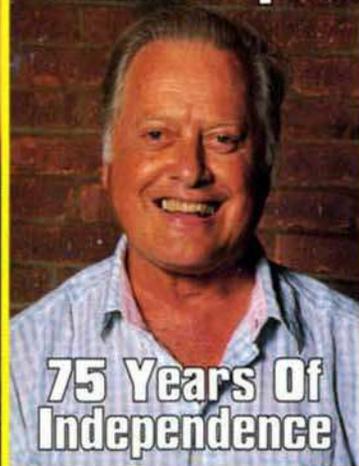
## Dennis Chambers

Sim Cain  
Of The Rollins Band

**PLUS:**

- DRUM THRONES UP CLOSE
- NEIL PEART ROCK CHART
- COUNTRY DRUMMING WITH PAUL LEIM
- WIN DRUM BAGS AND CASES FROM IMPACT

Jim Chapin



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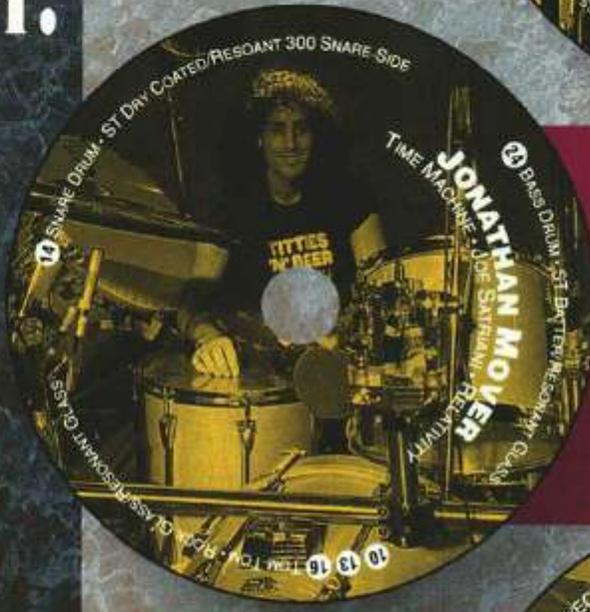
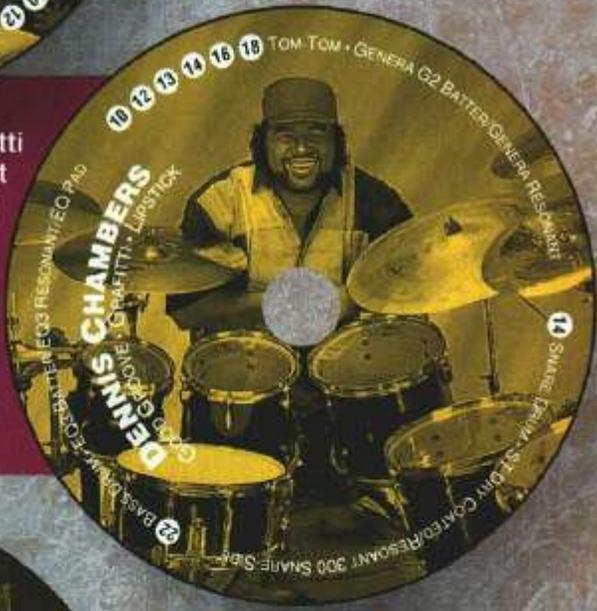


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-Dennis Chambers

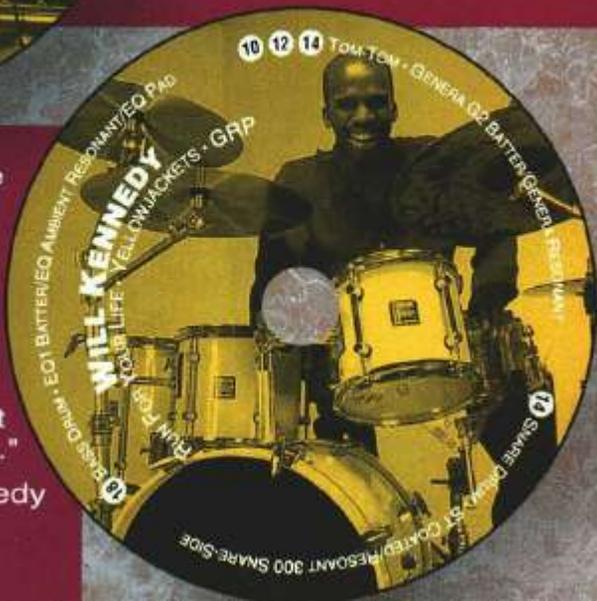


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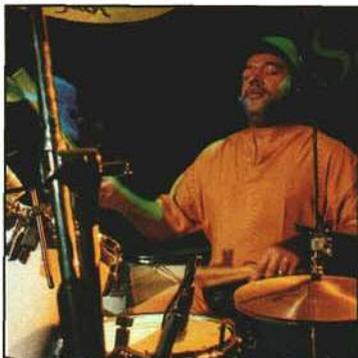
-Will Kennedy



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### DRUM THRONES UP CLOSE

Everyone knows the drummer is king, so it's no accident our stool is called "the drum throne." But the drummer's job also depends on comfort—and our seat needs to serve that "end" as well as possible. In this special report, *MD* covers today's stool scene from A to Z.

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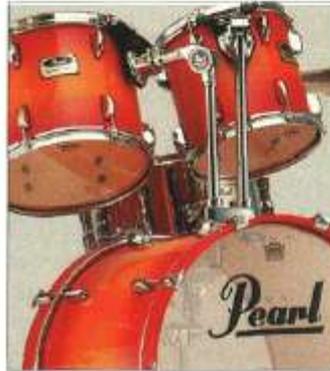
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# MD On The Move Again



It's been nearly ten years since *Modern Drummer* moved from second-floor rental space in Clifton, New Jersey to our current home in Cedar Grove. And though our present location has served us well for a decade, our

continual growth has created new space requirements.

Over the past ten years we've expanded our Book Division, introduced *Drum Business* (our sister trade publication), and put on additional staff to accommodate this growth. In light of all this, it's not surprising that we've outgrown a building that appeared so huge to us ten years ago, and one we never imagined having to leave.

A few months ago we were fortunate to find a two-acre parcel of land roughly three minutes from our present building. Both the land and the location proved to be ideal for our needs. So, we now find ourselves working closely with site planners, architects, contractors, and office designers as we begin the construction of *MD's* new home.

Our plans call for a contemporary-style, 8,500-square-foot office building, which will sufficiently accommodate the entire *MD* operation. Staffers—some with offices filled from floor to ceiling—are pleased that the new offices will be *considerably* more spacious. And we've also carefully

accounted for additional space for new employees as they join the growing *MD* family.

Along with individual offices, the new complex will be equipped with a large conference room, a complete shipping and receiving area, an extensive research library, a full-sized computer room, a staff lounge, a fully equipped photography studio, and a soundproof drum room. The drum room will serve as a product-testing area, a place where *MD* editors can try out article material, and a spot where visiting artists can play to their heart's content if they wish.

Most of the design work has been completed, and we're now entering the first phase of construction. The photo in this month's *Industry Happenings* marks the official groundbreaking. Hopefully the building will be completed and ready to be moved into early next year.

Physically moving an active publishing operation is certainly not an experience anyone in their right mind looks forward to. However, we stand to gain a great deal in terms of productivity, efficiency, and comfort, and that means we'll be able to serve *MD's* worldwide readership even *more* effectively as we enter our nineteenth year.

RS

## 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 HURRING  
 ART DIRECTOR SCOTT G. BIENSTOCK  
 ART ASSISTANT LORIS PIGNARDI  
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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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## ERSKINE Vs. COPELAND

*Editor's note: Peter Erskine's response in the June '94 Readers' Platform to Stewart Copeland's comments in the March '94 Impressions column generated the following letters:*

After reading Stewart Copeland's outrageously obnoxious comments in the March *Impressions*, I knew we would see some backlash—as evidenced by Peter Erskine's letter in the June issue. Rather than getting upset, let's step back a few paces and appreciate Stewart's lack of respect. If we want drumming and music to evolve, sometimes one must reject all that we have been taught to revere. The explosion of the punk scene was ignited by this way of thinking. Without Stewart's abrasive attitude, he would never have been inspired to be so innovative. Drumming would have lost Stewart's style (which influenced an entire generation of drummers). Revolution and evolution are necessary. Copeland's approach is harsh, while Erskine's is gentle. Both have been effective and both are beautiful to behold.

Chris Kirkham  
Davis, CA

I've renewed my subscription to *MD* again, and although there are always lots of good reasons to do so I am particularly excited at this time thanks to Ken Micallef, Peter Erskine, and Stewart Copeland! In the March *Impressions* and June *Readers' Platform* we have a great writer and two great drummers offering three very articulate, erudite, and divergent opinions—opening a fourth dimension into music and especially into the private worlds of public musicians. I think you've set a very valuable precedent, and the future is pregnant with possibilities.

Personally, I'd love to see a regular feature where two drummers known for different musical innovations each make opening statements regarding the *other's* stylistic "bandwidth" (to quote Peter), and then—with a moderator such as Ken Micallef—debate the gray areas in between on the basis of musical merit, psy-

chological ramifications, and, of course, personal bias. Perhaps Peter and Stewart should meet again in print for the conclusion of their discussions/dissension. My opinion is that candor sells magazines! Please keep up all the great work that everyone at *MD* does every month.

Christopher Parker  
New York, NY

## S.G. Vs. DAVE GROHL

*Editor's note: In the June Readers' Platform a reader (who signed only "S.G.") criticized MD for presenting a cover story on Nirvana's Dave Grohl, on the basis that Grohl had made no contribution to drumming and was only an average player. S.G. also mentioned our June '93 cover story on Charlie Benante, speculating that such stories—appearing in conjunction with recent album releases by the artists—might be the result of collusion between MD and the artists' record labels, and also represent a shift in the content and focus of MD. The following letters are representative of a significant number of reader responses.*

I can't believe that someone could say that Dave Grohl is a "no-talent." He's obviously talented enough to have been a member of one of the most influential groups in the history of rock music. That's a good enough reason to be on *MD's* cover, but I don't think that's the reason he won that honor. Dave has created a style of hard, precise drumming that will be copied for years to come. He may not be the next Buddy Rich or the next guy to come out with a personalized drumkit, but that's what makes him special. He's in a class all his own, and I think he's one of the best.

Corey Miller  
Glendale, CA

In response to S.G. in your June *Readers' Platform*: I agree that Nirvana may not be the best band, and that Dave Grohl may not be the most technically accomplished drummer in rock. But Charlie Benante may very well be. I've seen Anthrax live

three times and have all their albums. Charlie's playing never ceases to amaze me. He's one of the reasons I started playing drums in the first place.

As far as Dave Grohl—or anyone else—contributing anything to the art of drumming, I believe that everyone has something to contribute when they reach inside and play from the heart!

Jeff Shore  
Ukiah, CA

Who is this mysterious "S.G." who will not even leave his name? And where does he get off saying that Charlie Benante is a "no-talent?" It's quite obvious that "S.G." has never listened to Mr. Benante's work. Charlie's fills blow my mind, and his double-bass work is better than anyone else's—adding touches to Anthrax's music that sets them apart from everyone else.

As for commenting on the "content and focus" of *MD*, of course it's going to change over time. *Music* changes over time. If the content *didn't* change, I'd be worried. The fact that *MD* has changed with the music is a sign that the people who ran it know what they're doing.

Nathan Flemmer  
Custer, SD

## WHO KNEW BUT YOU?

A tremendous thank-you to Fred Lite for his excellent article in the June '94 issue. As a sixteen-year-old drummer who has been doing shows in my area, I found the article incredibly inspiring. I found myself laughing out loud when Fred described the Three Stooges-like antics of his first tour. Although I can't say that I've ever had an experience quite as comical in the pit, I can definitely relate to the catastrophes waiting to happen. I have also found, like Fred, that your biggest mistakes can get more compliments from the audience than your most inspired performance! The message the article conveyed is invaluable: A mistake is only a mistake; don't let it slow you down!

Bill Carbone  
Madison, CT

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## Phillip Rhodes

"Give it up for Jim Blossom!" Even though Arsenio Hall butchered the band's moniker when they appeared on his now-defunct show, the Gin Blossoms view it all with typical western cool. Their *New Miserable Experience* album went platinum, making the Arizona quintet one of the hottest new bands of 1993. A good-feeling groove, yearning vocals, and sing-along songs made the Gin Blossoms darlings of the late-night TV circuit, and the album keeps selling and selling and selling....

"Yeah, it won't die," laughs Phillip Rhodes. "Believe it or not, I haven't seen any big money yet. I don't even own a car, but I've got a great mountain bike. At least I don't have to worry where the rent's coming from, and the phone bills are cov-

ered. Those long-distance calls from the road will wipe you out."

Rhodes' brashly loose style is a combination of hard attack and playing what the song requires. "I bash pretty good—I usually change my snare head after three gigs." In fact, Rhodes says he's looking for a good plexiglass snare drum, "so the volume will reflect back at me. My snare drum takes their heads off."

Rhodes, explaining his role in the band, offers, "I follow Jesse's [Valenzuela, guitar and vocals] rhythm for feel. He likes to hear 'the tough guy'—quarter notes on the hi-hat, simple 2 and 4 on the snare, and 1 and 3 on the bass drum. He'll use little catch phrases from different bands to let me know what he wants: 'Throw a Stan Lynch thing there, or some Stones,' and I

act like I know what he's talking about."

Currently working on material for the follow-up to *New Miserable Experience*, Rhodes says he isn't worried about the band competing with the success of their debut. "I was worried about it, but not anymore. We're a good band. Our live show is consistently strong. Jesse and Robin [Wilson, vocals and guitar] have stepped up to the plate as far as songwriting [after the suicide of Doug Hopkins, founding member and writer of the band's hit, "Hey Jealousy"], and we've played long enough to know what works. Plus, we don't take ourselves that seriously. This is all about having fun."

• Ken Micallef

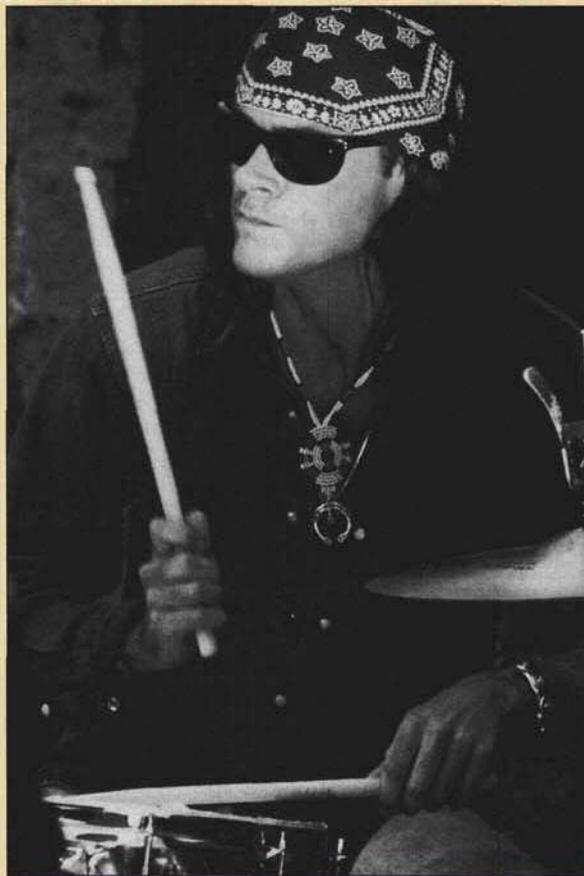
## Scott Collier

"I've worked more in the last year than I ever have," says Brother Cane's Scott Collier. "But it's been fun!"

Brother Cane has been touring non-stop recently in support of their self-titled debut album, which has proven quite radio-friendly. Their first single, "Got No Shame," went to #1 on the AOR charts, and "That Don't Satisfy Me" and "Hard Act To Follow" both followed into the Top-10.

"Hard Act To Follow" and "How Long" are two of Collier's favorites off the album. "'How Long' is musically slightly off the wall," he explains. "Lyrically it's about racism, which is important to me. I really enjoy playing 'Last Time' too because it's very rhythmic and starts off with a little percussion thing. It's really busy, and none of it is overdubbed, except a clave part. I really get off on playing 'Woman' live, too."

Collier says that playing live is definitely a different animal for the band than recording. "We've taken some of our favorite sections of the songs and



stretched them out," he explains. "Sometimes we just wing it; we take some big chances live. We're not afraid to make a couple of mistakes for the sake of going for it—you'll definitely hear a different attitude when you come to our live show.

"I come from a slightly off-center angle," Scott maintains. "When I was a kid, I listened to a lot of progressive '70s stuff. I was from a little bitty town of 5,000 people, and all I did was listen to stuff by King Crimson, U.K., Yes, and Rush. For me, the stranger the music the better. That gives me a weird twist, I think. Although our songs are not progressive songs, I try to play something very different—at least as different as I can come up with."

• Robyn Flans



## Akira Jimbo

Akira Jimbo, one of Japan's premier drummers, has a new album called *Lime Pie*. Categorized as jazz-fusion, Jimbo says, "On my album, I don't play much. My album focuses more on my compositions than on my drumming." He says that his favorite tune on the album is called "So Long," "because of the drum sound," he

explains. "I'm using the *Akira Jimbo* model snare from Yamaha, and it has a very characteristic sound. There are a lot of overtones and it's very crispy. We mixed the album with *Q Sound*, which is a kind of 3D mixing system, so you feel as if you are surrounded by music." Akira adds that he recorded the album in Los Angeles

with Kazu Matsui producing.

If you really want to see what Jimbo can do, you should check out his new DCI video. Or possibly you'll be lucky enough to find him on the U.S. All-Star tour he's been doing this summer.

• *Robyn Flans*

## Jeff Donovan

Jeff Donovan is enjoying every minute of being a part of his band, the Paladins. For years Jeff's been a session player in L.A. He also was Dwight Yoakam's regular recording drummer, a position he describes as "a hired gun." "Not that that isn't challenging, too," Donovan says, "but with the Paladins, I have a voice. I can say, 'I can't do it that day; it's an important day for my family.' Having a little bit of control over your life is really great. I'm not making the same money I did with Dwight, but I'm still able to get into the studio and do records. Plus, I have a lot of fun playing with the Paladins because we rock hard."

On *Ticket Home*, the band's first rock offering—the previous release was blues-oriented—Donovan says he is proud of all his work, but his particular favorites are "One Love" and the title

track. "Whenever I work, I try to be the boss of the beat," he says. "I have to be aggressive, and because it's a trio, I end up playing a little more. I have to be fired up for every show and yet play really loose. When it's a trio you can't lay back and let everyone else fill in the sound."

Despite his regular gig with the Paladins, Jeff says he recently enjoyed working on an album for an artist by the name of John Bunzow (for Liberty/Nashville), but his biggest thrill occurred in the spring of '93, when he was called to play on several tracks for John Fogerty. "When I was a kid, Creedence was one of my hero bands. They had the coolest feel. And John Fogerty was such a nice guy. It was so nice to meet a star who isn't a star."

• *Robyn Flans*

## NEWS...

**Billy Cobham** has replaced Manu Katche in Peter Gabriel's band. Billy just completed a world tour with Peter for WOMAD. Billy also has a new solo album out on Evidence Records called *The Traveler*.

**Billy Ward** has been on the road with the Knack. He's also been doing some live gigs with Jimmy Webb and can be heard on new releases by Yoko Ono and Bill Evans.

**Bernie Dresel** has been working with the Brian Setzer Orchestra, a seventeen-piece "rockin'" big band, supporting the album *The Brian Setzer Orchestra*, on which Dresel

played. He is also on David Byrne's *The Forrest*, plus records by Dolly Parton, Brian Wilson, and Henry Mancini. He can be heard regularly on TV's *Brisco County Jr.* and *Down Home* as well.

**Cheryl Alleyne** on tour with UB40.

**Mike Portnoy** is currently working on Dream Theatre's next release.

**Herb Schucher** on the road with Tracy Lawrence.

**Jon Farris** is touring Japan, New Zealand, and Australia and then going back into the studio with INXS.

**Bobby Rock** has been working on a new Nelson album.

**Chris McHugh** on a new album by Chris Rodriguez.

**Carmine Appice** is on the road with Edgar Winter.

**Vinnie Appice** is on tour with Dio.

**Simon Wright** finishing tracks for a new Rhino Bucket album.

**Tommy Igoe** on recent recordings by the Chieftans with Sinead O'Connor, as well as with the Canadian Brass.

**Omar Hakim** has been in the studio recently with Mariah Carey and Michael Jackson, and he's starting a new project with Ramsey Lewis, Victor Bailey, and Grover Washington, Jr.

**Chad Cromwell** is on the road with Wynonna.

**Donny Baldwin** on tour with Jerry Garcia.

**Jim Capaldi and Walfredo Reyes, Jr.** on tour with the reformed Traffic.

**Dennis Diken** on the road with the Smithereens, supporting their recent release, *A Date With The Smithereens*.

**Hal Howland** recently joined Viceroy recording artists Naked Blue.

**Chuck Silverman** has been performing many clinics for Kaman. Also, congratulations to Chuck and his wife Kristen on their recent marriage.



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*Sammy Harteis*



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## Chad Smith

**D** After listening to the Chili Peppers' *Blood Sugar Sex Magik CD*, I felt that the drums were just incredible. I was especially impressed at how closely your bass drum chops complemented the bass lines. Can you suggest an exercise that would help me improve my bass-drum playing? You're a great inspiration for up-and-coming drummers.

Chris Gabris  
Sweetwater, NJ



bottom end (Flea and myself) propels the band with often-syncopated feels.

Therefore it's essential that we lock into each other's playing. Hands and feet are great, but don't forget about the ears!

Improving your kick drum work is a lot about balance. Try sitting down at your kit without your sticks. With your feet, alternate rudiments (like paradiddles or triplets) or try to get a smooth samba pattern going. It feels weird not to use your hands, but it's great for balance and independence. Oh, and don't leave the beater against the head. Hit the drum and get off it.

It's less work and it sounds better, too. Keep spankin' those skins!

**A** Let me first say that you are obviously a man of impeccable taste! But seriously, with regard to your comments: The Peppers are a very rhythm-oriented band, and with our brand of funk, the

bottom end (Flea and myself) propels the band with often-syncopated feels.

## Will Kennedy

**D** I'm a huge fan of yours, having purchased every compact disc you've ever made. I've also been an on-and-off drummer over the past nine years who has been unable to reach a satisfactory level of playing ability. At the moment I'm trying to shore up my jazz skills. I've always believed (please correct me if I'm wrong) that if one can play jazz proficiently then one will be proficient—if not better—at other styles of music.

I find your speed and timing phenomenal. What type of practice regimen do you have? Can you give me any tips on building up my hand speed and working on my timing?

Rory Wilson  
Cheverly, MD

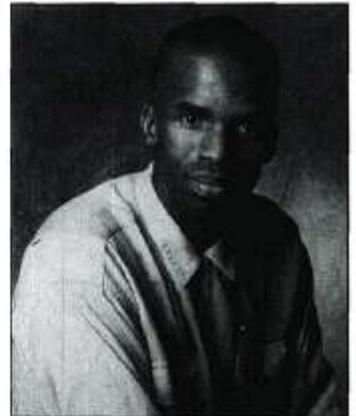
**A** Rory, your statements and questions conjure up many thoughts—and also reveal a critical point in a musician's career. The fact that you have invested nine years in music means that you feel some level of commitment to this art—even though you claim to be an "on-and-off drummer." Arriving at a point of commitment is one of the first steps in being a professional musician—because in this crazy, ever-changing business of music you need all the strength you can get to fight the rough times you'll experience throughout your career.

As professional musicians we go to war against things like procrastination, lack of gigs, limited music-listening by our potential audience, and countless other problems that continuously fire on us from all directions. Imagine your commitment as your shield. Your sword would be your love of being a "soldier of music." To consider yourself a musician, you have to love what music does for you emotionally and spiritually. You also have to recognize your talent as a gift, and know that this gift needs to be developed

and nurtured with consistent hard work.

Having said all that: Yes, being proficient at jazz will enhance your playing of other styles. Before I go any further, let me define what I mean by "jazz," because there can be some confusion. Growing up in my father's house, I heard jazz musicians like Tony Williams, Art Blakey, Elvin Jones, Jack DeJohnette, Roy Haynes, and Billy Higgins—to name a few. These and other musicians are responsible for what we perform today, and to study the styles of jazz that they perform would be of great value to your quest to become a better musician yourself. The moment you try to understand what these musicians have done and attempt to incorporate this style into your own playing, you will discover the depth and complexity of the music we call "jazz."

I am no expert or professor of this art, but when I hear a musician like Tony Williams play, I hear more than just patterns and phrases; I hear his heart and soul. His majestic mastery tells us that his *commitment* to music is ongoing, twenty-four hours a day. A large period in his life was probably made up of studying, practicing, performing, listening, going to performances of those who inspire him, and communicating with other musicians. One doesn't just wake up and start playing like Tony Williams; there are lots of dues to be paid and lots of time to be invested.



continued on page 53

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Vater Straight Talk

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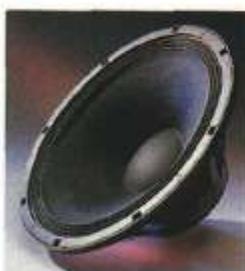


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## Matching Up Tension Rods

**D** I've run into a problem at local music stores when trying to find tension rods to match an older low-end Yamaha (made in Taiwan) five-piece drumkit. The threading on the rods seems to be between metric and "American." Is there any universality to the threading and dimensions of tension rods with respect to manufacturer? Have any standards or rules-of-thumb emerged over the course of time? I suspect the drums in question are about ten years old.

John Crim  
Loganville, GA

**A** Yamaha percussion specialist Steve Anzivino replies: "It would seem that you have a *Road* series kit, which was an entry-level kit offered by Yamaha from 1986 through 1988. The model number on the 12" tom-tom, for instance, should read 'TT412.' If this is the kit you have, it did utilize a unique tension rod with a diameter of 6mm and a metric

coarse thread pitch of 1mm. I currently have these parts in stock, and they may be ordered through your local Yamaha dealer. Here's a list of the part numbers: Tension Rod = U0963030; Lug Nut = U0963060; Bass Drum Key Rod = U0963020; Bass Drum T-Handle Rod = U0963010.

"The current Yamaha and American standard utilizes a 5.48mm diameter tension rod with a unified fine thread pitch (#12-24 UNC). I hope this information is helpful."

## More Computer Networking

**D** I was pleased to read Steve Luongo's article "Computer Networking For Drummers" in your June issue. While Steve's article was very informative, I'm sure there must be other networks available that drummer/hackers like myself might avail ourselves of. Can you give me any more numbers to call?

Randy Bellingham  
New York, NY

**A** Yes, Randy, we can—thanks to the help of several *MD* readers who submitted supplemental information following the appearance of Steve Luongo's piece. Here's a quick rundown.

From Steven J. Mills of Iowa City, Iowa: "Dialing BBS's all over the country is costly and limiting. There are better ways to link up with other drummers. They are the drummers' electronic mailing list and the percussion newsgroup, which is otherwise known as the UseNet group **rec.music.makers.percussion**. All one needs to use these two entities is an account that allows Internet mail and/or UseNet access. Most university students can get these for free (depending on the school). America Online (and probably those 'other' online services) is another way to access these. For the mailing list, send E-mail to **drum-request@brandx.rain.com** with a subject of 'subscribe.' AO users can use Keyword 'newsgroups'

continued on page 72

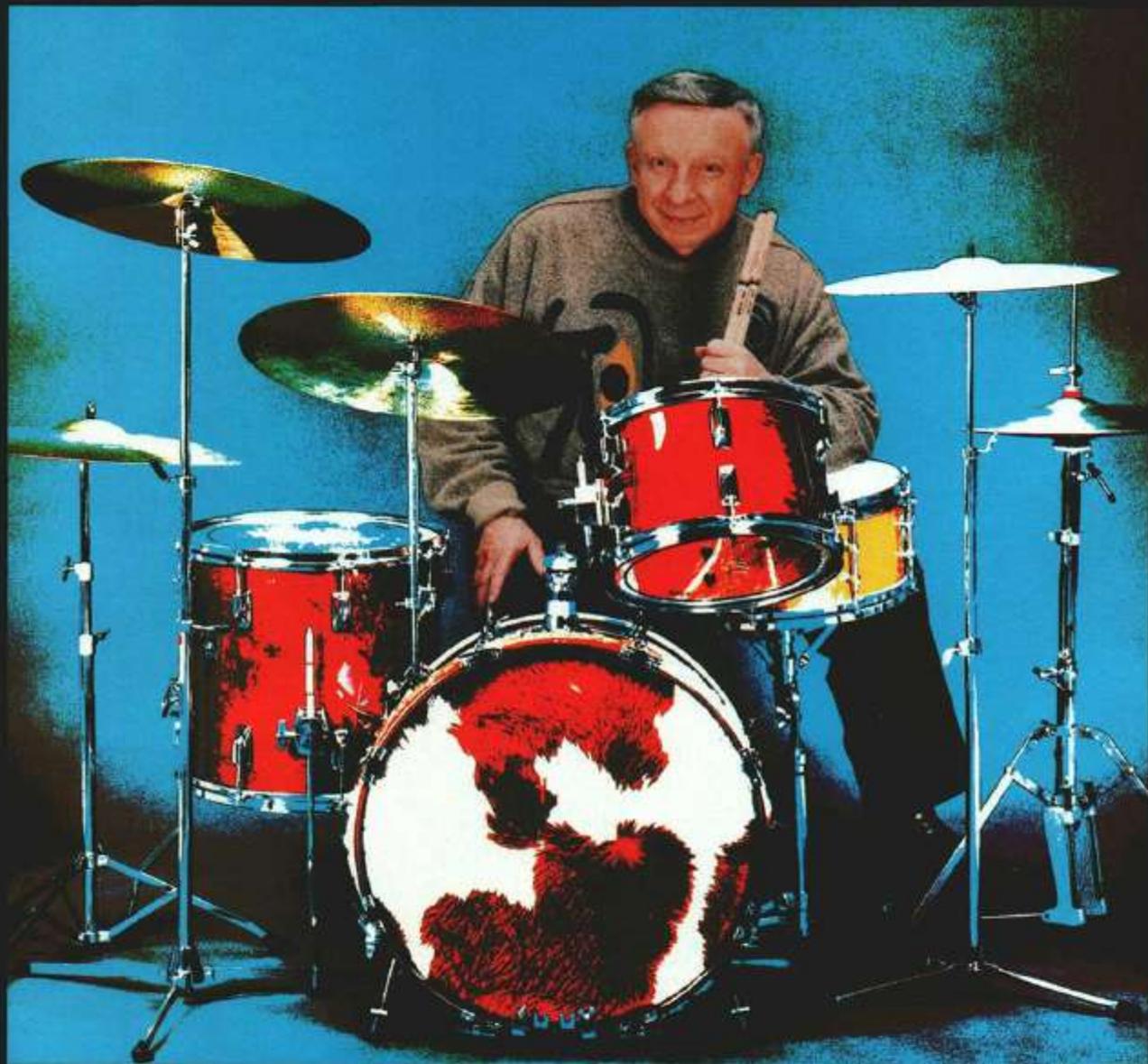
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(Primus)

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Herb Brochstein has been a professional drummer, a drum teacher and a drum shop owner for 35 years. But most people know him to be the designer and manufacturer of the world's finest drumsticks. As an active jazz drummer and president of Pro-Mark, Herb understands the needs of today's set players. That's why he goes to the ends of the Earth to produce world-class sticks you can depend on to help you sound your best. Pro-Mark drumsticks are always made from the choicest, most durable woods...by a man who truly takes these important drumstick matters into his own hands.

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currently on tour with Barbra Streisand

Arrival. To different people the word means different things. If you were to check the dictionary you'd find it defined as reaching a goal or objective through effort. For a drummer it simply means the next level, in both ability and equipment. The ability part of this equation is all up to you, the last half is where we can help.

Since its introduction, the Masters Series has been acclaimed by many to be one of the finest drumsets ever manufactured. These beautifully lacquered thin shell drums produce a warm, full bodied tone that seems to resonate forever. But sound quality is only one of the reasons why the

Masters Series is the choice of players like John Robinson, whose list of live and recording credits seem beyond belief.

Visit your local Pearl dealer and let your ears be the judge. Tune them to suit your style and personal preference, play them, and above all just listen. Arrival is one thing, to arrive in style is quite another. Either way, when you do, the Masters Series will be there waiting.

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***Leading The Way***

# DENNIS

His business card features a sketch of Dennis the Menace. Very fitting, since Dennis the Drummer toys with time and fusion the way the little cartoon terror did with Mr. Wilson's head.

In a career filled with musical challenges, Dennis Chambers faced some of his biggest ones in the past year—and, characteristically, didn't break a sweat. Dennis spent the better part of last year playing with re-plugged guitarist John McLaughlin, torching the front line on the Brecker Brothers' "return," and touring with Grafitti and as part of Steve Khan's latest Eyewitness lineup. He may have become the biggest trophy drummer since Steve Gadd, but the quality of Chambers' playing makes the point moot. It is always a pleasure and an inspiration to hear him play.

When Chambers came out of P-Funk in the late '80s to record John Scofield's *Blue Matter* and *Loud Jazz* albums, people were amazed by his ability to burn funk and fusion, to raise the music up a notch—he had a playfulness, but he also had the roots. Since then he's been all over the musical map, in high- and low-profile spots. The *Stanley Clarke/George Duke 3* album (1990) gave Chambers a chance to throw down amazing flourishes and low-down funk, giving that band a sort of Cobham-Duke Band vibe at times. On Mike Stern's 1994 *Is What It Is*, he plays the opening of "Swunk" with great touch just on cymbals, grooving like crazy, getting nice harmonic colors. More Chambers magic shows up on Stern's *Odd Or Evens*, guitarist Wayne Krantz's *Signals*, and saxman Gary Thomas's *The Kold Kage*, *Code Violations*, and *By Any Means Necessary*.

Dennis didn't want to get locked into playing any particular styles of music, so consequently he's thrilled about last year's excellent jazz feature with saxman Bob Berg, *Enter The Spirit*. Dennis's jubilant solo on "Nature Of The Beast" is truly inspiring, and his brushwork on "Sometime Ago" is crisp and inventive.

Chambers is also exceptional on a Bill Evans-led live album with great personnel called *Petite Blonde*, a Jim Beard-led live project on CTI called *Chroma*, keyboardist Charles Blenzig's *Say What You Mean*, *The Return Of The Brecker Brothers* album, Steve Khan's *Headline* (and another soon-to-be-released Eyewitness-type album, *Crossings*), Leni Stein's *Closer To The Light* and *Like One*, Adam Holzman's *In A Loud Way*, and Tom Coster's *Let's Set The Record Straight* and *Gotcha*.

By Robin Tolleson  
Photos By Michael Bloom

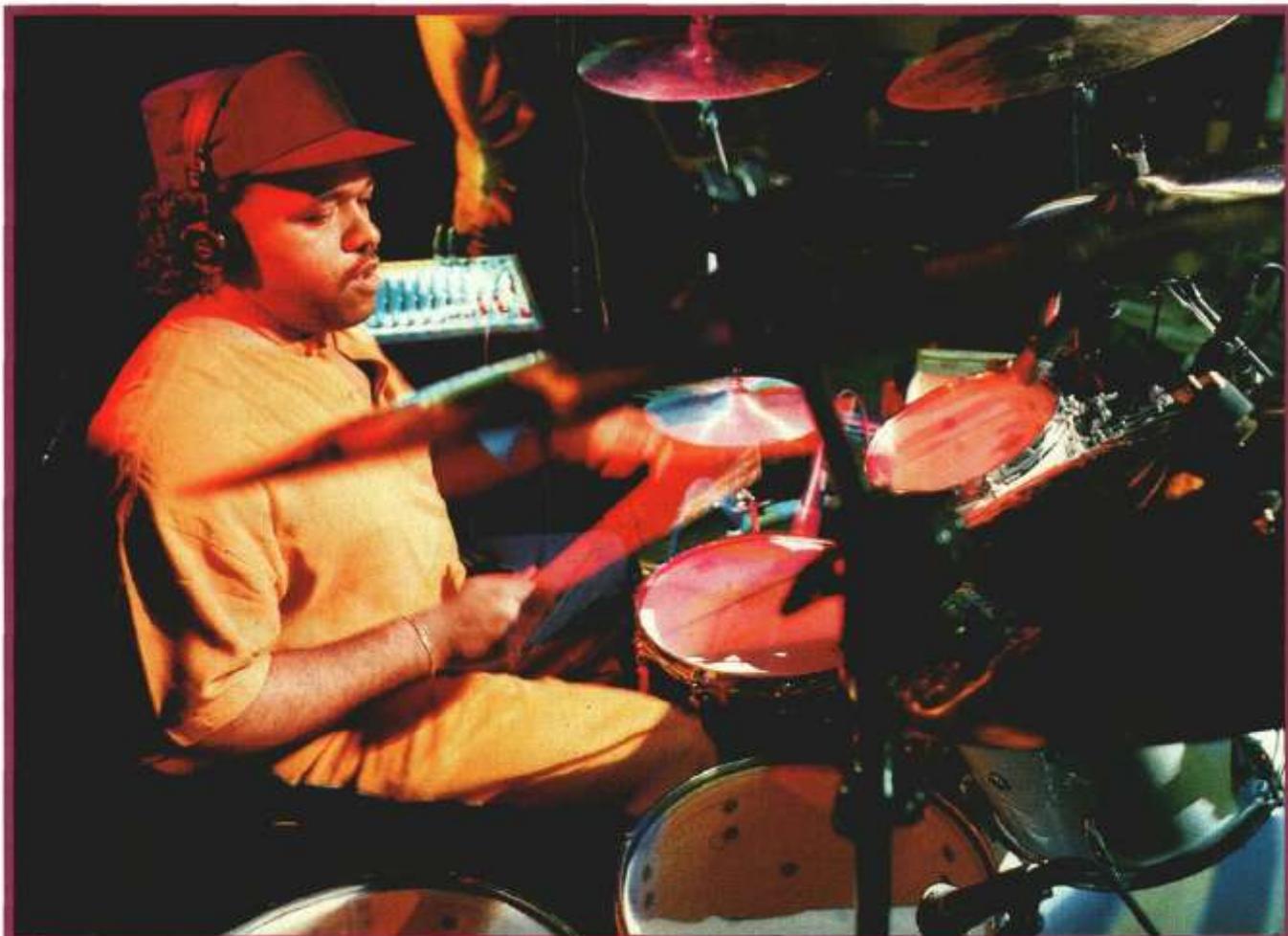
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And Dennis is *all over* the stuff on *P-Funk All-Stars Live At The Beverly Theatre*, the piece of P-Funk history we've all been waiting for. (He also appears with former boss George Clinton on last year's acclaimed *Hey Man, Smell My Finger*.) Until recently it has been rather difficult to identify Chambers' contribution to Clinton's mobs—he's listed along with Terry Jones as one of the drummers on 1982's *Computer Games*, and if you dig deep enough you can find him on imports like P-Vine's *P Is The Funk* (made in Japan by Blues Interactions). But with Westbound Records' release of *P-Funk All Stars Live...*, we can clearly hear just how technically and dynamically awesome he was in that band.

Furthermore, Dennis is on two of guitarist Carl Filipiak's CD releases on Geometric Records, *Right On Time* and *Blue Entrance*. In fact, fellow Baltimorian Filipiak appears on Dennis's own CD/EP *Big City*. (That album is available by sending \$12 and a note asking for CD2 "Big City" to Pearl Corporation CD Offer, P.O. Box 111240, Nashville, TN 37211.) Chambers' first full-length solo album was released in 1992 on Pioneer, but is only available in Japan. The disc is called *Getting Even*, and can be purchased at a hefty price through Audiophile Imports of Baltimore ([410] 628-7601). And for all you completists, Audiophile may even be able to track down a copy of keyboardist Don Blackman's *Yabba Dabba Doo* or Bernard Wright's *'Nard*—two of

Dennis's first session gigs from 1981—or saxman Bill Evans' recent *Let The Juice Loose, Live In Tokyo*.

It's a Sunday night in San Francisco, and Dennis and the band Grafitti are supporting their 1993 release, *Good Groove*, at Kimball's East. In the club is a San Francisco Bay area Who's Who: Narada Michael Walden, David Garibaldi, James Levi, Tom Coster, Hillary Jones, Ray Obiedo, Kai Eckhart, Paul Van Wageningen.... Forget that the leader of the band is keyboardist Haakan Graf. He was bailing out of the dressing room so that the line of well-wishers could get back to greet the thirty-five-year-old Chambers.



**RT:** Can you compare playing with John Scofield to playing with John McLaughlin?

**DC:** John Scofield is a more soulful, more bluesy type of guy. McLaughlin is more of an edgy type of player.

**RT:** Are they similar in the type of instruction they give, the way they work with you?

**DC:** In basically every situation I've been involved with, except for Special EFX, people just give me a green light: Here's the tune, these are the accents—paint a picture.

I met John McLaughlin in Seville, Spain. He said he was a big fan and had a lot of records I'd played on. I was blown away. He said, "Hey man, we've gotta play," and smiled, so I knew something was up. Sure enough, two years after that I get a phone call and he says, "Man, are you ready to play?" I said, "Sure. What about Trilok?" [*Trilok Gurtu was McLaughlin's previous drummer.*] He said he was going to put that band on hold because he wanted to play electric guitar again and was trying to get hold of Joey DeFrancesco to put together an organ trio. The band is phenomenal. It's sort of like Tony Williams' Lifetime, but it's not as wild as Lifetime. It's more musical—John wrote all the music, and he wrote his backside off. And he's playing his backside off. He's one hell of a guy, very intelligent and a very giving person, too. The material, though, in the first stages of it, was pretty rough.

**RT:** Because of the difficulty of the compositions?

**DC:** Compositionally, the stuff was wide open, because Johnny is the kind of guy who can play any kind of way. Usually when you're working with somebody, they give you some kind of instructions. But with John it's like, "We sort of have an idea, but keep it open." So when you're not sure what it is or where it's going to go, it's kind of difficult because it could change at any moment. There's more pressure

## Dennis's Favorite Discs

"As far as records of my own playing that I'd recommend people check out, Tom Coster's *Let's Set The Record Straight* is definitely one. Bill Evans' *Petite Blonde* record is another. Gary Thomas's *The Kold Kage* is sort of like Tom Coster's album, but a little deeper. Then there's *Stanley Clarke/George Duke 3*, and Bob Berg's record *Enter The Spirit*.

"If you listen to all of these records, you'll hear that they're all totally different from each other. *Enter The Spirit* is a jazz record with Chick Corea on it. *Clarke/Duke 3* is real good commercial music. The Bill Evans record is a live record. I also did a record with Steve Khan called *Headline*, and I have another with him coming out very soon. Leni Stern's *Like One* is also real good. I dig all the stuff I did with her, actually.

"As far as records that I use for inspiration, I really enjoy Alan Holdsworth records with Gary Husband on drums. I have *I.O.U.* and all the other stuff that Gary played on. He's *bad*, man. I remember when I first saw him play, back in 1979, I knew there was something special about that guy. He just woke up one day and said, 'Yeah, I think I'll ride with my left.' And the new Holdsworth disc that Vinnie plays on is real nice.

"I also dig anything with Marvin 'Smitty' Smith on it, like all those Steve Coleman discs. Everything that Vinnie, Marvin, and Gary play on I'll enjoy.

"My all-time inspirational groups are still the Mahavishnu Orchestra and Tony Williams' Lifetime. Even taking the Lifetime stuff alone, there's a lot to go from—*The Old Bum's Rush*, *Turn It Over*, and *Ego*, all the way up to when Holdsworth started playing with Tony on *Believe It* and *Million Dollar Legs*.

"And of course I'm always inspired by Elvin's records. The stuff he did with 'Trane—and even his own records—were pretty outstanding. I also loved what David Garibaldi did with Tower Of Power. Thank God someone finally did a video with him. It's about time they picked somebody who needed to do one, because the guy has a tremendous amount of information. It's a killin' video.

"I could go on and on about the drummers who inspire me with their records, including people like Max Roach and Art Blakey. The best I can do is mention the drummers I can think of off the top of my head, but of course there have been many others."

because you know you have the reins and you're actually leading your own path in the music, knowing that you could change the stuff up at any moment and everybody'd follow you, and vice versa. We were cracking up on stage a lot of nights because, all of a sudden, John would start playing "Dance Of Maya" in the middle of some other tune, over the drum solo or something.

When I work with a person for a long period of time, in order to deal with him musically I have to learn how he writes and what makes it work. It's gotten tight with John, but John is a very talented person and plays all styles of music. He's a great rhythm guitarist, a great jazz guitarist, a great fusion guitarist, a great Indian guitarist, and a great classical player. So a person like that has a lot of worlds to cover and will drag any of those worlds into what you're doing. At any given moment he could bring a classical or Indian vibe into a piece—and make it work.

**RT:** McLaughlin seemed able to lead the band with a glance when he wanted things to change.

**DC:** Oh yeah, he leads the band. But a lot of times when he's glancing at you it's about stuff that he couldn't believe he played—looking back at you like, "Oh man, I can't believe I did that." He thought it was bad, and I'm thinking it *all* sounds great to me.

**RT:** Did you listen to McLaughlin when you were coming up at all?

**DC:** Oh yeah! I mean, Mahavishnu? Forget about it. And the little stuff he did with Miles. Anything with Mahavishnu, and then the Shakti stuff, too.

**RT:** Let me get you in trouble. Who was your favorite Mahavishnu drummer?

**DC:** Hah. Well, they both were my favorites, because they had two different styles. Michael Walden—you could tell that he idolized Cobham, but Michael was more of a groove player. That's the only way I can compare them. Billy was the innovator with Mahavishnu, playing fusion music with the double bass drums. Anybody who had double bass drums and was playing

**“If you're going to stick your lifetime into trying to develop and play, the one thing you have to do is try to get your own sound.”**

fusion music came from Billy. And the way he'd play the fastest single-stroke rolls you ever heard, or playing odd-time signatures and things like that.... Even when I talked to Michael recently he raved about Billy. The way he was talking you could have sworn that stuff happened yesterday. He could sit there and see Billy playing. To me, Michael has all

the facilities like Billy, but when you hear some of the stuff like "Can't Stand Your Funk," it's more of the groove.

**RT:** Does John have a way of bringing out great drum performances?

**DC:** He's a big fan of the drums. He just loves drums. You can't play enough for him. The more you play, the more he'll just stand there and smile. He wants

everything to be pierced. Whatever you feel in your heart you give in your playing.

**RT:** Do you use the same kit with McLaughlin as with Scofield or Bill Evans?

**DC:** It's a smaller kit, actually. It's a 20" bass drum, two racks, two floors, three cymbals.



**RT:** Did you have to work on anything in particular for that gig?

**DC:** No, I just played. We rehearsed the tunes and played them. That band was together for a year, and we put in four or five days of rehearsal at the beginning and went out.

**RT:** Was it any different for you playing with Joey DeFrancesco, since he plays bass pedals along with his keys?

**DC:** Yeah, it was a different thing, because when somebody rushes, usually the drummer and bass player keep it together. But if the organ player is the bass player and he starts to rush, then everything goes with it. And that's what happened with Joey. Sometimes he gets excited, and sometimes the music just goes there anyway. It just picks up and goes. So I just listened in the headphones so I could hear him.

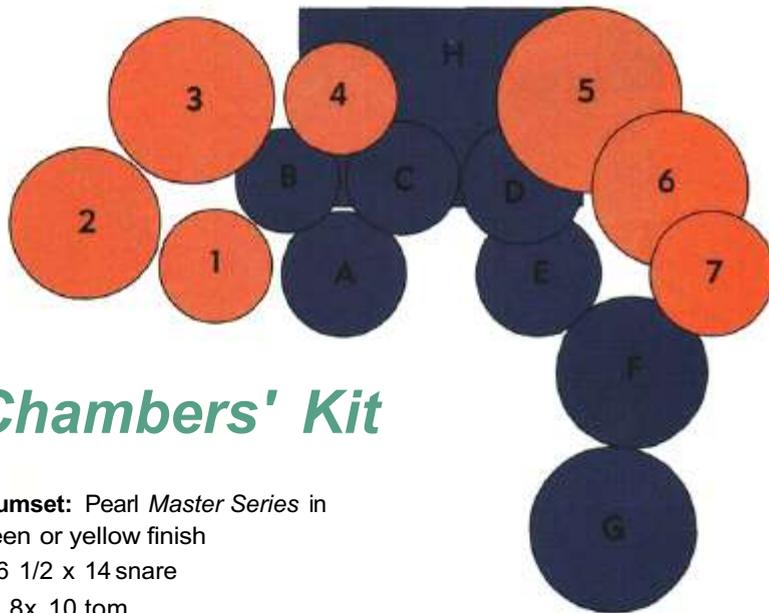
**RT:** Do you have any tips for drummers as far as working with bass players?

**DC:** Sometimes the bass player can't hear what's going on, so you have to just play straight 8ths on the cymbal or hi-hat until he can hear—then he can bring it back to where you are. That's if he's not a selfish musician. It seems that nowadays some bass players don't believe that they have to follow the drummer, even though the drummer's job is supposed to be to keep time. But you find some musicians who don't even listen. It's like you're playing time and *they're* playing time, and nobody's following. And that happens because with the drum machine era, bass players play with machines and think they have great time, so therefore when they play with a live drummer they don't think they have to listen. It's like the drummer's supposed to keep up with the bass player.

**RT:** You seem to have a wonderful inner clock, to the point where if you get a solo in the midst of a very fast section, you can slow it down completely in your head and build from scratch.

**DC:** I think what you're talking about is making sense of a drum solo—not just playing anything. It's just that I always believed that drum solos should start from something. You make a foundation and then build. It's like putting blocks together. If you think about it that way, your drum solos will never be boring and they'll never be the same, no matter what

continued on page 60



## Chambers' Kit

**Drumset:** Pearl *Master Series* in green or yellow finish

- A. 6 1/2 x 14 snare
- B. 8x 10 tom
- C. 8x 12 tom
- D. 9x 13 tom
- E. 14x 14 floor tom
- F. 16 x 16 floor tom
- G. 18 x 18 floor tom
- H. 16 x22 bass drum

**Cymbals:** Zildjian

- 1. 12" SR hi-hats
- 2. 16" A *Custom* crash
- 3. 18" A *Custom* crash
- 4. 12" K splash
- 5. 22" K *Custom* (or *Earth*) ride
- 6. 17" A *Custom* crash
- 7. 14" *Oriente/China*

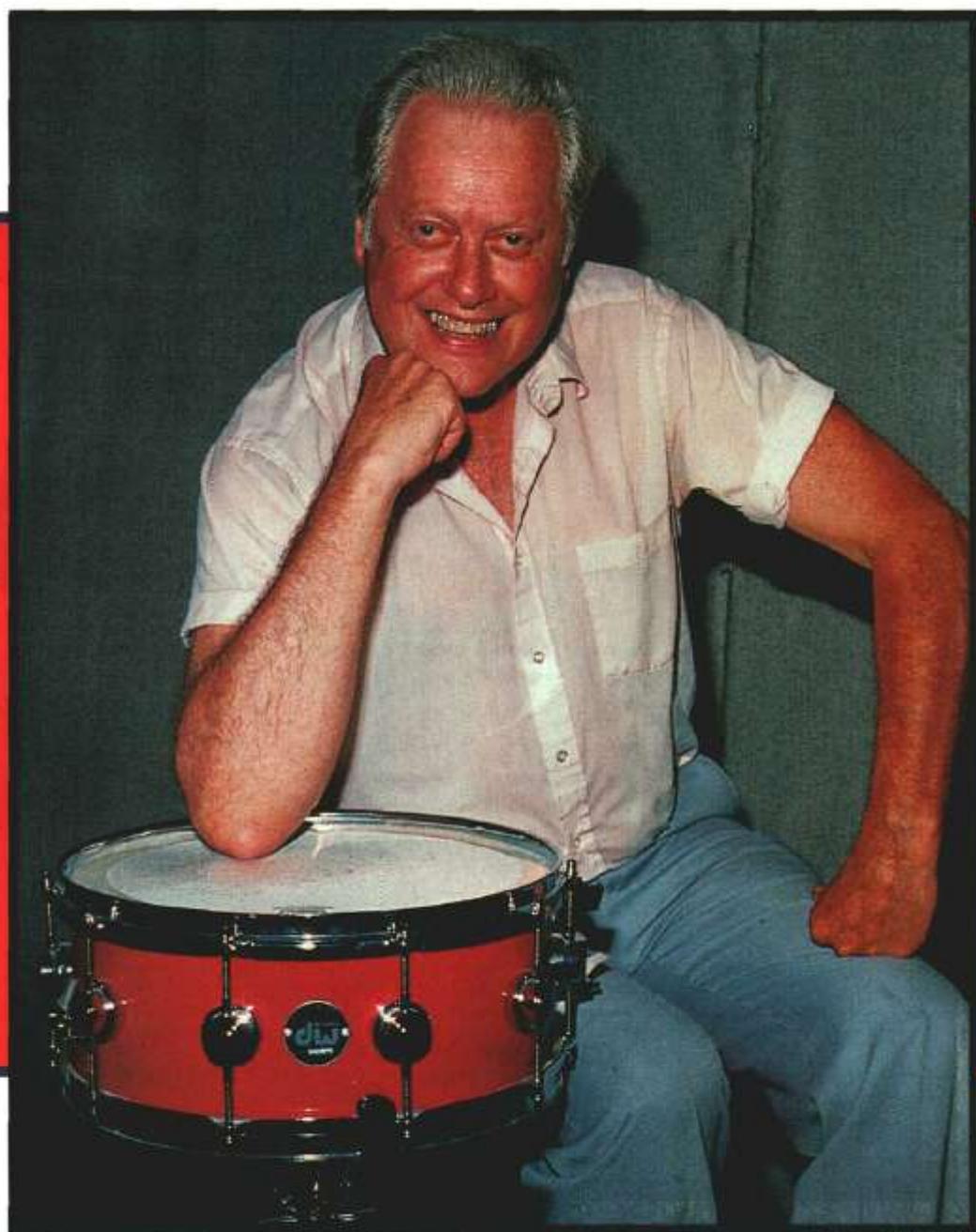
**Hardware:** Pearl stands and mounts, DW double pedal and hi-hat stand

**Heads:** Evans *ST Dry* on snare drum batter with a *Resonant 300-gauge* snare-side head, *Genera G2* on tom batters with *Resonants* on bottoms, *EQ3* system on bass drum

**Sticks:** Regal Tip *8A Dennis Chambers* model

# JIM CHAPIN

## 75 YEARS OF INDEPENDENCE



*Photo by Rick Malkin*

A popular television commercial for an insurance company in Holland begins with a shot of a drummer playing furiously on his instrument. At first, he is seen from behind, and most of the attention is on his arms and hands, which are manipulating the drumsticks at lightning speed. He stops playing and one hand comes up with a towel to wipe the sweat from his brow. As the towel comes away from his face, an elderly, perspiring, white-haired man is revealed as a sentence appears on the screen that says, "You're not looking forward to a quiet retirement?"

The drummer in that commercial is Jim Chapin, who celebrated his seventy-fifth birthday on July 23. The ad is a perfect metaphor for Chapin's life these days, except for the fact that Chapin does not consider himself to be retired and has no plans to claim that status.

Indeed, anyone who encounters Chapin is amazed by his energy and enthusiasm. He is a familiar sight at trade shows and percussion conventions, where he is perpetually surrounded by drummers both young and old, and he always has his *Real Feel* pad and a pair of sticks handy so that he can demonstrate and lec-

ture on his favorite topic, the Moeller technique.

But it's his first book, *Advanced Techniques For The Modern Drummer*, that has made Chapin a legend in the drumming world. Today it is considered the fundamental study for learning

carries that pad and those sticks for the simple reason that he just can't stop playing. A latecomer to drumming—he didn't start playing until age eighteen—Chapin admits that his fascination with technique was a result of overcompensating for his late

self in relation to other players, so sometimes you get in the habit of playing a lot of drums, but not much music. The opposite of that are players who are great ensemble players but terrible soloists, like Mel Lewis. There were a lot of technical things he couldn't



Photo courtesy of PAS

jazz independence; when it was published in 1948, it was considered unplayable. Chapin's habit of always carrying sticks and a practice pad is, in part, a carry-over from the days when unbelievers frequently challenged him to demonstrate the exercises from his own book.

The doubters have long since been silenced, but Chapin still

start, and he is very honest about his strengths and weaknesses.

"My playing has varied a great deal," he says. "Sometimes it's been excellent, sometimes it hasn't been that great. My hands are pretty good, and I can play fast tempos soft, but I still hate my feet.

"When you play by yourself a lot, you're not listening to your-

do, but when the music started, he was an integral part of the sound.

"For me, after learning all the things you can do on a drumset—the idea of just playing 'ting-tinga-ting' on the cymbal and dropping a bomb here and there—that doesn't interest me. I love to play jazz, but on my own terms."

BY RICK MATTINGLY

Chapin attributes his formidable abilities with drumsticks to Sanford Moeller, who taught Chapin to play with what he describes as "an effortless, continuous motion." At his master class at last year's Percussive Arts Society convention, Chapin joked that twenty years from now he'll be deaf and blind and will need to be brought in with a wheelchair, but he'll still be able to play machine-gun single strokes because of the Moeller technique.

"When I went to Moeller, I was a kid with fast reflexes but not much else," Chapin says. "When I came out I



Photo courtesy of PAS

was a monster. It wasn't like when Morello studied with George Lawrence Stone, because Morello showed Stone more than Stone ever

showed Morello. Same with Louie Bellson and Murray Spivack; Louie showed Spivack more than Spivack showed Louie. But that was

not the case with me and Moeller. After I studied with him, guys like Krupa and Buddy Rich couldn't believe it.

"In fact," Jim adds, "there's a funny story about Buddy's left hand. When he first started out, his left hand was fast, but not like it was later in his career. He didn't really do much with it early on.

"In November of 1959 there was a big Rogers Drums exhibition in the Edison Hotel, and everybody came. Morello and I were sitting in the cloak room practicing together on a pad. I was playing really fast

## THE PROS ON JIM

*In honor of Jim Chapin's 75th birthday, several prominent drummers shared their thoughts and feelings about the man and his landmark instructional book.*

### Kenny Aronoff

"Jim wrote the first book that actually spelled out and showed you on paper what independence was. It was a challenge, but the way he laid it out made it possible. His approach opened my mind to all kinds of possibilities. That was the cool thing. He showed you how to apply syncopated rhythms to the drumset with jazz swing time. Even in rock 'n' roll you have to understand how to swing the 8th note so you can play a shuffle, or hip-hop, or blues, or country. Every form of music has swing in it, and Chapin's book will help you learn how to do that.

"Once you meet Jim you understand why he was ahead of his time, because he's an innovative person who has tremendous passion for his craft. It was inevitable that he would come up with something like that book, because he had to do something with that passion, so he wrote one of the classic books of jazz and coordination."

### Terry Bozzio

"Jim is one of the most wonderful cats I've ever met. He's always teaching people. He carries a practice pad around with him at drummers' meetings and trade shows and sits at the DW booth or wherever and has a million wonderful stories and a whole bunch of knowledge and wisdom and information, and he imparts it willingly to everyone. I soak all that up like a sponge.

"His second book, *The Open End*, is in essence like the things I'm doing now, and he wrote all this stuff out in the '60s. And *Advanced Techniques* came out in 1948, so two years before I was born the concepts were already being expounded upon and were completely laid out in a progressive and developmental manner for posterity. I worked through that book in the late '60s to early '70s, and it's amazing. Where would we all be without that book? It's one of the seminal drum books for our American trap-set artform.

"It's wonderful that there are kids who will listen to Jim. And for kids it's wonderful that there is someone like Jim teaching. He's definitely a drum elder who has a lot of experience and strength that he

shares with people. Thank God for Jim Chapin."

### Vinnie Colaiuta

"What can you say about Jim? I think he's helped more people than anyone can imagine at this point, just by virtue of writing the *Advanced Techniques* book. I doubt if I have encountered a person more enthusiastic about drumming and progress than Jim—just his zest and love for playing and being so open-minded about the instrument and about the way people play.

"His approach to technique is a whole other thing in itself. Jim's been doing it for years, and he's doing it as good as he ever has, if not better. He's really discovered something that's timeless. He's always there to help people, and he's helped me more than I could know how to say. He's an amazing inspiration to all of us."

### Peter Erskine

"I used to curse Jim Chapin when I was young. He would be smiling at me from behind his Rogers drumkit on the covers of my *Music Minus One* records while I would practice his stuff. But Jim did us all a great service and favor by being the first to categorize and put these challenges into print. He taught countless drummers from several generations how to do more than one thing at a time on the drumset.

"I always see him doing amazing things at trade shows and conventions, and I salute his longevity, his health, and his commitment to drumming. The man really has a passion, and it's great to see him sharing that at every drum-industry gathering. Happy birthday, Jim."

### Jim Keltner

"Jim has a tremendous amount to offer. He's the consummate teacher. You always see him sitting there at trade shows teaching somebody something. If you sit with him at those times, you walk away with a lot of workable, usable, right-now kind of stuff."

### Joe Morello

"Jim is a real sweet guy. I met him years ago when I was still in Massachusetts and he was on the road. Then when I went to New York we became real good friends and would get together and prac-



Jim trading licks with Vinnie Colaiuta

triplets with my left hand, and Morello was playing them even faster than I was, and using accents. Buddy came in and watched us,

amazed. He had heard me play at the Hickory House a couple of times, but I never did much when he was there because the music didn't call

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tice. He got me a couple of gigs where we would go out to these country clubs and play drum battles between sets of Lester Lanin's Orchestra. That really helped when I had first moved to New York and was trying to get work.

"I use his book all the time with my students. It was the first book of its kind and is very good for studying coordination.

"Jim hasn't lost any interest in drumming at all. He's always practicing. We were at a PAS convention, and he was at the dinner table practicing on a pad. Then in the middle of the night I hear someone banging on my door, and here comes Chapin with his practice pad. Before I know it there's five guys in my room beating on pads. He's beautiful."

### Max Roach

"Jim is a very dear, long-time friend. He's the one who wrote the great treatise on independence, and he made a significant contribution to conceptualizing what the drumset is all about, explaining it so clearly in his book, which has become a landmark in the history of the instrument. He beat a lot of drummers up with that book; we were all stumbling on it. I wish him all the best for his 75th birthday, and hope that he keeps on keepin' on."

### Dave Weckl

"I started studying from *Advanced Techniques* in St. Louis when I was about thirteen, and it was the first really frustrating thing that I had encountered. So that book definitely put me through changes at a young age. It was helping both my reading and my coordinated independence, and it brought me to a new level of concentration and ability. I went through it again with Ed Soph in college, and Ed had some different approaches using the same material, so it was the same thing all over again at a higher level. I always recommend that book.

"I met Jim for the first time at the first Buddy Rich Memorial concert in New York, and it was great to meet such a legend. He still has the spirit and fire of a teenager, which I think is incredible. If there is one thing I want to strive for, it's to be able to maintain that fire as long as he has."

## ADVANCED TECHNIQUES' MELODIES

Each section of *Advanced Techniques For The Modern Drummer* ends with several "melodic exercises" that are based on popular tunes. Those tunes were not identified in the book because so many of them would have been recognizable to drummers in 1948 when the book was published. Today, however, it's not as likely that drummers will recognize many of them just by their rhythms, so Chapin identifies each one below and comments on several of them.

### Section IA

1. "Giddy-up Napoleon," a tune from the late '20s. Despite what many people think, a lot of these tunes had nothing to do with the bebop era. I chose this one because it fit the dotted-8th/16th concept.

2. "The Dixieland Band," recorded by Benny Goodman with Helen Ward singing. The lyrics to the first couple of bars are, "Ever hear the story of the Dixieland band; let me tell you brother that the music was grand."

3. "Sweet Eloise"

4. "Louise," a song made famous by Maurice Chevalier. "Every little breeze seems to whisper Louise."

### Section IB

1. "The Carioca," which came from the movie *Flying Down To Rio* with Fred Astaire and Ginger Rogers.

2. "Hawaiian War Chant"

3. "Anthropology," by Charlie Parker and Dizzy Gillespie.

4. "Comin' On With The Come On," a riff tune by Cab Calloway that Dizzy Gillespie played. That was a Savoy Ballroom-type song.

### Section IC

1. "My Mama Done Told Me"

2. "Things Ain't What They Used To Be," by Duke Ellington.

3. "Old Man Rebop," a forgotten tune from the bebop era.

4. "Mop Mop," a tune that preceded the bebop era by about four or five years. It hinted at the phrasing of bebop, but the harmonic structure was very simple.

### Section ID

1. An original tune that I never titled.

2. "Rusty Dusty Blues," recorded by Jimmy Rushing with Count Basie. The lyrics were, "Get up, get up, get up, get up mama, get up off your big fat rusty dusty."

3. This is a strange tune built on the changes of "Blue Moon," called "Blue Goon."

### Section IV A

1. "Pretty Baby"

2. "Wake Up And Live"

3. An original.

### Section IV B

1. This is a tune written by Denzil Best that was recorded under different names, such as "Wee" and "Allen's Alley."

2. "Salt Peanuts," by Dizzy Gillespie.

3. "Shaw Muff," by Dizzy Gillespie and Charlie Parker.

### Section IV C

1. A Harry James composition, "Life Goes To A Party." Krupa was the drummer on the record.

2. "Now's The Time," by Charlie Parker. I wrote it as triplets even though you don't ever see it written that way. See how hard it is to read in triplets?

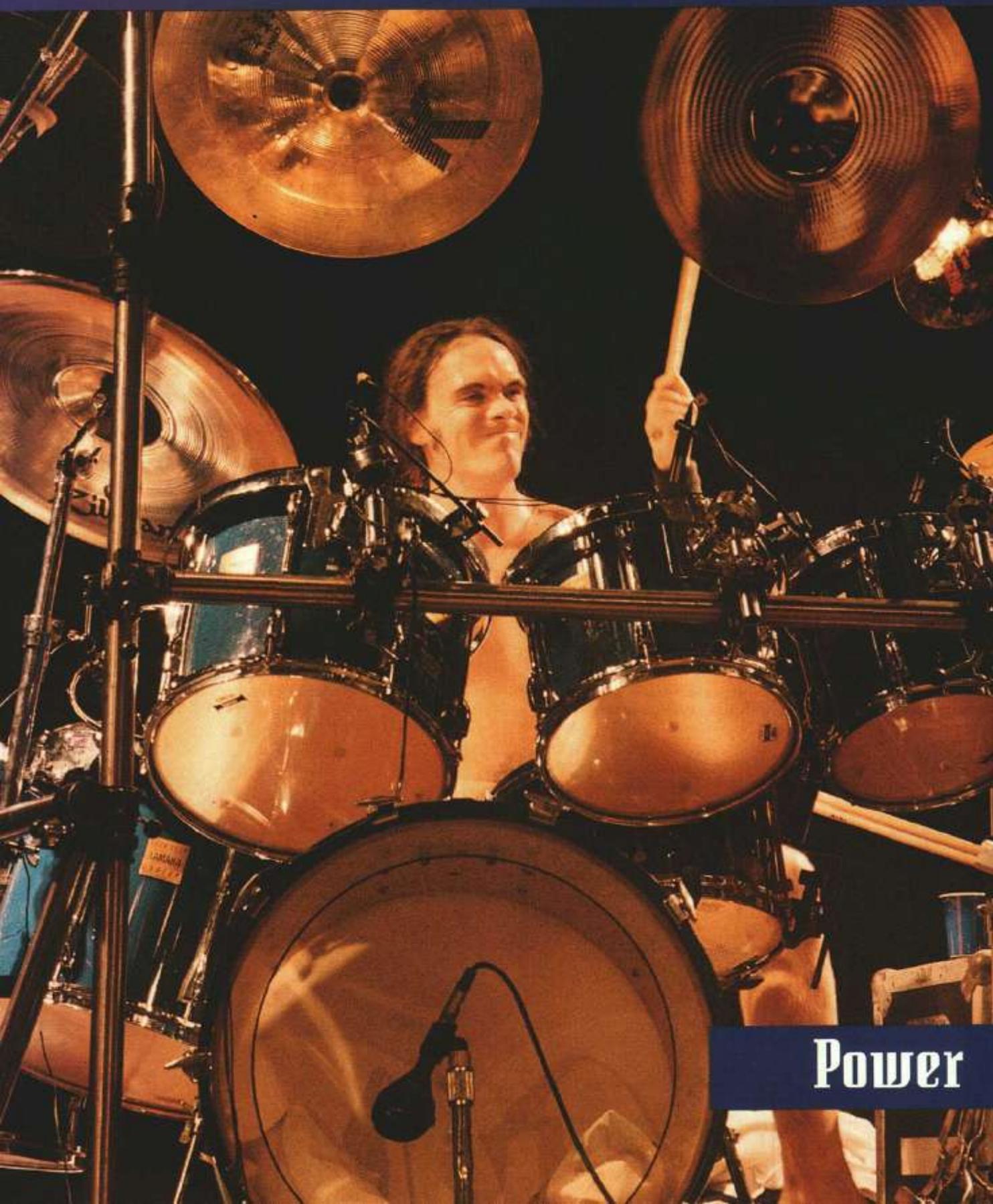
### Section IV D

1. An original.

2. An original.

3. "Now's The Time," written in double time.

# Sim Cain



**Power**

# Of The Rollins Band

**T**here's intensity. And then there's Henry Rollins—poet, writer, publisher, actor, model, spoken-word artist, body-builder, pin cushion, and have-mic'-will-travel engine of aggression. But Rollins would probably be the first to admit that without the crack musicians behind him, his tirade-driven rock would be all rant and no roll.

In one sense, drummer Sim Cain is much like the bandleader—clean, complex, and directed in performance. But in contrast to Rollins, music is Cain's body and soul. And while Rollins' musical endeavors are clearly on the post-punk side of the spectrum, the Rollins Band is only a sampling of Cain's musical dexterity.

On any given night, you might find Cain performing at an R&B, jazz, blues, or boogie gig in downtown New York, where he's also firmly entrenched in the experimental music scene. He's also recorded on the side for such diverse artists as Marc Ribot, Fusionaries, and Chris Halford, while lending hand percussion performances for a multiculturally flavored spin by composer David Shea.

But Cain has clearly made his most visible impression with the Rollins Band, which he describes as the perfect canvas for his jazz-infused stylings. Stephen Perkins and Dave Abbruzzese are among the modern rock icons who call Cain one of today's least heralded players. And by listening to the group's records—particularly 1992's *The End Of Silence* and the new release, *Weight*—it's hard to disagree.

Just before leaving on the Rollins Band's summer-long tour opening for Pearl Jam, Cain discussed how his varied and ongoing musical experiences have helped him survive and thrive for the past eight years in one of rock music's most demanding gigs.

**By Matt Peiken**



Photo by Michael Bloom

## And Finesse

**MP:** How was recording the new record at Lake Tahoe? That's a rather pristine setting for the kind of music you play.

**SC:** We decided it would be cool to get house and bring the gear there so we could record in a more relaxed environment. There's a guy named Steve Thompson who works out of California and sets up bands in interesting places to do remote recordings. He hooked up the Chili Peppers in that Houdini mansion where they did their last record. He set us up at this mountain lodge, sort of like this corporate retreat—five or six bedrooms, big living room, TV room. We set up all the gear in the living room.

We ended up getting into this routine where we'd track in the afternoon until dinner, and then assess what we'd done with that day's work. Then we'd decide to either continue in the evening or do some overdubs, depending on how we'd felt. The whole experience was refreshing; we felt more

in control of what we were trying to do. And it was nice to be able to go for a walk in the morning and clear my head before rolling the tape.

**"I ended up being out on tour for about ten months straight, which was an extreme. I went through this brief freak-out period around the seven-month point where I felt like I was losing it."**

**MP:** Was it easy to get the sounds you wanted? The drum tones sound very crisp.

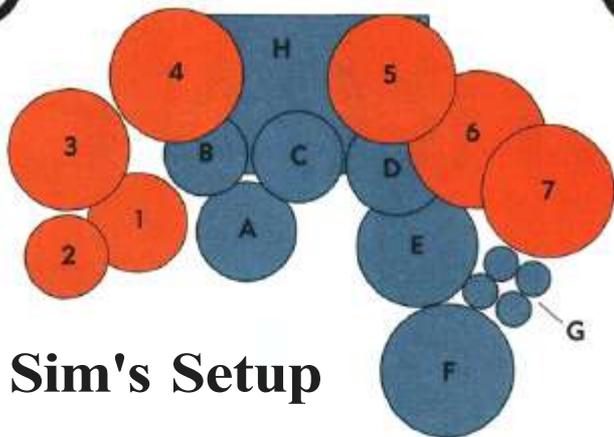
**SC:** We tried not to spend too much time tinkering with things. But what was interesting for me was that it was a fairly long room, with the drums set up on one end and the bass and guitar on the other, and we were pumping the kick and snare through a P.A. system with speakers on both sides of me. It gave the whole thing a real live and very powerful feel.

**MP:** The songs were pretty well-developed going in, weren't they? You played most of them a while ago when I saw you open for Pearl Jam, and they came across very heavy.

**SC:** Yeah, they were already written. But the difference was that for the last record, we'd already been playing some of those songs



Photo by Ross Halfin



## Sim's Setup

**Drumset:** Yamaha *Rock Tour Custom*

- A. 8 x 14 Noble & Cooley snare drum
- B. 10 x 10 tom
- C. 10 x 12 tom
- D. 12 x 14 tom
- E. 14 x 16 tom
- F. 16 x 18 tom
- G. four Tama *Octobans*
- H. 16 x 22 bass drum

**Cymbals:** Zildjian

- 1. 14" A *Custom* hi-hats
- 2. 10" K splash
- 3. 16" *China Boy* low
- 4. 18" A *Custom* crash
- 5. 17" K *Dark* crash (medium-thin)
- 6. 21" *Rock ride*
- 7. 19" K China

**Hardware:** Tama hi-hat stand, double pedal (with felt beaters), and rack; toms all mounted with RIMS

**Heads:** Remo *Ambassador* on snare batter, *Pinstripes* on tops of toms, clear *Ambassadors* underneath and on bass drum, C.S. (clear dot) on *Octobans*

**Sticks:** Vic Firth *American Classic 5A* with wood tip

According to Sim, "The kit described is what I generally use on tour with the Rollins Band in the States. Since I am not an endorser of a drum manufacturer, the kits I use abroad vary in manufacturer depending on rental availability. I often use Tama or Pearl drums in the same sizes described."

for a few years, and all of them we'd been playing for at least sixty shows. So they were all well worked in and developed.

The new songs were developed to an extent, but what's exciting for me is knowing that they'll continue to develop over the next year. It's not like they're underdeveloped now, but there's so much room for evolution that it makes the process of live performance more interesting.

**MP:** Along those lines, do you think there's more energy or a natural vibe on this record than maybe there was on *The End Of Silence*?

**SC:** I'm not sure yet. [laughs] It was just a different approach and the songs are a lot different in nature. The recording of the last record was still a very rewarding and exciting process. We'd done four or five records before that, but *Silence* was the first one where we had any sort of a reasonable budget. The songs on that record had more of a swirling, jam element to them, whereas the songs on the new record tend to be a little more rooted in a solid groove and maybe more of a conventional song structure.

**MP:** I'd imagine that with Henry's lyrics, you can pretty much create the music you want to create and he'll fit his words around them. Is it a difficult fit some-

times?  
**SC:** There's always a challenge, but we never really get stuck on it. We try to keep moving, so if something doesn't immediately grab us, we're likely to discard it and move on to something else. But we didn't have any problem coming up with

**"I used to feel like I had to match Henry's intensity on an impact level. But I've come to realize that you can only hit a drum so hard before you can't get any more volume out of it."**

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## Raising Cain

Here are the albums Sim Cain says best represent his drumming.

Artist	Album
Rollins Band	Weight
Rollins Band	End Of Silence
Rollins Band	Electro Convulsive Therapy
Rollins Band	Turned On
Marc Ribot	Requiem For What's His Name
Chris Harford	Be Headed
David Shea	Hsi-Yu Chi (Journey To The West)

And here are the ones he listens to most for inspiration.

Artist	Album	Drummer
King Crimson	Red	Bill Bruford
Power Tools	Strange Meeting	Ronald Shannon Jackson
Babatunde Olatunji	Drums Of Passion	various
Nick Cave & the Bad Seeds	Your Funeral . . . My Trial	Thomas Wylder
Shakti (with John McLaughlin)	Handful Of Beauty	Zakir Hussain, T. H. Vinayakaram

plus any Miles Davis (especially those of the '60s and '70s eras), George Clinton/Parliament/Funkadelic, "pre-Hagar" Van Halen, James Brown, Tony Williams, and Airto Moreira.

# DRUM THRONES

The last time *MD* took a look at drum thrones was back in January of 1982. Since that time a good deal of attention has been paid to this unheralded—but nonetheless critical—piece of drumming equipment. The fundamental design hasn't changed much—there's only so much you can do with a basic tripod—but factors like stability, security, durability, and comfort have all been improved on over the years. Today, instead of being an afterthought, a drum throne is an integral part of every major drum manufacturer's hardware line.

## PROGRESS

At one time it was not uncommon to see drummers sitting on office chairs, cut-down bar stools, or beer kegs. If they did use a drum stool, it was often a marginally functional item whose focus was compactness and portability, rather than comfort and support. Production thrones of the early '80s tended to be fairly lightweight, with thinly padded seats. Today, most drummers realize that a quality stool is as important to their playing as is their favorite bass drum pedal, snare drum, or cymbal. As a result, modern stools now offer features like memory collars, locking piano-stool style threads, extra-low or extra-high tripods, back-rests, and a variety of seat shapes and sizes. Even the lightweight models of today are stronger and more durable than most of the "pro" models *MD* examined in 1982. And while not everyone applauds increased size and weight when it comes to drum and cymbal stands, most drummers agree that when it comes to a drum stool, the more solid and durable the better.

## FEATURES

The features that a good drum stool should possess haven't changed since 1982. (Fortunately, the number of stools available that offer these features has.) Here's a quick rundown:

**Leg base.** A stool needs a good, solid base for firm support and stability. Obviously, the wider the stance the better the stability, but one must also allow for fitting the legs of the stool in and around the legs of other items on the kit. Also, the higher the legs attach to the central shaft of the stool, the greater the support.

**Leg security against fold-up.** Virtually every stool in our test group features a tightening bolt to secure the tripod in its extended position. This allows for setting the tripod at a position other than fully open and prevents the possibility of collapse.

**Leg construction.** While a few of our test models featured single-braced legs, most utilized heavy-duty double-bracing. A few models employed elliptical tubular legs, which is an excellent design for strength and light weight. Obviously, which design is right for you depends on your own weight and the amount you move while playing.

**Height adjustment.** In general, height adjustment falls into one of two categories: 1) telescoping shaft with a locking memory collar, and 2) piano-stool-style threaded shaft. Only two stools in our survey group employ the method of passing a bolt through holes drilled in the shaft. There are two disadvantages to this method: 1) height adjustment is limited to the increments established by the holes, and 2) the drummer's weight is entirely supported by the bolt. Should the bolt shear off, the stool will collapse—giving the occupant a sudden and rapid descent.

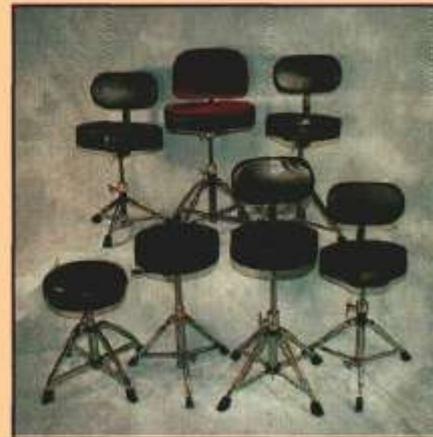
**Seat shape.** Most drum stool seats are still the traditional round piece of wood, padded for comfort. The diameter is fairly standard among most brands at about 13"; a few brands offer oversized seats. While many drummers are perfectly comfortable with the round design, some find that the front edge of the seat "cuts into" the underside of their thighs as their legs extend over the edge and down to the pedals. As a result, the past ten years have



(Left to right) Cannon TFL-196, Ludwig LR246TH, Mapex MST-T300M Mars, Pearl D-730



(Back row, left to right) Yamaha DS-730, Pearl D-830, Tama HT-55 (Front row, left to right) Gibraltar 7208M, Gibraltar 7208, LP/Ascend CP1760, Mapex MST T-500S Saturn



(Back row, left to right) Gibraltar SC-0036 base with SC7208 MSB seat, Gibraltar SC0018 base with AS9208-AC seat, Gibraltar 9208 MB (Front row, left to right) Gibraltar SC0040, Cannon 356, LP/Ascend CP1678, Ludwig TM449THB

# Up Close

By Rick VAN HORN

seen a dramatic increase in the popularity of "saddle" or "motorcycle" seats. These, too, come in a variety of sizes. Whether you choose a round or a saddle seat, you want one that will provide you with support for your buttocks and lower back. This is not a time to be vain—if you're a big-seated person, get a big seat.

**Padding.** A good rule of thumb is: The more the better—as long as it's firm and gives good support. A plush-looking seat is no good if it flattens out the moment you sit on it—leaving you atop a hard layer of compacted foam over an even harder layer of plywood. A thinner seat with firmer foam will actually serve you better in terms of support and comfort.

**Covering.** The vast majority of drum stools are covered in black vinyl—a strong, durable material that resists rips and is easy to clean. It's also moisture-resistant—which is both good and bad. It's good because it helps to prevent moisture from soaking into the foam padding. It's bad because it allows that moisture to collect on top of it—where you're sitting. This can be a serious problem if you perspire heavily, because you can wind up sitting in a puddle of sweat all night long. (Diaper rash, anyone?) Some drummers solve this problem by employing sheepskin seat coverings or sitting on folded towels to give the moisture somewhere to go.

The alternative to a vinyl seat is a cloth-covered one. The advantages and disadvantages here are the reverse of those with vinyl: You don't sit in a puddle of sweat, but the moisture can soak through the cloth into the foam padding—contributing to deterioration and possibly causing an odor problem. The best solution to that problem is to carry the seat separately—outside of any bag or case—in order to allow it to dry thoroughly after every performance.

**Back support.** One major area of improvement in today's drum stool selection is the number of models offering backrests. Although most drummers won't lean against them while playing, they will employ them to give their backs some relief between songs. Most of the backrests available today are adjustable in a number of directions, allowing the player to tailor their support to his or her size and playing position.

**Price.** Today's drum stools are not inexpensive. However, a stool is the foundation upon which a drummer builds his or her entire physical approach to the drumkit. A good one can make playing more effortless and fluid; a bad one can cause discomfort, backache, and fatigue. The best rule here is to buy the stool that best meets all your personal requirements and still falls within your budget.



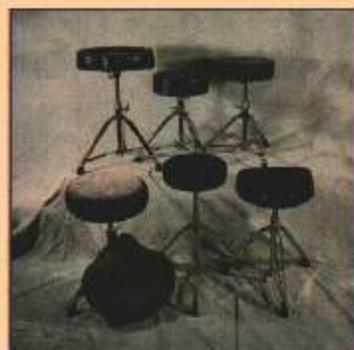
(Back, left to right) Roc-N-Soc Nitro Rider (NR) with Huggar seat, Mac Saddle (tall) (MS-tall) with Retrofit seat (RT), Mac Saddle standard (MS) with original saddle seat (Front, left to right) Lunar threaded (LST) with round seat, Motion Throne (MT) with original saddle seat, Lunar gas-operated (LSG) with Huggar seat, Component Motion Throne (CMT) with original saddle seat



(Back row, left to right) Gibraltar 9208, Gibraltar SC0119 base with SC7208 RS-C seat, Tama HT-85 (Front row, left to right) Cannon 223, Cannon TFL-212, LP/Ascend CP1674, LP/Ascend CP1672



(Back row, left to right) Slingerland S35936R, Yamaha DS-930, Yamaha DS-830 (Front row, left to right) Sonor Z5815, Tama HT-90



(Back row, left to right) Pearl D-950N, Pearl D-900N, Ludwig LM446TH (Front row, left to right) PureCussion PDT 2200 (and 1000 seat), Mapex MST-T720 Orion, Mapex MST-T710 Orion

# THRONE

Despite the number of different brands in this survey, the stools fall into only four categories. In some cases the structural elements of various brands are virtually identical; only minor cosmetic differences separate the stools from brand to brand. The categories are:

1. *Light Duty*. These stools generally feature single-braced stands with thin, round seats.

2. *Medium Duty*. These stools feature double-braced or tubular stands, generally with thick round or saddle seats.

3. *Heavy Duty*. These stools feature double-braced stands (generally with thicker vertical shaft sections) and thick round or saddle seats.

4. *Specialty Designs*. These stools include bases with more than three legs, backrests, hydraulic height adjustment, and/or other special features.

Brand	Model	Price	Low Ht	High Ht	Ht Adj	Leg base	Back-rest	Seat type	Seat thick	Seat firm	Seat cover	Special Features
<b>LIGHT DUTY STOOLS</b>												
Cannon	TFL-196	\$49	19"	24 1/2"	Bolt	Tri	None	11"Rnd	2"	Med	Vinyl	Light single-braced legs
Ludwig	LR246TH	\$108	18 1/2"	25"	Bolt	Tri	None	12" Rnd	2 1/2"	Med	Vinyl	Light double-braced legs
Mapex	MST-T300M	\$99	19"	25 1/2"	Collar	Tri	None	12" Rnd	2"	Hard	Vinyl	Single-braced legs
Pearl	D730	\$95	17 3/4"	26"	Collar	Tri	None	12" Rnd	2"	Med	Vinyl	Single-braced legs
<b>MEDIUM DUTY STOOLS</b>												
Gibraltar	7208	\$119.50	21"	27"	Collar	Tri	None	13" Rnd	3 1/4"	Soft	Vinyl	Elliptical legs
Gibraltar	7208 M	\$129.50	21"	27"	Collar	Tri	None	12x14 Sd	3 1/4"	Med	Vinyl	Elliptical legs
LP/Ascend	CP1670	\$115	20"	27"	Collar	Tri	None	12" Rnd	3 1/2"	Med	Vinyl	Med double-braced legs
Mapex	MST-T500	\$119	19"	27 1/2"	Collar	Tri	None	12" Rnd	2"	Hard	Vinyl	Double-braced legs
Pearl	D-830	\$123	19"	27"	Collar	Tri	None	13" Rnd	3 1/2"	Soft	Vinyl	Double-braced legs
Tama	HT-55	\$109.99	19"	27 1/2"	Collar	Tri	None	12" Rnd	2 1/4"	Med	Vinyl	Light double-braced legs
Yamaha	DS730	\$135	15 1/2"	23"	Collar	Tri	None	12" Rnd	2 1/4"	Hard	Vinyl	Double-braced legs
<b>HEAVY-DUTY STOOLS AND ACCESSORIES</b>												
Cannon	TFL-212	\$105	17"	25"	Piano	Tri	None	13" Rnd	3 1/2"	Soft	Vinyl	Double-braced legs
Cannon	223H	\$125	19 1/2"	27"	Piano	Tri	None	11x13 Sd	3 1/4"	Soft	Vinyl	Double-braced legs
Gibraltar	9208	\$129.50	20"	29"	Piano	Tri	None	13" Rnd	3 1/2"	Soft	Vinyl	Double-braced legs
Gibraltar	SC-0036	\$96.50	16 1/2"	24**	Piano	Tri	n/a	n/a	n/a	n/a	n/a	Base only; low height
Gibraltar	SC-0119	\$136.50	23 1/2"	33**	Piano	Tri	n/a	n/a	n/a	n/a	n/a	Base only; extended height
Gibraltar	SC7208RS-C	\$86.50	n/a	n/a	n/a	n/a	None	15" Rnd	3 1/2"	Med	Cloth	Seat only
Gibraltar	SC9208-AC	\$98.50	n/a	n/a	n/a	n/a	None	13" Rnd	3 1/2"	Adjustable	Vinyl	Air-cushion seat only
LP/Ascend	CP1672	\$132	20"	27"	Collar	Tri	None	12x14 Sd	3 1/2"	Med	Vinyl	Med double-braced legs
LP/Ascend	CP1674	\$135	20"	30"	Piano	Tri	None	13" Rnd	3 1/2"	Soft	Vinyl	Hvy double-braced legs
Ludwig	LM446 TH	\$158	20"	29"	Piano	Tri	None	13" Rnd	3 1/2"	Soft	Vinyl	Double-braced legs
Mapex	MST-T720	\$185	21 1/2"	27"	Piano	Tri	None	12" Rnd	3"	Med	Cloth	Double-braced legs
Mapex	MST-T710	\$185	20 1/2"	27"	Piano	Tri	None	12x14 Sd	4"	Hard	Vinyl	Double-braced legs
Pearl	D-900N	\$129	20"	29"	Piano	Tri	None	13" Rnd	3 1/2"	Soft	Vinyl	Double-braced legs
Pearl	D-950	\$170	20"	29"	Piano	Tri	None	15x16Sd	3 1/2"	Med	Vinyl	Double-braced legs
Pure-Cussion	PDT 2200	\$75	n/a	n/a	n/a	n/a	n/a	15x17 Sd	3 1/2"	Med	Clth/Vnl	Roc-N-Soc style seat; Double-braced legs
Pure-Cussion	PDT 1000	\$180	21"	31"	Piano	Tri	None	15" Rnd	4 1/2"	Hard	Clth/Vnl	Roc-N-Soc style seat only
Slingerland	S35936R	\$115	19 1/2"	27 1/2"	Piano	Tri	None	13" Rnd	3 1/2"	Hard	Cloth	Double-braced legs

# CHART

## KEY TO ABBREVIATIONS:

Bolt = Height adjusted by a bolt passing through the vertical tube.  
 Collar = Height adjusted by a memory-locked collar that clamps the vertical shaft.  
 Piano = Height adjusted by piano-stool type threaded shaft.

Tri = Tripod  
 Rnd = Round  
 Sd = Saddle

Brand	Model	Price	Low Ht	High Ht	Ht Adj	Leg base	Back-rest	Seat type	Seat thick	Seat firm	Seat cover	Special Features
<b>HEAVY-DUTY STOOLS AND ACCESSORIES CONTINUED</b>												
Sonor	Z5815	\$230	19 1/2"	29"	Piano	Tri	None	13" Rnd	3 1/2"	Hard	Cloth	Double-braced legs
Tama	HT 85	\$185.99	18"	27 1/2"	Collar	Tri	None	12x14 Sd	3"	Hard	Vinyl	Double-braced legs
Tama	HT 90	\$185.99	21"	29"	Piano	Tri	None	13" Rnd	3 1/2"	Soft	Vinyl	X-wide double-braced legs
Yamaha	DS830	\$175	15"	23"	Collar	Tri	None	12" Rnd	2 1/4"	Hard	Vinyl	Double-braced legs
Yamaha	DS930	\$205	17"	24"	Collar	Tri	None	13" Rnd	3"	Hard	Vinyl	Double-braced legs
<b>SPECIALTY THRONES AND ACCESSORIES</b>												
Cannon	356K	\$165	21"	24"	Hydraulic	Tri	None	13" Rnd	3 1/2"	Med	Vinyl	Double-braced legs
Gibraltar	SC-0018	\$112.50	19"	30"	Piano	4-leg	n/a	n/a	n/a	n/a	n/a	Base only; elliptical legs
Gibraltar	SC-0040	\$176.50	19**	26**	Hydraulic	Tri	n/a	n/a	n/a	n/a	n/a	Base only; hydraulic adjustment
Gibraltar	9208MB	\$184.50	20"	29"	Piano	Tri	13x8	12x14 Sd	3 1/2"	Soft	Vinyl	Double-braced legs
Gibraltar	SC7208-MSB	\$155.50	n/a	n/a	n/a	n/a	13x8	15x19 Sd	3 1/2"	Soft	Vinyl	Seat only, with backrest
Gibraltar	RS-GMC	\$139.50	n/a	n/a	n/a	n/a	n/a	15x19 Sd	4"	Hard	Clth/Vnl	Seat only; by Roc-N-Soc
Gibraltar	RS-GRR	\$99.50	n/a	n/a	n/a	n/a	15x10	n/a	n/a	n/a	Cloth	Backrest only; by Roc-N-Soc
LP/Ascend	CP1678	\$199	21"	30"	Piano	4-leg	13x8	13" Rnd	3 1/2"	Med	Vinyl	Double-braced legs
Ludwig	LM449 THB	\$205	20"	29"	Piano	Tri	13x8	12x14 Sd	3 1/2"	Soft	Vinyl	Double-braced legs
Roc-N-Soc	CMT	\$229.95	20"	24"	Square** Shaft	5-point	Avail+ w/casters	15x19 Sd	4"	Med	Clth/Vnl	Collapsible Motion Throne w/original saddle seat
Roc-N-Soc	MT	\$199.95	18"	22 1/2"	Square** Shaft	5-point	Avail+	15x19 Sd	4"	Med	Clth/Vnl	Standard Motion Throne w/original saddle seat
Roc-N-Soc	LSG	\$199.95	18"	24"	Gas Cylinder	5-point	Avail+ w/casters	15x16 Sd	4"	Med	Clth/Vnl	Lunar Throne w/Hugger saddle seat
Roc-N-Soc	LST	\$169.95	19"	25 1/4"	Piano	5-point	Avail+ w/casters	15" Rnd	4"	Med	Clth/Vnl	Lunar Throne w/Round seat
Roc-N-Soc	NR	\$199.95	18"	24"	Gas Cylinder	Tri	Avail+	15x16 Sd	4"	Med	Clth/Vnl	Nitro Rider w/Hugger saddle seat
Roc-N-Soc	MS	\$179.95	20"	30"	Piano	Tri	Avail+	15x19 Sd	4"	Med	Clth/Vnl	Mac Saddle Throne w/original saddle seat
Roc-N-Soc	MS-short	\$179.95	16"	24"	Piano	Tri	Avail+	15x19 Sd	4"	Med	Clth/Vnl	Mac Saddle Throne-short w/original saddle seat
Roc-N-Soc	MS-tall	\$179.95	24"	33"	Piano	Tri	Avail+	15x19 Sd	4"	Med	Clth/Vnl	Mac Saddle Throne-tall w/original saddle seat
Roc-N-Soc	RT	\$79.95	n/a	n/a	n/a	n/a	n/a	15x19 Sd	4"	Med	Clth/Vnl	Retro-fit saddle seat for any brand of base
Roc-N-Soc	WB	\$59.95	n/a	n/a	n/a	n/a	15x10	n/a	n/a	n/a	Cloth	Backrest for all Roc-N-Soc thrones

\* Allowing for a standard seat thickness of 3 1/2"

"Motion Thrones feature square steel height-adjustment shafts secured by a large turnbolt that screws into incremental depressions in the shaft. The vertical section is mounted on springs, permitting forward-and-back rocking motion.

+All Roc-N-Soc seats are available with optional WB backrest. Original saddle, Hugger, or Round seats are available for all stools.

# Pearl SPX Drumkit

by Rick Van Horn

**It's light, it's lively, it looks great, and it costs...less!**

One of the benefits of writing product reviews is that from time to time I get to "discover" a real gem. Such is the case with Pearl's new *SPX (Prestige Session)* drumkit. I have to admit, when I saw the drums on the floor of the January NAMM show, I thought: "The sunburst finish is a little radical.... It's a mid-priced kit.... How good can it sound?" But only recently did I get the chance to actually *play* the kit. When I did, I was impressed. *Very* impressed.

## The Kit

Our six-piece test kit included 10x10 and 10x12 rack toms (mounted on the bass drum) and 12x14 and 14x16 "floor" toms—suspended on a double-tom stand. All of the toms were fitted with Pearl's *I.S.S.* (Integrated Suspension System) non-invasive mounts. A 16x22 bass drum and a 6 1/2 x14 steel-shell snare drum rounded out the set. The shells of the toms and the bass drum are composed of a total of seven plies: three each of mahogany and lamen (which is actually linden wood) and one outer ply of birch. That outer ply allows Pearl to give the drums a beautiful lacquer finish, about which I'll say more later. No reinforcing hoops are used. The drums were all fitted with Remo clear *Ambassadors* (with the exception of the snare, which had a coated *Ambassador* batter). The pedals and stands were all from Pearl's *800* series.

The seven-ply configu-

ration of the *SPX* shells makes them 7.5mm (almost 3/8") thick—but the nature of the woods used keeps them light. For that reason, the drums seemed solid and strong, yet they were easy to lift and handle. (This light weight also kept the two large suspended toms from being too much for their stand.) The choice of woods is also what keeps the price of this kit in the middle range; birch and maple are much more expensive.

## The Sound

The lightweight shells of the *SPX* do one more thing: They give the drums a very wide-open, lively sound—reminiscent of birch or maple drums with much thinner shells. When combined with the clear *Ambassador* heads, this property gave the *SPX* toms and bass drum excellent attack, depth of pitch, and sustain. There was a certain brightness to the sound that I liked; drummers who prefer a more mellow tone could likely achieve it simply by using twin-ply heads. But right out of the box the drums offered what I can only term as "headroom"—lots and lots of sustain that could be utilized or altered in a variety of ways at a drummer's discretion. This sustain was further enhanced by Pearl's *I.S.S.* I also found that tuning was quite easy with all of these drums—which



is not always the case with low- to mid-priced drums.

The bass drum had as much depth, power, and punch as any I've heard recently. I tested it with both heads in place (with no hole in the front logo head) with the help of *MD* editors Adam Budofsky and Bill Miller. Even when the drum was played wide open, the cut and attack of the beater was clear through the drum's "boominess." When the drum was muffled only slightly (by touching each head with a finger), it had terrific punch and could actually *befelt* at a distance several feet away.

The snare drum, which is the standard steel-shell model from Pearl's pro snare drum line, was extremely impressive for a "stock" snare drum. I was surprised by the snare sensitivity and response at low volume (considering the depth of the shell), and impressed by the crisp-yet-throaty sound and power at high volume. Not surprisingly, without the muffling ring supplied by Pearl, the drum rang like crazy. But I consider that resonance an asset, since it's what provides the "cut" through loud music when necessary and can easily be reduced to whatever level you might prefer.

### The Look

The birch outer ply of the *SPX* kit was put there to allow Pearl to offer the kit with a variety of lacquer finishes. Our kit featured the cherry sunburst finish—which is a special-order finish that's a little out of the ordinary and won't appeal to everyone. But I can attest to the fact that the finish was beautifully done, and the colors were rich and glossy. Other finishes available include wine red, piano black, coral red, Arctic white, Pacific blue, and (by special order) matte natural. Most of these are selected from among the finishes used on Pearl's two higher-priced "pro" lines, so no corners are cut when it comes to the appearance of the *SPX*'s finishes.

### Hardware and Appointments

Pearl adds value to the *SPX* kit by fitting it with top-quality appointments and features. Besides the *I.S.S.* mounting system, the toms and snare are fitted with the same 1.7mm steel hoops that were on last year's *Masters* series drums. (That series now uses stainless steel hoops.) All tension rods are fitted with nylon washers to prevent metal-to-metal contact and facilitate easier tuning. The floor tom legs (on drums that use them; ours didn't) and bass drum claws and tension rods are the same as those used on *Masters* drums. The tension casings don't have the same "bridge" as those on *Masters* drums, but otherwise are identical in appearance. In other words, Pearl has made a point to give this kit the look and construction quality of its top-priced series, with less-expensive shells and only slight cosmetic differences.

We've mentioned Pearl's 800 series hardware several times in reviews over the years. The *SPX 22D-6DWI* drumkit configuration as we received it includes a *P885* single pedal, an *H885* hi-hat, a *C855W* cymbal stand, a *B855W* cymbal boom, an *S850* snare

stand, and *TH98* tom arms—along with a *T985W* twin tom stand from the 900 series. The 800 series is heavy-duty, double-braced hardware, with outstanding features like universal (non-ratchet) tilters for the tom arms and cymbal stands and ball-and-socket adjustment for the snare basket. The hi-hat stand and bass drum pedal function effortlessly and offer simple adjustments and very comfortable performance. This is top-quality equipment suitable for any professional application.

### Conclusion

In a nutshell, the *SPX* kit offers top-of-the-line construction and appointments while using slightly less-expensive materials (which offer their own physical and acoustic advantages). The result is a pro-quality kit at an extremely attractive price point. I don't mean to imply that the kit is cheap; it lists for \$2,745. But in today's market, where pro-level kits of this size start at \$4,000 and go up from there, the *SPX* kit is definitely in the mid-price range. Yet it could easily perform in any professional situation where lively drums are called for. Like I said at the beginning: a gem.



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# Audix Microphones

by Mark Parsons

**These new American-made mic's have a lot to offer.**

Audix has recently developed a new line of microphones specifically designed for drums and other highly dynamic instruments, appropriately called the D-series. We received samples of two different models of the series for testing, as well as two different models of their condenser mic's to round out the typical drum miking complement. Audix states that these mic's are designed for recording *and* stage use, so they were evaluated both in the studio and in a live performance situation.

## The Mic's

All three models currently in the D-series are dynamic mic's, and they all share the same basic housing. To look at them, the only apparent differences are the configuration of the vents along the mic' body and the color of the wire mesh over the vents, as well as the model designation printed on the mic's.

There *are* differences between the *sound* of these mic's, however. Each model was designed with several criteria in mind. First, in order to improve transient response, the mass of the diaphragm and coil (the moving parts in a dynamic mic') was kept as low as possible. In practical terms this means the mic' will do a better job of faithfully reproducing percussive sounds. Second, the polar pattern is a very tight hypercardioid one, which eliminates bleed-through from other nearby instruments and increases isolation, giving you higher gain before feedback in live situations. Additionally, each model was designed to have the optimum response curve for its specific application (such as snare or toms), and, as we shall see, the mic's were made physically small in order to stay out of the drummer's way.

The *D1* is designed for snare and other higher-pitched percussion. It has an enhanced upper midrange and high end to provide clarity to those instruments.

The *D2* has a boost in the bass

region (around 100 Hz) as well as a slight augmentation of the high end. This combination is meant to add punch to things like toms and kick drums.

The third mic' in the series, the *D3* (not reviewed in this report) has a more linear response than either the *D1* or *D2*, as well as a lower output, and is primarily for use in a recording situation. Also, the folks at Audix inform me that they're currently working on a fourth D-series mic' (presumably the *D4*), which will be tailored specifically for kick drums.

The *UEM-81c* is a backplate (pre-polarized) condenser with a frequency response primarily suited for such applications as overhead miking. It's able to run off a standard AA battery, so phantom power is not necessary.

The *SCX-One* is a high-quality, full-range condenser microphone with interchangeable capsules: omni, omni-presence, cardioid, and hypercardioid. (Our test samples came equipped with cardioids.) They require phantom power, and are primarily suited to critical recording applications.

## Studio Evaluation

The first thing I noticed when I took a D-series mic' out of the box was its size. The body of the mic' is approximately 1 1/4" in diameter and only 2 3/4" long. A small tailpiece of reduced diameter houses the three-pin XLR plug (as well as providing a place for the stand adapter to clip to). Manufactured from a block of milled aluminum, these compact mic's certainly appear sturdy enough to withstand the occasional abuse a drum mic' is subject to.

I started by placing a *D1* on a snare in the typical position (an inch in from the rim and an inch off the head). The drum was a 6 1/2" Ludwig *Supra-Phonic* with a coated *Ambassador* on top, tuned rather high with no muffling. The *D1* did an admirable job of capturing the bright, ringy character of the drum. True to its design philosophy, the mic' seemed very adept at reproducing the leading-edge transients that give life to recorded drum sounds. Its frequency response was such that no additional EQ was needed at the high end to bring out the crack of the snare—although a little low equalization might be needed if a fatter sound is desired.



The D1



The D2

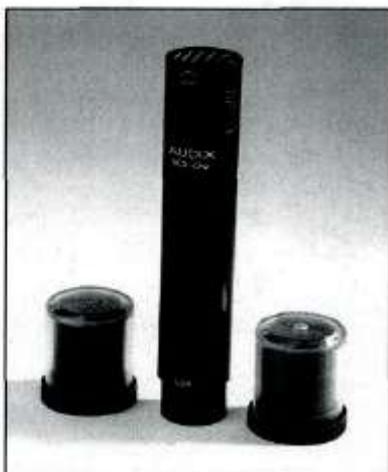
On toms, the *D2* was king. On a 12" tom it brought out the articulation of the stick attack without sacrificing any of the nice, round, fundamental tone. It had a similar effect on an 18" tom, reproducing both the note attack and the warm sustain without sounding muddy. Very nice.

The *D2* also produced a very useful sound on a kick drum. While it didn't have the extreme low-end presence typical of a large-diaphragm dynamic kick mic', its prominent attack reproduction along with its realistic low end made it a viable alternative to that sound (unless you're specifically looking for the punch of an *EV RE-20* or an *AKG D-112*, in which case you might find it a little thin). I think what we have in the case of the *D2* is an excellent tom/snare mic' (yes, I said *snare*—just wait a minute) that is also a good—if slightly imperfect—kick mic'. Fred Bigeh (the gentleman at Audix who designed these mic's) told me that the upcoming kick mic' will incorporate a significantly increased bass response while still retaining the excellent transients of the other D-series mic's. This sounds like the perfect prescription for kick drums, and I look forward to hearing one.

Back to the snare for a moment: After hearing the *D2* on toms I had a hunch, so I tuned my snare down, applied a little muffling, and close-miked it with a *D2*. The result was what I was hoping to hear: a warm fundamental and a smooth high end with a slightly reduced midrange—all of which added up to a great "fatback" sound. Granted, for most types of music I'd probably prefer the *D1* on the snare, but when you want a thicker, warmer snare sound (on power ballads, for example) the *D2* delivers.

A *UEM-81c* was placed overhead to pick up the cymbals, and its response was typical of mic's of this type (small diaphragm electret condensers): a nice, bright high end but somewhat thin towards the bottom. This is not necessarily a bad thing when it comes to miking cymbals, because it helps to separate the cymbals from the toms. If you want even more separation, there's a bass roll-off switch (labeled *v/m* for *voice/music*) that *really* cuts the lows, leaving a pretty good peak in the upper frequencies that lets your cymbals cut through the mix. Also, I discovered during testing that the *UEM-81cs* will work just fine on standard 48V phantom power, allowing you to save your batteries during extended studio sessions.

I next replaced the *UEM-81c* with two *SCX-Ones*, hung over the kit in a stereo pair. These mic's did a fantastic job of picking up all the nuances of a drumset without adding any obvious coloration of their own—and with a diameter of 13/16" and a length of



The SCX-One



The UEM-81c

4" they were very unobtrusive about the whole thing. The high end was clean and extended without any harshness (giving a very natural sparkle to the cymbals), while the smooth mids and tight low end gave a very realistic timbre to the rest of the kit.

The *SCX-One* is obviously a top-quality professional microphone, comparing quite favorably to high-dollar European mic's of similar configuration. And yes, it does sound noticeably better than the *UEM-81c*—but at six times the cost it really should. (As sweet as these little mic's are, at \$1,800 a pair I don't think I'd take them into too many sweaty bars!)

### On Stage

While evaluating the Audix mic's I ran sound for a band in a rather large room (5,000 square feet.) that required full miking of the drumset—providing a good opportunity to put these mic's through their paces in a live situation. In general, they behaved on stage as they did in the studio (that is to say, very well indeed), with no unpleasant surprises. It proved to be fairly easy to get a big "pro" drum sound coming through the P.A., with only a minimal amount of EQ tweaking at the board.

The *D1* produced a nice bark on the snare without being annoying, harsh, or otherwise unnatural-sounding. The *D2* on the kick had the same good attack it did in the studio—though I had to add some bottom to it to get that big beat that really pushes the music (and those dancing to it) along. I ran a pair of *UEM-81cs* over the kit, and their tight polar pattern and bright high end did a good job of picking up the cymbals and hi-hats and spreading them throughout the room—adding sparkle and "air" to the overall drum sound. The notes I scribbled at the board concerning the sound of the toms miked with *D2s* are full of terms like "...big...warm...full..." and "...no loss of definition." What more can I say?

### Conclusion

It's always rewarding to see manufacturers turn their attention to developing products specifically for us drummers, and in this case the efforts of the folks at Audix have paid off in some very nice drum mic's. All of the D-series mic's carry the same list price of \$279, while the *UEM-81c* retails for \$145. The *SCX-One* body (sans capsule) is \$499, with the various capsules going for \$399 each. For further information contact the Audix Corporation, 24981 Calle Arenal, Lake Forest, CA 92630, tel: (714) 588-8072, fax:(714)588-8172.



## New KAT Products



trapKAT

KAT, Inc. has recently introduced several new products to its line of electronic triggering and control devices. Included is the *trapKAT*, a single unit configured in a shape permitting it to serve as a drummer's entire kit (when combined with hi-hat and bass drum trigger pedals). The *trapKAT* features twenty-four on-board pads, an advanced playing surface with elevated rims, Channel, Note, and Kit footswitch inputs for quick editing, MIDI In and Out, ten user and fourteen factory kits, and the ability to be upgraded with more advanced features. Also new is *the flatKAT*—a trigger pad that lays on top of an acoustic drumhead for electronic triggering with a totally acoustic look.

KAT is also offering 3.5-version software for owners of *malletKAT* electronic percussion controllers. According to KAT, this gives the user more control and power. A Melodic Texture Drumming sequencer allows the importing of rhythm patterns directly from a drum machine or computer. The new software also includes a realistic hi-hat controller.

KAT has also introduced their *malletKAT PRO* mallet controller, designed with an emphasis on live performance. The new model costs less than original *malletKAT*, covers three octaves (expandable to five octaves), offers 128 programmable kits (each of which can be split and layered), features a "hang mode" that allows the performer to sustain one sound and solo on another, and employs "quiet, comfortable" pads that can be dampened and tailored to players' needs.

Finally, KAT is offering the *Drum Tutor*, a computer software

program that can be interfaced with an electronic percussion controller (such as a *drumKAT*) to assist drum students in practicing and evaluating their progress and performance. **KAT, Inc., 53 First Ave., Chicopee, MA 01020, tel: (413) 594-7466, fax: (413) 592-7987.**

## Easton 5A Drumstick



Easton is now offering a 5A model in their AHEAD series of aluminum drumsticks. The sticks are 16" long, with a smaller diameter than previous AHEAD sticks and a medium taper. They feature a sixty-day guarantee. Success with their heavier, rock-oriented models led Easton to develop the new 5A for those who prefer a lighter-weight stick. **Big Bang Distribution, (800) 547-6401, Easton, Inc., Van Nuys Division, 7800 Haskell Ave., Van Nuys, CA 91406-1999, tel: (818) 782-6445, fax: (818) 782-3864.**

## Revamped Mapex Mars Kit



Mapex has made several changes to their mid-priced *Mars* series kits. Their new *Isolated Tom System* eliminates tom mount-to-shell contact, while the floor toms feature spring-loaded feet for improved resonance. Hardware improvements include redesigned footboards on the hi-hat and bass drum pedal; the *P500S* bass drum pedal also now features a smoother, stronger cam and bar drive. Kits are available with new glossy lacquer purple, green, and grey "Colorburst" finishes, and optional powder black finish hardware. **Mapex, c/o Gibson USA, 1818 Elm Hill Pike, Nashville, TN 37210, tel: (512) 288-7400, fax: (512) 288-5567.**

## Remo Acousticon R Drumshells

Remo's new *Acousticon R* drumshells are said by the company to be "affordable, high-quality, consistent, highly durable, and resistant to climatic changes." The shells are created from a composite material made from "continuous linear hardwood fibers and specially formulated resins" and are claimed to offer "performance flexibilities of rare hardwood shells without the inconsistencies associated with plywood." **Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605, (818) 983-2600.**

## Sabian Expands Pro Line

Sabian has added several new models to its recently introduced *Pro* series of Euro-style cymbals. These include 13" *Fusion Hats* (a rock-weight top and a heavy, unlathed HH *Leopard* bottom with air-release holes) and 14" hi-hats (a medium top and a heavy bottom). Also included is a 20" *Dry Ride* (designed for "clear stick response at all volumes") and a 20" *Studio Ride* (a thin cymbal that delivers "good stick definition, with a shimmering tonal gain at increased volumes"). The new models are rounded out with 14", 16", and 18" *Studio Crashes*, with "fast, explosive responses that are bright enough to work in volume situations ranging from low to moderate." All *Pro* cymbals come in Sabian's *Brilliant* finish and a clear protective coating, and feature a one-year warranty. **Sabian Ltd., Meductic, NB, Canada EOH 1LO, tel: (506) 272-2019, fax: (506) 272-2081.**

## Magstar Segment Shell Drums



Magstar drums now offers a drum design that incorporates a construction process whereby individual segments of the same or mixed wood types are joined and doweled to form a shell said to offer "extraordinary sound and looks." The shells are available in such woods as maple, cherry, oak, birch, walnut, bubinga, padauak, mahogany, koa, and

others, and are made by Suraya Percussion, of Easthampton, Massachusetts. The sound of the drum can be custom-tailored by the choice of wood combinations. The drums receive their edges, hardware, finishes, and other "special touches" from custom builder Rob Kampa at Magstar's shop. For more detailed information contact Rob at **Magstar, P.O. Box 279, Whately, MA 01093, (413) 665-7376.**

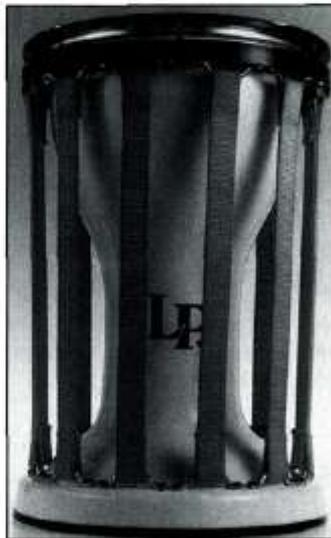
## DCI Anton Fig Video

DCI has released *In The Groove—Music From A Drummer's Point Of View*, a new video by *Late Night With David Letterman* drummer Anton Fig. The tape features Fig's bandmates from the TV show, as well as Letterman himself, the Ace Frehley Band, jazz pianist Andy Laverne, and members of Paul Simon's rhythm section. The video, which was filmed at New York's Electric Lady Studios, is seventy-five minutes long. **CPP/Belwin, 15800 N.W. 48th Ave., Miami, FL 33014, (800) 628-1528.**

## Pro-Mark Dave Abbruzzese Stick

5" diameter x 16 1/4" long. The sticks are made from American hickory, and feature nylon tips and Pro-Mark's new *Millennium II* finish. **Pro-Mark, 10707 Craighead Dr., Houston, TX 77025-5899, tel: (800) 233-5250, (713) 666-2525, fax: (713) 669-8000.**

## LP Nada Drum, Merengue Guiro, Rock Shaker, Dry Agogo Bell Set



Nada Drum

LP has added several new items to its line of percussion and accessories, including their *Nada Drum*, *Merengue Guiro*, *Rock Shaker*, and *Dry Agogo Set*. The *Nada Drum* is based on the African talking drum, provides a loud sound, and is easily tuned. It features a fiber glass body, anodized aluminum rims, and heavy-duty nylon straps attached to a "flotation bar" rather than the heads, allowing easy head replacement. Its straps modulate tones by an octave.

LP's *Merengue Guiro* is made from stainless steel, provides a loud, course sound, and features a dimpled, hollow,

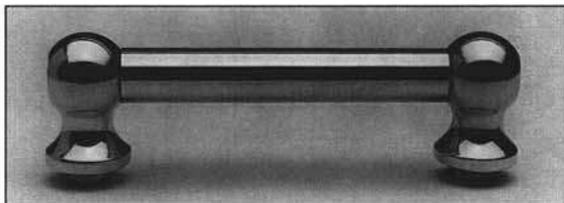
open-ended design. Their *Rock Shaker* features an anodized aluminum shell, adjustable fill quantity or type, and the option of two shakers being attached with an adjoining kit. It's available in gold, black, and red.

Finally, LP's *Dry Agogo Bell Set* features five differently pitched bells mounted on a single bracket and a vibration isolation system that inhibits "crosstalk" between bells. **LP Music Group, Inc., 160 Belmont Ave., Garfield, NJ 07026, (201) 478-6903.**

## New Zildjian Scimitar And Scimitar Bronze Models

Zildjian has added several new models to its *Scimitar* and *Scimitar Bronze* lines of affordable cymbals. In the *Scimitar Bronze* range the new models are a 10" splash, a 14" crash, 14" and 16" Chinas, and 13" hi-hats. The new *Scimitar* models include 13" hi-hats, a 14" crash, and 8", 10", 12", and 16" band pairs. Both cymbal ranges are created using an alloy consisting of 92% copper and 8% tin—often referred to as "sheet bronze." According to Zildjian, its inherent sound properties yield "a very fast attack and quick decay—characteristics generally associated with more expensive Euro-style cymbals." **Avedis Zildjian Co., 22 Longwater Dr., Norwell, MA 02061, tel: (617) 871-2200, fax: (617) 871-3984.**

## Vintage-Style Tube Lugs



Stewart MacDonald's Drum Makers Supply has introduced vintage-style tube lugs for restoring vintage drums or building custom snare drums. Made from solid brass, they are available in polished brass or nickel-plated finishes and feature 2 5/32" mounting screw spacing. The lugs are said to be ideal for converting Ludwig metal snare drums dated from 1955 to the present. For more information and a catalog of these and other drum-building items, contact **Stewart MacDonald's Guitar Shop Supply, 21 North Shafer Street, Box 900, Athens, OH 45701, tel: (614) 592-3021, fax: (614) 593-7922.**

## Powertip Drumsticks

Powertip offers twenty-six models of wood- and nylon-tip drumsticks made from Canadian hard rock maple. The sticks are said to offer "speed and resiliency without the weight of heavy course-grain woods" and are finished in an "environmentally friendly" water-soluble lacquer finish. The stick design features "grip rings," and models are identified in a "simple, functional" model notation, with three stick diameters within each series. Erikson Music has been appointed as the sole distributor for Powertip sticks. Erikson can be reached at **520 McCaffrey Ave., St. Laurent, Quebec, Canada H4T 1N1, tel: (514) 738-3000, in Canada (800) 263-8952.**

## Danmar Metal Kick

Danmar's *Metal Kick* is a cold-rolled steel bass drum batter head impact pad. It features a strong adhesive backing and is intended to provide a "clicky" impact sound. **Danmar, 7618 Woodman Ave., Suite 11, Van Nuys, CA 91402, tel: (818) 787-3444, fax: (818) 786-7358.**

## Cannon Heads, Junior Kit, And Tom Mount



Cannon heads feature a coating material called *Dura-coat* that "lasts longer," according to the makers. The heads are available in 6-24" sizes in the single-ply *Attack* series and on the 14" size in the two-ply *Attack-2* series.

Cannon's new *Jamm-Jr* drumkit is a fully tunable and expandable junior-sized kit with stronger tom mounts, memory locks, standard replaceable heads, and scaled-down footboards for bass drum and hi-hat pedals. The standard three-piece kit is expandable to a five-piece.

Cannon is also offering the *Mega Tom Mount*, a retrofit item offered separately to fit many brands of drumkits, and as standard equipment on their own *Mega* series kits. The mounts are said to offer improved stability in the ball joint and better accessibility to adjustments. **Universal Percussion, 2773 E. Midlothian Blvd., Struthers, OH 44471, tel: (800) 282-0110, (216) 755-6423, fax: (216) 755-6400.**

## New Pearl Products And Upgrades

Among several new items from Pearl is the *DR-50 Bridge Rack*, a 46 1/2" square cross bar that comfortably handles three toms, bridges over bass drums up to 24" in diameter, and prevents slippage. Two *PC-10* clamps and cymbal holders are included with the rack, which disassembles into five sections. The rack is also now available on *Masters* and *Prestige* series five-piece sets as "packaged" configurations. (Six-piece kits are available with Pearl's *DR-110* rack.)

In recent *Masters Series* updates, sapphire sunburst and wine red lacquer colors are now available (wine red only on *Masters Customs*). Remo *Powerstroke 3* bass drum heads—featuring built-in muffling rings—are now standard, along with 2mm-thick stainless steel hoops. Pearl has also given their *Integrated Suspension System (I.S.S.)* mounts a new, rounder look. The system now includes mod-

els that specifically fit stainless steel, standard, and *Superhoops*.

Pearl has recently introduced the *B-5314D* brass snare drum. The 6 1/2x14 drum features a natural brass finish, ten low-mass lugs per side, die-cast hoops, and 24-strand high-carbon snares with "tunnels" for braided nylon strings. It's said to produce a "bright, ringy sound with extended highs and loud, concentrated rimshots."

Finally, Pearl has introduced the *PS-85* secondary pedal anchor. The device features reversible spike/rubber tips and large wing screws that secure its height-adjustable spurs. The *PS-85* fits most secondary pedals with toe clamps. **Pearl Corporation, 549 Metroplex Dr., Nashville, TN 37211, tel: (615) 833-4477, fax: (615) 833-6242.**

## Noonan Custom Drums

The Noonan company now offers a series of hand-made custom drums. Noonan shells measure 7mm under head size, "allowing the head to seat itself onto the bearing edge at its flattest and most even part." They are available in over twenty types of exotic woods and are constructed of twenty-four 12.5mm staves. Shell thickness and edge angle can be made to customer specs. The drums feature tube lugs turned by hand from high-grade solid brass, which can then be polished and lacquered or plated with

chrome, copper, nickel, silver, gold, or any combination. Customers may stipulate their choice of rim type, bass drum spurs, tom mounts, throw-offs, and finishes. **Noonan Custom Drums, 34A Harmer St., Gravesend, Kent DA12 1AX, England.**

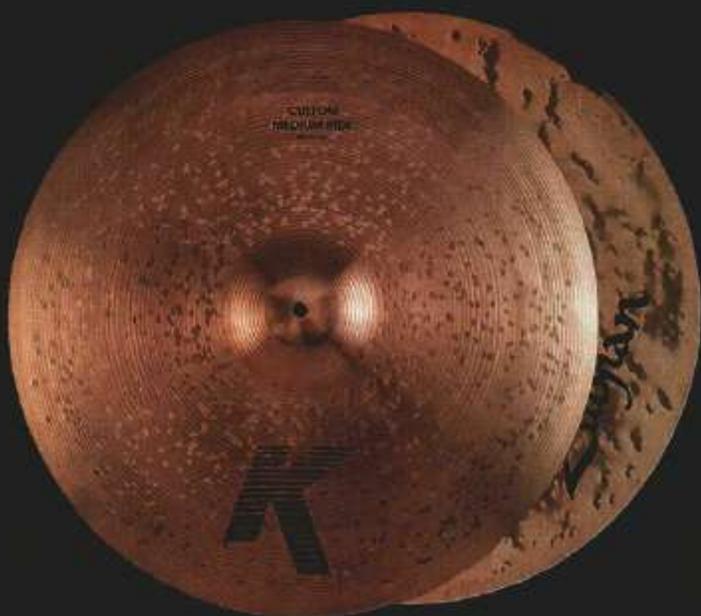
## New Catalogs

**Mike Balter** has released a new six-page catalog featuring the company's entire product line, prices, and endorser list. Contact Balter directly at (708) 541-5777 for a copy. **Atlas/Soundolier** has a new four-page condensed "summary" catalog of their microphone stands and accessories. It includes photos and is available by calling (800) 876-7337.

## Roland Users Group Videos

Roland's new *Users Group Video Series, Volumes 1 And 2*, includes demos of new products introduced at January's NAMM show as well as live performances at their '94 Musical Instrument Dealer Conference by musicians like Gregg Bissonette. Copies of the video are available for consumers through *Roland Users Group* magazine or directly from Roland. **Roland Corp US, 7200 Dominion Circle, Los Angeles, CA 90040-3696, (800) 386-7575.**

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## WhisperRoom Sound Isolation Rooms

WhisperRoom portable isolation rooms are available in numerous standard sizes and are expandable in 2' or 4' increments to fit growing space requirements. They are available in *Professional* and *Residential* series. Available features include ventilation systems, electrical service, adjustable/locking casters, door and wall windows, and cable passage. **WhisperRoom, Inc., 116 South Sugar Hollow Road, Morristown, TN 37813, tel: (615) 585-5827, fax: (615) 585-5831.**

## Interworld Music Hand Drumming Video

*The Guide To EnDrumming* by Interworld Music features drum circle specialist Arthur Hull discussing and demonstrating basic hand drum techniques and methods of starting and playing drum circles. The video is available from **Interworld at 139 Noriega St., San Francisco, CA 94122, tel: (800) 698-6705, (415) 242-9788, fax: (415) 242-9789.**

## Studios Drumhead Overlays

*StudioS Drumhead Overlays* are thin pieces of material that lie on top of snare drum batter heads. They are designed to enable drummers to "tune" and "tone" snare drums without a drumkey. *StudioS* come in various shapes and thicknesses to emulate different "voices," like brush, country, rock, or marching band. The manufacturer also offers *Paws*, an accessory for brushes that can make effects like sand blocks and shakers possible without interfering with playing technique. **StudioS, 4340 S. 300 W., Ste. G, Salt Lake City, UT 84107, (801) 488-1031.**

## a.d. Speaker Systems Rok Blox

A.d. Speaker Systems' *Rok Blox D-8* is an eight-piece, double-kick electronic pad setup. The *D-8* is touch-sensitive, sets up on a single stand, comes with carrying case, and is compatible to "virtually all" trigger-to-MIDI interfaces and sound modules with trigger inputs. It is also available in black, white, and several neon colors. A three-piece *D-3* mini-pad is also available. **a.d. Speaker Systems, 404 7th Ave. N., Myrtle Beach, SC 29577, (803) 626-3415.**



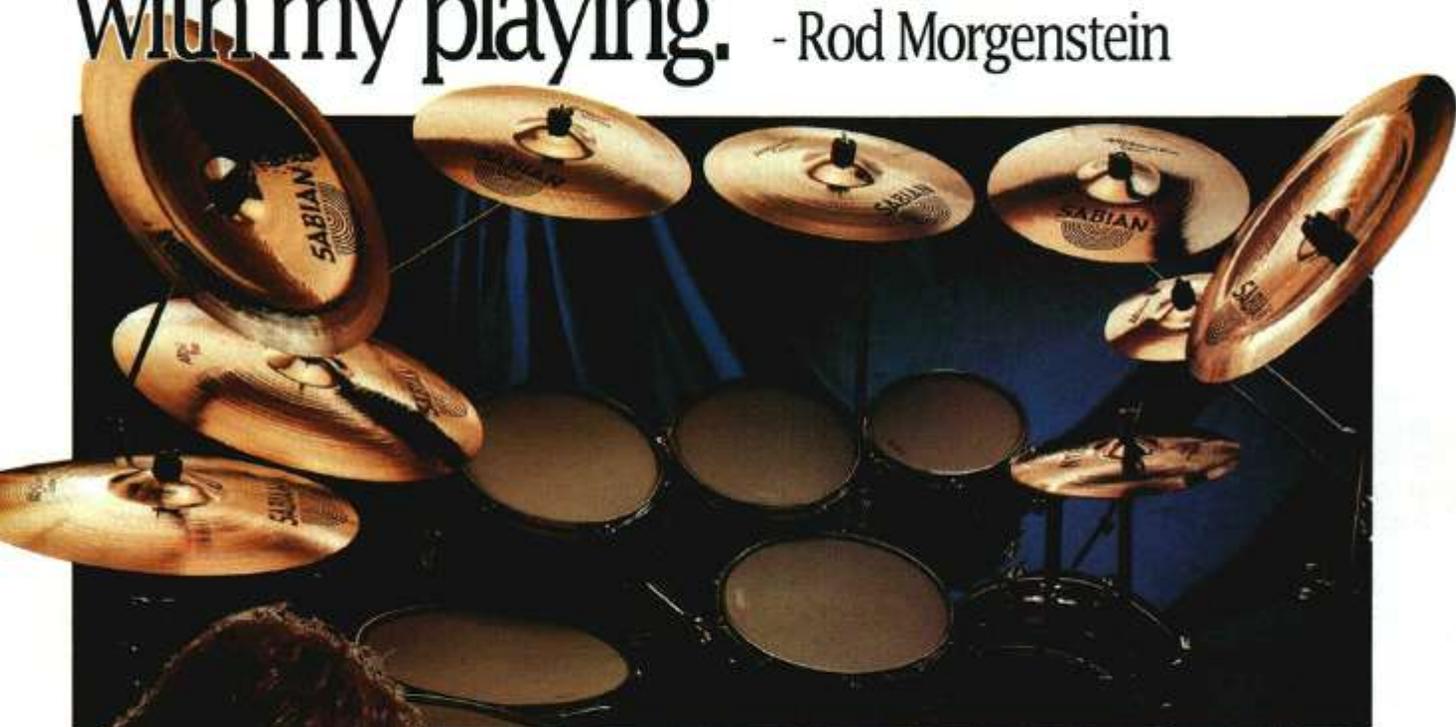
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JIMMIE DALE GILMORE)

(CLOCKWISE FROM TOP LEFT)

“SABIAN is my sound... but my cymbal setup grows and changes with my playing.” - Rod Morgenstein



“Have you ever noticed how drummers - everyone from Jack DeJohnette to David Abbruzzese - change their cymbal setups to keep pace with their evolving concepts and playing? I know my playing is constantly growing in different directions, so my setup grows and changes with me. On the new Dixie Dregs disc, *Full Circle*, I'm playing pretty hard... I need everything to be loud, clear and precise. The 21" AA Dry Ride is amazing. So are the crashes: Medium Thin, Medium and Rock models. And the Splash

and two Chinese make it easy to play different sounding two-hand patterns. But I arrived at this setup through change, by adding and changing cymbals until I found what inspires me most.”

For more info on SABIAN cymbals and the setups of leading drummers, see your SABIAN dealer or contact us directly for your free copy of this year's SABIAN NewsBeat Catalog.

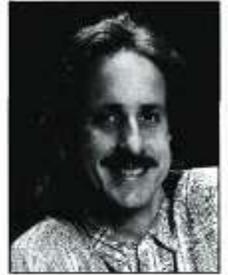


- |                            |                       |
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| B 20" AA Chinese           | G 21" AA Dry Ride     |
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| D 17" AA Medium Thin Crash | I 19" Medium Crash    |
| E 18" AA Medium Thin Crash |                       |

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# Applying The Clave



by Chuck Silverman

**MUSIC KEY**

H.H.	X
S.D.	■
C.D.	□

The clave is the key to understanding Afro-Cuban rhythms. It is the foundation and essence of the feel of the music. Knowledge of this two-bar phrase can unlock doors to a more creative, fulfilling musical experience.

Now consider this: If the clave rhythm is the essence of Afro-Caribbean music, what is the essence of rock 'n' roll, or of jazz? These are questions I often ask at my clinics and seminars. Most of the time the answer to the former question is that the backbeat (2 and 4) is the foundation of a good rock 'n' roll groove. Elvin Jones himself answered the latter question in a *Modern Drummer* interview by saying that the jazz ride cymbal pattern was like a clave in a big band situation.

So in these three different musical styles, clave—not the Afro-Cuban clave per se, but the concept of clave as an underlying root—is the driving pulse. If you understand that basic underlying pulse within the music that you are playing, and if you have a healthy respect for your role in *maintaining* that pulse, you will perform at a higher level.

Let's examine some relatively contemporary ways of applying the Afro-Cuban clave. The first clave we'll look at is the 3-2 son clave. (The word "son" is pronounced closer to the word "bone" and not like "sun." The son is a musical style from Cuba.) Following are two rhythmic ideas that use clave as the foundation of the groove. Here the clave is found in the bass drum and snare drum. (All of these ideas present a relatively simple hi-hat time pattern. Experiment with different patterns, such as 16th notes with one hand, alternating, two-surface riding-combinations between hi-hat and cymbal, or various accent patterns on the hi-hat.)

Harvey Mason played on Herbie Hancock's "Chameleon," a famous recording that set some of the foundations for what many have called "fusion." Harvey's basic groove from "Chameleon" is presented here and the 3-2 clave rhythm is obvious. Whether or

not that's what Harvey was thinking at the time, having a feel for the pattern certainly makes it easier to play.

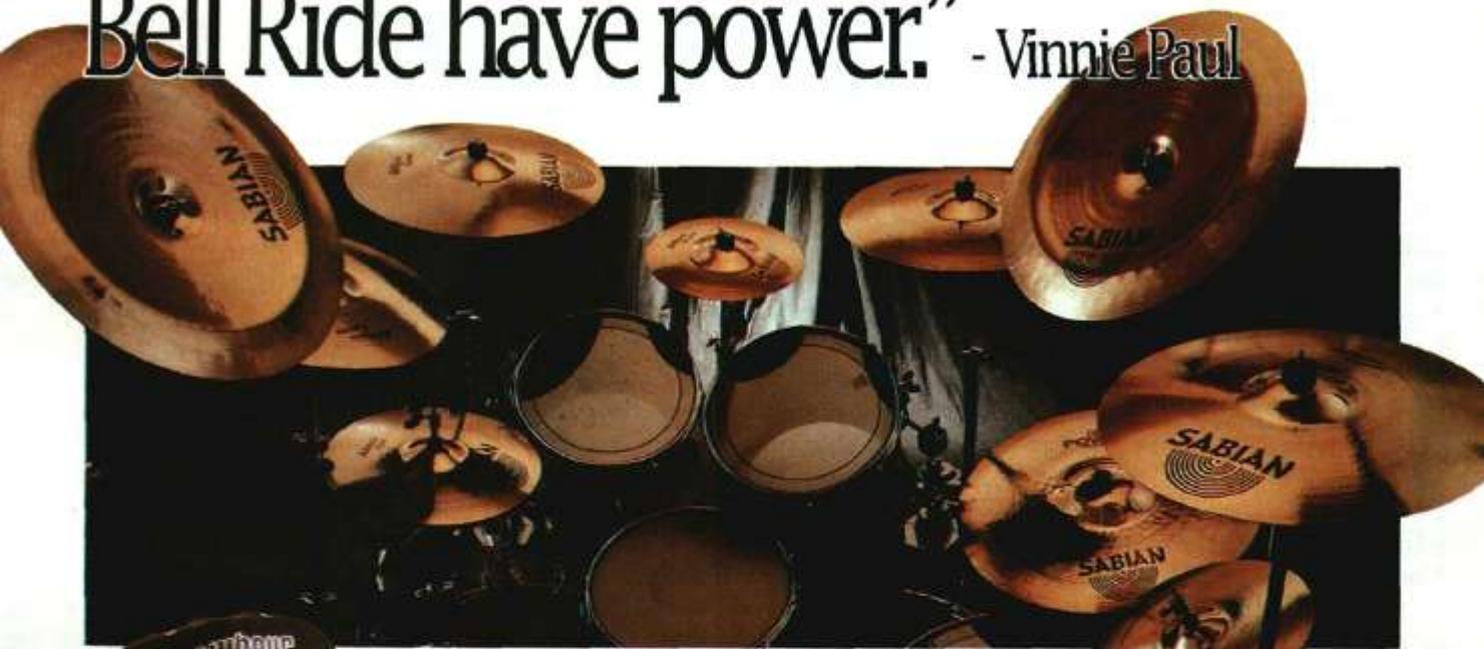
The previous example brings up an important point: Feeling a rhythm or rhythmic pattern will enable us to use it more easily in our playing, resulting in a growth of our rhythmic repertoire. Also, remember that learning about Afro-Caribbean and Afro-Brazilian rhythms is a very open-ended proposition. The goal is not just to learn every rhythm per se, but to apply them in a practical way to your individual style.

Do you have a problem with odd-time feels? Here are two ideas using the clave. Deleting the last 8th note of a common time measure results in these 7/8 feels. Sure, this might be an easy way to develop an odd-time pattern, but if the foundation rhythm is locked in, it's a great place to begin!

Try coming up with your own grooves based on the clave. Use a feel you're comfortable with so that you'll find the experience rewarding and fun. Open your musical mind to the possibilities—perhaps a double-bass idea, a fill, a solo in more of a jazz format, or a funk groove. Building an original repertoire on a firm foundation is a great way to develop musically.

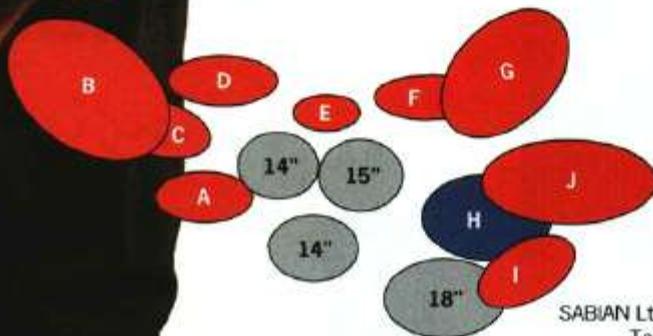


“You want power? SABIAN AA Rock Crashes and the HH Power Bell Ride have power.” - Vinnie Paul



“I’m brutal. Nobody plays as hard as me. I use the back ends of my sticks, I wear gloves... I’m into power. The harder I hit ‘em, the louder they get, the better I feel. A cymbal needs strength and power to handle my playing. And that’s what I get with my SABIANs... great sound, durability and power. Pantera played 274 *Vulgar Display of Power* shows and my cymbals held up really well, even the 12” AA Rock Splash... it’s tough. On the *Far Beyond Driven* tour, I’m playing two sets of AA Rock Hats, a set on each side. The AA Rock Crashes are totally lethal... they kill the competition. And the HH Power

Bell Ride... the bell on this cymbal is the ultimate. Without a doubt, these are the coolest cymbals... they never let me down.” For more info on SABIAN cymbals and the setups of leading drummers, see your SABIAN dealer or contact us directly for your free copy of this year’s SABIAN NewsBeat Catalog.



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- C 16" AA Rock Crash
- D 18" AA Rock Crash
- E 12" AA Rock Splash
- F 18" AA Rock Crash
- G 20" AA Chinese
- H 22" HH Power Bell Ride
- I 14" AA Rock Hats
- J 19" AA Rock Crash

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continued from page 6

I wish to commend Fred Lite on his recent *Slightly Offbeat* article, "Who Knew But You?" I've never read a story with more life. It was my first opportunity to laugh out loud while reading *MD*.

Steven Mills  
Iowa City, IA

**OBJECTIVITY IN CRITIQUE**

I'd like to comment upon a concept rarely touched on throughout the many enlightening pages of *MD*—that of objectivity. Although *MD* presents many articles that encourage people to appreciate diversity and to pursue education in more than one musical genre, the magazine fails to objectively evaluate musicians—particularly in the so-called *Critique* department. Here, for example, are some evaluations extracted from a couple of recent issues: Medeski, Martin & Wood: "...deft balance...ingenious endings...Good instincts prevail"; Soul Hat: "Hottest thing to come out of Austin"; Morphine: "...a great record for drumming"; and so on. Virtually all the other reviews were written in the same positive manner. Where is the distinction between the artists? Although the critics featured in *MD* don't necessarily claim every drummer to be flawless, they fail to recognize any flaws whatsoever. The

implication is, consequently, that these drummers play their parts perfectly on perfect albums. Is this really a critique, or just another avenue for promotion?

I'm not suggesting that *MD* critics should blatantly shoot down bands through some kind of literary pissing contest. Rather, I am stressing the need for them to objectively address negative aspects—provided they are genuinely present—of players on all levels so that everyone else in the musical community can continue to learn, share, innovate, and aspire to being the "hottest thing" to come out of any town.

David Diaz  
Pensacola, FL

*Editor's note: In the past, MD's attitude toward the Critique column was this: Since there is so much good music (and drumming) available at any given time, and since editorial space is always limited, why take up precious space with less-than-positive reviews, only to leave out drummers and releases deserving coverage? Shortcomings certainly were pointed out when they existed, but zeroing in on the best releases available obviously kept the negative comments to a minimum. Our method may have been unusual, but we felt it was understood by our readers and that it was the best way to handle the department.*

*Over time, however, we've received several letters such as Mr. Diaz's, which seem to reflect a somewhat commonly held*

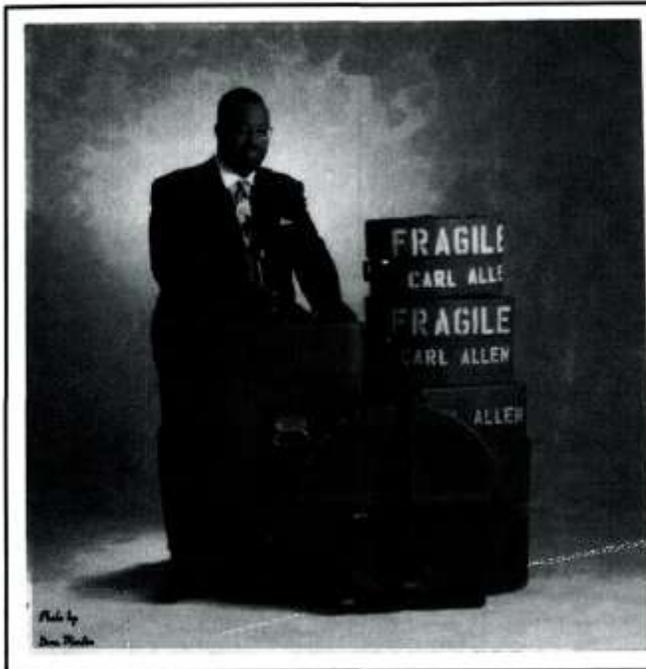
*belief: How are our readers supposed to understand what's really good if we don't tell them about the stuff that isn't? So recently we decided to take a slightly different tack.*

*Starting with the August issue, Critique no longer steers clear of CDs, videos, or books that we feel are less than worthy of your time and money. A "star" system (actually a "drum" system) will be employed so that you can quickly get an idea of the item's value. In addition, a separate section titled "Significant Others" will give short reviews of other releases so we can keep you up on all the great new stuff you should check out. Hopefully these changes will enable us to serve you even better.*

**CORRECTION TO DRUMMERS OF CUBA**

I thank *MD* for the opportunity to bring information on the "Drummers Of Cuba" to the world of drummers. I've received many positive calls and comments and have autographed several copies of the story at my performances. There was one small error, however. The number for Descarga Mail Order is (800) 377-2647, not (818).

Chuck Silverman  
San Gabriel, CA



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Check out my setup. I've got a Splash, a Chinese, lots of different types and sizes. Too many guys miss out on the smaller stuff. That's too bad, because these are great sounds ... they're fast, they cut and they add dynamics. I've got two 10" AA Mini Hats for playing two-hand grooves and fills, and the 14" HH Mini Chinese - really quick and dirty sounding. And the

El Sabors are amazing. On the 18", I can ride or crash and the bell really cuts ... the 16" Crash is fast and full ... El Sabor is great for every music.

These SABIANs add flavor to any setup, no matter what you're already playing. Cool cymbals work anywhere.”  
 For more info on SABIAN cymbals and the setups of leading drummers, see your SABIAN dealer or contact us directly for your free copy of this year's SABIAN NewsBeat Catalog.

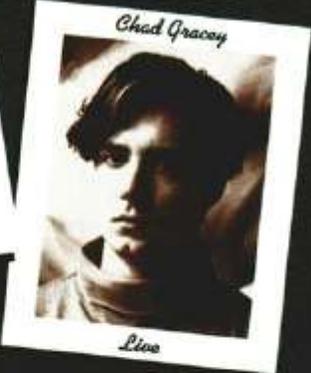
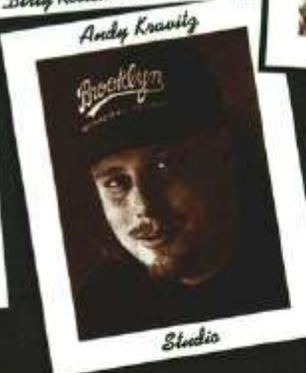
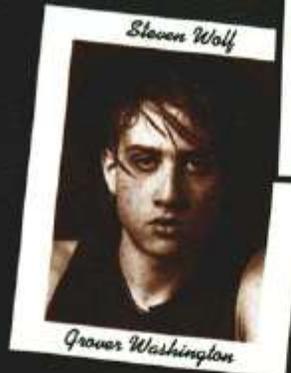
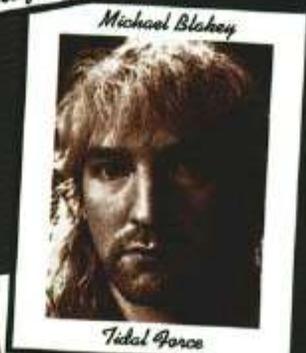
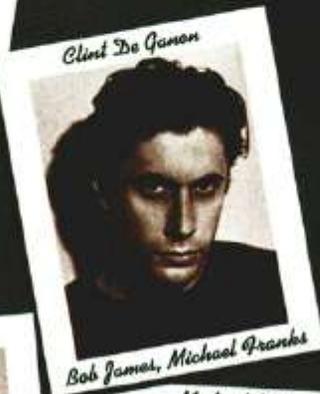
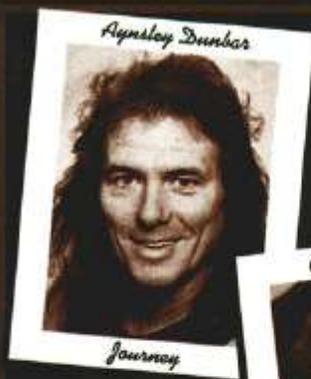


- A 13" HH Fusion Hats or 13" HH EQ Hats
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- C 12" HH Splash
- D 15" HH Sound Control Crash
- E 10" AA Mini Hats
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- G 18" AA El Sabor
- H 16" AA El Sabor Crash
- I 10" AA Mini Hats



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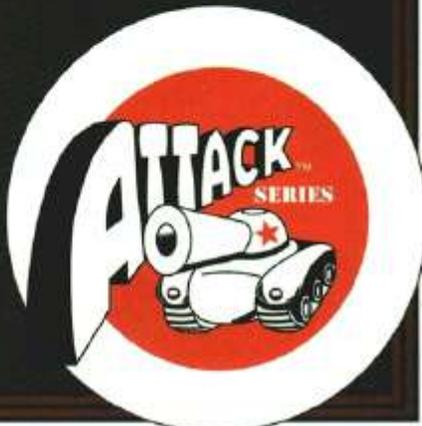
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continued from page 12

Playing jazz—and most other styles—is a very spiritual experience. It requires so much spontaneous emotion and sensitivity that it's almost beyond explanation. But as you invest a consistent amount of time in discovering this magical emotion, you begin to connect with the countless years over which jazz musicians have lived and sculpted this music. These types of discoveries magnify your commitment and love for being a musician.

You asked about my practice regimen. Well, because I'm sometimes really busy, my regimen isn't consistent. I like to pick up a pair of sticks daily for at least half an hour, if at all possible. But my commitment is such that I'm always hearing music. When I'm walking, I find myself tapping a counter-rhythm or humming a melody along with my steps. I try to keep my mind open to music from around the world, because there's always something new to hear and learn.

In regard to improving hand speed, the first step is to take a close look at your stick control, because no matter what exercises you use to develop speed, they won't mean a thing without the proper control. Proper stick control is a question you should ask a qualified instructor who can give you suggestions based on your choice of grip, posture, etc.

I'm a matched-grip player, and I use a finger technique that allows me to get several strokes out of one movement of my wrist. This technique has been described to me as a timpani or French grip. It allows me to achieve comfortable speeds for things like single-stroke rolls and fast ride-cymbal patterns. But I put in a lot of experimentation and consistent practice before I found something that worked for me—so I recommend that you do the same. It's also important to be patient with yourself. It takes time to develop speed; don't fool yourself into believing that you can conquer things in a week.

You also asked about how to work on your time. I got the best results when I started working with drum machines and sequencers. (A metronome will do as well.) Just turn it on and play time, starting at slow to medium tempos. Just play a

“Hell Freezing Over” is a rare event.

This one is even rarer.



**HERE'S YOUR CHANCE TO OWN LIMITED EDITION DON HENLEY STICKS WITH A PERSONALLY SIGNED CERTIFICATE OF AUTHENTICITY.**

Pro-Mark is supplying the drumsticks for the much anticipated Eagles "Hell Freezes Over" World Tour '94. We've made arrangements with Eagles singer/songwriter/drummer Don Henley to offer a limited edition of 500 pairs of the Pro-Mark Don Henley Model for sale. With the commemorative sticks you'll receive a numbered Certificate of Authenticity with Don's original autograph. All proceeds benefit the Walden Woods Project.

The Walden Woods Project is a nonprofit organization. Its goal is to buy and preserve endangered land in Henry David Thoreau's woods, the setting which inspired Thoreau's literary masterpiece *Walden*.

For several years, Don Henley has been actively involved in fund raising for the Walden Woods Project. Pro-Mark is proud to join him in an effort to protect this important historic and natural resource for future generations.

To order your commemorative Don Henley drumsticks and autographed Certificate of Authenticity, send \$50 to Pro-Mark Corporation, 10707 Craighead Drive, Houston, TX, 77025. Please make your check or money order payable to: The Isis Fund/Walden Woods Project. We will forward your contribution to the Walden Woods Project. Your sticks and certificate will be shipped immediately.

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# Profile: Tommy "Mugs" Cain

*of the Michael Bolton Band*



**PERSONAL DATA:**

**Tommy "Mugs" Cain**

BORN: Chicago, Illinois, USA.

**CURRENT PROJECTS:**

- Currently on a sold-out World Tour with Michael Bolton.

- Video release of live concert "This Is Michael Bolton"
- Recording and Performing with brother Jonathan Cain (Keyboardist, Journey, Bad English) on his solo album project.

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groove—funk or swing—and try to stay right with the click. In time, practice playing behind and ahead of the click. You want to become familiar with what it feels like to be consistent with time. Remember to be patient here, too; it doesn't come easy.

As you begin to feel comfortable with your groove-time playing, start to incorporate fills. Make sure that when a fill is finished your time hasn't shifted away from the click. Start with simple fills at first, then gradually try more risky ones. If you have access to a sequencer, you may want to program some of your favorite songs—along with a click or some percussion sounds. This will give you a chance to work on your time in a more performance-like environment—which is one step closer to the gig or recording session. That's where good time is most useful!

Thanks for your questions; I hope I've been of some help to you. Good luck!



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# Doubling Up: Part 2



by Rod Morgenstein



On our last outing (June '94 MD) we practiced "doubling up" 16th-note ride patterns in 2/4 and 4/4 time by incorporating 32nd notes into the ride pattern. In continuing this process let's work with 6/8 and 12/8, which are time signatures based on a three-note pulse and felt as follows: 1-2-3 4-5-6, and 1-2-3 4-5-6 7-8-9 10-11-12.

First off, practice the following 8th-note and 16th-note pattern on the hi-hat:

R L R L L R R L L

Examples 1-5 present five basic "doubling up" 8th- and 16th-note patterns on the hi-hat, with the bass drum on 1 and the snare playing a basic backbeat.

1 R R L L R R L R L

2 R L L R R L R L

3 R R L L R L R L

4 R L R L R R L L

5 R L L R L R L

Examples 6-7 begin to combine the hi-hat patterns from the above examples with the bass drum adding some interest.

6 R R L L R L R L L R R L L

7 R L L R L R R R L L R L L

The hand pattern in example 8 begins on beat 2 and the sticking pattern has the snare being played with the right hand.

8 R R L L R L R R R L L R L R

Example 9 has two "doubling up" patterns playing back to back for a total of eight 16th notes in a row.

9 R L R L R R L L R R L L R L L

Example 10 is a two-measure groove with a half-time feel. Try to catch the accents and the open hi-hat notes.

10

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

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

Examples 11-14 exhibit various degrees of syncopation between the bass and snare.

11

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

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

12

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

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

13

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

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

14

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

R R L L R L R R L R

Example 15 is in 3/4 and has a very different feel from the beats in 12/8 and 6/8.

15

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

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

This and the previous article have focused on the technique of "doubling up" the ride pattern exclusively on the hi-hat. Next time we'll expand our study to using two riding surfaces. See you then.



# Max Roach Progressive Jazz Snare Drum

by Harry Cangany

In early Ludwig and Slingerland catalogs, whole pages were dedicated to featured players. Slingerland eventually named certain snare models after famous endorsers, such as Gene Krupa, Buddy Rich, Ben Pollack, and Moe Purtill. Other companies followed suit, which led to the snare drum pictured here: a 1959 Gretsch *Max Roach Progressive Jazz* model. It's a 4x14 and is finished in the very rare starlight sparkle—a sparkling gray cover featured that one year.

Max Roach has been a drum star for fifty years. He worked with Charlie Parker and Dizzy Gillespie in the early days of bop. At that point (right after World War II), a de-emphasis of four-to-the-bar bass drum playing took place. Instead, the ride cymbal was used for near-constant timekeeping. (Before then, cymbals were used for accents and timekeeping was done on the hi-hat or snare.) Max Roach was the leading drummer of bop. A graduate of Brooklyn's Boys High School, Max got connected with Gretsch's Brooklyn drum factory. He went from a conventional-sized white pearl set to jazz-sized drums—mostly outfitted in silver sparkle. Most ads in *downbeat* feature him with a 20/12/14 kit with a 5 1/2 x14 snare. But highlighted in the '50s and '60s Gretsch catalogs is a 4x14 snare like the one pictured here.

The *Max Roach Progressive Jazz* is a 3- or 6-ply, eight-lug model with high-end Gretsch die-cast hoops and the often troublesome *Micro-Sensitive* strainer. Snares with 3-ply shells are from the '50s; 6-ply models are from the '60s. All 4x14s were made during the "round badge" era (pre-1971). The earliest (and rarest) *Max Roach* models have Gretsch Gladstone tube lugs in place of the traditional (but smaller) cast Gretsch lugs.

The rarest of the tube-lug models are those in Cadillac green with gold-plated hardware. The combination is beautiful. Most of us will have to settle for a plastic-wrapped conventional-lug model. Once again, no one knows how many were made, but quite a few are listed for sale nationally.

The Gretsch sparkles resemble those of Rogers more than those of other brands. Both Gretsch and Rogers used a plastics supplier whose sparkles were actually glitters—large particles in shades that varied markedly from those used by Ludwig, Slingerland,



and Camco. The silver sparkle is probably the most noticeable. The Gretsch/Rogers version was darker than those of their competitors. Gretsch also tended to have unique colors and finishes that set them apart—such as starlight, tangerine, and peacock sparkles, camco coral, and copper mist. Gretsch was also the first major drum company to end nickel finishes on metal—a practical move most likely intended to save money. Ludwig and Slingerland continued to produce lugs, strainers, hoops, and shells in both nickel and chrome for years after Gretsch stopped.

While the '50s didn't "belong" to Gretsch, it certainly was a time of great success. A number of players like Max were endorsing Gretsch with the slogan "Greatest drums I ever owned."

Gretsch called the *Max Roach Progressive Jazz* "the fastest-sounding, snappiest-answering snare drum you ever tried." It's a famous model, designed for a famous player—and it still sounds great.

Excellent examples of the *Progressive Jazz* snare should retail between \$400 and \$500. If you find a Cadillac green drum with gold hardware, double the cost. If you find the tube-lug model, also double the price. If it happens to be a tube-lug model in Cadillac green and with gold hardware, *quadruple* the original estimate!



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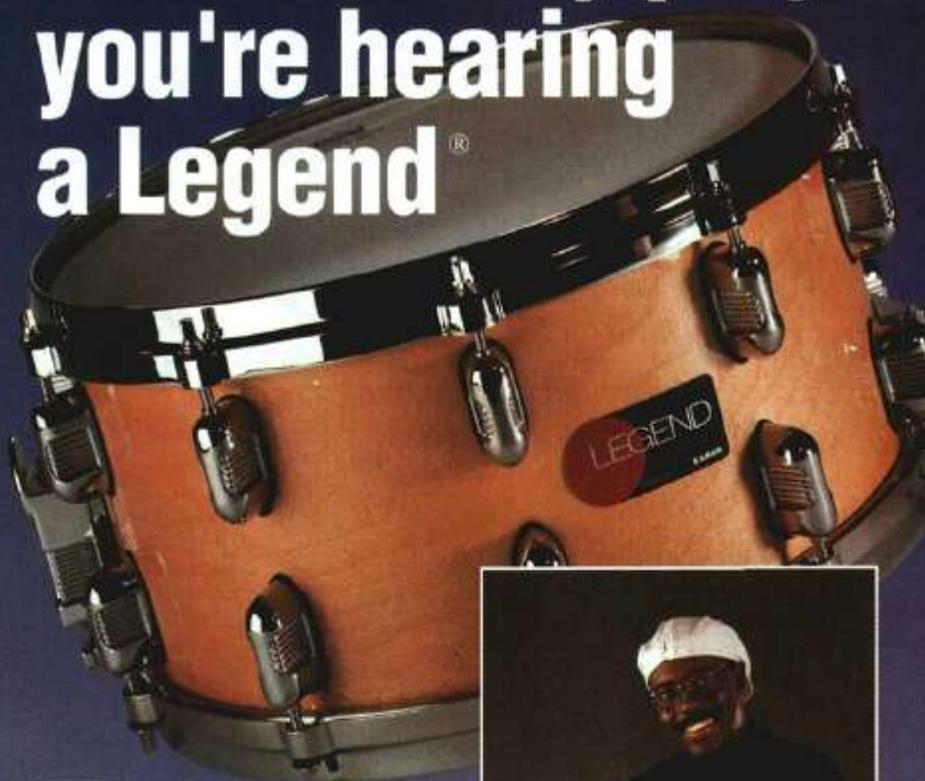
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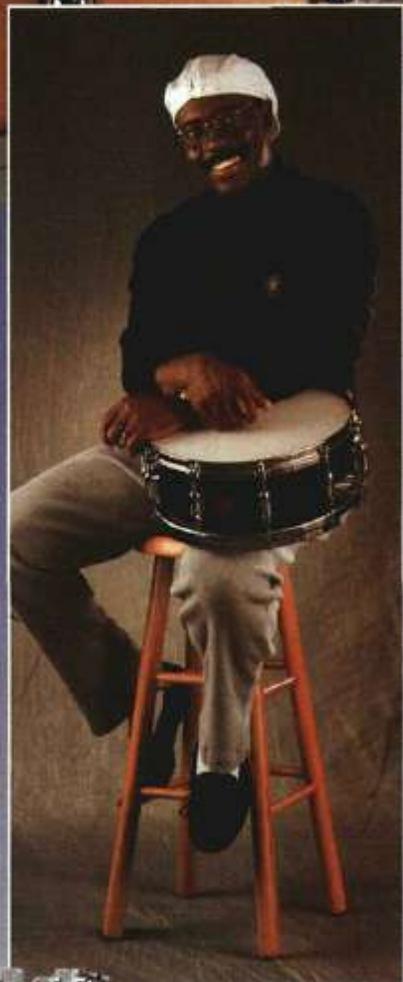


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continued from page 25

style of music it is. You can just play off of anything.

Whatever you start with in a solo, make that the foundation. For instance, if you're taking a funk solo, your 2 and 4 is the foundation, and if you want to play off the bass player, make that the foundation with the 2 and 4. You may want to throw a dotted 8th note on the ride—the jazz thing. And then you can dislocate beats and stuff like that; you can do all of that as long as you know what the foundation is.

With John, some of the solos I play are based around accents. If you know the accents, you just play off of them. Sometimes I'm playing an entirely different tune against his accents, and it's in time with what he's doing. That's what makes it so interesting. People might be wondering, "How can you know where those accents are when you're playing what sounds like a totally different tune?" Well, it's very simple: If the thing's in four, he's playing the accents and you know where those accents are. I could sit there and play six against four and just hit those accents—it's all foundation.

**RT:** I noticed you switching grips a lot during your set with John. Have you always done that, or are you experimenting?

**DC:** It just feels right. When I'm playing matched grip, it's basically coming from power. If I'm playing anything that's kind of technical, I'll switch to a traditional grip. It's because I grew up playing those two different styles. Usually if I'm playing bebop I'll just stay with the traditional grip. If I'm playing something with power, like a fusion thing, I'll play matched. With John's music, to me it's a cross between both. It's fusion music, with a mixture of all types of influences, so I'll go back and forth with the grips.

**RT:** You even got to play some brushes with John.

**DC:** That's all going back to when I used to play a lot of jazz ballads.

**RT:** It's a nice texture to have.

**DC:** Definitely. It breaks the music up from when you're playing with sticks all night. Brushes are a whole other world. There's more to it than just letting the brush swish across the drumhead. It's a

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whole other technique involved. Look at people like Clayton Cameron and his brush video, or Ed Thigpen. Or listen to somebody like Elvin, Philly Joe, or Papa Jo Jones—it's pretty phenomenal.

**RT:** Tell me about the one-handed roll you do.

**DC:** The stick on the snare drum is playing off the rim. It's 50% rim, 50% drum. Try to find a balance point on the stick. The butt end of the stick is still in the palm of your hand. You turn your wrist to the side so now the thumb is facing your stomach.

When I come down on the drum I hit the rim, and the bead of the stick is up in the air. Then come back on the drumhead with the bead while the stick is leaving the rim. You hit the rim, bounce it down, bounce it up off the rim—clack, clack, clack, clack. While you're doing that the other end of the stick is hitting the drum, and you're getting this roll going. When you find this balancing point where you kind of get a roll going, you don't hear the stick hitting the rim anymore, you just hear the roll. When you strike down it's like rim, drum-

head, then you come back up and it's drumhead, rim.

**RT:** That's not a Joe Morello trick, is it?

**DC:** Could be. Who did I see do that? I can't remember. I know I saw somebody do it and thought to myself, "Yeah, yeah, yeah, that's good. I've gotta do that."

**RT:** I love one of the other tricks you do—the one-handed fills with the kick and floor toms. It sounds like double bass drums.

**DC:** Yeah. Sometimes it don't come out right. [laughs] Sometimes I have to make up some shit while I'm in the middle of it. It's just single bass drum stuff with the right foot, it's just that the stuff is moving kind of fast and sounds like double bass. When you play floor toms that are low in pitch, and it's moving kind of fast, it just sounds like a roll. The mind tells you I'm playing double bass drum, along with the floor tom. It's a triplet motion between the floor tom and bass drum.

**RT:** You seem to love to turn the beat completely upside down, putting "1" in different places.

**DC:** Yeah, sometimes I like to move it, and I like to play over bar lines. But sometimes instead of having the groove on 2

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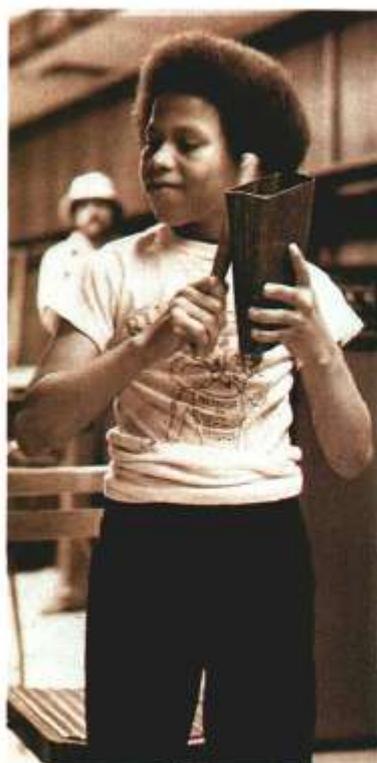
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and 4, you can have it on 1 and 3, and then move the bass drum away from everything. Then you can just move to that while the bass player's playing his stuff. And sometimes I just like to dislocate beats.

I really like doing it because it's something you just don't hear all the time. And I don't often get a chance to do that. Other than this band, the only time I really ever went out on it and did it was with Scofield. Usually when you're playing with bass players and start doing that, they want to go with you, and then all of a sudden you

have a train wreck. But with Gary and me, I'm playing off of Gary, and Gary knows exactly where the beats are.

**RT:** Tom Coster's new album, *Let's Set The Record Straight*, is strong all around.

**DC:** That's a great record. I do a lot of playing on that. Usually when I do Tom Coster records the drums go down first into his computer. Then he'll bring in the bass, guitar, and sax after.

**RT:** Do you prefer recording that way or live?

**DC:** Actually that's a real hip way to

record. Half the time when I'm tracking with somebody, people start experimenting, then you're sitting around twiddling your thumbs. Then they've got to change the charts, then they mess up...and I'm still sitting there waiting. So not doing it live can be a hip way to do it. That way I'm always doing something—I'm always playing.

**RT:** How did the band Grafitti come about?

**DC:** Grafitti is Haakan Graf's band. Gary Grainger and I were playing with John Scofield in Scandinavia, and he saw us play there. He got our number and said he would call us, but if you hear that all the time you don't necessarily take it seriously. But Haakan came to the States and called me about recording a couple of tracks. He came down and we did the thing in Baltimore. Next thing I knew he wanted to do some more recording and a tour through Norway. We did that, and the rest is history. We've been together off and on for three years now.

**RT:** During the Grafitti show I saw, you were doing some incredible stuff with independence, moving the left hand back

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and forth from the hi-hat to snare. Do you practice that stuff?

**DC:** I haven't practiced since I was nineteen. I'm just always playing *a lot*. I do need to practice, just to get the physical side up to the same level as the mental side. I'm always thinking of all kinds of rhythms and stuff, it's just that physically you're not strong enough to play them or pull them off.

**RT:** The 16th notes you were playing with your right hand were perfect, very quick and yet with a lot of sensitivity.

**DC:** It's just playing with your fingers and wrist, working it out between those two. It's also the Moeller technique, which is like a whipping motion. Jim Chapin talks about it. I was doing it all the time, but I never knew what it was until I saw Jim. I was trying to figure out ways to get my wrist to play 16ths real fast. For me, the best way to do it is to incorporate some kind of rocking, whipping motion. Then I saw Jim two years ago at a clinic and thought, "Ah, *that's* what that is."

**RT:** You've worked with some of the

greatest guitar players. Is there anyone else you'd really like to work with?

**DC:** I'd like to do some real playing with Chick Corea some day. James Genus and I were supposed to play with him one time, right before the Brecker Brothers. That was like the hardest phone call I had to make—to call Chick Corea up and tell him I couldn't make the tour. But the Brecker Brothers tour was a lot of fun. Those guys are so easy to work for. They were great. But there were a lot of times when I was playing and my mind was on automatic pilot, because they didn't want to take it too far out. It wasn't like the old days, like the stuff that I heard them do with Terry Bozzio. They wanted somebody to just nail it, lay it down. I couldn't stretch out so far in that band. The band wasn't prepared to do that. In Japan we had Barry Finnerty sub for Mike Stern, and we played our asses off on a lot of the old Brecker Brothers stuff like "Funky Sea, Funky Dew." We really took it out. Man, that was great. I had fun.

**RT:** Brecker Brothers was a much more serious-looking band, where Grafitti seems to be having fun.

**DC:** That's what I mean. The Brecker Brothers' tour was nice, the music was

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### Photo Requirements

1. Photos must be in color, and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit, but only one photo will be published.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background (a sheet, drape, blank wall, ect). Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

Send your photo(s) to Drumkit Of The Month, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009. Please note that photos cannot be returned, so don't send any originals you can't bear to part with.

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nice, but it was no fun for me to walk up on the bandstand and know exactly what I had to do. It was like you were playing parts, and that's what the band was all about—playing parts. It wasn't Mike or Randy's fault. It wasn't about taking too many chances—I could have easily stepped on the gas. But if I had done that I'd have stuck out like a sore thumb. So that's why we were all sitting around looking real serious, afraid to stretch too much. We could have done so much with that band.

**RT:** What would you say is the most challenging musical situation you've been in yet?

**DC:** I did a tour with Randy Brecker, and that was some of the most difficult stuff I ever played. I think Randy Brecker's a genius. With the dynamics going up and down, the chords, and all the textures, that stuff was pretty difficult.

**RT:** But none of this stuff seems to faze you much.

**DC:** I grew up in a jazz-fusion club. When I learned how to play, it was basically by listening to a lot of jazz, fusion, R&B, and soul music. That's how I learned to play. I had no idea that a lot of guys were sort of specialized, like bebop drummers who were strictly into bebop. I know some people who went through their whole career with blinders on. They were in their own little world. The rockers were into rock, the jazz guys were into jazz, and the Latin guys were into Latin. The soul guys had their fingers in a few more things other than just soul music. But because of the way I grew up listening to all kinds of music, I thought that was what it was about.

**RT:** Did the days you played three shows a night with P-Funk help build up the stamina that you have now?

**DC:** I had to have that stamina *before* I did that. That kind of stamina was basically like playing in jazz-fusion clubs. When you're playing fusion music sets for two hours every night, you develop the endurance.

You may not like punk rock music, but the energy those drummers put out is phenomenal. They have to be in tremendous shape. So if somebody like that could figure out how to play bebop, it would be nothing for them to sit there and play for a long period of time.

**RT:** I was impressed by the CDs you did with guitarist Carl Filipiak, like *Right On Time*. You did some nice Latin playing on that one.

**DC:** When I first started working with Carl I can remember just sitting there trying to figure out what to play for the tune. Carl was just saying, "Play what you feel." So I played one of those Steve Gadd beats, like a merengue type of thing.

**RT:** Are you Gadd-influenced?

**DC:** Yeah, I liked his cowbell grooves, and how he put his snare drum sort of laid back from the rest of the drumkit, time-wise. He did that on shuffles. And I liked the way he'd build his solos and play cymbal crashes without the bass drum. Everybody always played bass drum with their cymbal crashes, but he played it without a bass drum sometimes. I just like those types of ideas. In fact, there's a track on Charles Blenzig's *Say What You Mean*, "Caravan," where I play sort of a Gadd-influenced thing. I had to sit there and think, "How would Gadd do this?" It came out pretty good.

The thing I didn't like, and it didn't have anything to do with Gadd, was how everybody for a long period of time just emulated him and tried to play and sound just like the guy, instead of just taking some things they liked from him and building from there. You look back on the '50s, '60s, '70s—there were drummers all over the place, and everybody sounded different. Everybody had their own identity and their own sound. Art Blakey, Elvin Jones, Philly Joe, Papa Jo, Tony, Billy, the funk scene with David Garibaldi and Harvey Mason, Stubblefield—there were tons of them. And growing up in Baltimore, there were a lot of great drummers there.

**RT:** Now there are guys with their own sound, like Bill Stewart.

**DC:** Now there you go. Now you're talking about somebody who's totally different. He is a phenomenal drummer. He went totally against the norm. He's a jazz-bebop kind of guy—I really dig the way Bill plays. And I guess what I dig about him is that he's not trying to sound like everybody else. You can hear Tony's influences in him, but that's it. If you're going to stick your lifetime into trying to develop and play, the one thing you have to do is to try to get your own sound. If you have five or ten years of playing an instrument and all you get out of it is that you sound like somebody else...it's cute when you first hear it, but after a while it's not cute anymore.

**RT:** On *Getting Even*, you've got some great drum sounds. "Fortune's Dance" has a

tom sound every couple bars that rocks the stereo.

**DC:** That was a sample of a floor tom with a few things on it from my Akai 900.

**RT:** Did you work on the drum sounds more on *Getting Even* than you've gotten to on other things you've played on?

**DC:** There's a guy named Malcolm Pollack, who works on Steve Khan's records, and who also worked on that Wayne Krantz record. He's a drummer, he understands drums, and he's a great engineer. I met him through Steve and I remembered the great drum sounds he'd get, so I hired him to do my record. And we didn't spend a lot of time on getting sounds. I trusted him to do what he does. He just hit the toms, got levels, and did what he did with them, and that's what came out of there.

**RT:** How much time did you have to record it?

**DC:** We recorded that in two days. It wasn't a cheap record, but basically all the money went into the studio and the musicians.

**RT:** How did you assemble the material? I liked the mixture of composers.

**DC:** I'm close with Jim Beard, and he and Jon Herington are great friends. Since Jim produced the record, so to speak, he told me that Jon had some tunes he wanted me to hear. They sent me the tape and it was like, "We've gotta do these tunes." We did "Widow's Peak" for Adam Holzman's record, *In A Loud Way*, but it never made it to the record. I thought it was a great tune. It was through sitting in the studio doing his album [originally released on Pioneer] that I got to do my album. The people at Pioneer heard me on that and asked me to do one. Bob Gatzon sent me a tape of some music, and I really like his stuff. And there's a tune by a friend of mine from Baltimore, Paul Siroka, that we did when we had a band down there.

**RT:** Are you happy with *Getting Even* as a first solo effort?

**DC:** I did what I set out to do, which was not to turn it into a drummer's record. I felt like every time you hear drummers' records there are a lot of solos, and if it's a fusion or contemporary jazz record, there are going to be a lot of solos anyway. So when it's played on the radio, the only people who'll buy it are musicians. With the record I had set out to do, I had a few things where I play over the top, but it's not like I'm going nuts on it. It's a musical thing that can hopefully reach out to musicians and non-musicians.

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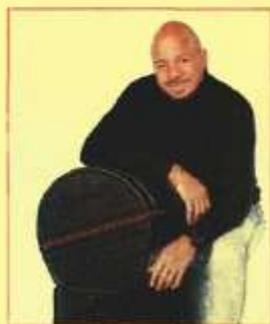
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### RULES

- 1) Submit standard-sized postcards only: Be sure to include your name, address, and telephone number.
- 2) Your entry must be postmarked by September 1st, 1994.
- 3) You may enter as many times as you wish, but each entry must be mailed individually.
- 4) Winner will be notified by telephone. Prize to be shipped to winner freight collect.
- 5) Previous Modern Drummer contest winners are ineligible.
- 6) Employees of Modern Drummer and the manufacturer of this month's prize are ineligible.

**IT'S QUESTIONABLE**

continued from page 16

to get to the UseNet area and add **rec.music.makers.percussion** to their personal list of newsgroups."

From Gary Williams, Secretary of American Federation of Musicians Local 674, Covington, Virginia: "One of the best

BBS's for musicians is toll free and exclusive for their use. It's run by the AF of M as a service to its members. The BBS number is 1-800-223-6624.

"MD's readers, if they play for pay, are professional musicians, and in most cases their union dues would be less expensive than long-distance phone charges and the charges of CompuServe, Prodigy, or

America Online. The AF of M office in New York (1-800-762-3444) will put them in touch with the Local nearest their home if they want to become members."

From Lauren Vogel Weiss, of Dallas, Texas: "Although Steve Luongo covered many important and interesting topics, he failed to mention a bulletin board system (BBS) devoted *exclusively* to drummers and percussionists. The World Percussion Network (WPN) is sponsored by the Percussive Arts Society (PAS), and the new 'Version 2' system went online as of May 1, 1994.

"This is a place where *everyone* is fluent in 'drum.' You could leave a private E-mail message for some of the top players and educators from all over the world, or communicate with other performers on a wide variety of percussion topics via the public messages. Several manufacturers have product information online that can be downloaded, and there are also indices to back issues of *Percussive Notes*, *Percussion News*, and even *Modern Drummer* articles!

"The WPN was recently moved to PAS headquarters in Lawton, Oklahoma. The BBS number is (405) 353-1441. For more information, call PAS headquarters at (405) 353-1455."

And from Bob Saydlowski, Marketing/Artist Relations manager for Sonor drums: "I would like to mention that another computer BBS expressly for drummers is Sonor Online, run from the offices of Sonor Drums/HSS, Inc., in Ashland, Virginia. Sonor Online is the drum industry's first public bulletin board system, and features E-mail, message bases, and file transfers for both Macintosh and IBM. The BBS also contains downloadable product price lists, logo art, and graphics including Sonor's new MultiMedia program on the *Designer Series*. Drummers around the world are welcome to log on to Sonor Online at (804) 550-0932."

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# The Jazz Waltz

by John Xepoleas

**MUSIC KEY**

RC	X
SD	X
BD	X
HH	X

The jazz waltz can be one of the most fun and interesting rhythms to play. Based in 3/4 time, it has an inherently loose, yet somewhat bouncy feel. To get an idea of the feel check out some of the classic jazz waltz standards like "Bluesette," "Up Jumped Spring," "Windows," "All Blues," and "Some Day My Prince Will Come."

In this lesson we will take a look at a variety of snare and bass drum patterns based on triplets. We will also take a look at a few different hi-hat and ride-cymbal variations. My goal in this lesson is to help you better understand the jazz waltz, offer you a variety of new ideas to play, and help you to develop greater independence on the kit.

## Ride Pattern

Start by practicing this basic jazz-waltz ride pattern.

## Hi-Hat Pattern

Once you are comfortable with the ride pattern, play the hi-hat with your foot on the counts of 2 and 3. (We will look at some other hi-hat options later on in this lesson.)

## Snare Drum Variations

After you have developed a good feel for the basic ride and hi-hat pattern, learn the following snare drum variations. To get a good feel for these variations play the bass drum lightly on the first beat of the bar. If you find it difficult playing everything at once, try leaving off the hi-hat part.

Six staves of drum notation in 3/4 time. Each staff contains three triplet patterns. The first five staves show variations of eighth-note triplets, while the sixth staff includes a triplet of eighth notes followed by a quarter note.

Six staves of drum notation in 3/4 time. Each staff contains three triplet patterns. The first five staves show variations of eighth-note triplets, while the sixth staff includes a triplet of eighth notes followed by a quarter note.

### Snare And Bass Drum Combinations

Now let's take a look at some snare and bass combinations. Remember to play the hi-hat on the counts of 2 and 3.

Three staves of drum notation in 3/4 time. Each staff contains three triplet patterns. The first two staves show variations of eighth-note triplets, while the third staff includes a triplet of eighth notes followed by a quarter note.

Three staves of drum notation in 3/4 time. Each staff contains three triplet patterns. The first two staves show variations of eighth-note triplets, while the third staff includes a triplet of eighth notes followed by a quarter note.

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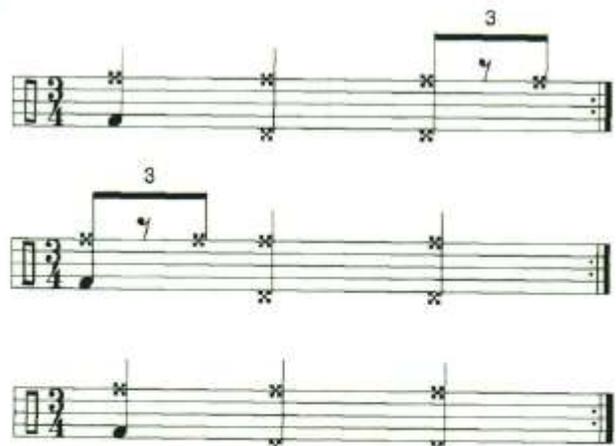
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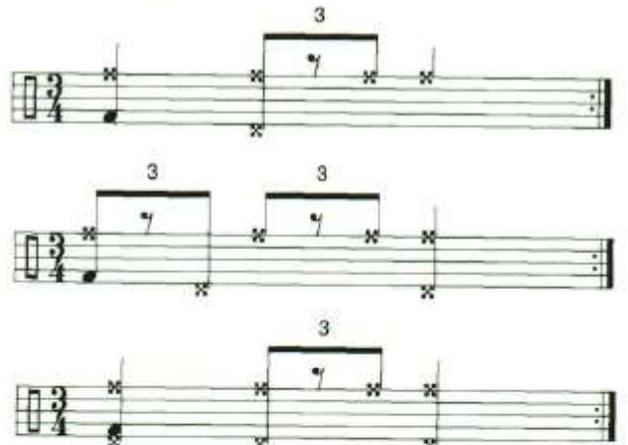
### Ride Cymbal Variations

Try the following ride cymbal variations in place of the basic ride pattern.



### Hi-Hat Variations

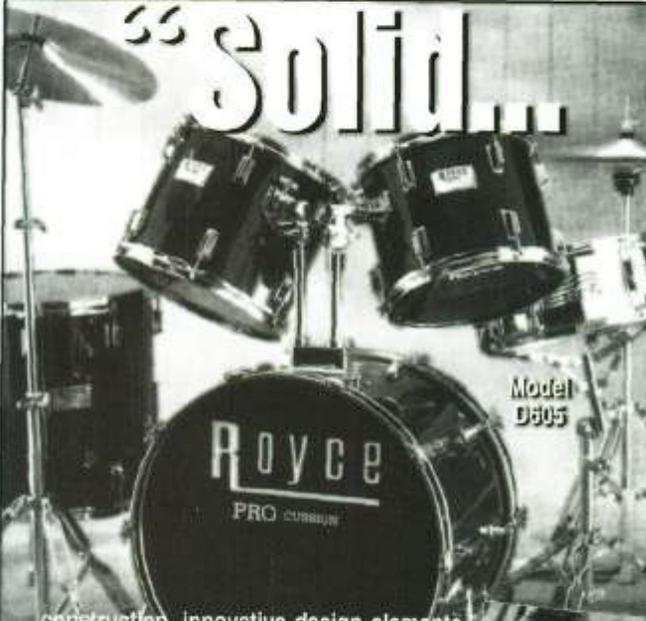
Here are some commonly used hi-hat variations. Replace the basic hi-hat part you've been playing with one of these patterns. Then apply it to the different snare and bass drum variations.



Further information on the jazz waltz is available in *Studies For The Contemporary Drummer* by John Xepoleas, published by CPP/Belwin, Inc.



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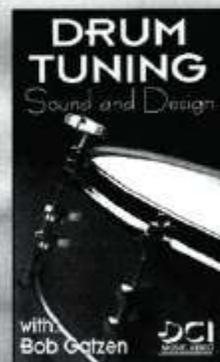
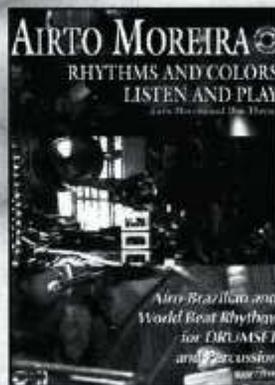
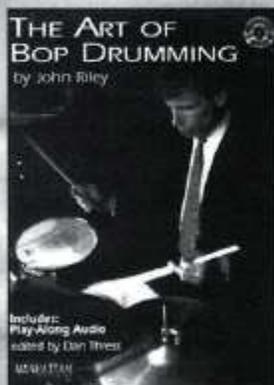
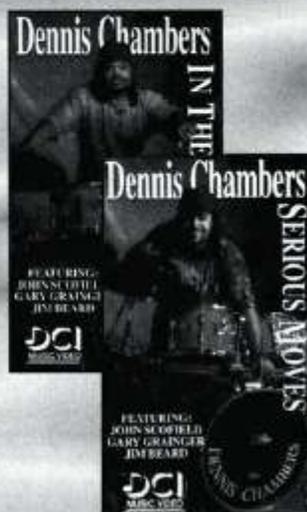
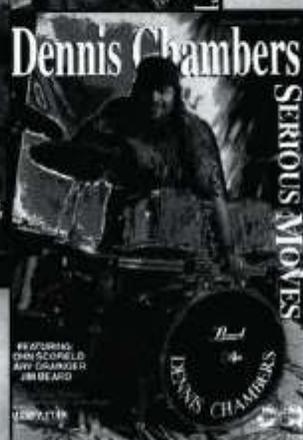
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continued from page 29

for it. Plus, although I would have denied it at the time, I was probably a little nervous about having him watch me.

"Anyway, he stood there watching our left hands. The next time I saw Buddy was in a jazz joint in Palm Beach just a little over a year later, and he was playing all this stuff with his left hand like he did for the rest of his career. When he came off, I said, 'Buddy, what happened to your left hand?' He said, 'Whadaya mean?' So I used the dreaded 'P' word; I said, 'You've been practicing!' He drew himself up to his full height and said, indignantly, 'I *willed* it to be that way.'"

While Chapin is most prone to talk about Moeller when teaching, *Advanced Techniques* is what he's known for, and Chapin is generally credited with pioneering the very concept of coordinated independence.

But Chapin says that there are a couple of popular misconceptions about his book. "The idea behind the exercises was to teach you independence, not that you should use those patterns all the time when you play," he says. "Independence is a very appealing thing, and it's like anything else: If you have it, you want to use it all the time. But that's not necessarily the best way to play music. Rather than overplaying, someone would be better off underplaying, like Mel did—doing something that doesn't require any technique, just a nice feel.

"Another big misconception is that the book came out of what the bebop drummers were doing. But all of the exercises that showed how to play dotted-8th/16ths, straight 8ths, triplets, and 16th notes against the ride-cymbal pattern were written in 1941, long before bebop. A lot of my inspiration came from guys who played the shuffle, like Lou Fromm, Cozy Cole, O'Neill Spencer, and Arthur Herbert. My approach was to start with the shuffle rhythm and then leave notes out of it.

"By the time I put the book out in 1948, the bebop era was in full flower, so I wrote some exercises with a lot of the phrases I heard the bop drummers playing. In fact, Kenny Clarke once said, 'I'm glad Jim was around to show all the kiddies what we were doing.' But those drummers didn't play independently. When they would play

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those phrases, they would stop the cymbal, or play it in unison. So all I did was notate the mechanics and show how to play those phrases while keeping the swing pattern going on the ride cymbal."

So if the drummers weren't playing that way, where did Chapin get the idea for his book?

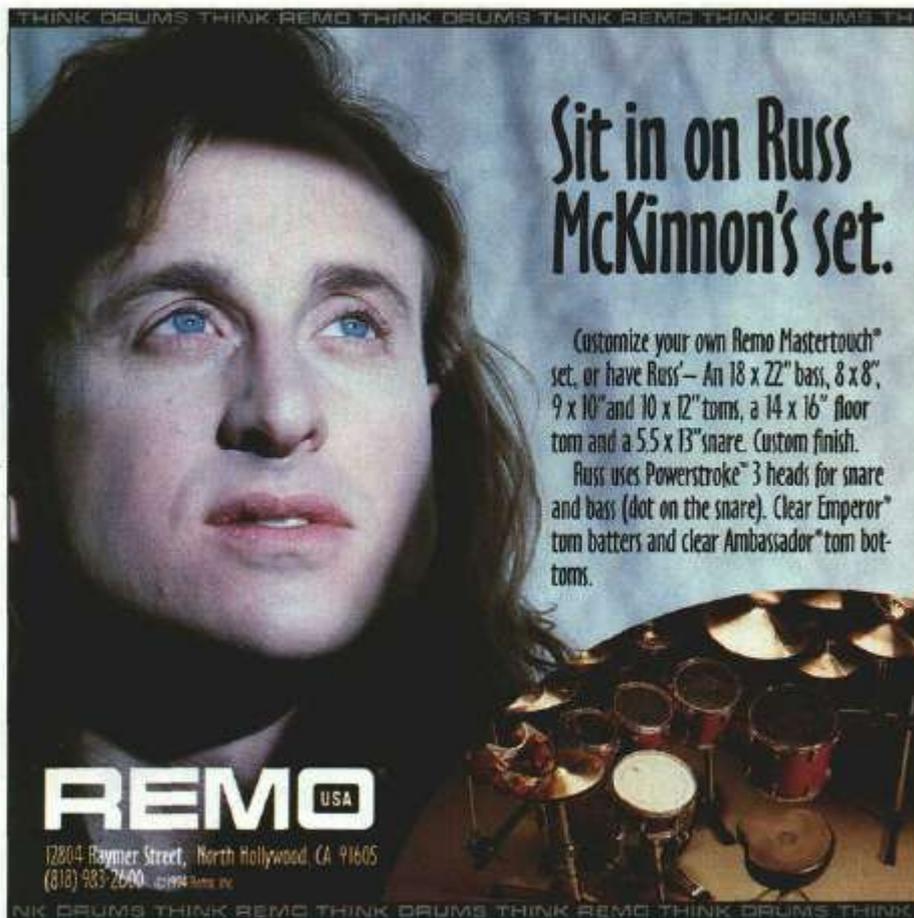
"Pianists and organists as far back as Bach had used independence to play a line with one hand and a counter-line with the other," Chapin replies. "So why the hell did drummers have to play everything hand-to-hand? Moeller used to have you working on one hand at a time, and I started thinking about doing something with the other hand at the same time. The idea was in my head by the middle of 1939. So I didn't have anything to do with the bebop application of independence. All I did was notate the mechanics."

Chapin recommends playing the first section of his book with the bass drum playing quarter notes and the hi-hat maintaining 2 and 4. "Another misconception about bop was that they left the bass drum out," Chapin says. "They didn't leave it out, they just knew how to play it soft. And you never heard the hi-hat on 2 and 4 in bebop before 1949. Art Blakey brought that back because guys were wandering all over the time. The only thing holding the groups together were the ride cymbal and the bass players, and a lot of the bass players weren't all that good. So Blakey added that hi-hat, which was an exaggeration of what the guitar player did in the Basie band. You didn't have guitar in bop groups, so Blakey stomped 2 and 4 with a vengeance. If you listen to bop drummers before 1949, you won't hear that."

*Advanced Techniques* has more than passed the test of time (no pun intended), and last year a survey conducted by *Modern Drummer* rated it the third greatest drum book ever written. Chapin says he wouldn't change a thing in terms of the exercises, but if he had it to do again, he might add more explanations about different ways to use the material.

"Some people say I should have written the cymbal pattern in triplets instead of using the dotted-8th/16th rhythm," he says. "But that was the way they wrote it in the old days. Any musician familiar with jazz arrangements would know that it was meant to be played as a triplet feel. And if

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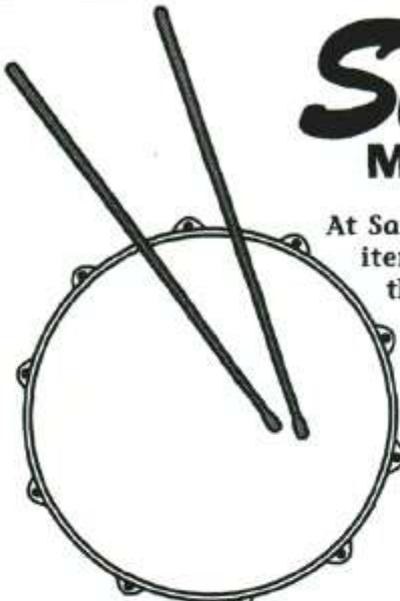
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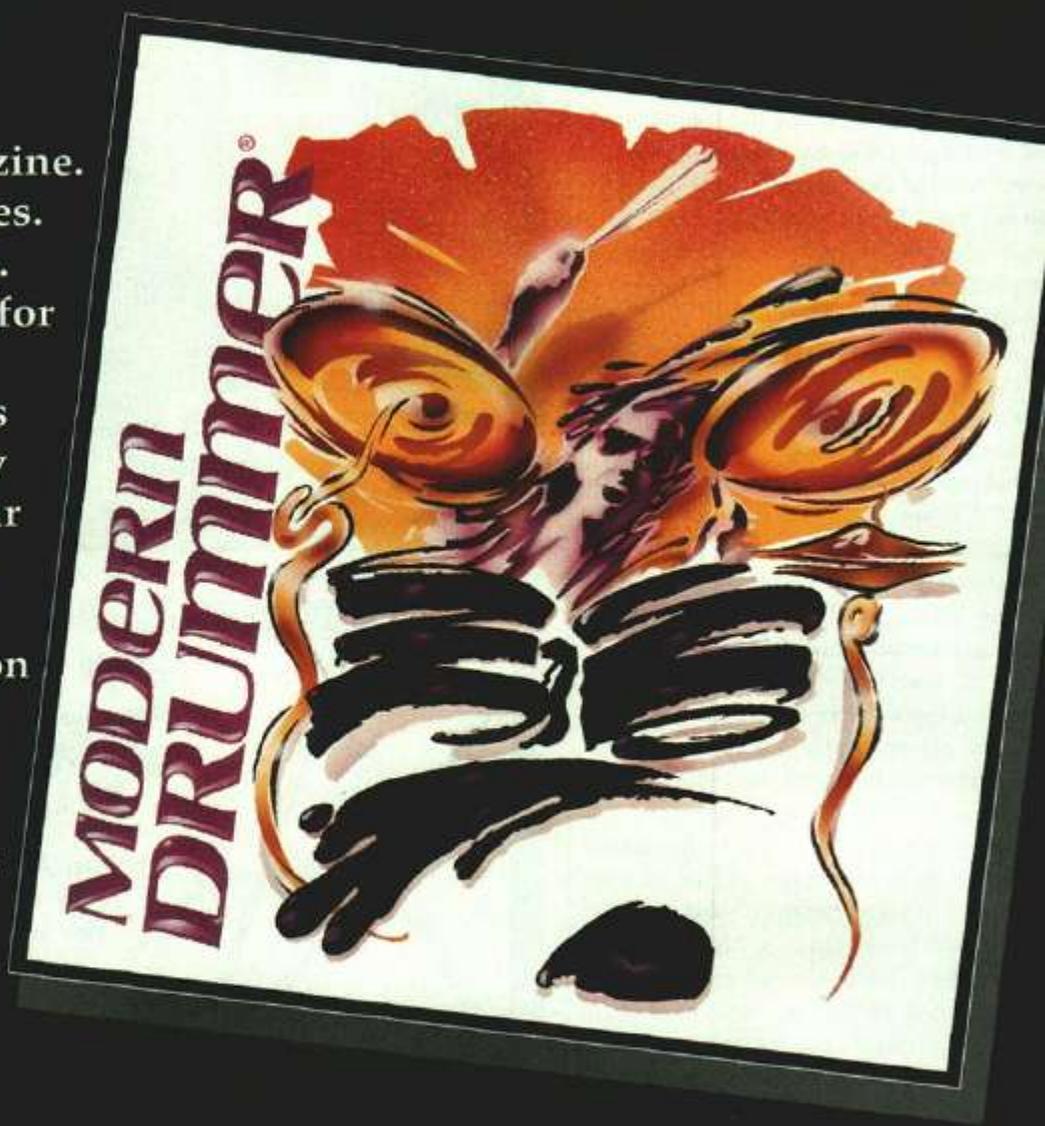
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they see straight 8th notes in a medium feel, that would be played the same way. I explained that in the front of the book, but it might have been better to have explained it more fully in each section. Jazz is an exact science with inexact notation to express it."

In 1971, Chapin's second book came out. Titled *Independence—The Open End*, it featured removable pages that could be superimposed over each other to create seemingly endless combinations of rhythms. This time, no one made the mistake of calling it unplayable, but it was generally agreed that one could never really "finish" the book. Expensive to produce, the book has only been available sporadically since its publication, and is somewhat of a collector's item.

Today, Chapin is still going strong, teaching at home and at one of the Long Island Drum Center stores, and still lugging his sticks and pad around the world to teach and lecture at schools, music stores, NAMM shows, PAS conventions, and various European music events. His third book is in the works.

"I've been handing out a lot of material for the past ten years, and I've got to get it organized into a book. I'm way behind in my schedule, which is to put out a book every twenty-three years," he laughs. "The last one came out in '71, so I should have had one out this year. I'm running out of time."



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# Country Drummers Are Monster Players



by Paul Leim

**MUSIC KEY**

Open	C
H.H.	X
S.D.	X
B.D.	X
H.K.	X
Other	X

For my first article for *Modern Drummer* let me begin by thanking the entire staff at *MD* for their wonderful contributions of time and energy to the drumming community. Whether I'm in Nashville, Los Angeles, Bonn, or Berlin, all the drummers refer to *MD* articles almost as gospel.

Last fall Eddie Bayers wrote an article for *Drum Country* where he touched on how "country drums" back in the early days brought thoughts of players with good time and groove, but limited chops or ideas. Regarding country records, I can assure you that the country drummers making the records I listened to were pure *monster* players, fitting their part to the occasion and doing their job.

We are hopefully carrying on that tradition in country music today with the advantage that drums are mixed hotter and viewed more importantly than ever. The best part is that it's real! Playing live beats programming any day if you're a *real* player! Welcome to "country," the real deal.

I'd like to make a point about the negative attitudes of many drummers toward country drumming. To quote Webster's dictionary, "Music is an art of expressing or causing an emotion by a melodious and harmonious combination of notes." Country music (and the drumming it requires) is no different.

We have all heard drummers like Steve Gadd play the most incredible licks, then turn around and play the most simple groove that was perfect for the occasion. That's artistry. Country requires the same degree of *respect* if you're going to be successful at it. A simple country two-beat played with conviction and swing has sold more records than all the chop licks combined.

Drummers fresh out of North Texas State used to come watch me record in the studios in Dallas when I was playing mainly on commercials and station I.D.s in the late '70s. I was having fun and making great money. They would say, "I don't want to do jingles for a living—that's not creative. I want to move to New York and play jazz and starve." I of course said, "If that's what you want, that's just what you should do." I've often wondered if they succeeded in their endeavors. Starving is an activity I never relished!

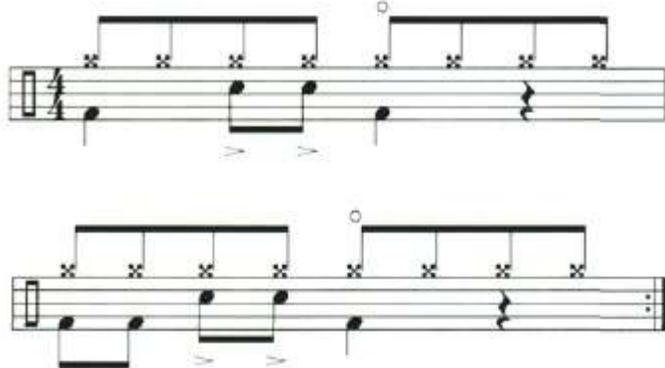
Country music requires a lot from a drummer. Since it borrows so much from bluegrass, R&B, rock, jazz, and even classical, playing country music involves knowing many styles. That's the fun part. You might not be doing the most inventive fill of your life every eight bars, but you will find a great variety of grooves to get into if you look for them.

Here are just a few:  
The train beat (played with either sticks, brushes, or multi-rods, and at a tempo around a quarter note = 120)

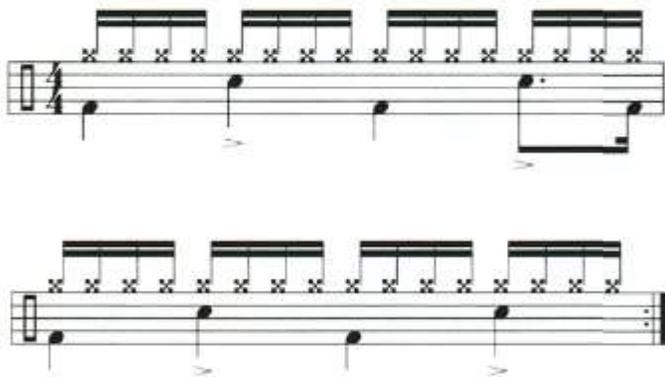
4/4 shuffle (quarter note = 100)

Double shuffle (quarter note = approximately 140)

Cajun shuffle (quarter note = 160)



16th-note half-time (quarter note = 60)



## Recordings

Now I'd like to discuss some various *recording* situations I am familiar with. Recording country records covers a much broader palette of options (including electronics) than ever before. Acoustics dominate the *persona* of country drum sounds, but due to technology, we spend a lot of time and energy enhancing our sounds with triggered drums, percussion, and room ambiance.

An example of this was when Tanya Tucker's producer, Jerry Crutchfield, wanted a pure acoustic sound on the song "Sparrow In A Hurricane." I used straight brushes (actually a wire brush in the right hand and a *Blastic* in the left) on a *Black Beauty* snare, playing a very light 16th-note half-time pattern—easy. But on Tanya's "Some Kind Of Trouble," I thought the "Green Onions" vibe of the song made it sound dated. I had an idea to put some "hook" in the chorus to make it more interesting.

I've known Tanya for years, and she loves anything "Elvisesque," so I programmed a tom-tom triplet riff to start in the chorus that gave it a "Fever" vibe, while I continued the "dance" shuffle. The combination gave the groove a slinky, swampy feel. (That

programmed part was a variation on the type of thing the great Ron Tutt played live with Elvis.) On "Soon" I played hand drums and used a pad to play a sampled cross-stick sound. I programmed the cross-stick backbeat into the sequencer on a rundown so I could concentrate on the hand-drum part during the take. Most engineers these days prefer a separate sampled cross-stick anyway, for ease of mixing later on.

On Travis Tritt's version of "Take It Easy" (from the *Common Thread* album), I used a 13" piccolo snare in combination with a mix of 50% acoustic/50% triggered sample drums to make the drum sound *vastly* different from the original Eagles version, even though the arrangement was virtually identical. For "Old Country" (Mark Chestnut), "Something In Red" (Lome Morgan), and "The Heart Won't Lie" (Reba McEntire and Vince Gill) we used the same mix of 50/50 acoustics and samples, only on these records the snare and tom sounds were bigger and warmer. (I used an old brass Ludwig 6 1/2" snare that I used to use on Lionel Richie's ballads.)

You have to stay within the framework of your artist's style. The old "boom a chicka" (4/4 shuffle cross-stick) feel represents only one style that recalls a traditional country feel. It might be just right, but you can try offering something more. Maybe play the dotted 8ths, but put a cracking snare on beat 3. I call it looking for "rabbits." I wouldn't approach a Randy Travis track like I would a Travis Tritt track. But you can try to find that "hook" to push an artist to another level.

A great example of this type of thing was when one of my drumming heroes, Lame Londin, played the coolest rim pattern on Randy Travis's "If I Didn't Have You" track. That was Larrie's last record date; that man was inventing right up to the end. He found the perfect combination of "traditional with a twist" to make that record grab you by the neck and say, "Dig this!" Larrie was an artist.

One last point: Drums are being mixed "hotter" on country records these days. Bright, slamming snare drums and "roomy" tom sounds reflect the more aggressive sounds we're going for in the studio to make things sound more progressive, when appropriate. Eddie Bayers' "ambient" drum sounds on Collin Raye's "That's My Story," for instance, just kill me. Even Randy Travis let me get more aggressive on his new single, "Before You Kill Us All." I used a piccolo snare, which was a first for him. New sounds have always been a component of music's continuous change and progression. And as you can see, there are many styles and sounds within country. So have fun slammin' on some real music.

*Paul Leim's list of recorded work is impressive. He's recorded with some of the biggest names in country and pop, including Randy Travis, Lyle Lovett, Lorrie Morgan, Reba McEntire, Tanya Tucker, Kenny Rogers, Dolly Parton, Amy Grant, Roseanne Cash, Lionel Richie, Peter Cetera, Diana Ross, Whitney Houston, and Bette Midler.*



# Creative Substitutions With The Bass Drum



by Joe Morello  
Transcribed by Marvin Burock

**MUSIC KEY**

This exercise involves substituting the bass drum for the right or left hand. Buddy Rich used this technique very effectively. These examples will help you to develop better

hand-to-foot coordination and bass drum technique. Practice slowly at first, then increase the tempo. (Another excellent source for developing your bass drum technique is Colin Bailey's book *Bass Drum Control*.)

1

B L R L R L R L B L R L R L R L

2

B L B L R L R L B L B L R L R L

3

B L B L B L R L B L B L B L R L

4

B L B L B L B L B L B L B L B L

5

B L R L B L R L B L R B R L B L

6

B B R L R L R L B B R L R L R L

B B R L R L B B R L R L B B R L

7

R R L L B B R R L L B B R R B B

8

B L R B R L B L R L R L R L B L R B R L B L R L R L R L

9

R L R B L R L R L R B L R L R L R B L



## RECORDINGS

### DAVID FIUCZYNSKI/JOHN MEDESKI

#### *Lunar Crush*

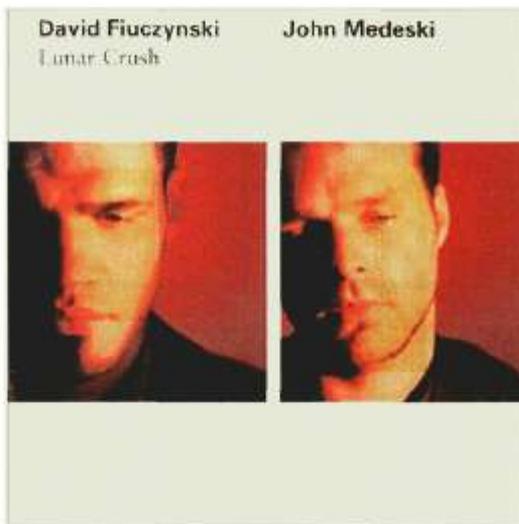
(Gramavision R2 79498)



**David Fiuczynski:** gtr  
**John Medeski:** kybd  
**Fima Ephron:** bs  
**Jojo Mayer and Gene Lake:** dr  
**Michelle Johnson, Gloria Tropp:** vcl

In 1969 Tony Williams made an innovative record with guitarist John McLaughlin and organist Larry Young simply titled *Emergency*. Foreshadowing the Mahavishnu Orchestra and Chick Corea's *Return To Forever*, this incendiary, surging, possessed trio single-handedly created the music known as jazz/rock or fusion.

Calling upon that long-dead *Emergency* spirit, this startling guitar/organ pair are leading the new hard-edged fusion movement slowly raising its head in Manhattan's lower east side. Cranking out ten vehicles of crazed, boiling funk, "Fuze" and Medeski don't solo—they torture their instruments into happily dazed confusion. On some tunes, Fuze rips out a maze-like trail, answered by a snorting, belching Medeski Hammond solo. Elsewhere, the guitarist gleefully



exhorts his whammy bar with shrieks and skronks while Medeski's collection of twisted atonality and Humpty-Dumpty-like growls make for pure entertainment.

Jojo Mayer is simply one of the hottest unknown drummers anywhere, whether pouring out Colaiutai-ish chops over changes or grooving with the intensity of a war chant. Playing on only three of the album's tracks, his presence is the equivalent of rhythmic hot coals. Slightly heavier-handed but no less graceful, Gene Lake (Steve Coleman, Henry Threadgill, Kevin Eubanks) lays down a staunch pocket peppered with cowbell and blurringly quick rolls. His loose, meaty bedrock provides the bottom on which Fuze and Medeski launch their melodic madness.

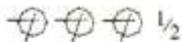
In this age of soulless, air-headed, Kenny G jazz, who could've expected this monster?

• **Ken Micallef**

### JAWBOX

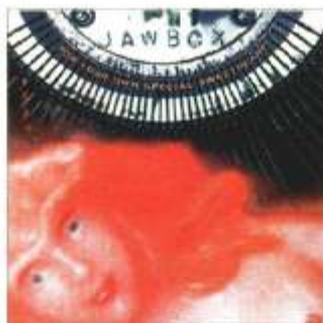
#### *For Your Own Special Sweetheart*

(Atlantic 82555-2)



**J. Robbins, Bill Barbot:** gtr, vcl  
**Kim Coletta:** bs  
**Zachary Barocas:** dr

Post-punk-era survivors are falling back on solid songwriting and technical ability for their reincarnations. Washington, D.C. outfit Jawbox shows off plenty of both in an album that beautifully melds melody with skinhead aggression. At the heart of this gem is drummer Zach Barocas,



who never gets mired in predictability and always seems to come up with something to spice up a song.

The athleticism of the opening cut gives in to an expansive snare-tom-kick exchange in the bridge of "Savory." The romp

of "Cruel Swing" and inspired double-stroke of "Reel" are preludes to the album closer, where Barocas shows off his highly developed independence underneath a shuffle ride pattern.

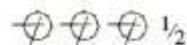
Barocas' thoughtful approach to rhythm ensures an album full of interesting grooves, beats, and approaches to song structure. All that is secondary, though, to the overall result—a record begging for rewind.

• **Matt Peiken**

### KITTY MARGOLIS

#### *Evolution*

(Mad Kat 1004)



**Kitty Margolis:** vcl  
**Gaylord Burch, Dave Rokeach:** dr  
**Kent Middleton:** perc  
**Dick Hindman, Jay Wagner:** kybd  
**Seward McCain, Jorge Pomar,**  
**Art Love:** bs

**Joe Henderson, Kenny Brooks:** tn sx  
**Tom Peron:** trp  
**Joyce Cooling, Joe Louis Walker:** gtr

A jazz singer's record reviewed in *Modern Drummer*? You betcha, 'cause besides featuring one of the most stylish, assured vocalists on the scene

today, this one features two of San Francisco's best trapsters—the veteran Gaylord Burch, who has played with the likes of Santana, Graham Central Station, Les McCann, the Pointer Sisters, and Tom Harrell, and newcomer Dave Rokeach, who has held the chair with Ray Charles, Lou Rawls, and guitarist Joyce Cooling. One more plus for drum buffs—the disc is produced by longtime Jessica Williams drummer and KJAZ jock Bud Spangler.

Burch's opening brushwork on an astounding Margolis arrangement of "Anthropology," smoothly switching to ultra-swinging sweet finesse stickwork, is just plain excellent. And the musicians (and singers) are definitely digging in on the material. Joe Henderson blows beautifully on a Latin arrangement of "I'm Old Fashioned," and you can hear the smile on Margolis's face as she sings. Burch's playing is not just about supporting the soloists—which he does well—it's about kicking the band. Rokeach plays a nicely flowing, understated beat on Ivan Lins' "Evolution," then opens up on a halting, syncopated groove on the Wayne Shorter/Margolis collaboration, "Ancient Footprints." The material is all lovingly arranged, with a myriad of interesting twists, and the drummers play with a height-

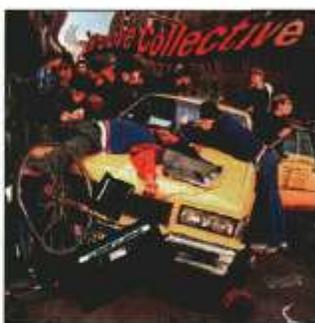
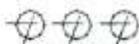
ened musical sensitivity. (*Mad Kat Records, P.O. Box 420253, San Francisco, CA 94142-0253*)

•Robin Tolleson

## GROOVE COLLECTIVE

*Groove Collective*

(Reprise 45541-2)



**Gordon Clay:** perc, rap  
**Jonathan Maron:** bs  
**Fabio Morgera:** trp, flghn  
**Jay Rodriguez:** sx, bs cl, bonsuri  
**Josh Roseman:** tbn  
**Itaal Shur:** kybd  
**Genji Siraisi:** dr  
**Chris Theberge:** perc  
**Bill Ware:** vbs, perc  
**Richard Worth:** fl, piccolo, klmb, PVCpipe

Most "jazz meets hip hop" is a sorry excuse for mildly talented rappers to sample (read "rip off") bygone jazz to beef up their dullard, wordy diatribes (Beastie Boys, Tribe Called Quest, PM Dawn not included). But here we have the real deal, with an inspired, mellifluous horn section in the bargain.

Born in New York's Giant Step club, this is what Charles Mingus might have sounded like in today's world stew of sounds. Groove Collective barely state a melody, then they're off into a fierce jam, sometimes on kalimba—sometimes on a PVC pipe that sounds like a digeridoo (a low, menacing sounding instrument created by Australia's wilderness tribes). This is party music, influenced as much by Duke Ellington as Parliament Funkadelic.

The simple, suggestive melodies keep our interest over Genji Siraisi's spacious grooves. This could've easily failed, turning into a bunch of useless jamming, but Groove Collective know exactly how to pace the music, whether with rapping ("Balimka") or a muted, wah-wahed bass solo ("Nerd").

Siraisi's drumming is a perfect complement to the music, never overstating the rhythm or getting lost in mindless repetition. He's a jazz musician at heart, laying back when the tasty Latin percussion dips in or comping lightly under the fine vibe and keyboard solos.

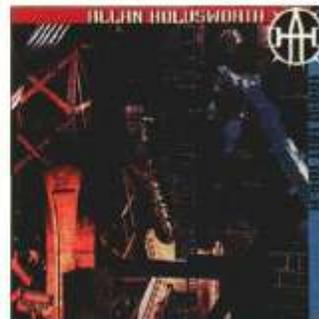
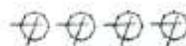
A smooth and soulful Collective of Grooves.

• Ken Micallef

## ALLAN HOLDSWORTH

*Hard Hat Area*

(Restless 72716-2)



**Allan Holdsworth:** gtr  
**Steve Hunt:** kybd  
**Skuli Sverrisson:** bs  
**Gary Husband:** dr

Holdsworth's uncanny legato approach to guitar can be problematic for pedestrian ears. He flows over the bar so nonchalantly that his music often requires a solid drummer to clearly punctuate where 1 is. Chad Wackerman, who is particularly adept at navigating Holdsworth's tricky unison lines, has provided that crisp backbeat function for Allan on many occasions. But with a more muscular player like Gary Husband laying it down, there is absolutely no doubt as to where the 1 is.

Husband's forceful groove can be readily felt on slamming, turbulent numbers like "Ruhkukah" and "Hard Hat Area," solidly grounding Holdsworth's saxophonic

## SIGNIFICANT OTHERS

**CRUSHER GREEN** digs in hard on some heavy blues on Lucky Peterson's *Beyond Cool*. Some rare sides featuring **BIG SID CATLETT** have surfaced on *The Port Of Harlem Jazzmen*. **PETE THOMAS**'s wonderfully sprite drumming graces Elvis Costello's *Get Happy* and *Trust* reissues, as well as EC's new *Brutal Youth*. **JOEY BARON**'s vaudeville-on-acid licks propel his *Raised Pleasure Dot*. **BILL STEWART** fires it up on trumpeter Tim Hagans' *No Words*. Tristar Records' *Best Of Kodo* and **DOUDOU NDIAY ROSE**'s beautifully recorded *Djabote* (RealWorld Records) respectively exemplify the power of Japanese and Senegalese drumming. **IDRIS MUHAMMAD** (nee Leo Morris) lays it down sweet on a reissue of Lou Donaldson's *Hot Dog*.

## RATING SCALE

- ★★★★★ Perfect
- ★★★★ Excellent
- ★★★ Good
- ★★ Fair
- ★ Poor

flights on the six-string. And he plays the tasteful colorist with cymbals behind Skuli Sverrisson's lyrical bass solo on "Low Levels, High Stakes." A well-rounded power player, Husband also swings his butt off Omar Hakim-style on the Weather Report-ish "Postlude." And he unleashes with precision bombast on "Tullio," tossing off crisp fills and accents that kick the music into hyperdrive.

One regret: Too bad Holdsworth didn't turn this Husband monster loose on a drum solo here as he does in concert. Guess we'll have to wait for Gary's solo album for that.

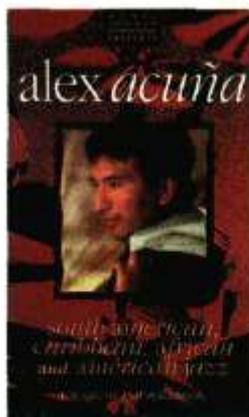
• **Bill Milkowski**

## VIDEOS ALEX ACUNA

*South American, Caribbean,  
African And American Jazz,*

(Music Source International,  
distributed by CPP Media)

\$39.95, 1 hour



For all intents and purposes a "Part 2" to Acuna's *Drums And Percussion* video of a few years back, this tape spotlights Alex's vast knowledge and command of "root" rhythms and the application of them to drumset and percussion. Alex and band tear through several contemporary jazz pieces that incorporate lots of these rhythms (including

"exotic" patterns like *jeoropo*, *ondanueva*, and *chacarera*), after which Acuna solos them on drumset and percussion. Also included is a lengthy segment where Alex plays a roomful of percussion instruments, moving from one to the next, demonstrating their sounds and accompanying rhythms.

Not a whole lot of explanation is offered throughout the video, which in the end makes it more useful for musicians who already have a good grasp of Latin percussion concepts than for novices. The playing here is excellent (of course), sound and visuals are up to snuff, and a booklet is included that charts out the basic grooves. And if anyone should be covering this material, it's Acuna, whose live and studio resume is astounding by any measure.

*South American, Caribbean, African And American Jazz* isn't the key that will unlock all the doors, but it's certainly a useful addition to the currently available material on the subject.

• **Adam Budofsky**

## BABATUNDE OLATUNJI *African Drumming*

(Interworld Music)

\$39.95, 1 hour



Drummers from Jo Jones to Neil Peart have expressed their fascination with African drumming, but the art form remains shrouded in mystery, with drummers even as rhythmically sophisticated as Terry Bozzio confessing that they often have no idea what's going on. So it's appropriate that Babatunde Olatunji, whose 1959 *Drums Of Passion* album became a fad on college campuses and who has introduced several generations to the majesty of African per-

cussion, should be the one to reveal the music's inner workings through this video. He discusses underlying concepts, shows how drums can tell a story, demonstrates basic strokes and patterns, and performs the patterns in context with members of his ensemble.

Olatunji stresses that one must be completely relaxed when playing. One must also be relaxed to watch this tape, which moves excruciatingly slow at times. The printed material states that, "With the information that you learn through this video, you will be comfortable in any playing situation." The idea that the half-dozen basic patterns presented on this tape are all one needs to master the complex discipline of African music is ludicrous. But the tape is an excellent introduction to the music's basic philosophies and techniques.

• **Rick Mattingly**

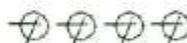
## BOOKS CIRCLE OF RUDIMENTS

by Marty Hurley  
*JAMMIN' IN THE  
STREET*

by John Wooton

(Rudimental Percussion Publications)

\$10 each



Rudimental Percussion Publications, a publishing venture of Marty Hurley and John Wooton, has recently released two new books of "street beats." Known primarily for their involvement with the Phantom Regiment Drum & Bugle Corps, the authors have applied their extensive knowledge of rudimental percussion techniques to create twenty-two enjoyable and challenging cadences.

*Circle Of Rudiments* is a collection of twelve medium to dif-

ficult street beats used by the Phantom Regiment. Each cadence is scored for a marching percussion ensemble of snares, tenors (multi-toms), five bass drums, cymbals, and keyboards. (The mallet parts are written in a circle of fifths: No. 1 in the key of C, No. 2 in the key of G, etc.) Cadence No. 12 (in F) utilizes a switch of triple to duple subdivisions, which requires good rhythmic control and outstanding rudimental chops. The snare (and tenor) parts are especially challenging and cover all the rudiments, including plenty of rolls, flams, diddles, and even some flashy backsticking!

*Jammin' In The Street* includes ten medium to very difficult street beats. These cadences are scored for snares, quads, five bass drums, and cymbals. (No keyboard parts are included.) One of the most challenging is "Street Jam," featuring a chops-busting quint part (which could be played on quads).

Both of these books are neatly printed on *Finale* software and all accents and stickings are clearly marked. Although individual parts are not included, each cadence is printed in a score format (which would probably be memorized for parades and performances). For the enterprising drumset player, the ensembles could be played on a drumkit for some challenging chops-building practice or rudimental-style solos. These books are a welcome addition to any marching (or seated!) drummer's library. (*Rudimental Percussion Publications, P.O. Box 17163, Hattiesburg, MS 39404-7163*)

• **Andrea Byrd**

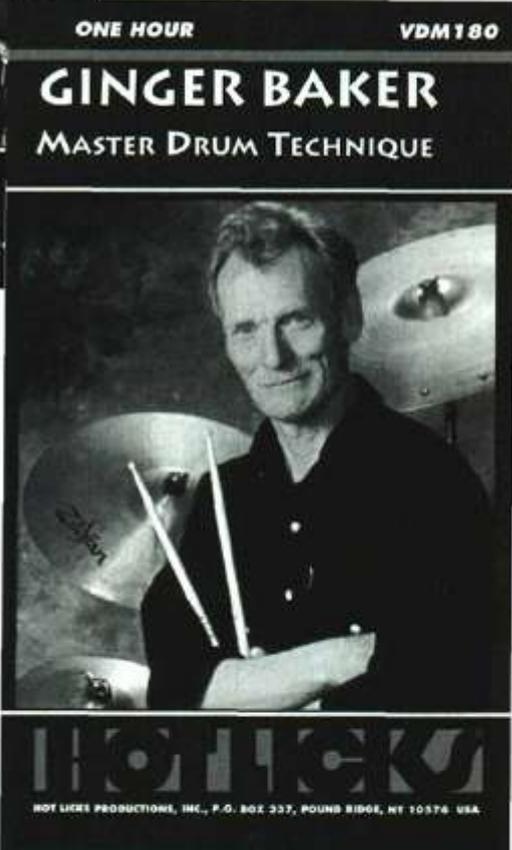
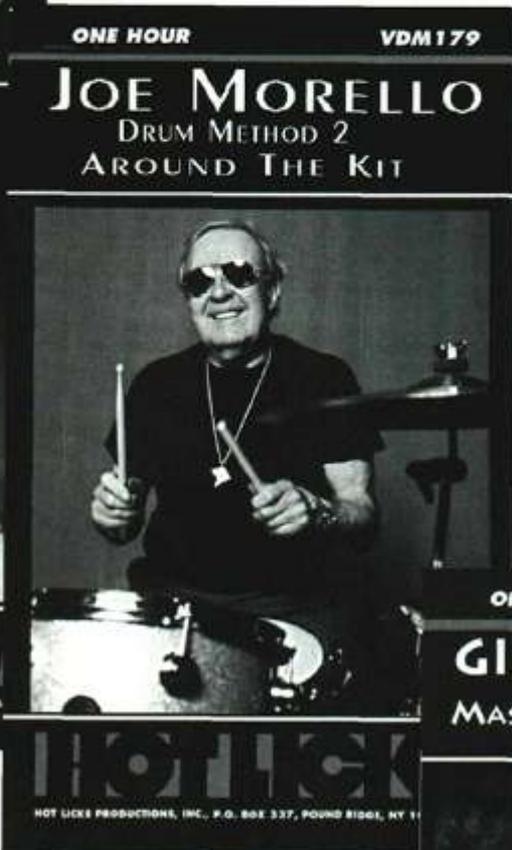
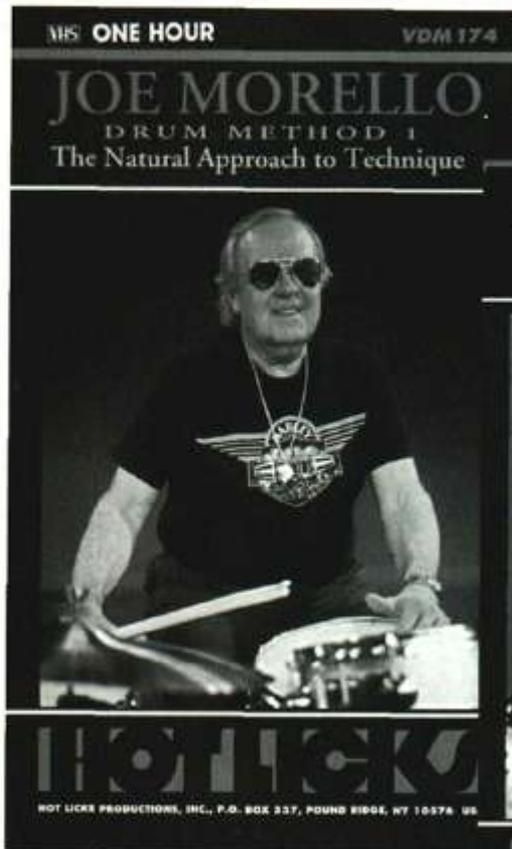


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# The Drummer As Scapegoat

by Ron Hefner

We've all heard the old joke: "How many are in the band?" "Five—four musicians and a drummer."

Before you take offense at such obvious blasphemy, remember that sometimes a little chastising is good for you. Those who are unwilling or unable to cope with criticism should turn the page now.

It's true that we drummers sometimes get blamed for things that are not of our doing. A jazz pianist I was working with came up to me once after a couple of sets and said, "There's a problem with the time. It's dragging." Although my ego was bristling, I humbly assured him that I would make the necessary adjustments. At the end of the night, he came back and apologized: "I'm sorry. It wasn't you; it was the bass player"—which I had known all along.

On the other hand, I'm not perfect; nobody is. Let's examine some possible "aberrations" that even an excellent drummer may unknowingly exhibit.

## Bad Time

Getting blamed for inconsistent time is every drummer's nightmare. Thelonious Monk once said, "Just because you're a drummer doesn't mean you're the only one in the band with good time." That is as true a statement as was ever spoken. Hopefully the time is shared collectively, not directed by one player or the other.

Let's assume that everyone in a band has good time—metronomically speaking. The music is moving along okay, but for some reason it's not cooking like it ought to.

In order to ensure that he or she is not the culprit, the drummer needs to assess the "feel" of the time. Quarter notes take up a lot of space; there's quite a bit of lati-

tude in there. Perhaps the bass player tends to play behind the beat a little. If that's the case, the drummer needs to make infinitesimal adjustments to compensate.

It has been observed that Elvin Jones plays behind and ahead of the beat at the same time. How is this possible? Elvin knows that the basic pulsation of the quarter note is the bottom line, but that within that parameter all kinds of shadings are possible. The figure he plays on the cymbal seems to "lag" a little, but the actual quarter note is being subtly "pushed."

Roy Haynes, on the other hand, plays more on the beat, with a ride pattern that sometimes verges on straight 8th notes. Yet the time moves along in a relaxed and effortless stream and swings like mad.

These two disparate examples are useful because they remind us that we're not metronomes. We're living, breathing human beings in a cooperative enterprise. It is essential that we recognize the subtleties of the time and apply them correctly. That's what makes a groove!

So listen and weep: That burning ride pattern you're playing may be *exactly* four beats per second—but its lack of nuance may also be obliterating the feel.

## Overplaying

I don't recall who said, "It's not what you play, it's what you don't play," but it certainly applies to drummers. It's easy to play too much. After all, here's this battery

of drums and cymbals in front of us, all begging to be hit as often and in as many ways as possible. What about all those rudiments and sly licks we spent years perfecting? We've got to have a place to put them!

My mentor used to sit at a practice set, working on all kinds of garbled, convoluted odd-time patterns. I would watch him

going through these incredible permutations, then accompany him to the gig that night, where he played with the utmost taste and simplicity. I didn't hear the things he had practiced that day, yet I *did* hear them—in the spaces he left. (It was spooky.) His example taught me the value of "internalizing" the things I had learned, rather than constantly putting them on display.

Notes, like words, can become tiresome and lose their meaning if not used judiciously. A simple statement can be timeless profound.

"The drums *are* a supportive instrument. But within that role the drummer has the power to make or break the music."



## Inflexibility

Buddy Rich was reputed to have been a rather inflexible person with strong opinions—even prejudices. Yet, playing-wise, he knew the secret of flexibility. I've heard him with big bands at outdoor festivals and with organ trios in small clubs. He always knew exactly how to adapt to the situation.

How often do we consider how the other players hear us? A pianist I once worked

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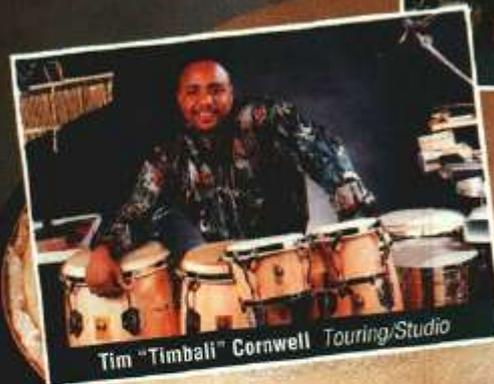
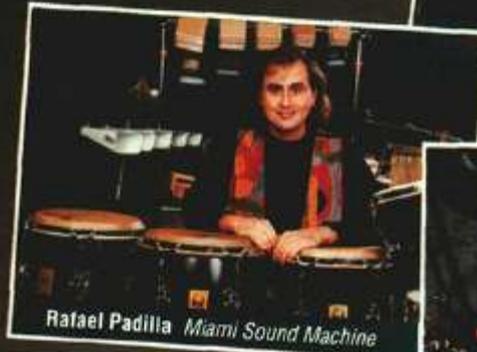
with (pianists again!) came over after a set and told me my ride cymbal was driving him crazy. Its timbre, which I thought was right for the gig, was totally wrong—to him. I switched cymbals, he was grateful, and we both played better.

Considering how I sounded to other players opened up a lot of options I hadn't considered before. I started to modify my touch on the cymbal to accommodate a certain horn player's sound. If he had a "fat" sound, I would take a more staccato approach to make room for him; if he played in a thinner, "clipped" style, I would go for a "washier" accompaniment. I also began trying different touches and tunings on the bass drum to get a better blend with a particular bass player. When you think of it, the drumset, although an indefinite-pitch instrument, really is capable of an infinite variety of sounds. The drummer must learn to modify touch, attack, or tuning to suit the ears of all involved.

### Conclusion

We often hear that the drummer's job is a supportive one. This basic truth can lead to the erroneous belief that the drummer has to assume a role of martyrdom, bearing the burden for other players' "sins." I don't agree with that—but I do believe that a little humility goes a long way. The drums *are* a supportive instrument. But don't forget: Within that role, the drummer has the power to make or break the music. That, to me, is a humbling responsibility.

Lest all this talk of humility should seem a little obsequious, let's put it in perspective: *All* musicians need to observe the same basic guidelines; drummers should not be scapegoats for someone else's crimes. Nevertheless, every criticism, whether constructive or not, is an opportunity for self-evaluation—painful as it may be!

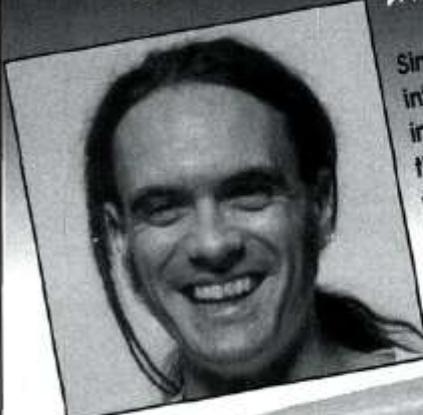


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## SIM CAIN

continued from page 33

enough material to fill the record. In fact, we recorded several more songs that weren't released, and that left us with a difficult choice.

**MP:** Did recording with bassist Melvin Gibbs offer any additional challenges? When I interviewed you in *MD* back in 1992, you said your long-time musical association with Andrew Weiss was one of the strong points of the band.

**SC:** I spend a lot of time playing with other musicians and bass players when I'm not working with the Rollins Band. So having a new bass player is what's exciting about the band now. The change was kind of like a shot in the arm. It's almost like a new band, where we're all learning about each other. And I think Melvin has a radically different style of playing than Andrew does. Melvin's a real rhythm section bass player. He likes to set up a groove, and his time is impeccable. It's much more liberating for a drummer because I know he'll always be there. It's not like I want to be playing like the Mahavishnu Orchestra or anything like that [laughs], but I don't necessarily feel like I have to make that grand setup for the 1, because he really knows where it is. He'll hold it down if I want to go off on something.

**MP:** *Weight* sounds more grounded to me rhythmically than *The End Of Silence*.

**SC:** I don't know if I'd say it's necessarily more grounded. It's less abstract, I'd say. One of the things I can say about Andrew is



**Play Time.**

Drumming's cool. In fact, it's more fun than you can shake a stick at. But did you know it can also improve discipline, coordination, self-image, creativity and learning skills? Kids who play drums go on to become doctors, lawyers, teachers, movie producers or, if you're dedicated and talented as Alex Van Halen, you might become the drummer in a world-famous rock band. As Alex says, "I never took up drums to become rich or famous. I just enjoy the way playing them makes me feel. You might say playing time is my play time."

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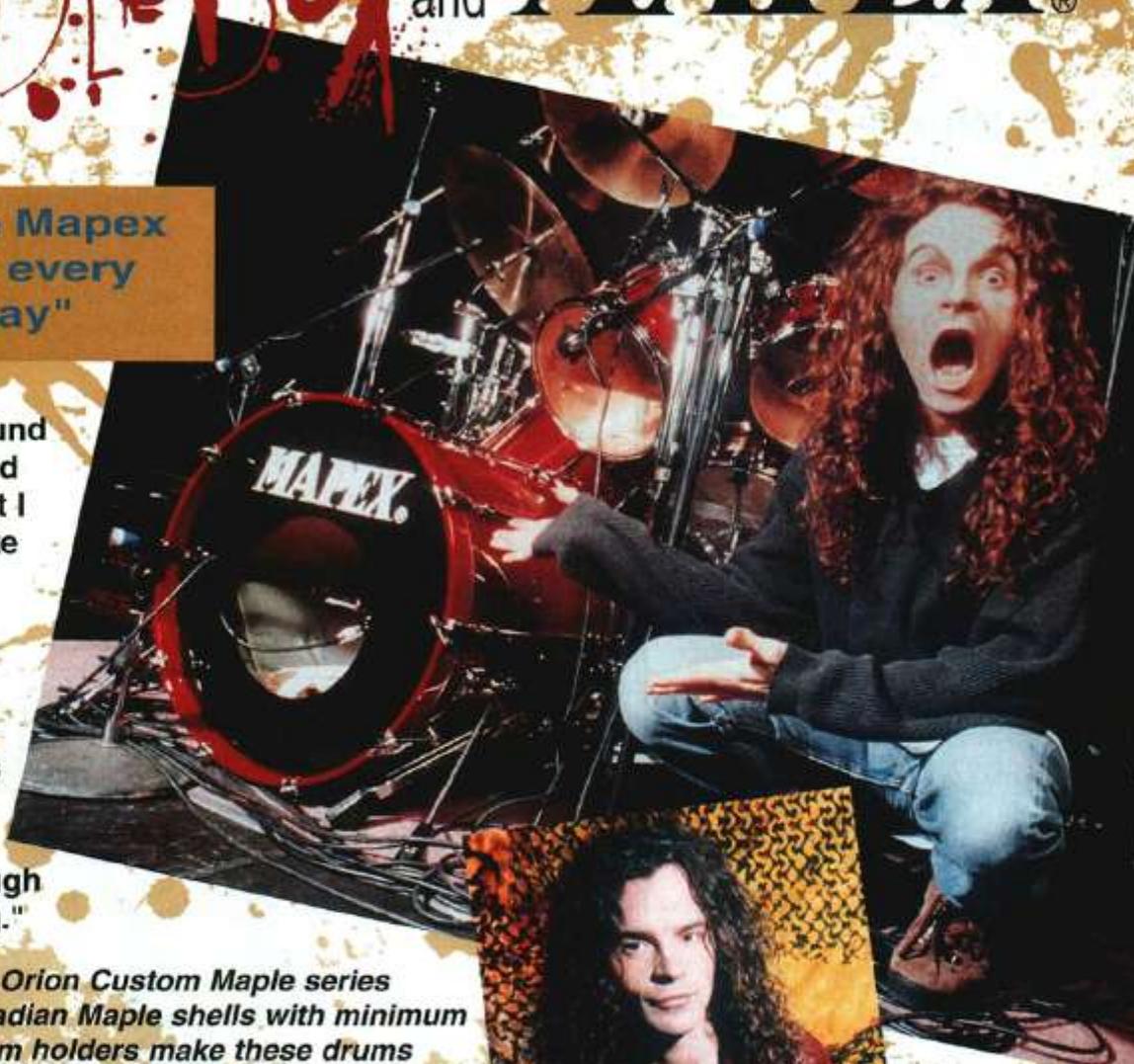


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that he's a totally musical bass player and, in all honesty, he's seriously one of the greatest rock players there is. And I think it would have been silly to re-create or impersonate the way the band used to sound. Melvin has a very strong personality with his instrument, but in a different context. The smartest thing we could have done was to go with it, so we did.

One of the great things about playing with Melvin is that he really listens. I like to get that element happening in myself, so it was really a pleasure recording with him. It wasn't the painstaking endeavor of coming up with the rhythmic groove. We both have an immediate sense of what works and what doesn't.

MP: How did you find him?

SC: He's played in a lot of bands that various members of this band have been big fans of for the past ten years or so. And when we were looking for a bass player, I thought of him and a lot of other people were recommending him. But he had his own band at the time, so we figured he wouldn't really be interested. So we were auditioning bass players in New York and he came forward and showed genuine interest. And when we finally got together and jammed with him, it seemed obvious to all of us that he was the appropriate fit.

MP: You said this is like starting a new band, but how does the older material sound now? Obviously you have to take that into consideration.

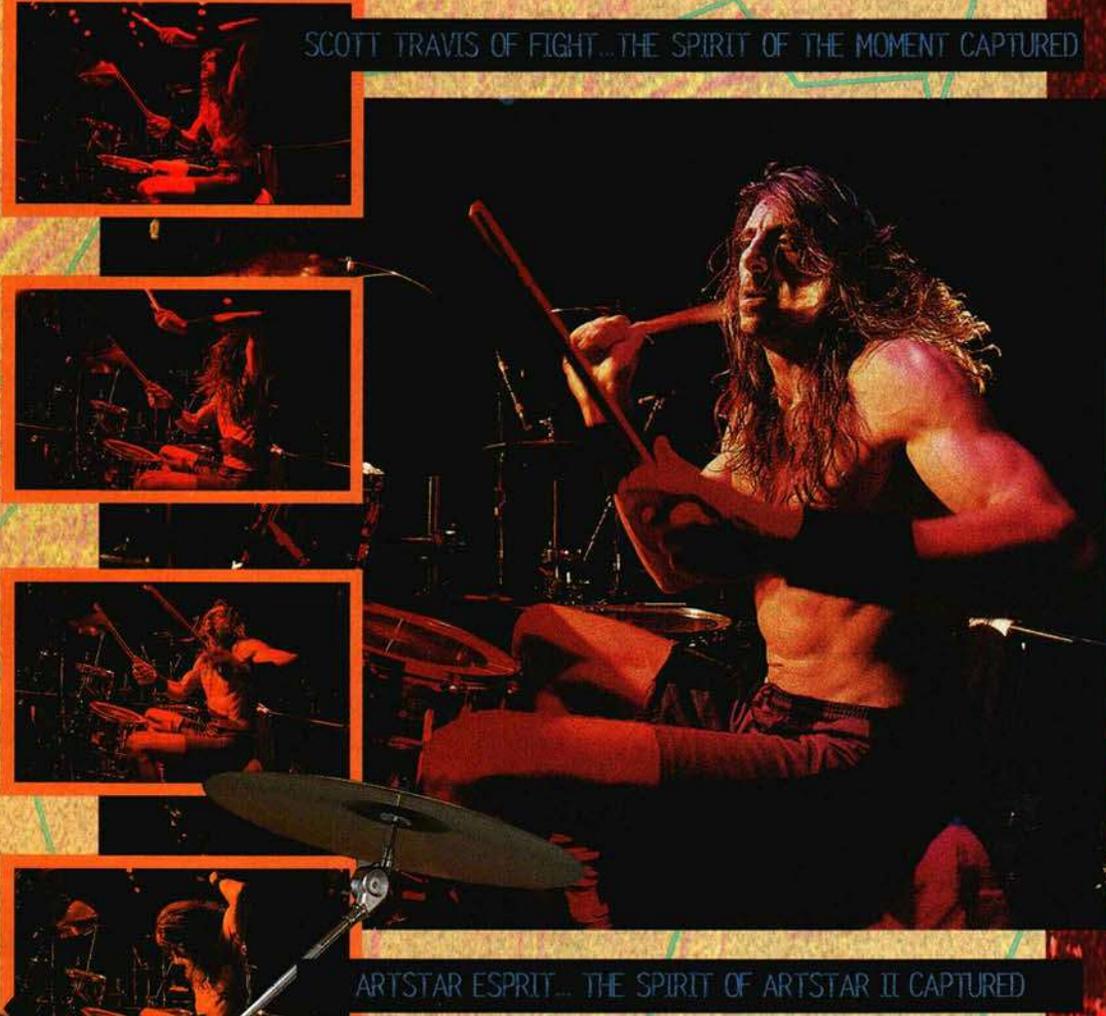
SC: That's not necessarily true. We decided that one of the most challenging things we could do for ourselves and for our audience was to, in a way, start over again—write a whole new set of songs, go out and play them and not really worry too much about the old

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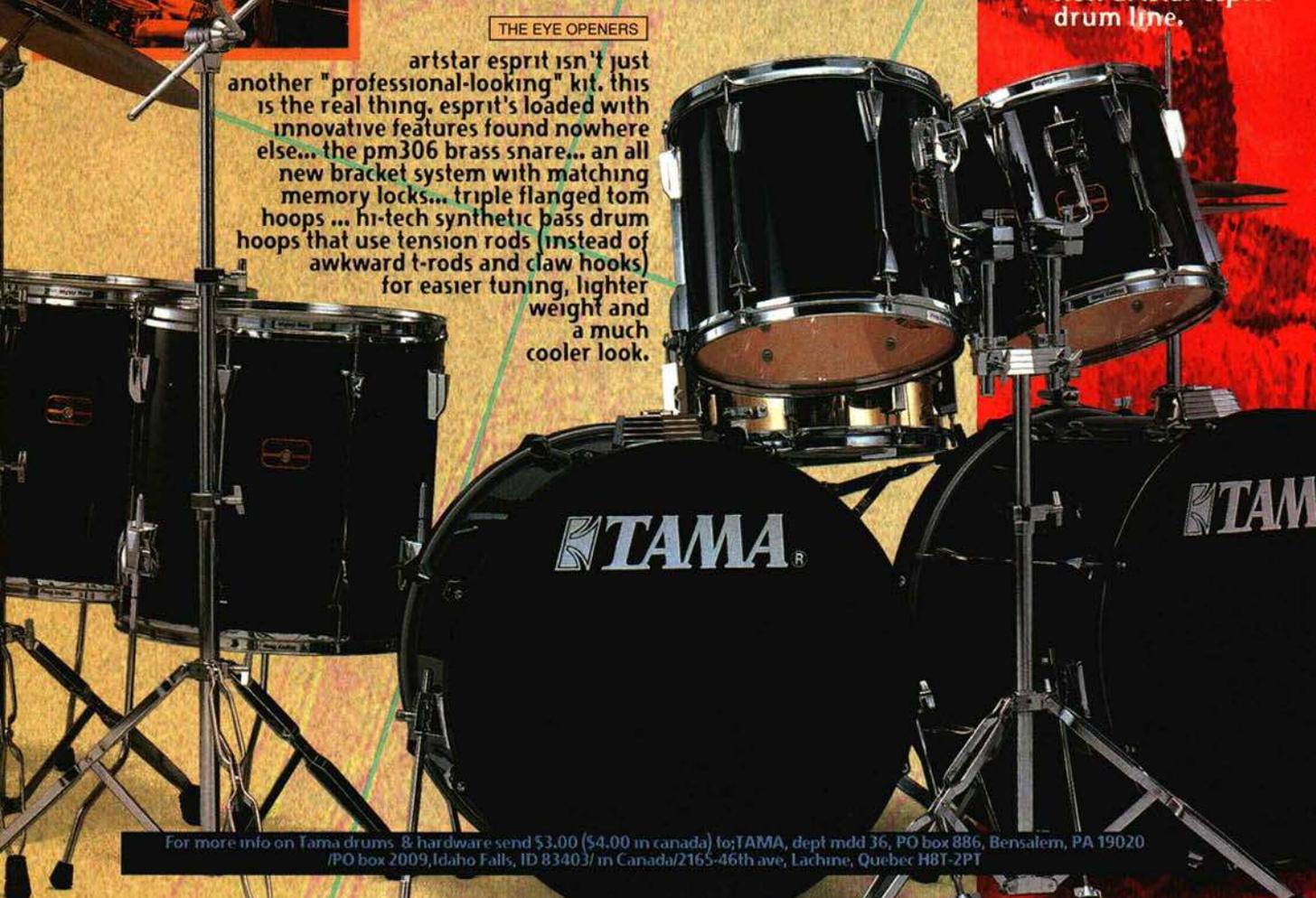
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stuff. We toured so much on the last record that we'd pretty much taken those songs as far as they could go, and I have no problem putting them to rest.

**MP:** Let's talk about what you did before you got involved with the Rollins Band. Where was your musical upbringing?

**SC:** I grew up in the Princeton area of New Jersey. But since the early '80s, I've been playing in bands that were really involved in the New York scene. I was in a band with Andrew called Regressive Aid, sort of an instrumental band with some primal elements to it—a little less cerebral than other instrumental outfits at the time that were really into sweeps and movements. We didn't want to be this intellectual monster that went over people's heads.

I was just coming out of high school and I definitely had an interest in playing jazz, though a lot of people in New York considered our music to be on the fringe of this art-music scene. We were playing at places like CBGB's and we were somehow able to hang in these punk and post-punk circles and still play instrumental music. Looking back, I think we did rather well, considering we were just a bunch of kids. And it was a great education for me because we made a record ourselves—which is an experience I'd recommend to all musicians because it's a good way to learn about the mechanism of the music business. We did rather well nationally on college radio.

That lasted for about three years, and then Andrew and I joined Gone, with Greg Ginn. We toured about seven months with Black Flag [Henry Rollins' and Greg Ginn's previous band], so we were well acquainted with Henry by the time Andrew and I started playing with him. And it seemed to be a very natural move. Andrew

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and I had been playing together for some time at that point, and Henry had done a record of music he'd written with Chris, our guitarist, but with a different rhythm section. Henry and Chris wanted to tour for it, so the starting point for Andrew and I was learning those songs. But we immediately wrote a new set of songs and then went out on the road.

**MP:** Was there an intensity to the band right from the start? Just from what I've read about Henry's personal intensity, it seems he would elevate you and the others to that level as far as your collective musical approach.

**SC:** He's a very intense performer and his presentation is a very powerful one, so in order for the band to succeed we've had to complement that. And from the start I really appreciated the athletic nature of it. At that time, it was like running a marathon. But we had already conditioned ourselves to an extent while touring with Black Flag. We knew we weren't really doing it right unless we were playing twenty-three shows in twenty-four days. [laughs]

**MP:** Was the musical blend just as potent? One of the most striking elements of *The End Of Silence* is how the rhythms so easily flow between various odd time signatures, yet retain a heaviness.

**SC:** That was something Andrew and I had started doing years ago with Regressive Aid. Back then, we'd wanted the music to be interesting without compromising the tribal or ritual intensity. And Henry is obviously a very ritualistic performer. It was all pretty appropriate because we were all coming from a similar place, working with odd times and trying to make them groove in a sensible way and not in a herky-jerky, cerebral way. I think we all wanted people to nod their heads to what we were doing before

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sitting back and counting how many beats per measure we were playing.

**MP:** Do you ever chart your rhythms or mentally work out what you're playing before recording them so you can be consistent with them live?

**SC:** Never to any great extent. I might try to logically find some kind of backbeat that may work in a cohesive way. I'm not into taking a painstaking approach, and if it had to take that kind of analysis, it wouldn't be such a natural process. We're trying to come to an organic perspective rather

than a more technical one. Really technical music is kind of uninteresting for me. The priority, for me, has to be some kind of emotional or expressive intent.

**MP:** That's surprising to hear you say, because it takes a certain level of technical ability to play your music. Did you ever go through any formal educational process on the drums?

**SC:** I started playing seriously when I was about twelve, and I went to a high school in Princeton that had a music department on a par with most college departments.

Amazingly enough, we had students there who could improvise in a true jazz context. It was very strange because there was almost like a tradition there, a lineage of great players coming out of there. It's amazing when I look at people in the entertainment business today and see the number of people who came out of that area—all the Blues Traveler guys went to my school; the lead singer in Spin Doctors; Chris Harford, who did a record on Elektra last year; the guys that back up Dennis Leary. And that's just the few I can think of right now. There's a great drummer in New York named Gene Lewin, who graduated a year before me. My brother's also an alto sax player.

**MP:** Did you woodshed a lot on your own or take private lessons?

**SC:** I had very few lessons. I went to Trenton State College for about six weeks, and there was a great drummer there named Tony DiNicola, who I'd see once a week. And those lessons really put a new perspective on things for me. He turned me into a real control-head and helped me to improve my articulation. I'm still learning, even today, though I find that the greatest influences on my playing are other musicians in my environment. If Andrew and I hadn't grown up together, I think we'd be much different musicians than we are now. And today I find that I'm influenced to a degree by other musicians I've just come off the road with.

Part of my problem before was that I couldn't figure out how to bridge the gap between different musical situations. My approach and articulation was more relaxed in my other musical settings, whereas the Rollins thing is more of a sheer physical event. It made me feel more constrictive, and for a while I was baffled that I could pull a lot of things off in other musical contexts, but I wasn't able to here. Over the past couple of years I've been able to work through that just by playing a lot.

**MP:** But the second Henry yells into the microphone, I would think it would be difficult, no matter how used to it you are, to not put a little more energy into your drumming just to compete. How do you avoid falling into that trap?

**SC:** That's precisely what I was just talking about. For years I *couldn't* avoid that. I used to feel like I had to match Henry's intensity on an impact level. But I've come

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to realize that you can only hit a drum so hard before you can't get any more volume out of it. There's a certain point where you can hit it *too* hard and actually get less volume than if you give it a good, moderate stroke. And I learned that the music just can't groove as well if you're playing with a certain level of tension. I mean, even if

you get the notes, it's not going to have the feel.

One of the things I should say about my educational process is that I've probably received at least as much of an education in drumming from playing with Billy Hector and the Fairlanes as I have from any other experience. They're a blues-rock-boogie

band out of New Jersey. Billy's an amazing guitarist, and it got to the point where he'd been hiring enough free-lance rhythm sections that he's acquired quite a healthy dialogue with drummers. The list of people he regularly plays with reads like a who's who of happening young drummers. Ernest "Boom" Carter, Shawn Pelton—if you ask any of these guys, they'll tell you it's like going to the University of Fairlane. He taught me so much about time and groove and listening to the band and playing shuffles. I haven't played with him for about eight months now, but I've put in some pretty extensive time with him over the past four years or so.

**MP:** When you started incorporating all these elements into the Rollins music—the ghost notes and subtle ride patterns—did it change the foundation of the music?

**SC:** I think so. I'm not saying I was the catalyst to changing the band's style. But the feel definitely became more relaxed, especially when we were playing things on a more funky level. I began to realize certain aspects about my playing over the past year. I was playing some of these very small cafes in New York where I was in the exact opposite situation. Instead of trying to match and maintain a certain volume or intensity level, I had to maintain the musical intensity at a much quieter volume. Part of that involves being able to relax, and I found that certain grooves worked much better under those conditions.

Then I started to think about the old R&B players and compare what they were



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doing with, say, what funk rock bands are doing and the sources each draws from for their grooves and rhythms. How come they sound so different? A lot of it has to do with impact they're actually trying to deliver. The guys in James Brown's bands didn't try to whack the shit out of their drums. And that goes hand in hand with the swing and the groove they achieved.

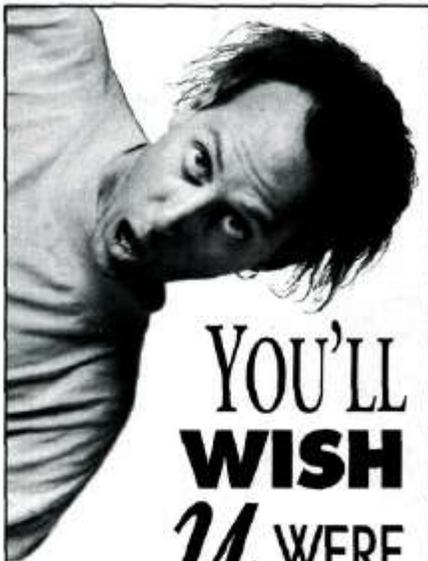
**MP:** Do you use the same kits for the different musical situations you play in?

**SC:** I've got a kit that stays with the Rollins Band, and I recorded the record with that kit, augmenting it with several different snare drums. I also brought out a kick drum that I've owned for a while that I wanted to record with. But for the other things I've got going on, I use a much smaller kit—fewer drums and cymbals. I'll tell you, one guy I've been really impressed with over the past couple of years is Thomas Wylder, who plays with Nick Cave & the Bad Seeds. He's got an amazing, intuitive approach to using a small kit. He uses just a kick, snare, and floor tom and two medium-sized cymbals. And to me, he's really got the right idea, because he's not playing like a drummer, he's playing like a musician. That's why some of the most important drummers for me while growing up were guys like Stevie Wonder, Prince, and Bootsy Collins, who all played drums on their records, but didn't come from a drummer's perspective. They came from the perspective of a songwriter or arranger.

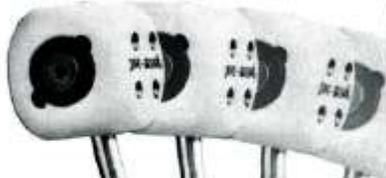
**MP:** Why don't you use a smaller kit with the Rollins Band?

**SC:** Umm, well...because it's fun playing with all those drums! Actually, though, playing in New York the past year, and especially at some gigs where all I have room for is one rack tom, kick, and snare, it's really helped my playing. When this band first started writing songs, I was using the kit I normally gig with on the East Coast, which is much more pared down from what I use for playing with the Rollins Band. In a way, it was refreshing for me to work out on that setup. At this point in my playing having a lot of toms isn't terribly important. I'm sure there are some songs that really benefit from me using them, but I don't necessarily feel they're essential.

For me, rolls and fills are secondary to the arrangement and interpretation of the



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song. In terms of fills, you don't need more than your basic kit. And even in creating grooves on the toms, there are many things you can do without relying on a number of drums. "Tired," off the new record, is an excellent example of what I'm talking about. I played that with mallets, too, by the way.

For that day only, we moved the drums into a smaller room in the house, and I used headphones on that one because the other guys were still in the other room. I spent more time tuning the drums for that song, and since I was in a different room from the other guys, I could play much softer and get a more resonant tone out of

the drums. I guess part of my approach to that song was influenced by Ronald Shannon Jackson, a drummer out of New York who has a totally unique approach. In fact, Melvin used to play with him.

**MP:** Where does a song like "Liar" come from? The sort of lounge-jazz intro is kind of a departure for Rollins.

**SC:** We were thinking it was more like some kind of corny old '70s soul ballad. [laughs] Really, it was just something that came up while jamming. But what was cool about it at that time was that Henry was around a lot to participate in the jam. It was just something we broke into, and it was a fairly immediate thing. We started doing this groove and Henry started freestyling.

**MP:** Was there anything unique about the experience of writing and recording the new record?

**SC:** We just wanted to make something that was fairly live-sounding. The idea was for all of us to play together in one room, and I didn't wear any headphones, which was different for me. It was cool because it just added to the relaxed feeling—to just go in, plug in, and bash away. And it felt much more live because all the noise was happening right in the room.

**MP:** Is it a tough transition for you going from the Rollins Band to your other situations and vice versa?

**SC:** Sometimes I'm amazed at how easily the transition is made—and other times I'm all too aware of how difficult it is. Ultimately it just depends on what kind of

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shape I'm in before going from one thing to the other. On the last tour, the Rollins Band was out for eight or nine months straight with one month off in the middle, and I went immediately from the last day with Rollins to the first day of a European tour with Marc Ribot. That tour ended a month later in Germany, where I got on a plane and flew to Berlin to start the next leg of the Rollins tour.

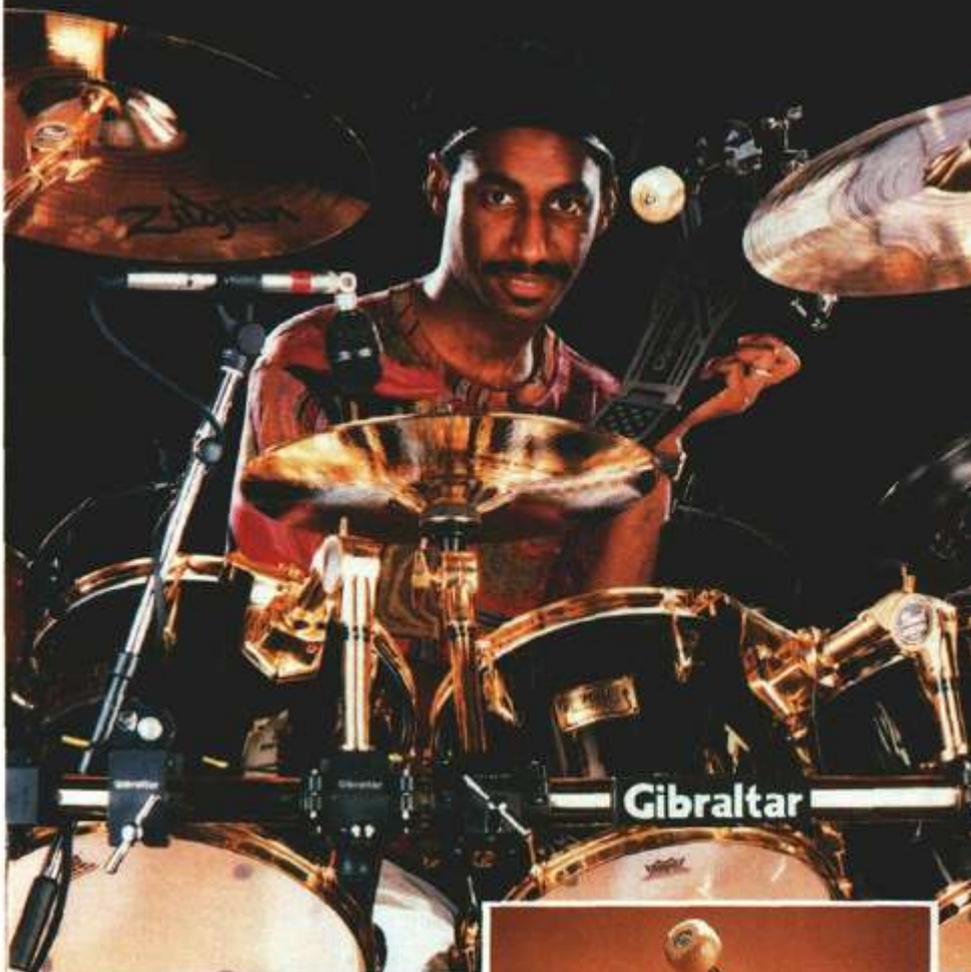
So I ended up being out on tour for about ten months straight, which was an extreme, but not too far out of the norm for me. I realized just after it was all said and done that, in order to survive, I'd gone through this subconscious process of denial. I went through this brief freak-out period around the seven-month point where I felt like I was losing it. At one point someone asked me how long I'd been on the road and I said seven months, and then I realized I'd been saying seven months for the past three months!

But it's important for me to get at least a little time when I can just sit and play alone. I do that when I can, nearly every day when I'm home for a stretch. But I don't necessarily practice coordination

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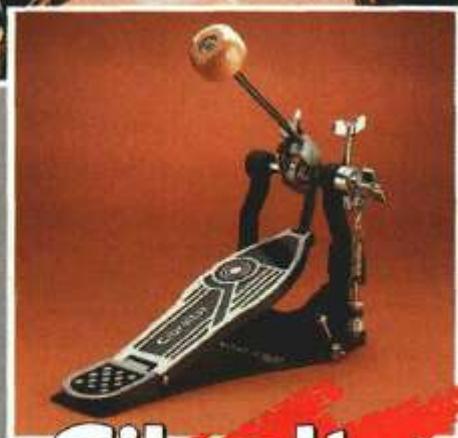
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studies or independence workouts. I might work on some grooves that I don't think are happening enough. I might come up with some kind of ostinato pattern on the kick that's almost meditative in nature, sort of a cyclical pattern that I can get into on a more subconscious level. And you can create all kinds of sounds and accents, not by necessarily changing anything technically. Something happens when you play a pattern over and over again—it begins to take on a shape.

**MP:** What other kinds of musical pursuits do you see yourself getting into?

**SC:** That's a good question and a hard one for me to answer, because I'm not really into any exclusive style. All I know is good and bad music. I don't know if I'd always permanently base myself in New York, but it's been pretty convenient for me because there's so much going on and there's such a musical variety there that I find it immensely inspiring. There's always amazing musicians there to watch and learn from.

I would think that I'd always be involved with various projects because that kind of variety keeps me interested in any individual project I'm doing at that time. As much as I enjoy working with the Rollins Band, I don't think I could come in fresh for each record or tour without the other musical experiences I take in during the down time. But the Rollins Band gives me an anchor and focus to work from.



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# Neil Peart: "Slick It Out"

Transcribed by Rick Basurto

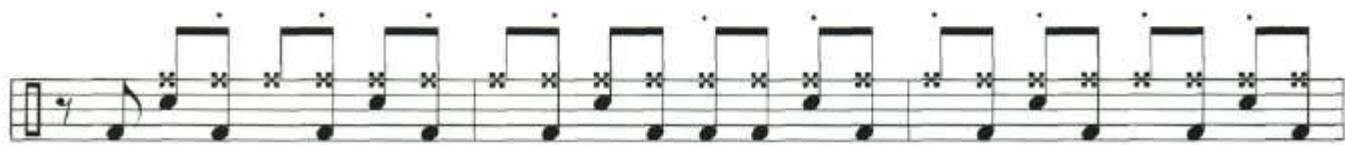
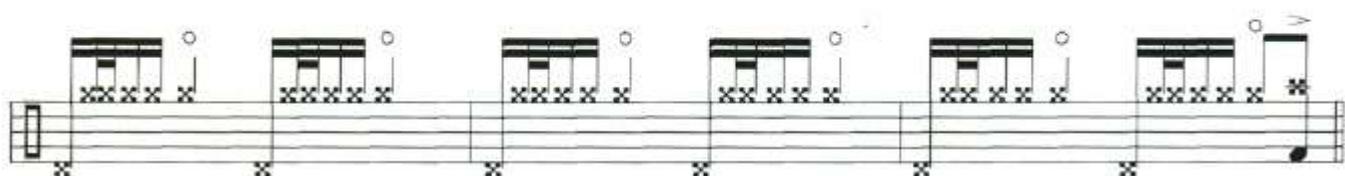
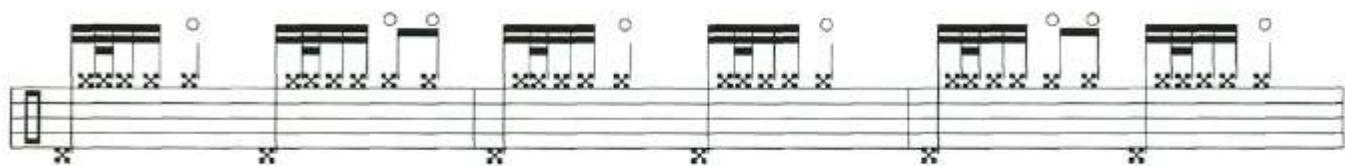
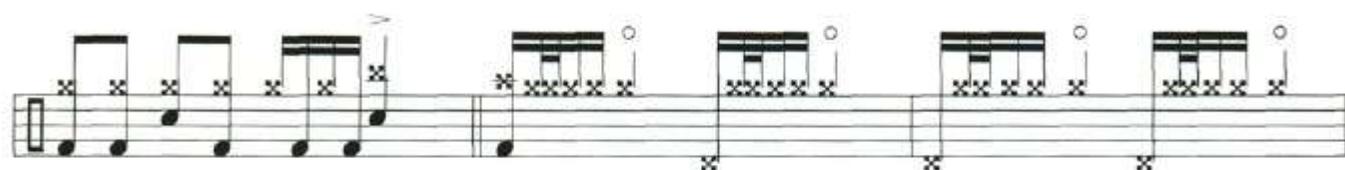
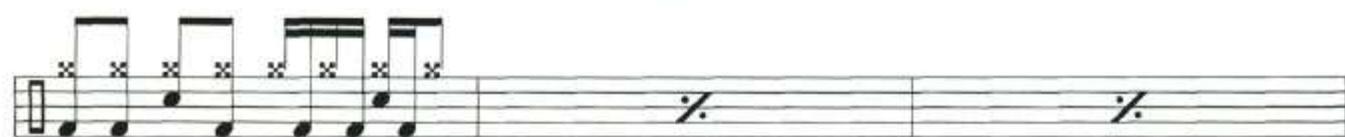
This month's *Rock Charts* features a track from Rush's *Counterparts* (Atlantic), the album for which Neil received the top Recorded Performance award in the 1994 *MD Readers Poll*.

On "Stick It Out," Peart lays down a solid groove, playing very few fills (for him). Still, Neil comes up with some very creative patterns—from the highly syncopated chorus groove to some tasty hi-hat licks in the bridge. As usual, he plays with a lot of power, slamming the hi-hat (here almost always played ever-so-slightly open) and the rest of the kit. It's a solid performance from one of the best.

MUSIC KEY			
Open	O	R.C.	C.C. Close
H.H.	X	X	X
S.D.	X	X	X
B.D.	X	X	X
H.H. effect	X	Cross Stick	"Industrial" Sound



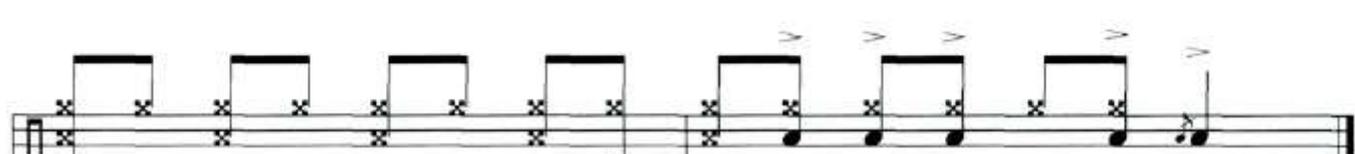
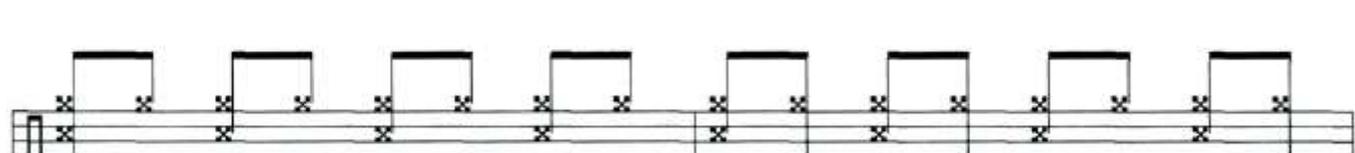
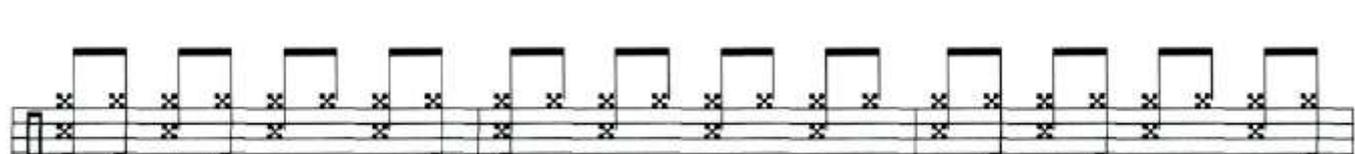
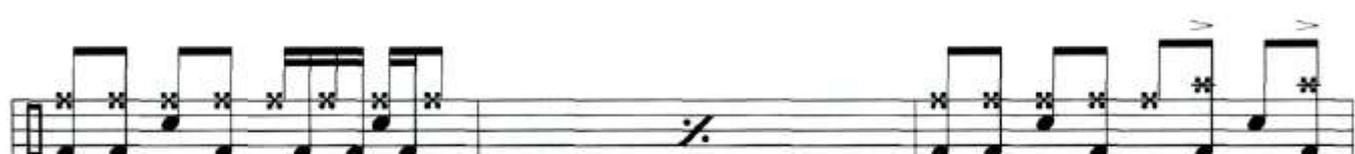
♩ = 116      8



The image displays ten staves of musical notation for a drum set. Each staff begins with a drum set icon on the left. The notation consists of rhythmic patterns across three lines of a five-line staff. The patterns include quarter notes, eighth notes, and sixteenth notes, often accompanied by 'x' marks representing cymbal or snare hits. Some notes have an accent mark (v) above them. The staves are organized into measures, with some measures containing a double bar line and a slash, indicating a section change or a specific technique.

This page of drum notation consists of ten staves. The first nine staves contain complex rhythmic exercises with various patterns of eighth and sixteenth notes, including accents and dynamic markings. The notation is as follows:

- Staff 1:** A continuous eighth-note pattern with accents on every other note.
- Staff 2:** Similar to Staff 1, but with accents on every note.
- Staff 3:** Features eighth-note patterns with accents and dynamic markings.
- Staff 4:** Continues the eighth-note patterns with accents and dynamic markings.
- Staff 5:** Includes eighth-note patterns with accents, dynamic markings, and some notes marked with a circled 'o'.
- Staff 6:** Shows eighth-note patterns with accents and dynamic markings.
- Staff 7:** Continues the eighth-note patterns with accents and dynamic markings.
- Staff 8:** Features eighth-note patterns with accents and dynamic markings.
- Staff 9:** Continues the eighth-note patterns with accents and dynamic markings.
- Staff 10:** The first two measures contain rests, followed by a final rhythmic phrase.
- Staff 11:** The first two measures contain rests, followed by a final rhythmic phrase.

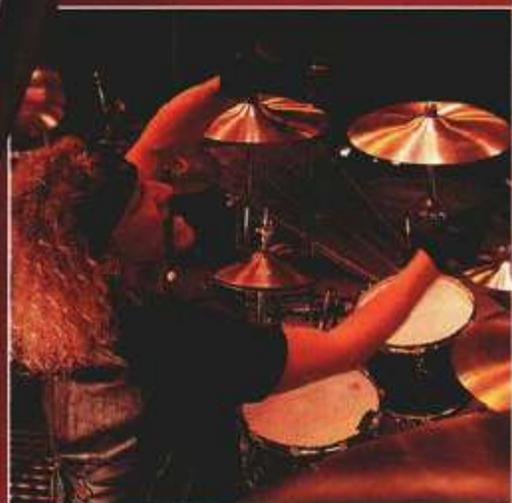


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# Steve Berrios

## New York City Rhythmattist

by Ken Ross

Steve Berrios is regarded as one of the most influential drummers to successfully fuse Afro-Caribbean and jazz music. Since his early years with the legendary Mongo Santamaria band, Steve has been pioneering new and innovative applications of Afro-Caribbean rhythms to the drumset. Equally adept at jazz, his unique versatility demonstrates a hard-driving and swinging style.

Steve's multicultural talent is documented on over one hundred recordings with such diverse artists as Max Roach, Tito Puente, Michael Brecker, and Carlos "Patato" Valdez. He is currently a member of Max Roach's M'Boom ensemble and Jerry Gonzalez' Fort Apache Band.

Steve grew up in a very musical environment at a very opportune time. The 1950s was a golden era for music in New York City. The mambo craze was enjoying tremendous popularity, bebop was taking hold, and rhythm & blues exploded on the scene. This was reflected in the city's thriving nightlife, which offered many venues for musicians to perform. Clubs like Birdland, the Palladium Ballroom, and the Apollo Theatre featured such greats as Miles Davis, Tito Puente, Art Blakey, and Machito. "It was great," Steve recalls. "We would check out Miles at Birdland, then run across the street and catch Tito at the Palladium. I really feel blessed to have been born in New York City."

Steve recalls that the Berrios household was always alive with music and friends. "My parents were born in Puerto Rico but grew up in New York City. My father was a professional drummer; he played with

Marcelino Guerra's band and Noro Morales' band in the '40s. They were really popular at the time. When I was a child, there were always musicians at our apartment, and we had records playing all the time—stuff like Duke Ellington, Tito Puente, Puerto Rican folk music...everything! My dad used to keep many of his instruments at home: bongos, timbales, and sometimes his drumset. When everyone left the apartment I would set up all of his stuff and try to play along with the records."

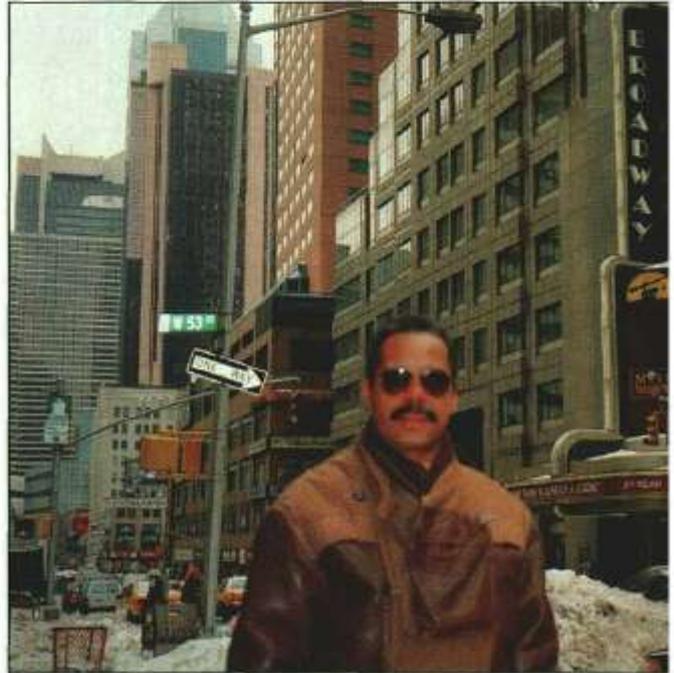
Steve's musical education extended to formal lessons on the trumpet. He played all through school, then took private lessons. He eventually won numerous amateur contests at the Apollo Theatre.

But Steve's big career break came on the drums, when his father asked the young drummer to take over his chair at the Great Northern Hotel. Steve explains, "My father always heard me banging around the house, and he knew I could play, so one day he asked me if I wanted his gig. A steady gig at the age of nineteen—are you kidding? We were the house dance band, so we played all styles of music: cha chas, foxtrots, tangos, and paso dobles. Every Sunday we'd have a matinee show that featured guest bands. One Sunday Mongo Santamaria's band played opposite us, and after the gig he came up to me and told me

he really liked my playing. He had known my father, and I was real familiar with his music. Next thing I knew, he asked me if I wanted to join *his* band—and that was it!"

Steve spent the next twenty years of his life working on and off with the legendary bandleader. It was during this period that he developed into one of the most innovative and influential drummers ever to adapt Afro-Cuban rhythms to the drumset. "When I first joined Mongo's band," Steve explains, "I played a standard drumset—which I used on boogaloo-type tunes. For the more traditional Afro-Cuban stuff, I switched over to timbales. Eventually I combined both instruments. Gradually I started adding more percussion, and the rhythmic patterns became more sophisticated."

"I use a lot of bata rhythms in my playing. [*Bata is the sacred music and drums associated with the Afro-Cuban Santeria*



religion.] Also, I don't really consider jazz and Afro-Caribbean different musics. Of course they have different characteristics, but I don't think of it as *going from jazz to Cuban* to whatever. Music is music! I don't even like the idea of putting Afro-Caribbean music in clave [*Clave is a two-measure rhythm that serves as the foundation for most Afro-Caribbean music.*] I've played with some of the greatest musicians in the world: Francisco Aquabella, Julito Collazo, Armando Peraza, and Carlos "Patato" Valdez. They never once said, 'This is in 3-2 clave' or 'This is in 2-3 clave.' It's just music; you just feel it."

The heart of Steve's playing is based on studying people and their cultures. "I think it's important to learn the culture before you even consider the technique. For example, if you go to Juilliard to study your instrument, it's a requirement that you study the great composers and learn all about their music and history. It's the same thing with the music I'm playing. You should learn the traditions and customs, speak the language, and eat the food. That's how you learn the music. I've had students ask me to teach them beats. It's not *about* beats."

Through his work with Mongo Santamaria, Steve's reputation as a premier drummer and percussionist reached an international audience. He toured the world extensively and performed at festivals with such artists as Randy Weston, Kenny Kirkland, Paquito D'Rivera, Hilton Ruiz, and Art Blakey.

In 1980, Steve made history when he joined Jerry and Andy Gonzalez to form what was to become the Fort Apache Band. This group became one of the most significant bands in the decade to fuse folkloric Afro-Caribbean music with jazz. Steve recalls how he joined the Fort Apache Band. "When I went on the road with Mongo in 1968," he says, "I rented my apartment to his son Monquito. Like his dad, he is also a musician/leader. The bass player in Monquito's band was Andy Gonzalez, Jerry's brother. They were about five years younger than me and they knew about me. Jerry and Andy would go to my

apartment, hang out with Monquito, check out my records—and steal some. [laughs] Anyway, Jerry managed to get a deal to do a live recording in Berlin, and he asked me to do it. When we met the producer in Europe, he asked Jerry what the name of his band was. Jerry didn't have a clue so he blurted out, 'Fort Apache Band'—being

from the Bronx. That's when I officially became a member of the band."

That recording—*The River Is Deep*—was a debut success. Steve played a vital role in giving the band its signature sound, fusing elements of jazz and Afro-Caribbean music with his unique style.

Another milestone in Steve's career was

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marked in 1991, when he joined Max Roach's M'Boom ensemble. This group is comprised of world-class percussionists well-versed in a multitude of percussion instruments, from exotic to folkloric to mallet keyboards. Joe Chambers, a member of M'Boom, had recommended Steve after the unfortunate passing of the great Freddie Waits. Steve comments, "It's definitely an honor to be a member of this ensemble. One of the real challenges is that each member must alternate playing all the instruments."

Although Steve is most comfortable playing drums in a supporting role such as Fort Apache and M'Boom, he recently stepped out of character to do his own video, titled *Latin Rhythms Applied To The Drumset* (Alchemy Pictures). On it, he demonstrates many authentic Afro-Caribbean rhythms and their applications to the drumset. Segments feature Steve in an ensemble with the famous congero Carlos "Patato" Valdez, Eddie Bobe on percussion and vocals, Joe Santiago on bass, Larry Willis on piano, and Jerry Gonzalez on congas. Steve breaks down the rhythms he is playing and explains how he applies these ideas to the drumset.

"At first I was going to quit and give the producer back his money," Steve recalls. "He wanted a very structured approach to the video, but I wanted it unrehearsed and completely natural. That is how I feel the music should be taught. I get turned off when I see these videos out now, because they always miss the point. It's not about licks." Steve emphasizes this point to his students. He says, "I tell my students if you want to become a musician, come to my gig and watch me set up the drums. Then watch me play, and afterwards watch me pack up. Then we can talk about *anything*—boxing, or what food I like. The point is that you're not just a musician when you're on stage; you're a musician twenty-four hours a day! You don't learn this by watching some guy play licks."

Steve recently put his own band together featuring himself on drums and percussion, Papo Vasquez on trombone, Mario Rivera on sax, Joe Santiago on bass, Eddie Bobe on vocals and percussion, Pupi Legarreta on flute, violin, and piano, and Greg

Jarmon on percussion. Steve half-jokingly describes this band as "a sort of rumba with drumset." He says he's looking forward to recording with the band and making some beautiful music. In the meantime, Steve continues to explore the boundaries of the drumset and to inspire all those who hear his music.



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# THE AMERICAN HERITAGE



## JIM CHAPIN

Drum Workshop and Sabian honor the great tradition of American drumming by saluting the talent and dedication of Jim Chapin. A truly outstanding technician, Jim's contributions to drumming as an author, teacher and performer have profoundly influenced generations of modern drummers no matter what style of music they play. When his now-famous book, "Advanced Techniques For The Modern Drummer", was first published more than

40 years ago it was important in defining the emerging style of drumming independence as well as expanding drummers' musical awareness by applying concepts of phrasing and interpretation. Described as "A Classic" by the editors of *Modern Drummer*, "Advanced Techniques" is as relevant today as ever—helping drummers develop coordination and an appreciation for traditional jazz styles while remaining both a musical and technical challenge.

*Jim Chapin plays DW Drums, Pedals & Hardware and Sabian Cymbals.*

### MD Breaks Ground For New Office Complex



MD Editor/Publisher Ron Spagnardi and Associate Publisher Isabel Spagnardi break ground for MD's new offices in Cedar Grove, New Jersey.

Modern Drummer Publications is proud to announce that the construction of a new office building to accommodate the entire *MD* operation is underway. The new 8,500-square-foot complex, located on two acres in Cedar Grove, New Jersey, will include conference facilities, a shipping and receiving department, a photography studio, a research library, a product testing area, and spacious offices for the growing *MD* staff.

"This move will enable us to gain a great deal in terms of productivity and efficiency," says Editor/Publisher Ron Spagnardi. "And that means we'll be able to serve

MD's worldwide readership even more effectively in the years to come."

The new *MD* complex is scheduled for completion in early 1995.

### Custom And Vintage Drum Show

Rob Cook, owner of Rebeats and Cook's Music, sponsored the fourth annual Midwest Custom and Vintage Drum Show on April 9 and 10 at the Chicago Music Mart. The show featured exhibits from manufacturers and dealers from across the country, as well as collectors from Europe. A celebrity booth gave visitors access to Greg Irwin (developer of Finger Fitness), Alan Buckley (well-known British collector), Barrett Deems (noted big-band drummer), and Steve Palansky (owner of United Rawhide, the last American firm producing calfskin drumheads).

In the performance area listeners could attend five lectures. Cook gave "An Introduction to the American Drum Companies 1900-1970." He was followed by Harry Cangany on "What Makes a Drum Collectible." Alan Buckley discussed "British Drums of the '20s and '30s," and John Aldridge presented his personal Ludwig & Ludwig and Leedy drums during his presentation titled "The Black Beauty." A history of the dumbek was offered by Her Drums and the Percussion Center. The star attraction of the lecture series was William F. Ludwig, Jr., with his slide presentation and lecture on "The History of Percussion in America."

Crowd estimates of three hundred-plus were noted, and vintage and collectible *Black Beauties*, *Radio Kings*, *Elites*, and *Broadways* found new homes. In addition, new and custom drums and parts filled the display area. Collectors and browsers were able to inspect products from Scott Thayer, Payne Percussion, G. Drums, Drum Workshop, Bison Drum Co., Chuck Scalia, Skins 'n' Tins, Noble & Cooley, Mike Morgan, J.C.'s Custom Drums, Old Timers, A Drummer's Tradition, Ludwig, Hit Drums, Guitar Center, Fornazewski's Drum Shop, Lang Percussion, Stewart-

### In Memoriam: Frank Malabe



Percussionist/teacher Frank Malabe (center)

Master percussionist Frank Malabe died on April 21, 1994 at Mt. Sinai hospital in Manhattan. Malabe died of complications resulting from liver and kidney failure. He had received a liver transplant in 1992.

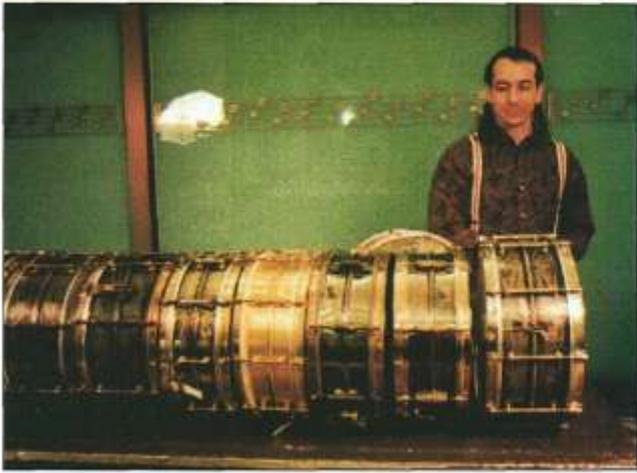
Born in East Harlem, New York, Malabe was a self-taught musician who, by his early twenties, was playing with Tito Puente, Tito Rodriguez, and the Alegre All-Stars. His recording

and touring career continued to blossom with the La Playa Sextette, and with bands led by Willie Colon, Celia Cruz, Johnny Pacheco, Larry Harlow, Dave Valentin, and Bob Mintzer.

Since 1977 Frank had been expanding his melodic, compositional style of playing while teaching conga and drumset at Drummers Collective and The Harbor Performing Arts Center, both in Manhattan. Malabe acted as a teacher and mentor to many Latin and non-Latin musicians, and his influence can be found in several students who have gone on to become world-class musicians. In 1990 he co-authored (with drummer/percussionist Bob Weiner) a groundbreaking book entitled *Afro-Cuban Rhythms For Drumset*.

A memorial service/celebration was held in Frank Malabe's honor on April 30, at St. Peter's Church in Manhattan. Friends and family joined to honor Malabe, and musical tributes were offered by Patakin, Cruz Control, and many guest musicians. In his eulogy to Frank, drummer and teacher Kim Plainfield said, "Throughout my travels I rarely found places in this world that *didn't* recognize this man and the contributions he made to music and drums. As a musician and percussionist he earned a reputation equaled by very few."

Dan Thress



**John Aldridge with his Ludwig Black Beauties and Leedy Elite snares at the Custom And Vintage Drum Show**

MacDonald's Drum Maker's Supply, Ryland Fibchett, Baltimore Drum Co., Trick Percussion, C&C Drum Shop, Her Drums, Cleveland, Huber Breese Music, and the Percussive Arts Society.

Brian Machacek of Northfield Equipment and Manufacturing delighted the crowd with his "British Beat" display. A four-piece '60s gold sparkle Premier set was surrounded by albums, press articles, and a very early television showing taped segments of the Beatles, the Dave Clark 5, the Hollies, and other "British Invasion" acts.

It was a delightful show and a lot of fun for all involved. Rob Cook promises an even bigger program next year.

• *Harry Cangany*

## Musician And Performance Injuries Workshop

The International Foundation for Performing Arts Medicine is proud to present a workshop dedicated to performance injuries specifically related to drumming. The workshop will take place on September 10, 1994, at the Kessler Institute for Rehabilitation in West Orange, New Jersey. Registration will begin at 9:00 A.M.

Topics to be covered during the day include "Muscles, Joints, and Other Things," "Body Mechanics," "Alternatives in Set Up," "Therapeutic Exercises for Musicians," "Signs, Symptoms, and Syndromes," "What You Can Do To Help Yourself," and more. Seminars and individual workshops will feature highly qualified medical personnel, therapists, and other specialists, along with drummer Richie Mattalian (drummer with Voices). Guest artists will be announced.

For registration, contact Nina Paris, The International Foundation for Performing Arts Medicine, 55 West Lindsley Rd., North Caldwell, NJ 07006, (201) 890-7874.

## Upcoming Special Events

**Green Rhythms**, a participatory drum festival, will be held on Sunday, August 7 from 2:00 to 6:00 P.M. on the New Haven Green in New Haven, Connecticut. No admission fee is required. Participants are asked to bring drums or any other percussion instrument to play along with designated leader/demonstrators and in spontaneous "jams." For more information, contact Green Rhythms coordinator Mike Jones at (203) 776-2983.

An attempt to set a **world record for drumming** will take place on August 20 at Crissy Airfield, Presidio, San Francisco, California between 8:30 A.M. and 7:00 P.M. The goal is to have more drummers playing simultaneously than have ever played before. Participants are asked to bring a bass drum, hi-hat, snare drum, sticks, throne, and drum mat. (Additional drums and cymbals are optional but welcome.) Set-up will be between 8:30 and 11:00 A.M. Playing will begin between 12:00 noon and 1:00 P.M. and must conclude by 7:00 P.M. Admission fee is \$5 (to cover costs of the event) and a can or box of non-perishable food to be donated to various homeless shelters. For sign-up information call Dominic Barsi at (415) 359-1542. Listen to the message and leave your name and address. You *must* leave your name and address to be included; nothing will be mailed to participants. To reach Crissy Field, take highway 101 into San Francisco. Watch for signs that say "Crissy Field Parking." Follow directions of attendants upon arrival.

**Drummers Alliance**, a British organization set up to promote and educate in the field of drumming and percussion, is sponsoring **Beat '94 Workshops**. The workshops, conducted by Alliance founder and session drummer/teacher Toni Cannelli, will be held on a monthly basis at varied locations in the U.K. Attendance is limited to twenty-five people per workshop. For more information contact Drummers Alliance, 261 Western Rd., Crookes, Sheffield S10 1LE, England, (0742) 684678.

## Pearl Sends Drums To Prison

The Pearl Corporation recently donated a Pearl *ESX* Quartz drumset to the Kentucky State Penitentiary in Eddyville, Kentucky, to replace a dilapidated set used by their inmate band. Pearl was informed of the need for this set by *MD* Managing Editor Rick Van Horn, who had been contacted by inmate Marty Ardizzone—an aspiring drummer who is serving a life sentence on drug-related charges. One of Ardizzone's letters had previously been published in *MD's Readers' Platform* department, pleading with young drummers not to take the path that he had taken. Pearl applauds Mr. Ardizzone's efforts to inform young drummers about the dangers of drugs and encourages him to continue spreading his message to other drummers—and to youth in general.



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Advertise in *Drum Market* and reach over a quarter million drummers worldwide for only \$1.25 per word plus \$4.25 for an address. The address charge does not include your name or company name. (Underline words to appear in bold type and add \$.50 for each bold word.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cut off date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 870 Pompton Ave., Cedar Grove, NJ 07009.

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### Photo Requirements

1. Photos must be in color and of high quality. (35mm slides are preferred; color prints will be considered. Polaroids cannot be accepted.)
2. You may send more than one view of the kit.
3. Photos should be of drums only; no people should be in the shot.
4. Drums should be photographed against a neutral background. Avoid "busy" backgrounds such as in your basement, garage, or bedroom.
5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.

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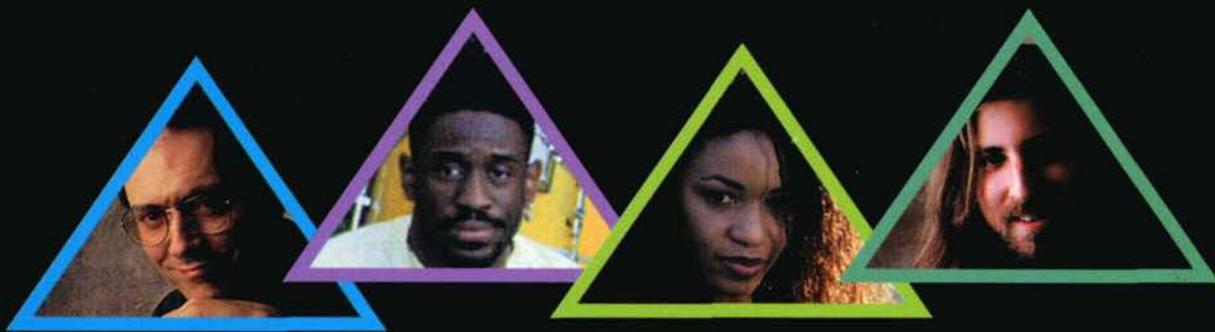
# Orestes Vilató

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