

• LP SWEEPSTAKES! PAGE 90 • ROCK OSTINATOS •

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The World's Most Widely Read Drum Magazine

December '94

The Chili Peppers'
**Chad
Smith**

Jazz Luminary
Charli Persip

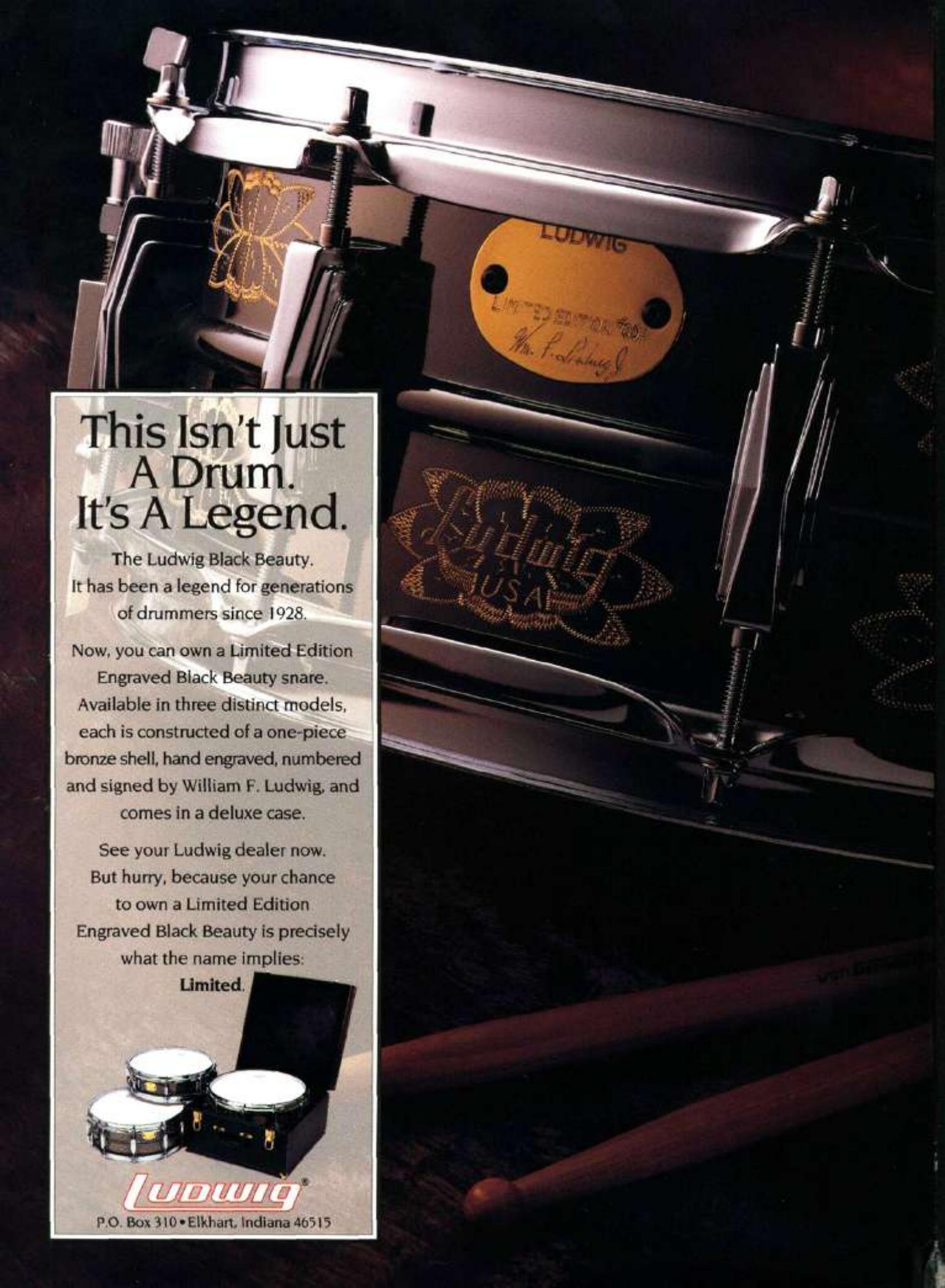
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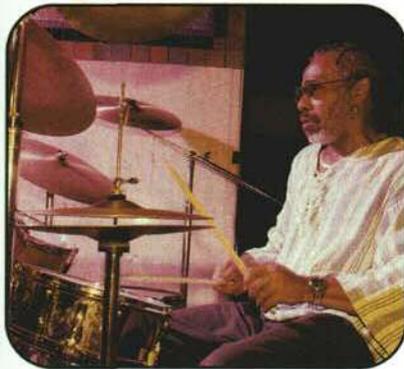


CHAD SMITH

A lot's gone down in the four years since *Blood Sugar Sex Magik* demanded our collective attention. Now a new Red Hot Chili Peppers album and world tour is around the corner. Chili past, present, and future according to the ever-animated Chad Smith.

• Adam Budofsky

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CHARLI PERSIP

Jazz giants like Dizzy Gillespie, Gil Evans, Rahsaan Roland Kirk, Billy Eckstein, Archie Shepp, and Eric Dolphy knew very well the value of Charli Persip's talents, even if they eluded the public at large. These days Persip is better than ever—and still pushing the barriers.

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At The School Level



Over the past eighteen years, as editor of *Modern Drummer*, I've had numerous occasions to correspond with young drummers on matters involving drumming, music, and education. One rather unfortunate trend I've noted among many school-age players I speak with is an apparent lack of interest in their school

music programs. Oddly enough, for many players in junior high and secondary school, membership in concert band, marching band, orchestra, or jazz band isn't considered the *in* thing to do. Personally, I think this is a serious mistake. When young musicians ignore musical activities that are openly available to them during their school years, they're missing out on a very valuable musical experience.

Participation in a good school program under a competent director offers a young drummer exposure to a wide variety of music. It's an opportunity to play in a percussion section with other student musicians. It's a once-in-a-lifetime chance to learn and absorb a great deal about many different kinds of music, and to experience the performance of that music firsthand. Most importantly, it's an opportunity to play! If it's been said once, it's been said a hundred times by artists who have appeared in the pages of *Modern Drummer* over the years: *Never* turn down an opportunity

to play, *whenever* and *wherever* you can, particularly in your formative years.

Since our first issue in 1977, we've interviewed a huge number of leading professional drummers and numerous up-and-coming players. We've discussed music, drumming, education, and careers with artists who've been successful in diverse areas of music. If one were to look back over those interviews, I think it's interesting to note just how *many* of those successful artists reflected on their early musical experiences within their school music programs. And though the music may not have precisely coincided with their future drumming aspirations, that early musical training offered an opportunity they weren't about to pass up. It was an experience that contributed to their knowledge of a wide spectrum of music, and one that I'm certain was an added factor in their ultimate success as professionals.

If you're a school-age drummer who feels that your school music program is not worthy of your involvement, I'd like to suggest that you give that decision a little more thought. This is one opportunity you'll never have again, and it really shouldn't be missed by *anyone* who's serious about their music.

RS

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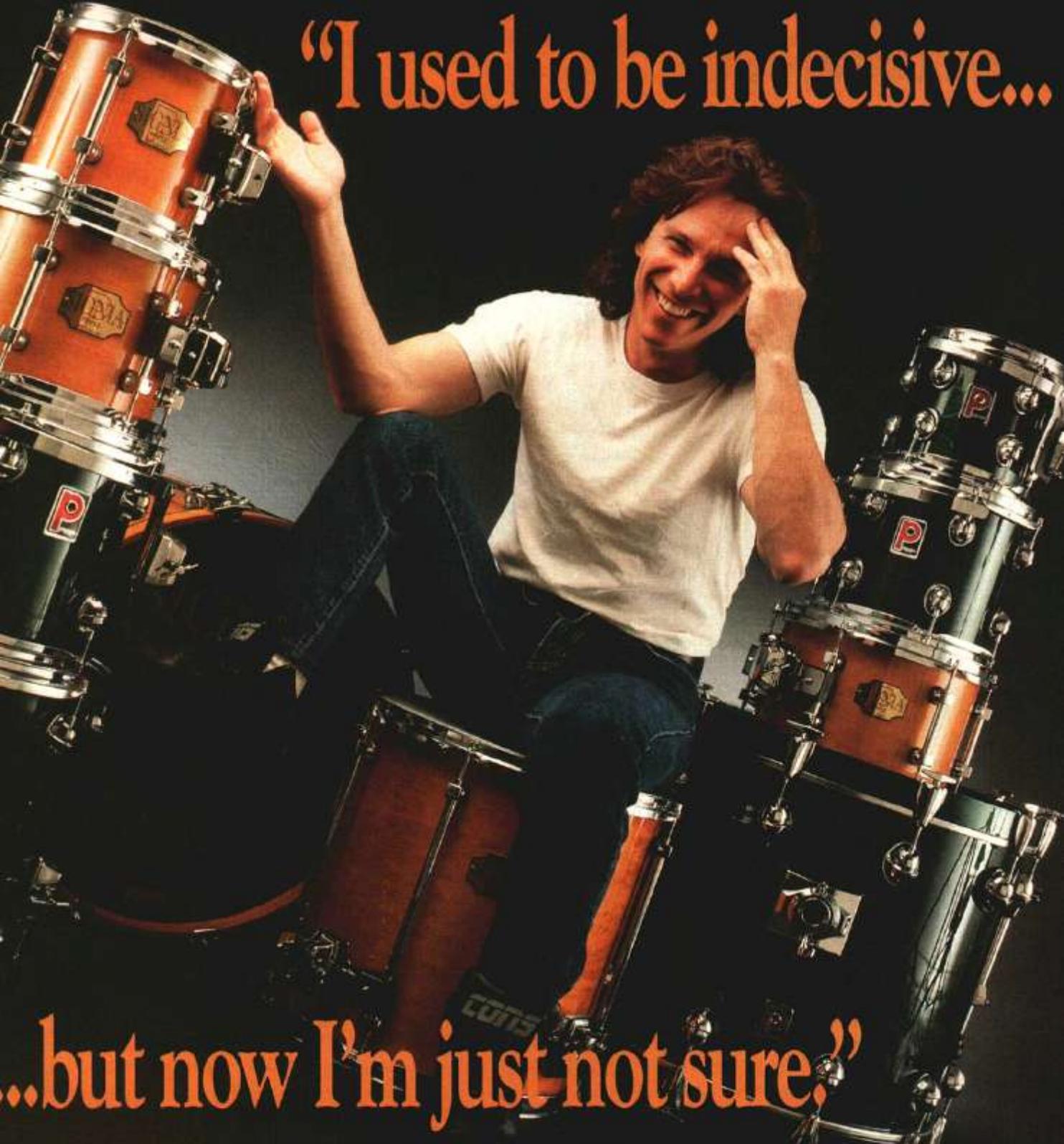
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Be sure to check out Rod on the new Dixie Dregs release "Full Circle."

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CRITIC CRITIQUE

The "review" of my CD, *Noir*, in your August issue left me shocked and disappointed. As a musician who came up reading your magazine, I was truly dismayed by Hal Howland's unprofessional and irresponsible attitude toward me and my music. Mr. Howland was clearly not prepared—and wholly unwilling—to take on the issues presented by this music. His sarcastic rhetoric only served to hide this unpreparedness.

By fronting Mr. Howland's flagrant disinterest in unfamiliar music, *MD* ill serves the drummers your magazine seeks to engage. I think you owe it to them to represent all types of music openly and fairly. Therefore, the occasional piece on truly alternative approaches to music deserves more than a sarcastic write-off from a sour critic. Needless to say, the opening line of the review ("Hey, man, it's, like, free jazz...") completely discredits the writer and the ideas to follow. Ridiculing widely accepted approaches to music, be it free jazz, serialism, or atonality, as if they have no place in a drummer/composer's vocabulary, is a truly suspect way to attempt criticism.

I do not refer to what I do as "free jazz." My music makes use of elements of free improvisation, jazz, contemporary composition, and other approaches less readily apparent to the ear. Each of the compositions on *Noir* was heavily rehearsed and highly structured. "To David Cronenberg" was even fully notated! Curiously, Mr. Howland did not hear the pitch and rhythmic unisons that make up 90% of that composition. Additionally, two takes of the composition "Noir" appear on the disc—each with the same motifs and instrumental groupings. Be aware that this is deliberate and detailed music. Each composition takes a specific approach to improvisation as it relates to the written material.

That all of this might escape Mr. Howland in a single, cursory listening (indicated by the lack of mention of any composition titles in the review) does not surprise me. I'm the first to admit that this

type of music is somewhat demanding and not for everyone. It would have been appropriate for him to admit this very thing and to pass the assignment on to someone with more time and patience—and maybe even some background in this area of music.

My quote, "I'm not sure what music is," related to how one may not always be able to discern the sonic barriers between music and noise, and was used wildly out of context. Twisting it into a put-down at the close of the article was, frankly, underhanded and lame.

While the merits of *Noir* were imperceptible to Mr. Howland, this trio's work has not eluded other critics and listeners. *Noir* appears on both *The Wire* (UK) "Top CDs of '93" and *Cadence Jazz* magazine's "Top 10 of '93."

I was encouraged and hopeful to see *MD*'s coverage of radically different approaches with the large-scale article on "Drummers of the Avant-Garde" in the December '92 issue. This is the kind of reception that alternative music deserves—not a vindictive slap in the face. I sincerely hope *MD* won't fall short of this in the future.

Gregg Bendian
Teaneck, NJ

*Hal Howland responds: "Until the August 1994 issue MD's policy was to review only those materials about which the reviewers could find mostly nice things to say—on the defensible premise that paper is dear and the weak offerings will sink of their own weight. Through this open door blew a steady stream of bad or mediocre books, records, and videos—often clothed in pages of pretentious ad copy and glowing notices (none of which I would ever read before forming my own opinion). My practice in those days was to return such materials to MD so the editors could reassign or drop them. Mr. Bendian's *Noir* arrived shortly after MD had instructed its reviewers to tell it like it is—in response to reader requests.*

"It is perhaps inevitable that a young artist will resent a negative review and will accuse the reviewer of malicious

ignorance. If I placed one particular CD among similarly undistinguished works, I certainly did not intend a personal indictment of Mr. Bendian or of his musicianship. ('Says he's not sure what music is' was meant to suggest Mr. Bendian might more successfully choose his musical settings.)

*"I called *Noir* 'free jazz' because it sounds more like that than anything else. Yes, labels are nasty little things, but they prevent our buying apples when we really want oranges. I reviewed *Noir* not as an intellectual exercise but as a listening experience. (I review all material with the understanding that the critic is an arguably unnecessary footnote to the creative process.)*

"Just as there is a place for ugly, forgettable albums by musicians perfectly capable of recording beautiful, memorable ones (and just as such albums will reveal variably subtle pleasures to those willing to sit through them time and again), so there is a place for alternative forms of criticism that credit the reader with intelligence and (dare I say it) a sense of humor.

*"As for my questioned credentials for reviewing such music, I have an M.A. in musicology from Catholic University; my thesis (published in 1977 in the *PAS* journal *Percussionist*) remains to my knowledge the only comprehensive history of Mr. Bendian's instrument, the vibraphone; I have written for *MD* and other periodicals since 1978 (including an interview with Mr. Bendian's mentor, Andrew Cyrille, in 1980); I have performed and composed avant-garde and other music since 1963; since 1981 I have led an award-winning jazz group called the Howland Ensemble (the fact that my work is even more obscure than Mr. Bendian's attests to our shared modernity); since 1984 I have been the timpanist and principal percussionist of the National Chamber Orchestra (whose steady diet of avant-garde music has featured numerous world premieres); and my record collection includes every important composer back to the Middle Ages. Some records hold up better than others."*



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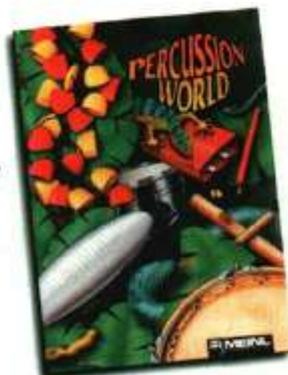


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Gary Chaffee

According to Gary Chaffee, the past year or so has been his most productive in recent memory, packed with a European tour with the Tom Harrell/Mick Goodrick Band, followed by dates with his own band. "Mick and Tom wanted to do a very elegant jazz thing on that tour—not too loud and very subtle—with a lot of interplay, because Tom is such a great soloist. My band is much more jazz fusion, and we do more original material."

Gary says he was happy with both situations. "When you play with great players, it doesn't matter what kind of music it is. I would have been content to sit there all night and play brushes behind Tom Harrell, because it is so great to listen to him play. My focus was not to be the guy up front, but to help out and support the soloist. I think that's a job that any drummer needs to know how to do, and it's good if you can enjoy doing it."

Gary has a series of three instructional books (all with CDs) coming out. Last April, his book *Linear Time Playing* was released to critical acclaim. "The word I'm getting is that it is probably the most accessible book I've written, because

everything is written out. It's designed to give the student certain kinds of technical coordination skills that are necessary for playing the newer linear style. The remainder of the book is examples of grooves that are written out. I tried to go through different situations—grooves in 4/4, grooves for hip-hop feels, grooves you can use for shuffles—all based upon this linear material."

Back on the performing side, Chaffee is excited about Mick Goodrick's *Sunscreams*, which he recently completed. "When I started out," Gary recalls, "I really wanted to be a teacher more than a player. At the time, I was into jazz, but it didn't seem like much of a way to make a living. For the last cou-

ple of years I've been trying to do both—and I'm having a great time."

• Robyn Flans



Tim Owen

Liverpool's Carcass have been labeled "grindcore with melody," a quick-fix description of their fourth album, *Heartwork*. "Extremely aggressive metal" is another one," says drummer Tim Owen. "We've always had melody, but it's been covered over by bad production or other parts of the music. Some people focus on our lyrics, which are medical and rather gorily anatomical."

Owen further skews the usual metal expectations with his choice of equipment and style of playing. You're as likely to hear open funk hi-hat as splashes, pangs, and Owen's trademark: a 16th-note blur of sound produced by rapidly assaulting everything within reach.

"We make our instruments behave the way we act," he says. "I think we've fused hardcore punk with heavy metal. I'm influenced by Terry Bozzio—all the Zappa drummers—and Bonham, as well as a lot of dance music."

"This Mortal Coil" features Tim's jarring "blast beat." "It's

really just the fastest beat we play," he admits, "alternating single strokes with the bass drum and snare with either the hi-hat or ride cymbal during the double-time sections."

While Owen loves playing metal, endless touring can make performance difficult. "If I don't sleep well the night before, my attitude for the day will be pretty dark. I have to try and turn that negative energy into something creative when we play. My bad mood won't help the performance people have paid for."

Playing to audiences across the U.S.A. in support of *Heartwork*, Owen is surprised at the melting pot he finds. "The crowds are so diverse, but they're all attracted to the energy of the band. Personally, I can't listen to music this intense all the time. I listen to classical or dance to get away from metal. Otherwise it would fry my brain. My brain hasn't oozed out yet, though," he laughs, "because I always wear earplugs!"

• Ken Micallef



Doyle Bramhall

Doyle Bramhall's debut LP, *Bird Nest On The Ground*, was thirteen years in the making. "I'm a music lover," says Bramhall, who made his living as a sideman for such artists as Lou Ann Barton and Marcia Ball, "and this album is a true mix of all my influences—rock 'n' roll, soul, and rhythm & blues.

"After thirteen years, you're so close to a project," he explains. "This thing was like my best friend at times—and my worst enemy. At times I was so excited about it, but then I would feel 'I don't want to hear it anymore.' I thought about putting this album on the shelf and starting over so many times, but it hit me that it

would be a shame. That's when I made the decision to pick the best of the old stuff and record several newer ones.

"It certainly wasn't a conscious effort on my part to take so long to make an album," Doyle concedes. "I resisted putting a band together. When you put a band together, you make a commitment and there are responsibilities that go along with it."

Bramhall wrote most of the songs on the album, performed the vocals, and played drums on all but two tracks. "My nephew David Watson wrote 'I Know,' and he's the one who approached me about doing this album to begin with, so I

suggested that he drum on that track. And Chris Layton from Stevie Ray Vaughan's band played drums on "Too Sorry." (Stevie Ray actually played guitar on that track.)

"I'm not technical at all. I look at drums as a feel instrument. You can play all the flamaddles and paradiddles you want, but if you don't have the feel, it doesn't matter. All my favorite drummers say a lot, but keep it very simple and solid."

Bramhall will be out with his band until Christmas.

• *Robyn Flans*

Peter Van Hooke

Van Morrison's Peter Van Hooke readily admits he is not a virtuoso. "What I'm good at is playing behind people," says the London-born drummer. "I'm very much a support element. With Van, it's all about supporting the vocalist. He sings and you respond."

An advocate of "less is more," Van Hooke believes many players go overboard and play too much. "It isn't necessary," he says, surmising that his success stems from his adaptability. "It's more of being aware of how things feel and what to play."

The forty-four-year-old drummer says successful studio musicians share several traits: "They are consistent, they have a good understanding of their instrument, and they don't leave a session

unless they've contributed something."

He adds that concert and studio work require different strengths. "Playing live has to do with stamina because you're playing for an hour and a half. On sessions you don't do that."

Van Hooke's versatility has enabled him to amass a diverse portfolio that includes Morrison, Andrew Lloyd Webber, Sheena Easton, and Mike & the Mechanics.

Currently, Van Hooke divides his time between studio work for Mike & the Mechanics and production work with keyboard player Rod Argent; the two recently produced and played on Joshua Kadison's hits "Jesse" and "Beautiful In My Eyes."

• *Ben Cromer*

News...

Dave Abbruzzese is no longer drumming for Pearl Jam. We have no details at this time; further information will be presented as it becomes available.

Gregg Bissonette recently did tracks on the Buddy Rich commemorative LP, as well as Gary Hoey's *Endless Summer 2* soundtrack and one track for Christopher Cross.

David "Bulldog" Libman can be seen five days a week on Suzanne Somers' syndicated daytime talk show.

Willie Leacox is celebrating his twentieth year with America, who released *Hourglass* on the American Gramophone label last spring. The band does about one hundred thirty shows each year.

Owen Hale is on Lynyrd Skynyrd's *Endangered Species*, as well as on the road with the group.

Chad Sexton is on 311's *Grassroots*.

Ricky Fataar is on drums and **Debra Dobkin** is on per-

cussion on tour with Bonnie Raitt.

Joel Rosenblatt on tour with Spyro Gyra.

Dony Wynn on Robert Palmer's recently released *Honey*.

Albie Berk is currently recording Barry Manilow's new album, *Salute To The Big Bands*, produced by Phil Ramone. He can also be heard on the CD of the movie *Gypsy*, starring Bette Midler.

Joe Franco recently com-

pleted a new *Widowmaker* disc (out soon on CMJ records). Joe also just completed a more progressive, rock-instrumental album with T.M. Stevens and Al Petrelli called *The Mojo Bros*.

Jim Thistle II has been working with Greg Barnhill, J.P. Pennington, and Kelly Kemper, as well as touring with Paulette Carlson.





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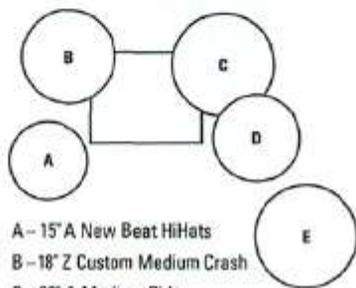
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Tony Williams

Q I've really enjoyed listening to your drumming for many years! What I'm most impressed with is your powerful bass drum playing. I've been playing drums for about ten years. I play the bass drum exclusively with my heel down (allowing the beater to bounce off the head), and I've recently been experiencing tension and soreness in the top part of my foot. Quitting playing for a week made my foot feel better, but when I tried playing again the soreness came back—even though I was playing at a slow tempo. I don't know whether I'm using the right muscles to play the drum. Some drummers describe a burning sensation they feel in their calf muscles after playing for a long period of time, but I've never experienced this. Is this unusual? When I play with my heel down, I keep it completely flat on the pedal, no matter what speed or volume I'm playing at. Is this wrong? What type of exercises are good for strengthening the foot and ankle muscles? Also, both relating to my foot problem and on a more general note, many drummers talk about playing without tension. How do you know when the amount of tension you're feeling is too much? Please help!

Steve Kohr
Harrisburg, PA

A Thanks for your inquiry, Steve. This is my fortieth year of playing drums, and in all those years I've never experienced any physical problems with my feet. The only experience I've ever had along that line was one time when I had to play with a sprained ankle. It was so sprained that I could hear the bass drum being played, but I couldn't feel my foot playing it.

To answer your question: The way I learned how to play was with the heel down. But to play the way I play today I have to place my foot in different positions. So now I play heel down *and* heel up. When I play heel up I often play with just the toe on the pedal in order to get speed. So a lot of the time when you see me play it would look like a rocking kind of motion from heel down to heel up. My heel also goes from left to right while my toe is on the pedal—just to allow me to do certain things.

Sometimes I play the pedal neither heel down *nor* heel up, but rather in between both—somewhat flat-footed, where the whole foot is pressing at the same time. I should also mention that I play in a floating style on both my bass drum and my hi-hat pedal. I'm

Dennis Chambers

Q I have thoroughly enjoyed both listening and watching you play via clinics, CDs, and live performances. Your interplay with bassists—especially Gary Grainger—is fantastic!

On your video *Serious Moves* you talked about practicing on a pillow. Could you specifically state what rudiments and

exercises you used for this and if you emphasized playing doubles over singles (or vice versa), and with or without accents? What about flams, paradiddles, ruffs, etc.? Thanks for your great, inspiring playing.

Ted Stewart
Concord, CA

A Thanks for your letter and support. To get the best results from practicing on a pillow, you should use the entire rudiment chart. Start slow, then gradually add speed. Once you master the entire chart you'll be more familiar with the flams and paradiddles, and you'll have automatically worked them into the practice routine.



Photo by Lissa Wales

sitting balanced on my seat and just "dancing" on my pedals (as Sonny Payne used to put it). You become static if you only play in one way.

It sounds as if your foot is taking all the strain of playing the pedal. I don't think the foot can do everything by itself. I suggest that you take your heel off the pedal and start using more of your leg. I think the reason I've never had any pain in my feet is that I play through the knee and calf in order to get power. In fact, I use the entire lower part of my body, from the hips down—so I'm spreading more of the workload out. It's the same situation as with the hands: I play with my hands, but I use my arms to place my hands where they need to be, and I use them for strength—along with the muscles of my upper back. So give your feet a rest and use more of your total leg for power.

To address your question about tension, I always recommend playing as relaxed as possible—as long as you maintain some control and don't start dropping your sticks! I don't think you can ever play too relaxed—in your body, that is. The mind is something else, and your emotions are something else again. My mind is always concentrating very hard on what I'm playing, and I use my emotions a lot to convey passion or other elements of the music. But when you become tense, you're going to miss things or become stiff, and you won't be able to play what you feel. I prefer being *intense* without feeling tension.

Scott Travis

Q You've been a huge influence on my playing. I've been listening to you for four years, and you never cease to amaze me. I have two questions. First, could you please transcribe the "Painkiller" intro? I bought the Judas Priest album a week after it came out and I *still* can't figure out what it is you're doing. I have my own version of it, but it doesn't quite sound the same.

Second, when you're playing double bass, do you use your legs or your ankles as the driving force behind your phenomenal foot speed? I tend to use my ankles, but when I asked around, I found that a lot of drummers think I should use my legs more. It's caused me a great deal of confusion because I tend to like to do things the "right" way. What do you think?

Bryan Wood
North Hollywood, CA

A Let me start by thanking you for your huge compliment. It's always gratifying when someone else recognizes and appreciates the work you do as an artist.

As for your first question, I can't transcribe the "Painkiller" intro for you because I don't even know what I'm doing, technically speaking. I never learned to read or write drum music. To try to break it down in layman's terms, it's basically a combination of five-stroke (four bass drum and one snare) and three-stroke (two bass drum and one snare) patterns played as 16th notes, with accents on the snare and China cymbal. It's a pattern I came up with just by messing around. The song had already been written, and we wanted a really exciting intro that fit the context of the song to launch it off.

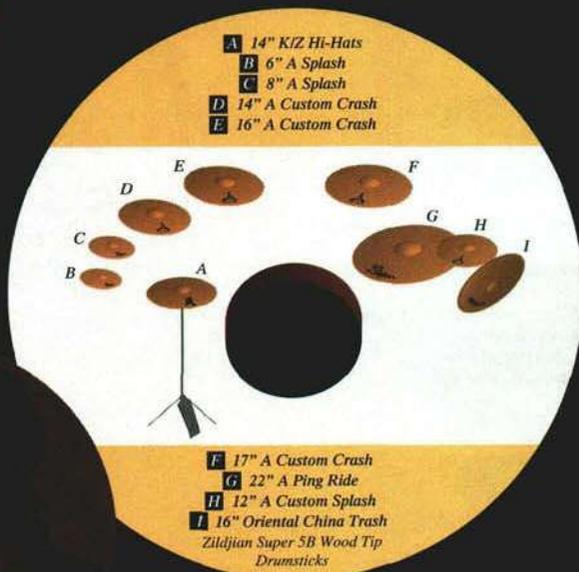
As for your second question, it's definitely a case of using *both* my legs and ankles together. I couldn't do it with one and not the other. You mention doing things the "right" way. Well, I don't think there *is* a right or wrong way to play double bass. It may take some experimenting, but as long as you're seated in a comfortable position, with a little patience and practice I'm sure you'll find a comfortable and effective way to play double bass the way you want to.



Set yourself up like Michael Baker

(Whitney Houston)

Zildjian



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DRUMS

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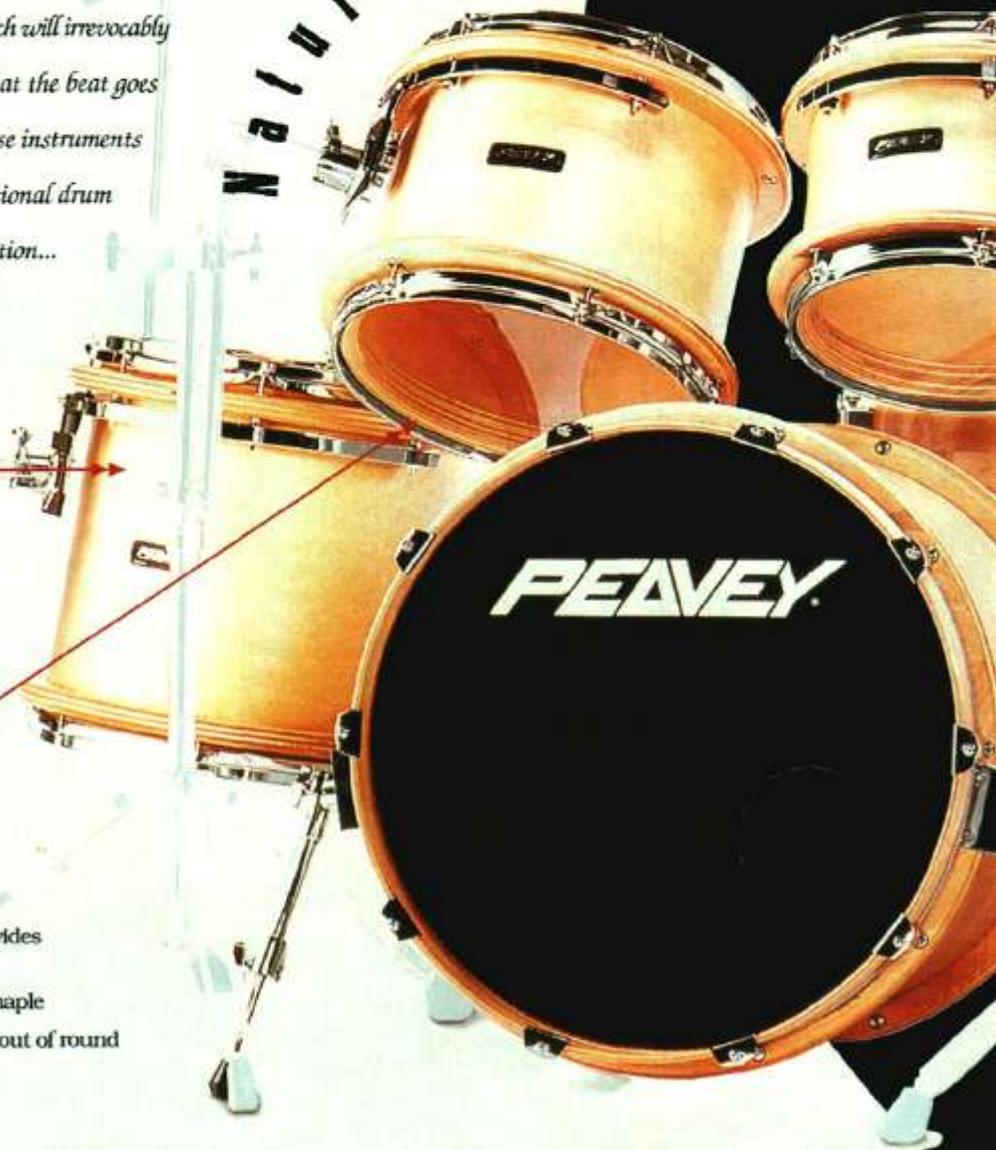
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- Provides years of lasting beauty and stability
- Available in clear red, clear blue, clear black, clear white, clear violet, and light maple (seen here)

**These revolutionary patent-pending features are only available from Peavey!*



Tijuana Brass Drummer

Q Can you tell *me* who the drummer was with Herb Alpert's Tijuana Brass in the 1960s? What other bands or artists did he work with? Didn't he use Camco drums back then? What has become of him?

Mike Streeto
New Haven, CT

A The drummer you are referring to is the late Nick Ceroli, who died in August of 1985. Nick was an extremely talented and versatile player. He began his professional career with the Ray Anthony band in the late '50s and progressed through the bands of Lionel Hampton, Terry Gibbs, and Stan Kenton. He was never a fan of rock or "pop" music, but he joined the Tijuana Brass in 1965 and spent the next five years with that successful group.

After leaving the TJB, Nick toured with Steve Lawrence and Eydie Gorme, as well as with Vikki Carr. He was especially favored by vocalists because of his ability to perform tastefully while retaining a supporting role. Nick also subbed frequently on the *Tonight Show* and was the drummer in Mort Lindsey's orchestra on the *Merv Griffin Show* in the 1970s. He specialized in big band playing, and can be heard on *Soaring*, a 1984 release by the Bob Florence Big Band. He also contributed three *Driver's Seat* columns to *Modern Drummer* (May '84, March and April '85).

You're correct in saying that Nick played Camco drums during the '60s. When the Camco tools and dies were purchased by Drum Workshop in the early '70s, Nick came on board as one of DW's earliest endorsers, and contributed his knowledge to fact sheets published by that company.

Swish Knocker Cymbal

Q My drum teacher introduced me to a cymbal I really love over twenty-seven years ago—and I've had one on my kit ever since. We called it a Swish Knocker. I've never seen it advertised and

most drummers I meet never heard of it. My teacher got the idea from Gene Krupa, who had one when he visited my city many years ago. In the July '94 *MD* John Riley has a "custom swish" next to his floor tom that looks like one, but I don't think it has as many rivets as mine.

The rim of the cymbal curls up and it has rivets about every 1½" installed at the bend. It looks similar to the Chinas so popular now, but it sounds much different and is played with the rim turned up. This cymbal really cuts and is great for accenting kicks. I'd love to know more about it.

Gary Bombard
South Glens Falls, NY

A Zildjian's Lennie DiMuzio provided us with the following information: "The Swish Knocker was designed to be a different type of ride cymbal. It is heavy in weight and was made only in the 22" size, with a very large cup (bell) and at least twenty-two rivets installed on the outer edge. The late, great Mel Lewis was noted for playing this cymbal, and he used it all the time. Mel gave one to Buddy Rich and Buddy used it for crashing—especially in the last chord of an arrangement, for a big ending."

WFL Drumkit

Q Through some strange circumstances and a bit of luck I have acquired a four-piece 1965 WFL kit. The bass drum and rack tom have the original WFL logo tag, but the floor tom has a WFL-shaped tag with the word "Ludwig" on it. I have been told that when Ludwig merged with WFL, the unpainted WFL tags were used. If this is true, is my kit a Ludwig or a WFL? Does this affect the value? I also have a separate, eight-lug WFL *Classic* snare drum. Are these valuable?

Joel Newton
Auburn, WA

A According to our drum history guru, Harry Cangany, "WFL really ceased to exist as an entity in 1955,

when the owners—William F. Ludwig, Sr., and his son Bill Jr.—bought back the family name (along with the dies, patents, and tooling) of Ludwig & Ludwig, which had been owned by C.G. Conn, Ltd. for the previous twenty-five years.

"WFL badges continued to be used through the late '50s. By 1960 the first Ludwig 'Keystone' appeared, in what we call the 'Transition' badge. In 1961 the regular Ludwig Keystone was used. This small badge was similar to WFL's, smaller than the Transition model, and much smaller than today's Keystone on drums made in North Carolina.

"If your bass drum, small tom, and snare have WFL badges, they were made before 1960. Look inside for a date. The floor tom's interior is probably painted white if it has a Ludwig badge. If there are serial numbers, it was made in 1964 or later.

"The bottom line is that your drums were all made in the same plant on Damen Avenue in Chicago. A purist may want all the badges to match, but in practical terms you have the same make of drums—one is just a few years newer. Drum value, like beauty, is in the eye of the beholder, if your set looks and sounds good, then you're a winner. (It's ironic how much money today's drum companies have spent to have that 'vintage sound'—and you did it with just luck.) Depending on certain variables like size, condition, series, plating, strainer, finish, and originality, your set could be worth between \$800 and \$1,000."

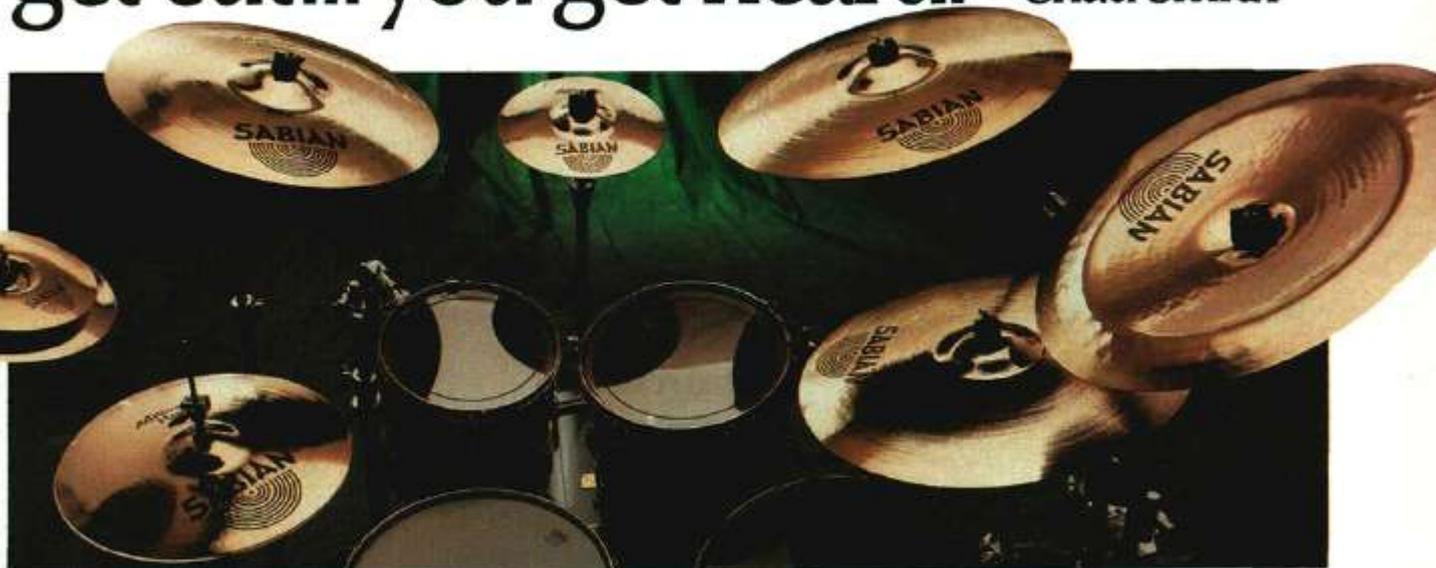
Cymbal And Drumhead Breakage

Q I've been playing drums for about three years, and I like to play a lot of hard rock. My problem is that I'll break a cymbal within a year after I get it. I break heads even quicker than that. Is this normal?

I started out using a Camber cymbal that came with my set—and I broke it. Next I bought a Sabian HH crash cymbal, and broke that. Now I have a Sabian B8 Pro, and that one just broke. In terms of heads, I've used Remo *Ambassador* and *CS Black*

continued on page 48

“SABIAN AA... you get power, you get cut... you get heard.” - Chad Smith



“There’s only one way to play with the Chili Peppers: LOUD! We’re crazy with the volume, cranking out the grooves.

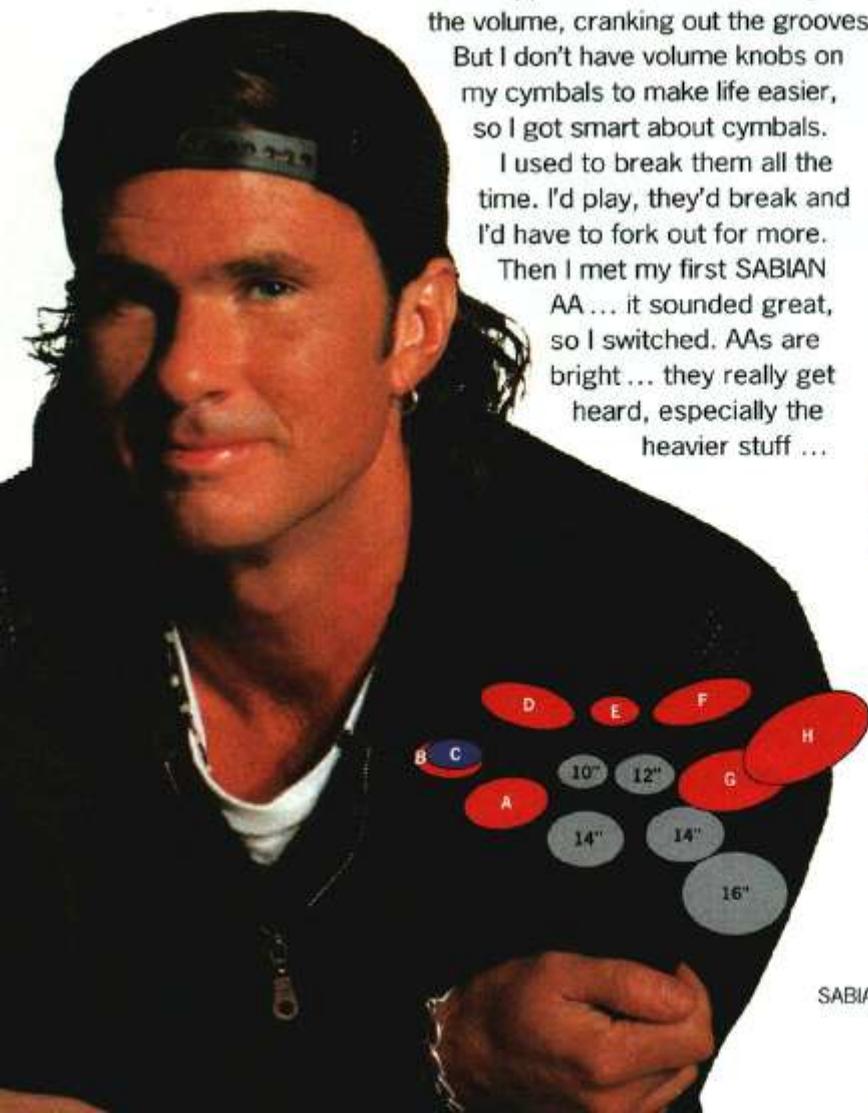
But I don’t have volume knobs on my cymbals to make life easier, so I got smart about cymbals.

I used to break them all the time. I’d play, they’d break and I’d have to fork out for more.

Then I met my first SABIAN AA ... it sounded great, so I switched. AAs are bright ... they really get heard, especially the heavier stuff ...

my Rock Ride and Medium and Rock Crashes. These cymbals play great... the sound jumps right out of them. SABIAN makes playing - and sounding good - a whole lot easier.”

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 14" AA Regular Hats or 14" AA Flat Hats
 - B 10" AA Splash
 - C 8" BB Pro China Splash
 - D 16" AA Medium Crash
 - E 8" AA Splash or 10" AA Splash
 - F 19" AA Rock Crash
 - G 21" AA Rock Ride
 - H 20" AA Chinese
- Since photo taken, Chad has added:
- 8" CD Cymbal Disc
 - 12" AAX Splash
 - 14" AA Mini Chinese (w/sizzles)
 - 16" AA Sound Control Crash
 - 17" Medium Thin Crash

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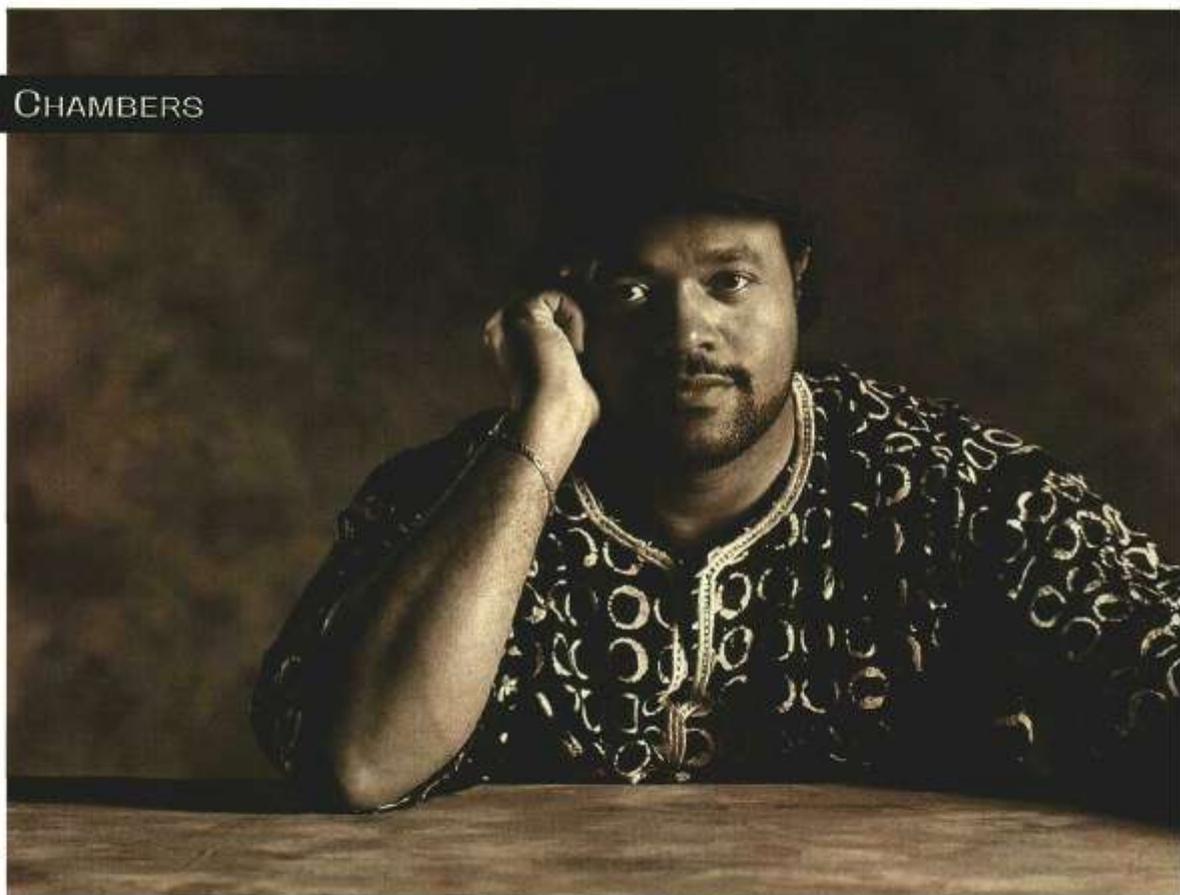
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There are a few players that need absolutely no introduction. Their talent transcends the normal boundaries of musical preference.

To watch them perform is an event. Dennis Chambers is one of these rare individuals whose sheer ability behind a drumset seems beyond belief.

DENNIS CHAMBERS

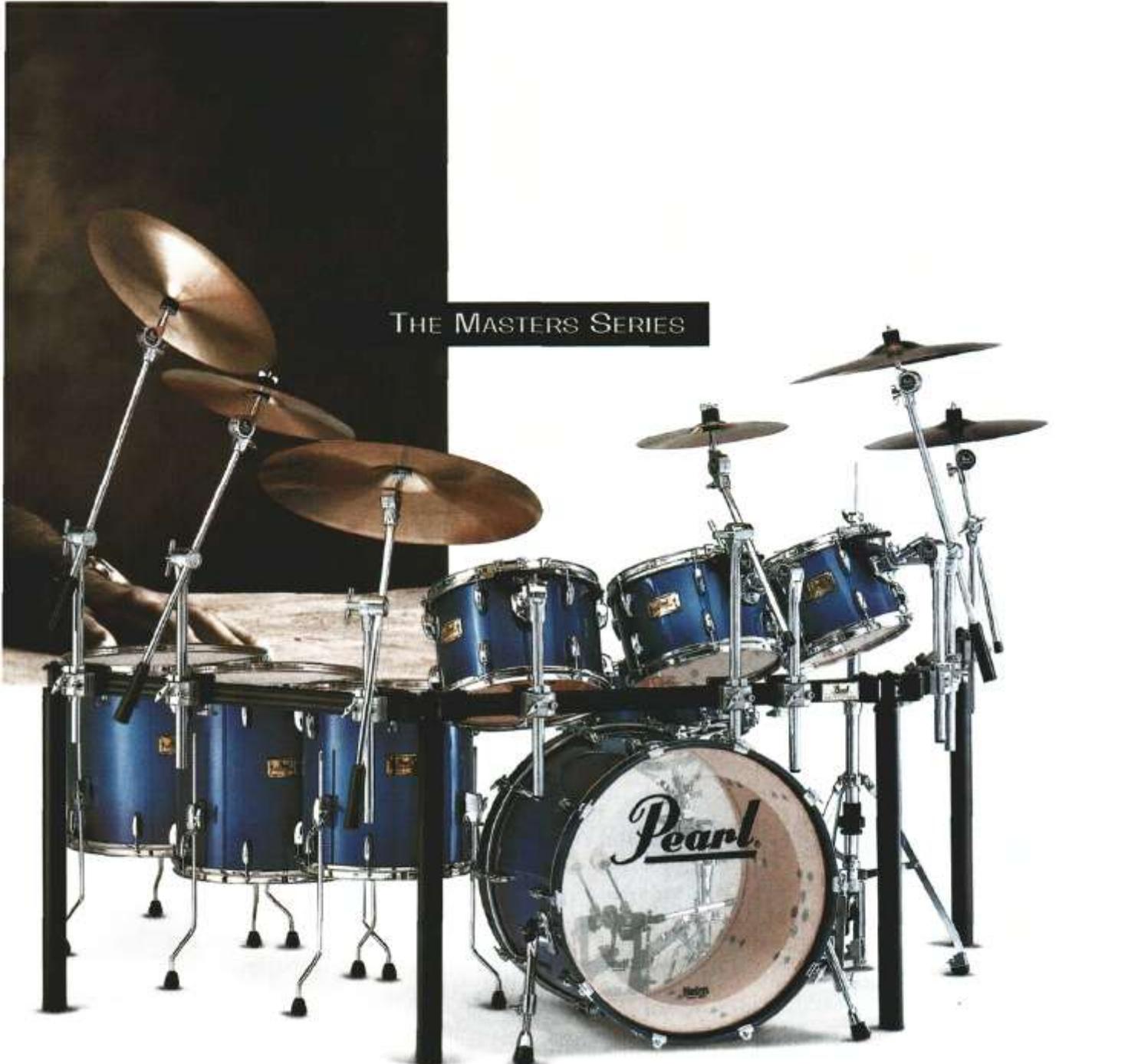
Photo by John Walker



Millions of people will see Dennis perform this year as he tours with Steely Dan. Thousands of drummers will come to see one of the best in the world, a true legend in the making.

A player like Dennis could search and find the best sounding drumset available, at any price. The Masters Series from Pearl...like nothing you've heard before.

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The best reason to play drums.



THE MASTERS SERIES

The Masters Series now features PowerStroke 3" bass drum heads, exclusive stainless steel hoops and exciting new semi-transparent finishes including Sapphire Sunburst shown above. See your local Pearl dealer for more info or write to: Pearl Corporation, Masters Catalog, 549 Metroplex Dr., Nashville, TN 37211. Please enclose \$3 shipping/handling.



"I'm paying homage to the fathers of the drumset.
We owe those guys a lot."

Chad thought it would be cool to be photographed in a similar look and expression to some of drumming's early masters. You may recognize a bit of Gene Krupa, Buddy Rich, and even Dave Tough in a few of these photos.

[Chad would like to thank Brian Irving and the Professional Drum Shop of Hollywood, California for the use of the vintage drums.]

THE RED HOT CHILI PEPPERS'

Chad Smith

"We're an energetic bunch. When we play it's pretty much balls-out, full-throttle."

If you don't know at least that much about the Red Hot Chili Peppers...shame shame, you haven't been paying attention. Underground dance-floor faves, darlings of MTV and Top-40, tattooed trend-setters—the Peppers have fused funkadelia and punk abandon to create their own butt-shakin', head-bangin', super-energized sound.

When Chad Smith auditioned for the band in '88 to replace the exited Jack Irons (recently of the band 11), he recognized the energy at the core of that sound right away. "I didn't have any pre-conceived notions; I just went down and jammed. It was really fun. Everyone was laughing and yelling at each other. I was thinking, yeah, this is *good*."

Lots of people agreed. *Mother's Milk* came out in '89 and spread the word further and wider. In '91 it was *Blood Sugar Sex Magik*, the breakout album that spawned hit after hit: "Give It Away," "Under The Bridge," "Breaking The Girl." Then, Lollapalooza. The Grammys. Mass exposure. A slew of punk-funk imitators, most of whom can't touch the Peppers' power and ingenuity.

By Adam Budofsky

Vintage photos by Michael Bloom



As the band's star began to rise, so did Chad's. More ads began appearing in music mags—Chad underwater in a giant aquarium, Chad smoking a cigar in an angel suit, Chad chomping on a crash cymbal.... Not many drummers could get away with such silly antics, but the fact is, Smith's seriously solid and funky drumming—on album, live, and at clinic appearances—lent so much credibility to his reputation that no one seemed to care. A video on DCI and a corresponding book soon appeared, followed by a (not soon to be forgotten) spot at *Modern Drummer's* Festival Weekend '94....



Now it's mid-summer; by night the Chili Peppers are finishing up their as-yet-unnamed new album, by day they're rehearsing at SIR Studios in Hollywood for Woodstock '94 and a short European tour. As I walk down the corridor toward the rehearsal room, strains of "Give It Away" get progressively louder. I peak my head through the door and catch Chad's eye. He smiles from behind his Pearl "Octopus" kit and motions toward a leather couch where drum tech Louis Mathieu sits.

The band is ripping it up. No, there weren't any light-bulb heads in sight, and everybody was fairly clothed. But these guys were rockin' way harder than most bands do at actual shows—Flea is digging into his bass and unconsciously doing his patented head roll, singer Anthony Kiedis has his rap stance happening, newcomer Dave Navarro (late of Jane's Addiction) is testing his six-string pose on a monitor speaker. Chad, at the center of the tornado, is *slam-*

ming away. From this scene, it's obvious that the live Chili Pepper energy comes from a very real and sincere place.

"I'm not *that* much of a showman," Chad half-convincingly says later, "but I am enjoying myself, and I think people can see that. I'd never let the theatrical stuff get in the way of the actual drumming, but when you're comfortable and playing what's in your heart and soul, people pick up on that sort of honesty. It's gotta be a natural thing, though, not like, 'You're crazy! You're zany! You're wacky! Okay, you're a Chili Pepper.' You just gotta be who you are. I think that's part of why they wanted me to join the band. With any good musician, part of the way they sound is their personality flowing out of their playing."

After rehearsal, Chad's Harley leads us to a classic old Hollywood restaurant, where we try to get to the root of that Chili Pepper energy.

CS: For me, it's really about kicking those guys' asses. Of course there are dynamics in the music, but I've always got to be really powerful, really solid. At the beginning of a tour I might think about conserving energy, but I get so excited, I just get out there and start cranking. And if at the end of the show I'm dying, then I just won't party the next night.

AB: How about tempos? Does all the excitement and energy ever affect that?

CS: Oh, don't think that when we were at Woodstock we weren't feeling like... [Chad air-drums and sings a double-time parody of "Give It Away."] It's a thing we all talk about. You've gotta relax. Flea is pretty good about tempos. Dave gets excited and always wants me to count shit off. For a while some things used to be fast. I used to tape stuff just to see.

AB: What do you do to control tempo?

CS: Usually I'll think, okay, here's where I'm feeling it, and then I'll try to just kick it back a little from there. That compensates for the adrenaline factor. Then it's usually in the pocket

and everyone's like, "Yeah."

I try to give everything its full value, make it really fat without dragging. We have all these things going back and forth: "Kick back, but make it really exciting! Put it in the pocket, but then you really gotta go!" And if it ends up feeling a little excited, that's okay.

AB: In your video...

CS: You've seen my video?

AB: I have indeed seen your video.

CS: So you know all this stuff.

AB: I even have your book in my bag.

CS: Jesus Christ, don't embarrass me any more than I already am.

AB: For those who don't have the video or book...

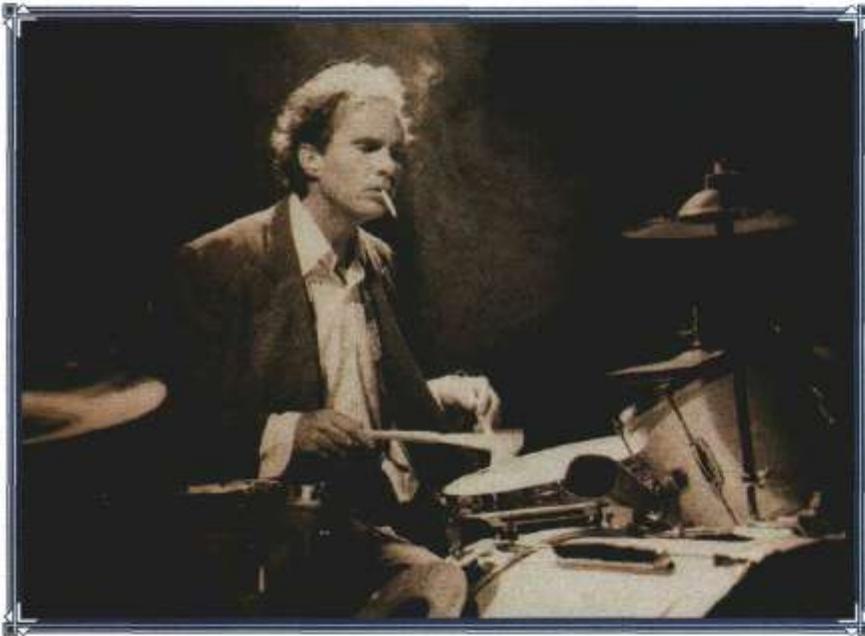
CS: Go out and buy them cause I get like twenty cents from each one. [laughs]

AB: ...you talk about playing single kick.

CS: For one thing, I was always a big Bonham fan, who had an amazing single kick. Also, I know that if I got a double kick, I would want to throw it in a lot because it's a new toy. I have it at home and I'm working it up, and you *can* use it tastefully, so maybe I'm making excuses. But it's also that on the stuff that we're doing, it's never like, "Oh gee, I wish I had a double pedal because that would be really bitchin' in this part."

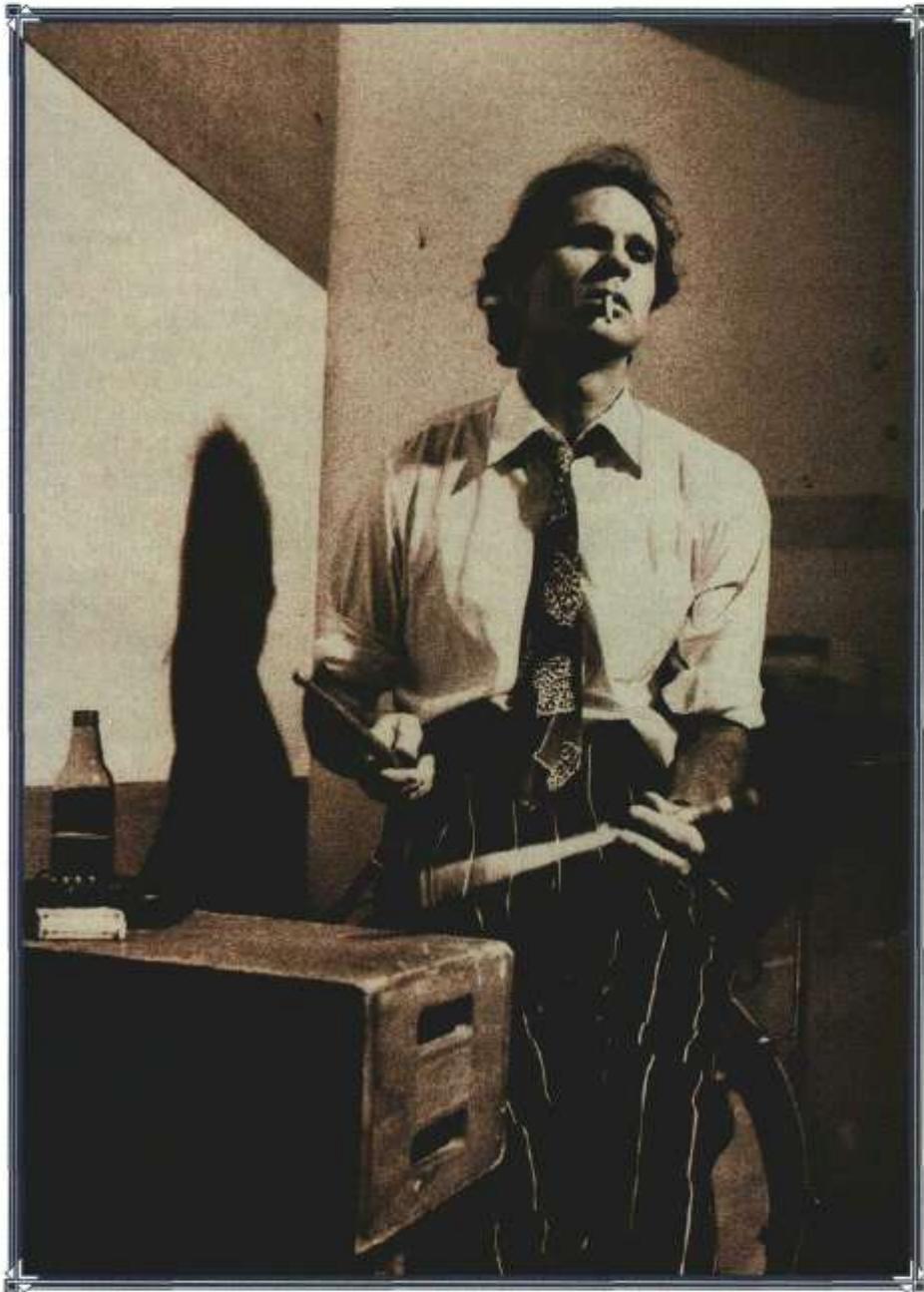
With the Chili Peppers, Flea plays very percussively, with a lot of slapping—not on all his stuff, but on some of it, especially the older songs—and I don't want to clutter up the bottom. I don't want to be going "diga-da diga-da diga-da" at the end of a song. That's ridiculous; it's very non-musical.

AB: You do a lot of syncopated parts with single kick. Sometimes a hard thing for drummers to get over is playing those types of things while the hi-hat is staying constant on quarter or 8th notes. Was there anything that you ever worked on as a way to free up your brain to



play that stuff?

CS: I used to practice doing triplets with straight four on the hi-hat, or playing in six with my left foot and in four with my right, and then switching. These are just mental things that you have to work on to get over. I'm not totally ambidextrous, like this arm can do this while this arm does something else. Certain accents are still difficult for me. It just takes practice.



AB: Since you do a lot of quick bass drum parts, do you need to muffle your bass drum any special way to make the notes sound clear?

CS: What I do is fold a U-Haul packing blanket once, stick it inside the drum, and put the front head on. When I tune it for live, where I also use a Remo *Falam Slam* impact pad, I tune the

head really slack so that it's like one twist above wrinkles. If you can get used to playing with it that slack, you get a really good punch. You hear the attack really good. Sometimes the drum can sound good to you from behind the kit, but you go out front and it's not happening. So be sure it sounds good out front. That's what works for me.

AB: Anthony was saying in rehearsal that he likes the fact that you play for the song. Do you ever have to consciously make a choice as to how busy your individual parts are going to be?

CS: Yeah, I do. Lots of times Flea and I will be jamming and coming up with parts, and we'll play off each other. In some cases I'll simplify. Sometimes I'll just cop something in one of my limbs off of what he's doing, accenting along with him. Lots of times it'll sound too busy, so I'll have to pick out the important notes. At this point with the band, it's more about just listening to everybody. It's the whole vibe of the song and what Dave is doing, what the vocal is doing—trying to play what the song needs.

I think I'm maturing a little bit more. I think I'm playing less. I'm trying to concentrate more on the groove and not about playing a fancy part so that drummers will go, "Oh, that's cool." I'm more concerned with the overall feel. Rick Rubin, who produced *Blood Sugar* and the new album, is really good at that—"That's too much, play half of that." We definitely worked on stuff more on this record than on *Blood, Sugar*. We really ripped some things apart—"Okay, on the second verse you're gonna do what? Let me hear just you and Flea. Okay, now play by yourself...no, don't do that, do this...crash here...play out there...set that up, don't set that up." Rick really made a lot of good suggestions.

AB: Is it hard getting used to someone picking your stuff apart like that?

CS: No, not if you can set your ego down a little bit. I respect him. He's real musical, real smart. He has a good concept of space. I respect his background. I don't always agree with him, and we've knocked heads a couple of times, but that's just two artists trying to see their

vision through. And Flea, Dave, anyone in the band can make a suggestion. I'll always try 'em. It really helps.

AB: Getting back to the actual parts you play: We talked about the bass drum. How about the hi-hat?

CS: I've always played the hi-hat plenty loud because I've played in so many bands where drums weren't miked, back in the backyard party days. Man, I like them *loud*, real sloshy. I've

continued on page 56

Chad's Live Setup

Drumset: Pearl Masters Series

- A. 3½ x 14 piccolo snare
- B. 5 x 14 (Brady) snare
- C. 10 x 10 tom
- D. 12 x 12 tom
- E. 14 x 14 floor tom
- F. 16 x 16 floor tom
- G. 16 x 22 bass drum

Cymbals: Sabian

- 1. 14" AA hi-hats
- 2. 10" AA splash
- 3. 8" B8 Pro China splash
- 4. 16" AA medium crash
- 5. 10" AA splash
- 6. 19" AA Rock crash
- 7. 21" AA Rock ride
- 8. 20" AA Chinese

Heads: Heads: Remo coated C.S. (dot) on snare batter, clear *Emperors* on tops of toms with clear *Ambassadors* underneath, *Powerstroke IH* on bass drum batter with *Ambassador* on front (with hole)

Hardware: Hardware: Pearl rack and mounts, DW hi-hat and single bass drum pedal

Percussion: Percussion: Assorted LP products

Sticks: Sticks: Vater 5B woodtip

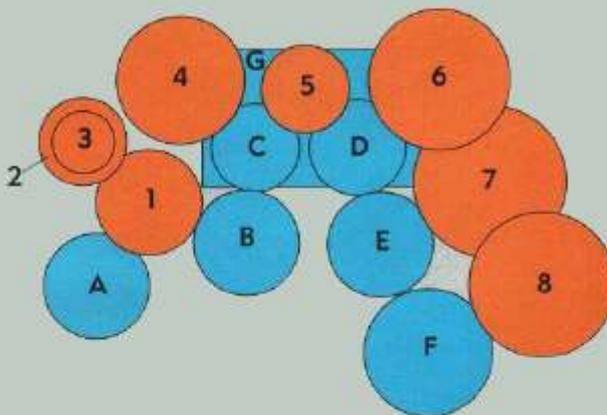


Photo by Ebet Roberts



Charli Persip

His Own Man

Charli Persip, a many-faceted jazz veteran, continues to have a fulfilling, ever-deepening affair with pulsation. A robust, ebullient man, the drummer and bandleader lives and loves to play.

Persip is open to the multiple possibilities within the musical traditions of jazz and allied American forms. He accepts—indeed seeks out—contemporary challenges. A man easily bored and made uneasy by poorly crafted and expressed music, whatever its style or direction, Persip doesn't live in the past. He won't wax nostalgic about his first glory years—when, in the 1950s, he came to the forefront as a key member of Dizzy Gillespie's roaring big band.

Like reed virtuoso James Moody, the wily, seasoned jazz instrumentalist and composer, Persip insists: "Don't always look over your shoulder and praise and play only what's familiar and comfortable. If you don't remain up on things and really pay attention, you'll be old and done before you know it!"

Supersound, Persip's seventeen-piece band, reflects the drummer's attitude about music. The ensemble, together almost a decade and a half, plays a diverse book, with bebop as its center of stylistic gravity. The band is flexible, like its leader, and focuses on conveying a variety of feelings, emphasizing chance in its performances. At best, each of the players takes more than a little responsibility for what has to be done, not relying exclusively on Persip for guidance.

By Burt Korall
Photos By Ebet Roberts

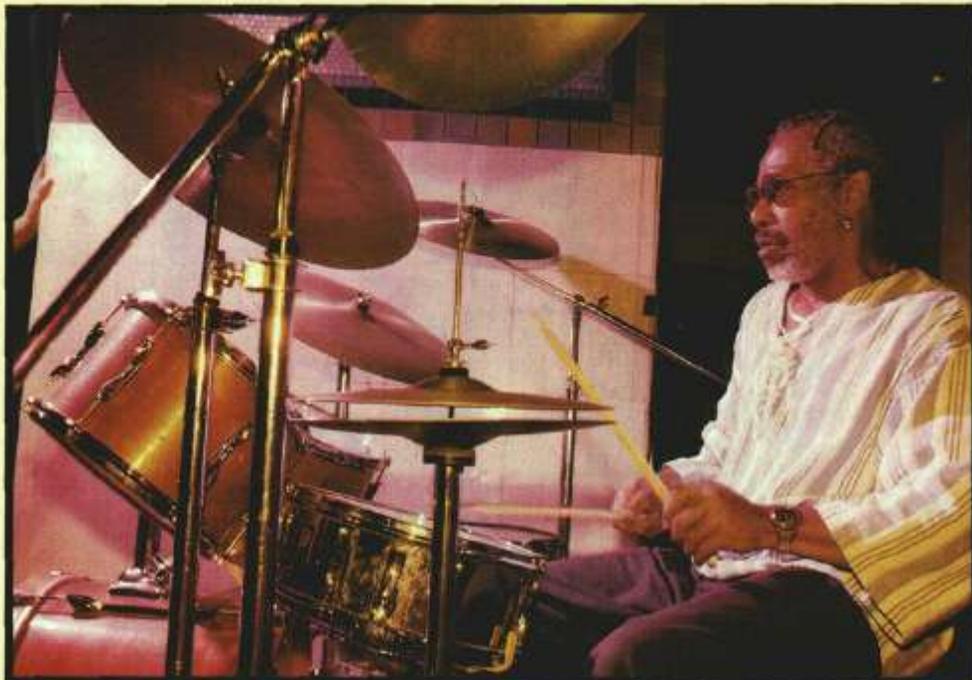
Matt Haviland, Supersound trombonist/composer/arranger, who has been in the band ten years, says: "I've remained with Charli because the band is stimulating. We play all kinds of things. There's a sense of independence with an overlay of implicit discipline when it comes to the interpretation of our music. Charli creates a good environment on the bandstand. There isn't any unnecessary stress. His philosophy is cool. He always says you're supposed to be yourself in this band."

"Charli's a great drummer," Haviland continues. "That's another reason I stay around and so do the others. The freedom, so typical of the band, is mirrored in Charli's playing. He sets an example. He takes a lot of risks—more so than ever—and plays *whatever* he feels might work and increase the intensity and excitement. His playing is not as specifically focused and structured as in the past."

"There's no question that Charli's time has loosened up," Matt goes on. "It's become more elastic, which, in one sense, makes it harder to play with him, especially in a big band. But once you get accustomed to how he functions and what's going on, it all works. The band becomes more adaptable and spontaneously reactive. On nights when we're really 'on' and cooking and the guys are relating to the music, to Charli, and to one another, Supersound is a great musical experience."

The essential idea, according to Charli, is to have the naturalness and looseness of a small band while retaining the strength and impact and much of the togetherness of the big band.

Creativity, when it comes to accompaniment, fills, and solos, is basic to Persip's concept as a drummer. He has evolved over the years, progressively bringing more of himself to performances. As he developed a sense of security, he increased his musicality and opened himself to the possibilities of music he previously had ignored. Elvin Jones, a close friend, was the reason he began changing, progressively losing binding inhibitions.



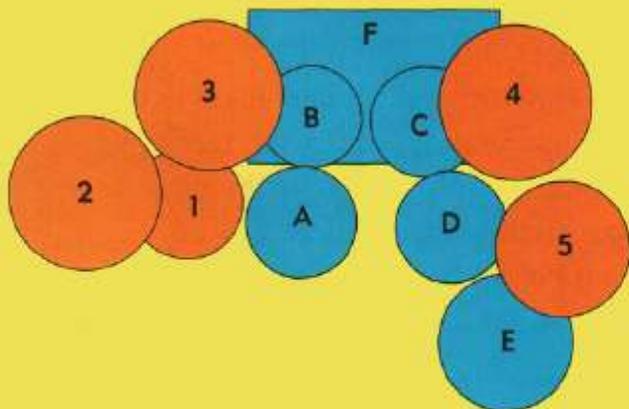
"Elvin lived with me for a period of time," Persip remembers. "He showed me what had to be done. He played whatever he felt. Elvin was unpredictable, almost mysterious."

Persip explains: "I always wanted to be an inventive accompanist. In certain ways, I'm still into that. At one time, though, I was locked into the beat. I made sure that I swung the band without making any waves. When I played something I wanted to be sure it was right and that I didn't get in the way. Elvin turned things around. He would insist, 'If you feel like playing something, *play it!*'"

Listening is very crucial to the process of playing in an imaginative manner. "So many of us drummers hear but don't listen," Persip said in response to a query in *MD*. "Listening involves total concentration. Drummers have a tendency to concentrate on themselves rather than who they are playing with. Once you master the art of really listening, the band will tell you what to play."

Just who is Charli Persip? Where did he come from? What's his story?

Charli's Setup



Drumset: Premier in rose-wood finish

- A. 5 x 14 snare
- B. 8 x 12 tom
- C. 9 x 13 tom
- D. 14 x 14 floor tom
- E. 16 x 16 floor tom
- F. 14 x 22 bass drum

Cymbals: Zildjian

- 1. 14" hi-hats
- 2. 20" China (inverted)
- 3. 18" crash/ride
- 4. 20" ride
- 5. 16" crash

Hardware: All Premier, including a 252 model bass drum pedal

Heads: Remo coated *Emperor* on snare batter, clear *Pinstripes* on tops of toms with clear *Ambassadors* underneath, clear *Pinstripe* on bass drum batter with *Ambassador* on front (with hole)

Sticks: Manny's *MC* model

"I was born in Morristown, New Jersey, July 26, 1929," he reports. "We moved to East Orange, then Newark. When I was four, we picked up roots and went up to Springfield, Massachusetts. I attended school there until age thirteen. Then my parents separated—a very traumatic experience for me.

"Drums fascinated me as far back as I can remember. When I was seven, Morn and Dad encouraged me to take drum lessons. I had played in a talent show in church. The choir director told them that he thought I should get involved. He felt I had talent for the instrument. So I got started with Mr. Pearl Brackett, who worked out of the Temple Drum Shop in Springfield.

"I studied with Mr. Brackett for a year and a half. But I wasn't taking the instrument that seriously. I was into being a boy. I loved sports. The drums were a lot of fun for me, but I wasn't sufficiently wrapped up in the learning process. I didn't love the instrument enough to play really well.

"My mother and I moved back to Newark and I began studying with Al Germansky. That's when I got deeply into things. He was a great teacher. But I really learned how to play drums by listening to the big bands and watching drummers at theaters. The Adams Theatre in Newark was my first university. I was a Lionel Hampton fanatic. I once almost got expelled from school when Hamp's band played the Adams because I would go there every day. I just forgot school—and I was a good student!"

An earlier experience remains with Charli—his Dad taking him to the Apollo in Harlem. Persip was eight years old. "Cozy Cole was the drummer," he told critic John Litweiler. "It was the most beautiful experience. We were buying popcorn when the band started playing, and I ran upstairs. I remember the beautiful band, the beautiful black women dancing....

"Later on, when I'd become quite interested in the drums, I would go home from the theaters and try to imitate what I'd seen and heard,"

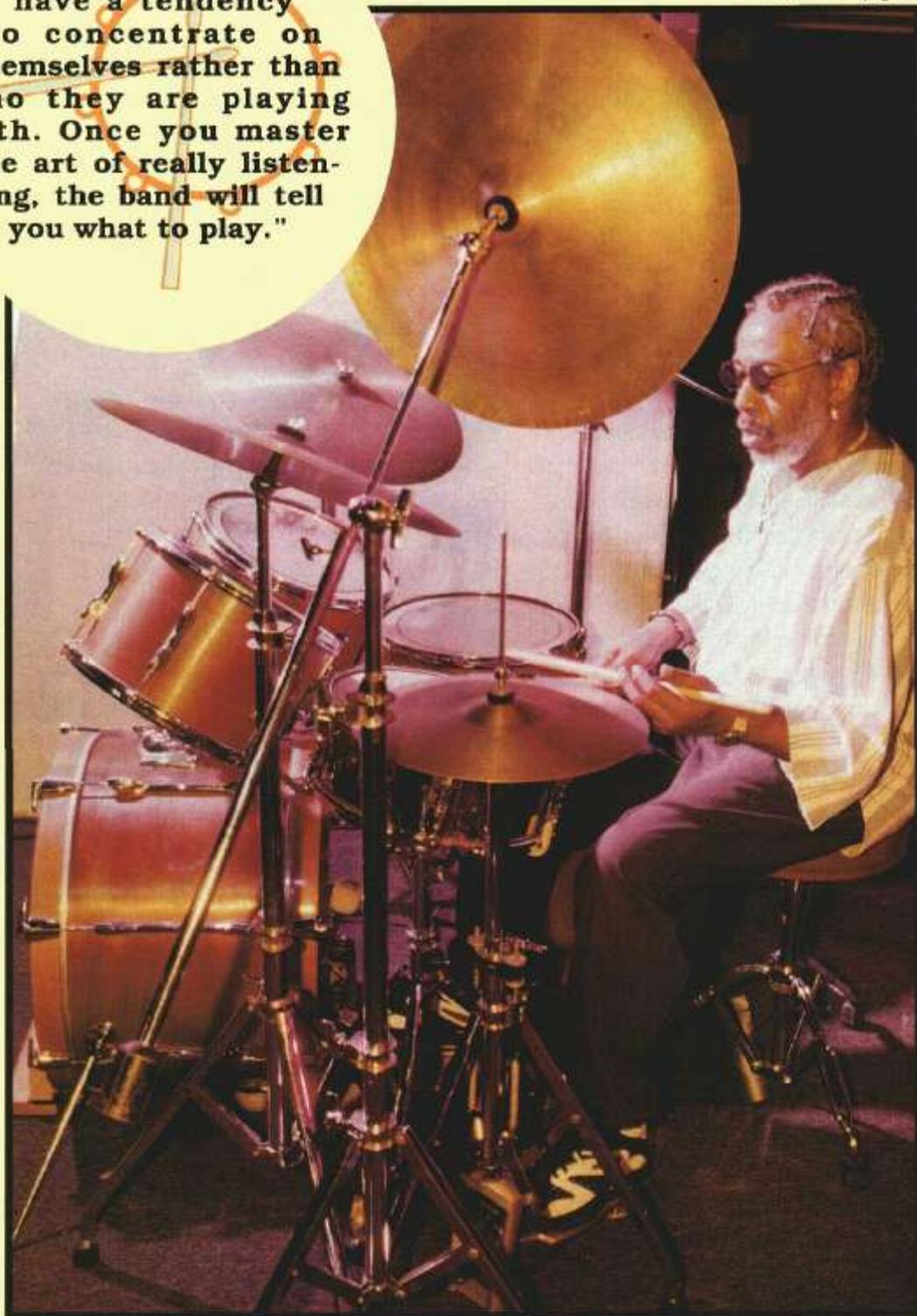
"Drummers have a tendency to concentrate on themselves rather than who they are playing with. Once you master the art of really listening, the band will tell you what to play."

Persip explains. "The drumset was a new experience for me. I'd been exclusively involved with the military aspect of things, playing parades and such, using only a parade snare drum. But when I started going to theaters and saw drummers with bands, I became absorbed with the whole instrument."

What determined the direction of Persip's life was his audition and first gig with Newark's West Side High School stage band during his last year there. He had never performed with a band before. So, he spent the whole night before the audition practicing time on the hi-hats. He outdistanced the competition.

Every young drummer has a primary influence. In Persip's

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Inside LP Music Group

By Rick Van Horn

In 1964 a young engineer named Martin Cohen indulged his passion for Latin music by frequenting the Latin nightclubs of New York City—where he became acquainted with the percussionists who propelled the bands he loved so much. Those players could not obtain authentic Cuban bongo drums due to the Cuban embargo. So Martin turned his skills toward making some home-made drums, which he took back to the clubs for evaluation. The players gave him their suggestions—and a career was launched. (Martin's story is chronicled in the September '89 issue of MD.)

In the ensuing years Martin's one-man operation has grown to become LP Music Group—the world's largest producer of hand percussion instruments. For many years LP's products were made in Garfield, New Jersey. But in the early 1980s a combination of increased demand and production economics led Martin to relocate most of the company's manufacturing to larger factories overseas.

As part of its thirtieth anniversary celebration, LP



Conga shells take shape in LP's factory in Thailand.

invited *Modern Drummer* to visit its major manufacturing facility just outside of Bangkok, Thailand—along with its corporate headquarters (still in Garfield) and its cowbell operation in Lyndhurst, New Jersey. From these (and other) locations, the company manufactures, imports, and distributes the hundreds of drums and exotic percussion items that it offers to the musicians of the world.



Left to right: LP founder Martin Cohen with artist/endorsers Giovanni Hidalgo and Marc Quiñones

Thailand

LP's Thailand factory is a sprawling facility comprising woodworking, metalworking, plating, assembly, and shipping operations. Here a combination of high-tech automation and hand labor is employed to create congas, bongos, timbales, hardware, and other products. Our tour of the factory was conducted by Martin Cohen's son Wayne, who serves as LP's vice president of operations.

Wood Drums

Construction of wood congas, bongos, djembes, and other drums begins with the two tons of raw, milled lumber that the company takes in every day. Most of the wood is Siam oak locally grown on lumber plantations specifically for this purpose. White oak from Arkansas is shipped to Thailand for the construction of *Galaxy* series drums.

The wood is inspected for imperfections, then separated according to quality. Wood with the best color and grain structure is designated for LP brand products. What doesn't meet LP quality goes to the lower-priced Matador and CP lines. The raw lumber is planed to make the surface fit for gluing, then cut into appropriate lengths for the various models of drums.

"It would be impossible to bend single boards as thick as our shells are into the shapes we want," Wayne says, "and it would be wasteful to cut all the finished shapes out of larger pieces. So we laminate two or more thin pieces together in a massive hydraulic press that uses both heat and pressure to glue them and shape them at the same time. That gives us

staves with the contours we need for the finished drums."

Bongo shells are quite short and aren't contoured, so it's both practical and economical to make them from solid staves rather than from laminated boards. And certain drum shapes—like djembes—require too drastic a bend for even a twin-ply board to be pressed into. So their

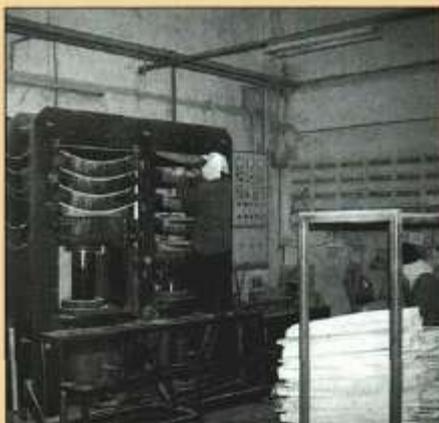
staves must be cut to their contour out of a single, larger board.

After drum staves are created they're machined with a compound miter. This gives them the exact angle required to join them in a circular shape to create a drum. Pins are tapped into the sides of some of the staves, while corresponding

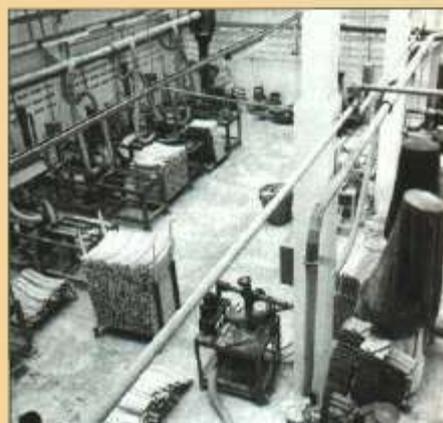
holes to receive those pins are drilled into others. This is mostly for the benefit of assembly steps yet to come, but also adds strength to the finished product. (Pins are not used on bongo staves.) After the staves have their edges hand-brushed with glue they are ready to be clamped together to become a drumshell.

Clamps for the congas, bongos, and bata drums are large iron circles that are either hammered into place by hand or pressed on with a hydraulic press. Djembe clamps utilize hinged iron collars that are put around the assembled frames and tightened down with bolts. "The clamping is critical," comments Wayne, "and there's no text or manual on how to do it. The only way we're able to control quality is through the experience of the people doing the operation. Too much tightening on the clamp will destroy the drum; too little will create poor glue joints and a weak shell."

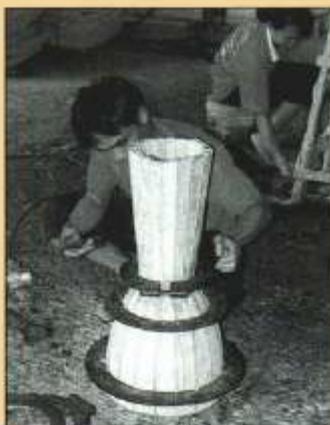
After the clamps are removed, each



This thermal press is used to shape staves for a variety of drums.



Staves are machined prior to gluing in this extensive woodworking facility.



A technician places clamps to create a djembe shell.



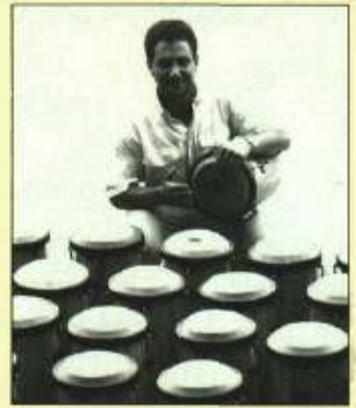
Drum shells are surfaced on this milling machine.



Each shell receives several sanding steps.



A djembe shell receives a special stain to bring out its grain structure.



LP vice president Wayne Cohen tests finished congas in LP's World Beat series.

conga shell is placed on a milling machine that spins the shell and cuts the final outside contour of the drum. (Machine cutting ensures that every drum within each model type will be consistent in size and shape.) The inside of a conga is left flat; no machining is done to the staves on the inside surface. The milling blade makes three additional passes over the shell, during which the operator holds increasingly finer sheets of sandpaper against the drum to hand-sand the surface. The final shaping step on a conga is the bearing edge, which is applied with a table router.

"Bongos are machined somewhat differently," Wayne explains. "The inside of the shell is turned smooth. We can do that because the drum can be held at just one end in the milling machine—allowing us access to the interior. We can also make the bearing edge at the same time. The reason we don't use pins on the bongos is that they would end up being

exposed during this interior lathing operation. They aren't really necessary for strength on these smaller drums, anyway."

After shaping, drumshells receive additional sanding prior to finishing. Then four coats of polyurethane sealant are applied by hand to even out the peaks and valleys in the surface of the wood. Some drums are also stained at this point. "The sealant coats get sanded down to almost nothing again," says Wayne. "Then we spray on four more coats of urethane, one at a time—sanding between each coat. The drum then goes to assembly, where it gets all its hardware and its head. We make a final quality control inspection, apply the label, polish the drum up, and get it ready to ship out.

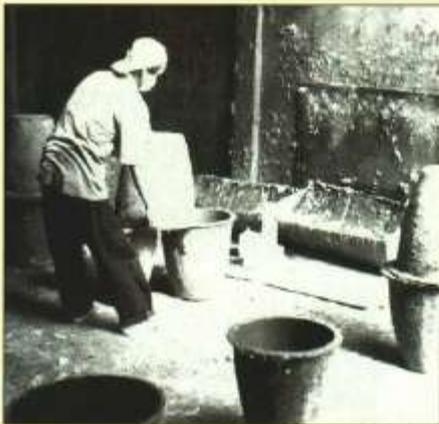
"At every stage everybody checks what everybody else has already done," Wayne continues. "Even if they are not responsible for a particular job, they

make sure it's done well. We ship all over the world directly from the factory, and everything that comes out of here is the same standard of quality no matter where it's going. We don't rely on inspection or quality control that happens in the U.S."

Fiberglass Drums

A substantial percentage of LP's drum production is done in fiberglass. Although wood is popular for its authenticity and aesthetics, fiberglass is often chosen for its durability. From an acoustic standpoint, fiberglass offers greater projection and a loud, crisp sound that cuts well through amplified music.

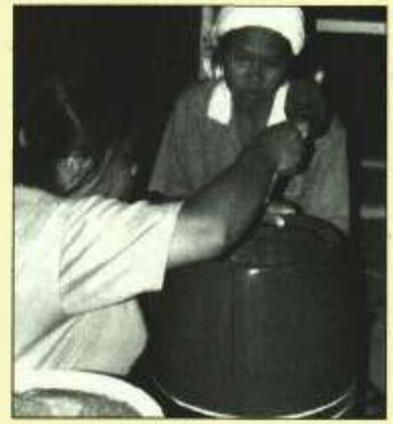
Fiberglass drums are constructed from the outside in. "We start with a mold for the type of drum we want to make," Wayne explains. "We polish the inside of the mold and put on a coat of release wax. Into that mold we spray the color layer—which will actually be the outside



Fiberglass congas begin life in molds like these.



After leaving the molds, conga shell sections are carefully sanded and buffed.



Upper and lower sections of LP series congas are locked together by a connecting ring.

finish of the drum. Then the technicians start hand-laying the fiberglass fabric. Shell thickness depends on the drum, but an average is 6mm or more. They let the shells set up in the molds overnight, then pop them out the next day."

According to Wayne, quality control on fiberglass drums begins with quality control of the molds. "A mold has a short life span," he says. "We can generally get fifty pieces out of it before it must be cleaned up and polished for a second cycle. If it has any defects, it gets thrown away."

The entire contour of a conga drum—including the bearing edge—is created in the molding process. The only machining that needs to be done is to cut the hole in the top and bottom of the drum, because those areas are initially covered by the fiberglassing operation. Separate molds are used for the upper and lower sections of the drums—which ultimately get connected or covered by a central piece of metal trim. In this area LP and CP fiberglass congas are made differently, as Wayne describes. "On the LP congas the center band is pressure-fitted onto the bottom section of the drum, and then the top section is pressure-fitted into it. It serves as a structural element of the shell, and cannot be removed. With a CP drum the band is riveted onto the shell after the complete shell is formed. It's not an integral part of the drum. However, we've made a big point of affixing the band very tightly. It would be much easier, from a production standpoint, to have it fit a bit looser. But we didn't want any rattles. And it looks

good, too."

Some production details that would be simple on a wood instrument were difficult to achieve in fiberglass. The company had to be concerned not only with *what* they wanted to do, but also *how* they could do it. As a result, some of LP's molding processes are very different from the standards for the industry. For example, LP is the only company that does a secondary cap molding on its bongos—*adding* the rounded bearing edge rather than cutting it into the heavily built-up fiberglass shell. A steel ring is molded into the top of the bongo to reinforce the roundness of the drum while providing the curve for the bearing edge at the same time.

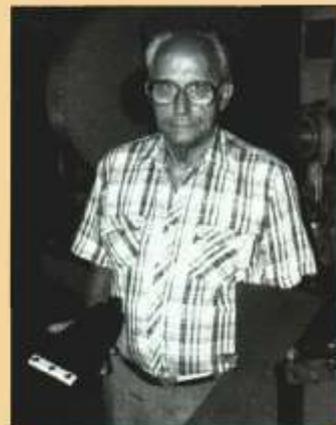
Finished fiberglass shells are wet-sanded by hand, then buffed and polished with hand-held auto polishing wheels. "At each step," says Wayne, "the technicians inspect the quality of the finishing. If it doesn't pass, they send it back to be re-sanded before they'll buff it. It goes back and forth until it passes all inspections."

Drumheads

Along with their drums, LP originally produced their drumheads in their Garfield, New Jersey location. Each head was shaped and mounted directly on a drum. "That was fine for the amount of business we were doing at the time," comments Wayne, "but it would mean that we'd have hundreds of drums at a time outside with heads drying on them. That became problematic during New Jersey's rainy season. Sometimes we'd

ship a drum with a head that wasn't totally dry—and the head could get moldy. So now we make our heads up ahead of time, and every head is standard—almost like making a plastic drumhead, but in rawhide.

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Cowbell maker Angelo Marchione demonstrates how a finished cowbell starts as a specially shaped piece of flat steel.



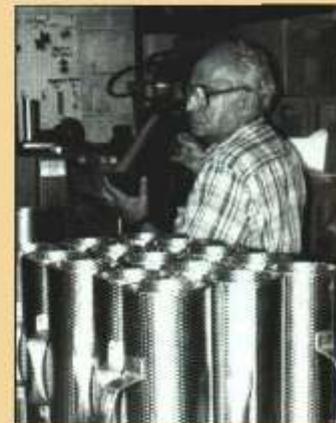
A technician hand-bends cowbell "flats" into their bell shape.



Drumheads of water buffalo hide are hand-tucked into metal jigs.



Don Kralik heads LP's design department.

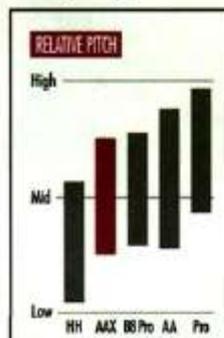


LP's metal-working facility also creates products like the new Merengue Guiro.

SABIAN AAX

AAX are the ultimate in accurate response cymbals. Play them at any volume - from light to loud - and you'll get pure, bright sounds with every stroke. For musicality and definition without conflicting overtones, AAX are the only cymbals that deliver such clear and controlled response.

Picture yourself behind this setup. AAX Studio, Stage and Metal: three degrees of smart cymbals - light, medium and heavy weights. The result of the most advanced concepts and technologies in cymbal making today. AAX lets you play absolutely everything, from groove and grunge to rock, funk, acid jazz,



AAX. Bright and crisp.

country and more - with total control. Play the Metal Ride on the right as hard and loud as you like... it has a definite stroke sound that stays totally clear. Always. Above it, the Stage Ride has a fuller sound that stays clean and precise. With two rides in your setup,

you can move between different bell, ride and accent sounds with ease.

And tucking accent and effects cymbals in and around your rides puts even more sounds within easy reach. Work fast punches into

your patterns with the 8", 10" and 12" splashes... they're quick: in and out like breaking glass. And the raw-edged bite of the 12" and 14" Mini Chinese is a rapid

and rude contrast to the smooth perfection of AAX. They're lethal add-ons to any setup.

With more trash than tone in their sounds, AAX Chinese cymbals will add ferocity to your playing. Ride, crash or accent on them - their bite rips through on every stroke. Or use your sticks to caress and crescendo them for dark, growling effects. If you've never tried Chinese cymbals, now is the time.

AAX Studio, Stage and Metal Crashes. Instant dynamic differences.



On the far right, the trio of Studio, Stage and Metal crashes gives you an instant power choice between light and loud. You get instant dynamic difference by crashing from cymbal to cymbal. The Studio sounds glassy, the Stage is fuller, and the Metal model is purely loud.

Hats that cut are a real necessity. The 14" Metal Hats or 13" Studio Hats on the left and the super-tight 13" Fusions on the right give you the clear definition and penetrating stroke sounds that let you play even the most intricate patterns with ease. And with a pair or more around your setup, you can recycle your sticking patterns to your hi-hats for some great new grooves. Let's face it - regardless of how many AAX cymbals you add to your setup, by giving you only their true sounds all the time, AAX will give you the sounds you want.

AAX Studio, Stage and Metal. Smart cymbals from SABIAN.



AAX Splashes and Rides. Fast and precise.

Studio, Stage and Metal. Three degrees of smart cymbals.



Discover far more about AAX and the complete range of SABIAN cymbals and sounds for drumset and percussion, complete with setup and playing tips from such leading players as Rod Morgenstein, David Abbruzzese, Vinny Paul and more.

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SABIAN PRO is a giant step in the direction of perfection for cymbals.

This new Euro-style (or non-cast) series responds faster, the pitch is higher and the friction-buffed Brilliant Finish is brighter... for an improvement you see and hear. With our progressive new technology, we've transformed concepts for the ultimate Euro-style cymbals into reality. And we've done it so efficiently that every aspect of PRO design and sound is as perfect as possible. Including the prices.

With this hi-tech shaping and precision hand-lathing we're creating everything from delicately thin and quick response Studio Crashes and Rides, to the heavier, more concise and cutting Dry Ride, all seen in the total sound setup on the right. High pitched and direct, these and other PRO cymbals project

with clear, glass-like clarity. Great examples of this cutting clarity are the two pairs of 13" hi-hats. Positioned above the floor toms for easy access in fills, the Fusion pairing combines a heavy top and extra-heavy bottom for totally tight and definite sticking responses.

Towering within easy reach above the

center toms, the trio of 8", 10" and 12" splashes is an ideal setup for fast single and double-handed accenting. No setup in the nineties is complete without splashes.

But PRO sounds aren't all clean and clear. Fast

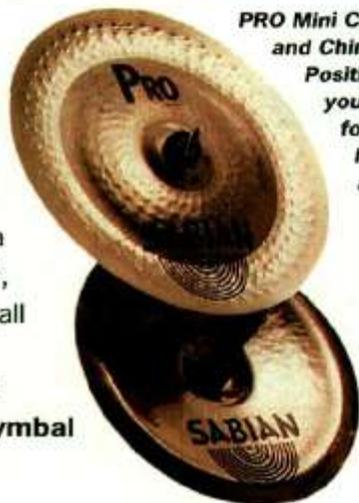
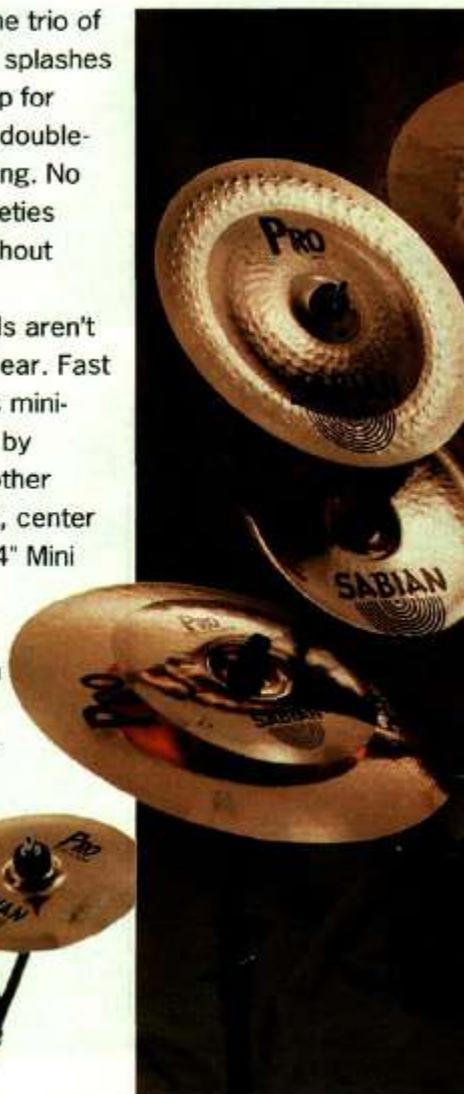
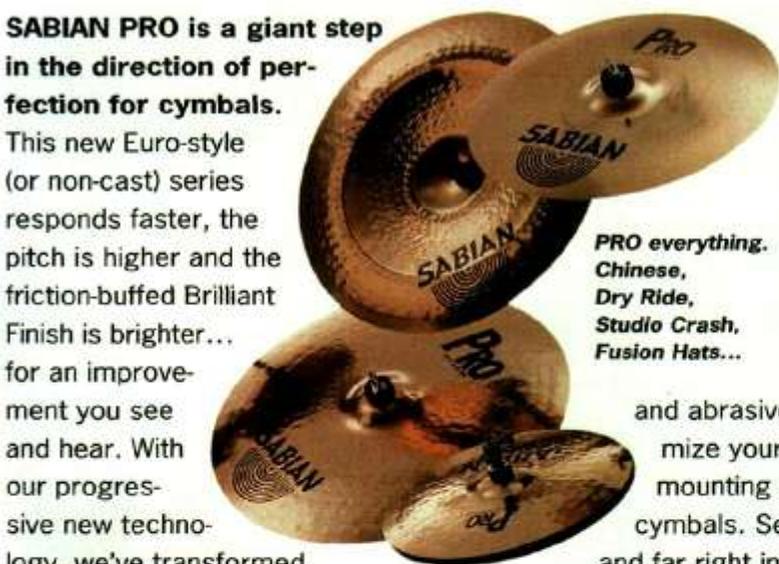
PRO everything. Chinese, Dry Ride, Studio Crash, Fusion Hats...

and abrasive, China Splashes minimize your hardware needs by mounting upside down on other cymbals. See them lower left, center and far right in the setup. The 14" Mini Chinese and larger 16" and 18" Chinese on the near left and upper right are also upside down and vertically angled for playing accents on their edges and ride

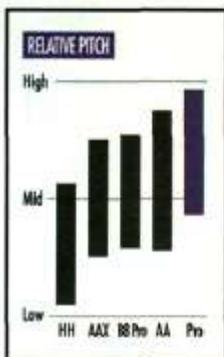
PRO Splashes. No setup is complete without one.

sounds in their concave centers. PRO is a new choice for cymbals... to upgrade or add-on to your present setup. Or maybe you want a whole new setup, a brighter, newer sound. With PRO it's all within easy reach.

PRO. The most advanced sounds to cut it on any cymbal stand are SABIAN.

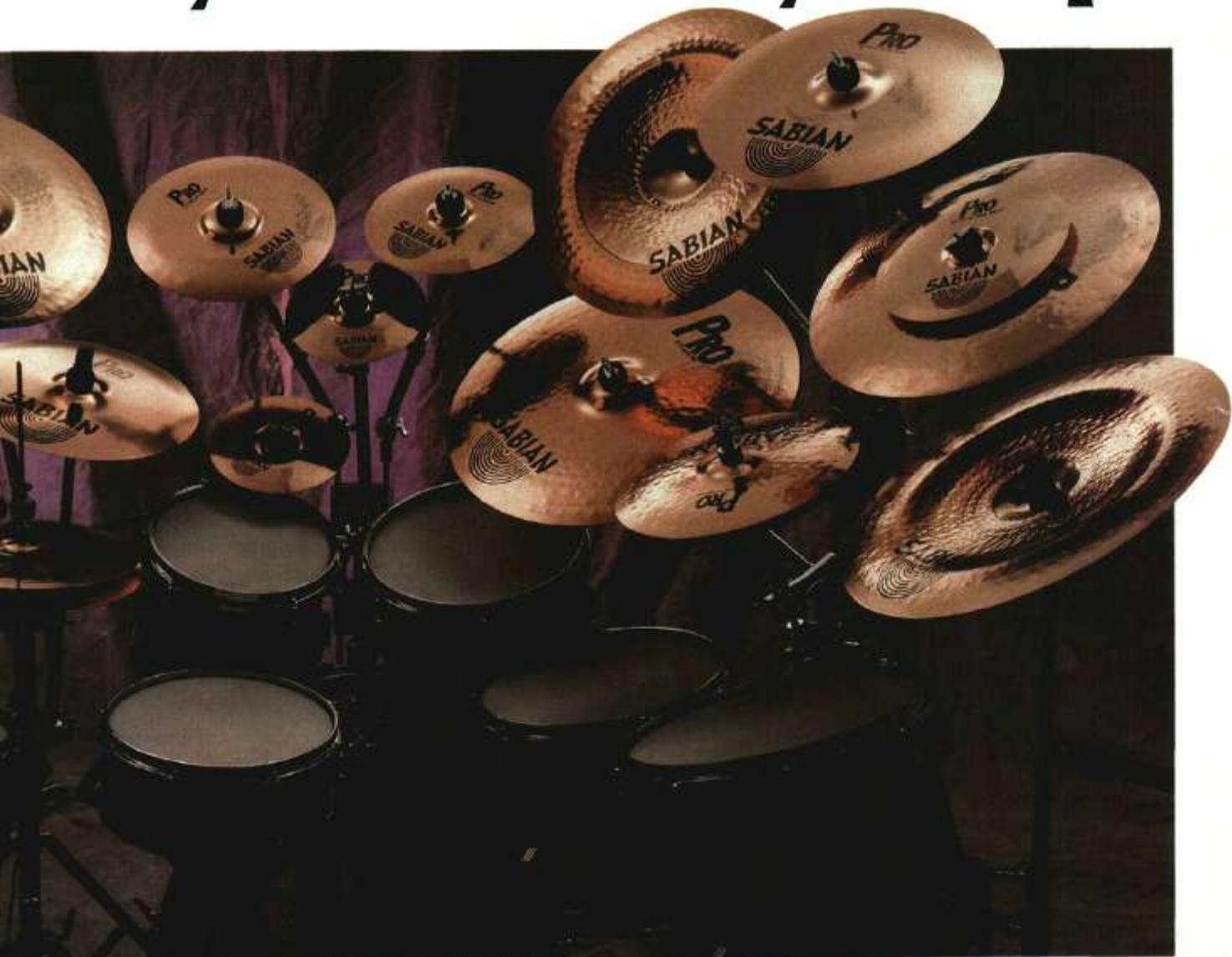


PRO Mini Chinese and Chinese. Position by your hi-hat for snare hand accents.



PRO. Total high cut.

New Sound Cymbals. They cut it in any setup.



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Cymbal Makers
HEAR THE DIFFERENCE.

New Drum Workshop Products

by Rick Van Horn

F.A.S.T. Tom-Sized Drumkit

A lot of Drum Workshop's design philosophy has been presented in the pages of *MD* in recent years. The company itself was featured in November of '92, and their *Collector's Series* drums were reviewed in the October '93 issue. So we've already discussed things like DW's recent switch to thinner shells and reinforcement hoops for toms and bass drums, their custom-tailored bearing edges that differ between toms, snares, and bass drums, and their process of "timbre-matching" for selecting drums within a kit. All of these factors combine to give DW drums a unique sound and a quality of construction recognized throughout the drumming world as virtually flawless.

Flawless, that is, to everyone except DW vice president and drum designer John Good. John found himself unhappy with the way a 16x18 floor tom responded—especially when being recorded. Although the drum produced a big sound and a deep pitch, the *definition* of that sound seemed to get lost as it bounced around inside the drumshell. John figured that the fundamental pitch of the drum was created by a combination of the diameter of the drum and the tension of the drumhead. It was the body and resonance of the sound that was affected—in this case adversely—by the shell depth. Solution: Keep the shell diameter and drumhead tension the same, but reduce the depth of the shell so the sound could get out of the drum more quickly. John made a 14x18 floor tom to test his theory, and was so impressed with its response that he designed an entire series of toms based on the same size relationship. Thus was born the *F.A.S.T.* (*Fundamentally Accurate Sized Toms*) tom-sized drumkit.

The *F.A.S.T.* rack toms on our review kit more or less split the difference between "traditional" and "power" sizes: 7x8, 8x10, 9x12, and 11x14. The "floor" tom sizes are a bit more unusual, at 13x16 and 14x18. (All of the toms were suspended with RIMS mounts, except for the 18" floor tom, which was fitted with a RIMS mount for use with traditional floor-tom legs.) All of the toms were equipped with *Coated/Clear* heads (made to DW's design by Remo). The kit

was completed with an 18x22 bass drum. (The two snare drums sent with the kit will be discussed separately.)

Appearance

When you first hear of their dimensions, you might think that *F.A.S.T.* toms would appear truncated. And I'll admit that the 18" floor tom did seem a bit "squatty" when viewed by itself. But when all of the drums are placed together on the kit, their relationship to each other is consistent, so they don't look the least bit out of proportion. (Remember, all of the rack toms are still deeper than "traditional" toms.)

The drums were finished in DW's new natural oil finish, which is a very understated look that John Good says is "as close as a purist could get to having nothing at all on the shells." Brass-finished lugs, rims, RIMS mounts, and even tension rods combined with the shells to give the kit a very classy look.

Sound And Function

When I reviewed the DW *Collector's Series* kit in October of '93, I said that they were able to respond *musically* to the slightest touch or the strongest whack. I also said that I had never had to work so little to get so much out of a set of drums. That was high praise, and since the only difference between those drums and these was the sizes, I was curious to see how much—if any—improvement I could really discern in their performance.

So I played the drums. And played. And played. I didn't want to ever *stop* playing them. Everything John Good had told me about them was true. The shorter shells allowed the fundamental pitch of the drum to just *leap* out, with instantaneous response—making playing effortless at any dynamic level. And there was no appreciable difference in the depth of pitch I was able to achieve between the *F.A.S.T.* toms and deeper-shelled drums of corresponding diameters. To make that comparison, by the way, I A/B'ed the 16" and 18" *F.A.S.T.* toms against 17x16 and 17x18 DW floor toms! What the *F.A.S.T.* toms offered that the larger drums did not was pinpoint definition—even in the lowest pitch ranges. In fact, it was the two lowest drums that impressed me the most—and they are the most "radical" departure from "traditional" sizing.

Playing devil's advocate, I asked John



A 14x18 F.A.S.T. floor tom

why he hadn't shortened the bass drum shell in the same manner as the toms. He told me that his philosophy regarding bass drums is the opposite of that for toms. He likes to extend the depth of the shell to get a big, boomy sound inside. That sound can then be muffled down (or not) and miked (or not) as the individual player desires. Our review bass drum was fitted with a single-ply *Coated/Clear* batter head, a black logo front head, and DW's own hourglass-shaped muffling pillow. Right out of the box the drum was deep, powerful, and punchy. When I positioned the pillow sideways so that only the very corners touched the drumheads, the sound was simply enormous.

When combined with the toms, the overall effect was a drumkit with a melodic range from sub-bass to soprano.

The *F.A.S.T.*-sized toms knew no limitations. In terms of low pitch: As long as there was enough tension in the heads to create a response, the drums projected it. In terms of high pitch: The toms could be cranked up to cut and crack through anything, stopping only when the drumhead started to choke. An item worthy of special note is that DW has fitted their 8" toms with six lugs per head, as opposed to the usual four. This allows for more even tensioning—which, as a result, makes tuning much easier and more precise.

From a purely physical standpoint, the shallow shell depths of *F.A.S.T.* toms offer two advantages over today's more common "power" sizes. The first is that the drums can be set up lower (in relation to the bass drum shell). The second is that they are lighter—making them easier to suspend on stands or racks and also easier to carry.

Hardware

Our review kit was supplied with three 9700 straight/boom cymbal stands, two 9934 double tom stands (with accompanying cymbal booms), two 9500 snare stands, one 5500 *Turbo* hi-hat, and one 9999 combination tom/cymbal stand. All of this equipment was reviewed in the October '93 issue, so I'll just say that the stands are high-quality, heavy-duty, extremely flexible in terms of positioning, and very easy to work with. Memory locks are at almost every adjustment point, and DW thoughtfully includes smaller replacement feet for use on the snare stands if



the larger standard feet interfere with multi-pedal positioning. All of this hardware is designed for outstanding functionality and durability.

Price

Virtually no drummer needs to be told that Drum Workshop equipment is at the high end of the price scale. DW president Don Lombardi says that the company is concerned only with making the best possible products, regardless of the cost. It's regrettable that more drummers can't be concerned only with *buying* the best possible products, regardless of the cost—because every drummer should have the opportunity to play an instrument as good as DW's *F.A.S.T.* tom-sized drumkit. The bass drum, toms, and stands on our review kit as listed above would carry a retail price of \$7,095.

Solid Maple and Edge Snare Drums

Solid Maple

DW's *Solid Maple* snare drum features a drumshell by Johnny Craviotto, one of the founding partners of the regrettably now-defunct Select (later Solid) Snare Drum Company. The shell is created from one 3/8"-thick piece of solid maple, treated in a special way to allow it to be bent into a circular drumshell without retaining any stresses or tension. (In other words, the board doesn't want to bend back into a straight piece again.) Solid-wood reinforcement hoops, also 3/8" thick, are used inside the shell. Our test drum was a ten-lug, 5½x14 oil-finished model with brass hardware and fitted with a single-ply *Coated Controlled* head

(with muffling ring) made for DW by Aquarian.

Maple produces a long vibration, and DW's *Solid Maple* shell capitalizes on this characteristic. The shell resonates as a single body—much like a woodblock or clave. In addition, the solidity of the maple offers some of the reflectivity and sharp attack of a metal-shell snare—while retaining the warmth and tonality of a wood-shell drum.

I found the drum to be extremely sensitive—permitting a wide dynamic range. It had lots of crack if I hit it hard, yet it never sounded brash or abrasive. On the other side of the scale, it responded well to brush playing. I loved the way the drum articulated intricate sticking patterns; it could easily double as a symphonic snare or a drum for a funkmeister. Even with the *Coated Controlled* head the drum had lots of resonance (read: ring), so I preferred it with a thin *Zero Ring* atop the head.

The snare strainer featured a new drop-away throwoff design that looks clean and streamlined—but hides the tension knob

sound, but often produce nothing *but* crack, with no underlying body. A ten-ply wood shell offers only a moderate amount of high-end, but lots of underlying warmth and character. DW's *Edge* snare drum is a unique design that capitalizes on the best features of each shell type while eliminating some of the problems.

Our review model was a 6x14 *Edge* drum fitted with the same brass hardware and the same drumhead and snare strainer as described on the *Solid Maple* drum. The top and bottom one-and-a-half inches of the shell are machined out of 5/16" -thick brass. The bearing edges are cut very sharply for minimum head contact and maximum high-end response. The center section of the shell (3" deep) is made of ten-ply maple (ours had a gloss-lacquered natural finish). DW's theory is that the brass sections (with their sharp bearing edges) will produce lots of high-end crack, while the maple shell section will add warmth and body to the overall sound.



Left to right: DW's *Edge* and *Solid Maple* snare drums

behind the wide, rounded throw-off lever. This makes the strainer a bit tricky to adjust with the fingers. Realizing this, DW topped the tension knob with a fitting for an extended drumkey (supplied with the drum). At first I thought this was a bit awkward, since one normally doesn't use a drumkey to adjust snares. But if you consider tensioning the drumhead and the snares together under the general concept of "tuning the drum," it's actually quite convenient to do it all with the key in your hand.

All in all, DW's *Solid Maple* snare drum is a beautiful instrument made in a manner that combines the best of vintage craftsmanship with the best of modern technology. It carries a list price of \$995.

Edge

A thin-shelled brass snare drum offers a lot of high-end crack, but can sometimes get a little hollow-sounding after that initial crack is gone. Thicker-shelled brass drums eliminate that hollow

As far as I'm concerned, the theory works. On one hand, the drum offered crisp, singing response and a sharp, penetrating attack I've never heard from any 6x14 ply-shelled drum. On the other hand, the fundamental sound of the drum was always full-bodied; there was a "fatness" that I've never heard from a metal drum.

The dynamic range of the *Edge* was more than respectable (although not quite as sensitive as the *Solid Maple* in terms of snare response). What it lacked at the low end of the scale (it's not a great brush drum) it more than made up for at the high end. I couldn't hit this drum hard enough to make it choke up.

Rimshots played on the *Edge* took on a whole new dimension, depending on where on the stick they were played. If I played them in the "traditional" manner (up near the neck of the stick) they were a little thin-sounding, but very bright and ringy. If I moved the tip of the stick more into the drum, hitting the rim further back on the shank of the stick, the rimshots were deep, throaty, and powerful. (I even played a few rimshots with the butt end of a 5A stick. Ever hear a .357 magnum go off at close range?)

I don't mean to imply that the *Edge* is a drum suited strictly for high-volume applications. It just seems to me that with its combination of metal- and wood-shell characteristics and generous headroom, it would be especially *well*-suited for situations requiring a drum that could perform at high volume without any sacrifice of musical character.

This kind of performance does not come without a price. In the case of the *Edge*, there are actually *two* prices. The first is monetary: It lists for \$1,270. Machined brass is not cheap. It's also not light, and that's the second price you'll pay for using this drum: It weighs seventeen pounds! Be sure your drum case, snare stand, and carrying arm are all in shape before you heft this baby!

5002AH Double Pedal

The 5002AH represents a major upgrading of DW's popular double pedal system. The most obvious new design element is the low-mass, single-post design for the "slave" pedal. This design reduces the overall weight of the unit, and allows for even closer positioning of the pedal in relation to stand legs. With its own spring-and-beater assembly (mounted on the primary pedal and connected to the slave via an adjustable rod with twin universal joints) the slave pedal can easily be adjusted to suit the strength and technique of the player's left foot. And if the time comes when actually using two bass drums becomes an option, the slave pedal can be converted to a primary pedal by the use of a clamp-on spring-and-pulley assembly that is included with the pedal. So the 5002AH is not only a double pedal, but two independent single pedals, as well.

The 5002AH also features DW's new 50-H hinge connecting the footplate to the heel plate. This massive hinge utilizes ball bearings for smooth operation while providing rock-solid stability at the point where the two plates connect. As a result, side-to-side movement of the footplate (which had been about the only operating flaw in the DW design) is completely eliminated.

Between the solidity of the new heel plate, the fluidity of the universals on the connecting rod, and the smooth operation of the

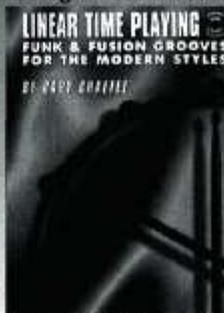


slave pedal linkage, the action of the 5002AH is impeccable. The "A" designation indicates DW's *Accelerator* eccentric drive sprocket, which provides for extremely quick response. (The circular *Turbo* sprocket is also available.) And since virtually every adjustment is made via drumkey-operated screws, DW even provides a key in a clip on the stabilizer plate of the primary pedal. Once again, functionality is the major focus of DW design. The 5002AH is priced at \$575.



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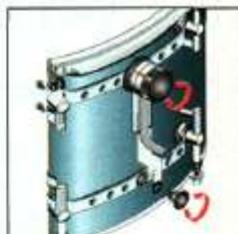
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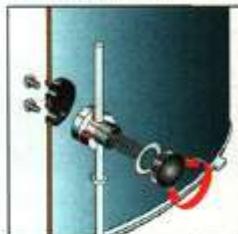
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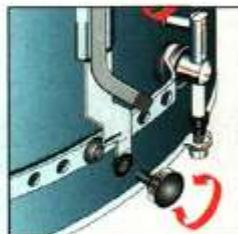
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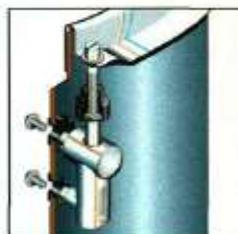
TAR Total Acoustic Resonance allows complete suspension of the drums with no internal mounts.



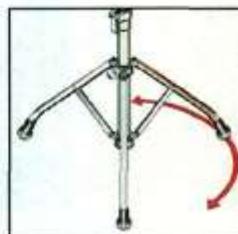
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Highlights From Summer NAMM '94

by Rick Mattingly

A mere two years ago the summer NAMM show seemed to be virtually dead, as most manufacturers and dealers had decided to focus the bulk of their energy on the winter show in California. But last year NAMM tried holding a summer session in Nashville, and the vibe was so positive that this year a significantly larger number of manufacturers and retailers showed up in Music City on the last weekend in July.

Most companies kept their displays small, using the show primarily to meet with dealers unable to travel to California in January. Most also seem to have agreed that the Anaheim show will be the one at which the bulk of new product will be introduced. Nevertheless, the Nashville show had its share of debuts, indicating that the spirit of innovation is thriving within the percussion industry.



ABEL: Billed as "the first acoustic-style electronic drumset," this kit featured metal cymbals and pads with real drumheads.



AQUARIAN: Tommy Lee Signature heads and the Impact bass drum head were featured.



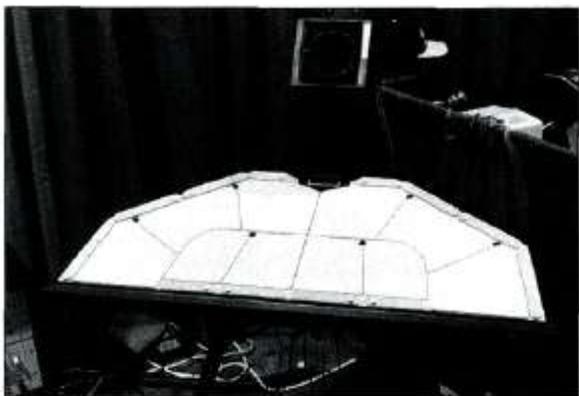
EASTON AHEAD: This maker of synthetic drumsticks introduced new cymbal and stick bags.



GMS: A suspension mounting system was introduced that features a stabilizer to prevent excessive wobble of rack toms. There is also a mount for floor tom legs that clips onto the bottom rim.



ISTANBUL: These Turkish-made cymbals are now imported by Daito Corporation in Florida. Several of the ones shown in Nashville had a distinct "old K" quality.



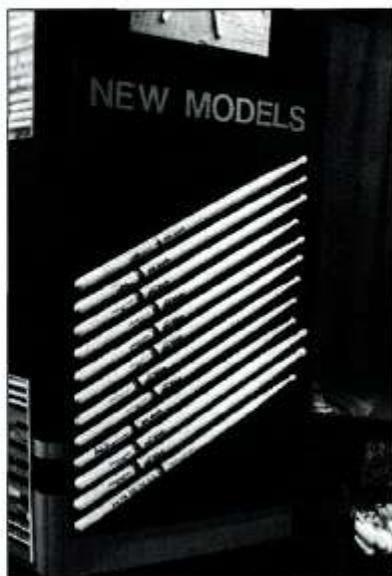
KAT: Production of the *trapKAT* was held up after its debut at the January show in order to facilitate several new features. The upgraded model introduced in Nashville received a lot of attention.



PLUGS-PERC: The *Spinner* was one of a variety of sound effects displayed (along with specialty mallets) by this Nashville-based company.



LP: New in Nashville was the *Vibra-tone*, as well as Cosmic Percussion *Combo Congas*—two congas on a stand, upgraded from previous CP congas.



PRO-MARK: New hickory versions of the company's *SD-1*, *SD-2*, *SD-9*, and *SD-20* maple sticks were introduced.



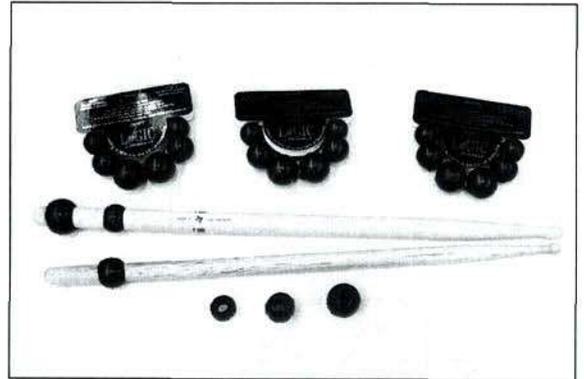
PAISTE: Hand cymbals were prominently displayed in several model types including *Sound Formula*, *502*, *Paiste (Signature)*, and *Alpha*.



ROLAND: The *TD-5K Compact Drum System* was featured, offering a sound module with 210 sounds and eight trigger inputs.



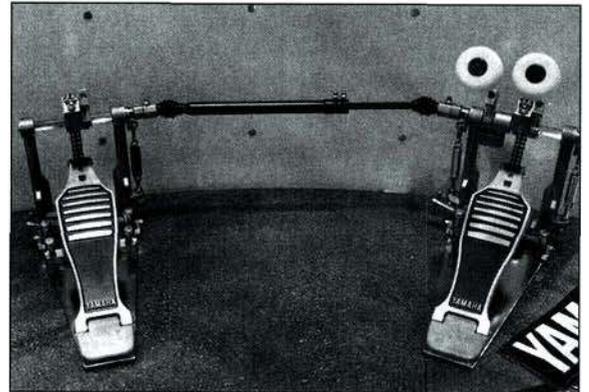
S&S: The *Squadron EX* Electronic Drumkit was introduced at the summer show.



SWIFT LOGIC: *Drumballs* can be used to improve stick balance and provide better grip, and can also be used to convert the end of a drumstick into a rubber mallet.



SABIAN: New products included 6", 8", and 10" *Rocktagon* splash cymbals, as well as 14", 16", and 18" *Studio* crashes, a 20" Chinese cymbal, and 20" *Studio* and *Dry* ride cymbals, all in the Pro series.



YAMAHA: Their double bass drum pedal has been redesigned to allow for faster setup and teardown.



ZENDRUM: Who says the drummer has to sit in the back? Nobody was arguing with this guy and his twenty-four touch-sensitive triggers.

SLINGERLAND: A new Champagne Sparkle Pearl finish was shown on Slingerland's jazz kit.



Addresses

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Daito Corp.: 155 National Place, Unit 145, Longwood, FL 32750, (407) 339-7799.

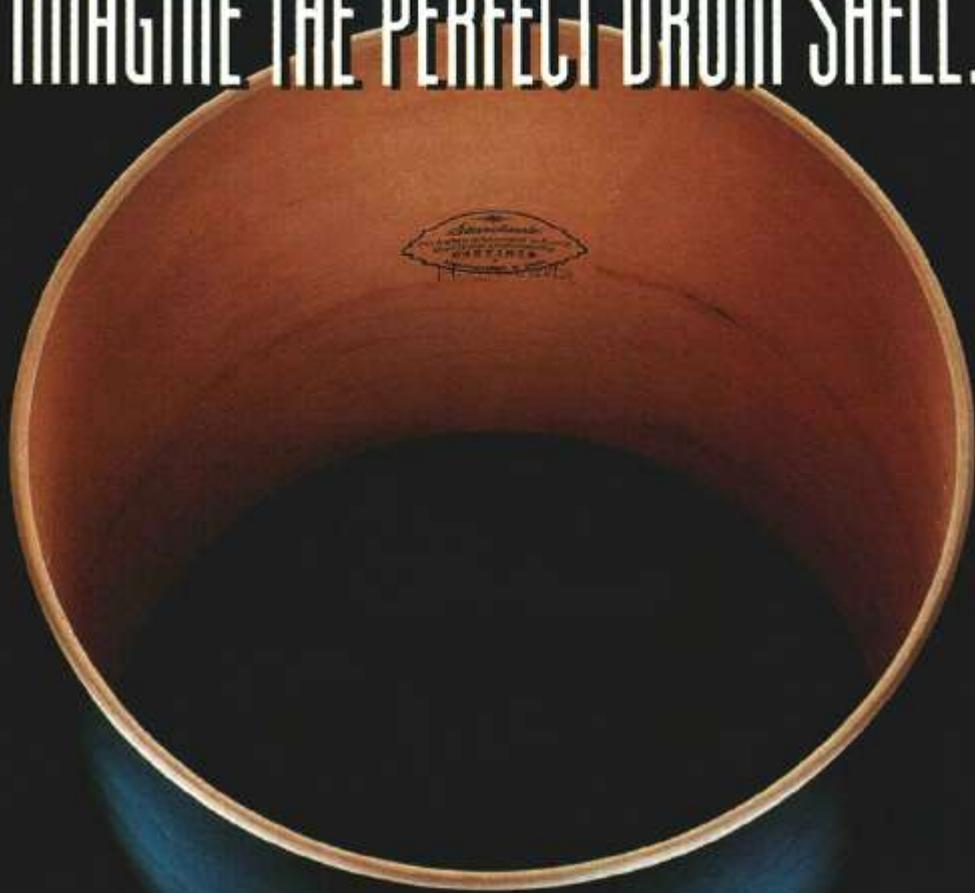
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IT'S QUESTIONABLE

continued from page 16

Dot heads and have broken those. Am I playing the wrong way or just using the wrong equipment for the way I play? Please help me; I can't afford this anymore!

Steve Niemczak
Mokena, IL

A Whether or not you're playing the wrong way is something that you should have evaluated by a qualified local teacher or another experienced drummer. Even within the context of hard-hitting rock drumming, it's possible that improving your technique could reduce your equipment breakage.

In the meantime, it does seem like you need to step up to some heavier-duty gear.

None of the cymbals or drumheads you listed are designed to withstand extremely high impact. It's not a question of brand, it's a question of model. Every major cymbal brand has heavy-duty models within their lines, and several have entire model lines dedicated to hard playing. The same goes for drumheads. You should be using heads specifically designed to withstand the punishment dealt by heavy playing.

Check with the salesperson at your local drumshop about the rock-oriented cymbals and heads available to choose from. You'll find that the selection offers acoustic variety as well as durability.

Rich's Mercy, Mercy Album

D I'd like to extend my thanks for the "25 Greatest Drum Records" listing in your August 1992 issue. I've learned so much from listening to those recordings. The only CD I've been unable to purchase is *Mercy, Mercy* by Buddy Rich—which is aggravating since it topped the list! Can you tell me where I could possibly find this?

Richard Zawadzki, Jr.
Westfield, MA

A Regrettably, Richard, we can't—because the album is not available on CD and no longer in print on vinyl. The recording is from the late '60s and may be available in rare- or hard-to-find record stores. We can, however, suggest two other classic albums featuring Buddy that came highly recommended by our nominating committee for the "25 Best..." feature. They are *Rich Versus Roach* (CD: Mercury 826987-2) and *Gene Krupa And Buddy Rich—The Drum Battle* (Cassette: Verve 815146-4). The great thing about those recordings is that between the two of them you get *three* of history's greatest drummers!



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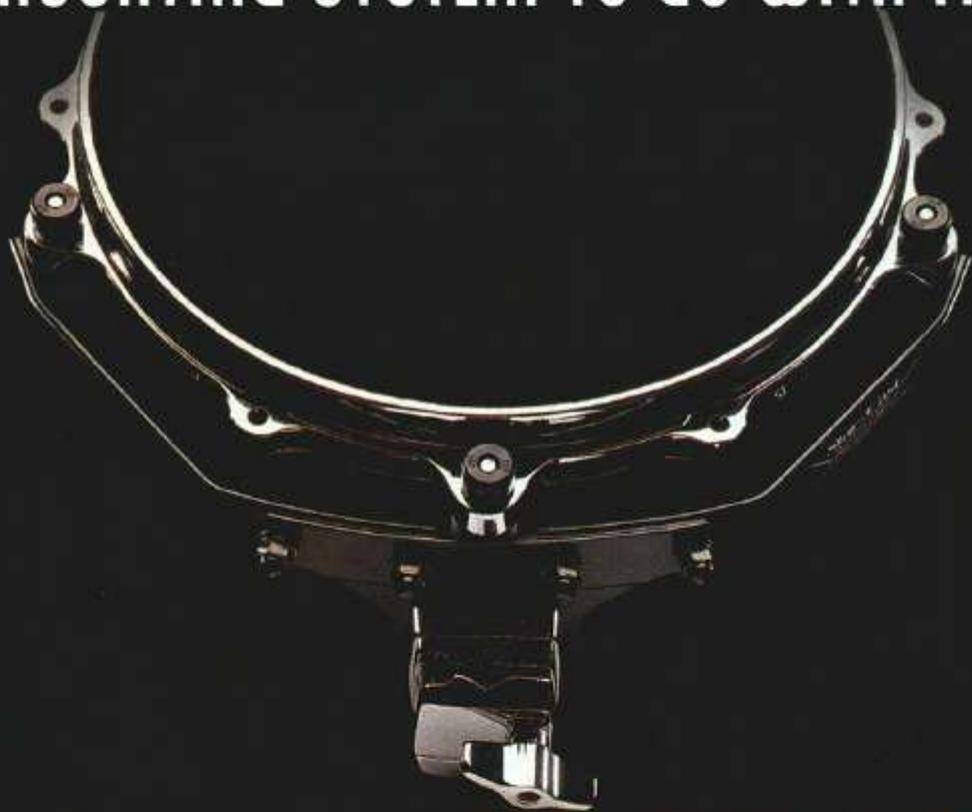
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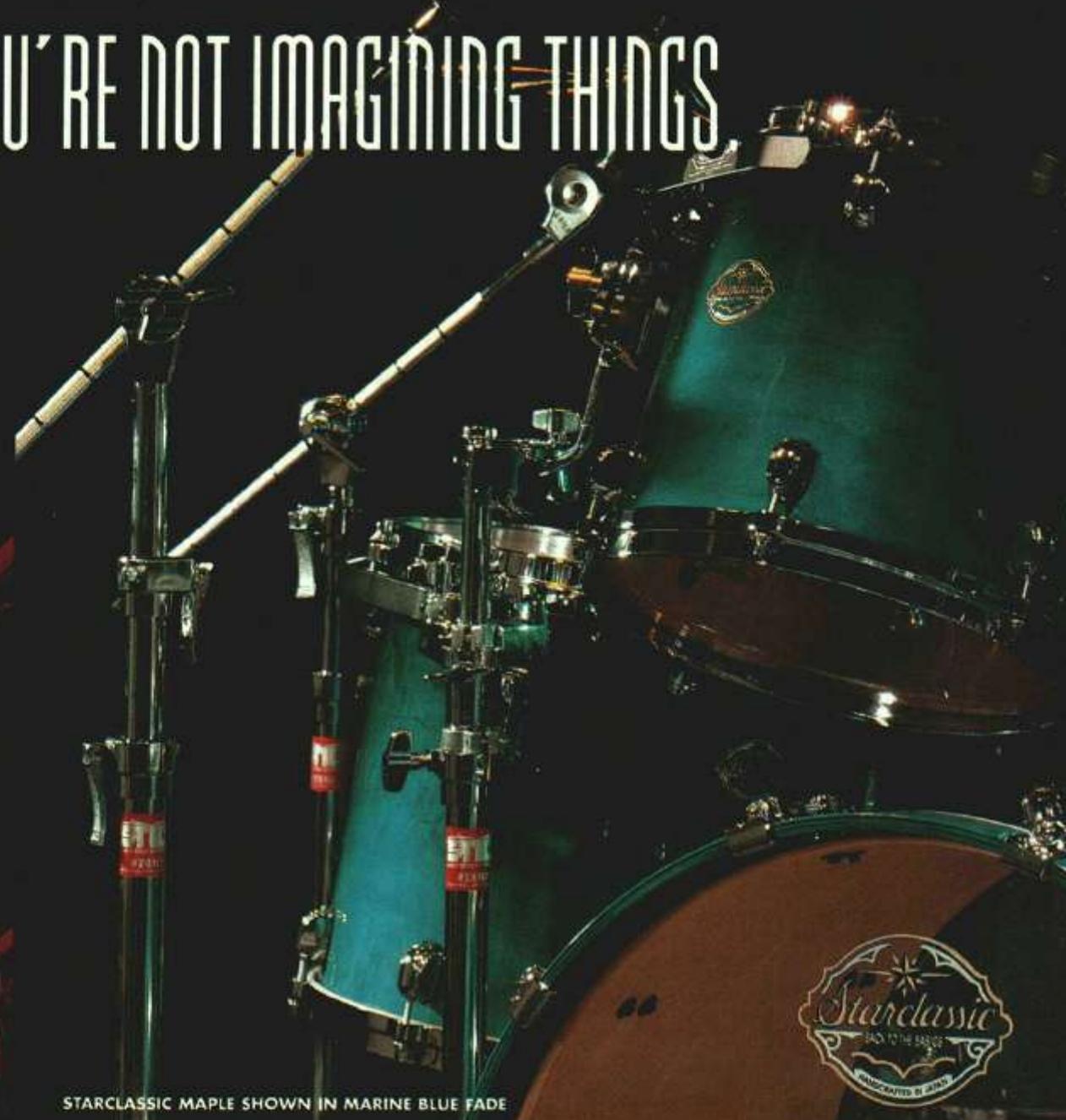
*The Star-Cast system is licensed under Percussion Patents.

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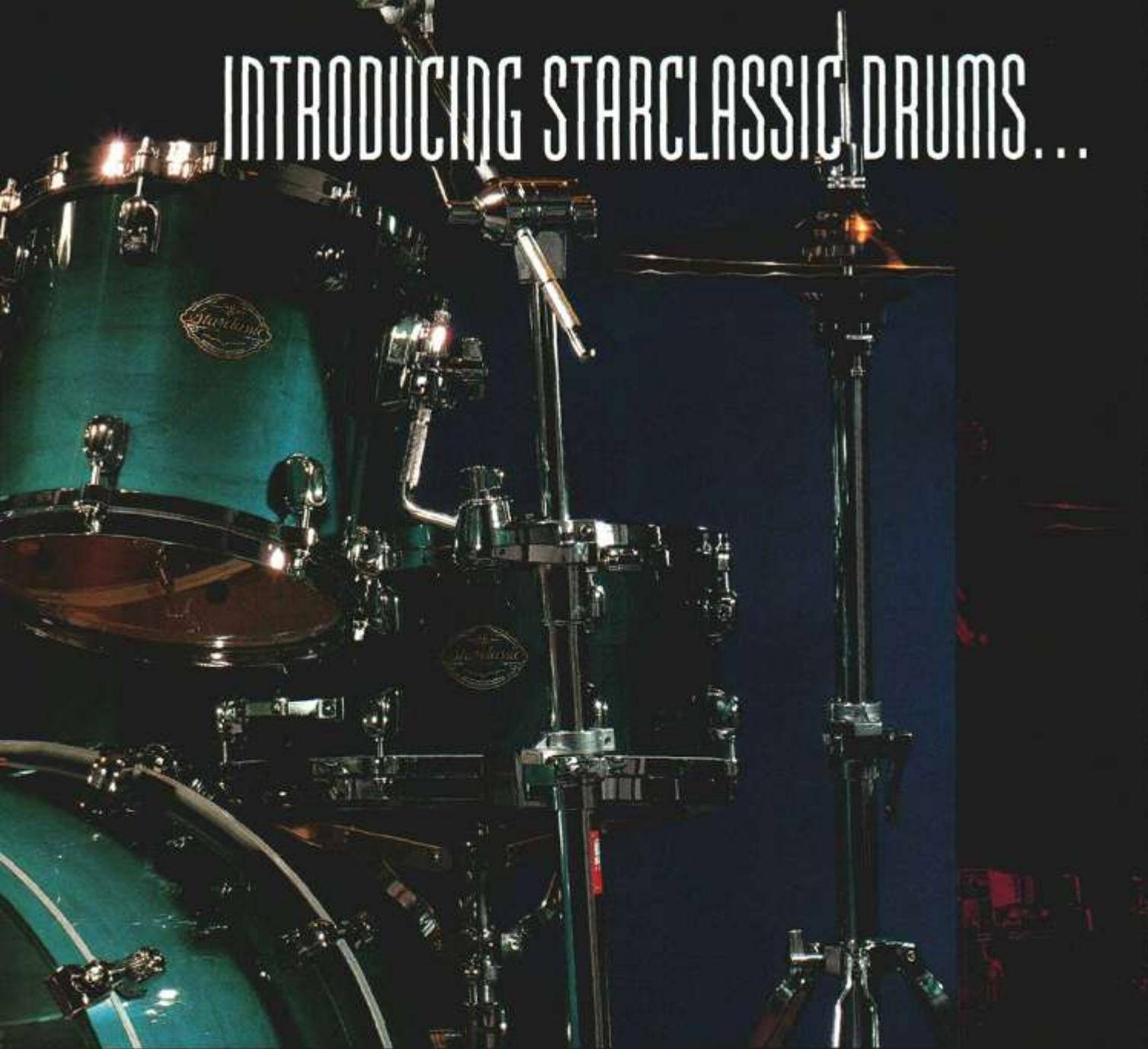


Die-cast clawhooks provide even tensioning for bass drum tuning. Tension rods are used for improved durability as well as overall appearance.

THE POWER OF SIMPLICITY...

The single most important lesson learned from their efforts was a respect for the power of simplicity - typically exemplified by the many great designs common to the early days of drum building. Whether it was the hardware design, the shell specifications or the choice of raw materials, the simplest solution often proved the most effective.

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Ghost Notes

by John Xepoleas

MUSIC KEY

HH - X
SD - ●
BD - ●

Ghost Note
Solid Note

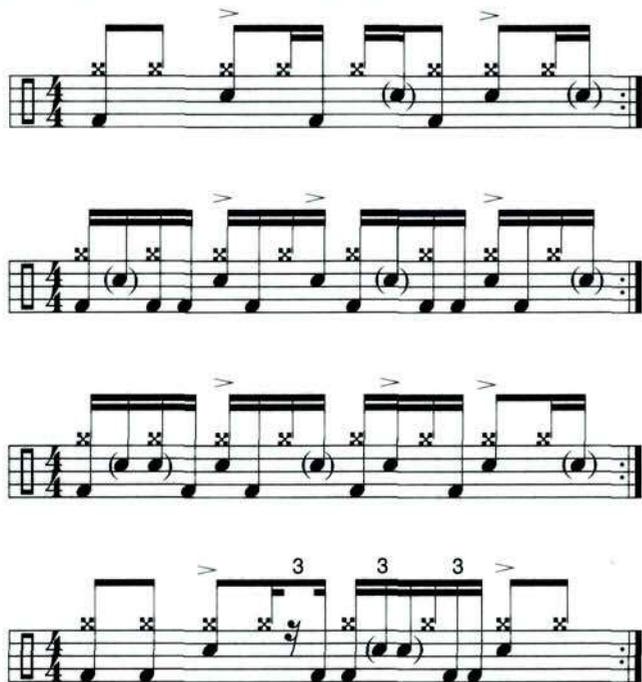
Simply stated, a ghost note is one that is felt more than heard. More tunes are propelled with the help of ghost notes than you might imagine. You may not *hear* them, but you'd certainly miss them if they weren't there.

Ghost notes will enhance the feel of just about any groove, in any musical style. With a little practice, you can add a whole new depth and dimension to your drumming with them.

Let's start with some simple warm-up exercises. To obtain the proper sound and feel, play all of the ghost notes very softly, about one inch off of the head. (Note that your stick height is extremely important!) Play the accented notes with a full stroke or a rimshot on the snare. Play your hi-hat and bass drum strong and solid throughout.

Once you are comfortable with the previous warm-up exercises, learn the following grooves. Find a comfortable tempo for each, and remember to pay close attention to your stick height throughout.

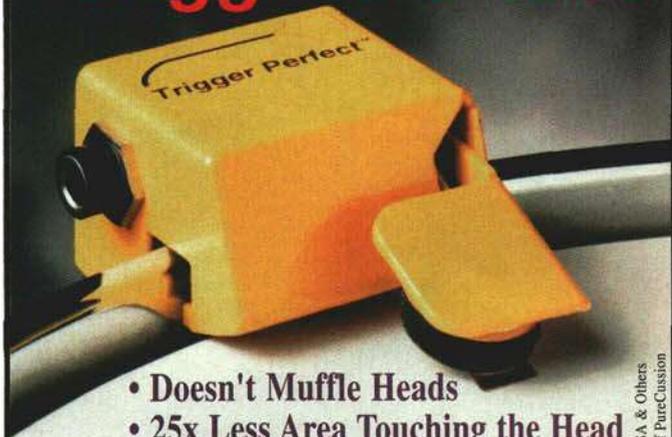
The following examples all incorporate two ghost notes in a row. Start slowly and be sure that the second of the two ghost notes locks in with the hi-hat part.



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



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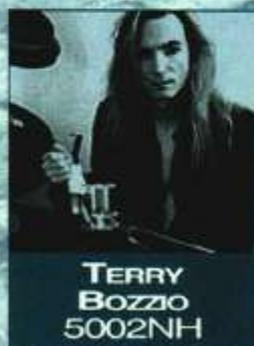
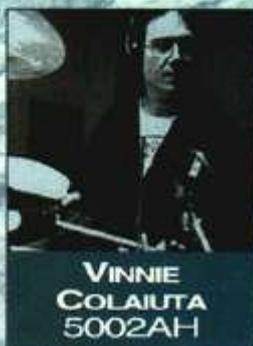
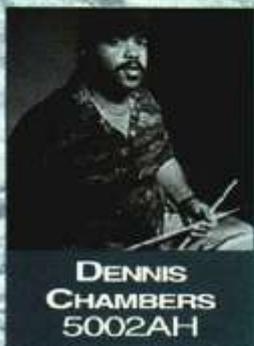
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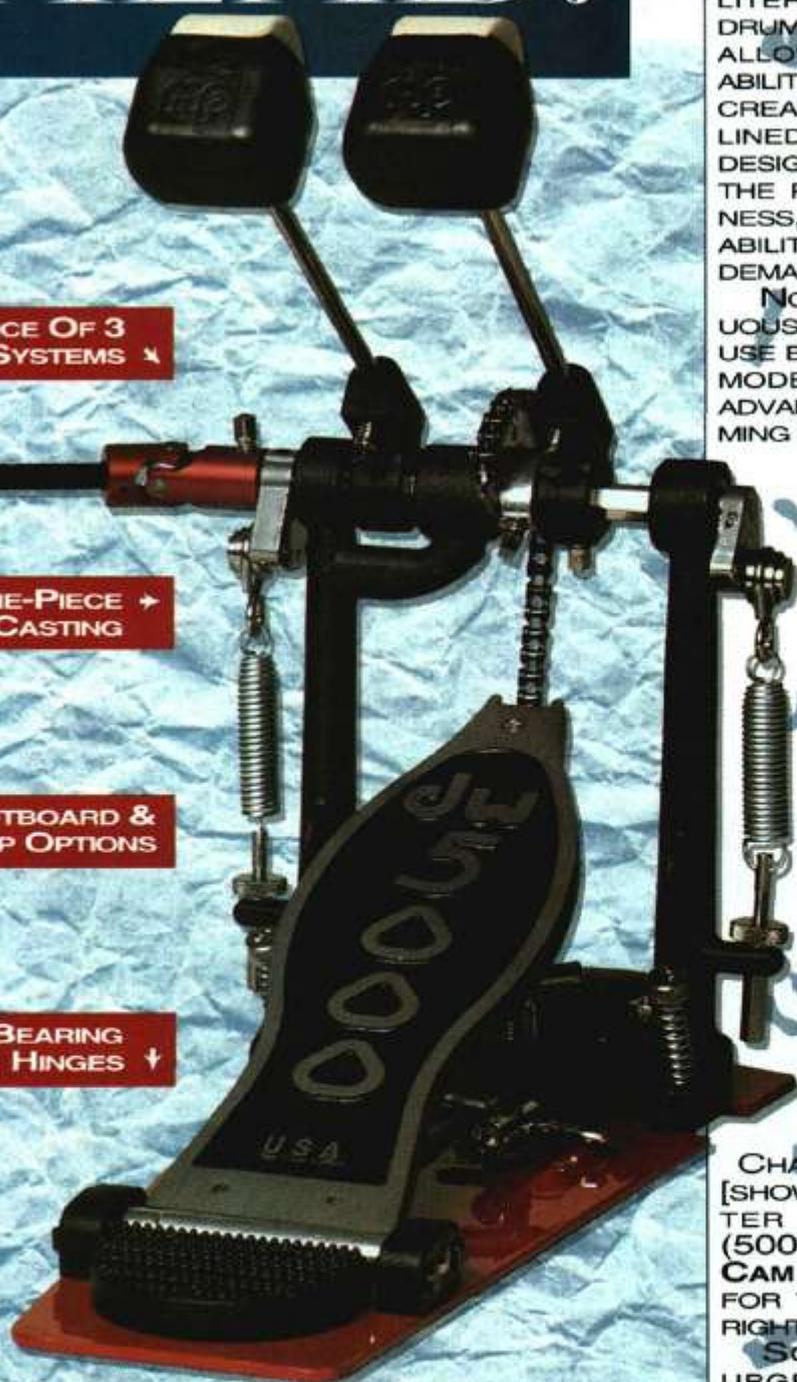
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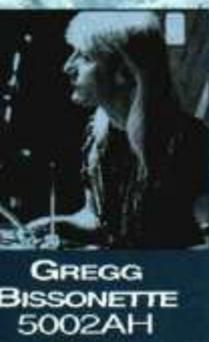
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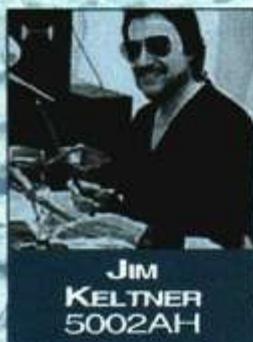
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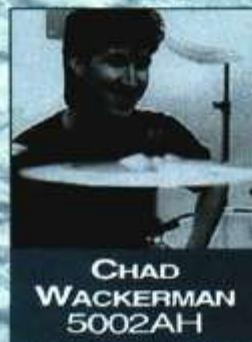
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CHAD SMITH

continued from page 24

since curbed it a little bit. There's a certain sound to an open hat; it sounds like you're *hitting*.

AB: You seem to have a lot of fun playing the hi-hat; you add lots of different colors with it.

CS: The hi-hat is amazing. There was a Gene Krupa tribute years ago. All of the drummers came out and busted their shit, man, doing all of their solos. Jo Jones came out with just a hi-hat and blew everybody away. That's the shit, man. What was it like when there was no hi-hat, when they had the low-boy? I'm a big fan of the hi-hat, more than the ride. In funk music, you can accent so well with it, with different open and closed sounds. It's definitely one of my favorite things to play. And there's nothing like tightening up on the old hi-hat in a verse to make things go "shhhhhp." It really has a lot of personality.

AB: Another thing you talked about in your video was ghost strokes.

CS: What do you need to know? They're very spooky. Actually, they're a big part of my so-called "style," if you can say that I

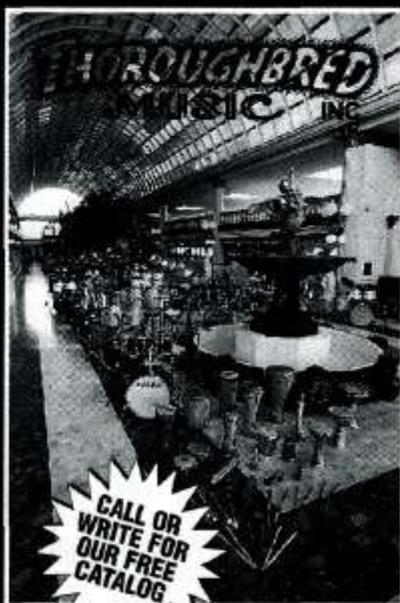
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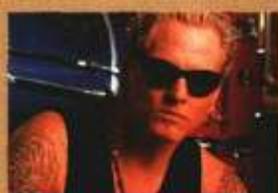
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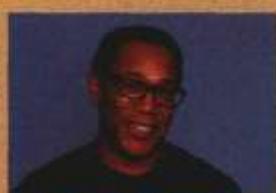
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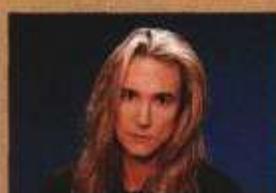
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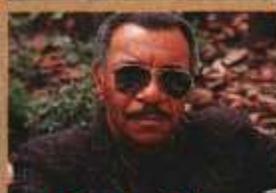
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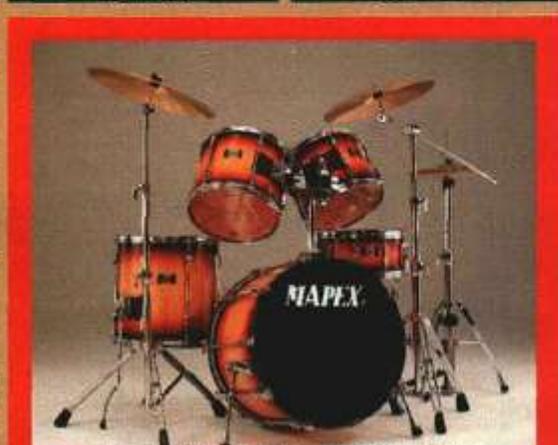
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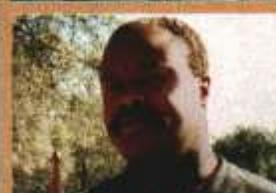
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have one. They're really funky and they fill up stuff. You can be doing full-on doubles, which isn't really that ghostly, but there are so many different dynamic levels. When you play a straight boom-tat, 2/4 groove, it can sound kind of stiff. But if you just drop your hand in there, where you think it naturally fits in, it can make such a difference in the groove. I'll usually do it in places that have more holes between snare shots.

AB: On the other hand, rather than fill up space with ghost notes, you sometimes seem to accentuate the space between notes by stretching the time.

CS: On "Blood, Sugar," going into the last chorus—"bam, bam, bam, blood sugar baby"—we kind of ritard that because it explodes even heavier when it comes back in. We never talk about it but we know that we do it. It's just from playing together. There is tension and space, big time. Rick is a big fan of that too.

AB: "Mellow Ship Slinky" has that sort of thing going on.

CS: You mean the "bomp, bomp, bomp, bomp, da dunt da dun, uh ba da dunt dunt da dah" part? I remember [former guitarist] John Frusciante was physically leaning

back when we played it. I had to consciously lay back. If you lay a click track on it, it would probably drag, but the feeling of it is that it gives you that full value thing, which is cool. Then it kicks back into the swing part, "do, do, a-dack-a-do."

AB: There seems to be a jump between the last two albums, particularly in that sense; there seems to be more space on *Blood Sugar*.

CS: For one thing we had been playing together for a couple of years by the time we recorded *Blood Sugar*. *Mother's Milk* had a good energy, but it wasn't a real relaxed energy, which I think *Blood Sugar* had. *Blood Sugar* sounds like a band playing in your living room. There are minimal overdubs. We were just trying to capture a good performance, with natural sounds. *Mother's Milk* had sampled drums, triggered shit, overdubs. *Blood Sugar* is definitely more natural, organic, which is the way we want to sound. It was a maturity in songwriting, too. There's also not the latest technology on there. It's like an old board, crappy old mic's, regular drums.

AB: What about this new record?

CS: It's different on different songs. We

were really prepared when we went in to do *Blood Sugar*. We had twenty songs together, and it was just a matter of getting good performances. This time we had about fifteen songs, but they weren't all finished. Sometimes that can be an advantage, and I think for us it was, especially with the way Dave creates. You can use the studio as a real tool; things change when you hear them in the nakedness of a studio environment. So it's different this time, but it's still real organic and natural-sounding.

AB: Tell us about some of the new stuff.

CS: There's a song called "Evil," which is kind of like a ZZ-Top, boogie kind of thing. With a straight beat it would have sounded like boring rock 'n' roll. So I do a free-jazz odyssey thing over it. It's like my interpretation of jazz on steroids. It's different, but it works. There won't be a lot of air drumming going on when we do it live. The other guys are the rhythm section and I'm sort of the lead.

I played with my hands on some songs, and we even had Stephen Perkins play with us. El Perk came down and rocked. One song, "Stretching You Out," is kind of a



Mugs Cain—Michael Bolton band.

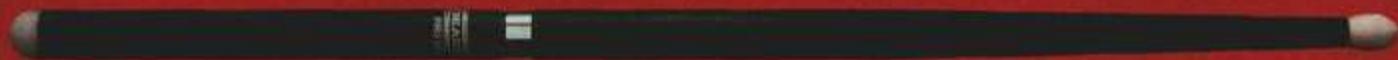
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combo thing, where we all played together. I was playing the drums, Stephen was playing all this crazy percussion stuff.

"Junkie Song" was just me playing drums, Flea playing an ashtray, Dave playing the floor tom, and Stephen playing this thing called a cajon, which is like a wood box with a hole in it. Anthony sang over it, and it turned out cool. Rick loves it, he's like, "It's rad. It's the dope, it's the rope, it's the fly." Stephen's a really good musician and a nice guy. He plays interesting stuff.

Then there's a song called "My Friends." It's kind of a Tom Petty-ish, Stan Lynch kind of feel—not really slow, but I had to play quiet and straight. The hardest thing for me is to play slow and solid with conviction. I can play hard and fast all day—no problem. But to really groove quietly and at a slow tempo...kids should put a metronome at point 2 or something and just try to make it sound really good and solid and grooving.

AB: Some drummers think in terms of 16th notes when they have to play slowly.

CS: Steve Smith does that. I saw that in a video somewhere. Not a bad idea.

AB: Do you ever find yourself doing that?

CS: No, I very rarely do a counting thing. Except at the *Modern Drummer* Festival [where Chad did several duets with percussionist Larry Fratangelo]. Larry wanted to do something in seven. I'm thinking, "All-right...this is easy, man. Think...in...seven." [laughs] But I don't really do that. I'm more listening to where other people are placing their notes than counting.

AB: Do you and Flea ever jam together as you did in your video?

CS: Yeah, especially when Dave is late for rehearsal, like today. But coming up with parts, just me and him? Not often—it's more of a band thing. We do have two things that we recorded on the new record that just has bass and drums—a song called "The Intimidator," which didn't make it onto the album, and something temporarily called "Slow Funk." Dave didn't have a guitar part ready, and while we were in the studio we just wanted to lay it down. But usually everybody jams together.

AB: Do you get to do the sort of duets you did with Larry Fratangelo at the *MD* Festival very often?

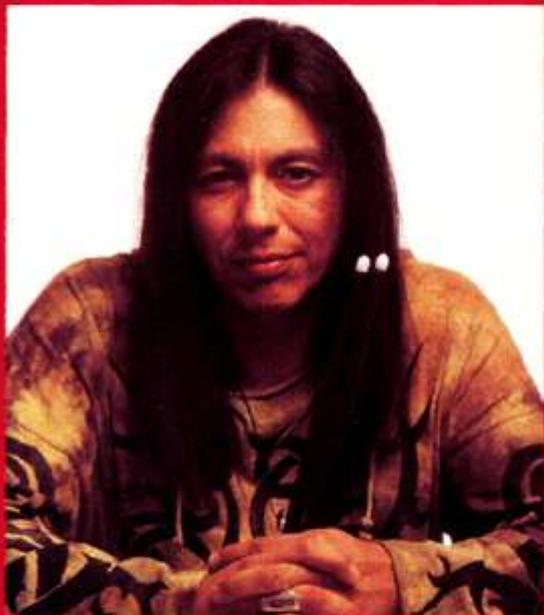
CS: That was a treat because he and I

hadn't played together in a long time. We were in a band together in Detroit, where he still lives, and he was in P-Funk. We played on the Grammys together when we brought out George Clinton and the P-Funk guys. It was really fun. There were about thirty people on stage—two drummers, five bass players.... The Grammys are generally so uptight. It was nice of them to ask us to play, so we decided to pay homage to George and turn people on to some of the real funk.

AB: You've done a few sessions lately.

CS: I wouldn't call myself a "session man." I just get lucky through friends or friends of friends. Ross Garfield, the Drum Doctor, turned me onto a John Fogerty thing. John had asked Ross for suggestions on drummers, so there's Josh Freese, myself, Nick Menza from Megadeth, Curt Bisquera, Eddie Bayers, Steve Jordan. Some of the last stuff Jeff Porcaro did is on there.

The way John works is very interesting. It was just me, him, and a bass player. We played a pretty straight-ahead rock tune like two or three times, and it sounded good. He's like, "Sounds great. Maybe just



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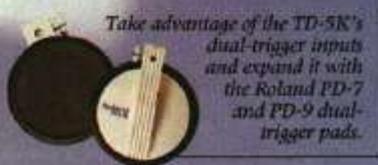


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try this in the chorus," a couple other suggestions. So we went back in and did that. "Cool man, sounds great, let's break for lunch." I figure, great, we got it, now we're gonna move on to another tune, maybe a swamplier CCR thing. But after lunch, it's, "Okay, we're gonna do it again." "Uh...okay." So we did it again...and again...and again...and again—like twenty times. And I'm going, "What the hell, man?" I'm used to three or four times—if you don't get it you move on to another song.

So we came back the next day and played it twelve more times. He was still saying, "Yeah, sounds good, man. I really like what you're doing. Let's do one more." I asked him, "Is this the way you did it back in the CCR days?" and he said, "No, we'd do it a couple of times and that was it." And I'm like, "Yeah, that seems to be the way to do it!" But he said, "Yeah, but we were a band then, and this isn't a band. If we had rehearsed for months before, then it might have been a different story."

Then I came back on the third day, and we played it five more times. I think he

was finally pleased with it because we went home early. I saw the engineer a few days later and asked him, "What did you do yesterday?" "We edited drum tracks." "Oh, cool." "Yeah, seventy edits." "Seventeen edits?" "No, *seventy*."

AB: How did you manage to stay fresh after all the takes you had to do?

CS: I just had to really zen down. I said to myself, "Okay, this is the first time I've played this." It's a long process, but he's trying to get that really special feel for the performance, and that's cool. In the end he was happy; he was a really nice guy and I was very honored to do it. Ross told me I'm on the record, so I'm pleased.

AB: You've done other outside projects, like a Queen remix.

CS: They wanted to put something special on the American CD release of *News Of The World*, so they had asked Rick Rubin to remix "We Will Rock You/We Are The Champions." Me and Flea just rocked out at the end of it. We put a groove to it. So that was different.

Then I did this Johnny Cash thing, which was amazing. I walk in and I'm all excited: "Hi, I'm Chad, the drummer for the Chili

Peppers." "Glad to meet you. I'm Johnny Cash," he says in that voice. He was very charming, a total gentleman stud man in black. He goes, "What do you want to play?" "What do I want to play? Anything you want. I'm here for *you*." So he sits down and puts on his reading glasses, goes to his folder, plays me some songs. "This is a song that Kris Kristofferson wrote for me, Chad. What do you think of this? And here's one that Dolly Parton gave me. What about this one?" So it was pretty rad.

It was me, Flea, and Mike Campbell from Tom Petty's band. It wasn't really our thing, but it was cool. We played four or five songs—"Heart Of Gold" by Neil Young, a Leonard Cohen song, some religious songs, some train-feel Johnny Cash kind of stuff.

AB: Do you think studio work is something you would like to do down the road?

CS: Oh God, I don't know—maybe. I like the studio. But I prefer playing music that I like and with people that I like over doing jingles and soundtracks. I don't think that's for me. The main thing about being a studio guy is probably adapting to each situation, being able to wear different hats. Like



Audie Desbrow—Great White.

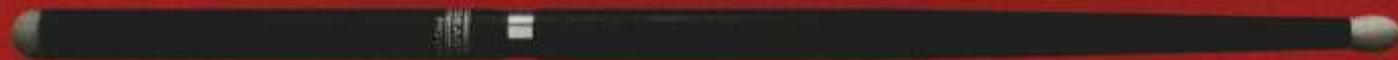
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AB: Speaking of different, you've got a new look in the photos accompanying this story. What's the deal?

CS: I'm paying homage to the fathers of the drumset. Gene Krupa, Buddy Rich, Chick Webb, Baby Dodds, Big Sid Catlett, Ray McKinley, Jo Jones—those guys were amazing. It was such a cool time. They looked so stylish.

I think that if you're really serious about your instrument you should at least check that stuff out. Jazz swing was the rock music of the day, and those guys were like rock stars. Gene Krupa was a teen movie idol rock star guy. He really brought the drums to the forefront. We owe him, and all those guys, a lot of nods.

AB: When did you start listening to that sort of stuff?

CS: My dad was a little bit of a swinger. He'd break out his navy suit, "When me



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and your mom were kids...." [laughs] Later in high school I had a drummer friend and we would sit and shred and listen to Santana and funk and swing stuff. The sound on some of those recordings isn't very good, but you can get the feel of what's going on. Later on I got into it just because I wanted to know more about where the instrument had come from—how the low-boy became the hi-hat, how cymbals started getting bigger. There's a cool book called *Drumming Men* [by Burt Korall] that's all about that time.

AB: Another one of your passions is sports. You mention it in your video.

CS: I love sports, especially basketball. I think those guys are just awesome athletes. I'm a big Detroit Pistons fan. I actually went home a couple of times and played the National Anthem at the games. I met Isiah Thomas at the MTV Awards one time. He sat right in front of us. We started to talk and he said, "Next time you come to town, do you want to play the National Anthem at one of our games?" I said, "Yeah!...but I'm a drummer," but he said, "Do whatever you want. It'll be fine."

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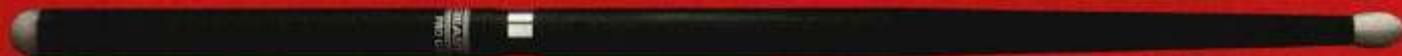
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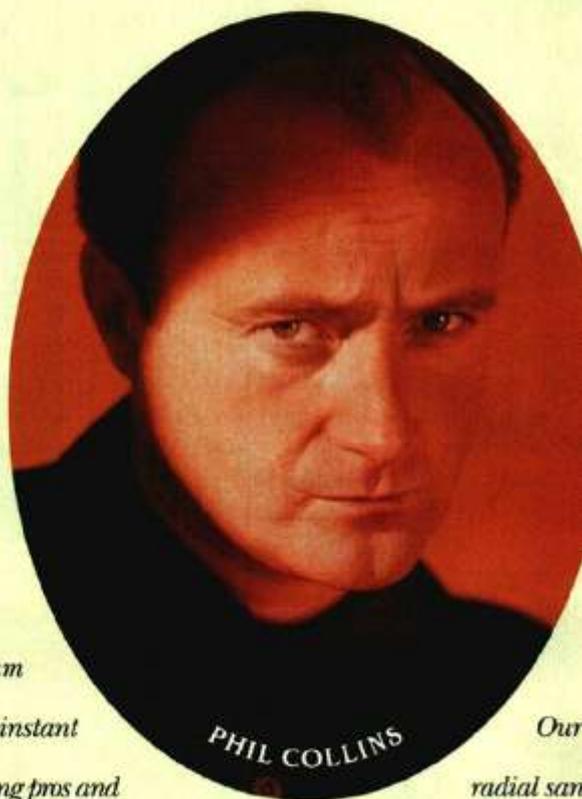


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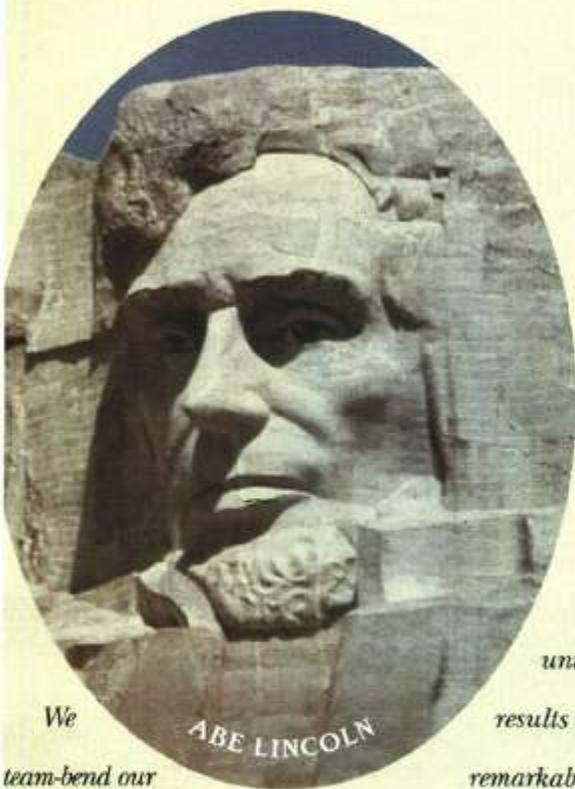
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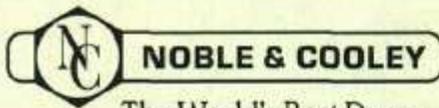
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sion of the anthem—it's pretty bold, lots of horns and stuff—and I did sort of a John Bonham version, bringing it down for a section, and then rocking out at the end. They loved it. It was really exciting. I was never so nervous in my life. Usually I've got the guys in the band running around. I went back for a playoff game and did it again.

I also like to ride my bike and go scuba diving—this is beginning to sound like *The Dating Game*. I find movies really inspiring, too. People ask me, "What do you listen to when you're in a rut?" Lots of times it's not music. I'll go to a really great movie, or watch it at home—rent *Raging Bull* or a Fellini movie. Just like in music, there's balance, dark and light, dynamics, power. I get lost. I go to a basketball game, and if it wasn't for the clock, I'd be lost. That's art to me. My wife is an artist, and especially when we travel, we try to go see stuff. It's a whole new perspective, and I think it's important that people stretch out.

AB: We mentioned your book earlier. You used a drum tabulature system, which is different from what most books do.

CS: I was really pleased about that. I'm not

a big technical reader guy. The drum tab is like a graph cut up into sections of quarter notes—1 e & ah 2 e & ah—and it puts a little dot in the graph right where each note falls—where the snare drum or the hi-hat or the bass drum is. So you can just go, okay, beat number 4—that's where the snare drum is.... It makes it really simple.

AB: What sort of training did you have when you were young?

CS: I started playing the drums when I was seven, when I was growing up in Michigan. I didn't take formal lessons, but I played in the symphonic bands, concert bands, jazz bands—any band class that would help me get an A to balance out my D in current events or biology or whatever, [laughs] I'm not an expert reader at all, but that's where I learned to read.

Later I played in bands with my brother. Since he is about two years older than me, he was a big influence on me musically because I would listen to all his records. He was into Jimi Hendrix, Led Zeppelin, Black Sabbath. Anyway, when I graduated from high school, I went right to playing in clubs. I played all kinds of stuff—rock, wedding bands, anything that I could get

my hands on just to play, because I knew that's what I wanted to do.

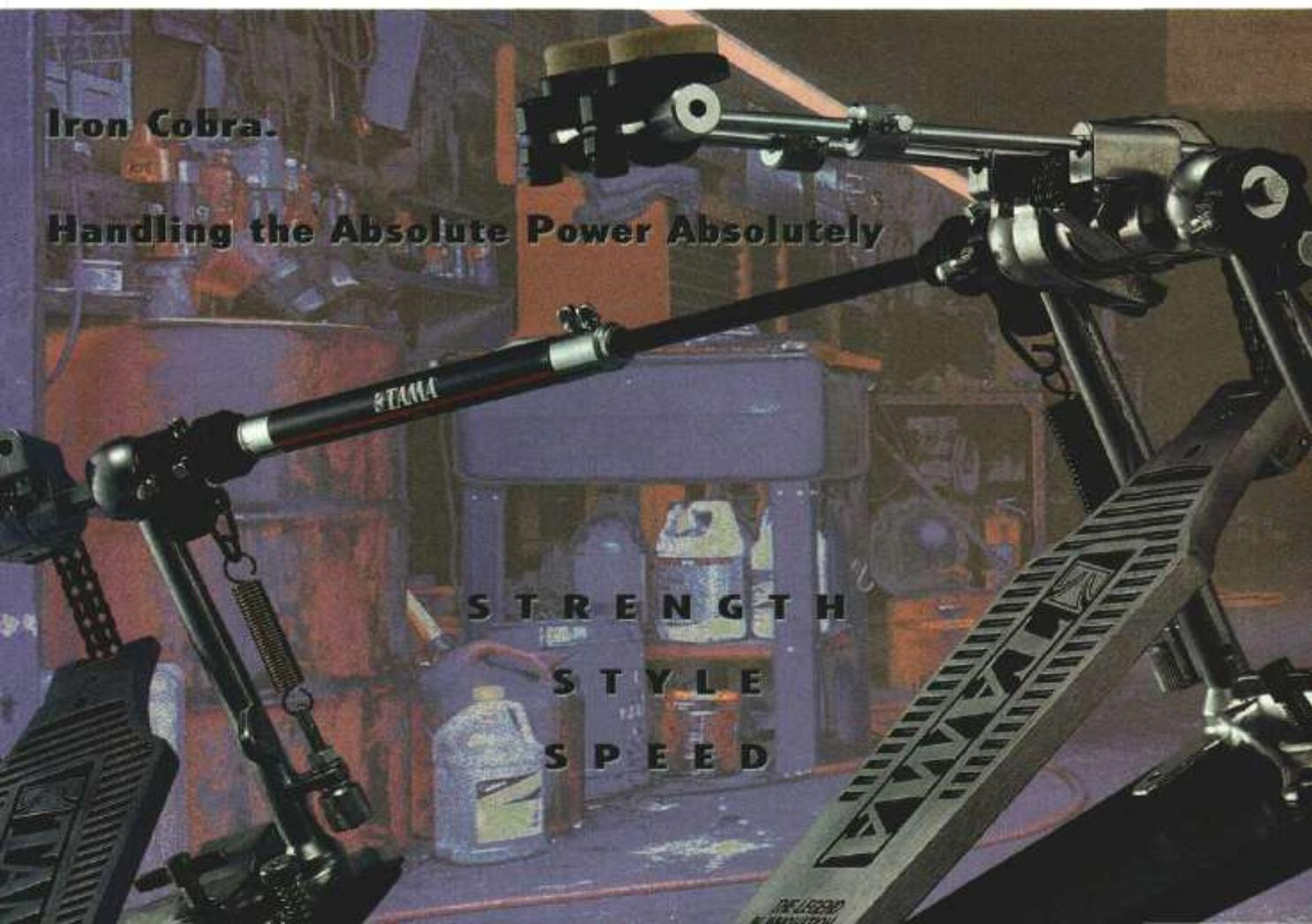
AB: How were your parents about your career choice?

CS: My parents were very supportive, which is great. They were a little concerned, but they were always really cool about it. I definitely have to thank them for that. If I ever got punished, I got grounded. But they would never say, "Since you sneaked out of the house and stole the car, you can't play the drums." I think that maybe I got good because I got grounded so much, [laughs] I got a lot of practice.

AB: So where did you go next?

CS: I played in a band in '82 with Larry. He was in P-Funk right before that. He was a big help. I'd gotten to the point in my drumming where I felt that I was pretty good, but I didn't really know about dynamics and building songs. Larry was instrumental in opening my eyes and ears to that stuff.

So we were in this band; this guy put together this supposed Detroit super group around great musicians. He owned a place called Pine Knob, which is an outdoor theater in Detroit. We rehearsed there for



about a year. He didn't know anything about music, but he tried to tell us what to do and what to play. It was just a weird scene. But the good part was that I got to play every day with some really good musicians. Larry and I really hit it off, and he sort of took me under his wing. Probably my first real funk influence came from Larry. So I matured a lot in that year.

AB: When you were playing the clubs, you must have also been learning a lot about the different aspects of playing live, like monitor mixes and sound and things like that.

CS: It's good not to piss off the monitor guy. Sometimes at a gig you don't have time for a sound check. Lots of times I've played outdoor shows where you are winging it. But you should definitely set up your drums and get comfortable with them before they start setting up the mic's so you're not moving your stuff for them. But after that, you should try to be nice so they will give you a good mix. [laughs] I just tell them I want bass guitar, kick and snare, little bit of guitar, and a little bit of vocal. Sometimes they can throw toms in. When I have my own mix I usually get the whole

drumset in there—not too loud, but just so it's not like you're here and the drums are over there.

AB: What happens if you get a lousy mix?

CS: If it's not happening, don't get pissed off and let it ruin your whole performance. I've seen guys look really upset on stage, and you're watching and wondering what's wrong with the guy. You have to bear with the situation, and hopefully after two or three songs they'll have it together. They'll usually take care of the singer first. Drummers get the shaft in that department.

In any amplified situation it's important that you hear what's going on. When I was in the band Toby Redd, I demanded a monitor. "Well, we don't have the money for it." "You want to play together? I need to hear what's going on. I have to have a monitor."

AB: What was Toby Redd about?

CS: It was a rock band from Detroit. We put out a record on RCA, but nothing really happened. We went on a couple of tours and then we started playing the clubs again five nights a week. At this point I knew everybody in Detroit, all the bands. Eventually I thought to myself, "I don't

want to be hanging around at thirty years old and still playing the bars. I'm out of here." So it was either New York or L.A. I had had enough of the cold weather, and my brother lived in San Francisco, so I just came out here to L.A. and went to Musicians Institute.

AB: How long were you there?

CS: A couple of months. If I had been a kid coming out of high school, I think it would have been really good, but I was twenty-six years old. That's not to say that I was above them; there were definitely things to learn. But the semester that I went, they tried to get everybody in kind of

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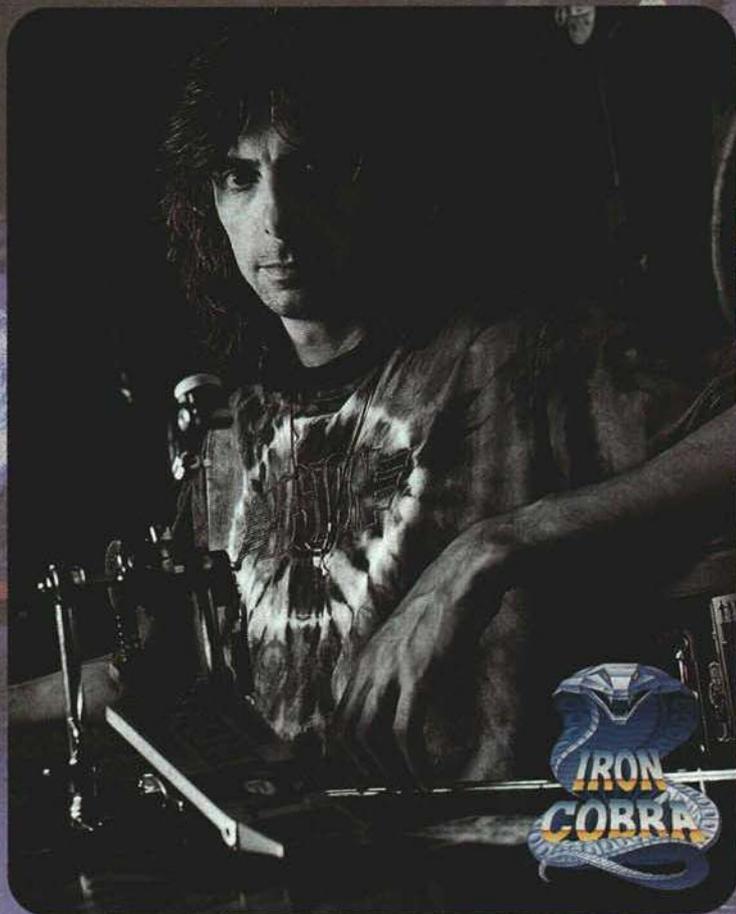
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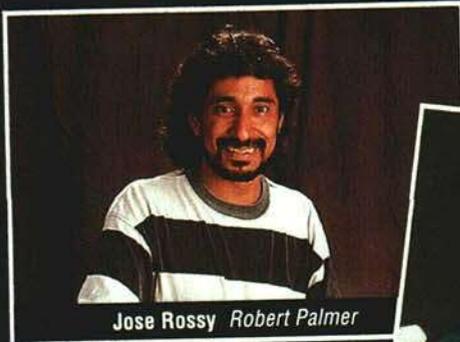
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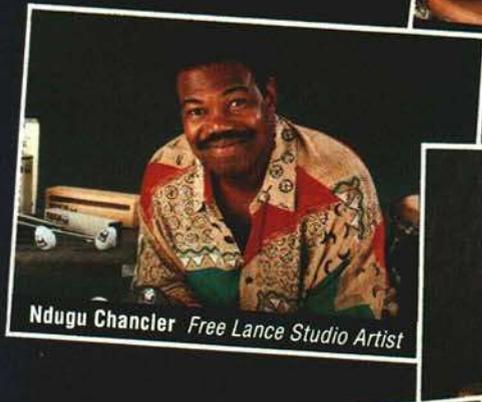
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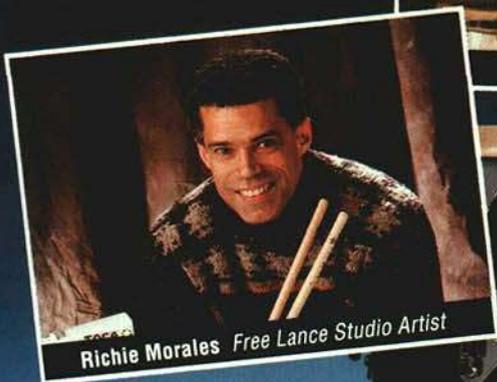
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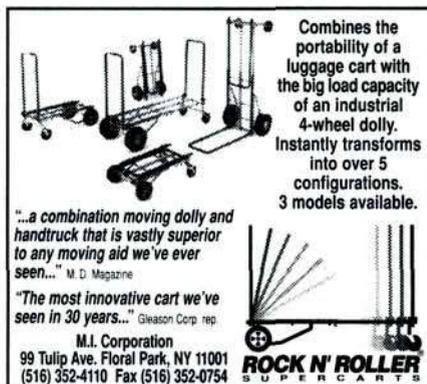


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AB: How come you decided to go there?

CS: I just wanted to better myself. I also wanted to check out L.A. to see if this was what I wanted to do. After being there for a couple of months, I auditioned for the Chili Peppers...and now I'm rich and famous! [laughs] My mom says, 'Don't you just pinch yourself every day?' But it's true, because there are guys who can do my thing no problem. I certainly paid my dues, but I'm still lucky to be able to do what I love for a living. [Chad pauses, sincerely.] Man, I am just so lucky.

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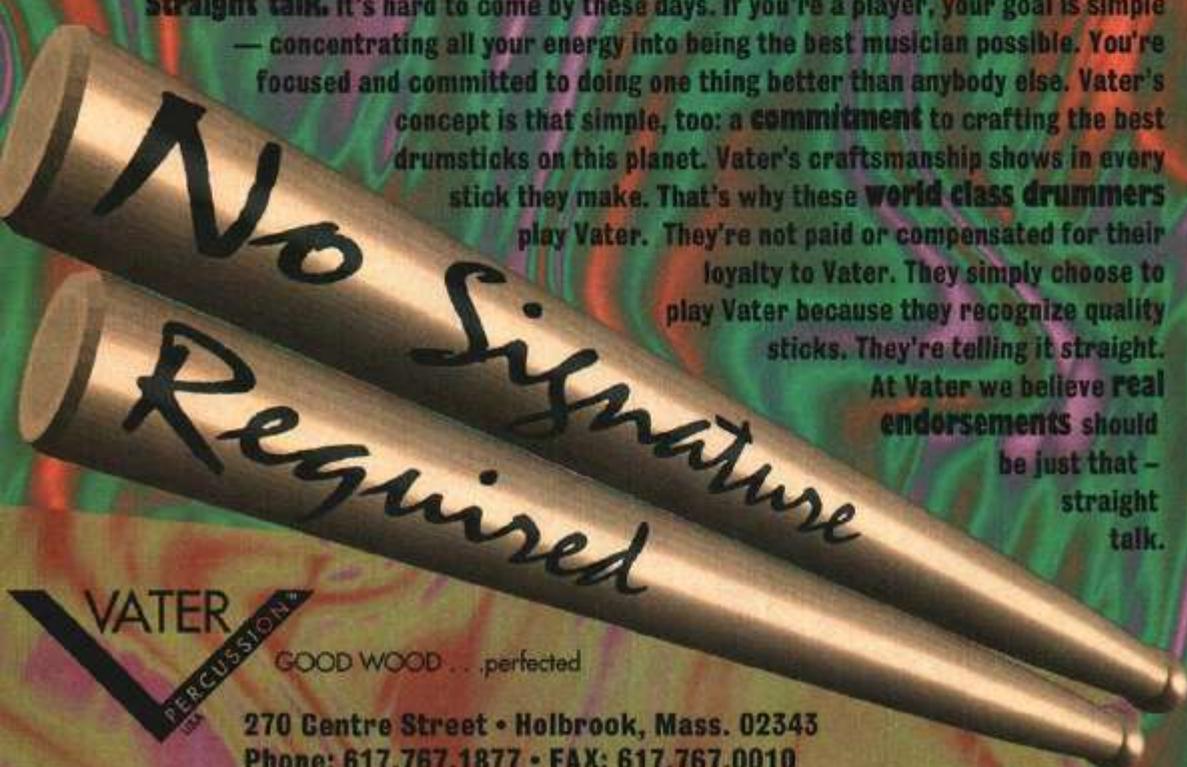
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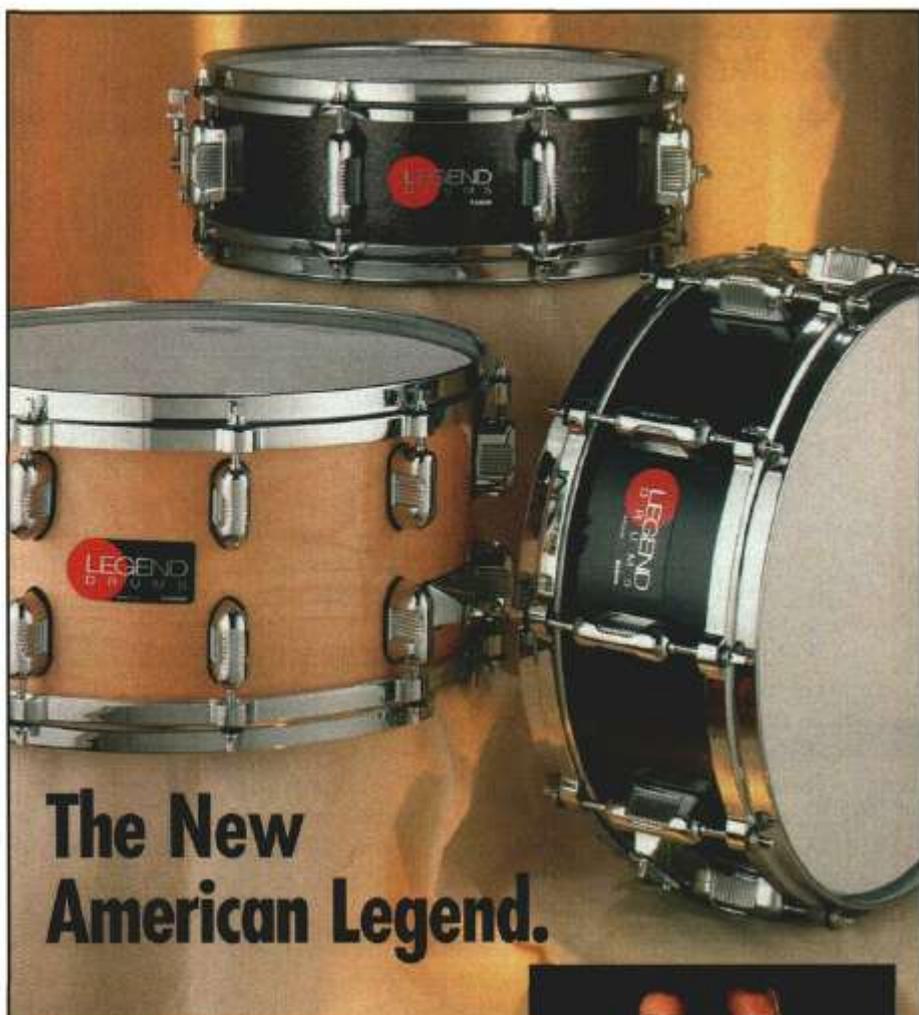
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No Bad Students

by Steve Snodgrass

As drum teachers, we've all likely had "good" students and "bad" students. The bad students seem regularly unprepared for their lessons and act disinterested in the material being covered. But how much of this attitude is the student's and how much is simply a reflection of our own attitudes as teachers?

I've had the good fortune of knowing several professional classroom teachers, and their training and experience have given me some valuable insights into the teacher/student relationship. One of the most important things I've learned is the significance of the teacher's attitude and involvement in the classroom, and how this relates to a student's motivation and achievement. Translating this to the drum studio, I've found that the attitude and effort I bring to a lesson are every bit as important as the student's level of talent.

Let's return to our hypothetical "bad" student and examine the situation more closely. What does your lesson consist of? Do you sit down, listen to the student play exercises for a half hour, assign the next set of pages, and say good-bye? Even the most die-hard, dedicated student can easily lose interest under those circumstances. I certainly would!

As teachers, we need to do *more* than sit back and silently watch our students plod through method books. After all, why did they come to us in the first place? So they can exercise by playing lessons? Certainly not. They come to us for *music* lessons: to learn how to play drums in real life with other musicians, performing and experiencing *real* music.

In the context of this broader goal, we as seasoned musicians have so much more to offer than exercises in a book. It's only when we address this goal that we begin to live up to our responsibility to our students. Happily, I've found that with this effort on *our* part, there follows increased motivation and progress on *their* part. Why? Because we're meeting their needs and sharing the excitement that made *us* pursue drumming when we were in their shoes.

Okay, it sounds great in theory, but how do we put it into practice? Let me share some of the methods I've used and found valuable.

1) Get to know your students. Find out who they are, what interests they have, why they're learning the drums, and what they hope to get from the music. Tell them who *you* are as well. Share some of your personal life and interests. This goes a long way in helping a student relax and feel you're a friend who's on their side in the learning process. Encourage your student to ask questions at any time without embarrassment. Many of the things

we take for granted are not so obvious to beginners—yet surprisingly significant to their progress.

2) Ask about the student's favorite music, and talk about how the drums are being played. This is often a good way to demonstrate the importance of tedious fundamentals, and how they translate to the real-world skills your student is seeking.

3) If a student is in a school music program, keep tabs on what he's doing and offer to assist with any difficulties that might occur. I've found that school music directors are rarely experienced percussionists. Sometimes a little bit of *expert* assistance goes a long way in helping a student excel among his or her peers.

4) Broaden the student's musical awareness. Include such things as basic conducting, singing, and having the student transcribe parts as well as write their own drum music. This last activity is particularly useful in helping to develop sight-reading and rhythmic analysis skills. Also, giving the student an understanding of basic compositional forms paves the way for successful playing experiences with other musicians. Explain and demonstrate elements like verse, chorus, head, and bridge, along with road-map devices like D.S. and coda.

5) Teach students about the proper care of drums. Don't let your students turn into players with no concept of tuning or maintenance. This knowledge is no less important than any performance techniques you have to offer, and helps develop a more complete command of the instrument. If this means you need to learn more about the challenging subject of tuning, *then do it!* There's no lack of good advice on the subject.

6) Along with care and maintenance, share some drum history with your students. Most of them are fascinated with stories about the origin of the traditional grip, or how the hi-hat evolved into its modern form. Background information like this helps clear up some of the mystery of drumming, and can help a student feel more connected to the instrument. I also like to share anecdotes about playing drums in real-life situations. Students enjoy these stories, and the little tidbits of experience we share can do a world of good in making a novice feel more comfortable and confident behind the kit.

7) In general, do whatever you can to immerse your students in the drums during their lessons. Remember that your students may not have a snare drum or drumset at home, and their lesson with you may be the only time they can be around real drums. Let them touch, feel, and fully experience the instrument as much as possible. It's very meaningful for them, and it's part of the musical experience that you're being paid to provide. Have your students take a cymbal off a stand and feel its weight and texture. Have them hit it from every angle—softly, loudly, and everything in between. The drumset is a very physical instrument, and an

aspiring player should become as familiar with it as any athlete is with his or her equipment.

8) Take the time to swap seats and play for your students often. They'll learn a great deal from observing, and you can generate a lot of enthusiasm. But don't be a showoff. The idea is to *inspire*, not discourage. Show them things they can achieve through their exercises, or play some of their favorite drummers' licks and break them down.

9) Help your students learn enough about drums to make intelligent buying decisions when the time comes, and offer to advise them. It's a confusing world of choices out there, and your knowledge can save them from frustration and disappointment, whether they're buying a big-ticket item or just an accessory.

The main point is, no matter what lesson strategies you use, always be conscious of the role you play in your student's learning experience. You're very likely the most significant influence he or she has in the world of music. Recognize and respect this mentor status, and always give one hundred percent of your wisdom, experience, and enthusiasm. Encourage your students and praise their good efforts. Make your lessons fun and memorable. If you do, you may find that the truly "bad" student is a rare one indeed.



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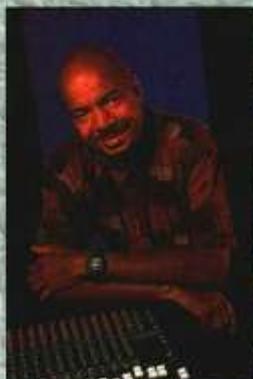
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case, it was a local drummer who ultimately became internationally famous.

"Sam Woodyard, who played with Ellington, was from Roselle, New Jersey. He knocked me out," Charli says. "In 1944 or '45, I went to a band rehearsal in Newark with my Dad. I was a teenager. Sam was four or five years older. He was a *killer*. I was shocked that a local cat could be so good. He couldn't read a note, but he had natural ability, like Buddy Rich. Not much of a melodic player, Sam was a hard swinger, with a very good beat and great hands. I learned a great deal by being around him during those early years."

Persip graduated from high school in 1945 just before his sixteenth birthday. He immediately began getting gigs in the Newark area. To help out at home, the drummer worked days at Bamberger's, a local department store. He got around town at night. He played jam sessions at Lloyd's Manor and worked weekends at another club. The pay was a dollar and a half a night plus a chicken sandwich. "And I was thrilled to get that," Persip asserts.

"I didn't really know what I was doing," Charli says. "But I thought I did. I was kind of popular in Newark. R&B leader Billy Ford and jazz tenorist Joe Holiday hired me. There was the opportunity to be around and play with talented jazz musicians, like James Moody, Sam Woodyard, Dave Burns—a trumpeter who later went with Dizzy—tenor saxophonist Hank Mobley, and pianist Walter Davis. Newark was my proving ground."

Before the big breakthrough with Dizzy Gillespie in 1953, the drummer worked in a variety of situations, enhancing his range as a player. He was employed by bluesman Brownie McGhee, the Four Keys—a fore-runner of R&B heavies like the Temptations—saxophonist Hal Singer, and others. He played the so-called "Chitlin' Circuit." The living conditions during those years of segregation were questionable, to say the least. But many of the women who ran the rooming houses in which the musicians stayed were warm and caring.

"They treated me like a son," Persip explains. "Because I was so young, those church ladies would say to me, 'Look at this little child here. And you play drums, too. My goodness, I'm going to feed you, make sure you eat well because I'm sure your mama must be worried about you.'"

"After a couple of those tours I'd had enough. I wanted to play modern jazz. Every time I came home, I would say, 'No more of that!' I would get a day job, then

get sick of that because I missed the drums. Every time, the result was the same—I would go back out on the road.

"Bebop was my thing," Persip recalls. "So when I wasn't working or traveling, I would come into New York City to listen and to play. I'd go to Minton's uptown and to the Paradise at 110th Street and Eighth Avenue. The Paradise was very big at the time. I'd do the downtown clubs as well. I stayed in touch with the music and I had all the records, particularly Dizzy's."

A happy accident moved Persip permanently into a jazz environment. After getting home from one of his R&B tours, he went to Atlantic City to romance a dancer he had met. She was at the Harlem Club in a show called *Larry Steele's Smart Affairs*.

"I went by one afternoon for one of her rehearsals," he reports. "The union delegate came in to ask the show's drummer, Clarence Johnson—a real nice fellow—if he knew a drummer who could step in for Philly Joe Jones with the Tadd Dameron band, which was doing a 'Tropicana Revue' at a now-defunct club. It was divine providence. Clarence said, 'There's your man over there.'"

"I had never played a production show, only small shows at clubs in Newark, featuring a shake dancer, a comic, and a singer. But I went over, rehearsed, and opened that night with the show. Betty Carter was one of the principals. I didn't know it at the time, but I was hired as an interim drummer. Management had contacted Papa Jo Jones to make the gig when Philly became unavailable. When Jo finally came down a few days later, the decision had been made to keep me on for the rest of the summer engagement. My reading and time feel helped convince the bosses to retain me.

"I'll never forget Papa Jo's response," Persip says. "He came by the club with drummer Chris Columbus, who was Sonny Payne's stepfather. Jo sat down, crossed his arms, and glared at me the whole night. Underneath it all, Jo was glad a 'young-blood' had gotten his chance.

"Clifford Brown, a truly magnificent player, was the trumpeter in Tadd's band. Benny Golson, an inventive composer and tenor saxophonist, was with us, too. And Tadd wrote some great things! How could I go wrong? It was a great learning experience. And later I found out Dizzy Gillespie had been in the club to see the show."

Redd FOXX, the internationally known comedian and actor, had settled in Newark during the early 1950s, and was indirectly responsible for making the connection between Persip and Gillespie. FOXX booked a Newark club called the Picadilly, and on jazz nights he would hire a name jazz artist and surround him with local players. One

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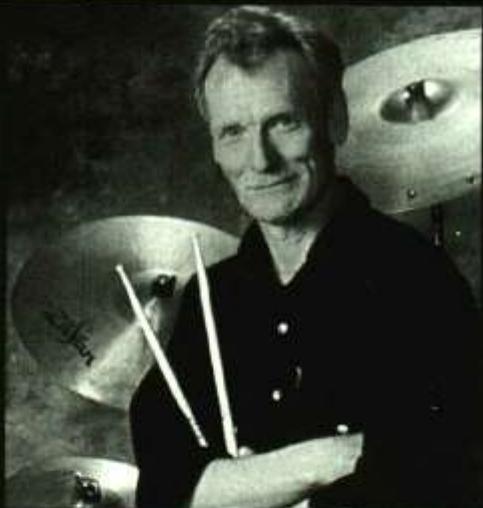
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evening he brought in trombonist Bennie Green, and had Persip, Mobley, Walter Davis, and bassist Jimmy Schenk support him.

Green was very taken with Persip's playing and asked if he was looking for a gig. Persip vividly remembers saying, "Sure!" I thought Bennie was going to ask me to go with him. He gave me Dizzy's number. 'Call this cat right away!' he insisted. I got Dizzy on the phone and he said Bennie had already told him about me. Because of the great recommendation, Dizzy hired me for his small band, without *really* seeing or hearing me.

"Dizzy told me to meet him at Grand Central at 2:00 the next day. His group was leaving for Chicago. Needless to say, I didn't get a wink of sleep that night. I was so excited. Dizzy, the great innovator, was my favorite of all the modern musicians."

Because of his prospects, Persip was motivated to buy "my first really good drumset. Before that I had pick-up stuff. My first set was Ludwig & Ludwig. Then Louie Bellson took me to Gretsch and I made an arrangement with that company.

"When I was hired by Dizzy, I gave up my day job and considered myself a *professional*" Persip notes. "It was like heaven working with Diz. He was a great teacher and a very inspiring player and leader. I often say that I went to Juilliard but I graduated from the University of Dizzy Gillespie." (Persip is a schooled musician. He studied piano for a time, and for two years at Juilliard was involved with what the school calls "Literature and Materials of Music.")

Persip played with the Gillespie small band until 1956. His colleagues—Gillespie, Sahib Shihab (baritone saxophone), Wade Legge (piano), Louis Hagney, and later Nelson Boyd (bass)—all have passed away. While with the Gillespie big band—the next key chapter in the story—Persip married his wife Sophie—who has supported him through thick and thin. He also made a major impression on the music community.

I first saw and heard Persip with that great ensemble at Newport on July 6, 1957. The band featured such stars as saxophonists Ernie Henry, Billy Mitchell, and Benny Golson, trumpeter Lee Morgan, trombonists Melba Liston and Al Grey, pianist Wynton Kelly, and bassist Paul West. The charts were by Gillespie, Quincy Jones, A.K. Salim, Tadd Dameron, Ernie Wilkins, and others. The Newport performance, preserved on record by Verve on an LP appropriately titled *Dizzy Gillespie At Newport*, provides telling evidence of the band's capacities, and immediately indicates why the crowd was electrified that night. Though a little out-of-tune, the band had

very special fire and enthusiasm and communicated in no uncertain terms.

On this important recording Persip reveals his ability to establish a deep-feeling groove. He plays buoyantly with strength and extraordinary spirit on such items as the Afro-Cuban burner "Manteca," "Cool Breeze"—taken at an unbelievably fast tempo—and "Dizzy's Blues." He makes his formidable technique work for him. Persip uplifts both the band and the soloists, tying all the loose ends together. He makes creative use of his left hand, enhancing the general sense of thrust with strong, selective use of the bass drum. Often he's reminiscent of Buddy Rich, but his conception is far more contemporary. His style stems from Shadow Wilson—a great favorite of his—Art Blakey, Kenny Clarke, Max Roach, and Philly Joe Jones.

"Once I joined Dizzy," Persip feels, "I had the opportunity to develop my own approach to playing in a big band. I tried to combine big band techniques and excitement with the loose, hip, improvisatory feel basic to small group performance. So many years later, I continue to do this in my own band—but in a more advanced way."

The late, great Shadow Wilson, now disappearing into the mist of history, is remembered by Persip as an invaluable mentor and friend in the Gillespie years. He had something very special when it came to playing with big bands. Wilson did certain things before anyone else. Certainly he had a lot to do with introducing bebop concepts to big band drumming. Persip felt a sense of reverence for Wilson; he assimilated many of the lessons implicit in Wilson's playing.

"Shadow gave me my greatest thrill as a performer," he says. "The first time I played at Carnegie Hall—with Dizzy in 1956—Shadow was in the wings. He came to hear me a lot back then. When I was taking my bows, after we had closed the first half with my feature, 'The Champ,' he came out of the wings and hugged me. That was about as close as I'll ever get to heaven on earth!"

The Gillespie band broke up in 1958, and the trumpeter re-formed a small group and asked Persip to stay on. But it was time for the young drummer to pursue other interests. He had developed a "name" and increasingly was asked to play in and around New York and on the road. He worked with the Johnny Richards band, Phil Woods, and "Sweets" Edison. Because of Buddy Rich's recommendation, he joined the Harry James band in the spring of 1959. It was not a good experience.

"Harry hated me," Persip declares. "He thought I was going to do things the way Buddy did. I played in the same style as I

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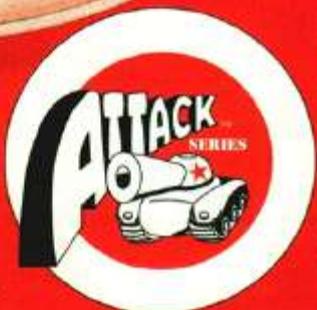
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Pictured right to left (counterclockwise): Charlie Adams - Yanni,
Mike Terrana - Yngwie Malmsteen and Aynsley Dunbar - Journey.

did with Dizzy. Harry didn't want to hear that. He didn't dig modern drumming, so I left after a month."

This was not a bruising disappointment for Persip. He was much in demand. Whenever he was in New York, the phone rang off the hook with requests for his services on recording dates. As the 1950s moved toward the 1960s, he did some extraordinary work. An all-star big band set for United Artists under the direction of the knowledgeable A&R man Jack Lewis, released as *The Jazz Soul Of Porgy And Bess*, is one of Persip's best recordings. He responds naturally to what the band asks for. His rhythmic line is firm yet flexible. His time is confident, buoyant, almost swaggering. His lead-ins are bold and his bass drum work adds security to the pulse and general excitement to the proceedings.

Discussing the bass drum and its role, Persip is insistent about one point: "The bass drum is the master drum. What we play on the traps, the cymbals, and the hi-hat is just accompaniment to the master drum. You play from the bottom up, and what you play has to be compatible with the sound of the bass line.

"You have to play the whole instrument—the drumset or 'multiple percussion,' as Max Roach calls it," he adds. "What makes the drumset different is that we play it with our hands *and* feet. I try to be completely ambidextrous because the drums should be approached as *one* instrument.

"Another very important thing: You have to be a *musician* before you can think about doing anything heavy. First you're a drummer, then you become a musician. Love the instrument, learn to play it really well, get all kinds of experience. The musicality follows."

Another Persip precept: "As I said in my book, *How Not To Play The Drums* (Second Floor Music), 'Respect others, feel compassion for them, be honest with them. Without compassion and honesty, the drummer may not be able to play to enhance the group's music.'"

Persip plays particularly well on the following recordings: Gil Evans' *Out Of The Cool* (Impulse), Rahsaan Roland Kirk's *We Free Kings* (Trip), Dizzy Gillespie's *Sonny Rollins/Sonny Stitt Sessions* (Verve), *Gretsch Drum Night At Birdland* featuring Art Blakey, Elvin Jones, and Philly Joe Jones (Roulette), Mal Waldron's *The Quest* (Prestige), and his own *Jazz Statesman* offering, *Right Down Front* (Bethlehem),

On these releases Persip swings and relates to others imaginatively; adapts to a variety of stylistic demands; exercises his curiosity; solos in a feeling, thoughtful manner, combining traditional and adven-

turous techniques, including independence. His performances are both well-structured and highly instinctive. He changes pace like a sage baseball pitcher. He excites and surprises and seldom disappoints.

Persip was moving right along during this period. He was admired by players, not least of all by drummers. Billy Cobham and Frankie Dunlop, among a number of others, were paying close attention. And Persip was in the process of changing, becoming a more vivid and interesting player.

"Elvin Jones introduced me to a variety of new ideas," he says. "We were together on his *Out Of The Cool*. He graciously permitted me to play drums while he took care of all the percussion effects. This was a turning point for me.

"Elvin showed me there was so much more to music and drumming. He made me understand you can have a far hipper story if you dig it all—if you're into all kinds of thinking and music, not just your thing."

From the late 1950s through the 1960s, his period of greatest prosperity, Persip came to a major turning point in his life. Despite his full, often fulfilling schedule—recording with everyone from Gillespie to Johnny Mathis—he became rebellious, a bit arrogant. He partied far too much, was increasingly unreliable, and eventually lost his place in the New York hierarchy. It was a really low period for him. The phone stopped ringing.

"For a while everybody loved me. It affected me the way it does most people," the drummer explains. "I went on an ego trip. I started doing things because *I* wanted to do them. I dealt with stress the wrong way. I started telling the world off. And I got a bad name."

The drummer had to rebuild his career. "I worked for a period of time (1962) with Yves Montand. I did demos. I worked with dancers. I was one of the first trap drummers to play a dance class. In 1963, I joined the house band at the Apollo. It was wonderful getting into funk and rock and performing with great artists like James Brown. I really started all over again!

"Billy Eckstine hired me in 1966. I remained with him until 1973. It was a great, relaxed musical and personal relationship," the drummer reveals. "'B,' his pianist-conductor Bobby Tucker, and I traveled together. We picked up musicians wherever we played."

Persip paused, then points out: "Not only was it a memorable gig. With Eckstine I finally nailed my style. 'B' was so supportive. He allowed me to be who I was. And he spoke up for me. I remember Harry James came to one of our rehearsals in Vegas. He said to 'B': 'Wow, Charli Persip sounds good with you.' 'B' responded:

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'Yeah. He sounded good with you, too. But you just didn't have the sense to listen.' I'll never forget him for that!"

Charli has diversified over the years. He spent some time with avant-garde saxophonist Archie Shepp. The experience was broadening for him, much as his experiences with Eric Dolphy and Don Ellis had been earlier, and employment with the

Collective Black Artists Band and with Jack DeJohnette (at the piano) and bassist Eddie Gomez have been more recently.

Persip has taught privately for some time. He is a drum instructor in New York's Jazzmobile program and gives a course in Rhythmic Analysis at The New School in Greenwich Village. He also heads the jazz ensemble at Queensboro

Community College.

Persip continues to record with a variety of artists, though not as frequently as in the earlier years. But he leaves his mark, particularly on his own packages with Supersound.

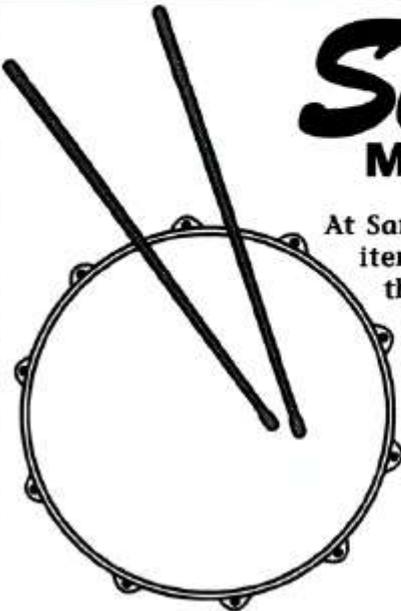
The band, his primary focus, was formed in 1979 by well-known trumpeter Gerry LaFurn, who has since passed away. The drummer took the band over in 1982. Persip says, "I try to make Supersound dramatic, high-energy, interesting. The instrumentation is traditional, except we have a tuba. In addition to the tuba, we feature four trumpets, three trombones, five saxophones, and four rhythm players, including a percussionist.

"When we started out, Frank Foster, who made it big with Basie, gave us seven arrangements. Jack Walrath is now writing a lot for the band. We have some wonderful young players. Alto saxophonist Sue Terry, who also works with my quintet, Persipitation, has made a major contribution to the big band, both as a player and writer.

"What I'm trying for in the big band is a certain looseness that's hard to achieve," Persip explains. "To get that, the musicians have to be confident, independent. They shouldn't be looking for a conductor. I tell the guys all the time: 'Don't depend on me. Enjoy me. Enjoy the rhythm section. Let the rhythm section take you to a higher level. We're not here just to tell musicians where the time is, where to come in, where to lay out.

"I want the big band to feel and sound and behave like a small band. One of the ways for this to happen is for the players to be involved with *structure*, to *know* the tune—all of it, not just their parts.

The future for Supersound? "I would



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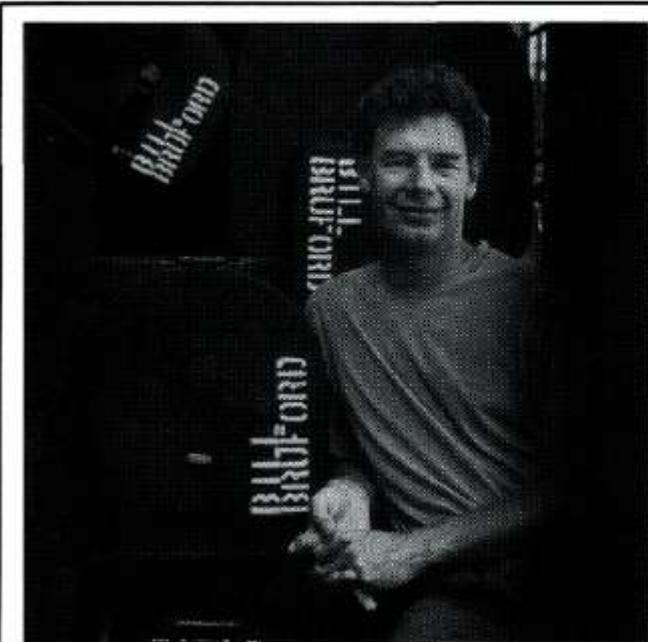
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like to diversify, like Max Roach has. Get into theatrical production, do something with a choir, make a jazz video, work with dancers. I certainly hope we can work more steadily. We do enough to hold on. But we need consistent employment so we can sound real good and achieve our goals. A recent series of Tuesdays at the Metropolis, a club in lower Manhattan, is a good start."

Persip hopes to do more clinics in coming months. "I'm a performer first and a teacher second," he says. "Clinics provide the opportunity for me to do both."

As a drummer, he builds a great foundation. A number of significant players of the instrument have had their effect on Persip: "Don Lamond, for his inventiveness and strength; Buddy, because of his fantastic ability; Shadow, for the way he kicked the big band with a small band feeling; Kenny Clarke, for his tremendous imagination. Kenny had a very interesting way of using rudiments. He turned them around and played them in all kinds of subtle ways. Plus he had a great cymbal beat.

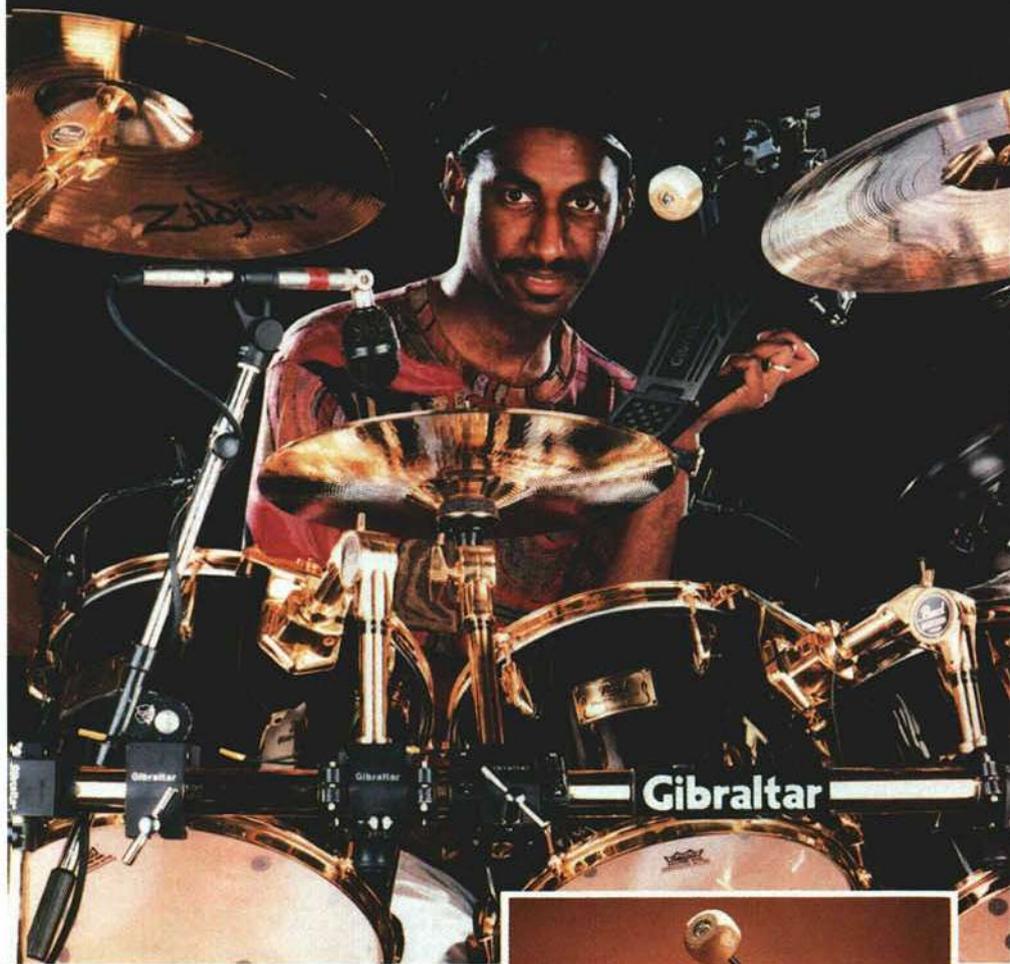
"I liked Art Blakey for his raw swing and his power. Max inspired me because of the melodic concept he brought to drums. And Elvin, of course. He's just like a mass of rhythm coming at you.

"Other guys make me think and feel, too," Persip notes. "Tony Williams, Jack DeJohnette, Marvin 'Smitty' Smith. Young guys show you how colorful playing drums can be.

"My favorite drummer? It's me. Or more precisely the drummer I'm striving to be."

Persip, at sixty-five, is still learning and practicing. He constantly tries new rhythms. He took a few lessons recently with Horacio Hernandez, a new Cuban drummer, "to get closer to what's going on." He smiles, adding: "I'm still very much into bebop—the most sophisticated form of jazz we've had in this century. But I like what's going on now—funk, Brazilian music, rock. I think that any good drummer should be able to play it all.

He concludes: "I'm trying to tie on to what's happening. I like to be in touch with what's going on and combine new things with what I already know."

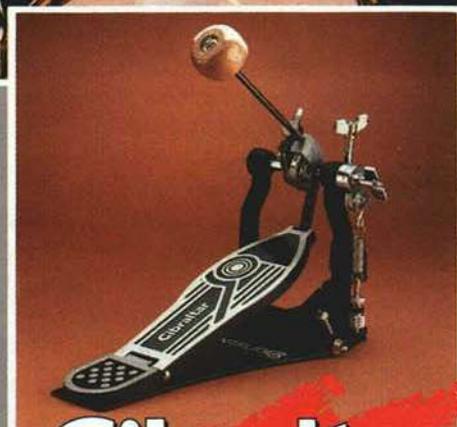


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HARDWARE

Double-Bass-Illusion Ostinato

by Rob Leytham



As a teacher, I have often been put to the test when a student comes to a lesson asking, "Would you teach me double bass?" Now, I have no trouble teaching double bass when I know that the student has a double-bass kit (or a double pedal) to practice on.

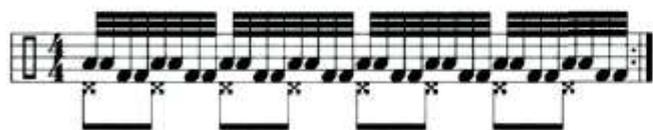
However, not all of my students are afforded that luxury. So for students who don't have the equipment, I show them how to reproduce the sound of a double pedal using the following Ostinatos. These give the illusion of a double bass groove.

First, tune the floor tom close to the same pitch as the bass drum. Play a straight 8th-note pattern with your right hand on the floor tom and your left foot accompanying it on the hi-hat. Count out loud, "1 & 2 & 3 & 4 &," while kicking the bass drum on the 8th-note subdivisions "e" and "ah."



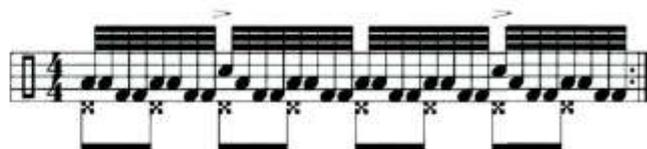
Once you're comfortable with that, play the rhythmic solo written at the end of the article with your left hand between the snare and high tom.

Now try playing 32nd notes between your floor tom and bass drum while keeping the 8th-note pattern going with your hi-hat. Continue counting the 8th-note subdivision when playing the rhythmic pattern with your left hand. (Make sure that you keep the double strokes between the floor tom and bass drum even.)



By the way, I use the hand technique that Dave Weckl made famous to play my doubles on the floor tom. Drop the stick down with the wrist on the 8th note and pull up with the fingers to get the 32nd note. (This will make it a cleaner double since it is so hard to get a bounce on a loose head.)

Once the two Ostinatos are mastered, try adding the snare on counts 2 and 4 with your right hand. As always, continue counting the 8th-note pattern with your hi-hat. (Once you master this, play the rhythmic solo over it.)



You'll find that you will be able to come up with some wonderful single bass grooves along with some exciting and melodic solos. Most importantly, have fun with it!

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- 5) Previous *Modern Drummer* contest winners are ineligible.
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Tex-Mex Border Drumming

by Mitch Marine



The United States is the melting pot of the world, so it should be no surprise that we have developed some great and unique musical stews. Regional music is how we often describe these different styles because the culture (music, dance, food, etc.) is a

product of years of the mix of many (often very different) nationalities in one area.

We are going to examine a musical style that originates from south Texas and northern Mexico. The Texas version is called conjunto (pronounced con noon' toe); the Mexican version is called norteña. Combined it's known as Tex-Mex border music.

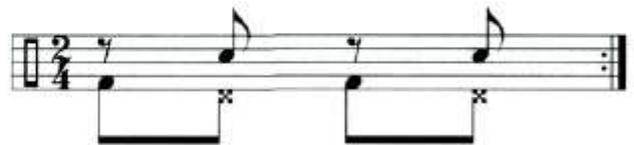
This musical style began to develop just before the 1900s, when Germans and Czechs settled in the border region of Texas and Mexico. The settlers introduced the accordion and their dance music (polkas, waltzes, schottisches) to the Spanish-speaking people, who had their own folk music. Some of these styles were corridos (story or ballad songs), huapangos (pronounced wah pon' go), and boleros. The early instrumentation of this particular music was only accordion and bajo sexto (twelve-string guitar), but by the 1950s bass guitar and drumset also became standard.

As technology advanced, another style emerged. Tejano (pronounced teh hah' no) is similar to the other styles but is based more around the synthesizer or horns than accordion. It also involves a much larger band, which sometimes includes percussion in the line-up. For the purpose of this article we will be looking specifically at the drumming of the smaller bands that play conjunto or norteña music.

The most popular border dance music is the polka. The melody is either played by the accordion or sung (rancheras and corridos). The accordion also functions as a solo instrument, playing counterpoint melodies, licks, and syncopated accents throughout the tune, generally at the end of melodic phrases. The underlying rhythm is the bass drum and bass guitar playing on the downbeat, while the snare, hi-hat, and bajo sexto play on the upbeat.

The drummer's job is to keep the polka groove solid while musically conversing with the accordionist. What or how much he or she plays depends on how the accordionist plays and wishes to be supported, as well as the nature of the tune. It may involve playing a simple polka groove with a heavy accent on the upbeat and minimal improvising on snare—or laying down a steady polka groove with the bass drum and hi-hat (with the foot) while ornamenting the groove with rolls, ruffs, and drags on the snare. Accents are set up and played on the whole kit, just like in any other style of music, but it is not uncommon in this style for the snare to be the main voice of the drumset.

Polka groove:



Basic ornaments to the polka groove:

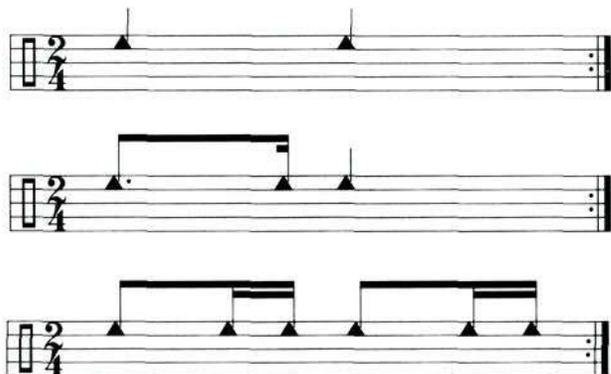


Another popular conjunto dance music is the cumbia. Although the cumbia originates from the Panama-Colombia area, the Tex-Mex musicians added this style to their repertoire and created their own unique sound.

The conjunto drummer's cumbia groove comes from taking the original percussion parts and placing them on the kit. The job is basically to sound like a percussion section. The following examples show the individual parts. Once you're comfortable with each of them, combine them on the drumset.

There are three basic cowbell patterns (here shown from the most basic to slightly more busy). Of course, once the basic cumbia groove is established, many drummers mix the patterns with the different sections, as well as add occasional embellish-

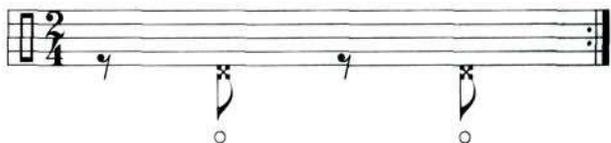
ments to keep things interesting.



The bass drum and bass guitar follow each other and play either on all downbeats or a syncopated pattern.



The left-foot hi-hat plays the upbeats with an open or closed sound. Knowing when to use the open or closed sound takes listening to some bands in order to be stylistically and musically correct.



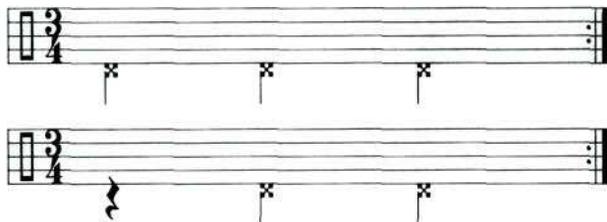
This leaves the left hand free to cover what is traditionally played on congas. The first pattern is the most common, the next two are popular deviations of it.



The huapango is a Mexican folk music from the Huasteca region. This groove is based around a melody sung or played by the accordion in 6/8, with the bass guitar playing a very strong 3/4 feel. This creates a wonderful polyrhythmic feel that is common among many ethnic musics.

The hi-hat helps keep the 3/4 feel moving with the bass guitar, usually playing one of the following two patterns. The bass drum keeps the 6/8 feel moving.

Hi-hat part:



Bass drum part:



While the feet hold down the two different meters, the snare supports and complements the melody. Each individual part may seem simple, but conveying the 6/8 over the 3/4 feel while supporting the melody is quite difficult. The examples given are just a couple of possibilities, the first having more space than the second.



Analyzing this wonderful music in purely technical terms does it a disservice. Finding the recorded music has become very easy, now that most music chains carry more and more world music. If they don't have it in stock, just tell them the name of the artist and they'll order it for you. A great introduction to Tex-Mex would be a compilation record called *Conjunto! Texas-Mexican Border Music, Vols. 1-4*, on the Rounder Label. Specific border-music artists I would recommend checking out include Flaco Jimenez, Santiago Jimenez, Mingo Saldivar, Steve Jordan, La Mafia, and Los Lobos.



Send quick, proven tips that have saved you time, money, or effort to Drumline, c/o Modern Drummer, 870 Pompton Avenue, Cedar Grove, NJ 07009. Items can range from equipment maintenance, repair, or design tips to practice and playing ideas. Please keep tips to 150 words or less, and be sure to include your name and address. We will pay \$15 for every tip we publish.

PREPARATION FOR DOUBLE-BASS PLAYING

If you play with a single bass drum and plan on eventually learning double-bass drumming, here's a suggestion to prepare yourself for the change: Whatever configuration you have your drums set up in now (right- or left-handed), switch to the opposite configuration. This way you loosen up your weaker foot and build stamina for an easy transition to double kick. It also makes your stronger foot learn more subtle control by having to concentrate on working the hi-hat. (You can also develop hand and arm ambidexterity by playing cross-over and leading with your weaker hand.)

Steven Mallas
Peabody, MA



DEVELOPING DYNAMICS

I once had a disease common among rock drummers. It was called "Hit-real-hard-and-loud-all-the-time-itis." The reason this is dangerous to your musical health is simple: When you play hard all of the time, every song will be on the same intensity level. That can get old very quickly. You will also walk all over the vocals and other instruments. On the other hand, if you can be a team player dynamically, the band will sound a lot better!

All you have to do to develop a very personal relationship with dynamics is to practice page one of G.L. Stone's *Stick Control* (or any other challenging sticking exercise) twice a day with a metronome set at a fast tempo. But play them on your leg! If it hurts, you are hitting too hard! This sounds crazy, but it works for me. After a few weeks, practice the same way to a slow metronome setting. That's even harder!

David Williams, Jr.
Indianapolis, IN

WRIST DEVELOPMENT EXERCISE

I have an exercise that develops strong and responsive wrists. It's called a "wrist curl," and it's used by hockey players, golfers, and other individuals who need wrist strength for their activities.

Take a large wooden dowel (a large-diameter broom handle works well) about 12-14" long. Now get a piece of small rope 1/8" to 1/4" in diameter) about 30" to 40" long. Tie and tape one end of the rope to the middle of the dowel. Tie the other end to a weight of between five and twenty pounds (depending on how macho you are). Remember that with this exercise a smaller weight and greater repetition provides the best results. Now stand and extend your arms out in front of you, holding the dowel at its ends in both hands. Slowly rotate the dowel so as to bring the weight upward—then slowly lower it back down again. Repeat this several times. Believe me, this exercise will create the strength and endurance you've been looking for.

Drew Shourd
Venice, CA



BASS DRUM ANCHOR

Bass drum creep got you down? Well, I've discovered that building a small mound of *Shoe Goo* (rubber cement for shoe repair) on my drum rug in front of each bass drum spur is an easy and reliable way of preventing bass drum movement. For each spur, layer three 1" wide by 3-4" long strips of *Shoe Goo* on a high-quality, medium-low-pile carpet. Rub in the first layer with your fingers or a spoon so that it will anchor deep into the carpet fibers. When it hardens, it forms a solid, permanent barrier that will never yield to bass drum movement even under heavy playing. Yet it flexes with the carpet when you roll it up. This really works! It's simple, lightweight, and it sure beats using nails, screws, chains, weights, cinder blocks, or any other frequently used yet cumbersome device employed to stop bass-drum creep.

Andrew Enberg
Davis, CA

ELIMINATING CYMBAL-STAND RATTLE

I've always hated the buzzes and rattles that come from cymbals touching the cymbal stand. It's an absolute no-no in the studios. The simple solution is to go to a medical supply house and buy gum rubber tubing. It comes by the foot or the yard and is relatively inexpensive. Just cut the tubing to the length that works best for you on each cymbal stand. The tubing comes in various diameters from 1/4" to much larger. I also use the 3/4" size to cover my brush handles so that I can do cymbal crescendos with my brush handles during quiet ballads. Most brushes today have hard handles and you can't quietly create cymbal flairs with them. The gum rubber will last for thousands of songs.

Another of my pet peeves is the large metal washer that is often placed on the bottom of cymbal holders (with a felt washer just above). These washers often rattle with cymbal flairs. My solution is to have them spot-welded directly to the cymbal holder. They still are there to support the felt washer, but they're no longer free to move, so they can't rattle.

Hal Blaine
Canyon Country, CA



RECONDITIONING MYLAR HEADS

I have a number of 14" single-ply Mylar drumheads that have stretched, sagging midsections due to hours of abuse. (Lord only knows why I was keeping them.) I had read in past issues of *MD* about using a hot iron or a lighted match to restore dents in drumheads, but it sounded like too many variables to me.

However, recently we had a large pot of beans boiling on the stove. I took one of the stretched-out heads and laid it over the 10"-wide top of the pot. Within ten minutes the head had tightened up to where it was actually flat and tight across the entire midsection—resembling a new head. I have since had the same results with four more heads.

What I like best about this method is that as long as you keep your pot of water (beans are optional) just at the boiling

point there is no chance of melting or burning the drumhead—due to the constant temperature of the steam. You do want to monitor the process closely, though. From the little bit of experimenting I've done I'd say that if you leave the head on for more than fifteen minutes you'll begin to get enough tension on the Mylar to get into the "pre-tuned head" category.

Andrew Poling
Albuquerque, NM



INEXPENSIVE PRACTICE PADS

Instead of paying anywhere from \$25 to \$40 for a practice pad, go to a computer store and purchase a "mouse pad"—the soft foam-rubber pads used under computer remote controls. You'll spend no more than \$7.95. The plastic-covered ones offer

fantastic bounce and response, and they last forever. You'll have to place it on top of a hard surface for support. You'll find that different surfaces provide different tones and feels.

Dave Warburton
Seattle, WA

Note: The tips presented in Drumline are suggestions based on the personal experience of individual drummers, and are not necessarily endorsed or recommended by Modern Drummer magazine. Modern Drummer cannot guarantee that any problem will be solved by any Drumline suggestion, and cannot be responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged to consider each suggestion carefully before attempting to utilize any Drumline tip.



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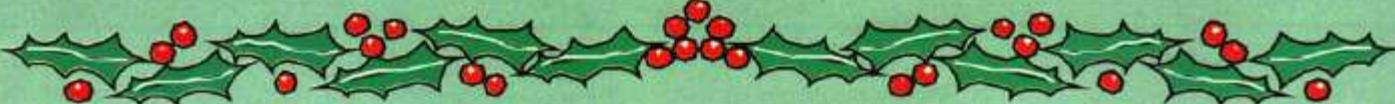
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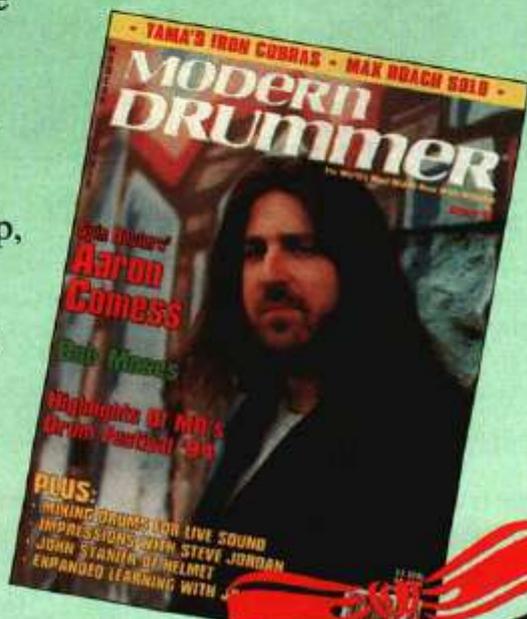
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continued from page 33

"Our heads are made from the hides of water buffaloes," Wayne continues, which are beasts of burden in Thailand and are not an endangered species. Hides are designated for use on particular drums depending on their quality and thickness. We cut the hide to a preliminary size, then place it over a flesh hoop, moisten it, and fit it into a two-piece metal jig. The jig shapes and stretches the hide, creating the collar in the appropriate depth for the drum it's going to fit on. A worker trims the excess around the edge of the flesh hoop, then the entire assembly goes into one of two room-sized ovens to be cured and dried. All of the rawhide scrap is sold to manufacturers of dog chew toys. There is very little waste in this operation."

Hardware

The Thailand factory also includes a major metal fabrication plant where lathes, presses, punches, and other machines are used to shape various pieces of hardware to conform to the contours of LP's many different drums. More machining and assembly is involved with the manufacture of stands, *Gajate Brackets*, *Everything Racks*, trap tables, etc. The plant also manufactures timbale shells, along with cowbells for the Matador and CP lines.

After manufacturing, most pieces are sent to an outside polishing business, then returned for welding and some final polishing. Then they go to the factory's on-site plating operation. "When we first came here in 1980," says Wayne, "one of our problems was finding good-quality chrome plating. The existing platers were doing really cheap work, and there were a lot of problems with rejected products coming back to the factories. In order to achieve and maintain the standard of quality we require, we had to build our own plating facility. We do both chrome and brass plating, on both steel and die-cast parts. It's a very big investment and very important to our operation."

Production Challenges

Although manufacturing in Thailand offers many economic and developmental advantages, it also presents certain technological challenges. For example, an authen-

tic tambora (a drum from the Dominican Republic) traditionally uses a rattan drum hoop rather than a metal one. Wayne recalls: "We developed it in New Jersey in the summer of 1992. Just to make a prototype we had to create a pressure-cooker device—to put water into the rattan so we could bend it into the rim. We sent the finished prototype out with some artists for six months until we were satisfied with the design. Then we sent it to the factory in Thailand. Then *they* had to find a source for rattan rims made to the tolerances—and

in the small quantities—we need. Thailand does have a rattan furniture industry, but it's not used to having to maintain exact tolerances. Plus or minus a couple millimeters doesn't make much difference on a patio chair—but it does to a drum when it comes to tuning.

"The tambora is also a rope-tensioned drum," Wayne continues, "and there isn't a big rope industry in Thailand—in terms of ropes with specific tensile strengths, stretch factors, etc. So we're still researching the rope; we may have to import it from Korea

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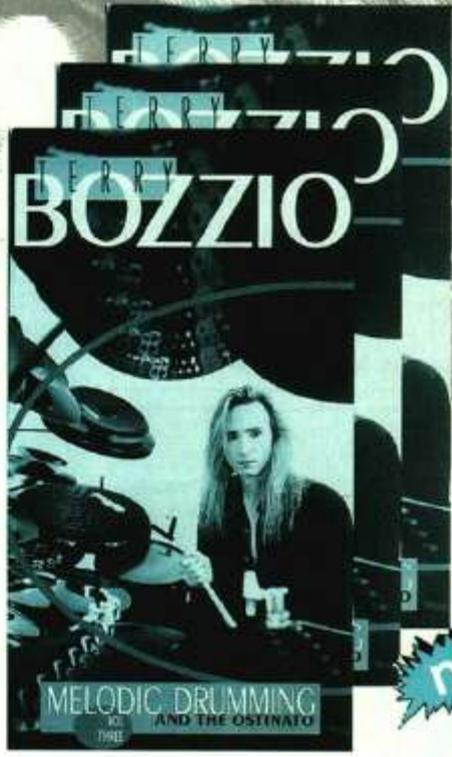
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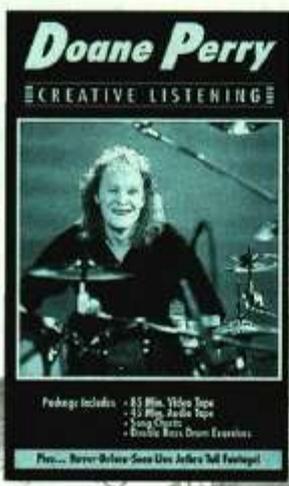
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 Level: Intermediate-Pro / Running Time: 65 minutes.



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or the States. These are the things we go through in order to get the authenticity of the instrument and still maintain standards of quality and manufacturing tolerances that the modern public will accept."

Even machine-made component parts can pose a manufacturing problem. "In America or Japan," explains Wayne, "manufacturing is based on a supply of standardized parts and components. If you need a rubber cap for the bottom of a stand, you can go to fifteen different sources to get the best price on a standard cap. But in Thailand there are no such standards; you have to make a design! What kind of rubber is it? What durometer? How should the mold be made? Then you have to find a manufacturer, buy tooling, and order a production quantity. The result is that a component that's really secondary to the main purpose of your product—like a cap or a rubber plug—requires the same amount of involvement as the major elements do.

"And then there's the whole other situation of what happens to the performance of an instrument once we develop and install a given part," Wayne continues. "We might work for weeks before we succeed at making that part, only to find that it adversely affects the acoustics of the instrument, or interferes with its operation—or is itself adversely affected by the use of the instrument. We've had to learn so much just to make 'simple' products. It's not rocket science—but for the percussion industry it feels like it."

Garfield, New Jersey

LP's corporate headquarters in Garfield, New Jersey contain sales and marketing departments, an in-house art department for ads and catalog layouts, and administrative offices. Also in this building is LP's photo studio and darkroom facilities, where Martin Cohen exercises his *other* lifelong passion: photography. (Martin and his photo assistants are currently archiving and cataloging over thirty years' worth of photographs.)

Says Martin, "The fact that I have been a photographer for the better part of my life is one of the things that keeps me in touch with musicians. Besides shooting for our catalogs, I chronicle the goings-on in music around the world. I take pictures of people playing both mine and other people's products, and I'm able to talk to those people

through the pictures. They, in turn, send me their ideas and comments—which I think puts LP in a very advantageous position."

R&D And Artist Relations

Two other key departments in the Garfield office are Research & Development (headed by Don Kralik) and Artist Relations (headed by Ray Tregellas). Owing to the manner in which LP relies on artist input for product development, these

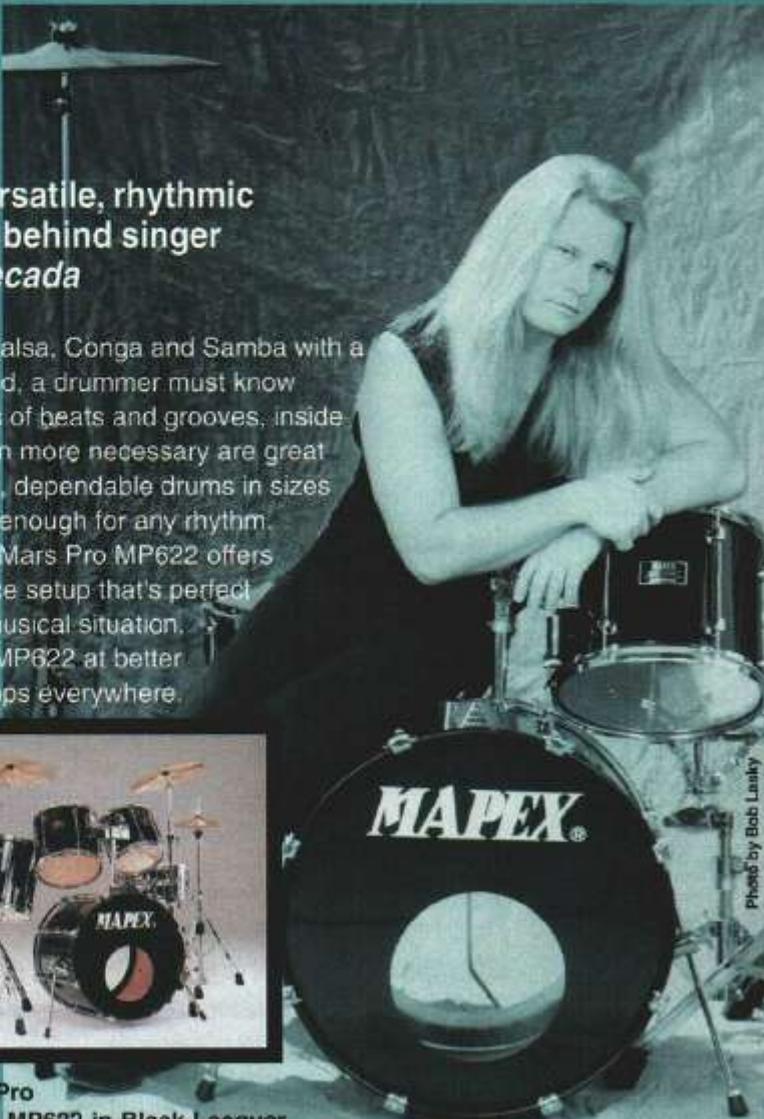
two departments work very closely together. Suggestions for new products or improvements to existing ones often come to the R&D department from the over five hundred LP artist endorsers actively playing in the field. Conversely, prototypes for new or improved products are given to many of those artists for evaluation.

A large part of product development is devoted to improvement of existing instruments. Says Don Kralik, "Drums have been around for thousands of years in one form or another, and virtually every coun-

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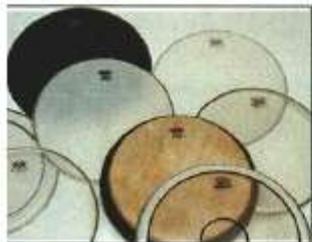
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try has its own indigenous percussion instruments. Most are pretty similar in their basic respects. Really all we're doing is fine-tuning those things. For example, durability is a major characteristic we work on. Most of the stuff that comes in from Africa is pretty fragile as a result of fairly primitive production methods. We're trying to bring the quality level up in terms of the instruments' ability to perform to contemporary standards."

A desire for improved durability led Don to create LP's unique *Jam Block*. "I had some background in plastics design prior to coming to LP," he says, "and I started fiddling around with plastic to duplicate our *Groove Block* wood block—simply because wood can crack. It took some doing—I must have made over three hundred samples—but I finally learned what size it had to be and what made it sound right. Based on that success we developed *Granite Blocks*—plastic versions of melodic temple blocks, which are notoriously fragile."

Ray Tregellas adds, "We also work on making instruments more user-friendly. For example, several years ago we got complaints about people hurting their hands on the rims of congas and bongos, so we created the first *Comfort Curve* rim. I can remember going through a number of prototypes on that project and working with lots of different artists. But that initial rim still wasn't exactly what the players were looking for, so we recently introduced the *Comfort Curve II*—which not only is more comfortable on the hands, but is also designed to interact with the hoop of the head differently to improve the resonance of the drum."

LP's R&D department must also respond to changes in musical trends and playing styles. Don Kralik cites the example of cowbells: "Latin salsa bands are starting to get into amplified music more than they used to, so they're looking for bells that are brighter and louder. We follow trends like that and try to pop in new products while the trends are happening. We don't necessarily remove the old models, though, because they still appeal to many players. We just expand the line."

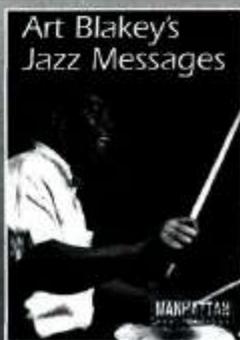
The creation of one product can also lead to another, as was the case with the *Rock Classic Ridge Rider* cowbell. "Salsa players were asking for a lower-pitched, more

traditional hand bell," says Ray Tregellas. "So we produced such a bell. Then, just out of curiosity, we put the plastic ridge and mounting bracket from the *Ridge Rider* mounted bell onto the new hand bell and sent it out to a few rock drummers. They loved the sound! They, too, had been looking for a lower-pitched bell—but in the *Ridge Rider* design. So out of one development process we actually obtained two new products."

Just how do LP's designers go about lowering the pitch of a bell? "We work

with variables like size, shape, material, and thickness," Don Kralik replies. "Bells are very complicated from an acoustical physics point of view, although they seem very simple. Cymbals seem simple too, yet they enjoy a great mystique about their sound characteristics. In a sense, a cowbell is sort of a folded-up cymbal; many characteristics can apply to both. Over the years we've learned the various factors that go toward making a bell more dry, more resonant, higher, or lower. We usually start out with an existing bell that's somewhat close

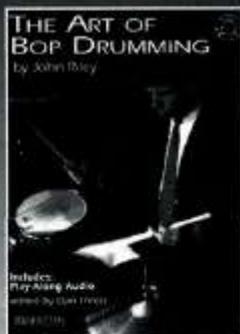
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to what we're looking for. Then we'll start playing with it. We have our bell manufacturer work up samples, which we test and fine-tune here. We use instruments like strobe tuners and oscilloscopes to get relative pitches and to identify overtones that we do or don't want in the bell. Eventually we come up with what we need. It's half science and half art.

"It's pretty much the same with all the instruments," Don continues. "Certain things affect them more than others, and you work within those parameters to effect your changes. Stands are easy, because they don't have to sound; they just have to function. It's a lot easier to get function than to get sound. Sound takes a long time and a lot of involvement with players—because it's such a subjective thing."

"Of course, when we get new products out," says Ray Tregellas, "it still can take a while to work out all of the bugs—even with the extensive testing that we do on prototypes. After we go into production we start to receive complaints and comments from the field—which we then respond to. Some of the adjustments we make are so minute that a semi-pro or weekend player would never even notice them, much less demand them. But a professional player who's working all the time will say, 'I'd really like to see this....' We have a mainstay endorser base of people at the musical roots of where the company came from. But we've also expanded throughout the years with percussionists in various other musical styles—as well as drumset players. We now get input from all kinds of players—from salsa to heavy metal to country, and everything in between."

The actual creation and development of new products involves a combination of high technology and old-fashioned hands-on craftsmanship. Don Kralik does his designing on a computer. Prototypes are then created in a machine shop set up for work in wood, metal, fiberglass, and plastic. In fact, it's capable of doing virtually anything short of actually fabricating congas. "We can work on bearing edges and things like that," says Don, "but we really aren't set up to make drums from scratch. So we work closely with the factory. We do the designs here...they send us samples...we do the testing and revise the designs.... It's a back-and-forth system. I go to the factory twice a year to go over

pending projects. A lot of times we'll make changes then and there. Sometimes the factory offers a good suggestion in terms of a manufacturing improvement—which may, in turn, lead to other developments. It's a very fluid situation."

One of the LP design team's most important jobs is determining whether or not there's a legitimate *need* for a given product. "If there is," says Don, "then we try to get involved with it. We're trying to be complete when it comes to supplying the percussion industry—which is why we have some pretty off-the-wall, esoteric instruments."

Education

A drumset company can market a line of drums and reasonably expect that its customers will know what to do with them. Besides that, a well-established network of drum teachers exists. But that's not the case with ethnic percussion instruments. As a result, LP's catalog includes an ever-increasing number of books and videos by major percussion artists.

"We're getting more and more involved in education," says Ray Tregellas. "John Amira and Steven Cornelius wrote a book involving bata drumming called *The Music Of The Santeria* that we've just added to our distribution. Jim Greiner just did a drum circle video in which he shows people how to play the instruments correctly—which is important, because if you don't play correctly you can hurt yourself. And we'll shortly be putting out a basic book on conga drumming that has illustrations and a very simple legend to follow. It's really for the non-musician.

"Interest in ethnic percussion is going up," continues Ray, "and the residual effect of that is that I've gotten inquiries from

learning institutions all over the country that would like to have visits from our artists to instruct. We recently started a relationship with the New England Conservatory. Latin percussion had never been part of their curriculum, but now it is."

The interest that Ray refers to is not limited to aspiring professional percussionists. Quite the contrary, in fact. "The market is fragmented," says Ray. "There are people who don't know anything about music but who want to play congas. They'll look at a book and start teaching themselves, from ground zero. There are also set drummers who want to give it a shot. But if they hurt themselves—or if they can't seem to pick it up right away—they'll shy from it. That's the gap we're trying to bridge. And it's happening: congas and hand percussion are being accepted today on a much larger and wider scale. A few years ago you would never have seen a heavy metal band using congas or timbales. Now you see Rikki Rockett using timbales and Van Halen with a complete set of congas and timbales on stage. Regardless of who makes the products, this increasing interest in percussion is good for everybody. It's good for us because it increases the market, and it's good for the players because it promotes development and quality."

Lyndhurst, New Jersey

With well over thirty models of cowbells, agogo bells, metal guiros, shakers, and other metal percussion instruments in its catalog, LP's metalworking facility in Lyndhurst, New Jersey is a major part of the company's activities. How major? LP product manager Ray Enhoffer estimates that several thousand cowbells alone are

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made per week. "When I started with LP twelve years ago," says Ray, "we still had a very ethnic product line. It sold well in the cities, but that was about it. But over the years rock and jazz groups started carrying percussionists or using percussion on their drumsets. Marching bands and drum corps are now using bells extensively, too. So our market has grown tremendously."

Angelo Marchione has directed LP's metalworking operation since the company's inception. Recalling the early days, Angelo says, "Martin Cohen created this business by going from morning to night with no stop. He'd think nothing of calling me at eleven o'clock at night with an idea he had just gotten from a player. I'd stay at the shop until seven o'clock the next night to make the change on a bell so that Martin could take it back to New York that night. Then he'd be at the shop first thing the next morning to work out more new ideas with me."

Bells start life as flat pieces of steel. "We use different thicknesses for the various bells we make," says Angelo. "The thickness—along with the size of the bell and the opening of the mouth—determines the sound. We're very fussy about all of it."

The flat pieces of steel are bent by hand into the shapes of the bells, and the mouths of the bells are spot-welded to reinforce them against stick impact. The end tabs are bent into place, and finally the edges of the bells are seam-welded. Some bells get handles or mounting brackets, depending on the model. The bells are cleaned and sanded, then sent out to be painted—after which they come back for assembly and packing.

Nothing about cowbells is as simple as it might seem. Take the rivets that attach the plastic ridge on *Ridge Rider* bells, for example. "We tried many rivets until we found some that were the right size and strength," says Angelo, "in England! They were originally made for the Chrysler corporation for installing seat tracks in cars. We found a company that was distributing the rivets in the U.S., and now we probably use more of them than Chrysler did."

LP's sensitivity to musical trends resulted in another product made in the Lyndhurst plant: the *Merengue Guiro*. "Most people were using our *Torpedos*," says Ray Enhoffer, "which are metal combination guiro/shakers. But the merengue bands were making their own rough, raw

instruments that produced more of a ringing sound. We took some samples of what they were using and went through a refinement process to come up with our version. It starts out as a sheet of specially textured stainless steel—and you wouldn't believe how many different textures and tempers we tried in order to get the sound we needed. We roll it, rivet it, fold over the ends, spot weld it, and attach a handle. It requires a fairly elaborate set of machining operations to create what is essentially a pretty primitive, unsophisticated instrument."

Thirty years after their first cooperative efforts, Angelo Marchione and Martin Cohen still maintain a close working relationship. "When Martin comes up with something new," says Angelo, "I take it as a challenge. I still make all of the prototypes myself. I love machining; it's something I've done all my life."

The Founder

Although Martin Cohen deferred to his staff for most of the information presented here, we did want to ask him how he views his role in LP's operations today—some thirty years after he began making Latin percussion instruments in his garage.

"The thing I'm probably best at is relating to musicians," Martin replies, "especially those from Latin, African, and jazz backgrounds. My years of experience in interviewing them and my passion for the music that they make give me a particularly good perspective in deciding what it is that they need. Through the interviewing process, hearing the subtleties of sound, and seeing the inventiveness of these people, I'm able to determine what kind of products we should be doing—and where some of our products might be missing the boat.

"People like Cyril Baptiste, Giovanni Hidalgo, Patato Valdez, Tito Puente...these are all my friends. I still hang out in the back rooms of clubs and dives around the world. I still love these same people and laugh at the same jokes that they tell. They still are the essence of my life. As I see it, my calling from here to the future is to be able to work with these people on a social and personal level in determining what their needs are and in finding out what the trends are in music. Latin music may never be mainstream, but its influences seem to be touching more and more places. That's where I'll be."



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RECORDINGS

THAD JONES/MEL LEWIS ORCHESTRA

The Complete Solid State Recordings

(Mosaic MD5-151)



Mel Lewis: dr
Thad Jones: trp, flghn
various other personnel

Buddy Rich once told me, "Mel Lewis is totally individualistic. He doesn't sound like anybody else. That's the best thing you can say about anybody." Indeed, Lewis approached big band drumming from a small-bop-group perspective, melding himself into the band's sound rather than sticking out over it. Lewis was a colorist more than a technician, and it was never a matter of the licks he played but the feel he achieved. Think of him as the Jim Keltner of big band jazz drummers.

But while much has been made of Lewis's non-technical approach, he didn't lack power and was able to kick a big

band with the best of them when the situation demanded it. This collection includes a number of examples of how Lewis could create excitement from the drums with just the right amount of well-chosen hits. But also check out the way Lewis changed colors behind different soloists, could drive the band just with brushes or his hi-hat, and generally played to support, not to show off.

This deluxe boxed set (5 CDs/7 LPs) features 42 tracks from the Jones/Lewis Orchestra's first six albums, plus previously unissued tracks from the famous live recordings at the Village Vanguard and tracks released only as 45-rpm singles. These are the definitive Mel Lewis recordings, and for the first time this music can be heard "clean" without the



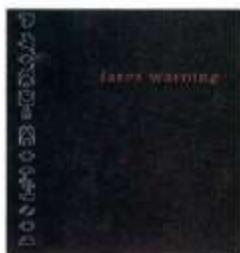
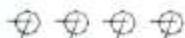
artificial reverb that was added to the original releases, so that every nuance of Lewis's touch on his prized "old K's" can be savored as never before.

(Mosaic albums are available through mail-order only; call [203] 327-7111 for information.)

• Rick Mattingly

FATES WARNING

Inside Out
(Metal Blade/Priority P2 53915)



Ray Alder: vcl
Jim Matheos, Frank Aresti: gtr
Joe DiBiase: bs
Mark Zonder: dr

Mark Zonder doesn't blaze much new territory for himself here. But then again, few rock drummers cover the ground Zonder marches across with every Fates Warning record.

On this, his third with the band, Zonder continues his thinking man's approach to drum composition, calculating

intricate and—ultimately—interesting patterns and fills around a string of odd- and straight-time rhythms.

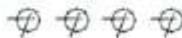
Mark's worked hard at mastering four-way independence, and it shows here. His left hand and right foot, in particular, do much of the busy work, while his right hand plugs away on the off-beat 8th notes. Pick any song and you'll hear something that beckons a rewind, simply to figure out what he's doing.

Though some patterns are a bit over the top, Zonder also has developed an ear for the groove and chorus, settling into the pocket to bring out the best in a given song. And because he's doing so much the rest of the time, his moments of modesty make the songs that much better.

• Matt Peiken

MARIO PAVONE

Song For (Septet)
(New World 80452-2)



Mario Pavone: bs
Marty Ehrlich: al sx, dr, bs dr
Thomas Chapin: al sx, fl
Peter McEachern: tbn
Bill Ware: vbs
Peter Madsen: pno
Steve Johns: dr

New Haven's Mario Pavone, a colleague of Paul Bley, Anthony Braxton, Bill Dixon, Dewey Redman, Leo Smith, and others, combines tight, imaginative scoring, bluesy swing, and colors of the avant-

garde scene in which he is best known on this most satisfying release (his second on New World and his fifth as a leader). A primarily self-taught bassist and composer, Pavone creates angular voicings and multidimensional structures a traditionally schooled musician might not consider, and as a result his music is at once original, vital, and accessible. His vigorous rhythms belong unquestionably to jazz, but his harmonies often recall such a neoclassicist as Gian Carlo Menotti.

Drummer Steve Johns negotiates Pavone's quirky forms with grace, intelligence, tone, and technique, turning in fluttery solos over unforgiving vamps and creamy brushwork in reciprocal support. Vibist Bill Ware impresses particularly in lyrical yet probing solos and rich comping, displaying a

warmly individual voice on an instrument seized too often by clones.

A breath of fresh air. (*New World Records, 701 7th Ave., New York, NY 10036*)

• **Hal Howland**

SLEIGHT OF HAND

Sleight Of Hand

(Therapy THR 005)



John Holmes: dr, perc

Barry Coates: gtr

Brad Dutz: perc

Bob Mair: bs

In the tradition of Weather Report and SubMedia comes a Los Angeles-based improvisational band with a unique sound. Like Weather Report or Eyewitness, Sleight Of Hand relies on collective improvisation and world rhythms. Unlike Weather Report at its most oblique, Sleight Of Hand is listener-friendly without being condescending.

John Holmes, who is currently playing in an assortment of jazz and rock bands in Los Angeles, reminds me of the brashness and fire of a young Peter Erskine, with the added ability to play a backbeat into the ground. He plays best underneath Dutz's mallet and hand percussion solos, which are featured here. The two are currently playing drum and percussion duets in Los Angeles and hope to record them.

On tunes like "Vibe 1" and

the ten-minute epic "Only When I Dream," there is a sense of energy returning to the music Los Angeles once thought of as jazz instead of jazz lite. (*Therapy Records, 6421 Bertrand Avenue, Reseda, CA 91335*)

• **Adam Ward Seligman**

CRIMENY

Peat

(Shrapnel 1072-2)



Rob Stankiewicz: dr

Scott Stine: bs

Derek Taylor: vcl, gtr

On a record label known more for guitar players, Crimeny makes its mark from the drummer's throne. While many metal drummers feel the need to bombard listeners with a double-bass assault, Stankiewicz attacks his music from the top down.

Few heavy rock drummers indulge themselves on the cymbals like this guy does. Stankiewicz probably pulls four sounds out of his ride cymbal alone—all panned exclusively to the right speaker.

More impressive are the ways Stankiewicz utilizes

these sounds to come up with interesting beats and patterns. Quick alternating strokes between the ride, hi-hat, bell, China, crash, and any other cymbal he feels like hitting make for passages that often defy repetition.

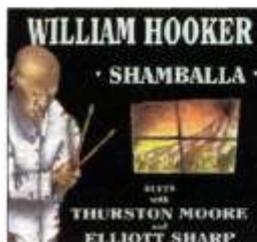
Meanwhile, tom hits provide sparse color. And when Stankiewicz decides to go to the double-kick, in the album-closing "In My Distress," he does so with equal presence.

Don't get me wrong—this isn't earth-shaking material. But Stankiewicz, who according to the liner notes recorded the drums in his house with no overdubs or punch-ins, clearly brings skill and creativity to music that needs it. (*Shrapnel, P.O. Box P, Novato, CA 94948*)

• **Matt Peiken**

WILLIAM HOOKER

Shamballa: Duets With Thurston Moore And Elliott Sharp
(Knitting Factory Works KFW 151)



William Hooker: dr
Moore, Sharp: gtr

You put in your eight hours down at the plant testing jet engines, the boss again threat-

ened to replace your entire department with a chip the size of your middle fingernail, your partner flew off the handle for some reason and then expected you to share a perfectly good *Twinkle*, the road home was blocked by construction and you were forced into a ten-mile detour, dinner is sitting like an oily carburetor at the bottom of your stomach, you and your beloved are just about to settle in for a little sympathetic body piercing—but you just can't shake the beautiful haunting scream of those engines. Do I have the album for you!

To be fair, the final section of this recording, featuring Elliott Sharp and considerably improved tone quality, veers occasionally in the direction of music. It even begins with a luxuriant press roll: a mercifully bourgeois device following the clumsy industrial din that precedes it. And the hilariously overwritten liner notes (by a college DJ, an enlightened journalist, and the composer himself) should reassure anyone seeking just the right euphemism for a tenure-justifying grant proposal. But most of this CD, for better or for worse, depending on your cultural politics, is pretentious noise.

Pass the safety pins.
(*Knitting Factory Works, 47 E. Houston St., New York, NY 10012*)

• **Hal Howland**

SIGNIFICANT OTHERS

TERRY BOZZIO has released two CDs titled *Solo Drum Music*, which contain the remarkable solo drum performances from his three-video set, *Melodic Drumming And The Ostinato* (reviewed in the April '94 MD). Each disc sells for \$20 and is available from Slam International, P.O. Box 6629, Woodland Hills, CA 91365-6629. The Reverend Horton Heat's roaring psycho-punk-abilly is given a manic kick in the butt by drummer **PATRICK "TAZ" BENTLEY** on *Liquor In The Front*. The Prestige reissue of *Cracklin'* by **ROY HAYNES** with Booker Ervin is a real nice example of mid-period Haynes. **THE YAMAHA SNARE DRUM STUDENT** instructional book effectively helps beginners grasp the relationship between the snare drum and other instruments while teaching reading basics.

RATING SCALE



VIDEOS

ANTON FIG

In The Groove

(DCI Music Video/ CPP Belwin)

\$39.95, 75 minutes



Late Night With David

Letterman drummer Anton Fig is called upon each weeknight to play just about any style of music accurately and convincingly. DCI was wise to focus *In The Groove* on this aspect of Fig's talents.

Anton offers neither written exercises nor technical explanations of beats, practice routines, and the like here. He does, however, give helpful tips on topics like distilling a song's feel, creating a drum part, and working on time feel, and he covers a variety of grooves including reggae, R&B, rock, urban South African, country, and funk with a stable of very top-notch players. None of these styles are "dissected" per se, yet hearing them described and seeing them played in a band context clarifies what the drummer's role is in any given situation.

In The Groove's tone seems aimed at beginning to intermediate players, though more advanced drummers could for sure learn a thing or two from watching Anton show his considerable chops—and there's certainly no shortage of that kind of footage here. As usual, DCI's production qualities are first-rate. Lots of clear shots of Fig's hands and feet (a few more close-ups on his double-pedal flurries would have been nice), good sound, plenty of different angles and swooping camera pans, and Anton's clear and thoughtful delivery make for lively and instructional (if not quite imperative) viewing.

•Adam Budofsky

BOOKS

SELF-PUBLISHED DRUM BOOKS

Those computers and laser printers have been busy the past few months, and MD has received a number of self-published instructional books. Here are some of the better ones that have appeared in our mailbox.

Gordon Rencher subtitled his book *Rhythm And Rudiments (Volume 1)* "a method book for playing one drum well." This is a book for beginning snare drum players, and by necessity covers the same basic information as most beginning snare drum methods in terms of quarter, 8th, and 16th-note rhythms; 4/4, 2/4, 3/4, and 6/8 time signatures; and some basic rudiments including flams, paradiddles, and various rolls. The primary difference in Rencher's approach is that he has a higher percentage of reading material and not just page after page of rhythm exercises. A few pages at the end devoted to pure technical development are also a nice touch. The sixty-nine-page book is spiral bound and the music is computer-engraved. The book lists for \$12.50 and can be ordered from Gordon Rencher Percussion, P.O. Box 42525, Portland, OR 97242.

Combinations 5/4 by Richard Santorsola is a mechanical-style book in which one slides five different strips of paper, each with a one-beat rhythm, through a frame, thereby creating seemingly unlimited variations of drumset patterns in a 5/4 time signature. Rhythms range from standard quarter, 8th, and 16th combinations to groupings of threes (triplets), fives, and sixes. There are also *Stick Control* type exercises

of straight 16ths with different stickings. The book sells for \$20 and is available from Playtime Productions, P.O. Box 3271, Boston, MA 02101.

English drummer Phil Solomon tells you everything you need to know about show drumming in his book *Show Drumming Starts Here*. The challenge with doing a show is that the musical notation tends to be extremely basic, so interpretation is everything. Solomon reveals the kind of information that has been passed to generations of show drummers through word of mouth, covering such basics as standard symbols and abbreviations used on actual show charts for terminology used by conductors, plus advice for playing specific types of situations (e.g., how to "catch" a comedian's or magician's cues). There's also a handful of musical exercises that show you what to expect on an actual part, which can also be used to help make sure you have the proper techniques at your disposal. The book sells for \$18 (including airmail postage and handling) and is available directly from Phil Solomon, P.O. Box 1101, Brighton BN2 3QN, England.

•Rick Mattingly

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

RHYTHMS AND COLORS/LISTEN AND PLAY

by Airto Moreira and Dan Thress

(Manhattan Music/ CPP Media)

\$21.95 with cassette

\$24.95 with video



Selected highlights from Airto's two previous videos are compiled in this new book/CD release. The CD features performances by Airto's quartet, Fourth World, in a jazz mix of Afro-Brazilian styles,

all delivered with the master's fiery, multi-cultural spontaneity. Song styles include samba, baião, frevo, and marcha. The text covers interview excerpts, the "open" charts of the tunes, groove transcriptions, a solo transcription, and co-writer Dan Thress' observant pointers on Airto's tricks of the trade.

If you've never had the opportunity to see the colorful, animated Airto perform, by all means check out the video. But if you're pondering an either/or purchase, this com-

prehensive book offers more specific instruction and a better price value than the videos. Choose your medium; you can't go wrong either way.

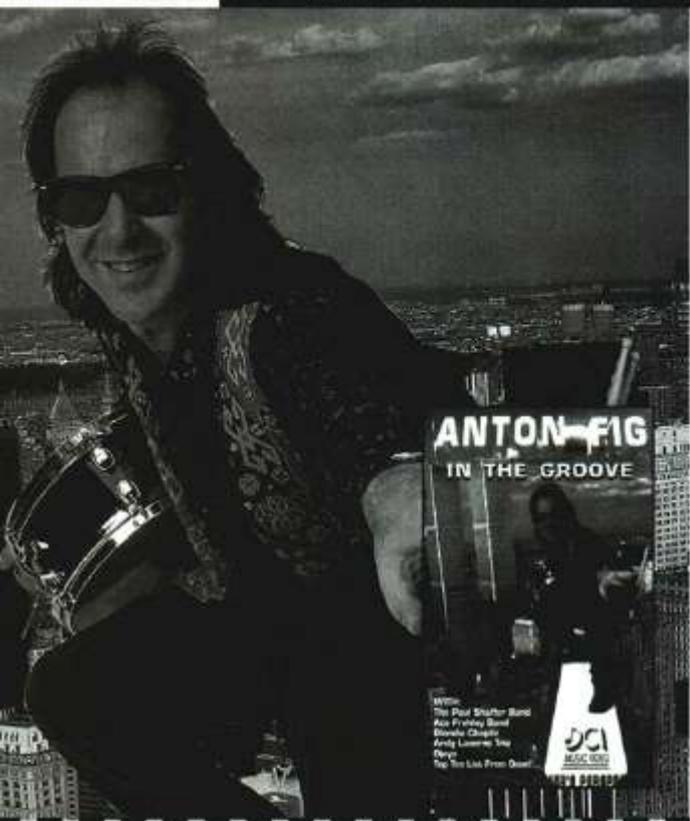
•Jeff Potter

Correction: October's Significant Others listed Dave Samuels' Double Image partner incorrectly as Dave Liebman. We meant to say David Friedman. Apologies to all involved.





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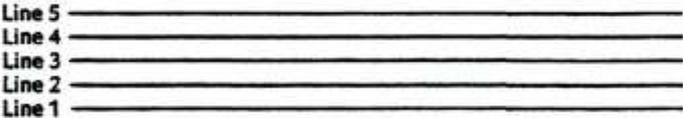
Basic Reading: Part 1

by Hal Howland

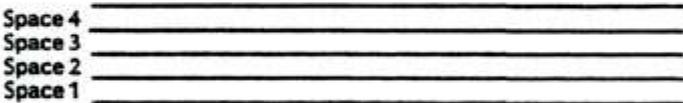
In response to numerous reader requests, we've decided to begin a new column called *Understanding Rhythm*. The purpose of this column is to teach any drummer how to read music. Whether you're a young beginner or a self-taught adult professional, when you complete this (we hope) painless course you should be able to read any of the drum music you normally would encounter in *MD*, in school, or on the gig. (*Normally* is the key word here: Printed music at every level sometimes contains errors, inconsistencies, and unexpected difficulties that challenge even the experienced reader. What separates the artist from the amateur is the ability to decipher the music quickly and to interpret it *musically*, as though the printed page did not exist.)

The Staff

Music is written on a five line staff.



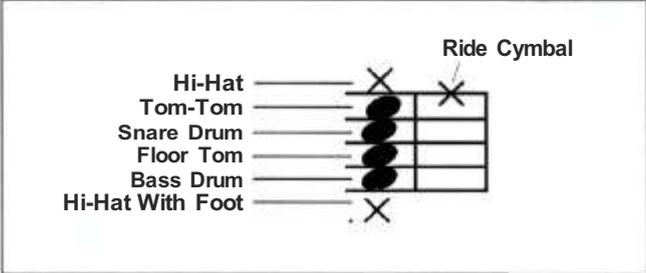
Between each line there is a space. There are four spaces on a staff.



Musical sounds (low or high) are shown by the position of notes on the staff. Notes on the higher lines and/or spaces are higher in pitch (sound) than those on the lower lines and/or spaces.



The five-line staff accommodates our Western system of standardized pitches, named for letters of the alphabet. You should learn these pitches if you expect to play timpani or mallet instruments, arrange vocal or instrumental parts, or otherwise work with melody and harmony. For now, though, we'll concentrate on the drummer's primary tool, rhythm. Here's the staff as adapted to the traditional four-piece drumset:



These staff positions represent relative pitches, not specific note names. The positions may be altered to accommodate a larger drumset.

Note Values

The duration of musical sounds (long or short) is indicated by different types of notes. The five most common units of rhythm in Western music are the whole note, the half note, the quarter note, the 8th note, and the 16th note. (The shorter 32nd and 64th notes occur less frequently.) Let's start with whole, half, and quarter notes:

| WHOLE NOTE | HALF NOTE | QUARTER NOTE |
|---|-------------|--------------|
| ○ | ♪ | ♩ |
| One whole note equals two half notes. | ○ = ♪ ♪ | |
| One half note equals two quarter notes. | ♪ = ♩ ♩ | |
| One whole note equals four quarter notes. | ○ = ♩ ♩ ♩ ♩ | |

Next month we'll add more elements and move on. Meanwhile, listen carefully to your favorite music and count along. It's easier than you may think: Nearly all contemporary music moves in a recurring pattern of four counts. In a typical song the bass drum is playing quarter notes on counts 1 and 3, and the snare drum is playing quarter notes on 2 and 4. Yes, the drums often are doing lots of other things too, but you may be surprised to discover how many songs are just that simple. Try to find that recurring pattern: 1 2 3 4/1 2 3 4/1 2 3 4/1 2 3 4/ etc. Count, aloud or silently, and *keep counting* until the song ends. *Counting is very important* for accurate reading and will become automatic before you know it. See you next month!



THE GENUINE ARTICLE

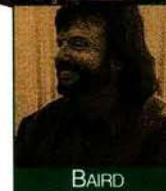
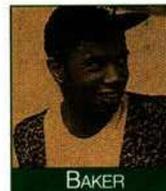
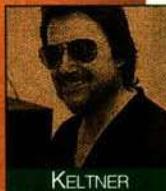
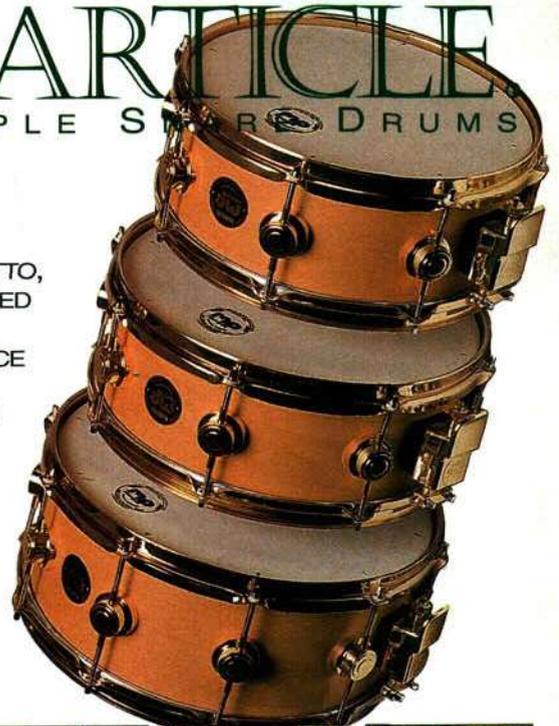
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Stone Temple Pilots'

Eric Kretz

Purple



Photo by Lissa Wales

"Meat Plow"

Stone Temple Pilots have had a very successful year, and *Purple* has had a lot to do with it. The record is strong, containing some good songwriting and solid musicianship. As for the drumming, Eric Kretz has been overshadowed by flashier grunge players, but he deserves—and is starting to get—some recognition. He plays with power, yet he still has a nice touch. And his relaxed, flowing style is full of laid-back attitude. This first two-bar example is from the verse section of "Meat Plow."



♩ = 86

"Vaseline"

On this tune, Eric takes a cool 16th-note pattern between the snare and bass and sits it right in the pocket.

♩ = 82

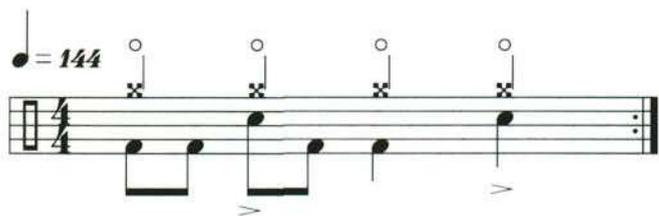
"Big Empty"

Here's a tune that really shows Eric's ability to lay way back on the groove. The first example is from the verse section, the second is from the chorus.

♩ = 60

"Unglued"

This simple, driving beat is from the verse section of the tune. Eric builds the tension by filling in a lot of the 8th notes on the kick in other sections of the tune. And even though it's quick he keeps it under control.



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A Blast From The Past

by Cheech Iero

This month we thought it would be fun to check out what some familiar drumming faces looked like a few years back. So now it's time to test your skill at identifying who's who among this assort-

ment of childhood snapshots from the *MD* archives. The clue: should help. You'll find the answers at the bottom of the following page. Have fun!



1 This young drummer grew up on Long Island and later attended the University of Miami. Touring, session work, and teaching are all part of his busy schedule. The left-handed setup should give a good hint.



2 Shown in a 1953 photo with his dad, this three-year-old is now a world-renowned clinician. Encouraged by his father to pursue drumming, he studied with Joe Morello, Jim Chapin, and Shelly Manne. He's currently working on a solo project and a drum clinic tour of China. Can you name him?



3 Born in Brooklyn, this little guy's double-bass technique made thousands of rock drummers stop and take notice. His solid playing, books, and videos have made him a very popular clinician. Name the drummer who's played with Vanilla Fudge, Rod Stewart, and King Kobra, among others.



4 He grew up in New Jersey, then attended Berklee and the New England Conservatory. He's currently one of L.A.'s busiest session players. This photo was taken during a talent contest in Atlantic City when he was only twelve years old.



5 After studying with Alan Dawson, Gary Chester, and Vic Firth, this young fellow majored in music at Indiana University. His drumming style has been the backbone of numerous hits for a fellow midwesterner. Take a guess.



6 This drummer left the music scene in Dallas to relocate in Seattle. Shown here opening a favorite gift, his hard groove would become a dramatic force in the sound of a popular Seattle band. Do you know his name?



7 The toddler in this photo seems to be off to his first gig with sticks in hand. Hint: This master session player played in the house band on *Saturday Night* for several years.



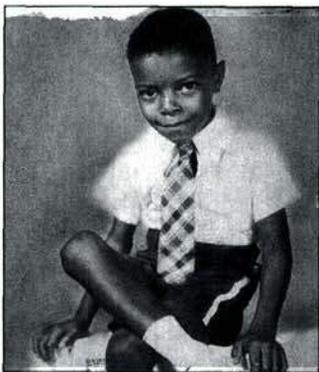
8 Shown here at the age of four, this exceptionally talented drummer has performed with Chaka Khan, Al Jarreau, Average White Band, Eric Clapton, and Carly Simon, to name a few. Can you identify him?



9 The two-year-old pictured here became one of the most in-demand players on the contemporary music scene. Equally at home in jazz, funk, and pop settings, he's performed with Branford Marsalis, Weather Report, Sting, and Madonna. Guess who!



10 The artists this drummer has worked for might read like a *Who's Who Of Music*. After studying at both the Manhattan and Eastman schools of music, he went on to become one of the most influential drummers of all time. *MD* readers voted him into the Hall Of Fame in '84.



11 This seasoned pro was five years old when this photo was snapped. A fine singer as well as a noted drummer, he's performed on radio, TV, film scores, and jingles, and has worked with some of the most successful musical names of all time.



12 Following his musical education at North Texas State, this little guy went on to play with Maynard Ferguson, Gino Vanelli, and David Lee Roth. He's currently in a band called the Mustard Seeds with brother Matt on bass. Can you name him?



13 Encouraged to play by an uncle, this drummer's fluency on double bass led to a major book and a video on the subject. Active in the competitive New York scene, he's worked with the Good Rats, Chilliwack, and Twisted Sister. Who is he?



14 Originally from Tulsa, this youngster grew up to work with John Lennon, Bob Dylan, Delaney & Bonnie, Joe Cocker, and Eric Clapton, among others. Place a pair of tinted glasses on this drummer's face and you should have it!



15 The nine-year-old pictured here studied with Alan Dawson. Those *Radio King* drums would eventually be replaced by a familiar yellow Gretsch kit. Name the drummer whose talent is revered by musicians around the world, and who also holds a place in *Modern Drummer's* Hall Of Fame.

16 Drumming since the age of eight, this twelve-year-old performed in a wide variety of musical settings for many years. In 1977, he founded the magazine you're now reading!



Answers:

- 1) Rod Morgenstein 2) Dom Famularo 3) Carmine Appice 4) Harvey Mason
- 5) Kenny Aronoff 6) Dave Abbruzzese 7) Chris Parker 8) Steve Ferrone
- 9) Omar Hakim 10) Steve Gadd 11) Grady Tate 12) Gregg Bissonette
- 13) Joe Franco 14) Jim Keltner 15) Tony Williams 16) Ron Spagnardi



Jay Lane

Cooking With Sausage And Alphabet Soup

by Robin Tolleson

As the drummer pumps out a hip-hop beat that intrigues and commands the Up & Down Club crowd, Alphabet Soup's two rappers let loose a stream of word play. The groove suddenly shifts, tightening into a Herbie Hancock-ish funk walk that sizzles under a hot tenor sax solo. The following night, the same drummer is advancing "Funk Niblets" with guitarist Charlie Hunter and saxman Dave Ellis at San Francisco's Elba Room. The city's hip-hop jazz scene is growing fast, and thirty-year-old drummer Jay Lane is one of the most prominent musicians on the front lines.

The summer of 1994 saw Jay in a different role: touring with bassist Les Claypool and the band Sausage (which is actually a reincarnation of an early Primus lineup). In July, Claypool told Guitar World magazine, "Jay has this amazing pocket, so playing in Sausage makes me get out my old groove chops—Larry Graham rather than Stanley Clarke. Jay is one of my favorite people to play with." The fierce funk/rock beat of the album-opening "Prelude To Fear" shows the wisdom of Claypool's choice—and yet another side of Jay Lane's musical personality.

RT: I'm impressed by how many styles you play convincingly.

JL: I didn't have the normal listening upbringing. I never really got into rock. I was listening to Weather Report almost exclusively in junior high school—till people started copying that stuff too much and it became fuzak. Then in '83 or '84 I started getting into funk. I got into Prince, and I went through my little George Clinton stage—going out dancing and stuff. At the same time I got a computer/keyboard setup for songwriting.

RT: I enjoyed hearing you with the Freaky Executives in the late '80s.

JL: That was an '80s kind of funk thing. I played with that band for six years. I was getting other offers and turning them down. I finally learned it's not wise to place all your eggs in one basket like that. I was playing with Primus while I was still with the Freaky Executives. Les Claypool asked me to make a decision, because he wanted a commitment. I said, "Naw, that's cool, man. I've got to stay with the Freakies." A year later, Primus is buying

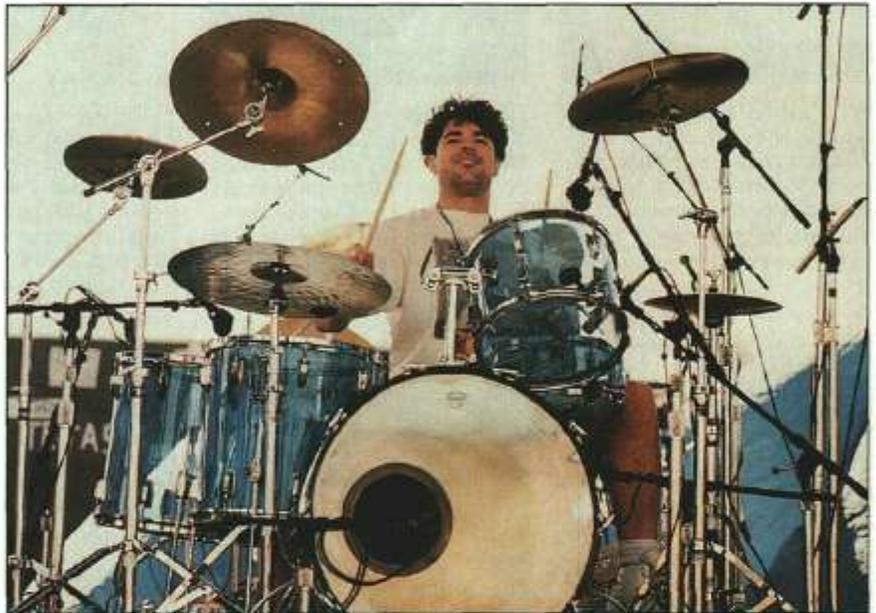


Photo by Jay Blakesberg

houses and stuff. So now I'm scared to let any of these gigs go.

RT: What happened after the Freaky Executives slowed down?

JL: There was a period of about five years where I didn't do much playing. I was pretty much writing tunes and hanging out. Then all of a sudden I started gigging with this band called Alphabet Soup. Then Charlie Hunter came back from Europe and Dave Ellis came back from Berklee College of Music, and we got the Charlie Hunter Trio going. That's when I started playing some jazz. I had been listening to Elvin Jones and John Coltrane before I started jamming with Dave and Charlie. I regret not checking that stuff out at an early age. I just dig it now.

RT: The Charlie Hunter Trio record is on Les Claypool's label, Prawn Song.

JL: We did the album very quickly. As soon as we started getting together and jamming, Les wanted us to record an album. We didn't have time to do the usual rehearsing and gigging around before recording; we went right in and recorded the thing. It was cool, but I usually like to know the material a little better before I record. We recorded in Les's basement on a Tascam eight-track tape machine.

RT: The sound is very live, but you can hear everything clearly.

JL: I'd still like everybody to come to the gigs, though, so I can redeem myself, [laughs] A lot of people come out and say, "Yeah, man, I thought the album was really cool, but I wasn't ready for

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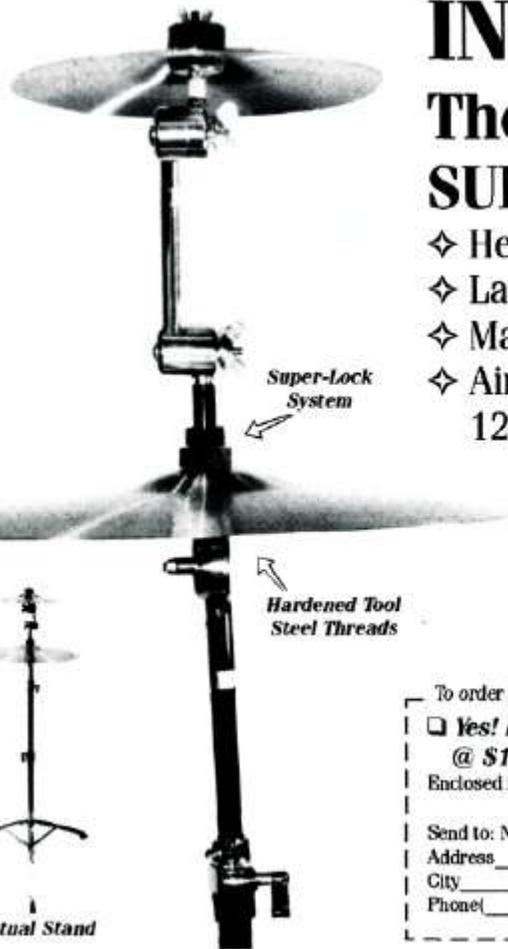
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this." The energy's more hyped up at the gig. The Charlie Hunter Trio opened for Primus on New Year's last year, then played a Lollapalooza show some time later, and we did a rave the other night. In places where people usually wouldn't go for jazz we just slam it up—and we've been accepted.

RT: Is it an adjustment to you to play without a real bass player? [Hunter plays a seven-string guitar and covers both bass and guitar parts.]

JL: I tend to want him to always play the bass. When he doesn't, there are times when I feel like I have to compensate by playing some toms or more bass drum to keep the low end there. It does become a challenge, but I dig it.

RT: Does it give you more space?

JL: Yeah, but I come from kind of a traditional way of playing. When I stepped into Primus, my bass drum would always be going with the bass line. I guess that's the way most funk grooves go. So I always want there to be a bass line that's pretty much constant, even in jazz. I never really was one of those drummers who was all over the place all the time. Some cats say,

"There's a lot of space for me to fill up here," and they do a lot of fills to fill up the space. I can't really do that all that much; it's not my style. I like to keep it a little more simple. I think it comes down to always wanting to get the crowd dancing.

RT: Is it easy to lock in with Les Claypool?

JL: Les plays a lot of 16th-note feels. I think it's fun to play the 16ths and really get in there with him. I'd been playing with the Freaky Executives for five years, and when I started playing with Les in Primus it was just like playing the same shows—but I could play a little bit busier. Whatever Les did on bass, I just played a beat that would accent those rhythms. I was the first drummer who actually did that with Les, and I think that's why he wanted me when he got the Sausage thing going.

It's fun playing with him, because he's a really rhythmic bass player. Most of the other stuff I do is kind of smooth. Sausage gives me the opportunity to just slam the daylights out of my drums. The songs don't have a lot of changes; working the

grooves is the important thing.

RT: You've also been playing with Alphabet Soup. What are your feelings about the hip-hop scene in San Francisco?

JL: It's gone through some pretty cool changes. Alphabet Soup has been a fun gig for me since the beginning. It's a weird gig, because we've never rehearsed once. The whole vibe is like: Come to the gig, and see what happens. We have two rappers, sax, keyboards, drums, and sometimes two basses. When we play, somebody just starts up a bass line or a keyboard thing. We've done so many gigs now that they've become songs—some-what.

It's really loose. And it's really free, because we don't have to remember arrangements. A lot of bands rehearse up their songs, and they don't realize it but all their songs start to take on the same arrangement and the same time length. With Alphabet Soup, we might play three songs in forty-five minutes, just going on and on. We might start off with a little head that the sax and keyboard worked out. Somebody'll take a solo, then someone else, and before we go back to the

head some guy'll take a rap break. That might lead to something else yet. Then I might turn it into a reggae groove right in the middle of the thing. When people go out to dance to hip-hop on DJ night...that's kind of what I like doing on the drums with Alphabet Soup. Just play one beat for ten minutes, then right in the middle of it break off into something else—just so it doesn't stop.

That's the other thing. A lot of bands have a lot of dry time in between their songs. They've rehearsed and got all the songs down, but when they stop the song, the audience is sitting there. Those people don't care if you play the same song for ten minutes—they just want to dance. I think we gained a little popularity for that: We were just making people dance. It was so loose that there wasn't much to it except that.

RT: I noticed you thanked drummer Eddie Marshall on the Charlie Hunter liner notes.

JL: I met him at an early age at Cazzadero Music Camp, run by the city of Berkeley. Whoopie Goldberg was a camp counselor, and Bobby McFerrin was there, too. Eddie was the drum teacher. I loved the place so much that I asked if I could work there. I stayed all summer long—at first more to get away from the city than for the music. Eddie came up there with his two sons, and I started hanging out with them. He only lives about five blocks from me in the city, so we've stayed close over the years. I never really came to him seriously for any lessons. I just listened to him play. I'd have to say Eddie Marshall is the baddest drummer that I've ever been next to on a regular basis.

RT: Do any other influences come to mind?

JL: David Garibaldi and Peter Erskine were actually my first influences. I'd also have to say Dennis Chambers—but I almost hesitate to name him because he's

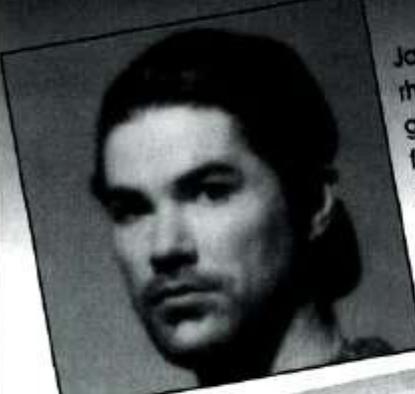
so good that everybody's copying his shit now.

Eddie Marshall's son Al was probably as big an influence as Eddie—just because he *never* practiced the drums, [laughs] He and his brother Andre always had this natural talent. By growing up around their father and all the music, they just became *bad*. Maybe they have it in their bloodline or something. They just have a great feel for music.

RT: Do you have a regular practice routine?

JL: I'm pretty busy with my new baby daughter, and I'm playing a lot. I never really had a time in my life where I was practicing seriously. But I want to do that at some point because I know that on the days that I *do* practice I just feel so much better. I've always been somewhat of a faker: just come to the gig and fake like I'd been practicing it. When I was in high school I'd always cut school to come

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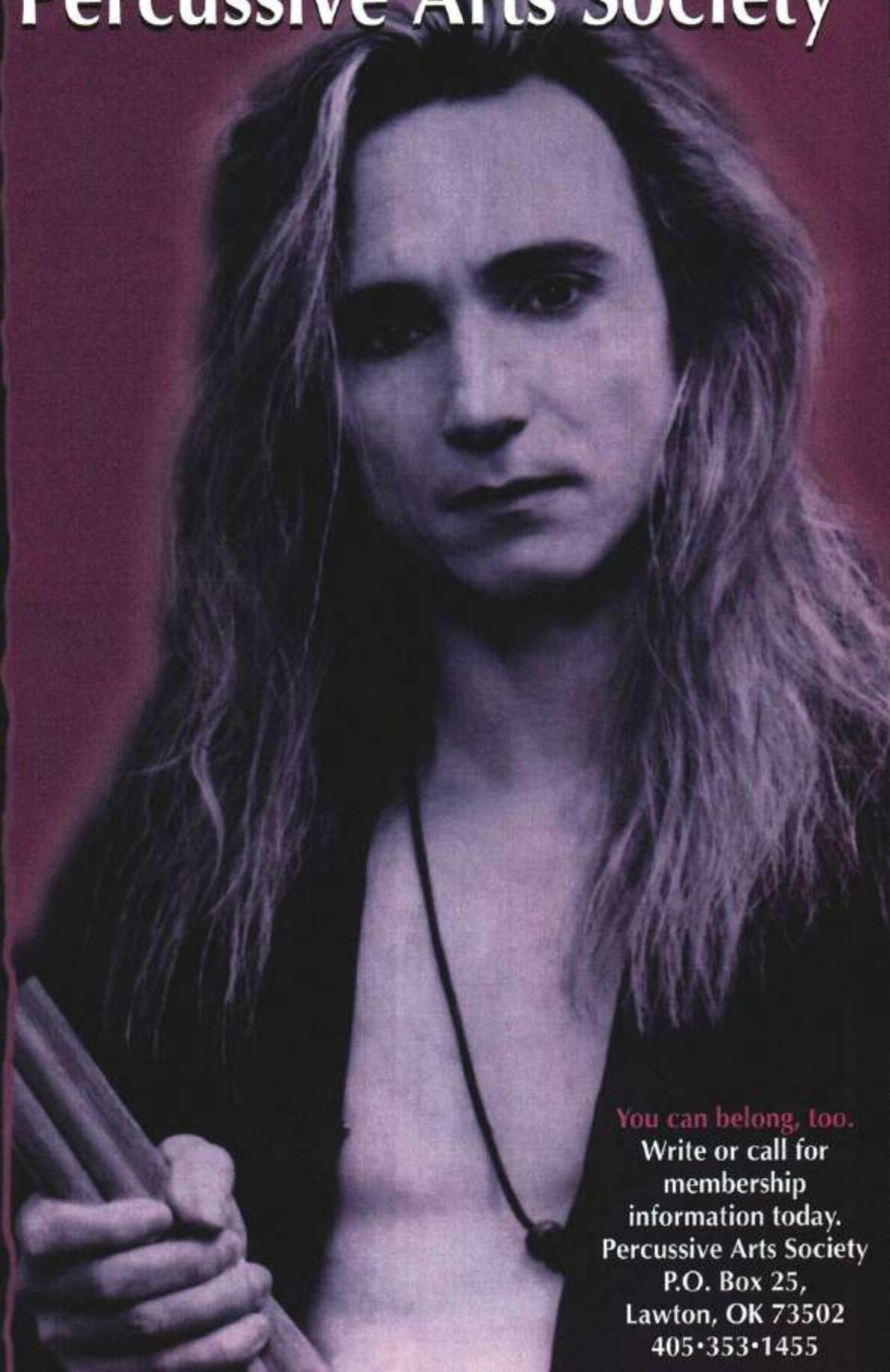
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home and play the drums. Ever since then I've always been good enough—not exceptional, but good enough to make people say, "Hey, you're good." When you hear that a lot, you can get lazy on the practicing. But every once in a while I stumble across something that's incredibly hard. That's when I do practice. I also have to write it down so I'll remember it. You can't fake it all the time.

Sausage's CD Riddles Are About Tonight is available on the Interscope label. The Charlie Hunter Trio's debut CD is available on Prawn Song/Mammoth. The same label is releasing Alphabet Soup's debut outing. Jay Lane also appears on 1993's Up & Down Club Sessions CD with the Charlie Hunter Trio, Alphabet Soup, and the Dry Look.



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The Electronic Drummer: Being Prepared For The Unexpected

by Steve Dohring

With technological advances and musical changes, more and more drummers are using electronics on the gig. Regardless of how you use—or plan to use—electronics, they have their own special set of problems that can occur on the gig. A little preparation and a lot of common sense can go a long way towards overcoming an electronic disaster.

If you're a professional earning a living playing three to five nights a week on an all-electronic kit, you have a responsibility to make sure your equipment will respond each night. If your kit goes down, do you have a plan to get a back-up kit up and running quickly? If something goes wrong during the middle of a tune, are you ready to deal with it—or at least make it through until you can fix the problem properly?

All electronic setups have three major sections. The first is the trigger or pad. The second is the interface that links the pad to the third section: the sound source. The latest trend is incorporating the trigger interface with the sound source. Imagine having one unit that's both your interface and sound source—and it stops working on the gig and cannot be repaired. A professional needs to be ready to overcome a problem that may present itself at the worst possible time.

I use a total of seven electronic drum pads: three rack tom pads in front, and two on the right as mounted floor tom pads, plus snare and kick pads. My far right floor tom pad is used for some percussion and special effect sounds. It's a pad I can live without if I need to replace another on the gig. If you can't bear to lose a pad, keep a spare handy. A less-expensive and more practical method is to purchase a \$30 contact trigger you can tape to the pad that goes down. This is a great way to back up

an expensive kick pad as well.

I use ddrum pads in my setup, and the snare pad is a dual rim-trigger type pad. This pad is essential to my performance, so rather than buy another snare pad strictly as a spare that may never be needed, I purchased a second snare pad and use it as a floor tom pad. I would have needed to buy a floor tom pad anyway, so for a little

"A professional needs to be ready to overcome a problem that may present itself at the worst possible time."



extra I have a backup dual-trigger snare pad that earns its keep as a floor tom pad using one output.

Just like you have spare sticks and heads, your electronics need their replacement accessories as well. A spare three-prong power cord should be ready. Extra cords for pads and sound output should be nearby. Extra MIDI cables in varying lengths are necessary, as is duct tape and a flashlight. If your equipment has fuses, tape a spare onto the unit itself. A solder-

ing iron will also save a road trip if you're handy enough to fix a bad jack. If your pads use real drumheads, keep a couple of spare heads around. You can finish the set easily by hitting the rims or the broken head. Change the head as soon as possible so as not to damage the trigger and foam.

The interface and sound source are the key areas where problems can occur. First, always buy cases that conform to your drumming lifestyle. I have a heavy-duty, shock-mounted flight case for my rack-mounted electronics. Use good judgment and compare the cost of what you'd put in the rack case to the price of the case itself.

My rack holds a ddrum brain, a Dynacord *Add-2* sampler, a Roland *R-8* drum machine, a mixing board, an effects processor, and three patch bays. Next to my case is a *drumKAT*. I control everything with a ddrum remote locator near my floor tom pads. The remote locator and *drumKAT* are the main routing system for all my program changes.

I have three units that can act as interfaces. The ddrum, *drumKAT*, and Dynacord sampler all have trigger inputs. The ddrum is my key piece due to its exceptional MIDI dynamic range and its total imperviousness to false triggering. My patch bay is wired directly to this unit. If it ever goes down, I can plug all the triggers into my *drumKAT* or the Dynacord trigger inputs. I use three sound sources: the ddrum, the Dynacord sampler, and the *R-8*. If a module goes down on the gig, I'm ready to access a kit from another sound source and make it through the night.

I use around twenty-five pre-programmed kits on my gig, and no one kit uses all of the sounds in one module. My kick and snare may be from the sampler, my toms from the ddrum, and an effect sound from the *R-8*. This changes on each kit I use. Before I hit the road, I program a couple of backup kits, including a basic,

all-purpose kit on bank 88 of my ddrum using all ddrum sounds. If my sampler or drum machine suddenly stops working, I can quickly switch to another kit. Although I may lose some essential sounds, I can make it to the end of the tune. I could then ask the band for a moment before the next tune if I think I can fix the problem easily.

I always have the same kick sound for a particular kit on one of my KAT pads. Not only can I do double-bass patterns with my right foot and left hand, but if my kick fails—or the cord pulls out—I can finish the song by playing the kick part with my left hand.

If my main ddrum unit with my trigger inputs goes down, I'm ready with a pre-programmed emergency kit on my *drumKAT* that I could play all of my parts on using my hands. If I didn't have the extra pads, I might not be able to finish the tune. But I could be ready for the next one in a snap simply by plugging all my "labeled" trigger cords into my sampler and switching to a basic kit. Also, by keeping all my MIDI channels and note numbers organized, I can simply move a MIDI cable from one unit to another to handle a possible problem with a unit that's not sending program changes to another unit.

Okay, so you may not need all the gear I use. But even if you're using a basic setup with one interface and sound source, you owe it to yourself to have a backup system. If you have an Alesis *D4*, Roland *TD-7*, Yamaha *TMX*, or similar unit, purchase a different interface to increase your sound possibilities and to have a backup system ready to go. A working player can't afford *not* to have a backup sound and interface module.

Also keep in mind that stages and risers vary in construction from club to club. With a lower-line electronic setup, you may have problems with false triggering due to vibrations from other instruments, bandmembers jumping up and down, or your kick being hit harder due to excitement. You can only prepare for this by knowing your setup inside and out. Learn

about threshold, cross-talk, and how your units respond when these parameters are adjusted. Check all your equipment carefully during soundcheck, and do your best to be ready for the gig. Bring your manuals if you're not confident. The more knowledge you have, the more confidence you'll gain in your ability to find problems

fast and rectify them quickly. Be smart and be prepared for the unexpected. Hopefully, that will leave you more time to worry about what really matters—the music!



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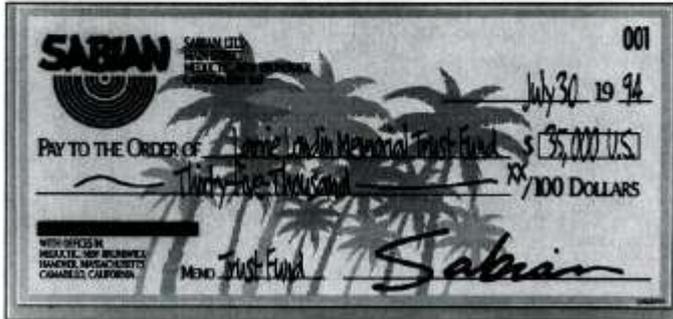
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1-800-363-6535 (Ask for Drum Fest package)

Sabian Establishes Larrie Londin Trust Fund



Sabian Ltd. established the Larrie Londin Memorial Trust Fund with the presentation of a check for \$35,000 to the Londin-Gallant family. The presentation was made at a private reception held this past July during the NAMM Summer Session in Nashville. The amount represents the profits made on the sale of the *Larrie Londin Limited Edition Signature Ride* launched at the 1993 summer NAMM and sold throughout the last half of '93 and early '94.

The trust fund will be administered by members of the Londin-Gallant family and Sabian executives. Its purpose will be to provide funds to the needy within the drumming community. For decades Larrie Londin was Nashville's first-call session drummer, performing with the top stars both in and out of country music. He was voted to the *Modern Drummer* Hall Of Fame in 1994. Larrie was a much-loved and giving man, and the Larrie Londin Memorial Trust Fund is very much in keeping with his character and generosity. For additional information, contact **David McAllister, Sabian Marketing, Meductic, NB, Canada E0H 1L0, tel: (506) 272-2019, fax: (506) 272-2081.**

Drum Fest '94 In Montreal

Drum Fest '94, sponsored by *Musicien Quebecois* (the French-Canadian music magazine), will be held in Montreal, Quebec, Canada on November 12 and 13. Artists currently confirmed include Terry Bozzio, Joey Heredia, Dom Famularo, David Garibaldi, Robin DiMaggio, Raul Rekow, Karl Perazzo, Pierre Hebert, and Repercussion. Negotiations are under way for appearances by still more top drummers and percussionists. For further information contact **Ralph Angelillo, Musicien Quebecois, tel: (514) 928-1726, fax: (514) 670-8683.**

Arizona Youth Wins Visit From Dave Abbruzzese



Dan Jewell, a fifteen-year-old resident of Chandler, Arizona, was the winner of a visit from Dave Abbruzzese in a contest sponsored by Pro-Mark Corporation to introduce Dave's *Autograph Model* drumstick. Jewell was selected at random from almost 10,000 entries.

According to Pro-Mark's Pat Brown, "Dave agreed to personally notify the winner by telephone. When Dan received Dave's call, at first he thought it was a prank. It took Dave fifteen minutes to convince him it wasn't! I've also spoken with Dan several times since Dave's visit. He's still in a state of shock!"

Abbruzzese visited the Jewell family on Sunday, August 7—first getting acquainted and then taking the family out to dinner. Later that evening Dave accompanied Dan and several of his friends to a local Denny's, where they hung out until nearly 2:30 A.M. The next day Dave invited Dan to accompany him on a visit to Milano Music in Phoenix.

Bands Of America World Percussion Symposium Enrollment

Bands Of America, Inc. has announced that their Summer Band Symposium for 1995 will once again feature a World Percussion Symposium. Enrollment for the 1995 session is slated to begin in December of this year.

The 1994 program, held in June at Illinois State University, was attended by 158 high school and college percussionists. Three tracks of study were offered: concert and comprehensive percussion, drumset, and marching. All students participated in feature sessions exposing them to a variety of percussion styles as well as in hands-on workshops in their specific track.

Faculty for the 1994 Symposium included James Campbell,

Michael Burritt, David Collier, Chalo Eduardo, Allan O'Connor, James Ross, Jerry Steinholtz, Casey Scheuerell, Bob Breithaupt, Steve Houghton, Kevin Lepper, Marvin "Smitty" Smith, Tony Verderosa, Gregg Rinehart, Thom Hannum, Bret Kuhn, and Scott Kretzer. Also featured was William F. Ludwig, Jr., with his "History Of Percussion" lecture.

"Student percussionists do not seem to have as many opportunities for summer camps and workshops as other instrumentalists," says Bands Of America's Debbie Laferty. "So they may not even be aware of this opportunity. BOA communicates with high school and college band directors, but we also want to reach the percussion students—and their instructors—directly." For more information contact **Bands Of America, P.O. Box 665, Arlington Heights, IL 60006, (800) 848-2263.**

Weinberg Honors Bellson On Late Night Show



Max Weinberg, drummer and band-leader for the *Late Night With Conan O'Brien* show, recently surprised drum legend Louie Bellson with a 70th birthday cake following the taping of a *Late Night* program on which Louie was appearing. Louie performed his trademark Duke Ellington classic "Skin Deep" on the program to promote his recent *Black, Brown & Beige* album.

Drum Workshop Licenses Pedal Technology To Tama

In an effort to make some of its patented drum pedal technology more available to drummers throughout the world, Drum Workshop, Inc. recently announced the details of a licensing agreement between DW and Tama Drums. The agreement allowed Tama to employ several DW-developed pedal innovations on its new *Iron Cobra* single and double bass drum pedals. In this way, drummers who buy an imported bass drum pedal can have some of the benefits that have been established and standardized by Drum Workshop's products during the past decade. Further details may be obtained by contacting **Drum Workshop, Inc., 101 Bernoulli Circle, Oxnard, CA 93030, tel: (805) 485-6999, fax: (805) 485-1334.**



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Protocol, (solo debut); Protocol - Force Majeure; Toto - Absolutely Live; Steve Lukather / Los Lobotomys II - Candyman

TERRY BOZZIO

Lonely Bears/(s/t), Injustice, The Bears Are Running; Polytown I/(s/t); Brecker Bros.- Heavy Metal Be-Bop

VINNIE COLARIUTA

(s/t) European Debut CD w/ Bonus Track! Buell Neidlinger Quartet - Big Drum; Steve Tavaglione - Blue Tav; Jeff Richman - The Way In; Bunny Brunel - Dedication; Karizma - Forever in the Arms of Love; Los Lobotomys (w/ Jeff Porcaro)

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Getting Even, Big City; Bill Evans- Petite Blonde, Let the Juice Loose (live in Japan) Graffiti - Good Groove; Brecker Brothers - Live; P. Funk All-Stars - Live (2 CD's)

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MODERN DRUMMER'S 1994 INDEX UPDATE

INTRODUCTION

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this *1994 Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1994 may be located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are

indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1994. Notable exceptions are *Impressions*, *Artist On Track*, *Drum Soloist*, *Off The Record*, and *Rock Charts*, which are indexed by the artists' names—as are the recording, video, and book reviews in *Critique*.

Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in product press releases that appeared in the *New And Notable* department is also presented in this section. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting.

It is our hope that the manner in which we have organized our *Index Update* will make it easy to use, so that you can have quick and easy access to the wealth of information presented in *MD's* pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review/Information Columns*, the abbreviations indicate where information on a

given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro
(DS) = Driver's Seat

(ER) = Electronic Review
(F) = Major Feature Interview
(IH) = Industry Happenings
(JDW) = Jazz Drummers' Workshop
(NN) = New And Notable

(P) = Portraits
(PCU) = Product Close-Up
(RJ) = Rock 'N' Jazz Clinic
(RP) = Rock Perspectives
(U) = Update
(UC) = Up & Coming

1994 ARTIST REFERENCE LIST

—A—

ABBRUZZESE, Dave (A) Nov.
ADAMS, Charlie (F) Nov.
AMEEN, Robby (P) Apr.

—B—

BARON, Chris (F) ("The Drummers Of London's West End Theaters") Oct.
BARRETTO, Girardo "Piloto" (F) ("The Drummers Of Cuba") June
BARRETTO, Julio Cesar (F) ("The Drummers Of Cuba") June
BEAL, David (U) Apr.
BEERS, Larry (U) Aug.
BERRIOS, Steve (P) Sep.
BLACKMAN, Cindy (UC) Feb.
BLADE, Brian (U) Apr.
BONEBRAKE, D.J. (U) Jan.
BOZZIO, Terry (F) July (cover)
BRAMHALL, Doyle (U) Dec.
BRUFORD, Bill (U) Oct.

—C—

CAGE, Alan (U) May

CAIN, Sim (F) Sep.
CAMERON, Matt (F) June (cover)
CAPP, Frank (P) Nov.
CAREY, Danny (F) ("Unsung Heros") May
CARLOS, Bun E., (U) Aug
CARTER, Bruce (U) Apr.
CAVALERA, Igor (F) ("Unsung Heros") May
CHAFFEE, Gary (U) Dec.
CHAMBERLIN, Jimmy (F) Jan.
CHAMBERS, Dennis (F) Sep. (cover), (A) Dec.
CHAPIN, Jim (F) Sep.
CLARKE, Michael (IH) July
COLLIER, Scott (U) Sep.
COLLINS, Phil (A) Feb.
COMESS, Aaron (F) Oct. (cover), (A) June
COPELAND, Stewart (U) June
GROVER, Dale (U) March

—D—

DEE, Mikkey (F) ("Unsung Heros") May
DEGANON, Clint (U) Dec.
DE SOUZA, Barry (F) ("The Drummers Of London's West End Theaters") Nov.
DIAMOND, Mike (P) Aug.
DONAVAN, Jeff (U) Sep.
DORGE, Michel (U) Oct.
"Drummers Of Cuba, The" (G. Barreto, J. C. Barreto, Frias, Garcia, Menendez, Mullens,

Quintana) (F) June
"Drummers Of London's West End Theaters, The" (Baron, Fairbank, De Souza) (F) Nov.

—E—

ERSKINE, Peter (A) March

—F—

FAIRBANK, Julian (F) ("The Drummers Of London's West End Theaters") Nov.
FARRISS, Jon (U) Apr.
FARRUGIA, Ray (U) Oct.
FIELD, Gregg (F) ("The Great Drummers Of Count Basie") Apr.
FRANCO, Joe (A) July [author: RP]
FRIAS, Hector Salazar (F) ("The Drummers Of Cuba") June

—G—

GARCIA, Enrique Plá (F) ("The Drummers Of Cuba") June
GARIBALDI, David (U) Oct. [author: RJ]
GONZALEZ, Alex (U) May
"Great Drummers Of Count Basie, The" (Field, Jackson, Johnson, Harold Jones, Jo Jones, Mackrel, Miles, Payne, Wilson) (F) Apr.
GRACEY, Chad (UC) July

GROHL, Dave (F) March (cover)
GROSSMAN, Steve (U) May

—H—

HARNELL, Jason (U) June
HART, Billy (F) Aug.
HAWKINS, Scotty (U) May
HIRSHFIELD, Jeff (P) March

—I—

IRONS, Jack (P) May

—J—

JACKSON, Duffy (F) ("The Great Drummers
Of Count Basie") Apr.
JACKSON, Oliver (IH) Oct.
JIMBO, Akira (U) Sep.
JOHNSON, Gus (F) ("The Great Drummers
Of Count Basie") Apr.
JONES, Harold (F) ("The Great Drummers
Of Count Basie") Apr.
JONES, Hillary (U) July
JONES, "Papa" Jo (F) ("The Great
Drummers Of Count Basie") Apr.

—K—

KATCHE, Manu (A) Aug.
KATZ, Frank (U) Aug.
KENNEDY, Will (A) Sep.

KIRKE, Simon (U) July

—L—

LABORIEL, Abe Jr. (UC) June
LANE, Jay (UC) Dec.
LEE, Tommy (F) Apr. (cover)
LOMBARDO, Dave (A) June

—M—

MACKREL, Dennis (F) ("The Great
Drummers Of Count Basie") Apr.
MALABE, Frank (IH) Sep.
MANCINI, Dave (U) Oct
McALLISTER, Jeff (U) Nov.
MCBRAIN, Nicko (A) May
MCKINNON, RUS S (A) Jan .
MENENDEZ, Pablo (F) ("The Drummers Of
Cuba") June
MERCADO, Scott (U) July
MILES, Butch (F) ("The Great Drummes Of
Count Basie") Apr.
MONK, T.S. (F) March
MOORE, Cheron (F) July
MORGENSTEIN, Rod (A) Apr. [author: RJ]
MOSES, Bob (F) Oct
MOTIAN, Paul (F) June
MULLENS, Calixto Oviedo (F) ("The
Drummers Of Cuba") June

—N—

NEWMARK, Andy (A) July
NUSSBAUM, Adam (F) Jan (cover),
(A) Oct.

—O—

OLDAKER, Jamie (U) Feb.
OWEN, Tim (U) Dec.

—P—

PAICE, Ian (U) Jan.
PALMER, Carl (A) Apr.
PARSONS, Ted (U) June
PAUL, Vinnie (F) Aug. (cover), (A) Apr.
PAYNE, Sonny (F) ("The Great Drummers
Of Count Basie") Apr.
PEART, Neil (F) Feb. (cover)
PERKINS, Stephen (A) Oct.
PERO, A.J. (A) Feb.
PERSIP, Charli (F) Dec.
PHILLIPS, Simon (A) June
PORCARO, Joe (F) Nov.
PRINCE, Prairie (A) Nov.

—R—

RHODES, Phillip (U) Sep.
RILEY, John (F) July [author: JDW]
ROBINSON, John "J.R." (F) Nov. (cover),
(A) May

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Wednesday, February 22, 1995

7:00 PM PEPSI International World Jazz Concert

Featuring **Lionel Hampton**, vibes; **Ray Brown**, bass; **Hank Jones**, piano; **Herb Ellis**, guitar; **Bobby Durham**, drums; **Brian Bromberg**, bass; **Claudio Roditi**, trumpet (Brazil); **Keiko Matsui**, piano (Japan); **Kazu Matsui**, shakuhachi (Japan); **John Clayton**, bass; **George Robert**, alto saxophone (Switzerland); **Dado Moroni**, piano (Italy); **Dee Daniels**, vocals (Canada); **Kitty Margolis**, vocals, and other International Artists - TBA.

Thursday, February 23, 1995

7:00 PM DELTA AIR LINES Special Guest Concert

Featuring **Lionel Hampton**, vibes; **Dianne Reeves**, vocals, with **David Torkanowsky**, piano; **George Shearing**, piano, with **Neil Swainson**, bass; **Marian McPartland**, piano; **Hank Jones**, piano; **Herb Ellis**, guitar; **Bobby Durham**, drums; **Brian Bromberg**, bass; **Vanessa Rubin**, vocals.

Friday, February 24, 1995

4:45 PM Vocal Winners Concert

8:00 PM All-Star Concert

Featuring **Lionel Hampton**, vibes; **Benny Golson**, tenor saxophone; **Art Farmer**, trumpet; **Jon Hendricks**, vocals; **Hank Jones**, piano; **Herb Ellis**, guitar; **Bobby Durham**, drums; **Wallace Roney**, trumpet; **Brian Bromberg**, bass; **Gene Harris Quartet**; **Al Grey**, trombone; **Bill Watrous**, trombone; **Mike Grey**, trombone, and other All-Stars - TBA.

Saturday, February 25, 1995

4:45 PM Instrumental Winners Concert

8:00 PM GTE Giants of Jazz Concert

Featuring **Lionel Hampton** and his New York Big Band; **Lou Rawls**, vocals; **Hank Jones**, piano; **Herb Ellis**, guitar; **Bobby Durham**, drums; **Wallace Roney**, trumpet; **Brian Bromberg**, bass, and other Giants of Jazz - TBA.

Festival Information: contact Dr. Lynn J. Skinner, Executive Director, Lionel Hampton Jazz Festival, University of Idaho, Moscow, ID 83844-4014 (208)885-6765. **Tickets:** call SUB Ticket Express at (208)885-7212 or outside of Moscow call toll-free 1-800-345-7402. Tickets go on sale December 5, 1994. All seats reserved. **Festival Housing:** call for assistance in finding housing at (208)882-9220.

ROSENBLATT, Joel (F) Apr.

—S—

SANDOVAL, Pete (U) Jan.
SANTOS, Jackie (U) March
SCHAYER, Bobby (U) Feb.
SCHELLENBACH, Kate (U) June
SEBASTIAN, Ricky (P) Jan.
SHAUGHNESSY, Ed (A) Oct. [author: DS]
SHUCHER, Herb (U) July
SINGER, Eric (A) Jan.
SMITH, Chad (F) Dec. (cover), (A) Sep.
SPIVACK, Murray (IH) Oct.
STANIER, John (UC) Oct.

—T—

TAYLOR, Arthur (F) May (cover)
TRAVIS, Scott (A) Dec.
TURKISHER, Todd (U) Nov.

—U—

"Unsung Heros" (Carey, Cavallera, Dee)
(F) May

—V—

VAN HOOKE, Peter (U) Dec.
VAN TIEGHEM, David (U) Aug.
VEGA, Carlos (U) Feb.

—W—

WACKERMAN, Chad (U) March
WECKL, Dave (A) Aug.
WEINBERG, Max (U) March
WHITE, Alan (U) Nov.
WILDER, Alan (U) Feb.
WILLIAMS, Tony (A) Dec.
WILSON, Shadow (F) ("The Great
Drummers Of Count Basie") Apr.
WOOTEN, Roy "Future Man," (F) Feb.

MISCELLANEOUS
FEATURES

Business/Career Features

"Drumming And Bandleading"—Dec.

Equipment Features

"Drum Thrones Up Close"—Sep.

Historical Features

"Highlights Of MD's Festival Weekend
'94"—Oct.

Instructional Features

"Drumming & Singing"—Aug.
"MD's Guide To Drumset Tuning"—March

Manufacturer/"Inside..." Features

"Inside Pearl"—May

"Inside LP Music Group"—Dec.

Readers Poll Results

"'94 Readers Poll Results"—July

Sound Supplements

"Seventh Heaven" (Steve Smith & Gary
Chaffee Duet)—Feb.

COLUMNS

A Different View

Stobie, Mary, "Carol Kaye"—March

Around The World

Marine, Mitch, "The Music Of
Southwest Louisiana"—Aug.,
"Tex-Mex Border Drumming"—Dec.

Artist On Track

(Listed by artist, not by author)
Colaïuta, Vinnie—June
Foster, Al—Apr.
Haynes, Roy—Feb.
Higgins, Billy—Aug.

Basics

Luongo, Steve, "Sitting Pretty"—May
Snodgrass, Steve, "Variations On A Five-
Piece Kit"—Nov.

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Collectors' Corner

Cangany, Harry, "Tom Mills Snare Drum"—March,
"William S. Hart Snare Drum"—Apr.,
"Gretsch Gladstone Snare Drum"—June,
"Camco Aristocrat"—Aug.,
"Max Roach Progressive Jazz Snare Drum"—Sep.,

Concepts

Ferraro, Phil,
"Taking The Next Step"—March
Kollmorgen, Andrew,
"The Anatomy Of Style"—Apr.
Marble, Mike, "On Feel"—Nov.

Critique

(Reviews alphabetized by artist or author, not by reviewer. Key: rec = recording, vid = video, bk = book, cas = cassette, CD = compact disc)

Acuña, Alex, *South American, Caribbean, African and American Jazz* (vid)—Sep.
Allen, Carl, *The Pursuer* (rec)—Aug.
Anglagard, *Hybris* (rec)—Jan.
Arson Garden, *The Belle Stomp* (rec)—Oct.
Arthur Taylor's Wailers, *Wailin' At The Vanguard* (rec)—Feb.
Barkmarket, *Gimmick* (rec)—Apr.
Baron, Joey, *Tongue In Groove* (rec)—Apr.
Belcher, Jon, *Drumset Workouts* (bk)—July
Bennett, Donn, *Super Rhythm Reading Flash Cards* (flashcards)—Feb.
Bjørnstad, Ketil, *Water Stories* (rec)—Nov.
Blakey, Art, Charli Persip, Elvin Jones, Philly Joe Jones, *Gretsch Night At Birdland* (rec)—Nov.
Bonilla, Mark, *American Matador* (rec)—March
Bozzio, Terry, *Melodic Drumming And The Ostinato, Volumes 1, 2, and 3* (vid)—Apr.
Brecker Brothers, The, *Return Of The Brecker Brothers* (vid)—Jan.
Buddy Miles Express, *Hell And Back* (rec)—Nov.
Burgett, Bob, *Progressive Double Bass Drumming* (bk)—Dec.
Burrage, Ronnie, *Shuttle* (rec)—Oct.
Byron, Don, *Plays The Music Of Mickey Katz* (rec)—Jan.
Chaffee, Gary, *Sticking Patterns* (bk)—Nov.
Chastain, David, *Next Planet Please* (rec)—Oct.
Cook, Rob, *The Complete History Of The Leedy Drum Company* (bk)—Oct.
Corea, Chick, *Best Of (and) Early Circle* (rec)—Feb.
Course Of Empire, *Initiation* (rec)—June
Crimeny, Peat (rec)—Dec.
Davis, Steve, *Drummers: Masters Of Time* (bk/cas) (and) *Jazz Drums: Style*

And Analysis (bk/CD)—May
Dixie Dregs, *Full Circle* (rec)—Oct.
Entombed, *Wolverine Blues* (rec)—Aug.
Fates Warning, *Inside Out* (rec)—Dec.
Fig, Anton, *In The Groove* (vid)—Dec.
Fight, *War Of Words* (rec)—Apr.
Fiuczynski, David/John Medeski, *Lunar Crush* (rec)—Sep.
Fugazi, *In On The Kill Taker* (rec)—Jan.
Garibaldi, David, *Tower Of Groove, Vol. 1* (vid)—Aug.
Gatzen, Bob, *Drum Tuning: Sound And Design* (vid)—Oct.
Gottlieb, Danny, *The Complete Ail-Around Drummer, Vols. 1 and 2* (vid)—Aug.
Grey, Carola, *Noisy Mama* (rec)—Feb.
Groove Collective, *Groove Collective* (rec)—Sep.
Hadden, Skip, *The Beat, The Body & The Brain* (bk)—Jan.
Hardware, *Third Eye Open* (rec)—Nov.
Hargrove, Roy (Quintet), *With The Tenors Of Our Time* (rec)—Nov.
Hargrove, Roy and Antonio Hart, *The Tokyo Sessions* (rec)—Aug.
Hobson, James, *Polymotion* (bk)—July
Holdsworth, Allan, *Hard Hat Area* (rec)—Sep.
Hooker, William, *Shamballa: Duets With Thurston Moore And Elliott Sharp* (rec)—Dec.
Hull, Arthur, *Guide To Endrumming* (vid)—Oct.
Hunter, Charlie (Trio), *Charlie Hunter Trio* (rec)—Aug.
Hurley, Marty, *Circle Of Rudiments* (bk)—Sep.
Jawbox, *For Your Own Special Sweetheart* (rec)—Sep.
Jones, Elvin, *Very Rare* (rec)—Apr.
Latham, Rick, *Advanced Funk Studies and Contemporary Drumset Techniques* (vid)—June
Lauria, Nando, *Points Of View* (rec)—Nov.
Lettau, Kevyn, *Another Season* (rec)—June
Longhair, Professor, *Fess: The Professor Longhair Anthology* (rec)—Aug.
Looking For Music Productions, *Looking For Drummer* (cas)—Jan.
Lonely Bears, The, *The Lonely Bears* (rec)—May
Ly, Mamadou, *Mandinka Drum Master* (rec)—May
Manring, Michael, *Thonk* (rec)—June
Margolis, Kitty, *Evolution* (rec)—Sep.
Martin, Terry A., *You Can Play The Drum Set* (bk)—Feb.
Masakowski, Steve, *What It Was* (rec)—June
Maturano, Phil, *Working The Inner Clock* (bk)—July
Medeski, Martin, & Wood, *It's A Jungle In Here* (rec)—March
Metheny, Pat, *More Travels* (vid)—Jan.
Mingus, Charles, *Thirteen Pictures: The*

Charles Mingus Anthology (rec)—June
Moreira, Airto, *Rhythms And Colors* (vid)—March,
Listen And Play (vid)—May,
Moreira, Airto and Dan Thress, *Rhythms And Colors/Listen And Play* (bk)—Dec.
Morello, Joe, *Drum Method* (vid)—May
Morphine, *Cure For Pain* (rec)—March
Motian, Paul, *The Electric Bebop Band* (rec)—March
Murder Inc., *Murder Inc.* (rec)—May
Muro, Don, *The Art Of Sequencing* (vid)—Nov.
Murray, David (Quartet+1), *Fast Life* (rec)—Apr.
Nash, Lewis, *Rhythm Is My Business* (rec)—Jan.
Olatunji, Babatunde, *African Drumming* (vid)—Sep.
Palmer, Earl and Herman Earnest, *New Orleans Drumming: From R&B To Funk* (vid)—May
Pavone, Mario, *Song For (Septet)* (rec)—Dec.
Peterson, Ralph (Quintet), *An* (rec)—Nov.
Plimley/Ellis/Bendian, *Noir* (rec)—Aug.
Previte, Bobby (Empty Suits), *Slay The Suitors* (rec)—Oct.
Prong, *Cleansing* (rec)—June
Protocol, *Force Majeure* (rec)—Jan.
Purdie, Bernard, *Groove Master* (vid)—Aug.
Rencher, Gordon, *Rhythms And Rudiments* (bk)—Dec.
Rollins Band, *Weight* (rec)—July
Sanabria, Bobby (& Acension), *iN.Y.C. Aché!* (rec)—May
Santorsola, Richard, *Combinations 5/4* (bk)—Dec.
Season To Risk, *Season To Risk* (rec)—Feb.
Silverman, Chuck, *Practical Applications Using Afro-Caribbean Rhythms, Parts 1, 2, and 3* (bk)—Oct.
Simien, Terrance, *There's Room For Us All* (rec)—July
Sleight Of Hand, *Sleight Of Hand* (rec)—Dec.
Smith, Chad, *Red Hot Rhythm Method* (bk)—Aug.
Solomon, Phil, *Show Drumming Starts Here* (bk)—Dec.
Soltis, Kevin and Jim Linsner, *Groovezilla* (bk)—Feb.
Soul Hat, *Outdebox* (rec)—March
Steps Ahead, *Live In Tokyo 1986* (rec)—July
Swell, 4 1 (rec)—Nov.
Thad Jones/Mel Lewis Orchestra, *The Complete Solid State Recordings* (rec)—Dec.
Therapy?, *Hats Off To The Insane* (rec)—Feb.,
Troublegum (rec)—July
Tibbetts, Steve, *The Fall Of Us All* (rec)—Oct.
Torme, Mel and Buddy Rich, *Together*

Again—For The First Time (rec)—July
Torn, David, Mick Karn, Terry Bozzio,
Polytown (rec)—Oct.
Uribe, Ed, *The Essence Of Brazilian
Percussion And Drum Set* (bk)—Nov.
Various Artists, *Let There Be Drums!
Vols. 1, 2, and 3* (rec)—July
Various Artists, *Good Fellas 2* (rec)—Aug.
Velez, Glen with Howard Levy,
Border States (rec)—March
Verderosa, Tony, *BEATnik Rebel
Science* (rec)—May
Wackerman, Chad, *Double Hi-Hat
Exercises For The Contemporary
Drummer* (bk)—Apr.
Wallis, Kelly, *The Rhythm Concept*
(bk)—Feb.
Weckl, Dave, *Ultimate Play-Along
For Drums Level 1, Vol. 1* (bk)—June
Williams, Tony, *New York Live* (vid)—Feb.
Wooten, John, *Jammin' In The
Street* (bk)—Sep.

Driver's Seat

Shaughnessy, Ed, "The Whipped Cream
Roll"—Feb.

Drum Country

Leim, Paul, "Country Drummers Are
Monster Players"—Sep.

Drum Soloist

(Listed by artist, not transcriber)
Gadd, Steve, "Conversations"—Feb.
Lewis, Victor, "Voyage"—May
Peterson, Ralph Jr., "Broski"—July
Roach, Max, "Blues For Big Sid"—Oct.

From The Past

Dunfey, Steve, "Gene Krupa:
A Tribute"—March
Iero, Cheech, "The Drums And Drummers Of
The Civil War"—Feb.,
"Back Pedaling"—July
Spagnardi, Ron, "William 'Cozy'
Cole"—Nov.
Thompson, Woody, "The Story Of
Walberg & Auge"—May

Head Talk

Hefner, Ron, "Intangibles"—Feb.,
"Magic Moments"—Apr.,
"The Drummer As Scapegoat"—Sep.

Health And Science

Chichetti, Tony, "Just Your
Average Drummer"—Aug.
Paris, Nina, "Learning About Drum-
Related Injuries"—July
Perry, Charlie, "Focal Dystonia: A
Personal Experience"—Oct.
Wright, Paul T., "Fitness Conditioning
For Drummers"—March

Impressions

(Listed by artist, not by author)
Copeland, Stewart—March
Erskine, Peter—May
Jordan, Steve—Oct.
Paul, Vinnie—July
Stewart, Bill—Jan.

In The Studio

Parsons, Mark, "Record Your
Drums!"—Aug.

Jazz Drummers' Workshop

Magadini, Peter, "Applying Polyrythms
To The Drumset"—Aug.
Riley, John, "Expanding The
Learning Process"—Oct.
Soph, Ed, "Developing Improvisational
Skills: Part 1"—May,
"Developing Improvisational Skills:
Part 2"—June
Spagnardi, Ron, "Creative Hi-Hat
Variations"—Jan.
Xepoleas, John, "The Jazz Waltz"—Sep.

Latin Symposium

Da Fonseca, Duduka, "Brazilian
Root Rhythms"—July
Da Fonseca, Duduka, and Dan Thress,
"Partido Alto"—Jan.
Silverman, Chuck, "Latin 101"—March,
"Half-Time Latin"—May,
"Applying The Clave"—Sep.

Off The Record

(Listed by artist; transcriptions by MD Editors)
Kretz, Eric—Dec.
Mercado, Scott—July
Perkins, Stephen—Jan.
White, Alan—Aug.

Percussion Today

Potter, Jeff, "Stomp"—Oct.

Rock Charts

(Listed by artist, not by transcriber)
Cameron, Matt, "Your Savior"—March
Peart, Neil, "Stick It Out"—Sep.

Rock 'N' Jazz Clinic

Garibaldi, David, "Songofunk: Part 2"—Feb.,
"6/8 Funk"—May,
"Video Grooves"—Aug.,
"The Nigerian Dance Groove:
Part 1"—Nov.
Latham, Rick, "Back To Basics: Did You
Forget Something Along The Way?"—July,
"Contemporary Triplets"—Oct.
Morgenstein, Rod, "Four On The
Floor"—Apr.,
"Doubling Up: Part 1"—June,
"Doubling Up: Part 2"—Sep.
Schulman, Mark, "Four Limb Funk"—Jan.
Xepoleas, John, "Ghost Notes"—Dec.

Rock Perspectives

Franco, Joe, "Breaking The Bar Line"—Jan.,
"Double Bass Phrasing"—March
Leytham, Rob, "Samba, Bozzio-
Style"—Nov.,
"Double-Bass-Illusion Ostinato"—Dec.
Schulman, Mark, "Alternative Fills"—June
Xepoleas, John, "The Shuffle"—Aug.

Shop Talk

Ross, Ken, "J.C.R. Percussion"—Jan.
Van Horn, Rick, "A Look At Easton
Drumsticks"—June,
"A Look At Pork Pie Percussion"—July,
"A Look At Engineered
Percussion"—Aug.,
"A Look At The Brite Works"—Oct.,
"A Visit To The Drum Doctor"—Nov.

Slightly Offbeat

Iero, Cheech, "A Blast From The
Past"—Dec.
Lite, Fred, "Who Knew But You?"—June

Strictly Technique

Morello, Joe, "Paradiddle Studies"—Aug.,
"Creative Substitution With The Bass
Drum"—Sep.,
"Ostinato Studies"—Oct.,
"Developing The Left Hand"—Nov.
Onellion, Robert, "Rolling Around
The Kit"—Apr.

Taking Care Of Business

Berger, Jon, "On The Road"—Aug.
Brodbeck, Tom, "Leaving Prepared—
And Other Safeguards" (and) "Beware
Of Thieves"—Aug.
Luongo, Steve, "Computer Networking
For Drummers"—June

Teachers' Forum

Mattingly, Rick, "Summer Drumset
Workshops"—June
Thompson, Woody, "Teaching The
Older Student"—Jan.
Snodgrass, Steve, "No Bad Students"—Dec.

The Jobbing Drummer

Andes, Mark S., "Electronic Drums And
The Free-lance Scene"—Apr.
Dohring, Steve, "The Electronic Drummer:
Being Prepared For The
Unexpected"—Dec.
Parsons, Mark, "Miking Your Drums
For Live Sound"—Oct.
Snodgrass, Steve, "Drum Charts For
The Live Band"—June

Tracking

Richards, Emil, "Sight-Reading
Made Easy"—Apr.,
"Drumming And Conducting"—Nov.

Understanding Rhythm

Howland, Hal, "Basic Reading: Part 1"—Dec.

DCI Reports

Weiss, Lauren Vogel, "1993 DCI Championship Results" (IH)—Jan.

Frankfurt Music Fair Reports

Kronberger, Heinz, "Frankfurt Fair Report" (NN)—Aug. (photo-essay)

NAMM Show Reports

Mattingly, Rick, "Highlights From Summer NAMM '94"—(NN) (photo-essay)
MD Editors, "Highlights Of The '94 NAMM Winter Market" (F)—May (photo-essay)

PASIC Reports

MD Editors, "Highlights of PASIC '93" (IH)—Apr. (photo-essay)

Product Review/Information Columns

(Listed alphabetically by manufacturer or product name)

ADM Drums with Sleishmann Mounting System (NN)—Nov.
Atlas/Soundolier Mic' Stands and Catalog (NN)—Apr., Accessories (NN)—July
Aquarian *Tommy Lee* Signature Drumheads (NN)—Oct.
Audix Microphones (ER)—Sep.
A*Vision Dream Theater and Pantera Music Videos (NN)—Apr.
Ayotte *WoodHoop* Drums (NN)—March
Better Percussion Products *Master Snare* Repair Kit, *Old Reliable* Practice Pad, Walnut Bass Drum Beater, and Small and Large Sound Boxes (NN)—Jan.
Big Foot Sound-Isolating Floor Tom Feet (NN)—Oct.
Brady Drums (Re-Introduced In U.S.) (NN)—Oct.
Calato 276NT Nylon-Sleeved Timbale Sticks (NN)—Feb., Regal Tip *Regal Grips* (NN)—Oct.
Camber Cymbals and Chimes (NN)—March
Cambridge *Dip Stik* Stick Bags and *Crashbag* Cymbal Bags (NN)—Feb.
Carolina Drumsticks (PCU)—May
Club70 Patch Editor And Librarian Software (NN)—June
Concept 1 Trigger Pads (NN)—June
CPP/Belwin Video and Book Additions (NN)—March
Danmar *Power Disc Trigger Pad* (NN)—June, Danmar Beaters on *Axis* Pedals (NN)—Nov.
DCI Anton Fig Video (NN)—Sep.

ddrum *Remote Control 1* (NN)—Jan., *ddrum 3* (NN)—March
Drum Shoe Non-Slip Mat For Bass Drum and Hi-Hat Pedals (NN)—Apr.
Drum Workshop Custom Brass, Wood, and *Edge* Brass/Wood Snare Drums, New Lacquer and Covered Finishes, *F.A.S.T.* (Fundamentally Accurate Size Toms) Tom-Toms, and *SmartPak* Drum, Pedal, and Hardware Replacement Part Packages (NN)—March, Improved *DW 5000* Series Double Bass Drum Pedals, *50-H* Ball Bearing Pedal Hinge, and Satin Oil and Diamond Lacquer Finishes (NN)—Oct., *F.A.S.T.* Tom-Sized Drumkit, *Solid Maple* and *Edge* Snare Drums, and *5002AH* Double Pedal (PCU)—Dec.
D'Val Design Group Drum Poster (NN)—Feb.
Easton *AHEAD 5A* Model Drumstick (NN)—Sep.
EPS *Visulite* Electronic Drumkit, 18" China-type Cymbal Trigger, *Quiet Drum Triggering System*, and Accessories (NN)—March
Evans *190* Collar on Snare and Tom Heads (NN)—Nov.
Fishman *Purple Microdot* Head Mount Acoustic Drum Trigger (NN)—Jan.
Flats Drumsticks (NN)—Nov.
Fredrico Bubinga Wood Blocks (NN)—July, Bubinga Wood Blocks and Large Cowbell (PCU)—Aug.
Galaxy Snare Drums (New Finishes and Bearing Edge) (NN)—Apr.
Gibraltar *Intruder* Bass Drum Pedals (PCU) and *Rock* Hardware and *Advanced Tripod System* (NN)—March, *GPR450BK* Black Drum Rack, *9400 Series* Cymbal Stands, and *Rock* Bass Drum Pedals (NN)—Oct.
Grover *Projection Plus* Concert Snare Drum (PCU)—Jan., *CST* and *Maple Series* Drumkits (NN)—July
Impact *Laser* Custom Drumkit (PCU)—Nov.
JC's Custom Drums (NN)—Nov.
K&K Pickup Systems Triggers and Microphones (ER)—Apr., New Location (NN)—Nov.
Kaman *Legend* Snare Drums (PCU)—March
KAT *trapKAT*, *malletKAT PRO*, *Drum Tutor* Software, and 3.5 Version Software for the *malletKAT* (NN)—Sep.
Kenner *Custom Show Series* Drumkit (PCU)—Apr.
Kit Caddi (NN)—June
LightSpeed *TK-150* Headset Microphone (NN)—Oct.
LP Music Group *Comfort Curve* Conga Rim, *Rock Classic Ridge Rider* Bell, *Cyclops Jingle Ring*, New *Matador*

Conga, Timbalitos, Cowbells, and Conga Stands, and *Stand Cart* (NN)—March, *Nada Drum*, *Merengue Guiro*, *Rock Shaker*, and *Dry Agogo Set* (NN)—Sep.
Ludwig Updated *Modular* and New *600* and *700* Series Hardware, *Modular* Bass Drum Pedals, and *Special Effex* Wearables (NN)—July, 1994-95 Color Catalog (NN)—Oct., Upgraded *Rocker LR-1425-RC* Drumkit (NN)—Nov.
Mackie *CR-1604* Mixer (ER)—Nov.
Magstar Custom Snare Drums (PCU)—Feb., Segment Shell Snare Drums (NN)—Sep.
Mapex 5700 Snare Stand, *Venus V5P* Drumkit, and New Finishes on *Orion Studio Birch* Drums (NN)—Jan, *Mars M602* Drumkit, New Finish For *Mars Pro MP525* Drumkit, and Poster/Catalog (NN)—March, *Venus V404* Single-Tom Drumkit (NN)—July, Revamped *Mars* Kit (NN)—Sep., Improved Foot Pedals (NN)—Nov.
Marathon Conga Bags (NN)—Nov.
Meinl *Handmate* Cowbell Beater System, New Cowbells, *Mini Djembe*, and *Marathon* Hardware and Percussion Bags (NN)—March
Mini-Trap Plus (NN)—June
Music Directory Canada (NN)—Nov.
Noble & Cooley *CD Maples* Drums (PCU)—Jan.
Noonan Custom Drums (NN)—June
Paiste *Visions* Cymbals and Terry Bozzio *Melodic Drumming And The Ostinato, Volumes 1, 2, and 3* Videos (NN)—March
Pearl *Forum* Beginner Drumkit, Nine-Piece *Export* Kit, Afro Percussion Conga Stand, and Accessories (NN)—Jan., *I.M.S. Integrated Mounting System*, *AJ-96 Boom Tom-Tom Arm*, and *DR-80* Drum Rack (NN)—Feb., *SPX Prestige Session* and *SX Session* Mid-Line Drumkits, and Upgraded *Masters Series* Drumkit Features (NN)—March, *SPX* Drumkit (PCU)—Sep.
Pertek Engineering *Monitor Mate* (NN)—Jan., (PCU)—May
Power Rock Drum Videos (NN)—Jan.
Pro Covers (Porcaro/Beato) Percussion Covers (NN)—March
Pro-Mark 808 Drumstick, 25th Anniversary Edition *Carl Palmer* Drumstick, *Kozo Saganuma 739N* Drumstick, and *Self Adjusting Beater* (Bass Drum Beater) (NN)—March, Stick Bags and *Kwik Key* Ratchet (NN)—June, *Millenium II* Drumstick Manufacturing Treatment (NN)—July, *Sticks-N-Stones* Catalog and *Don Henley* Commemorative Stick (NN)—Oct.,

Self Adjusting Beater (PCU)—Nov.
P.S. Seat Covers (NN)—Jan.
Remo *Mondo* Percussion Heads (NN)—June,
Acousticon R Drumshells (NN)—Sep.
Rhythm Tech Improved *Hat Trick* Hi-Hat
Tambourine, *Studio Bar Chimes*,
Piccolo iT Replacement Lugs, and
Piccolo Active Snare (NN)—Apr.
Roland *SPD-11 Total Percussion Pad*
(NN)—March,
SPD-11 Total Percussion Pad (ER)—July
Sabian *Larrie Londin Limited Edition Ride*
Cymbal (PCU)—Feb.,
Pro Cymbals, *New Newsbeat*
Catalog/Magazine, and Expanded Clothing
Line (NN)—March,
Pro and DeJohnette Encore Cymbals
(NN)—July,
Expanded Pro Line (NN)—Sep.,
Newsbeat '94 Catalog/Magazine
(NN)—Oct.
Sapphire Percussions Kick Drum (ER)—Jan.
Septembre Snare Drum (PCU)—Apr.
Shure *FP22 Portable Stereo + 1* Headphone
Amplifier (NN)—Jan.
Sibernized/Trueline Drumsticks (NN)—June
Slingerland *PQwerTip* Drumsticks
(NN)—Jan.,
RIMS Mount Option (NN)—Apr.,
Artist Series Drumkit (PCU)—June
Sonor *Designer Series* Drumkit (PCU)—July
Soundunit *Hexaheads* (NN)—Jan.,
Turtletrap and *Multihex* Drum Pad

(NN)—Feb.
Speed Key (NN)—Feb.
Stingray Drumkits (PCU)—Aug.
StudioS Drumhead Overlays (NN)—June
Tama *Artstar Espirit* Drumkit (NN)—July,
Iron Cobra Bass Drum Pedals and
Tension Watch Drum Tuner (PCU)—Oct.
Toca *Player's Series* Fiberglass Congas and
Classic Series Timbales (NN)—March
Trigger Perfect Bass Drum Trigger
(NN)—July,
210AP Modular Drum Trigger
(NN)—Nov.
UDU *Claytone Tambuta* and *Softpaw* Stands
and Cases (NN)—Apr.
Vic Firth *Emil Richards Collection*
(PCU)—June,
Classic Designs Percussion Bags and
American Concept Drumsticks
(NN)—July,
American Concept Sticks (PCU) and
Ralph Hardimon Signature Marching
Sticks, *Dom Famularo Pad Sticks*,
ER6 Odaiko Stick, *ER7 Pop Gun*,
ER8 Jangle Stick, and *Highlander* Pipe
Band Sticks and Mallets (NN)—Oct.
Visu-Lite *Electronic Cowbell* and *Wing-Ding*
(NN)—Jan.
Walkabout Mobile Wireless MIDI Percussion
System (NN)—Apr.
Wuhan *Dynasty I* Cymbals (NN)—June
Xepoleas (John) Audio/Book Instructional
Package (NN)—Apr.

Yamaha Bass Drum Pedals with Enlarged
Beater-Shaft Holes (NN)—Feb.,
TMX Electronic Percussion System (ER)—
March,
White Marching Tom Guard (NN)—Apr.
Zildjian *Z Custom* Cymbal Additions and
Ensemble Series Educational Drumsticks
(NN)—March,
More *Z Custom* Additions and CD
Giveaway (NN)—Apr.,
Oriental Trash Hats and *Cymbal Safe*
(PCU)—Aug.,
K Custom Medium Rides (NN)—Oct.,
Z Custom Cymbals (PCU)—Nov.
Zogs Tuning Aids (NN)—July



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1960s Ludwig: blue oyster pearl 22, 12, 13, 16, exc., \$700. Black diamond pearl 22, 13, 16, mint, \$600. Blue diamond pearl 22, 13, 16, exc., \$500. Mod-orange 22, 13, 16, VG, \$600. Blue oyster pearl 20, 20, 12, 13, 16, exc., \$750. 1970s Fibes clear 22, 13, 16, exc., \$400. 1960s Ludwig 4x14, blue diamond pearl & silver sparkle, \$350 each. Several snare drums \$100 and up. Call for list. Trade in your newer used kits. We buy vintage drums (816) 468-1919. C&C Drum Shop, 8133 N. Oak, Kansas City, MO 64118.

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3

KANSAS CITY, MO—Terry Bozzio—Explorer's Percussion—(816) 361-1195—Sponsored by Paiste

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NEW YORK, NY—Steve Ferrone—Manny's Music—(212) 819-0576—Sponsored by Pearl

CHAMPAIGN, IL—Terry Bozzio—Skins & Tins—(217) 352-3786—Sponsored by Paiste

7

ST. LOUIS, MO—Terry Bozzio—Drum Headquarters—(314) 644-0235—Sponsored by Paiste

9

NEW YORK, NY—Armen Donelian with Victor Lewis—Parsons Cinema—(212) 229-5896—Sponsored by The Rhythm Section Plus One Series

KENNER, LA—Terry Bozzio—Ray Fransen's Drum Center—(504) 466-8484—Sponsored by Paiste

12

MONTREAL, CANADA—Terry Bozzio, Joey Heredia, David Garibaldi, Santana percussionists Raul Rekow and Karl Perazzo, Robin DiMaggio, Nassyr Abdul Al-Khabyr—Drum Fest '94—(514) 928-1726—Sponsored by Paiste, Sabian, Vater, DW, Yamaha, LP Percussion, Peavey Drums, Premier Percussion

13

MONTREAL, CANADA—Peter Erskine, Dom Famularo, Omar Hakim & Band, Pierre Jebert, Oatrice Beland, Francois Dupere, Robert Derhier, Orun with Pierre Cormier and Andre Dupuis, and Repercussion—Drum Fest '94—(514) 928-1726—Sponsored by Yamaha, Evans, Sabian, Pearl, Ayotte Drums, Impact Percussion, Moperc Percussion, Musser, Balter, and Calato

20

SAN FRANCISCO, CA—Terry Bozzio—Drum World—(415) 585-5292—Sponsored by Paiste

DECEMBER

7

NEW YORK, NY—Armen Donelian with Victor Lewis—Parsons Cinema—(212) 229-5896—Sponsored by The Rhythm Section Plus One Series

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Nov. 18

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CINDY BLACKMAN—Sponsored by Sonor
WILLIE GREENE—Sponsored by Remo
SONNY EMORY—Sponsored by Yamaha
EMIL RICHARDS—Sponsored by Paiste
BOB GULLOTTI—Drumset Masterclass
FRED GRUBER—Drumset Masterclass

Nov. 19

CHARLIE ADAMS—Sponsored by Ludwig
PAUL WERTICO—Sponsored by Paiste
JACK DEJOHNETTE—Sponsored by Sabian
VINNY COLAIUTA—Sponsored by Zildjian
STEVE HOUGHTON—Drumset Masterclass
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Sty Dumber, Steve Shaffer, Chico Hamilton, Getting Your Drum Back Published.

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Alan Dawson, Steve Ferrone, David Robinson, D.J. Fontana.

□ #69—JULY 1985
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□ #70—AUGUST 1985
Lamy Muller Jr., George Grantham, Frankie Dunlop, Inside Sonor.

□ #71—SEPTEMBER 1985
Jeff Watts, Vinnie Avicchi, George Brown.

□ #72—OCTOBER 1985
Chris Parker, Chris Slade, Drummers In Atlantic City.

□ #74—DECEMBER 1985
Tony Thompson, Nicki McBrain, Paul Westco.

□ #75—JANUARY 1986
MD's 10th Anniversary Issue, 1st MD Sound Supplement, Studio Drum Sounds.

□ #76—FEBRUARY 1986
Ray Haynes, A.J. Pero, Jimmy Fadden, David Calarco.

□ #77—MARCH 1986
Jerry Morita, Marvin Smith, Merry Blas, Buddy Williams.

□ #78—APRIL 1986
Ed Shaughnessy, Don Baldwin, Jetzmo Cooper, Ray McKinley, Ted McKenna.

□ #79—MAY 1986
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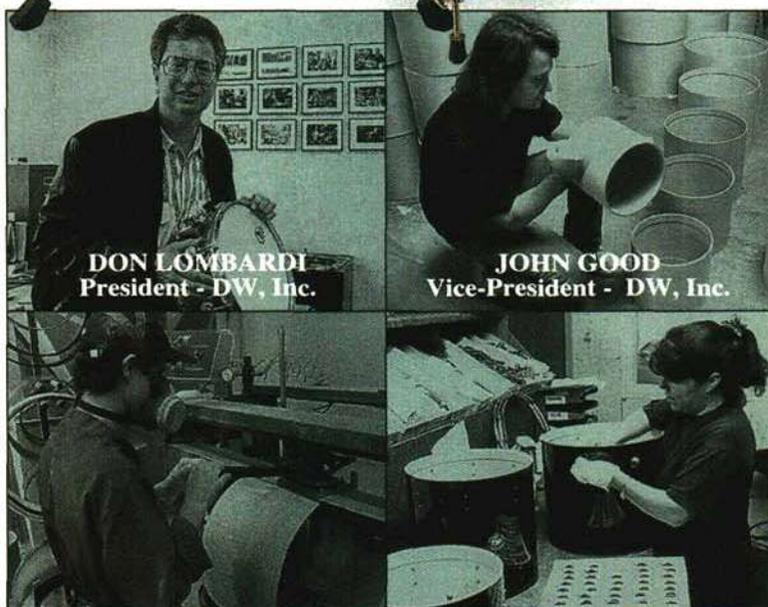
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