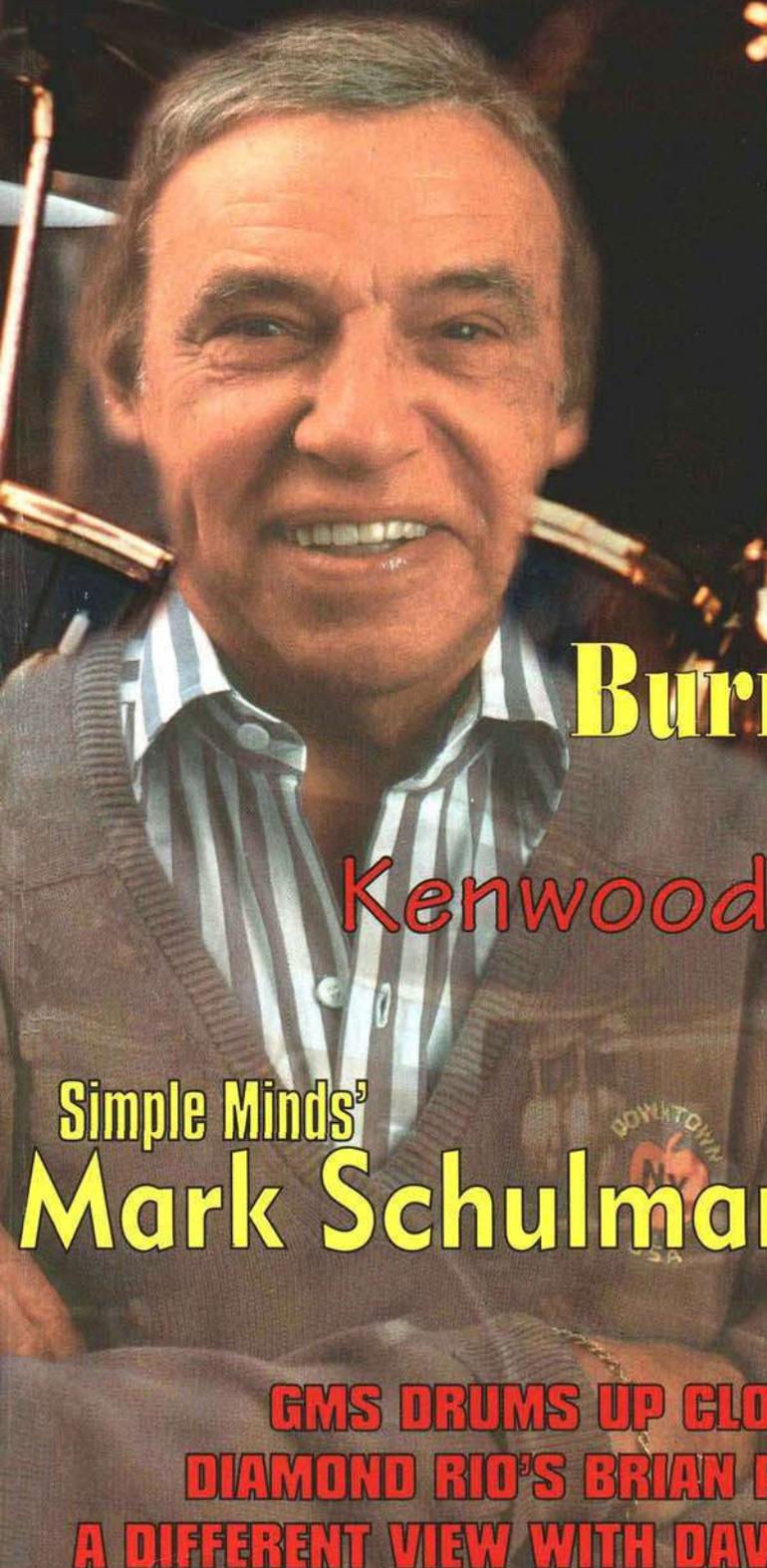


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February '95



**Neil Peart**  
On The Making Of  
**Burning For Buddy**

**Kenwood Dennard**

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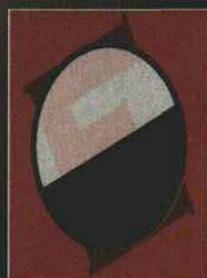
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## Features



### BURNING FOR BUDDY

It looks like Neil Peart has come up with THE drum idea of our time: teaming the Buddy Rich big band with a hand-picked group of today's most celebrated drummers. The result? A rare and momentous tribute to the greatest drummer who ever lived.

• *William F. Miller*

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### KENWOOD DENNARD

He simply plays things most of us wouldn't dream possible—and he grooves like mad. Meet the drummer whose unique direction has sparked the music of Gil Evans, Brand X, Pat Martino, Jaco, and Sting.

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### MARK SCHULMAN

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### BRIAN PROUT

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# Buddy: A Celebration



Back in May of this year, a group of some of the most prominent drummers on the current music scene were individually assembled over a two-week period at the Power Station in New York City. The purpose was to produce a tribute recording to the memory of the great Buddy Rich. The concept was simple and

straightforward. With the exception of a few original pieces, each drummer would record a chart from Buddy's book with the big band, live in the studio. The event was the brainchild of Neil Peart, a long-time admirer of Buddy. The end result? A recording of some great big band music with some truly outstanding drumming performances.

The selection of players who met for the recording of *Burning For Buddy* was astounding, to say the least: Simon Phillips, Dave Weckl, Steve Gadd, Matt Sorum, Steve Smith, Manu Katche, Bill Cobham, Max Roach, Rod Morgenstein, Kenny Aronoff, Omar Hakim, Ed Shaughnessy, Joe Morello, Bill Bruford, Marvin Smitty Smith, Steve Ferrone, and Neil himself. (Much credit should go to Cathy Rich and Steve Arnold, who had a great deal to do with bringing this stellar assortment of players together.)

"Excitement ran high in that studio," said producer Neil Peart. "There was a sense that we were creating history—maybe even magic. Often, when a performance was finished, people on both sides of the glass erupted into spontaneous applause and cheers."

We were made aware of this landmark event just prior to its

taking place, and obviously, we felt it important enough to be present. *MD's* own Bill Miller spent several days at the Power Station during the recording process, and later met privately with Neil in Canada under more relaxed circumstances to further discuss "The Making Of Burning For Buddy," our lead story this month.

Rich was further honored this past year by way of DCI Music Video's release of *Buddy Rich, Jazz Legend: Part 1*. This marvelous collection of rare footage takes us through Buddy's incredible career from 1939 to 1970. Highlights include Buddy performing in the great bands led by Artie Shaw, Harry James, and Tommy Dorsey, live appearances with his own small groups and big band, and even a televised drum battle with his good friend Gene Krupa. Narrated by Mel Torme, the video also includes appearances by Steve Gadd, Henry Adler, Cathy and Marie Rich, and other friends, family, and business associates of Buddy. For those too young to remember what all the fuss is about whenever the name Rich is mentioned in drumming circles, this is a *must see*. And for those of us who *do* remember, well, this is something we can savor for years to come.

Our congratulations to Neil Peart and Cathy Rich for pulling off what had to have been a mind-boggling undertaking (though I'm sure a labor of love) for both of them. And thanks to Rob Wallis, Paul Siegel, and Sandy Feldstein at DCI for compiling an historical video document that pays homage to one of the greatest musicians of our time. In the words of Mel Torme, "I doubt we'll ever see *anything* the likes of a Buddy Rich again."

RS

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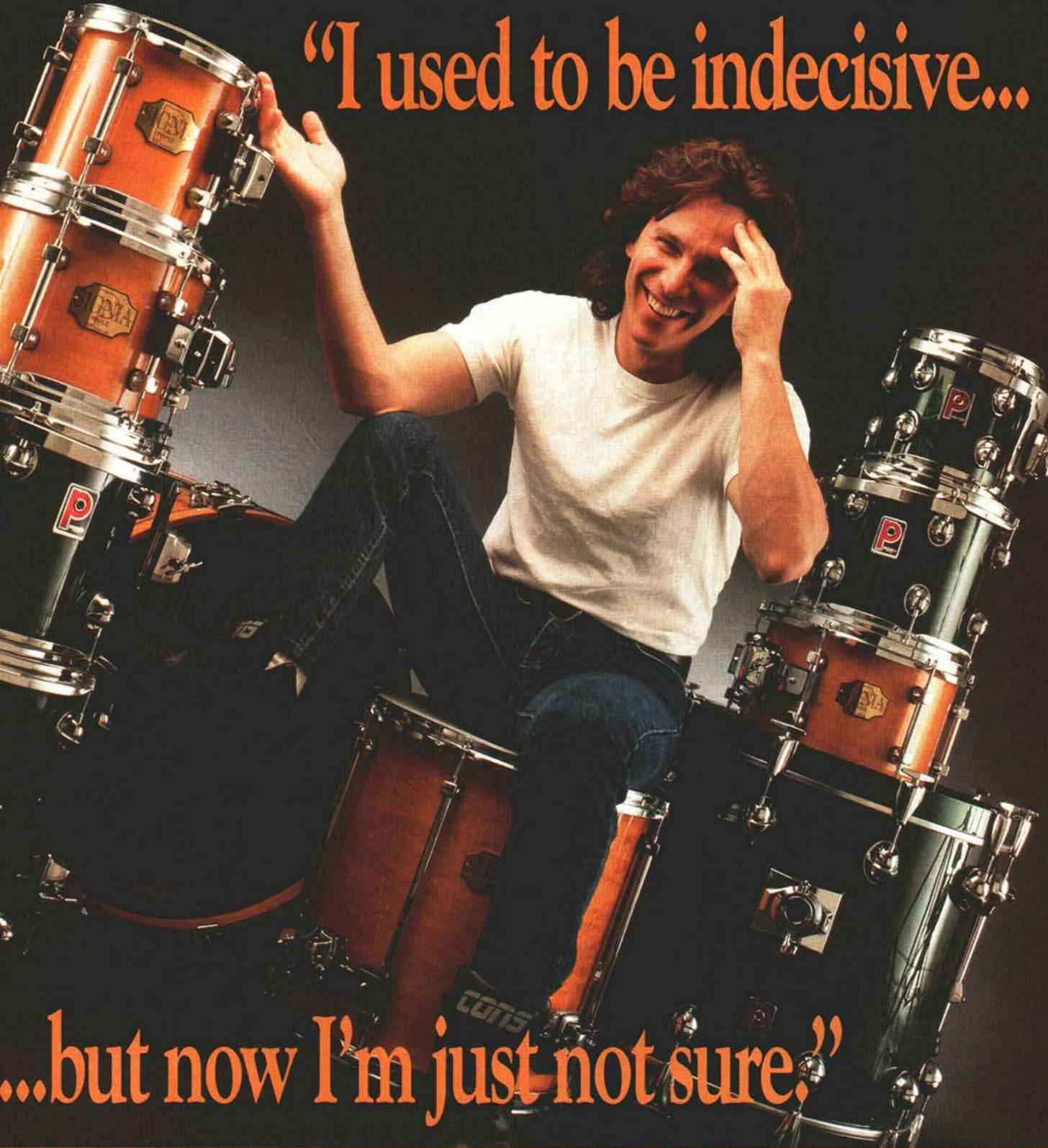
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*Be sure to check out Rod on the new Dixie Dregs release "Full Circle."*

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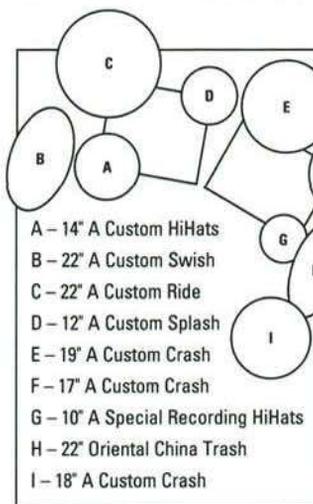
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## JOHN ROBINSON

In his cover story in your November '94 issue, John Robinson displays an attitude that some might interpret as egotistical—even arrogant. But I've listened to John's drumming on many of the major albums he's played on—from Michael Jackson's *Off The Wall* to Steve Winwood's recent recordings. I also heard him play on Barbra Streisand's concert when it was broadcast on HBO last summer, and I got to see him play live at *MD's* Festival Weekend '94. Every note he plays justifies his attitude. He's not really egotistical—he just knows what to do to make a song work, and he's confident that he can do it better than anyone else. At least so far, for my money he's right!

Bill Franklin  
Philadelphia, PA

I started receiving *Modern Drummer* as a Father's Day present this past summer. I read every issue word for word. The November '94 issue has been my favorite by far. Your articles on John Robinson and Charlie Adams were great. I found the story on "J.R." to be especially informative and encouraging. At the age of 44 it's been several years since I was in school (I studied at North Texas State), and it's good to know that there are accomplished drummers today who use techniques I learned twenty years ago.

Dan Spivey  
Tyler, TX

## CHARLIE ADAMS

I'm writing to tell you how excited I was to see your feature article on Charlie Adams [November '94 *MD*]. This man has been overlooked by the drumming world for far too long. In the article, Charlie talks about the great influence Buddy Rich had on him as a young drummer. I would just like to thank Charlie for having the same effect on *me* as a young drummer. As an impressionable teen I started setting up my kit like Charlie's some fifteen years ago—

and it's still the same today. I also want to thank Charlie for all the flashbacks I have whenever I watch *Yanni Live At The Acropolis*. So to Charlie (and to *MD*): Keep up the good work!

Paul Strand  
Evansville, MN

## TURKISHER PLAYS A PAN-MAN-FAN

Regarding the *Update* piece on Todd Turkisher in your November issue: The object in the picture—which your writer describes as a boat propeller—is actually one of our *Pan-Man-Fans*. It has five flat blades (which produce five separate tones) with a bell similar to a cymbal's in the center. It can be mounted on a cymbal stand. I have not met Todd nor talked with him about an endorsement situation, and I find it gratifying that he thought enough of the *Pan-Man-Fan* to use one without an endorsement deal in place.

J. Fred Brillhart  
President—Fredrico Percussion  
Mechanicsburg, PA

## ADDRESSING COMPLAINTS

*Editor's note: Letters that appeared in the November '94 Readers' Platform from Leonard Baker, Geoff Barrett, and Aaron Rom generated a deluge of reader response. Here are some excerpts.*

Whew! When did the witch-hunt start? It's laughable how much time drummers waste whining about what people do *personally* instead of listening and learning about the *music* they play. Does the music change in sound, style, or listenability because you *think* the drummer drinks, takes drugs, or doesn't worship God on your terms? Shut up and play your drums!

Bless you guys at *Modern Drummer* for standing up to closed-minded people who would restrict your coverage. Theirs is the same kind of self-righteousness that kept jazz in the back rooms with all the "col-

oreds" in the 1920s, banned rock 'n' roll performances in the '50s, and made Frank Zappa fight against music censorship on Capitol Hill in the '80s.

We live in a free country; other nations arrest their "bad" musicians. Are the oppressors of those musicians the same type of people as those who claim to know what a good or decent drummer is? Are they the ones who write to *MD* about the *value* of the drummers *MD* chooses to interview? Very scary.

Eric Behrenfeld  
Chicago, IL

The whole purpose of drumming is to grow musically. I enjoyed the article on John Stanier of Helmet as much as the one on John Robinson. Vinnie Paul isn't one of my favorite drummers, but by reading his article I learned several things that I can apply to my drumming. No matter who makes or doesn't make the cover, I'll continue to read *Modern Drummer* because it allows me to expand my musical horizons.

Jonathan Krimmier  
Virginia Beach, VA

Lately *MD* has been under attack for reaching out into new areas that some readers consider not to be "artistic." But the whole point of the magazine is to cover *all* aspects of drumming, and to give the readers what they want. So what if someone thinks rap is pointless or another can't stand "alternative" drummers? It's still a style of drumming. I'm saddened to see people writing in to complain about a magazine that's doing a wonderful job of examining the whole spectrum of musical styles.

Jay Will  
Valpo, IN

If Geoff Barrett doesn't listen to rap then he is probably unfamiliar with its rhythms—and therefore has no idea whether or not it takes talent to perform. I'd be hard-pressed to pull off those fast hip-hop shuffles as well as the machines



the drummers of rap often must replace or augment. I'd suggest that Geoff attend a rap show with a live band and talk with the drummer afterwards. Many of these drummers are fantastic players and they often have a body of knowledge that rock drummers ignore.

If Leonard Baker finds the *700 Club* preferable to Pantera, fine. But calling Vinnie Paul a "drug-using freak" is a bit severe. I'm confident that Mr. Baker has never witnessed Vinnie actually using drugs, and the term "freak" is entirely subjective. I didn't think Vinnie looked stoned on the cover. Anyone who has seen my driver's license photo wonders what *I* was on at the time. What if *MD* ran Mr. Baker's driver's license photo and declared him a drug addict? I'm sure he would not shrug it off.

Another point of contention is Mr. Baker's implication that one's religious beliefs affect one's ability as a drummer. Time spent on the practice pad will not benefit the Christian more than the atheist. I wish Mr. Baker had not negated his argument by resorting to name-calling. There is a reason why drummers have heard of Vinnie Paul: He's good at what he does.

Part of being a well-rounded drummer is incorporating many musical styles into what you are currently playing—regardless of the genre. I've used a tambourine in a speed-metal band and played calypso beats over hardcore. Why not a country shuffle under a hip-hop tune, or a double-bass metal beat under a polka? The possibilities are limitless. I hope that Mssrs. Baker and Barrett will not let their current tastes in music limit both their learning and their enjoyment.

Woody Compton  
Tallahassee, FL



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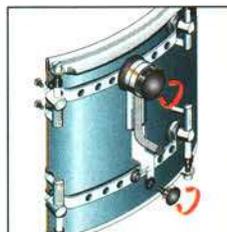
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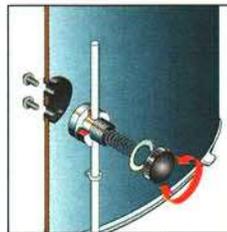
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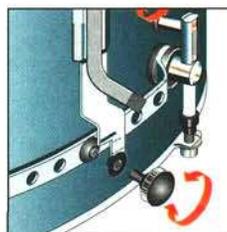
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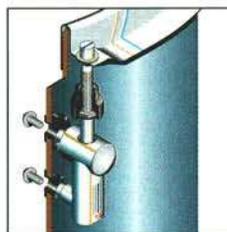
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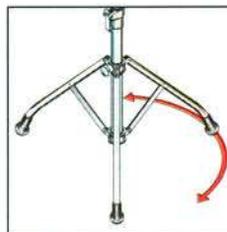
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## Simon Phillips

"My god, I haven't played music like this in years," exclaims Simon Phillips about the band project he now finds himself in, Los Lobotomys. "This takes me back to my early 'fusion' days, playing with Jeff Beck, Stanley Clarke, and Al Di Meola. I didn't know people still played this!"

The band's origins date back to the late '80s, when Toto guitarist Steve Lukather got together with Jeff Porcaro and a few other happening L.A. players at a local club to jam. The legend of Los Lobotomys grew from there. The band actually recorded a hard-to-find first album (released in Japan) that has become a must-have for fusion drumming fans, as it features both Porcaro and Vinnie Colaiuta on different tracks.

But how did Simon find himself being "lobotomized"? "When I moved to L.A. two years ago to join Toto," he explains, "Lukather kept telling me about his 'side-project.' So after the last Toto tour the Lobotomys got together for a short, half-day rehearsal, and then we did a rather informal gig at a small club, the Palomino.

After playing a bit the band seemed to be looking around at each other saying, 'Yeah, this is really good.'"

To get an idea just how good this band is, check out their new (U.S.A.) release on Viceroy Music, *Candyman*. Simon stretches out and sounds like he's having a ball. Every song features some tasty playing, with Simon seemingly free to come up with some cool beats and apply his double bass chops at will. One track that especially features him is "Party In Simon's Pants," an instrumental that weaves through sections in 17 and contains some nifty beats and extended fills. Simon's smirking comment on the tune:

"Lobotomys' songs tend to have, shall I say, more colorful titles than other bands I've worked with."

While the record deal for the band came about through Lukather, Simon assures that this is a band project where all of the members are encouraged to write and have a say. They seem to all be in it together. "We've really been paying some dues with the band," Simon asserts. "We did a very

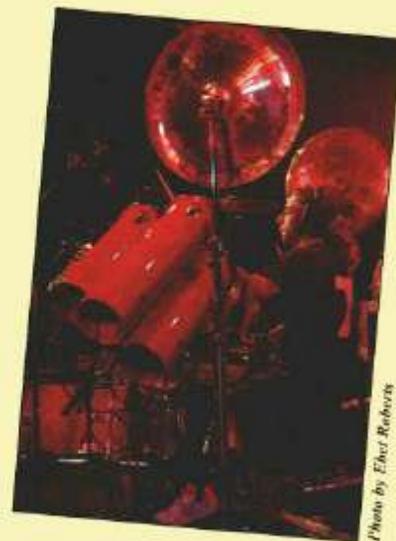


Photo by Ebel Roberts

low-budget tour of Europe over the summer, which was a little different than what I'm accustomed to, but the music was great. It's evolving into a slightly more rock 'n' roll direction, yet we're still keeping that progressive, improvisational approach to our performances. I haven't felt this way about a project in a long time."

• William F. Miller

## Vinnie Colaiuta

Vinnie Colaiuta's self-titled artistic debut on Stretch Records couldn't be more of a mirror of his personality. Anyone who knows Colaiuta or his work as a drummer with Zappa or Sting knows he is a provocative blend of eccentric and creative, intelligent yet quirky. From the opening cut, "I'm Tweaked/Attack Of The 20 Ib. Pizza," to the album's closer, "Bruce Lee," *Vinnie Colaiuta* is an uncanny reflection of the man and his passion.

"I'm Tweaked" sounds as if it's in different odd time signatures, but it's a trick Colaiuta likes to play on the unsuspecting ear. Although there are subtle rhythmic layers, the time is mostly 4/4. He interjects that twist again in "Chauncey," which is in five but doesn't always appear to be. The song, named after Peter Sellers' character in *Being There*, features Sting on bass, Dominique Miller on guitar, and Steve Tavaglione on saxophone.

Colaiuta describes "John's Blues," named for John McLaughlin, as "twisted blues." "The whole premise of that tune reminded me of early Mahavishnu Orchestra. It's in 12/8 with a drum solo and a B section in 9/8," Colaiuta explains, adding that he particularly likes the way Hugh Padgham mixed the drums to sound like bombs exploding.

"Slink" is a tribute to one of Colaiuta's main influences, Tony

Williams. "It reminds me of the time period of *Believe It* and some of the atmospheric electric Miles Davis stuff. But the playing on it is my humble homage to Tony for being my mentor."

Also written for a hero, Colaiuta says "Bruce Lee" is so titled because, "Much in the same way Jaco did, Bruce Lee delivered his legacy and left us like a comet. The tune whirlwinds through so many changes, it made me visually think of Bruce."

One of Colaiuta's favorites is "Darlene's Song," written for his wife. "It was something poignant I wanted to get out that was pretty, not complex, and something that would reflect her inner beauty. Chick [Corea] played acoustic piano on it, and it's beautiful. The drums are sort of prodding in places and questioning in others."

Colaiuta is proud of his initial outing as an artist. He not only wrote the music and played the drums on the project, but produced it and programmed the keyboards. He is clear, however, that these musical renderings existed only for that moment in time. New ideas come to him on a daily basis. "Those tunes partially represent what my musical personality is about. The picture it paints is true, but it's not the *whole* picture. There's more in there."

• Robyn Flans



## Carmine Appice

Although the gig "left a lot of room for him to experiment," Carmine Appice recently severed his two-year association with the Edgar Winter Band in order to pursue more personal projects. Chief among them is his new band, Mother's Army, featuring Bob Daisley (Ozzy Osbourne), Joe Lynn Turner (Deep Purple), and Jeff Watson (Night Ranger). "I started to go sour," says Appice. "I really like the idea of playing with seasoned pros who have big names, versus starting with new kids again." Currently, the band's self-titled debut is available only as a Japanese import, but Appice hastens to assure that a U.S. record deal is close at hand. "Part of the deal will be to release the first album, as well as the one we're going to cut, which will sound like a cross between Pink Floyd and Ozzy."

In addition, Appice is making preparations for *Guitar Zeus*, an album that will feature some legendary guitar gods, including Ted Nugent and Brian May. "Basically it's going to be Carmine Appice doing a guitar album," he says with a hearty chuckle. "I thought it would be such a cool thing to do—to throw a bunch of the guys I really admire together for one album—because I have played with so many great guitarists."

Touring, recording, and project-coordinating notwithstanding, Appice still finds time for his pedagogical pursuits. His classic drum book from the '70s, *Realistic Rock*, is in the midst of an overhaul. "I took out the section called 'Disco' and inserted a linear-grouping section, which is a more modern way of playing," says Appice. The revised edition will also

include new artwork and photos, a CD, and an updated discography. What's more, Appice is working on a new book designed for a completely different segment of the drum student population—young children. "Kids relate to animals," he says gleefully, "so I took these three characters—Freddy the Frog, who jumps from measure to measure in whole notes; David the Dinosaur, who walks with half notes; and Penny the Pony, who walks in quarter notes. Once you introduce the characters, they go for a walk in the music."

Carmine has a lot on his plate these days, but the heavy hitter insists he wouldn't have it any other way: "I'm a survivor; I'm a workaholic. I love what I do. To me it's not work, it's fun."

• **Greg Siegel**

## Stu Nevitt

With the release of 1994's *Magic Theater*, Shadowfax celebrated their twentieth anniversary. Stu Nevitt is proud of the LP and says he co-wrote one of his favorite tracks, "Hey Your Hat's On Backwards" with Armen Chakmakian and Chuck Greenberg.

"When I first started writing it, I had a sort of hip-hop feel I had been playing on my Moroccan clay drums. Then I got a Yamaha newsletter in the mail that had an article on hard-to-play drum stuff. Peter Erskine wrote out a swing pattern on the ride cymbal with the hi-hat on 2 and 4, and I thought that was so cool. I ended up using the swing pattern on the ride cymbal against the hip-hop groove on the Moroccan clay drums, and it became sort of a hip-hop jazz tune.

When I played it for Chuck, he came up with a great melody for it, and Armen came up with some great changes and chord progressions. Once we had it all blocked out, Chuck said, 'You know how all these hip-hop and rap acts are sampling James Brown and old R&B? Why don't we go back and sample ourselves?' So we lifted a bunch of samples off our old recordings and dropped them on top of the song. That was a lot of fun."

Nevitt recognizes that there are pros and cons to being in the same band for twenty years. "There have been lots of peaks and valleys for us. But it's definitely a family feeling and I'm still having a good time."

• **Robyn Flans**

## News...

**Billy Ward** has been playing with George Russel & the Living Time Orchestra, King Of Hearts, and some local gigs with Leni Stern.

Since leaving Tracy Lawrence, **Herb Shucher** has been doing gigs with Joy Lynn White and John & Audrey Wiggins. Most recently he's been touring with David Ball.

**Mark Craney** has been on

the road with the Eric Burdon Band. They have a new recording due out soon.

**Dann Gillen** cut some tracks for an upcoming Annie Lennox record.

**Andy Newmark** has been doing dates with Eric Clapton.

**Mark Geary** is on the road with Dangerous Toys, supporting their recent release.

**Joe Franco** is currently on

tour with Widowmaker.

**Lloyd Knibbs** recently finished the new Skatalites release, *Hi-Bop Ska*.

**Richie Morales** is on the road with the Mike Stern Quartet.

**Matt Marucci** is currently touring with Eddie Harris and Les McCann.

**Kyle Schneider** has been touring the States with Seed.

**Jon Knox** has been on the road with White Heart in support of their greatest-hits release.

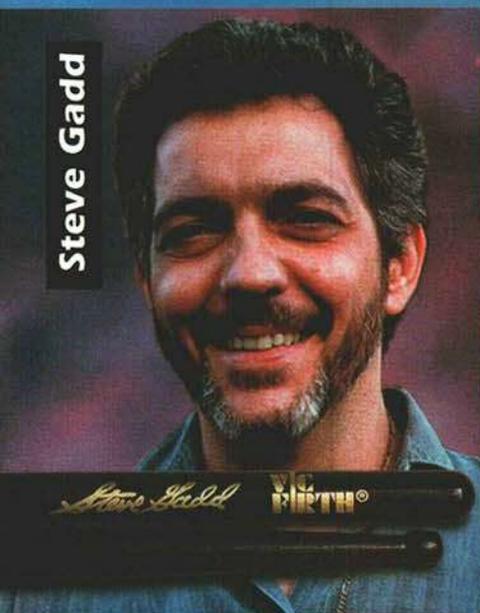
Former Replacements drummer **Chris Mars** has just signed a three-record deal with Bar None Records.

And congratulations to **Emil Richards** on his receiving the 1994 Percussive Arts Society Hall Of Fame award.

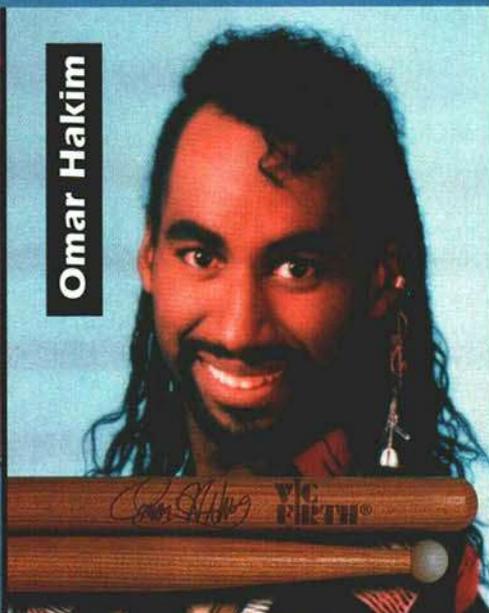


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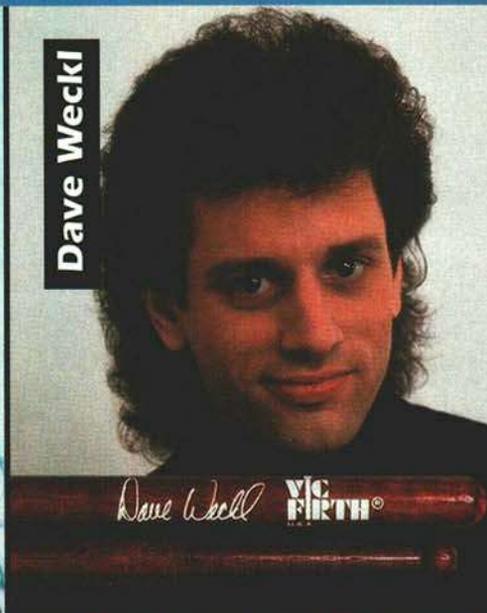
Steve Gadd



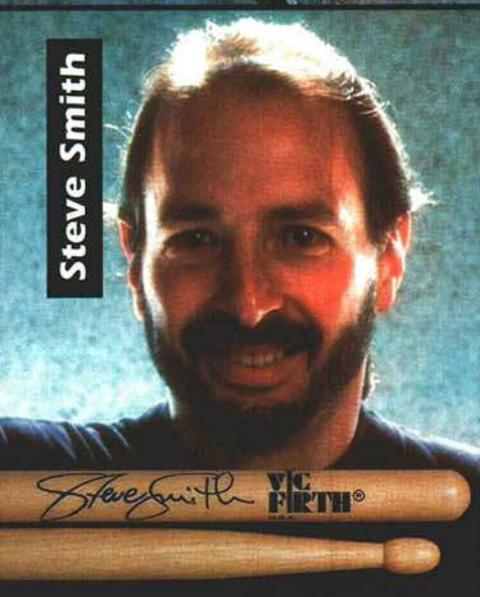
Omar Hakim



Dave Weckl

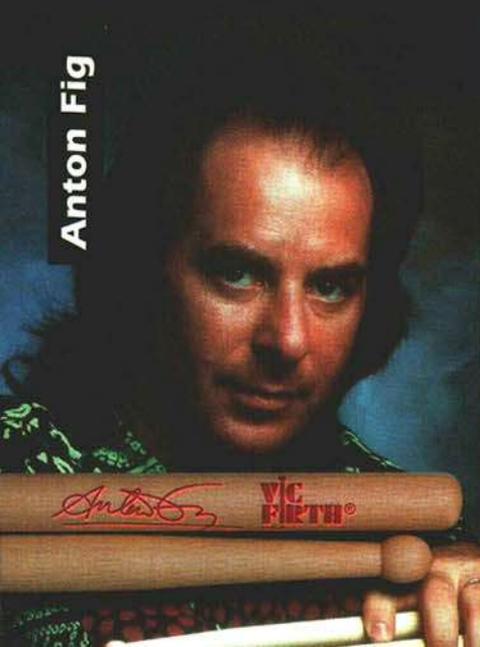


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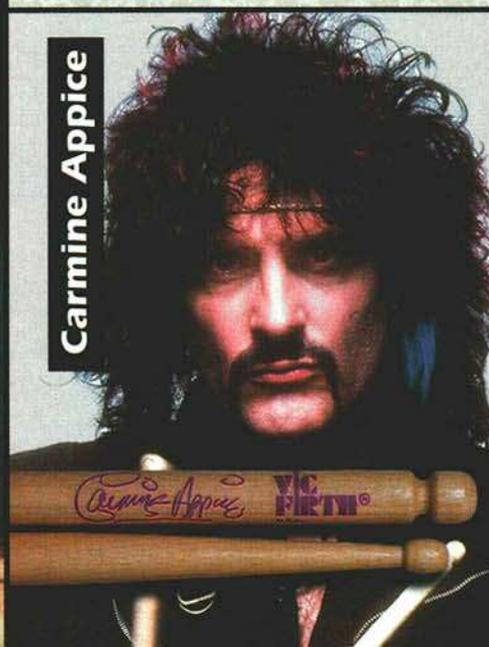


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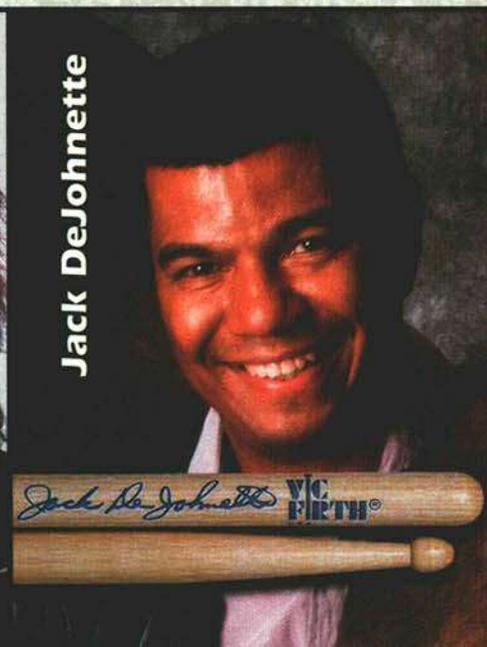
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Carmine Appice

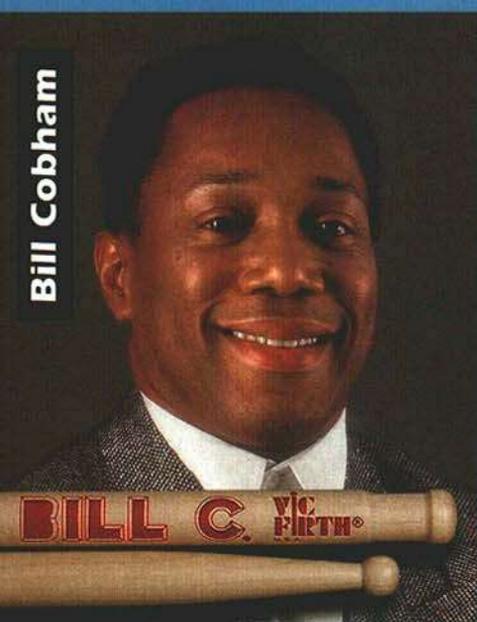


Jack DeJohnette

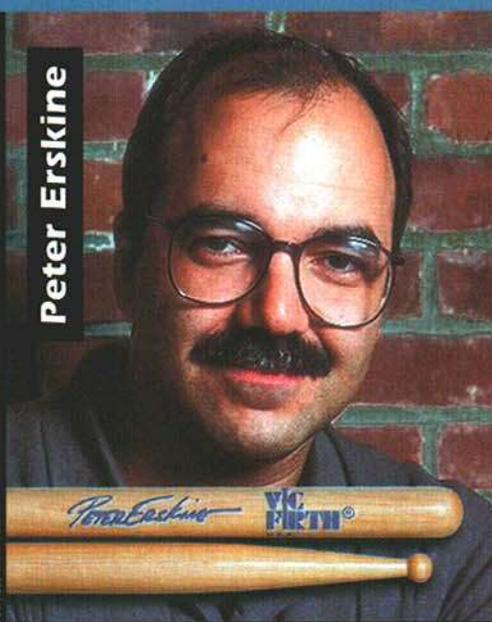


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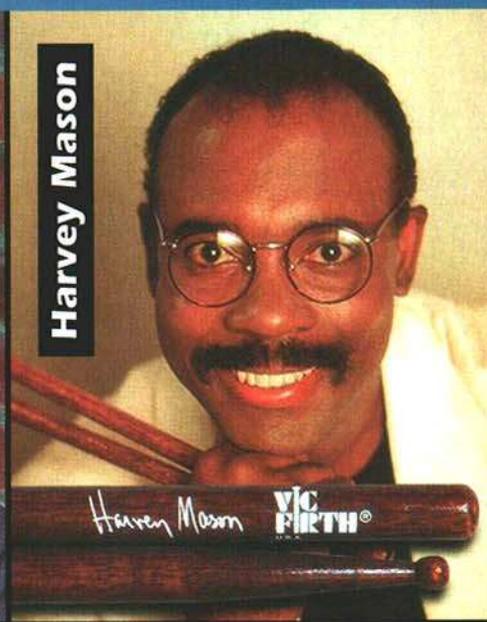
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Peter Erskine



Harvey Mason

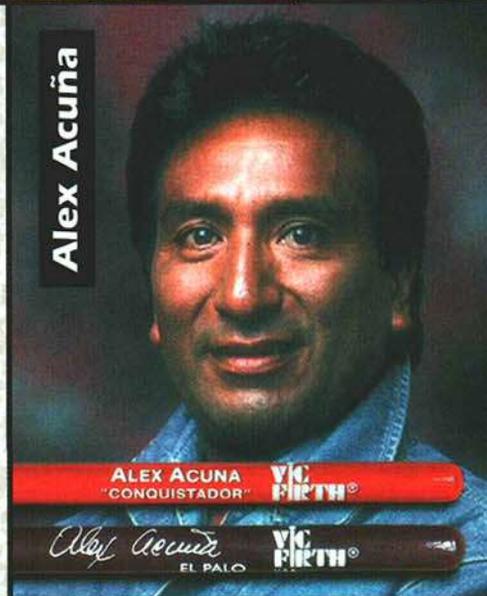


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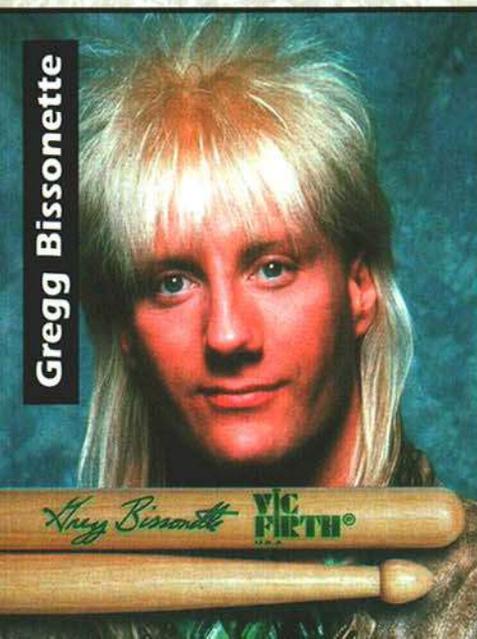
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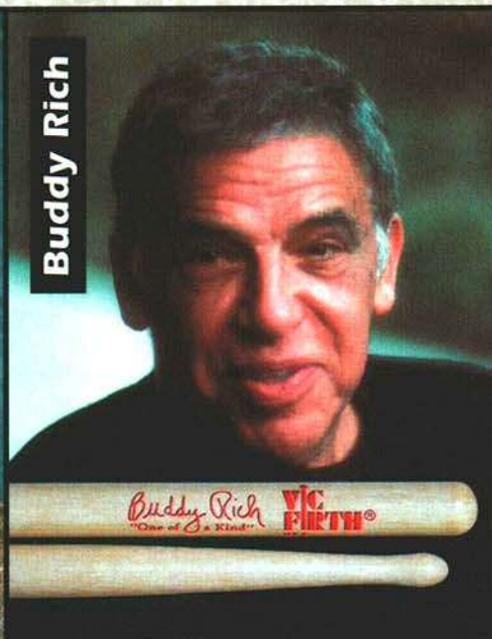
Alex Acuña



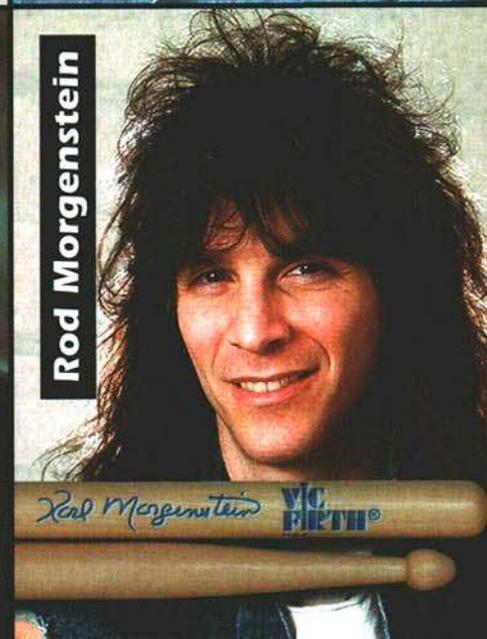
Gregg Bissonette



Buddy Rich



Rod Morgenstein





## Eddie Bayers

**Q** I recently picked up Randy Travis's *No Time To Kill* and Clint Black's *Wind In The Wire*. I thought your drumming was great. I'd like to know what drum and cymbal configuration you used in the studio for those recordings. Also, on a few tracks on *Wind In The Wire* it seems like you're using something that sounds too heavy to be brushes but too light to be sticks. Can you tell me what that was?

John Hearton  
Williamsport, PA

**A** Thanks for the compliments and your questions, John. I use Remo drums, including a 16x22 bass drum, and 10x10, 12x12, and 16x16 toms. On the songs you're asking about, the snare was a 7x14. My cymbals are Zildjians, including 14" hi-hats, a 22" ride, two 18" crashes, and one 17" crash. And the unusual-sounding "sticks" that I played with on the *Wind In The Wire* tracks that you referred to were actually *Blasticks*, by Calato/Regal Tip. They give that "lighter than sticks but heavier than brushes" sound. The engineer may have further enhanced the sound with outboard gear, such as reverb.

## Joe Franco

**Q** I really enjoyed your playing on Vinnie Moore's *Meltdown* CD. Your drumming was amazing and your snare drum sound was incredibly solid. Could you tell me what snare drum you used—along with the heads and muffling (if any)—to achieve that sound? Also, I really like the China cymbal you were using. Could you tell me what cymbal—or combination of cymbals—you used to get that trashy sound?

Chris Fehling  
Washington, OH

**A** Thanks so much for the compliments. The snare I used is a Premier 6 1/2 x14 brass-shell drum. There is no external muffling, but there is a piece of thin rubber fan-belt material siliconed along the inside of the shell. It's an idea that Tom Meyers of Premier came up with to cut down some of the overtones of the

drum. The snare head was an Aquarian *Joe Franco Double Dot* from their signature series. The center of the head has a dot on both the top and the underside. Due to the thickness in the center of the head, I'm able to crank it without choking the drum.

The China cymbals were Zildjians: either 19" K Chinas or 20" *Oriental China Trash* cymbals. I started using the *China Trash* cymbals as soon as they came out, which was about the time the record was recorded. The Ks and the *Trashes* sound similar in that they're both pretty dark and trashy with a short decay. The *China Trash* is thicker and projects more than the Ks.

I liked the drum sound on *Meltdown*, too. Besides having great gear, it certainly helped to have a great studio and engineer. The record was recorded at Milbrook Sound Studios in Milbrook, New York,



with Paul Orafino engineering. It's the third of four albums I've done there, and the sounds keep getting better. So thanks to Paul for a killer drum sound.

## Tommy Aldridge

**Q** I think you're one of the giants in the field of rock drumming, and undoubtedly one of the greatest double-bass players of all time. As such, you've been a great inspiration to me in that area. I'd like to know if you've ever performed or practiced with a double pedal, and what your feeling is regarding double pedals versus two bass drums.

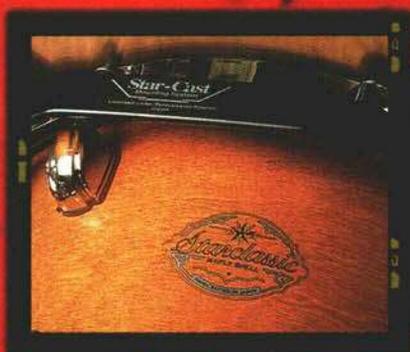
John Spaine  
no address given

**A** Thanks very much for your kind words. There are so many guys out there today who are smoking on two kicks that it's scary!

To answer your question, I prefer two separate kicks. I've used a double pedal—and sometimes still do, for the sake of convenience. But I'm just more comfortable with two separate drums. That's not to say that there aren't some great double pedals on the market. It's probably more psychological than anything else with me. Two separate drums just feel more solid.

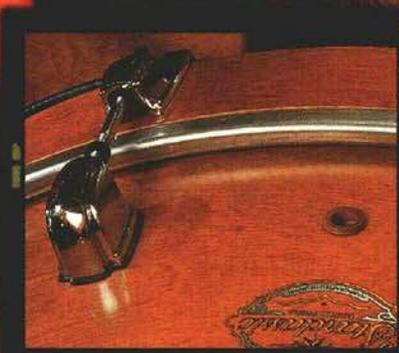






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"When I play, I try to focus on what I can do to make the most out of the music," stresses Tim Alexander. "That's why I always push myself to go for the most *musical* solution."

Tim's idealism has earned him a place as one of progressive rock's most respected drummers (as evidenced by his recent win in *Modern Drummer's* Readers' Poll as Best Progressive Drummer). One listen to Tim's work with **PRIMUS** or his alter ego band, **LAUNDRY**, confirms him as a true role model for the 90's and beyond.

Tim's attitude towards his drums is no different than his attitude towards his music.

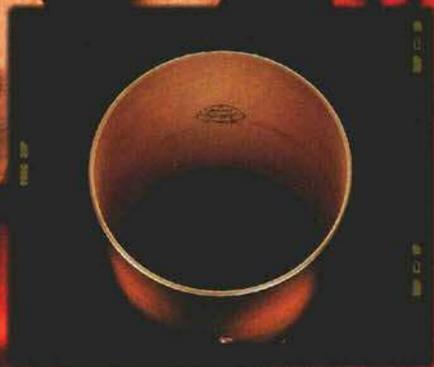
Maybe this explains why all of us at Starclassic were so pleased to learn that Tim had chosen Starclassic for his creative endeavors.

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## Bonham's Setup

**Q** I remember reading about John Bonham's drum and cymbal setup in a past issue of *Modern Drummer*, but I can't remember which issue that was. Could you please provide me with the issue number and date and/or the specifics of Bonham's *Vistalite* kit and Paiste cymbal setup?

Patrick Howard  
Irving, TX

**A** The issue you refer to was *MD's* tribute issue to John Bonham in July of 1984. It was the fastest-selling issue in our history, and also holds the record for back-issue sales. It is now completely out of print and has become quite a collector's item.

To quote from T. Bruce Wittet's story in that issue: "John Bonham played, for the most part, a very simple drumkit consisting of a 14 x 26 bass drum, a 12 x 15 small tom—at first mounted on a snare stand and later on the usual Ludwig bass drum rail-

mount—16 x 16 and 16 x 18 floor toms, and generally a *Supra-Phonic* 6 1/2 x 14 snare. His choice of drumshells, while always Ludwig, changed from wood to *Vistalite* to stainless steel. It is refreshing to note that Bonzo, a heavy player if there ever was one, could make do with placing his Paiste 22" or 24" medium ride on the standard Ludwig bass drum shell-mount holder, and could use the Ludwig *Atlas* line of hardware, which is quite modest compared to the amount of steel built around contemporary drumsets. Flanked by Paiste 18" (on his left) and 20" crashes, sometimes a 16" (further left), and 15" *Sound Edge* hi-hats, Bonham produced the patent sound. He augmented this arrangement with a timpani or two and a 38" gong. In the early years he used Remo *Ambassador* heads, or the Ludwig equivalent, and changed over to Ludwig *Silver Dots* or Remo *CS Black Dots*."

## Fighting Dust

**Q** I just bought a brand new Tama *Rockstar DX* kit. Every time I get ready to play it I see a whole bunch of dust on the shell. I try to wipe it off with a dry rag but it doesn't seem to help at all. How can I get the dust off these shells?

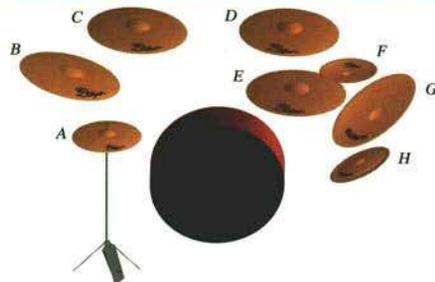
Ryan Eusebio  
Porterville, CA

**A** The plastic covering on a drumkit like yours is a good medium for holding a static electrical charge—which, in turn, attracts and holds dust. For general dusting purposes, don't use a dry cloth. This can scratch the surface of the shell. Use a soft cotton cloth sprayed with any good furniture dusting compound. Don't saturate the cloth, you just want enough to pick up the dust. Wipe the dusted surface again—*softly*—with a dry cloth to pick up any residue of the dusting compound. (For more intense cleaning and polishing, you might try some of the cleaning and polishing products from Trick Percussion.)



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Due to the static charge mentioned above, there's really no way to prevent dust from getting on the drums except to cover them with some sort of dropcloth, plastic sheet, or other dust barrier. The average drumkit can be covered quite nicely by a queen-size bedsheet. This is especially helpful if you leave your kit set up in a working environment (like a club) where other elements besides dust are in the air.

## Time Referee

**D** I'm a drummer of over seven years experience, and I consider myself pretty good at working within a band—as a team player. I've been in a three-piece rock band for a few years now, and we have a problem involving time. The guitarist has been playing much longer than the bassist and I, and as long as the music follows him everything is fine. Our problem occurs when he solos—and the rhythm is left up to myself and the bassist. At the end of the song the other two players will tell me that

the tempo was too slow. I'll say that it felt okay to me. During other songs, they'll indicate to me that they want the tempo speeded up. But when I do that, it sounds to me like the song is in turbo mode.

I'm not unwilling to compromise or to admit fault. But I think the problem is one of perception, not ability. How do I point this out to the other members—and achieve a solution to the problem—without stepping on someone's toes?

Tom Shahan  
Burlison, TN

**A** Differing perceptions is a common problem among bands. Musicians are human, and are subject to dozens of different influences that affect how they perceive "correct" tempos. Excitement, fatigue, anxiety, illness, distraction—all of these can cause one person to perceive a comfortable tempo differently than another person—even at the same time and in the same set of circumstances. Trying to be considerate and willing to compromise can

often lead to frustration and a lack of personal confidence. Trying to be demanding and argumentative about one's own "rightness" can often lead to even worse consequences.

The solution is to establish and employ an objective, neutral point of reference. The best device for this purpose is a metronome. When you rehearse together, come to an agreement on what the "correct" tempo is for each tune you play. Find the metronome setting that matches that tempo, and *write it down*, next to the song's title on your song list. Take the metronome to your gig, and just before counting off a tune, set the metronome to the correct tempo for that song and let it play a few beats. Pick up your tempo, count it off, and away you go!

You needn't feel that using a mechanical device to help you establish your tempos means that you aren't professional enough to do it yourself. Many of the top touring groups in all styles use this system to help them play consistently from night to night. And if you find that a tempo that seemed

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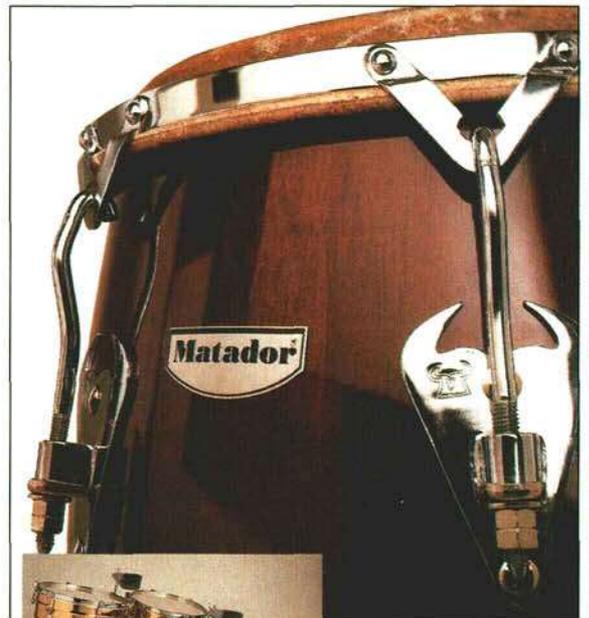


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fine in rehearsal feels consistently too fast or too slow in live performance, just adjust the tempo setting accordingly. Nothing is set in stone. It's just that using the metronome takes the burden of "tempo correctness" off of everyone's shoulders, leading to a much more relaxed and comfortable playing situation for everybody.

## How To Be A Drum Tech

**Q** I'm a female, age twenty-two, who finds herself loving to take drums apart. I like to tinker with them, set them up, etc. My question is, how does one become a drum technician? What does the full job entail? What's the best way to get experience? I'm learning how to play the drums—slowly—but I find myself playing more *with* them than *on* them.

Sharon Fanner  
Covina, CA

**A** You already have the first, and probably greatest, prerequisite for

working as a drum tech: the interest and desire. From there, it's really a matter of learning the skills necessary to set up, maintain, and repair drums. When you work with one individual drummer, that means learning the personal preferences of that drummer backwards and forwards, so that you can have your employer's drums set up and tuned just the way he or she wants them, consistently and efficiently. When you work as a "tech for hire" or perhaps with a cartage company, it means being able to work with unfamiliar clients to create what they need—quickly and accurately.

The best way to get experience is to work with one or more local drummers in your area as a volunteer tech. Not only will you learn about different drums and setups, but you'll also get an idea of what it's like to deal with the idiosyncrasies of drummers—who are notorious for wanting things "just so." A lot of diplomacy and politics go into being a drum tech, and not everyone is cut out to handle that part of the job.

If there is a drum shop near you—especially one with a repair service—you should spend as much time as possible with the technicians there. Try to get them to share their repair and maintenance techniques with you (perhaps volunteering your own time and services in exchange). Learn about the various products on the market that you'll need to be conversant with. (For example, the number of different drumhead models alone is staggering, and a good tech needs to know which heads work best to create a given sound.)

When it comes time to search for the "real" gig as a tech, you can advertise your availability through local music papers, the musicians union newspaper, and even the classified section of *Modern Drummer*. Word of mouth will help too, since you live in the L.A. area and a lot of working drummers are based there. Get out and around to the showcase clubs, concert venues, and anywhere else where you might have the chance to give your name and number to a potential client.



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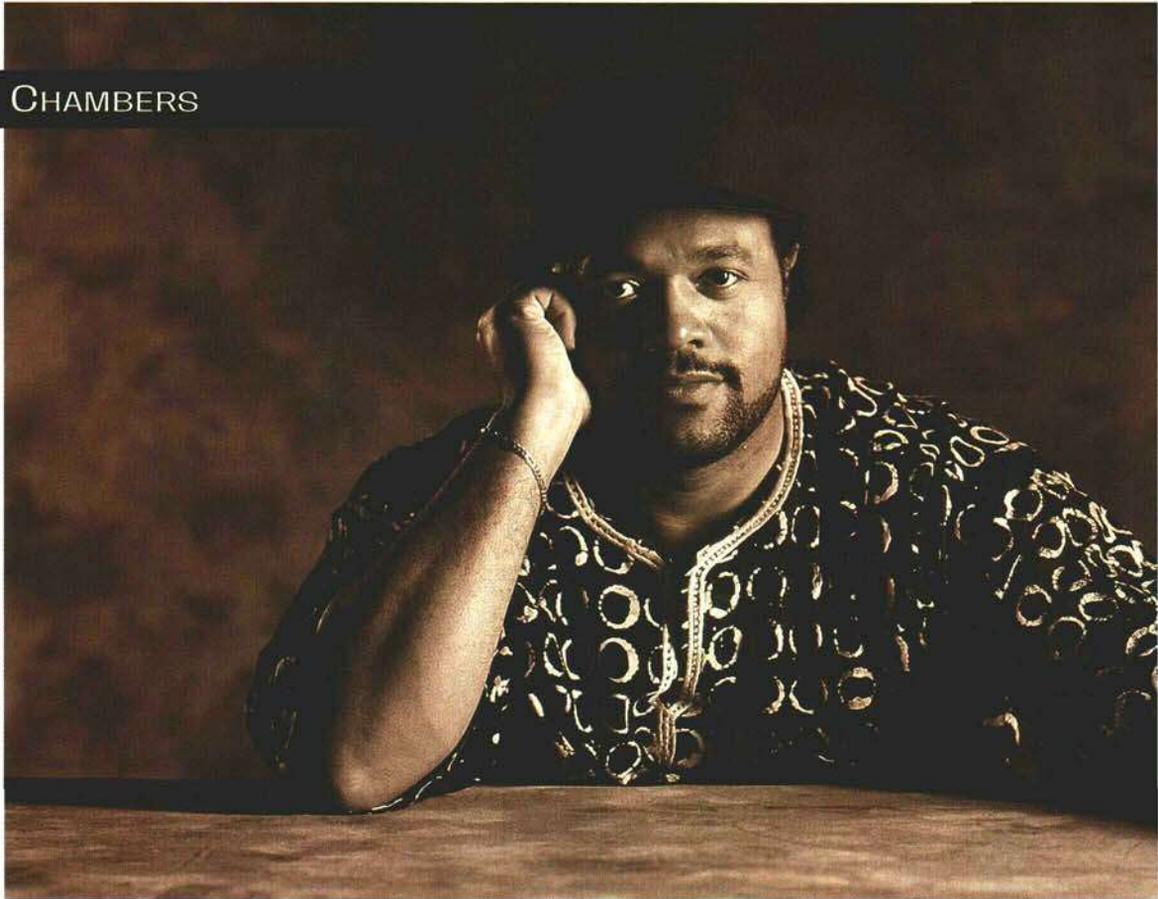
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## DENNIS CHAMBERS

Photo by John Waller

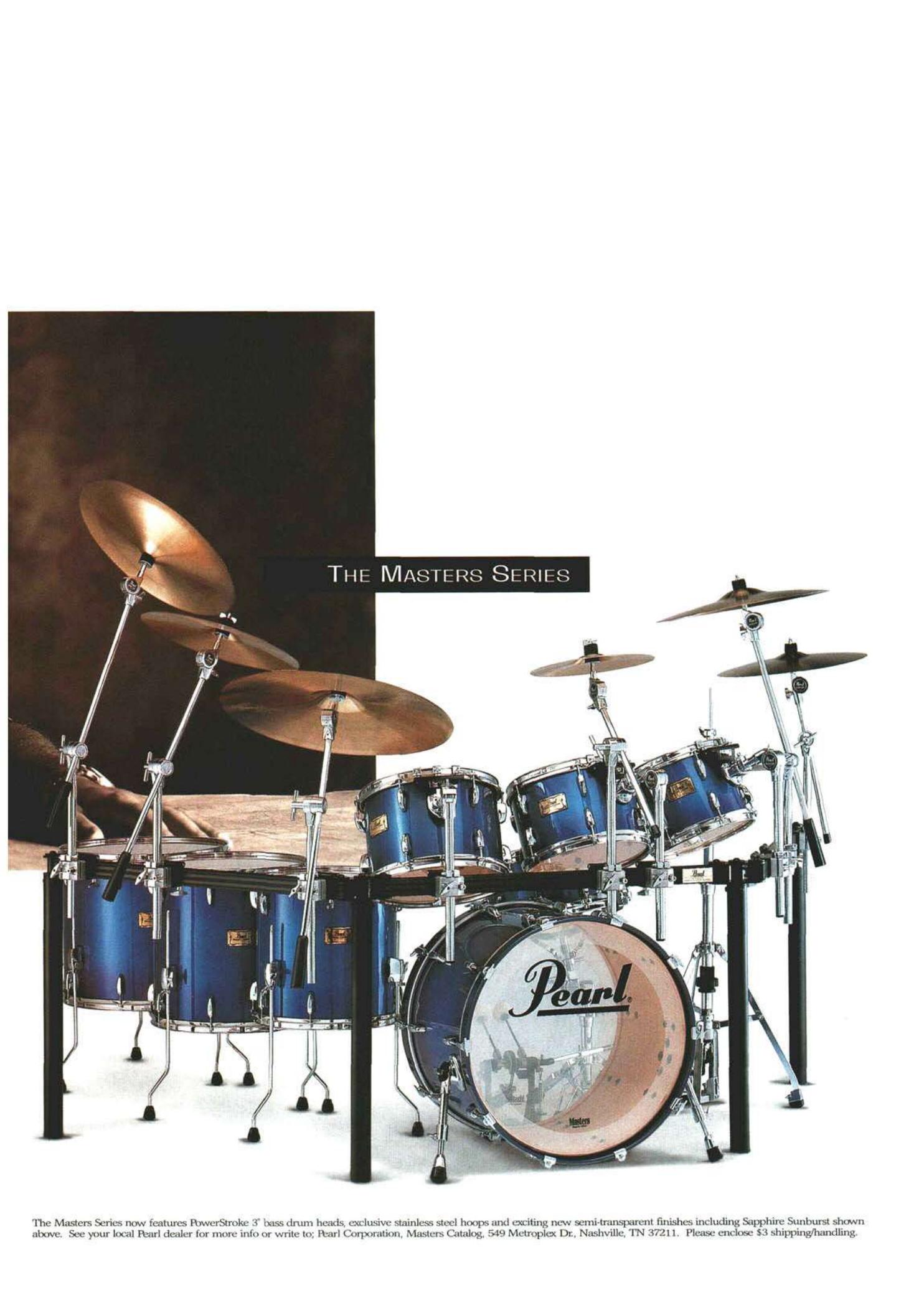


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## Gaither Custom Snare Drums



Gaither drums offer the craftsmanship and innovative ideas of designer Matthew Gaither, who states that his guiding principle is one of simplicity: "To make a drum that is solid and functional with minimal moving parts; to craft an instrument that will last a lifetime."

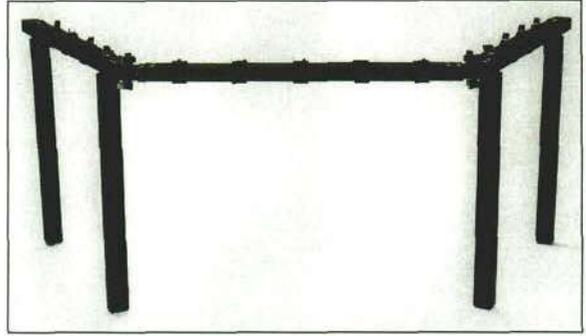
Gaither drums utilize no resonance enhancers, rubber inserts, or other added items. Gaither feels that this allows the drum to vibrate as one piece, rather than as separate pieces insulated from the shell's vibrating body. To achieve this end, solid machined brass lugs are screwed down directly to the 100% maple Keller shells until the wood actually compresses.

All construction on a given drum—the finish, the hand-machined brass parts, the bearing edges and snare beds—is completed "by the hands of one person," according to Gaither. Workmanship on every drum carries a lifetime guarantee against failure, including snare throwoffs, hoops, or damage to the finish.

Innovative features found on Gaither drums include flexible tube lugs that allow for inconsistencies in hoop alignment, and two-piece, self-aligning washers that correct for counterhoop angles. These features prevent damage to the machined brass parts while promoting accurate tuning. Unique approaches to lug threads, snare beds, bearing edges, and snare size and placement are other unusual aspects of the Gaither design. Each drum purchased comes with several replacement parts, including an extra tube lug, three extra tension rod/washer sets, and five hex wrenches. Any broken piece may be returned for free replacement for the life of the owner.

Drums may be purchased in a wide variety of exotic wood veneers that include figured cherry, figured walnut, curly mahogany, snakewood, satinwood, rosewood, curly maple, and bird's-eye maple. Colored finishes are tinted varnishes that allow the grain of the wood to show through. White and black opaque lacquer finishes are also offered. Prices are based on applied finish, not on drum size, and range from approximately \$500 to \$640. **Gaither Custom Drums, 202 Lofty St., Philadelphia, PA 19128, (215) 483-7269.**

## Ryzer-Rax MRS/RAX



Ryzer-Rax now offers the *MRS/RAX* (Modular Rack System), giving drummers the opportunity to create their own personalized drum racks. Cross bars in 36" and 48" lengths are available, along with side bars in 36" lengths and angle bars in 18" and 24" lengths. Leg lengths vary according to bass drum size, and crossbars may also be used with cymbal stands. Bars and legs are made from 1 1/2" x 2" aluminum tubing. All bars come with "internal mounts" to accommodate the tubing of most drum hardware (eight in the 48" bars, five in the 36" bars, four in the 24" bars, and three in the 18" bars). Pearl rack-mount clamps may also be utilized for even more placement potential. Using various combinations of crossbars and angle bars, any rack shape may be built. Connector ends on the crossbars and angle bars allow for expansion. *MRS/RAX* are now standard on *Stage* and *Tour* model Ryzer-Rax riser/rack combination units and are available in aluminum or black finish. **Ryzer-Rax, c/o CSS, 9823 Hilario Springs Rd., Little Rock, AR 72209, (501) 565-7998.**

## PRO-1 Canister Throne



JP-2 Creations offers the *PRO-1* Canister Drum Throne. The throne features a six-ply birch shell by Keller, a standard total height of 21" (other heights may be ordered), 13" diameter seat of 2" heavy-duty foam, and an interior storage capacity height of 17 1/4". Three metal glides on the bottom maximize stability, while the gray *Ozite* carpeting covering blends in with any drumkit finish. The lid is secured with three latches, and a Fender-style handle makes for easy carrying. The throne weighs 13 lbs. empty, and carries a list price of \$250. **JP-2 Creations, 3356 Merrell Rd., Dallas, TX 75229, (214) 358-4615.**

## Rocket Carbon Fiber Shells



Rocket Shells now offers drum shells that combine the latest in aerospace technology with traditional hand-made drum-making quality. Shells are constructed using high-grade carbon fiber and epoxy (the materials used to construct the space shuttle and stealth bomber), yielding a shell that is said to be far superior to tradi-

tional shells made of wood or metal. According to the manufacturer, the shells produce "unmatched explosive attack while maintaining a rich, warm tone similar to that of the finest maple shells." The shells are claimed to be up to 80% lighter than wood and metal shells and virtually impervious to water and temperature. All shells feature 45° graphite bearing edges and are available in a high-gloss natural black finish as well as a wide variety of color finishes. The customer can also choose from a wide selection of hardware. A large number of standard sizes are currently available; custom sizes are also available on request. **Rocket Shells, 120 Hana Hwy., Unit 9-103, Paia, HI 96779, (808) 243-0967.**

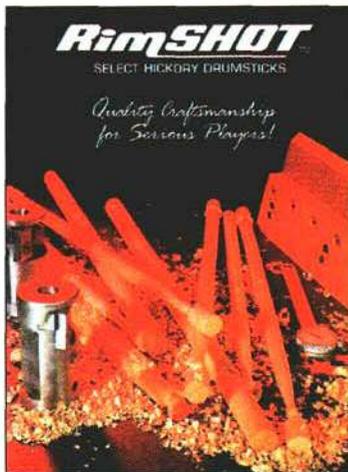
## Cym-Bell

The *Cym-Bell*, created by Angel, is a cymbal-like instrument that produces the sound of a church bell. The 24", 7 1/2-lb. *Cym-Bell* is made from a lightweight alloy and comes in a highly polished brass-tone finish. Four "hot spots" on the *Cym-Bell* are said to enable the user to create a variety of sounds with sticks, brushes, or mallets. The device can be mounted on any medium- or heavy-duty cymbal stand. **Manufacturers Group of Michigan, P.O. Box 119, Hastings, MI 49058, tel: (616) 945-3234, fax: (616) 945-5219.**

## Meinl Fibre Force Talking Drum

Meinl's *Fibre Force Talking Drum* features a fiberglass shell in a traditional body design and a new rope-tuning system. Fitted with specially designed Evans heads, the instrument is said to produce "plenty of overtones and an extreme tonal range." It's available in black, red, white, and yellow. **Hoshino USA, Inc., 1726 Winchester Rd., Bensalem, PA 19020-0886, tel: (215) 638-8670, fax: (215) 245-8583.**

## RimSHOT Sticks Return



After undergoing a change of management, relocating its manufacturing to Toronto, and "re-engineering for the '90s," RimSHOT has re-introduced its line in the U.S. market with an all-new catalog. Particular emphasis has been given to securing consistently good wood, and to shifting from endorsement-driven sales to basic, high-quality craftsmanship.

The RimSHOT catalog debuts a new color-coded labeling system—grouping

similar sticks under one color—along with the addition of *Pro-Grip* and *Power Groove* models to the line. For a free copy of the catalog contact: **RimSHOT International, 91 Pelham Ave., Toronto, ON M6N 1A5, CANADA, tel: (416) 656-8462, fax: (416) 656-8695.**

## The PADD Practice Pad



According to Creative Projects, Ltd., the *PADD* practice pad is constructed from the same durable materials and offers the same natural feel as their successful *PAD-L* portable practice pad/wrist developer. With a 1/4"-thick by 8" diameter neoprene playing surface and a 1/2"-thick by 9" diameter acrylic (rather than wood) base, the *PADD* is said to be quieter than most other practice pads. A sponge-rubber cushion on the bottom of the base helps the pad stay in place on a desktop or table surface. A standard 1/4" steel-thread metal insert for mounting the pad on a cymbal stand is guaranteed not to strip, loosen, or allow the stand to wear through the base of the *PADD*. Suggested list price is \$34.95. **Creative Projects, 1281 Ulupii St., Kailua, HI 96734, tel: (808) 262-2022, fax: (808) 593-2526.**

# Drum Catalog 8

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## Regal Tip 8A Stick With Bullet Tip



Regal Tip's new 8A nylon-tip stick features a unique "bullet"-style nylon tip, which "combines the brightness and durability of Regal's nylon tip with the versatility and quality of one of today's most popular drumsticks"—according to the manufacturer. The stick is made from hand-selected, premium grade hickory that is cured, processed, and inspected using several production methods that are exclusive and proprietary to Regal Tip sticks. **Regal Tip, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, tel: (716) 285-3546, fax: (216) 285-2710.**

## New Rock N' Roller Models



Music Industries Corporation has introduced three new models of the *Rock N' Roller Supercart*. *Supercarts* were reportedly the first equipment movers to combine the portability of a luggage

cart with the big-load capacity of an industrial four-wheel dolly. All models instantly convert into five configurations: variable-length hi-stacker, variable-length furniture dolly, variable-length platform truck, two-wheel hand truck, or storage transport.

The *RR10 ("Max")* carries up to 500 lbs. on a frame that telescopes from 34" to 52" in length, with 32" foldable sides for high-stacking loads. It rolls on 10" pneumatic rear wheels and 5" front swivel casters, weighs 33 lbs., and can fold to fit in the trunk of a compact car. It lists for \$199.95. The *RR8 ("Mid")* is virtually identical to the *"Max"* except that it uses 8" semi-pneumatic rear wheels to allow for even more compact storage, and weighs 31 lbs. It lists for \$179.95.

The *RR6 ("Mini")* telescopes from 28" to 42 1/2" in length, its sides are 24" high, and it rolls on 6" semi-pneumatic rear wheels and 4" front swivel casters. Its load rating is 450 lbs., and it weighs 22 lbs. It's priced at \$149.95. All models feature steel construction, powder-coat finish, and caster brakes. **Music Industries Corp., 99 Tulip Ave., Floral Park, NY 11001, tel: (516) 352-4110, fax: (516) 352-0754.**

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# GMS CL Series Drumkit

by Rick Van Horn

**Attractively streamlined and acoustically versatile, this GMS line also takes a step toward affordability.**

GMS's new *CL* (*Classic Lug*) series represents an attempt to offer drums of the highest possible acoustic quality at a price point that is at least somewhat realistic in today's market. This is done by combining the elements of the company's existing lines with new appointments that save them some money in production costs—a savings they can pass on to the consumer.

Our review kit included 8x10, 10x12, 12x14, and 14x16 suspended toms, a 16x22 bass drum, and a 5 1/2 x14 snare—all finished in what GMS calls flame Caribbean (a blue-green lacquer that lets the wood grain show through). The snare featured a coated Evans *UNO 1000* batter and a *Resonant* snare-side head; the toms were fitted with clear *Genera* batter heads and *Resonant* bottom heads. The bass drum had a frosted *Genera EQ1* batter head and a black *Resonant* logo front head with no hole.

The bass drum was also fitted with drumkey-operated tension rods rather than traditional T-rods. This is a nice touch that streamlines the look of the drum and prevents any change in tuning during pack-up. GMS is not in the stand business, so the only stands provided on our review kit were a double-tom mount for the two toms on the bass drum and a double-tom stand for the two suspended "floor" toms.



## Shells And Sound

All GMS drums feature the same shell configuration: eight-ply (1/4" or 5mm thick) cross-laminated maple with no reinforcing hoops. Tony Gallino of GMS told me that they came to this design after a great deal of trial and error. They feel that a thinner shell tends to distort at high volume, and also requires a reinforcing ring—which they wanted to avoid—to ensure shell stability. On the other hand, they feel that a thicker shell gets too massive and pitches the bass drum too high. So they decided to hit the middle ground with their eight-ply shell. Each shell features a 45° bearing edge, regardless of size or purpose.

At eight plies and 1/4" thick, GMS shells tend to be thicker than those of many other premium maple drum series. And to my ears they tended to respond a bit more like thick-shell drums than like thin-shell drums. That is, they tended to favor high frequencies just a bit more than low ones. This effect was further enhanced by the sharp 45° bearing edge, which also tends to project high frequencies. These combined effects can be positive or negative, depending on two things: the individual drum you're talking about and your personal taste in pitch range.

For example, the 5 1/2 x 14 snare benefited greatly from its shell configuration and bearing edge (along with the choice of head). The rigidity of the shell made it quite reflective and promoted both snare sensitivity and overall drum resonance. The drum also had an excellent tuning range for its size, going from a medium-low fatback "growl" to a cranked-up, near-piccolo "crack" that would take your head off. The drum was also particularly responsive to subtle differences in muffling. When wide open, it rang for days—very much like a metal-shelled drum. With a complete muffling ring, it flattened right down to a very crisp, controlled sound. Varying the size of the muffling ring by fractions gave me all points in between. This was just a terrific-sounding snare drum.

When I played the tom-toms with the factory-installed Evans *Genera* heads in place, they produced sharp, crisp, cutting sounds heavy on the attack—but tended to lack warmth and depth. When I swapped the heads for some Remo *Pinstripes* the drums fattened up and mellowed out quite a bit. A few other head experiments led me to a conclusion that I believe reflects another characteristic of thicker shells. With a thicker shell, a greater proportion of the total drum sound comes from the head than from the shell. As a result, the drums are very responsive to head changes—making them quite versatile. So the GMS toms could easily be adapted to almost any style of playing or type of sound desired just by selecting the appropriate head. This is quite an asset, considering that many drums have an inescapable personal



The CL series features streamlined lugs and tom-mounting brackets.

acoustic quality—which may or may not always work for a given situation.

The bass drum was shipped with an Evans *EQ-1* batter head (a vented single-ply head with one permanent muffling ring and one removable one) and a black *Resonant* front head with no hole. I later swapped the front head for a similar-weight head with a 6" hole. Without the hole in the front head the drum produced a nice, round tonality; with the hole in the head it had added punch.

However, the combination of two thin heads, the thick shell, and the sharp bearing edge on the drum made it difficult to achieve the depth of pitch I wanted—even with the heads tuned down as far as they would go. Fortunately, as with the toms, the bass drum was quite sensitive to head selection. When I installed a clear twin-ply batter head I got a fair increase in depth. But I still feel that the shell thickness and 45° bearing edge work against the characteristics most people seek in a bass drum. I understand that it would require a major re-tooling and marketing effort for GMS to change the shell configuration just for bass drums. But I would suggest that they at least consider a less acute bearing edge here.

## Hardware Appointments

The most immediately apparent features of the drums involve their hardware fittings. The lugs and the tom-mount baseplate are small, smooth, and squarish—giving the kit a very clean, streamlined look. The diminutive size of the lugs allows the beautiful shell surface to show without obstruction, which I like. (This effect is diminished somewhat, however, by the large, metal GMS logo plates attached to the shells. Whatever happened to subtle badges around an air vent?) It is these die-cast lugs, which are simpler and less expensive than the machined lugs found on GMS's *Grand Master* and *Road* series, that give the *CL* series its

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name and allow the company to reduce the cost of the kit somewhat. According to the company's literature, the lugs also put "less restrictions on the shell's vibration, allowing for better resonance." Since I didn't have any drums with the same shells but different lugs to compare the *CL* drums to, I can't really say how much or how little the lugs contributed to their resonance. But I do agree that the drums *were* plenty resonant.

Another remarkable hardware feature of the *CL* series is the long, hexagonal tom-mounting bracket (which also serves as the bracket for floor tom legs). This is a chrome-plated, machined-brass fitting approximately 2" long, mounted to the shell via two small bolts. The bracket has a hole drilled vertically through its center to accommodate standard 10.5-mm L-rods or floor-tom legs. The hole is lined with a nylon insert running its entire length. The mounting bracket locks onto an L-rod or floor-tom leg via two drumkey-operated bolts placed near its top and bottom. The length of the bracket gives a very secure gripping area, and the twin bolts hold the drum firmly. Although our test kit didn't have them yet, GMS has designed memory collars that will correspond to the hexagonal shape of the mounts to lock in the position of the drum. This is a simple yet effective mounting system that is also quite different and attractive from a visual aspect.

The small and simple hardware theme was continued on the snare drum with the design of the throwoff. It's essentially a square box with a lever extending up from it. To throw off the snares, you pull lever, box, and all out and away from the drumshell. The mechanism works fine, although I don't much

care for down-and-away throwoffs because they require extra room around the drum. My biggest problem with the design of the throwoff, however, is that when the snares are "on," the snare-tension adjustment knob is trapped between the throwoff lever and the drum rim and is quite difficult to reach. I found it necessary to throw the snares off in order to adjust the snare tension efficiently.

### Conclusions And Prices

My comments about bass drum depth notwithstanding, the GMS *CL* series is a thoughtfully designed, masterfully constructed, and beautifully finished set of drums. It's capable of adapting to a wide variety of playing applications, and can be tailored to suit your tastes simply by means of drumhead selection. And the price of the drums—though definitely in the "premium" range—has been kept within reach through the judicious use of cost-cutting design elements at no sacrifice to overall quality. Sounds like a good combination to me!

Because GMS drumkits are created on a custom basis, pricing is more or less a la carte. The drums in our review kit are priced as follows: 5 1/2 x 14 snare drum—\$475; 8x10 tom—\$400; 10x12 tom—\$470; 12x14 tom—\$560; 14x16 tom—\$640; 16x22 bass drum (with tom-holder baseplate)—\$1,122; dual tom holder for bass drum—\$85. The double-tom floor stand we received was a prototype; it should be priced around \$200 when it becomes available. Leg brackets and legs are included in the price of traditional floor toms. GMS drums are distributed by Paiste America, 460 Atlas St., Brea, CA 92621, (800) 472-4783.

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# New Pro-Mark Stick Models

by Rick Van Horn

Pro-Mark has recently added several new models to its already extensive stick line. A few are completely new designs; others are existing models that are being introduced with new features or in a new wood type. And all of the sticks were made according to Pro-Mark's new *Millennium II* process, which is a special treatment that the wood goes through to maximize straightness and consistency. The sticks also receive a finish that feels smooth and dry initially, but becomes slightly tacky after a few minutes of playing in response to the warmth of the player's hands. I don't generally have any sort of stick slippage problem, but I did find this to be a comfortable gripping surface, and I'm sure it

would promote confidence among drummers who are prone to losing their sticks due to perspiration.

### Maple To Hickory

Pro-Mark's *SD-1*, *SD-2*, *SD-9*, and *SD-20* models have been available in maple for some time. Many drummers who enjoyed the performance of the sticks asked Pro-Mark if they could be made available in more durable hickory so they'd last longer—hence the new versions.

The *SD-1* (16 3/8" long, 5/8" diameter, large ball-shaped wood tip) and *SD-2* (15 3/4" long, 5/8" diameter, small ball-shaped wood tip) are popular orchestral models in maple, and will probably remain so in hickory. Their ball-shaped tips give pinpoint definition on a pad or drum, and make the sticks very articulate. The *SD-2* is extremely well-balanced front to back; for a fairly thick

stick it has excellent rebound (5/8" is the diameter of a 2B stick). It also produces a dark, solid attack on a ride cymbal. The *SD-1* is quite a bit longer and a lot beefier at the tip, so it tends to be a bit more front-heavy. I wouldn't be surprised if this stick—which is a little longer and has a much bigger, rounder tip than most of Pro-Mark's "rock-oriented" models—became very popular with hard-hitting power players.

The *SD-9* and *SD-20* are more drumset-oriented designs from the word go. The *SD-9* (16 1/4" long, 19/32" diameter, acorn-shaped wood tip) has a moderate taper and excellent balance, and although it's a substantial stick (the diameter of a 5B) with good impact power, it plays fast. If you need a general-purpose stick just a little on the heavy side, this is one to check out. The *SD-20*

(16 1/4" long, 5/8" diameter, small pointed nylon tip) is Pro-Mark's *Super Bounce* model. I reviewed the maple version some time back, and found it to be one of the most comfortable sticks I've ever played. It's big in diameter, but has a long, narrow taper to a thin neck and a 7A-sized nylon tip. The light weight of the maple version gave it the feel of a big stick to hold but a small stick to play with. The greater weight of the hickory version reduces this characteristic somewhat, but the stick still offers excellent rebound and a fairly light, jazzy sound on a ride cymbal. So the hickory *SD-20* would be another very good general-purpose medium- to heavy-duty stick. All *SD* series sticks are priced at \$8.95.

### Fusion-Type Sticks

Last year's 739 nylon-tipped *Kozo Suganuma Autograph* model stick proved popular enough with drummers who appreciate smaller, quicker sticks (hence the "fusion-type" nomenclature) to generate a wood-tipped model. The new 739 (16" long, 9/16" diameter, small barrel-shaped wood tip) is the same length and diameter as a 5A, and features a moderately short taper to a medium neck. This gives a slightly front-loaded feel to the stick, producing good impact power (considering the stick's fairly small overall size) without sacrificing delicacy or quickness. The tip shape makes the stick quite articulate on drums and pulls out plenty of overtones from a ride cymbal. The all-new 717 is essentially a 1/8"-longer version of the 739. The added length accentuates that "front-loaded" feel I mentioned; otherwise the playing and acoustic characteristics are pretty similar to those of the 739. These two models are priced at \$8.95.



Left to right: *SD-1*, *SD-2*, *SD-9*, *SD-20*, 717, 739, *DC-6S*, *DC-7S*, and Dave Abbruzzese Autograph

### Corps Sticks

Reportedly, requests from numerous drum corps for variations on Pro-Mark's existing corps models led to the development of the new *DC-6S* (a thinner 3S at 17" long and 21/32" in diameter with a large acorn-shaped wood tip) and the *DC-7S* (a longer, thinner *DC-9* at 17" long and 21/32" in diameter with a large ball-shaped tip). Both models are designed for field or street use, so they are very big, very heavy, and *very loud* (especially the ball-tipped *DC-7S*). On the other hand, they're both the same diameter (and 1/2" shorter) than Pro-Mark's *Bobby Rock* stick, so I suppose they could find their way onto a drumkit somewhere. That is, of course, if the drummer was just *totally* unmerciful.... They list for \$9.50 per pair.

### Dave Abbruzzese Autograph

According to Pro-Mark, they worked with Dave Abbruzzese until they found the combination of length, diameter, taper, tip, etc. that both suited his playing style and helped eliminate some of the hand problems he had been having. The resulting *Dave Abbruzzese Autograph* model is essentially a stretched 2B (16 1/4" long, 5/8" diameter, large pointed nylon tip). It's a big stick designed for heavy playing, but the balance is good—so the stick doesn't feel like a club. Additionally, the taper and nylon tip allow it to retain a few subtleties—such as a bright sound when played on the top of a closed hi-hat (as Dave is so fond of doing). As might be expected, ride cymbal response is heavy, bright, and loud. List price for this model is \$9.25.



# A Lot Of Our Ends Some Are Ev

*Okay, so maybe the only thing Abe Lincoln ever pounded was a podium.*

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*It was made from a rail he split in Illinois, festooned with sterling silver hardware and red, white and blue silk cord.*

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*Have you noticed how many drum-*

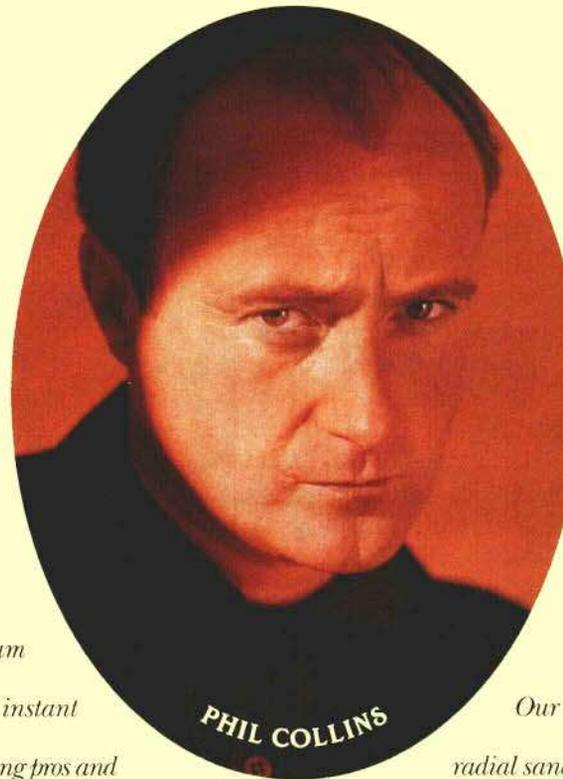
*mers are laying into "custom", low-tech, wood drums all of a sudden? We have. After all we started the retro trend with our Classic SS snare.*



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

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

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

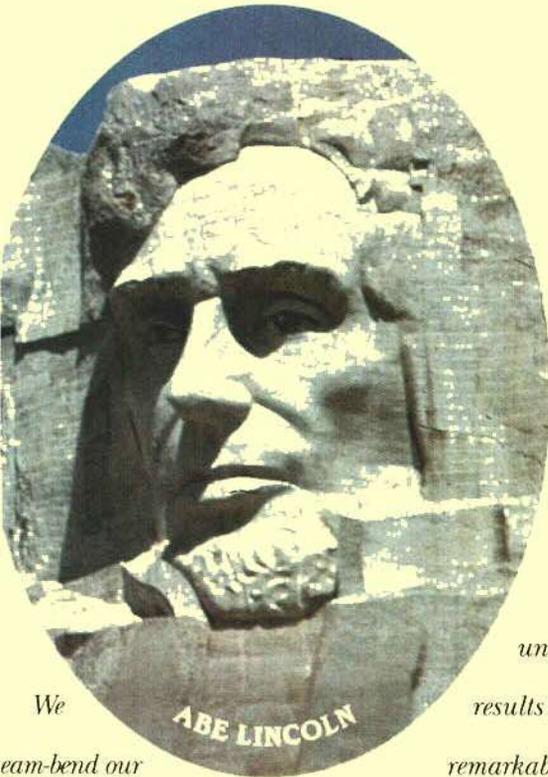


*Our radial sander, for instance, was fashioned from a virtually flat and round element we salvaged from the nose section of a helicopter. You simply can't sand edges to a more ideal consistency than this contraction does.*

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# Drummers' Microphones

## K&K Overhead, Beyerdynamic TG-X 35 and TG-X 50

by Mark Parsons

This month we're going to examine three new microphones of special interest to drummers: A kick mic', an overhead/cymbal mic', and a head-worn vocal mic'. As I've mentioned before, I think a very positive trend is happening in the industry: Equipment designers are realizing that today's drummers want gear designed to meet the demanding challenges of *their* instrument, rather than having to use rehashed stuff made for other purposes. Each of the products under review exhibits this drummer-friendly attitude in one way or another, either in terms of ergonomics, convenience, or specific sound qualities.

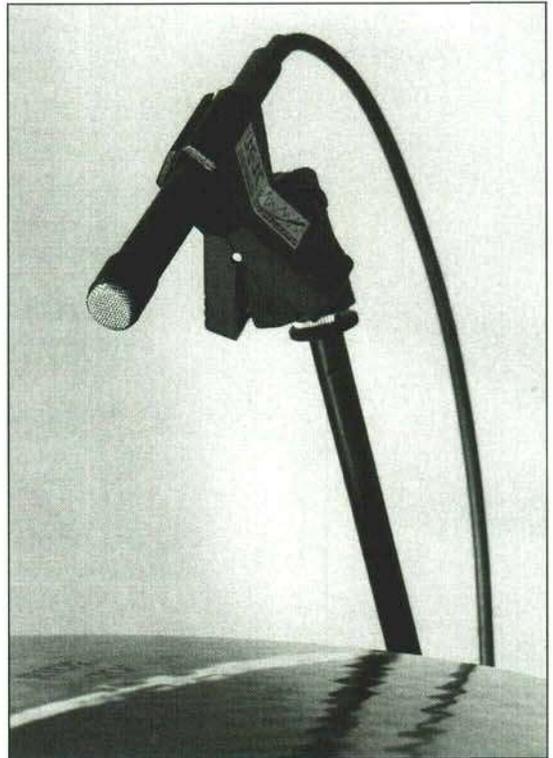
### The K&K Overhead Mic'

K&K Sound Systems makes a wide variety of instrument pickups and mic's, including percussion mic's. Their latest effort in this area is their *Overhead Mic'*, a small-diaphragm electret condenser specifically designed for miking cymbals.

The most obvious feature of this mic' is its size: At 1/2" in diameter and less than 3" long, the mic' body is tiny. This was made possible by the fact that the electronics are housed in a separate package—a small (1" x 1 3/4" x 3 1/2") box that clips to a cymbal or mic' stand. At the base of the mic' is an integral 1/4" jack, which is connected to the electronics case by a supplied cable (although any standard guitar cord will do). The electronics case also houses an XLR jack, which is connected to a low-impedance input on your mixer. Phantom power is required, though if it is not available on your board, K&K makes the *PPA-12*, an optional phantom power adapter that can use either batteries or its own DC power supply.

The K&K *Overhead* proved itself to be a versatile mic', performing admirably in a variety of locations. Suspended 12" above my ride cymbal, it sounded smooth and natural—plenty bright but without the undue harshness that sometimes creeps in with lower-quality electret condensers. It also sounded good mounted under the cymbal for more isolation, though with perhaps a bit less clarity (probably because it wasn't directly picking up the attack of the drumstick bead on the cymbal). Over the hi-hat it sounded excellent, which isn't surprising considering that the *Overhead* has a mic' element similar to that of K&K's *Hot Hi-Hat* (which features an integral gooseneck and clip for specific hi-hat applications).

The *Overhead* picked up the cymbals quite nicely when hung over the kit in the classic overhead position, aided by its broad polar pattern (which K&K calls a "soft" cardioid). Even so, I'd



K&K Overhead

recommend using a pair for this application—otherwise it's still going to end up favoring some of your cymbals over others.

Now here's a bonus that wasn't even on the menu: This little mic' sounds great on *toms*, of all things—with the one proviso that it be used close-in. In the overhead position it picked up plenty of drum attack, but as with most small-diaphragm mic's, the low end wasn't real big. But when I mounted it over a 12" tom within two inches of the top head, the proximity effect kicked in, and *voila*—a big, warm tom sound, yet still with plenty of attack. It just goes to show that it always pays to experiment.

I think K&K has a winner with their *Overhead* microphone, a product that's more versatile around the drumset than the name might imply. The *Overhead* lists for \$155 and the *PPA-12* goes for \$55. For more information contact K&K Pickup Systems c/o Mark Wallner, 150 Delta St., San Francisco, CA 94134, tel: (415) 467-8412, fax: (415) 468-2268.

### Beyerdynamic TG-X 35

"Ideal for singing drummers and keyboard players..." says the literature accompanying Beyerdynamic's new headset mic', the *G-X 35*. I'll 'fess up right here and now that I'm no great shakes



**Beyerdynamic TG-X 35**

as a singer, being relegated to occasional backing parts. And the only times I've used a headset mic' were for communication purposes, which is obviously not as critical as for singing. So it was with some trepidation that I strapped on the *TG-X 35* the first time. It turned out my worries were groundless.

First of all, it was the lightest mic' I'd ever had around my neck, weighing in at 45 grams (approximately an ounce and a half) for the mic' and cable, less the connectors. The adjustable headband hooks over the ears and is worn around the back of the neck, staying out of your hair. The whole thing is very comfortable and almost invisible in use. If you monitor through headphones, your phones will slip over the *TG-X 35* like it's not even there.

One small word of caution: The pre-amp for this mic' is an in-line cylindrical affair (about the size of a common hi-z/low-z mic' transformer), and it dangles from a very thin cable when plugged into the mic'. I took care not to let the cable support this weight, fearing it would cause a bad connection, and when I asked the folks at Beyerdynamic about this they informed me that they do, indeed, offer a belt clip (the *MHV-5*) to alleviate the problem. I would consider the use of this clip mandatory for anyone using the *TG-X 35*—so much so that it really ought to be included with the mic'.

The *TG-X 35* is a professional-quality condenser mic' (phantom power required), and it sounds like it: The highs are clean and crisp and the lows are full and warm without sounding boomy. Heck, this thing even made *me* sound good. Even though the mic' is a cardioid (an omni version—the *TG-X 30*—is also available), I still experienced a little bleed-through from my drumset. It was nothing that should be a problem in a live situation, however, and if desired you could always send the signal through a noise gate to cut down on extraneous sounds.

After giving the mic' a good workout behind the kit I decided it was time to let a *real* singer try it out, so I had our lead

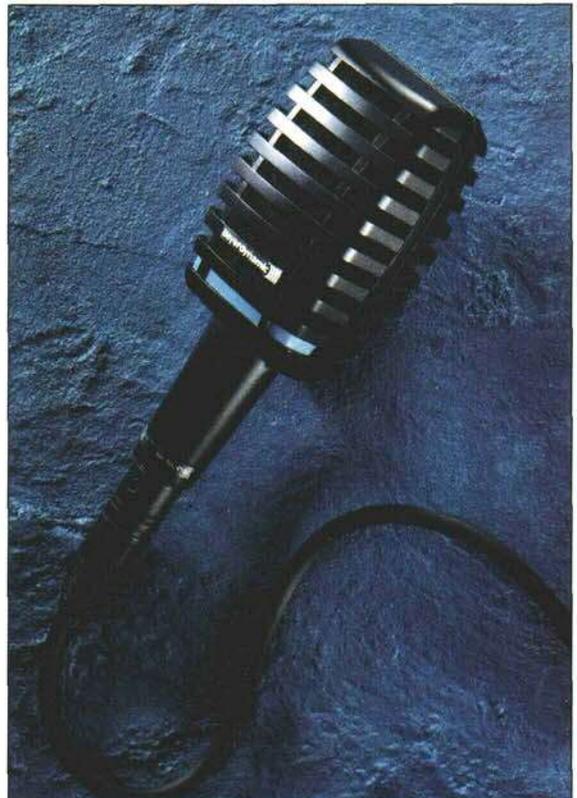
singer/keyboardist switch mic's during rehearsal. An immediate improvement was apparent to all, with her voice sounding both crisper and fuller than usual. This is high praise indeed, considering that her normal mic' is a top-of-the-line dynamic vocal microphone (though to be fair I should point out that at \$429 the *TG-X 35* also costs approximately twice as much as her usual mic').

If you're a singing drummer looking for a comfortable, top-quality head-worn vocal mic', you should definitely check out the *TG-X 35*.

### **Beyerdynamic TG-X 50**

Here's a product after my own heart: a microphone specifically designed for the singular task of close-miking a kick drum. A noble goal indeed! How does it accomplish this? Let's take a closer look.

If the *TG-X 50* looks familiar to you, that's probably because it is; it's built using the same bulletproof metal casing as Beyerdynamic's classic *M-380*. It's the new features inside that help it survive in a kick drum. First, it incorporates a neodymium magnet, which allows higher gain before feedback. Second, its diaphragm is made of a lightweight material called *Hostaphan*. I'd never heard of it before, but I was told it's the brand name of a proprietary plastic similar to *Mylar*. Regardless of its origins, the benefits of a low-mass diaphragm are better transient response and high end—both of which contribute to improved reproduction of the attack of the beater against the head. In the case of the *TG-X 50*, it sure works.



**Beyerdynamic TG-X 50**

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This mic' also has a hypercardioid (very narrow) polar pattern, which focuses it on the beater contact spot while helping to eliminate shell ring. The frequency response is listed as from 40 to 16,000 Hz, but at distances of within four inches the bottom figure drops to an impressive 75 Hz.

The *TG-X 50* was a pleasure to use, and its sound on a rock-type kick drum was wonderful. The user could, in effect, "tune" the mic' to his or her wishes by varying the placement within the drum. Placed a few inches inside the kick, the mic' had as much punch—and more articulation—than my usual kick mic', although not quite as much low-end boom (undoubtedly caused by the tighter polar pattern). Placed further inside the drum, however, its bottom end really came alive and the attack increased even further. The beauty of it was that I was getting—flat off the board—the type of sound I usually got only after extensive equalization with some other mic's.

Although it should also shine in other applications (floor toms and bass guitar amps are two that come to mind) the extended-but-tight low end and strong articulation of the *TG-X 50*—to say nothing of its ability to handle high sound pressure levels—make it extremely well-suited to its primary task: producing a great kick drum sound for contemporary music. List price is \$399. Beyerdynamic may be reached at 56 Central Ave., Farmingdale, NY 11735-6906, tel: (516) 293-3200, fax: (516) 293-3288.



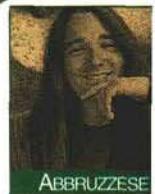
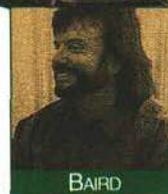
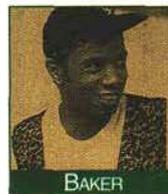
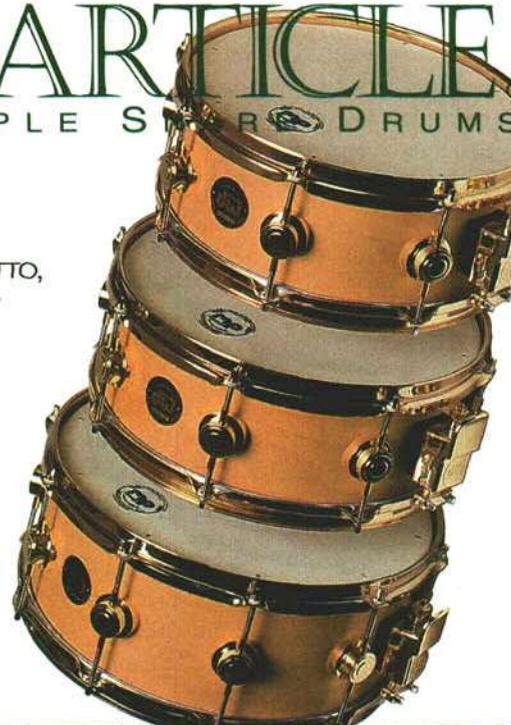
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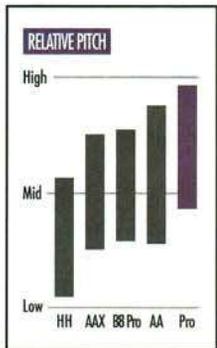
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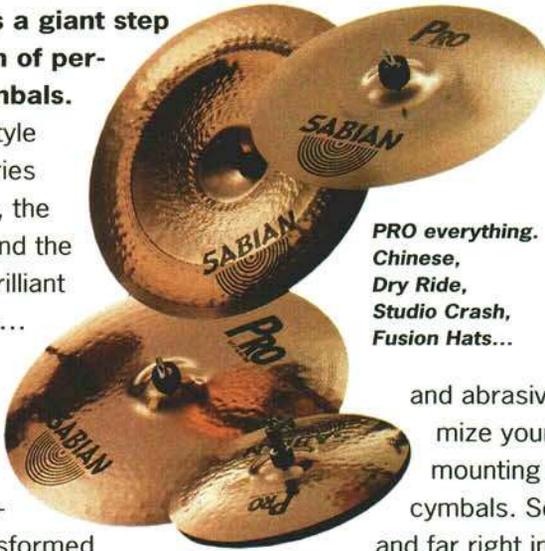
with clear, glass-like clarity. Great examples of this cutting clarity are the two pairs of 13" hi-hats. Positioned above the floor toms for easy access in fills, the Fusion pairing combines a heavy top and extra-



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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.

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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

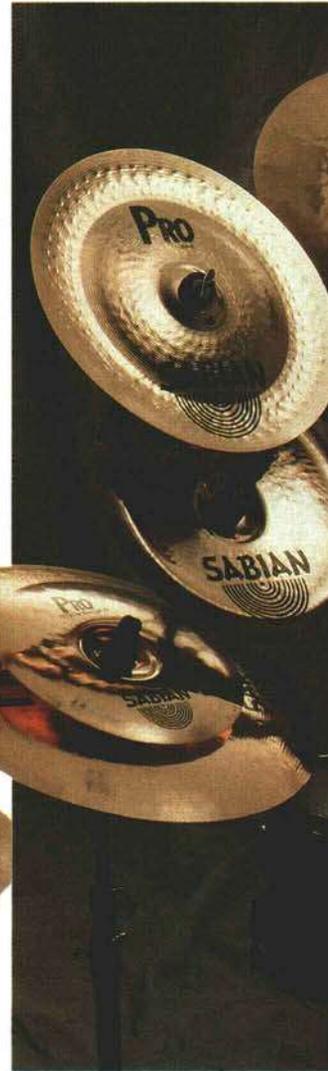


**PRO Splashes. No setup is complete without one.**

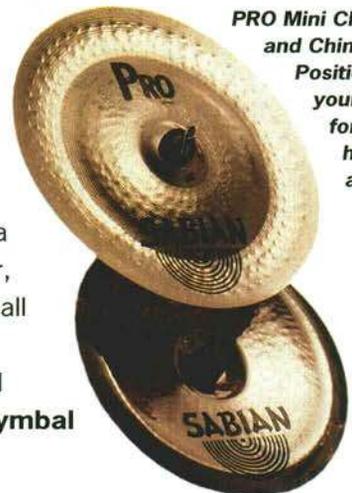
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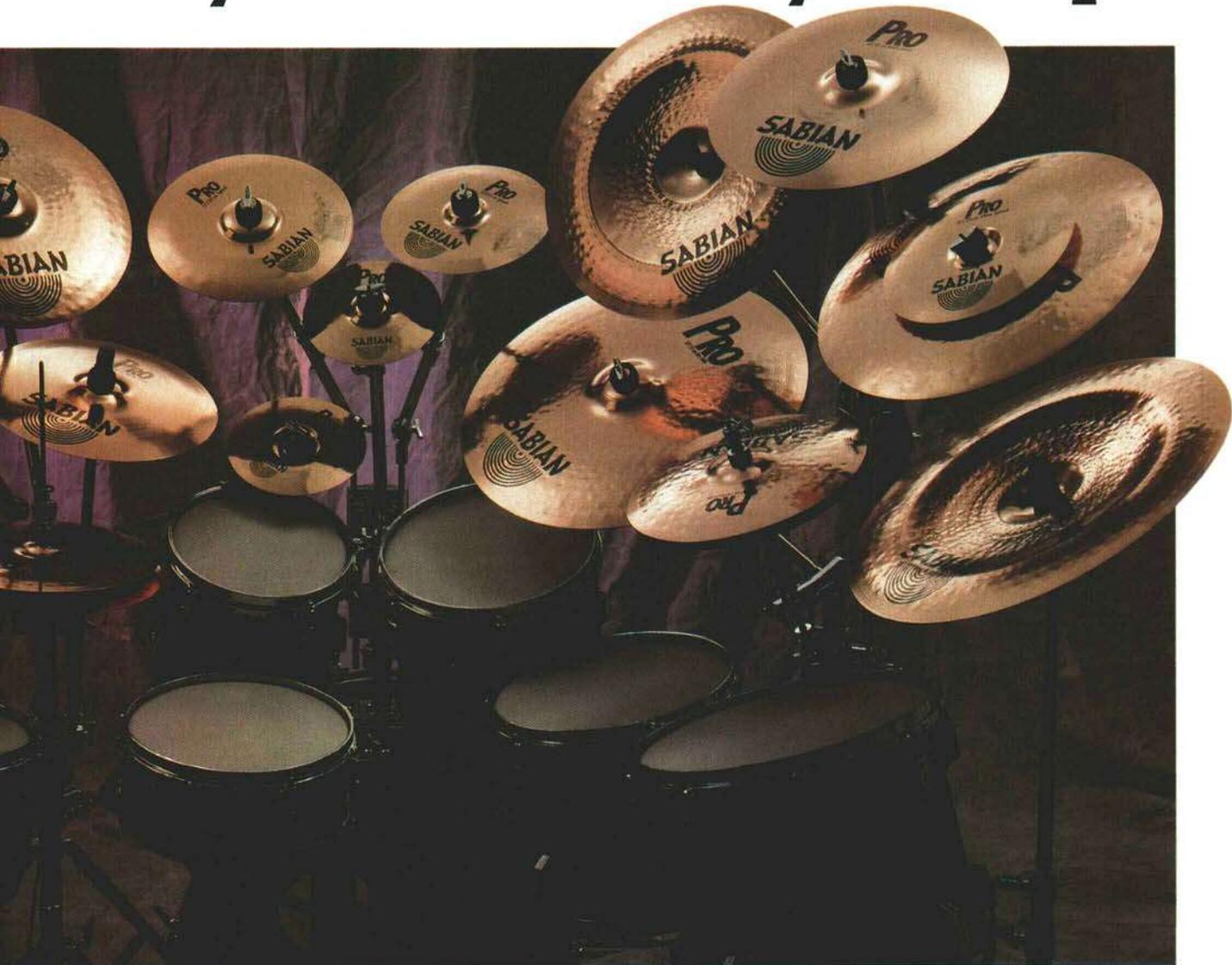
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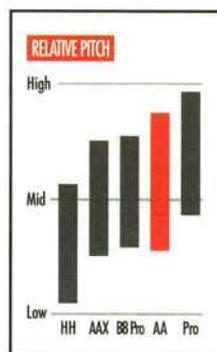
From pure bronze that's blasted into molten form under scorching heat, their high profiles are shaped and loaded with tension under tons of crushing hydraulic pressure... positive tension that translates into maximum metal strength and pure cymbal energy. So AAs are strong, explosive and penetrating cymbals. They play easy and you get heard.

Look to the big picture on the right for AA sound and setup ideas...

like the splash and crash line-ups located on the left. For clean accenting, mix punchy 8", 10" and 12" Splashes with

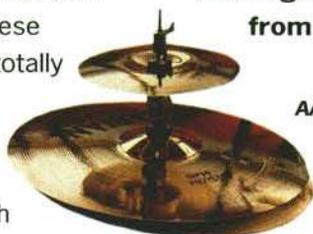


**Molten bronze. Our musical metal is 100% pure bronze.**



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different crashes. The 16" Bright Crash and heavier Rock Crash both strike with power. For trashier accents, the China Splash on the left side hi-hat responds raw and razor sharp plus it saves you a cymbal stand by mounting upside down on your other cymbals! For more bite, focus on the three 12" and 14" Mini Chinese models around the setup. For totally raw-edged sounds, check out the 16" Fast Chinese and big-sound 18" Chinese on the upper right. And for more crash



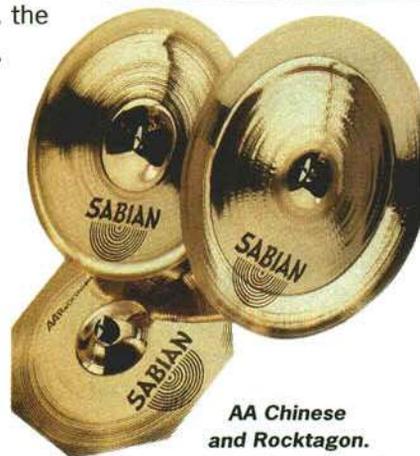
**AA China Splash. Fits upside down on hi-hats, crashes... anywhere.**

than trash, the brash, raw and ripping response of the eight-sided Rocktagon is now also available in tiny splash sizes. Beneath these is an 18" El Sabor, the first Latin cymbal ever for drummers and percussionists. Salsa flavored but so funky that you can crash, clavé and ride it in everything from funk and fusion to country, rock and jazz.

A ride that accurately relays your sticking is a necessity. The Rock Ride on the lower right is more powerful than most, and just one of an AA lineup that extends from the lighter, dual-purpose Crash Ride to Flat, Dry, Tight, Medium, Rock, Heavy and more models. AA ride sounds are always bright.

Same with hi-hats. With a riveted bottom, the 14" Sizzle Hats on the left deliver fuller sound as you ease your foot off the pedal; the 10" Mini Hats fit anywhere in a kit, like between the rack toms; and the precision-note Fusion Hats on the right are examples of a hi-hat lineup that includes Light, Rock, Flat, Regular and even Rock Sizzle Hats... everything. From subtle studio grooving to viscous bashing for a total wall of sound, the tougher than tough bronze of AA delivers sound and power with ease in a lineup of cymbals that's everything you could possibly want.

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# Walking In Big Shoes: Neil Peart

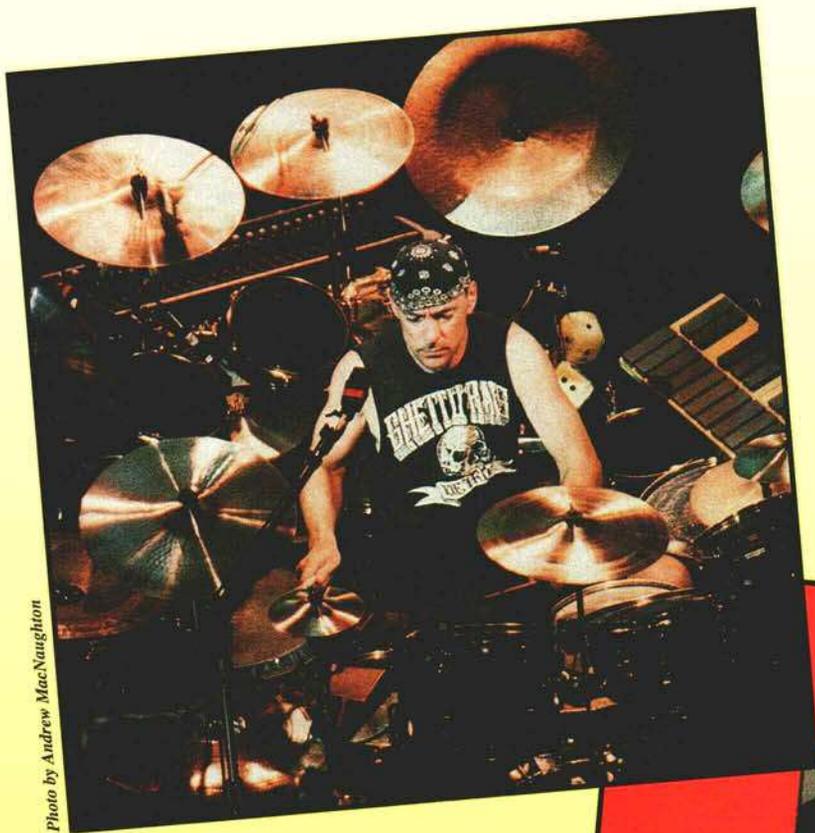


Photo by Andrew MacNaughton

"Metronomes and drum machines don't apply to this kind of music. It has to be felt by the drummer, controlled by the drummer."

—Neil Peart



**BURNING FOR BU**

A Tribute to The Music of Bud

# On The Making Of Burning For Buddy

By William F. Miller

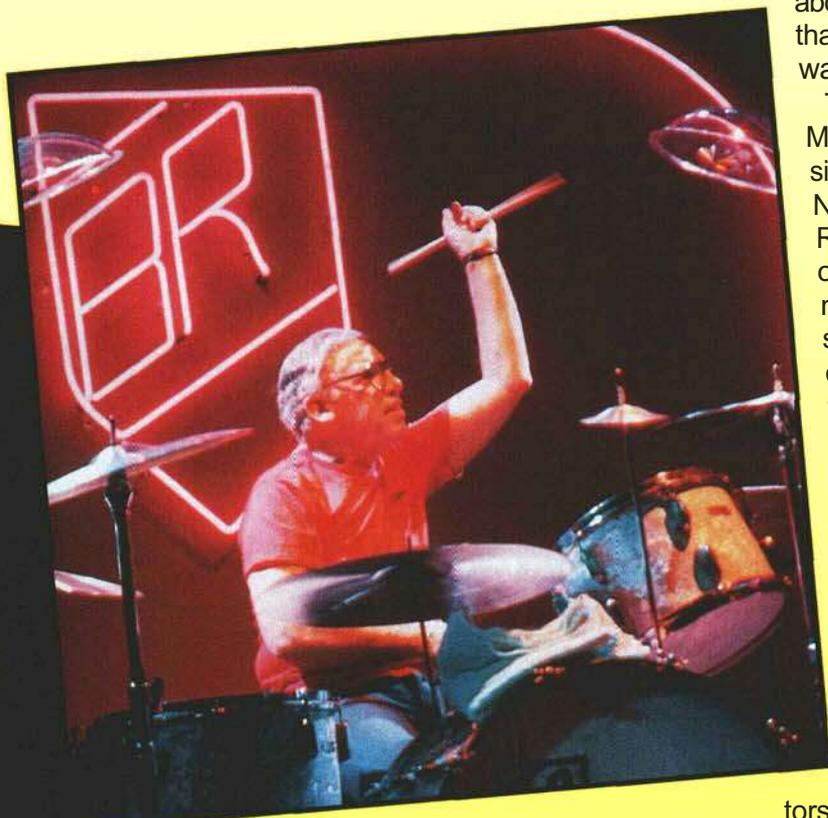
The place was electric. There was a palpable buzz in the air, a tension that caused your heart to race just a bit and your knees to feel slightly weak. Big-name drummers, musicians, music-industry types, journalists, photographers, engineers, crew members, and scattered hangers-on were all nervously milling about the studio. Everybody seemed to know that something special—maybe even historic—was happening.

This past May the Power Station—one of Manhattan's famed recording studios—was the sight of the sessions for *Burning For Buddy*, Neil Peart's tribute to the music of Buddy Rich. The concept was simple: Record some of today's finest drummers playing Buddy's music with his big band. For two weeks straight an average of two drummers per day came into that studio, set up, ran down the tunes, and recorded. The pace was so quick that many of the drummers upon finishing their stint walked out of the studio asking, "What just happened here? What did I just play?"

At times the scene (especially in the control room) was a bit bizarre. After a take the entire band would file in, the eighteen or so musicians cramming into the small room. Peart would move to his ideal listening position, which involved him crouching on top of a table located between the monitors.

As the group listened to the playback the given drummer seemed to be surrounded, with Neil looking down from his perch. And a framed photo of Buddy positioned against the studio glass certainly reminded everyone of the high standards that needed to be met. From a drummer's perspective it would be hard to imagine a more pressure-packed situation.

To successfully pull off an undertaking of this scope, Peart called on the expertise of several Rush employees and an engineer (Paul Northfield) he was confident could handle the task. Neil also did his usual "homework," taking months studying Buddy and his music. However, the demanding pace and high pressure of the session had some people wondering about the quality of what was



being recorded: Did anything usable make it on to tape? But when the two weeks were up, Peart had *thirty-nine* completed pieces—some potential classics—of which seventeen made the album. (Neil is hopeful that follow-up volumes will be issued so all of the tracks will be available.)

As for the drummers selected, they're a veritable who's who of great players. (For a scorecard on the drummers see the "Participants" sidebar.)

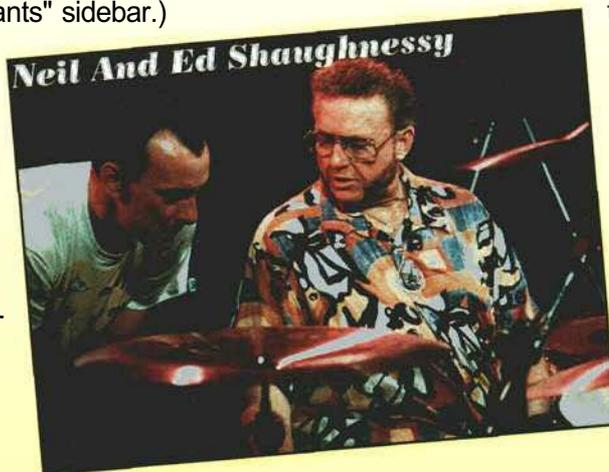
Peart, along with Cathy Rich (Buddy's daughter and the executive producer on the project), came up with the list and an idea of what tunes they wanted to record. According to Neil, "We wanted to honor the music of Buddy, make it presentable to a young and diverse audience, and do it in a way that best featured the different drummers."

As you listen to the disc you'll hear the trademark BR band sounds: a fiery intensity throughout the ensemble, an explosive horn section, dynamic and challenging arrangements, top-notch soloing. What's a bit different is the

way the drummers put their individual stamp on the music. Buddy used to say that the drummers he admired had their own sound, and this record proves that each of the gentlemen involved certainly *do* have that: They bring out the beauty of the music with their own interpretations.

But a question on a lot of people's minds is, why Neil Peart? Why did a man who has earned a reputation as a skilled progressive rock drummer take on a project like this? Well, it seems that somewhere deep down inside of Neil, a love of big band music burns. He'll admit he's a rock drummer first, but there's something about big band. And it *must be* important to him to take on the sizeable musical and financial risks involved. (When you think about it, Peart might be the only drummer who has the record company and management clout, as well as the personal wealth, to be able to pull off an event of this magnitude.)

In any event, *Burning For Buddy* is one of those magical drumming moments that doesn't come around all that often. We should thank Neil for that.



## THE PARTICIPANTS

As the main instigator and producer of *Burning For Buddy*, Neil Peart had the unique position of being "behind the glass" while several of today's finest drummers recorded for *him*. Here are his thoughts on their musical contributions.

### SIMON PHILLIPS

"Simon was incredibly meticulous, very professional, and prepared. He came in with his own charts, and he had his own ideas of how the songs should be performed. He introduced dynamics into the arrangements that weren't there previously, which was also a nice touch.

"I requested that he do 'Dancing Men' because I knew he'd do a great job with it, and it was the track I wanted to open the album with. He nailed it almost immediately—and that arrangement is challenging. Simon wanted to record 'Good-Bye Yesterday,' so he did that, too.

"Simon had also prepared 'Norwegian Wood,' so even though it was late in the day, we thought we'd try to get a take. I

was concerned because most of the guys in the band had gigs at night—doing Broadway shows like *Damn Yankees*, *Crazy For You*, and *Kiss Of The Spider Woman*. So at the very last point of a very tiring day, Simon and the whole band did a beautiful job on 'Norwegian Wood.' Simon played brilliantly. He's known for his tremendous technique, but he actually impressed me even more with his musicality. I can understand why he's achieved the high status he has."

### DAVE WECKL

"Dave has a very methodical way of working, and he's *very* self-critical. He knew when he had to pull back the tempo or push it a bit. He had beautiful-sounding drums and cymbals and a very musical approach to his instrument.

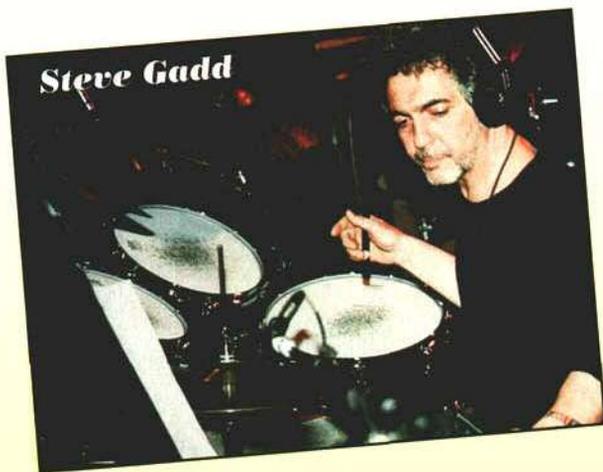
"Dave told me a good story about one of the tunes he recorded, 'Time Check.' When he was sixteen years old he used to play along with that song. He used to take his parents' stereo and slow the turntable

down to learn the part, so the song had a special emotional appeal for him. He gave a knockout performance on it. Although it isn't on the first release, it will be on the next. But 'Time Check' was the song that had a special place in his heart, and that's such a common image for any drummer—to take a turntable or tape player and slow down the tune to figure out what's being played. I think everybody's been through that."

### STEVE GADD

"A lot of people might be surprised to hear that he was nervous about the session. I greeted him and asked how he was, and he said, 'I'll be so glad when this is over.' I thought to myself, why should *you* be nervous? You're Steve Gadd! His version of 'Love For Sale' has become my favorite of everything we recorded. I just loved the feel he created. Plus, the solos that the different musicians played on it were superb.

Steve was self-critical in the same way that Dave was. He was very critical of



**WFM:** Over the past

six months you've listened to more Buddy Rich music than probably anybody *ever* has. Do you like Buddy's playing now more or less than when you started this whole thing?

**NP:** Good question. I have to say I enjoy his playing *infinitely* more, and certainly, as you say, I've studied it in such depth. To prepare for this project I studied his playing, his arrangements, and more importantly how he approached the arrangements. I've listened to all sorts of tapes and watched literally hundreds of film and video clips of him.

**WFM:** With all of this study, was there anything about Buddy's music that surprised you when you actually sat down with the band and started going over the material?

**NP:** Nearly *everything*. [laughs] In the larger sense I was sur-

prised at how good the music was and how good the arrangements were when I got to know them better. In some cases, if the arrangements were more intricate, more complicated, they demanded more listening.

what he was doing and how it should be, and he wanted to go back and do it again—I had to stop him and say, 'Look, it's beautiful. Stop now.' He was someone who exemplifies the quote I once heard, 'No art is ever finished, it's only abandoned.' He demands so much of himself, and consequently was tending to sense flaws when there were none, where the time was perfect and his execution flawless."

## STEVE SMITH

"Steve was one of the few guys who I had met before. I've known him for a few years now, and it's been a thrill to see how he's developed as a player. He just knocked all of us over with his musicality, his precision, and just how far he has taken his craft over the years. He is a master drummer. It's a beautiful thing to see someone in possession of such a high level of mastery that he is enjoying right now. He's earned it. It's just inspirational to see what he has done.

"I think what is really astounding about Steve is that his abilities go a lot deeper than sheer technique. He has a musical sense to his playing that really elevates the music. You can certainly hear it on the track on the first release, 'Nutville.' Steve

played great with the band, and he certainly inspired me!"

## MATT SORUM

"Matt was just a total joy to work with. As far as I'm concerned he's a prince among men. Matt was so excited to be there, and he seemed so thrilled to hear himself with that band—he really kicked them. After one of the takes one of the horn players called out, 'Hey, who is this guy?' And Matt stood up, struck a pose, and said, 'I'm the heavy-metal guy.' He had a great sense of humor.

"The following day he sent over three big trays of fruit and cheese, two cases of Heineken for the band, a bottle of scotch for me, and a bottle of champagne for Cathy Rich, plus he sent notes to everybody. He was just so grateful and he expressed his gratefulness so beautifully. It was a really nice thing to do."

## MANU KATCHE

"Manu surprised me. I've always loved his playing, and he was somebody I really wanted to have for this project. I think he's a real ground-breaker. I thought I had a pretty good idea how he played, but I

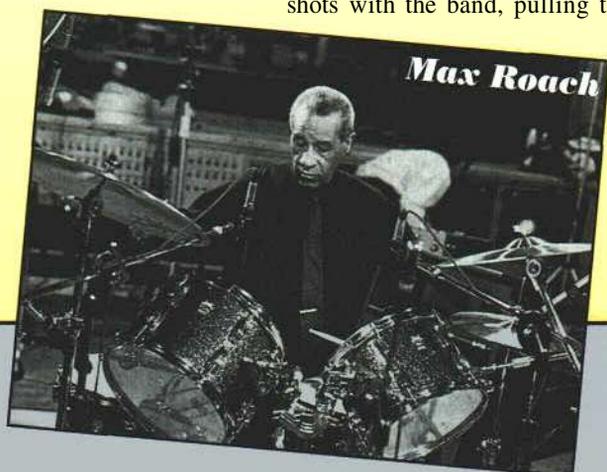
was wrong! You should hear the drum solo that he played on 'No Jive'—it's insane. I couldn't believe it. It's weird, and yet it's perfect. When he's playing for someone else he plays in a supportive and very fluid way. So when he played this solo he surprised me.

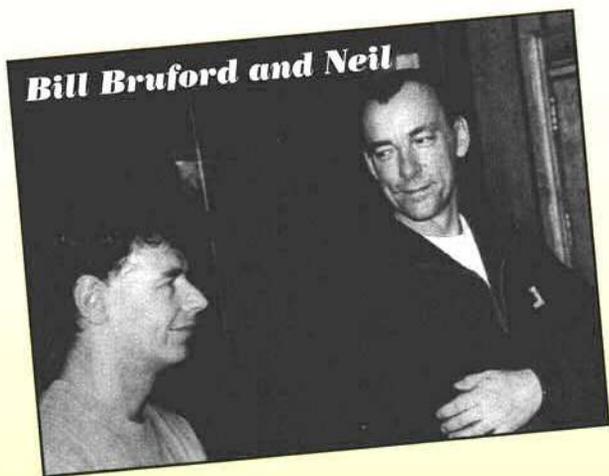
was wrong! You should hear the drum solo that he played on 'No Jive'—it's insane. I couldn't believe it. It's weird, and yet it's perfect. When he's playing for someone else he plays in a supportive and very fluid way. So when he played this solo he surprised me.

"Manu played on the session with percussionist Mino Cinelu. They knew each other and had worked together before; they did a lot of their conversing in the softest French. They were both just so personable and so soulful as people and as players. Everybody remarked that there seemed to be a warm glow in the room while those two were working. In both of their cases their playing is certainly very warm, and their hearts are too."

## BILLY COBHAM

"Bill is such a consummate professional, and I have to say I'm indebted to him. He recorded on one of the last days of the session. At that point there were a few tunes





trigger. It's a really powerful gun, the brass section. Buddy used to compare playing with a big band to driving a Ferrari and hitting the accelerator—just so much power. The music has that.

Another thing I really enjoy about Buddy's music is that it's very modern. As I mentioned in the liner notes, Buddy was not about nostalgia. He was always changing his repertoire, always wanting new arrangements, always getting new guys in the band. Consequently, his music changed so much. From the late '40s right up until he died, he kept changing and growing.

**WFM:** Were you a big fan of Buddy's early on in your development?

**NP:** I have to admit I hadn't been a fanatic about Buddy at all.

That's perhaps another irony. I never got the chance to meet him, and what's even odder is that I never saw him play live. As a teenager I saw him play on television several times, but I wasn't a fanatic. I was an *admirer*—I guess that would be the right term. I always knew he was the best and I respected that. Unfortunately at that time my tastes seemed to lay elsewhere.

**WFM:** So is this love of big band music a more recent development for you?

**NP:** Actually, no. The big band thing was born through my father. Big band was his favorite music, so I heard a lot of it. When I got interested in drumming, I heard his music and what the drummers were doing, so I was aware of it.

**WFM:** I remember you telling me that since that music was what your father listened to, you seemed to rebel against it.

**NP:** I did that in so far as what I wanted to play, but I did enjoy listening to it. I got interested in Duke Ellington's music and Count Basie's music. I started buying those records in my teens. I started buying Sinatra records then, too.

When I lived in England I went to see Tony Bennett at the London Palladium when I



that I really wanted to have recorded, and without even knowing the arrangements he came in and did them. In Buddy's band, as you know, there were no drum charts, so Bill used the lead trumpet part as his guide, and he sight-read the tracks. Everyone thinks of him as a great technician, but he's also a skilled reader. I joked with him that I really appreciated his 'taking requests.'

"Bill was very interpretive in his style, which really interests me. His style is so seemingly unstructured. It's so contrary to the way that I think. He's happy to try any number of different ways of approaching a tune. I found that to be very interesting."

## ROD MORGENSTEIN

"I've known Rod for years, and he's a favorite of mine as a player and as a person. He was nervous about doing it, like the rest of us were, but he came in and did a good job very quickly. He was really well-prepared.

"The tune we originally sent him, 'Good News,' is a really long piece. After he received it he called me up and said, 'This piece is eleven minutes long. Are you sure you want me to do this one?' I got worried, but I had the record of

Buddy's version, so I listened to it. I felt it was such a great piece of music that I had to say to Rod

'Go ahead, but we'll have to record something shorter too.' I got him to do 'Machine' as well, which is another tune that I really liked. And as expected, he did a great job."

## MAX ROACH

"Max didn't want to record with the band, so we thought that we'd have him play some of his solo pieces. I told him the story about 'The Drum Also Waltzes,' that it had been passed on to me by another drummer. I was doing it in my current solo and Steve Smith was using it as a clinic exercise to teach people. It seemed to please Max that an idea of his had survived and continued to instruct new generations of drummers.

"When he recorded he was the only one there; the band wasn't around. We had the lights softened. Before he began his piece he would wait for our cue. He'd have his sticks raised, and after we gave him the go-ahead, he'd take a few more seconds and then begin. It was a beautiful moment

and Max approached his playing with so much dignity. I was very impressed with his respect for the drums.

"The hard thing for me was choosing how to present these solo pieces on the album. I didn't want this to be a totally drum-focused record with lots of solos because I didn't want to alienate any listeners. But I actually got the idea for the solution from a Brazilian record I have that has a little percussion interlude that just weaves in and out from time to time. I always thought that was a nice idea.

"The piece creates a very hypnotic feel—just a quiet, repetitive pattern. It's almost like a heartbeat. And due to a slight accident that happened during the mixing stages—where a lengthy delay was applied to the solo—the hypnotic effect is even enhanced. The effect worked so well, we ended up keeping it. I was very happy with the way it turned out."

Steve Ferrone



was eighteen, by *choice*, and loved the man. Kenny Clare was playing drums for him then. That was a case where age and generation didn't matter. Kenny Clare was one of the most exciting drummers I ever saw. Many of the big band drummers were like that. Sonny Payne had that quality. And obviously, Gene Krupa too. You couldn't help but be excited by them if you were a young drummer regardless of style or preference.

So I think it came around full circle for me, when, in 1991, Buddy's daughter, Cathy, asked me to perform with the big band for the scholarship show. While I was very intimidated by it, it sounded like an enormous challenge and an opportunity to actually play some of this music I loved. I went into that experience for that reason, basically as a good way to challenge

myself. I hate when things get too safe.

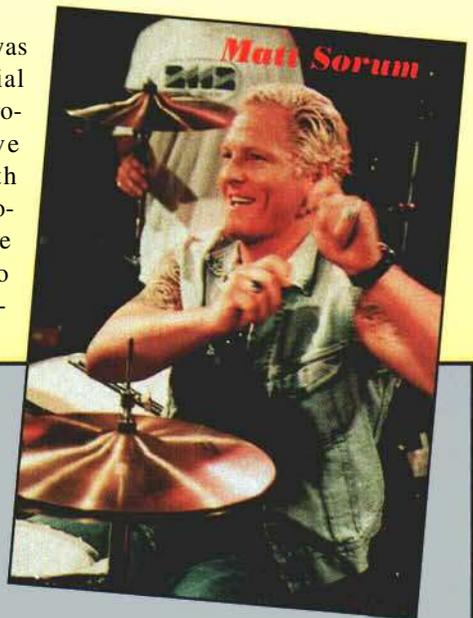
**WFM:** But what led you from that point to getting so involved in a much larger project like *Burning*?

**NP:** Actually, to be perfectly honest, all I wanted was a very selfish thing—the chance to play big band music again! In my darkest little mean heart of hearts all I wanted was to feel the excitement of kicking a big band. I wished somebody would make a record so I could have the opportunity to play with Buddy's band again under more controlled circumstances than a live concert, and I guess I realized I was the one to do it! That truly was the germ of the whole thing.

**WFM:** And you felt equipped to take on the project?

**NP:** Honestly, no. There was just so much learning to do, and I did a lot of it along the way. I couldn't sit down with the band on day one and give them a speech and say, "This is how it's going to be. Here's how we're going to work. Here's what I expect from you. Here's what you can expect from me." All of that had to be felt out step-by-step.

While this was my first official project as a producer, I have worked with many good producers over the years and I do have some expe-



## KENNY ARONOFF

"Kenny is such an energetic person, and he came in and just delivered on his two tunes. He and I had a bit in common because we're both known as rock drummers, and while he has training in other areas of percussion, he makes his living playing rock 'n' roll drums. We both challenged ourselves by playing tunes that were more jazz-leaning, and I was really thrilled to hear how Kenny interpreted his tunes.

"I love the job he did on 'Straight No Chaser.' It is so powerful and punchy. To me it's obviously a rock drummer playing in terms of its weight and even some of the figures he used, but it worked. We kidded each other when we were listening back to the tracks, pointing and shouting 'Rock! Rock!' when we heard a fill or figure that was more like something a rock drummer would play.

"Kenny also helped me add percussion to one of the other tracks, 'Pick Up The Pieces.' That happened when I was mixing the track in Montreal and Kenny just happened to be in town doing some session work. He called to say he was in the area, so I invited him over. We had a lot of fun overdubbing the percussion parts during

the drum break in 'Pieces.' It was actually a great opportunity for the two of us to work together as drummers with nobody else there. That was a particularly enjoyable experience for me. We called ourselves the 'bald bongo brothers.'"

## OMAR HAKIM

"Omar and I first met at the Buddy Rich scholarship concert in '91. He is one of those people who I felt an immediate affinity for. I love his playing—the fluidity of it. It's smooth and yet it has a snappy excitement to it, and he plays with such a good feel.

"'Slo-Funk' was the tune that I think he had done at the scholarship concert and the one so well-suited to his style. He came in and did an excellent job on it. Unfortunately, he was very uncomfortable with the rented drumkit he had sent to the session—he never seemed satisfied with it. He ended up deciding not to record the other track he had prepared, but I was very happy to have him do the one tune."

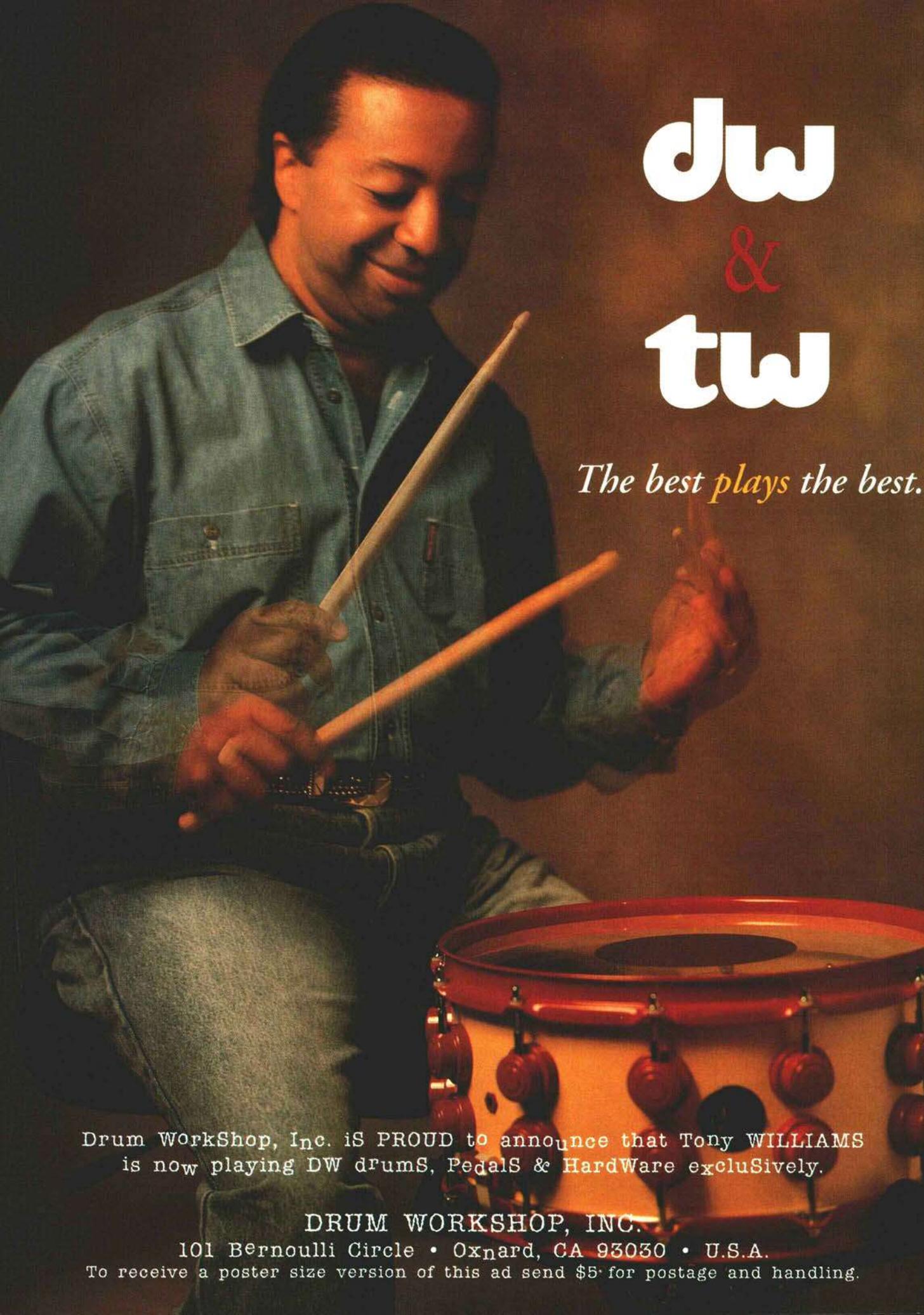
## JOE MORELLO

"I always tried to go out into the room when a drummer first played through a tune with the band, just so I could get an

idea what their drums sounded like acoustically. It was very interesting to hear the fire in Joe's playing in the room. When he booted that bass drum, boy, it was *booted*. His touch and control are such that there is tremendous restraint to his playing—a very refined approach—and the dynamic range of it is generally low, physically low off the head and also low in terms of volume. But when he does give a little snap of the wrist or a little extra 'oomph' on the cymbal, you're aware of it.

"When he first came in I didn't expect a very energetic performance from him; he was kind of stooped and slow-moving, and he kept saying, 'It's too early in the day to play.' But when he was behind his drums he was committed to his performance. There was so much fire in his playing, and that was inspirational to see a guy just sit down and deliver the goods. We captured

continued on page 58



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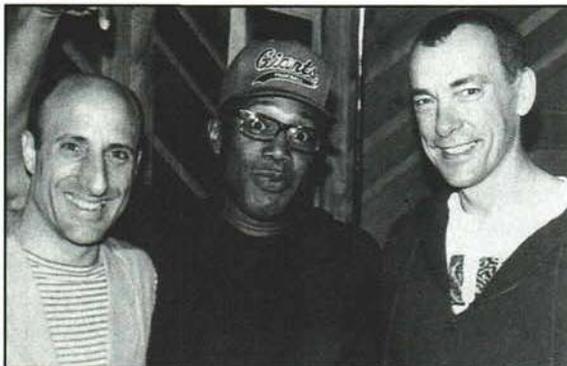
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rience! [laughs] I think I've learned what a musician wants to have from a producer. I decided on my basic role in my own mind: I had to be a facilitator and make it easy for people to work, and I had to be a motivator—get them working, that sort of thing.

**WFM:** Was there any particular producer you modeled yourself after?

**NP:** I've learned from many of the producers that Rush has worked with over the years. I think an important lesson I learned from Peter Collins—a producer we've worked with on three of our records—is that a producer doesn't need to be overly concerned with certain things. Peter always stays away from the technical side of making records. He leaves the sound to the engineer and to the musicians. He even leaves the details of the performance to the musicians—they can worry about it and quibble about it with the engineer and the other musicians. As a producer he's just listening to the song and



**Kenny Aronoff, Billy Cobham, and Neil**

the total picture of what's going on. I decided that's the right way to go for this project.

**WFM:** So you didn't have comments for drummers after they made a take?

**NP:** I did, but only in so far as how what they played affected the arrangement—did it help to get the song across? Unfortunately, what that meant was that I couldn't take advantage of all those free drum lessons and tips I could have picked up had I just focused on what the drum-

mers were playing!

Basically all of the musicians were producing themselves. I expected them to critique their own parts and know if they could live with it or not. I couldn't sit there and listen to the whole piece of music plus fifteen separate parts in every nuance and detail. So it quickly became apparent that that couldn't be part of the job.

The first thing I would do after a take was to ask everybody, "How did you feel about it?" Then if someone said, "I made a mistake in bar 43," "Good, let's listen to the take and see if the rest of it is acceptable and if we can fix that one part." I counted on everybody there to critique themselves, and I was told that the musicians were not used to being worked with in that way. Some of them said that after all these years it's nice that somebody is asking their opinion of their work. The by-product of that was that everybody started to feel a certain responsibility to the project, everybody wanted it to be as good as they could make it.

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**WFM:** I understand the pace of recording was very fast.

**NP:** Yes. We had two weeks to record a lot of music. We were recording two drummers a day, and I jokingly told everybody that they had a four-take maximum. Most of the drummers nailed the parts fast. I think working that way added a certain spark to the music. Every track is alive and full of energy.

Everything had its adventure. Every song started new and every drummer that came through the door was a new starting point. We had to set up the drummer's gear, get sounds quickly, and go. Everything happened so fast. That was the astonishing part. The day we recorded Simon Phillips, we did three songs with him, and that was after doing two with somebody else. We recorded five tunes that day, and at the end of the day I couldn't remember who we started with that morning. I think that happened because we had to pour all of our concentration so totally into each song. The world began and ended at that point.

**WFM:** I would imagine that the level of stress you were going through during those two weeks was incredible.

**NP:** It was intensely stressful. It really was. The level of concentration that it took, the level of focus that it took, the discipline.... We were invited out every night to check out other players in New York. All the musicians working in town would say, "Come on down and see us tonight." But I couldn't because we were starting 9:00 every morning and I had to be my absolute sharpest.

**WFM:** How did you decide on the drummers you wanted to include?

**NP:** I had a list of people in mind of players who are my favorite drummers. And Cathy recommended people she had worked with on other Buddy Rich Memorial concerts. Obviously, we also wanted some of the legendary figures, some of Buddy's peers, like Joe Morello and Ed Shaughnessy. I was disappointed that Louie Bellson couldn't make it, but unfortunately he was in Europe at the time. Vinnie Colaiuta was another drum-

mer I really wanted to include because he had been so good with the band on one of the previous scholarship concerts. Unfortunately, he was in Europe at the time. There were a couple of schedule conflicts that kept a few people from participating.

We had a two-week window we had to record in—if people couldn't come through that window, then we had to miss them. Even at that, in those two weeks we recorded over three hours of music! That's why the first CD has seventy-six minutes crammed on it. I wanted to get as much on as I could, not only for its own sake, but also because I have all this other great material still waiting to be released.

**WFM:** How did you decide on the tunes to be recorded and which drummers would record them?

**NP:** Actually, Cathy and her husband, Steve Arnold, had a great deal to do with that. They both know Buddy's music very well. Cathy and Steve's intimacy with the repertoire was invaluable. In some cases we chose a tune based on the availability of the music, the style, and how it would



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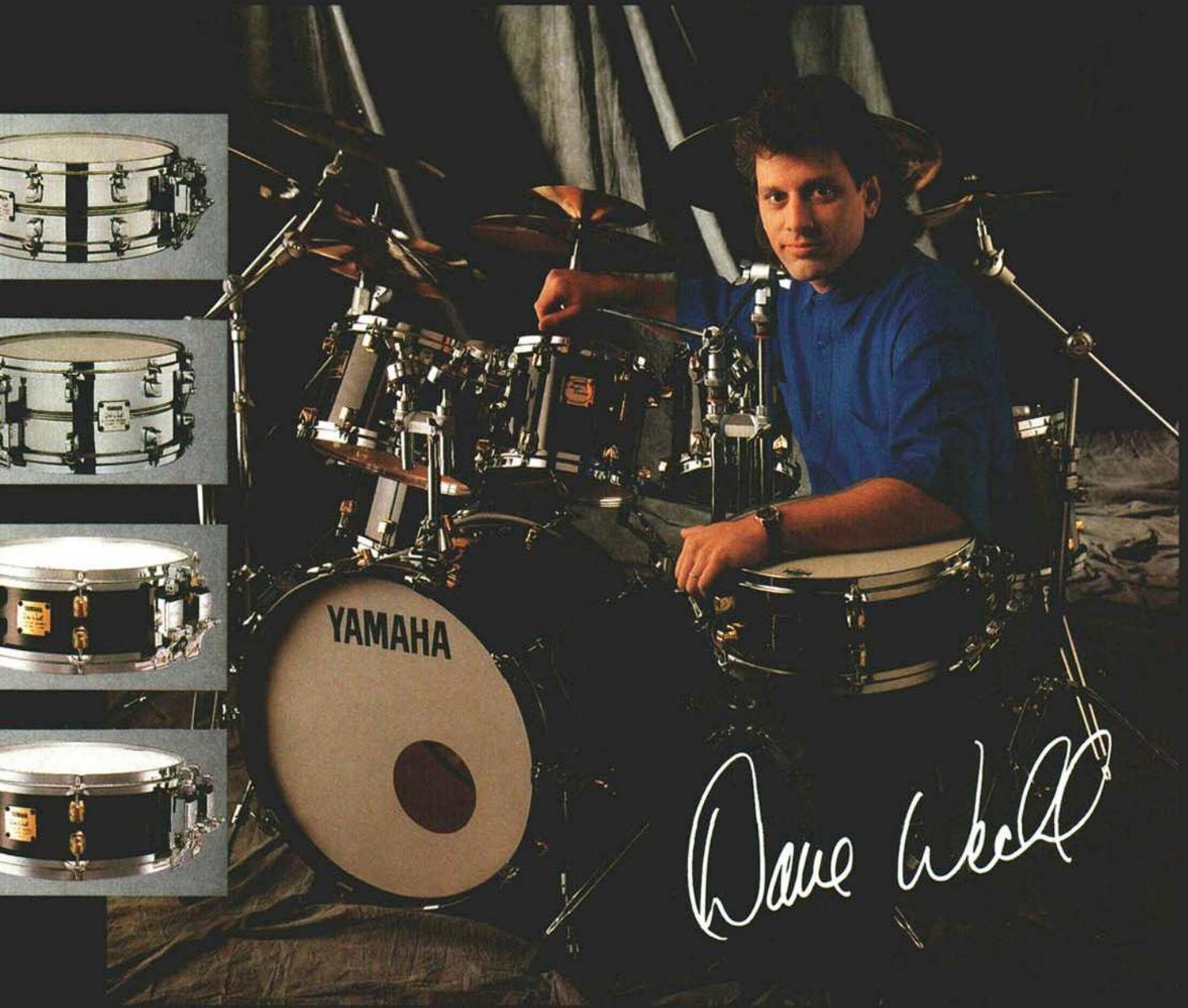
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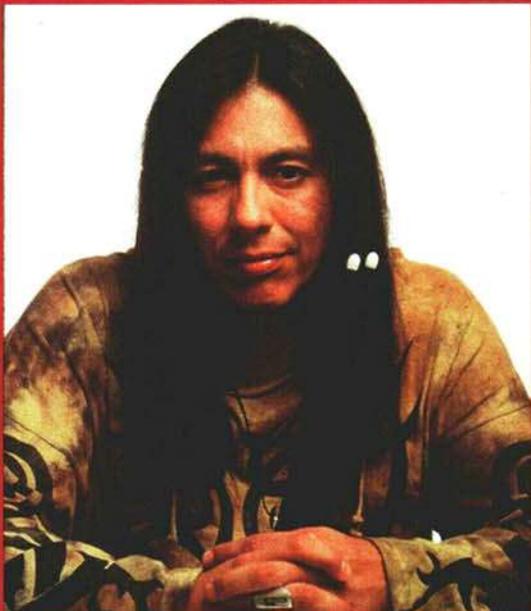
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work with a certain drummer. And if a drummer requested a particular piece, we tried to accommodate him.

For instance, when I was asked to do the scholarship show, I was looking for a fast and a slow swing tune. They sent me about eight or ten different tunes from which I picked "Cotton Tail" and "One O'clock Jump," because they were the type of traditional things I really wanted to try myself on. Other drummers took the same route, where they just asked for some suggestions based on style and then chose from there.

**WFM:** Were there any specific things you picked up from some of the other drummers who participated?

**NP:** Being exposed to so much great playing over the two weeks was extremely inspiring. So much was played that I'm sure some of it stuck with me. But I do remember specifically trying to find out more about playing big band drumming. I tried to speak with the drummers who had that experience. Ed Shaughnessy and I had dinner one night, and I picked his brains



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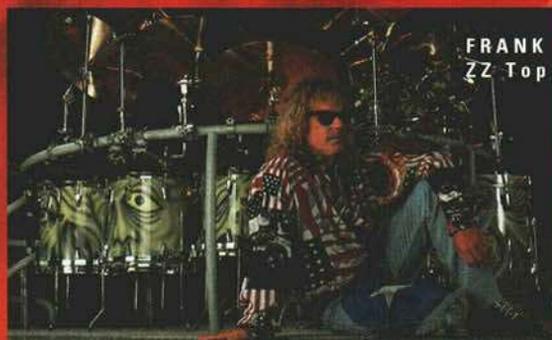
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about the music and about how a lot of the older guys played.

It was very interesting to me to watch the way Ed played, actually. I liked it. He took a looser approach because of his confidence with the music. He was so comfortable with the style that he had a more relaxed feel than I think a lot of us less-experienced big band guys hoped to have. I liked the way he was able to be very precise and very considerate about what he played and where.

We talked about time keeping in a big band sense. In the middle of "Shawnee," one of the tunes he recorded, there is a little fanfare section where he pulled the time way back. If he had continued the time through that section it would have sounded awful. It proved that metronomes and drum machines *don't* apply to this kind of music. It has to be felt by the drummer, controlled by the drummer. The time can't be allowed to speed up or slow down. The drummer has to be in full control of the time. But there are instances when you have to "shade the edges" of time for the sake of the music. That's

where the sheer level of skill can be astonishing, and I learned that from certain drummers on this project.

**WFM:** You mentioned that there were minimal edits made to the tracks, although you would pull a solo section from one take and stick it in another take if that one was superior. The question I have is, when you're actually lifting sections and the drummers are not playing to a click, how can the sections from different takes be in time with each other?

**NP:** Believe it or not, it wasn't a problem with any of these drummers. Any of the edits we made involved whole sections. We couldn't just take a solo, for example, because of all the background spilling.

**WFM:** But for the drummers to be so accurate with the time among a few different takes is amazing.

**NP:** That's a testament to the quality of these players. Any time we needed to repair a take, for any reason, to get a better solo, a different drum break, or a major chunk of the tune, we were surprised at how in time everything was. These guys were *that* in control of the time; they were

all that good.

It's like Buddy always said: If you're a good drummer you should be able to play all styles, that if you're a good jazz drummer you should be able to play rock and vice versa. It's true, as Kenny Aronoff and I both found. We both had little experience playing jazz. We both put a lot of time and research into finding out how to go about it, getting people to help us, rehearsing it, preparing for it, and—I think I can say, at least in his case—turning in a really credible job of it. It's proof of what Buddy said.

**WFM:** How do you think Buddy would have felt about this whole project?

**NP:** Well, not knowing the man, it's hard to say. But everyone's telling me he'd be beaming. We did a good job on his music, everybody played well, and the spirit of the whole occasion was great. So many of his friends and colleagues came together to honor him for what he did for music and for our instrument. Attention is being paid.



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a bit of history with him."

## BILL BRUFORD

"Bill brought in an original piece—'Lingo'—which was a real challenge for the band. It was a very polyrhythmic piece quite different from what we'd been doing, but I was happy to see the commitment the band put into learning the song quickly. Bill made the remark, 'They could have ruined this for me.' Everyone poured themselves into that piece and made it happen. It's a special piece because it has the flavor of the band, yet it's rhythmically and structurally more adventurous, which goes to Bill's compositional roots. That was an interesting piece to see go down.

"Bill also came in very well-prepared for 'Willow Crest,' a piece from Buddy's book. He had written out a basic chart of it for himself. Again, like so many of us, he was nervous about it but at the same time very concerned. He came in with a total commitment to make his time there the most valuable it could be for the whole project as well as for himself."

## MARVIN "SMITTY" SMITH

"Smitty' is a born master drummer—it's unbelievable how good he is. But he's also a great personality—really cheery, sprightly, and happy. He's happy behind his drums,

he's happy when he's not behind his drums. He's a good influence and he was actually around for a few of the other days when he wasn't recording; he was always a ray of sunshine to be around.

"To give you an idea how impressive his playing was, he recorded both of his songs on first takes. He was obviously very easy for the band to play with because his playing was so smooth, so consistent, so rooted in that style of music—it made it easy for everybody to lock in. So all respect to his ability as a drummer *and* as a person."

## STEVE FERRONE

"Steve is a real character. I've admired his work for a long time. I actually met him almost twenty years ago when he was with Brian Auger's group. Rush's tour manager had previously worked with Brian Auger, so we met somewhere socially all that time ago. I followed his work, especially the work he did on the Bryan Ferry record last year, and I've really admired what he's done.

"I wanted him to come in and play 'Keep The Customer Satisfied,' which he did, but he also brought in an arrangement of 'Pick Up The Pieces,' obviously a tune he's known for from his Average White Band days. It was an arrangement written for full big band by Arif Mardin for a jazz festival Steve played years ago. It really shows Steve's

ability to play with a great feel.

"Steve's another one of those drummers who is so casual and so comfortable with what he does—no tension, no self-consciousness—just walks in, sits down, and delivers."

## ED SHAUGHNESSY

"Ed was kind of a guru figure for me. He's a master at this style of music, and I was very excited to have him play with the band. I learned a lot from watching him work.

'Ed's such a comfortable man—comfortable with himself, comfortable with the world—very easygoing. But when he got down to work he took on a whole different focus—way more serious, more resilient, less humorous, and more demanding. He actually was the first drummer to record for the session, which was fortunate for us because he took control of the band and got things off to an excellent start.

"Ed recorded 'Shawnee' and 'Mr. Humble.' 'Mr. Humble' was a tune I guess he had written for Buddy. Whenever Buddy appeared on the *Tonight Show* they'd do this thing called 'Mr. Humble,' because Ed always said whenever Buddy came in Johnny Carson would say, 'Here's Mr. Humble.' And Buddy would say, 'Hey, when you're the greatest, what do you have to be humble about?'"



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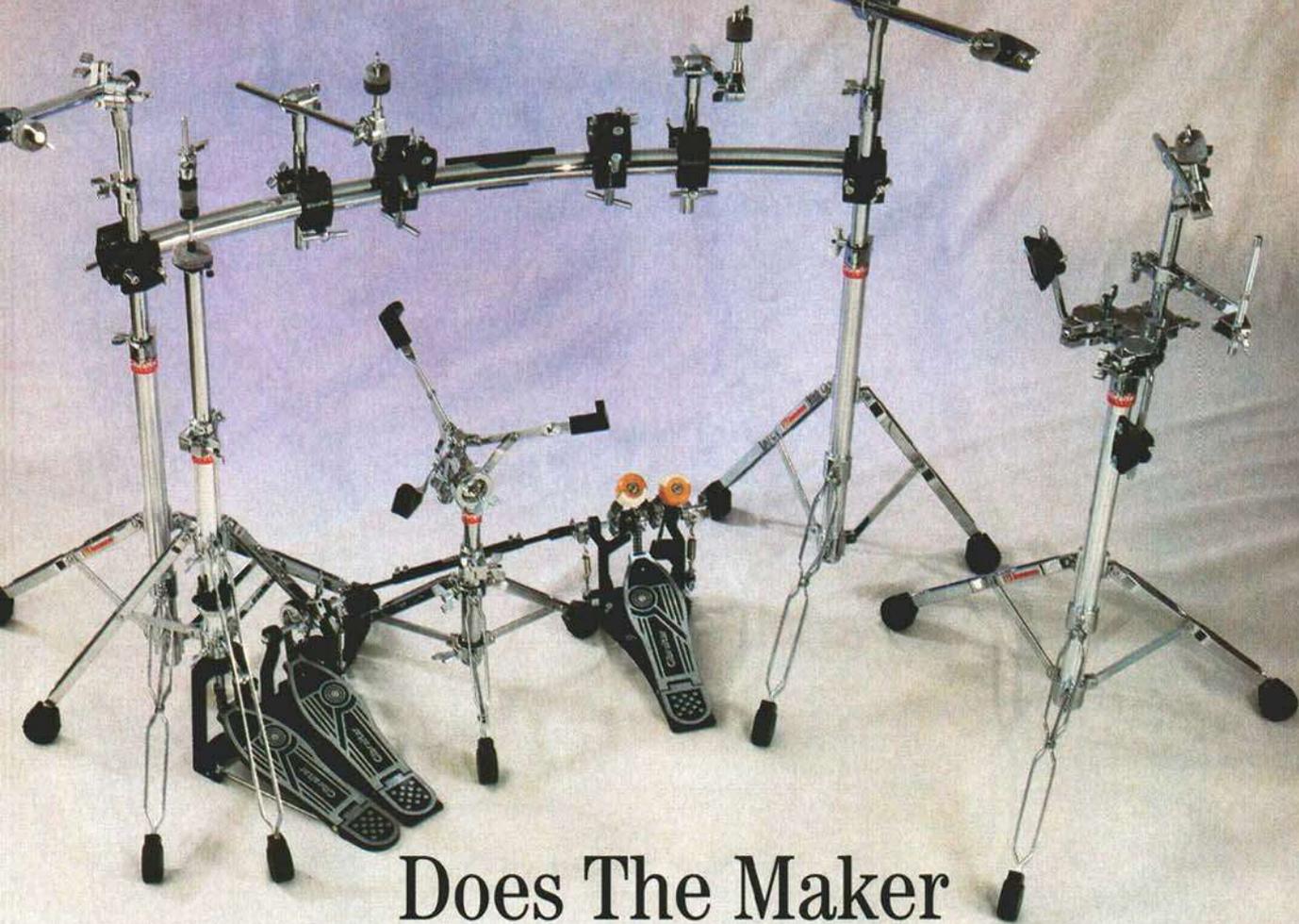
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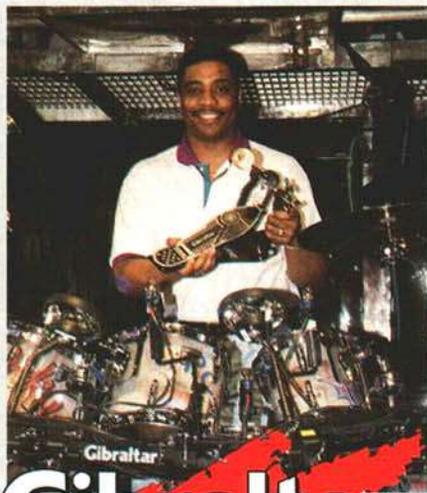
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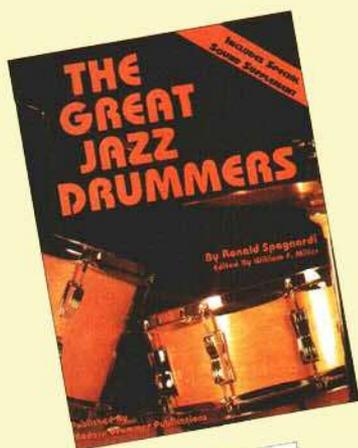
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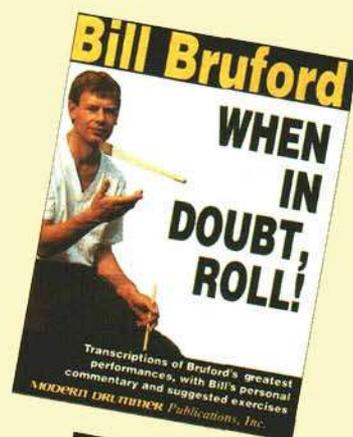
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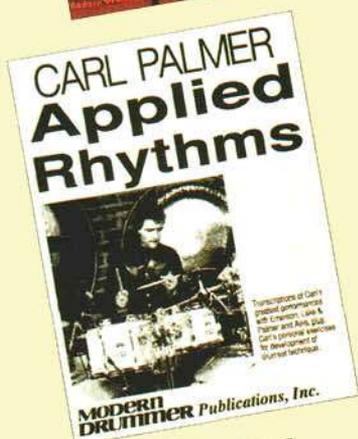
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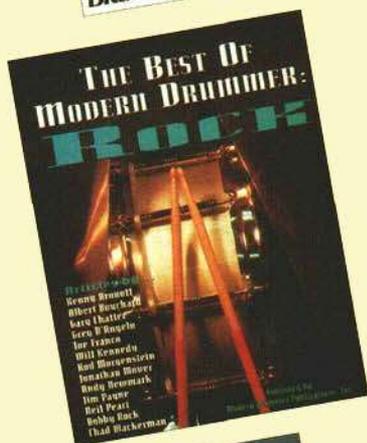
This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.



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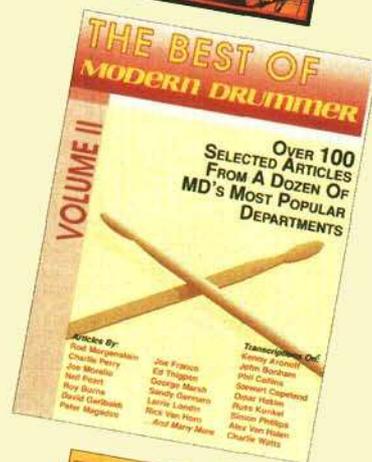
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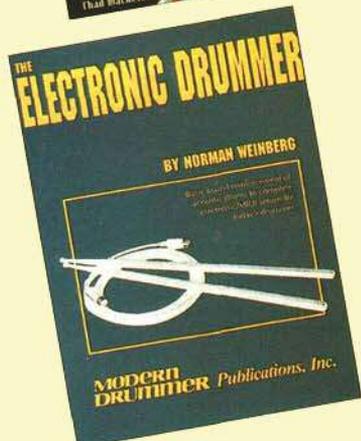
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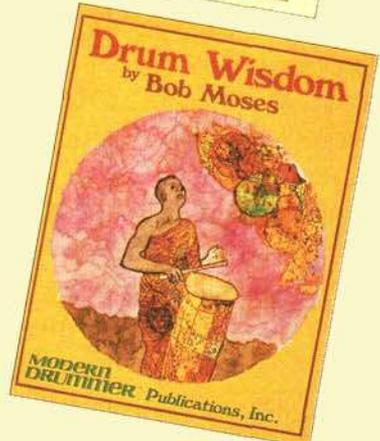
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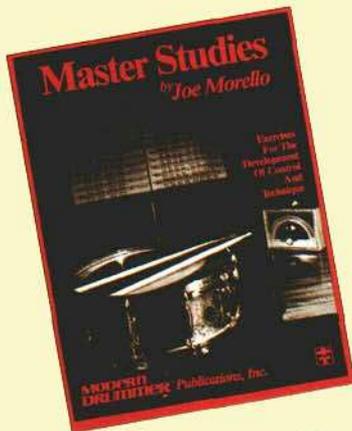


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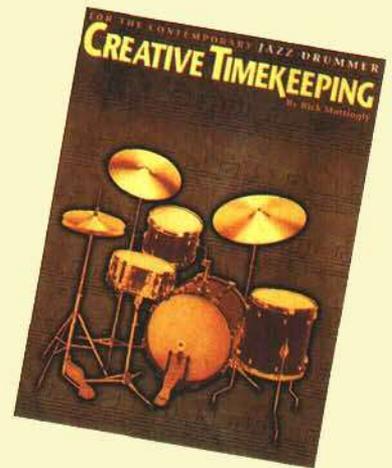
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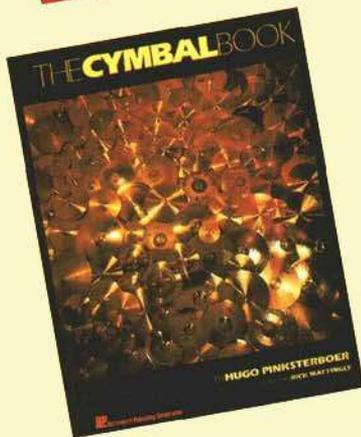
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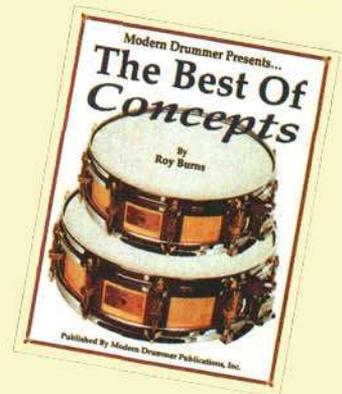
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# The Seeking Spirit Of KENWOOD DENNARD

By Ken Micallef  
Photos by Ebet Roberts

**S**ome drummers are born with a natural gift for rhythm.

No matter how complex or simple a pattern may be, these rare individuals possess the ability to seemingly transcend human limitations on the instrument, dazzling (and intimidating) less gifted players with variations on polyrhythms, modulations, odd time signatures, and the like.

Some of these rare individuals toil away in obscurity, with the world unable to understand the mathematical and musical riches contained in their brains. Others, such as Kenwood Dennard, find their path early in life, inspiring many musicians along the way.

Making his mark on *Joyous Lake*, the 1976 album by jazz guitarist Pat Martino, Kenwood

Dennard was heir to the fusion thrones of Tony Williams and Billy Cobham. His work with Brand X and later Jaco Pastorius cemented Kenwood's rep as a bad fusion cat with a style and fire all his own.

Twenty years later, Kenwood ("Woody") has weathered long stints with a diverse group of musicians from the commercial to the eclectic. Gil Evans, Maceo Parker, Stanley Jordan, Manhattan Transfer, Jaco, Sting, Whitney Houston, and even fellow explorer Bob Moses have called on Kenwood to handle both intricate jazz improvs and pure-pocket funk.

Kenwood's loft, located in Manhattan's Chelsea district, has a Buddhist alter along one wall, various art pieces on another,

and his "Meta Rhythm Orchestra" drumset in the back. The "orchestra" is essentially a double bass drum setup, but Kenwood has personalized it with two keyboards below his seat, which he is able to play using a technique he calls "Pan-Sonic" coordination.

During the course of our interview Dennard displayed his unusual ability. With the right hand on the ride cymbal and the feet in their usual roles, he played a swing feel at a fast tempo. With his left hand he simultaneously played Charlie Parker's "Donna Lee" on the keyboard below his seat. To play this difficult jazz standard on a keyboard with the right hand alone would be enough, but to play it on a left-handed keyboard while accompanying himself

with a jazz rhythm is something to marvel at, a freak gift of nature molded into a working musical statement.

Tinging his conversation with the Buddhism that has so influenced him, Kenwood tends to speak in broad washes that make it difficult when addressing the singular topic of drumming. He sees life and art as inseparable, and finds it impossible to discuss one without the influence of the other. *Just Advance*, his first album as a leader, embodies the themes of growth and excellence, principles that pop up throughout our conversation.

Kenwood's explanation of the "Meta Rhythm Orchestra" setup and "Pan-Sonic" coordination began our interview.

"If you improve as a drummer, you improve to some degree as a human being. That's what really fuels my growth."

**KD:** The Meta Rhythm Orchestra setup is the next step after the bilateral drumset. The bilateral set is made up of two complete kits, which I play simultaneously. I've been playing this way for a couple of decades. When I started this there were no second hi-hat stands with an independent foot pedal, so I just lopped a hi-hat stand in half so I could play it on the right side of the drums. [*Kenwood plays "Donna Lee" simultaneously on drums and keyboard.*] I call this four-way "Pan-Sonic" coordination, since I'm using different sounds. The next step is to put the feet on both bass drums and the hands on each keyboard, but that gets overly technical. [*He plays "What's Going On" on drums and keyboard and sings, with triggered drum sounds!*]

**KM:** Are you left- or right-handed?

**KD:** I was born right-handed. I took one year and refused to play right-handed. Every time I taught lessons I always set up left-handed.

**KM:** Why did you want to develop Pan-Sonic coordination? Was it a simple desire to be able to play and sing all at once?

**KD:** It's a Mount Everest trip. Why do you climb it? Because it's there. It's very exhilarating. When you are struggling to master something that involves coordination, there's a certain part of your brain that gets exercised. When you achieve it, it's a rush you wouldn't believe.

**KM:** Are there keys you've found to developing your independence?

**KD:** I went through many hours of jamming, playing, experimenting, and studying. I started playing at eight, then began studying at nine. At Berklee, Alan Dawson took me through *Stick Control* and Jim Chapin's book,



and I also studied with Gary Chaffee.

In terms of coordination, Pan-Sonic coordination is the beginning of the concept of the Meta Rhythmic Orchestra, which means transcending rhythm. When I perform, whoever is playing is part of the orchestra, which is usually just me and the audience.

I also use the drop technique, which allows me to play more than one surface at a time. [*He plays a simple funk beat using a technique of playing quarter notes on the hi-hat with the right hand, while the butt end of the same stick simultaneously strikes 2 and 4 on the snare drum. The left hand plays a melody on the left keyboard.*] The drop also translates into Afro-Cuban music. I use a glancing—or slicing—technique. [*He plays a Latin rhythm glancing the stick off an agogo bell onto a floor tom. As the tempo increases, he is able to strike the two surfaces with one stroke, mixing 8th and 16th notes.*]

Another concept is the eight-part ostinato, which I developed while I was teaching Marvin "Smitty" Smith at Manna House, which my mother runs in Harlem. [*Kenwood plays 8th notes on the hi-hat with his left hand, quarter notes on the bass drum, snare on 2 and 4 with the left hand using the drop technique, a dotted 16th-note figure on the left bass drum, an agogo bell rhythm with the right hand, and a tom-tom rhythm using the glancing technique, blows a rhythm into a whistle, and finally, crashes on every other fourth quarter note, with the remainder of the set resting.*]

## Advanced Grooves

the albums Kenwood says are most representative of his playing

Artist	Album
Pat Martino	Joyous Lake
Brand X	Livestock
Virgilio Reyes	Jammin In Veniz
Diane Reeves	For Every Heart
Stanley Jordan	Cornucopia
Jaco Pastorius	Promised Land, Punk Jazz, Trio Live NYC Vols. 1 & 2
Maceo Parker	Life On Planet Groove
Sting	Nothing Like The Sun
John Clark	IlSuono
Miles Davis & Quincy Jones	Live At Montreux
Kenwood Dennard	Just Advance

...and the ones he listens to most for inspiration

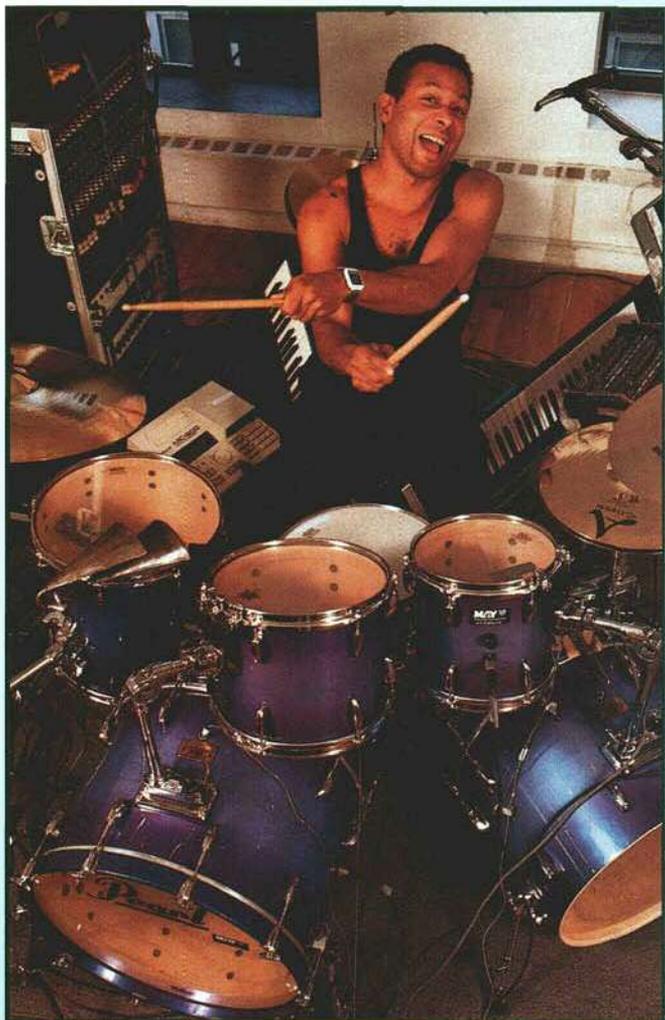
Artist	Album	Drummer
Weather Report	Heavy Weather	Alex Acuna
Elvin Jones	Genesis	Elvin Jones
Art Blakey with the Jazz Messengers	various	Art Blakey
Luther Vandross	various	various
The Meters	various	Zigaboo Modeliste

plus albums by Prince, Donny Hathaway, Stevie Wonder, Chopin, Brecker Brothers, and Tower Of Power

Part of my process is to start fresh, looking for broader and broader advancements. Playing fast is a wonderful advancement. An even broader advancement involves consideration for what's on other people's minds as well. Sometimes on the MRO I'm playing something complicated, sometimes not.

**KM:** So there are at least four methods or innovations you've explored.

**KD:** Some drummers or artists have a tendency to distort the importance of innovation. What I would like to propose is a new innovation that places innovation itself in a more valuable position relative to human happiness. By that I mean, you may have noticed that musicians like to rag on each other, in many cases prizing their contribution over anyone else's. The spirit is kind of a one-upmanship, a form of competition that has its place. But without concern for the human spirit, it becomes detrimental. When we value innovation we should put it into perspective as either valuable or not, depending on whether it considers everyone's contribution. How can we innovate a way to actually improve the state of the world? Not by harping in a distorted manner on the intellectual concepts involved in making art. It's a common tendency and temptation that once people become brilliant they want to put each other down and exaggerate their own capabilities. You end up with people trampling on others. We're entering the twenty-first century, we need a new kind of virtuosity.



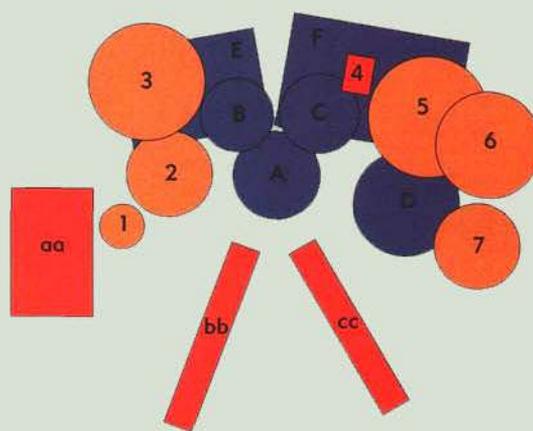
**KM:** On your album, *Just Advance*, you play a standard drumset within a trio or quartet. Are you hoping to bring your Meta Rhythm set to a larger audience?

**KD:** I just played to a Brazilian audience of fifty thousand with Stanley Jordan. I may not have used the same drumset, but it's all the same *life*. I reach a larger audience in different ways. I've taught many drummers, such as Marvin "Smitty" Smith and Will Calhoun: There's no reason the concepts I'm describing can't be used in those situations.

**KM:** With the different artists you've worked with, from Jaco to Maceo Parker, Manhattan Transfer to Stanley Jordan, you bring a uniqueness to the music—your touch, a certain energy. Is there any underlying approach?

**KD:** I try to bring excellence. It may sound obvious, but I like to

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- 7. 13" *New Beat* hi-hats (mounted on remote)

**Electronics**

- aa. Roland *Octapad*
- bb. Yamaha *DX-7* (mounted horizontally beneath seat)
- cc. Korg *DW-8000* (mounted horizontally beneath seat)

**Hardware:** Pearl

**Electronics:** Dynacord *Add-One* drum brain, Shure microphones, Pearl *Syncussion SYL* unit, Roland *MC 500* sequencer

**Sticks:** Vic Firth American Classic *Rock* model



deny looking at musical or technical excellence as the only kind of excellence, because that's the exact kind of distortion of innovation I mentioned to you earlier.

**KM:** But break that down into practical principles.

**KD:** The principle I apply is called Immediate Mastery. If you really achieve musical mastery then you are achieving human mastery.

**KM:** Nuts and bolts, let's speak in "drummer-ease."

**KD:** I would be hard-pressed to give a yes answer to you. I don't think it's appropriate to bring one thing to every gig. I just try to do my best, which is important no matter what level of drummer you are. It's easy to forget to do your best. After you've got it down, why put a lot of effort into it? Because ultimately it's more than fun, it's so amazing.

**KM:** Even playing a wedding can be great, then.

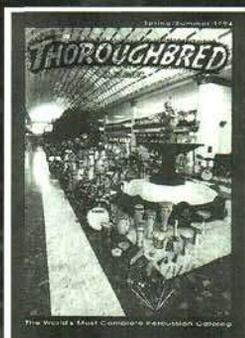
**KD:** Exactly. Now you're asking me about something specific. I recently played a wedding with [bassist] Mark Egan, [saxophonist] Alex Foster, Lew Soloff [trumpet], and Delmar Brown [keyboards]. On that gig I tried to zero in on the audience. They just wanted to have fun, so I did something wacky. I tried to bring a sense of humor to my playing. But you can't go wrong when you lay the groove down. The groove is king. I try to think of it as an organizing principle, as I try to bring an organizing principle to every gig, from classical to improv to James Brown.

I learned from Maceo Parker that it's not just the beat that is the organizing principle. Maceo would say, "Just play the time." It's not just a specific beat. That's not what a great drummer like Melvin Parker did when he played with James Brown. It's very much like in classical music: Mozart, Beethoven, and Bach were great improvisers, but it eventually became important to write down exactly what they had played and learn that. But the essence of what they did is a little more broad. So at a wedding I try to bring the principle of the groove and recognizability. It triggers a response.

**KM:** So contrast your playing with Jaco Pastorius to Maceo Parker.

**KD:** There is a song called "The Chicken," which I played with both of

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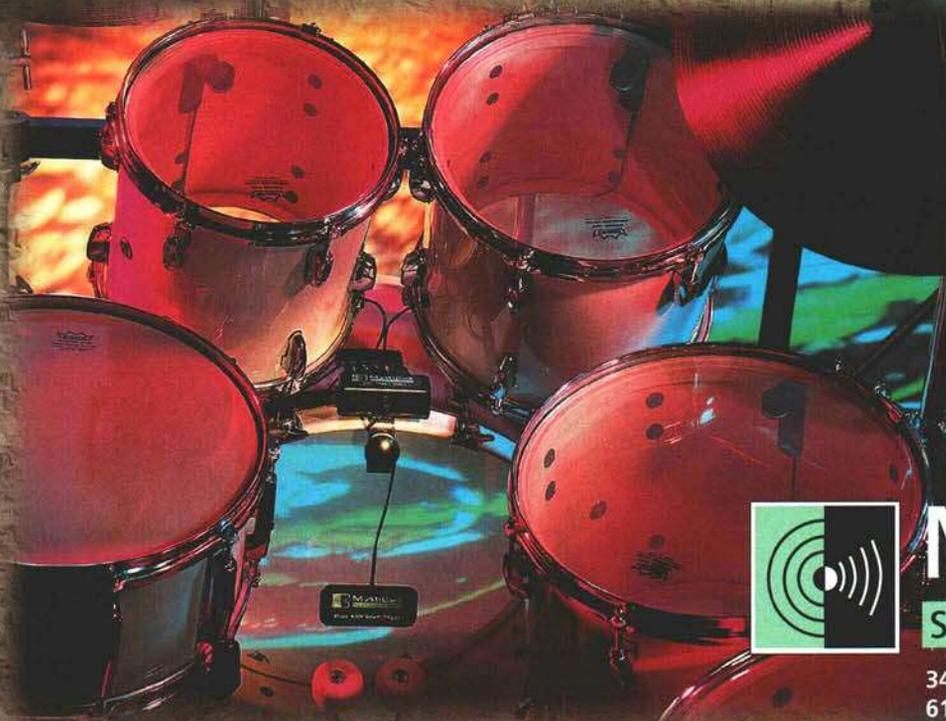
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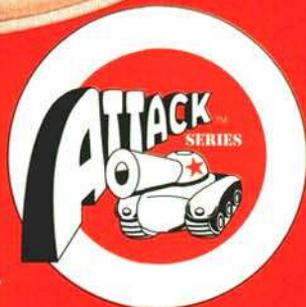
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Pictured right to left (counterclockwise): Charlie Adams - *Journey*,  
Mike Terrana - *Yngwie Malmsteen* and Aynsley Dunbar - *Journey*.

those artists. I like to contrast Jaco with Harry Belafonte, who I also worked with then, and Whitney Houston shortly before that. With Jaco I concentrated on the beat, with Maceo I do something that, to me, is even hipper. I use the time as the organizing principle. I really try to make the time my own, trying to eliminate any separation between me and that time. It's not necessarily the same beat repeatedly, but the time is relentless.

Maceo said to me, "If anything, let the band rush." When someone like him talks about time, the exact wording becomes important. You try to intuitively grasp what they're trying to say. So now we're not talking about laying back or dragging, we're talking about a special subtlety of viewing the time. With Maceo you have to be ready for visual cues, with Jaco the cues were given musically. Maceo is a great jazz player; James Brown's Fabulous Flames were a great jazz band.

Jaco's other elements—the linear and sonic aspects of what he was doing—were so advanced. When playing with Jaco it was real important to have a sense of imagination and an awesome intensity.

**KM:** At Berklee in the '70s you were the next big thing, somewhat of a star....

**KD:** A star or a stir; I hope I stirred things up among the troglodytes at Berklee. I fondly criticize them for their intellectual approach to the instrument. I remember Vinnie Colaiuta came up to my room—and he certainly had the sense of a seeking spirit, almost obsessive. He asked me a lot of questions. Twenty years later, he was

kind enough to tell me that he was still working on the Woodstroke technique I gave him.

**KM:** What's the Woodstroke?

**KD:** In a nutshell, with the Woodstroke you lower the arm, but raise the wrist while the stick strikes. Then you raise the arm but lower the wrist. I also showed Vinnie this five hundred-count warm-up I was working with, which was inspired by Alan Dawson's practice of doing the rudiments for sixty counts. As drummers we

do things that take a long time. You don't just learn a paradiddle, you have to learn all the variations. The five hundred-count warm-up was for developing the bounce and stamina.

I did a lot of transcribing, especially parts for large drumsets. I came up with a system of notation to accommodate large drumsets. That's where my heart lies, in drumsets that utilize a lot of different sounds.

**KM:** Guitarist Pat Martino was your first

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major gig?

**KD:** Out of Berklee, yes, but I had played with Luther Vandross as a teenager. We were in a band called Listen My Brother, which also included Nat Adderley, Jr. and Carlos Alomar.

**KM:** After Martino you were with Brand X [*Livestock* album], back in the heyday of fusion. How do you view that drumming now?

**KD:** I think it's interesting to listen to. It represents people trying to take it to the wall. When you play fusion music there is an emphasis on development in certain areas. A lot of importance is placed on quick melodies, rock sounds, larger drumsets, and the drummer playing the melodies.

Narada Michael Walden encouraged me to join Brand X. By 1994 standards, that music is a bit limited for some people's tastes. But just because limitations are perceived, it doesn't mean I have to look down on that music or the people who played it.

**KM:** You played with the Gil Evans Orchestra for eight years. Are you a jazz

drummer at the core?

**KD:** I'm a jazz drummer at the core, and I'm an R&B drummer at the core, and I was vamping heavily on some serious Jimi Hendrix when I was coming up. Gil Evans had a pure style, but he was never a purist

"When you are struggling to master something that involves coordination, there's a certain part of your brain that gets exercised. It's a Mount Everest trip. Why do you climb it? Because it's there. When you achieve it, it's a rush you wouldn't believe."

in the sense of limiting himself to hard bop or something else. My straight-ahead jazz playing was developed in my neighborhood in East Harlem, then that seed was

nurtured throughout Berklee, from '73 to '76. My favorite drummers were Elvin Jones and Zigaboo Modeliste.

**KM:** Do you adhere to any exercises such as memorization or visualization to improve the way your mind works in relation to drumming?

**KD:** An important key I've found to developing my mind is what I keep harping on, which is human excellence and immediate mastery. One important element of how you use your mind is the intensity at which you use it. It behooves me to try my best at the immediate point at which I'm attempting to learn. You have to learn things your own way with a specific intensity.

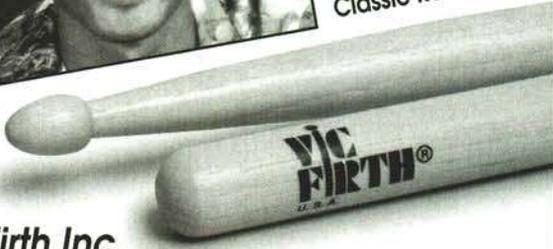
**KM:** So the idea of excellence transcends learning drum licks or modeling yourself after another drummer.

**KD:** It's very holistic I think. Why not learn a transcription and learn it excellently? There's technical excellence, excellence as a student, intellectual excellence.... You may have a college degree but not be able to get a job, which makes you realize how limited that kind of excel-

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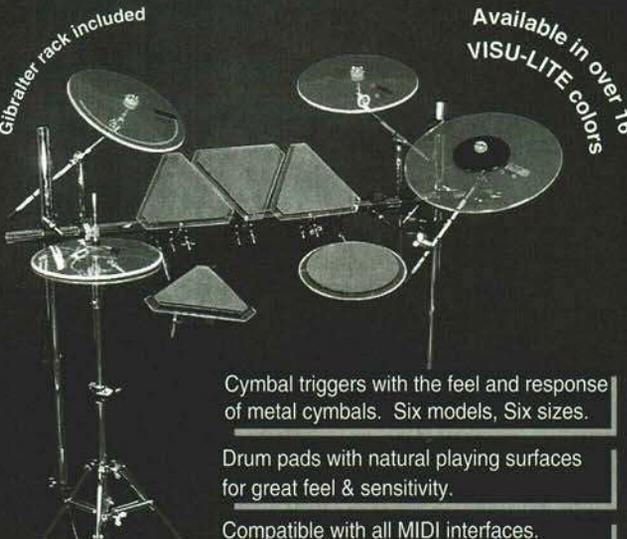


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lence can be. That's why I focus on human excellence, which is the idea of *Just Advance*.

**KM:** What do you stress with your students?

**KD:** How important inspiration is. Each person has different needs.

**KM:** Over a twenty-year period your style has changed. What's the key to progression and growth for you?

**KD:** It's a challenge to pinpoint specific themes. Striving to do your best is the key to growth. If you improve as a drummer you improve to some degree as a human being. That's what really fuels my growth as a drummer.

**KM:** What were the specific techniques you worked on through the years?

**KD:** As an arrogant child, Buddy Rich inspired me in a strange way. Back then I didn't see his contribution as that impressive. Now I realize his contribution was vast, and I appreciate what he did. I began to make certain body motions my own, and do them around the drums.

I used to love playing one particular exercise: I would play twenty-four sextuplets in 4/4 time. First note on the tom, second and third note on the snare, fourth note on the tom, fifth and sixth on the snare—single strokes. The key to the growth is combining that with doing your best and with intensity. [*He plays the exercise rapidly on the table with his hands.*] You also develop a counting system that way. It helps to organize your thoughts.

I'm not one of these spiritualists who says technique doesn't count. If you

believe that, you're fooling yourself. At one time I was very much rooted in the approach of technique and intellect first. But there's more to it than that.

When I went to Berklee I grew a lot. I put names to polyrhythms I was playing. I manipulated the beat in various ways. Before I went to Berklee I would subdivide rhythms consciously, enabling me to use the pattern I just mentioned—based partly on my inspiration from Elvin. After Berklee, I was more able to pick out specific things; that's a type of growth. Mixing that with my Meta Rhythm

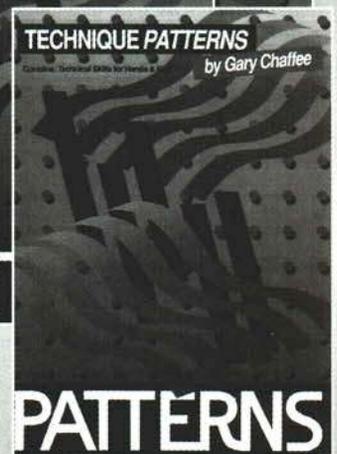
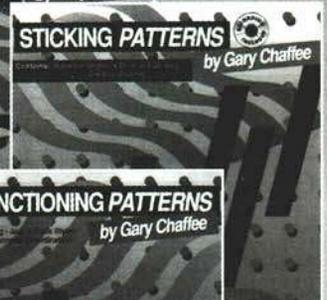
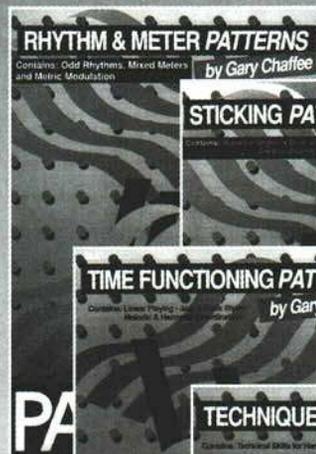
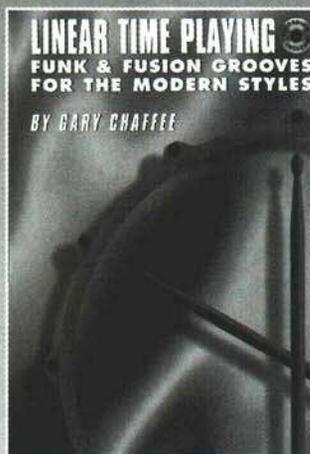
Orchestra perhaps with simplistic music is all a part of growth.

**KM:** I understand that your hearing is limited to something like thirty percent of normal. Has it affected your drumming?

**KD:** I would have to leave it to history to answer that question. I was born partially deaf. I can't have an objective answer. I listen a little harder, perhaps. Maybe I can get a sense of what moves an audience's heart, what they're thinking of.

**KM:** You've played intricate fusion and pure pocket R&B. How do you switch gears between the two?

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**KD:** You apply the same techniques I've been mentioning. Eventually you can make it your own. When I play fusion music I still concern myself with the time, but in a different way. Sometimes people ignore the more fundamental aspects.

With Jaco, we were playing with all of our heart and soul. There's a world of variation in relying on just the aspect of time. You have to discipline yourself to see where the shadings are, where it rushes and where it drags. If you keep the concept of excellence in mind you'll never get bored and you'll realize the sky is the limit.

**KM:** How does that relate to a day-to-day practice routine that can become tedious? How can you practice the first page of *Stick Control* every day with the same full-bore intensity?

**KD:** The key is striving for human excellence. Do your best, even after the fifth or sixth hour. It's within your capability.

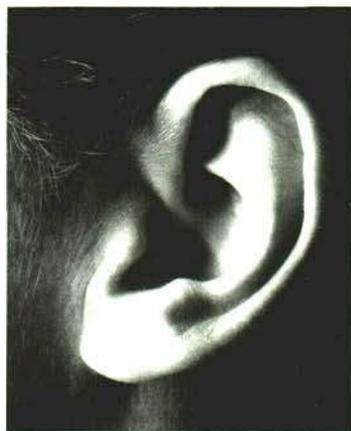
**KM:** "Do your best" and "striving for excellence" are generalities. How do they relate to something as mundane as the daily repetition of page one of *Stick Control*?

**KD:** Teachers should understand that students have something they're interested in. They may not care about *Stick Control*. It may not relate to them. It's up to the teacher to show what value *Stick Control* has. The teacher-student relationship is at its best when it's mutual. The teacher has to set up a good environment for growth.

**KM:** What if the drummer doesn't have a teacher, but is intent on becoming a good drummer?

**KD:** I've never seen it. No man is an island. I suppose that ultimately someone's going to learn anyway. The important thing is one's own determination. Have a seeking spirit. You should never get bored.

If I get bored on a train or somewhere I do this: [*He plays quarter notes by tapping his tongue against the roof of his mouth; makes throat sounds in rhythm to establish a three-over-two pattern; then produces 8th notes over the sustained rhythm with another, unexplained mouth technique.*] I call that the Woodronome. There's so much you can do if you use your imagination!



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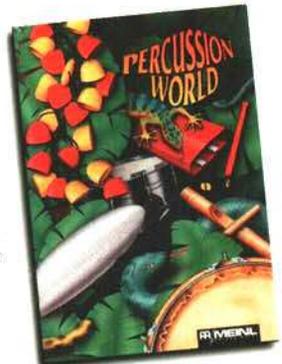
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# Mark Schulman

**M**ark Schulman and his band-musician's mentality are trapped in a session-musician's career. More by happenstance than by design, Schulman has done everything from commercial jingles and studio stints with the Pointer Sisters and Simple Minds to tours for Bobby Caldwell, Dave Koz, and Richard Marx.

Just recently Mark got a call to do the new Billy Idol album, and he's breaking away to record the sequel to *Drumscapes*, a disc of drum beats and samples for use by songwriters, recording artists, and jingle composers. Meanwhile, without the aid of a secretary, he's managed to sprinkle assorted clinics and work on an instructional book/video project around his recording and touring commitment with Foreigner—Schulman's foundation for the past two years.

**By Matt Peiken**

**Photos by Lissa Wales**

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**"Any success I've ever had has come from being persistent. I call people—even to this day. I just say, 'Hey, if there's any work, throw it my way.'"**





But the thirty-three-year-old Los Angeles native, who at one time wondered if his career would ever live up to his potential, says he owes the recent upswing as much to his attitude as his aptitude.

"I don't care whether you make your living in the studio or on the road," insists Schulman, "you have to enjoy the music and the people you're working with. There has to be a relationship that goes beyond employer and hired gun. And I think part of the reason I'm

getting work now is that I don't just play the drums; I get involved with the project, become part of the band, and take a personal stake in the music. I think the artists and producers appreciate my enthusiasm, and word gets around. That's how I've built my career."

Heading to Oregon to work on the *Drumscapes* project, Schulman pulled off the highway to discuss his early introduction to drumming, how he's carved a niche for himself in the com-

petitive L.A. session scene, and the personal tug-of-war that splits his career direction.

*Editor's Note: As final corrections were being made to this article, Mark called from England to inform us that he had just left Foreigner to become a member of Simple Minds. It seems the band was so impressed with the job he did on their upcoming release that they offered him a permanent job. The man is busy!*

**MP:** When did you start participating in clinics?

**MS:** Late in '91 I was going up to Seattle to visit my brother. There's this place called the Seattle Drum School—Michael Shrieve is real involved in it—and this other drummer who's a friend of my brother suggested that I book a clinic there. I'd never done one before, so I had to do all this preparation. That was definitely the most nervous I've ever been in my life. But after I got over my initial nervousness, I realized it was a lot of fun and that I had something to say.

Time went by and I did a couple of clinics here and there, but then I hooked up with Mapex and they contacted me after I got the Foreigner gig. I'd been with Drum Workshop at the time, and I told Mapex I was interested in doing more clinics. So I started doing more of

**Drumset:** Mapex U.S. *Maples*

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- B. 5 x 14 brass snare
- C. 8 x 10 tom
- D. 8 x 12 tom
- E. 10 x 14 floor tom
- F. 16 x 16 floor tom
- G. 16 x 24 bass drum

**Cymbals:** Sabian

- 1. 14" AA Rock hi-hats
- 2. 12" HH Chinese on 12" AA Rock splash
- 3. 18" *Pro* crash
- 4. 19" AA medium crash
- 5. 20" AA medium-thin crash
- 6. 22" AA extra heavy ride
- 7. 10" B8 *Pro* China splash on top of 10" Cymbal Disc
- 8. 20" B8 *Pro* Chinese on top of 14" HH Mini Chinese

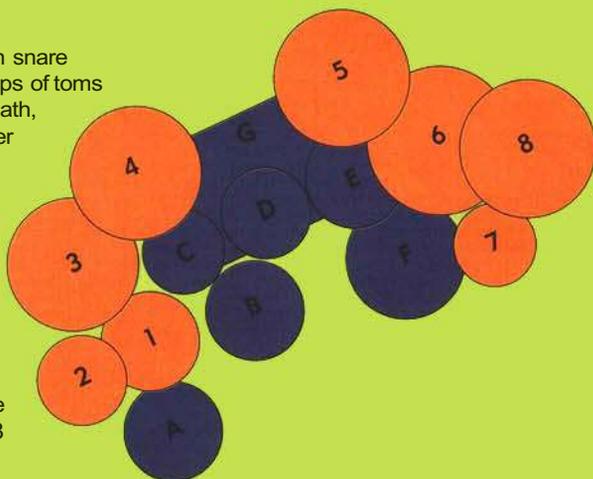
**Hardware:** Mapex rack and mounts, DW hi-hat and 5002 double pedal, RIMS on all toms, LP shakers and cowbells, XL Specialty Percussion cases

**Heads:** Remo coated C.S. (dot) on snare batter, coated *Ambassadors* on tops of toms with *Ebony Ambassadors* underneath, *Powerstroke III* on bass drum batter with *Ebony Ambassador* on front (with DW muffler in kick)

**Sticks:** Vic Firth American Classic *Metal* with wood tip

**Electronics:** Daus pads, *DrumKAT*, Kurzweil K2000 keyboard, Electro-Voice and Shure mic's, Akai *MPC-10*, Mackie 2408 mixer

## Mark's Setup



# Soundscapes

the albums Mark says best represent his drumming...

Artist	Album
Simple Minds	Good News For The Next World
Foreigner	Mr. Moonlight
Foreigner	Very Best And Beyond
Billy Idol	Speed— Original Soundtrack
Dave Koz	Lucky Man
Jeff Johnson	various
Drumscales	

...and the ones he listens to most for inspiration

Artist	Album	Drummer
Tower Of Power	Back To Oakland	David Garibaldi
The Beatles	any	Ringo Starr
Maggie's Dream	Maggie's Dream	Tony St. James
Buddy Rich	Different Drummer	Buddy Rich
Led Zeppelin	any	John Bonham
Deep Purple	Burn	Ian Paice
Steely Dan	Aja	Steve Gadd, Bernard Purdie, Rick Marotta

playing?

**MS:** Even though I've been playing a lot of heavier music lately, my approach to groove is sort of rooted in this funk pocket. I think that's one of the reasons Mick Jones hired me for Foreigner. I hit hard, but I use a lot of ghost notes and I have a lot of pure funk elements in my playing. David Garibaldi is probably my biggest influence, which is where a lot of my off-beat, left-foot stuff comes from. And my approach to fills comes from the same mentality, throwing the kick drum and flams in different places.

The thing is, like most kids, I grew up over-playing. But as I played more and matured as a player, I grew to discover how I could put my own personality into the music without disrupting the flow.

**MP:** Did growing up in Los Angeles have an effect on your musical upbringing?

**MS:** Not necessarily. But the playing opportunities were always there for me. The night of my bar mitzvah—I wasn't even thirteen yet—I played my first professional gig with a horn band. Then when I was fourteen, I played in a band

them, and now it's something that's really important to me.

**MP:** Did you develop a routine or theme to base your clinics around?

**MS:** My clinics are based on a concept called "Drumming In The Real World." I try to demystify the drums and take it down to a real human level. When I do clinics, I try to relate to the people one-on-one and interact with them. My clinics are based on their questions, and I want to give drummers answers to real problems and issues. I started playing professionally when I was thirteen, but I didn't get my first road gig until I was twenty-six. And that was because I'd made a lot of mistakes up to that point.

When I was nineteen I thought I was some hot-shot drummer. But there were so many things I didn't know about. I didn't have anybody to teach me about groove or over-playing or choosing your spots. And I realized this was very interesting stuff to other drummers, along with the fact that I have alternative concepts for beats and fills.

**MP:** Have these alternative concepts played a big role in your career growth?

**MS:** Oh, yeah. I think some of my gigs have come about because I try to put a different personality into things. And

it's mainly been by putting slight twists and variations on things that I'd seen.

**MP:** Specifically, what are some of the different things that characterize your



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with my friends, we'd get dressed up in tuxedos and play bar mitzvahs and weddings. When other kids were working in grocery stores, I was playing casuals.

Even though the drums were a big part of my life at that point, I never studied extensively until I was in my twenties. I studied a little bit with Fred Gruber when I was seventeen, but I was pretty much self-taught, and the nuances of playing just came very naturally and easy for me. I look at drumming as a pre-destination for me. When I was five years old, I could sit down at a set and play. I always knew instinctively what to do. I didn't have to learn and practice beats. For some reason, I could just pull them off right away—beats and fills. But nobody ever treated me as a prodigy or anything.

**MP:** Did you fall into the L.A. metal scene?

**MS:** Not at all. I was never interested in that. I was always into the groove-oriented stuff. I'd listen to Buddy Rich and Tower Of Power, and the rock bands I listened to were always groovin'—Deep Purple, Zeppelin, the Doobie Brothers. Then I went into a jazz phase for a while. I was really into DeJohnette. I was also the biggest Beatles fan in the world.

**MP:** Was it hard finding people your own age who liked the same kind of music, or at least wanted to play the kind of music you wanted to play?

**MS:** I grew up with a group of kids I'm still friends with. Actually, almost everybody else was a guitarist, and they were really into the guitar bands of the day, like the Doobies, Lynyrd Skynyrd, and Ted Nugent. I got in my first original band when I was eighteen, and that's when I began thinking that this is what I was going to do—get in a band and make it big. I played the Whisky, the Troubador, Madame Wong's, FM Station....

Eventually I got in this band that wanted to move up to Oregon. I didn't want to leave, but everybody was just sick of L.A. and wanted to get out of there. So we all moved up to Portland. The band broke up in six months, but I liked it there and started my own band. We ended up getting a demo deal with Atlantic, but it didn't pan out. And by that time, I'd also been heavily into the engineering and production side of music.

That's something I'd always been into. I



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got my first four-track when I was thirteen, and my brother had two-tracks and four-tracks. It's something I've always been interested in. When I was seventeen, I took a recording class at Dick Grove School of Music, though I don't remember a thing from it. I learned the most from just doing. I ended up getting a gig as a second engineer, working for free as an apprentice. So when I went to Portland, I just started knocking on studio doors. One of them was Northstar Productions, which belongs to my friend Scott Heibel. I'm heading up there now to do *Drumsapes II*.

**MP:** Where did the idea for *Drumsapes* come from?

**MS:** One of the things Northstar specializes in is CDs of samples. So *Drumsapes* was just drum tracks and samples. I'd play a whole song, standard format—eight-bar verse, eight-bar bridge, chorus. I'd just come up with grooves I thought people would like. I'd do fills and turnarounds.

People can use the whole song or just take four bars or sections from it. It's great for songwriters, and I've heard that bands have used it to do records. We've had peo-

ple write us from France and Switzerland, telling us they used it. The first one we did was with me and Brian Willis, who used to be in Quarterflash, and it was very successful. This next one will be Scott, Brian, and me again, and we'll do CD-ROMs for Korg, Roland, and E-Mu.

**MP:** When did your own playing career take an upswing?

**MS:** After four years in Portland I knew my band wasn't going to make it, so I decided I needed to get a major gig. My girlfriend at the time and I decided to go back down to L.A. Within about three months, a friend of mine hooked me up with my first gig, which was Times 2. I ended up leaving that to take the gig with Brenda Russell. That was kind of a fluke thing, though. When I was nineteen I was an English tutor for this drummer I'd played with before, Armand Grimaldi. He's a heavy guy, a great player. Well, we knew this bass player that I'd been playing with named Mark Brown. Mark brought me up to Armand, who in turn recommended me for the Brenda Russell tour. It was my first real tour, and it was great. Brenda is an R&B artist, the musicianship

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was real good, and it gave me an opportunity to slam.

**MP:** Have all your gigs been as rewarding?

**MS:** If the musicianship is there and the people are nice to work with, that's all I care about. Some people are better players than others, and some are nicer than others. My experience with Richard Marx was the most negative I've ever had. Our personalities clashed—mine and Richard's—and the music director had a schizophrenic personality and was very difficult to get along with.

**MP:** When did you start doing more studio session work?

**MS:** I've always done studio work over the years, but it was mainly independent productions—everything from Christian records to demos to jingles. I've done everything from Miller Lite to Acura for five years now. I just did a *Special K* jingle last week.

**MP:** That's pretty good, especially considering how tight the L.A. studio scene is and how hard it is to break into.

**MS:** It is in the sense that it's competitive and there are a lot of people doing it. But any success I've ever had has just come from being persistent. I call people—even to this day. I was on the road with Foreigner, and I called up Dave Koz and told him I was going to be home in a couple of weeks. I just said, "Hey, if there's any work, throw it my way."

I'll call producers, like Keith Forsey, who hooked me up with Billy Idol and Simple Minds. I did the Pointer Sisters and *Beverly Hills Cop III* with him. I call these people, let 'em know I'm gonna be in town, and then call them again.

**MP:** Has it always been a case of one gig leading to the next?

**MS:** For the most part, in the sense that some connection from an earlier gig turned me on to another opportunity. But I've had my share of auditions. I actually auditioned for Foreigner. And the coolest thing about that audition was that I was really relaxed. I went down with a very casual attitude. I mean, I already had a gig with Bobby Caldwell, and I was happy. So I was very willing to get it and, at the same time, willing *not* to get it. I had a lot of enthusiasm for it, but I wasn't latching on like I *had* to get this gig.

I'd been like that at other times, particu-

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larly when I auditioned for Bad English. I was getting all plugged up for them. I was all psyched and hyper, and I completely screwed up the audition. Johnathan Cain stopped in the middle of the first song and told me I was rushing. I was like, "Oh, shit." At that point, I knew that was it. But I kept on going. So we're playing for a bit more and he stopped again, threw me a metronome, and told me to watch the light. I was so upset and I think I actually cried when it was over, thinking I was just ruined. But those things happen. And to this day, people have told me that Johnathan Cain speaks very highly of me. The thing is, I've worked with metronomes, and I know I have good time. But sometimes you just get nervous and speed up. I just figured that, for whatever reason, that gig wasn't meant for me.

With Foreigner, though, I was very easygoing about the whole thing. And for the audition, we just jammed. What I didn't realize was that they were recording it. When I was done, they played it back and we were going nuts about it. We thought it was great. Anyway, they narrowed it down to me and one other guy.

For the second audition, they brought me down to the studio and we cut tracks for fourteen hours. I got the gig after that.

**MP:** Did you feel a real musical connection with any of these gigs?

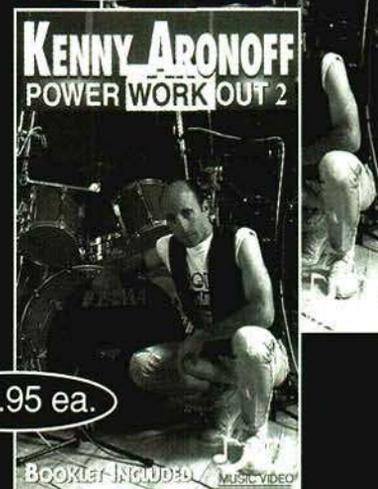
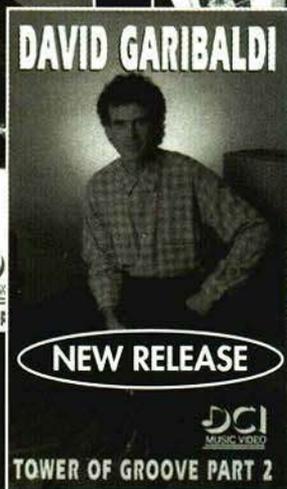
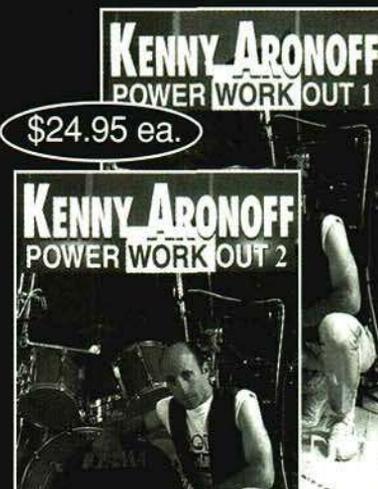
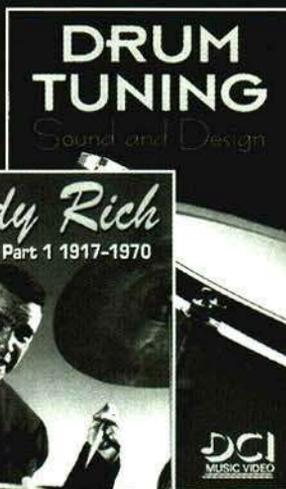
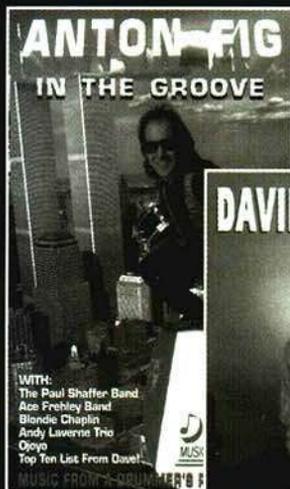
**MS:** My favorite studio gig to date is definitely with Simple Minds, because they gave me a lot of freedom to be myself and put my personality and alternative approach to use. My favorite live gig was with Bobby Caldwell, for the same reason—he encouraged me to do what I do. His music is really funky, and he's the first person that ever asked me to hit my snare drum *harder*. I was backing off because I thought that's what I should do for an R&B gig. But he wanted me to just slam the 2 and 4. I could play it funky and really loud, and he loved all my fills.

But in a sense, every gig has been good. I love the Foreigner gig, too, but I've played those songs three hundred fifty times now, and I'm just getting tired of them. The Bobby Caldwell tour never got to that level, but I'm sure I would have grown equally tired of those songs if I had to play them three hundred fifty times, too.

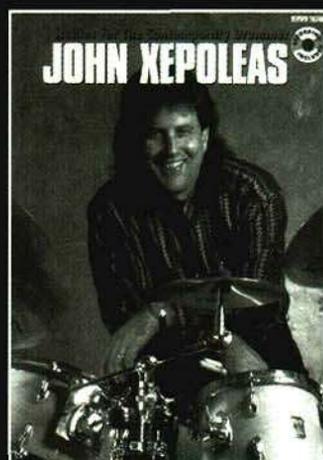
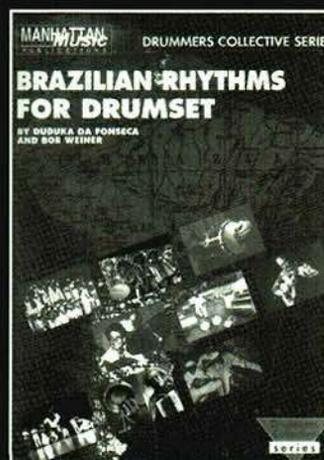
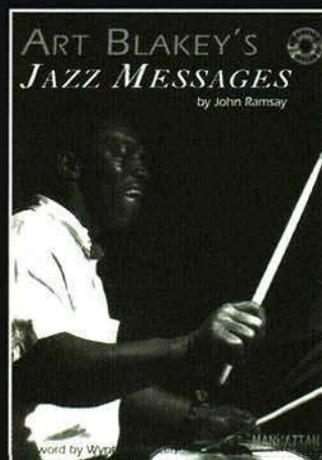
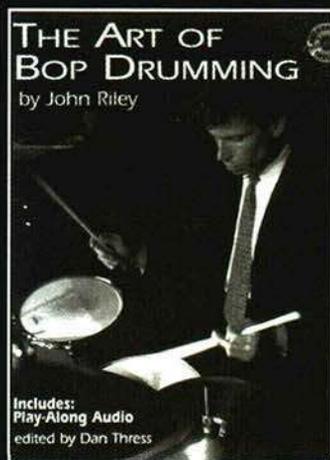
**MP:** You mentioned that you never had

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any extensive formal study. So where did you learn to read?

**MS:** I played cello when I was a kid and studied with my grandfather. After every cello lesson, he'd give me a drum lesson. Well, the drumming lessons didn't matter to me at the time because I was already playing to Beatles records at home. But I learned to read music from the cello studies. And later on, when I was a teenager, I started applying what I learned from cello to the drums. I did take some lessons as a kid, but never long enough to make much difference, because I was an undisciplined student. All I wanted to do was play.

I started teaching when I was nineteen, though, and that's when I had to get my reading chops together. And that's when I started articulating some of the concepts and patterns and exercises that I still use today in my clinics, like four-limb funk. A lot of it came from just having to give these kids something to work on. Eventually my technique really improved.

After I moved back to L.A., when I was twenty-six, I started practicing about three hours a day. You have to understand that that was a lot for me—more than I'd ever practiced in my life. I'm not like Bozzio, Weckl, or Colaiuta, guys who used to practice ten to twelve hours a day. I'd play a lot, but I'd never sit down and just practice. To this day it's like, *uccch!* I don't like to practice, but I will when there's something I want to learn.

**MP:** Is there any aspect of your playing that has come about solely or primarily

through practice?

**MS:** Yeah, double-kick. I'd messed around with it before, and I still consider myself new and developing at it. But I got a call to audition for Jennifer Batton's band. She's the guitar player for Michael Jackson and a real metal-head, a very tal-

ented and technically proficient player. This friend of mine told me about the gig, so I called up from San Diego and ended up talking to the bass player. He asked me if I could do really fast double-kick shuffles. I said, "Uhh...yeah," when I knew damn well I couldn't. He told me they'd

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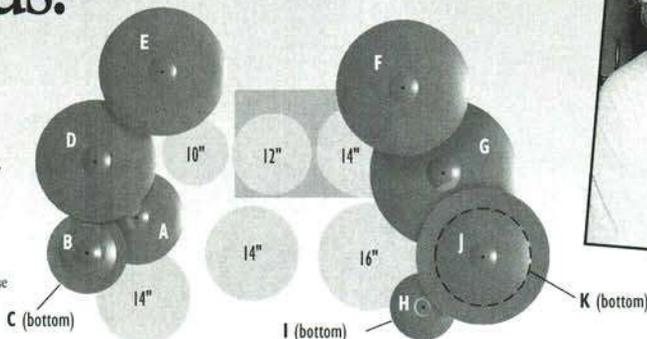
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found somebody, but that he didn't work out because he couldn't do the fast double-bass shuffles.

So early the next day, I drove back from San Diego, went into my little practice room, and just shedded on double-kick for about two or three hours. I worked it to the point where I could do about eight bars without messing up. So I went to the audition and for whatever reason—I guess God wanted me to have the gig—we started doing the double-kick thing, but we had to stop because Jennifer wanted to adjust something with her gear. So we started talking and went on to something else. But they liked my feel so much—it was all about the groove—that I passed the audition. We had about a month to get ready for the first show, which gave me some time to work on my double-kick and get the shuffles down fairly solid. But it's still not second-nature for me.

I'll tell you what the trick for me is, though: I lead with my left foot when I do straight 16ths, because it's kind of an extension of keeping time with my hi-hat. But when I want to shuffle, it's easier starting with my right foot because my feet were so uneven to begin with.

**MP:** I noticed in one of your clinic hand-outs that you stress the use of compound hits, particularly in fills.

**MS:** I actually got turned on to that from something Deen Castronovo did. I think it was something from the first Bad English record, just this powerful fill. It was simple, but very cutting, and it got its power from Deen hitting two drums at once. It's not a flam—it's two drums at once. And it's something you can do live that doesn't take any chops to pull off, but has a big effect.

**MP:** Let's talk about your equipment. I know you endorse Mapex and Sabian and a few other companies. But since you've taken on the life of a session musician, don't you have to own and play a variety of drums and cymbals and other products?

**MS:** If you're doing full-blown sessions in L.A., you really don't have to own anything, because there are plenty of guys who have it. I've acquired about fourteen snare drums now, and I try to build up my arsenal in that area so that I'm covered for any situation. But I only have four drumsets, though I may get another one soon.

The Foreigner record was all my own stuff. Mapex gave me this custom maple

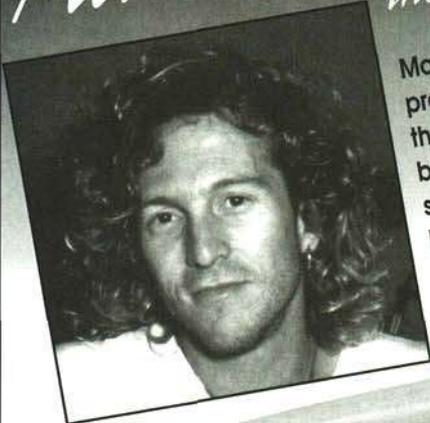
kit, and this guy Sam, their technical expert, cut the edges to the specs of old Gretsch edges. But on a lot of these sessions, I've hired Paul Jamieson or somebody else I work with and rent one of their kits. When I did the Simple Minds record, I used some of Jeff Porcaro's old drums. So it's more a matter of being prepared for whatever comes along and knowing that if I don't have it, I can get it.

**MP:** I notice you use long, thick sticks.

**MS:** Yeah, I'm used to them now. I had a problem for a while with breaking cymbals, though, especially on the last tour. But I just started using the same piece of advice that I tell my students, and that's to back off a little. When I play live, especially with rock bands, I have a tendency to hit real hard, and I get tired and cramp up. I broke a *ride* cymbal on the last tour, for God's sake.

So that's when you should back off about five or ten percent. The band doesn't know, the audience certainly can't tell the difference. I'm not talking about backing off all the time, but just when you're cramping up. Because it's only muscle effort, and that's something you can easily do away with without affecting the music.

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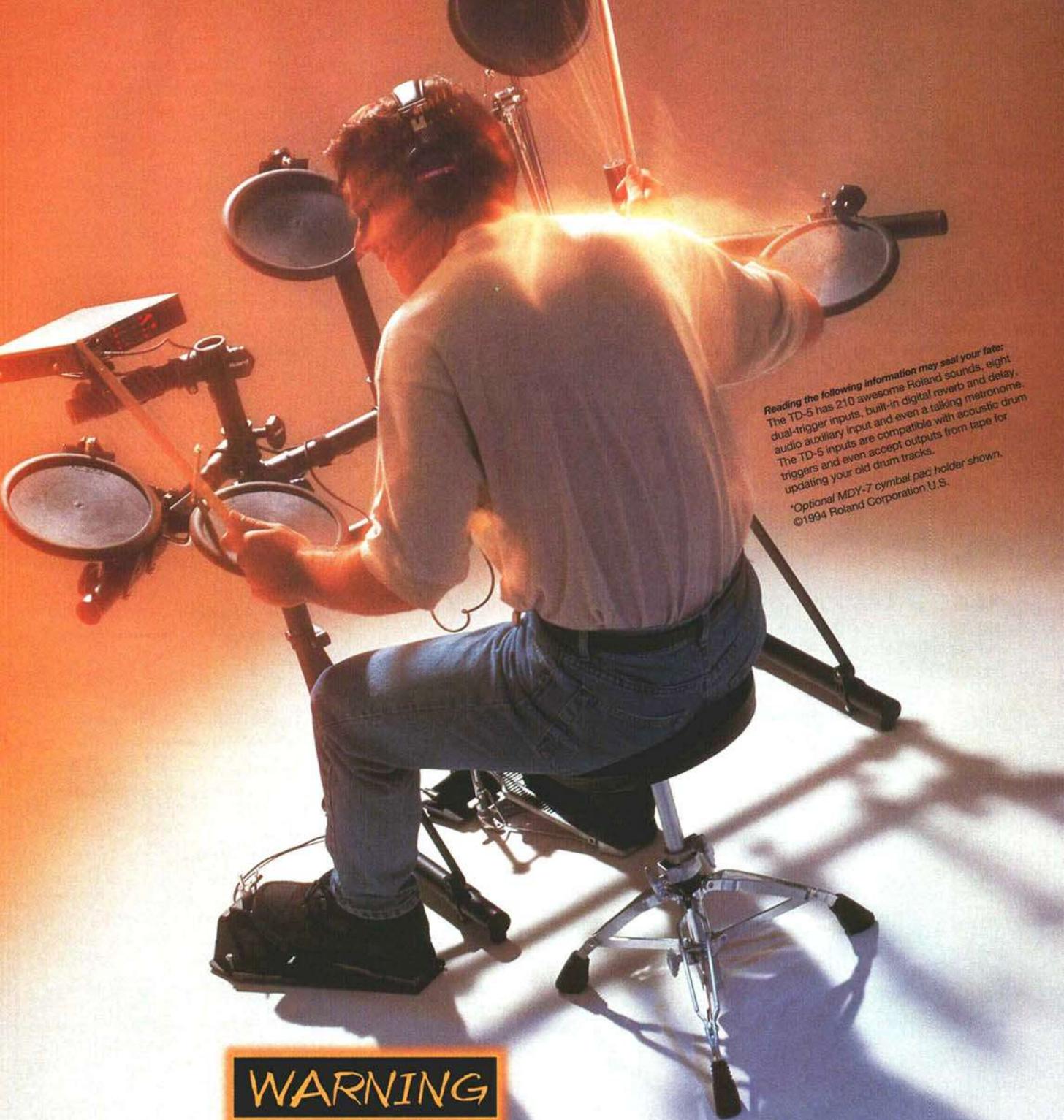


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**MP:** What's going on with your video project?

**MS:** I think that's going to be really interesting. My girlfriend [Kelly Russo] has a lot of professional video experience, and I think we're going to film a few live clinics and then intersperse them with some in-studio cuts. We'll get the energy and the audience feedback, and maybe put to work

some of the concepts and figures I'll go over in more detail on in the studio. There will be some stuff with me playing to music on DAT and also a freeform solo from a clinic.

The bottom line is that I think I have something to say, and that I can say it in a way that's entertaining and informative. The truth is, I'm not doing anything that any number of guys out there can't do or aren't doing. But there are guys who are great players and guys who are great teachers, but not many who are good at both. The few who are—Bozzio, Weckl,

Garibaldi—are great at expressing the weird things that turn other drummers to jelly. A lot of it is just the skill of communication and expressing yourself and your experience.

**MP:** You're doing so many different things right now. Is there any one thing you eventually want to settle into?

**MS:** I want to do more records and studio sessions. I really enjoy clinics, too, but I'm getting less and less interested in going on the road for these extended tours. I've been on the road a lot over the past six or seven years; I want to wind that down and I want to start a family. We've also got our production company, Jammin Planet, where we want to produce some bands and possibly underscore for commercial projects. We've already got the gear for a recording studio; it's just a matter of finding a house or a real facility for it. Drumming and production have always been the things I enjoy. Of course, the minute I start weaning myself from the road, I'm going to be petrified that nobody will call me again!



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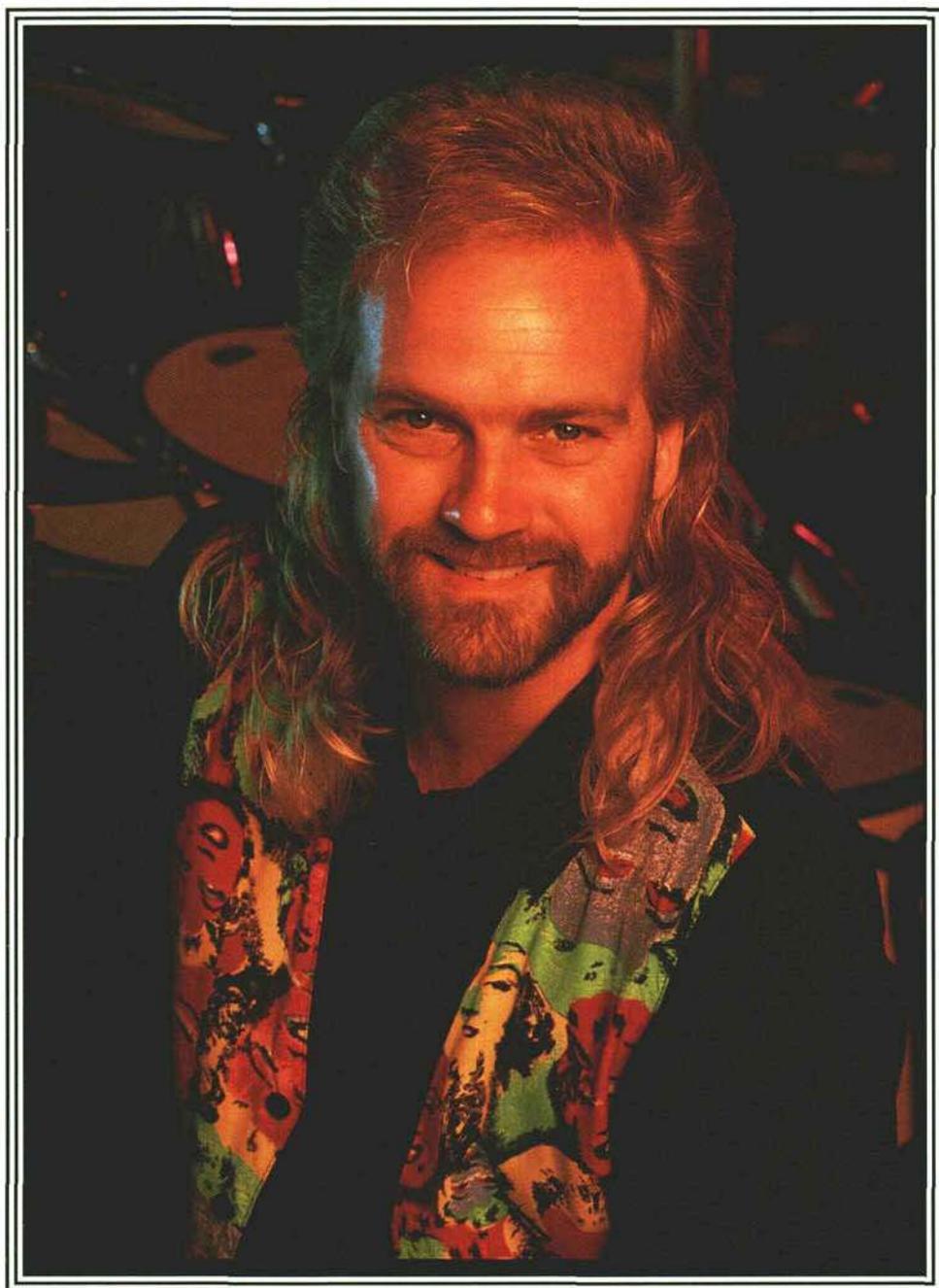
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# DIAMOND RIO'S BRIAN PROUT COUNTRY SUCCESS STORY

By Robyn Flans

Photos By Rick Malkin



"When we were recording our first album, Eddie Bayers was in the studio downstairs working with another artist. I went to him and asked, 'We're cutting our first album. Do you have any advice for my drumming?' And he said, 'Yes: Play drums, get check.'"

In 1990, Brian Prout's W-2 showed an annual income of \$11,900. It was a terrible time for him.

Diamond Rio had a record deal with Arista Records, but all the members were barely surviving, working side jobs by day, cutting tracks at night. Tim Dubois, head of Arista, had signed the band in 1989, but until their first single was released in 1991, they were in that interminable state of limbo new signees must travail through.

Still, Prout was making a living entertaining people—just not from behind the drums. Every day he'd get up at 6:30 A.M. to drive a tour bus for Country Western Greyline Tours—"See the homes of the stars." "But [lead singer] Marty Roe and [guitarist] Jimmy Olander were working a

lawn care service," Prout laughs. "On the hot summer days, the fact that I was driving around in an air-conditioned bus didn't seem as bad as those guys cutting grass from 6:30 in the morning till the sun went down."

When "Meet In The Middle" was finally released, though, life changed quickly. The song represented the first time in the history of country music that a group's debut single hit Number 1, and it paved the way for many awards: Top Vocal Group of 1991 and 1992 from the Academy of Country Music and Vocal Group of the Year for 1992, 1993, and 1994 from the Country Music Association.

That success was a long way from Brian's roots in Troy, New York, where he grew up in what he describes as a blue-collar family. One

of the benefits of the prosperity has been that Brian has been able to help his mom. The success, however, is not without its down sides. When the topic of his marriage to drummer Nancy Given-Prout was broached, he didn't want to talk about it, since the relationship was experiencing some difficulties and he was unsure as to its outcome. "No matter what," he says, "it was always inspiring to be around her, and she's still one of my favorite drummers."

Personal problems aside, the group's third effort, *Love A Little Stronger*, seems to be following its predecessors, and that's keeping Prout happy these days. He is optimistic about the future, but he also enjoyed the opportunity to be a bit retrospective.

**RF:** How did you learn the drums?

**BP:** My initial fascination with drums started with Ringo Starr on the *Ed Sullivan Show*. My sister Flora, cleverly disguised as Santa Claus, saw to it that I got a set of drums for Christmas. As I look back now, they were almost a toy-type drumkit, but it was a drumset, nonetheless. From there I progressed into band in school, pretty much just playing snare drum in the percussion section.

I got away from the drumset as a teenager because I got more involved in the drum & bugle corps, concert band, and working jobs. I wasn't considering playing professionally at the time. In my senior year of high school, the band director approached me about playing trapset drums for the stage band

because the guy who was next in line graduated early. At that point, playing drumset felt fairly natural, as far as the basic coordination.

**RF:** You knew how to read?

**BP:** Yes, from high school. Of course I haven't done any reading *since* high school.

**RF:** Did you practice to records at home?

**BP:** Oh yes. In those days I was hot on Danny Seraphine from Chicago and anybody who was playing with Gino Vannelli—Casey Scheuerell, Graham Lear—and of course Zeppelin. I was a big fan of Jeff Porcaro also. What I liked most about Jeff was that I could understand his playing—not that it was easy to duplicate, but he played for the song. He was very musical and always

in the pocket. I was influenced by everything I heard, although I was never big into the jazz thing at all.

**RF:** They didn't make you play any of that in school?

**BP:** No, and I didn't pursue any higher education after high school because I wasn't even sure that this was what I wanted to do. Although when I played in Daytona or Fort Lauderdale for spring break and got paid for it, I was thinking, "Damn, life is good!" When I got to my mid-twenties, though, it wore off a little, because I began to think about what I was going to do when I grew up. You start to get into serious relationships with girls, and their parents want to know when you're going to get a real job.

**RF:** If not drumming, what else were



you considering?

**BP:** I don't really know. It was frightening. It still is frightening now even though I'm twenty years into this career and fortunate enough to be part of what Diamond Rio has become. I don't have any other skills or background. This is all I've ever known. It's scary even at this level of success because, the music business being what it is, you work twenty years to have a five-year career.

**RF:** When did you make the commitment to music?

**BP:** I had been in and out of south Florida so many times playing during spring breaks that I ended up staying there for four years. While I was there, I got hooked up with the Hot Walker Band, a very cool country band that was the house band at a huge club. It was a new concept to me that someone could actually play in one place—I could park my drums and play and get a paycheck every week. I was in my mid-twenties and everyone else was in their early to mid-thirties, so I had a lot to learn from those guys. The guys were all pretty settled and content, but ultimately, I had a burning desire to get somewhere and try something. I ended up joining another band in the area called Heartbreak Mountain, and we moved to Nashville as a band in 1984. Then another huge dose of reality set in: We were coming to a big town to try to do what twenty thousand other people were doing.

**RF:** What was the lowest point?

**BP:** Marty Rabon, who is now the lead singer of Shenandoah, was the lead singer in that band. I remember his making a statement about trying to open up a can of cream corn with a butter knife because the electricity had been turned off and the can opener didn't work.

We had a terrific snow storm in 1985 that shut everything off, including the club we were playing, which paid \$30 a night. We rounded up everyone in my apartment and cooked huge bowls of chili and lived on chili, beer, and cigarettes for about five days. I think that was my lowest point. At that point we all realized that the "gung-ho-ness" we had wasn't going to get us anywhere; it was a lot more difficult than we imag-

ined it to be.

**RF:** How did Diamond Rio come to be?

**BP:** A friend of mine, Suzanne Elmer King, knew these guys, and they had called her to say they were holding auditions and asked if she knew anybody. She recommended me, but it was almost a step back because we were set up in this guy's apartment living room, and before it was all over, we ended up rehearsing in my garage and using the dryer vent for heat.

**RF:** Since it was not much of anything at first, what made you stick with it?

**BP:** I saw a level of commitment from the other guys that I liked. They were straight-ahead family guys who had a commitment to good music. There were no druggies in the band. It was at a time in my life when I was searching for something a little more rock-solid in terms of personnel. There had always been good bands and good players, but someone was always fighting, drunk, stoned, or in trouble with the law, or didn't show up.

These were guys I felt comfortable around. Back at that time we used to spend a lot of time together when we weren't working. Now that we're working so much, when we're home, we don't see each other.

**RF:** On that audition, what do you think they needed from you? Why do you think you were the guy?

**BP:** First off, I think I played what they were looking for. I'm a song-oriented player. I don't have a lot of fancy licks. I don't have all the chops in the world, but I play the material. I was familiar with what they were doing, and even on the original material I had an idea of what to play. At the time, they were playing the current Top-40 country, group-oriented stuff—Nitty Gritty Dirt Band, Alabama, etc.

**RF:** The other members had been in a group at Opryland, right?

**BP:** They were the Tennessee River Boys at Opryland, and as that group they had numerous appearances on the Nashville Network. On the strength of that and because they were signed with

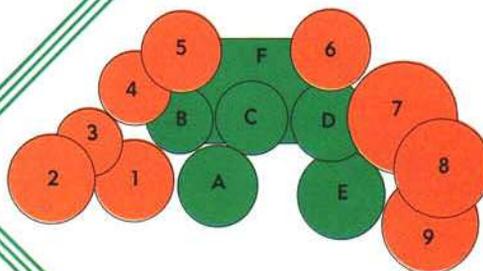
a decent booking agency, we were used as an opening act for some big names.

We used to laugh because we were the opening act *and* the sound company. We had our own truck and PA, and we'd go into these twenty-five-hundred- or three-thousand-seat auditoriums, show up early, set all the gear up, and do the sound check.

**RF:** Why did you change the name?

**BP:** The Tennessee River Boys had name value from a working standpoint for the first couple of years, but as we

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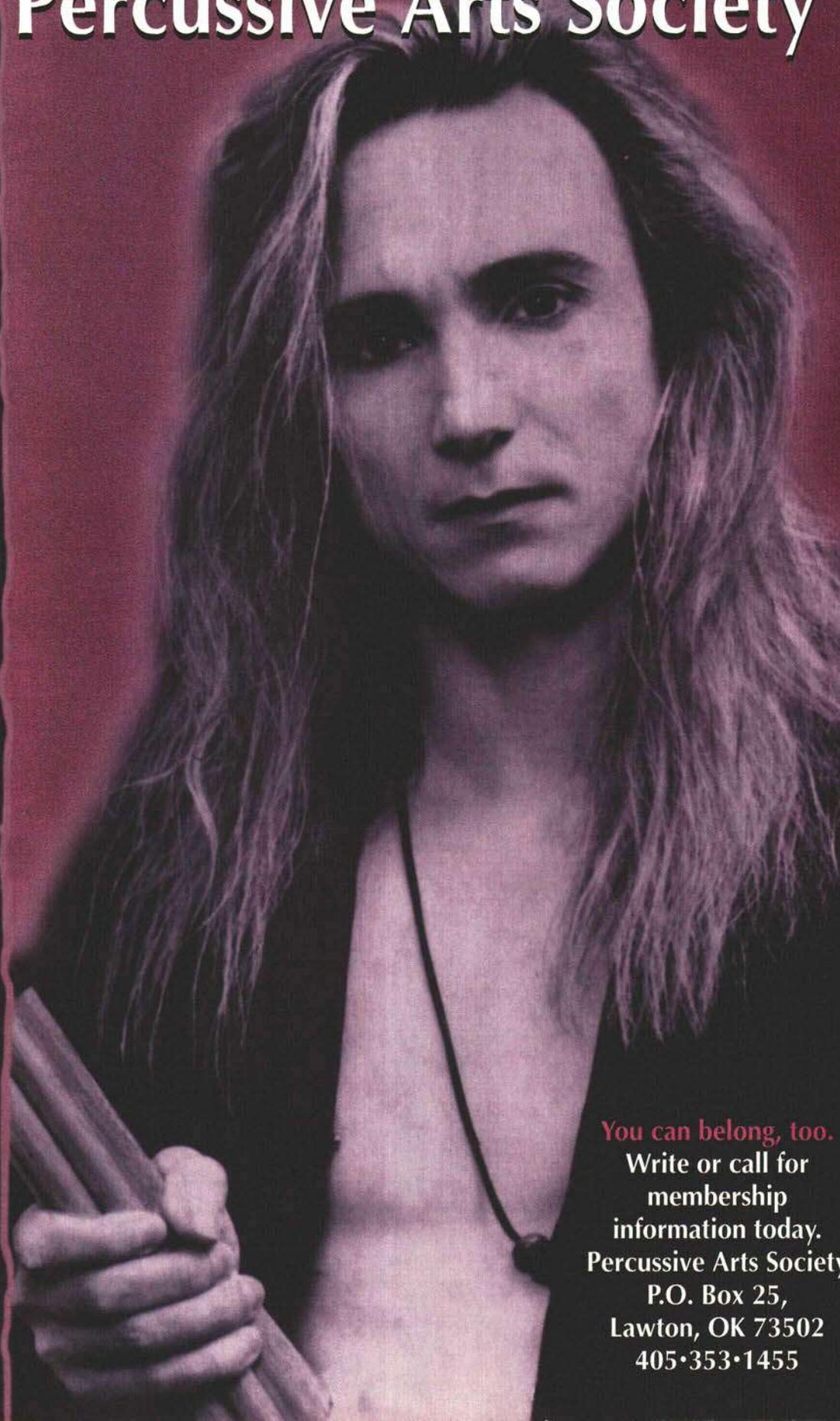
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were pursuing the record deal hot and heavy, it became obvious that the name sounded like a bluegrass gospel group. Even before that, we had realized it just didn't sound very hip.

**RF:** Why do you think you got the gig with them?

**BP:** I think personality had something to do with it. I wouldn't even discount appearance. I've always been aware of first impressions, how you look and present yourself to people. Plus I think when you audition you have to show a willingness to commit to a project. I've always been a group-oriented player. I've had opportunities to be an artist sideman and make pretty substantial money. Every single member of this band, before we got our record deal, had been offered those kind of cushy gigs, and we all turned them down because we believed in what we were doing.

**RF:** Let's talk about the body of work you've done with Diamond Rio and what tracks you think are most representative of who you are.

**BP:** On the new album, I would have to say "Love A Little Stronger" and "Bubba

Hide," which has a track *for days*. I was so pleased with that track because of the simplicity—it just grooves. We cut live tracks. Everybody was sitting in there tracking. At that point all we're looking to keep are the bass and drum tracks. Then if the acoustic guitar track is good, we'll keep that too, and then they pile on the overdubs afterwards. It still has a live feel to it.

Another favorite of mine would be "Kentucky Mine," which I think is the quintessential Diamond Rio tune—everything about it: the instrumentation, the vocals, what the song is about.... It's a story of Kentucky miners. It's up-tempo and everything about it is us.

**RF:** What did you play on that song?

**BP:** Again, I just played for the song, nothing fancy. It was just straight-ahead four, but I feel everything I played matched the song. Oftentimes things I'm really thrilled with don't end up being singles, and the ones I'm not nuts about do end up being singles. I'm not knocked out by the track of our second single from this album, "Night Is Falling In My Heart." Even from a tempo standpoint, it seems to sit too much on the backside for my liking.

It doesn't have the edge that I like. If anything, I try to sit on the top edge of things.

**RF:** What about your previous albums?

**BP:** I'm always going to be pleased with anything that made it to the Top 5. The song "Mirror Mirror" went to Number 2 on the charts and sat there for three weeks. "In A Week Or Two" did the same thing. They never made it to Number 1, though.

**RF:** Number 2 is respectable.

**BP:** All you lose is bragging rights, I guess. "Love A Little Stronger" went to Number 1 in *R&R*, but sat at Number 2 in *Billboard* for two weeks. "Meet In The Middle" is what really kicked it off for us. It is very simple and straight-ahead. I didn't do anything crazy. I have to refer to what Eddie Bayers told me when we were cutting the first album. He was in the studio downstairs, and we were upstairs. I asked him: "We're cutting our first album and I'm a fan of yours and I've paid attention to your work so I can get a better understanding of how to approach playing country tunes...do you have any advice?" And he said, "Yes: Play drums, get check." And if you listen to all the stuff he plays on, the most outstanding feature is

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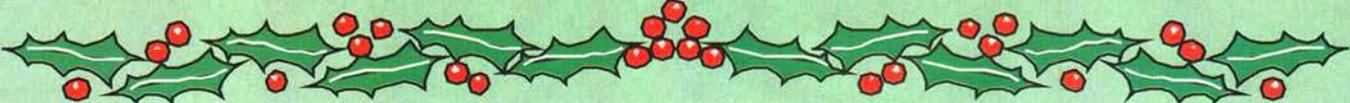
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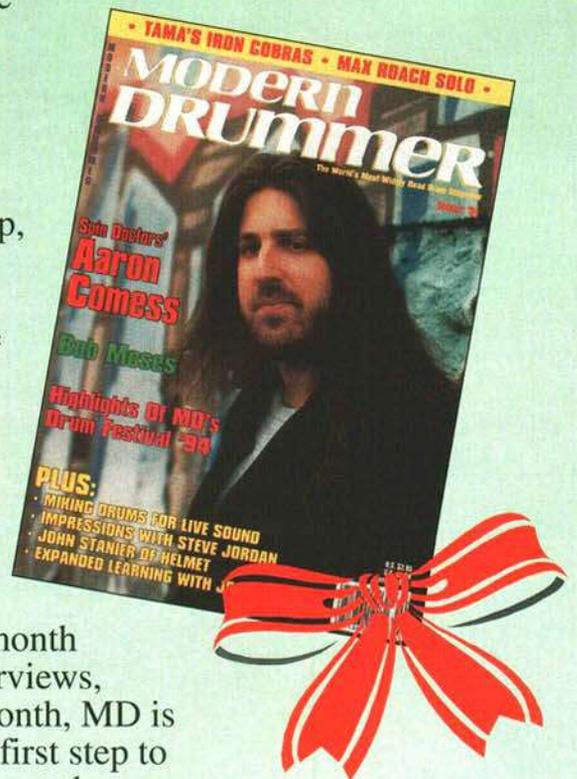
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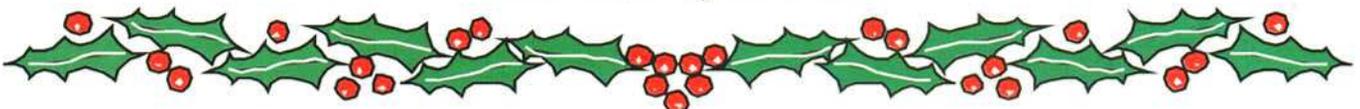
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that it's just balls to the wall, count it off and go, simple, melodic, don't get in the way drumming. Play drums, get check. And if you listen to "Meet In The Middle," that's what that track is all about. [laughs] To this day, it's still one of our biggest songs live.

"Norma Jean Reilly" was the other big hit off the first album. That was an up-tempo tune, not really anything outstanding. On the first album, I like "The Ballad Of Conley And Billy (The Proof's In The Pickin')" and "This State Of Mind," which was never a single. It had kind of a swing feel that I played on the snare drum, and I just popped 8th notes on the hi-hat all the way through. From the intro of it right on into the whole track, we hit it without a click track and just got in there and hammered it out. It was one of the first things we cut.

It has an interesting pattern on the snare that I came up with. The demo on that song was just a guitar/vocal kind of thing, and it really lent itself to a kind of George Strait, "All My Ex's Live In Texas" kind of feel. That's not really what we do, so we made it our own, and part of doing that

was giving it the feel that we ended up with. It's still a more up-tempo swing thing, but rather than playing it up on the ride cymbal, I chugged it right along on the snare drum.

I was pleased with how the ballad on the first album came out. "It's Gone" is a great-feeling track, and again, it's simple; less is more. I stumbled into a PAS convention while we were playing in San Antonio in 1990, and while I was wandering around the floor one of the companies had this huge kit up there with something like twelve toms, three or four bass drums, a snare drum, and cymbals for days. There was an eighteen-year-old kid sitting there wearing it out. It was unbelievable how well he was playing. Half of me wanted to tap him on the shoulder and say, "How did you do that? You're awesome. Can I worship you?" The other half of me wanted to say, "But you know, dude, Eddie Bayers makes a lot of money playing 2 and 4. Less is more. Tommy Wells is the same way. His license plate says "2 AND 4." Then again, I have some Dave Weckl things that are incredible.

For the second album, *Close To The*

*Edge*, I loved "Demons And Angels," which was a 6/8 kind of thing. We tracked it because we thought it was a great song, although it never saw the light of day. We're certainly proud of the second album, even though it only went gold. Three years ago we were thrilled to death to have a gold album, but when your debut album is approaching double platinum, you expect the same out of every album, and when it doesn't happen, you wonder if you made a mistake.

On the second album, we now know where we made the mistake. We weren't as selective with our songs. We were a little more pressed for time. We cut the entire thing in about a month and didn't pay as close attention to details. I think the performances are still there, but it's not as cohesive a blend of songs. For some reason, we haven't garnered critical acclaim. The critics are kind to us, but they are not *super* kind. We get mixed reviews—"too slick, fluffy, too pretty."

**RF:** But I had always thought you guys had made a name for yourself as musicians.

**BP:** That is the one constant in the

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reviews, that we're players and singers—although sometimes they follow it with a "but...." If you listen to our second album, "Oh Me, Oh My, Sweet Baby" is just kind of a fluffy song, and then we followed it with "This Romeo Ain't Got Juliet Yet." Come on, yuck!

**RF:** Since Nashville doesn't often use band drummers in the studio, why do you think you were able to pull that off?

**BP:** It certainly helped that we had played together for so long, but we were doing some things by the time [producer] Tim Dubois saw us. I just got in there and played like I always did, but I think when Tim heard those demos we had been cutting and saw us live, he thought, "This is the complete package."

**RF:** You couldn't have had much studio experience prior to that.

**BP:** Not a lot, just local demo-type things down in Florida or upstate New York.

**RF:** Were you frightened on the first album?

**BP:** Not frightened—I was excited. I just wanted to make sure I did the right thing and not cause problems or slow the process down. After Eddie Bayers said,

"Play drums, get check," it made sense—just go in there and do what it is you do.

I think my idea for the drums on the first album was just to play it straight-ahead, don't try to play anything fancy, don't try to make any statements, play the song and sound like a group. Maybe Tim realized that if he had fragmented Diamond Rio, it just wouldn't sound like the band. Unfortunately, with so many of the groups out there, nothing sets them apart other than the sound of the singer's voice.

**RF:** Have there been things you've learned along the way that maybe you didn't know on that first album?

**BP:** I think we all know better what to expect of each other in the studio, for instance, what we call our "signature licks." Going back to "Meet In The Middle," Jimmy came up with that signature lick on the guitar. Now if a song calls for a signature lick, we turn to Jimmy. Between Jimmy, Dan, or Gene, they'll come up with something. Also, on the first album, everybody was at every recording session, whether they did something or not. I'd go down and sit for hours while the guys were doing vocals. Now when I

finish tracking, I have five days off. With time has come some confidence.

**RF:** Did you learn anything about how hard to hit the drums or where to hit them?

**BP:** Even live, in relation to kick, snare, and hat—the foundation of the track—I really lay into the snare drum across the rim. I play my snare drum flat. When I first moved to Nashville, I played it a little tilted inward so I would hit the center of the drum no matter what. Now I've flattened it out completely, and I keep it at a height where there is no way I can hit that drum without at least cracking across the rim first. It really pops that rim. I'm not a very heavy player. I'm not a very strong person and I don't play very hard, but I think from a drum corps technique—a lot of snap, wrist and fingers—I've been able to get that pop out of the drum.

If we track three songs in a day's time, I'll go home with my hands swollen and sore. We're not on a set schedule in the studio. We spend a lot of time working on arrangements and dynamics. It's a very creative process.

**RF:** Are there songs that you had more to do with the arrangement on, where some-

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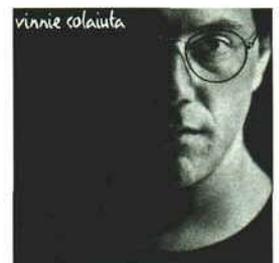
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thing you came up with helped mold the song?

**BP:** "Oh Me, Oh My, Sweet Baby" was a George Straight kind of tune. In fact, George cut that on one of his early albums. As a band, we weren't all that fired up about the tune in that form. Tim Dubois said, "Guys, I'm telling you, this is a hit record." So we got into the studio and spent a couple of hours messing around with it, but nothing was happening. I was just messing around on the snare drum—a kind of Cajun thing—but with not as fast a tempo as Cajun stuff has. Jimmy was in

the guitar booth, and he started messing around, and all of a sudden we had a signature lick. I was on the snare drum doing sort of a combination of paradiddles with a flam tap. So I had something to do with the development of that song.

A tune from the second album, "Calling All Hearts," was written by Monty Powell, our producer. He just played it for us on acoustic guitar, and Jimmy and Dana charted it out using the numbers system. Then we got in there and started creating a little bit. "Bubba Hide," on this third album, is just a straight-ahead country

shuffle, but I'm playing more of a parade-drumming type of beat, which makes it really chug along.

**RF:** Have there been any challenging, difficult-to-get tracks?

**BP:** "Sawmill Road" on the second album didn't track very easily, as I recall. It was a song that went from a sort of Waylon half-time feel with double-time chorus, but it was a song with very little tempo about it. I was trying to play this feel with some sort of conviction, but it had a lot of space in it. When it came time to go to the double-time feel of the chorus, it almost felt like it was too much. We really believed in the song and wanted it to come off. We had demoed it a year prior and didn't have as much trouble then as we did later.

**RF:** How were the problems rectified?

**BP:** I think we finally just got a track we were happy with. The same is true of "Night Is Falling In My Heart." The track is there, but for me, it's a tempo thing. They ended up recording a lot more overdubs than they usually do.

**RF:** How does the live experience differ for you from the studio?

**BP:** We concentrate a little more on our performance, not so much musically, but visually as well. In a live situation, people hear with their eyes. I tend to be a little flashy. I do a lot of stick twirling and stuff, which comes from marching band. We move around a lot, too. We're a very visual band.

In some situations we'll use the "bells and whistles." If you go to any of the major rock shows, they have all sorts of stuff going on. When we shared the bill with Alabama, we had a lot of effects. We had lighting cues and all our songs were blocked.

**RF:** What about the difference between playing an arena and a fair date—do you have to approach them differently?

**BP:** It comes down to how much allergy medicine I take for the dust. [laughs] The arenas are obviously big and loud. I pay a little more attention to detail. I carry a pretty full monitor mix. I carry the entire band in my monitors, with some things obviously more dominant than others. I get particularly strong with vocals in an arena because I look at it as if the lead singer and the drummer are the pitcher and the catcher. He and I have to be on the same wavelength because he's the communica-

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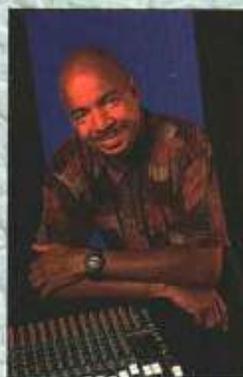
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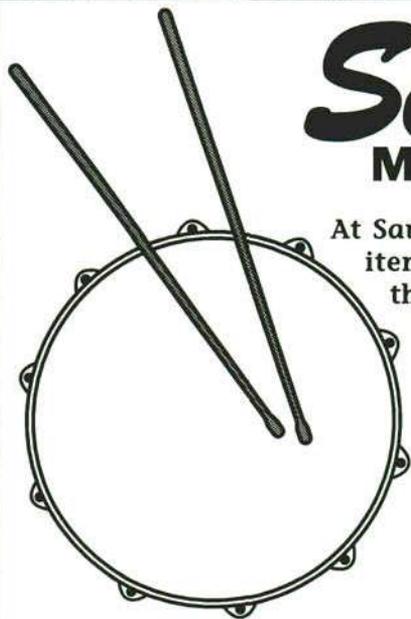


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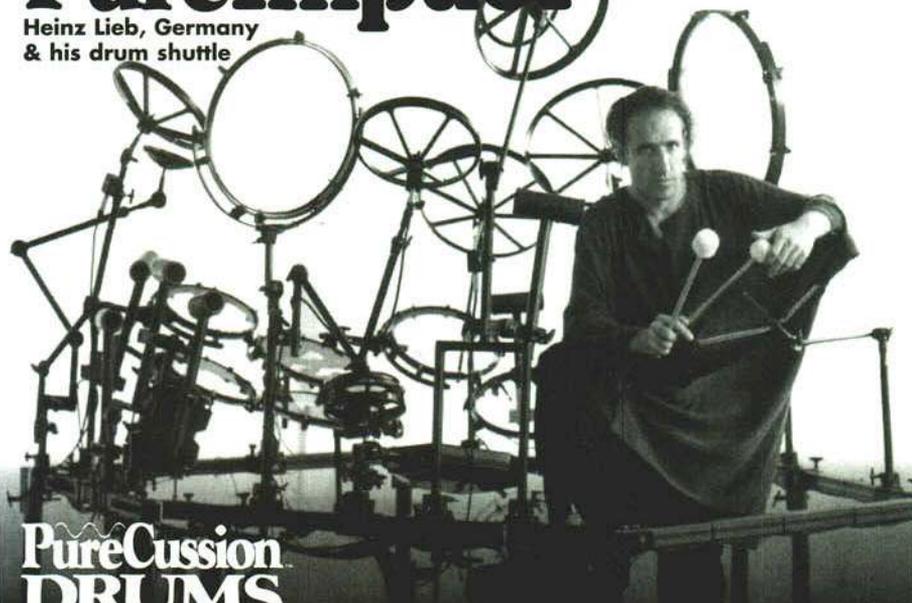
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tor to the audience. I take cues for counting off songs from things he's saying or actions he's taking, and I watch him pretty closely.

I'll still have a lot of kick, snare, and hat, but I'll be real strong with the vocals. In country music, the vocals are the dominant thing in the mix. If what I'm mostly hearing is the sound out in the house coming back around to me after slapping around the room three or four times, it's very easy to get out of phase with the other guys. In an open-air situation, that doesn't happen because you really can't hear the PA. The sound goes out front and disappears. Everybody in the band, except me, uses an ear monitor system. I have the only monitor on stage.

**RF:** With fairs, I guess you have to go with the flow.

**BP:** Exactly. You try to be as flexible as possible. We try to get in and give it our level best no matter what. Sometimes we're playing two shows at these fairs. The 4:00 show is 106° and the 8:00 show is 101°. Or it's raining and muddy—not to mention the dust. But it beats the hell out of sitting at home wondering if you're going to work next week.

**RF:** What haven't you done with the band that you'd like to do?

**BP:** I think there's plenty. We're in this for the long haul. We're all in our mid- to late-thirties. We're a little more settled in our lifestyles, and we're not looking for a quick fix. We're hoping to have an enduring career in country music. Certainly we'd love to continually play bigger venues and sell enough records to warrant being around five or six years from now.

At this level there tend to be a lot of distractions, like having to portray more of a sex image in order to sell records: We have to have a face, we have to have a focus. We didn't have any of that on the first album. All we had was great music, and it's our most successful album. So I don't understand some of this new outside pressure. If there is a down side to the success country is having, it's that all of a sudden it has to look like VH1, and it was never like that before. I hope we can maintain the level of selling whatever look or sex appeal we have to, but still sell great music.



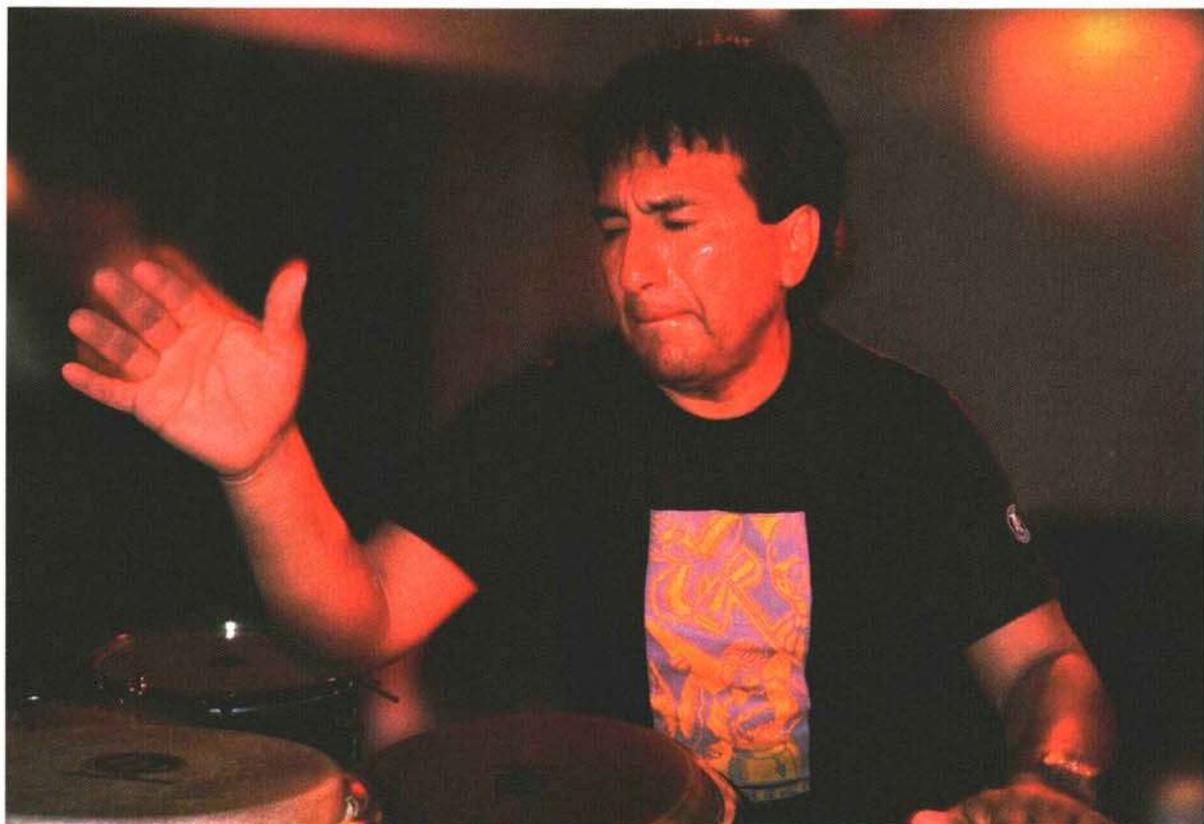


Photo by Martin Cohen at Parkers in Amsterdam, Holland, March 1994

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# Steve Missal

## Kicking The Celtic Groove

by Robert Santelli

*Steve Missal is living proof that you don't have to be Irish to play in an Irish band. But the Kips Bay Ceili Band, for whom Missal keeps the beat and sings, is no ordinary Irish band. The New York-based quartet blends traditional and contemporary strains of Celtic music with rock, rap, and funk. It's the kind of band that might have Missal knocking out a soul groove behind his kit one moment and using brushes on a plastic garbage pail the next.*

*In fact, Missal's middle name could be "versatility." Before falling in with the Kips Bay Ceili Band, he helped create the hard rock sound behind Billy Idol, playing on Idol's signature song, "White Wedding," as well as other songs on his 1982 self-titled album. Missal also worked with Ted Nugent and led his own band, the Rhythm Team, which featured not just him, but two other drummers.*

*Missal has also logged plenty of time in recording studios; for twelve years he owned and worked out of Shelter Studio in New York before setting up shop in Arcanum Hall in Westfield, New Jersey and producing local and regional bands. Though Missal is no longer in the studio business, he still does jingles, scores films, and teaches.*

*"I've always tried to expand my possibilities within music," says the forty-three-year-old Missal. "But I'm always a drummer first. I've been playing a long time, and I'm as passionate about playing today as the day I started."*

**RS:** How did you go from playing hard rock with people like Billy Idol and Ted Nugent to playing Irish music?



**SM:** Believe me, I never thought I'd see myself playing in an Irish band. I'm not even Irish; I'm German and American Indian. But one of the guys in the band, John Whelan, came to my studio in New York one day. His band was ready to rehearse, but his drummer hadn't shown up. I heard the band, and not only were they good, but the music was really interesting. The time signatures were different, the melodies were unique, and the players were excellent. So I sat in with them, figuring I'd play until their drummer arrived. Six months later, John asked me to do some dates with the band around the Bronx. The Bronx is one of the last places in New York where you can actually make money playing music—other than working with a Broadway show or doing heavy session work.

**RS:** Why is that?

**SM:** Because when the bottom fell out of the club scene in New York a few years ago, the Bronx sort of escaped the disaster. There are still a lot of Irish who live in the

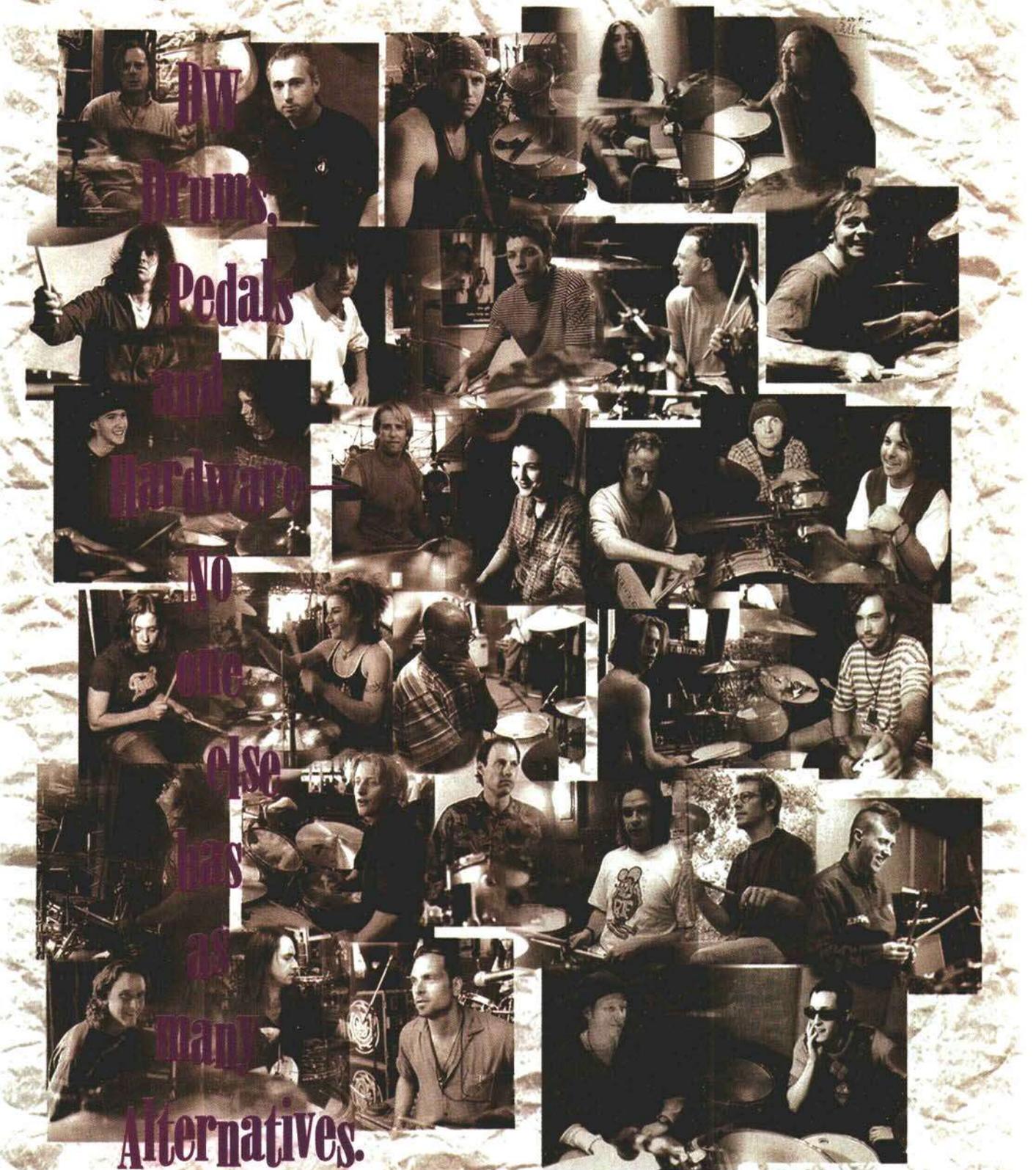
Bronx, and they're so emotionally connected to their music that they absolutely must have a live band. So if you're in a good Irish band you can make a pretty decent living playing clubs, while everywhere else in New York musicians are close to starving.

**RS:** When did you become a permanent member of the Kips Bay Ceili Band?

**SM:** Well, the band had a gig at CBGB's [the legendary punk rock club in downtown Manhattan], and I played it. It was then that we realized that we had something special, musically. John, who plays the button accordion, and Pat Kilbride, who plays the guitar and sings, are so well-connected in the New York Irish-American community that we had plenty of gigs. John and Pat are both killer players, too, as is our bassist, Richard Lindsey. So the band really had a lot of promise. We've been playing festivals and doing tours. There's a really big Celtic scene happening.

**RS:** Describe the music of the Kips Bay

AW  
Drums.  
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many  
Alternatives.



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Ceili Band.

**SM:** Well, when people hear that you play Irish music, they think Van Morrison, U2, Sinead O'Connor, Black 47, or the Cranberries. Black 47 really helped pave the way for the success we've had in New York so far, but I wouldn't say our music is like theirs. We have a more traditional base; we take the traditional ideas and melodies and give a "world beat" sense to them.

**RS:** Was it difficult to make the transition from hard rock to Celtic music?

**SM:** About the only experience I had with Irish music was going to the St. Patrick's Day parade in New York City and copping riffs from the Regimental Band that would always do the parade. They always played some nifty stuff. For example, there's a certain technique in Irish music where after the fourth bar you hold out the three and the four beat. It's like a never-ending loop that goes round and round, and it really sounds great. But other than that, I couldn't

**"I'd like to see the drummer remain behind his kit and still be the main guy up there on stage. After all, the drummer is the focal point, the spirit, and the heart of any band."**



have told you the difference between a jig and a reel when I first got involved with Irish music. It has nothing to do with "Danny Boy" and "When Irish Eyes Are Smiling." One thing that I have become very aware of is how much American country music is based on traditional Irish music.

**RS:** Do you come from a country music background?

**SM:** No. I'm originally from South Chicago. Growing up in my neighborhood, you either listened to the Beatles or James Brown. I leaned toward James Brown. I was heavily into R&B, and bands that I was in early in my career played what we called the "Gloom Belt": Cleveland, St. Louis, Detroit, and Chicago. We played those cities over and over again.

**RS:** The Gloom Belt?

**SM:** Yeah. [laughs] In the Midwest, by one in the morning, everything is all over in the clubs. The night's finished. There'd be nothing to do. That's why, to us, it was

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gloomy. But seriously, I love the Midwest. The Kips Bay Ceili Band recently played the Milwaukee Irish Festival, and there were over 100,000 people there. This Irish scene is just growing and growing. We played another great festival in Cleveland.

**RS:** What drummers did you listen to while growing up?

**SM:** When people hear that you come from Chicago, they usually think that you grew up listening to the great Chicago blues drummers. But I listened to heavy R&B and Top-40 as a kid. Then I heard John Bonham and Keith Moon, and Buddy Rich and Louie Bellson. Those are the drummers I admired the most. Rich and Bellson—those guys were dance-band drummers, and I was a dancer—literally.

Ballet and tap.

**RS:** How did you get involved in dancing?

**SM:** There was a dance school across the street from my house in Chicago. All the nice girls would go there. So at age thirteen, I started going to dance school, too. I started out with tap and then they got me into ballet. I actually danced with the Bolshoi Ballet when I was fifteen.

**RS:** Why didn't you continue dancing? It seems as if you had a lot of potential.

**SM:** Well, it was the male identity thing. Guys would be going to football practice and I'd be going to dance class. But more importantly, I began fooling around with my brother's Slingerland drums, and that was it. But all the things I had learned as a dancer—the syncopation, the hand move-

ments—naturally carried over to playing the drums. The music at that time—in 1966 and '67—was really great. So I was hooked; I wanted to play drums and be in a band more than anything else.

**RS:** Do you have any formal musical training?

**SM:** Not really. I never studied seriously with anyone until I got to New York. But I did study with Bernard Purdie for about two years.

**RS:** What bands were you playing with at the time?

**SM:** I played with the Stu Daye Band; we opened for Aerosmith for a while. But generally, I was auditioning like crazy in New York. I played in the pit band for the Broadway show *Your Arms Are Too Short To Box With God*. I also did off-Broadway stuff. And Purdie would take me to an occasional session.

**RS:** It sounds like you were a real journeyman drummer.

**SM:** I was. When I wasn't playing the drums I was driving a cab, moving furniture—whatever I could do to make ends meet. But all this finally led to Ted Nugent in around 1976. I wasn't with him long, but it led to other things, and ultimately the gig with Billy Idol.

**RS:** What was playing with Idol like?

**SM:** It was great. I started with him when he first came over from England. He had

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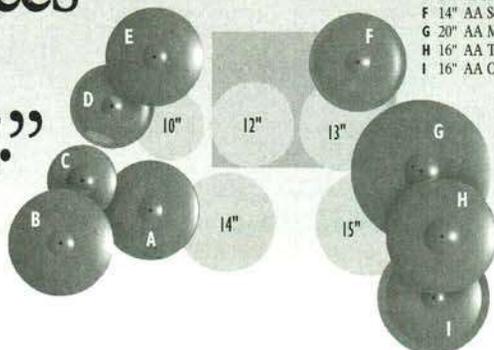
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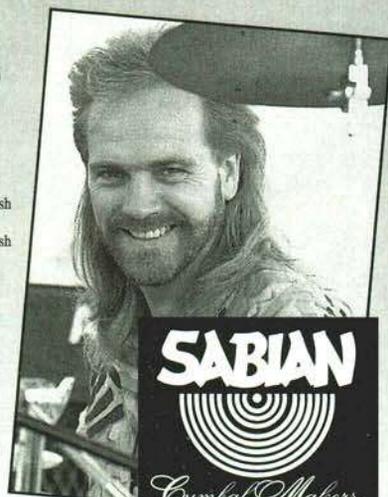
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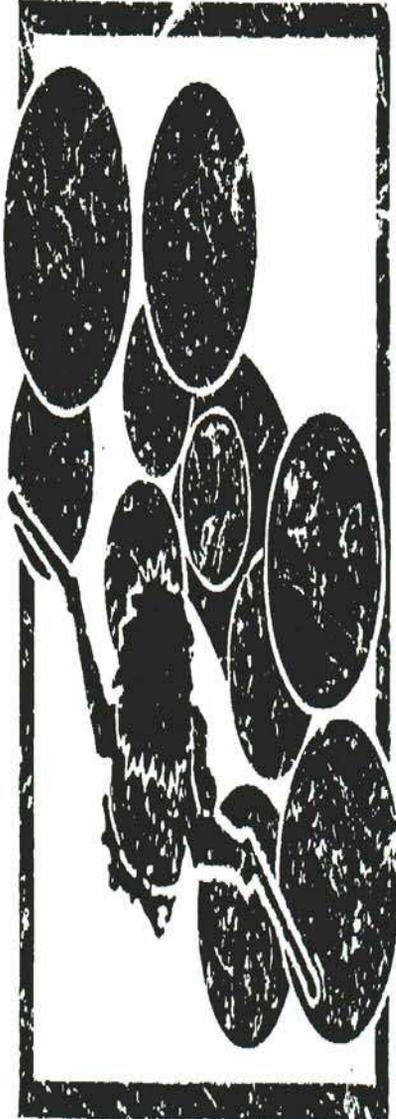
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no idea that he was going to be a big star in this country. We got real close, but at the same time I was also interested in pursuing some of my own ideas—including starting the Rhythm Team, a band with three drummers. We'd take the beat and divide it up. I guess you could say we were like a mid-'80s Sly & the Family Stone. There were fourteen people in the band, including horn players. We were doing some pretty innovative stuff, but record companies didn't know what to do with us.

**RS:** Along the way you must have absorbed all kinds of rhythmic ideas that finally found their way into your drum style.

**SM:** You're absolutely right. You know, I always believed that in order to learn something from another drummer, it's not enough just to listen to him play on record. You have to see him play live. And that's what I'd do. I was always hanging out,

going to clubs, listening to—and watching—other drummers. Your drum style is really an evolving process. You keep working new things into it. I don't know if it's possible to hear it in my drumming, but I was very much influenced by what Stewart Copeland did to the 3 beat and what Louie Bellson and Carmine Appice did with the double kick. There's probably a dozen other drummers who have had an influence on me. It just goes on and on.

**RS:** When did you start singing?

**SM:** When I realized that if you were able to sing, it was another way of surviving in the music business as a drummer. I also started to write. These are tools that make any drummer more marketable. The more things you can do, the better your chances are of landing a good gig, because you can more easily go beyond what the traditional role of the drummer used to be. But I'll tell you something: Phil Collins still had to come out from behind the drums to make

it. Don Henley did the same thing. What I'd like to see happen is the drummer remain behind his kit and still be the main guy up there on stage. After all, the drummer is the focal point, the spirit, and the heart of any band.

**RS:** What's the best way for a drummer to get respect, other than, of course, being a great player?

**SM:** He gets respect when he's confident and truly believes that he is the heart and soul of the band he plays in. You know, it's like the old saying: If you have a great band and an average drummer, it adds up to a good band. But if you have a good band and a great drummer, what you really have is a great band. I really believe that. The drummer is the key to any band's success.

**RS:** Tell me about your drum style.

**SM:** Well, I don't play with pads or triggers—although when I go into the studio sometimes my snare will trigger two or

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three other things to get a certain sound. I'm still looking for that signature snare sound. What I'm shooting for is style, because deep down inside I think style should be any drummer's signature.

Someone hearing me play for the first time should get the impression of cleanliness and technique. I also hit with a vengeance, and I have fun when I play. I hammer down, as Nugent would say. I mean, in the Kips Bay Ceili Band we have an accordion with two AKG's hanging on it. We also have a six-string bass going, with me rocking out behind my drums. It's difficult to pull that off, sound-wise. Fortunately, we have a sound man who's like the fifth Beatle. We cut him in just like he was a member of the band, because he's real important to our sound.

**RS:** In addition to playing drums and singing lead in the Kips Bay Ceili Band, you also write some of the songs. Where do you get your composing inspiration from?

**SM:** From all over, actually. I'll give you an example: A while back we played with Louisiana zydeco player Boozoo Chavis. Well, I wrote a song called "Boozoo Goes To Heaven" about him. I get my material from all kinds of places. About a year ago we were on *Mountain Stage*, a popular live music TV program. The day after we played I read in the newspaper about some woman from Cinderella Hollow, West Virginia who was losing her health benefits and stuff. So I wrote a song called "Broken Promises." The band cut both of these songs; they're on our *Digging In* album, which came out in 1993.

**RS:** By singing, writing, and playing drums, you cover the musical gamut. Are there any other creative drives you need to fulfill?

**SM:** Just to be the best drummer that I can be. That's what matters most to me. The energy of playing the drums can't be topped. I'm a drummer above all else.





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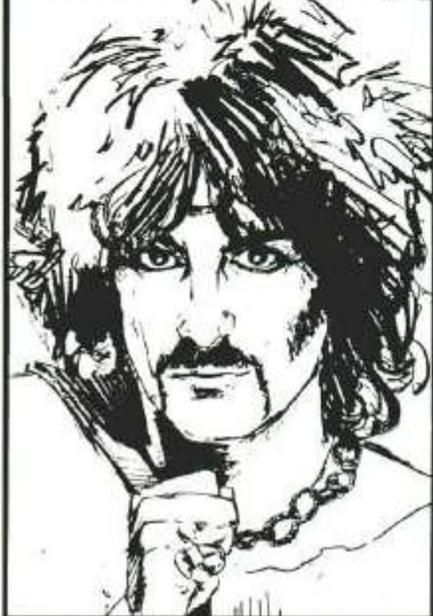
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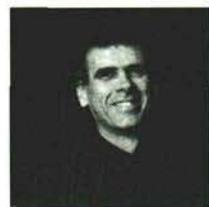
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# The Nigerian Dance Groove: Part 2



by David Garibaldi

**MUSIC KEY**

H.H.	X
Sidekick	X
B.D.	X
H.H. w/foot	X

In the previous installment of this column [November '94 MD] I showed you a "killer" West African groove and some ideas on how to adapt and expand it on the drumset. This time I would like to apply the permutation concept to the basic pattern from Part 1. Permutation is a great way to expand the rhythmic possibilities of an idea. The formula I would like to use for permutation works the following way:

Let's look at two bars of 6/8. Count the 6/8 in "two."

To alter this by permutation, move the last note in measure two to the beginning of measure one. Watch what happens to the accented note.

There are twelve 8th notes in two bars of 6/8. The accented note continues to move to the right by one 8th note each time this process is repeated. The result is eleven variations—or permutations—of the initial rhythm.

Look at examples 1-12. Example 1 is the basic pattern from Part 1. If you follow the bass drum and watch how it changes for each example, you'll see how it moves by one 8th note. Play the exercises as written. Then apply the voice changes I discussed in Part 1 and go through everything once more.

4

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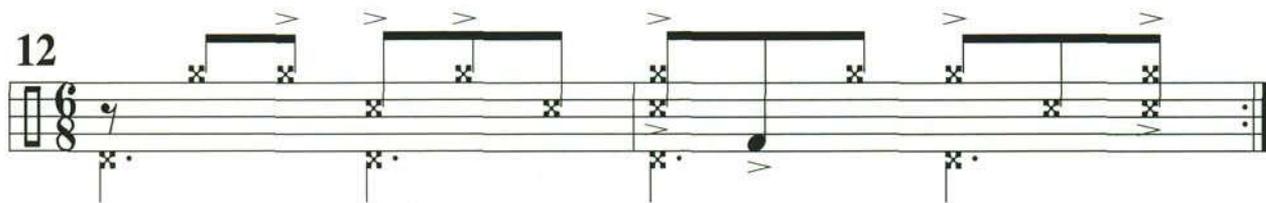
10

11

After playing through the next example, try it again, this time moving the right hand to a second hi-hat, or playing the

right-hand part on the rim of the snare drum or the side of the floor tom. Then add a left-foot hi-hat playing dotted quar-

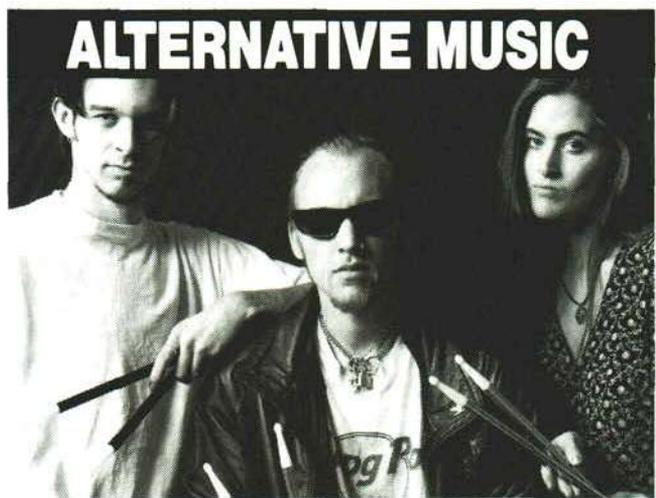
ters. Go through all the exercises once more with these voice changes.



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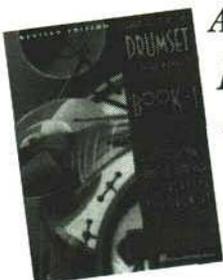


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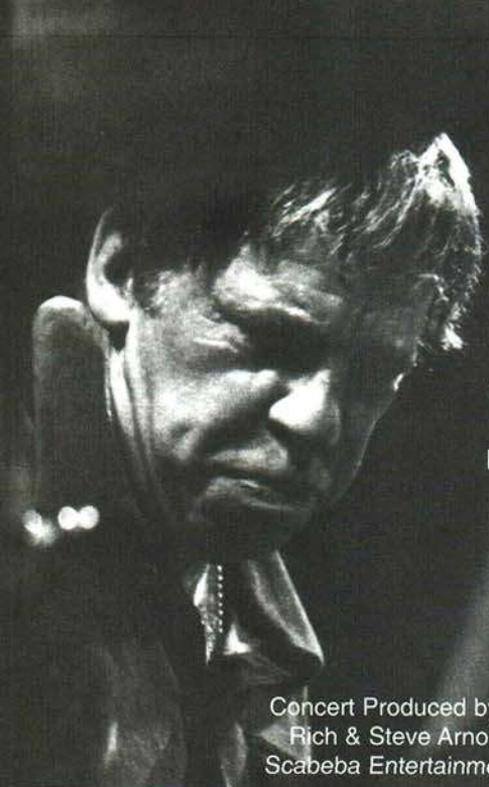
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## Mixing Beats



Photo by Rick Malkin

by Tommy Wells

**MUSIC KEY**

I would like to talk about mixing up beats on a track. It's good to change things up in a song as long as it has continuity and—in country music—still somehow sounds "country."

In this first example, there's a syncopated bass drum pattern with toms in the intro, a straight country-rock feel in the chorus, a cross-stick "cloggin" kind of feel in the verse, a syncopated ride pattern on the bridge, and a syncopated hi-hat pattern on the guitar solo. The point to showing each of these is to see how different parts can be combined to make up one working track.

On the intro, the right hand plays ride time on the floor tom, while the left travels between the rack toms.

Notice the straight 1 and 3 bass drum and heavier downbeats on the hi-hat in the chorus section.

In the verse the bass drum keeps the 1 and 3 feel to maintain the continuity from verse to chorus. The hi-hat feel changes and the snare is now a cross-stick.

In the bridge we change it up with the ride cymbal.

We'll carry that feel to the solo by only moving the ride cymbal pattern to the hi-hat.

This song is "Suzette" by Foster & Lloyd, from their *Faster & Louder* release. I'd like to add that Bill Lloyd is an ex-drummer. He was very sympathetic to the drum parts, and he and I often got very involved in the parts together. I think the result is that we played things on some tracks that might not be played on a lot of country records, yet they still worked.

Another common way to make a track feel good is in the bass guitar and bass drum parts. Often in the studio, we will be cutting tracks so fast that there is no time to discuss what will be played on the kick and bass. So with most of the bass players I work with, we always start with playing half notes in the verses.

Then, we'll automatically go to what we call the "heartbeat" in the chorus.

After working together for a while, we can almost always sense when we're going to be adding a note at the end of a certain phrase, or leave an 8th note out for a bass walk-up.

In the first verse of a song I will often play cross-stick only on beat 4 to start out.

I then might go to 2 and 4 halfway through the verse. Often in the second verse I'll make it different by alternating between the half-note and heartbeat kick patterns.

When you're cutting as many as six or seven tracks in a three-hour session, you have to already have this concept together and work as a team—especially with the bass and drums.



# A "Muddy" Ostinato

by Rob Leytham



It is such an exciting time to be a drummer and a drum instructor. I think that's because one does not have to look far to find inspiration from some of the young drummers who are being recorded today. Matt Cameron, Dave Abbruzzese, and Mike Portnoy are

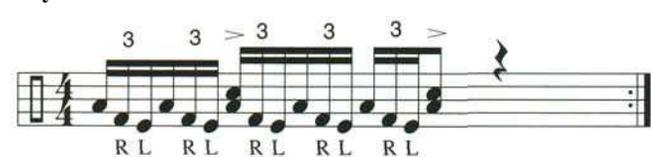
getting kids excited about taking up the drums, just as Neil Peart, Bill Bruford, and Vinnie Colaiuta did for drummers my age. It is again considered "cool" to be in a band.

As a teacher, I feel it's my job to teach the history and personalities of past eras of drumming. But it's also important for me to keep an open ear to what is happening today and be able to create assignments that incorporate current drumming ideas while teaching basic reading abilities. That's where this article comes in.

A song that many students want me to teach is "My Name Is Mud" by Primus. Tim "Herb" Alexander is a favorite among many of my students, and the groove that he plays at the end of the song is one of my favorites to teach. It's fun because I can turn the pattern into a repeating ostinato and have my students read a rhythmic solo over it, which is just what I'm going to show you here.

First, learn the 16th-note triplet rhythm that Tim plays between his floor tom and bass drums or double pedal. (If you don't have a double bass kit or a double pedal, this will be a wonderful exercise to build up your single-bass technique.) It is important to keep the 8th notes on the floor tom evenly spaced by counting, "1 & 2 & 3 & 4 &." (I usually tell my students to concentrate more on their hands and put the feel of the 16th triplets on the bass drum "in the back of their head.")

## "My Name Is Mud"



Let your ears and the feel of your feet tell you if the bass drum pattern is rushing or dragging.

Tim's beat is simply an extension of the following ostinato. Try to practice it enough so that you are completely comfortable. You need to have it down to the point where you can stop thinking about it.

## Muddy Ostinato



Once you're comfortable with the ostinato, try playing the following rhythmic solo over the top of it with your left hand. It sounds very powerful and very complex, and more importantly, very cool.

## Rhythmic Solo



As always, learn slowly, relax, count, and have fun with this. And, hey, Tim, keep playing these interesting grooves—it keeps me in supply of lesson ideas!



## Basic Reading: Part 3

by Hal Rowland

This is the third installment of *Understanding Rhythm*. Please review parts 1 and 2 before continuing.

### Dotted Notes

Let's start this month with the dotted note. A dot placed after a note adds one half the value of the original note. In 4/4 time, a half note equals two counts. If we place a dot after the half note we add one count (quarter note) to its value (half of the original value). Therefore, a dotted half note equals three counts.

Another way to describe any dotted note is that it is worth three of the next-shorter note. That is, a dotted whole note is worth three half notes; a dotted half note is worth three quarter notes; a dotted quarter note is worth three 8th notes; a dotted 8th note is worth three 16th notes; and so on. We'll cover dotted notes in more detail later.

### Ties

A tie is a curved line that connects two adjacent notes of the same pitch. The tone is held as though the notes are one.

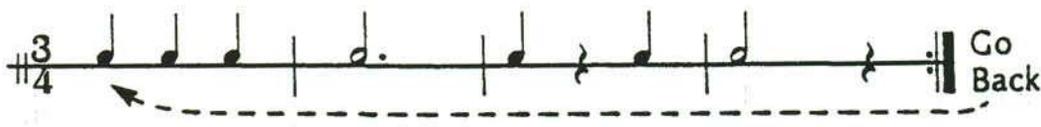


In the first example above, you strike the note on 1 and *let it ring* for all four counts; you do *not* strike the second note, on 3. In the second example, you strike the note on 1, let it ring through 3, and *cut it off* (muffle it) on 4 (since 4 is a rest, a period of silence). That's if you're playing a cymbal, concert bass drum, or some other instrument whose sound sustains after you initiate it. If you're playing a snare drum, woodblock, or another instrument whose sound is of short duration, you simply strike the initial note and count the remaining beats as if they were rests.

### Repeat Signs/First And Second Endings

Repeat signs and first and second endings occur frequently in jazz, rock, and other short, repetitive forms. These are simply "road signs" that save the composer from copying out the same music. They also save you from negotiating a long series of identical pages while both your hands are otherwise engaged.

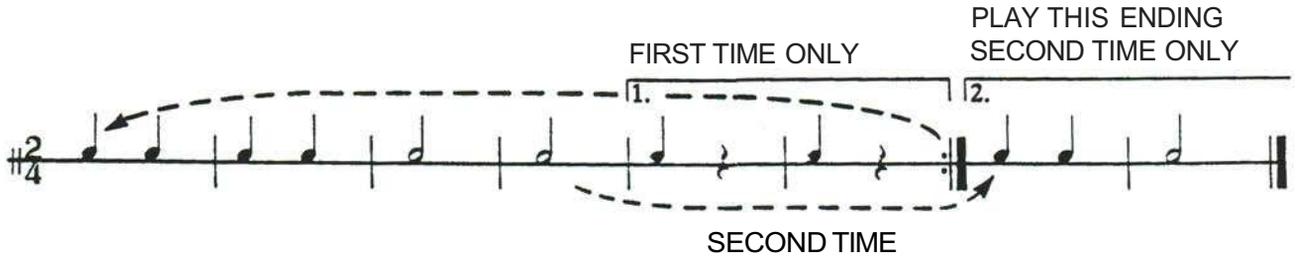
Two dots placed before a final bar line means that you should go back to the beginning and play it again.



Sometimes you'll have to repeat back to another repeat sign.



For a first and second ending, the repeat sign at the end of the first ending tells you to go back to the beginning. On the repeat, skip the first ending and play the second.



Because musicians are apt to change their minds, though, you will encounter pieces where the repeats, endings, and other features have been altered—in pen, crayon, lipstick, or whatever else was around. Even in this day of computer typesetting, many "charts" are still handwritten (professionally or otherwise), and you will be amazed at the condition in which they sometimes arrive. The moral of this story: Always carry a supply of pencils—and a *bigger* supply of erasers.

### 8th Notes

The last thing we'll cover this month is 8th notes. An 8th note looks like a quarter note with a flag added to its stem.

To draw an 8th note first draw a quarter note.



Then add a flag.



Two or more 8th notes are joined together by a beam.



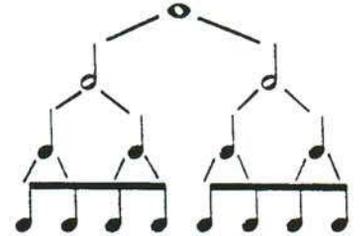
Two 8th notes equal one quarter note.



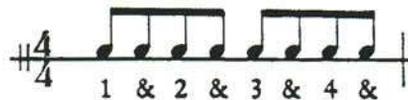
Four 8th notes equal one half note.



Eight 8th notes equal one whole note.



In 4/4 time, an 8th note receives half of a beat



With the introduction of 8th notes, we find—believe it or not—that we have covered all the notation that appears in most drumset music. Next time we'll see how these elements fit together to create the basic rock beats we hear every day.

*Editor's Note: The musical and text examples used in the Understanding Rhythm articles that appeared in the December and January issues—as well as those appearing in this article—were reproduced from Practical Theory, by Sandy Feldstein. (The copyright credit was mistakenly left off of the first two articles in this series.)*

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# Roy Haynes: "Blue Monk"

Transcribed by Phil Smith

This month's *Drum Soloist* features the great Roy Haynes from the famous *Live At The Five Spot* album by the Thelonious Monk quartet. The solo is from the tune "Blue Monk." Roy plays two choruses over the twelve-bar form, starting an obvious double-time motif that is evident from the very first bar. He uses the double-time feel to play various 16th-note syncopations in sharp contrast to the song's melody, which flows with laid-back triplets.

Haynes' use of the double-time feel can also be traced to the previous solo, in which Johnny Griffin firmly establishes a furious pace. Also note how Haynes turns off his snares at times in the solo. He also periodically mutes and changes the pitch of the snare drum with his hand.

When listening to the recording you might hear an occasional "phantom" bass drum sound in the background during the solo. Throughout the entire record, Johnny Griffin snaps his fingers

MUSIC KEY		
Open	O	CC
H.H.	X	X
T.T.	•	•
S.D.	•	•
F.T.	•	•
B.D.	•	•



and taps his foot when he is not playing—this phantom sound is probably just that. Regardless, this solo is another fine moment from Roy Haynes' tremendous career.

$\text{♩} = 112$

*sfz*



## Are You On The Move?

Modern Drummer is establishing a new department—to be called *On The Move*—for the purpose of giving coverage to individuals whose activities and talent are worthy of recognition, but who are not yet figures on the national music scene.

If you'd like to appear in this new section, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We'd also like a list of the equipment you use regularly.

Send your material to ON THE MOVE, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07011. Please note that **no** material can be returned, so please **do not** send original tapes or photos.

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RECORDINGS

**GINGER BAKER TRIO**

Going Back Home  
(Atlantic 82652-2)



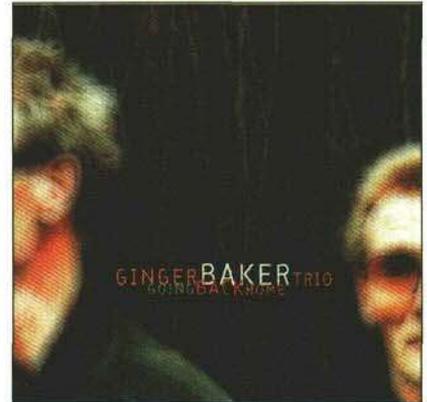
Ginger Baker: dr  
Bill Frisell: gtr  
Charlie Haden: bs

It might sound ludicrous to suggest that Ginger Baker is underrated as a drummer, given the legendary status of Cream. Indeed, Baker's playing with that band stands as one of the most innovative and truly original styles in the history of drumming. But by reducing Baker to a mythological figure whose drumming was so specialized that it could only work in that one setting is to deny the total scope of his talent.

Uniting Baker with Bill Frisell and Charlie Haden was a true inspiration, one that not only matches him with two equally inventive and creative musicians, but

that also returns him to his jazz roots. Whether playing a rudimental-style snare drum cadence, straight-ahead ride cymbal, smooth brushes, or African-sounding tom-toms, Baker honors the traditions of drumming while making his own statement. If Bill Bruford has become the *Max Roach* of English rock drummers in recent years with his sophisticated, thoughtful playing, then Baker is the Elvin Jones with his unabashed power and passion—traits all the more remarkable coming from an Englishman.

One could, perhaps, draw a parallel between Baker and the Rolling Stones' Charlie Watts, who has also returned to his roots in recent years by leading a jazz group. But whereas with Watts the intent

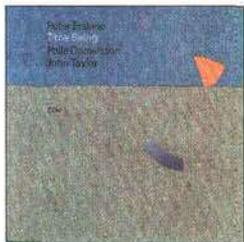
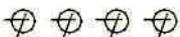


was far nobler than the results, Baker plays jazz with an authority that reveals the depth of his artistry, putting his work with Cream into new perspective and elucidating Watts' frequently expressed opinion that Baker is the most accomplished drummer to ever come out of England.

• Rick Mattingly

**PETER ERSKINE**

Time Being  
(ECM 78118-21532)



Peter Erskine: dr  
John Taylor: pno  
Palle Danielsson: bs

Over the past few years, the number-one classical album worldwide has been Henryk Gorecki's third symphony, or "The Symphony Of Sorrowful Songs." Over the same period of time only one artist in the drum world—Peter Erskine—has created a similar body of work.

I have known Peter for some

time, and I don't know where the sorrow is springing from. I'm glad he is able to express it, though. Take the third song on his trio's latest effort, "If Only I Had Known": It's simply sublime, with a caressing sadness. (But wait! There's a polyrhythm thrown in to remind us that this *is* a drummer's album.)

Compatriots Taylor and Danielsson (an inspired match of talents) each contribute music to *Time Being's* eleven cuts. Erskine includes three of his own originals: "For The Time Being," a tribute to Eric Gravatt and early Weather Report; the aforementioned "If Only I Had Known"; and "Bulgaria," which changes meters frequently and evokes memories of Erskine's work with Bulgarian artist Milcho Leviev over a decade ago. Finally, the album-opening trio improv, "Terraces," has a

magic mind-in-sync glory reminiscent of Erskine's playing with John Abercrombie.

Somber, sad, and exquisitely beautiful, Peter Erskine's music goes beyond mere tunes or riffs; it is art.

• Adam Ward Seligman

**SLAYER**

Divine Intervention  
(American 9 45522-2)



Tom Araya: bs, vcl  
Kerry King: gtr  
Jeff Hanneman: gtr  
Paul Bostaph: dr

As if to shake off the shadow of the recently departed

Dave Lombardo, new drummer Paul Bostaph gives Slayer fans what they apparently demand—breakneck double-kick work and plenty of it.

No slouch in the department of pure speed, Bostaph christens the record with a rabid, twin-kick-driven intro and rarely lets up from there, pushing his pistons to marathon meters that would bring many seasoned thrashers to their knees.

But you can't help but feel that Slayer's endless quest for land-speed records is a little forced on Bostaph, who showed more creativity and musicality when he played for the relatively down-shifted Bay Area thrash band Forbidden.

On songs such as "Dittohead" and "Sex, Murder, Art," Bostaph either prematurely cuts his fills short or simply outruns the band. And

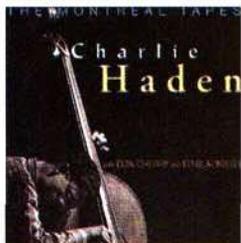
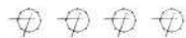
who can blame him? Dead-cold stops at this speed can cause whiplash. But to Bostaph, who is either chasing Slayer's style or Lombardo's legend, such un-tethered speed doesn't come naturally.

As he and the band grow more comfortable with each other, Bostaph's own talent and creativity will emerge, and, hopefully, the ghosts will disappear.

• **Matt Peiken**

## CHARLIE HADEN

**The Montreal Taps**  
(Verve 314 523 260-2)



**Ed Blackwell:** dr  
**Charlie Haden:** bs  
**Don Cherry:** pocket trp

Ed Blackwell was one of the jazz world's most musical, "melodic" drummers, and this live set, recorded three years before his death, stands as a testament to his vision. The concert at Montreal's Festival International de Jazz of August '89 from which this disc derives was one of an eight-part series honoring Charlie Haden. Each show featured the ever-evolving bassist surrounded by different bandmates.

This momentous installment reunited Haden, Blackwell, and Don Cherry, the wonderfully notorious former foundation for Ornette Coleman's band and the quartet Old And New Dreams.

In a nod to history, the repertoire is largely Coleman classics. Revisiting this material in stripped-down trio form reveals Blackwell's strengths even more. When you've got this drummer's colorations teamed with Haden's imaginative bass layers, who needs chords?

The avant-garde was Blackwell's playground. Even when he crusaded on the cutting edge of improvisation, his rooted sense of song, purpose, and playfulness were never sacrificed. While some avant-gardists were compelled to angrily smash the walls of convention, Blackwell tap-danced, levitated over the barricades to make a joyful noise on the other side. He is missed.

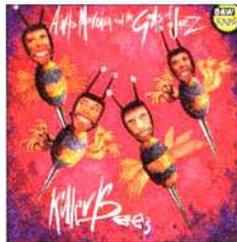
• **Jeff Potter**

## AIRTO MOREIRA AND THE GODS OF JAZZ

**Killer Bees**  
(B&W Music)



**Chick Corea, Herbie Hancock:** kybd  
**Mark Egan, Stanley Clarke:** bs  
**Gary Meek:** tnsx, sp sx  
**Flora Purim:** vcl  
**Hiram Bullock:** gtr  
**Airto Moreira:** dr, perc, vcl, chick-en, wilderness, weirdness



Where would we be without Airto, the thundering, wild-eyed god of percussion? Able to turn cow dung and coyotes' skulls into instruments that quake like a mad volcano or buzz like a Brazilian rain forest, the big-boned musician has enchanted us with his madness since the mid-'60s.

Add *Killer Bees* to a list including past Airto efforts *Virgin Land*, *Moon Germs* (Joe Farrell) and *Light As A Feather* (Chick Corea) as forays into his breathy, chirpy, fibrillating drumming. Gathering his best musical friends around him, these tracks are built on free improvisations—no charts, no rules, no clocks.

Not everything hangs together, though. Sometimes the music is aimless, wandering for a while before one of the "Gods" latches it down to a mellow groove or recurring melody. But Airto is always entertaining, breathing loudly like a locust swarm, laughing like a demon, bashing a wickedly funky groove, tinkling bells, kicking butt on timbales and weird bottle-sounding instruments, or creating a lush palette with brushes.

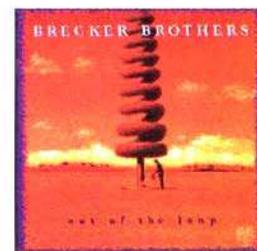
Don't expect slick melodies

or predictable pockets here, just lots of smoke, acrid gas, and pungent smells. Airto is at work.

• **Ken Micallef**

## BRECKER BROTHERS

**Out Of The Loop**  
(GRP 9784)



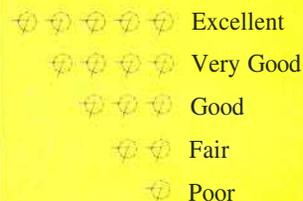
**Michael Brecker:** tnsx, sp sx, EWI  
**Randy Brecker:** trp  
**Steve Jordan, Shawn Pelton, Rodney Holmes:** dr  
**George Whitty, Eliane Elias, Maz Kessler, Robbie Kilgore:** kybd  
**Dean Brown:** gtr  
**James Genus, Armand Sabal-Lecco:** bs  
**Steve Thornton:** perc  
**Mark Ledford:** vcl

Michael B. is playing a lot of tenor here, and there are three good drummers on the date. Unfortunately there isn't enough space for any of them to really leave much of a mark. Steve Jordan gets rumbling on Randy B's "Harpoon," mixing it up well with a searching Michael B. tenor solo. Jordan's trademark snare slap is there on "Slang," an M. Brecker tune that nods to Miles' *Tutu/Amandla* stage. But what really hurtles the song along is

## SIGNIFICANT OTHERS

Chick Corea & Joe Henderson's *Live In Montreux* (GRP), with **ROY HAYNES** (and Gary Peacock on bass) is hot from the very first bar, making this summit of jazz elites a must-have. If you're working on your Latin chops, check out percussionist **MANNY OQUENDO & LIBRE'S** inspiring, drummer-less (but rhythm-heavy) *Mejor Que Nunca* (*Better Than Ever*) on Milestone. And for your Jewish, Middle Eastern, Eastern European, Indian, and classical chops, Davka's self-titled debut (Interworld), featuring percussionist **ADAM LEVENSON**, should be source of inspiration. **LATIN PERCUSSION'S** new video, *Community Drumming For Health And Happiness, Vol. 1*, is a unique addition to the recent spate of educational material on the topic.

## RATING SCALE



the drummer's funky over-the-bar kick work. "Scrunch" takes aim at the same target, and "When It Was" has great potential, but the programmed rhythm tracks by Maz and Kilgore hold back the flow on both tunes.

"African Skies" is a better playground, a polyrhythmic excursion led by Michael's slashing, squonking tenor, Sabal-Lecco's basses, and Rodney Holmes' commanding flourishes. Holmes breaks up the time well and makes the programmed percussion his ally as he ascends to some nice heights.

Unfortunately there are too few moments here that rise to the heights of earlier Brothers tracks like Harvey Mason on "Some Skunk Funk," Steve Gadd's elevated funk samba on "Night Flight," Terry Bozzio's live "Squids," or Richie Morales blazing through "Not Ethiopia."

• Robin Tolleson

## VIDEOS

### BUDDY RICH

Jazz Legend: Part 1, 1917-1970

(DCI Music Video)

\$39.95, 67 minutes



Buddy Rich, master and monster—this video really gets at the hugeness of his talent. There's a big band music his-

tory lesson in the classic clips here too. We see photos of Rich at three and eight, and hear an audio tape he made at twelve as "Traps, The Drum Wonder." Rich's own candid comments are spliced in liberally—though I wish the producers had identified the origin of those.

Great video clips include "Hawaiian War Chant" with Tommy Dorsey, "Kicks With Sticks" by an early Buddy Rich Orchestra, a timpani solo, a four-stick solo, a double-bass solo, and a Rich/Krupa drum battle during which Buddy can scarcely contain himself before blowing his chum off the stage. Buddy also plays in a jazz quartet setting on a Lenny Bruce TV special.

What's missing here is any technical analysis of Buddy's playing. Other than one not-so-illuminating comment from Steve Gadd, there are no major drummers interviewed. We're left with anecdotal material from Buddy's daughter Cathy, manager Stanley Kay, and drum instructor Henry Adler, and fawning praise from narrator Mel Torme (though it's hard to argue with the accolades he dishes out).

By the end of this video Rich is raiding music schools to stock his band, and talks about working with younger, seemingly more motivated players. But "Love For Sale" as played by the shaggier, medallion-wearing band makes me miss the joy, the suits, and the show. But still, a promised second video, focusing on Rich's music after 1970 (hopefully including some great moments with Johnny Carson), will be hard-pressed to top this one.

• Robin Tolleson

## BOOKS

### THE ART OF BOP DRUMMING

by John Riley

(Manhattan Music/ CPP Media)



\$24.95 with CD

Bop drumming is a tough topic to capture on paper, but John Riley has done a noble job here.

As a performer who has worked with bebop forefathers Dizzy and Miles as well as modernists Mike Stern and John Scofield, this drummer has a wide-perspective understanding of the bop legacy. While many jazz primers focus on independence exercises (the author rightfully argues that *interdependence* should forever replace that misnomer), Riley favors a holistic *conceptual* approach that mixes the technical with the historical plus a dash of good ground-floor philosophy.

This eighty-page book/seventy-two-minute CD package is most valuable for drummers who already have a reasonable command of technique and reading yet are new to the stylistic essentials of jazz. For the more advanced there is an excellent "minus one" CD play-along segment as well as enlightening diagrams of some unconventional brush patterns used by masters such as Ed Thigpen, Marty Morell, and Elvin. Book segments are grouped under time playing, comping, soloing, and play-along lead sheets. A recommended discography also includes cut-by-cut listening pointers.

Riley's method ensures that his readers won't go forth armed with drum licks without their ears intact; his wise guid-

ance reminds us that it's not *what* you play but *why* you play it.

• Jeff Potter

### SHE'S A REBEL:

The History Of Women

In Rock & Roll

by Gillian G. Gaar

(Seal Press)



Female drummers get their share of the spotlight in *She's A Rebel: The History Of Women In Rock & Roll*. Author Gaar provides a thorough review of the history, politics, and lifestyles of women rockers, including many drummers and percussionists like Maureen Tucker of the Velvet Underground, Debbi Peterson of the Bangles, Karen Carpenter, and percussionist Annette Aguilar of Casselberry-DuPree.

Biographies and interviews of these drummers and other women rockers reveal that some viewed themselves as pioneers; many others faced significant obstacles, such as sexist critics and executives who did not think a woman belonged sitting behind a drumkit or wielding an electric guitar. Others were fortunate to receive solid support and were able to concentrate on making music rather than defending their right to play.

*She's A Rebel* also contains two sections of photos, including shots of Tucker, Alice DeBuhr (of Fanny), Aguilar, and Madonna, who began her musical career as a drummer—one of the many little-known facts contained in *She's A Rebel*. A must read for anyone interested in the history of women rock drummers.

• Harriet L. Schwartz

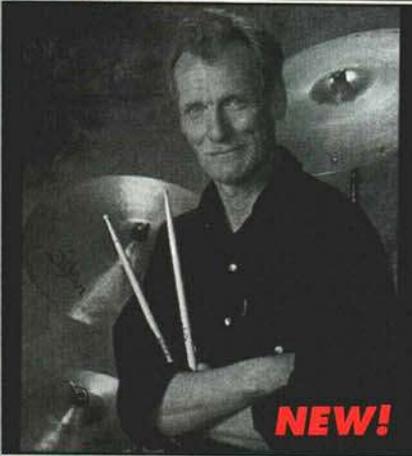


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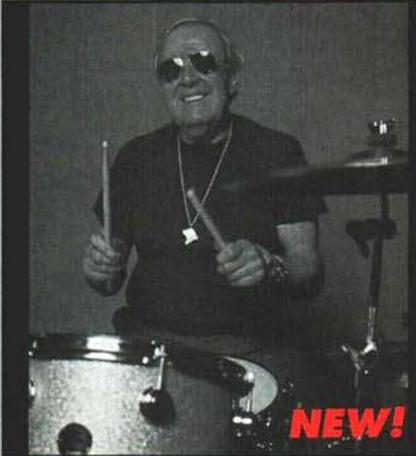
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# David Liebman

by Scott Cutshall

*Soprano saxophonist David Liebman is a rarity these days in the field of creative music. His is a unique and unyielding voice amidst an ever-growing tidal wave of compromising musicians seeking cross-over success. Liebman makes few compromises and even fewer apologies.*

*Liebman has worked with some of the most ground-breaking, visionary drummers of our time: Pete LaRoca, Elvin Jones, Al Foster, Jack DeJohnette, Rashied Ali, Billy Hart, and Jon Christensen are among those he's shared stage or studio time with. Some have been employers, some employees, and a few have been equal partners—but all have been on a musical exploration with him from the very beginning.*

*Drummers are crucial to this guy. Case in point, Liebman's 1974 ECM record, Drum Ode, starts with this statement: "Drums and drummers. For me they have been the moving force and inspiration. A reason to live and celebrate life through playing music. Thanks to the men who play the drums." With those words acting as a preface for this interview, I sat down with David Liebman at his home in eastern Pennsylvania to discuss drums and drummers.*

**SC:** What do you feel the connection is, historically speaking, between the saxophone and the drums?

**DL:** Well, saxophone has been one of the most important instruments in jazz in terms of innovation and setting styles. It's just a natural instrument for jazz—perhaps *the* instrument. Drums, of course, are *the* instrument for the rhythm. So what you have is a perfect match-up between the very strong melodic instrument—the saxophone—and the drums, which are the heartbeat of the whole music. Drums put the fire in the music and give it the feel—everything that makes *it jazz*.

**SC:** When did you start working with Elvin Jones?

**DL:** I was with Elvin by 1971. I was twenty-five and it was ten years after I'd first seen the Coltrane group.

**SC:** What was that like for you as a player?

**DL:** A lifetime dream that lasted for two and a half years. It was a club band; in those days you still worked in clubs. Musically, Elvin liked even bars. He didn't want any funny stuff—it was mostly 4/4 or 3/4. We played a lot of middle and slow tempos of course, because that's his forte. The main thing I got out of Elvin was time—especially being able to drop behind the beat, which is a very subtle aspect of time playing for a jazz musician. It's not that often that you hear it these days, because the music now is

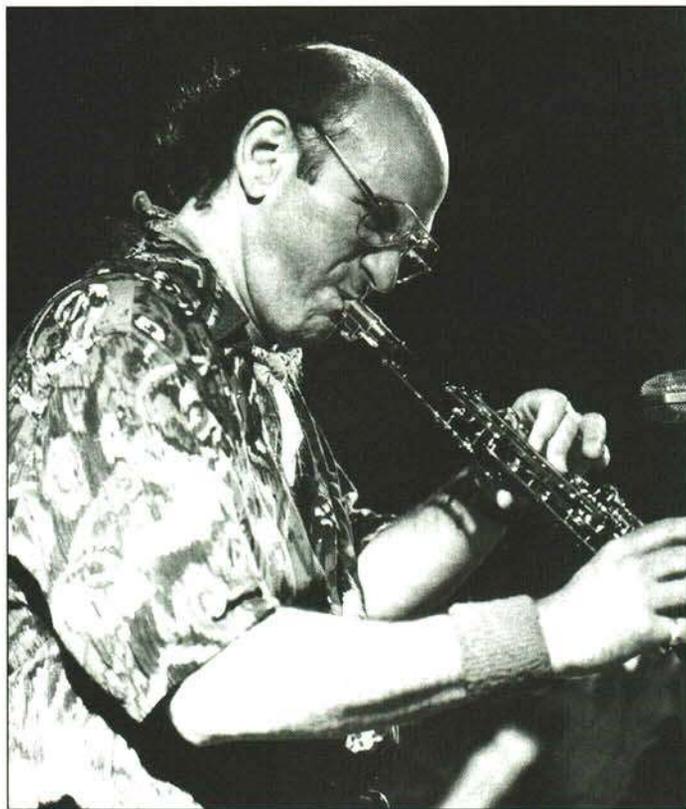


Photo by Jacky LePage

more on top and usually 16th-note oriented.

**SC:** Let's backtrack a little bit to 1969 and your first real jazz gig, with Pete LaRoca.

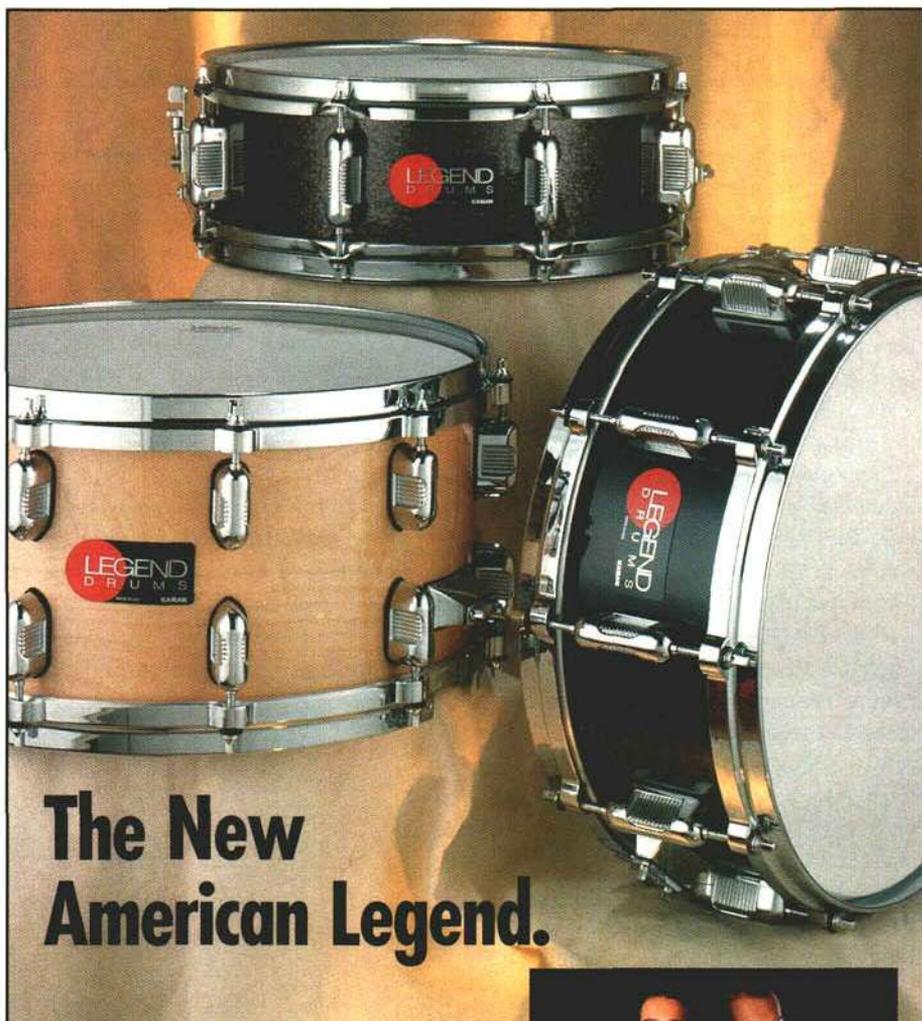
**DL:** That was my first real break. It was Steve Swallow, Chick Corea, and Pete, and through that experience I saw what an amazing player Pete was. He became the hot drummer around New York, working most notably with Sonny Rollins.

There are many things about Pete. One is the way he uses the fourth beat and the "&" of 4. Of course this is a very common thing for drummers to do, using the "&" of 4 as your 1, but Pete really phrases toward that. It was very hard for me to follow. He also has a bag of tricks that includes a Latin thing, little double-time things, and triplet things—and his waltz playing is incredible. He always said he didn't think a waltz was 1-2-3, 1-2-3, it's 1-1-1, 1-1-1—every single beat. As far as he's concerned all three beats are equal. There's no strong 1, whereas Elvin has a very strong 1. Pete has amazing looseness. He's also a major soloist, as Elvin is. I mean they can really take an idea and stretch it out—make something out of it, not just hit the drums.

**SC:** A lot of drummers don't—or can't—develop their ideas into cognizant musical statements.

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**DL:** The guys we've been talking about think melodically: theme and variation. A drum solo should be no different than a sax solo: a beginning/exposition, a middle/some kind of development, and an end, which is recapitulation or a coda/finale to bring it down or put the ribbon on it and tie it up. When drummers take a solo, that's what they should be thinking about.

**SC:** I read an interview with Adam Nussbaum in which he talked about your own drumming skills.

**DL:** Well, *everybody* loves playing drums. It's a natural thing to want to hit something. I always had a set of drums around for cats to come over and hit. But of course in the morning or afternoon I'd sit down and play. When you have your main instrument, it's incumbent on you to understand everything about it—that's your job! But when you go to another instrument—like a kind of "hang-out" instrument—you can have fun. You don't have to figure everything out; you don't need to know a paradiddle. So I would sit down and just play what I felt—and also what I could *observe*. I always say this because it's so true: The drumset is the one instrument that you really must *see* a musician play to understand. That's the thing that really needs to be understood by a person who's learning: The visual aspect is an extremely important way to learn, reinforce, and develop.

**SC:** From Elvin you went with Miles Davis, who had Al Foster playing drums.

**DL:** Right: Al Foster playing backbeat—non-interactive. Now, I knew Al in another way. Al is a real bebop drummer—coming from Art Taylor. He can do Elvin stuff and he can do Tony Williams stuff to a degree, but in those days he was very bebop and very musical. The thing about Al I will always remember is his big sound. Al had that "woomph" thing. I don't know if it's the way he tunes or what, but it's that big, down, bottomy nastiness! He also had—and has developed since then—this left-hand thing he does. He has a lot of independence with the left hand against the ride, which he was just working on at that time. Al is a great group player. With Quest I had a rhythm section that really jelled and would do group things behind me. They were still playing time—it wasn't a free thing, but they were working on their own.

The next drummer I worked with was Billy Hart, who played with me from 1984 until 1991. He's coming from Tony and Jack DeJohnette, but he has his own thing, too. He mixes it up and never plays the same thing twice. He's completely unpredictable. He's got a great ear and he knows exactly where everything is all the time. He's very independent, and will not necessarily play figures behind you that the whole band is playing. He's made hundreds of records, and he'll hold back if he has to. But when he lets it go he plays all over the place. It depends upon who he plays with, because he's the ultimate professional. That was a very great period for me: Al for about four years, and then Billy for seven

years.

**SC:** How about Bob Moses? You and he go back together.

**DL:** My first two records were with Bob, in the Open Sky Trio. Moses is a major soloist, and he has a real combination of influences: Roy Haynes, Elvin, Max Roach, and Edgar Bateman, who is, of course, the unknown element. Bob has that independence thing, the ability to have that continual, rolling, Elvin triplet thing, and the snap-crackle-pop thing of Roy. But beyond that, he has developed as a complete artist. He's a very wide-ranging musician.

**SC:** Jeff Williams would have been around this period.

**DL:** I was looking for a drummer who was basically coming from a contemporary, modern thing. I found Jeff Williams. He's got a very loose feel. I think he's playing with Joe Lovano now. He was a very good musician for me to have in that first group, Lookout Farm.

**SC:** Jack DeJohnette is a musician you've recorded and toured with over the years. Any thoughts?

**DL:** Jack is the ultimate drummer. He does anything and can do everything. If you want to burn, there's nobody who can burn more. He'll outlast you for the rest of your life. It sounds like he's hiding the 1. He always gives it to you, but it's on a different drum—very subtle. When you play with him it's easier than when you listen to him. When you play with him, he's very supportive. He'll give you the 1, but then he continually goes right on. On one of my first records with him we had a long duo—till the drums fell apart. The cymbal actually fell off the stand, and that was the end of the duo. [laughs] It was the most burning shit!

**SC:** How about Adam Nussbaum?

**DL:** Adam started out as being the young cat hanging around the Vanguard when I was playing with Al and Elvin in the '70s. I started my second band—after Lookout

Farm—called the Dave Liebman Quintet, with John Scofield, Terumasa Hino, Ron McClure, and Adam. Adam comes strictly out of Elvin and Al. He's out of that bottom, rolling, accompaniment thing. He's interactive to a degree because he's contemporary, but basically he lays it down for you and swings. Adam is not a great, great soloist. He's not innovative yet, but he is a driving, rolling, great supporting drummer. Guys love playing with him—especially these days—because it's so hard to get a drummer who can really swing and lay it down.

**SC:** Continuing forward in your group evolution, the next drummer would be your current one, Jamey Haddad.

**DL:** Jamey has that whole added element of world music. He has the hand-drum thing, as well as the ability to play out of four and be comfortable in other meters—which is something I'm interested in these days. I'm trying to do more rhythmic things, and Jamey is very facile with that. He's from the next wave of drum-

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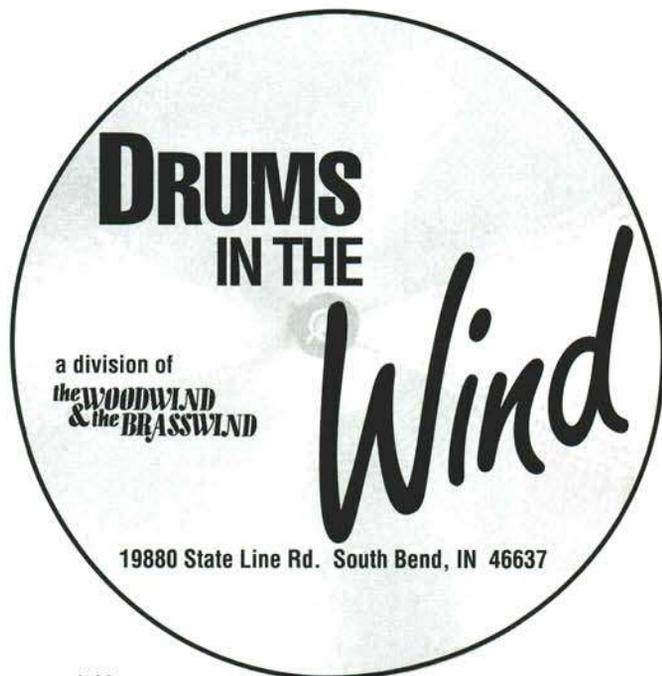
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mers: jazz influence combined with world influence. So Jamey is the best cat I could have now.

**SC:** Let's touch on Bill Goodwin, who has made two albums with you, the first being the Cole Porter recording and most recently your Latin album, *Besame Mucho*.

**DL:** Bill is the epitome of the experienced drummer. He knows everything, and he knows when to do it and exactly how to do it. He has a completely musical sense; he's probably the most musical of all these cats. He's not a fire, fire, fire drummer; that's not his thing. But for precision, accuracy, and the right thing at the right time, he's amazing—and it's a very great experience to play with him. From Baby Dodds on up, he's got all that shit in his playing—and yet he's very modern, too.

**SC:** Briefly, let's talk about your associations with Victor Lewis and Steve Gadd.

**DL:** Victor is a very good, modern, clean drummer. He gets the shit done, reads great, and is very complete. He's really developed over the years; I've seen a change.

The record I did with Steve Gadd is called *What It Is*. I did it on CBS/Sony in 1979. It was produced by Mike Mainieri, with Scofield, Kenny Kirkland, Don Alias, and Marcus Miller all playing. Steve was doing his thing, and I looked at him—a long look. He said, "I didn't know you wanted to do that!" So I said, "Man, you're playing with me! *Green light!*" He can really play out of the 16th-note thing, but for jazz, it just doesn't feel right to me.

The guys who come out of the fusion scene...I'm sorry, but their ride-cymbal beat doesn't feel authentic. It lacks that certain looseness. Gadd does everything I've been talking about with these jazz drummers—except he just does it in 16th-note-oriented music.

**SC:** I want to discuss the free drummers that you've worked with. Let's start with Rashied Ali.

**DL:** Rashied plays flutter! I can't call it anything else. Yet there is a free slow, medium, and fast tempo. It's not pulse, but it's a *feeling* of pulse, and it's a flow that's extremely sensitive and fantastic to play with. He's not bombastic; he's very quiet. He was quiet even when he played with Coltrane. It's a certain talent to be able to do that drum-wise, and it's a certain concept time-wise, because there is a sense of time, but it's not being stated.

**SC:** Daniel Humair and Jon Christensen?

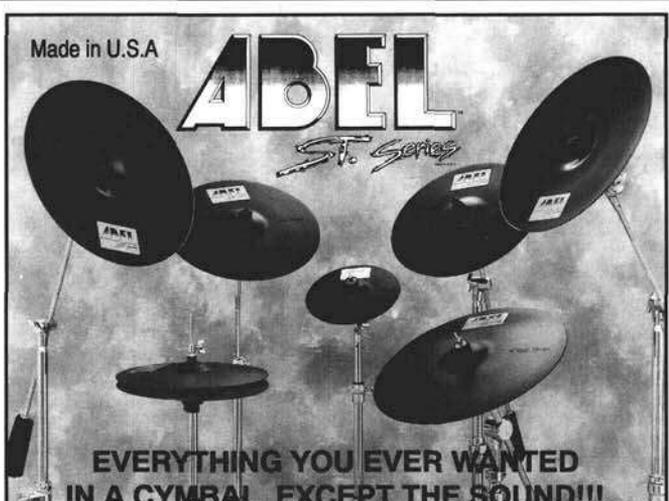
**DL:** Humair is coming out of the bebop thing, but he has a lot of Tony Williams in him, and he can play very fast, very well. He can really stake out the time. He has a nice flow, he's an interactive drummer, he listens, and he's very, very experienced.

Jon represents that whole ECM thing—very lyrical, very loose, very flowing, 8th-notey—but without 1's. We just did a record on which there were some things in five and three. We were sitting there doing it, and he didn't even look at the music—and you don't know the difference! Han Bennink is also great. There is nobody like him in the world!

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### With Others

**With Elvin Jones:** *Live At The Lighthouse Vols. 1 & 2*, Blue Note 784447/8; *Genesis*, Blue Note 84369; *Mr. Jones*, Blue Note LA110-F. **With Miles Davis (Jack DeJohnette):** *On The Corner*, Columbia KC31906; **(Al Foster):** *Get Up With It*, Columbia PG33236. **With Bob Moses (Open Sky Trio):** *Open Sky*, PM PMR001; *Spirit In The Sky*, PM PMR002. **With Quest (Billy Hart):** *Natural Selection*, Pathfinder 8839; *Quest II*, Storyville 4132 (import from Denmark); *Midpoint*, Storyville 4121; *Of One Mind*, CMP 57.

### As A Leader

(available under the name David Liebman)

**With Lookout Farm (Jeff Williams):** *Lookout Farm*, ECM 1039. **With Al Foster:** *Pendulum*, Artists House 8; *Quest*, Palo Alto 8061. **With Jack DeJohnette:** *Trio + One*, Owl 051 (import from France); *First Visit*, Westwind 2067; *Tribute To Coltrane*, King 6473. **With Adam Nussbaum:** *If They Only Knew*, Timeless SJP151; *Homage To John Coltrane* (also featuring Bob Moses), Owl 046. **With Jamey Haddad:** *Turn It Around*, Owl 71; *Miles Away*, Owl (to be released in 1995); *Songs For My Daughter*, Soul Note (to be released in 1995). **With Bill Goodwin:** *Plays The Music Of Cole Porter*, Red 123236 (import from Italy) 2 CDs; *Besame Mucho*, Red (catalog no. unavailable at press time). **With Victor Lewis:** *Setting The Standard*, Red 123532 (import from Italy). **With Steve Gadd:** *What It Is*, Columbia JC36581.



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## David Weisman

Philadelphia-born Dave Weisman's story is the quintessential tale of the local drummer: fifteen years of experience, instruction throughout grade school, hundreds of performances in bands of every description—but nothing that allowed him to drum for a living. So it was off to college for a business administration degree—after which, Dave says, "I bounced from band to band while working in music stores for income. I roughed it for a couple of years while I focused on my music."

Good things come to those who wait, and in late 1993 Dave found a consultant job that gave him a flexible schedule. At the same time he joined Leroy Foster & Bad Business, a blues trio that currently tours the Northeast. "At first I was a bit hesitant," says Dave. "I appreciated blues artists like Stevie Ray Vaughan and Jimi Hendrix, but I never thought I'd play that kind of music seriously. But I've found that I do like playing this stuff, and I've learned more with this band than with any other." As evidenced by the group's demo tape, what Dave has learned is how to be a solid, tasteful, and thoroughly authentic-sounding blues drummer. For that purpose he uses a four-piece Yamaha *Recording Custom* kit with a Solid Percussion piccolo snare drum, Paiste and Zildjian cymbals, and Tama and Yamaha hardware.



"My goals involve staying with this band and hopefully growing to reach regional status," says Dave. "You have to give the music industry a fair chance—regardless of how unfair it seems to you. I'm a firm believer in being prepared for anything that might come your way."

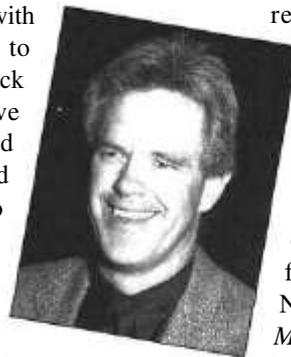
both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We'd also like a list of the equipment you use regularly. Send your material to *On The Move*, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009. Please note that **no** material can be returned, so please **do not** send original tapes or photos.

## Jeffrey Salisbury

Forty-six-year-old Jeffrey Salisbury of Jericho, Vermont has had a lengthy and varied drumming career—with no signs of letup. According to Jeff, "I was raised on R&B, rock 'n' roll, and big band, and have gradually evolved into jazz and ethnic styles." From stage band gigs as a teen, Jeff went on to tour the country as the drummer for the Albeit King Blues Band and Cold Blood in the late '60s. Later he backed such artists as Chuck Berry and Bo Diddley for their performances in his area. Other appearances with a variety of pop and jazz artists—along with studies with George Marsh, Bob Moses, and Peter Magadini—helped prepare Jeff for his work as a percussion instructor at two Vermont colleges.

Jeff's current playing activities involve no less than three diverse bands: Pure Pressure (a seven-piece R&B group), the Sneakers Jazz Band (house

band at a jazz club), and the Bruce Sklar/Dave Grippo sextet (a contemporary jazz and world music touring/recording band). That



group is currently promoting their self-produced CD *Passing Through*, on which Jeff's versatility and talent are amply demonstrated. He performs on a five-piece Noble & Cooley CD *Maples* drumkit and Istanbul, Zildjian, and Paiste cymbals, and uses a variety of hardware from DW and Tama.

"My goals," says Jeff, "are to continue learning and playing throughout my life. Ideally, one of the groups I'm with will be signed to a record label and we'll be able to continue recording original music. Endorsements would be a plus, but I would prefer them to be based on musical merit rather than commercial appeal."

## Joey Hanna

Although only nineteen years of age, Sag Harbor, New York's Joey Hanna has been playing the drumset since the age of four. Since that time, his influences have been numerous and varied. "Like most rock drummers," he says, "I went through my Neil Peart phase, then discovered drummers like Dave Weckl and Vinnie Colaiuta. I like the power of William Calhoun and

the creativity and vocal talent of Jerry Gaskill. I've learned a lot from all of them."



Learning is important to Joey, who spent the past year at Berklee College of Music, where he melded his own funk/rock skills with jazz experience. While at Berklee he met

the musicians with whom he now plays in an instrumental group called jey—recording and performing locally in the Boston area. A demo tape from that group reveals Joey as a skilled and creative player. His kit of choice is a seven-piece Tama *Granstar* set—often mounted on a Gibraltar rack—with Zildjian cymbals.

A veteran player despite his youth, Joey's goals are simple: "To keep improving, record albums, and someday go on the road."

The purpose of this department is to give coverage to drummers whose activities and talent are worthy of recognition, but who are not yet figures on the national music scene. If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably

both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your

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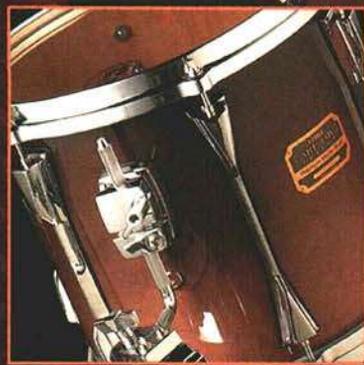
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# Healing Your Hands

by Dr. Arlo Gordin

Pain often goes with the territory of playing drums. Sitting on a throne, with arms in the air and feet moving, creates abnormal stresses on the body that can cause pain, numbness, or lack of control and strength. These symptoms commonly occur in the wrist, hand, fingers, arm, elbow, shoulder, neck, and back.

The drummer's seating position often requires leaning forward to reach cymbals or rack toms, which strains the back muscles. The weight of the sticks and the force needed to strike the drums and cymbals must be supported by these same extended muscles. Pain occurs when the muscles and extremities are used to support the arms and wrists for extended periods of time, as well as absorb the impact from drumheads, rims, and cymbals. Judging by the number of players who come to me for treatment, it appears as though the problem is epidemic in proportion. Most of my patients report that extended playing results in symptoms that range from annoying and hampering—to crippling.

Many labels have been applied to these wrist and hand problems, from tendonitis to carpal tunnel syndrome. Medically, these conditions are treated with drugs (painkillers and anti-inflammatories), braces, instructions to lay off playing, and even surgery.

I prefer to avoid drugs and surgery for my patients. By observing the many cases of failed medical treatment that have walked into my office, my advice is, "If it doesn't work, why bother?" As a chiropractor, I wanted to provide a *natural* method to cure the underlying causes of these problems, not just cover them up. The good news is—it's found, it works, it's safe, and it's sensible.

## What's Really Happening?

The problems described above are basically electrical and functional. The electrical wiring system of the human body is the nerve system, which controls the function of muscles, joints, fingers, and arms. Curing pain lies with fixing the electrical failure and restoring function. When these two jobs are done, pain and symptoms disappear.

The main nerve system malfunction is called *subluxation*. The bones in joints move slightly out of their normal position

"Drummers add stress to their bodies by the way they sit and arrange their kits. Some problems can be resolved simply by changing the way the kit is set up."



and interfere with the pain-free motion of the joint. This pinching or tugging causes pressure on the nearby nerves, which interferes with electrical function. The challenge is to locate and correct whatever is interfering with proper nerve flow to and from the arms and hands. This is done by finding the subluxations and moving them

back into normal position. The results are often miraculous.

Of course, other factors can contribute to these problems. Coffee, nicotine, alcohol, not enough sleep, and poor diet can contribute to a body with little resistance to stress and too little cellular strength to withstand drumming. Nutritional treatment is often a great help. On top of this, drummers *add* stress to their bodies by the way they sit and arrange their kits. Some problems can be resolved simply by changing the way the kit is set up.

## Checking The Wiring Diagram

The first step is the examination of the neck, the spine, and the extremities involved. This reveals other signs such as weakness, swelling, subluxated joints, muscle spasms, and areas of tenderness. Sometimes it requires X-rays to locate physical damage to the spine and to show structure and misalignments. Often subluxation of the vertebrae of the neck or back shows up as pain in the shoulder, arm, or hand. In such cases, a physician might treat the hand forever and never handle the real problem.

A tool I've found most useful with musicians is a set of super-precise techniques developed by Dr. Ray Zindler, which he applied to sports medicine. This technique is an extension of the chiropractic specialty called "applied kinesiology," the study of body motion. Over the past fourteen years I've been able to adapt and fine-tune application of the technique to help musicians.

To test a player for the cause of his symptoms, the hand and arm are held in a series of different positions, which brings different nerves and muscles into play. This can show where nerves are being put under abnormal pressure by the bones. A series of strength tests on the fingers, hand, and arm follows, which instantly

shows where the nerve messages are being blocked. When the real problem is located, specialized chiropractic adjustments are used to relieve the pressure and restore nerve function.

The results are immediate and dramatic. The musician will regain 40% of his finger strength within minutes. Almost all the joint problems I see can be handled with a series of adjustments over the succeeding days or weeks, as bones go back into alignment, nerves normalize, and muscles re-adjust.

### The Problems You've Heard About

Carpal tunnel syndrome is a specialized example of subluxation. The nerves that travel out to the hand go through a tunnel of bones called carpals. If the bones are even slightly out of alignment, the nerves become entrapped, compressed, and pinched. Instead of surgery, we recommend adjustment of the carpal bone, which

stops nerve compression.

Tendonitis is really a description of the symptom, not the cause. It's an inflammation that's cured by finding the nerve blockage and/or the nutritional problems causing it. Both tendonitis and carpal tunnel syndrome have tests for diagnosis and adjustments that correct them.

By this time you're probably aware that I'm firmly dedicated to the non-surgical, non-drug approach. I've had to cure many musicians of hand and wrist pain after failed surgeries. And drugs like cortisone, used to treat tendonitis or carpal tunnel syndrome, have side effects on the glandular system. Healthy adrenal glands should produce all the cortisone you need.

### Stress, Your Adrenals, And Nutrition

Musicians often live in a world of stimulation and stress. And stress—whether it's mental, emotional, physical, or biochemical—makes the adrenal glands (two

little glands that sit on top of the kidneys) overactive. Eventually, they wear down to where they can't keep up.

The wearing down of the adrenals is connected with vitamin B deficiencies. A player living on snack food, *Coke*, and coffee and playing under high pressure (often with little sleep) is very likely to deplete the body of vitamin B. This alone can produce carpal tunnel in certain cases. Scientific studies have shown that B6 helps the carpal tunnel, and B5 (pantothenic acid) helps the adrenal glands fight inflammation.

I've had a lot of success using glandular nutrients to treat adrenal burnout. They're drug-free, non-toxic, and safe. One of the best forms of these nutrients is a group called "standard process" supplements, which help the body rebuild its own glandular system and permit it to deal properly with stress.

continues on next page

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### On The Road And On The Bandstand

I urge readers that before you let anyone perform surgery or prescribe drugs, check out the natural alternatives available in your area. Here are a few useful things you can do in the way of prevention:

- 1) Don't put force on your wrist in a bent-back position (regular pushups). That can cause carpal tunnel subluxation nerve compression.
- 2) If you're in a car accident or have an injury to your neck or arms, get checked promptly by a competent chiropractor for subluxation.
- 3) Eat quality foods. Take a good vitamin B supplement, vitamin C, and a good multiple vitamin/mineral supplement as well. If you try to run your body on burgers, coffee, and candy bars, sooner or later you'll have trouble with deficiencies.
- 4) When lifting bulky, heavy equipment, don't bend forward at the waist. Bend your legs and let *them* do the lifting. Keep your back straight, and get help if the equip-

ment is too heavy to safely lift alone.

5) Examine your seating position carefully, and change your setup to reduce over-reaching and straining. Pay attention to how high the drums are. The slightest change can significantly reduce stress on your extremities, neck, and back.

6) Sensible attention to your health will help you play longer and better. Even if you jam far into the night in smoke-filled rooms, a good bed, standing and sitting with good posture, good fitness, and *crunch* exercises to strengthen the abdominal muscles will help to maintain a spine healthy enough to support your playing.

7) A short stretch routine for hands and wrists before drumming can keep them limber and less prone to subluxations and inflammation.

There *are* workable treatments for your pain. You simply need to find someone in your area competent at treating these problems with natural methods—and take advantage of what's known.



## Sound Advice.

**It's a fact. Every time you hit your drums, whether you're practicing, rehearsing, recording or performing, unless you protect yourself you're doing irreparable damage to your hearing. So, here's some sound advice from master-drummer Terry Bozzio on how to play it safe and take care of your ears:**

- Don't wait until you have a hearing loss, tinnitus or other problems to protect yourself.
- Put something between you and your sound; use approved hearing protection whenever you play or listen to loud music.
- Have your hearing checked regularly and remember that a hearing loss is both permanent and preventable.

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## A Pre-Flight Checklist

by Steve Snodgrass

How many times have you arrived at a gig and realized that you'd forgotten to bring some part of your equipment? Or maybe a snare cord gave way in the middle of a set and...oops, no spare cord! If you're like me, this kind of thing has happened all too often. Sometimes the forgotten item is large (I once forgot a whole drum!) and sometimes it's small. But Murphy's Law dictates it will always be something you'll need before the night is over.

Let's face it, as drummers we've got a lot of stuff to cart around and keep track of—certainly more than most of our non-

drumming colleagues do. To help myself meet this annoying challenge I've developed a system—inspired by all the airplane movies I've seen over the years. I'm referring to that standard scene where the flight crew sits in the cockpit wearing serious looks and calling off a list of items, each followed by a "Check." My system calls for a similar "pre-flight" check of musical equipment. Admittedly the system is slightly tedious, but it's more than worth the effort. With a little practice it doesn't take very long, either.

The hardest part of doing a pre-flight gig check is writing the check list in the first place, and I've already done most of that work for you! The generic list shown here should cover virtually every item you carry (or should carry!), and anything not specifically listed can be added. The idea is to list *what* you carry and *where* you carry it.

I've grouped equipment items by categories down the left side of the chart, with common cases and bags across the top. To customize the check list for your own use, just photocopy it and fill in the appropriate boxes. For instance, if you carry one bass drum in its own case, put an "X" in the top left box. If you carry one snare drum in its own bag, put an "X" in the first column again, in the row labeled "SNARE."

I've left some blank rows under categories in which you might have more than one item. If, for example, you have an auxiliary snare drum that you carry in your trap case, write "AUX" (or whatever) directly under "SNARE" in the item column and place an "X" in the same row, over in the column labeled "TRAP CASE/BAG" at the top. If you carry an item as is, without a case or cover (such as a music stand), put an "X" in its row under the "AS IS" column heading.

When you've placed an "X" in the check list grid for every item you carry,

you're done! Just ignore (or cross out) any items I've listed that you don't use and add any necessary items that aren't listed, either under their category row (as in the auxiliary snare example) or in one of the "OTHER" rows at the bottom of each section. You can also write in additional storage locations in the "OTHER" column headings if you use more than what I've listed. For example, if you use a second trap case, just write "TRAP CASE 2" in one of the "OTHER" headings.

When completed, your check list will allow you to confirm relatively quickly that you have all of your needed equipment *before* you leave for the gig. Simply check the contents of each carrying case against the Xs in its column. If you unpack your drumset for use between gigs, use the check list to determine where each component goes when it's time to pack up again for the next job.

If you use different combinations of equipment for different kinds of gigs, as I do, you may want to make more than one version of the check list. This might produce one list for rehearsals, one for jazz combo gigs, and another for rock 'n' roll dates. You may also want to make your own lists from scratch if my generic version is too long or (yikes!) too short. Those of you who carry electronics (such as triggers, pads, or microphones) may want to add a second page to the generic check list to accommodate these items.

Once you firmly establish your normal equipment needs and the appropriate check list or lists, you can eliminate a lot of wasted time and frustration rummaging through your gear each time you play out. You can also drive to the job confident that the black cloud of equipment disaster isn't chasing you down the street anymore. You might even have time to think about music!

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<b>DRUMS</b>													
BASS													
SNARE													
TOMS													
OTHER													
<b>CYMBALS</b>													
HI-HATS													
RIDE													
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OTHER													
<b>HARDWARE</b>													
THRONE													
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SNARE STAND													
TOM MOUNTS/STANDS													
CYMBAL STANDS/ARMS													
OTHER													
<b>ACCESSORIES</b>													
HAND PERCUSSION													
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CARPET													
EAR PROTECTION													
MUSIC STAND													
STAND LIGHT													
EXTENSION CORD/STRIP													
METRONOME													
OTHER													
<b>SUPPLIES/REPAIR/MISCELLANEOUS</b>													
DRUM KEYS													
MUFLING MATERIALS													
DRUM HEADS													
SNARE CORD													
CYMBAL FELTS/SLEEVES													
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## SECURING YOUR MUFFLER

If you prefer a pillow to muffle your bass drum but hate having to adjust it all the time, try what I did. I took a screw out of one of my bass drum lugs and went to the hardware store. I bought four screws the same thread and diameter as the one from my drum, but 1/4" longer. I also bought four S-hooks and four washers. I chose the two lugs under the bass drum spurs nearest the batter head and removed the screws. I replaced them with the new, longer screws—fitting the S-hooks around them and placing the washers on top. I bent the S-hooks so that they were at about a 45° angle to the drumshell. I set my pillow between the lugs and hooked two bungee cords between the two pairs of S-hooks under the new washers. Over the past several months the pillow hasn't moved away from the head at all.

Brad Schlueter  
Hanover Park, IL



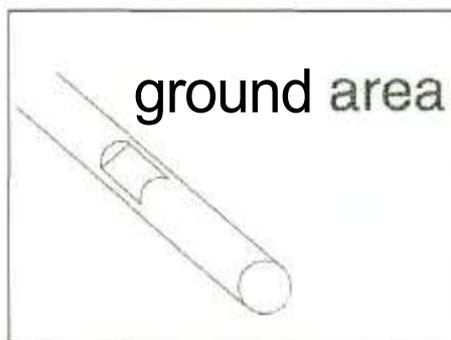
## CYMBAL COVERS

If you regularly play or practice—and leave your drums set up—in a place where people can come through, it can be difficult to prevent those people from touching your equipment. For example, people always come into my practice room and end up touching my cymbals. An easy thing to do is to slip a standard pillowcase over each of your cymbals while they're on their stands. This will eliminate unnecessary fingerprints (and prevent tarnishing, as well). A standard pillowcase will slide onto any cymbal up to 20" in diameter.

Chad Snider  
Groves, TX

## LOCKING IN YOUR BEATER SHAFT

I was having trouble with the beater flying out of my bass drum pedal, and I came up with a simple solution: I ground the beater shaft flat at the point where the set screw holds the beater in. This provides more surface area for the screw to grab and seems to have solved my problem.



Care must be taken to have the ground surface parallel to the striking surface of the beater head. Additionally, the flattened area should be no wider than the end of the set screw.

Brian Miller  
Aurora, IL



## CRASH SILENCERS

I've recently made my own crash-cymbal silencers. Here's how you can do it, too: First, measure the circumference around the cymbal. At a hardware store, buy rubber automotive vacuum hose (approximately V inside diameter) and cut it to the correct length. Then cut down one side of the hose, being careful to make the cut as straight as possible. You then fit the hose all the way around the edge of the cymbal until the two ends meet. I put a piece of electrical tape at the point where the ends meet, securing it to the cymbal on the top and bottom. This prevents the hose from falling off as I play. As long as you don't hit the top of the cymbal (or the bell) it won't make any noise. The system is effective and inexpensive.

Andy Beisel  
Granger, IN

## CONVENIENT DRINK PLACEMENT

Are you tired of fumbling for a place to put your drink during a gig? Have you had enough of spilling your drink on and around your drumset because of clumsy drink holders? The answer to this dilemma requires only a roll of *Velcro* tape (available at any hardware store) and a bicycle water bottle.

First, stick 4" strips of *Velcro* tape lengthwise anywhere on your drumset (a hi-hat stand...the side of a floor tom...any place within arm's reach). Next, wrap three strips of *Velcro* tape around the circumference of the water bottle. *Voila!* You can now stick the water bottle anywhere on your drumset and it will not shake loose when you play. Even more, the water bottle's nipple end makes it easy to sneak a sip *while* you're playing without spilling your beverage—or missing a beat.

Stephan Nigohosian  
Haworth, NJ



## CARPAL TUNNEL RELIEF

A fellow drummer offered me some sound advice regarding carpal tunnel syndrome, from which we both suffer. His symptoms (including numbness when playing) had gotten so severe that he contacted a Swedish doctor who has investigated this particular problem. His suggested treatment was surprisingly simple: vitamin B-6! This vitamin is a neurotransmitter and has worked wonders for both myself and the drummer who offered me the suggestion. There is no risk of adverse effects from taking a lot of this particular vitamin, so if you're suffering from carpal tunnel syndrome, take the B-6 like you would any other vitamin (one or two with each meal per day) and see if it helps your symptoms.

Katrine Spang-Manssen  
San Francisco, CA

## STICK WRAP

I have to wrap my sticks to save my fingers from blistering, because I'm too intense. (If a drumstick had juice in it, I could squeeze it out.) I've discovered a product called *Coban*, made by 3M. It's a self-adherent wrap that comes in 1", 2", and 3" widths. It goes on the sticks real well and has a good feel in your hands—like a puffed-up skin. It's also less expensive than commercial drumstick tape and it lasts and lasts. You can buy it in most stores that sell medical supplies.

Bill Gilbreth  
Joplin, MO



## ELIMINATING SNARE BUZZ

Over the years, many drummers have suggested putting a piece of tape over your snares to eliminate snare buzz. However, I've found that putting duct tape (or any type of tape) *under* the snares works better

than putting the tape *over* them. Not only does it reduce or eliminate the buzz, it still allows you to throw the snares into the "off" position. When I did it I put one piece of tape in the middle of the drum, but you can also try different positions with the tape. I used this method on two snare drums: one with ordinary snares and one with Rhythm Tech's *Active Snare System*. In both cases it works great.

Frank Cassidy  
Brewster, NY

*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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# Pearl

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# Leedy Floating Head Snare Drum

by Harry Cangany

The Leedy *Floating Head* (also called the *Professional* model) is, arguably, the first modern snare drum—even though it was made seventy years ago. The engineers at Leedy designed the first double-flanged hoop and the first semi-self-aligning lug. Until this lug came into existence, every manufacturer used either single-tension thumb rods or separate-tension tube lugs. Interestingly, tube lugs are popular again. Their original design was a simple threaded tube that had no give and take. Too often they fell victim to stripped threads if rods went in at a slight angle.

George Way, the sales manager at Leedy, has been credited with the idea of the self-aligning lug. (George may have been tinkering with the idea even *before* his move to Leedy in 1921. Rob Cook's publication *George Way's Little Black Book* has the drawing in question.) But Leedy had a stationary-nut version designed by Cecil Strupe in place by 1919. Way designed a fully self-aligning lug by 1930.

The *Floating Head* model actually got its name from the double-flanged hoop Leedy used. Rather than have a single-flange hoop with clips to attach the rods, Leedy had the second flange cover the flesh hoop and then extend out far enough to allow the rods to go through the hoop and into the lugs. In other words, except for the triple flange (a WFL invention), Leedy used hoops very similar to what we use today. The design was used into the '50s—look at the ears on a Camco hoop and you'll see the Leedy influence.

In the picture you will notice two similar *Floating Head* snare drums. The only difference is the strainer. The bottom drum has the *Utility* strainer, patented in 1912 and used for forty years. After 1925, it was only seen on Leedy's lower-cost models.

The top drum has the *Speedway* strainer. The name probably came from the other major attraction in Indianapolis. The *Speedway* strainer, like that of the *Radio King* and the Ludwig *Professional*, has an extension arm that allowed the drummer to use a stick to engage or disengage the snares.

The *Floating Head* has a one-piece metal shell of nickel-plated brass with two reinforcement rings that indent. No Leedy Indianapolis drums had badges. The pre-1925 models had a stylized "Leedy" name in a circular logo engraved or stamped in the top hoop. From 1925 to 1929 the logo was in a script form. Each hoop also had the word "Indianapolis" on it. By 1930 the place of origin was changed to Elkhart. Drums with wooden hoops had decals applied.

The only drawback to a Leedy *Floating Head* (or any other pre-

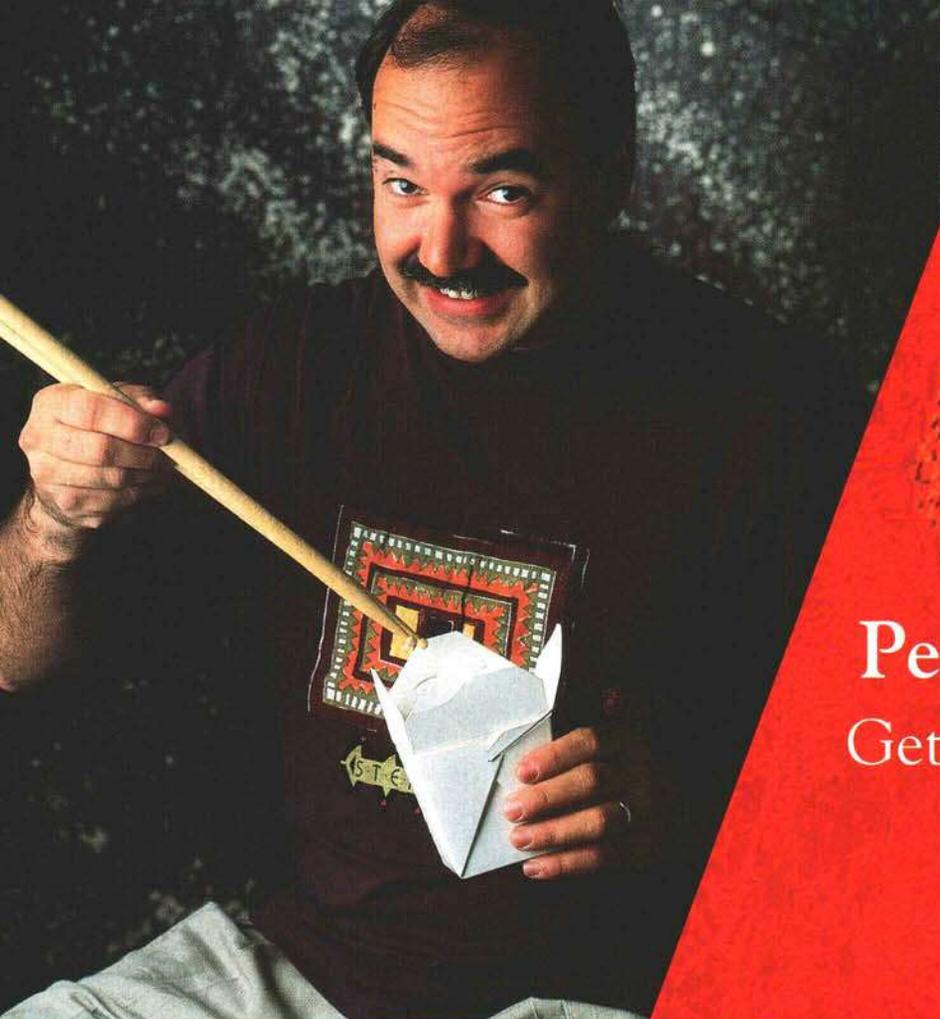


1930 model) is that the rods have slot heads. So you must either find a Leedy key or use a screwdriver to tighten the heads. (A Leedy key looks like an old skate key, in case you try to find one.) Leedy made at least two different-sized rods: 10/28th and 12/24th (which is the same thread size standard today).

Both the Leedy *Floating Head* and its competitor, the Ludwig *Standard*, were prime examples of American craftsmanship. Each had a distinct design and each had its supporters. Neither, it seems, had detractors—at least none on record. Every day Leedy gains more support as collectors and players learn about the company and its drums. Find and play one and you'll know why.

A Leedy *Floating Head* with a *Utility* strainer should cost between \$300 and \$350. The *Speedway* model should bring about 40% more due to the popularity of extension strainers. There is another strainer called the *Presto*. *Floating Head* drums with these strainers are right in the middle in value. The rarest *Floating Head* has the *Marvel* strainer, which is something like a Rogers *Dyna-sonic*. More on that in another article.





PHOTOGRAPH BY GENE MARTIN

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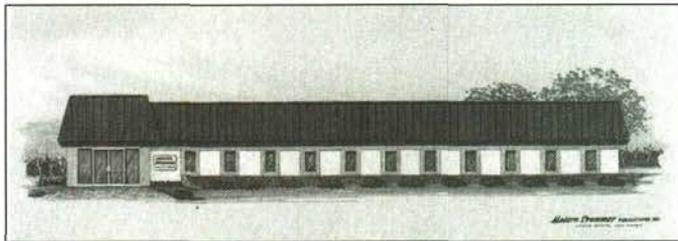
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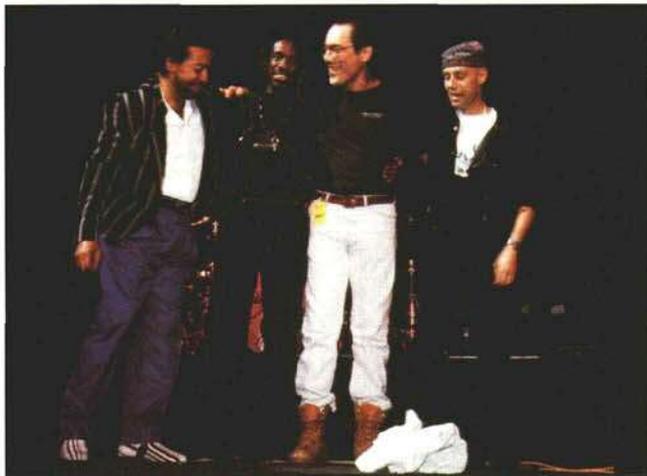
## New MD Offices



Architectural rendering of the new Modern Drummer offices now under construction

Construction on *Modern Drummer's* new corporate offices in Cedar Grove, New Jersey is now under way. Complete with over a dozen large private offices, conference room, research library, lounge, computer room, photography studio, and soundproof drum room, the 8,400-square-foot complex will sufficiently accommodate the entire *MD* operation under one roof. *MD* staffers hope to be comfortably situated in their new office building by late spring of 1995.

## Zildjian Day In Glasgow



Left to right: Tony Williams, Will Calhoun, Vinnie Colaiuta, Keith LeBlanc

Zildjian Day in Glasgow—September 4, 1994—was the first such event ever held in Scotland. And for the 1,600-plus crowd who turned out for this long-anticipated event, it was well worth the wait.

Keith LeBlanc (Tackhead, sessions) kicked things off. Despite technical difficulties that ultimately cut his performance short, his set was inventive and musical. He made especially effective use of backing tracks—including one of Peruvian pipe music that perfectly underscored his enigmatic phrasings. LeBlanc also created some fiery collaborations with bassist Mike Mondesir. Although the shortest set of the day, LeBlanc's performance challenged the standard clinic formula.

Will Calhoun next demonstrated stamina that was nothing short of phenomenal, presenting a clinic that was a powerhouse from the first beat until he threw his sticks out to the audience nearly two hours later. His set focused primarily on hard-rock drumming—demonstrating astonishing intensity and force. During one of his "quieter" moments, Will used *Jingle Sticks* to accent his dynamic cymbal playing. After his exhausting set, Will took center stage for a Q&A session in which he proved that if he should ever tire of the music business, he could easily slide into a career as a stand-up comedian.

The big question of the day was whether or not Vinnie Colaiuta would arrive at the venue in time to play. He had missed his flight from London earlier in the day, and the Zildjian staff was justifiably concerned. Ultimately, however, Vinnie made it on time and was enthusiastically received. His set was more rock-based than jazz-oriented—perhaps due to the fact that he was in the midst of programming drum tracks in London for Sting's upcoming album. But although Vinnie's set was uncharacteristically heavy, it still retained a free-form, spontaneous approach. After his rousing performance, Vinnie spoke at length with the audience, apologizing for the fact that due to his recent programming work with Sting he was feeling a bit "out of shape." His candor and straightforward approach brought the house down, and he exited to a standing ovation.

Tony Williams needed no introduction, but Vinnie re-appeared onstage to announce the arrival of his mentor. Williams meandered onto the stage serenely, got behind his kit without uttering a syllable, and launched into an extended snare intro that immediately established him as the master drummer that he is. His set was an array of color and shades from the dramatic to the sublime. Williams' total control over his instrument is seemingly effortless, and he played with so much conviction that at times he appeared to be in a trance. The audience was captivated by Tony's ability to take his playing from impeccably graceful to relentlessly powerful, and there were moments when you could hear a pin drop between his drumbeats. After an hour of playing, Tony came out front and addressed the frenzied audience. He fielded the crowd's questions graciously, sharing the wisdom that he has earned over three decades at the top. Then, at the audience's urging, he returned to his kit. His "encore" was as close to a religious experience as drumming will allow, and it brought to an end a near-perfect day of drumming.

• Teri Saccone

## Tama/Meinl Meeting In Germany

On September 3 and 4, 1994, German manufacturer and distributor Meinl staged the first International Tama/Meinl Meeting at the Meinl factory in Neustadt a.d. Aisch, Germany. On Saturday, September 3, English session drummer Russell Gilbrook introduced Meinl's new *Lightning* crash cymbal series in a most impressive manner. The new series includes 14", 15", 16", and 18" medium crashes and 16" and 18" heavy versions—all of

which feature a precision-waved edge that has a great influence on the sound. The edge provides fast attack, surprising response, and extremely short decay.

Sunday, September 4 was dedicated to the presentation of the new Starclassic brand of drums from Hoshino. (Meinl is the European distributor for that company, who also make Tama drums.) After being introduced and outlined by the Japanese design engineers, the set was musically presented by Simon Phillips. Aside from the convincing effect of his playing, Simon also explained the whole philosophy regarding the Starclassic design, pointing out the sound advantages of this new line. Shells will be available in birch or maple, and also in select hardwood with four painted or five covered finishes (as the *Performer* series) at a lower price point. Simon went on to describe the innovative new *Star-Cast* mounting system and new hardware features included on the Starclassic kit. Upon concluding his explanations, he returned to his seat behind the kit to further impress the audience with both the sound of the drums and the amazing nature of his playing.

• **Heinz Kronberger**

## National Music Expo



**Dave Stark**



**Steve Houghton conducting a "lesson"**

The 1994 National Music Expo was an ambitious effort to bring the music industry to the music consumer. The Expo consisted of three trade-show-format exhibitions, held in Boston (September 10 and 11), San Jose (November 5 and 6), and Dallas (December 3 and 4). Both manufacturers and retailers were encouraged to exhibit their products to interested consumers, and a

bevy of well-known artists were on hand at each venue to promote interest. Additionally, a complete program of educational seminars on a variety of instrumental and business-related subjects was presented at each show.

The drum-seminar track was jointly sponsored by Musicians Institute and *Modern Drummer*, and *MD's* Rick Van Horn was on hand at the Boston and San Jose shows to meet with drummers interested in learning about and discussing the operations of *MD*. At the Boston show, electronic specialist Dave Stark impressed



**Gregg Bissonette tuning his Slingerland drums**

his audience with his playing abilities—along with the abilities of the *ddrum 3*. Steve Houghton conducted his clinic along the lines of a private lesson, inviting audience members to get behind the kit

and work on a variety of jazz drumming techniques. And Gregg Bissonette, performing on his new signature-finish Slingerland drums, left the crowd astounded at his musical versatility, his personal sincerity, and his sense of humor.

Although several major brands of guitars, amplifiers, and computer-related musical equipment were represented at the Expo, drum-company participation was extremely limited. However, consumer response and attendance indicates that interest in such shows is high, and the drum industry would do well to consider an increased presence in future events.

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## Famularo To Direct Vic Firth Educational Programs

Vic Firth, Inc. recently announced that Dom Famularo, recognized internationally as one of drumming's most exciting and entertaining drum educators, has joined the company as director of educational programs/artistic consultant. Famularo will be responsible for staging clinics and special events on a world-wide basis, as well as for the development and implementation of the company's new National Educators Program (NEP). He will also play a key role in artist and retailer relations.

## MD/Impact Giveaway Winners

**Tracey Miller** of Tekonsha, Michigan and **Michael Flack** of Cedar Rapids, Iowa are the winners in the Impact drum case and bag giveaway held in the September '94 issue of *MD*. Tracey, who entered the contest on behalf of her husband, won a set of *Black Deluxe* foam-lined cases worth over a thousand dollars. Michael's prize includ-

ed a set of *Signature* series drum bags worth between seven and eight hundred dollars. Congratulations from Impact Industries and *Modern Drummer*!

## Clinics And Events

In what they call "the nation's largest drum competition," Guitar Center recently held their fifth annual National Drum-Off. Finals took place in a major nightclub in each of five regions, where local and national celebrities acted as judges. Winners in this year's competition were **Kharon Harrison** (southern California), **Curtis Nutall** (northern California), **Jeremy Gaddie** (Texas), **Steve Osterman** (midwest), and **Nathaniel Morton** (Boston). Each winner took home a professional drumkit (with cymbals) valued at over \$5,000.

Peavey Drums followed the 1994 launch of its drum line with a series of drum clinics featuring clinician **Robin DiMaggio**. The clinic tour covered many drumshops in the midwest, the south, and the northeast, and also included the National Music Expo in San Jose, California this past November. Peavey development manager Steven Volpp prefaced several of the clinics with an overview of the Peavey drum program and explanations of the drums'

features. Peavey's clinic program is expected to continue (and expand) in 1995 with additional artists.

Zildjian recently co-sponsored Pro Sound Music's fourth annual Drum Expo in Denver, Colorado, featuring clinic/performances by **Dennis Chambers** and **Tim "Herb" Alexander** of Primus. Various Zildjian personnel were on hand to answer questions and assist customers on the Zildjian products that were on display.



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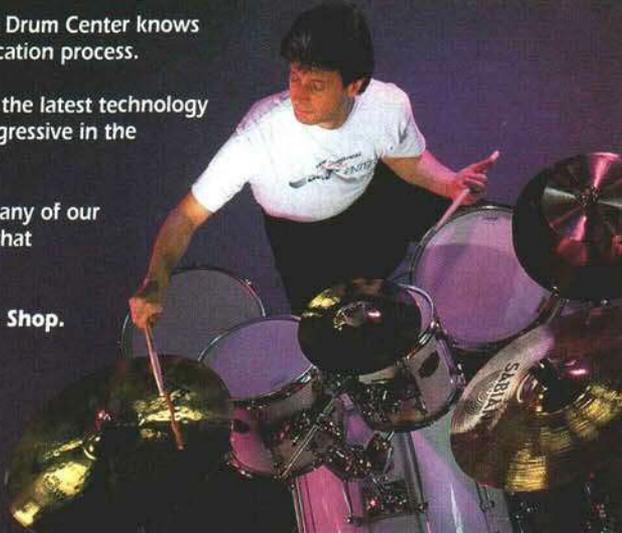
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 2. You may send more than one view of the kit, but only one photo will be published.  
 3. Photos should be of drums only; no people should be in the shot.  
 4. Drums should be photographed against a neutral background (a sheet, drape, blank wall, etc.). Avoid "busy" backgrounds such as in your basement, garage, or bedroom.  
 5. Be sure that those attributes of your kit that make it special are clearly visible in the photo.  
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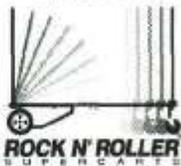


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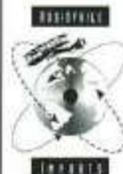
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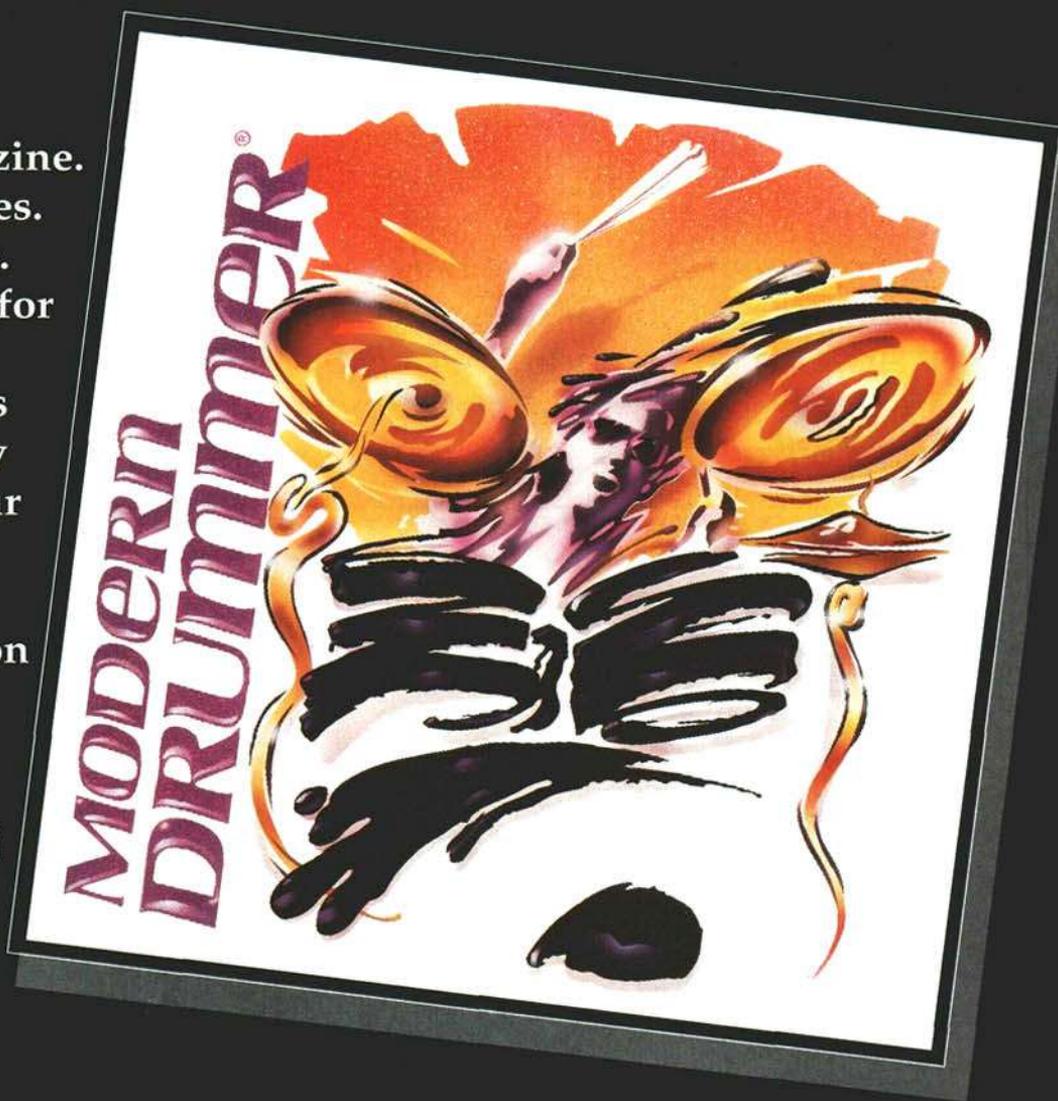
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2. You may send more than one view of the kit.
3. Photos should be of drums only; no people should be in the shot.
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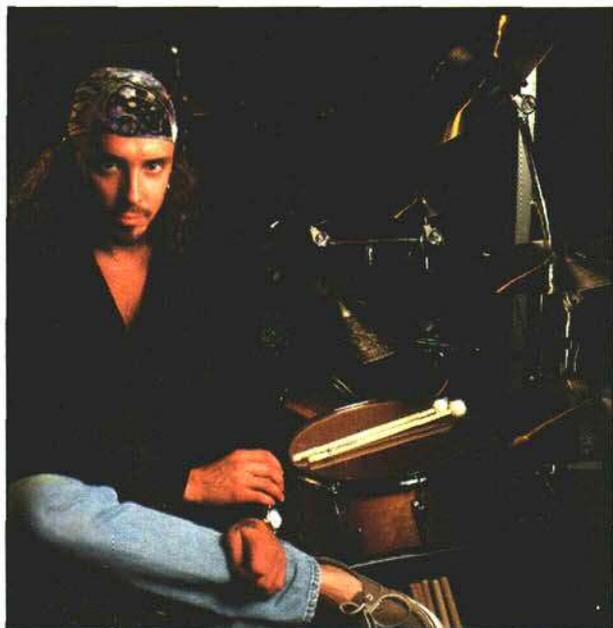


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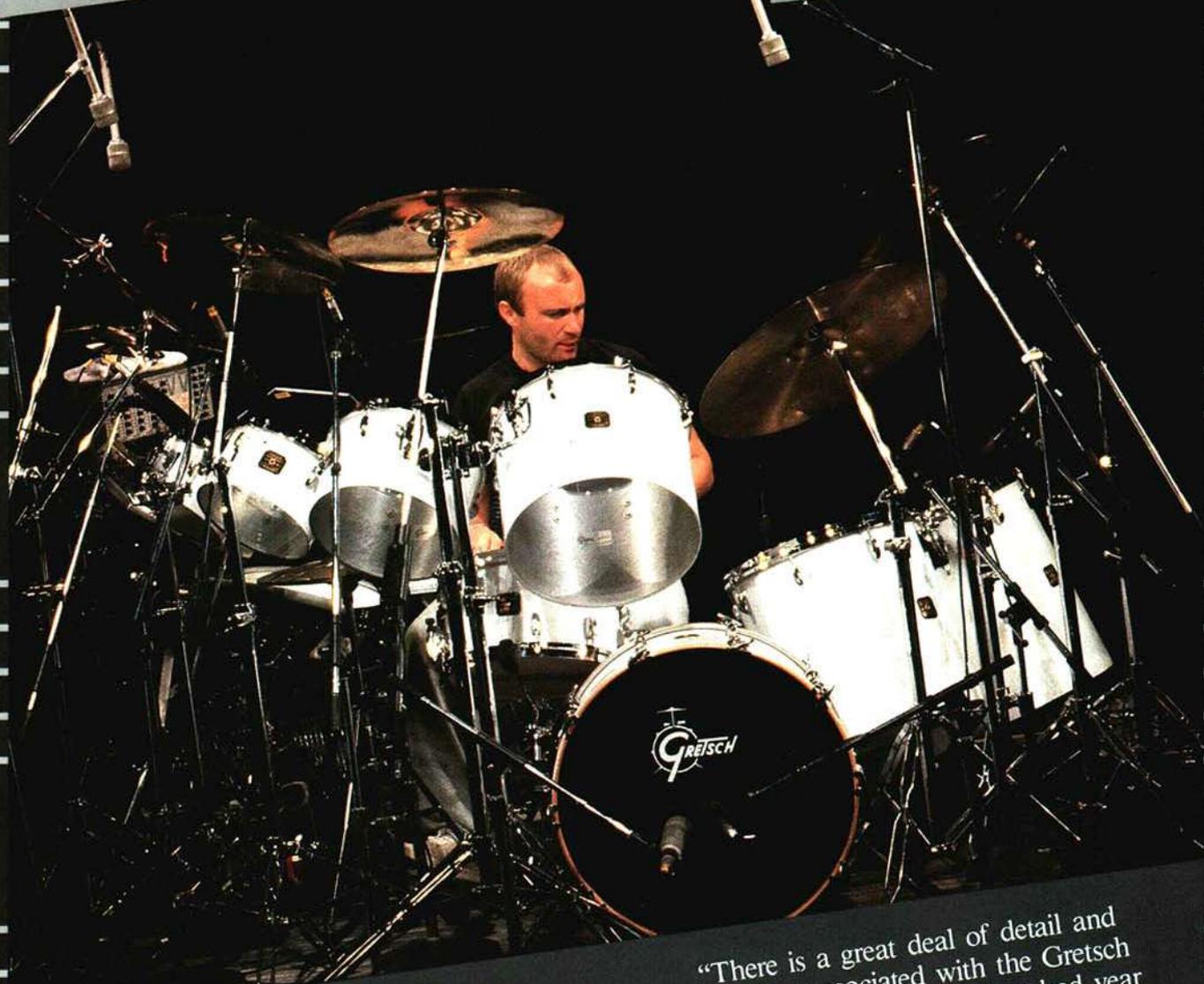
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Genesis, producer & solo artist



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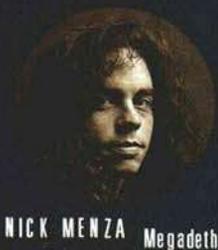
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