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May '95

Steve Ferrone

From AWB To Petty

White Zombie's

John Tempesta

Bass Drum Master

Colin Bailey

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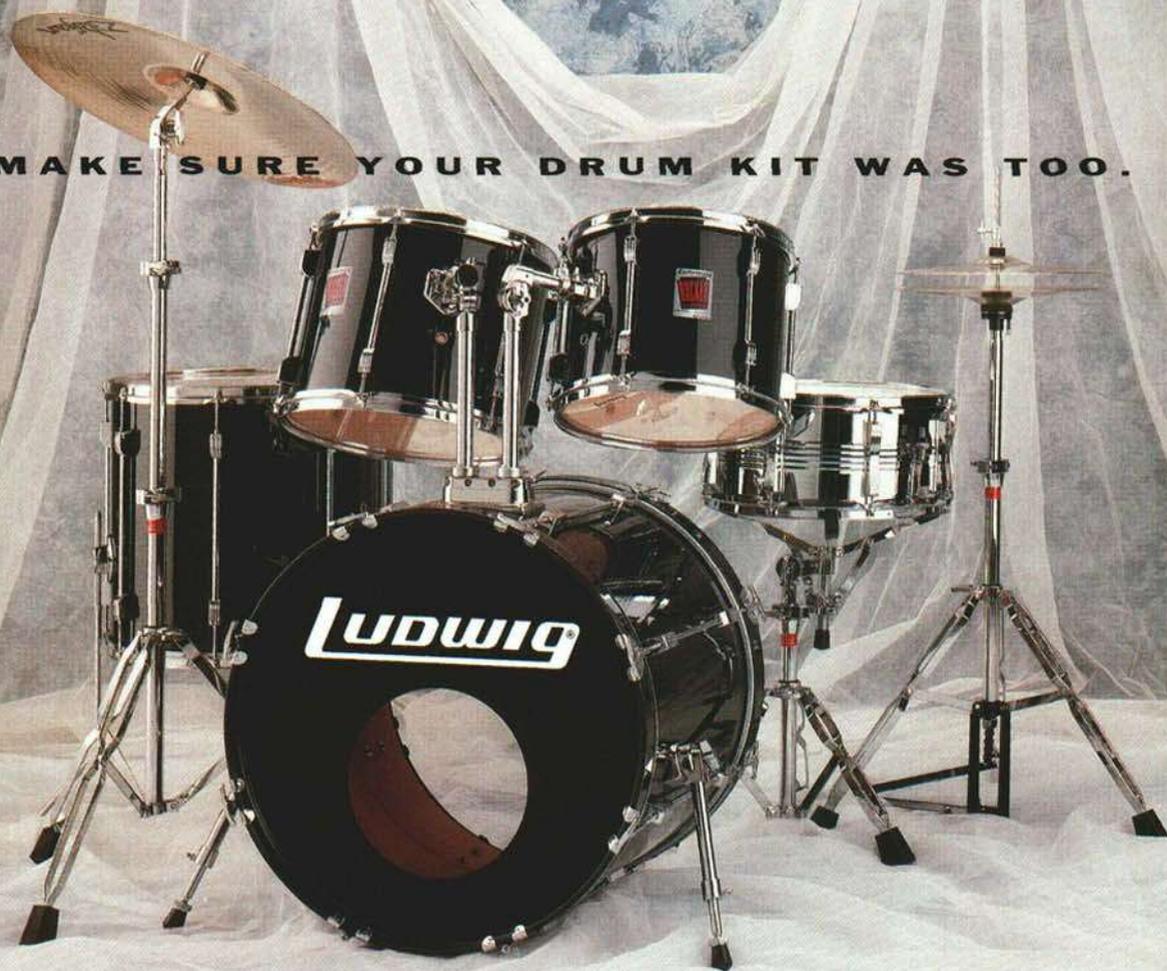
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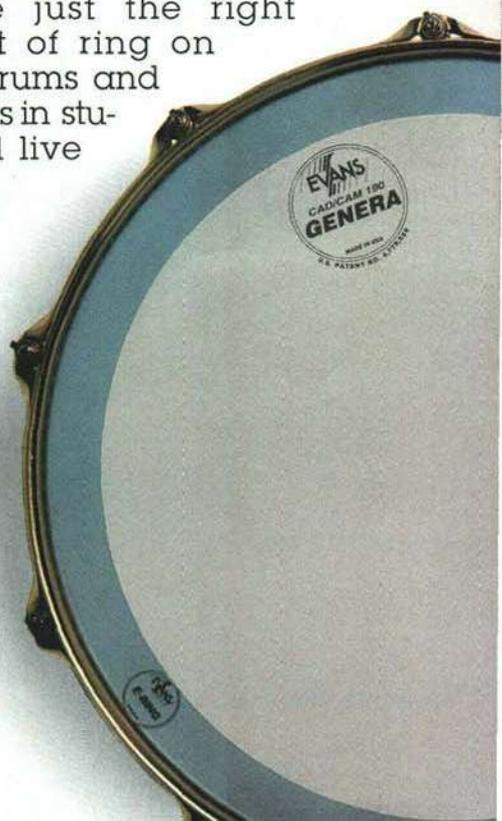
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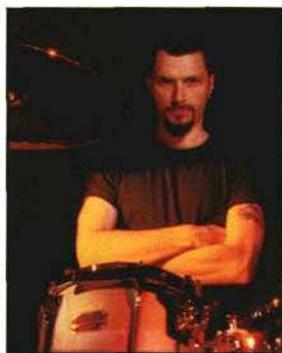


STEVE FERRONE

It's a given that Eric Clapton, the Average White Band, Bryan Ferry, and Tom Petty want a drummer with taste, creativity, and an incredible groove. But what about all those intangibles that put the masters at the top? This month the deceptively simple Steve Ferrone answers the important questions.

• *William F. Miller*

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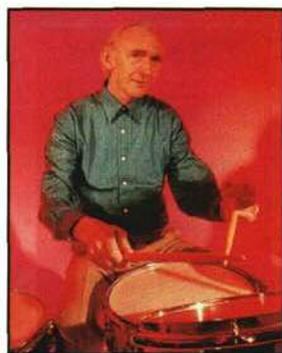


JOHN TEMPESTA

Cut your hair, boy, you're in a *dance* band now. Ex-Exodus/Testament thrasher John Tempesta might be slamming to the hyper drum machines of White Zombie these days, but you can be sure he's as heavy as ever.

• *Matt Peiken*

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MD's Clinic Calendar Hotline



Over the years, we've had numerous requests to supply advanced information on drum clinics occurring in various parts of the country and around the world. Actually, we've made many attempts in the past to supply you with this information through the magazine, but the timing always proved to be a major stumbling

block. Because of our advanced production deadlines, the manufacturers and retailers who sponsor clinics simply could not confirm performance dates to meet with our publication schedule. Since a great many clinics are usually confirmed no more than a *month* in advance, there was no way sponsors could get their information to coincide with our production schedule, which runs about two months in advance. However, we believe we may have finally found a way around this dilemma.

In last month's issue, you may have noted the announcement of MD's Worldwide Clinic Calendar Hotline. In essence, what we've done is transfer clinic information from a print format to telephone access. As a result, we're now able to accurately report on clinics, update the information every two weeks, and keep you abreast of these events in a *much* more timely manner.

When you call the Hotline number, (201) 239-5337, you'll hear a pre-recorded message containing details on where many of your favorite drumming artists will be offering clinics. The information will include the artist's name, the location, date, and time of the event, the sponsoring company, and a contact number so you can obtain further details if necessary. Plus, you can call the Clinic Calendar Hotline any time of the day or night, seven days a week, and your only cost will be the charge for the call.

You might also be happy to learn that the Hotline will have a breakdown of information by *region*, so you can focus in on your own particular area easily. Individual messages on upcoming clinic performances held in various sections of the country, as well as around the world, will be available through the Hotline.

The MD Clinic Calendar Hotline was implemented as a *special* service for MD readers, and we're hopeful you'll take full advantage of it. Attendance at these important drumming events, which occur each and every year, are an essential educational tool for everyone involved in drumming. So don't hesitate to utilize the resources of our new Hotline, and then be sure to get out there to see your favorite players as often as you can.

RS

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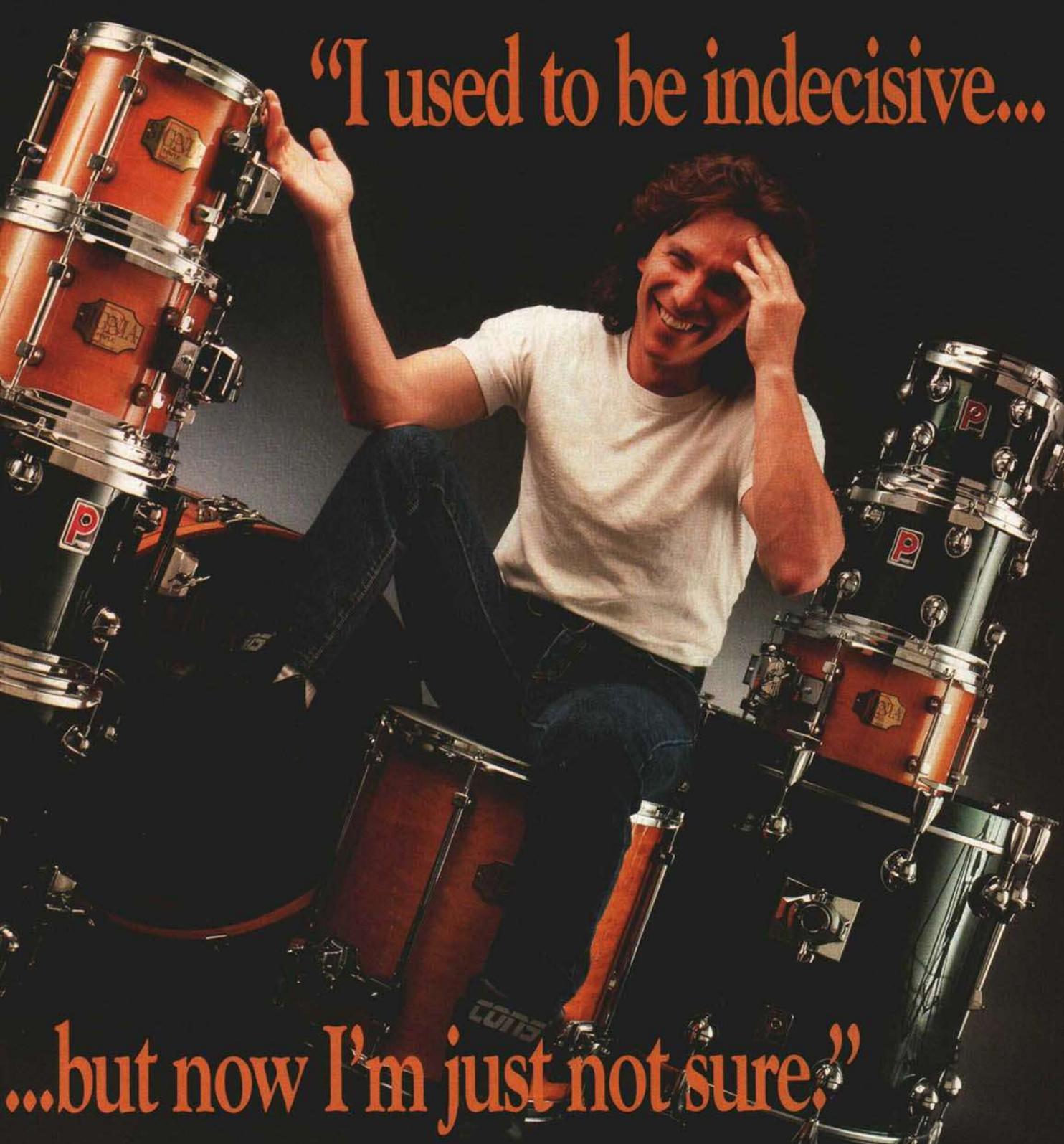
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A man with long dark hair, wearing a white t-shirt and blue jeans, is sitting on a drum kit. He is smiling broadly, with his hands raised to his head in a gesture of indecision. The drum kit consists of several drums, including a snare drum, a tom, and a bass drum, in two different finishes: a reddish-orange and a dark green/black. The Premier logo is visible on the drums.

“I used to be indecisive...

...but now I'm just not sure.”

When it comes to choosing between Signia and Genista,
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Be sure to check out Rod on the new Dixie Dregs release "Full Circle."

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BURNING FOR BUDDY

WOW! I mean WOW! A friend of mine gave me the *Burning For Buddy* tribute CD for Christmas. What a gift! First I looked at who played each track as I listened—but this soon became pointless. It's all Buddy. His spirit is all over the place.

Congratulations to my heroes on such outstanding performances. If genius is the fire that lights itself, greatness is the torch-bearer! I can't help but remember all those nights my parents let me stay up to watch Buddy on the *Tonight Show*. When I close my eyes and listen to *Burning For Buddy* I can see him blazing away.

Michael St. John
St. Louis, MO

Much is to be said for those contemporary drummers whose wholehearted devotion to, and proficiency on, their instrument makes them the talents they are. But on *Burning For Buddy* the tribute to the music of Buddy Rich is demeaning and non-exemplary of Rich's high standard of achievement.

Except for the marvelous solo saxophone work by Steve Marcus, along with that of the high-riding trumpet section, much of the dynamic expectations of the other soloists is lost. The similarity between most of the drum solos is overpowering—to the point where one can close one's eyes and say that most of the solos are being performed by the same artist.

Certain exceptions do occur: Joe Morello and Ed Shaughnessy truly clone the revered style of Buddy Rich himself. (If you listen closely to Joe on "Drumorello" you can hear the definitive, finger-controlled "machine gun" roll of Buddy's famous left hand. This was an aspect of Buddy's playing that we all admire.) On "Straight No Chaser" Kenny Aronoff displays distinctly original and amazing technique—as does Neil Peart on "Cottontail." However, all the other drum solos, including Max Roach's "The Drum Also Waltzes (parts 1 and 2)" were non-inspirational, repetitious, and boring.

S.B. Katz
Skokie, IL

I want to thank you for broadening my musical horizons with some musical styles that I had previously been depriving myself of. Being sixteen and living in Seattle (the supposed rock/alternative scene of the '90s) had given me very limited musical tastes. My heroes were all rock drummers, like Neil Peart, Alex Van Halen, Lars Ulrich, Matt Cameron, and so on. I'd see articles in *MD* about people like Dave Weckl, Bill Cobham, and Arthur Taylor and just skip over them to get to the ones on rock drummers.

Well, I get the February '95 issue and there's my hero Neil Peart on the cover—with a picture of the great Buddy Rich. I decided to listen to this *Burning For Buddy* CD, and after I did I thought, Hey...this is good stuff. I then listened to a few CDs by other jazz artists I'd read about in your magazine...and I was hooked. Thanks to *MD*, Buddy Rich, and Neil Peart, I am now a jazz and big band fan—and I finally realize why Buddy is hailed as the greatest drummer ever.

Kyle Risan
Bellevue, WA

KENWOOD DENNARD

How has a guy with Kenwood Dennard's musical credits, his unusual performance approach, and his spiritual attitude toward excellence on the drums remained so low-profile all these years? I consider myself fairly knowledgeable about the important drummers on the scene, yet I freely admit I had never heard of Kenwood prior to your February story on him. I'm extremely glad you included a discography, because I want to get better acquainted with Kenwood's playing. Thanks for bringing my attention to this remarkable individual.

Frank Kafka
Detroit, MI

Editor's note: We're glad you enjoyed the story, Frank. Now, if you really want to get better acquainted with Kenwood, catch his appearance at MD's Festival Weekend '95 this May. Check the ad on page 36 for the performance schedule and ticket ordering information.

MD's NEW LOOK

I've been a subscriber since 1986, and I must say I approve of the new look for '95. I never liked having an article interrupted by pages of advertising. This is a definite change for the better.

Steve Williams
Modesto, CA

I'd like to congratulate you for producing such high-quality work. Every issue is jam-packed with information and I can never wait to read the next one. When looking through many music magazines at newsstands one can see a lot of junk. It's nice to know drummers have a magazine like *MD* instead.

I'd also like to say I really appreciate your new format. It's 200% easier to read *MD* now that I don't have to go flipping through pages of ads and other articles to finish what I'm reading. Thanks!

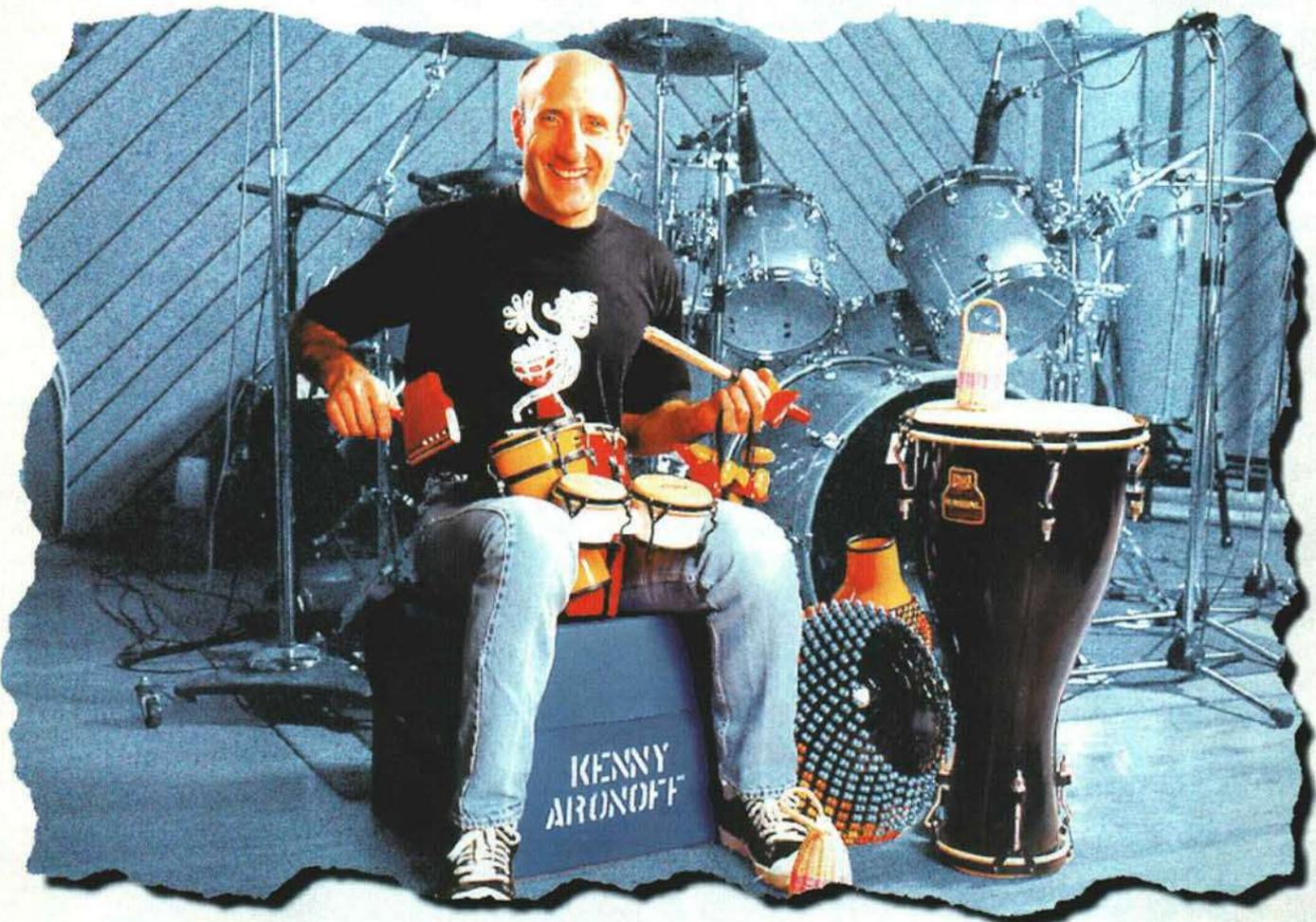
Brian Miller
Aurora, IL

IN PRAISE OF CHIROPRACTORS

I work as a graphic designer, and I play drums with a band in the evenings. Several months ago I developed problems with my wrists. At the time, I had given notice at my high-stress job and was preparing to move. The prospect of moving and having no new job lined up created additional stress that was aggravated by my drumming and working at a computer. Both a medical doctor and an acupuncturist told me that they thought I had carpal tunnel syndrome (CTS). This really frightened me, since such an affliction could have ruined my career and eliminated my chance of playing drums.

To seek alternative opinions I went to two different chiropractors. One told me he didn't think I had CTS. The other told me she was *sure* I didn't. Instead, she said a bone in my arm (the radius) was out of alignment. To demonstrate this, she adjusted both my arms—and the pain was gone. She told me that had I had CTS there would have been swelling in the wrist. Her belief is that 85% of all CTS diagnoses are unfounded.

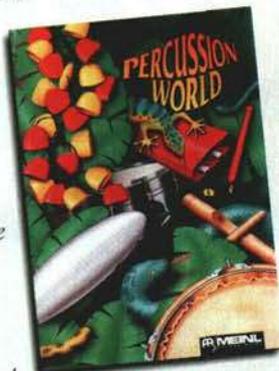
579,351,276 BEATS PER MINUTE



Kenny Aronoff - talk about a studio drummer! This guy's been in the business since the eighties! Want names? He's recorded for John Mellencamp, Bob Dylan, John Bon Jovi, Elton John, Bob Seger, Meat Loaf, Chris Isaak, and many, many more. And he's toured with most of them, too. Kenny was also voted best Pop/Rock drummer by the readers of "Modern Drummer" magazine three times in a row. On top of it all, Kenny teaches at the University of Indiana where he passes his craft on to future pro's. Of course, a live wire like Kenny needs reliable equipment. Luckily for him, he can get anything he wants. Anything at all. But experience tells him to go for the best. Kenny chooses Meinl Percussion for his bag of tricks. You know what? So should you!



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I suggest that anyone who has pain in their wrists or arms and has been told they have CTS should get a second opinion and go see a chiropractor. Getting an unnecessary operation for CTS will cost you a lot of money, cause a lot of pain, and limit your movement in your wrists—adversely affecting your musical pursuits. Exercise caution.

Peter Gascoyne
Daly City, CA

In response to your October 1994 article on focal dystonia, I have also suffered from pain, loss of control, and anxious feelings in my legs and calves—making me unable to play anything complicated on the bass drum. This was both aggravating and devastating to me, since I had been playing only a few years and had been making progress in leaps and bounds. Eventually I had to leave the band I was in and stop playing altogether for almost a year.

It happened that I decided to visit a chiropractor because of constant headaches. My initial exam and X-rays showed that I had a pinched nerve in my neck and that my spine had become tilted slightly to the right—pos-

sibly from improper posture behind the drumset. The chiropractor informed me that pinched nerves can impair the nervous system's ability to properly send and receive electrical messages to different parts of the body, resulting in loss of control and coordination. Focal dystonia?

After eight visits to the chiropractor in four weeks my symptoms have totally subsided. My playing is back to normal—and in many ways has taken a new and exciting direction. The treatment I received has set me free of disappointment and anguish and put me on the road to being the drummer I've always wanted to be.

I'm not suggesting that chiropractic treatment is a cure of any kind. I simply want to spread the news and open the door of possibility to the many drummers who suffer like I did. Why not give it a shot?

Christian Marsh
Patchogue, NY

written really well, and I want to thank you. It's just the thing I needed. I sort of feel as though I've been rewarded for working this hard. It's given me yet something else with which to convince my parents of my dedication. Your support of the "unknown drummers of the world" is greatly appreciated.

Dave Weisman
Philadelphia, PA

I want to express my most sincere appreciation to *Modern Drummer* magazine and the Pearl Corporation for the MD Giveaway and the chance to win a *Masters Studio* drumkit [November '94 MD]. It was a wonderful surprise to be lucky enough to have won, and the fact that it is one of Pearl's top-of-the-line kits makes it even more exciting. It's really an exceptional instrument and one that I am sure I will enjoy for the rest of my life.

Daniel Crosby
Houston, TX

MD READERS IN MD

I just opened the February issue and found myself featured in your new column entitled *On The Move*. I'm thrilled! The article was



Set yourself up like Michael Lee

(Jimmy Page & Robert Plant
UnLEDded)

Zildjian



Just Back From A Successful Tour Of The U.S. Patent Office.

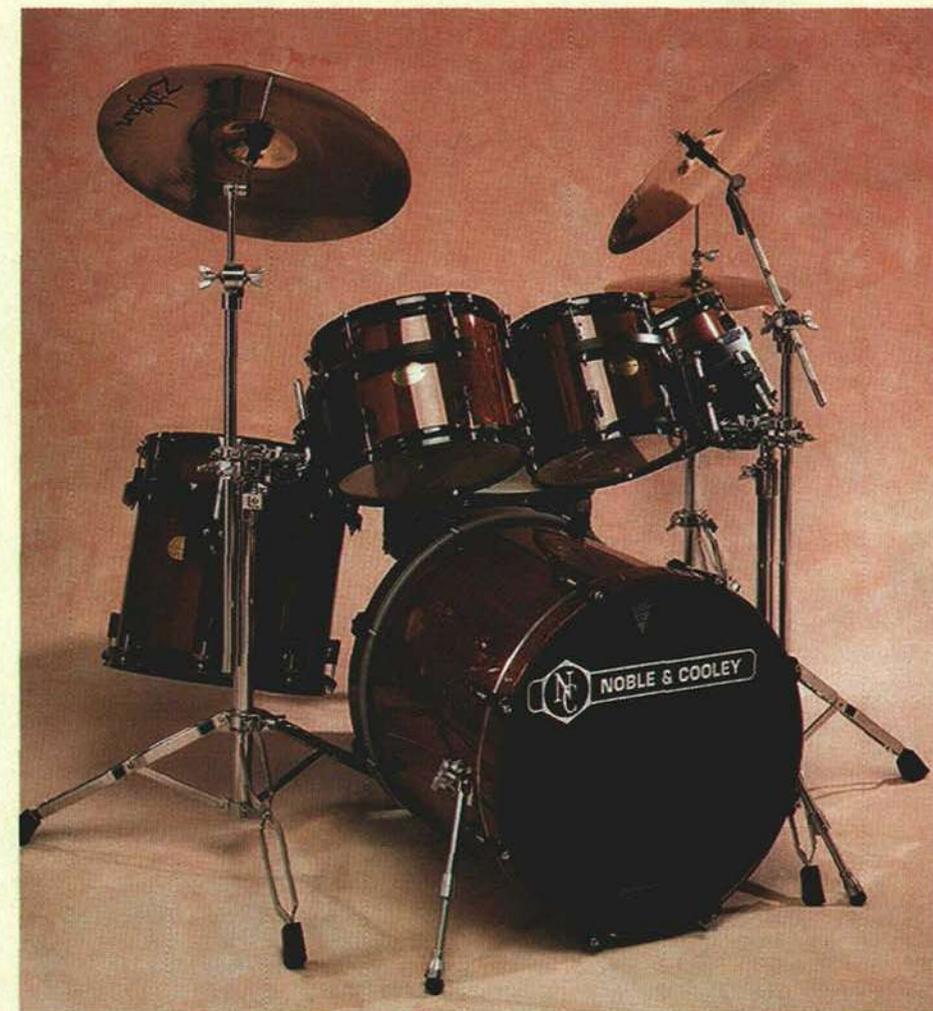
Noble & Cooley drums have impressed some mighty tough audiences over the years. But none tougher than the U.S. patent office.

Mirror-like finishes and big, fat sound doesn't cut it with these folks. Only innovations of a singularly original nature.

Well, after looking over our latest CD Maples set with its new suspension system, they awarded us with their highest kudos. Yet another design patent.

We'll add this to our many advances like nodal point technology (Patent No. 4660455), our symmetrical venting and improved hoop design. Stuff we pioneered, and other – much larger – manufacturers have flattered us by imitating.

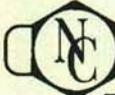
Part of our new patent is some-



thing we've dubbed the "virtual axle" – created by suspending the drum at lugs 180° apart. How loosely or tightly the suspension attaches to the other lugs determines the degree of "float". No contact is made with the hoop, rim and tuning rods. The effect is an extended sustain period, heightening the frequency content.

Translation? Fatter, meatier, more explosive sound. For once you can hear the drum's pure character.

And that should impress you whether you wear a ponytail or a pocket protector.

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SOMEWHERE BETW

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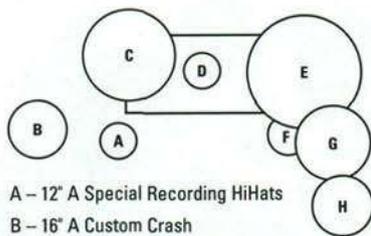
GROOVE.

FEW PEOPLE ATTAIN the level of genius that Dennis Chambers reaches every time he sits down to play. And like so many other greats, to get his unbelievable ideas across, Dennis uses K. Zildjians.

K.'s offer him sounds as original and complex as the killer grooves he lays down, and their qualities are legendary. In fact, each one has its own sound and character, the result of the perfect marriage of old world craftsmanship and modern manufacturing techniques.



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- E - 22" K Custom Medium Ride
- F - 13" A Quick Beat HiHats
- G - 17" A Custom Crash
- H - 16" Oriental China Trash

licks, but it might be easier to take his tips:

Try K.'s in your

set-up, pillows as practice pads, and

don't despair. The perfect groove is out there, it just might take a while to find it.

Zildjian

Andy Newmark

Observing Andy Newmark grinning from ear to ear during the taping of *Saturday Night Live* prior to Eric Clapton's *Back To The Cradle* tour, EC joked to him, "You're too happy to play the blues."

Newmark acknowledges that he was indeed happy to be working with Clapton, whom he first played with in the '70s while recording George Harrison's *Extra Texture* album. Eric and Andy recorded and toured together in the mid-'80s on Roger Waters' *The Pros And Cons Of Hitchhiking* project, and Clapton hired Newmark when he re-recorded "After Midnight" for a beer commercial a couple of years later.

"The first day of rehearsals for this tour, I told Eric that I thought Jim Keltner did an incredible job on the *Back To The Cradle* album," Newmark says. "Eric said, 'Yeah, Jim did a great job, but forget about what Jim played, and play you.'"

Newmark says he valued the opportunity to immerse himself in the blues tradition and see where rock 'n' roll came from. "So much of that music is based on triplets and shuffles," Andy explains. "The only song we did with a straight-8th feel was 'Crossroads.' So I really got a chance to learn how to make things

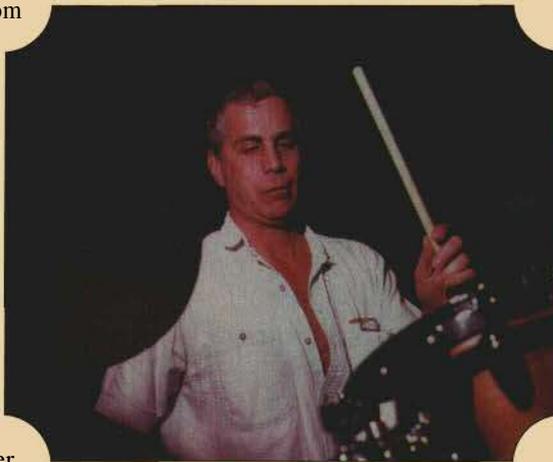


Photo by Lissa Wales

swing, which is a word I never used. I'd say that something was 'funky' or 'grooving' or 'had a deep pocket,' but I never had a reason to say that something was *swinging*. I finally got a chance to live in that triplet world. I'm a better player as a result of that experience."

Working for Clapton was "very demanding psychologically," according to Newmark, simply because of Clapton's stature as an artist. "Eric is very strict about the time not budging up or down the slightest bit," Newmark says. "You want to keep him smiling just out of respect for who he is."

A few days after Clapton's American tour ended, Newmark was back in England (where he now lives) for a short tour with Squeeze, followed by the recording of a new Squeeze album. "It's great to be working with Paul Carrack, who has one of the all-time most beautiful voices in pop music," Newmark says. Andy will also be playing on Nils Lofgren's forthcoming release, and he recently did some tracks for Carly Simon, with whom he recorded and toured at the very beginning of his career.

• **Rick Mattingly**

Vincent Dee

After nine years with Brenda Lee, Vincent Dee says he still feels the challenge of the job. "My job is not only as the drummer, but as the conductor. That means calling out the tunes, making sure the tempos are right, and listening to Brenda's phrasing. Even though I might know a particular song is at 126 on the metronome, if I listen to her phrase and I realize she wants a little more excitement, I'm going to allow for that. Everything is based on her direction, how she's singing, and how she's feeling."

"Knowing your artist is a big part of any gig," Dee continues, "and since we play in a lot of different settings I have to stay focused. We basically have a six-piece



band, but we might do jobs with a symphony where we have twenty-five pieces, plus the band. And that changes things quite a bit as far as feel. It's a little more demanding on my part to think along those lines, but I love hearing the full string ensemble and lush horn arrangements.

"My conducting responsibilities are definitely more pronounced in those larger group circumstances," Dee insists. "I have to talk to the other conductor and have him watch me, so he's actually conducting through me to the orchestra. You have to think ahead, and there has to be more careful planning."

Dee points out that the diversity of the hits Lee has had is a plus. "A lot of her

arrangements are based on the drums, as far as the setup kicks for her songs and the phrasing she uses. She is a product of the early rock 'n' roll era, but she also has mentors that sing in a 1940s style, like Sinatra, Tony Bennett, and Shirley Bassey. I almost have to think of myself as a big band drummer with her, even though we're playing rock 'n' roll and even a little bit of country. I have to be aware of a lot of styles."

Dee tours quite a bit all over the globe. But Dee lists last year's Royal Albert Hall show as one of his highlights, not to mention getting to shake Princess Di's hand in an impromptu meeting. "We do about a hundred dates a year, which is just enough where the dog still recognizes you when you come home and the wife is glad to see you."

• **Robyn Flans**



Michael White

Long-time L.A. studio drummer Michael White's solo album, *So Far Away*, was originally only slated for release in Japan. But it was so successful over there that his record company decided to release it stateside. "When I was first approached by some of the producers over there, they said they wanted to do a 'Michael White' record. I said I wasn't interested because I thought they wanted me to do a Billy Cobham or Dave Weckl thing, with a lot of drums being played. That's been done before, and I didn't think I had anything new to say in that style. But I said I'd be interested in making a *musical* record. So I put the record together with some good musicians and the next thing I knew, it began to do well." Today White says he is very proud

of the album he produced, arranged, and wrote three tunes on.

"I really like the tune 'Late Night,'" Michael says. "The thing that the older cats brought to it was neat. Eric Gale played a similar guitar line to the one he played on 'Mr. Magic' in 1974, which is what I asked for. The album also features Brad Simpson, who's a great keyboardist. It was a quartet record with very few overdubs, and everything seemed to fall into place.

"I call the album a 'pulse' record," Michael continues. "There are no click tracks, no sequencers—everything is based off of the pulse and it was all done live. The only things overdubbed were the strings, background vocals, and the percussion I did. A lot of the tunes are one take, like

'Fe-Fe,' 'How Strong We Believe,' 'Rock Wit'cha,' and 'You Are The One.'"

White is currently finishing *Side By Side*, which is his third Japanese album but second American release. "It's a little slicker, a little funkier, a little harder, and a lot cleaner. When you move up in budget, you move up in everything else."

Besides all this solo activity, White has been doing live dates with the Jazz Explosion and Frankie Beverly & Maze, as well as recent albums by Luther Vandross, Paul Jackson, Jr., and Kirk Whalum. He is also producing some of Michael Paulo's new record as well as some tracks for sax player Derek Edmondson.

• *Robyn Flans*

Zoe

Although the TV series *Girls Night Out* was not picked up for a second season, the drummer in the band, who goes by the name of Zoe, is not too upset. The *Lifetime* network is in the process of developing a new comedy series, and based on the strength of the response they had for the band, the new show will feature them.

"Playing with that band on that show was really good for me," Zoe says of Meanstreak, the group she performed with. "It definitely required me to be versatile. The sax player, Paula Atherton, wrote a lot of the riffs for the show. When it was just the band doing the writing, we stuck mostly to rock riffs, which is easy. Then Paula started writing sambas and reggae stuff, and I was glad because it's great to be able to play different music. The stuff she was writing was great, and I really look up to her. I like playing with good musicians, and lately that's been happening a lot.

"I really try to involve myself with more focused musicians

these days, because I have found a lot of players to be flaky," says Zoe, whose philosophy is to get involved in as many bands as possible, since maybe half will have any potential. "I've always been one of those responsible ones who doesn't disappear. I show up to rehearsals on time and make an effort to contribute, and I try to find people with the same attitude. I've had to deal with too many musicians who didn't show up or who didn't learn what they were supposed to."

Zoe says that all in all, being a female has worked more to her advantage than against her—although there have been times when it hasn't been a plus. "I was once in a band where some of the guys made comments about my not hitting hard enough. I ended up hitting overly hard just to shut them up. But you shouldn't have to slam the drums to show you can play."

• *Robyn Flans*

News...

Former Red Hot Chili Pepper and 11 drummer **Jack Irons** has "officially" joined Pearl Jam.

Alvino Bennett is on the road with Brian Ferry. Alvino also recently did some sessions with Vince Neil.

Ed Eblen played on recent L.A. appearances by such artists as Bryan Austin, Bryan White, Wade Hayes, and Rick Trevino.

Russ Kunkel is venturing

beyond drums these days, signing a deal with MCA Music Publishing, writing songs for Chuck Negron, and producing Jimmy Buffett's last album, *Fruit Cakes*.

Shannon Larkin on Ugly Kid Joe's second album.

Rhino Records recently released Sonic Youth's soundtrack for *Made In USA* with **Steve Shelley** on drums.

Marvin "Smitty" Smith has replaced Jeff Watts on the *Tonight Show* band.

Al Foster has been recording with George Mraz and Andy LaVerne.

Steve Pemberton is on the new *Peter Nero & Friends* release.

Glenn Sobel recently toured Japan with guitarist Chris Impellitteri in support of his lat-

est record, *Answer To The Master*.

Ricky Sebastian recently returned from Indonesia with Tania Maria. Her new album should be released shortly. Ricky has also recently recorded with Cornell Dupree and Luiz Simas.



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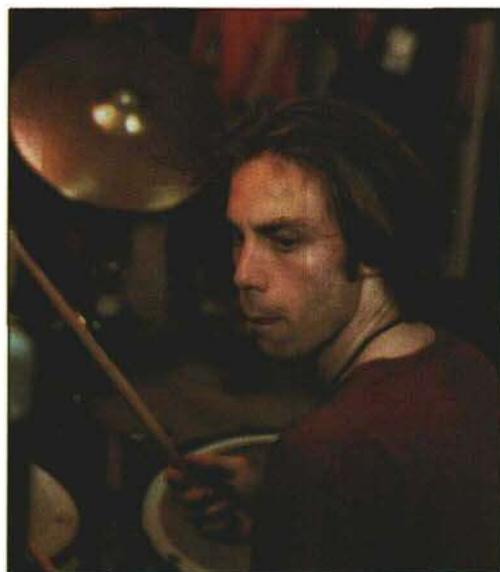
Pearl

The best reason to play drums.

Matt Cameron

Q I'm a fifteen-year-old drummer with a few questions for you. But first I want to say that I think your drumming style is excellent; you're always playing the right stuff at the right time. I'd like to know at what age you started playing and how much you practiced in order to acquire your skills. Also, I think your best drum sound ever was on the *Temple of the Dog* album. Could you tell me what your drum and cymbal setup was for that recording? Finally, in the solo section of "Reach Down," did you guys just jam off the tops of your heads or was all of it pre-arranged?

Frank Burns
Baldwin, NY



A Thanks for the kind words. I started playing the drumset at around thirteen years old. Before that I was always beating on coffee cans, my knees, my siblings, and the dashboard of the family station wagon while playing along with the radio. By the time I got to play a real drumset I was ready. Although I had no training I did have some natural ability and a good sense of rhythm. I learned a lot by listening to records and playing in bands with kids from my neighborhood. I started to get serious at about seventeen. I took lessons for two years from Jon Szanto of the San Diego symphony. Jon taught me a lot about control, balance, and body mechanics. The first year was mostly snare drum work. The pieces he taught me were very difficult to read because of multi-

ple time signatures, dynamics, varied tempos, and crazy rhythmic structures. The second year was still more snare drum, along with drumset playing. At this time a lot of our lessons were spent talking about drummers we both admired, like Stewart Copeland, Steve Gadd, and Billy Cobham. Jon turned me on to the numerous projects he was working on, most notably the Harry Partch Ensemble. I practiced rigorously during these two years. Depending on how inspired I was to practice, I would put in anywhere from two to six hours a day.

For the *Temple of the Dog* record I used my old Yamaha kit

with birch shells. I believe they're the 9000 series made in the late '70s and early '80s. The cymbal setup included the following K Zildjians: 14" hi-hats, an 18" dark crash, and a 22" ride. I also had an A Zildjian 17" *Rock* crash.

The solo section of "Reach Down" was planned insofar as the fact that the structure of the song dictated a solo at that moment. However, what we actually played was not pre-planned. Most of the music on that album was barely rehearsed when we got into the studio. I was lucky enough to work with great musicians on that project, so being unrehearsed led to more spontaneity. Thanks for the letter, Frank, and keep your ears wide open.

Carl Palmer

Q What equipment did you use on the ELP release *Black Moon*—particularly on the title track and on "Paper Blood"?

Bertrand Kolecza
Porto Alegre, Brazil

A For the *Black Moon* album I struck a kit of Remo drums consisting of two 14x22 bass drums, 8x12 and 12x14 rack toms, 16x16 and 16x18 floor toms, and a 4x14 Noble & Cooley Zildjian Alloy snare drum. I say "struck" rather than "played," because when we recorded the album, all of my drums were filled with foam and then triggered with

Simmons triggers. That's right, I had no acoustic drums at all—only sampled sounds. I had made all the samples myself over time, so it's hard to say where they all came from.

To record the album in this manner, I also employed two Akai 57700 samplers linked together, a Yamaha *DMP7* mixing desk, an Akai *ME35T* interface, a Yamaha *DTS70* interface, a MIDI selector pedal, three Simmons pads, and four Daus pads.



Photo by Rick Malkin

The balance of my drumkit includes bass drum pedals, a hi-hat, and a Collarlock rack system, all from Drum Workshop. I've played Paiste cymbals for over twenty years, and my setup now includes a 22" ride, a 20" *Dark Crash*, a 20" *Light Crash*, and an 18" *Fast Crash*—all from the Paiste series—along with 13" hi-hats to my left and five-year-old 14" 3000 series fixed hi-hats to my right. For effects, I use an old 20" *Novo* China and three *Ice Bells*.



Johnny Vidacovich

D I recently purchased your video *Street Beats: Modern Applications* from the *New Orleans Drumming* series and found it both entertaining and informative. Could you give me a brief discography of some of the drummers you mentioned in that video, and some information on how I might obtain some of those recordings?

Tony Clemmons
Garwood, NJ

A I'm glad you enjoyed the video, Tony, and that you're interested in the history and style of New Orleans second-line drumming. You should check out the drumming of Smokey Johnson (with Fats Domino), James Black (with Ellis Marsalis, especially *Cycle Moto* on AFO records and on a tune called "Monkey Puzzle"), Freddy Stahli (with Dr. John), and of course Zigaboo Modeliste (on all the old Meters stuff). You can get information on these recordings—or many of

the recordings themselves—from Jerry Brock at the Louisiana Music Factory, 225 North Peters, New Orleans, Louisiana 70130, (504) 523-1094. He can give you detailed information on what's available. He's extremely knowledgeable in New Orleans music, and he'll help to direct you in your search. By the time you read this, the Music Factory should have their 1995 catalog available, so be sure to ask for that.



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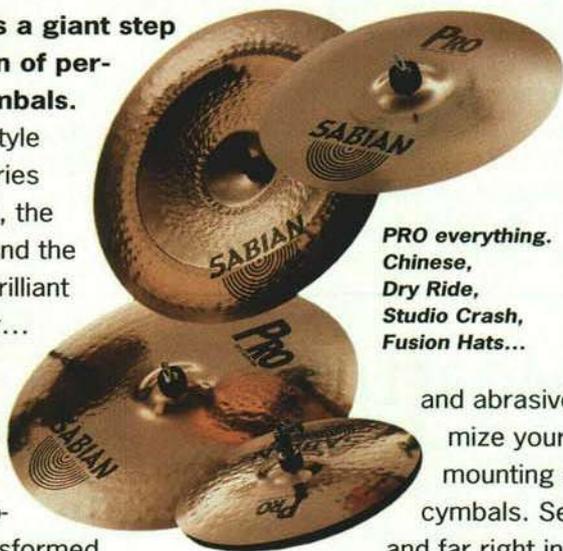
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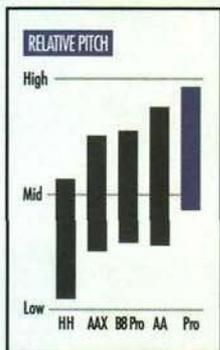
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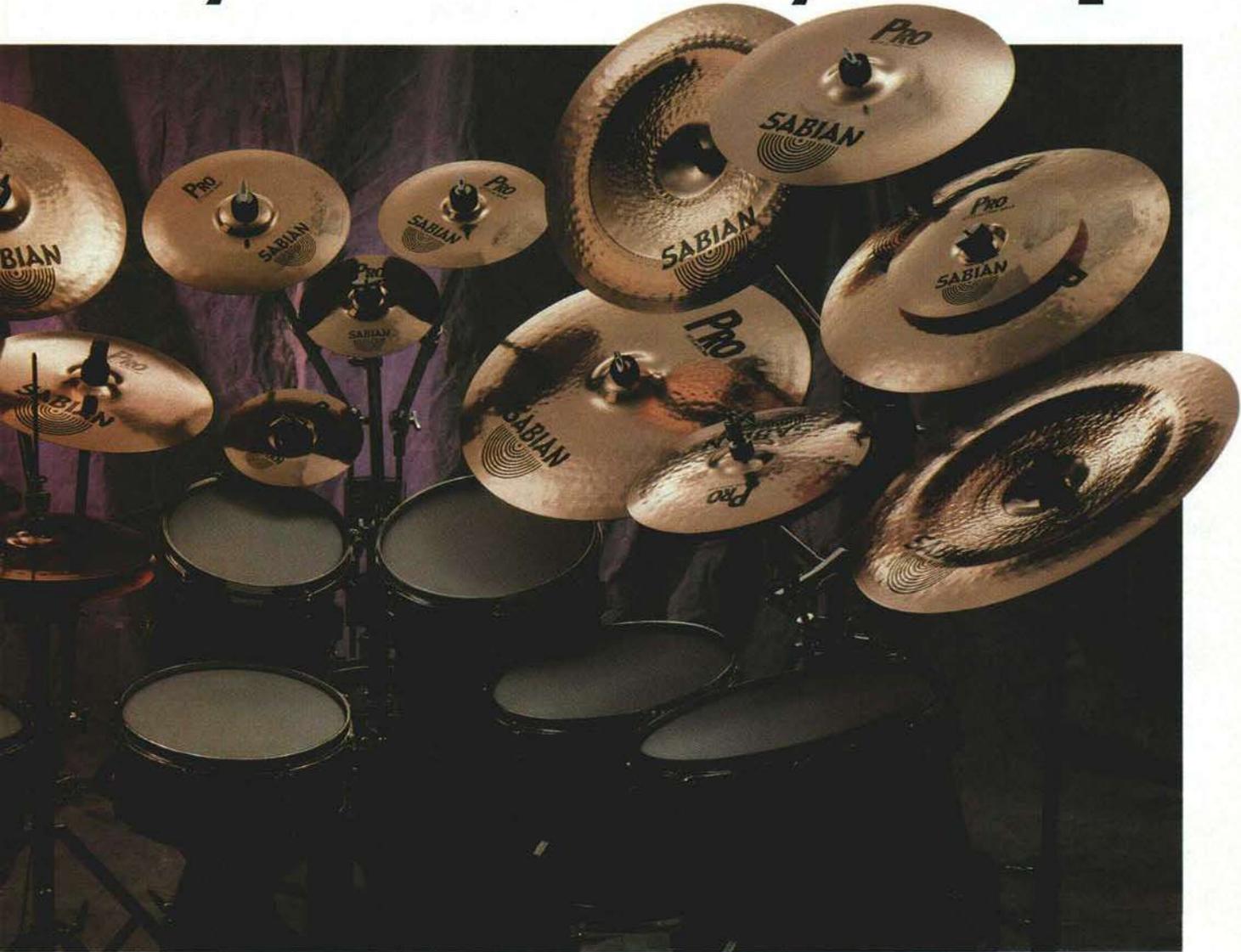
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Foam Rubber Sources

Q Do you know of anyone who supplies foam rubber that could be used to line drumshells for muffling purposes? Drummers have so many uses for foam rubber—everything from lining cases to stuffing cowbells. I've tried the yellow pages and looked around for a long time and can't find a source.

Thomas Isola
E. Stroudsburg, PA

A You probably wouldn't find a listing for "foam rubber" in the yellow pages unless you were using a business-to-business directory that included industrial sources. And even if you found one that way, chances are the source would require a larger-quantity purchase than you'd want to make. You need to go one step further in your research, and check out listings for consumer retail suppliers that deal in foam rubber for specific purposes. Possible sources for sheets of foam suitable for lining drumshells include upholstery shops, fabric stores, craft and hobby shops, and building supply stores.

Remember, too, that "foam rubber" is a generic term for a material used to make lots of products that you might find under different names. For example, lots of drummers buy rolls of 1"-thick foam-rubber strips for use on drumheads, in bells, and inside drum lugs. It's sold under the term "weather stripping." Other drummers have created their own foam-rubber bass-drum muffling pillows by purchasing bagged, shredded "polyfoam pillow stuffing." You just need to be a bit creative in your thinking when searching for what you need.

Shell Resonance

Q In the last year or so several drum companies have made major changes to their lugs and mounting hardware to allow the shells to resonate freely. But a few companies haven't changed at all. How much of a difference do low-mass lugs and mounting hardware make, and how important is unobstructed shell resonance?

Shane Dunleavy
Kernersville, NC

A The answers to your questions lie very much in the "ear of the beholder." However, it's true that over the past decade or so, the general thinking of most drum manufacturers—and the focus of their advertising and promotional efforts—has shifted in regards to shell resonance. Where once the perception of a drumshell was that it served only as a rigid support for the drumhead, the general consensus now seems to accept the drumshell as a body that also resonates and thus is an integral element of the drum's total sound. If you agree with this philosophy, it makes sense to minimize any interference with the shell's capacity to resonate—thus the trend toward smaller hardware and isolation/suspension systems.

We're not aware of any scientific surveys or testing having been done to objectively determine *how much* difference low-mass hardware makes. But for years the PureCussion company has promoted their

RIMS (Resonance Isolation Mounting System) with a simple yet dramatic demonstration whereby a floor tom is first played while on its traditional legs, and then while suspended. Obviously the various drum manufacturers have taken the effect illustrated by this demonstration to heart, since, as you state, almost all of them have either created their own isolation mounting system or have made PureCussion's RIMS available on their drums.

Positioning Drum Lugs

Q I recently decided to build my own custom drumset using materials from Precision Drum Co. and Stewart McDonald's shop. I know the formula to figure out at what points the lugs should be placed around the circumference of the shell. But at what distance should they be set back from the bearing edge? Is there an industry standard for this?

Derrick Connor
Dorchester, SC

A The distance the lug casings need to be set away from the bearing edge is determined by the length of the tension rods you'll be using—which generally differs between bass drums and toms, and can often differ between snare drums and all other drums. The lug must be placed so as to give the tension rod the maximum tightening range possible.

Start by placing a drumhead and rim on the drum. Put a tension rod through one of the holes in the rim, and mark on the shell how far down the threaded section of the rod extends. Come up toward the bearing edge 1/4" and make another mark. This is the point at which the rod should enter the swivel nut (in a traditional lug) or the top of a tube lug. This will allow each tension rod to have 1/4" of threaded grip in the lug before any tension is applied to the head, and will also provide a substantial tensioning range for the rod. If you are using double-ended traditional or tube lugs, be sure to select the proper size for each drumshell so that the ends of the lugs come as close as possible to the distance described above.

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Octobans

Q I'd like to know the names of all the companies who make Octobans [sic], and how to reach them.

Alexander Hough
Richmond, VA

A Although you may find some generic imported drums incorrectly identified as "Octobans," the genuine article is a series of single-headed, 8"-diameter fiberglass-shell drums with various extended shell depths manufactured only by Tama (Hoshino USA, Inc., 1726 Winchester Rd., Bensalem, PA 19020, [215] 638-8670). Similar in design but different in material are Pearl's *Quarter Toms*, which are single-headed, 6"-diameter aluminum-shell drums in 12", 15", 18", and 21" depths (Pearl Corp., 549 Metroplex Dr., Nashville, TN 37211, [615] 833-4477). Finally, there are *Cannon Toms*, by Cannon Percussion (Universal Percussion, 2773 E. Midlothian Blvd.,

Struthers, OH 44471, [216] 755-6423), which are single-headed, 8-ply maple-shell drums in 8" diameters and 6 3/4", 8", 10", 12", 14", and 16" depths.

Ear Plugs

Q I've just subscribed to your magazine, and I'm looking forward to my first issue. In the meantime, I need to buy some earplugs. Can you recommend what kind to get? Also, I'm in the New York City area; can you suggest a place to get fitted for them? Can they be obtained at retail stores, or must a doctor fit them?

E. Friedman
via Internet

A There are several commercially available types of earplugs. You can buy disposable foam earplugs in most music stores, many drugstores, some sporting goods stores, and even on supermarket check-out lines. Heavier, soft-plastic "shooter's" plugs are available in most

sporting goods stores. These plugs are designed for noise reduction only, and are not concerned with balanced frequency attenuation.

Earplugs more specifically designed for use in musical applications are available from Doc's ProPlugs, 416 Lighthouse Ave., Santa Cruz, CA 95060, (408) 462-5919, and Westone Laboratories, P.O. Box 15100, Colorado Springs, CO 80935, (800) 525-5071. Some versions are shaped similarly to the generic "shooter's" plugs; others are custom-molded to fit the wearer's ears. Impressions for these molds must be taken by a professional audiologist. If you contact the manufacturer of your choice regarding their earplugs, they will direct you to an audiologist in your area with whom they work.

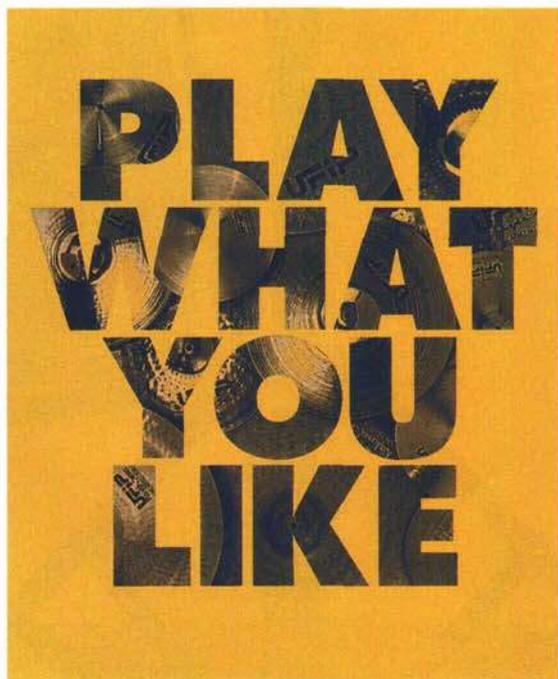
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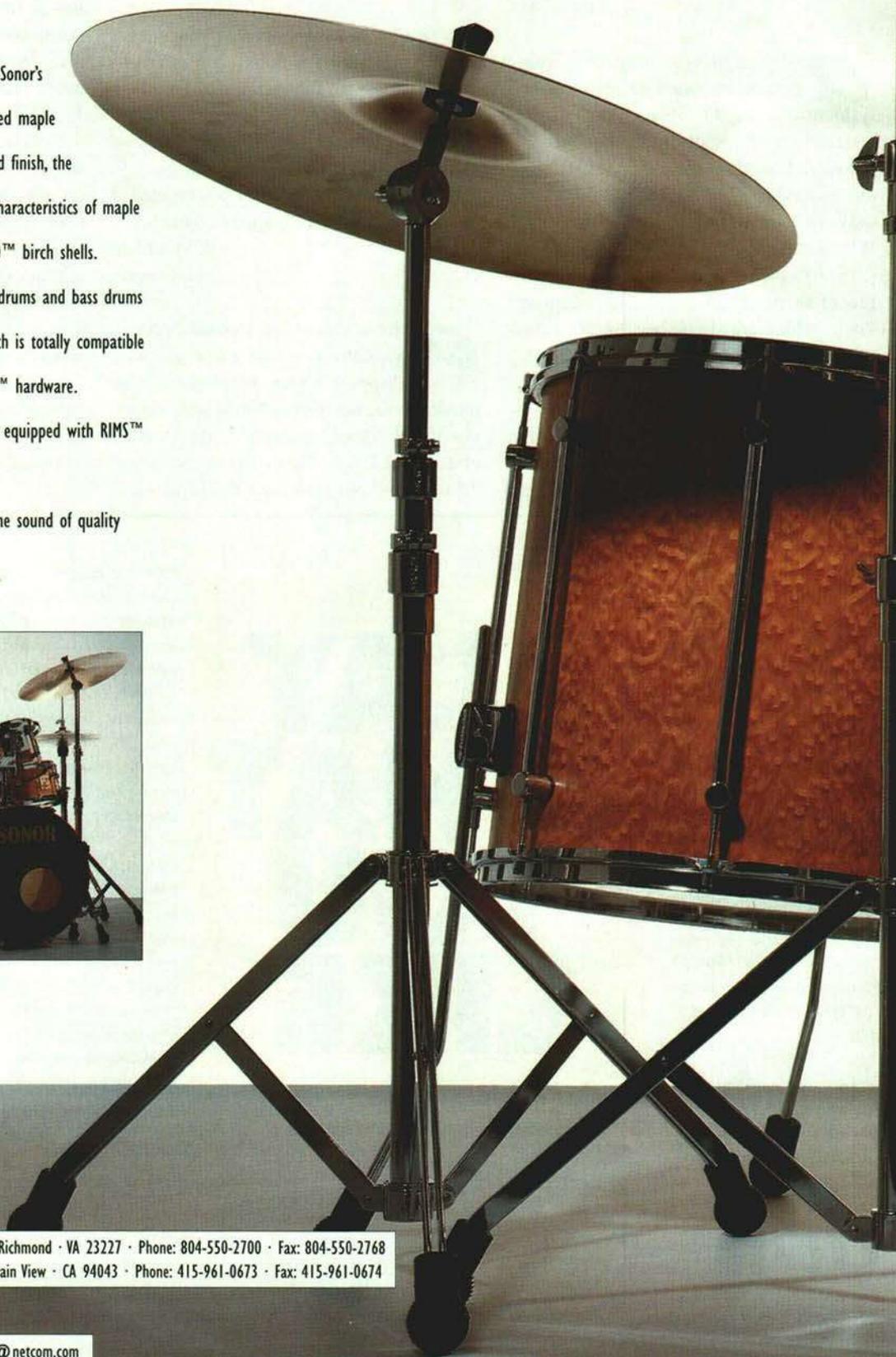
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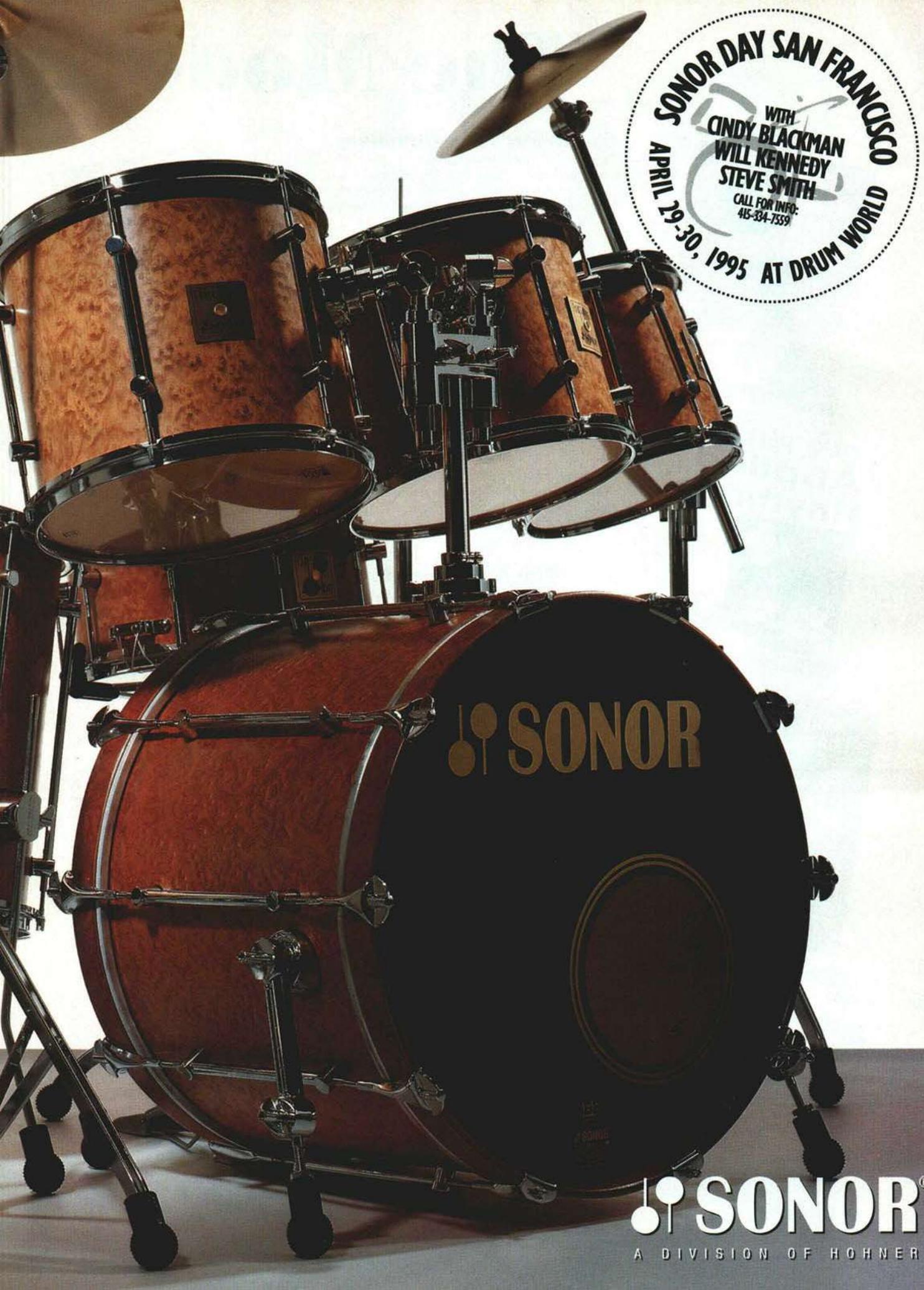


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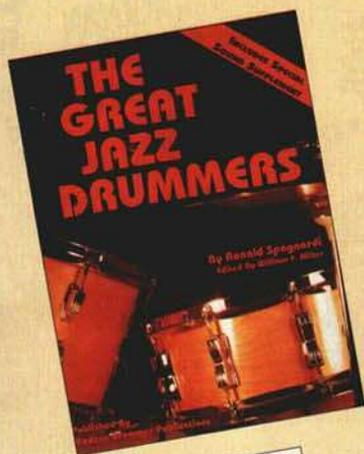


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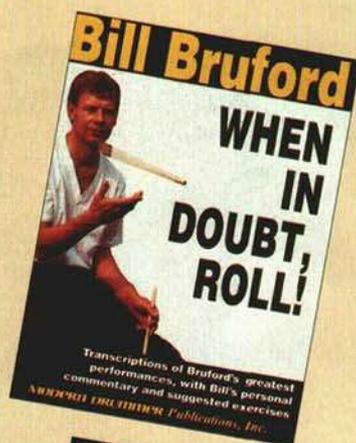
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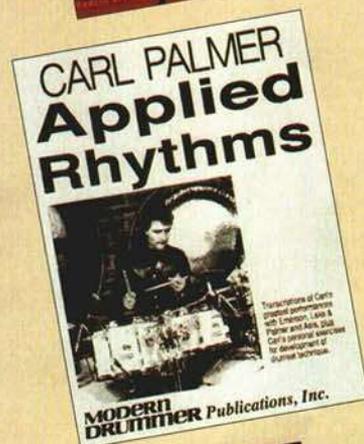
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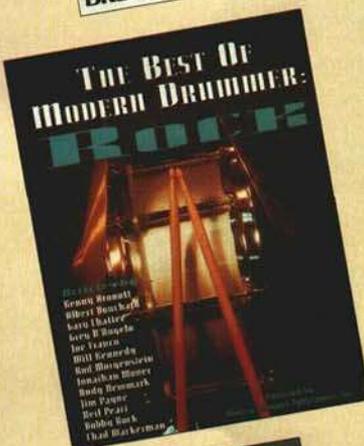
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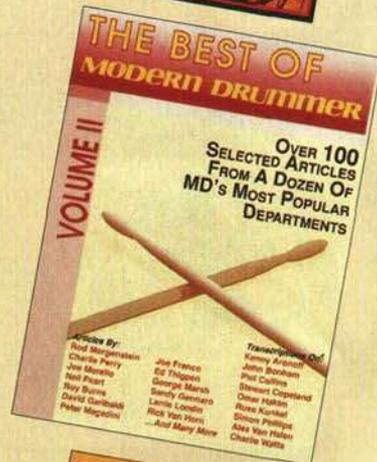
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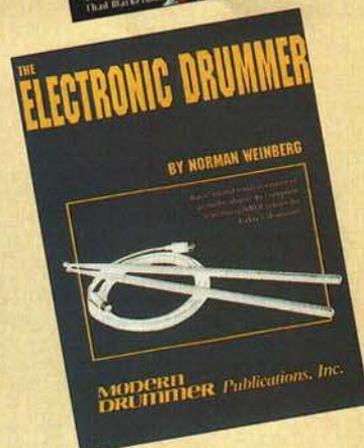
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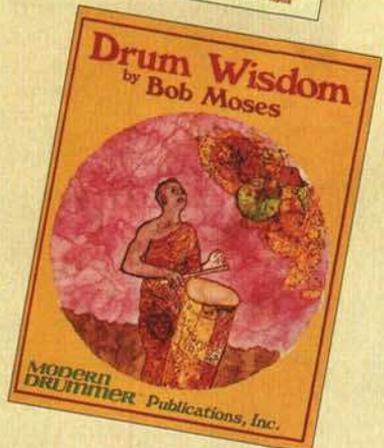
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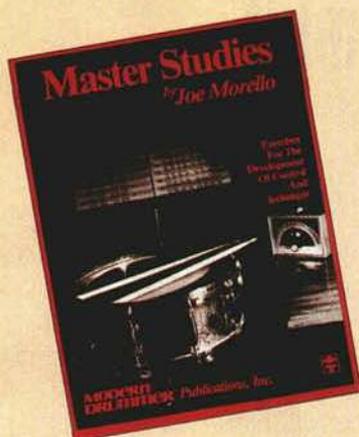


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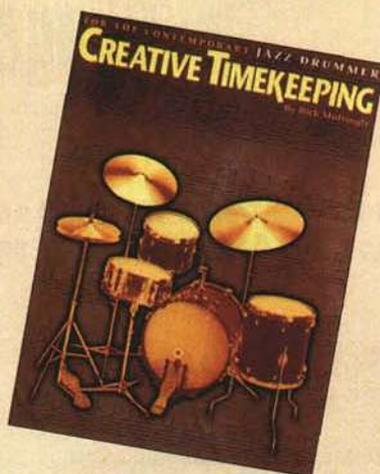
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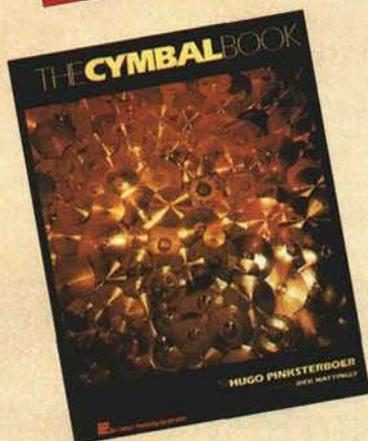
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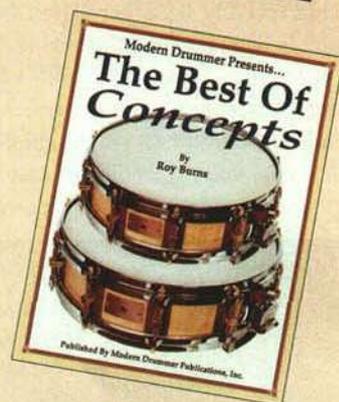
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Slingerland Studio King Drumkit

This new kit from a venerable American brand proves that "everything old is new again."

by **Rick Mattingly**

Slingerland Drums has gone through another change of ownership, having recently been purchased from Fred Gretsch by the Gibson guitar company. The drums are now coming out of the production facility in Nashville from which the recently discontinued American-made Mapex drum series formerly came.

The *Studio King* drumset is the initial offering from the "new" Slingerland company. It combines traditional features from the Slingerland drums of the past with design elements more in line

with contemporary trends and attitudes about drum-making.

Studio King drums are also marketed as the *Gregg Bissonette Signature Model* drumkit. The shells and hardware are the same, but the *Bissonette* kit comes in a Green Maple Frost finish with official "signature" sizes, including a 6-1/2x14 snare, two 18x24 bass drums, and 10x10, 10x12, 12x14, and 16x18 toms. Slingerland says, however, that a *Bissonette* kit in Gregg's signature color can be ordered in any configuration.

For this review, *MD* received a 6-1/2x14 snare, a 16x22 bass drum, and 8x10, 10x12, 12x14, and 14x16 toms. Slingerland hardware is currently being redesigned, so we only received stands for the toms and snare drum; this review will not cover bass drum or hi-hat pedals. (Other hardware appointments, such as bass drum T handles and tom mounts, have been updated from the kits pictured here.)



Shells are made of laminated maple and do not feature the reinforcement hoops of vintage Slingerland drums. While this makes the shells resemble those used by Gretsch, Slingerland says that their shells have a "custom lay-up laminate configuration" that is exclusive to Slingerland and that was designed for more consistent response and strength. Tom-toms up through 16" in diameter have 6-ply shells; 18" floor toms and all bass drums have 8-ply shells. The *Studio King* snare drum is of a 10-ply construction.

The snare drum had ten double-ended tension lugs, the bass drum had ten per head, and the 14" and 16" toms had eight tension lugs per head. The 10" and 12" drums only had five lugs per head instead of the usual six; nevertheless, the drums tuned up well.

The snare drum was especially nice, with a crisp snare sound and a fat, beefy tone. Wide open it had plenty of ring for projection in loud situations, and with a *Zero Ring* it was appropriately dry. The snare strainer and release mechanism was based on a simple, vintage design, but it did the job just fine. Snare response was good right to the edge of the head, and I was able to set the snares loose for hard playing without extraneous rattle. The drum was surprisingly articulate for a 6 1/2" snare. It came equipped with Remo *Ambassador* batter and snare heads.

At the other end of the frequency spectrum, the bass drum had a good blend of boom and punch. It came equipped with a Remo *Powerstroke 3* batter (with a *Falam Slam* impact pad) and a smooth white *Ambassador* front head (with no hole cut into it). Right out of the box the drum sounded fine for loud settings, with enough ring for projection but not so much as to interfere with definition. For other situations, one might need to add muffling of some sort.

Since the toms were equipped with RIMS mounts, there was no tom-holding hardware interfering with the bass drum's resonance. (This is not merely an option; Slingerland does not offer a shell-mounted tom holder in the *Studio King* series.) The claws were of vintage Slingerland design, but all tension rods were drumkey-operated—an improvement over the traditional T-rod design, which might have been necessary in the days of calfskin drumheads (they constantly needed adjustment) but should have been declared obsolete once plastic heads achieved dominance.

The tom-toms sounded good right out of the box, with focused pitches, reasonable sustain, good balance between ring and definition, and warm tone. Each was equipped with clear *Ambassador*

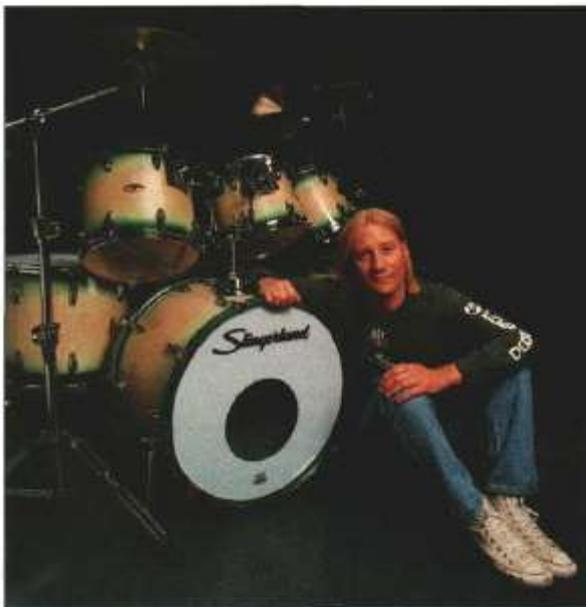
heads, top and bottom.

Besides the standard-size toms on the review kit and the *Bissonette* kit—with shell depths two inches less than the head diameters—*Studio King* toms are also available in "square" sizes (10x10, 12x12, 14x14, etc.) and "ratio" sizes such as 8x10, 9x12, 11x14, and 13x16. A Slingerland spokesman referred to the ratio-size concept as the "acoustical chamber format," explaining that all drums are proportioned the same way. The concept makes sense in theory; unfortunately, ratio-size toms were not yet available at the time the drums needed to be shipped for this review.

All of the tension lugs were of the vintage Slingerland design. Snare and tom-tom hoops were die-cast "stick-saver" models, meaning that the top flange is turned inward (another Slingerland tradition) rather than outward.

Each drum had one air vent, surrounded by a Slingerland badge that was of the "cloud" shape used on *Radio King* snare drums. But where the *Radio King* badges are brass colored, the *Studio King* badges are bronze. The badges do not have serial numbers. Inside each drum, however, there is an identification sticker that has a *Studio King* logo (a variation of the design used on *Radio King* drumheads of the '30s) as well as a serial number and the drum's model number. The label is positioned so that you can see it through the drum's air vent.

The review kit featured an amber finish that was beautifully done and allowed the wood grain to show through. *Studio King* kits are available in a variety of natural finishes, as well as "classic" white pearl, black diamond pearl, and various sparkle finishes. All finishes are done under the supervision of Pat Foley, who made a name for himself several years ago when he had



Gregg Bissonette with his signature kit

his own custom drum-finishing business.

The hardware currently shipped with *Studio King* kits is Slingerland's 5000 series—the same hardware previously shipped with Slingerland *Lite* kits. As mentioned above, the hardware is currently being redesigned, but there are a couple of points worth mentioning in relation to the hardware we did receive.

First, because all of the toms were mounted on RIMS, there was no penetrating hardware and no mounts bolted onto tom or bass drum shells. Second, the 5000-series tom stands were sturdy with plenty of memory collars, large "butterfly-ear" wing nuts, and levers for quick and efficient set-up and tear-down. The legs on the floor stands that held the toms had plenty of spread, which was extremely important to support the 14" and 16" toms. (Although I never worried that the stand holding the large toms would fall over, the 16" drum had quite a bit of wobble. Personally, I would prefer to mount a drum that size on the RIMS floor-tom mount that has

its own set of legs, rather than hanging it.) Hopefully, the redesigned hardware will incorporate the positive features of the 5000 series.

Finally, the tom arms are based on the old Slingerland *Set-O-Matic* design and represent a perfect balance between tradition and modern trends in that Slingerland kept what was good about the old holder and changed what was not. Specifically, the ball-and-socket design has been retained, which allows for easy and versatile angling of toms. But the arms no longer penetrate the shells, as they did in the '60s. Instead, the ball is attached to an L-arm that slides vertically into a holder attached to the drum's RIMS mount. Also, the ball's original drumkey-operated adjustment screw has

been replaced by a wingnut with large "butterfly" ears for ease of use. According to Slingerland, this tom mount will continue to be used with *Studio King* kits.

At the time of this review, list prices had not been established. However, a spokesman for the company informed us that he was "very comfortable in saying that [the new line] will be comparably priced with other high-end American-made drums."

Slingerland is still in somewhat of a transition period, so it's likely that the coming months will see a variety of redesigns and new products. But judging by the quality of the *Studio King* kit that MD received for this review, Slingerland is off to a great start towards re-establishing itself as a great American drum company.

Joe Porcaro Diamond Tip Drumsticks

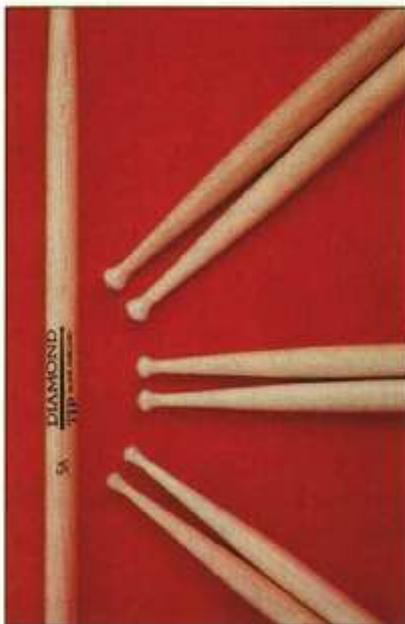
by Rick Mattingly

Veteran jazz and studio drummer Joe Porcaro has designed a series of drumsticks aimed primarily at jazz drummers who want pinpoint articulation from their ride cymbals. The name comes from the fact that the sticks feature diamond-shaped nylon beads.

Four of the sizes—5A, 7A, 8A, and *Rock*—are available in both maple and hickory versions. (Maple sticks have the logo in the middle of the stick; hickory versions have the logo at the butt end.) The other two sizes, 2B and 5B, are available in maple only. There are three different sizes of tips: the 8A features the smallest tip, the 5A and 7A have a medium-size tip, and the *Rock*, 2B, and 5B share the same large tip.

Let's start with the tip, since that's the most distinguishing features of Porcaro's sticks. While the diamond shape is great for articulation on a cymbal, Porcaro himself will be the first to tell you to be careful about laying into a tom head too hard with a tip like that. However, the edge of the diamond is rounded off, so the biggest danger would be striking a severely-angled tom with the more-than-usually pointed top of the tip. But I was able to lay into some tom-toms pretty hard with the *Rock* model without denting any drumheads, so one should not be afraid to use such a stick.

The smallest tip, found on the 8A, produces the lowest overtones and the most pronounced "click" on a ride cymbal. The hickory version produces a slightly more full-bodied sound, by virtue of its



heavier weight, but the difference is slight. On some cymbals (especially flat rides) the click sound was a bit too dominant in comparison to the overtone sound. However, on cymbals so overtone-laden that they normally sound muddy, the *Diamond Tip 8A* produced a reasonably articulate, focused sound. This would be the stick to use for blazing bebop tempos. (The hickory version also had the name "Spang-a-lang" next to the 8A designation, suggesting its abilities in terms of articulation.) Because of the extremely small size of the 8A tip, this is the one I would be most careful with on drumheads when playing loud.

The 5A and 7A models are probably the most versatile. Their medium-size tips have a good balance between articulation and overtone production, with especially good definition and a slightly brighter sound than that obtained with the 8A. With each size, the hickory version produced a slightly more full-bodied sound than the corresponding maple stick. The difference was most obvious on the 5A, since its larger diameter resulted in a bigger weight difference between the two versions.

I compared the sound produced by the 5A and 7A models with that produced by comparable-size wood- and nylon-tip sticks by Firth, Calato, and Pro-Mark with traditional oval- and acorn-shaped tips. The *Diamond Tip* sticks tended to be closest in sound to the wood-tip sticks, producing a darker sound than one would expect from a stick with a nylon tip.

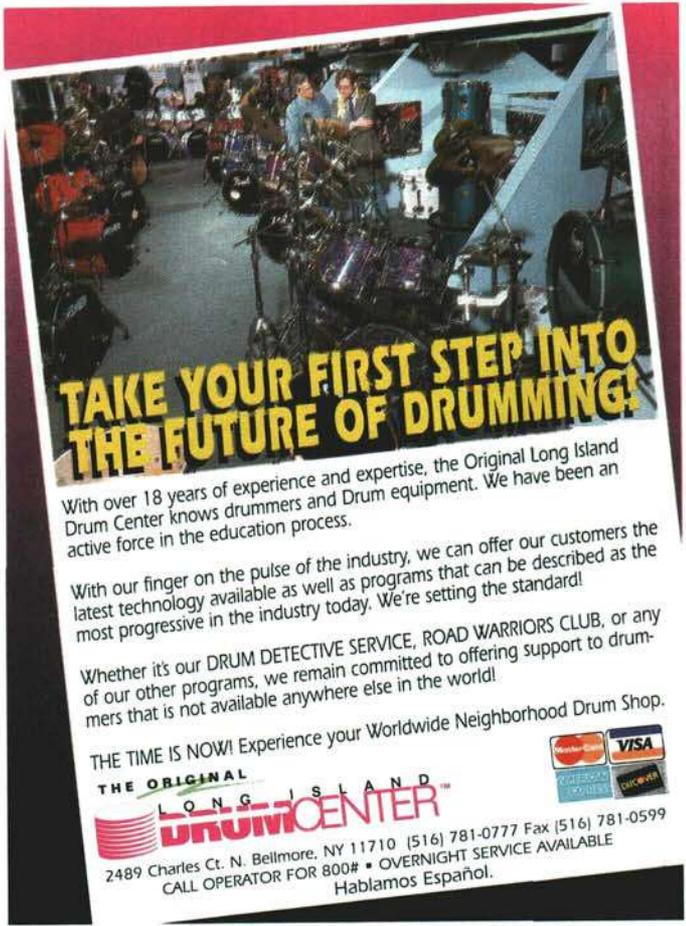
The large tips on the *Rock*, 2B, and 5B models produced the brightest, fattest sound, but still had good definition. Again, the

hickory *Rock* stick produced a bit more full-bodied sound from a ride cymbal. There was virtually no difference in the sound produced by the maple *Rock* and the *2B* and *5B* sticks; one can choose among those three purely by the feel of the stick.

Having the same size stick in both hickory and maple versions gives one more options in terms of weight versus diameter. Depending on the size of your hand and the grip you use, if the stick is too thin, it can cause you to squeeze your hand tighter. This, in turn, can result in hand cramps and a loss of control. But if you go to a fatter stick that feels more comfortable in that regard, it might be too heavy and result in a loss of control.

Since maple is less dense than hickory, a maple stick is lighter than a hickory stick with the same dimensions. With Porcaro's *5A*, *7A*, *8A*, and *Rock* models, you can select the diameter that feels most comfortable to you and then choose a heavier (hickory) or a lighter (maple) stick, depending again on what feels best to you. The maple *2B* and *5B* models let drummers use a fairly fat stick without the excessive weight of a corresponding hickory stick.

Diamond Tip sticks list for \$10 a pair. For further information, contact JoPo Music, Inc., P.O. Box 4416, North Hollywood, CA 91617, (818) 995-6208. The sticks are also available through Paiste America, Inc.



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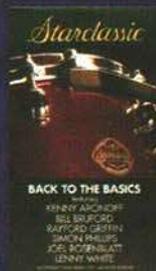
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Concept 1 Percussion Trigger Pads

With these nifty slip-on trigger pads, you can go electronic without ever leaving your acoustic kit.

by Rich Watson

Concept 1 Percussion has entered a market niche that has only begun to be explored: trigger pads that fit over acoustic drumheads. Their very affordable approach addresses a number of nagging disparities between acoustic and electronic drums that have kept some drummers away from electronics.

Basics

Concept 1 Percussion offers trigger pads in an array of sizes and layout configurations, but their performance-related components share the same manner of construction. The playing surface

is made of *Lynatex*, which pad designer Tom Lewan tells me is an expensive natural rubber made in Malaysia. Sandwiched between this surface and an ABS plastic backing plate is a piezo transducer, along with material designed to absorb vibration and help to eliminate double triggering.

Available individually or in sets, the basic round pads come in standard "real" drum sizes: 8", 10", 12", 13", 14", 16", and 18". This eliminates one of the most common complaints about many electronics—that they provide too small a target area. The bottom outside edge of the pad is beveled 7° from the top edge to fit snugly inside the acoustic drum rim.

Most of the pads possess only one *Murata* piezo transducer, regardless of pad size. But the piezo's placement is determined by pad diameter for maximum sensitivity and uniformity of response. Concept 1 piezos are chemically treated to reduce their susceptibility to climate-related sensitivity degradation. On the drum pad models the piezos are connected to standard 1/4" jacks that extend from the top edge of the pad on a 1-1/2" length of lightweight cable. An ABS plastic strain-relief cable fastener bolted to



the top of the pad helps protect both the jack and its connection to the piezo. The jacks on cymbal pad models are bolted to the bottom layer of the pad. Another cable fastener (designed to secure standard-gauge audio cable) helps prevent the pad's movement from damaging the jack or unplugging the cable.

Concept 1 also offers a two-piezo, two-output pad called the *Headbanger*. Its two outputs facilitate triggering two different sound modules or two channels of a single module. Since both piezos are mounted on the same vibration plate, the pad does not produce two discrete trigger signals. This use of a precious additional sound module input is a redundancy I, for one, can live without, but it could be valuable when used with two modules that don't otherwise allow sound layering.

All drum pads except the kick model include a matching-sized piece of rubber mesh backing material (similar to some carpet pads) meant to be laid between the pad and the drumhead. This high-friction material helps prevent the pad from rotating on the drumhead, and thus keeps cables and jacks from interfering with one's playing.

Unlike the other Concept 1 models, the bass drum pad (offered only in a 12" size) does not fit inside the rim. Instead, it attaches directly to the center of the batter head with tabs of *Fast Lock* plastic mesh (similar to, but more secure than, *Velcro*). The "back" half of the tabs stick to the drumhead with peel-and-stick adhesive; the "front" half grips the pad. The tabs are intended to allow the pad to be quickly mounted and removed. The test kit's pad did remain in place when I played, but when I tried to remove it, I found the *Fast Lock* tabs clung much more tenaciously to each other than their adhesive backing stuck to my drumhead. This, the opposite of the desired effect, suggests that coated bass drum heads in particular may not allow repeated application and removal of the pads without occasionally replacing the tabs, or at least the adhesive. The tabs had no discernible effect on the sound of the kick when the pad wasn't attached.

The *Concept Series 2 Cymbal Pad*, available in 8", 10", 12", and 14" diameters, is identical to the drum pads except, of course, for the way it is mounted. A steel bracket hex-bolted over a hole in the center of the pad secures an extra disk of *Lynatex*, onto which a plastic washer/sleeve and felt washer assembly is double-riveted. The plastic sleeve is large enough to fit over any cymbal stand post.

Suspended on the "extra" piece of rubber, the pad moves somewhat freely when struck. Free-floating cymbal pads, while uncommon, are not unique. However, the *Series 2's* moderate speed and degree of motion in proportion to stick impact very authentically simulate those of real cymbals, achieving in my estimation a significant design victory for Concept 1 Percussion.

The 5"x7" *Concept Series 2 Mini-Trigger Pad*, offered in single-, double-, and triple-pad models, employs the same basic pad technology. Its wooden base can be mounted on a cymbal stand.

All complete sets of five or more pads include a zippered vinyl carrying case that looks very much like a cymbal bag. An optional twelve-line snake can be used to tidy up pad-to-interface connections.

Sensitivity

Regardless of size, all the Concept 1 pads are equally sensitive across the entire playing surface. I prefer this characteristic over that of a few pads, which, like acoustic drums, are more sensitive in the center than near the edge. The *Concept's*, clean signals were easily tracked by both my *KAT drumKAT* and Roland *TD-7*, but none of the test kit's pads, including the dual-send *Headbanger*, produced particularly strong signals. I was able to compensate for this by raising my *drumKAT's* trigger input gain so that even my lightest strokes would register, but my *TD-7*, whose gain is not adjustable, couldn't pick up anything under, say, *mezzo piano*—even with its threshold parameter set at its minimum value. Most interfaces and sound modules, including the Alesis *D-4* and the Yamaha *TMX*, have adjustable input gain levels; the *TD-7*, typical of Roland's proprietary design and function characteristics, is more the exception than the rule. Concept 1 literature states that their pads have been "successfully tested with every module on the market. In fact, their unlimited sensitivity means that they are limited only by the module chosen." That said, players considering Concept 1 pads



Concept Series 2 Cymbal Pad

should be certain that they will perform satisfactorily with whatever other gear they plan to use.

The additional mass of the bass drum trigger attached to the head's center noticeably increased the duration and depth of motion of my kick drum's head. Not surprisingly, this caused the pad to double-trigger a bit. Raising the mask time on either the *drumKAT* or the *TD-7* eliminated the problem. Predictably, the cymbal pad's motions also resulted in some minor double-triggering, and these, too, were easily corrected.

While dynamic tracking is primarily a function of the interface, some pads transmit dynamic variations more accurately than others. Through both interfaces the Concept 1 pads produced a smooth, linear dynamic curve, with plenty of "middle" between the soft and very hard hits.

Feel

Like most trigger pads, Concept 1 pads don't "give" as much as an acoustic drumhead. (Any solid backing material will be more rigid than the column of air beneath a plastic head.) However,

expecting these to feel pretty hard (perhaps because they sort of resemble oversized ping pong paddles), I was pleasantly surprised by the degree of cushion provided by such a thin layer of rubber. The *Lynatex's* natural resilience is "live" enough for fast double-stroke work, but not excessively bouncy.

Concept 1 drum pads not only lack their own metal rim, they occupy the normal height differential between the drumhead and the rim, in effect eliminating it. For some drummers, loss of the "bite" of the rimshot may detract from the pads' overall tactile authenticity.

When examining a trigger pad's feel it is important to remember that playing comfort is also determined by the position and distance between pads. This has been a long-standing concern—especially for drummers who, depending on the gig or practice situation, alternate between electronics and acoustics. Concept 1 pads significantly ease the pain of transition between the two because they allow the angles and distance between instruments to remain unchanged.



Six Pak Trigger Pad System

Trigger Pad Or Practice Pad?

On a practical level, Concept 1 pads provide the ability to have both acoustic and electronic kits without occupying two kits' worth of floor space. Being moderately quiet, they will also facilitate late-night practicing as effectively as any dedicated practice pad kit I've seen.

Aesthetics

Some drummers avoid electronic percussion because, to them, the pads look "weird" or "lame." Concept 1 renders this arguably minor issue moot with a "fashion statement" of abstinence: Aside from their attractive pink-red color, they don't appreciably change the appearance of an acoustic kit.

The Six Pak Trigger Pad System

The *Six Pak* incorporates six 4" square pads on an 11-1/8"x16"x1" wooden "chassis" whose top and bottom are covered with ABS plastic. Six 1/4" outputs are mounted in a 1"x1"x16" block that also serves to tilt the unit when played on a tabletop. The *Six Pak* also features a bottom-mounted bracket designed to screw onto most cymbal stands.

The 4" pads are small and rather close together for long-term use as a portable drumkit. For these same reasons, however, the *Six Pak* is ideal for space-efficient augmentation of an existing acoustic or electronic kit with incidental percussion or sound effects.

The *Six Pak's* response characteristics are similar to those of other Concept 1 pads. They did produce some unwanted "crosstalk" (interaction among the pads), but this was easily managed by adjusting threshold parameters on either the *drumKAT* or the *TD-7*.

Quality/Durability

Because of the relatively short time a product is available for review, durability is sometimes gauged as much by inference as observation. However, based on the durability of gum-rubber practice pads it's reasonable to assume that the playing surface on Concept 1 pads will hold up well over the long haul, and the ABS plastic backing should provide durability in handling and protection for the transducer sandwiched inside the pad. Some handling precautions suggested by Concept 1—such as "Never stretch the trigger cable to reach the sound module"—are just common sense.

On a much more tangible level, three of the *Six Pak's* six 1/4" outputs failed to "lock" onto the plugs, allowing them to slip out with a little vibration. Tom Lewan informed me of several design and material improvements implemented since the review set was sent, including higher-quality jacks.

Aside from the *Six Pak's* outputs, all of the test gear appeared to be very well made. Joints, bearing edges, and finishes were clean and precise, and I subjected all the pads, including the potentially "vulnerable" cymbal model, to an exaggerated beating with no ill effects whatsoever. I should also note that these pads are more durable by leaps and bounds than unprotected piezo triggers designed to be stuck to acoustic drumheads and cymbals. As perhaps another indicator of durability, the pads carry a one-year limited warranty.

Conclusions

The Concept 1 drum-mounted pads provide practical solutions to acoustic drummers' most common complaints about electronics. Functioning both as practice pads and reasonably priced performance-quality trigger pads, they provide flexibility and a consistent, "familiar" feel to drummers who play both acoustics and electronics. The design of the cymbal pad mount, which facilitates its natural physical response on a stand, is especially ingenious.

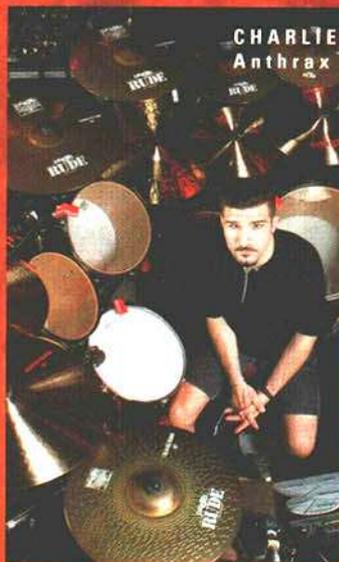
The Concept 1 five-pad kit, including carrying bag, lists for \$669.95. The *Headbanger* dual-output pad is \$179.95, and the *Concept Series 2* cymbal trigger pad, regardless of size, is \$159.95. The *Series 2* mini-trigger pad lists for \$80.00 for the single pad model, \$120.00 for the double, and \$170.00 for the triple, respectively. The *Six Pak* six-pad unit is \$369.95. For more information and pricing on other pads and set configurations, contact KMC Distributing (Kephart's Music Center), P.O. Box 139, Decorah, IA 52101, tel: (800) 369-9633, fax: (319) 382-5261.



Terry Bozzio, Clive Bunker, Barriemore Barlow, Frank Beard, John Bonham, Art Blakey

Nicko McBrain, Keith Moon, Cozy Powell, Carl Palmer, Ian Paice, Herman Rarebell, Bobby Rondinelli, Chris Slade, Charlie Watts

Bill Bruford, Stewart Copeland, Bobby Elliott, Al Foster, Danny Gottlieb, Don Henley, Jon Hiseman, Kenney Jones



CHARLIE BENANTE
Anthrax

CHARLIE BENANTE's current 2002 Setup: 13" Medium Hi-Hat, 14" Sound Edge Hi-Hat, 16" Rude Crash/Ride, 18" Power Crash, 20" Rude Ride/Crash, 17" Rude Crash/Ride, 14" Rude Crash/Ride, 12" Rude Splash, 18" Novo China, 20" China
also included: 8" Signature Bell, 18" Signature Full Crash, 19" Signature Dry Ride



NICK MASON
Pink Floyd

NICK MASON's current 2002 Setup:
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16" Crash, 17" Crash,
18" Crash (2),
19" Crash,
20" Crash,
13" Heavy Hi-Hat,
20" Ride



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Saturday, May 20



Photo by Lissa Wales

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Doors open 12:30 P.M.—Show begins 1:00 P.M.

Where: **Memorial Auditorium**
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Sunday, May 21



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Steve Ferrone

Subtlety Mastered

*By William F. Miller
Photos By Aldo Mauro*

"Hello Bill, Steve Ferrone here calling from 28,000 feet," yelled the drummer. His in-flight phone connection wasn't clear. "Sorry to be calling from the plane, but it's the only free moment I've had. Yeah, I'd be happy to do an interview for *Modern Drummer*, but I'm not sure when we can get together." Ferrone wasn't kidding: His work schedule can, at times, be ridiculous.

"I'm finishing up this leg of the tour with Bryan Ferry," Steve continued, the vocal exertion revealing his softened British accent. "Then I'll be on holiday for two weeks—doing some skiing in Aspen. I should have a couple of free days in New York next month before rehearsals start for the Tom Petty tour."

Unfortunately, a couple of days shrunk to one, because Steve got a last-minute call for a session on the left coast. It looked as if the May issue of *MD* wasn't going to have a cover story. Luckily, though, we squeaked in the interview just hours before the drummer jetted to L.A. But that's the kind of career Steve Ferrone has had: continuously busy, seemingly working as much as he wants—both live and in the studio—going from one big-name project to the next.

That's Ferrone restraining his funky talents and just playing solidly all over the recent Tom Petty release, *Wildflowers*. (He's on the road with Petty now.) Immediately before that it was Bryan Ferry's hip *Mamouna* disc and tour. Last year Steve also recorded with the Buddy

Rich band on Neil Peart's *Burning For Buddy*, as well as with a new band project he has with veteran New York musicians Will Lee, Chris Palmero, and Joe Caro, called BFD. (Their new self-titled release features guest appearances by the Brecker Brothers and Dave Sanborn, and is available on Iguana Records.)

Before that Ferrone took a much needed two years off from the road and just did sessions, the reason being he'd grown tired of the constant album-tour-album-tour rut he'd experienced during his five years with Eric Clapton. That's right, it's Steve on Clapton's mega-hit *Unplugged*, as well as the critically acclaimed 1991 live disc, *24 Nights* (plus a few studio releases with Clapton as well).

Ferrone spent the early-to-mid '80s doing a number of recording projects, playing on albums by Jeffrey Osborne, Chaka Khan, Christine McVie, George Duke, George Benson, the Brothers Johnson, and many others. It's no exaggeration to say that Steve has literally done *hundreds* of sessions in his twenty-plus-year career. And believe it or not, he was even recruited by popsters Duran Duran after their original drummer retired. Steve got to experience the teen-idol thing recording and touring with that group.

But the initial big gig that got the ball rolling for Ferrone was the Average White Band. Steve spent most of the '70s with that group, recording ten albums. AWB was a good vehicle for Steve, their R&B, funk, and pop roots suiting

him perfectly. He came along at a point in drumming right after the great groove players—the Bernard Purdies, Clyde Stubblefields, and Al Jacksons—had made their impact. Steve "picked up the pieces" from these innovators and came up with his own deep-pocket approach.

One could describe Steve Ferrone's abilities as akin to a veteran pro-baseball pitcher's. (Remember that game?) After years of playing, a pitcher may not have the fast ball he once had, so he has to find different ways to win—maybe develop a good curve ball or an off-speed pitch. And he has to be smarter—he has to know the subtleties of the game and use them to his advantage. That's what Ferrone does. He's not the fastest (that doesn't interest him, anyway), but over the years he's learned what it takes to win—what it takes to make the music happen.

The essence of Steve's playing is subtlety and nuance. His expertise with dynamics—carefully emphasizing certain notes within a beat or fill—can make even the simplest parts groove like mad. He'll craft a rhythmic pattern for a song that's just a little bit different from what you'd expect, yet that pattern will perfectly complement the song. And Steve's the master at prolonging a groove; he might make you wait the full length of a tune before he plays a fill, but when he does play it...*ah*, it's ecstasy.

Besides his obvious natural talent, Ferrone's developed his abilities over time. The forty-four-year-old drummer has lived in New York for the past twenty years, although he originally hails from Brighton, England, where he started drumming at the age of twelve. His "pro" career began in his late teens, traveling with local bands to France to play American military bases. He eventually ended up in the French city of Nice, where he lived for three years. There he studied drumming, focusing on groove playing and reading, which helped him land his first "real" gig with the Brian Auger Oblivion Express. He toured the States with them—where he stayed—and from there joined a group originally (and ironically) from Scotland, the Average White Band. It's been a non-stop ride for Steve ever since.

One final point: If you've ever had the chance to see Steve Ferrone play, you've probably noticed the look on his face. It's not a crazed, wacky-eyed contortion, and it's certainly not a blank, mindless stare. Steve *smiles* when he plays, but it's a smile that reveals something more than just your usual toothy grin. It's the happy expression of a craftsman at work—a smile that makes you feel he knows something you don't. As I turn on the tape recorder to capture the following interview, that smile appears....

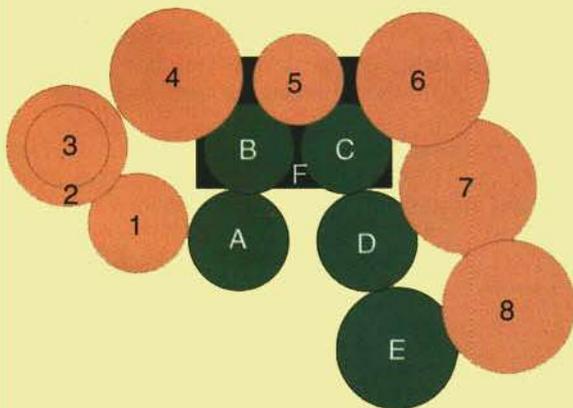


WFM: I think most people who've heard the new Tom Petty album wouldn't recognize the drummer on that as the same person who played those funk grooves with the Average White Band.

SF: It is different for me, but you know what I like about it? Tom's album has really good songs. I've always been a fan of playing very simple, straight-ahead music—you find the pocket and that's it. You just sit back and enjoy the song and try not to get in the way.

I loved playing the R&B that AWB played, but I'm very disenchanted with what they call R&B nowadays. A lot of this stuff is basically machine-based. It's just a groove. AWB used to sing *songs*. We had a groove—it was important to us—but we did what we did to enhance the song. So to me there is a

Steve's Petty Tour Kit



Drumset: Pearl (custom-made Japanese maple shells with custom hand finish)

- A. various snare drums (Steve prefers piccolos when appropriate)
- B. 10x12 tom
- C. 11x13 tom
- D. 12x14 tom
- E. 13x15 tom
- F. 16 x 24 bass drum

Cymbals: Sabian (all with *Brilliant* finish)

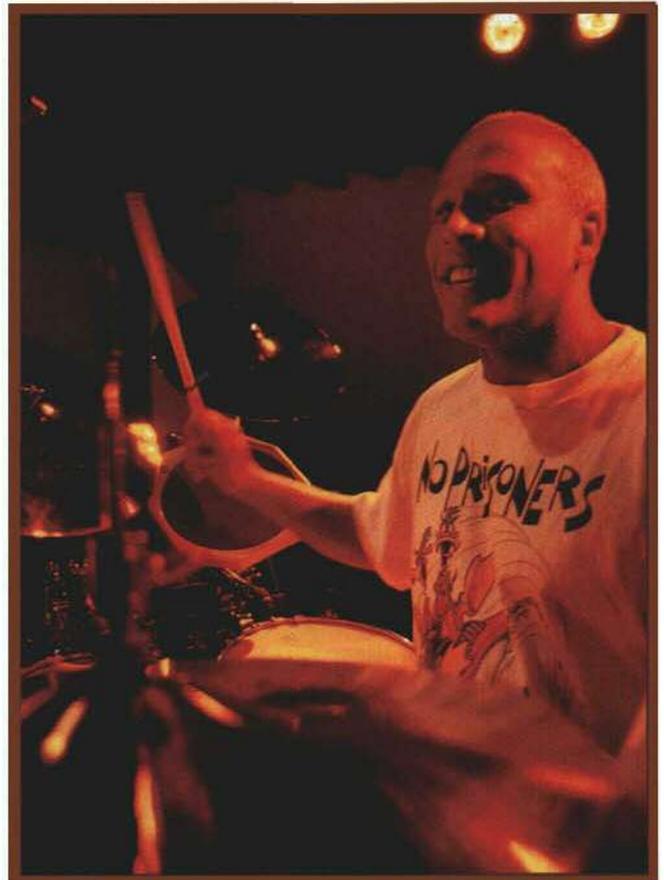
1. 14" HH *Rock* hi-hats
2. 16" HH *Sound Control* crash
3. 10" *B8 Pro* splash
4. 18" HH *crash/ride*
5. 13" HH *Sound Control* crash
6. 18" AA *El Sabor*
7. 21" AA *Stage ride*
8. 18" AA *Fast Chinese*

Hardware: modified Pearl, including an 880 hi-hat stand, a 780 series bass drum pedal (with a hard DW beater), Pearl's *IMS* suspension mounts on toms, all attached to a customized (older style) Pearl *DRI* rack

Heads: Remo coated *Ambassadors* on snare and tom batters, clear or *Ebony Ambassadors* on bottom of toms, clear *Emperor* on bass drum batter with Pearl *Ebony* logo head on front (with foam padding for muffling)

Sticks: Pro-Mark *Steve Ferrone* model (hickory), Pro-Mark *Hot Rods* and brushes

Electronics: Roland *Octapad*



connection.

WFM: So you'll work with any artist who can write a decent tune?

SF: I didn't say that—I'll work with *anybody*. [laughs] I'll play anything. I'll play live, in the studio, whatever. I enjoy sitting down and making something happen, and I don't limit myself to a certain style of music.

I remember coming into New York once with Clapton—we had a few days off—and I got booked to do this studio date up in the Bronx. Believe it or not it was for a South American thrash-metal artist. What made the whole thing especially funny was that I was recording with this metal guy during the day, and I was in the studio at night with Pat Metheny, working on his *Secret Story* record. I was like, "Wow, what a switch!" [laughs] I enjoyed that.

WFM: What was it like recording with Petty?

SF: It's all very straightforward—no click tracks, no synthesizers, very few overdubs—just real playing. It was almost like making a live record.

We would play one song over and over, almost playing it into the ground. Then Tom would say, "Let's try something else." Then we'd move on to another song and do the same thing. The next day we'd go in, play the two songs from the day before, and then add another. By the end of the week we had a set.

It was more of a fun situation, and we didn't have the pressure on us of "Time to record this song" or "Let's make this song a hit." It was just "Let's play this song until it's happening."

WFM: What's the biggest challenge of playing his material?

SF: I didn't find it that challenging technically. The challenge was to get the take. Rick [Rubin, producer] was very particular about the pocket, so I'd sit there and play, and if I looked in the control room and saw Rick's head bobbing, I knew he was happy. As soon as something went wrong, that head would stop bobbing. It's a feel thing. If it feels right then you've nailed it.

WFM: Did they have specific suggestions as to what you should play on a given tune, or did they just let you go?

SF: Well, a couple of times I got a little carried away—not in terms of notes but in terms of feel. I played a little bit funkier than what Tom was thinking of. They made suggestions, I made suggestions, and I think we came up with some solid tracks.

WFM: While checking out the record I thought I heard a couple of spots where you played things a bit hipper than what might normally be played on a Petty record.

SF: I wouldn't want to do something that we all didn't feel was appropriate, but there are a few things here and there.

A funny thing happened with one of the songs, "Wake Up Time." It's a ballad. Tom came into the studio and said, "I'm going to just do this one on my own on piano." So he sat down at the piano to play, but he decided that he wanted me to keep time on the hi-hat to give him a certain feel, just as a reference. They weren't going to keep what I was playing.

After we listened back to it Tom came to me and asked, "What would you play to this if you used your full set?" I said I had a couple of ideas, so I sat down and started playing to it. I was really just trying a few things. This was right at the end of a day I was scheduled to head back to New York. I said, "Look, if you want to do this properly, I'll be more than happy

Three Decades



Some players just seem to have that "touch"—that unknown quality in their drumming that makes whatever music they're playing come to life. Whether that ability is something God-given or developed, one thing's for sure: Steve Ferrone has it—in abundance.

When you listen to Steve's playing on record, the strength of his groove is obvious. It's powerful without being overbearing. It's understated, yet very effective. And he doesn't clutter the music with too many fills. Steve's the kind of player who makes you want to sit down and just play kick, snare, and hi-hat.

With a session career dating back to the early 70s, there's a lot of recorded Ferrone available to check out. The following patterns are just a few samples ranging from those early days right up to today. And while these transcriptions will give you an idea as to the notes Steve played, they don't capture his spirit, his "touch." Give the recordings a listen to get the whole story.

The first two examples are from the title track of Average White Band's *Cut The Cake* album (1975). The first example is the basic beat; the second is one of the variations Steve plays later in the tune.



The next example, also from *Cut The Cake*, is the two-bar pattern on "Groovin' The Night Away." While much of the music from this period doesn't age well, these early AWB tracks hold up, mainly because they're so funky. Steve's right-in-the-pocket backbeat has a lot to do with it.



Not Your Average Grooves

Here are the albums Steve says best represent his drumming.

Artist	Album
Average White Band	Soul Searching
Chaka Khan	I'm Every Woman
Pat Metheny	Secret Story
Eric Clapton	24 Nights
Average White Band	Person To Person
Eric Clapton	Unplugged
Tom Petty	Wildflowers
Scritti Politti	Cupid & Psyche 85

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

Artist	Album Title	Drummer
Max Roach	Drums Unlimited	Max Roach
Led Zeppelin	Led Zeppelin II	John Bonham
Charles Lloyd	Live In Russia	Jack DeJohnette
Steely Dan	Aja	various
any old Motown	any	Benny Benjamin
Aretha Franklin	any	Bernard Purdie
The Black Watch	any	The Black Watch
Pipe Band		Drummers
Weather Report	Heavy Weather	Jaco Pastorius, Alex Acuna, Melvin Parker, Clyde Stubblefield, John Starks, et al.
James Brown	any	

Of Ferrone

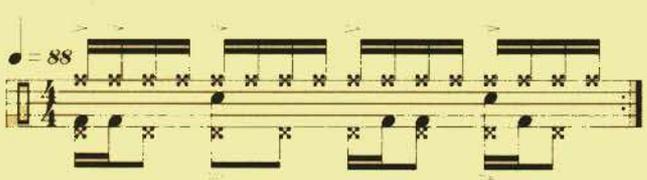
"Ever Lose This Heaven" (off of *Cake*) features the following two patterns, the first from the verse of the tune and the second from the chorus.



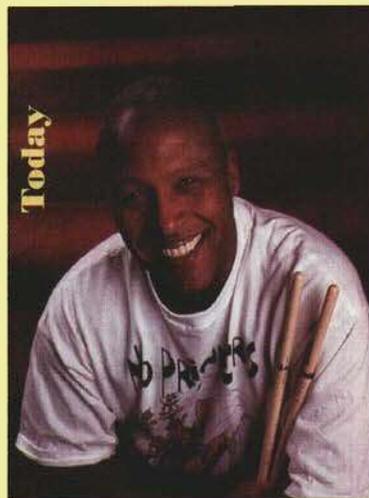
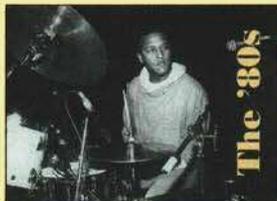
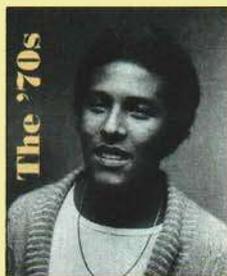
"Running On Faith," from Eric Clapton's *Journeyman* release (1989), is a nice ballad that Steve plays beautifully on. The drum pattern is so simple, but the slight upbeat accent "lifts" the chorus, and the kick and snare are as solid as can be. Again, it's Steve's touch that makes it something more.



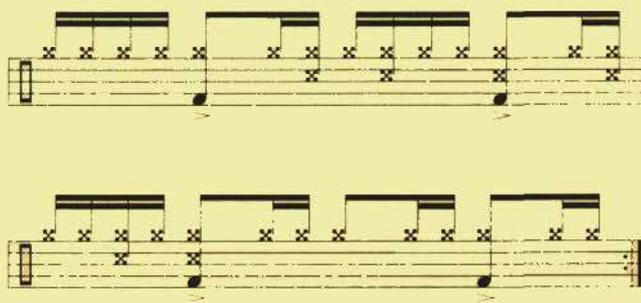
A disc (and concert video) that showcases Steve's abilities is Clapton's *24 Nights*, a live recording from 1991. It's interesting to hear Steve stretch out and add his funky concept to some Clapton classics and newer tunes. The following pattern is from "Edge Of Darkness."



The next two examples are from Bryan Ferry's recent disc, *Mamouna*. There are a few tracks on this fine release that really show Steve's gifts, including "Don't Want To Know." By varying the dynamics of the hi-hat and emphasizing certain bass drum notes, Steve creates a groove you can drive a truck through. (The first pattern is the basic beat from the verse, the second is from the chorus.)



"N.Y.C." features a four-bar pattern where backbeat duties shift half-way through from snare to kick.





to come back out to L.A. and do it."

Well, the next thing I know the completed album shows up, and what I sort of faked on that tune was on there! The feel is good, but to my ears there are a couple of things I would have changed.

WFM: The drum sound on this record was particularly raw, not a sound I would associate with you.

SF: The funny thing about that is I've always loved a certain tom sound, and in all the years I've been playing this is the first record I've ever gotten it. I really love that rock 'n' roll sound that just sort of jumps

out at you. I never felt that before.

We had the Drum Doctor [Ross Garfield] come in and tune the drums, and he brought a rack of snare drums. We went through all of the drums, deciding which ones worked on particular songs. Rick is really tuned into that. He's meticulous about sounds, both drums and guitars. *Wildflowers* is very raw sounding, but what you hear is what it sounded like when we played.

I mentioned that Ross assisted me with the drum sounds on that record. As great a drum guy as Ross is, though, I usually work with Artie Smith, a man I've worked with

for years. I rely on him heavily when it comes to those types of things. He really has a way of preparing and tuning drums, as well as assisting engineers to get great sounds.

WFM: Another record that came out last year is Bryan Ferry's *Mamouna*, which to me sounds more like what one might think of as a Steve Ferrone record—a funkier approach and a more produced sound.

SF: Bryan pretty much gave me free rein on that album. I did a lot of different stuff on there as far as the sounds. On one song I tried to get a TR808 drum machine sound on my acoustic kit, like Phil Collins uses. I took a piccolo snare and tweaked it up real high and played it with a hard mallet to get a "popping" sound. We experimented a bit. For instance, on the title track we put the cymbal sounds through a harmonizer. It was a nice effect.

That record was totally at the other end of the spectrum from the Petty album. With Petty we just sat down and played. Ferry, on the other hand, was very particular about the mood he was trying to create, and there were a few things we programmed. Everything had to be precise and in time. It's a

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different kind of feel.

WFM: Have you done any other records that you're particularly fond of the drum sound on?

SF: There's one track that always sticks out in my mind, "Some Love," which is on Chaka Khan's first album. I really liked that. It was a great-sounding track because it enhanced the whole song.

I love a lot of the Average White Band stuff we came up with. I'm really proud of the way that stuff sounded. *Soul Searchin'* had a different drum sound than what was around at the time. *Feel No Threat* was a great album as well.

Another one of the records I liked was Duran Duran's *Notorious*, where we got one of my all-time favorite drum sounds. We recorded at the big room at Abbey Road, Studio A, which is like an aircraft hanger. It's massive. They had microphones all over the place. The drums were set up, I went in to get sounds, and when we listened back to it in the control room, we all said, "This is amazing! Let's start recording." Then the band decided to sit around and write for a week. So every day I'd wander in and look at this big room

with my drums set up and think, "Please, let's get started!"

WFM: At the end of last year you went back on the road with Bryan Ferry after having taken a break from touring in general. Why the change of heart?

SF: I had been on the road with Eric for five years, up until September of '92. I did record with him, but we also just kept touring. After that much time on the road you need to take a break, even when you're playing with Eric Clapton. I just didn't want to go out on the road for a while. I wanted to be at home.

Last year I was starting to get the itch to go out again. I think I went to every concert that came through town—the Stones, Phil Collins, Bonnie Raitt, Elton John, Billy Joel.... I went to see Pink Floyd twice—I even sat in with them, [laughs] So yeah, I got the itch.

Anyway, I got a call from Bryan's people to see if I was interested in doing the tour. His tour was going to be a very long one, and while I wanted to go out, I didn't want to go out for that long, so I declined. I felt bad because I'd done the album, and they were saying, "Please come, we really want

you to do it." So I said I would up until Christmas '94.

I think for me it was a good decision because playing-wise, the tour wasn't as exciting as being out on the road with Clapton. It was a little bit restrictive because of the structure of the music. Also, Petty called and wanted me to do his tour, which sounded interesting and was something I definitely wanted to do.

WFM: Has it ever happened that you've had a scheduling conflict where you've been offered something that you just couldn't turn down, and had to cancel something else you'd already accepted?

SF: No, because I don't work like that. My personal morals are such that I wouldn't do that to somebody who hired me. I meet my commitments. If somebody offered me more money, for instance, and I took it, then I'd become a suspect person—even to the person giving me the money. So if I take a gig and at any point I have a scheduling conflict, whichever gig is booked first I'll do, no matter what. That's the only way I work.

WFM: You've mentioned Clapton's name a few times in our conversations. You seem

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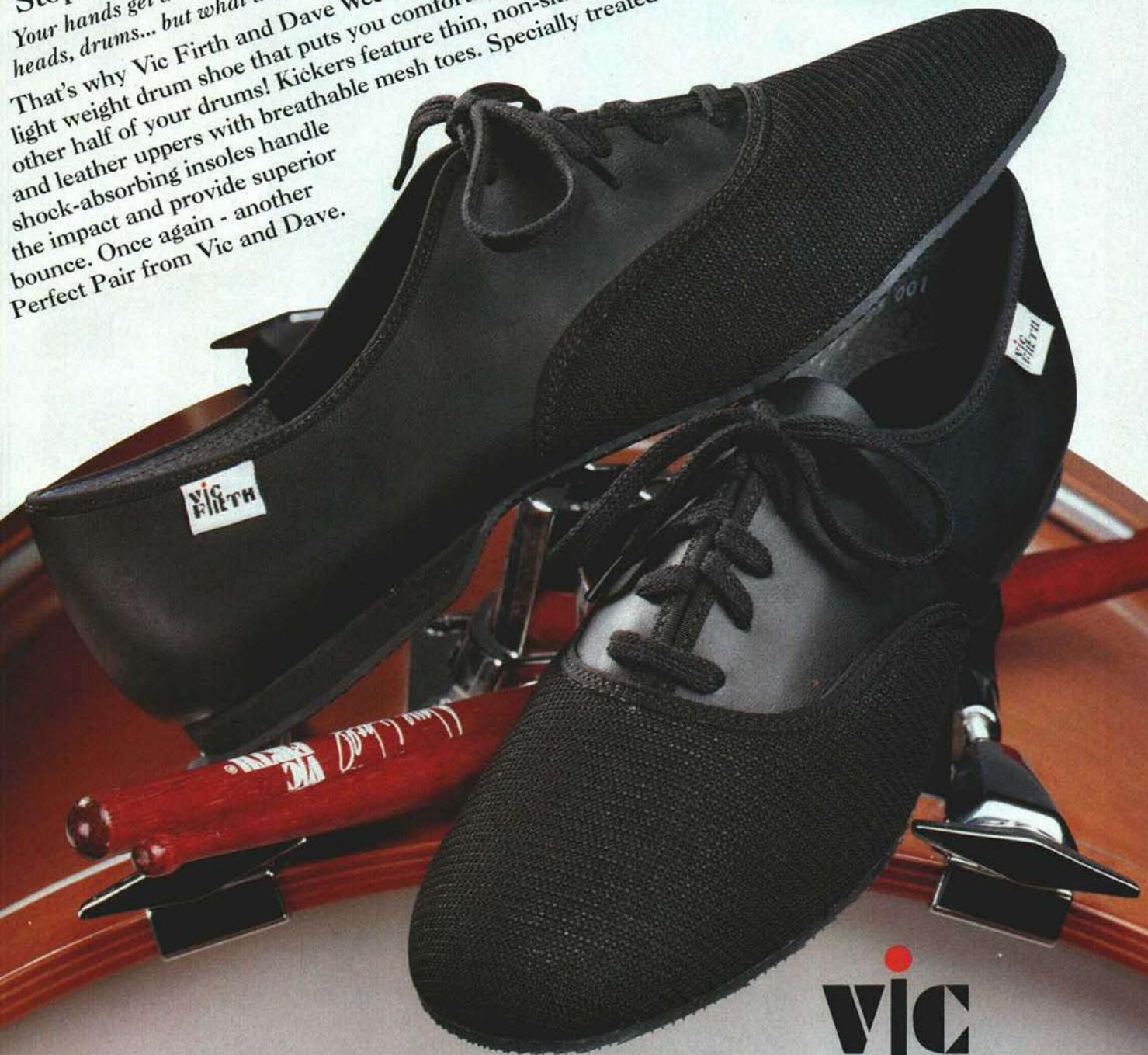
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to have a real fondness for him.

SF: That was one of the greatest bands I've ever played with, a real high point in my life. Everybody in that band was a great player and person. Those guys are my close friends; when they come to town they call me up and we get together.

We played so many different kinds of music with Eric. We did guitar concertos, we did *Unplugged*, we did quartets, we did ten-piece bands—all sorts of combinations and styles. It was a wonderful time for me.

WFM: Everybody talks about the *Unplugged* album because it was so successful. But I think the one that really features you is the live disc, *24 Nights*.

SF: I got a big shot on *24 Nights*.

WFM: What kind of preparation did you have for that record?

SF: That was it. We just played! That's what the band sounded like live. The band did rehearse, though. In between tours Eric doesn't sit down and practice his guitar. So we'd have maybe two weeks of rehearsals before a tour so that Eric's chops could get together. We'd start up—we hadn't seen each other for a couple of months or something—and we'd be blazing. Then it would

get to us, just running the show every day. Finally, we'd be dying to get in front of an audience. We'd be asking, "How many times do we have to play 'I Shot The Sheriff?'" [laughs]

By the end of rehearsals, the band sounded like shit. Sometimes we wondered what it was going to sound like on the gig. And then we'd get out there in front of an audience and it was a whole different thing. It was weird. We could take that band in any direction. We'd be in the middle of a song and it would be like, "Oh, *that's* where it's going," and then you'd jump on it. By the end it was like ESP.

WFM: Did Clapton prepare for *Unplugged* the same way? Did you have to alter your approach at all for that situation?

SF: *Unplugged* was very strange. We rehearsed three days for it. On the first day I went in with a small drumkit. I started to play what I thought was very softly, but the kit was just too powerful. It was just too loud. So panic set in. [laughs] I got Collie, my roadie, to run out and buy me some woodblocks, and I started to use them. They came in handy. I used Pro-Mark's *Hot Rods* multi-rod sticks, which really

helped me keep the volume under control. They were a lifesaver for me.

The taping for *Unplugged* was very hard—and stressful. During one of the breaks I got back behind the stage and lit a cigarette, and Tessa Niles, one of the background vocalists, came up to me and said, "Give me that cigarette!" She took a toke on it—and she doesn't even smoke! She said, "Man, this is *hard*. You have to concentrate." We couldn't let down for a second—everything was so exposed.

As tough as it was, there were some wonderful moments. We did a song called "Rollin' & Tumblin'," which wasn't even in the set. During a break everyone was just sort of sitting there waiting to start up again. Somebody started playing something, and then somebody else started playing something. All of a sudden this "Rollin' & Tumblin'" got started. It was totally burning! I think that was about the loudest I played on the whole session.

WFM: Here we are talking about Clapton, but you've done so many other memorable gigs.

SF: I don't know what it is. I could get very philosophical about it, but I just feel very

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privileged to do what I do. When I was a kid I always wanted to come to America and be a studio cat. And since it's something that develops over time you can lose perspective.

I remember doing a date for Chaka Khan's first record, way back when I was still with the Average White Band. On the date were Anthony Jackson, Phil Upchurch, Richard Tee, and a lot of other great session guys. We were doing it at Atlantic Studios. Onnie McIntyre from AWB came to visit, and afterwards he and I decided to go out to a pub. We were riding over to this pub on Second Avenue and Onnie asked me, "Do you realize who you just played with?" I thought about it, and I realized that if somebody had told me two years earlier that I would be playing with these great musicians, I would have had butterflies in my stomach. I would have been really excited. Onnie reminded me of that. I was starting to take things like that for granted.

I do remember the first time I played with Herbie Hancock. I jammed with Herbie in this little club in Cleveland called the Laughing Duck Saloon. I got so scared when he asked me, "What do you want to play?" I said, "Let's play 'Maiden Voyage.'" And he started this incredible cadenza. I was so knocked out by what he was playing that my legs started to shake uncontrollably. The cymbals on the hi-hat started to hiss because of my leg. I think he thought I was doing that on purpose to accompany him, but it was just terror! [laughs] I thought, "What have I done? Listen to how good this guy is."

Herbie started to play the introduction right before I had to come in. I said to myself, "I'm going to have a good time. I'm going to *enjoy* this." And I ripped into it. Herbie just turned around and looked like, "Yeah!" Benny Maupin was in Herbie's band at the time, although he had walked off the stage before I had come up. As we were playing the tune I saw Maupin come back into the room, get back on stage, and start playing. I was like, "Yes, thank God!"

WFM: With all of the playing experience you've had over so many years, I was wondering how you feel your drumming has matured.

SF: I listen back to some of that stuff I did with Brian Auger when I was twenty-three years old, and I was wild. I just wanted to

play and hit everything. I think that over the years I've become more selective and a lot calmer. If everything you're playing is on high, then there's no place to go.

Sometimes I'll be playing and think of something, and I'll just say, "No, I won't do it." I think my instincts are sharper. I have better instincts as to where to put something, and when to play or not play. Of course, there's always the time when you play something and say, "Why did I do that?"

I think a lot of drummers lose their focus when it comes to fills. I had a funny thing happen recently while doing a date for an artist from Italy. The guy said to me, "I need a drum fill in this spot. Why don't you just listen to it a couple of times and play something?" Before I played anything they started suggesting things, "Try this, try that." So I said, "Hold on. I'm going to give you my favorite drum fill." I could see they were excited by what I said. So we started to record and when they got to the spot for the fill I played one big quarter note—boom—and that was it. It was nothing fancy but it was right to the point. And they were like, "Wow!" [laughs]

On Pat Metheny's album, *Secret Story*, there's a track that I can't remember the title of, but it's in 7/4. Pat had this programmed bass drum pattern that ran through the song, and he wanted something else on top. I told him to run the track and I'd see what I could do. I came up with something by accident. It was something that sounded real simple, but was actually a

bit awkward to play. It was this little thing between the hi-hat, the cymbal bell, and the bass drum. I played this "mistake," but we all liked it. It turned out that it required me to have both feet off the ground at the same time, and I was completely off balance. It was really weird. So I had them shut down for ten minutes while I worked it out.

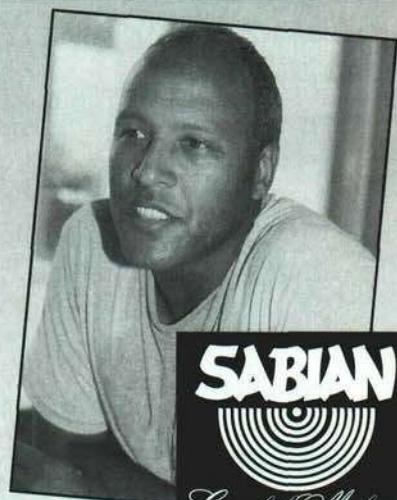
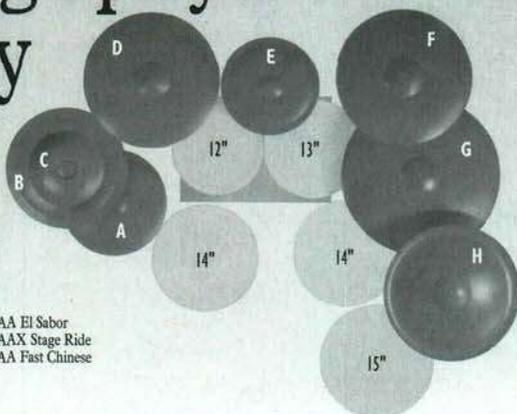
That's one of the most important things I've learned over the years: how to work something out. You have to learn something quickly and get it down so that it feels—and sounds—natural. I've done clinics and I've shown people that lick, and they kind of say, "So?" But when I have someone come up to play it they realize

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how tricky it is. It's not really hard, it's just odd.

I think when it comes to my playing, it's the little things that are important. People tend to say that I'm a simple drummer, but there's more going on than people realize.

WFM: Your playing is full of nuance—the little things, as you say. Most drummers seem to think in terms of a cool pattern to play, or an impressive fill. How do you develop that ability to narrow your focus?

SF: I started that a long time ago. There was a drummer I knew years ago in Italy named "Boogaloo" Smith. This guy was an

amazing drummer. He started to teach me how to read. He told me that if you think anything strongly enough, you're going to do it on the drums. If you focus your thoughts on what you want the drum to do, in terms of dynamics or the little notes, you can do it.

WFM: So it's not just a matter of repetitive practicing.

SF: No, it has to do with your thought process.

I had a real problem at one point when I was in AWB. If we started a show and I tried to play something that didn't work, it

would make me lose confidence and concentration. That would bugger me for the whole show. I'd be sitting there thinking about the mistake, and it would really mess with my concentration. I'd end up having a bad gig because of it.

A very good friend of mine is something like a seventh-degree black belt in karate. He suggested that I get into karate to help with my concentration. I started working out with him, and he'd have me do these push-ups, knuckle push-ups, and all sorts of things, until I was dead tired. Then we'd have to sit cross-legged and work on "centering" yourself. We'd concentrate on one spot on the floor. I was so tired after these workouts that most of the time I'd fall asleep and the master would come and give me a slap on the back of the head! [laughs] But I did this for a couple of years, and eventually it helped my concentration. If I'm playing and I make a mistake, I'm able to focus and move ahead.

WFM: And you feel this has been helpful to your career?

SF: Yes. I'll go into a studio and I'll have my head right. I'm able to focus on playing that backbeat right in the pocket for three or four minutes, or whatever the tune requires. People will ask me, "How do you play a song from beginning to end and stay focused?" All it takes is that three or four minutes of concentration. I concentrate on that moment in time.

WFM: How would you recommend someone develop that kind of concentration and focus—other than using karate?

SF: Well, that was *my* road to finding it. I think the most common problem that causes drummers to lose their concentration is when they're playing fills. As a drummer is coming up to a fill, he's thinking about what to play. The most important thing I can suggest is, don't think about the fill, think about the *time*. The fill is incidental. Don't concentrate on the fill, concentrate on the pulse. You'll find that the fill will take care of itself if you're focused on the time.

WFM: Taking a step back, how did you develop the ability to play such solid time?

SF: I had a real bad problem with that early on. I had to work hard. It's not an easy thing to do, but it's probably the most important thing we, as drummers, do.

I look at the concept of playing solid, unwavering time a certain way. In a way, it's like when you first learned how to read.

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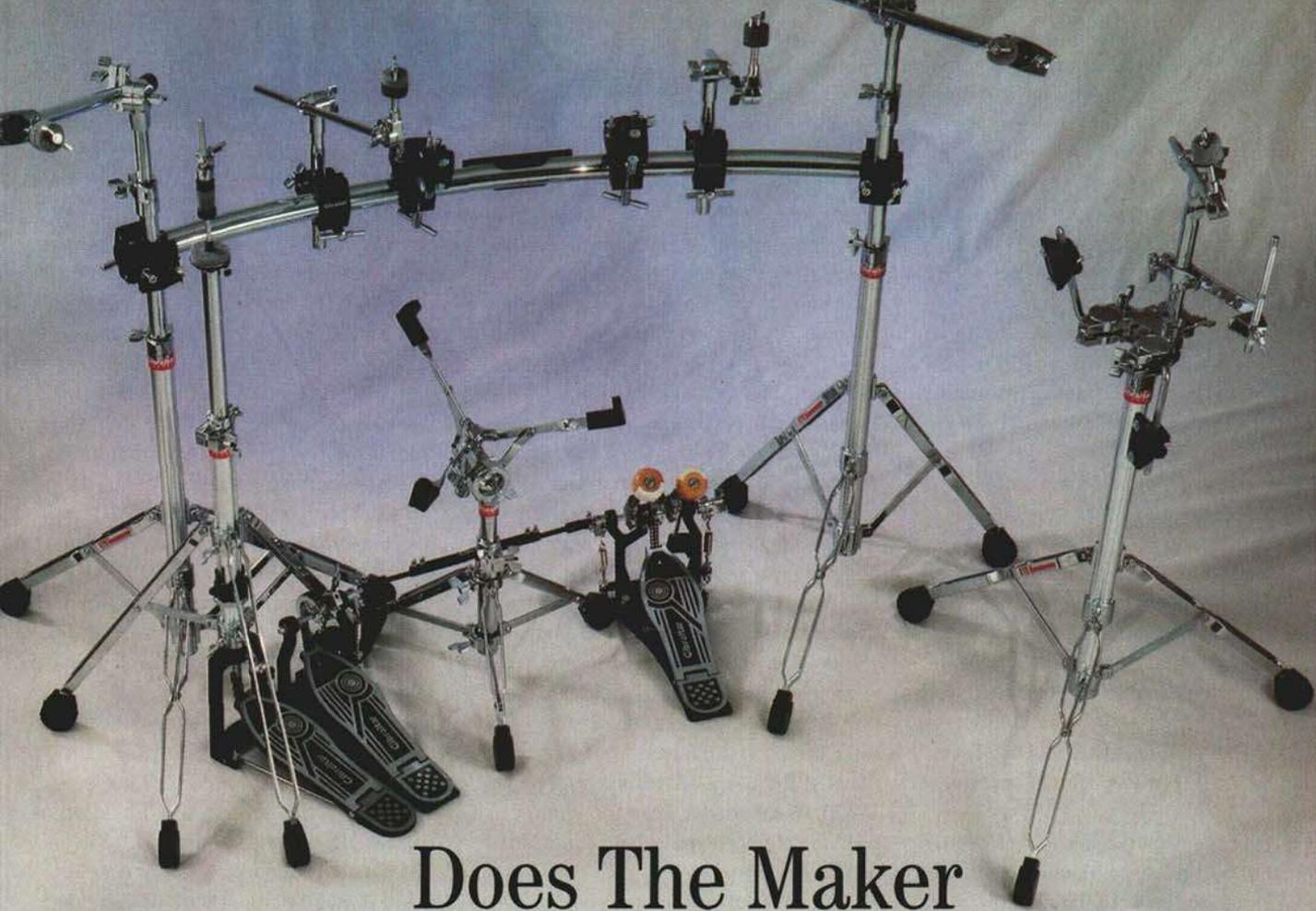
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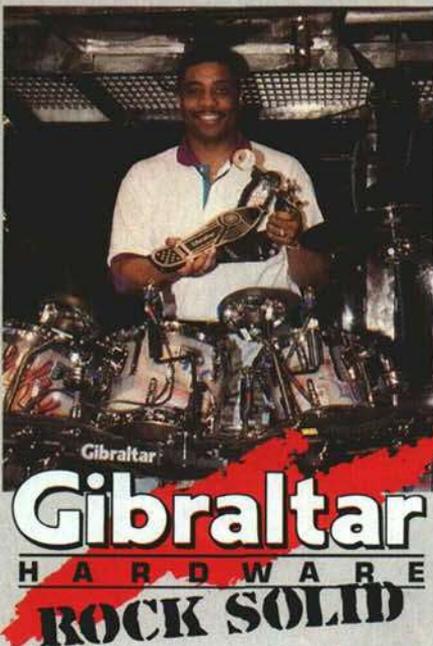
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When you start to read you say, "C A T is cat." After a while you don't have to think about the letters. You look at it and you know what it is. That's what happened. I worked at it long and hard enough to where I can feel it. I know when it's there and when it isn't. I think that ability is what makes someone a drummer. At one point I was *trying* to be a drummer, but now I feel that I am a drummer.

WFM: When did you arrive at this point where you accepted yourself as a drummer?

SF: It wasn't so long ago. I think I was about thirty-five.

WFM: After all of those great records and important gigs you've had, you still didn't feel you'd arrived as a drummer?

SF: I was always a very self-confident *person*, but I think now I feel much more settled within myself as to what I *do*. There are people who have natural talent, and then there are people who have had to work at it. I had to work.

WFM: That's funny, because when I see you play it all seems so natural—nothing is forced.

SF: There is a negative side to that, though. Sometimes I find myself getting bored with my playing, so I have to figure out ways of

doing something different. There are players who come up with a formula that works for them and they stick to it. That's not satisfying for me. But I get offers to play in a lot of different situations, so that helps keep things fresh.

WFM: Getting back to playing time, it seems to me that you tend to lay into the hi-hat a bit heavier than what's considered "normal." Is that something you focus on to help the band lock in with you?

SF: Well, I do tend to lead with my hi-hat. But I think my "weapons of choice" are really hi-hat, snare drum, and bass drum. That's where I focus. I tend to lead off the hi-hat.

That actually started for me with somebody who isn't a drummer, Stevie Wonder. I really liked his playing, and he came up with some things I hadn't heard anybody else do. I was so sad when he started using drum machines—I actually told him that. I said, "Man, you got to get back to playing some drums again. I need some more shit!" [laughs] But the hi-hat is important to me.

WFM: What do you listen for within a band to help make the "total picture" happen?

SF: I tend to accompany the vocalist. I usu-

ally move with the vocal, trying to frame what the singer does.

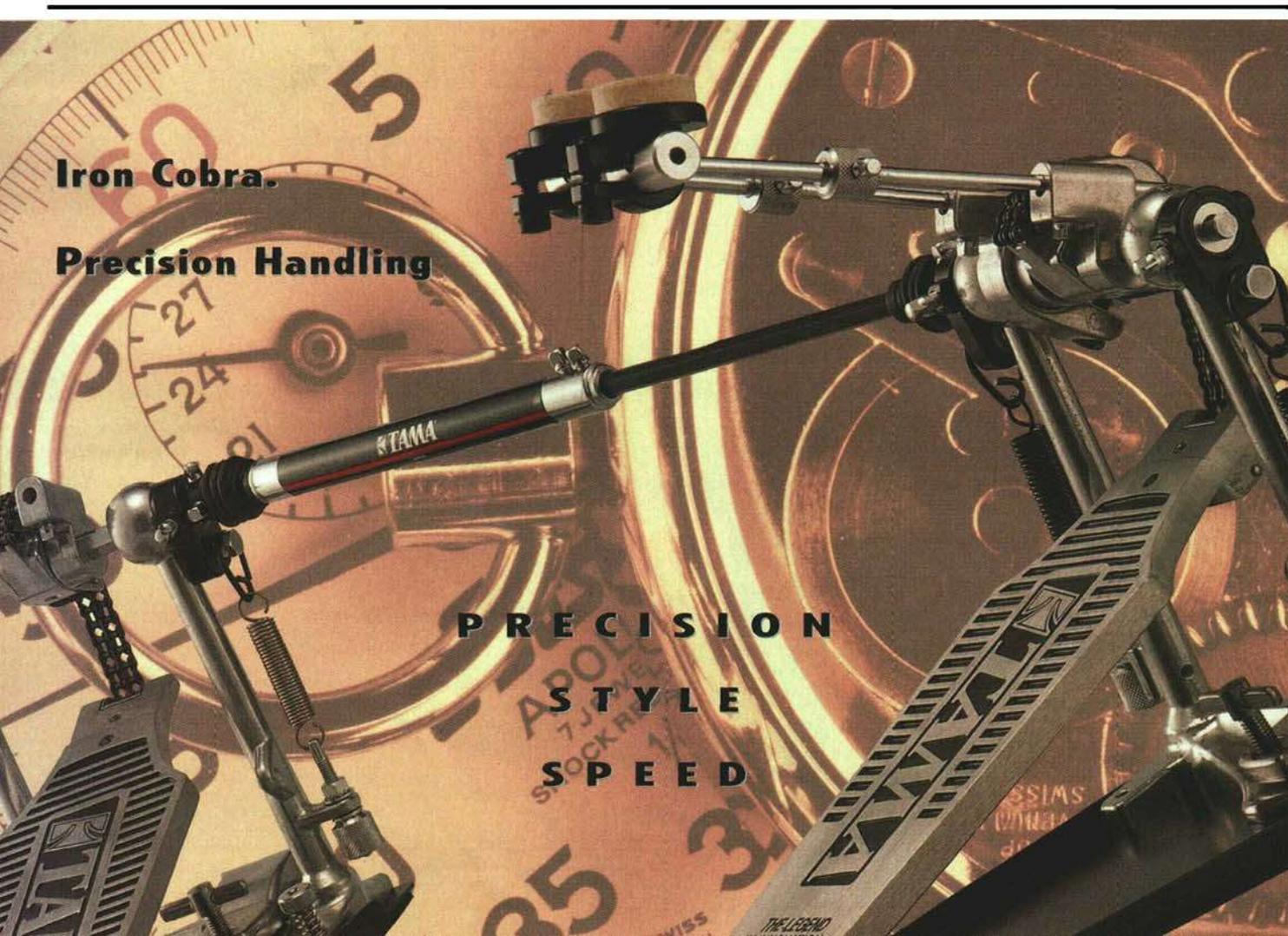
WFM: But what about the age-old rule about the drummer locking in with the bass player?

SF: That should happen naturally. I really believe that. I've been fortunate to have played with the greatest bass players on the planet—Will Lee, Nathan East, Pino Palladino, Anthony Jackson, Marcus Miller. The thing that I found about playing with really good bass players is that you don't hear them. They're there with *you*. I find that if you're actually hearing a bass player, something's wrong.

I work with Nathan East and Will Lee a lot. Sometimes when I go back and listen to what we've played I think, "Damn, that's great. I never heard that bass part when we were playing." They're able to lock in so tight with what I'm doing that I don't have to focus on them.

WFM: I'd like to go back to your early career for a moment. A lot of your funk approach with AWB seems to be a logical extension of the great groove drummers of the '60s. Do you hear that?

SF: No doubt about it. The first time I heard Bernard Purdie I was fourteen years



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old. I used to be with a local band that would play American military bases and clubs in France. We'd eat at the bases, and I was in the canteen one day, sitting next to the juke box. This really lanky black guy in fatigues came over, popped in a quarter, and played "What Is Soul" by Ben E. King. It starts off with that drum thing, and I went, "What the hell is this?" I'd never heard anyone play drums like that.

So that was it for me. I listened to all of his stuff, all of the James Brown stuff, and any of the Motown stuff. James Jamerson was one hell of a bass player. He was one guy I never got to play with but who I would *love* to have worked with. He was just incredible. But I stole a little bit from all of those drummers.

WFM: But you seemed to take what they did and make it....

SF: I think I made it my own. I'm proud to say that I took their stuff and made it mine. Do you remember when there were all the Steve Gadd clones around? These guys played like Gadd, they used his exact setup—they even dressed like him! That's going too far. You have to leave room for your own voice to come through.

WFM: We haven't discussed how you feel

about developing technique.

SF: Well, a lot of people start drumming by getting a rhythm book and reading the rhythms. They'll sit there with a practice pad and a metronome and try to see how fast they can read. But the *best* way to learn how to read is to take a James Brown record, or anyone that you like, take out your book, and play through it using the music as the pulse. I found that it makes you focus on feel instead of just a metronomic pulse. It gives you the swing, and it also makes you realize that you don't have to play everything at 300 bpm. Drummers should realize that they don't need to play that fast.

WFM: Speaking of technique, I understand you're one of the few drummers to have started out playing matched grip and then switched to traditional.

SF: I'm backwards. [laughs] One reason I switched was because of the drummer I mentioned earlier, Boogaloo. He used to play traditional grip. Another drummer I knew, Andre "Dede" Ceccarelli, used that grip. I used to go out and see Dede play, and he'd use traditional grip to his advantage. What I noticed about his playing was that he had all these little grace notes that

he could play with traditional grip that I couldn't seem to do playing matched.

I decided to switch, but I was concerned about having enough power with traditional grip to get the volume I needed for backbeats. So I developed my own way of using my thumb to help whip the stick down to the head. I use this snapping motion that gives me a powerful stroke. Phil Collins once asked me, "How do you hit so hard playing traditional grip?" But it's just the thumb. So now I get both the subtlety and the volume.

WFM: Any final thoughts on how you've become this "session-man extraordinaire"?

SF: I think the most important thing for drummers is to not worry so much about how they play. They should focus on the music. You don't have to walk in and be the hot-shot drummer. You have to be able to listen.

I think one of the reasons I've been successful is because I don't walk into a project and say, "Yeah. I'm Steve Ferrone and I do whatever I want." I find out what they want from me and then I do my best to give it to them. And maybe *then* I'll put a little of me in there.



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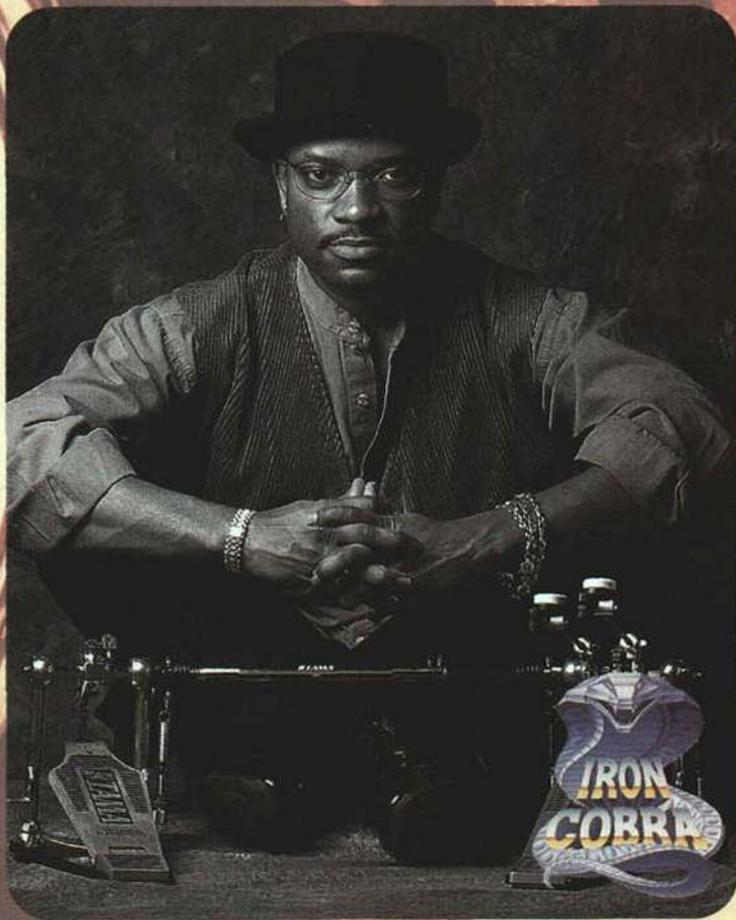
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White Zombie's John Tempesta

About three years ago it seemed I couldn't go anywhere without running into John Tempesta—a Soundgarden show, a Terry Bozzio clinic in San Francisco, the "Foundations Forum" in Los Angeles. And just when I'd catch up with his agenda, he'd move on to something else.

Working as a drum tech for Anthrax's Charlie Benante led to two albums and tours with Bay Area thrashers Exodus. He later joined Testament and helped make *Low* one of the best (yet most underrated) metal records of 1994. Just when Tempesta prepared to tour in support of the album, he got a call that pulled him out of the minor leagues.

"White Zombie seemed perfect for me in a lot of ways," Tempesta said. "I was already living in L.A., so it was local for me. It was a different style of music, which was refreshing because I'd only been in thrash bands before that. And Zombie had already reached a certain level of recognition, so it was definitely an upward career move."

Tempesta rewarded White Zombie with a locomotive performance on their new release, *Astro/Creep: 2000, Devil Music Vol. II*. Though he'd never before merged acoustic drums with programmed drum loops, Tempesta's rhythms highlight an album heavy on riffs and groove.

Now, with a spring U.S. headlining tour and a talked-about spot on the summer *Lollapalooza* bill ahead, Tempesta looks forward to nothing more than hitting the road. "Zombie loves to tour and so do I. And I have a special reason to want to stay on the road," he said. "I'm two-for-two with earthquakes. I was in San Francisco when that one hit in '89 and I was in L.A. for the big one. So I want to be as far away from California as I can get when the next one hits."

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By Matt Peiken Photos By Aldo Mauro

MP: How did working with White Zombie compare to your other recording experiences?

JT: As far as the drumming goes, it might seem that it's pretty simple. But I'm playing along to sequenced drum parts, so I have to keep a real big back-beat. We had a programmer work with us on the record, and I played to different rhythms.

There were a bunch of different generations of rhythms we worked with. The first one would be a generic loop where the programmer would match what I was playing. We'd take our rehearsal tapes and he'd record that and bring a loop down, then I'd record with the loop. From there, it was just a matter of tightening the loops and bringing it all together. We also had a lot of different things thrown in there—click shakers, tambourines, kick drum sounds, and stuff that I don't even know. It's pretty wild.

The whole purpose of the loop was to give the drums a fatter sound, more of a bottom end. And what it did was kind of blend the sound of my acoustic drums with the electronic drum sounds. I don't want anybody to get the idea that it sounds techno or that I was just supporting the programming. It's just the opposite. We did it to *enhance* what I was playing.

MP: Was that something the band had wanted to do all along, even before you joined?

JT: I don't know if they wanted to do exactly that, just for the sake of using programmed sounds. But I know they really wanted a bigger sound, and Rob Zombie isn't afraid to go way out there and try new things.

MP: Were you free to play whatever you wanted to play, or was your main responsibility to keep the beat tight?

JT: There are some drag rolls and some subtle parts on the record. But when you're doing stuff like this, you don't want to overplay. If you're playing along to a loop and you've got this big, fat groove going, you don't want to mess things up with all sorts of fills. Even if you bring the acoustic drums up in the mix, it's still hard to bring out the ghost notes because it might not sound right with the loop behind it.

MP: Was it hard to merge the distinctly

different sounds of your acoustic drums with the programmed sounds?

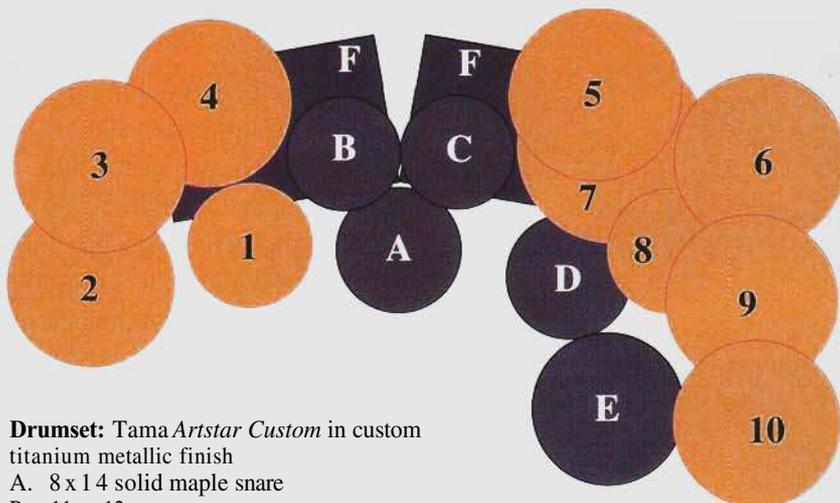
JT: I just went for my drum sound. It was probably harder for our producer, Terry Date, than for anybody else, because it was probably like mixing two bands—the whole machine end of it with the acoustic side—and he had to bring the foundation together. But he went in

knowing what he wanted to hear.

MP: It must have been hard, though, to come from the jam-oriented rehearsals into the studio without knowing how any of this was really going to sound.

JT: That's what I was worried about. I'd never played or recorded to clicks and looped drum tracks before. But when we got into pre-production, it was so incred-

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- 5. 20" *A Custom* ping ride
- 6. 20" *Oriental China Trash*
- 7. 22" *Z Light Power* ride
- 8. 14" *Z Custom* hi-hats (closed)
- 9. 19" *Z Custom* Rock crash
- 10. 18" *Oriental China Trash*

Electronics: ddrum

Zombie Ears

Here are the albums John says he listens to most for inspiration.

Artist	Album	Drummer
U.K.	Night After Night	Terry Bozzio
Frank Zappa	Sheik Yerbouti	Terry Bozzio
Michael Schenker Group	MSG	Simon Phillips
Rainbow	Rising	Cozy Powell
Pat Travers	Go For What You Know	Tommy Aldridge
Jethro Tull	Bursting Out	Barriemore Barlow
Black Sabbath	any	Bill Ward
Led Zeppelin	any	John Bonham



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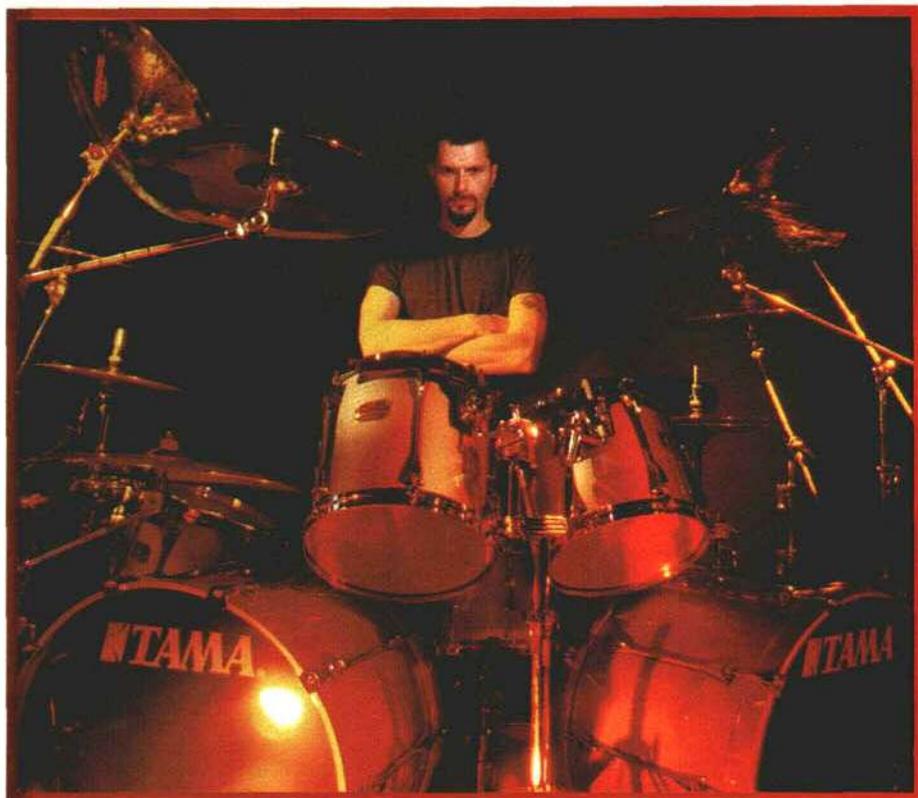
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ibly easy, and it made me get into the project and the music so much more. I wasn't playing to a regular click; there were drums along with it. And I played with big monitors in the studio, so the whole sound was just kicking me in the ass!

The great thing about playing along with the tape was that it freed me up from worrying about the bass and guitars. I knew my drum parts and time changes, and I did almost everything in one take. I hit everything dead on.

MP: It sounds like the whole thing was much more involved than anything you'd ever done before.

JT: It definitely was *different*. But the good thing for me was that I'd just finished doing the Testament record and went straight into writing and recording the Zombie record. I didn't have to build my playing back up from any down time.

I think if there was any adjustment I had to make it was in the pace of the music. Zombie's style isn't thrash by any stretch. It's a lot slower than anything I ever played with Exodus or Testament, and the emphasis is different from a rhythmic standpoint. I actually play harder now with Zombie.

MP: How did you get hooked up with White Zombie?

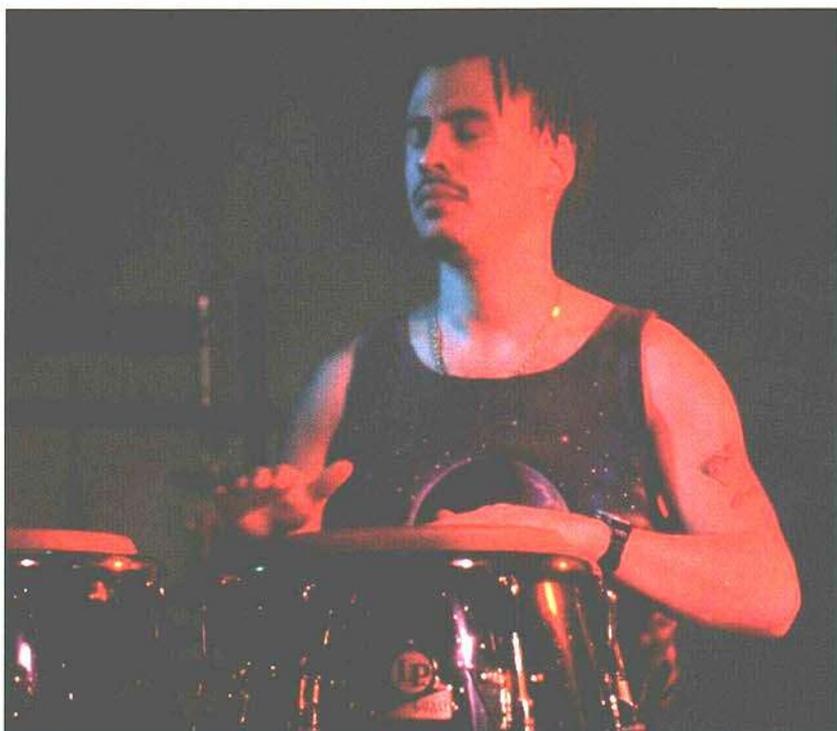
JT: I'd met them and seen them around at different times over the years. I saw them

open for Anthrax when I was teching. Later, when I was with Exodus, they were at a show where we played—at Ricki Rachtman's birthday party, in fact. My brother was also really tight with [Zombie guitarist] J. I didn't really know anybody in the band, although I knew their tech, who was the guy who first let me know the band was looking around for a drummer.

I got called on a Saturday and they were doing the *Rip!* party on a Sunday. They asked if I could do it, but it was bad timing for me because that day we were going into pre-production for the Testament record. They understood and ended up canceling the show anyway. They eventually went to Japan with another drummer and then gave their old guy a chance again. But I guess it didn't work out, and that's when they called me again. I figured I'd give it a shot, so they gave me two songs to learn and I went down and auditioned. I've been with them ever since.

MP: You weren't even looking for another band at the time, were you?

JT: Not at all, especially at that time because I'd just finished making a record with another band. I was really into what Testament was doing and looking forward to going on tour to support that record. It was a tough thing to pull myself away from because I put 100% into the making of that



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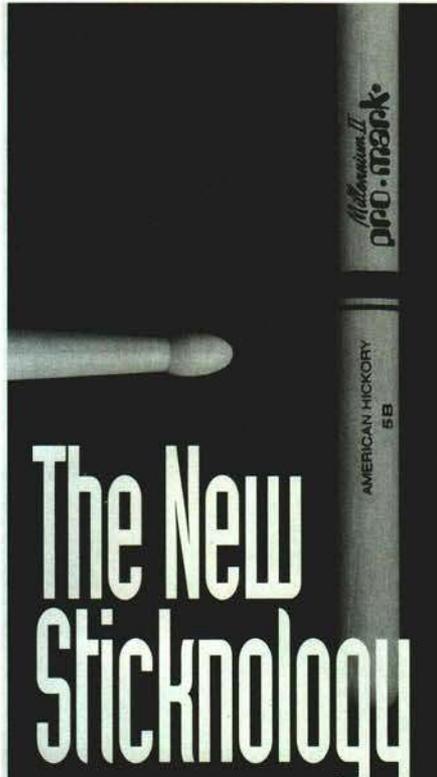
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record, and I'm really happy with how it turned out. Luckily, as far as Testament and I go, there are no hard feelings at all. In fact, I helped them find their new drummer.

MP: How many times have you matched drummers up with bands? I know you first called Paul Bostaph about the Slayer gig.

JT: Yeah, I should become an agent! Actually, it just comes from getting around and meeting a lot of people over the years. People probably don't realize how long I've been doing this. It's been ten years now, first as a tech and then playing for Exodus and Testament.

MP: How come you didn't go for the Slayer gig when you heard about it?

JT: Well, they were interested in me. That's why I got the call in the first place. I was really pleased, but I figured that would be just a little too extreme for me. It wasn't that I didn't think I could cut it or keep up, at least with a little practice. But Slayer is thrash to its fullest extent and maybe a bit over-the-top for me. I was still with Exodus at the time, and I felt comfortable. Of course, I couldn't figure that I would have changed bands twice since then.

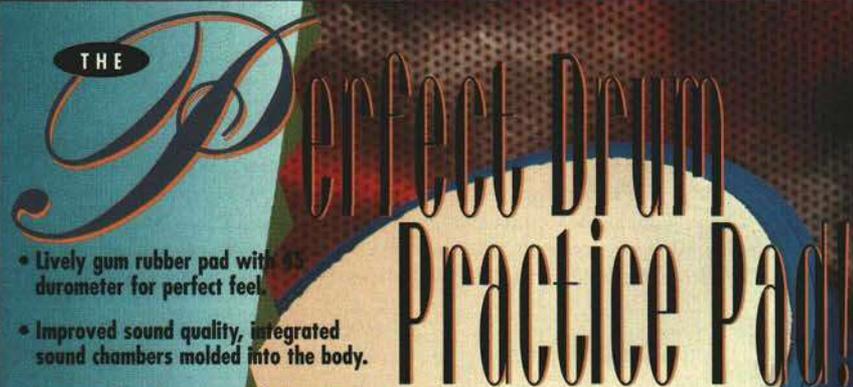
MP: What was your musical upbringing before you started working for Anthrax?

JT: I played all the time with guys in my neighborhood in the Bronx, pretty much just jamming every day and looking everywhere for a singer. In the back of my mind I always thought I'd eventually play drums in a working and touring band. But I don't know if I ever would have been able to turn this into a career if it wasn't for Anthrax. Traveling around with them, I was able to meet all kinds of people.

I knew Testament before I knew Exodus, because Testament opened up for Anthrax in Europe in '87. And the fact that Anthrax was a headlining band meant we got to spend a little more time at sound check and people would get a chance to hear me play once in a while. Exodus later opened up for Anthrax on the '89 *Headbangers Ball* tour, and that's what led to me getting the gig with them, when their old drummer got sick.

MP: What did working as a tech do for your drumming?

JT: I think there were a couple of things. Of course, as a tech you have to know how to tune drums and get them to sound good.



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But I also picked up a lot of things about the business while working for Charlie [Benante]. I'd ask him things, watch, and learn. He's got a great head on his shoulders. He's a lot more than just a drummer in that band. He runs the show in a lot of ways. He gave me my first experience in seeing how a major touring band works. It was a good education.

I'll tell you, though, another thing I learned is that being a tech is the next best thing to playing. The way to get into bands is to meet people, and you definitely meet a lot of people when you're teching. And besides, you get to travel and it's good money. It's a lot of work, too. But if you're responsible and know how to handle drums, somebody will have a job for you.

MP: When did you first get interested in drumming?

JT: I was about eleven. My first gig was in junior high, and "Copacabana" was the first song I ever played. We had a rehearsal in the auditorium and I didn't even know I was playing that day. So when they told me, I was totally scared. But I pulled it off.

I did a lot of woodshedding when I was young. My dad built this shanty in the back

yard made of fiberglass. My drums were so damned loud out there, you could hear me for blocks away. But the drums sounded great, like they were miked up, so I used to just hammer in there for hours. Then I used to play almost every day over in my friend's basement. There were a lot of good musicians in my neighborhood and there was a good clique. Everybody knew each other.

But when it came to practicing, I wasn't one of those drummers who ever played to records because I played so loud that I could never hear the music. So if I ever played to a record, I just air-drummed. And looking back, that's how I got every gig I've ever had, just air-playing to the songs—even White Zombie. On my first gig with Exodus—I was still teching at the time—I hadn't been playing my drums and I had to learn something like thirteen songs in five days. I just kept listening to the tape and air-playing to the songs, and eventually I felt confident to move it over to the kit.

MP: When you joined Zombie, did you make any major changes to your kit?

JT: Not really. I was going for a different approach at first. I cut down some cymbals

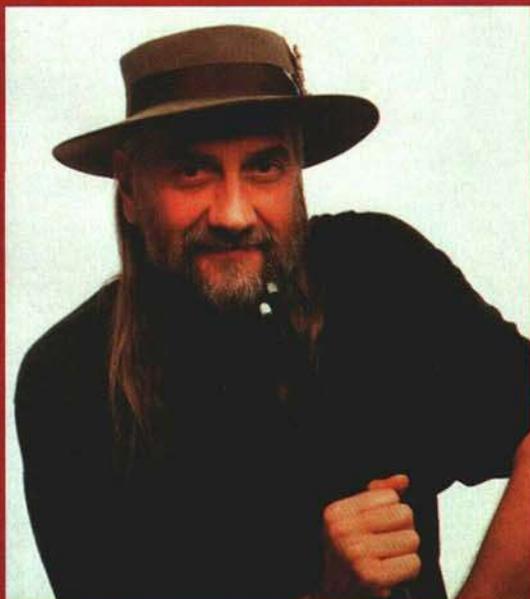
and one of my rack toms. I was also going to take away one of my kick drums and go with a double pedal. I don't know how other drummers feel, but I can get on one of those things and I just fly! But it just never felt natural to me. I've been playing two bass drums for so long that it just didn't feel right to take one drum away.

MP: How much input did you have toward the making of the new record?

JT: Rob would already come in knowing what he wanted to hear. He'd explain it to me, and I picked up pretty quickly on where he was going. Rob wanted a very solid, heavy foundation to go with his song structures, but I don't think he even really had to tell me that because I heard the same thing in the music. What he wanted was how I would have approached the music on my own. You can't deny the groove in this music. You have to go with it or you'll ruin it. Of course, some things were changed around with the loops, the production, and the way he sings.

MP: But there are some songs, like "I Zombie," where it seems you took a lot more liberty with the rhythm.

JT: Yeah, that's one of my favorite songs



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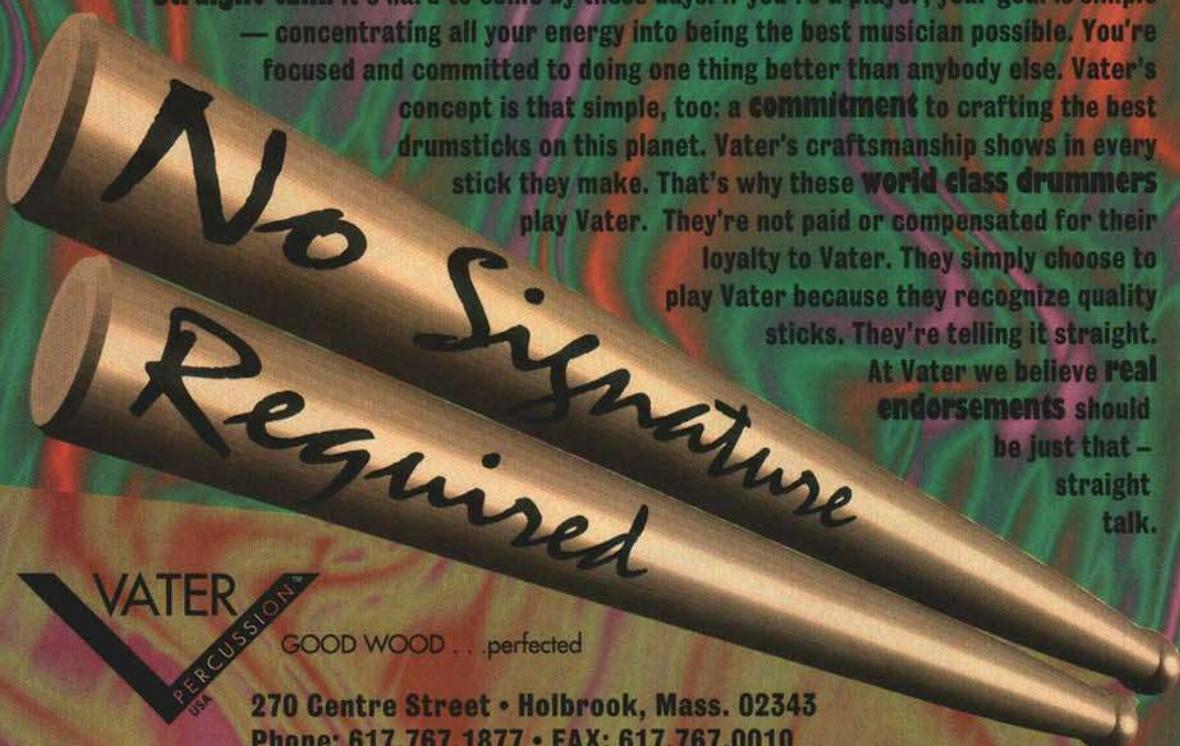
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to play. The stuff I played on there was very spontaneous—I think I did that song in one take—but there was a fill I wanted to do in there that didn't work out. So I just threw this other one in on the fly and it worked out really well. That's the kind of thing that really makes the album move, I think. There's a lot of energy on the record, and even with all of the programming we did, the drums come off very raw and powerful. That was great for me because I'd always wanted to make a record where the drums just drive the music, and Rob wanted the same thing.

"Spooky" is another song I really like. It started out so basic when we were recording it, and I just decided to play a really solid beat. I had no idea that it would end up sounding like it does. They added all kinds of stuff later on, like string sections, and it just made the song so fat. That's really how a lot of the album went. The songs really didn't take shape until after I'd already laid down my drum tracks.

MP: With all the programming on the record, did you have to do anything special with your drums or with the miking in the studio?

JT: We kept it pretty basic, actually. But it's funny, because we used something like forty-five drum microphones on the Testament record. Garth Richardson and Bill Kennedy produced that record, and Bill had just finished working with Bob Rock on the Motley Crue record. Working with Bob, you get used to all this excess. And even with all that, we ended up re-

mixing the record! All that miking was just a waste of money and time.

I've always gotten my own drums together for any recording I've done. But for the Zombie record, I wanted to bring in Jeff Chonis from Drum Paradise. Joe Hibbs from Tama turned me on to him. Jeff brought the kit in and tuned it up, and all I basically did was come in and play. In the past I'd spend so much time just hitting the drums so the engineer could get a sound that I'd get burned out. So this time it was just a breeze.

Jeff brought in this *Starclassic* prototype kit and the drums just sounded amazing. The shells are paper thin and real easy to get a sound on, and they're loud—they just cut. And I really like the die-cast hoops on them. I used to play Gretsch drums and I just fell in love with die-cast hoops. They don't go out of whack, so they stay in tune.

MP: How long did it take for you to feel comfortable in Zombie and feel like an

equal player?

JT: I felt comfortable with them right away as far as the music goes. I totally dig White Zombie—I loved the last record—and the minute I sat down to play with them I had fun. It would be one thing if I had stepped into the band just before going on the road. Then it might take a while to get your bearings. But when you work with people every single day, making a record from beginning to end, it really makes you feel like a part of the band.

And aside from that, I just really feel a strong commitment to this band in a way I never felt with my other bands before. I mean, I was always 100% into whatever I was doing, but this seems like the band I was meant to play in. The music, the attitude, the way these guys work—everything feels so natural to me. After doing this for so long, I feel like I've finally found my place.



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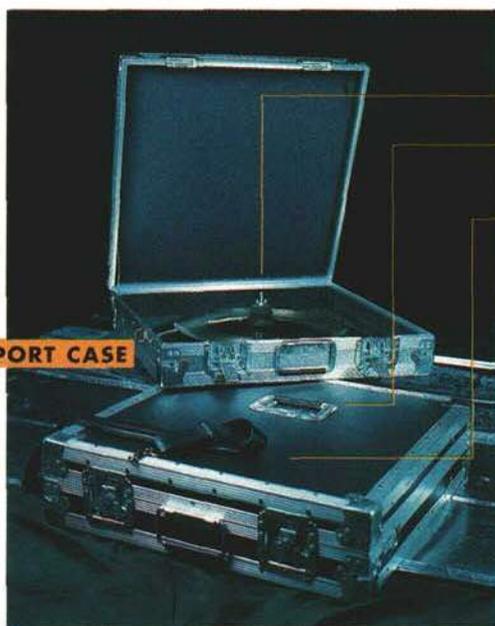
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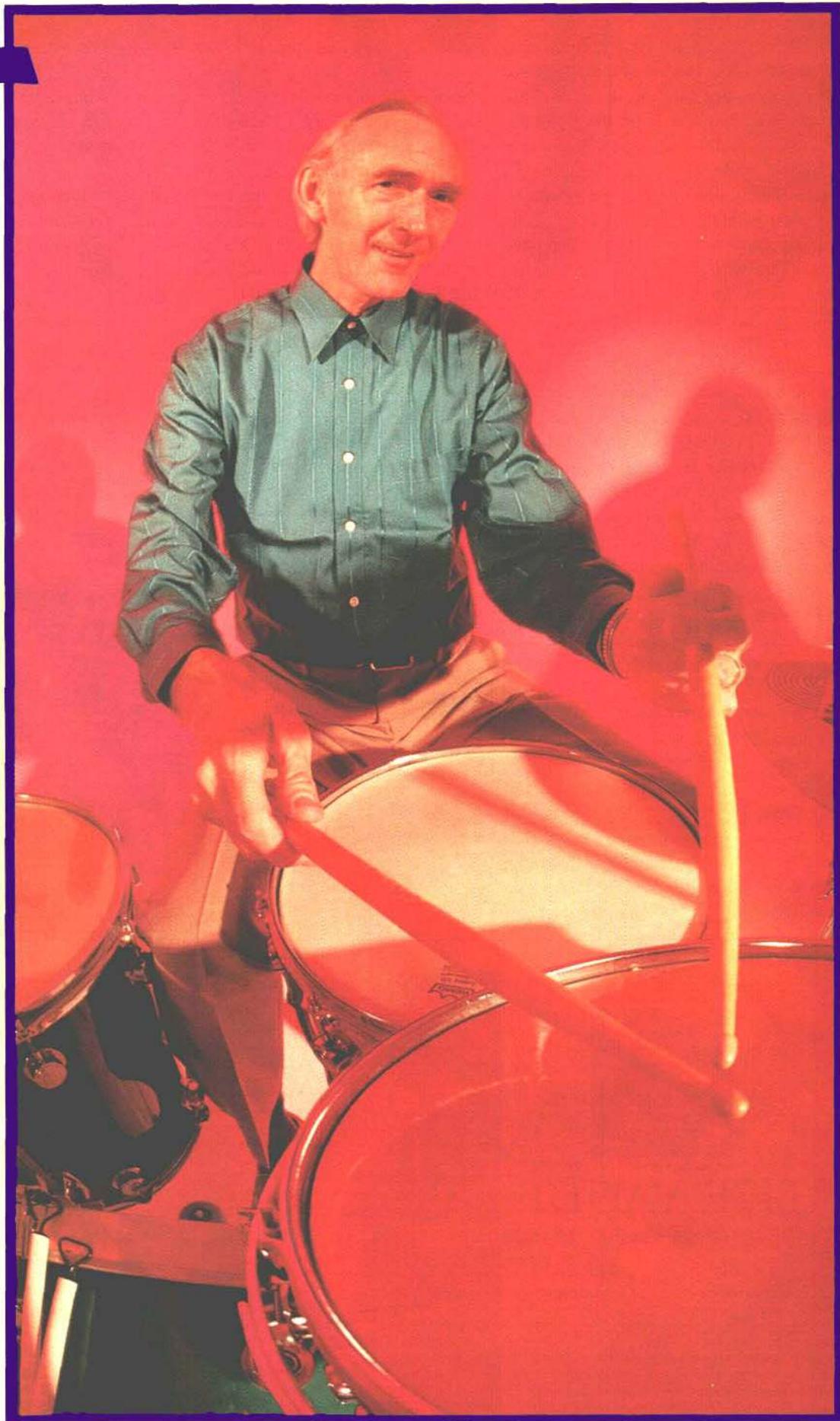


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Colin rushed to the session and sat down at Cottler's set, which had a muffled, single-headed bass drum and taped drums that reflected the sound of the times—dead. The conductor called a chart that was in half time, and Bailey began playing along until he hit an unexplainable problem and stopped. He was horrified when the orchestra kept playing.

They tried again, and the same thing happened. The conductor's voice rang out, as all the Hollywood heavyweights looked on: "Mr. Drummer, if there is anything you can't read, don't play." Bailey was mortified—until one of the percussionists discovered that the drummer's chart neglected to reflect the change in time signature from 2/4 to 4/4! Indeed, this is an occupational hazard, but it's one that Bailey would never get used to.

Colin Bailey admits he is an extremely sensitive person. "My life goes by how I'm playing," he says. "If I'm having a good time, I'm happy. If I'm not playing well, I'm miserable."

While he is perhaps best known for his enlightening book *Bass Drum Control* (written

in 1964 and updated twice), few people are aware of the auspicious career this Swindon, England-born drummer has enjoyed. Bailey has lived in Australia (1957) and L.A. (1960-1979), and has amassed an impressive body of recorded work that includes artists such as Benny Goodman, Vince Guaraldi, Frank Sinatra, Clare Fischer, Ben Webster/Jimmy Witherspoon, and Joe Pass. Bailey subbed for Ed Shaughnessy on the *Tonight Show* for six years, and he's worked live with such artists as Goodman, Pass, Vic Damone, and George Shearing. And from the serious to the sublime, many of us cannot forget his role as the buffoon drummer on the mid-'70s sitcom, *Fernwood Tonight*.

Tiring of the smog and traffic, Colin moved to Texas in 1979 when the machines began to infiltrate the L.A. studio scene. He worked in the jingle scene there until 1982, when he began a four-year stretch teaching at North Texas State. Soon after that he began working with Richie Cole, prompting a move to northern California in 1989.

For Colin, the thread was always jazz. His love for it began at age four, when he started "whacking" little drums in time with the swing music his parents were listening to. Lessons began at seven, and by the time he was fourteen he began traveling into London to study with various locally well-known drummers....

By **Rbat Flans**

Photos By **Jay Blakesberg**

CB: I think I was fifteen when I went to the first teacher who said, "Play for me," to see what I needed to work on. He told me my left hand was terrible, and that I had to start from scratch. I had already been playing for eleven years. I cried for about three days, but I got into it and learned a correct grip and the correct way to move the wrist.

One thing that changed my life was coming to the United States and seeing *in person* the drummers I had been hearing on records for years, like Philly Joe Jones and Jimmy Cobb. I think that's important for young drummers to do. You can hear it on record, but you can't see what they're doing. Although I can listen to a record and tell exactly what someone is doing today, when you're young it's more difficult.

I haven't had that much formal training, though. The biggest change in my life as far as playing the drums came when I was living in Australia in the late '50s and Joe Morello came over with Dave Brubeck. I was in the opening act, the Australian Jazz Quartet. I had heard Joe on record, and when I saw him play with that unbelievable technique he has—that finger control thing—I said, "I've got to have that." So I pestered the hell out of him. He couldn't get me out of his sight for three weeks! But he was gracious enough to help me, and we've been tight friends ever since.

RF: How did seeing Morello affect your playing?

CB: It gave me a lot more control, a lot more speed. Very few people have the technique that Joe has. I think Louie Bellson uses it, but not many other guys. It takes a lot of practice. I almost went insane trying to learn it, but it was well worth it. I try to teach it to young drummers, but a lot of the kids today don't use that kind of technique for rock music or even fusion.

As great as Dave Weckl or Steve Smith are, they use traditional grip, but they have the stick in the left hand with about half an inch of the edge of it showing through, and the rest is through the hand. There can be no rebound holding the stick that way. Joe's method, which he learned from George Lawrence Stone, utilizes rebound. Even the right hand is used improperly by younger players. I've seen guys holding the stick in their right hand and playing on a ride cymbal with the butt of the stick in their palm. I'm not putting it down, but it's totally different from what I do, which is becoming a lost art.

RF: Besides your hand technique, you're recognized as an expert on bass drum technique. How did you develop your bass drum chops?

CB: When I first came to the United States I practiced all day long. But I was always frustrated with the bass drum. I wanted to do more with it, but I didn't have the technique to do it. While I

"I WOULD NEVER USE TWO BASS DRUMS, WHY SHOULD I, WHEN I CAN PLAY JUST AS FAST WITH ONE FOOT AS I COULD WITH TWO?"

Control Central

Colin Bailey may be best-known as the author of the classic *Bass Drum Control* instructional book, but his list of recordings is equally impressive. Here's a sampling.

Artist	Album Title	Label/Catalog #
Victor Feldman	The Artful Dodger	Concord CD 4038
Joe Pass	My Song	Telarc CD 83326
Joe Pass	Live At Yoshi's	Pablo PACD-2310-951
Joe Pass	Django	Japanese import
Joe Pass	Catch Me	Japanese import
Joe Pass	Appassionato	Pablo 2310-946
Ron Affif	Ron Affif	Pablo PACD 2310-949
Ron Affif	Weird Blues	Pablo 2310-954
Jimmy Rowles/Red Mitchell	I'm Glad There Is You	Contemporary C 14032 (E)
Stefan Scaggiari	Stefanitely	Concord CCD 4570

Here are some of the albums Colin lists as influential on his drumming.

Artist	Album Title	Drummer	Label/Catalog #
Wes Montgomery	Boss Guitar	Jimmy Cobb	Riverside OJC 261
Phineas Newborn	A World Of Piano	Philly Joe Jones, Louis Hayes	Contemporary OJC 175
Ben Webster/Joe Zawinul	Soulmates	Philly Joe Jones	Riverside OJC 109
Cannonball Adderley	Cannonball Adderley And The Poll Winners	Louis Hayes	Landmark LCD 1304-2
Cannonball Adderley	Nippon Soul	Louis Hayes	Riverside OJC 435
O. Peterson/J. Pass/N. Pedersen	The Paris Concert	none	Pablo 2 PACD 2620-112
Miles Davis	Live At The Black Hawk Vols 1 and 2	Jimmy Cobb	Columbia CK44257 and CK44425

was practicing all those hours, I came across this approach that was successful for me. It took me a while before I could actually use it on gigs, because I would go to do it and it wouldn't happen.

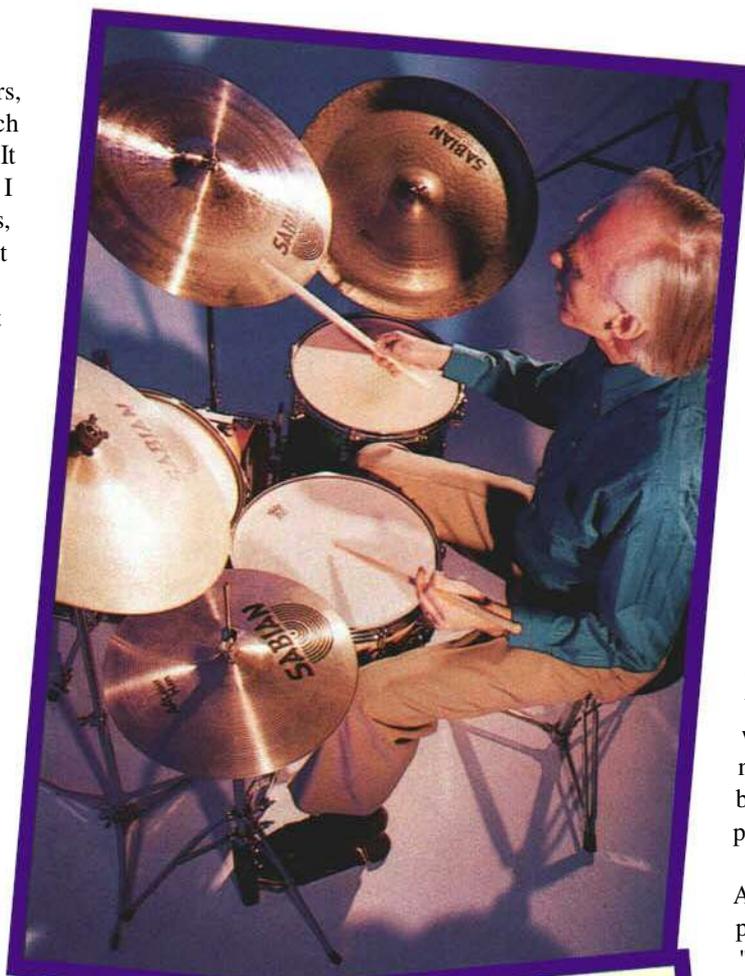
RF: Can you explain what "it" is?

CB: It's like Joe Morello's technique on the snare drum, but utilizing the pedal. A lot of rock players want to get that bone-crushing sound, and they sink the beater into the head. I press down hard on the footboard to get the volume, but I always bring the beater off of the drum. I like to get a tone out of the drum. You have to use the footboard of the pedal and press the right spot on it to get the most leverage, or play, out of the pedal. Some people push their foot all the way to the top and choke it. It's like playing tennis—you have to hit the ball on the sweet spot of the racket. It's the same kind of thing on the foot pedal.

I suggest pressing down with your finger in various places on the footboard to see where you get the most leverage. I always keep the beater coming off of the drum. Even if I play six or eight beats, it starts with the initial ankle stroke. The power required comes from how far back I bring the beater. It can be played either very soft or pretty loud.

RF: Your method just came from your own frustration?

CB: Yes. I was determined to get some kind of technique. I don't overuse it or get too flashy when I'm play-



ing. But most drummers hardly use the bass drum at all. I like to use it a lot because it's another drum. I hardly ever play any kind of break or solo without using the bass drum.

RF: When you think of jazz, you think primarily of playing "up top."

CB: I had a two-night stint with Miles Davis, who told me that the ride cymbal is "it"—even if you didn't play anything else.

RF: What is the role of the bass drum?

CB: When I'm playing time, I don't play the bass drum. I just tap my heel on the pedal until I want to do some kind of accent or whatever. In a big band, you do need to use the bass drum, just because you need a little more power.

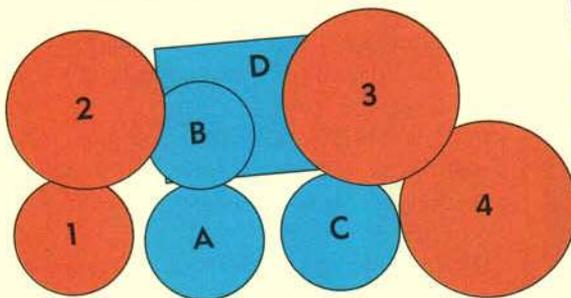
When I was playing with the Australian Jazz Quartet in 1960, the piano player told me at a rehearsal, "Your bass drum is covering up the bass notes. It's bugging me." From then on I stopped playing the bass drum. A lot of guys like Mel Lewis liked to play the bass drum. But I got into the habit of *not* doing it.

RF: Do you address double bass or double pedal in your book?

CB: Steve Smith mentions in his videos that he has adapted my book for double pedal. Dom Famularo has as well. It would take me too long to do what I would want to do with it as far as that goes.

I would never use two bass drums. Why *should* I, when I can play just as fast with one foot as I could with two? Besides, it's hard enough to carry around what I have. I'm known for my one foot. I don't mean I could carry that on for an hour, but ninety-nine percent of the time, I play small-group jazz. A double pedal would be incongruous. It also makes you put the hi-hat in a dif-

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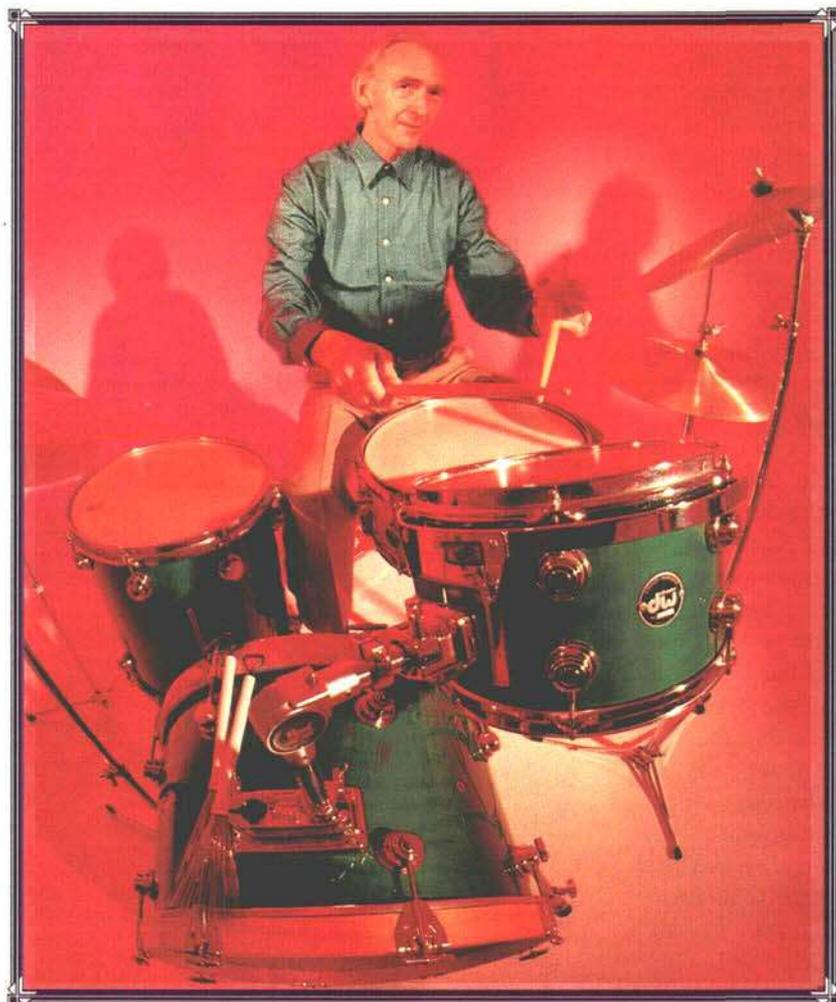
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ferent place, and I don't like that. But the book can be used for that approach. My book is a practice book.

RF: In a previous interview, you mentioned tips for kicking the band. You said something about starting easy when the soloist begins.

CB: You should help *build* solos. You shouldn't keep the same volume. When someone is developing a solo and is moving towards the end, they build on it with more intensity and volume. Then it usually goes down in volume again after that solo ends. I think it's important for a drummer to follow that.

When I first came over here I played with Gene Ammons, one of the great tenor players of all time. I was a little green then and I learned a lot on that gig. It was only for a couple of weeks, but he told me about building and helped me to be sensitive to dynamics.

RF: Is there a way to work on dynamics and building?

CB: It's just a matter of listening and

doing it. There's no way to practice that sort of stuff; you need to play a lot, and with that experience, you learn. You can hear it on records. The great players build solos. They get up to a dynamic, and when the next soloist comes in, you take the level down—not necessarily in terms of intensity, but in volume—and then you can build again. It gets a little more intense as you build. You should never lose the intensity; there should be a level of intensity all the time in your playing.

RF: Any other tips for swinging or kicking a band?

CB: A big band is totally different from a small group. There are some good books for big band playing, like Steve Houghton's book. My favorite big band drummers are of course Buddy Rich—who is in a class of his own—but also Mel Lewis and Nick Ceroli. It would be good for young drummers to get their records and listen to how they would catch figures.

I started playing in big bands when I was very young. I was reading by the time I

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was ten years old. The style of catching big band figures really changed in the mid-'50s. Mel Lewis was the first guy I heard with a different kind of interpretation of a big band chart. I was influenced by Mel Lewis's stuff, which I copied, but then I developed my own style. Drummers should be able to put a chart up and make it sound like a piece of music. You have to be able to play the figures.

When I was in L.A. doing a lot of session work, all I did was read, especially on the *Tonight Show* band. Sometimes someone like Sammy Davis would come in and he'd have tough charts and we'd have to read it immediately—*bang*—and make it sound right. You have to have a system so you can just look at a chart and automatically know how you're going to catch things.

RF: Can you be a little more specific about that system?

CB: There are three or four ways of catching a figure. You just have to have it in your head; you should know automatically. In time it does become second-nature. You can't have inconsistency in how you catch figures; the chart has to sound pretty much

the same.

For me, a big band is harder to play than a small group thing mostly because you have to carry so many guys. Playing with the *Tonight Show* band or with Bill Holman in L.A.—those guys were so great, you didn't need to carry them. I've played in bands where it's really up to me, though. When I was on the road with Vic Damone in '73 and '74 and we would use different horn sections, we'd come across some bands that weren't very good. It was very hard work.

RF: How did it actually come to be that you subbed for the *Tonight Show*?

CB: It shows you about being in the right place at the right time. Nick Ceroli was doing the *Tonight Show*, but then he got the *Merv Griffin Show*. It was Shaughnessy's gig, but he was gone a lot in those days; I was there almost as much as he was. He was taking out a big band and doing a lot of clinics. I had played on the show with Vic Damone, and they called and said they liked what I did with him, so I got the call.

When that band really wanted to play and they were interested, it was awesome. It was a thrill to play with those guys. The

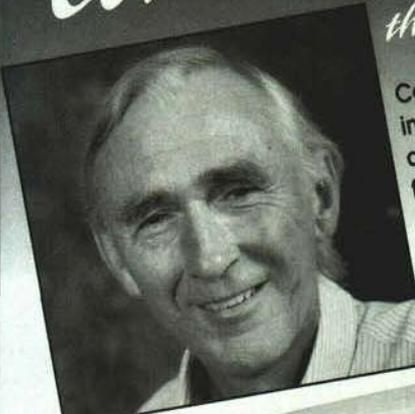
trumpet section alone was tremendous! They were the greatest, and to play with them was an honor.

RF: Were there tough moments?

CB: Oh, yeah. There was a lot of tough music, and we had to concentrate. Some people, like Steve Lawrence and Eydie Gorme, would bring in charts that were not easy. Others brought charts in with everything but the kitchen sink on them. When you have half an hour to rehearse all the tunes...naturally we cut it, but it wasn't as comfortable. Especially on all the rock charts, they had all the beats and patterns written out exactly how they wanted them played. Sometimes reading that stuff and kicking the band's ass was really tough. Actually, the most fun about the *Tonight Show* was some of the charts they played on the commercial breaks, when most people only heard the last chord!

The hardest thing I ever had to concentrate on, though, was the Emmys, which I did once with the *Tonight Show* band. They had three days of rehearsal and the book had thirty-nine or forty categories with at least five pieces of music in each. I had to remember the tempos because when they

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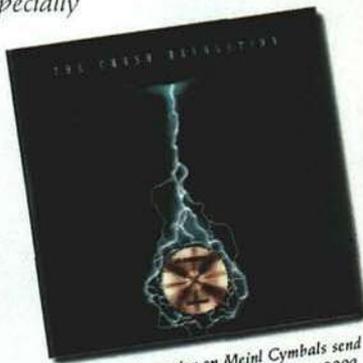
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say, "The winner is..." you don't get "1, 2, 3, 4..." It's downbeat *now*. The concentration required on that is unbelievable. When I went home that night, I couldn't sleep.

RF: What about tough sessions?

CB: There was a composer named Gil Melle. He was nicknamed "The Mad Professor" by musicians. He wrote the hardest music I ever played. I used to go into the studio an hour early to study his music. It was extremely difficult 16th- and 32nd-note stuff.

I remember one piece he wrote for some movie; it was the hardest thing I had ever seen in my life. I had to work it out mathematically. It was an extremely slow click and he had some 64th notes. The funny thing was, when we put this cue up and it clicked off, I played it correctly the first time. He gave me a look over his glasses like, "Are you kidding?" He wanted to stump us. I had heard about Frank *Zappa* doing that type of thing, and this guy wrote like Frank.

RF: When you came to America in '61 with the Australian Jazz Quartet, what actually made you stay?

CB: We were opening for the Kingston

Trio, and I got a green card for my wife and me to come over. I had always wanted to come to the States, even just to hear the guys in person. I had only been here four or five weeks when Vince Guaraldi heard me, fired his drummer, and hired me. Then I started playing with all these people, like Ben Webster, Jimmy Witherspoon, and Gene Ammons, which was an unbelievable experience—talk about cloud nine. It was so incredible. All those years of dreaming about doing something like that, and there I was, doing it.

RF: What was incredible about it for you?

CB: The standard of the players! I had never played with anybody like that. Those are the greats. Playing with Benny Goodman was also a thrill. I listened to his records when I was a kid. I did two records with him in '64. The first trip I did with Benny was to Japan in '64 with a quartet. It was wonderful to play with him, although it was a different style of music than I had been playing with Victor Feldman and Hampton Hawes. But Benny was great. He had a reputation for being terrible with drummers, but he was nice to me.

RF: What did Benny Goodman need from

you as a drummer?

CB: Benny just played tunes. They weren't arrangements, per se. So he needed good time and nothing too busy. It was more the swing-era stuff. I just played time—more straight time and not too much snare or bass drum. When I played with Vince Guaraldi, all his tunes were arranged, and there were figures to catch in there. We rehearsed all the time.

The people you play with dictate how you play. I don't play the Elvin Jones style; that's not my thing. Besides, no one would call me to play that kind of loose thing. It's all jazz, but there are many different kinds of players and music. You have to feel what you should be playing.

RF: When did you first come in contact with Joe Pass?

CB: In 1963. I did all his recordings in the '60s and ninety-nine percent of his gigs for ten years. In December of 1989, Joe Pass and John Pisano, the other guitar player in the group, got together and said, "Why don't we get the quartet going again?" We made quite a famous record in 1964 called *For Django*, which is still the guitar bible. Joe was something else. What a piece of

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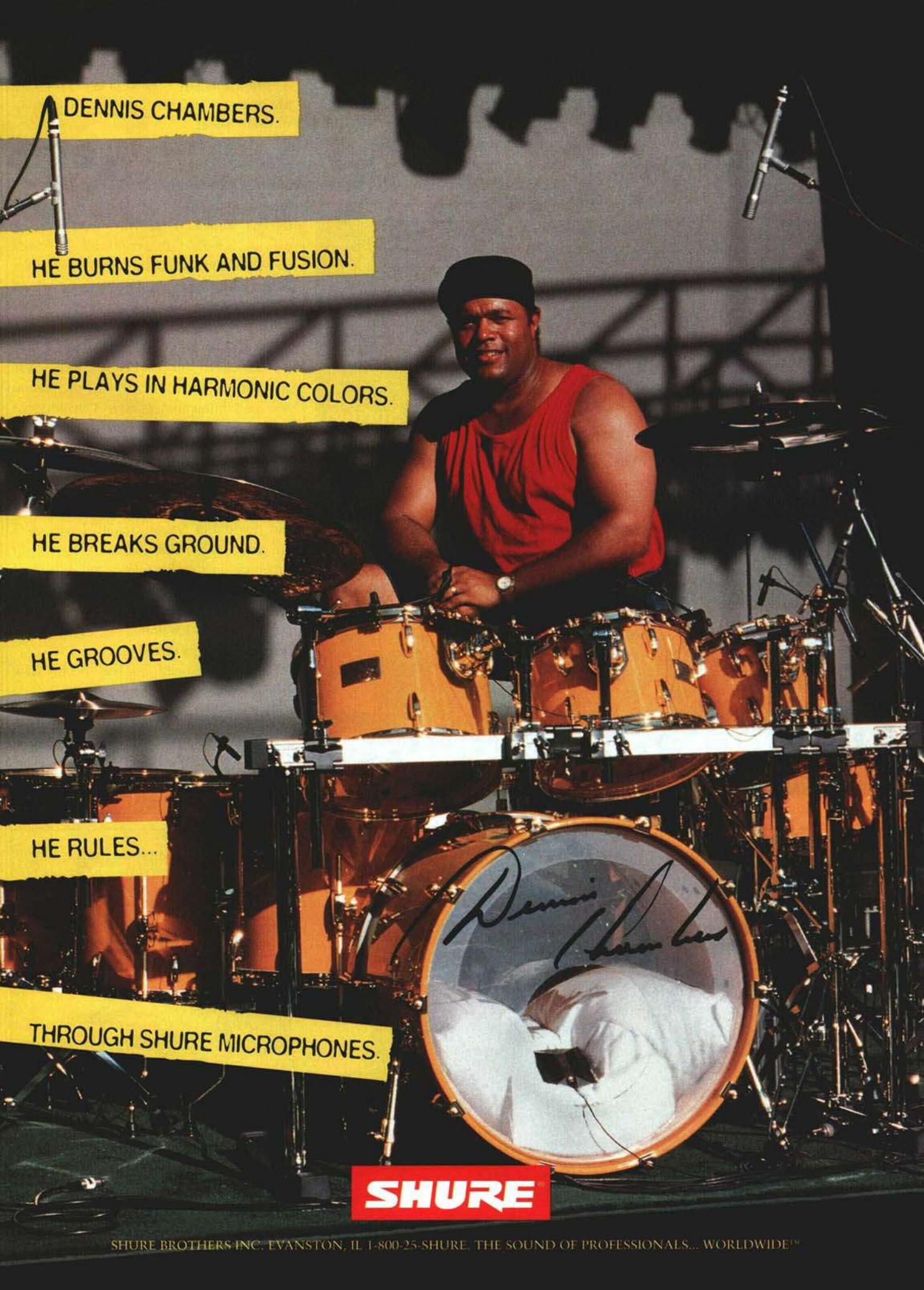


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work! Totally nuts. He had an acerbic way of talking, but he wasn't being nasty; it was just his way. It was a great bonus when Joe decided to start the quartet up again in '89. I'm still trying to get over his death.

RF: What did that gig require of you as a drummer?

CB: For most of the gigs I do, I'm hired because I don't play too loud and because I can swing and fit in. I listen to what people are playing. A lot of drummers just do a drum solo. I don't really care for that type of playing. With Joe you had to be able to play fast, too. He would play one really

fast tune each set, and then my drum solo would come. We were playing fast so often, it got to be where I couldn't play slow anymore!

RF: Back to the early '60s. You did a lot of recording sessions in L.A. Do any highlights come to mind?

CB: I was on some very influential records. The one I did with Vince Guaraldi was called *Jazz Impressions Of Black Orpheus*. On that album was a tune called "Cast Your Fate To The Wind," which became a huge hit. We did that in '62, and it's still selling.

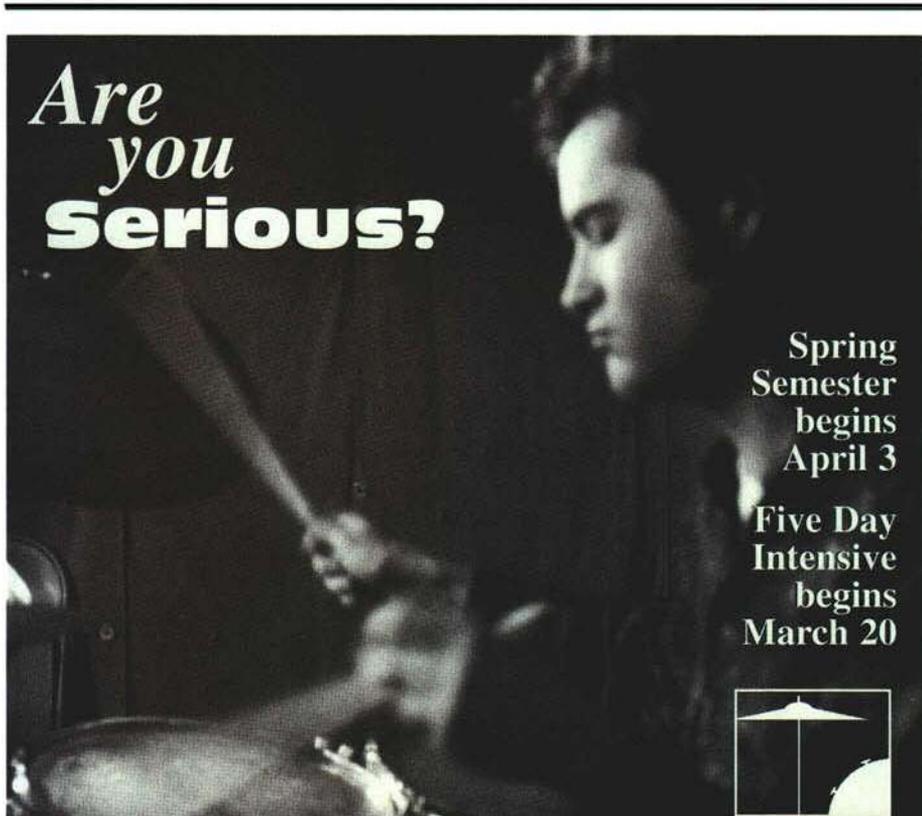
Then I was on a record with Clare Fischer called *Surging Ahead*, which was also influential. Joe's record *For Django* was very influential as well. I made some nice records with Victor Feldman, too.

RF: You also did some very commercial recordings.

CB: I have a list called The Best of the Worst. I was looking at some records today and saw a Jim Nabors record I was on. I did a lot of horrible stuff. I played with Liberace on the *Tonight Show*. I kind of sold out to make money, but I always managed to play jazz. Luckily, no matter what the music was, I was playing with the best players, so it was tolerable.

RF: You mentioned you had to play rock as well. Where did that come from?

CB: I started that in about 1967. When I finally got into the studio thing, I was in a TV show called the *Woody Woodberry Show*, and most of the stuff then was straight-8th rock and pop music. If you



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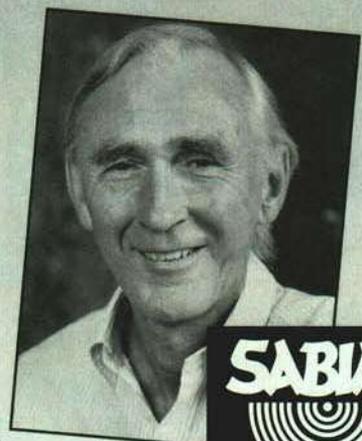
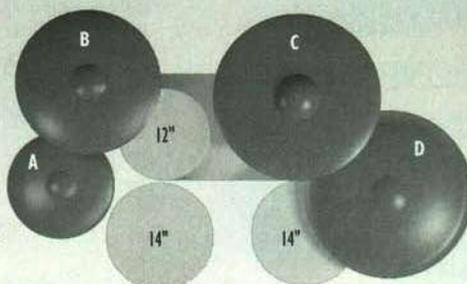
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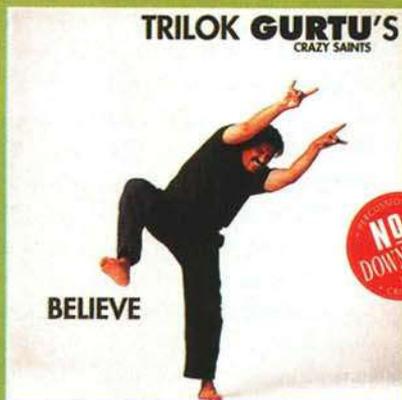
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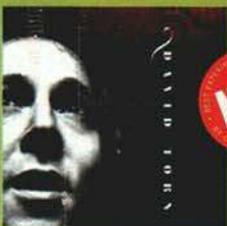
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wanted to get into the studios, you had to play that stuff. So I made that sacrifice. But again, I was playing with the best people, so some of those sessions were fun. I did that for fourteen years, and then I had enough.

RF: I know one of your highlights was playing with Miles Davis. How'd that come about?

CB: Miles had just put that band together to do *Seven Steps To Heaven* with Herbie Hancock, Ron Carter, Tony Williams, and George Coleman. Tony was sixteen, and as we all know he totally turned drumming around. I was sitting around at 4:00 one Monday afternoon in 1963, and the phone rang. It was a booking agent in L.A. who had booked Miles into the It Club. He said, "Are you working tonight?" I said no and he said, "Do you want to play with Miles Davis?" I went, "Aagh."

I had only been in this country two years, and Miles was on such a high pedestal for me. I said, "I think I'd be too scared. I'd love to...but God! Miles Davis?" It was a new group and I knew the audience would be lined up two blocks around the corner to get in to hear this new

band with Tony Williams—and there I'd be, this skinny white kid with a crew cut. I weighed about 125 pounds at the time.

So I told the guy that I couldn't do it. When I hung up the phone, my wife said, "You fool, you'll regret this for the rest of your life. You turned down a chance to play with Miles. You get back on the phone and call." The number was busy and all of a sudden the operator came through and said there was an emergency call from Miles. He came on the phone and said, "Hey man, what's the nervous bullshit? Get your ass down here." So I said, "Yes, sir!"

The reason Miles called me was that he wanted Victor Feldman to be in this new group. But Victor had just started to get into the studio scene; he'd bought a house, and his wife had just had a baby. Miles was coming into the club four and five nights a week where we were playing, courting Victor. He heard me play with Victor, and when he had to get someone to fill in, he called me.

I don't remember driving to the gig or anything. I was so nervous. I walked in and the place was jammed—and there I was,

this skinny white kid walking on stage with his cymbal bag. I heard some guy say, "Hey man, that ain't Tony Williams," which made me feel *real* good. Miles and the guys were really great to me, though. They didn't play any of the new stuff that I wouldn't know, and that was when he told me, "Man, the ride cymbal, the ride cymbal. You're playing the snare drum too loud. You need to play the ride cymbal." My left-hand comping was too loud for the ride cymbal. Everything should be the same volume. One shouldn't be louder than the other, unless somebody requests that you pound a backbeat or something.

On the third night, they brought Tony in. They couldn't bring him in right off, because when he went in to set up at the club, there were some people waiting for him because he was only sixteen. It was a thrill playing with them, though.

Another big thrill for me was the album I did with Frank Sinatra and Antonio Carlos Jobim. Claus Ogerman did the writing, which is as heavy as it gets. It was February 1967, and I was working with the George Shearing Quintet, which was my regular gig, on a two-week run at Shelly's

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Manne-Hole in L.A. I got a call from my service asking if I wanted to do a record session with Frank Sinatra. After I picked myself up off the floor, I said yes.

There were two sessions, Monday and Tuesday night. Monday was our night off, so I could do that one, but I couldn't do the Tuesday session. They still let me do the Monday session anyway. *Frances Albert Sinatra Meets Antonio Carlos Jobim* was a very influential album. It inspired a lot of singers to do tunes as bossa novas, like "Baubles, Bangles, And Beads," "I Concentrate On You," and "Change Partners"—great tunes. I was on the original recording of "Din Di." Playing on that album was a real thrill.

RF: What was it like going from that pace to being a teacher?

CB: I didn't teach right away. I did the jingle stuff for a couple of years, until all of a

sudden the bottom fell out of that scene. I started traveling with Richie Cole, who lives in northern California, which is what got me out there.

RF: Did you get into the bureaucracy of the teaching system?

CB: I never really went by their rules. I believe in teaching people something they can use. North Texas State had a lot of "required books," but there were some that I didn't find any use for at all. I told the students to do those books by themselves. It was a good experience and I learned a lot about teaching. I had so many students, and they all required something different. People think teaching is easy. It's not—if you have any integrity about it.

RF: How many students do you have now?

CB: I have about ten or twelve guys who come every other week or once a month. I have a lot of people who call me to come for a lesson on my bass drum technique. I really don't want to teach every day, although I love to teach and I want to do clinics and get more into the education area. I've been playing for fifty-six years, so I would like to pass on some of my experience to younger guys and tell some

funny stories.

RF: Speaking of funny stories, I have to ask about *Fernwood Tonight*.

CB: That was my favorite thing in life. I'm a collector of bad music, and I like to be silly. I had total freedom on the show. I was doing my Gene Krupa ringing rims thing on all the tunes. I played through all the stops on the little arrangements we did. I could do all the corny things I wanted on the drums and make all the corny faces I could. They wanted someone in the band who was a nut, and of all the nuts in Hollywood, they chose me! I was proud of that.

RF: What does turning sixty mean to a drummer?

CB: The same thing it means to anybody else—you're getting old. But actually it doesn't really mean anything to a jazz musician. There are guys like Benny Carter and Lionel Hampton who just keep on playing. We just don't give up. Besides, I think I play better now than I ever did. I'm always trying to improve.

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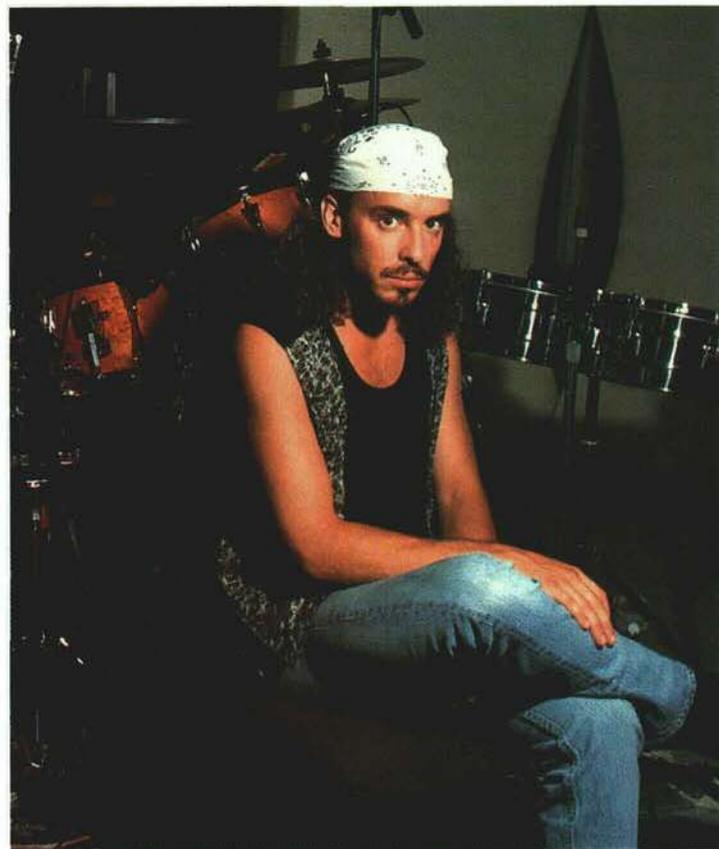


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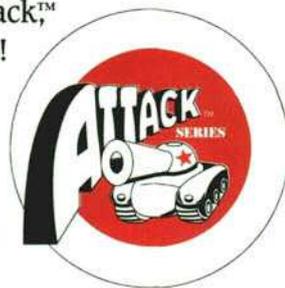
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Highlights of THE 1995 NAMM WINTER MARKET

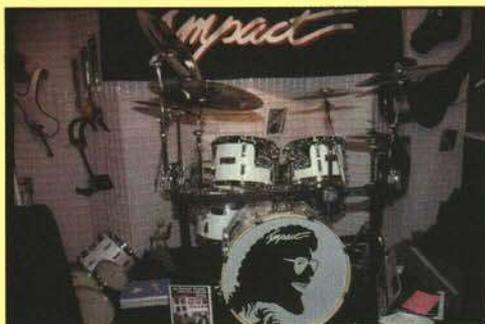
Despite incessant rain in California in the weeks preceding the 1995 NAMM Winter Market—and a goodly amount of it during the show—the spirits of showgoers and exhibitors alike were not noticeably dampened. (After all, at least it wasn't an earthquake like the one that immediately preceded last year's show.) The number of manufacturers exhibiting and the number of dealers attending both hit record numbers, and there were plenty of musical goodies for everyone to ogle.

This year's show did not see as many totally new products in the percussion field as did the 1994 edition. However, there were a few interesting introductions, along with a substantial array of improvements on existing models in virtually every product area. Here's an overview of items of interest to drummers and percussionists from NAMM '95.



The introduction of "new" Slingerland *Radio King* and *Studio King* drums (now manufactured by Gibson) drew a lot of attention.

DRUMS



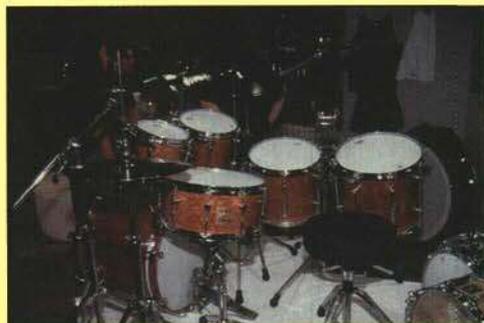
Impact was displaying affordable, professional-quality fiberglass drums, along with new rolling-cart versions of hardware cases and bags.



Drum Workshop introduced a totally new mounting system for all their suspended toms.



This unique *PPS* snare drum from Premier combines marching-drum technology with drumkit-style design. A new mid-line lacquer kit featuring birch inner and outer plies and low-mass lugs was also shown.



Sonor's new *Force Maple* kit incorporates maple shells with the *Force 3000* design.



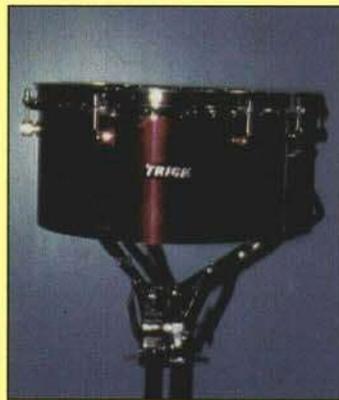
Astronomical artwork and a profusion of bass drums, snares, toms, and timbales distinguished this eye-catching kit from GMS. The kit was mounted on the company's new hex-tube rack system.



A bright yellow *Starclassic* kit (modeled on Simon Phillips' setup) was the focus of Hoshino's display. The company was also showing new Tama *Artstar Custom* drums.



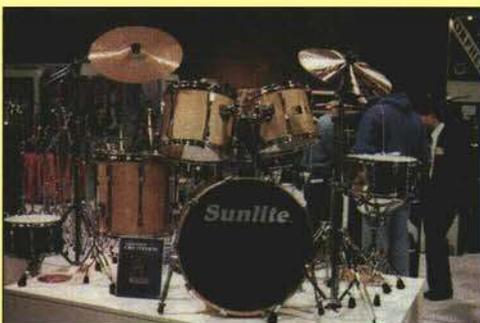
Gold-colored hardware was a prevalent feature of the show, as demonstrated by this gold-on-purple *Masters Custom Gold* kit from Pearl.



Aluminum-shell *Drumbalitos* were shown by Trick Percussion Products, along with new shakers and composite-material claves.



An entry-level import acoustic kit featuring lacquer finishes was displayed by PureCussion.



Well-known for budget drums, Sunlite has entered the market with what they term a heavy-duty, professional-level kit, along with a complete line of hardware and drum racks.



A 14" *David Garibaldi Signature* piccolo snare and 10" and 12" *Peter Erskine Signature* snares were debuted by Yamaha. The company was also showing its limited-edition twentieth-anniversary *Recording Custom* drumkit and a complete line of new drum and hardware bags.



Dangerous Ocheltree Drums offered snare drums featuring shells of machined stainless steel in a variety of painted and plated finishes.



Remo introduced new drums featuring wood veneers over their *Acousticon* shells. The drums featured the company's new *Fiberskyn 3* heads, which offer warm, calf-like response with contemporary durability and performance.

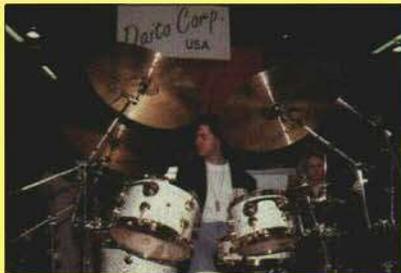


Universal Percussion displayed their *Jamm* junior-sized drumkit for beginning drumset players, along with their new Attack *Thin Skin* drumheads.

CYMBALS



Sabian displayed an AAX 20" *Dry Ride*, along with HH 18" and 20" *Duo Rides* (also known as *BIM* rides) with unusual lathing patterns.



New Istanbul cymbals—including *Mel Lewis* and *Danny Gottlieb* signature ride cymbals—were shown by Daito Corp. USA.



Zildjian's new items included a 6" A *Custom* splash, a 20" A *Custom* Flat Top ride, a 12" Z *Custom* splash, and a video/book package entitled *The Complete Cymbal Guide For The Drumset*.



Certain *Rude* models previously in the *3000* line have been incorporated into the re-structured 2002 line by Paiste.



PR Percussion was showing Western-style ride and crash cymbals from Wuhan, along with traditional Chinese cymbals and gongs, Caribbean steel drums, and other percussion effects.

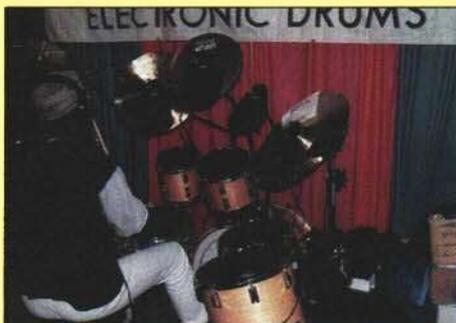
ELECTRONICS



The *Perc 1* trigger, designed for percussion instruments, was introduced by Trigger Perfect.



The Yamaha *TMX* electronic drumkit has been augmented by new plastic cymbal triggers.

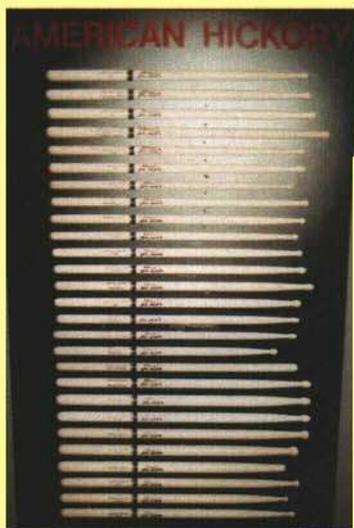


Simmons *Streamline* pads fit existing drums and cymbals (or alone on cymbal stands) for compactness.



KAT's *Trapkat* has been given a marble-finish playing surface that doesn't show stick marks. It's also been programmed with play-along musical grooves and percussion patterns for practice purposes.

STICKS



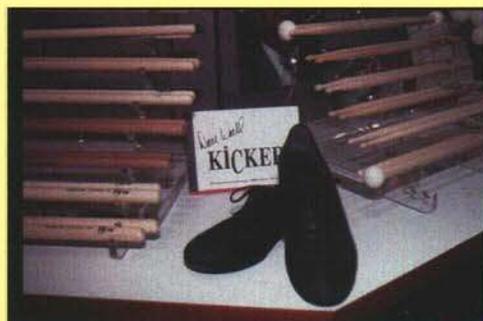
Pro-Mark was offering several new hickory models. They were also promoting their new *Millennium II* manufacturing process.



Zildjian has added *Concert General* and *Concert Jazz* models to their *Ensemble* educational drumstick series, along with a new timbale stick in their pro line.



The RimSHOT brand has returned to the American market, offering sticks with optional *Pro Grips*.

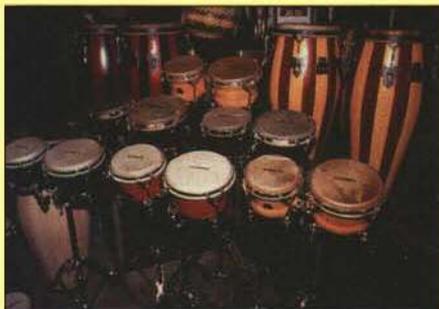


Along with new models in the *American Concept* stick line, Vic Firth introduced *Kickers*—special lightweight shoes designed (in conjunction with Dave Weckl) specifically for drumming.



The *Clayton Cameron Brush Wallet* was displayed by Regal Tip. The device hangs on a drum rim and holds brushes magnetically for easy access, then folds over to protect the brush wires in a stick bag.

PERCUSSION



Meinl's colorful *Marathon* Latin drums were featured in their display.



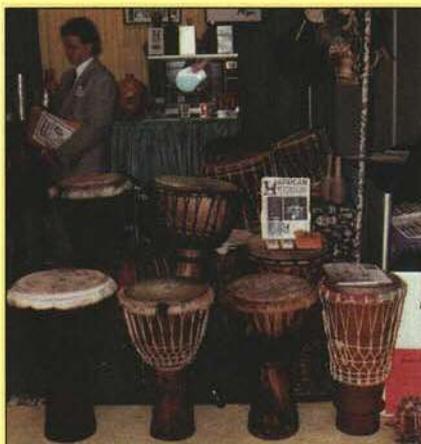
This unique drumkit comprised of Native American drums was the focal point of the Taos Drums booth.



New bongo drums and a special stand were among the percussion instruments offered by Afro Percussion.



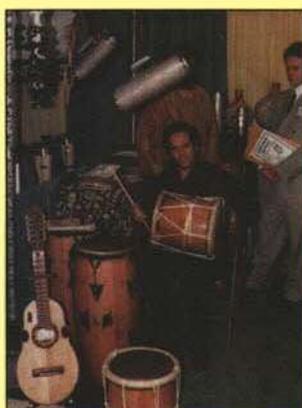
Emerald series congas with gold-plated hardware were a prominent part of Toca's exhibit. The company also introduced two sizes of mini-timbales useful for both percussion and drumkit setups.



Hand-made ethnic drums (djembes, ashikos, doumbeks, frame drums, etc.) were abundant at the show, as displayed by African Percussion...



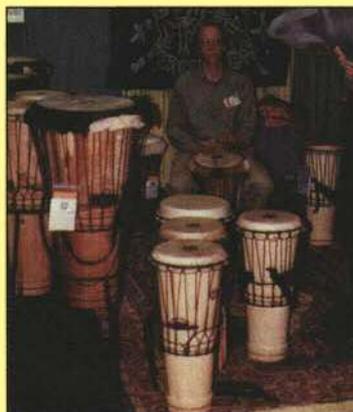
Rhythmwood Drums and Full Circle Drums...



Caribbean Rhythms...



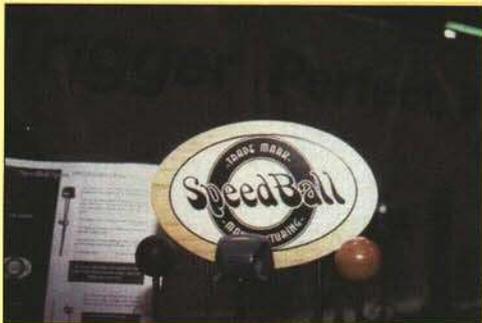
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Specially designed and weighted bass drum beaters were introduced by Speedball.

ACCESSORIES



Quiet Tone *Drum Mutes*—practice pads for on- or off-drum use— attracted a lot of interest.



In addition to new models in their *Protecter* case line, XL Specialty Percussion debuted *Super Shells*, replacement maple drumshells pre-finished and ready for drilling.



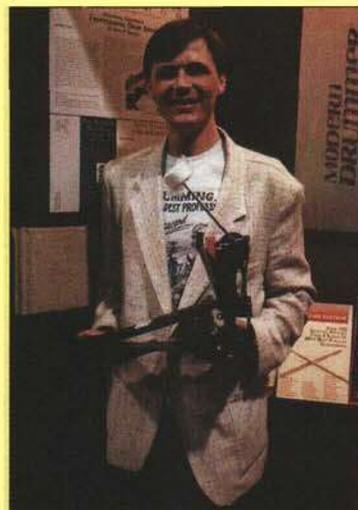
Yamaha displayed the *Peter Erskine Signature* drumstick bag, which features collapsible supports that allow it to stand alone instead of hanging on a drum.



Xymox Percussion offered a complete line of practice pads.



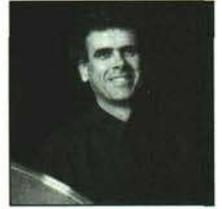
Engineered Percussion introduced the *X* line of bass drum and hi-hat pedals—a lower-priced version of their *Axis* line. They were also showing a spring-loaded hi-hat clutch that can mount an auxiliary set of hi-hat cymbals to any cymbal boom arm.



Lucas Jacobson visited the *Modern Drummer* booth to display his Eccentric Systems bass drum pedal.

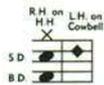


N.G. Funk



by David Garibaldi

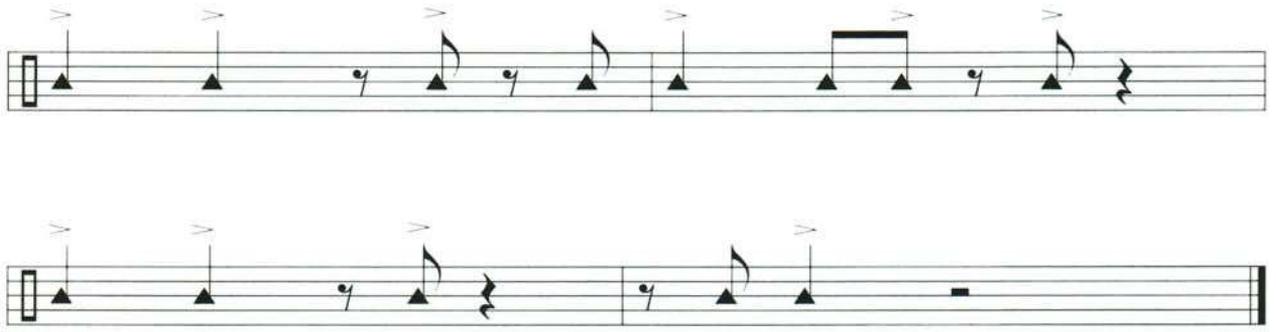
MUSIC KEY



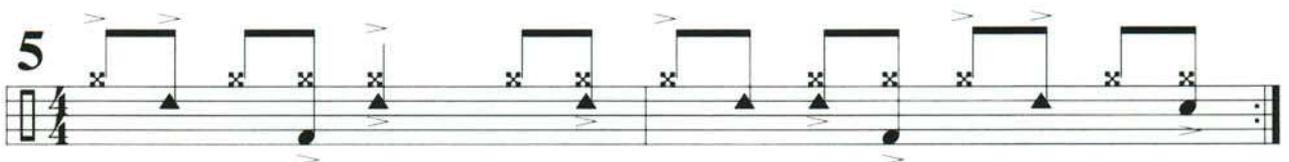
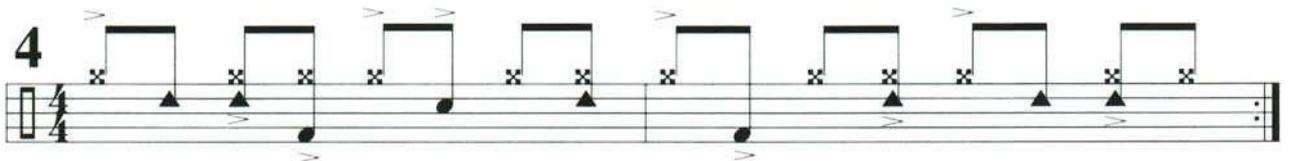
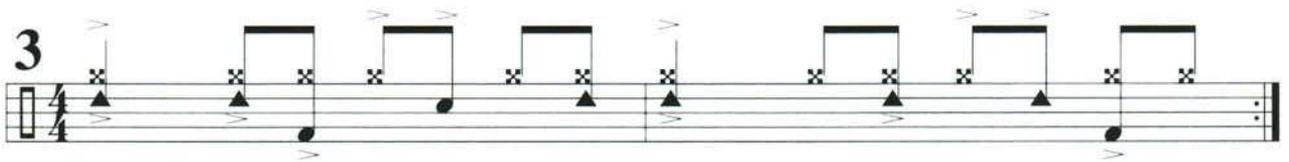
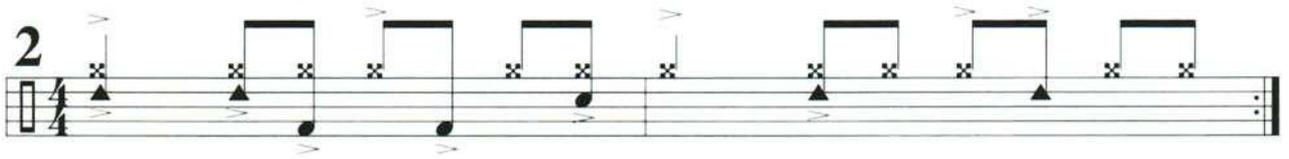
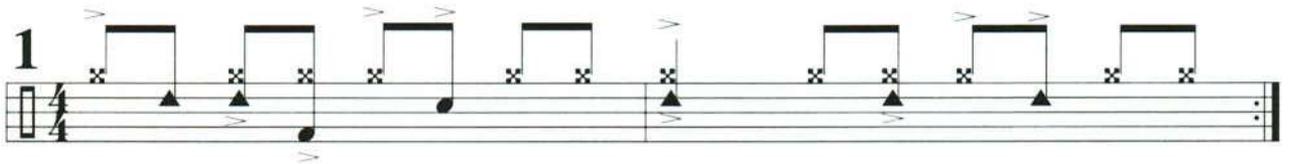
This article was inspired by my love for the great Cuban band N.G. La Banda. The "N.G." is pronounced "enay-heh" and is short for "Nueva Generacion" or new generation. This band is one of the best Cuban bands performing today. The track that was the source for this inspiration is called "Que Viva Chango!" This particular version (it's a famous Cuban song) can be found on the compilation CD called *Cuba Classics 3—New Directions In Cuban Music, Diablo Al Inferno!* (Luaka Bop 9 45107-2). (N.G. has some other recordings out that are very good and are a must for those of you interested in Afro-Cuban music.)

As I was listening to this tune a hand-bell part caught my ear, so I transcribed it. Notice that it is sixteen bars long, or eight two-bar phrases. It is in "2-3" clave.

$\text{♩} = 100$



The eight two-bar drumset grooves that follow are based upon the bell part. The right hand plays the right hi-hat (closed "X-hat") while the left hand plays the bell and snare drum. I kept the bell part pretty much the same as on the recording, with some of the notes played on the snare or kick. Practice them separately and then perform them one after another as one long sixteen-bar phrase. This gives an "improvisational" quality to the exercises.



6

7

8

One of the main differences between the funk-fusion drumset style and the Afro-Cuban drumset style is the amount of improvisation. This is very evident in the music of N.G., where everything is constantly changing yet seriously groovin' at the same time. One of the main similarities between the two styles is the groove, which will be further explored in upcoming columns.

Next time I'll tell you about my visit with Changuito and what I discovered about just how closely related songo and funk are. It's more than a beat, folks...enjoy!

PHOTO: BILL WILSON

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TOCA 

When You're Ready To Improve Your Sound



Double Drumming In The New King Crimson



Photo by Lissa Wales

by Bill Bruford

Working with another drummer is an area in which I have some experience, having done so with Jamie Muir, Phil Collins, and Alan White, among others. "Double drumming" requires you to be that much more adaptable, flexible, and nimble on your feet. You may want to listen more carefully and be that much more generous in your choices.

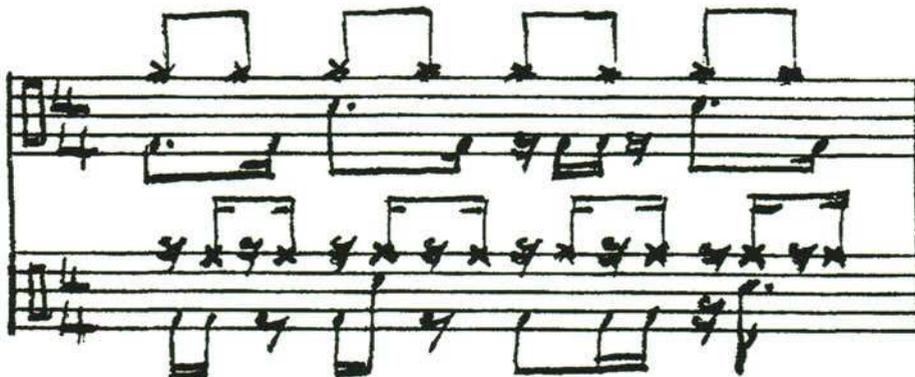
Double-drummer work is paradoxically both more confining and more liberating: It's confining in the sense that if you've agreed to play it, you've *got* to play it; it's liberating because having a human metronome in the band can allow you to fly to areas that hitherto would have left your fellow instrumentalists with their feet in the air. Having just completed a complex and interesting album with King Crimson—alongside drummer Pat Mastelotto—at Peter Gabriel's Real World studios, I can offer a thought and even a strategy on the concept.

Unlike the crisp chatter of a dozen rudimental snare drummers, or the thick and heavy soup of Burundi drummers, two medium-rock kits played in unison is an extremely unforgiving sound. We are all so attuned to the rock standard of:



In my opinion two players attempting to play this in unison, close-miked and on similar kits, can really only lose. Either it's apart and we all know it, or it's together and it sounds as though something's funny with the drum sound.

The only way it will really work is if the second player's timbre and attack are radically different. For example, a small boomy kick drum with a soft beater and a snare drum hit hard with a brush will be more forgiving when blended with a standard rock kit. A slightly more interesting approach might involve beat placement. With two drummers on regular kits, try playing the previous beat a 16th, an 8th, a quarter note—or a day later. (The top staff is for one player, the bottom staff for another.)



This gives a fabulous human-delay feel and is guaranteed to upset your mother-in-law.

MUSIC KEY

H.H.	X
S.D.	()
B.D.	()

Ghost Note

You might want to try two meters at the same time:



Another option could involve one person holding a steady meter while the other improvises by varying the meters against the "master groove." This gives the effect of a big slower pulse with a small quicker pulse (or pulses) running around inside it. The band with two hearts....



These developments in metric modulation, illusion, and superimposition—the sort of thing Trilok Gurtu and Gavin Harrison are demons at—will certainly provide the next big series of challenges for rhythmatis.

Then there's always the option of using different percussion with the drumkit, assigning specific sounds. (He gets the wood, you get the metal.) Opposites are good in this case because of the implied tension—big and slow, light and fast. He gets the high drums, you get the low. And of course there's the biggest challenge of all: One of you doesn't play *anything*.

I was amused recently at a gig we played in Buenos Aires when, after the show, an otherwise happy customer seemed vexed with the double drumming, insisting that Pat and I were rather wide of the mark, if not extremely untogether. Now, we have our less-than-elegant moments, but this was, for this character, a continual problem throughout the show. "You just don't play *together*...." Then it dawned on me that his idea (and only understanding) of double drumming was that both players should play *identically*—same instruments at the same time, Allman Brothers style. Rhythmic counterpoint, polyrhythms, percussion to drumkit, metrical superimposition,

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rhythmic illusions, and the rest of the huge array of possibilities were, quite literally, "untogether"! I thought this was a charming view. Needless to say, Pat and I immediately resolved to avoid duplication like the plague, the better to avoid being mistaken for said Allmans.

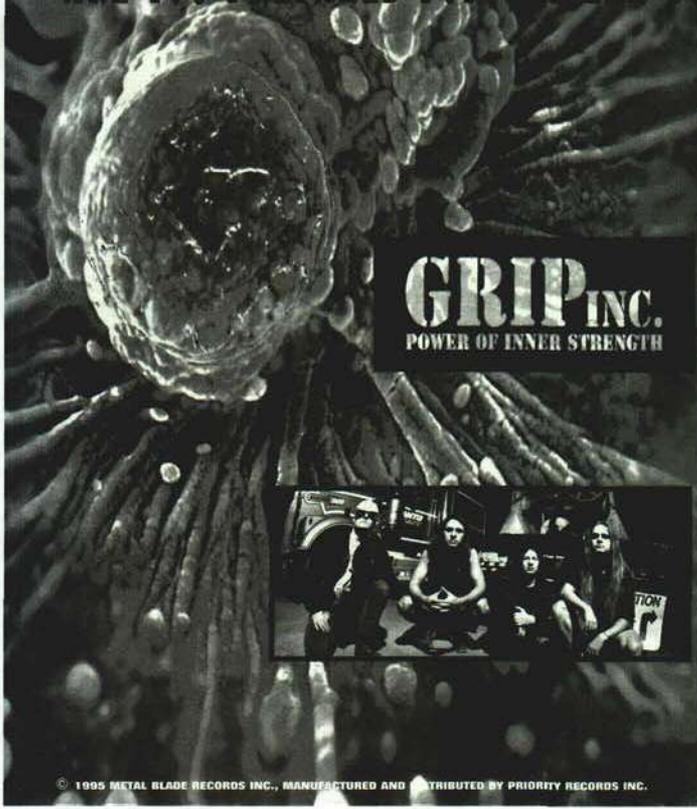
How does this stuff affect you? Try getting together with another drummer and see what you come up with; you'll be surprised how interesting this stuff can be. Alternatively, program your machine to do one part and you play the other. You can't go down the pub with it afterwards, but at least you can tell it what to do without it bursting into tears.

Incidentally, all the written examples here are to be found threaded through the new Crimson album. If you can identify their locations in specific tracks, jot your findings on a postcard and send it to the Allman Brothers, Macon, Georgia. First prize, one week's rhythmic instruction with Robert Fripp. Second prize, two week's rhythmic instruction!

Music notated by Bill Bruford.



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Study In Triplets



by Joe Morello

Transcribed by Marvin Burock

Our focus in this article is on accenting the 8th-note triplet. This exercise differs from most other triplet exercises in that the accents fall in a variety of places rather than just on the first or last note of the triplet.

The patterns shown here can also be played on the drumset. For example, you can play the accented notes on the tomtoms or on the bass drum and cymbal. You can even play the accents using rimshots.

This exercise will help you develop new patterns and expand your rhythmic vocabulary. You'll also benefit because the exercise uses multiple Stickings rather than just single strokes. Good Luck!

1

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

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

2

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

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

3

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

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

4

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

3 3 3 3 3 3 3 3

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

5 3 3 3 3 3 3 3 3

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

3 3 3 3 3 3 3 3

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

6 3 3 3 3 3 3 3 3

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

3 3 3 3 3 3 3 3

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

7 3 3 3 3 3 3 3 3

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

3 3 3 3 3 3 3 3

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

8 3 3 3 3 3 3 3 3

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

3 3 3 3 3 3 3 3

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



Basic Reading: Part 6

by Hal Howland

This is the sixth installment of "Basic Reading." Please review lessons 1 through 5 before continuing below.

D.C., D.S., Coda, And Fine

The following symbols and terms are often used in music:

D.C. • Da Capo — means: go back to the beginning
D.S. = Dal Segno — means: go back to the sign (♯)
Fine = the end

If we put them together, we get

D.C. al fine • Co back to the beginning and play to the end, indicated by *Fine*.
D.S. al fine - Co back to the sign (♯) and play to the end, indicated by *Fine*.

Sometimes a composition ends with a separate closing section. This is called a Coda and is indicated by a Coda sign (⊕).

If we combine Coda with D.C. and D.S., we get:

D.C. al Coda • Go back to the beginning and play to the Coda sign (⊕), then skip to the Coda to end the piece.
D.S. al Coda • Go back to the sign (♯) and play to the Coda sign (⊕), then skip to the Coda to end the piece.

You probably know by now that Western musical notation originated in Italy. Throughout history other countries' composers have added to the musical vocabulary, but Italian is so standard that certain terms are rarely expressed in any other language. You will do well to learn these terms. (At the end of the "Basic Reading" course we'll list some books for further study.) Meanwhile, here are a few literal translations: *mezzo* = half (*mezzo forte* is "half loud," or on the *forte* side of *mezzo piano*); *da capo* (D.C.) = to the head; *dal segno* (D.S.) = to the *sign*; *fine* (pronounced *fee-nay*) = end; *coda* = tail.

Tempo Markings And Other Musical Symbols

Tempo markings tell how slow or fast to play the music.

Largo = very slow — broadly	Allegro = fast
Adagio = slow	Presto = very fast
Moderato = moderate	Accelerando = gradually get faster
Ritardando = gradually get slower	

Other musical symbols guide the performer in interpreting the composer's wishes.

⊖ = Fermata — means: hold the note longer than its normal value
^ = Accent — means: play the note a little louder
| = Staccato — means: play the note short
— = Tenuto — means: hold the note for its full value

16th Notes And Rests

A 16th note looks like an 8th note with a second flag added to its stem. To draw a 16th note, first draw an 8th note.



Then add a second flag.



Two or more 16th notes are joined together by two beams.



Two 16th notes equal one 8th note.



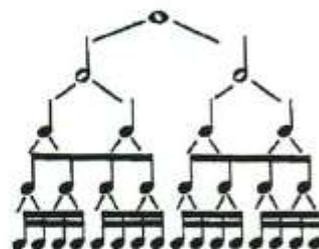
Four 16th notes equal one quarter note.



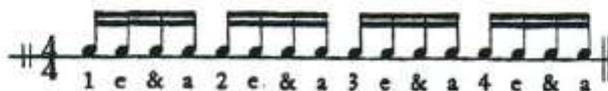
Eight 16th notes equal one half note.



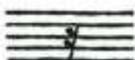
Sixteen 16th notes equal one whole note.



In 4/4 time, a 16th note receives 1/4 of a beat.



A 16th-note rest looks like this.



Duration values for 16th rests are the same as for 16th notes. For example, two 16th rests equal one 8th rest. Four 16th rests equal one quarter rest. Eight 16th rests equal one half rest, and so on.

Now let's apply what we've learned about 16th notes to some basic drum fills. Here are some more unrealistic but nutritious fills. Again, you can use your own Stickings, but those suggested below are designed to guide you around the drums in logical and interesting ways.

MUSIC KEY	
C.C.	X
T.T.	●
S.D.	○
F.T.	□
B.D.	■

♩ = 96
3 bars time

R L R L RLRL

3 bars time

R LRL R L R LRL

3 bars time

R R L R RLRL

3 bars time

R RLR L RLR RLR

3 bars time

R R L RLRL RLRL

3 bars time

RLRL R L R L RLR

3 bars time

R R L RLRL RLRL

3 bars time

RLRL R LR RL R RL

3 bars time

R R RL R L RLRL

3 bars time

R L L R LRL

3 bars time

R RLRL R L RLRL

3 bars time

L RL R LRL

Next month we'll discuss dotted 8th notes and read funkier figures for the snare and bass drums. See you then!

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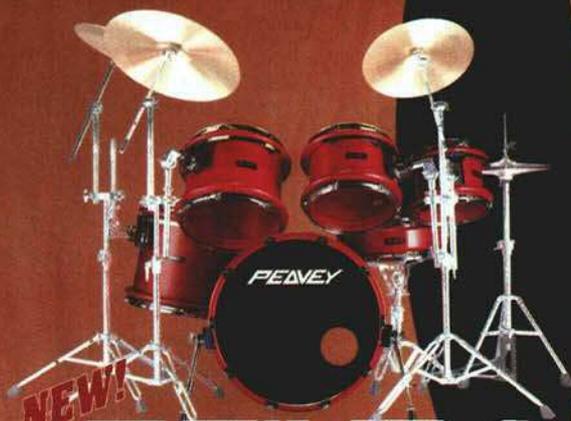
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RECORDINGS

JEFF SONG & MATT TURNER

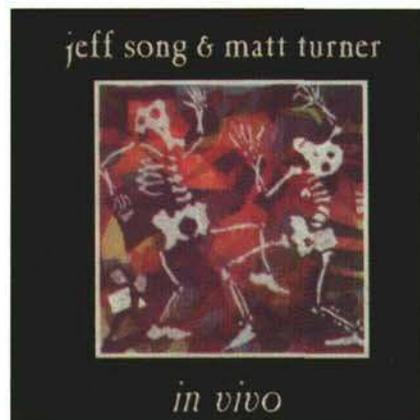
In Vivo
(Asian Improv AIR 0016)
⊕ ⊕ ⊕ ⊕ ½

Jeff Song: bs, kayagum, vcl
Matt Turner: cello, pno
John Mettam: dr, perc
Dean Laabs: trp

Boston's Song & Turner are an improvisational rarity. Not only do these players command their instruments and extract from them a range of mature, beautiful tone, their art has intuition, form, context, variety, and humor.

"St. Vitus' Dance" opens the album with a three-way pulse and introduces the union of fretless bass guitar and singing cello; Song's ethereal *Sprechstimme* appears first in "Chejudo Lament," later poignantly in "Lost In The Translation," "Your Ashes Tonight," and, as a riddle

worthy of Lukas Foss, in "My Heart Is A Slim Truck"; an unexpected funk bass line invites Mettam and Turner to stretch out on "Bait"; Song's plaintive *kayagum* (a Korean 12-string zither) colors several cuts and complements Turner's harmonics as naturally as Mettam chooses his wood chimes, dark drums, gongs, and cymbals; so blends Laabs's processed trumpet (sounding more like a Martian bassoon) on "Quiet Revolution" and "Namu: 52-4-1"; "Top" surprises further with skittering piano, astounding group interplay, and a perfect ending (one of many); the aptly titled "Irritant Surge" hurls abrasive bowing, hornet's-nest fingerwork, and a storm of rim shots toward



catharsis.

Dedicated "to everyone who plays by their own rules," this music is brilliant. (Asian Improv Records, 1433 Grant St., Berkeley, CA 94703-1109)

• **Hall Howland**

MEDESKI, MARTIN & WOOD

Friday Afternoon In The Universe
(Gramavision GCD 79503)

⊕ ⊕ ⊕ ⊕



John Medeski: kybd
Billy Martin: dr, perc
Chris Wood: bs, hrm, fl

In the old days organ-trio jazz meant grease, grit, and gravy. Y'know, Jimmy Smith, a cocktail bar, "The Girl From Ipanema." Medeski, Martin & Wood immolate that menu and rebuild the style, from scratch.

Cutting their baby teeth with Manhattan provocateurs John Zorn, Marc Ribot, and John Lurie, MM&W contrast lush melodies with free-jazz vignettes over a burner of New Orleans-meets-African funk in fresh and entertaining ways. Medeski's keyboards—which can bark or soothe—spin visceral melodies, while Martin acts as a one-man world per-

cussion crew. A master of New Orleans shading, he often erupts over an array of cowbells or creates illusion on his rastafarian bass drum and Brazilian repinique-call tomtom. His edgy funk exudes playfulness, yet he can swing hard with wonderful creativity. Wood, meanwhile, creates womb-like structures that let in air while supplying a pliable bottom.

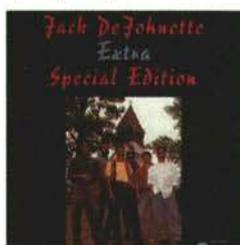
More closely resembling their live performances than last year's acclaimed *It's A Jungle In Here*, *Friday Afternoon* is the perfect meeting of three gifted players who actually sound like a band—a rare thing in jazz. TGIF!

• **Kem Micallef**

JACK DEJOHNETTE

Extra Special Edition
(Blue Note B430494)

⊕ ⊕ ½



Jack DeJohnette: dr, perc
Bobby McFerrin: vcl
Gary Thomas: tn sx, al fl
Lonnie Plaxico: bs
Michael Cain: kybd
Paul Grassi: perc

After working with just about every jazz musician of note of the past twenty years, Jack DeJohnette has attempted to challenge himself (while appealing to an audience that may not be up to his explorations) by simply following his own muse. The results, from a listener's point of view, have been mixed.

Jack's new *Extra Special Edition* (time for a new title), for instance, is an uneven listen. His improvisations with an admittedly very proficient cast are too often more annoying than entertaining. The listener waits for something to connect, some glint of communal inspiration to light the way. Unfortunately, it simply bores.

There are some bright spots. A loose interpretation of "Summertime" is an excellent mid-tempo excursion that is familiar yet vibrant. This open-ended approach works well elsewhere on the record as well, with DeJohnette tumbling

and prodding while the players construct abstract and interesting solos. These are the spots where Jack's leadership and vision come together successfully. Unfortunately, you may have to wait a while to get there.

• **Kem Micallef**

RONNIE MONTROSE

Music From Here
(Fearless Urge 201-RM-2)

⊕ ⊕ ⊕ ½



Ronnie Montrose: gtr
Michele Graybeal: dr
Craig McFarland: bs

Montrose can't seem to shake a reputation for being a crunch guitarist—folks have a hard time forgetting "Rock Candy" and "Good Rockin' Tonight" sung by Sammy Hagar on 1973's *Montrose*. But anyone who's heard his 1992 I.R.S. release *Mutatis*

Mutandis would be impressed by the crossover power of his guitar. *Music From Here* is an equally impressive fusion statement by Montrose and an interesting trio featuring bassist Craig McFarland (now with MIRV) and drummer Michele Graybeal (Three Color Suite, Mark Isham). The tracks are recorded live with minimal overdubs, and the band jams.

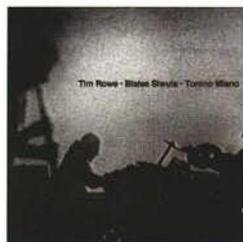
Graybeal shows off an adventurous musical array of rock and fusion rhythms. "Road To Reason" is played with the simplicity and power of a Ginger Baker groove, with Michele leaving the cat way down in the bag until she feels the need to call up some flashy combination.

"Wish In One Hand" is as big a sound as any of Tommy Bolin's heaviest work, and Graybeal pumps it up with a roaring groundswell. "Life After Life" builds to a more frenetic level with each added syncopation in her drum patter. "Indigo Spheres" has a playful nature and harmonic sense similar to Allan Holdsworth's work, and Graybeal is flexible enough to make it all happen. She plays with the strength of a trap drummer, with a percussionist's attention to the overall soundscape. Graybeal defines each musical situation and makes it comfortable. Let's hope we hear her in many more. (*Fearless Urge Records, P.O. Box 2595, Petaluma, CA 94953-2595*)

• **Robin Tolleson**

ROWE/SIWULA/MIANO

(RSM 001)



Tim Rowe: dr, perc
Blaise Siwula: reeds, trp
Tonino Miano: kybd

At first listen this five-part performance of improvisational music, recorded live at La Mama La Galleria in New York, seems rooted as much in the classical avant-garde as elsewhere. Indeed, Miano's prepared piano and electric keyboard recall the discoveries with which John Cage and the early electronic composers ushered in today's synthetic materials. As gradually as Rowe and Siwula make their jazz and rock influences known, however, stylistic considerations give way to an unbuttoned celebration of sound and noise. (Siwula shares a little of the Art Ensemble of Chicago's tonal passion and displays above-average chops on the slide whistle.) There are no beginnings or endings to speak of, just edited sections of rolling tape (the pieces are simply numbered 1 through 5), and the recording quality leaves much to be desired. Between the cracks the trio produces some intriguing and often entertaining moments.

Tim Rowe makes almost as much use of the floor as he

does of his collection of traditional, homemade, and found instruments. As he drops marbles all over the place and slides things back and forth in a kind of percussive shuffle-board game, he evokes the image of a delirious Emil Richards rummaging through his trunks and hurling their contents wherever they may land. This must have been a fun concert to watch. (*RSM, c/o Tim Rowe, 1667 10th Avenue, #2R, Brooklyn, NY 11215*)

• **Hal Howland**

LEVIATHAN

Deepest Secrets Beneath

(Rock the Nation 41201)



Jack Aragon: vcl
John Lutzkow, Ronnie Skeen: gtr
James Escobedo: bs
Ty Tammeus: dr

Rhythm and song structure are one and the same in Leviathan, a band that places a premium on tightness and syncopation. In the vein of Fates Warning and early Queensryche, Leviathan takes the thinker's approach to metal, plotting meter swings and time changes to vary the music.

Ty Tammeus spends much of the record locked note-for-note to what the guitarists are playing, essentially turning out a series of 16th-note kick-and-

snare exercises. It's a disciplined if somewhat restrictive style that showcases timekeeping and precision at the expense of backbeat and groove. Extremely dry drum and cymbal sounds help in the cause.

Tammeus's style seems so deliberate at times that it handcuffs the few attempts Leviathan makes at melody. But the results would be far worse with a less-skilled drummer. Tammeus never misses, rushes, or drags on a beat, yet still lends a human quality to the performance. (*Rock the Nation, 2 Cite am Duerf, 6195 Imbringen, Luxembourg.*)

• **Matt Peiken**

RUSTED ROOT

When I Woke

(Mercury 314 522 713-2)



Michael Glabicki: vcl, gtr
Liz Berlin: vcl, perc
Patrick Norman: bs, gtr, vcl, perc
Jim Donovan: dr, perc, vcl
Jenn Wertz: vcl, perc
John Buynak: wind inst, perc, vcl
Jim DiSpirito: perc

Pittsburgh's Rusted Root combines a rock sensibility, a pulse that makes you want to dance, and Glabicki's David Byrne-like vocals for a distinct brand of rock 'n' roll recalling Talking Heads in attitude and Peter Gabriel in atmosphere.

SIGNIFICANT OTHERS

Happening young swingster **CLARENCE PENN** really gets to stretch on Cyrus Chestnut's latest, *The Dark Before The Dawn* (Atlantic). King Crimson is *back*—this time in the form of a "double trio," with **BILL BRUFORD** and **PAT MASTELLOTTO** redefining the art of double drumming. *Vrooom* (Discipline Records) is actually a seven-song, high-quality, Fripp-approved teaser recording of rehearsals for Crimson's upcoming release. What's more, a box set of Crimson's first three solo albums (*In The Court Of The Crimson King*, *In The Wake Of Poseidon*, and *Lizard*), appropriately titled *The First Three* (Caroline), is as good an excuse as any to retrace the work of two of the band's early drummers, **MICHAEL GILES** and **ANDY McCULLOCH**.

RATING SCALE



With six of seven band members playing percussion, Rusted Root draws on Latin, African, and Eastern traditions to create upbeat, rhythmically strong music.

"Drum Trip," the captivating opening track on *When I Woke*, features talking drum, conga, djembe, dumbek, and drumset, setting the tone for this high-energy, percussion-driven album. "Drum Trip" leads right into "Ecstasy," a Latin-sounding track paced by a timbale, dumbek, drumset combination. "Send Me On My Way" and "Martyr," two other Latin-sounding tunes, keep things moving.

Donovan takes the lead with the drumset as the primary percussive element in "Cat Turned Blue" and "Rain," a fun song with a country twist, while DiSpirito jumps on the drumset for a solid performance on "Food And Creative Love." The album closes with "Back To The Earth," a song that starts with haunting vocals and hand-percussion time-keeping that builds up and explodes into the celebratory tone and tempo that pervade this exciting album.

• **Harriet L. Schwartz**

VIDEOS

DRUM BASICS

Steps One and Two

with Sandy Gennaro
(Warner Bros./DCI)

\$9.95, 30 minutes (Step One)

\$12.95, 30 minutes (Step Two)



Rock veteran Sandy Gennaro (Cyndi Lauper, Joan Jett, Pat Travers) discusses and demonstrates the important "drum basics" adequately on these two videos, part of DCI's "Ultimate Beginner Series." Step One introduces bass drum, snare, and hi-hat, explaining simple playing techniques along the way, including holding the sticks. Tempo and dynamics are then touched on, always in relation

to how they affect the beat and the song. Step Two proceeds into reading drum music—measures, quarters, halves, 8hs, 8th-note triplets—double-



stroke rolls, and varying drum parts within song form. On-screen "counting" visuals clarify the concepts, and Gennaro smartly avoids any frivolous fills, ghost notes, and the like in his demonstrations, which would only muddy up his message.

Short and sweet is the name of the game here—a wise move by the producers, who accurately assume that plunking down a ten-spot for a video clearly explaining the bare necessities is a smarter investment for beginning drummers (or their parents) than shelling out forty bucks for ninety minutes of endless soloing by some big star. With that in mind, *Drum Basics* can certainly be called a bargain; let's hope this is a continuing trend.

• **Adlam Budofsky**

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The book is organized similarly to Steve Houghton's *Essential Styles* books, with historical information, playing suggestions, a basic groove followed by suggested variations (and transcriptions of beats to various recordings that illustrate those beats and variations), and charts that go along with recorded examples of all the styles. The drums are isolated on one stereo channel so that you can hear Fullen play the track, or you can turn off the drums and play along with your own variations. Each chapter concludes with an extensive discography of songs relating to the specific style.

Whether you plan to play in a country band full-time—or just an occasional song with a country feel—this book will help you learn to do it with the level of artistry contemporary country music deserves.

• **Rick Mattingly**

ART BLAKEY'S JAZZ MESSAGES

by John Ramsay

(Warner Bros./Manhattan Music)

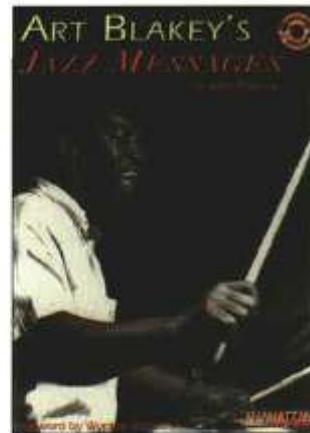
\$24.95 (book and CD)



As a Berklee teacher, clinician, and performer who has backed jazz heavies, author John Ramsay is certainly qualified to transcribe and explain Art Blakey's drumming. Even better, he played alongside the master in the duo-drums Jazz Messengers Big Band. The protege later served as the Jazz Messenger Sextet's road manager, all the while observing,

jotting down licks, *absorbing*.

All of the audio examples here are played by Ramsay. It's not presumptuousness; his intention is to isolate parts for technical analysis of Blakey's patterns and techniques.



Ramsay urges students to hear the patterns in context: Each transcription, whether a one-bar motif or an entire tune, credits a specific recorded reference. The opening section demonstrates short bits of Blakey's comping style and basic grooves, including his famous shuffles and mambos. The swing comping is then shown in fuller context, as in the complete rendering of the classic "Three Blind Mice."

Following chapters cover isolated solo licks, complete solos, "melodic" support behind heads, and short licks captured from Ramsay's on-the-road notebooks. Each chapter is peppered with Blakey philosophy, and the book concludes with inspirational interviews in which star alumni recall how their leader passed on the flame.

Ramsay's 103-page, 74-minute CD package is a scholarly, detailed tribute that would have made his late, great mentor proud.

• **Jeff Potter**



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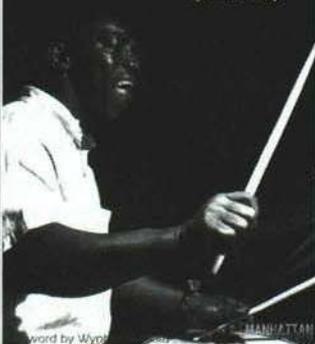


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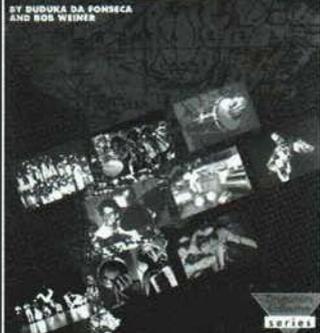
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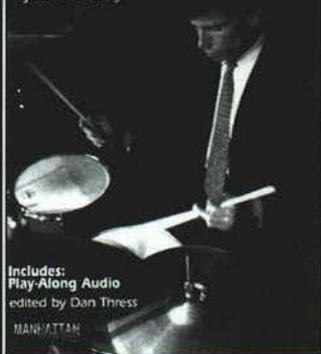
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Get Defensive!

by Ron Hefner

In past *Head Talk* columns, I've discussed some musical mistakes I've made over the years, in the hopes that younger players may benefit from reading about them. Last week, however, I made a non-musical mistake—one so drastic that it hurts just to talk about it.

I got home after the gig last Saturday night, tired from overwork and needing some sleep. I had a brunch gig the following morning at a local hotel. After backing my station wagon into the garage, I looked at my drums, thought about taking them in the house, then said, "Nah. I'm beat. Gotta be right back out first thing in the morning anyway. What's the point?" I locked the car and went inside.

The next morning, I emerged from the house dressed for work. As I got ready to unlock the car door, I realized *my station wagon was empty!* I had left a rear window cracked about an inch, and the door was ajar. As I stared at that terrible void in the back of my car, twenty-five years of drumming flashed before my eyes: all the years on the road; staying in tenth-floor hotel rooms in Chicago and Detroit; tipping security guards to keep an eye on the equipment van in parking lots and garages. In all those years I'd never had anything stolen. Now it was my turn in the barrel—and it happened right under my nose!

I made a hasty phone call to line up a sub for the gig, and another to the police. Then I sat drumless in my house, alternately berating myself for my stupidity and trying to rationalize it: I'd been in the business long enough to know better. I'd heard all the horror stories about equipment theft. But I was so tired when I got home last night. And I live in a good neighborhood, right next to a major university, in a gated community with a guard house!

After an agonizing, sleepless thirty-six hours spent calling music stores and flipping through catalogs (horrified at the price of new equipment), a miracle happened. Just as I was going out the door to a friend's house to borrow a set of drums, the phone rang. The police had recovered my gear. It turned out there had been a series of thefts in my end of town, and the police had been watching one particular suspect. They had information about where some of the stolen property might turn up. The thief (now in jail) had sneaked past the security guard on foot and carried my drums off the rear of the property a couple of pieces at a time. My drums were intact,

and as the investigating officer helped me load them into the car, he gave me some good advice, which I now pass on to *you*.

1) **Take your stuff inside your house at night.** I know this is glaringly obvious, and I know some of you just ran outside to check the back of your van! Let's face it, drums are a hassle to carry around, and it's not always convenient to bring them inside every night. *Do it anyway.*

2) **Tint the windows in your car or van** with the darkest tint available. Inevitably, there are going to be situations when you have to leave your drums in there, like when you need to make a stop somewhere on the way to or from work. Station wagons are especially bad. Although their load capacity is nice, there's a lot of glass back there. If you don't want window tint, at least cover your gear with a dark blanket.

3) **Get your drums insured.** If you're a homeowner, you can usually have your equipment covered on your homeowner's policy. Some policies differentiate between personal and business-related property, so be sure to specify. Also, your auto insurance may cover you. Again, check with your agent about the fact that your drums are business equipment. If you're not a homeowner, check into renter's insurance. It's fairly reasonable in price. Finally, musical instrument insurance is available at group rates through the musician's union. However you insure your drums, be sure to record the serial numbers. If your drums don't have numbers, etch your name inside shells and cases.

4) **Invest in a car alarm,** especially if you're in a lot of situations where your stuff must be left in a vehicle. They're expensive but worth it. And if you feel it's necessary, consider a home alarm system. Thieves often case neighborhoods to determine what kinds of valuables may be in the homes. If you're seen hauling your drums in and out of your

house every night, you may be a prime target.

Okay, I'm sure I've gotten you sufficiently paranoid by now. But consider this: Your drums are tools for earning a living, but they're probably more than that. In my case, no amount of money could have replaced those beautiful old cymbals, or the sound of my ten-year-old maple shells. Which brings me back to my main point: I did something really stupid. My drums are my best friends and, in effect, I betrayed them. (In fact, at the gig last night, they seemed a little cranky. I think they're mad at me, and rightfully so.)

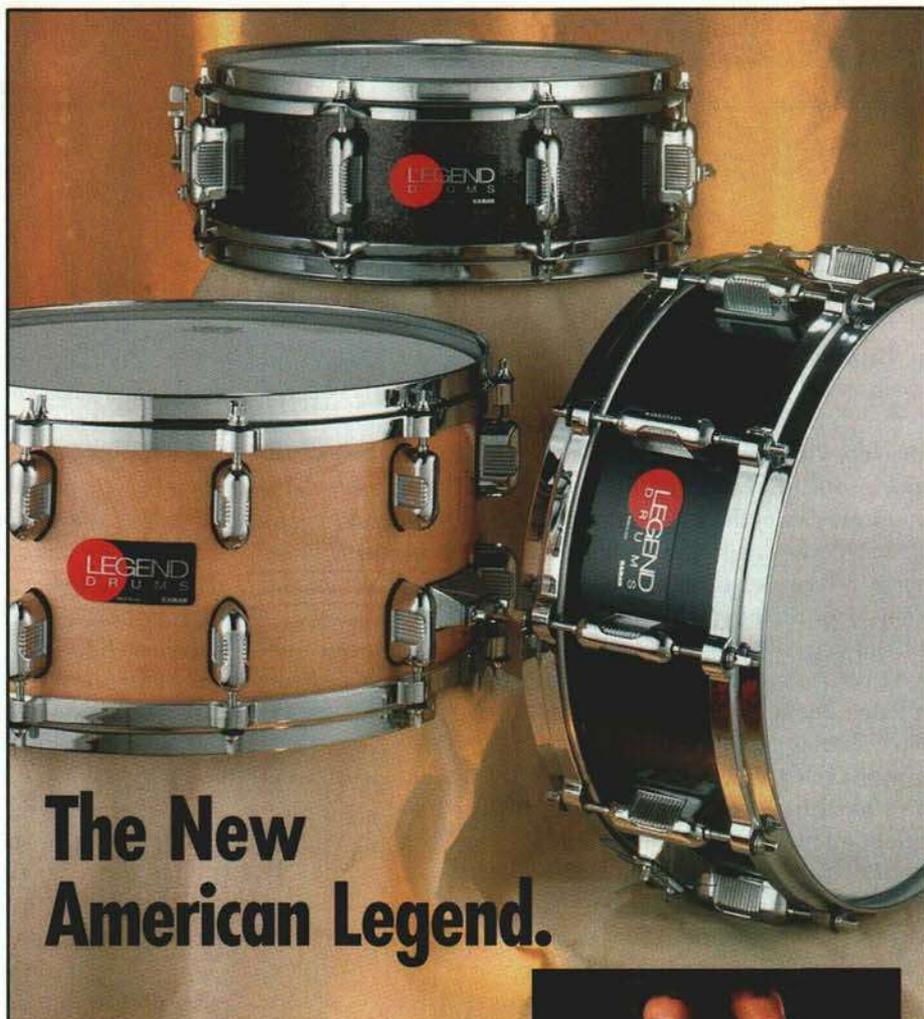
We all know that crime is on the increase. We can't do much to stop it, but we *can* do a few things to protect ourselves. As much as it pains me to relate this sad tale, hopefully it will provoke some thought and inspire you to *get defensive!*

"No amount of money could have replaced those old cymbals, or the sound of my ten-year-old maple shells."



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Vic Berton

The Unknown Star

by Burt Korall

Although Vic Berton has all but vanished from the collective consciousness, his name is still well-known to all those interested in drums and jazz of the 1920s and 1930s. He was an innately talented, ambidextrous virtuoso who did a variety of admirable things before anyone else. Louis Armstrong considered him "the greatest drummer of all times."

Extraordinarily dedicated to drums and other instruments within the percussion family, Vic was also an inventor who (according to Ralph Berton, his late writer-brother) was responsible for key improvements to the drumset.

Vic Berton was born on May 6, 1896 in Chicago. The eldest of three brothers, he began playing at age five. Within a few months, he had a professional set. His father, a Chicago violinist and teacher, bragged about him to local musicians. By the time "Little Vickie" was six, he was playing dates around the Windy City.

The family moved around a good deal. When the Bertons lived in Milwaukee, Vic auditioned for the Alhambra Theater pit orchestra. Aspirants came in one by one and played behind a screen, so there wouldn't be any favoritism—conscious or unconscious—shown. The judges picked the seven-year-old youngster.

Vic was a natural who played correctly from the outset. Teachers soon found there was little they could do for him; he often showed *them* things. Like Krupa and a number of others, particularly in the 1930s, he studied and practiced whenever he wasn't playing. He literally spent almost all of his time at the drums. His family had to pry him away from the instrument to eat and sleep.

"Not only did he practice all the time, he worked out new techniques and exercises," Ralph Berton told me. "There were drum exercise books all over our house. He rapidly became a tremendous reader and interpreter of music, while developing extraordinary technical ability."

"I learned to read music before I learned to read and write," Vic told writer Charlie Emge in the July 1936 issue of *Tempo* (an important American music magazine of the time). He added, "I studied half a dozen instruments, but the drums were always my chief interest—especially timpani, which enchanted me from the time I was a small child."

Vic's formal education was minimal. He schooled himself by reading and paying close attention to those who knew a great deal and deserved to be listened to.

As the Berton family moved from town to town in the Midwest, Vic progressively increased his activity. He worked in vaudeville and in bands providing musical backgrounds for silent films. And he was employed by tent shows and pit ensembles for stage productions like Victor Herbert's *The Red Mill*. Vic soon became the family's primary source of support, fast eclipsing his father and his brother Gene (who became something of a vaudeville star).

A patriotic young man, the drum phenom enlisted in the Navy soon after the onset of World War I. He was accepted on the condition that he consent to having a hernia operation. Stationed at

the Great Lakes Naval Station, where John Philip Sousa, "the March King," led the band, Vic was asked by the great man to join his band after his convalescence. Because he had to play a lot of timpani with Sousa—and was not completely satisfied with his performance—he decided to study the instrument when he was separated from the service.

Back in Chicago with his family in 1918, Vic became a pupil of Josef Zettelmann, the Chicago Symphony's first-chair percussionist. After two lessons, Zettelmann refused to take any more money from Vic, saying it was an honor to teach him.

A person of great energy and ambition, Vic became obsessively involved with the timpani. When he finished his dance gig at about 2:00 A.M. at Chicago's Weiss' Cafe, he would go to the basement of the cafe and practice his latest lesson from Zettelmann until nine or ten in the morning. Then he would go home to sleep.

The hard work paid off. He developed enviable facility and great understanding of the instrument. Eventually Dr. Frederick Stock, conductor of the Chicago Symphony, invited Vic to

succeed Zettelmann in the first chair whenever the master retired. However, by this time the young percussionist could not afford to do that much symphony work. He had the family to support—and dance drumming paid so much more.

For most of the 1920s and extending into the early 1930s, Vic spent more than a little time working and recording as a jazzman, achieving a major international reputation for his creativity. Because he received so many offers, he also did a variety of other things, such as performing with top big and small dance and show

Louis
Armstrong
considered
him "the
greatest
drummer of
all times."



bands headed by such luminaries of the period as Paul Whiteman, George Olson, Roger Wolfe Kahn, Vincent Lopez, Sam Lanin, Don Bestor, Arnold Johnson, Raymond Paige, Art Kahn, Paul Specht, and Willard Robison. In addition, he appeared on Broadway in the Don Voorhees pit orchestra (which was featured in *Earl Carroll's Vanities*) and accepted symphonic assignments whenever he could. Also on his agenda was songwriting. He collaborated on his most widely known effort, "Sobbin' Blues," with fellow drummer Art Kassel in 1922.

Vic initially became intensely involved with jazz and "dance music," leaving vaudeville behind, at about the time the Original Dixieland Jazz Band released its first recordings in 1917. The records by the ODJB heightened his simmering interest in jazz. The possibilities for drums, he felt, were enormous—there was much room for pure invention.

As Vic's passion for jazz increased, he invited black jazz stars, including trumpeter King Oliver, to guest on his gigs. This was quite unusual at the time. Segregation had an effect even within the relatively relaxed world of popular music. In turn, he sat in with a variety of black bands in Chicago and later in New York.

Berton phrased smoothly and with a depth of feeling, intelligence, and sensitivity—developing well-balanced, often surprising performances. Those who heard him live say he extracted a crisp, provocative sound from his drums. His beat, his prodigious

technique, and his showmanship endeared him to fellow musicians—particularly drummers.

Vic was treated with unusual respect wherever he went. Baby Dodds (the esteemed drummer with King Oliver's legendary Creole Jazz Band at Lincoln Gardens in Chicago in the 1920s) always invited him to play. Chick Webb (another genius of the drums, who frequently was in residence with his band at the Savoy Ballroom in the 1930s) invariably greeted Vic warmly and gave him a chance to show the dancers at the famed Harlem Showplace what he could do.

Common interests and mutual respect motivated Vic to establish highly meaningful relationships with jazz musicians. The most notable of these was with Bix Beiderbecke, the enormously influential jazz cornetist. Vic was involved with Bix in the famed Paul Whiteman band as well as the Wolverines, another well-known jazz band of the '20s.

But it was Berton's recording connection with Red Nichols—another key cornetist and a prolific recording artist of the period—that focused great attention on him in the jazz world. From 1926 through 1929, Vic recorded with Red Nichols & His Five Pennies, along with other Nichols groups under a variety of names, including the Charleston Chasers, the Red Heads, the Cotton Pickers, the Chicago Loopers, the Hottentots, Miff Mole & His Little Molers, Lanin's Red Heads, We Three, Red & Miffs

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Some of the Red Nichols & His Five Pennies sides on Brunswick were briefly available on a 1950s Brunswick LP, *The Red Nichols Story*. The other recordings, under the pseudonyms, were first released in the '20s on such labels as Okeh, Harmony, Melotone, Perfect, Vocalion, and Columbia. A collection of them appeared many years after the fact in a four-volume Columbia LP package, *Thesaurus Of Classic Jazz*, produced by John Hammond.

Bill Simon, a knowledgeable and discerning critic, once wrote: "The colors, harmonies, and solos produced by the Nichols units opened up new areas for big bands, small bands, and soloists." Of Vic Berton, he said: "Berton threw in accents and effects on the drums that had never been tried in jazz, and also introduced the timpani."

Ralph Berton remembered: "Timpani had never been used in quite that way before. The pedal timpani had been redesigned for Ludwig & Ludwig by Vic, making it possible to enhance music, specifically jazz, in unusual ways—if you had the ability! One of them was to play bass parts—a creative novelty at the time, to say the least. What Vic did was considered so 'different' by the music press that reporters came by our house to check out just how he went about his business."

Educator T. Dennis Brown has noted: "Most of what Berton played on timpani was improvised and not written down beforehand, showing that he could improvise effectively with pitch as well as rhythm, and that he could do so within the context of forming a rhythmically interesting bass line, which helped carry out harmonic movement."

The recordings with the Nichols units merely suggest Vic's excellence. His great ability and technical finesse are only partially defined. One constantly gets the feeling that there is so much more to this

artist—that if you heard him in person or within today's recording circumstance, the whole picture would be filled in.

Despite recording limitations, however, it is apparent that Vic's time is buoyant. His sense of syncopation and ability to utilize his technical facility are clearly beyond most of his contemporaries'. His "hot" cymbal solos, in particular, are con-

sistently provocative. He uses triplet patterns in an advanced manner, accenting in unexpected places and making his solo lines consistently interesting. He also plays both with and against the time.

For good examples of his work, try "That's No Bargain" and "Boneyard Shuffle" on the Nichols Brunswick LP. The Columbia collection has a few jewels

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as well, such as "Feelin' No Pain," "Davenport Blues," and "Get A Load Of This." I also suggest you listen to Fud Livingston's arrangement of Harry Barris's "Mississippi Mud." It's pretty hip for March of 1928.

Vic was never truly satisfied with anything. This led him to continually search for improvements when it came to the drumset. To add to the instrument's expressive possibilities, he invented the L-shaped rod, making it possible to place a cymbal on the bass drum and use it in a variety of ways.

Vic's major contrivance, however, was his foot cymbal—the predecessor of the hi-hat—which he patented in 1925. He told an interviewer: "Why not do something with the left foot? With a couple of boards and two cymbals I constructed and put into use the first foot cymbal, with the very desirable effect gained by the use of the two cymbals being brought together.

"At first," he continued, "I used the foot

cymbal in conjunction with the bass drum, in the manner of a bass drum and cymbal player in a military band. Then, one time while using it to put an 'effect' in a comedy number, I struck the idea of using it to produce the after-beat 'choke' effect for which it is now universally employed." The idea was an immediate success, but not until later was it picked up and put into general use by all drummers.

Vic's jazz years ended when he emigrated to Hollywood in the 1930s. His first gig there was with composer Victor Young's band. He had gotten tired of bouncing around from place to place as a "dance" musician; he wanted to settle down. By that time he had married a young dancer who had been featured on the Paramount Public Circuit. They bought a ranch in the San Fernando Valley, where they grew walnuts and raised dachshunds.

Vic spent most of this segment of his life in the movie studios playing drums, timpani, xylophone, marimba, and vibra-

phone. But he remained somewhat "involved" in a jazz sense, sometimes reminding himself of the past by sitting in after hours with jam bands in Los Angeles clubs.

As his life was drawing to a close, Vic returned to another of his great passions—classical music. He performed as a soloist with the Los Angeles Philharmonic, offering his own marimba arrangements of Bach, Debussy, and other masters. Igor Stravinsky selected Vic for West Coast performances of his "L'Histoire du Soldat."

Vic also helped organize the Studio Musicians' Philharmonic Society and was active in several organizations in L.A. concerned with concert music. He continued to bring credit to music, percussion, and himself until December 26, 1951, when he succumbed to lung cancer.



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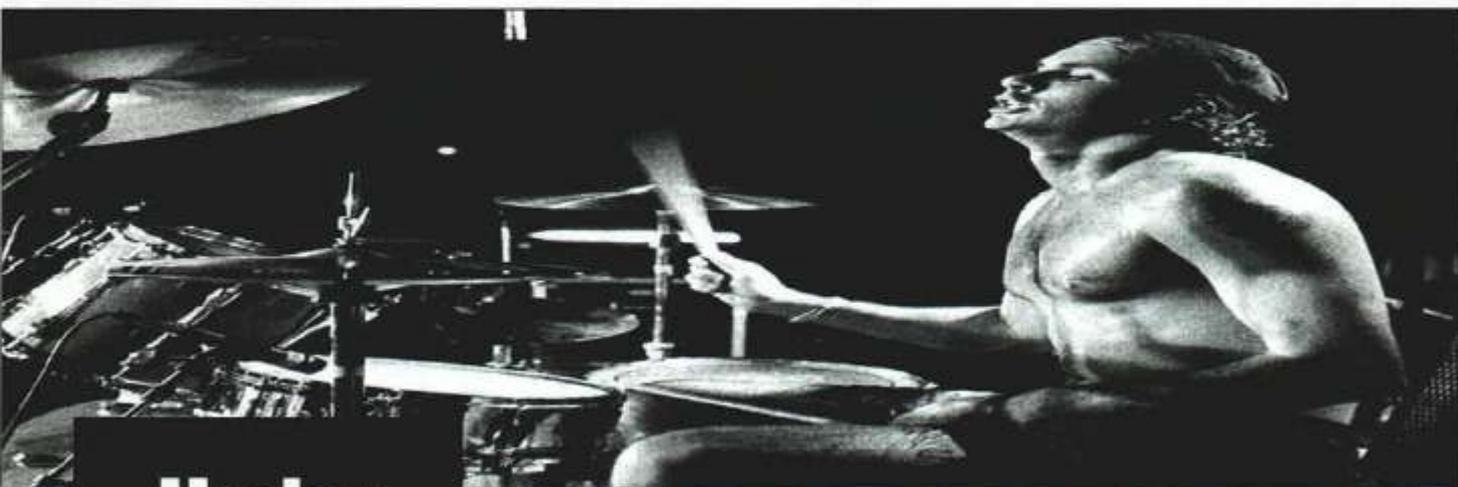


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When it comes to drumming, you may have noticed that the most influential players are always the ones who draw from the most influences. You know, different strokes from different folks. So why limit your listening to only a few kinds of "good" music when there's so many great ones around? According to power/punk/funk/rock drummer Chad Smith, developing your own style comes from constantly exposing yourself to other styles. "Steal from everybody," Chad says, "then make it your own. And who knows, one day other drummers may find themselves under your influence."

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Roy Brooks

"Drumist" With Jazz's Finest

by Bob Sweet

Drumist? Why not drummer? One listen to Roy Brooks' 1993 CD *Duet In Detroit* (Enja) should be enough to let you know why the word "drummer" just won't do. "Drumist" has, for the better part of a century, had the connotation of a second-class musical citizen. There are bassists, not *bassers*'; saxophone players, not *saxophoners*; and piano players, not *pianoers*. Roy's point is that he, whose musical contribution to an ensemble is at least as valid as the other players', deserves at least as much respect.

Listen to *Duet In Detroit*, a collection of live duet performances with Roy, pianists Randy Weston, Don Pullen, and Geri Allen, and trumpeter Woody Shaw. The texture, space, dynamics, and silence with which Roy decorates these performances show him to be at the top of the game in melodic, improvisational drumset artistry. This is not just timekeeping. In fact, this is not timekeeping at all. Time keeps itself at this level of improvisational mastery.

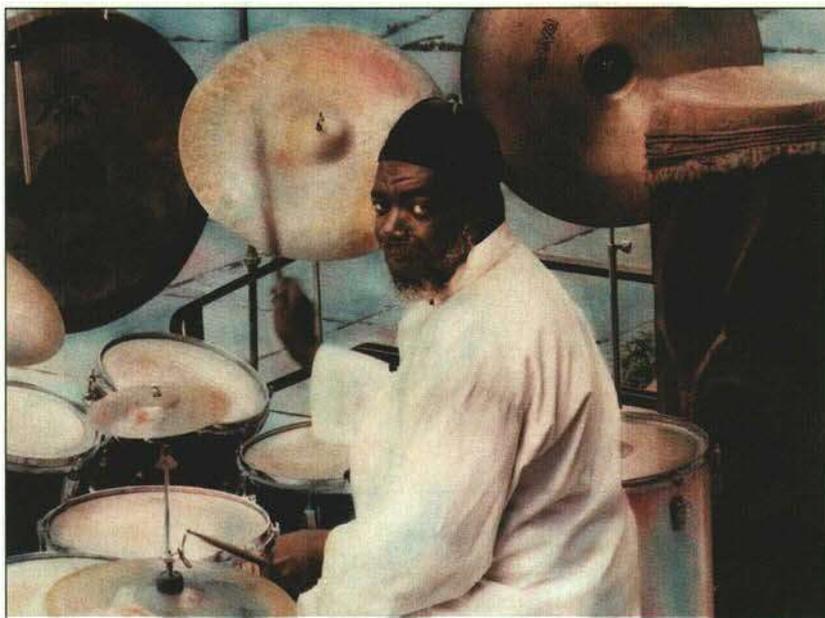
"What is a drumist?" Roy Brooks asks rhetorically. "That's with one *m*, and no, I didn't say dumbest. [laughs] A drumist is a musical drummer. That's flat out. You don't have to *say jazz* drumist. It encompasses that."

Roy Brooks has devoted his whole life to bringing legitimacy and validity to the drums, accompanying such masters as Horace Silver, Charles Mingus, and Dexter Gordon, and working in ensembles like the groundbreaking M'Boom with Max Roach. "At the age of fifty-six," Roy says, "this is all I've ever done. I've never had a day gig."

Not only does Roy deserve respect—well earned after decades of playing with some of the biggest names in jazz—he exudes it. His own reverence for the masters of jazz is a constant theme in his conversations.

"I'm standin' on the shoulders of all these great guys before me. My masters are Lionel Hampton, Elvin Jones, Max Roach, Art Blakey, Kenny Clarke: These are the major influences that got me on the drums."

As a teenager, Roy heard Elvin Jones at Detroit's Bluebird nightclub. It was then that he knew he wanted to be a jazz drum-



mer. "I started out in rhythm and blues," he says, "but I graduated into the bebop thing. At that time, there was Klook [Kenny Clarke], and Max was doing all those things with Charlie Parker. They gave me incentive and motivation, and that concept has led me into other areas."

Roy's first trip out of Detroit was not to the jazz mecca of New York, but to Las Vegas, where he spent six weeks at the Dunes Hotel backing up the Four Tops. Soon, in 1959, Roy got the break that helped propel him to the level of jazz's highest echelon. When fellow drummer (and Detroiter) Louis Hayes decided to leave Horace Silver's band to play with Cannonball Adderley, he recommended Roy as his replacement. Although many have told the story of Roy being hired "sound unheard" by Horace Silver, Roy explains that it wasn't all that clear cut.

"I was really on trial for the first few nights. Miles Davis would come down every night and catch 'the new drummer with Horace.' And at the same time, here comes Philly Joe. Horace would say, 'Come on, Joe, play somethin', man!' So Joe would get up there and play the tunes better than anyone—'Smokin', 'Nica's Dream'—he knew all the arrangements. Then he'd come back the next night and do the same thing. Meanwhile, I was stumbling! Cats stopped speaking to me 'cause I was messing up so.

"Anyway, I was standing at the bar and Horace came up to me and said, 'Miles wants to talk to you.' Oh, really? So I went over

and sat down with Horace and Miles. Now, Miles ain't said nothin' yet. So Horace says, 'Miles says if I don't hire you, he'll hire you and have two drummers.' I said, Oh yeah? And Miles still ain't said nothin'. So, after that, I had the gig with Horace. Miles saw something in me...."

Roy was with Horace Silver until 1964, during which time he recorded *Silver Serenade* (Columbia), *Doin' The Thing* (Blue Note), *Horace-Scope* (Blue Note), and *Sterling Silver* (Blue Note). When asked what he learned playing with Silver, Brooks doesn't hesitate to say, "Dynamics! This was before they had amplifiers. The bass player had a microphone; he might put it on his bridge, or he might leave it on the mic' stand. So it was dynamics, some loud, some soft. The soloist would be aware that it was about time to come out of his solo by the way that I had built it up. When the piano came in, I'd have to go under the piano. They called it shading, and it puts a whole other thing in the music."

Roy also had to learn the intricacies of Horace Silver's arrangements—an education that stood him in good stead when it came to the diverse recording and performing career that was in store for him. From 1964 to 1976 (Roy returned to Detroit in 1977), New York offered up a wealth of situations. A discography of Roy's career in this period reads like a who's who of jazz: Chet Baker, Dexter Gordon, Blue Mitchell, Yusef Lateef, Dollar Brand, Charles McPherson, Sonny Stitt, Shirley Scott, Buddy Tate, Archie Shepp, M'Boom, Stanley Turrentine, Red Rodney, Charles Mingus, Eddie Jefferson...and the list goes on.

Playing with the great composer, bandleader, and bassist Charles Mingus (1970 to 1972) taught Roy even more about playing complex arrangements. "I never thought I could play Mingus's music," Roy remembers. "He'd change tempos all the time, going into 6/8 here and then changing over there. But he'd cue you in with these unseen cues, or he might do it verbally."

The Mingus experience also helped Roy to develop the fundamental concept that he passes on to anyone who wants to be a jazz drummer: "You've got to hook up with the bass," he says, "and the quarter note is the thing. That's one of the prerequisites of this thing we call jazz music. If the drummer can hook up with the bass player on that quarter note, there's no end to what can be done with it, especially in that walkin' thing. It doesn't have to be on the cymbal, but you've got to have that pulse."

"Most drummers don't listen to the bass player. I can tell. The bass player's almost by himself. Some guys are supposed to be excellent drummers, but they could be in another room as far as

I'm concerned. They don't honor the bass.

"A bass player like Mingus—he pumped, so you'd have to go with him. That pulse is there and you can't just ignore it. You get a better feeling by enhancing the bass player. You can't lead the bass player; you might start doing something and messing up his lines. That's why drummers stopped playing four bass drum beats to the measure. The bass player said, 'Hey, you're in the way of my notes.'"

You can hear Roy with Charles Mingus on *Mingus At Chateau Vallon* (Esoldun-France), *Mingus In Poland* (Muza-Warsaw), and *Mingus In Berlin* (Unic-Berlin).

Though bebop is his foundation, Roy Brooks is not one to be stuck in any one era or with any one musical style. But his roots in bebop are what have allowed him to branch out and become the visionary musician he is today.

"Bebop was the foundation that got me with Horace Silver and those other record dates," the drummer explains. "Because I had that foundation I was able to say something—to enhance and accompany. That's the thing that Max and Elvin and all the great drummers have. They can come out of the melody, and you can usually hear where they're at, 'cause they're playing the song."

"There's a lot of cats I like," Roy enthuses. "Look at Tani Tabbal: He's got a different way of playing his stuff—the way he lays it out. He's an individual, and that's what I like. And I like Don Moye [of the Art Ensemble of Chicago]. You *know* he's different. Those cats are thinkers; they're thinking about the drums and not how they can get over."

"Milford Graves has another thing altogether. I like guys like that. And I like Sunny Murray. In fact, when I go over into the avant-garde, I've got some of Sunny's stuff! [laughs] And it's authentic, because I sat right up under him in the jam sessions. This was when the freedom cats were on the scene in New York. I wanted to see just what they were doing. Sunny's got a flutter [vocalizes] that I picked up on."

Through it all, though, Roy has aimed for distinction and individuality. The "breathatone" is justification enough for Roy's eminence as a singular drummer. His own invention, the breathatone is a *multiple-percussion kit* (Max Roach's term for the drumset) rigged up with flexible plastic tubes attached to the drums' air holes. "I wanted to be like Charlie Parker on the drums," says Roy. "But Max beat me. So that's why I invented the breathatone." [laughs]

In his solos, Roy blows through the tubes, thereby altering the pitch of the drums at his whim. The effect is hypnotic, melodic, and oftentimes humorous, and it requires loosely tuned drums,

"Being a drummer is hard. To be a drummer is a life force. You have to be motivated to even deal with this instrument."



whose heads will yield to the change in air pressure. But that suits Roy just fine. "I like a deep drum sound," he says, "that Art Blakey kind of sound."

These days, Roy makes a point of setting up his drums (he's played the same set of Hollywood drums for years and years) sideways to the audience. "When you're behind the drums the audience can't even see the sticks. So I turn sideways, with my hi-hat facing the audience. I'm facing the piano and the bass and horns. I'm using a double bass drum pedal and I want people to see what I'm doing. On all these pictures [he waves his hand at the gallery of pictures and posters on his basement walls] of these other brothers with their drums—you don't see nothin'. You can't see their sticks, you can't see the heads!"

The breathatone, sideways setup, and double bass pedal are only the beginning of Roy's unique—and occasionally home-made—instrumental presentation. You have to hear him play "Body And Soul" or "Round Midnight" on the musical saw. Unlike practitioners who use a bow to coax melodies from the metal, Roy (ever the drummer) uses a mallet. It *always* brings the house down.

In his solo performance, which he has dubbed "The Mystical Afronaut," Roy pulls out the full gamut of percussion instruments: vibraphone, steel drums, drumset, gongs, timpani, and wind-up toys. The toys, mostly animals, not only create a dynam-

ic blend of mechanical cacophony, they can also steal the scene as unwitting actors in Roy's little theater of sound.

Lest someone think that it's all fun and games, though, be aware that no theme in our interview came through with more prominence than that of spirituality.

"Miles, Coltrane, Charlie Parker, Dizzy...they all went past the records," says Brooks. "They were always reaching for something. It wasn't about 'me' or 'I am.' It's giving praise [looks up]—'Thank you for this here; how did I get this?'—in the music.

"But being a drummer is hard. To be a drummer is a life force. You have to be motivated to even *deal* with this instrument. Drummers have to protect themselves physically and mentally. You have to eat the right foods. And don't get high! There's already too much energy you're dealing with.

"I try to be humble," Brooks continues. "And I am humble to a certain degree—but there's so much play-actin'. How'm I gonna get to that level where those other cats were? Yet that's what I'm supposed to be reaching for every time I hit—whether there's an audience there or not. Me and the guys I'm playing with, we've got to be spiritually together. Music is a divine science. That's what my ministry deals with.

"One time we were working opposite John Coltrane at Birdland, in Horace Silver's group. We came down and John was going up. He had his horns, and I was in my ivy-divy [the robe in which Brooks often performs]. He looked at me and said, 'How you doin', reverend?' I thought, Wow, why'd he say that to me? I followed on through and I became a minister of music. See? I'm trying to give validity to the drums."

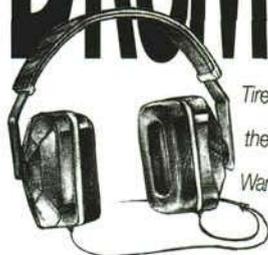
A recent joint concert with the Detroit Symphony Orchestra and the Detroit Jazz Masters was a perfect example of the validity that Roy has worked so hard for. "It was a first," he enthuses. "How many jazz drummers do you know who have hit with a symphony orchestra?"

The success of that concert and another with the Kalamazoo Symphony Orchestra will no doubt spawn many more. There will also be more dates with M'Boom, the all-percussion ensemble that Roy and Max Roach have been part of for more than twenty years. Roy's own Detroit-based Aboriginal Percussion Choir—which at times might consist of up to twenty-five performers—is a project that he would like to revive. And then there's Roy's small group, Artistic Truth, which is liable to pop up anywhere at any time, with a rotating lineup of Detroit's finest musicians. And beyond his group efforts, Roy continues to present himself in a variety of novel personas.

"I'm starting a new act," he says, "Son Roy, the Emproviser. [laughs] I'm still Roy Brooks, but I want to do something else. I can see it on TV: 'Hello there, ladies and gentlemen, boys and girls. Have you ever heard of Sun Ra? Well I'm his son, Roy!' I'm really thinking about doing that. I want to put it on video."

You can't always tell how serious Roy Brooks is, but you always know one thing for sure: He is one of a kind.

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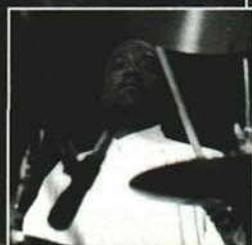
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Maureen Brown

Drummer and vocalist Maureen Brown started her career as a classically trained percussionist. She spent several years working in an eight-piece percussion ensemble and drum line, and also performed with the Edmonton Philharmonic Orchestra. At the same time, however, she was developing her talents on drumset—taking private lessons that, she says, "would train me to handle any situation a drummer might come across." As a result, she currently works as a free-lance drummer in the Toronto, Canada area "playing anything from swing, blues, country, or R&B to kid's shows."



"Moe" is actually best recognized as a blues drummer, having backed up several major blues artists for local appearances as well as touring

with the Whitely Brothers. She also leads two separate bands: a four-piece blues band and a New-Orleans-flavored blues/funk/R&B band called Maureen Brown & Big Hand that adds horns, fiddle, mandolin, and accordion to a traditional rhythm section. That band recently won a local contest for Best New Blues Band sponsored by Southern Comfort, and is currently finishing up a recording project in between gigs.

Maureen specializes in capturing the authentic flavor and feel of each musical endeavor she undertakes, as is amply demonstrated on her demo tape. Her versatility and talent has landed her endorsement agreements with Slingerland drums, Regal Tip sticks, and Sabian cymbals. She is also a contributing writer on percussion-related subjects for *Canadian Musician* magazine.

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

Mike Reed

Mike Reed has been performing since the age of three, when he appeared in talent shows at Atlantic City's Steel Pier. He grew up listening to the great drummers who performed in that city's clubs and showrooms. The influence of Buddy Rich, Art Blakey, Shelly Manne, and Elvin Jones led him toward his musical love: jazz.

Now thirty-nine, Mike has established an enviable reputation as a jazz drummer in Atlantic City. In 1990 he co-founded the Jazz Disciples, a group created to pay homage to the masters of jazz. That group recently released a CD entitled *Cellar Cafe*. "I want the album to send people back to the hip cool jazz clubs of the '50s," says Mike. "I'm a product of that era, when people hung out in cafes listening to the smooth sounds of great



jazz." The album succeeds admirably in that attempt, with Mike demonstrating both a firm

grasp of jazz concepts and a distinct musical personality all his own.

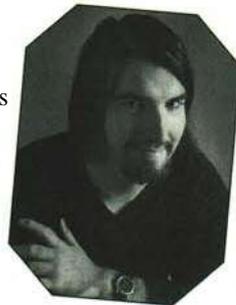
Not surprisingly, Mike performs on a kit comprised of a Slingerland bass drum and toms from the '50s—along with a Gretsch snare from the '30s. His cymbals are mainly old K Zildjians, along with a Sabian 22" *Sound Control* ride and a 22" Wuhan China with copper and steel rivets.

At present, Mike is preparing for a tour with the Jazz Disciples—along with planning their second album. In the meantime, he continues to work in Atlantic City. "To me," says Mike, "drums and living go hand in hand."

Pieter Struyk

Hailing from Ann Arbor, Michigan, twenty-four-year-old Pieter Struyk is an accomplished drummer and percussionist. He studied percussion at the University of Michigan, and cites such diverse drumming influences as "the polyrhythmic virtuosity of Terry Bozzio, the intense and unpredictable grooves of Stewart Copeland, the sheer technique and stylistic versatility of Marvin 'Smitty' Smith, and the smooth grooves and taste of blues king Jimi Bott."

Pieter began playing jazz in 1990 with saxophonist Brian Krinek—along with side projects in rock and funk. But since January of 1993 he's been playing the blues with Big Dave & the Ultrasonics. The band performs regionally three to four times a week to support their new release on Schoolkids Records, *Love And Money*—on which Pieter demonstrates



tasty technique along with a solid groove and a genuine feel for the blues idiom. The band recently completed a five-week tour of western Canada and the U.S. Pieter also played behind a number of blues artists at the annual Bluestage

Seven celebration in Monroe, Michigan.

Pieter currently exercises his chops on a four-piece Gretsch kit with a Yamaha *Maple Custom* snare drum and Zildjian cymbals. While planning to continue with Big Dave & the Ultrasonics, Pieter's goals include an extensive—and varied—playing career, including a return to orchestral and chamber music and further exploration of rock and other styles on future recordings. He'd also like to combine his performing career with a teaching position at a college or university.

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.

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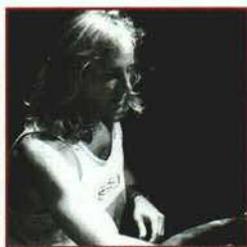
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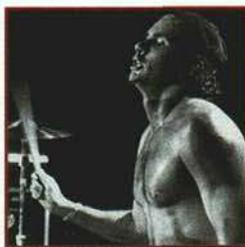
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The Drummer's Studio Survival Guide: Part 2

Equalization

by Mark Parsons

Equalization is simply the amplification or attenuation of selected frequencies (rather than the whole bandwidth). Every time we turn up the treble on our stereo, for instance, we're applying EQ. As basic as this process seems, EQ can have a tremendous impact on the sound of your drums, so it's worthy of a little investigation.

Different Types of EQ

Types of equalizers commonly found in studios include: graphic equalizers, fixed-point shelving equalizers, and semi-parametric and parametric equalizers (along with enhancers). *Graphics* have a number of sliders controlling different frequencies, usually in one-octave (10-band), 2/3-octave (15-band), or 1/3-octave (30-band) intervals. The advantages are that you can boost or cut several frequency points at once, and you can see the resulting response curve with a glance at the sliders (hence the name *graphic* equalizer). The disadvantages are that you can only control a fixed set of frequencies (indicated on the sliders) and, because your signal is going through from ten to thirty amplifiers, they can add distortion

to the signal. *Parametrics* allow you to choose the frequency being boosted or cut, the bandwidth on either side of the center point (for example, a steep notch or a broad curve), and the amount of boost or cut. These are useful for problem situations (like notching out a specific unpleasant overtone) and are usually outboard devices, though some high-end boards incorporate fully parametric EQ on each channel.

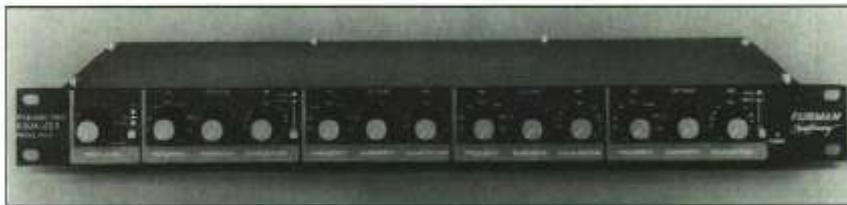
Much more common are semi-parametric and shelving EQs. These are found on most good boards, and you should familiarize yourself with their operation, since they will be front-line tools for shaping the sound of your drums. Typically each input channel of a board will have shelving EQ for the lows and highs, with one or two bands of semi-parametric EQ for the mids.

Shelving EQ means that everything below or above a fixed point (such as 100 Hz for the low end and 10 kHz for the highs) is amplified or attenuated equally. This way, for example, if you boost the highs, you're not creating a peak centered at 10 kHz. Rather, you're actually boosting everything from 10 kHz on up to the limits of the

system (probably 18-20 kHz), creating a response curve that looks like a shelf. Sometimes the shelf points are switchable, allowing you to choose between two frequencies for the low end (for example: 60 or 120 Hz) and two for the highs (6 or 12 kHz). If this is the case, you should definitely try both points when tweaking your drum sounds, because they each produce results with a different character.

Semi-parametric equalizers (frequently called "sweepable mids" when used to control midrange on the board EQ) are just like their fully parametric big brothers, except that they have no control for widening or narrowing the bandwidth around the selected frequency. This makes for simpler operation: You set the amount of boost or cut, then "sweep" the spectrum until you find the appropriate frequency.

Enhancers (along with similar processors known as *exciters*) are devices that add sheen to the high end (by phase realignment and program-dependent EQ). Many current models also have provisions for beefing up the low end. Usually used on an entire mix rather than a single instrument (though I'll occasionally use one to brighten a snare), they can come in handy if all your drums (on the multitrack tape) sound a little flat. You could ask the engineer to send your entire drum mix, via a stereo submix, through an enhancer, which can do a lot to revitalize your sound.



Know Your Drum

One of the best ways to maintain control of your drum sound in a recording environment is to get to know (frequency-wise) your drum. Any good equalizer (parametric or graphic, as long as individual frequencies are clearly marked) can be used to analyze specific regions of a drum. Run your drum signal (either live off the mic' or from a tape) through the equalizer. Then boost and cut at each of several frequencies, starting from the low end and working your way up. Listen critically to the results. We're looking for those "sweet spots" where a subtle boost may enhance a warm fundamental or perhaps sharpen the crack of a snare. We're also looking for "sour spots," where reducing certain frequencies will eliminate unmusical tones and improve the overall timbre of the drum. *Make notes* regarding the results of this exercise—it'll save you time and frustration once you're in the studio and the clock is running.

Sweet & Sour Snare, To Go

Enough theory—let's get down to nuts and bolts. Since the snare drum produces the most complex sound and is probably the most important in defining a "signature" sound, we'll use it for the bulk of our examples. I ran the above exercise using what I thought was a good "middle ground" drum/mic' combination: a 5x14 chrome snare (with a coated *Ambassador* head tuned medium-tight) with a Shure *SM-57* over the drum at an angle, two inches off the top head. A 31-band graphic and four bands of parametric EQ were utilized for the sake of reporting accurate results, but in the real world I almost always use just the onboard EQ—it's clean and quiet, and can get a musical sound very quickly.

You should be aware that different drums (or similar drums with different heads or tuning) will favor other frequencies—as will different mic's. So although these results will get you in the ballpark, you will definitely benefit from running this exercise with *your* drums. That said, let's look at what we've got.

Our test snare put out absolutely nothing below 50 Hz and nothing musical below 80 Hz. The "meat" of the drum resides between 125 and 250 Hz, centered at 200 Hz. Pulling this down thinned out the drum and made the snare strainer more prominent, while boosting it fattened up the drum. (More on this piccolo/fatback thing in a moment.)

There was a little head ring at 500 Hz, which you could leave in for a "live" sound or reduce to dry out the drum a little. Between 800 and 1,200 Hz we get the "stick on head" sound. Too much here can sound "papery" or "flappy." (Hold an unmounted head in your hand and whack it with a stick—*that's* the sound I'm talking about.) In the 2,500 to 3,150 Hz region there was some midrange harshness that wasn't too musical. Realistically we can take care of all three of these situations with a broad, gentle midrange reduction using onboard sweepable midrange EQ. Set the gain for a mild reduction (-3 dB) and sweep the frequency control back and forth until things smooth out a little. Be careful—too much "mid suck-out" will take all the bite out of your sound.

At the top end, a little boost between 6.3 and 8 kHz brought out the crack of the drum, but too much here can be annoying. The sound of the snare wires can be brought out (or buried) by an adjustment up at 12.5 kHz, and above that there's only "air"—those subtle little transients that aren't really noticeable but add life to a track.

Three In One

Perhaps for a certain song you want the sound of a deep snare or a piccolo, but you only have a regular snare with you. All is not lost. I got a nice fatback sound by boosting from 200 Hz (the "meat") down to 80 Hz (the lowest useful overtone) and cutting both the head ring and the "papery" sound with a broad reduction centered at 800 Hz. A little dip between 3 and 4 kHz smoothed it out a little, while a slight increase at 12.5 kHz helped maintain the "snariness."

A reasonable facsimile of a piccolo snare could be had by rolling off from 100 to 200 Hz to thin the drum sound out, adding a *tiny* bit

at 315 to 400 Hz to add a little ringing "monk" for liveness, and boosting everything above 12 kHz a little for crispness.

Other Drums

The same sort of analysis on a 12" tom revealed a nice, warm "boom" when a boost was applied at 125 Hz (that was the meat of this particular drum), a "bong" at 500 Hz that I reduced slightly, and a sour "wang" overtone (okay—probably the result of imperfect tuning) at 1,600 Hz that I notched out. A little boost between 5 and 8 kHz (centered at 6.3 kHz) added some attack, and that was that—a nice fat tom sound with plenty of articulation.

A 24" bass drum had nothing useful below 40 Hz. At 60 to 80 Hz there was a fundamental that really boomed if I cranked it up. (I would apply this sparingly if at all.) There were some ugly low-mid overtones from 400 to 800 Hz (particularly at 700 Hz), which I pulled back a little. Finally, I used a shelving EQ to boost everything above 6 kHz a little—just to add some beater attack.

With cymbals there is nothing useful below 120 Hz (and with the right mic', a low-end roll-off is usually *all* you need to do). The "cut" of cymbals and hi-hats resides at around 6 kHz, and "sparkle" can be added with a 12 kHz shelf. But be careful with these high-end boosts: Too much will sound harsh and will quickly fatigue the listener.

Guiding Principles

Although EQ can be used as a special effect (such as making your 5" snare sound like an 8" snare), it's generally used in a "corrective" mode to make your drums exhibit more of the same qualities on tape that you love about them live. Speaking about his preferences in recorded drum sounds, Gregg Bissonette says, "I not only like my sound to have as much nice, fat low end as possible, but as much high-end snap and crack as possible, too. I don't like my drums to sound muddy and murky. Sometimes you'll hear engineers get a good low-end sound, but it ends up being tubby. I like to get a nice, wide-open tone that really hits you in the chest, but at the same time has the stick response on the head and the hard beater on the bass drum head so it has a lot of slap and attack. When the drum sound has that nice attack *and* a fat low end, that's when it's really happening!" I couldn't agree more.

Think of recording your drums as analogous to photographing an attractive model for the cover of a glamour magazine—with EQ as part of the cosmetics package (make-up, hair style, etc.). We don't want to make the model look like someone other than who she really is; we just want to enhance her natural beauty. The same goes for your drums. Certain aspects of the recording process can diminish *their* natural beauty, but the judicious use of equalization can help restore those qualities so they can shine in their best light.

Mark Parsons divides his time between the drumset and the soundboard in his studio in Santa Maria, California. He got into recording, he says, "because I was tired of my drum sound always getting butchered."



Ludwig & Ludwig Silver Anniversary Snare Drum

by Harry Cangany

Ragtime music led to the start of the Ludwig Drum Company. During his performance in Chicago in the *Follies Of 1908*, William F. Ludwig, Sr. could not keep up the bass drum tempo demanded by the director. The old-fashioned foot pedal he was using was not built for speed. "Two to the bar" was possible, but four was not.

So Bill senior created the prototype of the pedal that launched the company owned by himself and his brother Theobald. By 1910 Ludwig & Ludwig had produced their pedal and their first snare drum—an all-metal model patterned after the "Tom Mills." (See the March '94 *Collectors' Corner* for that story.) Between 1910 and 1935 Ludwig & Ludwig produced thousands of snare drums. Most of them were tube-lug models, and the ones most sought-after today are the classic *Black Beauties*.

By 1930 the Ludwig & Ludwig company had been sold to the Conn Band Instrument Company of Elkhart, Indiana. Conn also owned the Leedy drum company. In 1930, high-end Leedy snare drums featured a new lug design with lug nuts mounted on opposite ends of a spring. The design allowed the nuts to swivel, which kept rod stripping to a minimum. That lug has been dubbed the "X-lug" because of a pattern visible on the front of the lug.

Another five years passed before Conn engineers designed the first modern lug for Ludwig & Ludwig drums. As you look at it in the photo, you can see that it is very similar to the *Imperial* lug used on today's Ludwig *Supraphonics*, *Super Sensitives*, and *Black Beauties*.

The new lug was unlike Leedy's in that it actually had recessed lug nuts flush with the top and bottom edges of the lug, so no true swivel could occur. It was, however, a step forward. In addition, the counterhoops were double-flanged (like Leedy's), and heavy cast levers were used for the snare mechanisms.

Conn had also given Ludwig & Ludwig the ability to have a one-piece spun brass shell instead of the soldered two-piece units used from about 1915. The shells were finished in either nickel or chrome or as a *Black Beauty* with chrome metal work. The center bead had a squared look to it (so the cut out in the lug is different from that of the well-known modern Ludwig lugs).

The publicists at Ludwig & Ludwig teased the public before the picture of the 1935 *Silver Anniversary* drum was released. Ad mats showed an original 1910 model, a 1915 with the first center bead and six tube lugs—and a large question mark over the 1935-36 model.



Ludwig & Ludwig built the *Silver Anniversary* drum in only two sizes: 5x14 and 6 1/2x14. There were choices in the plating. The drum pictured here was originally nickel-plated; a previous owner chrome-plated it (leaving the hoops in nickel). The original cost was \$52.50—about one and a half times that of the Ludwig & Ludwig *Standard* model.

The appeal of this drum comes mainly from its moment in history. The drum is all brass and top-of-the-line in quality. It features a double set of snares and introduces the *Imperial* lug. The sound is warm and the projection is powerful and very full. The *Silver Anniversary* models were technically produced only one year, although in the 1936 *Ludwig Drummer* magazine the *Super Ludwig* and *Standard* are also called "Silver Anniversary Drums." These models were made until World War II, but the *real Silver Anniversary* model was the *Super Sensitive*—and it disappeared in the next model year. Why? My guess is that it was not popular. Wood-shell snares were more prevalent in the mid-'30s. Customers tended to buy snare drums that matched their sets.

A Ludwig & Ludwig *Silver Anniversary* model with its white enameled oval badge should bring about \$1,500 in metal and \$1,000 in wood. The 6 1/2x14 model is slightly more desirable than the 5x14. And if you can find a *Silver Anniversary Black Beauty* I would estimate its value at around \$3,000. It is the rarest of the rare and dates from the last few years of the first-edition *Black Beauties*. My fellow drum historian, John Aldridge, owns a fabulous example. John also once owned my *Silver Anniversary* drum, but he got rid of it—no doubt to buy another *Black Beauty*. Fate sent it to me years later, and here it stays.



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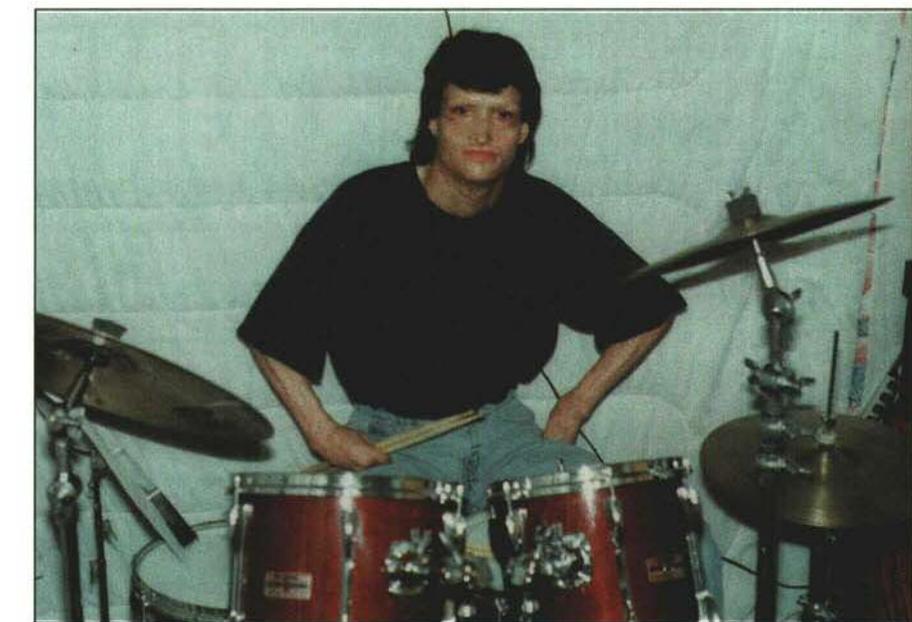
It's All About The Spirit

by Rick Van Horn

Twenty-five-year-old Raymond LeVier began his drumming career as a youngster—in much the same way many other kids did. His father had a drumkit in the basement, and Ray started banging on it until his grandmother said "That's enough." Later, a friend who had just started taking lessons introduced Ray to some basic backbeats. By the age of twelve Ray had mastered those beats and was just learning to keep time when he was involved in a terrible accident. While he was sleeping in a wooden clubhouse with his brother and a friend, a candle fell and ignited Ray's sleeping bag. Trapped in the ensuing fire, Ray suffered third-degree burns over most of his body—including the loss of virtually all of the digits on both hands.

"For the first five years after Raymond left the hospital," says his mother, Emily, "our lives were totally involved with him as a patient—he was not a person. Everything revolved around surgeries and reconstruction procedures."

Yet throughout his ordeal and subsequent recovery, Ray's determination to play the drums remained strong. "Prior to the accident," Ray recalls, "I had gone to a county fair, where I saw a beautiful chrome Slingerland kit. It looked so neat under the lights and sounded so great. I wanted those drums very much. Later, in the hospital after the accident, my dad was trying to cheer me up. He asked me what would make me happy, and I told him I wanted to play the drums, and I wanted a chrome Slingerland set. He told me he'd bring it in as a Christmas present, and set it up right on the floor of my room in the



hospital so I could look at it. That made me feel great. I didn't learn until later that when my dad left the room, the nurse took him aside and said, 'I know you're trying to make your son feel better, and that's nice—but don't fill his head with expectations that can't ever happen. He'll never be able to play the drums.'

"Of course," says Ray, in a manner characteristic of his quiet determination, "that was someone else's limited view of things.

"My dad was hit pretty hard by my accident," Ray continues, "and by the realization that, according to most expert opinions, I wasn't going to be able to do anything in my life. So after I left the hospital, he just sort of went along with me when I kept saying that I didn't care what *anybody* said, I was going to play the drums. But he told me later that when he took me out to look at drumkits, and saw me pick up some sticks and try to play, he started crying. He hadn't realized the intensity of my willingness and determination to play.

Once he saw that, he was convinced—and I got my first kit. It wasn't the chrome Slingerland set, but I wasn't one to complain.

"When I got out of the hospital," Ray says, "I had no muscle tone at all. I'd been sitting in a bed for half a year doing nothing, and I essentially had no hands. Drumming gave me my physical strength back, along with the ability to believe in myself—the confidence that if I could play the drums, I could do anything."

Determination to play the drums is one thing; finding a way to make it happen is another. When Ray first returned home from the hospital, his hands were still badly swollen. "They looked like balloons," Ray recalls. "But I still was eager to figure out how I could play. I could hold the stick with my right hand, because I still had a good grip. But my left hand was more like a mitten that didn't have any digits. So I asked my mom to bandage the sticks to my hands. I played for five minutes and my hands started bleeding all over the place. I

got depressed and quit trying for a while. But as my hands got better, I wanted to play again. By this time I was a freshman in high school and I wanted to be in the band."

Desire and necessity can both inspire creativity, and Ray approached his problem creatively. He couldn't grip drumsticks the way other drummers could, so he began to experiment with other gripping methods.

"Initially," says Ray, "I carved a stick down so that it would wedge into the grip I had left. It didn't work *well*, because it caused the stick to lose most of its playability. But I was having fun being able to play at all. Then one day I found a karate practice glove in a parking lot. It had pads on one side and nothing on the other except rings that hold it on the fingers. I thought, 'What if I just duct-taped the stick onto the glove and put the glove on my hand?' That worked fairly well, and I was able to gig out and around. The stick

was a dead fish—it didn't have any rebound at all—but I could play backbeats pretty well. And it really strengthened the muscles of my wrist, because I had to go both into and out of the stroke with my wrist instead of relying on the rebound."

Once he had discovered a workable gripping method, Ray wanted to further develop his playing abilities. He started taking lessons from a local teacher named Sol LaRocca. Ray credits LaRocca with being more like a father than a teacher over the past seven years. "When I first started the lessons," says Ray, "this Italian guy came over and said, 'Hey, man—how ya doin'?' He took a look at my hands, and said, 'Okay, we'll work something out.' This was even before I had the glove. He was open to everything."

LaRocca started Ray on the drum rudiments—which he didn't enjoy. "I wanted to play rock," says Ray, smiling. "So I discontinued the lessons after a while. But four years later, I called him up and we got

started again. I began practicing like a madman, putting four hours a day into rudiments, another three to four hours into books, and another hour into just playing. I've been doing that for the past three years. Sal really pointed me in the right direction."

As Ray's playing skills improved, he became more and more dissatisfied with his glove-grip method. So he started to investigate the possibility of a surgical procedure to give him a thumb on his left hand. He approached a reconstructive specialist at Boston's Shriners hospital. "I told him that I wanted to be a professional drummer," says Ray, "and to do that I had to be able to hold a stick. He said, 'We don't get requests like that every day. You've got it!' So they cut the tissue necessary to pull the thumb out of the palm of my hand, held it out through a pinning apparatus, and now I have a thumb.

"I came home all psyched to play," Ray continues, but I had to be careful because

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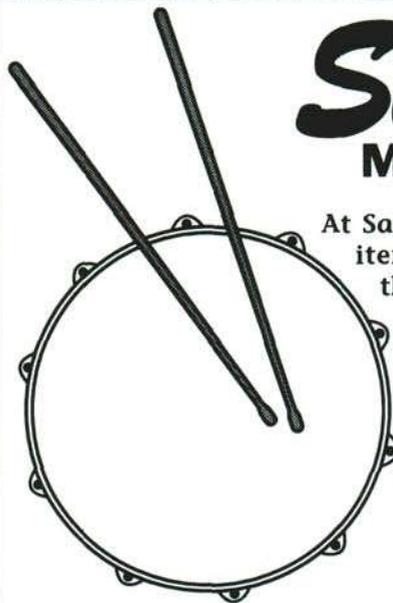
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the skin hadn't completely healed over, and a lot of nerves were near the surface. It's no problem today, but at the time it really hurt because I was banging on those nerves with a stick. I found that using Pro-Mark *Stick Wrap* was a real help, because it not only cushioned that impact but also gave me a sticky grip to help me hold the stick better. That's better than using the rubber bands I had been using to hold the left stick in place, because now I can comp with my left hand, and I can put down the sticks."

In order to develop his musical abilities even further, Ray enrolled in the prestigious jazz program at New Jersey's William Paterson College. Why a jazz program for a drummer who "wanted to play rock?" Ray replies: "The more you know the farther you go. I'd go to clinics and see drummers like Smitty Smith, Steve Smith, Dennis Chambers, and Terry Bozzio—all guys who can play the heck out of fusion, funk, and rock—and I realized that they can also swing their butts off. They grew

up on jazz and got where they are today by applying what they learned. That made me realize how important it was to check out the origins of drumming. Tony Williams said a neat thing once: To really understand the music you have to know where it came from, and only then can you have something to work with."

Ray studied at William Paterson for three years, but was forced to take a semester off when he developed tendonitis in his wrist. "I was in two groups at school and practicing five hours a day," he recalls. "I was also playing with a hard rock band and gigging out a lot. And I had started practicing three nights a week with a local band. So I was extremely busy. I didn't stop playing, even though the wrist hurt more and more. But finally it got so bad that I couldn't play for two months, and that was a major downer. So I say to anybody who feels any pain in their wrists: Do yourself a favor—back off immediately. Put ice on it or do whatever you have to do. Eat all the healthy stuff, and get bet-

ter."

Following his break and a recuperative regimen, Ray returned to complete his studies. But he had even greater ambitions for his personal development, including an exploration of the spiritual side of drumming. "I wanted to develop my own thing outside of school," he says. "I wanted to study privately on the drums and to also study composition and writing. That's something I hope to develop somewhere in the future. My spiritual goal is to take drumming to the deepest part of myself, to share that with people, and to somehow channel these powers of the spirit into my drumming. I've been experimenting with some of the Eastern spiritual philosophies. Tai Chi, Karate, Tae Kwan Do...they all believe that all of the power you get is from your spiritual center. It's all about energy and focusing from the very essence of who you are, and not from the outside. I think that the reason I developed my tendonitis problem was that I was playing outside of myself too much.

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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.

"Drums take hold of you," Ray continues. "That's what's neat about them: They're such an earthy, natural force of nature. Everything in nature has a rhythm to it: the sun rising and setting, tides going in and out, the birds migrating. It's all there. I'd like someday to develop some sort of video or book to help drummers approach playing in the spiritual way—kind of a 'Zen And The Art Of Drumming,' but a little deeper than that."

Ray's professional career has taken a positive direction since leaving college. "I realized that, more than anything, I just needed to get out there and *play*" he says. "I love jazz and straight-ahead bebop, but I love funk and rock, too. So I've been focusing on jazz fusion because it combines all those elements. I decided to pursue a band project of my own to enable me to do that. The project came about following a video that I shot for Rick Steel's *DrumSt6* cable TV show while I was still in school. I got a bass player and a guitarist from school to help me with a few original songs for this video. I liked the sound we were getting, so I wanted to keep it going. We christened the band Berkana, and it now includes Phil Chadwick on guitar and Sly Gerald on bass. They're both very talented guys, so the music is always directed and exciting."

The Rick Steel show aired during the summer of '94, and Ray received excellent response to it. At the same time, he was approached for a traveling gig as the pit drummer for the West Virginia State Musical Theater. "I turned down the gig at first," says Ray, "because I didn't want to leave the band project. But after some thought I decided that I could use both the money and the experience on a heavy reading gig. So I spent a month doing *Peter Pan* and three weeks doing *The Music Man*. There were ten Russians playing with us—making up more than half the orchestra. So I got to work with them on a daily basis and learn some of their language. It was kind of a cultural exchange as well as a gig."

Upon his return to his New York home base, Ray resumed his work with Berkana. The name comes from an item he found in a book on rune stones. "Berkana means 'growth,'" Ray explains. "It symbolizes the

growing of a tree...new life...and it's about looking at your past and where you've come from so that you can see if there are any dark corners there that should be cleansed. It's also about taking things with the right attitude so that a blossoming can occur.

"Berkana is looking at where I've come from and where I'm going," Ray continues, "and looking at the good and bad aspects of my life. It's letting go of the person I no longer wish to be and taking responsibility for my personal growth so that I may be productive in every corner of my life. It's helping others to see the power we all possess inside. The way the band fits into this is that our music is a very powerful statement. What we project as we perform can be healing and empowering for others. When we play with this intent it separates us from being 'just another band.'"

After making such an eloquent statement of his philosophy, Ray shakes his head, laughs shyly, and says, "I'm afraid I'm getting a little deep here...." Philosophical

motivations notwithstanding, Berkana's video demo reveals Ray to be a drummer of taste and skill. His talents combine a highly developed sense of musicality with admirable technique.

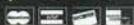
Although enthusiastic about his drumming, Ray is basically an unassuming person. As he looks back over his incredible journey from victim to victor, he says, "The drumming was good for me—the physical banging on things allowed me to get my frustrations out. Hitting drums is very therapeutic. It can become trance-like; you play a groove that's repetitious and you can lose yourself. You can go to another place and come back whenever you want. That's probably why I'm so mellow and calm and accepting about being burned. Mostly I accept it because I have a deep trust in God and a belief that everything happens for a reason. Maybe I can spread a message because of what has happened in my life. It's all about the spirit. The spirit is an amazing thing."



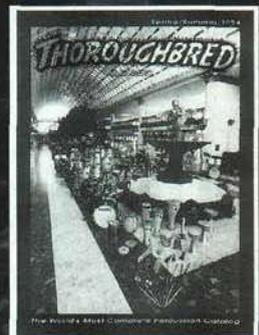
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SILK MUFFLER

I recently bought a piccolo snare drum that produced a lot of over-ring (even though it came with a plastic ring muffler). I created a muffler out of a very thin silk handkerchief, into which I had cut several 1"-diameter holes. I stretched the handkerchief across the drum underneath the batter head. It totally removed the over-ring and allowed the drum to produce a clear, cutting sound that's great for recording.

D'Angelo Leonard
College Park, MD

DOUBLE PEDAL AS INSURANCE

I recommend that all pro drummers purchase a double pedal—regardless of whether they intend to use it to play double bass patterns or not. Why? What will you do if you break a bass drum pedal spring during a song? Or a beater shaft? Or (as happened to me last year at the start of a high-energy sequenced tune) that little screw-type thing that the spring fits through? You can do what I did: Play the left "slave" pedal. This saved that particular song on that gig. No one knew I had experienced a technical breakdown. On the next break I was able to use the parts from my left pedal to repair the right one. If you don't play double-bass or have a weak left foot, you can swing your right leg around the snare and play "side-saddle" until the end of the set.

Brad Schlueter
Hanover Park, IL

HOME-MADE DRUM RISER

I built a portable riser that's a snap to carry, set up, and tear down—for under \$100. I used two 3 1/2'x6' pieces of 3/4" ply-

wood for the stage surface. I had a local welding shop fabricate two steel frames for the support, using 1" square tubing shaped into rectangles slightly smaller than each sheet of plywood. The corners of each frame were fitted with 2" threaded pipe flanges used as receivers for each of the riser's legs. I attached each frame assembly to a plywood sheet using nuts and bolts.

You can customize your stage height by means of the length of the threaded pipes you purchase for your riser legs (four pipes for each riser section). You can even carry different lengths with you to customize your stage height for different venues. And for a personal touch you can carpet the stage surface.

When the two stage sections are assembled and placed next to each other they create a stage surface that is 7'x6'—perfect for most drumsets or percussion setups. When the legs are removed and one section is placed on top of the other, the stack fits perfectly in the bottom of the bed of most pickup trucks or vans, allowing plenty of room on top for remaining gear.

Jon Leon Guerrero
Vallejo, CA

ALTERNATIVE TRAP CASES

Since I'm not able to afford a trap or hardware case for my stands, my wife suggested getting some Rubbermaid storage containers. Many stores carry them, and the bigger the store the wider the selection. I found a good sale on the exact size I wanted. Prices ranged from \$15 to \$20, and I was impressed to find that not only could I fit three double-braced stands and one hi-hat stand in the container I purchased, but also tom brackets, legs, a stick bag, and a single bass drum pedal! I use a couple of small bungee cords to secure the top tightly. As a bonus, the case takes up less space than a standard trap case and can fit into those "What in the heck can we jam in here?" areas in my van.

Marc Daigneault
Olympia, WA

ARTWORK ON BASS DRUM HEADS

To put a white logo on a black front bass drum head, I had a printer make a big sticker cut out of white plastic. They scanned an image from one of our record covers into a computer. Then, using a device similar to a plotter but using a blade instead of a pen, they cut a piece of adhesive plastic film to match the graphic perfectly. Then they attached the sticker to the head. (This system is also used for making logos on race cars.)

The sound of the head was not affected, because the extra plastic film only covered part of it. The image is opaque and very clean and sharp-looking. (It might be difficult, however, to use a graphic that was not bold and single-colored.) The cost of the sticker was less than \$50, and once the setup was done, additional stickers for cases, amps, or anything else would be even less expensive.

Tom Hoffman
Pittsburgh, PA

For drummers (like myself) with limited funds, here's how to put your band's name on your bass drum head. For a time I was into model airplanes, and I had some heat-shrink covering left over. It comes in a 24" roll, so you can cover an entire bass drum head with one piece. Then, by using an iron on low heat (and with a cloth between it and the head surface) you can "shrink" the covering securely onto the head. When this is done you can add your band's name or any other graphic. The material comes in almost any color and is available in most hobby shops. When all is done, you might have spent \$15.

Rob Hooker
Sequim, WA

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



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In Memoriam: Mariano Bobadilla

Mariano Bobadilla, founder and president of Gon Bops of California, died January 6, 1995. He was seventy-two.

Originally from Guadalajara, Mexico, Bobadilla was trained as a tool-and-die maker, and he worked in that field as a young man after moving to Los Angeles. He was also a part-time trumpet player who played with the bands in the L.A. Mexican district in the late 1940s and early '50s. He often worked with musicians from Cuba, including percussionists who had problems keeping their tacked-head conga and bongo drums in tune. Putting his tool-and-die experience into play, in 1954 Mariano invented the first mechanical tuning system for Latin drums. The system incorporated a metal collar around the drumhead tightened by claw hooks attached to the shell of the drum—and it revolutionized Latin drum design.

Bobadilla quickly progressed to the actual manufacture of congas, bongos, and other Latin drums and percussion, eventually developing Gon Bops of California into one of the most prestigious brands in the field—and the largest such company manufacturing entirely in America. *Modern Drummer* magazine presented an "Inside Gon-Bops" feature story in its April 1993 issue.

Roy Haynes Named Master Of Jazz

The National Endowment for the Arts recently named Roy Haynes as one of three recipients of the distinguished American Jazz Master Fellowship award. The award is given annually to honor those living jazz legends who have made a significant contribution to the art form in the African-American tradition. Haynes received the fellowship of \$20,000 at a ceremony in January of this year.

MD/LP Giveaway Winners

Winners of the LP Holiday Sweepstakes in the December 1994 *Modern Drummer* were drawn recently from among the thousands of postcard entries submitted. First prize—a percussionist's "Dream Setup" including almost \$3,000 worth of Latin drums and percussion instruments—went to **Dave Trimboli** of Madison, Wisconsin. **Ryan Heil** of Topeka, Kansas took the second prize—a drumset percussion extravaganza worth over \$800. Atlanta, Georgia's **Stephen Thomason** claimed the third prize—an assortment of LP wearables and accessories worth \$160. Congratulations from LP Music Group and *Modern Drummer*.

United States Percussion Camp

The ninth United States Percussion Camp (a division of Eastern Music Camp) will be held at Eastern Illinois University on July 9 through 15. One of the nation's premier percussion education events, the camp offers programs for junior high, high school, and college students and band directors. A faculty composed of over

twenty of America's top percussion educators and professionals—headed by camp founder Dr. Johnny Lee Lane—will include such luminaries as Rob Carson, Ndugu Chancler, Lewis Nash, and Julie Spencer. Tracks are available for total percussion, inarching, Latin percussion, and drumset, and are geared toward students at all levels of experience. Total fee is \$289 (plus \$15 for an optional banquet with guest speaker Carol Calato), which includes rooms in the student housing building at E.L.U.

Applications are available now from Joseph Martin, Director, Eastern Music Camp, Eastern Illinois University, Charleston, IL 61920, and must be returned with a \$50 deposit.

Pearl 1995 Educational Clinic Tour

Pearl has announced its 1995 National Educational Clinic Tour. The tour will cover over forty educational events before concluding in August. Included in the tour are over fourteen of the top marching and educational clinicians from universities and drum corps around the U.S. Featured artists will include Dean Anderson, Tom Aungst, Lalo Davila, Thom Hannum, Mike Mann, Bruce McConnell, Ben Miller, Paul Rennick, Lee Rudnicki, Matt Savage, John Wooton, and many others. Look for ads in your marching or educational magazines, call Pearl at (615) 833-4477 for more details, or call MD's Clinic Hotline at (201) 239-5337.

Indy Quickies

Mackie Designs has relocated to larger facilities at 16220 Wood-Rd. N.E., Woodinville, WA 98072, tel: (206) 487-4333, fax: (206) 487-4337.

A program to recognize percussion students with a "Certificate of Achievement" has been announced by **Pro-Mark**. The certificates are available to any bona fide instructor by contacting Pro-Mark at 10707 Craighead Dr., Houston, TX 77025, (800) 233-5250 ext. 101. Pro-Mark has also announced that they are now "on-line" via CompuServe e-mail at 76322,3465, or through the Internet at 76322.3465@compuserve.com.

Premier Percussion, Ltd. has been acquired by Verity Group, manufacturers of electronic consumer and professional audio equipment. Tony Doughty, chairman and CEO of Premier since 1986, will join the Verity Group main board of directors, and will continue a strong association with Premier in this new role. The company's plans for 1995 and '96 include "building on the success of recent years through the development of further innovative products." Premier's distributor in the U.S., Premier Percussion USA, Inc., will not be affected by the acquisition.

Camber Cymbals, in association with the National Drum Association, is offering a "Commitment To Creating Quality Drummers" promotion. For a limited time, one in every 150 people who purchase specially marked Camber cymbal pre-pack sets will receive a \$100 certificate redeemable for free drum lessons from his or her favorite teacher. In addition, every person pur-

chasing a specially marked pre-pack will receive a free copy of the NDA magazine and membership information. The promotion will continue through December 31, 1995. For more information contact Christopher Buttner, Ace Products Enterprises, at tel: (707) 765-6597 or fax: (707) 765-6682.

Steve Ettleson has been appointed head of artist relations at Remo, Inc. Ettleson previously directed artist relations for nine years at Yamaha drums, and before that at Paiste America.

Responding to industry enthusiasm for their Summer Session in Nashville, NAMM has announced the addition of a third day to the 1995 show. The event is now scheduled for Friday, July 14 through Sunday, July 16.

Rhythm Tech has a new address: 29 Beechwood Ave., New Rochelle, NY 10801, tel: (914) 636-6900, fax: (914) 636-6947.

Pearl Corporation recently launched their "Hooked On Drums" campaign—a non-commercial program designed to promote and encourage the growth of drumming. The initial phase of the program is being implemented through a select group of retailers, using materials such as posters, flyers, stickers, decals, and school information packs that focus on the positive benefits of drumming. Materials will be distributed to schools and youth organizations by the retailers as "Authorized Teaching Centers." The school flyers will be a reduced version of a "Drum Hero" poster featuring highly successful non-professional drummers, and will include a special drum lesson offer from the retailer. For more information on the program, contact Hooked On Drums c/o Promotions Director, 549 Metroplex Dr., Nashville, TN 37211.

Drum Fest '94 In Montreal

Saturday and Sunday, November 12 and 13, 1994, saw the presentation of Drum Fest '94, held in Montreal, Canada and sponsored by *Musicien Quebecois* magazine. The brainchild of publisher Ralph Angelillo and Serge Gamache, Drum Fest '94 was a weekend-long celebration of time and feel, as played, felt, and explored by some of the world's most gifted drummers and percussionists. Whether working individually or in groups, Nasyr Abdul Al-Kabyr, Patrice Beland, Terry Bozzio, Patrice Charbonneau, Robert Dethier, Robin DiMaggio, Peter Erskine, Dom Famularo, David Garibaldi, Stephan Gaudreau, Omar Hakim, Pierre Hebert, Joey Heredia, Francois Jutras, Jacques Masson, Daniel Pancaldi, Karl Perazza, Raul Rekow, and the members of Orun and Repercussion gave their all at the Centre Pierre-Peladau complex. All, in their own way, kept the 2,000 or so drummers in attendance spellbound with their music, their passion, and their skill. They not only gave superb performances, they also shared their experiences and their life lessons. As a result, we came away feeling that much better...that much richer...and that much wiser. Drum Fest '95 is planned for November 11 and 12. Plan to be there!

• *David Fonda*

Endorser News

Tony Williams and Gregg Bendian have signed with Drum Workshop drums and hardware. Bendian is also endorsing Paiste cymbals, sounds, and gongs.

New Zendrum endorsers include **Manu Katche, Billy Cobham, Mick Fleetwood, Walfredo Reyes, Jr., and Sonny Emory.**

Sal Rodriguez (War and the Duke Ellington Orchestra) is playing Meinl percussion, while **Richie Fazio** (Heyday) and **Paul Thens** (Grindhouse) are performing on Meinl *Raker* cymbals.

David Garibaldi, Michael Spiro, and Jesus Diaz—collectively known as **Talking Drums**—are now endorsing Sabian cymbals.

Artists using P.S. Covers sheepskin seatcovers include **Ed Shaughnessy, Jack Gavin** (Charlie Daniels), **Martin Parker** (Vince Gill), **George Stallings** (Travis Tritt), **Tommy Cazart** (Kathy Mattea), **Wes Starr** (Hal Ketchum), **Bruce Rutherford** (Alan Jackson), **Eddie Marz, Scott Peterson** (Rhythm Hounds), **George Honea** (Ricky Van Shelton), **Glenn Ochenkosi, and George Lawrence** (Larry Stewart).

Evans drumheads are now being endorsed by **Steve Earle** (Afghan Whigs) and **Fergal Lawler** (Cranberries).

Champion drum corps quartet **Hip Pickles** is endorsing Pro-Mark drumsticks.

David Rokeach is now on Yamaha drums.

New Sonor artists include **Arti Dixon, Howie Gordon** (Eartha Kitt), **Winston Grennan** (Toots & the Maytals), **Lancelot Hall** (Inner Circle), **George Johnson** (Abdullah Ibrahim), **Justin Lloyd, John Miceli** (Meat Loaf), **Ryan Murphy** (Psycho Soul), **Thommy Price** (Joan Jett), **Michael Villegas** (Ian Moore), and **Randy Walker** (Richie Havens).

Bobby Elliott (the Hollies) is now a Premier endorser.

Artists on Zildjian cymbals now include **Scott Collier** (Brother Cane), **John Stanier** (Helmet), **Ted Parsons** (Prong), **Fergal Lawler** (Cranberries), **Ben Wittman** (New York Voices), **Chad Gracey** (Live), and **Patrick Bentley** (the Reverend Horton Heat).

Ted Parsons is also a Zildjian drumstick endorser, along with **Nick Menza** (Megadeth), **Tre Cool** (Green Day), **Shane Evans** (Collective Soul), **Scott Mercado** (Candlebox), **Jim MacPherson** (the Breeders), **Phil Rhodes** (Gin Blossoms), **Mike Mangini** (Extreme), **Cindy Blackman** (Lenny Kravitz), **Sherrie Maricle** (Diva), **Michael Baker** (Whitney Houston), **Steve Gorman** (Black Crowes), and **Gary Husband** (Alan Holdsworth).

Currently using Daz electronic pads are **Nick Mason and Gary Wallis** (Pink Floyd), **Mark Schulman, Luis Conte, Omar Hakim, Neil Peart, Chris Vrenna** (Nine Inch Nails), **Doane Perry** (Jethro Tull), and **Carl Palmer.**

Mike Baird, Van Romaine, Del Gray (Little Texas), **Barry "Frosty" Smith** (Soulhat), **Tre Balfour, and Bobby Rondinelli** are playing with Vater drumsticks.



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Drumkit Of The Month



These "before and after" photos illustrate the accomplishment of Cincinnati, Ohio's Bob Bader. Bob restored a classic set of Leedy drums whose original black & gold lacquered shells had been painted white with blue and yellow spatters by a previous owner. "They looked horrible," says Bob, "and they had a texture you wouldn't believe. There was paint slopped inside the shells and the heads and lugs had been put on while the paint was still wet." Bob stripped the shells and re-finished them in a natural oak color.

After some research Bob believes that the kit is an *Improved Swingster* model manufactured between 1938 and 1941. It consists of a 14" snare drum, a 13" six-lug tom, a 14" seven-lug tom, and a 28" bass drum. "I'll cherish this kit forever," says Bob. "It came out better than I would ever have dreamed. I hope it can show drummers some of the beauty that may be hidden in even the most neglected of kits."

Photo Requirements

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

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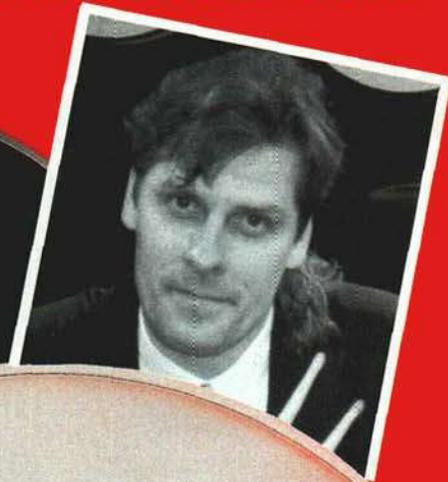
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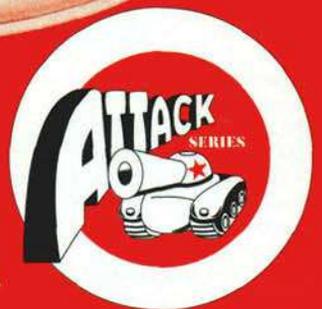
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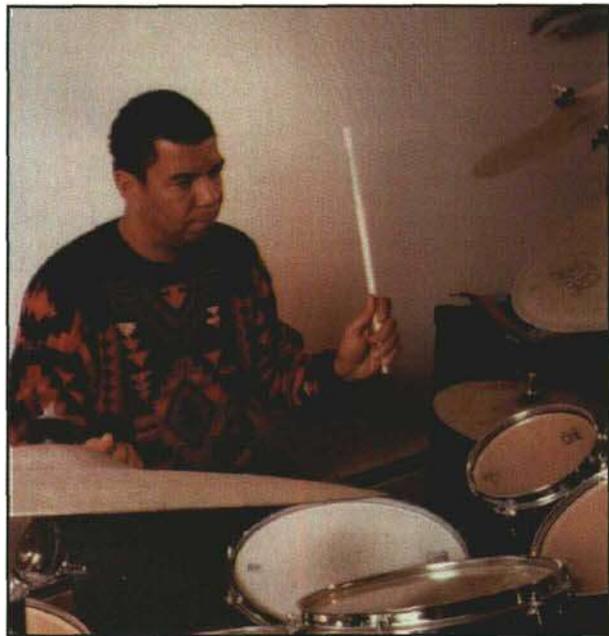


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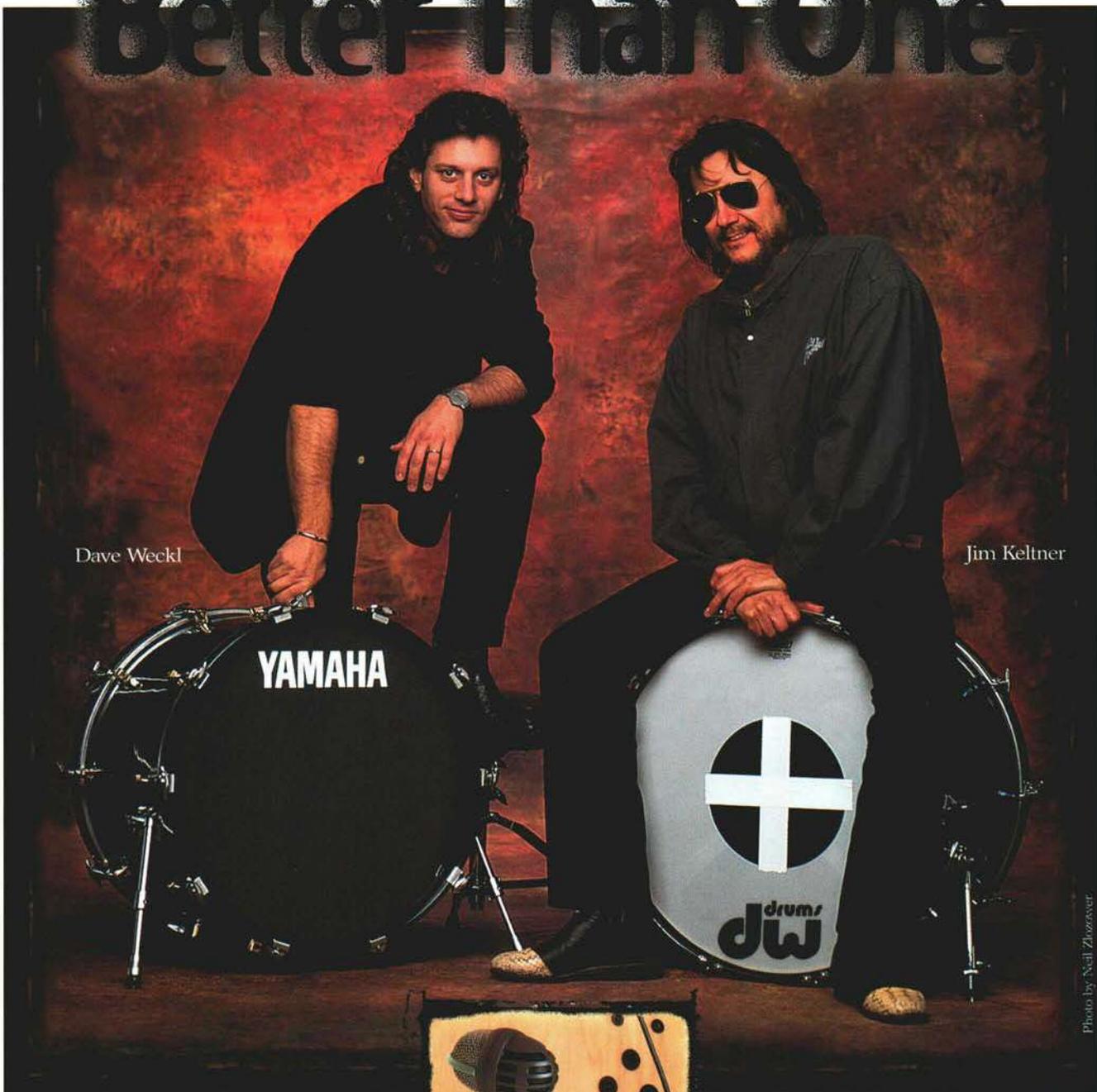
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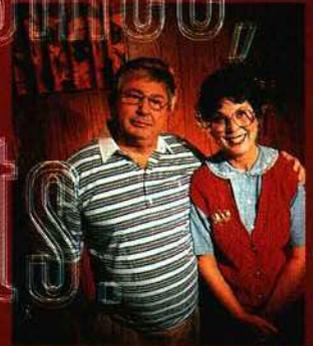
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