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November '95

## Bruford & Mastelotto: The New Crimson Duo

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Of The Tractors

**Mike Shapiro**  
Brazilian Soul

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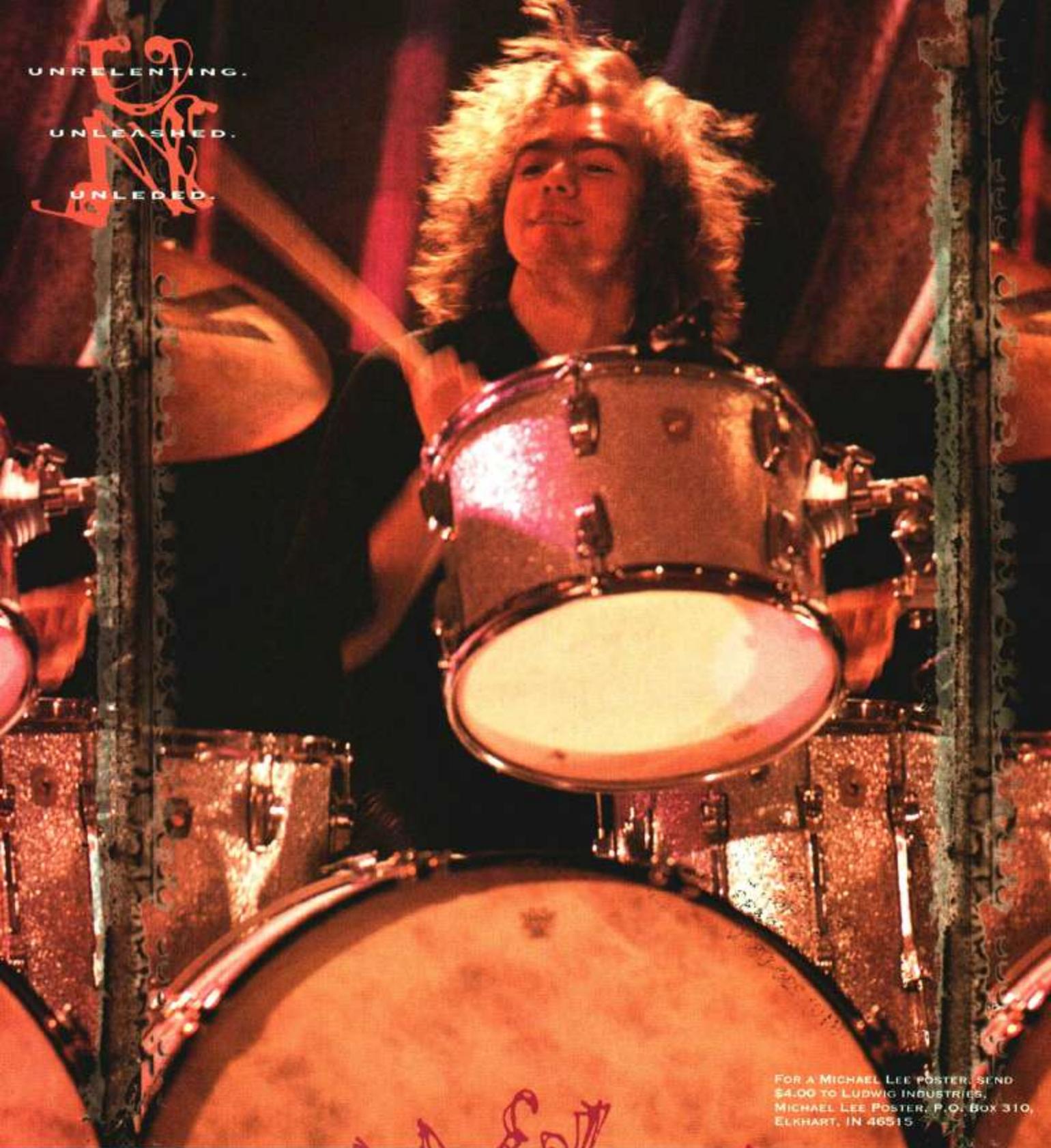


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### BILL BRUFORD & PAT MASTELOTTO

Bruford & Mastelotto's respective gigs may have headed down different musical paths in the past, but as King Crimson's navigating duo, their sights are set on the same goal—highly challenging and creative modern music. We catch up with the pair as they embark on the second leg of Crimson's international *Thrak* tour this month.

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## A Few Facts And Figures

Not long ago, the latest *Statistical Review Of The U.S. Musical Products Industry* report landed on my desk. Among a wealth of pertinent information, the review includes estimates of shipments by musical instrument manufacturers and distributors to music dealers throughout the United States.

Overall, the estimated *retail* value of the entire U.S. musical instrument and accessory market was up 8% over the previous year, reaching a record figure of \$4.9 billion. Out of that staggering number, percussion industry sales figures for '94 accounted for \$175.4 million, an increase of 7.2% over the \$163.6 million reported in 1993. It was also the fourth consecutive year in which growth in our industry ranged between 7% and 11%. We also find that drums & percussion ranks tenth on the list of the leading industry revenue producers, following fretted instruments, keyboards, sound reinforcement, and the print music market, among others.

Interestingly, the bulk of the 7.2% increase for '94 was the result of the strongest increase in drumkit sales in six years. And that increase reportedly came entirely from kits carrying a suggested retail price over \$1,500. In addition, individual drum and hardware sales posted a moderate gain

of 5% for the year. Both the drumstick and cymbal market again reported new sales highs, a clear indication that we continually purchase these items regardless of trends or economic conditions. An increase of nearly 7% was reported for sticks and mallets, while the cymbal market advanced 8% over the prior year's figures. (It should be noted that none of the above data includes any sales figures on the very large *used* musical instrument market.)

It's also interesting to note that approximately \$40 million worth of percussion instruments were imported into the country, based on data supplied by the U.S. Department Of Commerce and trade associations in Japan, Korea, Taiwan, China, and Germany. And in case you're wondering where we purchase all our gear, the report tells us there are currently 4,018 music dealers in the United States who stock drums and percussion, of which 124 are *specialty* drum shops. Of course, the mail-order market is still another very significant factor.

All in all, it appears that 1994 was a good year for the American percussion industry, with most manufacturers reporting growth that was greater than expected. Hopefully this healthy trend will continue throughout the current year and beyond.

RS

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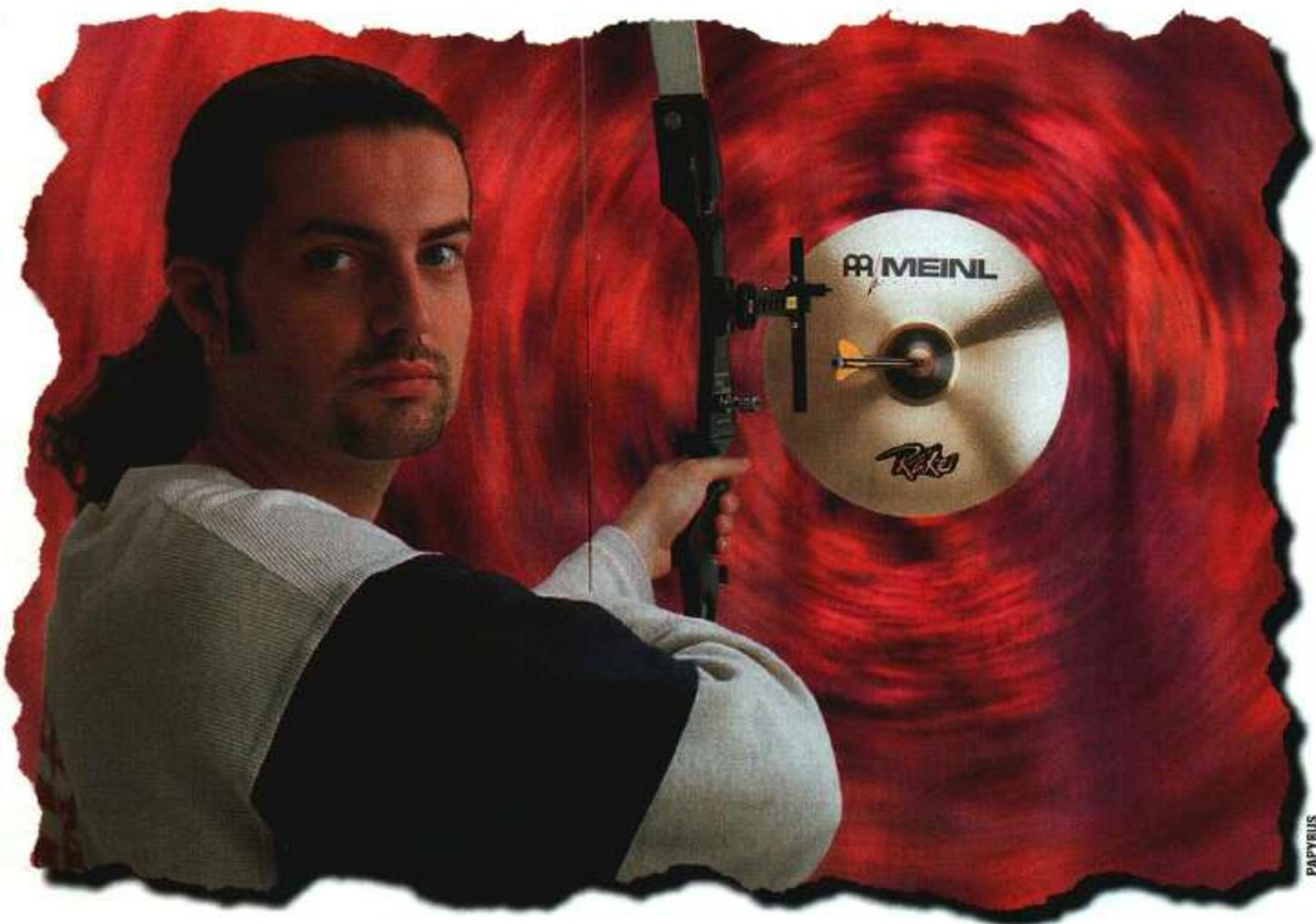
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## DAVE LOMBARDO

My daughter has recently subscribed to *Modern Drummer*. Being the parent of a beginning drummer, I also enjoy reading your magazine, and I applaud your August cover story on Dave Lombardo. I especially enjoyed the part where he made the choice of his family over staying in Slayer. Who said there are no "family values" in the music industry? It's obvious that this young man got the right values from his family. This is the type of role model that should be promoted by the press.

Becky Hudson  
Sterling, VA

## JON CHRISTENSEN

Thank you for the Jon Christensen profile in your August issue. Jon has brought to modern drumming an original approach that is so craftily integrated into the musical composition that you can almost not notice the awesome drumming at work. Readers who want to check out a prime example of Jon's work can listen to "The Dain Curse" from Terje Rypdal's excellent *Waves* album.

Brian Schandevl  
Royal Oak, MI

## MOYES LUCAS

Great article on Moyes Lucas [August '95 *MD*]. I took lessons from Moyes back in the glory days of funk and fusion in the late '70s in Seattle. I have to tell all the drummers out there: This guy is as gifted as any of the great players I've ever seen.

Moyes taught me to lead with my left hand, to divide my mind in four, and to never let up on my intensity. It's a strange coincidence that I'm now an electrician who has worked for Moyes' dad (a respected union electrical contractor). Now I can afford the same drums Moyes plays on; but money can't buy what he makes his drums do. Hell, I might even buy my first Steve Perry recording to see what Moyes Jr. is so happy about.

Tim Dunnigan  
Seattle, WA

## REMOTE KICK KONCEPT

I enjoyed your article on the "Remote Kick Konzept" in the August issue. I've been using this setup for several years, and I've noticed a considerable improvement in my playing—simply because I can lower my rack toms to my level and thereby hit them more accurately. And during a recent recording session, the engineer remarked that he could get a clearer sound from the kick drum since it was away from the toms a little more than usual!

Todd (no last name given)  
via Internet

## THANKS FROM MRS. FUN

Thank you for including me in your *Update* section in the August issue. It's quite an honor to be recognized by *Modern Drummer*. Due to the fact that Mrs. Fun's CDs have limited distribution, I'd appreciate your letting *MD* readers know that they can obtain them by contacting me at P.O. Box 71211, Milwaukee, Wisconsin 53211.

Kim Zick  
Milwaukee, WI

## FALLACY DISPUTED

I have one tiny disagreement with Gary Griswold's fallacy #2 from his *Concepts* column titled "Drumming Fallacies: Part 1" in your August issue. He cites the fallacy as "New and/or more equipment makes a better drummer." By and large I agree that this is true; a new splash cymbal or thirty-seven tom-toms will not increase one's talent or ability. But the statement is a bit too broad.

For example, new bass pedals or hi-hat stands *can* make drummers better players—if their old ones are falling apart and/or don't allow them to use their feet to their full potential. New pedals don't increase one's talent, but may allow one to play things that can't be played with inferior pedals.

As for the example of Gene Krupa playing on poor equipment but still sounding incredible: In my opinion Gene sounded

incredible because he was Gene Krupa. But move your average drummer from a junky set of drums to a high-quality one, and chances are he or she will play with more inspiration. The aural feedback coming from the better kit will trigger an improved state of mind. Some drummers might be lucky enough to maintain a musical *buzz* when playing on lousy equipment. Most, however, find inspiration in great-sounding equipment—and therefore play with more freedom and creativity.

One final point is that of drumkit size. Not all drummers can express themselves on a five-piece set with four cymbals, because the type of music they play or their particular playing style needs more color. Terry Bozzio is a fantastic example. There's no question that he could amaze anyone by just playing on a coffee can with his hands. But give him four bass drums, five hi-hats, ten toms, and enough cymbals to start a small drumshop and he'll perform mesmerizing magic. Is Terry a *better* drummer on his big kit than on a coffee can? Talent-wise, no. But *capability-wise*, yes!

MuffinHead  
via Internet

## DRUMMER'S STUDIO SURVIVAL GUIDE

It pleases me tremendously to see your "Studio Survival Guide" series. Unfortunately for many drummers, one's drum sound is at the mercy of the guy behind the knobs—and there are many engineers who know their equipment but don't have an ear for music. Without a knowledge of studio equipment and how to use it tastefully, drummers are going to be in trouble.

With the onset of the project studio and all the accompanying technology, it's now possible for individuals to produce master tapes that rival those done in megastudios. The learning curve is admittedly tedious, but with time and hands-on practice there's more than enough room for the drummer of today to produce the desired results from the gear that's available. I thank Mark Parsons and *Modern Drummer* for the insight that brings us all together for the common good, and for a better understand-

ing of the harmony between the talent and the technology.

Tom Hollaway  
Grants Pass, OR

## BUGGED WITH ENDORSEMENTS

I've noticed a disturbing trend in drum and percussion ads to represent not the *quality* of a product, but rather the number of professionals who *endorse* the product. As a result, I find myself losing respect for these artists and the companies they represent.

Drum, cymbal, and accessory companies seem to be tripping over themselves to have the newest, hottest drummer stamp his or her approval on their product. I salute the few companies who use a bit of self-control and avoid this shameless exploitation. I, for one, am sick of playing "follow the bouncing drummer" as he leaps from one company to the next, promising that his "new" company is the one to beat—only to switch

again within a few years.

We are not the ignorant, idol-following twits that some advertisers take us for. We are bright, responsible artists who purchase with our ears and our hearts. We lay our hard-earned cash down on what sounds good and feels right to *us*—not on what someone in an ad says is the latest and greatest. *If* we care to know who's playing what, we can check out an advertiser's brochure.

Michael Nicolosi  
Lake Worth, FL

## INFORMATION PLEASE!

I would very much appreciate receiving information regarding drummers Lou Fromm and Billy Exiner (particularly information concerned with the later portions of their lives) for a new book of mine. The book will be titled *Drummin' Men—The Be Bop Years*, and will be published by Schirmer Books (Simon And Schuster).

I have already written most of what is relevant about both players, but I need additional information to complete my work.

I know Billy Exiner passed away; I'd like to know when and under what circumstances. What he did after working with Tony Bennett would also be of interest. Material about Lou Fromm after his stay with the Artie Shaw band is quite limited. Whatever could be supplied about him would certainly be helpful. Is he still alive?

Because I'm functioning under deadline circumstances, the faster I receive data about these gentlemen, the better. Please send any information you might have to my attention in care of *Modern Drummer*, 12 Old Bridge Road, Cedar Grove, NJ 07009. Many thanks!

Burt Korall  
Mount Vernon, NY



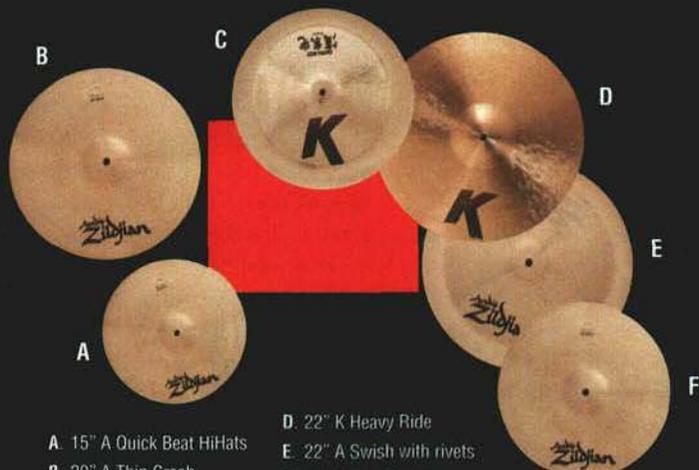
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## Danny Gottlieb

1995 has been another busy year for studio/jazz/fusion/electronic whiz Danny Gottlieb. He presented fifteen clinics for Ludwig throughout the United States as well as in London, Italy, and Germany. "It's such a blast sharing ideas with young and old drummers from all over," Gottlieb exclaims.

Indeed, Danny's playing has taken him all over the world during the past twelve months. In April he did a tour and concert with the WDR Big Band, conducted by legendary arranger Bob Brookmeyer. May found Gottlieb on St. Bart's in the Caribbean, performing with his own group, Elements, featuring co-founder Mark Egan on bass and special guest Steve Kahn on guitar. (Elements also released another CD this year, *Live In The Far East*, and plans another studio recording for 1996.)

Summertime brought Gottlieb back to Europe to perform and record with guitar synth master Nguyen Le, including an appearance at the Montreaux Jazz Festival. He also did a tour with the Blues Brothers, a group he has played with on-and-off for the last six years. He also showed up in a video with studio guitarist Mundel Lowe.

Gottlieb has squeezed in other studio appearances, including TV commercials, movie soundtracks, and recordings with, among others, Chris Connors, Ali Ryerson, and Haru. He was also involved in developing new cymbals for Istanbul in Turkey, including the *Mel Lewis Memorial* set and the *Danny Gottlieb Flat Rides*.

Look for Gottlieb in several new ads and a promotional video from KAT. He also just completed his own CD (to be released soon) featuring many textures and electronic sounds using the lat-



est equipment from KAT and E-Mu Systems. And to complete another successful year, Danny will be presenting a clinic on his latest electronic explorations at the Percussive Arts Society International Convention in Phoenix (November 1-4). Of course, there will be 366 days for him to musically explore in 1996.

• *Lauren Vogel Weiss*

## Jimmy DeGrasso

Just after an interview he did for *MD* in the spring of '92, Jimmy DeGrasso joined Suicidal Tendencies. "I was the last drummer to audition on the last day, after sixty guys had played," Jimmy says. "The band members were all sitting around the room looking very tired. They said they were looking for someone who makes the band slam—someone who really pushes the band but at the same time keeps it together, and someone who is creative, too." Jimmy must have provided all of that, because as usual for him, he got the gig.

According to Jimmy, the other players soon let him know about their other requirements. "You might not believe it, but the band needs someone with a wide

musical vocabulary, because they draw from several sources. There are punk roots, we can get very funky, and there are moments when you can hear a fusion influence! On top of all that, though, the guys said they really wanted someone who was a team player."

That particularly came into play while recording their most recent release, *Suicidal For Life*. "The whole band vibe is what I find most enjoyable about recording," Jimmy says. "I like going into a studio in the morning with a group of musicians, where one guy brings in a lick, someone else brings in another lick, and the band makes a song out of it by the end of the day. You're building something

together. I like that team thing.

"This gig is perfect for me," Jimmy reports. "I had some other options before I did this. I had done Y&T for years. It was a rock gig, but it was time to do something else. Then I did a couple of pop things, where I played a lot less—it was more about laying the snare back and just playing really solid time. But after all of that I wanted to do something different. I never wanted to get stereotyped into the double bass, metal genre. I can do that, but I want to be known for other things. This gig appealed to me because it was a little bit of everything."

• *Robyn Flans*



## Ian Wallace

Ian Wallace spent most of the early months of 1995 in Europe, touring and recording with French pop sensation Johnny Hallyday. He came home in May long enough for ten days of rehearsals leading up to a performance with Don Henley—at Don's wedding on May 20. As part of the "wedding band," Ian backed an all-star show that included Henley, Sting, Billy Joel, John Fogerty, Jackson Browne, and J.D. Souther. (Tony Bennett also appeared, with Clayton Cameron on drums.)

During the summer Ian took a well-deserved break at his home in Santa Fe, New Mexico. "But I haven't been idle," he hastens to add. "I've been working on a straight-ahead jazz trio project with pianist Brian Trainor, along with playing other local gigs and doing a bit of teaching. Even though I love traveling, being at

home in the New Mexico mountains has been a nice cooling-off period for me."

Ian won't get too cool, however, because August sees him back in France rehearsing with Hallyday for a fall tour. Says Wallace, "The tour begins in Paris in September with an eighteen-night stand at a 12,000-seat venue. That show has been sold out since June! Johnny is sort of a French Elvis; his popularity is unbelievable."

While in Europe, Ian plans to capitalize on that continent's love of American jazz—and keep his own diversified chops up at the same time. He'll be bringing his jazz trio over for some shows in Lisbon, Portugal and Barcelona, Spain.

•Rick Van Horn

## Billy Mason

At the end of '94, life seemed bleak for Billy Mason, when, during some off-time from Paulette Carlson, he was doing a stint at a local Nashville club that burned down. He lost his drums in the fire, but luckily a total stranger saved the day. "A friend of mine told Eddie Bayers what had happened," Billy says, "and he lent me a kit for three months. When Tim McGraw called, I was without my own kit."

Since joining the country artist, Mason has watched Tim McGraw's career take off like a rocket. Billy says the reason this particular band is great isn't because the bandmembers have strong country music backgrounds, though. Actually, the whole band consists of rock or funk musicians.

"I'm a rock drummer, which is what Tim liked about my playing," Mason says. "He really wants me to hit the drums hard and be a real solid groove player. I compare myself to Billy Joel's drummer, Liberty DeVitto. We're both very hard, straight-ahead players without a lot of flash. Tim calls me Billy Thunder. The whole band is driving Tim out there. My riser is about 20' high

and there are stairs coming up the sides and in front. Tim is always running around me and the band is running up there, so the show is real high-energy.

"I love playing all the material, but from a drum aspect, 'Indian Outlaw' is the most fun. We do two encore songs—'The Joker' by Steve Miller and 'Ramblin' Man,' which the crowd really loves. Tim does everything from George Strait to rock 'n' roll, and both the ballads and the uptempo material are high-energy and big-sounding." Billy adds that his experience recording cuts for Jo-El Sonnier and demos for Carlson helped pave the way for the comfortable click track playing he does nightly with McGraw.

Mason's been working hard on the road with McGraw, doing twenty-eight shows a month, with just short breaks for recording. In fact, Mason says there are plans for the band to record a couple of tracks on McGraw's upcoming LP. Things are definitely looking brighter for Billy!

•Robyn Flans

## News...

**Billy Ward** recorded with Bill Champlin, as well as for TNT's *Andersonville*. He is also on Leni Stern's album *Words* and on one track of Jim Beard's *Lost At The Carnival*, and is still working live with Chris Whitley.

**Omar Hakim** is in a new group with Ramsey Lewis, Grover Washington, and Victor Lewis called Urban Knights. (They have a recent release on GRP.) Omar is also working on

a second solo disc.

**Sam Lay** on the Paul Butterfield Blues Band's *The Original Lost Elektra Sessions*.

**Chad Sexton** on 311's self-titled third LP.

**Tom Maginnis** is on Buffalo Tom's *Sleepy Eyed*.

**Matt Abts** is on Allmans spin-off trio Gov't Mule's self-titled debut, as well as Chris Anderson's *Old Friend*.

**Cheron Moore** has been gigging with ten-year old har-

monica phenom Brody Buster. Cheron is also appearing on screen playing a 1940s Chick Webb-style drumkit in Denzil Washington's new movie, *Devil In A Blue Dress*.

**Matt Chamberlain** recently recorded with Peter Gabriel on a track for the new Leonard Cohen tribute album. Matt is also on new releases by the Wallflowers.

**Tommy "Mugs" Cain** is about to embark on a world

tour with Michael Bolton. He's also on his brother Jonathan's new release, *Back To The Innocence*.

**John Riley** is currently on tour in Europe with John Patitucci's group.

Congratulations to **Peter Criss**, who was recently inducted into the Hollywood Rock Walk. Peter has been touring recently with former KISS bandmate Ace Frehley.





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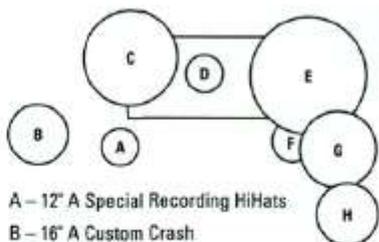
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**FEW PEOPLE ATTAIN** the level of genius that **Dennis Chambers** reaches every time he sits down to play. And like so many other greats, to get his unbelievable ideas across, **Dennis uses K. Zildjians.**

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- C – 18" K Dark Crash Thin Brilliant
- D – 12" K Splash
- 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*

## Chad Smith

**Q** I saw you at the Reading Festival in '94 with the Chili Peppers, and I immediately came to the conclusion that you are the coolest drummer I know. Here are some questions that I desperately need answered:

1. How do you tune your toms—especially on "Breaking The Girl"?
2. How do you tune your kick drum for live playing (as at Woodstock '94) versus recording (as on "Funky Monk's")?
3. During the "Give It Away" video I saw you using Zildjian cymbals, and I thought you played Sabians. What was that all about?
4. What tips can you give me for studio work?
5. What do I practice to be like you?
6. How can I contact you directly?

Max Burgess  
Aldershot, England

**A** Hey Mad Max: Today is the *Ask A Pro* six-question-for-one-blue-light special, so your desperation is in luck. Here goes:

For the tuning thing, it's pretty simple. The toms are tuned so that I can play the first three notes of "In The Mood" (the old swing tune, not the Rush song). My kick drum is tuned pretty much the same both live and in the studio: The batter head is just a twist up from the wrinkle stage. Add a packing blanket folded once and you're all set.

As far as the "Give It Away" video goes, you were very observant to catch a glimpse of the brand name on the cymbal. I do use Sabian cymbals, and I have for ten years. But in certain situations (like video shoots) rented gear is used—and when you're painted silver in the desert, there aren't many drum stores around.

With regard to studio work, I think

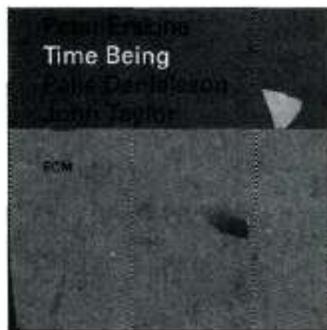


Photo by Lissa Wales

you're asking the wrong guy. But I can tell you that I basically take the same approach as in a live situation: Play for the moment and give it everything you've got.

As for "being like me," I'm flattered that you like my playing, but be *yourself* and play what's in *your* heart. That way you'll be a great musician. Finally, you (or anyone else) can write me in care of: Lindy Goetz Management, 11116 Aqua Vista #39, Studio City, CA 91602.

### PETER ERSKINE



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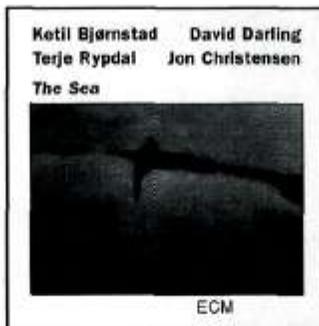
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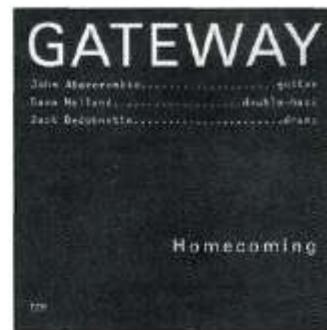
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NEW YORK DAILY NEWS



# Carlos Vega

**D** I had the great pleasure of seeing you perform with James Taylor a while back, and I enjoyed your playing immensely. I'm dying to know how you played that snare/hi-hat/ride-cymbal bell groove at the end of "Your Smiling Face," and also what your drum and cymbal setups are. (I especially loved the snare.) Thanks so much for the inspiration!

Stephen Austin  
Acton, MA

**A** The beat you refer to is one I "borrowed" from Steve Gadd. The bass drum pattern is a dotted 8th, 16th, and quarter note. The right hand plays every upbeat on the ride cymbal and also plays 2 and 4 on the snare. The left hand is over on the hi-hat playing beats "e" and "ah" of every four-16th-note pattern. Here's the way it looks when written:

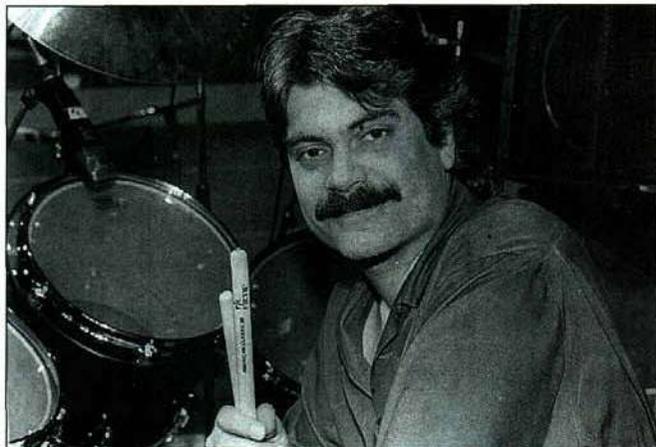
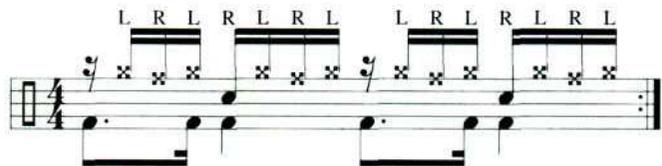
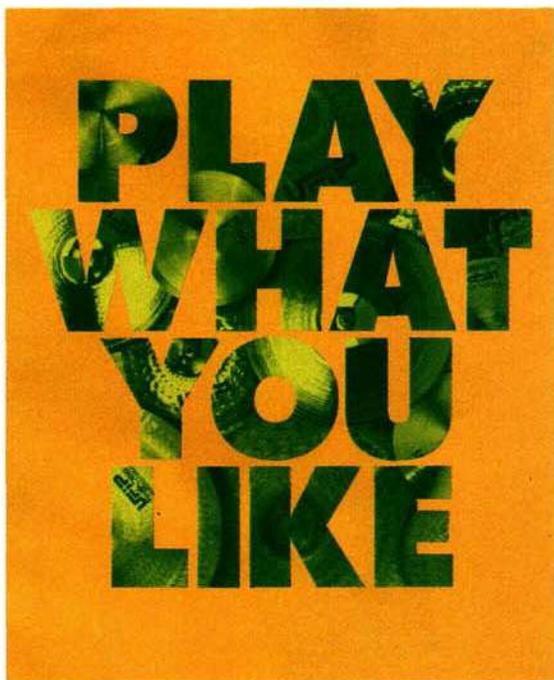


Photo by Lisa Wales

The drums were Drum Workshop, including a 20" bass drum and 10", 12", and 16" toms. The snare was a 1980s Ludwig 5" bronze-shell model. The cymbals were *Paiste* ("Signature") models: a 20" dark crash/ride, a 20" thin China, a 16" *Fast Crash*, an 18" *Full Crash*, 12" heavy hi-hats on the right, and 13" heavy hi-hats on the left.



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articulate range of weights, sizes and sounds including the powerful Experience Bionic Heavy Ride, the warm Natural Regular Ride, the arid Rough Flat Ride and the versatile Class Medium Ride.

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*"Good cymbal sounds for percussionists are hard to find. That's what makes AA so great. There are Mimi Chinese, China Splashes, Rocktagon Splashes, and this great Latin-flavored El Sabor."*

**Richie 'Gajate' Garcia**  
(Latin Specialist,  
Hiroshima)

*"I meet more players using AA... With so much power, durability and great sounds – like these Rocktagon Crashes – AA cymbals are great for rock."*

**Bobby Rock** (Nelson,  
Clinic Specialist)

### El Sabor

*A flanged edge and heavy bell make this a unique Latin tri-purpose crash/clave/ride cymbal that plays everything. "The bell was beautifully defined, perfect for enforcing the clave, or smacking out a rivetting rock beat."*  
(Rhythm)

*"I mix AA, AAX, and HH... but for laying down a groove, AA really does the job, because it plays easy and cuts so well. Monsterous!"*

**Chad Smith**  
(Red Hot Chili Peppers)



## A TASTE OF AA.

### Rock Splash

Heavy, power-weight model is more brash than splash.

### Rocktagon Splashes

Square-edged design adds raw edge to splashy sound.

### China Splash

Inverted, upside down splash has raw-edged bite.

### Sound Control Crash

Unique thin, flanged-edge model has instant response and decay, and bright, splashy sounds.

### Rock Ride

Big-bell, high-powered model is loud and full of presence.

### Rocktagon Crash

Eight-sided shape creates a raw crash/chinese response.

### Bright Crash

Special design adds speed and power to this medium-weight model.

### Mini Hats

Small size, big sound 10" and 12" hat pairings make funky remote and X-hat add-ons.

## AA. PRESSING IN POWER.

The cold, hard bronze of AA cymbals is pressed into high-profile shapes under 75 tonnes of crushing hydraulic pressure. This loads each cymbal with inner tension for fast response rates, added power, and increased cut.

### AUTO-HAMMERING

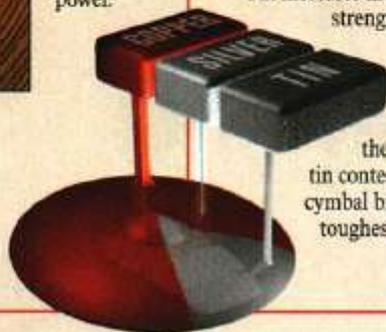
The consistent pressure of small peen automatic hammers finalizes AA shaping and stabilizes tonal parameters by focusing the high-end cutting power.



### METAL MIX

Tin increases the musicality and strength of a cymbal.

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"I've always liked cymbals that could be played in any type of music... rock, funk, country... At SABIAN, we're making those cymbals. And with AA, you'll find our biggest selection of models, for total versatility."

**Dan Barker**  
(V.P., Manufacturing)

# SABIAN



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# SABIAN

# HH

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*"The day I met this amazing Power Bell Ride, I realized there are some killer HH rock cymbals."*

**Vinnie Paul**  
(Pantera)

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*"HH cymbals like this Duo Ride capture the spirit and tone of the really great jazz cymbals I grew up with."*

**Michael Shrieve**  
(Solo Artist, Abraxas)



# A TASTE OF HH.

## HH Sound Control

A thin, flanged edge increases response rate for fast, splashy sounds.

## HH Leopard Ride

Raw and unlathed, emitting dry, cutting stick sounds and powerful bell response.

## HH Thin Chinese

Totally hand hammered TWICE for hot, trashy tones.

## HH Splashes

Dark, airy and full of bite. Minimal sizes make maximum impact at the optimum moment.

## HH Mini Chinese

Fast, dark and trashy 12" and 14" models are loud and impactful accents.

## HH Jazz Ride

Bop tonality, a big, punchy bell, and lots of presence. *Simmering!*

## HH THE LOW DOWN ON HAND HAMMERING.

You may be surprised to learn that SABIAN is the only major cymbal company in the world devoting its skill and time to making hand-hammered cymbals. We use age-old methods to individualize every HH cymbal with its own special tone... its own unique sound.



### HAMMER MARKS

Hundreds of dimples of differing sizes and depths cover every HH. By directing sound vibrations in varying directions, they increase the tonality of the cymbal for a more musical output.

Each HH artisan, like Charlie Brown (left), has a unique hammering style. So every HH sounds a little bit different from the others.

### THE HUMAN TOUCH

We test HH cymbals again and again, and age them to perfection before we hand-sign the Armenian translation of SABIAN on the underside of every bell.



"I love HH cymbals. They add a funkier, bluesier sound to the cut of my AAs and AAXs."

**Richie Hayward**  
(Little Feat,  
Eric Clapton)

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## In A Silent Way

**Q** In Mark Griffith's *Artist On Track* column in your January '95 issue, Mark states that Jack DeJohnette played drums on Miles Davis's *In A Silent Way* album. I always thought Tony Williams played on that album. What's the story?

James Wellington  
San Diego, CA

**A** I We checked with Mark regarding his source, and it couldn't be more impeccable: Jack DeJohnette himself. Jack told Mark that *In A Silent Way* was recorded "in pieces," and that both he and Tony played on various tracks.

## DW Pedal Problem

**Q** I have a *DW 5000* double bass drum pedal. When I attach it to my bass drum hoop, the back end of the pedal rises off the ground, leaving a 3/8" gap between the pedal and the ground. When I play heel up, this makes my bass drum and rack toms bounce up and down. Is there a remedy for my problem?

Jesse Silverman  
Scottsdale, AZ

**A** Drum Workshop president Don Lombardi replies: "A few things could be causing or contributing to your problem. The first thing to do is to set your pedal on a flat surface (such as a piece of glass) and check to see that the plate itself is not bent. This probably is not the case, but if you pack your pedal in a case along with heavy stands it is possible. The plate adds strength to the pedal by making it a one-piece construction, with the casting and clamp at one end.

"When you attach the pedal to your bass drum, it is important that you keep the bass drum as low to the ground as possible. Slide the pedal onto the hoop while the clamp is open, then let the weight of the bass drum come down on the pedal—pushing it against the floor. Now tighten the hoop clamp. If you put the pedal on the drum and tighten the clamp while the drum is off the ground, you will have created an

arc between the back pedal plate and the drum spurs. This would cause the toms to bounce as you describe.

"Here's another possibility: Some sets use metal bass drum hoops with a grooved center. On these hoops there should be a rubber stopper in the groove for the pedal clamp to fit against. If the stopper has been lost or is worn down, the clamp will go inside the groove of the hoop and will push the back of the pedal off the ground.

"If these ideas do not solve your problem, feel free to contact me or Cindy at Drum Workshop, 101 Bernoulli Circle, Oxnard, California 93030-5265, (805) 485-6999. I'm sure we can help you find the appropriate solution."

## Pearl Questions

**Q** I have a 6 1/2x14 Pearl *Free Floating* snare drum in blonde maple. It's an older design, and has no air-hole. Is this a characteristic of all free-floaters? Would Pearl advise against experimenting with drilling my own airhole? Why didn't the free-floating design carry over to toms and bass drums? Also, what year was the *Professional DX* series made? Were they maple or birch? What was the ply configuration? And where could I find another 16x24 piano-black covered bass drum in that series?

Keven Constantnelli  
Houston, TX

**A** Whew! That's a lengthy list. Fortunately, we have the able services of Pearl product specialist Gene Okamoto to draw on. Gene tells us that Pearl's *Free Floating System* snare drums have two air vents drilled into the aluminum edge ring: one over each snare bed. The unusual location of these vents allows the air to exit at the bottom of the drum "to give maximum snare action and produce exceptional snare response." This design is featured on all *FFS* drumset snares; marching snares feature a different venting system.

"I had four air vents installed into the shell of my piccolo *Free Floater*," says Gene, "to improve its stick response. You

may want to experiment with air vents, but I don't recommend that you proceed unless you have the proper tools and skills to do so. If in doubt, take your drum to a qualified pro shop to have this done. Please be aware that modifications done during the warranty period void the warranty."

The reason the *FFS* design did not carry over to toms and bass drums was primarily economic. The molds used to make the aluminum edge ring of the *FFS* snare drum are very expensive. A fleet of such costly (and in the case of bass drums, large) molds would be required to create a full line of *FFS* toms and bass drums. Even if this were possible, the tooling would cause the drums to be priced prohibitively high.

The *Professional DX* series debuted in 1983. It featured seven-ply shells: three plies of mahogany sandwiched between two plies of birch and two plies of lamin. The drums were noted for their punch and presence. Pearl's current *Prestige Session* series drums feature similar shells and sound characteristics. As to a source for a 16x24 *DX* bass drum, we suggest you alert other *MD* readers to your need via an ad in the *Drum Market* classifieds.

## Drum Size Sound Differences

**Q** I currently play blues, soul, and rock 'n' roll—and I'm in the process of buying a new kit. Is there any difference between a 20" bass drum versus a 22" in terms of the type of songs each is appropriate for? Also, I'm considering the choice between two sizes of mounted tomtoms: a 13" and a 14", or a 14" and a 16". Which one would suit the type of music I play? Finally, given my musical styles, should I contemplate buying a jazz/fusion set, with the idea being to keep the set as small as possible?

Sean Fraley  
via Internet

**A** We would recommend a 22" bass drum over a 20" for your applications. The 22" will give you more "headroom" and versatility. Smaller bass drums are tight and punchy, but may not be able to offer the depth and volume necessary for



your type of music—especially in unmiked situations.

When you say "mounted tom-toms," we assume you mean rack toms, rather than one rack and one mounted "floor" tom. In that case, we recommend a 13/14" combo over a 14"/16". You would then use a 16" floor tom for your lower sounds. If, however, you're talking about the *only* two toms you'll be using, then we'd suggest a 13"/16" combo for greater melodic range.

Given the type of music you play, considering a small-drum jazz/fusion set might be counterproductive. While it might be easier to handle, it might not give you the power and body required for blues, soul, and rock 'n' roll styles.

## Increasing Double-Bass Speed

**Q** I've been working on trying to get my double-bass playing faster. Do you have any suggestions on how to increase my speed?

Dave Miller  
Piano, TX

**A** Our best advice on developing double-bass speed is the same advice given by virtually every double-bass artist we've ever interviewed: Practice slowly at first and work up to speed. There

are no shortcuts. Use various rudimental patterns to develop independence and skill as well as pure speed.

Some drummers do advocate using ankle weights or heavy shoes to add resistance while practicing (the "swinging two bats" approach). Others have suggested a "wind sprint" routine, where you start slow to warm up, then play as fast as you possibly can for a short period, then slow down again, then speed up again, and so on. Realize that these types of routines are more for pure physical development of your foot and ankle muscles than for the development of musical playing. Be sure to balance them with a practice routine of playing actual parts of songs (preferably to a metronome, drum machine, or recording) so you develop good time as well as good speed.

## Drum Corps Info

**Q** Can you help me find information on drum corps activities? Are there any magazines or newsletters published?

Alan Millar  
Hollister, CA

**A** The organization that sanctions and oversees most drum corps activity is Drum Corps International. You can contact them for information at P.O. Box 548,

Lombard, IL 60148, (708) 495-9866. They also publish a newsletter called *DCI Today* that appears in early and late spring, mid-summer, and early fall (in conjunction with the competitive season). There is also a monthly newsletter for the activity called *Drum Corps World*. Its offices are in Madison, Wisconsin, and you can reach them at (608) 241-2292.

## Mustard Seeds CD

**Q** I thoroughly enjoyed the performance by Gregg Bissonette & the Mustard Seeds at MD's Festival Weekend '95 this past May. I understand the group has a CD out. How may I obtain it?

Diana Von Zwick  
no address given

**A** Information on the Mustard Seeds' CD (titled, aptly enough, *The Mustard Seeds*) can be obtained by writing to the band's mailing address: 3027 E. Snead Place, Tustin, CA 92680.



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### Monolith Carbon Fiber Drums



Monolith Composites of Ontario, Canada now offers carbon-fiber-based drums. According to the company, carbon-fiber-based materials—pound for pound—create eight times the strength of steel and twelve times

that of aluminum. Their studies have also revealed unique acoustical characteristics in carbon-fiber material, making it an obvious candidate for use in percussion instruments.

Monolith drums feature a *Resonance Suspension Flange (RSF)*, which permits the creation of a one-piece shell with a clear interior surface void of any hardware intrusions. This design is said to "enable smooth interaction between the top and bottom heads, which utilize the superior head-hoop tensioning and shaping abilities achieved only with the use of die-cast rims."

The hand-made shells are said to provide "excellent controlled resonance, linear sound production with strong attack, and consistent decay," and are claimed to be unaffected by temperature and humidity. Drums are available in a complete range of sizes and depths, in four formulations: standard *Stratus* and *Stratus Dry*, and premium *Stargate* and *Stargate Dry*. Shells are finished showing the deep natural charcoal weave of the carbon fiber, and can be tinted in subtle hues. Die-cast rims can be ordered in chrome or several powder-coated finishes with matching or color-coordinated aluminum control rods. **Monolith Composites, 1379 Centre Rd., Carlisle, Ontario, Canada LOR 1H0, (905) 639-6173 or (800) 250-DRUM.**

### Sonor Force Series

Sonor has recently introduced a new *Force* drumkit line. Developed by the Sonor Design Team, the new series is said to be "high-quality, yet extremely affordable" and to incorporate "a traditional look with a powerful sound." The drums feature German-made poplar shells and fittings, combined with two-ply batter heads to lend "roadworthiness and durability" to the line. The kits are available in two five-piece packages, and drummers will have the flexibility to choose from a variety of different-sized toms, bass drums, and snare drums, including a piccolo snare. For more information contact Sonor at **HSS, A Division of Hohner, Inc., P.O. Box 9167, Richmond, VA 23227-0167, (804) 550-2700.**

### New Legend Snare Drum Finishes And Shells



Kaman Music Corporation recently introduced several new colors, as well as metal shells, to its Legend snare drum line. The new colors are honey amber, charcoal gray, and black rock, which are all based on finishes from Kaman's Ovation guitar line. The honey amber and charcoal gray are high-gloss, transparent stains that utilize Ovation's *Styremyca* clear coat and gives the drums a guitar-like finish. The black rock opaque painted finish is highly textured and is said to be extremely scratch- and dent-resistant. Legend will no longer offer any covered drums.

Legend is also now offering metal shells made of phosphor bronze. Available in 4x14 and 6 1/2x14 sizes, the drums are said to "have a unique and intriguing sound," and to look "stunning."

Legend snare drums range in price from \$475.50 to \$699.50. **Kaman Music Corp. (Legend Snare Drums), P.O. Box 507, Bloomfield, CT 06002, tel: (203) 243-7941, fax: (203) 243-7102.**

### Sabian NewsBeat Catalog



Sabian's *NewsBeat '95*, the latest in the cymbal company's series of annual instrument and artist information magazines, is now available. The 24-page issue contains information on all of the company's cymbal lines, as well as comments from and setup diagrams of such Sabian artists as Dave Abbruzzese, Vinnie Paul, Mike Portnoy, and Chad Smith. Contact your Sabian dealer or **Sabian Ltd., Marketing Dept., Meductic, New Brunswick, Canada EOH 1L0, tel: (506) 272-2019, fax: (506) 272-2081.**

## Vollan Metal Snare Drums



Mark Vollan of Seattle is hand-crafting snare drums of 11-gauge (approximately 1/8" thick) solid brass, bronze, and copper. Mark claims that the drums produce "unheard-of power, projection, and sensitivity." Custom-made machinery is used to create perfectly round shells with precise 40° counter-cut bearing edges to guarantee accurate and responsive tuning at all tension levels. The heads sit on a point in the shell's center, which is said to produce a sound with "the optimum balance of depth, warmth, and attack." Tension casings are also an exclusive Vollan design. They're made of solid, heavy brass hexagonal stock and threaded to exact tolerances to ensure precise and durable tuning without the need for any locking devices.

Drums are available in 12", 13", and 14" diameters and depths from 3 1/2" to 8". All shells come standard with a brushed satin finish. A highly reflective polished and lacquered finish is available at an additional charge. Triple-flanged 2mm stainless-steel hoops are standard; brass triple-flange hoops and chromed die-cast hoops are also available. Drums are priced from \$649 to \$799 and come with a two-year limited warranty. **Vollan Drums, 10115 Greenwood Ave. North, Box M-153, Seattle, WA 98133, (206) 781-3219.**

## Patterson Cable Snares



Patterson Cable Snares are designed to "drastically reduce annoying snare 'buzz' caused by toms, bass drums, horns, and amplifiers." Cables offer six to eight times the surface contact of wire coils for increased power and projection with less "wire slap." All snares are covered by a lifetime warranty. Patterson offers four models: *Mega*

*Combo* (20-strand [8 stainless/12 coated]); for drumset "heavy hitters" and symphonic players; \$79), *Super Corps 20 Marching Snare* (same as the *Mega Combo* but with special adaptive hardware for various marching drums; \$93), *Power Stainless* (18-strand; brighter, more sensitive sound; primarily for drumset and symphonic playing; \$65), and *Classic Blue* (12-strand; coated steel; warm "classic" sound for concert and drumset; \$45).

**Patterson Snares, 4003 Willow Green, San Antonio, TX 78217, tel/fax: (210) 655-8435.**

## Remo Doumbeks And Kids Percussion



Remo, Inc. has recently expanded their world percussion line with the addition of both pre-tuned and tunable doumbeks. The goblet-shaped, single-headed drums are one of the world's most popular styles, and are used to accompany vocal, instrumental, and dance music.

Pre-tuned doumbek models include three 10" x 15" designs: *Cleopatra* (straight-line silhouette and "Gold Warrior" *FabriFinish*), *Leila* (extended bowl and "Ceramic" *FabriFinish*), and *Diane* (short bowl and "Night Fantasy" *FabriFinish*). All are priced at \$115. A smaller, 8" x 15" version of the *Diane* is available in all three finishes and is priced at \$75.

The drumkey-tunable model is 10" x 17", features a *Diane* short bowl silhouette and a *Fiberskyn 3 FA* head, and is available in all three *FabriFinish* covered designs. Steel rims and hook-style tension brackets are used for tuning adjustments. (Contact the manufacturer or a Remo dealer for price information.) All Remo doumbeks feature *Acousticon R* shells and *Fiberskyn 3* heads.

Remo has also expanded its *Kid's Percussion* collection with the addition of a 8" x 14" *Kid's Djembe*, an 10" x 8" *Kid's Floor Tom-Tom*, and an assortment of six *Gathering Drums*. The drums feature the same shells and heads as Remo's professional drums, but are scaled down and wrapped in a whimsical "Rainforest" *FabriFinish* to enhance their appeal to younger players. Sticks, mallets, and straps are bundled with the appropriate drum. **Remo, Inc., 12804 Raymer St., North Hollywood, CA 91605, tel: (818) 983-2600, fax: (818) 503-0198.**

## Talkit VP Variable Pitch Drum



The *Talkit VP* from B.Rad Percussion is a foot-pedal-operated variable-pitch drum based on the design of the African talking drum. It offers instantaneous pitch changes from low bass through high tom registers, along with vibra-to and tremolo action. Its compact size (10" heads, 2' overall height) makes it easy to transport and to fit in and around drumkit or percussion setups. Each drum is handcrafted with a hardwood shell, is fitted with standard Mylar drumheads and steel rims, and mounts on a

standard double tom-tom tripod stand or on a rack system. Two *Talkit VPs* are currently in use by Mickey Hart of the Grateful Dead. A demo tape and photo are available for \$6; contact **B.Rad Percussion, Rt. 2 Box 544, Floyd, VA 24091, (540) 789-7369** for further information.

## Dennis DeLucia Stick From Vic Firth

Vic Firth now offers the *Dennis DeLucia D-Lite* signature snare drum stick in the company's *Corpsmaster* line of marching drumsticks and mallets. Based on the design of Dennis's laminated *Sta-Pak* model, the *D-Lite* is crafted in hickory for improved speed and response. The stick has an overall length of 16 3/4" and a "Taj Mahal" tip shape (in wood or nylon), and is available in natural hickory finish with a black signature. Retail price is \$10.90 for wood-tip models and \$11.40 for nylon. **Vic Firth, Inc., 65 Commerce Way, Dedham, MA 02026, tel: (617) 326-3455, fax: (617) 326-1273.**

## Drum Doctors Offer "The Cure" For Any Drum

For a limited time, Drum Doctors of North Hollywood, California is offering studio-quality drum maintenance and repairs to drummers throughout the United States. This service allows any drummer to benefit from the same expert care that Drum Doctors provides to clients including Terry Bozzio, Jim Keltner, Chad Smith, and Vinnie Colaiuta.

For a flat fee of \$95 per snare drum and \$395 per five-piece kit (plus shipping) Drum Doctors will true all bearing edges, apply new heads, and properly tune the drums. The fee also includes inspection, diagnosis, and a consultation regarding any additional work that may be necessary to improve the drum's performance. Following all authorized procedures, the drums are returned via UPS or Federal Express. According to Ross Garfield ("The Drum Doctor"), "The Cure" will not only noticeably improve a drum's sound, it will do it at a fraction of the cost of a new kit—often making an old kit sound better than a new one, while adding to its value and enjoyment." For further details and shipping instructions contact **Drum Doctors, 11049 Weddington St., North Hollywood, CA 91601, tel: (818) 506-8123, fax: (818) 506-6805.**

## Aquarian Vinny Appice Drumheads

Aquarian's new *Vinny Appice Signature* series drumheads feature an extremely thin *Power Dot*, a *Studio-X* muffling ring, and Aquarian's "Satin Finish" (said to be sensitive and durable). A special texture coating is applied over the *Power Dot*, resulting in what Aquarian says is a "full, rich, and focused sound with plenty of punch. No tape or extra muffling will be needed." **Aquarian Accessories Corp., 1140 N. Tustin Ave., Anaheim, CA 92807.**



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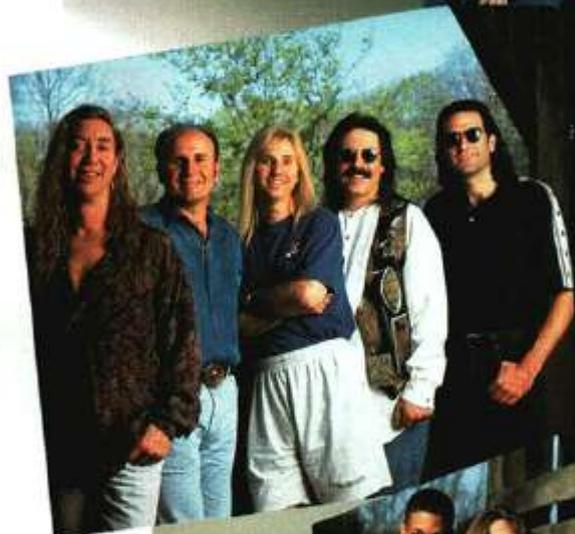
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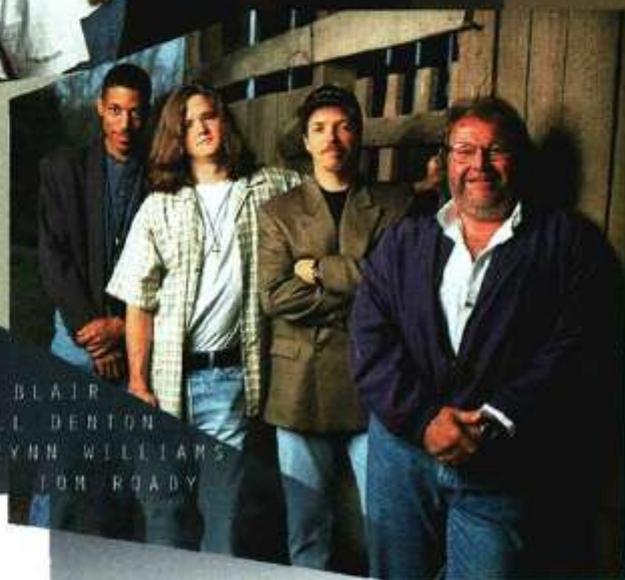
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# Camber 25th Anniversary Series And C6000 Cymbals

by Rick Van Horn

The name may not be familiar, but the line offers serious alternatives in both sound and price.

If you know of Camber cymbals at all, you might think of them as the "cheapo brand" that the music store puts on its no-name import kits, or perhaps has tucked away over in the corner for sale to the parents of nine-year-old drummer wanna-bes. Well, you'd be considerably off the mark. While it's true that the various Camber lines are priced well below those of the major cymbal manufacturers, they have several characteristics that make them worthy of serious consideration by a wide range of players—a range that might include you.



To begin with, Camber cymbals are not manufactured overseas, as you might think. They are made in Canada, under rigorous standards and controls. What keeps their prices down is the materials they're made of and certain mechanized manufacturing processes used to make them. Additionally, each line is extremely limited as to models and sizes, and the cymbals are offered primarily in pre-packs. This makes them easier (and less costly) to market. The net result is the ability to manufacture and sell some pretty decent cymbals at a surprisingly low cost.

"Pretty decent," you say? What, exactly, does that mean? It means that if you give a look and listen to a Camber cymbal without being predisposed to dismiss it as a "cheapo," you might instead determine that it could serve a musical and/or functional purpose for your playing applications—while saving you some money at the same time. So let's examine the two Camber lines sent to *MD* for review.

## 25th Anniversary Series

Camber's *25th Anniversary Series* cymbals are made of nickel-silver alloy (as opposed to the bronze used for high-end cymbals by the major brands). This particular alloy is quite resonant, and tends to favor high frequencies. What it lacks, perhaps, is the underlying body and character offered by bronze.

We received a pre-pack containing a 20" ride cymbal, a 16" crash, and a pair of 14" hi-hats. All of the cymbals tended toward the heavy side, which is intentional on Camber's part. They are targeting this line toward young and/or rock players, with durability and projection in mind. The cymbals all had an attractive silvery finish, and they were all hammered and lathed in a very professional manner.

In terms of sound, the general characteristics were those you'd expect from heavy or "rock" weight cymbals. The 16" crash was loud and explosive, with a high pitch and a respectable amount of sustain. The hi-hats produced a really nice "chick" when played with the foot, but the thickness of the cymbals made them fairly one-dimensional. They didn't sound particularly good on a swing-style open/closed ride pattern, but they worked well for washy rock rides (8th or quarter notes), and were more than acceptable for heavy, barking funk patterns. In other words, they had no delicacy, but plenty of power.

Perhaps the most interesting cymbal in this group was the 20" ride. Quite thick and heavy, it had a very dry, pingy sound and virtually no "shimmer" or "spread." For that reason, it too seemed a bit one-dimensional. On the other hand, I have to admit that its cut and projection rivaled that of *much* more expensive cymbals with "dry" designations. It also had a very clear, well-defined bell

sound. So for those who favor a heavy, "dry" style of ride, the Camber 25th Anniversary model might be a real find.

I could easily see the 25th Anniversary Series cymbals being used by a semi-pro player on a regular basis—particularly in rock applications. I would also consider them an excellent choice—both musically and economically—for an accomplished drumset student looking for something a cut above "beginner" models. The pre-pack we received has a list price of \$510, and includes a special-edition Kaces brand silver cymbal bag.

### C6000 Cymbals

The C6000 line is the highest of Camber's three brass cymbal lines (the others being C4000 and 300). There's no denying that brass cymbals don't equate in performance to cymbals made of bronze—or even to those made of nickel-silver. However, if you consider them on their own merits, taking their significantly lower price structure into account, it's surprising what you discover.

Just for a moment, let's talk value. Brass cymbals have always had the reputation as being "not quite the real thing." They were the inexpensive cymbals that you got on your first kit in order to have targets to hit—they weren't really to be considered as musical instruments. However, "beginner" or "student" drummers aren't the only ones who have to be concerned with affordability. A semi-pro who gigs only once or twice a month might have to decide between a new cymbal and this month's rent. Drummers who play out more frequently might be looking for an acceptable—but affordable—set of practice cymbals for the basement kit. And, given the nature of today's esoteric tastes in drumkit sounds, more than a few adventurous souls might find unique and wholly appealing characteristics amid brass beauties like the C6000s.

For our review we received a pre-pack of C6000 cymbals that included a 20" ride, a 16" crash, and 14" hi-hats. We also received an 18" China cymbal that's sold separately. The cymbals all featured a highly polished lacquered brass finish, and were quite striking visually.

Certain limitations in the acoustic characteristics of brass were very apparent in all of the C6000 models. But some of these might actually prove to be advantages, depending on your application. The 16" crash is a prime example. It was quite thin, and if I only tapped on it with a stick I got virtually no sound at all. But if I really whacked it, it produced a dark yet explosive crash sound—which died almost instantly. So while this would certainly *not* be a crash cymbal for an unmiked live performance almost

### WHAT'S HOT

- both Camber series offer excellent value in terms of manufacturing quality versus price
- 25th Anniversary Series ride rivals more expensive "dry" models
- C6000 16" crash and 20" ride might make excellent recording cymbals

### WHAT'S NOT

- 25th Anniversary series is somewhat heavy and one-dimensional
- C6000 hi-hats produce weak "chick" sound when played with the foot

anywhere, it just might be a *killer* crash for either home or professional recording applications. And getting back to the more traditional "student" application, a crash like this might get on Mom's, Dad's, and the neighbors' nerves a lot less than one that was more "musical"—and penetrating.

The 20" ride was surprisingly pleasant. It was moderately thin, so it had a fairly low, dark sound. It also had a fair amount of shimmer and spread—although its bell sound was rather dull. Again, this would not be a cymbal I'd choose for a live gig; it just didn't have the musicality and the projection. But it did have an undeniable personality that might suit a recording application to a "T," and its limited projection would keep it under control in the practice room.

The hi-hats were my least favorite in this group. They were quite thin, and as a result produced a very weak "chick" sound. This is unavoidable with thin cymbals, but it's unfortunate because



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that hi-hat sound is so important to the development of playing technique for a student drummer. The cymbals did sound acceptable when played in the closed position with sticks (as on rock patterns) or on open/closed swing patterns.

Just as an aside, I experimented with combining the top cymbal of the *C6000* hi-hats with the bottom cymbal from the *25th Anniversary Series*. The results were quite impressive: I got much more "chick" than the *C6000s* alone could produce, and much nicer sticking response and sound than the *25th Anniversary* models offered. This combination might be something for Camber to consider offering as a special option—similar to the combination hi-hat packages offered by several of the major brands.

The *C6000* China cymbal was sort of difficult to evaluate—after all, a China cymbal is *supposed* to sound "trashy." The *C6000* model certainly produced the explosive spread of a China-type cymbal—albeit a little darker and flatter than more expensive versions. Where it really differed, however, was in decay time. A China cymbal should decay quickly; this one decayed *instanta-*

*neously*. I mean it had *no* decay time. I can't honestly see any professional application for this cymbal (unless you're looking for something *very* unusual even within the special-effects cymbal range). However, from the point of view of a student application, this model would certainly give a young player a China-type sound source to work with when developing an "ear" for selecting which cymbal to play when. (Mom and Dad might also appreciate the limited nature of this most obnoxious of all cymbal sounds.)

The *C6000* series is not a professional performance line—yet it might find proponents in the studio field. It's a value-oriented series that will certainly appeal to parents of aspiring young drummers. It might also find a home on the kits of working semi-pros and professionals who are looking for affordable practice cymbals or unusual sound-source additions. And the price is right: Our review pre-pack lists at \$276.50; the China cymbal is priced at \$95.95. Camber Cymbals (division of Ace Products), 1334 C Ross St., Petaluma, CA 94952, tel: (707) 765-6597, fax: (707) 765-6682.

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## Axis Pro Hi-Hat And Extra Hat

by Chap Ostrander

High technology moves from the bass drum pedal to the hi-hat in this unique new design.

### Axis Pro Hi-Hat

The *Axis Pro Hi-Hat* is the latest offering from Engineered Percussion. They're the company that manufactures the *Axis* single and double bass drum pedals (reviewed in previous issues of *MD*).

The *Pro Hi-Hat* is made of the same gunmetal-gray-finished aluminum as are the bass drum pedals. The bottom section has grooves along the sides to accommodate the *Advanced Tilting System (ATS)* designed by Randy May. This system allows the pedal to tilt to the side when one leg is shortened and the other two are lengthened. The foot pedal assembly remains flat on the floor while the stand tilts—allowing the user to shift the cymbals closer. This is especially helpful if you use a double pedal setup that prevents your being able to place the hi-hat stand and cymbals in their usual position.

The playing motion of the pedal is transferred to the center pull rod by means of a universal joint linkage that allows the user to

achieve the up-and-down motion without pulling the center rod sideways. The rod passes through a *Delrin* cartridge inside the lower section. The cartridge contains a ball-bearing assembly called a "sleeve bearing," which supports the rod by rolling along with it (unlike the nylon glides built into conventional hi-hats). This is the only hi-hat I've ever seen where the top cymbal will "bounce" a few times if the pedal is released quickly. The rod is influenced by gravity, not friction. Also, the *Delrin* cartridge rides on two rubber O-rings that isolate it from the vibration of playing. The bottom line is: You push with your foot and feel *no* friction on the rod, whether the stand is straight or tilted.

Height adjustments are made by moving the position of a metal collar that stays with the upper tube. You tighten the set screw with a drumkey, and use a wingnut to connect the top tube to the bottom section. The memory collar rides on two O-rings for further isolation. The top tube is smooth (in contrast to the bottom tube, which is grooved for the *ATS* system) and fairly thick, so it would be the logical place to attach a clamping mechanism (to

#### WHAT'S HOT

- extremely versatile positioning capabilities
- completely frictionless operation
- unique clutch may enhance cymbal sound

#### WHAT'S NOT

- can be tricky to set up and break down

attach the hi-hat to a bass drum or drum rack). In that case, you could remove the legs by sliding them completely off of the bottom section.

The *ATS* system offers a lot of flexibility. Loosening a screw above the pedal assembly allows the legs to be rotated to permit the close positioning of other pedals. The same screw gives you access to the spring-tension adjustment inside the tube. (This is the kind of job you may do once or twice, after which the spring tension will be set to your liking.) If you want the option of putting your remote-side bass drum pedal very close to the hi-hat footboard, the yoke that connects the footplate/pedal assembly to the bottom section of the stand can be removed and rotated 90° to the left, into what is called a "transverse mount." This leaves nothing directly in front of the hi-hat pedal.

I should point out that all of the various adjustment possibilities on the *Pro Hi-Hat* can make breakdown and setup a little tricky. Of course, this depends on how radical your choice of positioning is. But once you get used to where you want everything to be, a profusion of set screws and stop points are there to help you keep those positions. Failing that, a few marks made with a felt-tip pen would be all you'd need to re-establish your "perfect setup" each time.

The suspension system for the hi-hat cymbals utilizes no felts. The bottom cymbal sits on three rubber points, with a screw mounted underneath for tilting. The *Axis* clutch is designed with a bottom retaining nut (which is spun on until it hits the end of the threads) and a *Delrin* sleeve (which prevents metal-to-metal contact with the cymbal). The plate above the cymbal also has three support pads—one of which is adjustable in length. This top plate, which is locked down with a thumb-screw, is threaded so that the tension on the top cymbal is infinitely variable. When the stand is tilted, the upper and lower cymbal-tilting adjustments can be used to bring the cymbals back to their usual horizontal position (depending on how far the stand is tilted).

At first glance, the method for holding the cymbals looks a bit radical, but in practice it's very effective. Designer Darrell Johnston says that although no



formal testing has been done to determine the acoustic benefits of such a system, various artists, drum techs, and customers have reported getting a better sound from their cymbals due to the reduction in contact. It's an excellent example of a company that is not afraid to rethink an approach rather than copy a traditional practice. The *Axis* clutch is available for purchase separately (for use on other hi-hats) at \$49. The after-market package comes with the plate that supports the bottom cymbal as well as the clutch for the top cymbal.

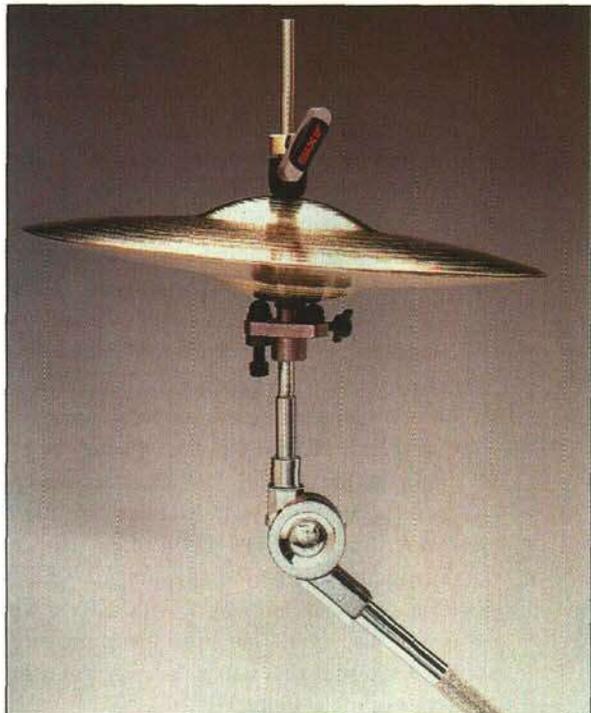
Anyone who has experienced the feel and flexibility of the *Axis* bass drum pedal already knows that the substantial amount of time required to configure the pedal to his or her personal preference is time well spent. The same is true of the *Pro Hi-Hat*. The flexibility it offers—in terms of positioning and action adjustment—is unparalleled. You'll have to work with it for a while to get it "just right," but from that point on you'll have a hi-hat that can genuinely contribute to your playing abilities.

I'd recommend carrying the *Pro Hi-Hat* in a separate case in order to avoid rough contact with other stands in a trap case or stand bag. This would also give you a place to carry the various allen wrenches that are provided with the stand for adjustment purposes. This stand *deserves* its own case; its playing feel and versatility will convince you of its value.

Owning a piece of *Axis* equipment represents a commitment to one's craft. All of the products from Engineered Percussion embody the cutting edge of technology combined with American-made parts and American craftsmanship. No concessions are made in the quality of workmanship and finish. The *Pro Hi-Hat* is no exception. It isn't cheap, but the investment in your playing comfort and technique it represents is well worth its list price of \$335. (A lower-priced version without the *ATS* leg system is under development.)

### Axis Extra Hat

Another innovation offered by Engineered Percussion is their *Axis Extra Hat*. The *Extra Hat* mounts on a cymbal stand or boom arm and permits the player to mount another set of hi-hat cymbals around the drumset. The device is com-



prised of a central rod, a bottom plate with three support pads, a spring that rides between the two cymbals, and a top clamp. The central rod is about 6" long and threaded at the bottom. The thread size is 8mm at the bottom and 6mm up inside, allowing the unit to fit most major cymbal stands or tilters. The plate locks in place either on the tilter or on the lower portion of the central rod. The spring that goes between the cymbals is fitted with plastic nuts on both ends to hold the cymbals in alignment. The top clamp holds the whole assembly together, and a threaded nut underneath the thumbscrew allows the user to adjust the amount of tension between the cymbals—from tight to loose—with a slight turn.

The *Extra Hat* is a nifty way to mount extra hi-hat cymbals without the need for a sizable auxiliary hi-hat unit and a lot of bulky clamps. Yes, you will need a stand or boom arm of your own, but I know a surprisingly large number of drummers who have extra stands lying around, and who would prefer to employ those stands as opposed to purchasing a completely new unit. The *Extra Hat* offers that option, at a list price of \$49. And for those who *don't* have a stand, an accessory rod that permits the *Extra Hat* to be mounted in a multi-clamp is available for \$15.

*Axis* products are featured at most drum shops. If you can't find them near you, contact Engineered Percussion, 24416 S. Main St., #310, Carson, CA 90745, tel: (310) 549-1171, fax: (310) 549-7208.



# Innovator Meets *InnoVation*

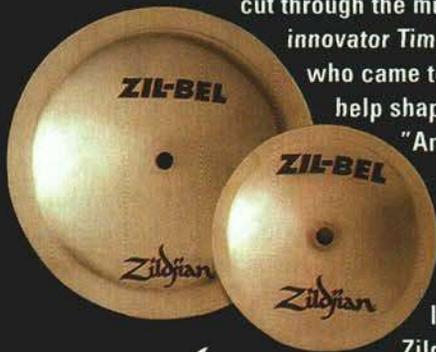
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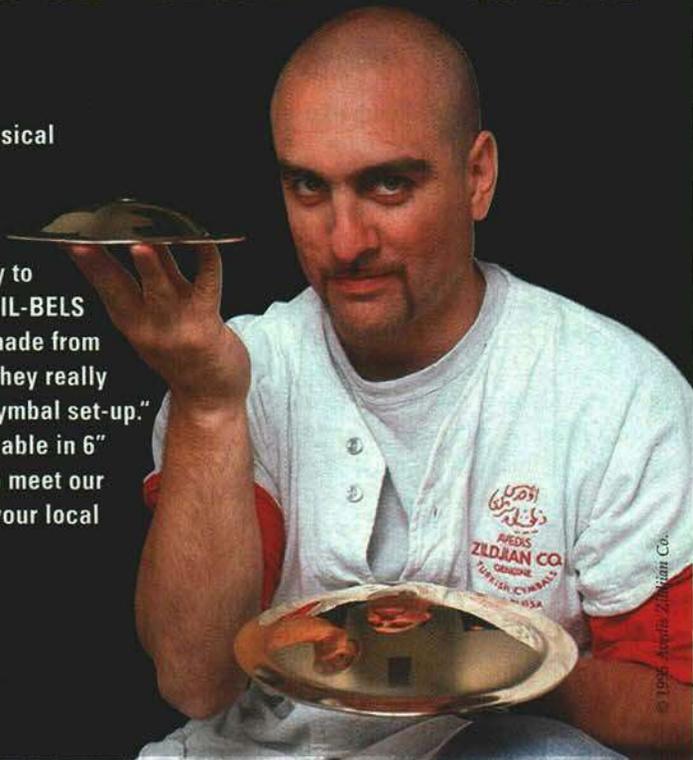
who came to the Zildjian factory to help shape the sound of the ZIL-BELS

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# 1995 Consumers Poll Results

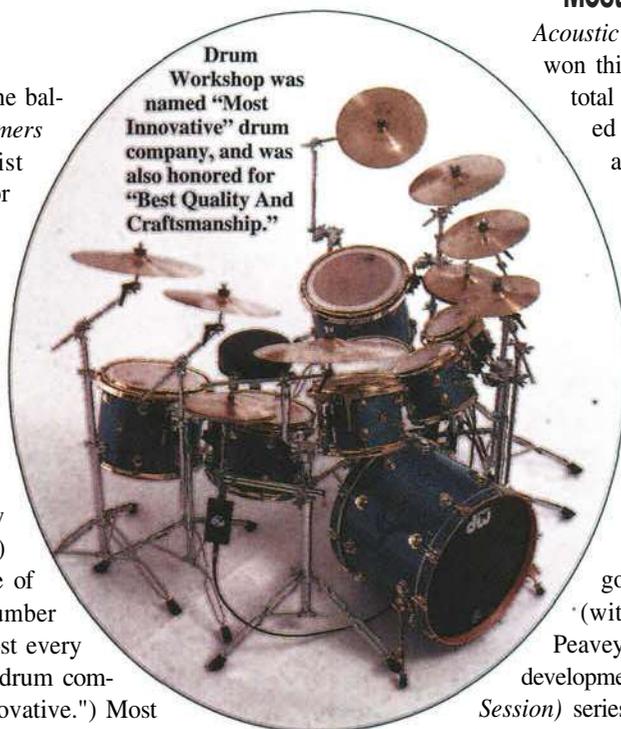
by Rick Van Horn

The June '95 issue of *MD* contained the ballot for our fourth tri-annual *Consumers Poll*—in which we invited you to list your choices of manufacturers and/or products in a variety of categories. Well, you did—with great gusto. The companies you liked, you liked *a lot*, and you said so with the kind of enthusiastic verbiage usually reserved for a favorite sports team (or perhaps a girlfriend!). And although the ballot did not have categories for what you *didn't* like, you told us that too. (Of course, only a few of those comments would be printable.)

Perhaps not surprisingly in this age of high tech and high quality, a sizable number of candidates were nominated in almost every category. (For example, twenty-three drum companies were nominated for "Most Innovative.") Most of the nominees were familiar names that have been around the industry for years. But there were also several new contenders. There has been some "shaking out" within the percussion industry in the past three years, and the results of our poll indicate that drum consumers are aware of this.

One development of note took place in all of the "Electronics" categories, where responses were significantly fewer than in the other categories. (In the "Most Innovative" category, for example, only 49% of all ballots received had responses pertaining to electronics manufacturers.) Those of you who are interested in electronics supported your favorites with enthusiastic and meaningful comments. On the other hand, comments from voters *not* interested in electronics ranged from "I'm not experienced with electronics" to "I only use acoustics" to "Who cares?" It would appear that electronic percussion is still a sensitive issue, even after more than fifteen years on the drumming scene.

So now to the results. Each winner's vote tally is expressed as a percentage of the total number of votes cast in that category. (Some categories received greater responses than others.) Additionally, this year we're also including tallies and comments for other manufacturers who figured highly in each category, as a way of recognizing their popularity among the *MD* readership.

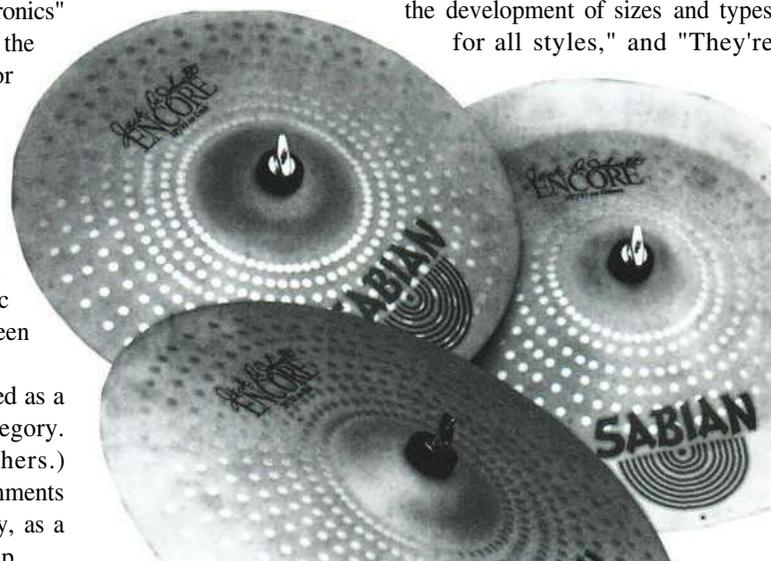


## Most Innovative Company

*Acoustic Drum Company:* Drum Workshop won this category handily with 24% of the total vote. Comments about DW included "Their drums and hardware are always on the cutting edge," "They serve the drumming public with new ideas," and "From precision bearing edges and timbre-matched shells to drumkey clips on foot pedals and felt-lined bass drum claws, DW sweats the details." Specific products lauded for their innovation included *F.A.S.T.-Sized Toms.*, *Edge* brass/wood snare drums, and *STM* suspension tom mounts.

Also figuring highly in this category were perennial contender Pearl (with 16% of the vote) and newcomer Peavey (with 10%). Pearl was cited for the development of its *Masters* and *SPX (Prestige Session)* series, while Peavey received comments about its unique "Radial Bridge" drum design.

*Cymbal Company:* In one of the closest races of this year's poll, Sabian took top honors here with 41.72% of the vote. Comments pertaining to Sabian included "They continue to be the forerunner in cymbal technology," "They're a leader in the development of sizes and types for all styles," and "They're



The award for "Most Innovative" cymbal company went to Sabian.

always coming up with new cymbals." Sabian products specifically mentioned included the AAX, Pro, and *Jack DeJohnette Encore Signature* series, and the *El Sabor* model.

Zildjian followed Sabian closely with 39.56% of the vote, and was cited for its *A Custom* and *Z Custom* series. Paiste garnered 12.23% of the vote, with the "renovated and expanded" 2002 series receiving the greatest comment.

**Electronics Company:** This category saw a new name in the winner's circle: Roland (with an overwhelming 41% of the vote). The company's *TDE-7K* and *TD-5K* electronic drumkits were repeatedly given as the reason for choosing Roland in this category.

Comments frequently included terms like "affordability," "versatility," and "well-designed for professional or practice applications."

Other contenders in this category included KAT (with 17.8%) and Alesis (with 9.5%). Voters loved KAT's dedication to introducing user-friendly products with practical applications, and to avoiding obsolescence by offering affordable upgrades. Alesis was touted for the *D4*, which was described as "the first comprehensive and professional electronic sound source for drummers in the real world."

**Accessory Company:** Pro-Mark took the prize in this category (with 23.9% of the vote), based primarily on a single, recent innovation: the *Millenium II* drumstick-manufacturing process. Also mentioned were such products as the *Self-Adjusting Beater* and various particular drumstick models. Comments applauded Pro-Mark's "willingness to improve an already successful product line," and their "creation of a more comfortable version of a drummer's most important tool."

Gibraltar finished highly (with 19.5% of the vote) on the strength of its constantly evolving, affordable hardware lines. LP Music Group (with 14.5%) was cited for its ever-increasing catalog of "useful and creative percussion items."

## Best Quality And Craftsmanship

**Acoustic Drum Company:** Voters once again chose Drum Workshop as the leader here, with a 26% return. The company was applauded for its "attention to detail on shells and hardware," "recognition of the drumset as a total instrument," and "creation of drums with great looks, great sound, and great construction."

Close finishers were Pearl (18.3%), Ludwig (15.5%), and Sonor

(10.5%). Each company had its advocates, who listed such factors as shell construction, hardware durability, quality of finishes, and mounting designs as reasons for their vote.

**Cymbal Company:** Zildjian was an impressive winner here, with 51% of the vote. Sabian and Paiste received 28.5% and 14.9%, respectively; a few votes were scattered among other companies.

In all cases, voters cited durability as their first criteria, followed by such features as "great sound," "acoustic variety," "attractive finishes," and "consistency."

**Electronics Company:** Roland figured highly in this category, with 42% of the vote. Again, the returns all focused on Roland's electronic pad kits, and comments like

"durable," "trouble-free," and "easy to understand and play on" were common. Other top finishers included ddrum (15.6%) and KAT (7.8%). Ddrum was lauded particularly for roadworthiness and sound quality; KAT was commended for the design diversity and construction quality of its products.

**Accessory Company:** The quality and craftsmanship of Pro-Mark's *Millenium II* drumsticks earned that company a win in this category, with 26.11% of the vote. Drummers cited the "durability," "consistency," and "improved playing feel" of the sticks as reasons for their choice. Other companies noted in this category included LP Music Group (17.9%), Gibraltar (13.4%), and DW (10.4%).

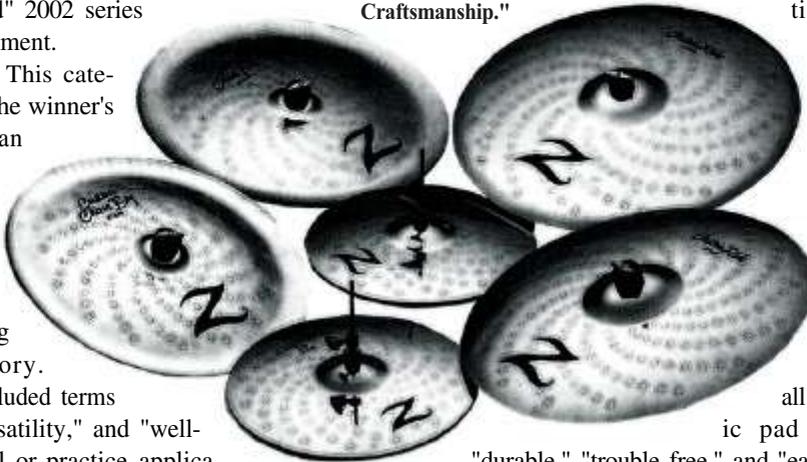
## Most Consumer/Service Oriented Company

**Acoustic Drum Company:** Factors that influenced voters in this category included personal service, availability of product literature, on-time and accurate shipping, warranties, price ranges, and clinic support. Pearl was the big winner, with 35.4% of the vote. Voter comments included "They have a great warranty and their parts can be found anywhere," "They go the extra mile for a consumer," "They are generous with their literature and always return phone calls," and "They're always there to help, and that says it all!" Honorable mention goes to Drum Workshop (with 19% of the vote) and Ludwig (with 17.3%).

**Cymbal Company:** This category saw our first-ever tie for a winner: Sabian and Zildjian, who both received 42% of the vote.

Paiste received 12.6%, with other votes going to Istanbul and Meinl. Particular points of concern for voters were warranty ser-

Zildjian cymbals were cited for "Best Quality And Craftsmanship."



Roland was named the electronics-company winner in three categories.

vice, replacement of broken cymbals *beyond* warranty periods, and courteous service over the phone.

**Electronics Company:** Roland was the winner again, with 39% of the vote. The company was commended for its *Users Group* magazine, clear manuals, service support and problem-solving accessibility, warranty and clinic support. KAT, who received 13% of the vote, was repeatedly lauded for its constant and affordable upgrade offers (to prevent its products from ever becoming obsolete). Other notable finishers were Yamaha and Alesis, who each garnered 10.8% of the vote.

**Accessory Company:** The folks at Pro-Mark impressed our voters enough to earn a 39.25% return. The company was commended for its toll-free "Drummers Hotline," its "Project X" consumer-advocacy group, and its written "Performance Guarantee" on its sticks. Comments included "They have complete information there for the asking," "They've got a helpful attitude," and "They're just pleasant people to deal with." Gibraltar (16.8% of the vote) and LP (14%) were also noted as being leaders in customer service and consumer advocacy.

## Most Interesting Advertising/Marketing Campaign

This is always a tough category, since there are literally hundreds of ads and/or marketing campaigns to choose from. So we always get a very wide range of nominations. However, this year one particular ad campaign did capture the minds and hearts of the voters far more than any other (earning 26% of the vote along the way): Pro-Mark's "Not Yet Famous Drummer" campaign. From the comments regarding this ad, a sizable majority of voters were enticed by the possibility of seeing themselves (as one drummer put it) "up there among the stars in *Modern Drummer*." Drumming is a dream to a lot of people, and Pro-Mark tapped into that dream with this campaign.

Other ads receiving significant numbers of votes included Starclassic's colorful two-page introductory spreads (featuring Tim Alexander and Simon Phillips) and Drum Workshop's ads featuring DW endorsers and their setups. (Each company received an 11% share of the vote.) Sabian's full-page ads showing all the cymbals in a particular model line grouped on a single drumkit received 10% of the vote, while Ludwig's re-intro-

duction of the "Fab 4" kit caught the attention of 8.25% of the voters

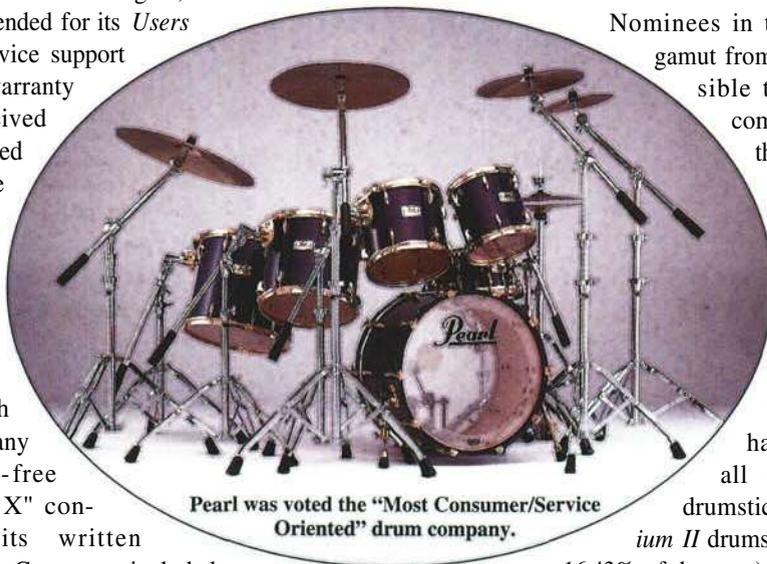
## Most Valuable Product

Nominees in this category ran the gamut from the simple and accessible to the high-tech and complicated. With thirty-three different products or model lines nominated, it's no surprise that the ultimate "winner" earned that position with a seemingly small percentage of the vote. That winner was perhaps the most basic of all drumming tools: a drumstick. Pro-Mark's *Millenium II* drumstick, to be exact (with 16.43% of the vote). And while this might

seem unusual in light of other, more sophisticated products on the market, one voter spoke for all drummers when he explained his reasoning: "Sticks are not only related to sound but also to personal physiology. I can play on *any* drum, but not with any stick." Of course, *Millenium II* isn't a single stick model; it's a new process for manufacturing and finishing sticks that Pro-Mark has applied to almost all of its models. Comments about those sticks included "They're the toughest I've ever played," "They last longer than any other sticks, including Pro-Mark's previous models," "They feel genuinely different from any other stick in my hands," and "Their consistency makes any playing situation easy."

Drum developments got their share of votes, with DW's *F.A.S.T.-Sized Toms* and Pearl's *Masters* series (especially the new gold-trimmed models) leading the way with 8.29% and 5.47% of the vote, respectively. The single most-cited hardware development was Tama's *Iron Cobra* pedals (6.84%), followed by DW's improved *5000 Delta Tri-Bearing* series pedals (4.84%). Cymbal nominations were about equally spread between Zildjian's *A Custom*, *Z Custom*, and *Oriental China Trash* series and Sabian's *AAX* and *Pro* series and *El Sabor* models. Easton's *AHEAD* sticks led the way in accessories (5.47% of the vote), with honorable mention going to Humes & Berg's *Enduro* case line, Vic Firth's *Kickers* drum shoes, and GK Music's *Drumphones*. The Roland *TDE-7K* and *TD-5 K* electronic kits were the leading nominees in electronics, with nods also going to the Alesis *D4* and the KAT *trapKAT*.

There you have the results of MD's 1995 Consumers Poll. We extend our congratulations to the winners, and offer our thanks to all the readers who participated. We'll give the industry three years to develop yet more new and exciting products, and then do this again in 1998!



Pearl was voted the "Most Consumer/Service Oriented" drum company.



Pro-Mark was the big winner in this year's poll. They took top accessory-company honors in three categories, their "Not Yet Famous Drummer" series was named as best ad campaign, and their *Millenium II* sticks were voted as "Most Valuable Product."



## K&K CSM 4 Snare Mic' And CTM 3 Tom Mic'

by Mark Parsons

### Here are two hot new entries in the mini-mic' field

K&K Sound Systems has released two new microphones that will be of interest to drummers looking for compact mic's that can be used without all the attendant stands and booms. K&K specializes in building high-quality small condenser mic's (such as the *Hot Hi-Hat* and the *Overhead Mic'*, both previously reviewed in *MD*), and these new mic's are no exception. Additionally, they have a couple of very innovative features that enhance their usefulness to today's working drummer.

#### Description

The *CSM 4* snare mic' and the *CTM 3* tom mic' are similar in appearance, but not identical. The capsule of the tom mic' is slightly smaller than that of the snare mic', with a ridge behind the diaphragm, but that's about the only visible difference. Both mic's are approximately 2" long and 1/2" in diameter, and both are fitted with a short integral gooseneck that connects the body of the mic' to the clamp. The clamp itself is a spring-loaded device designed

to be slipped over a drum hoop and tightened with a knurled knob. The clamp, the gooseneck, and the mic' are all covered with a black rubberized coating, and the whole affair seems well-designed—it's easy to position and it stays where you put it.

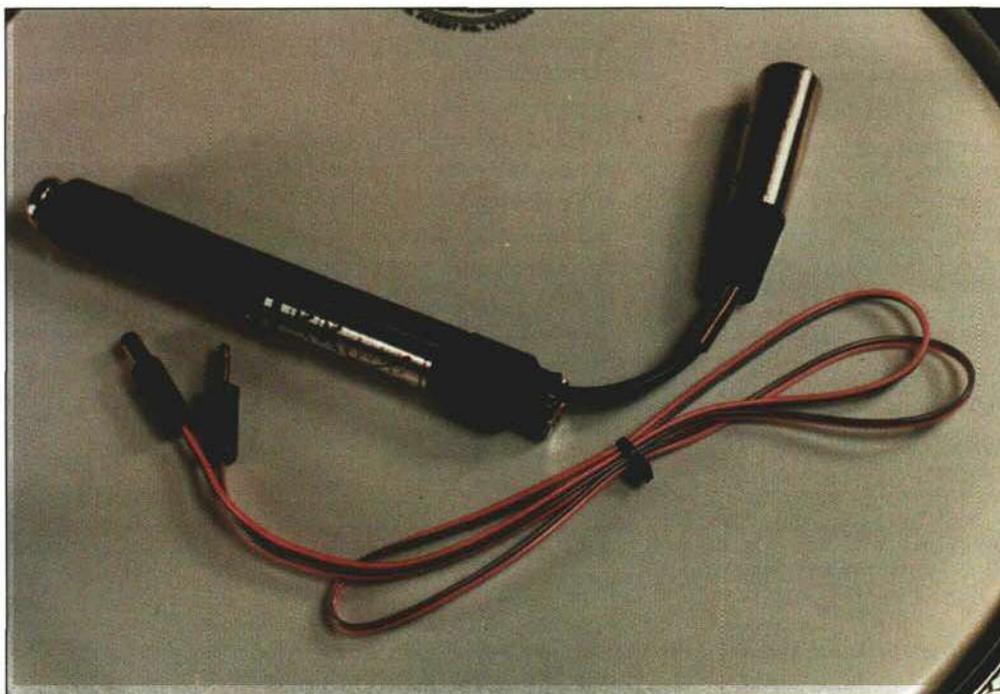
Exiting the lower portion of the clamp is a thin, fabric-wrapped cable (approximately 6' long) that terminates in a 1/4" plug. You can't just plug this into a mixer, however. Like most miniature condensers, the mic's electronics are housed in a separate capsule, and for these mic's K&K uses a 6"-long steel cylinder covered with foil patterned to look like black hardwood. There's a female 1/4" jack at one end (to accept the cable from the mic') and a male XLR pigtail at the other end. The pigtail is connected via a standard low-impedance cable to a balanced input on your mixer.

But wait—there's more. The connections mentioned so far are fairly standard for this type of mic', but the electronics modules on the K&Ks also contain some decidedly *non-standard* features. In addition to the 1/4" and XLR jacks, each module also has two more connections grafted onto one end: miniature DC input and output jacks. (More about these in a minute.) Also, the module for the *CTM 3* has a small hole in the middle of it, through which is visible a trim pot with a slot for a tiny screwdriver. What's going on here?

#### Frequency Tailoring

It's not uncommon for studio microphones to have a low-frequency rolloff switch. This allows you to reduce popping sounds from vocalists and otherwise change the frequency response *without* resorting to an equalizer (which can add noise and degrade the signal). This is well and good, but the *CTM 3* goes one better—it has a *midrange* reduction control, and it's not just on/off but continuously variable.

As you rotate the rim pot clockwise, the midrange is attenuated until you reach a maximum of about 8dB of reduction, centered at 1kHz. This is an excellent feature to have in a drum mic', since one of the most common tweaks when miking drums (both live-and in the studio) is pulling out some mids to reduce the "boxiness" of the tone.



The electronics modules for the K&K mic's allow daisy-chain powering. The *CTM 3*'s module (above) also features a midrange-reduction control.

As we'll see shortly, this is one of those ideas that actually works as well in reality as it does in theory. You will have to keep a precision screwdriver handy (I used a jeweler's screwdriver, available at Radio Shack for a buck), but the advantages of this system far outweigh that minor inconvenience. The controls are *inside* the electronics module, and thus are protected from damage during transport or during a gig (where they're liable to end up lying on the stage with the rest of the cables). Also, these are the type of controls you're probably going to set once and leave at that setting indefinitely, so their location is a benefit—they're not likely to accidentally stray from where you set them.

At first it seems strange to turn a control clockwise to effect a reduction, until you think of it in this light: When you pull out the mids you're effectively *raising* the lows and highs and enhancing the overall tone. So if you think of the full-left position as "flat" and the full-right position as "maximum enhancement," it's easy to keep straight. (Well, it works for me anyway....)

### Powering Options

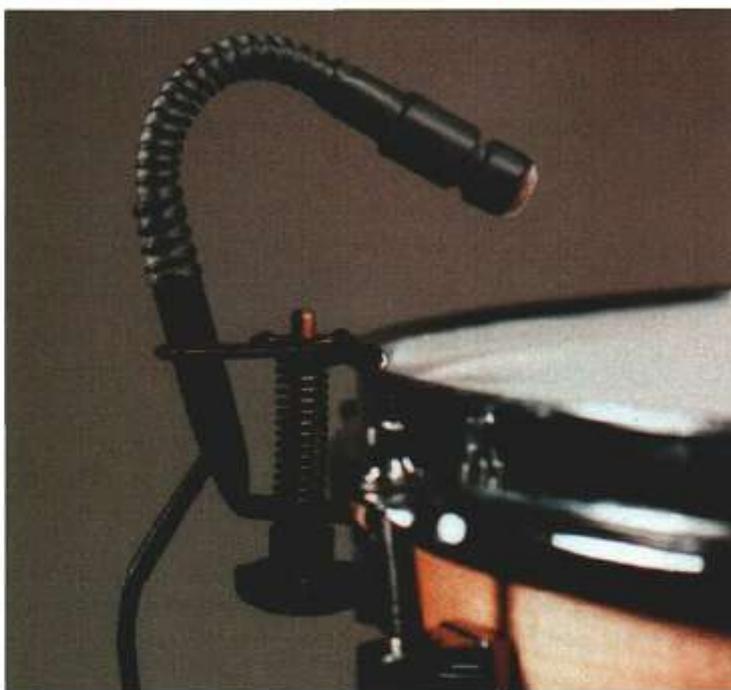
K&K has done something practical and unique regarding the powering of these mic's. They can use standard 48-volt phantom power from a mixer or power from any outboard phantom supply (as made by K&K and several other manufacturers). But it's the third option that's a real bonus: The *CSM 4* and the *CTM 3* can also be powered by any affordable DC power supply of the common "wall wart" variety. (K&K suggests a 12-volt model available from Radio Shack for \$10, but there are literally hundreds of models that will suffice.)

This is where those two extra connectors come into play. The transformer plugs into the barrel jack on the electronics module and powers the mic', and the mini-jack lets you connect the power from the *first* mic' to a *second* mic', and so on. K&K states that you can daisy-chain up to eight mic's this way, and special cables for this purpose are supplied with each microphone. (I didn't have eight mic's to try this on, but during the test I shut off phantom power to two of the mic's and used a nearby wall transformer and one of these cables to power them for a while. It worked perfectly.)

These cables are *not* very heavy-duty, so care must be taken not to step on the connectors or otherwise stress them. But using them will allow the drummer without access to phantom power to mike several drums with quality condensers and power them all with a single inexpensive transformer. (K&K has informed me that better quality connectors are on the way.)

### Testing—1,2,3...

In order to gain an objective idea of their responses, the first thing I did was clamp three mic's—a *CSM 4*, a *CTM 3*, and a



**The CSM 4 (top) and CTM 3 each feature a strong, secure rim-clamp system that eliminates the need for mic' stands.**

dynamic mic' frequently used on snare drums—side by side on the same snare. Then I recorded the output of the mic's onto three adjacent tape tracks. As expected, the two K&K models bore a closer resemblance to each other than either did to the dynamic model—but they weren't identical. Both condensers extended further into the treble frequencies than the dynamic mic' did, resulting in a crisper sound. The dynamic model had a bit more beef on

the bottom.

Of the K&Ks, I found the *CSM 4* to have a slightly flatter response, giving a good neutral tone that sounded quite a bit like the actual drum. The *CTM 3* sounded similar but was a little crisper on the top and a little thinner on the bottom. The latter condition was probably caused by a pre-set highpass filter in the *CTM J*'s electronics, designed to eliminate extreme low-end feedback from the toms on stage. When I used the *CTM J*'s control to reduce the mids a little, the result was a very nice, smooth sound that would be right at home on a pop or country recording. Too much mid reduction yielded an over-processed snare (to my taste) without enough bite. This, however, is not a flaw in the mic'. In fact, it serves to point out the advantage of a variable control over a switch: You can dial in whatever amount you choose. Also keep in mind that the *CTM 3* is primarily a *tom* mic', as we'll see.

### In Use

I finally put the mic's where they belonged: the *CSM 4* on the snare and the *CTM 3s* (I was supplied with two for this review) on my 10" and 12" toms. I added a kick mic' and some overheads (so the kit would sound normal) and proceeded to lay some tracks. The results were impressive.

The *CSM 4* sounded very good right out of the box, needing only a tiny amount of EQ in the high end (maybe 2 dB at 10kHz—less than I'd normally use with other mic's) to really cut with authority. The *CTM 3s* likewise sounded fine from the get-go, giving a good representation of the natural timbre of the toms. Instead of tweaking the EQ at the mixer, I cranked the "enhancement" control on the mic's all the way up (what the heck) and tracked some more. *Wow*. Instant "big fat studio sound," with lots of stick attack on top and prominent fundamental on the bottom, resulting in a "produced" drum sound without any additional equalization. I moved one of the *CTM 3s* to my 16" tom to see how it would handle lower frequencies, and I wasn't disappointed. I got the same big, warm sound—only lower in pitch. (I think a contributing factor to the pleasing sound of the midrange control is that the reduction takes place over a broad range—a couple of octaves or more—rather than steep notch, resulting in a smoother, shallower curve than you might otherwise expect.)

I should note here that, as with most directional mic's, placement will have an effect on the sound. In order to get good bass response, a mic' needs to be close to the drumhead. But if it's *too* close or aimed perpendicular to the head the sustain will override the attack and the drum will start sounding boomy. For me, the best position for these mic's seemed to be with the end of the mic' about 1 1/2" in from the rim and 2" above the head, pointing at the center of the head. This gave a good balance of sustain and stick attack.

Next up was to run the mic's through a P.A. Using the mic' placement and enhancement settings I'd arrived at during the recorded portion of the test, it was a snap to dial in a good live sound. Minimal EQ was added at the board—just a small boost in the highs and lows for some extra "zing"—and we had a very

### WHAT'S HOT

- excellent sound quality in compact packages with no stands required
- mic's can be daisy-chained and powered by standard DC transformers
- *CTM 3* features built-in midrange reduction adjustment

### WHAT'S NOT

- daisy-chain power cables and connections are delicate

punchy, professional sound coming from the speakers. The P.A. test was done *without* overheads, but the mic's picked up enough of the cymbals to add some sparkle to the overall mix. I suspect this was mostly from the *CTM 3s*, which have a broader "soft cardioid" polar pattern than the *CSM 4*'s tighter hypercardioid pattern. Also, due to the *CTM J*'s extended upper response limit—20 kHz—the cymbal bleed was crisp and airy rather than clanky. I'd venture to say you could play medium-sized rooms using nothing but these mic's (and a kick mic') and get a respectable sound out front. Very large venues where the audience isn't getting much (if any) of the acoustic drum sound would still require hi-hat and overhead mic's.

### Options And Prices

During the test, I couldn't resist—I had to see what the *CSM 4* capsule would sound like when played through the *CTM 3* mic' amp/midrange control. The results were very interesting: I could smooth and fatten the snare to my liking, or bring it back to flat as the situation required. This made the mic' even that much more versatile, so I asked the folks at K&K about the possibility of someone purchasing a *CSM 4* with a midrange control. Dieter Kaudel (one of the "Ks" in K&K and the man who designs these puppies) told us that, upon request, they'd be glad to ship a *CSM 4* with a midrange control built into the electronics module at no extra cost. The reason they don't do this in the first place is that in order to incorporate the control into the electronics, you have to sacrifice a small amount of headroom (the ability to handle extreme peaks without distortion), and they were concerned that a very loud drummer might have problems with clipping on the snare drum mic'. I played pretty forcefully while testing the mic' and I had no problems, so I might opt for the flexibility of the midrange control—but the choice is up to you. Either way it's a very nice microphone, as is the *CTM 3*.

The *CTM 3* microphone (including clamp, mic' cable, electronics module, and power distribution cable, packed in a protective vinyl bag) sells for \$158. The *CSM 4*, outfitted the same way, goes for \$178. If your dealer doesn't handle K&K gear, contact the company at 1260 Anderson Ave., Coos Bay, OR 97342, tel: (503) 267-4285, fax: (503) 269-1577.

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# D.C. Mini Drum Mic' System

by Mark Parsons

New from D.C. is their *Mini Drum Mic' System*. This product is an all-in-one drum-miking setup, designed to appeal to those on a budget who are miking their kit for the first time and who possibly don't have access to a mixer with enough available inputs to handle a full compliment of drum mic's.

## The System

The D.C. system consists of six identical *T-1000* miniature condenser mic's (omnidirectional) with clips to clamp them onto your drums or cymbal stands, as well as a dedicated single-rack-space mixer/power supply with six inputs and two outputs. It's available *only* as a system—the components are not sold separately unless

you've purchased a system and subsequently damaged or lost a piece, in which case replacements are available from the manufacturer.

The *T-1000* mic's are small brass cylinders (1 1/4" long by 3/8" in diameter) weighing less than an ounce each. The mic' clips consist of two primary parts. The bottom half is made of black plastic and has a spring clamp at one end and a pivoting section at the other with two small holes drilled in it 90° apart. The top half consists of a short, L-shaped length of 3/16" brass tubing soldered to a small brass ring the same diameter as the mic' body. The mic' can be



D.C. Mini Mic's clip onto drum rims and cymbal stands

inserted into the ring from either direction, and the L-arm can fit into either hole in the clamp—so the whole assembly is fairly flexible. Additionally, a long L-arm is included for use on the kick drum. You can use it to place the mic' well inside the drum or use the regular arm if your kick drum has no hole in the front head.

Each microphone is connected to the mixer by a 14'-long cable permanently attached to the rear of the mic'. The mixer itself is a study in simplicity: The front panel sports seven volume knobs—one for each mic' and a master control—and a pan pot for each mic'. The rear of the unit contains an input jack for each mic'. These jacks are of the "mini phone plug" variety, which is just as well. Standard connectors such as XLR or 1/4" could cause problems, since the D.C. mic's can *only* be used with the supplied mixer, and other mic's *shouldn't* be used with it.

Also on the back of the mixer are a pair of XLR outputs, a pair of ground-lift switches (to eliminate potential hum caused by grounding problems), and the input jack for the included wall transformer. This "wall wart" serves two purposes: It powers the mixer and it supplies the voltage that powers the individual mic' amps. This explains the incompatibility with other equipment. The D.C. mic's need the electronics housed in the mixer in order to function, and any other equipment plugged into the mixer might overdrive the inputs.

### WHAT'S HOT

- six mic's, clips, and a submixer for under \$600
- mic' placement is easy and compact, with no stands required
- reduces channel requirements on the P.A. board

### WHAT'S NOT

- sound quality may not meet everyone's standards
- mixer output level is very low, requiring high gain levels at the board

## Using The System

One of the first things you'll notice when you go to fire up the *Mini Drum Mic' System* is that the mixer has no on/off switch. This in itself is not that big a deal; manufacturers sometimes save a few bucks by eliminating the power switch on transformer-powered rack gear (figuring you'll probably switch the entire rack on or off as a unit). What's more troublesome (as we'll see later) is the mixer's lack of a status L.E.D. or *any* visual indication that it's receiving power. Also, the pan controls are tiny black knobs with no markings on them other than a very small indentation. In less-than-perfect lighting it's almost impossible to tell where they're set, so if I purchased one of these units I'd put a spot of white paint on each pan pot.

For my initial use of the system I set up the mic's as recommended in the instructions: a mic' on the long arm inside the bass drum, a mic' clipped to the hi-hat stand and angled to pick up both

add some air to the cymbals and would eliminate the problem of two of the cymbals being much louder than the rest. Plus, of course, I could mike two more toms.) Same thing with the snare/hi-hat situation: I mounted that mic' on the snare and figured the bleed would take care of the hats. (These are omni mic's after all.) The only other option for the kick was to clamp it directly in front of the front head, so I left it where it was. I re-positioned the tom mic's to about 4" off the top heads in an effort to avoid distorting the mic's. (They had previously been within an inch or two.)

This was an improvement. The sound was still not wonderful, but it was better. The snare was more present, the toms weren't distorted, and the cymbals were dynamically balanced. But the overall tone still wasn't very good, so I attempted some corrective EQ. The problem in this sort of setup is that you can't process individual mic's. Since you don't want to optimize one drum at the expense of the rest of the kit, your options are somewhat limited. I



the snare and the hats, a mic' clipped to a tension casing on each of two toms, and a mic' clipped approximately 8" under each of two cymbals, pointing up towards the cymbals. (This type of placement is obviously more conducive to a basic kit than to a larger setup, but it would serve as a starting point.)

The *Mini Drum Mic' System* was designed for live use rather than for recording, so most of my listening was done through a P.A. But I wanted an unbiased reference first, so I sent the mixer's output directly to tape with no EQ or processing. (This allowed me to hear the signal coming straight off the mic's without being influenced by the acoustic sound coming from the drums.) Interestingly enough, D.C. included a demo tape of the drum mic's along with their informational brochure. I played the tape in the control room through the same monitors I used for my initial listening tests, and I must say that their tape is honest. It sounds very similar to the sound I got during the direct recording. Unfortunately, that sound was rather poor.

A general factor seemed to be the frequency response: The low end was weak and the high end rolled off too soon to capture the little transients that add realism to a recording. The kick sounded wooden, without much punch; the snare sounded fair but distant; the cymbals and hi-hats were thick and clanky and lacked sparkle; the toms sounded distorted—as though the volume that close to the drums was more than the mic's could handle. On top of that, the level of the signal coming out of the D.C. mixer was low. I had the volume controls—both individual and master—hovering around "7," and I had to crank up the input on my board *and* turn up the playback to get a decent level from the monitors.

I decided to try a different miking scheme. Cymbals generally don't sound good when closely miked from underneath, so I moved those mic's to two more of the toms. (I figured the distance might

ended up with a moderate boost at 12kHz, a significant cut at 1,500Hz, and a little increase at 120Hz. The mic's sounded smoother, but still not good enough to record with (especially on the kick). But they *were* designed with *live* use in mind, so it was time to heat up the P.A.

## Live Use

The instructions contained a couple of different warnings about turning levels down prior to connecting to a sound system, and about D.C. not being responsible for damage to your P.A., etc. So I set the levels on the D.C. mixer at "4" and started with the P.A. controls—both trims and faders—at zero. (We were pushing about 1,500 watts through the mains and I really didn't want to toast a driver, so I took the warnings seriously.) After we were hooked up I brought the trims up to a nominal level and cracked the faders while someone hit the drums. Nothing. I brought the faders up further. Still nothing. So I brought the controls back to zero and went to check out the D.C. mixer. I figured it might not be getting power, but I couldn't tell. (No status light, remember?) I checked all the connections, turned the pots on the D.C. mixer up to "8" or so, and started bringing the P.A. back up. Finally I heard a faint signal. To make a long story short, in order to get a useful level through the P.A. I had to turn *all* the levels on the D.C. mixer to "10" and had to run the input trims on the P.A. board *over 20dB higher* than the value I set for another mic' I was also using at the time. (It was another miniature condenser, I might add.) I realize that not all mic's have the same sensitivity, but 20dB is a huge difference that will significantly raise the noise floor of whatever system you're using.

By using a lot of equalization at the P.A. board, we were able to get an acceptable snare and tom sound (mostly by cutting the mids

and adding quite a bit at the top and bottom). But in my opinion it never really equaled the sound you could get with basic dynamic mic's, let alone quality condensers. And no matter what I did I couldn't get a good sound out of the kick (and I *really* like the acoustic sound of this particular bass drum). I came to the conclusion that the small *T-1000* microphone—due to its limited frequency response and dynamic range—is simply not suitable for the rather specialized task of miking a bass drum.

### Conclusion

While I obviously didn't find the D.C. *Mini Drum Mic' System* to be of the highest quality or fidelity, there are a couple of things you should keep in mind. The first is that this system may fit *your* current requirements just fine. Let's say you're a working drummer on a tight budget who's feeling the urge to mic' his drums, but your band's P.A. only has a couple of open channels left. At \$595 for six mic's with clips and a submixer, the *Mini Drum Mic' System* may be the answer for you.

The second thing to remember is that my opinion is just that—an opinion. You can hear for yourself by getting D.C.'s brochure and demo, or better yet, *trying* a D.C. system for yourself. D.C. offers a five-day trial period with every system they sell, so you can audition them on the job, which is fair enough. Contact D.C. Mini Drum Mic' Systems at P.O. BOX 41001, Nashville, TN 37204.



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...Bill Bruford

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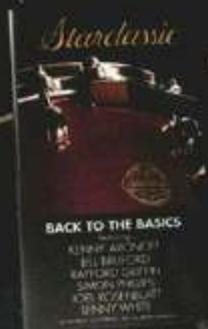
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KING  
CRIMSON'S

# BILL BRUFORD & PAT MASTELOTTO

...A PERFECT PAIR

The concept of double drumming has a long and distinct history. One of the earliest examples of it can be found in taiko, the folk drumming of ancient Japan, where legend has it that two drummers playing together were actually responsible for settling a major dispute. As the story goes, during a severe drought two villages straggled for control of a river, the only source of water for miles around. The fate of the villages was put in the hands of two drummers—one from each village—who were to battle for the rights to the river.

The "musical direction" for the duet was simple: The man who drummed the longest would win.

A new chapter in the story of double drumming—and thankfully a far less deadly one—is being written today by two players who, on the surface, appear to be from totally different musical "villages." In fact, the idea of Bill Bruford, one of our most visionary and adventurous players, teaming with Pat Mastelotto, a former L.A. studio vet whose drumming existence *seems* solely based on "the groove," couldn't be more odd.

But sometimes odd is good. Bruford and Mastelotto are two extremes meeting in the middle, an Elvin-meets-Ringo equivalent, coming together to provide the heartbeat for a band that has thrived on musical palpitations, King Crimson.

In his more than twenty-five years of leading the band, Robert Fripp has continuously challenged Crimson members to stretch their boundaries, to come up with something different from the musical norm—and he's especially targeted drumming tradition: "Why must you use a hi-hat? Why do you need a ride cymbal?" He's been a thorn in the side of every drummer who's played in the band—especially Bill Bruford, who in his long tenure with Crimson has *more* than met Fripp's challenges, coming up with some of the most thought-provoking parts ever to be beaten out of a drum, cymbal, or electronic pad. Classic recordings with the band from the '70s, '80s, and today bear that out. (And he's done it time and time again in his solo career.)

While Pat Mastelotto seems like the odd man out in the new King Crimson, he's actually getting back to what he feels are his musical

roots. It's no exaggeration to say that he's been a *huge* fan of the band from early on. (In fact, on his first date with his wife, Connie, she had Crimson's *Islands* on her turntable—he *knew* they were right for each other.)

Best known for his inventive pop grooves with '80s hit-makers Mr. Mister, Pat has carved out an impressive career combining his love of in-the-pocket playing with modern technology. He has applied both of these tools to recording projects with a number of artists, including XTC, Michael Penn, Jude Cole, Cock Robin, the Sugarcubes, and the Rembrandts. But his growing studio rep didn't bring him to Robert Fripp's attention; sheer tenacity did.

Oh, that nasty Fripp must have had a devilish smile on his face, though, the moment he thought of bringing together these two stylistically opposite drummers. "This will certainly shake things up," he almost certainly mused.

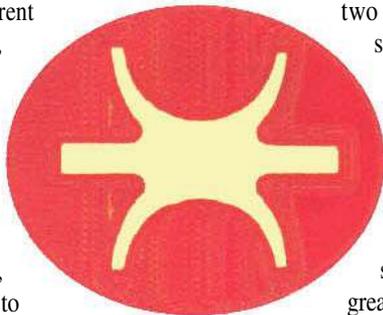
Fripp's "musical direction" was simple; he introduced Pat and Bill to each other... and left them to their own devices.

An uneasy beginning (Bill not knowing Pat and at first thinking he was too loud—Pat feeling awkward about even being there) has grown into a strong union, the sum of their playing being much greater than their individual parts. It's proven all over

Crimson's newest release, *Thrak*, where these two individuals have taken double drumming to some unexplored territories. (Even Fripp has recognized this, as he included "B'Boom," a double-drum feature piece, on the disc.)

The most impressive aspect of the pairing is that Bill and Pat haven't fallen into set roles for approaching the music. You might expect that Pat is laying down the groove while Bill pushes and prods it. That *is* one facet of what they do, but there are a myriad of other combinations that these gentlemen have experimented with. In fact, there are moments when the roles are completely reversed, with Bill playing the beat and Pat being the colorist. They seem willing—no, *determined*—to exploit their double drumming to the full.

Yes, the concept of two drummers has come a long way from its early roots. The Bruford/Mastelotto duo may not be as life-threatening as its aforementioned early Japanese forefather, but it's certainly just as *urgent*.



By William F. Miller

Photos By Ebet Roberts

**WFM:** In your 1983 *MD* interview you said, in essence, "Whenever I go into King Crimson I'm prepared to change. It's not frustrating but it does point out one's limitations." What are some of the challenges with this new version of Crimson, and have you found any personal limitations this time out?

**BB:** Well, *Bill*, that's a loaded question. Working with another drummer is both a challenge and a limitation. We are part-playing, so when you've agreed to do something you kind of have to do it. Just "let it be." Whereas with one drummer, if you arrive at "let it be" and you decide you want to do it completely differently, I think you probably can.

The challenge and the excitement of two drummers is that you can do things that you just couldn't do with one drummer. You can go *much* further out with the beat, with the grooves. I can do polymetric stuff against Pat, I'm free to explore the uglier side of sonic choice—anything for the extreme. Had I done these types of things on my own in the past, the entire house of cards would have collapsed. So Pat is both a limitation and a liberation, which is really nice.

**WFM** I got the impression that initially the idea of two drummers didn't thrill you. How did you become involved?

**WFM** I'm sure that there are a few people who are surprised you're in the newest version of King Crimson.

**PM** I'm surprised about it too—it's a bit of a dream come true for me.

That sounds corny, but I've been a fan of the band for so long. I actually saw Crimson perform in '73, and I made the decision to move to L.A. from San Francisco partly because they were headlining in L.A. I was seventeen years old, and I was just totally inspired by them.

**WFM:** So how did it work out that you're now in Crimson's driver's seat—I should say *one* of the driver's seats?

**PM** Well, it came about, in a way, through the local L.A. music paper *The Recycler*. I saw that somebody wanted to trade gear for a *Leslie* cabinet. I had used one a few times on sessions with Mr. Mister to pump my drums through, so I thought it might be nice to own one. I called the guy up, went over to his place, and traded a compressor for the cabinet. He recognized me, because he's a guitarist who is associated with some of Robert Fripp's Crafties [League Of Crafty Guitar Players], and I've worked with some of them. In fact, I tried to bring some of those guys into the Misters when we lost our guitar player. I actually

**BB:** I was the last on board. Robert had tried another drummer, Jerry Marotta. For some reason that didn't work out. And then Robert had a blinding vision—which he is occasionally prone to do—that *two* drummers was the answer.

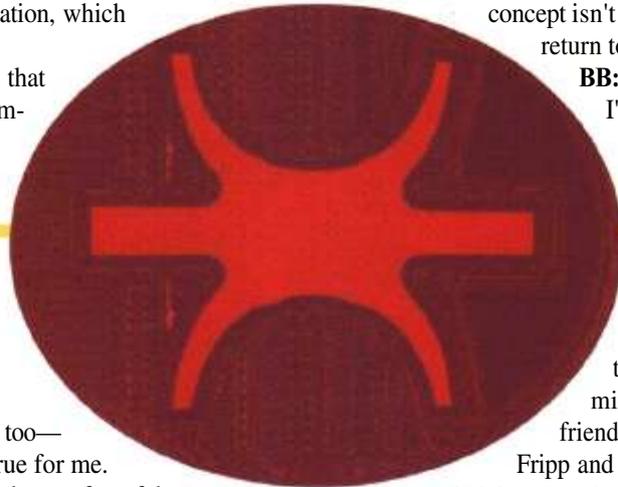
To him, Pat, on his own, wouldn't provide everything that was necessary, and Bill, on his own, wouldn't either. But a combination would have everything that was needed and *more*. So Robert and I corresponded on the subject—being British, of course, we never use the telephone. And then Robert brought us together, "Bill meet Pat. Pat meet Bill. It's a double trio. Good luck and good-bye." And he left us alone.

**WFM:** He didn't have any specific direction for you?

**BB:** For the drummers? No plans at all. Robert's function is in creating an environment in which something might happen. He didn't know what would happen with two drummers, but he felt that something might, and that it might be exciting. He creates the environment, and then steps out of the way. I think that's the nature of bandleading sometimes. So it was up to Pat and me, and that was particularly interesting because I didn't know Pat from Adam.

**WFM** Some people might forget that the two-drummer concept isn't new to Crimson. In a way it's a return to the band's earlier days.

**BB:** There is a slightly ironic turn in that I'm in this band again with another drummer and that my role now is almost opposite what it was. Back



tried to get Adrian Belew too, but at that point he was with Bowie.

Anyway, the guy I was getting the *Leslie* from said to me, "Oh, you might be interested to know that my friend Trey Gunn is working with Robert Fripp and Jerry Marotta in a project with David Sylvian. But there seems to be some sort of a problem, so Jerry's not doing it." I said, "Where is Trey's number?"

I called Trey on a Friday and said, "I'm this drummer who you don't know, but I'd like to find out how to get an audition." He basically said, "Don't bother. You're wasting your time." I persisted and pleaded for the manager's number. He finally said, "They're over in England—you can call if you want."

I called up the manager and said, "I'd like to come over and play." He didn't have any idea who I was and he wanted to know what I had done. I told him that it really didn't matter, because anything I'd done in the past had no bearing on this. He said, "Well, you've got two problems. First, you're not going to have a tape. You won't know the material." But since I knew some people at Virgin, I said I could get one. Then he said, "Your next problem is that the auditions are here on Tuesday." I said, "I'll take care of that too. I'll use my frequent-flyer miles. Just give me half an hour to play." He said okay.

So I flew over to England, slept on a friend's floor, and lugged my trap case through the tube [subway]. It was definitely a low-budget thing. And at that point I honestly didn't think I'd get the gig. I just wanted to have the chance to play with some-

then I was the "golden trooper," prepared to play something resembling a beat, while Jamie Muir—using his blood capsules so he'd have blood pouring out of his mouth—would assail his strange drumkits. He had his "prepared" drumkit, with the baking tray in the bass drum and chains over the tomtoms.

I think that I was employed there, if you like, to keep the thing roughly in the ballpark of rock music. Now, perhaps, the functions have turned somewhat. My function is more "Muir-ish," and to be a disruptive force against the indestructible Pat, who won't shift an inch no matter what happens, [laughs]

**WFM:** But did you have any reservations going into this situation? I mean, in the last version of the band the drumseat was yours alone.



**BB:** No reservations at all. No. I'm thrilled to be in King Crimson. It's my spiritual home, if you will. If the band consisted of three Mongolian flutists, I think I'd still be happy. That's

one I had admired for a long time, Robert Fripp.

**WFM:** By what the manager was saying, it sounds as if they already had someone in mind for the gig.

**PM** I was told that [original King Crimson drummer] Michael Giles was going to be the guy, which I was pretty excited about because he was a big influence on me years ago—and I'd wondered what ever happened to him. It was his gig, and I was told that was pretty much written in stone.

I finally did get to audition, and when we played, it seemed to me as if there was an instant connection between Robert and me. Obviously I was pretty excited. We played only a few minutes, but while we were playing Robert got up and walked past me. The door out of the room was behind me, so I thought he was on his way out. I thought, well, I guess he's *not* digging it. I

kept playing with the others, but I sensed a presence behind me. I looked over my shoulder and there was Robert standing at my shoulder just watching me play—and *smiling*.



what this entity King Crimson is all about.

I don't have any reservations about this setup at all, because I enjoy creating something new. I quite like trying to make things work, no matter what the direction. If someone says, "Pat Mastelotto and Bill Bruford playing together—very strange," to



So we continued, playing a few more songs. Then the manager came in and said we had to stop, that the next drummer was ready. At that point Robert came over to me and said, "I want to talk to you outside." And I figured a guy with Robert's experience was going to tell me some heavy shit about what I'm doing

me that's *great*. That gets me salivating. Let's explore the very strange.

**WFM:** When working with another drummer, his "feel" must be something you have to consider. Were the differences between the way you and Pat conceptualize the time something you discussed, he being an American?

**BB:** I'm not prejudiced. We are a multi-ethnic organization, [laughs]

**WFM:** Yes, but was it a factor?

**BB:** I know what you are getting at. Is he going to be playing in the same time—ahead or behind the beat? To be frank, none of that matters very much to me, I'm sorry to have to say. I feel I should care a bit more about these things, but I don't. What I care about is the broad picture. What is this character doing to the overall musical picture? What total effect is he having on the music?

I think that drummers haven't managed to develop their individuality quite as well as, let's say, guitarists have. For example, if you think about the last few



wrong. I still didn't expect it to be a positive thing.

When I stepped out the door he was writing something on a piece of paper. He handed it to me and said, "That's my number. If you ever need a recommendation, have them call Robert Fripp. I'll give you the highest recommendation I can. I don't know what will happen with this gig; that's between David and me. After you leave, there are other drummers. I don't know." Needless to say, I was thrilled with what he had said. That kind of praise from such a great musician and from somebody who has worked with so many great drummers really stunned me.

I had heard that Michael Giles was going to be auditioning a little later that day, so I thought I'd hang out and try to meet him. I stuck around outside for awhile. Eventually I saw this little Rover drive up with all these bent cymbal stands in the back. The cymbals were still mounted on the stands! It was Giles. I talked to him for two or three minutes

guitarists I've played with—Adrian Belew, Robert Fripp, Steve Howe, Allan Holdsworth, and David Torn, to name but five—these people don't sound anything like one another. They have unique voices on their instruments. And isn't that great? We drummers can be so focused on the nuts and bolts that we overlook the importance of individuality—the broader picture, if you will.

**WFM** Point taken, but when two drummers are working together to create a feel—a pulse—shouldn't the concept of feel be considered?

**BB:** Why, for the sake of precision? I don't think there's anything at all precise about, say, the Drummers of Burundi. It's the sound of lots of hands hitting drums at *roughly* the same time. Indeed, the definition of *Thrak*, as I read in one magazine, is the sound of one hundred and seven-

out in the parking lot, and then I split because I didn't want to hover around. It was great to meet him, and I left there thinking that I'd had a great experience, but that Giles was going to be doing it. Well, three days later, when I got home, my wife was in tears. She yelled, "They called. You got the gig!" I couldn't believe it.

**WFM** How did that gig lead to Crimson?

**PM:** Well, I did the tour with Robert and David Sylvian, and it was a terrific experience. While this tour was happening, Robert was talking about re-forming King Crimson with Jerry Marotta on drums. At this point there was no discussion of the double trio—it was going to be a five-man group with Robert, Tony [Levin], Trey [Gunn], Adrian [Belew], and Jerry. I felt that Bill was the rightful drummer for King Crimson, and I said that to

## The King's Armaments

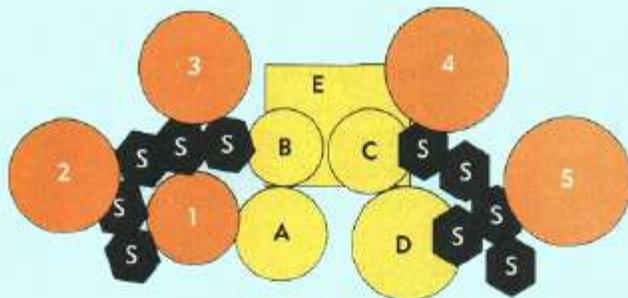
### Bill's Kit

**Drumset:** Starclassic in canary yellow finish

- 5 x 14 wood snare
- 10 x 10 tom
- 11 x 12 tom
- 16 x 16 floor tom
- 16 x 22 bass drum

**Cymbals:** Paiste (all from their *Paiste* series)

- 14" *Sound Edge* hi-hats
  - 16" thin crash
  - 16" thin China
  - 18" Full crash
  - 20" Dry ride
- S. Simmons zone-intelligent pads



**Hardware:** Tama, including a *Power Tower* rack and an *Iron Cobra* bass drum pedal

**Heads:** Evans *Genera 190* snare batter, *Genera G1* on tops of toms with *Resonants* on bottoms, *Genera G2* on bass drum batter and *Genera EQS* on front

**Sticks:** Pro-Mark *SD9* and *SD1* models (maple)

**Electronics:** Simmons *SDX*, DW *5000TE* trigger pedal (positioned immediately to the right of the kick pedal), Yamaha *DX 11*, Celestion speakers, and a rack consisting of an Alesis *Quadverb*, *Mapper* (to assign notes and/or chords to pads), *Emu ProCussion*, Simmons 8:2 stereo mixer, and a Trace Elliott power amp

### Pat's Setup

**Drumset:** Joe Montineri custom kit in Peacock "Lava Lamp" finish (with Starclassic *Starcast* hoops on bottoms of toms for mounting drums to Tama stands, triple-flanged hoops on tops)

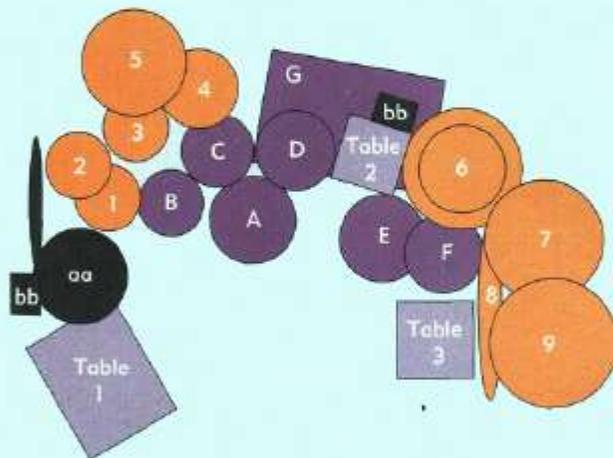
- 4 x 14 snare
- 8" *Timbongo* (single-headed wood tom)
- 8x10 tom
- 9x12 tom
- 12 x 14 floor tom (mounted)
- 12" *Timbalito* (single-headed wood tom)
- 16 x 22 bass drum

- aa. Korg *Wave Drum* and detached rim (both for triggering various sounds)  
bb. KAT *poleKAT*

**Hardware:** Tama, including an *Iron Cobra* double pedal

**Heads:** Remo coated *Ambassadors* on everything (to get a different sound from Bill's clear Evans heads)

**Sticks:** Vic Firth *5A* with nylon tip (with Calato *Stick Grips*), Emil Richards mallets  
**Electronics:** Yamaha *DTS-70*, Kurzweil *K2000RS*, Korg *A2*, Lexicon *Vortex*, Mackie *CR1604*, Celestion speakers



**Cymbals:** Paiste (from their *Paiste* series, unless specified)

- 8" mini hi-hats
- 8" splash with 5" *Vision* cup on top
- two 8" 2002 inverted, stacked, and cracked splashes with a 2" finger cymbal in between
- 12" splash with two inverted 8" splashes mounted above
- 16" *Crystal* crash
- 20" crash with 14" China underneath, held together with a microphone stand base (very trashy!)
- 20" thin China
- 15" sound plate (Montineri) mounted on China cymbal
- 22" gong with rivets (drilled to fit on stand)

(Pat also uses several small cymbals that he either places on his drums to play or plays with his hands.)

**Table 1.** Alesis *SR16* beat box, Tama *Rhythm Watch*, Lexicon pedals, Moon Gel practice pad, pens, keys, notes, maps, tea towels, etc.

**Table 2.** Engelhart large *Tambo* bar, *Rhythm Crasher* (old and rusty), found objects (glass, wood, metal, etc.)

**Table 3.** sticks and mallets



you were a Martian coming from Mars to hear drumming, you would say that Phil and I were similar—British, similar age, similar background. So at that point we worked together pretty well drumming-wise, although I didn't play a lot *with* him because he used to sing so much. We did have a couple of things we did together, though, that were quite fun.

Alan White is also a good drummer, but Yes was a nightmare for me to play double drums in because Alan and Chris [Squire, bass] breathe together time-wise, kind of like a symphony orchestra. When Chris decides to slow the tempo, he slows it up. If he decides it should go faster, it goes faster. That's fine, and Alan does that very well with him. The only trouble is, if you're trying to play percussion with that, it's like, "Where did the time go?" It would take three or four bars for anything to settle. So that was very difficult.

My function on that tour was to have a good time and to fulfill a cast of char-

Bill continues on next page

Robert laid out a three-year plan, a calendar of work. But I was a little intimidated by the whole idea, and I wasn't as sure as he was that I was right for the project. I said, "Maybe we should test the waters. I'm doing this short tour that is going to leave me off in Europe. Maybe while I'm over there I could meet Bill." He said, "Great. I'll organize it. We'll meet up at Bill's house."

So I went up to Bill's, which was the first time I had met him. We played a bit together in the studio part of his house. He was a bit quiet, and he always seemed to be looking at me like, "You're too loud." Compared to Bill, I am.

Bill had borrowed a set of drums from Kenney Jones, from a tour Kenney had done with the Who—those big single-headed drums with a 26" bass drum. I tried to dampen down the drums with towels, just trying to make the drums sound more in balance with Bill's. At that point I don't think he liked the idea of me—or any other drummer—in the band.

**WFM** I'd like to go back a moment and ask about Robert Fripp. What was it about your playing that so impressed him at that first audition?

**PM** I think it might have been a couple of things. First off, I grew up on his music. For people who have heard my work they might not think

## The "Thrak" Rhythm Method

While the double-drummer concept is incorporated throughout King Crimson's *Vroom* EP and *Thrak* disk, one place it's used to particularly powerful effect is on the tune "Thrak." During the "head," what sounds like Metallica-on-acid is actually the band somewhat splitting in two, with Pat Mastelotto and Robert Fripp playing in five and Bill Bruford and Trey Gunn playing in seven...well...sort of.

Pat explains how it came together: "At one of our earlier rehearsals Robert said he had an idea. He asked me to play the five and Bill the seven, requesting that we not play 'traditional' drummer time—filling up the time with 8ths or 16ths. He wanted us to only play the stressed notes of the meter, in this case beats 1 and 4 in the five and beats 1, 4, and 6 in the seven. We could choose any sounds we wanted to play, but we had to stick to our assigned pattern. That was the basic idea.

"When Robert suggested this," Pat continues, "Bill said, 'Robert, I can play both parts for you if you like.' I was sweating the fact that I was going to have to play one of the parts, and there was Bill about to play both!"

What Bill was suggesting is the following, which is a good coordination exercise that has you playing the five with one hand (phrased 3-2 as mentioned above) and the seven with the other (phrased 3-2-2). (The seven is notated on top and the five below.)



"But Robert insisted that we play them separately," Pat says, "so that our individual parts would synch up with the other guys."

Here's what "Thrak" evolved into: It opens with the band playing four bars of five (phrased 3-2), and then Bill and Trey switch to seven (phrased 3-2-2) and play it ten times (or measures, if you like) while Pat and the others play the five fourteen times. At that point everyone arrives back at a common beat 1 (the seven played ten times equaling the five played fourteen times), after which they repeat the sequence all over again to complete the head.

While listening to this, you'll hear Pat playing the fives in the left channel and Bill playing the sevens in the right. As described it seems a bit complicated, but once you actually hear it in context the parts work well together, creating some serious tension. And live in concert it's one of the most demonic things you'll ever hear.

• William F. Miller

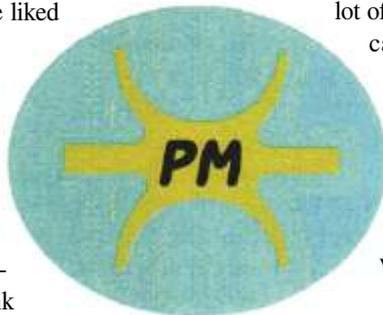
so, but King Crimson's music is deep in my blood. I must have shown a certain connection with it.

But I think the main reason Robert liked me was my sense of time. Robert always practices with a metronome. In fact, he practices all day long, like nobody I've ever seen. He practices for hours before, during, and after sound checks, straight through to the gig. He has developed such a keen sense of time that it was annoying for him to play with drummers whose time shifted.

My time isn't incredible, but it's decent, because I've had a lot of experience working in the studio with machines. I did a lot of work with machines with the Misterters, and it can't help but eventually improve your time. I don't feel that I have a gift when it comes to time, because years ago my time was dreadful. I've been able to develop it. So when I played with Robert perhaps he felt he finally had a drummer who could be accurate with the time and still make it feel good.

**WFM:** Speaking of time feel, I've always thought

Pat continues on page 59



continued from previous page

acters—the reunion of Yes—and that was fine. I had no trouble with that at all, but it's not the sort of thing I'd give up my day job for. I had to get back to work after a tour that was really just a very nice summer vacation with old friends.

**WFM:** And how would Pat compare with these other players?

**BB:** Pat is the *loudest* drummer I've ever heard in my life; it's that big stadium-drumming mentality.

**WFM** He mentioned that that was something you were concerned about.

**BB:** It was difficult at first. We have to carefully arrange plexiglass sheeting to deflect the sound! [laughs]

I think the lure of the stadium can cause bad habits. I'm not sure monitoring your own drums live is such a terribly wise move either. But stadium rock is stadium rock. It's an obsessive, narcissistic kind of endeavor. All those who want to do it, fine, but I don't think you're going to hear a lot of creative music happening at the stadium level. Usually you hear a prepared, straightforward rock thing, and that's fine. However, it's not a place you're likely to discover something new.

**WFM** While I've heard you be loud and aggressive, overall you're one of the softest drummers I've ever heard.

**BB:** Well, I've never been one for sweating too hard at the beat. I think I have a British character on the drums, there's no doubt about it. I'm a British, upper-middle-class guy. It inevitably comes out of my lifestyle. Elegance is something that I would look for on a drumkit, or a drum-

mer. Effortlessness is another. I'm dating myself by saying this, because these are qualities that go way back to jazz drumming.

Today you're paid to make an effort—or at least *look* like you're making an effort. We all want to see that drumstick get up high, don't we? The ticket buyer wants his money back if he doesn't see the stick going up in the air—with lots of drama.

I've played for American crowds where someone yelled out, "Do something!"—and this happening while I'm wailing at my biggest. The problem—not for me—is that most of my movement is quite small and not full of gesture. People don't think I'm doing anything up there, [laughs]

**WFM:** And yet, I thought you got the biggest ovation the other night when you were doing that metric modulation stuff

## RED-HANDED

### BILL & PAT'S LISTENERS' GUIDE

Here are the albums **Bill** lists as the ones most representative of his drumming...

Artist	Album Title
King Crimson	Thrak
Earthworks	Stamping Ground, Live
King Crimson	Red
Bruford	One Of A Kind
King Crimson	Discipline
Earthworks	Earthworks
David Torn	Cloud About Mercury
Yes	Close To The Edge

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

Artist	Album Title	Drummer
Keith Jarrett	My Song	Jon Christensen
Dave Brubeck	Time Further Out	Joe Morello
Pierre Favre/Paul Motian/ Fredy Studer/Nana Vasconcelos	Singing Drums	Pierre Favre/Paul Motian/ Fredy Studer/Nana Vasconcelos
John Scofield/Pat Metheny	I Can See Your House From Here	Bill Stewart
Max Roach	To The Max	Max Roach
Fritz Hauser	22132434141	Fritz Hauser
Arturo Sandoval	I Remember Clifford	Kenny Washington
	plus anything with Jack DeJohnette	

Here are the albums **Pat** lists as the ones most representative of his drumming.

Artist	Album Title
King Crimson	Thrak
David Sylvian & Robert Fripp	Damage
XTC	Oranges & Lemons
Jude Cole	A View From 3rd Street
Ted Hawkins	100 Years
The Rembrandts	any
Mr. Mister	any
Peter Kingsbery	any

...and these are the albums he says he listens to for inspiration.

Artist	Album Title	Drummer
Talk Talk	Colour Of Spring	Lee Harris
Public Image Ltd.	album	Ginger Baker/Tony Williams
Wendy & Lisa	Eroica	Carla Azar
Suzanne Vega	99.9° F	Jerry Marotta
Jellyfish	Bellybutton	Andy Sturmer
XTC	Skylarking	Prairie Prince
World Party	Bang!	Chris Sharrock
Rain Tree Crow	Rain Tree Crow	Steve Jansen
various	Gnawa Music Of Marrakesh	various
Neville Brothers	Yellow Moon	Willie Green
plus anything by the Beatles, King Crimson, XTC, Jimi Hendrix, Cream, Todd Rundgren, 10CC, Weather Report, the Who, David Bowie, Peter Gabriel, Prince, James Brown, Gentle Giant, Steely Dan, Free, old Elton John, Yes, Genesis, the Rolling Stones, Sly & the Family Stone, and Led Zeppelin, and anything with Levon Helm, Jim Gordon, Jim Keltner, or Steve Gadd.		

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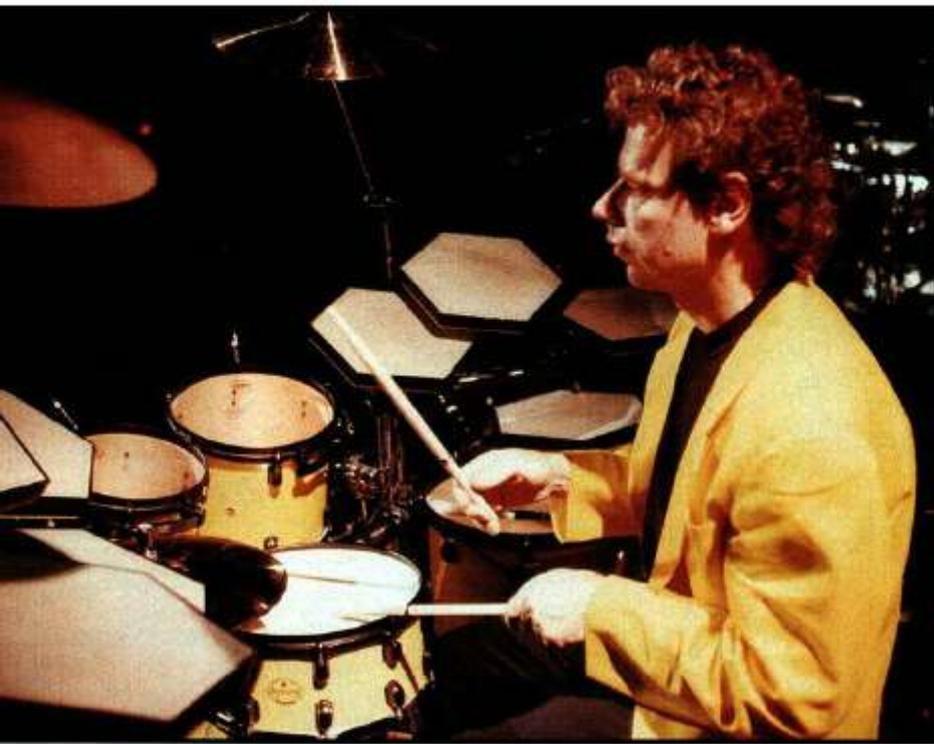


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against what Tony was playing. [Bill played a brief duet with Levin where he altered the perception of the time signature—several times and not too loudly—against a constant, repeating bass pattern.]

**BB:** You are toying with the audience there, you see, especially if you give them time to applaud. If you offer people complex things in smaller packages, they can see that you are toying with them. They can appreciate the complexity because they have a moment to digest what has happened. I don't want to leave people in a blaze of notes that they don't get.

**WFM:** You had your busier moments.

**BB:** Yeah, and I can get noisy too! [laughs] But you see what I mean? I like to try to let the audience know that I am aware of them being there and that I'm glad they came. I'm a friendly drummer. I'm user-friendly, [laughs]

I do feel a strong obligation to the Doreens, the Debbies I guess you'd call them in the States—the metaphorical checkout girls—in the audience. I swear to God that if I sit behind a drumkit I can amuse and entertain her while still being able to keep things interesting to an Elvin or a Max. Sometimes I might be running a little high for a check-out girl—or a little low for a Max—but in general I think I can move both parties.

By the way, this has been a terrifying tour in that several of my peers have been

coming to our gigs: Max Roach in New York, Bill Cobham in Zurich, Trilok Gurtu in London.... It seems we've been playing for every drummer in the world.

**WFM:** Another challenging aspect for two drummers must be in deciding what sounds to play.

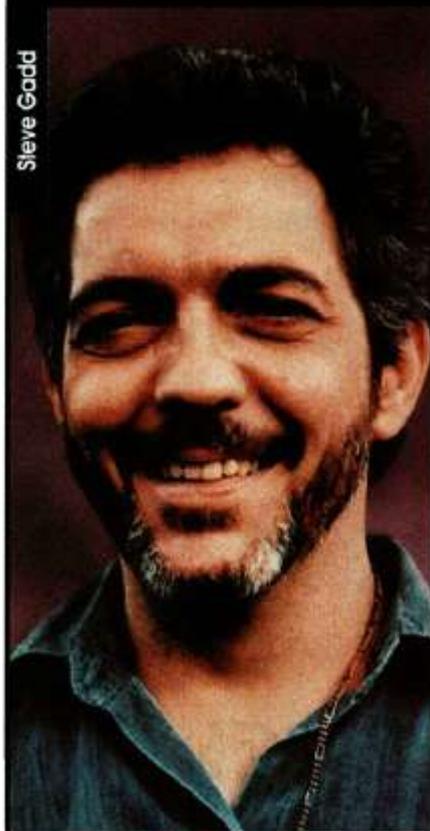
**BB:** First of all, I don't think there are any rules when it comes to sounds. Sometimes Pat and I both play tom-toms together, sometimes he plays the metals, I play the drums—that's nice.

A lot of what I do, actually, is very improvised. A lot of that "Vroom," "Thrak," and "Vroom, Vroom" material is improvised on my part, because the basic beat is very simple. It's just ticking along at a hundred and twenty or a hundred and seventeen b.p.m., and it's in 4/4. A lot of what I'm doing involves looking for a snaky little figure *in between* something Pat is doing, or just trying to stay out of his way. I can embellish around him.

I tend to find myself snipping in and out of him quite a bit because he's a big guy in terms of sound—and physically. He doesn't move in a hurry. When he walks to sound check he doesn't go quickly, which is all part of his disposition and his character. Me, I "snake around" pretty fast. And anyway, I'm always thinking of something else to play or a different sound to make. If I've devised Plan B, it will be Plan C by the time we get to the sound check, and it

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Steve Gadd



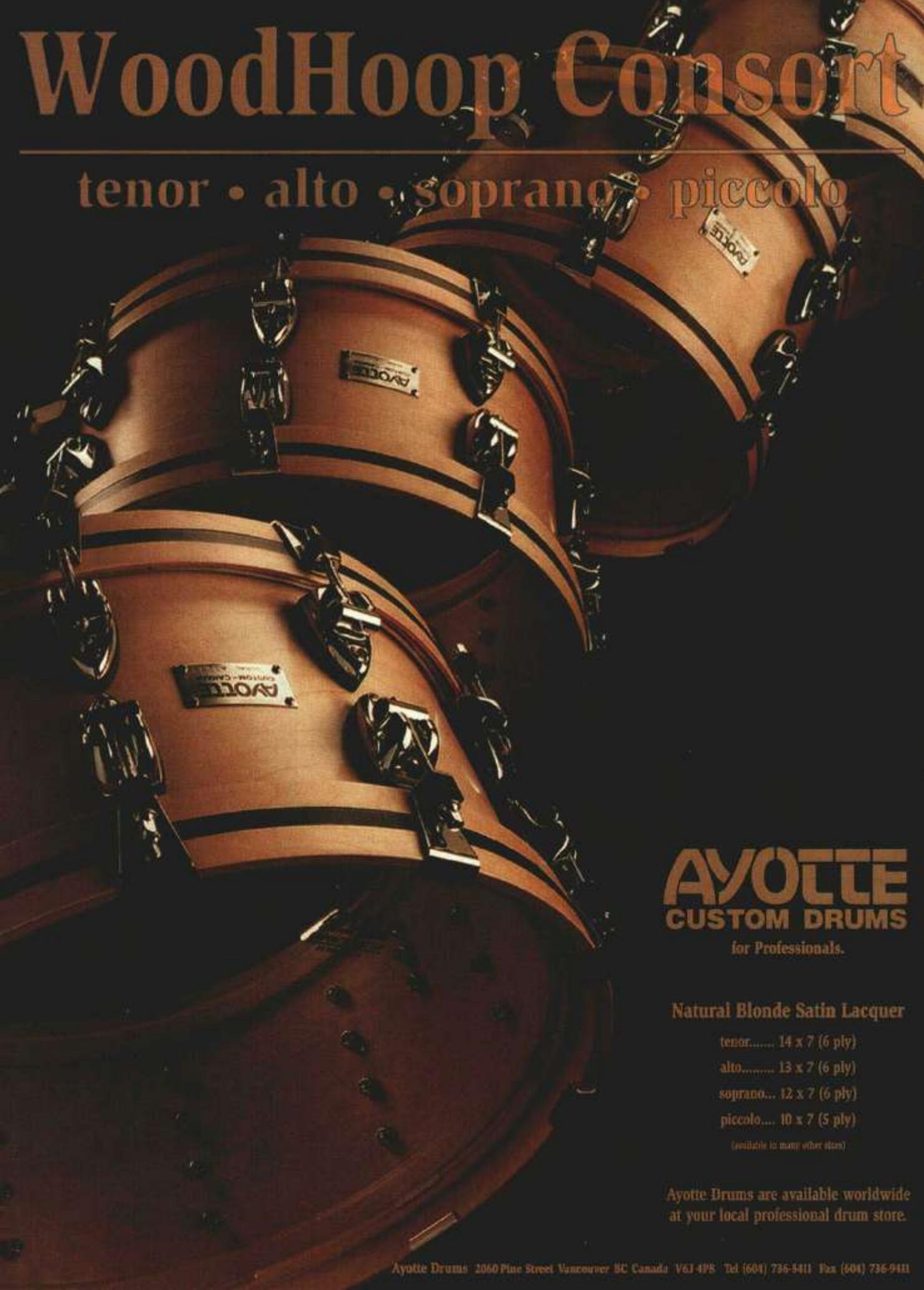
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**WFM** I don't think of your playing as being so improvisational, in that you have a reputation as someone who really thinks about and plans what you're playing. Have a few of those "out" parts people think you've composed actually been things you've improvised?

**BB:** I would suppose. I'll say this: Sometimes it's really important to stop thinking. I do think a lot about drums, surely. Doesn't everybody think about what they are going to play on their instrument? I think about it a lot. I'm aware of what's going on, I'm aware of what sound Pat's playing and what sound I could play, and what might not be a good move. But I don't pre-plan *everything*.

So as I said, a lot of this new album is really quite open for me. Pat takes care of the business of rock 'n' roll. My business is to sneak around at his heels—I'm the beloved terrier nipping at his heels.

**WFM:** By everything I've read about Robert Fripp, it seems that he's not all that fond of drummers.

**BB:** I get that impression, too. [laughs] Now he's got two of them. Don't ask me for an explanation; I just work here.

**WFM** The question is, in the past he has made several demands of you, asking you to play without a hi-hat, or to not play fills—that sort of thing.

**BB:** I'm not sure that they are "demands," as you call them, and I'm not sure they're only for the drums. Robert's made requests of all of us. They are suggestions on how the group should go about its work. He is the leader. Some suggestions have been: "Gosh Bill, I like the look of those funny hexagonal things. What do they sound like?" "Gosh Bill, let's not use a hi-hat. Let's be brave." He's trying to make an interesting-sounding group, one that sounds a little different from the next, which I totally subscribe to. And occasionally he says weird things like, "Let's have two drummers." [laughs]

In general, I'm quite happy to work with these structures and constrictions, because it's often through working with limitations that you find out how to get *around* those limitations. And when you do that you develop as a musician. If you ask a lighting guy to only work in blues and greens, you are going to get some really special blue and green effects. If you tell Picasso to

have a blue period, he's going to go especially big time into blue. Tell me to work without a hi-hat, and I'll find something else. And I might not have bothered to find it if I hadn't been given the limitation.

A lot of performing artists like limitations of some sort. In fact, freedom is a terrifying concept and often leads to very bad music and very bad improvisation. It's often better to put on some type of limitations to get the people to work around or work with them.

**WFM** Were there limitations placed on you this time in terms of instruments?

**BB:** No, except that I did come to the first rehearsal with all the wrong instruments. I came with a lot of boobams, roto-toms, and stuff similar to what we were using in the '80s, thinking that—silly me—we might have continued on down the path where we left off—that sort of "lightish," airy music.

For reasons that are now very logical and clear, we've accessed more of the sound of the '70s-era Crimson. Now we are post-Nirvana. Now we are post-Nine Inch Nails. King Crimson is in danger of becoming as fashionable as it's ever been. We've bypassed the '80s material that had influence—Peter Gabriel, David Byrne/Talking Heads, Laurie Anderson, world music, minimalism, and Steve Reich.

King Crimson is nothing if not a relevant band. We speak in the language of the day. The language of the day now is "balls to the wall" guitar. Great! Count me in. We are a harder-edged group now, capable of being louder and much nastier.

**WFM** And how was it trying to record with this nastier animal?

**BB:** It's much more straightforward than people might think. You put six people in a room and turn on lots of microphones. You play a take and if you don't like it you do another. *Very jazz* style.

**WFM:** That must be satisfying on a certain level.

**BB:** Very performance satisfying. However, we came badly un-stuck with headphone mixes when we were recording *Thrak*. That was a major problem with the process. I mean, we can get to the moon and back in 1995, but you cannot get a decent headphone mix at Real World [where *Thrak* was recorded].

In the dense roar of sound coming through the headphones, I'd find whoever I could and play with them. We would walk

# Me Too!

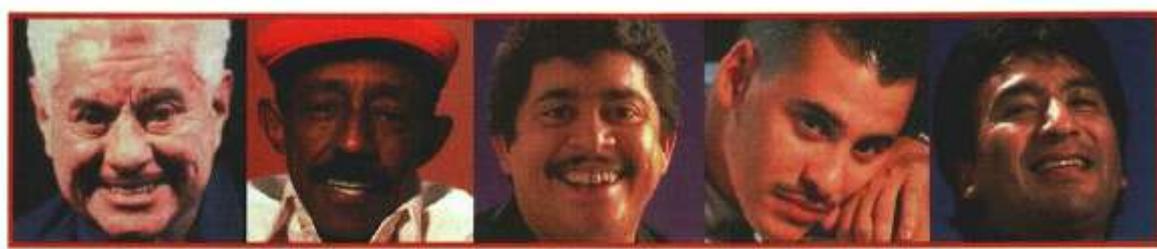
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back into the control booth and say, "Pat, you played *that*? That's interesting, because I played *this*." "Oh wow, what's that part—that's interesting." We were just holding on for grim death. And it's a testament to six quite good studio guys who didn't panic and were able to complete the process.

**WFM** Were most of the sounds you recorded produced on acoustic instruments?

**BB:** Exactly as you hear them on the album is how one would hear them at a concert. I used my Simmons *SDX* with some pads, and then blended them in with some of the acoustic stuff.

I know that people would assume that a King Crimson recording is a multi-million-dollar project and that we went round and round, manicuring it to death, but that's not the case. No one has the patience for that at all. Either the thing has a *broad* flavor of a roar to it that you like, or you do another take.

Nobody gives a damn whether that little hi-hat thingy you wanted to do in bar four got played or was even audible. There are six guys in a room and they've got their own problems! Who cares? If Pat Mastelotto can't hear anything I'm doing on the electronic drums, that's his problem, you know. It's like, "Too late, we recorded it." So it was brutally fast. You can't get tearful. You can't get precious about it and say, "Oh, but you know, I think the bass drum is a bit funny in bar four." Sorry. It's funny in bar four.

We're an organic recording band. However, things might have been a bit easier if we hadn't had the problem with the headphone mixes. I'll trade the duck pond at Real World for a good headset. How's that? [laughs]

**WFM:** There's a quote, [laughs] How did "B'Boom," the drum duet on *Thrak*, come about?

**BB:** Pat and I were kind of fooling around with this rhythm one day. And I started improvising with this metric-modulation business. Pat was holding the steady six groove and I was saying, "We'll let the meters go against it," and it evolved into a sort of duet, which is the first half of "B'Boom."

Then we needed it to change gear and to go up a tempo—you know, the way a master drummer changes things. He swings

with it for a while, and then he plays a figure, which will introduce a new tempo. On "B'Boom" I do that on the snare drum. I love all that. It's very traditional. One guy soloing for a bit and then the whole tribe joining in. Robert loved all of this. He's very encouraging and very supportive of the two-drummer idea, particularly any unison things where it looks like we know what we're doing.

**WFM** Pat mentioned to me how focused you are in your work and practice habits. How is it that after so many years you're still inspired to get up every day and push yourself into new areas?

**BB:** I guess I'm fortunate in that I'm never short of ideas; there are a zillion things that you can do with drums. Maybe it's because I try to have a broader scope in which to insert ideas.

**WFM** Do you have any "ideas" to help others stay inspired?

**BB:** First is to get yourself into a musical vehicle that can accommodate rhythmic ideas. If you are slotted into something like a Top-40 or funk band, there are such expectations and parameters about what is and what is not considered "correct." Any idea is pretty much stifled at birth.

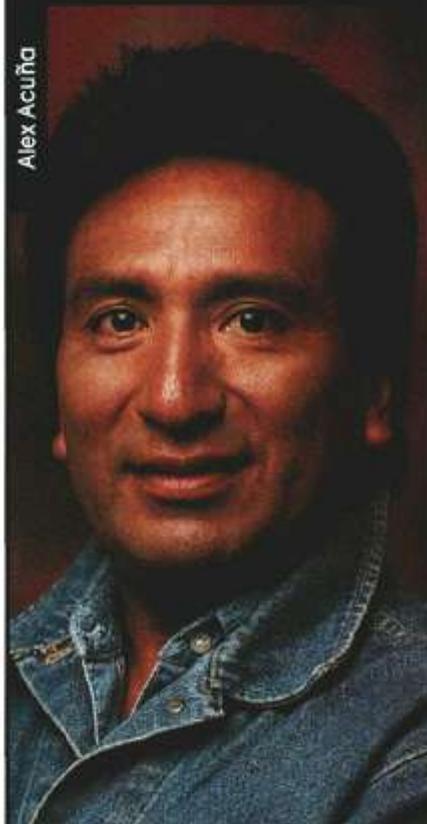
With King Crimson it comes with almost none of that. There is no idea of wrong or right. We don't even know how many bass players we've got in the band! Do you see what I mean? We talked about limitations before, but being in this band allows an infinitely broader palette. We draw from so many different sources: "Let's have a Nine Inch Nails influence here, followed by a little Max Roach there, followed by a Drummers of Burundi thing here, followed by Steve Reich there...." The thing is broad—it's open.

**WFM:** You sound very positive about drumming.

**BB:** I am. I'm thrilled at the idea of where drumming is headed. I want to know what drumming will be like in the year 2010. I think it's going to be fantastic, because, for instance, you know that in ten years time kids will have nailed this metric modulation business that we're experimenting with. It's all very exciting. I want to be around to hopefully contribute. I just want to be a part of it, and I want it to be a part of me.

# Count Me In!

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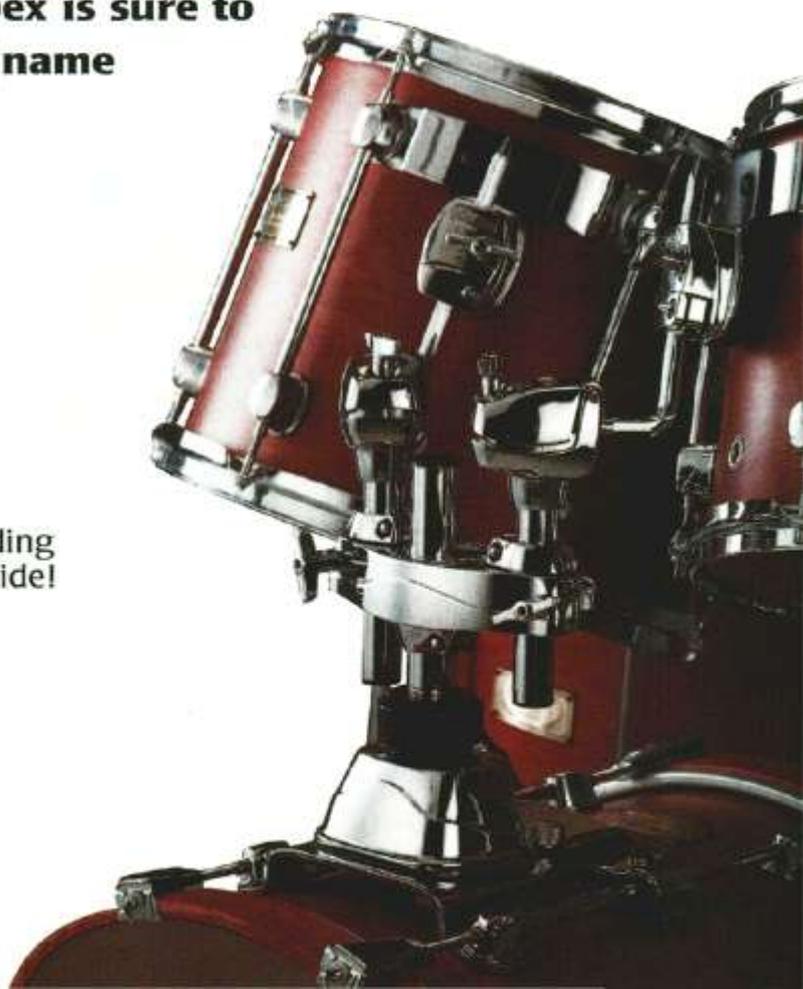
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## PAT MASTELOTTO

continued from page 49

that Bill has a unique feel. And there is that old perception about European musicians having a different concept—or feel—of time. I was wondering how that concept was marrying up with yours.

**PM:** I know what you're talking about. Bill's got amazingly great time, but it is a slightly different feel. It's a British feel. But that feel is not a totally new thing to me. I grew up listening to Motown records, but I was also listening to a lot of British bands. I'm sure they influenced me. That feel is a part of my subconscious.

**WFM:** By what you were alluding to a moment ago, it sounds as if your relationship with Bill got off to a tentative start. Has any kind of chemistry built up between the two of you?

**PM:** Yes it has, and I think a trust has developed. I think that Bill knows I'm going to try my best to work *with* him, to have my parts work with his. For instance, I try not to jump in right away when we're working on music. I hold back and let Bill suggest a direction. Then I try to work around what he's doing, or I try to lay down a sparse foundation.

Thinking back, not all of the songs happened with Bill playing first. On "Sex, Sleep, Eat..." Bill wasn't in the room, so I jumped in. It just happened that way.

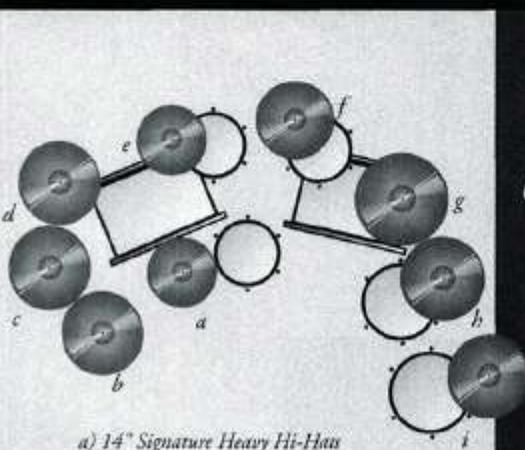
Bill didn't know anything about me before this band. He didn't know where I was coming from. To this day he's never heard the Misters. He hears people coming

up to me after gigs and complimenting me on my previous work, and he'll say, "I've got to hear this song. What is this 'Broken Wings' they're talking about?"

On the other hand, I knew Bill's playing really well. You can't totally predict what he will do, but I know the types of things he likes to do, like playing over the bar line, or playing polyrhythms, or playing in meters other than the one the song is in. I anticipated some of those things, so I possibly had a better chance of fitting in with him, rather than him fitting in with me.

**WFM:** And now he understands where you're coming from?

**PM:** I hope. The way I look at it is, it's just like any relationship. When you're with your wife for a while you can start a conversation and she'll know you well enough to finish your thought—that type of thing. Our relationship has developed now to a point where I think we know in general where we're trying to take a song—although Bill is always surprising; he doesn't like to play the same thing twice. Very "Crim," God bless him.



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**WFM:** Did the two of you set up any format for working together, or roles that each of you would perform within the band?

**PM:** We have definitely created strategies—ways of working on music as a duo. But that's not to say that every part we play is written out or totally planned. This is what's a gas about this situation—it's such an improvisational thing. It's like an arcade game between Bill and me, with ideas bouncing back and forth between us. Every piece—especially in a drum sense—is an improvisational piece. I *know* it is for Bill. I can see where he thinks *we* improvise a lot, because he does.

**WFM:** Was a lot of this musical "strategy" verbalized before you sat down to play, or has it developed from just playing together?

**PM:** In this situation, it's definitely both. It's funny; English musicians talk about musical concept more than Americans. It's definitely the case in this band. They talk and talk and talk. British guys stop every fifteen minutes, have tea, and then talk about the concept and the feelings of this and that. It's very different. Americans just play. So we do talk about it.

**WFM:** From a drumming standpoint you and Bill might be considered polar opposites, or I should say that both of your individual strong points are very different. What is it that you feel *you're* counted on to bring to Crimson?

**PM:** Well, the most obvious thing, stemming back to Robert's opinions, is that maybe Bill unjustifiably has a reputation

for not keeping a groove or that he can't play a ballad. Those are my strong points. But you're right: Robert did a nice casting call here as far as pulling from very opposite areas.

It was obvious the first time Bill and I played together that I was never going to play the fast, jazzy stuff, and he's never going to play a big, bombastic backbeat. I play the slower, more open beat, which leaves space for Bill to play with it.

**WFM:** How did the group, with two drummers, go about recording both *Vroom* [EP release] and *Thrak!* Did you play at the same time?

**PM:** Absolutely. *Everybody* played at the same time. When we were at Woodstock doing *Vroom*, that was actually recorded in a rehearsal room. I think it used to be Jerry Marotta's barn. Crimson management had pre-paid for the place when Jerry was still doing the gig, so that's why we went up there. Incidentally, that room is where the B-52's shot the "Love Shack" video.

It was a great setup in there, because Bill and I were facing each other from both ends of the room. The whole band was in there, and we could all see and hear each other right off the floor. Each guy had a little mixer with ten channels so we could control exactly what we were hearing individually—a great environment! The setup really helped us be creative.

As for recording *Vroom*, we started on a Tuesday just trying to get sounds. There was a crackle in the desk, so we did one song just to get some levels. We said,

"God, this sounds like shit. We'll track this tomorrow." When we came in the next day and instead of working on that piece, we went to some other piece of music to try and straighten out some of the problems in the control room. We worked on that for a few hours and then moved on to some other pieces, just so we wouldn't be bored while they were working out the bugs and getting sounds.

I came in the next day, on the day I *thought* we were going to begin recording. I wanted to change my drumheads for the recording, and I was waiting until then because I only had one extra set of heads with me. I changed the heads and got everything tweaked up. I went into the control room and found some of the other guys overdubbing a few parts on what I thought were the scratch tracks we had done the previous days! I said, "I thought we weren't going to use those tracks." I had no idea that those were takes. I didn't even change my heads until the session was over—I didn't know! And by that Friday we were done. [laughs] But Bill had warned me. He said Crimson records are like that. You don't know when they're recording something that may make it onto an album.

We recorded *Thrak* at Real World—the big professional studio—and we had problems. The headphone mixes sounded absolutely horrible. Their setup couldn't handle a six-piece band where each member wanted a separate headphone mix.

The way the band had to set up was also

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pretty bad. I was in a stone room that had a little window. I could just barely see Bill through this small opening. Adrian was in a little vocal booth, and I could just see his nose. I could barely see Robert and Tony, and I couldn't see Trey at all. So not only could we not hear what we needed to, we couldn't see each other either. That was a challenging situation.

Much of *Thrak* was made, in terms of Bill and I, by eye contact. In fact, not even eye contact, but by watching each other's sticks, because that's all we could see of each other. We'd be recording and thinking that nothing good was being done, and then we'd hear the stuff in the control room and couldn't believe how good things were sounding. But it was a very difficult way to make a record.

Luckily, the band had done a tour of South America just before going in to record *Thrak*. If we hadn't done those shows, we would have really been screwed. I played a lot from memory.

**WFM:** How did things progress under those circumstances?

**PM:** The Real World stuff was done really fast—not as fast as *Vroom*—but on a pace of about a song per day. We'd start in the morning, work over the arrangement for an hour or two, have lunch, and then go back in and usually get our take right away. That left us time to record other things. A lot of nice pieces were recorded that didn't make it onto the record.

**WFM:** When it came time to mix, how were the two separate drum parts mixed

and panned?

**PM:** For *Vroom* Robert mixed Bill fairly hard-left and me hard-right. When we did *Thrak* we moved in slightly, so as opposed to being separate entities we kind of became "Bill/Pat." My kick drum was placed at about eleven o'clock and Bill's was at one o'clock. Also, we were much more specific by that point in terms of sound. Bill had a boomier, jazzier kick drum with a clickier top-end to it. I tried to have a duller, thumpier sound so that it had a little contrast. It still sounds like they are coming from the center, but there is a little different voice to each one. Also, I tried to tune my snare either much higher or much lower than Bill's.

**WFM:** Are you saying that most of the sounds on *Thrak* were produced acoustically? For some reason I just assumed that the two of you, both with so much experience with electronics, would have used them a lot.

**PM:** For the most part it was acoustic instruments. There are moments where we did use electronics, like when Bill is making a ton of racket on the opening section of "Vroom."

Some of the sounds that you're hearing may sound electronic, but they weren't. I have this thing I've done for years where I put cymbals on top of my drums—just right on top of the tom-toms. You can get all sorts of sounds by playing the cymbals that way. I did a lot of that. Another one of my favorites—and Paiste please forgive me—is the sound you get by throwing two

cymbals on the floor. It sounds great!

On "B'Boom" I did a thing on the front half of the piece where I placed towels over the drums and played them with shakers instead of sticks, a la Jim Keltner. Bill really liked the sound of that.

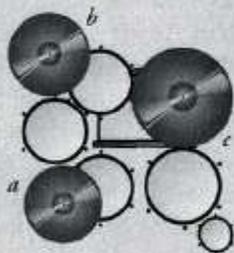
**WFM:** Since you say a lot of the sounds were produced on acoustic instruments, did you have to alter your own acoustic sound to better suit the situation?

**PM:** I've changed marginally through the whole process. My kit has honed itself to be right for this gig; it's very specific to this band's needs.

Robert is not crazy about cymbals or hi-hats, so for *Vroom* I didn't use a hi-hat. I had a piece of wood stuck over where one would normally be placed. Robert had a conversation with Bill and me about not using a hi-hat. But Bill told him, "I went without my hi-hat for four years. I'm not doing it again." [laughs] So I said, "Well, I guess it will be me." I tried to coerce Robert out of this concept, but he asked, "Why do you need a hi-hat?" I said, "It's a traditional thing for drummers." "Well, Crimson doesn't need tradition."

I got rid of the hi-hat, but eventually I brought it back in, or at least something resembling a hi-hat. I started using little 8" splashes on a hi-hat stand, although they didn't have a decent chick sound. Now Paiste is making mini-hats. They actually have a wonderful chick sound. I also don't have a ride cymbal, and I miss it.

I've tried to work around Bill's cymbal setup in terms of size and sound. Bill uses



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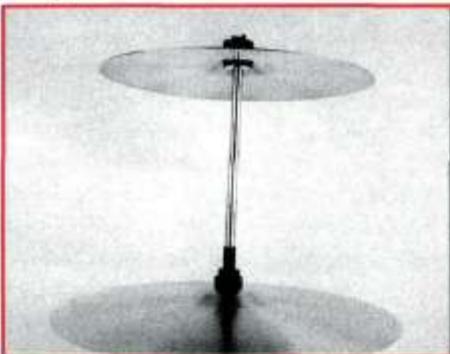
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middle sizes, mostly 16s and 18s. I'm using larger crashes and Chinas, and I'm using a few small cymbals—8s, 10s, and 12s. I've tried to find the spaces that he's not occupying.

**WFM:** And what about the drums?

**PM:** I played Yamaha for years, but I wanted to work with an American company. I've known Joe Montineri, the custom drum builder from Connecticut, for a long time. He's a very innovative guy. You can be very specific with Joe about drums, and I was. I wanted my drums for Crimson to have a lower, creamier kind of sound. I didn't want to get into the drum sounds that Bill was using, which are the jazzier, ringier tunings. So Joe designed some drums for me that sound great.

I've also switched to coated heads. I'm really a clear head kind of guy, but I wanted to contrast Bill's sound. I'm tuning my toms in a lower range than Bill's, and my bass drum is much more padded than his. I'm doing everything I can to cover the rest of the sonic spectrum that Bill doesn't.

**WFM:** You mentioned "B'Boom" earlier. How did that come together?

**PM:** As I recall, when I came to Woodstock—which was the second time I met Bill—he handed me a little piece of paper that had a sticking pattern written on it, with some of the notes accented. He said, "Play this." It was reasonably simple. I went bink, bink, bink, bink, bink [sings pattern without stressing the accents]. Bill then played it for me, and the accented notes really jumped out. And his technique was so beautiful.

Bill gets his loudest strokes by the way he pulls *off* a drum, from about a quarter of an inch off the head. It's amazing. I get my loudest strokes by forcing down into the head—bad habit. Anyway, that basic rhythm ended up being the pattern I play for the tune. I could be wrong, but I think Bill mentioned that the pattern came out of *Modern Drummer*, and it became the rhythm for the second half of "B'Boom."

The first half of the piece, as I mentioned before, was this thing where I walked in one day and was playing with mallets and shakers. Bill jumped on that. He liked it and he wanted to improvise over it. So that's basically the front section. I repeat that theme while Bill goes through these metric modulations, which is really difficult to count. I think he's going 9, 8, 7, 6,

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5, 4, 3, 4, 5, 6, 7, 8. He gets the bars shorter and shorter and then he gets them longer and longer. It's amazing.

On the second half Bill plays right on top of me, and then he's got the ability to play the triplet and rolled versions of that same rhythm—unbelievably scary. Bill wrote it out and I've struggled to play it in slow motion. He does that and then improvises over it, while I hold down the basic pattern.

**WFM:** There's a lot of admiration in your voice when you're talking about Bill. What types of things have you picked up from working with him?

**PM:** So many things—probably even more than I realize. Sometimes you don't take stock until some time later, when you play something that you couldn't play before.

There are definitely some things that I've subconsciously nicked from Bill. I found that when I went home during Crimson's last break and did some sessions, I was playing some very Bruford-influenced things. You know how when you first sit down at a set, you have a thing that you immediately play? It seems most

drummers do it—they sit down to hear how their drums sound so they play their "thing." Well, I sat down at that session and played this thing that I had never played—something I heard Bill do that I didn't even understand when I heard him do it. It was sort of a shuffle pattern in 5. Somehow, after being around him for eight months, I was able—without ever thinking about it—to just sit down and play it. I never practiced it.

**WFM:** It must have been by osmosis.

**PM:** It must have. But Bill has inspired me in a number of ways. While on tour Bill will hand me little slips of paper of things to work on—things he's come up with that he's working on. Sometimes he slides them under my hotel room door!

Bill has a set routine for practicing that he sticks to. He practices for about an hour or an hour and a half every morning at around 10:00. That's his routine. It doesn't matter if we're on the bus or wherever. He's always searching and improving. How can I *not* be inspired by that?



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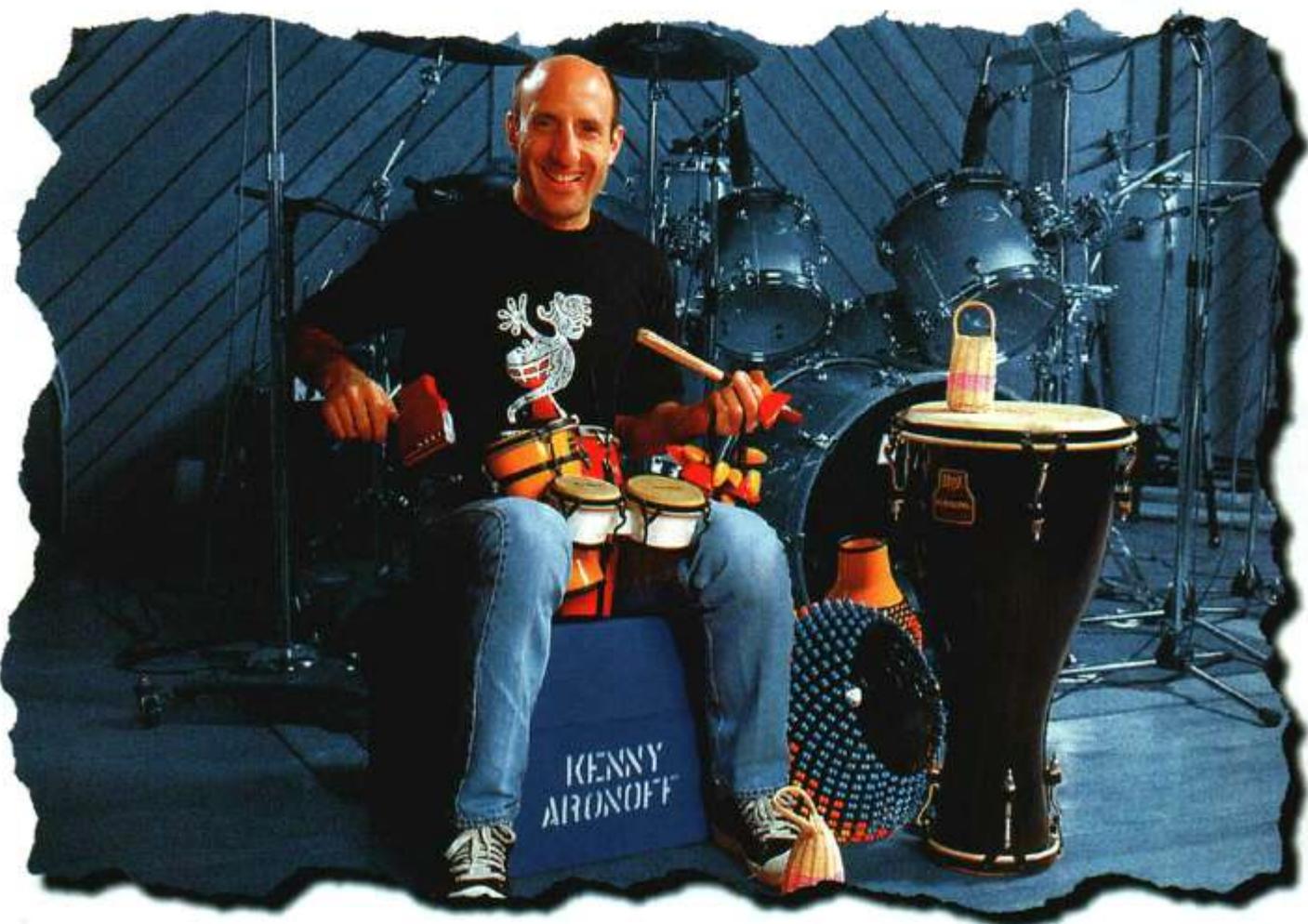
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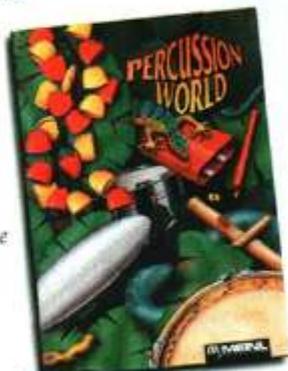
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# Jamie Oldaker

## Tulsa Time

By Rick Mattingly

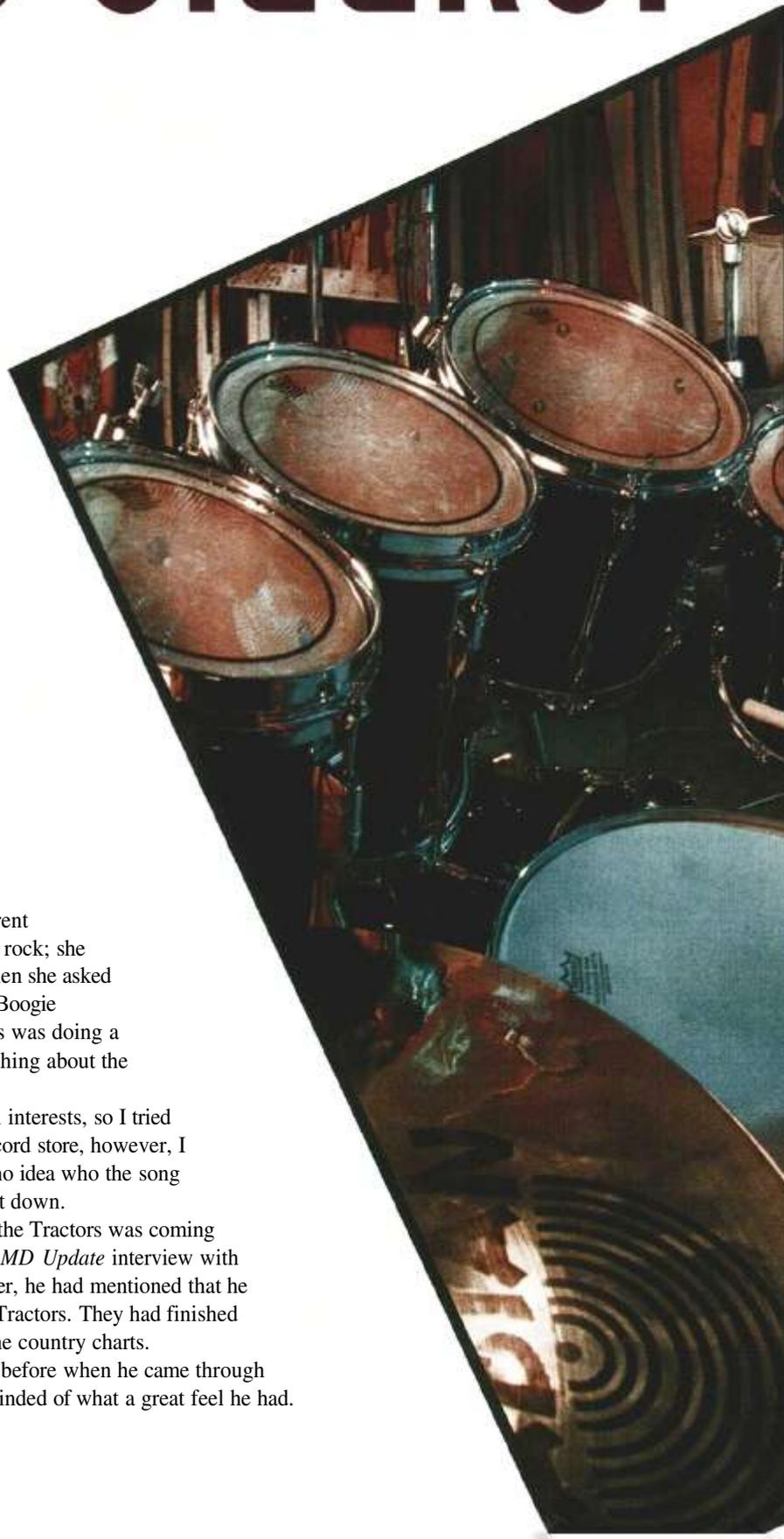
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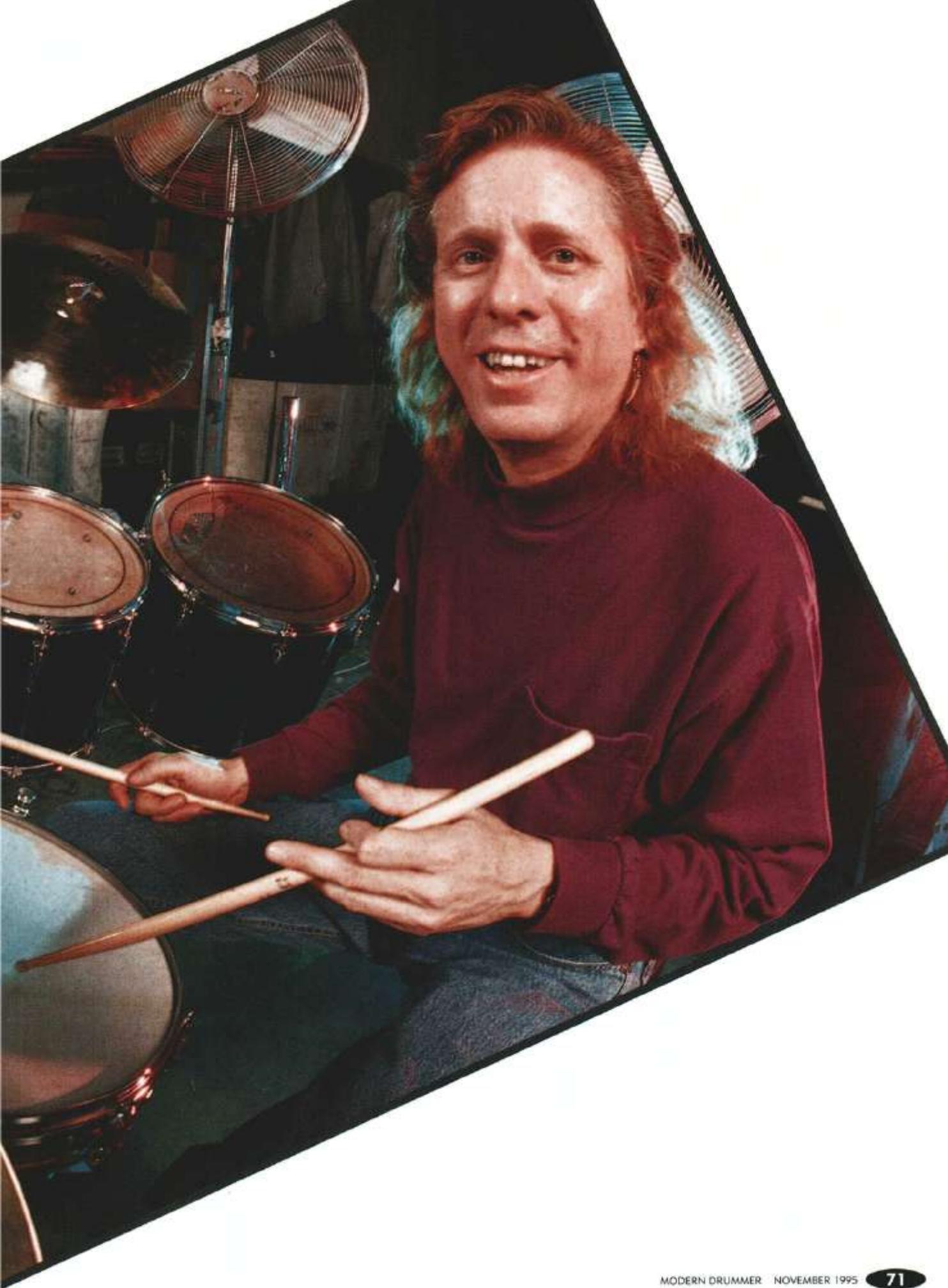
My seven-year-old daughter and I have very different tastes in music. I tend towards jazz and classic rock; she likes Barney and Sharon, Lois & Bram. So when she asked me if I would get her a tape of a song called "Boogie Woogie Choo-Choo Train" that her dance class was doing a routine to, I didn't assume there would be anything about the song I would be interested in.

But I'm always happy to encourage her musical interests, so I tried to find the song. Whenever I asked about it in a record store, however, I was greeted with blank stares. My daughter had no idea who the song was by, so I wasn't having much luck tracking it down.

In the meantime, I saw that a group called the Tractors was coming to town. A year or so before, while doing an *MD Update* interview with former Eric Clapton drummer Jamie Oldaker, he had mentioned that he was involved with a new band called the Tractors. They had finished their album, which was riding high on the country charts.

I had seen Oldaker live about a year before when he came through town with Stephen Stills, and was reminded of what a great feel he had.





So I picked up the Tractors CD. Midway through the album, a song called "Baby Likes To Rock It" began with the band members singing "Baby likes to rock it like a boogie-woogie choo-choo train" a Cappella. As the piano intro started, my daughter came running into the room. "Dad," she exclaimed with delight. "You found my song!"

As she started dancing to Oldaker's in-the-pocket Tulsa groove, I gave a "proud-dad" smile at the realization that my kid is developing good taste when it comes to rhythmic feel.

But the trouble I had finding the song is somewhat typical of the Tractors' lack of a recognizable identity at this point. "A lot of people know our music, but they don't know who the band is," says Oldaker a couple of weeks later when the band hits town. "They'll hear the song at a country dance club where they don't tell the people what the name of the song is or who the artist is. And a lot of country radio stations will play a bunch of songs in a row without telling who the artists are. Then we get the people who come up and say, 'What's the name of your band—the Truck Drivers or something?'"

Add to that the fact that the Tractors is made up of five equal members. There is no front man to serve as a focal point, and most of the members would look more natural hanging out in a feed store than a music shop.

Still, enough people have figured out who the band is (and what the name of their hit song really is) to earn the group's debut album double-platinum status. And with a spring tour as opening act for Brooks & Dunn followed by a summer tour on the state-fair circuit opening for John Michael Montgomery, the Tractors are getting themselves exposed to a sizeable percentage of the country audience. Which is pretty good for a band that has refused to

"That's one thing I demand: I've never been on the road with someone I didn't do a record with, where I was just a road guy who had to play like somebody else."

comply with accepted Nashville procedures.

"We recorded our album in Tulsa," Oldaker says. "We wouldn't go along with that Nashville assembly-line deal. That's why our album sounds so different sandwiched in between all the other stuff. You can probably listen to the Top-10 country singles and hear the same guys playing the same parts on at least five of them, because a handful of players do everything."

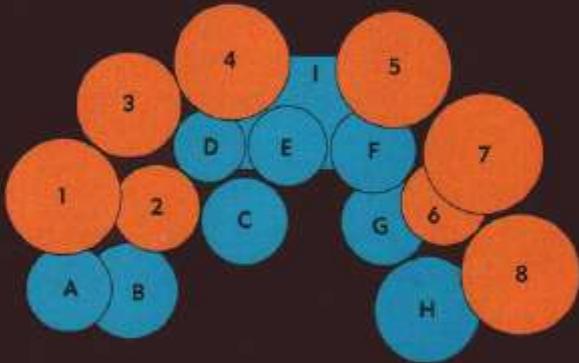
"We created a bit of a stir because we went in as a band and made our own record. People were telling us, 'You can't do that.' They've got their rules in Nashville and they don't want

anybody messing around with their little formula. I told a guy, 'This is how we do it in the rock business.' He said, 'We don't subscribe to that down here.' They like to have session guys cut it and then have the singer come in and overdub his parts after the tracks are already done, and then they hire a road band to go out and play live. That's crap. That's not the way I know."

"When we did Eric Clapton's records, we were all in the studio as a band, and we all sat there together and messed with the tunes. It was the same with Stephen Stills, Bob Seger, and Peter Frampton. That's one thing I demand. I've never been on the road with someone I didn't do a record with, where I was just a road guy who had to play like somebody else. Sure, some of the songs we played live were things that had been recorded before, so I learned the parts. But I've always been included on the records, too."

Oldaker says that he's found out that country drummers get even less respect than rock and jazz drummers. "It's bad in the rock business," he says, "but in the country business it seems like the drummers are non-existent. We did the CMA Awards show, and they had my drums way in the back, in the dark. I said, 'What's this about?' They

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said, 'That's the way we do stuff down here.' So I had to push them up front. I'm sure every drummer alive goes through the same thing. For some reason, they think drummers don't count. In a country band, especially, they're hidden way in the back. Everybody else is up front with lights on them, but you can't even see the drummers.

"When we did the Leno show, there wasn't one shot of me. I said, 'There are five people in this band, not four.' So drummers beware. If nobody's looking, just push the drums up a little bit. It's like that joke about having four musicians and a drummer. My answer to that is, 'Try playing without a drummer and see how far you get.'"

While it might sound as if Oldaker is bitter about the lack of

respect afforded to drummers, as well as the attitudes of the country-music establishment, his long, successful career has enabled him to view such situations with a laid-back good humor, and he delights in bucking the system by playing on his own record and shoving his drums into the spotlight.

And being in the Tractors is a dream-come-true for this 44-year-old drummer who has already had a career rich in dream fulfillment. "I've waited a long time to be in a band," he says. "I've worked for other people all my life. I can spot a rock star blindfolded, and I can tell you how they're going to act, what they're



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going to do next, when they're going to throw their temper tantrums—everything. So this group situation is nice because everybody shares in the decision-making process, and we all share musically and financially.

"I still sometimes slip back into thinking that I'm a sideman, because I did it for so long. But when you work for somebody else, you get to hang out by the pool at the hotel all day while they go out and do all

the radio interviews and stuff. Now they've got us running around from eight in the morning until it's time to go on stage." Oldaker pauses and considers the situation. "Maybe it is better being a sideman," he laughs.

The biggest thrill for Oldaker is playing with a bunch of guys who are all from his hometown of Tulsa, Oklahoma. "We all grew up together and have known each other for years," Jamie says, "but we didn't

play as a unit that much until we did that Marlboro thing."

In the late '80s, Oldaker and three other future members of the Tractors were gigging around Tulsa with a local country singer named Ronnie Dunn. "I went into a convenience store one night to pick up a six-pack," Oldaker remembers, "and I saw this entry form for the Marlboro Country Music Contest. So I filled it out with Ronnie's name and sent it in."

Dunn won the contest and went on tour with his Tulsa band. When they came back, they started making demos at the Church, Leon Russell's former studio, which was being run by guitarist Steve Ripley, another Okie who had engineered for Russell in the '70s before touring and recording with Bob Dylan and designing Ripley guitars. As a result of those demos, Dunn moved to Nashville to become half of Brooks & Dunn.

But Arista records liked Brooks' former backup band, and gave them some money to make a demo, with Ripley replacing Dunn as singer and guitarist. "The record company thought we stole their money," Oldaker laughs, "because it took us about

## Tulsa Time Pieces

Jamie says the following albums best represent his drumming:

Artist	Album
Eric Clapton	461 Ocean Boulevard
Eric Clapton	Slowhand
The Tractors	The Tractors
Eric Clapton	Behind The Sun
Eric Clapton	24 Nights
Bob Seger	Back In 72
Eric Clapton	Backless
Eric Clapton	Time Pieces

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three years to make the record. We were all scattered around doing different stuff. I went on the road with Peter Frampton, and then Dave Edmunds, and then Stephen Stills. Whenever we were all in town we would come in and do some stuff. So we started sending Arista these mailing tubes with a map of the Midwest. The first one had a little tractor where it said Tulsa, and then each one we sent after that had the tractor a little closer to Nashville. The final package was a shoebox with a DAT tape and a cast-iron toy tractor.

"Everybody asks us the same question: 'Where'd ya get the name Tractors?'," Oldaker says in a sort of dumb, bumpkin voice. "Steve had the idea for a band called the Tractors for a long, long time, and he'll tell you it's because he's from the farm and drove a tractor. To me, a tractor is a sign of strength. This country was built with tractors, and it's a sign of the work ethic and unity as a country."

There is certainly no phony status associated with a tractor, and likewise there is something very real about the five musicians who make up the band. Oldaker is the only member of the group who is in the

least bit fashion-conscious, and his earring and tinted glasses give him a certain rock-star aura. (Other bandmembers address him as "Hollywood," which he doesn't seem to mind.) But the other guys look as if they came right off the farm, and there is plenty of gray in their collective hair.

"We're the most unlikely bunch of guys to play together in a band," Oldaker says. "We all come from different backgrounds, but it seems to work. I'm from more of a bluesy, rock 'n' roll background; my drums are big and loud, and that's how I like to play them. Steve came from an Elvis and country background. Walt [Richmond, keyboards] comes from an R&B, New Orleans, gospel background, Casey [Van Beek, bass] is mainly country, and Ron [Getman, guitar] has done a lot of different things."

The music, too, is very unpretentious. "It's real music," Oldaker says. "We're not up there flashing around or floofin' our hair. We're all well over forty, and we just play music. Hopefully people recognize that we're good musicians who know what we're doing. I don't know what you call our music. Some people call it American

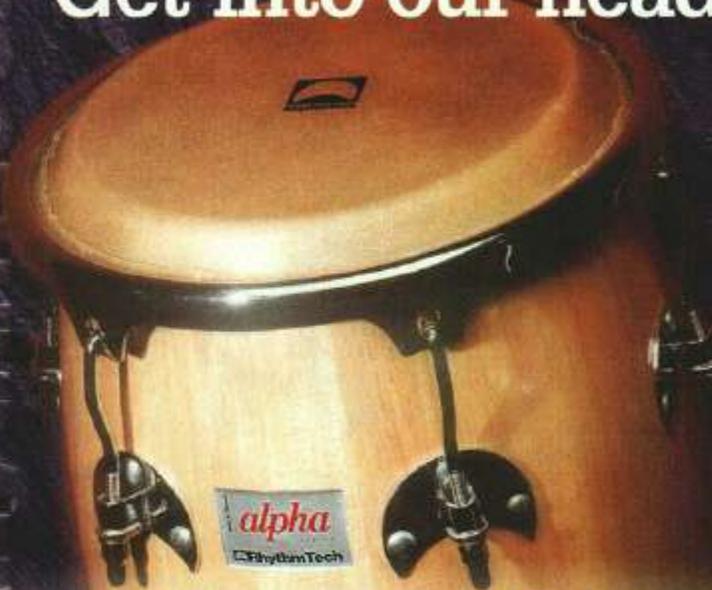
roots music. To me what we're playing is real country. What I hear on country radio doesn't sound country to me; it sounds like pop."

Arista agreed. "We knew we had something different than what you heard on radio," said Tim DuBois, president of Arista Nashville in an article in *New Country* magazine. At first, the label didn't expect the Tractors to get any radio play, and looked for other ways to promote the group.

"When program directors heard 'Baby Likes To Rock It,' they said, 'That's not country,'" Oldaker says. "But as a matter of fact, it *is* country, and it ended up getting played on radio because of people calling in and saying they wanted to hear it.

"Steve [Ripley] made a great comment. There's always been this thing of what is country and what is not. He said that all he knows is, he was born in the country, so whatever he plays is country. I grew up in the city, but my parents and grandparents are from the farm, and when I was growing up I spent time on the farms that my aunts and uncles owned. I milked cows and rode around on tractors and pickup trucks.

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Maybe that's why I'm the way I am—just a down-home guy. A lot of the 'country' people in Nashville have never been on a farm in their life. They just traded in their tennis shoes for boots when they got there."

Whatever you want to call the music, the Tractors' album reflects the wide range of influences that came together in the Tulsa music scene, and features guest appearances by famous Tulsa musicians such as Leon Russell and J.J. Cale. "People always ask me, 'What is the Tulsa sound?'" Oldaker says. "I think it's a combination of every type of music you could imagine rolled into one. The influences are tremendous. If you saw my record collection, you'd say, 'What? You listen to all that different stuff?' We never had country music thrown at us all the time. It was always an influence, but we also had the blues influence and the rock 'n' roll influence. The shuffle we play is sort of a combination of the Chicago shuffle and the country deal—a mixture of Bob Wills and Ray Charles.

"Oklahoma, being right in the middle of the United States, has been a crossroads of music," he says. "We were bombarded with every kind of music I can think of. I talk to guys in New York and L.A., and they say, 'I only listened to rock when I was growing up' or 'I only listened to jazz.' But when I was growing up, people were always saying, 'Listen to this record. Listen to that one.' And when you'd go to a nightclub in Tulsa to hear a band, they'd be playing a country tune, and the next tune would be a blues, and then they'd do a rock song. Everybody was versatile.

"The Tractors album has a little more of that country swing feel. To me, the Clapton stuff I did was a little more Tulsa-shuffle. The Tulsa shuffle is more of a quarter feel, where I'm playing a straight beat with quarter notes and they're playing the shuffle rhythm with the piano and guitars. But you can reverse the whole situation. On some of the stuff I did with Clapton, the drums kind of shuffled a little bit and the others stayed straight. And when the Tractors do 'Mess Around' by Ray Charles, everyone else is playing straight, but if you listen close to the hi-hat, there is a little bit of shuffle in there that gives it that kind of swing. But it almost sounds as if the hi-hat is playing straight 8ths."

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Oldaker's playing on the Tractors' version of Chuck Berry's "Thirty Days," which so many drummers play with straight 8th notes. Oldaker plays the shuffle rhythm hand to hand on the snare drum with brushes, slamming the backbeats hard. "If you

came to Tulsa, you'd see a lot of drummers doing that," Jamie says.

Oldaker says that he was lucky to grow up around people like Leon Russell and J.J. Cale. "They were older than me, and they taught me that feel is the important thing.

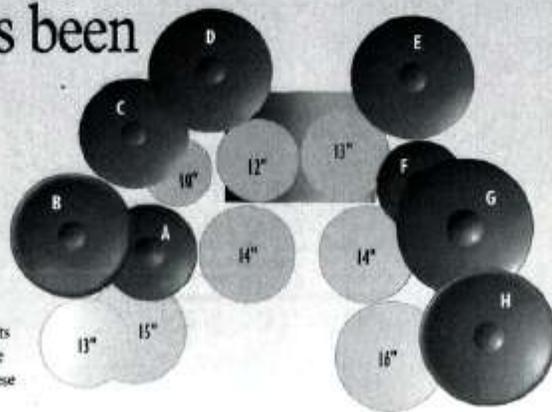
When I did stuff with Cale, he would say, 'Forget about learning the song. When we get the feel right, then we'll learn the song.' My first six or seven years with Eric Clapton, I was playing with [bassist] Carl Radle, who had been around a long time

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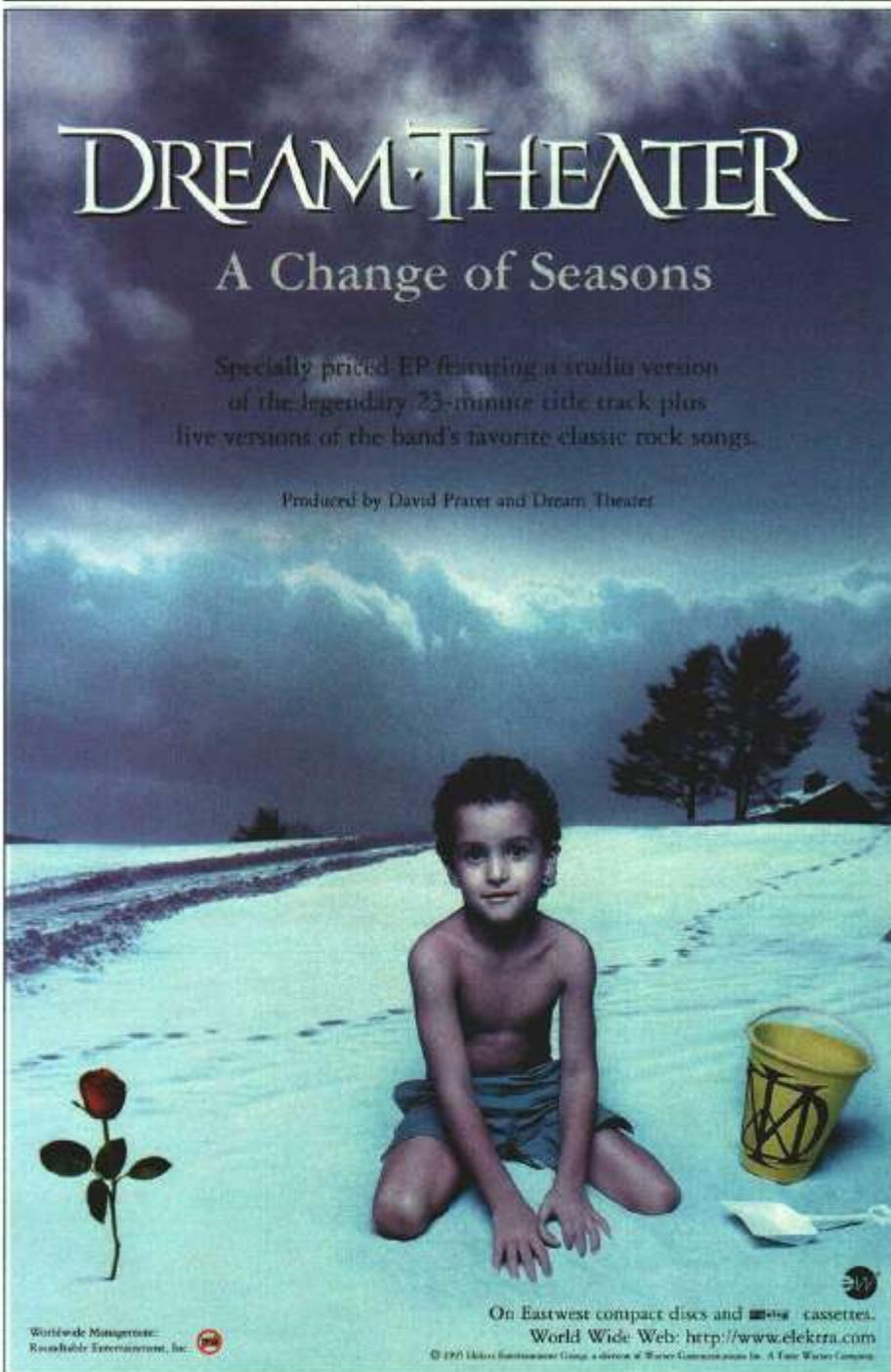
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too, and of course Eric had a lot of experience. As I got older, I gradually sank into that feel.

"It's interesting to see how different people play. The Tractors filmed a video in Preservation Hall in New Orleans, and we had the Preservation Hall Jazz Band playing with us. I was watching their drummer play that shuffle they have in New Orleans. He was keeping straight quarters with the right hand and the bass drum, and playing all the upbeats with the left hand.

"The next day we filmed at Sun Studios, and we had [guitarist] Scotty Moore and [drummer] DJ. Fontana, who were in Elvis's band, play with us. DJ. was doing the shuffle with his right hand on the hi-hat and straight 2 and 4 on the snare drum.

"Muddy Waters used to open up for Eric, and I'd watch guys like Fred Below and Willie Smith play that kind of shuffle. They'd play the whole shuffle rhythm with both hands and the bass drum—all three limbs doing the same thing and accenting the 2 and 4. So it was interesting to see that.

"The combination of all that led into the kind of shuffle I play. Jim Keltner, who is also from Tulsa, has the same kind of deal. I've never found that exact feel anyplace else in the world—and I've looked." (In fact, on the Tractors' song called "The Tulsa Shuffle," Keltner is the drummer, as Oldaker was on the road when that particular track was done.)

"I've never been a flashy drummer," Oldaker says. "I don't need big drum solos. My job has always been to keep the time back there and keep a groove going. But if you really start dissecting the way I play, I will do some fancy things with my right hand sometimes. In fact, Charlie Watts said that about me one time. He said, 'Oh yeah, Jamie. You're that fancy drummer,'" Oldaker says, cracking up at the memory. "To him, I probably am fancy. I hit *two* toms when I play a fill instead of one.

"Anyway, my right hand is right on the time, and so is my bass drum. One of my better assets is my time. For some reason, I've got a clock built in. I've seen guys who can't play with drum machines, but I play with them all the time. So the right hand and bass drum are right on, but if you listen, my left hand will be in a little different place—a little behind. I guess that's what you call getting the feel right."

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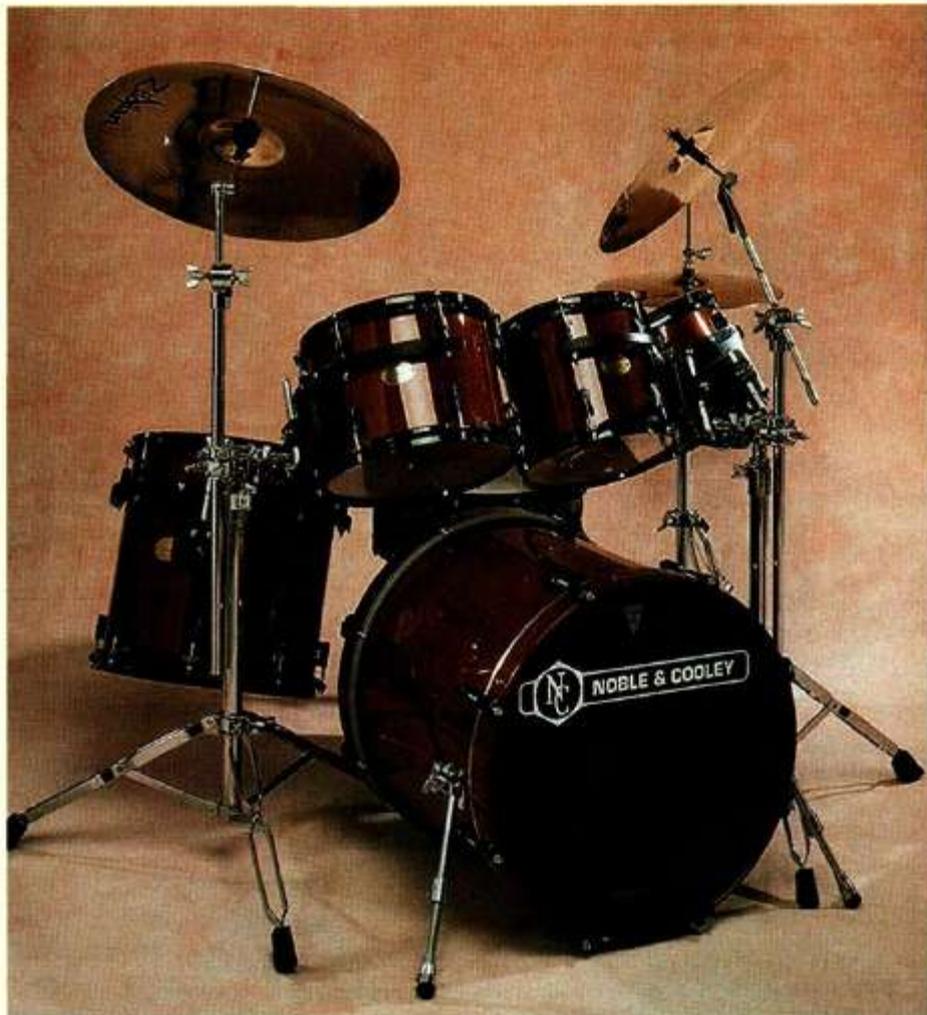
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Oldaker's first lesson in versatility came from his father. "I had signed up for band in elementary school. I wanted to play trumpet, because it was shiny and I'd get all the girls," Jamie says, laughing. "But all the trumpet chairs were filled. So the band director gave me a practice pad and a pair of sticks and said, 'You're the drummer.'

"I was devastated. I took the pad and sticks home and showed them to my dad, and he said, 'Cool,' because he had been a drummer years before. So he went and got the sticks that he had when he was a kid

and gave them to me. He also gave me two records and told me to listen to them: a Benny Goodman record with Gene Krupa and a record of John Phillip Sousa marches.

"So I'd sit in the living room and play along to 'Sing, Sing, Sing' and all that stuff, and then I'd play the Sousa marches. I never took a lesson in my life. I just watched and listened a lot. Keltner was a big influence, and so was Chuck Blackwell, who played with Taj Mahal and with Leon Russell. I listened to Jack

DeJohnette and Tony Williams quite a bit, and I was a big fan of Charlie Watts and John Bonham. I thought Bobby Colomby with Blood, Sweat & Tears was cool. I also liked Buddy Rich, and I thought Sonny Payne was wonderful. I saw him a couple of times with the Basie band.

"I used to sneak around Tulsa when I was a kid; I'd hang around outside of clubs and watch people play by looking through the windows. There was this one band that had these twins who had been to L.A., and they knew this cool L.A. beat. So I'd listen to them and then go home and practice playing that beat.

"It was good growing up there. I started playing with older guys, and they'd turn me on to a lot of good records. Maybe they saw that I was going to be a good drummer, so they wanted to help me. I used to play gigs with J.J. Cale in bars before I even knew who he was—just some guy with a big Afro and leather pants. Leon used to come in and watch me play in clubs, and then he invited me to come and work at Shelter studio around '70 or '71. I guess he wanted to grab hold of me while I was young.

"Leon was fun to play with. I learned a lot about being aware of time from him, because his time is perfect. I also learned how to follow a piano player's left hand. He used to tell me, 'Jamie, you play too safe.' At that age, I guess I was a little intimidated about being thrown in with these guys who had been doing it a long time. I'd be going, 'Uhhh, am I doing okay?' They'd go, 'Hey man, *play*.' But I think people in any job need feedback from the people around them so they know if they're doing good or not."

One night, while at Russell's studio, Oldaker witnessed a bona fide significant moment in musical history. "Cale was there, and they were using a Kent drum machine," Jamie recalls. "It only had one beat, which Cale used on everything. It sounded terrible, but it kept perfect time. I remember Leon looking over at Cale and saying, 'Man, I wish somebody would make a drum machine that sounded like real drums.' Leon's engineer looked over when he said that, and I saw the lightbulb go on over his head."

Russell's engineer was named Roger Linn.

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in Leon's basement," Oldaker says.. "The first one was about the size of the Tractors' tour bus. Everything was plugged together with phone jacks because they didn't have digital chips yet, so it was all analog. But the idea was there, and when Roger was able to get chips, it evolved from there.

"Drum machines never bothered me; I never looked at them as a threat. More than anything, I think they're a teaching tool. I used one when I taught drums for a while. Somebody would want to learn some fast lick that Neil Peart played, but they'd think they could never play it. So I'd play the part on the pads and put it into the drum machine. Then we'd slow the machine down. Instead of it sounding like 'badadadada' it would go 'ba da da da da,' and the kid would say, 'Oh, that's not so hard, is it?' Once you pull it back and look at it one beat at a time, you can understand what it is. Just learn it like that and then speed it up."

Oldaker also prefers using a drum machine when he records. "I won't use a click track," he insists. "I'll use a drum machine and put in a shaker or conga part

or something that I can play with. When I toured with Dave Edmunds last year, I had to play with tapes, because he has all the horn parts on tape. There was also a cowbell on the tape that was going *clang, clang, clang* in my ear all the time, which he said we needed to get the time right.

That just about drove me crazy. I could still hear that thing when I was trying to go to sleep at night. I could have played fine just listening to the horn parts like it was guys right there in the room."

Oldaker was getting ready to go on the road with Russell when he was invited to join Eric Clapton's band. "Carl Radle got us into that thing," Oldaker says. "He had played bass in Derek & the Dominos, and he sent Eric some tapes of us playing together in Tulsa, and tapes of organ player Dick Sims and I playing in Bob Seger's band. Eric already knew about Cale and the Tulsa influence, and Carl was pushing him to hire a Tulsa band.

"So a year went by, and then Eric called Carl and said okay. I was supposed to go on the road with Leon two days later, so I stayed up all night pacing around, trying to

figure out what I was going to say. But Leon said, 'If it was anybody but Eric Clapton, I'd be upset.' Everybody wanted to see Eric get out of his house and get off heroin and all that, so everyone was thumbs-up about helping the guy out."

Unlike the typical situation where a drummer must adjust to the style of his new employer, Clapton had already made his own adjustment to his new backup band. "Eric had sat around his house for six or seven months playing with those tapes, and he told Carl that it felt great to play with those Tulsa guys. Who those guys were, he didn't know, but it was easy to play with them, so that's why he was willing to hire a bunch of musicians he didn't know."

So Clapton got the Tulsa feel. What did Oldaker get from working with Clapton over the course of several years and doing numerous albums and tours?

"A house, a car," Jamie laughs. "I'm still getting good royalty checks.

"I also got a lot of knowledge—particularly about how to play blues music. During the time I played with Eric, the

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music shifted from being kind of poppy rock 'n' roll to being more blues-influenced. There's a certain way you play the blues deal, too. You have to know where the downbeat is all the time and where to lay the 2 and 4. I learned a lot of that from Eric—especially how to play slow blues—because he's so good at it. It's hard to explain it to somebody else, though—how to feel something. The only thing I can say is just listen.

"During all those years with Eric I wised up about life in general, and about drinking and drags and all that other crap that went along with it. When you're twenty-two years old and suddenly thrown into a 25,000-seat arena.... I was petrified. The first gig I played with Eric, I looked out and saw all those people and thought, 'Oh my gosh. I have to go out *there*?' But I did it. To this day, I have a split second of doubt before I go up on my drum riser, and I forget every song and wonder what I'm doing up there. But it just lasts a moment. Maybe it's good if you're not overly confident in yourself. It makes you concentrate on what you're doing.

"Working with Eric was wonderful. There were some tough times, and some funny times, but I'm thankful I got to do something like that. You can work for a pop star, but working for a legend is a whole other deal. I've got about eighteen or twenty gold and platinum albums from working with him. I've had people come up and say, 'You're not playing with Clapton anymore.' So? I did that, and nobody can ever take that away from me. When I'm gone, those songs I played on will still be played on the radio.

"Working with Clapton was the biggest thing I've done, although at the time I didn't realize how big it was. In between tours with Eric, I did Bob Seger's Silver Bullet tour in '77, and that was good rock 'n' roll experience. I also worked with Peter Frampton in '78 and '79. Playing with Stephen Stills last year was a whole different thing. It's always been a challenge to me to adjust to someone and try to please that person. But with all the people I've worked, I've always been asked back to play with them again. You have to please them in all capacities: You're not a

complainer who whines all the time, you're not a drug addict or a troublemaker, you're not late for the gig—all these things are part of working for somebody."

Oldaker has also played some gigs that people might not have expected him to take. "I did some stuff with [jazz saxophonist] Eddie Harris in Tulsa that most people don't know about," he says. "I did about four or five concerts with him within about a year. That was different; that was cool.

"The heavy metal thing I did with Ace Frehley was kind of tough, because that was an off-the-wall musical deal that I didn't know much about. The whole attitude is different—a hostile kind of thing where you just bash away as hard as you can. I think to really do that music you have to be one of those guys from wherever that side of town is. Heavy metal players live and breathe that kind of music. It's a whole carnival atmosphere. I did the whole deal with big hair and makeup, just to see what it was about. It was embarrassing," Jamie laughs. "I even had another bass drum up there, but I didn't use it.

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"But I enjoyed it as a challenge—just to experience that part of the music industry and be able to say I did a thing like that."

Experiencing different types of music was something Oldaker stressed when he gave drum lessons at a Tulsa music store a couple of years ago. "I made those kids listen to every type of music you could name," he says. "They'd come in and say that they just wanted to play rock. I found out that some of these kids were not good rock drummers, but they could play other

things. This one kid turned out to be a great jazz drummer. He had never even considered playing jazz; he didn't know what it was. He couldn't figure the rock deal out to save his life, but when he tried swing, he said, 'Oh, I can do that!' If no one had told him there was something else to listen to besides rock, he would have gotten discouraged and quit.

"It was a challenge to me to not have these kids give up. They'd get frustrated and say, 'I can't get it.' I'd say, 'Yes you

can. It's not that hard. Don't ever say you can't.' We would find some way to figure it out. If you can't read the chart, forget about it. Can you sing it? Can you talk about it? Can you visually watch me do it? If we put it in the computer and slow it down, can you tell where the notes are that way? Not one of them walked away without at least learning to keep a basic beat with all four limbs. They'd go home and say, 'Look what I can do, Mom.' It was great for their self-esteem because they had accomplished something.

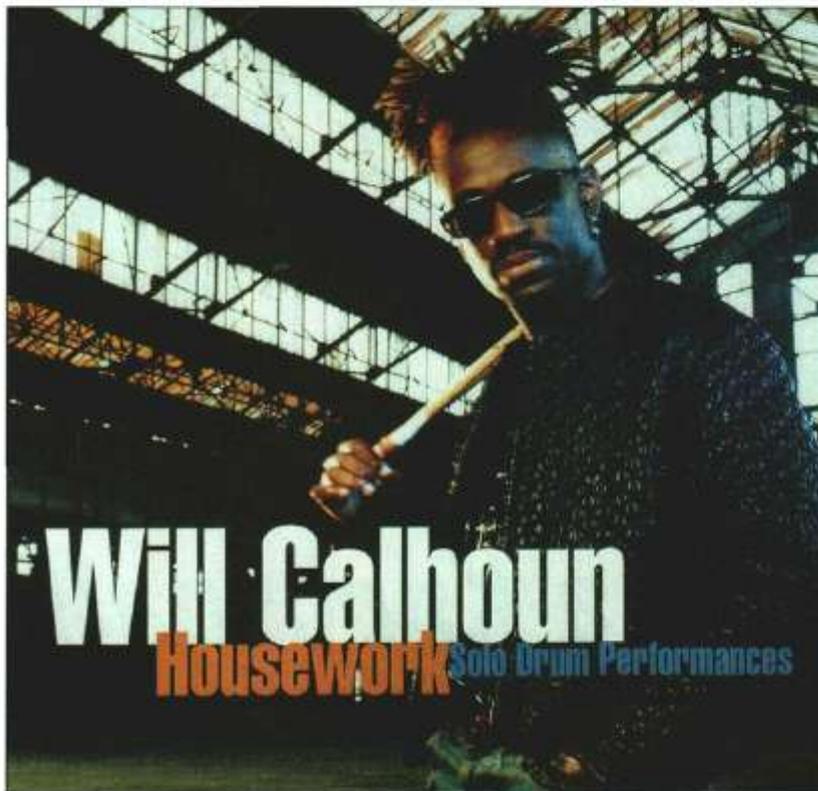
"Just because you can't play a certain thing, that doesn't mean you can't play. Maybe you can be a good blues drummer, or a good country drummer. I get upset with some of the drum videos that are out, because some of these drummers are saying, 'You have to play like me.' What if you can't play like that drummer? Maybe you can play like someone else. So I tried to expose the kids to every type of drumming there is.

"I have a real problem with people who put down different kinds of music. You don't have to like everything, but you can still respect what the musicians are doing. Because you still have to have your shit together to get up on that stage. I respect everybody who gets that far. I know people who have been at it longer than me and who don't have one gold record on their wall. That's why I feel very fortunate.

"I'm pretty humble about my own playing," Jamie says. "I never push myself on other people or say that I'm great. I think I'm good, and I can pick up pretty quick on what's good and what's bad. But I never go around saying, I'm great, blah, blah, blah.' Other people say, 'Hey, you worked with Eric Clapton for fourteen years.' I never take it as a big deal unless someone confronts me with it, but then I realize that it really is a big deal.

"When you're younger, you're in that competitive mode. But at this point, I'm not out to go head-to-head with some young hotshot drummer. I can back it up, and I don't have to impress anybody. As long as I like what I'm doing and enjoy the guys I'm playing with and we're doing well, you can like it or not like it.

"At forty-four I'm realizing that I've accomplished a lot. Everybody I've worked with is famous, and most of them are legends—Frampton, Stills, and most



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—Ken Micallef,  
Modern Drummer

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—Horace Arnold

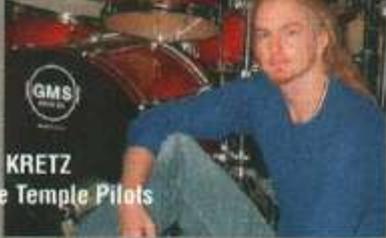
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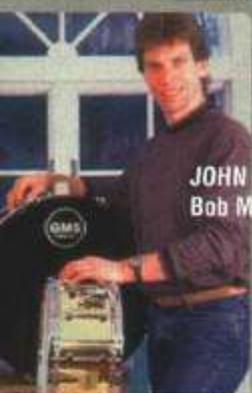
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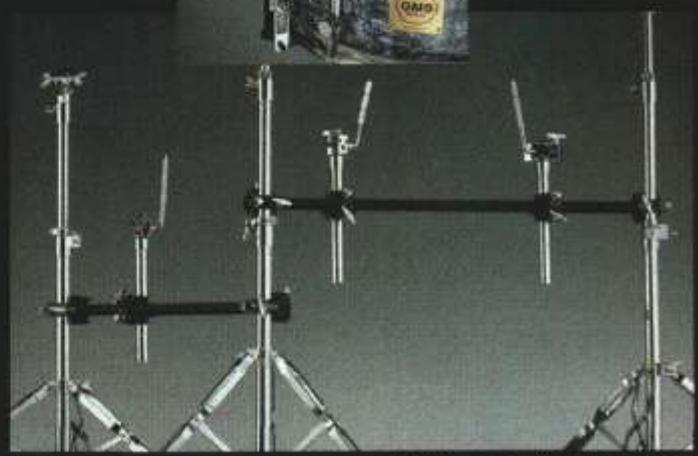
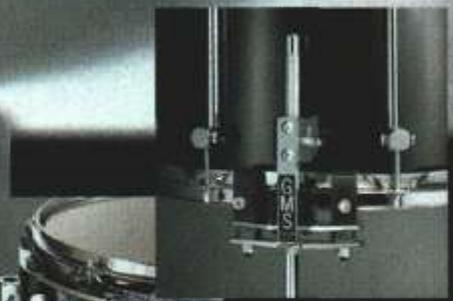
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definitely Eric. Maybe it's taken me this long to realize that I've done something good: I made a lot of people happy playing the drums. If you think about the Tractors' album, two million people have that record in their house. And look at all the albums I made with Clapton. Millions of people have a record I played on, and that's cool if you can make someone happy by playing music.

"If I had it all to do over again, I wouldn't wish for more security or any-

thing. I'd do the same damn thing again. I mean, I've been around the world a dozen times, but my parents went on a cruise for the first time in their life just three years ago. I'm grateful for what I've gotten from this business. I wish everybody could travel and see how other people live. You think things are bad in America? Go to Egypt and see little babies sitting in the street with flies on them and no food. You'll run back to this country saying, 'What a great place to live!' But most people don't get

the chance to see those things, so I feel very fortunate."

In the meantime, Oldaker is going to stay busy with the Tractors. Once they finish the summer tour opening for John Michael Montgomery, the band will headline some shows in the fall. "We're booked through November, and then we'll start working on another record," he says. "In fact, we'll probably start writing while we're on the road so we can get the record started before November. We'll take just a little bit of time off and then go out again. This isn't going to be here forever, so we have to take advantage of it.

"I'll say something about country fans: They are much more loyal than a rock 'n' roll fan will ever be. If these people who come to see us like us, they will buy our next record, and the one after that, and they'll like us forever. In the rock 'n' roll business, if they don't like your next record, 'See ya.' Your career will be over. Country fans are the most loyal people I've ever seen. I knew about it, but this is the first time I've experienced it."

But maybe there are two sides to this. A lot of rock bands will only put out an album every three years or so, so it's harder for a fan to maintain interest. Don't country bands generally keep albums coming on a more regular basis?

"Yeah, country people put them out quick," Oldaker admits. "Country radio uses up a lot of singles. Rock 'n' roll records can sit a lot longer. So we're going to keep working, because I guess we can go away as quick as we came around."

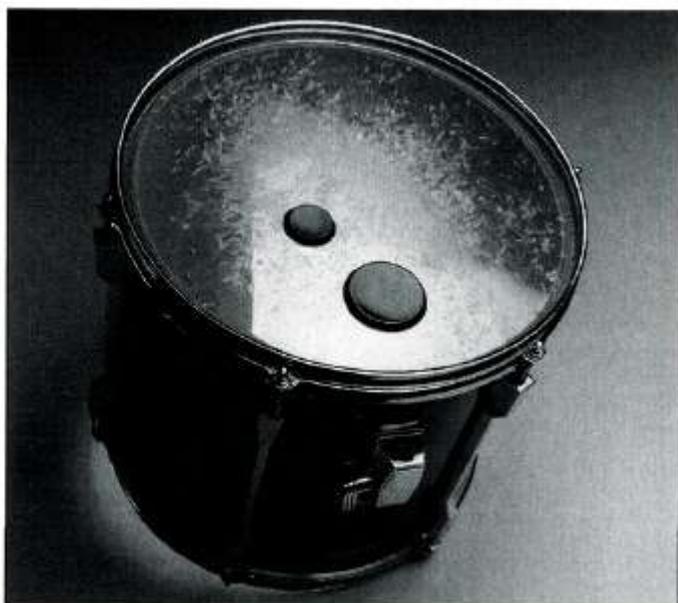
It wasn't all that quick, though, when you consider the bandmembers' collective experience. Despite the success the group has had with its first album, the Tractors hardly fit the definition of "overnight sensation."

"We're doing well," Oldaker says. "We don't understand why. We never went in thinking we were going to sell millions of records. We just wanted to make some cool music and hoped we would sell enough to recoup. Two months later we were in the Top-10 on the country charts and had gone double platinum.

"Being nominated for a Grammy was cool. We didn't win, but at least we were nominated, and I got to go to the Grammy Awards Show for the first time in my life. I'm still doing things that I dreamt about

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doing. When I was a kid, I saw the Beatles on the *Ed Sullivan Show* and I wanted to do that. Well, in 1971 I was on that show with Phil Driscoll. I wanted to play in front of a lot of people on a big stage with great musicians. I did that. I always wanted to be in a band. Now I'm in a band. I wondered what it would be like to be on the Letterman or Jay Leno shows, and now I'm finding out. The Good Lord has guided me in the right direction, and I'm still getting to do things I always wanted to do.

"So pretty soon I can shut down this playing deal. I'm hoping the Tractors will get a two- or three-year run, and then I want to get involved in production and publishing. I want to move to Nashville and slowly work myself out of playing on the road. I've been doing this for twenty-something years, and I'm getting tired. I don't see going on the road when I'm fifty. I want to have my own studio, and I'll decide who records there. It will be like Stax. If you're cool, we'll make cool records. Whether anybody buys them or not doesn't matter. But they'll be cool."



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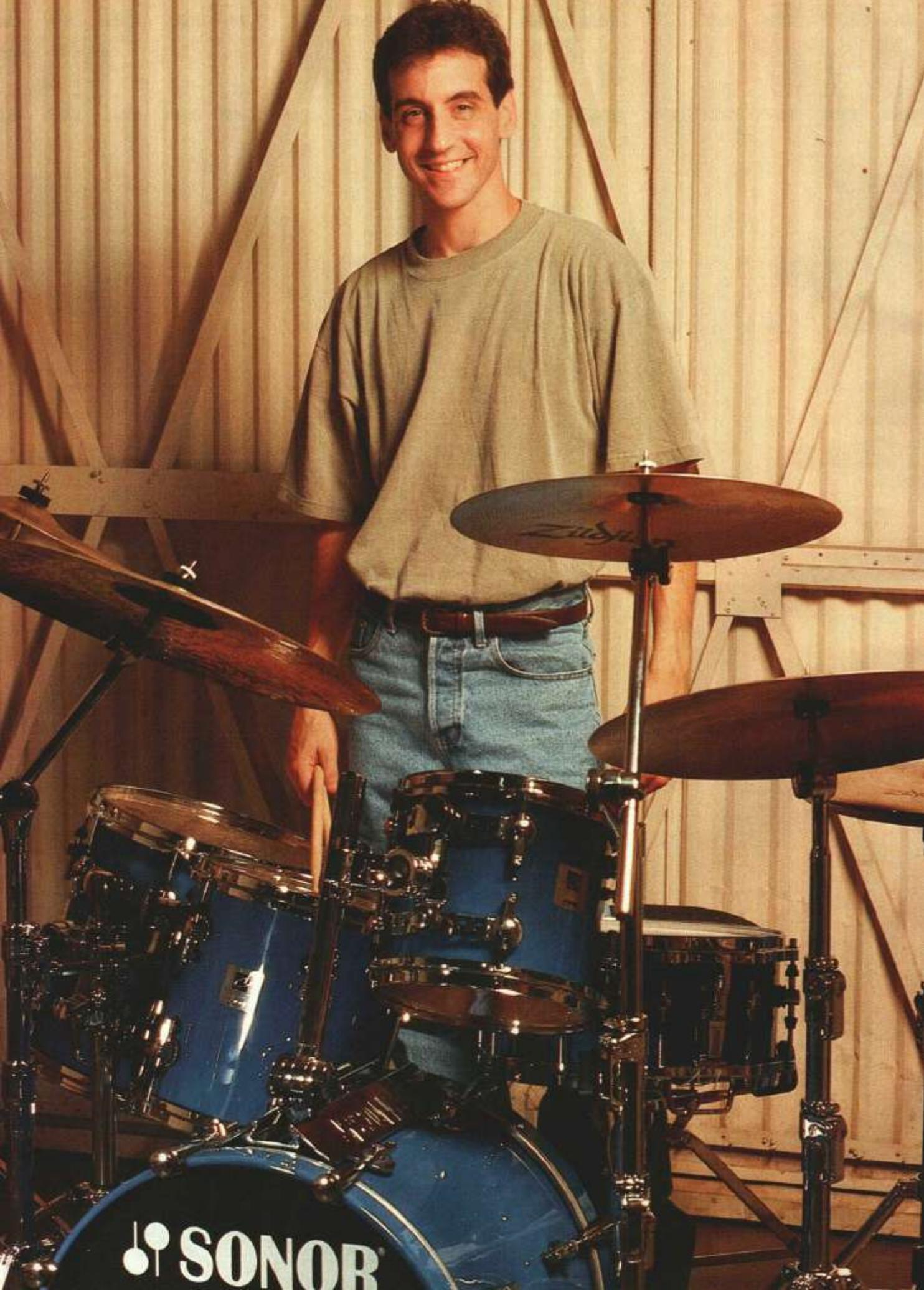
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 **SONOR**

# MIKE SHAPIRO

*By Robyn Flans*

Mike Shapiro walks to the beat of a different drummer. Rather than a traditional manner of learning, Shapiro has absorbed the drums in the way that works best for him. From the time he was seven years old in Washington, D.C., when his father turned him on to jazz, he eschewed instruction for just listening. Because no one told him it would be too hard, for example, Mike managed to figure out the Mahavishnu Orchestra's "Birds Of Fire" by age eleven.

Shapiro was fortunate to find a teacher during his year at the Berklee College of Music by the name of Skip Madden, who sensed his special needs. They spent a lot of time just listening to music.

A year after his move to L.A. in 1985, Mike landed a gig with Airtio and Flora Purim. Simply put, that experience changed his life. Airtio must have had an intuitive sense about the then twenty-two-year-old drummer, for Shapiro knew nothing about Brazilian music when he was hired.

Night after night, Mike searched for a sound and an understanding of the role he should be playing in that context. One self-imposed problem was that he figured this gig was a *drummer's* gig, meaning that he should be shining and taking the moment. Luckily he realized just how far off the mark he was. It became clear to him that simplicity was the key.

With Airtio's obvious belief and Shapiro's relentless quest, Mike finally realized he needed to explore the depths of the music from its foundation to its presence. Interestingly enough, Shapiro believes his deep-rooted Jewish upbringing prepared him for such an undertaking.

"I grew up with something really solid," Mike says, "which has a lot to do with being able to get into something *else* and have it be solid. I know from my foundation what it feels like when something's on the surface and what it feels like when it's deep."

Today Shapiro is one of the few first-call Brazilian drummers. Since parting from Airtio in 1988, he has been working in a variety of situations, most notably with Sergio Mendes and with his wife, JVC recording artist Kevyn Lettau. Lately he's been playing a lot of gospel dates, he's on the new John Patitucci record, and he recently completed a tour with Unity, a group that features Lettau, Dori Caymmi, Alphonso Johnson, and Billy Childs. One thing's for sure—Shapiro absorbs music in a very deep manner.

## DOWN TO THE ROOTS

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**MS:** I think I'm not in a regular band situation because I benefit more from being in a lot of different situations. I did a week of gigs with John Patitucci's band. Alex Acuna was playing drums and I was playing percussion. I wanted to be on that gig because I wanted to "school" with Alex for a week. Alex is another

one like Airtio: He's constantly growing and checking out new music.

**RF:** What did you learn?

**MS:** I don't know specifically. I just know I came away from that week feeling like a better player. I certainly don't consider myself a conguero. I'm not a schooled conga player. It was a bit

nerve-racking to be on a gig with Alex and play congas, timbales, and percussion in general, but it was a real kick for me. It was really about making the parts fit.

We both recorded John's new album—I played drums and Alex played percussion. It was especially neat to turn



the situation around live and come up with something different for the same songs. The songs had a totally different approach because we switched instruments. Alex is a very positive soul and very supportive. Any time I've ever been in the percussion chair playing with another drummer, I walk away with

something. I played percussion on this crazy South African gig with Tal Bergman on drums, and I walked away with another thing. The point I keep coming back to is that there's a lot of knowledge out there, and I think it's easier to come by it if you go to the *source* and observe it if you can.

With Brazilian music, I had the ultimate teacher in Airto, and I learned on the job. That experience was irreplaceable. But I also really studied on my own and went back through the years of Brazilian music. I got into the foundation and the roots.

**RF:** When was that?

**MS:** In '86. I knew nothing about the music when I got the gig with Airto. He gave me a crash course. We set up so we had a really good visual angle, so although I was playing the gig, I was watching him almost the entire time.

Something that he would play would feel a certain way, so I would ask him how he did it. He'd say he had no idea. Then I would see how he would stick it, so a lot of the communication was visual. We switched a lot, too, where he would play drums and I would play percussion and then I could really check it out.

When I first started working with Airto, we actually set up two drumsets facing each other. He would play something and I'd mimic him. For two weeks I just copied everything until I could understand the feel. Then I started tracing the roots of the music. I wanted to learn the foundation.

**RF:** What specific steps did you take?

**MS:** We were playing at the Blue Note in New York and the band playing with us was the New York Samba Band, which featured Duduka Da Fonseca on drums. His book, *Brazilian Rhythms For Drumset* [with Bob Weiner], is really good because the music is so hard to document and write out. You can write out all the notes, but that doesn't give you the feel.

Duduka was playing—I was twenty-two years old—and I was taking in *everything*. He fascinated me as well, so I started asking him questions and we actually got together during the day. He showed me a lot of rhythms that were foundational to Brazilian music.

**RF:** Like what?

**MS:** Within samba, there are hundreds of different rhythms. As all of the different traditional percussion instruments



## Mike's Setup

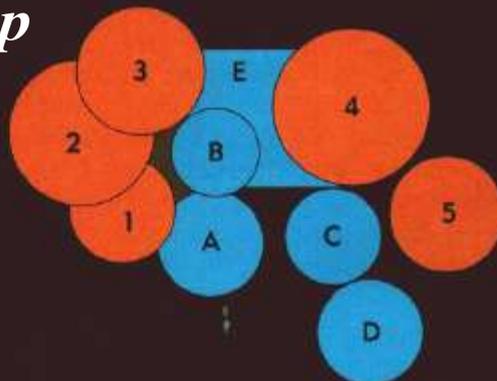
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evolved into the drumset, everything changed. Guys were then taking the shaker parts and surdo parts and applying them to the drumset. Whenever that transitional time was in history when the drumset became popular in Brazil, there were rhythms that were specifically designed for the drumset. Duduka showed me a lot of those, like samba cruzado and samba cancao. He helped me out a lot and gave me more names of drummers to check out.

I started getting much more into the *music*—and forgetting about the drumming. I started buying CDs by artists such as Elis Regina. She was a phenomenon in Brazil and her drummer was Paulo Braga. I started listening to him and guys like Teo Lima and Claudio Slon. The music isn't easy to find. You have to go to a really good store that has a lot of imports. The CDs are expensive, but you can hear some incredibly gifted players who just aren't known in the States.

**RF:** Do you have a sense of anything being helpful from your earlier years and studies?

**MS:** For that music specifically, no, but for music in general, yes—at least in terms of learning anything foundational. For instance, if you want to learn the blues and

the accompanying rhythms that go along with the guitar playing and the singing, there are certain shuffles that fit.

Everything is bastardized to some point, but there are certain things that come first, and I have a sense of trying to learn how to do anything that way. In the same way you would swing a big band or play a shuffle or learn anything Afro-Caribbean, the same things apply to learning these Brazilian rhythms. You have to get real simple.

As a musical culture, we do a lot of analyzing, preparation in muscle building, and building our hands and feet with stamina to play music. I think you have to have the kind of personality to allow you to look at it in a much more minimalist way. You have to be willing to not impress your friends so much with your playing, so as to really fit into the overall musical scene.

**RF:** You mentioned in your first article in *MD* that you had to make a physical alteration to help you achieve the samba bass drum feel when you first started working with Airto.

**MS:** Obviously, when you play a certain way for a long time you develop certain muscles. If you play heel up, you develop muscles a certain way, and when you make

a change to heel down you're using undeveloped muscles. You'll have a lot less control. While trying to achieve a wider gap between the first strike of the bass drum and the second when playing samba I had to almost handicap myself to be able to achieve the space and sound I wanted to hear. I could hear the sound in my head of the two notes being further apart, but I couldn't play it with my heel up. As soon as I handicapped myself, I couldn't physically strike the drum as fast, so it happened naturally. I don't have to do it anymore; I can play heel up now. I have sort of redeveloped my whole bass drum technique for playing samba.

At certain gigs, like on Sergio Mendes' gig, there is a lot of samba, and it's a very live gig, so I can't get enough power playing heel down. I had to redevelop playing heel up and be able to actually play those two notes far enough apart so they had the right feel. I didn't want the limitation of the heel down, so I had to work it out.

**RF:** You also said that you had to work at your cross-stick method.

**MS:** I don't know how it became as comfortable as it is, but I know one thing: I wasn't getting the sound out of the cross-

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stick I needed to get in order for me to sonically hear the kit the way I wanted to hear it. Cross-stick was almost a device to replace the snare drum, like when you're playing live and the singer is singing in the verse and it's supposed to be real soft. You go to the cross-stick, which isn't as loud as the snare. But in samba, it's not. It's playing the part of the little Brazilian tamborim, so it's a completely different role, which has nothing to do with the snare drum. You have to balance the sound of that with the hi-hat, which is playing the shaker part, and the bass drum, which is playing the surdo part. I wasn't getting the resonance I wanted from where the stick was hitting the rim, where my hand was on the drum, how much my hand was muffling the head, how the drum was tuned—just a lot of variables. I kept on working with it, changing the position of the stick, how much of the stick was off of the drum, how much of the stick was on the drum, where I was holding it.... I changed my grip a little. I really squeeze the stick between my thumb and index finger, and the other three fingers really lay almost flat across the drum. Then I pivot from my forearm. My whole forearm raises so it

gives me enough leverage so I can slam down hard onto the drum.

**RF:** Can you give us some tips for working with a vocalist?

**MS:** I love working with a vocalist. There's an art to playing with a singer, and a drummer who doesn't know can easily ruin it in a lot of ways, such as playing too much or too loud, or not understanding the particular message the singer is trying to convey. When it's right and that total message is getting out, it's the best feeling.

**RF:** What does Flora need?

**MS:** She needs a lot of groove, a lot of dynamics, and a lot of dynamic energy. Energy can sometimes equal volume, but that's really not at all what it is. There is a lot of power in "soft" and in the forward momentum of a rhythm. Flora needs a combination of those things—intense louds, intense softs, lots of space and lots of patience, especially when she's developing a solo, trying to scat or expound on a lyric in a vamp. Sometimes she wants the whole thing to fall apart and break down—and before you put it back together you might have to check out what she's doing and wait. There are always subtle cues that you learn with every singer, when they're

## *Brazil-isimo*

Here are the albums Mike lists as the ones most representative of his drumming...

Artist	Album Title
Kevyn Lettau	Universal Language
Kevyn Lettau	Another Season
Dorf Caymmi	If Ever
Dorf Caymmi	Brasilian Serenata
Sergio Mendes	Brasiliero
Gary Meek	Time One
Flora Purim & Airtro	The Sun Is Out
John Patitucci	Mistura Fina

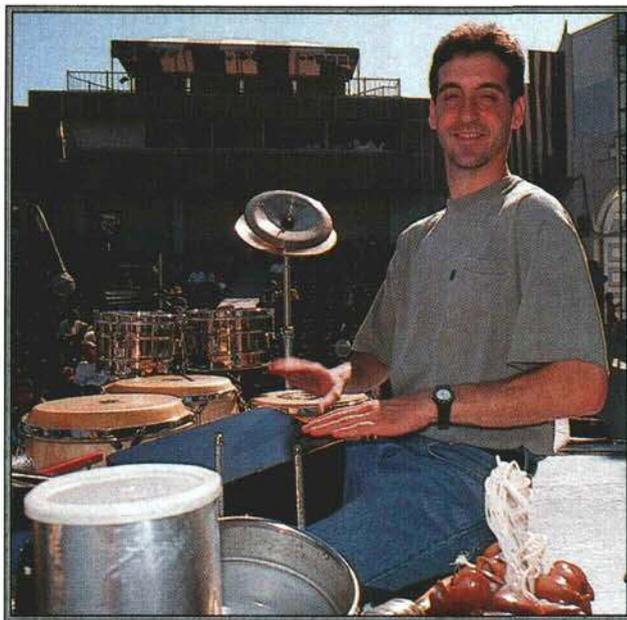
...and here are the ones he listens to most for inspiration.

Artist	Album Title	Drummer
John Coltrane & Johnny Hartman	John Coltrane & Johnny Hartman	Elvin Jones
Count Basie	Echoes Of An Era	Sonny Payne
Elis Regina	Personalidade	Paulo Braga
Earth, Wind & Fire	Gratitude	Fred White/Ralph Johnson/Maurice White
Billy Cobham	A Funky Thide Of Sings	Billy Cobham
Michael Brecker	Michael Brecker	Jack DeJohnette
Yellowjackets	Four Corners	Will Kennedy
Weather Report	any	various

plus any records with Art Blakey, Max Roach, Philly Joe Jones, Jimmy Cobb, Art Taylor, Tony Williams, Harvey Mason, Jeff Porcaro, John Robinson, Vinnie Colaiuta, Changuito, Manny Oquendo, Alex Acuna, or Peter Erskine

Mike also recommends all drummers should check out these Brazilian drummers: Edison Machado, Milton Banana, Wilson Das Neves, Paulo Braga, Robertinho Silva, Claudio Slon, Helcio Milito, Airtro Moreira, Dom Um Romao, Portinho, Duduka Da Fonseca, Teo Lima, Jurim Moreira, and Carlos Bala

"There's a lot of knowledge out there. I think it's easier to



come by it if you go to the *source* and observe it if you can."

letting you know that it's time to go, or when they're not yet ready to move on, musically. You have to do a lot of careful listening.

**RF:** What does Kevyn need as a vocalist?

**MS:** A lot of the same thing. She needs a lot of spontaneity, too. Whereas an arrangement may be very cut-and-dried as the chart reads, she likes to not necessarily stick with that all of the time. With Kevyn you have to watch when she's going to take that left turn and derail the train—on purpose—and sometimes you have to facilitate it. She likes that from the whole band.

Flora and Kevyn have a lot of similarities—very intense dynamics, for one. That's the hard thing, because you get excited and your louds and your softs mean different things every night. When you're playing R&B, you just drive the train the whole night. It's big foot, big snare. But with the kind of music we do, which is such a fusion of all these different styles, there's a lot of sensitive stuff. Sometimes the cymbals really get in the way of what the piano is trying to communicate. I always have to be aware of where the piano is voicing certain things, because sometimes where I might go to the ride cymbal, I'll go to the hi-hat instead because he's opening up that end sonically.

Kevyn hears that a different way, and she goes somewhere else. The thing for us is to try to be different every night. That's the greatest challenge. But that's why the gig is so much fun for me; I never know what's going to happen.

**RF:** What happened when the Airto gig finished for you?

**MS:** I started with Sergio Mendes almost right away. I was also playing with a Brazilian guitarist, Ricardo Silveira, who was also playing with Sergio.

**RF:** That must have blown you away, that suddenly this nice Jewish boy was getting calls for Brazilian gigs.

**MS:** Yes. Every now and then, though, I take a little heat for it. We live in a pretty racist world, and people like their own. It's a challenge, but I don't care; I don't share those views. Hopefully great musicians want their stuff to shine and be as good as it can be, and if I'm the guy for it, great; if I'm not, that's okay too. Most of the people I've worked with have been very open, and not just to American drummers, but to other American musicians. I go to Brazil a lot, and Brazilian musicians are listening to Dave Weckl or they're swinging like Art Blakey. There's nothing that says they can't do it. That's the wrong attitude for anyone to have, especially in music,

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because music is so wide open.

I grew up in Washington, D.C., which is eighty-five percent Afro-American, so most of the music I grew up playing was bebop or funk. Again, it's about copping a feel, and most of those people were color-blind. I didn't run into many problems until I moved out here, because L.A. is so segregated, and the musical community is, too.

**RF:** What did Sergio Mendes need from you?

**MS:** I learned the music as it had been played by the previous drummer. I listened to the records and copped certain things off those, and then slowly, through the years, started to do a little more of what I wanted to do. Sometimes Sergio would resist and sometimes he wouldn't.

**RF:** For instance?

**MS:** In a lot of the Brasil '66 stuff, the samba bass drum pattern is vital to that sound. I would sometimes try to imply a little bit more of some of the more modern Brazilian rhythms, like partido alto, which is a type of samba, but more funky.

**RF:** How does that change the bass drum pattern?

**MS:** It's broken up; it's funkier. And

sometimes I would slip that in and it would take away from what Brasil '66 was about. But then on some of the later stuff, we could change it up a little bit. We're also playing "Never Gonna Let You Go," which was his big hit from the '80s, and that was John Robinson playing on that. So it's something different. It's a fun gig with a lot of drumming, and it's very energetic. It's a large, loud group with a bunch of singers.

**RF:** What is the difference, drumming-wise, on a gig like that as opposed to with Airtō?

**MS:** Working with Airtō, every night the script was different. That happens from within. You have to make that happen as a drummer. Every musician in that band has to come to the night with a clean canvas. Sergio is a pop gig and it's about consistency. When you have that many singers and musicians counting on you for the foundation, you have to be consistent. I play almost the same things every night. The people who come to hear Sergio come to hear the hits. When they come to hear Flora and Airtō, it's not hit-oriented music, so one is basically a Brazilian jazz gig and

one is a Brazilian pop gig.

**RF:** You met Kevyn through Sergio?

**MS:** Actually, when I joined the band, she was not singing with him. She came back later. I met her separately in a club in L.A. when I went to hear her sing.

**RF:** How would you describe her music?

**MS:** She's a lot like I am; heavily influenced by a lot of things. Like me, she gets bored if she doesn't feel like she's moving forward. She takes all these styles and makes something out of it, and on top of that, she writes lyrics. Most of her lyrics are message-oriented; she has a lot to say.

**RF:** You've produced all of Kevyn's records. Why do you think drummers make good producers?

**MS:** A drummer has to be a good listener in order to do the job a drummer does. We have an interesting perspective, even physically, as far as where we set up, as well as what we see and hear from where we're positioned within a group. Sometimes it's the best; we're in the middle of everything in the back. We can manipulate our volume and sort of structure everything to how we want to hear it.

Producing is a lot about balancing and

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Back

hearing the whole picture, and I think drummers are very aware of that. There are some great drummers who have made great producers, like Narada Michael Walden, Clare Fischer, and Bobby Colomby, although those guys are more on the pop side of things. Producing jazz is a funny thing, anyway. You really don't produce much. You get the guys together and roll the tape. It's important that it sounds good and you work with the singer. You're taking on a new song that has no groove, that has no arrangement, and you're putting all that together.

I always take input from all the people around us. With Kevyn we track live. She sings live and there's very little overdubbing. A lot of times it's the imperfections that make music so special to me. I think sometimes those imperfections are where we get our musical personality from.

**RF:** Is it difficult producing and drumming on a project?

**MS:** Yes. When I'm producing, I think a lot less about the drumming, and it suffers a little. It's very much two roles, and I've been re-evaluating my position with it. I may have somebody else play on things I

produce in the future, or vice versa.

**RF:** Is it difficult touring with your spouse?

**MS:** That's easy. For me it's difficult touring *without* my spouse. Being away for months is not good for a marriage.

**RF:** It's not difficult to have a personal and professional relationship together?

**MS:** Not for me.

**RF:** I remember when Terry and Dale Bozzio were doing Missing Persons, they had two separate rooms.

**MS:** When we worked with Sergio, his rider provided a room for each member of the group. It helps for us so we can have a room to sleep in, and another room that Kevyn can warm up in, which she does every day, even on a day off. An hour of that in close quarters is not always a great thing. I don't want to have to sit in the lobby. Plus, I like to hit the pad in my room. It works out better that way, but it has absolutely nothing to do with how we get along.

**RF:** Which has been your most creative situation?

**MS:** It's impossible to say. Each has been creative in its own way. Each situation

allows me to be more creative on the next gig. For instance, Kevyn worked with a guitarist by the name of Peter Sprague, and we had a trio for a while before Kevyn had records out. We had percussion, guitar, and voice. I had kind of a quirky setup with a bass drum, a couple of congas, and a percussion table. I would play shaker with the right hand and maybe a brush on a cowbell or wood block with my left, play the bass drum, and sing a part. We did a record called *Braziljazz*.

Then I started working with this Brazilian guitarist/composer, Dori Caymmi. His music is so orchestral and sensitive, and it requires more people than a quartet. But at that time, it was just keyboard, bass, and drums. So having already experimented with that setup, I incorporated that into his music.

Almost all music can be creative, even an R&B gig. I just played with Deniece Williams for a week. Even her gig, which is very simple—a lot of 2 and 4, a lot of gospel stuff, and very minimal drumming—helps me when I come back to do Kevyn's gig.

**RF:** How?

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**MS:** On some of the gospel things or ballads, I gained experience as to just where I was hearing the level of the drums fitting into the band, tucking everything in so the voice came out a certain way. Sometimes with Deniece, she'll climax coming out of a chorus, but I feel sometimes maybe I shouldn't go there. With Kevyn, when she takes off, I take off. But with Deniece, I thought, "I'm not going to go to the snare here; I'm just going to keep playing cross-stick and see how that sounds," and I liked it. It wasn't something I would normally do, but now given the situation, I can apply it elsewhere. I'm always experimenting, so an experiment gone right can lead to something even better in another situation.

**RF:** Have there been moments in the studio that were rough?

**MS:** The studio was always rough for me when I first started to record, because nothing sounded good. As a young player, you always think, "I can do it better." For a long time I would say, "Let me do it over, let me record one more," and Airto would say, "No, it's nice." I had to get to the point where I'm at now, where it's usually one or two takes and that's what it is.

You're only as good as you are, and the imperfections that you hear when you record are things you need to work out over time. You can punch in a measure, or fix something here or there, but that's not reality. With Flora and Airto, it's reality. They do things live in the studio, and that human element has got to be there. But again, sometimes it's those imperfections that give it personality.

**RF:** Do you work much with a click track?

**MS:** On Sergio's record, *Brasiliero*, yes, because he had recorded things in Brazil that we then put drums on. Most people I record with do record with a click, but we hardly ever use a click on Kevyn's records. I prefer not using one, unless we're having a hard time keeping the tempo back. I don't mind things speeding up a little bit. If you're playing a show with a bunch of sequencers, you don't have a choice, but I think music having forward momentum is a good thing.

Music that slows down, on the other hand, is a bad thing. I'm not an advocate for dragging—or rushing. You should be in control of your time, and you either have good time or you don't. I'll use a click track if I think I'll want to go back later

and do something with a sequencer or I might want to tack on an intro and I need it as a tool. If I've got Alex [Acuna] or Luis [Conte] playing percussion, I'm not going to question their time. But I don't have a problem playing with a click. The click is just another member of the band. You forget about it; it does its thing, and you do your thing around it.

**RF:** Can you describe four representative tracks that would identify you as a player?

**MS:** The first would be from the Sergio Mendes *Brasiliero* record called

"Sambadouro." I like the track because, from a drumming perspective, it's a very traditional samba. We actually recorded it with a really simple setup of hi-hat, snare drum, bass drum, ride, and crash—no toms. The whole tune is cross-stick throughout. It's really simple and exemplifies what drumset samba is all about. It's not flashy, it just propels the vocals nicely.

The second is from Dori Caymmi's *Brazilian Serenata* record, called "Tres Curumins," which means "Three Indians." It's a mix of a 3/4 samba and a rhythm

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called afoxe. A 3/4 samba is rare to begin with, and what I like about this track is, again, the simplicity. Mostly I'm playing bass drum and hi-hat, and it really opens up the tonality in the middle for the congas to give it more of the African side.

Paulinho Da Costa played all the percussion. It was hard because I recorded the drums before Paulinho overdubbed the percussion, and I was thinking while I was recording it, "If I stay out of this zone, he's going to do something really brilliant, which will make the track." But that's hard to do.

Dori's guitar part dictated exactly what I played on the hi-hat. There's so much cool rhythm going on in what he's playing, I could have easily played all over the track, but then there wouldn't have been any room for the percussionist. As a percussionist, I know what it's like to come into a track when there's little room, and all you can do is color it. It's nicer to have space. The track builds nicely. By the end, I hit the snare a little and a couple of little tom fills. I used two ride cymbals, and on the end there's a cool thing where I'm just playing a 16th-note pattern between the two ride cymbals.

The third track is from Kevyn Lettau's newest record, *Universal Language*, on a tune called "Secretly Begin," which is a remake of a Pat Metheny tune called "So May It Secretly Begin," from his *Still Life Talking* record. What's neat about this track was, for me, *Still Life Talking* was an important record. I listened to it a lot from a production standpoint. It was a very different-sounding record. I got really used to all the arrangements and playing on that record, and there's very little traditional drumset playing on that album. Paul Wertico plays a lot of cymbals and there are very

intricate percussion parts and very little to no bass drum at all that's audible. When Kevyn wrote the lyrics for the song, I wanted to find an entirely different approach. I gave the tune to Gary Meek, who does arrangements for us, and he basically turned it into a straight backbeat. It's funky. Having Pat's version so ingrained, it was difficult, but I liked where that tune ended up. It's the kind of arrangement where those who know the Pat Metheny version won't recognize it. We played that live in the studio with Alex Acuna on percussion and it's really cool how the bass part and percussion fit together. There's some really cool three-over-four stuff that happens in the bridge of the song and the ending. It's neat the way it came out.

Then there's the tune on the new John Patitucci record (*Mistura Find*) called "Barra Da Tijuca." I like the way this tune floats. It doesn't pay attention to the bar lines. It's very free and I like listening to it. It was a moment that happened in the studio. We played it live and it was probably one take.

**RF:** What are your hopes and aspirations for the future?

**MS:** I just want to do as much playing, in as many different areas as possible, always. I never want to close the door on a style or on something that could be very musically rewarding for me.

Another great hope of mine is that there will be some major changes in the way music is presented, so that it can get back to being more of an art form rather than a commodity. I hope the industry will give a chance to all of the hidden talent out there. There is so much great music that should be given the opportunity to be heard.



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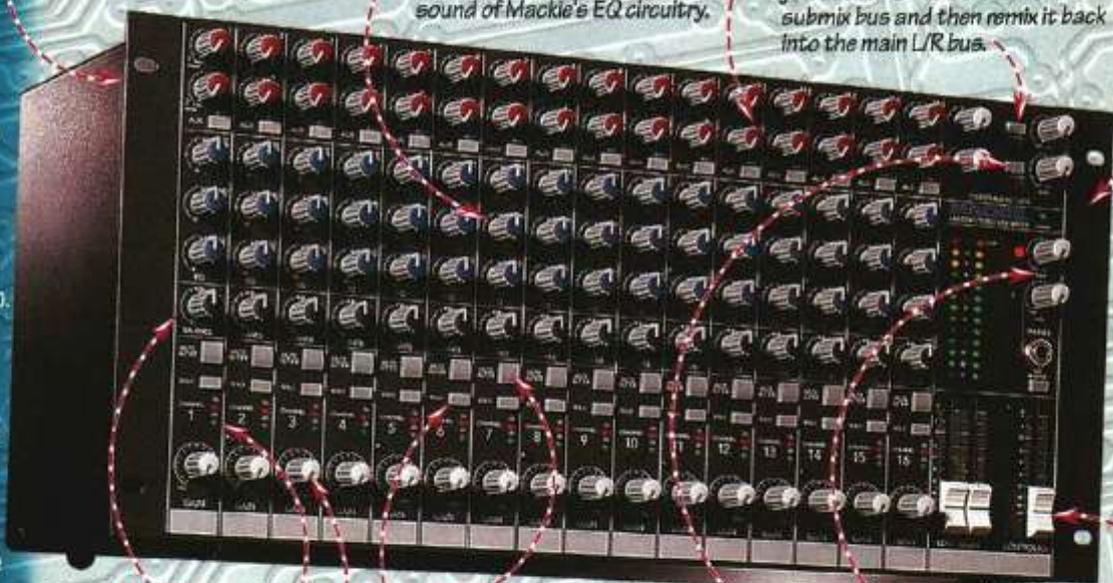
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Once in a while a musician comes along who makes such an impact that entirely new musical styles are born, changing the way future generations play. Cuba's rhythmic wonder—Jose Luis Quintana (better known as "Changuito")—is such a musician. Born in 1948 in Havana, drummer/percussionist Changuito is a central figure in the development of Cuban music. For those of you not familiar with him, he was a member of the famous Cuban band Los Van Van. This group, which was formed in 1970, became famous for inventing and popularizing a musical style called "songo."

The development of songo was largely due to Changuito's innovative drumming, which is a combination of Cuban folkloric styles, jazz, and American pop music. He took many of the parts played on conga and timbales and adapted them to the drumset.

(Keep in mind that songo is not a beat or pattern but a *style*. The pattern that many drummers play today that is called "songo" is not all there is to the style. That pattern is in reality a very small component of a much larger picture.)

It's interesting to note that Changuito's first drumset had no cymbals or hi-hat. His first setup was bass drum, toms (an important part of his unique sound), snare, bell, and *cana brava* (a piece of bamboo). This was later expanded to include timbales, electronic drums, and cymbals. With this setup he took the place of three percussionists.

Another unique aspect of Changuito's approach is his wide range of influences (Buddy Rich and Blood Sweat & Tears, and Cuban drumset masters such as Walfredo Reyes, Sr. and Guillermo Barreto) as well as a wide range of playing experiences. All of this gave him much to draw upon as his powerful one-of-a-kind drumming was evolving in the early '70s.

The songo style evolved as the music of Los Van Van became transformed by many outside musical influences. Changuito was instrumental in shaping these transformations into independent patterns, giving songo a truly unique concept for each of Los Van Van's songs. While some of the rhythmic elements were consistent, there was always something new added—there was (and is) nothing stagnant or repetitive about his approach. When listening to Changuito (or any other drummer who understands the Cuban style), one becomes aware of how improvisational this kind of music is. This is part of what makes it what it is.

Changuito appears in two new videos from Warner Bros. Publications, Inc., *Ignacio Berroa—Mastering The Art Of Afro-Cuban Drumming* and *Conga Duets*, which features Changuito and one of his most famous students, Giovanni Hidalgo. These great video performances can be ordered through Note Service Music, (800) 628-1528 ext. 215.

The following excerpt was transcribed from a clinic Changuito did in New York City on October 22, 1994. The right hand plays the rim of the floor tom and the left hand plays sidestick and small tom. Notice that the left hand part is improvising around a part, which is in 2/3 clave. (The majority of the songo patterns are played using rumba clave, not son clave.) The basic part is in measures 1 and 2.

After the groove is established, the improvising begins—but *within* the structure of the part. Much of the personality of Cuban music comes from the "soloistic" way in which the parts are being played. This is the essential concept of this vibrant music: One must truly "feel" not only the clave, but all of the instrumental patterns working within the ensemble.

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# Mirror Exercises

by John Martinez

The following exercises were created with a view toward helping my students develop their weaker hand. One reason I call them mirror exercises is that, as Jim Chapin would recommend, they should be practiced in front of a mirror to ensure that you are using proper technique. The other reason I call them mirror exercises is that they are based on the premise that what one hand does, the other hand should also do. (One hand mirrors the other.) With time and concentrated effort you can build up your weaker hand and, in a manner of speaking, cause it to mature.

The real focus of this study is control. Therefore, be sure not to attempt these exercises at tempos that cause discomfort or pain to the underdeveloped hand; pain is *not* gain. Instead, figure out the tempo that is most comfortable for your weaker hand, and then start with a tempo a little slower than that. For example, if the weaker hand feels comfortable playing an exercise at 72 bpm, start at 60 bpm.

The first exercise is based on an odd ruff. A wonderful study on odd ruffs can be found in Kim Plainfield's book *Advanced Concepts*, available from Manhattan Music Publications. In this example there are four three-stroke ruffs followed by a paradiddle, which turns the sticking around; both hands have the opportunity to lead the exercises. When you repeat the exercise you'll begin with the opposite hand.

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

The second example is a two-measure version of the previous exercise. This one can be tricky because the rhythm crosses over the bar line. Be sure to count.

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

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

This next exercise is a series of double strokes. It is a simple exercise, but the challenging part is to make the unaccented notes sound even. Also, the placement of the accented notes makes this a good study for both hands.

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

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

I call the next exercise the "ruff-a-diddle." As the name implies, it combines a ruff with a paradiddle. Because it is such an odd phrase, I have written it out using 8th and quarter notes.

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

A nice sextuplet phrase can be produced by adding a bass drum note to the last exercise, at the beginning of the phrase. This exercise lends itself well to orchestration around the toms and cymbals.

F R R L R R F L R L R L L

This next exercise combines a three-stroke ruff with a ruff-a-diddle.

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

The following is a variation of the previous example. It utilizes a closed stroke instead of an open three-stroke ruff.

L R L R R R R L R L L

Here we have the previous example phrased as triplets.

L R L R R R R L R L L

Now let's switch gears and try something a bit different. This example has been a favorite warm-up, speed, and endurance exercise for many drummers. As the sticking indicates, it is a repeating series of single, double, triple, and quadruple strokes.

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



By adding flams to the previous exercise we get a very interesting flam study.



When these exercises are mastered, experiment with them to see how many variations you can come up with. Some will work great and have immediate musical validity, while others may be "drum-nasties," simply challenging chops-builders. Either way you can't lose!



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## Making The African-Swing Connection

by Woody Thompson

**MUSIC KEY**

R.C.	X	Ride
S.D.	▲	Snare
B.D.	●	Bass Drum
H.H.	X	Hi-Hat

An exciting aspect of the proliferation of ethnic rhythms in today's music scene is the opportunity it offers drummers to make connections between the drumming patterns of different cultures. And when a connection can be made between rhythms of older and newer versions of a particular culture, this process can become even more gratifying.

Looking for opportunities to integrate traditional African rhythms with the more modern patterns of African-American jazz gives us a chance to bridge the fissure that developed in African culture as a result of slavery—the movement of Africans to far-flung places in the Western hemisphere. This, of course, is not a new idea. When Dizzy Gillespie hired the outstanding Cuban conguero Chano Pozo for his jazz band, he was, in a sense, doing this very thing. Other instances of this process abound in contemporary African-American music.

The following drumming ideas are an attempt to integrate some common African 6/8 rhythms with the jazz swing beat. We are able to do this because both rhythms can exist inside a common framework of twelve beats. There are twelve 8th-note triplets in the 4/4 pulse of a swing rhythm and there are twelve 16th notes in the 6/8 pulse of the Ghanaian "agbekor" bell pattern. It is here that we will attempt to synthesize times.

Let's take a look at the agbekor bell pattern written in 12/8 time. (This rhythm has become more familiar to American drummers and dancers through the many African dance and drumming classes currently proliferating in American urban areas.)

Now let's put this pattern (played on snare drum) together with the traditional swing rhythm using the ride cymbal and hi-hat. The hi-hat is included on the fourth and tenth beats of the measure to preserve the 2 and 4 accents of a 4/4 swing rhythm.

The agbekor rhythm is commonly played in two ways; the above rhythm is sometimes called the "short" bell pattern. Here's a look at the "long" agbekor bell pattern played with the swing rhythm. We will notate it in 4/4 time to emphasize that the feel we

are going for is the triplet pulse of the modern jazz ride.

In a typical African percussion group, a low drum such as a "surdo" or a "jun-jun" will play different pulses that "cut" the agbekor rhythm in various polymeters, and we can replicate this with the bass drum of a drumset. A four-beat pulse on the bass drum played with the short pattern would look like this:

Here is the same bass drum part with the long bell pattern.

A more intriguing option is a three-beat pulse played on the bass drum, another common variation in Ghanaian percussion. This translates into half-note triplets in 4/4 time. When working this pattern out on the drumset it may be helpful to start simply with the bass and snare parts. Then add the hi-hat (particularly noticing the relation between the bass drum and the hi-hat), then adding straight quarter notes on the cymbal before the complete pattern is attempted.

Agbekor is also commonly played with a six-beat pulse on the low drum, which translates into quarter note triplets in 4/4 time. Try this with both the long and short bell patterns.

Another option is to put the hi-hat on the six pulse. This may sound better at faster tempos where the longer "boom" of the bass drum would tend to overpower the other parts of the rhythm. The bass drum could then go back to the four or even the three pulse.



There are other 6/8 patterns common in African music; all could be played with the swing rhythm. Although the jazz ride is typically played with shifting, improvised rhythms on the snare and bass rather than a constantly repeating pattern, these 6/8 rhythms can be used to form rhythmic themes, inspiring new improvisational directions. They can also be used with the even more modern half-time "jack swing" rhythms of hip-hop and rap, taking the connection between ancient and modern, African and African-American, one step further.



## Are You On The Move?

Modern Drummer has established a department 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 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, freelance 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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(JMT [Verve] 697 124 052-2)



Martin France: dr  
Django Bates: pno, kybd, Eb peck horn  
Delightful Precipice Orchestra  
Human Chain Small Group

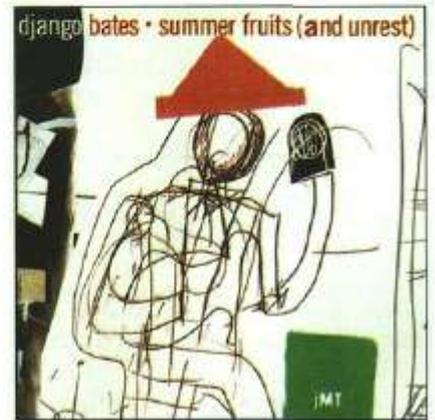
Imagine tunes co-penned by Zappa and Braxton, voiced by Mingus and Akiyoshi, and arranged by Kenton and Warner Bros, cartoon *musikmeister* Carl Stalling. Better yet, run out and buy this young Brit maverick's album, the perfect antidote to the complacent comfort groove of contemporary jazz and threadbare big band conventions.

Aptly named, the eighteen-piece Delightful Precipice Orchestra teeters between hyperstructure and chaos. Only technically superb musicians could handle this stuff, and glints of soloing brilliance—notably Bates on piano and Iain Ballamy on alto and soprano sax—peek through the dark, tortuous arrangements, but the focus is clearly on Bates's compositional genius. Drummer Martin France admirably navigates both Precipice and the five-

seven-piece Human Chain through odd meters and nonstop white-water changes. He is equally adept stirring the material's rare calm moments with some silky brushwork as he is honing and aiming its dominant jagged edges.

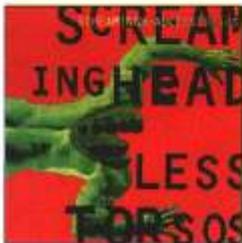
Juicy and refreshing as a grapefruit half in the kisser (and anything but restful), *Summer Fruits (And Unrest)* sounds reveille to large ensemble jazz for the twenty-first century.

• Rich Watson



SCREAMING HEADLESS TORSOS

(Warner Bros./Discovery)



Jojo Mayer: dr  
Daniel Sadownick: perc  
David "Fuse" Fiuczynski: gtr  
Fima Ephron: bs  
Dean: vcl

The Torsos have been burning up NYC clubs for years, delivering mangled, skewed fusion-space melodies over James Brown grooves and freeform fatback. Their major label debut is a hip-hopping, tripped-out funk invasion. The band employs a vocalist who adds a commercial rap-scat element, but the meat here lies in the Torsos' hep arrangements, Fuse's wigged-out whammy bar solos, and Jojo Mayer's Colaiuta-ish drumming. These

guys have energy to burn, and their improvs and solos are fresh and flashy without getting mired in cliches. This music breathes.

Standout tracks include "Smile In A Wave," a fiery percussion/drums samba workout, the herky-jerky "Vinnie," and "Hope," a bit of wirey Bootsy fo ya butt. A particularly weird rearrangement is Miles' "Blue In Green," skanked up in a reggae groove with a heavy metal bridge.

Jojo Mayer is as exciting as any clone can be, whipping off Vinnie flams, blazing tom/bass drum rolls, and the nervous, anything-can-happen groove we all love. In all fairness, his drumming perfectly complements the music and his grooves are equally hard ("Vinnie") and sensitive ("Graffiti Cemetery"). If you can play the VC bag (and Mayer can), go for it. For those who welcome the fresh breeze of experimentation in their listening, the Torsos offer future funk for today's times.

• Ken Micallef

TANAREID

Looking Forward  
(Evidence ECD 22114)



Akira Tana: dr, perc  
Rufus Reid: bs  
Craig Bailey: al sx, al fl, fl  
Mark Turner: tn sx, sp sx  
John Stetch: pno

We're now suffering the fallout from the great "young lions" over-hype of the late '80s. There's a glut of straight-ahead jazz albums featuring the same stable mates—fine players though they may be—that sound like different footage from the same reel. Each sideman is a "leader," and their blowing session discs sound interchangeably similar. Does it make a difference who gets main billing? In short, where are the *bands*?

TanaReid is a band. Drummer Akira Tana and bassist Rufus Reid share a long history. Teamed together in bands like Art Farmer/Benny Golson's Jazztet, they learned the virtues of strong ensemble sound and focused arrangements. Over the course of four albums, the co-leaders' playing and composing styles have forged a rooted band identity.

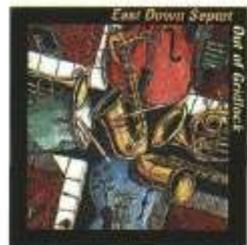
On this outing guest trumpet star Tom Harrell lends an extra jolt to four cuts. Akira and Rufus lead the way with their sixth sense, gracefully piloting dynamic curves and subtle variations in the tension and release of their swing. Even when he's stretching wide, Akira's drumming has strong direction and purpose. After all, he has a *band* to lead.

• Jeff Potter

## EAST DOWN SEPTET

### Out Of Gridlock

(Hep Jazz 2063)



**Rich Rosenzweig:** dr  
**Rich Rothenberg:** tn sx  
**Ron Horton:** trp, flghn  
**Tom Varner:** fr hn  
**Jim Hartog:** bar sx  
**Pete McCann:** gtr  
**Bill Moring:** bs

Septets are tricky: too big to be small and too small to be big. There lies the drummer's challenge. Leader/drummer Rich Rosenzweig treads the good taste route, contributing the right measure of small band interplay for kick and color while leaving enough swinging wide-open space to let his band's bold, fat horn voice speak. The striking blend of French horn, bari, tenor, and trumpet ladles a creamy malt over the tight ensemble-oriented arrangements, and solo spots favor brief, to-the-point statements.

It's clear that all the members have paid homage at the bop alter, but it's the eclectic mix of all things modern that gives the music wings. In its best moments, the septet achieves chamber-like breathing; an example is their suite of

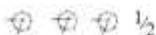
Bernard Herrmann's "Taxi Driver" score that deftly walks the wire between sensuality and foreboding mystery. Everyone here is a composition-minded player, making the lucky possibilities of seven go a long way. (Hep Jazz, P.O. Box 50, Edinburgh EH7 5DA, Scotland.)

•Jeff Potter

## GONGZILLA

### Suffer

(Lolo 003-2)



**Lionel Cordew, Vic Stevens, Ben Perowsky:** dr  
**Benoit Moerlen:** vbs, mrm, KAT syn  
**Bon Lozaga, Allan Holdsworth:** gtr  
**Hansford Rowe:** bs

*Suffer* will certainly be enjoyed by those who remember the previous Gong groups, and isn't a bad introduction for newcomers to this pioneering European progressive rock band. A uniquely fluid guitarist named Holdsworth made a mark with Gong on 1977's *Expresso*, joined on *Expresso II* by a young bassist named Hansford Rowe and guitarist Bon Lozaga.

What always set the band's sound apart was the use of all types of mallet percussion by

Benoit Moerlen, Mireille Bauer, and drummer Pierre Moerlen. Moerlen doesn't appear on *Gongzilla*, though. The drumming is instead handled by a capable three-headed monster led by Lionel Cordew, spelled on a few tracks by Vic Stevens and Ben Perowsky. (Bobby Thomas's percussion adds integrity and spirit to this high-energy fusion, in a role occupied in 1977 by Mino Cinelu.)

"Gongzilla" begins like a strict U.K. odd-time opus before opening up to an all-out rock vamp. Drummer Cordew plays it wide open on the splashy hats and grinds it out extra tough when Holdsworth takes over the action. Ben Perowsky uses his head and hands to get the choicest sounds out of his kit on "Mr. Sinister Minister," and Vic Stevens is both commanding and light on "Allen Qui?" On the striking "Almost You," Cordew becomes a vibrant part of the rhythm, toying or tagging along.

Despite the vacuous filler samba "Senna" and a too-brief "Camel," there is still plenty of magic in the contrast of the natural, earthy percussion and the guitar atmospheric. (For information on this release and others by Ben Lozaga and Hansford Rowe, contact Lolo Records, P.O. Box 722, Riverton, NJ 08077.)

•Robin Tolleson

## DUFFY JACKSON

### Swing! Swing! Swing!

(Milestone 9233)



**Duffy Jackson:** dr, pno, org, vcl  
**Mike Levine, Larry Ham, Roger Wilder:** pno  
**Jay Leonhart, Jeff Grubbs:** bs  
**Joe Cohn:** gtr  
**Robert Thomas, Jr.:** perc  
**Chubby Jackson:** vcl  
 various horn players

Duffy Jackson, if anyone, seems born to swing—big band in particular. No wonder; Jackson's got it deep in his blood. (His dad is former Woody Herman bassist Chubby Jackson.) While playing with the Count Basie band, Sammy Davis, Jr., or Lena Home, showmanship has always been a Jackson key, but he doesn't sacrifice musicality.

"Kenny's Thing" is a Dorham tribute featuring trumpet, bass, and a commanding Jackson kicking the section along. Duffy then lends a sweet bounce to "No Time Shuffle." "Blues For Freddie Green" is a lesson on staying inside the groove while stressing band dynamics, and "Dirge" sees Jackson having a hard Latin-swing workout.

Drum lovers may not be

## SIGNIFICANT OTHERS

*Krin* is a very cool platform for BRAD DUTZ' unusual musical vision and abilities on a variety of nicely recorded percussion (Interworld). In another unique take on the percussionist-leader role, NANA VASCONCELOS presents a batch of fascinating "musical narratives" in often startling settings on *Storytelling* (IRS/Hemisphere). An abridged history of prog-metal hotshots Fates Warning can be found on *Chasing Time*, featuring MARK ZONDER and early skinsman STEVE ZIMMERMAN (Metalblade). The gloriously inspired flailing of a twenty-year-old KEITH MOON is captured on MCA's re-release of *The Who Sell Out* and *A Quick One (While He's Away)*, featuring "I Can See For Miles," "Happy Jack," many bonus tracks, and extensive liner notes.

## RATING SCALE



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thrilled by the showboating "Duffy's Blues" (perhaps he plays it a bit too Harry Connick, Jr.), the David Frishberg-ish "I'm Just The Son Of A Bass Player," or even the big shout and scat chorus on "Ruby's Wrath." But "Bermuda Rectangle" fulfills all drum expectations with an exciting, brass-punctuated drum solo from a fired-up Jackson and responsive band.

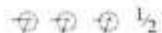
You can hear the chops and the shtick on *Swing! Swing! Swing!* They probably had to duct-tape the headphones to Duffy's head.

• Robin Tolleson

## PAT MARTINO

**The Maker**

(BCD 22121-2)



**Joe Bonadio: dr, perc**

**Pat Martino: gtr**

**James Ridl: pno**

**Marc Johnson: bs**

When celebrated jazz guitarist Pat Martino suffered a brain aneurysm five years ago and had to slowly rehabilitate himself into playing guitar again, the jazz world shuddered. Yet with this third comeback album, Martino's flair for excellent (albeit slower) playing and choice of the finest musicians comes back in full swing.

Ex-Chuck Mangione drummer Joe Bonadio is one of two tremendous discoveries on this CD, the other being the powerful chops of pianist James Ridl. Yet it is Bonadio who holds the ear, tweaks it, and lets loose a perfect accent at the right moment. One example of this is his powerful solo on the opening track, "Noshufuru," which slinks and syncopates elegantly through its many mood changes. On the final track, "This Autumn's Ours," Bonadio takes the risk of overdubbing percussion, and pulls it off beautifully.

Make more of this wonderful music, Pat. It swings with passion.

• Adam Ward Seligman

## VIDEO

### HAND DRUMMING VIDEOS

#### WEST AFRICAN DJEMBE DRUMMING

by Paulo Mattioli

(African Percussion, \$39.95, 2 hours)



This is an excellent instructional tape that also contains a generous amount of play-along material. Mattioli's demonstrations of the basic djembe strokes are very clear, enhanced by photography that shows the hand hitting the drum from the player's point of view. He also demonstrates exercises to increase one's facility in combining different strokes and covers the use of ghost strokes to enhance the feel. Seven basic African rhythms (Lamba, Doundounba, Lindjian, Sedeba, Aconcon, Koukou, and Mandjiani) are then presented, first with individual parts and then in ensemble form for play-along. An absolute beginner could easily learn djembe technique from this production, and intermediate to advanced players could relish the chance to play along with a full ensemble. Occasional shots of dancers and scenery help one grasp the spirit as well as the technique of African djembe drumming. (115

*Topanga Canyon Blvd., Suite 169, Topanga, CA 90290, [818] 591-3111*)

#### AFRICAN BEATS

by Kalani

(Interworld, \$39.95, 1 hour).



This tape moves a lot faster, and the explanations of the basic strokes are very brief. But one who knows basic conga technique should be able to pick them up easily enough. The production also includes a brief section on how to tune a djembe, which could be very helpful to a lot of people. Kalani then moves rather quickly through the basic patterns of six

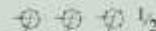
African rhythms (Koukou, Kakilambe, Doudoumba, Mandjiani, Aconcon, and Timini, plus the "call") often giving two or three different djembe parts.

Afterwards is a play-along section with a four-member ensemble. The package also includes a sheet with a type of notation for the rhythms—sort of a tablature for hand drums—that also contains bell and djun djun (bass drum) rhythms. A group of drummers could use this production as a first step towards starting an African drum ensemble. (RD3 Box 395A, Brattlebow, VT 05301, [800] 698-6705)

#### VOICES OF THE DOUMBK

by Robin Adnan Anders

(Interworld, \$39.95, 70 minutes).



As playing the doumbek involves many subtleties involving the fingers and varying the strokes to achieve greater dynamic contrast, Anders devotes most of his attention to teaching the basic strokes and their variations and demonstrating simple relaxation techniques. The last few minutes of the video are devoted to three essential doumbek rhythms: Wahdah Sayirah (or Ayub), Masmudi Saghir (Baladi), and Wahdah Kabira (Chefte Telli). An accompanying sheet provides tablature-like drum notation for the rhythms. Whereas with the African-based videos the emphasis was on locking in on a basic groove with an ensemble of drummers, Anders demonstrates how the basic doumbek patterns can be used as a framework for improvisation, and he plays a long solo to illustrate some of the possibilities. It might take longer to master doumbek techniques than to learn basic djembe patterns, but the opportunities for self-expression will be greatly enhanced for anyone who makes the effort. (RD3 Box 395A, Brattlebow, VT 05301, [800] 698-6705)

• Rick Mattingly

## BOOKS

### MEL BAY'S COMPLETE MODERN DRUM SET

by Frank Briggs

(Mel Bay Publications)

book: \$15.00; CD: \$15.95



This is not a drumset method, but rather an encyclopedia of techniques and rhythms, ranging from rudimental and *Stick Control*-type exercises to drumset grooves in a variety of styles. The 158-page book is jammed with musical examples (to the point that some of the notation is quite crowded), and it covers

an impressive range of styles, including R&B, rock, funk, blues, shuffles, world beats, odd meters, and polyrhythms.

Although some of the patterns are relatively simple, those who already have a basic command of drumset styles and techniques will get more out of this book than beginners. Also, each individual style is covered in just a page or two. If you want to be an absolute authority at any one of them, you'll need a lot more material than is presented here. But if you just need to get the basics, this book gives enough examples of each that you can easily grasp the characteristic feel and several varia-

tions. Some of the material would apply to your basic wedding band; some is more esoteric (like applying 7/16 to 4/4 time). But it all adds up to a fairly comprehensive overview of contemporary drumset styles.

The accompanying CD (also available on cassette) does not demonstrate the patterns in the book, but provides six tracks that one can play along with, as well as the same six tracks with drums included. The tracks include rock, swing, funk, and shuffle feels, so that one could use them to develop many of the patterns in the book.

• Rick Mattingly



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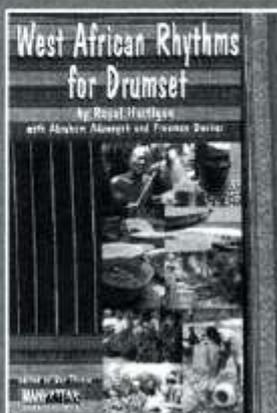
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# NOTE

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## Steve Gadd

by Mark Griffith

Few drummers in history have been as influential or as widely recorded as Steve Gadd. His body of work is as varied as it is extensive.

Gadd began his career in the early '70s by playing in many "New York studio musician bands" and by touring with trumpeter Chuck Mangione. The working Mangione band made a live recording that captured their own brand of fusion. This record, aptly titled *Alive*, catches Gadd in top form. The group burns through the funky "High Heel Sneakers," which includes a great solo from Gadd. Mangione's classic "Legend Of The One Eyed Sailor" has never sounded better, and the band's version of Sonny Rollins' "St. Thomas" is wonderful. This is a classic record. Gadd played with Mangione off and on throughout the '70s and '80s. In 1981, at a benefit that Mangione arranged, they played and recorded the composition "Xlth Commandment Suite"—a lengthy composition written for, and featuring, Gadd. He plays and solos in many different styles, and is utterly amazing throughout. This benefit was released as the record *Tarantellas*. Gadd also played on Mangione's popular recording *Main Squeeze*, contributing some more trademark Gadd grooves.

In the '70s and '80s there were many musicians living in New York City doing recording sessions by day, while playing in bands at night. Steve Gadd played in many of these bands. One of the first was collectively known as White Elephant. This group recorded an interesting self-titled double record in 1972. Here, Gadd sounds very young, but his unique style is definitely starting to evolve.

Probably the best-known of the New York studio bands was Stuff. In Stuff, Gadd played drums along with Chris Parker. This group was about one thing, and that was the groove. They recorded several records appropriately called *Stuff*, *Stuff It*, *More Stuff*, *Live Stuff*, and *Live In New York*. Suggested are *Stuff* and *Live In New York*.

These same studio musicians gathered on many different recordings in the late '70s. Of special note are two under guitarist Steve Khan's name: *Arrows* and *Tightrope*. They each showcase Gadd's musicality and his deep feel. Of the hundreds of recordings of this same type, these two are special. Later in the '80s, Gadd held the drum chair in the band Steps, which eventually became Steps Ahead. Their first two recordings, *Step By Step* and *Smokin In The Pit*, are outstanding. *Smokin In The Pit* is live and features some of



Photo by Ebet Roberts

the best Gadd on record.

In 1975, Gadd played on an unrecognized classic that is worth searching your used record stores for: Michael Urbaniak's *Fusion III*. This is some very tasteful mid-'70s fusion that doesn't sound like Weather Report, Mahavishnu, or Return To Forever; it is simply original, outstanding music. The band weaves odd times and jazz improvisation with groove to produce a great record. Gadd also recorded a great deal with Al Di Meola. The highlight of this association is *Tour De Force*. This is a live recording of some of the dense electric fusion that Di Meola is known for, and Gadd and bassist Anthony Jackson (also on *Fusion III*) lay a sturdy foundation. On the lighter side of fusion, check out Tom Scott's very funky *Apple Juice*—which has Gadd teaming up with bassist Marcus Miller—as well as Spyro Gyra's excellent *City Kids*.

Probably Gadd's most famous association was with pianist Chick Corea. This long-time pairing produced many records: *My Spanish Heart*, *The Mad Hatter*, *Three Quartets*, *The Leprechaun*, and *Friends*. While all of these are wonderful, and each is very different from the next (*Mad Hatter* and *Spanish Heart* feature larger groups, while *Three Quartets* has a more improvised jazz influence), *The Leprechaun* and *Friends* are musical and drumming standouts. *The Leprechaun* features the amazing "Nite Sprite" as well as more great drumming throughout. *Friends* features the sensitively swinging "The One Step" and the famous uptempo "Samba Song." These two records are essential to any fan of Steve Gadd or Chick Corea. Bassist Eddie Gomez (who played on all of the above Corea dates) has also called upon Gadd for many of his solo projects, including *Gomez*, *Discovery*, and the

exceptional *Power Play*. The latter record includes Gadd trading fours with drummer Al Foster, and they *both* sound spectacular.

Although Gadd may not be known for his straight-ahead jazz playing, he has done a considerable amount of these recordings. In the mid-'70s jazz guitarist Jim Hall used Gadd on *Concierto* and on his collaboration with Art Farmer titled *Big Blues*. On these two recordings Gadd plays with and supports jazz legends Chet Baker, Paul Desmond, and Ron Carter, as well as Hall and Farmer. Also of special note is a Ramsey Lewis recording called *In The Beginning* (where Gadd plays and solos with brushes on the jazz standard "Airegin"), and Charles Mingus's suite for the drums called "Three Worlds Of Drums," from the recording *Me Myself And Eye*.

Latin music is an undeniably strong influence on Steve's drumming, and it is no surprise that Gadd has done a considerable number of Latin sessions. Percussionist Ray Barretto's *La Cuna* has Gadd playing with a cast of all-stars including Tito Puente. The late, great Latin pianist Jorge Dalto benefited from Gadd's original and unique Latin-flavored drumming on *Rendezvous*. On Paquito D'Rivera's excellent recording *Explosion*, Gadd splits the drumming with Brazilian legend Portinho—both are perfect. Notice on all of these recordings how Gadd leaves room for the Latin percussionists who are also playing in the rhythm section. Gadd never overplays, even in the highly percussive and dense setting of Latin music.

It is this remarkable taste that has made Steve Gadd one of the

most popular session drummers ever. Many of the sessions he has played on have become known as classic examples of drumming creativity, and musicality. Steve's solo on Steely Dan's tune "Aja" (from the album of the same name) is one of the classic solos of all time. However, his playing on the rest of the tune is just as impressive. And we shouldn't forget Gadd's important time-playing contributions to Steely Dan's masterpiece, *Gaucho*. (Steve is on three tracks; the balance of the record is divided between Jeff Porcaro, Rick Marotta, and Bernard Purdie.)

Steve created several of his trademark grooves while playing with Paul Simon. On Simon & Garfunkel's *Concert In Central Park* you can hear (and also see, on video) Gadd playing the famous grooves that he played on Simon's "Late In The Evening" and "50 Ways To Leave Your Lover." While these are the obvious selections for the "Gadd Hall Of Fame," there are many less famous examples that provide further insight into Steve's wealth of talent. On Michael McDonald's *If That's What It Takes*, Gadd lends his innate sense of time to various tunes, including the amazing "Love Lies." Gadd's two-surface grooves, perfectly executed rudimental fills, and sense of space create a textbook of pop drumming and studio accompaniment. Gadd is also among the drummers on another famous pop record: Rickie Lee Jones' self-titled debut. Also listen to Carly Simon's *Boys In The Trees* and *Spy*, as well as Al Jarreau's *This Time* and Rickie Lee Jones' *The*

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Magazine.

Gadd finally recorded as a leader in the 1980s, on his own *Gadd About* and on his group the Gadd Gang's self-titled debut album and follow-up *Here & Now*. These are all soulful performances that sound a great deal like the classic Stuff records. *Gadd About* and *The Gadd Gang* are recommended. More recently, Gadd has toured and recorded again with Paul Simon

on his recording *The Rhythm Of The Saints*, and on *Paul Simon's Concert In The Park*. Most recently, check out saxophonists Bob Berg and Sadao Watanabe's respective recordings *Riddles* and *Earth Step*, Joe Sample & the Soul Committee's *Did You Feel That?*, and Al Jarreau's *Tenderness*, for further proof that Steve Gadd is on top of the groove.

## Tracking Them Down

Here's a list of the albums mentioned in this month's column, including label and catalog information.

**White Elephant:** *White Elephant*, Just Sunshine Records JS3000. **Chuck Mangione:** *Alive*, Mercury 824301; *Tarantellas*, A&M SP6513; *Main Squeeze*, A&M SP4612. **Stuff:** *Stuff*, Warner Bros. BSK 2968; *Stuff It*, Warner Bros. BSK 3262; *More Stuff*, Warner Bros. BS 3061; *Live Stuff*, Japanese import; *Live In New York*, Warner Bros. BSK 3417. **Steve Khan:** *Arrows*, CBS 36129; *Tighrope*, CBS 34857. **Steps:** *Step By Step*, *Smokin In The Pit*, both Japanese imports. **Michael Urbaniak:** *Fusion Iff*, CBS 33542. **Al Di Meola:** *Tour De Force*, CBS 38373. **Tom Scott:** *Apple Juice*, CBS 37419. **Spyro Gyra:** *City Kids*, Amherst AMH-8010-2. **Chick Corea:** *My Spanish Heart*, Polydor 825657-2; *Three Quartets*, Stretch STD-1103; *The Leprechaun*, Verve 314-519798-2; *Friends*, Polydor PD 16160; *The Mad Hatter*, Verve 314-519799-2. **Eddie Gomez:** *Gomez*, Denon DC-8562; *Discovery*, CBS FC 40548; *Power Play*, Epic/Sony FC44214. **Jim Hall:** *Concierto*, CTI ZK-40807. **Jim Hall & Art Farmer:** *Big Blues*, CTI ZK-45220. **Ramsey Lewis:** *In The Beginning*, out of print. **Charles Mingus:** *Me Myself And Eye*, out of print. **Ray Barretto:** *La Cuna*, CTI 9002. **Jorge Dalto:** *Rendezvous*, Cheetah Records CH02222. **Paquito D'Rivera:** *Explosion*, CBS FC40156. **Steely Dan:** *Aja*, MCA MCAD-37214; *Gaucho*, MCA MCAD-37220. **Simon & Garfunkel:** *Concert In Central Park*, Warner Bros. 3654-2. **Michael McDonald:** *If That's What It Takes*, Warner Bros. 23703-2. **Rickie Lee Jones:** *Rickie Lee Jones*, Warner Bros. 3296-2; *The Magazine*, Warner Bros. 25117-2. **Carly Simon:** *Boys In The Trees*, Elektra 128-2; *Spy*, out of print. **Al Jarreau:** *This Time*, Warner Bros. 3434-2; *Tenderness*, Reprise 45422-2. **Steve Gadd:** *Gadd About*, ProJazz CDJ 604. **The Gadd Gang:** *The Gadd Gang*, CBS CK 40864; *Here & Now*, CBS CK 44327. **Paul Simon:** *The Rhythm Of The Saints*, Warner Bros. 26091-2; *Paul Simon's Concert In The Park August 15, 1991*, Warner Bros. 26737-2. **Bob Berg:** *Riddles*, Stretch STD-1111. **Sadao Watanabe:** *Earth Step*, Verve 314-521287-2. **Joe Sample & the Soul Committee:** *Did You Feel That?*, Warner Bros. 45729.

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# The Drummer's Studio Survival Guide: Part 8

## Drum Microphones

by Mark Parsons

One thing you can be certain of when recording acoustic drums and cymbals: No matter *how* you record them—digital or analog, 2-track or 48-track—every drum sound you hear in the finished mix will have gone through a microphone. Add to this the facts that different models of mic's have different characteristic sounds and that even the *same* mic' will sound different in various locations, and you can see why microphone selection and placement can greatly affect your drum sound.

Before we talk about which mic' to put where, we should look at a few of the basic design criteria that

### Mic' Design

The primary way to differentiate mic's is by *method of operation*. Most mic's you'll run into can be categorized as either dynamics or condensers.

*Dynamic mic's* are also known as "moving coil" mic's, for good reason. They function just like a speaker, only in reverse: sound pressure moves a diaphragm, which is connected to a coil. The motion of the coil in proximity to a magnet creates an electrical signal, which gets amplified by the mic' preamp at the mixer, and so on.

Dynamic mic's are generally rugged enough to withstand a certain amount of physical abuse, and can operate under high sound-pressure levels—both important traits when the mic' is placed close to a drum! Their frequency



help determine a mic's sonic personality.

There's a practical side to knowing some theory instead of just memorizing model numbers. Let's say you think you'd like to try a specific mic' on your hi-hats, but one isn't available. Instead of trying to *remember* some other recommended model, you would know to audition the other available small-diaphragm condensers and you'd quickly find the general sound you desire. Along these lines you'll notice that while audio pros have their own preferences when it comes to drum mic's, there's fairly widespread agreement as to which basic type is suitable for any given application.

response is often good but rarely without peaks and dips, and their ability to reproduce high frequencies and transient information is not as good as that of condensers—although that situation is improving. New, lighter diaphragms have increased transient response, and the use of new magnetic materials (such as neodymium, used in a number of current models) has resulted in higher output.

*Condenser mic's*, on the other hand, work on capacitance (hence the name). Sound waves cause the diaphragm, which is one plate of the capacitor, to move with respect to a fixed plate. The signal derived from the change in capacitance is increased by a small amplifier in the body of the mic' before being sent to the mixer (which is why condensers need a power supply). So-called "true" condensers usually need 48-volt phantom power (supplied by the

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console or an outboard power supply) to both polarize the capacitor and power the mic' amp, while some pre-polarized "electret" condensers can function on battery power.

Condensers are somewhat more fragile than dynamics, but they feature a flatter, more extended frequency response and better transients due to the lower mass of their moving parts. This makes them superior at capturing subtle nuances.

Another criterion to keep in mind is *diaphragm size*. As a rule, large-diaphragm mic's have a beefier low end, while mic's with smaller diaphragms can extend further into the high end of the frequency spectrum. (Some top-quality large condensers, such as AKG's or Neumann's, excel at all points of the bandwidth.)

A third important property of microphones is their *polar pattern*. An *omni-directional* mic' will pick up sounds evenly in all directions, while a mic' with a *cardioid* pattern is directional—more responsive to sounds in front of it than sounds coming from behind. A *hyper-cardioid* has an even tighter pickup pattern with greater off-axis rejection, while a *figure eight* picks up from the front and rear but not the sides.

Polar patterns are important because part of controlling your drum sound is controlling isolation—reducing leakage into individual mic's. For example, if you're close-miking a tom and you don't want the cymbal above it to bleed into the tom mic', you'd be far better off with a hyper-cardioid mic' than an omni-directional one, while an omni may be just the thing for capturing the

room ambience.

Two other convenient features that some mic's have are attenuation switches (pads) and bass roll-off switches. The former allow you to place mic's in high-volume locations (such as near drums) without distortion, while the latter provide a transparent way to remove some bass frequencies from the signal.

### Miking Arrangements

Without changing your drums, your tuning, or the type of mic' you're using, you can radically vary the overall sound of your kit by using different mic' arrangements.

If you're looking for an organic, acoustic rendering of your drums, try a traditional jazz miking setup. Though the details may vary, the concept is to consider the drumset as a single instrument (rather than a group of individual instruments) and mike it accordingly. This usually consists of placing a pair of mic's over the drumset and a mic' in front of the bass drum, and it can result in a very realistic rendering of the drums. (For a stellar example of this, listen to Sheffield Lab's *Drum And Track* audiophile CD. There is a solo drum performance on it by Jim Keltner, miked in this fashion with absolutely no equalization or processing of any kind, and the sound is amazing.)

For more isolation and a punchier, contemporary sound (popular on most types of music outside of jazz and symphonic) you'll probably want to use close miking. This means a mic' on every

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drum in your kit (and one on the hi-hats, too) along with a pair of overheads for the cymbals. Though this technique takes more time (and equipment) to use, it gives you more flexibility and control over your drum sound.

### Selection And Placement

Mic' *selection* is more a matter of personal taste and opinion than an exact science, and a lot of factors apply. Do you want your drums to sound warm, or a little on the bright side? Can you use some bleed, or do you need a tight pattern? Which mic's is the engineer familiar with, and which models are available?

These last considerations are biggies. Most studios can't afford an unlimited collection of microphones, and you may occasionally have to substitute something else for one of your preferred models. That's okay. By the same token, the engineer may have a favorite mic' that he's very familiar with and can get good results with. That's okay, too. In these instances your best bet

is to go with what the studio has and the engineer prefers. After all, in the final analysis your musical skills and the engineer's technical abilities are more important than any single piece of hardware. (Larrie Londin once stated in the pages of *MD* that his favorite recorded drum sound had been achieved by an engineer using nothing but a handful of Shure SM-57s.)

Mic' *placement* is equally subjective and is one of those areas where some experimentation is downright mandatory. Here are some general guidelines to get you started: If you want more lows, move the mic' to within an inch or two of the drumhead. Assuming it's a directional mic', the proximity effect will boost the bottom end. For more attack, aim the mic' at the place where the stick meets the head. For clarity of tone, back the mic' up a little. For increased ambience (room interaction) back the mic' up a lot. For more "wash" in hi-hats (or individually miked cymbals) aim at the edge of the cymbal; for more brightness/clarity, aim towards the bell. For more beater attack

in kick drums, put the mic' well inside the drum, aimed at the beater contact spot. To reduce the attack, aim away from the beater, and to add shell resonance, back the mic' off the batter head.

The best (and quickest) way to gain an understanding of mic' placement is to have someone hit one of your drums with the mic' placed in different locations while you listen to the results in the control room monitors. If assistance isn't available, record the exercise while moving the mic' yourself and giving verbal cues for the tape ("now the mic' is four inches above the rim, angled toward the center of the head"... ) then make your decisions after carefully listening to the playback.

The following recommendations were gleaned from interviews I did with half a dozen "name" studio drummers and three or four engineer/producers, along with my own experience and personal preferences. It bears repeating that these are matters of personal opinion, based on technical or artistic preferences. There is no "right" or

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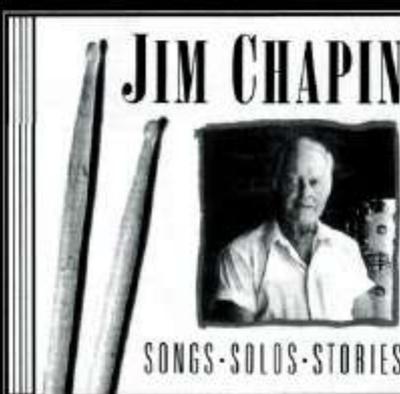
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"wrong" microphone for any given application; whatever gives you the result you hear in your head is the best one for you, so feel free to use whatever works. Hopefully these recommendations will help you on your way.

**Kick:** The consensus here is to use a large-diaphragm dynamic mic', with the AKG *D-112* and *D-12E* and the Sennheiser *MD-421* being popular choices. Also recommended are the Electro-Voice *RE-20*, Shure *SM-7*, Beyer *TG-X50*, and Audio Technica *ATM-25*. As mentioned, experiment with varying the distance between the mic' and the batter head, and with aiming the mic' toward or away from the beater. Some engineers like a two-mic' technique with a fairly aggressive dynamic mic' (like the Sennheiser 427) near the beater contact spot and a large, warm condenser (usually a Neumann *U-47*) a ways back from the front of the drum to get some "air." The two signals are mixed until the right balance of attack and resonance is achieved.

**Snare:** A dynamic vocal-type mic' is the preference here. The majority of my poll gave the nod to the venerable Shure *SM-57*, and for good reason. Its non-linear frequency response happily corresponds with what most of us want to hear in a snare, even over other, supposedly "better" mic's. (Just last week I decided to audition three mic's on a very nice maple snare I was preparing to record. I put up a 57, a more expensive dynamic, and a top-flight "studio quality" large-diaphragm condenser. I ended up going with the 57.) Also, they can take high volume levels without giving up

the ghost. Other mic's with similar qualities include Shure's *SM-58* as well as their *Beta 57* and *Beta 58*, the Electro-Voice *N/Dym* series of vocal mic's, the Audix *D-series*, and just about any of the better vocal dynamics from Beyer, AKG, and Sennheiser. Occasionally folks will run a small-diaphragm condenser on a snare to increase crispness, or will run an additional mic' (usually a small condenser) *under* the snare, for the same reason. (Whenever you mic' both sides of a drum try throwing the bottom mic' out of polarity from the top one; it may improve the sound.) When miking the snare, a good place to start is with the mic' above the rim looking down towards the head at an angle, with the diaphragm a couple of inches off the head.

**Toms:** Medium and large dynamics are the favored types here, with a couple of exceptions. Sennheiser's *421* gets a lot of use, as does their *409* and the good old *SM-57*. Electro-Voice's *N/D 308* and *N/D 408* also have their fans due to their good sound, relatively small size, and the flexibility of their pivoting yoke. Some engineers rely on expensive large condensers (notably the Neumann *U-87*) for their gorgeous sound, while some drummers are going the other way with very small clip-on condensers like the AKG *C408*, Shure *SM-98*, and Audio Technica *ATM 35*. These little mic's have good transient response and pick up the fundamental note of the drum well due to close positioning, and they stay out of the way and don't require a forest of mic' booms to support them. Mic' placement on toms is similar to the recommended technique for snares. Be sure to

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experiment with varying the miking distance; when using mic's close to drums half an inch either way can make a noticeable difference.

**Hi-hats:** Small-diaphragm condensers fit this job description to a "T." Their very quick transient response and smooth extension into the highest frequencies give clear, sparkling highs, while an absence of beef in the bottom octaves is actually an asset for this application. Preferred models are Neumann's *KM-84* and *KM-184* and AKG's *451*, *452*, and *460*, as well as Shure's *SM-81* and Audio Technica's *4031* and *4051*. Start with the mic' four to eight inches above the top cymbal, pointing down at an angle. Play around with aiming at the bell, the edge, and the stick contact spot. Also, experiment with placing the mic' so that it doesn't get a lot of bleed from the rest of the kit (especially the snare).

**Overheads:** The big decision here is whether you're using overheads to pick up the entire kit or just for the cymbals (relying on the close mic's for the body of the kit). If

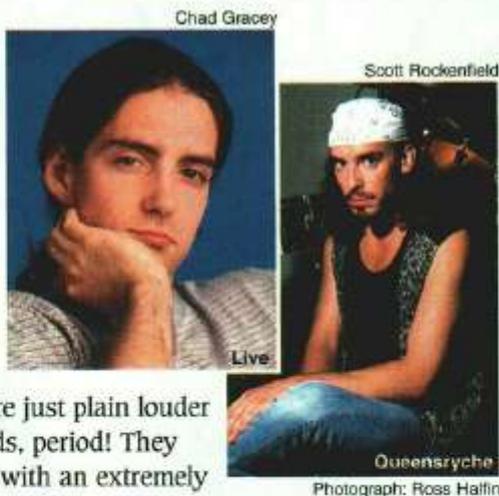
you're primarily after cymbals, use a small-diaphragm condenser similar to the type recommended for hi-hats. To accurately reproduce the whole drumset, most engineers choose large-diaphragm condensers. The most cherished mic' for this application is the classic tube microphone from AKG, the *C12*, but at \$12,000 a pair (used) you're unlikely to find them outside of major studios. The Neumann *U-87* is also quite popular, as is AKG's *414*. One of my current favorites for the job is AKG's new "vintage" *414 TLII*, which was specifically designed to sound like the *C12* at about a quarter of the cost. Audio Technica's *AT 4030* and *AT 4050* and Neumann's *TLM-193* are also good choices, as is almost any studio-quality large condenser. Probably the easiest placement technique for overheads is the *XY* position (diaphragms almost touching at a 75° to 135° angle). This gives you good stereo imaging with no attendant phase problems. However, you may also wish to try hanging the mic's several feet apart over the kit for more separation. If you

do, check for phase problems by listening for a thin, hollow character to the sound when both mic's are up in the mix. If this happens, move one of the mic's a little at a time until the situation improves.

**Ambient Mic's:** If you're tracking in a nice-sounding room it never hurts to put up two or more microphones to capture some of the ambience. Most folks prefer large condensers for this task (the same as for overheads). Some use omni-directional mic's to get the entire room, while others use cardioids to control what they're picking up. One engineer mentioned that he uses a cardioid pattern with the mic' aimed toward the wall opposite the drums, to get more reflections. In this situation, placement is up to your discretion; there are no pat answers. Your best bet is to walk around the room listening for that magic spot where your drums sound the way you hear them in your head, and place the mic's accordingly. Till next month...*happy drumming!*



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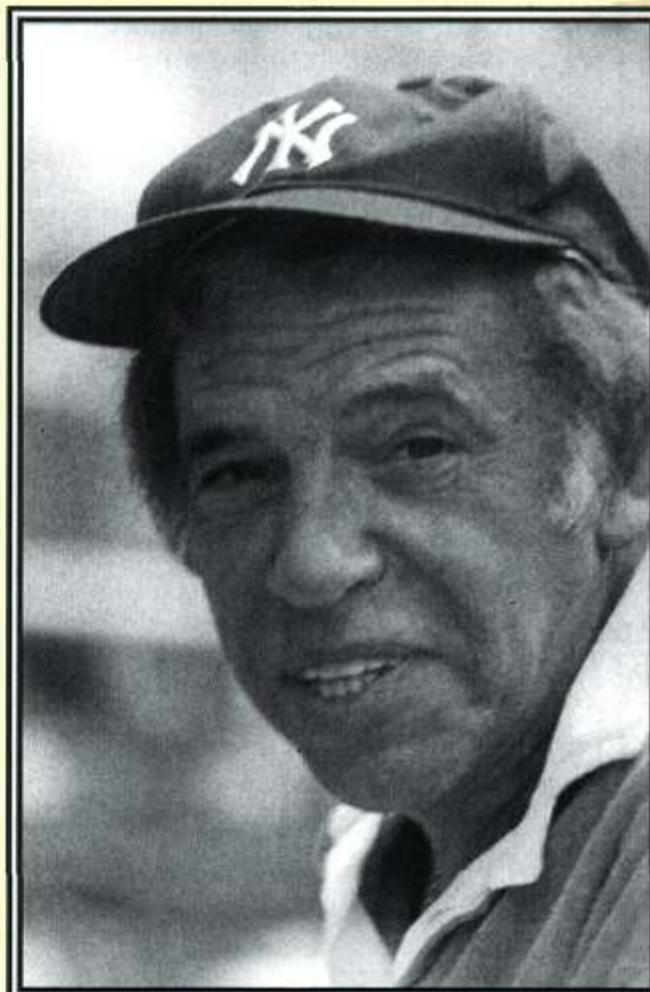
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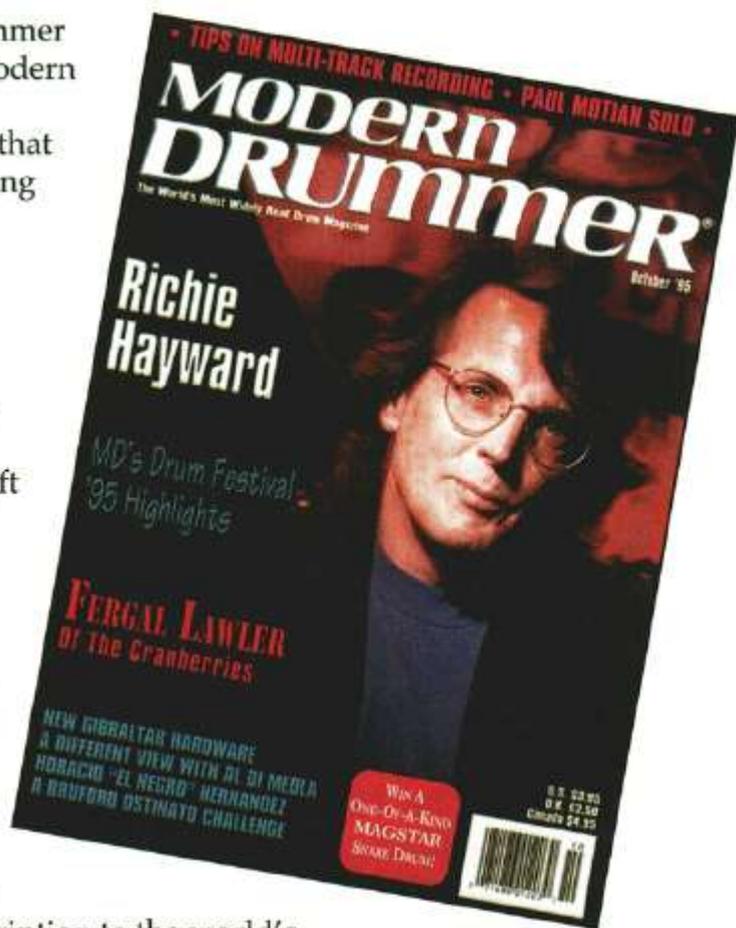
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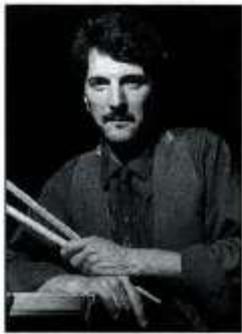
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## Jeffrey "JJ" Juliano

Jeffrey "JJ" Juliano began playing the drums professionally at the age of nine, and for the next nineteen years traveled the country playing rock, blues, and R&B. In 1982 he moved to Manhattan, where he studied Latin and funk styles with Kim Plainfield and Frankie Malabe at Drummers Collective. He later became a faculty member at the school. Taking advantage of his location, "JJ" became house drummer at Manhattan's Tramps nightclub, where he performed with such artists as Paul Butterfield, Otis Rush, Bobby Radcliffe, and Big Joe Turner. He also did four European tours with New Orleans-style pianist John Cleary.



Enjoying the New Orleans style of music, "JJ" moved to that city, where for eight years he taught, recorded, and performed with such Crescent City notables as Charmaine Neville, Earl King,

Al Hirt, 'Lil Queenie, and Harry Connick, Sr. In spring of 1993 he became a member of the Andy J. Forest All American Band, a roots blues group that has since toured Europe four times and whose demo video reveals "JJ" as a solid player with both technique and taste. He performs on Fortune drums, and plays (and endorses) UFIP cymbals and Zildjian drumsticks.

"JJ" cites such drummers as Fred Below, Louie Bellson, Johnny Vidacovich, Steve Gadd, Zigaboo Modeliste, and Ricky Sebastian as influences. He looks forward to capitalizing on his diverse playing styles in order to form his own group to perform and record original tunes. He also hopes to continue teaching, playing, and studying around the world.

## Jason Hither

Twenty-five-year-old Jason Bittner divides his time between two Albany, New York-area bands, a busy teaching practice, and a full-time job. His drumming background includes "years of school band and private lessons, a year at Berklee, and two years in community college percussion and jazz ensembles."

Jason's jazz background might seem antithetical to his current band work: Stigmata (a hard-core metal band with a progressive edge) and China White (a more straightforward heavy metal group with an alternative edge). But Jason tries to apply the fundamentals of his jazz training within the contexts of the rock idioms, saying, "I try to keep my playing both tasteful



and technical—going 'over the top' when time permits." His work on Stigmata's recent *Hymns For An Unknown God* CD is clean and powerful, demonstrating a firm grasp of both the style and the technique required for this demanding genre. His drumming in this style is aided, Jason says, by the influence of Neil Peart, Dave Lombardo, and Mark Zonder. Jason plays a ten-piece Tama *Superstar* set and Sabian cymbals, and endorses Gibraltar racks and hardware.

"Every day brings a new twist to my career," says Jason, "and I take things one day at a time. Playing drums is the one thing that always puts a smile on my face no matter how I feel inside. I hope that someday my drumming will put a smile on someone else's face, as well."

## Kathy Burkly

Boston's Kathy Burkly has been a mainstay of that city's music scene for many years. A graduate of the Berklee College of Music, her career has included both local and touring work with rock, pop, and country bands, Top-40 showbands, and such top "oldies" acts as the Drifters, the Coasters, and the Marvlettes. From 1983 to 1987 she powered Girls' Night Out, a highly successful seven-piece all-women act performing originals and Motown covers. The group released its own self-titled album in 1986, was featured on the sound track to *Reform School Girls*, and toured extensively, opening for artists such as Rick Nelson, Otis Day, Martha Reeves, Ronnie Spector, Eric Burdon, and 'Til Tuesday.



From early 1984 through January of '95 Kathy recorded and toured the U.S. with Greg Piccolo (former leader of Roomful Of Blues). Since January she's been backing former GNO bandmate Sandy Martin in a theatrical tribute to country superstar Patsy Cline. In addition to all her live playing credits, Kathy has amassed a respectable body of recording work, including sessions in the Boston area and albums by a variety of blues and country artists.

Kathy endorses Eames drums and says that "Sabians, Zildjians, Istanbuls, Wuhan, and Paistes all hang around my various kits." A totally dedicated and versatile player, Kathy's goals are "to keep learning new ways of playing. I look at each style of music as a language, and I want to be fluent in many of them."

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# Starting Over

by Neil Peart

During the recording sessions for *Burning For Buddy*, it was a pleasure to work with so many great drummers, most of whom I hadn't met before. As many of us have long suspected, the drumming community is indeed a special one, with bonds of shared understanding, and nearly all of these great drummers were also great human beings. Some of them I

always been a fine drummer, but suddenly it seemed he had become a *master*. My eyes and ears were amazed and delighted by the overall excellence in his playing—not only technically, but *musically*. His drumming was simply beautiful.

So I had his arms broken.

No, really, I asked him, "What's your secret?" and Steve replied, "Freddie."

In the days to follow I was able to meet

During those tumultuous years, it seemed as if Freddie had crossed paths with *everybody*, from the most beloved drummers of the time, like Papa Jo Jones and the enigmatic Dave Tough, to the poet Allen Ginsberg, the abstract-expressionist painter Larry Rivers, and a cast of walk-ons that ranged from Gil Evans to a young Miles Davis.

For Freddie himself, a highlight of this time was working with an up-and-coming big band that included Charlie Parker, Red Rodney, and Zoot Sims.



Photo by Andrew MacNaughtan

will feel close to all my life, even if we never see each other again.

It was equally wonderful to work with the drummers I *did* already know, like Rod Morgenstein and Steve Smith. Rod and the sensational Steve Morse band had been the opening act on a Rush tour around '86, and we became good friends and have kept in touch. Steve Smith and I had worked together on a Jeff Berlin record eight or nine years before, then met again for the Buddy Rich Memorial Scholarship concert back in 1991.

This time, though, I noticed something different about Steve's playing. He had

"Freddie," the legendary teacher Freddie Gruber, and over dinner one night he and I had a wonderful conversation about drums, music, and life. Freddie is sixty-eight years young, and has lived a life worthy of an epic novel. A native New Yorker, he began playing the "after-hours joints" around the city in the late '40s and early '50s—a time when New York was uniquely the vortex of contemporary art, the cutting edge of modern painting, sculpture, theater, and, of course, American jazz.

Unfortunately, the "up-and-coming" went "down-and-gone": The project never got beyond the rehearsal room, and only photographs survive.

Freddie was also a close friend to Buddy Rich for most of his life, and like anyone who knew that complex, driven man, Freddie has a great fund of "Buddy stories" too. Basically, Freddie's got stories, *period*, and he loves to tell them. (He wouldn't let me repeat the really good ones!)

Circumstances took Freddie to the "left coast" and led him into teaching, and after thirty-five years the list of people he has

worked with is a veritable Who's Who of great drummers: Jim Keltner, Peter Erskine, Dave Weckl, Anton Fig, John Guerin, Mitch Mitchell, Steve Smith, Ian Wallace, Jeff Hamilton, Clayton Cameron, Richie Garcia, Mike Baird, Adam Nussbaum, Kenny Aronoff, John Riley, and many more.

Meanwhile, back in New York, Freddie dropped into the Power Station once again while I was recording my own tracks, and when I mentioned to him later that I was fighting the "War Of The Grips" in that style of music—unable to get the power I wanted from traditional grip, or the finesse I wanted from *matched* grip—Freddie said: "Yeah, I noticed that. I could fix that in half an hour."

During the summer months all of those things stayed in my mind, and before I knew it, they coalesced into one of those decisions that seem to "make themselves" in the subconscious mind—the kind of thing Carl Jung wrote about. Anyway, suddenly I just "knew" what I had to do, and I gave Freddie a call. We arranged to spend a week working together in New York City.

For myself, I figured it was worth the shot. After working in my own "idiom" for so long, I had begun to feel that I had pushed my envelope about as far as I could. I knew I needed...something.... I just didn't know what. There was no way of knowing if Freddie was that "something," but it seemed better to find out than to wonder about it.

A lesson with Freddie Gruber is not about notes, beats, or "chops." It's about the fingers, the wrists, the ankles, the feet—about the way the body moves *naturally*. In the same way, there is no Freddie Gruber "method"—he changes his approach to suit each individual, adapting his knowledge and experience to help accentuate your strengths and correct the weaknesses. Freddie's only goal, in his own words, is "to make the best possible you."

John Riley described Freddie to me as a "conceptual teacher," but that seems too dry for a character like Freddie, or for the

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roller coaster ride of studying with him. Whenever Freddie got excited about what he was trying to impart, he became a ball of pure energy—intensely earnest and physically animated—and my own energy level had to keep up with his. It wasn't easy.

To demonstrate the point he was making, Freddie did a little music hall dance for me, and I realized what he was showing me: It isn't about the steps, for most of the "dance" takes place in the air. He gave other examples: a piano player's fingering, a cellist's bowing motion, a boxer's stance, and—he took a deep breath—"playing the drums."

And then I saw it clearly for the first time—when we strike a drum with a stick or pedal-beater, the result is a note being sounded. But if you think about it, almost the whole motion is "non-note"—which is to say, it is the movement that *accomplishes* that note. So Freddie's unspoken method

says, why not concentrate a little on the "non-note," since that is the major part of what we do?

Freddie drew another vivid analogy—between hitting a drum and playing with one of those paddles attached to a rubber ball with an elastic string. He mimed the motion of it, and said, "If you just try to *hit* the ball, it won't work, will it? Your motion in the air has to be circular, fluid, and responsive, or else the 'thing' won't happen. Am I right?" I had to admit he was, and it was a revelation to me.

Freddie started me off with a list of simple exercises to take home with me, some of them to be done at the drumkit, others with just a stick and a couple of fingers. "These are just options," he stressed. "Keep playing the way you do, and work on these things separately."

Though I was inspired by all this, secretly I was a little worried—would I find the discipline to work on these exercises, to get

into a practice routine once again? I hadn't practiced every day since I was in my teens, and I sure wasn't a teenager anymore! My life had become much fuller and more complicated, with an awful lot of distractions—both willing and otherwise.

But I needn't have worried. I was possessed by the spirit of "starting over," and I approached it that way. Every day I found at least an hour to spend at the drums (four drums, two cymbals, and hi-hat), and at night I found myself reading or watching TV with the sticks in my hands, doing the little exercises. If my wife and daughter weren't around to be annoyed by it, I would often have the practice pad out, too. (A drummer's curse—all your life no one wants to hear you practice!)

After six months of this, I was starting to "get somewhere," and I felt it was time for another session with Freddie. This time he came to my house in Toronto, and we spent another few days together. He left me with

## You're already a good drummer, right?

Dave Lombardo  
GRIP INC.

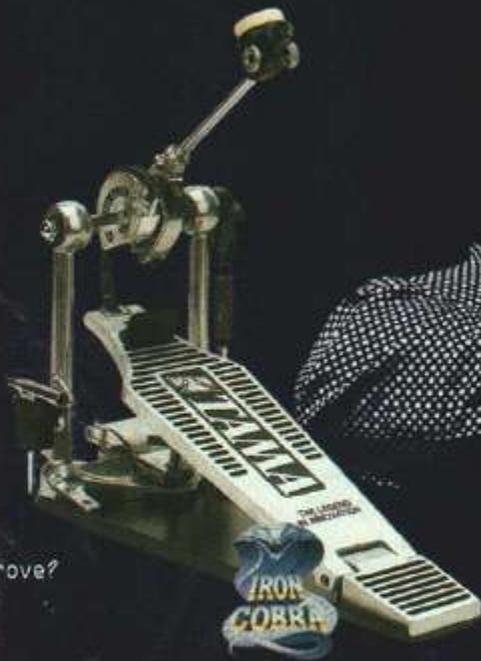
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another list of exercises to work on, to "take this thing a little further."

Sensibly, he had begun with the foundation—the left hand and the right foot—along with some broader exercises, which would help to make my approach more fluid, more circular. Now he began to move those things up a level, as well as to introduce some new approaches for the right hand. (As proof of Freddie's "one-limb-at-a-time" approach, as of this writing we still haven't started on my left foot!)

So once again, I'm back to practicing every day and sitting around at night with a pair of sticks and a practice pad—starting over. My bandmates have been getting a little restless to start on a new Rush project, but since I'm in the process of "reinventing" myself, I want to give it a bit more time. It's hard for me to explain, and the band meetings have been a bit awkward: "When *will* you be ready, then?"

"I'm not sure—maybe after a year."

"A year?"

And even then, I'm not entirely sure that I'll end up playing Rush music all that differently. Over the past twenty years my style of playing has evolved to suit me and our music—and vice versa—and that chemistry may not be changed so easily. But still, I ask you, as fellow drummers, is it worth it or not?

You know it.



## Correction

The Sonor advertisement that appeared on pages 54 and 55 of the September 1995 issue of MD contained a misprint.

The correct telephone number for the California Drum Shop in Bethlehem, PA is (610) 866-5418.

In addition, the drum shop in Harrisburg, PA is called Dale's Drum Shop, and their phone number is (717) 652-2466.

We apologize for any confusion or inconvenience these errors may have caused.



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**DON'T MISS THIS SHOW!**

# Avedis Zildjian

## The Father Of Cymbals

by Jonathan Plazonja

As difficult as it may be for today's drummers to believe, cymbals were hardly heard at all in popular music in the early part of this century. Instead, even as the seeds of jazz were being sown, cymbals were primarily used at the end of a number for a single big crash. Avedis Zildjian helped change all that.

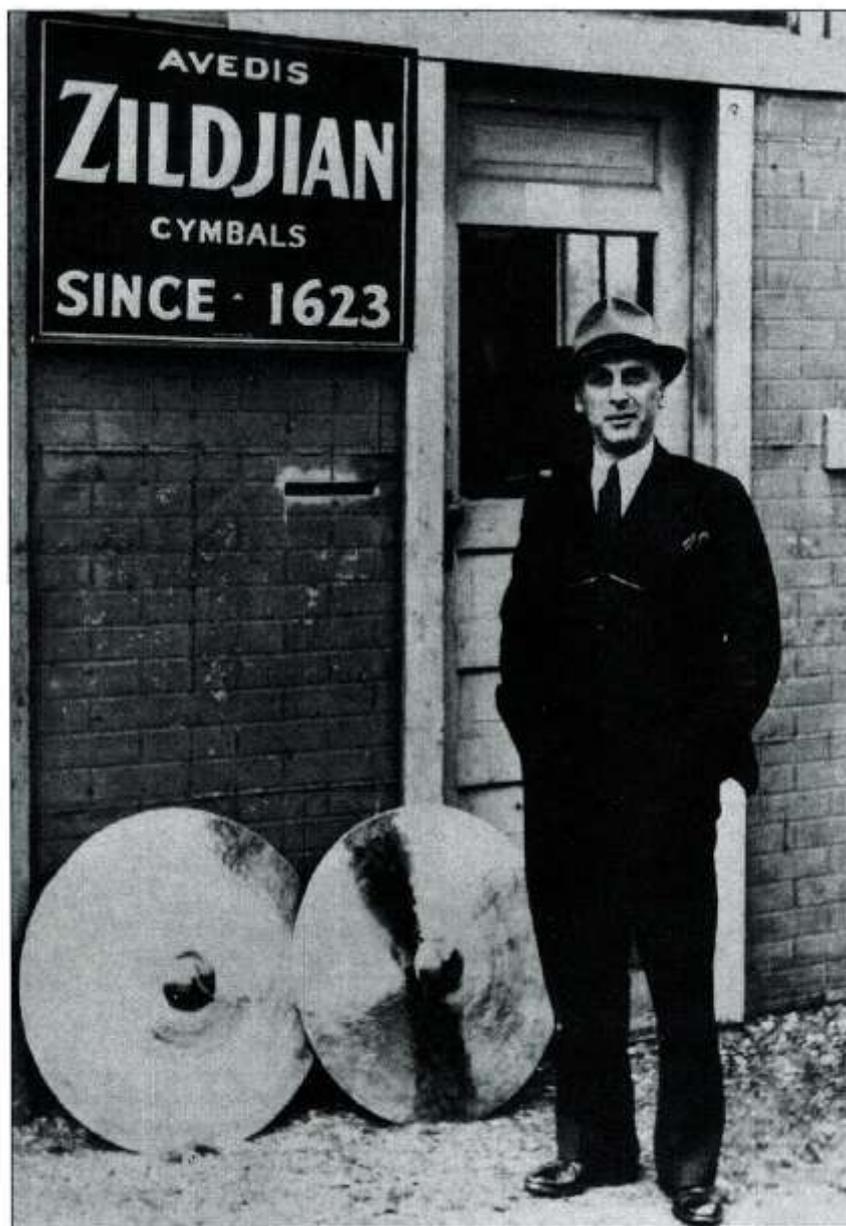
Like a lot of influential people in music, Avedis came from humble beginnings. "My father was born in 1889 in the Bosphorus, not far from Constantinople," recalls Armand Zildjian (currently chairman of the board of the Zildjian cymbal company). "As a boy, Dad spoke Greek, Armenian, Turkish, French, and later (after coming to the U.S.), English. He emigrated to America in 1908 and got a job working in a candy factory in Boston. He was a quick learner, and he soon started a candy business of his own. As he told me, 'Why would you want to work for someone else when you could have your own business?'"

In 1927, Avedis received a letter from his uncle Aram telling him that it was now his turn to take over the ancient family art of cymbal making. But rather than return to Turkey, where the Zildjian family had crafted cymbals since 1623 (and where he himself had apprenticed as a young boy), Avedis convinced Aram to move the company to the U.S.

"I was only eight years old when Aram came to America, but I remember him well," says Armand. "He was like no one I had ever seen before. He must have weighed 300 pounds, and he was bald-headed, with a white goatee and mustache. Aram was very helpful in organizing the factory from the beginning, staying on through most of the first year to help Dad get started. Even so, my father had concerns about entering the cymbal business—which had never been profitable—especially when he already had a successful candy business. It was my mother who thought it was a romantic story and persuaded him to consider it. So Dad went around to the important music stores, asking them if they would buy his cymbals."

The move to the U.S. was a risky one. Demand for cymbals was low, and to make matters worse, shortly after Avedis opened the new cymbal factory outside of Boston, the Great Depression hit. The factory itself was an old, small, one-story building with a dirt floor.

"Working conditions were primitive in those days, and people worked very hard," Armand points out. "Initially Dad worked in all facets of the business—from the melting to the billing. He persevered through the tough Depression years where others would have given up."



Avedis quickly came to know all the professional drummers of the day. He became very friendly with Ray Bauduc, who played with Bob Crosby. He also knew Chick Webb and Jo Jones. But it was probably Gene Krupa with whom he had the closest working relationship. "Oftentimes when Gene would visit the plant, he'd pick out his cymbals and then we'd all go out on Dad's boat, the Mahal," recalls Armand. "Gene had many great ideas about playing cymbals—such as using them as the timekeeper on the kit in place of the snare drum."

Krupa asked Zildjian to develop a thinner cymbal, which immediately became very popular. He also helped promote the use of more special-purpose cymbals. This had a big impact on the Zildjian company's developmental efforts. In fact, many of the cymbals we take for granted in modern drumming—such fundamental models as splash, ride, crash, hi-hat, and sizzle cymbals—were all invented and named by Avedis Zildjian.

"At this time, the use of the hi-hat cymbal was just becoming popular," says Armand. "Jo Jones from Count Basie's Band was helpful in refining Zildjian's hi-hats. Later, Buddy Rich and Louie Bellson helped Dad. Buddy, Gene, and all the greats had a healthy respect for Dad, whom they viewed as one of the founding fathers of the music industry as we know it."

There were, of course, setbacks. In 1939, the boiler in the laundry next door blew up, and the ensuing fire took most of the Zildjian company with it. However, four to five days later, Avedis had the business up and running. "On another occasion," Armand relates, "Dad went to light the oven, but let too much time elapse before lighting it. This caused an explosion that burned his entire face, and he was taken to the hospital. That same afternoon he came back from the hospital with his head completely bandaged and went immediately to his desk—where he typed out some bills the way he did every night. He was unstoppable!"

During the Second World War, Zildjian made cymbals for the Army, Navy, and Marine Corps marching bands. They also got orders from the British Admiralty. This was a very important part of the company's business, because copper and tin were allocated by the War Production Board. Without these orders, the War Production Board probably would have closed the plant down.

"The business grew rapidly during the swing era," continues Armand. "Dad continuously increased production over the years to meet that demand. He remained very devoted to the business that he had started; it was both his hobby and his life. Although he named me president of the Avedis Zildjian Company five years before his death, he never retired. He remained involved in the day-to-day running of the company until he died in 1979 at the age of ninety. Dad's continued involvement provided the continuity



Left to right: Avedis and Armand Zildjian listen to Shelly Manne test ride cymbals in 1947.

needed in transitioning from one generation of Zildjians to another." (Recognizing the importance of this continuity, Armand has been working closely with his daughter Craigie, who is currently a company vice president.)

"I learned a lot from my father," continues Armand. "He was a very decisive and astute businessman and a born leader. Yet he was also a very modest man with a warm side. He loved telling stories about his experiences, and he loved talking about how much the world had changed since he was a boy watching the camel caravans come into Constantinople. He was a powerful presence, but that's what it took to put cymbals where they are today. I miss him very much."

The percussion industry has changed a great deal since Avedis Zildjian began making cymbals in 1929. But his countless innovations and pioneering production techniques earned him an indisputable place as one of the most influential musical-instrument manufacturers of the century. His unflagging passion for his craft helped forever alter modern music as we know it.



# Billy Conway

## Highsticking Morphine's Low Rock

by Adam Budofsky

*It seems rare these days when you can tell who a band is simply from their sound. Morphine is such a band. With their self-proclaimed "low rock," the result of a baritone sax/two-string electric bass/drums line-up, Morphine have developed a unique sonic atmosphere. Over the course of three albums (1990's Good, '93's Cure For Pain, and this year's Yes, all available on Rykodisc), hipsters from alternative, avant-garde, R&B, blues, and just about every other camp have been seduced by Morphine's smoky, bluesy, anachronistic-but-contemporary late-night strains, making them one of the more interesting success stories on today's music scene.*

*Drummer Billy Conway obviously has an interesting role to play in Morphine—not only in fitting into their unusual frequency spectrum, but in spanning their diverse stylistic influences, which range from soul to punk to out jazz, all within a pop context. Conway's experience prepared him well for the job, though. He's been a regular on Boston's lively and multi-faceted live and studio scene for years, and his tenure in the popular punk-blues group Treat Her Right (with Morphine's Mark Sandman) saw him exploring unusual colors and rhythms primarily on a cocktail drum.*

*We caught up with Billy after a recent New York gig at the Knitting Factory, where Morphine's ability to design their unusual sonic architecture was being tested by less-than-optimum stage sound....*

**BC:** When Mark feels like he has to really push the volume on stage to hear himself, he might want more volume out of the drums. I'm not a heavy hitter, so I have trouble when that happens. You sort of reach a level where it's about as hard as you want to hit, and then you feel like you want to steam it up a little more, but you've got no head room. I like to be able to play as softly as I want.

**AB:** You did play lighter than I would have imagined. You don't normally see people "caressing" a 12" splash the way you do.

**BC:** We're trying to let the space be part of the music. If we can lighten up, we can use a little more imagination.

**AB:** The band also has a very identifiable sound. Does all that low end affect you in any way?

**BC:** Not really. We have the worst time when they put subwoofers under the stage, though. We're already creating a lot of low end, then the stage starts rattling. Your stomach is going, "Woo, what's going on here?" [laughs] In a band with guitars, very often you are fighting for the same sonic space. With this



band I don't really have that.

I think simplicity is the subtext of what we are doing. So we want to have simple gear and not too much of it. Like anybody, I'd like to have a whole living room full of trinkets to play, but you just can't tour like that. I've always played with a small kit anyway.

I suppose the other thing is that in this band I can let the drums sing a little more. I don't have to dampen the toms at all, and I try to get the snare drum honking if I can. I prefer to have nothing in the kick drum, but I usually leave that up to our sound man.

**AB:** It's nice to be able to hear somebody riding on the rim of a tom.

**BC:** I love that sound. A lot of the style that I use in this band comes from Mark and I having been in Treat Her Right, where I played a cocktail drum. For about five years I played one drum, with a little percussion tree—a cheap little 15" cymbal, a cowbell, a wood block, and some frying pans. That was an incredibly liberating experience, and it made me really learn to value what you can do with drums and the low end. A cocktail drum has snares in it, but they're usually so archaic that when you hit them you get immediate slap-back. So the first thing I do is take the snares out. A cocktail drum also has a tendency to be very metallic-sounding on its own. If you put a wooden rim on it, it takes some of that

away, and the sound of a wood rim is much more fun to play on than a metal one. In any case, I started using a lot of the low-end kind of playing, and playing one drum is sort of like a whole new world. You learn to put the backbeat in different places. I tried to bring a lot of that back to the kit, because I really didn't play much kit for the better part of five years.

**AB:** What was the connection between Treat Her Right and Morphine?

**BC:** Treat Her Right and Morphine coexisted for a while. Treat Her Right was still playing gigs, and then I was doing sessions around Boston with lots of really great people. I have to admit, as much as I enjoy what I'm doing, I miss the variety of playing with different people every night.

**AB:** Give me an idea of some of the different types of gigs you did.

**BC:** There are a lot of folkies in Boston, and I got hooked into that and got to play on a lot of folk records. Like I said, I'm not a heavy hitter, so I don't scare them away. They want drums, but they don't want *too much* drums. [laughs]

I've had a steady diet of rock 'n' roll bands as well. I recently did a record with a singer/guitarist named Dennis Brennan called *Jack In The Pulpit* [Rounder/Upstart]. And when we were on break in December I did a record called *Traveling Through* [Rounder] with a seventy-two-year-old country & western singer called Dick Curless. That was great. It was a learn-and-burn kind of session. The sad part of the story is that Dick just died. But recording with him was like going to school. He would play his guitar and sing the song. If he got it, you better hope *you* got it, because he wasn't going to do it again, [laughs] I also recently played percussion on an album called *Night In Amnesia* [Rounder/Upstart Records] by two guitarists, David Tronzo and Reeves Gabrels. Reeves was in David Bowie's Tin Machine, and that album was all improvisatory.

**AB:** Let's talk technique a little. One of the things I notice about your playing is that you keep the hi-hat going a lot on the upbeats—but you also have an unusual way of accenting when you're pulsing. Is that conscious?

**BC:** To a degree. I will be honest and say that sometimes I sort of let my left foot do what it wants to do. And yet at the same time I've been consciously trying not to run 16th notes on the hi-hat all the time. And I think what happens is that I don't intentionally play 'it, but my foot kind of wants to, so it sneaks in there. And playing on the upbeat, I think, comes from having played a lot of bluegrass. Of course, that works wonderfully in bluegrass. And most of the time you're playing with brushes and sticking with the

banjo with your hands, so the hi-hat is able to kind of mark the upbeat. But I have to say I'm wrestling with that left foot thing, because I like it steady.

**AB:** That almost haphazard quality seems to work with the band's loose, laid-back approach. It's not very regimented music.

**BC:** Definitely not. I try to hear the rhythms that Mark and Dana [Colley, sax] are playing, and depending on what they are doing, I might try to play something with them—or against them, which sometimes gets a texture going.

**AB:** Is there a certain amount of variation each night on the road? It would seem that there would be.

**BC:** Oh yeah—and God bless it. That's one of the great things about a trio—it's pretty easy to improvise and to change your

parts, either wildly or just subtly. I can honestly say that we have never played the same show twice unless purely by mistake. Usually we have dinner, then decide what we feel like playing. Sometimes we'll do a TV or radio show and they'll want to know what we're going to play, and we're like, "Well, we haven't had dinner." [laughs] It helps us keep it fresh, of course. And with a trio, if somebody wants to take a left turn, it's not so hard to get just two other guys to follow along.

**AB:** Has it ever happened where taking a left turn has resulted in a song being arranged differently from then on?

**BC:** Oh, definitely. We always play new songs on the road, and nine times out of ten we play them well before we are ready to—and sometimes there will be a violent crash at the ending. But that doesn't matter so much. One of the things that we have learned is that you can improvise more than many musicians think. The fans will still be there. They know when you are going out on a limb. If you're not making it... well...they'll go back and have a sip of their beer and chat for a while. But if you *are* making it, that's when it's great. It's a fine line, of course, between screwing around indulgently and looking for two minutes of transcendence. If you can keep it in check, those are the moments that are truly fun.

**AB:** How about some background? Did you grow up in Boston?

**BC:** No, I grew up in a small town in Minnesota, where there weren't many drummers. I would get called to play with polka bands, and I learned to love that stuff. Some of the grooves are very intricate and very different, and it's important that you play them correctly. Maybe that's where the hi-hat thing comes from, too, that upbeat kind of polka thing. And, of course, polka drummers traditionally play standing up, so years later, with the cock-

"For about five years I played one drum and a little percussion. That was an incredibly liberating experience, and it made me really learn to value what you can do with drums and the low end."



tail drum, that would come around to haunt me. So I played polka and country & western gigs. And then, of course, I had my own rock band.

Then I went off to college in New Haven and lived with a group of about ten musicians. That was probably the period when I learned the most about music. There was a blues harmonica player, who now plays with the The, a jazz guitar player from Philadelphia, an upright bass player from New York who was heavily into jazz, a banjo player from Virginia.... The jazzbos would come in and I would play with them, then the bluegrass guys would come in and I'd play on the snare drum for a while, and then a little blues thing would happen. So it was an incredible time. I'm really grateful for that. I was going to Yale, and I was playing hockey, so my plate was full.

**AB:** So how did you end up in Boston?

**BC:** After college a bunch of us moved to San Francisco to play. This was the early '80s, and we were playing revved up Motown tunes, kind of what Costello was doing, very high-energy. But San Francisco at the time had a groovy, vibey thing going on, and they looked at us like we had nine heads. I knew that if I wanted to keep playing, it was going to be in L.A., Boston, or New York. It seemed like a pretty easy choice, so I moved to Boston with a bass player friend of mine. We hired ourselves out as a rhythm section and worked around until it became home.

**AB:** Why was the choice of Boston easy?

**BC:** The music would have been great in New York, but I think that it would have been really difficult to try to make a living. New York seemed a little daunting to me at the time. Boston seemed like a nice compromise, and I knew people there and it seemed like there was a rocking scene going on. It's odd to say, but there is no music business in Boston, so nobody is playing get-a-contract music. Consequently there's a lot of room for improvisation and for trying out new ideas. Morphine sort of came out of that spirit.

**AB:** Are there any songs on *Yes* that you are particularly happy about the way they came out?

**BC:** The song "Whisper" has got a vibe, and I liked the reckless nature of the song "Sharks." That was done totally live at a radio show at like eleven in the morning. We walked in and we were feeling cocky and just went for it. It's things like that with a vibe that I'm most happy with. It's like that old thing of spending two days getting drum sounds: Show me a record where the drum sound made it a hit. Short of "Wipe Out," I can't think of any.

**AB:** "In The Air Tonight" by Phil Collins?

**BC:** Right. Well, I guess that one qualifies, too. [laughs] But that's always been my theory anyway. I'm willing to work on drum sounds, but not to the point of where it beats me up and I don't feel like playing anymore. I also don't like the close-miking thing. It's like, I don't know what a drum sounds like that close. I've never put my ear that close to it when I hit it, and I don't ever intend to.

**AB:** Was this a concern during the recording of *Yes*?

**BC:** Definitely. Paul Q. Kolderie, who produced most of the album, is really aware of that, and he relied heavily on overhead mic's. He did a really cool thing one day with some very old mic's. He put them about six inches away from the wall behind me and then had a kick drum mic' out about ten feet right on the floor. He pointed those three mic's in what seemed like really ridiculous directions, but it was a good room. Boy, I really liked that. He had the close mic's there, but usually when it came time to mix, the room mic's were brought up first and then he would augment with the close mic's. And I think, in many ways, that can be done live, too. I know that by the end of the Little Village tour that Jim Keltner did, the sound engineer was just using this very fancy overhead mic' and a kick drum mic'—that was it. Keltner uses shakers a lot, and the close mic's weren't getting any of that. So he dropped this mic' down as close to Keltner's head as he could without being intrusive. And I thought, "Now *that's* the idea!"

**AB:** I always thought that in the studio it would be nice to have a couple of mic's about six inches from your ears, picking up the drums the same way you hear them when you play.

**BC:** Exactly. Isn't that how you control your dynamics? How hard you hit is determined by how well you hear. It's a very simple process. So I'm very willing to go along with close-miking to a degree, but I like air around the drums...after all, that's where the *music* is created.

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## Zildjian Day In Prague

Zildjian Day in Prague (June 18, 1995) proved to be one of the most exceptional clinics in recent memory. Not only was it held in one of Europe's most beautiful and historic cities, it also offered something for everyone, including non-drummers. The show featured international drum stars Gregg Bissonette and Peter Erskine, plus three up-and-coming Czech drummers—certifying the abundance of untapped musical talent in the former communist country.

The Music Hall in the Town Library in the Old Town district of central Prague hosted the event. It was the first drum clinic ever to be held in the Czech Republic, and fans turned out in record numbers. The initial part of the show belonged to the Czech drummers; the second half featured the drumming veterans.

Vladimir Pecha was first to take the stage. Although he resembled a heavy metal drummer, his playing was more befitting the Brecker Brothers than Black Sabbath. Accompanied by a bass player and guitarist, Vlad performed graceful, '90s-style fusion, complete with brushes, odd meters, and a Krupa-esque solo.

Rock drummer Marek Zezulka followed with his bandmates Pan Pot in tow. The tightness of the band and its grunge-y compositions suitably exhibited Zezulka's intense yet complex style. He managed to cut through the unwavering volume like a knife with his sharp, biting drum sound. No drum solos—just a straightforward, jaw-dropping display of powerful, inventive drumming.

Jiri Stivin took things in yet another direction. The young drummer jammed with his father (and namesake), a woodwind player well-known throughout Europe. Stivin Junior displayed unbelievable chops and a penchant for playing complex polyrhythms. His playing was simultaneously raw and refined. True to his jazz pedigree, Stivin's solo had a spontaneous, free-form feel.

The Czechs were a hard act to follow, but Gregg Bissonette's clinics never disappoint. Gregg is famous for his kinetic and overwhelmingly physical performances, and his stamina is topped only

by his sense of humor. At the outset Gregg proclaimed, "I want to teach as well as entertain," and he expertly achieved both. After a dramatic solo, he played along to DAT tapes before offering useful advice, instruction, and helpful demonstration. He also spoke knowledgeably about Latin and Afro-Cuban rhythms, and about the intricacies involved in playing against the clave. Finally, he brought Pecha and Stivin back on stage for a three-way playing session that met with tremendous audience enthusiasm.

Peter Erskine drove from Vienna to Prague on the morning of the clinic, bringing with him the other two members of his trio. Not standing on ceremony, he took the stage and simply *melted into* his kit. Playing with the trio allowed Peter's tonal subtleties to take flight. At one point, he remarked that "drumming is really all about playing with other musicians," and his playing with the trio underscored his statement. On his own composition "Bulgaria" (which he dedicated to the Bulgarian soccer team) Peter employed mallets, wind chimes, and a delicate cymbal vignette. On pianist John Taylor's composition "For My People" (which Peter dedicated to the Czech soccer team) Peter's dramatic soloing brought the crowd to its feet, offering a fitting ending to an inspired—and uniquely musical—day of drumming.

• Teri Saccone

## Guitar Center Drum-Off

Guitar Center's 6th Annual Drum-Off is in full swing, and this year's competition has proven to be the largest so far. Over 2,000 drummers from all over the nation are currently competing in regional competitions held in twenty Guitar Center locations in Los Angeles, San Diego, San Francisco, San Jose, Houston, Dallas, Chicago, Minneapolis, and Boston.

Guitar Center created the Drum-Off competition six years ago as a way of letting customers know that the musical instrument store also specialized in drum and percussion equipment. "It's also a great way to give something back to our customers," mentions GC's national drum manager Mark Nelson. "We love getting our customers up on stage so we can cheer them on. The idea snow-



(Left to right):  
Production manager Libor Antos, with drummers Vladimir Pecha, Peter Erskine, Gregg Bissonette, Marek Zezulka, and Jiri Stivin



The drum department at Guitar Center in Hollywood, California, with a separate room dedicated to world percussion instruments.

balled, and the prizes keep getting bigger. This year we also have the co-sponsorship of *Modern Drummer*, making 1995's Drum-Off the best and biggest by far!"

Prizes for the 1995 contest include pro series drumsets from Yamaha, Drum Workshop, Pearl, Premier, and Tama, along with cymbals from Zildjian, Sabian, and Paiste. Regional winners will also be flown to Hollywood, California for a Grand Final Competition, where one lucky drummer will emerge victorious. Details on the Drum-Off are available by calling (818)735-8800.

## MD Giveaway Winners

**Reed Chambers** of Stonington, Connecticut and **Rom Kurus** of San Francisco, California received Brady snare drums after their cards were drawn in the \* June '95 issue giveaway. **Lisa Driver** of Haverhill, Massachusetts and **Bart Spellman** of Seattle, Washington are the

winners in the Meinl *Lightning* Crash Cymbal sweepstakes in the July '95 issue. Lisa will receive her choice of four cymbals from among the entire *Lightning* model line; Bart will select two cymbals from among four specific models. Congratulations from „Brady, Meinl, and MD.

## Buddy Rich Memorial Concert

The 1995 Buddy Rich Memorial Scholarship Concert will be presented on Sunday, November 19, 1995 at Manhattan Center, 311 W. 34th St., New York City, (212) 279-7740. The format for this year's event will differ from that of previous concerts, with such contemporary artists as the Screaming Headless Torsos scheduled to perform. Children ten years of age and younger will be admitted free of charge, and the National Drum Association will be providing free hands-on drum lessons through-

out the day in an effort to promote drumming interest among young people. The 3rd Annual New York City Drum Expo, featuring displays of drumming products from a variety of manufacturers, will be presented in conjunction with the concert.

## Project: "Rhythm" Targets Inner-City Youth

Pearl Corporation's Hooked On Drums program, Sabian, Vic Firth, and the National Association of Music Merchants have joined forces to help sponsor Project: "Rhythm," a community-based outreach program designed to educate participants about the history, use, importance, and role of drums in our society.

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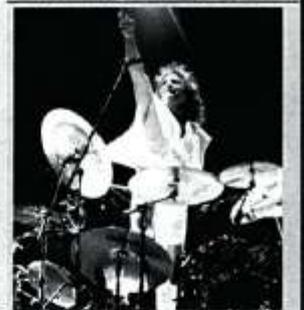
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Clubs of Northeast Florida. The after-school program offers training for participants interested in marching drums or drumset. "I was faced with the same adversities and temptations as many of today's youth," says Green. "Drums were the vehicle I used to channel the negative influences around me into positive results."

The official introduction of Project: "Rhythm" took place September 23 at a free concert (featuring Roderick Green with his band) held at The Landing in Jacksonville, Florida. Information was provided on Project: "Rhythm" and on how to get involved in Boys & Girls Clubs. Promotional packages containing t-shirts, stickers, an issue of *Modern Drummer*, and drum-related items were distributed. Additional exposure is planned at the Jaguars' home games via announcements in the team's programs and other stadium promotions. Information on Project: "Rhythm" may be obtained by calling the Program Information Center at (800) 845-3586.

## IndyQuickies

**Maury Brochstein**, a fifteen-year music-industry veteran, has been elected president of **Pro-Mark Corporation**, the Houston-based drumstick manufacturer. Company founder (and previous president) **Herb Brochstein** has been named chairman of the board of directors, and will remain active on a full-time basis.

**Mapex** drums are now being distributed throughout North America by **Washburn International**, a Chicago-based manufacturer of guitars and other musical instruments. The new distribution agreement will be exploited by the re-introduction of several Mapex models that had been absent from the market.

**CMP Records and Zildjian Cymbals** have announced the winners in the Trilok Gurtu Clinic Sweepstakes (featured in MD's May issue). Grand prize winner **Jim Rollins** of Philadelphia, Pennsylvania won a trip to London for a clinic with Trilok. Second-prize winners **Amir Ziv** (of New York City) and **Liviu Pop** (of New Britain, Connecticut) won sets of Zildjian cymbals. Ten third-prize winners each received autographed copies of the complete Trilok Gurtu CMP recordings catalog.

**Dial-A-Beat**, the international drum-instruction hotline conducted by **Jeff Indyke**, is celebrating its sixth anniversary of communicating drum ideas and techniques to drummers around the world.

**K&K Sound Systems** has a new address: 1260 Anderson Ave., Coos Bay, OR 97342, tel: (503) 267-4285, fax: (503) 269-1577.

**The 20th Annual Summer Band Symposium**, sponsored by **Bands Of America**, was held June 19 through 24 on the campus of Illinois State University. Over 1,400 high school band students and 250 band directors attended the event, which is considered "the most comprehensive band workshop in the nation." In addition to the week-long educational opportunities, participants (and the public) were treated to performances by Spyro Gyra, the U.S. Army Field Band, the Canadian Brass, the U.S. Marine Drum & Bugle Corps, and the Rosemont Cavaliers, Cadets of Bergen County, and Star Of Indiana drum corps. Information regarding future Summer Band Symposiums may be obtained from Bands Of America, Inc., P.O. Box 665, Arlington Heights, IL 60006, tel: (800) 848-BAND, fax: (708) 956-8370.

This past June 24 and 25, the "original" **Long Island Drum Center** relocated to a new 7,500-square-foot building located at 1460 Old Country Rd, Plainview, NY 11803. The new facility houses extensive showroom and warehouse space and includes five modern teaching rooms.

**The Atlanta Institute of Music (AIM)** is celebrating its tenth anniversary as the Southeast's "only music school geared for the professional musician." The school is accredited by the Southern Association of Colleges and Schools and is sponsored by such manufacturers as Peavey, Tama, Yamaha, and many others. Visiting faculty includes many top recording artists, and the curriculum is said to "offer an exciting learning environment" for the aspiring pro musician. Information may be obtained at (404) 242-0141.

## Endorser News

Sabian has announced that **Walfredo Reyes, Jr.** (Robbie Robertson, Traffic, Santana) is their newest cymbal endorser.

New Vic Firth drumstick artists include: **Jim Sonefeld** (Hootie & the Blowfish), **Charlie Grover** (Sponge), Stacy Jones (Letters to Cleo), **Robin Goodridge** (Bush), **Sterling Campbell** (Soul Asylum), **Jimmy Chamberlin** (Smashing Pumpkins), **David**

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Ric Wright (Mel McDaniel) is currently endorsing Yamaha drums and Regal Tip sticks.

Fredrico Percussion now lists jazz drummer Billy James, Bernie Herr (House Rockers), and Steve Scales as artist endorsers.

Now playing Easton AHEAD drumsticks are John Tempesta (White Zombie), Charlie Morgan (Elton John), James Kottak (Warrant), Gina Schock (Go-Go's), and Scott Rockenfield

(Queensryche).

New Aquarian drumhead endorsers include Ben Rappa (Ted Nugent), Winston Watson (Bob Dylan), Steven Falfand (Munkafust), John Snider (Eddie Money), Gordy Knudtson (Steve Miller Band), and Bobby Rock.

Butch Poe (Roy Clark), Jim Riley (Sign Of The Times), Jason Gerkin (Molly McGuire), Lisa McKenzie, Gary Boyle (Step Brothers Band), and Darron Henderson (The Secrets, Rare Form) are playing drums by Kansas City Drumworks.

Ron Welty (the Offspring), Patrick Wilson (Weezer), Robbie Maddix (the Stone Roses), Tim O'Reagan (the Jayhawks), Melvin Baldwin (Dionne Farris), Mike Malinin (the Goo Goo Dolls), Bill Stewart (John Scofield), and Ray "Killer" Allison (Buddy Guy) are new Zildjian drumstick endorsers.



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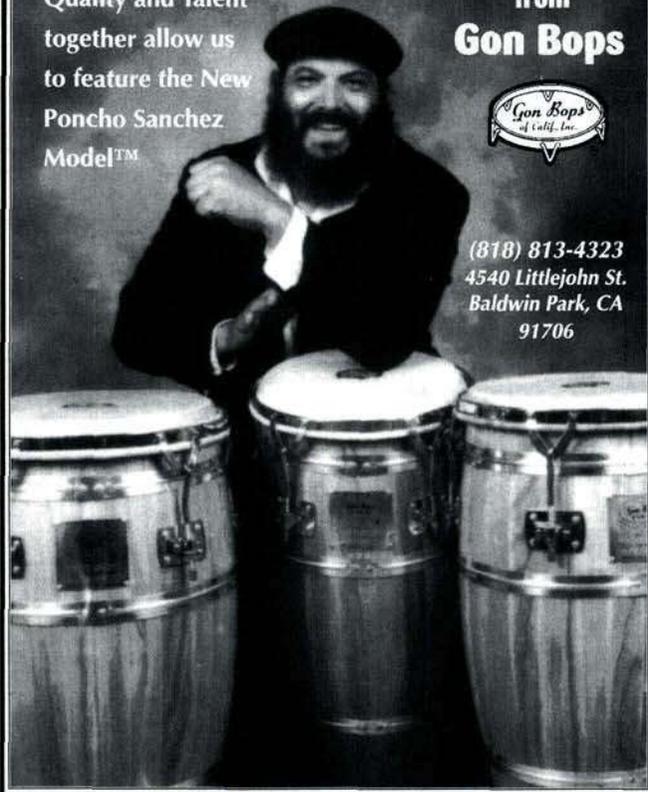
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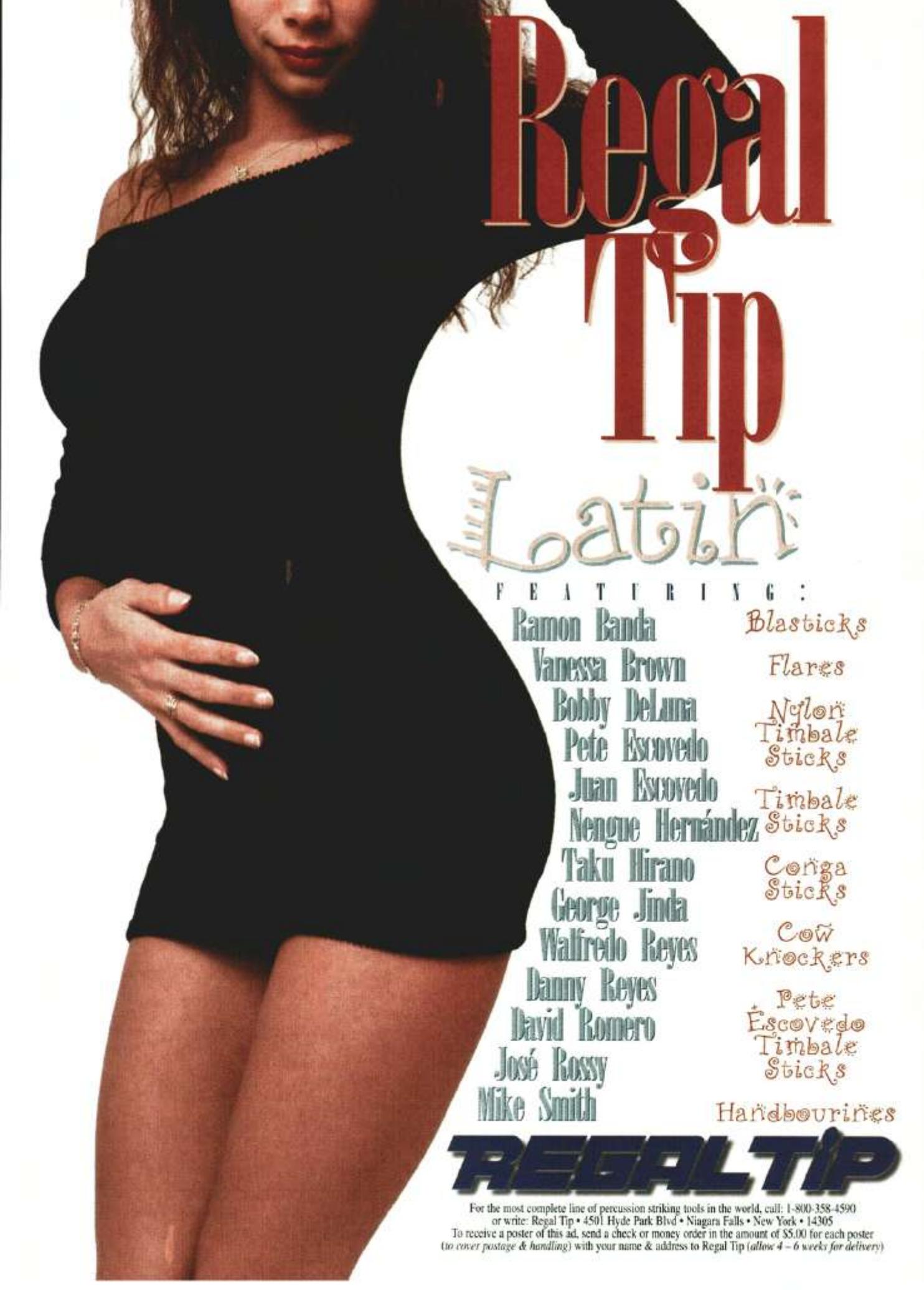
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We made an exception to our "no people in the picture" rule this time, because Pieter Bexkens' appearance while playing his drumkit creates part of the kit's total visual image. He designed and applied the checkerboard covered finish himself, and was so pleased that he had a suit made to match! A native of The Netherlands, Pieter plays his combination Pearl/Maxwin double-bass kit (with Paiste and Tosco cymbals) in a grunge rock band, and takes a smaller version out on jazz gigs.



#### PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid

"busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

## NEXT MONTH

### L.A. VETERAN (AND CHICAGO'S) TRIS IMBODEN

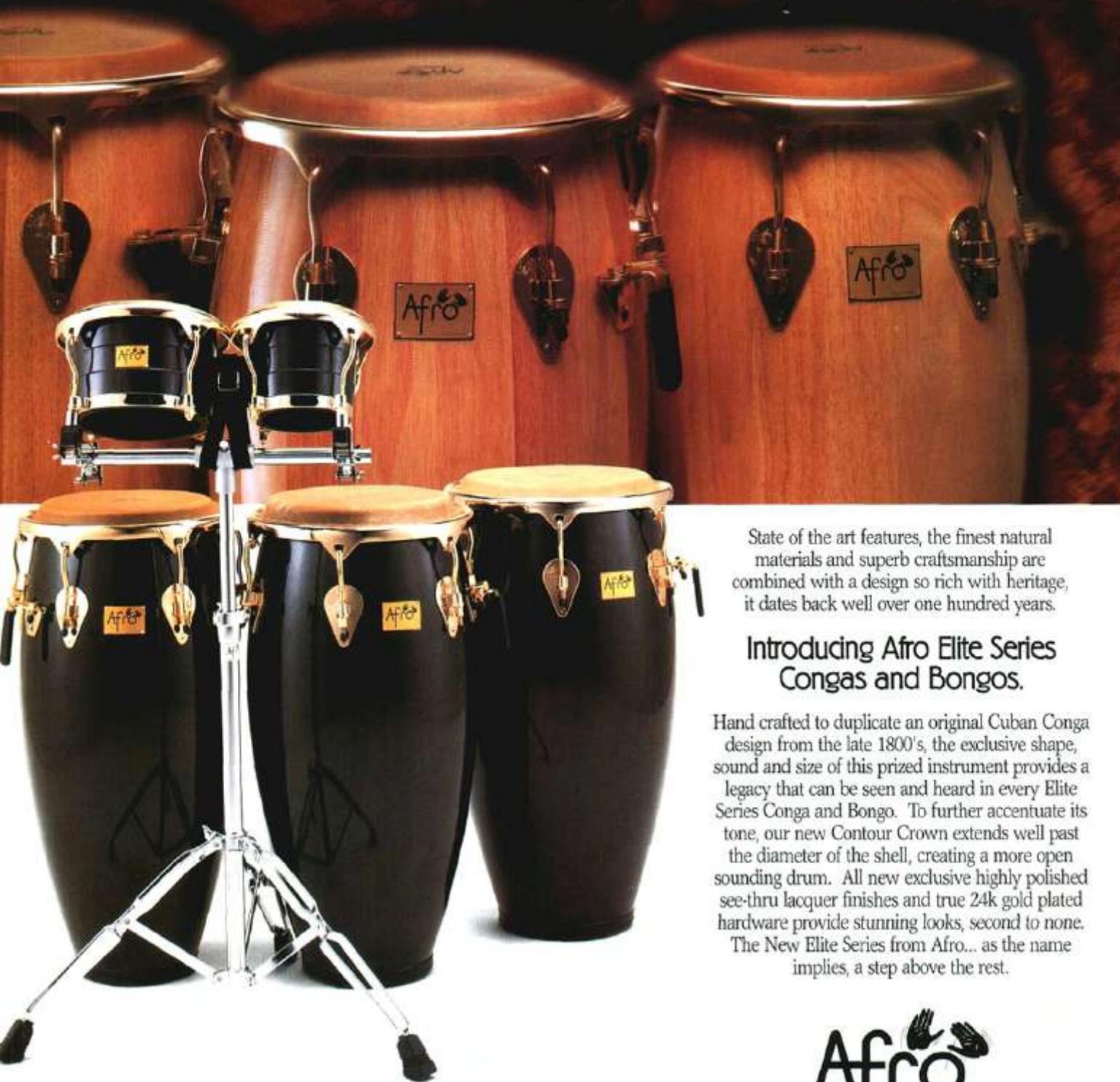


Photo by Mark Weiss

### Plus:

- Elvis COSTELLO'S PETE THOMAS
- THE DRUMMERS OF BRAZIL
- DAVE ABBRUZZESE ROCK CHART
- IMPRESSIONS WITH LENNY WHITE

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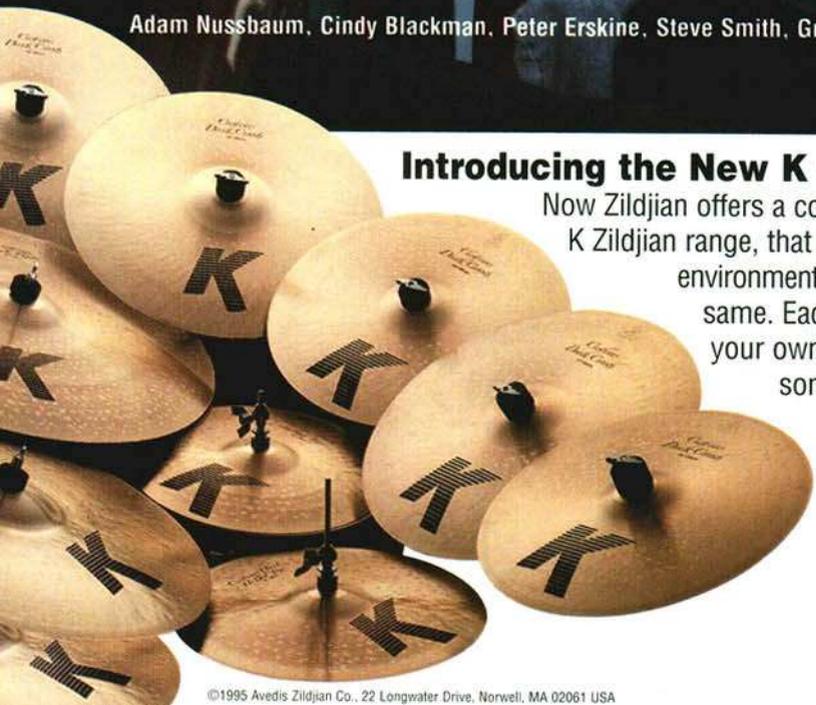
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