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December '95

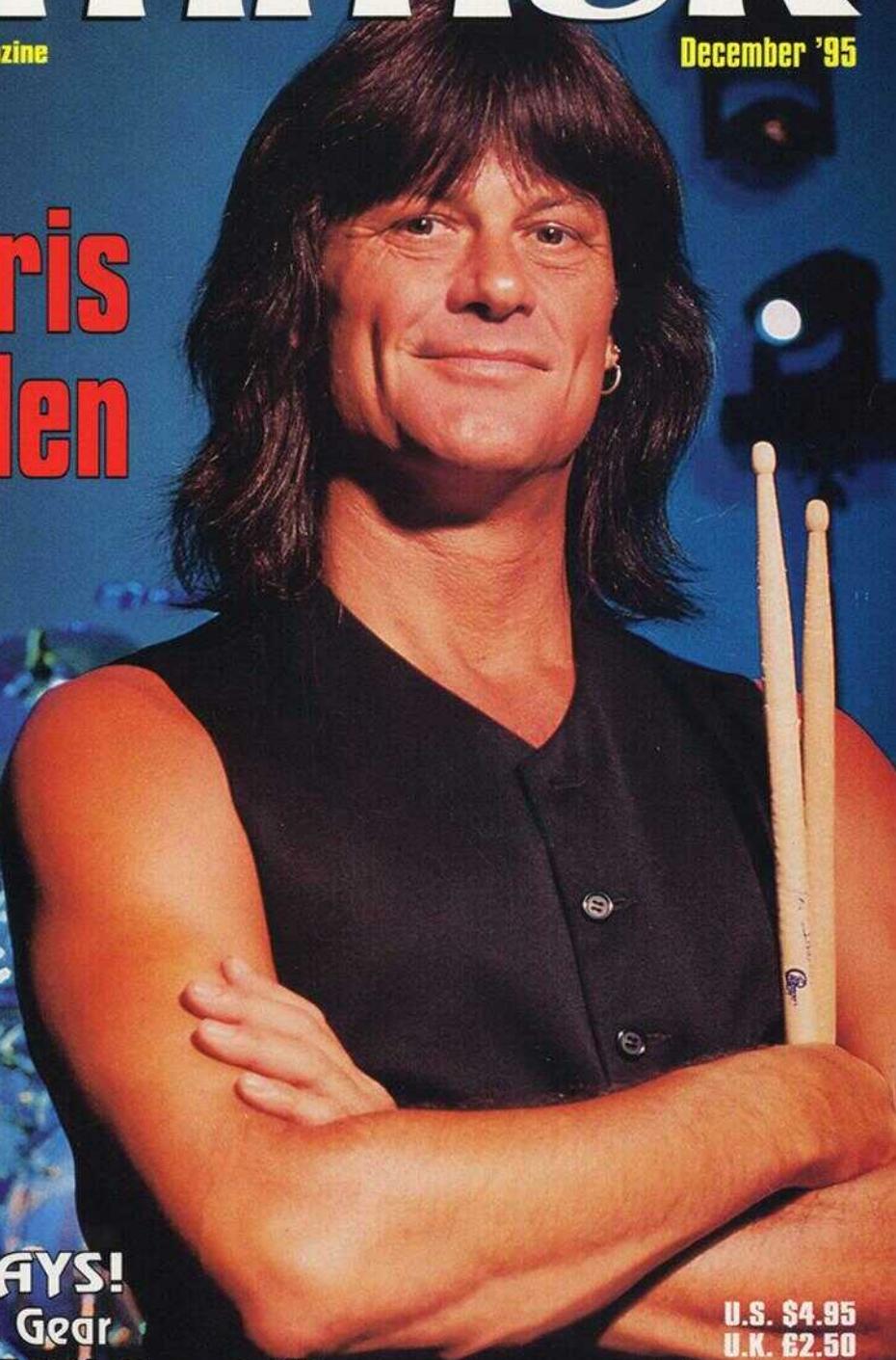
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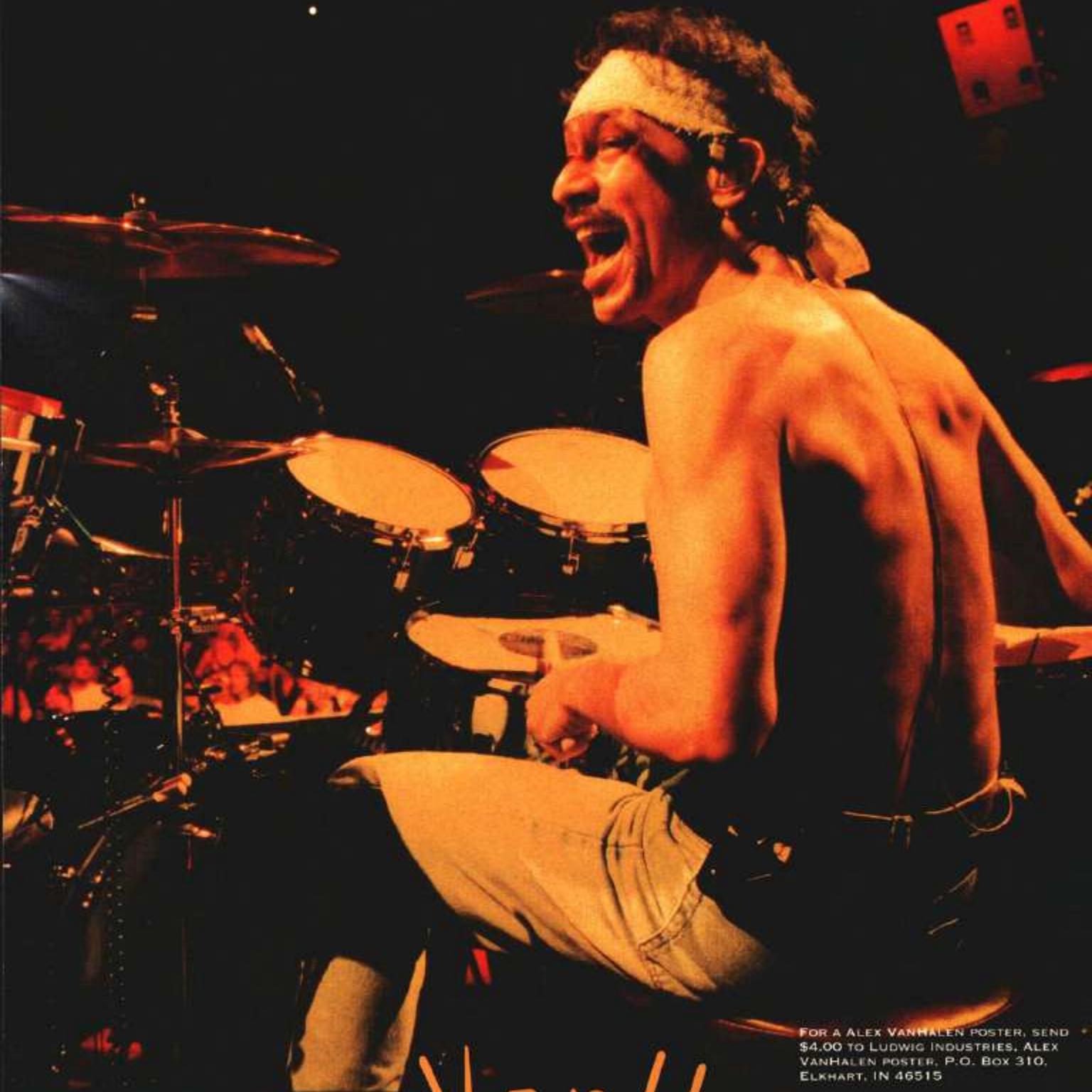


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# Contents

## Features



### TRIS IMBODEN

A drummer who can burn on gigs as diverse as Kenny Loggins, Crosby, Stills & Nash, Al Jarreau, and Cecilia & The Wild Clams is obviously prepared for the most demanding situations. With the release of Chicago's contemporary big band album—as well as a CD of all-new material—it seems Tris Imboden has found the perfect challenge.

*Robyn Flans*

34



### PETE THOMAS

Pete Thomas's best-known gig may be Elvis Costello, but lately he's proven perfectly suited to projects by Richard Thompson, Matthew Sweet, Los Lobos, and John Paul Jones/Diamanda Galas. A recent Costello engagement in NYC proved just the right time to catch up with this drumset chameleon.

*Adam Budofsky*

56



### THE DRUMMERS OF BRAZIL

The city of Recife was recently the site of the very first Oficina de Percussao, a week-long celebration of Brazilian drumming. With this unique event as a backdrop, Brazil's top drumset artists gather 'round the table and describe what it is to ply the trade in the deepest percussive culture of all.

*Chuck Silverman*

78



### A VISIT TO THE PAS MUSEUM

Even the most forward-looking drummer will admit that there's great wisdom in the past. In an exclusive photo-essay, *MD* captures the Percussive Arts Society's vast collection of vintage and unusual percussion, which poignantly traces the history of our instrument.

*Rick Mattingly*

94

## Columns

### EDUCATION

- 102** ROCK PERSPECTIVES  
Doubles On Double Bass  
BY ROB LEYTHAM

- 104** DRUM COUNTRY  
Nashville Studio Reading  
BY TOMMY WELLS

- 106** RUDIMENTAL SYMPOSIUM  
The Twenty-Six Poly-Rudiments  
BY PETER MAGADINI

- 112** ROCK CHARTS  
Dave Abbruzzese:  
"Better Man"  
TRANSCRIBED BY  
VINCENT DE FRANCESCO

- 124** IN THE STUDIO  
The Drummer's Studio Survival Guide: Part 9  
Equipment Selection And Preparation  
BY MARK PARSONS

- 138** TAKING CARE OF BUSINESS  
Musicians And Managers: A Marriage Of Necessity?  
BY RICH WATSON

### PROFILES

- 136** ON THE MOVE

### NEWS

- 10** UPDATE  
Narada Michael Walden, Jeff Martin, Errol Parker, and Pheeroan akLaff, plus News

- 144** INDUSTRY HAPPENINGS

### DEPARTMENTS

- 4** EDITOR'S OVERVIEW

- 6** READERS' PLATFORM

- 14** ASK A PRO

Charlie Benante, Rod Morgenstein, and Phil Ehrt

- 20** IT'S QUESTIONABLE

- 116** IMPRESSIONS

Lenny White On...  
BY KEN MICALLEF

- 130** CRITIQUE

Paul Motian CD, Snare Drum Solos video, and Hardware book

- 146** MD's 1995 INDEX UPDATE

- 152** DRUM MARKET

Including Vintage Showcase

- 160** KIT OF THE MONTH

### EQUIPMENT

- 24** NEW AND NOTABLE  
Highlights Of Summer NAMM '95

- 28** PRODUCT CLOSE-UP



Ugly Percussion  
Snare Drums  
BY WILLIAM F. MILLER

- 30** D-Tool  
BY RICK VAN HORN

- 31** Trueline Drumsticks  
BY RICK VAN HORN

- 118** SHOP TALK  
Shipping Your Drums  
BY GREG THOMAS

**92**  
MD GIVEAWAY

Win a great percussion package from Rhythm Tech!

# A Fitness Regimen



Since *Modern Drummer* began back in 1977, my involvement with the magazine has kept me in an office environment a good portion of the time. Somehow, there just never seemed to be enough time in a typical week to schedule some form of physical fitness activity.

Around a year ago, in an attempt to do something about it, I decided to enlist the services of a personal trainer who could tailor a fitness regimen specifically to my needs. The workouts are roughly an hour and a half each, three times a week—a schedule I've adhered to religiously over the past year. Basically, the sessions

incorporate a vigorous cardiovascular workout, combined with a weightlifting program designed to increase muscle tone, strength, and flexibility. Interestingly enough, after just six months, I found I could much more effectively handle the stress that tends to build up from the kind of work we do here. I could put in a longer, more strenuous day without tiring as quickly, and I was generally more productive throughout the entire week.

But perhaps the most pleasing side benefits, and my primary reasons for bringing this up, were the gradual changes I also began to notice in my drumming. Again, after just a few months, my flexibility, speed, and power began to improve significantly as a result of the workouts. My endurance level increased dramatically, and certain techniques that once seemed

difficult to execute started to flow from mind to limbs more naturally. I think it's important to mention that I made no other notable changes in my practice routine, so I can't attribute any of the aforementioned improvements to anything other than the regular workouts and an increased level of fitness.

In essence, I'd simply like to suggest to any player, young or old, who may not be devoting enough time to some type of physical conditioning program, to give it some serious thought. Clearly, it can make a difference—one that I certainly noticed in my performance behind the desk...and behind the drumset. Give it a try, and see what happens. Then feel free to write and let me know what you find. You just might be pleasantly surprised. I know I was.

# MODERN DRUMMER®

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**MODERN DRUMMER** magazine (ISSN 01944533) is published monthly by MODERN DRUMMER Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1995 by MODERN DRUMMER Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

**EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES:** MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (201) 239-4140. E-mail: moddrummer@aol.com.

**SUBSCRIPTIONS:** \$34.97 per year; \$56.97, two years.

Printed in The United States

**MODERN DRUMMER** welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

**MUSIC DEALERS:** Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer, Dealer Service, P.O. Box 389, Mt. Morris, IL 61054. Tel: (800) 334-DRUM or (815) 734-1214.

**SUBSCRIPTION CORRESPONDENCE:** Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll Free Tel.: (800) 551-3786.

**POSTMASTER:** Send address changes to Modern Drummer, P.O. Box 480, Mt. Morris, IL 61054.

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## ON BOUNCING BACK

Only a week after I read your article about bouncing back from losing one's gig [September '95 *MD*], the unexpected happened. After three years, countless gigs and sessions on speculation, and much emotional investment, I was fired from my band—one week before we were scheduled to record our debut album for Elektra Records. This came without any kind of warning or indication that the leader was unhappy with my playing.

In addition to the advice given by your panel of "fired" drummers, I would like to offer these tips to other drummers who might find themselves in a similar situation: Before you do anything on speculation (read: for free) with any band, get some kind of agreement that you and the band are comfortable with—in writing. Even if nothing comes of your recordings and/or showcases, you have nothing to lose by having an agreement. If something *does* happen, everyone will already be covered legally—so you can go about making music instead of worrying about the music business!

Joel Richman  
Edina, MN

I'd like to commend the drummers featured in the article "Losing Your Gig And Bouncing Back." I'm happy to see that they could rise above what happened to them. They are truly an inspiration to anyone who has ever been in a similar situation. I wish Dave Abbruzzese, Steve Gorman, Grant Young, Dave Lombardo, and Chuck Morris the best of luck in the future.

Jim Nargiso  
Butler, NJ

## DEATH METAL: CON...TRADITION

In response to J.N.'s letter (titled "...And Con") in your September *Readers' Platform*: Does anyone else find this redundant? *MD* does an excellent job with an article on a subject that some find objectionable [death metal drumming] and is subsequently accused of contributing to the downfall of society.

Excuse me, J.N., but perhaps we should clear up a few points. Gene Hoglan practices with *prosthetic* (as in fake) femur bones to improve his speed and wrist strength. Furthermore, I don't recall *any* references to cross burnings or the killing of animals. And "tasteless" is a matter of personal opinion.

Perhaps you failed to grasp the message that has been emphasized so often in *MD*: Good drummers should be judged by how *they* contribute to *their* music, and not by popular opinion. I do not listen to death metal music, nor do I subscribe to that particular lifestyle. But I will not sit idle while a different breed of drummer is chastised just for being different.

To quote another famous drummer: "Polarities are not to be resisted, but reconciled...not to be seen as some existential competition. We could *get along* without that."

Jason Hyatt  
Falcon Heights, MN

## LEFT FOOT CLAVE CORRECTION

Thanks for printing my articles on the "Left Foot Clave" in your June and July issue. Unfortunately, the address printed for inquiries regarding my book was incorrect. It should have read: Gary R Productions, Box 31, 3612 Bel Pre Rd., Silver Spring, MD 20906.

Gary Rosensweig  
Silver Spring, MD

## MORE EDITING, NOT LESS

I'd like to comment on some of the observations made in Brad Schlueter's June 1995 review of the Roland TD-5 electronic percussion kit. I agree that Roland made a big mistake by not programming timpani into the TD-5. I also want to second Brad's opinion that Roland should have added even more clear, dry, unprocessed sounds into the TD-5. This is also my biggest gripe with the TD-7.

On the other hand, I have to strongly disagree with Brad's statement that less edit-

ing is better. For those who don't know much about electronics, limited editing may sound "user friendly." But for those of us who *prefer* electronics, it's a handicap. The TD-7 approaches the kind of editing ability I'd like to see in sound modules, but as far as I'm concerned it could use even more. So-called drum modules that will only allow you to edit the pitch (and perhaps a few other things) are *toys*. Give me a module that can edit every single aspect of the soundwaves!

Nathan Scott  
Tampa, FL

## LEFT-HANDED DRUMMERS

Brad Schlueter obviously forgot to consult with Phil Collins, Ian Paice, Ian Wallace, Mark Craney, or Rod Morgenstein before he wrote his piece on "Teaching The Left-Handed Student" [August '95 *MD*] or labeling his pupils as "disadvantaged."

Mike Dmytriw  
Cleveland, OH

*Editor's note: Brad's position was not that being left-handed posed any sort of disadvantage in terms of playing ability or technique. Rather, he noted that playing on a left-handed setup can often pose a disadvantage in terms of educational or career opportunities: sitting in with other bands, "cattle-call" auditions on right-handed kits, sharing a kit in school band situations, etc. While it's doubtful that any of the talented gentlemen you listed above experience those sorts of problems today, most would tell you that they did, in fact, run into them as they were "coming up." Brad's article encouraged teachers to foresee such problems and address them through their program of instruction—or at least discuss them with their left-handed students so that those students could make an informed choice as to the program they wished to pursue.*

## CORRECTION

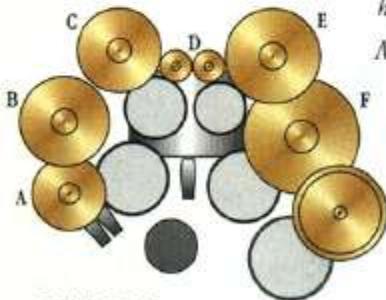
The September '95 *New And Notable* item concerning Pro-Mark's Rick Latham drumsticks contained an incorrect phone number. The correct number is (800) 233-5250.

# BEEN THERE - DONE THAT... NOW ROBIN HITS BULLSEYE!



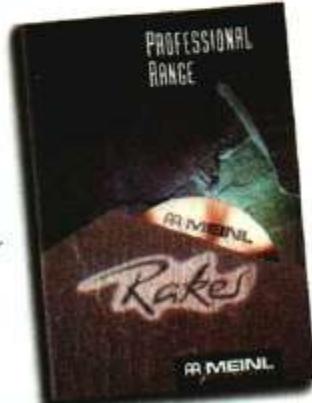
PHOTO

**R**obin DiMaggio, 24, has created an outstanding name for himself with his versatile playing in the studio, on tour, in clinics and at drum festivals. At the age of 17 he kicked off his career playing with Tracy Chapman. A year later he was touring for Paul McCartney. Since then he has worked with the likes of New Kids on the Block, All For One, Karen White, Chante More, El DeBarge, Tony Braxton and Sexual Chocolate. Today Robin is known for his straightforward "in the pocket" playing, thanks to 11 years of Joe Porcaro's master teaching. Often called "the loop king" you can hear his street grooves on many of today's biggest Rap productions. We know his career will continue to take him a long way. After all, hasn't he already proven he's doing something right? Like his choice of cymbals - Meinl. The feel is there.



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## Jeff Martin past master

Jeff Martin is certainly a '60s expert these days. He can be heard on the Blindsight Blues Band's two LPs, most recently *Blindsided*. He also does some live dates with a band he describes as "Cream meets Jimi Hendrix."

Martin is also on *Cream Of The Crop*, a tribute album to Cream, with such other musicians as Pat Travers, Glen Hughes, Eric Gale, Joe Lynn Turner, Neal Schon, and Tim Bogert.

"I got myself an old '63 Ludwig set—the same sizes as Ginger Baker, and the same color, too. I searched everywhere for animal skin heads and I totally copped his tone," Martin says, though admitting that he finally had to change to Remo Fiberskyn 2's. "They're supposed to be like animal skin heads," he explains, "and they actually do have a warm sound. When I was using the animal skins, I had to wet them down at night and put a bunch of lights on them to stretch them back in. I listened to a lot of

stories about Ginger and how he played, and I watched some tapes. Whenever he hit a drum, it was a rim at the same time, which is how he got his tone. I tried to play that way a lot. I didn't want to note-for-note it, but I wanted to match his style."

Jeff recently was asked to participate in a tribute to Jeff Beck on which he recorded two Yardbird songs with Paul Gilbert. "We used an old champagne sparkle jazz set, with a 20" bass drum, 12" rack, and 16" floor. It even had the old heads, which we left on."

Martin also recently recorded an album with Craig Ericson, who he says is a cross between ZZ Top and Jimi Hendrix. "He wanted Mitch Mitchell or he wanted me to play like Mitchell. He wanted me to play on the snare drum quite a bit more, not just a backbeat thing, but use more drag rolls and just an overall busier approach. It turned out really neat."

## Narada Michael Walden

Just as director Cecil B. DeMille made history with "cast-of-thousands"-style movies, so too has renowned drummer/producer Narada Michael Walden developed a reputation for assembling special performance projects with dozens of world-class names.

First, it was 1994's tribute to Curtis Mayfield, both at the Grammy awards and on an all-star album featuring Bruce Springsteen, Bonnie Raitt, Whitney Houston, and a host of other luminaries. Then Narada turned to his own work, scheduling a mega-show at the Budokan in Japan this past spring. It featured several artists from Narada's past including Shanice, Tevin Campbell, T.M. Stevens, and even a few of the original members of Weather Report, including Joe Zawinul and Alex Acuna. The concert featured over sixty other musicians performing songs from Narada's twenty-plus-year career.

Now Walden has tackled Jimi Hendrix—working with the guitarist's surviving relatives to present "The Stone Free Concert," an all-star show in Seattle this past September. It featured names like Parliament/Funkadelic, former Journey guitarist Neal Schon, and ex-Jimi Hendrix Experience bassist Noel Redding.

"When you look at the body of work Jimi created—the songwriting and studio work—I'm just impressed with his diligence and focus," said Walden at the 1995 Music Journalism Awards in Los Angeles. Looking back at his fantastic career, Narada Michael Walden has certainly proven that he knows what it means to be diligent and focused.

*Eric Deggans*



Narada (center) hanging with the "world-class" Tom Coster (left) and Dennis Chambers

*Robyn Flans*

# ERROL PARKER

Algerian drummer/bandleader/composer Errol Parker has pursued an original vision through the changing waters of jazz since the mid-'60s. Scoring a 1964 hit with the "bluesy, swinging, but a little third stream" sounding "Lorre" (with Parker on piano), he went on to record as a leader on tenor sax (*Bebop In Paris*) before returning to his first instrument, the drums.

Parker developed a uniquely linear approach to drumset rhythms long before the term became fashionable. A typical Parker recording with his acclaimed Tentet features the drummer's smooth, 16th-note flow over a radically restyled kit that upends orthodox trapset roles.

"I never really liked jazz drummers," he explains. "I admired them but I didn't want to play like them. When I returned to the traps I removed the snare drum and replaced it with a conga. That way I could play many rhythms at once because it was all done on one head. My aim was to

sound like two drummers—African and American—at the same time.

Recording on the Sahara label since 1971, Parker's Tentet sounds similar to South African music but darker and more harmonically unusual. "It's about simultaneous polyphonic soloing with drums out front," he says. "It took me a while to be daring enough to put that back into jazz. Musicians are often afraid to step out of tradition. But I knew I had to follow my own course."

The Tentet's difficult arrangements and stark treatments of jazz standards has been an early proving ground for many now prominent jazz players. Thoroughbreds such as Steve Coleman, Donald Harrison, Zane Massey, Graham Haynes, Wallace Roney, Robin Eubanks, Phillip Harper, and Vincent Herring have risen from the Parker camp.

Errol Parker's many recordings and novel pursuits—including a just-published autobiography called *A Flat Tire On My Ass* (Cadence Jazz Books)—mark him as a sorely under-appreciated talent. But Parker is patient. He views his role as both educator and renegade. "Younger musicians might be inspired to seek out the paths of originality rather than conformity. You need some people playing music who aren't so indebted to the standardized methods of learning."

Ken Micallef



## Reggie Workman, Anthony Braxton, "Frederick Douglass," and beyond...

### Pheeroan akLaff

Drummer, educator, and composer for the stage, Pheeroan akLaff is a busy man these days. Using his post on the faculty of Wesleyan University in Middletown, Connecticut as a home base, this multi-talented artist currently has several projects developing under his creative eye. They're all on hold for the moment, though, as Pheeroan hits the road with Reggie Workman in support of the bassist's latest release, *Summit Conference*, on which akLaff also appears.

"Reggie's getting his band thing going, which is nice since he's a senior member of our community and certainly an unsung hero to many," Pheeroan says of the onetime bassist for John Coltrane's classic quartet. The band, which also features Andrew Hill on piano, is touring Japan and Korea and will make its way to the U.S. this fall.

Awaiting on akLaff's personal horizon are journeys into the technological future, including a collaboration with a computer design sculptor from Penn State, as well as his own CD-ROM project. Pheeroan also works regularly with vibraphonist Jay Hoggard and multi-reed man Anthony Braxton, both fellow Wesleyan instructors.

The biggest of the drummer's endeavors, though, is to take place next summer. "I have a date for my Frederick Douglass project, which uses the words of Frederick Douglass, my own original music, and performances by the musicians acting out the roles of the period," he explains. "It's to be held in San Antonio, Texas, July of '96. That's kind of a big deal, because I'll probably get someone of stature to be Frederick Douglass, as well as to bring some significant musicians in on it. There will probably be some kind of workshop happening to educate the young people, as well. Needless to say, Frederick Douglass' words are pretty powerful, so it should be a nice experience."

Noah Kravitz

## News...

**Chris Trujillo** is playing percussion with the Black Crowes.

**Phil Rudd** is back with AC/DC and is on their new studio release, *BallBreaker*.

**Charlie Benante** is on the new Anthrax release.

**Tom Roady** in the studio with Little Texas, Wynonna, Reba McEntire, Clint Black, Collin Raye, Pam Tillis, and the Sky Kings.

**Mark Price** on tour with Peter Murphy.

**Brett Reed** on tour supporting Rancid's new release, ...And Out Come The

Wolves.

**Deen Castronovo** on Ozzy Osbourne's *Ozzmosis* album, as well as on tour with Osbourne.

**Gavin Hammon** on Dance Hall Crashers' new LP, *Lockjaw*.

**Sterling Campbell** on David Bowie's newest, *Outside*.

**Mike Lawrence** on Sun60's third album, *HEADJOY*.

**Mitch Perkins** on Rusty's debut album, *Fluke*.

After a summer tour with Christopher Cross, **Alvino Bennett** went out in the fall with Joshua Kadison. He can also be heard on a recent record with Bonnie Hayes.

**Chad Fischer** on Andy Prieboy's second solo effort, *Sins Of Our Fathers*.

Sepultura's **Igor Cavalera** can be seen in a new home video called *Third World Chaos*.



# Autograph Series



Charlie Adams

PRO-MARK

**Charlie Adams** (Yanni) TX5CW - American Hickory, wood tip only. 19/32" diameter and 16" long. This is a 5B shaft with a 5A tip. Slightly thinner taper for more "lively" feel.

Bill Bruford

PRO-MARK

**Bill Bruford** (King Crimson/Yes/Earthworks) SD9 - American Rock Maple, wood tip only. 19/32" in diameter (half way between a Pro-Mark 2B and 5B) and 16 1/4" long.



Michael Carvin

PRO-MARK

**Michael Carvin** (solo artist) TX733W - American Hickory, wood tip only. 17/32" in diameter (slightly smaller than a Pro-Mark 5A) and 16" long. Round piccolo bead for fast response and great cymbal sounds.



Steve Ferrone

PRO-MARK

**Steve Ferrone** (Tom Petty) TX735W - American Hickory, wood tip only. 19/32" diameter (like a Pro-Mark 808) and 16 13/16" long. Jazz-style tip on a beefy taper for extra durability.



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**Rick Latham** (Teacher/Clinician) TX717W - American Hickory, wood tip only. 9/16" in diameter (similar to a Pro-Mark 5A) and 16" long. "Bulging barrel" shaped tip for enhanced articulation.

*Rick Latham* TX717

**Jonathan Moffett "Duo"** (Michael/Janet Jackson, Madonna) TX722N - American Hickory with two nylon tips...one on each end! One is a "normal" 2B-size for most playing requirements; the other is a larger "2S" size tip for extra volume. 16 1/8" long x 5/8" in diameter (like a Pro-Mark 2B).



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**Ringo Starr** (solo artist) TX5ALW - American Hickory, wood tip only. 9/16" in diameter (like a Pro-Mark 5A) and 16 1/2" long for a little extra "reach".

*Ringo Starr* TX5ALW

**Paul Wertico** (Pat Metheny) TX808W - American Hickory. 19/32" in diameter and 16" long. One of the most popular models in the Pro-Mark line. Large ball-shaped tip.



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## Charlie Benante

**Q** I was very impressed with Anthrax's *Sound Of White Noise* album—especially the song "Room For One More." During the "A" verse you play a rhythm on the snare that sounds like a single-stroke roll, but there's also a consistent 2-and-4 backbeat on the snare. Did you somehow accomplish this through a remarkable live technique, or was it overdubbed?

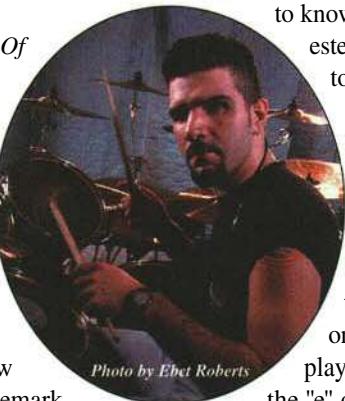


Photo by Ebet Roberts

J. Masters  
Greenville, MS

**A** Thank you very much for listening to our records and taking the time out to write to me. It makes me really proud

to know that someone is so interested in what I'm playing. And to answer your question, what I'm playing on "Room For One More" is an old James Brown-type "funky drummer" beat. The kick and the hi-hat are playing 8th notes, and the snare drum is accented on the 2 and 4, but is also played on the "e" of 1 and 2 and the "e" of 3 and 4. I get a rolling feel, but I keep the backbeat happening. I played it live; there was no overdubbing.

I want to mention a special thanks to my friend Dante. He's a whiz at reading, and he helps me figure out things that I'm playing like this!

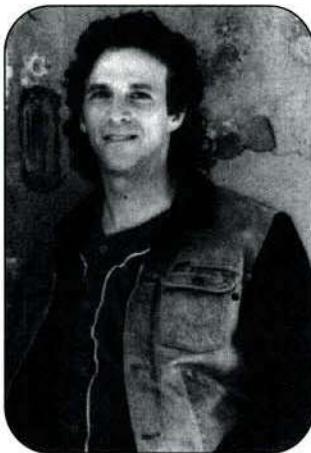
## Rod Morgenstein

**Q** I am really a big fan of you and the Dixie Dregs. I'd like to know if there are more Dixie Dregs albums besides *Freefall*, *What If*, *Night Of The Living Dregs*, *Unsung Heroes*, *Dregs Of The Earth*, *The Best Of The Dregs/Divided We Stand*, and *Bring 'Em Back Alive*.

Fernando Martin  
Guatemala City, Guatemala

**A** It's great to know that Dregs music has made it to your part of the world, Fernando. Thanks for your interest! To answer your question, The Dregs recorded an album called *Industry Standard* in 1982, on the Arista label. As far as I

know it has never come out on CD, but it might still be available somewhere in vinyl or audio tape form. Our most recent album came out in June of 1994. It's called *Full Circle*, and it's on Capricorn records. And there's some talk about releasing a 1972 recording that we actually made as our demo tape when we were first seeking a record deal. We've had a lot of demand for that, so it might happen. It includes two pieces of music that have not been recorded since. It's the incredibly *early* Dixie Dregs, with what seem today to be a *lot* of rough edges. But at least when you listen to old stuff you played, you can tell yourself, "You know what? I *have* made some progress."

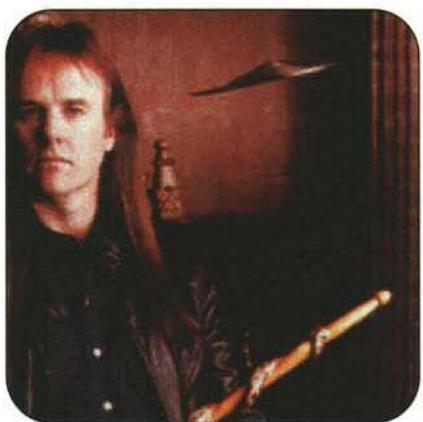


## Phil Ehart

**Q** Through the many stylistic changes I've been through in my career as a drummer, you have consistently remained at the top of my list as a major influence. Your style is extremely tasteful, and always fits in perfectly with the music. Your choice of sounds is always tasteful, novel, and interesting. My questions are:

1. In the opening drum intro to the title track of the *Power* album, you play a very interesting pattern that alternates what seems to be a tom sound and a snare sound. What are these sounds, and how did you come up with them?
2. What are you doing now, and when is the next Kansas album coming out?

Bill Schmidt  
El Paso, TX



**A** Bill, as far as your first question goes, the *Power* album came out in 1986, and those were the days when massive triggering of sampled sounds was very much the thing. The pattern you are referring to is a sampled, triggered tom sound alternating with a sampled, triggered snare sound. As far as how I came up with them, I just found existing tom and snare sounds and sampled them. They were my own sounds, I hasten to add; they didn't come from a drum machine, keyboard, or any other pre-fab source.

What I'm doing now is what we've been doing for the past umpteen years: touring. We play an average of 150 to 200 dates a year. And our latest album, *Freaks Of Nature*, was released this past June.



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**Nort Hargrove**  
(Assistant V.P.,  
Manufacturing)

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Choose AAX from three weight categories...

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**AAX Chinese**  
Heavily hammered for bright, brash attack.

#### AAX Stage Ride

Clean response, bright bell and focused wash add up to studio quality sounds with stage power.



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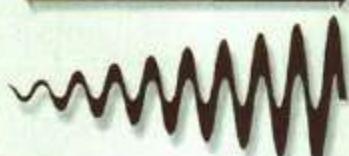
SOFT

HARD



SOFT

HARD



Some cymbals sound best at certain volumes, but AAX cymbals – whether they're played soft or hard – always give you their best sound.

"My AAX Ride is the most focused and penetrating cymbal I've ever played. And the Metal name... hey, when you play this cymbal, you know it's great for Metal, Jazz, Funk... you name it."

**Russ McKinnon**  
(Tower of Power, LA Studios)

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*Thick metal, high pitch... extremely cutting.*



## AAX Splash

*Fast, airy and esoteric... like shattering glass.*

## AAX Metal Ride

*Extremely heavy, severely dry, totally cutting... and very musical.*



## AAX Metal Crash

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## AAX Mini Chinese

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## AAX Stage Crash

*A smooth, splashy and explosive response.*



*"I really go for accuracy in my playing... and that's what's great about AAX. Even when I'm thrashing, my AAXs tell the truth. Every stroke and accent is clean and punchy, with no lingering overtones."*

**Mike Portnoy**  
*(Dream Theater)*

## AAX

## Studio Crash

*Thin design for quick, splashy crash.*



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*"Incredibly comfortable to play, the volume attainable was monstrous... a truly desirable pair of clean, tight sounding hats." (Rhythm)*



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**David Abbruzzese** (*Green Romance Orchestra*)

# News Release

## SABIAN Earns Top Honors in *Modern Drummer* Consumers' Poll

SABIAN won the highest number of votes in this year's *Modern Drummer* Consumers' Poll as the Most Innovative Cymbal Company. Readers wrote in with comments including: "They continue to be the fore-runner in cymbal technology.", "They're a leader in the development of size and tone", and "The..."



### MEMORANDUM

To: Modern Drummer Readers  
From: SABIAN Ltd.  
Re: 1995 Consumers' Poll Results  
Date: November, 1995

SABIAN Ltd.  
Meductic  
New Brunswick  
Canada E0H 1L0  
Tel: (506) 272-2019  
Fax: (506) 272-2040

We are very pleased to have been so highly regarded in the 1995 *Modern Drummer* Consumers' Poll, and would like to thank you for your support. We appreciate your responses which placed us highly in these categories:

- Most Innovative Cymbal Company - #1
- Most Consumer/Service Oriented Company - tie for #1
- Most Interesting Advertising/Marketing Campaign - honorable mention
- Most Valuable Product - honorable mention
- Best Quality and Craftsmanship - honorable mention

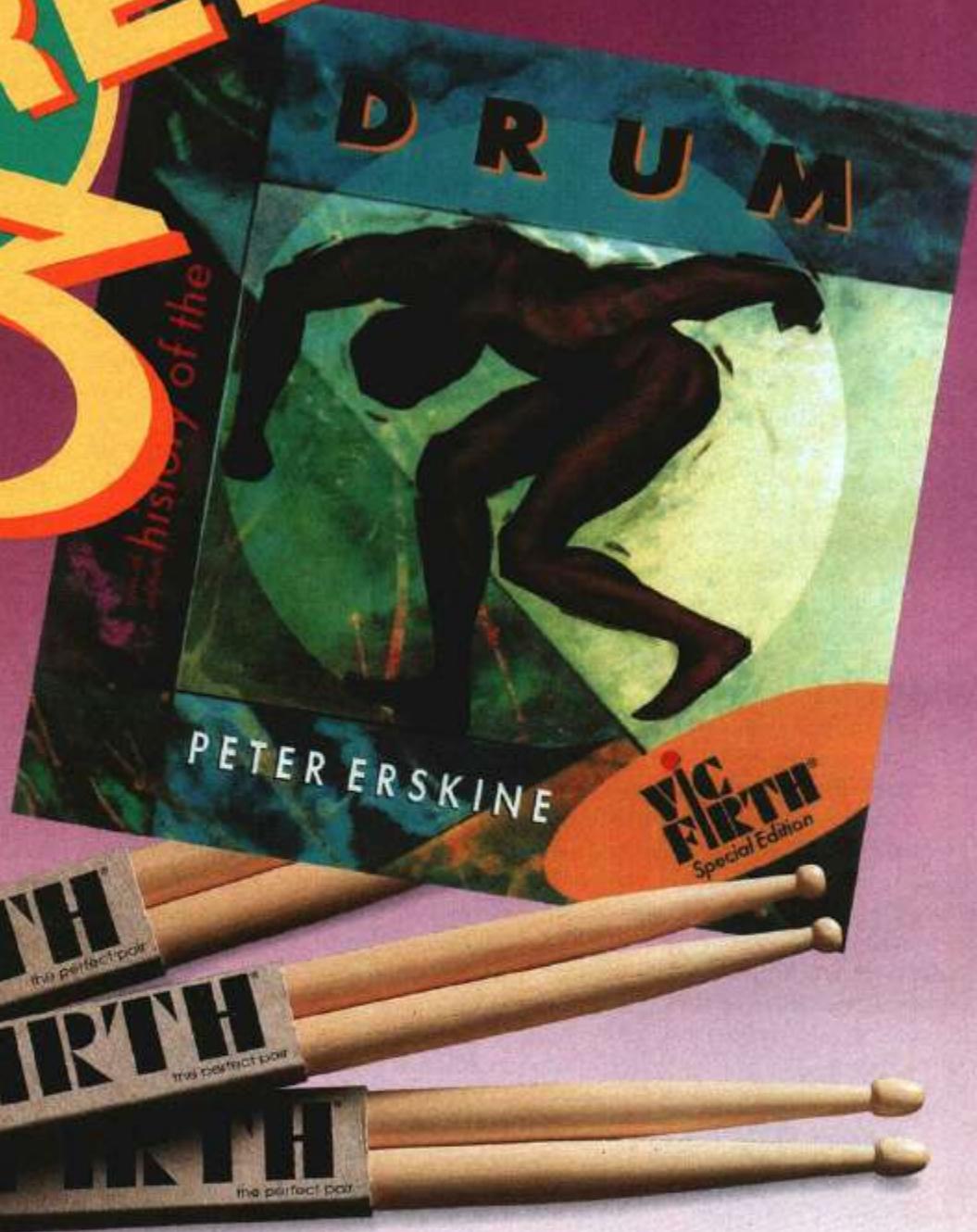
Your strong reception to our innovative AAX, PRO, and Jack DeJohnette Encore series, as well as the El Sabor models, is much appreciated.

Your opinions are always very important to us, and we appreciate your feedback. We're glad that you believe we're doing the right things.

Thanks again. We are sincerely committed to providing you with the best cymbals and support possible, and we'll continue striving to meet your needs and expectations.



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# It's Questionable

## UFIP Bounce Ride

Some months ago I purchased a used UFIP 20" Bounce Ride. The word "Bravo" is engraved on the top, along with the trademark and the words "made in Italy." The words "Bounce Ride" are written in solid black ink on the top, and the UFIP logo is only outlined in black on the bottom of the cymbal. I'd like to know how old the cymbal is, and what its value might be.

F. Martin  
Hollywood, CA

The current distributor of UFIP cymbals Mis Drum Workshop, so we asked them for information. DW's Chris Lombardi replies: "UFIP Bounce Rides were produced from 1970 to 1975. They are hand-hammered cast bronze cymbals. You might call them the 'grandfathers' of the current UFIP *Class* series. The word 'Bravo' engraved on the cymbal indicates that it came from the stock of cymbals sold by the Gretsch drum company, which was the UFIP distributor in the late '70s.

"If the cymbal is in good condition you should treasure it; like every good old cymbal you'll never find another one just like it. Its resale value, on the other hand, depends entirely on market demand. As far as we know, there is currently no special 'extra value' attributed to old UFIPs. Since every drummer values cymbals differently, the value of your cymbal may vary from \$50 to \$500."

## Building An Electronic Kit

I'd like to build an electronic drumset with which I can record to a 4-track in my apartment. Do you have any recommendations on how to go about this?

Jordan Copeland  
via Internet

The simplest way to create your own Melectronic drumset is to build or purchase a practice-pad kit of the size you desire, then apply either store-bought or home-made triggers to it. These triggers can then be used to trigger drum and percussion sounds from the electronic sound

source of your choice.

Triggerable practice pads can be made from plywood or hardwood boards covered with gum rubber. (Avoid heavy sponge rubber; it will not transmit vibrations to the triggers accurately.) The gum rubber should be available in sheets from hobby or crafts stores, or in some hardware or building-supply stores.

James Chandler wrote a thorough article on the subject of home-made pickups back in the December 1985 issue of *MD*. He included schematics, parts lists, and simple instructions. Although it's possible that some of the parts designations may have changed over the years (James used all Radio Shack components), the basic designs are still valid, and you could easily work with a Radio Shack (or other) electronics salesman to obtain the current equivalent parts. You may obtain a copy of James' article by contacting *MD*'s back-issue department at (201) 239-4140.

If you're not handy with a hammer, practice-pad kits are sold by Gibraltar, Pearl, Regal Tip, and Remo. And if you aren't comfortable working with electronics, there are any number of quality drum-head-mountable triggers available on the market from such companies as KAT, Trigger Perfect, Fishman Transducers, Hart Dynamics, K&K Pickup Systems, S&S Industries, Simmons, and Yamaha.

## Click Tracks And Sequencers

I read an article in *MD* with the Yellowjackets' Will Kennedy in which he said that he prefers to listen to a song through a sequencer as opposed to a click track. I've never had the opportunity to work with any electronic devices other than a metronome, nor have I had the chance to get into a studio, so I'd like to know the difference between the two methods Will mentioned. A member of my band is selling a Roland *TD-7* sound module. Would I be able to hear the difference on that?

Rory Wilson  
New Carrollton, MD

A click track is exactly what it sounds like: a recorded track (or metronomic device) that plays an audible click at a given speed. Drummers and other musicians will listen to a click when recording in order to have a single point of reference for the correct tempo of the song. When several musicians are playing together the click can help them to "lock in." When they are playing separately (as in overdubs or solo tracks done after the rhythm track is laid down), the click gives the person playing later the same tempo to work with as the earlier players had.

Some players find that the click is aggravating—it's not a musical sound, after all. Instead, they prefer to work with a sequencer, which is an electronic device that can receive and play back programmed performance data. It can be programmed with a "click track" created by a cowbell, Cabasa, or other percussion sound that seems to fit more in a musical context. It can also be programmed with complete musical parts, so that the person recording (or even just practicing) has the entire rest of the band to play along with—even if those parts will not be used on the final recording. The benefit of a sequencer over pre-recorded live tracks is that the sequencer can also be programmed for tempo, which will then remain constant. In this way a player still has the "reference point" to work with, but is working in a musical framework that lends itself to greater creativity and satisfaction.

To answer your last question, the Roland *TD-7* can produce a click track (along with a Japanese-sounding female voice that will verbally count for you). It also features a sequencer that can play several pre-programmed 16-bar patterns and can also be programmed with new patterns by the user.

## Drumstick Designations

I'd like to know the history regarding the naming of drumstick models. While each manufacturer has its own "specialty" products with unique numbers or names, most (if not all) of them also have the "standard" designations, such as 5A, 5B, 2B, or 2S.

When and how did this "standard" come about, and what exactly do the numbers and letters mean? If they are just part numbers, why aren't the numbers sequential? (Why no 3A, 4A, 6A, etc.?) Finally, why is it that although every drumstick manufacturer sells these "standard" models, they all seem to have their own idea as to the size and shape of the sticks? (A Pro-Mark 5B isn't the same diameter/length/shape as a Vic Firth model, and so on.)

I've asked a number of people about this, and nobody's ever been able to give me a definite answer. Can you help?

Geordie Klueber  
Rochester, NY

As with many drumming conventions, some of the details of drumstick designation have been lost to history. Remember that while a company is conducting business, it's just that: business. The day-to-day details only become matters of historical importance much later, in retrospect.

However, there are several people still in the drumstick business today who remember a good deal of the industry's history, and we tapped them as resources to get an

answer to your question. We start with William F. Ludwig, Jr.: "My father, William F. Ludwig, Sr., used the letters 'A' for Orchestra, 'B' for Band, and 'S' for Street as far back as 1912, three years after he founded the Ludwig & Ludwig drum company in Chicago. Orchestra sticks were thin, band sticks were of medium thickness, and street sticks were very heavy. Through the years, other manufacturers copied this system of identification, because the initial Ludwig & Ludwig sticks were successful and more or less set the standard."

However, even this "standard" could be confusing. Says Vic Firth, "The lighter stick models to be used inside by an orchestra were always the 5A and 7A models. As far as I'm concerned, to give definitive identification to these sticks, they should have been called 5O and 7O. Why they weren't has always been a mystery to me." And to confuse the issue even more, Pro-Mark's Pat Brown tells us that, "For a while years ago, Gretsch used a 'D' instead of an 'A' for their thinner sticks."

Explaining the lack of sequential numbers in a particular series, William F. Ludwig, Jr. comments, "Certain models

were probably withdrawn from manufacture over time because of poor sales." And regarding the lack of a true dimensional standard for each stick model, he adds, "The various manufacturers of drumsticks have *always* had their own interpretation of how thick or thin a stick should be. There is not, and never has been, a uniform code of specification."

Sometimes a manufacturer will vary the dimensions of an established model in response to the demands of the marketplace. For example, Pro-Mark's Pat Brown explains, "Our 3A, 7A, and 5B models are virtually unchanged from the traditional shapes, lengths, and diameters of years ago. However, in 1987/88 we slightly enlarged the taper and neck of our 2B, 5A, and 747 to improve durability due to changing playing styles. Other drumstick makers have done the same over the years." Regal Tip's Joe Calato sums up the situation by saying, "Your best bet is to check out as many sticks as you can at your local music store, and then use what works best for you—no matter *what* it says on the stick."



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  - E. 12" A EFX Piggyback on top of D
  - F. 18" K Dark Crash Medium Thin
  - G. 22" A Ping Ride
  - H. 17" K Dark Crash Medium Thin
  - I. 13" K/Z HiHats
  - J. 20" Oriental China Trash
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All Cymbals are Brilliant Finish

**Zildjian**

# "So Who or What is Starclassic

Aside from "where did you get that jacket?" it seems like that's the question I get asked most often these days...the next being "I thought you play Tama."

"I do play Tama," I reply to somewhat puzzled looking faces.

You see...about ten years ago this renegade group of engineer/drummer types at Tama decided they wanted to create this kind of ultimate drum. A drum that was simple and traditional in its styling, yet thoroughly modern in function. A real "modern classic," if you will.

After a number of years the project began to take on a life of its own. Eventually this group, convinced they were really onto something very special, ended up demanding its own place in the Tama ranks. And there marked the beginning of Starclassic.

Needless to say I was very pleased to be among the first to actually field test this new kit. In fact it was one of the later stage prototypes that was used to record the King Crimson VROOOOM ep. Shortly after that I set out on the South American leg of King Crimson's pre-JHAK tour with another Starclassic kit, and from there on out, it's all I've been playing!

Now I'm certainly not one to ramble on endlessly about drum gear. I prefer to concentrate on the music. I know what I need and if it's anything less, then I don't want to be bothered. I like to be able to set them up, hit them, and know they're going to sound good...and not fall apart while I'm in the middle of a gig. Whether it's Royal Albert Hall in London, the Prix D'Ami in Buenos Aires or the Power Station in New York, Starclassic drums are drums that more than do the job. So there you have it.

...Bill Bruford

## *Starclassic*

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# Highlights Of Summer NAMM '95

by Rick Mattingly

A good chunk of the music industry converged on Nashville, Tennessee on July 14, 15, and 16 for the NAMM Summer Session. And while after three years the Nashville show still doesn't begin to rival its massive California cousin (held each January in Anaheim), the show has grown with each succeeding year—providing an opportunity for many manufacturers to introduce products developed since the winter show. Here's a report on those products of greatest interest to drummers and percussionists.



You'll soon be able to try out Easton's *AHEAD* sticks at your local drumshop, thanks to this combination stick display and testing center. **Easton, 7800 Haskell Ave., Van Nuys, CA 91406-1999, tel: (818) 782-6445, fax: (818) 988-5690.**



New from CMS was a solid white-ash snare drum. **GMS Drum Co., 855 C Conklin St., Farmingdale, NY, tel: (800) 472-4783, fax: (516) 293-4246.**

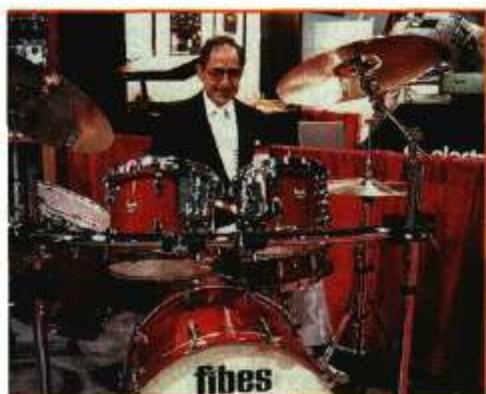
Fibes inventor Bobby Grauso was on hand to re-introduce the Fibes brand to the market. Toms and bass drums are made of maple; snare drums are available in maple, fiberglass, and *Crystalite* (acrylic). **Fibes Drum Co., 701 S. Lamar Blvd., Austin, TX 78704, tel: (512) 416-9955, fax: (512) 416-9956.**



Steve Hyatt, Paul T Riddle, and Eddie Tuduri of the Carolina Stick Co. proudly displayed the *PoPstick* stick. **Carolina Stick Co., 151 Kennedy St., Spartanburg, SC 29304, (803) 591-1740.**



The Bohning company made its NAMM show debut with *Eliminators*, which are soft plastic disks that stick to drumheads without any adhesive and can be used to reduce excessive ring or to muffle a drum for practice. They come in various sizes and colors. **Bohning Co., Ltd., 7361 N. Seven Mile Rd., Lake City, MI 49651, tel: (800) 253-0136, fax: (616) 229-4615.**



Istanbul *Original* series cymbals were offered by Daito, along with new cymbal and drum bags. **Daito Corp., USA, 155 National Place, Unit 145, Longwood, FL 32750, tel: (800) 979-7799, fax: (407) 339-8883.**



These publications from Infinity Learning Systems use a series of overlays, permitting the creation of unlimited patterns. **Infinity Learning Systems**, P.O. Box 703204, Tulsa, OK 74170-3204, tel: (918) 637-3035, fax: (918) 663-7409.

New sizes and finishes are available in Starclassic Select kits from Hoshino. Also shown were updated Tama Iron Cobra pedals with interchangeable springs. **Hoshino (USA), Inc.**, 1726 Winchester Rd., Bensalem, PA 19020, tel: (800) 669-8262, fax: (215) 245-8583.



Kenner unveiled a new 6-ply maple kit. **Kenner Custom Drums**, Rt. 1 Box 150, California, KY 41007, (606) 635-5218.



New Legend brand snare drum finishes and Phosphor Bronze snare drums were shown by Kaman. **Kaman Music Corp.**, P.O. Box 507, Bloomfield, CT 06002, tel: (800) 647-2244, fax: (203) 243-7102.

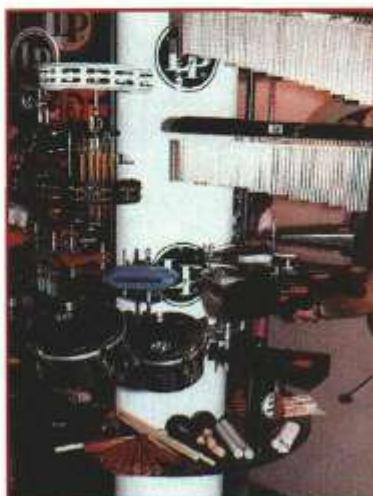


Nashville marked the debut of Premier's "re-designed" XPK series, featuring shells made of birch and eucalyptus. **Premier Percussion USA, Inc.**, 1263 Glen Ave., Suite 250, Moorestown, NJ 08057, tel: (800) 486-4424, fax: (609) 231-8829.



Mapex's Mars Pro Series features redesigned, non-penetrating tom holders and bass drum tom mount. **Mapex Drums** c/o Washburn Int'l, 255 Corporate Woods Parkway, Vernon Hills, IL 60061-3109, tel: (800) 877-6863, fax: (708) 913-7772.

New bar chimes, mini maracas, mini timbales, and jam bells were on LP's display, along with the Nada Drum, described as a "heavy metal talking drum." **LP Music Group**, 160 Belmont Ave., Garfield, NJ 07026, tel: (800) 526-5312, fax: (201) 478-1503.





PureCussion—the people who brought you the *HeadSet*—are now offering drumkits with 7-ply hardwood shells that have maple inner and outer plies. **PureCussion, Inc., 3611 Wooddale Ave. South, Minneapolis, MN 55416, tel: (800) 659-0956, fax: (612) 927-2333.**

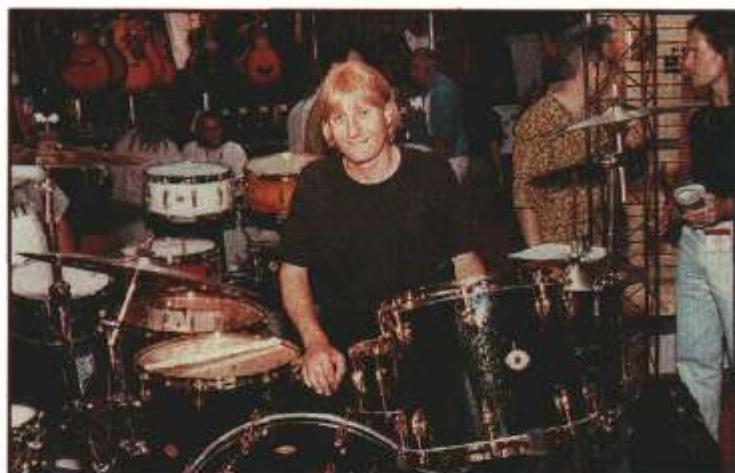


New Ludwig snare drums feature the old tube-lug design. **Ludwig Drum Co., P.O. Box 310, Elkhart, IN 46515, tel: (800) 348-7426, fax: (219) 522-0334.**

Sabian's HH line has been expanded, and is now designated as the Hand Hammered series. New models include a 21" *Raw-Bell Dry Ride*, a 20" *Bounce Ride*, a 20" *Dark Chinese*, 16" and 18" *Dark Crashes*, 14" *Dark Hi-Hats*, and 8" and 10" *China Kangs*. **Sabian Ltd., 1 Main St., Meductic, NB, Canada EOH 1LO, tel: (506) 272-2019, fax: (506) 272-2040.**



Shadetree is a new company that makes a variety of chime trees—some with square chimes. **Shadetree Chimes, 353 Ingleside St., Holyoke, MA 01040, (800) 353-0690.**



Gregg Bissonette was on hand to show off Slingerland drums with new gold-finished hardware. New *Radio King* finishes and an engraved *Brass Beauty* snare drum were also displayed. **Slingerland Drum Co., 1818 Elm Hill Pike, Nashville, TN 37210-3781, tel: (800) 283-7135, fax: (615) 889-5509.**

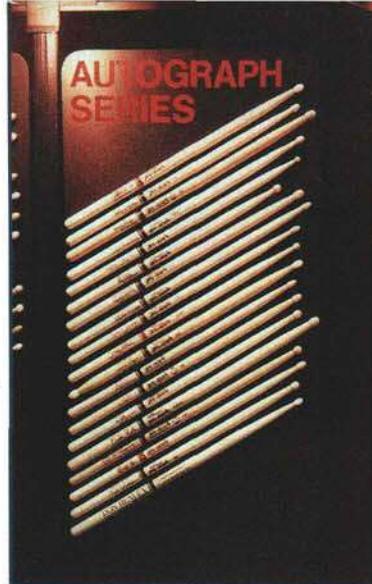


The *Actix* series was featured at the Sunlite booth. **Sunlite Industrial Corp., 2436 Merced Ave., South El Monte, CA 91733, tel: (818) 448-8018, fax: (818) 448-9078.**



Toca displayed 10", 12", and 14" *Mini Timbales*, available singly for drumset players to use as add-ons in any configuration. A redesigned djembe was also offered. **Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002, tel: (800) 647-2244, fax: (203) 243-7102**

Signature sticks from Jonathan Moffett, Paul Wertico, Steve Ferrone, Michael Carvin, Charlie Adams, Rick Latham, Bill Bruford, and Ringo Starr have been added to Pro-Mark's *Autograph* series. **Pro-Mark Corp., 10707 Craighead Dr., Houston, TX 77025, tel: (800) 822-1492, fax: (713) 669-8000.**

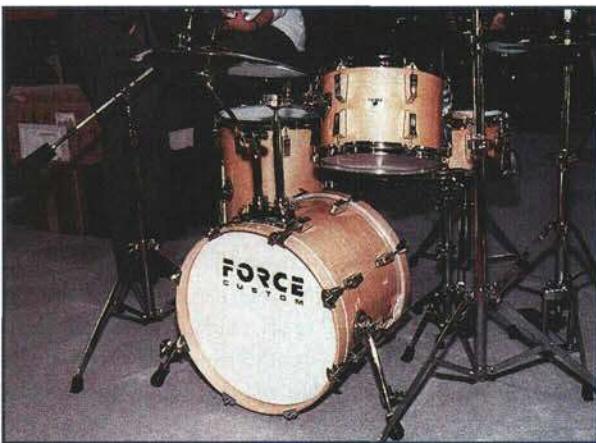


EPS introduced a *Visu-Lite* three-pad electronic hand drum. **Electronic Percussion Systems, 220 6th Ave. South, St. Cloud, MN 56301, tel/fax: (612) 259-1840.**



Yamaha's redesigned 600 series cymbal boom stand is now much taller. Additionally, the company's new multi-clamp releases much quicker and accommodates a greater range of stand diameters. **Yamaha Corp. of America, 6600 Orangethorpe Ave., Buena Park, CA 90620, tel: (714) 522-9011, fax: (714) 522-9832.**

*Force* and *Force Custom* entry-level kits were introduced by Sonor, along with several redesigned snare drums, new thrones, and new finishes on *Force Maple* drums. **HSS, Inc., P.O. Box 9167, Richmond, VA 23227, tel: (800) 446-6010, fax: (804) 550-2670.**



Zildjian's K *Custom* range has been expanded to include dark crashes and hi-hats. Also introduced were 6" and 9 1/2" *Ice Bell-like* cymbals called *Zil-Bells*. **Avedis Zildjian Co., 22 Longwater Drive, Norwell, MA 02061, tel: (800) 229-8672, fax: (617) 871-3984**



# Ugly Percussion Snare Drums

by William F. Miller

**Great-sounding drums made of poly-vinyl? It's not a pipe dream.**

Here we go again—another small company manufacturing snare drums. On one hand, it's cool that there are so many products available for us drummers to check out. On the other hand, there seem to be a lot of similarities among many of the drums being offered today.

Sure, there are innovations—a new lug design here, a slightly different strainer there, some different finishes—but nothing terribly unique, and certainly nothing that's worth the shockingly high prices being put forth by some of the companies.

*Here's a radical idea: How about a simple drum that sounds good and that doesn't cost an arm and a leg?*

Ugly Percussion caught me by surprise. When their new snare drums showed up at first I thought, "Oh no,

not another snare drum for review." I didn't care what they were made of or what new innovation

the company was touting. I just set up the drums and played...and fell in love with the sound. And then my cynical side came out: "I bet they're going to charge a ton for something that sounds this good." I was shocked—not by how high, but actually by how *low* the price was. Look out.

## An Ugly Past

Ugly Percussion is run by three brothers (Mark, Rodney, and Gerald Horning), and each brings an "area of expertise" to the company. Mark is a drummer, Gerald has a design background, and Rodney is a bassist. The three pooled their resources and came up with the idea to make drums out of poly-vinyl, a material they say is similar to that used for PVC pipe. A little more experimentation led to what the Homings felt was the right design for the drums, so they

recently started manufacturing. And as for the name, Rodney says, "We think that drummers have a good sense of humor—at least we hope they do!"

## Shell Out

As mentioned, the drums are made of poly-vinyl, a material that seems to be fairly dense. Because of this material and the machinery needed to shape it into a typical drumshell, the shells cannot be made larger than 13" in diameter. Most drummers use 14" snare drums, but in recent years 13" drums have become popular. (Some players have even gone to using 12" drums as their primary snare.) I prefer the comfort of playing a slightly smaller snare, with a 13" allowing you to set up pedals a little closer together. Also, I think the diameter has a positive effect on the sound.

The shells are fairly thick—about half an inch—which actually makes the drums a bit heavier than you would expect. It's not something that you would notice on a small drum, but their 6 1/2"- or 8"-deep drum can get pretty heavy. You'd need a good-quality stand to hold the drum—and probably a good fibre case to transport it. (I weighed each of the drums sent for review: The 3 1/2" weighed 6 1/2 pounds, the 5 1/2" weighed 10 pounds, and the 6 1/2" weighed 12 pounds.) The shells have a 45° beveled edge, and the snare beds are very shallow.

As for the hardware on the drums, it's some of the most generic stuff you're likely to see. The hoops are a simple, triple-flanged design (not die-cast), the strainers are garden-variety, side-throw type, and the lug holders are a very straightforward, rectangular shape. However, all of it works just fine. I particularly liked the strainer because it allows you to adjust the tension of the snares while they're engaged.

I took the heads off one of the drums and examined the inside of the shell. The bearing edge felt smooth. However, the inside of the shell was a little lumpy—not enough to be seen with the eye, but you could feel some slight bumps if you ran your fingers across it. I'm sure the Hornings could make the inside shell completely smooth if they wanted to, but it would probably add to the price of the drums, and as you'll see later, the "lumpy-ness" doesn't seem to adversely affect the sound.

## A Nice Personality

I wouldn't call the drums "ugly," but I wouldn't say they're the most attractive-looking drums I've seen either. The shells are available in several covered finishes, most of which are your typical covered colors: white, black, red, blue, orange, yellow, maple, walnut, mahogany, cherry, and rosewood. (It's refreshing to have color options that aren't couched in adjectives like "robin's-breast red.")

The company sent black-, orange-, and maple-colored drums. The coverings looked nice—nothing to get excited about, but nothing to

be ashamed of either. The combination of the coverings and the hardware looked fine. They were certainly far from ugly.

### Music To Your Ears

Okay, time to get excited. A physicist could examine the features previously mentioned—the poly-vinyl shell material, the thick, solid shell, the 45° bearing edge, the shallow snare beds, the 13" diameter, the triple-flanged hoops—and probably give you a scientific reason why the drum sounds the way it does. From my perspective—and in simple terms—all of those elements combine to make a fantastic-sounding drum!

Let's start with the 5 1/2x13. While all three of the Ugly Percussion drums were a thrill to play, this one was probably the most versatile. It came fitted with a Remo coated *Ambassador* on top and an *Ambassador* snare-side head.

The first thing that struck me about the drum was the sheer "crack" of the rimshot. It was cutting yet full-bodied, and not painful like some drums with die-cast hoops can be. Playing in the center of the head without hitting the rim produced a very dry and beautifully controlled sound. And when played about two inches from the rim, the drum just

sang—a very pleasant ring that was quite musical. (You could get several good sounds out of the drum.)

The drum was very easy to tune, and I fooled around with a few different tensions. It worked nicely tuned down just a bit, and it didn't choke when I really cranked the tension. At a medium tension the drum sounded beautiful.

I had the opportunity to play the drum at home, at a rehearsal, and at a gig, and it sounded great in all circumstances. This drum really inspired me. (By the way, I had it set up on a kit at *MD*'s offices, and when a local drummer came by and played the drum, his reaction was even more positive than mine.)

The 6 1/2x13 had a lot of the same characteristics as the 5 1/2, although it had a little bit more body and sounded great tuned down just a bit. (The drum came with the same head combination as above.) It did choke a little when I tried to crank it up, but you wouldn't normally use a 6 1/2" drum in that register. With a medium-

high tensioning and with a rimshot played



Ugly  
PERCUSSION  
Drums  
BY  
MARK  
MURRAY

just a little off-center, I was able to do a great Bill Bruford backbeat impersonation!

The smallest of the three drums, the 3 1/2x13, had a cutting rimshot sound, as you might expect. (The drum came fitted with an Evans *Uno* 58 750 on the batter side and a *Resonant* 200 on the bottom.) I was surprised that the drum actually had a bit of tone and life to it. It sounded great, but I wouldn't recommend it as a primary drum unless you really like a high-pitched backbeat! It would make an excellent secondary, left-of-the-hi-hat drum.

#### Are You Sitting Down?

After I fell in love with the sound of the drums I just assumed

#### WHAT'S HOT

- durable (and seamless) poly-vinyl shell construction
- versatile sounds—solid backbeats, lots of tone near edge, very responsive snares, and rimshots that crack
- surprisingly affordable price

#### WHAT'S NOT

- available in 13" diameter only
- drums are a little heavier than you might expect from a wood or metal drum of similar size

that they'd be expensive. When I read the brochure on the price I couldn't believe it. In fact I even called the company just to confirm the prices, and when Rodney Horning heard my reaction he said, "We're musicians here. We're not trying to make a fortune on the backs of other musicians."

All I can say is, the drums are very reasonably priced for the quality of sound they produce. The 3 1/2x13 lists for \$179, the 5 1/2x13, 8x13

for \$189, the 6 1/2 x13 for \$199, and an 8 x 13 (not reviewed) lists for a whopping \$209. They may be Ugly drums, but they sound beautiful to me.

For more information contact Ugly Percussion, 11085 E. Emery Road, South Wales, NY 14139, or call (716) 646-5604.

# D-Tool

by Rick Van Horn

Did you ever have a pocketknife when you were a kid? Maybe a Boy Scout knife, or even a Swiss Army model? Remember how handy it was? It had a tool for everything, so you knew that if it was in your pocket, you were prepared for *anything*. Well, that's the kind of feeling



you'll have with a *D-Tool* in your pocket (or at least in your trap case).

The *D-Tool* is an all-in-one drum tool that contains four metric hex keys (for use on allen screws), slotted- and phillips-head screwdrivers, and a drumkey. The tools are fitted into a pocketknife-style case for convenience. The hex keys differ widely in size, which should make them useful for adjusting virtually any bass drum pedal on the market. I also found the largest size handy for tightening the allen screws on a variety of drum rack components.

About the only problems I encountered when using the *D-Tool*

occurred when I was trying to reach the drumkey-headed tightening bolts on some of the memory collars around my kit. The length of the key shaft and/or the size of the case/handle made it impossible for me to work in extremely tight spaces. (But I often had no better luck with a regular drumkey, so this wasn't a problem *exclusive* to the *D-Tool*.)

The *D-Tool* offers several advantages over individual tools. It's much more compact than two separate screwdrivers, and it's easier to keep track of than four separate allen wrenches. It's also made of durable materials, and it's easy to handle. Finally, it's reasonably priced (at \$19.95), and it comes with a two-year warranty. I think it's something every drummer should own. If the *D-Tool* isn't available in your local drumshop, contact C&R Guitars, 2140 S. Harvard, Tulsa, OK 74114, tel: (918) 747-1407, fax: (918) 744-5477.

#### WHAT'S HOT

- useful variety of tools
- durable, compact package
- reasonable price and two-year warranty

#### WHAT'S NOT

- can be awkward to use in tight places

# Trueline Drumsticks

by Rick Van Horn

Here are some nifty sticks that can help you hang on.

About twelve years ago a small drumstick company in San Diego called Trueline developed a line of sticks that included a unique grip-improvement feature called (not surprisingly) the "Trueline Grip." (More on that later.) They struggled valiantly, but they just weren't able to break into the market in a big way.

Around 1993 a company from Tucson, Arizona called the Sibernized Drumstick Corporation introduced drumsticks with a *different* unique grip-improvement feature called the "Natural Diamond Grip." (More on that later, too.) That company also saw potential in the Trueline design, so they purchased the tooling to make the "Trueline Grip" sticks under the Sibernized name. For the next two years they, too, straggled valiantly—but, like the original Trueline company, they were unable to sustain themselves in the marketplace.

Today the "Trueline Grip" and the "Natural Diamond Grip" both have a new lease on life—thanks to Richard Podolec, president of Moot Wood Turnings of Northfield Falls, Vermont. Moot has been a major custom wood turner for over fifty years, supplying the musical, furniture, hardware, and nov-

elty markets. Their product line includes mallet handles and drumsticks for marching bands. They recently acquired the Sibernized Corporation, and are now turning drumsticks for the general drumming market under the reactivated Trueline brand. The line will offer a variety of sizes including *Jazz*, *5A*, *5B*, *2B*, *Rock*, and *Rocker 5B* models. Each model will be offered in three grip versions: *Original TG* (the "Trueline Grip"), *Natural Diamond Grip*, and *Classic* (traditional). We were sent one pair of *5B* sticks in each grip style.

## General Characteristics

All three of the models exhibited excellent quality in terms of straightness, matched weight, and consistency. They all featured a fairly large acorn tip, a moderately thick neck, and a short taper—a design that favors impact power (and durability) over quick rebound.

All three *5B* models are .604" in diameter (just under 5/16"), which is a pretty standard size. The *Classic* and *Diamond Grip* sticks are 16" long (again standard); the *Original TG* model adds another 3<sup>7</sup>/<sub>8</sub>" for additional reach and power. All of our review models featured wood tips, but nylon tips are available on all Trueline models (except *Classic Jazz* and *Diamond Grip Jazz*).

The *Original TG* models are turned from red or honey hickory, making them darker in color than the *Classic* and *Diamond Grip* models (which are turned from white hickory). This is an intentional choice on the manufacturer's part to help set the *Trueline Grip* sticks apart visually from all others. What



Left to right: Classic,  
Natural Diamond Grip,  
and Trueline Grip sticks

sets the sticks apart from each other *physically*, however, is their grip designs. The *Classic* model is your basic, garden-variety drumstick (with an exceptionally nice-feeling finish) that lists at \$8.90 per pair with wood tips and \$9.20 per pair with nylon tips. But the other two models offer fairly radical grip enhancements. Let's examine them in more detail.

### Original TG Model

The "Trueline Grip" featured on the *Original TG* model is actually an enlarged "ball" formed about 4" up from the butt of the stick. It's not an added piece; it's lathed as part of the stick itself. This ball grip is intended to be cradled in the drummer's hand, with the thumb and index finger gripping the stick shank just ahead of the ball itself. (Traditional-grip players could place the stick with the ball just *behind* the thumb in the left hand.)

You might think that an extra mass of wood near the butt end of a stick would add weight to that end, making the overall balance of the stick a little "back-heavy." However, the added length of the *Original TG* models counterbalances this weight, giving the sticks surprisingly good overall balance.

The grip security provided by the "ball grip" is substantial. It's like having a handle on the stick to wrap your finger around. If you feel like your playing comfort and confidence would be enhanced by such a handle, the *Original TG* model would be an excellent choice for you.

There is, however, a limitation inherent in the *Original TG*'s design. As long as the stick feels properly balanced in your hand at precisely the point where the "ball grip" causes you to hold it,

### WHAT'S HOT

- choice of standard or grip-enhancement designs
- both grip-enhancement designs function well
- excellent manufacturing quality

### WHAT'S NOT

- Original TG design may not fit everyone's hands
- Natural Diamond Grip knurling might irritate soft hands

you're fine. But not every drummer holds a given stick at the same point. Many will choose to shift up or down on the shank a few fractions of an inch—and the *Original TG*'s "ball" makes this awkward—if not impossible—to do. So while I can recommend the *Original TG* model on the basis of its functional performance, I'd have to say that it is not likely to be a design that will fit every drummer's hand. It lists for \$9.25 per pair in wood tip and \$9.55 for nylon tip.

### Natural Diamond Grip

For drummers who want improved grip without any change in the contour or balance of the stick, the *Natural Diamond Grip* is...well...a natural. It's identical in size and shape to the *Classic 5B*, but has a diamond-pattern knurled surface extending from an inch up from the butt to about three inches down from the tip (which means that the grip surface can be employed whether the stick is played tip-forward or butt-forward).

The beauty of this system is that it offers a secure gripping sur-



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face that won't be affected by how much you perspire (or, as in my situation, how dry your hands are). Yet it doesn't add anything to the stick itself: no coating, no sleeve, no wrap, no ball—no nothing. Essentially you have a very familiar-feeling stick in your hand (in terms of balance, flexibility of grip position, and the ability to play cross-stick on a drum rim); it just has a surface that's easier to hold on to than a normal lacquered surface is likely to be.

Is there a down side to this grip? Well, there might be. A knurled surface is rough—that's what makes it easier to grip. But it also makes it abrasive, and it's possible that the surface might irritate soft or sensitive skin. There's really no way to determine this except to try a pair for a while and see what happens. (I'd venture to guess, however, that if you play hard enough to be considering a grip-enhanced stick, it's likely that your hands are callused enough not to be bothered by the knurling.) *Natural Diamond Grip* sticks are priced at \$9.15 per pair in wood tip and \$9.45 per pair in nylon tip.

### Conclusions

It's nice to see a drumstick company offering a choice of solutions to what many drummers consider a major problem. (It's also nice to see that they recognize the fact that even more drummers prefer the old "tried and true" design.) Trueline sticks offer quality, design originality, and competitive pricing. Now it's just a matter of seeing if they can survive in the already crowded drumstick market. They're just now getting into the drumshops; if you can't find them in yours contact Trueline Drumsticks, P.O. Box 300, Northfield Falls, VT 05664, tel: (802) 485-5361, fax: (802) 485-7800.

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Gibraltar

# Chicago's TRIS IMBODEN

The year was 1969. Sixteen-year-old Tris Imboden was standing in the Shrine Auditorium waiting for Procol Harum to take the stage. Suddenly he was distracted—he heard another band performing. Who was *that* on the other stage? It was a group he had never heard before, but it blew him away. A group by the name of CTA, or Chicago Transit Authority, was making their major L.A. debut.

"I thought it was the greatest thing I'd ever heard," Imboden recalls. "If somebody had told me then that one day I would be the drummer of that

band, I would have said, 'Yeah, right! And I'm Napoleon!'"

Napoleon he must be, for today Tris is at the helm of the notorious band that, according to *USA Today*, ranks third behind the Beatles and the Rolling Stones among the top-selling bands in history. A lot, however, has transpired since that sixteen-year-old stood in the Shrine Auditorium....

Tris began playing with other musicians in surf bands in Orange County, California, where he grew up, and by high school, he was in the locally popular Other Half. Upon graduation, he was asked to join a group called Honk, an



ROCK-SOLID FOUNDATION

by Robyn Flans

Photos By Mark Weiss/Angles

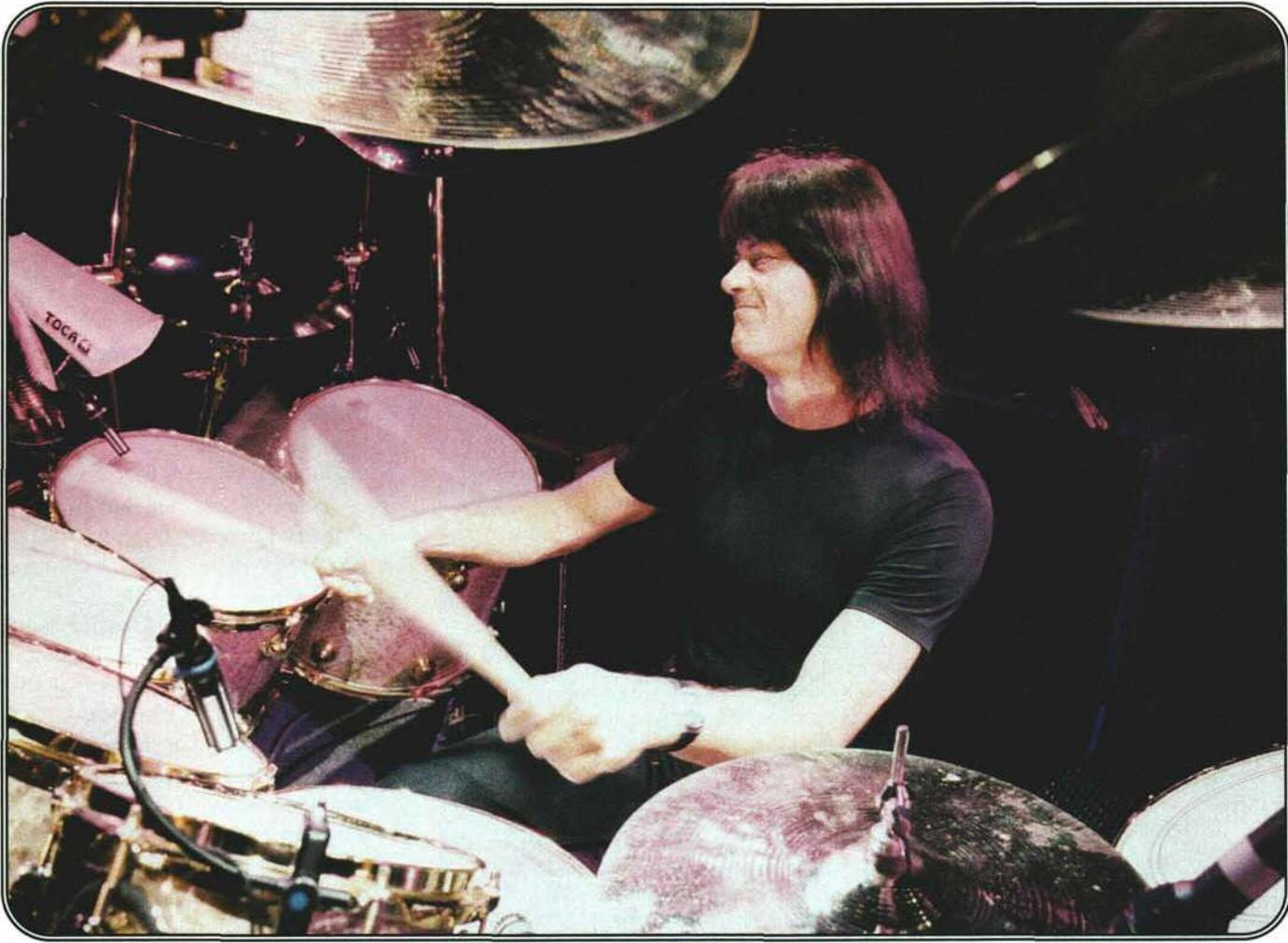


eclectic band (with one horn player) that drew their influences from jazz, folk, and rock. He started working with Kenny Loggins in 1977, two years after Honk disbanded.

For the next twelve years, Imboden honed his live and recording skills with Loggins. Interspersed throughout those years was work with a diverse list of people, including live and record dates with such artists as Ian Matthews, Michael McDonald, Bob James, Richard Marx, Gary Wright, David Foster, Brian Wilson, Roger Daltrey, Burt Bacharach, Firefall, Chaka Kahn, Anita Baker, Howard Hewett, Peter Cetera, Johnny Clegg & Savuka, Stanley Clarke, Jeff Berlin, Julio Iglesias, Stevie Wonder, George Duke, David Sanborn, Steve Vai, Crosby, Stills & Nash, Los Lobos, Clare Fisher, Don Felder, Neil Diamond, and Michael Paulo.

Tris began working with Al Jarreau in 1986, and just as he was finishing a tour with the singer in 1990, he received a phone call from Chicago vocalist/keyboardist Bill Champlin asking if he wanted to join the band. "I said, 'Let me think about it—yes,' one sentence, no pause, no nothing," Tris laughs.

Just like in the Jarreau situation, Tris brings his rock foundation to Chicago, giving the music a slightly different feel at times. You can hear his fine style all over the band's newest release, their "bigger" band *Night And Day*. (Chicago has another all-original album completed and ready for release early next year.) And Tris has been stretching his Latin chops as well, working with his wife, Cecilia Noel, and her band the Wild Clams, when he's not working with Chicago.



**RF:** What did you have to think about when approaching this new gig with Chicago?

**TI:** They've been playing some of their songs a long time, and rather than my always being the one to lean on, sometimes I have to be a little flexible and go with them. I also think Chicago's music is such a part of all of us—and Danny Seraphine having been a very influential drummer and such a stylist—what I really focused on was trying to maintain a certain degree of Danny's style, which I thought was an integral part of the music. At the same time, the band said they wanted me to make it my own, too. So I tried to pull things out that I thought were distinctly Danny, but I allowed myself to come through as well.

**RF:** What was distinctly Danny?

**TI:** Like the opening to "Saturday In The Park," with those great fills that were sort of drum hooks that Danny came up with. When we work up a

"new" old song, I still try to do that, but I still look for spots where I can go to the hot dog stand here and there.

**RF:** How do you approach brand new material?

way I would approach them, but at the same time respect that Chicago sound. I've loved that sound and I've loved Danny's contribution, so I'm sure there's a little Danny in me when I approach new material, too.

**RF:** As a kid, you didn't have much formal training, so what do you think set the foundation for a gig like this?

**TI:** I think the fact that my influences are similar to those of the members of Chicago. I love jazz so much, and jazz has always been something on the periphery of Chicago. I'm basically a rock 'n' roll player who loves to play *at jazz*. I don't consider myself a jazz player—I really believe if you're going to be a great bebop player, you have to focus on that, and focus your sound and approach. As much as I love straight-ahead jazz, I'm not willing to devote my life to just that genre. I love R&B and rock so much, and all those genres are what make Chicago what it is.

**'I'm  
basically a  
rock 'n' roll  
player who  
loves to play  
*at jazz*.'**

**TI:** Now that I've been a part of Chicago for a time, I think I have creative license to approach things the

I listened to a lot of records growing up. When I first started playing drums, it was to instrumental surf music. I'd play along with records like Dick Dale & The Del-Tones and bands of that time. I was intrigued with how the drummer would play that right-hand pattern and something against that with their right foot—and keep the hi-hat going at the same time...incredible. Ever since I can remember taking a

breath, I had my ear glued to the radio.

**RF:** How was *Night And Day* approached?

**TI:** We didn't want to do it so traditional that it would be a repeat of a lot of things that had been done before. We wanted to "contemporize" it a little bit.

**RF:** How did you approach it drum-wise?

**TI:** I left a whole lot more room than I'm accustomed to doing, because I

knew we were going to be using the Bill Watrous Big Band horns to augment Walt [Parazaider—saxes, flute], Jimmy [Pankow—trombone], and Lee [Loughnane—trumpet]. I didn't know exactly how they would be phrasing things or what they'd be playing on top of the rhythm section, so I played more sparsely than I would ordinarily. In retrospect—it's always this way—you do the basic track and then you get the album later and go, "If I had only known they were going to do that, I would have done this..." or "I could have set this up differently." I'm never totally satisfied with what I've done. I can count on one hand the records I've done that I'm happy with.

**RF:** What's your favorite cut on the album?

**TI:** "Caravan" has got kind of a "thing." I like the cacophony of "A Train" at the end. It just goes nuts. And I think "Night And Day" is gorgeous.

**RF:** I understand that the band has actually recorded another all-originals album that is ready for release.

**TI:** That's right, although it won't be released for a few months. We recorded the album with the great producer Peter Wolf. We spent about a year doing it, because we were in and out of town. This album has some incredible material. The original members in the band have said it's really a return to the band's roots. Peter Wolf is adventurous. He always wants to find something different—that groove or that sound. He encouraged me to stretch a little. I think the combination of some of the songs, with the fact that there's some really interesting playing going on, makes it a great album.

**RF:** Can you elaborate with some examples of tracks?

**TI:** There's a song called "Stone Of Sisyphus," about the character in Greek mythology who was perpetually trying to roll a stone up a hill. He would almost get to the top when it would roll down and he'd have to start over. The song is just a straight-ahead rock feel, but in the bridge I'm doing something with the ride cymbal that I like that I haven't really heard anybody do. Then there is this weird series of sixes between the toms and the bass drum in

## TRIS IS IT: Loggins, Jarreau, & Lamm On Imboden

In 1984, while Tris was still a member of the Kenny Loggins Band, Kenny said: "Tris gives me more than what I would expect from a drummer because he also gives me attitude. Tris's attitude can hold the band together during times when morale might slip. Also, the main thing for me is that I can't work with a drummer who is not steady—who lets the groove slip around too much."

"When I was doing the *Alive* album," Kenny continues, "we would edit a verse from one year and the chorus from another. Tris's tempos would be exactly the same, to the tenth of a second! I've never worked with anybody who is that precise. When he finds a pocket, he holds it, and he'll hold it from year to year. The amazing thing is, if I need him to speed up or slow down a song, he can do that for me. He never fights me. Most other drummers I've had occasion to work with get something set in their heads and will try to talk me out of wanting to make a change in tempo. If I need a cymbal crash, he's right there with me. If I want him to change the dynamics of a tune in a way we've never done before on stage, he'll go with me. The fact of the matter is he's a writer's dream because he's an extension of my musical moods. With a drummer like Tris, the music can be fresh every night because we can rearrange it according to the mood of the music and where it wants to go, or according to my mood and where I want to go."

When asked what Tris brought to his music, Al Jarreau said: "Incredible fire and also a real love for the jazz thing, but played the way a guy would play it who has a lot of rock experience."

Jarreau went on to describe what he needs from a drummer: "After the basics of time, it just becomes ears, heart, and sensitivity. There's enough structure so that you can more or less improvise, but I don't need a drummer to hit the same lick every night. The drummer needs to keep eye contact with everybody in the group and with the back of my head to read me. After a while he can sense a flow in the dynamics, the loud and soft, even a turnaround I'll make in a section of a song."

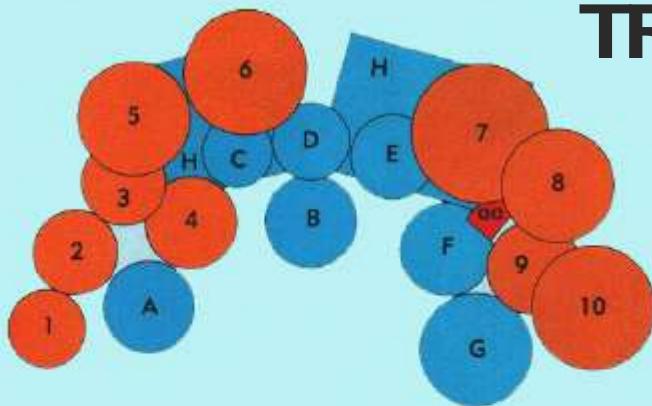
"It's important that the drummer and percussionist always be ready," Al insists. "I'll turn around and start looking at the drummer and something happens that wouldn't have happened if I hadn't directed my energy right at him, and we'll get into an interplay."

Robert Lamm, founding member of Chicago, recently said: "I've never heard a louder drummer in my life." [laughs] "But Tris is a world-class drummer, as everybody knows. The main thing he brings to our music is a real accurate time factor. Our repertoire is very large, and a lot of it shifts time signatures and such, so it's nice to know that the pulse that you feel is being played. Tris can play virtually any style, which also fits very well with Chicago because of all the varied bags we pull our songs out of."

"The drummer in this band needs to listen," Lamm continues. "We play fewer solos now than we used to, but there still are solos, so he needs to listen to that. And we recently had a great experience with Tris in the studio working on our new album. The songs were all big band tunes that we rearranged into various motifs, and everything Tris suggested and added was really wonderful; he drums as a musician."

•Robyn Flans

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- H. 18x22 bass drum

**Cymbals:** Zildjian

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2. 12" K splash
3. 12" Piggy Back
4. 13" K/Z hi-hats
5. 16" K Dark crash  
(medium-thin)
6. 18" K Dark crash  
(medium-thin)
7. 22" Ping ride
8. 17" K Dark crash  
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10. 18" Oriental  
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**Sticks:** Zildjian Super 5B

**Electronics:** Yamaha PMCI,  
*Ensoniq ASR10*

one section, which kind of suspends in mid-air and comes down back into this ferocious groove. Sonically the album sounds incredible, too.

**RF:** How was the material presented to you and how did you come up with your parts?

**TI:** We did a bit of rehearsal so we could take aim before we went in, but then there were also songs that we sort of learned as we did them in the studio. Peter Wolf would sometimes have just a loop that he had made with the general feel. We'd start building on that and then sometimes I would put my drums on last. It's pretty wide open. If anybody in the band has a suggestion, it's encouraged.

**RF:** Let's go backwards into your other gigs. What did you learn from the Jarreau gig?

**TI:** I heard Al say in an interview once that you have to be prepared to puke on stage in regards to trying new things and being fearless. The Loggins situation was, on one hand, very creative in the inception of new songs and coming up with arrangements and parts, but then he was not so free in his approach live. You'd go for something new sometimes and you'd get "that look." Al, on the other hand, is extremely free. I've never worked with a star like him before or since. If you do



something fresh and spontaneous, he'll stop singing and he'll turn around and, on mic', say, "Ladies and gentlemen, Tris Imboden." And he means it; he's stoked.

**RF:** What prepared you for that gig?

**TI:** So much of the Jarreau gig is R&B, and I've been way into R&B. I've played with Chaka Khan and done a lot of R&B records.

**RF:** What prepared you for the improvi-

sation?

**TI:** I had done quite a few fusion gigs where that interplay and spontaneous thing plays a big part. That, coupled with the fact that I've been such an Al Jarreau fan, helped prepare me. I think every drummer was listening to Al to see who was playing with him, from Alex Acuna to Gadd. It's really a drummer's gig. In fact, Steve Gadd is back with him now, although I filled in for

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him earlier this year when he had knee surgery. Talk about the hot seat! Gadd is one of the most mature musicians I've ever heard. They gave me tapes to learn the show, and that guy isn't even hitting the hi-hat—he's *thinking* about the hi-hat and you feel it. He's unbelievable.

**RF:** What do you think you learned from the Loggins gig?

**TI:** Kenny is such a perfectionist. One of the things I learned is it can never be good enough. He's so driven that I think that carried over to me. He lives, sleeps, and breathes his art and his career, and I really admire him for that. Being so into percussion and drums, he encouraged me to not only go for something that works, but something that is different, too.

**RF:** I'd like to know the toughest parts of working within those gigs.

**TI:** Actually, I'm an agreeable kind of guy, so I adapt; I'm kind of a chameleon, musically and personality-wise. With Kenny Loggins, it's a double-edged sword. One of the very things that makes him such an amazing talent and artist is that he demands perfection. Rehearsals with Kenny were just absurd. We'd go over things bar by bar sometimes.

There are two schools of thought: One is that if you try to clean everything too much, you'll take the life out of it. But at the same time, it's undeniable that Kenny's live shows and records are art. I go back and listen to some of the old live board tapes, and they're albums. Every background vocal part is perfect. But it is defi-

nitely a painful process at times.

**RF:** Does that kind of rehearsal take the life out of it? How do you keep it fresh?

**TI:** I think attitude and fear of reprimand do it. [laughs] There are just too many guys around who are good for someone to cop a bad attitude.

**RF:** What was tough about the Jarreau gig?

**TI:** Absolutely nothing. We were spending three months out of the year in Europe, staying at the finest hotels, eating the greatest food. He would work three and a half gigs a week, because he puts his instrument—his voice—through such paces that

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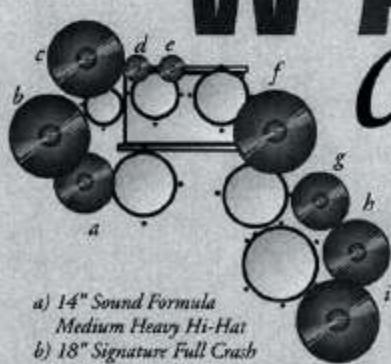
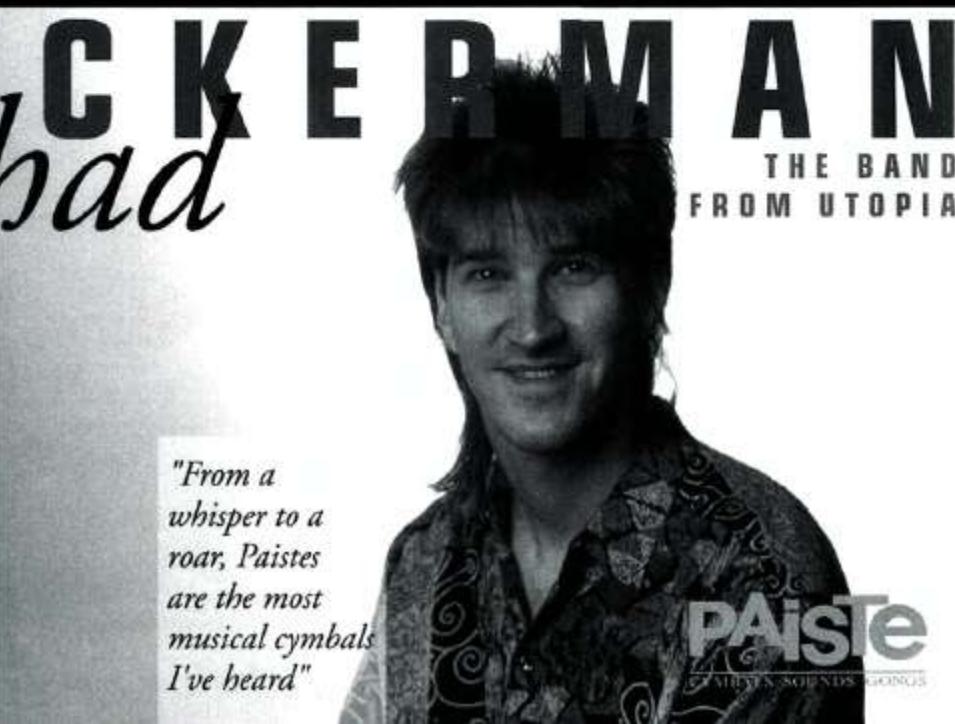
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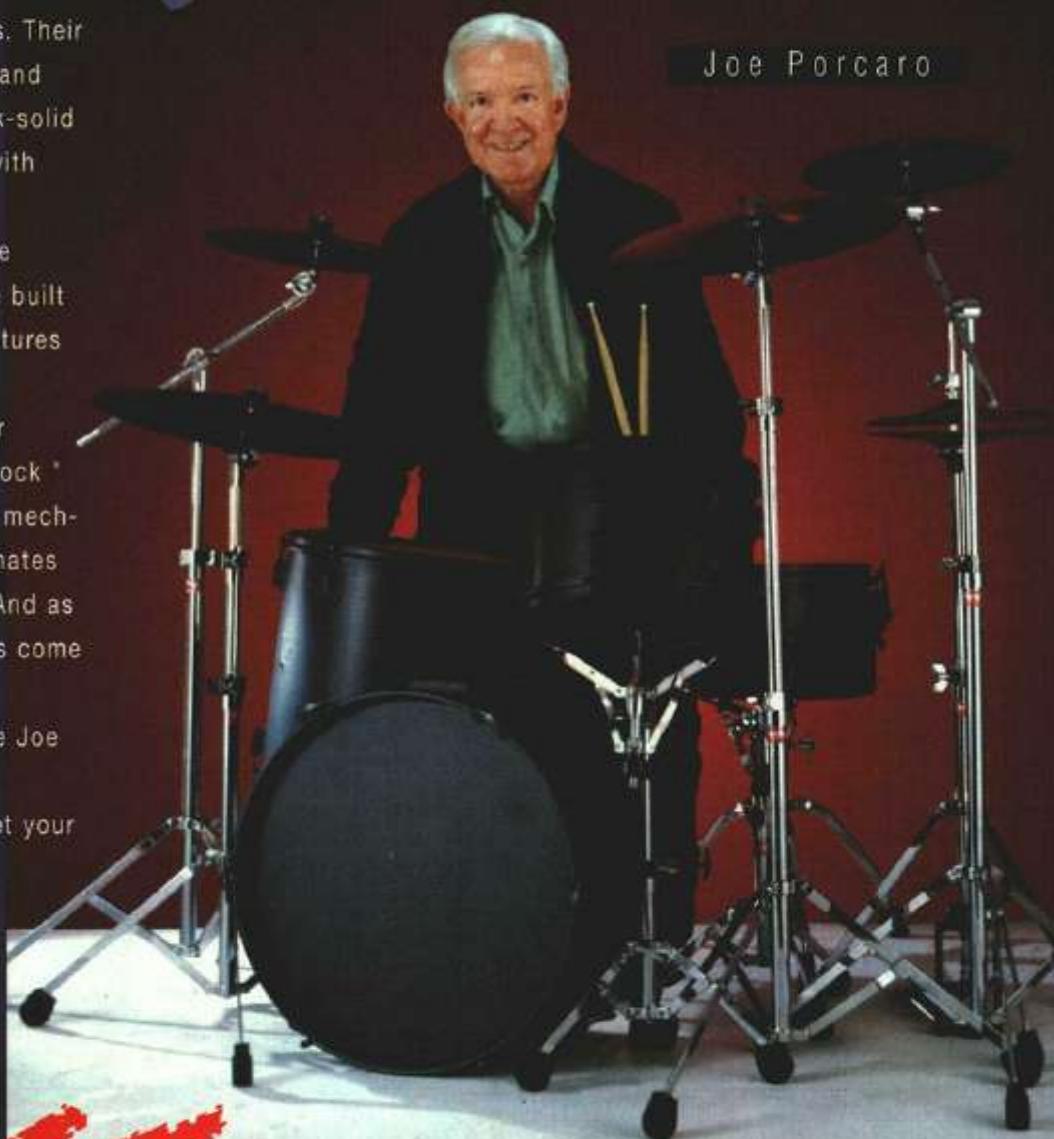
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he has to be careful with it. But the man does have an orchestra in his throat.

**RF:** It's expensive to take days off.

**TI:** That's the only thing I could say—if you're staying at L'Hermitage in Monte Carlo with two days off, and breakfast is like \$75—or in Japan where it's even more expensive—they're serious per diem busters. Other than that, I have to say that nothing was difficult about working with Al.

When I say that Al is totally spontaneous, I don't mean to say he lacks when it comes to rehearsals. Al comes from more of a jazz background, and my experience in doing any jazz gigs is that it ain't about rehearsals, it's about the gig.

As far as Chicago, sometimes the traveling can be rough. Chicago works all the time, whether there is an album or not. They have such a strong audience base. We'll work five, sometimes six shows a week. You string a few of those together, coupled with overnight drives, and it can beat you up.

**RF:** Anything tough musically?

**TI:** With both Al Jarreau and Kenny Loggins, the players in those bands were really accustomed to tuning in and listening to the drummer at all times; listening big-time to the hi-hat and just where the pocket is. I didn't feel that with Chicago immediately. That has improved, though, enormously.

**RF:** You have been playing double bass with Chicago.

**TI:** I played double bass a number of years

ago, but with the advent of the double pedal, I used that for a long time. Using two bass drums now, I find the action off the left drum is much quicker than with a double pedal. With the double pedal on a single head it's just not quite the same.

You have to be playing in an arena to

have a stage large enough for two bass drums, though, so when I play with Cecilia & the Wild Clams I play a single bass drum with a double pedal. Going back and forth between the two is always an adjustment. I have three or four kits, and all of them are set up a little differently because

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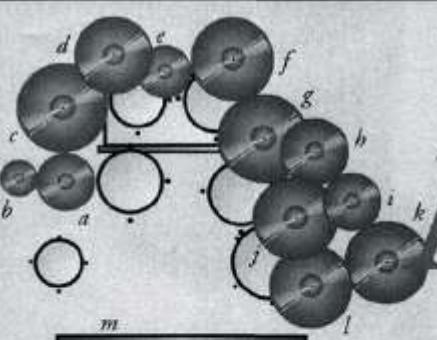
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of the sizes or whatever, so it's always a bit of an adjustment.

**RF:** What's the adjustment when you go back to double bass?

**TI:** The response is quicker; my left foot recoils quicker.

**RF:** What do you do to compensate?

**TI:** I try to listen to where my foot wants to put the note—where it's actually articulated because of that response difference. Because of these adjustments I've decided that after this tour I'm going to go back to single bass with a double pedal. Even though double bass is preferable, I really want to make all my drumsets uniform so that there isn't so much of an adjustment from a gig with Chicago to a session. It confuses my body. I like to be able to close my eyes and know where the cymbals or the toms are.

**RF:** You are triggering through mic's?

**TI:** I'm triggering the snare drum through a mic' by miking the top head, which goes to the Yamaha triggering unit, which then goes to an Ensoniq sampler. Most people use trigger bugs, but we're able to do it just with the mic', which is simpler. With the triggers, you have to silicone them on the head or on the rim, but this way it doesn't mess with the response of the head at all. I could always feel the difference as soon as you started putting anything on the batter head on a snare drum. I even hate tape on the drum. On both bass drums, I've been using a trigger siliconed onto the head, though. That goes through the same Yamaha unit to the Ensoniq.

**RF:** What is the interaction between your roadie, Paul Davis, the computer, and you?

**TI:** This year, for the first time, because we're recreating some of the tunes from the big band album and it was cost prohibitive to take the Bill Watrous horns on the road, we decided to lift the Watrous horns from

the record, so it's all sequenced. On those big band tunes, I'm actually hearing through my monitor what Luis Conte played on percussion, as well as a click track and the additional horns. When you hear those songs performed live, they hopefully sound like the record.

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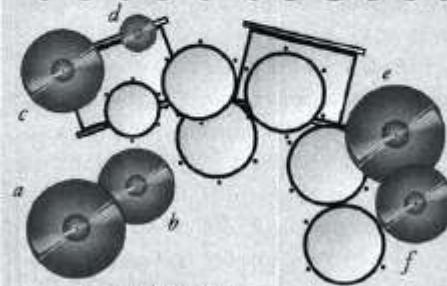
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**RF:** You prefer not using headphones?

**TI:** I've had some bad experiences with headphones. If they fly off, I don't care how good your time is, it can be scary. That happened with Loggins once, but mercifully, by the time I got my tech's attention and he got the can back on my head, I was still in time.

**RF:** You've mentioned that you suffer with carpal tunnel syndrome.

**TI:** Horribly. I've had it since before there was a term for it. It scared me half to death, because the tips of my fingers on my left

hand were going numb. I wondered if it was a precursor to a heart attack. This was well over ten years ago. As carpal tunnel will do, it spread throughout the left hand and now the right hand. The first doctor I went to thought it was a pinched nerve in my shoulder, and he said we might have to operate. As the medical community got hipper to it, I found out what it was.

There is still only a 50/50 chance of success with the surgery, which is not good enough odds for me. Plus, it takes approximately six weeks per hand to recover. I've

just had to learn to live with it. I've learned how to play with my hands going numb. When my hands first started going totally numb in a song, it was frightening. I would have to look at my hands to make sure I was still holding onto the sticks. Now it's sort of a familiar state for me. In between songs, if I hang my hands at my sides and shake them, the feeling returns in a few seconds. Then I'm all set to get numb again.

**RF:** Do you do anything to care for your hands after the show?

**TI:** There are a bunch of things people do. I've tried some of them, like icing my hands and acupuncture, but none of it has seemed to help. I've talked to some people who actually sleep with braces at night, and that's the next thing I'm going to try. Meanwhile, I can't stop working.

**RF:** Do the doctors say precisely why one gets this?

**TI:** It's repeated trauma to the hands and wrists, which is an occupational hazard for some of us drummers. As I said, I'm not really formally trained, so when I started I grabbed the drumsticks and tried to make the sounds I wanted to hear and that I heard other people doing. My lack of technique has probably aggravated the condition. There are players who have played for fifty years who have never experienced any of this. I would suggest to anyone who plans on making a career of drumming to learn how to properly hold the sticks and use the fulcrum to minimize the trauma to the hand.

**RF:** Switching gears, you have said that your second wife, Cecilia, has changed your life. How did you meet?

**TI:** I was in Puerto Rico playing with Kenny, and Cecilia happened to be there on vacation. At that time, she was living in New York City and she was the featured singer at the Rainbow Room. She ended up backstage at our show, we met, and that was it!

Musically, she has an amazing bag of tricks that she draws from. She is deeply rooted in Afro-Cuban music, which is something I had dabbled in before I met her. I had been working with Clare Fisher, Michito Sanchez, and Luis Conte, so I learned what not to play in Latin music, like don't play any Is and 3s. If you do that, it's like somebody farted—the percussionists turn around and look at you. When

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Actually, with Clare I had a trial by fire. I met Clare when I was working with Jeff Berlin and Vox Humana in 1987. The first show was at the Wadsworth Theatre with a live broadcast on the jazz station. I met Luis Conte and Michito right before we hit the stage. But Clare had prepared me and told me not to play a lot of snare drum—just don't do a lot of anything! My jaw hit the floor when I heard the stuff Michito and Luis were playing. I was content to play primarily hi-hat and bass drum.

When I met Cecilia, she started playing records for me and talked about the music she envisioned doing. She hipped me to people like Salif Keita and Synthesis, and all these world artists I was totally unaware of.

**RF:** Playing-wise, what did you do with all this new information?

**TI:** I tried to incorporate it in my gringo style. Since meeting Cecilia, it's opened up whole new vistas to so many kinds of musics. Then about four years ago, we started a band, Cecilia Noel & the Wild Clams, that turned into a monster. At present, it's about fourteen people. It's some of the greatest players in the business. It's all original music, comprised of all these influences. A partial list of my subs when I go on the road are Gregg Bissonette, Walfredo Reyes, Jr., Simon Phillips, Joey Heredia, Jonathan Moffett, Hilary Jones, and Dave Weckl. The music and the band are so much fun, and yet very challenging.

**RF:** Can you describe your approach to the music?

**TI:** Cecilia and I have talked at length about the music we want to project with this band. It's not purely a Latin thing. Her influences are everybody from Hendrix to James Brown to Celia Cruz, as are mine now, too. At heart, I'm a rocker, but how I approach even some of these traditional Latin styles is more of a rock/Latin kind of thing. It seems that anything I play is colored by my rock roots.

I did a video for Power Rock, Carmine Appice's company, and he directed it. It's actually called *Latin Rock For Gringos*, thanks to Richie Hayward, who suggested it one night when he came down to see the band and heard I was doing a video. I give examples of some of the more unique patterns I've played that were on hit songs

I've recorded. I more than touch on how I approach Latin playing. I also have written examples of certain licks that people have asked about through the years.

One thing about the video that is neat is that it's time-coded so you can actually go back and refer to the exact section of video from the booklet. It has a split screen, too, so you can see what my feet are doing. The only problem is that I had no idea that we were going to cut it from top to bottom without a break. Had I known, I would have had a *TelePrompTer* or cue cards.

There are a lot of pauses where I was trying to remember what section came next. It's a little painful for me to watch, but I've been told that people like it.

**RF:** What do you think are the most important aspects of your learning?

**TI:** When I say that I'm self-taught, it's not entirely true. When I was a kid, I played in the school band in junior high school. There wasn't enough room in the drum section, so I had to be content with playing trumpet for a year until there was an opening. As it turns out, I did pretty well and I

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became second chair. So I learned how to read music originally by playing trumpet. When there was the opening in the drum section, I started playing drum music as well.

I have found that through the years, when I'm in sort of a creative doldrum, if I pick up a book and plan to learn something that somebody else has conceived it will kick-start me into coming up with stuff of my own. I read well enough to get by and I think that's important. I think now, more than ever, it's important to play virtually every style.

Work is more limited than it used to be. The use of drum machines on songwriter demos has cut out so much work for up-and-coming drummers. When I first moved to L.A., I broke in doing demos. I think my ability to play a variety of different styles convincingly is why I'm working in the '90s. There was a time in the mid- to late-'80s when, if it weren't for David Foster calling me to come in and do a cymbal overdub—because they didn't have a sample of cymbals or a hi-hat that sounded real—I wouldn't have been working. A lot of great drummers really bit the dust during that period. I'm really glad to see that real, breathing, bleeding, sweating drummers are coming back into vogue.

**RF:** What do you think are your other strengths and weaknesses?

**TI:** I think one of my strengths is that I really like people. I enjoy getting to know someone musically as well as personally. I've been told that I'm easy to work with, and I'm convinced that it's 70% of why someone does or doesn't work.

I think my time is an asset. I never practiced with metronomes early on, though. For me it was something I developed in the studio. I could listen to a playback and hear where I had a tendency to rush coming out of a particular kind of fill, or where I'd lay too far back. It was just the sheer numbers of dates that I was doing that allowed me to really hone it.

When I first started recording I couldn't listen to what I had done; I hated it. I started recording at eighteen, thinking I was some kind of hot dog, and then I'd hear this stuff come back, which was a harsh dose of reality. It was painful, but I learned. Then the repetition of doing enough sessions allowed me to hear what tendencies I had. Of course, it's gotten bet-

ter from playing with so many click tracks and sequencers.

**RF:** Weaknesses?

**TI:** I wish that when I was growing up there had been schools like some of the ones we have now, such as PIT and Drummers Collective. It used to be that all we could glean from another drummer was what we heard on record. If you were lucky enough, you had one of those speed adjustments on your record player so you could turn down the tempo to learn a lick. Now kids have so much at their fingertips with

the advent of video, the clinics, the classes, and teachers. On one hand, I wish I had pursued music in college.

**RF:** What do you think you're lacking because of that?

**TI:** A vocabulary. I wasn't rudimentally trained and my reading isn't what it could be. I'm actually going to start studying with Freddie Gruber.

**RF:** What are you hoping to get out of it?

**TI:** I'm not sure yet, but I'm hoping he can see where I've been stopping myself technique-wise. My hands get me by, but I

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have no speed, my singles suck; I just don't have a lot of control. If somebody had taken me as a malleable piece of clay when I was growing up, I could have been better.

**RF:** You said there are a few songs you have recorded that you can bear to listen to. Can you tell us which ones and how they

are representative of your playing?

**TI:** "This Is It" [Kenny Loggins], of course. The song is just incredible; it means so much lyrically on so many levels to so many people. I think it's representative of my playing because of the cymbal and hi-hat work, particularly in the intro—

although I borrowed that stuff heavily from Gadd. It's something I've used quite a bit on other records as well. Michael McDonald's writing always has an underlying R&B kind of flavor, and that's really where I come from. Even though it's not a funk song, it's funky.

"Heart To Heart" [Kenny Loggins]. There again, Michael was involved in writing that with Kenny, and it has that R&B thing. Sanborn's sax solo is just exquisite. When we cut that track, I didn't know if we had nailed it or not because there were no click tracks in those days. They didn't become the norm until much, much later.

On "Heart To Heart," the bass player and I just couldn't lock. Michael McDonald was playing keyboards and David Foster was there, and I just left the session feeling that we hadn't quite gotten it. There were these quarter notes that had to be played precisely and I kept flamin' with the bass player; I thought it was me. Right before I left, Bruce Botnick, the producer, ducked the bass track and took out a stop watch and timed the quarter notes, bar to bar, and said, "They're in there," which is more of a scientific way of going about

## Providing The Fire

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

Artist	Album Title
Bill Champlin	Burn Down The Night
Kenny Loggins	Keep The Fire
Kenny Loggins	High Adventure
Kenny Loggins	Alive
Rosco Martinez	Rosco Martinez
Michael Paulo	One Passion
Chicago	Night And Day
Crosby, Stills & Nash	After The Storm

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

Artist	Album Title	Drummer
Dave Brubeck	Time Out	Joe Morello
Jimi Hendrix	Axis: Bold As Love	Mitch Mitchell
Cream	Wheels Of Fire	Ginger Baker
Little Feat	The Last Record Album	Richie Hayward

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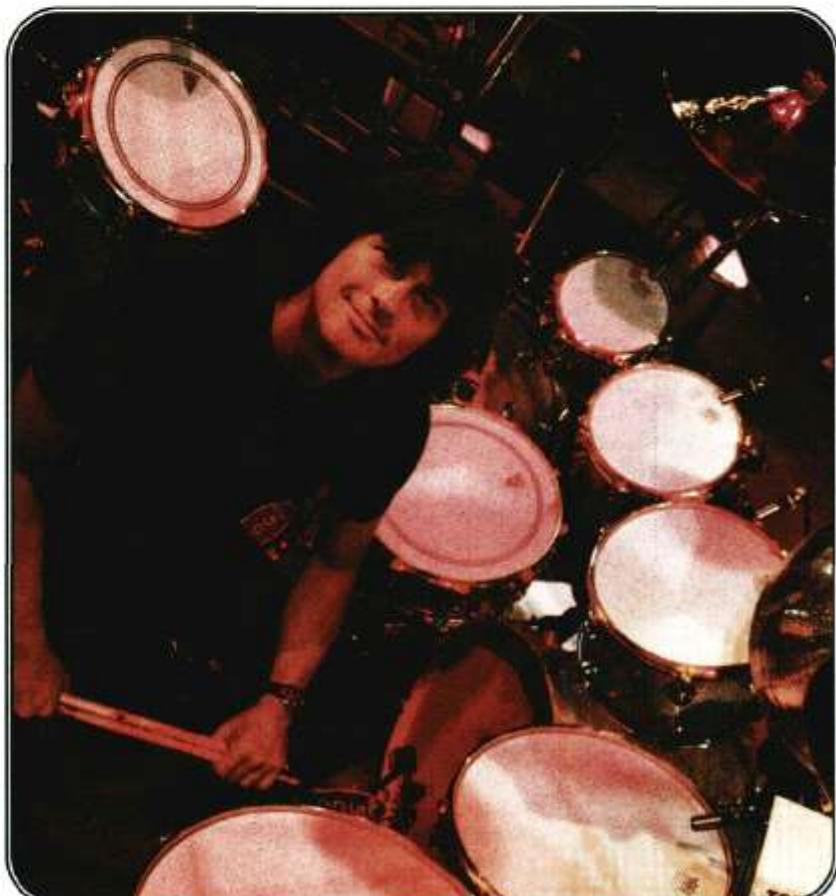


S. Smith

it. To me, if it *feels* right, it's right. I felt a little better about it. They brought the bass player back and punched him in, bar to bar, and sure enough, after that, it felt incredible.

"Footloose" [Loggins], of course, because it was such a hit worldwide, even though it's not one of my favorite songs by a long shot. The drum break-down in it is kind of simple, but fun—a semi-Bo Diddley/New Orleans thing, and the drum sound is enormous. That was pretty funny because Kenny had us rehearsing that on the road at soundchecks, and we were so tired of the song. But in the studio, we knocked it out in two takes. At that point we said, "I sure hope that's the last time we have to hear this," and then it went to Number 1 everywhere in the world at the same time. I do have to admit, as much as I didn't care for the song in the beginning, once it was on every station, I liked it a lot better.

There's a song by Richard Marx called "Hold On To The Night," which was a Number-1 song, and it's just beautiful. On the single version, they didn't even use what I played because they edited the song



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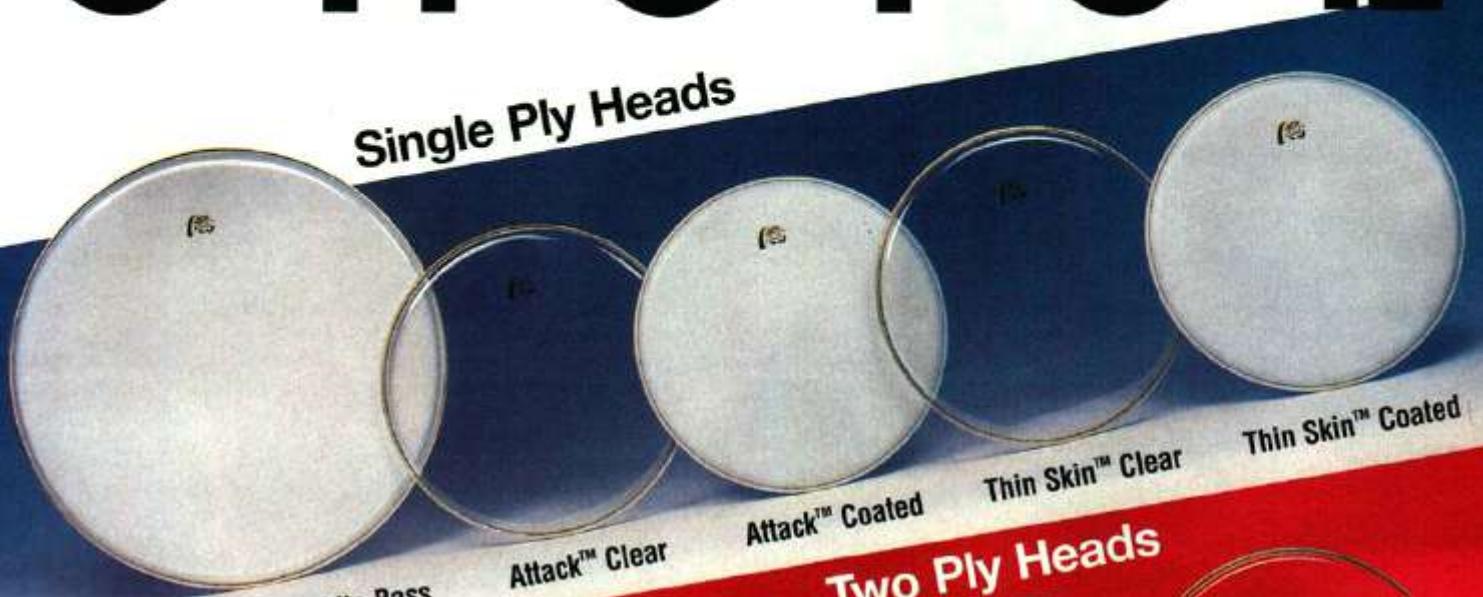
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to be under three minutes, and the drums don't come in until the very end. When they do come in, I do this fill that is a little unorthodox. Originally, Richard said he wanted me to wait until after the bridge. I played a fill I thought would be your stock studio sausage. He stopped me and said, "Tris, why don't you do something you want to do here?" So I did this convoluted thing that is just a fill, but it's where I put the accents and it's incorporating triplets in a way you don't normally hear. From there it goes into the rock power ballad feel with an enormous drum sound. Then on the outro, it's back to my Steve Gadd impersonation. Sonically, it's an amazing-sounding record.

There was a song called "Thrill Of The Kill" on Fee Waybill's *Read My Lips* album, which was a sleeper record that David Foster produced. Steve Lukather and David produced this particular song together. I think most drummers viewed me as this kind of friendly, safe, semi-R&B, easy-listening player, and on this song, it's anything but that. It has *teeth*. I remember the session was at 9:00 in the morning, and when I got

there Lukather was all pumped up; he and Fee had already played racquetball. I was just waking up and he said, "I want you to play *everything*; I want it all on this track!" There he was with these stacks of Marshalls on 11 facing me. Man, this was shortly after I had gotten the double pedal, so throughout the song, it's a series of 16ths on the bass drum and different patterns. It's loud and obnoxious, but really cool. A lot of metal drummers approached me after that album came out and said, "Man, I didn't know you could play like that."

There's a song called "Panama" on the Crosby, Stills & Nash album *After The Storm*, which came out last year. I finally got to work with Glyn Johns, the great producer of Rolling Stones and Who fame. The way he likes to mike drums is different—there's very little direct miking, only a little bit on the snare and then on the bass drum. The rest is all a series of distant mic's. He gets this real live, huge, warm sound. On this particular song, even though it pushes like crazy—there was no click again—it's a semi-salsa feel, which I love doing.

**RF:** Have you particular future aspira-

tions?

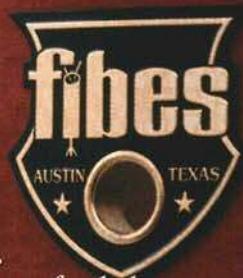
**TI:** Something I've always wanted to do is segue into producing. I've had the privilege of working with most of the great producers in the world, and I've always been intrigued by their methods. Recently I've been producing a band with Cecilia called the Gila Monsters. It was so satisfying to make a musical suggestion to these guys who had not had a lot of recording experience, and hear them try it. At first they might have disagreed, but then they'd try it and go, "Wow, that's great." It was so rewarding to see the looks on their faces during playback.

I've been told now that I have a good "boardside manner." A big part of production is being a psychologist, as well as a wet nurse and a visionary. You have to be able to pull a performance out of someone, but also know when enough is enough. You also have to have the ability to diplomatically present a suggestion without upsetting someone. I'm hoping I can do more of that as time goes on.



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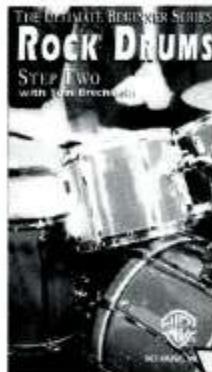
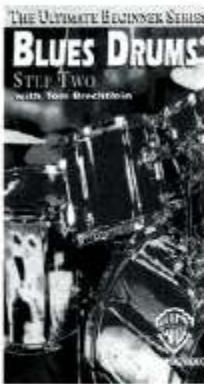
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# elvis Costello & the attractions'

# pete thomas

When a jarringly bright, ballsy, and bothered singer calling himself Elvis Costello introduced himself to a malnourished pop music scene in 1977, many insisted he and his new wave ilk would be a passing, if rather impolite, phase.

Not to be. Today Costello can fairly be described as a pillar of modern music. His recorded output features a slew of memorable songs (many of them hits) that reveal a

songsmith constantly pushing the boundaries other musicians are rarely even aware of.

Costello's second album, *This Years Model*, introduced the Attractions, a group of musicians intimately sympathetic to his style and message. In the space of a minute and fifty-eight seconds, lead-off track "No Action" defined the drummer's role in this new music: Pete Thomas positively punches Costello's tale of personal politics with alternately hyper tom fills and crash-ride flourishes, dynamically dri-

ving the point home with loads of personality and even more energy.

As Costello's music evolved, so did Thomas's playing. The boundless energy unleashed on early albums made room for more relaxed, thoughtful, and restrained grooves, yet his playful drumset arrangements and edgy drive were always available when the songs called for them.

In 1986, Elvis decided to turn over some new musical stones, recording for the first time without the Attractions and for all intents and purposes leaving the members without a steady job. Thomas soon filled his schedule with studio work, broadening his

scope and proving his great skill and versatility with acts such as Squeeze, Matthew Sweet, John Paul Jones & Diamanda Galas, Richard Thompson, Graham Parker, Los Lobos, Tasmin Archer, and British hard rock act Little Angels, as well as various non-Attractions Costello tours and albums.

A couple of years ago, Costello recorded *Brutal Youth*, featuring the return of the Attractions as a unit and kicking off a several-year-long projected working relationship, which will soon result in another album of new material. EC was recently in New York City for a series of shows at the Beacon Theater, where he introduced many of the songs—several of which the band heard for the first time days before, and which were having their arrangements worked out at soundcheck.

by adam budofsky

photos by ebet roberts

vintage drums courtesy of the vintage drum shop of new york city

Thirty-three stories below Pete Thomas's hotel room window, a gaggle of blaring fire engines, police cars, and ambulances are announcing a blaze across the street, while a deceptively pastoral Central

Park silently stretches northward in the background. Inside, Thomas calmly sips a cup of coffee, recalling the mixed feelings he had in 1986, when Elvis put the Attractions on hold with no definite plans

for reuniting.

PT: When that umbrella disappeared, it was a bit of a worry. I sold my house and got a smaller flat, because you really don't know what to expect when something like

that happens.

For almost nine years we'd been going around acting new wave and punky, like we were the best group in the world and everyone else was rubbish. Suddenly we were out in the world on our own, and there were all these people saying, "Oh, look who's here, then. It's mister 'I'm great and you're not.'" [laughs] But it was good for me in a way. I realized that I had to pull myself together a bit, and I gave up drinking. Having to earn a living doing different things is different from being in a band. It was a bit quiet for a while, but I started putting myself about.

AB: What sort of gigs did you do at first?

PT: Fortunately I got the gig as drummer on *The Jonathan Ross Show* on TV, which was like the Letterman show in America. I did that for about four years with Steve Nieve, the keyboardist from the Attractions. Every artist that came on the show had to use us as a backup band. So I got to play with just about everybody—Paul McCartney, Roy Orbison, Elton John. Suddenly I was in all these different disciplines. I had to get used to how all these people work, every day. Your perceptions become very heightened.

The best thing that came out of that was that Paul McCartney came on the show. It was the first time he had appeared on live TV for twenty-five years. The first song that I ever learned on the drums, when I was ten, was "I Saw Her Standing There," and that was one of the songs that we did. So when he turned around to me and went, "A-one, two, three, four!" just like on the record, I was off. It was just fantastic. I was all over the place, just wailing. He was



**'I hate it  
when people  
get you  
to tune up  
the toms  
even before  
you've  
started  
playing the  
songs. It's  
like, I can't  
tune the  
toms until  
I've heard  
the song.'**

really happy with it as well.

The other great guest was Ronnie Spector. When she picked the mic' up and started singing, "The night we met...." in that voice, that was the only other time that the hairs just stood on the back of my neck. I was thinking, "Hold on—don't blow it now!"

We also had Roy Orbison on. It was funny, because the theme of the show that night was outer space, and the whole band was dressed as space men. We all had silver suits on and aerials on our heads and blond wigs and green faces. I swear he never even noticed; it was towards the end of his life, and he was

ill at the time. He walked out, they put his guitar on, we did "Pretty Woman" and "In Dreams," and then he just went off again. He may have noticed and thought, "Just another weirdo group." Playing with him was pretty amazing, though, "In Dreams" particularly. That was eerie.

After the show folded up, I started getting proper sessions, because a lot of people had seen me working with different people and knew who I was. People I'd never heard of were asking me to do jingles

and proper sessions. That went on for a while. I got it going pretty good. Producer Mitchell Froom was a big help. I had worked with him with Elvis, and he seemed to like what I was doing, so he got me on Los Lobos and Richard Thompson albums. My favorite kind of music has always been country & western swing—stuff like the Flying Burrito Brothers and Commander Cody—so getting to play on *Kiko* by Los Lobos was one of the best moments of my life. Those guys don't know any bad licks.

**AB:** That was a sort of breakthrough album for them.

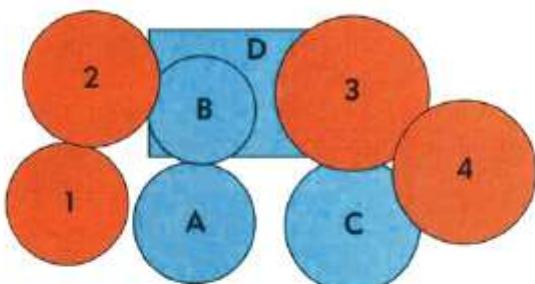
**PT:** I'll always be proud to say that I played on "the Chicano *Sgt. Pepper's*"—that was one of the reviews. It did

go to some different places.

**AB:** What is it like working with producer Mitchell Froom?

**PT:** Mitchell has a way of explaining things without being too serious, and he can get you in the mood when things aren't going quite right. If you can do that as a producer, you can draw out things

## Pete's Attractive Setup



**Drumset:** Gretsch in maple finish

- A. 5x14 Ludwig 400 snare ("the biscuit tin")
- B. 9x13 rack tom
- C. 16x16 floor tom
- D. 14x22 bass drum

**Heads:** Remo coated Ambassador on snare batter, tops of toms, and bass drum batter, clear Diplomats on bottom toms of toms

**Cymbals:** Zildjian

1. 14" Quick Beat hi-hats
2. 16" A (or K) crash
3. 21" Impulse ride
4. 17" A (or K) crash

**Sticks:** Vic Firth 5B model with nylon tip

**Hardware:** Yamaha



that go beyond just good playing; you can get moods. Also, he doesn't flog a dead horse. You might have spent quite a long time rehearsing it, but you generally have it within two or three takes, and it doesn't sound played out. He can see when your brain is sort of fried.

Mitchell and his engineer, Tchad Blake, also like to screw with the sounds. They've got these big flight cases full of the weirdest amps, African instruments.... It really encouraged me to get into a lot of things like that. It's the complete opposite to samples. You don't go out and get yourself loads of samples, you just get yourself loads of biscuit tins and bells and sort of invent the sounds that people will end up sampling.

Vic Firth makes these mallets with maracas in them. As soon as I'd got them out of the bag and showed them to Mitchell and Tchad it was, "Right. We'll have them on everything." It's also really good if you use a straight stick in one hand and do a tom pattern with a maraca with the other one; it sounds like this really tricky maraca part. It's better if you don't think about it and just play naturally. A couple of really surprising little rhythmic patterns have come out of it. There's a track on Elvis's *Brutal Youth* called "You Tripped At Every Step," where I've got a maraca in the right hand and a stick in the left hand.

**AB:** Mitchell also produced Richard Thompson's *Mirror Blue*, which you played on. You mentioned to me earlier that there were times when you played dif-

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## Punch The Beat

Here are the albums Pete lists as the ones most representative of his drumming, as well as the Elvis Costello tracks he's most proud of,,,

Artist	Album Title
John Paul Jones & Diamanda Galas	The Sporting Life
Richard Thompson	Mirror Blue
Los Lobos	Kiko
Graham Parker	Burning Questions
Squeeze	Some Fantastic Place
Little Angels	Jam
Elvis Costello & The Attractions	"Accidents Will Happen" "Two Little Hitlers" (Armed Forces) "How Much I Lied" (Almost Blue) "Beyond Belief" (Imperial Bedroom)

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

Artist	Album Title	Drummer
Jimi Hendrix	Smash Hits	Mitch Mitchell
Flying Burrito Brothers	Last Of The Red Hot Burritos	Michael Clarke
The Beatles	With The Beatles	Ringo Starr
The Rolling Stones	Get Yer Ya-Ya's Out	Charlie Watts
Spirit	The Family That Plays Together	Ed Cassidy
Gram Parsons	G.P.	Ron Tutt
plus old rock 'n' roll, bluegrass, swamp blues, calypso, and cumbia		

ferent parts from various kits at the same time.

**PT:** Oh, every track. It's a complete strip-down. It's finding things that work. I've always been vaguely musical on the drums. I always try to tune them well and find cymbals that are in tune, and this was just a progression from that. There is a track on Richard Thompson's album called "Fast Food" that's supposed to sound like the tills going in a fast-food shop. I used this

Red Indian bass drum, and it was like, "Well, that tambourine doesn't work; we'll tie some gaffer's tape around this triangle and hit it on the second beat." Half the time you've got a piano stool with something gaffered to it, something else taped to your knee, some African or Indian ankle bracelets around your bass drum foot.... One of my favorite tracks from that album is "Shane And Dixie." I actually used a children's beginner snare drum on that.

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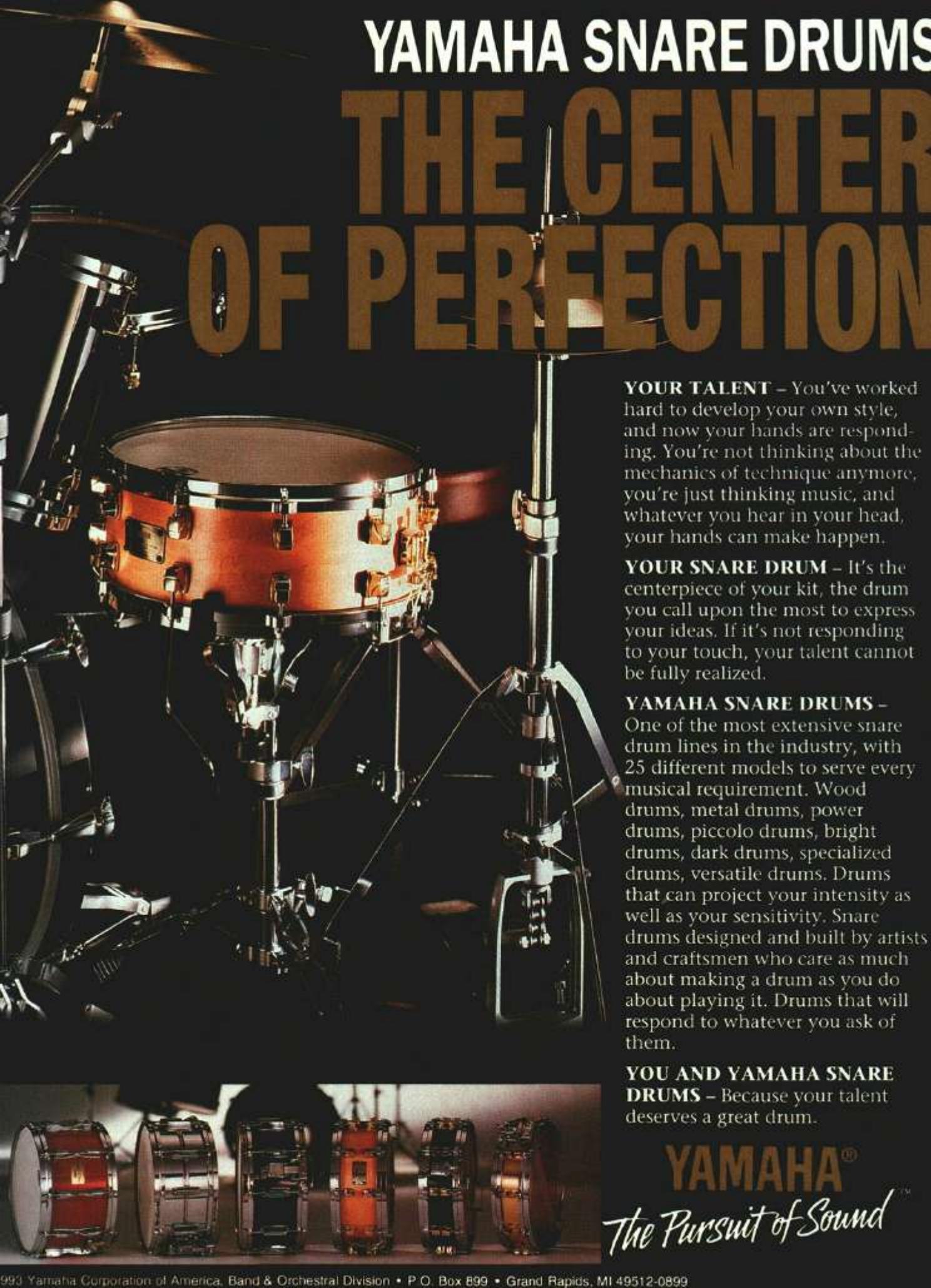
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JOHN DITTRICH  
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**RANDY TRAVIS**  
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ERIC NELSON  
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TOM ROADY  
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JOHN STACY  
**MARK CHESTNUT BAND**  
RON TUTT  
**NEIL DIAMOND**  
LOUIE WEAVER  
**PETRA**  
TOMMY WELLS  
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The only problem with all this is that occasionally Mitchell will say something like, "Okay, Pete, in the third verse just play the bass drum half as much," and you just fall apart. You begin to quiver and go, "I can't play." Every now and then you just have to go for a walk around the block or something. It's not like you are playing anything that resembles something you've done before. It's not like you're playing rock 'n' roll. With Los Lobos, they had me playing cumbia beats and things, which I had never played before.

**AB:** The first time you were approached to do that sort of unusual stuff, with all of this freedom of choice as to sounds and techniques, did that freak you out?

**PT:** Yeah. It caught me unaware to start with. It's like when anybody asks you to do something different, it's like, "Hmmm, why should I?" But I cottoned on pretty quick because the whole thing with them is that it's fun. Quite often they'll just use a pair of mic's. So that might mean that your crash cymbal has got to be sort of behind your right shoulder, you have to put tape over the hi-hats because they are too loud.... I've done sessions for them where I'd go to bed at night and it's like, "Why

does my neck hurt like this?" And it's because I've been sitting all day with the bass drum way over here, just because it sounds great like that. I try to sneak things in, move a cymbal so it's easy to hear. Then it's like, "Have you moved that cymbal?" [laughs]

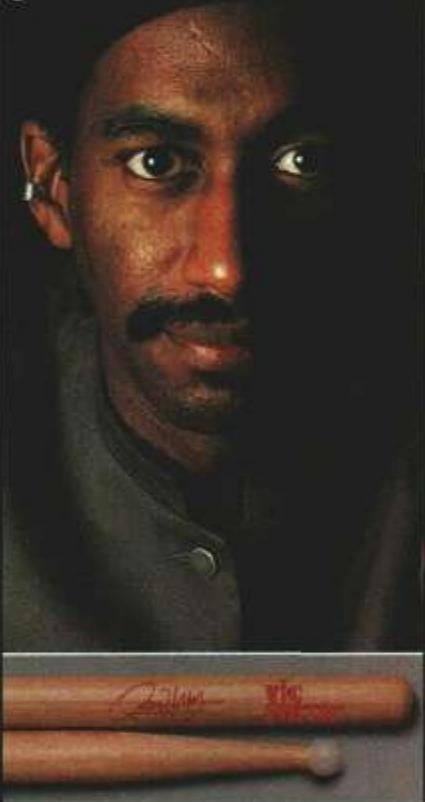
But like I said, the important thing is that it's just fun. Sixty or seventy percent of the time, everyone is really pleased with the end result. It's as if everyone has been working together on a surrealist painting. When you've got chains hanging off a cymbal and some old bells tied to your leg, and it comes back sounding like a tom cat in a scrap yard or something—and as a total piece of music, it works—then it's a real thrill.

**AB:** When it came time for you to do other albums....

**PT:** Oh, I've gotten into terrible trouble like that. I've wasted a lot of people's time, [laughs] When I did Squeeze's *Some Fantastic Place* album I was like, "Why don't we try this: I'll get this old steel drum and some claves and this African bongo and then we'll make up a loop and put it through a fuzz box and then we'll all play to that...." We'd be listening back and

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they'd be looking at me like, "What are you doing to our song?"

**AB:** Were you able to get any of these ideas through in the end?

**PT:** No. But it is fun to go through the conventional thing as well. I did come unstuck, though. I was all full of it—"Oh, I know how to do this funny stuff—and they were all just like, "Well we don't want it."

**AB:** The John Paul Jones album with Diamanda Galas, *The Sporting Life*, sounds like a style that people aren't used to hearing you play. How did that come together?

**PT:** There is an engineer called Richard Evans who works at Real World Studios. John Paul Jones lives near there, and he'd been using Richard on various projects. Apparently Richard said he'd seen Diamanda performing in a cathedral in New York, stripped to the waist and covered in blood, and he decided that she was the girl for him. John Paul was very enthusiastic about it, so he decided to dust his bass off because he really hadn't played a lot since Led Zeppelin. So this was all quite a big deal.

The two of us had played together once on a Rod Stewart session, which was pretty awful. Rod kept coming in in the wrong place and seemed like he didn't want to be there at all. It was all vaguely embarrassing. But anyway, I went down and spent the afternoon with John Paul and we had a chat. He's very professional. The first thing that I noticed in his office was that he had a pile of records that I'd played on.

**AB:** Was it daunting when you saw that?

**PT:** No, not at all, because I thought, well, he's done his homework and he's rung me after listening to all that. He obviously knows I don't regularly play this sort of stuff, so he was under no illusions.

Having seen that, I went out and bought Led Zeppelin records and went downstairs in my studio and played along with them all. That turned out to be very useful because there are all these little tricks that he and John Bonham had, which he told me about later, 3/16 and 5/16 turnarounds, which they could do on a nod. He was also very concerned about the *drop* on it—not just the fact that you've got it, but the way you land on the 1. It's got to be like nothing's happened. So you can't be like, "Yahoo, I know how to do that!" I shouldn't tell you, but he said they used to do it to muck up Jimmy Page, [laughs]

**AB:** What was the recording process like?

**PT:** He had gotten this old digital recording system that you couldn't edit on. So that meant that all the takes had to be done live from beginning to end. He said most of the Led Zeppelin tracks used to look like scrap books, all edits and things. So that was pretty daunting because some of these new songs were like five, six minutes long. He's got this great studio overlooking a lake and rolling hills, and usually there was just me and him in there, with vocals added later. He had his eight-string bass, with three amps—a bass amp, a mid-amp, and a trebley amp—all set up around my drums. We would work very conscientiously getting all that stuff worked out. When we did get the takes it was a real feeling of achievement. There is an Egyptian-sounding one called "Hex," which was a bit odd. Having worked with Mitchell and Tchad was good for songs like that, because I wasn't at all scared about setting up a completely mad kit that suited playing that beat.

**AB:** After listening intently to the Zeppelin stuff and then working with him, did you find that you wanted to work some of those ideas into other situations? Did it change your playing or your thinking in any way?

**PT:** There are so many odd accents in his stuff, and I really got into that. So I got more interested in playing hand-to-hand rather than doing all the cymbal crashes with the right hand. If you figure out where your crashes are going to be, you'll stay balanced on your stool. You also don't necessarily start the roll with the right hand. Sometimes I would actually sit there with a bit of paper and figure out how I could do the sticking more comfortably. So I did have to do a bit of self-tuition on some stuff that I find myself doing automatically now.

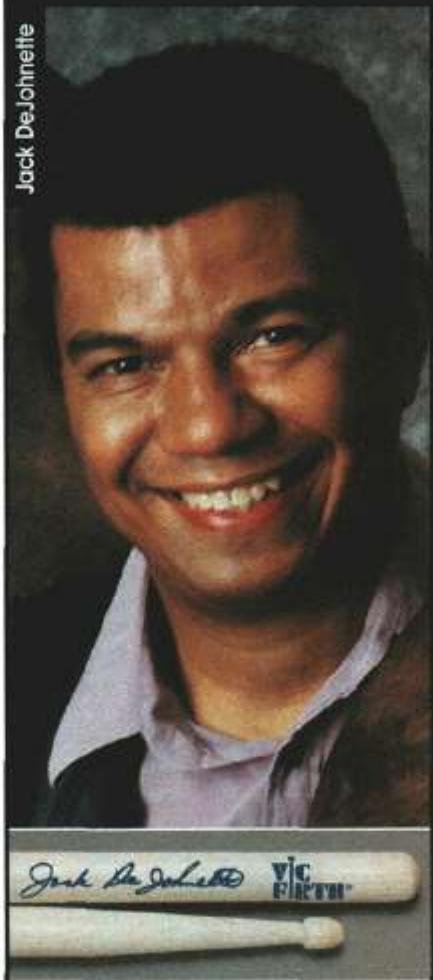
**AB:** Did you get to play any of that music live?

**PT:** No. I was set to do the tour, and I got quite excited about it. I was wondering how many bats and vampires I could incorporate into my stage set. [laughs] But Elvis decided to extend the touring we'd been doing with the Attractions. John Paul and Diamanda were really good about it. I rang them up and said that Elvis wanted to carry on, and they just said, "Well, Pete, you are an 'Attraction.'"

But it was a shame. I'd certainly like to

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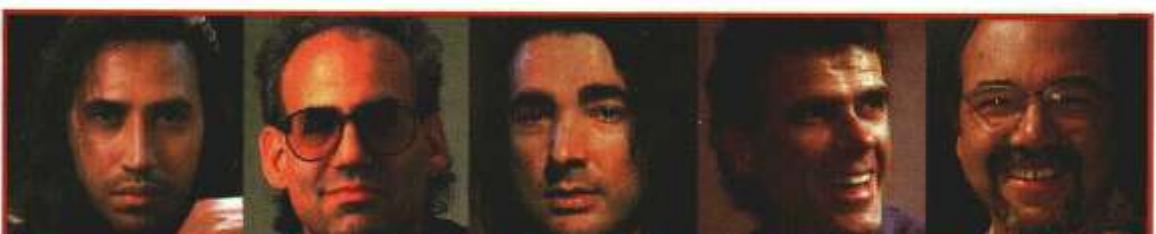
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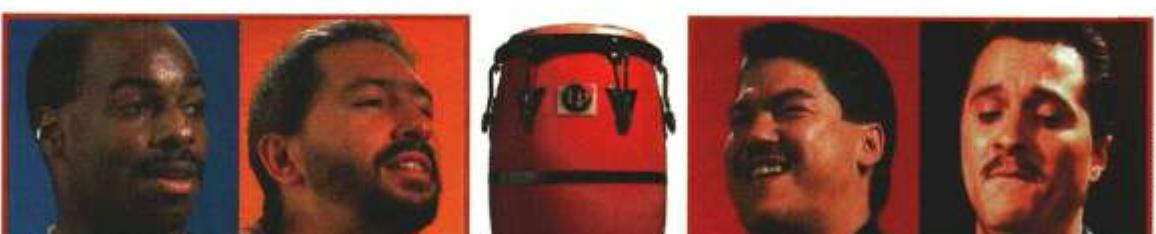
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work with him again. He plays great Tamla/Motown-style bass, and it was great listening to all his old stories. Having worked with him and having listened to the sort of riffs he comes up with, I think that old John Paul had a lot more to do with the writing in Led Zeppelin than a lot of people give him credit for. I felt a bit funny sometimes being his drummer. Every now and then he'd get all misty-eyed.

Sometimes I couldn't resist playing a couple of those John Bonham fills, and he'd be like, "Boy, it's like playing with Bonzo again." You could tell he really loved him and was quite gutted by his loss. John Paul was the one who found him, and he spoke so sentimentally about it.

**AB:** You mentioned before that you have your own studio in your house.

**PT:** I've done a few albums there—one for Martin Belmont from Graham Parker & the Rumour, one for the singer from Little Angels. They're just low-budget things that give people a chance to have something pressed out. The reason I built the studio was really for myself. I'll get demo tapes and I've got to learn the music before I do a session, and you need a decent soundproof room for that.

**AB:** How do you approach a demo?

**PT:** It depends. A good example would be when I got the job doing Los Lobos' record. I've just done my second album with them, but when I got the job doing the first one, I got the demo tape, which didn't have any drums on it. First I wrote out sketches—verse eight bars, bridge, chorus.... Then I bought every record by Los Lobos and sat down and played along for two or three days. I got used to the way the whole thing drops, and I'd play along to see what would work, just trying to get an all-around idea and think of as many angles as I can.

Quite often I just play along with my hands. A good way to start is to just play the whole song hand-to-hand without worrying about what you are going to do. Just see where accents naturally fall. Even if you might end up doing something completely different in the studio, if you're prepared, then you'll be confident going in.

**AB:** One of the more unusual projects you found yourself involved in was Little Angels' *Jam* album.

**PT:** That's probably the most successful album I've done a session on; it got to

Number 1 in England. It was sort of a Bon Jovi thing. Bryan Adams sang on the last single that we did, which was fantastic; I got to be Mickey Curry for ten minutes.

That was the loudest I've had to play on any record. They put me in the middle of this huge room. The engineer had done Aerosmith records, and they wouldn't use echoes or reverb, so I had to get the loudest snare drum I could find—it's made by a chap called Mike Bigwood in Norwich, and it has replaceable panels in it—and I had to whack it as hard as I could. We ended up screwing two 24" bass drums together. Everything was concentrated on me. There were five sets of stereo mic's going back into the farthest corner of this room, mic's behind me, mic's over there....

**AB:** You certainly seem to be open to lots of different playing situations.

**PT:** I really enjoy it when it's like that—when there are people with a bit of imagination and you feel that you can rise to it and that it's not just having to play along with a click track. I hate it when people get you to tune up the toms even before you've started playing the songs. It's like, I can't tune the toms until I've heard the *song*.

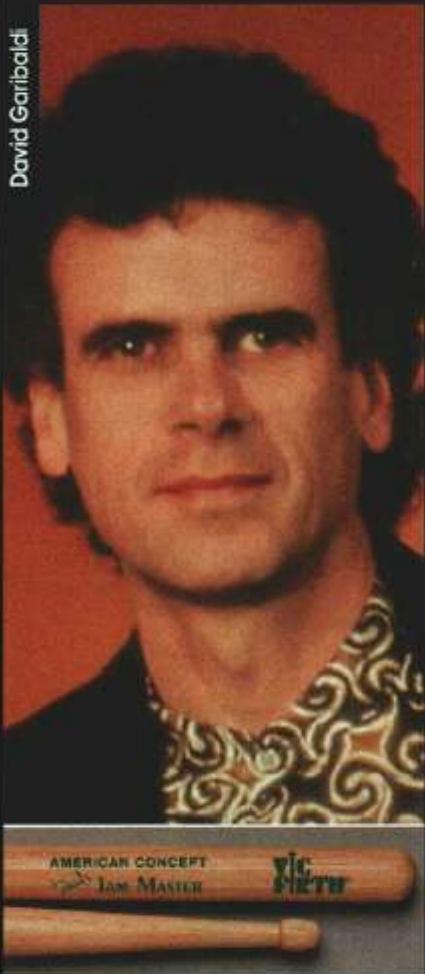
**AB:** You've worked on several projects with Jerry Scheff, who was Elvis Presley's bass player. One album is Elvis Costello's *Kojak Variety*, which features covers of songs that have influenced him for years. Was there any feeling that you had to really nail the original grooves?

**PT:** Not really. We would maybe get one listen to the original, and then we were on our own. It was a very basic setup with only a few mic's. Larry Knechtel was also on that, and he's played piano on everything, going back to Ike and Tina Turner's "River Deep—Mountain High." His big influences were all that wild New Orleans sort of stuff. Players like that don't need to be told how to play that stuff.

The thing I liked about these great American players was all these expressions that they've got. English people will just go, "You're speeding up," but an American might say, "Hey, man. You're getting a little up on it," which isn't as insulting and doesn't get your back up immediately. It's like, "I'm getting up on it. Oh, I see—that's quite clever." [laughs] They say, "Why don't you grease it up a little?" "Oh, grease it up a little? Well, I don't mind

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David Garibaldi



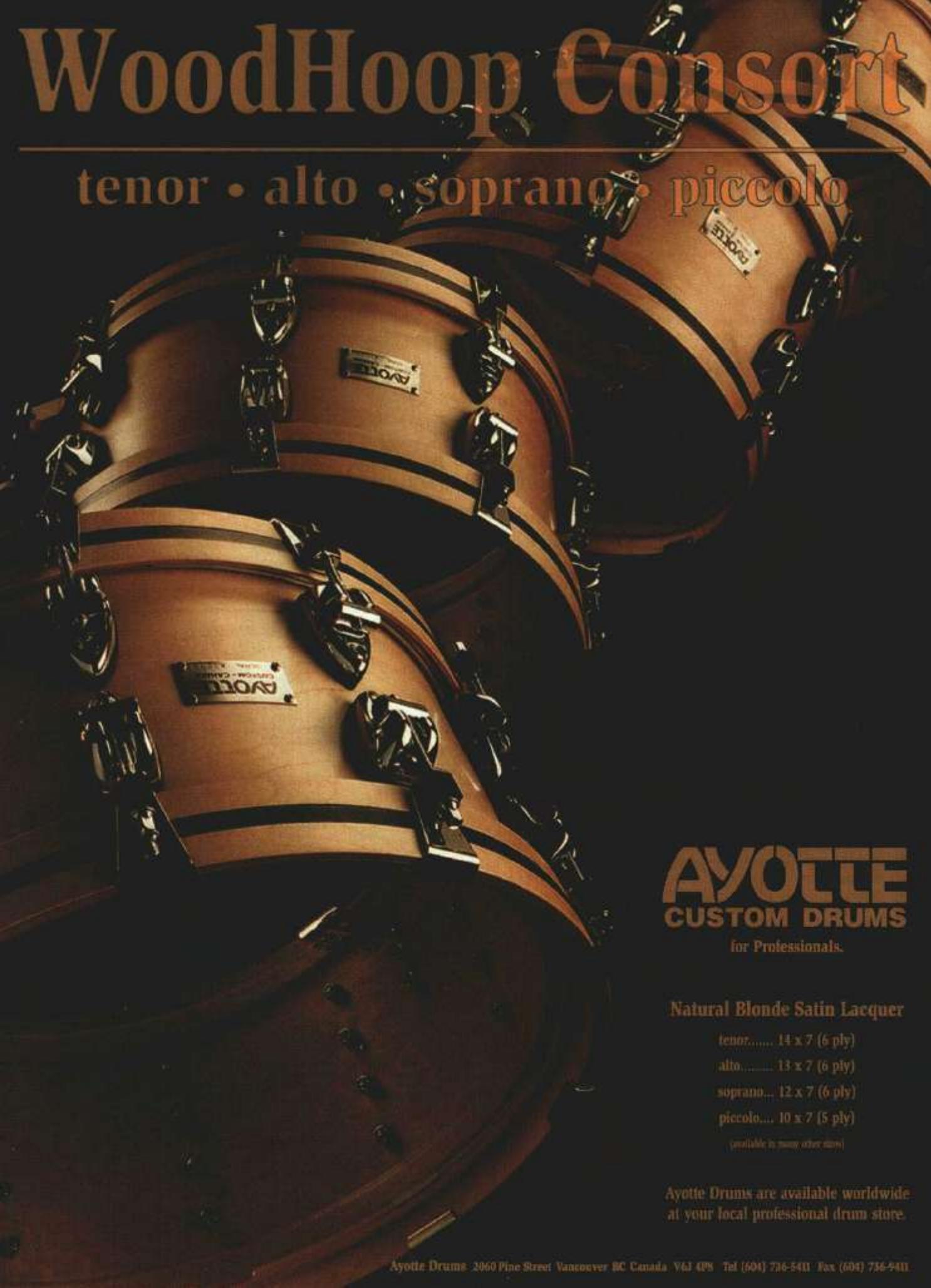
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doing that." Things like that put you in a great mood and put you at ease.

Jerry's really interesting. He sets up grooves in his head, like a Bo Diddley rhythm, even though the song doesn't have a Bo Diddley rhythm. But then he'll explain that to you, so you become aware of that and you keep eye-to-eye contact. Suddenly you notice that his bass runs have got those accents in it, and it gets really exciting—and no one else knows what you're doing. He and I also did Richard Thompson's album, which was done live.

**AB:** Getting back to the aspect of groove: On the early Elvis albums, a part of the appeal of them is this forward energy, this real band sound. On Elvis's *Brutal Youth* [1994] you can hear that at times, but it also sounds like you are able now to control that groove—you can pull back, play more behind the beat. Is that something that has been consciously approached?

**PT:** The Attractions was a typical British beat band in a way. Bruce Thomas likes to push the beat on the bass, and I was a very big fan of speeding up. It's just an English thing, like the Stones. If you listen to "Honky Tonk Woman," it's twice as fast at

the end as it is at the beginning. It's just an English thing to either be right up on the beat or ahead of it. And that's exciting. The takes on those early albums are the ones that didn't speed up too much, which was sort of painful.

Nick Lowe, who's a great producer, was really into winding everybody up. And he is very funny, so you are laughing all the time. When he tells you that you need to do something a little bit harder, you don't mind, you go and do it. Suddenly four hours have gone by and everybody's parts have gotten more complicated but more blended together. By ten o'clock at night, you are all playing this raging thing. You listen to it the next day and it doesn't even sound like you. It was like he was able to draw things out that never would have occurred to us, which is great. Plus, we were all young and mad, thrilled at being pop stars and all that.

But there is also a natural noise that happens when the four of us play together. Bruce is a very excited bass player, Steve is very excited on the piano, and Elvis is excited too. But I've always been interested in the American style of playing, which

is a laid-back sort of thing, like Bonnie Raitt and Paul Butterfield records—those had the coolest grooves. That was always one thing that I aspired to but never really got to do. Some friends and I had a band for a while called the Tex Pistols, and we used to play in Mexican restaurants and things. We always used to aspire to that kind of thing. But it wasn't really until I got to play with Jerry Scheff and James Burton and those guys that I got to do it seriously. There are people who do it better than I can, like Jim Keltner, but at least I've had a chance to do it and I know what it is. I've had it explained to me by a few people.

**AB:** Knowing what it is and actually doing it are two different things, though.

**PT:** You realize that it's really down to who you are playing with. If you are playing with people who play like that, especially piano players, it's just easy. It's only a struggle when you've got people who are pushing the beat. When I was young, I used to hitchhike out to Mitch Mitchell's house. He was my hero, and he lived in this pink house with purple flowers, not too far from where I grew up. I used to stand by

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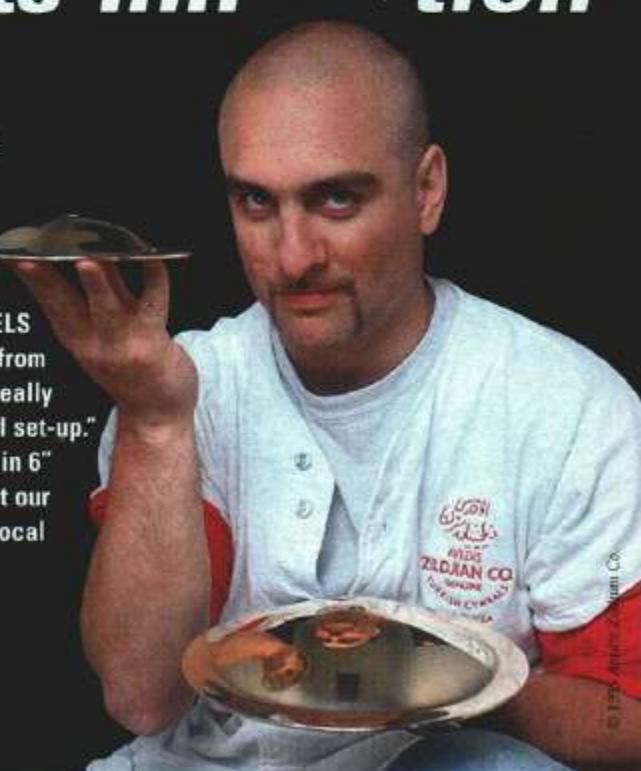
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the gate, and eventually I got asked in and he showed me around. It was the greatest thing. He showed me into his studio and there was that double black Gretsch kit and all these amplifiers with "JHX" written on them, and I thought, "Oh, wow." Then he took me into his music room—this room that was all covered in tapestry, with quadraphonic speakers—and he played Elvin Jones and said, "Always remember, if you are a drummer, you are only as good as the people you play with."

So that's what I mean when I say that when you actually get to play with a piano player that plays that bluesy groove stuff—Paul Carrack is very good at it—it's suddenly easy to play like that. And I've got Elvis to thank for all that. He's the one who hired all those guys and fortunately kept me around as well. It was great to meet all those different people.

**AB:** There are obviously reasons people like Elvis continue to use you. What do you think it is about your playing or your personality that enables musicians to enjoy working with you?

**PT:** It might be that I'm not the slightest bit concerned with pushing any technique

onto a track if it doesn't need it. I'm not going to sit there thinking, "Oh, I can get one in here." I used to do that, and it was sort of exciting—like with the early Attractions stuff. It was like, "Oh, I can do a funny roll here" or "I can do 16ths on the hi-hat for a bit here." But I'm quite happy now to just do what's required and not go through any sort of arguments or anything. If someone says, "I don't like that, would you do this?" I say, "Yeah, fine." I don't get on my high horse about anything.

Enthusiasm is also really important, because a lot of the time in the studio if something doesn't work out, the black clouds of gloom come in, and suddenly you find you are in a room full of people all staring at the floor and not looking at each other. One person will go, "Well, we could try it reggae." But if you can just come bouncing in like, "Come on chaps. Let's just go and run it a few more times," normally, you'll find that it's something simple that needs to be fixed.

Let's face it: Most of the time what we have to play on the drums isn't that hard. But if you can put people at ease, then you're creating an environment where you

can play *music*. That's the sort of thing Levon Helm is so good at. He'll tell some great story about his childhood, and you can't help but be in a good mood and get enthused.

I've also got a great wife and a great daughter, and I'm pretty happy, so it's not hard to find that enthusiasm unless I've stayed up too late, which sometimes happens. But it's important to get a handle on that as well. You're working, so you only party when you've got the next day off. People rely on you to be on the ball.

**AB:** Let's talk about your early drumming experiences.

**PT:** When I was nine my mum bought me a Beatles album and my grandma bought me a drum. From there it was pretty much heads down, that's what I wanted to do. When I was about eleven I took lessons from a guy who was in the Salvation Army. He was a real bastard and never smiled, but he got me to do paradiddles and flams and all that stuff. Later I played in the youth orchestra.

I left school when I was sixteen and worked for a haulage company on the docks for a year and saved up enough

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money to buy a white pearl Gretsch drumkit—which I'm playing tonight. I've got endorsements and bought other kits and all that, but when I play this kit I can do anything with it. I just know how to get sounds out of the toms, where the rims are and all that.

Anyway, about 1971, when I was sixteen, I answered an ad in *The Melody Maker* for an audition with a group called Ocean, in London. I got a friend to run me up in his window-cleaning van with all the ladders and stuff, and I met these guys. They were all very posh, and all of their parents were quite wealthy, so even though they weren't a very famous group, they had nice houses to rehearse in. I got the gig with them, so it was like the first audition I went for I got. It was amazing luck really.

I made myself a little nest in the kitchen of one of their apartments, and I played with that band for a while. Then I met this lad called Paul Riley, who is my oldest friend. He plays bass with Nick Lowe at the moment, but at the time he was playing with a guy called Robyn Scott, who later became M and had a hit with a song called "Pop Music." So I joined that group for a while, and then the two of us joined a country-swing band that needed a rhythm section, Chilli Willi. That was my first proper pro band, with a van and a PA system. We used to get twelve pounds a week, and we were all hippies. We played at universities and pubs, lots of festivals. Lots of people dancing in the back waving their arms, lots of girls with hairy legs.

**AB:** Completely opposite to the Attractions.

**PT:** Oh, yeah. A lot of hair came off when I was doing the Attractions. We all became new wave; all the cowboy shirts went. But Chilli Willi did a concert at the Round House for a magazine called *Zigzag*, and we opened up for an American singer-songwriter called John Stewart. He had just gotten a deal with RCA, I think. He was originally in the Kingston Trio, and he wrote "Daydream Believer" for the Monkees and a lot of songs for the Lovin' Spoonful. But they couldn't afford to bring his drummer over, and since I was in the group that went on before him and my drums were set up, they asked me if I would play drums with him.

I got all John's albums, learned the songs, and played with him. Chilli Willi

soon folded up, so I rang him up from a phone box in the pouring rain in London, with a pile of ten-p. bits in my hand, in this little voice: "Hello, John? It's Peter. Do you remember me?" He was like, "Yeah, I sure do." I was living in a squat at the time—just cold water. My wife and I were cooking on a camping stove.

He said he had just had an argument with his drummer, and that he would fly me over to L.A. I could pay him back the airfare out of my salary. "Would \$400 be alright?" I turned to my wife and said, "You won't believe this." The next thing we knew we were picked up at the airport and driven out to his house, and we're sitting on the cliffs in Malibu in a Jacuzzi, drinking Scotch, watching the whales heading north.

John's a very nice chap; he taught me all about America. His previous drummer was Russ Kunkel, so I was right in that gang that I wanted to be in. I was also jamming with Lowell George at the time; he'd come around and pick me up in his truck. But John Stewart was always very happy for me after I was with Elvis. I had a tour of England with Elvis once, and when he had some time off he came over and I put together a little band for him.

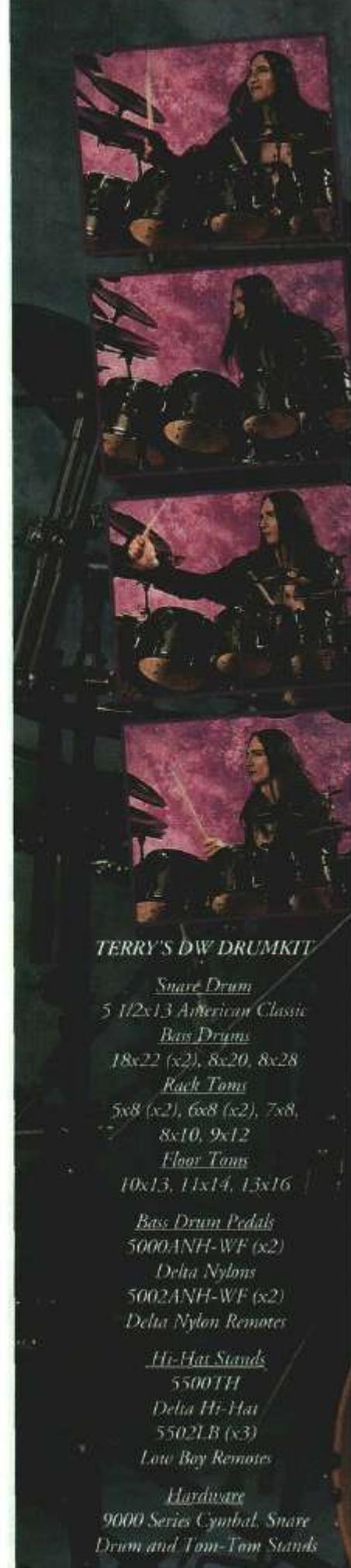
While I was in California, though, Jake Riviera, who used to manage Chilli Willi, came to visit me. He had started up the Stiff label and was in town with the Damned, who were on Stiff at the time. Jake played me a tape of Elvis's first album, and I thought that it was fantastic. Jake told me that Elvis was putting together a band, and I thought that I'd love to do it. So I went back to England, hoping to get the job. Fortunately, I did.

**AB:** Was it a big audition?

**PT:** Not really. There weren't any other drummers there when I went in. And I had done my homework. We just played the songs and he said, "Yeah, fine." So it was the old Thomas luck. Whenever I see my mum she just looks at me and says, "I don't know how you do it." [laughs] I was obviously a bit of a worry to my folks. Once I discovered rock 'n' roll, I wasn't doing my homework or going to school very much.

**AB:** What were the early days with Elvis like?

**PT:** It was a fairly volatile combination. I think any good group is; you need to have



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a certain chemistry. It's horrible when the shit comes down, but a lot of the times it is good to clear the air. It might not be much fun at the time but you do get somewhere. Elvis is definitely aware of the fact that a bit of tension is a good thing. If he wants to do a really wild, rocking show, there is nothing like annoying a couple of us. Suddenly it's like, "Well, I can play the drums, and I can play the drums hard, fast, and a lot." Then you come off and he's just smiling at you, and it's like, "You bastard." [laughs]

The main difference between now and then is that we are a lot straighter now. Back then, everyone was drinking for maximum enjoyment and doing various other things as well. For as much fun as you have, the next day there are also the terrible hangovers, and tempers are a lot shorter. So it's just less volatile now—or at least if it is volatile, it's more genuine. If there is a problem, normally we get to the bottom of it a lot quicker, and there is a lot less sulking.

Because we have all played with different people, there is a broader range of

experience to draw on now. Elvis's writing is trickier now as well. I think he'll admit that sometimes he didn't know what he was writing about early on. He'd just come up with a good-sounding hook line and then some couplets and things. But now, especially these new songs that we are doing, you might need to be a crossword expert to figure them all out, but he knows exactly what they are about. I just ask him to explain it, and we'll suddenly realize, "Oh, yeah. We're not playing this right; he's talking about molesting children."

**AB:** One characteristic of your parts is that they are always very playful.

**PT:** Well, we were all appallingly graphic. If there are any lyrics about doors being slammed or bells being rung, it's not long before someone starts doing a "bang" or a "ding." If there is a sad lyric, we'll play something sad, though sometimes it comes out as humorous. But as long as it's not too corny it's alright. Sometimes his eyebrows go up and he's like, "I don't think we'll be having that." Then the front doorbell rings....

**AB:** Since you're playing with Elvis again,

as well as with other people, there must be schedule and loyalty issues to deal with.

**PT:** Since we did *Brutal Youth* and got the Attractions back together, it's almost like what I've built up has now come slightly unstuck. I still get the calls, but I have to keep saying, "Well, I'm doing this with Elvis." The vaguely spoken deal with Elvis was that the four of us would get back together for a couple of years. But sometimes what happens is that when you make an album with someone else, they want you to promote it and do the tour. Of course, Elvis doesn't really know what he's going to be doing in three months time, so there is definitely juggling, which is about diplomacy and trying not to upset everybody.

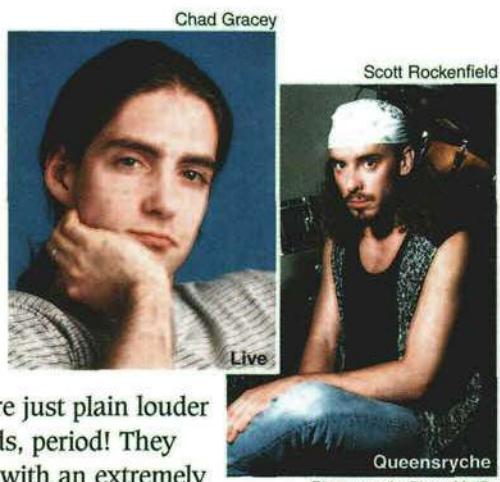
I don't have a manager, so sometimes I get it wrong. It's great to have options, but sometimes you do upset people. Also, you may have played with one bunch of musicians who *do* want to do the tour, but maybe you and the bass player have been asked to do something else. Then if you do the other thing, the guitarist won't get to do the tour. My wife is pretty good at handling this stuff. She talks a lot of sense, I talk a lot of rubbish. Eventually she'll just roll over in bed and wave a finger at me, "You better ring them and tell them you're not doing it." I'm so used to agreeing to everything. It's best to be as honest as you can with people.

There is a way that things have of actually falling right in the end, like a release date is moved and suddenly a conflict doesn't exist anymore. If you are pretty straight with people then they usually try to work around you, or they get someone else. Sure it's difficult. But there are obviously worse problems to have.

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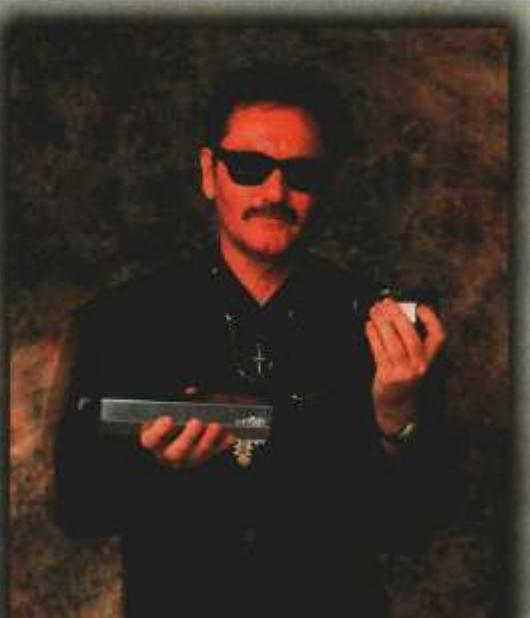
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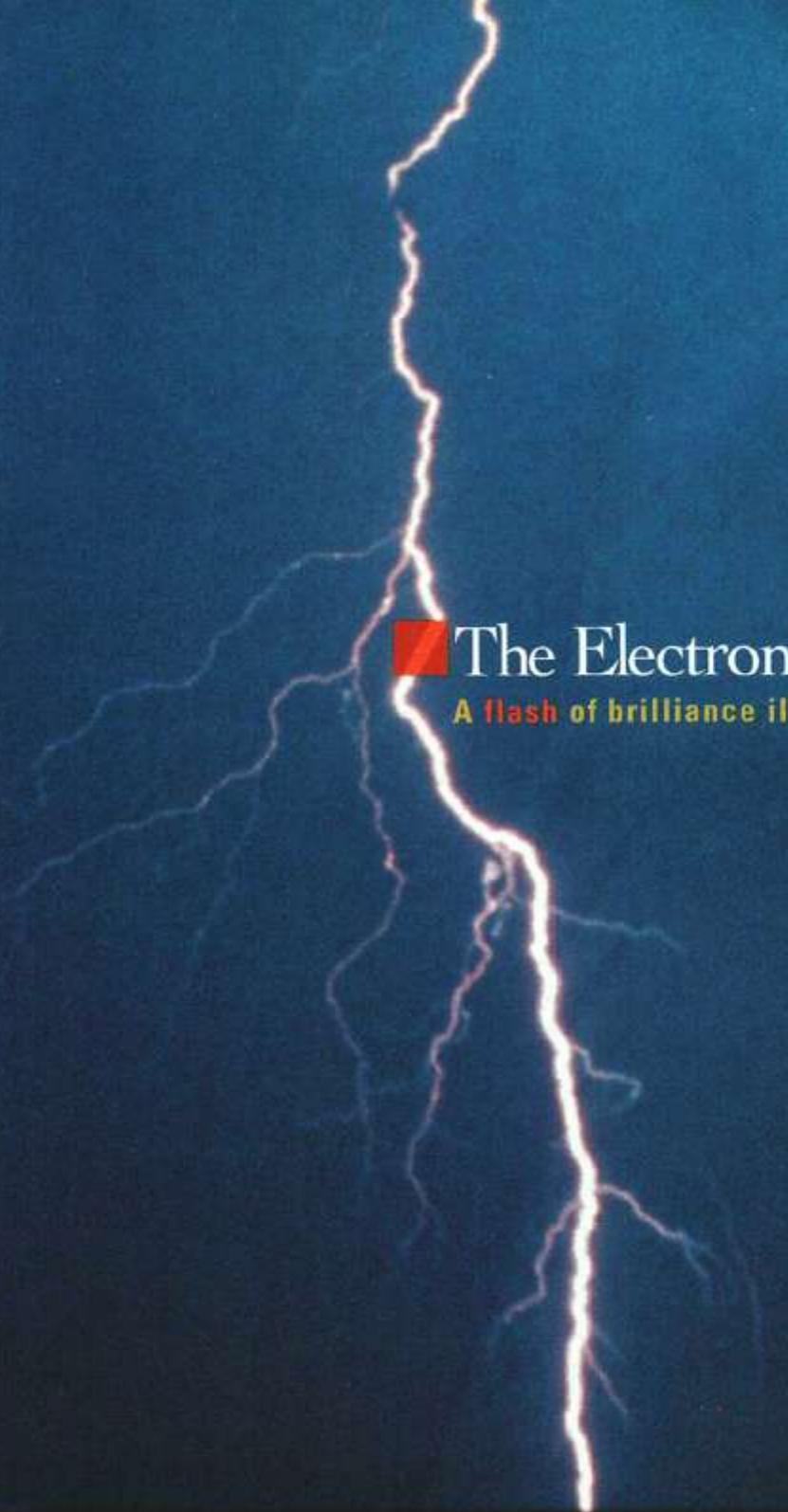
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# The Drummers

by Chuck Silverman



Brazil is hot in March. The temperature is in the mid-90s in Recife, capital of the state of Pernambuco in Northeast Brazil. Staying in a hotel near a beautiful beach makes a big difference. But even during the heat of the day the rhythms of the country come wafting in off the beach. People sit under palm trees and play traditional instruments like surdo, tamborim, ganza (gahn-zah'), and caxixi (ca-she'-she). They play the vibrations of their city and country, the rhythms of their lives.

Brazil is also a land of diverse cultures and traditions, many of which have barely been charted. The country has 495 years of history, with the culture developing primarily from a blend of native Indian, European (mainly Spanish and Portuguese), and African. Attempts were made by the colonial powers to enslave the native Indians, but resistance was so great that in the year 1538 Africans began to be brought to Brazil as slaves.

The Africans first were brought to the Northeast part of the country, to Pernambuco and Bahia. The rhythms and music of the Africans and the music of the Indians was mainly for social and religious purposes. The Africans added the ritualistic elements of

music to the mix. The Europeans added various instruments and also a higher sense of harmony. This rich mixture of cultures gave rise to many distinct types of music and rhythm.

Some examples of music from Northeast Brazil are maracatu, a religious/social ceremony for crowning the king of the African people; bumba-meu-boi, a dramatic dance incorporating many kinds of dances and music; baiao, a popular music very characteristic of the

Northeast; xote, similar to the baiao; and frevo, a fast march. Frevo is a dance that combines elements of capoeira (Brazilian martial art) with a typical Russian dance, similar to polka. Frevo is used during Carnaval in Northeastern Brazil.

Recife is a bustling city not unlike L.A. or New York, but on a smaller scale. Support for the percussive arts seems to be strong, as is evidenced by the attendance at Oficina de Percussao, a one-week percussion event engineered by Giovanni Papaleo, drummer and mechanical engineer. Mr. Papaleo's dream was to organize this event and bring the rhythms of Recife to the city's people and to a world-wide audience. He also wanted to bring drummers from the U.S. to Recife to perform, teach,



Giovanni Papaleo (festival organizer) and Pete Magadini

# Drum Fest of Brazil



and learn from his city's percussionists. Papaleo's dream came true this past March.

In the state of Pernambuco there are no less than thirty indigenous, unique rhythms. And at Papaleo's percussion festival the "specialty rhythm" was baque, which is played during the maracatu processional. Baque itself has several variations due to where (in the city or the country) or why (for religious reasons or processions) they are played.

The rhythms of the maracatu have roots in Africa, yet are nonetheless distinctly Brazilian. When the Africans were brought to Brazil they were from many nations. They formed a new language with which to communicate, and upon arriving the various tribes organized "parties" for the African kings. These events were the beginning of the maracatu



Flavio Pimenta

processional. The grooves are strong and driving, layered with rhythms at times in distinct counterpoint, and at all times blending into a rich tapestry of sound, motion, and emotion.

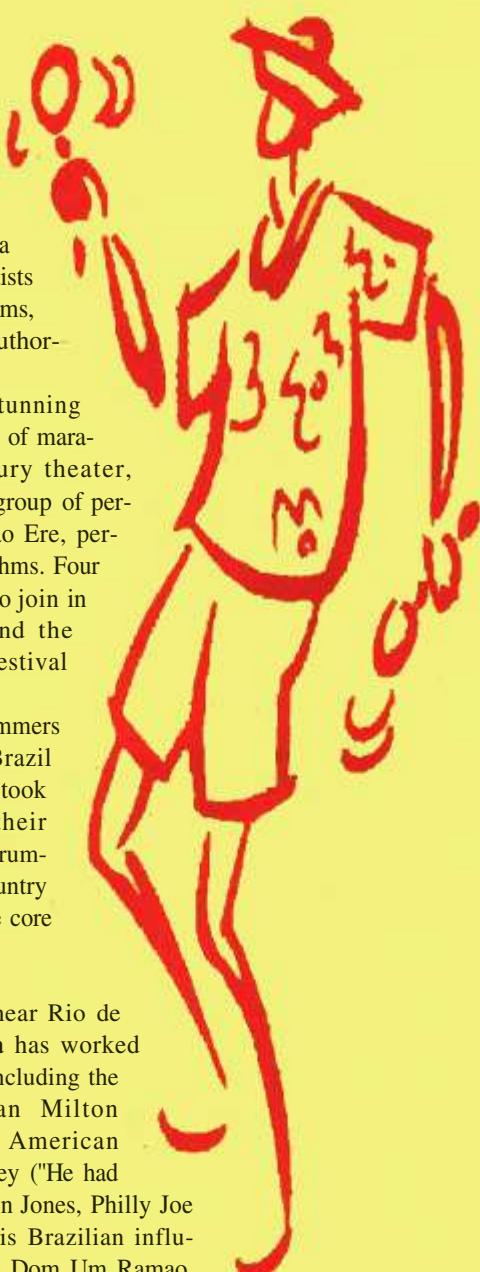
In the week of activities at the festival there were many opportunities to hear these wonderful rhythms and music from percussion and dance ensembles. These groups played baques, traditional percussion ensembles played orchestral pieces, and drumset

clinics were performed by accomplished Brazilian artists including Robertinho Silva from Rio de Janeiro and Flavio Pimenta from Sao Paolo. (Three artists from the States—Chris Adams, Peter Magadini, and the author—performed.)

The festival began in stunning fashion with a processional of maracatu outside a 16th-century theater, Dutch in origin. A young group of percussionists, Maracatu Nacao Ere, performed their traditional rhythms. Four drumset artists were asked to join in the percussion group, and the incredible mood for the festival was set.

Several of the finest drummers and percussionists from Brazil attended the festival. *MD* took the opportunity to get their thoughts on the nature of drumming in their country—a country where rhythm is truly at the core of the culture.

Born in the countryside near Rio de Janeiro, **Robertinho Silva** has worked with many talented artists including the great Brazilian musician Milton Nascimento. Mr. Silva's American influences include Art Blakey ("He had the African approach"), Elvin Jones, Philly Joe Jones, and Roy Haynes. His Brazilian influences are Edison Machado, Dom Um Ramao, and Airto Moreira. His performance on Wayne

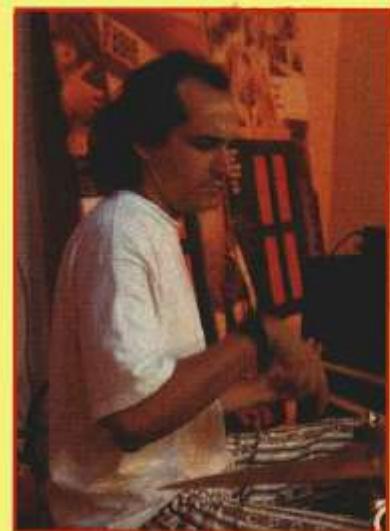




The "flying spirit" was evident at this year's percussion festival held in Recife, Brazil.



Roberto Silva



Ebel Perrelli

Shorter's 1975 release, *Native Dancer*, brought Robertinho to the attention of the American jazz audience. Many jazz performers were impressed with Robertinho's skills, and he began to appear on many albums. His American CD release, *Speak No Evil*, showcased his talents and was well received. His newest release, *Shot On Goal* (Milestone Records), also reveals his incredible abilities.

"The festival was a very important happening for Brazilians and foreigners," says Robertinho, "and it must go on principally so that all musicians and non-musicians alike will know the musical culture of Northeast Brazil."

**Giovanni Papaleo**, founder of Oficina de Percussao, is a mechanical engineer who started taking drum lessons in 1984. He studied at the percussion conservatory in Recife with Mauricio Chiapetta and Antonio Barreto after obtaining his degree in mechanical engineering. His main drumming inspirations are

Neil Peart, Keith Moon, and Chick Webb, among others. In 1986 Mr. Papaleo started the first fusion group in Recife, combining the sounds of maracani, baiao, and rock.

About the festival, Mr. Papaleo says, "With this event I want to make drummers around the world aware that in Brazil we have much more than samba and bossa nova. I want to help make our culture popular abroad. I have a great love for drums, and I want to put drummers in the front seat."

**Flavio Pimenta**, influenced by Simon Phillips, Keith Moon, and John Bonham, performs more in a rock vein. Flavio's drumming strength is stunning, and his performance at the festival definitely left many in the audience impressed.

"The first annual percussion festival in Recife was a perfect situation," says Flavio. "It was rich with Brazilian rhythm and culture. I personally invite all drummers to come next year!"

Inspired by Steve Gadd, Buddy Rich, and Robertinho Silva, **Adelson Da Silva** is a professional musician who works with the Air Force band along with big bands and jazz fusion bands in Northeast Brazil. Mr. Da Silva has been playing for thirty-two years and is considered by many to be one of the top drummers in Recife. He is one of the first drumset players to orchestrate the sound of the maracatu on the drumset.

**Ebel Perrelli**, drummer with the fusion group Delta Capibaribe, has been playing drums for ten years. His first drumset was improvised from available percussion instruments such as the tarol (a thin snare drum) and the surdo. His first influences were Neil Peart, Ian Paice, and Nicko McBrain. More recently Ebel's been listening to Dave Weckl, Dennis Chambers, Vinnie Colaiuta, and others. Ebel enjoys participating in the traditional rhythms of Recife and also spends time creating new patterns, fusing maracatu, baiao, and rock.

"With thanks to Giovanni Papaleo," Ebel says, "I think that the percussion festival has opened doors to our region of Brazil, and now people can uncover how rich our culture is and how hospitable our people are."



Roberto Silva and Nilton Junior



**Antonio Barreto** is one of the most respected teachers in Recife. Mr. Barreto has developed a loyal following of students at the State Conservatory, where he teaches classical percussion. He has studied and performed in Europe and has recorded in Switzerland with the Symphonic Orchestra in Zurich. His



favorite drumset artist is Jack DeJohnette.

**Eder Rocha** is a twenty-eight-year-old drummer/percussionist who has been playing drumset for ten years. He counts among his influences the music of Led Zeppelin, Rush, Jack DeJohnette, and Billy Cobham. Mr. Rocha's main goal is to work with traditional rhythms from Pernambuco and other Northeastern cultures, applying them to the drumset and creating fusions of different styles. His main group at the moment, Angaatanamu, is comprised of percussionists playing music indigenous to Northeastern Brazil but influenced by other cultures as well. Eder was joined by two very knowledgeable friends, **Nilton Junior** and **Sergio Cassiano**. Both



Adelson Da Silva



Flavio Pimenta and Chuck Silverman

## Brazilian Beats

by Chuck Silverman

While I was attending the percussion festival in Recife, Brazil, I had the opportunity to "pick the brains" of some of the fine Brazilian drummers who were on hand. The following patterns are just a few of the exciting beats I was shown.

These patterns are fun and challenging to play, and as you are work-

ing through them you'll be able to hear the Brazilian influence—even in the "rock" beats. I feel that the patterns sound best performed at a moderate tempo, quarter note = 96-104. (The person who played the beat for me is listed, and the style of the pattern is indicated.)

### Flavio Pimenta—Maracatu With Double Bass

### Ebel Perrelli—Traditional Baiao

### Ebet Perrelli—Maracatu

### Ebel Perrelli—Caboclinhos And Baiao

### Roberto Silva—Repente Do Samba

### Giovanni Papaleo—Rock Maracatu

### Giovanni Papaleo—Maracatu In 6/8

(This is an original idea showing a hand pattern to use for experimentation and exploration.)

### Adelson Da Silva—Maracatu

Nilton and Sergio are excellent percussionists who added many insightful thoughts to the interview.

**CS:** What's the connection between rhythm and life in northern Brazil?

**Giovanni Papaleo:** The way we all think, work, play soccer, and so on is always related to a rhythmic life. This is mainly because since childhood we got used to the main rhythms that are our true culture. This doesn't seem to happen in the South, where the children are more apt to listen to rock, funk, and certain kinds of fusion.

**Eder Rocha:** The music is very strong in Brazil, and especially so here in Pernambuco. There's a difference between the music from the rural side and the downtown side, and this polarity creates a wealth of musical elements. The way of playing music in the city is very influenced from abroad, as well as from traditional music. In a certain section of Recife they play our traditional music and mix it with Cuban music.

In the rural part of Pernambuco the music is stronger in a pure sense. They play a strong fusion of African and Brazilian-Indian rhythms called baque virado maracatu.

**CS:** Could you give us some information as to the roots of the rhythms?

**Robertinho Silva:** The samba came from Africa, mixed with influences from the people of Northeast Brazil who immigrated to Rio de Janeiro. These are the influences of baiao and maracatu as well.

**Flavio Pimenta:** When I teach, I choose a style of samba called "marcha rancho." In the past the slaves listened to military music. When they started to play their own music, they made their own mix. So our traditional styles originated from Africa, Europe, and Arabic cultures. Frevo, from the North, is similar to polka. It's all mixtures. It's very important to understand that people were not afraid to change styles, to blend styles.

**Adelson Da Silva:** I've recently recorded a CD of frevo titled *Asas da America [Wings Of America]*. Frevo is a syncopated military march characteristic of our part of Brazil.

**CS:** What differences, if any, are there between Northern and Southern Brazil?

**Pimenta:** Sao Paolo, in the South, has a different approach to music, especially the pagode—it's a kind of samba played with pandeiro, cavaquinho [small guitar],

atabaque [Brazilian conga], and surdo. This music is played in pubs—very informal and swinging.

Our folkloric music is very religious. Much of the music in the North is like that. The cultures of the South come mostly from Italy, Germany, Arabia, and Spain.

**Antonio Barreto:** Classically speaking, percussionists in the South have more money to buy a good instrument. I have acquired instruments in Switzerland, because it was easier to buy them there than in Brazil. In the North the students do not have the proper conditions to buy good equipment. The music stores generally do not have good equipment available.

**Silva:** Northeast Brazil is closer to Africa. This is one reason why the rhythms of this area seem to be deeper or richer than those from the South.

**Papaleo:** There is an eternal problem here in Brazil: North versus South. The South has the economic power (Rio and Sao Paolo), the North has the Brazilian tradition. The culture of the North is oftentimes forgotten because of the South's economic control. Samba and bossa nova are not the only rhythms in Brazil. Many important rhythms were generated here in Pernambuco.

**CS:** Brazil has had a great influence on American music, and vice versa. How does it feel to be Brazilian and be so closely associated with rhythm and music?

**Pimenta:** Here the diversity is so great that our record companies don't absorb the majority of our talents. Our talents and music go underground. What's happening on the radio isn't always what's *really* happening. The underground scene is really happening in the state of Bahia. The maracatu fusion is happening. The next "thing" will be the "bumba-meu-boi" from Maranhao. These styles are very different. It's sometimes frustrating living here, but I would never move. The music here compensates for the negative things that happen. People are happy.

The drumset "culture" here is very new. The influence of music and rhythms from the U.S. here is very great. We now have drum schools, but that's a recent development—only from the late '70s or early '80s. So in Brazil, drumset was not thought of as a musical instrument. But since percussion is everywhere here, drumset is now being studied seriously.

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**Rocha:** Here there is so much information about our music that it gives me and my drumming companions the opportunity to expand the music. This music is inside us and it comes with a lot of feeling and strength. We work on our musical identity. The radio plays a lot of American music, so if we don't work hard we may lose our roots. Our work is a self-discovery process.

**Nilton Junior:** There is a difference between the Brazilian and North American cultures, because the Indians were not allowed to participate in the genetic formation of the American people. The result is that the American people became more intellectual without so many expressions relating to the soul. So their soul is not so apparent in their art. The Brazilian Indians mixed with the black slaves and the colonizing powers. The Brazilian people have learned ways of using music as an outlet and as a way to express their freedom.

**Barreto:** For us it's a privilege to have all these rich rhythms from our culture in the Northeast: baiao, maracatu, frevo, xote, forro. It's also difficult to stick in only one theme, or one rhythm. There are many drummers playing only specific rhythms, so

I decided to find my own place in the percussion business.

**Da Silva:** Learning all of these Brazilian rhythms, it has made it easier to play jazz. Jazz has been difficult for me to learn, but the techniques I have learned from being influenced by my music have definitely helped me develop a feel for jazz. I have found that there has to be a balance between the technique and the feeling of the heart. I have found that the rhythms of frevo, forro, and maracatu provide a rudimental approach to drumming that has helped me to develop other styles of drumming.

**Silva:** Both countries—Brazil and the U.S.—have similar roots in Africa. In fact, to create the rhythm of bossa nova, Joao Gilberto advised his drummer, Juquinha, to use the brushes to simulate the flavor of the tamborim. Then he said, "I think the Americans will enjoy this." The harmonies of both musics are very similar.

**CS:** About the event, are there any ideas for it now and in the future? Why did you want to have Oficina de Percussao in Recife?

**Papaleo:** Before the festival, no one believed that a festival about drumming would be possible, but now people are talk-

## Recommended Brazilian Listening

(artist name followed by the album title)

1. Maracatu Nacao Pernambuco:  
*Maracatu Nacao Pernambuco*
2. Luis Gonzaga (The King of Baiao):  
*Forro do Gonzaga, Gonzaquinha e Gonzagao*
3. Antulio Madureira:  
*Teatro Instrumental*
4. Chico Science e Nacao Zumbi:  
*Do Lama ao Coos*
5. Sivuca:  
*POM Doido, Cabelo de Milho*
6. Coracao Tribal (Tribal Heart):  
*Coracao Tribal*
7. Airto Moreira:  
*Seeds On The Ground*
8. Airto Moreira:  
*Fingers*
9. Quinteto Violado:  
*Cofcos que Lua Canto*
10. Daniela Mercury:  
*O Canto Da Cidade*
11. Gal Costa:  
*O Sorriso do Goto de Alice*

All of these CDs and tapes released in Brazil are available from "AKY Disco," the biggest record store and company in Brazil. Any inquiries may be faxed to Mr. Atilio Bacheretti (General Manager) at 011-55-424-1137. Some of the releases are also available through Descarga Latin Music Mail Order Catalog at (800) 377-2647.

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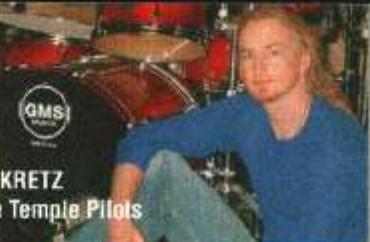


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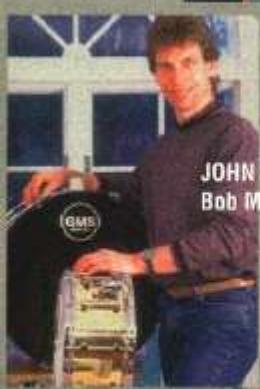
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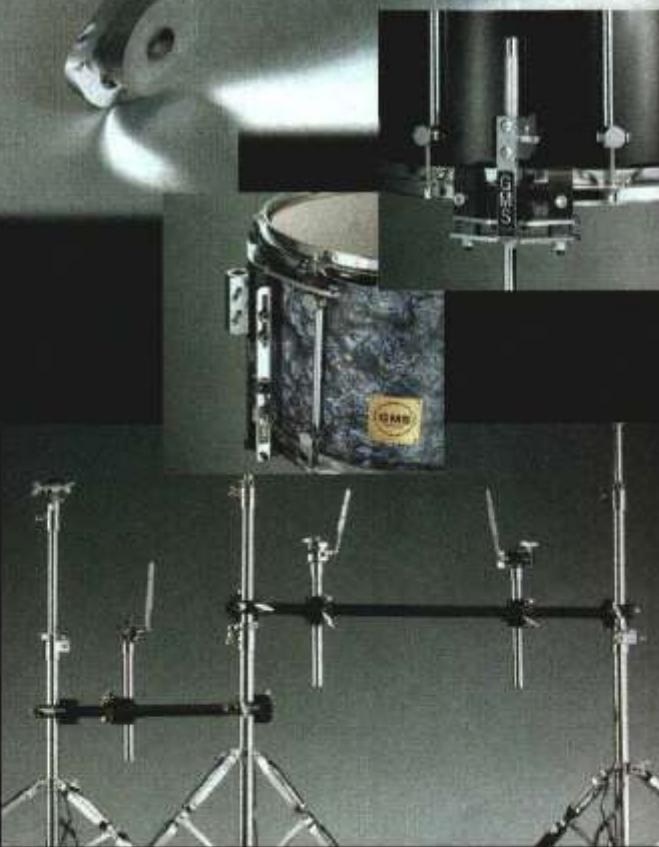
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ing about the next fashionable thing, the new artform—drumming. It's funny, because drumming is our oldest culture. I hope to see this event happening annually. It's our life and a very important part of our tradition. Next year I intend to open the very first drum school in Recife, "Oficina de Percussao do Recife"!

**Da Silva:** Because rhythm is the main part of our culture, this percussion festival is the most important event that I have witnessed in Recife. Drummers and percussionists for the first time had the opportunity to play in the front seats as soloists. They had the chance to show their value. We hope that we will soon be able to show our art in the United States and around the world.

**CS:** Please talk about your schooling, both the formal and informal training.

**Pimenta:** When I began to learn about drumming at eleven years of age, I studied symphonic percussion in the government music school and university. I also studied at the folkloric school in Sao Paolo. There were no drum schools in Sao Paolo, which is where I am from. Now things are different. I have my own drum school that I founded in 1987.

I listened to Brazilian drummers, but I found that I am more of a rock drummer. I play a rock style, more a mix of rock and Brazilian with double bass. Not many drummers in Brazil are using double bass with this type of fusion.

**Barreto:** I started studying at the State Conservatory with teachers Jose Xavier and Mauricio Chiapetta. I began studying on drumset in 1980 at the age of eighteen. My earliest drumset influences were bebop records, which my father owned.

I have been teaching for eleven years, starting after graduation

from Paraiba University. I teach the classical approach on snare drum, xylophone, timpani, etc. From 1989 to 1994 I studied classical percussion in Zurich, Switzerland. I use many books in my teaching. My favorites are a German method by Gerhard Keunen, and Charles Wilcox for snare.

**Silva:** Since my childhood I listened to Northeast music [baiao]. I was raised near a military headquarters, where I got in contact with rudimental military drumming. I discovered jazz music through the radio. I also used to listen to the sound of drums that came from "Ubanda Centers." These are places where people from Africa developed religious and musical rituals.

I am a self-taught drummer. I did have five classes with a classical percussion teacher, who taught me about the grip for drumsticks. After these lessons the teacher said I could be free to develop myself, and I initially patterned myself after Gene Krupa and Buddy Rich.

**Ebel Perrelli:** I started playing tarol when I was thirteen years old at the college in the marching band. I got my first drumkit when I was sixteen. I'm self-taught, watching a lot of videos and listening to tapes. I also attended PIT in London, obtaining a one-year diploma. I have studied in the conservatory here in Recife, where I now teach.

**CS:** How is your life as a working professional?

**Pimenta:** I have 150 students in my drum school, taught by nine teachers. I also work as an officer for a cultural marketing project organizing a Brazilian drummer meeting. The last meeting, in 1990, lasted for seven days, with many groups and drummers performing and competing. I record with Brazilian artists and I have a small home studio. I play with artists that tour Brazil.

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**Barreto:** I have rehearsal every day with the symphony, and I teach three times a week at the Conservatory. I also must give some attention to my wife! I also work with the drumset, but probably no more than three times a month. I feel that a drummer needs to know the basic skills of music, so I'm working to improve drummers' general knowledge in association with our local music organizations. I perform with the symphony for a salary of \$800 per month. But the cost of living is not like in the States—a nice house rents for \$350 a month, so it's all right.

I have certain goals that relate to my work in Brazil. I want to improve as a teacher, improve my general knowledge, and bring this to people interested in music, especially percussion and drums. I have the opportunity to travel abroad and to learn new things, and I want to pass these things on to those who are interested. In October 1995 I intend to hold a classical percussion meeting in Recife.

**Silva:** I started to play in studios in 1965 with Chico Buarque, Caetano Veloso, Gilberto Gil, Egberto Gismonti, and especially with Milton Nascimento. My favorite

record I've performed on is *Native Dancer* by Wayne Shorter, which Milton is on. Before playing with Milton I played in clubs and pubs in and around Rio.

I have an open mind in approaching drumming and music. I want to mix all the kinds of music I am discovering—Northeast Brazilian, African, Indian, whatever. I feel that all drummers should learn as much about other cultures as possible. Airto was the first drummer to gather all the percussion instruments to the drumset, especially the northeast rhythms.

**Perrelli:** I play with several different bands and back up a lot of singers in Recife. Delta Capibaribe is my favorite band to play with because I can invent and try new things. I play with Trio Electrico during Carnaval. This group plays on a big truck and people follow the truck through the streets. We play four hours without stopping. I teach at the local conservatory, where I instruct my students in the rudiments and other things learned in America.

**CS:** What's the musical scene like in your city?

**Pimenta:** Sao Paolo is very similar to New York. There are many different types of

clubs—rock clubs, jazz clubs, heavy metal, and yes, samba clubs! There are different styles of samba and many places to hear and see each style. You can see samba schools, partido alto, pagode, and you can see funk or rock. For American drummers Sao Paolo is very important because musical styles are very mixed there. Rio is like L.A., Sao Paolo is like New York City. Many artists live in Rio de Janeiro, but the first place to tour is Sao Paolo.

**Silva:** In Rio there's a great variety of musical styles: chorinho, pagode, escolas de samba, bossa nova. Rio is where you'll see the biggest display of musicians from inside the country and abroad.

**Perrelli:** I feel very fortunate to live here in Recife. Sometimes it's difficult if there's not enough work. This is why I play in many different situations.

There is an alternative music style in Bahia called the new axe music, also called samba/reggae. In Recife there is a good movement to an alternative style. There is a band called Chico Science and also one called Nacao Zumbi. They play a kind of a mix of maracatu, rap, and rock. They have a recording contract with Sony Music.

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There used to be a rock festival held in Recife, but now the maracatu style is growing more popular, and recording companies are becoming more interested. My band, Delta Capabaribe, is very near to signing a record deal with a major label.

**CS:** If you were a teacher in the States, what would you share with your drumming students?

**Pimenta:** First of all we would learn Brazilian rhythms, but with my way to play them, which involves using double bass. I would also teach certain snare drum techniques. I use these techniques and mix them with the feel of Brazilian rhythms and with my rock feeling.

**Da Silva:** Listening to Brazilian music would be the most important thing. Great Brazilian drummers like Robertinho Silva and Carlos Bala are recommended. First we would start with the accents, the main part of the rhythms, the importance of 16th notes.

**Silva:** Generally the American drummer is more aware of bossa nova. I'd rather pick from the more basic, from the traditional approach, or in other words from the roots; music from the favelas [hills] is not so acad-

emic. I'd show the basic rhythms from Brazil: baiao, maracatu, frevo. It's very important also to listen, especially to the radio [in Brazil] because you can hear music not available in the stores.

**Sergio Cassiano:** For the musicians it's very important to know our culture. The culture of the Northeastern Brazilian is very rich, especially with maracatu and other rhythms. The Maracatu Nacao Pernambuco, the first non-traditional percussion ensemble, is now very successful, but there was a lot of disbelief about us in the beginning. Many used to despise our work because it is a very crude culture. But now many see the merit in what we do. So it is important to discover our culture to escape from the routine and ordinary.

**Nilton Junior:** Miles Davis once said that if jazz hadn't mixed with other rhythms it would have died.

**Perrelli:** I would talk to American students about the traditional rhythms like maracatu and show the role played by each instrument that is used to play this rhythm. I would bring some tapes so that the students could listen to the feeling of the maracatu.

**CS:** What about the American feel regard-

ing Brazilian music?

**Pimenta:** There's a basic problem with some American drummers when they play Brazilian rhythms. It has to do with the feeling. Brazilian rhythms are everywhere in Brazil and we're all influenced by them in some way. Unless you've experienced this feeling it's hard to reproduce it on the drums. It's like American drummers and jazz. Americans hear it a lot and so they're influenced by it. You must listen to a lot of Brazilian music to get the feeling. You must listen to all styles, because in every state in Brazil the rhythms change.

**Silva:** This culture is more diversified and it's easier for us to learn jazz than it is for Americans to learn Brazilian music. The Brazilians rely on the feeling of the music much more than on having a clean technique.

**Perrelli:** Sometimes Americans try to play our rhythms but the sound doesn't happen. Sometimes it's the bass player. He might not have the real feel. Sometimes the drummer doesn't know about Brazilian music and he plays just what he wants without really listening. I like Steve Gadd when he plays our music. He is my favorite player in that style.



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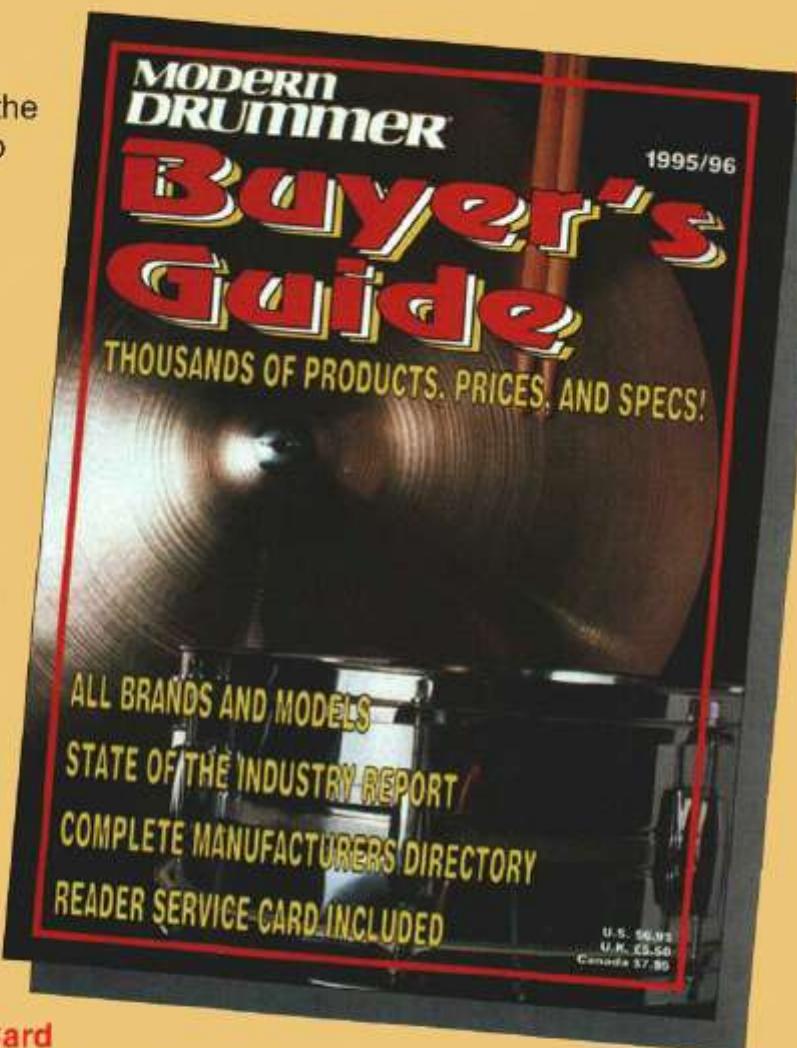
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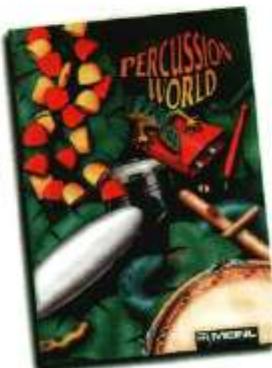


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**CS:** Do you have anything you would like to say to the drummers outside of Brazil?

**Pimenta:** Brazil is a very happy country and is ready to welcome all foreigners to enjoy our culture, our way of life. But please, give Brazil credit for many of the popular rhythms being played all around the world!

**Silva:** Help to support Brazilian music and rhythm. And try to assist the musicians you work with as if you were the conductor.

**Papaleo:** I would like to share with drummers worldwide the certainty that rhythm is everywhere, never mind if it's in the form of rock, maracatu, reggae, funk, jazz, or whatever. The underlying theme is the heartbeat of all of us that arises in all these great rhythms we play.

**Perrelli:** Listen, listen, and listen some more. It's very important to feel comfortable before you play rhythms from the Northeast of Brazil. Come down to Brazil and check out the real players playing in the street!

**Rocha:** To understand about real Brazilian music, come to Pernambuco.

**Junior:** To the American culture, it is an important matter to discover new possibilities with rhythm. These possibilities can be explored here.

**Cassiano:** The world is a big drum uniting various cultures. This drum can and should be played together.

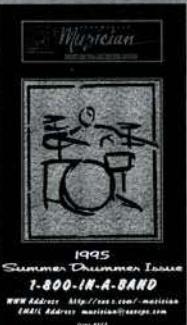
The week spent in Brazil was full of opportunities to play and learn. Up until the very end of the event there was much to do and see, from groups to individual performers. The city itself offered its own kind of inspiration. Recife had an effect on all of us. The friendship, warmth, and affection of all the people was intoxicating. True friendships were kindled through drumming.

There is a word in Brazil that we all learned well: "saudade" (pronounced "sau-dah-dee" in the Northeast). It is undefinable with our words, but as we said our final good-byes to our friends we all knew what it was—a profound feeling that our newfound friendships were much more than that. We knew we had to return—for the rhythms, the music, and the friendship. Adios Recife, until we meet again.

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A VISIT TO

# THE PERCUSSIVE ARTS SOCIETY MUSEUM



By Rick Mattingly

Photos by Rick Mattingly and Shawn Brown



Inside the  
PAS Museum

Roy C. Knapp's drumset is representative of the drumsets used in the early part of the century in vaudeville, theater, and radio orchestras. The Ludwig double bass drum pedal was patented in 1924, and the right pedal has an attachment for playing a cymbal simultaneously with the bass drum. The *Charleston Snowshoe* foot cymbal was an early predecessor of the modern hi-hat. The use of Chinese tom-toms and Latin American timbales led to the development of modern drumset toms. Drummers were frequently required to supply sound effects, and so the kit also includes a ratchet, triangle, cowbells, and woodblocks.



"This is fast becoming the most important collection of percussion instruments in the world," says Percussive Arts Society president Garwood Whaley of the newly expanded PAS

Museum in Lawton, Oklahoma.  
Indeed, as you

step through the museum doors you can't help but be overwhelmed by the extensive collection of drums and percussion instruments from all over the world, representing a wide array of musical styles and eras. Just a few feet away from Roy C. Knapp's vaudeville-era drumset sits the kit used by Red Hot Chili Peppers

drummer Chad Smith. The xylophone used by Haskell Harr when he played for legendary fan dancer Sally Rand is on display, as are a wide variety of keyboard percussion instruments that document important stages in the development of mallet percussion.





The PAS  
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a 7x14 Billy  
Gladstone  
snare; a 3x5

Lyon & Healy snare with calfskin heads; an unidentified 6x14 metal snare from the Carroll Bratman collection; a 7x14 Leedy Multi model; a 4x14 Frank Rice snare drum; a 1970s Slingerland 5x14 all-metal snare; a 1950s George Way Pacemaker Parade model field drum; a Leedy marching snare drum; and a rope drum used by the Royal Air Force.



The Marimba Con Tecomates from around 1925 was used by the Guatemalan Indians. The resonators are "tuned" gourds, and each has a vibrating membrane attached to it that creates a buzz effect when the bars are struck.



This pair of late 19th-century copper-bowl hand-tuned timpani was used by Marshall's Municipal Band of Topeka, Kansas.

There are also novelty items, such as a Barry Collapsible Drumset from around 1919, a huge set of wind chimes donated by the Woodstock Chimes company, and a string bass with a body made from a timpani bowl.

The PAS Museum is especially rich in its extensive collection of percussion instruments

from around the world. "Seeing our world percussion exhibit helps one understand that every culture has percussion instruments of some sort," comments PAS Executive Director Steve Beck. "It's interesting to see how different—and how alike—some of those instruments are."

The bulk of the world percussion instruments were given to the PAS Museum by L.A. studio percussionist Emil Richards, who donated about a

Chad Smith of the Red Hot Chili Peppers donated his "octopus" drumset, and Sabian donated a set of cymbals to go with it. The kit will ultimately be auctioned off and the money used to fund a music scholarship.

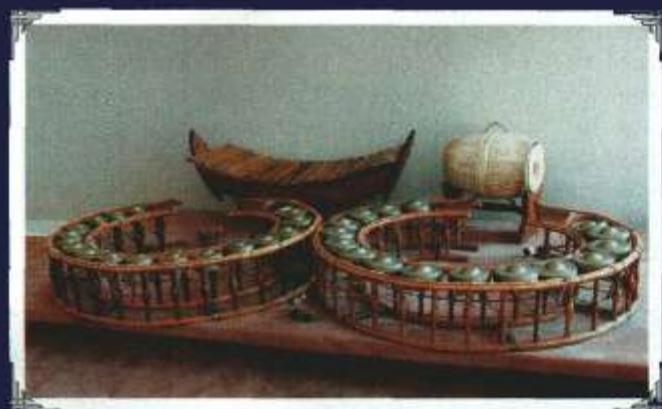
third of the museum's nearly 200 percussion instruments. Another major donor was the estate of Carroll Bratman, who owned Carroll Sound in New York, an instrument-rental service.

Adjacent to the museum is the PAS reference library, which contains several dozen reference books dealing with percussion, ranging from James Blades'





This is but a sampling of the variety of world percussion instruments that Emil Richards donated to the PAS museum. The collection includes (front, left to right) an 1880s slit drum from New Guinea; a 1930s gourd drum from Tunisia; West African double bells; (rear, left to right) a drum made by the Huichol Indians of Mexico; a Kundu drum from New Guinea with a lizard-skin head; a pair of slit drums from Bali; a Ntumpane drum used by the Ashanti tribe of Ghana to send messages; and a Japanese Shimedaiko.



The Pi Phat ensemble from Thailand is similar to the Indonesian gamelan. The set includes the Khong Wong Vai and Khong Wong Lek, each consisting of sixteen pitched gong-kettles; the Ranat Ek, a xylophone that provides melody; and a Taphon, a barrel-drum that is played on both heads to provide intricate rhythms.



The Tabla Tarang from India is a set of fifteen tabla-like drums from about 1970 modeled after the Jal-Tarang, a set of tuned rice bowls. The drums feature tabla heads mounted on metal cylinders with a modern tuning system.

Percussion Instruments And Their History to Mickey Hart's *Planet Drum*. There are also complete sets of back issues of *Percussive Notes*, *Percussionist*, *Modern Drummer*, *Modern*

*Percussionist*, and various other drum and percussion publications. The library includes a large collection of drum and percussion method books, as well as CDs,

tapes, and vinyl LPs featuring prominent drummers and percussionists. The museum also acquired the archives of the legendary Frank's Drum Shop in Chicago, which includes vintage drum catalogs from various manufacturers. "We can't lend this material out, but people are welcome to come here and use this material for research," says Beck.

A recent acquisition is the Edwin L. Gerhardt Xylophone Marimba Collection, which consists of three instru-

ments and over 2,000 78-rpm recordings of xylophone soloists, plus fifty Edison wax cylinder recordings (which predated vinyl records) and an Edison machine to play them on. Beck says the society plans to copy the 78-rpm and cylinder recordings to tape or CD in order to make them accessible to the public, as well as to preserve them.



The origins of the PAS Museum date back to late 1989. At that time, the Percussive Arts Society was renting office space in Urbana, Illinois, where the headquarters had been located for several years. Prior to that, the PAS had been somewhat of a gypsy organization, with its headquarters being located in whatever city the current president lived in.

But in 1989 the society was informed that its rent was going to be raised significantly, and so the office would need to be relocated. John Beck, who was PAS president at the time, asked several prominent members of PAS to be on the lookout for a charitable foundation that might be interested in helping the society find a permanent headquarters.

One person he spoke to was Jim Lambert, a member of the PAS Board of Directors who was Executive Editor of the society's official journal, *Percussive Notes*. Lambert, a percussion professor at Cameron State University in Lawton and timpanist with the Lawton Philharmonic, had made the acquaintance of Dr. Charles Graybill, chairman of the McMahon Foundation, which had given money to support a number of

projects in Lawton, including the McMahon Memorial Auditorium and the Cameron Fine Arts Complex. The McMahon Foundation had also given money to the American Choral Directors Association with which to build a headquarters in Lawton.

Beck authorized Lambert to speak with Dr. Graybill on behalf of PAS, and Graybill was very receptive to the idea of helping the society establish a permanent headquarters in Lawton. Graybill suggested that the proposal would be especially attractive to the trustees of the McMahon Foundation if it included something that would benefit the cultural life of Lawton—a percussion museum, perhaps.

In January, 1990, Beck sent a letter to the McMahon Foundation requesting a financial grant to assist PAS in the construction of a headquarters and percussion museum in Lawton. Within a month, the McMahon Foundation unanimously approved a 2-to-1 matching grant: \$250,000 from the McMahon Foundation; \$125,000 from PAS. The City Council of Lawton was also generous, agreeing to lease the society a tract of land in Elmer Thomas Park for \$1.00 per

year for 99 years, with a 99-year option. The land was adjacent to McMahon Memorial Auditorium and to the Museum of the Great Plains—another McMahon Foundation-supported operation.

The Percussive Arts Society International Headquarters and Museum officially opened on August 8, 1992. At that time, the museum took up 1,600 square feet of the building's total 5,000 square feet. Within two years, instrument donations to the museum had used up all available display space. Obviously, the museum had to be expanded.

The McMahon Foundation was delighted with the attention the PAS Museum had already brought to Lawton. Within its first two years the museum had welcomed visitors from thirty-four states as well as from Costa Rica, Malaysia, England, Germany, Canada, France, and Australia. Furthermore, the PAS was ahead of schedule on paying off the original loan thanks to the generous support of the percussion community—from the largest manufacturers to individual members of the society. The McMahon Foundation therefore agreed to another 2-to-1 matching grant (\$200,000 from the McMahon Foundation; \$100,000 from

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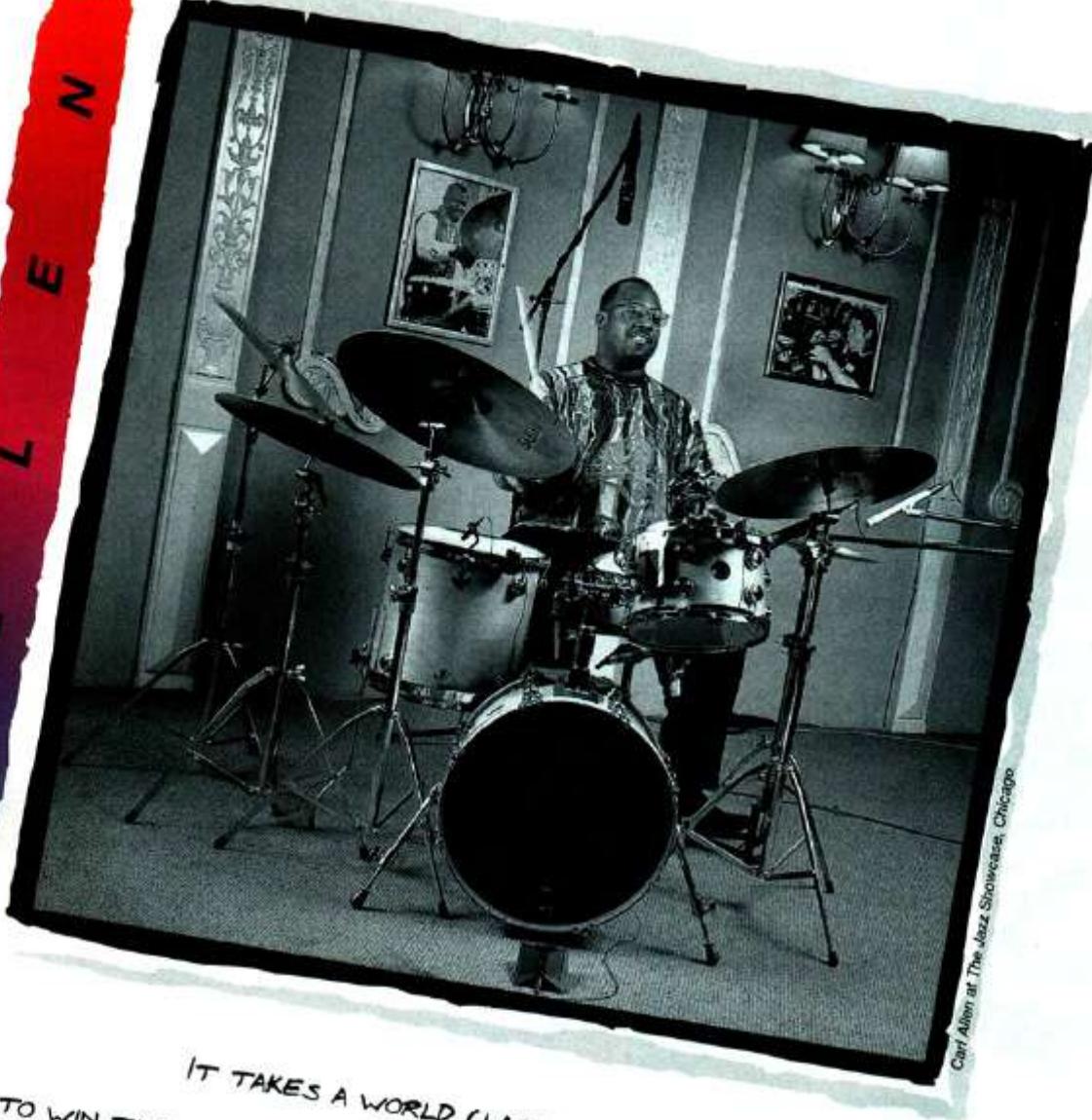
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PAS) to fund an addition to the museum that would include 2,000 square feet of display space and 2,000 square feet of storage space for instruments and archive materials.

The museum closed last November to allow for construction. This past August 5, a re-dedication ceremony of the PAS International Headquarters and Museum was held in Lawton. With the new addition, the museum now encompasses 3,600 square feet of space for displays and exhibits.

The collection continues to grow. "We are quickly becoming the place for all percussion instruments to end up," says Whaley. "We are getting calls from museums, collectors, and other interested individuals who have heard about the PAS Museum and are interested in giving us long-term loans of their instruments. With our increased display space and our new storage area, we are now in a position to accept all of the instruments that are coming in."

While Lawton might seem a rather out-of-the-way place, its location near the geographical center of the United States makes it more accessible to people from all over the country than if it were located on either of the coasts. Delta and American airlines both offer 30-minute commuter flights from Dallas, and the PAS Museum is located just a couple of miles from Interstate 44, which connects Lawton with Wichita Falls (Texas), Oklahoma City, Tulsa, Springfield (Missouri), and St. Louis.

But even some of those who are not able to make it to Lawton will be able to benefit from the museum's collection. Every year, a selection of instruments from the PAS Museum is displayed at the Percussive Arts Society International Convention (PASIC), which will be held in Phoenix, Arizona this year from November 1-4, and next November in Nashville. In addition, Whaley says the society is working towards developing other satellite exhibits that could travel to various sites around the U.S. and the world.

"With this expansion, we can really serve drummers and percussionists from around the world, whether they are PAS members or not," says Whaley. "Even if you're not a drummer, this museum is an interesting place to visit."



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Chad Smith, drummer for the Red Hot Chili Peppers, has donated his custom-painted Pearl kit for auction to fund a Percussive Arts Society scholarship. The drumset is the same one Chad has used in the studio and on tour with the group from 1992-94, and is featured in his award-winning video, *Red Hot Rhythm Method*, produced by DCI Music Video.

This is your chance to grab a little fame AND help a worthy student! The drumset is currently on display at the PAS Museum in Lawton, OK and will be on display at the PAS booth at PASIC '95 in Phoenix, Nov. 1-4.

## BIDS

Bidding will be accepted in written form only. All bids must be received by Friday, Dec. 1, 1995.

## HOW TO BID

Mail or fax your bid to PAS, P.O. Box 25, Lawton OK 73502; fax: (405) 353-1456. Include your name, address, phone and bid amount.

## BIDDERS

Anyone may bid with the exception of PAS staff or any PAS volunteer directly involved in this program.

## MINIMUM BID

The minimum bid that will be considered is \$3,500. If the minimum bid is not realized, PAS will continue to display the drumset in the PAS museum.

## WINNING BID

The winning bid will be the highest bid over \$3,500 received by Dec. 1, 1995. The winning bid will receive the drumset and accessories as listed.

## PAYMENT AND DELIVERY

The winning bidder must pay the bid amount via cashier's check or money order in U.S. funds by Dec. 15. The drums will be shipped to the winning bidder within 15 days of receipt of payment. If payment is not received by Dec. 15, the drumset and all accessories will be awarded to the second highest bidder over \$3,500.

Upon notification, the second highest bidder will have 15 days to make payment before the drumset is awarded to the next highest bidder, and so on.

Special thanks to Pearl International for the hardware, to Sabian Ltd. for the cymbals, and of course, to Chad Smith for donating such a great set of drums!

# Doubles On Double Bass

by Rob Leytham

## MUSIC KEY



Unfortunately for a lot of us, most drummers are not given the gift of being ambidextrous. We spend countless frustrating hours trying to develop that weak limb to be equal to our dominant side. Most of our practice time is spent on the hands, trying to get them to sound identical. One exercise for strengthening a weak hand, and one that I'm sure most of us have done, is to practice double strokes. The idea of this article is to apply that concept to our feet.

Many drummers have the challenge of a "lazy left"—foot, that is. It sits there on the hi-hat pedal not doing much of anything—maybe a quarter note or 8th note here and there. The following exercise is written to help develop the left foot by playing doubles with both feet while keeping time and soloing.

Even though this exercise is written for drummers who have a double bass kit (or a double pedal), it can be played with the left foot on the hi-hat. The repeated foot pattern in this exercise involves 16th notes played as doubles on the feet, starting with the left foot. Practice this pattern until you feel comfortable enough to add rhythms with your hands.

In the following exercise, each group of four measures is played as two measures of time and two measures of soloing. The two measures of time are played with the ride cymbal playing 8th notes and the snare drum adding 8th- or 16th-note patterns around them. Then the following two measures are solos built on 16th notes, with accents being played using the same rhythms as the snare in the previous measures.

Try playing the accents two different ways. First, play them as natural accents, where you simply strike the drum harder on the accented notes. Try to strike all accented notes with identical volume whether you're using the right or left hand. Also, keep all unaccented notes at the same volume. Next, play the accents around the toms. If the accent is being played with the right hand, strike the floor tom. If the accent falls on the left hand, strike the high tom. The same idea can be played on crash cymbals positioned on the right and left sides of the drumkit.

In the last two solo sections there are 16th notes with slashes going through them. These notes should be played as fast double strokes. This will add some five-, six-, and seven-stroke rolls to the solos being played.



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# Nashville Studio Reading



by Tommy Wells

On a Nashville recording session, reading music at the drums is almost always necessary. However, the music is almost always in a form different from what most drummers would be accustomed to seeing. Occasionally I am handed a "drum chart," but that is usually when there is an arranger from New York or Chicago involved, and it's usually a jingle or TV "theme music" session.

On a "normal" record or demo session you will either get a "number chart" or be told to write out your own. When I write my own chart, I use a method that is used by many of the drummers here, a method that I first saw used by Larrie Londin in the early '70s. Let's take a look at some number charts to give you an idea of what we use in the Nashville studios.

In example 1, "Working Man Blues," from Ricky Van Shelton's *Wild-Eyed Dream*, you can see that each number is one measure. The numbers stand for the chord changes, and although as drum-

mers we're not making those chords, it helps you to know where you're at. (The number 1 is the tonic chord, 5 is the dominant, etc.) You can also see that the measures are grouped according to the phrases, also very helpful to a drummer. With a chart like this on a song as simple as this, you can get a whole verse in your mind by just glancing at the chart.

In example 2, "Happy For Awhile," from Foster & Lloyd's *Faster & Louder*, we have a mid-tempo, straight-8th rock feel. You can also see that there is often more than one chord in a measure (6-5). The parentheses mark your barlines. Once again, you can also *see* the phrase lengths. On the right side of the page you can see some of the drum parts notated: a kick pattern (A), and (B) where the guys wanted me to play "that Gadd ride thing" on the bridge (left hand on hi-hat, right hand on ride cymbal).

Workin' Man Blues	
intro	
①	
	44 44
	55 4-
	Rhythm Shelton
②	
	44 44
	55 4-
③	
	44 44
	55 4-
Solo	
	44 44
	55 4-
	up ½
④	
	Bass figure
	44 44
	55 4-
	33 4-

**Example 1**

**Example 2**

C  
=

### Superman's Ghost

GT2 11 4/5 1 . 6-3-6-3-2 5 1/6-5  
 (1/6-5)  
 GTR Lick

4/6-5 . 4/25 . 6-3-6-3-6-3-2 5

11' 4/5 1 . 6-3-6-3-2 5 1/6-5  
 (1/6-5)

4/6-5 . 4/25 . 6-3-6-3-6-3-2 5

11' 4/5 1 . 6-3-6-3-2 5 1/6-5  
 (1/6-5)

4/6-5 . 4/25 . 6-3-6-3-2 5 1/6-5  
 (1/6-5)

11' 4/5 1 . 6-3-6-3-2 5 1/6-5  
 (1/6-5)

4/6-5 . 4/25 . 6-3-6-3-6-3-2 5

11' 4/5 1 . 6-3-6-3-2 5 1/6-5  
 (1/6-5)

4/6-5 . 4/25 . 6-3-6-3-2 5 1/6-5  
 (1/6-5)

Example 3

On Example 3, "Superman's Ghost," from Don McLean's *Greatest Hits, Then And Now*, you can see a number chart with "split bars" (multiple chords in a measure), as well as some rhythmic notation (called pushes in Nashville). The rest is left for you to interpret and remember what you did from take to take.

In the situation where you "write your own," the artist just plays the song for everyone, or they play a demo tape, and each person writes their own chart. You quickly become very good at this, because they usually only play a song once. This drum "short-hand" works very well for doing a lot of songs with a live group as well.

Each measure is marked by a "1." You group the "Is" in phrases as you go. I notate any special kick patterns, and I make notes like "cross" (for cross-stick) and SN (for full snare). I'll also mark where the verses and choruses are, and I'll use "diamonds" (a Nashville term for whole notes) where appropriate. In a live situation, you would also want to mark down tempos and the kind of feel of each particular song (8ths, shuffle, rock, train, etc.).

Now if you're ever in a recording situation and someone passes out a chart that's written with the number system, you should have a good idea of what to do. And don't forget, it's a good way to take notes for your live gigs.



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# The Twenty-Six Poly-Rudiments



Photo by Joyce Woo

by Peter Magadini

The twenty-six basic snare drum rudiments have been the cornerstone of basic drum technique for over fifty years. Here are my twenty-six poly-rudiments based on these essential rudiments. The difference between the two, obviously, is that the rudiments that follow are written in polyrhythms.

The purpose of these rudiments is to give you an extra dimension to your practice, to increase your rhythmic awareness, and to do it while you're perfecting your rudimental skills.

## 1. Single-Stroke Roll

Play the single-stroke roll over an ostinato (steady) pulse on the bass drum and hi-hat. Here are two possible patterns:

*Ex. B.D. + H.H.*

Gradually increase the speed of the roll over the ostinato.

*Ex.* SLOW      TO      FASTER      TO      SLOW

## 2. Double-Stroke Roll

Play a double-stroke roll over an ostinato pulse on the bass drum and hi-hat, *gradually* increasing and decreasing the speed of the roll.

*Ex.* SLOW      TO      FASTER      TO      SLOW

## 3. Five-Stroke Roll

*IN THE POLYRHYTHM*

## 4. Seven-Stroke Roll

*IN THE POLYRHYTHM*

### 5. Nine-Stroke Roll

IN THE POLYRHYTHM

Diagram showing a nine-stroke roll pattern. The top staff shows a continuous sequence of strokes. The bottom staff shows the corresponding hand movements: R, L, L, R, R, L, L, R, R. Measures are indicated by vertical bar lines.

### 6. Eleven-Stroke Roll

IN THE POLYRHYTHM

Diagram showing an eleven-stroke roll pattern. The top staff shows a continuous sequence of strokes. The bottom staff shows the corresponding hand movements: R, L, K, K, L, L, K, K, L, L. Measures are indicated by vertical bar lines.

### 7. Thirteen-Stroke Roll

IN THE POLYRHYTHM

Diagram showing a thirteen-stroke roll pattern. The top staff shows a continuous sequence of strokes. The bottom staff shows the corresponding hand movements: R, L, K, K, L, L, K, K, L, L, R, R, L. Measures are indicated by vertical bar lines.

### 8. Flam

IN THE POLYRHYTHM

Diagram showing a flam pattern. The top staff shows a continuous sequence of strokes. The bottom staff shows the corresponding hand movements: R, L, R, L. Measures are indicated by vertical bar lines.

### 9. Flam Tap

IN THE POLYRHYTHM

Diagram showing a flam tap pattern. The top staff shows a continuous sequence of strokes. The bottom staff shows the corresponding hand movements: R, R, K, L, L, L, R, R, K, L, L, R, R, K, L, L. Measures are indicated by vertical bar lines.

### 10. Flamacue

IN THE POLYRHYTHM

Diagram showing a flamacue pattern. The top staff shows a continuous sequence of strokes. The bottom staff shows the corresponding hand movements: R, L, R, L. Measures are indicated by vertical bar lines.

### 11. Flam Accent

IN THE POLYRHYTHM

Diagram showing a flam accent pattern. The top staff shows a continuous sequence of strokes. The bottom staff shows the corresponding hand movements: R, L, R, K, L, R, K, L, R, L, R, K, L, R, L, R, K, L, R, L. Measures are indicated by vertical bar lines.

## 12. Flam Paradiddle

IN THE POLYRHYTHM

Two measures of sixteenth-note patterns. Measure 1: L R K K | A L L L | K R L R R. Measure 2: A L K L L L | K R L R R | K L R L L. Measures are bracketed as 3 groups of 2 measures each.

## 13. Swiss Army Triplet

IN THE POLYRHYTHM

Two measures of sixteenth-note patterns. Measure 1: (L R K) | K R L K R L | K R L K R L. Measure 2: K R L K R L | K R L K R L | K R L K R L. Measures are bracketed as 5 groups of 2 measures each.

## 14. Flam Paradiddle-Diddle

IN THE POLYRHYTHM

Two measures of sixteenth-note patterns. Measure 1: L R K L L L | K L L K R K L L. Measure 2: K L L K R K L L | K L L K L L | K L L K R. Measures are bracketed as 6 groups of 2 measures each.

## 15. Drag (Ruff)

IN THE POLYRHYTHM

Two measures of sixteenth-note patterns. Measure 1: R R L R R L | L R R L R R. Measure 2: R R L R R L | L R R L R R | R R L. Measures are bracketed as 5 groups of 2 measures each.

## 16. Single Drag

POLYRHYTHM

Two measures of sixteenth-note patterns. Measure 1: R R L R R L | L R R L R R. Measure 2: R R L R R L | L R R L R R | R R L. Measures are bracketed as 6 groups of 2 measures each.

## 17. Double Drag

IN THE POLYRHYTHM

Two measures of sixteenth-note patterns. Measure 1: R R L R R L | L R R L R R. Measure 2: R R L R R L | L R R L R R | R R L. Measures are bracketed as 3 groups of 2 measures each.

## 18. Paradiddle

A single measure of sixteenth-note patterns. Stroke markings indicate a paradiddle pattern: > > > >

## Polyrhythm Paradiddle Pyramid

Drum notation for Polyrhythm Paradiddle Pyramid, featuring six staves of sixteenth-note patterns. The patterns correspond to the numbers 4 through 8 above each staff.

## 19. Double Paradiddle

Drum notation for Double Paradiddle, showing two measures of sixteenth-note patterns. The patterns are labeled "IN THE POLYRHYTHM" and "6". The patterns involve paradiddle strokes and fills, with corresponding hand and foot markings below the notes.

## 20. Triple Paradiddle

Drum notation for Triple Paradiddle, showing two measures of sixteenth-note patterns. The patterns are labeled "IN THE POLYRHYTHM" and "3". The patterns involve paradiddle strokes and fills, with corresponding hand and foot markings below the notes.

## 21. Single Ratamacue

Drum notation for Single Ratamacue, showing two measures of sixteenth-note patterns. The patterns are labeled "IN THE POLYRHYTHM" and "5". The patterns involve paradiddle strokes and fills, with corresponding hand and foot markings below the notes.

## 22. Double Ratamacue

Drum notation for Double Ratamacue, showing two measures of sixteenth-note patterns. The patterns are labeled "IN THE POLYRHYTHM" and "6". The patterns involve paradiddle strokes and fills, with corresponding hand and foot markings below the notes.

### 23. Triple Ratamacue

*IN THE POLYRHYTHM*

### 24. Lesson 25

*IN THE POLYRHYTHM*

### 25 & 26. Three-Stroke And Four-Stroke Ruff

In The Polyrhythms Of 2,4, And 5 Over 3

Music notated by Spiros Damianos

An audio cassette demonstration of the "Twenty-Six Poly-Rudiments" is available by mail. Send \$5 to: Pete Magadini, P.O. Box 1818, Champlain, NY 12919 (U.S. & Canada postage paid).

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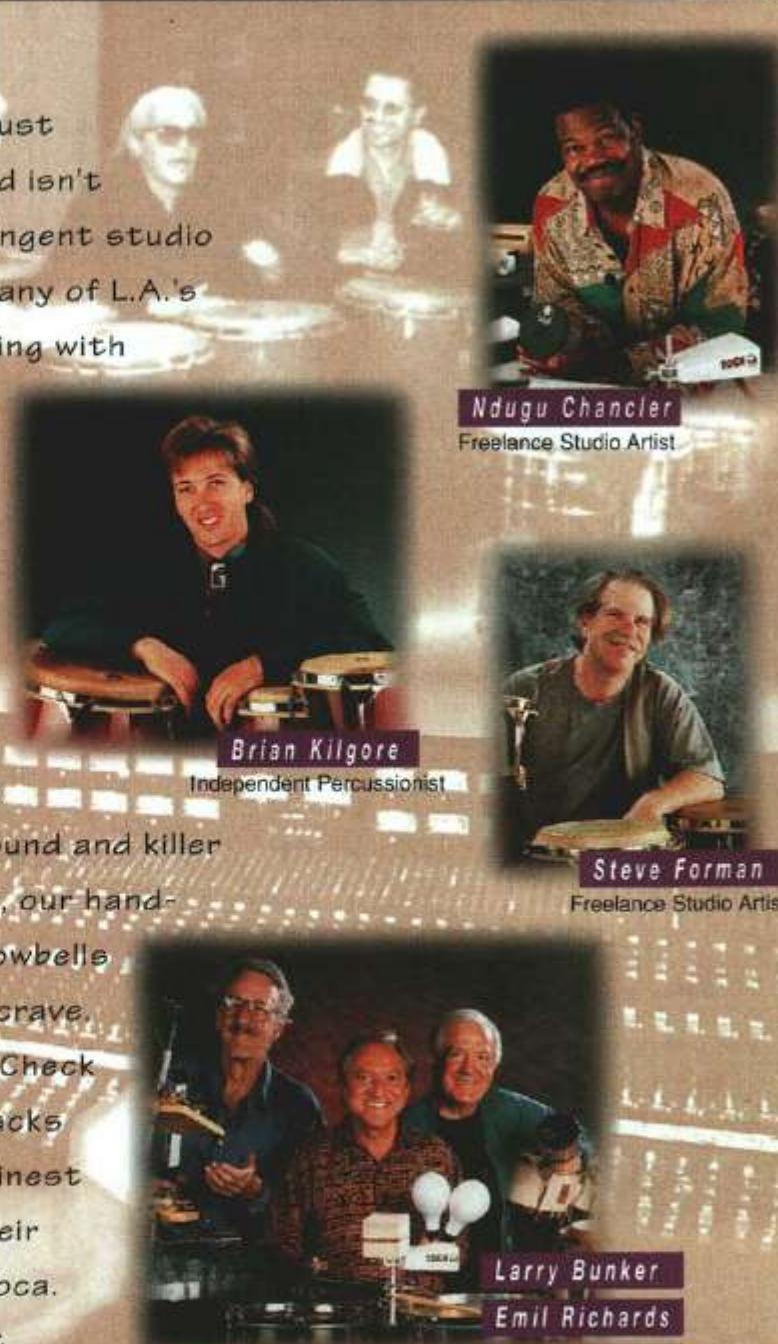
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# Dave Abbruzzese: "Better Man"

Transcribed by Vincent DeFrancesco

This month's *Rock Charts* features the strong playing of former Pearl Jam drummer Dave Abbruzzese. On "Better Man," from their *Vitology* release, Dave kicks a straightforward rock groove with his trademark energy and enthusiasm, which you can hear come through loud and clear.

The song opens with an eight-measure guitar intro, after which the vocals come in. When the drums finally enter, the song just pops—giving a lot of forward momentum to the feel. (Although not notated, Dave pulses 8th notes on his hi-hat almost throughout, and he plays the bell of his ride cymbal on all of the indicated accented ride-cymbal notes.) This tune really shows what Dave does best: solid groove playing with plenty of energy.



Photo by Susan Nielsen

**MUSIC KEY**

**8**                    **13**                    **19**                    **6**

125

4/4

Drum notation for "Better Man" featuring four staves of 4/4 time at 125 BPM. The notation includes various drum strokes (e.g., open, closed, ride) and rests, with measure numbers 8, 13, 19, and 6 indicated above the staves. The first staff begins with a rest, while subsequent staves start with a note or stroke.

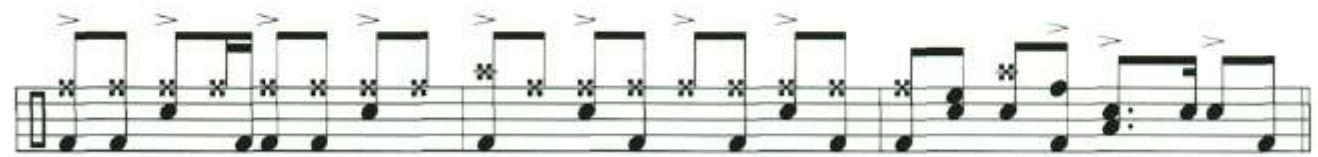
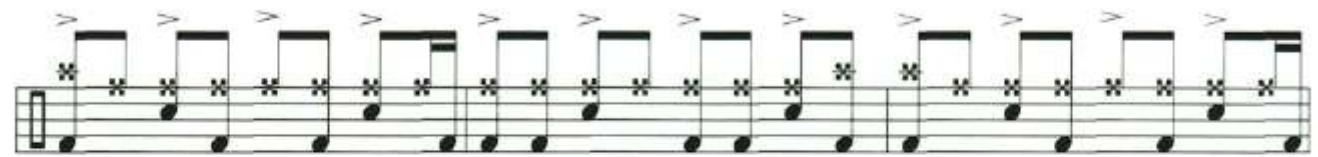
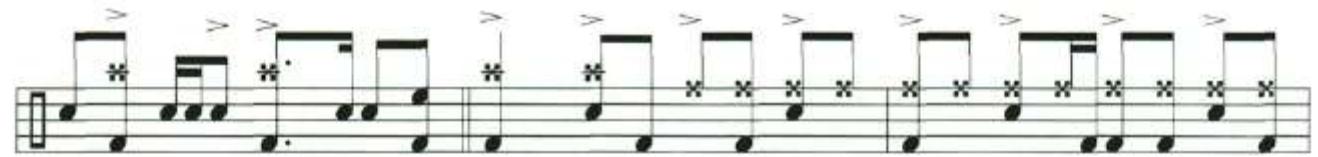
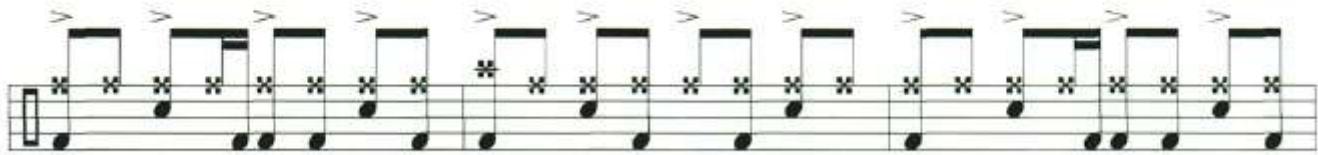
Drum notation for "Better Man" featuring four staves of 4/4 time at 125 BPM. The notation includes various drum strokes (e.g., open, closed, ride) and rests, with measure numbers 8, 13, 19, and 6 indicated above the staves. The first staff begins with a rest, while subsequent staves start with a note or stroke.

The image displays eight staves of musical notation for a drum set, arranged vertically. Each staff consists of five horizontal lines representing the drum set's hardware. The notation uses various symbols to indicate strokes and rests:

- Sticks:** Represented by vertical lines with diagonal strokes pointing right.
- X:** Represented by an 'x' mark.
- \***: Represented by an asterisk.
- O:** Represented by a circle.
- Wavy Line:** Represented by a wavy line symbol.
- Rest:** Represented by a short horizontal line with a vertical tick at its center.

The patterns include:

- Staff 1: A continuous sequence of sticks.
- Staff 2: A sequence starting with an 'x', followed by sticks.
- Staff 3: A sequence starting with a stick, followed by an 'x' and then sticks.
- Staff 4: A sequence starting with an 'x', followed by sticks.
- Staff 5: A sequence starting with sticks, followed by an 'x' and then sticks.
- Staff 6: A sequence starting with sticks, followed by an 'x', then an 'o', and then sticks.
- Staff 7: A sequence starting with sticks, followed by an 'x', then an 'o', then sticks, and ending with a wavy line.
- Staff 8: A sequence starting with an 'o', followed by an 'x', then a wavy line, then sticks, followed by an 'o', then sticks, and ending with a wavy line.



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## Lenny White On...

by Ken Micallef

*As one offusion's founding fathers, Lenny White had a major impact on drumming at large. His combination of seamless fatback, super-slick groove, and jazz pyrotechnics helped make Return To Forever (alongside the Mahavishnu Orchestra) one of the two pre-eminent jazz/rock groups of the tumultuous '70s.*

But Present Tense, White's latest effort, is no retreat to past glories. White is still busy as a drummer and producer, and the impressive cast of Present Tense (including Chaka Kahn, John Scofield, Michael Brecker, and Chick Corea) have a good time interpreting White's new material. The eclectic batch of tunes demonstrates that this jazz/rock chameleon is still evolving and listening. Future hip-hop ("Sweet Tooth"), quirky funk ("Door #3"), a nod to the Elektric Band ("Caprice"), and a couple of remakes turn an all-star outing into a personalized bit of White. If anything, Present Tense makes a case that RTF's energetic electro-jazz sound was due as much to White's contributions as to the more recognized input of Corea, Clarke, and DiMeola.

Lenny was given no prior info on the following tracks.

### ...Billy Martin

Medeski, Martin & Wood: "We're So Happy" (from *Friday Afternoon In The Universe*)

Martin: dr, perc; Medeski: org; Wood: bs

LW: This is the way music is supposed to be. Five stars for the spirit alone. There are no boundaries here. That's the spirit that we lack today. It's the way music was played here in New York in the '70s and early '80s. I'm not up on the Knitting Factory, but it sounds like that scene. The drummer was playing the beat from James Brown's "I Got The Feeling." It's out of that style, but he used a lot of percussion, so it was quite masked. But it sounded great.

### ...Brian Blade

Kenny Garrett: "Koranne Said" (from *Trilogy*)

Blade: dr; Charnett Moffett: bs; Garrett: tn sx

LW: That's Kenny and Brian.



**KM:** Brian sounds like the New Orleans Elvin Jones to me. What's your take?

**LW:** That's a good analogy, but everyone who came after Elvin will sound like Elvin. You can't name anyone not influenced by him or Tony Williams, Roy Haynes, Philly Joe Jones, Art Blakey, and Max Roach. Those guys are sound shapers, they're not just drummers. They existed together, so they've rubbed off on each other. But everyone who has come after them, or similarly anyone who has played in James Brown bands, will be touched by that.

Brian Blade has his own way of interpreting what Elvin heard. Brian has a very good combination of his own style as well as what's come before him. Sometimes drummers don't play the structure of the songs. They'll use their technique to play through the changes—especially if there are no harmonic instruments playing chords. But Brian does a great job here.

### ...Ed Blackwell

Ornette Coleman: "To Us" (from *To Whom Keeps A Record*)

Blackwell: dr; Coleman: al sx; Don Cherry: pocket trp; Charlie Haden: bs

**LW:** Ed Blackwell with Ornette Coleman. A similar situation with no piano. It's not a pyrotechnic show, you still have to play the form.

They're great, [laughs] See, there's humor. It's not so serious. Jazz music is an expression. The older you get the better you can express yourself. Basically, jazz is a bunch of experiences. It tells a story.

There's an artistic end to Ornette's music, whereas today there's more of a commercial aspect involved. We don't get the same spirit from the music today. So when you hear something with that spirit, it hits you. It may not be earth-shatteringly new, which is what the industry wants. But "new" is not always the best thing. Antiques have worth because they've accrued value over time.

### ...Billy Cobham

"Stratus" (from *Spectrum*)

Cobham: dr, Moog synthesizer drum, Moog sample and hold devices

**LW:** William E. Corn-on-the-Cobham. I used to call him pork chop 'cause he had so many chops. Without him you wouldn't have what you have today. This just makes what Tony Williams did all the more incredible, because Tony was musical. Not that this wasn't. But I saw other things when I heard Tony play. I have the utmost respect and love for Billy. We were contemporaries. Billy is one of the building blocks.

### ...Ginger Baker

"I Lu Kron" (from *Going Back Home*)

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

**LW:** It doesn't sound like a jazz drummer. Is that Bill Frisell? The drummer I don't recognize.

**KM:** Does it swing?

**LW:** I didn't think it swung as much as it could have. The hi-hat

was mixed very loudly. He sounded like he was playing a rock beat behind the hi-hat pulse. I don't know if it's Ginger Baker or not.

**KM:** Right.

**LW:** It's okay. But right away I knew it wasn't a jazz drummer. That's because of the form of expression. There should be a lot more interplay, but there wasn't. The bassist had to play very simply because he wasn't getting the foundation from the drums. If anything, the bassist was playing the foundational role.

It sounded forced. It wasn't bad, but it didn't have that spirit. This is like me playing with the Red Hot Chili Peppers. You hear things with your own slant.

### ...Mike Clark

Herbie Hancock's Headhunters: "Actual Proof (from *Thrust*)  
Clark: dr; Hancock: kybd, syn; Bennie Maupin: sx; Paul Jackson: bs; Bill Summers: perc

**LW:** Stop. This is so funky, so great. Let me tell you a story. I was in San Francisco working with Azteca when Herbie called and asked who he should get to play bass and drums for his new record. I said Paul Jackson and Mike Clark. Those guys would sit in Oakland and eat pork chops just to get the funk. [laughs] Mike and Paul used to stink up the place they were so funky. Give it twenty-five stars. It's amazing.

Mike is still kicking. You should hear his straight-ahead drumming. And Paul is on my second solo album, *Big City*. Whew! This is a classic record.

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# Shipping Your Drums

by Greg Thomas

I remember reading an interview with Vinnie Colaiuta in which he said that when he first moved to California, he traveled by bus, stowing his drums in the bus's luggage compartment. When I first read that, I thought, "Now that's dedication." On further reflection, though, I thought, "I hope he had flight cases."

I've moved my drums from one coast to the other several times over the past few years. I've never had the intestinal fortitude to travel by bus, the luxury of time to drive across the country in a car, or the money to transport my equipment by plane. For each move I've used a shipping company (like UPS) or a moving company (like Bekins)—and until recently I had to make do without flight cases. With each relocation I have learned some simple, effective methods of protecting my investment while keeping costs relatively low.

## Time And Money

Time and money have always been non-negotiable factors in my moves. Nevertheless, drum equipment is a major investment and is no more rugged than any other musical instrument. The more time you spend preparing your equipment for shipment, the less likely your investment will decrease in value as a result of damage caused by shipping. Generally the method of shipment and how soon you need your equipment at your new destination will dictate how much money you spend. However, if you are lacking heavy-duty cases, you should expect to spend some money on specially sized boxes and packing materials.

## Choosing A Method Of Shipment

If I had to choose between shipping some or all of my drum equipment by a shipping company, by a moving company, or by the US Mail, I would reluctantly choose UPS.

The US Mail is not really equipped to ship items as large as your 16x22 bass drum, and they may not be able to track your shipment as well as UPS can. For smaller items, however, the mail may be sufficient and more convenient. The post office offers a wide range of shipping options with corresponding price breaks.

If you are moving other belongings via a moving company, like Allied or Bekins, you may decide to include your drums along with your couch and dresser. While a moving company may take slightly better care of your equipment than would a shipping company, it may take the mover longer to get your equipment to your new destination.

*Do not* use a moving company to move your drums alone. Most companies have a minimum charge that will—in almost all situations—exceed the cost of using a shipping company. Movers also require reservations several weeks in advance and can be unreliable when it comes to pick-up times. If you do use a moving company to transport your instrument in addition to other belongings, take the same precautions to protect your instrument from damage as you would if you use a shipping company.

A shipping company like UPS may be the most cost-effective and time-efficient method to move your equipment. Using a shipping company, however, demands careful attention to the packing of the instrument. In nearly all of my moves across the country I have used UPS, and in more than one instance some part of my set was damaged. Through these unfortunate experiences, though, I have learned a great deal about how to protect musical equipment when using a shipping or moving company.

## How To Pack A Drum

The object of packing your equipment should be to minimize packing material (in order to save money and reduce weight) while maximizing protection. The first step in working toward these seemingly contradictory goals is to buy or find lightweight but sturdy boxes that are only slightly larger than the items you're packing—say 3" for each dimension. Check with grocery or liquor stores for spare (free) boxes. If you need to buy boxes, try buying them from a moving company; they might sell them for less than a packaging store would.

Although you may think you'll save money by shoving as many items as possible into the same cardboard box, this may not be beneficial to your instrument. I believe it's better to send a greater number of lightweight packages than fewer heavy, unmanageable boxes. The small amount of money you might save on buying and shipping fewer boxes is not justified by the potential for disaster inherent in shipping larger boxes. The heavier and larger the box, for example, the more likely it will be placed beneath a stack of other boxes on the truck and crushed.



Even if you own flight cases or similar "road-worthy" cases, you might still consider shipping these cases in cardboard boxes. It may seem redundant, but I've had more than one hard case significantly damaged by a shipping company, and those cases can be expensive to repair or replace. Metal corner protectors can become dislodged, handles can be torn off, and the covering material can get ripped or scratched. The cases are there to protect the instrument, but if for the price of a few cardboard boxes you can protect your investment in the cases too, you might as well do so.

### Preparing The Drum

Remove tension rods and any external mounting system from each drum to prevent bending. Store the rods in a zip lock bag and wrap the mounting system in bubble wrap or *Styrofoam* cloth. Wrap wooden bass drum hoops in bubble wrap or similar material to prevent scratching.

If you own soft cases, put the drums inside them. Although soft cases do not offer protection against impact, they may prevent scratches to the finish. Besides, shipping each case along with its drum will save you the cost of shipping the bags separately.

Once you have removed the hardware and/or put each drum in its soft case, you will need to fill in the remaining space in the box with one of several different types of packing material. The object in using any packing material is to let the drum move a slight amount—gently—within the box, while preventing it from banging up against anything else either in the box or in the outside world. Think of a stunt man jumping off a second floor window onto an air-filled cushion: The assistants maintaining the cushion make sure the cushion is neither too stiff (in which case the stunt man might as well hit the concrete) nor too soft (in which case he *will* hit the concrete).

In the best scenario you would wrap each drum entirely with large-bubble bubble wrap, which is available at packing stores. Since this may prove to be too expensive (bubble wrap is not cheap), consider just wrapping the top and bottom edges of each drum around the rims and as far down as the lugs. You can either affix the bubble wrap directly to the drum with masking tape (which is one of the least likely tapes to leave significant residue) or tape the bubble wrap to itself in such a way that it will remain over the edge of the drum. If you have snug-fitting boxes, there won't be enough space in the box for the bubble wrap to come loose.

Wrapping just the top and bottom of the drum will still prevent the drum from floating excessively within the box, since the distance between the drum and the box (at the rim) will be minimized. You can then wrap the unprotected middle of the drum with a T-shirt or towel to prevent scratching, then fill in any residual space in the box with *Styrofoam* peanuts or crumpled newspaper.

I do not recommend using clothing, towels, or newspapers exclusively to pad your instrument within the cardboard box. Although using these materials may seem like an easy way to save money, none offers enough protection. Crumpled newspapers, for example, provide some "fluffiness" as you put the drum inside the box. But picture the box (and the drum) traveling at a speed

greater than the speed in which you placed the drum in the box. The paper will "give" too much and allow the drum—which has much more mass—to go flying. Similarly, you would need a lot of clothing to sufficiently stop the mass of a high-speed drum.

If you put your drum in a soft case, you might fill in the space between case and box with *Styrofoam* peanuts. You can usually get a large bag of peanuts fairly inexpensively, and they do a good job of allowing some drum movement while providing a good cushion. Before you seal the box, drop a piece of paper inside with your new address, just in case the address on the box becomes illegible.

### Hardware

Packing hardware presents a separate set of problems. First of all, hardware is often the heaviest part of the set, and shipping it all in one box may exceed the shipping company's maximum weight limit. Secondly, especially with today's rack systems, the components may be too long for standard-size boxes and could exceed the shipper's dimension limits.

"The more time you spend preparing your equipment for shipment, the less likely your investment will decrease in value as a result of damage caused by shipping."

Your first move in resolving these problems should be to break down your hardware to its most basic state. This will make it easier to distribute the hardware among several boxes, should the total weight of the equipment require you to do so. It will also save you space in the boxes you do send. You need not remove every single straight stand extension, but consider, for example, removing angled cymbal arms from the clamps that hold them to your rack.

You can find poster-type shipping tubes or boxes at a packaging store for longer pieces of hardware. Check with the shipping company for size restrictions. They will probably tell you that the length and girth *added together* cannot exceed a certain number, nor can the box exceed a maximum height. In general, tall and skinny boxes work best for hardware. The maximum height allowance for UPS is 108", which should be fine for most rack pieces.

Bubble wrap probably isn't needed for shipping most hardware. Try crumpled paper bags, which are stiffer than newspaper and cheaper than *Styrofoam* peanuts.

### Cymbals

For many of us, our cymbal collection is the most precious part of our set. For that reason I have resisted using a shipping company to move my cymbals. I always take my cymbal bag with me



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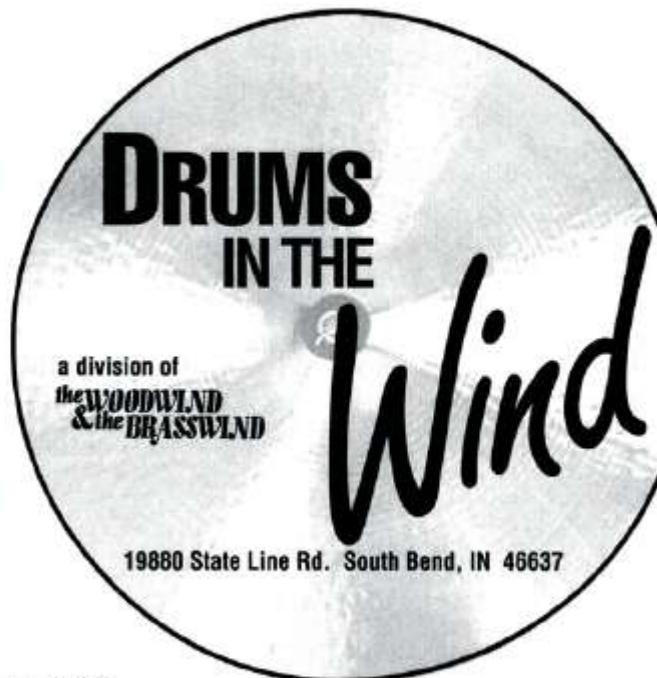
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when traveling, I store it in an overhead bin if I'm flying.

If you must ship your cymbals and you do not own a heavy-duty case for them, here are some things to keep in mind: Not only do you want to keep the cymbals from knocking against the box you ship them in, you also want to minimize the contact between cymbals. I bring my cymbals to gigs in a bag that does not prevent cymbal-to-cymbal contact, but I wouldn't ship them that way. Pack your cymbals as you would your fine china. If you can't afford bubble wrap for each cymbal, a T-shirt placed between each cymbal may help prevent cymbal-to-cymbal contact. Then, at the very least, wrap the edges of the cymbals with bubble wrap to cushion any blows to the box. I have known some mail-order companies to ship single cymbals in boxes filled with *Styrofoam* peanuts, but this seems a little too risky to me—especially for sending more than one cymbal.

If you have trouble finding a suitable box for your cymbals, try buying a mirror box from a local packing store. Mirror boxes have a shallow depth but will have

adequate height and length. You should be able to find one about the right size for your cymbals. These boxes also have the word "Fragile" pre-printed on them, which is helpful.

## Electronic Equipment

I've always tried to keep the original packaging materials for my electronic equipment, primarily because the companies that mass-produce these machines are able to make *Styrofoam* packaging that molds perfectly to the contours of the equipment. In lieu of the original packaging, however, I recommend using bubble wrap to thoroughly wrap each item. A minor blow to a drum may not mean the end of the instrument. A drum machine or pad controller, however, may be rendered completely inoperable by a small jolt to just the right spot.

## Special Tips

As you're packing, make a list of exactly what is inside each box and the value of the contents. You will need to provide this information to the shipping company any-

way, and it's always a good idea to be able to quickly know what is missing should the delivery man show up with only four of your five boxes. Write the address to which it will all be sent on the outside of each box in magic marker and cover the address with clear cellophane packing tape to prevent smudging.

You can save money by bringing the boxes to the shipper's drop-off location rather than to a packaging and shipping store. If you are shipping your equipment a long distance, or are shipping only a few items, I recommend using Second- or Third-Day Air. This method will cost substantially more money than Standard Ground (and may be too expensive for an entire set), but the way I see it, the fewer days the shipping company has my stuff, the less opportunity they have to damage it.

When you ship by land (that is, by truck), the amount of time it takes for your instrument to arrive varies with distance. For example, it takes approximately six business days to send something from New York to L.A. Don't count on your equipment arriving on the day it's supposed to,

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though. I've had my equipment delivered up to three days late. Furthermore, if you don't expect to be at home at your new address on the day the equipment is due to arrive, you may want to ask about making special arrangements.

However you ship your equipment—by air or by land—insure it with the shipping company for the full replacement value.

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While settling an insurance claim can be a long and frustrating ordeal, buying insurance through the shipping company is cheap and essential to protecting your investment.

## Taking Them On The Plane

If you are traveling to your new destination by plane and will need your equipment as soon as you arrive, you may be able to ship your drums on your flight. This is a costly but speedy method of moving your equipment great distances.

Before you leave for the airport, however, check with the airline for size and weight restrictions. Most airlines charge a fee of about \$75 for each piece of luggage over two or three pieces. They will charge you additionally by weight over a certain standard limit. (You might have some success sneaking a few pieces onto the flight the old-fashioned way: Slip a curbside baggage checker a large tip and ask him to take "extra special care of your stuff." You'd be surprised how well this works. Of course, if it doesn't, have a credit card or cash on hand to pay the counter person-

nel for your extra luggage.)

I don't recommend shipping drums with your luggage unless you have heavy-duty flight cases. The luggage handlers' goal is to get luggage on and off the airplane in a hurry, not to take great care of your authentic African djembe.

If you do ship your drums in flight cases, lock the cases. I also recommend against decorating your cases with stickers from equipment companies. As it is, your flight cases will generate interest from prospective thieves. Don't advertise the contents or allow any unwanted access to your possessions. Do not, by any means, assume that once the airline personnel have your bags they are safe from theft. Many people handle your bags once they leave your hands, and it only takes one entrepreneurial thief to ruin your trip.

Shipping your most prized possessions can be a nerve-wracking experience. However, by using some common sense and devoting an adequate amount of time and money to the endeavor, you can minimize the chance of disaster.



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# The Drummer's Studio Survival Guide: Part 9

## Equipment Selection And Preparation

by Mark Parsons

You've heard it before: A good-sounding recording starts with a good-sounding instrument. So this month we're going to discuss getting your drumset ready for the studio.

First, let's dispel the myth that you have to have an expensive, custom-made set of thin-shelled, all-maple or birch drums (approx. value = 1 new car) in order to get a "pro" drum sound on record. *Not true.* While there are many benefits to owning a fine instrument, I firmly believe that any kit currently made by any of the "name" manufacturers (including their budget-minded "import" models) has the potential to make a professional recording—assuming you do your part to optimize their sound. With that in mind let's look at what we can do to improve the situation, starting with some trouble spots.

### Troubleshooting

Before we attempt to tweak a drum's sound, we need to ensure that the drum itself is in good mechanical condition. Otherwise we could waste a lot of time trying different heads, tunings, etc. on a drum that's not going to sound good until it gets some repair.

**Shells.** If a drum tunes up easily, stays in tune, and delivers a smooth, sustaining pitch, then the shell probably doesn't have any fundamental problems. If the drum *won't* do these things, however, a good place to start would be to check the bearing

edges. Pop the heads off and inspect the edges, looking for any obvious defects such as voids in the plies. Run your finger around the edges, feeling for any little bumps or depressions. Check for

flatness by placing the shell on a flat surface (such as glass or marble) and looking for any gaps. Any flaws revealed by these checks need to be addressed by a competent repair shop; re-cutting bearing edges is not a job for amateurs. Also check problem drums for roundness: A lopsided shell isn't going to produce a clear pitch until it gets some help.

**Hardware.** Hoops, like bearing edges, should be flat. If you have one that's slightly warped you can usually bend it back into shape, but one that's badly bent or dented should be replaced. Tension casings should be snugly fastened to the shell, with no play, and their threads should be clean and free of any debris that could prevent smooth tightening of the tension rods. To clean up the threads, pick up a #12x24 tap at the hardware store and run it through each lug. Tension rods should likewise be straight and clean and able to tighten smoothly without binding. Any that don't meet this criteria should be replaced.

**Noises.** There may be certain noises (non-musical sounds) produced by your drumset that, while not particularly bothersome in a live situation, could present a problem under the scrutiny of the recording studio. We spoke with Ross Garfield (a.k.a. "The Drum Doctor"), who's well known for his expertise in prepping drums for the studio, and he gave us some insight into eliminating noises in the drumkit. "Bring a can of WD-40 for squeaks," says Ross. "If you can apply it to the



drumset before going in the studio, that's even better. Another thing you should do way in advance is make sure your lugs are packed. You'd be surprised at what a weird sound they can make otherwise. A lot of times a producer will call and say, 'Have you ever heard this sound before? Whenever we hit the bass drum it sounds like there's a tambourine going off! We'll say, 'Oh, sure, those are the lugs. The springs inside are vibrating. You have to take each one off and pack it with cotton.' They won't have time to do that, so they end up having to rent one of our bass drums, which already have the lugs packed."

### Drum Prep

Okay—your drums are mechanically sound and all the rattles and squeaks have been taken care of. Now let's talk about getting the best sound possible out of your drums.

**Heads.** This is a biggie. The type of heads you select, their condition, and the way you tune them will have more of an effect on the acoustic sound of your drums than any other factor. Regardless of the type of sound you're going for, fresh heads are a *must*. Worn heads that are stretched or dented won't let your drums respond properly and will only hinder you in the studio.

Bob Gatzan is a drum designer and consultant for Evans and Noble & Cooley (as well as being a drummer, composer, producer, and studio owner). He offers some wisdom about an often overlooked aspect of changing heads. "If you're going in the studio, replace all the heads," says Bob, "especially the bottom heads. A lot of drummers feel that since bottom heads don't get dented, they can last forever. But that's the biggest mistake they can make. Bottom heads ought to be changed a couple times a year because polyester film dries out and loses its resiliency. As a result of that you can't get the drum tuned down low. To get the bottom head to work correctly you end up having to tune it too high, because it's unforgiving and has lost its 'bounce.' If drummers replace the bottom heads just before going into the studio, they'll often be amazed. It'll feel new again, and it'll *sound* fresh. I suggest changing the heads just a day or two before they go in."

The *type* of head to use is largely a personal decision, but there are a few things to keep in mind. The first is that you shouldn't make a radical change right before you go into the studio in the hope that it'll improve your sound. It's hard enough to "be yourself" in a recording situation without having to worry about your drums sounding and feeling completely different than what you're used to. Go with what's been working for you, and if you're not happy with your current choice of heads, experiment with different models well in advance of entering the studio. This will not only give you time to get used to them, but will allow you to ensure that their sound works well in the context of the music you'll be playing.

Another consideration is that in the studio things like *durability* and *volume* are less of a priority than they are on stage. *Tone production* becomes the paramount issue and, assuming you like the sound and response of them, you can get away with using thinner heads than you might take on the road. Kenny Aronoff, for exam-

pie, informs us that when he's going in the studio he swaps his coated *Emperors* for coated *Ambassadors*.

**Tuning.** The same general rules apply as with head selection. You're asking for trouble if you completely revamp your overall

**"You shouldn't make a radical change right before you go into the studio in the hope that it'll improve your sound. It's hard enough to 'be yourself' in a recording situation without having to worry about your drums sounding and feeling completely different than what you're used to."**

tuning scheme the night before you hit the studio. Instead, try to make each drum sound as good as it can within the general range you're used to playing it in.

Begin by making sure each drum is in tune with itself (even tension across the lugs) and that the interval between top and bottom heads, if any, is a musically pleasing one. The important thing is to make sure there are no "sour" overtones emanating from any of your drums, and that they *feel* good to you.

As before, don't sacrifice tone for volume, and if you're not pleased with the way your drums are currently tuned, try different tunings *prior* to any recording projects. For help in this area check out the excellent tuning article in the March '94 issue of *MD*. Additionally, DCI offers a comprehensive video on this subject that I highly recommend.

**Muffling.** Unless you're a hired gun being paid to create whatever sound the producer desires, don't automatically change the way you normally do business just because you're in the studio. If you play your kit on stage without much muffling, then that's the configuration to use as a *starting point* in the studio (assuming you like the sound you've been getting). The reason I use the phrase "starting point" is because, as we've mentioned before, things sound different to a microphone an inch from a drum than from several feet away, and when you hear the first takes played back in the control room you may want to make some adjustments...so arrive prepared.

The primary focus regarding muffling will be the bass drum, and to a lesser extent the snare. Bring the drum set up the way you normally use it, but also bring enough various types of muffling so you have several *different* options immediately available in the studio. For the kick drum you might consider bringing a rolled-up towel, a down pillow, a packing blanket, and maybe a pad like an Evans *EQ Pad* or a Drum Workshop *Bass Drum Pillow*. For the snare there are countless options, both commercial and homemade. Some of my favorites are the *Mylar* "donuts" made by different



manufacturers. They're available in various widths, so you can go from just a little dampening to almost complete elimination of the overtones without affecting the feel of the playing surface. And speaking of snares, this is a good time to talk about...

**Snare Buzz.** The reason I didn't put this under the *noises* section is that I don't really think of it as a noise as much as part of the "ambiance" of the drumset. (In fact, if I play a kick drum with the nearby snare turned off, it doesn't sound quite right to me.) But some folks are concerned about snare buzz, so it needs to be addressed.

First off, don't go crazy taping up the bottom of your snare drum trying to get rid of all traces of sympathetic buzz. If you ever actually accomplished this (which is doubtful), you'd probably hate the sound of your drum, and it really isn't necessary anyway. I've almost never heard snare buzz so bad that it became objectionable in the final mix. Sure, you can hear it if you solo the snare track, but once the other instruments and vocals are added it usually becomes insignificant. An exception might be during an exposed part of a quiet ballad, but even here there are things you can do short of choking the drum. By far the worst type of snare buzz is the long, sustained buzzing caused by other instruments, and in the studio there are several cures that aren't available on stage.

Let's say certain notes on the bass guitar are causing the snares to resonate (a common problem). You could place the bass amp in an isolation booth, in a closet, in the control room, or down the hall. You could record the bass direct (without speakers) by going through a "direct box" or preamp, then into the board. You could

track the bass at a different time than the drums. In a worst-case scenario you could gate the snare during the exposed section (see Part 5 of this series in the August '95 issue), but I'd recommend doing that only if the snare part was very simple and there were no other options.

If other drums in your set are causing snare buzz, you can locate and detune the offending drum(s), and you can decrease snare sensitivity by loosening the tension rods adjacent to the snare wires. However, before I did either of these things I'd want to be certain the buzz was going to be audible—and objectionable—in the context of the entire band.

## Equipment Selection

**Cymbals.** Except for cleaning them, about all you can do for cymbals in the studio is to decide which ones to use and where to place them—both of which can have a bigger effect than you might think. The potential problem here is "splatter," which is when the high-frequency energy from the cymbals overpowers everything else, turning your drum sound into an indistinct splashy mess. Part of the solution, of course, is not to bash the daylights out of your cymbals when you're recording. But you can also get some help from the proper *selection* of cymbals to use on a given project.

You may use half a dozen crash cymbals on stage, but looks don't count in the studio, and volume is not a high priority. So consider limiting yourself to your smaller, thinner cymbals. They'll sound better on tape, they'll blend better with the rest of your drumset, and they won't splatter over the rest of the mix. (Kenny Aronoff says he frequently trades his 18" crash for a 16" when recording.)

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As for placement of the cymbals, Rod Morgenstein had a tip regarding keeping cymbals from bleeding into the rest of the kit. "One thing I definitely do," Rod explains, "is try to raise all of my cymbals higher. On one recording I can remember lunging for the crash cymbals, because the engineer said, 'The further you can get them away from the toms, the easier it's going to be for me to make your kit sound good.' It's terrible if after the fact you listen back to something and the cymbals are just too loud but there's nothing you can do about it, because they were just too close. A lot of people don't like to have to reach for things, so they keep them pretty low. But I'll play them a little bit higher than normal to help the recording process."

**Drumset.** Let's spend a minute talking about the size of your kit—not the dimensions of the individual drums, but the total number of pieces. This is important because, everything else being equal, a smaller kit will record better than a big one. Here's why: On a four-piece kit you'll have a mic' each on the kick, the snare, and the hi-hats, a pair of overheads, and one on each

of two toms. On a nine-piece kit you'll have the same plus a mic' on the second kick and *four more* tom mic's. All those extra open mic's are going to spend 99% of their time doing nothing but picking up bleed from the "core" of the kit (kick/snare/hats), making it that much harder to get a great drum sound.

If you're going to actually *use* everything on your kit, great—go for it. But if not, you can do without all the open mic's. I'm *not* saying not to bring your whole kit. Bring it, set it up, get levels, and mike everything. So far so good. But when you realize that on a certain song you're only going to use one of your toms, do yourself a favor and tell the engineer. He'll shut down the other tom mic's, making things sound that much cleaner (and saving a few tape tracks in the process). And, if the *whole project* only requires a basic kit, you'll be time and money ahead to just set up what you need. (Fewer mic's for the engineer to set up, fewer levels to set, less time spent tweaking equalizers and other processors for each drum, etc.) The mix will go that much faster, too.

We've covered quite a few things you can

do to tweak your set into perfection—all of which will definitely help your recordings sound better. But perhaps the most important aspect of having a good-sounding drumset is that *it feels good* when you play, inspiring you on to new heights of creativity.

Happy drumming!

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# MODERN DRUMMER



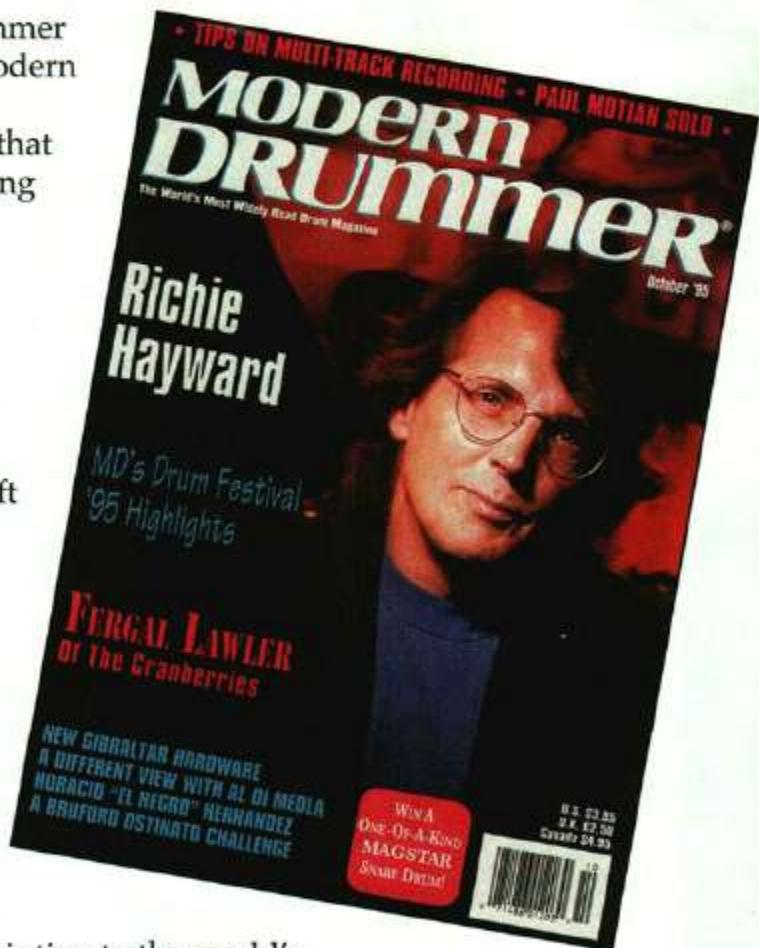
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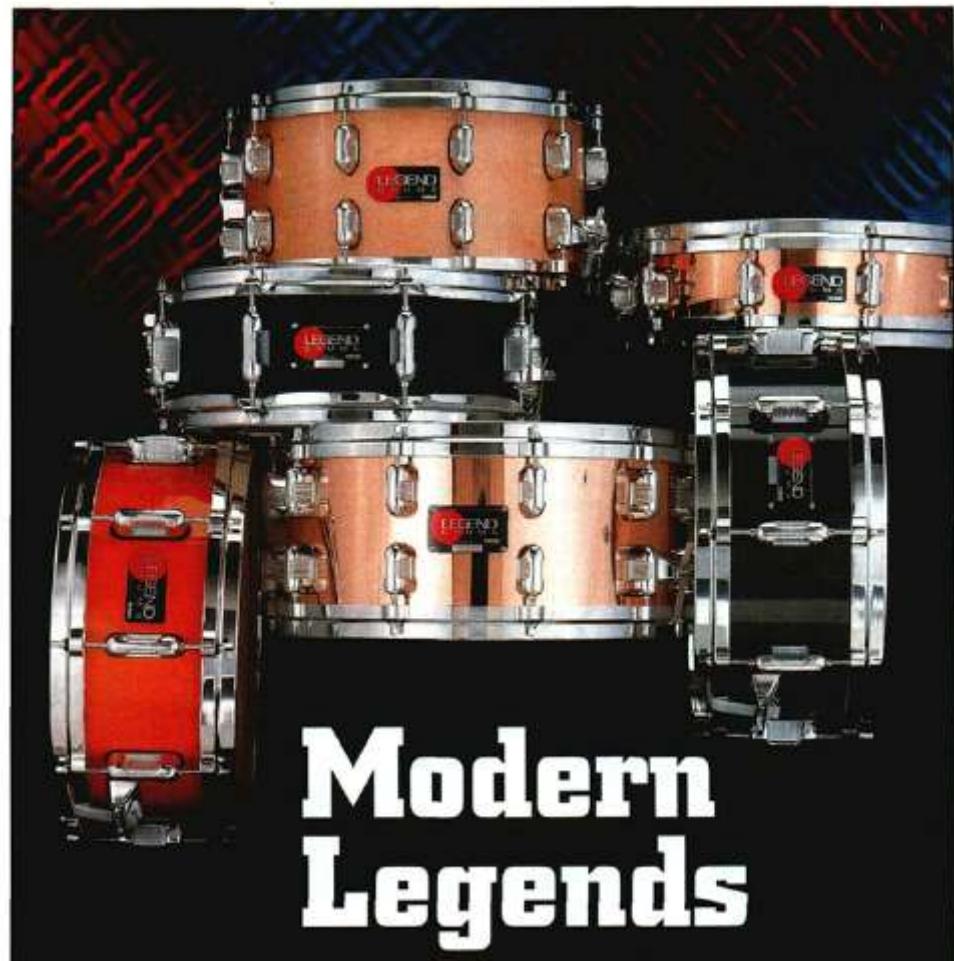


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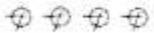
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## RECORDINGS

## PAUL MOTIAN AND THE ELECTRIC BEBOP BAND

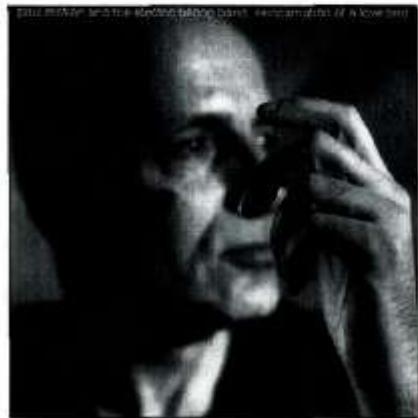
Reincarnation Of A Love Bird  
(JMT 697 124 060-2)



Paul Motian: dr  
Don Alias: perc  
Steve Swallow: bs  
Kurt Rosenwinkel, Wolfgang Muthspiel: gtr  
Chris Potter: al, tn sx  
Chris Cheek: tn sx

If his head weren't shaved you'd probably see some gray, but Paul Motian is still looking young. And he *sounds* even younger. Now in his mid-sixties, Motian is more fresh, open-minded, risk-taking, and modern than most jazz drummers half his age.

Ever since he joined up with soul mates Bill Evans and Scott LaFaro in 1959, Motian has been perfecting and evolving the interactive-phrasing, implied-pulse style that broke ride cymbal/hi-hat clichés. The ground-breaking Evans years alone place him high in drumming history—an honor vastly under-recognized.



Many bop titles on this disc are familiar, but the approach is not. Characterized by swelling, conversational dual guitars and inspired sax solos, the septet's texture is open and breathing. Beneath it all Motian's chariot transports the band. Listen closely for his sleight of hand: How can drumming so sensitive and yielding drive so hard? While some "keepers of the flame" stand still admiring the torch, Motian ignited it long ago and hasn't stopped sprinting since.

*Jeff Potter*

## JASPER &amp; THE PRODIGAL SONS

Everything Is Everything  
(Geffen 24804)



D'jango: dr  
Jasper: gtr, vcl  
limo: bs  
Hobbs: sx  
Mackey Burnett: perc

This isn't the first group to marry rap and jazz. But the sound is still so new—and so intoxicating when done well—that you can almost forgive the obvious trend at work here. And because this style demands at least a minimum level of musical integrity, wanna-bes aren't going to last long.

Jasper & The Prodigal Sons certainly aren't wanna-bes. The relaxed, earthy quality to instrumental tone and the mix

may remind some of another upstart, G. Love & Special Sauce. But Jasper and company take a much more free-form approach to composition and improvisation.

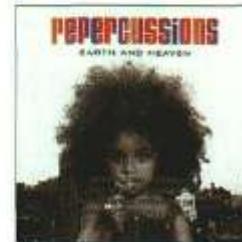
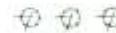
D'jango locks himself into a song's rhythm for much of the record. But when he takes off, such as in the all-out randomness of "Freedom," where he supports saxman Hobbs while soloing on his own, the results are beautiful. Mackey Burnett becomes an integral part of the mix, particularly with the steel pan, and often turns an otherwise plodding rhythm into its own song.

Despite the "nouveau" of it all, there's something very traditional about this record. Perhaps it's simply the honesty of the music. Even when the record sags in redundancy, you can tell there's heart behind it. And considering what else is considered "hip" these days, that alone is a quality to honor.

*Matt Peiken*

## REPERCUSSIONS

Earth And Heaven  
(Warner Bros. 9 45644)



Genji Siraisi: dr  
Nicole Willis: vcl  
Gordon Clay, Daniel Wyatt: perc, vcl  
Andy Faranda: gtr  
Jonathan Maron: bs, kybd

Not to be confused with the Repercussion Unit, this New York acid jazz band has the funk and soul to pull off what many others have tried less effectively. Some of their lyrics are debatable, like "Love is everything, love will set you free." Everybody knows that it's *the funk* that will set you free, and luckily some of these well-brewed rhythm tracks, such as "Test Of Time," "It's A New Day," and "If There's A Question," sound like vintage

George Duke.

"Keeping It All Together" is a sweetly funky Whodini-like rap that Siraisi drives from the bottom up with tasty hand percussion help from Clay and Wyatt. It has a certain retro feel, almost like listening to the Friends Of Distinction, Earth Wind & Fire, or Steely Dan, from the days not that long ago when most R&B tracks had live people playing drums. On "Find Your Way," Siraisi makes the point clear with a funk beat that shifts emphasis back and forth between hands, and lopes with a groove that is commandingly human. The hi-hat work brings Steve Ferrone to mind. The drummer mixes it up nicely between rim shots and gut-grabbing snare on the verse of "Slice Of Heaven," kicking it strong into the chorus underneath Joe Sample's piano stylings.

The music here is sincere, the songwriting very solid, and the playing excellent. Siraisi makes us hope the future of R&B continues in a "live" direction like this.

*Robin Tolleson*

## VARIOUS ARTISTS

The Music Of Cambodia  
(Celestial Harmonies 19902-2)



An ambitious three-CD document, this box set is of interest to students of ethnomusicology or to "Planet Drum" enthusiasts who seek inspiration from rarely heard percussion instruments. In Volume One, *9 Gong Gamelan*, rice farmers from the province of Siem Riep perform their ancient music in the historic temple complex of Angkor Wat. The ensemble, called a "Taam Ming," revolves around an instrument of nine tuned kettle-shaped gongs suspended in a semicircle around the player. This instrument, dating back to the twelfth century, is not technically a gamelan but is closely related to that Javanese cousin.

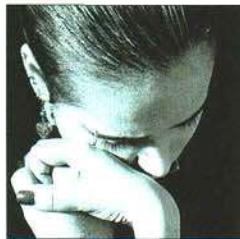
Volume Two, *Royal Court Music*, features studio recordings of master ensembles interpreting early Cambodian classical and popular forms. Again, percussion plays a major role, including bamboo and rosewood xylophones called "roneat," which are played in tandem, and two sets of nineteen-gong circular-framed instruments also played in tandem. Volume Three, although not percussion oriented, features fascinating solo pieces on indigenous instruments.

At three and one half hours, it's not for the casual listener, and to Western ears it's an acquired taste. But these expressive and rare voices have an undeniable importance in the world family of percussion. (*Celestial Harmonies*, P.O. Box 30122, Tucson, AZ 85712, [602] 326-4400)

Jeff Potter

## KIP HANRAHAN

All Roads Are Made Of The Flesh  
(American Clave AMCL 1029)



Robbie Ameen, J.T. Lewis, Willie Green, Ignacio Berroa, Milton Cardona, Anthony Carillo, Richie Flores, Giovanni Hidalgo, Jerry Gonzalez: perc  
Jack Bruce, Carmen Lundy: vcl  
Allen Toussaint, Don Pullen, Dino Saluzzi: kybd  
Charles Neville, Chico Freeman, Wolfgang Puschnig, Michael Riessler, George Adams: reeds  
Alfredo Tripp: vln  
Chocolate Armenteros: trp  
Leo Nocentelli, Elysee Pyronneau: gtr  
Jack Bruce, Renaud Garcia-Fons, Andy Gonzalez, Steve Swallow: bs

From Jack Brace's whiskey-smoked live reading of Jelly Roll Morton's "Buddy Bolden's Blues" to the final breathless reminiscence of Kip Hanrahan's own "The First And Last To Love Me" (an alternate take whereon George Adams' tenor sax adopts the same provocative language as

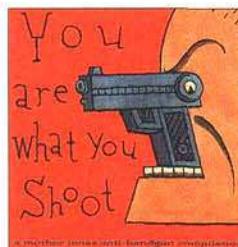
Carmen Lundy's earlier vocal), this album is a delicious ritual of longing. Sex rarely hurt so good—nor so consistently, remarkable especially in that Hanrahan nurtured the project over nine years, four global sites, and seven combinations of personnel. Igniting Bruce's theatrical versatility is the restlessness of Don Pullen, whose pianistic lightning strokes cast danger across a landscape of Miles-like fusion, Mediterranean blues, African funk, and stylishly erotic poetry. Patient backbeats and steadfast choirs of congas proclaim the sensuality of the drum; the contrast between slow, feminine cymbal rolls and violent double-time rimshot fills sustains the dance; and the tension of a 15/8 time signature begs for release.

(*Rounder Records*, 1 Camp St., Cambridge, MA 02140.)

Hal Howland

## VARIOUS ARTISTS

You Are What You Shoot  
(Mother Jones 187)



This anti-handgun compilation, organized and produced by drummer Matt North, showcases a dozen unheralded Chicago-area bands and solo artists. The music spans the "hip" spectrum—pop, grunge, folk, jazz, alternative, and even a touch of Motown. Laced inside it all are some notable—

## SIGNIFICANT OTHERS

Always avoiding clichés, **JERRY GRANELLI** gets forward drive out of sensitive, orchestral/melodic kit playing on his mysterious and ambitious *Another Place* (Intuition). Although **VICTOR LEWIS** can be heard on scads of major CDs this year, it's worth seeking out his hot performance on the debut indie release by swinging, full-toned trombonist Dave Panichi, *Blues For McCoy* (Spirit Song). Time stands wonderfully still with the re-release of the great **HAL ELAINE'S** 1965 album *Drums! Drums! A Go Go* (MCA/Varese Sarabande), which includes several later cuts and a couple of hard-to-find singles. Despite its concentration on one manufacturer's line, Rudy Trubitt's **MACKIE COMPACT MIXERS** (Hal Leonard) is a helpful publication for drummers delving into electronic sound reinforcement and design.

and a couple of outstanding—musical and drumming performances.

Anyone who doubts the effect drums can have even in a low-key song should listen to Brendan Gamble's groove on "This And That" from The Moon Seven Times. He eases the listener into the song with a sparse tom-based rhythm and eventually sneaks in the snare for off-beat downbeats, keeping the meter just slow enough to tease.

Other solid drumming efforts come from the Bonham-esque beat by an unnamed drummer on the Charming Beggars' "Tales You Tell," and also from North himself, who lays down the rhythm on the acoustic-based "Pink & Blues" by Karen Hellyer. (North, as some *Modern Drummer* readers might recall, wrote a piece for the magazine some time ago on performing behind the Iron Curtain.)

Aside from the fine cause of the album, records like this have more far-reaching effects. They can not only internally bind a musical community, but also expose people to the breadth of music and talent going on in a given city. North deserves credit for gathering musicians, managers, producers, and others in his area for a wonderfully eclectic showcase, co-produced through *Mother Jones* magazine and the Illinois Council Against Handgun Violence. (*Mother Jones* magazine, 731 Market St., #600, San Francisco, CA 94103.)

Matt Peiken

## RATING SCALE

⊕ ⊕ ⊕ ⊕ ⊕	Excellent
⊕ ⊕ ⊕ ⊕	Very Good
⊕ ⊕ ⊕	Good
⊕ ⊕	Fair
⊕	Poor

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## BARTON-TYLER GROUP

Fillmore Street

(Hardwood Music 94001)



John Hasty: dr, perc

John Barton: gtr

Michael Tyler: gtr, bs

This is a live recording of a San Francisco Bay area group led by guitarists John Barton and Michael Tyler. A large part of their fleeting, whimsical sound is the inspired play of John Hasty. Hasty's drumset and percussion combination is reminiscent of Kenneth Nash's work with Andy Narell and others. He propels the group, at times like a tabla artist doubling on kick drum, at times like a funk player with off-beat tambourine, at times with a light touch like Danny Gottlieb on cymbals and snare.

Hasty's creativity particularly shows during the guitar breaks on "The Nuschler" with some snappy closed hi-hat work. "Hey Vince" is a good 7/4 feature for the drummer, who turns in a Bonham-esque performance...on tabla. Hasty makes his way around the percussion section to thread together a tireless, inviting accompaniment. After a somewhat pedestrian "Take Five,"

## SNARE DRUM SOLOS

Performed by Marty Hurley and John Wooton

Rudimental Percussion Publications

\$25.20 minutes



This video is an excellent example of what a rudimental snare drummer is supposed to look and sound like.

Former Phantom Regiment Drum & Bugle Corps instructors Marty Hurley and John Wooton perform eight of their original snare drum compositions. (The solos are also published by Rudimental Percussion Publications, and ordering information is clearly included on the back of the video.) The solos range from relatively easy (Wooton's *King Of The Nile* is a Level II) to the very advanced (Hurley's *Phantom Phrenzy*, a Level VI, and Wooton's *Africa Hot*, a Level VI+).

## VIDEOS

It's mesmerizing to watch their relaxed, fluid style of drumming and see the daredevil stick tosses, twirls, and backsticking. (It is also amusing to see the "outtakes" at the end of the tape showing that not even the best players perform perfectly every time!) Their performances are shown from a clear frontal view, with a music stand in the lower left-hand corner and the title of each solo displayed on the screen.

Marty Hurley and John Wooton are two of the finest rudimental players around. Whether you're a marching percussion enthusiast or a drumset player (interested in seeing an excellent demonstration of traditional grip and some flashy visual effects, which could easily be applied to the set), you'll find it a pleasure to watch these two masters perform. (*Rudimental Percussion Publications*, P.O. Box 17163, Hattiesburg, MS 39404-7163, [601] 268-7440)

Andrea Byrd

they dig into some meaty improvisation on "Breakfast All Day," invoking a Mahavishnu-like energy.

Bartron, Tyler, and Hasty set a great example of dynamics, precision, and flexibility. They don't just play it safe, although this type of instrumentation would be very popular with those nightspots that want to advertise "jazz" but don't really want the volume of a full band, or even a full-on trap set drummer. (*Hardwood Music*, P.O. Box 939, Pacifica, CA 94044)  
Robin Tolleson

## NON CREDO

Happy Wretched Family

(Victo cd033)



Joseph Berardi, Kira Vollman: various instruments

Imagine a partnership between Kurt Weill and Kate Bush, Frank Zappa and Laurie Anderson, or John and Yoko, and you haven't even come close to conjuring Non Credo.

The name says it all: Nothing is sacred, and the most perverse aspects of society are laid before us as the daily bland

normalcy they have become. This is resolutely grotesque music, consummately played, brilliantly arranged, cloaked in an acoustic-electronic nightmare tapestry (their L.A. studio is called Zauberklang), and realized by Kira Vollman's oppressively dark word painting. (Her voice is by turns that of a classical soprano, a charming girl, a munchkin on helium, and old Beelzebub himself.) A twisted post-Gregorian chant sets the mood, only to be shattered by "Curious Couplings" (first of several circus freak shows—the tango, the horrific German cabaret, and the B movie are constant references); "Slips Through Fingers" measures domestic angst with hilarious pessimism; the complacent violence of "Joyeria" is obscured in the ranks of a psychedelic marching band. The dry sound, crisp execution, and orchestral breadth of Joseph Berardi's playing (using mallet instruments and all manner of wood and metal objects alongside the kit) evoke the feel of '70s progressive rock while eschewing its dreary self-importance.

On a planet littered with death metal and whining alternative rock, Non Credo is truly the thinking person's dysfunctional duo. (*Les disques Victo*, C.P. 460 Victoriaville, Quebec, Canada G6P 6T3.)

Hal Howland

## DRUM HARDWARE SET-UP AND MAINTENANCE

by Andy Doerschuk  
(Hal Leonard Corporation)

\$9.95



This book should be required reading for anyone planning to perform on a drumkit. It clearly and succinctly outlines all the hardware components used to mount, tune, and play drums and cymbals—from the most complicated double bass drum pedal to the humblest memory clamp.

The book describes virtually every type of stand, holder, and pedal, discusses basic setups, depicts the setups of various notable drummers and percussionists, and gives excellent tips on hardware maintenance and repair. A useful glossary of terms finishes up the text.

Generally speaking, author Andy Doerschuk treats his subject matter generically, and he's very good about discussing the advantages and disadvantages of single- and double-braced stands, steel versus aluminum, stands versus



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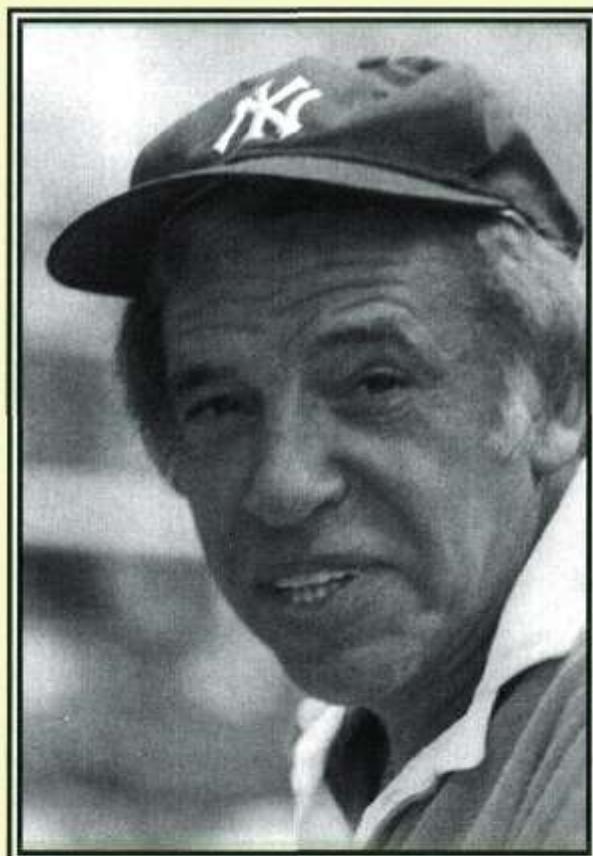
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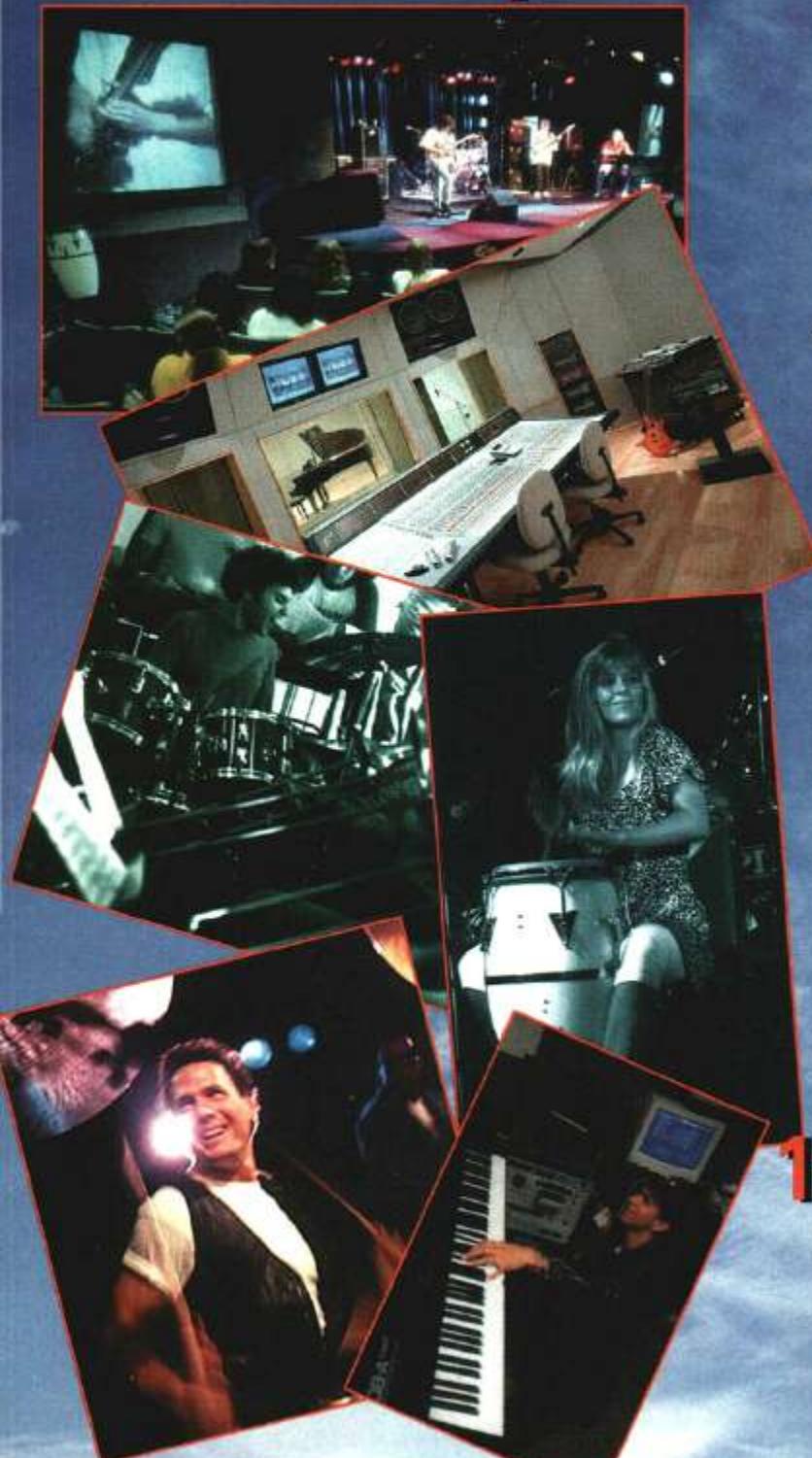
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# On The Move

## Richard Gordon

Thirty-one-year-old Richard Gordon of Brighton, Massachusetts started drumming at the age of fourteen. His teenage interest in the Beatles, Yes, Queen, Who, and Led Zeppelin expanded to include Jeff Beck, Mahavishnu Orchestra, Weather Report, and Return To Forever while he was in college. After graduating in 1985, Richard decided that his "hobby" of drumming was what he really wanted to do with his life. He joined a cover band that developed over a five-year period into his current group: Rippopotamus.

Rippopotamus plays high-energy funk/rock, and Richard drives the band



with power, enthusiasm, and no small amount of technique and musicality. The band's recent CD release, *Butter*, amply demonstrates Richard's creative blending of such influences as Clyde Stubblefield, Greg Erico, Will Calhoun, Fish, and Chad Smith. "I even utilize a little heavy metal and punk in my playing," he adds. Mentioned in the "Significant Others" section of MD's August '95 *Critique* department, the recording just burns, and Richard's playing lays the foundation for that combustion. The band is currently touring clubs in the Northeast in support of the album.

Richard performs on a four-piece Yamaha kit with Zildjian cymbals. He also employs Akai samplers for "sound effects and humorous snippets." Along with his bandmates, Richard's goal is to achieve a major label recording contract (with the associated touring), "while retaining as much musical control as we can negotiate."

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for nor credited.) The bio sketch

Tom Clufetos is a seasoned professional with over two years of national tours and a regional recording under his belt—and he's barely out of junior high! This gifted fifteen-year-old has been playing since early childhood, and has developed his drumming skills to the point where he placed first in Pearl's national drum competition in Vancouver, BC in both 1993 and 1994. In June of 1994 Tom was named by Pearl as the "best drummer in North America over the age of 17." (He was actually only fourteen at the time, but had been placed in the upper age group based on his remarkable abilities.)

Contest wins aside, Tom is still a working drummer, playing '50s and '60s covers on two to three gigs a week with Tommy C



& the Gamut Band. The band has done two national tours opening for many '50s/'60s artists. Tom has also had the opportunity to back several of those artists, including

Chuck Berry, Martha Reeves, the Drifters, the Coasters, and Lou Christie. He also performs drum clinics at schools in his home town of Rochester, Michigan. A video taken from one such clinic dramatically demonstrates Tom's versatility and fluid playing style.

Tom plays a Pearl *Prestige Custom* kit with Sabian cymbals and DW pedals. His goals are "to attend the University of North Texas, get a chance to play with Maynard Ferguson, and hopefully move on to become a solid and reputable studio and live drummer." But first he has to graduate from high school!

## Kevin Luke

Kevin Luke's drumming experience has included high school marching band, twelve years of private instruction, a six-year teaching career of his own, and plenty of freelance gigging. But for the past five years his top drumming priority has been playing for Hazmat, which Kevin describes as a "heavy-funk alternative rock band." The group has toured up and down the East Coast, and along the way has opened for several major acts. A self-produced full-length CD released in 1993 was well-received by the college radio circuit.

They performed to great response at the 1994 Cutting Edge Music Seminar in New Orleans, and in July of this year played a rock festival in



Russia along with Simple Minds and Mike & the Mechanics.

The band's CD demonstrates Kevin's prodigious talents on music that ranges

from near-grunge to polyrhythmic rock to horn-based choppy funk.

"Everyone in the band is heavily influenced by King's X," says the twenty-three-year-old drummer,

"so it's natural that Jerry Gaskill is one of my personal influences. Others are Deen Castronovo, Will Calhoun, Jonathan Moffett, and Manu Katche." Kevin plays a Sonor *Hilite* kit with Sabian cymbals and an Axis pedal. His goals are simple: "To continue to play anywhere we can, and to have our fan base continue to grow."

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, free-lance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

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# Musicians And Managers: A Marriage Of Necessity?

by Rich Watson

In musicians' circles, agents and managers regularly inhabit jokes so cruel as to be otherwise reserved for lawyers. (*Question: What's black and brown and looks good on a manager?*) Yet despite this beleaguered image, the right manager can be the boon, rather than the bane, of your musical existence. Below we'll examine what agents and managers do, figure how to assess your need for their services, and offer a few tips on how to spot the good ones from the bad. (Oh yes, the answer is, *a Doberman pinscher.*)

## That's Not Funny!

Managers are acutely aware of the jokes at their expense and, not surprisingly, they aren't overly amused. Some, exemplified by the active members of the non-profit International Manager's Forum, are taking extra steps to mute the laughter by championing musicians' causes harder and smarter than ever before. Founded in the U.K. in 1992 and now with chapters all over the globe, the IMF provides a medium for managers to discuss their role in—and responsibilities to—the music industry, and to plan for positive change. Among its ambitious official aims: to raise the professional standards in management, to reform recording and publishing contracts so that they become simpler and fairer, to redress the balance of power between artists and the music industry, and to ensure that artists receive a fair share of remuneration from every income source. This is all good news for musicians, but doesn't address the question about managers that must be resolved before all others: How do you know if you need one?

## Buying Time And Peace Of Mind

By and large, musicians tend to be uncomfortable in the murky waters where art and commerce meet. We want to make money, thank you, but we'd prefer it if a generous yet undiscussed sum would somehow automatically appear in our bank accounts just after (or better yet just *before*) the gig. We wish that those zillion non-musical details required to launch or maintain a vibrant career would just go away, leaving us to create music and refine our tools for doing so. For a price, managers and agents can make our wishes come true.

Agents are those gentle souls who take our money to entice club owners to hire us. Avoiding darker analogies, they are the switchboard through which we must often communicate with a major source of our income. This isn't an absolute, of course. Richmond,

Virginia jazz/rock group Nick Jazzy recently established a relationship with an agency, but drummer/leader Kip Williams says that all of the band's work to date has been self-booked. He attributes this equally to the band's newness and to his own knowledge of the local club market. By most accounts, though, dealing with agents is pretty much inevitable. Superstar Dave Weckl said he would urge musicians to try to contact performance venues directly, but points out, "Many clubs won't even deal with artists; they'll only talk to agents. If it's set up that way, you don't have any alternative than to play the game."

Managers are another story. Far from inevitable, their potential value is largely determined by your own particular professional circumstances and goals—the kind of gigs you are playing and expect to play in the near future—and, to a lesser degree, by your abilities and temperament. When assessing your circumstances and goals, it is important to judge your gigs not by their quantity or even "quality." You should rather judge them by their *complexity*—how many of the aforementioned annoying details they involve—and your *responsibility*—the extent to which you stand to personally gain if they succeed, lose if they fail, and correspondingly affect the lives and careers of others.

According to Susanne Worst (manager of the award-winning Vancouver-based contemporary jazz group Skywalk), a manager's primary function is to enlist a pool of agents and select from the engagements they offer. "By screening agents' claims and promises," she says, "a manager can help secure work that best satisfies the client's fiscal and artistic goals while avoiding inappropriate bookings and misrepresentations."

*Okay, Sparky, but if it's the agent who really books the gig, what's a manager good for?* Those who blurted out "twenty percent," or who balk at the "extra mouth to feed" may be underestimating the scope and difficulty of the task. Consider the following *abridged* list of Susanne's secondary responsibilities with Skywalk: negotiating album and distribution contracts, arranging media interviews, acquiring and managing bank and record company loans for tours and album projects, selling CDs and T-shirts at performances, planning tour itineraries, arranging for transportation and accommodations, setting up equipment rentals, overseeing recording post-production budgets, assembling and distributing promotional packages, paying band bills and taxes, ensuring that members receive payment for recording and publishing royalties, organizing promotional events, answering fan mail, holding band meetings to discuss financial and artistic goals, and scheduling an annual timetable of activities (performances, recording, etc.) to ensure that they are met....

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The list goes on and on. But note how much shorter it would be if Susanne's client were a free-lance musician (smaller scope of responsibility) or a band that is only gigging at local clubs (less complexity). The remaining items could still be handled by a manager, but the cost/benefit ratio would be far less compelling. Nick Jazzy's Kip Williams says he would consider hiring a manager if the band's activity increases, but

for the type and number of gigs they currently do—local clubs on weekends—he'd continue to handle the management chores himself.

Dave Weckl employs a manager (Ron Moss, who also works with Chick Corea) only on an occasional, "as-needed" basis. Dave asserts that players who primarily work as free-lancers or sidemen "should not even consider hiring a manager unless they have a record deal or are faced with making contractual decisions they know

"By and large, musicians tend to be uncomfortable in the murky waters where art and commerce meet. For a price, managers and agents can make our wishes come true."

nothing about." The obvious reason to go it alone, and the one most often cited by musicians, is cost avoidance. Another, Dave says, is "to be as much in touch with people who are hiring me as possible." By contacting agents directly, he avoids what he calls the "mystique of the artist," and the inaccessibility it implies. Dave's views about managers are colored by the premium he places on self-reliance and, he concedes, by his hav-

ing worked mostly as a sideman on other artists' projects. "When you're a sideman," he explains, "you're under the umbrella of the bandleader's manager."

Bandleaders are more inclined to hire a manager to hold that "umbrella" over other musicians and their support personnel, and especially to handle the myriad logistical details associated with recording or touring. The time to seek help, says New York-based drummer Conrad Rotondella, is "when there's too much business to take care of in addition to writing the music, finding the players, and rehearsing the band." Conrad

works primarily as a free-lancer, but on occasion has played with artists who employed managers. While Conrad played for David Baker, De-El Productions' manager Dave Lory provided such invaluable services as getting Baker signed to a record deal, finding the right producers, studio, and engineers, persuading the record com-



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pany to invest in promotion and broad distribution to both domestic and foreign markets, putting the band on the road, and introducing them to the industry. Overall, Conrad's experiences with managers have been mixed, but in all cases the leaders' motivation to hire them was the same: to liberate their players from peripheral concerns so they could focus on making music.

### Managers For The Nature/Nurture-Challenged

A couple of other reasons to hire a manager may seem harder to swallow, because they suggest not that we are too busy, but that we are not up to the job of managing our own careers. This challenges the naive and profession-centric notion that while music takes talent, commitment, and training, non-musical endeavors such as artist management can be performed equally well by novices. In reality, successful managers, like successful musicians, have honed their personal aptitudes with study, experience, and a lot of hard work.

The first of these reasons deals with our

non-music-related abilities. For some drummers, the lifelong road to four-limb coordination and a heat-seeking backbeat never intersects with such worldly digressions as budgeting, record keeping, business negotiation, or the ability to make concrete plans more than a month in advance. Taken to extremes, this sounds a bit like the "I was raised by wolves so I'm not responsible" line, but more often it is not so much an admission that we are *incapable* of doing these things, but rather a realization that we may benefit significantly from hiring someone who can do them better.

The second of these more discretionary areas addresses the issue of *temperament*. With varying degrees of pride or discomfiture, many musicians feel they are cut from different cloth than other folk. Many feel innately maladapted to the world of business. Self-promotion and negotiating seem almost universally daunting. Perhaps the same force (insecurity?) that first drew us to music now repulses us from the sticky troika of Packaging, Politics, and "Spin." Whatever the explanation, when business

maneuvers get tough, many of us retreat behind the "I haven't the stomach to deal with wolves" line. Again, for a price, managers will bail us out of both of these perceived handicaps. But it is in our best interest not to hand over the reins *entirely*.

Conrad Rotondella tells a woeful tale of a manager who, given too much artistic control of an inadequately defined recording project, withheld checks, reneged on previously agreed payments, and delayed productions enough for a \$200,000 video to be canceled. Such nightmare cases can be avoided by developing your ability to articulate your musical vision and creature needs to non-musician service providers—especially managers. If and when circumstances dictate hiring a professional, this ability can help attract a *good* manager who will serve you—and can help protect you from bad managers who might prey on vague, uncertain, reticent, or otherwise "sheep-like" clients.

### Eyes Wide Open

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tion of a manager is justified. Before you proceed you must clearly define the role you intend that manager to play. Blind trust and, again, ambiguity can only lead to disappointment and strife in the "marriage" you are about to enter.

Among the first terms to be considered is the manager's fee. Fees commonly run from 15% to 20%, but sometimes reach 25% of the artist's gross income. Some managers' fees vary for different levels of service—the number of duties you require them to perform—as well as in proportion to any investment capital they are expected to provide or band expenses they are

expected to cover. An exclusive contract entitles the manager to the agreed percentage on *all* income, regardless of his or her actual service or involvement in any revenue-producing activity. All of these factors should be explicitly indicated in the contract.

Another important consideration is how long you're willing to commit to a manager. Contracts usually range from one year to three or even five years. New artist/manager relationships and deals with "unknown" artists tend to be short, allowing both parties to "test the waters." "As-needed" deals like Dave Weckl's with Ron Moss are rare "in writing," but abound in practice. According to Susanne Worst, manager/artist relationships are often project-oriented; a contract's de facto longevity often "boils down to [questions like] 'Is the band still together when the next record is coming up? Are [the members] still happy with the project? Did it sell anything?'" When satisfaction is not mutual, she says, "that's when you try to negotiate your way out of it." Remember, however, that "negotiable" is not the same as "unenforceable"; never enter into a contract lightly or without a serious intent to follow through.

The musician/manager relationship variable most frequently blamed for serious conflicts (and the one touched upon in Conrad Rotondella's anecdote) is artistic control. Dave Weckl suggests that in his experience musicians haven't responded well to management telling them what to do. He has been fortunate not to have personally encountered problems of this kind. "Managers I've dealt with are in it purely for the business aspect of it," says Dave. "Anything that crosses that line [between business and music] is not their gig."

Susanne Worst says she serves as a sounding board to Skywalk's artistic decisions, but plays no active role in them. On the other hand, some of her clients have sought more direct participation from her in their artistic development. The degree to which a manager's artistic direction is needed varies, she points out, depending primarily on the goals of the band, its producer, and its record label, or by the established market requirements of some genres.

Everyone agrees that a good manager isn't necessarily silent, but instead observes a speak-when-spoken-to policy:

"If you as an artist are searching for a direction," says Dave Weckl, "it's very helpful to have a number of people in your corner to offer sound advice. Because I respect Ron's musical opinion, I will always ask him for it. But he never offers it first."

## Ready...Aim...Hire!

The examples given here illustrate that not all artist representatives deserve those mean-spirited jokes. So where do you look for a manager? (*No, not between a musician and his wallet.*) It's also best not to "let your fingers do the walking"; ads in the yellow pages or newspapers don't discriminate between good and bad managers. Trust word-of-mouth. Consult agents or club owners who have treated you well. Seek referrals from musicians who are clearly progressing in a similar artistic direction. Find out in which clubs the managers *regularly* book their clients. Request a client list from them and discuss the managers' performance with several of those clients. Cross-checking provides a glimpse at a manager's honesty, which is critical to a successful manager/musician relationship yet tough to gauge on impressions alone. Any discrepancies should wave a red flag of warning.

Dave Weckl suggests, "Find out which lawyers are in their court when it comes time to negotiate a record or video deal." More basically, weigh the manager's fee against any budgetary restrictions. Don't exceed either your needs or your means, but also don't base your decision solely on a manager's rates. Remember, keeping 80% of a pleasant, well-organized, well-paid gig's receipts is better than keeping 85% of a miserably misbooked gig—or no gig at all.

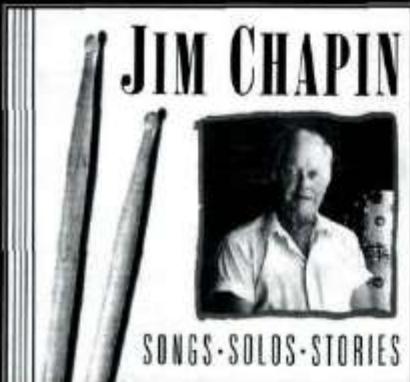
The choice of a manager, like the decision to hire one, is personal and influenced by your unique situation. For this reason, says Dave Weckl, "You really have to go with your gut feeling. If it doesn't feel right, just walk away from it." Most importantly, carefully compare managers' past achievements—successes and failures—with your own musical aspirations. Commercially *and* artistically, are they worlds apart or complementary? A match in your goals and your manager's performance promises more than a "marriage of necessity."

## CREATIVE DRUMMER MAGAZINE

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### MD Sweepstakes Winners

**Timothy Carter** of Columbia, South Carolina is the winner of a Premier XPK drumkit in *MD's* August '95 giveaway. Second-prize winner **John Bori** of Houston, Texas will receive a 5 1/2 x14 XPK snare drum, while third-prize winner **Joshua Hertel** of Asheville, North Carolina will receive \$250 worth of Premier wearables. Congratulations from Premier and *Modern Drummer*.

### Special Events And Clinics

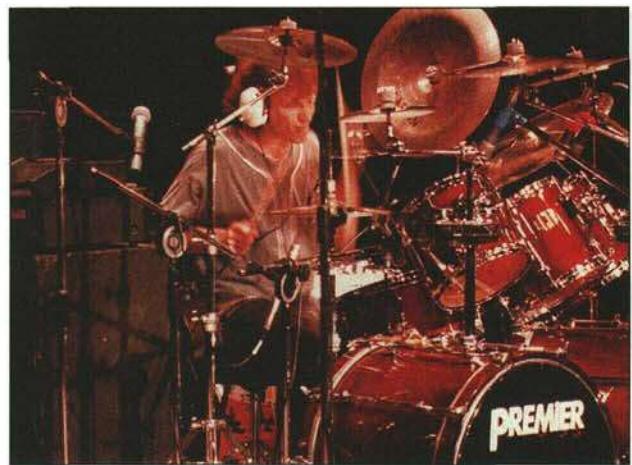
The Seventh Annual **Florida Drum Expo**, sponsored by Thoroughbred Music, will be held Saturday and Sunday, October 14 and 15 in Tampa. The Saturday schedule offers a day of master classes conducted by **Rick Latham, Gary Chaffee, Joe Porcaro, Jim Chapin, Tommy Aldridge, and Chuck Silverman.** (Reservations and a \$14.95 fee are required; call [813] 238-6485, ext. 158.) The Sunday show, held at the University of South Florida Special Events Center, will offer performances by **Dom Famularo, Jim Chapin, Tony Royster, Mike Portnoy, John Robinson, Luis Conte, Sheila E,** and special guests. Reserved seat tickets are available at \$18.95; call (813) 885-9644 for further information.

The fall clinic schedule for **Roland** electronic percussion clinician **Craig Yamek** is as follows: Thoroughbred Music, Clearwater and Tampa, FL, Oct. 14; Saied Music, Tulsa, OK, Oct. 16; Larsen Musical Inst's, Oklahoma City, OK, Oct. 17; IRC Music, Indianapolis, IN, Oct. 18; Guitar Center, Roseville, MN, Oct. 19; New World Music, San Diego, CA, Oct. 23; Guitar Showcase, San Jose, CA, Oct. 24; Summerhay's Music, Murry, UT, Oct. 25; Hoffman Music Co., Spokane, WA, Oct. 26; Wonderland Music, Dearborn, MI, Oct. 30; Cascio Music, New Berlin, WI, Nov. 1; Ward Brodt Music, Madison, WI, Nov. 2; Rhythm City, Atlanta, GA, Nov. 4; FarOut Music, Jeffersonville, IN, Nov. 6; Music Lovers Shoppe, Rochester, NY, Nov. 6; and E.U. Wurlitzer Music, Seekonk, MA, Nov. 9. For more information contact RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040, (213) 685-5141.

**Montreal Drum Fest '95**, sponsored by *Musicien Quebecois* magazine, will take place November 11 and 12 at Pierre Mercure Hall, 300 de Maisonneuve Est, Montreal (on the campus of the University of Quebec). The two-day event is Canada's largest drum festival, and the 1995 lineup of performers includes Steve Smith, Rod Morgenstein, Mike Portnoy, Sonny Emory, Ed Shaughnessy, Russ McKinnon, Brad Dutz, Luis Conte, Hilary Jones, Vito Rezza, Hip Pickles, Rick Gratton, Kirk Covington, and additional artists to be announced. Tickets are \$40 (U.S.) for both days; the shows run from 10:30 A.M. to 9:00 P.M. For special hotel rates available through the Travelodge Hotel call (514) 874-9090, and ask for Drum Fest rates. For further information on the Drum Fest, call (514) 928-1726 or fax (514) 670-8683.

**The Kids On Drums** program presented hands-on drumming

clinics and shows to over 600 children on August 15. The shows were part of the summer camps program of the city of Long Beach (Long Island, NY). **Kids On Drums** is an anti-drug, pro-drumming activity targeted at school-age children.



**Rod Morgenstein** recently completed an extensive clinic tour of Brazil on behalf of **Premier Drums, Sabian Cymbals, and Vic Firth Sticks.** With five stops in as many days, Rod traveled almost 2,500 miles—performing for as many as 1,500 drummers at each clinic.

The National Drum Association (NDA) **Legends Of Drumming Tribute** was held this past spring in Dix Hills, New York. Five hundred drumming enthusiasts witnessed current drum stars performing with the 15-piece "Legends Of Drumming Orchestra" to honor great drummers of the swing era. **Jim Chapin** honored Baby Dodds and Zutty Singleton, **Jaimoe** (of the Allman Brothers Band) honored Chick Webb, **Duffy Jackson** honored Cozy Cole, **Ed Shaughnessy** honored Ray McKinley, **Kenwood Dennard** honored Papa Jo Jones, and **Marvin "Smitty" Smith** honored Big Sid Catlett. Additionally, several up-and-coming drummers performed together specifically to honor Buddy Rich and Gene Krupa. **Joe Holliday and Eric Clark** re-created the original Rich/Krupa drum battle (note for note). **Joe Ascione and Dick Cully** played a duet to the Rich classic "You Gotta Try." And **Jon Belcher, Greg Caputo, Steve Taddeo, Cody Collings, and Chris Kearns** combined to play "Sing, Sing, Sing" in honor of Krupa. A video of the event will be available in the late fall through the NDA *Club Store*.

### Leigh Howard Stevens Marimba Competition

The Leigh Howard Stevens International Marimba Competition And Festival was held August 9 through 12 in Asbury Park, New Jersey. The overall objectives of the event were to provide a forum for both professional and non-professional marimbists from all over the world and to promote the exchange of ideas and tech-

niques. The competition's object was to identify and promote one or more performing marimbist who has the combination of musicianship, technique, repertoire, and personality to bring the marimba to a larger international listening public. Judges for the competition included internationally renowned performers and educators **Vida Chenoweth, Bent Lyllof, Gordon Stout, Hiroyoshi Kita, Robert Van Sice, and Leigh Howard Stevens.**

After several days of preliminary competition among sixty-two contestants from twenty-three countries, the finals were held on Saturday, August 12. They were followed by a Grand Finale Concert featuring first-prize winner **Eric Sammut** of France, second-prize winner **Kuniko Kato** of Japan, and third-prize winner **Hsin-Yi Wu** of Taiwan, along with Leigh Howard Stevens.



(Left to right): **Hsin-Yi Wu, Eric Sammut, Leigh Howard Stevens, and Kuniko Kato**

## Kessler Performing Arts Medicine Program

The Kessler Institute for Rehabilitation has established a Performing Arts Medicine Program at its West Orange, New Jersey facility. The program will provide outpatient services for all amateur and professional performing artists: singers, actors, instrumental musicians, dancers, etc. Services available will include physiatry (physical medicine and rehabilitation), audiology (hearing services), hand rehabilitation, neurology, orthopedics, occupational therapy, otolaryngology (ear, nose, throat, and voice), physical therapy, podiatry, psychology, and speech therapy.

Professionals in every medical field will be able to treat a wide range of performance-oriented problems, from hand fractures and tendinitis to stage fright and performance anxiety. Some techniques involve videotaping for posture and movement analysis, biofeedback training, and an opportunity to participate in a special program for total body conditioning. Kessler will also help artists focus on the prevention of common injuries associated with their profession. For more information or an appointment, contact the **Outpatient Services Department of Kessler Institute for Rehabilitation** at (800) 248-3221, ext. 2748.

## Drum-Off '95

Guitar Center's 6th Annual Drum-Off competition has been the largest event of its kind, with over 2,000 drummers competing for thousands of dollars in prizes. Drum-Off '95 (co-sponsored by *Modern Drummer* and just about every major drum and cymbal manufacturer) allowed amateur drummers from all over the country to go into any one of twenty Guitar Center locations and play a three- to five-minute solo. Winners were judged by professional drummers and local celebrities.

Every drummer who competed won a custom T-shirt and a certificate of participation. A winner from each of Guitar Center's five regions has won a professional series drumkit worth over \$5,000 from Yamaha, Tama, Pearl, Premier, or DW (depending on the region). Those five winners will also be flown to Hollywood, California in mid-November to participate in a Grand Final Competition to be held at the House of Blues in conjunction with Drum Day L.A., which will feature some of the greatest drummers playing today. One winner at the finals will be chosen to receive the "Ultimate Electronic Drum Package"—worth over \$8,000—from KAT.

## Indy Quickies

Roscoe Anthony has joined **Remo Inc.** as director of sales and marketing.

Zildjian has promoted **Colin Schofield** to the position of vice president of marketing, worldwide, and has named **Jerry Donegan** to the position of vice president of sales, North America. Zildjian has also announced a new written 100% Satisfaction Guarantee for its drumsticks.

The new slate of officers for the National Association of Music Merchants (NAMM) consists of **Warner Paige** (chairman), **Gerson Rosenbloom** (vice-chairman), **Stephen West** (secretary), and **Paul Murphy** (treasurer).

The **Carolina Stick Company** have moved its operations back to the Carolinas. The company's new address is P.O. Box 2186, Spartanburg, SC 29304, tel: (803) 591-1740, fax: (803) 573-8650.

## Endorser News

New GMS artists include **Scott Mercado** (Candlebox), **John Stacey** (Mark Chesnutt), **Sophie B. Hawkins**, **Freddie Holliday** (Boys II Men), **Larry Nolly**, **Scott Amendola** (T.J. Kirk), and **Joe Ascione**.

PureCussion RIMS mounts and related accessories have been chosen by **Dave Beyer** (Melissa Etheridge), **Curt Bisquera**, **Trinon Graham** (Sounds Of Blackness), **Steve Gross** (Gibson Miller Band), **Michael Jackson**, **Joe Morris** (Ronnie Lee Keel), **Troy Niebergall** (High Noon), **Tony Reedus**, **Joel Richmond**, **Jose Ruiz** (Ednita Nazario), **Ricardo Wilkins**, and **Marcus Williams**. Additionally, PureCussion's new *MH* Series maple drums and hardware have been endorsed by **Dorian Crozier** (Rembrandts), and **Dave Cassanova and Jeff Gross** (Naked To The World).

Jazz drummer and author Joe Corsello now endorses the **Cymbal Vault** from On The Case Productions.



# Modern Drummer's 1995 INDEX UPDATE

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this 1995 *Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1995 may be located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1995. Notable exceptions are *Impressions*, *Artist On Track*, *Drum Soloist*, *Off The Record*, and *Rock Charts*, which are indexed by the artists' names—as are the recording, video, and book reviews in *Critique*.

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

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

## KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro  
(DC) = Drum Country  
(DS) = Driver's Seat  
(ER) = Electronic Review  
(F) = Major Feature Interview  
(FP) = From The Past  
(IH) = Industry Happenings  
(IM) = In Memoriam  
(JDW) = Jazz Drummers' Workshop

(NN) = New And Notable  
(OTM) = On The Move  
(P) = Portraits  
(PCU) = Product Close-Up  
(RJ) = Rock 'N' Jazz Clinic  
(RP) = Rock Perspectives  
(U) = Update  
(UC) = Up & Coming

## 1995 ARTIST REFERENCE LIST

### —A—

AKLAFF, Pheeroan (U) Dec.  
ALDRIDGE, Tommy (A) Feb.  
ALLEN, Carl (F) Sep. (cover)  
APPICE, Carmine (U) Feb.  
ASHEIM, Steve (F)  
("Death Metal Drummers) June

### —B—

BAILEY, Colin (F) May  
BARBATA, John (F)  
("Where Are They Now?") Jan.  
BAROCAS, Zach (U) Jan.  
BAYERS, Eddie (A) Feb.  
BEAUFORD, Carter (U) June  
BENANTE, Charlie (A) Dec.  
BENNITT, Alvino (F) Sep.  
BERGAMINI, Joe (OTM) June  
BERROA, Ignacio (U) Jan.  
BERTON, Vic (FP) May  
BEYER, Dave (U) June  
BISQUERA, Curt (U) June  
BITTNER, Jason (OTM) Nov.

BOSTAPH, Paul (F) Apr.  
BOTTS, Michael (F)  
("Where Are They Now?") Jan.  
BOZZIO, Terry (U) Sep.  
BREWER, Don (F)  
("Where Are They Now?") Jan.  
BROOKS, Roy (P) May  
BROWN, Maureen (OTM) May  
BRUFORD, Bill (F) Nov. (co-cover),  
(A) Sep. [author: RP]  
BURKLY, Kathy (OTM) Nov.  
BUSHY, Ron (F)  
("Where Are They Now?") Jan.

### —C—

CALHOUN, William (A) Jan.  
CAMERON, Matt (A) May  
CAPUTO, Gregg (OTM) Apr.  
CAREY, Danny (A) Apr.  
CARTER, Rodger (U) Apr.  
CASSIDY, Ed (F)  
("Where Are They Now?") Jan.  
CASTRONOVO, Dean (F)

("Metal Drummers Round Table") Jan.  
CAVALERA, Igor (A) Sep.  
CERRUTI, Damaso (OTM) June  
CHAMBERS, Martin (F)  
("Where Are They Now?") Jan.  
CHIRSKY, Matt (OTM) Sep.  
CHRISTENSEN, Jon (F) Aug.  
CIANO, Jack (OTM) Apr.  
CLARK, Dave (F)  
("Where Are They Now?") Jan.  
CLARK, Jack (OTM) July  
CLIFFORD, Doug (F)  
("Where Are They Now?") Jan.  
CLUFETOS, Tom (OTM) Dec.  
CONWAY, Billy (P) Nov.  
COTTON, Dennis (OTM) Aug.  
COLAIUTA, Vinnie (U) Feb.  
COLOMBY, Bobby (F)  
("Where Are They Now?") Jan.  
COVINGTON, Joey (F)  
("Where Are They Now?") Jan.  
CRAGO, Scott (U) March

## —D—

DA FONSECA, Duduka (P) March  
"Death Metal Drummers"  
  (Asheim, Hoglan, Sandoval) (F) June  
DeBAUN, Henree (U) July  
DEE, Vincent (U) May  
DeGRASSO, Jimmy (U) Nov.  
DeJOHNETTE, Jack (F) June (cover)  
DEL GAUDIO, Eddie (OTM) Sep.  
DEMUTH, Marcus (OTM) March  
DENNARD, Kenwood (F) Feb.  
DENSMORE, John (F)  
  ("Where Are They Now?") Jan.  
DOLENZ, Mickey (F)  
  ("Where Are They Now?") Jan.  
DRUMMOND, Burleigh (F)  
  ("Where Are They Now?") Jan.  
DRYDEN, Spencer (F)  
  ("Where Are They Now?") Jan.  
DUNBAR, Aynsley (F)  
  ("Where Are They Now?") Jan.

## —E—

EHART, Phil (A) Dec.  
ELIAS, Blas (A) Jan.  
ERRICO, Gregg (F)  
  ("Where Are They Now?") Jan.

## —F—

FERRONE, Steve (F) May (cover)  
FISHMAN, Jon "Fish" (F) Sep.  
FONGHEISER, Denny (F) July (cover)  
FRANCO, Joe (A) Feb.

## —G—

GANNON, Bob (OTM) Sep.  
GARIBALDI, David (A) Jan.,  
  (A) Oct. [author: RJ]  
GATZEN, Bob (U) Sep.  
GIUNTA, Jack (U) Aug.  
GORDON, Richard (OTM) Dec.  
GORMAN, Chris (U) Oct.  
GORMAN, Steve (U) March  
GOTTLIEB, Danny (U) Nov.  
GRAHAM, Herb, Jr. (U) Apr.  
GRAY, Del (P) Jan.  
GREENE, Ed (F)  
  ("Where Are They Now?") Jan.  
GREER, Sonny (FP) Apr.  
GULLOTTI, Bob (U) Oct.

## —H—

HALE, Owen (F) June  
HANNA, Joey (OTM) Feb.  
HART, Chip (OTM) June  
HAYNES, Roy (U) July  
HAYWARD, Richie (F) Oct. (cover)  
HEATH, Albert "Tootie" (U) Aug.  
HENRIT, Bob (U) June  
HERNANDEZ, Horacio "El Negro"  
  (UC) Oct.  
HEYWARD, Gerald (U) Aug.  
HIRANO, Taku (OTM) March  
HOGLAN, Gene (F) ("Death Metal  
Drummers") June

HUMAIR, Daniel (F) March  
HUTCHINSON, Greg (F)  
  ("A Trio To Swing By") July

## —I—

IMBODEN, Tris (F) Dec. (cover)  
INGRAM, Wally (P) Aug.  
ISRAEL, Yoron (F)  
  ("A Trio To Swing By") July

## —J—

JULIANO, Jeffrey "JJ" (OTM) Nov.

## —K—

KAY, Connie (IM) Apr.  
KELTNER, Jim (A) Oct.  
KLUG, Doug (OTM) Oct.

## —L—

LAWLER, Fergal (F) Oct.  
LEAMY, John (U) Apr.  
LEIM, Paul (A) June  
LeVIER, Raymond (UC) May  
LOMBARDO, Dave (F) Aug. (cover)  
LUCAS, Moyes (F) Aug.  
LUKE, Kevin (OTM) Dec.  
LYNCH, Stan (A) July

## —M—

MALLABER, Gary (F) Apr.  
MARTIN, Billy (P) Sep.  
MARTIN, Jeff (U) Dec.  
MASON, Billy (U) Nov.  
MASTELOTTO, Pat (F) Nov. (co-cover)  
McCARROLL, Tony (U) Oct.  
MCKINLEY, Ray (IM) Sep.  
MCPPERSON, chuck (OTM) Oct.  
"Metal Drummers Round Table"  
  (Castronovo, Portnoy, Rock, Singer,  
  Tempesta, Zonder) (F) Jan.  
MISSAL, Steve (P) Feb.  
MOFFETT, Jonathan (A) June  
MORALES, Tony (F) March  
MORGENSTEIN, Rod (A) Dec. [author: RJ]  
MULLEN, Larry Jr. (A) March  
MURPHY, Kenneth (OTM) July

## —N—

NEVITT, Stu (U) Feb.  
NEWCOMER, Dana (OTM) Aug.  
NEWMARK, Andy (U) May

## —O—

O'HARA, Chris (OTM) March  
OLDAKER, Jamie (F) Nov.  
ORNELAS, Willy (A) Aug.

## —P—

PALMER, Carl (A) May  
PARKER, Chris (U) March  
PARKER, Errol (U) Dec.  
PARKER, Leon (P) July  
FELTON, Shawn (UC) Apr.  
PENN, Clarence (F)  
  ("A Trio To Swing By") July  
PHILLIPS, Simon (U) Feb., (A) March

PLATT, Jack (U) Sep.

PORTNOY, Mike (F)  
  ("Metal Drummers Round Table") Jan.,  
  (A) July  
PRINCE, Prairie (F)  
  ("Where Are They Now?") Jan.  
PROUT, Brian (F) Feb.  
PURTISS, Maurice (FP) Jan.

## —R—

RABB, Johnny (OTM) Aug.  
REED, Mike (OTM) May  
RICHARDSON, Dawn (U) Oct.  
RILEY, John (A) Apr.  
RILEY, Herlin (F) Apr. (cover)  
ROBINSON, John "J.R." (A) Aug.  
ROCK, Bobby (F)  
  ("Metal Drummers Round Table") Jan.  
ROCKENFIELD, Scott (F) March (cover)  
RONDINELLI, Bobby (U) Jan.

## —S—

SALISBURY, Jeffrey (OTM) Feb.  
SANDOVAL, Pete (F)  
  ("Death Metal Drummers") June  
SCHELLEN, Jay (U) Jan.  
SCHEMEL, Patty (U) July  
SCHULMAN, Mark (F) Feb.  
SERAPHINE, Danny (F)  
  ("Where Are They Now?") Jan.  
SHAPIRO, Mike (F) Nov.  
SIEWELL, Denny (F)  
  ("Where Are They Now?") Jan.  
SINGER, Eric (F)  
  ("Metal Drummers Round Table") Jan.  
SINGLETON, Arthur "Zutty" (FP) Oct.  
SMITH, Chad (A) Nov.  
SNEED, Floyd (F)  
  ("Where Are They Now?") Jan.  
SOLTIS, Kevin (OTM) Apr.  
STINSON, Harry (U) July  
STRUYK, Pieter (OTM) May.

## —T—

TAYLOR, Art (IM) June  
TAYLOR, Dallas (F)  
  ("Where Are They Now?") Jan.  
TEMPESTA, John (F)  
  ("Metal Drummers Round Table") Jan.,  
  (F) May  
THOMAS, Pete (F) Dec.  
TOMLINSON, Dan (P) June  
TOUGH, Dave (FP) July  
"Trio To Swing By, A"  
  (Hutchinson, Israel, Penn) (F) July  
TUCKER, Moe (U) Apr.

## —V—

VEGA, Carlos (A) Nov.  
VIDACOVICH, Johnny (A) May  
VITALE, Joe (F)  
  ("Where Are They Now?") Jan.

## —W—

WAHLER, Zig (OTM) Oct.  
WALDEN, Narada Michael (U) Dec.

WALLACE, Ian (U) Nov.  
 WALKER, Todd (OTM) July  
 WEBB, Chick (FP) March  
 WEINBERG, Max (A) Oct.  
 WEISMAN, David (OTM) Feb.  
 WELLS, Tommy (A) June [author: DC]  
 WERTICO, Paul (F) Jan. (cover)  
 "Where Are They Now?" (Barbata, Bolts,  
     Brewer, Bushy, Cassidy, Chambers,  
     Clark, Clifford, Colomby, Covington,  
     Densmore, Dolenz, Drummond, Dryden,  
     Dunbar, Errico, Greene, Prince,  
     Seraphine, Siewell, Sneed, Taylor,  
     Vitale) (F) Jan.  
 WHITE, Alan (A) June  
 WHITE, Michael (U) May  
 WINARD, Kevin (U) Sep.  
 WRIGHT, Hugh (U) March

## -XYZ—

ZICK, Kim (U) Aug.  
 ZOE, (U) May  
 ZONDER, Mark (F)  
     ("Metal Drummers Round Table") Jan.

## MISCELLANEOUS FEATURES

**Business/Career Features**  
 "Losing Your Gig And Bouncing Back"—Sep.

### Equipment Features

"Focus On Drum Racks"—Apr.

### Historical Features

"Burning For Buddy"—Feb.  
 "A Visit To The Percussive Arts Society  
     Museum"—Dec.

### Instructional Features

"The Drummers Of Brazil"—Dec.

### Manufacturer/"Inside..." Features

"Remo Revisited"—July  
 "Inside Vater"—Aug.

### Readers Poll Results

"1995 Readers Poll Results"—July

## INDUSTRY EVENT REPORTS

Kronberger, Heinz, "Tama/Meinl Meeting In  
     Germany" (IH)—Feb.  
 "1995 Frankfurt Music Fair Report"  
     (NN)—Aug.  
 Mattingly, Rick, "Highlights Of Summer NAMM  
     '95" (NN)—Dec. (photo-essay)  
 MD Editors, "National Music Expo" (IH)—Feb.,  
     "Highlights Of PASIC '94" (IH)—Apr.  
     (photo-essay),  
     "Highlights Of The NAMM '95 Winter Market"  
     (F)—May (photo-essay),  
     "Highlights Of MD's Festival Weekend '95"  
     (F)—Oct.  
 Saccione, Teri, "Zildjian Day In Glasgow" (IH)—Feb.,

"Zildjian Day In Prague" (IH)—Nov.  
 Silverman, Chuck, "Brazilian Percussion  
     Festival Report" (IH)—Sep.  
 Weiss, Lauren Vogel, "1994 DCI World  
     Championship Results" (IH)—Jan.

## COLUMNS

### A Different View

Cutshall, Scott, "David Liebman"—Feb.  
 Deggans, Eric, "T.M. Stevens"—Aug.  
 Saccione, Teri, "Al Di Meola"—Oct.

### Around The World

Da Fonseca, Duduka, "Baiao Patterns For The  
     Drumset"—Aug.

### Artist On Track

(Listed by artist, not by author)  
 DeJohnette, Jack—Jan.  
 Gadd, Steve—Nov.  
 Jones, Philly Joe—July  
 Motian, Paul—March

### Collectors'Corner

Cangany, Harry, "Leedy Floating Head  
     Snare Drum"—Feb.,  
     "Ludwig & Ludwig Silver Anniversary  
     Snare Drum"—May,  
     "Rogers Dyna-Sonic"—July,  
     "Gretsch Broadkaster Floor Show"—Sep.

### Concepts

Coxon, Robert, "Putting The Music First"—March  
 Griswold, Gary, "Drumming Fallacies:  
     Part 1"—Aug.,  
     "Drumming Fallacies: Part 2"—Sep.  
 Jost, Glenn E., "One Drummer's Psyche"—Jan.  
 Peart, Neil, "Starting Over"—Nov.  
 Zeuren, Chuck, "Bad Attitudes"—July

### Consumers Poll

MD Editors, "MD's 1995 Drum Product  
     Consumers Poll" (ballot)—June,  
     "1995 Consumers Poll Results" (PCU)—Nov.

### Critique

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

Anders, Robin Adnan, *Voces Of The Doumbek*  
     (vid)—Nov.  
 311, *Grassroots* (rec)—Apr.  
 Baker, Ginger, *Master Drum Technique* (vid)—Jan.,  
     *Ginger Baker Trio* (rec)—Feb.  
 Bartron-Tyler Group, *Fillmore Street* (rec)—Dec.  
 Bates, Django, *Summer Fruits (And Unrest)*  
     (rec)—Nov.  
 Beatles, The, *Live At The BBC* (rec)—June  
 Berne, Tim, *Lowlife* (rec)—Sep.  
 Berrios, Steve and Son Pacheche, *First World*  
     (rec)—Sep.  
 Berroa, Ignacio, *Mastering The Art Of Afro-Cuban*  
     Drumming (vid)—Oct.

Brecker Brothers, *Out Of The Loop* (rec)—Feb.  
 Briggs, Frank, *Mel Bay's Complete Modern Drum*  
     Set (bk)—Nov.  
 Bright, Larry, *The Bright Side Of Funk* (vid)—July  
 Brooks, Cecil III, *Neck Peckin' Jammie* (rec)—Apr.  
 Brown, Clifford and Max Roach, *Alone Together: The Best Of The Mercury Years* (rec)—July  
 Burgett, Bob, *Progressive Double Bass Drumming* (bk)—Jan.  
 Calhoun, Will, *Housework* (rec)—Aug.  
 Cappio, Art, *Cappio System Of Rudimental Drumming* (bk)—Aug.,  
     *Rudimental Fantasy For Drum Set* (printed  
     drum solo)—Oct.  
 Carney, James, *Tales From The Aqueduct*  
     (rec)—Aug.  
 Carson, Rob, *International Drum Rudiments*  
     (vid)—Apr.  
 Caruba, Glen, *Afro-Cuban Techniques And Rhythms For Congas* (bk)—March  
 Chapin, Jim, *Songs, Solos, Stories* (rec)—Oct.  
 Cohan, Jon, *Star Sets* (bk)—July  
 Colaiuta, Vinnie, *Vinnie Colaiuta* (rec)—Jan.  
 Contempo Trio, *No JAMF's Allowed*, (rec)—March  
 Cyrille, Andrew, *X Man* (rec)—Apr.  
 Davis, Steve, *Standard Time* (bk)—Aug.  
 Death, *Symbolic* (rec)—Sep.  
 Deicide, *Once Upon The Cross* (rec)—Oct.  
 DeJohnette, Jack, *Extra Special Edition* (rec)—May  
 Doerschuck, Andy, *Drum Hardware Set-Up And Maintenance* (bk)—Dec.  
 Doran, Studer, Minton, Bates, Ali, *Play The Music Of Jimi Hendrix* (rec)—July  
 Dream Theater, *Awake* (rec)—Jan.  
 Dudek, Les, *Deeper Shades Of Blue* (rec)—Apr.  
 Dworsky, Alan, and Betsy Sansby, *Conga Drumming—A Beginner's Guide To Playing With Time* (bk)—March  
 Earnshaw, Mickey, *The Essence Of Rhythm* (bk)—June  
 East Down Septet, *Out Of Gridlock* (rec)—Nov.  
 Erskine, Peter, *Time Being* (rec)—Feb.,  
     *History Of The Drum* (rec)—Sep.  
 Francis, Paul, *Concentrating On Co-Ordination* (bk)—Apr.  
 Fullen, Brian, *Contemporary Country Styles* (bk)—May  
 Gaar, Gillian, *She's A Rebel: The History Of Women In Rock & Roll* (bk)—Feb.  
 Gadd Gang, The, *Live On Digital Video* (vid)—July  
 Garibaldi, David, Michael Spiro, and Jesus Diaz,  
     *Talking Drums* (vid)—March  
 Gennaro, Sandy, *Drum Basics: Steps One And Two* (vid)—May  
 Gongzilla, *Suffer* (rec)—Nov.  
 Gurta, Trilok's Crazy Saints, *Believe* (rec)—My  
 Haden, Charlie, *The Montreal Tapes* (rec)—Feb.  
 Hamon, Mark, *New Directions Around The Drums* (bk)—July  
 Hanrahan, Kip, *All Roads Are Made Of The Flesh* (rec)—Dec.  
 Hassell, Dave, *Latin Grooves* (bk)—Sep.  
 Hauser, Fritz, *Fritz Hauser* (rec)—July  
 Haynes, Roy, *Te Vou!* (rec)—Sep.  
 Heavy Vegetable, *The Amazine Undersea Adventures Of Aqua Kitty And Friends* (rec)—Jan.

Hidalgo, Giovanni, *Conga Virtuoso* (vid)—Oct.  
Houghton, Steve, *Signature Series Presents...*  
(rec)—March  
Howe, Greg, *Introspection* (rec)—March  
H.P. Zinker, *Mountains Of Madness* (rec)—July  
Hurley, Marty and John Wooton, *Snare Drum Solos* (vid)—Dec.  
Hunt, Joe, *52nd Street Beat* (bk)—Jan.  
Idiot Flesh, *The Nothing Show* (rec)—March  
Jackson, Duffy, *Swing! Swing! Swing!* (rec)—Nov.  
Jason & The Scorchers, *A Blazing Grace* (rec)—Aug.  
Jasper & The Prodigal Sons, *Everything Is Everything* (rec)—Dec.  
Jones, Elvin, *Elvin Jones Jazz Machine* (vid)—Sep.  
Kalani, *Pangea* (rec)—Sep.,  
  *African Beats* (vid)—Nov.  
Kepone, *Ugly Dance* (rec)—July  
Knaack, Donald, *Dance Music* (rec)—June  
Krupa, Gene, *Drum Method* (bk)—June  
La Roca, Pete, *Basra* (rec)—Oct.  
Laundry, *Blacktongue* (rec)—Apr.  
Leviathan, *Deepest Secrets Beneath* (rec)—May  
Machine Head, *Bum My Eyes* (rec)—Aug.  
Martino, Pat, *The Maker* (rec)—Nov.  
Masters Of Percussion, *Masters Of Percussion*, (rec)—March  
Mattioli, Paulo, *West African Djembe Drumming* (vid)—Nov.  
Medeski, Martin & Wood, *Friday Afternoon In The Universe* (rec)—May  
Meehan, Sean G., *Preconceived And Improvised Compositions For Drum Set* (rec)—June  
Miller, Russ, *The Drumset Crash Course* (bk)—Aug.  
Moire (Trevor Watts) Music Drum Orchestra,  
  *A Wider Embrace* (rec)—Jan.  
Montrose, Ronnie, *Music From Here* (rec)—May  
Moreira, Airto (And The Gods Of Jazz),  
  *Killer Bees* (rec)—Feb.  
Morello, Joe, *Morello Standard Time* (rec)—Apr.  
Motian, Paul (And The Electric Bebop Band),  
  *Reincarnation Of A Love Bird* (rec)—Dec.  
Native Colours, *One World* (rec)—Oct.  
Non Credo, *Happy Wretched Family* (rec)—Dec.  
Pakula/Karayorgis/Rosenthal, *Between Speech & Song* (rec)—June  
Perez & Ramos, *Flip Flop* (rec)—March  
Peron, Tom/Bud Spangler Quartet, *Interplay* (rec)—March  
Peterson, Ralph (Fo'tet) *The Reclamation Project* (rec)—Oct.  
Piazza, Rod & The Mighty Flyers, *Live At B.B. King's, Memphis* (rec)—Jan.  
Ramsay, John, *Art Blakey's Jazz Messages* (bk)—May  
Repercussions, *Earth And Heaven* (rec)—Dec.  
Rich, Buddy, *Jazz Legend: Part 1, 1917-1970* (vid)—Feb.,  
  *Jazz Legend: Part 2 1970-1987* (vid)—June  
Rieder, Alain, *Time Manipulation* (bk)—March  
Riley, John, *The Art Of Bop Drumming* (bk)—Feb.  
Rowe/Siwula/Miano, *Rowe/Siwula/Miano* (rec)—May  
Royal Jelly, *Royal Jelly* (rec)—Jan.  
Rusted Root, *When I Woke* (rec)—May  
Santos, John & The Machete Ensemble,  
  *Machete* (rec)—Aug.

Screaming Headless Torsos, *Screaming Headless Torsos* (rec)—Nov.  
Silverman, Rob, *Drumset: 101—An Overview Of Drumset Styles* (bk)—Sep.  
Sinnett, Jae, *House And Sinnett* (rec)—March  
Slayer, *Divine Intervention* (rec)—Feb.  
Song, Jeff and Matt Turner, *In Vivo* (rec)—May  
Souls At Zero, *A Taste For The Perverse* (rec)—Oct.  
Stewart, Bill, *Snide Remarks* (rec)—Oct.  
Talujon Percussion Quartet, *Hum* (rec)—Aug.  
TanaReid, *Looking Forward* (rec)—Nov.  
Testament, *Low* (rec)—June  
Tillis, Frederick and Max Roach, *A Festival Journey* (rec)—Apr.  
Tippins, Harry, *Congas Two And Three: Sing A Song Of The Drum* (bk)—March  
Various Artists, *The Complete Cymbal Guide For The Drumset* (vid)—Aug.  
Various Artists, *The Music Of Cambodia* (rec)—Dec.  
Various Artists, *The R&B Box: 30 Years Of Rhythm And Blues* (rec)—June  
Various Artists, *You Are What You Shoot* (rec)—Dec.  
Vidacovich, Johnny, *Mystery Street* (rec)—Sep.  
Weinstein, Jimmy (Group), *Nostalgia* (rec)—March

## Driver's Seat

Houghton, Steve, "Improving Your Chart-Reading Skills"—June  
Snodgrass, Steve, "Subbing In A Big Band"—Sep.

## Drum Country

Wells, Tommy, "Mixing Beats"—Feb.,  
  *"Nashville Studio Reading"*—Dec.

## Drum Soloist

(Listed by artist, not transcriber)  
Blakey, Art, "It's Only A Paper Moon"—Aug.  
Haynes, Roy, "Blue Monk"—Feb.  
Motian, Paul, "Israel"—Oct.

## Electronic Insights

Messinetti, Billy, "Questions & Answers"—Oct.

## From The Past

Plazonja, Jonathan, "Avedis Zildjian"—Nov.

## Head Talk

Hefner, Ron, "Get Defensive!"—May,  
  *"The Twisted Torso"*—Oct.  
Snodgrass, Steve, "Choosing Your Second Drumset"—Aug.

## Health And Science

Dillon, David F., "Drugs And Alcohol"  
  (in: "A Mixed Bag")—Sep.  
Gordin, Dr. Arlo, "Healing Your Hands"—Feb.  
Jaivin, Jonathan S., "Morton's Neuroma"  
  (in: "A Mixed Bag")—Sep.  
McDermott, Gregory, "Preventing Back Pain"  
  (in: "A Mixed Bag")—Sep.  
Rubin, Sheri, "Safer Sound"  
  (in: "A Mixed Bag")—Sep.

## Impressions

(Listed by artist, not by author)  
Bostaph, Paul—Sep.

Shrieve, Michael—March  
White, Lenny—Dec.

## In The Studio

Fish, Scott K., "Tom Dowd: Recording The Greats"—March  
Parsons, Mark, "The Drummer's Studio Survival Guide: Part 1, The Ten Commandments Of Recording Drums"—Apr.,  
  *"The Drummer's Studio Survival Guide: Part 2, Equalization"*—May,  
  *"The Drummer's Studio Survival Guide: Part 3, Digital Effects"*—June,  
  *"The Drummer's Studio Survival Guide: Part 4, Compression"*—July,  
  *"The Drummer's Studio Survival Guide: Part 5, Noise Gates"*—Aug.  
The Drummer's Studio Survival Guide: Part 6, Room Acoustics"—Sep.,  
The Drummer's Studio Survival Guide: Part 7, Multitrack Recording"—Oct.,  
The Drummer's Studio Survival Guide: Part 8, Drum Microphones"—Nov.,  
The Drummer's Studio Survival Guide: Part 9, Equipment Selection And Preparation"—Dec.

## Jazz Drummers' Workshop

Riley, John, "Solo Structure"—Apr.  
Thompson, Woody, "Making The African-Swing Connection"—Nov.

## Latin Symposium

Belcher, Jon, "Cascara For Drumset"—Sep.  
Rosenzweig, Gary, "Developing The Left-Foot Clave: Part 1"—June,  
  *"Developing The Left-Foot Clave: Part 2"*—July  
Rychel, Rich, "The Soca"—Jan.

## Off The Record

(Listed by artist; transcriptions by MD Editors)  
Grover, Dale—March

## Percussion Today

Hartman, Ed, "Getting The Right Vibe: Are Mallet Instruments For You?"—Oct.

## Rock Charts

(Listed by artist, not by transcriber)  
Abbruzzese, Dave: "Better Man"—Dec.  
Cameron, Matt: "Black Hole Sun"—Sep.  
Kretz, Eric: "Vaseline"—July

## Rock 'N' Jazz Clinic

Belcher, Jon, "The '3 Hands' Concept"—Oct.  
DeLong, Paul, "Rhythmic Transposition"—Sep.  
Garibaldi, David, "The Nigerian Dance Groove: Part 2"—Feb.,  
  *"N.G. Funk"*—May,  
  *"6/8 Funk"*—Aug.  
Garibaldi, David, and Rebeca Mauleon-Santana, "Changuito's Groove"—Nov.  
Harrison, Gavin, "Rhythmic Illusions: Part 1"—June  
Morgenstein, Rod, "Dregstuff"—March,  
  *"Crossovers: Part 1"*—July  
Xepoleas, John, "Hi-Hat Barks"—Jan.

## **Rock Perspectives**

Bruford, Bill, "Double Drumming In The New King Crimson"—May  
 Leytham, Rob, "The Peart/Bozio Combination Challenge"—Jan.,  
 "A 'Muddy' Ostinato"—Feb.,  
 "A Simon Phillips Ostinato"—Apr.,  
 "Keeping Time With The Six-Stroke Roll"—Aug.,  
 "Bruford's Ostinato Challenge"—Oct.,  
 "Doubles On Double Bass"—Dec.  
 Miller, William F., "Musical Double Bass"—June

## **Rudimental Symposium**

Magadini, Peter, "The Twenty-Six Poly-Rudiments"—Dec.

## **Shop Talk**

Budofsky, Adam, "A Look At The GMS Drum Company"—Jan.  
 Indigo, Dave, "The Remote Kick Koncept"—Aug.  
 Ingberman, Ned, "How To Inspect A Vintage Drum Part 1"—March,  
 "How To Inspect A Vintage Drum: Part 2"—Apr.  
 Thomas, Greg, "Shipping Your Drums"—Dec.  
 Van Oldenmark, J.J., "A Non-Slip Tip"—Oct.

## **Show Drummers' Seminar**

Rix, Luther, "Arranging And Luck: Developing Tommy's Drum Parts"—June

## **Strictly Technique**

Hammond, Dave, "Syncopation Accent Exercises: Part 1"—Sep.,  
 "Syncopation Accent Exercises: Part 2"—Oct.  
 Martinez, John, "Mirror Exercises"—Nov.  
 Morello, Joe, "Study In Triplets"—May,  
 "Study In 16ths"—June,  
 "Advanced Studies For The Double-Stroke Roll"—July  
 Shaughnessy, Ed, "The Sure-Fire 3:1 Cure"—Jan.  
 Snodgrass, Steve, "Accent Warm-Up For Double Bass"—March

## **Taking Care Of Business**

Watson, Rich, "Musicians And Managers: Marriage Of Necessity?"—Dec.

## **Teachers' Forum**

Rockwell, G. Douglas, "Drum Book Certification"—June  
 Schlueter, Brad, "Teaching The Left-Handed Student"—Aug.

## **The Jobbing Drummer**

Cianci, Bob, "What Am I Worth?"—Sep.  
 Snodgrass, Steve, "A Pre-Flight Check List"—Feb.

## **Understanding Rhythm**

Howland, Hal, "Basic Reading: Part 2"—Jan.,  
 "Basic Reading: Part 3"—Feb.,  
 "Basic Reading: Part 4"—March,  
 "Basic Reading: Part 5"—Apr.

## **Product Review/Information Columns**

(Listed alphabetically by manufacturer or product name)

African American Drum Company (NN)—Jan.  
 Afro Percussion *Elite* Bongos and Congas, *Orestes Vilato* Timbales, and additional items (NN)—July  
 Aquarian *Safe-T-Loc* Drumhead Hoop and *Impact Bass* Drum Heads (NN)—March,  
*Vinny Appice Signature* Drumheads (NN)—Nov.  
*Axis Pro* Hi-Hat and *Extra Hat* (PCU)—Nov.  
 Beyerdynamic *TG-X 35* Headset Mic' and *TG-X 50 Kick* Drum Mic' (ER)—Feb.  
 Bison *Titanium Lightning* Bass Drum Beater (NN)—Apr., (PCU)—Oct.  
 Bohning Drum Accessories (NN)—Oct.  
 Boombah's Hi-Hat Cap (NN)—Aug.  
 Brady Drums (PCU)—Aug.  
 Buddy Rich Secrets Videos (NN)—Oct.  
 Camber Limited Edition *25th Anniversary Cymbals* (NN)—Aug.,  
*25th Anniversary Series and C6000 Cymbals* (PCU)—Nov.  
 Cannon Attack Coated Drumheads (PCU)—March,  
*Attack Thin Skin* Drumheads (NN)—Apr.  
 Carolina Stick Company *Popstickle* (NN)—July  
 Concept 1 Percussion Trigger Pads (ER)—May  
*Contemporary Styles For The Drummer And Bassist* Instructional Book (NN)—Apr.  
 Cymbaltech Cymbal Repair and Cleaning Service (NN)—June  
*Cym-Bell* (NN)—Feb.  
 D'Amico Drums (NN)—Jan.  
 Danmar Cymbal Holder (NN)—March  
*Dauz Kit* Trigger Pad Set (ER)—Apr.  
 David Eagle *Practi-Kit* (NN)—June  
*D.C. Mini Drum Mic' System* (NN)—Aug., (ER)—Nov.  
*ddrum 3 Electronic Drum System* (ER)—March,  
*Vintage Sounds for ddrum 3* (NN)—June  
*Drumbrella* Drumkit Cover (NN)—Aug.  
 Drum Doctors "Cure" For Any Drum (NN)—Nov.  
*DrumPhones* Monitor Headphones (NN)—March, (PCU)—Apr.  
 Drum Workshop *Delta Tn-Bearing* Pedal System and New Drum Finishes (NN)—Apr.,  
*Expanded American Classic Snare Drum Line* (NN)—July,  
*Cymbal Stackers, 50H Delta Tri-Bearing Upgrade Kit, 9000 Bass Drum Mount, STM Suspension Tom Mounts, and FLT-3 Floor-Tom Mounts* (NN)—Sep.  
*D-Tool All-In-One Drum Tool* (NN)—Oct., (PCU)—Dec.  
 Easton *AHEAD 5A and 7A* Drumsticks (PCU)—July  
 Electronic Percussion Systems *Shaker and Super Shaker* (NN)—Jan.  
 Evans *Genera G2* Drumheads (PCU)—Jan.,  
*Patch Bass Drum Impact Pad* (NN)—March  
 Fortune Drums (NN)—June  
 Gaither Custom Snare Drums (NN)—Feb., (PCU)—June  
 Gibraltar *GPR-525* Drum Rack, *JZ Series Stands and ATS (Advanced Tripod System) Stands* (NN)—Apr.,  
*Intruder and Avenger Pedals, JZ Series Stands, 950NL Hi-Hat, and ATS Stands* (PCU)—Oct.  
 Gigger Carrying Cart (NN)—Jan.  
 GMS *CL Series* Drumkit (PCU)—Feb.  
 Goetz Custom Snare Drum (NN)—Apr.  
 Grover Maple Symphonic Snare Drums (NN)—Jan.  
 Hardcase Drum Cases (NN)—Oct.  
 HQ Percussion *RealFeel Timetable Practice Pad* (NN)—Apr.,  
*Trigger Finger* and Jim Chapin CD (NN)—Sep.  
 Joe Porcaro Diamond Tip Drumsticks (PCU)—May  
*Kartmaster HD 500 Handcart* (NN)—March  
 KAT KATalogs (NN)—Jan.,  
*trapKAT(ER)*—Aug.,  
*flatKAT Pad and malletKAT PRO/WS With Sounds* (NN)—Sep.,  
*dkIO* Midi Studio Drumkit and *rimKAT* (NN)—Oct.  
 King Kong Kases (NN)—Aug.  
 K&K *Overhead Mic'* (ER)—Feb.,  
*CSM 4 Snare and CTM 3 Tom Mic's* (NN)—July, (ER)—Nov.  
 Legend Snare Drum Finishes and Shells (NN)—Nov.  
*Lessons With The Greats* (DCI Video) (NN)—June  
 Loud Wild & Proud Custom Drumhead Artwork (NN)—July  
 LP New *Cyclops* Tambourine Model (NN)—June,  
*Jam Bells, Whole-Tone Bar Chimes, LU Bar Chimes, and Community Drumming For Health And Happiness With Jim Greiner and The Studio Percussionist: Volume 1 Featuring Luis Conte* Videos (NN)—July,  
*Mini Timbales* (NN)—Oct.  
 Ludwig *Limited Edition Brass and Satinwood Snare Drums, Tube Lugs, and Vintage finishes* (NN)—Sep.  
 Magstar Drums (PCU)—June  
 Mainline Synthetic Drumsticks (NN)—March  
 Martin Maple Drums (NN)—July  
 Master Beat Gripped Drumsticks (NN)—Aug.  
 Mechanical Music *Slug Bass Drum Beater* (NN)—Apr.  
 Meinl *Fibre Force Talking Drum* (NN)—Feb.,  
*Livesound Floatune Conga Drums and Lightning Crash Cymbals* (PCU)—Apr.,  
*Marathon Sunburst Congas* (NN)—June  
*Metrophones* Combination Headphones/  
*Metronome* (NN)—June  
 Monolith Carbon Fiber Drums (NN)—Nov.  
 Mystique Sound Solutions Drum Triggers (NN)—Jan., (ER)—July  
 Noble & Cooley *Classic 8 Snare Drum and Discreet Bass Drum Leg System* (NN)—Apr.  
*Pad-A-Drum Gig Carpet* (NN)—Oct.  
*PADD Practice Pad* (NN)—Feb.  
 Palmetto Custom Snare Drums (NN)—March  
 Pan Electric Drum Mic's (NN)—Sep.  
 Patterson Cable Snare (NN)—Nov.  
 Pearl *Export* Drumkit (PCU) and *Masters Custom Gold* Drumkits, New Snare Drum Models, and New Marching Drum Models (NN)—July  
 Pork Pie Solid-Shell Snare Drums (NN)—June  
 Premier *Rebound Magazine/Catalog* (NN)—Jan.,  
*Genista* Drumkit (PCU)—March  
*PRO-1 Canister Throne* (NN)—Feb., (PCU) Apr.  
 Pro-Mark New Stick Models (PCU)—Feb.,  
*Rick Latham* Drumsticks (NN)—Sep.  
 P.S. Covers (PCU)—March

PureCussion *Tamba* Brushes (NN)—March  
Ram Products *RP* Series Rack/Riser Systems  
(NN)—Jan.

Regal Tip 8A Stick with Bullet Tip (NN)—Feb.,  
*Elite* Drumstick Models (NN)—March,  
*Pete Escovedo* Timbale Sticks (NN)—July

Remo *Fiberskyn 3* Drumheads (NN)—Apr.,  
Doubtless and Kids Percussion (NN)—Nov.

Rhythm Tech *Alpha* Series Oak Congas (NN)—Apr.,  
*Alpha* Series Oak Bongos (NN)—July,  
*Alpha* Series Oak Congas and Bongos  
(PCU)—Sep.

RimSHOT Sticks (NN)—Feb.

*Ring Arrestor* (NN)—Apr.

*Ring Master* Overtone Control System (NN)—June

Rocket Carbon Fiber Drum Shells (NN)—Feb.

*Rock 'N' Roller* New Models (NN)—Feb.

Roc-N-Soc *Power Punch PI* Bass Drum  
Muffling System (NN)—Oct.

Roland *TD-5K Compact Electronic Drum*  
System (NN)—Jan., (ER)—June

Ryzer-Rax *MRS/RAX* (NN)—Feb.

S&S *Sidewinder* Electronic Hi-Hat and *Spitfire*  
DX Drum Trigger Module (NN)—Apr.

Sabian *Jack DeJohnette Encore* Series,  
*Ed Shaughnessy Signature* Ride, and

Pro Series Cymbals (PCU)—Jan.,  
*Rocktagon* and Pro Series Splash Cymbals

(NN)—March,

Pro *Chinese* and *Mini Chinese* Cymbals  
(NN)—Apr.,

Expanded *B8* and *DeJohnette Encore* Series  
and *Thunder Sheets* (NN)—July,

HH *Duo* Rides, AAX *Dry Ride*, *Chester Thompson*  
and *Ed Thigpen Crystal Bell* Rides, and *Hand Hats*  
with Pro Cymbals (NN)—Oct.,  
*NewsBeat Catalog* (NN)—Nov.

*Shakka Shakers* (NN)—June

Shelley's Cymbal Polish (NN)—Oct.

Sherpa Electronic Hi-Hat and Ride Cymbal  
Pads (NN)—Oct.

Sherwood Custom Drums (NN)—March

Silver Fox Accessories (NN)—June

Sing Percussion Educational Series (NN)—June

Slingerland *Modern Radio King* and *Studio*

*King Snare Drums* (NN)—Jan.,

*Studio King Drumkit* (PCU)—May

Slug *L3D-2* Bass Drum Beater (PCU)—Oct.

Speedball *Master* Bass Drum Beater (PCU)—Oct.

Sonor *Force* Series (NN)—Nov.

Starclassic Drumkit (PCU)—Sep.

Stay Cool Instrument Covers (NN)—March,

(PCU)—July

*Supreme Beats* (by Bashiri Johnson)

Percussion Sound Library (CDs)—Sep.

Swift Logic (correction) (NN)—June

*Talkit VP Variable Pitch Drum* (NN)—Nov.

Tama *Artstar Custom Drums* (NN)—Apr.,

*Rhythm Watch* (NN)—Sep.

Toca *Classic Timbales* (NN)—Apr.

Tom Gauger *TrapTray* (NN)—Oct.

Trueline Drumstics (PCU)—Dec.

UDU *Udongo II Clay Drum* (NN)—Apr.,

(NN)—Aug.

UFIP Cymbals Re-Enter U.S. Market (NN)—July,

Deep Hammering On *Natural* Series (NN)—Sep.

Ugly Percussion Poly Vinyl Drums

(NN)—Sep., (PCU)—Dec.

Vater *Classic* and *Universal* Drumstick

Models (NN)—Jan.

Vic Firth *Dreadlocks* Brushes, *Casey's Sure Shot*,  
*Ricky's Time Keeper*, *Dom's Pad Stick*, and

*Dom's Kit Stick* Drumstick Models (NN)—June,

*Kickers* (PCU)—Aug.,

*Dennis DeLucia D-Lite* Snare Drum Stick

(NN)—Nov.

Vintage Drum Center Photo Catalog (NN)—Jan.

*Visu-Lite* Position-Sensing Electronic Hi-Hat

Triggers (NN)—Oct.

Vollan Metal Snare Drums (NN)—Nov.

Yamaha *Club Custom* Drumkit (PCU) and

*Recording Custom* Drumkit with *YESS* System,  
Re-designed *Power VDrumkit*, *Vinnie Colaiuta*,  
*Manu Katche*, and *Dave Weckl* Snare Drums,  
and *Sound Screen* (NN)—Jan.,

*David Garibaldi* Piccolo Snare Drum, *Peter*  
*Erskine* Soprano and Soprano Snare Drums, New  
Brass-Shell and Steel-Shell Snare Drums,  
Drum Bags, Twentieth Anniversary Edition  
*Recording Custom Series* Drumkit, and  
Upgraded *TMX* Electronic Drumkit featuring  
*PCY50* Electronic Cymbal Trigger Pads

(NN)—June,

Marching Percussion (NN)—July

Zendrum *Z-Series* Electronic Percussion

Instruments (NN)—March

Zildjian 12" *Z Custom* Splash, 6" *A Custom* Splash,  
and 20" *A Custom* Flat Top Ride

(NN)—Apr., (PCU)—Aug.

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**Writers!** **Creative Drummer** magazine seeks drum set instructional material. Write for Author's Guide and Magazine Description to: Creative Drummer, 370 North Ocean Avenue, Patchogue, New York 11772.

**North drums**, call (803) 766-3023 or page, (803) 570-5774.

### Miscellaneous

**Musicians National Referral**: Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information, (800) 366-4447.

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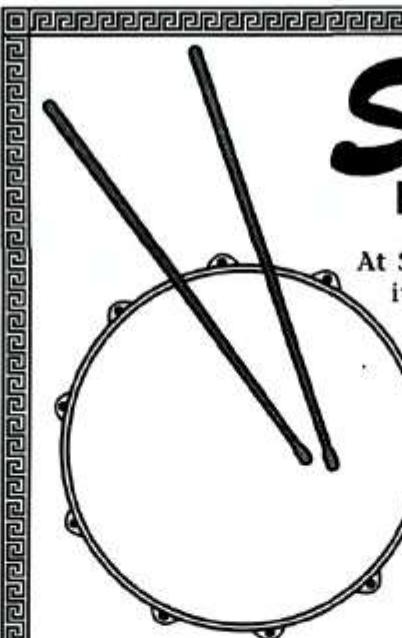
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## ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Afro Percussion	76	Gibraltar	42	Phil Maturano Productions	122
Atlanta Drums & Percussion	74	Gon Bops	86	Precision Drum Co.	143
Atlanta Institute of Music (AIM)	156	Gretsch	122	Premier	5
Atlanta Pro Percussion	117	Guitar Center Drum-Off	110	Pro-Mark	12/13,123
Ayotte Drums Only Inc.	68	HQ Percussion Products	141,142,155	Pro Percussion	103
Beato	91	Hot Licks Video	133	PureCussion	98
Brady Drums	115	Humes & Berg	15	Regal Tip	83
Buddy Rich Memorial Scholarship Concert	134	Interstate Musician Supply	91	Remo	41,43,45
Camber Cymbals	84	Joe Morello	143	Rhythm Tech	82
Cannon Percussion	52,74,100,121	John Bock Percussion Studio	141	Roc-N-Soc	126
Chiaroscuro Records	47	K&K Sound Systems	117	Sabian	16/17,18
Concept One Percussion	105	Kart-a-Bag	49	Sam Ash	155
Creative Drummer Magazine	142	KAT	60,119	Shure	99
DCI Music Video	54/55	Latin Percussion	66	Simmons Services	151
ddrum/Armadillo Enterprises	60	Legend Drums	129	Stix Pac	143
D-Tool/C&RCo.	122	Lionel Hampton Jazz Festival	127	Sunlite	117
Disc Makers	103	Ludwig	Inside Front Cover	Super Gloss/Sam Barnard	115
Discount Distributors	121	Mapex	48	The Talooze Group	143
Drum Center of Lexington	143	Master Beat Inc.	103	Tama	22/23,139,156
The Drum Pad	141	MD Subscription	128	Thoroughbred Music	100
Drum Workshop	33,50/51,72/73	Meinl Cymbals/Percussion	7,90	Toca	111
Drummers Collective	143	Midwest Percussion	70	UDU Drums	141
Drums In The Wind	120	The Music Stand Catalog	140	UFIP Cymbals	32
Drums On Sale	127	Musicians Institute	135	US Army Field Band	140
Easton	88	Noble & Cooley	87	Vater Percussion	143,157
EPS/Visu-lite Percussion	115	P.J.L. Percussion	40	Vintage Drum Shop of NYC	105
Evans Products	1	Pad-A-Dnun	84	Waddell's Cymbal Warehouse	151
Fibes Drum Co.	53	Paiste	41,43,45,61	West L.A. Music	126
Vic Firth, Inc.	19,63,65,67,70	Parziale Corp.	143	XL Specialty Percussion Products	143
Fork's Drum Closet	121	Pearl Corporation	8/9	Yamaha	33,62
GK Music	86	Peavey Drums	71	Zildjian	21,53,69,75,Outside Back Cover
GMS Drums	85	Percussive Arts Society	101		

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Simply fill out the Instructors Profile on the opposite page and mail it to us. A listing costs only \$10, and display advertising is also available. (See below.)

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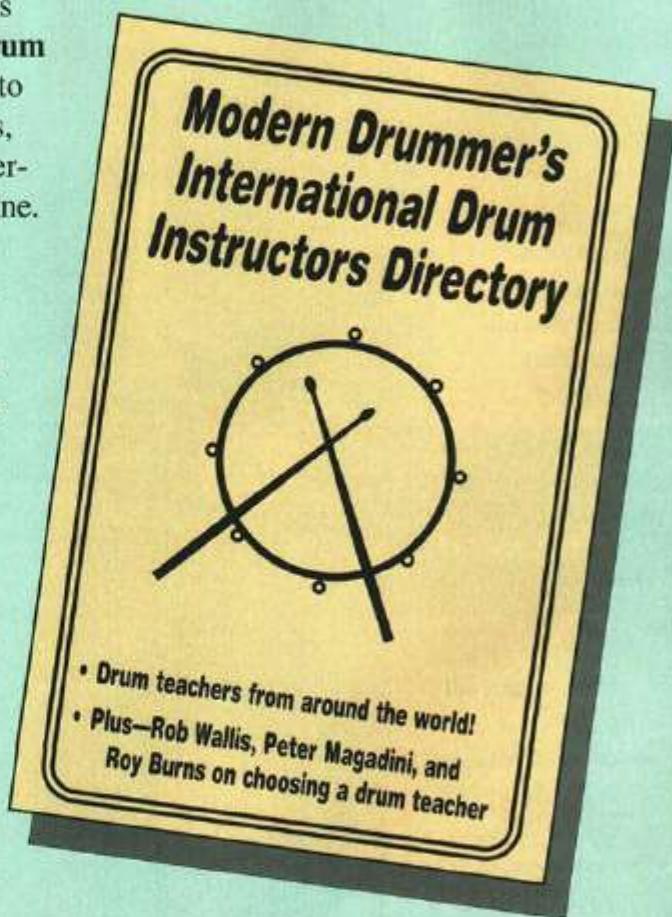
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Please limit ad wording to name, address, phone, and brief statement. MD reserves the right to limit ad copy to fit designated size.

**Deadline for Profiles and Display Ad reservations  
is January 31, 1996.**



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Please Print Or Type

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone (\_\_\_\_) \_\_\_\_\_

Age: \_\_\_\_\_ # Years Playing: \_\_\_\_\_

# Years Of Private Instruction: \_\_\_\_\_ # Years Teaching: \_\_\_\_\_

Formal Education (Schools & Degrees):  
\_\_\_\_\_  
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Please refer to the instructions on the opposite page.

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Mail this page (or a copy) with remittance to:

Modern Drummer, c/o Drum Instructors Directory, 12 Old Bridge Road, Cedar Grove, NJ 07009.

Please make checks or money order payable to Modern Drummer.

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## Kit Of The Month



Mike Morse of Austin, Texas has created a kit arrangement that can work for either a left- or right-handed player. The Ludwig kit features a snare drum, a bass drum, and a ride cymbal in the standard "righty" position. The hi-hat in the center can be ridden with either hand, while the Zildjian Z series crash on the left doubles as a washy ride for a "lefty."

"A righty can play my kit as a traditional right-handed four-piece," says Mike. "A true 100% lefty will move the cable hi-hat pedal to the right side, use the double bass drum pedal's 'slave' side as the primary pedal, and play the kit as a left-handed version. Open-hand fills are particularly easy on this kit, since the tom pitches descend in both directions. And the Gibraltar rack system keeps everything surprisingly compact."

### 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

# A SPECIAL 20TH ANNIVERSARY ISSUE



Photo by Vito Palmisano/Photo Reserve

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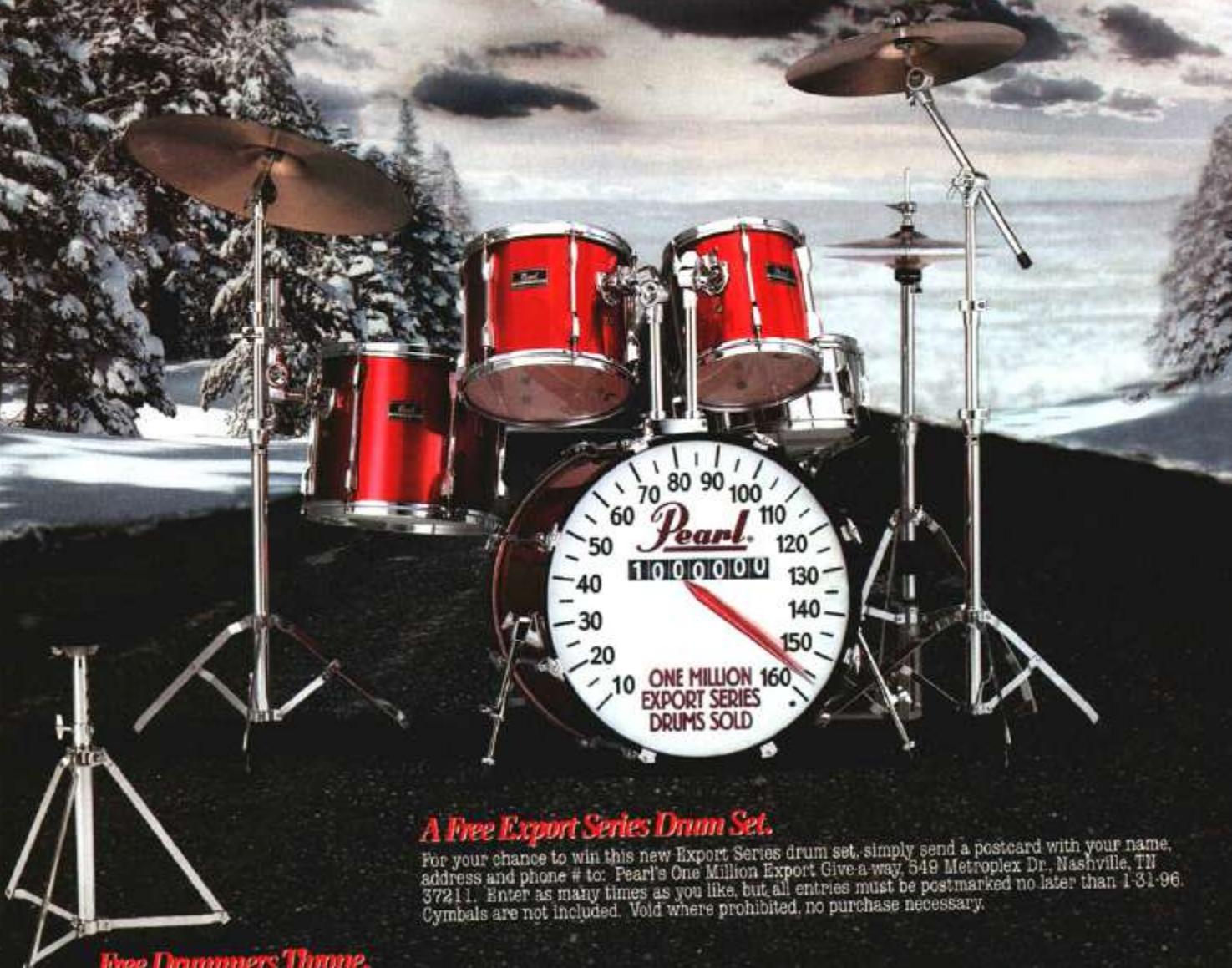
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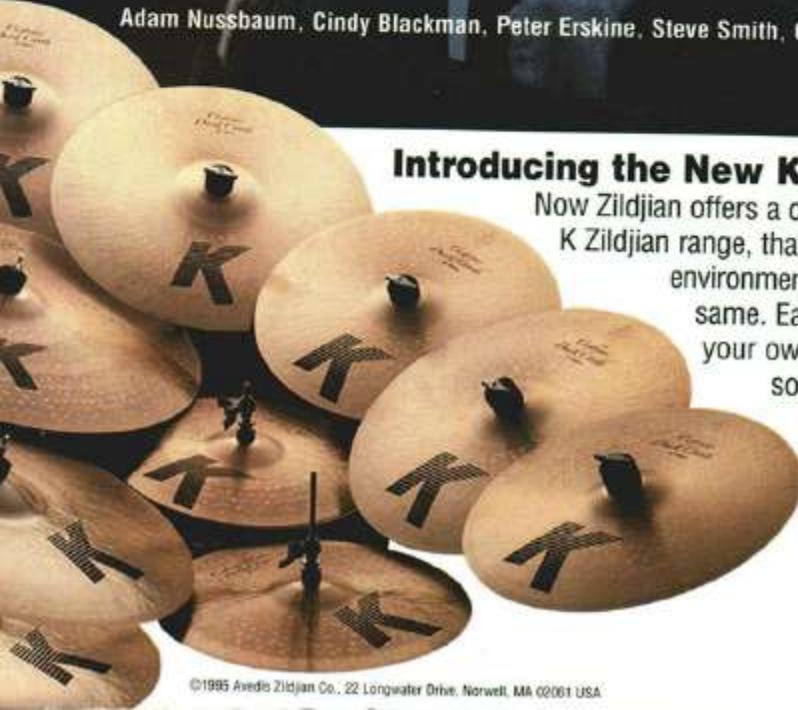
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