

• IGNACIO BERROA • DRUMMING'S TOP 10 MYSTERIES •

# MODERN DRUMMER<sup>®</sup>

The World's Most Widely Read Drum Magazine

February '96

## Simon Phillips

### TOWER OF POWER'S HERMAN MATTHEWS

**Win  
a \$15,000  
Dream Package!**  
DW drums, UFIP cymbals,  
May microphones,  
and Beato bags

The Unstoppable Swing Of  
**Jack Sperling**

U.S. \$3.95  
U.K. £2.50  
Canada \$4.95

**P.J.L. DRUMS UP CLOSE  
TONY WILLIAMS ON TRACK  
ROCK PERSPECTIVES WITH CARMINE APPICE  
DRUMMERS GUIDE TO MIXING IN THE STUDIO**



a classic Balance of power..



FOR A ALEX VANHALEN POSTER, SEND \$4.00 TO LUDWIG INDUSTRIES, ALEX VANHALEN POSTER, P.O. BOX 310, ELKHART, IN 46515

SUPER CLASSIC SERIES. THE BEST SOUNDING DRUMS.

Alex Van Halen

LUDWIG®

ALEX VANHALEN PHOTOGRAPHED BY ROBERT KNIGHT

# GENERA

DEFINED

## GENERA Snare Batter

**Configuration**  
Coated, single-ply, muffle ring  
**Sound**  
Subtle muffling, focused  
**Resonance**  
Dry, light ring  
**Applications**  
General use, average volume, brushes

## GENERA G2 Batter

**Configuration**  
Clear, two-ply  
**Sound**  
Fat, focused attack  
**Resonance**  
Controlled ring  
**Applications**  
General use, when additional control is desired

## GENERA EQ3 Batter

**Configuration**  
Single-ply, internal muffle ring  
**Sound**  
Focused attack, balanced  
**Resonance**  
Controlled, focused  
**Applications**  
General use, all around versatile head

## GENERA G1 Batter

**Configuration**  
Clear, single-ply  
**Sound**  
Open, natural tom sound  
**Resonance**  
Ringing, bright  
**Applications**  
General use, live playing, recording

## GENERA EQ3 Resonant

**Configuration**  
Single-ply, muffle ring, 6" offset vent (reinforced)  
**Sound**  
Controlled, short decay  
**Resonance**  
Less ambient  
**Applications**  
General use, internal miking

## GENERA EQ Pad

A highly efficient, adjustable bass drum muffler which works like a natural noise gate.



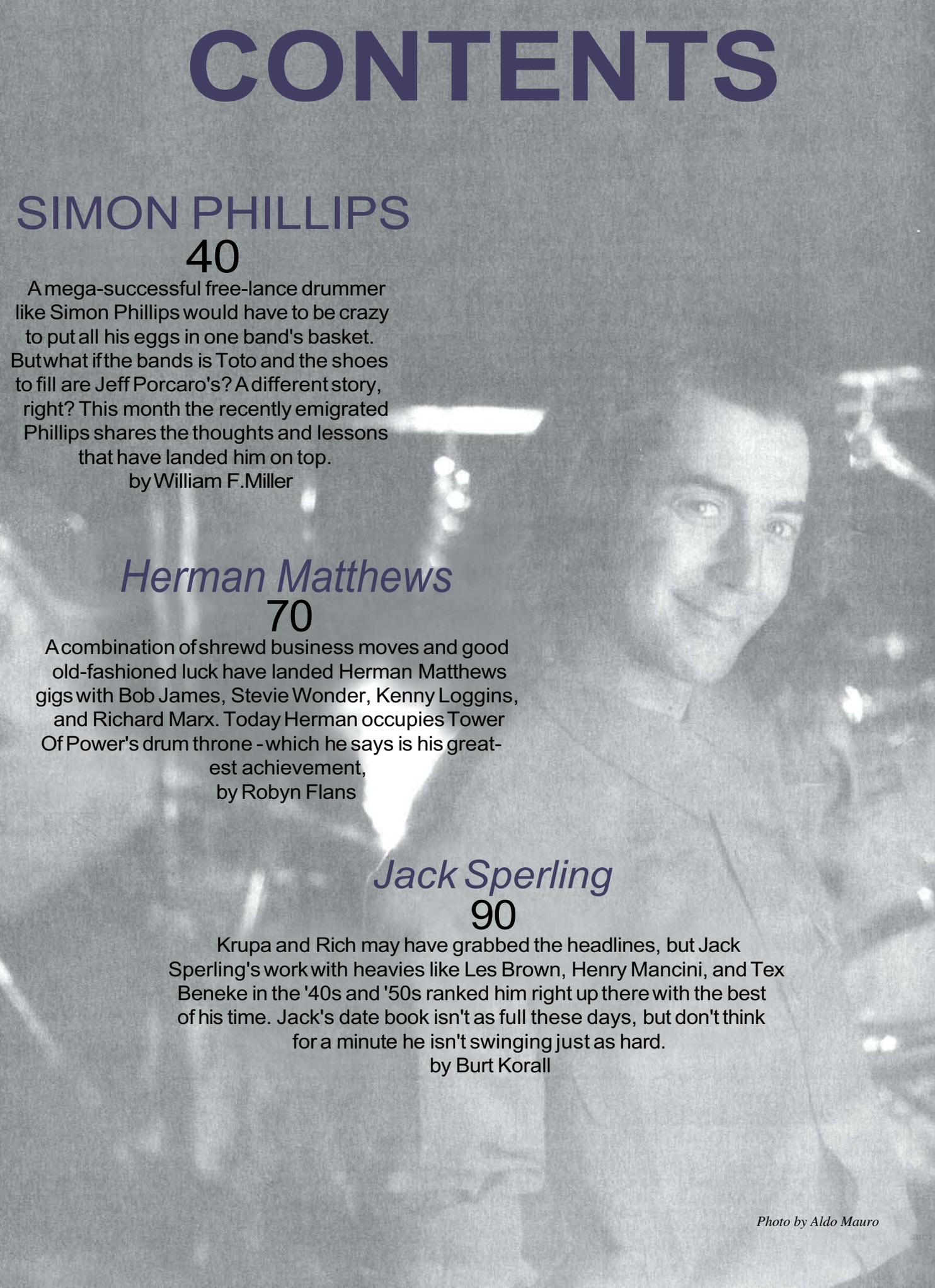
Evans' Genera Series has pushed drumhead manufacturing to new heights. Every head is specifically designed for a precise performance from each type of drum. The snares are crisp and balanced. The toms are deep and defined. The bass is open and expressive. And they're all rugged and responsive. Genera heads can make good drum sets sound great. They could make your drum set spectacular.

# EVANS<sup>®</sup>

D R U M H E A D S

J. D'Addario & Company, Inc. • PO Box 290, Farmingdale, NY 11735 USA

# CONTENTS



## SIMON PHILLIPS

40

A mega-successful free-lance drummer like Simon Phillips would have to be crazy to put all his eggs in one band's basket. But what if the band is Toto and the shoes to fill are Jeff Porcaro's? A different story, right? This month the recently emigrated Phillips shares the thoughts and lessons that have landed him on top.

by William F. Miller

## *Herman Matthews*

70

A combination of shrewd business moves and good old-fashioned luck have landed Herman Matthews gigs with Bob James, Stevie Wonder, Kenny Loggins, and Richard Marx. Today Herman occupies Tower Of Power's drum throne - which he says is his greatest achievement,

by Robyn Flans

## *Jack Sperling*

90

Krupa and Rich may have grabbed the headlines, but Jack Sperling's work with heavies like Les Brown, Henry Mancini, and Tex Beneke in the '40s and '50s ranked him right up there with the best of his time. Jack's date book isn't as full these days, but don't think for a minute he isn't swinging just as hard.

by Burt Korall

## education

- 106 **ROCK 'N' JAZZ CLINIC**  
Style-Mixing Grooves  
by David Garibaldi
- 108 **ROCK PERSPECTIVES**  
Quarter Notes Against  
Odd Time Signatures  
by Carmine Appice
- 110 **RUDIMENTAL SYMPOSIUM**  
Role Modeling  
by Chet Doboie
- 122 **SLIGHTLY OFFBEAT**  
The Top Ten Drumming Mysteries  
by Ron Hefner
- 128 **IN THE STUDIO**  
The Drummer's Studio  
Survival Guide:  
Part 11, The Mix  
by Mark Parsons
- 140 **ARTIST ON TRACK**  
Tony Williams: Part 1 1963-69  
by Mark Griffith

## profiles

- 112 **PORTRAITS**  
Ignacio Berroa  
by Jeff Potter
- 126 **ON THE MOVE**
- 136 **SHOW DRUMMERS' SEMINAR**  
George Hooks  
by Rick Van Horn

68

## MD GIVEAWAY

Win a \$15,000 dream package: DW drums,  
UFIP cymbals, May microphones,  
and Beato bags

## equipment

- 26 **NEW AND NOTABLE**
- 32 **PRODUCT CLOSE-UP**  
P.J.L. Percussion Drums  
by Rick Van Horn
- 34 **Attack Thin Skin Drumheads**  
by Rick Van Horn
- 36 **Pro-Mark Autograph Sticks**  
by Rick Van Horn
- 121 **COLLECTORS' CORNER**  
Leedy Floating Head With Marvel Strainer  
by Harry Cangany



## news

- 12 **UPDATE**  
Gregg Field, Pete Sandoval of Morbid Angel,  
David Rokeach, and Duran Duran's Steve Alexander, plus News
- 144 **INDUSTRY HAPPENINGS**

## departments

- 4 **EDITOR'S OVERVIEW**
- 6 **READERS' PLATFORM**
- 16 **ASK A PRO**  
Matt Sorum
- 22 **IT'S QUESTIONABLE**
- 118 **CRITIQUE**  
Al Green, Nature, and Henry Threadgill CDs, Gretsch Drums book,  
Latin Soloing video, and more
- 124 **DRUMLINE**
- 146 **DRUM MARKET**  
Including Vintage Showcase
- 152 **DRUMKIT OF THE MONTH**

# MD And The Electronic Newsstand



**R**oughly one year ago, we began our affiliation with The Electronic Newsstand, a web, gopher, and telnet site on the Internet. The Electronic Newsstand, which reportedly receives over 100,000

inquiries a day, is now our Internet connection to thousands of drummers around the world.

Access to the Newsstand is free to Internet users, and is available twenty-four hours a day, seven days a week. When you locate *MD* on The Electronic Newsstand, you'll find an editorial statement that offers a capsule description of what we're all about. New readers interested in subscribing can gather more information, subscribe to the magazine directly, or even

obtain a back issue via credit card or e-mail. The complete Table of Contents of the issue currently on sale is also updated each month.

For those interested in finding information on a favorite player, there's a comprehensive reference listing that includes every drummer who's ever been in the magazine since our first issue in 1977. And for new readers who might like to examine part of a typical issue, one entire feature article from the current *MD* appears every month.

Finally, there's one new feature that's still being developed as I write this. Soon users who tie into *MD* on The Electronic Newsstand will find up to ten drum company icons, which will offer online information on new products, clinic schedules, and anything else a particular company feels you

might like to know more about. It's a great way to stay on top of what our industry is offering in terms of equipment and education.

Again, the Electronic Newsstand is *free* to Internet users, and can be reached in any of the following ways: The Newsstand Home Page at URL <http://www.eneews.com/>; Gopher [eneews.com](http://eneews.com); Telnet [eneews.com](http://eneews.com) and log in as *eneews*; or e-mail [gophermail@eneews.com](mailto:gophermail@eneews.com).

The Electronic Newsstand is actually *Modern Drummer's* first serious venture into cyberspace. However, it's only the start of a host of new and exciting ideas we've got planned for the future. Stay tuned for more in the months ahead.

## MODERN DRUMMER

The World's Most Widely Read Drum Magazine



EDITOR/PUBLISHER	RONALD SPAGNARDI
ASSOCIATE PUBLISHER	ISABEL SPAGNARDI
MANAGING EDITOR	RICK VAN HORN
FEATURES EDITOR	WILLIAM F. MILLER
ASSOCIATE EDITOR	ADAM J. BUDOFSKY
EDITORIAL ASSISTANT	SUZANNE HURRING
ART DIRECTOR	SCOTT G. BIENSTOCK
ART ASSISTANT	LORI SPAGNARDI
ADMINISTRATIVE MANAGER	TRACY A. KEARNS
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
MARKETING AND PUBLIC RELATIONS	PATRICIA DONNELLY
OFFICE ASSISTANT	DIANA LITTLE

**MODERN DRUMMER ADVISORY BOARD:** Henry Adler, Kenny Aronoff, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Alan Dawson, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzon, Danny Gottlieb, Sonny Igoe, Jim Keltner, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Charlie Perry, John Santos, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl.

**CONTRIBUTING WRITERS:** Robyn Flans, Burt Korall, Rick Mattingly, Ken Micalef, Mark Parsons, Matt Peiken, Teri Saccone, Robin Tolleson, Rich Watson.

**MODERN DRUMMER** magazine (ISSN 0194-4533) 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 1996 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

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

**MEMBER:** Magazine Publishers Of America  
National Association Of Music Merchants  
American Music Conference  
Percussive Arts Society  
Music Educators National Conference  
National Drum Association

# Profile: Doane Perry of Jethro Tull



## PERSONAL DATA:

*Doane Perry*

**BORN:** New York City, USA

## CURRENT & RECENT PROJECTS:

- Completed 18 month World Tour with Jethro Tull, celebrating the band's 25th Anniversary, and accompanying Boxed Set and Anniversary Video.

- Recorded and performed with Ian Anderson on "Divinities" Tour, playing orchestral and tuned percussion, as well as drumset.
- World Tour with Jethro Tull from 1995-1996 to promote new album entitled "Roots to Branches."
- Recorded my own project entitled "Thread" due out this year.

## EQUIPMENT CHOICE:

"I play a combination of Signia and Genista drums, depending on the situation; live or studio, quiet or loud. They are warm and resonant, tonal and responsive, subtle or as pointed as an exclamation mark. Premier – truly a drum for all seasons."

# PREMIER

*Editor's note: Because January's Readers' Platform was devoted to comments from artists regarding MD's twentieth anniversary, we were unable to print reader comments about recent issues. We'll catch up this month.*

## BRUFORD/MASTELOTTO



Kudos to you and Bill Miller for the cover feature in the November 1995 issue. Bill Bruford and Pat Mastelotto's playing and approach to King Crimson's music is nothing short of amazing, and as soon as I heard the first notes of "Vroom" [on the EP of the same name] I knew the band was breaking ground yet again. Bill Miller's story not only accentuated the several talents of these two gentlemen, it dove into the "mind" of KC's drum duo and gave me even more respect for what Crimson and their music is all about. I can't wait to see (and hear) what's going to happen next!

Mark Kaefer  
Basking Ridge, NJ

I've just finished reading your "split" interview with Bill Bruford and Pat Mastelotto. The article is a perfect example of the adage that "the more things change the more they stay the same." Mastelotto details the unique experience of playing in the very band that first inspired him at seventeen—and expresses how he enjoyed the chance to play with a drummer of Bruford's caliber. But Bill was his usual self, giving praise (?) to Pat in spoonfuls while piling up the plaudits around himself like a fortress. I love Bruford's drumming, but I would never come to him for a lesson in modesty. At least I don't have to hear him talk on any Crimson album. Thanks, Pat, for the new perspective.

John Garcia  
East Lansing, MI

## PEART ON STARTING OVER

I really enjoyed the article that Neil Peart wrote on "Starting Over" [November '95 MD]. I've found that everyone comes to a plateau, at which they think their playing is just not improving or that their methods are somewhat dated. I'm not saying that Neil's methods are dated by any means, but I think he has tried to convey that not only is there always something out there to learn, but that there is always the ability for any drummer, no matter how many years he or she has been playing, to jump to another level. I believe that anyone who is willing to open themselves to another's perspective will achieve something far beyond what they thought they were capable of.

Brad Trimas  
Haslett, MI

## RICHIE HAYWARD



I'd like to thank MD for the October '95 cover article on Richie Hayward—a drummer who I think gets too little attention for all the joy and inspiration his work has given us. He's one of the reasons I keep trying to capture that illusive thing we call *feel*. I'll never be a great drummer, but Richie's work is one significant incentive for trying to do the best I can with what I've got—and to keep trying to gain more of what I don't have.

I'd also like to thank Richie (again) for signing my copy of MD following the Little Feat concert in Dundee, Oregon last August. (I'm thirty-five years old and I feel like a kid who just got his baseball hero's signature.) It will be framed and humbly hung in my home among other sources of inspiration. Someday someone will ask me, "Who is that?" and I will say, proudly, "Oh, *that's* Richie Hayward."

Michael Munk  
Portland, OR

Your addition of the "Stars On Richie" section was an enlightening touch to a great article. It was refreshing to know that four drummers of the caliber and diversity of Rod Morgenstein, Jim Keltner, Chad Smith, and Vinnie Colaiuta feel that way about an overlooked drumming great.

Dave Ferris  
Kearney, NE

## SEPTEMBER SONG



Your September issue had features on three drummers I'd either never heard of, or just never heard—all of whom work more or less exclusively in the USA, in musical genres a long way from my own tastes. (I'm an unrepentant pub rocker.) Despite this, all three were full of interesting, thought-provoking, and inspiring material—in particular Carl Allen's succinct analysis and generous praise of his peers, and Jon Fishman's explanation of Phish's practice techniques for improvising. The "Bouncing Back" feature was brilliant; my thanks to Matt Peiken, and kudos to all the drummers who contributed what must have been, at times, painful memories. I don't know when I've gotten more out of a magazine. Congratulations, and thank you.

Martin Scott  
London, England

## DRUMMING HANGOVERS

Your September '95 *It's Questionable* department featured a letter from Scotty Kormos regarding a "drumming hangover." (Bless you, Scotty. I thought I was the only one who suffered this phenomenon.) Your excellent answer to Scotty's question has been the greatest piece of advice I have ever read! It has quite literally changed my life. I play three nights per

# GREAT VIEWS OF A NATIVE SON

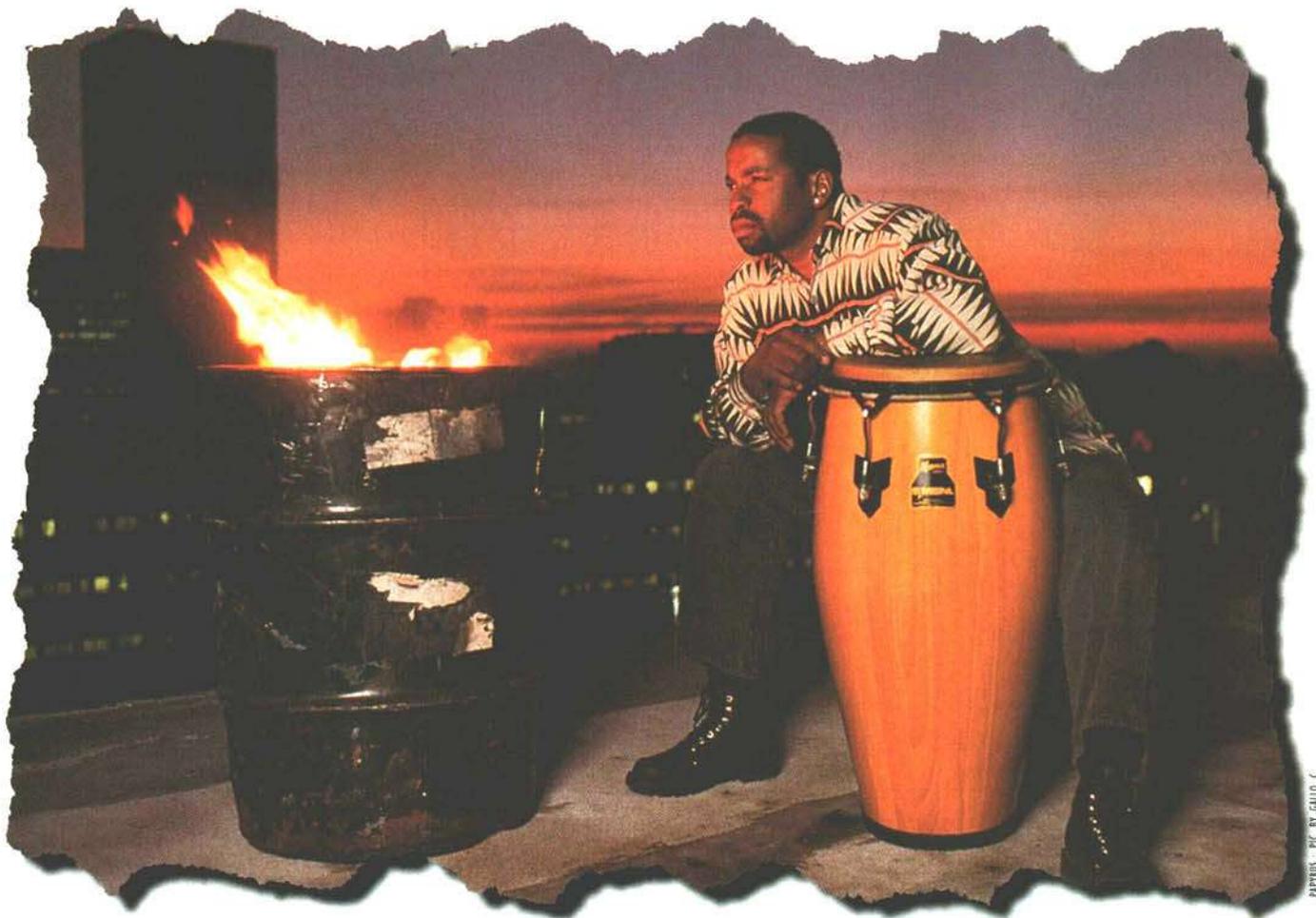


PHOTO: PIC BY GALLO, C

*P*ossibly the busiest guy in town, Eric McKain is a true native of South Central LA.

*He's developed his own personal sound by a cross between classical Jazz and the urban feel of his surrounding. This sound was brought all around the world many times*

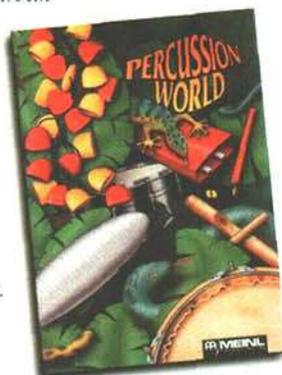
*with such artists as Michael Jackson, Pointer Sisters, Sheena Easton, Patrice Rushen, Benny Golsen and the LA Philharmonic Orchestra, to name a few. Presently Eric is not only active as a recording artist, he also works on commercial jingles, TV shows, movies, musicals and his own project. In this marathon generation, versatility is of the essence.*

*Not a problem for Eric. He has what the city asks for:*

*The urban feel and the Meinl Marathon Series Conga Drums.*



*For the different needs on his work, Eric chooses Congas of Meinl's Marathon Line.*



*For more information on Meinl Percussion send \$ 3.00 to:  
Tama Drums, dept. MDMP 35,  
P.O. Box 886, Bensalem, PA 19020,  
P.O. Box 2009, Idaho Falls, ID 83401,  
or to: Meinl Promotion & Artist Relation  
Office, P.O. Box 3194,  
Canoga Park, CA 91396,  
Phone/Fax: 818-772-6543*

**MEINL**  
ROLAND MEINL

Roland Meinl Musikinstrumente GmbH & Co. · An den Herrenbergen 24 · 91413 Neustadt a. d. Aisch · Germany  
Phone (0) 91 61 / 78 80 · Fax A (0) 91 61 / 58 02 · Fax B (0) 91 61 / 75 43

## Join the Pros!

"My snare drum sounds great thanks to the Performance Snare System by Grover."

Dennis Chambers



**GROVER**  
PRO PERCUSSION®

Performance is Everything!

Tel. (617) 935-6200 • Fax (617) 935-5522

For more information, contact your local dealer

week, either with my jazz trio or a punk band. I've always felt very ill the next day—and I rarely drink alcohol. After following your advice I feel normal again in the morning, and ready for my day job. My wife would like to thank you as well!

Tom (and Becky) Goodard  
Watford, England

### DRUMMERS

#### DEVELOP LIGHTNING SPEED

Increase your drumming speed up to 50%!

It's easy with our proven course.  
Get instant results with very little practice.  
Super-charge your wrists the easy way!  
Call today for free details:

1-800-586-3161 anytime

The Parziale Corporation, Box 3456, Mercerville, NJ 08619

## the drum pad

Chicagoland's

Pro

Drum Shop

The Drum Pad

48 W. Palatine Road

Palatine, IL 60067

(708) 934-8768

## SPECIALTY BEATERS REVIEW

In regard to the review of specialty bass drum beaters in your October 1995 issue, we feel that you did a good and impartial comparison review of our products as well as the other products included in the article. However, somehow our most important claim got mislaid in the transfer of information from us to you.

We are making, as far as I know, the *only* bass drum beater for pedals with a standard 1/4" shaft that comes with an *unconditional lifetime guarantee* against the shaft breaking. The beater heads can wear out, of course, and can be replaced with any beater head that has a 1/4" hole. But the shaft is guaranteed unbreakable.

We greatly appreciate the opportunity to amend the information about our product.

Mitch Greenberg  
Product Design/Owner  
Bison Drum Company  
Wheeling, IL



Set Yourself  
UP Like

John "J.R."

Robinson

(Barbra Streisand, Quincy Jones,  
Michael Jackson, Steve Winwood,  
and Peter Frampton)

Zildjian®

© 1995 Avedis Zildjian Co.

- A 15" A Quick Beat HiHats
- B 20" A Thin Crash
- C 19" K China Boy

- D 22" K Heavy Ride
- E 22" A Swish with rivets
- F 18" A Thin Crash

Zildjian John Robinson Artist Series Sticks

# Stand out from the crowd.



**W**hen it comes to drums and drumming you've got to be something special to rise above the rest. Now although this may seem a simple truth, it goes a long way towards explaining why so many of the best drummers in the world play Drum Workshop Drums.

DW Drums are handcrafted from premium all-Maple shells with top and bottom reinforcing hoops, Timbre-Matched as individual sets and equipped

with guaranteed precision bearing edges to assure optimum acoustic performance. In addition, Drum Workshop Drums are available in a huge selection of finishes and colors, including spectacular new Diamond FinishPly™ choices, classic Satin Oil stains and bursts and an almost unlimited assortment of luxurious custom, specialty and birdseye Lacquers, not to mention a full complement of Chrome, Brass or Black hardware options.

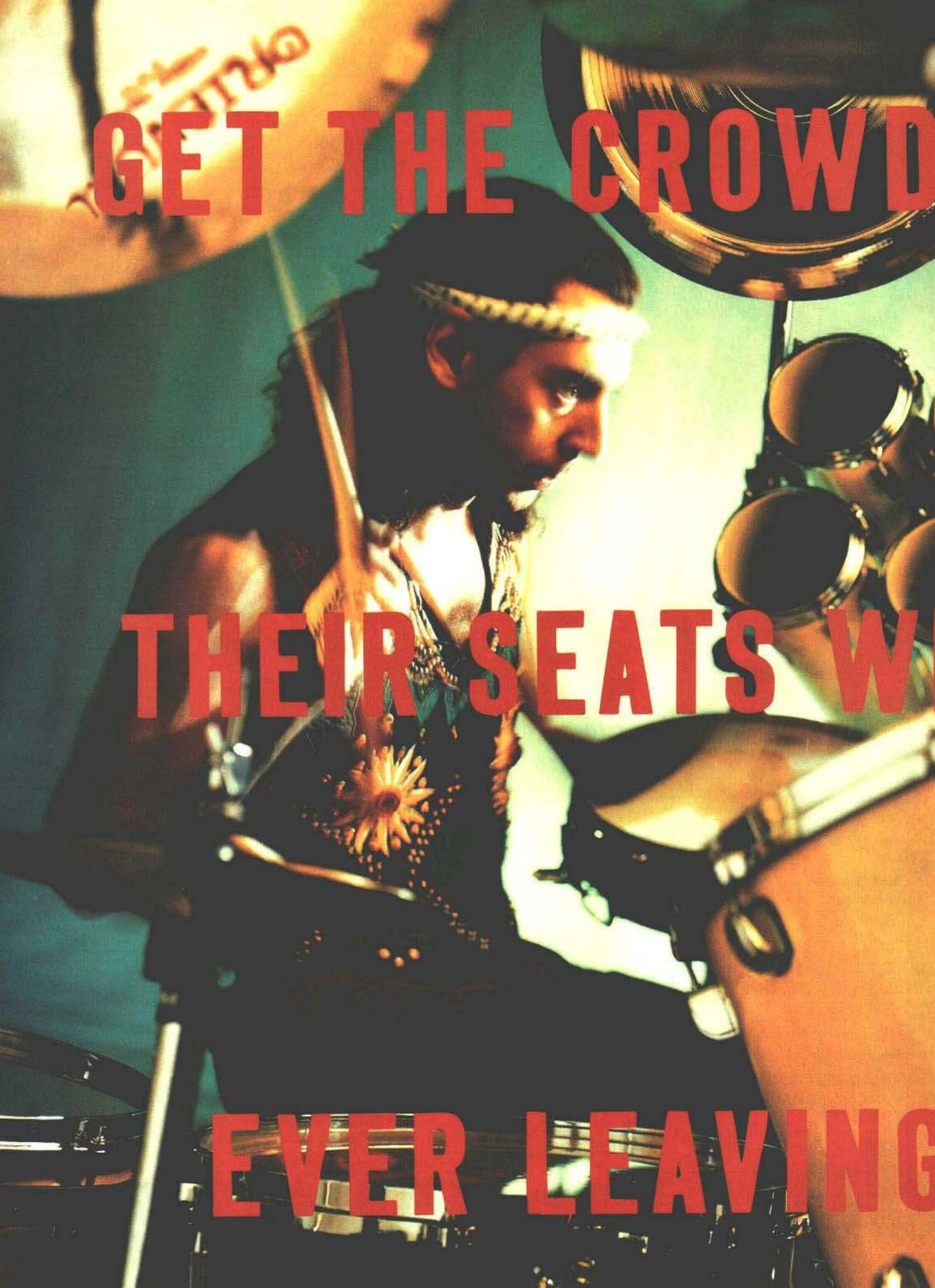
So if you want to stand out from the crowd, why play anything less? When with DW Drums you can have the best of both worlds: a limitless choice of drum finishes and the choicest drum sound.

DW Drum Artists shown above (from left to right) are Tris Imboden (Chicago), Jim Sonefeld (Hootie & The Blowfish), Michael Baker (Whitney Houston), Tommy Lee (Motley Crue) and Denny Fongheiser (LA studio).

# dw

## The Best Of Both Worlds.

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA



GET THE CROWD

THEIR SEATS W

EVER LEAVING

**OUT OF**

**THOUT**

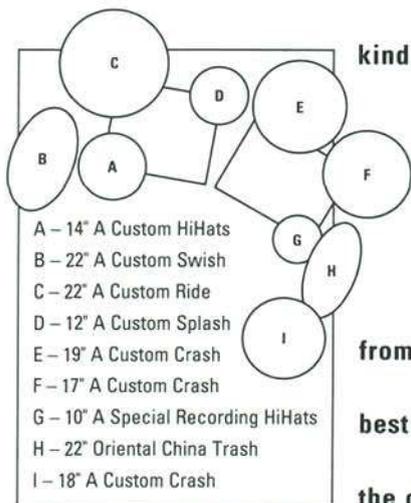
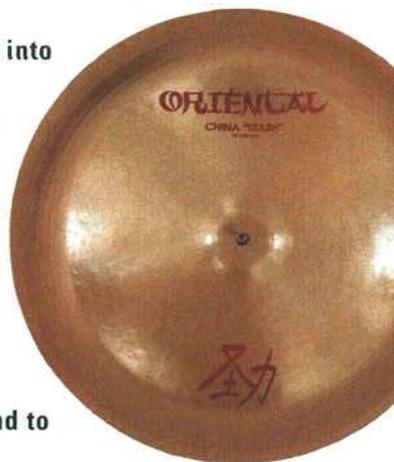
**YOURS.**

IT IS A MOMENT which every drummer lives for: The spotlight shifts to the rear of the stage. The rest of the band takes a breather.

And the drummer tears into a burning solo. Few do more with this moment than Simon Phillips.

Simon's trademark is his inventiveness. And to help keep his sound fresh, he relies upon Zildjian's Oriental China Trash cymbals.

Because in addition to giving him an authentic "trashy" sound, they can stand up to the



kind of punishment he dishes out.

So take it from Simon: the best way to get the crowd out of

their seats is to make them notice what you're doing in yours.

*Zildjian*

## Gregg Field

drummer as producer



Do drummers really make good producers? Just ask Sinatra's Gregg Field. It seems he's had quite a bit of success as the producer of Dennis Rowland's latest Concord Jazz offering, *Rhyme, Rhythm & Reason*.

"I'd like to believe that's true," Gregg says. "I know drummers make a *different* type of producer. Obviously, we're approaching things from a predominantly rhythm-oriented way, rather than a harmonic perspective. I suppose for that reason it cre-

ates a fresh approach. If the drummer is not harmonically skilled, if he hasn't learned that side of music, it could be a little limiting. I know I've run into that barrier. I might want to hear a particular chord, and where a piano player can pull it right up, I have to sit and think about it and figure it out."

Field does admit, however, that it can be difficult playing on the records he produces. "It's more convenient to play on the record just because I have an idea of how the whole thing should sound. The difficulty it creates, though, is that sometimes you're not able to see the forest from the trees. You're focusing on what you're playing and trying to keep a large perspective at the same time. Sometimes you can miss something that's going on. I haven't hired a drummer on anything I've produced, but it's something I'm going to have to consider. Besides being easier to play it myself, there's ego there, which is something I want to get past so I can focus on getting everything done right."

Field reflects more on the problem of ego in drumming: "That's something that took me a long time to learn: When I joined Basie I would play the music aggressively. When we would do a loud portion, I would play it like a quasi drum solo between the band figures. Years later, I listened to Sonny Payne playing Basie's music and it was remarkable how much he *didn't* play. It was as though the drums played a much more complementary role. There's a real tendency for the ego to want to jump in and fill all these holes and play a lot, but the music suffers. So the question is, do you make the choice to play something that is going to make drummers say, 'Wow,' or do you make the music work? There's no question for me what I'd rather do.

"I really began to appreciate Irv Cottier when I listened to a lot of his work with Sinatra before I started to record with Frank. It came down again to really picking and choosing the spot to play that hot fill and knowing what *not* to play." Speaking of the chairman of the board, Gregg can be heard on Sinatra's recent release.

## Pete Sandoval

### They Don't Call Him "Pete The Feet" For Nothing

Pete Sandoval says he is quite proud of Morbid Angel's latest release, *Domination*. "I really like the title song because, as far as the drums are concerned, it's like a tornado from beginning to end. The speed is a challenge. We used a metronome, so there was no way I could slow down—or speed up. There's a lot of double bass, and a lot of blast beats where the snare and the kick are super fast. The timing is so fast that you cannot miss beats.

"Nothing But Fear' is pretty special because it's got about six different kinds of double bass incorporated into different timings," Pete says. "It's broken down into even types of timing. I'm actually pretty content with the whole album. The sound and production were just the best we could ever expect. And playing-wise a lot of songs were challenging for me."

One must have an inordinate amount of stamina to successfully drive a death metal band. "The stamina builds by playing a few hours a day, non-stop," Pete admits. "The more you play this kind of music, the more you get used to it. I've been playing it for a long time, and I've been with Morbid since '88. I'm still working hard to get it perfect."

While on their current world tour, Sandoval says he definitely must warm up before shows. "I can't just sit down and play our set. A lot of our songs are so fast that I have to be a hundred percent in shape and my mind has to be completely on it. When we play America, I have a small Roland electronic kit that I bring with me, which helps me warm up. An hour before we go on stage, I can set up this little set in any corner of any dressing room. I do that most of the time so I can play with perfection and conviction."

**Robyn Flans**

**Robyn Flans**

# David Rokeach

## Covering The Musical Map

Since completing a Ray Charles tour in 1991, David Rokeach has made it a point to visit as many areas of the musical map as possible. The drummer can be heard on new CD releases by blues/rock singer Lady Bianca, Brazilian pop guitarist/vocalist Joyce Cooling, jazz diva Kitty Margolis, fusion guitarist Jeff Massanari, and hip-hop point-man Dreadformation. The West Coast-based drummer has also recently backed singers Mark Murphy and Claudia Gomez, performed drum duets with Louie Bellson in Fred Berry's Jazz 91 KCSM All-Stars, and taught with Leon "Ndugu" Chancier at the 1995 Stanford Jazz Workshop.

"The key is having respect for each style you play," says Rokeach. "In most idioms the masters play only that. And in order to play an idiom well, you kind of have to live the music. I want it to sound like it's the only music I play, that I've played it all my life."

"My role is usually to make the music feel good," Rokeach continues. "Sometimes solos are required, and you have to understand the



David Rokeach

idiom to solo in it. It's not the same chops or sounds. The sounds help define the idiom, and that's not just equipment or tuning...it's touch."

The drummer's level of commitment has paid off with calls from Los Angeles conductor (and former Ray Charles arranger and conductor) H.B. Bamum to play several television gigs, backing up artists including Patti LaBelle, Aaron Neville, Lou Rawls, and Mavis Staples. His flexibility paid off again in creating interesting rhythm tracks on *NeverEnding Game*, the debut Island release by Dreadformation, which combines heavy hip-hop grooves with hot horns, cool acoustic piano, and heady rapping. "I'm really excited about this project," Rokeach says. "The drums helped give the music form. [Composer/bandleader] David Allen, Jr. would play me his demos, and then ask me to find something that worked. I'd usually play the first thing that came into my head, then write it down. And a lot of times the gut feeling was the best."

Robin Tolleson

## News...

**Chris McHugh** recently finished up Amy Grant's tour. He can be heard on Grant's new album, due out shortly.

**John Molo** is on Bruce Hornsby's newest record, *Hot House*, as well as a new album by Asleep At The Wheel and Mike Watt's *Ball-Hog Or Tugboat*. He will be going on the road with Hornsby in the spring.

While Suicidal Tendencies is on hiatus, **Jimmy DeGrasso** has been working with Alice Cooper as well as

doing some dates with Y&T.

**Herb Schucher** has been working with Lisa Brokop. Also, congratulations on his marriage to Regina.

**Jay Schellen** gigging with J. Ferron. He can be heard on the debut album by Murderer's Row.

**Zach Alford** on the road with David Bowie.

**Chris Vrenna** on tour with Nine Inch Nails.

**Albert Bouchard** on the Brain Surgeons' newest release, *Trepanation*.

**Deen Castronovo** is no longer with Ozzy Osbourne. Longtime Ozzy sideman **Randy Castillo** is back in the band.

Congratulations to Rhonda and **Rick Latham** on the birth of their daughter, Tori Rose.

Also, congratulations to Barbara and **Paul Wertico** on their new arrival, Talia Rose. (Roses seem to be popular these days!)

## Duran Duran's Steve Alexander

Not too long ago, Steve Alexander's musical credibility was in danger of being shot to pieces. In the late '80s, the Welshman was drumming for British teenybopper act Brother Beyond, but was, nevertheless, an accomplished musician. "I'd get recommended for gigs after being in that band, but people would think it was a joke," he recalls. "So I would say, 'Fair enough, here's a tape.' Thankfully, my playing would get me the gig. Even when I began to do clinic tours, which I've been doing for the last couple of years for Zildjian, I would still get laughed at before I went on to play."

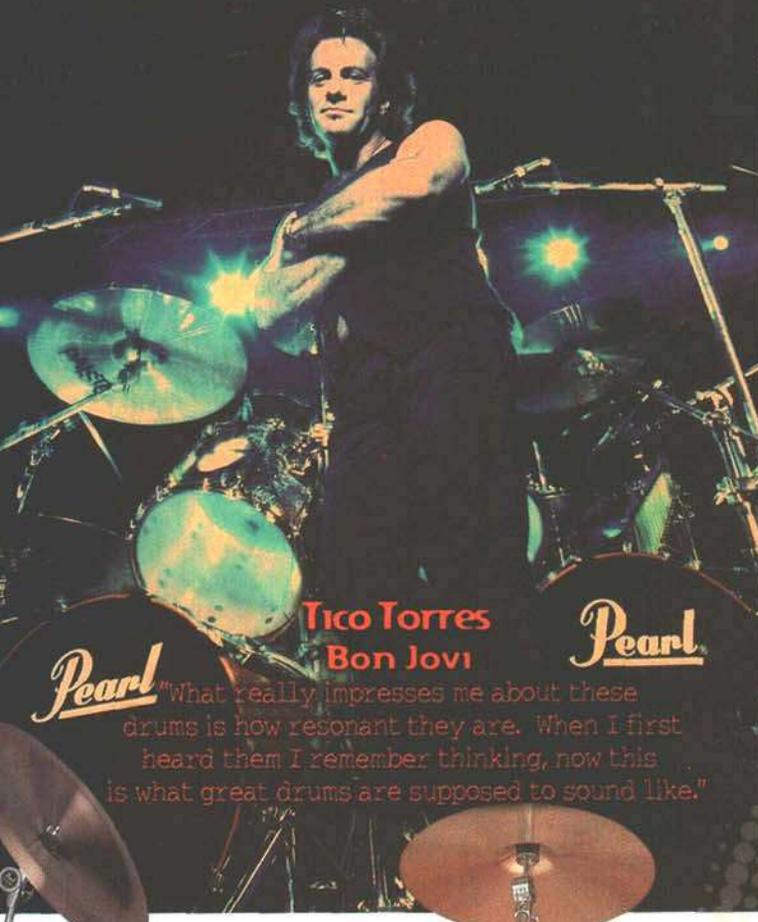
Nobody's laughing now, as Alexander is one of the U.K.'s fastest-rising drummers. He has been a star attraction on Zildjian's worldwide clinic tours, has been playing with Boy George, and has landed the spot as Duran Duran's recording and live drummer. "Because of the quality of Duran's last album, all of a sudden I've gotten instant respect from everyone. Warren (Cucurullo, guitarist) is quite demanding regarding what he wants from a drummer, and that suits me a hundred percent. We're working on a new album, which will be released soon. It seems very comfortable and relaxed when we all play together,

"I think Duran is a very challenging gig," Steve figures, "because of what they demand, and they've used Terry Bozzio and Vinnie Colaiuta on their albums. They know what makes a good drum track, so it's very gratifying for me to be playing at that level. Warren also wants me to play in his solo project, Thanks To Frank, which is this intense trio with fiendishly complex music. He used Vinnie on his album. So I've got that in my *Walkman* at the moment while I'm rehearsing for the gigs with Warren's band."

Teri Saccone



# We Couldn't Have Said

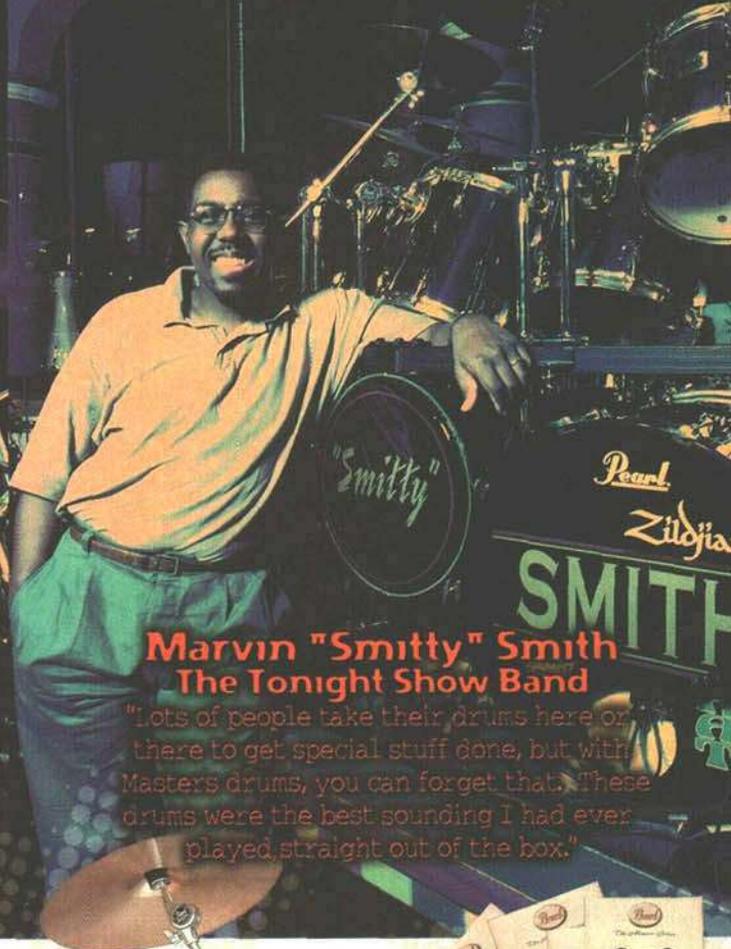


**Tico Torres**  
Bon Jovi

**Pearl**

**Pearl**

"What really impresses me about these drums is how resonant they are. When I first heard them I remember thinking, now this is what great drums are supposed to sound like."



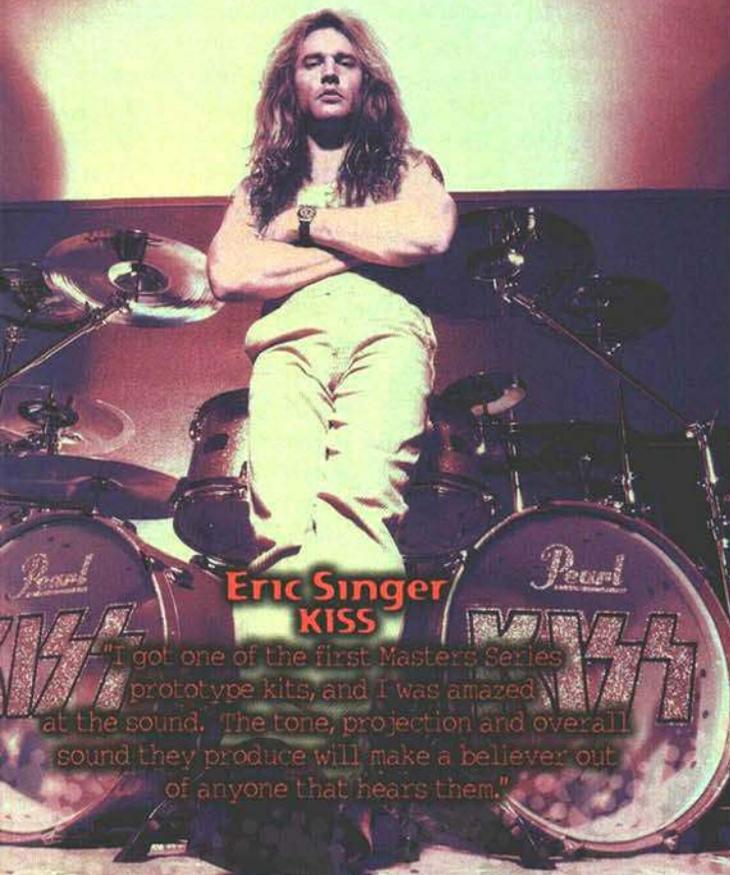
**Marvin "Smitty" Smith**  
The Tonight Show Band

"Lots of people take their drums here or there to get special stuff done, but with Masters drums, you can forget that. These drums were the best sounding I had ever played straight out of the box."



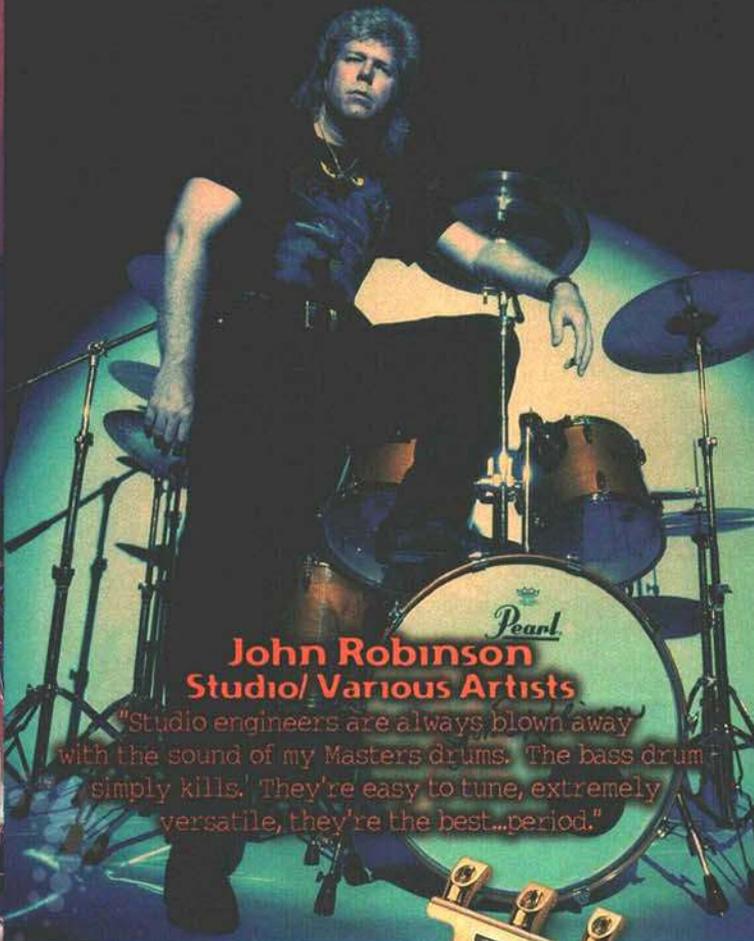
Free Masters Catalog. Check out the entire Masters Series line-up in this new catalog by simply sending a postcard to the address below.

# It Any Better Ourselves.



**Eric Singer**  
**KISS**

"I got one of the first Masters Series prototype kits, and I was amazed at the sound. The tone, projection and overall sound they produce will make a believer out of anyone that hears them."



**John Robinson**  
**Studio/ Various Artists**

"Studio engineers are always blown away with the sound of my Masters drums. The bass drum simply kills. They're easy to tune, extremely versatile, they're the best...period."

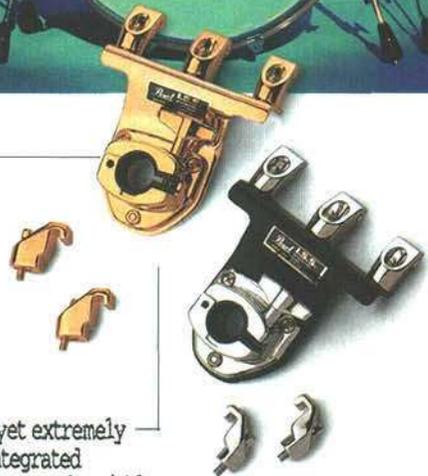
With the Masters Series you choose the wood. Masters Custom and Masters Custom Gold offer the warm resonant, full bodied tone of 100% aged, air cured Maple. Masters Studio features 100% hand selected premium Birch for a sound rich with stunning attack and a slightly pronounced low end presence. All Masters Series drums are 4 ply with 4 ply reinforcement rings.

Masters Series drums feature the most exacting shells found in the industry today. Our patented Heat Compression Shell Molding Process and exclusive adhesive formulation bond the four plies to create a shell that responds as if it were a solid, single piece of wood.

Four ply reinforcement rings can be found at both top and bottom of Masters Series drum shells. They are an integral part of our shell construction process providing strength at the critical point of head contact. A vintage style bearing edge has been added to create a fatter, classic style tone.

Our 31 step exterior finish is the most complex offered within the industry today. This exclusive technique takes one week per drum to fully complete.

Masters Custom offers you a choice of either beautiful chrome plated or gleaming 24k gold plated hardware.



Our simple yet extremely effective Integrated Suspension System is quickly becoming the most widely used suspension system available today. No other system can match its flexibility, tonal benefits and simplicity of use.



The best reason to play drums.  
Look for us on the Internet starting 12-95 at  
<http://www.pearldrums.com>

## Matt Sorum

**Q** I really enjoy your cool drumming when I listen to a Guns N' Roses album. The most amazing thing is your drum sound. What do you use for drums and cymbals in the studio?

Oliver Boese  
Knefeld, Germany

**A** Thanks for the kind words, Oliver. I use Mapex drums and Zildjian cymbals, and when I'm in the studio I try many different setups. Sometimes I'll use one rack tom—a 13" or a 14"—and two floor toms: 16" and 18". On ballads like "November Rain" and "Estranged" I used 10", 12", and 13" rack toms, along with the two floors. That gave me more pitches to work with on the tom fills I was doing.

I may use different sizes of kick drums, depending on the track. On a slow track, like a ballad, I'll use a 24"; on a faster rock tune I'll use a 22" to get a little more attack.

I use a lot of different snare drums, depending again on the track. For ballads I might use an 8x14 maple drum, or something even a little fatter or deeper-sounding. For an up-tempo song, like "You Could Be Mine," I might use a 6 1/2" brass drum or an old 5" Ludwig *Black Beauty*. I have a collection of about sixty different snare drums that I can choose from in the studio—and I'll bring most of them. I work with a lot of different sounds and textures, because I believe that the snare sound and the backbeat on the drum track makes a major contribution to the feel of the song. As a drummer, you should try to listen to the song and decide what kind of feel you want to put into the track, not try to be so much out on your own.

As far as drumheads go, I change those as well. I use Remo, and use everything from coated *Ambassadors* for a more open sound to coated *Emperors* for a thicker, fatter sound. On my snare drums I'll usually use a coated *Emperor* only because I hit so hard. On the kick drum I use a *Powerstroke 3*, which I love—and very little padding. But that depends on the track again. If it's a slower track I can open it up a bit; if it needs to be punchy I'll muffle it down a little.

I change my cymbal setups a lot in the studio. On Slash's *Snake Pit* solo album I used a different setup on almost every tune. I might use a 21" rock ride with a big bell sound on a rock tune, and switch to a K ride on a ballad. I love the A *Customs* for their sweet, high pitch range—but then again I love big KS. If I'm playing a ballad

and I want to hear that cymbal ring across four bars, I'll use something like a 20" K crash. It reminds me of John Bonham on "When The Levee Breaks." I'm also into splashes, pangs, and effects cymbals.

I should mention that the choice of equipment is not always mine (or any drummer's). A lot of it may be up to the producer. I just did a track on an album for an artist named Poe. It was produced by Dave Jerdan, who also produced Alice In Chains' *Dirt* and has worked with multitudes of people from the Rolling Stones to Jane's Addiction. I went into the studio in a very different situation from a GN'R session. Dave wanted a certain sound on the snare drum, and he loves a particular rental piccolo from Ross Garfield, the Drum

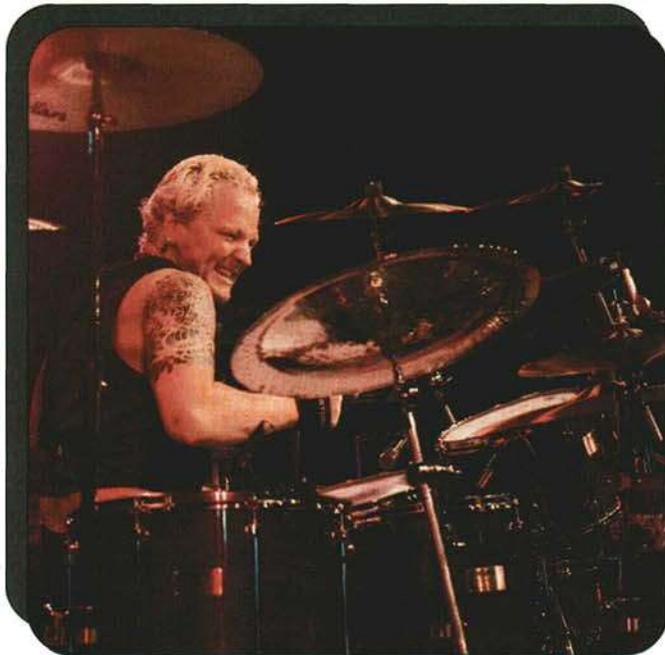
Doctor. So he asked me if I could play it. When I was playing it I didn't really like the way it sounded. But when Dave was done mixing the track, I could hear and understand exactly what he was going for. He laid a sample underneath it, and he needed the crack at the top from that piccolo drum.

On that same album Dave used a very different setup for recording the drumkit. He set up a P.A. in the studio, and ran the kick and snare through that into the room. I had never done that. Putting the bass drum into the P.A. gets it out to the room mikes and really fills the room for a bigger rock sound. Bands like Motley Crie, Metallica, and

Alice In Chains use that technique.

I worked with Phil Spector the other day on a Celine Dion record. There was already an existing track with a seventy-five-piece orchestra and Jim Keltner playing a backbeat on snare and brushes. I set up my whole kit, but Phil asked me, "Could you just play 'dum, dum, dum, de-dum, dum' on the toms?" I said I could, and then he said, "Good. Do that in every chorus." It was very similar to when Axl Rose asked me to play the "boom, boom, boom-boom-boom" fill over and over in "November Rain." To this day drummers ask me why I did that same fill twenty times. Mainly it was because Axl asked me to, and because he wrote the song and I respect that. Phil Spector wrote the song for Celine Dion, and he heard a certain thing—and I respected that. And it lent itself to that song. Besides, it wasn't a drum fill about Matt Sorum. It was for the song—period.

When you're working with a producer, he's the one with a vision of what the track is going to be like, so he's the guy you look to for guidance. You have to respect his opinion. That's basically what I've learned from working with producers. Besides, it's great to be able to collaborate with creative people.



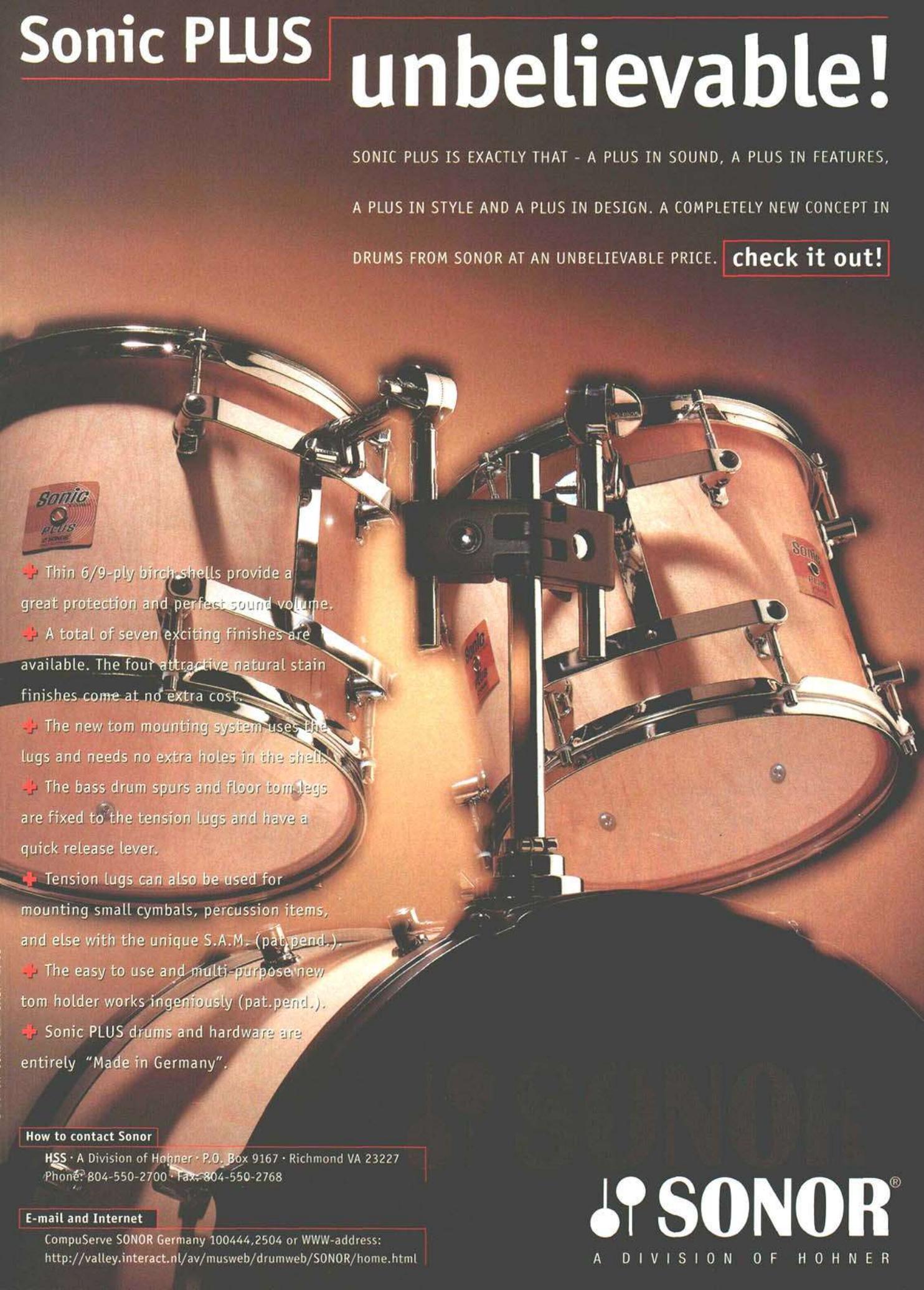
Eber Roberts



# Sonic PLUS

# unbelievable!

SONIC PLUS IS EXACTLY THAT - A PLUS IN SOUND, A PLUS IN FEATURES,  
A PLUS IN STYLE AND A PLUS IN DESIGN. A COMPLETELY NEW CONCEPT IN  
DRUMS FROM SONOR AT AN UNBELIEVABLE PRICE. **check it out!**



+ Thin 6/9-ply birch shells provide a great protection and perfect sound volume.

+ A total of seven exciting finishes are available. The four attractive natural stain finishes come at no extra cost.

+ The new tom mounting system uses the lugs and needs no extra holes in the shell.

+ The bass drum spurs and floor tom legs are fixed to the tension lugs and have a quick release lever.

+ Tension lugs can also be used for mounting small cymbals, percussion items, and else with the unique S.A.M. (pat. pend.).

+ The easy to use and multi-purpose new tom holder works ingeniously (pat. pend.).

+ Sonic PLUS drums and hardware are entirely "Made in Germany".

#### How to contact Sonor

HSS - A Division of Hohner - P.O. Box 9167 - Richmond VA 23227  
Phone: 804-550-2700 - Fax: 804-550-2768

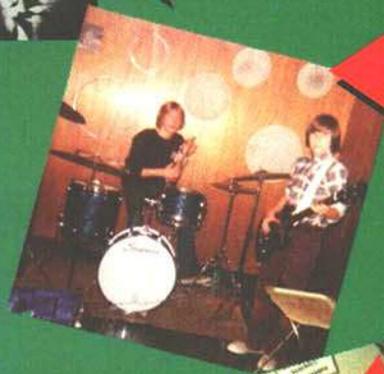
#### E-mail and Internet

CompuServe SONOR Germany 100444,2504 or WWW-address:  
<http://valley.interact.nl/av/musweb/drumweb/SONOR/home.html>

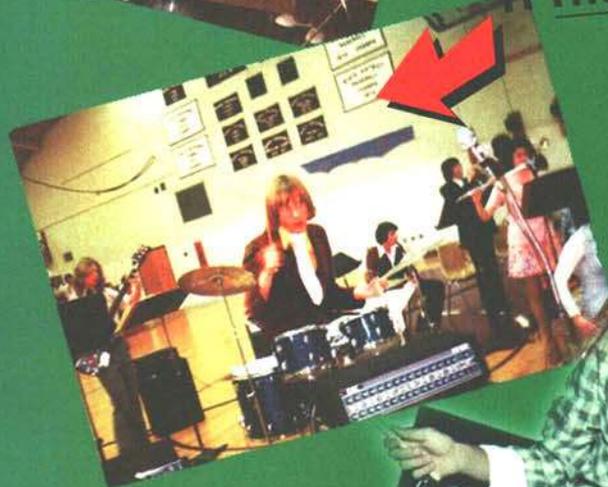
 **SONOR**<sup>®</sup>  
A DIVISION OF HOHNER



Gregg's dad, Bud (on his Slingerlands) has a gleam in his eye



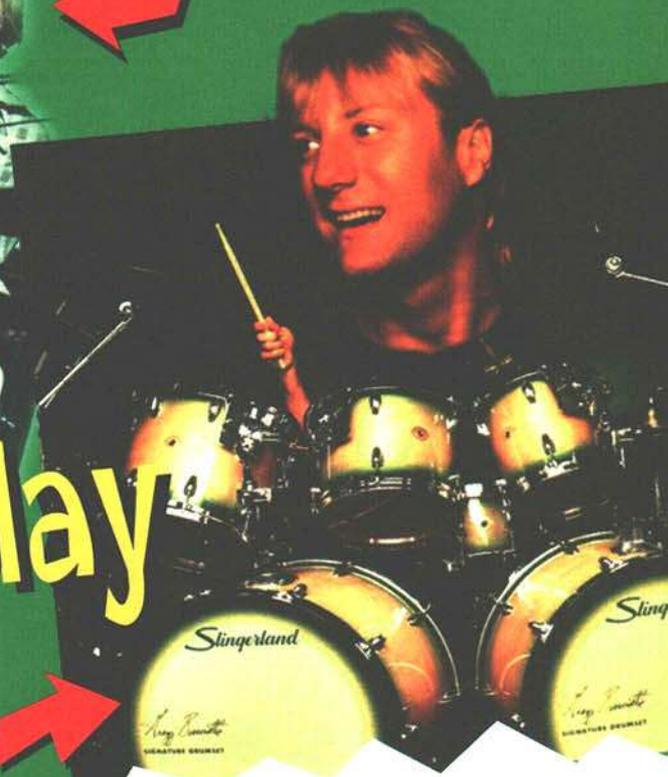
Very small Gregg (on his Slingerlands)



A much bigger Gregg (on his Slingerlands)



An older Gregg (on his Slingerlands) getting **HUGE** (nice jacket, Gregg)



**HUGE** guys play Slingerland!



INTRODUCING  
the Gregg Bissonette  
Signature Drum Set

For more information about Slingerland's complete line of drums including Studio King, Radio King and Beauty snares, contact your local authorized Slingerland dealer.



Outrageous Percussion Since 1928!

741 Massman Drive • Nashville, TN 37210 • 615-871-9841

A Division of Gibson Guitar Corp.

GO SLINGERLAND on CompuServe! To join call 800-524-3388, Rep. 548 <http://www.gibson.com>

# SABIAN Percussion

Percussion is more than rhythm... it's the sound that flavors the music. Whether it's Afro, Cuban or Latin – on a rack or in a drumset – SABIAN cymbals and effects can make your grooves move and claves cut. Play such rare sounds as the funky HH Thin Chinese, explosive Thunder Sheets, biting China Splashes, brash Rocktagons, and our multi-role El Sabor – the only 'latin' cymbal ever. SABIAN has flavors for every taste.



Clockwise from top: Cymbal Discs, Crotales, Finger Cymbals, Thunder Sheets.



"Estos 'Hand Hats' y el platillo 'El Sabor' fueron mis primeros platillos SABIAN. Ahora toco SABIAN exclusivamente."  
José Luis Quintana  
"Changuito"  
Gran percussionista  
Cubano

For a **FREE**  
NewsBeat catalog,  
contact:  
SABIAN Ltd.,  
Meductic,  
New Brunswick,  
Canada E0H 1L0  
Tel: (506) 272-2019  
Fax: (506) 272-2081

**SABIAN**  
Cymbal Makers  
**HEAR THE DIFFERENCE.**

"This El Sabor says it all for me. Who else but SABIAN has the ideas to make such great cymbals for percussionists?"  
Richie Garcia  
Hiroshima, Latin Percussion Specialist

Enrique Pla  
Irakere

Walfredo Reyes, Sr.  
Latin Great

Orestes Vilato  
Los Angeles Studios

Walfredo Reyes, Jr.  
Santana, Robbie Robertson

Chalo Eduardo  
Sergio Mendes

Jorge Bermudez  
Bermudez Triangle

Memo Acevedo  
Jazz Alliance

Martin Verdonk  
Congarilla

Karl Perazzo  
Santana

Robert Rodriguez  
Miami Sound Machine

Rafael Padilla  
Miami Sound Machine

Karl Vanden Bossche  
Sade, Incognito

Miles Bould  
Sting, Massive Attack

Kevin Ricard  
Los Angeles Studios

Bashiri Johnson  
Whitney Houston,  
Madonna

Bobby Sanabria  
Ascension

Carol Steele  
Sessions,  
Annie Lennox

Tito Puente  
Latin Great

Robby Ameen  
Reuben Blades,  
Seis del Solar

Vera Figueiredo  
Banda Nuapaco

Luc Boivin  
Montreal Studios

Steve Scales  
Sessions,  
Michael Bolton

Mike Aguilar  
La Mafia

Sola Akingbola  
Jamiroquai,  
Ronny Jordan

Ray Cooper  
Elton John,  
Eric Clapton

# SABIAN

# PRO

## Perfect Cymbals. Perfect Prices.

PRO is the newest SABIAN cymbal series. Precision-formed for absolute accuracy, the sounds range from thin and shimmering Studio models to hard and heavy Rock choices. Tonally tight and extremely bright sounding, these high-end Euro-style (non-cast) models possess a rare consistency of sound, delivering high-speed, clean and focused responses that cut above the rest, and get you heard.

"PRO cymbals have a cool sound that's very direct. I play them and HHs with my Signature Chinese. It's a great mix of high and low pitches, cold and hot sounds, with a wicked Chinese."

**Carmine Appice**  
(Guitar Zeus, Mother's Army)

### PRO. CREATED TO CUT.

PRO is a different type of SABIAN cymbal and sound. It's non-cast, so unlike AA, HH and AAX, which are rolled, shaped and hammered from raw bronze castings, PROs are formed with computer precision, while still getting the same hands-on attention to detail as other SABIANs.

#### HAMMERING AND LATHING

Differing degrees and types of hammering and

lathing are used to produce the different PRO models, ensuring a broad range of individual sound characteristics within this tonally consistent series.

#### BRILLIANT FINISH AND CLEAR-COAT PROTECTION

PRO cymbals are buffed to a great looking, high-gloss Brilliant Finish

before being hand-dipped in a thin, clear coating, for protection that keeps them looking their best.

#### PRICE CHART



Precision production methods cut PRO's prices without cutting quality, so you can add more of our best ever Euro-style cymbals to your setup for much less money.

"PROs are the best Euro-style cymbals SABIAN has ever produced."

**Barry Scott**  
(Production Manager)



# A TASTE OF PRO.

## PRO China Splashes

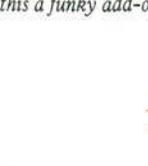
Trashy little upside-down cymbals stand alone or fit atop a crash... the latter eliminating the need for another cymbal stand.

## PRO Chinese

Heavily hammered bow and extreme edge angle add raw, cutting aggression.

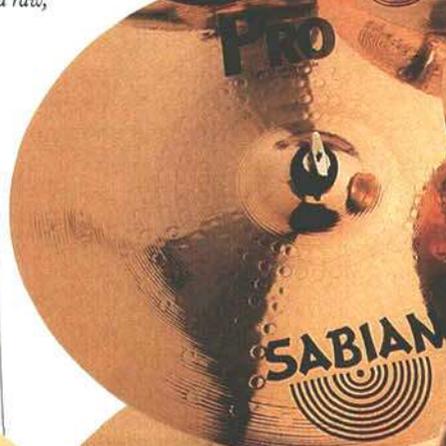
## PRO Splashes

Small-bell splash is high-pitched and fast.

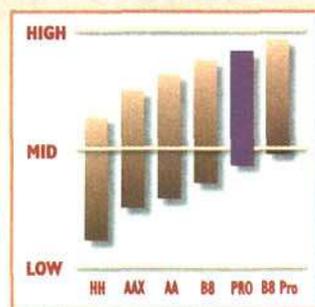


## PRO Studio Crashes

Thin, low-taper profile; response is fast and splashy.



## Relative Pitch



The high pitch of PRO means the sounds are exceptionally bright and will cut through in any music.

## PRO Fusion Hats

"These hats are quite, quite excellent: perfectly clear and defined, with a wonderfully focused attack." (Rhythm)

## PRO Dry Ride

Solid bow and bell are ideal for quick stick response, with distinct, spread-free definition.

"For me, it's the brightness of the sound... especially on stage. PRO really cuts."

**Mark Schulman**  
(Simple Minds)

## PRO Studio Ride

Thin bow and clear bell respond with shimmering tone and clarity.

## PRO Mini Chinese

Small size and tight, direct and edgy response make this a funky add-on.

"I think the low pricing of PRO is just as important as the sound... they're great cymbals, comparable to the best European brands, but nowhere near as expensive."

**Toss Panos**

(Steve Vai, Dweezil Zappa)



**HEAR THE DIFFERENCE.**

**FREE!**  
This year's *NewsBeat* catalog.  
Contact:  
SABIAN Ltd.  
Meductic  
New Brunswick  
Canada E0H 1L0  
Tel: (506) 272-2019  
Fax: (506) 272-2081

*Editor's note: A large percentage of the inquiries we receive for It's Questionable have to do with old or "vintage" drums. So from time to time we devote the entire department to such inquiries. Our first answer this month comes courtesy of Tama's very knowledgeable product specialist, Paul Specht.*

## Tama Superstar Drums

**Q** About three years ago I bought a seven-piece Tama *Superstar* kit with four single-headed rack toms and a double-headed 18" floor tom—all in a natural lacquer color and in fairly good condition. I'd like to know some of the kit's history: its original cost, the composition of the shells, and where I might find a 10" single-headed rack tom and a 16" double-headed floor tom to add to it.

Nathan Mainor, Jr.  
Matteson, IL

**A** "Your *Superstar* kit, with its single-headed toms, is what Tama referred to as a 'concert tom' set. (Others often refer to single-headed toms as 'melodic toms.') Concert tom sets were very popular in both our *Imperialstar* and *Superstar* lines until about 1983, when the trend in sets with all concert toms ended.

"*Superstars* featured six-ply birch shells and were offered in the U.S. from about 1978 until 1986. These were very highly regarded pro drums and were Tama's top-of-the-line drums until the debut of the *Artstar* series in 1985. Probably the *Superstar* kit that drum enthusiasts are most familiar with was Neil Peart's mammoth fourteen-piece kit in candy apple red that he used in the '80s.

"In 1978 there were two available lacquered or stained finishes. You refer to your set as being a 'natural lacquered color.' If your set is dark, it has a mahogany finish; if it's light, it's a maple finish. The earlier finishes were more matte or satin-style, while the later *Superstars* of the early to mid-'80s were done in very high gloss. Our 1978 catalog also shows a covered 'platina' (silver) finish.

"Based on all your information, your set

is most likely the *Superstar 7C* outfit, model number 9677, which retailed in 1979 for \$1,760. Your best bet for finding add-on drums would be to put an ad in the 'wanted' section of *Modern Drummer's* classified ad department. They may be hiding in someone's attic or garage somewhere."

*Editor's note: All of the following answers are provided by MD's crack drum historian, Harry Cangany.*

## Rogers Holiday Drums

**Q** I own a set of 1968 Rogers drums with the following information found on the sticker inside the bass drum: "Holiday model, serial #101512, Dayton, Ohio." I purchased the drums new back in 1968 and have kept them in good shape over the years. They are still used for rehearsal purposes and still sound very good. The set consists of the snare drum and its original stand, one bass drum, two shell-mounted rack toms with the original tom holder, two floor toms, and the original bass drum pedal and hi-hat. Any information and history regarding these drums would be greatly appreciated.

David J. Bruno  
Sicklerville, NJ

**A** "The Rogers drum company was purchased by CBS in the spring of 1966. The new owner continued to use the Covington, Ohio factory (built in 1953 by the previous owner, Henry Grossman) until the move to Fullerton, California in 1969.

"Your set is a variation of the *Londoner* outfit. I say variation because you have two floor toms. You didn't mention the drum sizes, the finish, or the model of the snare drum. I will assume a pearl covering and either a 20" or 22" bass drum, two 16" floor toms (Rogers made *very few* 14x14 floor toms), two cymbal stands, a *Swiv-o-Matic* tom holder, a bass drum pedal, and a regular snare stand. Your set listed in 1968 for \$760 (with a *Powertone* snare drum). A *Dyna-Sonic* snare would have added another \$60. Today, in great shape, your set is probably worth about \$1,100.

"The *Holiday* series was Rogers' name for their best toms and bass drums. The ten-lug *Dyna-Sonic*, in either metal or wood shell, was the top snare model. Today the wooden shell is very rare and sought-after. The metal and wood *Powertones* were eight-lug drums and are very common."

## Gretsch Drums And K Zildjian Cymbals



**Q** I'd like some information on my Gretsch kit and K Zildjian cymbals. The red sparkle kit includes a 20" bass drum, a 13" mounted tom (with no vent hole), a 14" snare drum, and a bass drum pedal that says *Floating Action*. The cymbals include a 20" ride, an 18" crash, and 13" hi-hats. (The bottom hi-hat cymbal is cracked.) I'm especially interested in the value of the kit.

Scott Goetter  
no address given

**A** "You have a pre-'71 Gretsch kit that appears (from the photo) to be in great shape. The snare is the *Name Band* model, which featured the *Micro-Sensitive* strainer. All of the parts to the snare and the other drums seem to be original. A tom-tom with no vent hole dates the kit from the mid-'50s to the mid-'60s, slightly

favoring the latter. Are there three or six plies of wood? My guess would be six plies, with silver paint on the interior. That narrows us down to the late '50s to mid-'60s. The snare stand may not be Gretsch, but the pedal is (although it was made for Gretsch by Camco).

"The K Zildjian cymbals were imported and sold by Gretsch during the same period, and are highly prized. It's too bad your 13" bottom hi-hat cymbal is cracked. I'd guess from the configuration of the kit and the sizes and condition of the cymbals that a 'little old jazz player' owned and loved this drumset. There are many dealers who can help you complete the set should you want to add a Gretsch hi-hat and floor tom.

"Value is subjective. There are Gretsch aficionados who constantly seek out pristine examples. On the other hand, many buyers would view these drums as simply 'old fashioned.' But at this moment in time, an estimate of the retail value of each piece would be: bass drum—\$225; 9x13 tom—\$225; snare drum & stand—\$275; pedal—\$25; 20" ride—\$200; 18" crash—\$150; 13" hi-hats (bottom cracked)—\$100. The total comes to \$1,200."

## Premier Drums



**Q** I enclose a photo of my vintage Premier kit. It includes a 20" bass drum (serial number 8086), a 12" tom (#2999), a 14" floor tom (no number), and a 14" snare (#1097). All the drums feature mahogany shells. Can you tell me the kit's age and model?

Len Nigro  
Verona, NJ

**A** Premier drums kept the same basic look from the 1960s to the mid-'90s. But from some clues in your picture—such as tom legs and bass drum spurs—I would peg your set as a '70s model. At that time, the American distributor of Premier was Selmer Musical Instruments (then a division of Magnavox). Your four-piece set with the metal snare was initially called the *PD101* and later the *Raider*. Premier has always made wonderful equipment, and your drums are beautiful. Enjoy them!"

## Ludwig Snare Drum

**Q** I recently received a Ludwig chrome snare drum as a gift from my girlfriend (who is also a drummer). It has the "keystone" logo with the number 144082 engraved on it. It has the lift-style internal muffler, and the strainer is chromed with the script "Ludwig" insignia at the bottom.

I'd like to know the approximate age of this drum. My own experience leads me to think it's from the mid- to early '60s. Am I close? Also, is there any way to protect the chrome from rust and "dimpling"? The drum is in near-mint condition and I'd like some tips on how to keep it that way. I am especially concerned since it will be played on my regular gig, which is outside and subject to Florida's humidity.

Lee Shivley  
Tampa, FL

**A** "I'm very familiar with your drum—which is unquestionably a Ludwig *Supraphonic*. I played the same model exclusively for over twenty-five years until mine was retired and replaced by snares from my collection.

"The *P4067* Tone Control—the flip arm with three lines in the handle—was a disaster for many owners, because the interior compression spring often gave way and the arm flapped. By 1967 Ludwig started to revert to the *P4066* round-knob tone control that is, theoretically, still in use (with a larger knob)—when anyone wants such a creature. On the other hand, the *P83* strainer on your drum is the best one Ludwig ever made.

"Ludwig put serial numbers on drums by 1967 so that the owners could insure them and recognize them. Ludwig and its competitors kept no record of serial numbers, and the odds of four or five drums in a set having consecutive numbers would, no doubt, baffle even Mr. Spock.

"Ludwig made pre-serial number *Supraphonics* from brass, which plates really well. Serial numbered snares are made from an alloy...or brass...or God knows what. (They built from what was affordable on the metal market.) The first and third choices can be prone to pitting and rusting. To protect your drum, you should always wipe it off and put it in a sealed bag and/or case between gigs. You can also try to coat the drum with a clear acrylic spray. Lacquer is used on brass. Perhaps if you call an antique refinisher or paint store they could give you advice on what material to use.

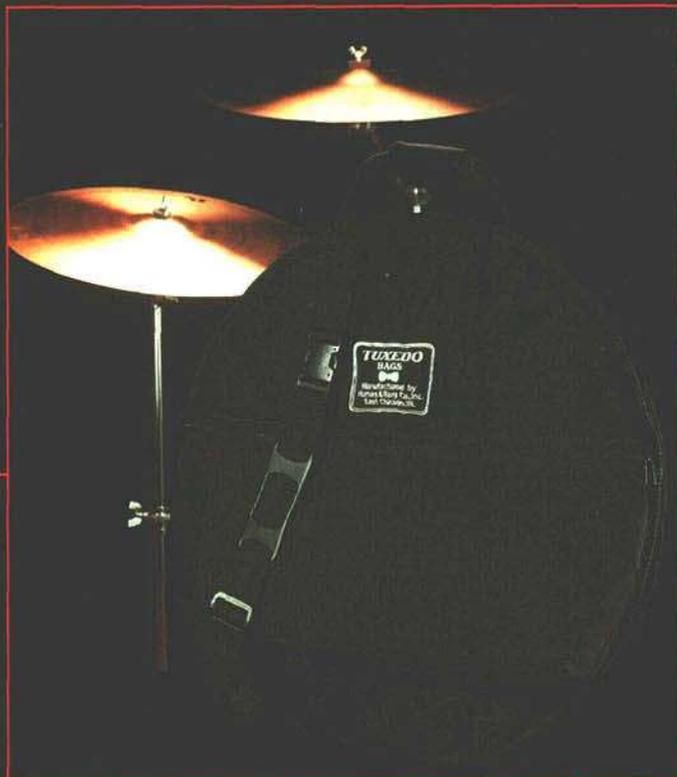
"Good luck with your thirty-year-old prize. And by the way, what did you give your girlfriend?"





Whether it's a world tour or a quick trip to the gig, make sure you go in style with heavy duty, light-weight Humes & Berg Tuxedo padded cymbal and drum bags. Now from the world's largest manufacturer of fibre drum cases comes the most extensive, most up-to-date, most contemporary design of padded bags for the discriminating percussionist.

Our **Tuxedo** padded cymbal bags have been designed not to wear out. The bottom of our cymbal bag is completely reinforced to insure that your cymbals will not cut through the bottom of the bag. There is a huge outside pocket which can actually hold any size stock bag or any size mallets that you wish it to accommodate. The bag comes completely equipped with carrying handles and a heavy duty shoulder strap with non-slip shoulder pad. Truly a handsome functional, needed piece of equipment to transport your valuable cymbals.



Humes & Berg **Tuxedo** Drum Bags, of course, are designed by the world's largest manufacturer of fibre cases, with the complete Humes & Berg quality in each and every product. Now you can be assured that you have the perfect fit for your drums. We offer you the finest padded drum bags available. Also please keep in mind that the *Tuxedo* padded drum bags can also fit inside your Humes & Berg custom built fibre carrying cases should you so desire.

**AVAILABLE IN FINER  
MUSIC STORES EVERYWHERE**

**HUMES & BERG**  
MFG. CO., INC.

4801 Railroad Ave., East Chicago, IN 46312

# NASHVILLE . . .

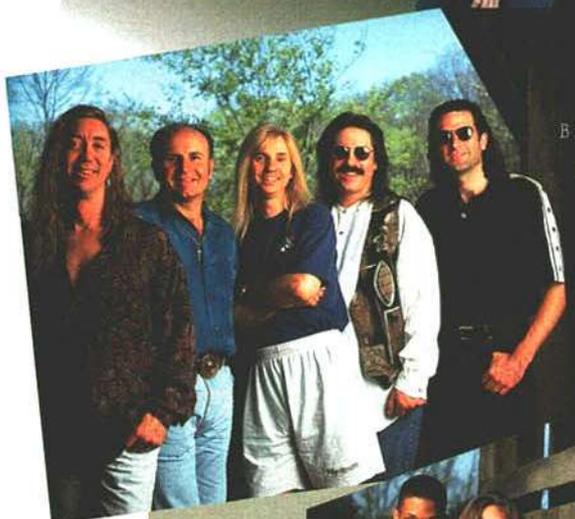
PAISTE'S

TOMMY WELLS  
ERIC NELSON

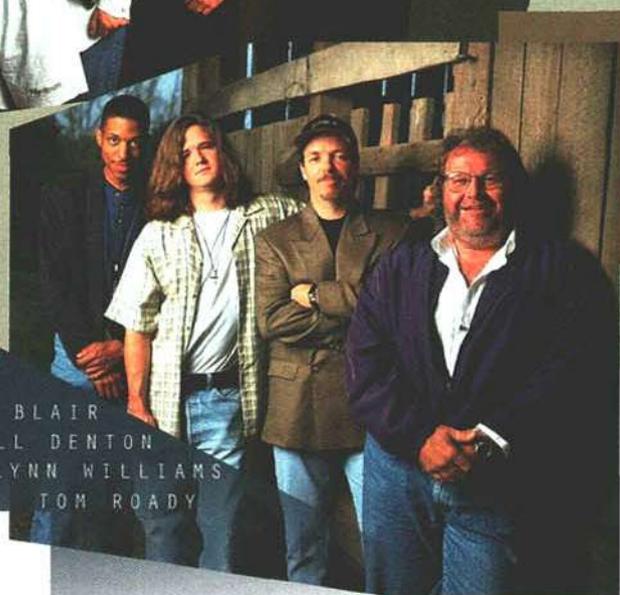
STEVE BREWSTER  
JERRY KROON  
JOHN GARDNER



BILL MARSHALL  
JIM ERICKSON  
LOUIE WEAVER  
JOHN DITTRICH  
DAVID HUFF



J. D. BLAIR  
WILL DENTON  
LYNN WILLIAMS  
TOM ROADY



J. D. BLAIR  
**SHELBY LYNNE**  
 STEVE BREWSTER  
**MICHAEL W. SMITH**  
 BEN CORBETT  
**THE FOUR TOPS**  
 WILL DENTON  
**DC TALK**  
 JOHN DITTRICH  
**RESTLESS HEART**  
 ERNIE DURAWA  
**THE TEXAS  
TORNADOES**  
 JIM ERICKSON  
**BOBBY COCHRAN**  
 JOHN GARDNER  
**DON WILLIAMS**  
 RAFAEL GAYOL  
**CHARLIE SEXTON  
SEXTET**  
 STEVE GROSSMAN  
**GIBSON/MILLER  
BAND**  
 MARK HERNDON  
**ALABAMA**  
 DENNIS HOLT  
**RECORDING ARTIST**  
 DAVID HUFF  
**GIANT**  
 JON KNOX  
**WHITEHEART**  
 CRAIG KRAMPF  
**PRODUCER &  
RECORDING ARTIST**  
 JERRY KROON  
**RECORDING ARTIST**  
 PAUL LEIM  
**RANDY TRAVIS**  
 BILL MARSHALL  
**THE BAMA BAND**  
 MARK NASH  
**PRAY FOR RAIN**  
 ERIC NELSON  
**MARTINA MCBRIDE**  
 TOM ROADY  
**RECORDING ARTIST**  
 JOHN STACY  
**MARK CHESTNUT  
BAND**  
 RON TUTT  
**NEIL DIAMOND**  
 LOUIE WEAVER  
**PETRA**  
 TOMMY WELLS  
**RECORDING ARTIST**  
 JACK WHITE  
**RECORDING ARTIST**  
 LYNN WILLIAMS  
**LEROY PARNELL**  
 DONY WYNN  
**BROOKS & DUNN**

**PAiSte**  
CYMBALS SOUNDS GONGS

To get free Paiste literature and stickers or to get any Paiste artist's setup,  
please call 800/472-4783 or write Paiste America, 460 Atlas Street, Brea, CA 92621, USA. Fax +1-714/671-5869

## Mapex Orion MapleTech Drums

Mapex's *Orion MapleTech* series incorporates new hardware innovations and increased shell, finish, and lug selections from which drummers can create their own unique setups. All *MapleTech* shells are made of 6-ply North American maple, with 45° bearing edges counter-cut for optimum head seating and performance. The drums are available in seven transparent lacquer finishes and three natural wax finishes.



The series offers three separate models. *Orion Custom Maple* drums feature 7.8mm-thick shells matched with full-length chrome lugs. *Orion Birdseye Maple* drums are identical except for an outer veneer of birdseye maple wood. *Orion Traditional Maple* models have "vintage-style" 5mm-thick shells on all toms and 7.8mm-thick shells on bass and snare drums. *Traditional Maple* drums also feature individually mounted 24-karat gold-plated lugs.

The *MapleTech* series also boasts the *Omni Directional Telescoping Tom Holder*, said to provide drummers with maximum possibilities in tom positioning while increasing shell resonance. The system does not enter the bass drum, and it has individual tom holders that can each be adjusted vertically or horizontally. The holder itself can move back and forth in a two-inch range along the bass drum shell, allowing drummers to pull or push their mounted toms towards or away from the batter head. **Mapex, c/o Washburn Int'l, 255 Corporate Woods Pkwy, Vernon Hills, IL 60061-3109.**

## Suraya Hemp Fiber Shell Snare Drums

Suraya Percussion is now offering snare drums with shells composed of 100% hemp fiber composite material. Hemp is an organic, "environmentally friendly" substance with a consistency similar to that of wood (in composite board form), and is said to produce familiar, wood-like tones. The drums are available in a vari-

ety of finishes and hardware appointments, in sizes ranging from piccolos to 8" deep. They vary in price from \$400 to \$700 depending on the extent of custom fabrication. For detailed literature on the advantages of industrial hemp fiber, including a 48-page book, send \$5 to Suraya. (Other inquiries will receive a standard product brochure.) **Suraya Percussion Components, One Cottage St., Box 27, Easthampton, MA 01027, tel: (413) 529-2319.**

## Grover Drums And Snare System

Grover Pro Percussion has added five new models to its snare drum line. A 6 1/2x14 *Concert* snare features black anodized low-mass tube lugs, *CST* (composite) shell, *Cam-Lever* strainer with snare extenders, five-point adjustable micro-fine



tuning, special air dispersion vent, and Grover's own *Silver/Bronze* snares. It lists for \$810. A 5x14 version is priced at \$790; a 4 3/4x13 piccolo sells for \$760.

Grover's new *Symphonic* snares offer the same hardware configuration as the above-listed models, but feature 10-ply all-maple shells finished in a hand-rubbed clear lacquer. Drums are available in 6 1/2x14 (\$840) and 5x14 (\$820) sizes.

Also available from Grover is their *Performance Snare System*, available in *Jazz*, *Club*, and *Stadium* models at \$39. Each of these straight, non-spiral snare models is also available with silver (bright) or bronze (dark) strands. The system retro-fits onto any conventional snare drum. **Grover Pro Percussion, Inc., 22 Prospect St., Unit #7, Woburn, MA 01801, tel: (617) 935-6200, fax: (617) 935-5522.**

## Applied Microphone Technology A-95 Mini Drum Mic'



Applied Technology's A-95 drum mic' is an American-made, ultra-miniature microphone designed to clip on to the rim of any drum. Each unit features a super-cardioid element, a built-in shock mount, an LED phantom power indicator, and anodized aluminum construction. The mic's offer a frequency response of 50Hz to

20kHz and can withstand sound pressure levels (SPLs) of up to 141 dB. They weigh only 1.6 ounces, including their cable.

**Applied Microphone Technology, P.O. Box 715, Scotch Plains, NJ 07076, fax: (201) 994-5139.**

# Remo Product Introductions

Among new products and services introduced by Remo are fully customized drumheads and shells, *Muff'l* strips for customized bass drum muffling, and two new sizes of marching bass drums.



Remo's custom art department has the equipment and expertise to accurately render logos, Pantone colors, custom colors, airbrush treatments, original artwork, photo reproductions, "or just about anything anyone can dream up" onto heads or drumshells. The usual turnaround for a custom

request is three weeks, and cost is determined by the cost of the head or shell requested, production costs, and "editing" cost (an hourly rate to cover any time and materials necessary to create or manipulate the art). Call Remo's art department for accurate quotations.



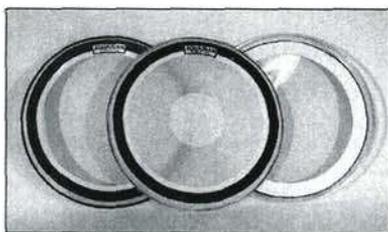
Remo's *Muff'l* sound absorber is now available in strips. Two 9' lengths of 1 1/4" x 7/8" self-adhesive foam strips are contained in each plastic pack (priced at \$15.50). The strips have pre-cut notches to help them bend into a perfect circle around the circumference of the bass drum and are said to be easy to apply and secure.

In the area of

marching percussion, Remo has added a 14x16 bass drum to their *Triumph* series (\$510), and a 12x16 bass drum in their lighter *Bravo* series for younger players (\$310). **Remo, Inc., 12804 Raymer St., N. Hollywood, CA 91605, tel: (818) 983-2600, fax: (818) 503-0198.**

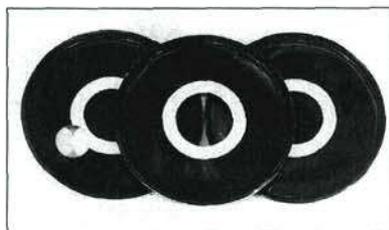


## Aquarian Super Kick And Regulator Bass Drum Heads



of felt and is said to "float and breathe with the drumhead," producing a sound that is "deeper, fatter, and bigger than any other pre-muffled head on the market." Heads are available in single-ply, double-ply, or single-ply coated with a power dot. A 22" two-ply head lists for \$67.50.

Aquarian's *Super Kick* bass drum batter heads feature a "narrow" muffling ring approximately half the width of the company's *Impact* muffling ring. The new "floating muffling system" is made

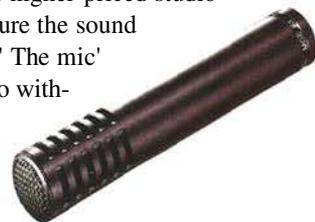


Also new from Aquarian are *Regulator* front bass drum heads. A 10 1/2" felt muffling ring floats with the head "to preserve tone quality and depth" and eliminate the

need for blankets or pillows inside the drum. The heads are available in black or white only, with a 7" hole in the center, a 4 1/4" hole off to one side, or no hole at all. A 22" head is priced at \$53.50. **Aquarian Accessories, 1140 N. Tustin Ave., Anaheim, CA 92807, tel: (714) 632-1230, fax: (714) 632-3905.**

## Beyerdynamic MCE 83 Microphone

Beyerdynamic's new *MCE 83* is a studio condenser microphone suitable for instrument miking. The mic's back electret technology is said to give it a wide frequency response, making it ideal for all formats of recording. Beyerdynamic states that the *MCE 83*'s cardioid characteristics are "similar to higher-priced studio microphones," allowing it to "capture the sound required with the greatest of ease." The mic features a heavy-duty brass body to withstand the rigors of studio use.



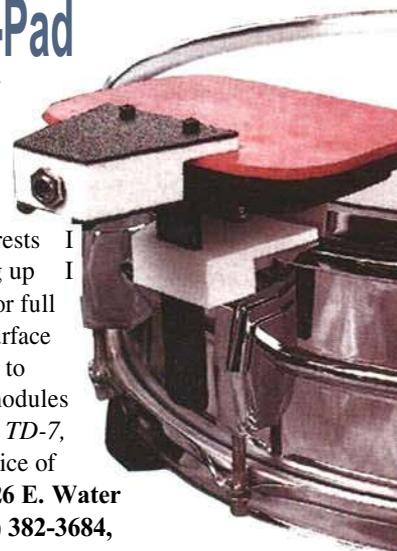
**Beyerdynamic, 56 Central Ave., Farmingdale, NY 11735, tel: (516) 293-3200, fax: (516) 293-3288.**

## Pro Wrap Cable Ties

Kajo Company offers *Pro Wrap* reusable hook-and-loop cable ties designed like a belt with a buckle. Wrap a tie around a cable bundle, slip the excess strap through the buckle, pull tight and seal down to grip the bundle securely. Available in three lengths and in black, gray, and green colors. For free samples and information contact **Kajo Company, 6640 E. Snowdon Circle, Mesa, AZ 85215, (602) 830-9798.**

## Concept One Add-A-Pad

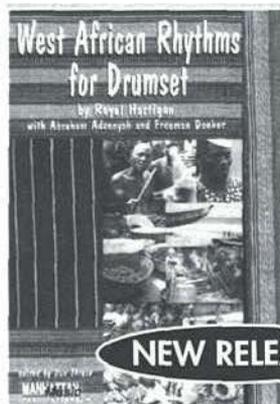
Concept One Percussion has introduced the *Add-A-Pad*, an accessory electronic trigger pad that mounts onto the rim of any acoustic drum, using only one of the drum's tension bolts. The pad rests I over the surface of the drum taking up I only a 4" by 5" space—allowing for full playability of the acoustic drum surface below. The unit has been designed to work with most trigger-to-MIDI modules (Alesis *D4*, Yamaha *TMX*, Roland *TD-7*, etc.) It carries a suggested retail price of \$99. **Concept One Percussion, 126 E. Water St., Decorah, IA 52101, tel: (319) 382-3684, fax: (319) 382-5261.**





# WARNER BROS. PUBLICATIONS INC.

## MANHATTAN MUSIC BOOKS



### West African Rhythms for Drumset

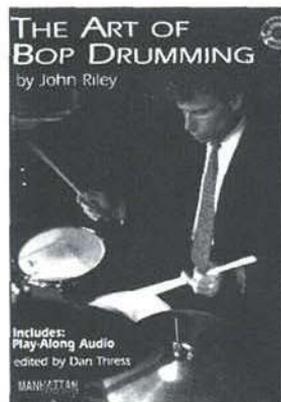
"THIS IS THE FIRST COMPREHENSIVE WORK THAT BRINGS THE SOUND, FEEL, AND SPIRIT OF WEST AFRICAN MUSIC TO THE DRUMSET. I HEARTILY RECOMMEND THIS UNIQUE BOOK."

C. K. LADZEKPO

"5-STAR" MODERN DRUMMER

**NEW RELEASE**

MMBK0057CD — \$24.95/CD

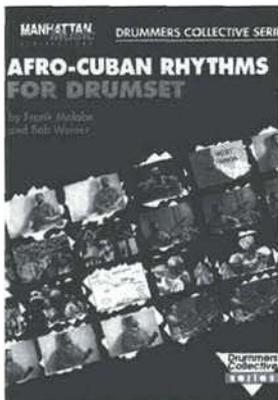


MMBK0056CD — \$24.95/CD



**NEW RELEASE**

MMBK0058CD — \$19.95/CD

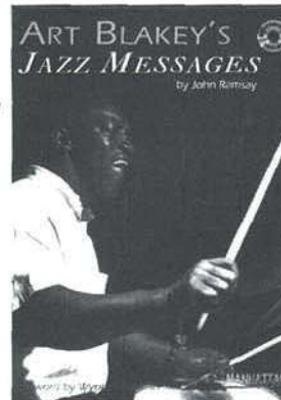


MMBK0001CD — \$26.95/CD

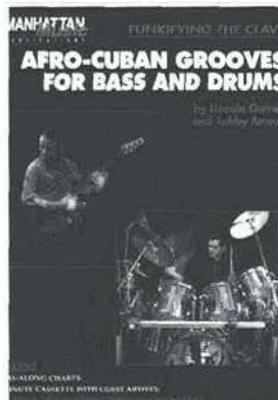


**NEW RELEASE**

MMBK0043CD — \$24.95/CD



MMBK0059CD — \$24.95/CD



MMBK0004CD — \$29.95/2 CDs!



MMBK0009CD — \$29.95/2 CDs!

### ALSO AVAILABLE

ADVANCED CONCEPTS—Kim Plainfield \$29.95/CD MMBK0011CD

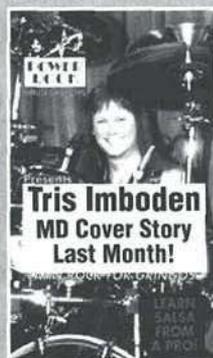
THE ESSENCE OF BRAZILIAN PERCUSSION AND DRUMSET—Ed Uribe  
\$24.95/CD \$21.95/tape EL03920AT/CD

PRACTICAL APPLICATIONS USING AFRO-CARIBBEAN RHYTHMS/PART 1  
Chuck Silverman \$24.95/CD \$21.95/tape EL03692AT/CD

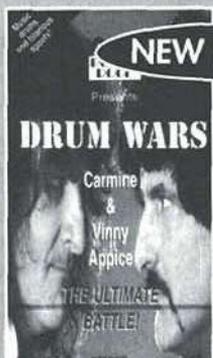
LESSONS WITH THE GREATS—  
Kenny Aronoff, Gregg Bissonette, Terry Bozzio,  
Peter Erskine, Steve Smith and Dave Weckl  
\$18.95 MMBK0017

## POWER ROCK VIDEO SERIES

### VIDEOS



PRV10 — \$29.95



PRV13 — \$19.95

**NEW RELEASE**

Power Rock—Sampler Video \$9.95

PRV13 Carmine and Vinny Appice—Drum Wars \$19.95

PRV1 Carmine Appice—Drum Clinic Video \$29.95

PRV10 Tris Imboden—Latin Rock for Gringos \$29.95

PRV11 Rick Gratton and Paul Delong—Live at P.I.T. \$29.95

PRV12 Kato J. Peragine—Special Effects Drumming \$29.95

PRV2 Carmine Appice—Realistic Rock The Video \$29.95

PRV5 Rick Gratton—Rick's Licks \$29.95

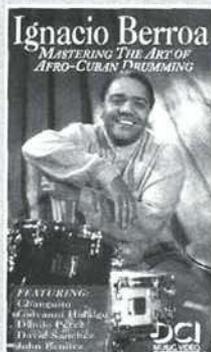
PRV7 Mike Boyko—Speed Bass Drums \$29.95

PRV8 Fred Coury—Rock Drumming Basics \$29.95

PRV9 Slim Jim Phantom—Rockabilly Rocking Swing \$29.95

# THE STANDARD IN PRINT, AUDIO & VIDEO

## DCI MUSIC VIDEO



VH0215—\$39.95



VH0216—\$39.95



VH0245—\$19.95



VH0199—\$39.95



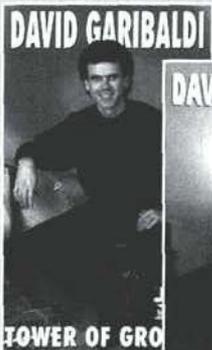
VH0238—\$39.95



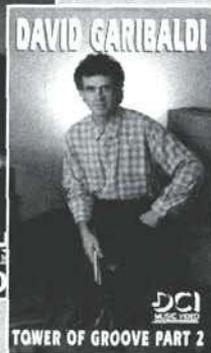
VH0129—\$39.95



VH0189—\$39.95



VH0187—\$39.95



VH0188—\$39.95

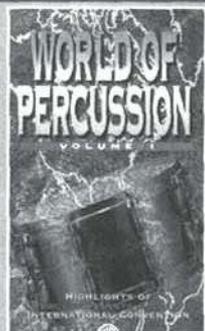


VH0196—\$39.95



VH0197—\$39.95

## PERCUSSIVE ARTS SOCIETY SERIES



Taped live at the 1994 PASIC Convention in Atlanta, these tapes are both entertaining and informative. Whether used as tools to sharpen playing skills or simply enjoyed for their musical memories, they turn the excitement of the convention's clinics and concerts into vital additions to today's musical library.

## PAS VIDEOS—\$19.95

- PAS9402 Bob Moses—Drumset Clinic
- PAS9403 Terri Lyne Carrington—Drumset Clinic
- PAS9404 Emil Richards—Cymbal & Gong Technique
- PAS9407 Escovedo Family—Afro-Cuban Percussion
- PAS9412 Jim Chapin—Drumset Masterclass
- PAS9414 Bill Molenhof—Mallet Electronic
- PAS9418 Chuck Silverman—Drumset Clinic
- PAS9424 Steve Houghton—Drumset Masterclass
- PAS9426 Common Ground—Concert
- PAS9427 Escovedo Family—Concert
- PAS9400 Convention Highlights (\$49.95—140 min.)

## HIGHLIGHTS VIDEO SERIES—ONLY \$19.95



VH0250—\$19.95



VH0246—\$19.95

Item #	Artist/Title	Video(V)	Book(B)	Price
Total Price:				

Name \_\_\_\_\_ Country \_\_\_\_\_  
 Address \_\_\_\_\_ Apt.# \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Visa  Mastercard Card # \_\_\_\_\_  
 Exp. \_\_\_\_\_ Signature \_\_\_\_\_

Make check or MO Payable to: Note Music Service Dept. MD 1/96 P.O. Box 4340 Miami, FL 33014  
 Add \$5.00 shipping and handling per order (\$6.00 per tape outside the U.S.)  
 FL and NY State residents add local sales tax.

**NOTE**  
service music

IN CANADA: Warner Chappell Music Canada Ltd.  
 85 Scarsdale Rd. Suite 101, Don Mills, Ontario,  
 Canada M3B2R2 416-445-3131  
 PAL ORDERS (Europe): Music Mail Ltd., P.O. Box 69,  
 Gravesend, Kent DA12 3AD tel. 0474-813813

Available at your local music retailer or CALL TOLL FREE 1-800-628-1528 ext. 215/214

When it comes to picking cymbals  
there are really only two kinds:  
the kind you like  
and the kind you don't.



At UFIP, even though we're dedicated to making the best cymbals, we realize that when it comes to picking the best cymbals good and bad aren't absolutes. They're just personal preferences based on what's right for the way you play. Which is why no matter how many cymbals you try we think you'll find that there really are only two different kinds: The kind you like and the kind you don't.

Play what you like.



UNIONI FABBRICANTI ITALIANI PIATTI  
exclusive U.S. distributor  
Drum Workshop, Inc • 101 Bernoulli Circle • Oxnard, CA 93030 • Tel (805) 485-6999 • Fax (805) 485-1334  
UFIP International • Theaterstrasse 4-5 • 30159 Hannover • GERMANY

**UFIP**  
EARCREATED CYMBALS

**AYOTTE**  
CUSTOM DRUMS

MATT CAMERON  
soundgarden



Ayotte Drums 2060 Pine Street Vancouver BC V6J 4P8 Canada

Tel: (604) 736-5411 Fax: (604) 736-9411 [ayottedrums.com](http://ayottedrums.com)

# P.J.L. Percussion Drums

by Rick Van Horn

**An individualistic design philosophy gives these new American-made drums a look and sound all their own.**

P.J.L. Percussion is a new line of American-made drums created by drummer/designer Peter Ladka in Greenwood Lake, New York. According to Peter, he spent years experimenting with different shell configurations "on a trial-and-error basis" before settling on the two he now offers. The *Classics* line features toms with 5-ply shells and 3-ply reinforcing hoops and bass drums with 6-ply shells and 3-ply hoops. The *Contemporary* series uses 8-ply shells for toms and bass drums, with no hoops. (All P.J.L. snare drums feature 8-ply shells with no hoops.)

P.J.L. drums feature all-maple shells, precision-cut and hand-sanded bearing edges, and shell interiors with hand-rubbed oil finishes. They also feature machined-brass *R.E.A.L.* (Resonance Enhancing Active Lug) lugs—which are a special feature of P.J.L. drums and will be discussed in detail later.

For the purpose of our review Peter sent us a *Classics* kit finished in a see-through aquamarine stain. The kit consisted of an 18x22 bass drum, 9x10 and 10x12 rack toms, 12x14 and 14x16 suspended "floor" toms, and a 5x14 snare drum. (Peter also sent along a 6x13 snare drum finished in see-through root beer stain.) Peter recommends the use of RIMS mounts for P.J.L. drums, and our test drums were fitted with them. Beyond that he leaves the choice of hardware to the consumer and offers none. We mounted the drums on a rack graciously provided to us by Gibraltar.

## R.E.A.L. Lugs

What makes P.J.L. drums different from most others is Peter Ladka's philosophy regarding drum lugs—which he is not shy about expressing. "Due to the air space inside the hollow die-cast lugs found on most drums today," he says, "a portion of the drumshell's resonance is being absorbed. In many cases this problem is enhanced when an 'insulator' is placed between the lug and the shell. This can be paralleled to methods of sound *dampening* employed by many recording studios today. Multiple layers of material cause vibrations to be subdued, not enhanced. As a result, insulators and foam packing simply do not work, and they actually restrict shell projection and resonance. For this reason *R.E.A.L.* lugs are crafted from solid brass and are secured *directly* to the shell—collectively creating an instrument that resonates as one body."

P.J.L.'s *R.E.A.L.* lugs are essentially small blocks machined from 7/8" hexagonal brass stock. Each block is affixed to the drumshell with a single allen-head bolt, and each is fitted with a swivel nut to receive the tension rod. The highly polished lugs are small, unobtrusive, and fairly attractive—in a utilitarian sort of way. The fact that they are brass while the rest of the hardware on the drums is chrome may bother a few people, appeal to some, and not make any difference at all to others—depending on their aesthetic tastes.

## Sound

It would be impossible to conclusively verify Peter Ladka's philosophy without a battery of scientific instruments to measure all of the variables involved. It becomes a matter of hearing subtle differences in a drum's tonality, response, and sustain. Well, the



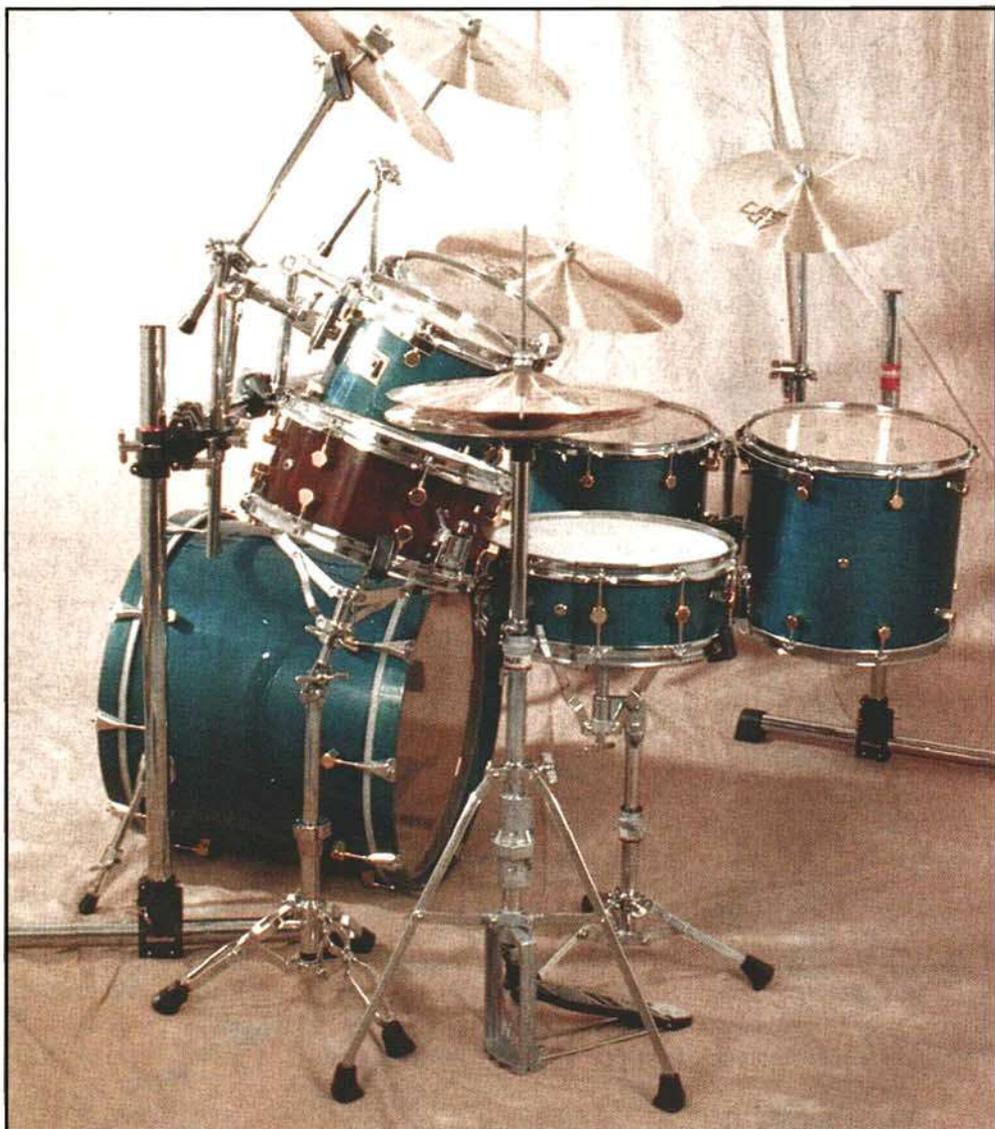
P.J.L. drums had all of those features—*especially* sustain—in spades, so there must be something to Peter's theory.

The toms came fitted with clear Remo *Ambassador* batters top and bottom, and with this head combination they produced a very fat sound, with lots of punch and attack. The hand-rubbed oil finish on the interior of the drums kept them sounding warm and deep (as opposed to the bright, reflective sound that can be produced by a heavier sealant or a lacquer interior finish).

We had the P.J.L. kit set up in our product-testing room during an open house at our office recently, so lots of drummers got a chance to play it and comment on it. Some preferred the toms with a low tuning, remarking on how big and full they sounded. Others thought that tuning was a little "tubby"—but they were impressed by the sustain of the toms when the heads were cranked up a bit.

Listening to the P.J.L. kit being played by other drummers gave me a different perspective—and the impression that the bass drum was in a world of its own. It was fitted with the Evans *EQ3* head/pillow system (including a 5" hole in the front head). That head configuration—and 18" of depth—combined to give the bass drum a *tremendously* big, deep, punchy sound. And it was a *controlled* sound, too—even though the *EQ3* muffling pillow was placed so its smaller end just touched the front head, and the "business end" was actually 2" away from the batter head!

The way the bass drum sounded with a twin-ply batter head made me wonder whether the toms would sound as deep and round with similar heads. So I fitted them with Cannon *Attack Thin-Skin 2* batter heads from among those sent for the review included elsewhere in this issue. I was very pleased with the result. The drums lost some attack and sustain, but in return they picked up warmth and roundness—and greater focus on the low-end fun-



damental tones. I thought that this character made the toms blend a bit better with the bass drum, but that's a matter of personal taste. In any case, it's a testimonial to the performance of a drum when you can theorize what it should sound like with a specific head—and achieve that sound, with no unpleasant surprises.

When it comes to snare drums, I tend to favor medium-weight, single-ply batter heads as the best compromise between the equally desirable attributes of sensitivity and durability. So I was happy with the coated *Ambassadors* fitted on the P.J.L. snares. In terms of drum sound, the 5x14 produced the kind of pleasing, woody snare sound that you'd expect from a premium ply snare drum. It had good snare sensitivity and excellent projection, and it could produce both a respectable fatback sound (when tensioned loosely) and an impressive "crack" (when tightened up a bit). It might not have quite the penetration of a solid-shell wood snare, but such drums can be a little on the one-dimensional side, while this drum would be excellent for virtually any purpose or musical situation. (For example, it responded well to brushes, yet didn't "choke" when slammed with the butt end of a *2B* stick.)

The 6x13 snare was an absolute joy to play. I'm beginning to think that 13" is the optimum diameter for a snare drum. Everything you want from a snare seems to be enhanced at that

#### WHAT'S HOT

- unique lug design for one-body resonance
- exceptional sustain
- beautiful appearance

#### WHAT'S NOT

- snare throwoff can be sluggish

size: crispness, quick sticking response, cut and projection, and snare sensitivity. And where you might think a smaller drum would automatically put you into higher pitch ranges, that can be tailored by the depth of the shell. For example, the 6" depth of the P.J.L. 13" drum gave it good bottom, while the smaller diameter gave it great top end. That's a winning combination, and the drum's 8-ply shell made the most of it. The fundamental tone was solid (and surprisingly *big*), while the crispness and crack of the drum really took the sound out front. The root beer stained finish gave the drum a visual richness, too; I'd love to see an entire kit in that color.

### Fittings

As I said earlier, no stands are offered by P.J.L., so the only hardware to talk about is the actual fittings on the drums themselves. We've already discussed the lugs; other points to mention include the drumkey-operated tension rods on the bass drum (a plus!) and the throwoffs on the snare drums. The throwoffs were of a design I hadn't seen before. The lever employed a side-to-side action, which, in turn, operated an assembly that moved up and down in a vertical track to raise or lower the snares. I found the mechanics of this design a little sluggish. In fact, the throwoff on the 5x14 snare tended to bind significantly. However, Peter Ladka has informed me that he's already converted to a more familiar, generic side-throw strainer, which will be fitted on all P.J.L. snares.

### Appearance

Drum finishes just keep getting better and better as technology in that area improves. It might be in the chemistry, it might be the mechanics of spraying, or it might just be that more and more drum craftsmen are gaining experience and savvy when it comes to finishing drums. P.J.L. drums are no exception. Peter Ladka's

work in this area is simply exquisite. The aquamarine finish on our test kit was deep and lustrous, with the natural maple wood grain showing through to good advantage. The finish, according to P.J.L.'s catalog, is achieved by applying colored stain directly to the wood's surface, then applying lacquer in multiple, finely sprayed layers, and finally hand-buffing the finish to a high luster. (P.J.L. offers a total of fourteen stains, four opaque finishes, and three coverings as "standard" items, but stresses that their policy is that "any finish is possible." Brass plating of drum hardware is also available as an option.)

### Conclusions And Prices

Peter Ladka has done his homework. He's taken what's well-known about the properties of maple shells, combined it with his own research regarding ply configurations, and added a dash of personal philosophy when it comes to lugs. Into that mix he has thrown a dedication to craftsmanship and personal attention to every detail of a drum's construction. He also maintains a willingness to make drums in virtually any size and with any finish desired by a given buyer. The result is a new brand of American-made drums that looks and sounds as good as just about anything out there.

P.J.L. drums are not bargain-priced; that would be too much to expect from what is essentially a custom-made line. But they are competitive with other premium brands. The drums are sold essentially "a la carte" as individual pieces (either with or without RIMS), but you may find a package kit available at your local dealer. Our review kit, for example, carries a retail package price of \$5,300 (with the 5x14 snare drum). The 6x13 snare is priced at \$690. If you can't find P.J.L. drums in your local drum shop, contact the company at P.O. Box 1709, Greenwood Lake, NY 10925, tel and fax: (914) 477-9504.

---

# Attack Thin Skin Drumheads

by Rick Van Horn

## High performance and low price make these new heads exceptional values.

When I reviewed the Cannon twin-ply *Deadheads* (now called *Attack 2s*) back in the November '92 *MD*, I found that they offered tremendous durability and an undeniably distinct tonality, but that they were a bit *too* thick and, well, *dead-sounding*—at least for live performance use. On the other hand, when Rick Mattingly reviewed *Attack* coated single-ply heads in March of 1995, he found them to have "a focused sound with plenty of impact and a great deal of sustain and volume." (We both liked the performance characteristics and response of Cannon's Japanese-made *Dynaflex* film—which resembles the *Mylar* used on other heads but has an acoustic identity all its own.) I figured

that if Cannon could only come up with a twin-ply head that was somewhere in between the *Deadhead* and the *Attack* series, they'd have a real winner.

Enter the *Attack Thin Skin 2*. This new head features one paper-thin ply on top of a second, medium-thin ply. A 1"-wide, ultra-thin ring of glue at the perimeter of the playing surface serves as a bond and muffling agent between the two layers. The film itself is not glued into the head's collar, however. Instead, a steel locking ring secures the film into an aluminum channel. (This system is so secure that Cannon guarantees all *Attack* heads against pull-out for the life of the head.)

We were sent both clear and coated *Thin Skin 2* heads to try. I was very impressed with the performance of the clear versions on both tom-toms and bass drums. According to a press release, the heads were supposed to produce "a fat, wet sound with plenty of attack" and "maximum durability with resonant tones and studio

warmth." That may sound a little high-handed, but it's exactly what the *Thin Skin 2* clear models did. They were neither too sharp nor too mellow, they were controlled yet offered plenty of round, clear projection, and they seemed extremely resilient. This last quality was made evident in two separate ways: The heads offered excellent stick/beater rebound, and they held up to heavy playing extremely well without pitting. All in all, the *Thin Skin 2s* seemed to be the perfect compromise between the clarity, attack, and sustain of a single-ply head and the warmth, depth, power, and durability of a twin-ply head. I was really impressed!

The coated *Thin Skin 2s* added a different dimension to the drumhead sound. The coating used by Cannon is called *Dynaflex*. It's made in the U.S. and shipped to Taiwan (where the heads are manufactured), and it's a bit thicker than the coating found on most coated heads. As such, it added a bit of muffling to the sound (taking down some of the roundness and resonance), while at the same time enhancing the attack sound. Overall, the coated heads sounded dryer and flatter than the un-coated versions. I didn't care for them as much on tom-toms or bass drums as I did the clear heads, but I found them excellent on snare drums. They were more sensitive than a heavier, twin-ply coated head would be, while offering more durability (and player confidence) than a single-ply head. I think they'd be an excellent choice for a medium- to heavy hitter who didn't want to sacrifice drumhead response and drum sensitivity simply to get a head that wouldn't break.

By the way, I tried the twin-ply batter heads with two types of bottom heads: Cannon's standard one-ply clear *Attack* heads, and their new one-ply *Attack Thin Skins*. (Ah yes, they have them in single-ply too! More on that in a moment.) As you might expect, the thin bottom heads projected more overall resonance—along with greater brightness and more high end. The slightly heavier *Attack* heads didn't produce quite the clarity of their thinner cousins. On the other hand, they did concentrate their projection in the lower pitch ranges, giving the drums a fatter, rounder overall sound.



But what about the one-ply *Thin Skins* as batter heads, you ask? Well, they offer a very melodic sound and terrific sensitivity. (They're available in clear and coated; the coated models offer outstanding brush response on snare drums.) But we're talking paper-thin heads here—probably around the weight of a Remo *Diplomat*, if not thinner. So for classical or light jazz applications they'd be dynamite, but I can't recommend them as general-purpose batter heads.

The *Attack* series includes 12", 13", and 14" medium and thin snare-side heads (very responsive and still guaranteed against pull-out). All of the other heads I reviewed are available in sizes from 6" to 24". (A series of ported, one-ply front bass drum heads is also available.)

I did have one problem with the *Attack Thin Skin* head series. (Actually, it exists in all of Cannon's *Attack* heads.) For some reason each head is stamped only with the "Attack Series" logo. There's no indication of what model of head it is. Only on the original package is the head identified. This may sound like nit-picking, but if you're rummaging through a spare-heads bag in a hurry (like during an emergency change in the middle of a gig) you don't want to have to identify which head you're grabbing by its look or feel. You want to be *sure*. Labeling each head model would just be a matter of creating a few rubber stamps or silk screens, and it would really make an important contribution to the usefulness of the heads.

Representative prices for *Attack Thin Skin* single-ply heads (in coated or clear) include: 10"—\$9; 12"—\$11; 14"—\$14; 16"—\$16; 20"—\$26.50; and 22"—\$30.50. The clear *Thin Skin 2s* go for: 10"—\$10; 12"—\$12; 14"—\$16.50; 16"—\$19.50; 20"—\$28; and 22"—\$37. (Add \$1.50 per size for coated models.) If your drum store doesn't stock *Attack* heads, contact Cannon Percussion at 2773 E. Midlothian Blvd., Struthers, OH 44471, tel: (800) 282-0110, fax:(216)755-6400.

### WHAT'S HOT

- Thin Skin 2s offer excellent compromise between single- and double-ply head sound and performance
- all heads guaranteed against pull-out
- Dynaflex film offers a unique resiliency and "feel"

### WHAT'S NOT

- heads are not labeled to identify individual model

# Pro-Mark Autograph Sticks

by Rick Van Horn

Over the past few months Pro-Mark has added several new models to their *Autograph* series. Some are actually familiar models that have been adopted by specific artists, while others are totally new designs. Let's take a look at each in terms of its dimensions, playing feel, and sound on drums and cymbals. (For the purpose of comparison, we tested each stick on a 20" Paiste *Alpha* series *Full Ride* cymbal, and on a P.J.L. 12" rack tom.)

**TX5CW Charlie Adams.** Charlie's stick features a *5B* shaft (19/32" in diameter, 16" long) with a *5A* tip and a thinner taper. A *5B* is a good, middle-of-the-road size in terms of weight and resulting volume, but the narrow taper on Charlie's stick helps give it extra rebound and a lighter balance than you'd expect. It produces a good, medium-bright cymbal response and gets a solid fundamental tone out of a tom-tom.

**TX717W Rick Latham.** Rick's stick is based on a *5A* shaft (9/16" in diameter, 16" long) but features a fairly gradual taper to a

## WHAT'S HOT

- Jonathan Moffett double-ended model offers two different tips
- Bill Bruford maple stick feels big, but plays light and fast
- Michael Carvin model offers warm, subtle ride-cymbal sound and exceptional dynamic control

## WHAT'S NOT

- Millenium II finish can be a bit slippery if your hands are dry

thin neck and a small, barrel-shaped wood tip. This design makes the stick fairly light in weight, with good balance and rebound. It also produces a cymbal response that is just slightly "pingy-er" and a bit more defined than the *Charlie Adams* model. In terms of drum sound, Rick's model exhibited a characteristic that was consistent among all of the sticks in our test group that featured a narrow neck and small tip: It pulled a bit less sound out of a tom than the thicker-necked, heavier-tipped models.

**TXALW Ringo Starr.** Ringo's stick is basically an elongated *5A* (9/16" in diameter, 16 1/2" long). The extra length makes it a bit front-heavy, reducing rebound but adding impact power. As a result, it gets a louder, "clangy-er" sound out of a ride cymbal, and pulls a bit more tone out of a tom-tom than a standard *5A*. It would be a great stick for players who like a little more "reach" but don't want to go up to larger model to get it.

**TX733W Michael Carvin.** Michael is a tasty jazz player, and his stick reflects his style. It's slightly smaller in diameter than a *5A* (17/32") and is 16" long, and it features a very short taper to an extremely thin neck and a *tiny* round wood tip. That neck/tip combo elicits a dark, warm, subtle sound from a ride cymbal, with a lot less pure impact "ping" than any other stick tested here. And even though the stick feels a bit front-heavy due to the short taper, it still pulls a little less out of a tom-tom than would a stick with a larger tip—perhaps offering a little more dynamic control.

**SX735W Steve Ferrone.** Now we start getting into the larger models. Steve's stick is long (16 3/16") and moderately thick (19/32"), and has a jazz-style tip on a gradual taper to a beefy neck. This gives it a powerful downstroke, with a loud, dark sound on a ride cymbal and plenty of impact power on a tom-tom. It's not a huge stick, but it plays like one.

**SD-9 Bill Bruford.** Bill has given his autograph to Pro-Mark's existing *SD-9* model—but only in maple. This gives the fairly large stick (19/32" in diameter, 16 1/4" long) a much lighter weight than you'd expect, and consequently a much faster action. This feel is further enhanced by the gradual taper to a moderately thin neck.

Maple is not only a lighter wood than hickory, it's also softer, so the stick sound on a ride cymbal is a bit subdued, even though the tip is a reasonably large acorn shape. Realistically speaking, you



can't expect this stick to be as durable as a hickory stick, but it sure feels comfortable in your hand. (A hickory model is available, by the way).

**TX808W Paul Wertico.** Paul has chosen one of Pro-Mark's most popular models to endorse as his choice. The stick is 19/32" thick and 16" long, and features a thick neck and a large, round tip. This is definitely an impact-oriented stick, although it feels surprisingly more balanced than some of the thinner models in our test group. It produces a *lot* of "clang" on a cymbal, and really pops the sound out of a tom-tom. Paul's model is the hickory version with wood tip; other versions are listed below.

**TX722N Jonathan Moffett Duo.** Jonathan is famous for his showmanship (among his other talents), and part of that is his penchant for stick twirling. So it's no surprise that he might opt for a double-ended stick. But Jonathan also tours in arenas and stadiums around the world, so he still needs a stick that can produce plenty of sound, and that he can hold on to comfortably. So his design features a 2B-diameter shaft (5/8") with a standard 2B taper, neck, and nylon tip on one end—and a larger, stronger 2S neck and tip at the other. This provides a choice in impact power and corresponding volume—albeit at the higher end of the scale overall. The stick is quite comfortable when held at either end (which would not be the case if the neck were a 5B taper or smaller), and is reasonably well balanced. Rebound and feel are what you'd expect from a stick this size, and the large nylon tips produce loud, bright ride-cymbal sounds and punchy tom response. This may look like a novelty stick, but it could prove quite versatile—and entirely practical—for any high-volume gig where a little "flash" was desired. (And even if you're not a stick twirler, it might be handy to have two volume levels available from one stick while still retaining a legitimate "tip" sound as opposed to that of a butt end.)

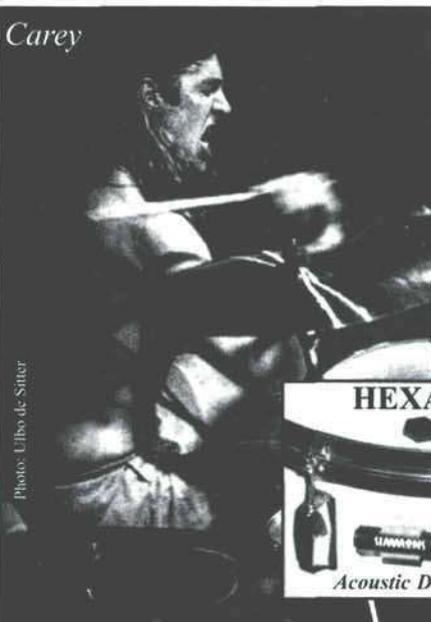
All of our test sticks were produced with Pro-Mark's *Millenium II* manufacturing process. They were all of premium quality in terms of straightness, color, grain, etc. The big thing with this new process, however, is that the sticks are supposed to get a little tacky as your hands warm up, thus making them easier to hold. Unfortunately, I couldn't experience this phenomenon, because my hands don't get warm and moist when I play. In fact, I have more of a problem with *dry* hands, and I found the *Millenium II* finish a little slippery on that account. On the other hand (no pun intended), I've spoken with about a dozen devoted Pro-Mark players, many of whom have had problems with sticks slipping due to perspiration, and they all sing the praises of the new finish.

The sticks in our test group are available only in hickory with wood tips, with the exception of the *Bruford* model (maple with autograph, hickory without autograph), the *Wertico* model (hickory and wood tip with autograph, oak or hickory with wood or nylon tips without autograph), and the *Moffett* model (hickory with two nylon tips). They are all priced at \$9.25 per pair, with the exception of the *Ringo* model (\$9.75) and the *Moffett* model (\$10.75).



## The Drummer's Choice!

Carey



"By far, the most sensitive Trigger I've ever used!"

*Joey Carey*  
"TOOL"

HEXABUG

Acoustic Drum Trigger

For Information on the Hexabug Trigger and other Simmons Products see your local dealer or call/write to:

**SIMMONS**  
technology working for the drummer

**SIMMONS SERVICES**  
6573 Neddy Avenue  
West Hills, CA 91307  
Tele/Fax: 818-887-6708

## BRING YOUR DRUMS BACK TO LIFE!

*Drum Doctors' Custom Shop Services Include:*

- Precision Bearing Edges
- Repearling • Refinishing
- Custom Drum Manufacture
- Maintenance & Restoration

*Let Drum Doctors take care of your drums the way we do for Vinnie Colaiuta, Jim Keltner, Terry Bozzio and Chad Smith.*

*Call today for a free estimate!*

**818-506-8123**

**Drum Doctors**  
The drum sound specialist.

Studio Quality Rentals • Expert Teching & Tuning  
Custom Shop Sales & Repairs • Professional Cartage

# "These drums are absolutely startling"...

## ...Simon Phillips

As one of the original members of the Starclassic design group, Simon Phillips is one of the most important reasons *why* Starclassic drums are "absolutely startling." Simon's exacting approach to drum sound made his contributions to the development of Starclassic immeasurable.

"The big, big difference about these drums is that they all have die-cast hoops," remarks Simon. "Die-cast hoops do seem a little 'harder'...and I think that is something one has to get used to, but tuning precision and tuning longevity are better because die-cast hoops don't warp or bend like triple flanged hoops."

The strength of die-cast hoops makes another stand-out Starclassic feature possible: the Star-Cast Mounting System\*. Star-Cast is *simply* easier...easier to set-up, easier to change heads and easier to pack up at the end of the night. Says Simon: "It's a very serious, very elegant system of suspending the drum. You just unscrew these three rubber things, and the drum comes away in your hand."

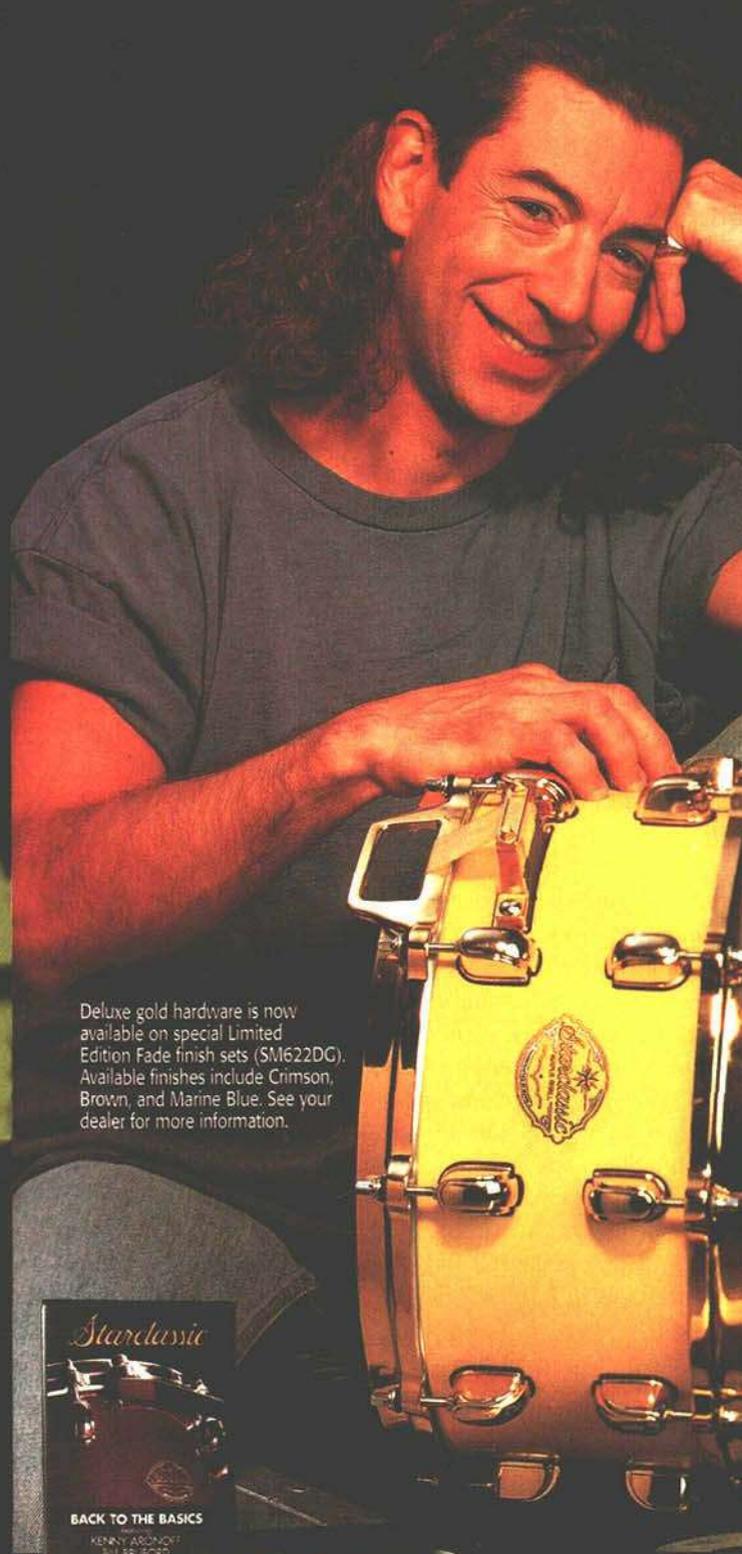
Die-cast hoops and the Star-cast Mounting System are just two of the many features that make Starclassic "the ultimate drum." But there's more. A visit to your Starclassic Dealer will help you understand how much more.

Perhaps Simon says it all..."I played 38 shows in Europe and Japan where everybody just freaked out about these drums...they loved the sound of them. Now you'd have a pretty tough time taking them away from me."

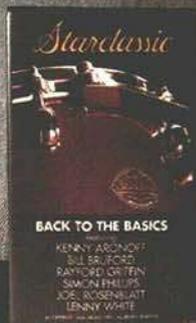
# Starclassic

**BACK TO THE BASICS**  
A Division of TAMA Drums

For a full color Starclassic catalog send \$3.00 (\$5.00 in Canada) to: Starclassic, Dept. MDD42, PO Box 886, Bensalem, PA 19020 • PO Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec, H8T-2P1.



Deluxe gold hardware is now available on special Limited Edition Fade finish sets (SM622DG). Available finishes include Crimson, Brown, and Marine Blue. See your dealer for more information.



**Just released...**  
**Back to the Basics**, a 42 minute stereo video featuring Kenny Aronoff, Bill Bruford, Rayford Griffin, **Simon Phillips**, Joel Rosenblatt and Lenny White. For a Back to the Basics video plus a free Starclassic catalog send \$9.00 (\$15.00 in Canada) in check or money order to: Starclassic, PO Box 886, Bensalem, PA 19020 • PO Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec, H8T-2P1.

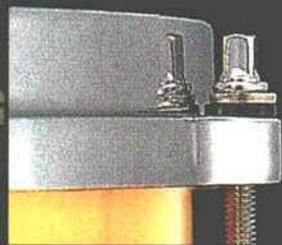
1995  
MUSIC & SOUND  
Award

Most Innovative Acoustic Drum  
STARCLASSIC  
January 23, 1995

Starclassic Drums have been voted the **Most Innovative Acoustic Drum of the Year** by Pro Drum Shops and Musical Instrument Retailers across the U.S.A.

Music & Sound Award Copyright, THE MUSIC & SOUND RETAILER MAGAZINE Trademark, Testa Communications

## The Keys to Starclassic Sound & Strength



Die-cast hoops (left) are somewhat more expensive than the triple flanged hoops (right) found on most pro drums, but they offer better consistency, strength and attack. The resonant highs of die-cast hoops work beautifully with the warm lows of Starclassic's super-thin shells for incomparable dynamic range and tone.

The Star-Cast Mounting System\* allows unrestrained shell resonance and total tom isolation. Unlike other systems each bracket arm is specifically sized for each drum so even hoop tension is ensured. Remove just three rubber-coated Star-Cast attachment bolts and "the drum comes away in your hand."

\*The Star-Cast Mounting System is licensed under Percussion patents

# Simon Phillips

## Change Of Direction

By William F. Miller  
Photos by Aido Mauro

It begins as a groove, holding all of the elements together. Then variation—altering the perception of the time. Enter the toms, with polyrhythmic, extended fills that blur barlines. Cymbal crashes abruptly bring it back to the repeating riff, but then a three-note-per-tom "round-house" fill whirls over the huge kit. More cymbal crashes, this time "out of time," followed by the bass drums introduced within tom accents. A clean single-stroke roll on the snare leads to cymbal explosions—intensity building. Double bass 16ths enter, switching to rumbling 16th-note triplets with crashes, driving the solo to its end. And finally, with one *enormous*, complex unison band figure, the song erupts in ending.

An amazing drum solo, to be sure.

The song? "Indian Summer."

The album? *Symbiosis*.

The drummer? Simon Phillips.

Yes, Simon Phillips' new album contains some of that same unbelievable drumming we've *almost* learned to expect from him. (He still manages to surprise.) But while the playing here is spirited and more inspired than ever, Simon's real growth can be witnessed in his songwriting, the compositions on *Symbiosis* coming from a different direction

from his previous work.

This new artistic depth can in part be linked to his move three years ago from his home in England. After a career that had included noteworthy recordings and tours with such artists as Pete Townshend, Mick Jagger, Jeff Beck, Stanley Clarke, Tears For Fears, Jack Bruce, Roxy Music, and the Who, Simon decided to change the direction of his life. So he came to the States, *joined* veteran LA band Toto, and began establishing himself in the local studio scene. It's been a radical change, but according to Simon, "It's been a bit of a rebirth for me."

Recent months have found the drummer particularly busy, Simon's solo project and a Toto studio album taking all of his energy. Unfortunately, the extensive work load has taken its toll. And to worsen matters, a case of blood poisoning (leading to other medical complications) further weakened the thirty-eight-year old Phillips. Thankfully, Simon's been able to take the time these past several weeks to get himself back in form, and he will be re-joining Toto on tour shortly to promote *Tambu*, the band's new release.

Without question, the last three years have been remarkable for Simon Phillips.



## THE BIG MOVE

"I'd always thought about living in America," admits Simon Phillips, lounging poolside at his L.A. area home. "A lot of the people I grew up listening to—Buddy Rich, Gene Krupa, Louie Bellson, and bands like Count Basie, Stan Kenton, and Don Ellis—were from there. Coming here has been a bit of a

dream."

But when was the decision made to uproot his life? "About 1965," he jokes. "Actually, the decision was made in 1991, but I'd been thinking about it in earnest since 1990, right after the Who tour. I realized that my career had changed quite a bit in recent years. It was getting to a point where all of the work I was doing involved me going to the airport and flying to either the States, Japan, or Europe. I was doing very little 'session

work' in England."

Simon's session career in England skyrocketed in the late '70s when, while still in his teens, he played on numerous recording projects. That's when the legend grew: Who is this kid playing those incredible parts? Who's this Phillips guy with the amazing feet? Simon's status mushroomed from that of being a good British musician to that of being a *world-class* player. Records and tours with the likes of Jack Bruce, Jeff Beck, and



Stanley Clarke cemented that reputation.

However, as his reputation and career grew, artists and industry people began thinking that he must be off in some *other* country making records or touring (and he *was* a lot of the time). In addition to that, all of this was early in the drum machine era, when producers were opting for button pushers over players. Because of these factors, Simon indicates that, "By the mid-'80s 'session work,' per



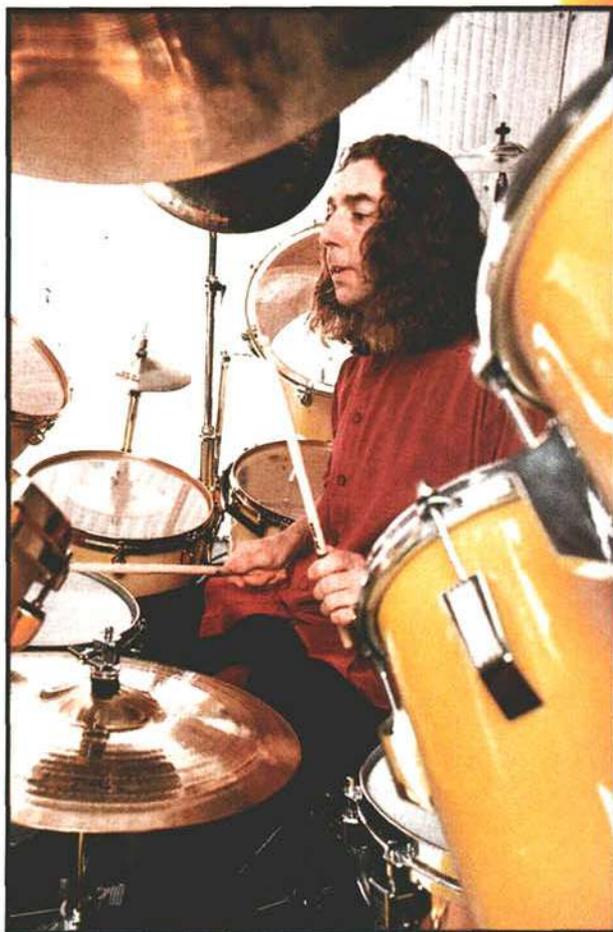
se, in England really slowed."

In 1986, while he was involved in a number of high-profile gigs (Pete Townshend's Deep End band, among others), Simon's entrepreneurial spirit expanded his musical opportunities. "I built my own studio [White House], so a certain portion of the sessions that I actually did in England were done in my studio," he says. "People would ring me up and say, 'We've got this track, it's finished, ready to mix, but we want to add some real drums. Can you play on it, and can you recommend a studio?' I'd say, 'Well, you can work at the studio you're already in, or you can come to mine. My drumkit is set up, miked up, and ready to go.'

"I ended up doing a lot of sessions at the studio, which was actually attached to my house," Simon continues. "I also had people coming to use the studio for their entire project. Nik Kershaw, Madness, Bonnie Tyler—all sorts of artists—started using the place because it was a nice country studio. And having the studio right in my house was lovely. Oftentimes I'd end up being the maintenance engineer on a project, sometimes I engineered."

But as time passed and the '80s drew to a close, there was less and less to hold Simon in England. "The only reason I liked living in England at the time was because of the situation *where* I lived—a beautiful home/studio in a lovely village two hours from London, very safe. Then, come 1991, my wife and I decided to divorce." He knew then it was time to move on.

With that decision made, the move was just a matter of logistics. Or was it? "Not quite," Simon laughs. "I had a house in England, a serious nut to pay



every month, and a lot of projects I was involved in. I had to figure out the right time to break from all of the work I was doing. Then I'd have to time that with all of the paperwork—my corporation, work visa, cessation of tax.... I sort of earmarked October of 1992."

Then tragedy played a hand.

## THE CALLS

Simon had several projects pending at the end of the summer of 1992. He was about to begin mixing the tracks for his second solo record, the live *Force Majeure*. He was slated to record with Scottish band Big Country for tracks that would lead to their *Buffalo Skimmers* album. Also on the docket was a TV show for a wealthy German producer that featured an all-star line-up of American and

British musicians, to be performed in Ibiza [a resort island in the Mediterranean]. Maybe after that was completed Simon could make his move.

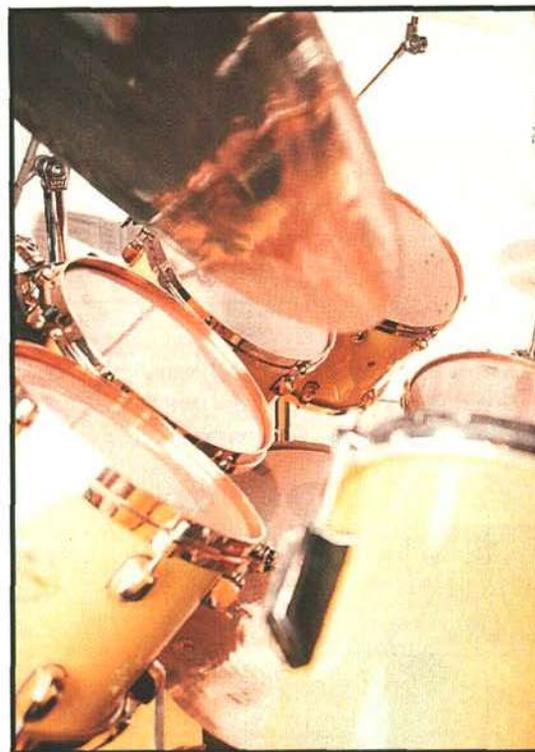
"October was looking pretty good," he says, "provided I could get all of these projects finished. I went over to Ibiza for this TV show, which ended up being a working holiday for me and the other musicians—a lot of great musicians, including Bobby Kimball, the original lead singer with Toto. We were there for five days to play one show!"

But while enjoying this beautiful setting a sad event occurred on the other side of the world that would play a part in Simon's life. "I'll never forget this," Simon utters, lowering his voice to almost a whisper. "I was walking towards the

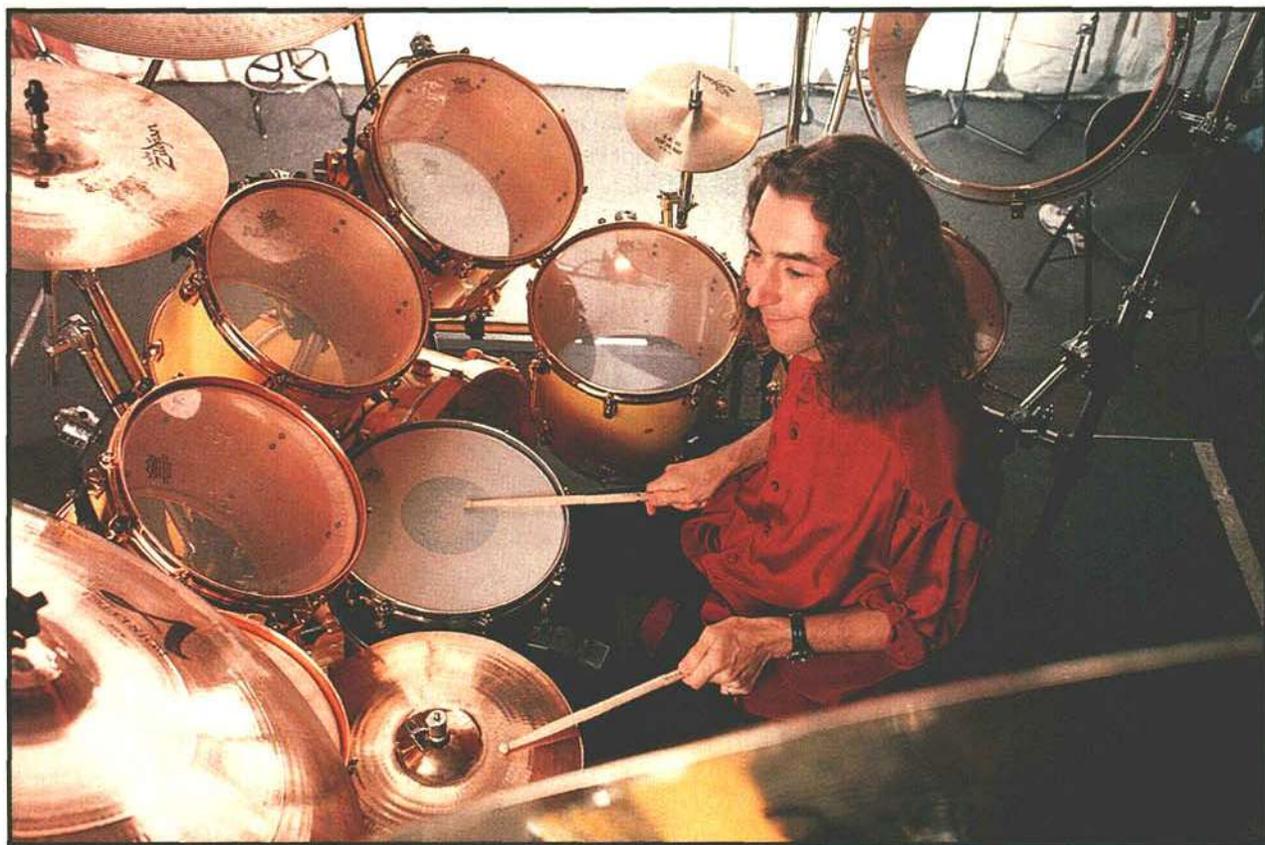
kitchens at this resort, and I saw Bobby Kimball on the telephone. He had this look on his face.... I knew something was wrong. He turned to me and said, 'Simon, Jeff has died.' I said, 'What? Jeff *Porcaro*?' 'Yes, I'm just getting the news now.' Bobby was distraught. I was stunned. We couldn't believe it." It was a sad coincidence that Bobby and Simon were there together when the news came.

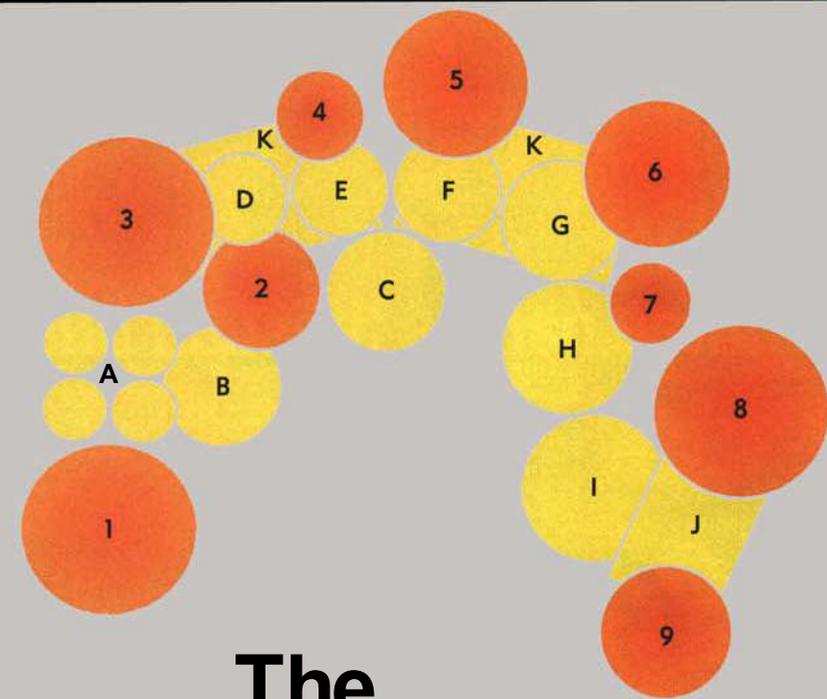
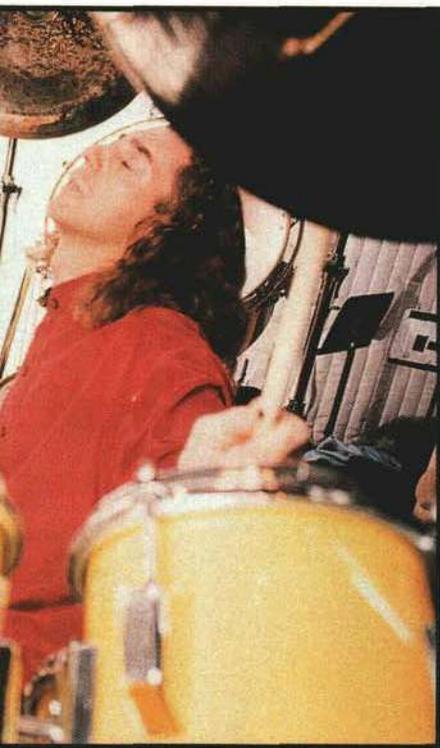
A week later Simon was back in England about to begin recording with Big Country, and then *he* got a call. It was Toto leader/guitarist Steve Lukather calling from L.A. "When Luke called," Simon relates, "I thought he was just calling to talk. They had just had the funeral for Jeff, I knew Luke, and I thought maybe he wanted to talk to me about it—maybe he didn't know I knew about Jeff."

Lukather had something else in mind. "Simon," the guitarist said, "this is the situation: The band is all



here at the office and we're having a meeting. We have a three-month European tour planned. Road crews are booked, some are on wages, we've got three trucks, three busses, a lot of





## The "U.S.S. Phillips"

### **Drumset:** Starclassic

- A. four 6" Octobans (low set)
- B. 3 3/4 x 14 brass piccolo snare
- C. 6 1/2 x 14 maple snare
- D. 9 x 10 tom
- E. 10 x 12 tom
- F. 11 x 13 tom
- G. 12 x 14 tom
- H. 13 x 15 tom
- I. 14 x 16 tom
- J. 14 x 20 gong drum
- K. 16 x 24 bass drum

### **Cymbals:** Zildjian

- 1. 22" A Custom swish
- 2. 14" A Custom hi-hats
- 3. 22" A Custom ride
- 4. 12" A Custom splash
- 5. 19" A Custom crash
- 6. 17" A Custom crash
- 7. 10" SR hi-hats
- 8. 22" Oriental China Trash
- 9. 18" Custom crash

**Sticks:** Pro-Mark Simon Phillips model (hickory with wood tip)

**Hardware:** Tama, including two strap-drive pedals with felt beaters, Tama *Power Tower* rack system designed, customized, and built by Simon

**Heads:** Remo *C.S. Reverse Dot* on snare batters, *Ambassador* on snare sides, clear *Ambassadors* on tops and bottoms of toms (occasionally switching to clear *Diplomats* on bottoms), clear *Ambassadors* on front and back of bass drums, with no holes cut in heads (towel inside taped against batter head, Microphone mounted inside), clear *Ambassadors* on *Octobans*, *Timpani* head on gong drum

**Microphones:** AKG *D12* in bass drums, Shure *SM57* on snare drums, Sure *SM98A* on toms, EV *N/D408* in *Octobans*, Beyer *M88* in gong drum, Shure *SM89* for hi-hats and overheads (live situation only)

people depending on work. And we have wonderful attendance for the tour—many sold-out venues. The thing is, we've been sitting here trying to figure out what to do. Do we call it quits, or do we get a new drummer? You're the only person we can think of that we want in this band. Will you do the tour?"

Simon was shocked. "The last thing I ever expected to do was to play in Toto," he states. "I told Luke I was very honored to be asked, but I had a lot of my own things going on and a lot of things to consider." Toto didn't have time. "The problem, Luke told me, was that the band only had weeks before the tour was scheduled to start, but I had several things in the works. I told Luke I'd need a few days to think about it.

"I thought about the coincidence of my wanting to move to L.A.," Simon continues. "A great band with incredibly talented musicians—what a wonderful thing to be asked to do. I phoned everyone I had scheduled work with, and everybody told me I should take the gig. Basically I was saying, 'Sorry, I have to cancel on you.' And they were like, 'No problem, this is a great opportunity. Go and do it.'"

# MAPEX & Mike Portnoy

of DREAM THEATER

three names that can only mean originality

Photos by Anthony Stroppa



original drums for original drummers

**MAPEX**

Distributed exclusively by Washburn International

255 Corporate Woods Parkway, Vernon Hills, IL 60061-3109

<http://www.washburn.com> [washburn@washburn.com](mailto:washburn@washburn.com)

Simon called up the anxious Lukather and agreed to do the tour. He'd come over as soon as he finished the Big Country album. They'd have less than three weeks to prepare.

While Simon had wanted to move to America and had planned it for a long time, the day he left England for the States was bittersweet. "I remember leaving the house with two suitcases," he says. "It was the last time I saw my house, my studio, and my wife. I was excited about what was coming, but a little sad as well."



## JOIN TOGETHER

The members of Toto are like brothers. (In Mike and Jeff Porcaro's case, they *were* brothers). They've been playing together since they were kids. In fact, there's a bond of friendship that goes much deeper than the music. All of this made trying to rise above the tragedy that struck the band on August 5, 1992 nearly impossible.

Simon remembers the situation: "I arrived in LA, met everybody, and we all had dinner. It was awkward. I mean, it hadn't been more than a few weeks since Jeff had died. Everybody was hurting." But Steve Lukather was the one who got things going. "Luke is very outgoing, and even though he was probably more upset than anybody, he got all of us inspired to play. I can remember his words: 'Now look guys, come on, Jeff is here with us. It's fine. He knows what's happening and he's digging it!'"

"So Steve, Mike [Porcaro], David [Paich], and I sat down and played 'Hydra,'" Simon continues, "and it was phenomenal. The band just clicked. I was like, 'whoa.' I couldn't believe how solid the time was between those three. Their command of the time was just unbelievable." And how did the rest of the band feel about it? According to Simon, "Everyone turned around and said, 'Wow, this is going to work. It sounds totally different, but it sounds right.'"

Things progressed quickly from that point—they had to. Within two weeks everything was clicking. It seemed clear that a "band sound" was developing that everyone was very excited about. This led to Simon being invited to join the band. "I was really happy about it," he insists. "There is a misconception that Toto is a session-musician band that met in the studios—absolute rubbish! Toto is a real *band* in every sense, and they made me feel not only like a member of the band, but like a member of the family."

The rehearsals seemed to be progressing well, yet there must

have been a few hurdles to overcome. While both great drummers, Jeff's style was vastly different from Simon's. "That's true," Simon asserts, "but from the very beginning the guys in the band told me to play 'like me.' They didn't want me to try to

# METROPHONES™

Patent Pending - Made In USA

High Quality Reference Headphones  
With Built-in Metronome System



- ▶ Reference Sound From Any Audio Source
- ▶ Liquid Filled Cushions For 29db Isolation
- ▶ 9' (Heavy-Duty) Removable Stereo Cable
- ▶ Metronome Section With: On/Off Switch, Volume Control, 9-Volt Battery, Line-Out
- ▶ Generously Loud Click When Needed

BIG BANG DISTRIBUTION

9420 Reseda Blvd., Suite 350, Northridge, CA. 91324 Ph. 800-547-6401

SHE PLAYS  
WITH HEART.  
WITH SOUL.  
WITH TOCA.

318 J  
Sheila E



She's toured with such legends as Cobham, Duke, and Hancock. She's dazzled audiences the world over while performing with Prince. She's been called upon by Barbra Streisand, Natalie Cole, and Patti Labelle. She's constantly in demand. Why? Because she's a gifted percussionist who gets the sweetest sound.

Sound is everything to Sheila. Which is why her choice in hand percussion instruments is Toca®. Always. Whether she's performing live, or being immortalized on CD.



**TOCA** 

WHEN YOU'RE READY TO IMPROVE YOUR SOUND

duplicate Jeff or his parts. They could have brought in a session guy if they'd wanted that. Of course, I'm not going to radically change the basic feel of certain songs—play 'Rosanna' with straight-8th notes, for instance—but my fills will definitely be my own."

And while Simon feels he has the band's confidence to take the music in some different directions than Porcaro did, Simon's respect for Jeff runs deep. "I'm honored to be following in Jeff's footsteps," Simon states in a sincere tone. "His are big shoes to fill. I've been a fan of his since his early Steely Dan recordings. He was always such a mature player, even early on. I think in some ways I still sound like a young whippersnapper compared to the way he played."

Coming into the band wasn't a completely smooth transition for Simon. One trouble spot he had to contend with was song tempos. "There's a big difference between listening to a song on an album and playing it live. I would count off a tune and the guys would stop me and say, 'Simon, that's the album tempo, we play it more like here.' Also, they've been playing some of these songs for years, so the parts have evolved."

One of the biggest differences for the *band* to get used to was the sound of Simon's kit. The overall projection of Simon's set, with his love of open, ringing drums, is coming from a different perspective than Jeff's more controlled, studio-oriented style. "Yes," Simon agrees, "my drums project more than other drummers' because I tune them very differently. Most drummers tune lower than I do, and they put damping on as well. That's going to take away volume. My drums are very dynamic. They all have double heads, including the kick drums, so I get a lot of projection, *especially* from the bass drums."

In terms of his playing, Simon admits that working with Toto has helped him. "It really has," he urges. "Playing with great musicians will always improve your playing." But when it's pointed out that he's played with some tremendously talented musicians, Simon responds: "Yes, but play with a great *band*. Nothing can equal working with great musicians who have played together for years."

And while Simon is full of praise for his bandmates and thankful for what he's learned, they've learned a few things from him as well. "I'd at least like to think so," he laughs. "One way I've seen them grow is in how they deal with all the weird shit I love to play—the polyrhythmic fills. They've learned to relax into them and stay focused, which is tough to do especially when I go out—sometimes *way* out."

On one occasion Steve Lukather felt that Simon had gone too far on one of his fills during a gig, actually screwing up. Lukather made a wager with Simon about it. "He bet me a hundred dollars that I had made a mistake," Simon chuckles. "I told him he didn't want to bet with me on it, but he held firm. So we

# Si-Phi Music

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

Artist	Album
Simon Phillips	Symbiosis
Toto	Tambu
Los Lobotomys	Candyman
The Who	Join Together
Big Country	Buffalo Skinners
Protocol	Force Majeure
Jeff Beck Group	There & Back
Stanley Clarke	Rocks, Pebbles & Sand

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

Artist	Album	Drummer
Tony Williams	New York Live (Laser Disc)	Tony Williams
Eddie Palmieri	Palmas	Robbie Ameen
Urbanator	Urbanator	Lenny White
James Brown	Star Time	various
Billy Cobham	Spectrum	Billy Cobham

"I'm always listening to different things.

Ask me next week and I'll have a different list!"

## WEST L.A. MUSIC GUARANTEED LOWEST PRICES!

EVERY MAJOR BRAND  
ACOUSTIC AND ELECTRONIC DRUMS • CONGAS  
CONTROLLERS • CYMBALS • DRUM HEADS • DRUM MACHINES  
GONGS • LATIN AND ETHNIC PERCUSSION PEDALS • PRACTICE  
PADS • STANDS • KEYBOARDS • GUITARS • BASSES • AMPS  
SOUND SYSTEMS • PRO AUDIO & RECORDING EQUIPMENT

**"WHERE THE PROS SHOP"**



JOHNATHAN MOFFETT  
WITH GLENN RICK & GARY OF  
WEST L.A. MUSIC



SHEILA E. & TERRI LYNE  
CARRINGTON  
WITH GLENN - DRUMMER



MARVIN "SMITTY" SMITH -  
TONIGHT SHOW  
WITH RICK & GLENN OF WEST L.A. MUSIC

**WE WILL BEAT ANY DEAL! CALL NOW!**

All Credit Cards Accepted. Financing and Leasing Available. We Ship *Everywhere*.



**WEST L.A. MUSIC**  
11345 Santa Monica Blvd.  
Los Angeles, California 90025  
(310) 477-1945 Fax: (310) 477-2476

checked the gig tapes, and my fill was correct. It was David who had made the mistake! So I said to Luke, 'Give me my hundred bucks!' And David quickly left the room! We were all laughing."

## A SIMPLE ALBUM

While Toto has always been a pop band, early on in their career they had a tendency to flirt with a fusion-esque side. You might think that they'd be tempted to head in that direction having Simon in the band. "Funny enough," he says, "our new album is just the opposite, really. It's very simple, like an older R&B approach. A lot of the playing is incredibly simple, with a focus on the songs."

Simon was very happy to be able to contribute to the album in a songwriting capacity. "The band's attitude," he asserts, "is the best song wins. I co-wrote three of the songs that made it onto the album, and that was very satisfying for me. I mean, this band has some of the best songwriters in the business—Steve Lukather and David Paich are incredibly talented writers, and Mike is excellent as well. I'm learning a lot on the writing end."

The sound of the new album was guided in large part by producer Elliot Scheiner. His work on Steely Dan's *Aja* and *Gauche* releases, as well as with the Eagles, is best characterized by dry sounds. Simon concurs: "Elliot is a wonderful guy and good to work with. He specializes in 'honest' sounds. He puts the faders up, and if it doesn't sound good he looks at you and says, 'I'm doing everything I should have to. It should be sounding good. Get your shit right—make it sound good.'

"We got on great," Simon states, "and he loved the sound of

my drumkit. Elliot wanted a natural sound, especially from the drums. So this record lets you hear exactly what my kit sounds like when you're sitting next to it in the room—very revealing!"

The new album has just been released in Europe, and the band is happy that it will be released in the States as well. (Due to label conflicts, their last few have not.) Simon is hoping that the band will be able to re-establish itself here. "I think there are a lot of people here who remember the band, and there are a few people who know what I've done. Hopefully my being in the band might spark some interest on a certain level. I'd like to see this album get some radio play, though, because I think it's well-suited for it."

Toto's success in Europe and Japan hasn't wavered, and the band is embarking on a major tour covering those areas. "We'll be playing 15,000-seat halls," Simon states, "which is medium-sized compared to some of the bigger bands. But I'm really impressed with Toto's operation: Everything is top-notch. With all of the big tours I've done—A.R.M.S., Jagger, Jeff Beck, the Who—there's always been an area that's been overlooked or not handled correctly. With Toto, everything is covered. It's another reason why I was happy to join the band."

## PARTY IN SIMON'S . . . PANTS?

Back in the late '80s, Steve Lukather brought together Jeff Porcaro and a few other L.A. studio veterans to jam at a local club. That initial gathering metamorphosed into Los Lobotomys, a Lukather-inspired side project that gave players a chance to get out and stretch—serious players who could let

**NEW!**



Two additional springs are now available for an even greater range of spring tensioning.



The Speedo Ring features a roller mounted spring post for the smoothest possible footboard action at all times.

You can easily precision balance the Iron Cobra's beater to suit your exact playing style simply by adjusting the counter weight.

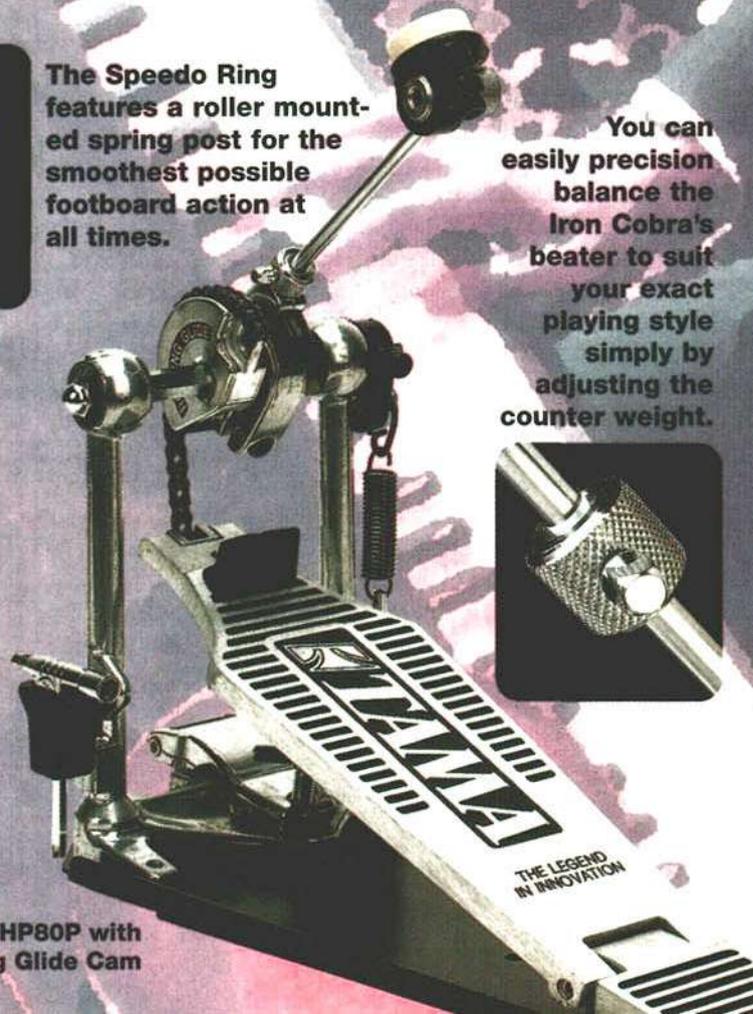
The Beater Tight Lock double locks your beater shaft in position with a single twist.



The Iron Cobra's unique Vari-Pitch system allows adjustments of your footboard height completely independent of beater angle adjustments.



The HP80P with Rolling Glide Cam



their hair down and not be too serious about the music (although the band did get serious enough to release a hard-to-find album that both Jeff and Vinnie Colaiuti played on).

Lukather invited Simon Phillips to be "lobotomized" during his first tour with Toto. "We were in the Philippines," Simon recalls, "and Luke had just gotten off the phone with David Garfield, the keyboard player. I guess they started planning a get-together. Luke said, 'Hey man, when we get back to the States you've got to come play with Los Lobotomys.' And I asked, 'Los what?'"

"After we got back Luke called and asked me to come to a rehearsal," Simon states. "So I turned up and met the band. We started jamming. I loved the music, which reminded me of all the fusion stuff I had played back in the late '70s with people like Jack Bruce and 801. I had fun and just went totally out. Luke was laughing, Garfield was like, 'Wow.' It was a very loose, 'just sit down and play' attitude.

"As the day of the gig approached," Simon admits, "I started to get a bit nervous because I hadn't played in a small club in years. I don't mind playing in front of sixty or seventy thousand people, but three hundred people up close—that's a bit nerve-racking. Add to that, I was told that every drummer in town would be coming down to check it out."

Simon wanted to please his fans, so he went the extra mile. "I decided to take my entire rig—the full kit with the *Octobans*, the gong drum, everything! It was a lot of gear for a club gig, but it's *my* instrument. And I thought people who were coming would dig seeing me play the whole thing. I can remember how

I felt when I was a kid, going to see Billy Cobham. If he didn't have his full kit I'd be disappointed. So we squeezed the kit in there and played, and had an absolute ball!"

Some point after that, Steve Lukather had the opportunity to do a solo album for Sony, and he decided it would be good to recruit his Lobotomys buddies. "He asked me to do it," Simon says, "and I thought it was going to be his solo project. But the project evolved into a Los Lobotomys record."

Simon took the opportunity to co-write something for the album. "I called Luke and asked, 'Would you fancy writing something together?' He was into it, and I got very inspired. I knew Luke likes riffs, and he always told me how much he liked the odd-meter stuff I do. So I came up with this riff in 17, and loosely worked it into a song. The essence of that particular groove is the push (accent on beat 8). I thought that would really get him."

Lukather loved it, and the track made it onto Los Lobotomys' *Candyman*, which is a fun little showcase for Simon's drumming—lots of great double kick work and some nice soloing as well. Oh, and Lukather's colorful title for the song: "Party In Simon's Pants," of course.

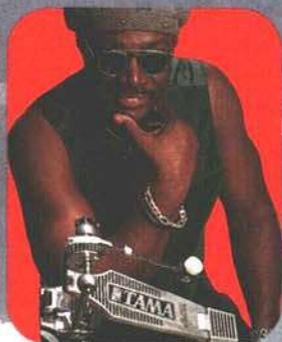
## IN SESSION

"It was amazing how quickly it started happening...I was surprised," Simon happily admits about his rise up the LA studio-session call list. But maybe he shouldn't have been too surprised, considering the reputation he's garnered over the years. As word has spread that Simon is "in town," he's gotten calls

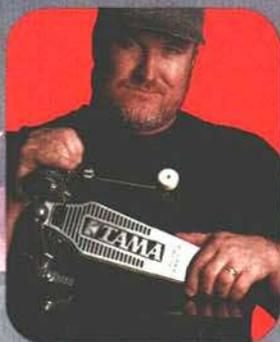
# WHY?

Why would these three top R & B / jazz artists use a heavy duty "rock pedal?"

Because the Iron Cobra gives them the light-as-a-feather feel and response they need to handle every nuance of the most subtle jazz. If you've passed the Iron Cobra pedal by because it looks too "heavy" or too "rock and roll," pick one up...you'll be surprised. Better yet, give one a test drive...you'll be astonished.



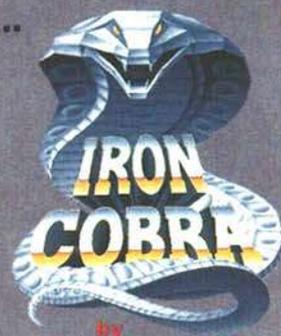
**Alvino Bennett**  
Bryan Ferry  
Joshua Kadison



**Kirk Covington**  
Tribal Tech  
Allan Holdsworth



**Lenny White**  
Return to Forever  
Marcus Miller



by **TAMA**

For more information on Iron Cobra pedals and Tama drums and hardware, send \$3.00 (\$4.00 in Canada) to: Tama, Dept. MDD43, PO Box 886, Bensalem, PA 19020 • In the Midwest: PO Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec, H8T-2P1.

from a number of different producers and artists eager to make good use of his talents.

Now that Simon's had a chance to work in several of the more famous LA studios, what differences has he noticed between recording in England and here? "The rooms," he replies, straight away. "They are *very* different. The rooms in England are much more live, and the sound of my kit [that open sound again] worked beautifully there. Also, many of the top studios in England have been remodeled and are spotless.

"In L.A.," he continues, "the rooms in general are quite dead. They're very nice-sounding rooms, but they've been set up for a different type of sound. I've also been surprised at how old the rooms here look, even being a bit run-down. But people know these rooms and the way they sound, and the equipment, although in some places a little older, is beautifully maintained."

Simon's large and live set—"lovingly" referred to as the U.S.S. Phillips—wasn't always well-received on sessions, the dead room sound not meshing with his more open approach. "The engineers here are used to hearing a much drier drumkit than mine, manipulating those drier sounds with effects." But Simon's kit works as a single unit, the reverberation of all the drums working together to create his sound. Luckily, he's worked with people who've enjoyed a fresh approach. "Yes, the discipline is slightly different," he admits, "but a lot of engineers have worked with me to get a sound happening. I get it to sound as good as I can in the room acoustically and let them do their work."

While he's had a couple of challenges adapting to the differ-

ent "procedures," Simon has been thrilled with the change of scenery. "First of all," he blurts out, "it's *great* to turn up on a session and find out you're recording with some musician you've admired, or working with an amazing engineer." It's of special interest to Simon to see how the engineers get on. "I engineer," he admits, "and I love to see what they do and how they do it. I've had almost twenty-five years of doing this, so coming here and getting into the approach has been such an inspiration. It's been a bit of a rebirth for me."

## BEHIND THE BOARD

With so many years of recording experience behind him—hell, actually *owning* a professional recording studio—Simon knows an awful lot about getting a good sound in the studio. His interest in recording, though, goes way back and, in fact, starts with his mother, Judyth. It may have been Simon's father, Sid Phillips, the British Dixieland band leader, who helped Simon get his start in music. (Simon was recruited into his father's band at age eight.) But it was Simon's mother who instilled in him a fascination with recording.

"It all started with Mum owning a couple of Revox tape recorders, a valve amp, a pre-amp, and two microphones." Simon gestures lovingly to his mother, who was actually sitting in at this point of the interview, visiting from England. "He was about four years old when he started playing with those tape recorders," she proudly adds.

Simon actually showed an aptitude for electronics when he was nine. "I started recording my drums around then," he says,

# W H O N E E D E D H I M ?



The Who. That's who. So did Judas Priest, Jeff Beck, Pete Townshend, Whitesnake, Mike Oldfield, Nazareth and Toto. In fact, Simon Phillips is in such high demand, we asked for his autograph on our Pro-Mark Hickory 707 model. The Hickory 707 can stand up to punishment dished out by the biggest names in music—like Simon. Drummers demand the best; drummers in demand use Pro-Mark. Get your hands on a pair of Pro-Mark Simon Phillips Hickory 707s today—you never know who might need you!

**pro-mark**

The Sound You Want.

1 0 7 0 7 C R A I G H E A D H O U S T O N , T X 7 7 0 2 5 H O T L I N E 1 - 8 0 0 - 2 3 3 - 5 2 5 0

# P.J.L. knows you want an instrument that sounds as distinct as it looks!

One that accompanies you in every direction you decide to go and inspires you to go places you've never gone before... breathe a sigh of relief, because your search is over.

P.J.L. drums have the sounds you want. If it's big, fat, full-bodied sound with long sustain that your looking for, our "Classics," series has it. They feature thin 5 ply maple shells with 3 ply reinforcement rings on toms, and 6 ply maple shells with 3 ply reinforcement rings on bass drums. If you desire a more focused sound with a prominent fundamental note, our "Contemporary" series, with it's 8 ply maple shells, will deliver. Our quality control department guarantees that each drum has a wide open sound, flawless finish, and precision bearing edges that are double checked for accuracy.

## The R.E.A.L.™ Difference

Our R.E.A.L.™ (Resonance Enhancing Active Lug) system is the key component behind the incredible sound of P.J.L. drums. It is for this reason our R.E.A.L.™ lugs are crafted from solid brass and are secured directly to the shell, eliminating so called "insulators" or the foam packing of lugs. Insulators and foam packing simply do not work and actually restrict shell projection and resonance.

(Oh and as far as the looks are concerned, well... a picture is worth a thousand words!)  
Available in 21 covered, oil, or lacquer finishes and a vast array of custom options.



Lifetime Warranty

Visit your local music retailer and hear the difference!

P.J.L. Percussion P.O. Box 1709 Greenwood Lake, NY 10925 Phone/Fax: 914-477-9504

Pro Drums™  
**PJL**  
PERCUSSION

A Guaranteed work of Art!™

"and I was getting into a basic understanding of stereo and microphone placement. But Mum's setup was wired together in a way that didn't work all that well. So I came up with a way of using switches to link the tape decks—a patch bay of sorts. I took bits of wire and pieced this thing together, and miraculously it worked!" Simon's been in love with the technical side of recording ever since. (In fact, he recently did all of the wiring for a rehearsal/demo studio he and Toto bassist Mike Porcaro set up.)

Learning how to record drums in a pro-studio situation came about through experience. "I actually took notes back when I did sessions in the '70s," Simon admits. "I jotted down what mic's were being used on the kit, where they were placed, and how they affected the sound. I watched every engineer and tried to ask questions without being in the way."

But even with all of that experience, Simon must have had some training in actually using a studio board. "Well," he says, "the person who was really responsible for me getting into professional engineering was Mike Oldfield [musician/producer/engineer of *Tubular Bells* fame]. He asked me to play on a record of his called *Crisis* [recorded in 1983]. By then I was pretty experienced about a lot of studio techniques—what mic's to use, where to place them, what channels in the desk to use, aligning tape machines, stuff like that. Mike mentioned to me that he was looking for a new producer for *Crisis*, and I told him I had an interest in producing. I asked him if he and I could do it together."

Oldfield was intrigued. He gave Simon a week's trial. "I went

out and found an engineer who knew how to work Mike's equipment," Simon states, "because he owned a NEVE 8108 desk, an Ampex ATR124 tape machine, and Necam computers—all pretty complicated stuff. Unfortunately, Mike didn't like the engineer I brought in and sent him home. Then Mike dropped the NEVE manual in front of me and said, 'I'm going out for a few hours. Learn how to use it!' It was a great experience, and I learned a lot from Mike."

Simon's engineering experience has directly affected—and improved—both his playing and his drum setup. He explains: "I've learned how to set up the kit, how to hit the drums, how to select gear, all based on that recording experience. There's a lot to learn about what to do to properly get your sound on tape."

"First, the positioning of the kit is important," Simon insists. "I always position my cymbals high, away from the drums. One of the big problems for engineers is cymbal leakage into tom mic's. Placing cymbals high helps avoid that." And although he sets up in such a way to record his drums in the best possible way, Simon makes sure the kit is—first and foremost—comfortable for him to play. "I position my hi-hats right next to my snare drum, which makes riding with my left hand very easy. But positioning them there can lead to leakage problems, the hi-hats bleeding into the snare mic'. However, I'm careful to select hi-hats that sound good but aren't too loud."

Simon's Zildjian cymbal choices are *all* carefully considered. "I've learned that using lighter-weight cymbals works better," he says. "They have to balance with the drums, so while some are bigger sizes, they're still very light. My crashes—even the



# CASES

*We're extremely proud to carry the drums of these great artists. We'd be proud to carry and protect yours!*

Join the "GREAT" **Rob Affusso • Skid Row**  
**Ginger Baker**  
**Clayton Cameron • Tony Bennett**  
**Billy Cobham**  
**Gordy Knutson • Steve Miller Band**  
**Jon "Bermuda" Schwartz • Weird Al**  
**Chester Thompson**  
**Narada Michael Walden**  
*(Producer/Drummer) Whitney, Aetba, Elton, Mariab*

*For more information send \$2.00 for complete drum and case catalog to:*

**IMPACT INDUSTRIES, Inc.**  
 333 Plumer St. • Wausau, WI 54403



## Drum Catalog 8

Fall '94-'95

# Midwest

PERCUSSION



Fall '94-'95  
CATALOG



**MIDWEST PERCUSSION:**  
**GREAT PRICES,  
 GREAT SERVICE  
 GREAT ATTITUDE  
 SIMPLY THE BEST!!**

**WE GUARANTEE TO MEET  
 OR BEAT ANYONE'S  
 BEST PRICE**

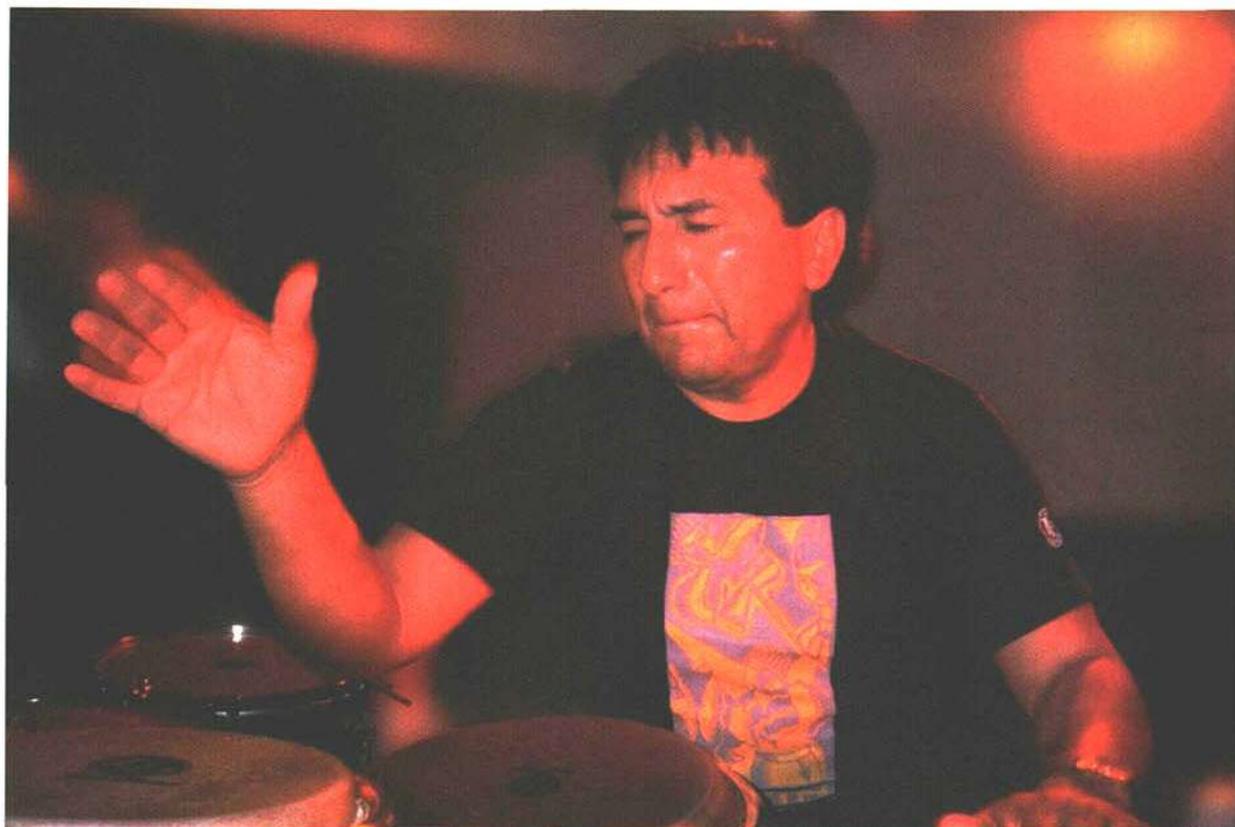
Call for our toll free 800 number  
 Or fax in your request  
 708/499-2314

Or write to: 10137-C So. Harlem  
 Chicago Ridge, IL 60415

*If you want the Best Price and the Best Service call: 708/499-0005 for your FREE DRUM CATALOG*

Voted as one of the Nations Top Percussion Shops by:  
**MUSIC INC. MAGAZINE JULY 1994**

Free



## Alex Acuña and LP.®

**Setting standards of excellence for over three decades.**

**A**LEX ACUNA HAS FORGED A STYLE ALL HIS OWN. FROM PLAYING ON THE BEACH IN CONDADO, PUERTO RICO TO his experience with marching cajon bands in his native Peru, Alex Acuña has acquired a vast array of musical influences. While Acuña's roots are South American, his influence is global. An innovator in the wide world of music, Alex brings his vast array of influences to everything he does, such as the historical Weather Report cut "Birdland", George Lucas motion picture soundtracks, and sessions with Al Jarreau, Larry Carlton and Andrae Crouch, in addition to his own group Alex and the Unknowns. Along the way, Alex has become one of the most admired and imitated percussionists and drummers in the world. A benchmark of excellence, he brings key elements of hand drumming to the drum set.

As Alex Acuña sets the standard of excellence in his craft, so does  
LP® in the creation of fine percussion instruments.



**What the best players play.™**

LP Music Group, Dept. 719, 160 Belmont Ave., Garfield, NJ 07026 800-526-0508

20"—explode when I hit them and don't sustain too long. The rides and Chinas are also carefully selected to work together dynamically. And I don't clamp down cymbals. I don't want them to be choked." (If you look carefully at Simon's kit you'll notice he doesn't use felt washers on top of his cymbals.)

"I think of the drumkit as one complete instrument," Simon insists. "There are separate components, but they all make up one instrument. Each component has to work in conjunction, sympathetically. Take away a few of those ringy toms or the second bass drum, and in a way it's like taking away keys from a piano. They all make up a part of the sound." And Simon feels that "balance" is the key when it comes to the sound of a kit: "You could record my kit with two microphones—something I've done on demos—and the individual pieces are so well-balanced that the kit records beautifully."

This balance concept has been a factor in why Simon continues to use Tama (and now Tama's sister company, Starclassic). "I've played on most of the different manufacturers' drums, and a lot of it is nice-sounding stuff, especially their bass and snare drums. But I've always found that Tama tom-toms are far superior. They project more. That stronger sound makes them easier to play and helps a great deal in that 'balance' philosophy."

Recording experience has played a part in the way Simon plays, even down to his bass drum technique. "My bass drums have both heads on them with just a rolled-up towel taped against the batter head for muffling," he says. "I've found that the best way to get a great sound on the drum is to pull the bass drum beater off the head immediately, not forcing it up against

the head." But how does he tension his pedals to be able to do this as well as play those incredibly quick double bass runs? "Very loose," Simon states, "and I use Tama's lightweight strap-drive pedals with felt beaters. I don't want any excess tension in my feet or legs."

Simon has one other piece of advice for drummers in the studio—something he was first told by Frank Zappa. "Frank produced a record I played on early in my career, Shankar's *Touch Me There*," he says. "He told me to stop playing so hard. Hit the drums lightly and let them sing. He said that if you hit a drum too hard you actually choke the sound."

"Playing too hard in the studio," Simon continues, "will make you tense up, and when that happens the feel goes. If you back off on the intensity and volume, you can concentrate on the feel. If you listen to my playing on a record it might sound like I'm really whacking the drums, but actually I'm playing relaxed, hitting them lightly and letting the drums do the work."

## A FRESH PERSPECTIVE

Has moving to L.A. broadened Simon Phillips' musical sensibilities? Give a listen to his new solo album, *Symbiosis*. It's a different Simon Phillips from the one we've heard before, especially compared to his previous solo releases, *Protocol* and *Force Majeure*. Gone are the carefully arranged, sequenced tracks and those perfectly scripted, almost composed drum patterns. This album is alive. Simon turned off the machines this time and just played.

And there's another element to *Symbiosis* that we haven't

# MODERN DRUMMER BACK ISSUE CLEARANCE

All clearance back issues are available at \$4.00 per copy.

**ORDER FIVE OR MORE BACK ISSUES—GET ONE FREE!**

#45—JULY 1983

Steve Gadd, Myron Grombacher, Drumsticks.

#50—DECEMBER 1983

Carl Palmer, Simon Kirke, Guide To Drum Computers.

#65—MARCH 1985

Roger Taylor, English Reggae, Jon Van Ohlen, Inside Premier.

#66—APRIL 1985

Sly Dunbar, Steve Shaeffer, Chico Hamilton, Getting Your Drum Book Published.

#67—MAY 1985

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

#69—JULY 1985

Rod Morgenstein, Kenny Malone, Tommy Campbell.

#70—AUGUST 1985

Larry Muller, Jr., George Grantham, Frankie Dunlop, Inside Sonor.

#71—SEPTEMBER 1985

Jeff Watts, Vinnie Appice, George Brown.

#72—OCTOBER 1985

Chris Parker, Chris Slade, Drummers Of Atlantic City.

#74—DECEMBER 1985

Tony Thompson, Nicko McBrain, Paul Wertico.

#75—JANUARY 1986

MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.

#76—FEBRUARY 1986

Roy Haynes, A.J. Pero, Jimmy Fadden, David Calarco.

#77—MARCH 1986

Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.

#78—APRIL 1986

Ed Shaughnessy, Don Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.

#79—MAY 1986

Craig Krampf, Terry Williams, Alex Cooper, Armand Zildjian.

#80—JUNE 1986

Kenny Aronoff, Joe English, Doane Perry, MD Sound Supplement: Focus on Hi-Hat by Peter Erskine.

#81—JULY 1986

Billy Cobham, Tico Torres, Jeff Hamilton, Readers Poll Results.

#82—AUGUST 1986

Steve Smith, Bill Gibson, Joe Franco, Terry Bozzio: Style & Analysis.

#84—OCTOBER 1986

Dave Weckl, Bobby Blotzer, Debbi Peterson.

#85—NOVEMBER 1986

Joe Morello, David Uosikkinen, Barriemore Barlow, Staying in Shape: Part 2.

#99—JANUARY 1988

Phil Gould, Richie Morales, Chick Webb, Drumming & Relationships.

#102—APRIL 1988

Danny Gottlieb, Alan Childs, The Downtown Drummers.

#110—NOVEMBER 1988

Jeff Porcaro, Rayford Griffin, Rikki Rockett, Drums On Campus.

#111—DECEMBER 1988

Chad Wackerman, Lionel Hampton, Allan Schwartzberg.

Yes, I'd like to complete my collection of classic *Modern Drummer* magazines! B-14

All back issues are \$4.00 each (including postage and handling).

Total Issues Ordered: \_\_\_\_\_ Payment of \$ \_\_\_\_\_ enclosed.

Payment Enclosed  Bill My:  Mastercard  Visa

Order five or more and select a BONUS issue from the list —yours FREE!

Signature \_\_\_\_\_

Card Number \_\_\_\_\_ Exp. Date \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

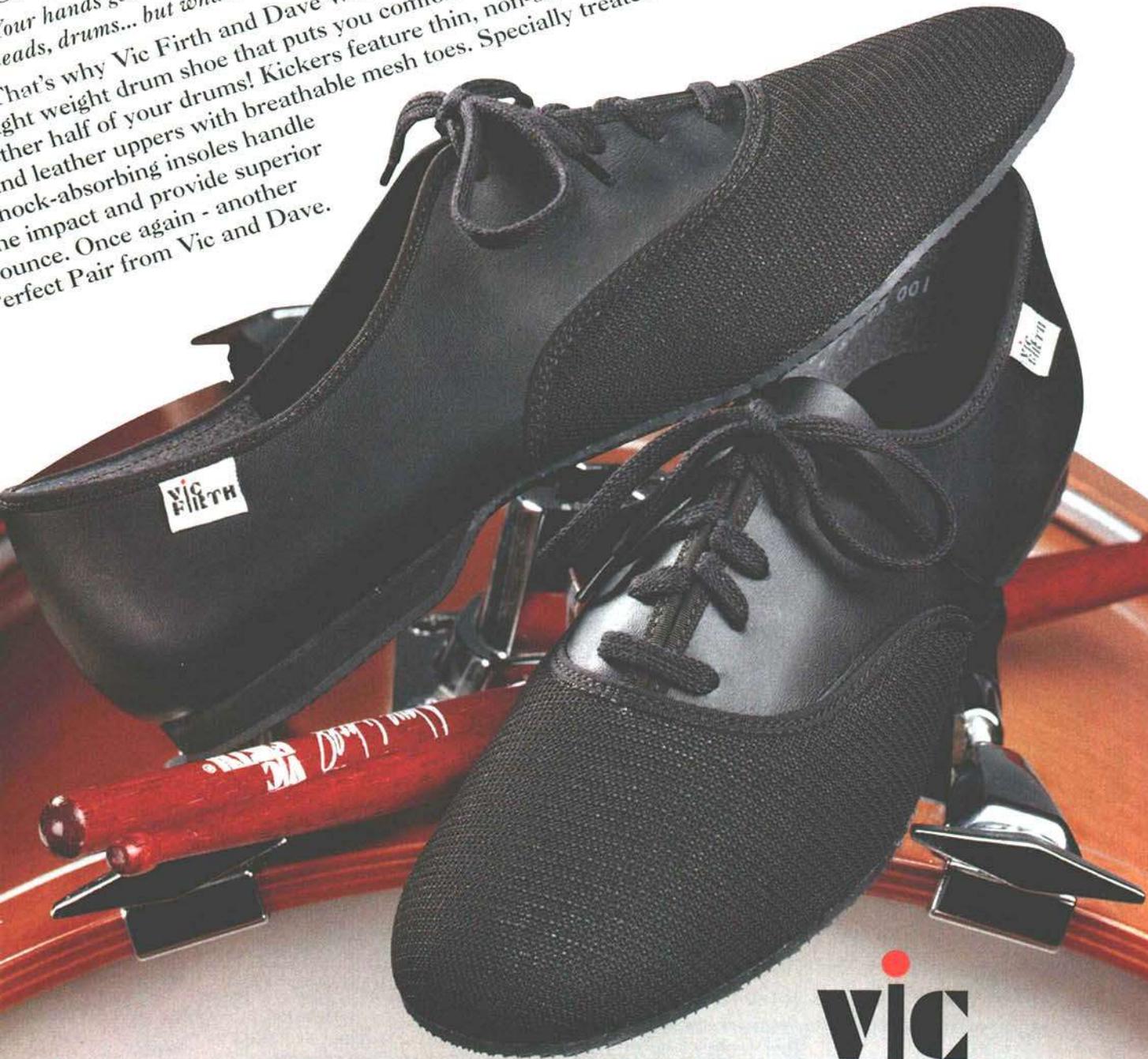
Mail check or money order in U.S. funds to:

Modern Drummer Back Issue Service  
P.O. Box 480  
Mt. Morris, IL 61054-0480  
or call: 1-800-551-3786

# KICKERS

Stop ignoring the other half of your body!  
Your hands get all the attention. The perfect feeling sticks,  
heads, drums... but what about your feet?

That's why Vic Firth and Dave Weckl designed KICKERS - a super  
light weight drum shoe that puts you comfortably in contact with the  
other half of your drums! Kickers feature thin, non-skid rubber soles  
and leather uppers with breathable mesh toes. Specially treated  
shock-absorbing insoles handle  
the impact and provide superior  
bounce. Once again - another  
perfect Pair from Vic and Dave.



Vic Firth Inc., 65 Commerce Way, Dedham, MA 02026 U.S.A.  
Send for free catalog and newsletter

**VIC  
FIRTH®**

heard from Si-Phi before—a Latin influence. "There is so much Latin music in LA," Simon enthuses. "When I wasn't out on the road with Toto or Los Lobotomys, I was checking out a lot of great Latin groups around town. I went down to the Baked Potato to hear Cecilia Noel & the Wild Clams, and just loved it. Tris Imboden plays great with that band, but when he's out of town they have guest drummers sit in. They invited me to play, and I ended up playing two gigs with them. It was such fun—a fifteen-piece band with horns, with Sheila E. and Michito playing percussion, and there I was doing my shit—just a wonderful experience."

The Latin influence shows up in different spots on *Symbiosis* (having Sheila E. as well as Toto percussionist Chris Trujillo playing on it certainly helps), especially the title track. "That song is directly influenced by a timbale rhythm that Chris taught me," Simon states. "It's a rhythm I play on the hi-hat, which is the main phrase of the melody. I was just driving around one day, singing the rhythm to myself, and the melody came to mind."

Simon has a tendency to personalize an influence once he starts working with it. Check out "Biplane To Bermuda," probably the coolest track on the record. The tune seems to revolve around a mambo pattern that Simon plays, but he couldn't just play the "correct" pattern—of course not—he had to alter it, twist it. He did it by playing in seven.

It came about this way: "I do like to come up with something original," Simon admits, "but whatever I play I base on the music first. As for 'Biplane,' I was thinking, 'Wouldn't it be cool

to play Latin music in odd meters?' Most Latin music is in four, and they base what they play on clave. It's very strict that way.

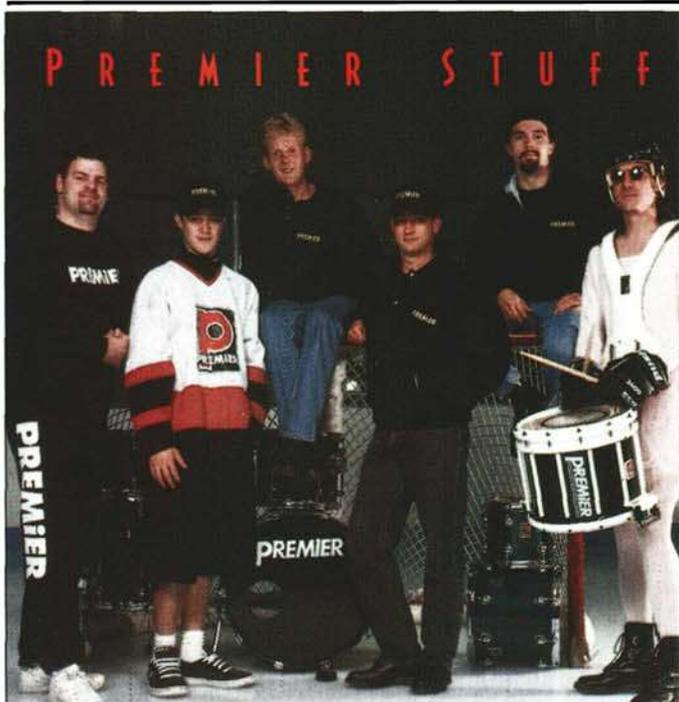
"I thought I had an original idea about the odd meters and Latin music," Simon continues. But then a get-together with another drummer gave him more info. "Gregg Bissonette found out that I live just up the road from him," Simon mentions, "and he invited me over to have a play—just a little 'dueting,' if you will. [Oh to have a tape of that!] Gregg's a great guy, and we had a lot of fun playing for each other. I would play something and he'd yell, 'What the hell was that?' And then he'd play something and I'd yell it back at him.

"Gregg played some Latin patterns for me," he says, "one thing being in an odd meter. I told him I wanted to get into that sort of thing, and Gregg pulled out some records by these Cuban bands I hadn't heard of, stuff that was very interesting. They were traditional Latin musicians playing in nine and fifteen, and soloing over the meters. I loved it.

"I talked to John Pena [Los Lobotomys bassist who played on *Symbiosis*] about Latin music and odd meters," Simon states, "and I mentioned I had a song in seven I wanted to record for my solo project. I asked him if what I was writing was valid. Would it be laughed at or considered incorrect? John said that as long as the cascara was right and that the clave was adhered to, it would be fine."

Simon programmed a drum pattern that he had in mind for the song to see how it might sound, and Pena felt the pattern worked. "It worked," Simon admits, "but I couldn't play it—it was incredibly challenging for me to learn. [Nice to hear that

**P R E M I E R S T U F F**



**P R E M I E R S T U F F**

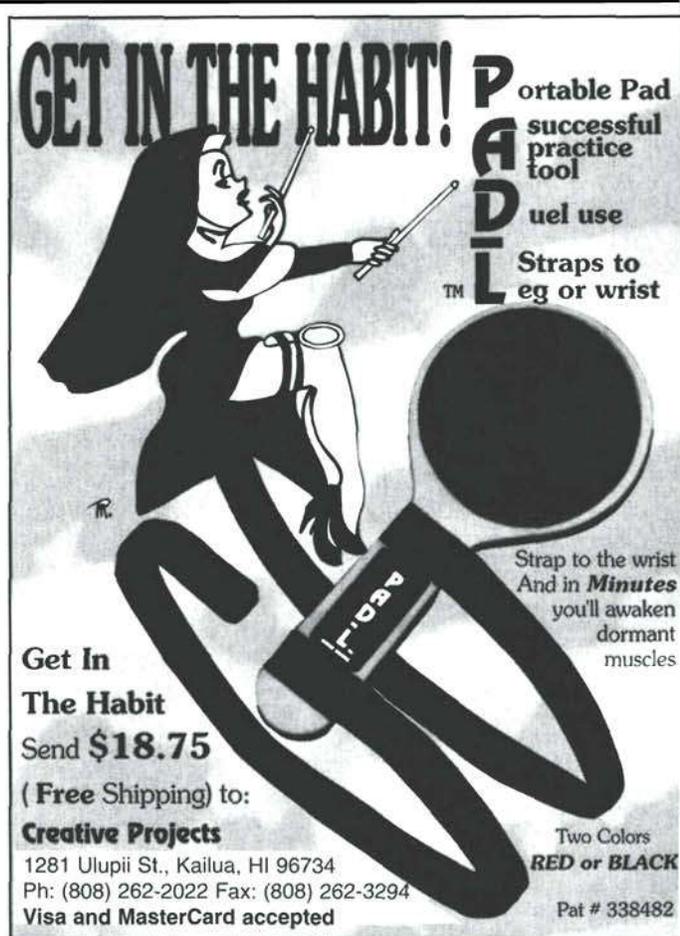
**PREMIER STUFF LOOKS AS GREAT AS PREMIER DRUMS SOUND.**

The Coolest Looks. The Hottest Styles.  
The Premier Wardrobe for the Active Percussionist.

**PREMIER STUFF** CALL FOR MORE INFORMATION  
**(800) 486-4424**

**GET IN THE HABIT!**

**P**ortable Pad  
**A** successful  
**D** practice  
**L** tool  
Dual use  
Straps to  
Leg or wrist



Strap to the wrist  
And in **Minutes**  
you'll awaken  
dormant  
muscles

**Get In  
The Habit**  
Send **\$18.75**  
(Free Shipping) to:  
**Creative Projects**  
1281 Ulupii St., Kailua, HI 96734  
Ph: (808) 262-2022 Fax: (808) 262-3294  
Visa and MasterCard accepted

Two Colors  
**RED or BLACK**  
Pat # 338482

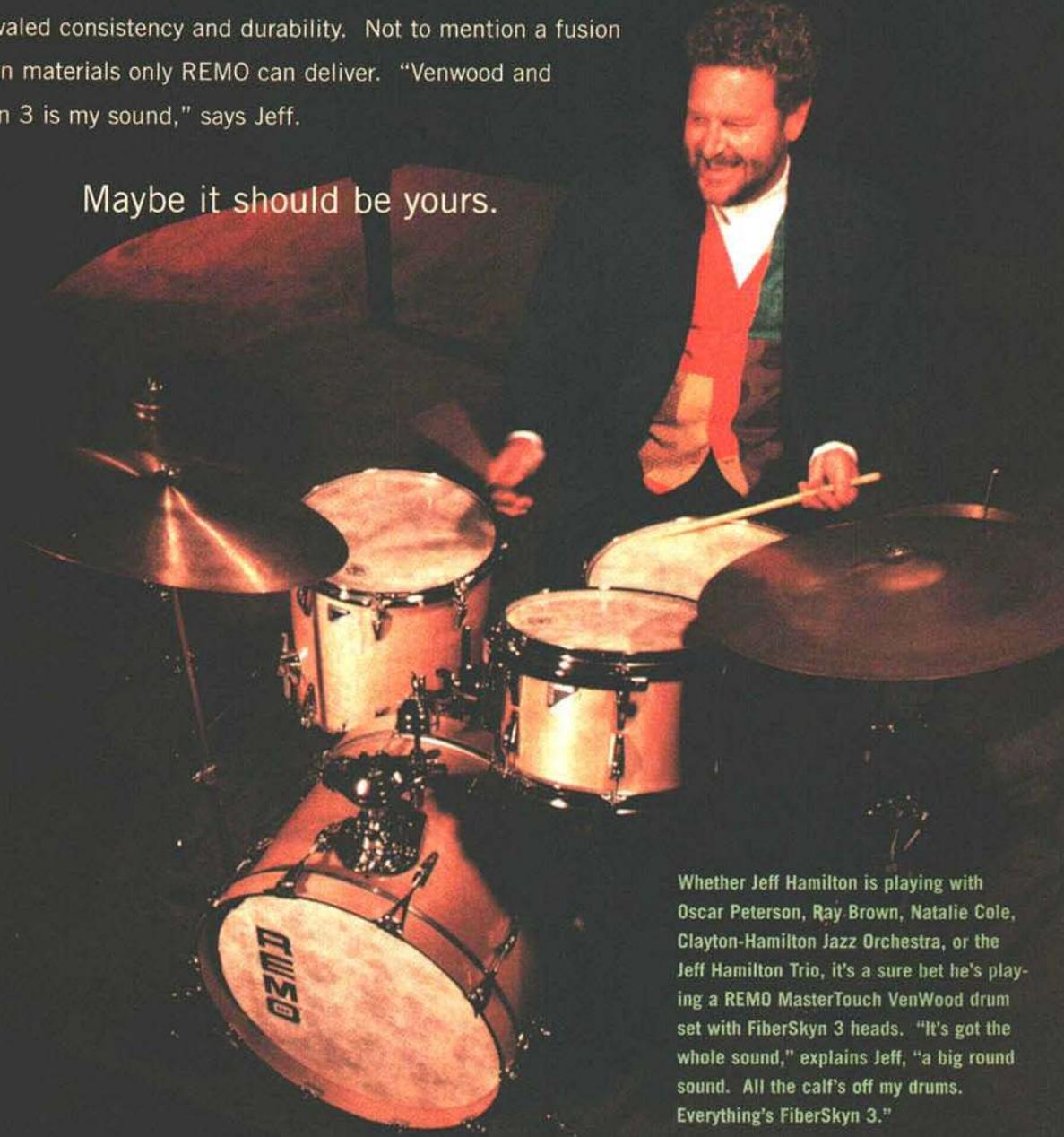
The most advanced drum set technology ever developed  
has now passed its toughest test.

## The Jeff Hamilton Test.

Jeff Hamilton has chosen a new REMO MasterTouch® VenWood™ drum set, topped by our  
FiberSkyn® 3 heads. Why? Well, there's our warm traditional sound.

The unrivaled consistency and durability. Not to mention a fusion  
of modern materials only REMO can deliver. "Venwood and  
FiberSkyn 3 is my sound," says Jeff.

Maybe it should be yours.



Whether Jeff Hamilton is playing with  
Oscar Peterson, Ray Brown, Natalie Cole,  
Clayton-Hamilton Jazz Orchestra, or the  
Jeff Hamilton Trio, it's a sure bet he's play-  
ing a REMO MasterTouch VenWood drum  
set with FiberSkyn 3 heads. "It's got the  
whole sound," explains Jeff, "a big round  
sound. All the calf's off my drums.  
Everything's FiberSkyn 3."

Put REMO VenWood drums and FiberSkyn 3  
heads to your own test. Visit your music  
products dealer today.

**THINK  
DRUMS  
THINK  
REMO** USA

REMO, INC. 12804 Raymer Street North Hollywood, CA 91605 U.S.A.  
(818) 983-2600 Fax (818) 503-0198

happens to even Simon Phillips.] No, really, it was pathetic," he laughs. "I didn't think I'd ever get it. But I just sat down and practiced it over and over, and learned it through sheer tenacity. Slowly the feel started to come, and I learned to play it leading with both hands."

Here is the basic pattern to "Biplane To Bermuda" that Simon expands on during the recording:



"Biplane To Bermuda" clearly illustrated to Simon that using a click track could be a hindrance. "We first tried recording the song with a click, but it was just restraining everybody," he says. "It made the song feel stiff. The overriding attitude I had for *Symbiosis* was that everything had to feel great." That outlook came from his work with Toto. "Their top priority is feel," Simon asserts. "It's something they really focus on. And so for my album I felt that the groove on every one of my tracks had to be slammin'. I wouldn't settle for less."

Another tune from *Symbiosis*, "Indian Summer," harkens back to his fusion roots. It's in 15/8, and not only does Simon have a field day with it drumming-wise, he makes the tune feel oh so good. But how does he do it? "I go to the lowest common denominator in any odd meter I play, breaking the pattern down

to twos and threes," he says. "I think in terms of downbeat and backbeat, just like I would if something was in four, and I don't over-emphasize the first beat of every measure. I hear a lot of drummers doing that: 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7. Don't count it, feel it."

The concept for "Indian Summer" goes back to the '70s, to Herbie Hancock's Headhunters era. "The idea for the song came from Herbie's album *Thrust*," Simon states. "Do you remember the beat to 'Palm Grease?' Mike Clark plays brilliantly on it, and the beat he played inspired 'Indian Summer.' I wanted that effect, the open hi-hat coming in the middle of the pattern. I'm playing it faster and in fifteen, but it's coming from that concept."

Here's the basic groove to "Indian Summer." On the recording Simon fills in the pattern with various ghost notes and variations, and he says, "I play all of the hi-hat notes with my left hand, except for the open note in the middle of the pattern [beat 9], which I play with my right. It makes the time feel better and the pattern easier to play."



As previously mentioned, for *Symbiosis* Simon decided against using prepared tracks that the band would essentially

**Percussion  
Microphones  
by  
K&K**



Three good reasons to get the new **K&K** microphones

- \* The Sound
- \* The Size
- \* The Price

CTM 3 Tom Microphone  
CSM 4 Snare Drum Mic  
Hot HiHat Microphone  
Overhead Microphone

**K&K Sound Systems Inc.**  
1260 Anderson Ave, Coos Bay OR 97240 call (503) 267-4285



**AIM**... For Better Performance

- \*Financial assistance available
- \*Evening classes \*Certified faculty \*Roommate service
- \*Internationally known visiting artists

THE ATLANTA INSTITUTE OF MUSIC IS ACCREDITED BY  
THE COMMISSION ON OCCUPATIONAL EDUCATION  
INSTITUTIONS OF THE SOUTHERN ASSOCIATION OF  
COLLEGES AND SCHOOLS

Atlanta  
Institute  
of Music

AIM for Better Performance - call for free catalog 1-800-886-6874



**BOBBY RONDINELLI**  
Black Sabbath



**MARK ZONDER**  
Fates Warning



**JOE PORCARO**  
Session/Studio



**DAVID BEYER**  
Melissa Etheridge

At GMS, innovation, not imitation, is the key ingredient in manufacturing the finest acoustic drums available today. With a choice of three distinct drum lines, each with its own uniqueness, we have developed a level of excellence that sets us apart from the pack. Whether you purchase a completed kit or custom order your own, we assure you our best efforts and finest care.



#### CL SERIES

- choice 8-ply maple shells
- precision bearing edges
- flawless painted or solid plastic wrap finishes
- low mass single-ended lug system
- drop lever snare throw-offs
- CL mounting hardware



#### GRAND MASTER SERIES

- choice 8-ply maple shells
- precision bearing edges
- flawless painted finishes
- most functional solid brass lugs on the market
- solid brass, hand tooled snare throw-offs
- GMS suspension mounting system



#### ROAD SERIES

- choice 8-ply maple shells
- precision bearing edges
- solid plastic wrap finishes
- lugs and snare mechanisms as on Grand Master Series
- GMS suspension mounting system

# GMS

**GMS DRUM CO.: FULL SERVICE, CUSTOM CARE**

To get your free copy of our new full color literature with a list of authorized GMS retailers, please contact our agent, Paiste America, Inc., 460 Atlas Street, Brea, CA 92621, USA or call 1.800.472-4783 or fax +1.714.671-5869. International inquiries welcome.

play along to. "I was fed up with playing to sequencers. I wanted to get away from it," he affirms. "What that meant from a compositional standpoint was that it would be much more difficult, especially since most of my songs in the past were written using a sequencer. The whole writing process was a big step for me and something I will continue to work on. I owe a lot to [guitarist] Ray Russell, who co-wrote a lot of the material with me and added so much to the album."

## HIGH TECH

When it comes to technique, Simon Phillips is certainly recognized as a drummer who has developed his skills to a high degree. His ambidexterity, double bass chops, and the sheer speed at which he can get around his kit have all been inspiring. But possibly the most impressive aspect to Simon's playing is his creativity. Few other drummers can match him in his ability to "compose" unique drum patterns.

Anyone who has followed Simon's career has certainly marveled at some of his beats. A fine early example can be heard on Pete Townshend's *Empty Glass*. Remember the pattern Simon played during the latter portion of "Gonna Get You"? He keeps a burning groove happening while using the toms on his old *Octaplus* kit to create a quasi Afro-Cuban effect.

One of Simon's most interesting—and probably his most complex—patterns (with the possible exception of the 33/8 workout he wrote for his DCI video) is on the title track of *Force Majeure*. Here Simon incorporates *Octobans*, kick drum, snare,

hi-hat (with left hand and foot), and gong drum in a dizzying combination. Talk about four-way coordination!

But how does Simon come up with this stuff? "If I'm on a session," he says, "and I have an idea for that type of thing, I don't really have time to properly work it out. At that point it's, 'to hell with the sticking, just get the sound I'm hearing on the drums.' Then if I have a moment I'll come up with the best way to play it."

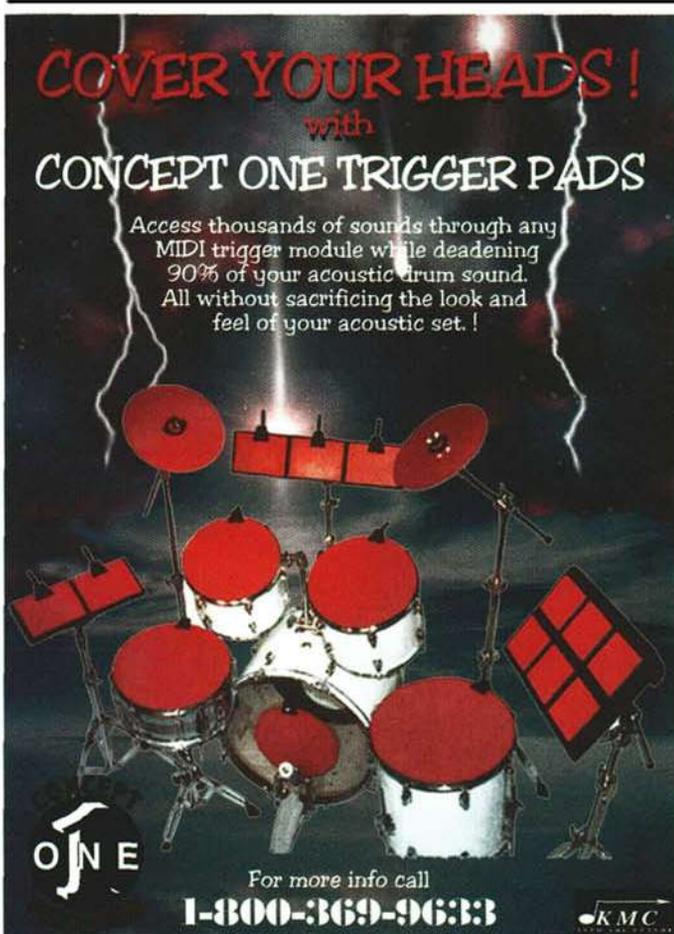
This happened to Simon recently while recording Los Lobotomys' *Candyman*, on the verse sections of "Hero With A 1,000 Eyes." "Luke doesn't like to waste time, especially in the studio," he says. "I had to get that pattern together fast. I came up with what I thought was the simplest way to play what I was hearing and just went for it."

Where does the inspiration come from to play these involved patterns? "I'm always striving to play something I haven't heard before and make the song a bit unique," Simon states. "In its simplest form, I'm thinking along the lines of being *both* drummer and percussionist at the same time."

Yes, but how does Simon explain a beat like his "Force Majeure"? "That's coming from all of the drum machine stuff keyboard players were creating back in the '80s," Simon explains. "Ever since then I've been inspired to come up with those really involved drum machine-sounding beats—the ones that sound impossible to play—and actually be able to play them, hopefully with a more human feel." (While Simon's new release doesn't contain as much of that sort of playing due to its

**COVER YOUR HEADS!**  
with  
**CONCEPT ONE TRIGGER PADS**

Access thousands of sounds through any MIDI trigger module while deadening 90% of your acoustic drum sound. All without sacrificing the look and feel of your acoustic set.!



**ONE**

For more info call  
**1-800-369-9633**

**K.M.C.**

See us at NAMM, Booth #450

**TRUELINE DRUMSTICKS**  
Help you hang on.....  
and have better control and power...naturally  
(without gloves, tape or plastic sleeves)



<b>Classic</b> Great feeling finish, hickory sticks... straight, equal weights.	<b>Natural Diamond Grip</b> Gives you a better grip, with the comfort and balance of traditional sticks.	<b>Original TG</b> Provides exceptional control for more impact power & reach.
--	---	---

Call **802-485-4900**  
to order your drummer **Grip Test Kit**

TRUELINE DRUMSTICKS, Mill Street  
Northfield Falls, VT 05664

**TRUELINE**  
USA  
DRUMSTICKS

Fax **802-485-7800**

**Help you hang on. play harder and keep control**

# Imagine what a place like this could do for your music!

From supercharged Summer courses, to the most exciting degree programs anywhere, Musicians Institute is a place where you can live your dreams!

You'll study your style of music with a collection of the world's best teachers and meet with top name recording artists. Funk, Blues, Jazz, Rock, Alternative, Folk, Fusion, Country, Latin, R&B, Classical & more... it's ALL here for you!

We also focus on songwriting and music business, to get your career off and flying.

Our graduates and visiting faculty are performing in some of the most successful bands on the planet...

Want to learn more?

Write or call for a  
FREE CATALOG

on the world's most innovative  
music school!

## 1-800-255-PLAY

# MI

MUSICIANS INSTITUTE



"freer" approach, there are a couple of interesting patterns, most notably the one he plays during the piano solo of "Indian Summer.")

Another technical area of expertise for Simon is his double bass work. And no better proof of these abilities occurred during the taping of his DCI educational video. During a playback of the double bass shuffle tune "Outback," the recording engineer "soloed" the bass drum tracks to check the EQ. The double kick pattern was completely exposed, and it didn't waver—not one bit. The consistency and control Simon displayed between the two bass drums—both in regard to the time and the dynamics—was just plain scary.

When Simon is reminded of that event, he shrugs it off. "That has to do with the feel," he says. "I'm playing a groove, and just like with any other beat you'd play, you want it to feel good and be accurate."

Simon does have a good piece of advice for double bass players, though, especially concerning playing grooves. "Volume is the key," he urges. "One of the secrets about playing double bass patterns is that you shouldn't play them too loud. You're filling up a lot of sonic space, so you must back off with them. It's something I tend to forget, but it's *very* important.

"By playing them softer," Simon continues, "you're able to play certain accents within the pattern to help it work within the song. And more importantly, if you're playing softer you have less tension in your legs, so your control will be better. If you go back and listen to something like 'Outback,' you'll notice I'm

not just pounding away on the bass drums."

When asked about what he would recommend drummers practice to improve their control with two bass drums, Simon states, "I would just set up a stool and two bass drums and slowly play through the hand rudiments with my feet—singles, doubles, paradiddles, double paradiddles, some triples, and playing 8th notes, 16ths, and triplets in different combinations. I think it's more important to work on accuracy than just trying to play fast."

When asked about developing hand technique, Simon had one quick suggestion: "As you're working on things like rudiments with your hands," he says, "I feel it's really important to practice on a variety of surfaces. I have a very rubbery practice pad from Billy Hyde that I use, which is great for finger control. I also use one of those horrible *Moon Gel* pads—I say horrible because they're tough to get a bounce out of so they work different muscles. It's similar to playing on a pillow. I found using both a real benefit."

One other area that Simon is recognized for is his ability to play ride rhythms with either hand. But he's quick to point out, "I'm probably still a bit stronger playing certain things with my right than with my left," Simon admits. "Coordination-wise, my left might be more advanced, but when it comes to playing something like up-tempo jazz, I favor my right. That's one technique that never quite got transferred." ("Harlem Nights," from Simon's DCI video, shows him playing a quick swing pattern with his right *and* left.)

## Tomorrow has Arrived !



Carbon-fibre drums built with advanced technologies and made to exacting standards.

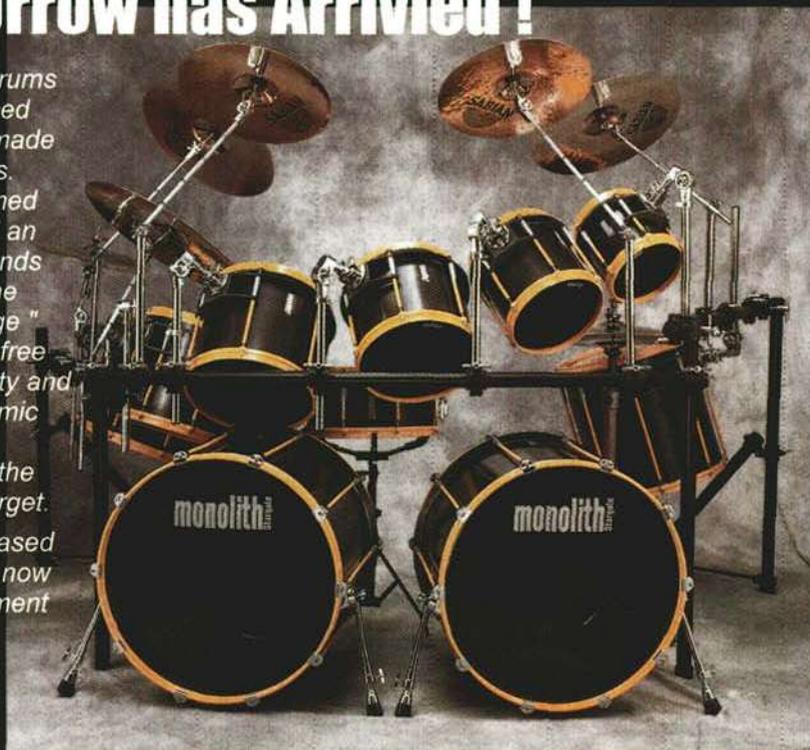
Each shell is hand formed with meticulous care and an understanding of the demands that will be expected of it. The "Resonance Suspension Flange" technology allows the shell to be free and unrestricted giving superb clarity and tonal purity throughout the wide dynamic range of each drum.

The look and standard for the future with the feel of quality and a sound you will never forget.

MONOLITH SPACERACK, a carbon-fibre based racking system of extremely light weight, is now available as a complete rack or as replacement components for your existing rack.

**monolith**  
Composite  
THE ADVANCED SOLUTION

(905)689-6173 (800)230-DRUM



Stargate series 1111 - the ultimate in carbon-fibre !  
The benchmark for drums of the future NOW !

# Our sticks are perfectly balanced. Even if you're not.



TRILOK GORTU  
Recording Artist



Brecker Brothers  
RODNEY HOLMES



FERGAL LAWLER  
The Cranberries

However wild and crazy they may be, when you're trying to turn your thoughts into music, you need drumsticks that feel more like an extension of your hands than a piece of equipment.

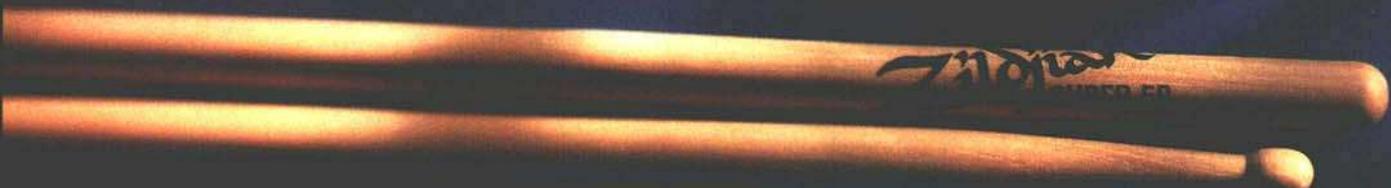
Which is why we put so much effort into making sure that each pair of Zildjian sticks feels just right. We insist on the world's finest hickory.

Our designs are all

created with the help of some of the world's most respected players. They're finished with only a slight flash coat of lacquer. And no sticks leave the factory until they're perfectly matched as a pair for weight and balance.

Now some would say you'd have to be insane to go to these extremes. We say you'd be crazy not to.

**Zildjian**  
Drumsticks



"I think leading with either hand has helped my playing," Simon mentions. "It's helped me in terms of keeping my larger setup more compact, and the coordination that's developed from it has certainly helped."

In terms of coordination, Simon continues to experiment. "I've also tried to play patterns where my feet are reversed," he says. "The left-foot bass drum thing isn't too bad, but opening and closing a remote hi-hat within a pat-

tern with my right foot is just murder," he laughs.

## THE BOTTOM LINE

During the past fifteen years Simon Phillips has—along with a handful of other players—been at the top of his profession. But with that position comes pressure. Some artists can crack under it, feeling they have to constantly live up to their status. In Bill Milkowski's excellent biography, *Jaco [Pastorious], The*

*World's Greatest Bass Player*, the author theorizes that one of the things that led to the famed bassist's tragic demise was the pressure he felt to be "the greatest." Many "name" drummers interviewed in *MD* have said that they at times have felt a certain amount of pressure to play in a more technical way—that their fans expect it from them.

Does Simon feel this type of pressure? "It used to be enormous," he candidly admits, "especially when I was younger, playing with people like Stanley Clarke and Jeff Beck—playing that 'fusiony' type thing and soloing every night. I felt I had to play something technically amazing every time, which is not a mature way to approach it. I play a solo when I'm on tour with Toto, but I don't feel that kind of pressure. I don't feel I always have to play a strictly technical thing: I'll make it simple, or take it in a lot of different directions. It's a confidence thing that you have to build up.

"Besides," he chortles, "when you've made the kinds of mistakes I've made on stage, you learn not to worry about it too much." But what of Simon's reputation for being a very accurate player? "I've made my share of mistakes," he laughs, "and in front of some very big audiences. You just have to keep a good sense of humor about it. You just have to say, 'Hey, I actually am human.'"

So it's a confident and happy Simon Phillips who's on the mend and enjoying a new life in Los Angeles. And he's quick to point out one of the reasons he's *especially* happy to be there: "There are so many great players," he says. "It's lovely to go down to a club and hear someone like Carlos Vega, Joey Heredia, Tris Imboden, or Gregg Bissonette. It's so inspiring. It's fantastic to go to a studio and hear some great player in the next room. I turned up at Capitol and Vinnie [Colaiuta] was in the next room. He came over and joked with me about borrowing a pair of brushes, so I went in and told his engineer that he didn't tune his drums properly," Simon laughs at the thought. "That's the thing about being here—all of the great people. It's really nice, you know?"

## CHOOSE A *SLICK* MOVE.... "PURDIE" EASY WITH A *KARTMASTER® HD 500*



See us at  
Booth 109  
NAMM  
Winter Session  
Free Cart  
Drawing

BERNARD "PRETTY" PURDIE. THE MOST RECORDED DRUMMER IN THE WORLD AND RICHARD "DICK" GAIL. THE FOREMOST DRUMMER IN THE ELECTRONIC FIELD BOTH AGREE THAT THE KARTMASTER HD 500 IS *SLICK*:

- S**trong, sturdy stainless steel and extruded aluminum construction using hand welds are basic to the design
- L**eaving a case behind is no longer necessary: One trip takes 500 lbs. of cases and equipment in and out of a gig on either the 2 wheel, upright hand truck or on the 4 wheel flatbed mode.
- I**nnovative design: Patented push button opening and closing of the telescoping cart is easy to do. Two new folding shelves give the user an upper level working space holding 200 lbs.
- C**ompactness: When not in use, the Kartmaster stores neatly next to other gear. The two shelves fold to fit the cart storage size.
- K**artmaster HD 500 is definitely the answer to less stress from moving in and out of a gig and for more energy to create your sound.

Call 800-423-9328 or 815-723-1940 M-F, 8-1, CST or FAX 815-723-2495 At Any Time  
**KART-BAG**, Division of Remin, 510 Manhattan Rd., Joliet, IL 60433



# Robin of the Hood

## T H E G R O O V E

ALL DRUMMERS  
LIVE BY IT,  
ROBIN SERVES IT  
UP RAW AND  
ON TIME.

HIS CREDITS  
ARE SO  
NUMEROUS,  
LISTING THEM  
ALL WOULD BE  
A HUGE TASK,  
BUT LISTING HIS  
DRUMS IS EASY -  
PEAVEY -  
FEATURING  
THE  
PATENTED  
RADIAL BRIDGE  
SYSTEM™.

"I'VE GONE  
THROUGH  
MORE  
PASSPORTS  
THAN I CAN  
COUNT, BUT  
MY PEAVEY  
DRUMS HAVE  
NEVER LET ME  
DOWN, AND  
PROVIDED AN  
UNEQUALLED  
SOUND  
THROUGH ALL  
THE MILES."

  
Robin DiMaggio

THE ART OF THE DRUM  
DRUMS  
**PEAVEY**®

# WIN A COMPLETE D

One incredibly lucky drummer will win this complete set of drums valued at over \$15,000. This great prize includes DW drums, pedals, and hardware, UFIP cymbals, May drum mic's, and Beato Bags from Drum Workshop.



## DW Pedals

DW's 5000 Series "Delta" hi-hat and remote hi-hat stands, plus a choice of an Accelerator or Turbo chain & sprocket or nylon-strap single or double bass drum pedal.



## DW Snare Drums

A 6x14" "Collector's" (10-6 maple) and a 5x14" "Edge" (brass/maple) from DW's Custom Snare Drum collection. Also shown above: "Vintage" (brass) and "Craviotto" (solid maple).



## DW Hardware

An assortment of DW's versatile and reliable 9000 Series cymbal, tom-tom and snare drum stands and accessories, including the all-new 9100 drum throne.



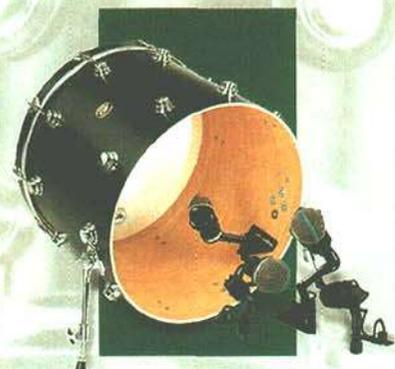
## Beato Bags

A complete set of durable drum, hardware, cymbal, and stick bags from Beato's new Paisley "Attitude Bag" line.



## UFIP Cymbals

Eleven "Earcreated" cymbals from UFIP's "Class" Series, including a 22" ride, a pair of 14" and 12" hi-hats, 12", 14", 16", and 18" crashes, an 8" splash, and a 20" China.



## May Drum Mic's

A May Internal drum miking system consisting of one D112 bass drum, two D112RF floor tom, and five 504SDRF rack tom and snare drum mic's.

## RULES

1. Send your name, address, and phone number on a standard-size postcard.
2. Make sure your entry is postmarked by April 2, 1996.
3. You may enter as many times as you wish, but each entry must be mailed separately.
4. Winners will be notified by phone.
5. Prizes include all shipping costs.
6. Employees of Modern Drummer, Drum Workshop, UFIP, Beato, and May are ineligible.

### Send Your Entries To:

MD/DW Contest • c/o Modern Drummer • 12 Old Bridge Road • Cedar Grove, NJ 07009

# RIMSET FROM DW!

25 additional names drawn at random will receive a selection of DW DrumWear and Collectibles.



## DW Drums

An 8-piece DW "Collector's" Series drumkit finished in Emerald Satin Oil and with chrome hardware—TimbreMatched, handcrafted with precision bearing edges, and equipped with DW's exclusive STM tom mounts. Sizes include 8", 10", 12", 14", and 16" FAST Toms and an 18x22 bass drum.

drums  
DW





## Tower Of Power's

# Herman Matthews

## Bottom-Line Player

**By Robyn Flans**

**Photos By Alex Solca**

Herman Matthews always has a lot going on. Since moving from Texas to L.A. in 1988, Herman has worked with such people as Kirk Whalum, Bob James, Sheryl Crow, Stevie Wonder, the Isley Brothers, Kenny Loggins, George Duke, and his current two situations: Richard Marx, with whom he has been recently cutting tracks, and Tower Of Power, with whom he can be heard on their new release, *Souled Out*.

When Herman is home in L.A., he works with an alternative band called Pixel Tang as well as with his funk group, Doc Huck-A-Buck And The Bazooky Brothers. Without a doubt, Herman Matthews is well on his way to enjoying a very satisfying career, both musically and financially.

**RF:** It has been said that one can't learn to play a groove; a person is either born with it or they're not. Do you agree?

**HM:** Yes, to a certain degree. It's like

dancing—either you have it or you don't. Yes, you can learn to dance and you can learn to groove, but whether or not it's natural is a different story.

**RF:** Aside from listening to blues and R&B growing up, do you think you did anything in your formative years that might have helped develop your ability to groove?

**HM:** My mom played organ and piano in church, so I always listened to gospel music and Bernard Purdie with Aretha Franklin. Also, I played in my uncle's organ trio, and he wanted me to just play groove. It wasn't about a lot of drums, and that's really what my drumming is about today. I don't think about the left-handed inverted paradiddle that starts off with the left foot and bounces off the cowbell.... I can't get with that whole theory because that's not music to me. Playing the song is really important—getting out of the way is *also* important.

**RF:** What did you do to learn drumming? Did you take lessons?

**HM:** Unfortunately, I did not take any lessons when I was a kid. I say unfortunately because I do think that's very important. I did go to the High School for the Performing and Individual Arts, though, which was Houston's version of the "Fame" school. I learned how to read and write there.

My background was in big band, jazz, and also some legit things. Learning everything is something I'm into—whether it be jazz, rock, funk, R&B—anything. You want to work as a musician, not just a certain *kind* of musician.

I started playing drums when I was seven, and I started playing clubs when I was eleven in my uncle's organ trio. That gig involved playing the blues, shuffles—just that fatback kind of thing.

**RF:** While you were growing up in Texas, did you think to yourself, "I'm going to have to leave here eventually"?

**HM:** Most definitely, although



Houston is a great place to grow up playing music. There is a lot of great music out of there. I played with Ornette Cobb and Jimmy Ford. I moved out to L.A. playing with Kirk Whalum. But before that, while I was in high school, I was doing shows. The contractors in town would hire musicians from that high school, so it was a great place to grow up because you had to play country, R&B, and rock.

I fell into the trap of working with great musicians and making great money at a young age, though. That's why I did not move to L.A. until 1988. I wanted to move to L.A. or New York after high school, but I was playing with the Paul English Group, which was a fusion band that Kirk Whalum and all the great musicians in Houston played in. I did that for about three years and did a couple of records with him. I also played in Top-40 bands that were very musical. But when you're nineteen years old, making \$550 a week, it's hard to leave. I would call my friends out here in L.A. and ask them what was going on and when I could move out, and they'd say, "Let me get this straight—you're making \$550 a week, you're nineteen years old, and you're in an apartment that's \$325 a month with two bedrooms and one and a half baths. Why do you want to move to L.A.? Are you nuts?" And when I moved out here, I understood what they were saying.

**RF:** What got you out here?

**HM:** The Houston scene dried up a bit. The oil thing left, music was gone, and the band I was working with at the time was a Top-40 band that had Dwight Sills playing guitar. We were playing at a Holiday Inn type of place, and I had had enough. I decided then to move to L.A. I had no money, nothing. Three days later, I got a call from Kirk Whalum, who was out on the road with Larry Carlton. He talked to me for about an hour from Minneapolis and said, "I want you to move out to L.A. and be in my band."

**RF:** The first I heard of you was with Kenny Loggins. How soon after your move to L.A. was that?

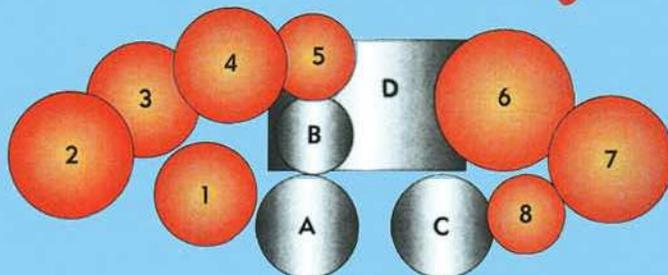
**HM:** A lot of this had to do with luck and being in the right place at the right time. The second night I was in town, I

played the Baked Potato with Kirk Whalum. I hung out and met a lot of musicians that night. Doc Gibbs saw the band that night and he was looking for a drummer for the Bob James group. Kirk was working with Bob James too. Kirk said to Bob, "My drummer would be interested in this gig." Doc Gibbs went to Bob and said, "I saw this drummer at the Baked Potato named Herman Matthews." So two different people mentioned it to him and it all fell into place.

I started working with Bob James in addition to working with Kirk Whalum. Soon after that, Kirk Whalum was doing a gig with George Duke. Freddy Washington, who was also working

"I don't think about the left-handed inverted paradiddle that starts off with the left foot and bounces off the cowbell. I can't get with that whole theory because that's not music to me. Playing the song is really important."

## Herman's *Towering* Kit



### Drumset: DW

- A. 5 x 14 wood snare
- B. 8 x 10 tom
- C. 10 x 14 floor tom (mounted)
- D. 20 x 24 bass drum

### Cymbals: Sabian

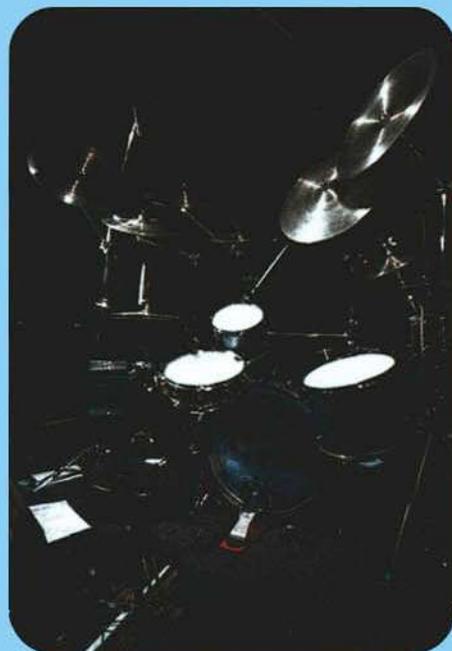
- 1. 14" AA  $\text{E}$  Sabor hi-hats
- 2. 18" AA *Leopard* China
- 3. 16" AA medium-thin crash
- 4. 17" AA medium crash
- 5. 12" AA splash
- 6. 21" AA heavy ride
- 7. 18" AA China
- 8. 10" AA mini hats

**Hardware:** DW, including a 5000T bass drum pedal

**Heads:** Remo coated *Ambassadors* on snare and tom batters, clear *Ambassadors* on bottoms of toms, *Powerstroke 3* on bass drum

**Percussion:** Rhythm Tech

**Sticks:** Pro-Mark



with Kenny Loggins, asked, "Do you know a drummer who can play rock 'n' roll and R&B, both with conviction?" George Duke started naming all my heroes: Chester Thompson, Rick Marotta, Vinnie Colaiuta, Rayford Griffin. Kirk Whalum said, "What about Herman Matthews?" Freddy had just seen us play. He said, "Okay, right." Two days later I got a call from Kenny Loggins himself. I was at home, playing *Pictionary* with friends, and I heard this voice talking into my answer machine. I said hello and he said, "Herman, this is Kenny Loggins." It took him a minute to convince me he was Kenny. He said he wanted me to audition for the band.

One of the bands I had played with in Houston had played all of Kenny's music, all of Al Jarreau's music, and all of George Duke's music, so I knew Kenny's material. But I walked into the audition already knowing that I couldn't do the gig because of the dates. The first three days of rehearsals conflicted with the last three days of the gig with Kirk Whalum in New York. But I wanted to audition anyway so they could hear me.

I set up my drums, and after the first

## Texas Shuffle

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

Artist	Album Title
Tower Of Power	Souled Out
Everette Harp	Everette Harp
Kirk Whalum	The Promise
Kenny Loggins	Leap Of Faith
Patti LaBelle, George Duke, Edwin Hawkins	Leap Of Faith (The Movie)
Isley Brothers	Isley Brothers Live
George Duke	Illusions
Kenny Loggins	Outside From The Redwoods

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

Artist	Album Title	Drummer
Sly Stone	Fresh	Andy Newmark
Tower Of Power	Back To Oakland	David Garibaldi
James Brown	Star Time	various
David Sanborn	Uprfront	Steve Jordan
Bonnie Raitt	Nick Of Time	Ricky Fataar
Brothers Johnson	Look Out For #1	Harvey Mason
Chick Corea	Friends	Steve Gadd
Sting	Ten Summoner's Tales	Vinnie Colaiuta

plus anything with Dennis Chambers, John Bonham, Jeff Porcaro, Jim Keltner, Ed Green, and James Gadson, and anyone who can play a fat Texas shuffle!

# WHAT TO PLAY.



© 1996 Rhythm Tech Inc.

The Rhythm Tech Hot Trick

Rhythm Tech Inc. 29 Birchwood Ave. New Rochelle, NY 10801

**Rhythm Tech**

tune, Kenny asked what my schedule was all about. I said, "Thanks a lot, but I really can't do the gig because of my commitment with Kirk Whalum." He understood, and asked for my number. At 8:00 the next morning, I got a call from Kenny, "Are you sure you can't change your schedule?" I said, "I really can't do that; it's an ethical thing." Kenny said he'd call again and we'd stay in touch. He called again that afternoon. About that time I had gotten my mail and there were some bills. I got a call from Kirk's secretary as well, saying a couple of dates had been canceled. That sort of made up my mind. Kenny was saying, "Call my manager and talk money."

So I didn't do the Whalum gig, and although I gave him a month's notice and a sub, it was a problem. Kirk Whalum was the reason I came out to L.A., and to this day I love him to death. Things are okay now. It never really got sour, but it was time for me to look out for what I needed to do.

**RF:** What went into the Kenny Loggins gig for you?

**HM:** To this day, I say that the Kenny Loggins gig is the best gig for me, musical-



ly. It had rock 'n' roll, it had R&B, it had pop, it had a kind of Cajun side of things. We even got to play a couple of shuffles. It was everything I grew up on. Also, he gave me freedom to create. That's a perfect situation for anyone.

**RF:** How long were you with him?

**HM:** Five and a half years. For two and a

half of those years, I was working with Bob James and Kirk Whalum at the same time. I was fortunate in the sense that the schedules never conflicted. Of course, I was catching red-eyes from gig to gig, but it worked out great. I got a chance to play jazz, rock, and R&B.

**RF:** What's been the toughest gig you've

had?

**HM:** The Kenny Loggins gig! The drum chair in the Loggins gig is the hot seat. He *thinks* drums. He's very demanding—in a good way. He thinks rhythms, which is great. It was a constant challenge for me to go home after a rehearsal and work certain things out that I could then present to him. He always gave me room to create.

The first session I did with him was a big deal for me because it was a session with David Foster for the movie *Wild Horses*. Kenny had me doing all kinds of things. I literally had to grow two more arms to give him what he wanted. I was determined to do it and it came out great. Later on, after really getting into Kenny's head, I found that there were easier ways of getting to the things that he wanted.

**RF:** Can you elaborate?

**HM:** After there was no more room on the drum track, Kenny wanted me to do this extra thing on the bell of the cymbal. I had been trying to do it, but it was tough. I stopped and said, "Wait a minute, man, who told you about this?" Kenny, with a smirk on his face, said, "Tris Imboden did." I said, "Tris is an idiot because no one can do this!" Tris and I laugh about that all the time. Kenny wants to hear a certain thing when you play. It's a lot of stuff. Kenny lives a writer's life.

**RF:** Did you end up being able to do the bell on the cymbal?

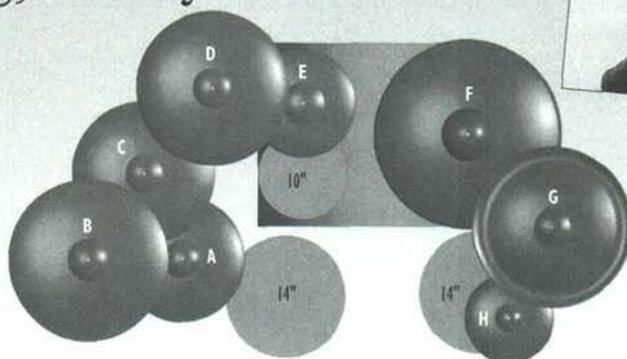
**HM:** Oh yeah, but in an easier way. Drumming is an illusion—the way things sound. A lot of people hear certain things

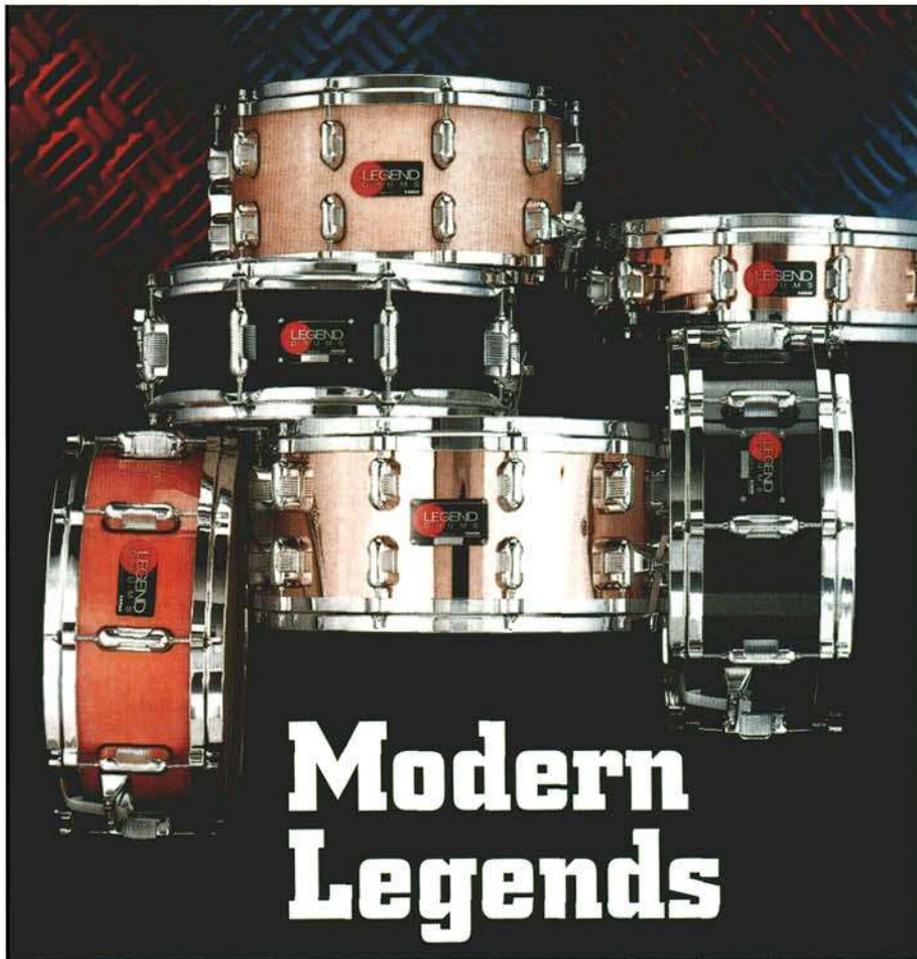
“My SABIAN AA’s are funky, they cut, and no matter how many faces I pull when I’m playing, I always sound great.”

**Herman Matthews**

Tower Of Power

- |                            |                     |
|----------------------------|---------------------|
| A 14" AA El Sabor Hi-Hats  | E 12" AA Splash     |
| B 18" HH Leopard Chinese   | F 21" AA Heavy Ride |
| C 16" AA Medium Thin Crash | G 18" AA Chinese    |
| D 17" AA Medium Crash      | H 10" AA Mini Hats  |





# Modern Legends



**Steven Wolf**

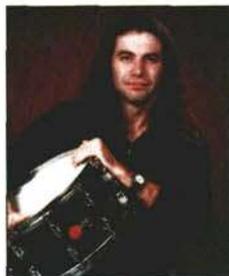
Modern Legends are versatile. Like Steven Wolf. Currently burning up stages worldwide with Pop/Rock Legend Annie Lennox, Wolf has also worked behind Grover Washington, Jr., Hiram Bullock, Scott Henderson, and Julian Coryell, earning a reputation as one of New York City's top young pop, fusion and rock drummers.

**W**hat does it take to be a modern Legend? High standards of performance, absolute reliability and unparalleled flexibility. That's why you'll find the best new players in the business sitting behind Legend Snare Drums. Now there's an all new Legend lineup which includes new Honey Amber and Charcoal Grey high-gloss stains . . . our exclusive "Black Rock" textured, highly durable paint . . . and for the first time 4" x 14" and 6.5" x 14" phosphor bronze models. They're ready to turn any drummer into a Legend.

To be a better drummer, you need to set higher standards for yourself and for your drums. Put the Legend to the test and hear why our name fits us perfectly.

Your snare drum doesn't have to be a Legend before you are.

But it helps.



**Jimmy Degrosso**

Modern Legends are talented. So when Jimmy's not doing his gig with Suicidal Tendencies, his time never drags. He's in constant demand for session work by many of today's leading rock and pop stars including Alice in Chains, Lita Ford, Alice Cooper, Ozzy Osbourne and many others.



**KAMAN**  
Kaman Music Corporation • Legend Snare Drums  
P.O. Box 507 • Bloomfield, CT 06002

that you're either ghosting or giving the illusion of having done. If he didn't have to look at me, it would work out great.

Then there's the other side of it, like working with Richard Marx. His whole thing is, "I just want to hear the groove. I don't want any 'dig me' fills; the song is already written. Just play that."

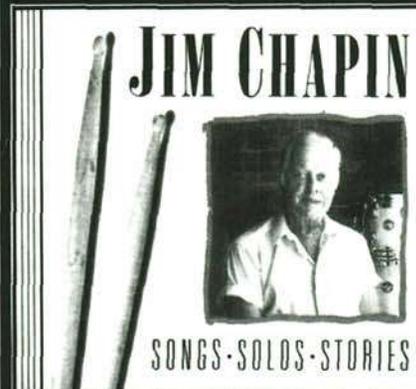
**RF:** That's funny, because Richard Marx was weaned on the Kenny Loggins school of music.

**HM:** That's true, there are certain similarities. Richard grew up listening to Kenny, but when I first got the gig with Richard, I asked him, "What do you have against drummers?" I saw so many different drummers go through that band. But I love that. That's appealing to me because I want to give *those* people what they want; that's the challenge for me. I want to work for those people because I know I can give them what they want.

**RF:** What did Richard say when you asked him that?

**HM:** He said it looked worse than it really was. He had certain drummers who couldn't stay with the band because of other commitments, and then there were

**NOW ON  
COMPACT DISC!**



Experience the "Chapin Magic" as Jim sings and plays six of his original songs with a band, plays seven unaccompanied drum solos and tells five stories — like only he can.

**Available at Your  
Favorite Music Store**

Send \$2 for HQ Catalog

**HQ** HQ Percussion Products  
P.O. Box 430065  
St. Louis, MO 63143  
(314) 647-9009



EVERY GREAT ARTIST  
MASTERS THE BRUSH

Carl  
Allen



Tommy  
"Mugs" Cain



Will  
Calhoun



Clayton  
Cameron



Rayford  
Griffin



Jake  
Hanna



Steve  
Houghton



Peter  
Magadini



John  
Ramsay



Ed  
Soph



Ed  
Thigpen

**REGAL TIP**

MASTER BRUSH MAKER

For the most complete line of percussion striking tools in the world, call: 1-800-358-4590  
or write: Regal Tip • 4501 Hyde Park Blvd • Niagara Falls • New York • 14305 • Ad concept: Jason Monahan

# John TEMPESTA of White Zombie

One of the finest of a new generation of drummers, White Zombie's John Tempesta...an unrelenting groove player with a level of imagination and ferocity that only Artstar Custom can handle.



## Artstar Custom...

Created to deliver all the sensitivity, dynamics, and tone you could ever want for performing and recording. But built to stand up to the absolutely brutal demands of hard rock playing and touring.

Which is why Artstar Custom remains the unquestioned standard in drums for the hard rock professional.

Now, in its second decade, a new breed of players are discovering Artstar's ability to meet and surpass whatever the job requires. No matter how sensitive. Or how brutal.

## Artstar Custom. The Drum of the Hard Rock Elite.

Almost all pro drums use less expensive triple flanged hoops. But Artstar Custom select maple shells are fitted with die-cast hoops for superior consistency, sound, projection and tuning ability.



Check out the sound of John's Artstar Custom on White Zombie's latest release "Astro-Creep 2000."



For more information on Tama Drums and Hardware send \$3.00 (\$4.00 in Canada to: Tama Dept. MDD50, PO Box 886, Bensalem, PA 19020 or PO Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Avenue, Lachine, Quebec H8T-2P1.

other drummers who could play the rock thing but couldn't play the R&B thing.

Richard wants a drummer who doesn't think fills. He told me his favorite drummer was Jack Bruno, who is now playing with Joe Cocker. He's one of my favorite drummers also. He sounds like he's on a record every night. Richard told me a story about him: Jack was playing a certain groove, and Richard asked, "Can you play a little more?" And Jack said, "Do I have to?" Richard fell in love with the guy. He wants it to feel good, he also wants you to have a good time, but he doesn't want you to take away from the song.

**RF:** If Kenny's was such a creative situation, why did you leave?

**HM:** Kenny is great to work for, but he has gotten to a point in his life where he doesn't have to work as much. His *Leap Of Faith* record took three years to make. It's a great record; it did pay off. While that was going on, I did a TV show. But he kept booking the *Live At The Redwoods* gig and canceling it. He did that three times. I tried to work my schedule around Kenny, but it just became a conflict. While Kenny was moving this date, my mortgage was due. I had gotten a call to go out with Kirk Whalum and the Winans, opening for Whitney Houston. So what do you do? Then I came back with Kenny and got a call for Richard Marx about two or three months after that, and he made me an offer I couldn't refuse.

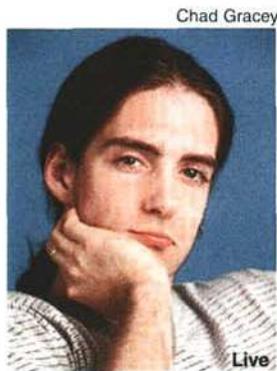
**RF:** You also had a high-profile gig on the TV show *Into The Night*.

**HM:** Regardless of what kind of TV show it was, I could not pay for that kind of exposure. The band was called Burning Herman And The Mastermix, which was not my idea. It appeared that I was the musical director of the band. I was not. I was more of the spokesman for the band. I was the Paul Schaeffer of the band. What

made us different from all the other show bands was that we played Top-40 songs because the host, Rick Dees, was a D.J. It was great for that. I did that for eight months until Rick Dees left, which is when I left, just when Loggins went back on the road.

**RF:** Currently you are with Tower Of

# POUND FOR POUND...



Chad Gracey



Scott Rockenfield



Queensryche

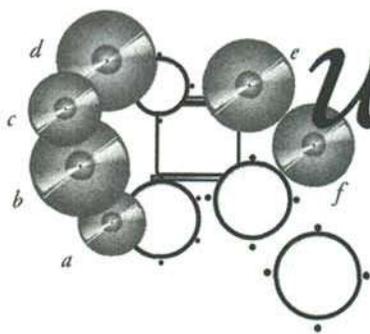
Photograph: Ross Hallin

Attack Series drumheads are just plain louder than other ordinary drumheads, period! They provide a bright, crisp attack, with an extremely melodic sound. And you have a choice. In addition to clear, Attack Series drumheads are available with our exclusive Duracoat™ coating... the ultimate in rugged durability. All Attack Series heads are offered with and without the unique Tone Ridge.

So, whatever your head needs, we have one that's just right. Experience a sound explosion with Cannon Percussion's Attack Series Drumheads.



**CANNON® Percussion 2773 E. Midlothian Blvd. Struthers, Ohio 44471**



- a) 13" Sound Formula Heavy Hi-Hat-top;  
13" Signature Sound Edge Hi-Hat-bottom
- b) 20" Sound Formula Full Ride
- c) 14" Sound Formula Full Crash
- d) 20" Signature Dry Dark Ride
- e) 18" Sound Formula Full Crash
- f) 16" Sound Formula Full Crash

Call 800/472-4783 for free literature

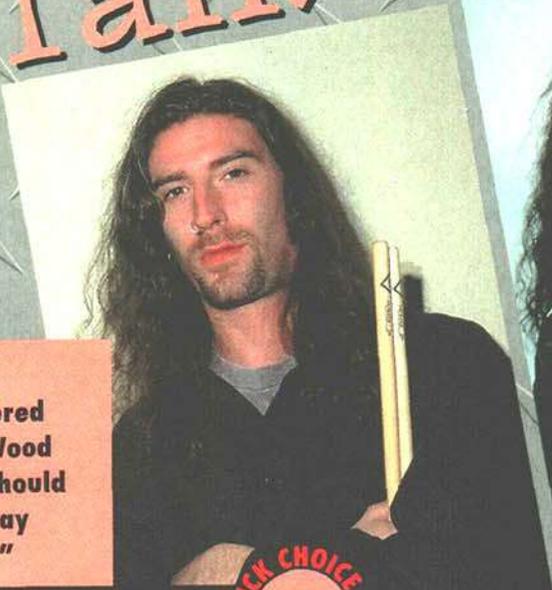
**KENNEDY**

*will*

"Three things you'll always love... your mom, big tax refunds, your Paiste cymbals!"

**PAISTE**  
CYMBALS SOUNDS BONGS

# More Straight Talk



"I've discovered Good Wood ... so should you! Play Vater."

SEAN KINNEY  
ALICE IN CHAINS

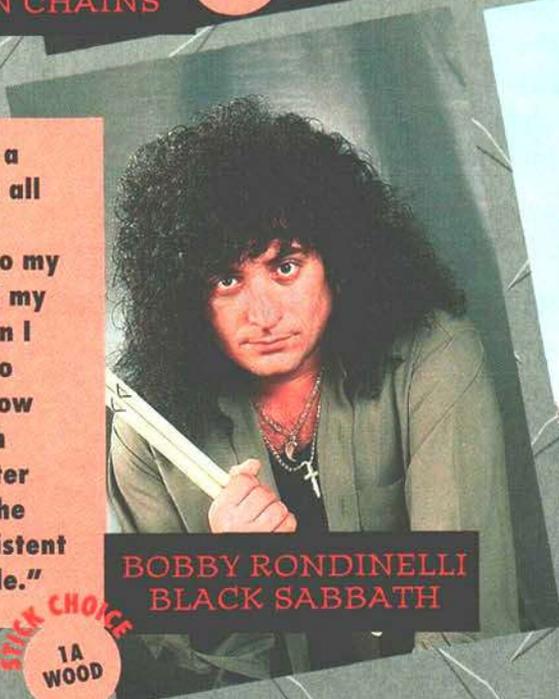
STICK CHOICE  
3A  
WOOD



"With my style of playing, durability in a stick is a must. What can I say? Later, I'm with Vater."

DEEN CASTRONOVO  
OZZY OSBOURNE

STICK CHOICE  
UNI-  
VERSAL



"There was a time when all I did was complain to my tech about my sticks. Then I switched to Vater ... now we're both happy. Vater sticks — the most consistent sticks made."

BOBBY RONDINELLI  
BLACK SABBATH

STICK CHOICE  
1A  
WOOD

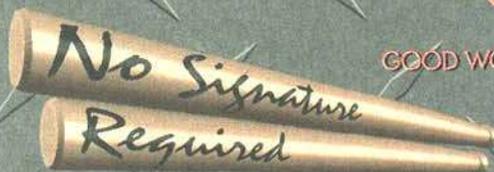


"With a solid, consistent stick and support by a great organization, I have found a new home at Vater."

MARK ZONDER  
FATES WARNING

STICK CHOICE  
5B  
WOOD

More players worldwide are choosing to endorse Vater sticks. They're not paid to do so — it's simple supply & demand. Vater makes the best sticks in the world because these guys demand them. So should you!



VATER  
PERCUSSION  
USA

GOOD WOOD...perfected

Power.

**HM:** The gig of a lifetime. I think every musician grew up listening to Tower Of Power, worshipping the ground that Garibaldi played on. David will always be the drummer for Tower Of Power; he laid the groundwork.

I had gotten a call from the leader of the band, Emilio Castillo, who asked if I'd be interested in playing with the band or doing the record. I said, "Give me a couple of days to think about it." I thought about it, dreamt about it, and called and said of course I would do it.

**RF:** What did you have to think about?

**HM:** My background was playing with artists like Kenny and Richard and those kinds of gigs, where there are five guys in the band and you are splitting the pot in a certain way or you're asking for your dollar. I had to think about Tower Of Power because when you've got ten guys in the band and you're splitting that dollar ten ways, you're talking money. But, on the other side of it, playing-wise, there's no other gig in the world like it. That's where the gratification comes in. No one is playing this kind of soul-funk music anymore. It's something I've always wanted to do. I figured since I had moved to L.A., I had always been doing things for everyone else. This is the first self-indulgent gig I've ever had in L.A.

**RF:** Besides the funk, what do they need from a drummer?

**HM:** Someone who is very musical, someone who is able to kick the horn section in

the ass, yet still keep the groove going with Rocco [Prestia, bassist]. They need someone who is aggressive yet sensitive. There are a lot of 16th notes that are flying by, yet it has to be danceable. There's a lot of chugging going along; their groove is like a freight train, a lot of herky-jerkiness that you've got to smooth out to make it sound

like something someone would want to tap their feet to.

The only thing that Emilio says is that he likes "foot," which is something I love doing—playing from the bottom up. I'm a groove drummer. That was the only request. He wants someone who can be musical, and kick the band in the ass.

*Louie Bellson*

**&**

**Protechtor Cases™**

*"Two names that say it all"*

**XL**  
SPECIALTY PERCUSSION INC.

16335-5 Lima Rd., Huntstown, IN 46748

**See us at NAMM, Booth #2158**

All cymbals are VISIONS cymbals unless otherwise noted.

- a) 8" Mini Hi-Hats
- b) 13" Full Hi-Hats
- c)\* 8" Cup Chime, inverted, on top of 13" Heavy Bell
- d)\* 14" Crash with 8" Splash on top, inverted
- e) 14" China with 12" Splash inside
- f)\* 18" Crash with 10" Splash on top, inverted
- g) 14" China on 18" China
- h) 18" China with 15" Thin Crash, inside
- i)\* 5" Cup Chime, inverted, on top of 8" Heavy Bell
- ji)\* 6.5" Cup Chime, inverted, on top of 10" Heavy Bell
- k) 20" China with 18" Thin Crash, inside
- l) 16" China on 20" China
- m)\* 20" Crash with 20" China on top; with 14" Heavy Hi-Hat mounted directly above
- n)\* 7.5" Cup Chime, inverted, on top of 12" Heavy Bell
- o)\* 20" Crash with 12" Splash on top, inverted
- p) 14" 2002 Medium on 22" 2002 Crash, both in black
- q)\* 16" Thin China with 14" Thin Crash, inside, and mounted directly above—
- 20" Full Ride with 20" Novo China sitting on top
- r) 26" Sound Creation #3 "Earth Gong" (\* separated by felts)

Call 800/472-4783 for free literature

*terry* **BOZZIO**

*"It seems to me that every instrument has its own little song it's trying to sing, inherent in its nature. At times when improvising, I'm able to release this little song and set it free."*

**PAiSte**  
CYMBALS SOUNDS GONGS

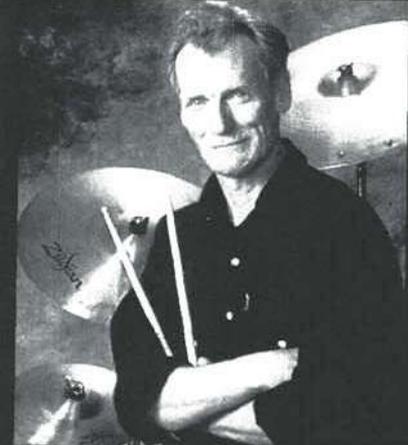
# HOT LICKS® VIDEO

## Drum Collection

VHS VDB 180

### GINGER BAKER

MASTER DRUM TECHNIQUE



**HOT LICKS**

HOT LICKS PRODUCTIONS, INC., P.O. BOX 337, POUND RIDGE, NY 10576 USA

VHS 65 min. VDA 184

### TOMMY ALDRIDGE 2

Beyond the Groove



**NEW!**

**HOT LICKS**

HOT LICKS PRODUCTIONS, INC., P.O. BOX 337, POUND RIDGE, NY 10576 USA

VHS VDM 179

### JOE MORELLO

Drum Method 2  
AROUND THE KIT



**HOT LICKS**

HOT LICKS PRODUCTIONS, INC., P.O. BOX 337, POUND RIDGE, NY 10576 USA

VHS ONE HOUR VDA110

### CARMINE APPICE

Drum Master Class



**HOT LICKS**

HOT LICKS PRODUCTIONS, INC., P.O. BOX 337, POUND RIDGE, NY 10576 USA

VHS ONE HOUR VDF120

### TOMMY ALDRIDGE

Rock Drum Soloing & Double Bass Workout



**HOT LICKS**

HOT LICKS PRODUCTIONS, INC., P.O. BOX 337, POUND RIDGE, NY 10576 USA

VHS ONE HOUR VDM 174

### JOE MORELLO

DRUM METHOD 1  
The Natural Approach to Technique



**HOT LICKS**

HOT LICKS PRODUCTIONS, INC., P.O. BOX 337, POUND RIDGE, NY 10576 USA

VHS ONE HOUR VDF133

### TICO TORRES OF BON JOVI

Drumming Essentials



**HOT LICKS**

HOT LICKS PRODUCTIONS, INC., P.O. BOX 337, POUND RIDGE, NY 10576 USA

**Hot Licks Videos are now distributed in the U.S. and Canada by Hal Leonard Corporation. Dealer inquiries, call the Hal Leonard E-Z Order Line at 1-800-221-2774**

**YES!** I enclose \$ \_\_\_\_\_ NY Sales tax \_\_\_\_\_ ck or MO to Hot Licks Productions, Inc., P.O. Box 337, Pound Ridge, NY 10576

Ginger Baker - Master Drum Technique \$39.95    Tommy Aldridge 2 - Beyond the Groove \$39.95    Joe Morello 1 - Natural Approach to Technique \$39.95    Joe Morello 2 - Around the Kit \$39.95    Tommy Aldridge - Rock Drum Soloing & Double Bass Workout - \$39.95    Tico Torres of Bon Jovi - Drumming Essentials \$29.95    Carmine Appice \$29.95

Name \_\_\_\_\_ Address \_\_\_\_\_ MD 02-96

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Home Phone \_\_\_\_\_ Office Phone \_\_\_\_\_

MC  VISA  Account Number \_\_\_\_\_ Exp. Date \_\_\_\_\_ Signature \_\_\_\_\_

Postage -Add per video : In US & Can \$4; Europe & S. Amer. (air) \$7; Pacific Rim (air) \$9 Half price taken on lower priced video!  
Checks accepted on US banks only and in US dollars. NYS add Sales Tax   Check here for PAL (European format)

**To Order call the Hot Licks Hotline 1 800 388-3008!**  
**Hot Licks Productions, Inc. P.O. Box 337, Pound Ridge, New York 10576**  
**Telephone: 914 763-8013 800 388-3008 Fax: 914 763-9453**

**RF:** When you say this is a more self-indulgent gig....

**HM:** I preach a lot about drummers who are into themselves, about "dig me" drumming. I've always asked the question—and we've had many a talk on the bus about this—are you an asshole first and then you become a drummer? Or are you a drummer and then you become an asshole? It's the chicken and egg theory.

**RF:** And what conclusion do you reach?

**HM:** It's funny. We enjoy watching and listening to drummers who play a lot of notes. There is something exciting about that. It is not always appropriate, though. A lot of young drummers grow up listening to Vinnie Colaiuta, Dave Weckl, and Dennis Chambers. I can't do their stuff, and it's great that those guys can make that kind of music happen, but young people don't realize that those guys are putting that kind of playing into a situation that calls for that. Kids today want to put that kind of playing into everything.

**RF:** I don't think it's just kids *today*. I think it's just kids.

**HM:** Exactly. I can remember when I was younger and I got an extra cymbal or something. Every song I played had that cymbal in it. When I got a new lick, every song I played had that lick in it. There's a certain maturity that comes.

I say Tower is the first self-indulgent gig because I preach about groove and simplicity. On this gig, I'm doing the same thing, I'm fitting into the song. I'm fortunate to be able to change gears and play that kind

of thing and then change gears again.

**RF:** Richard Marx's gig is the opposite.

**HM:** Richard is straight groove and a fill every other song. With Tower, people forget that the band is soul-funk with sort of a twist. When a lot of drummers and musicians think of Tower Of Power, they think of "Squib Cakes" and all of the interesting

things that Dave Garibaldi did. They forget about the other simple soul songs. Tower is a soul band, then a funk band, and then all of the other tricks come on top of that.

I've got to say that I've never played so many 16th notes in all my life. It's great, though. That's why I think it's so important for musicians to be well-rounded, to be

NOTHING SOUNDS LIKE A BRADY. NOTHING SOUNDS LIKE A BRADY.

# THUNDER!

## From Down Under



The **Secret Weapon** of top studio drummers and the cutting sound behind many of today's top bands.

**Handmade in Australia** by master craftsmen from indigenous hardwoods denser than the hardest rock maple.

A **truly hand-made** drum unique in both sound and appearance.

The **Stradivarius** of drums, available in America, factory direct.

**Brady**  
DRUMS  
HANDCRAFTED IN AUSTRALIA

1325 Sharon Rd.  
Tallahassee, Florida  
32303-4529  
Ph/Fax: 904-386-2388

Forget the glowing reviews, all of the famous pros who play Brady, and even our "Rolls Royce" reputation. **Audition a Brady** for yourself and make up your own mind.

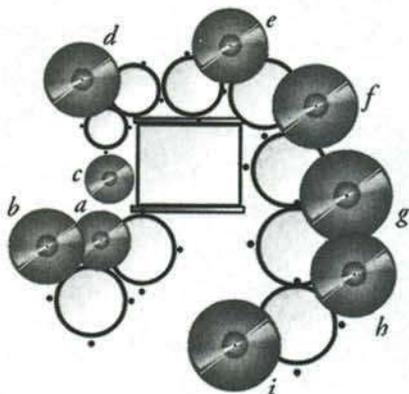
Remember this is your drum, **custom-crafted** by hand and shipped direct from Australia. We offer flexible payment options, and are so confident you'll love your custom Brady, that we allow a unique 14-day return privilege on all our snare drums.

**We're not worried.**

NOTHING SOUNDS LIKE A BRADY. NOTHING SOUNDS LIKE A BRADY.

NOTHING SOUNDS LIKE A BRADY. NOTHING SOUNDS LIKE A BRADY.

NOTHING SOUNDS LIKE A BRADY. NOTHING SOUNDS LIKE A BRADY.



- a) 13" Signature Heavy Hi-Hat
- b) 17" Signature Full Crash
- c) 10" Signature Spash
- d) 16" Signature Full Crash
- e) 17" Signature Fast Crash
- f) 18" Signature Full Crash
- g) 20" Signature Dark Full Ride
- h) 18" Signature Thin China
- i) 20" Signature Thin China

Call 800/472-4783 for free literature

# sheila

*"Reach out to others. Be outgoing. Be kind, gentle, and thoughtful. To achieve these qualities requires great sensitivity and daring. The more we forget about our own egos, the more open we are to love. Find the path to happiness within yourself."*

**PAiSte**  
CYMBALS SOUNDS GONGS

**UNITED STATES FEDERAL SERVICE** Statement of Ownership, Management, and Circulation (Required by 49 U.S.C. 3852)

1. Publication Title: **MODERN DRUMMER**

2. Issue Frequency: **MONTHLY**

3. Issue Date: **February 1996**

4. Annual Subscription Price: **\$29.95**

5. Number of Issues Published Annually: **12**

6. Annual Circulation: **12,000**

7. Total Number of Copies: **12,000**

8. Paid and Unpaid Circulation: **12,000**

9. Paid Distribution Outside the U.S.: **0**

10. Paid Distribution Within the U.S.: **12,000**

11. Total Paid Distribution: **12,000**

12. Unpaid Distribution: **0**

13. Total Unpaid Distribution: **0**

14. Total Distribution: **12,000**

15. Copies not Distributed: **0**

16. Total Copies: **12,000**

17. Paid and Unpaid Circulation: **12,000**

18. Total Circulation: **12,000**

19. Total Copies: **12,000**

20. Total Distribution: **12,000**

21. Total Copies: **12,000**

22. Total Distribution: **12,000**

23. Total Copies: **12,000**

24. Total Distribution: **12,000**

25. Total Copies: **12,000**

26. Total Distribution: **12,000**

27. Total Copies: **12,000**

28. Total Distribution: **12,000**

29. Total Copies: **12,000**

30. Total Distribution: **12,000**

able to read and go in and do a session, whether it be playing 2 and 4 all night long or whether it involves taking it out somewhere. You have to know when and where to do that. My favorite drummers and musicians are able to do that sort of thing.

**RF:** Like who?

**HM:** Jim Keltner. What he brings to the table is incredible. Steve Jordan brought 2 and 4 back for me. His fusion chops were incredible too. Of course Steve Gadd, Harvey Mason, and Jeff Porcaro, God bless him. He had that certain discipline, although he hated to do drum solos, which I understand. He was one of those guys who could lay down a groove and make it feel so sweet, but yet turn around and do something that Vinnie would do. I love what Charlie Watts does in that band, as simple as it is. Of course there's Clyde Stubblefield and people like Tony Williams and Elvin Jones; there's so much you can learn from them. Ricky Lawson is one of my heroes today because he has a certain magic to his playing.

**RF:** Is there anything tough about the Tower gig?

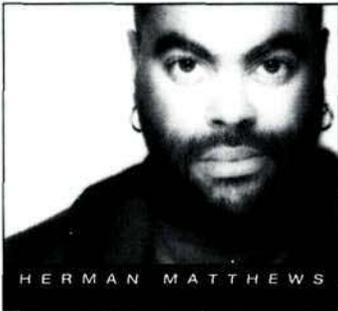
**HM:** Maybe the toughest thing, and this is not that tough, is that I set up and tear down my own drums. The only thing that gets tough about that is when the band wants to get to a gig as close to sound check as possible. I need to go earlier in order to set up, change my heads, and make that happen.

When I set up my drums, I'm getting in touch with them again. I'm changing the heads, I'm not relying on a tech to do that. It's great. Maybe two years from now I'll get tired of doing it, but for now it's wonderful.

**RF:** What kind of drums do you use?

**HM:** DW, the *only* drum. If I did not endorse DW, I would be playing DW drums. With Tower, I'm only playing four drums. With pop and rock groups, I use a bigger kit. With Richard I use seven drums, with five toms—two up top, two at the bottom, and one on my left-hand side. I did the same thing with Kenny. That kind of music calls for it. Tower music is straight up and down soul-funk. All you need is a kick drum, snare drum, and hi-hat to make music like that, but I have two toms in

# USE WIMPY STICKS?



**HERMAN MATTHEWS**

## WRONG!

Herman's choice of sticks?  
Pro-Mark American Hickory 2S.  
Call for a free color catalog.



**pro-mark** PRO-GEN NEW GENERATION

We help you sound better.  
10707 Craighead Houston, TX 77025 Hotline 1-800-233-5250

## FOR PROFESSIONALS OR BEGINNERS— FOR RECORDINGS OR LIVE PERFORMANCES— THE MOST IMPORTANT THING TO REMEMBER IS THE QUALITY AND THE SOUND.



**Terral Santiel**  
(Percussionist for  
Janet Jackson &  
Sheena Easton)



**Manufacturer & Distributor of Handcrafted Latin American  
Drums and Accessories Since 1954**  
4540 Little John Street, Baldwin Park, CA, 91706, (818) 813-4323  
—Come See Us At NAMM 96—

# Cover a wider spectrum.



**A**sk a group of modern drummers to define "modern drumming" and you'll quickly find out just how broad a spectrum of styles that one term includes.

Yet from traditional jazz to progressive rock—and everything in between—no matter how they interpret modern drumming more and more of the world's top professionals do it with Drum Workshop's full-line of drums, pedals, snare drums, hardware and accessories.

DW's entire line of drum equipment has been designed to let today's drummer cover the entire range of today's music. In fact, like the drummers who play them, DW products not only cover the spectrum, they've often expanded it. Many DW innovations such as Timbre-Matched all-Maple drumsbells and Chain & Sprocket Single and Double Bass Drum Pedals have been responsible for broadening the boundaries of contemporary time-keeping.

So if you want to cover a wider spectrum, why limit yourself by playing anything else? When with DW you can have the best of both worlds: the range of a full-line company and the innovation and quality of a specialist.

DW Full-Line Artists shown above (from left to right) are Joey Heredia (Strait Jacket), Carl Allen (Carl Allen Quintet), Curt Bisquera (LA studio), Sean Kinney (Alice In Chains) and Paul Wertico (Pat Metheny).

# dw

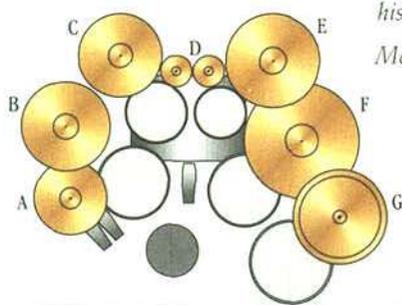
## The Best Of Both Worlds.

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030 • USA

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



**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.



**Robin's Meinl Setup:**

- A: 14" Custom Shop Hi-hat
- B: 17" Custom Shop Crash
- C: 16" Lightning Crash Medium
- D: 2 x 6" Custom Shop Splash
- E: 18" Lightning Crash Medium
- F: 22" Custom Shop Ride
- G: 18" Raker China

**Meinl Cymbals - its the sound that counts!**



For more information on Meinl cymbals send \$ 3.00 to: Chesbro Music Co., P.O. Box 2009, Idaho Falls, ID 83401, or Meinl Promotion & Artist Relations office: P.O. Box 3194, Canoga Park, 91396, phone/fax: (818) 772-6543.



## Until the story on the left is about you, read this.

order to add the color. Drum-wise, it just gets me thinking a different way. The cymbals stay pretty much the same. I'm really a cymbal freak.

**RF:** You sit low.

**HM:** The first time I saw Vinnie Colaiuta was with Zappa on *Saturday Night Live*. I was trying to see who was playing drums and all I could see was the top of his head. I got a side shot of him, and sure enough, this guy was sitting as low as possible, which confirmed what I thought. When I was a kid, I sat at a normal height. I didn't like the guys who sat on high thrones, and I was trying to find a happy medium. Though I'm a big guy, my legs are short, so it helps when I sit low. It gives me more leverage on the kick drum. It gives me a better center of gravity. I play my cymbals high, I sit low, and it's very comfortable for me.

**RF:** There is a new Tower album, *Souled Out*.

**HM:** This is their attempt to go back to what they've always been, a soul band.

**RF:** When you say that, what does that mean from a drum perspective?

**HM:** There's a certain hump, a certain lope to soul music, and then there's a certain hump and lope to Tower music. They started out twenty-five years ago playing the soul hits of the day. When they started writing their music, they started adding the kick to it. This record is reminiscent of *Urban Renewal*, which I think is one of their finer records. The difference with this record is that they have some loops on it.

**RF:** What prompted this?

**HM:** [laughs] Airplay. They did three records in the late '70s when the disco thing was going on that quite frankly sounded like shit, and they admit that, because they were trying to be something they were not. I think in the lifetime of Tower, they've had three radio-airplay tunes, which is weird when you think of how everybody knows who Tower is. Talk about a live cult following!

This record has great songs on it. I went in and did everything in three, no more than four takes. I wanted to hear the song a couple of times and just go in and play it, because I had the pressure of being in the drummer's seat where Garibaldi had been. I could easily get caught up in this thing of, "I've got to play this in order to impress the fans," but that goes against my nature. So my thing was to go in there and give a good solid track and leave it alone. We did one of the ballads, "Loving You Forever," in one take.

The album was produced by Jeff Lorber and Emilio, and my bottom line was that if I saw the two of them tapping their feet or bobbing their heads, or in Emilio's case, shaking his butt, I knew we had the track. To do things fifteen or sixteen times, I lose the juices.

**RF:** You made the statement that there is a certain lope to soul music and there is a certain lope to Tower music. Can you explain the difference?

**HM:** What I mean is that there is a simplicity and solidness. Everything is feel. That's what a hump and a lope is. Being from Texas, that's something we always talk about. The difference between playing soul music and Tower Of Power soul music is

Your cymbals have to fit your needs. The right **sound**, the right **look**, the right **price**.

Camber offers these options.

Our 25th Anniversary Silver Cymbals, Corona Bronze and our C-6000 Brass lines offer unique sounds, beautiful finishes and prices that respond to the tightest budgets.

For a free catalog and the name of a local **Camber** dealer, call: 1•800•950•1095

that Tower Of Power music has a huck-a-buck in it. To define huck-a-buck, it is all the 16th notes, the things in between 2 and 4, all the stuff in the cracks, the stuff that makes you shake your butt.

**RF:** Of all your recorded history, which projects are you most proud of?

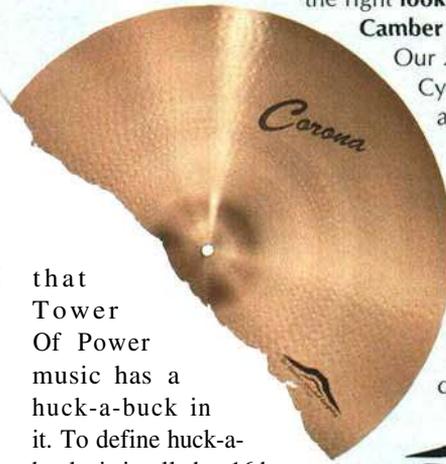
**HM:** I'm still growing in the studio, although in Texas I did a lot of jingle work. I love the studio. If I could make my living in the studio, I would do that. There's a certain magic that the studio creates. When you play something that's incredible and it's captured on tape—*wow*. You're in this business for those special moments where the song is right, the groove is right, the take is right. Those times when it comes together are few and far between.

The recordings in the past I've been real proud of include *The Promise*, Kirk Whalum's third record. It was produced by Bob James, and I got a chance to play with Gary King, Doc Gibbs, and Ron Carter. That was a very creative record for me. I'm also on one cut called "Money" from the latest George Duke record, and he's one of my heroes. It's just a straight-ahead, good-feeling groove record. Everette Harp's first record, which is self-titled, is smoking. He's my best friend, so that was great. I got a chance to play on both of Dwight Sills' records. He's one of my best friends too, and it meant a lot.

I love the studio, and hopefully I can bring something to the table. I want people to think of me as a well-rounded musician.

**RF:** As I'm getting a sense of your life, it's been sort of a "right place at the right time" situation. Were there tough times?

**HM:** Of course, but you know how it is—when you're excited about doing something and you run into those obstacles, you find a creative way of getting around them. I've been lucky. When I came to L.A., I got gigs within the first year I was here that people who have been here ten years are still trying to get. There's a lot of luck involved, but that only applies when people are calling you. You still have to take care of business on the drums.



**The Camber Cymbal Co.**

email: SKahnACE@aol.com  
The Camber Cymbal Co.  
a div of ACE Products  
1334C Ross St.  
Box MD2  
Petaluma,  
CA 94954  
USA



**Peter Erskine**

"I am proud to say that I belong to the PAS—an organization of drummers, for drummers.

The PAS celebrates the drum, and makes possible the sharing of so much knowledge, in both the education and music industry worlds. I urge you to join and support the membership of this most valuable society."

**belongs to the Percussive Arts Society!**

You can belong, too!  
Write or call for

membership information today.  
Percussive Arts Society

P.O. Box 25,  
Lawton, OK 73502  
405•353•1455

# Drummer Ware



From Left: Tank Top, Long Sleeve Mock Tee, Short Sleeve Tee-Shirt (front), Short Sleeve Tee-Shirt (back)

Shirts available in M, L, and XL

Quantity	Size	Item	Price Each	Total
		Tank Top	\$11.00	
		Short Sleeve Tee-Shirt	\$13.00	
		Long Sleeve Mock Tee	\$15.00	

SHIPPING AND HANDLING CHARGES (See box below)

GRAND TOTAL

Name (please print) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_

Visa/MasterCard # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Name on Card \_\_\_\_\_

Visa  MasterCard

To phone or fax your order:

Phone: 1-201-239-4140 Fax: 1-201-239-7139

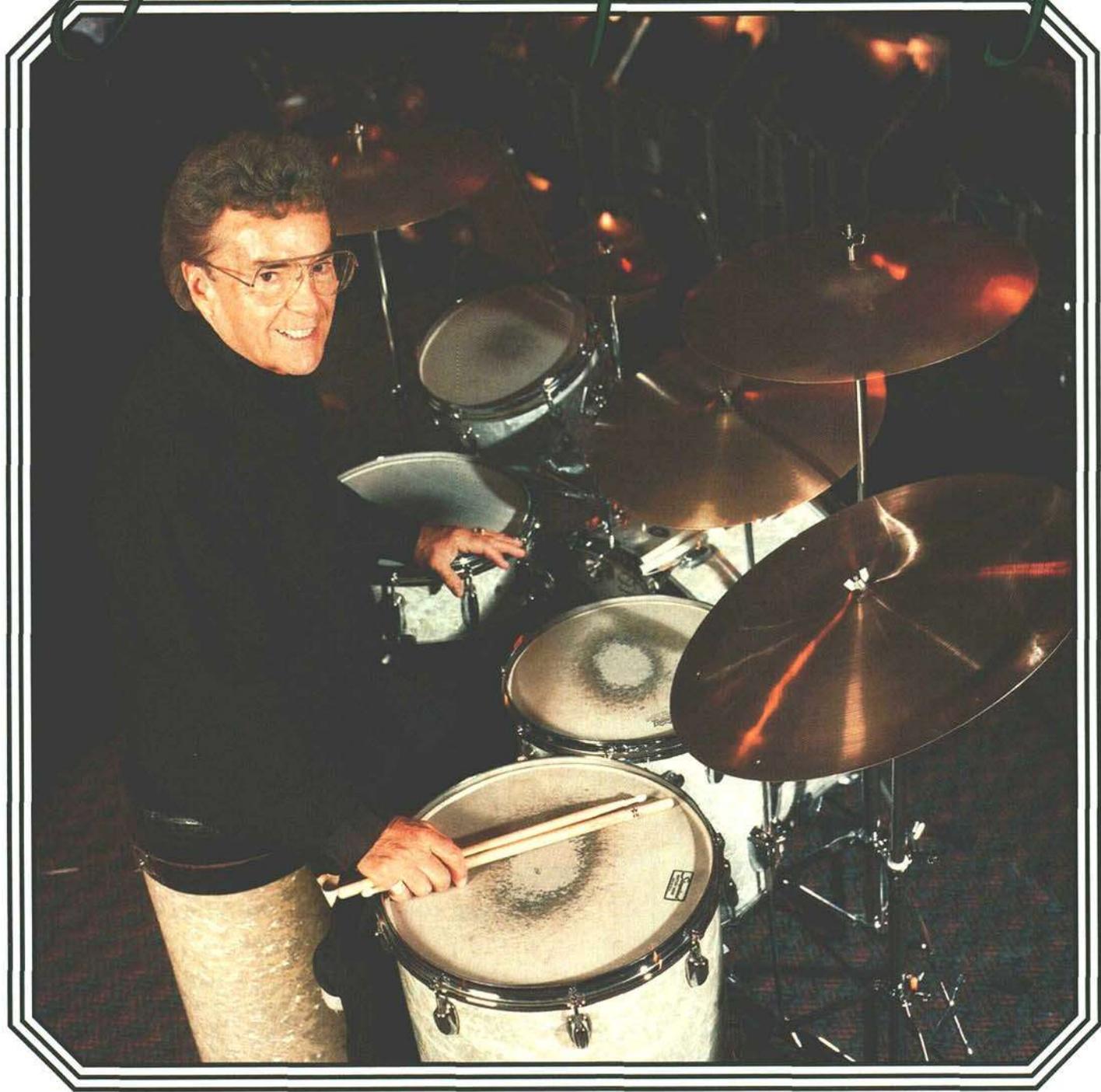
Business Hours: 8:30A.M.-4:30P.M. EST.

**Make check payable to and mail to:**  
**Modern Drummer Publications**  
**Attn: DrummerWare**  
**12 Old Bridge Road**  
**Cedar Grove, NJ 07009-1288**

SHIPPING AND HANDLING  
 up to \$25.00: add \$4.50  
 \$25.01 - \$39.99: add \$5.50  
 \$40.00 and up: add \$6.50

\* All checks or money orders payable in U.S. funds only (no cash) \* No C.O.D. \* Please allow 4-6 weeks for delivery \* DrummerWare can be shipped to a street address only. No P.O. Box deliveries \*

# Jack Sperling



# A Lifetime Of Swing

By **Burt Korall**

Photos By **Aldo Mauro**

**J**ack Spelling loves what he does. A buoyant, uplifting kind of guy, Spelling has been elevating bands on the road, in films, on radio and TV, and in recording studios for decades. He communicates his passion for music and drums repeatedly in conversation...and every time he plays.

At seventy-three, he's still full of enthusiasm. He looks forward to each playing opportunity. Like many who are deeply taken by music and a particular instrument, Jack found them both quite by accident. One day when he was very young, he heard a band and a drummer on the radio and experienced that wild feeling of discovery. Jack never had to wonder what he would do with his life.

When I first heard him with the Glenn Miller Orchestra under the direction of Tex Beneke, at the "400" Restaurant in New York City right after World War II, it was clear he had talent, that he was in the right profession. It was equally apparent that he loved Gene Krupa and Buddy Rich.

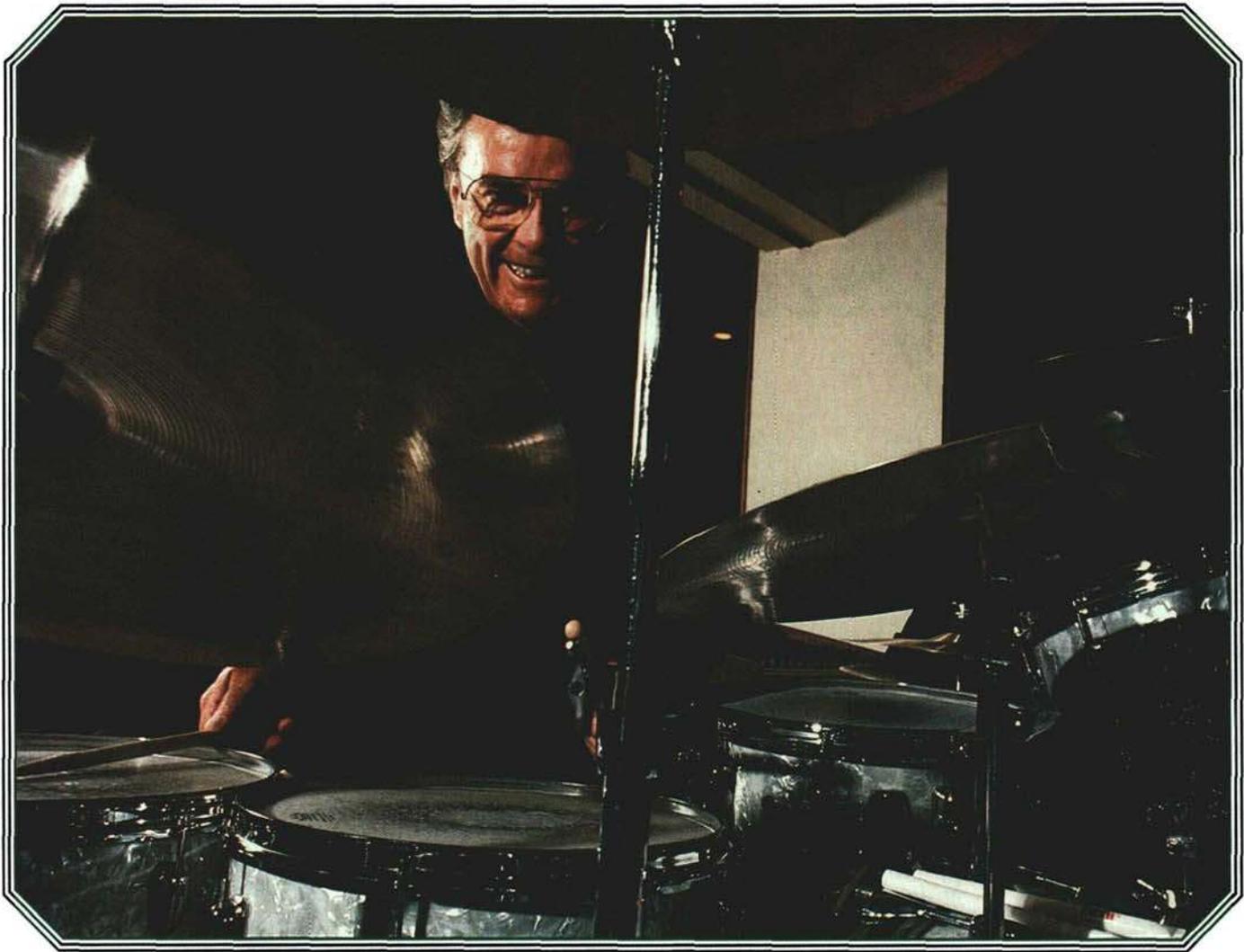
Jack had good hands and taste. Moreover, he knew what to do and how to play in a variety of situations. He could lift you out of your seat on a good evening. Most important, he had an underlying quality in his playing, a sense of conviction, that made you believe him.

And even back then, he had his own way, his own sound—despite his affection for Krupa and Rich. He was learning and open to everything. "Time" was an existing concern. His deep involvement with the pulse continues so many years later.

The Miller band, under the direction of Beneke, recorded a Ray Wright arrangement of Haydn's "Surprise Symphony" for RCA Victor. If you can find it, I urge you to listen. Jack really caught my attention on that one. Crisp, technically interesting, and surprising, he creatively linked all the elements in the chart and set a fire under the band.

Beneke certainly had been right to hire him over a number of others. The Miller management wanted a top-liner for the band along the lines of Ray McKinley. But the Texan insisted on "the kid" he had played with in the Navy. And the young drummer did what had to be done; he never made the boss sorry he had gone out on a limb for him.

But we're getting ahead of ourselves. Jack Spelling's discovery of music and drums was comparative to the surprise of Christmas...or finding the perfect girl. "Until then, I had been play-



ing violin," Jack explains. "My mom was teaching me. I must have been three or four. But I wasn't too serious about it. I would sit in front of the radio and try to pick out bass notes on the violin while listening to a dance band. I *was* serious about time and rhythm.

"Raised in Kingston and Pennington, New Jersey, I was a sickly kid—an only child—with heart murmurs and all kinds of bad things. One day, I saw a little drum in a five-and-dime somewhere. My mom and dad bought it for me a little before Christmas.

"I can't tell you how good I felt about that gift. Soon after that I got a little set from my aunt. I kept pounding on 'em playing with dance bands on the radio. I was eight when I first played in front of people... at a church social."

Five years later, Jack had other major experiences: "I heard a Benny Goodman recording of 'Stardust.' It knocked me out! Then, one night, my dad came home from work and told me that the Goodman band could be heard on the radio on Saturday nights. When we listened to the *Let's Dance* program for the first time, I flipped out. Benny, the band, and particularly Gene Krupa were really special. I tuned in every week and became more and more excited.

"Then *The Big Broadcast Of 1937* was released. I remember

sitting in this quiet little movie house. There was a scene in a nightclub. The Goodman band was up on the stand. The guys wore white dinner jackets and black tuxedo trousers. They were the essence of glamour as far as I was concerned."

Jack pauses, then continues with typical verve, "You heard the hi-hats going in the background. Up on top of the band was Gene with his glittering, white pearl set. He was doing his thing, playing some wonderful ideas in such a graceful manner. Then he went into his showmanship bit—all the gyrations. He looked like he was in ecstasy.

I stood up in the movie and began to scream," Jack remembered. "The people were yelling, 'Shut up, kid! Sit down!' It was like I was possessed. A weird thing: I felt I knew what Gene was experiencing.

"When I got home, I painted my drums white. I put a shield on the front of the bass drum with my initials on it. Like so many other drummers my age, I tried to look, act, and play like Gene. For three years, I led the dance band at Pennington Central High School. I was more of a hero than the guys on the basketball team.

"I kept listening to Gene and the Goodman band," Jack recalls. "It seemed they were always on my mind. I caught as many broadcasts as I could from the Manhattan Room of New York's

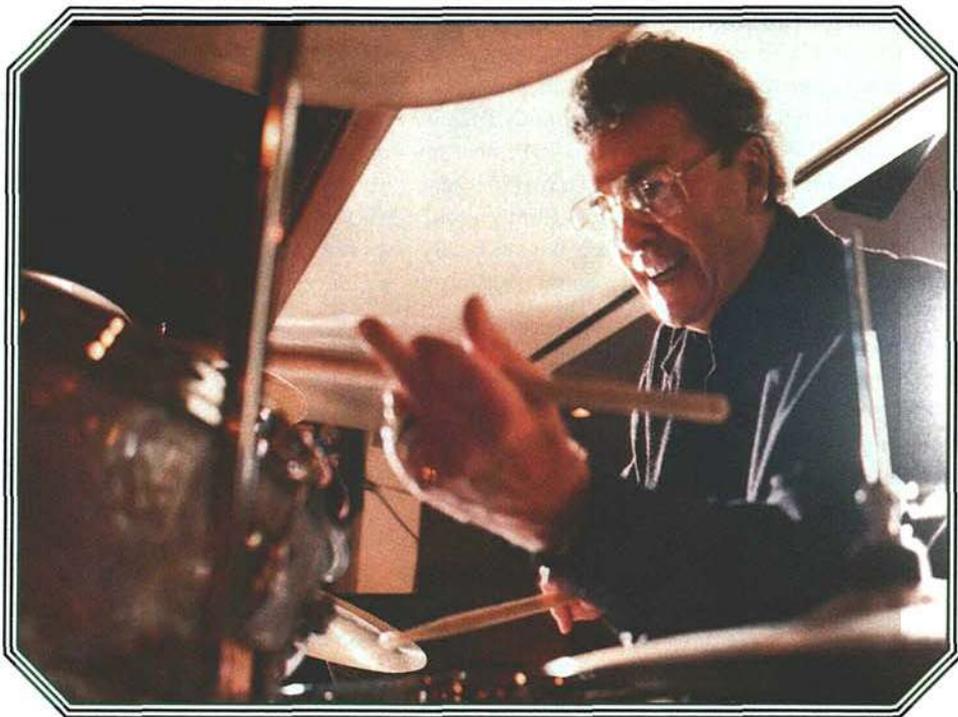
Hotel Pennsylvania. I had to listen to those remotes in my dad's car. There couldn't be noise around the house. My mom was not well. I even had to go outside to practice my drums."

He points out: "I had never formally studied. But I could take direction. A lot of people were helpful to me. Al Zahler, a drummer/bandleader who got all the key work in and around Trenton, was one of them. Al wanted to front his band and play vibes, so he needed a drummer. I was recommended and hired after a tryout. Al would watch me and say, 'Hey, Klopski'—he called me Klopski for some reason—you're a little sneak; you look just like that guy with the Goodman band!"

"I'm very grateful to Al. He taught me what the instrument was all about. He insisted I get deeply into 'time.' He kept reminding me: 'Don't make a big noise at the end of every eight bars! Keep the time steady! Keep it coming!' I became more of a rhythm section player because of him—not just a drummer who chewed gum, made faces, and took a lot of solos."

Jack began learning about the realities of the music business quite early. At one point, he quit high school to go on the road with the Ryder College Dance Band. "We thought we were going to become overnight stars," he recalls. There was an ill-fated trip to Pittsfield, Massachusetts, for a one-month engagement. It didn't work out, and there was a bit of a panic. Jack returned home, sat around the house for a few months, and finally returned to school and joined Al Zahler.

The young drummer left high school in the first part of his last



year to work as a senior clerk stenographer at Fort Dix, New Jersey. The salary: \$3,200 a year—a lot of money during the Depression. Back then, *everyone* needed income, including the Sperling family. The principal was very understanding; he allowed him to take the job and said, "You can come back and get your diploma in June."

Jack went with Bunny Berigan in July of 1941, giving up his day job. It was his first name band. Berigan came through Trenton. All of his players had left him. Berigan was going bankrupt. He was drinking heavily. It had become a bit complicated for the great trumpeter. But he left town with Jack as his drummer, taking some local players with him. The future didn't look

## Jack's Classic Setup

**Drumset:** Slingerland in white marine pearl finish

- A. 5 x 14 wood snare
- B. 8 x 12 tom
- C. 14 x 14 floor tom
- D. 16 x 16 floor tom
- E. 14 x 24 bass drum (switching to a 20" on combo gigs)

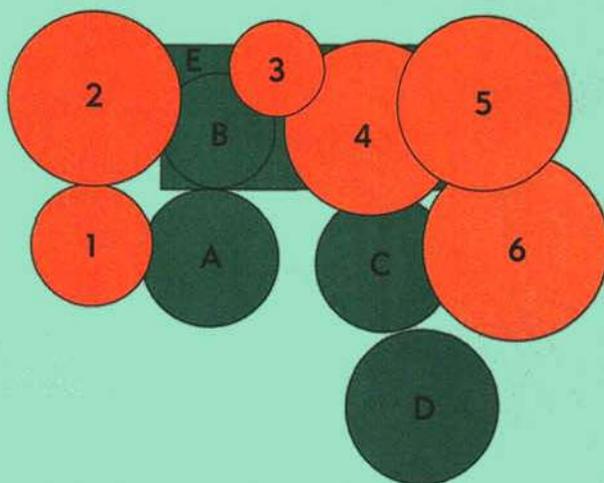
**Hardware:** Slingerland, DW cymbal stand and double pedal with wood beaters

**Heads:** Remo coated *Ambassadors* on snare and toms, coated *Emperor* on bass drum

**Cymbals:** Zildjian

- 1. 13" hi-hats
- 2. 20" thin crash
- 3. 8" splash
- 4. 20" *Mini-cup* ride
- 5. 20" thin crash
- 6. 22" swish (rivets removed)

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



too promising. But Jack was excited about the prospect of spending a lot of time with a really knowledgeable musician and leader.

"I learned more about drums from Bunny than I did from most teachers," Jack reports. "By that time, Buddy Rich was my idol. I loved Gene, but Buddy was 'the one.' I remember my first couple of nights on the band. They weren't terrific by any means. The band didn't have too much to offer. Bunny's old library was owned by his old drummer, Al Maisel. We eventually got a few of the charts back, like 'The Prisoner Song.' But mostly we played stocks and jammed.

"I attracted attention, doing the obvious, superficial, nonsensical things drummers do when they're young. Bunny laughed when I tried to imitate Buddy. He gave me good advice. 'Jackie, hit the wood!' he said. What he meant was to get off the cymbals and into 'time' on the drums. I played press rolls on faster things *and* ballads. He liked that.

"Bunny taught me about swinging tempos. He'd walk back and forth in front of the band, singing whatever tune we were going to play—until it felt good to him at a certain tempo. Then he'd count it off. There were really only three tempos on that band: medium, a little slower than medium, and a little faster than medium.

"He constantly reminded me about *time*," Jack continues. "If I'd start to drift away or get impressed with myself, he would get on me right away. 'Keep it walking, Jackie! Keep it walking!' Bunny didn't let up until he got what he wanted. The main thing, as far as he was concerned, was to keep the *feeling* alive. Never mind technique or anything else.

"I think of Bunny every time I sit down to play. I loved the

## Hit The Jackpot

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

Artist	Album Title
Charlie Barnet	Charlie Barnet Big Band 1967
Pete Fountain	Pete Fountain Presents Jack Sperling
Les Brown	Les Brown Concert At The Palladium
Henry Mancini	Uniquely Mancini
Bobby Darin	Hello Dolly To Goodbye Charlie

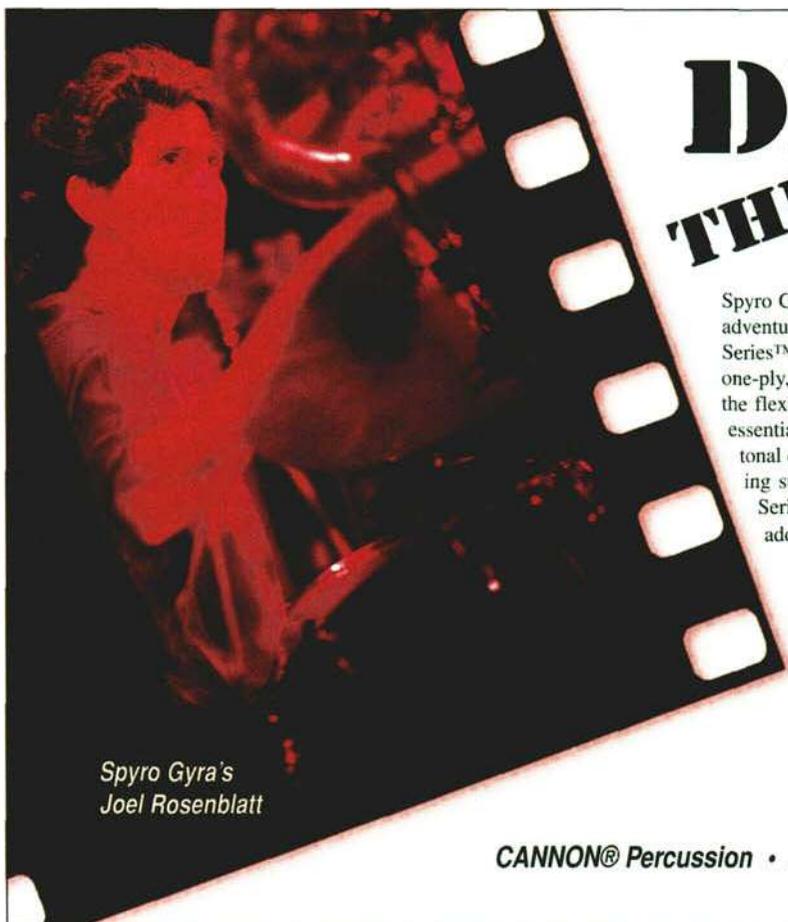
...and here are the ones he listens to most for inspiration.

Artist	Album	Drummer
Buddy Rich	Rich In London	Buddy Rich
Buddy Rich	Buddy Rich Big Band	Buddy Rich

plus anything with Louie Bellson, Dave Weckl, Steve Gadd, Dennis Chambers, Vinnie Colaiuta, Papa Jo Jones, Gene Krupa (of course), and the "time king," Dave Tough.

man! I learned so much from him about values—in music and life. We went through a lot together, playing all kinds of unlikely gigs, like the one at the Crystal Danceateria at Buckeye Lake, Ohio. Constant music. No intermissions. The brass section really suffered. And getting to the bathroom was a major problem.

"There were good things, too. We traveled through the South



# DELIVER THE GOODS

Spyro Gyra needs a drummer who compliments the band's intricate and adventurous sound. Joel Rosenblatt delivers the goods and his Attack Series™ drumheads deliver the "punch." With countless combinations of one-ply, two-ply, coated, clear and the new Thin Skin™ heads, he enjoys the flexibility of creating brand new sounds. Attack Series™ heads are essential to Joel's performance because they're designed to enhance tonal quality throughout the entire dynamic range. The exclusive locking steel collar eliminates that annoying break-in period, and Attack Series™ heads won't fail at the hoop. Joel Rosenblatt plays with added confidence and you can, too.

*It's easier to deliver the goods with Attack Series™ drumheads...by Cannon Percussion.*

**ATTACK**  
drumheads

CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471

Expand  
your  
drumming  
horizons...



...with a  
subscription  
to

**Modern  
Drummer**

CALL TOLL  
FREE:

1-800  
551-3786

Outside the U.S.  
815-734-1114

MONDAY THRU FRIDAY  
8:30 AM - 4:30 PM CST  
MASTERCARD AND  
VISA ACCEPTED

Attach your present mailing label here, or write in your old address.  
Please include customer code number.

New Address

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

**MOVING TO A  
NEW ADDRESS?**

## THE COMPLETE ALL-AROUND

**A**n all-around drummer must be in total command of his or her instrument. Famed rock and jazz drummer Danny Gottlieb teaches everything from rudiments to grooves and shows how to develop the speed and consistency needed to play like a pro.

In this two-video set, Danny covers snare drum essentials, powerful drum pad exercises, big band beats, advanced drumset techniques, Latin styles and more. You'll learn about Danny's musical influences and gather priceless information from his exciting duets and demonstrations with Joe Morello and Mark Egan.

### THE COMPLETE ALL-AROUND DRUMMER

taught by Danny Gottlieb

Video One:  
**Basic Drumset And Technique**  
with special guest Joe Morello

Video Two:  
**Advanced Technique  
And Influences**  
with special guest Mark Egan

Two 90-min. videos,  
\$39.95 ea. + \$5.00 p&h  
\$69.95 ea. + \$7.00 p&h  
VISA/MasterCard/Discover accepted

**1-800-33-TAPES**

914-246-2550 FAX#914-246-5282



FOR DEALER INQUIRIES  
IN US & CANADA CALL:

**HAL LEONARD**

1-800-221-2774

NAMM BOOTH # 5642

**A HOMESPUN VIDEO EXCLUSIVE**

HOMESPUN VIDEO • BOX 694MD, WOODSTOCK, NY 12498

# MODERN DRUMMER®



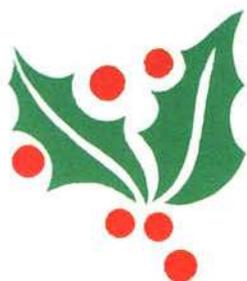
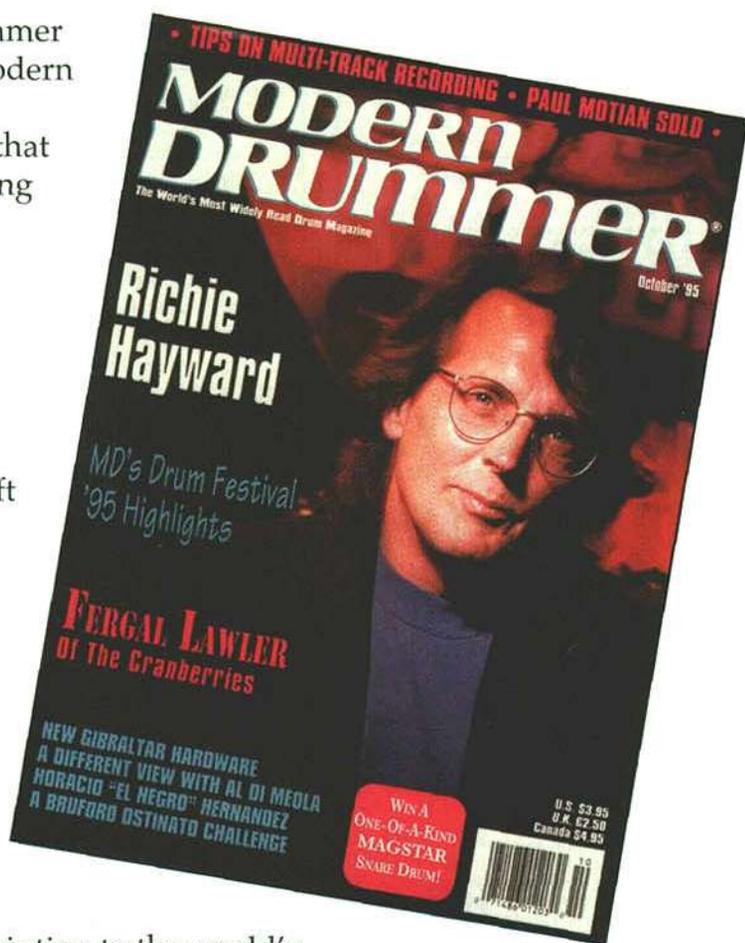
*The Holiday Gift That Lasts All Year Long!*

This holiday season, give that special drummer friend or relative a gift subscription to Modern Drummer Magazine. It's a year-round reminder of your thoughtfulness, and a gift that will be treasured every month of the year, long after the others have been forgotten.

A gift subscription to MD also offers you one-stop, hassle-free shopping. No gift wrapping, long lines, crowded stores, or gift cards to buy. We'll handle it all for you. We'll even mail the recipient an attractive gift card in your name.

Simply fill out and mail the attached card. (Use a separate sheet for additional names.) You can use your credit card, or we'll bill you after the holidays if you prefer.

Bring holiday joy to that special drummer every month of the year with a gift subscription to the world's leading drum magazine. Packed with interviews, product reviews, and tons of playing tips every month, MD is the gift that truly says it all. It's every drummer's first step to better drumming, and a gift that'll have them thinking of you throughout the year.



Please make checks payable and mail to:

MODERN DRUMMER  
SUBSCRIPTION SERVICES  
PO Box 480  
MT. MORRIS, IL 61054



with Joe Frisco, a great comedy artist, who kept us laughing. The band persuaded Bunny to cut down on his drinking. He began looking better, playing better. Though we performed for practically no money—the 'bread' went to pay off his indebtedness—everything was fine.

"Then Bunny's father died. He came back from the funeral a basket case and soon went into the hospital. Bunny passed not long after that. He had so much beauty... and *frustration* in him," Jack adds, sadly. "He was so admired. Perhaps he didn't realize how musicians felt about him. Top players, including Louis Armstrong, frequently came by to hear him. On a good night, Bunny was awe-inspiring."

While on the Berigan band, Jack realized he was struggling. He needed help from a teacher who could make it easier for him to play. He put in his notice while Berigan was recovering from pneumonia. The trumpeter returned on Jack's last night with the band. There was a touching good-bye scene. They had been working together for almost a year.

Henry Adler became Jack's teacher. Responsible for a book called *Buddy Rich's Modern Interpretation Of Snare Drum Rudiments*, Henry had been strongly recommended by a number of knowledgeable people in New York. His connection with Buddy also impressed the young drummer. He was just twenty.

"My folks took me over to meet with Henry," Jack explains. "I was off the band. I wasn't working. Henry asked me to play. I don't think he liked what he saw and heard. His comment: 'We'll have to start you at the beginning.' And I thought I was so hot!

"Henry knew what he was doing. He had scientifically looked into the playing process for some time, analyzing how hands turned. He determined the best way to develop technique and free a drummer to be expressive.

"He got me a job drumming at the Fallsview Hotel in the Catskill Mountains—a resort area in upstate New York—so I could pay for the lessons," he vividly remembers. "I worked with Sammy Kaplan, a pianist, and Joe Iello, who played the reed instruments. I was up there for three months, working for \$21 a week and room and board, getting great experi-

ence, and having a ball. We performed for dancing and shows every night but Monday.

"I would ride into New York on Mondays with Sammy to take a lesson with Henry. Sometimes I would break away on another day, come into town to see Henry and go over stuff. The rest of the time I would sit in the dark casino/playhouse, practicing on a pad. I became a bit of a recluse; the owner of the hotel suggested I get out and mingle with guests. So I took the pad to the pool every day—practiced and checked out the ladies.

"I could see changes within a couple of months. Things got better and better. My hands felt and looked good; I found it easier to execute, to project my ideas," Jack says. "Henry made it possible for me to be more flexible. He enhanced my ability to handle all kinds of musical situations.

"Henry has been my mentor when it comes to technique ever since that eight months of concentrated work. Whenever I'm in New York, I go to see him and take a lesson. Briefly, years later, I consulted with Alvin Stoller—a great drummer, as you know—about finger control. That was

# They Work for Me.

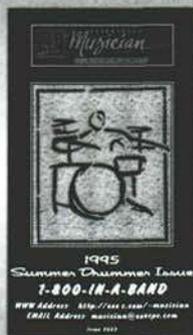
Kenny Aronoff



## INTERSTATE MUSICIAN SUPPLY

**GUARANTEED  
LOWEST PRICES!**

All the hot brands at great prices, and the staff *really* knows their stuff! Interstate has it all... at the right prices!



**FREE CATALOG!**  
**414-786-3018**

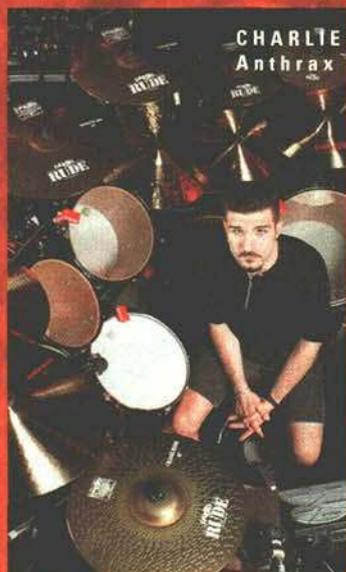
ASK ABOUT OUR NEW GUITAR & KEYBOARD CATALOGS!

Box 315, Dept. MD • New Berlin, WI 53151

# VIC FIRTH®

Vic Firth Inc., 65 Commerce Way  
Dedham, MA 02026 U.S.A.

Send for free catalog



CHARLIE BENANTE  
Anthrax

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



NICK MASON's current 2002 Setup:  
14" Crash (2), 15" Crash,  
16" Crash, 17" Crash,  
18" Crash (2),  
19" Crash,  
20" Crash,  
13" Heavy Hi-Hat,  
20" Ride

NICK MASON  
Pink Floyd



# THE NEW PAISTE 2002

READY TO MAKE HISTORY

ALL OVER AGAIN

In music, change sometimes seems like the only constant. That's the challenge that faces today's musicians, from veterans with decades of experience under their belts to novices still learning their chops. But that creative flux is what keeps music fresh and exciting. And, more than likely, it's one of the key reasons why you became a player. ♦ Yet despite both revolutionary technological advances and the inevitable waxing and waning of styles, modern music always returns to the solid foundations built by its groundbreaking stylists and craftsmen. In Rock, it's a renewed commitment to the elemental

of the stripped-down and straightforward. In Jazz, a deeper appreciation of the gifted giants who gave the music its incredible diversity. And in Country, a renaissance of traditional songcraft charged with a new generation's enthusiastic energy. ♦ That's why Paiste is proud to introduce – or re-introduce – you to one of our greatest success stories, the 2002 cymbal line – enriched and enhanced by numerous new models and sizes. As the choices of some of history's greatest players, the 2002 helped lay the cornerstones of popular music, and still does today.

Isn't today's music – and *your* music – just as important?

the only other formal studying I've done."

Jack didn't wait to be drafted during World War II. He wanted to be a Naval air cadet. But he ended up signing up for six years, November 11, 1942, and going to the Navy School of Music, right outside of Washington, D.C. He played with a variety of bands, studied theory and harmony, and practiced a great deal as well. After eleven months, he was transferred to the Naval Air Technical Training Center in Norman, Oklahoma, where he met Tex Beneke.

"Tex, a chief specialist, was in charge of the dance band—the Gremlins. I joined the band. Tex and I became buddy-buddy; it was a good situation," Jack indicates. "I played all the time, continued to work hard, and got a few things down. I practiced four or five hours a day, at least. I smoothed off the edges in the service. In 1945, I was sent back to the Naval School of Music and ended up in an admiral flag band in Norfolk."

Jack was ready when his discharge came. Beneke and Don Haynes, a key member of the Miller management team, pulled some strings and got him out of the Navy early. He joined the Miller band in March of 1946. An exciting, large ensemble, including brass, reed, and rhythm sections, plus strings and a vocal group, it was very much along the lines of the orchestra Major Glenn Miller had headed in the Army Air Force. It was the sort of ensemble Miller had planned to put together after the war. Of course, he didn't live to realize his ambition. The orchestra under Beneke had a built-in following and enjoyed immediate success.

Jack feels "the rhythm section was real good: Roily Bondock [bass], Bobby Gibbons [guitar]—he played rhythm like Freddie Green did in the Basie band—and Hank Mancini was on piano for quite a while.... There were top players throughout the orchestra: Bobby Pring on trombone, Bobby Nichols and Graham Young in the trumpets, Vince Carbone on tenor. Ray Wright wrote some really impressive arrangements. So did Mancini, Neal Hefti, Bill Finegan, Billy May, Norman Leyden, Jerry Gray, and Perry Burgett, among others."

After a few years, the string section was dropped. Beneke went back to a standard dance band instrumentation, lessening the emphasis on the Miller style and identifica-

tions. The leader encouraged an element of modernism in the writing. Jack began listening to Charlie Parker and Dizzy Gillespie and the modern drummers, incorporating some of their ideas within his straight-ahead, swing style. A rare Beneke LP on Golden Era, made in 1949, including a Neal Hefti modern chart called "Festivals," partially indicates what the band was doing.

"I tried to get away from the technical aspects of playing in the last years with Tex," Jack explains. "I had become fascinated with Dave Tough's work with the Woody Herman First Herd. He got things cooking, resorting to few, if any, technical flourishes. His playing was a matter of simplicity and power. He allowed the music to take him and dictate what should be done. That's what I tried to do."

Jack received an offer from Les Brown in September of 1949 when the Beneke band was at the Hollywood Palladium. Going with the Brown band was an inviting prospect. Brown, a good and musical leader, had the sort of crisp, swinging band that allowed a drummer a great deal of freedom. His musicians were highly pro-

If you're a drummer  
you need to watch

**DRUMST6**

Drumming concepts with  
**RICK STEEL**



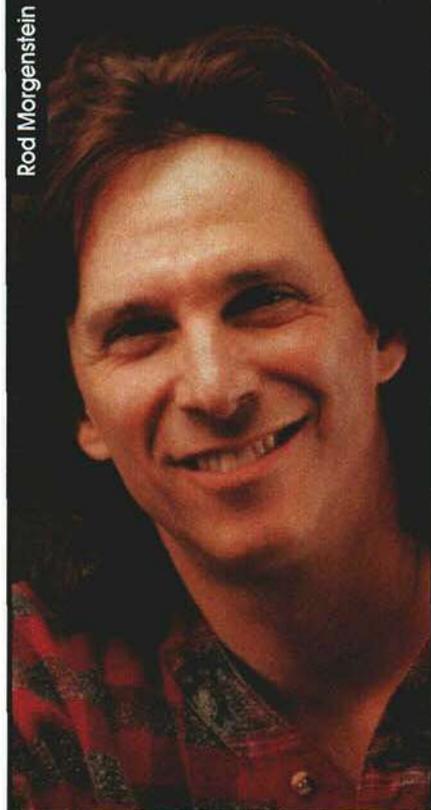
DRUMST6 is a Cable TV Show  
**FOR DRUMMERS,  
ABOUT DRUMMERS,  
BECAUSE DRUMMERS  
WANT TO STAY INFORMED!**

Now seen in:

San Francisco on Viacom Cable channel 30  
Call (510) 889-0312 for show times.  
New Jersey on Monmouth Cable channel 30 and 35  
Call (201) 848-8713  
New Orleans on the Cultural Media Channel  
Call (310) 392-7499

# Me Too!

Rod Morgenstein



**VIC  
FIRTH®**

Vic Firth Inc., 65 Commerce Way  
Dedham, MA 02026 U.S.A.

Send for free catalog

You

**DO**

**H A V E**

**A**

# CHOICE

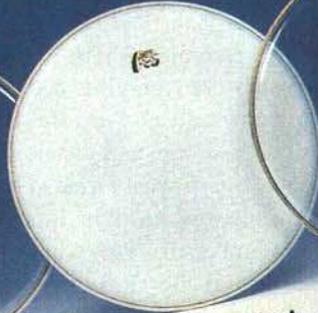
## Single Ply Heads



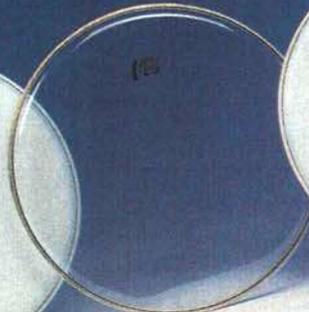
Attack™ Smooth White Bass



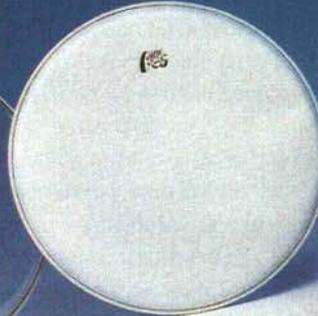
Attack™ Clear



Attack™ Coated

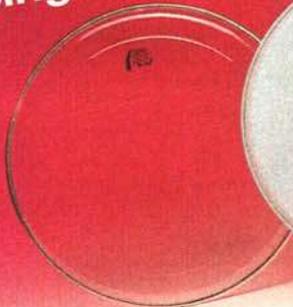


Thin Skin™ Clear



Thin Skin™ Coated

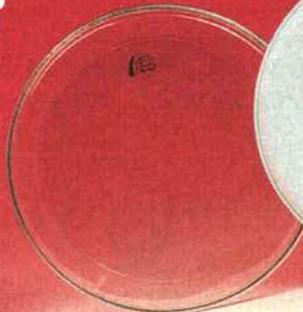
## Single Ply Tone Ridge Series



Attack™ Clear



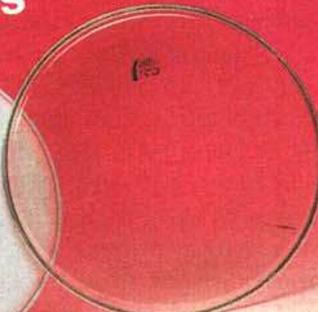
Attack™ Coated



Attack-2™ Clear



Thin Skin-2™ Coated

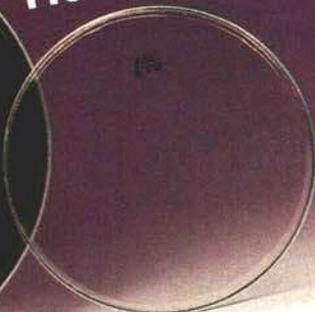


Thin Skin-2™ Clear

## Miscellaneous Heads



Ported Bass



Snare Side

That's right. You can choose, ordinary drumheads or you can choose Attack™ drumheads by Cannon Percussion. Some pretty well known drummers have discovered Attack heads. Drummers like Scott Rockenfield (Queensryche), Chad Gracey (Live), Charlie Adams (Yanni), Mike Terrana (Tony McAlpine), Pat Petrillo (Patti LaBelle/artist), Joel Rosenblatt (Spyro Gyra), and more. The next time you need drumheads, remember the Attack™ Series. You do have a choice. Make the right one!

# ATTACK™ drumheads

fessional. The arrangers, including Ben Homer, Frank Comstock, Wes Hensel, Skip Martin, and later Jim Hill and Bill Holman, made it even more interesting. What's more, Jack had always wanted to live in Southern California. All in all, it was an appealing job for a drummer who wanted to play good music in affable circumstances.

Jack gave Beneke four weeks' notice. His old friend wished him well. The drummer sweated out his transfer to the L.A. union, often working Monday nights at a Hollywood club that featured contemporary jazz players like Chet Baker, Bud Shank, and Art Pepper.

The Brown band offered multiple opportunities: all the Bob Hope radio and TV work and the comedian's tours here and abroad. The Band Of Renown also made many recordings and played one-nighters, theater, and hotel engagements. There was a lot to do.

It was a particularly fruitful period for Jack. He became sharper, increasingly individual and musical, using the set and cymbals in a more liberated, color-conscious manner. Two LPs cut live by Coral's Bob Thiele at the Hollywood Palladium show the drummer to great advantage. He makes the band crackle and shout, pushing hard but never intruding on the ensembles, sections, or the soloists. His technique and timing, the shape and substance of his comments remind one of Buddy. But like many of the musicians who came up through the big bands and swing, Jack was very clearly concerned with making his own mark, leaving evidence to indicate just who was back there playing the time and the fills, creating a wave of spirited rhythm. In particular, try Wes Hensel's "Montoona Clipper" and Ellington's "Caravan"—arranged by Frank Comstock—on the first volume of *Concert At The Palladium*.

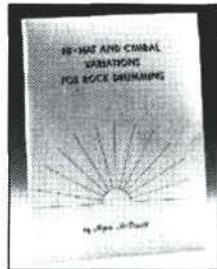
Other albums with Brown, notably *Swing Song Book* and *Jazz Song Book* (Coral), reiterate Sperling's growing ability to use finely honed technique in a well-edited, potent manner. He strongly enhances the underlying pulsation of the band without undue flash and complication. What he learned from Dave Tough about simplicity is quite apparent.

The recent Brown digital fiftieth-anniversary set on Fantasy tells a similar story. Jack plays for color, using the tom-

toms on fills in a refreshing way. He moves right along, keeping the energy level of the time quite high. His comments behind the ensemble, the sections, and the soloists are essentially modern and provoking. When he plays little ideas with his left hand against or as a supplement to the basic time, he suggests counterpoint and further activates the band, while making more than a little musical sense. In essence, Jack motivates the band and the listener to think *and feel*.

"I left Les late in 1954 and went to work on the Bob Crosby TV show five days a week," Jack says. "I had to play more commercially and cool myself down a little. But it worked out well. The show had a good band, including trumpeters Charlie Teagarden or Johnny Best, Morty Corb [bass], and Al Hendrickson [guitar]. I stayed with the show for three and a half years. But I missed Les's band terribly. I used to go to the Palladium and sit in whenever the guys were there. Yet I didn't feel I could break away and go on the road at that time. I was making three times the money doing television. And that's important, too."

**"HI-HAT AND CYMBAL VARIATIONS FOR ROCK DRUMMING"**  
by Myron McDonald



**NEW!**

**NEW!**

**A MUST FOR YOUR DRUMMING LIBRARY!**

68 pages full of exercises designed to give a more full and driving sound to your playing.

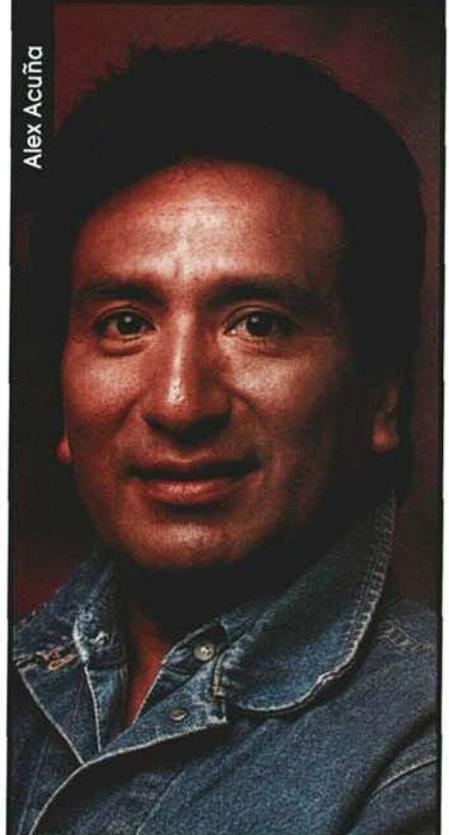
To order send check or money order for \$7.95 plus \$1.25 postage (Michigan residents add 6% sales tax) to:

**MASTER MUSIC PUBLISHING CO.**

2635 N. Squirrel Rd.  
Auburn Hills, MI 48326  
(810) 373-5457

# Count Me In!

Alex Acuña



**VIC FIRTH®**

Vic Firth Inc., 65 Commerce Way  
Dedham, MA 02026 U.S.A.

Send for free catalog

As Jack got increasingly into studio work in Hollywood, he found it necessary to study mallet instruments. But work took him out of town too much for the involvement with teachers Earl Hatch and Lou Singer to really take hold.

Now a many-faceted percussionist, Jack was constantly on the go and often busy seven days a week. He did TV, films, recordings, clubs, concerts—everything you can think of on the Hollywood scene. Henry Mancini, his friend from the Miller/Beneke days, had given him a start

in TV and pictures and called him for a lot of projects like the *Peter Gunn* and *Mr. Lucky* series. In 1959, he went on staff at NBC and remained thus employed for thirteen years. Soon he was on everything at the network: *This Is Your Life*, plus shows headed by Steve Allen, Dean Martin, Andy Williams, Roger Miller, and a number of others.

Sperling also made time to play and record with Les Brown, and with Charlie Barnet. Barnet's *Big Band 1967* (Creative World Inc.) is a good example of Jack's

ever-evolving style. He worked in New Orleans and recorded extensively with Pete Fountain, the prominent Crescent City clarinetist. Try "China Boy" on *Pete Fountain Day* (Coral), another collector's item. Jack shows what can be done with press rolls. His favorite album, however, is *Pet Project* (Liberty), a 1960s big band set by arranger/composer Bob Florence, built around music made popular by singer Petula Clark. It features leading West Coast players, including Ray Brown [bass] and Howard Roberts [guitar] in the rhythm section. Jack reveals unusual stylistic flexibility, dealing with much material that has a rock flavor.

Through the years, Jack has kept experimenting both stylistically and when it comes to equipment. For a period of time beginning in 1951, he used two bass drums. Buddy Rich came in to hear the Brown band one night. "What the hell are you doing with two bass drums?" he asked in his typically gruff manner. "I haven't learned to play *one* yet!" Then he sat behind Jack's drums and played an impossibly fast single-stroke roll on the two bass drums—just to let everybody know he had a pretty good idea of what to do with them. Jack has reverted back to a single bass drum, but now he uses a double pedal.

To keep his jazz chops in shape during the years in the studios, Jack went on the road whenever possible with Les Brown and filled in with other bands, including the Basie and Ellington ensembles and the Buddy Rich assemblage. "I subbed for three nights in August of '67 with Basie," Jack recalls. "It felt unbelievably good. It was as if I'd been waiting all my life to do that. I'm so proud that Basie called a few times and said, 'Hey, come on and have some fun. Travel with us as long as you want.'" But Jack was tied to L.A. because of business and personal commitments.

A month later, he filled in for Sam Woodyard with the Ellington band for three nights. Another good scene for Jack Sperling: "Duke was terrific to me. The guys were nice. It worked out so very well!"

"I helped Buddy out one night in the 1960s when he was sick—he had had some shots. I came to hear him at a place out here called Marty's On The Hill," he explains. "When I walked into the club, Bobby Bryant and a few of the guys in his band asked me to play for the evening. I

# dulldrums

(däl`dremz)

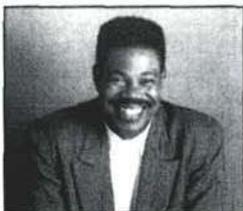


## redefined

### Eliminators™ Sound Absorption Polymer

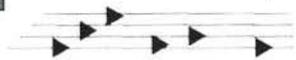
The revolutionary sound muffling system that eliminates ring and overtones

*Eliminators™ do away with unwanted noise quickly and easily, sticking right to the drumhead without any adhesive. Place them wherever you like, and listen to the difference. Available in two sizes and various colors.*



*"This is the best thing since internal muffling and external O rings for fine tuning your drumhead. The Eliminators™ make it quick and easy to make all of the sound adjustments I need in the recording studio."*

—NDUGU CHANCLER



**The Bohning Company, Ltd.**

7361 North Seven Mile Road • Lake City • Michigan 49651

for more information call  
**1-800-253-0136**  
fax 616-229-4615

# Two Heads are Better than One.

Dave Weckl

Jim Keltner

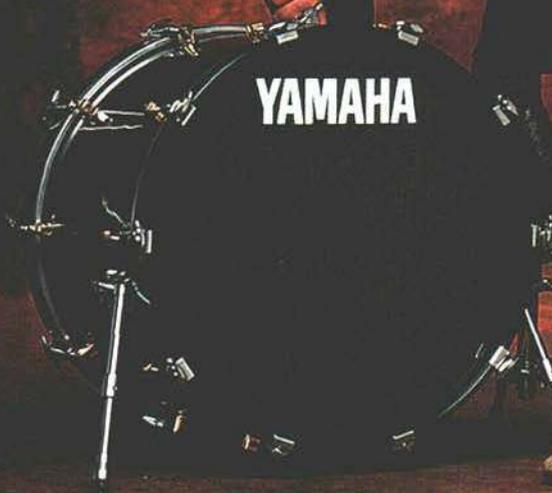


Photo by Neal Zhozower

If you've seen these guys live or heard their recordings, then you've experienced the difference that two complete heads can have on the sound of a bass drum. The warmth, the punch, a tone so brilliant and a sound so alive it's scary. Without a hole in the front head, there's only one way to effectively mic the drum... from the inside with The May System. Nothing else even comes close. The bass drum isn't the only place to



The May System uses most all the popular mics preferred for drums like the May D112 (AKG D112) shown here inside a bass drum mounted with our non-drill adapter.

use The May System, it works wonders for your entire kit. No feedback problems, no clumsy mic stands, no drilling your shells, each drum is completely isolated... the advantages go on and on. Hey but don't just take our word for it, check with your local drum shop... tell 'em Dave and Jim sent you.

**MAY** THE ACOUSTIC DRUM MIKING SYSTEM

Sound information from inside the source.

The May System is a product of Randall May International, Inc., 2852 McGaw, Irvine, CA 92714, 714-757-1717. The May System is distributed in the US by Pearl Corporation. See your local Pearl dealer for more info. The May System is protected under US patent #4,168,646 and #4,570,522 and other US and foreign patents pending.

said, 'You gotta be kidding!' Then I realized the band was stuck, so I told them okay, I'd do my best. I read the things I didn't know off trumpeter Chuck Findley's parts. I was familiar with most of the book from listening to the records and because I frequently went out to dig the band. Because the guys were so time-conscious, playing with them was the easiest thing in the world. I enjoyed it!

"Buddy came in the next night. He said, 'I owe you. I heard how you played. Why don't you get back on the road with a

band? Kids ought to hear a guy like you. Get the hell out there, you fat studio musician!' Shortly thereafter, I did. And I used to leave notes for Buddy when I saw that his band followed Les's into a club or auditorium. I'd put him on, saying stuff like, 'I'm after you, man!'"

After the staff orchestras disbanded and the live TV variety shows went off the air in Hollywood in the early 1970s, things changed for Jack Sperling. He worked—and continues to do so—in a variety of situations, but not as much as in the past.

Though he still plays very well, he has been a victim of the age stereotype, an unconscious form of discrimination.

Jack is still with Les Brown. He plays with a number of big bands in and around L.A. and does jazz festivals. Often he backs major acts when they come to town. TV and films, however, are a dead issue. Record dates aren't too frequent. One young producer asked him on a session to duplicate what a drummer had done on an older recording. It turned out Jack was the drummer on the original record!

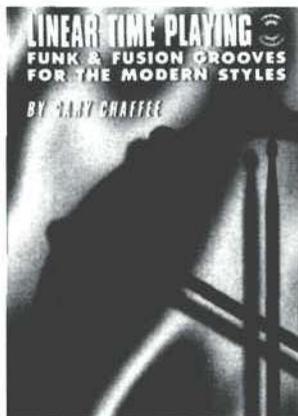
The picture has darkened because friends keep disappearing. Buddy Rich's death destroyed Jack...as it did many of us. He visited Buddy in the hospital in L.A. and was traumatized, seeing his idol in such bad emotional and physical shape. He brought Buddy encouragement and good words, though he knew recovery was not possible. Jack told him, "You're the guy we all look up to. You owe it to us to beat this!" When he was about to leave, Buddy put his arms around him, pulled him down, and kissed his cheek. "I went out to the car and just sat there for a long time and cried," Jack says, adding, "I loved him. And I knew I would never see him again."

Make no mistake, Jack's life is not a down scene. His wife and young children bring him great happiness. Music and drums keep him in an "up" mode. He stays close to "the happenings"...and *listens*. He spoke enthusiastically about Bob Florence and Bill Holman—two of the Coast's leading writers for big bands—and about several West Coast drummers, notably Peter Donald, Gregg Field, Jeff Hamilton, and Steve Houghton.

A drummer of major consequence, a historical figure, Jack Sperling is still reaching out. People close to music have long acknowledged his importance. Ray McKinley admired him. Legendary jazz trumpeter Roy Eldridge, who played with Jack on the Basie band, loved the feeling of his work. George Simon, a key commentator regarding big bands and the swing era, felt that at his height, "Jack Sperling was probably the best all-around drummer in the business."

The beat goes on. Jack insists, "The older I get, the more I love everything about drums and music."

## BOOKS BY GARY CHAFFEE



"Gary's books get you in touch with all the possibilities available to you as a drummer."

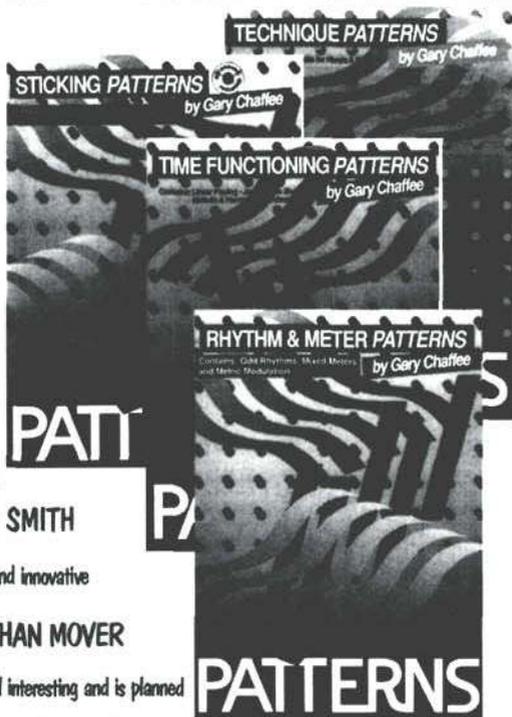
— STEVE SMITH

"Every time I open Gary's books I discover new and innovative ideas to add to my drum vocabulary."

— JONATHAN MOVER

"Gary has a certain method of teaching... it's real interesting and is planned out very intelligently."

— VINNIE COLAIUTA



- Linear Time Playing** (EL03839CD) Book and CD \$24.95
- Rhythm & Meter Patterns** (EL03584CD) Book and CD \$24.95
- Sticking Patterns** (EL3585CD) Book and CD \$24.95
- Technique Patterns** (EL03587CD) Book and CD \$24.95
- Time Functioning Patterns** (EL03586CD) Book and CD \$24.95
- Seventh Heaven** (Drum set duet featuring Gary Chaffee and Steve Smith) (EL03779) Two Copies and Cassette \$19.95

— Available from your local music dealer or direct: —

Name \_\_\_\_\_ Country \_\_\_\_\_  
 Address \_\_\_\_\_ Apt. # \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
 Visa  Mastercard Card # \_\_\_\_\_  
 Exp. \_\_\_\_\_ Signature \_\_\_\_\_

Write check or MO to **NOTE SERVICE MUSIC**  
 Send to: **Note Service Music**, Dept. DGCD5  
 P.O. Box 4340, Miami, FL 33014-0340

**ORDER BY PHONE:**  
 1-800-628-1528  
 ext. 214 or 215

All orders outside  
 the U.S. must be  
 paid in U.S. funds.

**NOTE**  
 service music





AMIR ALI  
GARDENA, CA  
7A

CLECIO ARAUJO  
SAO PAULO, BRAZIL  
5A

MIKE AUGUST  
HAMPTON, VA  
747

DANIELLE BLACK  
GLEN COVE, NY  
707

RUBEN CALEGARI  
BUENOS AIRES, ARGENTINA  
747

ANTONIO COBO  
PAMPLONA, SPAIN  
707

TEDDI CUSTER  
WALDORF, MD  
2B

STIX DARKO  
SAN JOSE, CA  
DC10

# P R O - M A R K



ANTHONY DISPENSA  
FT. LAUDERDALE, FL  
737

GARY FORBES  
NEW HAVEN, CT  
RK

CLAY GATES  
CARLSBAD, NM  
727

STEVEN GATLIN  
TEMPE, AZ  
737

CHRIS GILLIAM  
LEWISPORT, KY  
3A

JESUS GIRON  
HIALEAH, FL  
5A

MARIO GRILLO  
NEW YORK, NY  
5A

KEVIN HAWKINS  
LIVINGSTON, TN  
2B

# S A L U T E S



RICHARD HOAK  
DILLSBURG, PA  
5A

RYAN JESSEE  
ORLANDO, FL  
2B

TRAMAIN KELLOUGH  
SAN DIEGO, CA  
DC6S

CHRISTOPHER LAMANTIA  
BROOKLYN, NY  
747

RESERVED  
FOR  
YOU?

HORACIO MANCILLA  
MEXICO CITY, MEXICO  
2BL

DAWN MCGRATH  
GLENDALE, NY  
2B

DAVID MCVAY  
PORTLAND, OR  
7A

# T H E N E W



DAVID MESBERGEN  
CHANDLER, AZ  
747

DAVE METZGER  
NEW PHILADELPHIA, OH  
2B

BOB ONYSKIW  
MISSISSAUGA, ONTARIO  
5B

JONETTA OTIS  
CANTON, OH  
DC3S

MARK PETROCELLI  
HOUSTON, TX  
808

STACEY PULCIFER  
GRAND RAPIDS, MI  
747

BART ROBLEY  
ORANGE, CA  
2B

KENT RODAHAVER  
ST. PETERSBERG, FL  
5A

# G E N E R A T I O N



TOM SALUZZI  
PARKLAND, FL  
5B

STEWART SKIPPER  
TEMPLE TERRACE, FL  
7A

CHRIS SWEETLAND  
WAYNE, NE  
2B

MAURO TARAKDIAN  
PORTO ALEGRE, BRAZIL  
747

SHANE TYLER  
MARINA, CA  
747

JEFFREY URBACH  
BAKERSFIELD, CA  
777

DAVID WHEELER  
ALTAVISTA, VA  
2B

ROGER WHITSETT  
WINSTON-SALEM, NC  
RODS

## Look at these faces and remember them.

They're all part of Pro-Mark's New Generation of "Not Yet Famous Drummers." Today's aspiring drummers and just maybe tomorrow's superstars. And, all of them play Pro-Mark drumsticks.

If you'd like to be part of Pro-Mark's New Generation and be eligible to be pictured in an ad like this one, **contact us today and ask for a free entry form for our recognition of the "Not Yet Famous Drummers" of the world.** Who knows, your picture may wind up in *Modern Drummer* or other international magazines.

Let us hear from you.

**pro·mark**<sup>®</sup>

Our reputation is in your hands.

10707 Craighead Drive  
Houston, TX 77025  
713-666-2525  
Hotline: 1-800-233-5250

E-mail: Promark@  
CIS.compuserve.com

# Style-Mixing Grooves



by David Garibaldi

**MUSIC KEY**

Open	O	Bell
H.H.	X	X
S.D.	X	X
B.D.	X	X
H.H. w/foot	X	X
	X	Ghost Note

Approximately two years ago I wrote a couple of articles titled "Sideways 4/4." In those articles I based all of the exercises on an 11/8 pattern that I had developed for a project I was involved with at the time. The leader of that project was a world-class bassoonist from the San Francisco Bay Area named Paul Hanson. Since that time I have continued to work with him on all of his recordings as well as with his three bands, which operate simultaneously. One of those groups was put together to perform music that Paul had written as a result of winning an NEA grant.

Hanson's music is an unusual mix of styles—bebop, funk, and Eastern European folk music. Such a mix is unique to say the least, and it offers some real challenges rhythmically. I'm going to show you an array of grooves that I used in some of the pieces that we performed in concert. All of the basic grooves were composed by Hanson and then I "stylized" them for comfort.

Space doesn't permit me to include the parts that were submitted to me in the beginning stages. Most of the rhythms were in skeleton form—only the basic rhythms and no ghosted strokes. I've also included tempo markings for each exercise, which are very important. All of the grooves use hi-hat, snare drum, and bass drum except for example 4, which includes a bell.

Examples 1 and 2 are in 9/8, but don't let that scare you. The basic pulse is a dotted quarter note, and I think of this as 3/4 with triplets ("1&ah 2&ah 3&ah"). Don't forget the ghosted stroke.

Example 3 is the percussion part that accompanies the drumset. I included it because of the cool polyrhythmic bell part. Try playing this on the drumset, substituting hi-hat and sidestick or bell and sidestick. The feet could play the basic dotted-quarter pulse in unison.

Example 4 is very slow and uses a bell. I also substitute sidestick for snare. *Blasticks* or *Rods* sound great on this groove.

Example 5 is in the funk style, and tempo is very important here. I improvised the part by substituting snare rimshots for some of the bass drum notes.

Example 6 is in 13/8 and can be very intimidating. I practiced this groove a lot, and after a while I found that I could easily hear the pulse. Also, singing the groove was very helpful. I subdivided this 4-4-5.

Example 7 is a two-bar pattern and was the most challenging groove of the evening. Fortunately, this is not played at a real fast tempo (play it slow), and once I was comfortable, everything locked right in. (If you think of the tempo in half, the groove will sound like 16th-note funk.)

Example 8 is basically 16th-note funk with the snare accents on the "ah" of 2 and the "ah" of 4.

Example 9 is in 11/8 and was the basis for the "Sideways 4/4" concept. I subdivided this 4-4-3.

Example 10 is in 7/8 and is subdivided 2-2-3. I usually think of this particular groove as one pattern, which to my ear sounds very similar to 4/4 with an 8th note missing.

I realize that these rhythms are going to be difficult to grasp. Hopefully they will be recorded at some future date so that you can hear what this unique blend of styles sounds like. Learning all of this music was such a powerful experience that I had to share some of it with you.

See you next time. Enjoy!



# Quarter Notes Against Odd Time Signatures



by Carmine Appice

**MUSIC KEY**

A long time ago, when I was teaching at my drum studio in Long Island, I was showing one of my students how to play in 7/8 time. I asked him to play a 7/8 groove and play his hi-hat on 8th notes. He tried to do as I asked, but instead played his hi-hat on quarter notes.

I said that was wrong, since he wasn't playing 8th notes—but that it was pretty cool!

What he did, in a way, was put 4/4 against 7/8. The hi-hat would come around every three and a half beats, going on and off the beat. The feeling was like playing or feeling quarter notes in the first bar and then upbeats on the next bar, back and forth. The cool thing is, it happened automatically.

The first thing to do in order to understand the concept is to see how the repeating quarter notes work over two bars of 7/8. The last "quarter note" of the first measure (actually written as an 8th note) is played on the count of 7. The next quarter note starts on beat 2 of the second measure, and then plays on beats 4 and 6. So the quarter-note pulse is consistent while the 7/8 bars are changing underneath. This gives you the illusion of an up and down feel.

A simple exercise to help you get comfortable with this concept is to clap your hands on quarter notes while you count in seven. Put your foot in on beat 1 of every bar of seven. If you do this correctly you will feel what I've described.

People have asked me, "What can I do with this?" Well, for example, Vinnie Colaiuta applied this type of pattern to a few of the tracks he recorded on Sting's *Ten Summoner's Tales*. If I'm playing a song in 7/8 and, say, we're at the last part of a guitar solo, I'll go to a China cymbal and start playing quarter notes against the 7/8. It really picks up the energy.

Another great use for this idea is when you're trying to figure out what time signature a song is recorded in. When you clap your hands in quarters and feel yourself go "on and off the beat, that means the song is in an odd 8th-note time signature, since this concept will not work with even time signatures.

The following are some odd 8th-note time signatures you can clap 4/4 against.

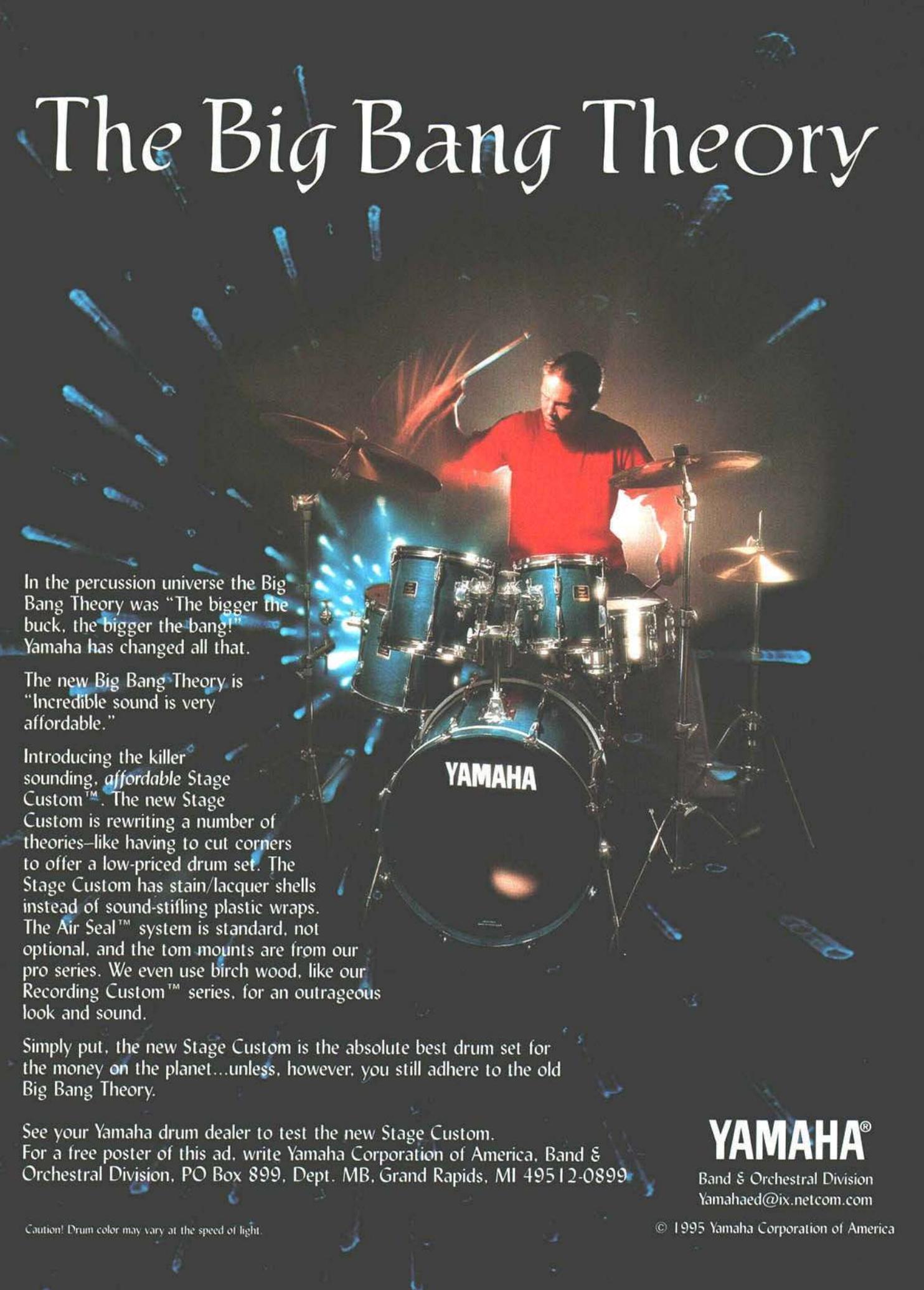
One way to practice this concept involves method books. Play any odd meter patterns from rock drum books, and superimpose quarter notes on the cymbal/hi-hat while playing the notated bass and snare parts.

The following example will give you the basic idea. Practice this pattern slowly at first and gradually pick up the speed. I also recommend reversing your sticking, leading with both your right and left hands.

I've found these concepts to be a lot of fun and inspiring. Hopefully they will open you up to new ideas.



# The Big Bang Theory



In the percussion universe the Big Bang Theory was "The bigger the buck, the bigger the bang!" Yamaha has changed all that.

The new Big Bang Theory is "Incredible sound is very affordable."

Introducing the killer sounding, affordable Stage Custom™. The new Stage Custom is rewriting a number of theories—like having to cut corners to offer a low-priced drum set. The Stage Custom has stain/lacquer shells instead of sound-stifling plastic wraps. The Air Seal™ system is standard, not optional, and the tom mounts are from our pro series. We even use birch wood, like our Recording Custom™ series, for an outrageous look and sound.

Simply put, the new Stage Custom is the absolute best drum set for the money on the planet...unless, however, you still adhere to the old Big Bang Theory.

See your Yamaha drum dealer to test the new Stage Custom. For a free poster of this ad, write Yamaha Corporation of America, Band & Orchestral Division, PO Box 899, Dept. MB, Grand Rapids, MI 49512-0899.

**YAMAHA®**

Band & Orchestral Division  
Yamahaed@ix.netcom.com

Caution! Drum color may vary at the speed of light.

© 1995 Yamaha Corporation of America



# Role Modeling

by Chet Doboe

Perhaps the oldest quest for all drummers is to develop both hands to the same level of proficiency. But the natural order of the universe is that there are no two things that are exactly the same. And certainly, if you're anything like me, you have a stronger hand that just functions better than your weaker hand. It moves faster, it has more control, it performs in a more comfortable and natural way. And for sure, the inadequacies of your weaker side can drive you absolutely crazy with frustration.

"Role modeling" is an exercise technique used in contemporary drum corps drum lines that addresses closing the gap between the stronger and weaker hands. Role modeling exercises are single-hand exercises first performed by the strong hand (most often the right), and then played by the weaker hand. The goals of these exercises are many—improving concepts like uniformity of style, bounce technique, accenting skills, tempo control, etc. However,

the main objective, whether the drummer plays traditional or matched grip, is to equalize the skills of the two hands.

In practicing role modeling exercises, the goal is to have the weaker hand imitate the way the role model hand feels when it moves. Make adjustments to copy the tone quality, the mechanics, and the muscle tension of the stronger hand. Use your eyes, ears, and sense of touch. Keep in mind that the most basic exercises are often the best tools to allow us to advance.

Equalizing the chops is a never-ending battle that requires patience, persistence, and discipline. You have to really get inside yourself—analyze and program through repetition—the adjustments that are borne through the role modeling process.

Using a metronome, work through a wide tempo range and play each exercise ten times at each tempo.

**1**

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

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

**2**

R R RR RR RR L L LL LL LL RR RR RR RR LL LL LL LL

R RR RR RR R L LL LL LL L RRRRRR RR RR LL LL LL LL L L

**3**

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

R R R R R R R R L L L L L L L L R R R R R R  
 L L L L L L R R R R R R R R L L L L L L L L  
 RRRRRR R LLLL LLLL RRRRRR LLLL LLLL RRR RRR LLL LLL

Chet Doboe is well-known to drum corps and rudimental drumming enthusiasts as the founder and leader of the innovative corps-style quartet *Hip Pickles*. He is also the author of several drumset books, including *Funk Drumming Idea Series* and *The Funk Drumming Workbook*.



**FREE! DISCOUNT DRUM CATALOG**

## "T" SHIRTS

\$7.50 per shirt  
 Certified Check or Money Order Only  
 (Includes Shipping)  
 Outside US  
 \$10.00 US Funds

—Specify Size—

**"We will beat any advertised price"**  
**ATLANTA**  
**PRO PERCUSSION, INC.**  
 2526 Spring Road • Smyrna, GA 30080  
**(404) IDO-DRUM (404) 436-3786**

Call or write for our **FREE DISCOUNT FLYER**  
 Call Information for our toll free number

# Vic Firth and Ignacio Berroa

*the perfect pair*

Ignacio Berroa's  
 choice in  
 drumsticks -  
 Vic Firth 5A  
 wood tip.

**Vic Firth Inc.**  
 65 Commerce Way, Dedham, MA 02026 U.S.A.

# Ignacio Berroa

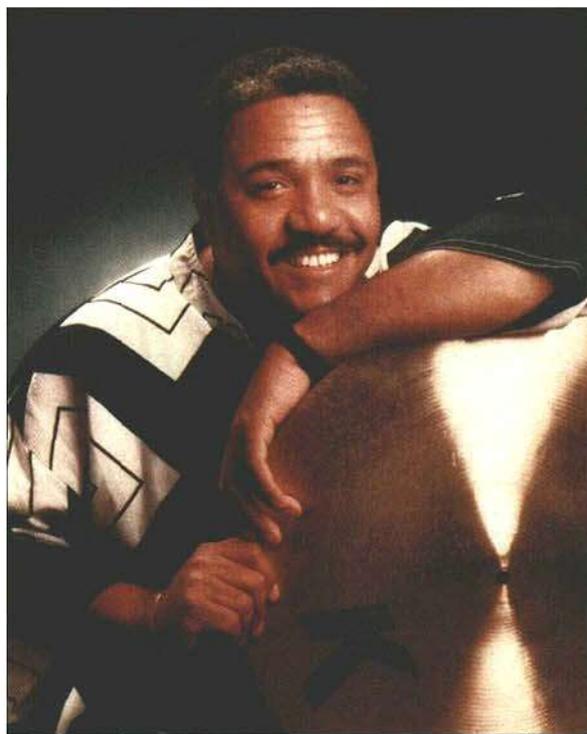
## Living—And Drumming—In Freedom

by Jeff Potter

When Ignacio Berroa landed on the shores of Key West, his luggage consisted of an Afro-pick, an extra T-shirt, and a toothbrush. He spoke no English. Behind him—across ninety miles of ocean that he had just crossed—lay the city of Havana, Cuba, where he had seemingly "had it all." Ignacio left it behind for two reasons: He wished to live free, and he wished to drum with the world's greatest jazz artists. In less than a year, he would grasp both of those dreams. (Another dream—freeing his family—would take longer.)

In his native Cuba, Ignacio had been *the* first-call recording drummer. With an overstuffed date book, his salary had allowed him the life of the well-to-do—in a nation where much of the populace struggled for daily bread. Castro's official line on jazz (as "the music of the enemy" and thus off-limits for local musicians) was only one small symptom of the greater repression that caused Ignacio to flee. His father, a violinist known for his work with the Cuban Radio/TV Orchestra, had raised him as a free thinker. Ignacio's chance to escape a stifled future came during the dramatic exodus of the Mariel Boatlift in 1980.

When Ignacio was growing up, learning and practicing jazz was virtually an underground affair. Jazz records got passed around from travelers, and when the weather was clear, U.S. radio stations cut through—including the jazz programs on *Voice Of America*. When Ignacio was ten years old, his father brought home albums by Nat King Cole and Glenn Miller.



"Something in my body told me immediately that I wanted to be a jazz drummer," Ignacio remembers. "I was always dreaming about coming to the U.S. Even if Cuba were a free country—aside from the political situation—I was coming to the U.S. no matter what."

In his formative post-army years in Cuba, Ignacio played jazz with Felipe Dulzaides' group in a tourist area. It was one of the few groups allowed to play jazz publicly. (Apparently, an out-of-the-way tourist spot posed a lesser threat to national ideology.) The gig earned him notice, and by 1975 he moved to Havana, playing with more contemporary groups. Recording calls came soon, and he became the house drummer for EGREM studios.

But there were no jazz gigs in Havana, due to the party line. Ignacio recalls a bizarre incident that took place when he

was recording an American arrangement from the '50s with the National Radio/TV Orchestra. The arrangement contained a sixteen-bar swing section. He opened the chart to find the deviant bars crossed out—censored. "They tried to penetrate in any way so that we would not play that music," Ignacio explains.

Still, musicians would find ways to bypass the jazz taboo—such as gathering for word-of-mouth jam sessions. "I would sit at the jams for six or seven hours just to get a chance to play one tune," Ignacio says. It was at such gatherings that he rubbed elbows with famous local figures like saxman Paquito D'Rivera.

Despite his studio success, Ignacio grew increasingly restless with imposed limitations. "I simply was not free. Some people point out that Castro's communism gave free education and free health care. But I didn't want to learn the drums and then be told that all I could play was polkas. Was that the price I had to pay? It was like teaching me how to read and then saying that I couldn't read Shakespeare."

After long soul searching, Ignacio's wife agreed that he should risk the Mariel crossing. She stayed behind to care for her mother and son; Ignacio was to send for them as soon as possible. As it turned out, it would be four and a half years before she won her freedom.

Tina Brown, Ignacio's New York-based cousin, responded to his plight. She flew to Miami, then jumped into a rented boat with fourteen other hopeful passengers on a similar mission. Landing in Cuba, Tina had to wait a frustrating and expensive month before Ignacio finally gained clearance. "I owe my success to Tina," Ignacio empha-

sizes. "If it wasn't for her, I wouldn't be here."

"I landed in Key West on May 25, 1980. On the following day they took me to a camp in Pennsylvania, where they processed out spies. I spent thirty-six days there before being allowed to travel to New York City."

Upon Ignacio's arrival in New York, a Cuban jazz "freedom train" extended its hand to the determined drummer. Several jazz expatriates who had settled before Ignacio did knew of his reputation, and they escorted him around the scene for introductions. A phone call finally offered work. Although he had no drums and spoke no English, the refugee was ready.

"I arrived in New York on June 29, and my first record session was August 5!" says Ignacio. "A flute player named Gonzalo Fernandez, who knew my father, hired me over the phone. I went out to the first music store that I saw, bought sticks, brushes, and mallets, and went down to do the job. This guy had heard a lot about me but he didn't know what to expect. I will always remember that he *took a chance*. I went in and did what I used to do every day of my life. It was a Latin pop single session. We laid down six or seven tracks. On the following day they asked me to lay down timpani, then vibes. Everyone went out from the session saying, 'There is a new kid who can really play. He comes from Berklee [laughs] and he doesn't speak English—but he can read everything!' Gonzalo was proud: He was Cuban, I was

Cuban, and he was a friend of my dad—so I made him look good."

Word spread. Ignacio was invited to Mario Rivera's "Salsa Refugees" band rehearsal—where he met cutting-edge harbingers of Cuban grooves, Andy and Jerry Gonzales. In storybook style, the resident

drummer faltered, Ignacio was invited to sit in, and he ended up securing the gig. Enter Mario Bauza, the late, great band-leader who had immigrated early on and opened doors for others. Hearing the exciting new drummer, Bauza took him under his wing and became his "Cuban connec-

**CRANK THE HEAT!**

Mike Terrana/Tony McAlpine

Bobby Rondinelli/Black Sabbath

Charlie Adams/Yanni

The band is cookin', the crowd's diggin' it, but your drums don't sound quite right. Why? You're probably using the wrong drumheads! But with Attack™ drumheads by Cannon Percussion, you won't have that problem. Because Attack™ heads are louder and more melodic than ordinary heads. Fact is, Attack™ drumheads make your drums sound better. And they last longer, too! So, crank the heat when you turn up to play, with Attack™ drumheads from Cannon Percussion. Killer!

**ATTACK™**

CANNON® Percussion 2773 E. Midlothian Blvd. Struthers, Ohio 44471

# DW PEDALS

Regardless of the drums they play or how they play them, many of today's top drummers rely on the legendary feel of DW's 5000 Series Bass Drum Pedals and Hi-Hats. They're just what you'd expect from the one drum company that's the best of both worlds—small enough to be a pedal specialist yet big enough to offer a full-line of top quality drums, snare drums, hardware and accessories, too.

Shown at left DW's 5500TH "Delta" Turbo Hi-hat, 5002AH "Delta" Double BD Pedal, 5502LB Remote Hi-hat and 5000AH "Delta" Single BD Pedal.

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030

## The Best Of Both Worlds.

tion Godfather." "I'm taking you over tomorrow to get your union card," Bauza told Ignacio. What he didn't tell him was that he was going straight home to phone Dizzy Gillespie. As Ignacio learned later, Dizzy was told, "There's a guy who just came from Cuba who plays all the Latin rhythms. But he can really swing too. Keep

this in mind."

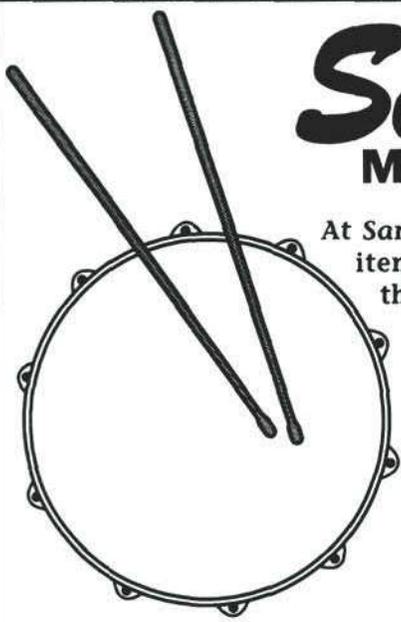
Jingles came in, along with gigs with Paquito, who had defected earlier and was now a rising star. "Then Mario Bauza called," Ignacio remembers. "He was all excited. He said, 'Ignacio, do you want to play with Dizzy tonight?' I said, 'C'mon, you're too old for this kind of joke.' He

said, 'No, I'm serious. Diz is playing at Fat Tuesday's and his drummer got stranded in Boston because of a snowstorm. So he called and asked about the Cuban drummer I told him about. Go down, 'cause he's waiting for you!' I said, 'Mario, I don't even speak English, how can I...?' 'Just go!' he said."

In a frenzy, the auto-less Ignacio called the Gonzales brothers. With their help, he sped his kit into Manhattan. Heart pumping, he arrived to find another drummer on stage. After the set Ignacio was disheartened but happy to meet the idol. "It's okay," said Dizzy. "Set up your kit; you'll play the second set. Don't worry, I worked with Chano Pozo and he didn't speak English either. This means 'four,' this means 'six,' and this means 'stop.'"

"I was nervous," Ignacio recalls. "But at the same time I was thinking that this was a big break for me. I thought of my family in Cuba; a lot depended on if I did well with my career. I had to do the playing of my *life* that night. I had spent a lot of time listening to Dizzy's music in Cuba. He had an arrangement of 'Night In Tunisia' that started in 6/8. I went to the cowbell and started doing my Cuban stuff—and everybody started smiling."

Six months later, the gig was his. While touring with Dizzy, Ignacio taught himself English, adapted to his new country, and sought help for freeing his family. But his asylum limbo still haunted him. Obtaining visas for foreign tours caused red tape nightmares for Diz's management. To



# Sam Ash<sup>®</sup> MUSIC STORES

At Sam Ash you'll find thousands of items from sticks and brushes to the latest high-tech innovations, all at our famous low discount prices! Our nine superstores are fully stocked and our sales staff is ready to answer any and all questions.

**America's Leading  
Music Store Chain**

**"Famous For Discounts Since 1924"**

In New York State  
**(516) 333-8700**

Out of state  
● **call operator for  
toll-free number**

**(718) 347-7757**

## PLAYED BY DRUMMERS WHO DEMAND THE BEST!



# ddrum<sup>®</sup>

**"I use the ddrum3 for triggering and making loops in the studio, and live gigs."**

**Kenny Aronoff**

**Features**

- \* Open-ended system
- \* 16 bit sampling
- \* SCSI interface
- \* 8 fully assignable outputs
- \* 10 input channels
- \* 1000 steps of dynamics



**The Best Drum Triggering System in the World!**

**ARMADILLO ENTERPRISES** 923 McMullen Booth Road, Clearwater, FL 34619 Phone (813) 796-8868 FAX (813) 797-9448

make it easier on the band, Ignacio voluntarily dropped out for a four-year period. When he left, Dizzy told him, "This chair is going to be yours for as long as you want." The two friends stayed in constant touch, and in 1987 Dizzy got an ecstatic phone call: "Man, I'm an American citizen!" Back behind the kit, Ignacio worked with the Bopfather until the legend's death in 1993.

Mario Bauza always coached that *originality* is what counts in America. Ignacio's trademark was the way he blended the swinging "looseness" of jazz phrasing with true Afro-Cuban feel. The seams between the two worlds were less obvious in his hands as the clave became more implied: 4/4 swing and Latin 6/8 alternated and were often superimposed. "Dizzy always said that I am the only Latino in the history of American music who came over here and played jazz with the *cats*," says Ignacio. "Alex Acuna did it in a different scene with Weather Report. If I've opened any doors, it's for any other Latinos to know that they can do the same."

Ignacio is passionate about rightfully crediting the lineage of Latin jazz drummers—especially percussionist Chano Pozo, who paved the way. Ignacio himself has earned an important place in this lineage as one of the major pioneers in applying Latin percussion section parts to the drumset. But he credits Guillermo Barreto, "a huge influence and one of the greatest drummers who ever lived," as the father of the section-to-kit concept.

Another debt owed to Ignacio is his role in the introduction and evolution of the songo groove in American jazz. Too many times, he protests, the story has been told wrong. "Although Changuito played a major role in the songo, he did not *create* it. Juan Formell, the leader of the band Los Van Van, created the concept in a dance band context. Their drummer, Blas Egues, recorded the first songo tracks with the group. Then when Changuito became the drummer, he started moving patterns around. He took it to a whole new level."

Inspired by his master-drummer friend, Ignacio applied the songo rhythm to the jazz feel. Once in New York, it seized the ears of progressive Latin/jazz players. More than a few bass players were thrown off. "I played a lot at a club called Soundscape," says Ignacio. "Michel

Camilo heard it there. When Dave Weckl joined Michel's trio, he learned it from Michel. Robbie Ameen told me that he got everything about songo first from the *Batacumbele* album that I recorded. Terri Lyne Carrington said she got it from my drumming on McCoy Tyner's *La Lenyenda De La Hora*."

Ignacio cites the 1981 songo landmark *Batacumbele* as one of his favorite recorded performances, along with Paquito D'Rivera's *Live At Keystone Korner* and *Manhattan Bum*. But his most progressive playing to date, he feels, can be heard on Danilo Perez' *The Journey*, an ambitious album that has been praised for pairing Latin rhythms with the most modern of jazz concepts and harmonies. "That album takes it to another level," Ignacio says, proudly. "Chick Corea sent me a fax congratulating me on my performance."

Scanning the roster of stars with whom Ignacio has played reveals a stylistic sweep that illustrates the folly of pigeonholing Cuban drummers as "Latin-style only": Kenny Barron, Tony Bennett, George Benson, Terence Blanchard, Gal Costa, Lionel Hampton, James Moody, Milt Jackson, Michel Camilo, Freddie Hubbard, Randy Brecker, Airto, Wynton Marsalis, Clark Terry, Toots Thielemans, Eddie Gomez, Tom Harrell, Jimmy Heath, George Coleman, Carmen McCrea, Jon Faddis, Monty Alexander, and Jaco Pastorius are just a few.

Ignacio recalls his brief stint with Jaco with fondness for its seat-of-the-pants spontaneity. "It was just two gigs with *no* rehearsal," he says. "Jaco got on stage and went into 'Teen Town,' which I knew. So I went right into it. The best compliment you can get—when no one knows what to expect from you—is a big smile. If the

## Drums ON SALE

And That Ain't All  
**GIGANTIC  
SAVINGS**

Get on Mailing List  
11375 Robinwood Drive (College Plaza)  
Hagerstown, MD 21742  
**1-301-733-DRUM (3786)**

The new  
**Zildjian Edge™**  
cymbals,  
coming soon.

John Tempesta,  
*White Zombie*.

Jalapeño  
pepper.

Fever.



**Zildjian**

The only serious choice.

# THE PRICE FIGHTERS!



It's **DRUMS** *Wind*  
IN THE *Wind*  
*by a Knockout!*



No doubt about it,  
**HIGH PRICES** simply couldn't  
withstand the power buying **PUNCH**  
of **DRUMS IN THE WIND!**

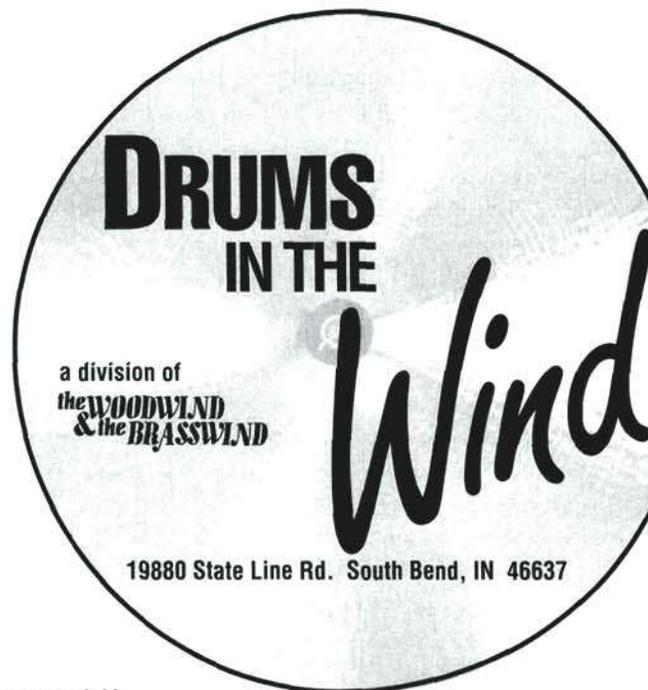
**Famous brands like:**

*Pearl, Ludwig, Zildjian, Sonor, Sabian, Remo, Adams, Evans,  
Paiste, Beato, RhythmTech, Ross, KAT, ProMark, Calato,  
Latin Percussion, Drum Workshop, Aquarian, Vic Firth,  
Gibraltar, Cappella, Mike Balter, Humes & Berg AND OTHERS!*

**DRUMS**  
IN THE

*Wind*

quality products,  
great service,  
*and prices that knock the competition cold!*



**For a Free Catalog Call: 1-219-272-8266**

leader turns around and gives you a big smile, you're fine." This philosophy carries through Ignacio's informative DCI video, *Mastering The Art Of Cuban Drumming*. Drumming to make the band feel good, he stresses, is foremost. "Pyrotechnics can be amazing—but they're mostly just amazing to other drummers."

With Ignacio's increasing stature in the jazz world, his dreams of freedom and musical success have been realized. He also realized his third dream—reuniting his family—albeit by a torturously circuitous route. During his wife's long detention, the authorities strained the couple's hopes by assuring her that she would never see her husband again. A separation ensued, during which Ignacio married here in the States and was later divorced. Meanwhile, Ruben Blades and trumpeter Victor Paz helped win a visa for Ignacio's first wife. She emigrated to Panama for two and a half years before gaining clearance to come to America—where she is now remarried to her drummer husband.

The long hard journey has strengthened Ignacio musically and personally. His jovial air is girded by the assertiveness of one who will not be stopped. To him, it's a simple moral that too often escapes Americans: "I don't take anything for granted."

All those who leave behind everything they know for a new land—whether searching for the heights of musical fame or for basic human rights—share the same central hope: a new sense of belonging. It's

not surprising, then, that Ignacio's voice becomes pensive and hushed when reliving a simple encounter: "I was in L.A. with Claudio Roditi. Milt Jackson, Cedar Walton, and some other great musicians were playing in a club there. When we walked in, all the guys came over saying,

'Hey! Ignacio, how you doin'!' Later, Claudio said to me, 'Ignacio, do you realize that you *belong* here?' I said, 'No, what do you mean?' He said, 'Do you see the way these people say hello to you? They say hello like you are *part* of this great family.'" 

GUITARS

BASSES

AMPS

EFFECTS

DRUMS

PERCUSSION

CYMBALS

KEYBOARDS

SOFTWARE

PRO AUDIO

RECORDING

LIGHTING

CASES

ACCESSORIES

CELEBRATING

# 20

Years

OF MUSICAL EXCELLENCE

**THOROUGHbred**  
MUSIC INC.  
*The World's Most Dynamic Music Stores!*

813-885-9644

IN FLORIDA DIAL (813) 885-9644 OR FAX (813) 881-1896 MAIL ALL CORRESPONDENCE TO PO BOX 8009, TAMPA, FL 33674-8009

VISIT THOROUGHbred MUSIC ON THE WORLD-WIDE WEB AT <http://www.tbred-music.com/network>

CALL OR WRITE FOR YOUR FREE CATALOG TODAY!



Check out Fibes Drums at your nearest Authorized Dealer.

Snare Drums in:

- Crystalite
- Maple
- Fiberglass

Full Sets in:

- Crystalite
- Maple

# fibes

Crystalite

Clear Acrylic

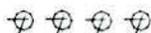
Fibes Drum Company 701 S. Lamar Blvd., Austin, TX 78704 tel 512/416-9955 fax 512/416-9956 FibesCo@ix.netcom.com

## RECORDINGS

### AL GREEN

Greatest Hits

(Hi/The Right Stuff)



Al Jackson, Howard Grimes: dr, perc

Al Green: vcl

Leroy Hodges: bs

Charles Hodges, Archie Turner, Michael Allen: kybd

Teenie Hodges: gtr

Memphis Horns: brass

You know that sound: the loping mid-tempo soul with an easy cool burn. The open mid-rangy snare goes DOOoov, and a crash or ride are rarely heard. It's the '70s Al Green hit sound, and Al Jackson, along with the Hi Records house rhythm section, defined that seductive sound just as much as Green's suave soul voice.

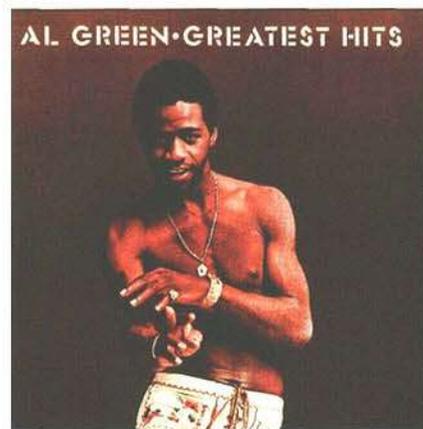
Memphis's most-wanted soul drummer, Jackson delivered hard-hitting tracks for Stax while moonlighting across town at rival label Hi, where he applied a different touch and feel to the softer Green sound. Many of the biggest hits were also co-written by Jackson. On a few cuts, fellow session man Howard Grimes handled the drum throne or added percussion.

Newly reissued on CD, this compilation includes five extra

tracks.

Unfortunately, the repackaging police should bust The Right Stuff label for failing to update personnel credits such as drummer Johny Toney's work on "Belle."

Although many of the hit-formula tracks from this period sound suspiciously similar, that real-feel rhythm wave hits the central pleasure zone every time. These quintessential less-is-more drum tracks transcend decades and passing trends. (*The Right Stuff*, CEMA Distribution, 21700 Oxnard St., #700, Woodland Hills, CA 91367, [818] 587-4000)



Jeff Potter

### JONAS HELLBORG WITH SHAWN LANE AND KOFI BAKER

Abstract Logic

(Day Eight DEM 035)



Kofi Baker: dr

Jonas Hellborg: bs

Shawn Lane: gtr

Bassist Jonas Hellborg has been responsible for some of the best post-Cream Ginger Baker sessions of the past decade, including the acclaimed *Unseen Rain* on Hellborg's Day Eight label. Now Hellborg is giving the showcase to the next generation of Bakers; on *Abstract Logic* Kofi Baker shows off fine hands, big ears, and judgment to match. He's got a good grounding in tom-toms, inherit-

ed from his dad perhaps, but displays a more adventurous, bold, and brainy side on cymbals and higher frequencies. In fact, this power trio, with Black Oak Arkansas' Shawn Lane on guitar, is actually more Tony Williams Lifetime than Cream.

On "Rice With The Angels" Baker's solo floats over some adventurous changes, and his concentration is unwavering. His drum solo at the end of "Put The Shoe On The Other Foot" is a frankly impressive, well-composed, full-throttle excursion. The Holdsworth-inspired "Throwing Elephant And Wrestling" is a fine fusion effort that enables Kofi to lay into the drums hard, keeping a good grip on the time and time signatures. At other times Baker displays a true, playful instinct for turning beats around, and on cuts like "Serpents And Pigs," his comfort with polyrhythms becomes clear.

*Abstract Logic* documents Kofi Baker's well-controlled, decisive stroke, and puts his name on the map, regardless of

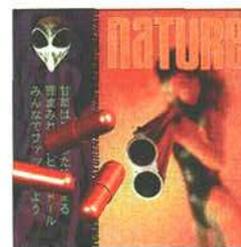
lineage. (*Day Eight US*, 532 LaGuardia Place, #421, New York, NY 10012)

Robin Tolleson

### NATURE

Nature

(Zoo 72445-11107-2)



Brendan Etter: dr

Brian Threatt: gtr, vcl, programs

Hugh Bonar: bs

Andrew Parsons: gtr

This may sound like a strange mix—Nine Inch Nails, Queensryche, the Red Hot Chili Peppers, hip-hop sounds, and even a hint of Prince—but somehow, it works. Nature juggles all these without letting any one of them stay in the hand too long or crash to the ground.

Though Nature builds most of its songs atop an industrial foundation, an ever-present flesh-and-blood feel keeps the band from being bogged down in mechanical monotones, the kind that often dominate NIN and its scores of second-rate copycats. Not surprisingly, the human quality makes this record very strong.

It's difficult simply by ear to tell when Nature uses drum machines or triggers samples. But the acoustic contributions by drummer Brendan Etter are obvious—from the subtle, well-placed bell of the ride cymbal to the swiny rhythms in songs such as "Z-man's Party."

Etter turns the clock back to '70s Motown to come up with drum *sounds* for "Mr. Blond," which features a short, mild drum solo. Etter's best effort comes across on "Zodiac 99," when Nature shelves the industrial feel for an infectious, bottom-ended funky groove. Guitar fans, meanwhile, will appreciate the extended explorations Andrew Parsons goes on throughout the album.

Though there's a lot to like about this record, at the very least, Nature deserves credit for simply keeping music in the industrial mix.

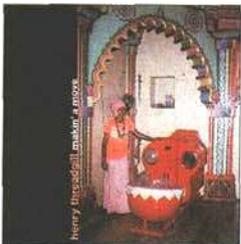
**Matt Peiken**

## HENRY THREADGILL

### Makin' A Move

(Columbia CK 67214)

⊕ ⊕ ⊕ ½



**Pheeroan AkLaff: dr**  
**Henry Threadgill: alsx, fl, cl**  
**Brandon Ross, Ed Cherry: gtr**  
**Edwin Rodriguez, Marcus Rojas: tb**  
**Mark Taylor: fr hn**  
**other musicians**

Threadgill re-ignites his Very Very Circus band for another round of serious giddiness. With a format of two tubas, two electric guitars, French horn, drums, and reeds produced by aural pioneer Bill Laswell, you know it's gotta be a joyride on the road not taken. "Circus" is the centerpiece here, while other cuts feature multi-acoustic guitars and cellos. Contemporary classical, jazz, and funk elements all find their way into the audacious mix, making the ensemble results Very Very Threadgill.

Pheeroan AkLaff first tackled Threadgill's challenging compositions when he took over New Air's drum seat in '82. He's no stranger to risky drumming. Taking advantage of the open space offered by the thick double-tuba carpet,

Pheeroan unleashes pulsing through-composed funky/jazzy lines that override any notion of bar lines. Just as the distinctions between soloist and ensemble blur, the drums straddle foundation and lead roles. Like the best of their namesake, "Circus" is keen and bold enough to perform without a net.

**Jeff Potter**

## DIANNE REEVES

### Quiet After The Storm

(Blue Note CDP 7243 8 295112 4)

⊕ ⊕ ⊕ ½



**Billy Kilson: dr**  
**David Torkanowsky: pno**  
**Chris Severin: bs**  
**other musicians**

Those bemoaning contemporary vocal jazz's proliferation of paper-thin, "perfume commercial" voices and indiscriminate cross-breeding with pop have a powerful champion in Detroit-born, Denver-grown Dianne Reeves. The genuine jazz article with a throaty, full-bodied sound that reminds of Carmen McRae, Reeves has it all: concept, technique, and pipes! Her third major release, *Quiet*, respectfully tugs at the genre's American roots in Arlen's "Sing My Heart," Ellington's "In A Sentimental Mood," and a tribute to Cannonball Adderley, but also roams far and wide with a traditional Yoruba chant, an ode

to the sea in Portuguese, and a Zawinul gospel tune with Reeves' own words. To her further credit, Reeves wrote several of the lyrics and co-wrote one of the melodies.

The arrangements present few sharp turns, but the journeys are all interesting. Drummer Billy Kilson supports with mostly lighter colorations, but kicks the ersatz big band opener and skillfully guides the fluid 7/4 bossa, "Nine." Terri Lyne Carrington sits in on the forceful, loping funk "Smile," once again turning "plays like a girl" into a compliment and making many of us willing to give our left, *er*, arm to play like *her*. Other luminary guests include George Duke (who also produced the album), Kevin Eubanks, Roy Hargrove, Hubert Laws, Luis Conte, and Airtio Moreira. Together with her excellent core group, they only speed Reeve's inevitable rise above the wimpy din of pretenders.

**Rich Watson**

## THE KLEZMATICS

### Jews With Horns

(Xenophile 4032)

⊕ ⊕ ⊕

## DAVID KRAKAUER

### Klezmer Madness!

(TzadikTZ7101)

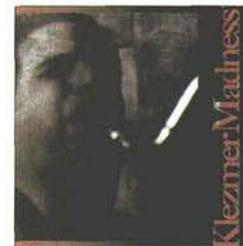
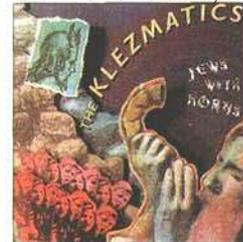
⊕ ⊕ ⊕ ½

**David Licht: dr, perc (both discs)**  
**David Krakauer: cl, bs cl (both discs)**  
**Michael Alpert: acdn, vcl (Krakauer Trio only)**  
**Klezmatiks:**  
**Frank London: brass, kybd, vcl**  
**Paul Morrisett: bs, vcl**  
**Lorin Sklamberg: ld vcl, acdn, pno**  
**Alicia Svigals: vln, vcl**

A central stickman of the vibrant Klezmer new wave,

David Licht lends his driving, tight, and often ecstatic drumming to these two releases.

With his home band, the



Klezmatiks, Licht takes command of tight arrangements that fuse the Jewish folk-dance idiom with jazz, rock, and humor. Krakauer's accordion, percussion, and clarinet trio allows the players to stretch improvisations in a more open, adventurous forum.

Having played with Eugene Chadbourne, one of modern music's most outrageous and notorious idiom-mixers, Licht is well-equipped to blend genres with an open mind. The spirit here is very real; it's the ghosts of the old world jamming in today's Lower East Side. (*Xenophile*, 43 Beaver Brook Road, Danbury, CT 06810, [203] 730-0333; *Tzadik*, 61 East Eighth St., Suite 126, New York, NY 10003)

**Jeff Potter**

## SIGNIFICANT OTHERS

**ANDRÉ "DÉDÉ" CECCARELLI** continues to impress with jazz vocalist Dee Dee Bridgewater. *Love And Peace: A Tribute To Horace Silver* is their finest release yet (Verve). Multi-talented **JEFFREY LEE DAVIS** covers drums, vocals, piano, composing, and producing chores on his indie CD *Whisper Away*, a stark, shadowy, and compelling set of introspective rock songs. **J.R. ROBINSON** gracefully and powerfully pushes Peter Frampton's hopeful second-coming, *Comes Alive II* (IRS). Rocket From The Crypt roll heavy alternative, manic new wave, and Motown into one incredibly energetic ball on their new *Scream, Dracula, Scream* (Interscope). The drummer known only as **ATOM** is the lucky man who gets to whip this beast to frightening heights/depths.

## RATING SCALE

⊕ ⊕ ⊕ ⊕ ⊕ Excellent  
 ⊕ ⊕ ⊕ ⊕ Very Good  
 ⊕ ⊕ ⊕ Good  
 ⊕ ⊕ Fair  
 ⊕ Poor

To order any of the CDs, videos, or books reviewed in this month's Critique—24 hours a day, 7 days a week—

**BooksNow**

(800) 962-6651  
 ext. 8500

## BYRON WALLEN

### SoundAdvice

(B&W Music BW063)



**Jerry Brown, Andrew Small:** dr  
**Airto Moreira, Richard Ajileye,**  
**Mabi Thobejane:** perc  
**Byron Wallen:** trp, flghn  
**Peter Martin, Gary Crosby:** bs  
**Jonathan Shorten:** kybd  
**Jose Neto, Alan Weekes:** gtr  
**Orphy Robinson:** vbs

Funkateer, modern jazzer, and world musician Byron Wallen is a talented hornman who has accompanied the best of Britain's varied jazz crop—Incognito, Courtney Pine, and Us 3 among them. On *Sound Advice* he delivers a soulful, melodic, percussion-rich, and spiritually appealing collection of music.

Co-producer Airto shines on "Ngoba" along with Mabi Thobejane, as the two build a percussion track from scratch, without drums. Starting with some mellow Wallen flugelhorn and Richard Ajileye on berimbau, "Moonchild" sounds a lot like Peter Apfelbaum's Hieroglyphics Ensemble. The percussion and the heady groove of drummer Jerry Brown helps smooth the time changes throughout. Brown lays into the blatant funk syncopation of "Paradox," playing some of the kicks in time and sailing right past others with a studied lack of interest. With a full-on wah-wah guitar and Brown thrashing like a one-man percussion section, it has the energy of Flora and Airto's "Open Your Eyes You Can Fly."

"Rhythm Of Vision" is an interesting combination of deep natural drums, loops, beats, MIDI sequencing, and a cheesy electronic cymbal crash every two bars just for aggravation. With a wary eye on current urban relations, "Crazy Black" makes good use of drum loops,

and "The Street" blends live drums and percussion in a brew that sounds like the group Cameo on Sesame Street. Wallen somehow makes everything sound organic.

*Robin Tolleson*

## FEAR FACTORY

### Demanufacture

(Roadrunner 8956-2)



**Raymond Herrera:** dr

**Burton Bell:** vcl

**Dino Cazares:** bs

**Christian Wolbers:** gtr

At first, you think this is too solid, too consistent to be anything but a drum machine. But as you float through *Demanufacture*, it grows clear this is all Raymond Herrera—mainly because the parts would be harder to program than to play.

More and more modern

metal bands are wrapping their muscles in industrial foil. And Fear Factory has an underlying technical feel that, at times, borders on unnerving. But just when things are starting to sound hopelessly mechanical, Herrera lets you know there's a real person holding the drumsticks.

His aggressive, staccato double-kick work permeates the record, from crisp ruffs and quick triplets to heavy-footed fours. Herrera does a good job of mixing up his double-kick beats, showcasing his hand-foot independence at times and rarely resorting to the four-on-the-floor parts that some metal drummers never get away from.

The only time Herrera gives his left foot a real vacation, though, is when the entire band decides to shift from metal to mood music. Airy vocal and musical passages, including the waste-of-nine-minutes album-closer, are borderline disastrous. But those moments are thankfully few, and Herrera spends most of the record proving it's possible to get real music out of a jackhammer.

*Matt Peiken*

## BOOKS

### GRETSCH DRUMS

by Chet Falzerano

(Centerstream)

\$34.95



Compared to recent Centerstream publications on the histories of the Ludwig and Leedy drum compaies, this Well-researched 144-page book on the history of Gretsch drums is more about people than products. While the company could certainly claim innovations such as the Gretsch-Gladstone drums, shells without reinforcement rings, die-cast hoops, and a unique bass drum "tone control," Gretsch was just as involved in guitars as drums, so the company was never quite as much a trend-setter as Ludwig, Slingerland, and Leedy.

But Gretsch drums and K Zildjian cymbals (which Gretsch exclusively imported from Lstanbul) had a lot of personality, and the jazz drummers who favored them had more of a

communal feeling than endorsers of other lines. Falzerano spoke to everyone from Gretsch family members to long-time employees such as Phil Grant and Duke Kramer, as Well as drummers like Elvin Jones, Louie Bellson (Gretsch made his first double-bass kit), Jimmy Cobb, Jake Hanna, Don Lammond, and Charli Persip, Who reminisce about their fellow Gretsch endorsees such as "Papa" Jo Jones, "Philly" Joe Jones, Max Roach, and Mel Lewis. (Unfortunately, they don't discuss the drums themselves.) Combined with old Gretsch catalog pages and advertisements, it adds up to an affectionate look at some classic drums and the musicians who played them. (Gretsch Drums is also available in a limited-edition hardcover version that comes in its own slip-cover box. It costs \$60 and can be obtained directly from Gretsch at P.O. Box 2468, Savannah, GA 31402.)

*Rick Mattingly*

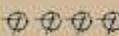
## VIDEOS

### TECHNIQUES OF LATIN SOLOING FOR THE DRUMSET

by Phil Maturano

\$39.95, 90 minutes

(with book)



It's an important and abstract concept that Maturano has chosen to teach, and his well-formulated method works. This video and 59-page book package is not a compilation of licks, as the title might suggest. Instead Maturano, a PIT teacher/clinician, presents a series of exercises for better understanding—intellectually and feel-wise—the concept he has dubbed "Relayed Time Shifting"

The author found that students often don't truly grasp the relationship between 6/8 and cuttime in Latin rhythms. The understanding of how to shift between as well as superimpose the two time feels, he

asserts, is the key to playing grooves properly as well as freeing oneself to solo over the rhythms.

The core of the exercises involves straight 8ths with the hands over a standard bass/hihat pattern; the same is then translated into a 6/8 pattern. The student gradually shifts between the two as variations of accents, sticking, and kit orchestration intensify.

The video also has plenty of hot live concert footage featuring Maturano tearing it up with the band Zumbadah-Asche. Viewers get a rhythm bonus observing percussionists Luis Conte and Kevin Ricard, along with Emil Richards on vibes.

With a little patience, Maturano's method proves to be fun and quite effective.

(P. Maturano, 7095 Hollywood Blvd, #404, Hollywood, CA 90028, fax: [818] 501-4361)

*Jeff Potter*



# Leedy Floating Head With Marvel Strainer

by Harry Cangany

I'm a fan of the Rogers *Dyna-Sonic* snare drum. For those of you who are not familiar with a *Dyna-Sonic*, it was the top-of-the-line snare built by Rogers. It featured a metal frame assembly that was connected to the bottom hoop. Attached to this assembly were the snares—held at constant tension. The strainer raised and lowered the entire assembly, not just the snares.

In a 1988 *Modern Drummer* article, Bill Ludwig, Jr. reminisced about his life and experiences. One of his comments was about the *Dyna-Sonic*—and about a Leedy drum that he felt was its predecessor. I was intrigued. Not only could I not find a picture of such a drum, I couldn't even find any reference to it.

I'm proud to say that since that time Bill Ludwig, Jr. and I have become friends. He once showed me his collection—and there was the Leedy with the unique strainer. The drum is the metal-shell *Floating Head* model, which was introduced about 1924 (when Leedy was manufacturing in Indianapolis, Indiana). The earliest example of that drum had a very simple strainer called the *Utility*, which had been patented in 1912. Then came the *Presto* strainer (by 1924). By 1925, Leedy offered the *Speedway*—an extension strainer reminiscent of the Slingerland *Radio King* three-point or *Krupa* strainer.

However, in one Leedy catalog (catalog "N") there is a reference to the *Marvel* strainer. My friend Dan Paul sent me a copy of the catalog pages that describe it. The idea used by Leedy (and later by Rogers) was to have constant tension on the snares whether they were in use or not. Historically speaking, too often gut snares became loose. The *Marvel* could hold the gut tight. Using the *Marvel* system, a player could also change the snare unit to another type—gut, silk, or wire—in less than a minute. Changing the type of snares changed the sound.

How rare is the *Marvel*? I have seen two—and I bought the second one! I've heard about a *Marvel Elite*, but I've never seen one.

The *Marvel* strainer is mounted to the drum shell with the same hole pattern used for other Leedy strainers of that time (circa 1924-25): two holes. The factory suggested that owners of *Floating Head* model drums send their drums back for the installation of a *Marvel* snare system. But I have a feeling that most own-



ers passed on the offer. Although a drummer could appreciate the advantage of having a second "bridge" (snare assembly) standing by, the \$6 cost was prohibitive. (It was two and a half times the cost of the *Presto*, four times the cost of the *Utility*, and the same cost as three 13" brass cymbals.) In addition, the bridge sat so low that it interfered with many snare stands. The idea, it seems, was dropped.

So, the *Marvel* slipped into history along with other products that seemed good on paper but were "before their time." A very rare *Floating Head* or *Professional* model with the *Marvel* strainer should cost about forty percent more than the regular models. Look for prices from \$550 to \$750, depending on condition.



# The Top Ten Drumming Mysteries

by Ron Hefner

There's an amazing amount of information available to today's drummer. Aside from *MD*, we have access to hundreds of books, albums, and videos. It would be impossible to ingest everything in one lifetime. Even so, it recently occurred to me that there are still certain unanswered questions—indeed, mysteries—about our beloved profession.

Apparently, there are no rational explanations for these phenomena. I hereby submit the ten most puzzling, unexplainable mysteries of the working drummer, beginning (in the "Top-Ten List" tradition) with #10 and working down.

## #10: The Stick Bag Metamorphosis

Having spent half an hour in the music store selecting the perfect pair of sticks—rolling, tapping, and weighing them—you pull them out at the gig that night to find that one of them suddenly feels like a #2 pencil, while the other feels like a softball bat.

## #9: The Inverse Fun/Pay Ratio Of Gigs

The gig on which you can play exactly the kind of music you want (to an adoring crowd)—and on which you find yourself accomplishing things on your instrument that would mystify

Buddy Rich—pays \$20 (which will arrive in your mailbox three months later).

The gig on which you play utterly boring music, work with inept musicians, drop a stick every twelve bars, and perform to a crowd that apparently hates every note, pays \$300 (in cash, in advance).

## #8: The Mysterious Cymbal Bag Transmutation

The \$400 cymbal that you test in the music store sounds like a choir of angels. You excitedly rush it home and put it in your cymbal bag. That night at the gig, you take it out and begin playing it, only to find that it has been mysteriously transformed into a piece of Kryptonite that clashes with all other instruments in all keys.

## #7: The Suddenly Obsolete Equipment Part

At the exact moment a piece of equipment breaks, replacement parts disappear from every music store in existence. At the same time, the piece is discontinued by the manufacturer. Attempting to find a substitute part at a hardware store, you are informed that the threads on the piece are incompatible with every known thread configuration in the history of machining. (This only happens if you use a common brand of equipment. If you are using a 1961 Trixon set, you will find an abundance of parts at any 7-77 store.)

## #6: The "Evidence That There Is Evil In The Universe" Bass Drum Pedal

Your trusty pedal works flawlessly through hundreds of hours of merciless stomping. Then, one night, an agent who is able to get a million-dollar record contract for your band comes in to hear you play your super-funk-fuzoid original tune. At the exact moment the bass player begins the incredibly syncopated figure you spent two months rehearsing and perfecting together, the pedal spring breaks.

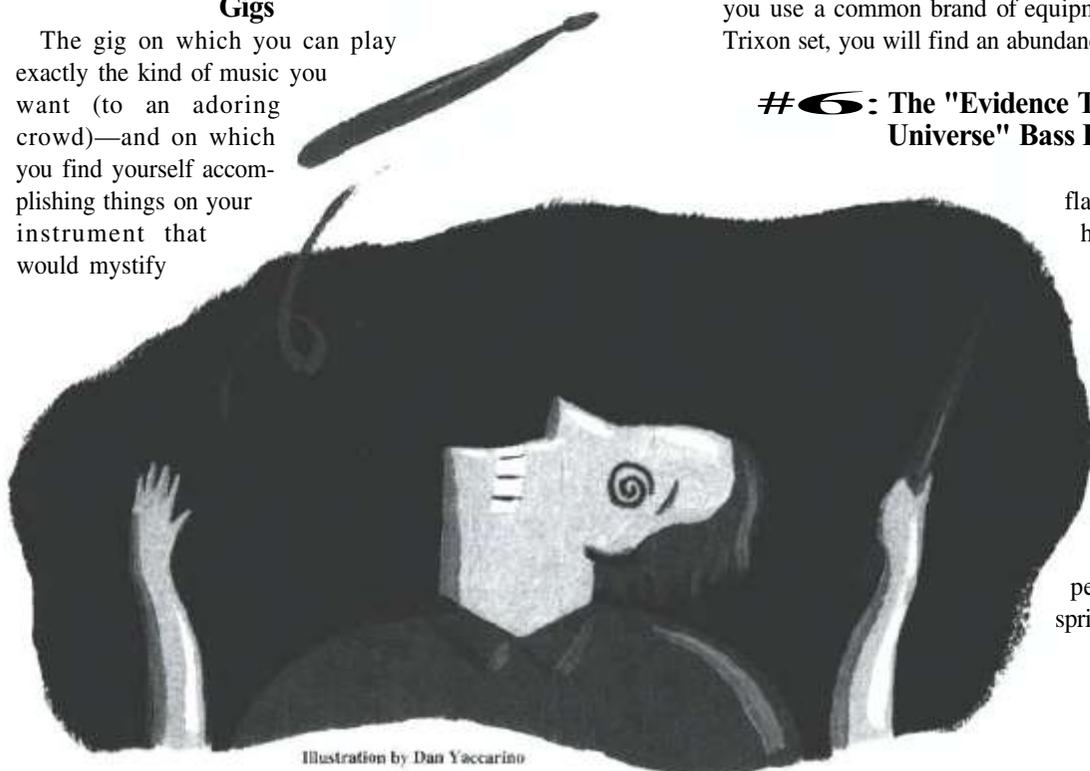


Illustration by Dan Vaccarino

### #5: Multiple Vaporizing Drumkeys

The five drumkeys in your stick bag, the two on the floor-tom tuning lugs, and the one on your key chain simultaneously vanish as you sit down to play for a crowd of ten thousand people and find that your snare drum batter head is split down the middle. (If you play a set with slotted tuners, all screwdrivers and coins will also vanish.)

### #4: The Equipment Schlepping/Weather Syndrome

You get a call for a gig with a high-powered rock band. You load your 10-piece, 26-ply rock 'n' roll kit (the one with the seventy-pound bass drum and forty-five-pound triple-braced cymbal stands) into the car and drive to the gig. There, you are informed by a security guard that you must park in the employee parking lot (which is a mile away), drag your equipment to the building, and go up six flights of outside stairs because the elevator is broken. As soon as you receive this news, the worst thunderstorm in recent history begins.

Conversely, you get a call to do an hour of background music at a cocktail party. You bring a snare drum and a pair of brushes. Upon arriving at the gig, you find that you are able to pull your car up to a door that opens directly onto the bandstand. The weather is perfect.

### #3: The Famous Drummer/Unknown Drummer Sitting In Syndrome

A world-famous drummer, who has recorded several hundred albums, been on the cover of *Time* magazine, and authored two dozen drum books, comes into the club and is invited to sit in. As you cower nervously in the corner, he gets behind the drums and picks up the sticks. He then proceeds to play too loud and with unutterably bad taste, while dragging the tempo down to half of what it originally was. After one tune, the band politely ushers him off the stage.

Conversely, an unknown drummer walks into the club and asks to sit in. His claim to fame is two months on the road in 1958 with the Claude Kochanowski Polka Band. You graciously allow him to play, assuring the other band members that you will return after one short tune. You leave the bandstand with a knowing smile on your face. Then your smile disappears as the drummer proceeds to play things that would send Vinnie Colaiuta back to the woodshed. The band urges him to play the rest of the night as you sit in the corner mentally calculating how you're going to pay this month's bills now that you're out of a gig.

### #2: The Wrong Drumkit Phenomenon

You show up at a gig with your new \$10,000 hand-made African teakwood-finished drumkit. You find that the gig is outdoors, next to a swimming pool. Kids are in the pool, throwing tidal waves of water on your set. Their parents are dancing directly in front of your drums, stepping on your front bass drum hoop and leaving black rubber heel marks all over the front head. It is 110° outside, and pits are already beginning to form on the drums' chrome from the sweat pouring off of you. A waiter, carrying a tray of food, slips in a puddle of water and dumps guacamole all over your tom-toms. The bartender, who is right next to you, acci-

dentally knocks the lid off the blender while mixing a batch of brandy Alexanders, plastering your beautiful wood-finished shells with sticky brown goop.

Since you had to disassemble that kit to clean it up, you have to make the next gig with your spare kit—the thirty-year-old no-name kit with the missing bottom heads, peeling chrome, and bubbled pearl finish—that you bought at a garage sale for \$25. A smiling bellboy helps you remove the drums from your car and carries them piece by piece into a large ballroom, where you will set them up on an eight-foot riser under a twenty-foot-wide bank of dazzling white stage lights. Steve Gadd will be sitting in, and the gig will be televised.

And, the number one drumming mystery (drum roll, please)...



### #1: The Incredible Leaping Drumstick

At the precise moment in your drum solo when you have brought your press roll down to a whisper-quiet level at which it sounds like a piece of tearing silk, and you could hear a pin drop because everybody has stopped talking and every eye in the room is trained on your hands, one of your sticks suddenly...

Well, you know the rest.



**"CRUSHER" T-Shirts** from **Waddell's DRUM CENTER**

**WHO NEEDS AMPLIFICATION?** WDC-WNA

**CRUSHER CORPS** WDC-CC

Ash gray shirt

**HAROLD P. CRUSHER** WDC-HPC

Colorful and long lasting images are screened on high quality 50/50 T-shirts. Each shirt is \$12 plus \$2 shipping or buy all 3 for only \$32 plus \$4 shipping. Using credit card order **Toll-FREE 1-800-933-DRUM** or fill out order form and send it with check or money order to:

Waddell's Drum Center  
1104 S Leechburg Hill  
Leechburg PA 15656

Allow 3 weeks for delivery Print clearly

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

WDC-HPC  Medium  
 WDC-CC  Large  XXL  
 WDC-WNA  XL add 1.50/shirt

Back **Waddell's DRUM CENTER** U.S.A. WDC-HPC

Send quick, proven tips that have saved you time, money, or effort to *Drumline*, c/o *Modern Drummer*, 12 Old Bridge Road, Cedar Grove, NJ 07009. Items can range from equipment maintenance, repair, or design tips to practice and playing ideas. Please keep tips to 150 words or less, and be sure to include your name and address. We will pay \$15 for every tip we publish.

## Keeping Vintage Drums In Round

I do a lot of research on—and collecting of—vintage drums, and I was recently thinking about the venerable Slingerland *Radio King*. Since many that I've encountered have been anything but round, I decided to discuss the subject of solid-shell drums with my friend Ryan Payne, who makes steam-bent solid-shell snare drums himself. I told Ryan that I knew that wood, when cut into planks, has a "memory." The wood tries to unbend in order to go back to straight plank form. Hopefully the glue used on the shell seam and the reinforce-

ment hoops (or "glue rings") prohibit that.

But since I have seen a number of oblong *Radio Kings*, I asked Ryan if there could be more to it. He thinks that too many *Radio Kings* have sat without heads on them, and thus under no tension. Those absences affect the roundness. There may be other reasons as well, but for safety's sake I suggest keeping the heads on a *Radio King* and on any other vintage (or even newer) solid-shell snare drum.

Harry Cangany  
Indianapolis, IN

## Re-Seating Edges Of Drum Covers

Are the seams of your pearl drum covering material curling and coming unglued? The fix is simple: shirt cardboard, acetone, and a household iron. Clean the dismantled shells normally, let them dry, then clamp them down. Heat the iron to a low, dry setting. Place a piece of the cardboard on the

seam, touch the point of the iron to a corner of the cardboard (so you can see what's happening), and work the iron and the cardboard together slowly back and forth across the seam. You will see the plastic relax and the seam begin to close and seal as the heat permeates the covering and reactivates the glue. When the seam is closed and smooth, let it cool, then clean up any excess glue carefully with acetone.

The process takes a light touch, but anyone can get the hang of it quickly. It took about an hour or so to repair all five of my drumshells. The result of my efforts was a pearl covering as smooth and tight as new.

Kevin Sharp  
Danielson, CT

## Cymbal Sleeves

Keeping cymbal sleeves on my own stands is hard enough, but I'm also responsible for the six complete drumsets owned by the college where I teach. Surgical tubing is great, but it's hard to come by in a small town. Instead, I've found that many ball-point-pen caps work well. Just cut the ends off with a pair of scissors. Comparison shopping for pen caps has led me to believe that Bic *Round Stic* pens are the best. They don't have the narrow taper that many other caps have. They do wear out a little faster than nylon sleeves, but I can get a dozen free in every box of pens we buy.

Terry Gunderson  
Casper, WY

## Cleaning Ear Protection Devices

Over the past few years more and more emphasis has been placed on protecting our hearing. It's equally important to prevent possible ear infections due to dirty hearing protection devices (and we all know how dirty our hands can get from handling gear at a show). I use a quick and easy method to keep my earplugs clean.

Every so often I fill a small, capped container (an empty baby food jar is ideal) 3/4 of the way with warm water and a few drops of shampoo. I shake it vigorously a few times—and voila! My earplugs look like new. This method works well on all types of

**THE Perfect Drum Practice Pad!**

- Lively gum rubber pad with 45 durometer for perfect feel.
- Improved sound quality, integrated sound chambers molded into the body.
- Improved, easy to use, velcro straps to attach Practa-Pal™ to the leg.
- The Practa-Pal™ comes in eight vivid colors: red, black, blue, yellow, white, aqua, neon orange and neon green.

An excellent practice tool for amateurs and professionals alike, in schools, drum corps, marching bands, drum classes or just individual drummers at home or on tour.

**1.800.788.JEMM**  
3300 Walnut Street • Denver, Colorado 80205  
303.296.1660 • Fax 303.292.3638

**JEMM**

US Patent #4406207

plugs—especially the foam varieties that re-take their shape after being rolled up.

David Drzewiecki  
Lyndhurst, NJ

## Packing Up Hi-Hat Stands

One of the more frustrating aspects of loading and unloading equipment is the hi-hat footboard. Once the rods that hold it to the base of the stand are disconnected it just swings around and gets hung up on every piece of gear in your trap case.

Remedy this by taking a large rubber band or a strip of inner tube and wrapping it around the hi-hat stand tube between the legs. Once this is done, tie it in a knot. Then you can use the strip to hold the footboard against the stand when you pack up the hi-hat.

Geoff Cowan  
Sutter, CA

## Big Sound From Small Bass Drums

A few years ago I bought a drumset with a small bass drum: 14x20. But today I'm a rock drummer, and the small bass drum doesn't usually provide the bottom end necessary to "cement" the music. To remedy this problem, I came up with the following tuning of the drum: With the drum free of muffling, I tuned the batter-side head one turn above the point where it started to wrinkle and become slack. I tuned the front head (which did not have a hole in it) very high—to the point where I could easily hear a definite pitch. This gave me the big, "Bonham" sound that I wanted—from a small bass drum.

Phil Parisot  
Seattle, WA

## Securing Hi-Hat Clutches

Are you a heavy hitter? Does the wing screw that holds your hi-hat clutch onto the pull rod continually work itself loose, dropping the top cymbal? If so, I have a couple of tips for you. First, drill a hole opposite the current wing screw and tap the hole to the same size thread as the current wing screw. Insert another wing screw into this hole and you have twice the gripping power of one screw alone. You might be able to fit three screws on a clutch this way, although I haven't tried it. If the addi-

tional wing screw isn't enough holding power, try putting a Tama or other brand bass drum pedal beater weight under and above the hi-hat clutch. This should take any amount of abuse and withstand any musical style.

Brad Schlueter  
Hanover Park, IL

## Emergency Pedal Repair

Once during a show the hook that connects the spring of my bass drum pedal to the camshaft broke in half. I had to finish the song without a bass drum, and we had to take an early break.

In a frenzy, I followed a suggestion offered by my guitar player: I cut a wire coat hanger to the approximate length, bent it into a similar shape as the original hook, and installed it in place on my pedal. It took some adjusting of my pedal tension, but eventually the pedal felt exactly the same as it had before. The repair got me through the night—and through the past several months as well!

Kenny Shepard  
Dana, IN

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



**MOE'S MUSIC**  
Your Proud Dealer of  
**MEINL Cymbals**  
2923 Virginia Beach Blvd • Virginia Beach, VA 23452  
(804)431-8888

**MOBILE MIDI PERCUSSION !!!**  
ROCKERS, RAPPERS, TECHNOIDS,  
OR MARCHING PERCUSSION.  
WALKABOUT, INC.  
1 (800) 430 - WALK  
P.O. BOX 66058 L.A. CALIF. 90066

**THE MUSIC INDUSTRY PAGES** ▼  
<http://www.musicindustry.com>  
**THE MUSIC INDUSTRY PAGES** ▼  
<http://www.musicindustry.com>  
**THE MUSIC INDUSTRY PAGES** ▼

# Starr struck.

©1995 RoccaBella, Inc. All rights reserved.



Ringo Starr's unique contribution changed the direction of contemporary music. And his influence continues to be felt by thousands of drummers around the world. Made of American Hickory, Ringo's model TX5ALW is 16 1/2" (419mm) long and 9/16" (14mm) in diameter...like a Pro-Mark 5A...with a wood tip. Made with our exclusive new Millennium II® manufacturing process, it's available at the best music stores worldwide.

**pro-mark®**

**OUR REPUTATION  
IS IN YOUR HANDS.**

10707 CRAIGHEAD DR.  
HOUSTON, TX 77025  
HOTLINE 1-800-233-5250  
E-MAIL: Promark@  
CIS.compuserve.com



## N. Scott Robinson

Scott Robinson is a drummer/percussionist who has taken a different path than most of his peers. Although he studied with such drumset artists as Peter Erskine and Keith Copeland and has performed and recorded on drumset with Benny Carter, Scott has put his emphasis on "percussion that draws from music of other cultures." He is now concentrating on hand drumming and percussion "because I feel I have my own voice and style. A lot of drummers try to find ways to play rhythms from other kinds



of music on the drumset, but I try to play drumset styles on traditional instruments with correct traditional hand technique." Scott bases this effort on intensive study with great hand drummers like Glen Velez and Nana Vasconcelos, and with orchestral percussionist William Moersch.

Scott currently leads a world-percussion trio called World View, and his first CD has just been released in Japan.

Concurrently, Scott is the music director for the Modern Dance Department at Shenandoah University, in Winchester, Virginia—a position that allows him to pursue composing and performing the diverse music he enjoys.

When he performs on drumset, Scott plays a Gretsch kit with Tama hardware and K Zildjian cymbals. His percussion arsenal includes a lengthy list of instruments made by Remo, LP, Gope, Spectrasound, UFIP, Paiste, Deagan, Wuhan, India Street, Hugh Tracey, and Korg, along with indigenous instruments from around the world. His goal is "to continue recording with World View, and to eventually break into the international jazz festival circuit."

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

## Larry Lelli

Minneapolis native Larry Lelli recently relocated to Nashville, where he landed the touring drum chair with top country comedy act Pinkard & Bowden. Although it's a terrific opportunity for the twenty-six-year-old drummer, it is a departure from his previous experience: jazz and show drumming.

Back in Minneapolis Larry had performed with local and national jazz luminaries like saxophonist Greg Keel, trombonist Andre Stephani, pianist Matt Harris, and the Jimmy Dorsey Orchestra. He drove the city's best-known big band and played a list of shows including *The Will Rogers Follies*, *Camelot*, *Anything Goes*, and *West Side Story*. On top of that busy schedule, he served as a faculty member at the Indianhead Arts Center/Shell Lake Jazz Camp. Larry's talents and accomplishments have gained him endorsements with



Yamaha, Sabian, Pro-Mark, and Remo, and have made him a sought-after teacher and clinician.

Although Larry is enjoying his touring work with Pinkard & Bowden, he has very specific goals. Those include: "to gain the respect of my peers for my creativity and musicality, to continue teaching everyone the joy of music and inspiring them to support the arts, to have so many calls for gigs that I get sick of hearing the phone ring, and to play in as many musical situations as possible, including Natalie Cole's big band, Go West, Michel Camilo, Whitney Houston, and the Manhattan Transfer. I'd also like to conduct a show on Broadway! In essence, I hope to keep getting new gigs that challenge me musically. Who knows where I'll finally end up, as long as I'm growing as a musician and making great music with great people."

## Douglas Belote

At the tender age of twenty, Douglas Belote has already developed a versatile yet distinctive playing style. Based on such diverse influences as Peter Erskine, David Garibaldi, and Johnny Vidacovich, the Lafayette, Louisiana drummer brings taste, technique, and enthusiasm to his various free-lance gigs and recording sessions. Doug's versatility—aptly displayed on his demo tape—allows him to play jazz, funk, blues, R&B, rock, zydeco, Cajun, and gospel music with

equal skill. It also keeps him working an average of five nights a week in clubs, riverboat casinos, and churches across south Louisiana. In addition,



Doug is in demand for album sessions and demos for groups in the area. He divides his performances between a Tama *Swingstar*

kit and "a PureCussion fold-up kit," and uses both Zildjian and Sabian cymbals.

Though he already has a substantial base of experience, Doug is looking to the future, and has enrolled at the New School of Jazz in New York City. He hopes this will help him reach his ultimate goals, which are "to play and record with top-name artists, get a major drum company endorsement, and be on the front cover of *Modern Drummer* one day."

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

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



# Change the course of music history.

Hearing loss has altered many careers in the music industry. H.E.A.R. can help you save your hearing. A non-profit organization founded by musicians and physicians for musicians, music fans and other music professionals.

H.E.A.R. offers information about hearing loss, tinnitus, testing, and hearing protection. For an information packet, send \$10.00 to:

**H.E.A.R. P.O. Box 460847  
San Francisco, CA 94146  
or call the H.E.A.R. 24-hr  
hotline at (415) 773-9590.**

**H.E.A.R.**<sup>®</sup>  
HEARING EDUCATION AND AWARENESS FOR ROCKERS

Attach your present mailing label here, or write in your old address.  
Please include customer code number.

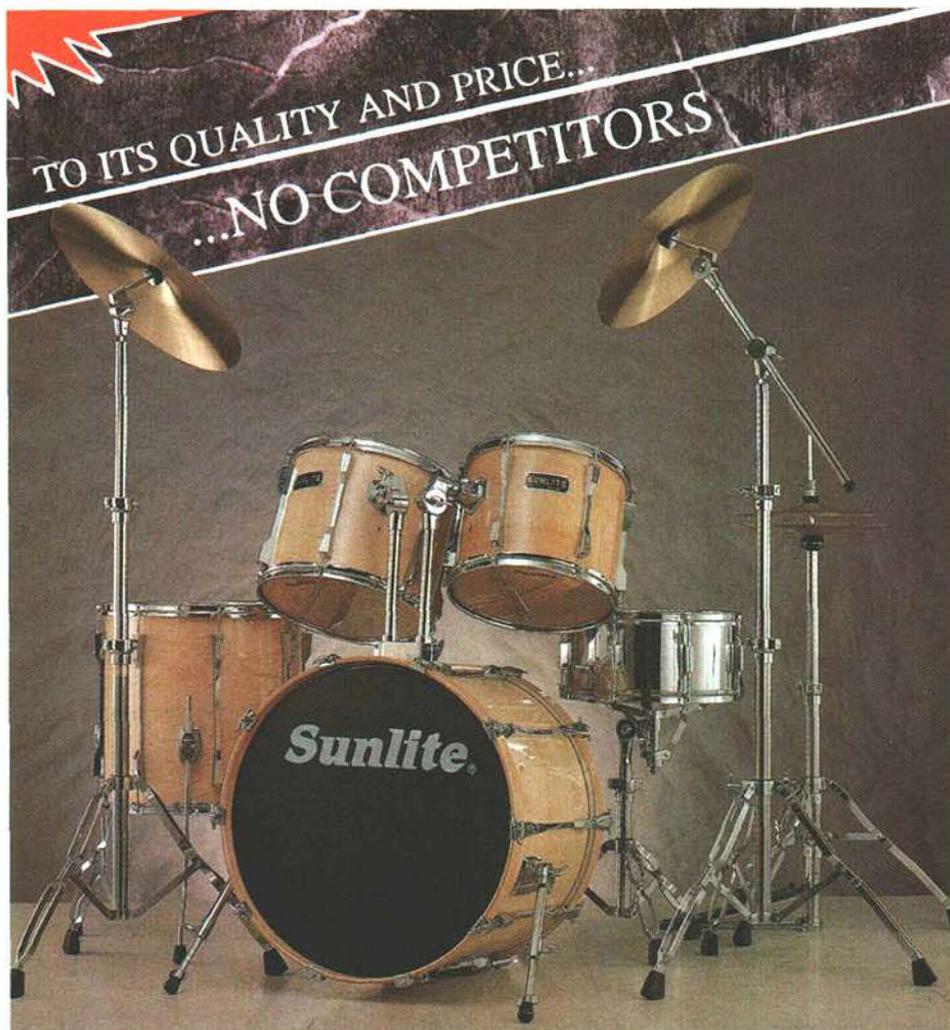
New Address

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

**MOVING TO A  
NEW ADDRESS??**



**Sunlite Industrial Corp. U.S.A.**

Tel: (818) 448-8018 Fax: (818) 448-9078

Dealers see us at the NAMM Show, Booth #6659  
and check out our NAMM Show specials!

# The Drummer's Studio Survival Guide: Part 11

## The Mix

by Mark Parsons

The final mixdown of your multitrack recording won't involve any actual drumming on your part, but that doesn't mean you can take the day off. You've struggled this far to keep your drums sounding the way you originally envisioned them, so don't slack off now. The mix can go a long way toward either making or breaking your drum tracks (indeed, the entire recording!), so extra attention is warranted at this stage. Before we get to the nuts and bolts of mixing your tracks, however, let's look at some of the logistics of the process.

### Where?

Although there's a good chance you'll mix your tape at the same place you recorded it, don't automatically assume this is the only option. The increasing popularity of modular digital multitracks such as the Alesis ADAT and Tascam's DA-88 has made it possible to track in a project studio and mix at a pro facility (where they're likely to have a great board and tons of processing gear). The reverse situation also occurs on occasion, where your chosen studio isn't capable of recording live drums so you go to a big room for drum tracks (or entire rhythm tracks), then back to the smaller studio for vocals, overdubs, and mixing. If you do end up mixing where you tracked you'll have the advantage of already being familiar with the equipment, the control room acoustics, and the monitors—all of which makes it easier to make critical decisions when listening to the mix in progress.

### Who?

Here, too, several options are available to you. There are advantages and disadvantages to having various parties mix your tape, so let's examine each of them briefly:

**The producer.** If your project has a separate producer, he's probably a good choice to oversee the mix (although he'll usually have the engineer actually turn the knobs). By this stage the producer should be very familiar with your music and the direction you want to go in. (You should beware of the producer who seems

bent on his own agenda without regard for the band's desires.) As an indicator, if you've been happy with the producer's creative decisions during the tracking sessions, you'll probably be in agreement with most of his mixing decisions, too.

**The outside mixer.** This is a person with both production and engineering skills who specializes in mixing. (Bob Clearmountain comes to mind as an example.) If the scope of your project warrants it, you or your producer may decide it's worth it to hire such an individual specifically to do the mix. On one hand, he probably won't be as familiar with the music as someone more closely associated with the project, but on the other hand he'll be very experienced at mixing, and he'll be able to get a professional sound together in short order. Big-budget commercial recordings frequently use an outside mixer.

**The engineer.** Many independent recordings are done at small studios utilizing an in-house engineer (who may or may not be the studio owner). In this situation bands will often leave the mixing duties to the engineer. On the plus side, the engineer knows the equipment very well and by now should be somewhat familiar with the songs. But he really has no artistic stake in the project, and you're liable to get a mix that features his taste in music more than yours.

**You.** (I'm referring to you *and* the other members of your band, as in "y'all.") Unless you're recording at home on a multitrack cassette machine (in which case self-mixing is

probably a necessity), I really wouldn't recommend mixing without some additional assistance. First of all, audio engineering is a skill—just like playing an instrument—and the place to learn that skill is not on an important recording in which you've by now invested considerable time and money. Yes, you know what the music should sound like more than anyone else. But without some engineering expertise you'll have a very difficult time *getting* that sound.

Second, it's always helpful to have the input of someone outside the band who can render an objective opinion when called upon. Without this, chaos can reign. When bands mix themselves, each member usually (and naturally) wants to hear more of his or her own instrument in the mix than the other folks deem necessary. This results in the classic "more me!" situation, with each member raising their respective level in the mix until all the faders are at

"You can't learn to be a mixing engineer in the course of one article, but there's one thing you're more of an expert on than anyone else in the studio: how *your* drums should sound."



10, the meters are well in the red, and smoke's coming out of the board—and the lead singer's ears! Time to consider the next option....

**You and the engineer.** This gets my vote as the best method for mixing most projects—especially self-produced or indie-label recordings. One workable version: The engineer sets up a basic mix, and the band members indicate what changes they'd like to hear, which the engineer then carries out. The musicians re-evaluate, the engineer tweaks some more, etc. This method can quickly result in a pro-sounding mix (due to the engineer's involvement) that still reflects the unique vision of the band (due to your detailed input). Also, the engineer can act as an informed referee should a difference of opinion arise.

### When?

In reality you start work on the final mix as early as the pre-production phase (when you make up a track sheet for each song) and during each session along the way (when you make a note whenever you get an idea about how you'd like things to end up). For example, if during tracking you visualize huge drums during part of the song, write "big reverb on toms during bridge" on the track sheet *right then*. (Define thy vision...remember?)

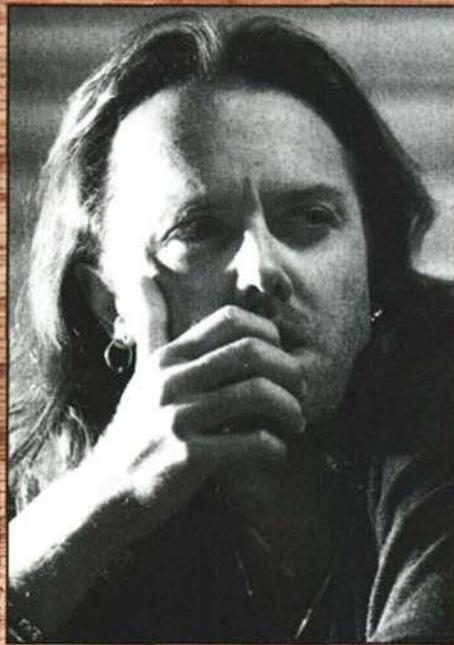
As for the actual mix, there are a couple of ways to schedule it. If you're doing very simple arrangements (such as "songwriter demos"), you can mix as you go. This involves recording a song, immediately mixing it, and, assuming you're happy with the results, going on to the next one. For anything more involved, however, your best bet is to do the tracking for all the tunes before

starting to mix. There are two reasons for this.

First, once you've got the board and all the outboard gear set up to record, the most efficient thing to do is to record everything, since it takes quite a bit of time to set the correct levels and patch everything together. The same goes for setting up to mix. Second, a similar philosophy applies to your mental attitude. When you're recording you should be primarily concerned with musical matters. (Was that part tight? Were we in tune? Did I rush?) But during the mix you put on your "mix ears" and think about sonic things. (Is the vocal loud enough? Does the bass guitar need compression? Is there too much reverb on the snare?) It's difficult to switch back and forth rapidly.

### Ear Calibration

The engineer will calibrate the various machines, but before you mix *you* must calibrate your ears to the mixing environment (that is, everything in the playback chain, including the amps, the speakers, and the room). The easiest way to do this is to bring in some CDs you're very familiar with (ideally in the same style as the music you'll be mixing) and listen to them over the control room monitors. This will give you a reliable indication of the tonal character of the speakers, and you can adjust your mix accordingly. If your favorite CD sounds a little bright, that's okay—you aim for the same amount of high-frequency content in your mix, and so on. Refer often to your reference CD throughout the mixing process (for subtle things like relative level of instruments, as well as EQ) and it'll keep you out of trouble.



Lars Ulrich—Metallica

# Going Against the Grain

## HERE WAS MY PROBLEM:

*I had broken so many wood sticks over the years that it not only affected my gig, but also seriously contributed to the demise of the world's tree population!!!*

## HERE IS MY ANSWER: AHEAD ALLOY STICKS!!

*The only stick I've used that has the performance, and even more important, the durability to hang with me thru the whole show... and that sez something!!!*

**AHEAD™** by  
**EASTON®**  
For Information Call Big Bang Distribution: 800-547-6401



Gibraltar pedals

are fast.

Smooth.

Responsive.

Infinitely adjustable.

*clayton cameron*

*hilary jones*

Have the

best warranty

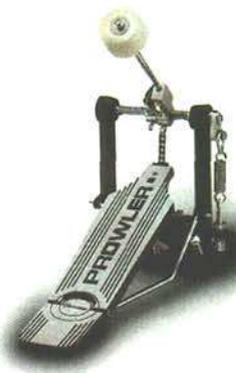
in the industry.

And  
cost less.\*

*bobby rondinelli*

*larry bright*

*\*If you've recently purchased some other pedal, remember: to err is human.*



They're heavy duty. They come in both sprocket-drive and cam-drive versions. They've been re-engineered to perfection. And they feel good. Real good. Try the entire Gibraltar pedal line including the all new Prowler at fine drum shops everywhere.

**Gibraltar**  
HARDWARE

**PROWLER**

**AVENGER**

**INTRUDER**

Visit Gibraltar Hardware On-Line at: <http://www.KamanMusic.com>

Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

## The Process

No matter how you like to build your mixes, it's helpful to have a basic game plan to follow for each song. We're going to go over a general outline that I've found useful, but feel free to modify it to suit your needs. No, you can't learn to be a mixing engineer in the course of one article, but there's one thing you're more of an expert on than anyone else in the studio: how *your* drums should sound. Always keep this in mind, and don't be afraid to speak up if you detect something amiss with your sound.

Before we heat up the speakers, here are some tips regarding your ears: Set the monitors at a moderate level, and keep them there. If you mix at high volume your ears will become fatigued in short order and you'll find yourself adding increasing amounts of high end in an attempt to compensate. (If the mix is so bright the next day it tears your face off, that's a sure sign your ears were toast when you mixed it!) Take frequent breaks—at least every two hours, if not more often. Even at moderate levels your ears start to attenuate the high frequencies over time. Your brain needs a rest, too; listening to the same song for several hours without a break can render it an indecipherable mess.

In the end what matters is how your kit sounds against the completed song. However, on my way to that goal I try to optimize each part of the drumset before adding it to the mix by listening to it solo and getting it in the ballpark sound-wise. We've discussed all manner of processing in previous installments—EQ, reverb, delay, noise gates, compression, and limiting—and here's where it all comes together. (We don't have room to cover it again other than to indicate where it might be appropriate, so you may want to

review those articles if you feel you need more in-depth info on signal processing.) That said, let's go through a sample mix.

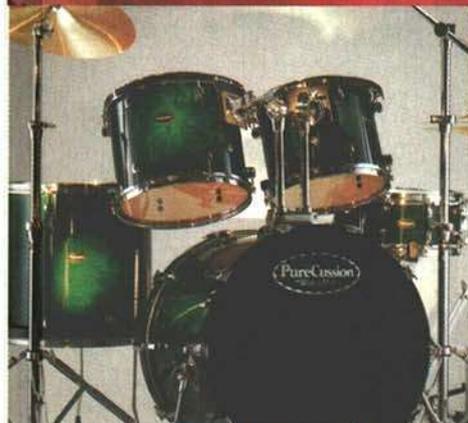
First, bring up the kick drum, pan it to the center, and listen. It should sound punchy. If not, try cutting some lower mids as well as boosting the top end to increase the beater attack. The fundamental should be strong but not so much that it booms. (The bass guitar will help fill in the bottom, so leave some room for it.) If the sound needs to be tightened up or lacks dynamic consistency, add compression.

Next bring up the snare, also centered. To bring out the snare wires, boost the high end a little. Need more or less stick attack? Adjust the upper mids. Sounding boxy? Pull out some lower mids. To thicken or thin the overall feel of the drum, tweak the fundamental up or down a bit. (Go ahead and experiment with these and other EQ schemes, but try to end up using the smallest amount you think you can live with—it'll hold up better in the long run. If in doubt, go hit your snare drum. *That's* the sound we're aiming for.) Set up a reverb sound for the snare, keeping in mind that the slower the tempo, the more 'verb you can get away with (and vice versa). If the hi-hats have bled onto the snare track, try gating the reverb send from the snare (instead of gating the snare itself). Now that you've got a reverb sound you like, turn it down until the rest of the drum tracks are in the mix.

Bring in the overheads, panned hard left and right. Assuming you've close-miked the toms and the overheads are primarily for the cymbals, try rolling off the bottom end and adding a tiny bit at the highest frequencies. Bring in the hats at three o'clock (or nine o'clock) and give them the same EQ as the cymbals. (A word



Oh, we've had a few. The most beautiful drums in the world have been hanging on our mounting system for years. Now we have our own hang up. **Introducing PureCussion MH Series Drums & Hardware.** Maple, Chrome, Black Chrome, precision finishes & our world famous mounting system, all at prices that will make your other hang ups seem perverse.



**need proof?** Sure, we all do sometimes. Just catch any one of these incredibly fluid and hard hitting drummers playing PureCussion Drums around the World & ask them what they think. But for your sake, you better specify which hang ups you're asking about.

David Casanova  
*Naked To  
The World*

Gary Reid  
*godplus*

Dorian Cooney  
*Remnants*

Marc Porco  
*Dead  
Cowboys*

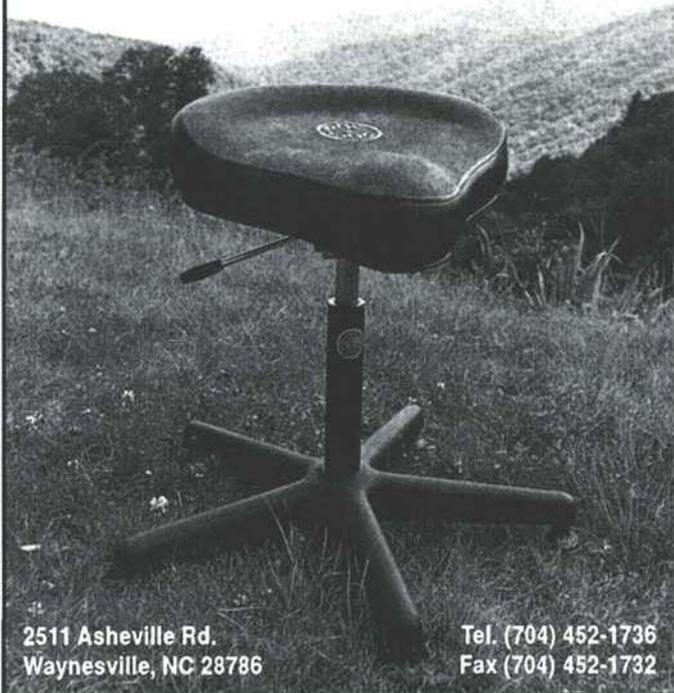
Ronnie Castillo  
*Latch Up*

**PureCussion**  
DRUMS • HARDWARE

3611 Wooddale Ave  
Minneapolis, MN 55416  
612.927.2330



The Test of Time  
Requires A  
**STRONG FOUNDATION**



2511 Asheville Rd.  
Waynesville, NC 28786

Tel. (704) 452-1736  
Fax (704) 452-1732

about panning: You can set up the left/right perspective from either the drummer's or the audience's point of view. That is, either with the small tom and hats to the left and floor tom/ride cymbal to the right, or the other way around. I prefer the drummer's perspective, but it's your call.)

Put up the tom tracks, panned appropriately. To get a nice, fat sound pull out some mids, and if necessary boost the fundamental (for sustain) and the top end (for cut). Bring in the room mic's, if available, panning them hard left and right and adding whatever EQ is necessary for a big, warm sound—usually a reduction in the lower mids.

Now sit back and listen to the whole drumset, paying particular attention to the relative volume of the individual pieces. The snare should be the loudest part of the kit, cutting with snap and authority, with the kick close behind in terms of level. The toms should be full-sounding (as opposed to thin and wimpy), but not as hot as the snare. The cymbals should be relatively low in the mix—they should sparkle rather than splatter—while the hats can be a bit louder than the ride cymbal as long as they don't come across as being harsh. Add just enough of the room to give the kit a feeling of natural ambience—too much and it'll sound washy and indistinct. Now you can determine the amount of reverb needed on the snare and/or toms. Proceed with caution: Tons of cavernous reverb may sound exciting when you mix, but I can almost guarantee you'll hate it in six months.

At this point listen to the drums as a single instrument. Do they blend well, or does something stick out due to its level, EQ, or other processing anomaly? If so, now's the time to make adjust-

Finally...a metronome that can keep up with players as time conscious as **Pat Mastelotto** (King Crimson)

**Introducing the Tama RW100 Rhythm Watch...** the first electronic metronome designed specifically for drummers. The RW100 memorizes up to twenty different beat and tempo patterns, allows faster tempo selection than standard electronic metronomes and provides footswitchable program advancing. It even features headphone monitoring and a cymbal stand mount for easy placement anywhere in your drum set.

Demand more from a metronome...the **Tama Rhythm Watch.**

**TAMA**  
For a full color catalog on Tama Drums and Hardware send \$3.00 (\$4.00 in Canada) to: Tama Dept. MDD41, PO Box 886, Bensalem, PA 19020 • PO Box 2009, Idaho Falls ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec, H8T-2P1.

# DRUMPHONES™

**Protect Your Hearing When You Practice!**

*DrumPhones™ are 20db hearing protection phones with stereo sound. Send check or money order for \$59.95 plus \$5 shipping and handling. Credit cards and dealer inquiries welcomed.*

**GK MUSIC • P.O. BOX 7540 • MINNEAPOLIS, MN 55407 • 1-800-747-5545**

# MD's 1995/96 BUYER'S GUIDE...

EVERYTHING YOU'VE EVER NEEDED TO KNOW ABOUT DRUM GEAR...  
BUT COULDN'T FIND ALL IN ONE PLACE!!!

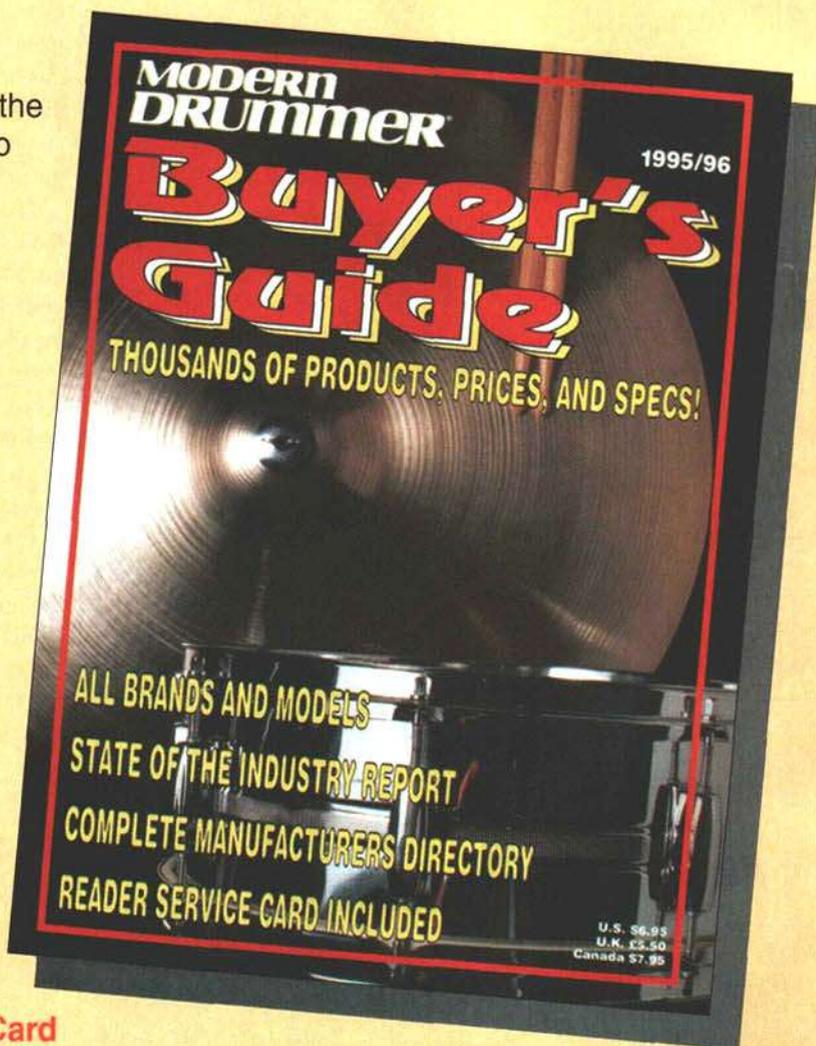
MD's '95/96 Buyer's Guide is jam-packed with listings of *thousands* of drummer items—prices and specs included. Look to the Buyer's Guide to find *everything* you want to know about every brand and model of...

- **Drum Kits**
- **Custom Kits**
- **Custom Snare Drums**
- **Cymbals**
- **Hardware**
- **Drumsticks**
- **Brushes**
- **Practice Kits**
- **Drumheads**
- **Electronic Percussion**
- **Drum Machines & Processors**
- **Microphones**
- **Cases & Covers**
- **Accessories**
- **Ethnic & Drumset Percussion**

The new Buyer's Guide also contains a complete **Manufacturers Directory** so you can easily locate every major company in the drum and percussion industry. And our special **Reader Service Card**

makes it simple to gather further information from any company.

Just circle a number, drop the card in the mail, and you'll receive catalogs or brochures directly from the companies you're interested in.



The **1995 MD BUYER'S GUIDE**. The most comprehensive publication of its kind and a **MUST** for every drummer. Send for your copy today while supplies last!

Please send me \_\_\_\_\_ copies of  
**MD's 1995 Buyer's Guide** at \$8.00 each.  
(Price includes postage and handling.)  
Total enclosed \$ \_\_\_\_\_.

Please make checks or money orders  
(in U.S. funds) payable to Modern Drummer.

Mail coupon with payment to:  
**Modern Drummer**  
12 Old Bridge Road  
Cedar Grove, NJ 07009

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Telephone \_\_\_\_\_

Eat.

Sleep.

Play Drums.

# Nothing else matters.

Nationally recognized and accredited programs for the serious musician. Percussion, Guitar, Bass, Keyboards, Vocals and Recording Engineering. Professional training, hard work and nothing else.

## MUSIC TECH

Musicians Technical Training Center, Minneapolis

Call for a brochure or a visit, 1-800-594-9500.  
In Europe Call +46 (0) 705 159215

ments. The goal is to have it sound like an integrated set of drums rather than a collection of unrelated instruments.

Add the bass guitar and see how it sits with the kick. They should lock up sonically as well as rhythmically, with the kick providing the initial attack and fundamental and the bass giving the melodic sustain. Tweaks in the EQ may be in order here, as well as some compression to tighten up the bass. From this point on every mix is different due to varying instrumentation and arrangement, but in general the rhythm instruments should be next (guitars and/or keyboards), using panning and different EQ to separate them if there's more than one. Of primary concern here is to avoid an abundance of midrange buildup, since we must leave room for the vocals.

The lead vocal is next, front and center. This is where most of the listener's attention will be (assuming we're mixing a song with vocals, of course), so everything else must be supportive of it. Can you clearly hear the singer during vocal passages? If not, rethink the dynamics and/or EQ of the other parts. If done right, the instruments will be strong *and* the vocals intelligible because you've left room for everything, both in the frequency spectrum and in the arrangement. Next are any solos, which are given the same prominence in the mix as the vocal, followed by backing vocals and any instrumental sweetening.

Are you done? Maybe. Play it on your stereo...on your friends' stereos...on your *Walkman*...in your car. Does it sound good? Listen to it the next morning. Does it *still* sound good? It does? Congratulations—you're done!

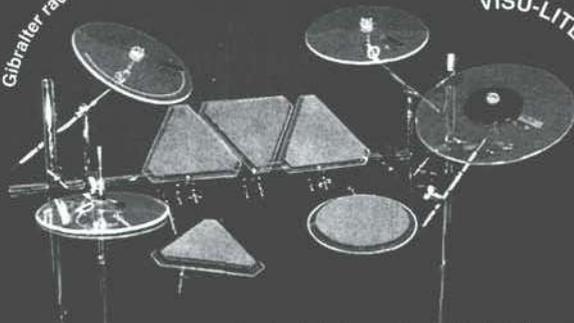


# VISU-LITE™

Check 'em out! Electronic Percussion

Gibraltar rack included

Available in over 16  
VISU-LITE colors



Cymbal triggers with the feel and response of metal cymbals. Six models, Six sizes.

Drum pads with natural playing surfaces for great feel & sensitivity.

Compatible with all MIDI interfaces.  
Custom work available upon request.

For a brochure and  
Price list:

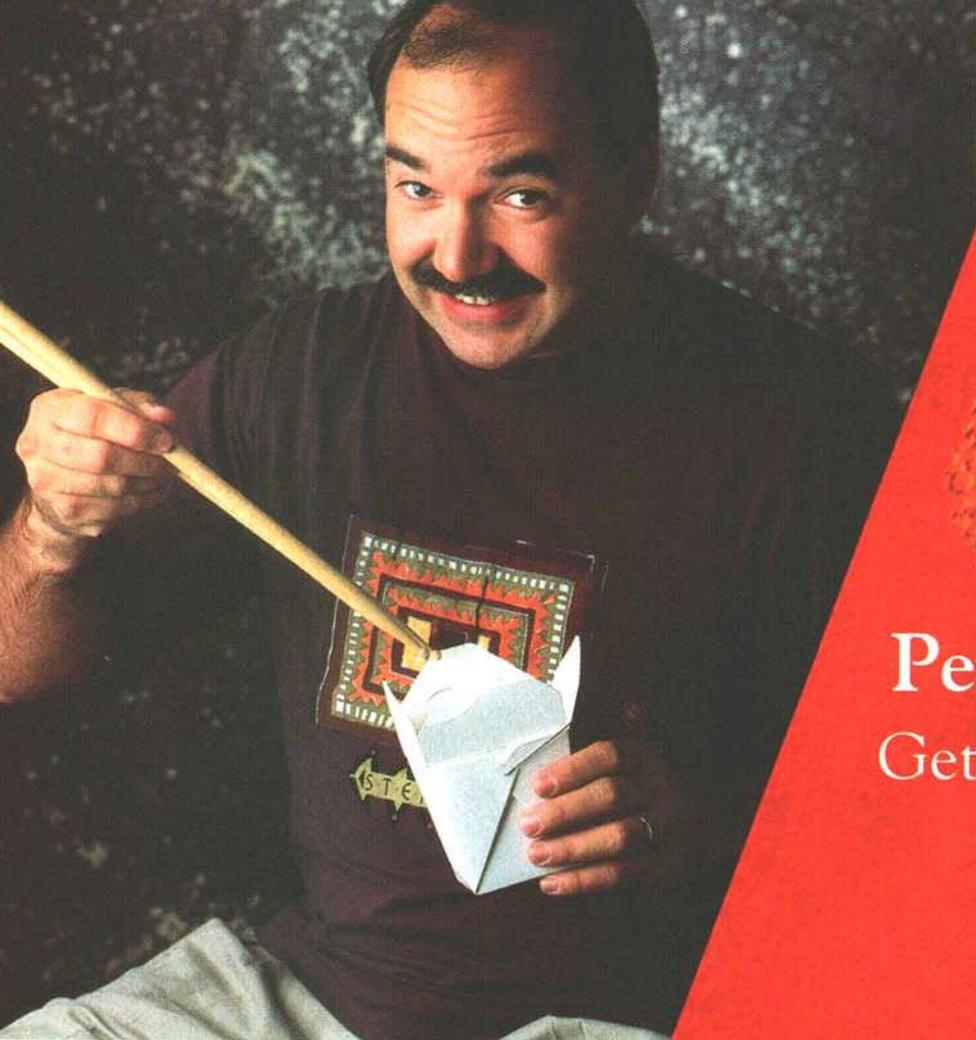
EPS P.O. Box 7481 St. Cloud, MN 56302 Phone/Fax: (612) 259-1840

## Are You On The Move?

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

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

Send your material to ON THE MOVE, Modern Drummer Publications, 870 Pompton Ave., Cedar Grove, NJ 07009. Please note that **no** material can be returned, so please **do not** send original tapes or photos.



PHOTOGRAPH BY GENE MARTIN

Peter Erskine  
Gets it Delivered!

**JazzTimes**

subscribe

**1•800•866•7664**

The issue missed will be the  
issue most desired

7961 Eastern Ave., Suite 303

# George Hooks

## Drumming For The Greatest Show On Earth

by Rick Van Horn

Thirty-two-year-old George Hooks was born in Atlanta, Georgia, but grew up in Knoxville, Tennessee. He showed an interest in drums at the age of four, started taking lessons at five, and turned pro at sixteen. "I did all kinds of crazy gigs around Knoxville," George recalls, "but one of the craziest was a circus gig just outside of town. It was a tiny show set up on a baseball field, and the 'band' was just a cordovox player and me."

To prepare for playing circus acts George turned to another entertainment medium. "I'd practice to the motions on TV shows," he says, "especially sports broadcasts. I'd catch people's movements with the drums. The more complex the motion, the more complex lick I'd try to play."

The tiny circus gig brought George to the attention of Keith Killinger, who was the musical director for the Shrine Circus. George credits Killinger for really training him to be a circus drummer. "I was seventeen—just out of high school—and I'd go out on the road with the Shrine Circus for three weeks at a time. It was an education—but after five months I decided to go to the University of Tennessee to get a 'real' education as a studio and jazz major."

Only two years later the circus life called again, when George was recommended by Keith Killinger for the position of staff drummer with the Red Unit of the Ringling Brothers and Barnum & Bailey circus. But even though this was "The Greatest Show On Earth," George didn't take the call seriously at first. "I thought it would be like a Shriner's kind of thing again," he says, shaking his head. "Besides, like every other music student I wanted to finish school, get a degree—and then get a gig with Weather Report! But I agreed to try it for six months. I've been here now over eleven years."

In those eleven years George has clocked over 150,000 hours of playing Ringling shows. He's toured the world and has performed on four network TV specials. He's also on a CD released in 1995 by Eric Michael Gillette, the show's singing ringmaster.

Playing for the circus requires a remarkable combination of attributes from a drummer, including stylistic versatility, flexibility, and spontaneity. For example, although there is usually a click track for each act's music (which the band needs to follow for the sake of timing and consistency), a circus act is live, and anything can happen. "Things are constantly changing," says George. "Arenas are different, with different dimensions. The acts have to



adapt, which calls for different timing on their part—and on ours. There will be more chords with different drum fills in between. And if an act doesn't get out on time, we have to slow the music down to cover."

In terms of musical creativity, George says that he's generally free to do whatever he wants—within the context of the material. "That is, as long as I don't lose the band," he laughs. "We carry a full band now, which is cool. We used to hire ten guys at every stop we played—which could be a little tricky. Hiring studio musicians from New York is one thing; hiring local guys from Podunk is another. Of course, if you can make a band like that sound good, it's that much more of an accomplishment."

The current circus band uses several keyboards, two trumpets, a trombone, a sax, and a bass, plus George. "We don't use much in the way of sequenced tracks," he says, "but there are a lot of samples to fatten up the sound. For example, all the background vocals in the big production numbers are played from the Kurzweil synth."

The music for a modern circus show is both contemporary and challenging, encompassing elements of classical, ethnic, pop, and high-tech. Some of today's top composers write for the Ringling shows—which can sometimes present difficulties for George. "Let me show you the chart for one of our horse-trainer acts," he says, spreading out seven pages of music taped together. "When I first read this I told the composer, 'Never do this to me again.' The chart changes time signatures about every twelve bars—3/4, 4/4,

3/8, and 2/4—with every feel imaginable in it. I kept this chart to use in my clinics, to show young drummers what they might be coming up against.

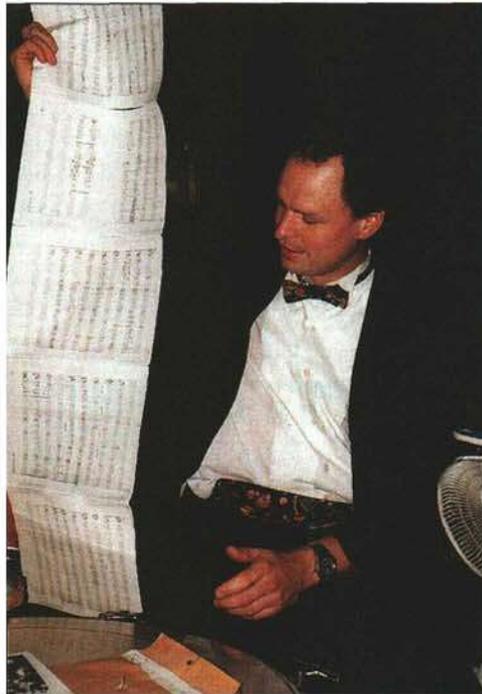
"When we're putting the show together," George continues, "I mostly get road maps of each piece, from which I might later write my own real drum chart. During the five weeks of rehearsals we might work all day on one piece—only to have it changed or cut the next day. And as we rehearse something, I need to come up with the little 'tricks' that will give the piece its character. For example, on that nightmare chart I mentioned earlier, in one section I played a disco-style ostinato time figure on the hi-hat, a guaguanco conga figure on electronic percussion, and a backbeat on the snare. On some of the shows in the larger venues we've hired percussionists—like Michael Hinton in New York and Michael Spiro in San Francisco. I've really been influenced by these fine players, and I've tried to work their feels into the percussion that I play by myself in the other venues."

Years ago traditional circus music was about equally divided between marches and classical pieces. But today's repertoire sounds more like a cross between a pop act and a Broadway production. "To a point that's true," comments George. "But we still have to 'catch' the movements of the live acts, and we have to be able to play in a much wider variety of idioms than most musicians do. We need to be open-minded to everything from 'Rhapsody In Blue,' to house music, to Afro-Latin. A lot of drummers want to focus on one style of playing—and it can hurt them career-wise. I love jazz as much as anybody, but my wife—who's a dancer in the show—turned me on to the hip-hop and house grooves that she uses for her dance stuff, and that was a big help to me. Musicians can tend to get buried in the technical side of things, and they need to come back and listen to what the general public is digging."

When it comes to "catching" the movements of the various circus acts, there's more to it than just a cymbal crash here and there. Each act has its own style, and George needs to tailor his percussive punctuation to that style. "I use imagery to help me create the parts for my playing," he says. "Most of the time, the more complex the trick the more I'm going to try to play its motion. I'll try to 'play' the pirouette or the somersault. I'll use dynamics—



Between his drumkit, percussion, electronics, and sound equipment, George's setup is big enough to fill a circus ring in itself!



The drum chart for one of the show's elaborate production numbers testifies to the fact that "it ain't all Sousa marches."

crescendos and decrescendos—to help create the feeling of motion. Timing is also critical. For example, I help 'punch' the visual gags for the clowns. I have to make sure that the cymbal crash happens just exactly when the clown's fanny hits the floor. And instead of playing the traditional snare drum roll when someone is spinning in the air, I'll use double-bass to put an ominous-sounding roll underneath. I'll also use it as someone falls into a mat."

George accomplishes all of this percussive support from a position that offers only a limited view of the arena. His elaborate kit is set up in a 10x10 space, surrounded by acrylic panels and covered over with a tarpaulin that looks for all the world like a patio awning. This playing position presents George with some challenges that most drummers never have to face—not the least of which is seeing the band conductor through all the acrylic panels. "I can see the conductor fine now," says George, laughing, "because they replaced my panels a few weeks ago. But they get scuffed up in handling, and after a while it gets really tough to see him."

And what about seeing the circus performers at the far end of the arena—or high in the rigging? "I have a TV monitor up to my right that lets me see the ring farthest from me. I can generally see the other two rings all right. But the TV is a fairly recent addition. Years ago, when we'd play Madison Square Garden, they'd leave the *Plexiglas*

hockey walls up around the arena floor. For years I'd actually play Gunther Gebel-Williams' big-cat show watching his *reflection* in those walls! The TV gives me a much better sense of timing for the acts, but I still need to have good peripheral vision."

Sometimes the difficulty George faces is not just seeing an act, but at the same time being able to play all of the various instruments on his diverse kit. "Take the Moroccans," George says by way of example. "They're a combination equestrian/acrobatic act that plays all over the arena floor. I have to watch a great deal of movement happening all over the arena simultaneously. Meanwhile, I'm playing tabla and doumbek sounds on the *drumKAT* on all sorts of Moroccan-style 9/8 music, just to stay in the context of their ethnicity. My monitor is up to my right, and the *drumKAT* is ninety degrees to my left. To add to the problem, I use a 12" snare drum. So sheer sticking accuracy becomes an

issue!

Besides the *drumKAT* previously mentioned, George uses electronic triggers on his kick and snare drums, along with *poleKAT* pads triggering orchestral cymbal crashes, timpani sounds, a triangle, and some ethnic percussion. "Drummers should be very well-rounded on electronics, because they've gotten to where drummers can fully express themselves musically as well as rhythmically. That makes them a lot more versatile and valuable in a band context."

Having said that, George is still playing behind a sizable acoustic kit. Why does he continue to play such a kit when he has an electronic palette at his disposal? "It all depends on the musical idiom that we're doing. On a lot of the techno and dance-oriented stuff I'll play a lot of electronics layered with congas and other percussion. But I love acoustic drums. I love the sounds of cymbals—and the presence that the kit has. If I went totally electronic the other guys in the band wouldn't feel that 'oomph.' Most of them are using inner-ear monitors now, but you still don't get that physical push from an electronic kit."

As if to illustrate his point, George has both an acoustic timpani on his kit and an electronic timpani sample on a *poleKAT*. Why both? "I really like a real sound for a timpani roll, but for quick beats with some of the clown bits, it's easier and faster for me to hit a *poleKAT*. Besides, as a practical matter I could never go all-electronic. I mean, what if the power goes out—which it has! When we were in Japan we had to use generators because of the different electrical systems they have over there. There was a fire

in one of the generators, and the power went out on the whole circus—during a high-wire act, no less. I wound up being the only one in the band still playing: I played a roll that lasted almost fifteen minutes!"

Besides his acoustic and electronic drum sounds, George utilizes an extremely eclectic array of Zildjian cymbals. Is that strictly for circus-oriented specialty qualities, or does he like a lot of different sounds? "I like wide intervals in crashes," George responds. "I also have a jazz ride that I can use as a crash as well. I'm left-handed and right-footed, so I have a K custom ride on one side and a secondary ride on the other. I also love riding on Chinas when the music gets intense. And I'm playing a set of hi-hats with the first hi-hat cymbal I ever owned on the bottom. It still has smoke from clubs and every other kind of dirt on it. I added an A Custom top, and I really like the way it sounds. I also use the *Oriental China Trash* combo hi-hats for an urban sound. Of course, I also have a trash can sample for when one of the acts is actually dancing on trash cans."

It takes intense concentration to "catch" a circus show—and it takes a lot of energy to drive the circus band. Obviously, stamina and physical comfort on the kit are important to George. "Fortunately, my wife has really helped me out in this area," he says. "Besides being a dancer in the circus, she also teaches a program of neuro-muscular therapy that involves finding your center of gravity. I used to have a problem with my cymbals being too high, and having to stretch out to reach things. Now I try to stay centered. Even though I have a lot of gear on my kit, I don't really

SONOR—NOBLE & COOLEY—GMS

PEARL—PAISTE—REMO—SABIAN



**IDRUMS & CO.**  
N.C.'s  
**ONE STOP DRUM SHOP**  
GET ON OUR MAILING LIST TODAY!!!

**704/568-6500**  
3913 E. INDEPENDENCE BLVD  
CHARLOTTE, N.C. 28205

ZILDJIAN—SLINGERLAND—AYOTTE—LP

**RELEASE YOUR OWN CDS!**

300 CDs and  
300 Cassettes  
only \$2,190  
with 8&W inserts

• FREE Graphic Design • Ready in 3 Weeks  
• Major Label Quality • No-Fine-Print Guarantee

Call today for your FREE, 1996 full color catalog:  
**1-800-468-9353**  
24 HOURS TOLL FREE  
<http://www.discmakers.com>

**DISC MAKERS**  
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

609-663-9030 FAX 609-661-3458

**ATLANTA DRUMS**  
*with Percussion*

FEATURING AMERICAN AND EUROPEAN  
QUALITY MADE DRUMS

EXOTIC PERCUSSION FROM AROUND THE WORLD  
Highest Integrity. Lowest Prices  
"Call Us... We Give A Flam"

(404) 633-4070, FAX: (404) 633-0085  
or call operator for toll free number  
1776 N.E. Expressway, Atlanta, Georgia 30329

**Sam Barnard's**

**Super Gloss Drum Material**

**\$59.99**

Why spend hard earned money on new drums when old drums can look like new? Save big by buying direct. We offer a superior line of drum covering material that comes in many colors & can even be used outdoors. & Up to 5 pc sets

Shipping Time Short! Most orders shipped within 50 states (& even other countries) take only 3-7 days.

**SPEAKER CABINET PARTS**  
We also sell speakers, horns, corners, grills, handles, carpet, etc.

**DRUM HARDWARE**  
Professional heavy-duty double legged cymbal stands and drum mounts... \$69.99

Ten years in business selling products to beginners, professionals, drum shops & the world! Call today for free samples & info.

We Ship C.O.D.  
Dealer Inquiries Welcomed  
**(602) 279-4041**

Satisfaction Guaranteed

**SIMON PHILLIPS**



PROTOCOL (*solo debut*)  
FORCE MAJEURE (*live*)  
SYMBIOSIS (*new studio*)

FEATURED ON:  
TOTO, *Absolutely Live* (2 CD's)  
TOTO, *Tambu*  
LOS LOBOTOMYS, *Candyman*  
Plus many other titles available!!!!

**Audiophile Imports**  
P.O. Box 4945 • Lutherville, MD 21094-4945, U.S.A.  
DIRECT ORDER LINE (800)283-4690  
(410)628-7601 (410)628-1948  
<http://www.cyboard.com/audiophile.html>

Specializing in imported DRUM CD's.

**Custom Combo Drum Cases**



- Medium or Heavy Duty ATA Style Cases
- Custom and Standard Sizes Available

**DISCOUNT DISTRIBUTORS**  
The Case Specialists  
Call 800-346-4638  
(In N.Y.) 516-563-8326

have to move all that much to reach any given thing. Nothing is exaggerated. That's something I've been working on over the past few years. It's made a tremendous difference to my comfort and endurance.

"My wife is a real good critic for me," George continues. "Because she dances in the show, the manner in which I do what I do directly affects what *she* does. She can tell me if I'm too busy, or if the tempos are a problem."

George and his wife were married, by the way, in a private ceremony held in the center ring of the circus. True to show-biz tradition, the four o'clock wedding was followed by a 7:30 performance that same night!

One aspect of modern circus drumming can be aggravating. Since the demise of the "big top" several years ago, the circus has moved into arenas across the country—which must often be shared with sporting events. As George explains, "We may have to tear down completely for a basketball game or a tractor pull in the middle of our run—and then set right back up again. I'm paying one of the clowns \$20 a show to help me break down. We've got it to the point where we can get me completely packed up in thirty-five minutes."

Interruptions in the show's schedule don't really bother George, though. In fact, he tries to take advantage of them. "What's cool when it happens is that I get a night off when I might otherwise be working. I can spend time with my wife and daughter, or get out to see other people play. And sometimes I just hang around and catch the game!"



# YAMAHA® Drum Daze

A HYPNOTIC BOMBARDMENT  
OF DRUMS AND PERCUSSION

PRESENTED BY



February 11, 1996  
Columbus, Ohio

Featuring

Alex Acuña  
David Garibaldi  
Dave Weckl  
Caribbean Jazz Project



For more information contact  
Jeff Hartsough at Columbus Percussion  
1-800-775-PERC

## Protect Your Investment.

**BEATO BAGS  
LIMITED LIFETIME  
WARRANTY**

Double-stitched handles, seams and top-quality YKK zippers along with an exclusive 3-ply design make Beato Bags as tough and durable as your hardware—not to mention the strongest way to protect your precious metal.

Available in a choice of small, medium, large and extra-large sizes at better drum shops everywhere.

**Drum Workshop, Inc.**

101 Bernoulli Circle • Oxnard, CA 93030  
(805) 485-6999

## Protect Your Investment.

**BEATO BAGS  
LIMITED LIFETIME  
WARRANTY**

You've got a lot of time and money invested in your drums. So protect your valuables the way top drummers like Chambers, Erskine, Hakim, Gadd and Keltner do—with Beato Bags.

Available in a full range of sizes for all types of drums and hardware at better drum shops everywhere.

**Drum Workshop, Inc.**

101 Bernoulli Circle • Oxnard, CA 93030  
(805) 485-6999

# Tony Williams: Part 1, 1963-69

by Mark Griffith

In 1963, the young free-lancing jazz drummers were greats like Louis Hayes, Ben Riley, Billy Higgins, Jimmy Cobb, and Albert "Tootie" Heath. Masters like Art Blakey, Philly Joe Jones, Roy Haynes, and Max Roach had become established bandleaders. Meanwhile, a teenager from Boston named Tony Williams had sneaked up and taken the drum world by surprise. His time felt like that of Blakey, Hayes, or Philly Joe, and his melodic soloing style came from Max. As such, he had one foot planted firmly in the tradition of the masters. But Tony's arrival coincided with a change in the artistic climate of the time.

While working with the John Coltrane Quartet, Elvin Jones had permanently changed the concept of jazz drumming. All of the aforementioned established drummers (as well as the whole musical community) were trying to digest Elvin's powerful and highly evolved drumming style. To add to that commotion, along came this "whiz kid" named Tony, sounding uniquely like, well...*Tony*. Not like Elvin, or anyone else. While it's undoubtedly true that Elvin's aggressive style opened the doors for Tony, they are two very different drumming forces.

Tony Williams' first recordings were made in 1963, when he was seventeen. In a four-month span, he played on Jackie McLean's *Vertigo*, Herbie Hancock's *My Point Of View*, Kenny Dorham's *Una Mas*, and again with McLean on *One Step Beyond*. *Vertigo*, Tony's first recorded work, is an outstanding record, but unfortunately is not in print on CD and is very hard to find. Instead we will examine Tony's second recording, *My Point Of View*. Tony's drumming here is far from flawless. In fact, all of the musicians sound very imperfect. This was a group of musicians who, in a few years, would completely change jazz. However, at this point they were all young (except for Hank Mobely) and still exploring. From Tony you hear ideas that don't resolve perfectly, and an occasional slight wavering of the time. However, he is already starting to push the boundaries of jazz drumming. His technical flaws are part of a *refreshing* imperfection—something you don't hear in music these days. This is an interesting recording to listen to in retrospect—now that we know where Tony was going. For example, listen to the looseness of the time behind Herbie Hancock's solo in the song "A Tribute To Someone." In fact, pay close attention to how differently Tony accompanies all the different soloists. It was just a hint of what was to come in the future.



Tom Coppi

Just days later, Tony played on Kenny Dorham's *Una Mas*, which featured the aforementioned Hancock and saxophonist Joe Henderson. *Una Mas* was a more traditional, hard bop recording. Tony played the role of the supportive sideman, so you hear the traditional side of his drumming.

On the other hand, looseness and elasticity were nurtured and encouraged in Jackie McLean's working band. In 1963, this young group (including Williams, vibraphonist Bobby Hutcherson, and trombonist Grachan Moncur III) took their experimentation into the studio. The recording was the outstanding *One Step Beyond*. McLean had been involved in bebop and the post bop styles of jazz, but now was venturing into something different. This "new music" borrowed from the modality that Miles introduced and the freedom that Ornette introduced—but with a much less abrasive surface. *One Step Beyond* took the experimentations that you heard Tony interjecting on the *My Point Of View* session and stretched them even farther, with far more success. The more cohesive musical concept was a result of the band's live work, combined with the important fact that all of the musicians involved were on exactly the same musical page. It is with this band that Tony would start playing the way he did with Miles Davis in the later '60s. *One Step Beyond* is a masterful record. All

of the musicians play with taste, musicality, and a keen sense of freedom, making this recording unique and very important.

Just months later, under Grachan Moncur's leadership, this same band (augmented by trumpeter Lee Morgan and a different bassist) recorded the appropriately named *Evolution*. This record was similar to *One Step Beyond* and used the same writing style and textures.

These are some very under-appreciated jazz recordings that are just now beginning to be rediscovered by musicians. Keep in mind that these albums were made in the span of one year, and that on them the teenaged Tony Williams played the drums like a mature, seasoned, evolved jazz musician. This was why in 1963, at the age of eighteen, he was asked to join Miles Davis's band.

In the first few years that Tony played with Miles, he was unhappy with one of his bandmates. Saxophonist George Coleman and Tony were *not* on the same musical page. While the first Miles record Tony played on—*Seven Steps To Heaven*—was good, one can hear how Williams felt, in a sense, musically handcuffed. However, this didn't prevent the band from giving one of the most legendary jazz concerts ever to be recorded. In 1964, Miles' quintet recorded two records—*Four & More* and *My Funny Valentine*—at a benefit concert in New York's Carnegie Hall. Fueled by anger and resentment (Miles had told the band moments before showtime that they weren't being paid), the tempos of the music on these recordings (now released on one CD set) are faster and more furious than most music recorded before or since. Williams was at the helm of these tempos, and he never let them waver. Tony was beginning to show a musical bravado that would

## Tracking Them Down

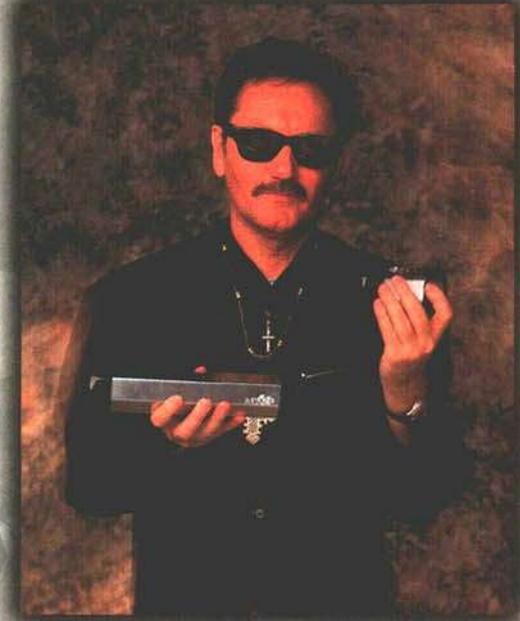
Here's a list of the albums mentioned in this month's column, including label and catalog information. Following the list are several sources you might want to check for hard-to-find releases.

**Herbie Hancock:** *My Point Of View*, Blue Note TOCJ-4126; *Empyrean Isles*, Blue Note CDP 7 84175; *Maiden Voyage*, Blue Note CDP 7 46339. **Andrew Hill:** *Point Of Departure*, Blue Note CDP 784167. **Eric Dolphy:** *Out To Lunch*, Blue Note CDP 7 46524. **Kenny Dorham:** *Una Mas*, Blue Note TOCJ 7 4127. **Jackie McLean:** *Vertigo*, Blue Note BN LT 1085; *One Step Beyond*, Blue Note TOCJ 4137. **Grachan Moncur III:** *Evolution*, Blue Note TOCJ 4153; *Some Other Stuff*, Blue Note TOCJ 4177. **Wayne Shorter:** *The Soothsayer*, Blue Note CDP 7 84443. **Sam Rivers:** *Fuchsia Swing Song*, Blue Note TOCJ 4184. **Miles Davis:** *Seven Steps To Heaven*, Columbia CK 48827; *The Complete Concert: 1964 (Four And More + My Funny Valentine)*, Columbia C2K 48821; *E.S.P.*, Columbia CK 46863; *Miles Smiles*, Columbia CK 48849; *Nefertiti*, Columbia CK 46113; *The Sorcerer*, Columbia CK 52974; *Filles De Killamnjaro*, Columbia CK 46116; *Miles In The Sky*, Columbia CK 48954; *Water Babies*, Sony Records SRCS 5710; *Live In Tokyo*, CBS/Sony CSCS 5146; *Live In Berlin*, CBS/Sony CSCS 5147; *The Complete Live At The Plugged Nickel 1965*, CBS/Sony CK 66955; *No Blues*, Jazz Music Yesterday JMY 1003. **Tony Williams:** *Lifetime*, Blue Note TOCJ 4180; *Spring*, Blue Note CDP 7 46135.

Tower Records Mail Order, (800) 648-4844; J&R Music World Mail Order, (800) 221-8180; Audiophile Imports, (410) 628-7601; Third St. Jazz and Rock, (800) 486-8745; Rick Ballard Imports, P.O. Box 5063, Dept. DB, Berkeley, CA 94705; Double Time Jazz, P.O. Box 1244, New Albany, IN 47151.

# Special Effects for Special EFX.

When the name of your band is Special EFX, you need to be certain you're using the best percussion effects you can find. George Jinda relies on Afro effects cymbals, bells, ganzas and percussion equipment for every Special EFX recording. Check 'em out at your local Pearl Dealer.



**George Jinda**

George Jinda of Special EFX with two of many available Ganzas



Splash and China Splash Cymbals



11 Different hand held and mounted Cow Bells



7 Different hand held and mounted Multi-Bells



Stix-Free allows you to play a Cow Bell with your hand

A complete line of effects Crashers

become one of his trademarks. This recording is simply and absolutely stunning. George Coleman eventually left the band, and many different saxophonists were used on a temporary basis until Wayne Shorter (the Tony Williams of the saxophone) joined the band in 1965.

Williams had played with Shorter on a couple of occasions, because they were both free-lancing heavily. (In fact, while Tony was in the Davis band in 1964, he contributed towards six outstanding records.) Wayne, Herbie Hancock, and Tony joined Grachan Moncur III on his seminal recording *Some Other Stuff*, a dark, loose, must-have jazz recording described so aptly by its title. Tony also supported the explosive Eric Dolphy on his brilliant *Out To Lunch*. And Tony was reunited with Dorham, Henderson, and Dolphy on Andrew Hill's legendary *Point Of Departure*. Herbie Hancock then called on Tony to contribute to an outstanding quartet recording called *Empyrean Isles*. Tony finally led his first date, a remarkable session called *Lifetime* (not to be confused with his later fusion efforts). On this recording Williams employed the searching talents of saxophonist Sam Rivers. In return, Rivers called on Williams for his recording *Fuchsia Swing Song*.

These six recordings, made in a seven-month period, are all equally amazing, and Tony Williams' awesome drumming was their common denominator. They clearly represent the new jazz of the '60s, and will, as a whole, stand up as being one of the turning points of modern jazz and jazz drumming. But it didn't stop there. In 1965 Tony led his second date, a completely free record called

*Spring*. *Spring* features free drum soloing and expressionism, and is not for the meek. (Although it is outstanding music, it is *not* easy listening.) Also listen to Tony in 1965 with Wayne Shorter on *The Soothsayer* and with Herbie Hancock on his *Maiden Voyage*.

Miles Davis knew he had a band with a wealth of creativity, foresight, and musicality. Between the years of 1964 and 1968, Miles' great quintet (Shorter, Williams, Hancock, Carter) recorded seven studio records: *E.S.P.*, *Miles Smiles*, *Nefertiti*, *Sorcerer*, *Filles De Killamanjaro*, *Miles In The Sky*, and *Water Babies*. They also recorded three live albums: *Live In Tokyo* (without Shorter), *Live In Berlin*, and *Live At The Plugged Nickel*. *E.S.P.*, *Miles Smiles*, and *Nefertiti* are similar because of the close recording dates. *Sorcerer*, *Filles De Killamanjaro*, and *Miles In The Sky* are much looser, occasionally border on fusion, and use some electronic keyboards. *Live In Tokyo* is good. *Live In Berlin* is excellent; it was recorded in 1965 when the group was really starting to gel. Shortly after it was made, the band took a break due to Miles' health problems.

During the hiatus everyone did their own projects, including playing some of the "new music" breaking at that time. When the band reunited in late 1965, Miles managed to capture lightning in a bottle. This reunion was miraculously captured on tape and has finally been released as an eight-CD box set called *The Complete Live At The Plugged Nickel 1965*. Due to their extended break, their "new" musical experiences, and some personal circumstances, the group *explored* and took monumental musical chances—and some magical music was created. They were play-

**Precision DRUM COMPANY**  
 151 California Road  
 Yorktown Hts, NY 10598  
 914-962-4985  
 (Phone or Fax)

- ◆ Re-Covering Kits
- ◆ Piccolo Snare Kits
- ◆ Shells ◆ Hardware

Huge selection and highest quality.  
 Reasonable prices. Fast shipping.  
 Call or Write for FREE samples  
 and information!

**YOUR CYMBAL CONECTION!**

- Talk to A Pro
- Get Expert Advise
- Unbeatable Prices!
- Fast Delivery
- Your First Cymbals or Adding to Your Collection

**606-276-1827**  
 Call for Toll-Free number  
 431 Southland Dr., Lexington, KY 40503

**POWER Wrist Builders®**  
**"The Ultimate Practice Sticks"**  
 SOLID Alum & SOLID Brass Practice Sticks  
 FREE Info Pack -- 1-800-645-6673  
 1434 Corte De Rosa, San Jose, CA. 95120  
<http://www.taloose.com/power/>

**Frank Giorgini's UDU DRUMS**  
 UDU CLAYTONE DRUMS with electronic capabilities  
 UDU Inc. Rt. 67 Box 126, Freehold, NY 12431  
 (518) 634-2559 • Fax (518) 634-2488  
 1-800-UDU-DRUM

**VATER**  
 PERCUSSION  
 USA GOOD WOOD...perfected

**ATTENTION: DRUMMERS/DEALERS**

★ ★ INTRODUCING ★ ★  
 The First Drumstick with a Permanent Textured Grip.  
 So Unique they're Patented!  
 So effective you will never use gloves or tape again!

Call Toll Free for more details  
 1-800-908-4377  
 ask for Tom  
 729 S. Grant Street  
 South Bend, IN 46619

**Master BEAT**  
 The First Drumstick with a Permanent Textured Grip.

★ SEE US AT THE NAMM SHOW ★



**QUIET ON THE SET**

**SOUND OFF®**  
 DRUM SET SILENCERS

Made for drums 6"-24", cymbals & hi-hats.

**GREAT FEEL...GREAT PRICE**

**HQ PERCUSSION PRODUCTS**  
 P.O. Box 430065 • St. Louis, MO 63143 • 314-647-9009  
 Send S1 for HQ Catalog.

**FORK'S POWER'S DRUM CLOSET**

NASHVILLE'S COMPLETE DRUM STORE  
 Great Discounts  
 All Major Brands  
 New and Used  
 (615) 383-8343

OR CALL OPERATOR FOR TOLL-FREE #  
 2707 12TH AVENUE SOUTH \*\* NASHVILLE, TN 37204

**Percussion Paradise**

- WALL TO WALL PARTS & ACCESSORIES
- WE SHIP WORLDWIDE
- STARCLASSIC, TAMA, ETC.
- ADVANCED INSTRUCTION BY FRANK BELLUCCI

(718) 667-3777  
 203 Old Town Rd.  
 Staten Island, NY 10305  
 Send \$3.00 postage for complete info.  
 Paradise Awaits You!!

ing the old standards, but with a completely fresh outlook. The time flow is very elastic, the band is unusually aggressive, and creativity and musicality reign supreme. Although slightly expensive (\$129.99), the *Plugged Nickel* recordings are the perfect example of old material being given a new sound.

There are many unauthorized live Miles Davis CDs, but none are as good as *No Blues*. It represents the end of this quintet's evolution. Recorded in late 1967, it picks up two years from where the *Plugged Nickel* recordings had left off—and that is precisely how it sounds. By 1967, Miles' group was playing continuous hour-long sets, when one song ran into the next. The group was using song forms to paint tonal pictures, not just playing solos. The band had been a working unit for almost four straight years, and the five musicians had raised their musical skills to new heights. This music transcends chops, licks, chords, and scales to become sheer musical expressionism. The disc may be hard to find, but it is well worth the search; it's some of the most amazing music I have ever heard. Tony's drumming goes beyond explanation.

We have now covered five very important years in the evolution of Tony Williams, and in the evolution of jazz. Williams is an integral part of this evolution. Tony's drumming—unique, groundbreaking, and so very musical—erased the boundaries of jazz drumming. To many, these were Tony's greatest years. However, there are also those who believe that his best playing came after he returned to music, right after the birth of "fusion." This is where we will pick up with Part 2: the "new" Tony, beginning in the 1970s.



## How Can You Get The Look And Sound You Want?



### We'll Make It For You!

- Hand-crafted drum kits in 10 different types of wood.  
*Maple, Red Oak, White Oak, Black Ash, Butternut, Hickory, Black Walnut, Aspen, Cherry, and Birch. Exotic Hardwoods also available.*
- Solid wood, stave-constructed design resonates superior acoustical sound.
- Custom made for any type of music.
- Unlimited sizes, 3 different bearing edges, options on different thicknesses and hardware.
- Every drum carries a limited lifetime warranty.

*All at a price you can afford.*

**WOOD  
STOCK**  
DRUM COMPANY

Distributed by  
**TUT'S DRUM SHACK**  
Call For Your Free Custom Info Kit  
**218-765-3625**  
P.O. Box 711, Crosslake, MN 56442

**nda** National  
Drum  
Association

**NDA.** An international organization of *Drummers Helping Drummers Dedicated To Promoting The Fun Of Drumming, Creating Opportunities For Those Who Play And Paying Tribute To Drumming's Pioneers.* 12 Divisions Of Benefits:  
DRUM CLUB, CONSULTATION, EDUCATION, HEALTH CARE, TRAVEL, PROMOTION, CLUB STORE, SUMMIT, REFERRAL, HISTORY, ENTERTAINMENT & LONG DISTANCE

### NDA CLUB STORE Celebrating Drum History

**VIDEOS**  The New Buddy Rich Memorial Scholarship Concert Tape 5 *Live From Las Vegas* ◆ \$44.95

The Memory Remains Tribute To John Bonham ◆ \$29.95

The Gadd Gang Live--Steve Gadd ◆ \$29.95

Time Groove--Gadd, Mason, Bellson; more ◆ \$29.95

Super Drumming--Phillips, Paice, Powell; more ◆ \$29.95

Cobham Meets Bellson ◆ \$29.95

Jazz Machine--Elvin Jones ◆ \$29.95

Palace Bootleg--Terry Bozzio ◆ \$54.95

The Gene Krupa Story ◆ \$24.95

**CD's**  Burning For Buddy ◆ \$17.95

Vinnie Colaiuta ◆ \$16.95

Solo Drum Music V 1 & 2; Vol 3-Terry Bozzio ◆ \$29.95 ea

Gaddabout (import)--Steve Gadd ◆ \$24.95

Protocol; Symbiosis (imports)--Simon Phillips ◆ \$24.95 ea

THE DRUMS--PAPA JO JONES (import) ◆ \$29.95

**T-SHIRTS (S-XL) & POSTERS** by Gary Cage

John Bonham, Neil Peart (front), Neil Peart (back), Louie Bellson T-Shirts ◆ \$19.95 Posters ◆ \$9.95

**CAPS**  NDA ◆ \$16.95  JIM CHAPIN \$16.95

Available at your local Drum Retailer or call numbers below.

Make check or M/O to NDA. Add shipping & handling charges: 1-5 items \$5.50; 6-10 items \$7.50; 11+ \$9.50

NY State residents add 8.5 sales tax.

**JOIN THE NDA AND TAKE AN ADDITIONAL 10 % OFF YOUR ORDER**  Annual Membership & Magazine Subscription \$35 US; \$45 Int. (US Funds On US Bank) To: **NDA, Times Sq. Station, PO Box 737, New York, NY 10108-0737** or in US call **1-800-979-DRUM (3786)**, Int. **212-768-DRUM (3786)** or fax **212-832-DRUM (3786)**

Name \_\_\_\_\_ Date of Birth \_\_\_\_\_ Address \_\_\_\_\_  
City \_\_\_\_\_ State/Prov \_\_\_\_\_ Country \_\_\_\_\_ Zip/PC \_\_\_\_\_  
Phone ( \_\_\_\_\_ ) \_\_\_\_\_ Credit Card \_\_\_\_\_  
Card # \_\_\_\_\_ Exp \_\_\_\_\_ Signature \_\_\_\_\_

## MD Giveaway Winners

**Jim Rollins** of Philadelphia, Pennsylvania was the grand prize winner in the *Modern Drummer/CMP* records "Trilok Gurtu" sweepstakes in the May '95 issue. Jim's prize was a trip to London to attend Trilok Gurtu's Zildjian clinic there, along with a private lesson with Trilok.



Jim Rollins (left) and Trilok Gurtu

**Matthew Miller** of Redmond, Washington is the winner of a custom-made Magstar snare drum (featuring a Suraya segment shell and 24 karat gold-plated hardware). Matthew's card was drawn from among those submitted in the October '95 issue *MD* Giveaway. Congratulations to the winners from *CMP Records*, *Magstar*, and *Modern Drummer*.

## Drum-Building Intensive Course

A one-week intensive course on drum-building will be offered from February 20 through 24 at the School of Fine Woodworking, One Cottage St., Easthampton, Massachusetts. The hands-on program will be conducted by custom shell-builder Glen Suraya, and topics will include steam bending, stave shell construction, veneering, covering, bearing edges, snare beds, drilling, and finishing. In addition, master classes will be taught by well-known drum-makers Joe Montineri and Rob Kampa. The cost for the program is \$675, and space is extremely limited. Call (413) 529-2319 for further information.

## Jeff Berlin Opens Music School

Legendary bassist Jeff Berlin, whose credits include work with such drumming luminaries as Bill Bruford, Neil Peart, Billy Cobham, Steve Smith, Tony Williams, and Vinnie Colaiuta, has turned his efforts toward the creation of a music school focusing on the true requirements of being a professional musician. His new Players School of Music offers full-time and part-time programs in guitar, bass, keyboards, and drums. To create the drum curriculum Jeff enlisted the help of top drum instructor **Chris Kohler**. They created a comprehensive drum program specifically designed to prepare drummers for a career in music. According to Jeff, the school is small, the programs are flexible, and the student can therefore receive a better educational experience. For more information contact **The Players School of Music, 2519 McMullen Booth Road, Box 510-267, Clearwater, FL 34621**.

## Special Events



Casey Scheuerell performs at the Berklee World Percussion Festival

The first annual **Berklee World Percussion Festival** was held August 15 through 20, 1995 at Berklee College of Music in Boston. Students attending the event came from across the U.S. and Canada, as well as from several foreign countries. Berklee faculty participating in the event included **Giovanni Hidalgo, Victor Mendoza, Casey Scheuerell, Mike Rindquist, Sa Davis, Jamey Haddad, Steve Wilkes, and Joe Galeota**. Guest instructors included **Trichy Sankaran** (South Indian music specialist) and **Horacio "El Negro" Hernandez** (Afro-Cuban drumset specialist). Each day of the Festival featured industry

exhibits and three class periods; afternoon master classes and evening concerts were also presented (including performances by guest artists **Glen Velez** and **Leon Mobley**). The BWPF was considered a major success, and planning is under way for a repeat event next year.

**Roland Meinl** Cymbals and Percussion sponsored "Meinl Night In Sao Paulo, Brazil" on August 23, 1995. Top South American groups and percussionists such as **the Heart Breakers, Amadito Valdez, Alaor Neves, Carlos Figueroa Jr., Duda Neves, Jorge Mihovilovic, and Rudy F.**

**Moral** performed before an audience of over 500 drumming enthusiasts. Meinl cymbals and percussion products were also on display.



(Left to right): Brazilian percussionists Paulinho Duro, Duda Neves, and James Muller at Meinl Night In Sao Paulo

## Indy Quickies



Ringo (left) and Pat Brown

**Ringo Starr** recently joined with **Pro-Mark** artist relations manager **Pat Brown** to announce the release of Pro-Mark's *Ringo Starr Autograph Series* drumstick. In related news, Pro-Mark has been awarded a trademark for the name "Millenium II" from the U.S. Patent and Trademark Office.

Congratulations to **Chris Lombardi** (of *Drum Workshop*) and his wife Halli on the birth of their son

Connor, August 20, 1995. (Further congratulations to the proud grandfather, DW president **Don Lombardi**.)

**Sabian** (U.S.A.) Inc. has relocated to expanded facilities at 100 Enterprise Drive, Marshfield, MA 02050, tel: (617) 834-3656, fax: (617) 834-3670.

**Michael Morse** has been appointed director of sales and marketing for the newly revitalized **Fibes Drum Co.** in Austin, Texas. Morse had been national promotions manager in the Los Angeles office of the **Avedis Zildjian Co.** for the previous nine years.

**Andrew Borden** is the new product specialist and artist relations coordinator for **Evans Drumheads** (now owned by **J. D'Addario & Company**). Evans has also named well-known touring and recording drummer **John Ferraro** as a member of its Musicians Advisory Board.

In an effort to expand its role as a leader in percussion education, **Pearl Corporation** has announced the signing of a two-year corporate sponsorship agreement with **Bands Of America**. Pearl will be an active sponsor of all the Bof A events, supplying percussion equipment for camps and festivals, along with clinicians, trophies, and displays.

A **Roland Users Group** has been established for electronic percussionists, drummers, and programmers. Anyone with an interest in electronic percussion can join the *Electronic Percussion Connection*. All members will receive a quarterly newsletter written by Roland's top percussion specialists and featuring information to help users get the most from their equipment. A question-and-answer forum will also be included. Membership costs \$5, and may be obtained by calling (800) 386-7575. Members will be entitled to a 10% discount on anything ordered from the Roland Superstore.

**Drumtech**, a top London drum school, has moved to The Power House, 74 Stanley Gardens, London W3 7SD. The new facilities include five fully equipped drum rooms, two large drum classrooms, a 150-seat live performance room, and a state-of-the-art keyboard lab and music library.

**Remo, Inc.** has broken ground on the site of the company's new corporate headquarters in Valencia, California. The 217,000-square-foot building is scheduled to be completed May 1. In related news, **Remo Belli** (right) served as honorary chairman of "The World In Potsdam," a festival held in Potsdam, New York on Saturday, September 16. The festival celebrated the diversity of people through music, dance, arts, crafts, food, and prayer. Remo, Inc. also sponsored a community drum circle featuring **Arthur Hull** as part of the festival activities. Finally, Remo, Inc. was recently awarded the Oppenheim Toy Portfolio Gold Seal Award (given for a valuable new musical introduction to the educational market) for its *Kid's Percussion Floor Tom-Tom*.



## Endorser News

New Aquarian drumhead endorsers include **Sterling Campbell** (Soul Asylum), **Paul Bostaph** (Slayer), **Nick Menza** (Megadeth),

**David Grohl** (Foo Fighters), **Patty Schemel** (Hole), **Shane Evans** (Collective Soul), **Mick Fleetwood** (Fleetwood Mac), **Glen Graham** (Blind Melon), **Michael Botts** (Dan Fogelberg), **Andy Peak** (Jimmy Buffet), **D.W. Turnbow** (Chris LeDoux), **David Filvera** (Korn), **Brett Fredrickson** (Scotti Mishoe Project), and Joe Morris.

**Joel Rosenblatt** (Spyro Gyra), **Hilary Jones**, and the **Crossmen Drum & Bugle Corps** are Cannon *Attack* drumhead artists.

**Jeff Hamilton** is now playing Remo drums, while **Ben Mize** (Counting Crows) and **Fergal Lawler** (Cranberries) are drumhead endorsers.

Beato drum bag users include **Steve Gadd**, **Omar Hakim**, **Jim Keltner**, **Dennis Chambers**, and **Peter Erskine**. In addition, **Tico Torres**, **Gregg Bissonette**, and **Charlie Benante** endorse Beato gloves.

Blues drummer **Willie Hayes** is endorsing Slug Percussion Products.

New Zildjian cymbal artists include **Carter Beauford** (Dave Matthews Band), **Charles Ruggiero** (Chuck Mangione), **Horacio "El Negro" Hernandez** (Michel Camilo), **Brooks Wackerman** (Infectious Grooves), **Patty Schemel**, **Jim Sonefeld** (Hootie & the Blowfish), **Ron Welty** (the Offspring), **Dee Plakas** (L7), **John Tempesta** (White Zombie), **Robin Goodridge** (Bush), **Cary Bonneckaze** (Better Than Ezra), and **Tom McGinnis** (Buffalo Tom).

Drummers now using Zildjian drumsticks include **Dennis Chambers**, **Roy Haynes**, **Eric Singer** (KISS), **Ed Soph**, **Gary Chaffee**, **Bill Stewart** (John Scofield), **Joe Franco** (Widowmaker), **Zach Alford** (David Bowie), **Tre Cool** (Green Day), **Chris Vrenna** (Nine Inch Nails), **William Goldsmith** (Foo Fighters), **Phillip Rhodes** (Gin Blossoms), **Paul Brouwer** (Gigolo Aunts), **Tom Cottone** (Fossil), and **Michael Malinin** (the Goo Goo Dolls).

**Shane Evans**, **Ray "Killer" Allison** (Buddy Guy), **Melvin Baldwin** (Dionne Farris), **Jeremy Taggart** (Our Lady Of Peace), **Patrick Wilson** (Weezer), **Tim O'Reagan** (the Jayhawks), and **Cecil Brooks III** are playing both Zildjian cymbals and Zildjian sticks.

**Zig Wajler** (the Animal Band, the Moffatts, James Payne) now plays Pearl drums, Sabian cymbals, and Vic Firth sticks.

Meinl cymbal artists now include **Robin DiMaggio**, **Dave Alford** (Rough Cult), **Eric McKain** (L.A. studio percussionist), **Barry Brandt** (Angel), **John Boutin** (Gwen Mars), and **Floyd Sneed** (Chuck Negron).

Mexican studio artist and video clinician **Mike Portillo** endorses Yamaha drums, Sabian cymbals, Remo heads, Vic Firth sticks, and Shure microphones.

Current Fibes drumkit endorsers include **Steve Gorman** (Black Crowes), **Aaron Serfaty** (Arturo Sandoval), **Stu Nevitt** (Shadowfax), **Mike Palmer** (Garth Brooks), **Jody Cortez** (Crosby, Stills & Nash), and **David Sanger** (Asleep At The Wheel).

Now playing with Pro-Mark drumsticks are **Taylor Hawkins** (Alanis Morissette), **Dana Heidemann** (Jeff Carson), **Rocky Lindsley** (Lorrie Morgan), **Bobby Huff** (Black Hawk), **Russell Simins** (Blues Explosion), **Howard Joines** (*Miss Saigon*, Broadway), **Gary Seligson** (*Miss Saigon* touring co.), **Chuck White** (Michael Angelo), **Marcelo Mira**, **Owen Hale** (Nashville studios), and **Perry Baggs** (Jason & the Scorchers).



## Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only \$1.50 per word plus \$4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in bold type and add \$.50 for each bold word.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cut off date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

## For Sale

**Discount Drum accessories.** Call for prices: (708) 585-0069.

**Gretsch Drums**—parts, logo heads, badges, T-shirts, stickers, etc. Explorers, Kansas City, MO, CST (816) 361-1195.

**Kenner Custom Drums.** snares, full sets, all sizes. Route #1, Box 150, California, KY 41007. (606) 635-5218.

Discount prices on **Premier** drums and most name-brand sticks, heads, cymbals, and accessories. Rife's Drum Center, (717) 731-4767 or call operator for toll free number.

**Lowest prices on Tama, cymbals, hardware, percussion, and accessories!** Free catalog. Factory Music, Dept. MD, 962 Washington St., Hanover, MA 02339. Tel: (617) 829-0004, fax: (617) 829-8950.

**The Starving Musician** can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (408) 554-9041, fax: (408) 554-9598, or write: 3427 El Camino Real, Santa Clara, CA 95051.

**We take drums seriously!** Lentine's Music, one of the Midwest's largest full line discount music outlets, stocks the major brands you want most at the prices you can afford! Call us for the best deal at (216) 434-3138 or (216) 741-1400 or (216) 691-2700 or write to: Lentine's Music, 844 N. Main St., Akron, OH 44310.

**Pearl drums—Export model** 8x8, 8x10, 12x14, 16x18, 16x22, pedals, stands, holders, parts, etc. Double lug design '88 version, 100's brand new. **Al Drew's Music**, 526-528 Front St., Woonsocket, RI 02895, (401) 769-3552, fax: (401) 766-4871.

**Mojoe Custom Drum Manufacturing by Morrison Brothers Music.** We handcraft custom maple drums to your specifications. Custom lacquer finishes are our specialty. Plastic finishes, restorations, and refinishing also available. For more information call: (601) 352-0135, fax: (601) 355-5700, or write Morrison Brothers Music, 2233 Hwy. 80 West, Jackson, MS 39204.

**Acousticon Shells.** Lifetime warranty, exceptional timbre, projection, and strength. Covered or raw with precision bearing edges. Modular rack systems by RAX. Lee Custom Drum, P.O. Box 206, Tuolumne, CA 95379.

**Drums Etc.:** Call (717) 394-DRUM for free catalog. We have Zildjian, Sabian, Tama, Pearl, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786.

**Simmons Electronic Drums.** Sale and service of all Simmons products. Call or write for free color brochure. Dealers call for toll free number. Simmons Services, 6573 Neddy Ave., West Hills, CA 91307. Phone and fax: (818) 887-6708.

**Drum repair!** Replacement parts, tools, finishing supplies, books, vintage tube lugs and drum shells for building and repairing drums. Free catalog! Stewart MacDonald's Drum Makers Supply, P.O. Box 900 B, Athens, OH 45701. Tel: (614) 592-3021, Fax: (614) 593-7922 or call operator for toll free number.

**Rogers•Rogers—Drums, parts, accessories.** Memriloc, Swivo•Matic, R-360, R-380, Lugs, rims, T-rods, cymbal stands, pedals, hi-hat stands, Rogers original logo heads. Add-on drums. Complete sets. Mini and dual tom holders. Dynasonic snares and frames. Rogers drumsticks, all sizes. Rogers stick caddys, stick trays, bass drum hoops, drum thrones. We bought all the Rogers inventory from Fender Musical Instruments. In stock 8-ply maple shells and coverings. Also, used Ludwig, Slingerland, Gretsch, Sonor drums, parts. Call for those hard to find parts and accessories. **Al Drew's Music**, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552, fax: (401) 766-4871.

**Eames** hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906, Tel: (617) 233-1404.

**Drummers T-Shirts** and other cool stuff! Free subscription. Drummer Dude, Dept. A, P.O. Box 17131, Portland, Oregon 97217.

New stacked lamination block shells, any size/thickness. Custom built to order. Choice of a full range of both native and tropical hardwoods. Reasonably priced. Retail/wholesale. For free brochure call Suraya Percussion Components at (413) 532-3982.

**Vintage Drums have the legendary sound.** Huge selection—Ludwig, Slingerland, and more! Money-back guarantee. Layaway available! Visa/MC. Free photo catalog! Vintage Drum Center, 2243 Ivory Drive, Department 129, Libertyville, IA 52567-8533. Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. We buy-sell-trade.

Razzle-dazzle your old seat with a Chameleon Skins "slip on" drum throne cover. Free info: Clarkwork, P.O. Box 82207, Kenmore, WA 98028. Call/fax: (206) 486-2233.

**The greatest percussion catalog on the planet!** Nowhere else can you find a more diverse selection of the highest quality and latest experimental percussion instruments. Send \$2 for catalog. Mandala Percussion, 1390 S. Potomac St., Suite 136-K, Aurora, CO 80012, tel: (303) 696-1398 or call operator for toll free number.

**Custom Drum Building**—2- and 5-day intensives on the art and science of drum making, covering, steam bending, staving, veneering, and bearing edges. For more information call The One Cottage Street School of Woodworking at (413) 529-2319.

**Wright Hand Drum Co.**—The best in clay hand drums, bongos, doumbeks, Umbunge, Dream drums, custom drums. Made by hand—played by hand. Reasonably priced. Contact: Steve Wright, (800) 990-HAND, 15 Sycamore St., Hagerstown, MD 21740.

**Husher**—a drum silencing weapon. Practice on your set, without getting anyone upset. Husher International, Ltd., P.O. Box 71, Sayville, NY 11782. Tel/fax: (516) 471-7275.

**Sabian cymbal discounter.** Low, low prices on Sabian AA/AX and free delivery. Free brochure. Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada, T1A 2Z9. (403) 526-5306.

**Midwest's most complete line of professional percussion services.** Visa, Mastercard, Discover. Call for free brochure. Midwest Custom Drum Repair, tel: (815) 643-2514.

**Attention drummers and percussionists:** If you're shopping for percussion, we have 20,000 sq. ft. jam-packed with all major-brand percussion items. We've been serving the drumming world for over 20 years. World-renowned custom drum building for your specific application. If you are shopping for anything in percussion, call us last! No one works harder for you, for less! Free mail-order catalog. Portland Percussion, 5 Deering Ave., Portland, ME 04101. Tel: (207) 775-2230 or fax (207) 780-0459. Call 1-800 directory for our toll-free order line.

**Custom Drum Services** by Bernie Stone. Custom finishes, drum re-recovery, bearing edges, hardware fabrication, vintage restoration, and drum technical services. Tel: (219) 482-7818, 6403 Baytree Drive, Fort Wayne, Indiana 46825.

**Elvin played Gretsch and K's.** So can you! Blair 'N Drums, since 1987, specializes in both! Also Ludwig, Leedy, etc. We buy, sell, trade. Layaways available. (616) 364-0604 or call toll free operator for 800 number. Fax, (616) 363-2495.

**Free! Drum Charts catalog and sample!** Absolutely the best ever! Drum Charts International, P.O. Box 247-FS2, Nantuet, NY 10954-0247. Call/fax: (914) 6-CHARTS!

**Simmons SDX digital percussion system.** Fully loaded 16 Bit sampler, 8MB RAM, floppy, 40MB hard disk, SDX pads, hard case, and complete Simmons digital library. Like new. \$3,500. Tel: (808) 322-3829.

**Hand Lathed Custom Drum Sticks.** Many hardwoods, classic styles. Will copy existing design or create one to your specifications. Free brochure. **Caspar Custom Drum Sticks**, 57 Magazine Street, #1, Cambridge, MA 02139. Tel: (617) 491-2680.

**Pork Pie Percussion**—made by an American. Full kits as well as bell brass and solid shell snares. Edges and refinishing available. All repairs done by the same American. Pork Pie, the professional's choice. Call or write for information, 21917 Lopez Street, Woodland Hills, CA 91364. Tel: (818) 992-0783 or fax: (818) 992-1358.

**Rockin' Rita's Recycled Drums And Percussion!** We carry a **huge selection** of used drums, cymbals, stands, and accessories, at **great prices**, by mail, for anyone who loves drums! Phone or fax us at (619) 596-4627 for our newest list. Write us at 9640 Mission Gorge Road, Suite B, #285, Santee, CA 92071. Visa/MC/Amex/Discover.

**Zogs**—Nylon shoulder washers eliminate metal-to-metal contact between snare and tom drum rims and tension rods. Eliminate rattle and provide smoother tuning just by changing washers. J.W. Enterprises, 10004 Edge Cut Off Road, Hearne, TX 77859. Tel: (409) 589-2430.

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call (303) 756-5777. Also, Will Drum For Food T-shirts, \$10.

**Modern Drummer magazine collectors**—the 2nd five years are available. **Only 3 complete sets**, \$200 each set including shipping. Also, mix and match from the 2nd five years! Send check or money order to: Back Issues, **Modern Drummer Magazine**, 12 Old Bridge Road, Cedar Grove, NJ 07009.

**Razzle-dazzle** your old seat with a Chameleon Skins slip-on drum throne cover. Free info: Clarkwork, P.O. Box 82207, Kenmore, WA 98028, call/fax: (206) 486-2233.

**Gretsch** 13x13 dark walnut tom. RIM-mounted. Excellent condition. \$250. Tel: (203) 350-9990.

**Special introductory offer—Timekeeper's Club!** 1-year membership, certificate, discounts. Send \$9.95: Drumwork Direct, P.O. Box 916, Beacon, NY 12508.

7-piece Ludwig **Vistalite** drumset. Excellent condition. Call (616) 695-1446 and make offer.

**Drums**—ddrum 3 brain, 6-piece pad set, RC-1 remote, Drum Tube, sound library and flash card cost \$8,000, \$5,500 or best offer. Also 5-piece trigger set new, \$325. Tel: (915) 594-9227.

**Noble & Cooley—CD Maples**—12", 13", 14", 16", 22", snare 6 1/2"x14. 8 Paiste cymbals, all hardware included. Only 6 months old. Sell at \$3,500, worth \$6,700. Call Chris at (314) 878-9275.

Largest Zildjian cymbal ever produced. For sale. Tel: (713) 781-3786. Keith.

## Study Materials

**Free catalog** of educational, instructional, and entertainment videos, cassettes, and publications exclusively for drummers. All your favorites from one source! **World Drum Center**, Dept. M, P.O. Box 397, Pomona, CA 91769-0397.

**New! Beyond The Standard Groove.** Glenn Meyer innovatively, systematically explores rock, funk, fusion, jazz, reggae, rap, shuffle, Brazilian, Afro-Cuban drum styles. Guaranteed improvement! \$13.95. **Beyond The Double Bass Drum**, \$12.95. Famularo, Soph, Reed, Ulano, Shaughnessy endorsed. G.W.M. Publication Company, P.O. Box 1493, Palm Harbor, FL 34682.

## Vintage Showcase

### For Sale

**Free Photo Catalog!** Huge selection—Vintage Ludwig Black Beauties, Slingerland Radio Kings, Gretsch, K Zildjians, and more! Money-back guarantee, Layaway available! Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Dept. AA, Libertyville, IA 52567-8533. Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. We buy-sell-trade.

**Vintage Drums:** Radio King, Leedy, Gretsch, Ludwig, etc. Also parts. Buy, sell, and trade. Frank Weems, 1954 Hamilton Ln., Grants Pass, OR 97527. (503) 474-2667.

**Save on American vintage drums!** 20 - 30% off some "other guys'" prices! **Blair 'N Drums** specializes in '50s-'60s Gretsch drums and K Zildjian cymbals. Also Ludwig, Leedy, etc! **Business SASE** required for free list. 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. (616) 364-0604 or call operator for toll free number only to buy, sell, trade! Fax: (616) 363-2495.

**A Drummer's Tradition** offers the best in vintage Ludwig, Gretsch, Rogers, Slingerland (Radio King) and much more. Our specialty is reasonable prices. Send an S.A.S.E. or call or fax for your free list. C/O Drum World, 5016 Mission Street, San Francisco, CA 94112. (415) 334-7559, fax: (415) 334-3018.

**New York City's** only vintage drum shop now open! Buying, selling quality American vintage drums. Expert restorations. **Vintage Drum Shop of NYC**, 157 West 24th St., New York, NY 10011. Tel: (212) 989-7600. \*See our display ad.

**Vintage Drums** 1920s-1970s Ludwig—Gretsch—Slingerland—Leedy—Camco—Rogers—repair parts—new and used—buy—sell—trade—over 300 sets in stock. Al Drew's Music, 526 Front St., Woonsocket, RI 02895, tel: (401) 769-3552, fax: (401) 766-4871.

**Vintage drums** and complete restorations, new strainers adapted, corrected snare beds and bearing edges, repainting, refinishing, plating, and machine work. **Custom work by Tommy Winkler**—maple shells, covering, powder coating hardware. One drum or complete set, 25 years experience. **Retail**—all brands, low prices. Call **Pro Percussion, Inc.** (of Nashville), 119 Old Hickory Blvd. East, Madison, TN 37115. (615) 868-6088 or call operator for toll free number.

**Vintage drums are Old Timers! Old Timers: Home of the Drum Detective!** Send your clues and free list request to: Old Timers, 6977 Rosemary Lane, Cincinnati, OH 45236. Fax: (513) 791-7629.

Bobby Chiasson's **Jollity Drum Farm**, sprouting **Rogers Swiv-O-Matic**, other oldies, Coach Road, Box 2324, Argyle, NY 12809. Tel: (518) 638-8559.

Gretsch '50s 13", 16", 22", \$850; Ludwig mint 1971 5pc. \$1,100 obo; Slingerland 12", 14", 20" black diamond pearl '60s, \$550; Gretsch midnight blue early '50s 13", 22", 5.5x14; '60s Gretsch red sparkle and white marine pearl snare drums. Explorers Percussion, (816) 361-1195.

**Vintage drum stuff:** videos, books, shirts, and more! Write for a complete list and ordering information. Rebeats Vintage Drum Products, P.O. Box 6, Alma, MI 48801.

**Amanda's Texas Underground**—America's #1 used and vintage drumshop! Over 200 vintage sets, snares, singles. Partial listing! '60s **Camco**—3 sets, 4 snares in stock! '50s/'60s **Gretsch**—9 sets, 11 snares! '60s/'70s **Ludwig**—22 sets, 19 snares, '60s pink oyster! More than 50 used cymbals! **Why consign? We are always buying!** We ship worldwide! V/MC/Amex. Layaway! Phone: (301) 261-ATU8 (2888) or fax: (410) 280-DRUM (3786).

We buy and sell collectible & classic drums. **Drum Warehouse**. Call or write for discount supply catalog that includes a **vintage list**. P.O. Box 2061, Martinsburg, WV 25401. Tel: (304) 263-6619.

### Wanted

**Vintage Drum Center**—one of the world's largest dealers. **Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more**—singles, sets, and entire collections! Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

**Vintage drums**, especially Gretsch, Ludwig, Leedy, catalogs, K Zildjians etc. Tel: (616) 364-0604, or call toll free operator for 800 number, or fax: (616) 363-2495.

**Immediate Cash Paid!** Vintage drums, cymbals, etc. Stop in or call **Vintage Drum Shop of NYC**, 157 West 24th St., New York, NY 10011. Tel: (212) 989-7600. \*See our display ad.

**Wanted!**—'60s Gretsch, Ludwig, Rogers snares/sets in 18/12/14 or 20/12/14. Also '50s Gretsch (any size or singles), K Zildjian cymbals (Istanbul/ Canada). Tel: (410) 269-4288.

**Drum books by Joel Rothman.** Send for catalog to: J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334. Tel: (305) 563-1844.

**Free! Drum Charts catalog and sample!** Best ever! Hundreds available! Rock, metal, jazz, fusion! Weckl, Bonham, Peart, Ulrich! Aerosmith, Soundgarden, Green Day, STP, Pearl Jam, Nirvana, more! Drum Charts International, P.O. Box 247-MD2, Nanuet, NY 10954-0247. Call/fax: (914) 6-CHARTS!

**Gots to be funky!** Rick Latham's **Contemporary Drumset Techniques**. The long awaited follow-up to **Advanced Funk Studies**. Linear funk grooves, shuffles, sambas, hip-hop. **Get funky now!** Books \$15 (each). Supplementary tapes available for both books, \$15 (each). S2 S&H: Rick Latham Publishing Co., P.O. Box 67306, Los Angeles, CA 90067.

**Free Percussion Express catalog.** Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, P.O. Box 1731, Rockford, IL 61110. **Hotline** or fax: (815) 229-3131.

**The Rhythm Concept** by Kelly Wallis, 378-page approach to contemporary drumming. Includes reading, stickings, coordination, accents, improvisation, and styles. Endorsed by Famularo, Nussbaum, Rosenblatt, Soph. Moio. Send \$22.95 to Kelly Wallis, P.O. Box 2014, Salt Lake City, UT 84110-2014. Foreign orders add \$10 airmail or allow 8 weeks surface mail.

**Almost everything:** Percussion music/compact discs at **Drum Specialist**, 1740 MacLean, Glenview, IL 60025. Tel: (708) 724-3937, fax: (708) 724-3880. Biggest U.S. selection. Visa/Mastercard.

**Advanced Stick Aerobics.** "good medicine for any drummer." **MD magazine.** Challenging stick control and drumset linear patterns. Send \$15 for book & cassette to: Ken Cox Publishing, P.O. Box 954, Agoura Hills, CA 91301. Tel: (800) 520-8882.

**The ultimate learning system!** Infinity's exclusive "OverLay System" is a virtual encyclopedia, creating over 4 billion grooves plus 330,000 fill and solo measures! **Incredible!!!** Send \$24.95 to Infinity Learning Systems, P.O. Box 703204, Tulsa, Oklahoma 74170 or call our (918) 637-3035 for free information. **Satisfaction guaranteed!**

**Practice To Groove**-comprehensive daily drumming program. Cassettes, workbook, many styles. Information call: (707)445-4626.

**Drumming: the forest and the trees.** Entertaining and practical study of philosophy's role in creativity, inspiration, and truth through drumming. 115 pages, illustrated. Send \$12.95: Martin Bradfield, 103-D Walnut Street, Pottstown, PA 19464.

**Drumset lessons through the mail!** All levels—all styles. Send \$1 for brochure: **Horrigan Drum School**, c/o Centre Street Drums, 342 Centre Street, Brockton, MA 02402, (508) 588-3786.

**Exciting solo video!** Drum control with 12 solos—creative solo video, showing solos that create exciting and interesting moods. Drummers will learn a lot by watching each solo. Storm Front, Swing Time, Samba Splash, and Rapid Bounces are names of some of these thrilling solos! Send \$19.95, check or money order to: Dennis Venuti, 1212 Mollbore Terrace, Philadelphia, PA 19148.

**Polyrhythms:** Expand your creative resources with these powerful expressive tools. This method takes you from the basics to seemingly complicated relations like 13:6, all for less than the price of one drum lesson. Send \$5.95 check or money order. G. Baprawski, P.O. Box 40771, Redford, MI 48240-0771.

**Contemporary African Drumset Styles, Book 1: Soukous** (cassette included). Send check or money order payable to **Chris Miller** (U.S.—\$28.62, foreign—\$31.62) to: Book 1: Soukous, P.O. Box 838, Carmel Valley, CA 93924 USA.

**Drum workout tape**—this is not only a play-along tape, this is an endurance workout. You will see great improvement in control, coordination, speed, and endurance. Rock, jazz, funk, and samba in three tempos each w/lick. This audio cassette will make you sweat. All levels with instructions. Send \$10 plus P&H to: Freddy Dugard, 90-57 209th Street, Queens Village, NY 11428.

**Foundations** by Tom Van Schaik. The most comprehensive beginning drumset text available! Complete graduated lessons covering rock, jazz, and more. \$11 + \$2 S&H. 207 University, Waxahachie, TX 75165.

**Chops Busters**—the only modern book devoted exclusively to technique. No reading hang-ups! No analytical formulas! This is the most awesome collection of exercises, patterns, rudiments, and rolls you can find. If you want your chops to be like the greats, get started now! To order Chops Busters, send \$12.50 (\$14.50 outside USA) to: Barrel of Monkeys Publishing, 1573 Cross Way, San Jose, CA 95125.

**Drum transcriptions**, instructional and educational books and videos. Everything always 10-15% off the cover price. Over 200 titles. Write for free catalog. **Forever Drumming**, 6928 Calhoun Ave., Van Nuys, CA 91405.

Musician's guide for developing a winning attitude. Improve your playing with **confidence, motivation, and relaxation**. Also turn pressures and stage fright into positive energy. Simple, effective exercises for quick results. Send \$9.95 to: Motivational Research, P.O. Box 9373, San Diego, CA 92109.

**Creative Drumming In Five-Four Time** by Ralph McFarland. 180 patterns: funk, rock, Latin. Send \$10.95 to: Ralph McFarland, P.O. Box 1301, Moncton, New Brunswick, Canada E1C 8T6.

**Five-piece drumset**, books/tapes, and free information. Write: Bill Moreland, 2243 Brighton, Kansas City, Missouri 64127.

**Essentials Of Rock Drumming Video.** Beginner to advanced. Technique, rudiments, drumset, independence, coordination fills, tuning. \$29.95, by Rory Faciane, Tel: (800) 643-2750.

**Creative Drummer** is a new all instructional quarterly magazine jam-packed with in-depth lessons, study and practice material for all levels of ability. **Premiere issue**, sixty pages of text, now available! Special introductory offer of \$6.95, four issue subscription \$25.95 (USA) Free brochure. **Creative Drummer**, 370 North Ocean Avenue, Patchogue, New York 11772. Tel: (516) 475-8476.

## Instruction

**NYC Drummers:** Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Manhattan and Staten Island studio locations. (718) 351-4031.

**NYC—Tabla.** Study Indian classical drumming with performer/teacher Misha Masud. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

**Drummers:** Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio**, (914) 592-9593.

**Boston:** Also Brockton, Waltham, Danvers, Framingham, Quincy, Marshfield. All levels—all styles. **Horrigan Drum School**, tel: (508) 588-3786. Send \$1 for brochure: **Horrigan Drum School**, c/o Centre Street Drums, 342 Centre Street, Brockton, MA 02402, tel: (508) 588-3786. Lessons through the mail and out-of-town programs available.

**The world's hottest drum lessons** (cassette course) by mail. Available for the first time by renowned educator-performer Jeff Indyke—**Dial-A-Beat**, (516) 289-DRUM for instruction over the phone. 22 tapes available, including: Peart, Bozzio, Bonham, Van Halen, Phillips, Gadd, Aldridge, Palmer, Moon, Rich, Williams, McBrain, Bellson, Ulrich, Morello, Weckl, Collins, Lee, Bissonette, soloing, improvisation, brainstorming, and technique. \$14 per tape (specify concept!) Jeff Indyke, P.O. Box 563, Plainview, NY 11803. For private lessons, tel: (516) 289-3788.

**John Xepoleas** is accepting serious students. Study with the author of **Lessons With The Greats and Studies For The Contemporary Drummer**. Develop all of the skills needed for today's drumming. In the S.F. Bay Area call (510) 947-2066.

**In L.A.:** **Rick Steel**—author, clinician, host/producer of **DrumSt6**. Accepting students. Tel: (310) 392-7499.

**New Jersey**—Study with **Russ Moy**, one of the most knowledgeable pros in the business—est. 1964. Tel: (908) 355-0366.

**Baltimore:** **Grant Menefee's studio of drumming**. B.M. Berklee College of Music, Towson State University instructor. All styles and levels. Tel: (410) 747-STIX.

**Philadelphia:** Major league concepts, techniques, applications. **Martin Bradfield**, (610) 970-6863.

**London, England:** Study drums with Joel Rothman. Tel: 0171-431-0873.

## Wanted

**Vintage Drums**—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjians and more—singles, sets, collections! Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

**\$\$ Make Money \$\$**, teaching drum lessons! Tel: (800) 820-5556 (recorded message).

**The Starving Musician** pays cash for used sets, snares, cymbals, and hardware! Phone: (408) 554-9041, fax: (408) 554-9598, or write 3427 El Camino Real, Santa Clara, CA 95051.

CASH for drums, junk/Taiwanese/parts. Will pay hundreds. Tel: (708) 585-0069.

Gretsch singles or sets. Cash or trade for new or used equipment. Explorers: (816) 361-1195.

Any Gretsch, Ludwig, Leedy, K Zildjians, etc. Cash or trade. Blair 'N Drums: (616) 364-0604 or call toll free operator for 800 number. Fax (616) 363-2495.

Wanted! '70s Ludwig drumset w/26" bass, also any size Vistalites, stainless steel, psychedelic red, mod-orange, citrus-mod sets/snare. Tel: (410) 269-4288.

Yamaha electronic drum pads and cartridges for PTX8 unit. Eric, tel: (718) 997-1350.

Sonor Phonic Plus or signature series drums or sets with hardware and matching snare. Contact: Mitch Curry, 2008 Carlton Drive, Lebanon, PA 17042. Tel: (717) 274-1945.

Early '70s Premier Projector series 8x12 tom-tom, white, birch-shell, die-cast rims, long lungs, slotted tension rods. Chris (612) 869-7791.

Yamaha Custom Recording Series (drums only). Tel: (303) 443-1532.

### Miscellaneous

Musicians National Referral: Professional musicians seeking bands—bands seeking professional musicians. Bands register free. Call now for information, (800) 366-4447.

**Stingray. High profile drummers wanted to endorse Stingray Percussion drums.** Largest up and coming manufacturer in U.S. Send complete promotion packet to: Stingray Percussion, 1228-B 53rd St., West Palm Beach, FL 33407.

**Professional Musicians Referral**—Musicians/bands: connect with the **right** group or player. Call PMR—America's original national referral! Tel: (612) 825-6848.

**Hit Drum** professional drum customizing, acoustical/electrical repairs. Tel: (708) 834-1128.

**Cruise gigs worldwide!** Guaranteed referral system. For complete list of current contacts send \$17 (U.S.) to: Tara Music, Box 1793DM, Branson, MO 65615.

**Electronic Percussion Newsletter**—quarterly newsletter dedicated to electronic percussion products, uses and explanations. Write for more information to: Electronic Rhythms-M, P.O. Box 475, Watertown, MA 02272. E-mail at 76025.2062@compuserve.com.

**Free drums.** Cymbals, sticks, and equipment. For information to qualify send \$5 cashier's check or money order to: Artist Relations, 7040 W. Palmetto Park Road, Suite 2-406, Boca Raton, FL 33433.

**\$Make big money\$** in music without playing a note. Plus gain **free equipment!** Complete details \$6 plus SASE. K. Barrickman, P.O. Box 9150, Akron, OH 44305.

**CREATIVE DRUMMER  
MAGAZINE  
Available Now!  
See Classified Section**

**DRUMMERS!**  
"Technique is only a means to an end"  
**BUT IT CAN HELP!**  
Improve your technique with  
**"FAST HANDS FOR DRUMMERS"**  
Send Check Or M.O. for \$10.00 to  
John Bock Drum Studio,  
9 Hillview Place, Elmsford, N.Y. 10523

**JOE MORELLO**  
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS  
IN THE NEW YORK AREA. CALL FOR EVALUATION.  
(201) 944-3366 10-12 A.M., 7-10 P.M.  
*Joe Morello Productions*  
P.O. Box 1972  
Fort Lee, NJ 07024

**PRO**  
  
**PERCUSSION**  
*of Nashville*  
Full Service • All Major Brands  
Call Operator For Toll Free #  
119 Old Hickory Blvd. East • Madison, TN 37115  
615-868-8088 • Fax # 1-615-868-9874

## ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Afro Percussion	141	Gretsch	Inside Back Cover	Peavey Drums	67
Atlanta Drums & Percussion	138	Grover Pro Percussion	8	Percussion Paradise	142
Atlanta Institute of Music (AIM)	60	HQ Percussion Products	23,76,142	Percussive Arts Society (PAS)	88
Atlanta Pro Percussion	111	Homespun Video	95	Power Wrist Builders/Talouse Group	142
Audiophile Imports	138	Hot Licks Video	82	Precision Drum Co.	142
Ayotte Drums Only Inc.	31	Humes & Berg	24	Premier	5,58
Beato	139	Impact Industries	54	Pro-Mark	52,84,105,125
Brady Drums	83	Interstate Musician Supply	97	Pro Percussion	149
BMG Music	48/49	JazzTimes	135	Pure Percussion	131
The Bohning Co.	102	Jemm Co.	124	Regal Tip	77
Camber Cymbals	87	Joe Morello	149	Remo	59
Concept One Percussion	62	John Bock Percussion Studio	149	Rhythm Tech	74
Cannon Percussion	79,94,100,113	K&K Sound Systems	60	Roc-N-Soc	132
Creative Drummer Magazine	149	Kart-a-Bag	66	Sabian	19,20/21,75
DCI/Warner Bros/Note Service Music	28/29,104	Latin Percussion	55	Sam Ash	114
ddrum/Armadillo Enterprises	114	Legend Drums	76	Simmons Services	37
Disc Makers	138	Ludwig	Inside Front Cover	Slingerland	18
Discount Distributors	138	May	103	Sonor	17
Drum Center of Lexington	142	Mapex	46	Sunlite	127
Drum Doctors	37	Master Beat	142	Super Gloss/Sam Barnard	138
The Drum Pad	8	Master Music Publishing	101	Tama	38/39,50/51,78,132
Drum Workshop	9,85,113	MD Subscription	96	Thoroughbred Music	117
Drums & Co.	138	Meinl Percussion/Cymbals	7,86,125	Toca	48
Drums In The Wind	116	Metrophones/Big Bang Dist.	47	Trueline Drumsticks	62
Drums On Sale	115	Midwest Percussion	54	UDU Drums	142
Easton	129	Monolith Composites	64	UFIP Cymbals	30
Evans Products	1	The Music Industry Pages	125	Vater Percussion	80,142
Fibes Drum Co.	117	Music Tech	134	Visu-Lite/EPS	134
Vic Firth, Inc.	57,97,99,101,111	Musicians Institute	63	Waddeir's Cymbal Warehouse	123
Fork's Drum Closet	142	National Drum Association (NDA)	143	Walkabout, Inc.	125
GK Music	132	P.J.L. Percussion	53	Wood Stock Drum Co.	125
CMS Drums	61	Pad-L/Creative Projects	58	West L.A. Music	49
Gibraltar	130	Paiste	25,79,81,83,98	XL Specialty Percussion Products	81
Gon Bops	84	Parziale Corp.	8	Yamaha	109,139
		Pearl Corporation	14/15,103	Zildjian	8,10/11,65,115,Outside Back Cover

# ATTENTION DRUM INSTRUCTORS:

GET LISTED IN MODERN DRUMMER'S UPCOMING...

## *International Drum Instructors Directory*

If you're a drum instructor anywhere in the world, here's your opportunity to be listed in MD's **International Drum Instructors Directory**. The Directory will be available to students of drumming around the world through schools, colleges, universities, and music shops, and will be advertised to MD's worldwide readership through the magazine.

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.)

Students across the country and around the world are continually in search of drumming instructors. If you're a qualified teacher who's serious about teaching, don't miss out on this opportunity to have your profile seen by thousands of students interested in the services you offer.

**DISPLAY ADS:** 1" or 2" display ads for more prominent visibility in the Instructors Directory are also available. And when you take a display ad, we'll list your profile **FREE OF CHARGE**. Simply submit ad copy on a separate sheet, or as a camera-ready ad, and mail it to us with your Profile and remittance by **January 31, 1996**.

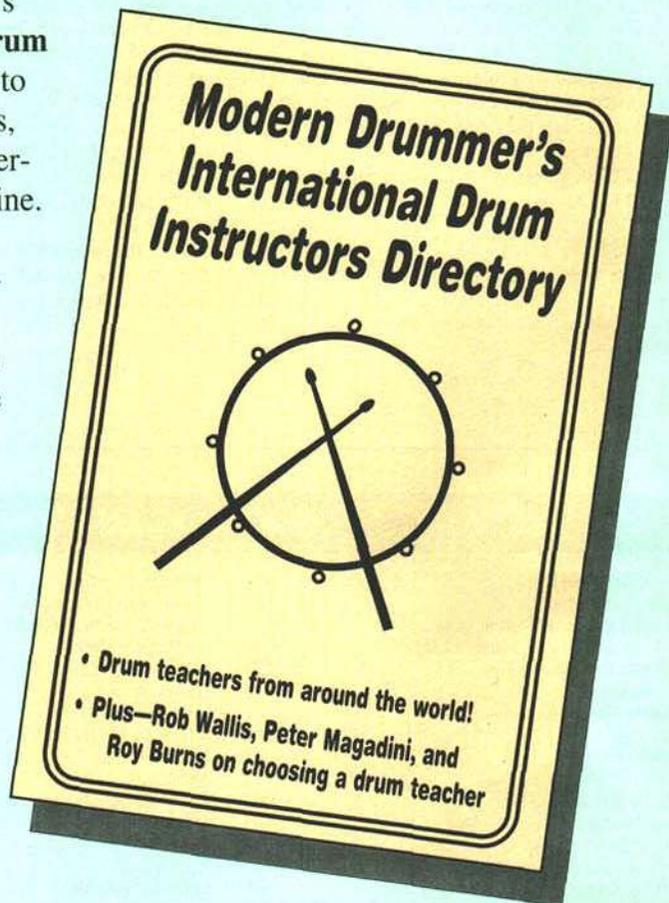
**1" Display Ad:** (1" deep x 2 $\frac{1}{4}$ " wide)—\$30

**2" Display Ad:** (2" deep x 2 $\frac{1}{4}$ " wide)—\$50

**1" Display Ad  
Actual Size**

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.**



**2" Display Ad  
Actual Size**

# INSTRUCTORS PROFILE

Please Print Or Type

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone (\_\_\_\_) \_\_\_\_\_

Age: \_\_\_\_\_ # Years Playing: \_\_\_\_\_

# Years Of Private Instruction: \_\_\_\_\_ # Years Teaching: \_\_\_\_\_

Formal Education (Schools & Degrees):

\_\_\_\_\_  
\_\_\_\_\_

Professional Experience:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Levels Taught:  Beginner  Intermediate  Advanced

Styles Taught:  Rock  Funk  Show  Jazz  Fusion  
 Big Band  Latin  Rudimental  Symphonic  Other \_\_\_\_\_

Areas Of Emphasis:  Reading  Technique  Coordination  Other \_\_\_\_\_

Other Percussion Taught:  Timpani  Mallets  Latin Instruments  Other \_\_\_\_\_

Teaching Aids Used:  Video  Electronics  Other \_\_\_\_\_

Currently Teaching:  Full-Time  Part-Time

Average Number Of Students Taught Weekly: \_\_\_\_\_

Other Teaching Locations:

Store Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone (\_\_\_\_) \_\_\_\_\_

Will Teach At Student's Home:  Yes  No

Listing Only Please: \$10 Enclosed

1" Display Ad: \$30 Enclosed. Please run my listing FREE of charge.

2" Display Ad: \$50 Enclosed. Please run my listing FREE of charge.

**Please refer to the instructions on the opposite page.**

**When placing a display ad, simply submit ad copy on a separate sheet or as a camera-ready ad, and submit with your profile.**

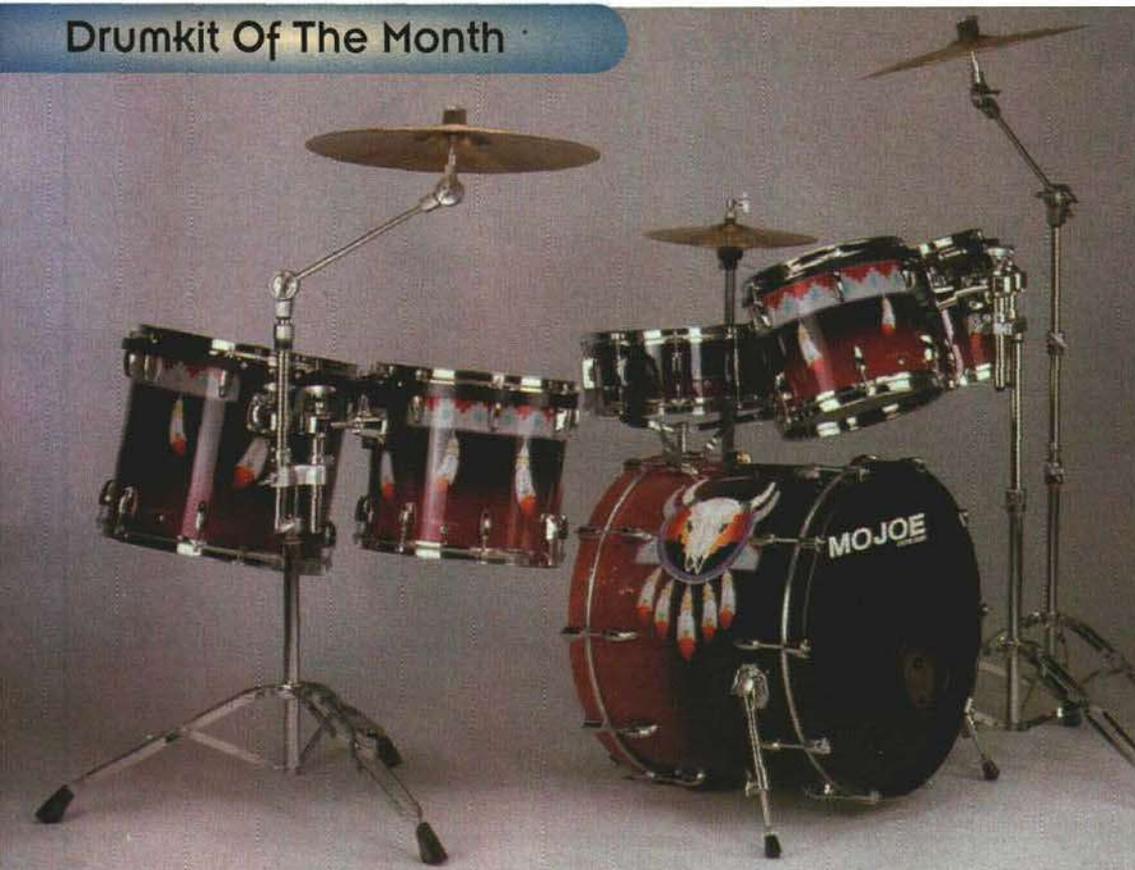
Mail this page (or a copy) with remittance to:

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.

Deadline for all materials is January 31, 1996.

## Drumkit Of The Month



Dennis Jakeway of Indianapolis, Indiana plays with a group called Willow River. In keeping with the spirit of the group's name, he commissioned Joe Partridge, Jr. of Mojoe Custom Drums in Jackson, Mississippi to construct this custom kit and decorate it with a Southwestern artwork motif. "I thought the design was kind of silly," says Joe, "until I got the art on the shells. It turned out rather striking after all." Dennis was confident of the outcome all along.

### PHOTO REQUIREMENTS

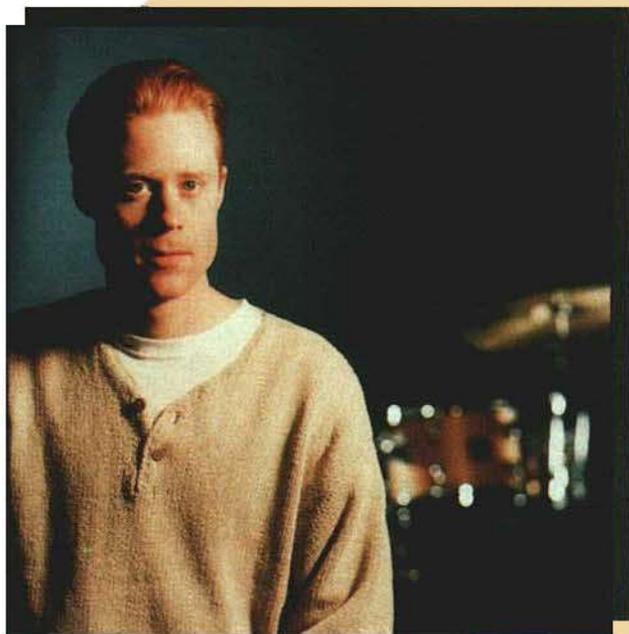
1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted.
2. You may send more than one view of the kit.
3. Only show drums, no people.
4. Shoot drums against a neutral background. Avoid "busy" backgrounds.
5. Clearly highlight special 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

# BILL STEWART

## NYC's HOTTEST PLAYER?



**FEMALE DRUMMERS  
ROUND TABLE**

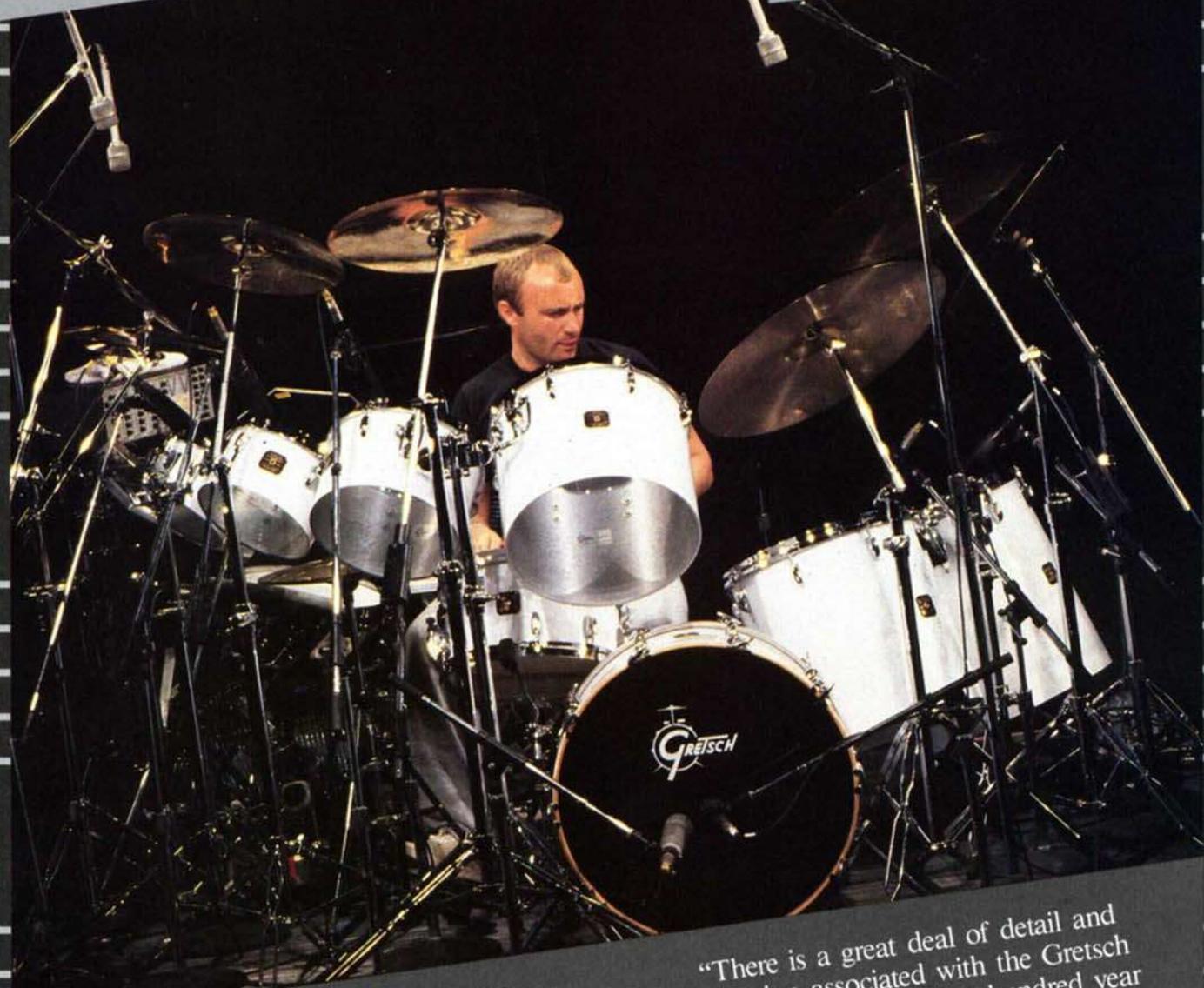
**PARKER & THOMAS:  
VINCE GILL'S DOUBLE DRUMMERS**

**FLAMING LIPS'  
STEPHEN DROZD**

**TONY WILLIAMS ON TRACK**

# Why do I play Gretsch?

**Phil Collins**  
Genesis, producer & solo artist



"When I was about fourteen or fifteen years old, a good friend of mine who played drums in Joe Cocker's grease-band was playing Gretsch. I persuaded him to sell me his kit. From that moment, I was a Gretsch player. I still own that kit and it still sounds great today."

"Gretsch has always been 'a drummer's drum' and when the opportunity developed allowing me to play Gretsch again, I jumped at the chance."

"There is a great deal of detail and sophistication associated with the Gretsch product, name and over one-hundred year heritage. Sometimes I wish I did everything as well as they do."

"How do I like my new drums? They're beautiful in sound and looks...And most important, they're Gretsch."



**Someday, you'll own Gretsch.**

# Don't Worry, Guys. We'll Make MORE.

**Special Offer!**

**"DRIVE OUR  
CUSTOM MODELS"**

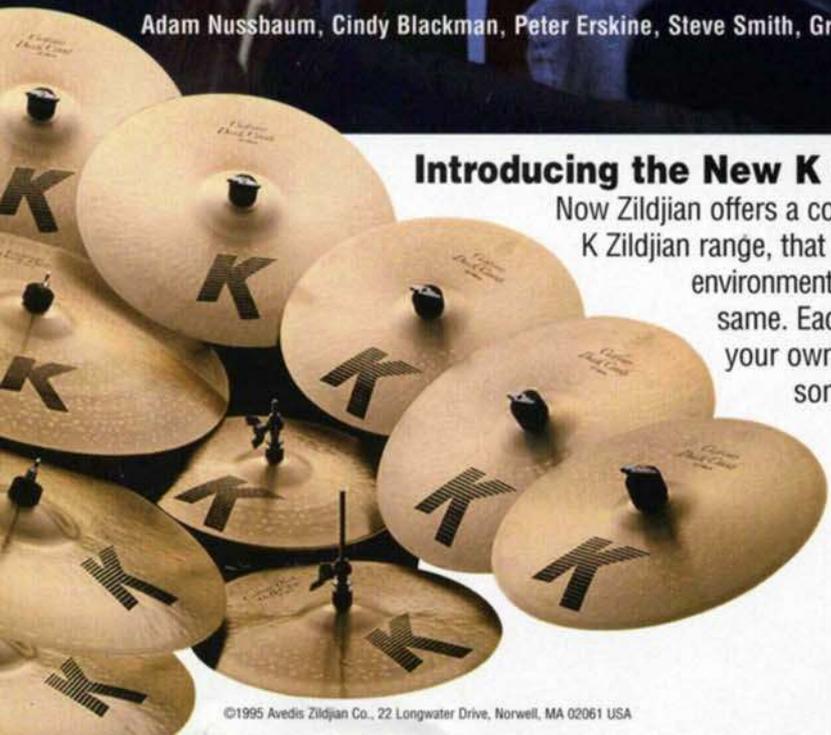
Visit your local music  
store or contact  
Zildjian for  
details.



Adam Nussbaum, Cindy Blackman, Peter Erskine, Steve Smith, Gregg Bissonette, Alan White, Stephen Perkins, Kenwood Dennard

## Introducing the New K Custom Dark Crashes, Rides & HiHats

Now Zildjian offers a complete line of special cymbals born from the legendary K Zildjian range, that offer traditional K Zildjian sounds for a modern musical environment. Cast from the legendary secret Zildjian alloy, no two sound the same. Each has its own unique voice and character so you can create your own signature sound. As you can see, they're in hot demand among some of the world's greatest drummers. But don't worry, you'll be able to get your very own. There's plenty to choose from at your local Zildjian dealer.



**Zildjian**  
The Only Serious Choice