

• HOT NEW GEAR: PAGE 24 • BILL STEWART SOLO •

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The World's Most Widely Read Drum Magazine

December '96

**AMAZING
NEIL PEART
GIVEAWAY**

DW DRUMS-ZILDJIAN CYMBALS-DCI VIDEOS

sTP's

**ERIC
KREITZ**

Garth Brooks'
Mike Palmer

Philip
"Fish"
Fisher
of Fishbone

INSIDE AYOTTE DRUMS
CHARLIE HUNTER'S SCOTT AMENDOLA
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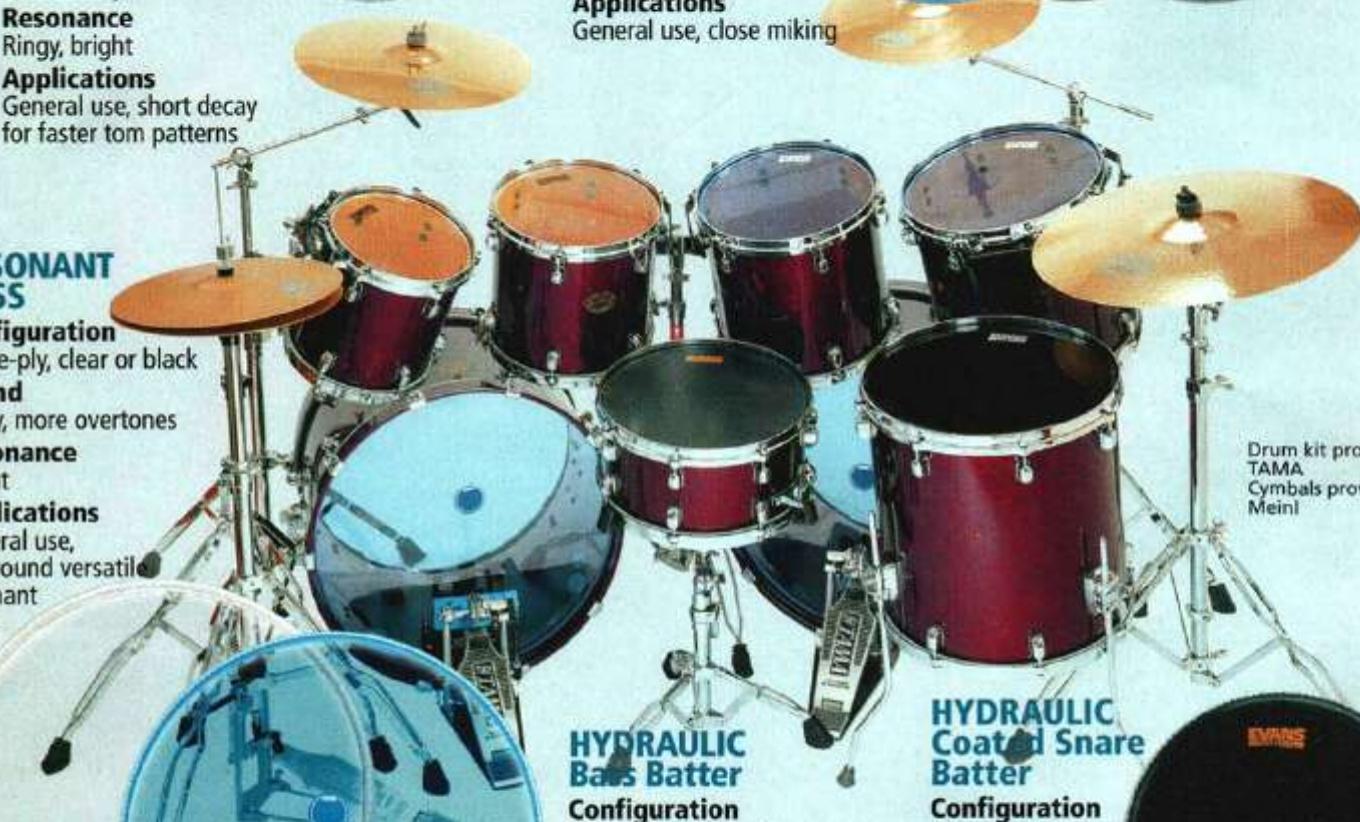
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contents

ERIC KRETZ

While lead singer Scott Wieland gets his act together off the bandstand, Stone Temple Pilots' latest, *Tiny Music*, hits the charts without a touring band to support it. Drummer Eric Kretz isn't one to twiddle his thumbs, though, and an STP side project might end up being the new canvas for his powerful and tasty playing,

by Matt Peiken

44

Mike Palmer

Toto, I don't think we're in the Opry anymore, These days Garth Brooks' drummer is slamming under an acrylic "pod" to fifty thousand screaming fans a night, Mike Palmer tells tales of high-tech honky tonkin' on the new

by Robyn Flans

64

Philip "Fish" Fisher

A staunch refusal to conform may have kept Fishbone off the charts for years, but it's also provided tons of crazy, cookin', funky, freaky music for fans who know where to look and listen. Now a new album and lineup have reenergized drummer Philip "Fish" Fisher, who's still adding his ever-powerful and creative percussives to the Fishy stew.

by Matt Peiken

80

Ayotte Drums

Soundgarden's Matt Cameron and the Foo Fighters' Will Goldsmith have been appearing all over MTV behind a strange new drumkit with wooden hoops. It's no surprise people have been asking lots of questions about the drums' origin. Answer: Vancouver, where custom Ayotte kits have been pumped out—one at a time—for longer than you might think.

by Rick Van Horn

98

photo by John Eder

education

- 112 ROCK 'N' JAZZ CLINIC**
A Different Slant For The Hi-Hat, Part 1
by Rod Morgenstein
- 114 ROCK PERSPECTIVES**
Stewart Copeland:
Style & Analysis, Part 2
by John Xepoleas
- 116 DRUM SOLOIST**
Bill Stewart: "Sister Sadie"
Transcribed by Phil Smith
- 124 ELECTRONIC INSIGHTS**
Drum Triggering
Part 4: Sound Systems
by Mark Parsons
- 136 IN THE STUDIO**
Making The Transition
From Street To Studio
by Jeffrey Hupp
- 148 SLIGHTLY OFFBEAT**
My First Gig
Compiled by Cheech Iero

profiles

- 118 PORTRAITS**
Sticks McDonald
by Chet Falzerano
- 122 ON THE MOVE**
- 140 UP & COMING**
Scott Amendola
by Eric Deggans

74

MD GIVEAWAY

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equipment

- 24 NEW AND NOTABLE**
New From Nashville NAMM
- 32 PRODUCT CLOSE-UP**
Fibes Crystalite Drumkit
by Rick Van Horn
- 35 Main Line Drumsticks**
by Chap Ostrander
- 38 ELECTRONIC REVIEW**
Concept One Percussion
Undercover Drum Pads
by Rich Watson



news

- 12 UPDATE**
Ricky Lawson, Kalani, Victor DeLorenzo,
and Mike Mainieri plus News
- 162 INDUSTRY HAPPENINGS**

departments

- 4 EDITOR'S OVERVIEW**
- 6 READERS' PLATFORM**
- 16 ASK A PRO**
Tommy Aldridge and Lonnie Wilson
- 20 IT'S QUESTIONABLE**
- 132 CRITIQUE**
Michael Carvin, Carl Allen, and Steve Berrios CDs,
Billy Cobham book, Making Of Burning For Buddy video, and more
- 152 MD's 1996 Index Update**
- 164 DRUM MARKET**
Including Vintage Showcase
- 168 DRUMKIT OF THE MONTH**

Drums In The Studio



Starting with the April '95 issue of **MD** and ending in April '96, we ran a thirteen-part series in our **In The Studio** department called "The Drummer's Studio Survival

Guide." This excellent series was written by Mark Parsons, and included some of the most popular and informative articles ever run in **MD**. I'm happy to report that all the information from that series is now available in book form, aptly titled **The Drummer's Studio Survival Guide**.

Mr. Parsons, who has worked as a drummer and owner of his own recording studio, has written the **definitive** book on the subject of recording drums. Whether

you want to gain the knowledge necessary to speak more intelligently with an engineer in a large commercial studio—or work in a home recording environment where your sound is in your own hands—this book will aid you in obtaining the **best** possible results. Everything from equipment preparation, mic's, equalization, and mixing to compression, limiters, gates, digital effects, and more is covered in this comprehensive text. As a bonus, the material from the original series has been extensively upgraded with additional text, photos, and graphics—all in one handy reference source.

Along with the vast amount of technical information, **The Survival Guide** features "Ask The Pros" sections, which include comments from Kenny Aronoff, Gregg Bissonette, Jim Keltner, Rod Morgenstein, Simon Phillips, and John "J.R." Robinson. These gentlemen, each

with a wealth of studio experience, discuss matters ranging from prepping drums for recording, preferences in rooms, and mic' selection to working with a click and communicating properly in the studio. There's also input from leading drum experts Ross Garfield and Bob Gatzen, and from recording engineers Ed Thacker and Mike Fraser, who between them have recorded the music of 10,000 Maniacs, Bruce Hornsby, Aerosmith, and AC/DC, among others.

If you're about to head into the recording studio for the very first time, have a little experience but could use more insight, or simply have **aspirations** of setting foot in a recording studio, the information in **The Drummer's Studio Survival Guide** is an absolute must-read. Look for it advertised on page 141 in this issue.

RS

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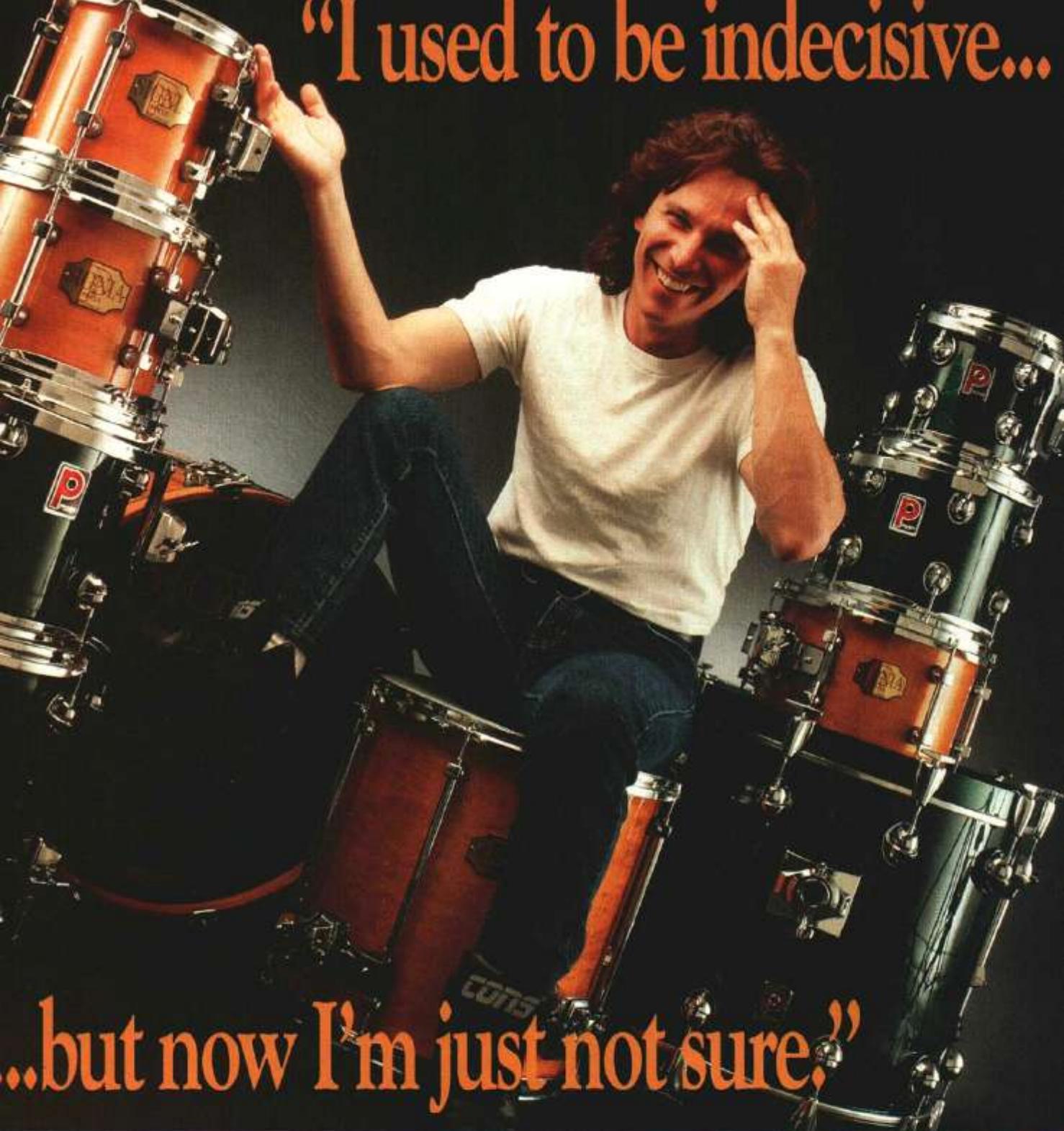
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Be sure to check out Rod on the new Dixie Dregs release "Full Circle."

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STEPHEN PERKINS



Thanks so much for the article on Stephen Perkins [September '96 *MD*]. I've been a huge fan of his ever since I heard *Nothing's Shocking*. I knew he was a great drummer, but your article showed me that a drummer with a lot of success can also have a conscience about the earth. It's also cool that Stephen wants to share his love for the drums with needy children. He's a true inspiration.

Steve Moore
Novato, CA

I greatly enjoyed your story on Stephen Perkins, who is clearly one of today's most cutting-edge percussion performers. And the way you broke out of your somewhat stodgy cover format to feature a really hip photo of Stephen was very cool! Keep this hipness coming; it's a refreshing change.

Billy Watley
Kansas City, MO

Okay, okay, you want to be "modern" at *Modern Drummer*. I can accept the *coverage* of Stephen Perkins on that basis. But I can't accept the *cover*. I'm not into "zen and the art of drumming." I'm into professional, high-caliber musical performance, and an image that goes along with it. Keep your 'educational, professional look, please. Not everybody lives in San Francisco.

Tyrone Williams
Chicago, IL

Way cool cover on the September issue!

Paul Samly
San Diego, CA

Re: Your September cover. Are you *Modern Drummer* or *Krishna Consciousness*?

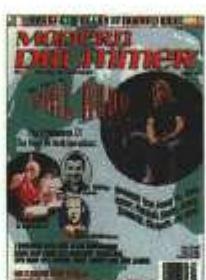
Arthur Brandt
Orlando, FL

BUTCH VIG

A sincere thanks on the long-overdue interview with Butch Vig! I truly admire Butch's playing style; his drumkit ability should never be discounted. It's obvious that he subscribes to the "less is more" theory. Heard live, Butch and Garbage are diabolically powerful and accurate. With Vig's masterful production ingenuity and drumming prowess, Garbage is undeniably the future. Thanks for putting Butch in the spotlight, along with focusing much of the rest of the September issue on some extremely creative alternative rock drummers.

Madison Lucas
Englewood, CO

PHIL RUDD



I can't tell you how much I enjoyed your article on Phil Rudd [August '96 *MD*], an extremely underrated and unsung drummer. I enjoy a wide variety of music, and some of my friends are surprised when I say that Phil is one of my favorite drummers and that AC/DC is one of my favorite bands. What they don't understand is that it's hard to play that restrained, simple, and basic while maintaining power and groove. Some drummers overplay, but Phil always plays for the music; he doesn't step on his bandmembers' lines. I've always felt that Phil was the Charlie Watts of hard rock. Both drummers share an understated approach to the drums, and both seem to have down-to-earth attitudes. To Phil I say, "Welcome back; AC/DC wasn't the same without you." To *MD* I say, "Keep up the good work; you publish a great magazine."

Steve Gallivan
Buffalo, NY

STEVE JANSEN

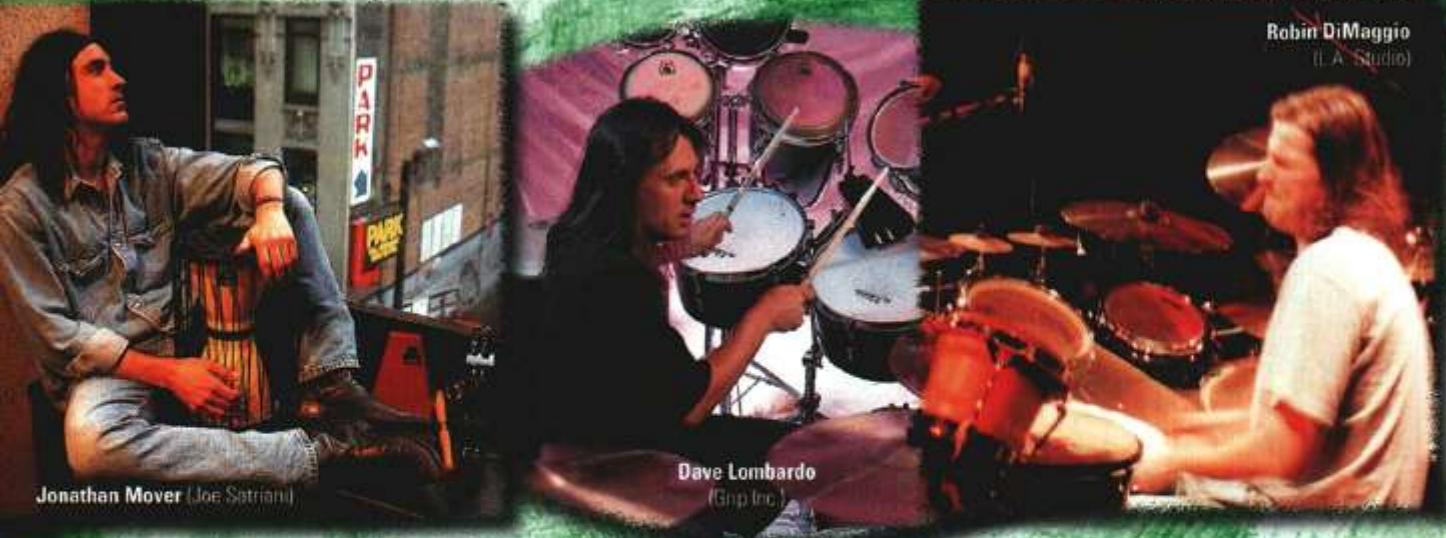
Thanks for the article on Steve Jansen in your August issue. He has been an inspiration to me for a decade. Finding coverage on him has been harder than finding a needle in a haystack. I found the article to be most rewarding. Steve has a unique way of building rhythms out of nothing. His use of negative space certainly places him on the forefront of creative drummers today. Too often drummers concern themselves with "chops." Remember that music is an art, not a science. Steve might not go down in history as being the wealthiest or most famous drummer, but he has left more on our rhythmic culture than platinum albums ever could: his signature. There is only one Steve Jansen. Thank you for showcasing his talents.

Jason Farrell
Tempe, AZ

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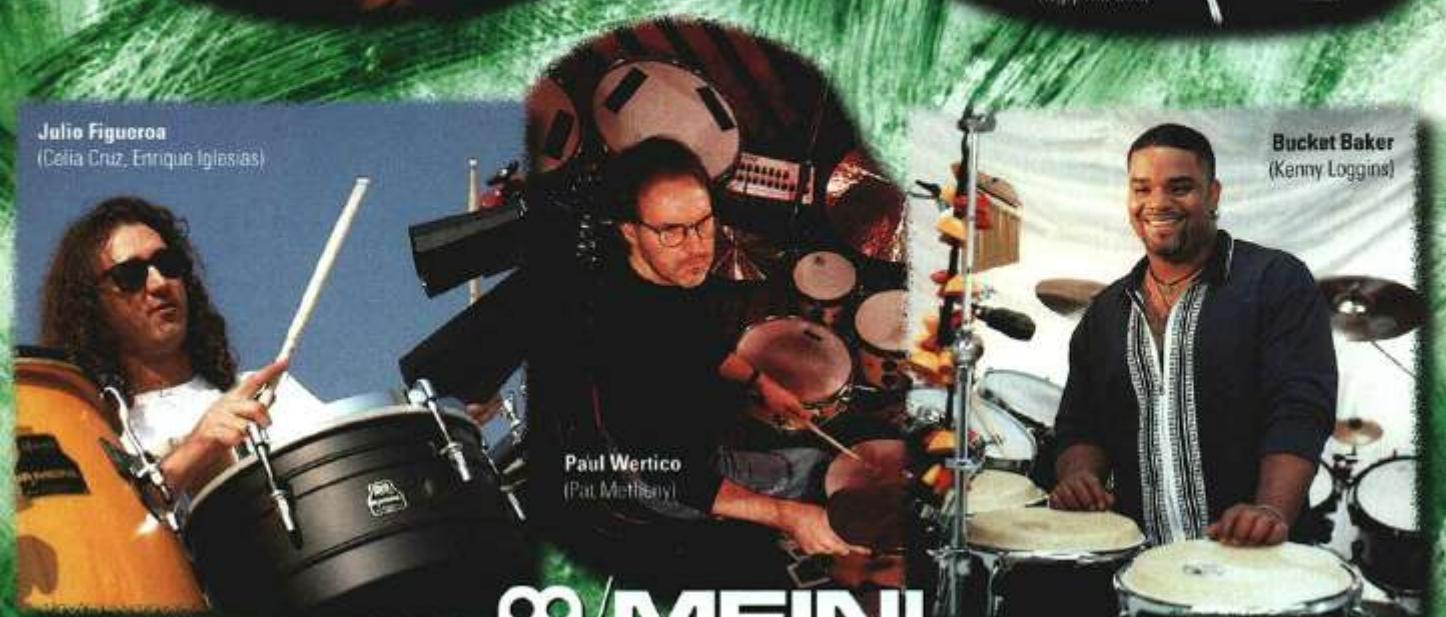
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Lexel Hain
President, Future Music School
Aschaffenburg, Germany

TEACHER HONORED

My husband, George M. "Buddy" Pennington, passed away earlier this year

at the age of sixty-three. Buddy was an American from the South, but we've been living in Canada for the past twenty-three years. Buddy really saw a need for percussion education here—the lack of knowledge and awareness that existed twenty years ago was amazing. In the ensuing years, however, I think Buddy truly made a difference. And your magazine was a big help. If a student couldn't afford to subscribe to *Modern Drummer*, Buddy gave that student his own copy to read.

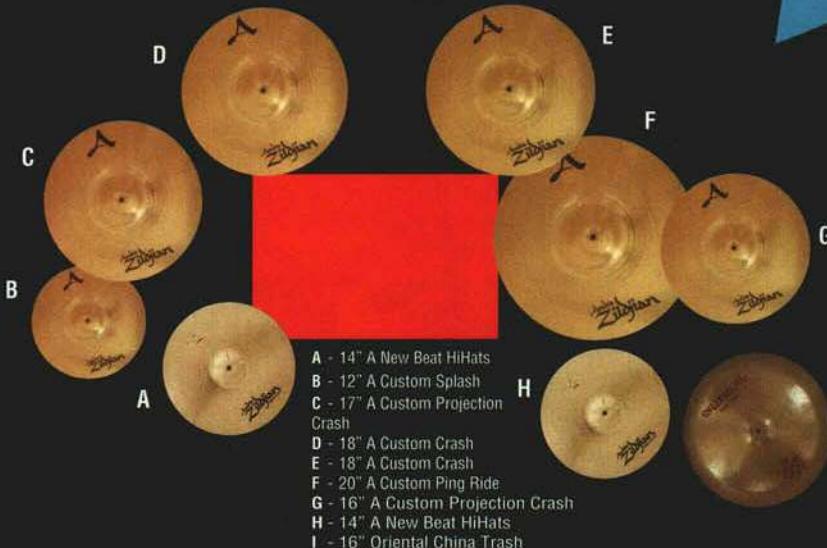
In June of this year Buddy was honored at the Fredericton High School music awards. This was the first year that they recognized percussion, and one of Buddy's students won the top prize—which was given in Buddy's name. I'm very proud of that.

Thank you for all the great information that you provided to Buddy and, through him, to all of his students.

Betty Pennington
Fredericton, New Brunswick, Canada



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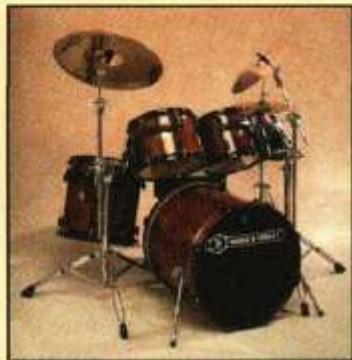
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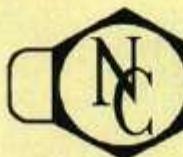
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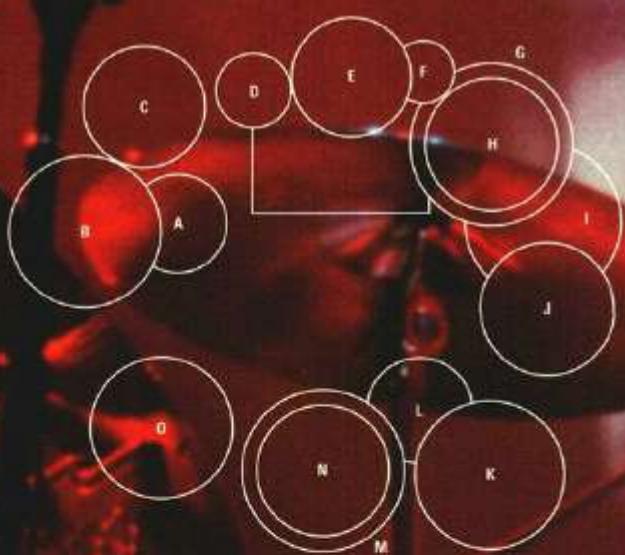


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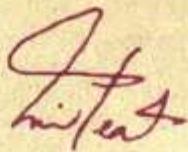
TALKING CYMBALS

ART IS THE TELLING OF STORIES, and drumming is one of the earliest forms of that art. Just as spoken languages have adapted and changed over time, so too has the language of the drums. For the contemporary drummer, the drums themselves are the nouns and verbs, the voices of character and action, while cymbals are the punctuation marks, the modifiers, the shades of narrative and meaning, of mood and texture.

For this particular drummer (okay, this very particular drummer), the Avedis Zildjian "A" cymbals have been my "punctuation marks" of choice since the time I could first afford a choice. My 22" ride, for example, has been with me since I joined Rush, and has appeared on every record and every concert I've done for over twenty years. I couldn't imagine playing without its strong clear bell and articulate bow. For many drummers, the ride cymbal is an artful part of the story - it represents the running dialog, the linked phrases, and the accented syllables of rhythmic speech.

The 16" crash is just the sort of quick punctuation I like - effective without being intrusive - and it represents the comma, the semi-colon, the dash. The 18" crash makes an exclamation mark, or the definitive full-stop at the end of a sentence, while the 20" crash is a warm swell, like the cresting of a wave. The 8" and 10" splashes offer their subtle comments and accents, and the China Boy ranges from a soft whoosh to an attention-getting smash. The 13" hi-hats seem almost able to speak, and they sure can dance.

Like all of my Zildjians, they not only talk.
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RICKY LAWSON

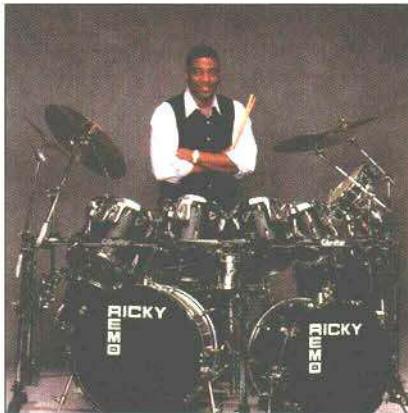
DRUMMER FOR WHITNEY, MICHAEL, PHIL, AND...THE DAN?

That's right, "drummer to the stars" Ricky Lawson has been spending the last few months adding his sweet groove to the music of Steely Dan live, following Peter Erskine and, more recently, Dennis Chambers into the gig. But, according to Ricky, *he* actually got the call first. "When Donald [Fagen] and Walter [Becker] decided to get Steely Dan back together to tour back in '93, they called me," Ricky says. "I really wanted to do it, but around that same time Phil Collins called."

At that point Steely Dan was only planning on going out for three months, while Collins was offering Ricky eighteen months of work. The choice was obvious. "I felt incredibly honored to be asked by the guys," Ricky humbly offers, "but I just had to go with Phil.

Not only was he offering more work, I was really excited to work with a world-class drummer—Phil can *play*—as well as a world-class musician. And that gig turned out to be the most enjoyable of my career." That's saying a lot for a drummer who has worked extensively with such greats as Lionel Richie, Al Jarreau, Stevie Wonder, Whitney Houston, and Michael Jackson.

Why was it that Ricky was the first one called for the Dan? "A few years back," the drummer says, "I had done an album that Walter produced. He enjoyed what I did. It was as simple as that."



But what does Lawson feel he brings to the gig? "I came up listening to R&B and soul music—those are my roots—and that, to me, is a big part of early Steely Dan. I also have the experience of working with some of the top performers of the '80s, dealing with trying to reproduce that drum machine vibe—the kind of thing I did with Michael. Steely Dan's later music, along with Donald's and Walter's solo stuff, has that ingredient. So I cover both camps." And what's the biggest challenge of the gig? "This is a reading gig. It's a large band playing intricate arrangements, and I was surprised at how involved these tunes are. It's not simple pop—there are changing meters and tempos all over the place. It's been a challenge, but a whole lot of fun, too."

If Ricky can get off the road long enough (Steely Dan should be back from their world tour by November), he has a solo project with a record deal waiting. Ricky is in fact a Grammy-winning composer (from 1986, with his former band the Yellowjackets), and it's something he feels he has an affinity for. "I know the types of songs I like to write, and I'm hoping to bring together a lot of the different artists I've worked with to perform those songs on this record. *That* would be nice."

William F. Miller

Kalani From The Castle To The Cave

Kalani, percussionist/composer extraordinaire, describes his second solo record as "world jazz." "The record is called *Insights*," he explains, "and it's a showcase for my writing, which has a lot of different influences—Latin, Brazilian, African, classical, rock, and jazz. The music has a lot of different meters, and a lot of my tunes are in several different keys. It's very arranged music, but very melodic and very percussive." Kalani plays djembe, bata, congas, timbales, talking drum, udu, marimba, vibes, bells, songbells, glass xylophone, and much more on the record.

"I think my writing matured a lot in the year since my first release," the percussionist admits. "The first CD was like anybody's first—a compilation of everything they've been writing ever since they began writing. With the second CD, I was starting from zero again, so I wrote everything in about a month and a half. So to me it's a lot more cohesive in that it represents a shorter time span in my musical life. At the same time, it's more varied because I had a lot more tracks to

work with and I could produce things the way I heard them. Instead of a sixteen-track recording, which was what the first one was, we went anywhere from twenty-four to forty-eight tracks on this one. If I wanted to double marimba and glass xylophone and kalimba all together, I could do that, which created other kinds of textures. I also had the backing of Interworld Music on this CD, whereas the first one I paid for myself from all my saved up Yanni pennies."

Kalani's last project with Yanni was the mega-successful *Live At The Acropolis*. "The way I've summed it up in my mind is that there have been two things in my career that have been good moves. The second-best move was getting the Yanni gig, but the best move was leaving the Yanni gig. After four years, I did everything I could do, and I finally felt it was time to concentrate on my career. A lot of people can't believe I'd quit a major gig, but really, it's only major for *that* artist. There's a saying that it's better to be the king of a cave than a slave in a castle. I feel like that. I'm defi-

FRESH
Matt Walker, drummer for Filter, is completing the Smashing Pumpkins tour for the recently fired Jimmy Chamberlin. (Watch for a future MD interview with Matt.)

nately in the caveman stage of my career."

Kalani's other recent projects are his instructional video, *African Beats* (on Interworld / Warner video) and a book he's currently working on, which will be a comprehensive guide to popular ethnic percussion. He's also been doing clinics for Toca, Gibraltar, and Legend, with an appearance scheduled for this November's PASIC in Nashville.

Robyn Flans

NEWS

Andy Newmark is on new records by Thirst and an EMI British import by Paul Carrack, and he's been working live with Nils Lofgren.

Jimmy DeGrasso is on tour with Alice Cooper, and can be heard on Cooper's new live album.

Stewart Copeland recently wrote and recorded the film score for *The Leopard Son*, the first full-length motion picture from Discovery Channel Pictures.

Adam Nussbaum recently recorded a new live John Abercrombie Trio album (due out in January on ECM). He's also been very busy touring with different artists including James Moody, Jerry Bergonzi, and Steve Swallow.

Chuck Silverman was recently in Finland for several weeks of clinics and teaching. Chuck then went to Cuba to study and work with master Cuban drummer Changuito on a book project. And Chuck has another new book that was just released by Manhattan Music called *The Funkmasters*.

Jonathan Mover recently finished a ten-month tour with Joe Satriani. He is currently working with his own band, Einstein, finishing up the group's first album with a tour to follow.

Gary Husband has been keeping very busy recently, touring with **Billy Cobham** (on keyboards and double drums) and **Andy Summers**. Gary has also been recording with **Gary Moore**, **Gongzilla**, and **Allan Holdsworth**, and has plans for an instructional video and a solo album.

Gary Chaffee recently returned from a clinic and concert tour of the U.K. and Norway. Also, an educational video based on his *Patterns* book series is due out shortly, featuring not only Gary but two of his former students, Jonathan Mover and Steve Smith.

VICTOR DELORENZO NOT VIOLENT, VIBEY

On the first track of Victor DeLorenzo's second solo album, the former Violent Femmes drummer waves his hand at his old bandmates. "It's kind of my hello and good-bye to the raucous, raw, very in-your-face Femme style," DeLorenzo says from the New York offices of Almo Sounds, which released his album *Pancake Day* in July.

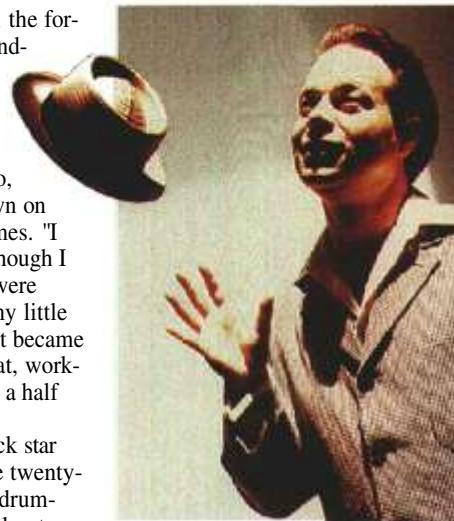
At the same time it's a hello to the new Victor DeLorenzo, who has finally put a wide variety of songwriting styles down on tape after some frustrating years behind the kit for the Femmes. "I guess [this musical variety] has always been simmering, although I couldn't get it out with the band. I did have two songs that were actually recorded and released as Femme tracks. That was my little crust of bread to chew on, but I guess that after a while I just became more hungry to step out on my own." In 1993 he did just that, working on the songs that would become *Pancake Day* three and a half years later.

DeLorenzo insists that the lag time was not a "piggish rock star thing." It was more of a combination of his schedule and the twenty-one guest musicians who appeared on the album, including drummers Hal Blaine, Kim Zick, and Kirk McFarlin, and Herb Alpert on trumpet. Of course, there was also a touch of apprehension on his part. "I guess it's death in many circles for a drummer to release an album, because it's either a very extreme jazz explosion...or an attempt at trying to be a guitarist or a keyboardist...or the lyrics might sound a little dodgy. I guess I thought I was going to be put under the microscope with all that criteria hanging off the fringe."

In between sessions for *Pancake Day* and a variety of acting gigs, DeLorenzo found time to tour with drum hero Moe Tucker and her former Velvet Underground sideman, the late Sterling Morrison, on his last tour. DeLorenzo also went out with John Lombardo and Mary Ramsey, who are now members of 10,000 Maniacs, and produced the soundtrack for the movie *The Paint Job* with John Wesley Harding.

Through it all there's just one thing that Victor says has truly taken his breath away: "My brushes are on permanent display in the Rock And Roll Hall Of Fame, which I'm just aghast over," he says with a laugh. "I'm right next to Ringo, Keith Moon, and Hal Blaine!"

David John Farinella



Mike Mainieri's American Plan

Vibest Mike Mainieri has just recorded the second in a series of unique solo projects simply called *An American Diary*. The first album, digitally re-mastered in 20-bit sound, featured Joe Lovano, Eddie Gomez, and Peter Erskine. For the second in the series, George Garzone, who is Lovano's mentor, and Erskine's frequent bass collaborator, Marc Johnson, round out the quartet. While the first album focused on high-brow, third-stream musical musings of twentieth-century composers, the new project tackles ten original compositions that were inspired by the various legends, myths, tales, rituals, riddles, and spirits of American folkloric tradition.

Mainieri actually started his career in the 1960s with one of Buddy Rich's small combos. On one state department tour of Turkey he even sat in on drumset for an ailing Rich. After playing with Buddy for five years he joined proto-fusion group Jeremy & the Satyrs. From the Satyrs came Mike's first solo

project, the twenty-piece "collective tribal hippie big band" White Elephant, whose double CD was recently released by Mainieri's label, NYC Records. Following this group, which featured Steve Gadd, the Brecker Brothers, Warren Bernhardt, and Tony Levin, came a positive outflow of classic fusion-funk groups including Dreams, Stuff L'Image, and eventually the group Mainieri is best known for, Steps Ahead.

For the second *American Diary* project, Mike says, "I used the acoustic quartet as the 'teller of tales.' Augmenting the sonic landscape was a brass quintet, a percussion ensemble, and other 'surprises,' which served as a ghostly backdrop for each piece. The common denominator from the first album to the second was in the improvisational ability of the musicians to play 'inside and out.' I enjoyed the challenge."

Adam Ward Seligman



JOHNNIE PAUL

GREAT SOUTHERN

TRENDKILL

For more information on Masters Series drums or Power Snubber pedais see any authorized Pearl dealer or write to Pearl Corporation, Masters Pedal Info, 540 Metroplex Drive, Nashville, TN 37211. Please enclose \$3 Catalog shipping and handling. You can also find us on the World Wide Web and download any of our catalogs at <http://www.pearldrums.com>.

Pearl

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Robinson, or Dennis Chambers, you can hear the difference in the tone, attack and presence of every drum in their kit.

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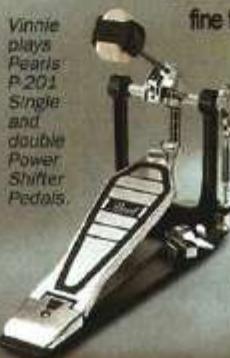


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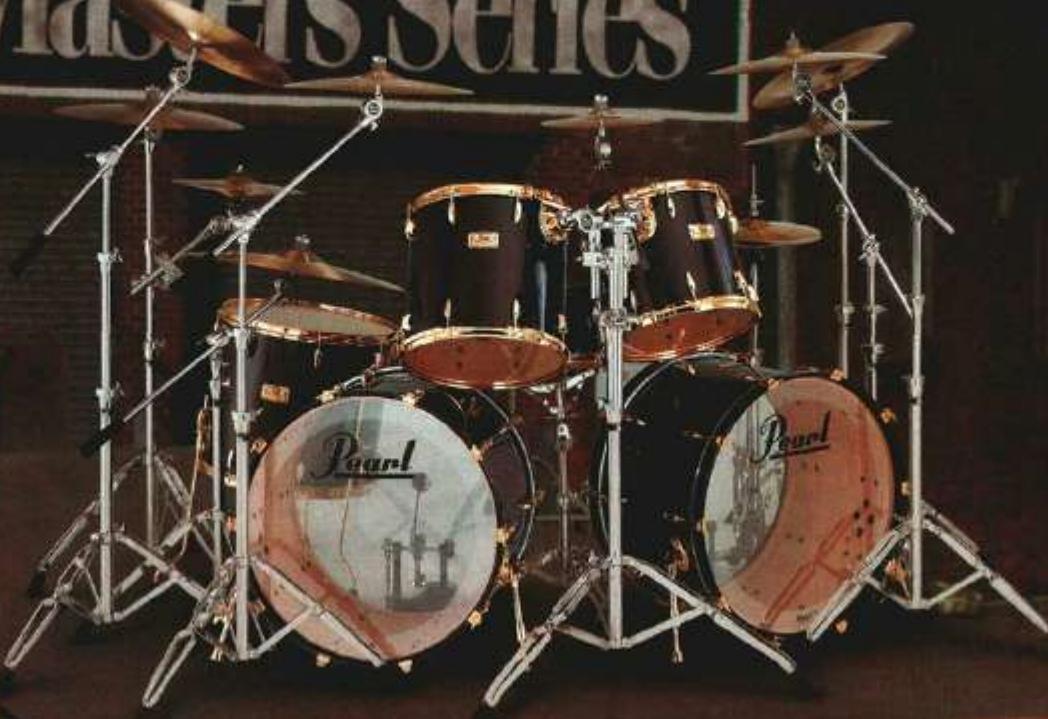
fine tune the action and feel to suit your personal playing style. Faster, Smoother and More Powerful were the motivating factors behind its design, and after hearing players like Vinnie give them a workout, it's safe to say they're in a class by themselves.

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Vinnie plays Pearl's P-201 Single and double Power Shifter Pedals.

The Masters Series



Tommy Aldridge

Q I'm a really big fan of your playing. I've watched your videos a couple million times, and I'm always impressed by your technique and your sound. Could you please provide a top-view diagram of your cymbal setup, indicating types? Also, your drums always have an incredibly deep tone to them, yet they blend well when you do fills over the top of a single-stroke pattern on the double bass drums. What type of heads do you use? Are they single- or double-ply? Tuned loose or tight? And what about the bottom heads? I want that deep sound, too, and I'd appreciate your help. Finally, how about a new album and tour?

Michael Hagen
Lancaster, PA

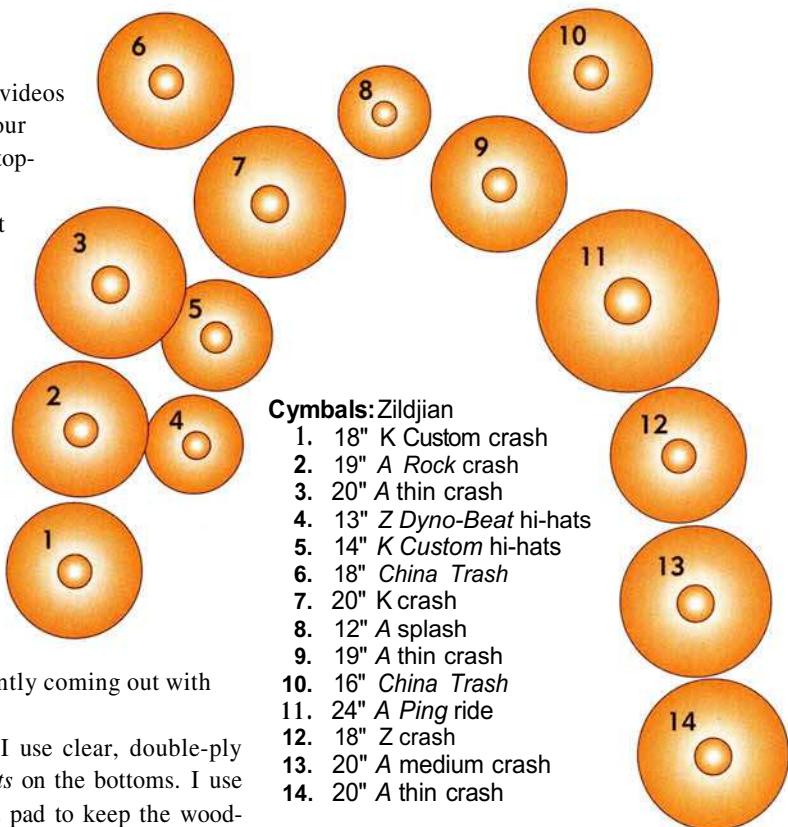
A Thanks very much for your kind words. It's nice to hear from the people who listen to what we do. I've included a cymbal diagram. It's my current setup, so I don't know if it matches either of my video setups. I'm constantly changing my cymbals, because Zildjian is constantly coming out with new sounds.

As far as heads go, I use Remo. For live performances I use clear, double-ply *Pinstripes* on the tom batters, and clear, single-ply *Diplomats* on the bottoms. I use clear *Powerstroke 3s* on the bass drums, with a *Falam Slam* pad to keep the wooden beaters from eating up the heads too quickly. The snare drum gets a clear *Powerstroke 3* batter and a *Diplomat* snare-side head. For the studio the only difference is that I use coated, single-ply *Ambassadors* on the toms. They offer a little more attack, and the single-ply weight lets the toms "sing" a little longer.

I tend to tune my drums on the low side. It's that "beat of the jungle" mentality I can't seem to outgrow. I tune the first tom to no particular note—just until I like the way it sounds. Then I determine what that note is and I tune the remaining toms to descending fourths. I tune the bottom head to the same note as the top head—and then I mess around with it until I get exactly what I'm looking for. God only knows what that is! Heads, drums, and sizes play a large part in the sound you make. Drum tuning is a bit of a "black art," so experiment and find the sound that gets you off. I hope this helps.

As for albums and touring, I've actually been quite busy. Most recently I recorded an instrumental album in France with Patrick Rondat, an up-and-coming guitarist who is composing and performing some amazing music. The album, called *Amphibia*, was just released in Europe. I'm sure it's available as an import; hopefully it will be released in the U.S. soon.

Thanks again, and keep slammin'!



Lonnie Wilson

Q I'd like to know what type of ride cymbal you've used for the past three or four years. I've heard it on albums by John Michael Montgomery, Martina McBride, and Bryan White; you tend to play it in the intros a lot. I'd also like to know what type of drumkit you've played in that same period.

Barry Hetherington
Hendersonville, TN

A The cymbal you heard on most of the records you listed is a Zildjian Z Custom ride. I'm glad you find it so distinctive. I'm currently playing a set of Yamaha drums as my main kit, but I also played DW, Tama, and Pearl drums on the records you asked about. Thanks very much for your interest.



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PRO CHINESE

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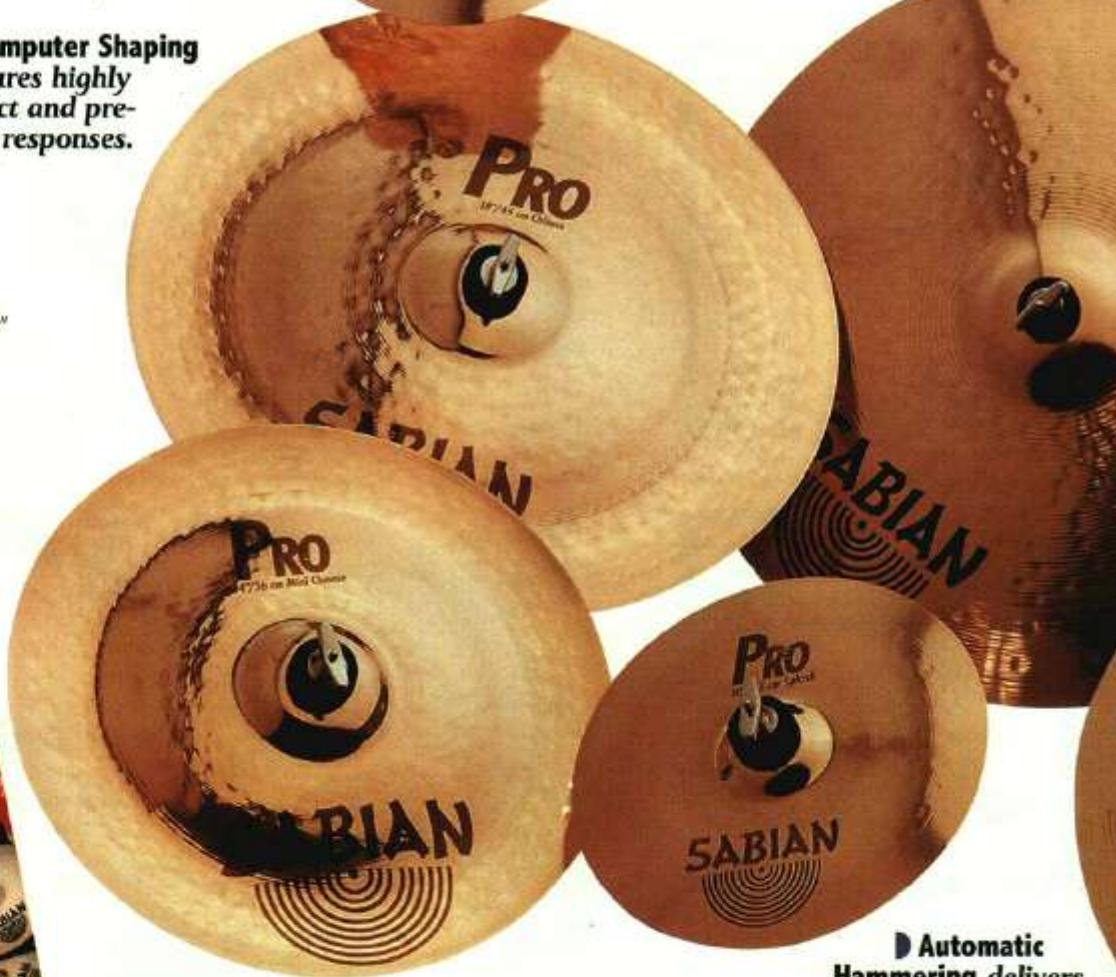
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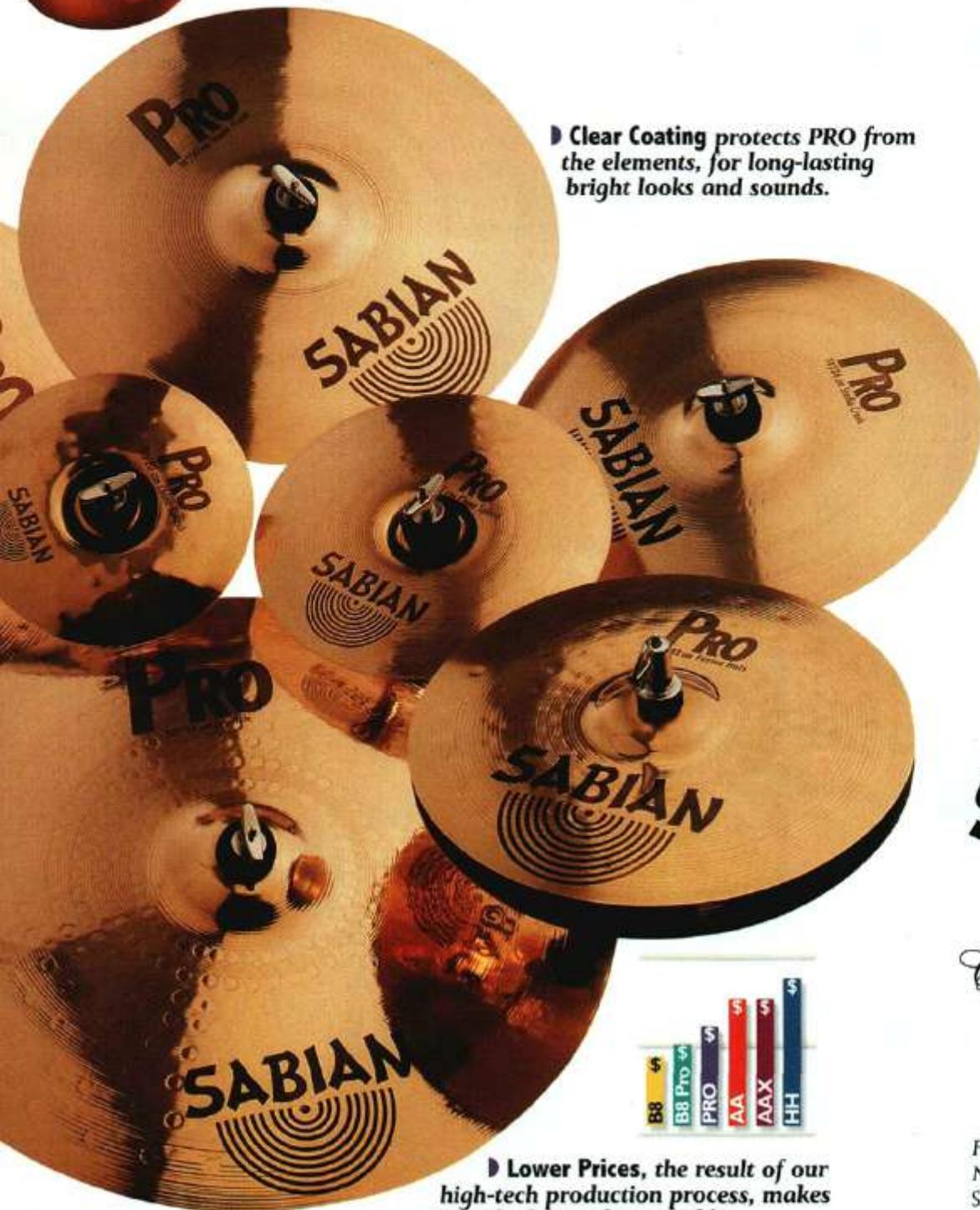
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Country Drumming Book

QIn his March '96 article on drum book publishing, Rich Watson mentioned a book by Brian Fullen called *Contemporary Styles For The Drummer And Bassist*. I recently began playing again and I'm interested in country music. This book sounds like it would be a great help to me. Who publishes it, and where is it available?

Tom Berger
via Internet

ABrian's book is published by Alfred Publishing, and should be available wherever instructional method books are sold. If your local dealer doesn't have the book, ask them to order it for you.

Pearl Session Drumkit

QI purchased a Pearl *Session* series drumkit late last year. What kind of wooden shells does this model have? What drumheads should I use to get a live, open

sound in a bright-sounding room? How about in a muddier-sounding room?

Joel Deveras
Manila, Philippines

AThe Pearl *Session* series features seven-ply shells that combine plies of mahogany and lamin (which is actually linden wood). These drums feature plastic covered finishes. The *Prestige Session* series uses an outer ply of birch, which allows the drums to be given lacquer finishes.

In his review of the *Prestige Session* series drums in the September '94 issue of *MD*, Rick Van Horn stated that their light-weight shells tend to produce a very wide-open, lively sound. Medium-weight, one-ply heads (such as Remo *Ambassadors*) will complement this liveliness, adding clarity and attack to the drum sound. Clear heads will produce a bit more sustain and tonality (possibly better for your "muddy" room), while coated heads will add a bit of

muffling while accenting the stick attack (which might serve you well in the "bright-sounding" room). If any of these heads prove *too* lively, try switching to twin-ply heads rather than muffling the one-ply heads. In that way you'll maintain the best qualities of the drums themselves while changing only the performance parameters of the drumheads.

Drum Touch-Ups

QI recently purchased a used set of Tama *Granstar* drums. The drums are in great shape except for a few chips in the finish on the bass drum. Can I purchase touch-up paint from Tama (or anyone else)? I would only need a small supply of the "heather metallic" finish.

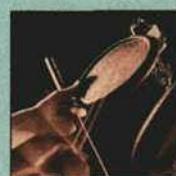
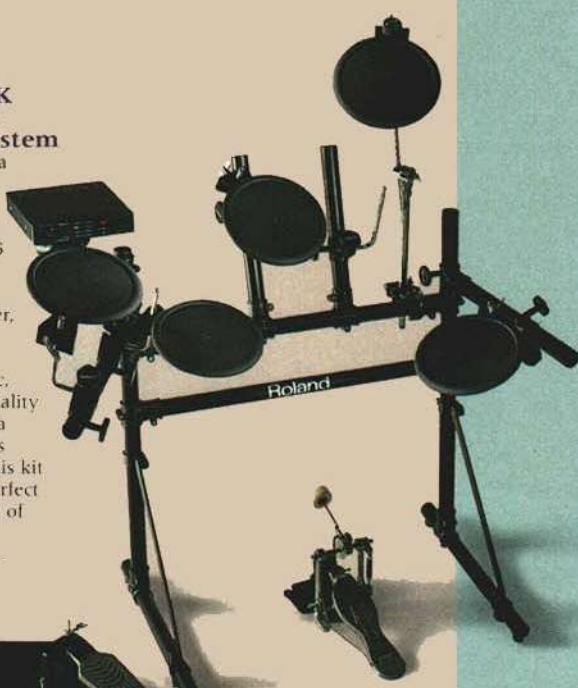
William C. Loepf
Cleveland, OH

ATama's Paul Specht replies: "Believe it or not, one of the best sources for touch-up paint for drums is any good auto supply

This TD-5K Compact Drum System comes with a TD-5 sound module, five PD-5 pads, a KD-5 kick trigger, an FD-7 hi-hat controller, stand and cables. With 210 dynamic, 16-bit CD-quality sounds and a digital effects processor, this kit offers the perfect combination of power and affordability.



The FD-7 hi-hat pedal gives you all the control of a real hi-hat: pedal, heel-splash, open to closed and everything in between.



Roland's PD-7 and PD-9 dual trigger pads feature rim shot and cymbal choke capability.

The TDE-7K Compact Drum System comes complete with a TD-7 sound module, eight TD-7 dual trigger pads, a KD-7 kick trigger, an FD-7 hi-hat controller, stand and cables. For the ultimate in flexibility, the TD-7 sound module has 512 16-bit CD-quality sounds, an onboard digital effects processor plus a built-in sequencer.



store. A good store will have zillions of different auto-finish touch-up colors. Since many drum finishes were inspired by car finishes in the first place, you can usually get a very close (if not exact) match. Additionally, the touch-up kits usually contain good directions for doing the job correctly.

"Another good source is any department or beauty-supply store that stocks a good selection of nail polishes. Because of the durability of nail polish, some drummers claim that it is the best touch-up coloring material. Both nail polish **and** auto touch-up paint contain the clear-coat you need for today's high-gloss drum finishes."

"If using auto paint or nail polish on your drums seems too over-the-top, please see your authorized Tama dealer about ordering some paint from us. While we don't keep the original Tama paints here, our instrument-repair division does have a very comprehensive selection of paint colors. For a nominal charge we will gladly mix these finishes to match the color of your set."

Recording With The Roland TDE-7K

One of the things I love using my **Roland TDE-7K** electronic drumkit for is recording quick demos with my band. I'd like to use the internal metronome feature while recording, but I don't want to have that sound recorded. Is there any way to output the metronome click just to the headphones, but not to the stereo output that is recorded?

Chris Muller
via Internet

A Roland's percussion products manager, Steve Fisher, provides the following information: "The metronome in the **TD-7** does not have a selectable output. It will come out of both the headphone output and the main outputs. However, there is a way around this. Make a sequence with whatever sound you like (let's say a cowbell). Assign that cowbell sequence to an individual output. (A recent issue of Roland's **Percussion Connection** newsletter gives you step-by-step instructions on how to do this. Call [800] 386-7575 for a free subscription.) Now, using a 1/4"-to-mini plug patch cord, connect the individual output to

the Aux input. The click (cowbell) sound will now only come out of the headphones, not the outputs."

Slingerland Snare Drum

I have a vintage Slingerland 5 1/2x14 snare drum covered in gold sparkle. The date "October 31, 1958" and the number "P-040" are stamped on the interior of the



drum. I'm not sure of the wood type; a chip in the interior reveals a lighter colored wood beneath the darker veneer. There is a small amount of "bubbling" in the plies of the shell, indicating that some separation has occurred.

Despite a few nicks and scratches, the

Or take your set to the limit by creating your own. This double bass set features an **SPD-II Total Percussion Pad** that functions as a master MIDI controller and a sound module. Also included are four full-sized PD-9 dual trigger pads for a larger striking area.



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drum and hardware are in good condition. However, one of the rim hooks is damaged, which prevents the drum from being tuned accurately. Because I would like to maintain the integrity of the drum while using it for brush work, I'm interested in replacing the rim hook. But I've been unsuccessful in locating such a piece in Denver or Colorado Springs. Can you help me locate such a piece? Can you tell me any more about the drum in general? And finally, what is the best course of action in caring for this instrument?

Bruce Trimble
Colorado Springs, CO

Our crack drum historian, Harry Angany, responds: "Bruce, your drum is a three-ply *Special Student* model (Slingerland model number 759). It cost under \$50 new in the 1950s. The P-040 marking stood for 'pearl-covered, gold sparkle' as the drum shell went from the wood shop to the finishers. The lighter wood in the center of the shell is probably a poplar middle ply. Ludwig did the same

thing; it just cost less than using all-mahogany plies. Your drum does have maple reinforcing hoops. As to the 'bubbling,' many of the '50s-era drums were not sealed, which allowed moisture to get in and attack the wood."

"To put your drum back into playing condition, contact the vintage suppliers listed in the *Vintage Showcase* section of *Modern Drummer's* classified ads (or visit the Internet under 'vintage drums') to find a flat or band-style hoop with six Slingerland-style clips. (They were pretty generic.) This will bring your drum back to its original style of construction. As an alternative, you could get six-hole Slingerland *Stick Saver* hoops for the top and bottom of your drum, and turn it into the model 762 *Deluxe Student Model*. The rims were the only difference between the two models."

"Your drum only needs a little care from time to time. Oil the lug nuts, use a non-abrasive cleaner on the plastic and the lugs—and play the drum with respect."



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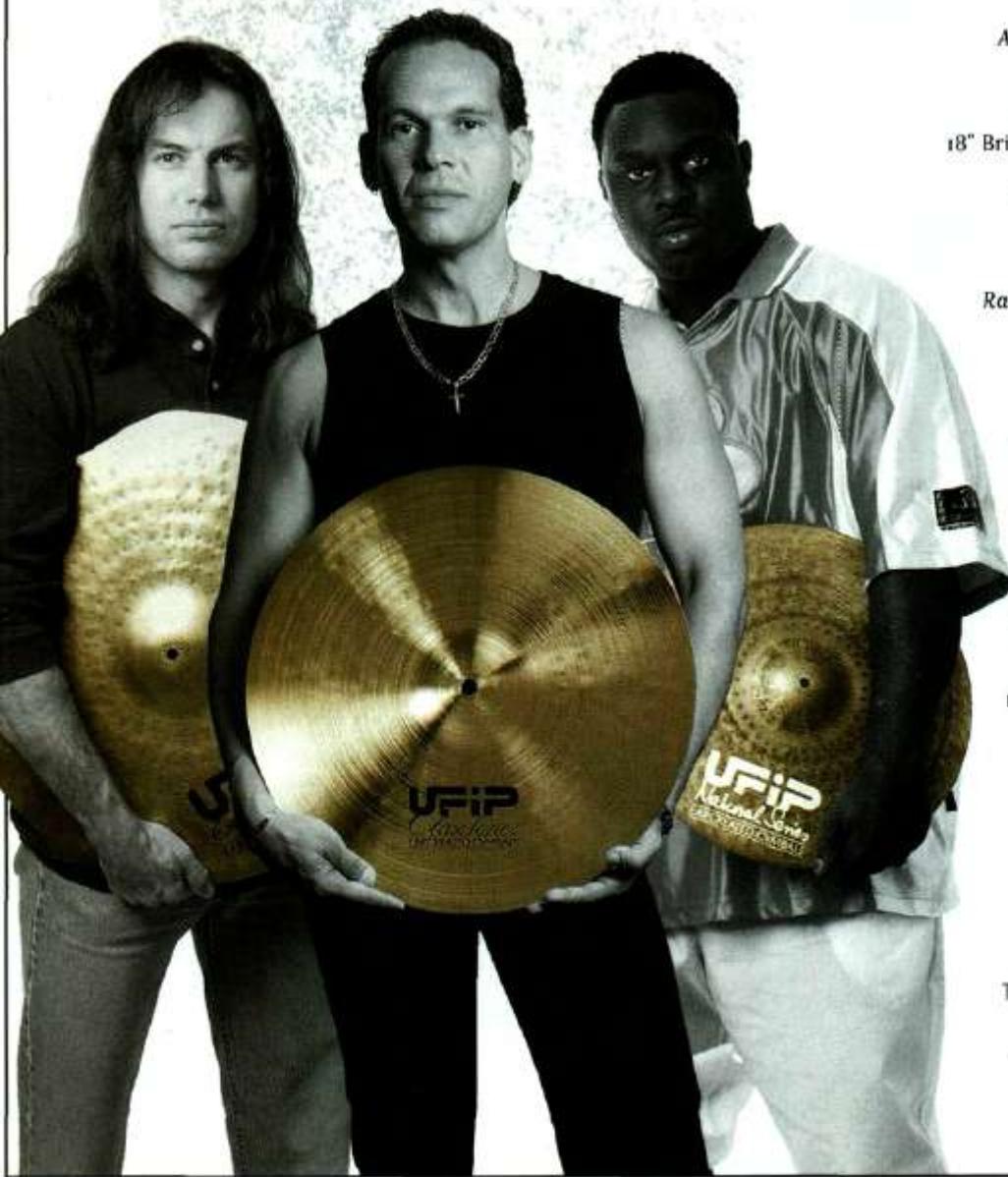
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tive sounding, custom-quality UFIP Class, Natural, Rough and Bionics cymbals. Because the bottom line is that every drummer should always play what they like. That's why these drummers all play UFIP. And it's exactly why you should, too.

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Jimmy DeGrasso

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New From Nashville NAMM

by Rick Mattingly

The National Association of Music Merchants' mid-year get-together was once again held in Nashville. Here's a look at what was new in percussion.

DRUMS

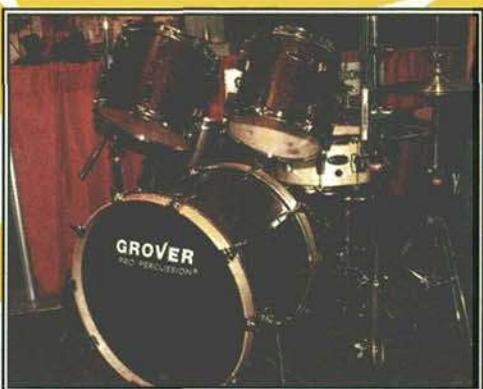


The Baltimore Drum Company made its NAMM debut in Nashville, offering American-made kits with rock maple

A color chart on display at the GMS booth highlighted that company's selection of finishes.



Kansas City Drumworks introduced kits made of 6-, 8-, and 10-ply maple fitted with brass tube lugs.



Grover Pro Percussion premiered its *Performance* drumset, which features 8- and 10-ply rock maple shells with an outer ply of Italian wood chosen for its grain pattern.



Monolith entered the marching market with a set of quads featuring ultra-light carbon-fiber shells and aluminum rims.



PureCussion displayed new kits with all-maple shells and *TourTuff* finishes.



Yamaha debuted six different Steve Gadd signature snare drums, with birch, maple, steel, and brass shells, three different sizes (5x13, 5x14, and 5 1/2x14), and 10-strand snare units. Also new is the *Club Jordan* kit, a set of "cocktail" drums designed by Steve Jordan.

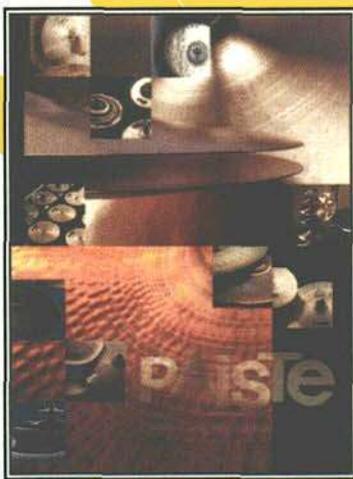


Slingerland artist Gregg Bissonette helped promote the company's *Spirit* entry-level kit. Slingerland also introduced the *Epic* bass drum pedal (with a traditional footboard and contemporary technology) and the *Magnumaxx* pedal (for heavy playing).



Sonor was showing a 4x14 *Force Custom* brass piccolo snare drum, along with a corresponding wood version and a new *Force* double bass drum pedal.

Cymbals



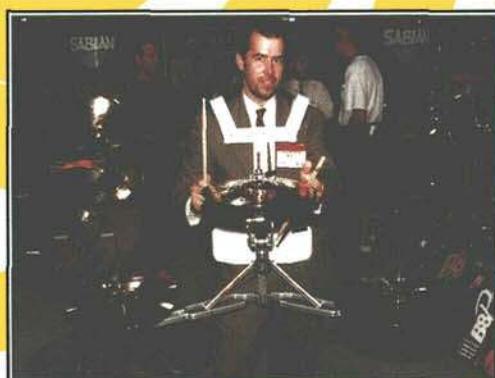
Having debuted its new *Traditional* series (and several individual models in other series) at the winter NAMM show, Paiste concentrated its summer efforts on the introduction of a new 26-page catalog outlining the company's entire product line.



Meinl stressed the variety of models available from its *Custom Cymbal Shop* series.



Green Day's Tre Cool tried out a pair of Zildjian orchestral hand cymbals. New at the Zildjian display were 17" and 19" *K Custom Dark China* cymbals, 20" and 22" *Z Custom Power Rides*, a 21" *Z Custom Mega Bell ride*, and several additions to the *Edge* line, including rides, crashes, splashes, hi-hats, and Chinas. Zildjian drumstick models designed by Ed Soph (*Acoustic Combo*) and Gary Chaffee (*Contemporary Jazz*) were also featured.

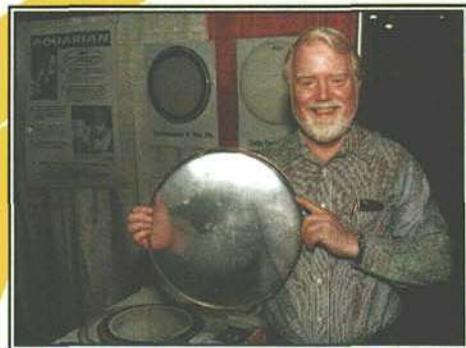


Sabian's Bill Zildjian demonstrated the new *Marching Cymbal Station*, which holds various cymbal and hi-hat combinations for marching percussion. Also shown was a 13" *Salsa Splash*, which has been added to the *El Sabor* line.

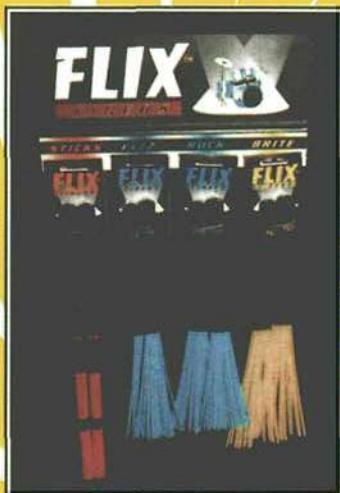
mmm^W



Signature sticks from Steve Houghton, Carl Allen, and Horacio "El Negro" Hernandez were featured by Regal Tip, along with a *Cymbal Mallet* that combines a nylon-tip stick and a felt mallet.



Owner Roy Burns displayed Aquarian's new *Response 2* two-ply drumhead, made without glue or air pockets in an effort to achieve better attack.



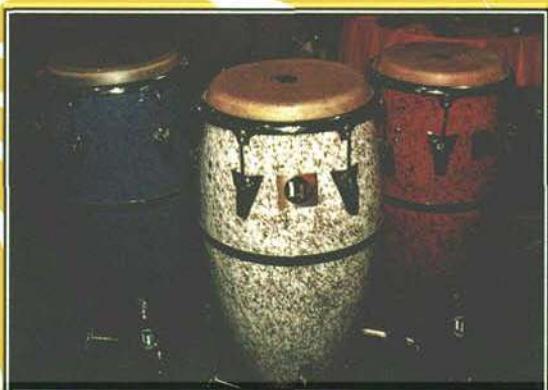
Flix fiber sticks and brushes (offered by Big Bang Distribution) come in four models: (L-R) *Flix Sticks*, *Jazz Brush*, *Rock Brush*, and *Brite Brush*.



Impact introduced world percusion bags made with an African "mud cloth" fabric print.



Trueline's Dan Frank and Richard Podolec were on hand to discuss the company's new *Myckale Thomas* signature sticks, which feature a rounded tip.



LP Music Group displayed LP congas in their new *Spider* finish. The company also introduced new quick-release bongo stands in the LP and Matador lines, a redesigned *Claw* that fits more rims, conga shell protectors that fit over conga lugs, rubber conga feet, and 6" and 8" *Mini Timbales*.



XL Specialty's *Omni-Rail* is designed to hold marching multi-toms. The company also introduced a new marching bass drum carrier.

New Visu-Lite sound effects from Electronic Percussion Systems include the *Visu-nine* tambourine stick, *Hat-jing* hi-hat tambourine, and *Visu-nets* castanets.



ELECTRONICS



Modifications have been made to Drum Tech's Flat Pad and Hat pedal to accommodate Yamaha and Roland brains.



The new *ddrum 4* kit features a newly designed controller, a redesigned pad system, and a more affordable price structure.



Acupads and Ecymbals from Hart Dynamics have been upgraded to interface better with a variety of electronic brains and sound modules.



Pintech made its NAMM debut with *NX6* multi-trigger pads. The company also offers drum and foot triggers.

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Ludwig 12" Piccolo Snares And Vintage Super Classic Drums

The Ludwig Drum Company has introduced two models of 6x12 piccolo snare drums. According to the company, the drums offer a "focused tonal center, exceptional sensitivity, and wide dynamic range," and are well-suited as add-ons for drumkits or as concert snare drums. The LS462XX model is fitted with Classic lugs and is available in all *Classic* natural, *Shadow*, *Marble*, and pearl wrapped finishes. The LS562T model is fitted with *Vintage* tube lugs and finished with Ludwig's exclusive *Satinwood* finish.



LS462XX



LS562T

Ludwig is now also offering *Vintage Super Classic* drums individually or in outfits. The company states that these drums are "built with today's technology, but with the detailed styling of vintage drums from the '60s." The drums feature five-ply maple shells covered in the buyer's choice of *Vintage* finishes, *Shadows*,

Marbles, *Classic-Coats*, or naturals. Low-mass *Mini-Classic* lugs are standard on all drums to provide for less shell contact. Drums are fitted with Ludwig *Ensemble* medium coated white heads, and the front bass drum head features the original script Ludwig logo. Outfits are available with PureCussion RIMS as standard, and feature Ludwig *Modular 800 Series* single-braced hardware. The tom holder uses Ludwig's L-arm and *Omni-Ball* for 360° positioning.

Drum sizes range from 18" to 24" bass drums, 14" to 18" floor toms, and 8" to 16" tom-toms in both conventional and power depths. Toms can be ordered with PureCussion RIMS or with Ludwig L-arm or *Modular* mounts. **Ludwig Industries, P.O. Box 310, Elkhart, IN 46515**, tel: (219) 522-1675, fax: (219) 295-5405.

Drum Doctors Extends "The Cure" Drum Tune-Up Offer

Following the success of "The Cure" drum tune-up program, Drum Doctors has extended the offer for a limited time. For a flat fee of \$95 per snare drum or \$395 per five-piece kit (plus shipping) Drum Doctors will true all bearing edges, apply new heads, and properly tune the drums. "The Cure" also includes inspection, diagnosis, and a consultation regarding any additional work that may be indicated to improve the drums' performance. Following all authorized procedures the drums are returned via UPS or Federal Express. **Drum Doctors, 11049 Weddington St., North Hollywood, CA 91601**, tel: (818) 506-8123, fax: (818) 506-6805.

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Roller-Cam Hoop Clamp

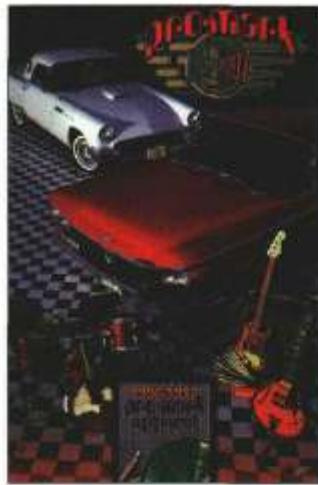
Hear and see Pearl's new Power Shifter Pedal on Eric's new "All Access to Drumming" Video.

You can order Eric's new video direct by sending a check or money order for \$24.95 + \$3 shipping to EDM Productions, 11684 Ventura Blvd., #100, Studio City, CA 91603. Or order by credit card at (818) 980-9890.

P-161P Power Shifter Pedal

Pearl

Pro-Mark Introduces Wearables Line



Pro-Mark has introduced a full line of apparel called *Pro-Wear*. The new line includes fifteen T-shirts in various "contemporary colors and eye-catching designs." All are made of 100% pre-shrunk cotton. Hats, denim jackets, and Polo and denim shirts are also available.

The release of the *Pro-Wear* line coincides with Pro-Mark's 40th anniversary. A commemorative 40th anniversary logo is incorporated on several of the shirts and hats. For a free copy of the *Pro-Wear* catalog, contact

Pro-Mark Corporation, 10707 Craighead Dr., Houston, TX 77025, (800) 233-5250, e-mail: promark@cis.compuserve.com, web: http://www.promark-stix.com.

Udu Gadam #1 Clay Drum

The latest design from Udu *Claytone* drums is based on the shape of the ghatam, which is an unglazed, fired earthenware pot used in



South Indian Carnatic classical music. Designed by master craftsman Frank Giorgini, the acoustic *Gadam #1* produces sounds ranging from a high-pitched "ping" to a deep "thom." According to Giorgini, "By utilizing a combination of finger, palm, fingernail, and knuckle strokes, innovative percussionists will discover that

the *Gadam #1* is an instrument that adds a unique color to the palette of percussion." **Udu Drum, Rt. 67, Box 126, Freehold, NY 12431, (800) UDU-DRUM, fax: (518) 634-2488, web: http://www.udu.com.**

Tama Titan Clarification

A *New & Notable* item in the September issue of *MD* indicated that "redesigned Tama *Titan* stands" now carry a five-year warranty. The stands in question are actually a totally new line of stands named *New Titan*, not merely a redesign. *New Titan* stands are an addition to Tama's ultra-heavy-duty *Titan* series (with tiltable bases) and lighter-weight *Stagemaster* series hardware. For further information contact **Hoshino (USA) Inc., 1726 Winchester Rd., Bensalem, PA 19020, tel: (215) 638-8670, fax: (215) 245-8583.**



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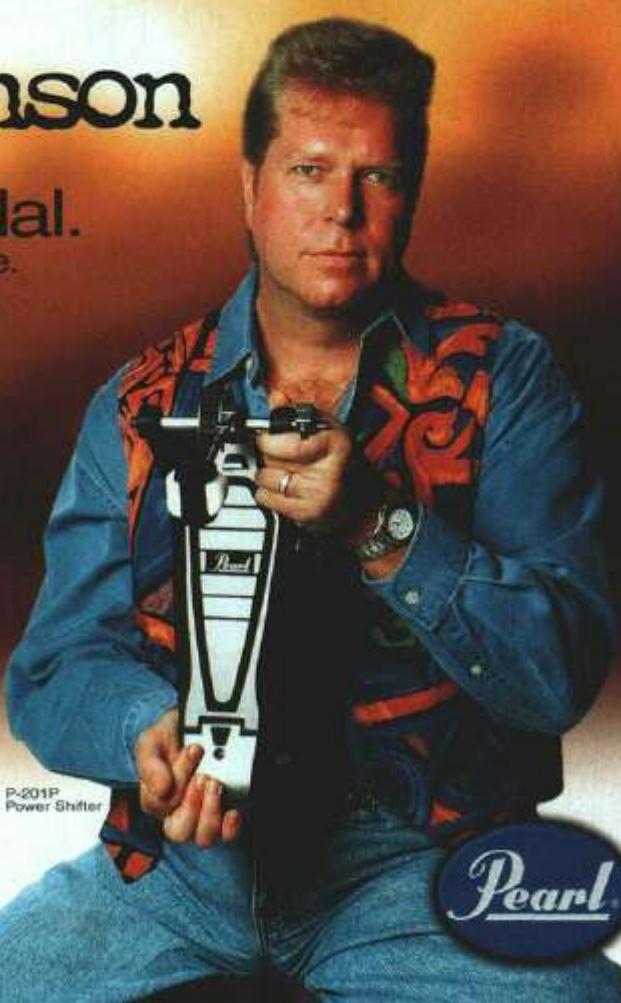
< Noise-Free Felt Insert
Inside Spring.

< Easy One Handed
Tension Adjustment.

< Roller-Cam Hoop
Clamp

< Solid Steel Base With
Gripping Rubber Bottom.

< Revolutionary Power Shifter Function Allows you
to move the Footboard to Adjust Action and Feel.



Pearl

There's No Place Like Home...

TAMA STARCLASSIC
the Air-Ride Snare System™
and MIKE PORTNOY

I've played on Tama drums for nearly all of my playing life. The first drum set I ever bought was a Tama set...an Imperialstar, as a matter of fact. And I played Tama's from that time on, all through my developing career, all the way up to and including Dream Theater's Images and Words album and tour. So Tama drums were always home base for me.



But like anything else—personally, artistically, whatever—you get the urge to experience what else is out there. So I decided it was time to check out other drums and see if there was anything I was missing. And for the last two years, that's what I did. I played on all kinds of sets. Some of them were OK and some were quite good...but none of them felt like "home."



Right about the time I came to that conclusion, Tama came out with the Starclassic line (talk about perfect timing). I put these drums to the test for awhile before I made up my mind that it was time to return to Tama. And the fact is, these really are the *ultimate drums*...they've got the attack that I love but without sounding too dead. Great tone and resonance, but without being too boomy. The perfect medium. Best of all, the Starclassics feel like home...and, like an old friend once said, "there's no place like home."



It's good to be back home...Back to the Basics.

Mike Portnoy on Tama's Air-Ride Snare System

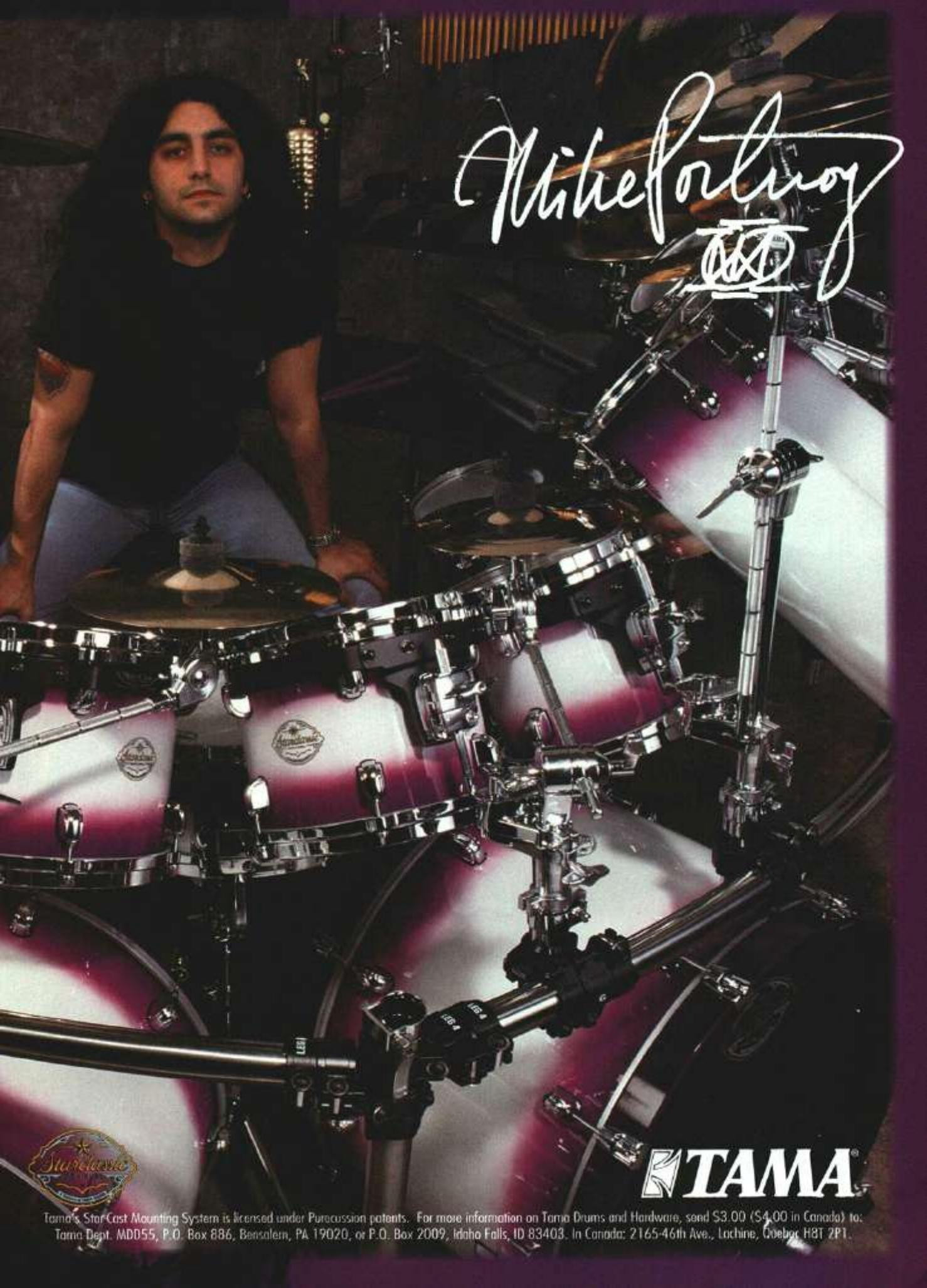
"Hitting a snare drum on a regular stand can feel like you're hitting a piece of metal...there's no give and take. But with the Air-Ride, you get the same natural bounce, feel and response you get from your toms. The snare drum feels like the rest of the set instead of a separate entity...the Air-Ride just makes perfect sense."



Mike Portnoy's set configuration

Mike Portnoy

DD

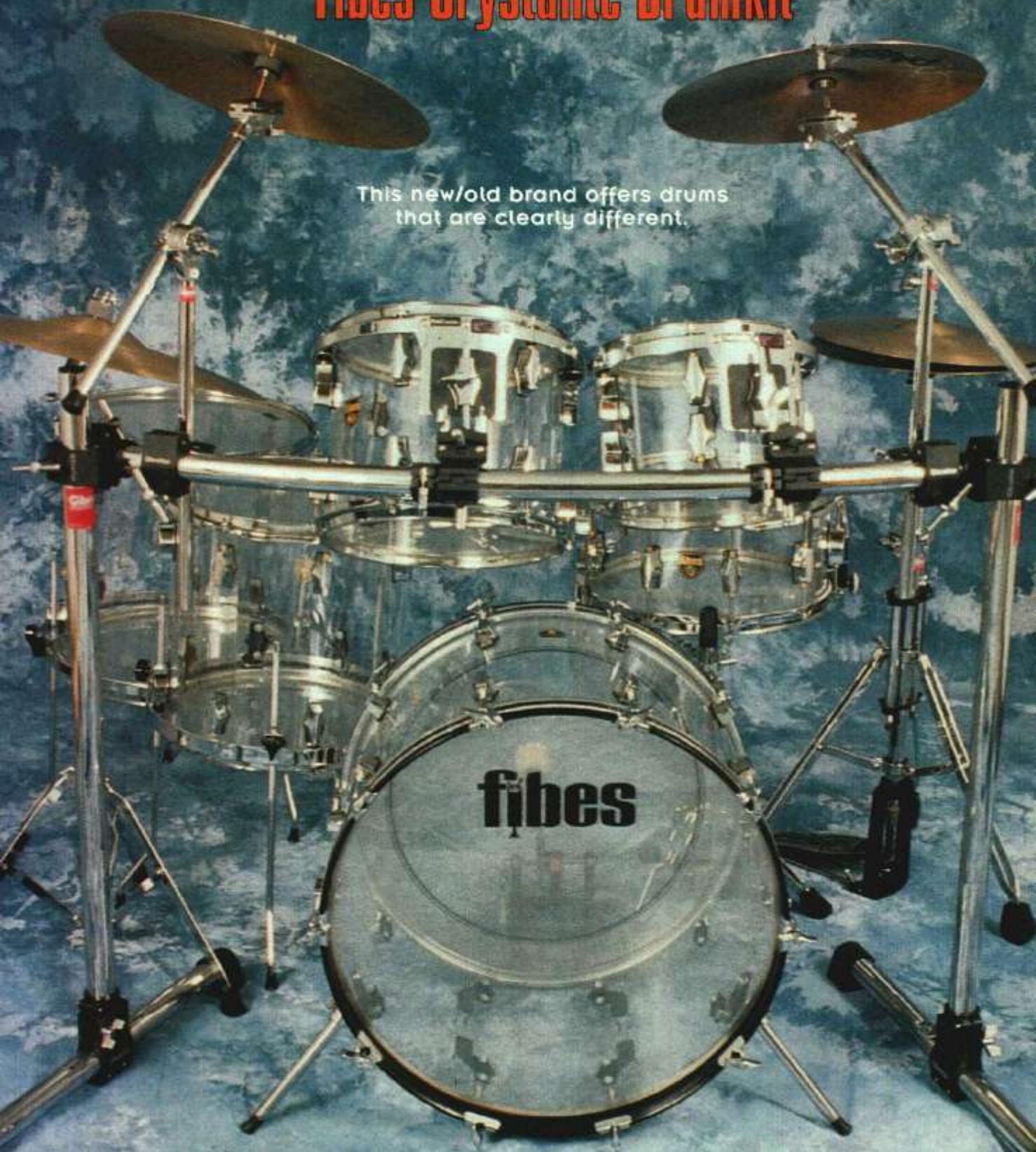


 **TAMA**

Tama's Star Cast Mounting System is licensed under Purecussion patents. For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama Dept. MDD55, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Ave., Lachine, Quebec H8T 2P1.

Fibes Crystalite Drumkit

This new/old brand offers drums
that are clearly different.



by Rick Van Horn



The saying goes that "everything old is new again." Back in the 1970s, the Fibes Drum Company (along with Ludwig and Zickos) offered drums with clear acrylic shells. For a brief period thereafter, clear drums enjoyed great popularity. (John Bonham, Billy Cobham, and Three Dog Night's Floyd Sneed were among the notable drummers who played clear drums of one brand or another.) Today there's quite a demand in the vintage market for the clear drums of yesteryear.

Well, yesteryear has become *this* year. In 1994, Austin, Texas drum dealer Tommy Robertson purchased the defunct Darwin Drum Company. (Darwin was the descendent of the Corder Drum Company, which had itself purchased the tools and dies of the original Fibes Drum Company many years earlier). Tommy had the means to manufacture drums, but no name to put on them. He considered several, then decided that the most logical thing to do was to resurrect the name that had established the drums in the first place. Thus the "new" Fibes Drum Company was born.

Ironically, the new company initially offered only maple-shelled drums [reviewed in the March '96 issue of *MDJ*. That was necessary because Tommy's source for clear acrylic shells—the same

company that had manufactured the shells for the original Fibes drums—hadn't made shells for over twenty years. Tommy and his production manager, John Cummings, had to work with the manufacturer to get them back into drumshell production, and also to get those shells up to contemporary quality standards.

Well, it took a couple of years, but now the classic Fibes *Crystalite* drums are once again available. Our test kit consisted of 8x10 and 10x12 rack toms, 14x14 and 16x16 floor toms, a 16x22 bass drum, and a 6 1/2 x 14 *SFT* snare drum. (A 5 1/2 x 14 fiberglass *SFT* snare drum in a brushed-copper finish was also sent for us to try.) The toms were fitted with clear *Ambassador* heads top and bottom. The bass drum and the *Crystalite* snare drum had clear *Powerstroke 3* batter heads; the fiberglass snare drum was equipped with a white coated *Ambassador* head.

Appearance

I don't normally start with this category, but there's no denying that the appearance of the *Crystalite* drums is their most outstanding feature. Obviously they're distinctive, and since there aren't a lot of clear drums around these days you'd undoubtedly get lots of comments about them. I tend to think that their distinctive look would be spoiled if you used anything but clear heads—especially on the bass drum. But this is a personal preference; certainly nothing would actually prevent you from using any heads you choose for acoustic reasons. (By the way, although clear shells are the only option at the moment, tinted shells are currently under consideration.)

The one cosmetic aspect of clear acrylic shells that might be construed as negative is that they can be scratched, and those scratches will ultimately mar the "clarity" of the shells. Obviously this calls for care in the use and handling of the drums, and makes

WHAT'S HOT

- unique appearance
- exceptional sustain and projection
- responsive to drumhead selection and tuning

WHAT'S NOT

- clarity of shells can be marred by scratches over time
- two shells had minor surface irregularities

cases or well-padded bags an absolute necessity. Additionally, it would be wise to get to know those products on the market designed to polish and/or remove scratches from plastic and acrylic surfaces.

The bass drum on our test kit was fitted with wooden hoops front and back. (The acrylic material doesn't lend itself well to this purpose.) The hoops were painted in gloss black, with silver sparkle inlay strips. They looked fine, and they certainly didn't detract from the overall look of the kit.

Construction

Because the *Crystelite* drums are clear, they give an impression of "lightness." However, the acrylic material is quite dense, and each shell is 1/4" thick. Add a couple of drum rims, a dozen or more lugs, and perhaps a RIMS mount, and you've got a pretty hefty drum that is easily as heavy (if not more so) than a comparable wood model.

On the other hand, since the shells are made of a synthetic material, they can actually be truer and more consistent than can those made of wood (which is an organic material subject to natural flaws and inconsistencies). That's highfalutin talk for the fact that the Fibes shells should always be round. Those on our test kit certainly were.

I did notice some minor irregularities on the surfaces of two of the shells, along the seams. Tommy Robertson calls these irregularities "dimples," and says that they are the result of handling that takes place when the acrylic material (which starts out flat) is heated and shaped into cylinders to make drumshells. He stressed that these dimples in no way affect the performance of the drum, and that they are only on the exterior surface, not on the interior, where the precision of the shell would be compromised. He also said that he's working with the manufacturer of the shells to minimize the occurrence of dimples at all.

The density of the acrylic material makes it very hard, which allows the machining of extremely accurate bearing edges. Those on our test kit were true and smooth. The inner and outer angles were cut so perfectly that the resulting edge was almost sharp enough to cut my finger.

One of the major criticisms of the acrylic drums of the '70s and '80s was that the shells tended to crack—most often at points where stress was greatest, such as around the tom-holder on bass drum shells, or around the mounting bracket on tom-toms. As a solution to such problems, Fibes offers their drums with optional RIMS mounts, which eliminate the need for mounting brackets installed on the shells of the toms or the bass drums. This should assuage the fears of any potential buyers concerned over the cracking problem. However, Tommy Robertson stresses that the shells will hold up well even when fitted with traditional brackets mounted directly to the shells. (He told me that the only crack he's ever seen in a Fibes shell occurred as a result of the drum being dropped on a concrete surface.) As a result, Fibes offers their drums either with or without RIMS, and leaves the choice up to the buyer. I'd recommend the RIMS system both for the protection factor and for the added resonance that suspension mounting offers to *any* drum.

Fibes manufactures no hardware, so there are no stands to discuss here. However, the Fibes bass drum spurs are unique within

the industry. Instead of disappearing into the shell or folding back against it, Fibes spurs consist of short legs that are inserted into small receivers attached to the shell. (Knurled knobs secure the legs once they're installed in the receivers.) The legs are removed from the receivers for pack-up. I don't see a problem with this; the legs should easily fit in anyone's trap case. But apparently Fibes got some complaints from drummers who were afraid they might lose the detached legs. So the company has responded by attaching small spring clips to the bottom two lugs of the bass drum—specifically intended to hold the bass drum spurs for traveling. It's actually quite a convenient feature.

Both of the snare drums were fitted with Fibes' *SFT* snare throw-off (hence the model designation). It's a lever-action design that drops the snares away from the lower head from one side only—but far enough to completely eliminate any snare response from the drum. The lever is large and easy to find and operate.

Sound

The sharp bearing edges I mentioned earlier raise a point of contention when it comes to sound production. Some drummers like such edges. They feel that minimal head-to-shell contact allows the heads to respond to their maximum capacity, creating more sustain from the drum. Others feel that a little more head-to-shell contact is required to get the impact transferred fully from the head to the shell—in order to get the shell more involved in the totality of the drum's sound. I've heard drums that served as good arguments for either philosophy. Suffice it to say that in the case of the *Crystelite* kit, the sharp bearing edges and the reflective nature of the acrylic material combined to create tremendous sustain and excellent projection.

Do the *Crystelite* drums produce the roundness of tone or the warmth of wood shells? No, they don't. But neither do they produce the overly bright, harsh, or brittle sound that many drummers are predisposed to think they would. Tommy Robertson describes the sound as "inherently dry, with not a lot of stray harmonics or overtones." I think that's a pretty fair assessment. Those characteristics, in turn, allow the drums to be excellent "sounding boards" for whatever heads one might put on them. I experimented with a variety of Remo, Evans, and Attack heads. Each head produced acoustic results that could be described in terms lifted verbatim from its manufacturer's catalog.

I want to add that I didn't conduct this review alone. A sizable group from the *MD* staff (all drummers) took turns wailing on the *Crystelite* kit in our testing room while the others listened and evaluated. We experimented with different tuning styles—high, low, flat, boomy, etc. (Bill Miller even got us to try the '70s "Billy Cobham" tuning, which brought the drums up to where the 16" floor tom sounded like today's typical 12" rack tom.) No matter what we did, the drums sounded great. The toms were extremely lively, loud, and full, while the 6 1/2x 14 snare (with its *Powerstroke 3* head) was fat and punchy, with no need for any additional muffling. Our assistant art director, Javier Jimenez, was especially impressed by this drum, saying that it gave a meatier, more powerful sound than an 8" deep snare he owned. Later I tried the drum with a coated *Ambassador* head and a bit more tension, and it produced additional crack and crispness—a testimony to the drum's stylistic range.

The kick drum got especially high marks from our group. We tried it first as it came out of the box, with a single felt strip applied to the solid front head. This was my preference; the drum had lots of depth and plenty of attack that way. Rich Watson and Bill Miller wanted to see what could be achieved by removing the felt strip. BOOM...power and body galore. We eventually compromised by adding just a bit of padding against the very bottom of the head, and we all agreed that the drum sounded awesome.

The 5 1/2x14 fiberglass snare turned out to be a natural complement to the *Crystalite* snare. It was fitted with a white coated *Ambassador* head, and as it came out of the box (tuned fairly loose) it already had a nice crack and a fairly high pitch. When we tuned it up (especially tightening the snare-side head) this drum just *took off*. It had some of the characteristics of a metal snare, including a good deal of ring. But just a slight amount of muffling took care of that, leaving behind a sharp, penetrating, sensitive snare sound that impressed everybody. Bill and I thought that it might actually make a great primary snare, with the 6 1/2x14 *Crystalite* on the side as a secondary "fatback" drum.

Prices

Fibes drums are sold individually, and are priced without mounting brackets or RIMS mounts. The drums on our test kit would be priced as follows: 8x10—\$330; 10x12—\$360; 14x14—

\$420; 16x16—\$460; 16x22 bass drum—\$825; 6 1/2x14 *Crystalite* snare drum—\$445. The 5 1/2x14 fiberglass snare drum is priced at \$425. (As we went to press Tommy Robertson told me that a slight price increase could be expected on some drum sizes as of September 1.)

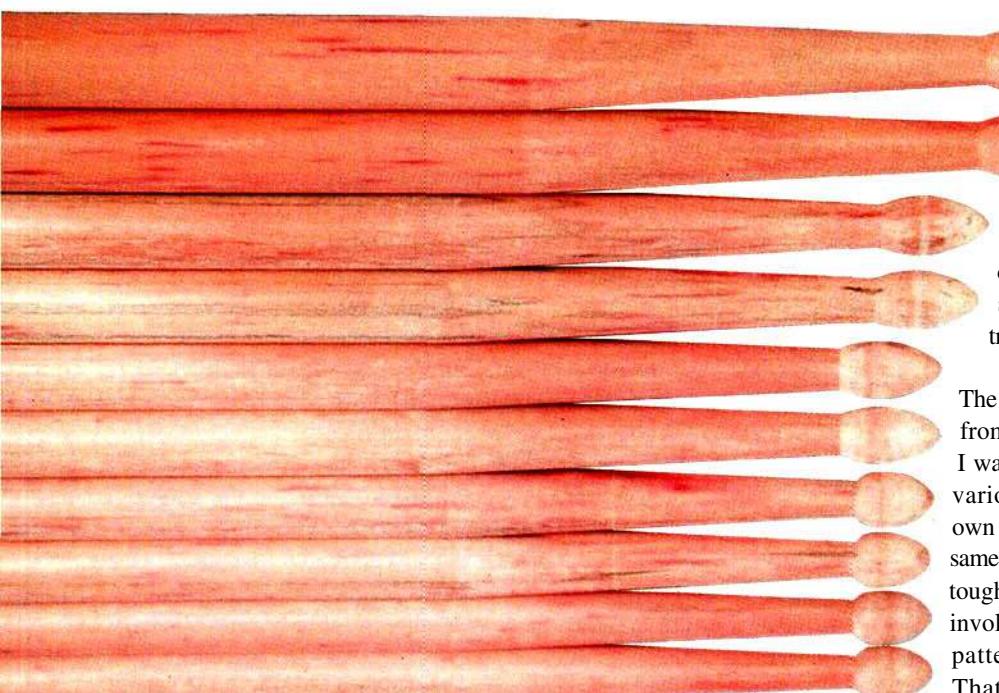
Mounting brackets are available with either the original 3/8" (9.5mm) hole (which fits L-arms from Fibes, early Ludwig, and some other brands) or with a larger hole (for L-arms from Tama, Premier, and DW). Rack-tom mounting brackets are priced at \$14; L-arms to fit most rack systems are \$7. (Floor toms are supplied with brackets and legs.) RIMS mounts range in price from \$75 to \$145, depending on drum size.

Given the above price structure, our test kit (including drums, RIMS, mounting brackets, and L-arms) would carry a suggested retail price of around \$3,207—which, if not inexpensive, is certainly competitive for a high-quality kit.

Clear drums are not going to be to everyone's aesthetic taste. Some drummers may consider them too much of a "gimmick." But the fact remains that acrylic shells offer terrific acoustic potential over and above their unique appearance. And if you're the kind of player who appreciates the opportunity to sound great *and* look different, Fibes *Crystalite* drums would certainly provide that opportunity.

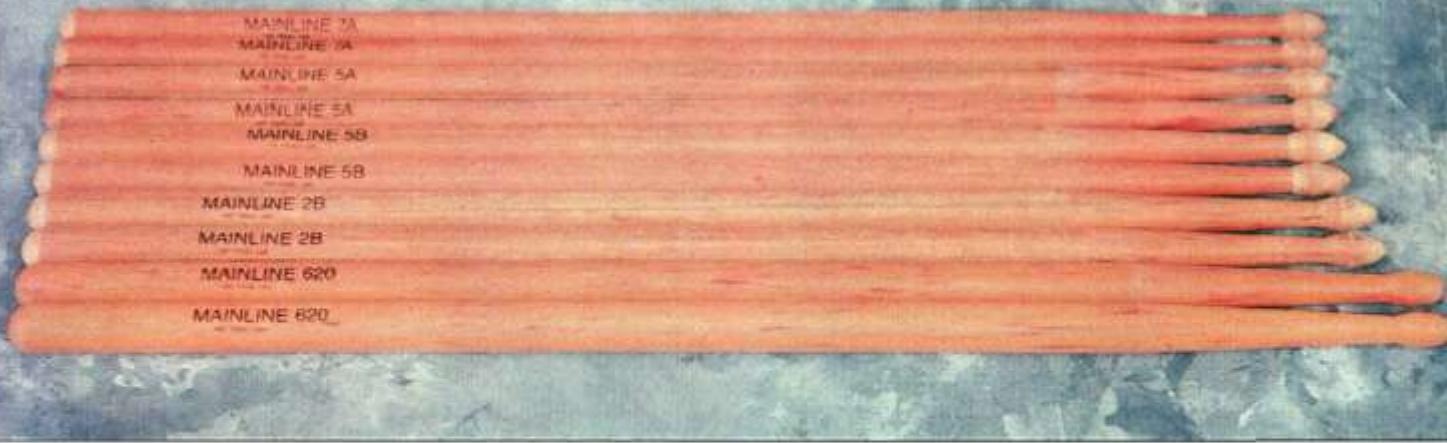
Main Line Drumsticks

by Chap Ostrander



When the new Main Line brand of sticks came to me for review, the first thing I did, quite naturally, was pick them up. The sticks are finished in what looks like a redwood stain, with a surface that would provide a good grip under any conditions. It's a smooth finish, but not a glossy one, and I think most players could easily hold on to the sticks whether their hands were sweaty or dry. There was also a density to the sticks that reminded me of some of the treated sticks I have owned in the past.

The next test had to do with playability. The "density" that I felt took nothing away from the response or balance of these sticks. I was able to play singles, doubles, rolls, and various types of rudimental torture of my own design at different dynamics with the same feel as my regular sticks provided. The toughest test that I give to a new pair of sticks involves their ability to play a fast jazz ride pattern on my 20" medium ride cymbal. That's the "acid test" that helps me decide



whether to try a pair of sticks, because that's the kind of response that feels good to me. "Flying colors" is the description I would give to the performance of the Main Line sticks. The bounce and control that I felt equaled that of the sticks I've used for years.

By now you're probably saying to yourself, "Whoopee, he found some new sticks that he likes, and he thinks we should try them too." So far that's certainly true. But now I should also tell you that Main Line sticks are synthetic.

WHAT'S HOT

- better playing response and "feel" than previous synthetic sticks
- superior consistency and durability to that of wood sticks
- comfortable finish is easy to grip

WHAT'S NOT

- tips may become "fuzzy" with extended use

Many players will be inclined to stop reading at this point, because they "know" how these sticks probably feel. The script usually goes something like, "Synthetic sticks may feel okay, but you can really only use them on heavy rock gigs because even though they'll hold up to lots of bashing, they just don't feel like wood." And I will admit that some of the synthetic sticks I've tried did not work in many of the playing situations that I'm called on to do (which runs the gamut from jazz to rock, country, and gospel, and includes backing vocalists and playing utility percussion). Even though the other synthetic sticks were made of sterner stuff than wood, they didn't respond like wood and therefore were not my stick of choice.

In the case of the Main Line sticks, however, there seem to be no limits to their use. As I write this, I'm using them to play a local production of a Broadway show, which calls for the full range of sensitivity and dynamics. The sticks are as responsive as my regular sticks, and I have no fear of using them for any type of playing situation. (Personally, I appreciate sticks that I can use for most if not all of my gigs, so I don't have to change sticks for each situation.)

There are many benefits to the design and structure of the Main Line sticks. First of all, for those who are environmentally minded (and these days, who isn't?), trees are not being cut down in order to produce them. (The sticks are made of a composite of various fibrous and non-fibrous materials.) Second, the control that Main Line has over the manufacturing process enables them to produce sticks that are consistent and true to their size and shape within very small tolerances. For example, the sticks are matched in weight to within plus or minus one gram. (Theoretically, you could buy one stick in New York and another in California and have a matching pair.) The material used to make the sticks is not prone to bending or warping, so they arrive at your local drum shop in perfect order. Stores won't have to worry about having "seconds," because the sticks don't leave the factory unless they meet every precise specification.

Now let's talk about sound. Due to the density of their fiber-based composition, the Main Line sticks produce the sharpest cross-stick sound I've heard. In show or percussion work, this density also allows you to hit a triangle with a Main Line stick (if you don't have time to reach the proper beater) and get a clearer sound than if you used a wood stick. The sound produced on cymbals is also brighter than that produced by wood sticks.

In terms of durability, Main Line states that their sticks should have a life expectancy equal to that of about ten pairs of wood sticks. They're not designed to be indestructible, since that would damage your equipment. Besides, there has to be some "give" in the materials so that the sticks can respond in your hands. (I'm also told that the tips will get a little "fuzzy" after a while.) I've had wood sticks break at bad times for unknown reasons, and I like the idea of sticks that are long-lived. Main Line sticks will give you greater security and won't break without plenty of warning.

Standard model dimensions don't exist in the drumstick industry. Each company markets sticks with dimensions that have proved most popular over the years, and the lengths and weights of any given model vary slightly from one company to another. Main Line created their sizes and weights based primarily on the research of stick designer (and former Grass Roots drummer) Joe Pollard. Joe spent years working with drummers from all over, getting their input on his prototypes. The current line of drum-

sticks reflects his efforts, along with those of company president Mark Lipp.

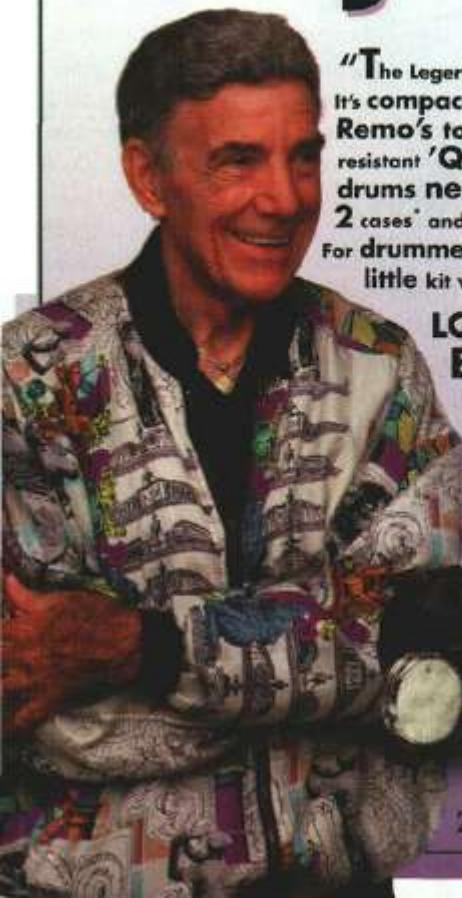
Five stick models are available at present. The **7A** is 16" long with an acorn bead, and it's a good size for players who need a thinner stick for a lighter touch. The **5A** is 16" long, also features an acorn-shaped tip, and is what I would call a great general-purpose stick. The **5B** is 16" long, with a shorter taper to the tip (which is more elongated than the acorn shape of the **5A**). The shorter taper moves the weight a bit more forward than on the **5A**, so that players who need more volume will choose the **5B**. The **2B** is 16 3/8" long and would be a good choice as either a street stick or a drumkit stick where still more volume is needed. The **620** is a rock stick for players who need a strong stick that can perform at high volume and speed. It's 16 7/8" long to provide power and extended reach. The list price for the natural-tipped sticks is \$24.95 per pair (which seems more than reasonable for the value received). Models with nylon tips should be available soon, and will list for \$25.45.

Joe Pollard and Main Line have certainly done their homework in developing this stick line. They have created sticks with an attractive finish, good playing response, and a durability factor several times that of their wood counterparts. If enough drummers approach these sticks with an open mind, Main Line could become a strong contender in today's drumstick market.



The image shows the front cover of an album titled "ÆNIMA" by "ZOEOLOGY". The cover is dark with a bright, glowing white circular light source in the center, resembling a celestial body like a planet or moon. The title "ÆNIMA" is written in a large, serif font above the subtitle "OUT NOW". At the bottom right, there is a small logo for "ZOEOLOGY" and the website "www.zoology.com".

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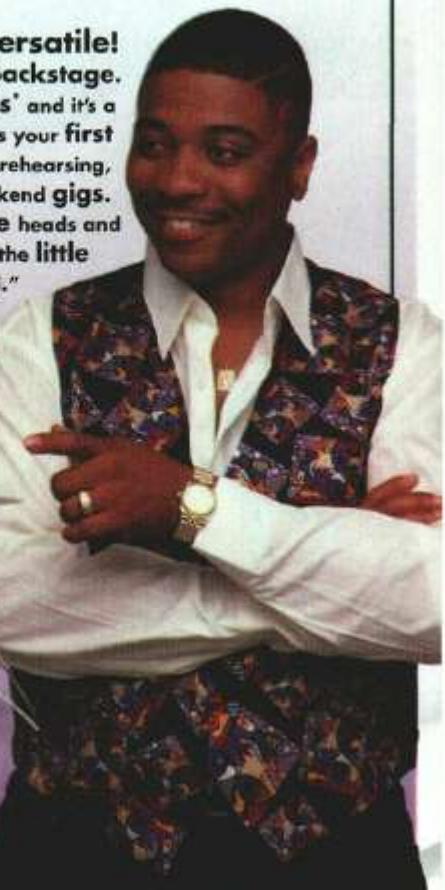


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Concept One Percussion Undercover Drum Pads

by Rich Watson

Rubber trigger pads, real head trigger pads, shell-mount, hoop-mount, and head-mount triggers. "Enough already with all the choices," say many mind-boggled drummers. And yet with the continued flooding of electronic percussion's relatively little pond, new products sink or swim not only for their feel, sensitivity, authentic layout, and freedom from false and double triggering, they are under increasing pressure to offer something different. Concept One's *Undercover* pads smartly address all the standard performance parameters, plus one more, which we might cynically tag "vanity."

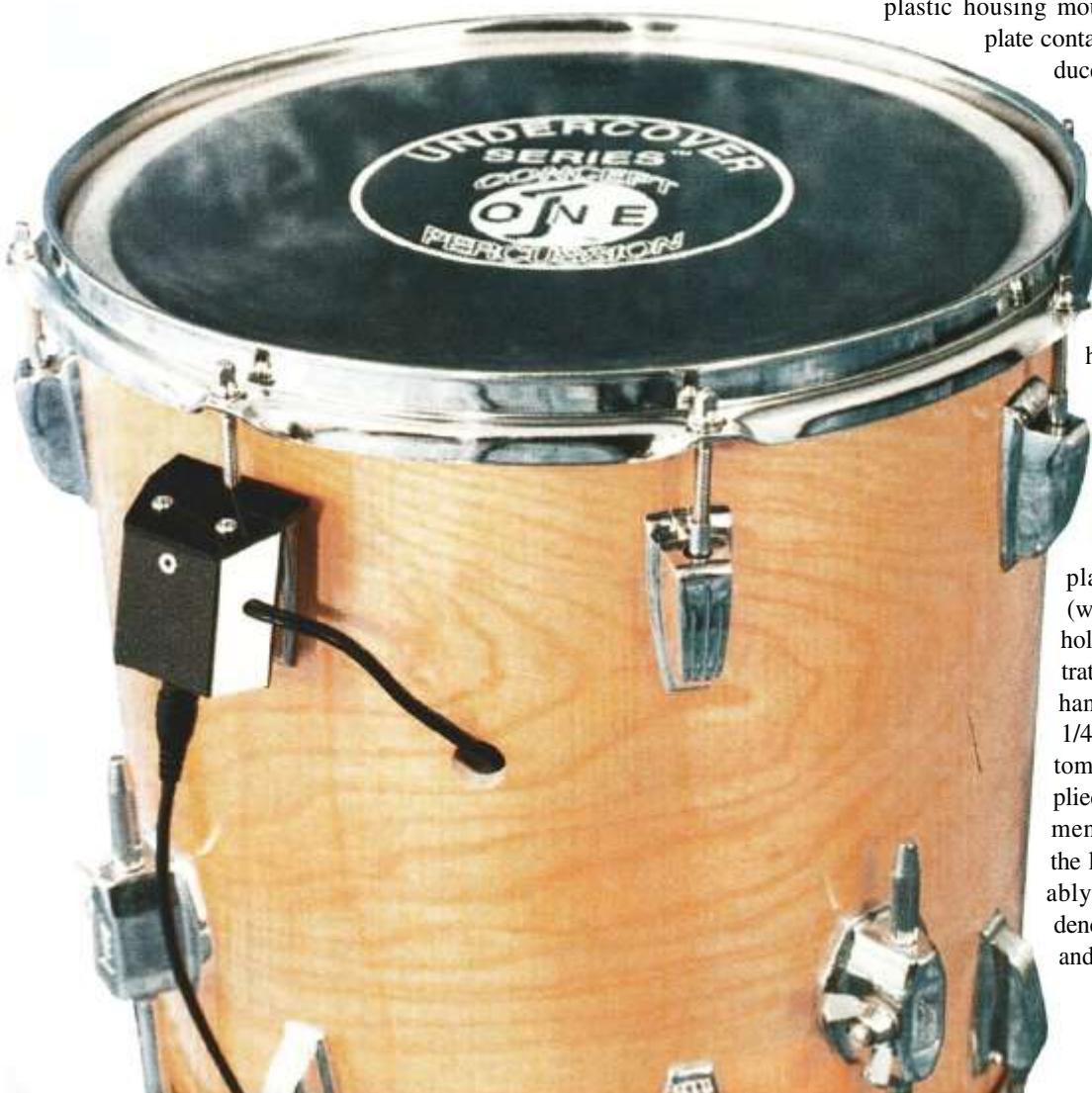
Many image-conscious rockers and anti-image alternative drummers wouldn't be caught dead playing trigger pads. But what if they could exploit the benefits of electronics *without being caught*? Triggering from acoustic drums is discreet, but as yet fraught with technological compromise. Designed for use under your own drumset's heads, the *Undercover* series (whose name refers to the pads' concealment, as well as how they're mounted) has just made your purchasing decision even harder. Or, depending on your needs, pretty easy indeed.

Basics

Undercover pads' top 1/4" "layer" of industrial-grade sponge rubber is pressed between the user's own drumhead and an 1/8" thick vibration plate made of a special composite plastic. A 2"x4"

plastic housing mounted on the underside of this plate contains the pad's single piezo transducer. Two speaker-type terminals on the side of this housing clamp onto 18-gauge wire leads that run out through the drum's air hole to the cable box. A 1/2" ring of lower-density foam rubber cushions and isolates the plate, and therefore the piezo, from head, hoop, and shell vibration. This foam rubber ring is glued into the tray portion of a plastic collar/tray that fits over the drum's bearing edge, secured under its rim.

The extended and angled top plane of the external cable box (whose lead runs through the air hole) has a hole meant to be penetrated by a key rod from which it hangs over the tension casing. A 1/4" jack on this plastic box's bottom receives one end of the supplied 15' cable. Instructions recommend mounting the cable box on the lug nearest the air hole, presumably to minimize the visible evidence of "those evil electronics"—and so as not to detract from the



aesthetics of the drum. Due to the proximity of a couple of adjacent drums in my kit, I was forced to select a different lug, but the lead was still long enough to reach the terminals.

Sensitivity

Drums are smart—triggers are stupid. Transducers, after all, basically understand "I was hit" and "the hit was *x* hard," and they convey that news to the sound module or interface verbatim. In contrast, drums "interpret" our playing, varying tonal color, sustain, and sometimes pitch, as *well* as volume depending on where and how hard we hit them. What's more, drums love to talk to *each other*, by way of sympathetic vibration. When we trigger from real drums, the acoustics' complex waveforms not only go over the heads (so to speak) of their slow electronic cousins, they tend to confuse the sound module into playing when it's not supposed to (false triggering), playing more times than it's supposed to (double triggering), and/or misjudging the number and volume of fast and / or quiet notes played (faulty tracking).

In a stroke, Concept One has eliminated this confusion by dramatically reducing, and isolating *Undercovers'* triggers from, the drums' vibration. I literally could not get the pads to double trigger, even by bashing adjacent drums as hard as I could, nor to false-trigger, even by clubbing the drum's shell with the heel of

WHAT'S HOT

- excellent sensitivity
- magnificent freedom from false and double triggering
- minimum-hassle, damage-resistant design

my hand! I'm guessing that the only way to get these puppies to fire without playing on the drumheads is to shove them off a very tall stage or drum riser, at which point, I imagine, any sound, acoustic or triggered, would be acceptable. The pads' isolation is so great, in fact, that they only triggered when I played on the heads, and not when I played solely on the rims. If you want to trigger a different sound for rimshots, you'll have to buy a product designed for that purpose, such as Drum Tech's *Rim Pad* or K&K's *Rim Spot*.

Great isolation is easy—and worthless—if the pad fails to track anything under *fortissimo*. But I was very pleasantly surprised when the *Undercovers'* responsiveness proved comparable to the best rubber pads I've used. Whether played directly into my *TD-7* (not highly regarded for its compatibility with non-Roland triggers, unlike the *TD-5*) or through my *drumKAT*, they produced a clean, hot spike, and picked up all but my very softest playing.

Like acoustic drums, *Undercovers* are more sensitive in the center than near the rim. Common in single-piezo pads, this may be a "side-effect" of *Undercovers'* superb isolation factors, or it may be what I consider (except in multi-zone pads and those capable of sending continuous controller data) a nominal nod to authenticity. I say nominal because, when used with a properly adjusted sound module or interface (i.e., so it can access the full, though relatively limited dynamic range of most electronic sound generators), any pad can be played softer than its triggering threshold. Therefore, unless you're a control-challenged gorilla who needs "help" achieving softer dynamics, there is no practical need for this fea-



Piezo housing on underside of *Undercover* pad

ture. Then again, some drummers value its familiarity. In any case, its presence in the *Undercover* pads is not a flaw; it's at best a comfort, and at worst irrelevant.

Feel

Compared with rubber trigger pads, *Undercovers'* feel is somewhat "heavy," especially when the heads are tuned loose. Even when cranked down to the max, their response is a bit slower and more rigid than that of unpadded heads. An *Undercovered* bass drum feels like a kick with a large pillow stuffed firmly against the batter head. Not surprisingly, the smaller pads mimic the response of real-drumhead practice pad sets, which most drummers consider a reasonable facsimile of real drums, and which particularly drummers who use moderate-to-loose tuning will prefer over the grasshopper bounce of some trigger pads' gum rubber playing surface.

To state the obvious, *Undercover* pads' incorporation of standard drums does surrender the space/weight conservation and portability inherent with small dedicated trigger pads. But it also answers electronic drummers' nearly unanimous lament of the loss of physicality and security we associate with playing (real) drums. In part, these perceptions are due to, respectively, the tighter configuration of playing surfaces, or the big, scary gaps between wee, tiny targets. (Anyone who's made the transition to trigger pads *knows* this feeling.) By adopting your own drumset's layout, *Undercover* pads make you feel like you've never left Kansas. And for the same reason, they also eliminate acoustic-electronic switch-hitters' need to adjust their reach every time they switch to or from their acoustic drums.

Quality/Durability

Triggers that sit atop drumheads are prone to having their fragile piezos struck accidentally by drumsticks, Neanderthal roadies, flying beer bottles, and the like. *Undercovers'* transducers are shielded by the drum's head and shell, as well as the vibration plate and layer of sponge rubber padding. And because neither the pad nor the cable box needs to be removed to be packed into a case, they aren't subject to the wear-and-tear of frequent mounting and removal from the drum or packing in hazardous environments. Further, lacking the integrated or soldered lead wires possessed by most surface-mount triggers, *Undercovers'* modular design and standard, time-tested connectors distance and buffer the piezo from that arch trigger foe, yanked cables. All Concept One pads

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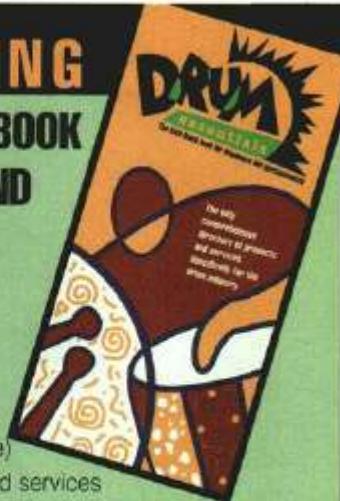
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Other Considerations

Thoughts of triggering aside, *Undercovers'* authentic bounce and their aforementioned use of your regular setup enable them to moonlight superbly as practice pads. You should note, however, that while much quieter than unpadded drums, they are not as quiet as most rubber pads. This could be a concern if you have very thin walls and irritable neighbors, or if you intend to use them in conjunction with live mic's (on hi-hat, cymbals, etc.) in the recording studio. Although Concept One's Tom Lewan informed me that the pads are being used by some name acts in the studio, the volume and frequency generated by this style of pad could prove difficult to gate or EQ out of a cymbal track.

Conclusions

Is the "stigma" of electronic drums a significant purchase deterrent? Concept One's marketing wisdom remains to be seen. But visibility aside, *Undercover* pads appear to be a winner, solving some acoustic drum trigger performance shortcomings and trigger pad ergonomic ones. (With a product this great, who'd want to hide it?) If you don't want or need acoustic drum sounds along with your triggered sounds, you owe it to yourself to have a look at these pads—your secret's safe with me. The basic five-piece set lists for \$645.95. For more information contact Concept One Percussion, P.O. Box 244, DeSoto, WI 54624, (800) 822-9602.

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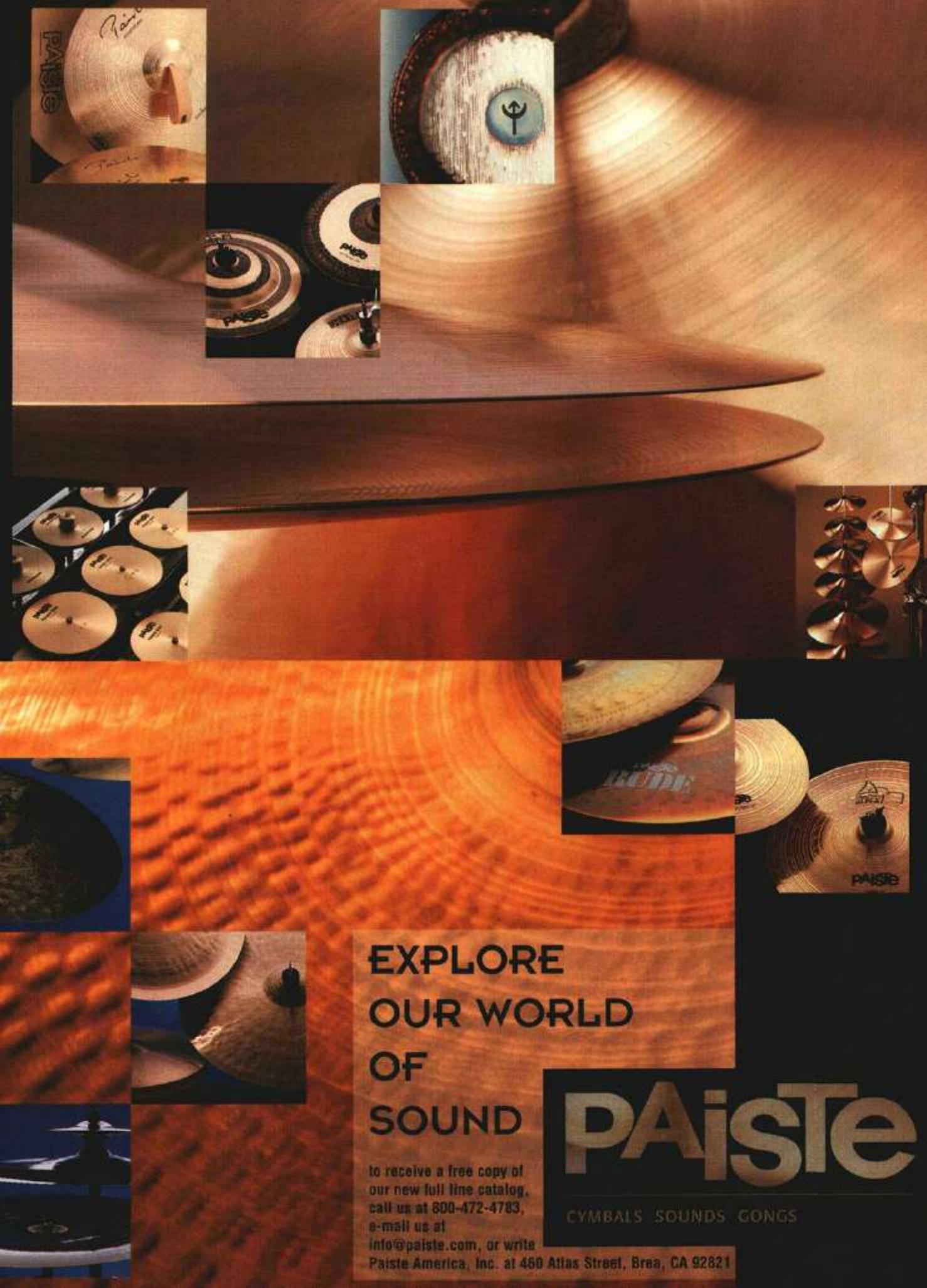
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ERIC KRE+Z



IS IT OVER FOR STONE TEMPLE PILOTS?

Stone Temple Pilots have been a fixture in the Top-50 of Billboard's album chart since this past spring, when they released *Tiny Music...Songs From The Vatican Gift Shop*. The album drew unprecedented critical acclaim and set the band up as one of the top draws on the summer tour circuit.

All that news, alone, wouldn't be worth more than a shoulder shrug if Stone Temple Pilots—in any way that matters—were still a band. As it is, drummer Eric Kretz has spent much of 1996 doing a lot of cycling, a lot of painting...and a lot of waiting.

Nobody has heard much from singer Scott Wieland since his arrest for heroin possession and sentence to a rehabilitation center. Among other frustrations for Kretz and his two other bandmates, Robert and Dean DeLeo, Stone Temple Pilots had to decline an invitation to open shows on the KISS summer reunion tour.

Two years off the concert trail may have done little to hurt album sales, but it's cut deeply into the morale of the band. "Not being able to do the KISS shows was really a blow because we grew up idolizing those guys," Kretz says of the original lineup. "We used to talk about, as kids, dressing up like them and wearing the makeup, and we'd start laughing because we all did that."

KISS fixation behind him, Kretz eventually developed a slightly more sophisticated taste in music while growing up in San Jose. He took drum lessons for eight years, often closing himself in a room for hours at a time with Mahavishnu Orchestra albums, trying to nail Billy Cobham's drum parts.

He later played around South Bay clubs in everything from Top-40 cover bands to three-piece fusion instrumental outfits. Sensing a ceiling over his head in San Jose, Kretz moved to Los Angeles solely to see where he could take his musical career.

Soon Eric met guitarist Robert DeLeo through an ad and embarked on what would eventually become Stone Temple Pilots. While critics initially blasted the band for sounding like a carousel of Seattle bands, fans saw something more, sending STP's debut, *Core*, to platinum heights.

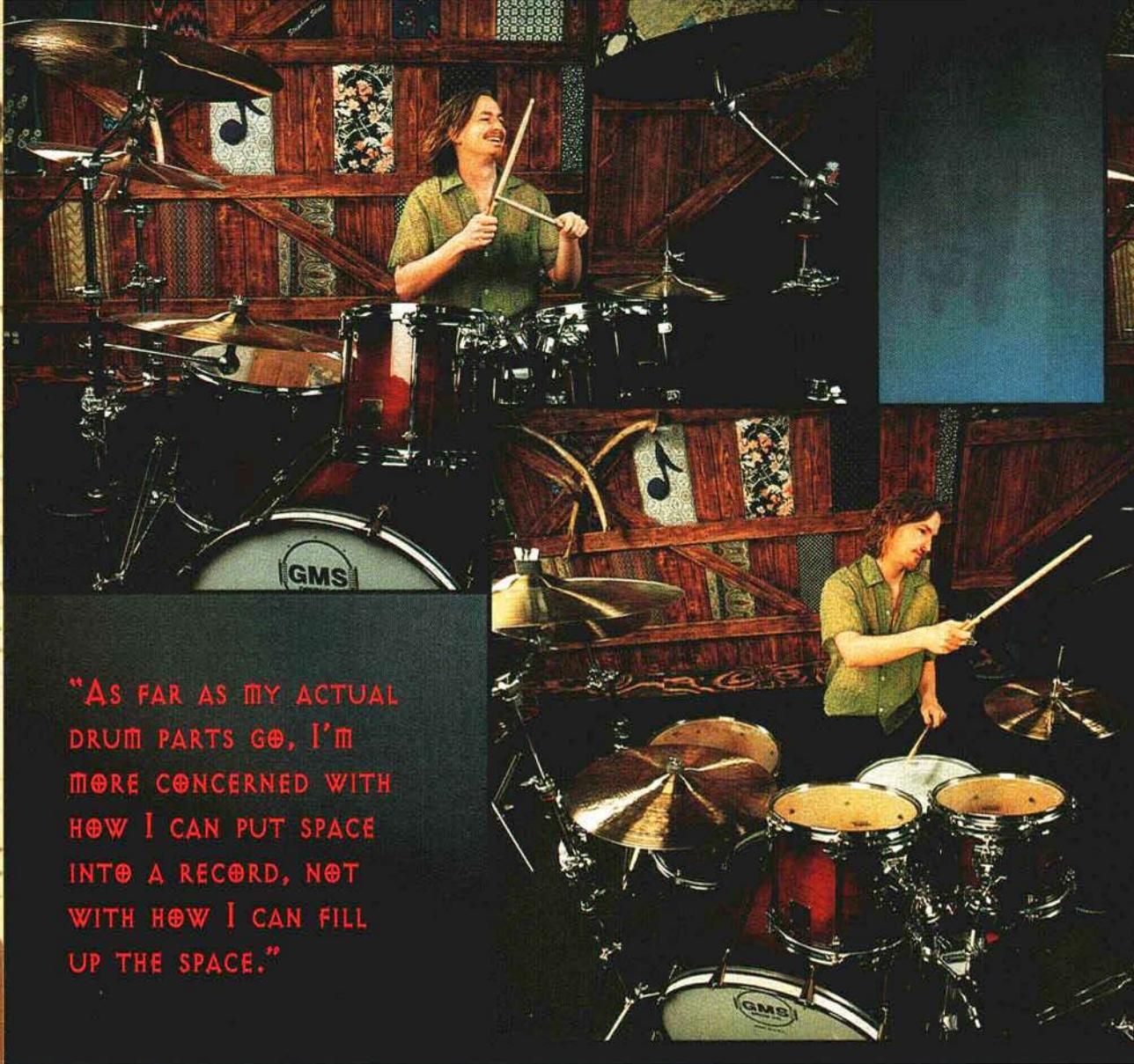
Purple, the band's 1995 follow-up, only hinted at the broad expression STP would display with *Tiny Music*, an almost anti-grunge statement owing more to the Beatles than to any current hip parade. Kretz was the architect of many of the record's sonic surprises, experimenting liberally not only with tone, but with the role his drums could play within the music.

Disappointed by the helplessness of not following up the album with a tour, the three remaining members have found another singer and formed a spin-off group, tentatively called VO-5. They've written and recorded songs at a furious pace and are preparing themselves, as much psychologically as musically, for the possibility that Stone Temple Pilots is over.

"Bottom line: It's a pain in the ass," Kretz says of the effect of Wieland's drug use, noting that the band was in danger of breaking up in the fall of 1995, before Wieland suddenly caught the motivation to record.

"He's an amazing artist when he's healthy," Eric admits, "and I'd like nothing more than for him to be healthy and for us to be a real band again. But we're also getting tired of waiting around for him. Platinum albums are something you hang on a wall. They don't mean a thing to me if I can't make music."

BY MATT PEIKEN
PHOTOS BY JOHN EDER



"AS FAR AS MY ACTUAL DRUM PARTS GO, I'M MORE CONCERNED WITH HOW I CAN PUT SPACE INTO A RECORD, NOT WITH HOW I CAN FILL UP THE SPACE."

MP: Given the circumstances surrounding the making of *Tiny Music*, it surprised you were able to turn out what probably is your most creative record.

EK: We waited around for about six months just hoping Scott would get it together enough so we could even do it. But it wasn't the same vibe we had going for the first two records, simply because our singer wasn't all there. For the first two, we had a collective energy to make music and do a record. This last time, Scott was only there about half the time.

The thing is, he's such an incredible artist that when he *was* there, it was amazing. Scott has this ability to pull wonderful lyrics out of a hat. But it just wasn't the same as the first two records, where he was involved in every step of the process of making the songs as good as they could be.

MP: What inspired you guys to take such a dra-

matic turn sonically, not to mention stylistically, with this record?

EK: It's kind of bizarre, because we were actually shooting for a much different sound than what we got. We wanted to really concept this album out and go for the perfect studio sound—not so much sterilizing it, but using the studio in unique ways. But it all came out completely ass-backwards from what we'd intended.

Some of that had to do with the lack of Scott's input. But I think you can look to the drums for the real changes in sound that started taking place. I used one drumkit while we were rehearsing, but I set up three in the recording studio just so I could have a different sound to go to at any given moment.

We cut the record at this house in the Santa Barbara mountains, and we set one kit up in the cedar closet, where it was about 110°—just totally miserable—but it sounded amazing. I had my big GMS kit in the main living room, where everyone recorded, and I just pieced together other kits and set them up in the bathroom, on the front lawn, and in the cedar closet. We did that with the amps for the other instruments, too.



MP: I'm sure you had headphones on, but recording in that closet was probably still a trip.

EK: Definitely. I mean, it's something that was made for storing expensive suits, not setting up and playing a drumset. And it was really frustrating, too, because it took fifty feet of cable just to get up the stairs to the closet. Then you had more cables going out to the guys in the room, plus you could barely use the headphones up there because of signal problems. But I knew how good the drums sounded in there, so I just bore with it.

MP: When I first heard "Big Bang Baby" on the radio it sounded so different—not just the drums, but everything—that I couldn't believe it was Stone Temple Pilots. I thought the deejay had made a mistake.

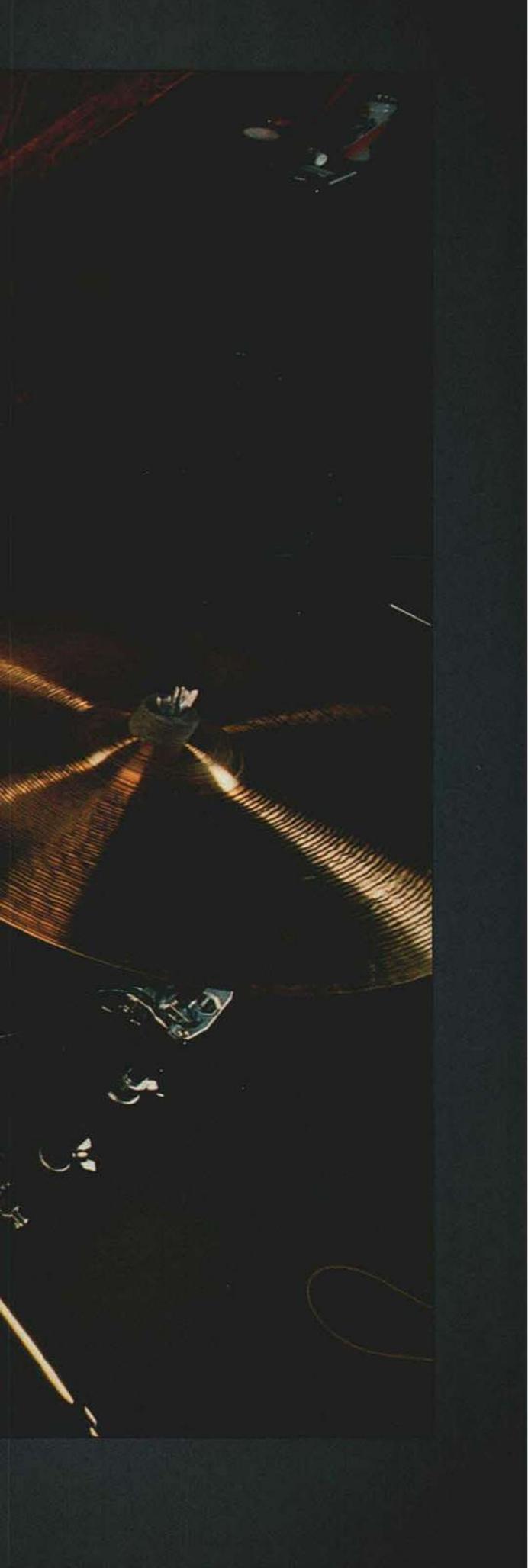
EK: Robert had sort of a '70s pop sound in mind for that song, kind of like the Knack. But when we tried recording it all together in one

big room, it just didn't work. It was too muddy. So Brendan [O'Brian, producer] suggested playing outside because the sound is very dry outside. I wanted to do it by the pool, but the cables wouldn't reach that far, so we put my old Ludwig kit on the front lawn. There was absolutely no sound reflection—the driest sound you could possibly get.

I also didn't have all my parts down, all the crashes and fills, because the melody wasn't quite set yet when we recorded. To that point, Scott was just kind of humming the words. But on one particular take, he just sang his ass off and I could hear it through the headphones, and it inspired me to put all these extra crashes in. And that's how the song came out—very dry drums but with a lot of cymbal washout.

One area where I've really evolved is in the sounds of my drums. On the *Purple* record, there were times when I used two completely different kits within the same song. For example, when we did "Big Empty," we were also recording a Led Zeppelin track at the same time, so I played this 1939 drumset with a 26" bass drum that fit so well. But when it got to the chorus, it didn't work, so I went to the other kit I had in the stu-





dio and then just spliced the parts together.

With the same drummer playing, the average listener can't tell the difference. Yet subconsciously, you can definitely tell because it strikes a different mood and tone. So I already knew it sounded cool to do this when we cut "Silvergun Superman" for the same record. If you listen closely to that song in particular, you can hear what I was thinking and how I tried to capture that on tape.

MP: Among other things, you got a really interesting, ultra-dry snare sound.

EK: What's funny about that is I played the same three snare drums I used on the first two records—maybe the same three snare drums you hear on just about *everybody's* records—but the room made all the difference.

"Tumble In The Rough" is a song where it's nothing but riding on the snare drum, and we used only three or four mic's on the kit, and the results speak for themselves. I don't think I hit the drums very differently from the way other drummers do. So that just shows you how important tuning, miking, and environment are.

I got such good results from the closet that it gave me the idea to get some kiln-dried cedar and create a similar recording space in the basement of my house. Now it's a very live room, with a real bright sound, and it's excellent not just for drums, but for guitars, too.

MP: Do you do a lot of home recording?

EK: Yeah, it's become a big-time interest, especially since I've had nothing else to do lately. I just do demos down there, but it's working out real well because this new singer we're working with put some vocals to the stuff I'd recorded. And I can see myself getting a lot more use out of it as time goes on, and really indulging some different creative urges.

MP: Where did you find this new singer?

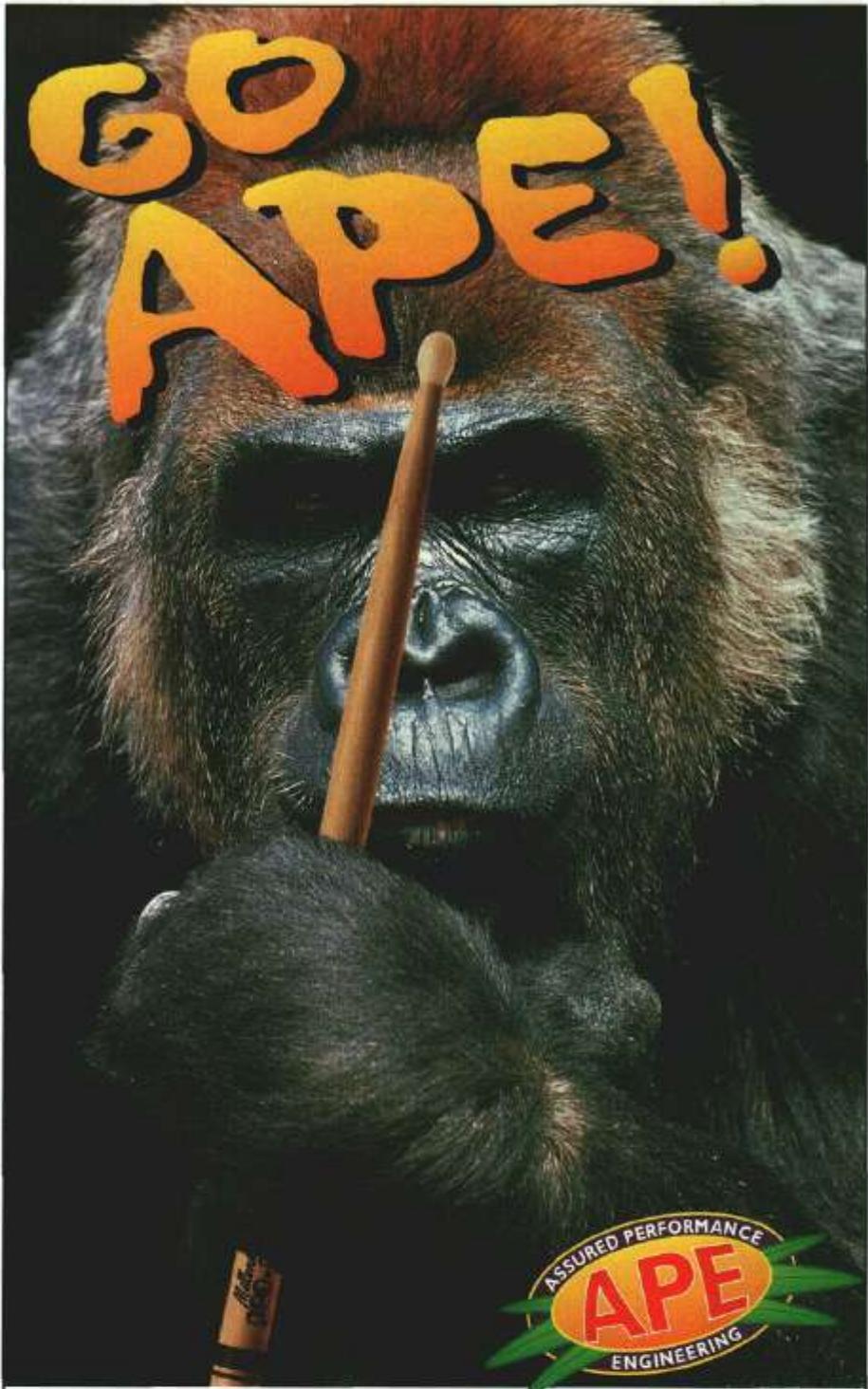
EK: He's actually a guy we were working with in Long Beach and Huntington Beach during the many early incarnations of Stone Temple Pilots. We figured that with Scott in the clink, we could only sit around for so long. So we had this guy come over and it's worked out pretty well. But whatever we do, without Scott it's not going to be Stone Temple Pilots and we're not going to pretend it is.

MP: I would think one of the most frustrating things about your situation now is that you've finally shaken the stigma of riding the coattails of bands like Pearl Jam and Soundgarden.

You're just starting to pave your own direction, and now you're stopped dead in your tracks.

EK: I think it's true about what you called the stigma of sounding like those other bands. The





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press wouldn't let it go, to the point where it just makes you hate journalists in general. A lot of them are just frustrated musicians who slag not only us, but so many other bands. Maybe we deserved it in some sense and maybe we didn't, but they just had no idea of where we were coming from.

If they'd heard our original demos, before the Seattle thing broke open, they would have known we were already coming from this direction before it was trendy. I won't deny it and say our initial success had nothing to do with that movement, because that's probably why we got signed to a major label, although I think just as big a thing for us was being a really good live band.

But I think we started taking some steps away from that scene with *Purple*, not necessarily as an intentional thing, but because it was just a natural progression. I guess we do try to avoid barre chords as much as possible. But the new record, I think, just reinforces that we really have our own identity as artists and as songwriters.

MP: Coming from such an educated background in the drumming sense, did you initially find the music with Stone Temple Pilots either unchallenging or just not your style?

EK: Not at all. But then again, I came to L.A. looking for something different. By a certain point, maybe my senior year in high school, my band became really good at playing progressive rock and fusion. But when only six people show up at your shows, it gets to be a drag. Then we'd play some Ozzy or Zeppelin at a frat party, and three hundred people would be screaming and dancing—and I really was into having people enjoy our music. So I knew that I wanted to start playing more music that people would like, not just what I liked playing as a drummer.

And it wasn't like I didn't enjoy Ozzy or Zeppelin—I grew up listening to those bands—but when I started hanging out with some other good musicians, we just turned each other on to all this different music and lost ourselves in that direction. That stuff was great, but it wasn't what I'd want to sit and listen to over and over again. It's such an intellectual chore, and I guess I just wanted to get into playing music with more melody, something I could settle into more on a different level.

ERIC KRETZ

Stone Temple Pilots

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Still, if you listen to what's going on in some of our songs with STP, you can hear the progressive influences because Robert and Dean are also into that. It's not necessarily in the use of odd time signatures, but more in the rhythms and dynamics and where we decide to put the accents. And as we've gone along from record to record, I think we've been more open to letting those progressive ideas into our music and not worrying about what people might think.

Everyone in this band is capable of amazing solos, fills, and musical gymnastics, but the bottom line is making the song as good as it can be and have it speak for itself. The challenge for us, as it is with any band that's going to have some longevity, is to find new avenues of expression not only without sounding like anybody else, but also without sounding too much like ourselves and our past records. If you're not growing, you're going to bore yourselves and your audience.

MP: You told me you used to play a double bass kit. What made you go to a single kick?

EK: It was simply a matter of having a car or truck big enough to carry the second

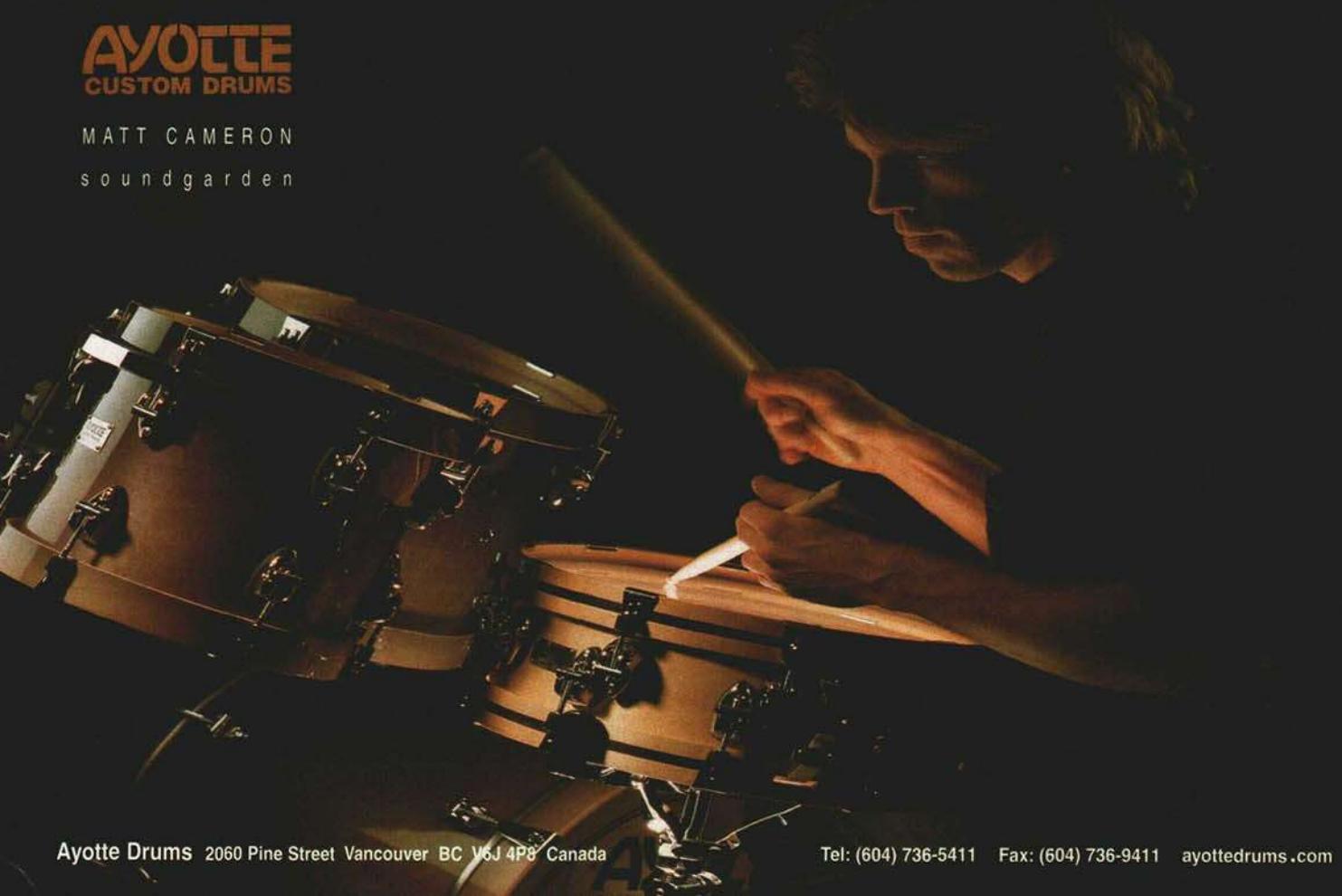
bass drum. And then there's the matter of lugging it in and out of clubs. I still have a double pedal, but I've never used it in STP because it just doesn't fit into the music we do. I'm not a big fan of double bass anyway, at least not where you hear it today, because it always seems so forced and so

unmusical. About the only songs I can think of where it really works are maybe Van Halen's "Hot For Teacher" and a song on Jeff Beck's *There & Back* record, "Space Boogie," with Simon Phillips. But both those songs were written around the drum groove. I don't think any STP songs



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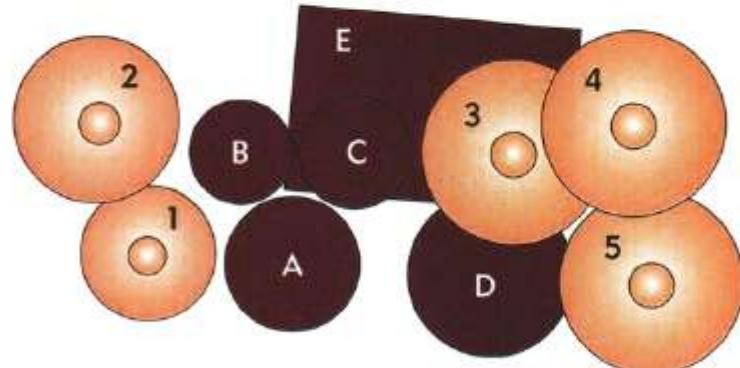
have been written off the drum groove. **MP:** How do you think your playing has evolved through the course of three records?

EK: It hasn't, really, and that's kind of a drag. Touring and not being able to improvise has kind of limited me because I feel it's kept my playing stuck in one mode. It's the same for the other guys, too. It's very difficult to expand and grow as a musician when you're in this cycle of writing, recording, and touring, along with all the other bullshit that goes into being in a band on this level.

The thing is, when I do get some time by myself at home, I practice piano more than I do the drums, probably because I'm so sick of the drums at that point—I just need a break. And part of it, too, is that it's just not challenging for me anymore, or at least I'm not finding the challenge to evolve as a drummer. I'm more interested in developing my songwriting.

I've actually been taking piano lessons during the past few months, mainly to get my sight-reading back up and to get more comfortable with some of the technical aspects. If anything, I think I've just

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become a better overall musician, and that has to do with feeling and hearing.

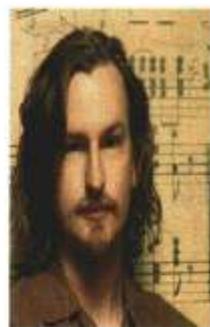
MP: If you guys were so frustrated at being limited on a technical level, why didn't you write music that really stretched your abilities and mix those songs in with the more melodic, mainstream music?

EK: I guess there were two songs on the last tour that presented some challenge.

"Lounge Fly" was great because we originally did it with a drum loop, with a half-time groove in the first half of the song and then the toms in the second half. The challenging part was trying to figure out how to pull it off in the show. So what on record was an effortless drum loop became a five-minute aerobic exercise for me.

MP: Is the music you're doing with VO-5 any more satisfying on a performance level?

EK: The music is sort of similar, actually—some people might say *very* similar, but just with a different singer. We're still trying to write good songs. But even though it's still drums, bass, guitar, and vocals, we talk about trying to do different things within a song, whether it's with sounds or rhythms. And we're tweaking



"I DON'T TRY TO COVER IT UP FOR A MINUTE - I'M PISSED OFF ABOUT WHAT'S HAPPENED AND I FEEL CHEATED NOT BEING ABLE TO TOUR FOR THE NEW RECORD. AND WHILE MY HEART GOES OUT TO SCOTT, THERE'S A LOT OF ANGER THERE, TOO."

the time signatures a little more now.

The one thing that is different with VO-5 is that my playing will probably be a lot better. With the STP records, we usually only have melodies down for half the songs when we record them. STP actually recorded complete songs, even down to the guitar solos, without any idea of how the vocal melodies would be. Then Scott would come up with a melody one night, hum it to us, and the song would be done the next day.

But as much talent as Scott has to just pull things out of nowhere, it's been incredibly frustrating for me because it's so hard to know where to put a fill or accent or have any clue as to how to complement some of the dynamics of the vocal tracks.

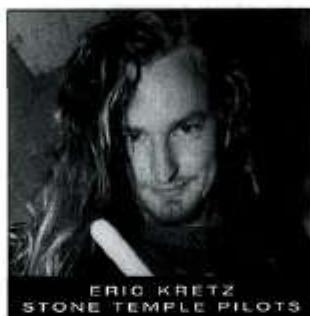
Then it comes down to playing the songs live to really bring out their full potential.

Now, with the new project, all the melodies are there. It's very rewarding and liberating as a drummer because the melody is what sticks in my head when I'm recording my parts. I think my playing with VO-5 will probably be more aggressive, whereas in the past it might have been a little conservative because I was afraid I might get in the way of something Scott might do.

MP: Have you made any significant changes to your kit?

EK: I've fooled around with my cymbals quite a bit. I've always had a China on either side of me because I just didn't like the sound of a double-hit on one China.

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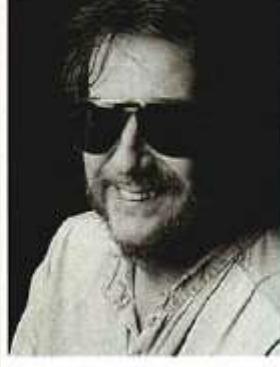
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But it took a lot of experimentation to find the right sounds that complemented each other. I went through a few Paistes until I found the right combination of high and low, but I think that's one of the reasons I use Paiste. The Chinas on their signature series are just so smooth, with no harsh overtones, and I just love that.

But in the studio, my cymbals vary wildly from song to song. On "Interstate Love Song," I was looking for a pair of old Paiste 2002 hi-hats because the new cymbals are just too bright. I needed an old,

dry, trashy-sounding hi-hat. I couldn't find any 2002s, and the hi-hats I finally rented were so old they cracked, which ended up making them sound even better. But I had to set them aside until we recorded the song I brought them in for. I also ended up getting the cheapest mic' we could use; I wanted the hi-hats to be anything but pristine.

MP: What made you go with GMS drums as your main kit?

EK: I first got turned onto them through Mark Zonder [of Fates Warning]. We

wrote our first record at his rehearsal studio, where I also heard his drums, and they just sounded amazing. And when I was on tour, I got hooked up with them on Long Island, and I was really impressed that it wasn't this giant company, but just about eight guys working together and who were really dedicated to making the best drums they possibly could.

And I liked their philosophy about keeping things simple. I'm so anti-gadget when it comes to drums. The people who made drums in the 1920s had it right, with things like the telescopic lug. Now you have companies trying to turn drum-making into a science project, and that's such a turnoff for me as a musician.

MP: It seems like you're actually much more concerned about the *sound* of your drums than you are the performance you deliver on them.

EK: I would say it's really only been that way since we've had the money to be able to indulge our whims and ideas. But drum tone is probably the most important thing to me in the studio because it has so much to do with making a song sound good and be the best it can be. I'm not really worried about performance because we generally like to record right after getting off the road, so we're in peak shape as far as that goes. But nailing the right tone for the right songs is always a challenge.

There have been times I've made sacrifices in tone to help bring the guitar out more. A classic example of that is the song "Vaseline." We got the drums sounding really good and really live, but it was drowning out everything else, to the point where it was sounding more like a drum solo than a song. So we detuned the drums, and when you listened to them alone, they sounded like shit. But it really brought the guitar tone out, so that's what we went with. And when I hear it on the radio, I'm so glad we did it that way because that riff is so big. The groove is still big, but not as dominant as it was before.

Another thing I'm paying more attention to now is how certain microphones work. I've actually come to learn more about vintage instruments and vintage microphones, and with each record I've become more involved on the production end of things in terms of suggesting different microphones to try.

As far as my actual drum parts go, I'm

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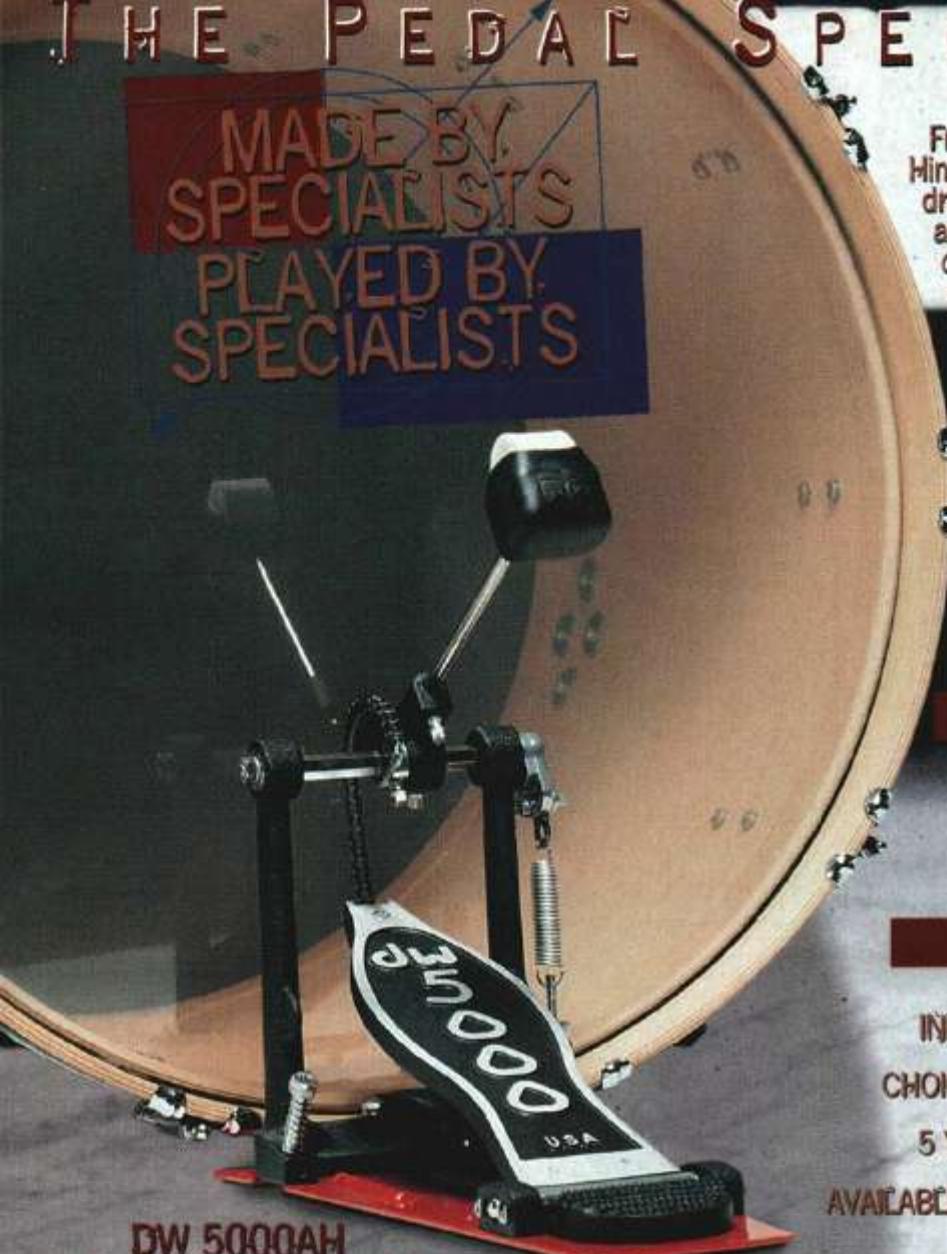
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more concerned with how I can put space into a record, not with how I can fill up the space. The style of music I've really enjoyed for about the past six years has come from bands that have a *band* sound, if that makes sense. Part of that sound is the understanding among all the players in the band about where that space is and not stepping on it.

Tuning is a big thing for me, too. I tune my own drums, and I have different methods depending on the playing situation. I tune the heads to the timbre of the shell,

and for shows there's absolutely no muffling at all. But in the studio, I've found that shredding up just one or two pages of newspaper and throwing them in the kick drum actually gives it more low end and helps control some of the overtones. I don't understand the physics of it, but it really does give you more low end than if you had absolutely nothing in there.

MP: The tightness or looseness of the heads also comes into that, and also how you kick them affects it too.

EK: I like my kick drum heads to be as

loose as possible, so I can really sink into them. Before I hooked up with GMS, I always used 22" bass drums. Now I'm playing 24s, and it's definitely more of a workout because that brings the beater up another inch. The motion is more exaggerated, but you also get more momentum going to the head, which I like.

The thing about using 24s, too, is that it affects the positioning of the toms, so I had to get longer sticks. It's not so much that they were higher, but I kind of have this weird technique for hitting the drums. I use a lot of wrist and I bring my sticks up fairly high, so I look like a praying mantis. And I hit so hard that it was starting to hurt using a shorter stick. So by using a longer stick, I don't use my whole arm—my wrist becomes a bigger part of it.

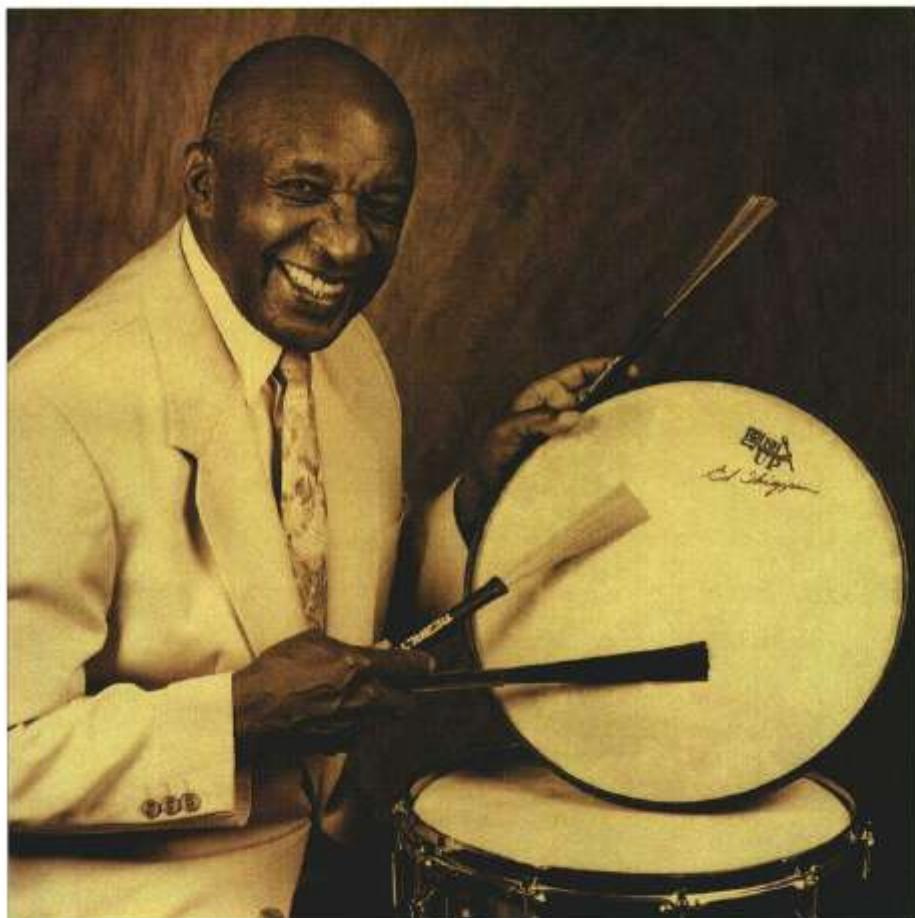
When I took lessons, my instructor restructured my technique by getting me on a practice pad that was flat and at arm's length. So the hands had to be flat, in this awkward position, and I spent hours doing these incredibly boring rudiments and exercises. But playing that way also allowed me to finally pull off some of those Cobham-type fills with some of the power and precision that he seems to get so easily.

As time has gone on, I've sort of slipped back about halfway to my former way of hitting a drum, so now I can't play those Mahavishnu songs for the life of me. It's just so easy to get lazy on a technical level. Your natural inclination is to let your elbows go out, and I've just been too lazy about keeping in shape that way. Maybe it's because with STP, I really don't need to be so precise and clean. But before every tour or recording session, I'll pull out the practice pad and try to give myself a wrist workout, just because I know at some point I'll have to pull off some clean single-stroke rolls.

MP: Getting back to playing for the song and tailoring your tone to fit into the overall sound, do you think all that just comes down to having a good ear?

EK: Yeah, or maybe it's maturity or discipline, because my natural inclination is to want to just play over everything. There are times when I just want to shred. I can only speak for myself, but after a while you settle down and learn to play a role within the music.

MP: Maybe you're able to look at things that way also because you play the guitar



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and piano. You can appreciate playing music from a perspective of melody, not just rhythm.

EK: Maybe that's true. I've been playing guitar about as long as I've been playing drums—not like a virtuoso, of course, just a few chords that I learned here and there from staring at the fingers of some of the amazing musicians I've played with, first in high school and then later on. And I can't tell you at all why I gravitated more to the drums. I've always perceived music as music, not as a certain instrument. For some reason, the drums just sort of became my main instrument. That probably happened from something as simple as not being able to play a Van Halen song on the guitar but at least being able to pull it off on drums.

Nowadays, though, I'm finding myself less concerned with what instrument I'm playing. I mean, as long as I'm playing with Robert and Dean I'll play drums because they're so good at what they do. But being able to do some other things is really paying off in terms of songwriting. All avenues are open with this new project.

I'm not only writing melodies, I'm writing lyrics as well—not that I didn't want to before, but Scott was such a great lyricist that there was no point.

MP: Assuming Scott emerges from drug counseling and is clean and fit to go on, do you see yourself picking one project over the other, or doing both?

EK: It's hard to tell, because if there's enough time, I see doing my own project at some point. It's not that what I'm writing is much different than what we're doing with STP or VO-5, but the main concern would be whether I could handle the vocals. I'm not so worried about pulling off the other instruments because I've got that covered, and whatever I can't quite do on a performance level, I can make up for on a technical level and make it sound interesting.

MP: Tragic as it is, what happened to Scott and your band has really inspired you to take control of your own artistic growth and become more versatile.

EK: It's rewarding in that sense, but it's born of frustration. I've built my studio but, let's face it, I've done a lot of complaining, too. I don't try to cover it up for a

minute—I'm pissed off about what's happened and I feel cheated not being able to tour for the new record. And while my heart goes out to Scott, there's a lot of anger there, too.

But after a while you do have to move on with your life. I had all this free time on my hands, so I just tried applying it to different areas that maybe I wouldn't have had the chance to explore had I been on the road. It's hard to say, but I think I would have gravitated to these things eventually anyway, because I've always been interested in some of the technical aspects of recording and achieving sounds.

But given the choice, I'd rather have Scott healthy and ready to go. The home studio could have waited awhile. For all the frustration and anger I have, I still enjoy and love working with Scott when he's there. When he's on, the music can be amazing. And more than anyone else, I'm sure he's just *dying* to work. I don't think he's sitting there for one minute—wherever he is—and not missing us and the music, and not wishing he could do his art.

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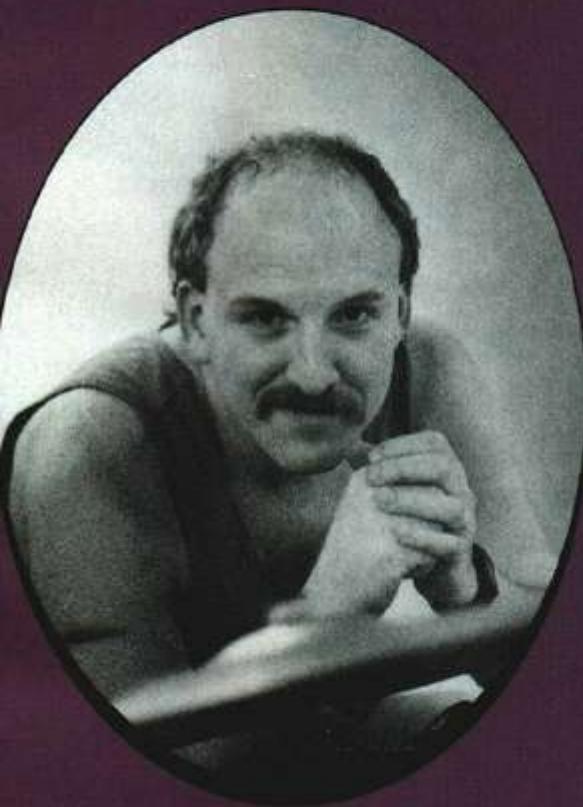
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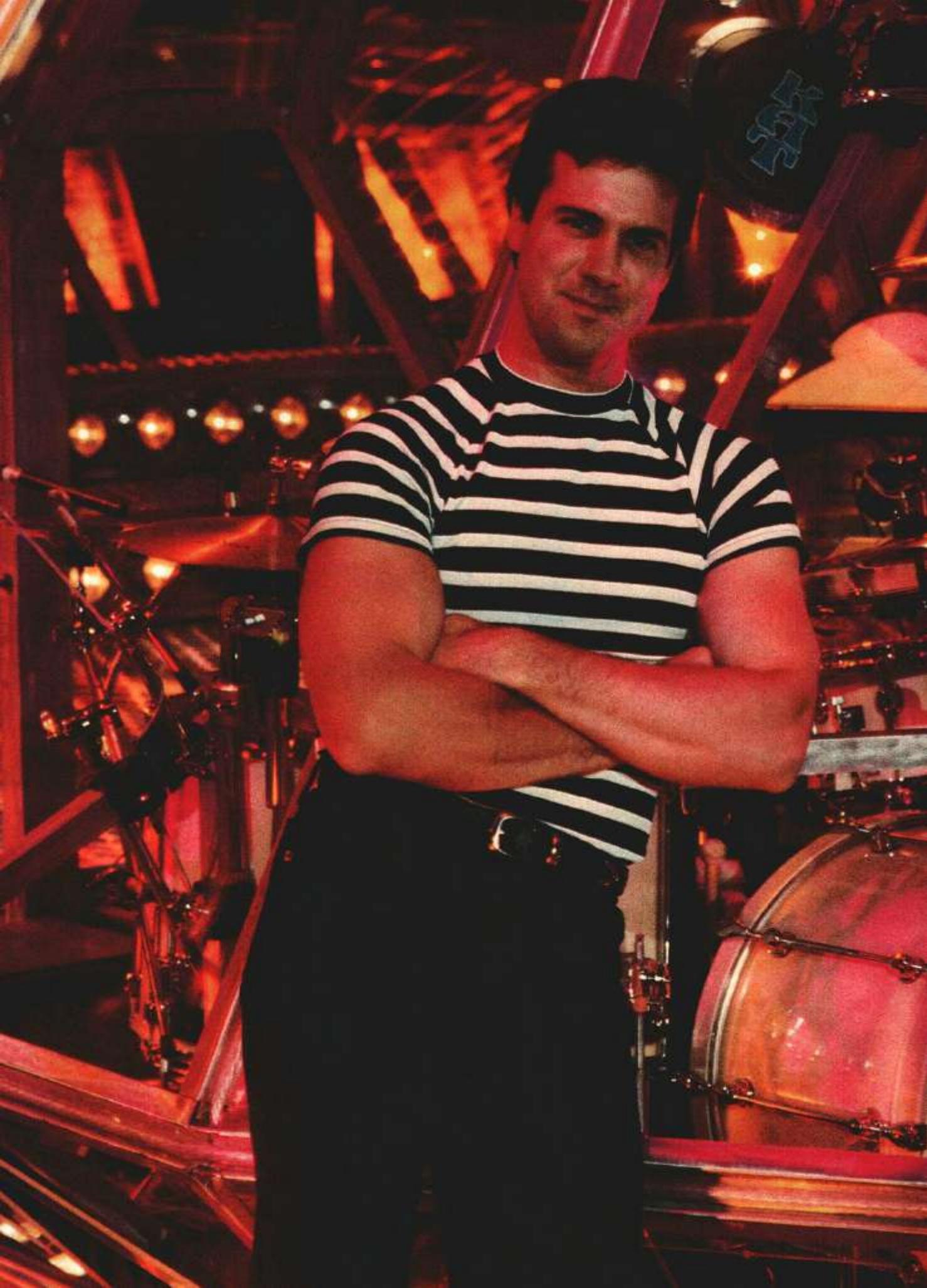
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Garth Brooks'

Mike Palmer

Country Powerhouse

by Robyn Flans

Photos by Henry Diltz

There isn't a drummer around more qualified to enlighten us on "the live gig" than Mike Palmer, who has worked with Garth Brooks since 1989.

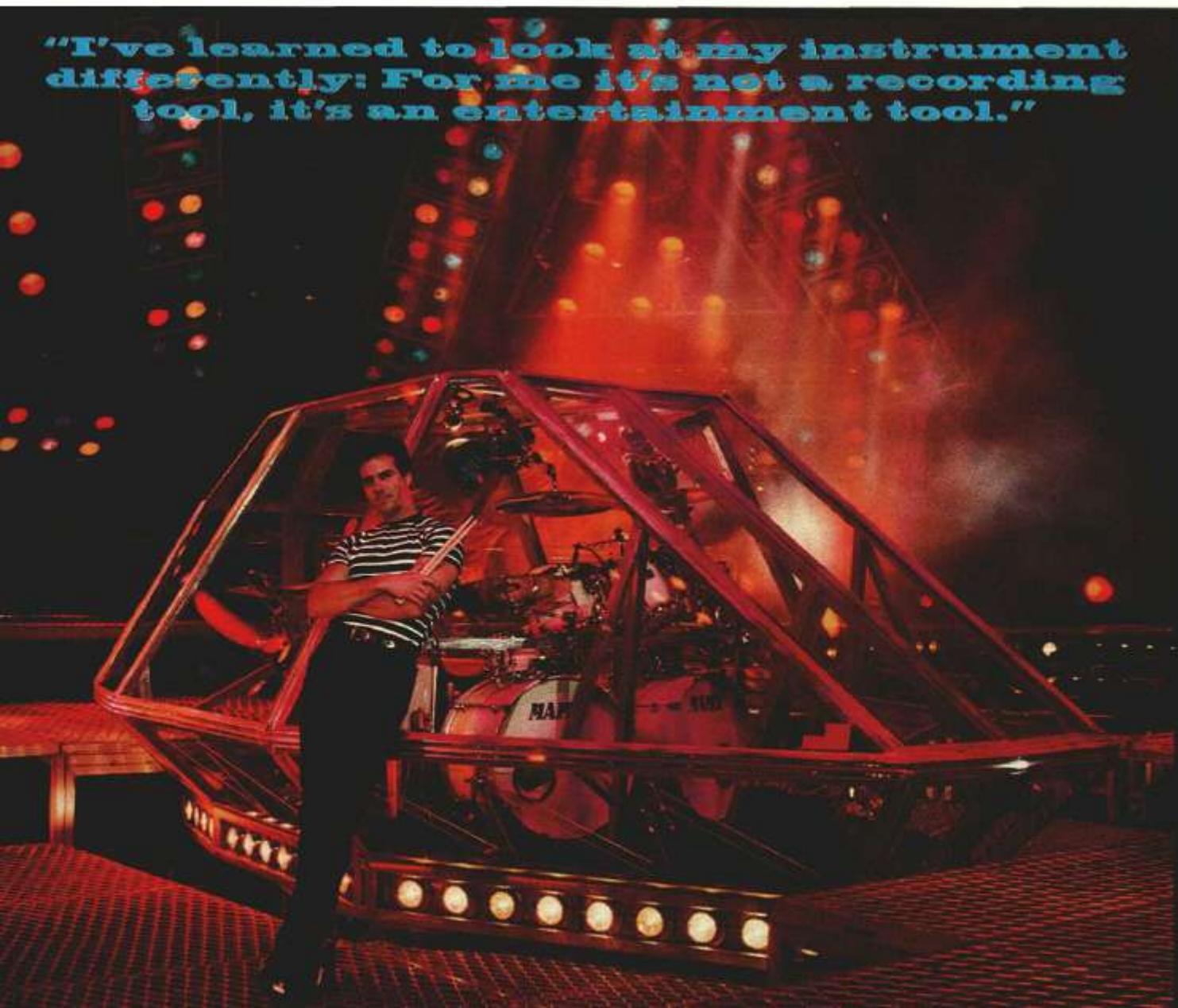
Very few people on the planet don't know who Garth Brooks is. His 1990 record *No Fences* became the biggest-selling country album of all time, with sales in excess of thirteen million copies. 1991's *Ropin' The Wind* made *Billboard* history as the first album to enter both the Top 200 (pop) and Country charts at Number 1. That record became the *second*-biggest country album of all time. And by 1995 Brooks became the only male artist in history to have two solo albums top the ten million mark, with a domestic sales total in excess of fifty-four million records!

While Mike Palmer hasn't played on those recordings, he has the auspicious duty of translat-

ing Brooks' songs to the live arena. Drummers who have seen Garth Brooks live *know* that playing for him on the grand scale he has created is an awesome task. Fans flock to see the massive show in record numbers. In fact, Brooks' attendance figures have broken records—not just for a country act, but for *any* act on the road. In 1993, for instance, he performed two benefit concerts at the 36,000-seat Forum in L.A. Both shows sold out in a record-setting thirty-four minutes. He also sold out Texas Stadium—all 65,000 seats—in ninety-two minutes, breaking the previous sales record held by Paul McCartney. When two additional shows were added, each sold out in ninety-two minutes as well.

How did Mike Palmer land the gig with this superstar, and where did he come from? Well, Palmer's early years were not extraordinary. He

"I've learned to look at my instrument differently: For me it's not a recording tool, it's an entertainment tool."



played in a Florida quartet for seven years, finally leaving to work with the more performance-oriented Nashville-based artist Clyde Foley Cummins, before landing the prized gig with Brooks just prior to Garth's huge success.

This year we've heard a lot about all of the big acts touring around the world. But the biggest—at least in terms of sheer numbers and budget—is Garth Brooks. To say that Brooks has transcended country music is an incredible understatement, so when preparing for a world tour with him, the sky's the limit—it doesn't get any grander. In the following interview, Mike Palmer tells us about entertaining the enormous crowds, recording a new live Brooks project, and living on the road. First, though, Mike details the unique "bubble" he's found himself in on the current tour....

MP: Garth originally had an idea for a microphone that would be mounted on his chest. He had three or four companies working on it. To make this idea work, the stage had to be quiet and the drums had to be isolated. The guitarists couldn't use amps, or if they did they had to be placed in boxes and miked. Then whatever was mixed through the house was fed back through our ear monitors. Unfortunately, the chest mic' never worked, but here I am, still stuck in a bubble!

RF: How did all of this come together?

MP: We did the final leg of a European tour in October of '94, and at the beginning of '95 Garth had everybody come back out for meetings about the staging for this next tour, which he wanted to make his biggest and most spectacular. He had a lot of different ideas and he wanted our opinions and ideas as well, so things developed from there. The drum pod went through three or four different looks until it was honed down to what it is today. Originally it was six inches taller and I could stand up inside of it. Then after about three months, we had a nine-day break, and Brad Wathne [in charge of staging] cut it down half a foot. Garth wasn't really happy with the way it was originally shaped—he wanted to make it a little lower because it was blocking sight lines and he wanted to stand on it during performances, which he now does.

RF: What is it made out of?

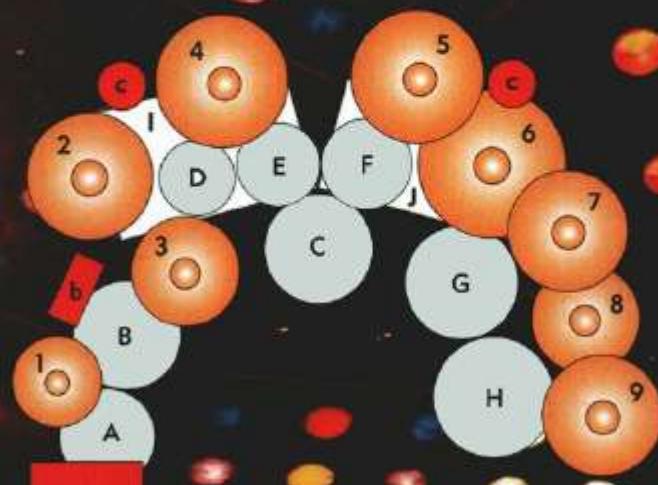
MP: The frame is aluminum and the glass is acrylic—the same stuff they use for airplanes—it's real thick and very strong.

RF: How does it feel when Garth or anybody else gets on top of it and jumps around?

MP: Jimmy Mattingly, our fiddle player, has a habit of stomping his foot when he plays, so when he gets up there, I hear it. That's when I pretend I'm battling with him. And lately Garth has been running from the side of the stage and catapulting off of a grating and slamming into the side of the pod. He slammed into it so hard the other night that some of my equipment shifted.

RF: Originally there were no openings in the glass on the bubble?

Inside The Pod



Drumset: Mapex *Orion* series (maple shells) in custom Antique Ivory finish

- A. 5 x 13 snare
- B. 12 x 14 tom
- C. 6 1/2 x 14 snare
- D. 8 x 8 tom
- E. 10 x 10 tom
- F. 10 x 12 tom
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- 8. 14" *A New Beat* hi-hats (mounted)
- 9. 16" *Oriental China Trash*

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- a. *drumKAT 3.0*
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Heads: Aquarian *High Performance* under the snares with a *Texture Coat* with power dot on tops, *Classic Clear* on bottoms of toms with *Texture Coat* on tops, *Super Kick* on bass drums (with rolled-up towels for muffling)

Sticks: Vic Firth *3A* with nylon tip

MP: During our rehearsals, I had an audiologist come in, because it's damn loud in there. I wanted to have some hearing left after this tour. Through my ear molds, the audiologist monitored how loud the drums were in the bubble. Then we measured the drumset's volume outside of the bubble. He determined that the drums were about 10 dB louder inside the bubble. I was using ear molds that attenuate 7 dB, but because of the testing I switched to ones that attenuate 27 dB, so that helps a lot. We also cut portions out of the glass in order to try to let the volume escape, but I don't think that really helps that much.

RF: Can you tell us about the ear apparatus you wear?

MP: An audiologist fills your ears with goop to make molds of your ears. The ear monitors are made from these molds. They sound really good and give very good isolation.

RF: What mix do you like in your ear monitors?

MP: Garth had the idea that we were supposed to have one mix on stage that should sound like the album. We've battled back



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Mike Palmer

Garth Brooks
Stillwater Band

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and forth with that idea for a long time, though. My gripe is that there are players who are running around the stage and not really concentrating on where the time is, and I don't need other ideas as to where I am. I was trying to keep my mix down to the basic rhythm tracks, but since Garth wants it, I pretty much have an even mix of things.

RF: Does the bubble make you feel more detached from the band or the audience?

MP: Oh yeah, I feel like a monkey inside a cage. They come up and look at me funny too, like "Wanna banana little boy?" It's definitely taken a lot of getting used to.

I communicate with our monitor guy and with Garth through something we have called a "vox box," which is an on-off switch on a microphone in the pod that lets me send the signal to the monitor guy or to Garth to count off songs. I had to get used to that the first few shows. I was counting off songs and forgetting to turn it off, so they'd get more drums coming through the monitors.

RF: It must be hard for you to connect with the other bandmembers and with the audience from inside that bubble.

MP: A lot of the fans who have seen us before aren't totally sure what to make of it. But it's a great iso booth. We record and listen back to the performances and there's nothing coming through those drum mic's except drums, although it's a very live sound in there. It's like a ceramic bathroom. It's a real live-sounding kit compared to what it would be normally, but I like the sound.

As for how it affects my playing, I normally like to do a lot of arm swinging over my head, but now that the pod is 6" shorter, I've had to adjust. I can't go straight up. I have to go sideways and down. I said to Garth, "You realize that when you cut this down, I'm not going to be able to stand up at the end of songs. It's going to cause me to change a lot of the things I do." And he said, "Of everyone in this band, you're the best one I can do this to because you'll adapt."

RF: I understand you selected drums that worked best for the bubble.

MP: That's right. As soon as we had any semblance of a bubble, I put the drums in and we miked them up and recorded them—and I liked the sound of the room. When we got the whole thing finished, the

drum companies approached me. Ken Austin at Mapex asked me to try their drums. I was playing Fibes and they wanted to keep me, Pearl was asking me to come back, and there was a company in Nashville called Razorback drums who were interested. I decided to try each one of their drums in the pod to see which sounded best. I put all the same heads on all of the drums and put them in there one brand at a time. The monitor guy, Brent Dannen, and I miked up the drums while Danny Heins, our sound man, sat in another room in the building so he couldn't see what was going on. I'd play, he'd record the drums, and then I'd go in and listen, and we did that with all of the drumkits.

Once I put the Mapex kit in there, Danny ran around and said, "Man, you've gotta hear these on tape. They sound great." I was blown away by the sound, and that was funny because while I was tuning them up and getting them ready outside the bubble I didn't think they were going to win. But when I put them inside the bubble, it really made the biggest difference. I have it all on DAT tape, and if I played you all the kits, you'd hear the difference—the Mapex drums had a nice, warm attack. So I had Mapex make a bird's-eye maple kit in an antique white finish. My first Pearl kit was white. To me, the white drums look best under the lights.

RF: How long did it take from the inception of the bubble to its completion with the new drums?

MP: The design was finished by September '95, and they started building it in October. It was finished by the end of December and we did the drum test on Superbowl Sunday. I had the drums in February.

RF: How long were the rehearsals?

MP: We had four or five days in Nashville, which were taken up by the production—lights, staging, etc. We then went back in at the end of February and spent a day and a half sussing out everybody's technical problems. We hadn't actually played through the whole show when we went to Atlanta for the first concert.

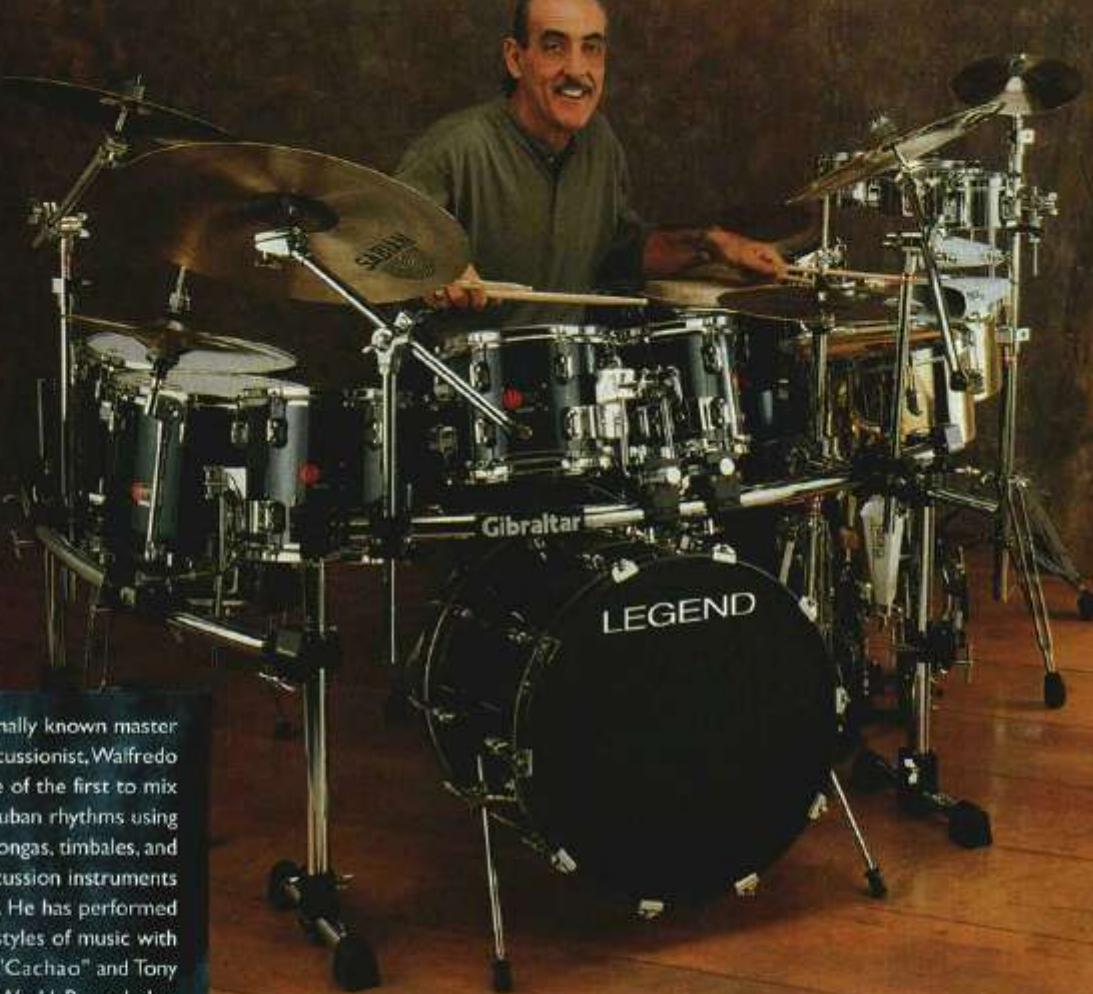
The first night in Atlanta was pure hell. Nothing worked. It was wireless hell—lots of buzzes, lots of squeaks, and the in-ear monitors didn't work. Being inside the bubble without monitors meant all I could do was play and hope that everybody was



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following me. But despite the technical problems, the crowd was great. They never acted like it bothered them. And after the five days in Atlanta we were rockin' pretty good.

RF: Is it typical for you to not get a lot of rehearsal time?

MP: Yes. When we did Jay Leno's show recently, it was the third time we had ever performed that dang song, "Midnight Cinderella." Plus, we totally rearranged the intro—I played everything on kick, snare, and crashes. I didn't have a hi-hat, toms, or ride, just like on the recording.

RF: Obviously, you weren't playing in the bubble on the Leno show. Does that change your approach?

MP: It was great to be able to interact with everybody. I had to get used to hearing the drums, and having an actual monitor, and just being able to breathe and stretch. It was different.

RF: You have a lot of drums with Garth, including two bass drums. How come?

MP: I've had double kick drums for a long time. I use them on endings of tunes. I've tried them on a couple of different things, but it doesn't always fit the music. When we do a sound check and I'm not turned on in the monitors, I can sit back there and work on it. I love playing the double kick stuff. Also, this drum pod is so symmetrical that I thought the double drumkit would look great, plus Garth was going, "Fill it up with drums." I've never had a real big kit with Garth, but now I've got six toms, two snares, and the double kick.

RF: How does that change your approach?

MP: We're used to playing our snare in front all our lives, but

when you put a second snare off to the left and it's above the tom and beyond the hi-hat, you have to position that snare to where you can be comfortable—which is a challenge. I had the same challenge with my remote hi-hat, and playing the remote with the second snare drum was a *real* challenge. I'm pretty much stretched out like a bird in flight when I'm playing the two, which is actually what I was wanting visually.

RF: Do you use anything on stage for time reference?

MP: Garth doesn't demand it, but I use a metronome on a couple of songs, sometimes just for personal gratification. It helps to keep everybody's adrenaline down, or maybe pick them up if need be.

RF: Why would you use the metronome on a particular song, but not all songs? Are there things that are tougher to key into?

MP: Garth likes to take uptempo numbers fast, so when we come back out to do "Ain't Goin' Down 'Til The Sun Comes Up," if I go as fast as I can possibly go, it's probably not fast enough! On "Fever," it's not comfortable for me to go much faster than the album track; it just doesn't feel right, so I switch on the metronome. And really, nothing Milton [Sledge] does on the albums is ever to a click. It's all an organic approach—though you can set a click to Milton's playing because he's that good.

RF: I know you are recording some of the shows on this tour for a future live album. What do you have to do on the nights that you record that maybe you wouldn't normally do?

MP: I try not to let that red light bother me. After the first few weeks of our going in and listening to the performances and trying to adjust to what we heard, Garth said, "No more listening to the tape; just play." So when the red light comes on, it's just a concert; it has nothing to do with recording.

One recent compliment I got was from a friend of one of the guys who opens the show, who said, "I watched Garth's drummer all night long." That's always been my goal and that's what Garth wants from us: He wants us to steal as much limelight away from him as we can.

RF: Why is that?

MP: I don't know why he has that idea instead of "I'm the star," but he really wants it to be a band and he feels that the audience ought to be here to see the band. I agree with that philosophy. I remember as a child, my father took me to see Barnum & Bailey's three-ring circus, and there was so much going on. When you left you were exhausted. I just remember that feeling of not knowing what to watch first. That's why I believe having all of us on stage really performing works.

RF: What kinds of things do you do to entertain?

MP: Instead of having my right hand cross my left hand on the snare, I'll open up and use my left hand on the hi-hat and my right hand on the snare—just to give a bigger sense of motion. And I set my cymbals out and down so the motion and energy is more visible.

RF: What were you concentrating on while you were growing up?

MP: Every phase had different points of concentration. At first it was just the beginning stuff, and then, going through high school, trying to improve my reading. Then when I got to the clubs I tried to stay current, but eventually I realized the club scene was becoming a downhill slide.

RF: Growing up, was music the focus?

MP: Going through the high school years, when you're supposed

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to figure all that out, I was always doing music and I was always into my brothers' record collection. Before I joined the Silver Dollar Band, my intent was to go to Florida State University. I was going to go into music education. I didn't want to do anything but music, but I knew I had to have some sort of education. That band started to get popular and we were so busy that the decision became to follow the dream. My father had passed away during the summer between my seventh and eighth grades, but my mother was always real supportive of me.

RF: Have there been any profound influences in your musical life?

MP: I'd probably answer that a little differently than most. I'd have to say there were drummers I didn't even know who influenced me. I went to the Florida State Fair and the group Exile was playing there, and I remember how great the drums sounded. Their drummer was a great player—so solid—and that meant a lot to me. And during a battle of the bands contest I saw a drummer who had some flashy moves. I don't remember who he was, but I remember what he looked like and I remember some of the things he did. Those are the types of moments that stick out in my mind, and they're some of the reasons and the inspiration for why I love to play drums.

RF: Moving to Nashville was a risk.

MP: Yes. I was just real fortunate that I met Garth within six months, and four or five months after that we were out doing dates. I quit the job I moved to Nashville with, which was Clyde Foley Cummins, to work with Garth, and within a year he had a

record deal and we were touring. At first we were in vans with all of our equipment and clothes, traveling fourteen hours to gigs.

RF: What was it about Garth that made you quit the job with Clyde, a man who was actually working a lot?

MP: That was a hard decision. When I heard Garth's tape, I thought he actually sounded too much like George Strait, but what really sold me was "If Tomorrow Never Comes" and "The Dance." I liked a few other songs as well, but those two songs blew me away. I felt if those two songs got out, he'd be able to do well.

RF: Usually when mega-success happens, the relationship between the front man and the band changes.

MP: He's always been real good at maintaining the "one of the guys" attitude. Certain things have had to change, of course, because of all his success, but he's not any different from the way he was at the beginning. He has a family bus now and his wife and kids are normally on that. When they travel with us, he jumps on our bus after the show because they are already down the highway a little ways. We have that camaraderie, and then when we catch up to them, he might jump on their bus or just go to bed on ours and see them at the next gig. He's always real strong about keeping us together. We stay in the same hotels. He's down-to-earth and he has his feet pretty dang solid on the ground. He's got a great family background, so he wants to keep that tradition alive for his family.

RF: What's the hardest thing about this gig?

MP: Being away from home. I miss my one-year-old girl and

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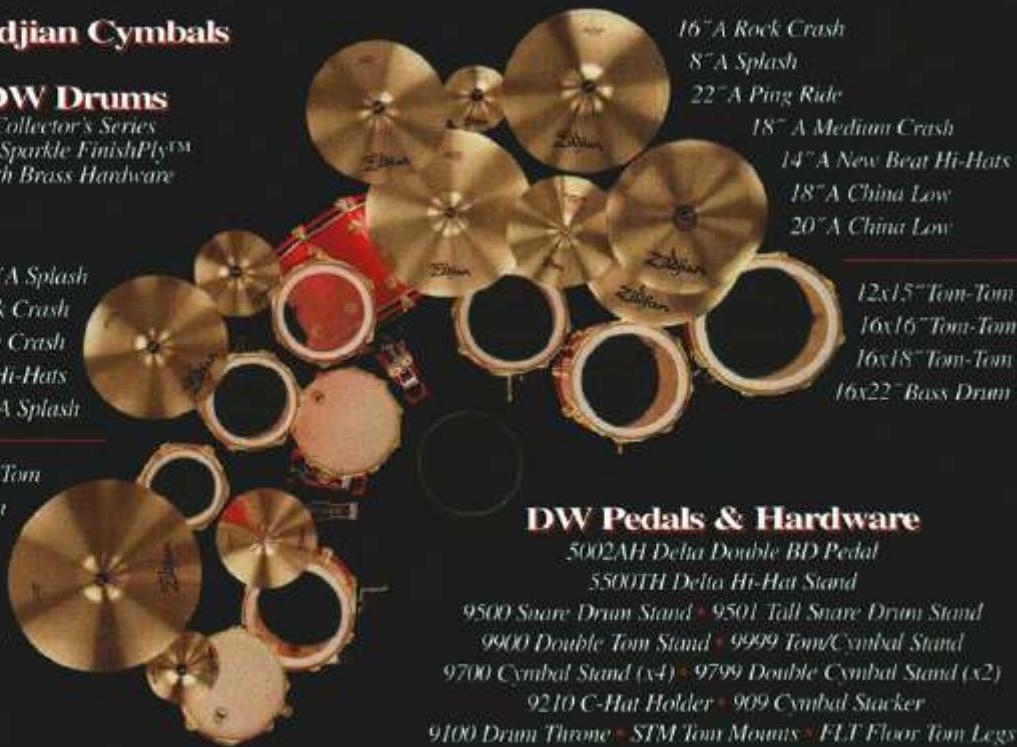
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four-year-old boy... I miss my wife Kathy—all of that is tough. Other than that, as a band we've worked ourselves up to a position that's the best in the world. There are quirks about certain things—there are always complaints and gripes—but it ain't nothing that anyone can't live with.

RF: Anything tough musically?

MP: The show is very demanding physically. It requires every ounce of sweat I can give. I try to stay in shape. I try to keep rested. My only hobby on the road is lifting weights and working out, which helps. I try to eat well, too.

RF: How long is this tour?

MP: Garth has decided we should be able to cover all the areas he wants to in three years. In three years, his oldest girl will be starting school, so he might not want to take her out on the road so she can go to a normal school. Garth has this movie idea he wants to work on too. So right now the tour is scheduled for three years. But going home frequently keeps everybody sane.

RF: By the way, why don't you have a tech?

MP: Every one of our crew probably works ten times harder than any crew member in country or rock, because each

of them does more than one job. When the riggers are done rigging, they work the lights. Garth is a firm believer in keeping a small family and paying them what he would pay a large family.

There was never an actual drum tech who had time to change my heads, clean the cymbals, or set up my drums, which is the reason I used drumkits where everything would fit in one big case so the drums wouldn't have to be broken down—it's relatively tech-free. The drum bubble is all enclosed, so the drums can almost remain completely set up in there. It would be nice if there were someone to change the heads, though.

RF: What have you learned working with Garth?

MP: Whew—just about every aspect of the music business! He's very intelligent in marketing and he's very clever in a lot of things he does. I think he's a genius when it comes to public relations. Musically, I agree with his philosophy of having a wide variety of material on an album, because I know that's what I like to listen to. And when you get out of the studio and onto the stage, he likes to beef it up and give it a lot more energy than the album tracks. And, of course, he wants to entertain to the best of his ability.

On top of all of that Garth is a great person. He listens and cares, and his father has always amazed me with all his great sayings, which Garth uses. I hope one day when I'm Garth's father's age I have that much wisdom to pass on. So I've learned a lot from this gig—everything from A to Z.

RF: Are there things you've learned about your instrument from this gig?

MP: I think I've learned to look at my instrument differently. It's not a recording

tool for me, it's an entertainment tool.

RF: Does it bother you that you haven't gotten to record with Garth?

MP: In the beginning we'd work up a tune on stage and then record it as a demo, and he'd use it as a reference for the sessions. We learned from those recordings that we can't do the studio thing the way the guys who do it every day can. I have a lot of respect for those musicians who have stayed in town and stuck it out making a living doing that. I've done enough projects to have learned that playing live and playing in the studio are two totally different beasts.

RF: Have you thought about where you will be in ten years?

MP: I think about it every day. I don't think I could do another country gig with somebody else. I really want to try to stay home anyway, so I've been doing some things to try to get myself set up for when this is over. I've been pitching songs, and if I ever do get a cut, that will start my publishing company. I've been doing the merchandising for Ty England [Garth's former guitar player who is enjoying solo success], so I hope I can expand on the merchandise business. And I do hope to play drums in the studio one day.

RF: You said, "When this is over."

MP: After Garth's three-year plan is over, who knows what will happen? This tour might stretch into four or five years, or he could cut it off. We don't know and I can't guess. He has told us that after the three years is over he will keep us on salary for two more years, which is amazing. I'll have enough time to figure out what I want to do with my life then.

RF: It sounds like you've got an incredible gig. Sometimes you must reflect on all the changes you've seen, from having traveled with Garth in vans...

MP: ...to our first '62 *Silver Eagle* bus that smelled bad all the time. Then we graduated up to a *Primo*, and then we went to additional buses so there were less of us on a bus. Now we're flying around the world. You're right, it's been a great ride.

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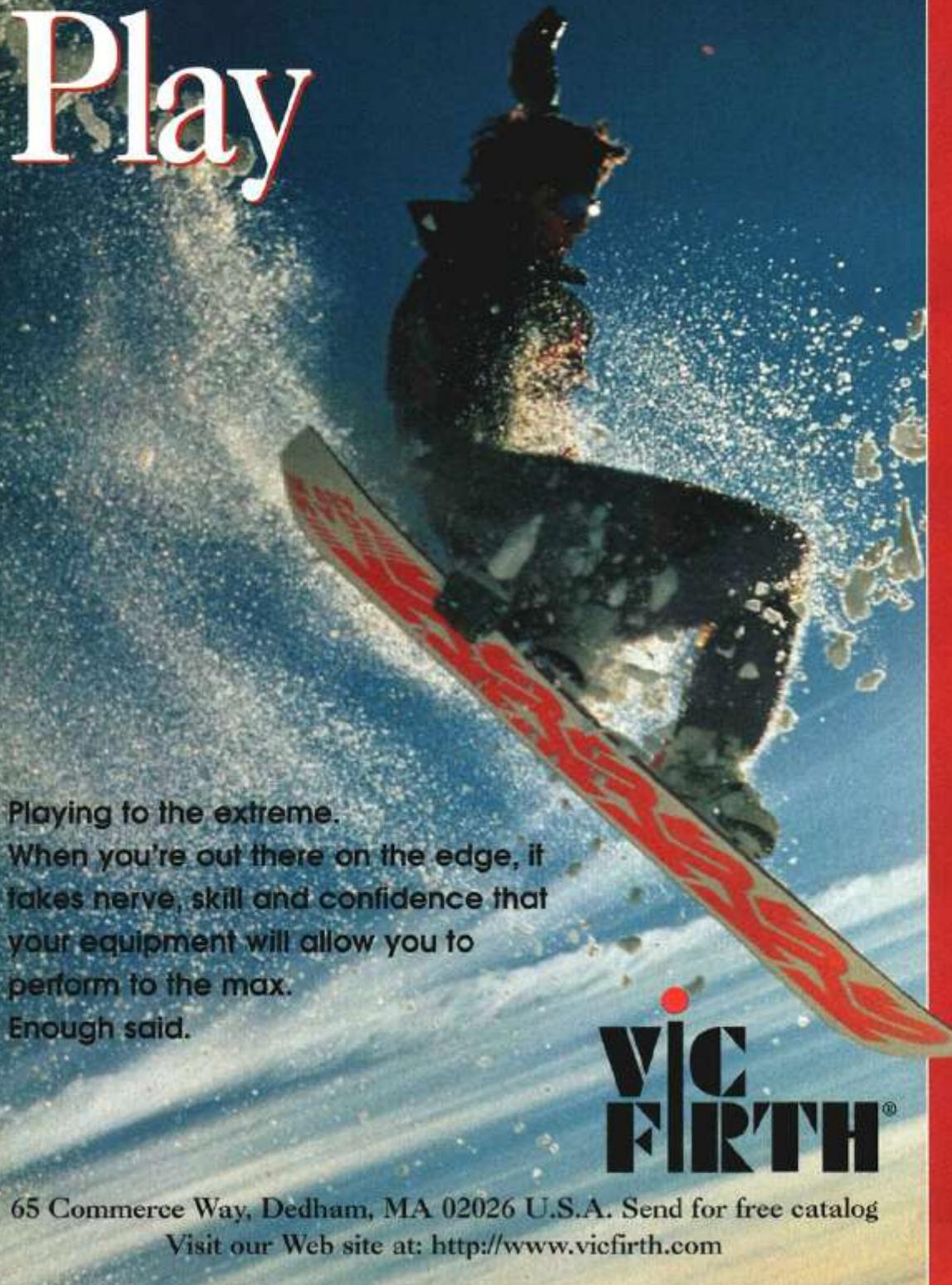


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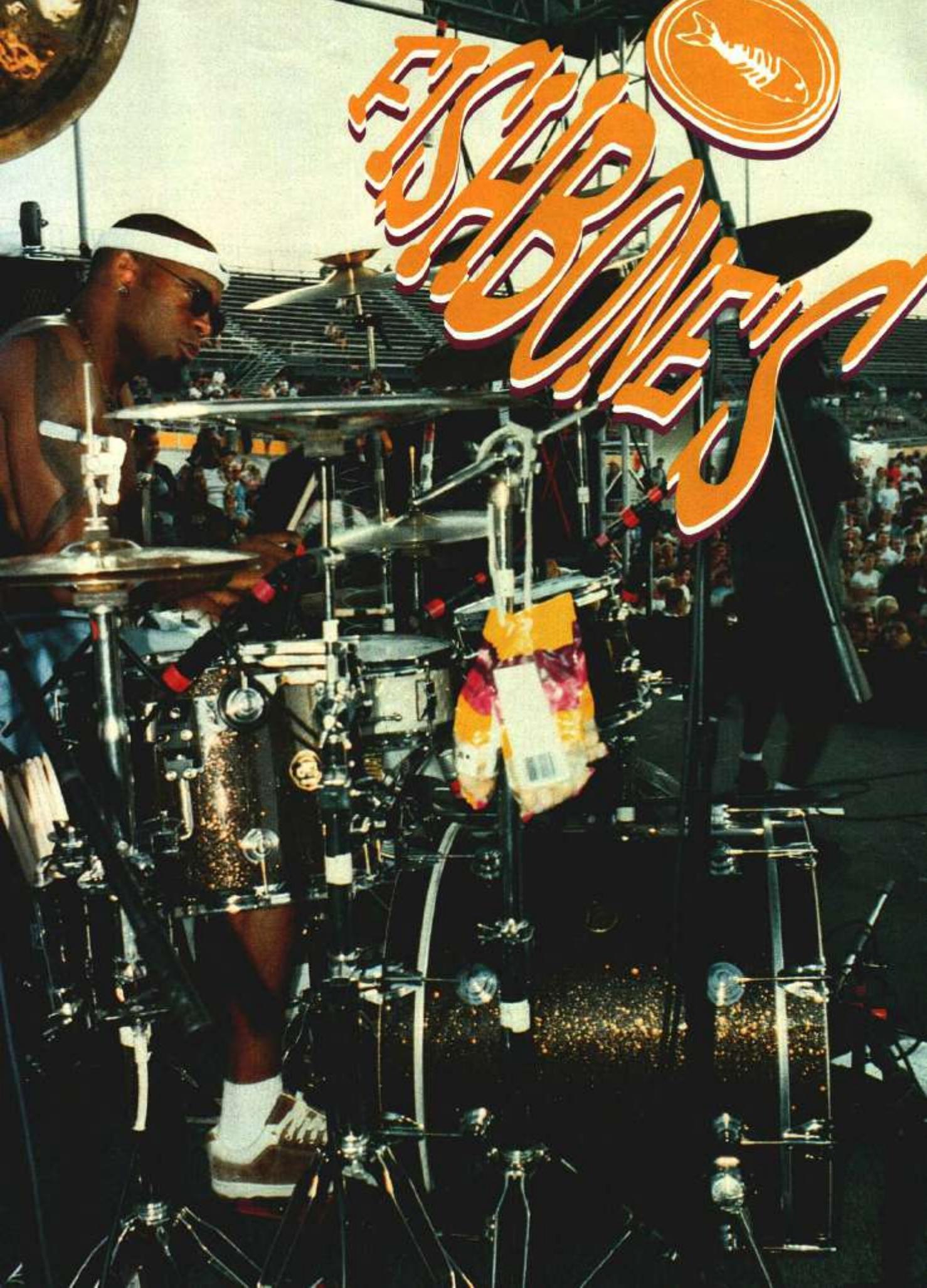
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FISH & CHIPS



Philip "Fish" Fisher Way Overboard

by Matt Peiken

Walk into five record stores and you're likely to find Fishbone albums in any of five *separate* racks—reggae, rock, punk, funk, or, if all else fails, urban. But who can *blame* retailers for ignorance when the rest of the music industry is just as baffled.

For *fifteen years*, record company executives have tried, in vain, to urge Fishbone into a more specific, marketing-friendly niche. A few quiet singles haven't done much to enlighten radio programmers, *either*. In Fishbone's stream, a distorted guitar riff can instantly give way to two-part horn harmonies, and fair-weather fans hopping *aboard at* one curve are often bucked at the next, ill-prepared to handle the band's sharp stylistic turns.

The only ones who seem to have any grip at all on the fishing rod are the fish themselves, who simply insist on the *freedom* to explore any corner of the musical ocean.

"*We've never* fit into the music industry *because we've gone* out of our way *not to fit into* any category or *label*," says drummer Philip "Fish" Fisher. "It's not some-

thing we ever consciously did or didn't do. And you could say that from a career *level*, we probably could go platinum if we'd just be good boys and play the *game*. *But* our backgrounds and influences are too deep and too broad for that. To us, it's all just music. It's *all part of our* soul. And *any*, attempt to corrupt that goes against the spirit of what Fishbone is all about."

Fisher's drumming comes from the same sort of border-less perspective, where authentic ska comes as easily to him as double bass *metal* romps. Fisher injects it all with such aggression and energy—the one constant *thread* through all Fishbone music—that *people like Bob Dylan and Little Richard have called on him to spice up their work*.

Fisher, who just turned twenty-nine, was only four when his dad started showing him rudiments and grooves. And he and Norwood, his bass-playing *older* brother, *needed to* look no further than aunts, uncles, and cousins for other musical role models.

As street life around south central Los Angeles *began* consuming

the Fisher brothers, *he became* an equally strong pull in the opposite direction. Fishbone toured West Coast clubs while its members were still in school, and the band became such a distraction that school officials, according to Fisher, essentially forced him to make a choice.

It wasn't an easy one for Fisher, who had done well in school—*when he* went to class. But in some respects, the *choice had already been* made. Music, Fisher says, was the one thing he could sink his soul into without selling it at the same time.

After spending much of their creative life with Columbia Records, Fishbone has embarked on its own to record and release *ChimChim'sBadAssRevengea sequel* to 1993's *Give A Monkey A Brain...And He'll Swear He's The Center Of The Universe*. For those who *haven't* figured it out, Chim Chim is the monkey. And as with everything else Fishbone does, this record's tongue is as harmlessly humorous as it is politically pointed. Fisher says that if you listen closely enough, you'll hear the same qualities in his drumming.

photos by Aldo Mauro



MP: Was Fishbone something that formed as sort of a club for musicians in the neighborhood?

PF: I never thought of it that way, but yeah, I guess it was kinda like that. It was pretty much my brother's doing, really. He's older than me, and I remember when he was in junior high it was like he developed his own fan club. He's a king, what can I tell you. One day, he just asked his friends if they wanted to play some music. It was maybe twenty-some-odd people. They all went up to the band room—I think I ditched and went up there with them—and we just played for as long as we could.

We'd play in my house, in my bedroom...caused all sorts of racket in this two-level apartment. Slowly, people started to fall off, and everybody who stayed ended up being Fishbone. We probably started off playing some old Funkadelic, Devo, B-52s, maybe Rick James—but we always made up our own lyrics to the shit.

We played a couple of talent shows and not a whole lot of shows on the club circuit, but suddenly people were talking to us about record deals. I was only thirteen at the time, but I knew enough to say, "Shit,

man, we don't sound *that* good." I sorta knew how to play, but no way were we anywhere close to good. And the other guys felt the same way, that it was like vultures swarming around us.

We got advice from family, but I was a pretty smart kid, too. I knew what was goin' on. I was always serious about everything I did—school was serious to me, riding my skateboard was serious to me, playing tennis was serious to me. But when things started happening musically, people came around. I picked up books about the record industry because I knew there was something about dealing with record companies that was like dealing with the devil.

The thing is, I was still serious about school, but school wasn't serious about me. Once we got on with things, put out a record and started touring, the authority structure at school didn't look at it as legitimate because I wasn't going to Juilliard or a school like that. It was like, "He goes to *our* school, so how could he be serious about music?"

You see, I was always missing school because we'd be doing shows in San Francisco or Arizona. You'd think the teachers would see that we had this





professional thing going on—we had a manager, a record, we were touring—and say, "Hey, maybe we can work with this kid." But they didn't want to, and I'm still a little bitter about it, to tell you the truth. I would love to have gone to college; I would love to have graduated high school. I valued education more than anything, and I got screwed out of mine.

Also, though, I got a little bored with the traditional structure of school education. Here I was, this teenager sitting at dinner with presidents of record companies, rappin' with guys like George Clinton, Taj Mahal, and Curtis Mayfield—all the people who would relate to us not as punk kids, but as young human beings learning the lessons of life. And it was hard going back to school and dealing with teachers and counselors who treated us like we didn't know shit.

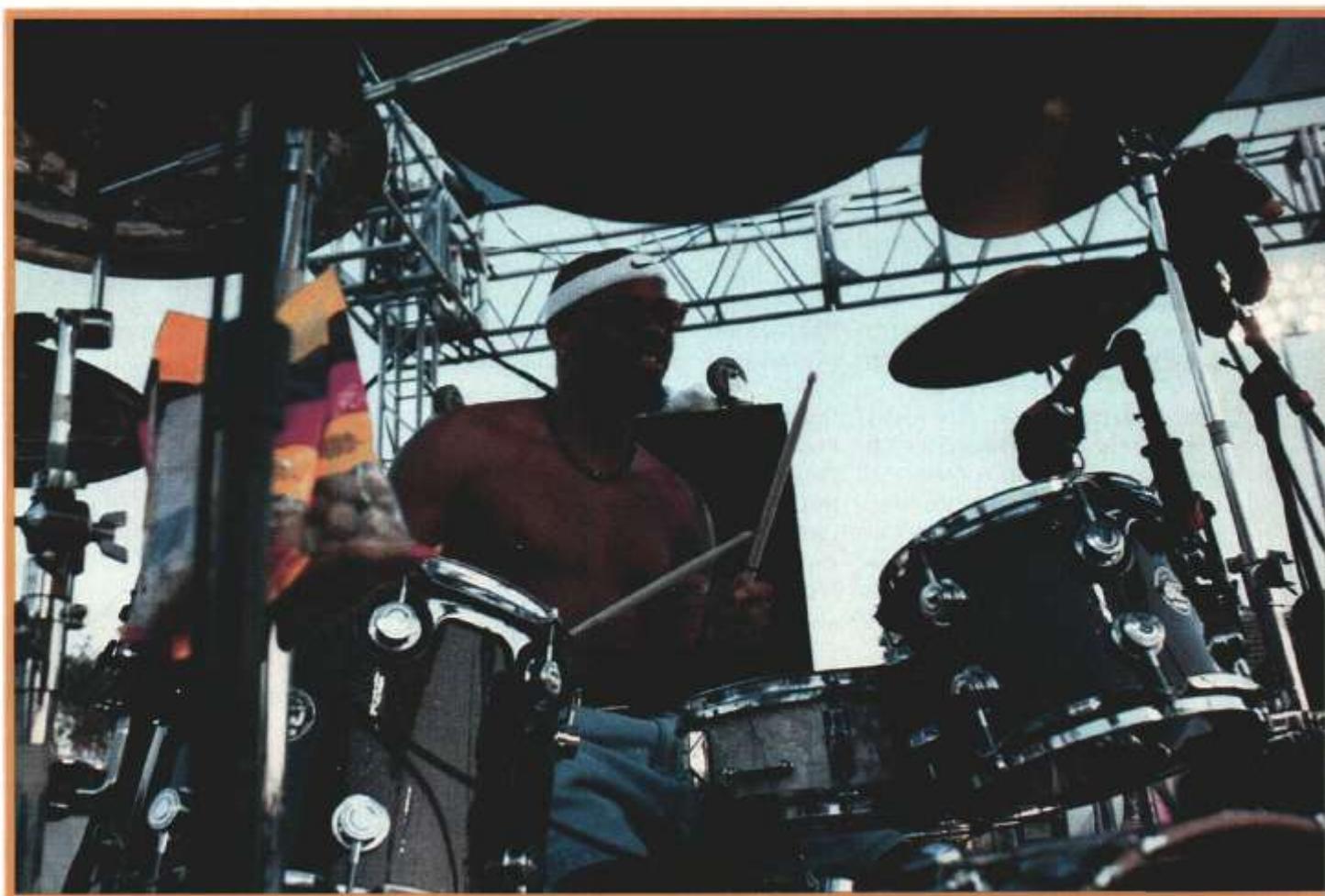
Still, I sat through classes when I could, did some work and tried—when I was there. I was also born with this lung disease that would keep me out of school for a few days here, a couple weeks there. I

missed a lot of school. After a while, I just fought my way through the disease because there was just too much I wanted to do in life. I figured it would have to kill me to keep me down, and I was in a lot of pain sometimes. But it's to the point now where I don't even pay attention to it anymore.

MP: Has music or this band, in particular, been the thing you could always hang on to?

PF: Yeah, you could say that. I've never had a 9-to-5, and I don't know what it's like to work for somebody else, unless you count being enslaved to a record company. The band is something I always indulged in—we all did. There was a lot of camaraderie there from the beginning, and there still is, even though we're down to five people now. We definitely ride the shit out of each other, but it's family.

As critical as I am about my own playing, I'm critical and very particular about how we sound as a band. I was the person who pushed us into producing ourselves. Our sound was getting watered down by other people—other producers, the record label. We



"I always tell young drummers that if you like the sound of toms without **bottom** heads, just do it—don't worry about what anybody else is doing. If you want chains on your cymbals or you want to hit something nobody would even think of hitting, do it. It'll be your **own** language, your **own** voice."

didn't do a lot of demos—we sort of wrote in the studio or the bedroom and just went and recorded it.

The thing is, the shit we came up with in my bedroom was a representation of our neighborhood and what we went through hanging out with the gangstas in the neighborhood. We also used to go to these punk rock shows at this place in L.A. called the Cafe LeGrand.

MP: And you guys have always seemed to easily cross over from rock to punk to ska—even metal. Is that something you consciously tried to do as a band?

PF: We never talked about it and we don't give a damn now. We let everything just happen; the songs just mold themselves out of a vibe. All it has to do is work. We write songs at home, in the studio, during jams, on paper—every kind of way you can write a song, we've done it. No matter what, the songs always take on a life of their own.

And the drum parts are the same way. I just flow with the music. Sometimes I'll hear something my brother is doing and want to bounce off that, or maybe the horns will have something going on that I'll feel like accenting. It can be vocals, guitars—and it always changes, even within the same song. One night, the bass line will be tuggin' at me, and the next night, same song, it'll be the vocals.

Personally, I love the horns, and I like the fact we have two of them. I'm pushing them all the time to do more harmonies, but they hear this big band shit all the time. You know, it's a beautiful sound and there are so many musical possibilities, but you don't see too many other bands out there

with horns, at least not rock bands. The ones you see are probably more ska, but the days of Chicago and Tower Of Power are gone and, sadly, it's a lost art.

MP: You told me earlier that you bring three different kits along with you on the road, and that the one you play each night depends on your mood. That's really unusual.

PF: It sort of depends on what I want to hear, too. If I'm in L.A. rehearsing, just beating up my drums every day, I'll maybe throw four or five toms up there. If I want to do a little more groovin', I'll keep it simple.

MP: But doesn't that throw you off from day to day? I would think that would keep you from getting familiar with any particular setup.

PF: Not at all. I can play with no toms, lots of toms, just a snare, maybe a timbale and a hi-hat, crash, and ride, and still be comfortable. I've always been that way, too, even when I was starting out. I think it comes from just getting tired of lugging all that bullshit around, so I'd only bring a cymbal, snare, and kick drum with me to the next rehearsal.

It's like that in the studio, too. I'm always changing things around, trying to get inspired with a different setup and find some sounds I want to hear. It's like language—just waiting for something to speak to me. The thing is, it's no big deal; it's not a challenge. It's just what I do.

But I've gone through my phases. I used to have some power toms—probably got 'em just from lookin' at other folks. When you're young, you can be influenced by so

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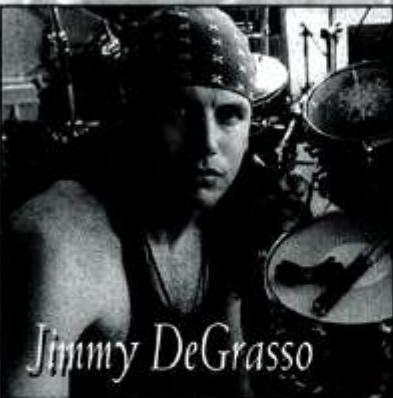
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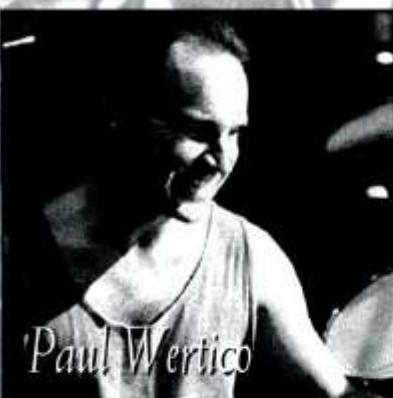


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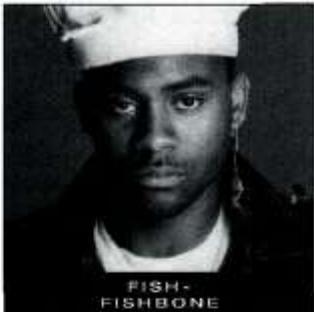
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many things—what you see, what you read. But I always tell young drummers now that if you like the sound of the toms without the bottom heads, just do it—don't worry about what anybody else is doing. If you want chains on your cymbals or you want to hit something nobody would even think of hitting, find a way to mount it and put it on your kit. It'll be your *own* language, your *own* voice. I'm waiting to see somebody come back with one of those old North sets. Who knows? I might do it.

MP: When did you stop worrying about what was in style and just start having your own voice?

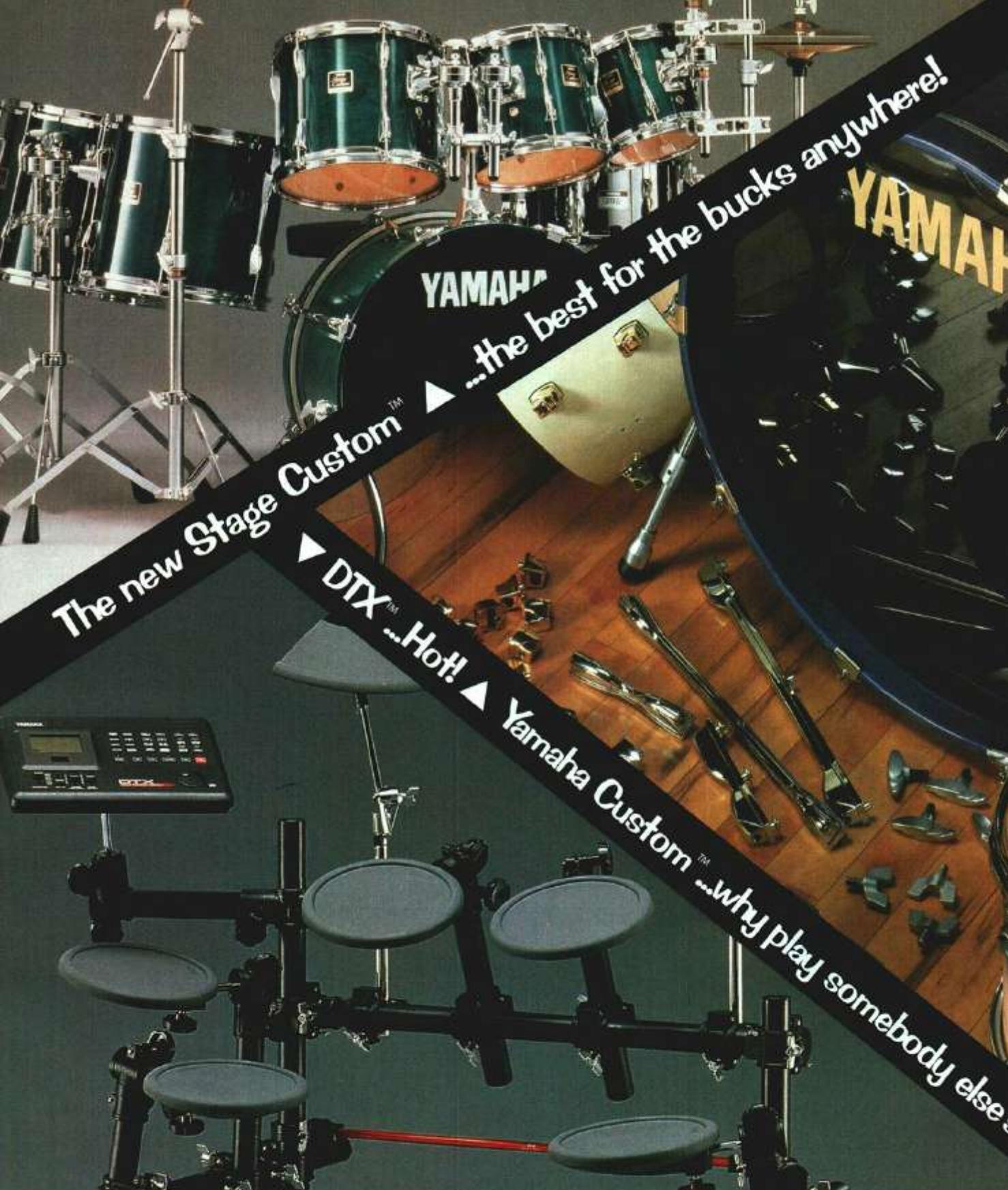
PF: I was a big Steve Jordan fan for a long time, and I remember listening to him as a teenager and thinking that I wanted to sound just like him. But you see, there was so much music goin' on in my family circle that I really didn't need to look too far outside the home to develop a style. And I was exposed to so much music—Cream, Isaac Hayes, Funkadelic, a lot of jazz—it all found a place within me. I think it was just a natural thing to kinda go my own way.

MP: Most players at your level don't find much time to practice anymore, but you told me you still think that's important.

PF: You gotta be a worker, but I approach it a little differently now than I did when I was younger. I try to look at my weaknesses and listen carefully for what isn't flowin', and I lean on that. I know what I want to sound like, and I play by myself a lot, just to hear how I'm comin' along.

I make up a lot of songs when I'm playing—I've got a lot of





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music in my head—and I just come up with all sorts of things, just me and my drums. And some of the stuff I come up with can make it back to the band. I play a little keyboards by ear, a little bass, a little guitar, a little flute, a little harmonica, some recorder, and I work well with my sequencer. But the drums were something I

was always drawn to. The rhythm, the feel—I don't know how to explain it really, but it was something in my soul.

MP: Of all the styles of music, do you have a personal favorite from a drummer's standpoint?

PF: Not really. There's salsa, straight-up reggae, and, especially, some old-school

ska. That's really the root of where this band approaches ska—not the British-based ska, but the Jamaican ska. The British ska is more rock 'n' roll, where Jamaican ska is more like soul, more like jazz, more like funk.

MP: How do you think your playing has changed through the course of a decade?

PF: It's strange, but I think my music has grown as I've grown as a person. For me, music has just been about expressing what I'm feeling at that particular moment, and those feelings have broadened as I've gained more life experience. But the bottom line hasn't changed—it's all rhythm to me.

There is that technical side I feel I have to keep up on, too, just the actual physical aspect of playing the drums. So I do lots of things to keep strong, like bike riding, and my sound checks tend to turn into drum clinics.

MP: I noticed you sit very high on your kit. Has it always been that way?

PF: No, I only started sitting high after my back started giving me problems. I was hunching over my kit, so I've been seeing a lot of chiropractors and masseuses on the road, and to continue playing drums I had to start sitting upright. I raised my seat and my drums up a bit, and it's a lot more comfortable now.

I looked at video footage of guys like Buddy Rich and Art Blakey, and I noticed they were sitting up pretty high, too, and they played drums up until their dying days. So I think I'm on the right track with

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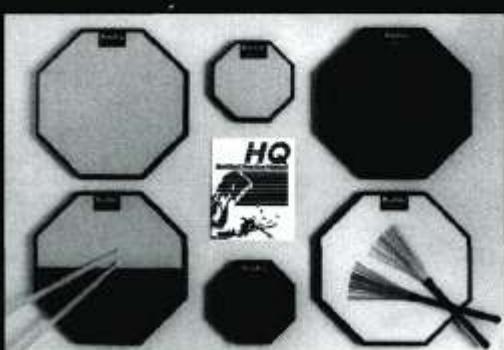
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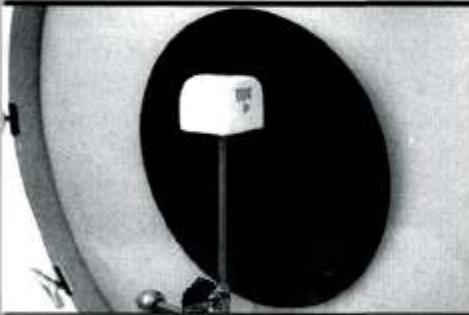
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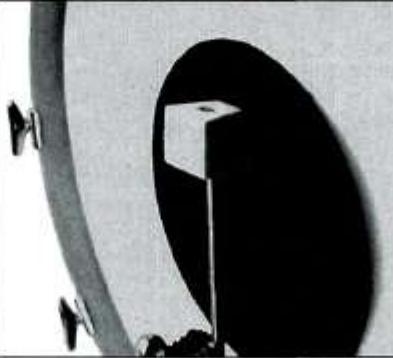
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this. One thing in particular I found is that sitting high gave me much more control of my double bass drums. You may not think so, but I can get a lot more bounce off the balls of my feet this way.

MP: When did you get into double kick?

PF: The day I recorded this song called "Bonin," on the *Truth And Soul* record. I

played two electronic trigger pedals that DW made. That was my first time with it, and the actual even strokes didn't come that easily. But the guy who really got me into it more than anyone else was Dennis Chambers. I saw him a long time ago, in the early '80s, or maybe even the late '70s, and he was playing live with George

Clinton. To me, at that time, he was the baddest drummer on the face of the Earth. Nobody was doing the shit he was doing on the double bass drums, and it was all funk, just bad as hell. And I told myself that if I ever hear it in my own head, that I want to go there, I'm going to approach it like him.

MP: Even though Fishbone is pretty much an in-your-face band, I see a lot of finesse in your playing, too.

PF: I've always had the ghost strokes and some other subtleties in the music. You may not have always been able to hear it, but it's always been part of my playing. It's kind of similar to the things Lenny White and Clyde Stubblefield do with their playing, and I'm always putting my ear out to hear if there's anything I'm not doing, but should be.

Even though I try to be my own drummer and my own musician, I can't help but keep open to what's going on around me. If it sounds good, I try to bring it into my own playing. It may not even be a conscious thing, and that's where I think some of the subtleties in my drumming have come from—just hearing what some of the bad boys have done and are doing, and somehow just have it naturally make its way into my music.

I enjoy the comments I get sometimes from other drummers who say they want to sound like *me*, which is funny because I feel I don't know what the hell I'm doing yet. I'm feeling it all out, just like everybody else.

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MP: Do you take a lot of risks when you're playing, in the studio or otherwise?

PF: I'm always off the top of my head. I only repeat myself to play a groove, but sometimes I'll even deviate from that. I'll play a beat I've never played to a particular song, and sometimes I'll start off a song by soloing and then fall into the groove. The

guys are used to it now—they know that at any moment, Fish will do some shit—and I do it sometimes just to test them and make them keep up with me. I like it when we come backstage after a show and they say, "My head hurts."

MP: As Fishbone has sort of gone from punk to funk to metal and whatnot, has

your fan base changed much along with that over the years?

PF: We have such an interesting story as far as that's concerned, and not a lot of people even want to hear it because it's about this race thing that happens in music. It sort of has to do with corporate expectations and categories and why I felt we should break away from all that.

I grew up in Watts, south central Los Angeles, surrounded by black folks—Africans, Jamaicans, African-Americans—and I ate the meals the Black Panthers cooked and hung out in parks with black folks. And even though my influences are broad, I'm still expressing to the world my black experience. This *is* my black experience, and a lot of people don't understand that.

Early on, we worked around some people—good, talented people—but they were white people who tried to change some of the things we were doing because they didn't understand it. Some things didn't fit the picture they had of what good, popular music should sound like. But by putting their own spin on it, it stripped away the soul. We began to lose the elements of our own neighborhood.

And in the process, the people entrusted with our careers started promoting us to college audiences—*white* college audiences—and that's all we saw for a long time. Not that I'm mad at anybody or hate anybody or against anybody. I don't have a problem with anyone on this Earth. But that whole situation tripped me out. Our

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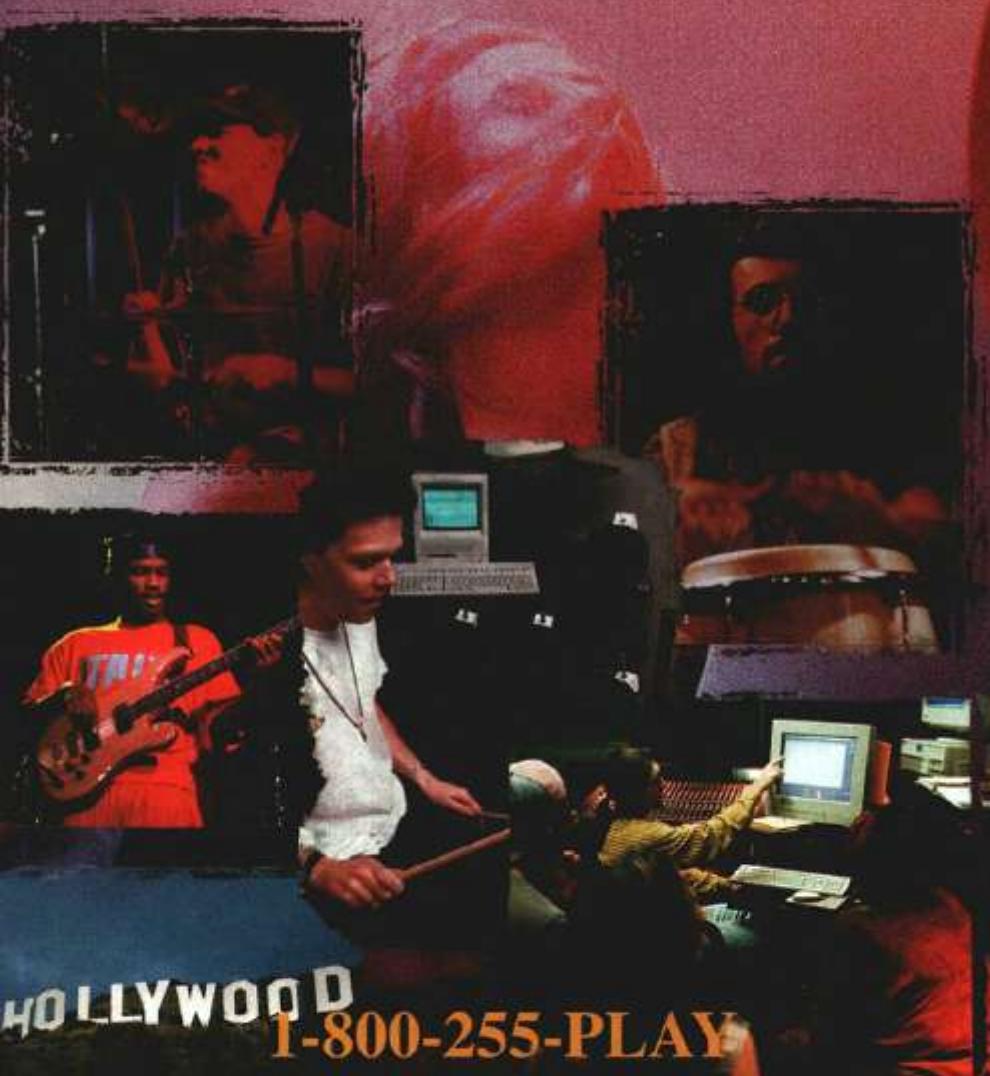
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music, without trying to put a label on it, is created by black people and it speaks to black people. It used to surprise me when white people would come up to us and say how much they liked our band.

The *Lollapalooza* tour was probably the biggest push we ever made to what you might call the mainstream. But, actually, our audience changed in an unexpected way at that point because kids in neighborhoods that I would consider my kinds of neighborhoods began to listen to what was on the records—not just the singles, but songs like "Lemon Meringue" and "Properties Of Propaganda"—and I felt people were really trying to look into what we're all about. We intend our records as journeys, not just a few singles.

And I think we've made a big step with *Chim Chim*. It was the most fun I ever had making a record since the first times Fishbone ever recorded. I played my ass off on this record. But that's no different from any other time I'm behind the drums. It's just like me having this conversation with you right now. It's just a snapshot of how I feel at that moment in time.

But I'm so happy with where Fishbone is at right now—we're not on a major label anymore, but we're not watered down anymore, either. This is Fishbone, the raw shit. Our last record was sort of a struggle of forces within the band—some of us wanting to do what was expected of us and some of us still wanting to come from what was inside our hearts. The guys who were more interested in fitting in aren't with the band anymore, and the rest of us say we're going back to our roots.

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MP: I know you've done lots of outside projects over the years. Do any stand out as memorable?

PF: The latest thing I did, which was really fun, was playing with Weapon Of Choice. I was the first drummer who entered their thing, and they play some of the funkiest shit. We got together and started playing and it was all nuts. I'm on about half the record [*Nut*Meg Sez "Bozo The Town"*]. Some of it's drum machine, which I had nothing to do with, and Derek ["D-Rek" Pierce from the Goats] played on some of it. But it was just a lot of fun.

Playing with Curtis Mayfield was great, and playing with Little Richard was a gas. That came about on a Woody Guthrie tribute record. I did a song on the Chili Peppers' album *Mother's Milk*. I used to play with Flea back in the day. He'd come by my mom's house and we'd play in the bedroom. It would be Flea and my brother on bass, and Flea would bring Hillel [Slovak] by to play guitar.

It's all mainly friends of mine who just want me to jam, and everyone who

approaches me to play on their album just wants me to do what I do, and that's what I give 'em. It's all just music to me. Whatever and wherever I play, and with whoever I play with, I put my soul on the line.

But the outside things aren't that big a deal for me. They're cool, and I like hearing what I sound like in other environments. But I plan on making sure Fishbone has a long, long life. It's only the five of us now, but we got lots of friends and family, and you might see people drop in from time to time, especially on record. Just take a look at the credits on our past albums—we've had Branford Marsalis, N'Dea Davenport from Brand New Heavies, even the actor Laurence Fishburne—all kinds of people have dropped by.

I have no idea where the music's gonna go, but I can see us maybe starting to approach things more like jazz—maybe not so much musically, but in our attitude. I'd like for the band to become like the Jazz Messengers of our generation, just kicking it out until we die.

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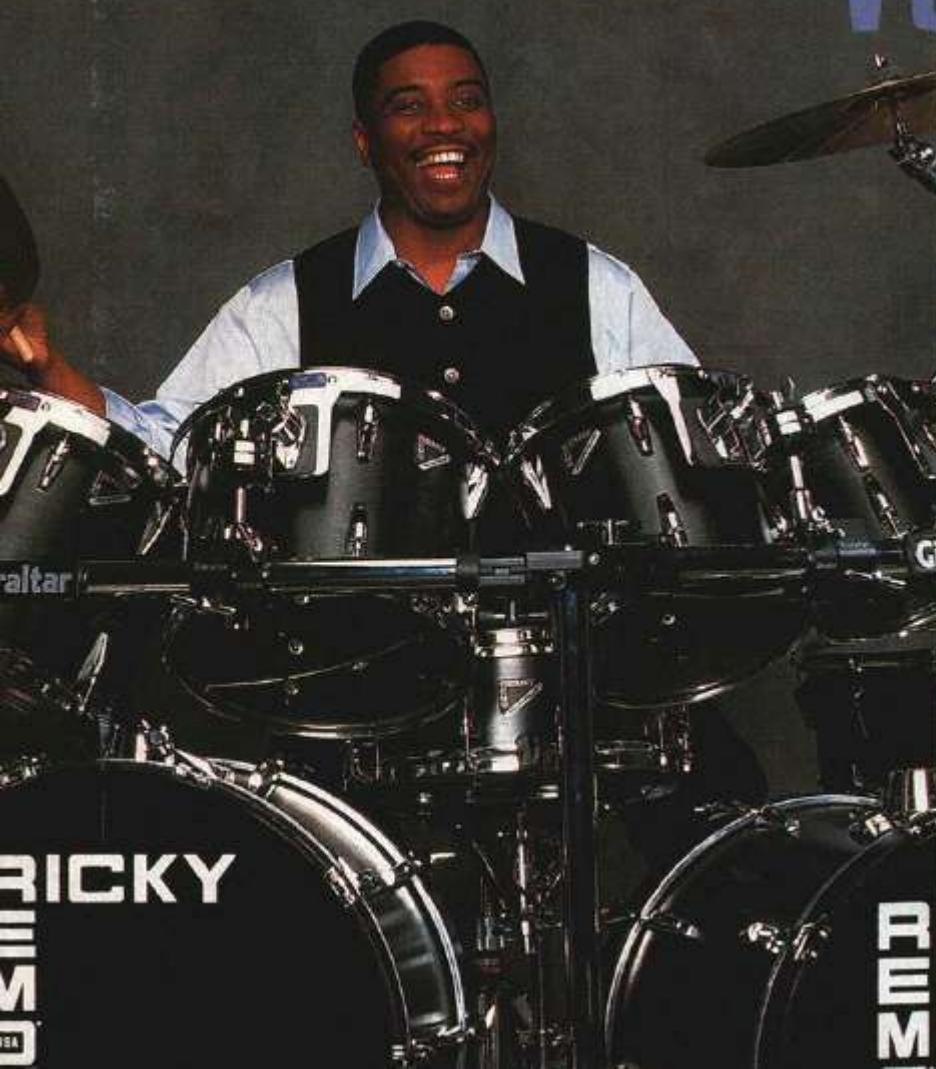
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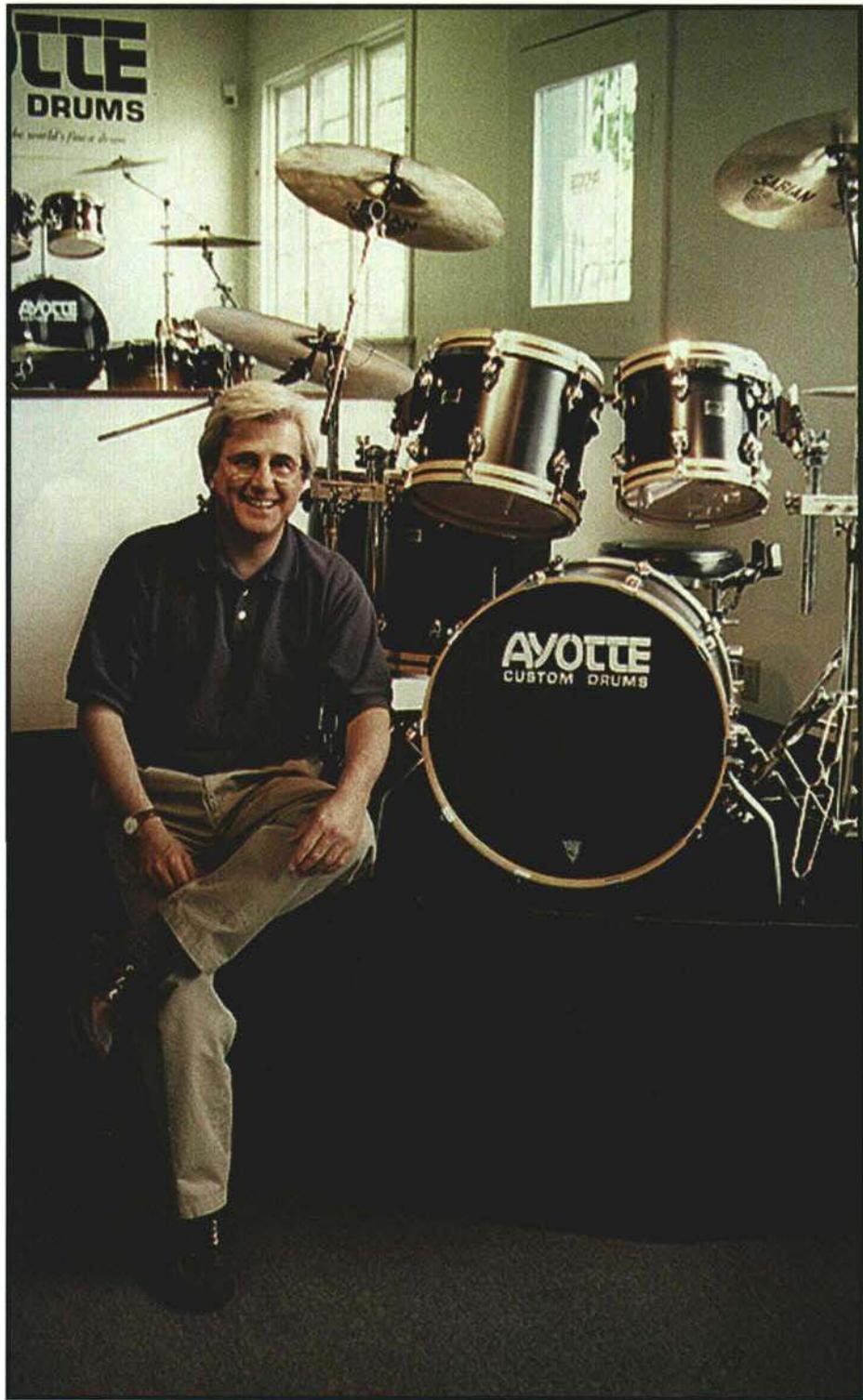
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Ayotte Drums

Innovators From The North

by Rick Van Horn

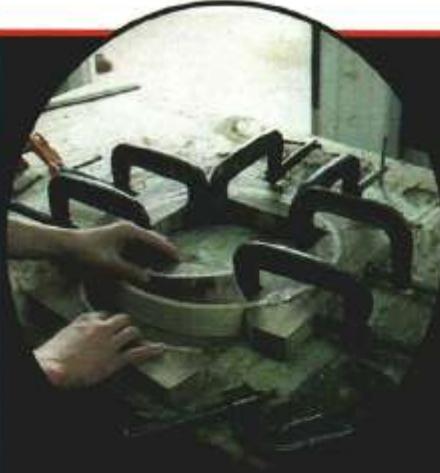


Ray Ayotte sits proudly by the drums that bear his name.

When I first visited the Ayotte Drum company in 1990, it was located in the back rooms of Drums Only, a leading drumshop in Vancouver, British Columbia, Canada. The shop's owner, Ray Ayotte, had a long and enviable history as a player, teacher, and retailer. He had also begun to generate a "buzz" in the industry about his innovative line of custom drums. However, at that point in time drum manufacturing was essentially a sideline. An order would come in, and a few months later the kit would go out. High quality, to be sure—but hardly big-time drum production.

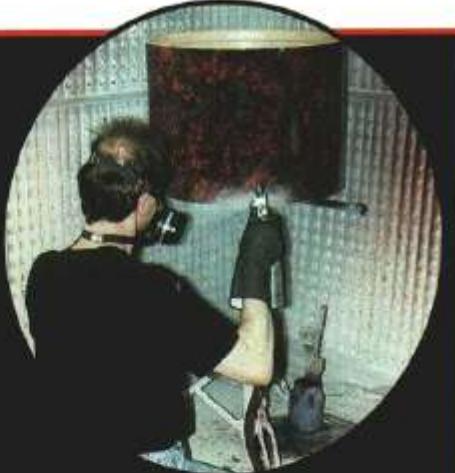
Fast-forward to today. While Ray's operation might *still* not be considered big-time compared to that of some drum brands, it's certainly a lot closer to it. The "buzz" about Ayotte drums has spread around the world and into every musical genre. (Jazz drummer Terry Clarke and Soundgarden's Matt Cameron are both Ayotte players.) The drums are definitely happening. Remarkable, indeed, for a business that only three years ago was in danger of *not* happening.

It was in 1993 that Ray made the momentous decision to give up drum retailing altogether in order to concentrate on manufacturing drums. He relocated from his downtown drumshop to a nearby industrial area to set up production—and almost immediately encountered a major obstacle. "When we moved into our new location," says Ray, "my brother—who was my partner—decided that he didn't want to be in the manufacturing business anymore. He's not a drummer, so he didn't have quite the same burning passion for this business that I have. In addition, problems in setting up operations and getting city



Each Wood hoop is constructed by hand.

The bottom edges of Ayotte's "sound rings" are carefully trimmed and smoothed.



An unusual air filtration system in the spray room contributes to the high quality of Ayotte's drum finishes.

approval kept me from making anything for about six months—while expenses of \$25,000 a month ate up my cash reserves. There was no way that we could continue in business without an injection of capital."

Enter Louis Eisman, who was on the lookout for investment possibilities after recently retiring from an \$80-million-a-year clothing business. Why would a former clothier be interested in making drums? "I've been involved with very high-quality merchandise all my life," Eisman responds. "When I saw these drums they reminded me of the beautiful furniture made in the 1930s for hotels in Paris and Milan. So I went to some friends that I have in the music industry—Sam Feldman and Bruce Allen—and asked them what they thought. They both said, 'Oh, we've known Ray for years. He makes a great product.' They called dealers in Australia, Switzerland, Germany, and some other countries, all of whom said, 'If Ray could only deliver in a proper manner, we could sell **tons** of drums.' The upshot was that Sam, Bruce, and I invested in the company."

The funding provided by Ray's investors allowed him to expand his production facilities and to do some serious marketing for the first time in the history of Ayotte drums. By January of 1996 Ray was at the NAMM musical-instrument trade show with a sizable booth, a new catalog, and lots of exciting drums on display. As he puts it, "We finally looked like we were in business."

Drum Manufacturing

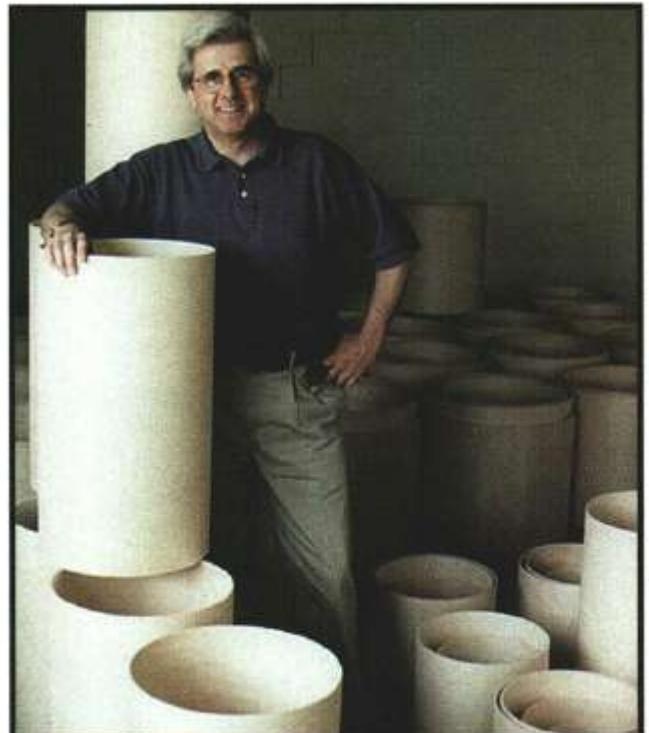
For Ayotte, "being in business" doesn't mean building up inventory. In fact, the company only makes custom kits, to order. Says Ray, "We don't make anything here that's not already sold. If I see a finished drum, I ask, 'Why is that still here? There's a drummer who wants that.' I go nuts."

Ayotte drums are made from 100% rock maple shells. Five-ply shells are used for 6", 8", and 10" toms; all other toms and bass drums use six-ply shells. Snare drums—a specialty with Ayotte—can feature shells with from six to fifty plies.

Ray is quite open about the fact that he purchases his drumshells from outside manufacturers. "We deal with companies whose business it is to manufacture wood products," he explains, "and we get shells made to our very precise specifications. If I don't get what I ask for, it goes back. It's what we do in **our** facility—the machining and finishing—that turns those shells into drums that are uniquely our own."

Ray is not so open

about **where** he obtains his drumshells—for a reason he's quick to explain. "The quality of our shells has nothing to do with shells our sources would produce for another drum company. That's because I spec exactly what I want; my shells are my shells and nobody else's. The problem is, if I said that my shells were from Jasper or Keller [two prominent shell manufacturers], then drummers could think, 'All I have to do is order a shell from Jasper or Keller and I



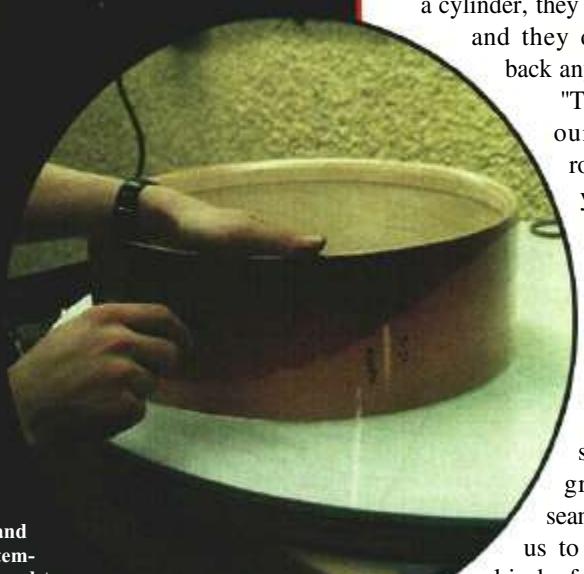
Ray stands amid hundreds of rock maple shells waiting to be turned into drums.



Drumshells are wet-sanded and polished with mechanical assistance.



Bass drum counterhoops and WoodHoops must be polished by hand.



A punch and a special template are used to mark finished shells for drilling.

can make my own Ayotte drum.' They have no idea of the processes we go through to get the quality of sound that comes out of our drums."

Ray also believes that there's a lot of myth in the industry about drumshells. "Current trendy philosophy states that because shells are made of wood there is often a wide pitch discrepancy within a given size, and that you need to select certain shells in order to get the drum sound that you want. We find that that just isn't the case. [To demonstrate his point, Ray taps eight 10" tom-tom shells selected at random. Seven of them are virtually identical in pitch.] Our philosophy is that the sound of a drum doesn't depend on what you start with. It depends on what you do to it. We're talking about adding value to the raw building materials. What you do with those materials is crucially important. You can destroy a drum by not working with it properly."

Ayotte shells are created from veneers only $1/30$ " in thickness. This makes a six-ply shell $1/5$ " thick and a five-ply shell even thinner. "The neat thing about using such thin veneers," says Ray, "is that they offer no resistance to being bent. When they're formed into a cylinder, they take on that new shape and they don't want to spring back anymore."

"The veneers we use for our shells have been rotary cut, which means you literally turn the log and peel away a continuous sheet—like unwrapping toilet paper. This gives us pieces of veneer large enough to create a face on a drum shell with a consistent grain and only one seam. That, in turn, allows us to pick shells with the kind of grain that will look good with the stain chosen for that particular kit."

Ayotte's shells are fitted with internal rings—but don't call them "reinforcing rings" around Ray. "We call them 'sound rings,'" he says emphatically, "because each ring enhances the sound while it reinforces the shell. Our rings are individually cut by hand for each drum. And something that we do that a lot of other drum companies don't do is cut an internal bevel on the **bottom** of the sound ring, inside the shell. This cleans off any squeezed-out glue and smoothes out the joint between the sound ring and the internal surface of the shell. Even if it didn't improve the sound—which we believe it does—it certainly gives the inside of the drum a more finished appearance."

After a shell has been machined and sanded, it moves to the finishing area. Ayotte drums are highly regarded for their exceptional lacquer finishes—including solids, sparkles, shaded colors, and marbled patterns. The company doesn't offer any covered drums, because Ray Ayotte believes firmly that "When you start off with a great piece of wood, it's a crime to cover it with a piece of plastic."

Ayotte's "lacquer only" policy led to the design of a spraying room equipped with a filtration system that takes in outside air, filters it twice, and pushes it through the room at 10,000 cubic feet per minute. "That much air moving that fast should actually knock you on your ass," says Ray. "But the air goes through a series of big metal plates with holes in them. It gets changed from one big block of wind into a whole bunch of globules of wind that are then distributed through the whole room. You don't feel a draft; the air moves just ever so slightly, so we get no deflection when we spray. In most furniture or automotive spray booths you're spraying up-wind, side-wind, and down-wind, and you get a cloud of overspray. We don't get any. We are always directly downwind, so we have a really healthy, clean environmental space here."

Ayotte offers both high-gloss and satin finishes—both of which are actually created with the same material. According to finishing technician Bill Rice, "The satin finish gets sanded and then clear-coated with a material that has a flatten-

ing agent put in it to bring the luster down. Actually, it's a little more difficult to get a nice satin finish than a high-gloss one. On the high-gloss finishes the wet sanding and polishing gets rid of any dust particles that are on the finish. But you can't have any dust specks in a satin finish—what you see is what you get."

The final step in creating Ayotte's finishes involves "curing," a process that Ray explains. "When we spray a drumshell, the lacquer becomes dry to the touch within seconds. But 'dry' isn't the same as 'cured.' Curing can take months or even years, depending on the material, because volatile fumes have to evaporate through the finish. We need to cure our finishes to where they are hard enough to take the aggressive sanding and buffing required to polish them to a high gloss. If you try to do that too soon the finish can act like rubber and peel away, or it can turn cloudy and smudgy, or it can show scratches that won't come out.

"We've devised a way to use infrared technology to cure our finishes," Ray continues. "It's sort of our 'secret weapon.' We are now able to take a stack of drums, and in roughly two hours get a cure that used to take from three weeks to six months. Without this process we'd need an acre of storage to air-cure the drums."

After shells are finished and cured, they must be drilled to accommodate tuning hardware. Ayotte's drilling method stresses painstaking accuracy. "The challenges involved in getting each hole drilled in the right place are far more subtle than you might think," says Ray. "We refuse to accept a hole that is even the slightest bit out of position. So we have a *Mylar* template for every size of drum we make. A technician uses a spring-loaded punch through holes in the template to establish the drilling points on each shell. Then we drill each and every hole individually, on a single drill press.

"Of course, a mechanized process using multiple drills would be faster and easier," Ray continues, "but there's a good reason for doing it 'the old-fashioned way.' A drill bit is basically cone-tipped. Its point bores into the outside part of the shell very nicely. But if you push it too fast it *breaks* through the

wood on the inside of the shell instead of cutting a hole. We want to have a nice, clean hole on the inside—even though the only time anybody would ever see it is when they took the drum apart, which they might never do. So what we have to do is put pressure on the drill until we feel it coming through, and then back off. This calls for a human being with a delicate touch."

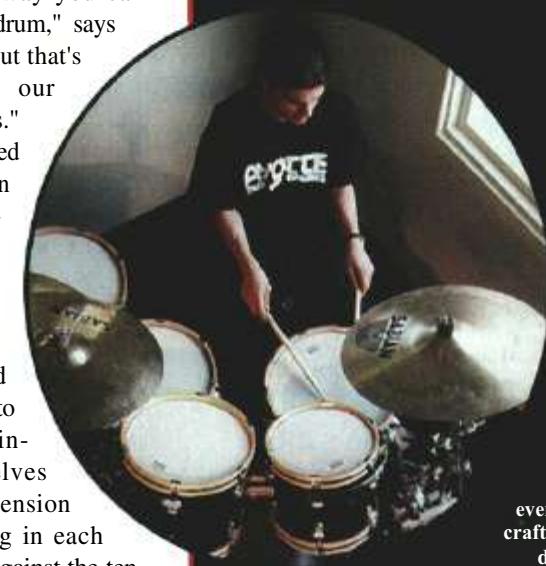
One spot on an Ayotte drum where you *can* actually see the results of the drilling process is at the air vent. The hole is drilled precisely enough that the grommet is held in only by pressure; it is not flanged over. "That way you can remove it to refinish the drum," says Ray. "It's a minor detail, but that's the way we approach our drums: sweating the details."

After the shells are drilled it's time for the installation of Ayotte's unique *Tune-Lock* tensioning system. As opposed to conventional tuning lugs, the system employs specially machined, hook-shaped tension brackets designed to accommodate small cylinders—which are themselves threaded to receive the tension rods. A small nylon plug in each cylinder can be tightened against the tension rod to prevent it from de-tuning. As an additional feature, a few turns on the tension rod backs the cylinder out of the tension bracket far enough to remove it completely without having to remove the rod from the drum rim.

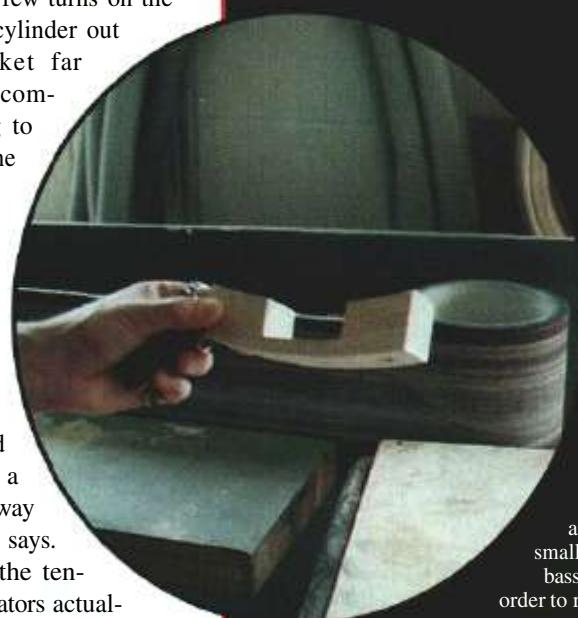
According to Ray, the *TuneLock* system contributes to the *sound* of Ayotte drums as well as to their function. "It's our belief that a tensioning system should be attached tightly to a shell so as not to take away from its resonance," he says. "If you try to isolate the tensioning system, the isolators actually act as dampers and the shell doesn't



This finished snare drum features Ayotte's *WoodHoops* and *TuneLock* tension system.



Virtually every Ayotte craftsman is a drummer.



"Risers" like this one are attached to small-diameter bass drums in order to raise them to a more efficient playing height.



A hopper-fed lathe is used to turn hickory and maple dowels into drumsticks.



This machine rotates twelve sticks at a time through a series of sanding stages.



Tumbling sticks in this drum applies lacquer and provides a smooth finish all in one operation.

vibrate as well. So our system becomes part of the shell—and thus adds mass. Normally, if you add mass to a shell—such as by increasing the shell's thickness—its pitch goes up. But when we add our *TuneLock* system, the drum's pitch goes *down*. The system actually acts as a sound enhancer, giving the drum more guts and more power. It's just an example of what sometimes happens in drum manufac-

ting: What you think is obvious—based on the information you already have—doesn't necessarily work out that way."

The *TuneLock* system is such a popular feature of Ayotte drums that the company regularly receives requests to put it on the market as an accessory item. Though flattered, Ray Ayotte staunchly refuses to do this. "Can you imagine what would happen

to our credibility if I was supplying *TuneLock* to the general market?" he asks. "One day you'd see a guy playing a no-name drumset, and you'd say, 'Oh, it's *TuneLock*, it must be an Ayotte kit. But it sounds like shit.' So *TuneLock* parts are not for sale. But drummers can have as many as they want for free—as replacements on our drums. We have an unconditional lifetime guarantee: If anything happens to any part

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of our tension system, we replace the parts for free. I don't know of another company in the world that does this."

The fact that the **TuneLock** system has been extremely successful for years hasn't stopped Ray from updating its design. "The original **TuneLock** lugs looked a little clunky," he says. "So we recently designed new lugs that are slightly streamlined to be a little lighter and sleeker. We have a thick lug for our bass drums and all of our **WoodHoop** drums, a thinner one for **SteelHoop** drums, and a piccolo size. The piccolo model is actually quite attractive on its own. As a matter of fact, if anybody ever wanted, they could have a whole drumset made with it."

Ayotte's bass drum spurs also differ from those of any other brand. "They are made from 1/2" stainless steel," says Ray, "so there's no chrome to peel off and they can't rust. They're fairly expensive for us to make because of the bending and polishing required—but they work very well. More importantly, they enhance the sound of our bass drums. When you strike the bass drum, the spurs act a little like a spring. They allow the bass drum to move ever so slightly—just enough so that you get that 'sigh' that comes after you hit the head. When you put one of our bass drums side by side with a drum that has much stiffer, heavier spurs, our drum will have more bottom end."

Another Ayotte innovation—offered on smaller bass drums—is a "riser" that positions the drum up off the floor, allowing it to be struck in the center of the head. The "riser" also provides a means for attaching the bass drum pedal. "We can't just put a flat block on the bottom of the riser," says Ray, "because drum pedals are made to fit on the radius of a rounded bass drum hoop. So we laminate a curved piece of drum shell to a piece of solid wood, and we hold it all together with a wooden dowel. It supports the drum very well, while maximizing the drum's acoustic potential."

According to general manager Matt Wosk, the quality level of Ayotte drums is largely due to the fact that virtually every Ayotte craftsman is a drummer. "If there's a tiny possibility that a drum might not be perfect," says Matt, "they'll reject it. They know that if we send out a faulty product, it's going to come back to us. On the other hand, if we send out a perfect product, peo-

ple will begin to notice the care that we put into it."

That care includes attention to some incredibly minute details. For example, Ayotte technicians hand-polish every screw before it goes on a drum. And then those screws are installed so that their slots are pointing the same way. "Some people would call that fanaticism," says Matt, "but it's the only means we have to ensure that we get the result that we want. We **have** to have those screws aligned like that, other-

wise things don't look right. **Anything** we can do to add value to our drums is a benefit to the customer—and also to us, in the long run. We're not producing thousands of kits; we're only producing a few hundred. So they have to be really good ones."

"All of us here are modest-income people," adds Ray Ayotte, "so we have a healthy respect for the dollar. We know what it means to do without other things in order to buy a set of drums. It continues to amaze us that there are people out there

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who are willing to sacrifice to get our stuff. We have a lot of respect for that."

WoodHoop Drums

Considering Ayotte's reputation for cutting-edge drum innovations, the introduction of their decidedly "retro"-looking **WoodHoop** line three years ago came as a bit of a surprise to the drum market. As the name implies, these drums feature wooden hoops and claw hooks, rather than the more familiar metal rims and tension rods. What led the company to this design? Ray Ayotte replies, "A couple of years ago we made a 21x14 cocktail drum for a lady drummer/singer from Vancouver named Lisa Lambert. Since the bottom head of a cocktail drum is used for the 'bass drum,' we figured it would sound better with a wooden hoop than a steel one. Unfortunately, drumhead companies don't make bass drum heads under 18" in diameter, and a 14" tom-tom head doesn't have a flesh hoop large enough to support a traditional wooden counterhoop properly. So we created a wooden counterhoop with a lower edge contoured to accept the tom-tom size head. It worked fine—but the drum looked a little stupid with a steel hoop on the top and a wooden hoop on the bottom. So we decided to try a wooden hoop on the batter side as well."

Ray had some initial doubts about the performance of this "new" drum. "When I sat down to test the finished drum I actually put a face shield on because I thought it might explode from the higher tension of the batter head," he recalls. "I played it with brushes, then I got brave and used some sticks. Then I got *really* brave and tuned the drum up to piccolo tightness. The tensioning system worked perfectly. I also had doubts about the durability of

the wooden hoops, but when I played some rimshots the *stick* was dented. I couldn't believe it."

Experiments with timbales and snare drums convinced Ayotte's designers that wooden hoops offered something new and exciting in drum performance. So they took the plunge and developed complete **WoodHoop** drumkits. The results, according to Ray, exceeded their expectations. "Wood is much more complicated than steel," he says. "A wooden hoop has a completely different dynamic, it produces different overtones, and it creates more interesting sounds in drums. And even if **WoodHoop** drums sounded horrible, people would still want to own one because they *look* great. The fact that the system actually *works* is a plus. And from a marketing standpoint **WoodHoops** underscore our desire to be different. I don't think another drum company would have been willing to take the risk."

Making wooden counterhoops isn't an easy task, because each hoop has to be fitted individually. "If you took five hundred veneers," says Ray, "each cut and sanded to 'exactly' 1/30" thick—they would all be a little bit different. If we want a scarf joint where every veneer matches dead on—so it doesn't look like there is a joint there at all—it has to be done by hand. Otherwise we're going to get slippage."

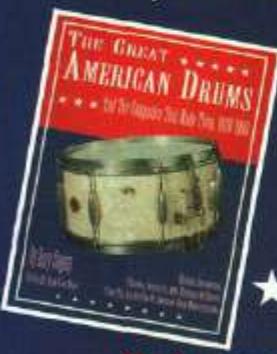
Other processes involved in making **WoodHoops** include milling the shape of the striking area and creating the contour where the head fits inside the hoop. "We even came up with a new way to fit the claws *over* the hoops," says Ray. "We cut recesses in each hoop so that the claws end up sitting flush with the surface of the hoop rather than sitting over the top of it. Of course, each recess has to be absolutely perfect in terms of depth and position

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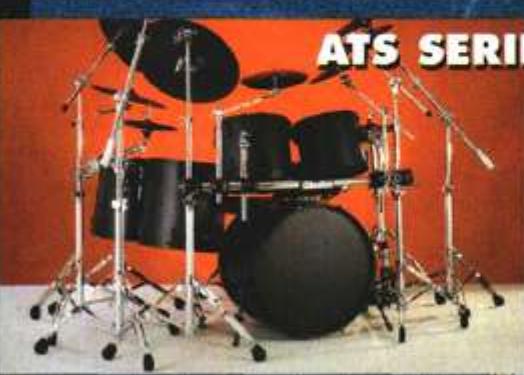
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around the circumference of the hoop. It all involves a lot of high-tech designing and machining to achieve what seems to be a 'retro' effect. But we think that the look—and more importantly the **sound**—of the drums make it all worthwhile."

Drum Sound

The **sound** of Ayotte drums is a subject that bears some examination. Worldwide "buzz" notwithstanding, Ayotte drums are still not in every corner drumshop, and many drummers haven't had the opportunity to hear them. Is there a definitive "Ayotte

sound"? "When it comes to drum sound," Ray responds, "we take an approach that is quite different from that of most other manufacturers. We don't try to achieve a specific sound. We operate on the concept of removing **impediments** to sound. The trick is to recognize what those impediments are. And then you have to **want** to do what is necessary to remove them."

"We try to produce a high-quality musical instrument—one that will be considered by a player to be the ultimate tool. Anything about that instrument that helps the player express himself or herself better

makes it a better tool; anything that gets in the way makes it not as good a tool."

Ray likes to describe Ayotte drums as being "bright and warm"—which, to many people, sounds contradictory. But he maintains that the terms are not necessarily mutually exclusive. "The character of sound we try to get," he says, "is one that has brightness for attack and cut, so the drums speak. But along with that there is a warmth of tone that is needed to make the sound **feel** good—so that it has some follow-through that's nice and interesting. So our drums are bright **and** warm."

"Drummers also want to be able to play at any dynamic level," Ray continues, "so we try to provide an instrument that can do just that. And I think we've succeeded; our drums seem to work very well for guys who play softly, and for guys who play very loud, and for guys who play from very soft **to** very loud."

Tunability is another factor of the Ayotte concept. Says Ray, "If your 12" tom-tom only sounds great at a given tuning—if it has a "sweet spot"—you've got a problem. We try to produce drums that don't depend on a sweet spot. We want to give them the

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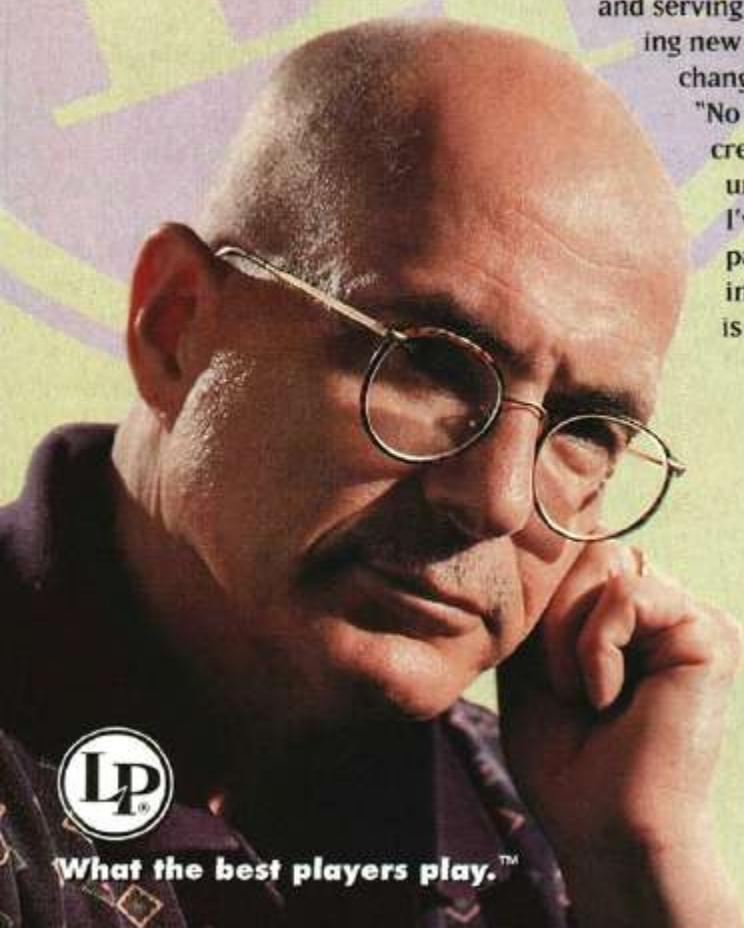
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"Tools—with no impediments; that's the crux of what we do," Ray concludes. "We want drummers to be able to sit down, hit our drums, and think, 'Boy, I'm going to have some fun playing these!'"

Drumsticks
In a dramatic "left turn" for a contemporary drum company, Ayotte recently entered the highly competitive stick-manufacturing field. The obvious question is: Why? Ray responds, "It doesn't take many drumkit orders to fill our plate. But conversely, it doesn't take the *lack* of that many before we're running a little on the skinny side. So to even out our cash flow we wanted to expand our product line. It occurred to us that not one major drum manufacturer makes drumsticks anymore.

Except for Zildjian—whose main product is cymbals, not drums—all of the big stick companies *just* make drumsticks."

How does Ayotte plan to break in to the already crowded drumstick market? "We've come in with a fairly exclusive approach," replies Ray, "along with a different kind of a look and feel. Beyond that, people have heard about Ayotte drums, so the recognition for our sticks is automatic. All we have to do is offer sticks as good as the best that are already on the market, and there will be no reason for people *not* to buy them. In the past year and a half we've established fifty-two dealers who handle our drums—and quite a few of them also handle our drumsticks. Our Japanese distributor needs a line to compete against the major brands. We're sending him 5,000 pairs of sticks at a time. Now for Vic Firth or Pro-Mark that might be a joke, but for us 5,000 pairs of sticks is a week's work for the whole place.

"At this point," Ray continues, "Our goal is to get a good yield of sticks that drummers can really *play* from the wood that we use. Getting that good yield is taking us a while, and I have a very healthy respect for those in the stick manufacturing business who are really good at it. Even so, I'm trying hard to do things our own way. For example, we currently have only wood-tip sticks in the line. A nylon-tipped stick doesn't pull the mid to bottom ranges out of a cymbal; it tends to give a very thin, high kind of a sound. I prefer a sound that is a little meatier. Of course, that's a matter of taste. We probably *will* offer nylon-tip sticks eventually, but it's not something we're going to worry about right away."

In another effort to differentiate Ayotte sticks from those of other manufacturers, Ray introduced an extremely limited model line. "I didn't want to have to fight for a large section of shelf space," Ray explains. "So I've got four white hickory models, two red hickory models, and four maple models. Any drummer should be able to find a playable stick from among these ten models."

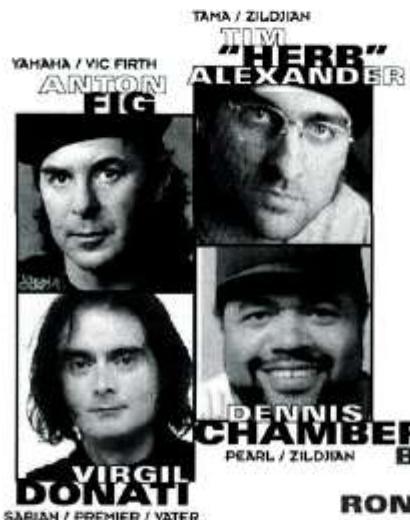
Conspicuously absent from the Ayotte line are any "signature" sticks—a deliberate move that Ray explains with a chuckle in his voice. "One of the best and worst things that the stick industry did for itself was to come up with signature models. The good thing is that artists' names on sticks

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can help you sell them. The bad thing is that they can drive dealers crazy. Every time a new model comes out dealers have to find shelf space for it—and then hope that people are going to buy it. And then they find out that it's just like a **5B** except for some minuscule difference. So all of a sudden they've got two **5Bs** on their shelf.

"Another difficulty with a signature stick is that you can't automatically imagine how it fits into the total drumstick spectrum," Ray continues. "Even though most drummers understand how a **7A**, a **5A**, a JB, and a **2B** relate to each other, the *nomenclature* doesn't relate at all. It's goofy. Signature models just add to that befuddlement. I figured our best bet was to keep things simple and not add to the confusion."

Ayotte manufactures its sticks on high-tech automatic lathes—a process that Ray finds ironic. "Here we are," he says, "using this precise machining equipment to process wood, which is as *imprecise* a material as you can get. The damn stuff changes; if you *breathe* on it you change its moisture content." The lathes trim the raw dowels into preliminary drumstick shapes. The sticks are then sanded on a machine that spins twelve sticks at a time while moving them past strips of sandpaper. After sanding, the sticks are further milled to create the tip and butt ends.

After a preliminary sorting, the sticks are tumbled in lacquer to create their finish. "As the lacquer dries," says Ray, "little hairs raise up from the surface of the wood. The tumbling action of the sticks against each other knocks all those little hairs off. We end up with a stick that is filled with lacquer but doesn't *feel* like it is. A totally unlacquered stick gets dirty, and moisture attacks it. This is the next best thing to having no lacquer. It's almost magical."

Finished sticks are sorted and separated by hand—using the time-tested techniques of rolling, tapping, and listening. "The focus is on drumstick performance," says Ray, "so we're not quite as nasty about cosmetic 'flaws' as some other companies are. Drummers are generally hip enough to know that the weight of the sticks, how well they match, how well they bounce, and how good they feel is a lot more important than whether a stick has a dark spot or a slightly different color. It's also important to note that every person who tests drumsticks here is a drummer—and a

damn good one—who knows what a stick should feel like."

Image And Outlook

There's no denying that the Ayotte drum company does things a little differently than most other manufacturers. A large part of that can be attributed directly to Ray Ayotte's personal attitude toward originality as a way of life. "We *have* to be original," says Ray. "Otherwise there is no reason for us to exist. It's as simple as that. Our success in the marketplace is unprecedented—

not so much for its size, but for the fact that we've been able to come out of a little place like Vancouver and develop a profile all our own. I don't think that anyone could ever accuse Ayotte of being a 'me-too' company. The last time *Modern Drummer* visited Ayotte Drums, we had some limitations. Now we don't. Everything we do now has a formula that we can grow from. So we plan to be around as a significant part of the drum industry forever. We are not going to go away."



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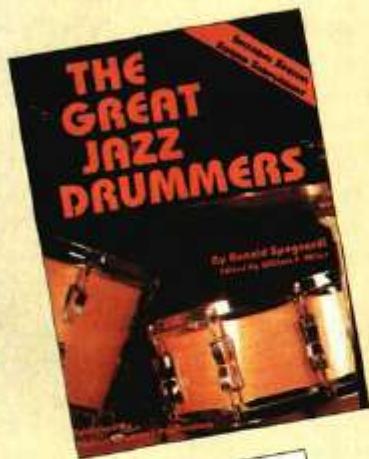
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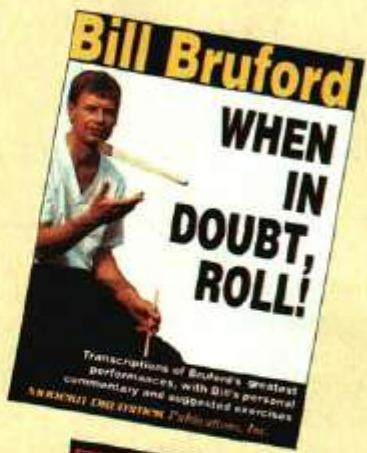
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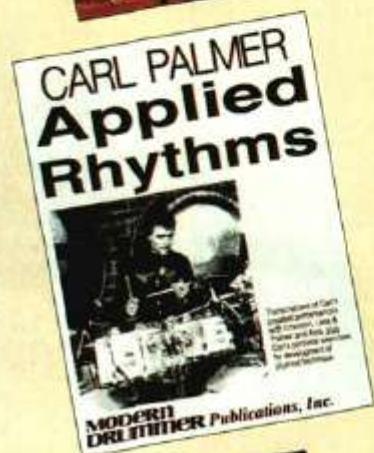
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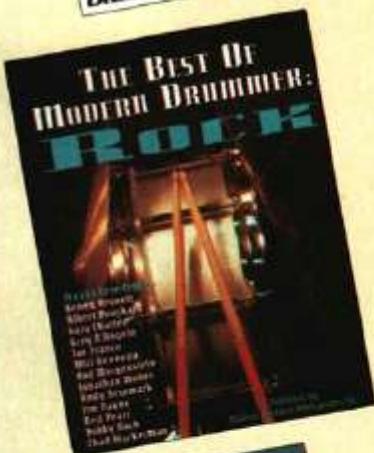
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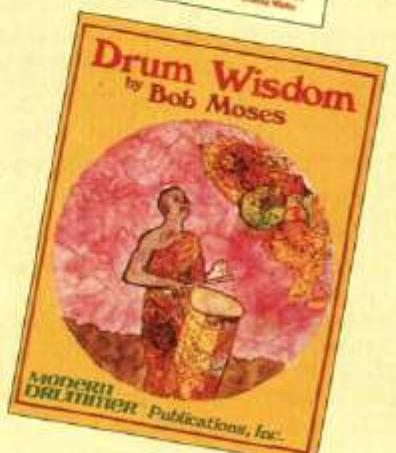
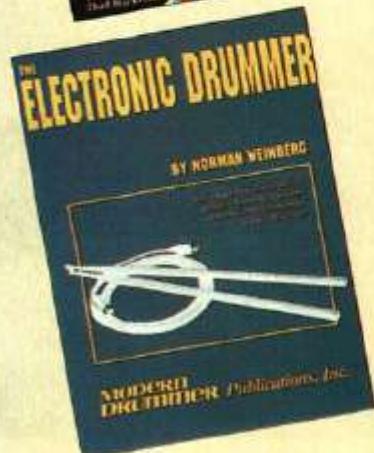
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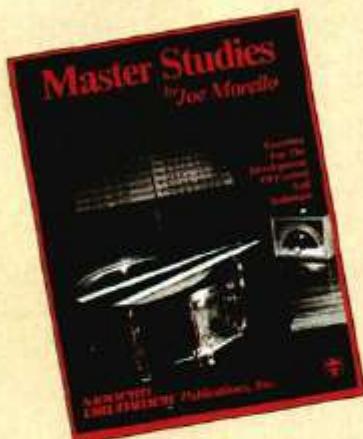
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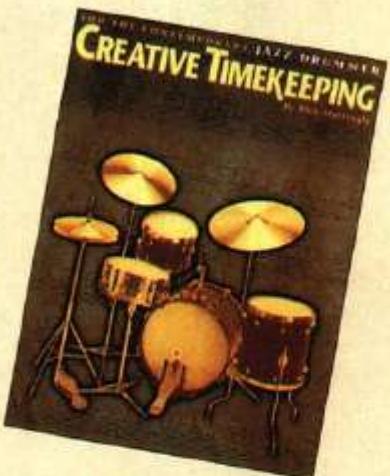
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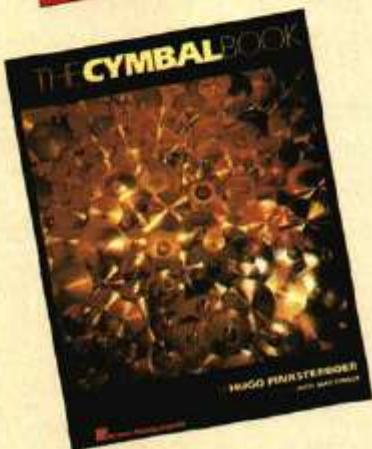
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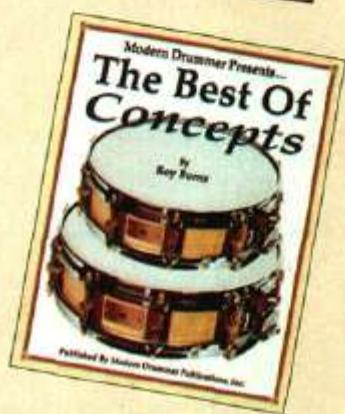
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A Different Slant For The Hi-Hat, Part 1



by Rod Morgenstein

MUSIC KEY



The traditional use of the hi-hat foot is as a timekeeper. In various forms of jazz the hi-hat is played on 2 and 4. In rock, it is most often heard playing quarter or 8th notes. However, in certain kinds of jazz and fusion drumming, the hi-hat foot is often integrated into the music in more syncopated ways. The exercises that follow work to develop the hi-hat foot in these other-than-traditional spots.

Begin with examples 1-7, which are based on continuous 16th-note and / or triplet patterns. (Example 3 is a combination of examples 1 and 2; example 7 combines examples 4, 5, and 6.)

1

2

3

4

5

6

7

Random single and double strokes between the hands and hi-hat foot can create a different kind of fill.

8

Example 9 is identical to example 8, except that beats 3 and 4 add the toms while breaking up the constant 16ths.

9

Example 10 starts with some basic swing time and then introduces what sounds like a randomly phrased 8th-note-triplet fill.

10

Syncopating the hi-hat foot with broken-up, off-beat 16th notes can add an edge to a rock beat, as in examples 11-13.

11

12

13

Examples 14-16 have a triplet feel, with example 14 having the hi-hat foot playing on the third triplet partial of each beat. Examples 15 and 16 have the hi-hat foot sounding on the middle note of each triplet.

14

15

16

The placement of the hi-hat in these unusual places will feel awkward at first. With practice, however, it will become more natural-feeling, offering you some new, alternative sounds.



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Stewart Copeland

Style & Analysis, Part 2

by John Xepoleas

MUSIC KEY



Last month we looked at Stewart Copeland's ability to play "four on the floor" and how he built his signature patterns over the top of that driving pulse. In this lesson we'll take a look at one of the most intriguing aspects of Stewart Copeland's drumming: his approach to playing the hi-hat. When asked about it, Stewart says, "My approach is quite simple. It amounts to applying different degrees of pressure with the left foot on the hi-hat pedal and applying rudiments, such as drags and ruffs, with my hands."

This first example is designed to help you play the hi-hat more expressively in a way similar to what Copeland does. Start by playing 8th notes on the hi-hat and quarter notes on the bass drum. As you are doing this, apply different amounts of pressure to the hi-hat pedal with your foot. You should be able to pull a variety of rich and interesting sounds from your hi-hats. (By the way, to help achieve *his* sound, Stewart favors 13" hi-hat cymbals.)

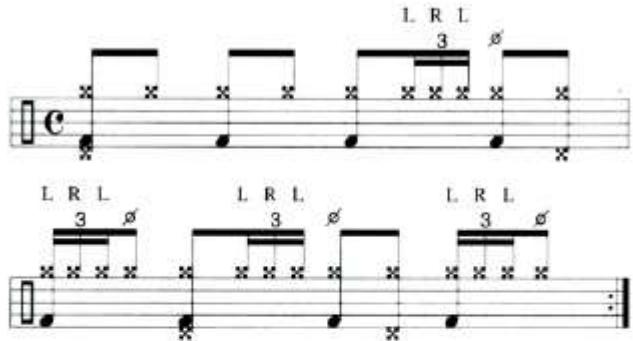
One rudiment Stewart Copeland uses a lot is the drag—two grace notes followed by a primary stroke. (Copeland almost always plays the two grace notes with his left hand and the primary stroke with his right.) It works great when played along with either 8th or 16th notes on the hi-hat. Play the grace notes on top of the hi-hat with the tip of the stick, and the primary stroke with the shoulder of the stick on a slightly open hi-hat.

Now let's apply the drag. Play 8th notes with your right hand on the hi-hat and add an occasional drag with your left. Just like in the previous example, you'll notice that there is a half-open hi-hat symbol written above the primary stroke of each drag. Stewart varies the amount he opens the hi-hat for this, from a very quick and tight bark to a more open splash. Experiment with it.

Now play 16th notes on the hi-hat, adding an occasional left-hand drag. (The drags in these examples are written as 32nd notes.)

Another rudiment Stewart often plays is a ruff, or fast triplet. He starts it with the left hand and ends with the right, again varying the amount of "openness" on the hi-hat. The following examples incorporate this ruff as a triplet.

Here is a tricky little pattern based on this idea that Stewart says he picked up from Mick Fleetwood.



Keep in mind that the material presented in these lessons is not intended to demonstrate every lick Stewart Copeland plays. It should be viewed as building blocks to help you better understand how he does what he does.

All of the things we've talked about are an analysis of Stewart Copeland's drumming *after the fact*. When he's playing with a band, nothing can be further from his mind than applying these ideas consciously—for him it all becomes utterly instinctive. Use this material to help develop your creative instincts along with your own unique sound.

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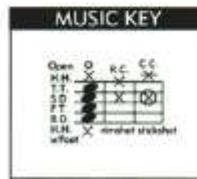
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Bill Stewart: "Sister Sadie"

Transcribed by Phil Smith



This month's **Drum Soloist** features one of the brightest drumming talents to emerge in recent years, Bill Stewart. On "Sister Sadie," from Maceo Parker's 1991 release, *Mo' Roots*, Stewart bobs and weaves through a solo that's chock-full of tasty licks and some nice three-over-four polyrhythmic phrases. Another fine performance from a man who, at a relatively young age, has racked up an impressive body of recorded work.



= 196

Bill Stewart's drum solo transcription for "Sister Sadie". The solo consists of six staves of musical notation for a single drum set. The notation includes various drum strokes (X, R.C., C.C., etc.) and rests, with specific dynamics like accents and triplets indicated. The tempo is marked as 196 BPM.

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Sticks McDonald

Country Swinger

by Chet Falzerano

My favorite movie dialog that references music is in *The Blues Brothers*, when Jake and Elwood Blues ask the barmaid at Bob's Country Bunker what kind of music they usually have. Her response is, "We got both kinds. We got Country and Western." Little did I know how much truth there was in this play on words. But Harold "Sticks" McDonald knows.

Sticks McDonald is a name that you might not recognize in the annals of great drummers, but he's a true pioneer nonetheless. Sticks was the drummer for the band that added the "western" to country & western music: Pee Wee King & his Golden West Cowboys. This group was one of the pioneering country bands. They infused an element of "swing" into their approach, helping country music to evolve into a whole new genre.

The recording that brought the most fame to Pee Wee King & his Golden West Cowboys was "Slow Poke," which sold over a million copies. By today's mega-standards, that seems moderately noteworthy. But in the 1950s—and especially in the country category—this was a phenomenal achievement. They also wrote and originally recorded "Tennessee Waltz," which Patty Page later covered with mainstream pop success.

Sticks was also the first drummer to appear on the stage of The Grand Ole Opry. Apparently the Opry's management felt that drums were too modern an instrument for country music, and would not allow them. But Pee Wee King told them, "You take the whole band, or none." At first, Sticks had to play behind a curtain, but the band's success at the Opry forced the management to rethink its policy and allow drums on stage.



A young Sticks McDonald seated at his early '50s Gretsch midnight blue tom and bass drum. The snare drum is a Billy Gladstone in the same finish.



Sticks waiting to take off in Pee Wee King's plane

Times have changed a good deal in the music business since the 1950s. And though much of country music is still simple in structure, the talent and experience of some of its artists rivals that of the most sophisticated musical stylists in other genres. At the age of seventy-two, Harold "Sticks" McDonald is one of these giants.

CF: How did you get the nickname "Sticks"?

SM: Snuffy Smith, a singer/bass player I met while I was in the Army Air Corps, got me out of my bunk and said, "I hear you play drums. We're going to call you 'Sticks.'" That's where it started. But my drumming career actually started a little earlier, when I was in the Caribbean Wing Orchestra, which was a twenty-two-piece

band that was transported to all the outposts in the Caribbean during World War II. Then I was stationed in Hattisburg, Mississippi, where I met Snuffy. We put together a six-piece band—all professional musicians—called Snuffy Smith & the Feather Merchants. Besides playing in the officers' and non-commissioned officers' clubs on the post, we'd go off post and work. After we left the army, Snuffy and I went out to California to play

with Spade Cooley. He had a big band—about twenty pieces, including a harp. Spade Cooley, along

with the great Bob Wills & his Texas Playboys, started a new form of country music called western swing. Bob Wills became the biggest country star in Texas—still is. They genuflect when they go by his grave there.

After Snuffy and I had played with Spade Cooley for a while, Snuffy talked me into going to Montgomery, Alabama. The first time Pee Wee King saw me was when I was with Snuffy. Pee Wee came to play in Montgomery, and he

hired us as an opening act.

CF: Did Pee Wee have a drummer with him at the time?

SM: No. Except for Spade Cooley and Bob Wills, nobody used drummers. Everybody else's idea of country music was that it was all stringed instruments. Drums were a "modern" instrument and had no place in country music. I was told that in no uncertain terms—sometimes with a boot in my ass.

CF: How did that idea change?

SM: The idea of a drummer came in during the Great Depression, when people migrated to California from Oklahoma. These were the "Okies," and they brought their music—which included percussion—with them. Spade Cooley was one of them. He was very good at leading a band and getting a crowd going. Spade was a mainstay at the Riverside Rancho, a dance hall in Riverside, California. The style of music he played was called western swing.

Traditional country music had its origins in Kentucky and farther south—particularly in the coal country. Mostly, the music was mandolins, acoustic guitars, a fiddle or two, and an upright bass. If they didn't have money for a bass they took a string and put it on a washtub.

CF: Was Pee Wee's band strictly acoustic?

SM: Yes, but he was a devotee of Spade Cooley and Bob Wills. I guess he liked my playing, because he asked me to do a recording. It was fine with me, even though I was planning on going back to school to become a doctor and not a musician. We recorded in Nashville, and when we were finished Pee Wee asked me if I was doing anything else for the next six weeks. He said, "We'd like to have you go on the road with us. People seem to like you, and the band likes your playing. We've never had a drummer before, but you've put some kind of life in the band that we've never

had." I went on the road with them for six weeks—and nine years later I got off the bus.

Personally, I think Pee Wee surpassed Spade Cooley and Bob Wills. Take something like our recording of "Steel Guitar Rag." Listen to the inner workings of that recording, and you'll hear that it had a super arrangement. It's incredible for a Western band. Cooley's and Bob Wills' arrangements don't even come close. Deejays in Texas and Oklahoma still use that recording for their theme song—even though it's *ancient*.

CF: Tell me about your other recording sessions with Pee Wee.

SM: There were a lot of them. We were a major band on RCA from '51 till the early '60s.

CF: What about "Tennessee Waltz"?

SM: Actually that was recorded as a B side. I've forgotten what the A side was. It was written by Pee Wee King and Redd Stewart. I tell a little story that I actually wrote it on a White Castle hamburger box. I showed it to Redd but he didn't like it. So I threw it out the window and Redd picked it up and wrote the whole song. But that's sort of a semi-lie.

CF: What part of that is truth?

SM: The title was my idea.

CF: Let's talk about some of your memorable performances.

SM: The one that sticks in my mind is when we opened at the Chicago Theater. When I was a teenager I would read Slingerland catalogs. On the front cover was Gene Krupa, sittin' up real high behind a set of white marine pearl drums. I dreamed about someday being on stage looking out at a theater full of people who'd all be applauding. That would be heaven for me. So anyway, we were at the Chicago Theater—where Gene Krupa performed "Sing Sing Sing" for the first time with the Benny Goodman Orchestra—doing our flag-waver, "The Oklahoma Stomp." Pee Wee signaled for me to start the song with the customary drum solo intro. The band was late coming on, so I kept going and going. The audience just went nuts. When the song ended, Pee Wee



The father & son team of bassist Chubby Jackson and drummer Duffy Jackson visited Sticks (right) early in 1996.

"THE FIRST TIME I PLAYED AT THE OPRY, THE MANAGER WAS OUT ON THE RIVER LISTENING TO THE BROADCAST ON THE RADIO. THEY SAY HE FELL OUT OF THE BOAT WHEN HE HEARD THE DRUMS."



The author with Sticks (right) in the drummer's studio

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said, "Mac, take a bow." I took my bow with the people applauding, throwing hats in the air and everything. And yet a little voice inside me said, "There's got to be something better than this!" It cracked me up. It was just a complete rejection of the whole thing.

CF: What about the Grand Ole Opry?

SM: The Grand Ole Opry never paid anybody a penny to appear. Everyone wanted to appear for the exposure they'd get. They broadcast the Opry on WSM, a 50,000-watt station that could be heard all across the country. The first time I played at the Opry with Pee Wee, we had this weird little tune called "Open The Door Richard." It was a simple thing that started with four notes on the snare drum. The manager, a guy named Denny, was out on the river listening to the Opry on the radio. They say he fell out of the boat when he heard the drums. He was dead set against drummers playing at the Opry. He called the Opry and told the backstage policeman to get me out of there, and if he ever saw me backstage again to shoot me. Then he jumped on Pee Wee about it. Pee Wee said, "Well, if we're going to play these tunes we'd like to have them sound like they do when we play them on the road or on a record." Denny said, "I don't give a damn about that. Drums are a modern instrument and they have no place in country music." And I said, "Well, Mr. Denny, don't you know that people were beating on hollow logs long before a guitar was ever invented?" He did *not* like that. He said, "Get this smart ass out of here!"

CF: Tell me about memorable TV performances.

SM: The biggest one was a remote we did in Gary, Indiana. Pee Wee looked at this great big concert hall and said, "We'll never fill this son' bitch up. It must hold 10,000 people." We drew 27,000 people, most of whom couldn't get in. It was a good show, with all kinds of acts: Red Foley, Minnie Pearl, and Duke of Paduca. Then there was *The Kate Smith Show* on CBS in New York and *The Milton Eerie Show*.

CF: They didn't typically have country bands on those shows, did they?

SM: We weren't exactly a country band. We were categorized as a novelty band. We played country music and we wore big-brimmed hats, cowboy shirts, and cowboy

boots. But we also played novelty tunes. "Slow Poke" is definitely not a cowboy tune.

CF: Did you do any more TV?

SM: Well, there was the theme to a '60s show called *Petticoat Junction*. It was accordion, played by Smiley Burnett, and me on drums. Smiley also portrayed the engineer on the *Petticoat Junction* train. We just did the theme impromptu. There wasn't much to it.

CF: A lot of people heard it, though.

SM: Yeah, untold millions of wide-eyed, drooling fans.

CF: What about movies?

SM: Pee Wee King & his Golden West Cowboys appeared with Smiley Burnett in a couple of B westerns. One of them was called *Rough Tough West*, the other was *Ridin' The Outlaw Trail*. They were shot within a six-week period. The star was Charles Starrett as "The Durango Kid." We'd start before sunup and work till 2:00 or 3:00 in the afternoon. Then that evening we'd play at The Riverside Rancho till 2:00 in the morning. It was pretty rough going. The movie situation didn't last too long. We made two and were never asked back.

CF: Did you have an equipment endorsement?

SM: When we were Number 1 in *Billboard* and a couple of country magazines, the Gibson guitar company decided to sponsor us by outfitting the whole band with guitars, steel guitars, a bass, and even an electric banjo. I didn't get anything. I was a little bit miffed about that, even though I already owned a nice set of drums. I thought they could shake something loose. So I let them know how I felt.

CF: How did you do that?

SM: At our next show, the whole executive branch of the Gibson company was in the front row to see how their guitars went over. They had given Neil Burris, our guitar player, a beautiful *Jumbo* open-hole guitar. So the curtain opened and we played the flag-waver, "Oklahoma Stomp"—which was mostly drums. Neil was one of the first to appear after that. Pee Wee said, "Now here's our shufflin' cowboy, Neil Burris." At that, I took my drumstick and goosed Neil. He jumped up, started kicking, and drop-kicked the guitar into the orchestra pit—where it split into pieces. At intermission the Gibson people came

backstage and said, "Pee Wee, you don't do that every show, do you? We don't have that many guitars!" Pee Wee said, "No, the drummer is a little miffed and I don't know what about." The Gibson honcho said, "Well he's not going to do that again, is he?" Pee Wee said, "I don't know what he's going to do." So this executive with Gibson comes over to me and says, "Son, what kind of drums would you like to have?" I said, "I'd like to have a set of Gretsch." He said, "They'll be yours tomorrow."

CF: I understand you have a story concerning Frank's Drum Shop in Chicago.

SM: Frank Gault of Frank's Drum Shop was one of the most beautiful people who ever owned a drum shop. I went in one day and said, "We're going to make a recording out at Steel Pier Studio and I'd like to have something that sounds like a clock. We're going to do 'Slow Poke,' which starts with a tick-tock effect." He said, "I've got all kinds of sound effects in the back room. Just pick something out and I'll charge you as little as I can." Frank was that kind of guy. If he knew you were a working musician but you couldn't pay for a set of drums, he'd give them to you and say, "You pay me when you get the money, son." Anyway, I went in the back room and came out with this set of five temple blocks. Frank said, "I haven't sold any of those since 1935. Just take them. I don't need 'em." So I took them and made the record, which was a hit. I came back about six months later and Frank says, "Sticks, I swear since you took those temple blocks I've sold every set I had, and I've had to order more from Korea. You making any more records? You just go in that back room and take anything you want!"

CF: Who are your favorite country drummers?

SM: Steve Gadd. He played on a lot of country stuff you don't know about. Unfortunately, the best country drummer I've ever heard died a few years ago: Larrie Londin. Larrie was the most popular with the recording artists, because he could play **anything**. He was one of the movers and shakers of the country sound. He knew when to play and when to back off. I can't see that they're doing that now. They seem

to be whacking away with that big fat after-beat. It's not the way I did it. Not that I was right or wrong; I just didn't play that way. I *still* don't play that way. I think it gets in the way of a lot of things that could be done with the music. There's no shading or dynamics to it. Now all you hear is rock 'n' roll drummers playing country music.

CF: Do you have any message for future country drummers?

SM: Don't give up your day job.

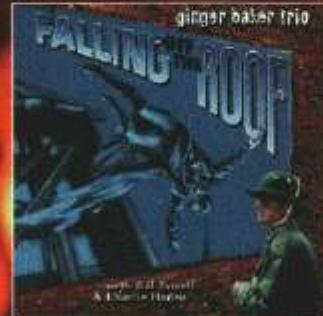
CF: Let's be serious.

SM: You be serious and I'll be Roebuck and we'll start a catalog. Okay, seriously then: Country music is definitely one of the last places that you can make money in the music business. That's what attracts so many musicians to the country music scene. It's incredible how many musicians are crowded into Nashville today. But you've got to find a good instructor—or at least a coach or mentor. There's always someone who knows more than you do.

When Sticks was in New York during the '50s, he took private lessons from Billy Gladstone. Over forty years later, his chops are still enviable. While visiting a drum shop in San Diego not long ago, Sticks noticed drummers trying out a newly arrived set of drums. As he drew closer, one of the drummers said, "Hey Pops, do you know how to play these?" Sticks responded with, "Sure, but let this guy finish." Sticks noted that the drummer trying out the set was doing well. When that drummer finished, Sticks said to the young man who had questioned his ability, "Let me see what you can do." When the young hotshot sat down to show his stuff, Sticks said, "Let me see you play a roll." The young drummer did his best to oblige, but Sticks noted that he needed some work. The young drummer stood up and said, "Well let's see what you can do, Pops." Sticks sat at the kit and proceeded to execute a technically perfect open roll, then a closed roll, and then—to the amazement of those in attendance—a paradiddle roll. When he stood up to relinquish the drumsticks, eyes were wide and mouths were open. The first one to break the silence was the young hotshot who asked, "Do you give lessons?"



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Neal Anthony Smith

At only twenty-three years of age, Cleveland, Ohio's Neal Anthony Smith already has some significant achievements to his credit. Among those are a bevy of "outstanding musician" awards from various musical organizations and academic institutions (including Berklee College of Music). Earlier this year he became the first African-American graduate in jazz studies from the Oberlin Conservatory of Music.

While still a student at Oberlin, Neal performed with such nationally known artists



as Rosemary Clooney, Geri Allen, Donald Byrd, Eddie Harris, Donald Walden, and Joe Lovano. He currently works full-time in small groups and big bands in

Cleveland and Detroit, playing jazz clubs,

festivals, and concerts. This summer saw his second appearance at Detroit's Montreaux Jazz Festival, where he performed with bassist Rodney Whitaker.

Neal cites virtually every major contemporary or historic jazz drummer as an influence. "Every drummer has something that makes him or her creative and personal," he says. "No matter what time they recorded in, their sounds are always fresh and modern to my ears." These influences have helped to make Neal a drummer of exceptional technical facility and imagination—especially when soloing. His playing incorporates the solid musical values of the jazz idiom without acknowledging any boundaries or limitations. He performs on a Gretsch drumkit with *K*Zildjian cymbals.

Neal plans a move to New York City soon, where he hopes to expand his experience with other styles of music, including funk, R&B, and gospel. He also composes original material, and he looks forward to the opportunity to record professionally.

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Kennon Engelmann

Country music is evolving rapidly today, and Kennon Engelmann is in the thick of it. His Bend, Oregon-based group, the Prairie Mutts, play a style of country that's heavily influenced by current pop and rock artists, resulting in a style of "alternative country" that they've dubbed "gruntry."

Twenty-seven-year-old Kennon comes well-equipped to contribute to this musical amalgam. His training includes "a little formal background," "a lot of practice," and "creative listening" to such drummers as Eddie Bayers, Stewart Copeland, Phil Rhodes, Liberty DeVitto, and Don Henley. However, although Kennon's demo tape with the Prairie Mutts displays the influence of these talented gentlemen, those influences are combined in a tasteful and original manner that firmly establishes his own musical personality.



Rich Redmond

Rich Redmond started drumming at eight years of age, became serious about it in high school, became a music major at Texas Tech University, and ultimately received a masters degree in music from the University of North Texas in 1995. He entered the professional music scene in Dallas in 1993, where he quickly established himself as a first-call freelance player.

The demo material Rich submitted included CDs from two big bands, a fusion band, a progressive country band, a pop/folk act, and an 'SGs-style hard rock act. On each of these recordings Rich demonstrates excellent facility and an authentic approach—tes-

tifying to his tremendous versatility in a band format. Rich also sent a videotape of his performance at Guitar Center's 1995 Drum-Off, where his soloing skills in a



variety of tempos, styles, and feels made him a finalist in the national competition.

Rich's "regular gig" is with Random Axis, which

Kennon's recording experience includes one self-produced album with a previous rock band, and a full-length Prairie Mutts album recorded in Nashville earlier this year (and currently being shopped to several record labels). In the meantime the group is busy doing showcases and festivals in Oregon, Nevada, Idaho, and Nashville.

Kennon performs on either a "nostalgic" 1974 Pearl tiger-striped kit, or a 1988 Tama *Swingstar*, with several Tama snare drums, Zildjian and Paiste cymbals, and an *Axis* kick drum pedal.

Kennon has all the familiar goals of an aspiring drummer (like getting signed, becoming a successful touring/recording artist, and so on). But he also lists one refreshingly different goal: "To be respected for exercising humility when it comes to playing songs—knowing when to lay out as well as when to play."

he describes as "Dallas's busiest Top-40 band." However, a typical week for him might also include a casual, a Brazilian jazz gig, a big band date, and a jingle session. He also maintains a teaching schedule of thirty-five students. He plays either a Yamaha *Maple Custom* or a Pearl *Masters Studio* drumkit on a Gibraltar rack, with Zildjian cymbals. His electronics include a *drumKAT*, Crispintech drum triggers, and a Roland *TD-7* percussion module.

Rich's goals include relocating to a major market and touring and/or recording with national artists. In the meantime, he says, "I want to continue to grow as a player, and eventually to find my own niche."

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Drum Triggering

Part 4: Sound Systems

by Mark Parsons

In the previous three installments of this series we examined a wide variety of triggering devices. We also looked at several sound modules applicable to our purposes. But we're not done yet.

Let's suppose that you have all your triggers in place. They're hooked up to the module of your choice—which you've configured with a number of customized sets made from your favorite onboard sounds, tweaked to perfection with just the right amount of processing. There's still one more thing to consider before taking your new triggering setup to the local club for a gig: a way to get your sound to your audience. Let's look at a few options before we discuss the individual components.

1. Utilize your band's current system. This is potentially your cheapest option, depending on your gear. Is your current PA capable of handling the high power and full range of drum signals? If you're using a vocals-only system (such as cabinets containing a single 12" or 15" speaker and a horn, rated at a hundred watts or so per side) you're likely to turn it into toast if you push electronic percussion through it

at dance club levels.

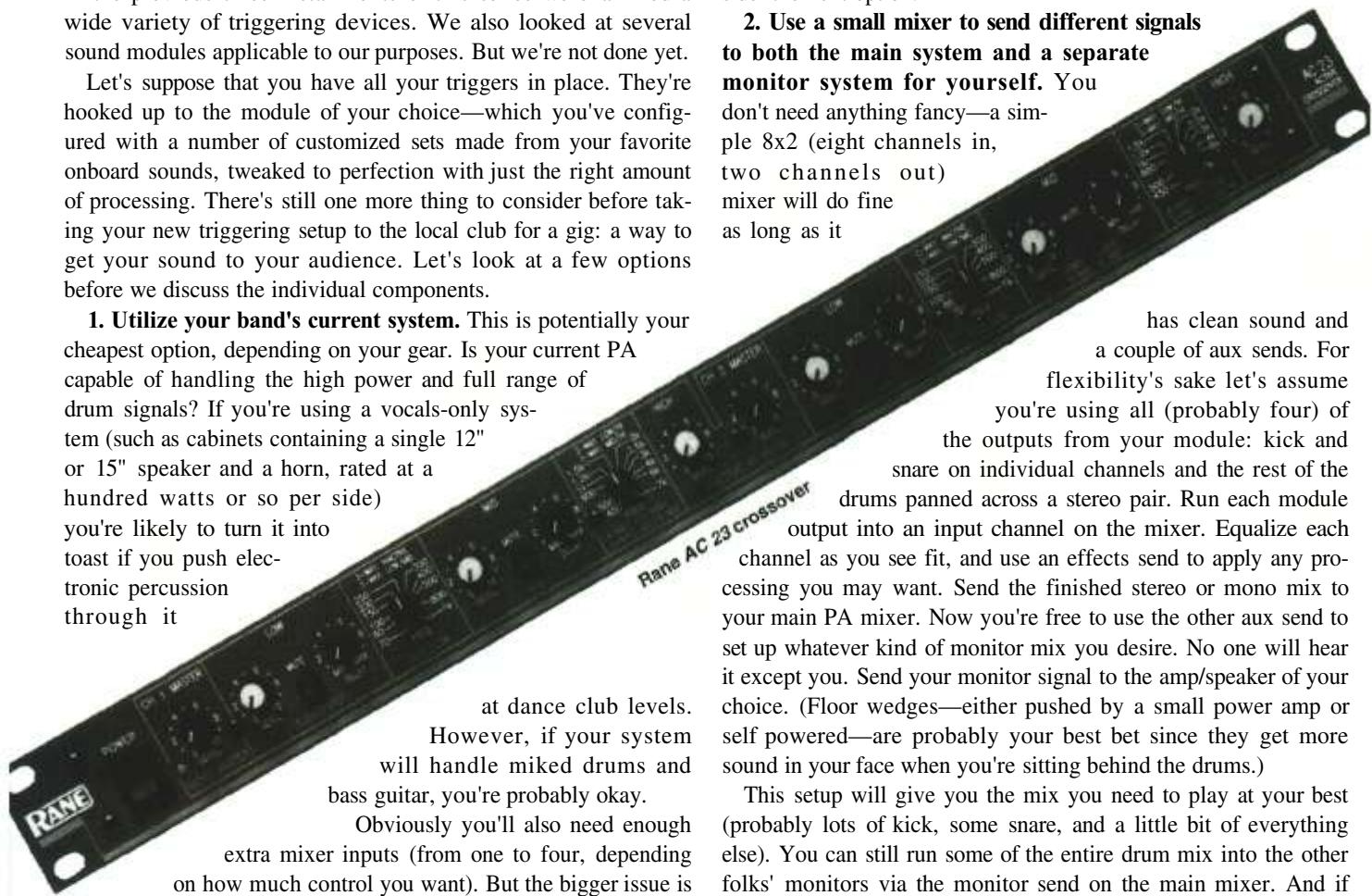
However, if your system will handle miked drums and bass guitar, you're probably okay.

Obviously you'll also need enough extra mixer inputs (from one to four, depending on how much control you want). But the bigger issue is monitoring capability, since you'll be relying on your current stage monitors to hear yourself. The same question applies here as to the mains: Can your current monitors handle drum sounds? Also, are you running a separate monitor mix for everyone (or at least for you as opposed to the rest of the band)? If so, it should be easy to set onstage levels that'll keep everyone happy. But it may be a different story if everyone has to live with the same monitor mix.

Considering that you'll still be hearing the acoustic sound of your drums, you might be able to get by with just some kick and

maybe a little snare in everyone's monitor. (Personally, I feel that putting the kick in *all* the monitors—whether by necessity or not—does a lot to help things stay in the pocket on stage.) If you definitely require a different stage mix than everybody else, consider the next option.

2. Use a small mixer to send different signals to both the main system and a separate monitor system for yourself. You don't need anything fancy—a simple 8x2 (eight channels in, two channels out) mixer will do fine as long as it



has clean sound and a couple of aux sends. For flexibility's sake let's assume you're using all (probably four) of the outputs from your module: kick and snare on individual channels and the rest of the drums panned across a stereo pair. Run each module output into an input channel on the mixer. Equalize each channel as you see fit, and use an effects send to apply any processing you may want. Send the finished stereo or mono mix to your main PA mixer. Now you're free to use the other aux send to set up whatever kind of monitor mix you desire. No one will hear it except you. Send your monitor signal to the amp/speaker of your choice. (Floor wedges—either pushed by a small power amp or self powered—are probably your best bet since they get more sound in your face when you're sitting behind the drums.)

This setup will give you the mix you need to play at your best (probably lots of kick, some snare, and a little bit of everything else). You can still run some of the entire drum mix into the other folks' monitors via the monitor send on the main mixer. And if you're using mic's for your hi-hats and/or cymbals (as discussed in Part 2), you can run them into a couple of extra inputs on your drum mixer and include them in the overall drum mix.

Those of you who frequently work at places with house systems will find this configuration convenient. You're sending a finished drum mix to the house, making it much easier for whoever's running sound to get a good drum sound. (This is a major plus for you if you're working with a house engineer who's unfamiliar with your music.) And no matter what room you're in, you'll have the same drum monitor mix every night.

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3. Supply your own sound system. This category actually consists of three options, depending on the scale. At the big end you could upgrade your band's entire PA if the current one isn't up to the job. This is probably too expensive for individual drummers, but it might be a feasible option if the band as a whole decides it could use a new sound system.

If a new system's not in the cards, consider augmenting the one you have so it better suits its new task of amplifying electronic percussion. Probably the best way to do this is to add a subwoofer (or a pair of them) to your system. This helps in two ways. First, it allows you to really pump up the low-frequency content of your mix, giving a big boost to your drums (and to the bass guitar, if desired). Second, removing the lowest frequencies from the *rest* of the system cleans it up and allows you to run it at higher levels without distortion or risk of speaker damage. Integrating a sub into your system will require a crossover and a power amp, which we'll discuss in a minute.

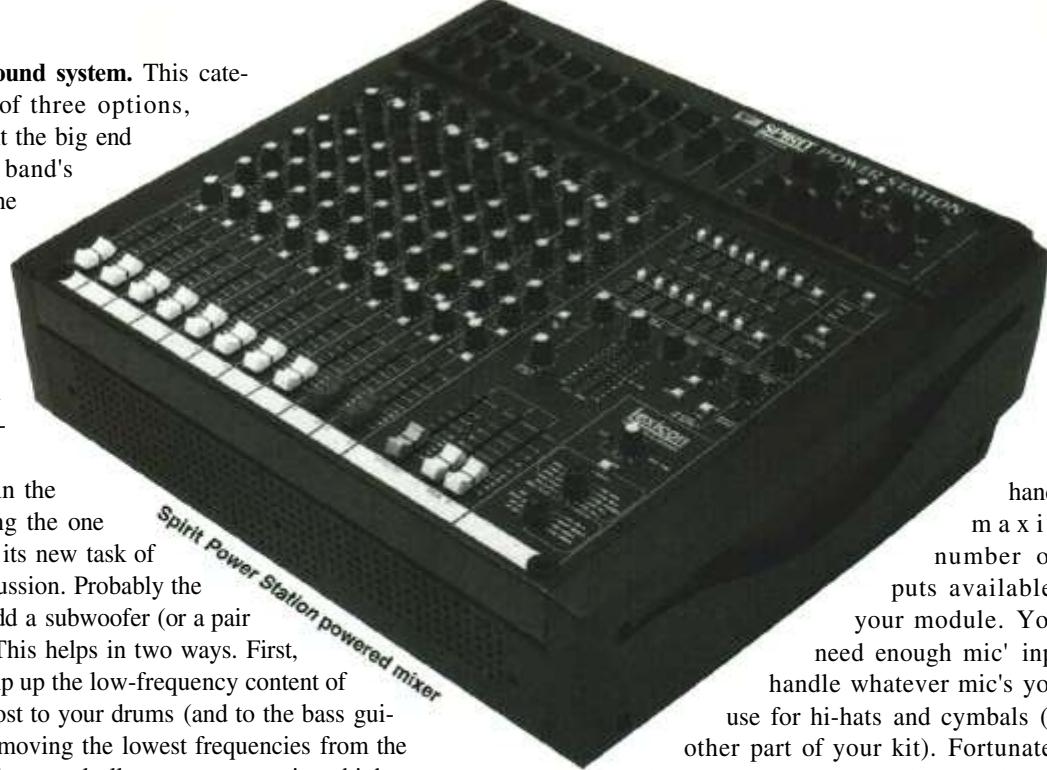
Another scenario is to use a smaller amp/speaker combo exclusively for amplifying your drum module. This works well for smaller venues (such as rooms in which you might play an unmiked acoustic kit), and it can serve as both main *and* monitor system (similar to how a guitarist uses his or her amp in a small club). There are some ready-made products that fit the bill (usually sold as keyboard rigs). Or you can put together a mixer/amp/speaker combination of your choice. (Powered mixers are especially convenient in this sort of application.)

This last approach is perfect for freelance drummers who do a lot of "casuals," where ease of transport and being self-contained are high priorities. It's also handy for practice, because you can have your sound up and running quickly, with a minimum of hassles.

Let's take a quick look at the various building blocks of a sound reinforcement system.

Components

1. Mixers. For electronic percussion you need a mixer with enough line inputs to



handle the maximum number of outputs available from your module. You also need enough mic' inputs to handle whatever mic's you may use for hi-hats and cymbals (or any other part of your kit). Fortunately for drummers, there's currently a wealth of high-quality small mixers on the market (typified by the Mackie compact series mixers) that fit the bill and don't cost an arm and a leg.

2. Power amps. These babies take the signal from a mixer or other preamp and boost it to the high levels needed to drive speaker cabinets. The operative word here is **power**. You really can't have too much, since most speaker damage is actually due to using amplifiers that are too small (and thus are driven to distortion in an effort to achieve desired volume levels).

Several reputable manufacturers have recently introduced lines (such as Crown's **Power Base** series and QSC's **USA** series) that provide quality, reliability, and abundant power while keeping prices down by eschewing some of the bells and whistles of their more expensive models.

3. Powered mixers. Just like the name says, these are mixers with a power amp built in. In the past, powered mixers were primarily for the budget-minded and for casual use. However, newer products such as the Spirit **Power Station** (among others) have changed that. The best of today's models incorporate a high-quality, full-featured mixer with serious power capabilities, and some have onboard digital effects (such as the Lexicon processor built into the **Power Station**). Powered mixers are a good choice for drummers wishing to assemble an efficient sound system with a minimum number of individual components.

4. Crossovers.

These electronic frequency-dividing devices are necessary in order to add a subwoofer or to otherwise biampify a sound system. In short, they divide the incoming sig-



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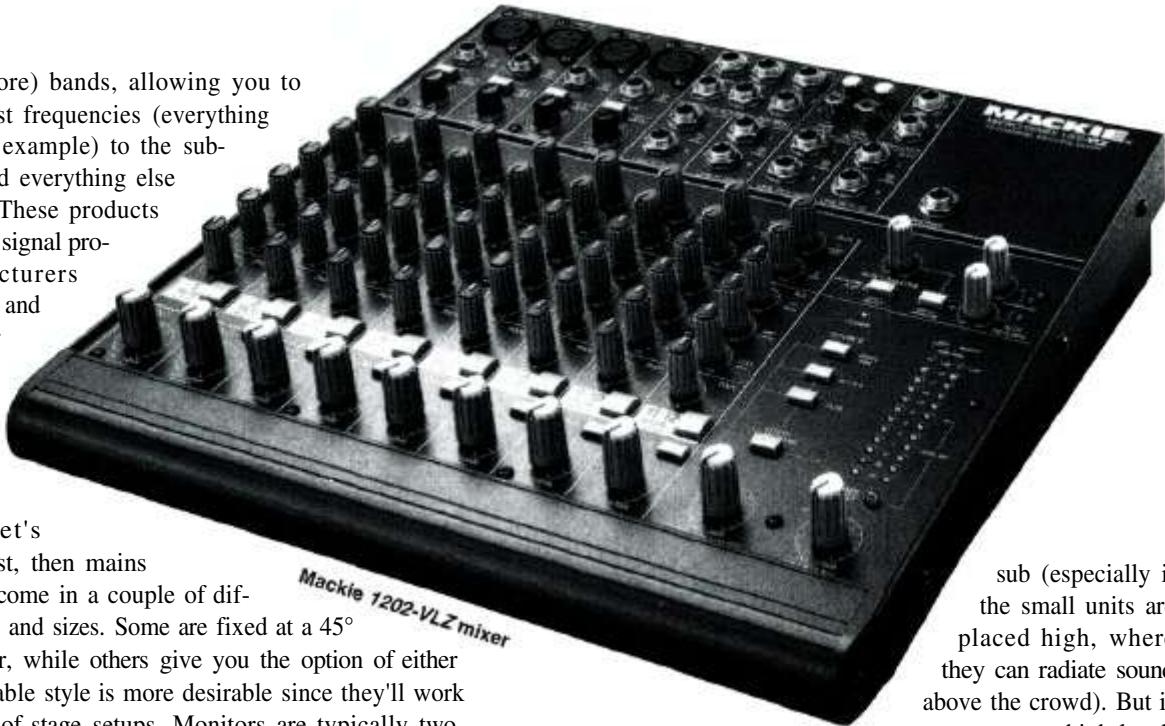
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nal into two (or more) bands, allowing you to send only the lowest frequencies (everything below 100 Hz, for example) to the subwoofer amplifier and everything else to the main amps. These products are a staple of many signal processing manufacturers (Rane, Ashly, DOD, and others), and for most systems a basic two-way model will do everything you need.

5. Speakers.

Let's discuss monitors first, then mains and subs. Monitors come in a couple of different configurations and sizes. Some are fixed at a 45° angle from the floor, while others give you the option of either 30° or 60°. The variable style is more desirable since they'll work in a greater variety of stage setups. Monitors are typically two-way, with either a 12" or 15" speaker and a horn. If you really need to pump the lows (kick and bass) go with the 15", but otherwise the 12" will save you space, weight, and money. If you're only adding one or two monitors that will carry a separate mix, consider a powered monitor—it'll save you from having to get another amp. In addition, a powered model can usually drive an additional passive monitor of the same type.

Main speakers come in a variety of configurations, with the common trait being that they are supposed to reproduce the full range of the music. Small cabinets can sound wonderful if you're also using a

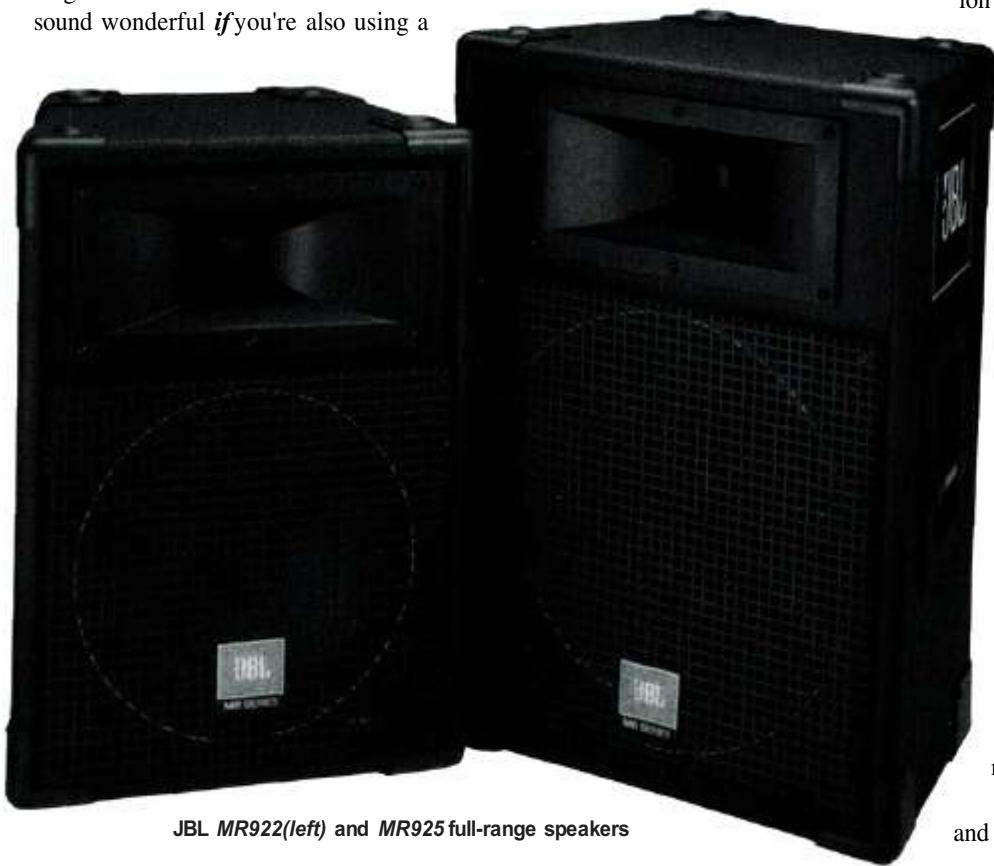


Mackie 1202-VLZ mixer

sub (especially if the small units are placed high, where they can radiate sound above the crowd). But if you try to run a high-level, full-range signal through a pair of small, two-way cabinets, you're likely to be disappointed (at best) with the results. Just as with power amps, you're safer having speaker components rated for higher levels than you're planning on using. For a reasonable-sized stand-alone system, consider some of the trapezoidal cabinets (usually loaded with a pair of 15" speakers and a compression-driver horn) that are currently available from a number of manufacturers (including JBL, EAW, Yorkville, and Sonic). These cabinets can be used in modular fashion to build arrays of various sizes, depending on the needs of the band and the size of the venue. (And don't overlook the option of building your own cabinets. The savings can be considerable, and as long as you use a proven design you can end up with a quality product. Plans for building several different speaker cabinets are available—free—from Electro-Voice.)

Subwoofers can be bought as part of a complete system or added to your existing one. To add a sub you take the main signal from your mixer and send it to an electronic crossover, with the high-pass signal from the crossover feeding your usual main amps and speakers, and the low-pass going to a separate amp that powers the sub(s). Since bass frequencies are largely omnidirectional you can get away with using only one sub, but you'll usually get better coverage using one per side. (They can also serve as stands to elevate your mid/high cabinets.)

Subs typically contain between one and four speakers per cabinet, usually 15" or



JBL MR922(left) and MR925 full-range speakers

Introducing the

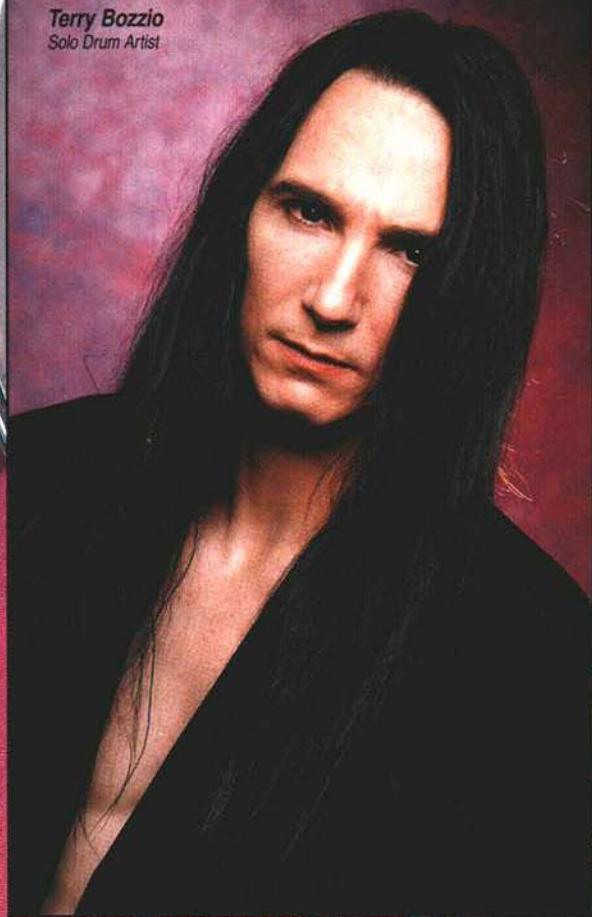


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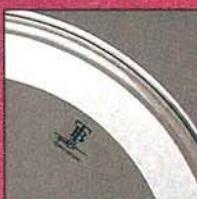
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18" in size. The 18" models are big and heavy and produce a sound that could be described as "woofy," while 15" speakers are slightly smaller (but sometimes as heavy) and usually sound "punchier." I'd advise listening to various models before deciding. Bigger is not always better.

Decisions

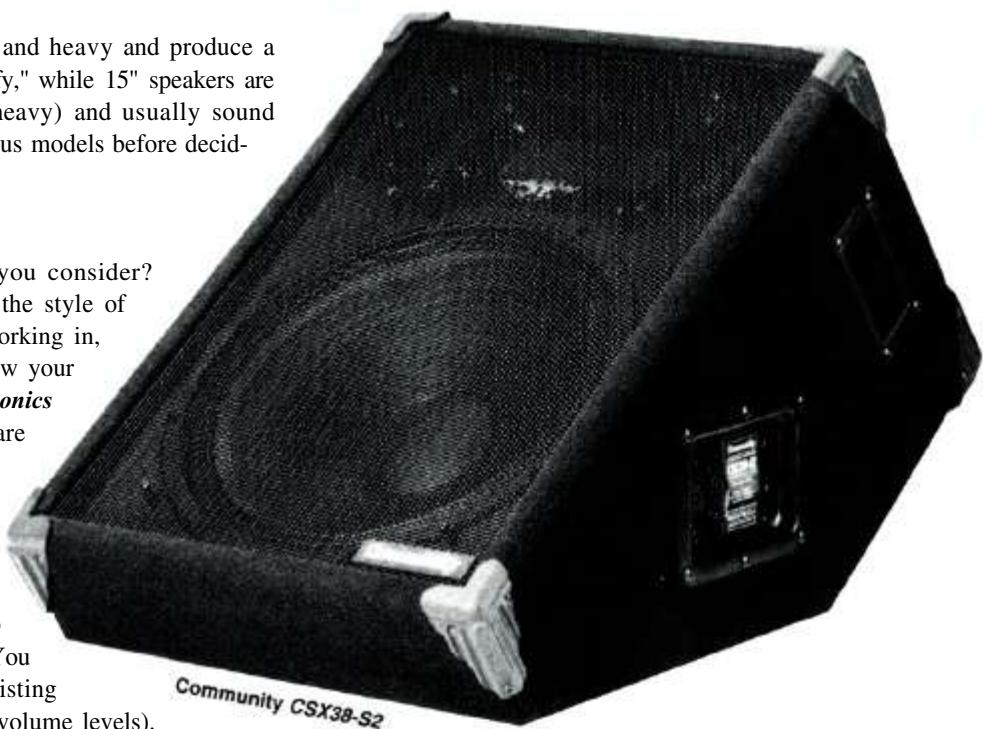
So which type of system should you consider? Although this will partly depend on the style of music and the type of room you're working in, there is a question that will help narrow your options. That is: *What role will electronics play in your live drum sound?* Here are three possible scenarios, with some suggestions for each.

1. Electronics will augment the acoustic sound of your drums. If this is the case, you're probably playing small to medium venues at low to moderate volumes ("unmiked gigs"). You *can* run your module through your existing vocal PA (because it won't be at high volume levels).

However, for more control you should consider a small "one box" system, both for your sound out front and to monitor with.

2. Electronics will augment the miked sound of your drums. If you're already running miked drums through your sound system, it's probably pretty substantial. In that case, you should be able to run your electronics through it as is. You may, however, want to think about having a separate monitor feed for yourself if you don't already have one available.

3. Electronics will provide the primary drum sound to the



house. This means big rooms and/or high volume. You will need a substantial system, capable of reproducing the full range and dynamics of electronic drum sounds. If such a system is not already available, you should consider upgrading your current system (with additional amps and cabinets and/or subwoofers). A separate monitor mix for you will probably be a necessity.

A Word On Use And Placement

As with miking your drums for the first time, you shouldn't take your new drum triggering setup to a gig to break it in—unless you're working out of town under an assumed name! Test-drive it for a couple of rehearsals first in order to get a feel for what it takes to get a balanced sound and to get used to any idiosyncrasies.

If a sound technician is not available, do a thorough soundcheck at the venue prior to the gig with a band-member out front listening for how your triggered drums sit within the rest of the mix. (And don't forget to check *all* of the drum programs you'll be using. You don't want any unexpected surprises in the middle of a set!)

When using triggers on stage you won't have the feedback problem that you can have with mic's. However, an analogous situation can exist: Any loud sound source in close proximity to your drums can cause the heads to sympathetically vibrate, causing false triggers. This can be largely mitigated by adjusting the module. But do yourself a favor: Don't park a loud bass amp right next to your floor tom, and keep your drum monitors at a sane level. This will cut down on one potential source of triggering problems—and it'll help keep your precious hearing intact, too!

Happy drumming!



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MICHAEL CARVIN

Drum Concerto At Dawn
(Mapleshade 03732)

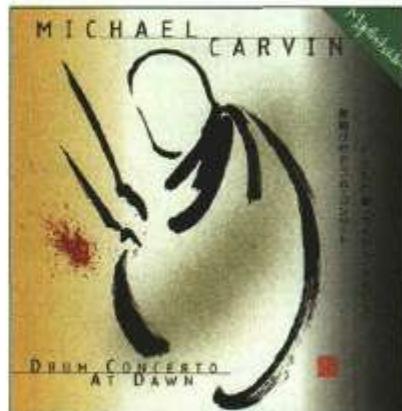


Michael Carvin: dr, voice

Even as a drum lover, I felt a tad skeptical upon receiving an all-drum solo album. Yet Carvin succeeds. In a short drum solo or a solo within an ensemble, it may suffice for a listener to draw back and be "wowed." But Carvin is keenly aware that in this bold format the audience needs to be drawn *in*; a story must be told that demands listeners be rapt from start to finish. In his expressive hands, it's drum *language*, not licks. Each cut is passionate and individual.

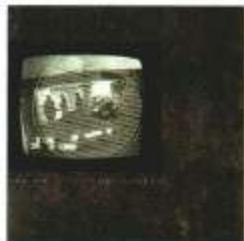
Recorded in purist style—direct to two-track tape, with two mic's, within two hours—the disc is a long-awaited dream for which Carvin has well prepared. In addition to his performing credits with the likes of Dizzy, Dexter Gordon, Ray Charles, and Cecil Taylor, Carvin is known as a very demanding and rewarding teacher. His students should be the first to recognize that the power of this recording lies beyond what can be "taught" or transcribed. A brave, inspired statement.

Jeff Potter



PHOTEK

The Hidden Camera
(Astralwerks)



Photek is twenty-four-year-old Rupert Parkes, an Englishman who works in the U.K. dance style known as drum and bass. But this is as far from "The Electric Slide" as your mom is from Mars. An offshoot of jungle music, drum and bass is typified by loping dub bass lines, sparsely hypnotic melodies, and hyperfast breakbeats revved to the 180 bpm stratosphere. With its combination of rhythmic speed and computer grace, drum and bass works at both full-bore, blowout tempos and laid-back, half-time sonorities. Its sampler-realized beats sound like Mike Clark or Billy Cobham, cut up and supercharged with a high-tech sheen.

Regarded as the most technically gifted in the genre, Photek

samples an Elvin Jones cymbal crash here, a Mark Mondesir snare roll there, and a cast of unknown studio musicians throughout this EP CD. He then recombines it all to create his own startlingly high-strung, deranged compositions. Through eerie atmospheres, Photek's rhythms clash and quake like Roy Haynes with the transplanted heart of Clyde Stubblefield.

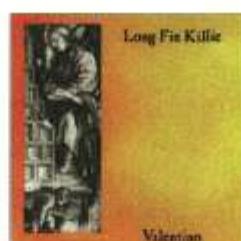
"K.J.Z." is a freefall assembly of shattering cymbals and rapid-fire rudiments over acoustic bass and spooky tones, and "The Hidden Camera" hip-hops and struts like a ragged outtake from John Scofield's *Still Warm* album. "Hybrid" recalls a game of hopscotch in zero gravity; it begins with tinkling cymbals and oceanic rumbles, then a fragile breakbeat kicks in, then another, and finally a more bottom-heavy breakbeat drops a load underneath.

Behind Photek lies a gang of similar rhythm magicians and sampler junkies (Plug, Squarepusher, LTJ Bukem), creating a new fusion built on machines, but as funky and experimental as Weather Report. *The Hidden Camera* is a remarkable debut.

Ken Micallef

LONG FIN KILLIE

Valentino
(Too Pure/American 9 43076-2)



David Turner: dr, perc
Luke Sutherland: vcl, gtr, sx, vln
Phil Cameron: gtr, mandolin, bouzuuki
Colin Grieg: bs

One of the great mysteries of the modern drum world—"Where is Stewart Copeland?"—is unraveled here in one of the most tantalizing and textured surprises of the year. On Long Fin Killie's *Valentino*, drummer David Turner (since replaced in the band by Kenny McEwen) embodies much of the rhythmic soul Stewart injected into the Police, right down to his snare sound and style.

Long Fin Killie is a modern rock band in the loosest sense—everything from hammer dulcimer, glockenspiel, and bouzuuki play roles in the

music, with most of the guitars unfettered by distortion, fuzz, crunch, or any other electric effects. Much of the energy comes from Turner, who, like Copeland with the Police, is as precise with his strokes as he is creative with them.

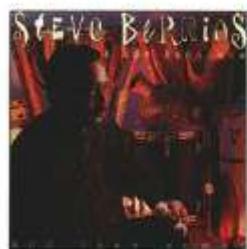
Liberal with his tom flourishes and stick drags, Turner is also quick to ride the cowbell or roll across a couple of them, at times going so far as to base his rhythms on repetitive cowbell beats. You could actually make a case for self-indulgence if, over the course of the album, it didn't grow clear that Turner's racy style is actually part of the song structure.

This approach to rhythm works, in large part, because the other instrumentalists are somewhat more sedate in comparison to Turner. And there's a hypnotic charm to this record; even in the more Upbeat tunes, which reach punk-like levels, the ethereal quality makes *Valentino* more than a mere rock album—it's an experience.

Matt Peiken

STEVE BERRIOS & SON BACHECHE

And Then Some
(Milestone MCD-9225-2)



Steve Berrios: dr, perc, timp, vcl
Jullio Collazo, Eddie Bobe, Elisabeth Monder, Pedro Morejon: vcl
Edgardo Miranda: tres, cuatro
Joe Ford: sp sx
Wayne Wallace: trb
Ruben Rodriguez, George Mraz: bs

Berrios is back with his second disc as a leader. It's always a thrill hearing this deep talent play his mix of Latin and jazz as a member of Jerry Gonzalez & the Fort Apache Band. (Check out their new live release, *Fire Dance*.) But on his own discs, the rhythms take a bow. More than just "drummer's albums," they're major *rhythm* statements.

This new effort is more pared down than Berrios's previous disc. There's a focus on folkloric Afro-Caribbean percussion joined by chorus voices, edged with a modern sensibility. The formats are smaller, pure: One track features only percussion and trombones, others percussion and voices, another only bass, soprano sax, and steady, subtle brushwork. And of course, the versatile master also performs in the purest setting: drums and percussion alone.

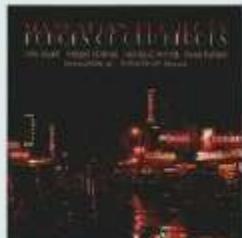
Berrios has absorbed rhythm

CARL ALLEN & MANHATTAN PROJECTS

The Dark Side Of Dewey
(Evidence ECD 22138-2)



Echoes Of Our Heroes
(Evidence ECD 22154-2)



Carl Allen: dr

Vincent Herring: al sx

Nicholas Payton: trp

Mulgrew Miller: pno (on Dark Side)

Kenny Drew, Jr.: pno (on Echoes)

Dwayne Burno: bs (on Dark Side)

Christopher Thomas: bs (on Echoes)

Mark Turner: tn sx (on Echoes)

These two excellent albums of acoustic bebop were recorded between 1992 and 1993 by Carl Allen and his group Manhattan Projects. Taken together, these CDs (issued now for the first time in the United States) show Allen, altoist Vincent Herring, and the extraordinary Nicholas Payton growing over the fifteen months that sep-

from its pristine roots to its most complex modernisms. But what's most astonishing is that the passionate music dissolves barriers between "old" and "new."

Jeff Potter

FIVE SECONDS EXPIRED

Null

(Another Planet AP-6017-2)



Gary Williams: dr, perc

Todd Dunn, Josh Cooper: gtr

Jeff Howlett: vcl

Shaun Varney: bs

Until now, Vermont's greatest exports have been Phish and

Ben & Jerry's Ice Cream—both of whom have paid tribute, in some way, to Jerry Garcia. Five Seconds Expired throws everything awry in the Green Mountain State with an



unabashed bow to riff-laden, '80s-infused metal.

Gary Williams' inventive

SIGNIFICANT OTHERS

One of New Orleans' finest rhythm masters, **JOHNNY VIDACOVICH**, fires up his lively mix of modern acoustic jazz and streetbeats on *Banks Street* (Record Chebasco). Kind of prog, kind of fusion, Leger de Main's *The Concept Of Our Reality* features **BRETT RODLER**'s accurate and profuse chops (PMM). **ALPHONSE MOUZON** shows his goods on his own label's release, *The Night Is Still Young*, featuring his powerful straight-ahead playing as well as his funkier pop/jazz leanings (Tenacious). **JON FISHMAN** shows some additional muscle but keeps it groovy on Phish's new album, *Billy Breathes* (Elektra). **TIM SOLOOK** serves up some tasty guitar-led trad with the Houston Jazz Trio's *Duplicity* (Virtual). Danish drummer **ANDERS MOGENSEN** lends urgent, nimble, straight-ahead jazz chops to his first disc as a leader, *Taking Off* (Storyville).

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rated the two recording sessions. **The Dark Side Of Dewey** is a Miles Davis tribute; **Echoes Of Our Heroes** features tunes by Davis, Dizzy Gillespie, and Kenny Dorham. Both collections feature originals by the three front men as well. Specifically, two of the songs on **Dark Side** are written by Allen, as is the title track on **Heroes**. I especially liked the two originals on the Davis tribute; the opening song burns while the title track showcases both Miles' "dark prince" persona as well as the sense of levity not always associated with him. And the solo by Allen is very much in the tradition of great Davis sidemen like Philly Joe Jones, Tony Williams, and Max Roach.

Allen spent a decade with Freddie Hubbard, so he also knows how to support a soloist while dropping bombs and disrupting the rhythmic peaks and valleys the revamped classics here demand. His cymbal work is especially fine, and his soloing is a combination of tradition and some of the newer approaches that, say, Ralph Peterson or Jeff Watts might bring in. And even more than those two gentlemen, Allen's playing showcases great taste as a sideman.

Playing this style of music without falling into the popular "jazz repertory" style takes courage today, but Allen shows that his group can swing, bop, and still sound modern.

Adam Ward Seligman

drumming is the highlight. He plasters his beats with staccato double kick flurries and aggressive hand-foot combos that turn every song into a rhythmic tour de force.

Five Seconds Expired is one gear shy of speed metal, and Williams doesn't care (or need) to display the sheer endurance that regularly goes hand-in-hand with this style of music. Instead, the band's guitarists leave plenty of open space after the intros for the drummer to go nuts.

Williams' aggressive, four-limbed effort comes straight out of the advanced sections in

RATING SCALE

⊕ ⊕ ⊕ ⊕ ⊕ ⊕	Excellent
⊕ ⊕ ⊕ ⊕ ⊕	Very Good
⊕ ⊕ ⊕ ⊕	Good
⊕ ⊕ ⊕	Fair
⊕ ⊕	Poor

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Joe Franco's twin-kick instruction book, though the beats in *Null* could possibly comprise a couple of new chapters.

Williams also shows a knack for composition, particularly in the bridge of "Puzzle," where he cements a pattern solely on the hi-hat, ride, and crash cymbals.

Williams' performance is all the more impressive when you consider that *Null* was recorded and mixed in four days. The lo-fi sound in itself lends an intoxicating edge to the band's energy—you get the feeling there are no overdubs or punch-ins at all—and gives the impression that with Five Seconds Expired, what you hear is what you get. And I'll be the first to test that theory should they ever come to Northern California.

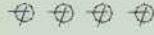
Matt Peiken

THE MAKING OF BURNING FOR BUDDY

(Warner Bros./DCI)

Part One: \$39.95, 81 minutes
Kenny Aronoff, Bill Bruford,
Steve Gadd, Neil Peart, Ed
Shaughnessy, Marvin "Smitty"
Smith, Dave Weckl: dr
Buddy Rich Big Band

Part Two: \$39.95, 89 minutes
Bill Cobham, Steve Ferrone,
Omar Hakim, Joe Morello, Rod
Morgenstein, Simon Phillips,
Matt Sorum, Steve Smith: dr
Buddy Rich Big Band



These two videos capture for posterity the *Burning For Buddy* CD recording sessions. Final take performances are interspersed with the drummers' reflections on how Buddy Rich influenced them, as well as a couple of touching personal anecdotes from Buddy's old bandmates, all coordinated and introduced by CD project producer Neil Peart. Any notion that commercial interests are milking Buddy's memory dry are allayed by the honor, excite-

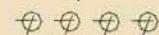
BOOKS

DIRECTIONS IN PERCUSSION

by Billy Cobham

(Warner/Chappell Music Ltd.)

\$34.95 (book with accompanying CD)



"So that's the fill he played on 'Red Baron'—paradiddles between the right hand and foot phrased as 16th-note triplets—yeah." I actually heard myself say that while reading through Billy Cobham's solid new work, *Directions In Percussion*. This book/CD package is a revealing glimpse at the playing of fusion drumming's most famous practitioner.

Directions focuses on eight of Billy's compositions, from different periods of his career. Each tune is broken down in four ways. First, there's a rhythm chart that shows the structure of the tune, along with the basic drum grooves and some of the more "out" fills. Then there's an "examples" section that breaks down some of the more intricate licks. Next is an overall score of the tune so you can see how all of the parts work together. Last, there are lead sheets for C, B flat, and E flat instruments so that the tunes can be performed with a band (and not just the CD player).

In the forward to *Directions* Billy discusses the importance of reading and that this book was created to help drummers improve that skill by working through and playing along to these tunes. Yes, you can do that, but what's even more educational is picking apart all of the great grooves and fills Billy offers here. And what's particularly valuable are Billy's comments: They turn up throughout, and the drummer uses all sorts of effective analogies to make his points. You not only see what rhythms he plays, you understand *why* he played them.

Directions does have a couple of flaws. The first is the cover—it's terrible (a photo of Billy with a stick flying across his face). Some decent photography of Billy from different points in his career would have been a nice touch, although there are some cool diagrams of the drumkits Billy originally used on these tunes. The second complaint is that most of these compositions are backbeat-oriented. It might have been a good move to throw in one of Billy's odd-meter pieces (like the 17/16 classic, "Spanish Moss," from *Crosswinds*).

Overall, though, *Directions In Percussion* is a fun and educational work. Highly recommended not only for Cobham enthusiasts but for moderate-to-advanced students as well.

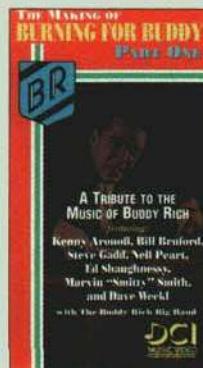
William F. Miller

VIDEOS

ment, and nervousness (or outright *fear*) the drummers felt upon being invited to play with a band that bears his name, and which in its own right has long been considered among the best in the world. There is also footage of Buddy doing some fine solo work on each tape.

With a few exceptions, arrangements are drawn from the Rich big band book. Some of the drummers had selected tunes that at least skirt their "native" style; others took bigger chances (in the direction of straight to swung 8ths) with varying comfort and "success." Whatever the outcome, though, their "no guts—no glory" effort shows us that no matter how big you get, there's always room to grow—and much joy to be gained in the adventure.

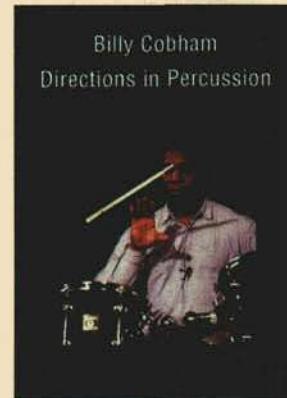
But while long on inspiration, this video set is short on exposition, offering almost no meaningful analyses of the drummers' musical choices or preparation for the gig—let alone their approaches to feel, soloist



accompaniment versus ensemble playing, or setting up brass figures. Add to this uneven sound quality and a lack of close-up or split-screen video coverage of the drummers' footwork, and much of the tapes' educational value is left to the deductive powers of the viewer.

Warm fuzzies dominate and prevail, nonetheless, as some of the drumming world's best celebrate the quest for excellence, fittingly, by giving it up for the one they, and many others, believe set the standards. As entertainment and inspiration, this is some pretty heady stuff.

Rich Watson

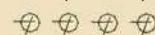


AFRO-CUBAN DRUMMING

by Glen Caruba

(Hal Leonard)

\$19.95 (with CD)



Mr. Caruba has manned the percussion seat with top names from Springsteen, Sheryl Crow, and Bruce Hornsby to Arturo Sandoval. Apparently, he has had ample teaching experience as well because his book is clear, uncluttered, and to-the-point.

The focus is on congas, with additional work on bongos, timbales, cowbell, and djembe. The concise photos illustrating basic strokes, used in conjunction with the CD, are an excellent self-teaching aid. Brief rudiment and exercise segments prime the students for the last few pages, which offer some hip, but very accessible, two-bar Afro-Cuban grooves.

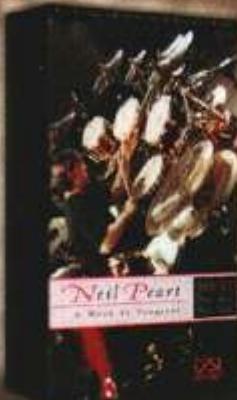
Best suited for beginner hand drum students, the 53-page book starts simple, without being simple-minded, and utilizes practice bits that are musically useful rather than purely mechanical.

Jeff Potter

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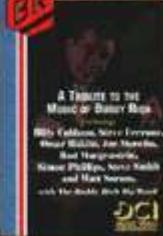
On this two-video, limited-edition box set, Neil Peart documents the "work in progress" of recording Rush's new album, *Test for Echo*, as well as the work in progress of Neil himself and his endless apprenticeship to the art of drumming. During a year-and-a-half hiatus from performing, Neil worked with master teacher Fred Gruber to build a completely different approach to the drums. On these history-making tapes, he uses the songs from *Test for Echo* as examples to discuss these changes, and to demonstrate concepts such as constructing a drum part, selecting rhythmic approaches, technique, odd times, the drummer's role in a band, drum set orchestration, and creative timekeeping. Booklets provide transcriptions of the main grooves and fills for each song.

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Making The Transition From Street To Studio

by Jeffery Hupp

After spending many years in smoky bars, gigging for almost no money, and dragging my kit all over creation, my bandmates and I finally got the break of a lifetime: the opportunity to record a demo for a major label. It seemed like the perfect situation. A great demo deal, a talented producer on our side, and an interested A&R executive representing a major record company. We thought we couldn't lose, and we couldn't wait to get into the studio and make it happen. But a funny thing happened. After spending a lot of money and almost three days recording and re-recording four songs, it became terribly obvious to me that I knew close to *nothing* about studio drumming.

My story is certainly not a new one. Many drummers have a difficult time making the transition from gigging and local sessions to professional recording. Switching to commercial playing can be one of the most difficult things you ever do, and it's easy to see why. Many of us who spend time recording on a local level begin to assume that there are certain things we do well. Unfortunately, what *we* think we do well and what *producers* think we do well are often two different things. Much of what we learn on the local level may not hold true on the professional level. Many of us have the talent, but not the experience or the *frame of mind* required to make a successful transition from the "street" to the studio.

Fortunately, the producer felt strongly enough about our music to clue us in to what was really important on a major label session. At first, some of his advice seemed obvious—even silly. But I found the hard part was *not* the ideas themselves, but rather the braising my ego took when I realized I'd been using the wrong approach. After acknowledging some truths about my talent and experience, I got to work on what was important to raise me to a higher level of performance. And having survived the transition, I soon found myself putting the final touches on an excellent-sounding demo.

Here are some of the ideas that helped me through this trying time. Take a good look and determine where you may be on this road. It may make your journey a little less rocky.

Assess Your Talent

Coming face to face with your real talent may be one of the most difficult goals to fully realize. As much as possible, separate yourself from your drumming. Strive to be objective about your abilities. If you feel comfortable doing so, discuss your playing skills with a close friend whose musical opinion—and candor—you respect. Be honest with yourself and decide what you need to work on to be a better musician. Only then can you truly build on your strengths and eliminate, or at least minimize, your weaknesses.

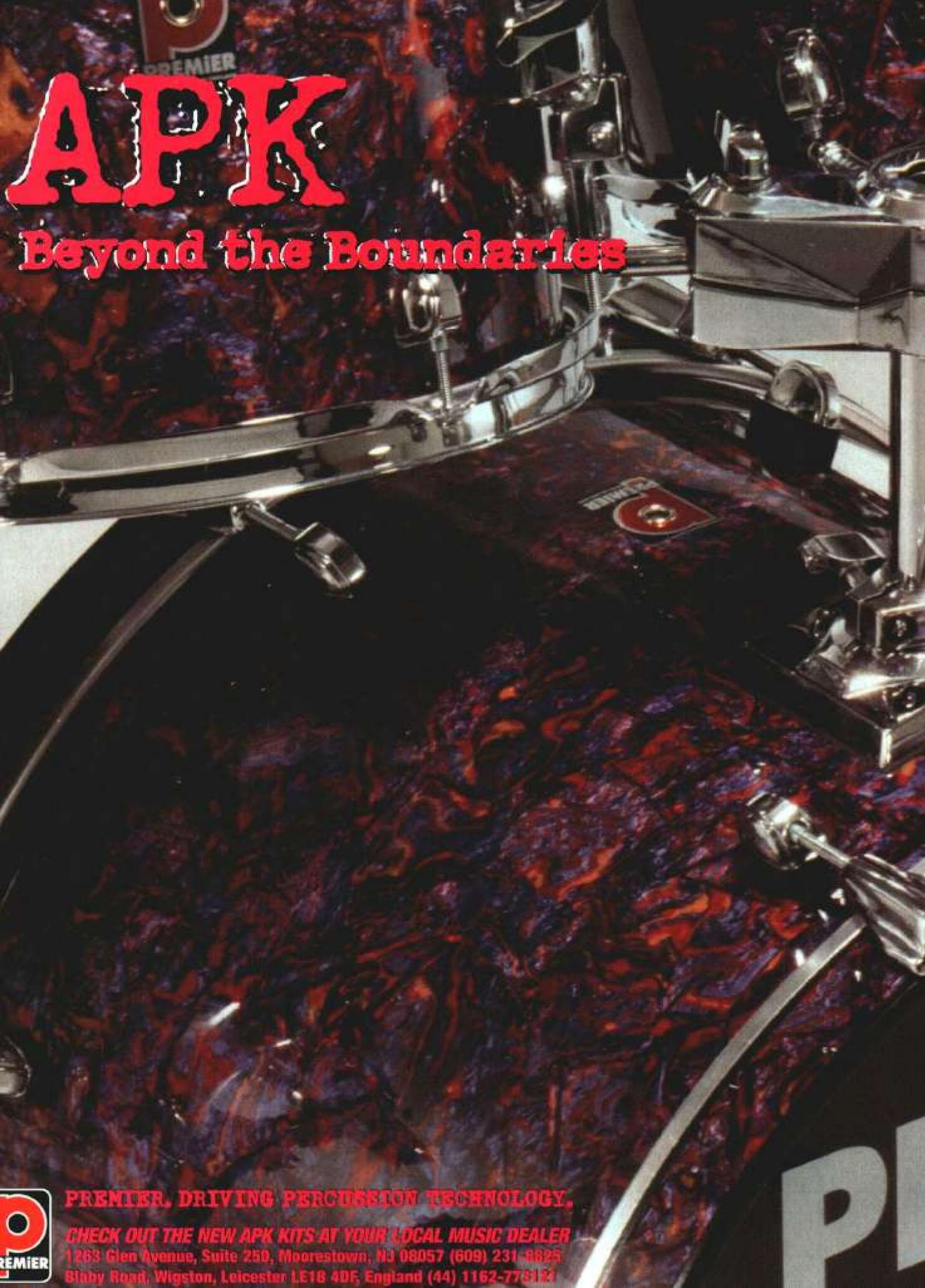
Be Open To New Ideas

Keeping an open mind is the most important goal. Many of us are attached to certain things we've learned about our instrument over the years. In working with a producer, you have to be aware that he may suggest things you're opposed to. But before you start shrugging off his advice, remember a few important things: First, the producer is looking to make your music as good as it can possibly be. For the most part, he's always looking to make a song more effective.

Second, he's also looking at the *overall* sound and package. His ideas are focused on what's best for the band, not necessarily on what's best for *you*. For instance, if he asks you not to do a fill in a specific place, listen and try "abstaining." You may be thinking, "But that's the coolest fill I have in the whole song." In truth, though, your cool fill may have nothing to do with the sound or concept of that song. Most importantly, don't throw a tantrum before you try someone else's idea. Toss out some of the misconceptions you've had in the past. Be open to everything. If an idea doesn't work, at least you've given it a try.

During our sessions, for example, the producer encouraged me to use a click track during the recording. Using a click simply hadn't entered my somewhat narrow "street" vision of drumming; as a matter of fact, I was *very* opposed to it. But after listening to many playbacks, it was apparent that my timing left a lot to be desired. So I took his advice and went home to work with the click. After about a week of rehearsing with it, I became comfortable enough to go back into the studio. That night we recorded *three tunes*, in contrast to the previous week of bad takes.

**"Unfortunately, what
we think we do well
and what *producers*
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Pre-Production

Before you enter the studio, take time to really think about what you want to accomplish. Sit down with your bandmates and identify where you want to go with each song. List the songs you'll be recording and make notes on transitions, places to watch tempos, and other possible pitfalls in each. Be nitpicky. Many times, the more you define the song in your mind, the better it'll sound in the studio. This can turn a "so-so" song into an excellent one.

Practice

Practicing goes hand in hand with the pre-production. Take the time to practice each song by yourself. If you're thinking, *I know this song—why would I want to practice it?*, you're probably playing it on autopilot. **Really** practicing a song means thinking about it in every respect. For instance, focus on what your bassist is playing. Can you find places where you could connect better? Think about sections of the song you're comfortable with. Does the beat **really** work? Also, as mentioned earlier, try playing with a click. You're expected to keep good time. Can you cut it in the studio?

The road from local to professional recording isn't as easy as it appears, and the expectations of professional recording are far more demanding than you might imagine. Although the principles above are quite basic, you'd be amazed at how many drummers falter in the studio. Failing to understand some of these principles could get you cut from the session, or worse, lose the deal for your band entirely. Consider these suggestions and use what's good for **you**. Doing so could take you from the street, to the studio—to the stage.

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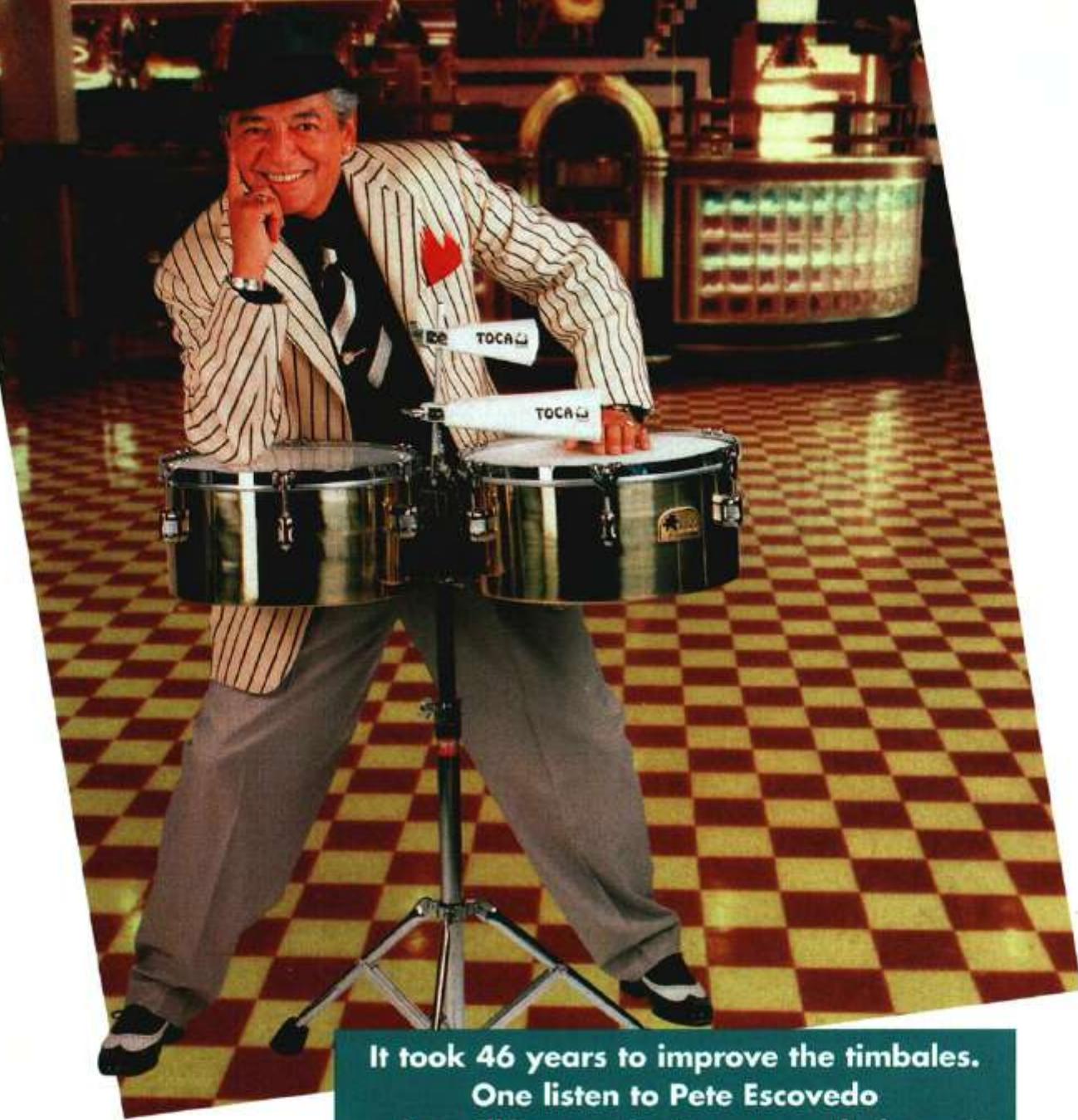
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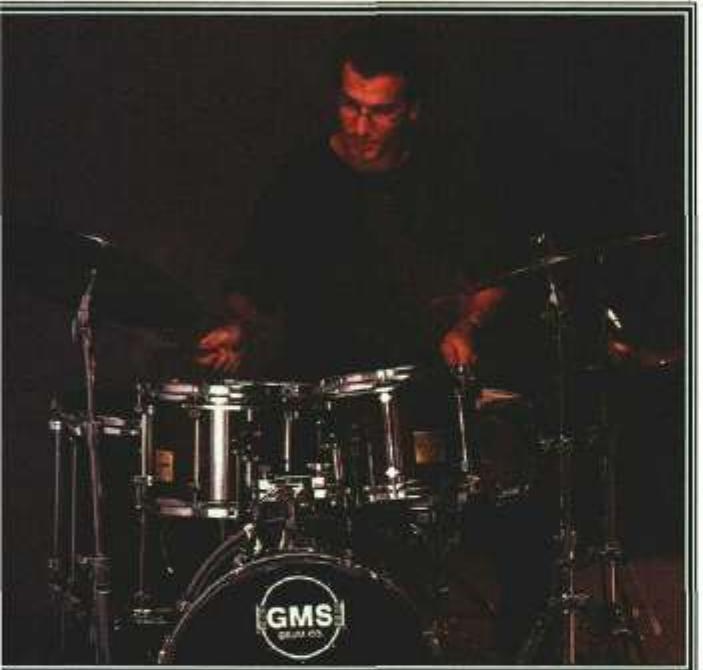
When You're Ready To Improve Your Sound



Scott Amendola

The Power Behind The Prodigy

by Eric Deggans



Sibila Savage

Come across a feature story or record review that mentions the Charlie Hunter Quartet, and it's likely the focus will fall on the band's charismatic, talented namesake: guitarist Charlie Hunter. After all, Hunter is practically redefining the serious side of contemporary jazz with his work. He plays bass and guitar lines simultaneously on an eight-string guitar while using his band's genre-breaking energy to draw a youthful, pop-oriented following outside the mainstream jazz audience.

But many pundits miss the talented threesome that help ignite the quartet's revolutionary sound: saxophonists Calder Spainer and Kenny Brooks and—most especially—drummer Scott Amendola.

Any doubts about Amendola's contributions to the band's sound vanish after one listen to their latest album for Blue Note Records, *Ready...Set...Shango!* It's a collection of tunes that mix the soulful grooves of classic jazz organ-trio sets with the incisive complexity of bebop and an occasional dip into rock and funk flavors.

On the album's opening track, "Ashby Man," Amendola coaxes along a loose, swinging R&B/jazz groove until they reach the first alto sax solo, where he fills a few bars with a combination of rim clicks and snare rolls while Hunter and tenor man Dave Ellis (replaced by Brooks after the recording was completed) lay out. In

the next tune, Amendola works the same combination of rim clicks and snare licks—this time with the snares off—to lend a slight Latin feel to the song "Teabaggin'."

Thanks to the group's spare, unorthodox instrumentation, Amendola gets lots of chances to find similar niches in each song—tipping his hat to conventional jazz drumming approaches while infusing more contemporary techniques and his own unique flair.

"I've got my left stick across the rim, and the right stick is playing on the edge of the snare drum," Scott says, trying to explain his technique on "Ashby Man" over the telephone from his California home. "My hand is muffling the drum at points, and I'm playing on the tom rims, too. Joe Ferla, who engineered that record, was really amazing. He captured every little thing I did."

Fortunately for fans of quality drumming, there's a lot worth listening to on *Shango!*—from the funky, organ trio-style syncopations that power "The Shango Pt. III" (Hunter even gets his guitar to sound like an organ for this tune) to the sensitive brush figures that add texture to the traditional-sounding ballad "Dersu" and the jaw-dropping brush solo that comes midway through the midtempo workout "Sutton."

With all this going on, it's hard to believe this is the twenty-something drummer's first recorded effort with the band.

"He's super-light and quick, and he brings action-packed percussion adventure to the set," Hunter says of Amendola. "He has an unstoppable attitude toward everything. He's always pushing the rest of the band to the limit."

"There are some tunes where we have things really locked in," Scott says. "Other times, Charlie might lock into a pattern, which gives me room to dance around. Generally, I think the band has gotten a lot looser as we've gotten used to each other. It's to the point where something special happens for everyone almost every night."

The band's mixture of contemporary and classic jazz influences has left critics scrambling to define their sound, resulting in terms ranging from "acid jazz" to "avant rock grunge jazz."

"I'm still searching for something to call what we do so it's not labeled as retro," Amendola says. "We'll play one of those organ/funk things...very traditional playing. But then we'll play a few of our newer tunes, which are straight funk. Because of the broad vocabulary of the players, it can go anywhere."

Complicating things for Scott is the fact that he's trying to establish a link with a player who is generating guitar and bass lines simultaneously in an improvisational format. With so much instrumental space commanded by so few players, the drummer admits things can get a little hairy. "Sometimes it sounds like two people

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By Mark Parsons

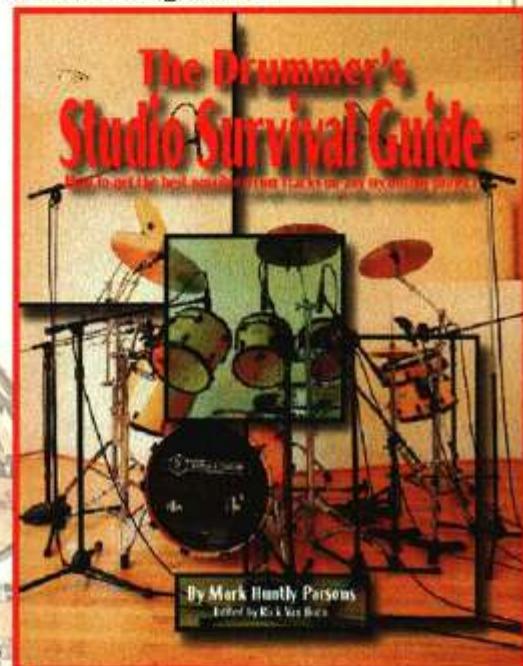
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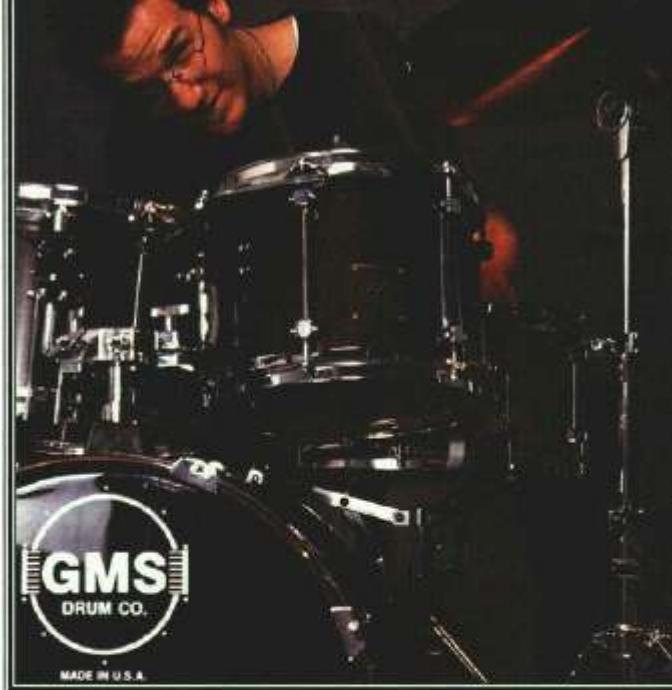
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soloing—me and Charlie," he says, laughing. "But many times I'm the comping instrument behind the soloists, especially when it's Charlie who's soloing. And we listen so intensely to each other that, even when it's busy, we're both watching out for each other. A lot of drummers approach music from either the top down or the bottom up. With Charlie, I've got to be able to do both."

That's not to say that Amendola had the easiest time fitting into the quartet. Particularly when it came to dealing with funk grooves, the New Jersey-born drummer found he had a lot to learn before he could totally nail the gig. "I thought my playing was there," he says, earnestly. "But after I worked with Charlie for a while, I realized it wasn't. It was about simplifying, locking into patterns, and listening. In the past, I would try to play these James Brown grooves, and I would break them up too much with fills and flourishes. I had to learn how to get a specific pattern and break it up a little, while still keeping the basic pulse."

For reference, Scott turned to drummers who had inspired him in the past, deconstructing grooves by Brown's drum master Clyde Stubblefield, the Meters' Zigaboo Modeliste, Jack DeJohnette, and Dr. John sticksman Herman Ernest. "I was in Spain and watched Dr. John play," Scott says. "When Herman was playing, every single note counted. I'll never forget that night. He wasn't even hitting that hard. But he put it all together, playing melodies and being funky and swinging."

And these days? "Tony Williams is somebody I've been listening to a lot, especially for his command of the ride cymbal," Amendola says. "Joey Baron blows my mind in the way he comps behind a soloist...he can pull out anything, from the Philly Joe Jones school



Sheila Savage

back to the Baby Dodds thing. That's what I'm searching for—a way to develop my own voice. I really feel we're all moving toward that with Charlie."

Of course, if you ask Scott to describe what exactly that voice might be, the drummer will have to think a bit, searching for the right words. Referencing Hunter's own made-up dance craze, The Shango, Amendola tries to put it all into perspective. "To me, the Shango is a blending of traditions...moving things forward. It's not

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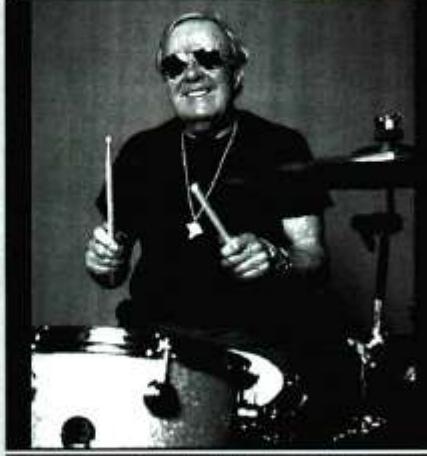
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necessarily that innovative, but we're sticking all these different things together to make our own sound. We put jazz and Latin and funk together and it's all legit; it's for real. The only thing we don't do is wear suits. If we showed up in suits, somebody would end up dragging us off the stage."

To negotiate the quartet's various stylistic twists and turns, Amendola has created a kit that allows him to find a comfortable midpoint between jazz's subtle tonal requirements and rock's need for pure muscle. A GMS endorser, he uses an 18" bass drum, 8x10 and 8x12 rack toms, and 14x15 and 15x18 floor toms. He now uses a 6 1/2x14 solid ash wood snare, though on "Shango!" the drum is a 6 1/2x14 maple snare. Aquarian's *Jack DeJohnette* heads are on the top of his toms, while clear Remo *Ambassadors* or *Diplomats* are placed on the bottom and a Remo *Ebony Ambassador* goes on the front of the bass drum.

For cymbals, he draws from nearly all the major manufacturers, using UFIP 14" hi-hats, a Paiste 602 flat ride, a 20" *K Zildjian* jazz ride, and a 15" *K* crash cymbal. "I like dark-sounding cymbals...something dark and defined that I can ride and crash, too," Amendola says. "Cymbals seem so generic-sounding these days; you really have to search to find good ones. And I never clean my cymbals; they just seem to get better with age."

It all started for Amendola at age nine, when he had to pick an instrument to learn in band class. His best friend picked drums, so guess where he went, too? By the sixth grade he was performing at parties and writing songs with a little rock trio in his hometown. He was also jamming with his grandfather, a veteran of gigs with Steve Allen, Ella Fitzgerald, and Louis Armstrong.

Before long, Scott had begun studying with renowned player/teacher Sonny Igoe, who became a major influence. "The first year and a half with Sonny was independence and sight-reading," Scott recalls. "He was big on learning how to read and interpret charts. Then he'd tape me playing and criticize me. He was into this four-on-the-floor big band thing, while I heard Roy Haynes with Chick Corea and came back playing all this crazy stuff. Sonny showed me how to play time, but very melodically. Before that, I was listening to a lot of big band stuff, Miles Davis, and Pat Metheny. Then I got into Dave Weckl, who's a lot more pattern-oriented."

From there, Amendola went to college at the Berklee School of Music in Boston. He studied with players like Tommy Campbell, further strengthening his reading and performance skills. Things were going so well, in fact, that the drummer eventually decided to audition for Michel Camilo's gig when current Spyro Gyra drummer Joel Rosenblatt left Camilo's band seven years ago.

Knowing that Camilo preferred precise, focused players in the mold of Dave Weckl (who'd held the drum chair before Rosenblatt), Amendola bought all of Camilo's records and proceeded to mold his playing to that style, hoping to win a prestigious job. Then he sat back and thought about what he was really doing. "I was sitting in my basement, trying to play like Weckl and Joel, but I just wasn't hearing it that way," he admits. "I decided to learn the tunes *my* way—to play what I was hearing instead of what I thought they wanted to hear. After the audition, it felt really good, because I didn't fit any molds.. I played the way I wanted to play it."

"Of course, I didn't get the gig," Amendola adds, laughing. "But I didn't really care. I went back to school and had a totally different mind-set as to what I wanted to achieve."

He even got a chance to take a lesson with the master himself, Dave Weckl. "It was incredible. He's a really focused drummer. He tore me apart, from top to bottom, doing a three-hour lesson like a mini clinic—covering everything from hand technique to the way I sat. At first I was thinking, 'I'll go in, blow him away, and he'll recommend me for the gig.' Instead he told me, 'You're not there yet,' which was a blow. But it was true."

After logging some time in a Boston-area worldbeat combo, Scott moved first to New York and then to San Francisco. For a year and a half he delivered bread during the day and gigged at night. Working toward getting a gig that paid well enough to quit the bread business, Amendola hooked up with Hunter and Brooks at a regular date in the Up and Down Club—a pioneering new jazz venue in the hip SoMa district of San Francisco. Hunter, a former student of guitar virtuoso Joe Satriani, had spent time in the forward-looking rap group Disposable Heroes of Hiphoprisy. Amendola first joined the guitarist's high-voltage jazz/funk/rock group T.J. Kirk before settling in as the quartet's drummer too.

Today with the group fielding touring offers from artists like the Dave Matthews Band, Tracy Chapman, and Natalie Merchant, it seems as if they're tapped into an important nexus between the worlds of rock, pop, soul, funk, and jazz.

"Things are real positive in terms of getting our music across," Amendola says. "It isn't just looking back, like some tired post-bop thing with guys wearing suits and charging \$30 a ticket. It feels really good. I can't wait to see what comes next."

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My First Gig

Compiled by Cheech Iero

As we struggle to "make it" in the music biz, we sometimes forget that most top drummers started out at the bottom. MD looks at some great players' recollections of their decidedly un-glorious beginnings.

Steve Smith

Back in the sixth grade, I performed in a concert with my elementary school band. I was so nervous I forgot to bring my sticks; I had to go all the way back home to get them. I had one pair that lasted about six months.

In high school, I was with a band called Clyde. Our first gig was a dance where we played the cover tunes of the day, plus some originals. I used a champagne sparkle Rogers kit with a 20" bass drum, 8x12 rack tom, and a 16x16 floor tom. It was a very popular set at the time.



Lissa Wades

Tico Torres

My first paying job was at this Spanish/Mexican dance bar. We backed up these dancing girls. It was an eight-piece rhythm & blues horn band that did a lot of James Brown tunes. I was allowed to play in the bar provided I didn't drink. I made about twenty-five bucks a night, and the gig lasted a couple of months.

The first night I played there, one of the dancing girls' top came undone, and she turned to the band to fix it! I stopped playing and just stared at her. I mean, I wasn't used to seeing something like that! One of the guys in the band hollered, "Come on, play—what are you doing?"

Back then I was using a 1938 Slingerland **Radio King** set with a 30" bass drum, and all the drums had calf heads. They didn't last too long. Thank God for technology.



Vic Firth

I was a freshman in high school when I played my first job. It was with a big band of about fifteen players for a New Year's Eve gig in Burlington, Vermont, about three to four hours from where I lived. The job was from 9:00 P.M. until 2:00 A.M. Back in those days an 8:00 to 12:00 gig paid five bucks, but from 9:00 to 2:00 we got seven dollars!



I think we had four cars, one of which was pulling the trailer with the equipment in it. There was a huge snow storm that night, and the roads were so bad that we had to pull over to the side. We slept in our cars, and I didn't get back home until a day later. That was pretty much the end of that group. Shortly thereafter I formed my own band.

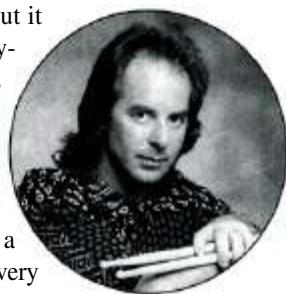
Lenny White

There was this jazz club in my neighborhood where Philly Joe Jones, Art Blakey, and Ornette Coleman would play. I remember looking through the window watching those great musicians, because I wasn't old enough to get in. My first gig, though, was at this club for a firemen's function; the horn player's father was a fireman. We were the featured attraction. I was using a Kent drumkit, and the band didn't even have a name. The crowd passed around a hat and put money in it for the band. It was the first time I got paid for playing. I don't think any of the guys who worked that first job are still active players.



Anton Fig

I was about eight years old. The band I'd been rehearsing with had played around, but it was the first time I got paid for playing. I used a Beverly drumkit: bass drum, snare drum, mounted tom, hi-hat, and cymbal. We played rock like the Shadows, which was an English version of the Ventures. The gig was a New Year's Eve party at a restaurant in South Africa. It was a very



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Charlie Perry

I was thirteen years old when I was asked to fill in on a job, which was an election celebration at a local Republican club. At the time, my kit was called a "Tango Set." It was very small. The bass drum was 10x20, the snare drum was 4x14, and it had 8" hi-hats. The bass pedal had a little arm that extended out and struck a small cymbal mounted on the rim of the bass drum. The cymbal hung from a hook on a leather strap.



The band had trumpet, piano, a guy who sang and danced, and me. We got three dollars each. I didn't play another gig until about a year or so later, and on that one I made about twenty dollars. I thought, man, *now* we're talking!

Carmine Appice

I was about fourteen when I played my first gig. It was at a Jewish Community Center in the Bronx. We played rock songs like "At The Hop." The band was called the Vidells. I remember it well because the combination was totally stupid: guitar, trumpet, and drums!



I had a Gretsch 22" bass drum and 9x13 tom, with a Rogers snare, one 20" ride cymbal, and hi-hats. I remember we put it all in the trunk of my father's 1960 Dodge and drove from Brooklyn to the Bronx.

Chris Parker

The place was Nino's Cocktail Lounge. Strippers and exotic dancers were a regular feature. I was told the job required me to back up a dancer. I thought someone like Gene Kelly would be there! The band consisted of organ, tenor sax, and drums.



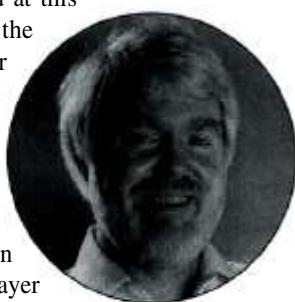
Anyway, Nino, the owner, told me I had to wear this green iridescent jacket with a black velvet collar. They were band jackets obviously worn by countless musicians before me, but the sleeves were too long. I rolled them up, but it was still difficult to play, so I took it off. Well, Nino comes back into the dressing room with the jacket in his hand. I'm trying to explain that the sleeves were too long, and he says in his gangster voice, "Put the jacket on," as he opens his coat and reveals a shoulder holster with a .38 in it!

During the show, this woman started dancing. She was taking her clothes off and throwing them over her shoulder, and they were landing on me and all over my drums. I couldn't believe it. What a night! My first gig, my first iridescent jacket, my first .38,

my first boobs, and my first fifty bucks! Sometimes, truth is stranger than fiction.

Roy Burns

I was around fourteen and we played at this dance hall in Kansas. The name of the band was the Counts. It had six or seven pieces. We used those flexible arrangement books where you could play anywhere from a twelve-piece band down to a quartet.



Everyone in the band was older than I was, and I was super-nervous on that first gig. I remember the piano player telling me that my feet were more important than my hands. He said, "The bass drum should be like a child—felt but not heard." So I grew up being able to play time on the bass drum, but I learned to do it softly.

Bernard Purdie

I played my first job with Clyde Bessie's fourteen-piece orchestra in Elkton, Maryland, subbing for my drum teacher. I was twelve years old and they paid me eight dollars. To me, that was like a whole week's work! We played big band dance music and I used my teacher's four-piece Slingerland set. I was very nervous, but it had nothing to do with playing. I just didn't want my teacher to show up. He was sick at home and I wanted him to stay there until I finished the gig!



Steve Ferrone

I was twelve years old on my first gig with a blues band called the Flames. We played in a church hall in Brighton, England. The regular drummer was sick. I used a very mixed-up kit. The bass drum was about 30", so I had to angle it off in front of me to get at my snare drum, which was a very deep marching snare.



I wasn't taking lessons at the time, just jamming with friends. But I vividly remember playing a Chuck Berry tune that night, when suddenly all the power went out. So, I was forced to do about an eight-minute drum solo. It was horrible, but I stumbled through it. We got paid a couple of shillings for that job. But it led to other gigs, and they asked me to join them. I played steadily with the Flames for a couple of years.

Clayton Cameron

My first gig was with a big band, outside at the Rose Garden in Los Angeles. I was fifteen. We played these charts that we'd rehearsed, but there were some tunes they called that I hadn't seen. I remember this sixteen-bar drum solo was coming up, and all I

did during the tune was think of what I was going to play during the solo. When the solo came, I got so immersed in it that I totally lost the band. The solo went way past sixteen bars, and all these older guys are looking at me like, "What the hell is wrong with this kid?" After that, I went home and practiced. I made sure I knew how to count and bring a band back in properly.

Peter Magadini

I played a show where I had to back up a comedian. The guy must have performed all over, because his charts had cues that other drummers had scribbled all over the music: "Watch for this! Look out for that!" It made it very confusing.

Another one of my duties was to control the lights on a control panel.

During the first show on opening night, I inadvertently put the house lights on when I went to catch one of the comedian's cues. I didn't know which switch I'd hit, and I couldn't get them off. The person responsible for giving me the gig was right in the front row, and I remember him yelling at me. I was so embarrassed I felt like crawling in my bass drum.



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MODERN DRUMMER'S 1996 INDEX UPDATE

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this **1996 Index Update**. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1996 may be located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1996. Notable exceptions are *Impressions*, *Artist On Track*, *Drum Soloist*, *Off The Record*, and *Rock Charts*, which are indexed by the artists' names—as are the recording, video, and book reviews in *Critique*.

Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in product press releases that appeared in the *New And Notable* department is also presented in this section. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting.

It is our hope that the manner in which we have organized our *Index Update* will make it easy to use, so that you can have quick and easy access to the wealth of information presented in *MD's* pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(HS) = Health & Science
(IH) = Industry Happenings
(IS) = In The Studio
(NN) = New And Notable
(OTM) = On The Move

(P) = Portraits
(PCU) = Product Close-Up
(RJ) = Rock 'N' Jazz Clinic
(RP) = Rock Perspectives
(SDS) = Show Drummers' Seminar
(TF) = Teachers' Forum
(U) = Update
(UC) = Up & Coming

1996 ARTIST REFERENCE LIST

A
ABRUZZESE, Dave (A) Jan., (A) Aug.
ALBRECHT, Paul (OTM) March
ALDRIDGE, Tommy (A) Dec.
ALEXANDER, Steve (U) Feb.
ALEXANDER, Tim "Herb" (A) Sep.
[author: RP]
ALLEN, Rick (U) Sep.
AMENDOLA, Scott (UC) Dec.
AMEEN, Robby (A) June
ARONOFF, Kenny (A) June

B
BANALI, Frankie (U) March
BANKUTTI, Steve (OTM) May
BARON, Joey (F) Jul. (cover)
BAYERS, Eddie (F) ("Nashville Studio
Drummers Round Table: Part 1") June
(cover), (F) ("Nashville Studio Drummers
Round Table: Part 2") Jul., (A) Oct.
BEAUFORD, Carter (F) Oct. (cover)

BELLSON, Louie (U) Jul., (A) March
BELOTE, Douglas (OTM) Feb.
BENANTE, Charlie (U) Jul.
BERROA, Ignacio (P) Feb.
BEST, Denzil (FP) Jan.
BEST, Pete (U) May
BEYER, Dave (F) ("Drumming For Female
Employers") June
BIRCH, Gaylord (IH) Sep.
BOBO (Eric Correa) (F) ("The Drummers Of
Hip-Hop") Apr.
BONEBRAKE, DJ. (U) March
BONHAM, John (F) Jan. (cover)
BOZZIO, Terry (A) Jul.
BRANCO, Kris (OTM) Nov.
BRANLY, Jimmy (F) ("Lessons With The
Drummers Of Cuba") Aug.
BRECHTLEIN, Tom (U) Apr.
BROOK, Bud (OTM) Jul.

C
CARDONA, Milton (P) Sep.

CARRINGTON, Terri Lyne (F) ("Female
Drummers Round Table") March
CATLETT, Sidney "Big Sid" (FP) June
CAVALERA, Igor (U) Apr.
CHAMBERS, Dennis (U) June
CHAMBERLIN, Jimmy (F) May (cover)
CHANGUITO (F) ("Lessons With The
Drummers Of Cuba") Aug.
CHIRCO, Joe (OTM) June
CHRISTENSEN, Scott (OTM) Apr.
CIARLANTE, Randy (U) Oct.
COLLINS, Phil (A) May
COOK, Paul (P) Nov.
COOPER, Jason (U) Nov.
COPELAND, Stewart (U) June
COPENING, Marcus (OTM) June
COVINGTON, Kirk (F) Nov.
CRAGG, Jonny (UC) Oct.
CREASÓN, Sammy (IH) Jul.
CREEMERS, Rene (F) ("Drummers From
Around The World") Aug.

—D—

DANZIGER, Zach (F) Sep.
 DAVIS, Ron (IM) Nov.
 DAWSON, Alan (IM) Jul.
 DEAKIN, Paul (U) Apr.
 DeLORENZO, Victor (U) Dec.
 DiSPIRITO, Jim (U) June
 DODGION, Dottie (P) Jan.
 DONATI, Virgil (F) ("Drummers From Around The World") Aug.

DONOVAN, Jim (U) June
 DRESEL, Bernie (U) Nov.
 DROZD, Steven (UC) March
 "Drummers From Around The World"
 (Creemers, Donati, Hauser, Mondesir,
 Zuiderwijk) (F) Aug.

"Drummers Of Hip-Hop, The" (Bobo,
 Kravitz, Rasa Don, Thompson,
 Washington, Williams) (F) Apr.
 "Drummers Of The New British Invasion,
 The" (Rowntree, Selway, White) (F) Aug.
 "Drumming For Female Employers" (Beyer,
 Fataar, Hawkins) (F) June

—E—

E, Sheila (F) ("Female Drummers Round Table") March
 EKLUND, Greg (U) May
 ENGELMANN, Kennon (OTM) Dec.
 ERSKINE, Peter (A) Aug.
 EVANS, Shane (F) Sep.
 EXINER, Billy (FP) Sep.

—F—

FATAAR, Ricky (F) ("Drumming For Female Employers") June

FAVRE, Pierre (U) Aug.

"Female Drummers Round Table"
 (Carrington, [Sheila] E, Fraser, Jones,
 Richardson, Schellenbach, Schemel) (F)
 March
 FERRONE, Steve (A) May
 FIELD, Gregg (U) Feb.
 FIG, Anton (A) Apr.
 FINN, Jason (F) Sep.
 FISHER, Philip "Fish" (F) Dec.
 FLATISCHLER, Reinhard (U) Aug.
 FRASER, Denise (F) ("Female Drummers Round Table") March
 FROESE, Steven (OTM) Nov.

—G—

GABAY, Yuval (U) Oct.
 GADD, Steve (F) Apr. (cover)
 GALLON, Fats (OTM) Apr.
 GARIBALDI, David (A) Nov. [author: RJ]
 GOMES, Steve (OTM) Jan.
 GOODMAN, Saul (IH) June
 GOODRIDGE, Robin (UC) June
 GOTTFIED, Rob ("Rob The Drummer") (P)
 Jul.
 GRAVATT, Eric Kamau (P) Oct.
 GRUBER, Freddie (TF) Jan.
 GUBIN, Sol (IM) Nov.

—H—

HALE, Owen (F) ("Nashville Studio Drummers Round Table: Part 1") June (cover), (F) ("Nashville Studio Drummers Round Table: Part 2") Jul.
 HAMILTON, Jeff (U) Jan.
 HANAHAN, Jerry (OTM) June
 HAUSER, Fritz (F) ("Drummers From

Around The World") Aug.

HAWKINS, Taylor (F) ("Drumming For Female Employers") June
 HELM, Levon (U) Oct.
 HILL, Brendan (P) Apr.
 HILMS, Richard (SDS) Jul.
 HOOKS, George (SDS) Feb.

—I—

IMBORDINO, Larry (OTM) Jan.

—J—

JANSEN, Steve (P) Aug.
 JIMBO, Akira (P) Jan.
 JONES, Hilary (F) ("Female Drummers Round Table") March

—K—

KALANI (U) Dec.
 KIRKE, Simon (U) Jan.
 KRAVITZ, Andy (F) ("The Drummers Of Hip-Hop") Apr.
 KRETZ, Eric (F) Dec. (cover)
 KROON, Jerry (F) ("Nashville Studio Drummers Round Table: Part 1") June (cover), (F) ("Nashville Studio Drummers Round Table: Part 2") Jul.

—L—

LANCHA, Adolfo "Fofi" (U) June
 LAWSON, Ricky (U) Dec.
 LEIM, Paul (F) ("Nashville Studio Drummers Round Table: Part 1") June (cover), (F) ("Nashville Studio Drummers Round Table: Part 2") Jul.
 LELLI, Larry (OTM) Feb.

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LEWIS, Mike (OTM) Jul.
"Lessons With The Drummers Of Cuba" (F)
(Branly, Changuito, Pineda, Sanchez)
Aug.
LITTLETON, Vince (OTM) Jul.
LYTTON, Paul (U) Aug.

-M-

MAINIERI, Mike (U) Dec.
MALONE, Kenny (F) ("Nashville Studio
Drummers Round Table: Part 1") June
(cover), (F) ("Nashville Studio Drummers
Round Table: Part 2") Jul.
MASSEY, Lynn (U) March
MATLACK, Bill Jr. (OTM) Sep.
MATTACKS, Dave (U) Sep.
MATTHEWS, Herman (F) Feb., (A) Sep.
MCCRACKEN, Chet (U) Oct.
McDONALD, "Sticks" (Harold) (P) Dec.
McKINNEY, Gayelynn (U) Jan.
MENCK, Ric (U) March
MERCADO, Scott (P) May
MESBERGEN, David (OTM) Nov.
MILLER, Nelson (U) Aug.
MINTZ, Billy (U) Oct.
MOLO, John (A) Jul.
MONDESIR, Mark (F) ("Drummers From
Around The World") Aug.
MORSE, Mark (OTM) Oct.
MUHAMMAD, Idris (F) May
MURRAY, Don (IH) Aug.

-N-

NACO (Giuseppe Bonaccorso) (IH) Nov.
"Nashville Studio Drummers Round Table:
Part 1" (Bayers, Hale, Kroon, Leim,
Malone, Sledge, Wells, Wilson) (F) June

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be returned, so please **do not** send original tapes or
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(cover)
"Nashville Studio Drummers Round Table:
Part 2" (Bayers, Hale, Kroon, Leim,
Malone, Sledge, Wells, Wilson) (F) Jul.
NIHOFF, Ron (OTM) Jan.
NORTHRUP, David (OTM) Oct.

-O-

OCHELTREE, Jeff (A) Apr.
ORNELAS, Willie (IS) Sep.

-P-

PALMER, Mike (F) Dec.
PANNOZO, John (IH) Dec.
PARKER, Martin (F) March
PHILLIPS, Simon (F) Feb. (cover), (A) Jan..
(A) Oct.
PEART, Neil (IS) Nov.
PERKINS, Stephen (F) Sep. (cover)
PERRY, Doane (U) May
PETRELLI, Marcelo (OTM) Apr.
PFEIFFER, Darrin (U) Nov.
PINEDA, Raul (F) ("Lessons With The
Drummers Of Cuba") Aug.
PORTNOY, Mike (A) Nov. [author: RJ]

-Q-

QUINTANA, Charlie (UC) Nov.

-R-

RANDELS, David (OTM) Oct.
RASA DON (Donald Jones) (F) ("The
Drummers Of Hip-Hop") Apr.
RICHARDSON, Dawn (F) ("Female
Drummers Round Table") March
RHODES, Philip (F) Jul.

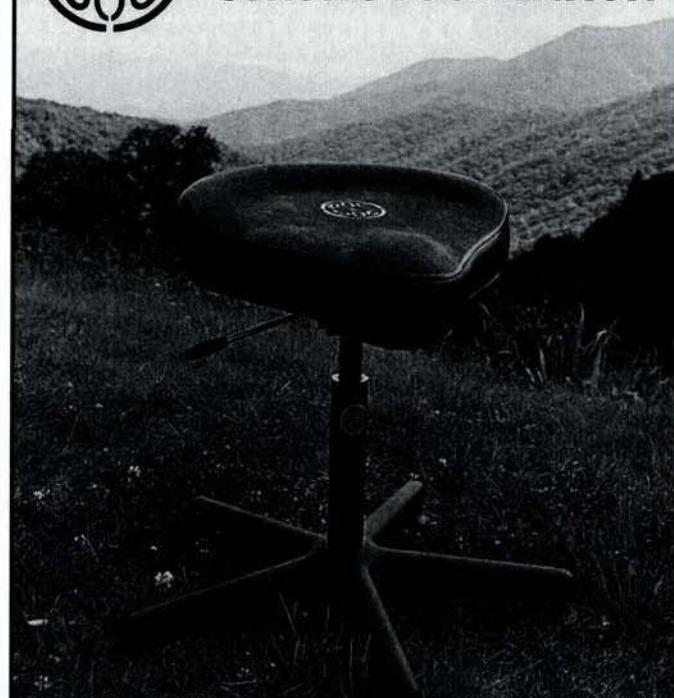
REDMOND, Rich (OTM) Dec.
ROADY, Tom (F) May
ROB THE DRUMMER (Rob Gottfried) (P)
Jul.
ROBINSON, N. Scott (OTM) Feb.
ROCK, Bobby (U) Apr. [author: HS]
ROKEACH, David (U) Feb.
ROWNTREE, Dave (F) ("The Drummers Of
The New British Invasion") Aug.
ROYSTER, Tony, Jr. (OTM) May
RUDD, Phil (F) Aug. (cover)

-S-

SANCHEZ, Jose Manuel (F) ("Lessons With
The Drummers Of Cuba") Aug.
SANDOVAL, Pete (U) Feb.
SCALICI, John (OTM) March
SCANNELLA, Rich (OTM) March
SCHELLENBACH, Kate (F) ("Female
Drummers Round Table") March
SCHEMEL, Patty (F) ("Female Drummers
Round Table") March
SELIGSON, Gary (SDS) Jul.
SELWAY, Phil (F) ("The Drummers Of The
New British Invasion") Aug.
SERY, Paco (U) Aug.
SEXTON, Chad (U) May
SLEDGE, Milton (F) ("Nashville Studio
Drummers Round Table: Part 1") June
(cover), (F) ("Nashville Studio Drummers
Round Table: Part 2") Jul.
SMITH, Neal Anthony (OTM) Dec.
SONEFELD, Jim "Son" (F) Oct.
SORUM, Matt (A) Feb.
SPERLING, Jack (F) Feb.
STEPHENS, Jody (U) Jul.
STEWART, Bill (F) March (cover), (A) June



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STUDER, Fredy (U) Aug.

- T -

THOMAS, Billy (F) March
THOMPSON, Amir-Kalib (F) ("The Drummers Of Hip-Hop") Apr.
THOMPSON, Chester (A) Jul.
TUTAJ, Kevin (OTM) Sep.

- U -

ULRICH, Lars (F) Nov. (cover)
UPCHURCH, Greg (U) Jan.

- W -

WACKERMAN, Chad (A) March
WASHINGTON, Larry (F) ("The Drummers Of Hip-Hop") Apr.
WATTS, Charlie (U) Sep.
WEBSTER, Al (U) Nov.
WELLS, Tommy (F) ("Nashville Studio Drummers Round Table: Part 1") June (cover), (F) ("Nashville Studio Drummers Round Table: Part 2") Jul.
WEINBERG, Max (A) Oct.
WHITE, Alan (F) ("The Drummers Of The New British Invasion") Aug.
WILK, Brad (F) Nov.
WILLIAMS, Steve (F) ("The Drummers Of Hip-Hop") Apr.
WILSON, Lonnie (F) ("Nashville Studio Drummers Round Table: Part 1") June (cover), (F) ("Nashville Studio Drummers Round Table: Part 2") Jul., (A) Dec.
WILSON, Richard (TF) Apr.

- XYZ -

YAMANO, Atsuko (U) Aug.
YANOWITZ, Peter (U) Jul.
YOUNG, Adrian (U) Sep.
ZDENEK, Gary (OTM) Sep.
ZONDER, Mark (A) Jan.
ZUIDERWIJK, Cesar (F) ("Drummers From Around The World") Aug.

MISCELLANEOUS FEATURES

Equipment Features
"The Evolution Of The Drumset"—Jan.

Historical Features

"Words From The Wise"—Jan.
"Gone But Not Forgotten"—Jan.

Instructional Features

"A Year Of Drum Corps"—June
"Lessons With The Drummers Of Cuba"—Aug.

Manufacturer/"Inside..." Features

"Inside Premier"—Apr.
"Ayotte Drums: Innovators From The North"—Dec.

Readers Poll Results

"1996 Readers Poll Results"—Jul.

Schools/Education Features

"The Drum Schools Of Europe"—Aug.

INDUSTRY EVENT REPORTS

Kronberger, Heinz, "Tenth International Drummers Meeting"—(IH) Aug., "Zildjian Day In Tokyo"—(IH) Nov.
MD Editors, "1995 Florida Drum Expo"—(IH) March
"Highlights Of MD's Festival Weekend '96"—(F) Oct.
"Highlights Of PASIC '95"—(IH) Apr.
"Highlights Of The 1996 Frankfurt MusikMesse"—(NN) Aug.
"Highlights Of The 1996 NAMM Winter Market"—(F) May
"New From Nashville NAMM"—(NN) Dec.
Weiss, Lauren Vogel, "1995 DCI World Championship Report"—(IH) Jan.

COLUMNS

A Different View

Deggans, Eric, "Butch Vig"—Sep.
Flans, Robyn, "Allan Holdsworth"—Aug.
Milkowski, Bill, "Jeff Berlin"—Apr.
Tolleson, Robin, "Herbie Hancock"—Jan.

Artist On Track

(Listed by artist, not by author)
Jones, Elvin, Part 1—Oct.,
Part 2—Nov.
Williams, Tony, Part 1—Feb.,
Part 2—March

Club Scene

Matheson, Bruce, "The Drummer As Entertainer"—June
Pinksterboer, Hugo, "Working Drummers In Europe"—Aug.

Collectors' Corner

Cangany, Harry, "Leedy Floating Head With Marvel Strainer"—Feb., "Avalon Pearl Super Ludwig"—May, "George Way Prototype"—Sep.

Concepts

Dohring, Steve, "Improving Your Time With A Drum Machine"—June
Gurtu, Trilok, "Soloing From Your Soul"—Jan.
Montgomery, Garry, "Playing In The Pocket"—June

Critique

(Reviews alphabetized by artist or author, not by reviewer. Key: rec = recording, vid = video, bk = book)

311,311 (rec)—Jan.
A La Carte Brass & Percussion, *Boogeyin'! Swamprock, Salsa & 'Trane* (rec)—Aug.
Aldridge, John, *Guide To Vintage Drums* (bk)—May
Alex Cline Ensemble, *Montsalvat* (rec)—June
Allen, Carl & Manhattan Projects, *The Dark Side Of Dewey* and *Echoes Of Our Heroes* (rec)—Dec.
Alloy Orchestra, *Lonesome* (rec)—Jan.
Apfelbaum, Peter, *Luminous Charms* (rec)—Nov.
Arnold, Bruce, *Blue Eleven* (rec)—Sep.
A Ten O'Clock Scholar, *Quietest* (rec)—Sep.
At The Gates, *Slaughter Of The Soul* (rec)—Oct.
Bamba, Amadu, *Drums Of The Firdu Fala*

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Alex Van Halen, Gregg Field, '93 Readers Poll Results.

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Arthur Taylor, Unsung Heroes, Inside Pearl.

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Terry Bozzio, John Riley, '94 Readers Poll Results.

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Vinnie Paul, Billy Hart, Drumming & Singing.

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Dennis Chambers, Jim Chapin, Sim Cain, Drum Thrones.

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Aaron Comess, Bob Moses, Festival '94 Report.

#184—NOVEMBER 1994

John Robinson, Charlie Adams, Joe Porcaro.

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Chad Smith, Cheri Persip, Inside LP.

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Paul Wertico, Metal Drummers Round Table, Where Are They Now?

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Nes Pearl, Burning For Buddy, Kenwood Dennard, Mark Schulman.

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Scott Rockenfield, Daniel Humair, Tony Morales.

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Herlin Riley, Paul Bostaph, Gary Meister.

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Jack DeJohnette, Death Metal Drummers, Oweri Hale.

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Denny Fongheiser, Hutchinson Israel & Penn, Remo Revisited.

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 Bermudez, Jorge (and others), *Conga Drumming: A Beginner's Video Guide* (vid)—Sep.
 Berrios, Steve & Son Bacheche, *And Then Some* (rec)—Dec.
 Blume, Gernot, and Julie Spencer, *Changes Inside* (rec)—Sep.
 Brian Setzer Orchestra, *Guitar Slinger* (rec)—Oct.
 Celia, Mark, *The Progressive Beat* (bk)—Apr.
 Caruba, Glen, *Afro-Cuban Drumming* (bk)—Dec.
 Carvin, Michael, *Drum Concerto At Dawn* (rec)—Dec.
 Changuito and Giovanni Hidalgo, *Conga Masters: Changuito & Giovanni Duets* (vid)—Aug.
 Clusone Trio, *I Am An Indian* (rec)—May
 Cobham, Billy, *Directions In Percussion* (bk/CD pkg)—Dec.
 Davis, Miles & Gil Evans, *The Complete Columbia Studio Recordings* (rec)—Oct.
 DeJohnette, Jack, *Dancing With Nature Spirits* (rec)—Sep.
 DeLucia, Dennis, *Percussion Discussion* (bk)—May
 Duane, Todd, *Todd Duane* (rec)—May
 Dutz, Brad (and guests), *Have Fun Playing Hand Drums* (vid)—Sep.
 Ellerich Four, *Electricity* (rec)—Oct.
 Falzerano, Chet, *Gretsch Drums* (bk)—Feb.
 Fambrough, Charles, *City Tribes* (rec)—Nov.
 Fear Factory, *Demanufacture* (rec)—Feb.
 Five Seconds Expired, *Null* (rec)—Dec.
 Frisell, Bill, Kermut Driscoll, Joey Baron, *Live* (rec)—Jan.
 Gallivan, Joe and Brian Cuomo, *Night Vision* (rec)—Apr.
 Goines, Lincoln and Robby Ameen, *Funkifying The Clave* (vid)—Oct.
 Goldfinger, *Goldfinger* (rec)—Sep.
 Gordy, Matt, *Almost Spring* (rec)—Nov.
 Green, Al, *Greatest Hits* (rec)—Feb.
 Haji's Kitchen, *Haji's Kitchen* (rec)—Jan.
 Hartigan, Royal, Abraham Adzenyah, and Freeman Donkor, *West African Rhythms For Drumset* (bk)—Jan.
 Headcrash, *Overdose On Tradition* (rec)—Nov.
 Hellborg, Jonas, with Shawn Lane and Kofi Baker, *Abstract Logic* (rec)—Feb.
 Hess, Gary, *The Encyclopedia Of Reading Rhythms For All Instruments* (bk)—Aug.
 Heye, Frank, *Schedule Book For Private Teachers* (bk)—Oct.
 Hill, Ubaka, *Shapeshifters* (rec)—June
 Hvasta, John G., *New Age Drumset Movement* (bk)—Oct.
 Italian Instabile Orchestra, *Skies Of Europe* (rec)—Jul.
 Iverson/Redman/Weidenmuller/Willis, *School Work* (rec)—May
 Jethro Tull, *Roots To Branches* (rec)—Apr.
 Kalaf, Jerry, *Trio Music* (rec)—Jan.
 Klezmatics, The, *Jews With Horns* (rec)—Feb.
 Krakatau, *Matinale* (rec)—Jul.
 Krakauer, David, *Klezmer Madness!* (rec)—Feb.
 Krantz, Wayne (Trio), *2 Drink Minimum* (rec)—March
 Lam, Kine, *Praise* (rec)—Aug.
 Lauer, Christof, *Evidence* (rec)—Aug.
 Level Of Intent, *Level Of Intent* (rec)—Aug.
 Lofgren, Nils, *Damaged Goods* (rec)—June
 Long Fin Kille, *Valentino* (rec)—Dec.
 MacAlpine, Tony, *Evolution* (rec)—May
 Mainieri, Mike (& Friends), *White Elephant* (rec)—Aug.
 Mancini, Dave, *With Joy In His Heart* (percussion octet score)—June
 Maron, Joe, *Fundamentals Of Rhythm For The Drummer, Fundamental Principles Of Drumming, 100 Rhythm Etudes For Snare Drum, 50 Syncopated Solos For Snare Drum, and 50 Elementary Duets For Snare Drum* (bk)—March
 Maturano, Phil, *Techniques Of Latin Soloing For The Drumset* (vid)—Feb.
 McLaughlin, John, *After The Rain* (rec)—March
 Meyer, Glenn W., *Beyond The Standard Groove* (bk)—Apr.
 Menza, Don and Pete Magadini, *Live At Claudio's* (rec)—May
 Miles, Ron, *My Cruel Heart* (rec)—Nov.
 Miller, Chris, *Contemporary African Drumset Styles* (bk)—Apr.
 Munro, Doug, *The Blue Lady* (rec)—Jul.
 Mustard Seeds, The, *The Mustard Seeds* (rec)—Nov.
 My Head, *Endless Bummer* (rec)—Oct.
 Nature, *Nature* (rec)—Feb.
 Nucci, Andrew, *Flexibility In Drumming* (bk)—Apr.
 Pastorius, Jaco, *The Birthday Concert* (rec)—Apr.
 Patato, Changuito, & Orestes, *Ritmo Y Candela/Rhythm At The Crossroads* (rec)—Jul.
 Pedersen, Niels-Henning Orsted (& The Danish Radio Big Band), *Ambiance* (rec)—Oct.
 Photek, *The Hidden Camera* (rec)—Dec.
 Plunge, *Falling From Grace* (rec)—Sep.
 Police, The, *Outlandos To Synchronicities: A History Of The Police Live!* (vid)—Jan.
 Puchó & His Latin Soul Brothers, *Rip A Dip* (rec)—June
 Pullen, Don, *Sacred Common Ground* (rec)—Aug.
 Redman, Joshua (Quartet), *Spirit Of The Moment, Live At The Village Vanguard* (rec)—March
 Reeves, Dianne, *Quiet After The Storm* (rec)—Feb.
 Riley, Herlin and Johnny Vidacovich, *New Orleans Jazz And Second Line Drumming* (bk/CD pkg)—Jul.
 Rush Hour, *Autobahn* (rec)—March
 Rusted Root, *Cruel Sun* (rec)—Apr.
 Sanabria, Bobby, *Getting Started On Congas* (vid)—Aug.
 Schellen, Jay, *Rocking Independence* (bk)—Oct.
 Scofield, John, *Groove Elation!* (rec)—Apr.
 Seven Mary Three, *American Standard* (rec)—Apr.
 Shrieve, Michael, *Two Doors* (rec)—Jul.
 Silas Loder, *Silas Loder* (rec)—March
 Silva, Robertinho, *Shot On Goal* (rec)—June
 Smashing Pumpkins, The, *Mellon Collie And The Infinite Sadness* (rec)—March
 Spivack, Murray, *A Lesson With Louie Bellson* (vid)—Jul.
 Steelwool Trio, *International Front* (rec)—June
 Stern, Mike, *Between The Lines* (rec)—Sep.
 Super Funky Monkey, *Screw Up* (rec)—Apr.
 Teramasa Hino-Masabumi Kikuchi Quintet, *Acoustic Boogie* (rec)—June
 T.J. Kirk, *T.J. Kirk* (rec)—Jan.
- Threadgill, Henry, *Makin' A Move* (rec)—Feb.
 Token Yoko, *Lies Of Jim* (rec)—Jul.
 Tomlinson, Dan, *The World Of Flams* (bk)—Sep.
 Vaquero, Martin, *Applied Variations For Drumset* (bk)—Apr.
 Various Artists, *Brasil, A Century Of Song* (rec)—March
 Various Artists, *In From The Storm—The Music Of Jimi Hendrix* (rec)—May
 Various Artists, *Legends Of Jazz Drumming: Part I* (vid)—Jul.,
Legends Of Jazz Drumming: Part 2 (vid)—Nov.
 Various Artists, *Outernational Meltdown* (rec)—Apr.
 Various Artists, *Supernatural Fairy Tales: The Progressive Rock Era* (rec)—Nov.
 Various Artists, *The Making Of Burning For Buddy*, (vid)—Dec.
 Various Artists, *Up & Down Club Sessions, Vol. 1 & 2* (rec)—Jan.
 Velvet Underground, The, *Peel Slowly And See* (rec)—March
 Wallen, Byron, *Sound Advice* (rec)—Feb.
 Weston, Randy, *Saga* (rec)—June
 Whaley, Garwood, *Recital Duets For Snare Drum* (bk/CD)—June
 Wilson, Cassandra, *New Moon Rising* (rec)—Aug.
 Yoron Israel Connection, *A Gift For You* (rec)—Jul.
- ### Crossword
- Miller, William F., "A Drummer's Crossword Puzzle"—Jan.
- ### Drum Soloist
- (Listed by artist, not transcriber)
- Jones, Philly Joe, "Woody 'N You"—Jan.
 Roach, Max, "Parisian Thoroughfare"—June
 Stewart, Bill, "Sister Sadie"—Dec.
- ### Electronic Insights
- Parsons, Mark, "Drum Triggering: Part 1, Basic Choices"—Sep.,
 "Drum Triggering: Part 2, Special Triggers"—Oct.,
 "Drum Triggering: Part 3, Sound Modules"—Nov.,
 "Drum Triggering: Part 4, Sound Systems"—Dec.
- Thomas, Greg, "Drumming On The Internet"—May
- ### Head Talk
- Rix, Luther, "Head Games: A 'Good Time' Had By All"—Nov.
- ### Health & Science
- Rock, Bobby, "Super Grooves & Celery Sticks"—Sep.
- ### Impressions
- (Listed by artist, not by author)
- Hamilton, Jeff—Jul.
- ### In The Studio
- Baird, Mike, "The L.A. Studio Scene, Then And Now"—June
 Hupp, Jeffrey, "Making The Transition From Street To Studio"—Dec.
 Parsons, Mark, "The Drummer's Studio Survival Guide: Part 10, Communication"—Jan.,
 "The Drummer's Studio Survival Guide: Part 11, The Mix"—Feb.,

"The Drummer's Studio Survival Guide: Part 12, Studio Drumming Round Table"—March,
"The Drummer's Studio Survival Guide: Part 13, More Studio Drumming Round Table"—Apr.

Inside

Van Horn, Rick, "Regal Tip: The Stick People"—Jul,
"Impact Industries"—Oct.

Jazz Drummers' Workshop

Beemon, D.C., "Contemplations On Getting My Butt Kicked"—Oct.
Bettine, Michael, "Studer & Lytton: A European Perspective"—Aug.
Griffith, William, "The Jam Session"—Oct.
Leytham, Rob, "Melodic Soloing With Ostinatos"—Jul.

Latin Symposium

Silverman, Chuck, "Brazilian Beats For Drumset"—March

Off The Record

(Listed by artist; transcriptions by *MD* Editors)

Chamberlin, Jimmy: *Melon Collie And The Infinite Sadness*—April

Reflections

Flans, Robyn, "Steve Smith"—Sep.

Rock Charts

(Listed by artist, not by transcriber)

Beauford, Carter: "Satellite"—Oct.
Gracey, Chad: "Lightning Crashes"—Sep.
Grohl, Dave: "I'll Stick Around"—May

Rock 'N' Jazz Clinic

DeLong, Paul, "Phrasing With Broken Doubles: Part 1"—March,
"Phrasing With Broken Doubles: Part 2"—Apr.,
"Polyrhythmic Applications Of Broken Doubles"—Aug.

Garibaldi, David, "Style-Mixing Grooves"—Feb.,
"Developing The Afro-Cuban Feel"—May,
"A New Look At An Old Idea"—Nov.

Morgenstern, Rod, "Crossovers: Part 2"—Jan.,
"The Rock March: Part 1"—June,
"The Rock March: Part 2"—Jul.,
"A Different Slant For The Hi-Hat: Part 1"—Dec.

Portnoy, Mike, "Playing In Seven"—Sep.

Rock Perspectives

Alexander, Tim "Herb", "A Different Approach To Double Bass"—Oct.
Appice, Carmine, "Quarter Notes Against Odd Time Signatures"—Feb.

Dower, Will, "Double Bass Down Under"—Aug.

Nevolo, Joe, "The Power Samba"—June
Vogel, Ken, "Progressive Phrasing On Double Bass"—Jan.

Xepoleas, John, "Stewart Copeland: Style & Analysis, Part 1"—Nov.,
"Stewart Copeland: Style & Analysis, Part 2"—Dec.

Rudimental Symposium

Doboe, Chet, "Role Modeling"—Feb.,
"The Buzzle Family"—Apr.,
"The Power Of Threes"—Oct.

Shop Talk

Hefner, Ron, "Bringing Your Vintage Set Into The '90s"—Oct.

Rendon, Victor, and Ken Ross, "Lang Percussion"—Sep.

Smith, Peter, "Getting The Most From Your Bass Drum Pedal"—June

Show Drummers' Seminar

Matttingly, Rick, "Gary Seligson And Richard Hilms"—July

Tenerowicz, Peter J., "On Broadway In Your Home Town"—May

Slightly Offbeat

Hefner, Ron, "The Top Ten Drumming Mysteries"—Feb.

Iero, Cheech, "My First Gig"—Dec.

Strictly Technique

Humphrey, Ralph, "Groupings, Tempos, And Stickings"—Nov.

Morello, Joe, "Progressive Accents In 3/4"—March,
"More Progressive Accents In 3/4"—May,
"The Triplet Roll"—Jul.

Taking Care Of Business

Watson, Rich, "Reading Between The Lines Of Drum Book Publishing: Part 1"—March,

"Reading Between The Lines Of Drum Book Publishing: Part 2"—Apr.,
"Taxes: What You Don't Know Can Hurt You"—May,
"Getting There—The Ins And Outs Of Instrument Cartage"—Nov.

Product Review/Information Columns
(Listed alphabetically by manufacturer or product name)

Acoustical Consultants of America

(Consultation Service) (NN)—March
ADM Block Snare Drum (PCU)—Jul.

African American Lion Lug (NN)—Oct.
Afro *Stix-Free* Cowbell Striker, *Afro Crash*, Splash and China Splash

Cymbals, Cowbells, Agogo Bells, and Triple Bells (NN)—Jan.

Airheads Drum Tuning System (NN)

(Oct.) Amati Cymbals (NN)—Apr.

Anvil *ArmorLite* Cases (NN)—Jan.

Applied Microphone Technology *A-95 Mini Drum Mic*' (NN)—Feb.,
Drum Mic's (ER)—Jul.

Aquarian *Super Kick* and *Regulator* Bass, Drum Heads (NN)—Feb.,
X-R Drumhead Film (NN)—Sep.

Attack Thin Skin Drumheads (PCU)—Feb.
Axis X Bass Drum And Hi-Hat Pedals (PCU)—Nov.

Batter Badge Impact Pad (PCU)—Sep.
Beato *Attitude* Drum, Cymbal, and Hardware Bags (NN)—Apr.

Beyerdynamic *MCE 83* Microphone (NN)—Feb.

Bison Snare Drum (PCU)—Nov.
Bradical Bass Beater (Pedal) (NN)—Nov.

Brady 5 1/2x10 Snare Drum (PCU)—Sep.

Brand X Drums (NN)—Oct.

Clear-Sonic Acoustic Panels (NN)—March,
Redesigned *Clear-Sonic* Panels (NN)—Sep.

Choice Custom Drums (NN)—Nov.
Cleveland Snare Drums and Timpani Mallets (NN)—Jan.,

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- Correction to previous listing (NN)—Sep.
 Concept One Percussion *Add-A-Pad* (NN)—Feb.,
Undercover Drum Pads (ER)—Dec.
 Cymbal Salvage (NN)—June
 Diamond Tip *3S* Marching Stick (NN)—Jan.,
 Wood Tip Models (NN)—Apr., (PCU)—May
 Drum Doctor's *Drums 2* Audio CD and CD-ROM (NN)—June,
 "The Cure" Drum Tune-Up Offer (NN)—Dec.
Drum Ruggers (NN)—June
 Drum Tech Products (formerly made for KAT) (NN)—Sep.
 Drum Workshop *9100* Drum Throne,
Balancer Bass Drum Beater Weight,
Maple Bass Drum Beater, and *True Pitch*
 Tuning System (NN)—Apr.,
 Upgraded *Standard Series* Pedals and New *P-Series* Midrange Pedals (NN)—Nov.
 DuplicateX Bass Drum Beaters (NN)—June
Fat Cat Snare (PCU)—Sep.
 Fibes Wood Drums (PCU)—March,
Crystalite Drumkit (PCU)—Dec.
 Fuzzy Music (Peter Erskine CD Label) (NN)—March
 Garwood In-Ear Monitoring Systems (NN)—March,
Micro Monitor (NN)—Oct.
Genesis Plus Portable Trigger System (NN)—Oct.
 Gibraltar *Prowler* Pedals, *GRS-350C* Drum Rack, *9507* Hi-Hat, and *Ultra Adjust System* (NN)—March
GK Superphones (NN)—Jul.
 GMS Drum Racks and Snare Drums (PCU)—March,
 New Finishes and Option Prices (NN)—Jul.
 Goetz Purple Heart Snare Drum (PCU)—Apr.
 Gretsch Reproduction Parts (NN)—June
 Grover Drums and *Performance* Snare System (NN)—Feb.,
Performance Snare Drum (NN)—Sep.,
Performance Series Accessories (NN)—Oct.
 Hal Leonard Reference Book Catalog (NN)—June
 Hardcase *Cymbal Vault* (NN)—June
 HQ Percussion Products *RealFeel 6"* Pad and Stand (NN)—Sep.
 I.A.R.P. Drum Solos Book (NN)—Jul.
 Impact *HT-1* Hardware Transport (NN)—Jan.
 International Percussion Imports (World Percussion Instruments) (NN)—March
 Istanbul *Mel Lewis Series* Cymbals (PCU)—Oct.
 JC Custom *Juniors* Drums (NN)—March
 Kart-A-Bag *Super 600* and *Tn-Karl 800* Transport Devices (NN)—Apr.
 KAT *Electric Grooves* Dennis Chambers Video (NN)—Jan.
 King Kong Kases *DrumDial* Timpanic Pressure Gauge (NN)—June
 Latham *Crystal Ball* Bass Drum Beater (NN)—Jul.
 Legend Toms, Bass Drums, and Free-Floating Snares (NN)—Apr.
 LP *From Afro-Cuban To Rock* Video (NN)—June,
 Mini Timbales and *Conga Shell Protectors* (NN)—Sep.,
 New *Claw*, Bongos, Stands, and Mbira (NN)—Nov.
 Ludwig *Rocker Jazz* Drumkit (NN)—Nov.,
 12" Piccolo Snares and *Vintage Super Classic* Drums (NN)—Dec.
 Main Line Drumsticks (PCU)—Dec.
 Mapex *Orion MapleTech* Drums (NN)—Feb.,
Saturn Pro Series (NN)—Apr.
 Mapleworks Drums (NN)—Oct.
 Marty Hurley/John Wooten Rudimental Drumstick (NN)—Jan.
 Meinl *Custom Cymbal Shop* Cymbals (NN)—March,
Livesound and *Marathon* Timbales and *Lightning* Splash Cymbals (NN)—June,
 Raker *10th Anniversary* Cymbals (NN)—Jul.
Metrophones (ER)—Apr.
 Mike Balter Mallets Catalog (NN)—Jul.
 Monolith Drumkit and *Spacerack* (PCU)—May
 Music Directory For World Wide Web (NN)—Jul.
 NetWell *Pyramid* Sound-Proofing Panels (NN)—Jan.
 Noble & Cooley *SP* Snare Drum (NN)—Apr.
 Obelisk Drums (NN)—June
 Page Rope-Tensioned Drumkits (NN)—Sep.
 Palmetto Drums (PCU)—Aug.
 Pearl *50th Anniversary Snare Drum, Export ELX* drumkit, *Export* drumkit, *P-101 Power Pro* and *Power Shifter* Pedals, *S-985W* Snare Stand, Hardware Upgrades, *Pearl Pro* and *Pearl* Cymbals, and *TK-100* and *TK-200* Practice Drumsets (NN)—Apr.,
 New Pedals and Stands (PCU)—June,
Dennis Chambers, J.R. Robinson, Omar Hakim, and *Chad Smith* Signature Snare Drums (NN)—Jul.
 P.J.L. Percussion Custom Drums (NN)—Jan., (PCU)—Feb.
 Porcaro Covers For Ethnic Percussion (NN)—Jan.,
 Ethnic Percussion Covers In "World" Print (NN)—Apr.,
 Multi-Drum Covers (NN)—June
 Premier *XPK* Drumkit (PCU)—Jan.,
5000 Series Hardware (NN)—Oct.
 Pro-Mark *Autograph Series* Drumsticks (PCU)—Feb.,
Cool Rods, Hot Rods, Lightning Rods, and *Thunder Rods* (PCU)—Sep.,
 Drum Corps Stick/Mallet Caddies (NN)—Oct.,
 Pro-Wear Wearables Line (NN)—Dec.
Pro-Wrap Cable Ties (NN)—Feb.
Randy (The) (NN)—Jul., (PCU)—Sep.
 Regal Tip Specialty Sticks and Brushes (PCU)—June,
Walfrido Reyes, Sr. Cowbell Beater (PCU)—Sep.
 Remo *Djembe* (NN)—Jan.,
Muff'1 Strips, Custom Drumhead and Drumshell Art, 14x16 *Triumph* Marching Bass Drum and 12x16 *Bravo* Marching Bass Drum (NN)—Feb.,
Ed Thigpen Brushup Pad, Mondo Conga and Bongo Heads, *Powerstroke 77* Marching Snare Drum Heads, *Standing Ngoma* and *Asonga* Hand Drums, and *VenWood* Finish on *Mastertouch* Drums (NN)—Apr.,
 Travel Bags for Djembes and *Tubanos* (NN)—Sep.,
Modular Practice Pad System (NN)—Oct.,
 Marching *Pinstripe* Drumhead (NN)—Nov.
Rick Latham *Crystal Ball* Bass Drum Beater (PCU)—Sep.
 Rhythm Tech *DST* Drumset Tambourine with *Rock Lock* Mount (NN)—Jan.
 Rhythms Ethnic Percussion (NN)—Oct.
 Sabian Hand Hammered Cymbals (NN)—Apr., (PCU)—June,
 Hand Cymbal Straps, *Hand Cymbal Cradle*, and *BacPac* Cymbal Carrier (Bag) (NN)—June,
 1996 Catalog, Buyer's Guide, and *Softwear* Clothing Line (NN)—Sep.
Salida (Afro) Flat Timbale (NN)—Nov.
 SKB Cases (NN)—Apr.,
SKB 3611 Drum Trap Case (NN)—Sep.
 Shelly's Cymbal Polish Correction (NN)—Jan.
Slicknut Quick-Release Cymbal Holder (NN)—June, (PCU)—Sep.
 Slug *Batter Badge* Impact Pad (NN)—Jul.
 Sonor *Sonic Plus* Drums (NN)—June,
 Piccolo Snare Drums (NN)—Nov.
 Suraya Hemp Fiber Shell Snare Drums (NN)—Feb.
 Tama Bronze-Shell Snare Drums, Bell-Brass Snare Drums, and *Titan* Series Hardware (NN)—Sep.,
Titan Hardware Clarification (NN)—Dec.
 Three Wishes Pottery Ceramic Hand Drums (NN)—June
 Toca *Limited Edition* Congas and Bongos in Deep Purple Finish, *Traditional 3800 Congas*, *Custom Deluxe* Wood and *Premiere* Fiberglass Djembes, and *Player's Series* Bongos and Congas (NN)—Apr.
 Trick Aluminum-Shell Drumkit and Carbon-Fiber Drumsticks (PCU)—Jul.
 Udu *Gadam #1* Clay Drum (NN)—Dec.
 UFIP Splash Cymbals (PCU)—Apr.,
 12-month Warranty and Cloth Cymbal Bags (NN)—Jul.,
Bionic Cymbals (NN)—Nov.
 Vic Firth Accessories (PCU)—Nov.
 Vintage Claw Hooks For Snare Drums (NN)—March
 Wincent *Drumstick Rods, Kneepad*, and *Granit Silent Pads* (NN)—Jan., Correction (NN)—Apr.
 Yamaha Peter Erskine Stick Bag (PCU)—March,
YV-3710 Gold Tour Vibraphone, *YV-520 Student Vibraphone, Student Percussion Kit, CS635 Cymbal Boom Stand, and CSAT-924 Multi-Clamp* (NN)—June,
Custom Series, Stage Custom Series, and *Maple Custom Vintage Series* Drumkits and *Ndugu Chanceler* Snare Drum (PCU)—Oct.
 Zendrum Improvements (NN)—Jan.
 Zickos Drums (NN)—Jul.
 Zildjian K *Custom Dark* Cymbals and *Zil-Bels* (PCU)—Jan.,
 Edge Series Cymbals, A *Custom Projection Crashes*, and 22" *Swish Knocker* (NN)—June, (PCU)—Aug.
 Roy Haynes and Eric Singer Model Drumsticks (NN)—Jul.,
 New *Ensemble Series* Sticks (NN)—Oct., Expanded *Z Custom, K Custom*, and *Edge Lines* (NN)—Nov.



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In Memoriam: John Panozzo

John Panozzo, drummer for the '70s pop-rock band Styx, died July 16 at his home in Chicago at the age of forty-seven. His death was attributed to a gastrointestinal hemorrhage.

Panozzo, along with his bassist brother Chuck and singer/keyboardist Dennis DeYoung, founded Styx over twenty years ago. The group became known for its heavily produced, artsy style—combining equal parts of theater, music, and sheer bombast. A trained percussionist, Panozzo contributed to the mix with creative and dynamic drumming. His massive stage setup included a double bass kit, eight melodic *Octobans*, chimes, bells, timpani, and mallet percussion keyboards. The group had radio hits with such tunes as "Lady," "Best Of Times," and "Too Much Time On My Hands," and they enjoyed triple-platinum success with albums like *Kilroy Was Here* and *Paradise Theater*.

Styx's popularity waned in the mid-1980s, at which point the group essentially disbanded. However, a resurgent popular interest in groups from the '70s and '80s led them to re-form early this year for what was termed the *Return To Paradise* tour. Panozzo was originally expected to play on the tour, but poor health prevented him from doing so. (He was replaced by **Todd Sucherman**.) The tour was in progress when news of Panozzo's death was released; the members of Styx immediately flew to Chicago to attend his funeral. The band later announced that the balance of their tour would be dedicated to Panozzo's memory.

Rick Van Horn



Panozzo in 1982

Sabian And Pro-Mark Join Disney's "GOALS"

Sabian, Ltd. and the Pro-Mark corporation recently began participating in the Walt Disney Corporation's GOALS summer youth program. GOALS (Growth Opportunities through Athletics, Learning, and Service) is a non-profit youth organization founded by Disney in 1994 to "improve the outlook and quality of life for underserved children through social development initiatives that combine organized athletics, interactive learning, and community service." Sabian and Pro-Mark provided cymbals, drumsticks, and other items to be distributed at drum clinics presented by the GOALS program. "With the help of Sabian and Pro-Mark, we were able to give the kids a positive experience with music and the drums," said GOALS volunteer/drummer Howard Brodwin. For more information on the Disney GOALS program, contact Dave Wilk at (800) 49-GOALS.

Wishes Do Come True

Seattle's American Music and various instrument manufacturers including Pearl Corporation recently donated a set of drums to the Washington State Make-A-Wish Foundation on behalf of Josh Butler. Josh, who is battling cancer, wished for a drumset so that he could form a rock band with his school friends. The Make-A-Wish Foundation is a non-profit organization dedicated to making wishes come true for children with life-threatening illnesses.



Pearl district sales manager Gary Foreman with Seattle Make-A-Wish Foundation recipient Josh Butler

Drumming Scores A 10 At Olympics

Grammy Award winner and world-renowned drummer Mickey Hart, percussionist Zakir Hussain, and composer Philip Glass created a major drum production for the opening ceremony of the Centennial Olympic Games. The composition was performed by an assembly of 100 Atlanta-area percussionists.

Hart selected Remo, Inc. to produce the instruments that he and Remo Belli designed specifically for the piece. The drums incorporate ideas from instruments of Asian, African, Latin, Brazilian, and Middle Eastern origins, and were produced in the colors of the Olympic flag.

Clinics And Events

On September 29 of this year, **The Boston Jazz Society** sponsored a concert to honor the memory of Alan Dawson, one of Boston's—and the drumming world's—most beloved musicians. The concert featured Max Roach, James Williams & The Intensive Care Unit, Billy Pierce, Andy McGhee, Phil Wilson, Billy Thompson, and John Lockwood.

The concert also launched the George Alan Dawson Scholarship Fund. The scholarship will be awarded to musical students or musicians in need, to pursue their artistic talents in the jazz field. The Society is currently seeking Fund sponsors. For further information, contact The Boston Jazz Society, P.O. Box 178, Boston, MA 02134, tel: (617) 445-2811.

Red Hot Chili Peppers drummer **Chad Smith** recently presented an informal drum seminar at the Hard Rock Cafe in Washington, D.C. The event was sponsored by Hard Rock Cafe International and Chad's endorsing companies, Pearl, Remo, Sabian, and Drum Workshop. In addition to providing product support, these manufacturers jointly donated a \$1,000 check to the Washington, D.C. Ronald McDonald house, a non-profit program that benefits seriously ill children and their families.

Cindy Blackman will begin a clinic tour this October, sponsored

by Evans and Gibraltar. For information, call (614) 847-4006.

Steve Fagiano's Centrifugal Force Rudimental Drum School in Phoenix, Arizona held the final "heat" in its **Heat Strokes Contest** this past July 13. The several-month-long competition was deemed a resounding success, having raised the rudimental and drumset proficiency of all participating performers. High scorers for each level were:

Beginner level: 1st place, Christian Mounts; 2nd place, Evan Jensen; 3rd place, Andrea Bilardi

Intermediate level: 1 st place, Basile Taylor; 2nd place, Richard Lorenzen; 3rd place, Eric Berumen

Advanced level: 1st place, Karl Hermann; 2nd place, Fil Lopez; 3rd place, Larry Bensen.

Vancouver, British Columbia's Ward Music has finalized the artist roster for its **1996 Pacific Rim Drum Invitational**, to be held at 1:30 P.M. on November 17 at the Michael J. Fox Theater in Burnaby, B.C. Emceed by Dom Famularo, the show's lineup includes Mike Portnoy, Gregg Bissonette, Sheila E and Peter Michael Escovedo, and Dennis Chambers. Ward is also planning to broadcast the complete event in real time via RealAudio over the Internet, and is investigating setting up a series of chat rooms on IRC where people can chat with concert-goers and during a Q & A period with the artists themselves.

For further information, contact Ward Music, tel: (604) 682-5288, fax: (604) 682-2051, Web: www.wardmusic.com. Ward Music has also developed a special site for the Invitational: www.wardmusic.com/percussion/pacificdrum.html.

Net Notes

Avedis Zildjian has joined forces in cyber-space with **DigiZINE**, **Addicted to Noise**, Pop Rocket, and the Save the Earth Foundation for the "Totally Addicted to Contests Contest." By visiting the sites of **Addicted to Noise** (www.addict.com) or **DigiZINE** (www.digizine.com), and filling out an electronic questionnaire, Web surfers will be automatically entered into a contest through which they can win drumsticks autographed by some "name" rock drummers who are also Save the Earth Foundation supporters.

MusicSearch is claimed to be the largest, fastest, and most precise way of finding music-related sites and groups on the Internet. Music lovers can use it to find their favorite artists' Internet sites, musicians can use it as a research tool, and music industry manufacturers and publishers can use it to promote their products and services to site visitors from more than sixty-five different countries. Some of the key sections of MusicSearch are:

- Genres—more than 50 music genres and 2,000 artist links
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- Reference—sites for educators, musicologists, or anyone interested in music

For information, contact MusicSearch, tel and fax: (301) 608-2183, Web: musicsearch.com, e-mail: info@musicsearch.com.

Indy Quickies

L.A. recording legend **Hal Blaine** has launched the Hal Blaine Drum Scholarship, which each year will select a deserving drum student to receive a drumset, cymbals, and accessories from **Mapex**, **Zildjian**, **Rhythm Tech**, and **Mike Balter Mallets**. This year's recipient is fifteen-year-old Sepulveda Junior High School student **Damian Pandy**.

Effective August 1, **Remo, Inc.** moved to 28101 Industry Drive, Valencia, CA 91355. Remo's new telephone number is (805) 294-5600. Their new fax number is (805) 294-5700.

Berklee College of Music recently appointed Zildjian vice chairman of the board and North American general manager **Craigie Zildjian** to its board of trustees. Ms. Zildjian was recognized for her significant contributions to music education, including a scholarship fund at Berklee in the memory of her grandfather, and Zildjian's Inner City Program (which offers percussion clinics to Boston area high-school and middle-school students). In related news, Zildjian president and Berklee trustee emeritus **Armand Zildjian** was presented with a Fiftieth Anniversary Commemorative Medallion at Berklee's 1996 commencement ceremony. Zildjian was honored for his significant contributions to the life of the college.

Danmar USA is celebrating its twenty-fifth year of accessory manufacturing by moving to larger facilities. New contact information is as follows: 17955 Sky Park Circle, Unit H, Irvine, CA 92614, tel: (714) 756-8481, fax: (714) 756-9214.

Endorser News

Grover Performance Snare System endorsers include **Dennis Chambers**, **Alan Estes**, **Steve Luongo** (John Entwistle), and **James "Theo" Theobold** (Julio Iglesias).

Dave Lombardo is now playing Meinl congas, bongos, and small percussion, while **Bucket Baker** (Kenny Loggins) is endorsing Meinl's **Custom Shop** cymbals.

New GMS drumset endorsers include **Eddy Anderson** (Patty Loveless), **Scott Amendola** (Charlie Hunter, T.J. Kirk), **Joe Ascione**, **Ernie Durawa** (Los Jazz Vatos), **Paul Garisto** (Drag Mules), **Scotty "Slam" Capizzano** (Reacharound), **Rich Pagano** (Marry Me Jane), **Sammy Siegler** (CIV), and **Mike Williams** (Nancyboy).

GMS has also announced its sponsorship of the Drums Are Fun program, which is a clinic-type format that features drummer **Ben Tartaglia**. Ben will perform in schools and educate students about the drumset. If you have any questions call GMS at (516) 293-4235.

New World Wide Web Sites

Armadillo Enterprises (ddrum distributor):

www.armadilloent.com/music; e-mail: armadillo@packet.net

D'Addario (Evans Drumheads): www.daddario.com; e-mail: evans@daddario.com.

Meinl: meinl.cymbals-percussion@t-online.de

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ADVERTISERS INDEX

ADVERTISER	PAGE NUMBER						
Applied Microphone Technology (AMT)	142	Hot Licks Video	143	Peavey Drums	61		
Atlanta Drums & Percussion	138	HQ Percussion Products	88,151	Porcaro Cases	68		
Atlanta Institute of Music (AIM)	138	Humes & Berg	43	Power Wrist Builders/Taloose	151		
Atlanta Pro Percussion	105	Husher International, Ltd.	151	Precision Drum Co.	138		
Atlantic Records	121	Intertel Long Distance	154	Premier	5,137		
Ayotte	52,53	Interstate Musician Supply	8	Pro*Mark	50,54,86		
Brady Drums	156	Jeff Perry/14K Drumset	138	Pro Percussion	138		
Buddy Rich Memorial Scholarship Concert	167	Jemm Co.	117	PureCussion	94		
Cannon Percussion	42,129	Joe Morello	138	Regal Tip	123		
Clear-Sonic Panels/Accusonics	142	JoPo Music	60	Rel-Rim/StarSmith Music	76		
Creative Drummer Magazine	151	K&K Sound Systems	94	Remo	37,58,97		
DCI / Warner Bro./Note Service Music	135	L.T. Lug Lock, Inc.	106	Rhythm Plus/Meinl	151		
ddrum/Armadillo Enterprises	109	LT Sound	138	Roc-N-Soc	155		
Disc Makers	138	Lang Percussion	115	Roland	20/21		
Discount Distributors	142	Latin Percussion	107	Royce Pro-cussion	22		
Drum Center of Lexington	138	Legend Drums	71	Sabian	17,18/19		
Drum Fest'96	108	Los Angeles Music Academy (LAMA)	106	Sam Ash	159		
The Drum Pad	142	Ludwig	Inside Front Cover	Shure	62		
Drum Tech	125	Mapex	69	Sunlite	103		
Drum Workshop	27,55,57,84/85	MD Back Issues	127,157	Super Gloss/Sam Barnard	142		
Drummers Collective	88	MD Credit Card	96	Tama	30/31,40,73,90		
Drums & Co.	142	MD Holiday Subscription	144/145	Taws Drum Works	89		
Drums in the Wind	95	MD Online	102	Thoroughbred Music Florida Drum Expo	90		
Drums On Sale	151	Md Studio Survival Guide	141	Toca	139		
Drumst6	153	Meinl Percussion	7	Tool/Zoo Entertainment	37		
Easton	22	Midwest Percussion	54	UDU Drums	151		
Evans Products	1	The Music Industry Pages	153	UFIP Cymbals	23		
Fibes Drum Co.	146	Music Interactive	147	U.S. Air Force Band	113		
Vic Firth, Inc.	72,77	Music Tech	117	Vater Percussion	131,138		
Fork's Drum Closet	75	Musicians Institute	91,93	Waddell's Drum Center	92		
Garwood Communications, Inc.	56	Musicians Resources International	40	West L.A. Music	113		
Gibraltar	105	Noble & Cooley	9	XL Specialty Percussion	92		
GMS Drums	51	PASIC '96	161	Yamaha	87		
Guitar Center Drum-Off	115	Paiste	41	Zildjian	8,10/II,59,Outside Back Cover		
		Pearl Corporation	14/15,28/29				

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Next Month

ROY HAYNES & LEWIS NASH

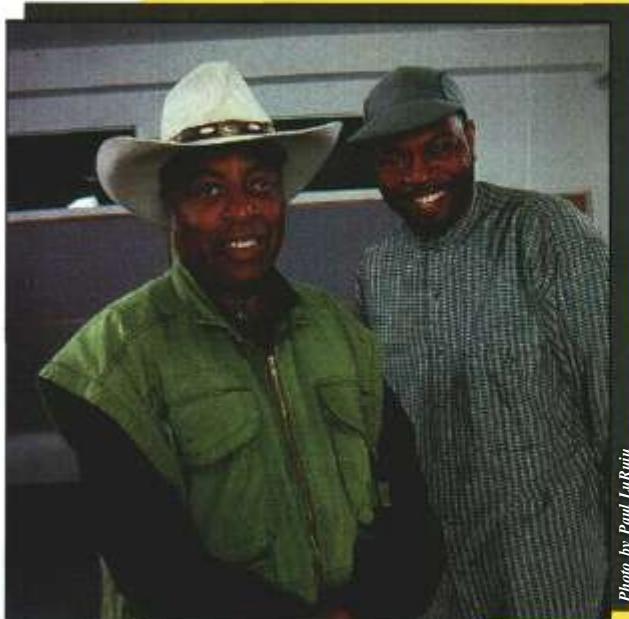


Photo by Paul LutRutin

**TED PARSONS
OF PRONG**

**ME'SHELL NDEGEOCELLO'S
GENE LAKE**

**PERFORMER, TEACHER, AUTHOR
JAY SCHELLEN**

**PLUS A SPECIAL IN-DEPTH
REPORT ON DRUMMING & FITNESS**

As if to demonstrate that not everybody is scaling down their kits these days, Shawn St. James of Huron, Ohio plays this sizable assemblage in his progressive metal band, Theater Of Madness. The kit consists of two snare drums, five toms, and four kick drums (the outer two shoot explosions of smoke and fireworks!), along with Paiste cymbals, ddrum triggers, a *drumKAT*, and two trigger pedals. The cage on which the kit is mounted was custom-built by Shawn and his father.

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.



It's Our 50th Anniversary, But You Get the Presents.

To end our year long 50th Anniversary celebration, we've put together an incredible offer for both Export Series drum sets and our beautiful lacquer finished Export Select Series drum sets. These Limited Edition, 50th Anniversary pre-packaged kits, contain everything you see on the set below (except cymbals), including the addition of our sturdy B-800 Boom Cymbal stand and our higher quality D-730 Drummers Throne. The only thing that stays the same is the price. You get more gear,

D-730 Throne

B-800 Boom Stand



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Chad Smith

Omar Hakim

Dennis Chambers

Tico Torres

Eric Singer

Vinnie Paul



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Eddie Bayers talks about his Zildjian Drumsticks:

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Eddie Bayers, 5-time Academy of Country Music Drummer of the Year.

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