

• GENE LAKE: FUNK SLAMMER • JAY SCHELLEN •

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January '97

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GIVEAWAY**  
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**Nash**  
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**Haynes**  
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# HYDRAULIC

## DEFINED

### RESONANT

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#### Sound

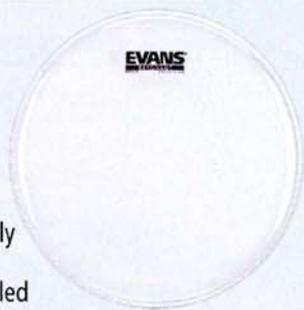
Short decay, controlled

#### Resonance

Ringy, bright

#### Applications

General use, short decay for faster tom patterns



### HYDRAULIC Batter

#### Configuration

Black, blue, or clear two-ply, oil-filled

#### Sound

Fat and wet, thuddy

#### Resonance

Dry, boxy

#### Applications

General use, close miking



### RESONANT BASS

#### Configuration

Single-ply, clear or black

#### Sound

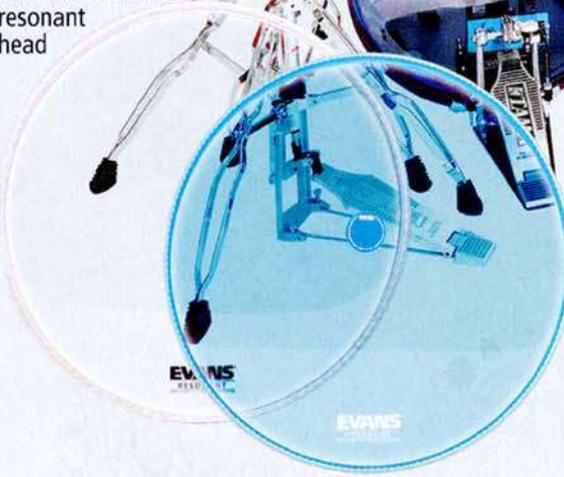
Ringy, more overtones

#### Resonance

Bright

#### Applications

General use, all-around versatile resonant head



### HYDRAULIC Bass Batter

Configuration  
Blue, clear, or black two-ply, oil-filled

#### Sound

Fat and punchy

#### Resonance

Dry

#### Applications

General use, close miking

### HYDRAULIC Coated Snare Batter

Configuration  
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#### Resonance

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#### Applications

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## ROY Haynes Lewis and Nash

Decades apart in age, Roy Haynes and Lewis Nash nonetheless share the vision, taste, and work ethic that keep jazz drumming at a phenomenally high artistic level. Two luminaries shed light on the history—and future—of Swingin'.

by Ken Micallef

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## TED PARSONS

Among musicians who plow the dark depths of metal/industrial hybrids, Prong is often cited as the style's galvanizing force. Drummer Ted Parsons and his gang might not get the attention they deserve, but they're still pushing the envelope—hard.

by Matt Peiken

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## FLEXING IN THE GROOVE

Twinkie...granola...Twinkie...granola. If you plan on cutting just about any gig these days, you better be making the right choices for a healthy drumming career. This exclusive *MD* story takes a realistic look at keeping in shape behind the kit, including the exercises every drummer should know.

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Last chance!

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# New Inspiration

Those of us who've been drumming for more years than we care to admit can probably recall at one time or another falling into the inevitable *playing rut*—that disturbing period of uninspired performances where everything you play has a certain sameness to it. It's the feeling that you've reached a particular playing level that you just can't seem to get beyond.

Though there are numerous ways to combat the problem, one sure-fire method I've noted is to hook up with a good teacher who can offer some fresh inspiration and motivation. There are literally hundreds of excellent local teachers across the country, as evidenced by MD's recently published *International Drum Instructors Directory*.

One of the very best living examples of this approach would be Neil Peart, who recently spoke of a desire to take a closer look at his drumming after so many years as a professional. In his November '95 and November '96 *MD*

stories, Neil explained how a period of study with the legendary Freddie Gruber offered the inspiration he needed to take the next step. "I'd begun to feel that I'd pushed my envelope about as far as I could," said Neil. "I knew I needed something, I just didn't know what." Sound at all familiar?

Interestingly enough, many other artists have followed a similar course of action. More leading players than we realize have at some point in their careers made a return trip to the teaching studio after years of professional experience. People whom we'd never imagine ever pursuing further study have gone back to master teachers like Freddie Gruber, Joe Morello, Sonny Igoe, Murray Spivak, and Alan Dawson. Consider the fact that Buddy Rich, Gene Krupa, and Cozy Cole all devoted serious study time with well-known instructors like Henry Adler, Jim Chapin, and Saul Goodman—well after each of them had become famous performers.

When you return to the teaching studio, it encourages you to take a closer look at the way you've been doing things for years. It's an opportunity to gain new knowledge, investigate new approaches, and get a fresh perspective. And sometimes, even the slightest alteration in technique—or in your overall approach to the instrument—can lead you to new and greater heights as a drummer, and thereby renew your enthusiasm.

If you've reached that point where a dose of new inspiration seems warranted, give some serious thought to searching out that teacher you've always wanted to study with but somehow never found the time to dedicate. It could prove to be a very worthwhile experience. You may even be in for a very pleasant surprise.

## MODERN DRUMMER

The World's Most Widely Read Drum Magazine



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## JIMMY CHAMBERLIN



*Editor's note: Jimmy Chamberlin's alleged involvement in the death of Smashing Pumpkins' tour keyboardist Jonathan Melvoin, his subsequent dismissal from the band, and his entry*

*into a drug rehab program generated a good deal of controversy within the drumming community. The fact that this situation occurred so soon after Jimmy's May '96 cover story appeared in MD led several readers to direct comments to Readers' Platform. Here is a sampling of those comments.*

I was disappointed to learn that the Smashing Pumpkins severed their relationship with Jimmy Chamberlin. Despite his alleged addiction he is truly one of rock's finest drummers, and he will be sorely missed. I hope he continues to be an integral part of music in the future, because his talent is important to aspiring drummers like myself. I wish him the best in his recovery, and I look forward to reading about him in future issues of *Modern Drummer*.

Benito Herrera  
East Chicago, IN

I would like to send a couple of thank-yous to my former favorite drummer, Jimmy Chamberlin. Before I express my gratitude, I would like to recap what happened on July 12, 1996.

Chamberlin and Pumpkins keyboardist Jonathan Melvoin were in a New York City hotel room after a concert. Apparently the two geniuses decided to do this new drug "redrum." Melvoin ended up dead, and Chamberlin was taken into custody by the NYPD. Chamberlin was unceremoni-

ously dropped by the Pumpkins a few days later.

I'd like to thank Chamberlin for making me look like a fool for admiring him. He was really doing well with all his success, but now we know that all the money went up his nose.

Thanks from all the Chamberlin fans who thought he was this down-to-earth drummer who really cared about his talent. Apparently, the only thing he cared about finally caught up with him.

Thanks from all us drummers for putting a bad name to the trade.

Thanks [really] to the Smashing Pumpkins for finally booting Chamberlin's stupid ass out of the group. Hopefully, they'll find someone with a little more self-respect.

I can't believe I actually respected Chamberlin for being not only a great drummer, but a pretty cool person (according to his story in the May MD). Now I find that I didn't respect that sort of person at all. I respected a loser.

John Crandall  
Mt. Laurel, NJ

Like so many of my fellow readers, I was saddened to learn of Jimmy Chamberlin's plight. How many other Jimmys are out there that we aren't even aware of?

As drummers, we share a common bond. Each of us has decided to travel through life's journey with sticks in hand. I stress the words "each of us," because the "collective sense of self is where one finds support when one feels disenfranchised.

Each of us has experienced moments of alienation, depression, and regret. Sometimes it's possible to overcome this malaise without intervention. But in other cases we feel lost in a purgatory that leads us to lose our balance and to experiment with narcotics, booze, and irrational behavior.

Would we do such things if our shared sense of community were stronger? I'm not certain, but I do believe that if there were an organization designed for and by drummers—geared to the realities of today's drumming environment—we could help many drummers at both a personal and a professional level.

What I am suggesting is a support net-

work for emotional, legal, medical, musical, and even spiritual needs. Such an organization would supply to its members—free of charge—the counseling of other members.

To show my commitment to this project, I offer the lessons I've learned as a drummer, a husband, a father, and an intellectual-property attorney with extensive entertainment-based experience. I invite other drummers to participate in the same way. If everyone is as committed as I am, the wealth of professional and personal experience available should serve as a beacon of light to any brother or sister drummer in distress.

I entreat each of you to seriously consider my proposal, and to contact me when you're ready to replace the "I" in your vocabulary with "we." Once this battle is won, we all become the victors. In the meantime, my thoughts are with you, Jimmy.

Jeff Cohen  
8416 Westmont Terrace  
Bethesda, MD 20817  
tel/fax: (301) 365-1149  
e-mail: jcmotifs@aol.com

## BRINGING YOUR VINTAGE SET INTO THE '90s



Guys, I love ya, but you almost put me into cardiac arrest with Ron Hefner's article, "Bringing Your Vintage Set Into The '90s" [October '96 MD]. The mention of sharpening bearing edges or re-cutting snare beds on vintage drums is too much for me to take.

We who own vintage drums are only temporary owners, because the drums will outlive us—or we'll sell them to another temporary owner. Changing a bearing edge is like drilling a hole: The action alters the originality of the drum forever, lessens the value of the drum, and leaves all of us with fewer authentic vintage pieces.

My advice is always to leave well enough alone. For drummers who merely want the *look* of vintage drums, but with a

# POCKET GROOVES - RIGHT IN YOUR FACE!

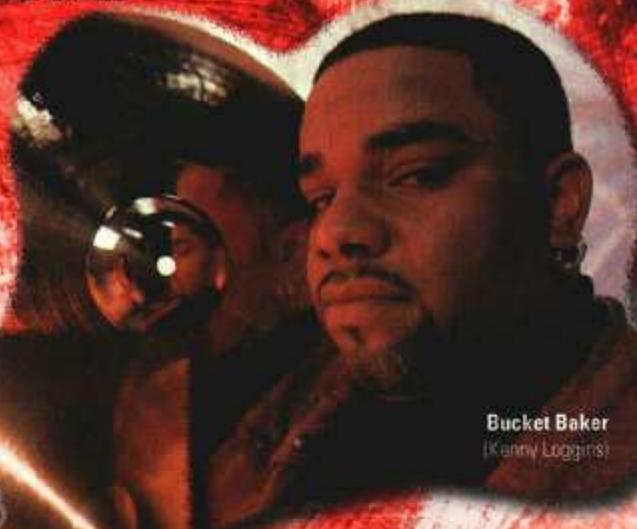
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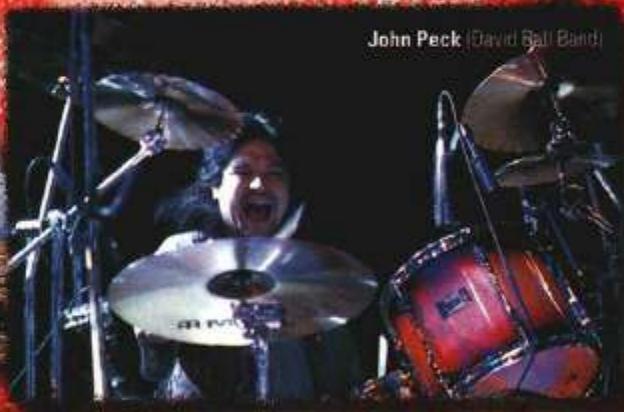
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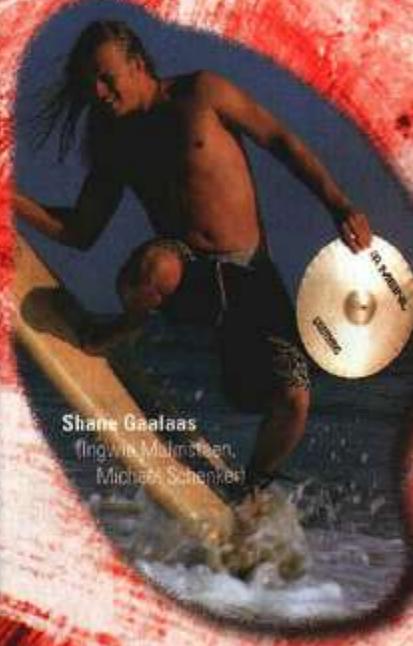
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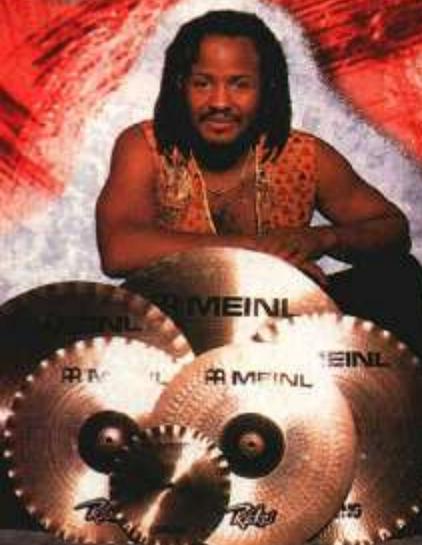
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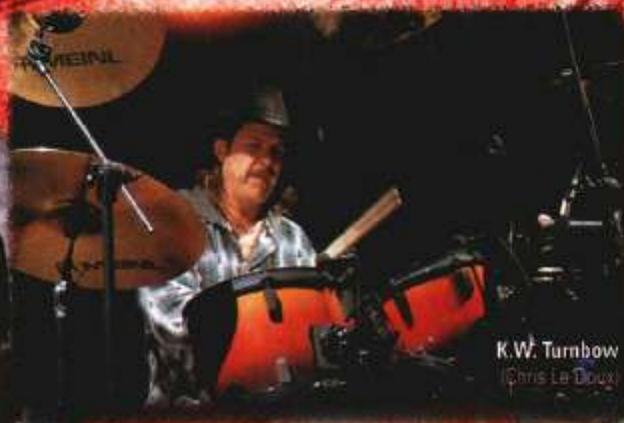
**John Peck** (David Ball Band)



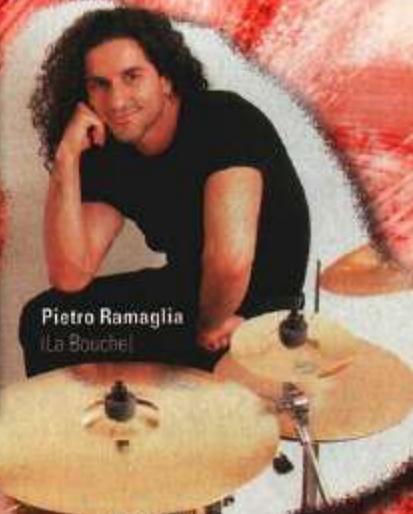
**Shane Gaalaas**  
(Ingwie Malmsteen,  
Michael Schenker)



**Tony St. James** (Jazz Crusaders, Natalie Cole)



**K.W. Turnbow**  
(Chris La Poutre)



**Pietro Ramaglia**  
(La Bouche)

**MEINL**  
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modern *sound*, the solution is simple. Buy new shells, put in new edges, cover the shells with a vintage wrap, and install the hardware from the original vintage drums. (In the meantime, set the original drumshells safely aside.) Later, when the hot blood cools and the mind is clear, the owner will be secure in the realization that he or she has done nothing that can't be undone.

Remember, you can't re-grow old wood that has been removed from a vintage treasure. Keep that in mind, and generations to come will thank you.

Harry Cangany  
President—Drum Center of Indianapolis  
Indianapolis, IN

## DRUM VIDEO RENTAL

Regarding the issue of renting [educational drum] videos raised in the October issue's *It's Questionable*, our company feels our products are not suitable for rental for several reasons.

We try to construct the programs and the

information presented with the idea that they will be viewed repeatedly. When watching the first time, viewers will absorb, understand, and be able to use a certain amount of information presented, based on their level of proficiency. The intent is that after viewing the tape for a while, it is put away and the information is digested. Hopefully, the tape will be viewed again to both review the material and to pick up some new things from it.

Having had the privilege of being at more than 200 shoots and of editing over 250 videos over the past fifteen years, I find it hard to believe that someone watching Dennis Chambers or Simon Phillips once or twice could possibly understand what they play and how they do it. These great drummers are presenting a lifetime of work, and it takes more than a few passes to grasp, appreciate, and learn from what they do. I know that as a drummer myself, during the months of working on a video and the constant viewing during the editing stage, I see new things each time I watch.

On another note is the cost of instruction. Private lessons range anywhere from \$20 to \$50 an hour depending on where you study—and in some major cities can run even higher. If you think about \$40 [for a video] in relation to those prices, having something you can refer to over and over for years, I believe the videos are a fair value.

It is easy for someone to compare buying or renting new movies to our videos, but the two are totally different. The video rental market is made up of theatrical releases that derive income primarily from movie tickets (which have gone up dramatically in the past several years) and then sell hundreds of thousands or even millions of tapes to rental outlets. We don't have

that luxury. Our programs don't show in movie theaters. We do, however, have a small loyal market that appreciates the information we present. From the many letters of appreciation we've gotten the past fifteen years, to the calls that express how some of our programs have changed people's lives, I think drummers have derived a lot from our efforts.

I hope we can continue to deliver valuable information that helps drummers reach their goals, because we founded our company with the hopes of raising the standard of drumming. We greatly appreciate the support we've received from drummers all over the world.

Robert Wallis  
Director—Warner Bros. Publications  
Media Group  
Co-Founder—DCI Music Video  
New York, NY

## ROADIE / COUNSELOR FOR HIRE

*Editor's note: We don't normally run letters soliciting employment. But in light of recent developments within our profession, we thought it a bit ironic when we received the following letter, which might serve to establish a unique—and sadly necessary—new job classification.*

I'm looking for an opportunity to become an intern with a drum tech/roadie who is planning to tour or is already on the road. I possess the drumming skills, but I need to learn the electronic skills behind this profession. I consider myself a quick learner. I've been in and out of the music profession as a drummer for over twenty-five years. Presently I'm a credentialed New York State substance-abuse counselor, and I also teach drums and percussion. In the past I've played in bands that were on major labels. I believe that my diversified skills as a tech/roadie/counselor would contribute to most bands. Please contact me.

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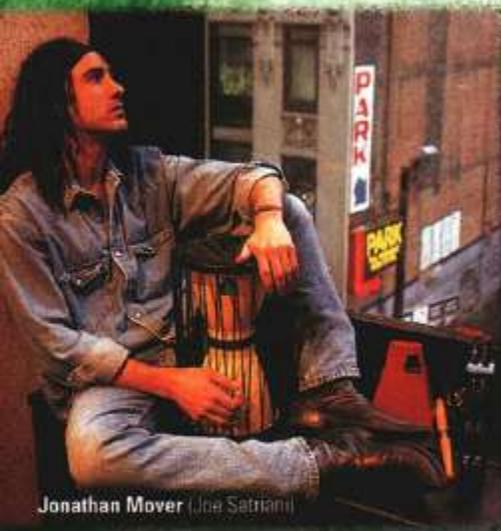
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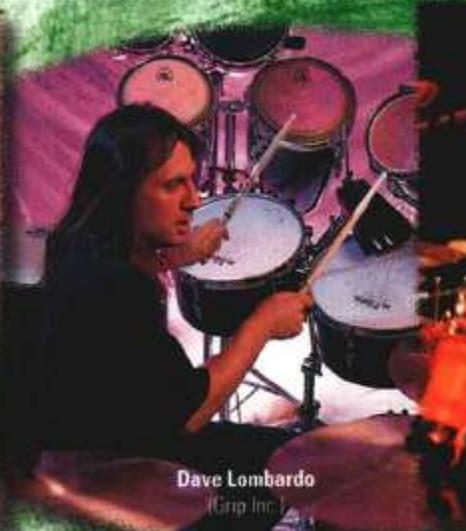
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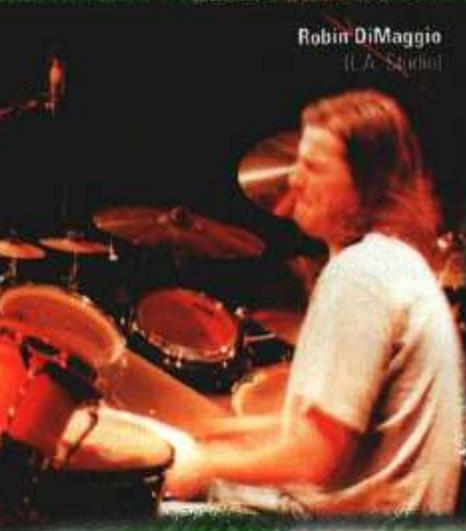
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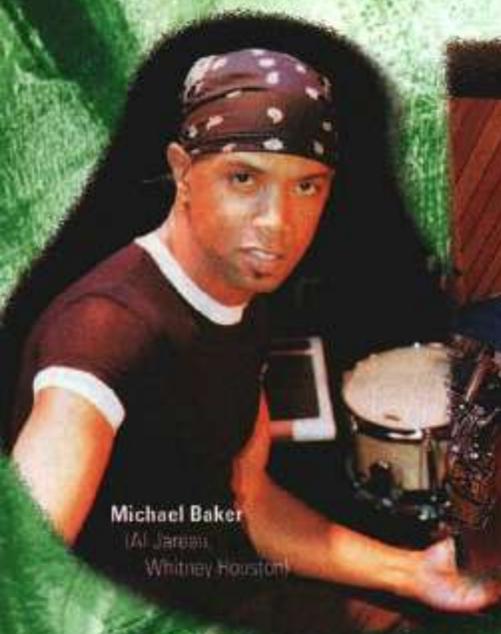
Jonathan Mover (Joe Satriani)



Dave Lombardo (Grip Inc.)



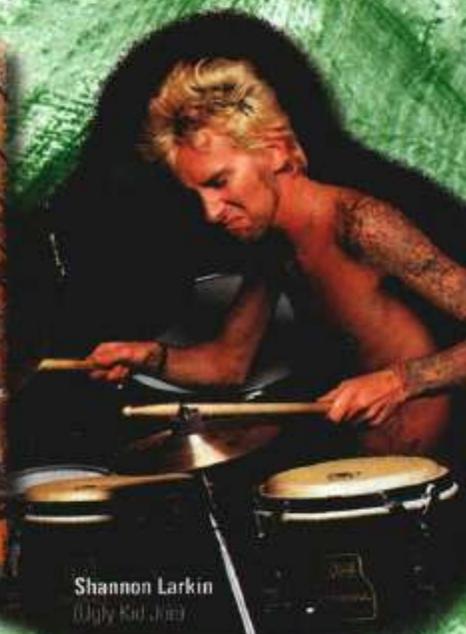
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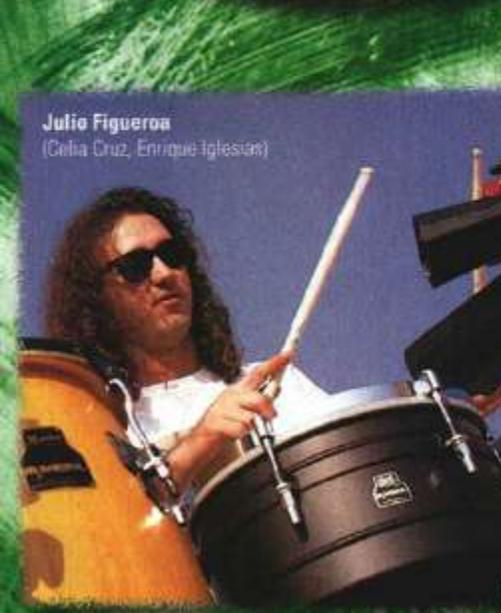
Michael Baker (Al Jarreau, Whitney Houston)



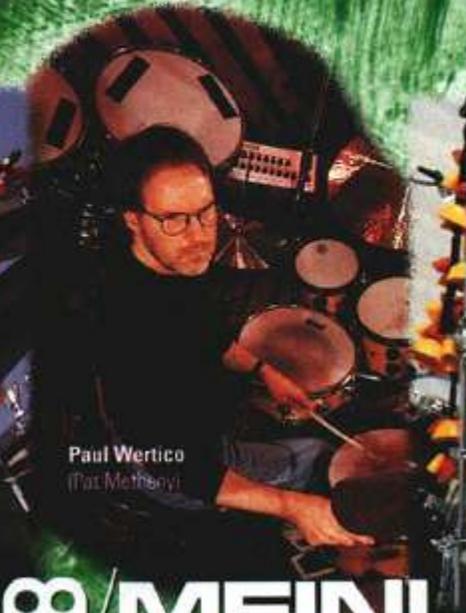
Kenny Aronoff (Bob Seger)



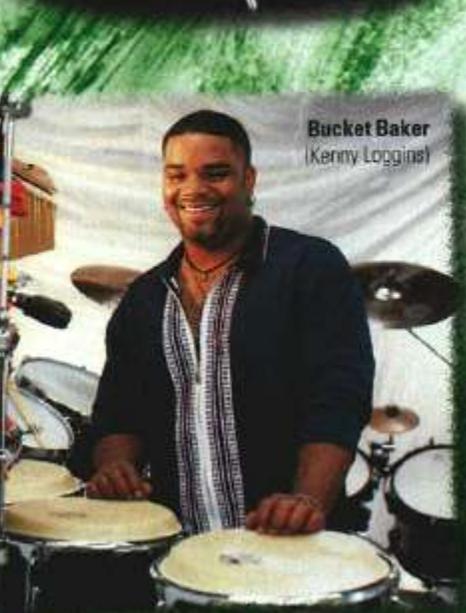
Shannon Larkin (Oggy Kid Jaz)



Julio Figueroa (Celia Cruz, Enrique Iglesias)



Paul Wertico (Pat Metheny)



Bucket Baker (Kenny Loggins)

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# The Black Crowes' Steve Gorman

## starr struck

Steve Gorman is at the point in his career where he can look back and ask the rhetorical question: "How many people go to Atlanta, Georgia to start a musical career?" Well, that's just what he did—although as the Black Crowes' drummer freely admits, "The whole thing doesn't make sense." Truth be told, when Gorman moved to Atlanta he had only played three gigs, didn't own a drumkit, and really wasn't even thinking about making music his life. As he says, "I wasn't going to be in the Beatles, so why try?"

While he couldn't join the Fab Four, their sound is something that haunted him. He joined a group by the name of Mr. Crowe's Garden in 1987, which played their own style of blues-inspired rock, but the Beatles—and especially Ringo—were part of Gorman's personal mix. "On certain songs," Gorman says, "when I'm working them up and they're not coming together, I'll go, 'Okay, pretend you're Ringo. What would he play?' That's how I get started. I never sit there and go, 'I'm gonna take the beat that Ringo played from this particular song.' It's not that. I just go for that Ringo spirit."

It's the tom-tom work in the verses of the tune "Bring On, Bring On" from the Crowes' latest release, *Three Snakes And One Charm*, where listeners can hear the most direct Starr influence. Gorman freely admits, "I guess there are a couple 'Day In The Life' rip-offs in there. I spent so much time as a kid listening to nothing but Beatles records, so I know that stuff creeps into my playing all the time."

While Gorman has been right with the Black Crowes during their most visible style changes (witness the change from the blues-rock laced *Shake Your Money Maker* to the tuned-out-folk-rock of *The Southern Harmony And Musical Companion*), playing the

drums is not a thinking man's game for him. "If I start to think about my particular sound or where things are coming from, I just get a headache."

But just where did a drummer who admits he's never taken a lesson get all of those chops? "I've made it a point to cop something from every drummer I've ever seen," Steve explains. "I don't care who it is, I'll see something and go, 'Now *that's* cool.'" It's a tactic he learned young: "I grew up just listening to records and being obsessed with music. I heard the drums and wanted to play them, but I always *listened* to the *song*."

David John Farinella

## Blessid Union Of Souls' Eddie Hedges

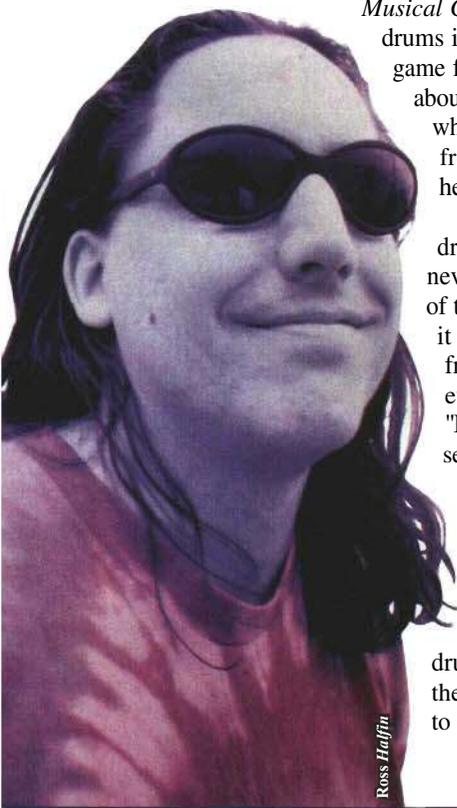
Blessid Union Of Souls' drummer, Eddie Hedges, had moved to LA, and racked up an impressive list of credits, including Bell Biv DeVoe, Sheila E, and Johnny Gill. But then he received the call that his former band, Blessid Union Of Souls, had a major hit on their hands with "I Believe" and that they wanted him to return home to Cincinnati. That song became the fourth most popular song of 1995, followed by their "Let Me Be The One," which went Top-10.

Hedges was excited to be back providing his funky power beat. "What they get from me is a real solid drummer," Eddie says. "I hit very hard, which can be scary. I have to wear goggles because I broke a stick recently and the tip broke off and caught me in the right eye. It cut the side of my cornea. And that same thing happened to my left eye a few months back."

While being a solid (although a little dangerous) drummer, Eddie also brings his vocal abilities to the group. "The lead singer of this band used to be the keyboard player in a band where I was the lead vocalist," he says. "I've always been a singing drummer, which is why I've always worked."

Blessid Union Of Souls is working on their second album, which Eddie is in the process of recording. "On the last record there wasn't a whole lot of live drumming, because they couldn't keep flying me back and forth from L.A. to Cincinnati," he says. "But this record is going to be a lot edgier, with a lot more of a rock drive to it. This is a real band, and my input means something. When I come in and play, I'm not reproducing something that someone told me to play; I'm bringing 'me' to the band."

Robyn Flans



Ross Halfin

# Canadian Bopper Chris McCann

There is a story that whenever Art Blakey played St. Louis, he would sniff out the legendary Joe Charles—which was easy, since Joe drove a fish truck. The pair would grab a pair of sticks from under the dash and trade licks, oblivious to the distinctive maritime atmosphere.

Why Joe Charles, master drummer, chose to reside so far from New York, jazz Mecca, is something he took to his grave in the fall of 1995. But for well over a decade he imparted a sense of it all to Chris McCann. A remarkable kinship developed between the elderly black drummer and his white, Canadian apprentice. As it turns out, both rejected the glitz, raised families, and yet remained at the very heart of the jazz life.

McCann's reputation and drumming were well-evolved by the time he met Charles: "I think Joe realized that although I was hugely coming out of tradition, I was not bound by it. Same with Joe. People are not going to play some of the stuff he was playing for quite a while!"

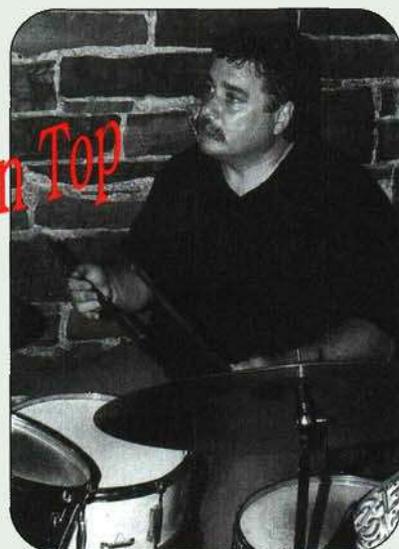
Chris McCann co-leads a band with saxophonist Billy Pierce, alumnus of Tony Williams and Art Blakey. Their latest CD, *Froggin' Around*, on New York's CIMP label, pushes, prods, and baits the listener. But here's the thing: The more Chris gets busy, the more it swings. Joe Charles would be proud.

Chris McCann has walked the streets of New York—guided by swing veteran Al Harewood—and can talk the talk. When Chris plays you swear you can hear the dancing toms of another men-

tor, Ed Blackwell, and the wry comping of Philly Joe Jones, who cared enough to furnish McCann with a set of cymbals. But despite the big city buzz, Chris chooses to plant both feet on quieter Canadian soil. From his native Kingston, Ontario he can keep one eye on America and the other on his teaching practice. (Johnny Fay, one of his students, tours with the Tragically Hip, while his son, Jonathan, is now with Thirteen Engines.) And it's a short commute to a new flock of jazz disciples at Montreal's McGill University. The stately institution weighs barristers ahead of boppers, but McCann is righting the balance. He proclaims Joe Charles' tenet: "Put your swing on top"—not meaning ahead of the beat or rushing, but putting that feeling first.

T. Bruce Wittet

Swingin' On Top



**Zoro** is currently on tour with Frankie Valli & the Four Seasons.

**Joanne Ruocco** is on tour in Germany with Howard Carpendale.

**Carl Allen** just finished playing several dates in the U.S. with his quintet. He's now on tour with the Christian McBride quartet.

**Phil Maturano** is on the road with Maynard Ferguson.

**Mark Zonder** is on both the Rush and Judas Priest tribute records performing with his band Fates Warning. Mark has also just finished recording a new studio disk with Fates.

Weapon Of Choice drummer **Derek "D-Rek" Pierce** recently broke his hand falling down a flight of stairs. **Mary Harris** (formerly of Spearhead) will be filling in on W.O.C.'s tour while D-Rek recovers.

**Rod Morgenstein** is working with Jordan

Rudess on a couple of projects. He can also be heard on Kip Winger's solo record, *This Conversation Seems Like A Dream*.

**Scott Capizzano** is now playing with Reverend Horton Heat.

**Jerry Marotta** produced and played on Ellis Paul's *A Carnival Of Voices*.

**Chris Layton** is on the road supporting Storyville's debut Code Blue/Atlantic release, *A Piece Of Your Soul*.

**Andy Peake** is on Marshall Chapman's *Love Slave* and also doing dates with her.

**Jeff Donovan** can be heard on the Paladins' first live album, *Million Mile Club*.

**Johnny Haro** is now with Star 69.

**Bill Stevenson** is on the road supporting the Descendents' latest, *Everything Sucks*.

**Brian "Brain" Mantia** is Primus's new drummer.

One must ask Biff Adam why he has remained with Merle Haggard for twenty-eight years. "It's a fun job," Biff insists. "He's always treated us real good. When we're on stage he never does the same show twice, so it's like playing a game up there all the time—trying to figure out what he's going to do next." Biff adds that there's no set list from night to night. "It's not a cut-and-dried show, and if it was I'd have been bored to death by now. He doesn't even tell you what the song is, though he wants everybody to pick it up by the second beat."

Biff says Haggard doesn't need anything fancy from a drummer, but he is tempo-conscious. "Sometimes Merle will change the tempo of a song because he'll feel like doing it a certain way that night. One night he might want to do it a little faster, and you can't say, 'We want to do it the way we did it the other night.' You have to do it the way he wants to do

# Biff Adam

## Country Loyalty

it at that time. I just pick up the tempo from him. I watch him from the back and I can tell by the motion of his right arm what the tempo is."

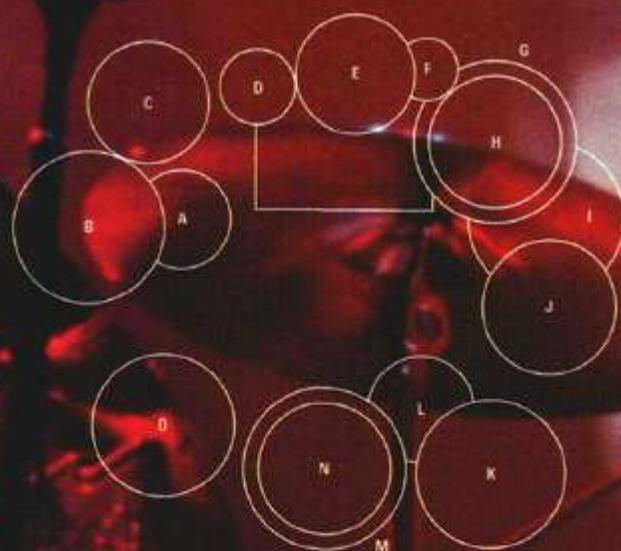
Biff has done a good portion of Haggard's recordings too, which he says he enjoys. "Up here in Redding, California, we take our time. We can record from 10:00 in the morning until midnight. I think that's a good way. I don't like the three-hour thing, where you walk in, set up, play for three hours, and then go next door to play for three hours. I don't think that's a way to record. That's why everything sounds the same to me nowadays."

And just as he holds the band together on stage, as Haggard's road manager Biff keeps everything running smoothly off the stage as well. Haggard does about a hundred and twenty dates per year, and when Biff's off the road he works in the singer's office, helping book the dates, set up interviews, and take care of business. This is one drummer who really covers it all.

Robyn Flans



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| <b>D</b> - 10" A Splash          | <b>L</b> - 14" A New Beat HiHats   |
| <b>E</b> - 16" A Rock Crash      | <b>M</b> - 22" A Ping Ride         |
| <b>F</b> - 8" A Splash           | <b>N</b> - 18" A Medium Thin Crash |
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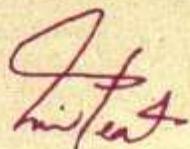
## TALKING CYMBALS

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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# GENE LAKE

by Robin Tolleson

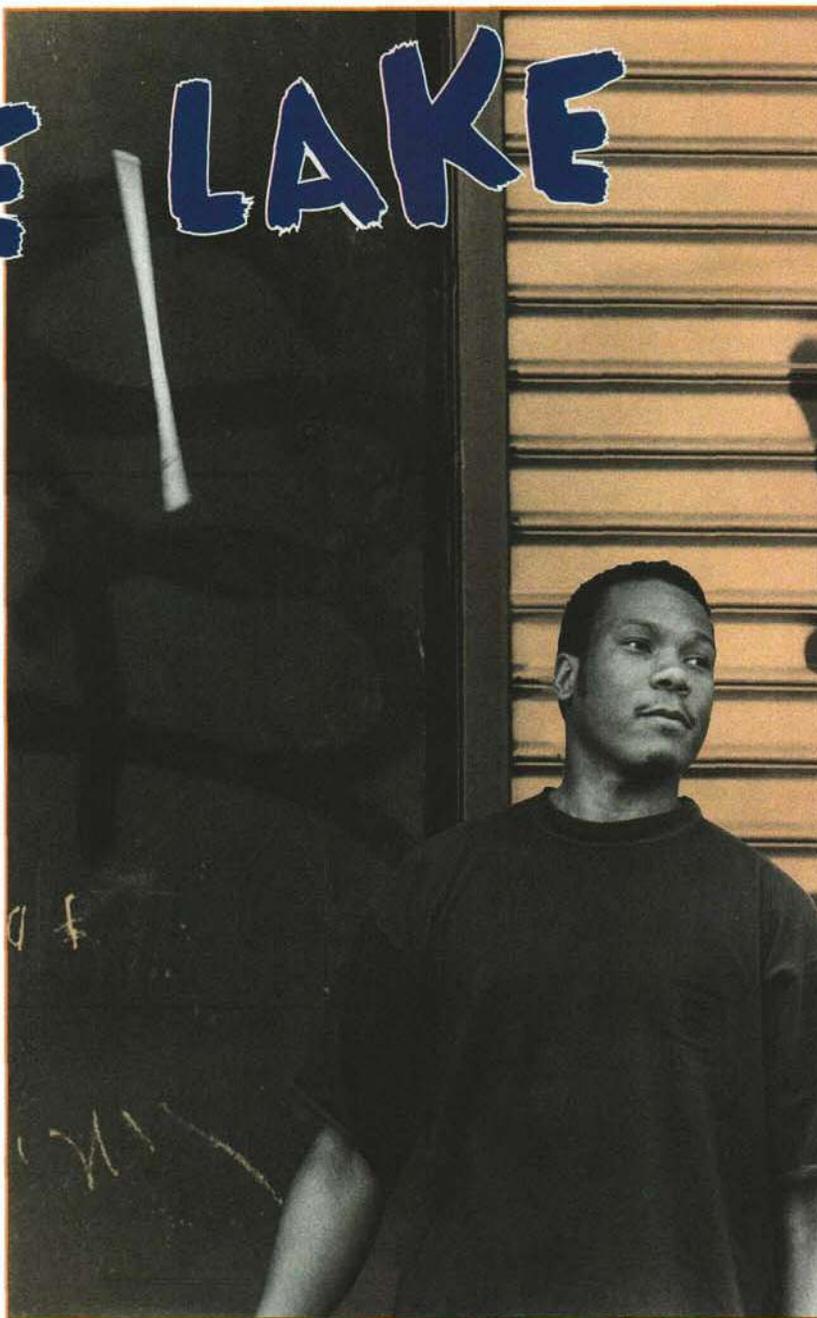
The story of this Lake is certainly deep in the genes, what with a father who happens to be jazz sax player Oliver Lake. But thirty-year-old Gene Lake's rise to being a sought-after funk and fusion drummer with Me'Shell Ndegeocello, Steve Coleman's Five Elements, D'Angelo, Maxwell's Urban Hang Suite, and Screaming Headless Torsos has more to do with his work habits and respectful approach to music in general than to genetics. As Me'Shell said after a recent San Francisco show, "Gene is probably the most sensitive and musical drummer I've ever played with. He makes it feel like he's playing *with* you, rather than you're just playing with him. And above all that, the thing about Gene is his humor and relaxed attitude."

"I always loved the drums," Gene recounts. "I got my first drumset at five. My father had this black artists' collective in St. Louis, and I just hung around that black arts bohemian scene. There were rehearsals at the house all the time. When I was ten my father did a tour and I went with him."

Oliver never forced Gene to play. There were a couple of snare-drum lessons when he was eight, and an occasional visit from Oliver's drummer in the 1970s, Pheeroan ak Laff. Gene spent his early years in St. Louis listening to R&B radio, enjoying Earth, Wind & Fire and the Commodores. "When I was living with my father there was always Coltrane and Eric Dolphy and those guys playing on the turntable," he says. "But you know, it's different when you're a kid, trying to learn that stuff. Listening to it, learning to play it, and interacting with a rhythm section—that's a whole other thing."

Gene left St. Louis at fourteen to attend the High School of Music and Arts in New York, with its legacy left behind by Marcus Miller, Omar Hakim, and others. Says Gene, "That was when I started thinking I might want to do this for the rest of my life. At that point Omar had become a big influence on me, along with Weather Report and Erskine—all those guys."

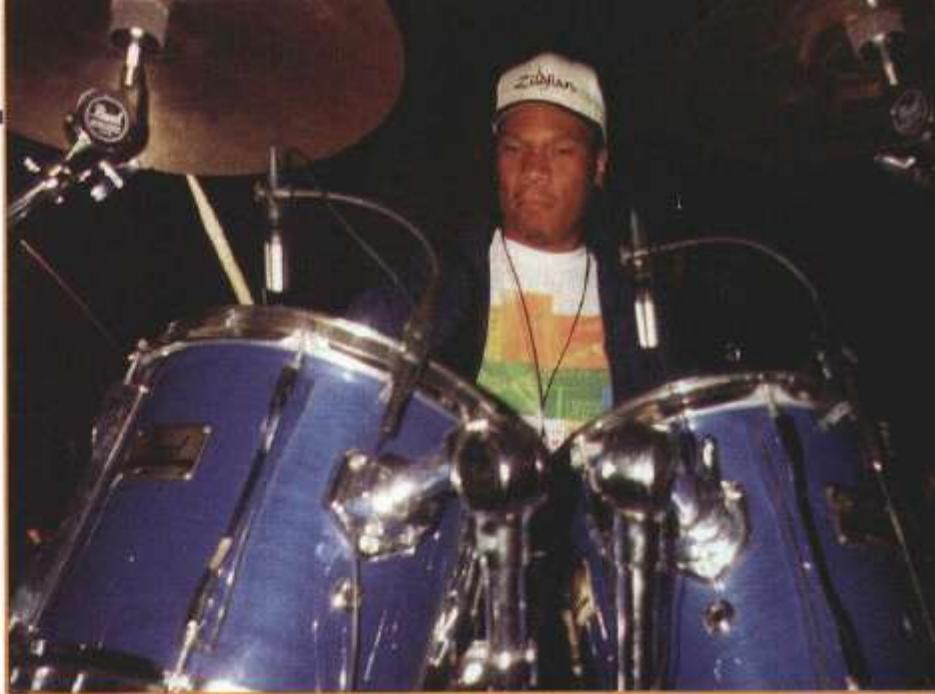
In high school Lake was encouraged to master and apply the rudiments of drumming. "I played double and single strokes, paradiddles, and double and triple paradiddles for long periods of time.



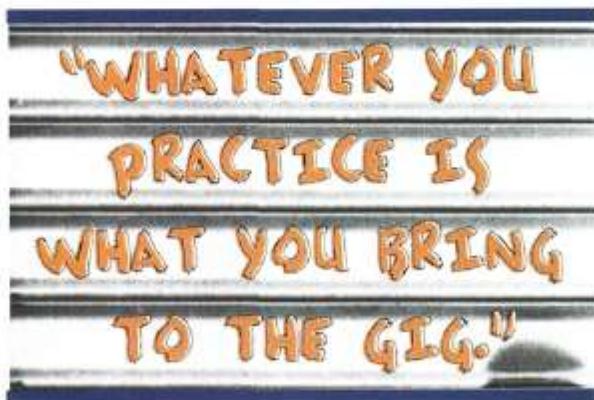
I remember being excited every day, going to school knowing that second period was going to be a class full of drummers. We were always practicing this hard percussion piece that included bongos and timpani, timbales, snare drum, and bass drum. A lot of hand technique and training came out of that. After you've been playing rudiments that long, the stuff just flies off your hands without your even thinking. It's a part of the lexicon of what you do."

Bassist Charnett Moffett was a high school classmate, and he and Gene would hang out and play. "My four years of high school and two years of college was the shed time," says Lake. "That was when a lot of development took place for me. I could play drums, but I had never really taken it seriously until I got to college. It had been like a hobby."

Lake then attended Berklee College of Music for two years, where he studied with Tommy Campbell "for the fusion end of things" and with Ed Uribe "for more of the Latin stuff." Out of college, Gene did two albums with his father: *Dancevision* (Blue Heron) and *Impala* (Gramavision). The drummer then found recording work with Surface (CBS), Charles & Eddie (Capitol), and avant-garde saxman Henry Threadgill. Threadgill's instrumentation alone was challenging: two tubas, two guitars, french horn, sax, and drums. "At the beginning of that gig we didn't know what the concept was," Gene recalls. "We didn't even know how to coexist, to play together collectively. And we all had to make a collective interpretation of this neo-classical music. I just took a fusion approach to it, because everything else that was happening was just so 'out.' I felt I was one element that could bring it in. So a lot of times I was playing real fusion-funk grooves, just reacting to different shots and melodies. That was the first group in which I actually got to participate in making a band sound." Lake appears on three Threadgill albums between '91 and '95: *Spirit Of Nuf Nuf*, *Too Much Sugar For A Dime*, and *Come Carry The Day*.



In 1993 Lake auditioned for Steve Coleman's Five Elements. As he relates, "I had to put in two months working on my own before I even played a note with the band. I checked out that vicious stuff that Smitty played on, since I had to learn that *and* the new stuff we were working on. It was gruesome. [laughs] The good thing I had going for me was good practice habits and a good work ethic, and it paid off. But I remember feeling like, 'Oh my God, what have I gotten into?'"



Steve Coleman & Five Elements play some of the most intricate, deep, and funky odd-time grooves to be heard in recent years. Gene Lake can be heard on *The Tao Of Mad*

*Phat: Fringe Zones, Tales Of Two Cities, Def Trance Beat, and Curves Of Life*. "Pretty much all the beats I'm playing are written out," Lake says. "Steve might dictate a part to me—like a beat box—as opposed to writing it down. I'd learn it and write it down just so I wouldn't forget it. At the beginning of the gig I found myself reading the drum part in my head because there were so many songs and beats, and what Steve calls drum chants. I remember being blown away."

It's true that you can listen to ten minutes of Coleman's music and never hear the same thing repeated. However, Lake regrouped from his initial shock to become a forceful interpreter. "There are a couple of songs where the drum chants are different. They don't repeat, they're technically challenging, and it's like a melody. I find myself in sound check sometimes just warming up on these

things. I try to be sensitive and interact with the band. But when we get to the head, the drummer has a melody to play too.

"No one could just step into that gig," Gene says, "unless they were already working with odd signatures and knew what it feels like to play, say, in five and a half—unless they knew what it's like to put a half-beat in a measure. In western culture we know what 4/4 feels like. We can play all sorts of time signatures inside that and not even think about it. Playing in odd times is all about just getting accustomed to any sort of time signature. Phrasing is one way to think about the stuff—not even thinking about the time, just about the phrases of the melodies and the music. That

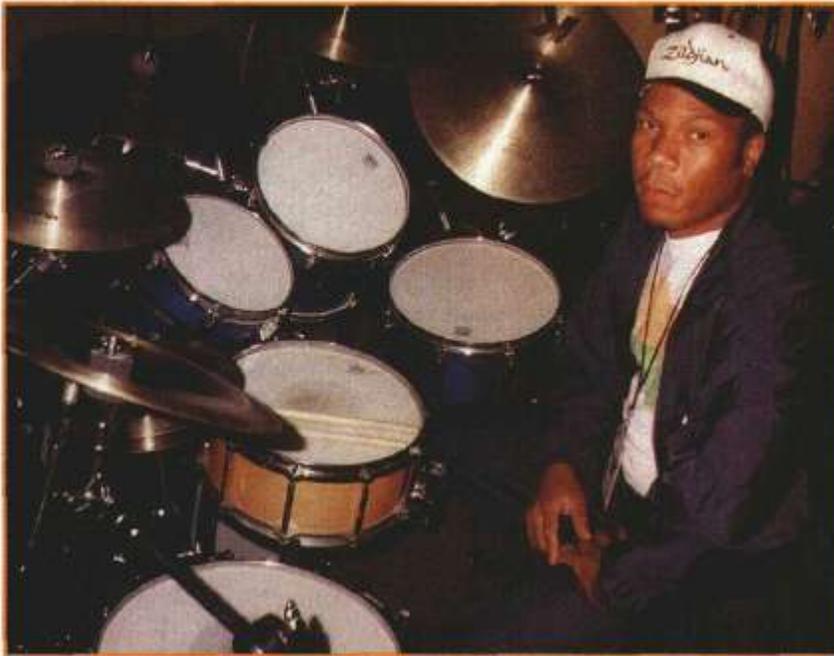
can be the bass line, the sax melody, or the guitar part. We got into playing *anything* in any time signature. It could be 'Bewitched,' the 'Theme From The Munsters'—anything. We were just getting accustomed to the concept of knowing how to expand or contract any melody, depending on what you need to do. We did 'Giant Steps' in seven that way.

"Steve is really into non-Western thinking," Gene explains. "Just trying to understand how he deals with rhythm was a whole experience for me. I even had to change my posture to play his music. I had some chops here and there, but my whole body posture was based on playing R&B, pop, and some fusion. But Steve's music is technically challenging in another way, so I had to sit straight up and still—to be ready for anything. I also lowered my seat. That sort of put me where I am right now with my playing. Steve had beats where the hi-hat was going against what the beat was doing. The whole thing with drumming is body steering, and you have to have that together in order to deal with some of that heavy limb independence."

Lake recalls his audition with Steve Coleman on a song called "Rhythm People." "The form is three bars of 6/4, a bar of 7/4, and three more bars of 6/4. Then the cycle starts over again. And in

each bar of six the beat is similar: a quasi-James Brown thing with two beats cut off. But there are subtle nuances in each bar that are different. When I auditioned Steve dictated it to me. He kept singing it and eventually I got it and played it. I guess he was looking for feel and interaction with the group. Another song I auditioned on, 'Change The Guard,' is in seven. It's an interesting tune because the top of the phrase, the drum chant, starts on the snare drum, which is uncommon. Most people can't hear where the turn of the phrase is on that song because it starts on the snare drum as opposed to the kick drum. We're so accustomed to hearing a heavy 2 and 4 that even if it's not there, it's usually implied. I had to throw that away; I couldn't use that. I put it back when I was able to understand what was happening with the beat. But you have to find a place to anchor yourself—a frame of reference or an experience in music—so you can memorize it."

Lake plays on eight tracks on Me'Shell Ndegeocello's *Peace Beyond Passion*, and is a part of her live touring band. "The whole band is aesthetically connected and likes the same kind of music, so it's a smooth-running train," he reports. "A lot of the beats that you hear on the new record are beats that I played on the last tour



at sound checks when we were just jamming, or beats that she made up. Then she took them and turned them into songs.

"In contrast to Steve's thing, Me'Shell's total concentration is on groove and feel," Gene continues, "and her feel is just killin'. I can't even put words to it. Total groove-oriented. When you're that way as a player technically, you have to be really sensitive. You have to make sure that everybody is grooving together and you're locked. That's the awareness you need as a rhythm-section player. Everybody in that band is real passionate, and they bring that to the music. If we're rehearsing a groove, Me'Shell will turn around and look at [live bass player] Michael Neal and me and say, 'You two are fighting one another.' Maybe he's swinging harder than I am. She's really sensitive to that stuff; she's got that down. So we'll sit and rehearse until we figure out what the problem is—until it's grooving."

Maxwell, of *Maxwell's Urban Hang Suite* (CBS), is another groovemeister. Says Gene, "That was another instance of hooking up with people who have similar ideas about music. We hit it off right away. I just heard the songs a couple times and then played to a loop. It's weird when you do songs like that: You don't hear the song, you're just playing. Most songs are vocal-oriented, so if you're doing a track it helps to have a scratch vocal. But as drummers we make those calls all the time. We have to interpret what we think the song is going to be. That's always a weird experience. I did a couple of Me'Shell's songs that way, but when we're in the studio she's playing bass, so I can feed off her energy to tell what the song's about."

The track Lake is credited as playing on D'Angelo's *Brown Sugar*, "Smooth," bears only a faint resemblance to the one he remembers playing. "I can hear myself doodling up front, but in the song I can't tell if it's me, or if they looped me, or if they just took the sounds and programmed them over, sampled them. I have no idea."

Lake mentions several interesting drummers as influences. "The Ohio Players had this drummer named Diamond. I don't know his last name. That was one of the R&B groups in the '70s where the drummer stretched out. They had a song called 'I Want To Be Free' where he took drum solos in front and all through the song. It was like a part of the song. He was definitely an influence. Then there were the drummers of Funkadelic, like Jerome Brailey and even some of the Dennis Chambers stuff—and Larry Blackmon with Cameo.

"I tend to like the groove players who have a lot of personality within playing a groove. You can hear the drummers that had attitude and had something to say outside of just playing a groove. Another drummer that had a huge influence on me, in terms of playing and being a mentor, is Pheeroan ak Laff. He played with my father for a long time in the '70s and was there when I was in high school. We had lessons and went through duet books. He had serious influence on me in terms of being creative. I got to use that stuff when playing in groups with Henry Threadgill and with Steve Coleman."

Lake is finding work in two different musical worlds—jazz fusion and urban pop—a feat that is easier said than drummed. "You sometimes hear stuff like 'Guys that have chops can't groove' or 'Groove-oriented people don't have chops,'" he says. "It's partly what you're aware of, or what you chose to practice and participate in. Whatever you practice is what you bring to the gig. Some people practice fast chops, other people try to get it all. I've been trying to get to where I can flex with a little bit more facility, and still have the groove element there. I want to be able to express myself however I see fit, playing calm and subdued or fast and short—whatever."

A command of live tempos is something Lake says he's always working on in a band like Me'Shell's, one that chooses not to play with a click in their ears. "We were trying to put the song 'The Way' at about 98 beats a minute, and there was a funk section



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right in the middle that she wanted to slow down, but not too much," he recalls. "She wanted me to go to about 90 for like a minute and a half and then kick it back up. I can feel sometimes that I may go up to 105 or somewhere, and I try to taper it off right back down to 100. And she can feel it. We'll get off the gig and she'll come over and say, 'You know, that part was just a little bit too fast. If you could just bring it down like two more hairs.' It's difficult to be physically in touch with what it takes to play it, and then mentally in touch with the song. Some drummers speed up, some slow down. I'm guilty of this myself. You're in the moment, it's a gig, you're excited. One way to try to alleviate the problem is to practice playing slow. Your mind gets in touch with what it takes to do those movements. Playing something slow for a long time gives you the command you need to play it fast and not waver."

During Me'Shell's San Francisco show, Lake has but a moment to slow the groove on "The Way," going into a 16th-note roll to ease it down. "It goes by so quickly that the audience doesn't hear any of that stuff; they just hear the song slowing down, not knowing that I'm scrambling to put the tempo where it's *supposed* to be," he laughs after the show. "It's like I have two quarter notes in which to make the adjustment. Sometimes I start the roll too slow, and then I try to adjust it in the next beat.

"I found myself in a great gig," Gene enthuses. "It's groove-oriented stuff, but I'm allowed to stretch a bit, and there's some interaction with the band. The band doesn't feel stagnant. We're actually creating as we play."



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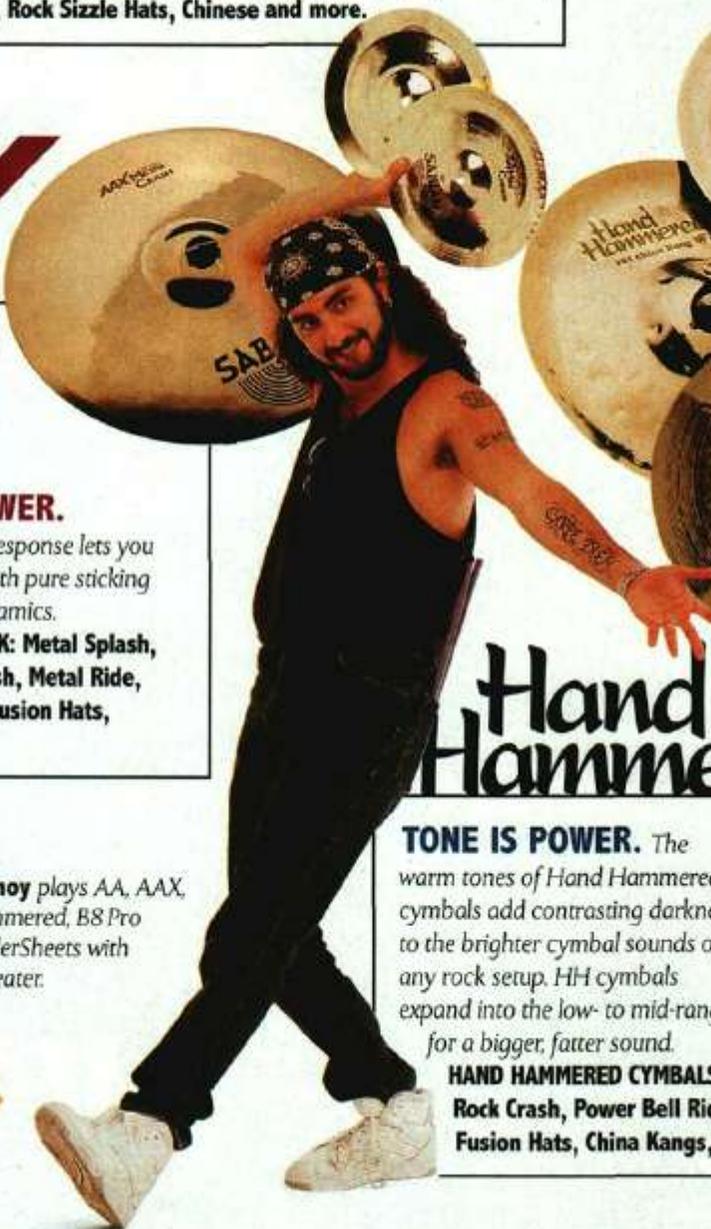
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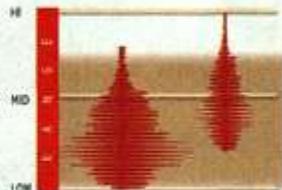
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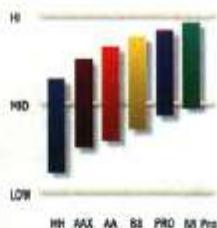
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## Jeff Hamilton

**Q** As a serious jazz fan, I find your playing absolutely wonderful! Your approach is what jazz drumming is all about. I'd like to ask what your current drum and cymbal setup is. Do you still use calf heads? Do you favor RIMS mounts? Finally, which recordings do you feel best illustrate your playing? (I'm extremely fond of your work on Scott Hamilton's *Race Point* CD.)

Bob Owen  
Burlington, North Carolina

**Q** The two times I've seen you play in St. Louis have been inspirational. We spoke about your drums and heads after one of your performances at "Just Jazz." Since then, I've acquired an older four-piece set that I'm fixing up to be a "bop" set. What bottom heads do you use to complement your top heads? I'm especially curious about your snare-side head. Also, would you describe the "swish" cymbal that you play (size, weight, number of rivets, etc.)? It has great character.

Phil Hendrickson  
St. Louis, MO

**A** Thanks, guys, for all the wonderful comments. My response will address your questions together. To begin with, I play a 16x18 bass drum (or a 16x20 for big band), an 8x12 mounted tom, a 14x14 floor tom, and a 5 1/2x14 snare drum. All the drums are Remo *Venwood* models.

I've been playing Remo *Fiberskyn 3 FD* heads (top and bottom) since February of '95. After playing calfskin heads for most of my career, these heads consistently feel like the best calfskin—minus the fight. Phil, I remember our discussion about heads in St. Louis. Regarding your "bop" set, my recommendation would be to put *Fiberskyn 3 FD* heads on the bottoms, as well as the tops. I have experimented with clear *Ambassadors* on the bottoms of the



Steve Banks

toms, and this seemed to open up the 8x12 more than the 14x14. As you know, different types of drums will respond in different ways. Your own experimentation is necessary. As for the bottom of the snare drum, I use an *Ambassador* snare-side head.

My cymbals are custom-made, hand-hammered prototypes made by Paul "the Hammer" Francis at Zildjian. The top hi-hat cymbal is a medium-thin, hand-hammered prototype; the bottom is a medium-thin *Quick Beat* top. The "swish" cymbal that Phil asked about is a twenty-year-old 22" Wuhan Chinese cymbal. I bought it in Amsterdam in 1976 for about \$75. Dutch drummer John Engels and I drilled it full of holes, because Mel Lewis had numerous rivets in his Zildjian *Swish Knocker*, and that's the sound I was looking for. As it turned out, all the rivets we put in weighed the Wuhan cymbal down. The rivet sustain lasted less than one second—so we took pliers to all but three rivets. Someone once asked me if I had taken target practice at my Wuhan! As far as

## Matt Cameron

**Q** I'm a huge Soundgarden fan. I've been following the band for some time now, and your drumming has been a big inspiration towards my playing style. I'm especially impressed with your unusual bass drum patterns. Could you please tell me how you come up with these patterns, and what you did to develop such a great right foot?

Ben Turner  
Watsonia, Victoria, Australia

**A** Thanks so much for the kind words. It's not very often I receive a compliment on my bass drum patterns. You must be a very good listener. My band tends to have a slight degree of rhythmic complexity at times, and as a result my bass drum patterns are not on the typical "1" and "3" that you hear in a lot of rock songs. If one of our songs calls for an accent on a particular beat that is not in the rock bass drum lexicon, then that's what I'll play. It's an old, worn-out cliché, but in my case I let the music dictate my parts. Don't get me wrong—I love a 1 and 3



Steve Gilbert

groove, as long as it's played with complete conviction and is dead on time. Believe me, it's not an easy thing to do. That's why I have sincere admiration for players like Phil Rudd, Al Jackson, and Tony Thompson—all complete groove masters.

As for getting your right foot strong, I suggest making sure your patterns are—first and foremost—even-sounding. To this day I still have to make sure my doubles and triples are all at even velocity. Again, it's not an easy thing to master—but who ever said drumming was easy? Good luck on your playing.

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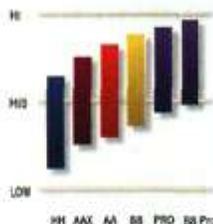
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the weight of that cymbal goes, it seems to be a little heavier than most of the newer Wuhan's. (Incidentally, the *Swish Knocker* is once again being offered by Zildjian.)

It's always difficult to choose recordings that exemplify one's playing. I always attempt to make the next recording the best one—and, hopefully, to leave a reasonable account of my playing on each one. With that said, I'll give you favorites that students and players have mentioned: Monty Alexander, *Reunion In Europe* (Concord Jazz), Ray Brown Trio, *Three Dimensional* (Concord Jazz), and the Jeff Hamilton Trio, *It's Hamilton Time* (Lake Street Records). For big band: Clayton/Hamilton Jazz Orchestra, *Absolutely* (Lake Street Records), Bill Holman, *Bill Holman Big Band* (JVC), and Natalie Cole, *Take A Look* (Elektra).

Thanks again for your questions—and thanks for listening!



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*Editor's note: Once again, due to an overwhelming number of vintage drum inquiries, we turn this month's It's Questionable over to our crack drum historian, Harry Cangany.*

## Wilson Brothers Snare

**Q** I'd like some information on this snare drum. It's a separate-tension thumb-rod drum, patented by the Wilson Brothers Manufacturing Company of Chicago. I believe it dates between 1900 and 1915.



Colin O'Neill  
Lachine, Quebec, Canada

**A** The Wilson Brothers Manufacturing Company had its roots in the late 19th century, but they started building drums under the Wilson label in 1907. You have a

Wilson *Superfine* with a solid maple shell. In 1922 it came in six sizes and cost \$30. The strainer was known as the 3-Way due to its design. The throw arm could be used in an upright, left-side, or right-side position depending on the drummer's own comfort preference.

I like the locking-nuts installed to maintain the tension. My, how history repeats itself.

## Beatles Limited Edition?

**Q** I bought a Ludwig drumset for my husband last year. A friend told us the drums could be from Ludwig's "Beatles Limited Edition." Can you confirm this? The model number is 372646.

Kathy Taylor  
Jesup, GA

**A** You have an oyster black (*not* black oyster) Ludwig set from the mid- to late '60s. It was Ringo's color, but it was not a "Beatles Limited" set. To my knowledge, the "boys" never allowed the group's name

to be exploited. But there was one close call—and I can take some of the credit (or blame) for it.

In late 1988, my daughter Meg (then almost nine) had the flu. To cheer her up I got her a 1989 Beatles calendar. Flipping through the months, I spotted February 9 as the 25th anniversary of their first appearance. Sensing something important, I made two calls to the Selmer Corporation (the owner of Ludwig) and begged them to do something. The lack of enthusiasm was overwhelming. The end result was twenty-five four-piece sets in the wrong oyster black finish, and with a larger old-style Ludwig script logo head. (I still have the front head Ringo signed for me.) These sets were known *informally* as the Beatles 25th Anniversary sets. They're out there some-



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where, and Ringo and I are both waiting for royalties.

### Gretsch Satin Flame Drums

**Q** I have a Gretsch drumkit with a 9x13 tom, a 16x16 floor tom, a 16x22 bass drum, and a 5 1/2x14 brass snare with the *Lightning* throw-off. I believe the color is a gray satin flame. The snare has a round badge; the badges are missing from the other drums. In what year(s) was this set produced? Was it a beginner, intermediate, or pro kit? What was the initial selling price, and what might be today's value?



Were other size toms produced (so I could add more drums to my set)? What type of badge was on the toms?

Trent Nyffeler  
Las Vegas, NV

**A** You have a set produced after 1971; it's impossible to be more specific. I suspect your bass drum is really 14x22. Gretsch only made professional-level drums, and your four drums—the *Name Band* outfit—would have listed originally for *less* than their current retail value of approximately \$1,000. Other tom sizes available were 8x12, 10x14, 12x15, 16x18, 18x16, and 18x18. The missing badges are the "stop sign" octagonal brass versions. (And by the way, the official name of your finish is moon glow flames.)

### Dino's Drums?

**Q** I recently bought a drumset from a friend who said it was a replica of the set used by Dino Danelli of the Young Rascals. The set is a 1969 Ludwig *Classic* in a green-silver-green sparkle finish, and includes a 14x22 bass drum, 8x12 and 9x13 rack toms, and a 16x16 floor tom. All the drums have a light wood inner ply except the floor tom, which is dark. The snare is a 5x14 chrome *Supra-Phonic* with a *P83* strainer. The cymbals are Paiste *602s*: 14" hi-hats, an 18" crash, and a 20"



ride. All the hardware is lightweight, and the pedal is a *Speed King*. Could you tell me if this is, in fact, an exact replica of Dino's kit, and what its value might be?

John Robinson  
Kurtistown, HI

**A** Well, John—it's good news/bad news *A*time. First the good news: You have a multi-sparkle finish on a Ludwig *Hollywood* outfit. Schools often ordered such color combinations on marching drums, and they filtered down to dance sets. Your cymbals are now highly



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Marvin "Smitty" Smith

Ambassador Coated/Ambassador Snare  
Powerstroke 3 Clear/Ebony  
Ambassador Coated/Ambassador Clear

prized—602s are in demand. (The Ludwig drum company was Paiste's initial U.S. distributor—which was the cause of major friction between Bill Ludwig II and Avedis Zildjian. But that's a story for another day.)

Now the bad news: Dino Danelli was a fantastic player. He had the moves, the look, the pout—but he didn't play a double-rack-tom setup. He played a single rack tom placed in a snare-drum stand. And his multi-color mix was silver sparkle and black.

I'd value your set at about \$1,400 with all the hardware and cymbals—but you should get a Ludwig-logo front head and claws and T-rods for your bass drum. (And here's another thing: Your spurs are on the wrong side.)

## Wood Dyna-Sonic

**Q** I own a 1962 Rogers 5x14 wood *Dyna-Sonic* snare drum. It was originally finished in a red sparkle, but apparently a previous owner left it in the sun, allowing the finish to be "bleached" to a golden yellow color (which I think looks rather attractive). But will this decrease the value of the drum?



According to the article on *Dyna-Sonics* in the July '95 *MD*, all Rogers drums carried a sticker explaining the model, serial number, and place of origin. However, there is no sticker on the inside of my drum. How will this affect the drum's value?

Finally, in the same article it was stated that the insides of *Dyna-Sonic* wood snares were coated in a clear sealer. The interior of my drum has a darker-looking stain. Do the clear sealers turn dark over the years? Is it possible that somebody might have

removed the sticker and re-finished the inside of the drum?

Everything else about my drum looks authentic, and the drum sounds great. One lug has a hair-line crack, but the drum itself is absolutely beautiful. I'm just concerned to know if someone might have tampered with the drum.

Name and address withheld by request

**A** I'd have to say that the irregular fade of your drum does devalue it somewhat. But I wouldn't change the covering. One side is very presentable, and the sparkles used by Rogers were really "glitters"—large particled material—unlike the smaller-particled material used by Ludwig and Slingerland.

Don't worry about the absence of a sticker. Many Rogers drums were mislabeled or re-labeled anyway. The place of origin mentioned is a misnomer. The sticker actually listed the place of warehousing. All Rogers drums were made in Covington, Ohio (near Dayton). But they were warehoused in either Cleveland or Dayton.

I don't think your drum has been tampered with. The varnished interior leads me to offer some speculations, since two other examples of these "varnished" jobs have surfaced. Perhaps the drum was a special-order model (speculative). Perhaps Rogers simply ran out of clear coating material the day the drum was finished (even more speculative). Or perhaps this drum was intended for Buddy Rich! That's incredibly speculative, but not impossible. When Buddy endorsed Rogers drums in the '60s, he insisted on a varnish coat on his set—as opposed to the clear-coated snare drums and flat-gray-coated toms and bass drums normally found on Rogers kits.

Actually, the most likely scenario is that your drum's shell was just sitting around, already stained, when the original order came in. It became a *Dyna-Sonic* instead of a *Holiday* (or later, *Powertone*) model.

I'm not surprised that you have a cracked lug. The Rogers drawn-brass ("bread and butter") lugs were famous for cracking. However, there are pristine ones out there if you need one. Perhaps some retrofitter will offer better bread and butter (say that one three times fast!) lugs in the near future.

## Dixie Drums



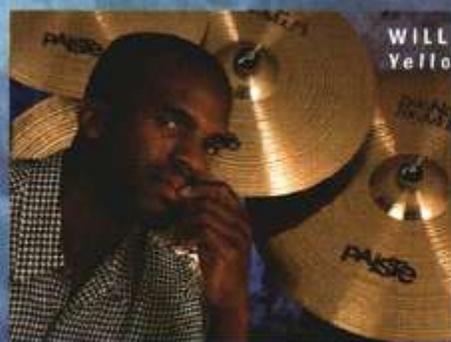
**Q** Please see the photo of my set of Dixie drums. (You'll notice they've been fitted with a Rogers *Swiv-O-Matic* mount and a Yamaha tom bracket. I installed these several years ago when the mid-'70s Ludwig-copy rail consolette and knurled-post mounting hardware stripped out.) The kit consists of a 14x20 bass drum, a 5x14 snare, an 8x12 rack tom, and a 14x14 floor tom. The shells are 6-ply, but the wood is not maple. (It has a reddish tint to it.) The bass drum hoops are metal. The snare has six lugs and came with a strainer copied from a Slingerland *Zoomatic*. On the side of the floor tom leg mounts (and the old Ludwig-style rack-tom mount) is stamped "Japan."

Who made Dixie drums? Were they a lower-line model made by Tama or Yamaha? The original owner (I am the second) said he bought the set in 1974. They sound great, and I'd like some history on them.

Tim Smith  
West Branch, MI

**A** In the '60s and '70s many drumsets were made in a very few Japanese factories. These were imported into the U.S. under a variety of "private label" brand names given to them by their importers/distributors. The Dixie brand name was used by Grossman Music of Cleveland, Ohio—the former owner of the Rogers Drum Company.

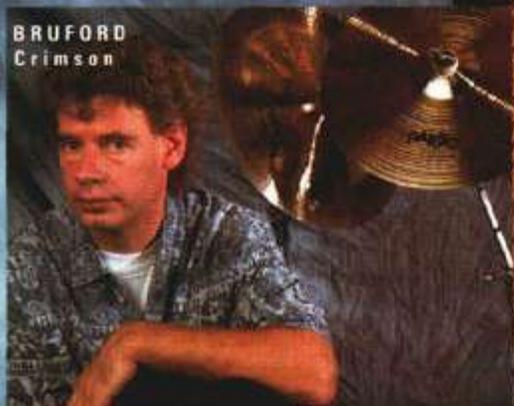
I can't be absolutely sure, but my guess is that your drums were made by Pearl. (Tama's early models carried the Star brand, and used an oval logo.) The wood should be an oriental mahogany. Good luck with them.



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and steel counterhoops; available options include vintage-look solid brass tube lugs, brass-plated die-cast steel hoops, and solid brass hoops. Prices start at \$995 retail, depending on hardware options. Drums have limited availability; orders will be accepted on a first come-first served basis.

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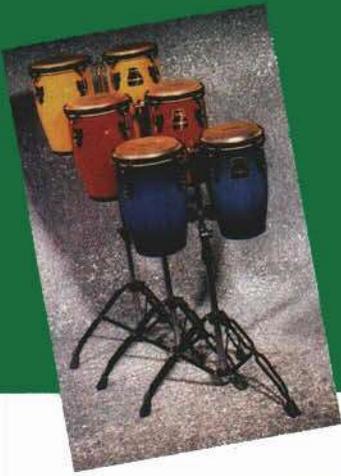
*CP221 Traditional Bongos* are tunable, feature traditional chrome hardware, can be hand-held or mounted on LP's *CP243* stand, and come with a natural wood finish. Both bongo models list for \$75.

The new *Multi-Guiro II* features two stainless-steel scraping surfaces: fine and coarse grooves. A fill cap allows the user to reduce, add, or change the no-lead shaker fill material. Each *Multi-Guiro II* comes with a fork-style scraper, and is priced at \$48.



## It's A Smaller World After All Meinl Marathon Conguitos and New Conga Finish

Joining DW in celebration of International Short Drum Month (no, not really), Meinl has introduced their new *Marathon Conguitos*, a diminutive, tunable set of conga drums sold in 8" and 9" pairs in amber, *Wine Red*, and *Elmhurst* finishes. These little guys are priced at \$599.95 retail, including a flexible-height stand. Meinl also now offers the new *Blueburst* finish on all its congas.



## Hangin' With The Big Guys PureCussion Custom Maple and WorldMax Drums

The company that made its name by improving the sound of other people's drums with their groundbreaking RIMS suspension mounts is now taking a crack at making drums themselves. PureCussion's *Custom Maple Series* drums are made

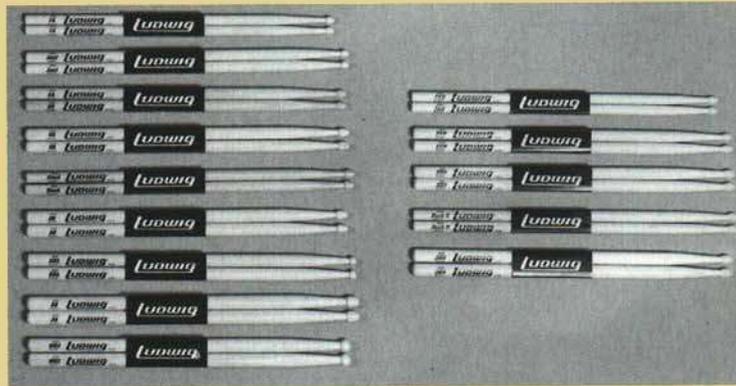
in the U.S. with Keller maple shells, Aquarian heads, and "top-of-the-line" die-cast hardware. All toms include RIMS (of course), and all drums feature *TourTuff* "looks-like-lacquer" exotic color wrap finishes.

And for you beginner types, PureCussion offers its *WorldMax* high-

quality entry-level line. Shells are formed in newly designed heat/compression molding fixtures that eliminate glue gaps, and drums are fitted with "top-of-the-line" die-cast hardware and 2.3 mm super hoops. All toms include RIMS; bass and snare drums feature twenty lugs each. Drums are available in a variety of lacquer finishes, and bass drums feature matching lacquer hoops.



## Getting Their Sticks Together? Ludwig Improved Drumsticks



Apparently not content with offering minor advances, the people over at Ludwig say they've improved the quality, style, balance, and packaging of their drumsticks. The new sticks are made of hickory, with their butt ends stamped with the model number for quick identification. Wood-tip models include *L7A*, *LJAZZ*, *L5A*, *L5B*, *LROCK*, *L2B*, *LSD1* "concert," and *L3S* and *LMS1* "marching"; nylon-tip models include *L7AN*, *L5AN*, *L5BN*, *LROCKN*, and *L2BN*. List prices are \$10 for wood tips; \$11 for nylon tips.

## May The (Double) Force Be With You Sonor Force Series Double Bass Drum Pedal

Sonor's new *Force Series* double bass drum pedal is designed with twin springs, adjustable beater throw on both pedals, an adjustable hoop clamp, a heavy-duty stability plate, and premium axle and universal joints. It's priced at \$285 retail.



# Kitchen Sink Optional

## Yamaha DTX Electronic Kit, DD-50 and DD-9 Drum Machines

You say you want features, features, features? Yamaha's aiming to please this time 'round. A sampling of the features on the company's new DTX electronic percussion system:



DTX

redesigned drum and chokeable cymbal pads; kick pad; a hi-hat pedal controller; rack; 32-note polyphony, 16-bit tone generation; Yamaha's *Advanced Wave Memory* system; more than 900 sounds (including 128 General MIDI keyboard sounds); 32 "factory" and 32 user-programmable kits; 12 adjustable reverbs; adjustable filter, decay, and EQ; 5-note stack and alternate modes; 10 stereo trigger inputs; 4 outputs; auxiliary merge input; 12 trigger input attenuation switches; an advanced sequencer that allows users to record live performances along with any of the unit's 110 preset (or 100 user-defined) patterns and 100 preset (or 30 user-defined) songs. Pricing begins at \$875 for the sound module alone and \$2,600 for the *DS10* drumkit configuration with all dual-zone pads. Other configurations are available.



DD-50



DD-9

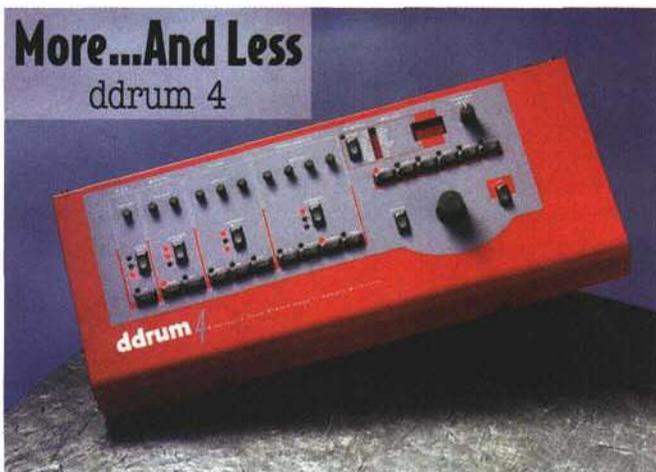
Also new from Yamaha are the DD-50 and DD-9 *Digital Drum Machines*.

The *DD-50* has four large and three small touch-sensitive pads in a realistic drumkit layout, general MIDI output, 17 percussion sets (16 pre-programmed, 1 assignable), 80 PCM voices assignable to any pad, 100 rhythm styles, 100 demo songs with tap start, auto bass chord accompaniment and "minus-one" playback, and programminable tempos, intros, endings, and fills. It uses an optional power adapter or six C batteries, and comes with two foot switches, a headphone jack, and a pair of sticks.

The *DD-9* includes four touch-sensitive drum pads and four touch-sensitive sound effects pads. The unit offers 54 PCM voices that can be assigned to any pad, 100 PCM rhythm patterns, ten percussion sets, and three types of auto-roll. It also has tempo control and tap start functions, along with a speaker and a headphone jack.

### More...And Less

#### ddrum 4



The *ddrum 4* electronic drumkit boasts a variety of new features—including a reduced price: approximately \$3,000 retail for a five-piece kit. (Other configurations are available.) Physical features include *Cast Precision* series pads that

use real drumheads and cast aluminum shells. The module's more than 500 sounds can be modified with up to eight variations per instrument. A newly designed playback engine and dynamic filter algorithms reproduce samples more naturally, and the drumhead vibration algorithm, *DVA Version2*, changes the relationship of overtones for every new stroke. Sounds can be loaded from Clavia's Web site to PC or Mac, then to the *ddrum4*, via MIDI free of charge. A new *ddrum Palette* system allows instruments to be changed "with just one touch—without having to change a complete 'kit' setup." Optional cymbal pads and a hi-hat controller will be available soon.

## Carry On! Yamaha Marching Carriers

Yamaha's *Field-Corps* marching carriers are made of extruded aluminum, with J-rods that fit both 13" and 14" models of Yamaha's *SFZ* snare drum. A standard model is also available for drums that require a mounting clip. The tenor carrier allows the use of quads, quints, and sextuple toms all with one carrier rail. Bass drum carriers feature reverse J-rods that allow a full range of movement and adjustment for all marching bass drum sizes.

*Power Lite* marching carriers are also made of extruded aluminum. They feature ET clips with a rubber bumper that supports and stabilizes the drum. Tenor carriers are available for both large and small trio sets as well as for quad-set configurations. The bass drum carrier's bumper adjusts for different-sized bass drums.

## And What's More...

**Sabian** has added a 13" *Salsa Splash* to the *El Sabor* line of cymbals designed especially for Latin music. The new cymbal is available in natural or brilliant finish at \$138 retail, and carries a one-year warranty.



**Grover Pro Percussion's** *Projection-Plus* tambourine features an 8" steam-bent shell, staggered double-width jingle slots, and hand-hammered German silver jingles held by captive jingle pins. It's priced at \$85.

**Ethos International** offers the *Drum Sticky* portable rubber practice pad. Approximately 5 $\frac{3}{4}$ " square, 2 mm thick, and less than 55 grams in weight, the pad sticks to a variety of surfaces with suction and a natural electrostatic field that strengthens as the pad is struck. It sells for \$12.95 retail, and its package card is printed with pad instructions and fifteen rudiments.

### Freehart & Co.'s

*Kick Stand* is a lightweight, durable stand for bass drum microphones. It can be used with a gooseneck and/or mic clip (not included) and features adjustable legs. It's priced at \$19.95 retail.



**Drumstix Publishing** is now offering the second edition of Larry Nolly's *Drum Tuning* for \$12.95 (including S&H; add \$4 for overseas shipping).

**New Vision Technology** offers their *Cymbal & Instrument Cleaner*, a powdered cleaner claimed to "effectively and effortlessly clean and restore metals and their finishes to their original state." Compounds in the cleaner are designed to eliminate oxidation, fingerprints, tarnish, and rust. It's available in 4 oz. bottles at \$5.95 and 8 oz. bottles at \$9.95.

## Making Contact

### Drum c/o Armadillo Enterprises

923 McMullen Booth Road  
Clearwater, FL 34619  
tel: (813) 796-8868  
fax: (813) 797-9448

### Drumstix Publishing

P.O. Box 9216  
Wilmington, DE 19809-9216  
(302) 764-5527

### Drum Workshop, Inc.

101 Bernoulli Circle  
Oxnard, CA 93030  
tel: (805) 485-6999  
fax: (805) 485-1334  
e-mail: [dwdrums1@aol.com](mailto:dwdrums1@aol.com)

### Ethos International Corporation

3 $\frac{1}{2}$  East Wardell St., Ste. 1,  
P.O. Box 604  
Scottsburg, IN 47170-0604  
tel: (812) 752-6848  
fax: (812) 752-7279  
Web: [drumstix.venus.net](http://drumstix.venus.net)

### Freehart & Co.

50 Jordon/Ebenezer Road  
Travelers Rest, SC 29690  
(864) 834-5618

### Grover Pro Percussion, Inc.

22 Prospect St., Unit #7  
Woburn, MA 01801  
tel: (617) 935-6200  
fax: (617) 935-5522

## Randy Correction

The contact information given for the *Randy* hi-hat accessory in *MD's* September '96 *Product Close-Up* was incorrect. The correct information is: 343 S. Detroit St., #105, Los Angeles, CA 90036, (213) 937-4415.

### LP Music Group

160 Belmont Ave.  
Garfield, NJ 07026  
tel: (201) 478-6903  
fax: (201) 772-3568  
Web: [www.lpmusic.com](http://www.lpmusic.com)

### Ludwig (A Selmer Company)

P.O. Box 310  
Elkhart, IN 46515-0310  
tel: (219) 522-1675  
fax: (219) 295-5405

### Meinl U.S.

20301 Elkwood St.  
Canoga Park, CA 91306  
tel: (818) 772-6543  
fax: (818) 772-6581  
e-mail: [meinlusa@aol.com](mailto:meinlusa@aol.com)

### New Vision Technology

P.O. Box 8335  
Asheville, NC 28814

### Power Music Group

Ste. 24, 3349 Bloor St. West,  
Toronto, Ontario, Canada M8X 1E9  
tel: (416) 234-1226  
fax: (416) 234-0824

### PureCussion, Inc.

3611 Wooddale Ave. South  
Minneapolis, MN 55416  
tel: (800) 659-0956  
fax: (612) 927-2333

### Sabian Ltd.

Main St.  
Meductic, NB, Canada E0H 1L0  
tel: (506) 272-2019  
fax: (506) 272-2081

### Sonor Division, Hohner/HSS

P.O. Box 15035  
Richmond, VA 23227-0435  
(804) 550-2700

### Yamaha Corporation of America

Band and Orchestral Division  
P.O. Box 899  
Grand Rapids, MI 49512-0899  
tel: (616) 940-4900  
Web: [www.yamaha.com](http://www.yamaha.com)



VINNIE PAUL



GREAT SOUTHERN

TRENDKILL 776



For more information on Masters Series drums or Power Shifter pedals, see any authorized Pearl dealer or write to Pearl Corporation, Masters/Pedal Info, 549 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>.

# VINNIE PAUL, MASTERS SERIES DRUMS AND POWER SHIFTER PEDALS.

Few players possess the sheer speed, power and aggression of Pantera's Vinnie Paul. He can inflict years of abuse on equipment with just a few short weeks of road use. No matter what style of music you play personally, you can't help but agree, that Vinnie represents an ultimate test of endurance for both drums and hardware.

Durability is definitely a requirement among today's top players, in every genre of music, but sound quality is the reason players like Vinnie choose Masters Series drums. Pearl's Masters Series has built an unequalled reputation based upon the vintage sound of thin 100% Maple shells. Hand formed by our patented Heat Compression Shell Molding System (HC/sms), no other drum, at any price, sounds like a Masters Series drum. Whether your listening to Vinnie Paul, or players such as Omar Hakim, Chad Smith, John

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

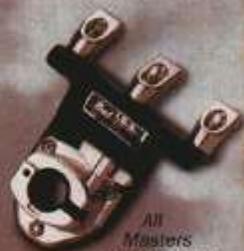
To complement a drum sound that attracts so many professional players, Pearl's legendary hardware adds innovation and dependability to an already near perfect combination. Two prime examples are our Integrated Suspension System and our new Power Shifter Bass Drum Pedals.

I.S.S. mounts, suspend each drum by the counter hoop, eliminating the deadening effects associated with many direct shell mounting systems. The innovation is not just the system itself, but the simplicity and effectiveness of the design. By simply clipping I.S.S. onto the rim... it works. And it works without any special size steel rings, rubber boots or any of the other elaborate methods necessary with other systems.

Our new Power Shifter Pedal line represents what could well be the fastest selling product we have ever produced. The revolutionary Power Shifter function allows you to move the footboard to

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.

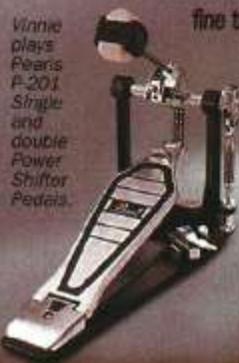
What matters most, is what sounds and works best for you, at a price you can afford. Masters Series Drums and Power Shifter Pedals... two of the easiest choices you'll ever have to make.



All Masters Series feature our I.S.S. suspension mounts.



Masters drums feature 4 ply, 100% Maple shell with 4 ply reinforcement rings and a 31 step, exterior finish.



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

## The Masters Series



# New Paiste Cymbals And Sounds

by Rick Van Horn

The Alpha and Sound Formula lines weren't broke, but Paiste fixed 'em anyway—and tossed in some other goodies, as well.

The folks at Paiste recently reevaluated two of their already successful series—*Alpha* and *Sound Formula*—and decided to totally revamp their manufacturing processes. The goal was two-fold. First, Paiste wanted to enhance the sound potential and visual appearance of each series. Second, that enhanced sound potential would facilitate the introduction of new models to expand each series. The result is a bevy of cym-

bals—some familiar and some new—all of which offer improved performance. (The new *Alpha* models, especially, generally represent a dramatic improvement in musicality and range over their predecessors.)

*MD* received a representative selection of these new Paiste goodies (many more models and/or sizes are available), along with some new models in the *Signature* and *Percussive Sounds* series, too. I had a ball playing and comparing them. *Describing* them, on the other hand, is one of the most difficult jobs a percussion-product reviewer can undertake. Cymbal sounds are probably the most esoteric and subjective topic in percussion. So I've concentrated on the most fundamental characteristics of each model and presented thumbnail sketches here. I encourage you to take every opportunity to hear these cymbals (or *any* cymbals, for that matter) in order to discover the subtle nuances that might make them especially appealing.



A Paiste 22" Dry Dark Ride is circled by (from left) a Sound Formula 20" Flat Ride, a Sound Formula 20" Dry Ride, a Sound Formula 20" Silk Crash Ride, an Alpha 20" Power Ride, and an Alpha 20" Flat Ride.

## Alpha Models

The *Alpha* series is Paiste's most affordable professional-quality line. It's made of the same CuSn8 alloy used to make the 2002 series, and it now offers quite an extensive variety of models. It's definitely *not* targeted exclusively at the entry-level or rock 'n' roll market. The line features a deep amber color that's quite attractive. **Here's** a rundown on the models sent to us for testing.

**10" Splash** (\$98): This cymbal was a little heavier than other 10" splashes I've tried, so it had a certain "gongy-ness" following a very good initial splash explosion. I wouldn't consider it a jazz splash, but it would serve well in most other applications.

**12" (\$112) and 14" (\$144) Power Splash:** These new models

### WHAT'S HOT

- improved acoustic performance and expanded model selection in both the *Alpha* and *Sound Formula* series
- *Crystal Crash* models in both lines are exceptionally sweet-sounding
- *Alpha Flat Ride* offers excellent characteristics for its price range

### WHAT'S NOT

- *Alpha* hi-hats are somewhat one-dimensional
- 6" *Sound Formula* splash has limited response range

offer completely different personas depending on the application in which they're used. On the one hand, while they're too heavy and have too much sustain to be real "splashes" at low to moderate volume, they'd be great small punctuation crashes. On the other hand, they produce a good explosion that would make them useful splashes at higher volume levels.

**14" (\$144) and 18" (\$216) China:** The new 14" model produced a very brief explosion, and not as much spread or wash as I like to hear from a China cymbal. It seemed a bit thick and thus sounded a little clanky. The 18" model, however, had much more spread (owing to its larger size) and sounded much trashier.

**14" (\$132), 16" (\$168), and 18" (\$206) Crystal Crash:** These new additions to the *Alpha* line are very nice—quick and splashy, with lots of shimmer. The flat-top cropped bell helps to shorten the sustain and decay of the cymbals, making them good candidates for recording or for low-volume live applica-



Paiste's 14"/18" *Trash Set* is surrounded by (from lower left) an *Alpha* 12" *Power Splash*, a *Sound Formula* 10" splash, a Paiste 6" splash, a *Sound Formula* 6" splash, an *Alpha* 10" splash, and an *Alpha* 14" *Power Splash*.

tions where a distinct crash—but not a lot of after-ring—is desired. As might be expected, the 14" model was especially quick, while the 18" model had a significantly longer sustain than its smaller brethren.

**18" Thin Crash, Crash, and Power Crash (each \$206):** I put these together because their characteristics, though individually different, give them a certain "ensemble" quality as a group. All of the cymbals produce a bright, clean sound. The *Thin Crash* produces a fairly low pitch and moderate sustain; the *Power Crash* produces a high pitch and rings out much longer. (It also takes quite a wallop to really put it into motion and bring out its full tonality.)

**20" Flat Ride** (\$232): Paiste is famous for its *Flat Rides*, and this new *Alpha* model is a worthy addition to that heritage. It's a subdued cymbal, producing a very clean stick sound with no



Top to bottom: a *Sound Formula* 12" *Thin China*, *Sound Formula* 16" *Full* and *Crystal Crashes*, an *Alpha* 18" *China*, and *Alpha* 18" *Power* and *Crystal Crashes*

build-up. It offered distinctly different tonalities when played near the hole, at mid-shoulder, or near the edge. I did notice an underlying "hum" when I rode the cymbal for an extended period of time, but I doubt that that hum would be heard in a live situation.

20" *Power Ride* (\$232): This cymbal is the antithesis of the *Flat Ride*. It's very heavy and produces a clean, distinct stick "ping." The cymbal's big bell offers a terrific bell-ride sound, and it also helps the cymbal produce a big build-up of sound—not a *wash*, just lots and lots of sustain.

13" *Medium* (\$228), 13" *Sound Edge* (\$278), and 14" *Power Hi-Hat* (\$264): Considering the sonic quality of the other *Alpha* models, I was a little disappointed in the hi-hats I tried. They seemed to lack some of the shimmer and sibilance that contribute so much to the sound of most hi-hat cymbals. The 13" *Medium Hi-Hats* had an acceptable-to-good "chick" sound and a fairly dark, warm sound when played closed with a stick. They were actually a little on the heavy side of medium, which limited their responsiveness for open/closed patterns. The 13" *Sound Edge* hats had that design's excellent "chick," and they projected a bright, clear stick sound when played closed. But again, there was something lacking in the responsiveness of these cymbals when played in a jazz ride pattern or a funky "bark." (Paiste contends that I would probably have found more responsiveness and shimmer in the 14" sizes of these models.)

The *Power Hi-Hats* were quite heavy (top and bottom), and so produced a good "chick" sound. They also had a clear, penetrating closed sound when played with a stick, along with a very loud half-open sound for rock rides.

Swing patterns or funky "barks"



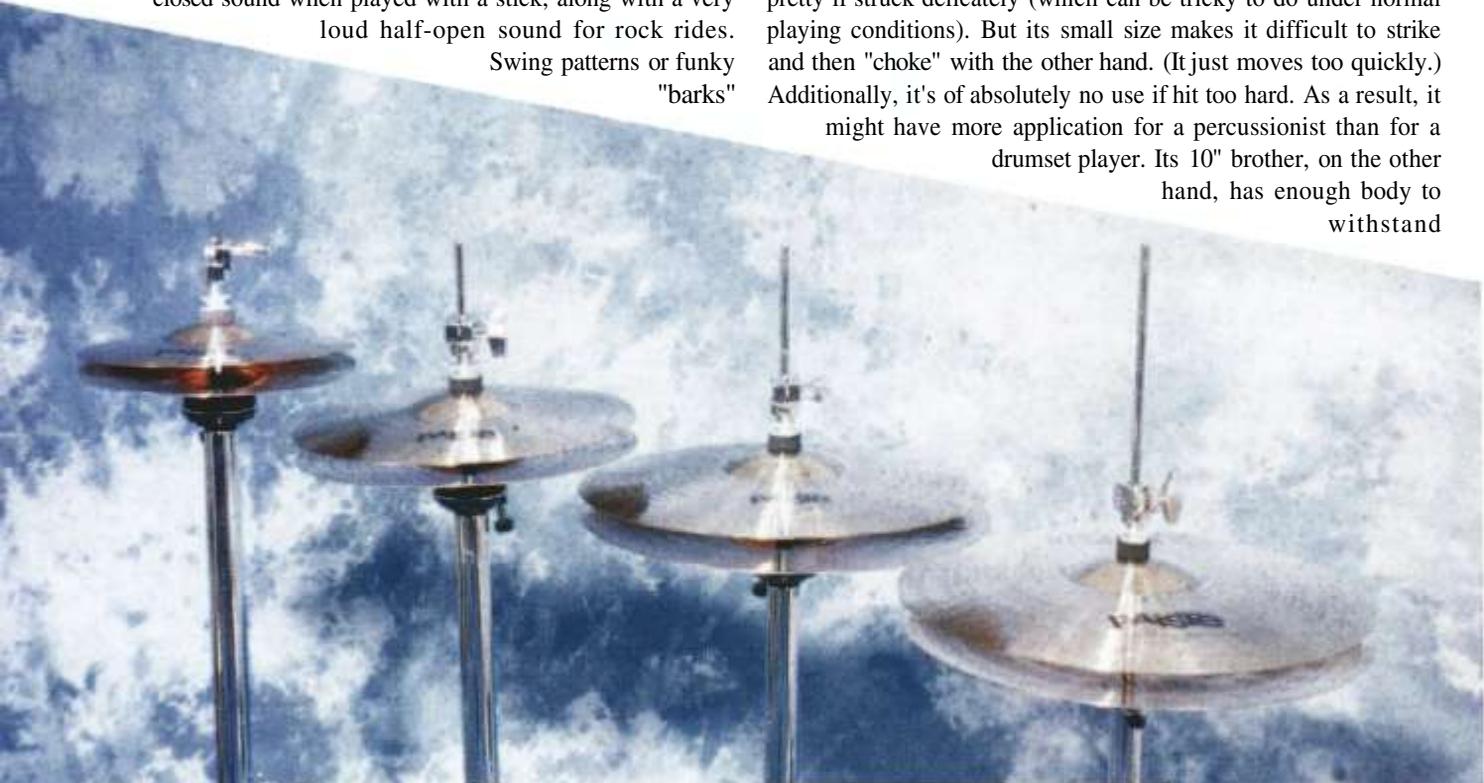
*Alpha* hi-hats (from left): 13" *Sound Edge*, 14" *Power*, and 13" *Medium*.

could only be played on these cymbals if they were hit very hard and then stomped closed with authority. These would *not* be the cymbals for a jazz gig.

### Sound Formula Models

*Sound Formula* cymbals are made of the Paiste Sound Alloy—the same as that used to make the *Paiste* "Signature" series. Although the *Sound Formula* line is lower in price, Paiste doesn't consider it a secondary line. Instead, they state that these cymbals offer a sound character that is "fresh, contemporary—even experimental." In other words, it's a professional series that has a lot to offer. The cymbals feature striking lathe patterns and a bright gold-en finish. Let's take a look at the models sent to us for review.

6" (\$132) and 10" (\$164) *Splash*: There's been a real trend toward smaller cymbals and sound effects lately, and drummers have been calling for a 6" splash. So Paiste has introduced one to the *Sound Formula* series. Tiny and super-light, it sounds very pretty if struck delicately (which can be tricky to do under normal playing conditions). But its small size makes it difficult to strike and then "choke" with the other hand. (It just moves too quickly.) Additionally, it's of absolutely no use if hit too hard. As a result, it might have more application for a percussionist than for a drumset player. Its 10" brother, on the other hand, has enough body to withstand



*Sound Formula* hi-hats (from left): 8", 10", and 12" *Micro Hats* and 14" *Medium/Heavy* hi-hats

stick impact, but is still a light and airy-sounding splash without underlying gongy-ness. Its size also promotes a longer sustain than that of the 6" model.

**12" FlangerBell** (\$178): Fairly thick, with a variety of lathed and unlathed surfaces and special hammering patterns, the *Flanger Bell* is an unusually versatile multi-purpose effect cymbal. When crashed, it produces an absolutely shattering crash sound (more explosive than many China-types I've heard). When played with a stick on its top, it offers several distinctly different pitches and tonalities (depending on the area that is struck). I could visualize using this cymbal immediately adjacent to my hi-hat to obtain a wide variety of special effects.

**13" Mega Cup Chime** (\$198): This effect cymbal was as one-dimensional as the *Flanger Bell* was versatile. Resembling the classic "dough-boy" helmet of World War I, this large, thick cup chime produced a huge, dry "clang." (The sound reminded me of nothing so much as the bell on a harbor buoy.) It could be used as an alternative to a ride-cymbal bell as a ride source, or for special punctuation in various fills.

**12" (\$178) and 18" (\$332) Thin China:** The new 12" model was very nice. It had a somewhat dark sound that wasn't abrasive. It also had an exceptionally quick spread and just enough wash to make it a good, penetrating punctuation cymbal for repeated hits. Predictably, its 18" big brother offered a much bigger sound, with more wash and sustain. For a China cymbal, it had a very "musical sound"—with less "trashiness" than that of some other such cymbals. (That could be good or bad, depending on your taste in Chinas.)

**14" (\$206), 16" (\$242), and 18" (\$296) Crystal Crash:** These babies are everything their *Alpha* counterparts are—and more. That's because the tonal nuances and distinctly musical sound of the Paiste Sound Alloy lend themselves especially well to the *Crystal Crash* design. These cymbals sound *really* sweet: splashy, high-pitched, and delicate, with a quick decay that would make them ideal for use in any situation where a cymbal needs to make its presence known and then get out of the way quickly. Naturally, the length of decay increases as the cymbals get larger, to the point where the 18" sustains like a more familiar thin crash. But it still retains the "glassy" sound that gives this model its name. These are all *very* nice cymbals.

**20" Silk Crash Ride** (\$346): Utilizing the cropped-bell design of the *Crystal Crashes* but having a larger diameter gives this cymbal surprising versatility. If ridden gently it offers a dark, trashy sound; if ridden harder it breaks into a roaring wash. (It also has a surprisingly bright, pure bell sound when struck just at the "corner" of the flattened bell.) When struck as a crash, it produces



Top to bottom: 6" *Bell Chime*, *Sound Formula 13" FlangerBell*, and *Sound Formula 13" Mega Cup Chime*.

a wonderful explosion that has plenty of sustain without any thick-cymbal "clanginess."

**16" Thin, Full, and Power Crash** (each \$242): This is another "ensemble" group. The *Thin Crash* and *Full Crash* models are very clean, pure, and musical—almost as sweet as the *Crystal Crashes* but with slightly more body and sustain. The *Power Crash* retains the musicality, but adds a little underlying "clang" typical of its weight range.

It also takes a bit more impact to bring out its full capabilities.

**20" Flat Ride** (\$346): This is another instance where the Paiste Sound Alloy really enhances the characteristics of a cymbal's design. The sound of this cymbal is all stick attack and "shimmer." It's one of the most delightful ride-cymbal sounds around.

But of course, there's no spread or significant sustain.

(That's the whole purpose of a flat ride.) For low-volume live work, or for recordings where delicacy is desired, this would be a terrific choice.

**20" Dry Ride and Heavy Ride** (\$346): I have to take issue with the designation of the *Dry Ride*. I didn't find it "dry" at all. Instead, I found it to offer a beautiful "shimmer," with full tone, substantial spread, and a good bell sound. It might have been just a tad "darker" or lower in pitch than, say, a medium ride, but for my taste this would be a very nice, all-purpose ride cymbal. Its *Heavy* sibling, on the other hand, is definitely a high-impact, high-volume model. It requires a whacking to bring out its characteristics: a pingy, thick-sounding stick attack, a high, clear pitch, and lots of gongy build-up. The bell sound is big and cutting, too. This ain't a lounge cymbal.

**8" (\$318), 10" (\$330), and 12" (\$334) Micro Hat:** Paiste says that these small hi-hat cymbals are designed to be used in either special-effect or primary hi-hat applications. The 10" and 12" models might work in either application, since they offered a clear and audible "chick" sound and a solid closed-cymbal ride sound, and they were really great for quick, funky hi-hat "barks." Their weakness came when I played traditional open/closed jazz ride patterns on them; there wasn't quite enough metal in the top cymbals to give the open sound enough sustain.

I doubt that many drummers would chose the 8" *Micro Hats* as a main hi-hat (although Pat Mastelotto has with King Crimson). They're just too small to produce anything other than a "toy cymbal" sound—which would not be acceptable for general use. On the other hand, as a special effect they could fit right into that small-cymbal trend I mentioned earlier. Placed on an auxiliary pedal, they could provide the hi-hat equivalent of a small splash cymbal—making the "miniaturization" of cymbals complete.

**14" Medium-Heavy Hi-Hat** (\$412): With a heavy bottom cymbal matched to a fairly thin top, this hi-hat set offers excellent versatility and general-purpose application. The top cymbal was responsive enough to respond to brush playing or light sticking for jazz and other low-volume work, while the heavy bottom cymbal helped to produce a good, distinct "chick" sound. The two cymbals worked well together to facilitate washy, half-open rock ride patterns or quick, funky open/closed patterns. For all but the most delicate of applications, this would be an excellent all-purpose hi-hat choice.

### New Signature Series Models

In addition to revamping the *Alpha* and *Sound Formula* series, Paiste has also added some new models to its *Paiste* "Signature" series. This is the company's flagship line, the first with cymbals made of the Paiste Sound Alloy. We were sent cymbals that sort of represented the extremes of the line.

**6" Splash** (\$150): Like the *Sound Formula* models, these cymbals are tiny, quick, and very responsive. However, the *Paiste* models (we were sent two) were a little heavier than the *Sound Formula* cymbal (perhaps two notches below paper-thin). As a result, they were a little more forgiving when struck soundly (no pun intended), and they had the tiniest bit more sustain.

**22" Dry Dark Ride** (\$468): Now *this* time the name is right on the money. This cymbal is dry indeed; its unlathed surface produces a distinct stick ping with no accompanying "shimmer" or "sibilance" whatsoever. And that stick ping is, indeed, dark-sounding: deep in pitch, warm, and funky. (The cymbal is also actually dark in color; its unlathed surface retains the look it had when it left the cymbal oven.) With a big, heavy bell, the cymbal can build up a bit of a

gongy roar when ridden fast and hard. Those who are looking for the ride-cymbal equivalent of a tuba should check this guy out.

### New Special Sounds

From Paiste's *Percussive Sounds Collection* come two other distinctively different new items. They are:

**6" Bell Chime** (\$72): This is a beautiful little domed disk chime, about 1/4" thick, made of CuSn8 bronze. Its sole purpose in life is to produce one pure, warm high-pitched tone—which seems to go on endlessly. It's one of those effects that you might use only once in a performance—but that just makes you warm all over when you do. It's not the kind of thing that every drumset player will need, but percussionists take note!

**14"/18" Trash Set** (\$130): As beautiful and pure as the *Bell Chime* is, that's how ugly and impure the *Trash Set* is—and I say that with respect. More and more drummers are putting small cymbals immediately atop larger ones to get a short, brash, white-noise sort of sound. Paiste decided to take this trend a step further. If you're going for a trashy sound, they reasoned, why not employ less-expensive cymbals to further reduce the "musicality" and enhance the "trashiness" (and save the drummer some money in the bargain)? So the *Trash Set* is comprised of an 18" bottom cymbal made from the nickel-silver alloy used in Paiste's 402 entry-level line, and a 14" top cymbal made from the brass used in their 302 beginner series. The lower cymbal is slightly contoured, while the top one has a slightly rippled edge to prevent airlock and maximize the "bounce factor" that produces the desired effect. It works great, and if you like that sort of sound, here's a way to get it to the nth degree. (Also available are 12716" and 16720" combinations.)

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# Drum Workshop P-Series Pedals And 9100 Throne

by Rick Van Horn

Here's a treat for your feet and seat!

### P-Series Pedals

You could consider Drum Workshop's new *P-Series* pedals either as scaled-down versions of their more expensive models (*Standard* and *Delta* series) or as scaled-up versions of their lowest-price models (*Original* series). You might also consider them as "contemporary embodiments of percussion history"—which is highfalutin talk for the fact that they are essentially what DW's top-of-the-line pedals were not too many years ago. In any event, what they are *today* is DW's attempt to offer a bass drum pedal

with enough high-quality features to make it appealing without pricing it through the roof.

**Does** that attempt succeed? I think so. The *P-Series* pedals retain those features common to *all* DW pedals: the familiar twin-post yoke, the contoured footboard with its *DW 5000* logo, the 707 *Two-Way* beater, the internal spring damper, and the fluid, easy

#### WHAT'S HOT

- excellent construction and performance characteristics
- moderate price

#### WHAT'S NOT

- currently available only in single-pedal models

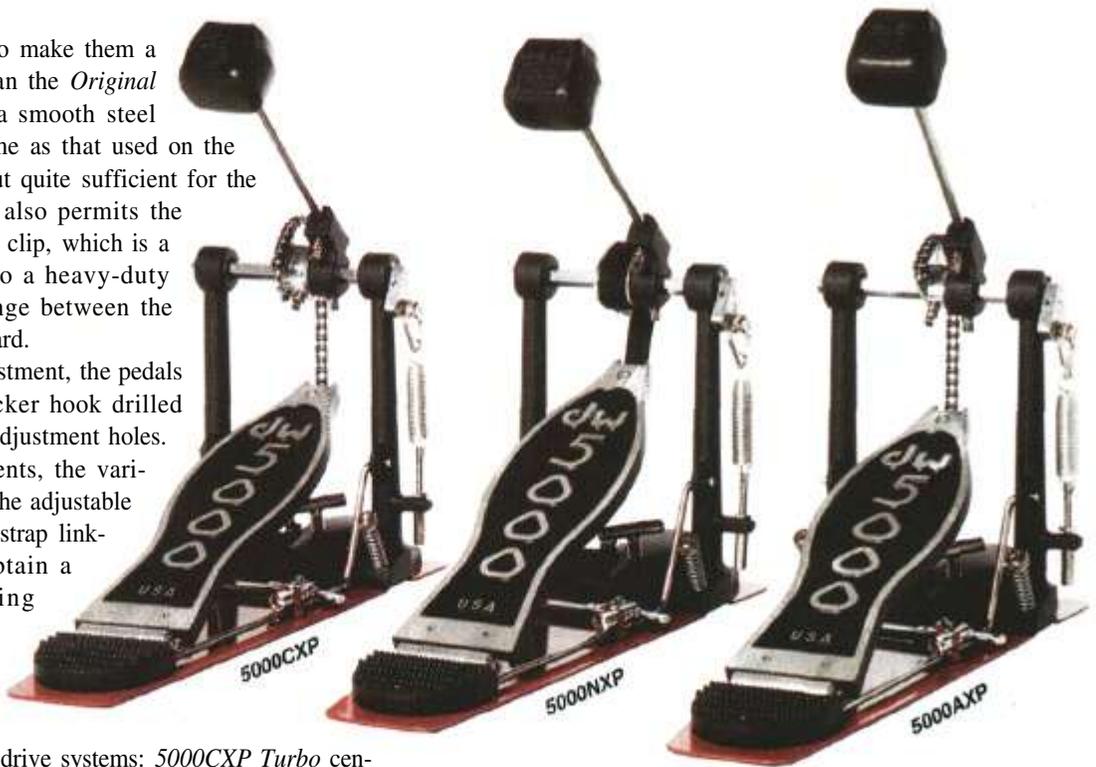
performance and feel. To make them a bit more heavy-duty than the *Original* series, DW has added a smooth steel pedal plate (not the same as that used on the higher-priced models, but quite sufficient for the need). The pedal plate also permits the installation of a drumkey clip, which is a nice touch. There's also a heavy-duty extruded aluminum hinge between the heel plate and the footboard.

In terms of action adjustment, the pedals feature a triangular rocker hook drilled with four stroke-length adjustment holes. Between these adjustments, the variable spring tension, and the adjustable position of the chain or strap linkage, it's possible to obtain a wide variety of playing feels.

*P-Series* pedals are available in single-pedal versions only (so far) in all three of DW's drive systems: *5000CXP Turbo* center chain & sprocket, *5000AXP Accelerator* off-set chain & sprocket, and *5000NXP* nylon-strap drive. For those not familiar with the differences between those drive systems, here they are in a nutshell: The circular sprocket of the *Turbo* provides even stroke action and leverage throughout the movement of the beater, while the eccentric action of the *Accelerator* and the nylon-strap models increases the speed of the beater as the pedal is depressed, resulting in a quicker response. Between those last two models, some drummers prefer the chain-drive *Accelerator* for its strength and durability; others prefer the strap-drive model for its quiet, smooth action and sensitivity.

As I said, the *P-Series* pedals are essentially what DW's top pedals were not too long ago. Those pedals felt great then, and these feel great now.

True, their performance might not be quite as smooth and as quiet as that of DW's more sophisticated (and higher-priced) lines (with their ball-bearing actions), but I have to say that the difference is a subtle one. For drummers who are looking for high-quality, durable, and easy-to-play pedals that they can also easily afford, DW's *P-Series* models are definitely major contenders. They list for \$175.

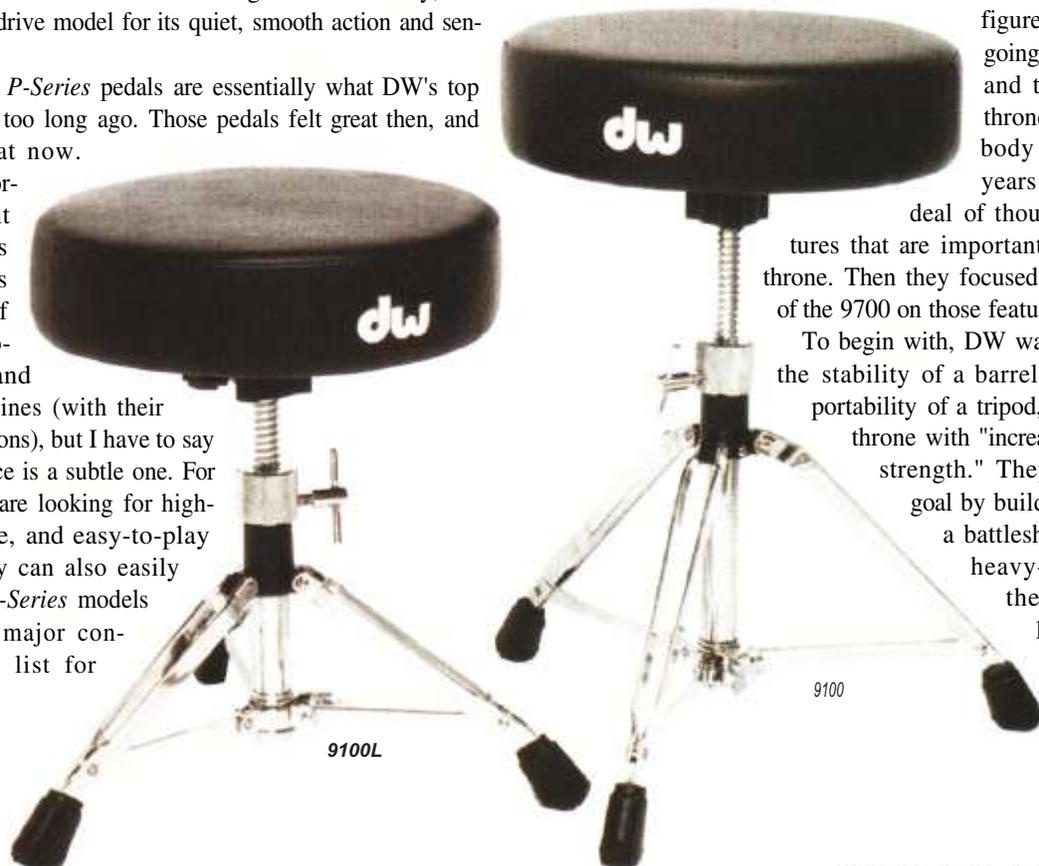


### 9100 Throne

As well-known as DW is for bass drum pedals and innovative drum and cymbal stands, it's somewhat surprising that they've never offered a traditional tripod-style drum throne. Up until now the only DW throne available was their unique 5700 adjustable seat/case.

All that has changed with the introduction of the 9100 drum throne. Of course, you could figure that DW wasn't going to wait this long and then introduce a throne just like everybody else's. Over the years they put a good deal of thought into the features that are important in a good drum throne. Then they focused the development of the 9700 on those features.

To begin with, DW wanted to "combine the stability of a barrel throne with the portability of a tripod," and to create a throne with "increased firmness and strength." They addressed this goal by building the 9700 like a battleship. *Everything* is heavy-duty, including the double-braced legs, the oversized rubber feet, the steel height-adjustment shaft, and



a special steel reinforcement plate under the seat itself.

Then there are the dimensions of the throne (or I should say "thrones," since there are both standard and low versions). The most conspicuous of those is the size of the seat itself, which is 14" in diameter. This is at least an inch larger than most round seat tops, and offers a very secure and accommodating seating area to all but the most massive drummers' bottoms.

The large, round seat does have the potential to be a mixed blessing, however. Most drummers will generally sit a little toward the edge of a round seat this large in diameter. Depending on how high they sit, that edge can "cut" the undersides of their thighs—reducing circulation and comfort. Not everyone will have this problem, but for those who may it can be a serious matter. I'd love to see DW introduce a bicycle-style seat top as an option with future throne models.

The seat features 3" of *very* firm foam padding, which might seem less than sitter-friendly at first, but in reality provides the best sort of support for one's back over the long haul. (Speaking of one's back, the large steel support plate under the seat seems to offer a wonderful site for the installation of a backrest. That would be another terrific option I'd like to see.)

The standard model tripod has a leg spread of 20", and its legs connect to the vertical shaft 11" above the ground. This provides a very wide and stable base. When the seat was installed and locked to the height-adjustment shaft, the entire throne felt like a single unit (which was DW's stated intention).

The tripod on the 9100L low-height version has a leg spread of

### WHAT'S HOT

- excellent stability and solid feel
- large, firm seat provides comfort and support for player's back
- heavy-duty construction should provide durability

### WHAT'S NOT

- large round seat could "cut" undersides of some drummers' thighs
- seat-clamping lever can be awkward to use
- throne is very heavy to carry

18", and its legs connect to the shaft at 7" above the floor. But since it is intended to support the seat at a lower level than that of the standard model, these smaller dimensions cause no reduction in the stability or security of the throne. I tried it at its highest seat level, and it felt solid and comfortable.

Speaking of seat levels, the standard model offers a range from 20" to 28" high—which should accommodate the vast majority of drummers. For those who like their knees under their chins, the 9100L model drops down to 16". Its highest level is 24". Height adjustment is achieved via a threaded piano-stool-type rod.

I mentioned earlier that the 9700 is built like a battleship. Well, battleships aren't light, and neither is the 9700. The seat alone, with its heavy-duty foam and its massive support plate, weighs in at 5 3/4 lbs. (We have a '70s-era Ludwig tubular-construction throne in our office that only weighs 7 1/2 lbs. *total*.) The standard-size tripod weighs 8 3/4 lbs.; the slightly smaller low-height model weighs 7 1/2 lbs. So depending on which throne you choose, you're going to be schlepping between 13 1/4 lbs. and 14 1/2 lbs. of drum throne. (And remember that a 14"-diameter seat isn't going to fit into many hardware bags or trap cases. You'd need to make other provisions for it.)

The seat attaches to the tripod shaft by means of a clamp fitted with the same little locking lever that's used on all of DW's drums and stands. I found this both good and bad. The good part was that once I got the clamp tightened down, only a very slight touch was required to either lock the seat to the shaft (for a one-piece throne feel) or loosen the seat (so it could rotate freely on the shaft). The bad part was that using the lever to *get* to or from that point (as is necessary when installing or removing the seat) was aggravating. The lever hit the top of the seat, and so could not be fully rotated. Granted, the lever can be pulled away from the clamping mechanism and rotated back without loosening the clamp (sort of like a ratchet socket wrench). But it's still an awkward and time-consuming motion. For this particular application, I'd suggest that DW employ the same sort of wing bolts that are used on the tripod adjustments.

Every element of the 9100's construction justifies the term "throne." It is massive, solid, imposing, comfortable, and liable to last for generations. Surprisingly, however, it doesn't cost a king's ransom: At \$189 suggested list price, the 9700 is priced quite competitively with top-of-the-line thrones already on the market. So my advice is (and I've been waiting for years to say this): Sit on it!

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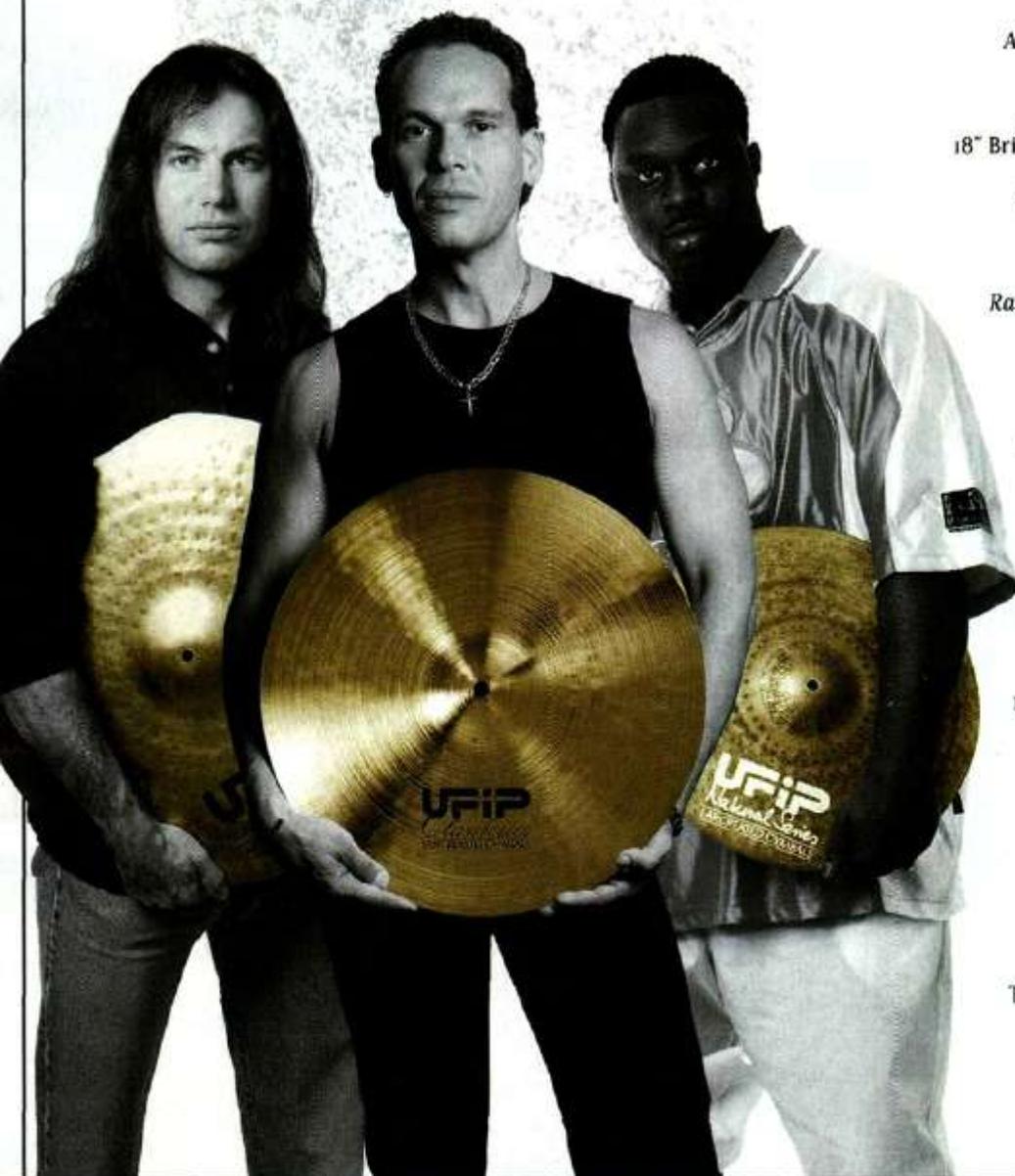
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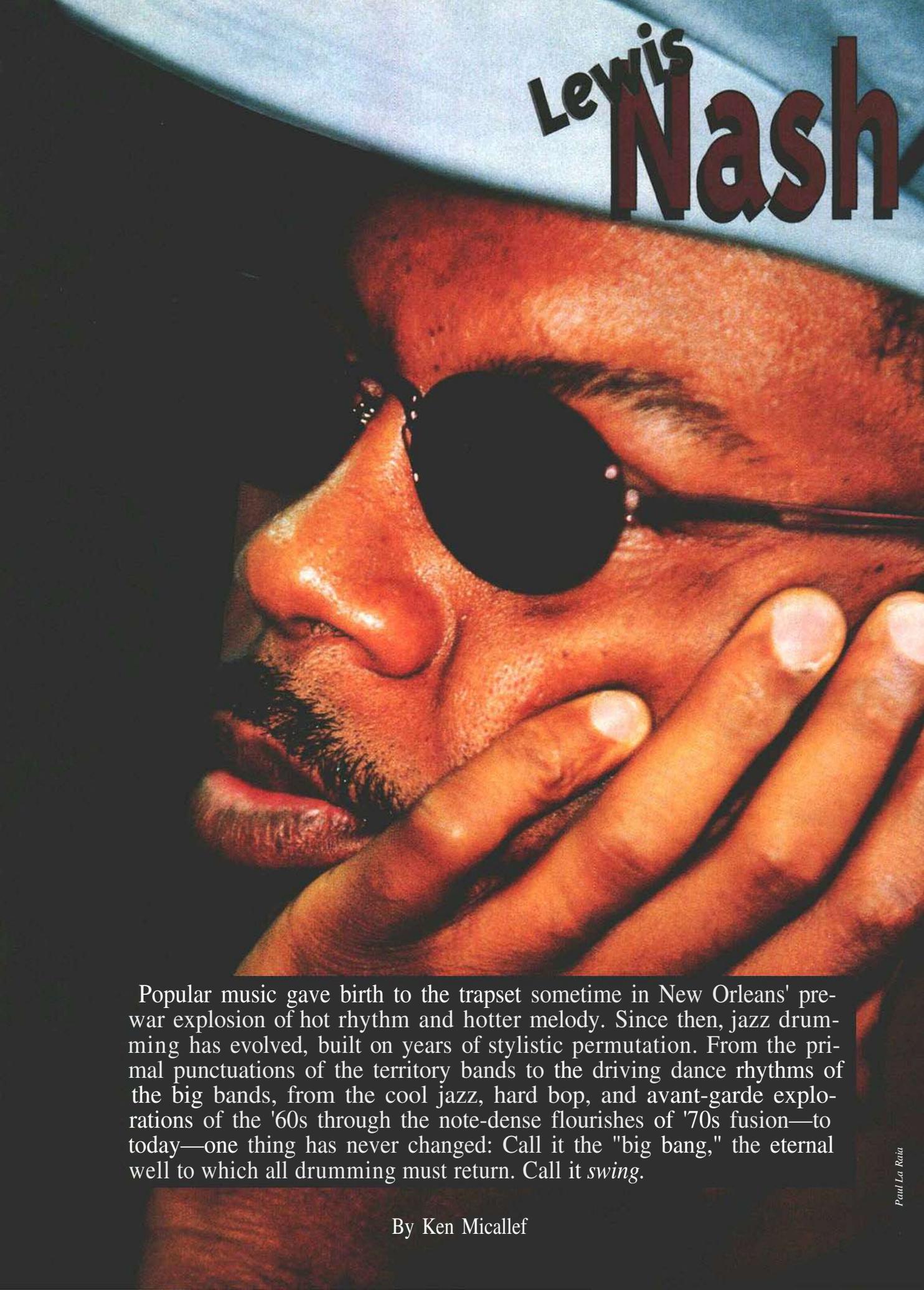
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# ROY Haynes

*Two  
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Paul La Raia



# Lewis Nash

Popular music gave birth to the trapset sometime in New Orleans' pre-war explosion of hot rhythm and hotter melody. Since then, jazz drumming has evolved, built on years of stylistic permutation. From the primal punctuations of the territory bands to the driving dance rhythms of the big bands, from the cool jazz, hard bop, and avant-garde explorations of the '60s through the note-dense flourishes of '70s fusion—to today—one thing has never changed: Call it the "big bang," the eternal well to which all drumming must return. Call it *swing*.

By Ken Micallef

"I was from a different era, but I've managed to stay out here on my own. Survival, A lot of it is about that."  
—Roy Haynes

Between Roy Haynes and Lewis Nash lies over sixty years of swinging, jazz drumming experience. One of the greatest living exponents of jazz, Roy Haynes got his start with Luis Russell's big band in the '40s, then cut his teeth with Lester Young and Charlie Parker. He brought new levels of polymetric complexity to bear on the art of drumming with everyone from Thelonious Monk in the '50s to John Coltrane in the '60s. Growing, maturing, but always swinging, he's gone on to contribute to outstanding records with Chick Corea, Gary Burton, Sarah Vaughan, Roland Kirk, Stan Getz, Pat Metheny, and seemingly countless others. Long before there were videos, instructional books, or publications like the one you now hold, Roy Haynes was swinging, helping to create some of the most fiery, original, and sublime music the world has ever heard. (He also indulged a passion for fine clothes and truly mean sports cars.)

Arriving in New York some forty years after Haynes, Lewis Nash found an important legacy (much of it created by the elder drummer) to contend with. Up from Phoenix with a recommendation from the late Frederick Waits, Nash began his tutelage with vocalist Betty Carter, herself a demanding virtuoso of rhythmic prowess and finesse. A quiet musician with ears that could hear a fly at forty paces, Nash's star rose quickly, built on his gleaming swing feel, crack-shot energy, and an extensive working knowledge of jazz history. Tommy Flanagan, Joe Lovano, Hank Jones, Benny Carter, Dizzy Gillespie, Kenny Barron—Nash has become the drummer of choice among the cream of the jazz world.

Though many years apart in experience, Haynes and Nash share stylistic affinities. Each has a streamlined sense of swing, a fondness for a crisp, highly-tuned snare drum, and charged, percolating drum commentary. Even more importantly, they have consistently performed on a level that has placed their names promi-



nently next to those of legendary players—past, present, and future. All this made these two gentlemen a natural pairing for a *Modern Drummer* dual-drummer cover story.

Roy Haynes and Lewis Nash were guarded at the start of our interview, held at the offices of DCI Music Video in Manhattan. (Many thanks to DCI's Dan Thress and Paul Seigel.) Wearing dark sunglasses and a blank expression, Haynes seemed intent on checking both me and Nash out before revealing much wisdom. Nash followed suit with his own dark glasses and stone-faced glare. There we were, a nervous journalist and two wary musicians. But soon Haynes' curious questioning had us all laughing, and the two greats loosened up, finding that their similarities far outweighed their differences.

## Bass Drum Size? Fit It In The Trunk!

Is there a definitive bass drum size for playing jazz? According to Roy Haynes, "Sometimes you can get more out of a larger bass drum. It depends on what you're doing and who you're doing it with. When I first started using an 18" bass drum, I put a metal hoop on the front to save two inches so I could fit it in the trunk of one of my sports cars! I also like to play the occasional rimshot on that metal rim.

"When I was working with Lester Young I got one of the first 20" bass drums ever manufactured, and he nicknamed it 'Princess Wee Wee' because it was so small and cute. Nowadays, I mostly play the 18", but I might use the 20" in an outdoor, bigbandsituation."



**KM:** It's been said that in the old days the great players could be recognized by their individual sound on the instrument. Do you think that today's younger players have as strong a musical identity as the players of the past?

**Nash:** That would be hard for me to answer since I wasn't there in those days, like Roy was.

**KM:** What do you think, Roy?

**Haynes:** First of all, Lewis, when exactly did you come to New York?

**Nash:** 1979 or '80.

**Haynes:** Really? You've been here a long time.

**Nash:** Yeah, but I'm quiet. [laughs]

**Haynes:** What sign are you?

**Nash:** Capricorn.

**Haynes:** Oh yeah?

**KM:** What sign are you, Roy?

**Haynes:** Wait a minute, I'm not through with him yet. [laughs] How old are you?

**Nash:** Thirty-seven.

**Haynes:** So when you [Micallef] ask a question like that—here's a young man, and I'm seventy-one—you ask

## A Smooth Ride

How do you choose a ride cymbal? "I choose cymbals with good stick definition and a series of overtones that blend well with the band as well as with my other cymbals," Lewis Nash says. "And I always take my cymbals along when picking out new ones."

"I like certain sizes of cymbals—18" through 20" are usually my favorites," Lewis admits. "As for sound, I listen for a ride cymbal with a nice bell tone as well as a good sound on the body of the cymbal. In general, I like cymbals that have a lower overtone."

both of us the question like we're the same age. That's a little odd, isn't it? You ask the question like we started at the same time.

**KM:** I didn't mean to be disrespectful.

**Haynes:** It's not disrespectful, it just doesn't fit. It puts me in an odd position. It's good that Lewis declined the question.

It's different now from the time that I came around. I came here in 1945. I love the idea of doing this interview with Lewis, I love what I've heard of his playing. We probably have more that is similar between us. Give me the question again.

**KM:** Back in the day there were drummers like Art Blakey, Ben Riley, Mickey Roker, guys with an instantly identifiable sound on their kit.

**Haynes:** Back in the day, I remember Ben Riley—he was a kid, he lived up near me. He's one of my favorites. He's not from the same period as Art Blakey or me. Art was actually a little older than me. If somebody was two years older than you in that period, it meant a lot. But so much has changed. Not only music, but life. There were fewer players in the earlier days, so you could usually tell who was who then. You know what I mean?

**Nash:** If I hear a record of Kenny Clarke, and then somebody follows it with a record Roy is on, and then they follow that with a record with Max Roach—to name three guys from that period—I can usually tell the difference. They definitely made their own mark and statement in the music.

**Haynes:** But there were fewer drummers recording then. As more players came along, a lot of them started sounding alike. I was into Jo Jones—*Jonathan* Jo Jones; once I did an interview and I said I was into Jo Jones and the magazine wrote Philly Joe Jones, and I had to live with that. I loved Philly, but they got that wrong. Things can get confused. I'm not always right, maybe I just see things different-

This is very important to me. I've been playing over fifty years professionally. I came to New York in 1945. The bandleader, Luis Russell, sent me a one-way train ticket. He believed in me.

**KM:** What was the scene like then in New York?

**Haynes:** There was a lot of new music happening. I used to come to New York on weekends before I came here to live. I'd go down to 52nd Street. I didn't drink in those days. I'd go to the

"For us, this music is like a spiritual thing. It's something we feel called upon to do, something that we must express."

-Lewis Nash

bar, drink a Coke, and I'd be there all night listening to Bird, Art Tatum, Billie Holiday. Playing with Luis Russell's big band at the Savoy Ballroom in Harlem was my first New York gig. I was twenty.

**KM:** Was the business side of the music less formal then? Is the business better now for jazz musicians?

**Haynes:** [pause] It's a little different now. Then, being nineteen or twenty years old, you weren't even thinking about business. You wanted to have fun. A lot of us did. Bird, for instance, was having fun with life. They took advantage of most of the artists. So when it came time later for business, if I spoke up about something, I was a bad guy. "Who do you think you are?"

We'd do a radio broadcast and some time later it would appear on record. A lot of records were taken from radio broadcasts I'd made with Lester Young, Charlie Parker, and others, and they were sold later. When CBS or another large company used them, I asked to be paid. Back then, I was married and I had a family and a mortgage to pay. You have to think in terms of taking care of business if you want to exist and live a normal life. [Nash nods in agreement.]

**KM:** Lewis, is business something you considered when you first came to New York?

**Nash:** When I came here I was twenty-one. Although we are years apart, Roy and I came here at around the same stage of



our lives. In a similar way, I was sent for by Betty Carter on a recommendation from Frederick Waits. I got off the plane, she was at the airport, she took me to her house, and we rehearsed. In two weeks we were in Europe. That was a blessing to come to New York with a work situation.

Also, when I came it was completely different than when Roy came in the '40s. There were only a few working, intact bands in '79 and '80. Roy had a group working in that period, Art Blakey had his group. Dexter Gordon had just come back from Europe—he was working—and so did Woody Shaw. But it wasn't as all-inclusive as it was in the '40s. I would like to be in a time machine and go back then and just be a fly on the wall.

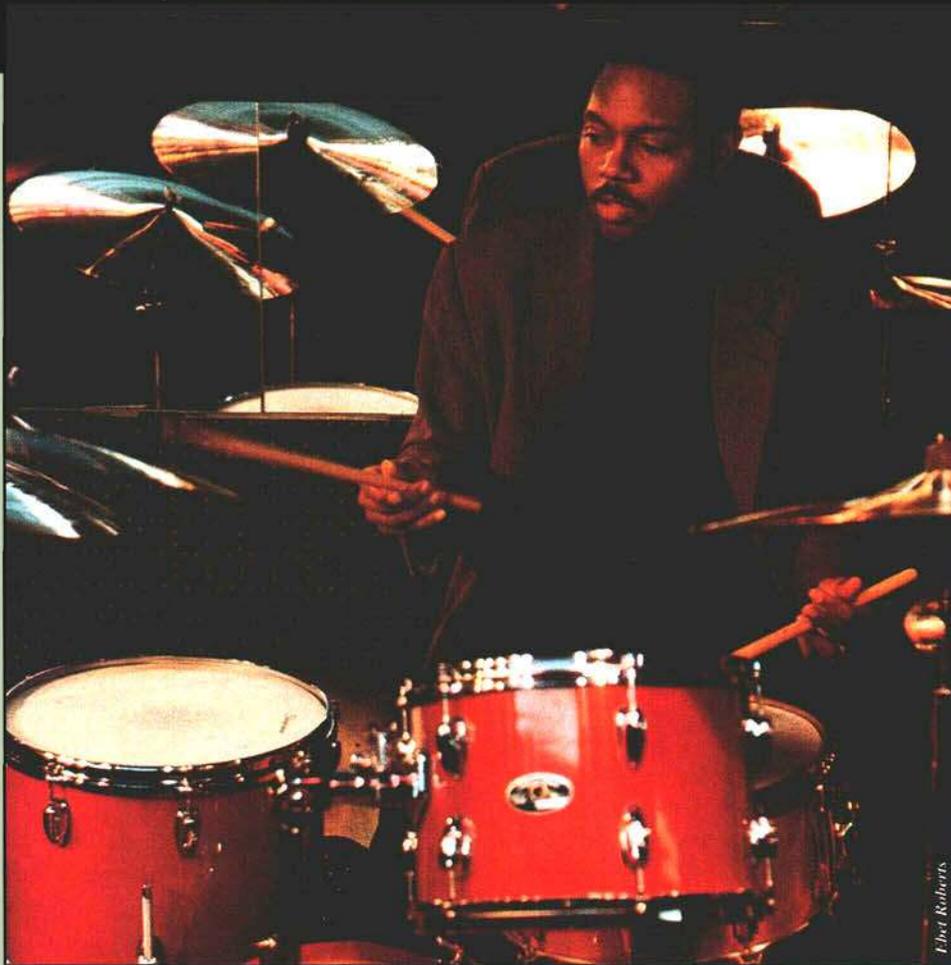
**Haynes:** This is great. At the Northsea Jazz Festival I did an interview for television. I was telling the interviewer that I am constantly learning. I just learned something here. To come here with Lewis Nash, it's great to hear what he has to say.

**KM:** There is a similarity to your playing. You both use a crisply tuned snare drum, a very articulate delivery, and a bright, streamlined sense of swing. Could you each discuss how your tuning changes for different lead-

## Haynes' Hit List

Here are a few albums Roy feels best represent his drumming.

Leader	Title	Label
John Coltrane	Coltrane At Newport	Impulse
Gary Burton	Times Square	ECM
Stan Getz	Focus	Verve
Roy Haynes	Out Of The Afternoon	Impulse
Chick Corea	Now He Sings, Now He Sobs	Blue Note
Oliver Nelson	The Blues & The Abstract Truth	Impulse
Sarah Vaughan	In The Land Of Hi-Fi	EmArcy
Roy Haynes	Homecoming	Evidence
	Rat Race	New Jazz
	We Three	New Jazz
	Just Us	New Jazz
	Cracklin'	New Jazz
	Cymbalism	New Jazz
Eric Dolphy	Outward Bound	New Jazz



**KM:** Have you consciously changed your tuning through the years?

**Haynes:** No. Sometimes I'll just go around all the drums with a drumkey to see if the lugs are loose. I don't have certain notes. Whatever I tune the toms to, they always come back to the same pitch. The snare drum definitely has to have that crisp sound.

I read somewhere that a writer thought Lewis and some other drummer were related to me in terms of sound. I like the idea of that. Now I'm beginning to hear Lewis more.

**Nash:** I think it's interesting how we as drummers gravitate toward a sound. We're not consciously trying, we just end up there. Of course I'm influenced tremendously by Roy as well as many other drummers. I'm very influenced by his whole approach to the drumset. It wasn't a thing where I thought, "I'm going to tune my drums like Roy Haynes." As I grew and developed, other people would notice the similarity in the way we approach the drums. Somehow we gravitate towards a certain

thing that is natural to us. It became natural for me to tune my snare drum up to that crisp, higher pitch. That's how I'm able to express myself. If it's similar, that's all right with me. Like Roy, I find myself coming back to the same tunings even though I'm not tuning to a certain pitch. You kind of tune by feel...

...the way the stick bounces back to you.

**Haynes:** Do you think my playing has changed as well?

**KM:** Don't you think it has in all these years?

**Haynes:** I don't think it has. When you say Lewis has grown, I like that. I'm still growing. I try to leave my mind open enough to think I'm still growing. But I don't really *change*, I *add* to what I already know. I'm old-fashioned.

Swing—I'm not talking about some fancy word. I'm talking about this old-time swing. [Snaps his fingers] Bang-bang-dikita-bam, sh-bam. I'm talking about that thing, swing. That stays in. That doesn't change. It's still there.

Sometimes I don't always play the beat, I play around the beat. Somebody was asking me the other day about the way that I play the same regardless of what type of music it is or who I'm playing with. I know what I'm trying to do, but I can't always put it into words. But when someone else describes it, it knocks me down. So I don't think I've changed. Sometimes I turn things around, but I always get back. I'm an old-time jazz drummer.

## Nash Niblets

Here are a few albums Lewis says best represent his drumming.

Leader	Title	Label
Lewis Nash	Rhythm Is My Business	Evidence
Betty Carter	Whatever Happened To Love	Polygram
Horace Silver	The Hardbop Grandpop	impulse
J.J. Johnson	Let's Hang Out	Polygram
Oscar Peterson	The More I See You	Telarc
Dizzy Gillespie	To Bird With Love	Telarc
Benny Carter	Legends	Music Masters
Tommy Flanagan	Beyond The Bluebird	Timeless
	Lady Be Good,,,For Ella	Polygram
	Live At The Village Vanguard	Blue Note
	invitation	Criss Cross
Joe Lovano	All My Tomorrows	CBS/Sony
Kenny Barron	Random Abstract	CBS/Sony
Grover Washington, Jr.	Gettin' To it	Polygram
Branford Marsalis		
Christian McBride		

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**Haynes:** Exactly.

**Nash:** So now it feels right and, lo and behold, it sounds like you, the way you want it to sound.

**KM:** What did Betty Carter want to hear behind her as opposed to Sarah Vaughan, who you worked with, Roy? Sarah Vaughan said you were her favorite drummer.

**Haynes:** In those days they weren't as selective. They just liked you for what you did. I stayed with her longer than I stayed with anyone. That was a great compliment in itself because she was a great musician and singer.

**Nash:** One thing with Betty, she didn't like the brushes to stir behind her. She didn't like that "ssss" on ballads. She liked the open air, so I'd just color and shade without stirring.

**KM:** Roy, are today's drums better built than they were in the '40s? Are they worse, different?

**Haynes:** They're not worse. When I began we had calfskin heads; that was before the plastic. I remember traveling with the big band on the road and trying to put on a

drumhead from scratch. That was before it was in that little wooden hoop—just a sheet of calfskin. You had to wet it and tuck it, and there was an art to doing that. I was on the bus trying to put the head on, and if you put it on crooked it dried crooked for the whole tour.

**KM:** How did the drums hold up?

**Haynes:** They held up well, but that was before rock. People weren't beating up their drums as much then. We had "drum beaters," but there were probably more people who *played* the drums rather than beat them. If you broke a calfskin head in those days you could patch it. But once a plastic head splits the party's over.

**KM:** Do you both have the cartage services send drumsets around the world like rock drummers?

**Nash:** No.

**KM:** I know Kenny Washington would complain about the quality of drumsets he had to play in Europe.

**Haynes:** I heard him complain on his radio show. He hates going to Europe. [laughs] I go to Europe a lot. It's been a challenge. I don't always take my set. Yamaha has a set over there for me.

**KM:** Do either of you still practice, and is it even possible with your heavy schedules?

**Nash:** I can rarely maintain a regular practice schedule. I have a family [a wife and two daughters], so between them and traveling and recording, it's hard to keep a set routine. I don't know what Roy thinks about this, but when you're playing with great musicians all the time, you're always learning something new. You benefit in a way that may not be possible if you're just home practicing by yourself.

**Haynes:** I agree with that. That's nice to hear.

**KM:** You're in that constant flow all the time.

**Nash:** You're in the heat of the creative moment all the time. That's when you get to stuff, not when you're in the basement...

**Haynes:** ...by yourself.

**Nash:** You *can* get it together that way, but when you're in the heat of the battle it's different.

**Haynes:** Sounds good. One thing I say about that, like when a doctor is working, he's practicing. When I play a gig, I'm practicing. Besides, I'm constantly practicing.

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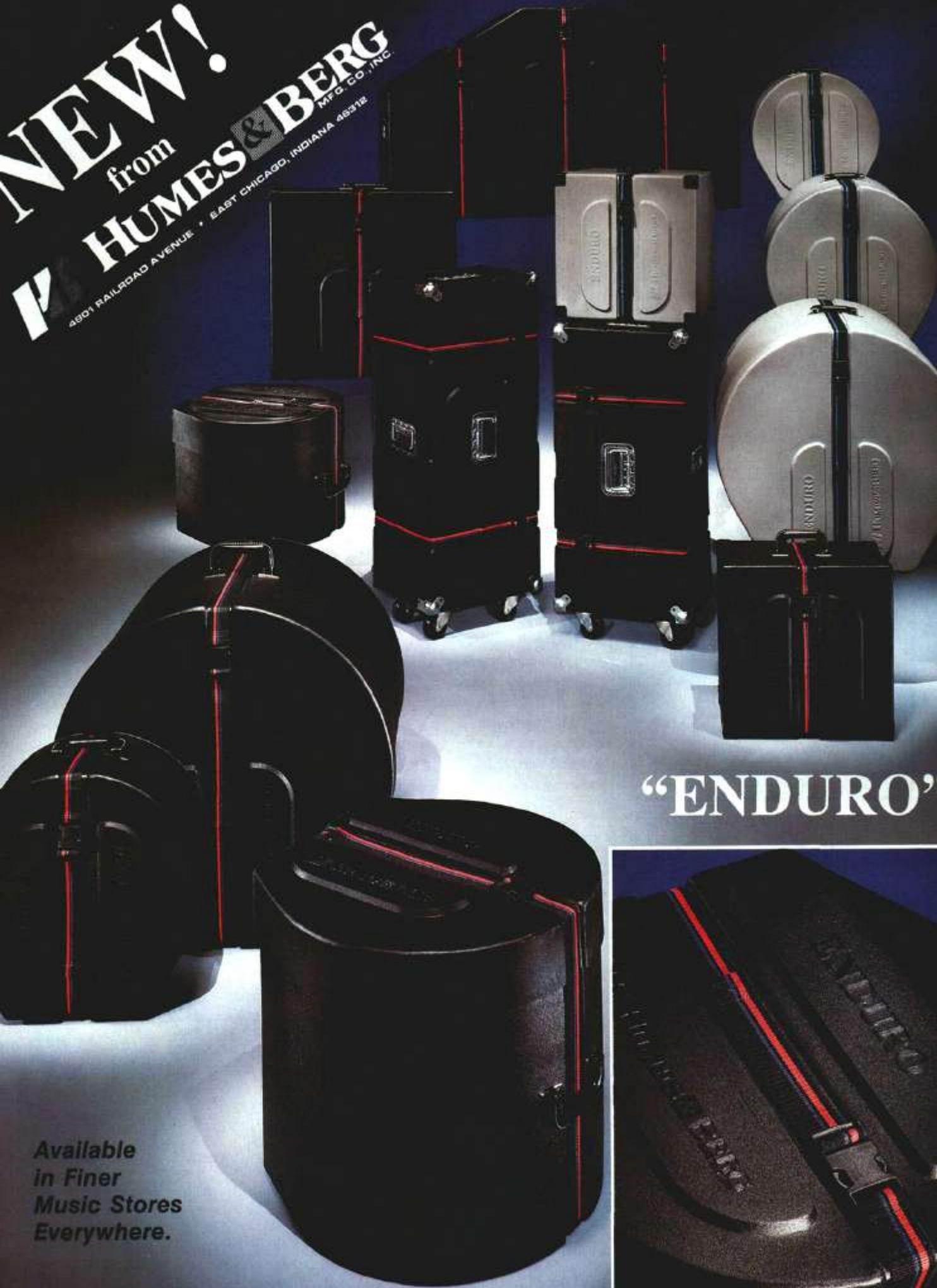
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ing in my head; I'm thinking about rhythm all the time.

**Nash:** That's true, you're always running through things.

**Haynes:** Even what I'm hearing now [drummers practicing nearby at Drummer's Collective], or the subway, or a waterfall—

it's natural. I like to get out in the air and listen. I do that when I'm riding my ten-speed bike.

**KM:** In America there is such a focus on the technical aspects of drumming. There doesn't seem to be enough emphasis on reflection and how life relates to drumming.

**Haynes:** How life relates to the music.

**KM:** Why is there more appreciation for music, especially jazz, in Europe?

**Haynes:** Not only in Europe but in other countries as well. I don't know why, but in this country we take a lot of things for granted. We have it all here.

**Nash:** That question has been asked through the years so many times. There has never been a definitive answer as to why, just all these different viewpoints. They all come back to the same thing. It doesn't seem to be appreciated on the level that it is in other places. I work in Japan a lot, and there you can see musicians like Hank Jones and Ron Carter on TV.

**Haynes:** I was there a few weeks ago, but I liked it more in the '60s. When I went back then, we had a package called "Four Big Drummers." They treated us like we were the President. It was Max [Roach], Philly [Joe Jones], Shelly [Manne], and me. We each had a separate drumset and a roadie. It was great. What a period! In those days that country was not as rich, but they bent over backwards for us.

**Nash:** There are a lot of young people overseas interested in the music. They're

into rap and hip-hop, the same as the U.S. kids, but there seems to be a lot of kids into the music we play too. They know the recordings and the players, and they're into a certain historical slant.

**Haynes:** They were into that back then too. They have those coffeehouses where as soon as you walk in they play your record.

When they come to the concert they bring all their record jackets to have you sign. I had a guy waiting outside my hotel door last time waiting for an autograph!

**KM:** In the last MD jazz drummer's roundtable, I asked why there doesn't seem to be any innovation taking place in jazz drumming today. Marvin "Smitty" Smith said that innovation doesn't just stand up and announce its presence. But is jazz in a healthy, creative state now, or are we in a resting period till jazz takes on a different shape?

**Nash:** I find it difficult to think in those terms—whether jazz is doing this or that. I don't know if Bird and Trane and Roy and Max would sit in their chairs in the '40s and wonder if jazz was moving. I'm sure they reflected on what they were doing, but I think for us this music is like a spiritual thing. It's something we feel called upon to do, or a certain thing that we must express. To spend time thinking about if it's moving a certain way could be a waste of time.

You have to concentrate on whether you're expressing your true feelings when you're playing music. *That's* something to be thinking about. Are you staying physi-

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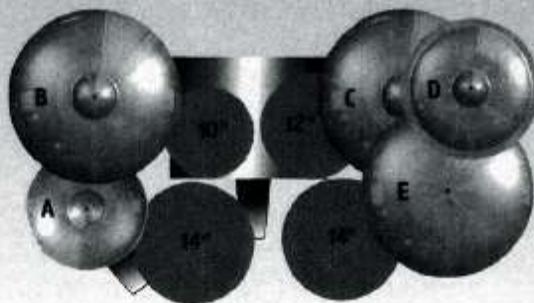
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cally fit and able to get at your instrument? There are so many things to be thinking about that are more important. Sometimes, sitting around the dressing room, we do reflect on how the business is affecting us, but I think we're so much more tuned into how we're expressing ourselves and how we're relating to the other musicians we have to play with. It's often left to the writers, who are on the outer circumference of the actual making of the music, to reflect on how the scene is moving.

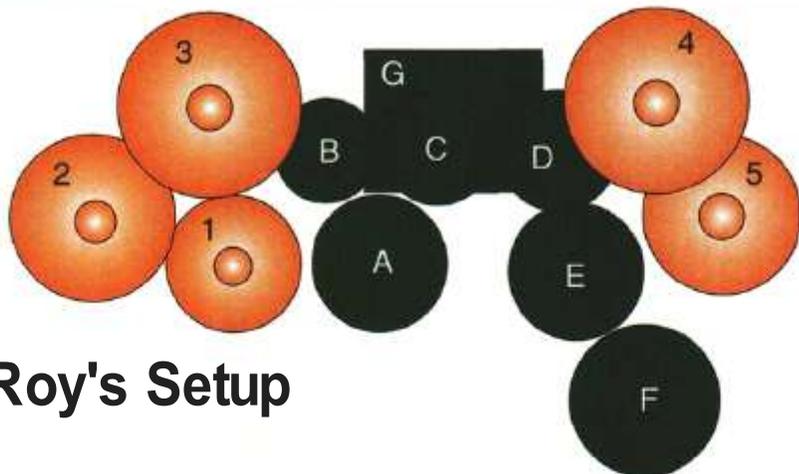
**KM:** So is it moving?

**Nash:** It *has* to be moving. We're breathing. We're living and getting older. It has to be moving.

**KM:** What do you think, Roy?

**Haynes:** I'm still learning. I love listening to Lewis talk about it. I was asked a similar question about Bird. I don't think that there will be another Charlie Parker, at least not during my lifetime. Quality was different back in the '40s and '50s. The quality of everything—the food, the clothes. I would never have come looking like this to an interview back then.

I just finished this "Remembering Bud



## Roy's Setup

**Drumset:** Yamaha *Maple Custom*

- A.** 4 x 14 maple snare for live work (Roy prefers to record with a 5 1/2 x 14 maple)
- B.** 8 x 10 tom
- C.** 8 x 12 tom
- D.** 9 x 13 tom
- E.** 14 x 14 floor tom
- F.** 16 x 16 floor tom
- G.** 14 x 18 bass drum (with a metal hoop on the front for the occasional rimshot)

**Cymbals:** Zildjian

- 1.** 14" KHi-hats
- 2.** 18" A *Custom* crash
- 3.** 20" Kcrash/ride
- 4.** 20" KFlat *Top* ride
- 5.** 17" KDark thin crash

**Hardware:** Yamaha 700 and 800 series

**Sticks:** Zildjian *Roy Haynes* model (with walnut stain finish), Ludwig brushes



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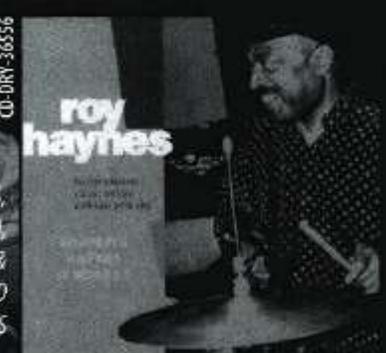
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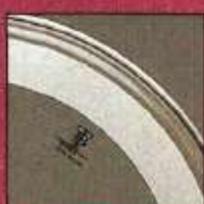
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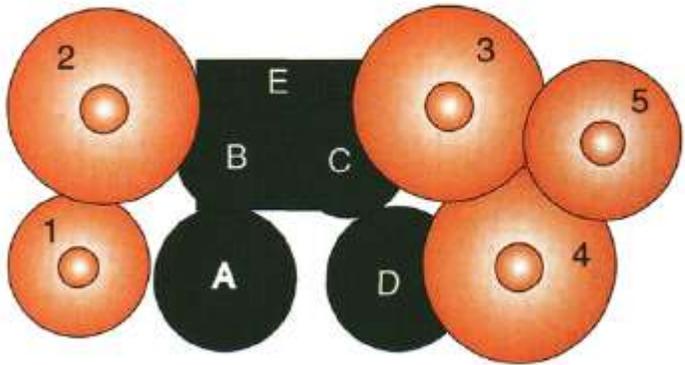
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Powell" tour with Chick Corea, Joshua Redman, Wallace Roney, Christian McBride, and Kenny Garrett. We were playing a couple of tunes that I recorded with Bud in 1949. Bud said back then—his exact words—"Motherfuckers will be playing this shit ten years from now." It's almost fifty years later and people are *still* playing Bud Powell, and Charlie Parker, and Monk.

**Nash:** Sometimes writers or critics will ask, "Why are you playing a style of music that has already been played?" Sure, we've been preceded by giants, but I feel that certain combinations of today's players can bring something new to the music, no matter what the style is. It's the musician and his or her passion that makes music vibrant and alive. As long as musicians are playing "in the moment," not just repeating clichés and patterns, the music will sound fresh.

Some critics may argue that the music isn't greater—and that may very well be. But I think we should be allowed to put our spin on something that is of that high a quality. Even our peer group will say we're playing something that has been done

## Nash's Setup



**Drumset:** Sonor *Designer Series* in African bubinga wood finish

- A. 6 x 14 snare
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- C. 8 x 12 tom
- D. 14 x 14 floor tom
- E. 14 x 18 bass drum

**Hardware:** Sonor *Designer Series*, DW bass drum pedal

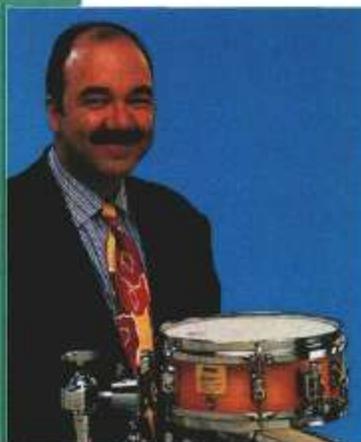
**Heads:** Remo coated *Ambassadors* on all drums (sometimes switching with coated *Pinstripes*)

**Cymbals:** Sabian HH

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already. "Why do you want to play bebop?" I just know what makes me feel good. I like to swing. I like to play ding-ding-da-ding. I like funk, reggae, Afro-Cuban music, but I make a living playing jazz. I don't always put on Bird and Trane. I might put on Donny Hathaway or Earth, Wind & Fire.

My point is, if we're constantly taking in all these modern influences: computers, Web sites, new modes of transportation... if we're living in the '90s, we have to express that in our music.

**KM:** Swing is such an eternal well, it's like the Big Bang. The bebop innovators left so much to be worked with. But is there a formula now that is being followed? Or does it all contribute to the forward motion of the music?

**Nash:** It can all contribute. I remember the first time I heard Roy on a record. My ear went directly to his snare drum. I think it was Oliver Nelson's *The Blues & The Abstract Truth*. "What is he doing there?" Once a young person is steeped in and exposed to something of that quality, they can't help but learn from it. If they're try-

ing to grow and develop, they'll move on. The great thing about a recording is that it captures an inspired moment of creativity for people to enjoy or study. As long as you're conscious of not trying to be exactly like somebody, as long as you know what your end goal is, you can't sound exactly like someone else.

**KM:** Speaking of trying to find your own direction, what's your take on Leon Parker? He only uses a ride cymbal, floor tom, and a snare drum, and he swings his butt off.

**Haynes:** I'm hip to him.

**Nash:** What I like about Leon is his dedication to pursuing his own musical ideas. He's expressing his own view of the music, and that's great. But there are many different views and interpretations of the drums, so I'm not sure how accurate it is to single out one person as pushing the drumset along.

**KM:** When he plays I don't miss the hi-hat.

**Nash:** Recently he said in a magazine interview, "The hi-hat is not a logical addition to the drumset." He went on to say,

"As a matter of fact, there have been several great drummers who have hardly touched their hi-hat," and he named Jo Jones, Roy Haynes, and Ben Riley.

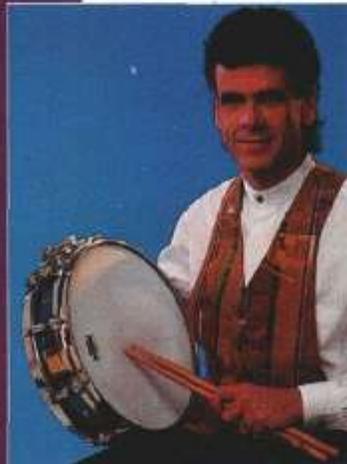
**Haynes:** Jo Jones said himself that he *invented* the hi-hat.

**Nash:** To me there's nothing more logical than two cymbals hitting together. It comes from crashing cymbals in the marching band or orchestra. Most of jazz is the 2 and 4 feeling. When the hi-hat did become a part of the instrument, listen to what Art, Max, Philly Joe, and Roy did with it. I'm not averse to change or to people's own concept, but I think misinformation can be kind of tricky.

**Haynes:** He named me, too. Well, I don't play that 2 and 4 thing. I was breaking up the time, but the time was still there. I've done that for years, still do. Sometimes I leave the hi-hat out. Sometimes I play it on the accents I desire. It's about letting the music breathe. But I'm trying to do more with the hi-hat.

**KM:** Was the jazz lineage lost in the '70s with fusion? Have the last fifteen years been a process of regrouping and re-estab-

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**Nash:** I still have some of those records from the '70s. I liked fusion music and I still buy CD compilations from that period. It's all valuable and I don't think anything was lost. It's a different sound. I would tune the drums differently if I was playing in that environment, because I like a natural-sounding drumset. In a funk or fusion situation they may not want that sound.

**KM:** Roy, what were your feelings on '70s fusion?

**Haynes:** Some of it was exciting. I would listen but I wouldn't buy the records. I was around a lot of it. When I started my group, The Hip Ensemble, in the late '60s, one of the first gigs we had was at The Scene, where a lot of the acid rock groups were playing. I used a rock drummer's sticks once and realized I could get a lot more out of the drums with those big sticks. I liked a lot of the funk stuff. Maurice White [of Earth, Wind & Fire] was a buddy of mine. I did *Barefoot Boy* with Larry Coryell back then too.

**KM:** I imagine you're both very busy.

**Haynes:** Not always. Once I said I was semi-retired. I like to take vacations, I'm a dreamer. I like to enjoy life. I don't go, go. I get away from the drums every now and then.

**Nash:** I feel the same. Go down to a Caribbean island and just chill, play on the beach. But we're at different stages in our lives and careers.

**Haynes:** Lewis, the things you've said and what you're doing are very interesting.

**KM:** Can you both name a particular drummer's performance that sticks in your mind as being inspirational?

**Haynes:** I'll let my brother answer that.

**Nash:** The first time I heard Roy live, Elvin live, Max live, and Art Blakey live. When I was growing up in Phoenix there wasn't anything to hear on that level.

When I came to New York and was able to sit right in front of Elvin's drums, that first time of getting the whole effect of a player in the flesh, was really memorable. Each one of those players had a great effect on me and changed me for the better. I had heard them on records, but there were no videos then. When I finally saw them live it was very powerful to watch the movements that go along with the sounds. I was just smiling from ear to ear.

**Haynes:** I would have to go back a long

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time to remember a particular drummer. I recall the RKO theater in Boston, when I saw Jo Jones with Count Basie. I would skip school to go backstage. I would tell people that Papa Jo was my father. They did five or six shows a day. I would be in the theater all day watching Jo Jones. Years later Jo reminded me that my brother would bring me to see him and I'd be carrying my school books.

I met Kenny Clarke at another club, but he didn't play long, featured solos like Jo

Jones. Jo would swing and play solos. I think he did a feature number on "Old Man River" or "Clap Hands Here Comes Charlie." I also saw Buddy Rich with Tommy Dorsey. I liked his fantastic solos. There were drummers playing that rudimentary style, which I wasn't into. And Sid Catlett—I'd go to 52nd Street and watch these guys. I didn't see Chick Webb, but I did meet Art Blakey when he was with Fletcher Henderson's band. We used to hang out when I was a teenager. He had a

snare drum that looked like it was up to his neck, but he was on fire, even then.

**KM:** In those old clips of the big bands, drummers like Sonny Greer had a certain posture and they had an effortless style with the brushes.

**Haynes:** The guys that I named would draw the sound out of the drums. The bass drum doesn't have to be a heavy boom-boom-boom. They had a big bass drum but it was mostly for accents. I also liked Shadow Wilson and Lionel Hampton. They could really kick the band with accents—and style.

**KM:** Do you see any difference in the way drummers approach the drums today?

**Haynes:** Everything has changed so much. The big cities like Boston and San Francisco had clubs in the ghetto areas where there was jazz. All of that has been taken away by the people who run our country. Now we're getting back to the question you asked about the music in this country. Look at that. Not only the music, but the hotels have been taken to other sections of town. Think about what I said, you've got your answer right there. It's

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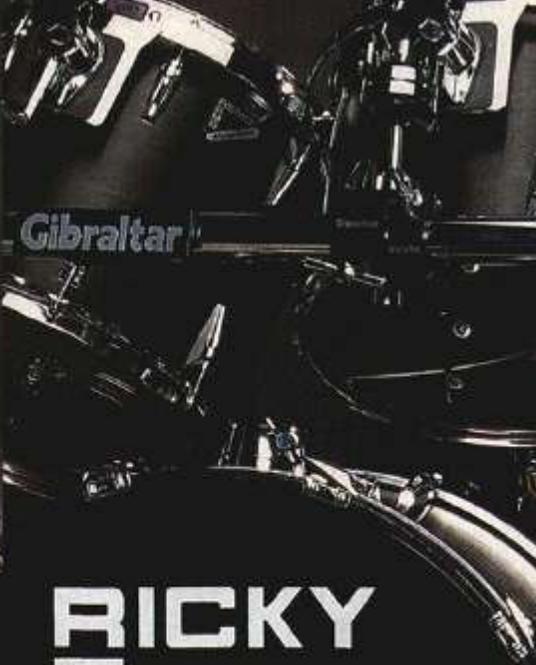
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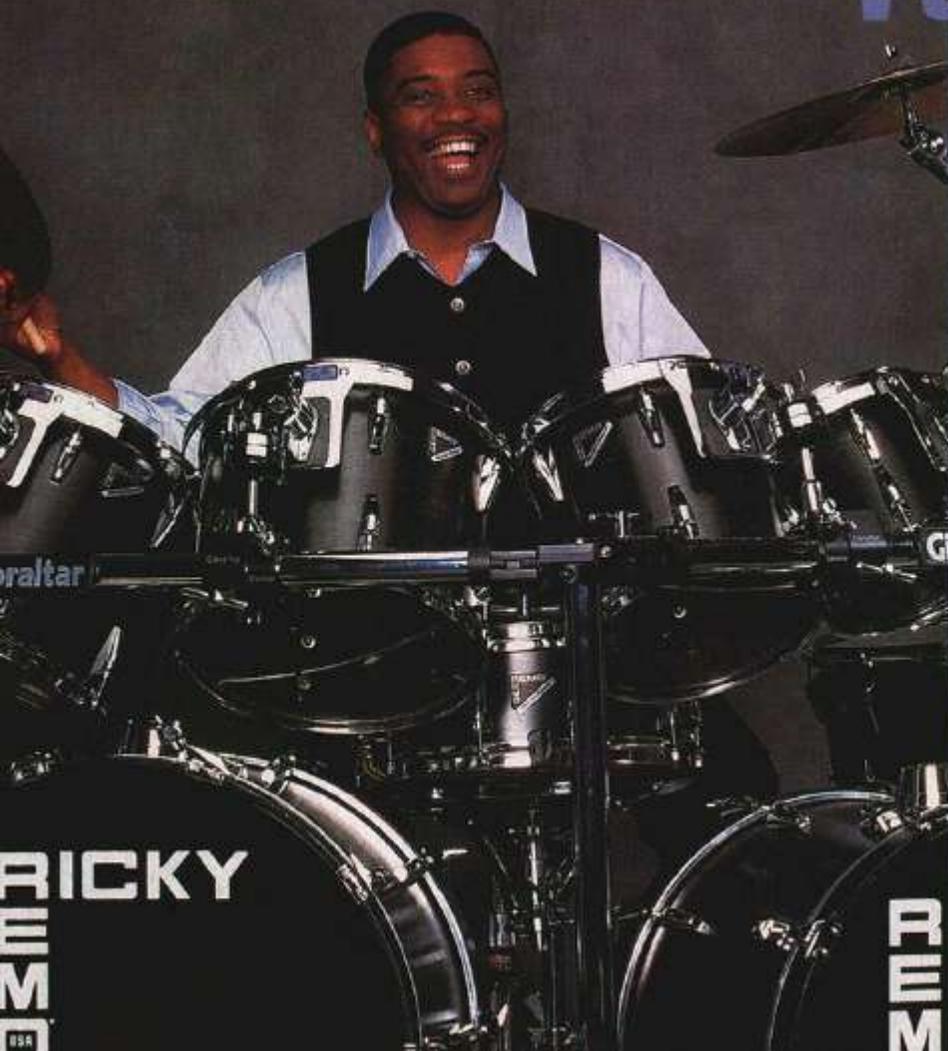
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serious, but it's something to think about. We had clubs in Philly, Detroit—you had a chance to see a lot of people play who didn't make records or become big names. We had a lot of great musicians. We've lost all that.

Now we have the schools in Boston and Texas. It's all controlled whether we can see it or not. It's an amazing thing because that makes me unique. I was from that era, but I've managed to stay out here on my own. Survival. A lot of it is about that. Most of my money is made in other countries. I have to come back here and pay for it on April 15th. [laughs]

**KM:** So not only was the tradition changed, but musical communities were destroyed.

**Haynes:** The beat goes on, I have fun, I love playing. What have I got? [sings] "Oh no, they can't take that away from me."

**Nash:** When I first came to New York there were still places to play uptown. On 145th and St. Nicholas there was a little place called Sutton's. Small's Paradise was still open. The feeling was so different to play up there. I remember once a guy came

in off the street. He might have been a homeless guy. We were playing and he did a little dance for the duration of the tune. Then he left. Nobody bothered him, the bouncer didn't hassle him.

**KM:** Even pop music in the '60s had unique scenes like Muscle Shoals, Motown, the Philly soul sound. But everything changes. Has the technology changed the way music is recorded? Does it ever intrude?

**Haynes:** Usually I'm not too comfortable in the studio. I usually back off. When I have to wear headphones, I like to keep one ear off so I can get a natural feeling of my drums. It might take me a day to get comfortable. I'm not studio material.

**KM:** You sounded great on that recent Hank Jones record.

**Haynes:** That was good. I'm usually somewhat happy with my final recorded sound. I like to have an engineer I can talk to. I don't always know how to put into words what I want, but it's getting better with the engineers. I liked the old sound at Rudy Van Gelder's studio. We were all in the same room. He really got a great sound out

of the drums. It was a good open sound for the music that we played. Everything was changed later for the more commercial sound.

**Nash:** I think we can find a balance. Sometimes the miking is too close. You don't get a chance for there to be much air between the sound you set in motion by hitting the drum and what the mic's pick up. They pick up differently than the ear does. It can make you hold back just to be sure. I've gotten more comfortable in the studio over time.

**Haynes:** You're the studio guy, man.

**Nash:** I like to get to the studio early enough to hear how the drums sound in the room alone. I might play in the vein of the music of the session, and then have the engineer play back what I did. Then I can hear the bass drum, and hear if it's too forward in the mix. I try to balance the drumset by itself. If the ride cymbal level is too high or low, it can change the sound of the whole group. That's important if you're recording live to two-track digital tape.

**KM:** Are there lesser-known players that young drummers should be aware of?

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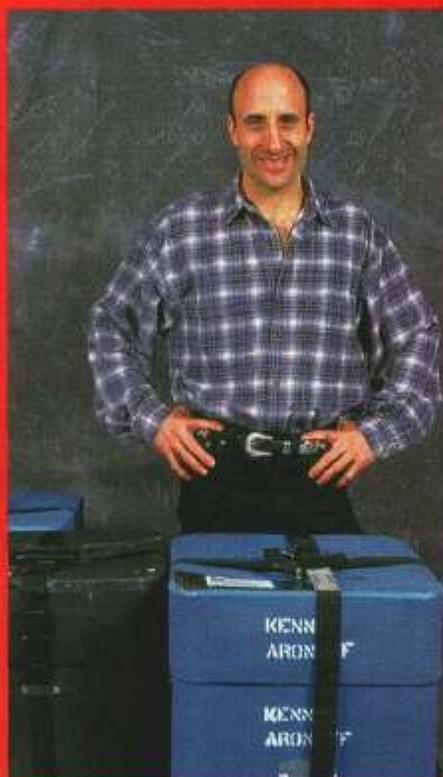
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**Haynes:** Young kids may not want to hear an older fellow, they want "bbbrrrr."

**Nash:** I like Frankie Dunlop with Monk.

**Haynes:** He had a great concept with Monk.

**Nash:** He was definitely swinging. I would listen to his solos, because Monk would let him play chorus after chorus. He had this dancing thing about his playing that I liked. His phrasing was very clear, but what he didn't play made what he did play work because of the way he used rests and space.

**Haynes:** His solos seemed to fit Monk's compositions, too.

**KM:** Baby Dodds with Louis Armstrong was so funky.

**Haynes:** When we would travel around in the '60s, I would play a tape of a Baby Dodds record where he gave a lesson. Baby was to the point. He would say that he'd always ask the leader on the bandstand what song is next. The bandleader would tell him, "What do you care, you're only the drummer." The band would die laughing.

**Nash:** Some folks still act that way. They tell everyone else the tune, start to play, and they have their back to you. You want to know what's going on. They have this attitude, "Don't worry, you'll hear it." Luckily that attitude is not across the board.

**KM:** Who have been your favorite leaders?

**Haynes:** Lester Young, Charlie Parker, John Coltrane, Chick Corea, Sidney Bechet, B.B. King, Louis Armstrong's big band—for one week. Most of them, like Monk, have been great. I played with three of the greatest vocalists: Sarah Vaughan, Billie Holiday, and Ella Fitzgerald. It's all been beautiful.

**Nash:** Most of my experiences have been great. Sonny Rollins, Betty Carter, Tommy Flanagan, Ron Carter, Hank Jones, Oscar Peterson, Dizzy Gillespie...it's been a dream come true.

**KM:** It's a bit of a cliché, but where is jazz drumming headed?

**Haynes:** I'm not into that. I'm not that slick. Evolution? Shit, *this* is the evolution.

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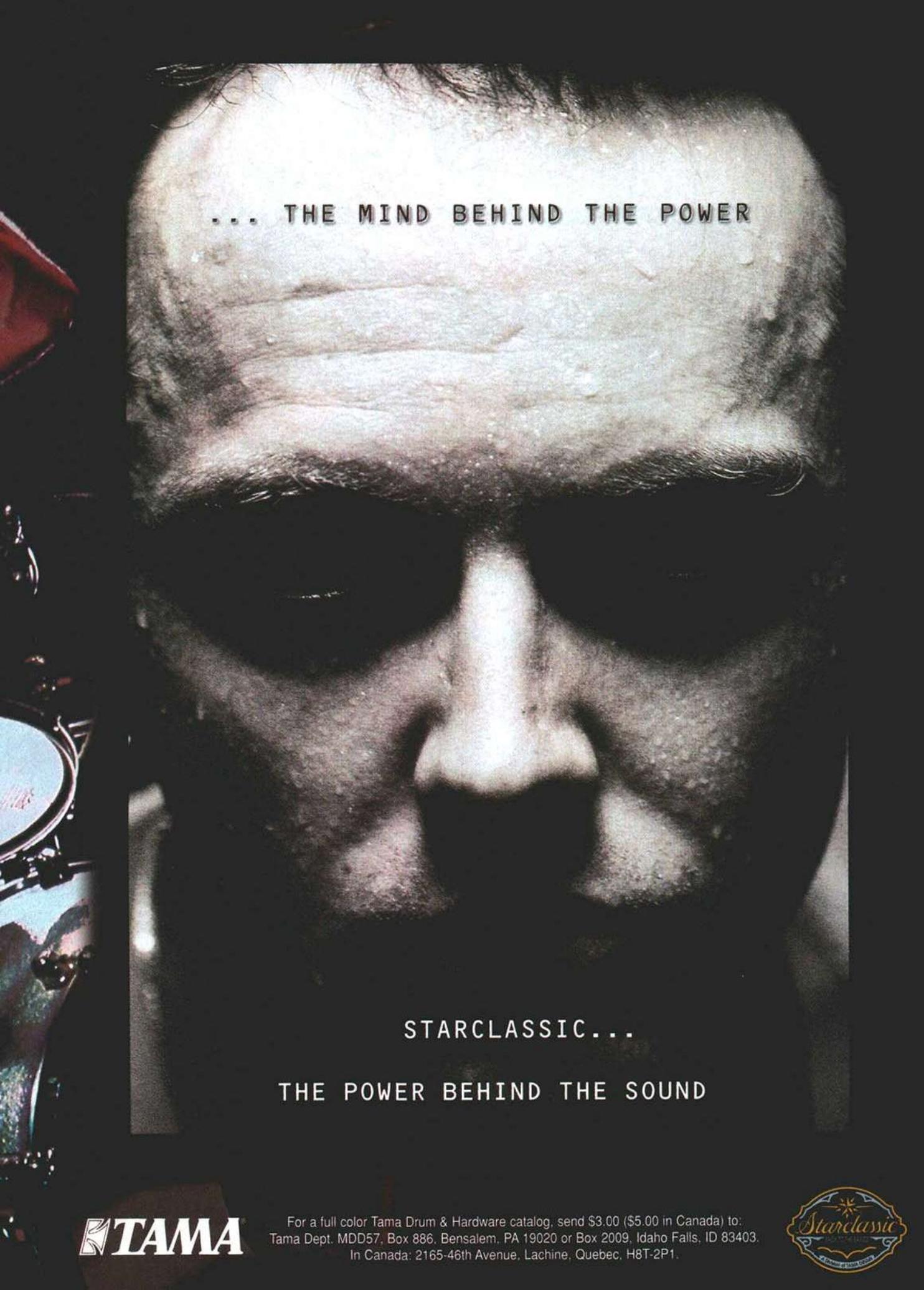
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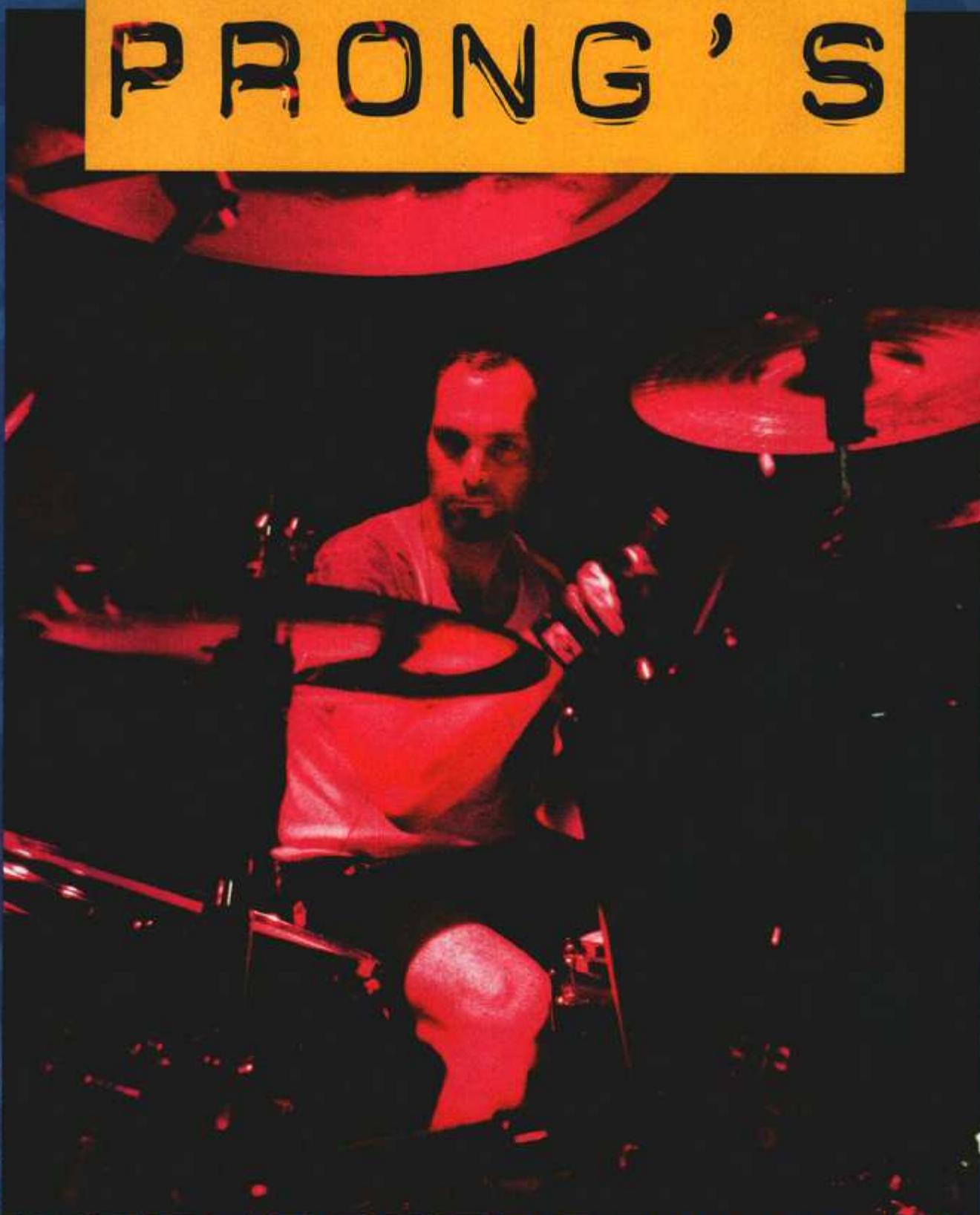
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# PRONG'S



Johnny Buzzerio

# TED PARSONS

# INDUSTRIAL RHYTHM ATTACK

BY MATT PEIKEN

YOU CAN HEAR TED PARSONS ALL OVER ALBUMS FROM WHITE ZOMBIE, FILTER, NINE INCH NAILS, AND DOZENS OF OTHER LIKE-MINDED ROCKERS. OF COURSE, YOU'RE NOT ACTUALLY HERRING PARSONS WITH THOSE GROUPS, YOU'RE HEARING HIS INFLUENCE. IN THE MID-1980S, PARSONS WAS ONE OF THE FIRST ROCK DRUMMERS TO WEAVE THE UNFLINCHING RELENTLESSNESS OF A MACHINE INTO THE FABRIC OF A HUMAN GROOVE. THAT APPROACH TO DRUMMING—AN AGGRESSIVE, MILITANT, DEAD-CENTER DRIVE—HAS SINCE BECOME THE RHYTHMIC STAPLE OF TODAY'S INDUSTRIAL METAL AND INDUSTRIAL DANCE MUSIC.

PARSONS' ROLE AT THE FOUNDATION OF THOSE STYLES IS ALL THE MORE NOTEWORTHY WHEN YOU CONSIDER HE'S DONE IT IN RELATIVE OBSCURITY, FIRST WITH NEW YORK UNDERGROUND NOISE-MERCHANTS SWANS AND THEN WITH HIS CURRENT BAND, PRONG. SWANS ATTRACTED LITTLE MORE THAN A CULT FOLLOWING, AND PRONG, WHILE SELLING A DECENT NUMBER OF DISKS AND TOURING AROUND THE GLOBE OPENING FOR OTHER ARTISTS [MOST RECENTLY OZZY OSBOURNE], HAS FAILED TO BREAK INTO THE MULTI-PLATINUM LEVEL THAT OTHER, LESS GROUNDBREAKING ACTS HAVE. AND PARSONS MAKES ONLY A MILD EFFORT TO MASK HIS FRUSTRATION.

"Sometimes I think more musicians like us than non-musicians do," he says. "I can't tell you how many guys from other bands have come up to us and told us they really like what we do. I have to laugh sometimes because when they say it, it's almost like this secret confession. But it does make me feel good to know we're respected by our peers. We may not sell a ton of records—and I'm not saying this to rationalize that—but that kind of respect makes it all worthwhile."

That respect and ever-elusive mainstream popularity seem to stem from the same trait: Prong has never fit snugly into any pre-

ment, but a creative tool," Ted says. "To me, it's not about trying to be more metal or more industrial or more thrash or whatever. It's about using whatever resources are at your disposal to make the music you want to make. And from that end, I think Prong is a successful band."

While Parsons is happy with the musical success of Prong, he is keeping busy with other projects. In fact, as soon as Prong ended its year-long tour in October, Ted got the call from Godflesh, asking him if he could replace their drummer, Brian "Brain" Mantia, on the band's tour, since Brain moved on to



defined category. Just when fans and the industry have them pegged as metal (1990's *Beg To Differ*), Prong takes a decidedly industrial turn (1994's *Cleansing*).

The band's latest, *Rude Awakening*, doesn't do anything to narrow the margins. Throughout the disc, Parsons not only injects the rhythms with his own machine-like intensity, but incorporates machines themselves into his rhythmic mix of acoustic drums, samples, and looped patterns. If this release isn't increasing Prong's notoriety, Parsons at least sees it as a positive artistic step.

"I think it really represents where my head is at right now in terms of using machines to make music. It's not just an enhance-

replace Tim "Herb" Alexander in Primus. Sound confusing? Well, suffice it to say that Ted will be keeping busy while Prong is on hiatus.

**MP:** Prong's fans might be surprised to know that your personal listening tastes have little to do with the style of music you're playing with the band.

**TP:** I'm really starting to get into the hardcore techno scene. Well, it's actually not techno anymore. Over in England they have about a zillion categories for music. I'm into anything bass-heavy and I'm into the heavy, experimental dub stuff.

The next step from that is the newer stuff coming out now called drum & bass and jazz drum & bass. It's just super-heavy, distorted-bass techno music, with dub drumming and very fast programmed rhythm parts. Some of the jazz stuff is pretty cool, because they mix in Coltrane and Miles, but it's mostly all samples. There are a few people who are adding live drums and percussion to it.

It's beyond what you'd call club-friendly music. It's more into the territory of heavy industrial music. There's a small scene for that in New York, and there's a lot of crossover going on with a

traditional metal guitar-driven music.

Prong has slowly progressed more and more into that realm, and we've really brought that to a new level on *Rude Awakening*. There are a lot of loops and programming on this record, more than anything else we've ever done.

**MP:** That progression might have something to do with why Prong hasn't been able to emerge from its cult following into more popularity.

**TP:** That whole thing is really frustrating, no doubt. You've got bands like Gravity Kills and Stabbing Westward that are maybe a



lot of bands. Prong is getting lumped in now with the bands they're calling techno-core, bands like Ministry, Pitch Shifter, and obviously Nine Inch Nails. There's a whole new breed of bands like Misery Loves Co. that they're calling dance metal.

**MP:** What's funny about that is Prong has never seemed to fit into any particular label, at least not for very long. But with each of those labels, you guys were sort of on the forefront of them before they became trendy.

**TP:** I suppose that's true, although coming out of Swans and that whole world, it was really natural for Prong to get involved with sampling and loops and incorporate that into some of the more

little more on the technical side of things, but they're getting air-play. I was really hoping we'd break a little more than we've done on this new record. It's been doing okay, like all our records seem to do, but we're not building much on our sales or our fan base. But we just have to keep plugging away, do what we do, and hope people come around to it.

**MP:** You can definitely hear more of a pop sensibility on the new record. This is the first Prong album where you can hear some melody in a few of the choruses.

**TP:** Imagine that—melody in a Prong song! I don't think it was a conscious attempt to develop any sort of rock anthems, but we

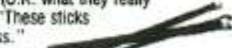


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did strip away the long guitar solos, and the drums are pretty much straightforward.

We worked on the record with Charlie Clouser, who had done some re-mixes for us before, and he's a drummer. He's got a real good sense for putting together great grooves and loops to the kind of music we play.

A lot of guys doing programming out there are mainly just techno heads without any real sense of music, and they don't come up with very inventive stuff. But Charlie will pull out stuff from, say, Echo & the Bunnymen, or a jazz album, or maybe a Slayer album, and mesh it all together to come up with something really outrageous.

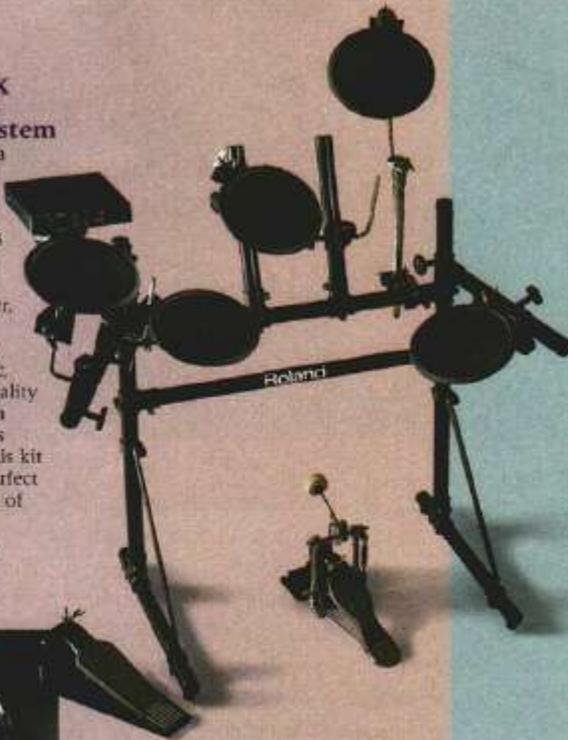
For this album we worked with him a lot while he was on the road with David Bowie. He'd send us loops, I'd jam to them, and then I'd send him ideas for beats I played on top of his loops. It was a collaborative writing process that was really nice. The coolest thing about how it turned out is that it sounds like I'm playing with another drummer.

Charlie ended up giving us about sixteen tracks of loops per song, and we had the job in the studio of filtering what we did and didn't like from that. It was tough because there was so much good stuff, but you also don't want to over-saturate it to the point of it sounding too gimmicky. But the mix coming from [producer] Terry Date was Prong live in the studio, with great mic' placement and great instrumental sounds, and then layering the loops on top of that.

**MP:** But when you're using loops to that degree, doesn't that restrict what you can do as a drummer? If nothing else, I would

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think the loops dictate the meter and rhythmic feel of any particular sections of songs where they appear.

**TP:** It could do that, depending on the approach you take. Previously, we'd taken some of these loops and then written music around them. But with a lot of the new record, we had already written the songs, and Charlie worked around *our* concepts.

It does affect the feel more than the meter, but I actually appreciated that because I sometimes can get stuck with what kinds of beats to play for certain songs. I was instantly inspired after hearing Charlie's grooves. He gave us some really big, fat, funky grooves, and I instantly knew what to play on top of them. A lot of what I came up with was just toms and other percussion, but it was the kind of stuff I'd never really done with Prong before, and I found it really inspiring in a creative sense.

**MP:** Did you have to tailor the sounds or tones of your acoustic kit to the programming?

**TP:** Not really. On some of the songs the snare sound comes from marrying my live, acoustic snare with sampled snares. And that can be a touchy thing because you don't want the loops and samples to just dominate the sound to the point of sterilizing it or making it overbearing. I still wanted to keep my trademark sound, and I think Tommy [Victor, singer-guitarist] and Terry did a great job of blending them. It's definitely not your typical techno snare sound.

Then again, technology has improved so much, especially with computers and pro editing tools, that it's really opened up a whole world of possibilities—particularly for drummers. Sampling doesn't mean you'll be getting stuck with a mechanical sound. For

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instance, you can literally sample your kick or snare drum in five different rooms and then trigger different combinations of those sounds while playing live in the studio. The possibilities are endless, and I've been getting really involved lately with exploring all these different avenues.

I've become a lot more interested in sampling and triggering, which is something I used to be totally against about ten or fifteen years ago. I guess you could have called me a purist in that sense. But now I firmly believe it's okay to do whatever it

takes to make the music you want to make.

**MP:** And it's clear that the incorporation of electronic elements has really shaped the way you approach your acoustic parts.

**TP:** It's changed so much, actually, that I really want to get involved with projects outside of Prong, which I've kind of already started to do. I've been collecting a lot of hand drums over the years, and when I get off the road I want to go in the studio and sample all these drums, like my djembe and talking drums, and start stacking that in my sampler.

I have a computer and a Roland TD-7 kit that I use, too, and I'll start interfacing that with my regular kit. What I really want to do is get into some of the heavy dub, industrial dance stuff, music that's a little less guitar-oriented.

**MP:** In some ways, you sound like a completely different musician than the guy who came out of New York's '80s punk scene.

**TP:** I've come a long way in my ten-year span in Prong, just absorbing all the music that's been coming out from all over the world. I'm still interested in bands like Killing Joke, Joy Division, and Gang Of Four—and all the exciting stuff that came out of the New York scene is still part of my vocabulary. But I think I'd be bored out of my mind now if all I listened to over the past ten years was punk, metal, and industrial music.

Musicians have to keep an ear open to what's going on around them and absorb it all. I'm not saying you have to incorporate that into your own playing, but I think you at least have to be aware of what's going on around you. That can't help but open up the creative process.

One of my favorite drummers now is a guy named "Style" Scott, who plays on a lot of dub stuff on the On-U Sound label, which has focused on dub-dance music for years. Scott plays this really slow dub style of drumming and he's got a really dry sound. He plays a Pearl kit with only single heads on all the drums, and he's also got a couple of timbales he uses to play some polyrhythms inside the reggae beats.

Scott did most of the stuff with Dub Syndicate, and anybody who's adventurous and into different styles of drumming should definitely pick up some of those records or anything else on the On-U Sound label. All that was a forerunner to Nine Inch Nails and a lot of the industrial stuff people are into today.

**MP:** With all of your interest in programming and electronics, what made you want to switch over this past year to Peavey's acoustic drums?

**TP:** I'd been talking to Peavey over the past couple of years. I checked out their kit at the NAMM show a couple of years ago, talked with the designer, and was just instantly impressed when I sat down and played them. I just loved the concept of no hardware on the drums. A lot of guys don't like the way the kit looks because it's non-

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traditional, with the wide hoops, but I really like that. It's different, and it's a great-sounding kit.

I used a DW kit in the studio for the new record, and I've always been happy with DW—both the drums and the company. They were the first company that came to the table five years ago when I was looking for a deal. But DW's grown a lot over the past few years, and I felt I was getting lost in the shuffle. Peavey's a new company when it comes to drums, and they still have something to prove, and I like being part of that.

I've got a pretty stripped-down, basic kit, but the kick drum is off to the side a bit. My drum tech suggested doing that one day during rehearsal, and I really liked it. I'm using a remote pedal to play it, and it looks almost like I lost my bass drum.

**MP:** How do you go about pulling the songs off live?

**TP:** Well, that's a question I pondered over long and hard. I ran through all the possibilities and talked with different guys to come up with what we've got.

I've got two ADATs running live and I've got a shaker-type click track running

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 5. 10" K splash  
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 7. 15" K hi-hats (on remote)  
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**Hardware:** DW, including a double pedal (played with the hard plastic side of their beater), RIMS on all toms

**Heads:** Aquarian *Power Dot* on snares, *Satin Finish* (coated) on toms and front of bass drum, *Classic Clear* on bass drum batter

**Sticks:** Easton Ahead 5B model

**Electronics:** Roland (samplers), Mackie (mixers), Trigger Perfect triggers on kick and snare

**Drumset:** Peavey, in a black stain (maple) finish

A. 6x14 snare  
 B. 6x12 snare  
 C, 10x12 tom  
 D. 12x14 tom  
 E. 16 x 16 floor tom  
 F. 18x22 bass drum

through one channel, which is really nice because it's got an Upbeat and downbeat to play to. The click and some of the loops run through a real cheap earphone that I stretch a rubber earplug over and just sock

into my ear. And a lot of the loops are just blasting full-on out of my monitor.

What I've wanted to do—and I know this is something some other guys have done—is build a speaker inside my drum

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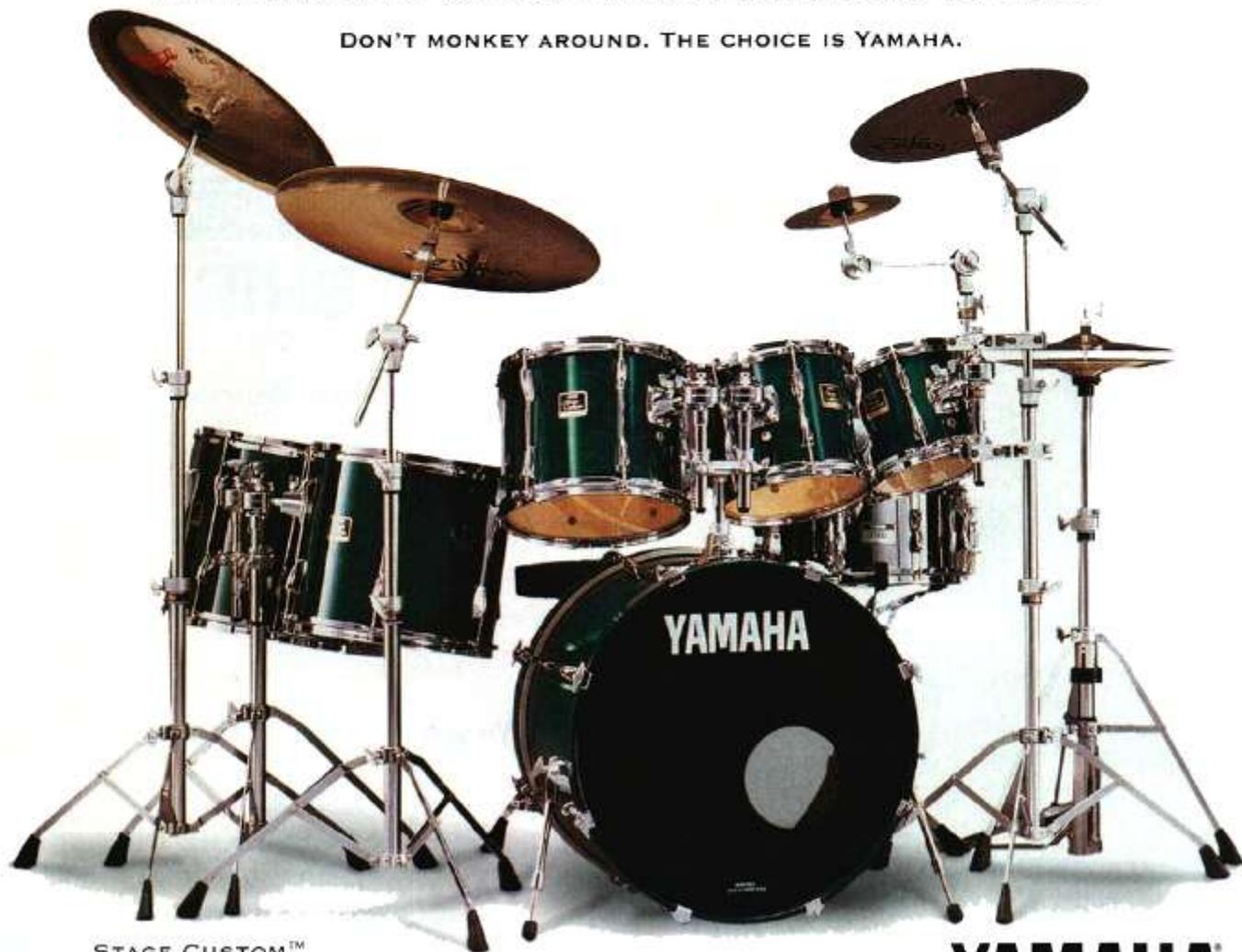
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stool so I can really feel the bass right up my ass. This way, I'm free to do whatever I want on top of or around the loops. I can lay back or play right with them, depending on whatever the song is.

**MP:** You've mentioned that you often regard the loops as a second drummer. Do you sometimes play polyrhythms on top of the loops or orchestrate some of your parts around what's going on in the programming?

**TP:** I certainly could do that, maybe with some tom fills or hi-hat accents here and there. But I don't want to get too fancy or tricky with it because that could take away from the songs and water down the solid foundation that's so much a part of our music. What I'm trying to do is use the loops to help make the grooves even bigger and fatter.

**MP:** Have you always had what I call a "militant" approach to rhythm?

**TP:** Yeah, I think so—just a straight-on, attacking sort of style. As a kid, of course, I sat around and listened to all the other rock-drumming gods most kids my age were listening to. My style didn't develop out of any conscious decisions to make my

playing one way or the other. It was just a natural development from the music I started playing with when I got a bit older.

My uncle actually started me out playing drums. He was a jazz drummer and he was also in the Revere Raiders, which was one of the premier drum & bugle corps in

Massachusetts. He would always be practicing all the Swiss rudiments, and I'd always ask my folks if I could go over to his house so I could watch him and play his drums.

I played in some pretty awful bands in Massachusetts when I was in junior high

## PARSONS' PICKS

THESE ARE THE ALBUMS TED SAYS REPRESENT HIS DRUMMING BEST

ARTIST	ALBUM TITLE	LABEL
SWANS	CHILDREN OF GOD	CAROLINE
SWANS	HOLY MONEY	PVC
VARIOUS	PUBLIC CASTRATION IS A "GOOD" IDEA	BURN ONE
FOETUS	FOETUS INTERRUPTUS	BOOTLEG #3
PRONG	BEG TO DIFFER	EPIC
PRONG	PROVE YOU WRONG	EPIC
PRONG	CLEANSING	EPIC
PRONG	RUDE AWAKENING	EPIC

THESE ARE THE ALBUMS TED LISTENS TO MOST FOR INSPIRATION

ARTIST	ALBUM TITLE	DRUMMER
KILLING JOKE	KILLING JOKE	PAUL FERGUSON
LED ZEPPELIN	PHYSICAL GRAFFITI	JOHN BONHAM
DUB SYNDICATE	VOLS. #2 AND #3	STYLE SCOTT,
KODO	HEARTBEAT DRUMMERS OF JAPAN	BONJOIYABINGHI NOAH
GENE KRUPA	BEST OF BIG BANDS (DRUM BOOGIE)	KODO DRUMMERS
PETER GABRIEL	PASSION	GENE KRUPA
GINGER BAKER	MIDDLE PASSAGE	VARIOUS
KING CRIMSON	DISCIPLINE	GINGER BAKER
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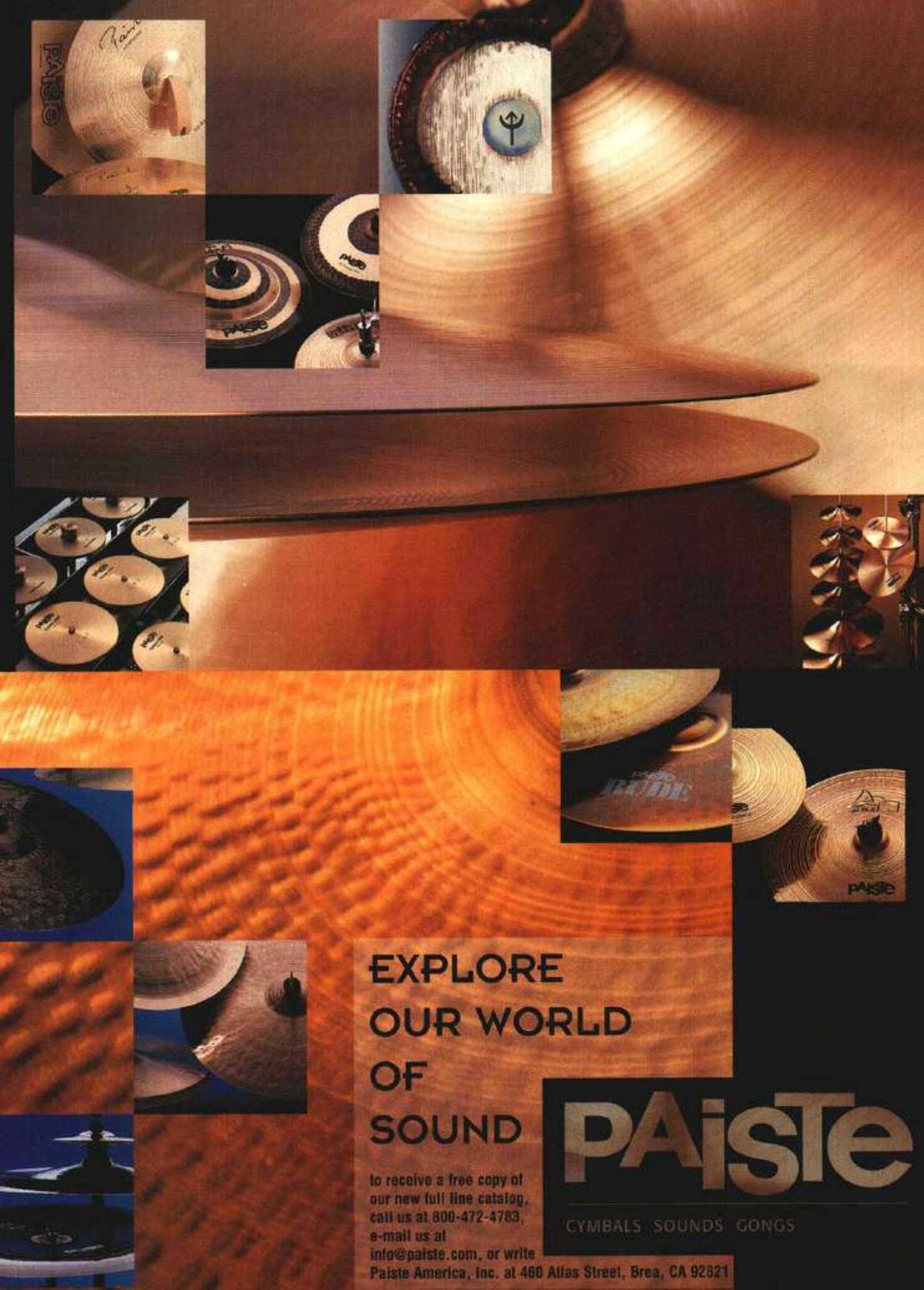
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and high school, and I moved to New York right after I graduated. I actually went to New York to study art at the Pratt Institute, with no intention of being in a band. I was into painting, printmaking, and photography. But my art career went downhill after my parents sent my drums to me, because all I wanted to do was play drums.

The first band I played with in New York was called Group Of Trees, which was pretty experimental for its time—sort of demented industrial surf music, now that I think about it. We worked with loops and reel-to-reel tapes. We had an art-school, brain-damaged bass player named Julie Jigsaw—if you can believe that—and I was literally playing on pots and pans for a week until I could convince my parents to send my drums out.

After that I played in this band called Crazy Hearts, and we shared a rehearsal space with Bad Brains. That group had a lot of tribal drumming, with heavy keyboards and bass. Then I played in a band called Ten Hail Marys, which was more in the punk realm. All those bands did a lot of club shows, but none of those projects went as far as they could have.

Swans was probably the first real serious thing I did. We made five albums, including a couple of singles. The music was very rigid. We're talking no fills, just straight gut-crunch beats. The last thing I ever did with Swans was about three years ago, when I did the *Great Annihilator*

album, which I think is a brilliant album.

A lot of the way I played with Swans has crossed over to what I'm doing with Prong. Some of the first things I ever did with Swans were in the vein of heavy industrial dance music, which was sort of a litmus test for a lot of the stuff that's become real popular in the past five years.

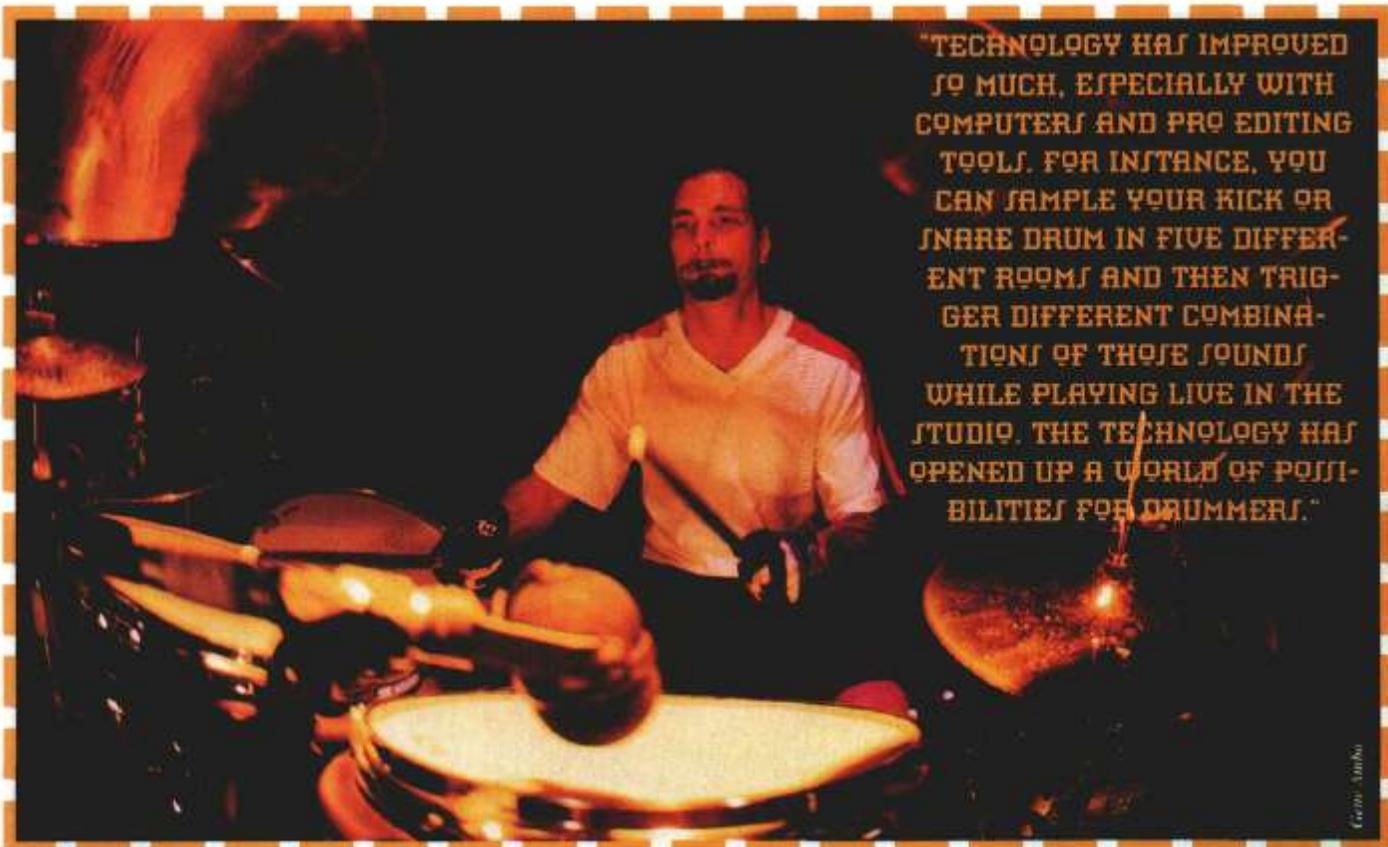
**MP:** A lot of drummers are either intimidated or simply at a loss as to how to creatively integrate electronics into what they're doing rhythmically.

**TP:** They just have to be a lot more open-minded. There's nothing wrong with being a traditionalist and wanting to play your acoustic drums. But if drummers actually saw some of the bands that are doing this stuff, they wouldn't be so intimidated by the technology or afraid to experiment with it because they don't understand it. You can use the best of both worlds—the acoustic drums and the programming—to come up with some really cool stuff.

**MP:** Some young drummers stay away from it, too, because they don't think it's hip. They see bands like Rage Against The Machine and think bands that use electronics can't be as heavy.

**TP:** I don't think electronics are as much of a taboo anymore, as far as using loops and triggers and sequencers. It's a whole different world in music than it was maybe eight or nine years ago. A lot of people would be surprised to know that a lot of what they hear on record comes from sam-





"TECHNOLOGY HAS IMPROVED SO MUCH, ESPECIALLY WITH COMPUTERS AND PRO EDITING TOOLS. FOR INSTANCE, YOU CAN SAMPLE YOUR KICK OR SNARE DRUM IN FIVE DIFFERENT ROOMS AND THEN TRIGGER DIFFERENT COMBINATIONS OF THOSE SOUNDS WHILE PLAYING LIVE IN THE STUDIO. THE TECHNOLOGY HAS OPENED UP A WORLD OF POSSIBILITIES FOR DRUMMERS."

© 1997 Tama

pled sounds, and a lot of what they hear live is triggered. And there's nothing wrong with that at all, if that's what it takes to sound good and get the sound you want.

And the technology is such today that you really can't tell the difference between an acoustic drum and a really nice ddrum trigger. I mean, with some of the most sophisticated triggers, the sensitivity is so fine and sharp that I think you can distinguish more than fifty levels of stick veloci-

ty and cover every corner of sound you could possibly get from a real drum. It's incredible. Of course, you could go nuts trying to program and keep a handle on all that. But you can also mix and blend the electronic and acoustic sounds and fine-tune your sound in ways you never could before.

**MP:** Are you programming and writing music beyond the drums?

**TP:** I've been doing some of that, but I'll

be getting a lot more into it when we get off the road. I'll break out the keyboard and sampler and just start putting down a lot of ideas. But as much as I enjoy the drum machines and the aspect of sampling, it's very important for me to keep the acoustic, live sound a strong element of what I'm doing.

**MP:** To your credit, you're one of the few guys out there who's managed to do that well. Whether you're credited with it or

kenny aronoff, pat mastellato, joel rosenblatt...  
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not, I think you've inspired a lot of artists over the years, through your work with Swans and Prong. Are there any particular highlights for you?

**TP:** The *Children Of God* album was a really important one for me as far as Swans goes. There was a lot of drumming on there I normally wouldn't have done, and a lot of that comes from Michael Gira [bandleader and producer], who really helped me rethink my approach and made me real conscious of meter. He had me slow the tempos down so much that you could make a sandwich between beats.

When I got into Prong, I think I left behind a lot of noodling. I'm really proud of the *Prove You Wrong* album, which I think shows some of the more diverse drumming I've had on record. I'm not crazy about the production, but some of the songs on there, like "Hell If I Could" and the instrumental, have some of the elements of what I want to do in the dance vein.

You talked about us influencing other bands, and from what some of the younger guys have been telling me, I think we have been influential in the sense that a lot of the stuff coming out now hearkens back to what we were doing on *Beg To Differ* [1990]. At the time I thought it was an okay record. The snare was heavily gated and the drumming was very dry and rigid. But a lot of people have told me that album helped turn some people around about metal and what you could do with it. And it's that kind of effect that, to me, is maybe even more rewarding than selling a lot of albums.

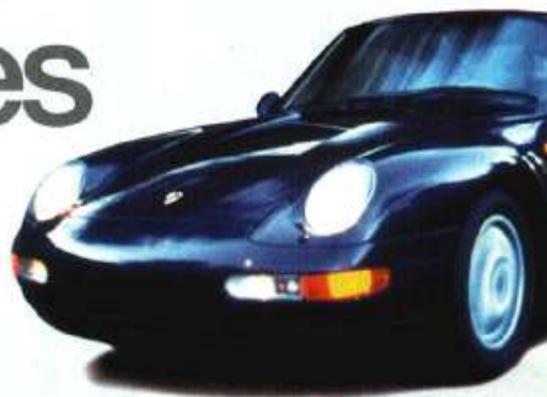
Like any band, we've made a few great records, a couple of records that maybe we should have done differently, and maybe one we shouldn't have done at all. We didn't make a lot of money, but that's not why we're in this business.

I don't know where Prong is going from here. There are definitely things I want to do outside of the group, and I can see it getting to the point where I just won't have the time to do all these other things, and then it will be time to move on. I just know that when we close the Prong chapter, I'll be able to look back and say I expressed myself and grew as an artist along the way.



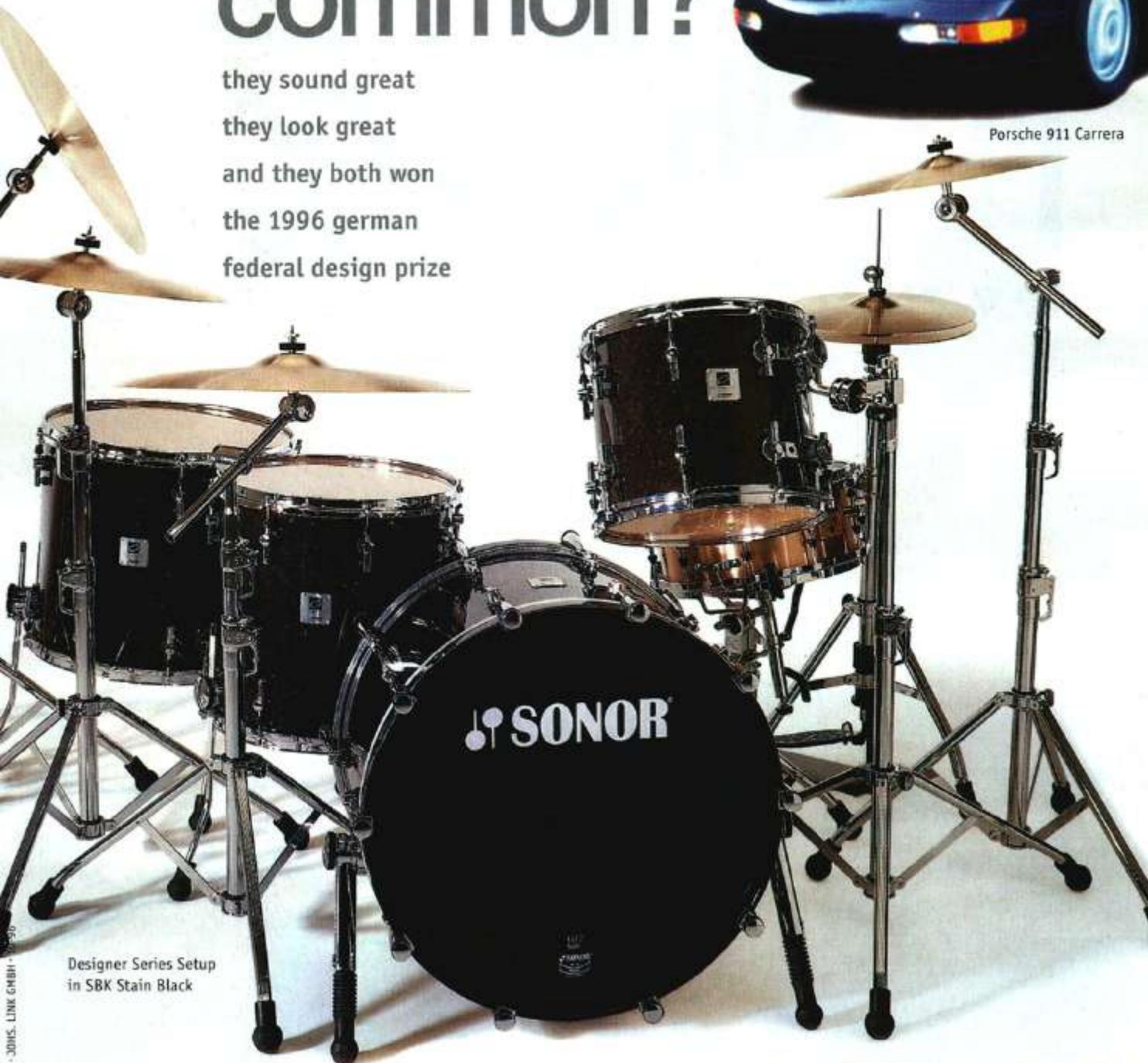
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# FLEXING IN THE GROOVE

HOW FITNESS CAN HELP YOUR DRUMMING

by Mark Scholl

A PERSON'S LEVEL OF INTEREST IN DRUMS AND MUSIC IS HIGHLY INDIVIDUALISTIC. A PERSON'S LEVEL OF INTEREST IN FITNESS IS ALSO HIGHLY INDIVIDUALISTIC. MOST PEOPLE - EVEN THE MOST ENTHUSIASTIC AMONG US - FIND IT DIFFICULT TO GET MOTIVATED TO PRACTICE OUR DRUMS AS OFTEN AS WE SHOULD. THE SAME IS TRUE FOR ACQUIRING EVEN THE MOST BASIC LEVEL OF FITNESS.

IT'S ALWAYS EASIER TO AVOID EXERCISING ALTOGETHER. WITH ONLY SO MANY HOURS IN A DAY, A DRUMMER MIGHT THINK IT'S BETTER TO SPEND HIS OR HER LIMITED

TIME PRACTICING AND / OR REHEARSING, GETTING AROUND TO EXERCISING "SOME TIME LATER". WELL, THIS BRINGS US TO THE FOCUS OF THIS ARTICLE: I WANT TO POINT OUT THE WHY, WHERE, WHAT, AND HOW OF FITNESS AND HOW COMMITTING EVEN A SMALL AMOUNT OF TIME TO IT CAN BE BENEFICIAL TO YOUR LIFE AND YOUR DRUMMING.



Mark Scholl, besides being an accomplished drummer (currently working with Barry Manilow), is an A.F.A.A. (Aerobics & Fitness Association of America) certified fitness trainer, has studied with the International Sports Sciences Association, and has over twenty years of bodybuilding experience. When not on tour, Mark trains both musicians and martial artists in the Los Angeles area.

## NO BAD ATTITUDES

Let's start with the primary question of why you should get involved in a fitness program. The reason you practice drums is to improve your ability to play the instrument, and some of the areas you might focus on improving include coordination, feel, sense of time, and concept of styles. Improvement in these areas can lead to your success. Fitness is very similar in that your overall level of conditioning can lead to success in achieving a healthy, happy life. Physical conditioning has some tremendously beneficial effects on *every* aspect of your life. After all, you use your heart and muscles to perform everything you do!

Some of the crucial health benefits of being fit include lower blood pressure, stronger heart muscle, increased bone density (which is especially important for women), more stability in joints, increased lung efficiency under stress, and a stronger immune system to deal with fighting off illness. These benefits are perhaps not as widely known as they should be and are not necessarily a motivator for starting a workout program. They do become a motivator, however, after you've been training for a period of time, because you will be able to feel the difference between being in shape and not being in shape. On a personal note, I have been

training for twenty years, and whenever I have a layoff period of a few weeks or so I notice almost a thirty-percent drop in my overall energy level.

There are some other reasons to start a workout program that are perhaps a little more readily noticeable, and consequently

"FEELING GREAT WITH LOTS OF ENERGY IS A TREMENDOUS BENEFIT TO BOTH PLAYING YOUR DRUMS AND HOW YOU INTERACT WITH OTHER PEOPLE. HAVING A HIGH DEGREE OF ENTHUSIASM OR A POSITIVE ATTITUDE CAN OVERRIDE MANY OTHER FACTORS, WHICH CAN AFFECT YOUR GETTING AND KEEPING A GIG."

more of a motivator to the average person. One reason is you'll look and feel better. The music industry has become a much more visual art form over the past ten years or so, especially due to things like MTV, VH-1, CMT, and live concert videos. Your personal appearance is important. This is a

highly subjective issue, but being in shape can really make a difference in how you are viewed by other people, especially those who are hiring you and those who are watching you perform.

Here's another reason for being in shape: You can't "call in sick" in the music business. The healthier you are, the better your chances of getting an important gig over someone who is constantly not feeling well. If you've ever been the leader of a band or a music contractor, you have definitely experienced the high degree of irritation and stress that comes from someone calling you at the last second to say that they can't make the gig because they are sick!

Feeling great with lots of energy is also a tremendous benefit both to playing your drums and how you interact with other people. My own experience has been that when I am in my best condition, my drumming ability—and consequently my enthusiasm—goes way up. When you feel great you are much more likely to enjoy life, which can only have a positive effect on your music. Incidentally, having a high degree of enthusiasm or a positive attitude can override many other factors, which can affect your getting and keeping a gig. There have been many great players who have lost gigs because of a bad attitude.

## CONDITIONING EXERCISES FOR DRUMMERS

BY KEVIN FRANCIOSI AND AVERY FAIGENBAUM, ED.D.

The art of drumming places intense physical demands upon amateur and professional musicians of all ages. Powerful body movements performed at various rates of speed place potentially damaging forces upon the musculoskeletal system. Moreover, hours and hours of practice required to perfect one's technique and repertoire can lead to overuse injuries. Although drummers do not need extreme levels of strength and flexibility, drummers that are in good physical condition may be able to achieve technical proficiency with greater ease.

The following stretches and exercises have been specifically selected to help drummers. For further information on how often these and other exercises should be performed, please refer to the accompanying feature article.

### FLEXIBILITY TRAINING

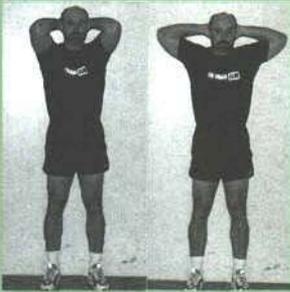
An often overlooked component of conditioning is flexibility training. Due to body positioning, drummers are notorious for having "tight" chest and hamstring muscles. Slow, static stretching performed at least three times per week will help to increase flexibility and possibly reduce the likelihood of injury.

Each of the following stretches should be held for twenty to thirty seconds and then repeated for a total of three times. Ideally, flexibility exercises should be performed every day following a few minutes of low-intensity aerobic exercise such as walking or stationary cycling. (Exercises begin on the following page.)

## FLEXIBILITY EXERCISES

### Chest Stretch

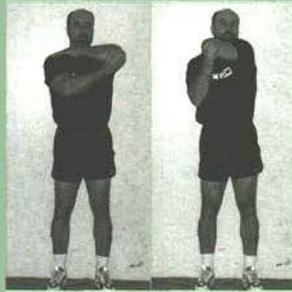
Stand with hands clasped behind head. Slowly move elbows backwards. Pause and repeat.



Chest Stretch, pre    ChestStretch, post

### Shoulder Stretch

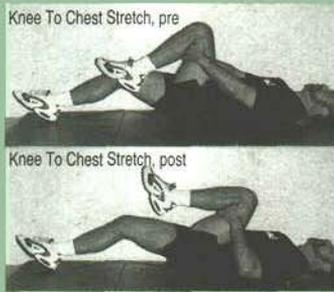
Stand and rest hand on opposite shoulder. Grab with other hand and slowly pull elbow toward opposite shoulder. Pause and repeat.



Shoulder Stretch, pre    Shoulder Stretch, post

### Knee To Chest Stretch

Lie on your back, place your hands behind one knee, and pull leg towards chest. Pause and repeat.



Knee To Chest Stretch, pre

Knee To Chest Stretch, post

### Hamstring Stretch

Lie on your back and lift one leg towards the ceiling. Place hands behind knee and pull extended leg towards chest. Pause and repeat.

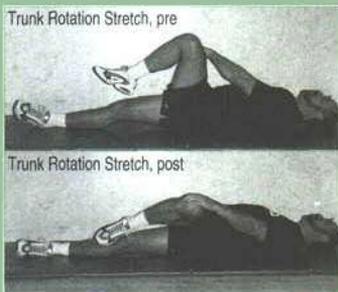


Hamstring Stretch, pre

Hamstring Stretch, post

### Trunk Rotation Stretch

Lie on your back and bring one knee towards chest. Place opposite hand on knee and pull knee over body towards floor. Pause and repeat. (Keep shoulders on floor throughout exercise.)

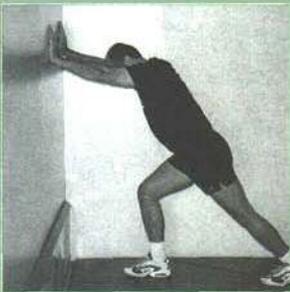


Trunk Rotation Stretch, pre

Trunk Rotation Stretch, post

### Calf Stretch

Place hands on wall and bring one foot far behind body. Slowly bring heel to the floor. Pause and repeat.



### Quadriceps Stretch

Stand erect and bring one foot behind body towards buttocks. Grab ankle and gently pull upward. Pause and repeat.



## THE RIGHT PLACE AT THE RIGHT TIME

Now that you (hopefully) want to start a workout program, you have two main issues to consider: where and when. The reason for combining these two topics is because the issue of location can be greatly affected by the issue of time. If, for example, you only have one hour to work out every second day (because of gigging at night, taking care of your kids, working a day job, etc.) and the nearest gym to your house is forty-five minutes away, your best bet would be to set up a home gym.

Let's look at how to figure out what workout time is best for you. The bottom-line answer is that if your schedule is tight, then any time you can work out is better than not working out at all. However, working out during the first part of your day can be advantageous because you are rested (theoretically) and have not yet had to deal with the stresses of the day. For some people working out early in the day also seems to be just what they need to get started. On the other hand, working out later in the day also has its benefits. Your core body temperature is higher, which means that it is more prepared for working out. Some people (myself included) have their workouts to look forward to after they have finished the rest of their day (which can be a stress release if you allow yourself to focus on your workout).

If you do go to a gym, you will find that at certain times of the day it's more crowded than at others. One of the main reasons that I love to work out late at night is because there are far fewer people in the gym. If you are an extreme night owl like

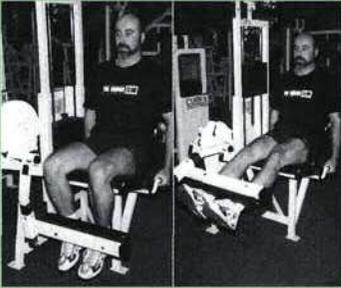
me, you may find a twenty-four-hour gym (or at least one that stays open late and opens very early) to be appealing. I have even gone to the gym many times at 5 A.M. after being awake all night!

There are two basic types of gyms—health club/spas, and serious fitness (body building) gyms. Health spas provide many different kinds of fitness; in addition to weights and aerobics, they often have things like swimming pools, whirlpools, indoor tennis courts, racquetball courts, basketball courts, and a jogging track. These types of things are important to some people, but these clubs are often more of a social hangout than a serious place to get in shape. The serious gyms, such as Gold's, World's, and Powerhouse, usually provide literally tons of free weights and machines, plus aerobic areas with bikes, treadmills, and the like. They sometimes offer classes and perhaps a nutritional beverage area, but usually little else. They are, in my opinion and experience from traveling around the world, very consistent facilities, and they provide the three primary components of fitness (which I'll discuss shortly) without all of the circus acts meant to lure people into lifetime memberships.

The environment in which you work out is very important. If it's not right for you, it can adversely affect how you feel about attending a gym, especially if the entire concept is both new and potentially intimidating to you. Choose your gym wisely. Don't be pressured by obnoxious salespersons to join immediately. It sometimes can be very beneficial to go to a gym that some of your *in-shape* friends go to. However,

## STRENGTH TRAINING EXERCISES

**Leg Extension (Muscles Used: Quadriceps)**  
In a seated position, raise your feet until both legs are straight. Pause, then return to the starting position.



Leg Extension, pre

Leg Extension, post

**Leg Curl (Muscles Used: Hamstrings)**  
Lie face down, placing the back of your ankles under the pad with your knee caps just over the edge of the bench. Curl legs upward towards buttocks. Pause, then return to the starting position.



Leg Curl, pre (top)

Leg Curl, post

**Chest Press (Muscles Used: Pectoralis Major, Deltoids, Triceps)**

In a seated position, grip the handles with your hands placed wider than shoulder-width apart. Straighten your arms until elbows are extended. Pause, then return to the starting position.

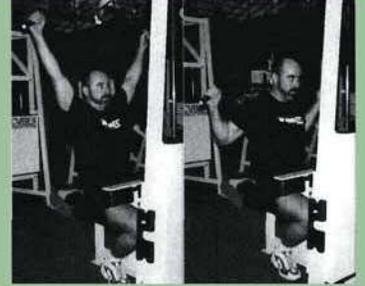


Chest Press, pre

Chest Press, post

**Lat Pulldown (Muscles Used: Latissimus Dorsi,**

In a seated position, grasp the bar with a wide overhand grip. Pull the bar down toward the base of your neck. Pause, then return to the starting position.



Lat Pulldown, pre

Lat Pulldown, post

the two questions of where and when are more of a personal concern, as opposed to a scientific one.

One final note on when to work out: It's not a good idea to work out too close to when you are planning to go to sleep. Working out hard is similar to playing drums hard—you are increasing your heart rate and metabolism (the rate at which your body burns calories). Give yourself at least two or three hours to wind down after working out before going to bed.

### WHAT'S RIGHT FOR YOU?

Now the really important question: How do you go about setting up a workout program that is right for your needs? The fitness industry has grown tremendously over the past decade or so. Over the course of time more and more accurate information reaches the general public. You may already be aware that there are no miracle pills, creams, or gadgets that produce instantaneous results of fat loss or muscle growth, and spot reduction *is* an impossibility—not counting liposuction! Also, you hopefully are aware that starving yourself to "lose fat" causes your body to slow down and conserve fat stores; it also "eats" precious muscle tissue to survive! Muscle is active tissue that uses up calories to survive, so the more you try to lose by starving yourself the less efficient your body becomes at burning fat.

The process of getting in shape is a gradual one that is quite similar to the process of learning how to play the drums. We all started with a very basic ability to play, but we had to learn how to develop this ability over many years of sometimes

very frustrating practice. Anyone who has been playing for several years has discovered that playing gets easier with lots of practice—but that you still have to work on maintaining your basic level of technical proficiency. This perspective may help you as you embark on a fitness program. Basically every inch of fat you lose or every inch of muscle you gain is a hard-fought process and requires consistency to maintain or improve.

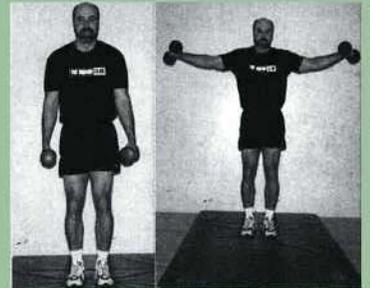
Let's take a look at some more specific information about fitness. The three most important areas are: 1. Anaerobic conditioning. (Anaerobic means "without oxygen," which can be weight training). 2. Aerobic conditioning. (Aerobic means "with oxygen," which can be jogging.) 3. Nutritional conditioning (which is, obviously, eating healthy foods and supplements).

Weight training is something that almost everybody can benefit from. Increased muscle tissue strength is tremendously helpful, *especially* in your later years. However, there are a few diseases and conditions that weight training *is* inappropriate for. As examples: If you are a male, forty years old or older, smoke, have never worked out, and your family has a history of heart disease, it is very important to consult a physician because weight training is strenuous exercise, even at a somewhat moderate level. If your heart is especially weak you could possibly have a heart attack from the exertion. If you've never worked out with weights and have any questions about your health in this area, consult a qualified physician.

Weight training has been my personal

**Lateral Raise (Muscles Used: Deltoid)**

Stand with feet shoulder-width apart, hold dumbbells at your side. Raise dumbbells until arms are parallel to the floor. Pause, then return to the starting position. Keep back erect while raising and lowering the dumbbells.

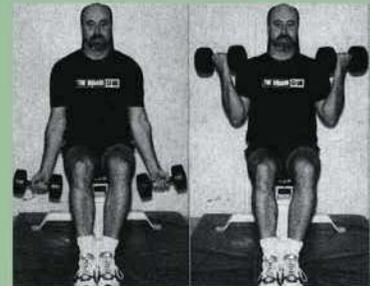


Lateral Raise, pre

Lateral Raise, post

**Dumbbell Curl (Muscles Used: Biceps)**

In a seated position, hold dumbbells with arms extended at your side. Lift dumbbells to shoulder level while keeping elbows at your side. Pause, then return to the starting position.

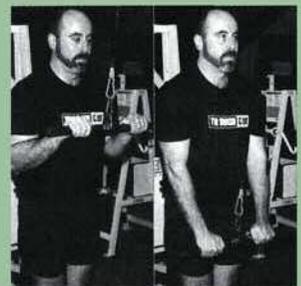


Dumbbell Curl, pre

Dumbbell Curl, post

**Triceps Pushdown (Muscles Used: Triceps)**

Stand facing the machine; grasp the bar using an overhand grip. Push forearms downward until arms are extended. Pause, then return to the starting position.



Triceps Pushdown, pre

Triceps Pushdown, post

## STRENGTH TRAINING EXERCISES CONTINUED

### Lower Back Bridge (Muscles Used: Spinal Erectors)

Lie on your back with knees bent and arms at your side. Lift buttocks upward until knees and shoulders form a straight line with your body. Pause, then return to the starting position.



Lower Back Bridge, pre



Lower Back Bridge, post

### Abdominal Curls (Muscles Used: Abdominals)

Lie on your back with knees bent and place hands behind your head. Slowly curl forward until your shoulders are off the floor. Pause, then return to the starting position. Keep your lower back on the floor.



Abdominal curls, pre



Abdominal Curls, post

### Dumbbell Lunge (Muscles Used: Quadriceps, Gluteus Maximus, Hamstrings)

In the standing position, hold a dumbbell in each hand. Step forward with the right leg and descend until right thigh is parallel to the floor and right knee is at 90°. Keep your back straight and look forward. Return to starting position and repeat with left leg.



### Leg Press (Muscles Used: Quadriceps, Gluteus Maximus, Hamstrings)

Sit with feet evenly placed on foot pad and knees close to chest. Push foot pad forward until knees are almost fully extended. Do not lock out knees. Pause, then slowly return to starting position.



### Dumbbell Incline Press (Muscles Used: Pectoralis Major, Deltoids, Triceps)

Lie on a 45° incline bench with a dumbbell in each hand and your palms facing forward. Begin the exercise with the dumbbells held over your chest and arms perpendicular to the floor. Lower the dumbbells to the upper chest area, then press to starting position.



focus of fitness since I was in my early teens (Coincidentally, also when I started to play drums), and I strongly believe that it is beneficial to not just health but *many* aspects of life—not the least of which is self-esteem. Self-esteem translates to confidence in your abilities and a general sense of well-being.

### GET PSYCHED!

Psychology is very important in achieving your weight-training goals, just as it is important in achieving your drumming goals. "I don't feel like practicing!" has about the same basic end result as "I don't feel like working out!" If you succumb to this sentiment too often you won't achieve any results.

Many people misinterpret the amount of time spent practicing or working out for the quality or intensity of that time. Working out intensively for thirty minutes far exceeds the benefits of working out for one hour at an extremely lethargic pace. This is the same as "fooling around" on drums for hours versus intensively practicing a specific concept for a half an hour. Of course, it's not always possible to psych yourself into an effective workout either on the drums or in the gym. But it *is* important to try to attack both as intensively as you can whenever possible.

Psychology plays a huge part in weight training. It can greatly affect our dedication toward achieving our goals. Speaking of goals, as with playing drums, it is a good idea to set up a realistic idea of what you would like to achieve with your weight training. This can be for both the short term and the long term. Everybody has some-

what different goals they would like to achieve with practicing and playing drums—and a different time frame in which they would like to achieve them. Again, having realistic goals is important. For example, "I would like to play with a funk band" is a reasonable goal, as opposed to "I want to be the best drummer the universe has ever seen." The same is true for weight training. An objective to shoot for is important, but try not to set yourself up to fail.

### BODY ENGLISH

In order to give you a guideline to make both short- and long-term goals more realistic, it's helpful to consider what you are up against in a genetic sense. Your genetic makeup and general body type more or less predispose you to achieving certain results either faster or slower than others. Not everybody can be Vinnie Colaiuta—even with a tremendous amount of practice. By the same token not everybody can be Arnold Schwarzenegger. The point is you have a genetic predisposition that you basically have to work within to be the best *you* can be.

Let's look at the three basic body types, which will give you a guideline to assist your approach to working out. Type one is the ectomorph, which is someone who is slender with a naturally low percentage of bodyfat and slim muscles. An example would be a marathon runner. Ectomorphs have a more difficult time adding muscle to their bodies than the other two basic types do. However, they can pretty much eat whatever they want and won't appear fat.

The second body type is the meso-

### Dumbbell Fly (Muscles Used: Pectoralis Major, Anterior Deltoid)

Lie on a flat bench with a dumbbell in each hand, arms nearly fully extended over your chest and your palms facing each other. While maintaining a slight bend in your elbow, slowly lower the dumbbells to the side of your body until your arms are parallel to the floor. Return to the starting position and repeat.



### Dumbbell Row (Muscles Used: Latissimus Dorsi, Biceps)

Place your right hand and your right knee on a bench and keep your back parallel to the floor. Grab a dumbbell with your left hand and pull to side of chest. Pause, then slowly lower to starting position. Repeat for the desired number of repetitions and then switch to the other side.



morph—someone who has good natural muscle structure, good bone structure, and relatively low bodyfat. An example would be a sprinter or a professional bodybuilder. Mesomorphs can add muscle to their bodies quite easily compared to the other two basic types.

The third basic type is the endomorph—someone who is heavy with good muscle structure. These people have a naturally high percentage of bodyfat in addition to a heavy bone structure. An example would be a football lineman or sumo wrestler. Endomorphs can also add muscle fairly easily, however, they have to watch what they eat *much* more than the other two basic body types do.

This basic information can help shed some light on how to approach your initial goals with weights. For example, a person who is naturally heavy will have a much more difficult time trying to achieve the same look as someone who is naturally muscular. It will also help you understand what you might be up against, and therefore help you make some psychological adjustments.

### DRUMMERS SHOULD BE LONG-WINDED

Aerobics are an area of fitness that has seen lots of interest over the past two decades. The rise in popularity is largely because of the increasing awareness of the tremendous lack of sustained physical activity in our everyday lives. As any musician who tours for a living can attest, sitting and waiting is the predominant

activity on the road—in airports, on tour buses, in hotel lobbies, and even at the gig...too much sitting for me!

The basic concept of aerobics is to increase the strength of your heart and lungs while burning fat as a fuel source. This is best achieved while you maintain a sixty to seventy percent maximum heart



rate while performing a sustained moderate activity for anywhere from ten minutes to several hours. This means that pretty much anything like brisk walking, jogging, riding a stationary bike, or taking aerobics classes can all be very beneficial aerobic activities. Whichever aerobic activity you choose is a matter of which one will keep you interested enough to do at least two or three times per week.

How can this affect your drumming abilities? Well, drumming can be considered an aerobic activity, provided you are playing music that is highly energetic in nature. But even if it isn't, being able to

breathe more easily can only help you to focus more on the task of drumming. Incidentally, if you are a smoker and/or drinker (I know you have heard this a million times before), it would be highly beneficial to you to either modify or eliminate one or both habits, especially if you have any interest in increasing your heart and lung strength and overall health—and that's all I'll say about that!

### GOOD EATS!

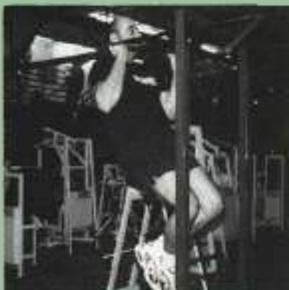
Nutrition is the third component of fitness, and it's just as important as the other two. If you work out with weights and do aerobics consistently but your main meal is bacon and beer, then you're *not* helping yourself! Most people do not eat what is best for them—including me! But nutrition is *key* to a healthy way of life.

Let's cover some general suggestions for you to follow. First, drink water! Water comprises about seventy-five percent of your body's total weight, and it's used in *every* bodily function. You can survive for weeks without food, but you can't survive for more than a few days without water. Thirst is your body's way of telling you that it is *already* dehydrated to a certain extent, so you should not wait until you're thirsty to drink. (I sip water all day long to be sure I'm drinking enough.)

A lot of people simply do not like the taste of water and therefore rarely get what their body needs. But even though many other drinks contain water (such as fruit juices), you still need to drink plain water to get the full benefits. This is because your

## STRENGTH

**Pullups (Muscles Used: Latissimus Dorsi, Biceps)**  
Grab a bar with an underhand grip placed about shoulder-width apart. Pull body upward until chin is above the bar. Pause, then lower body to full hang position.



1. Warm up prior to performing any type of exercise. A warm muscle is less prone to injury than a cold muscle.
2. Remember to progress gradually, listen to your body, and be honest with yourself. With appropriate progression, the body is more likely to adapt to the new stresses and will get stronger.
3. Respect the warning signs of pain and discomfort. Some drummers have been known to continue their workout sessions in the midst of persistent pain, because they thought that their pain resulted from simply being out of shape. That is a mistake. Although beginners may experience some muscle soreness following a workout, the discomfort should disappear within two to three days. If pain does not dissipate follow-

## EXERCISE TIPS

- ing a few days of rest, check with your physician in order to determine the cause of your pain. If injuries persist, have your drum technique and exercise program evaluated by a qualified teacher or instructor.
4. Periodize your workouts. Just as you add new styles and components to your drumming repertoire, incorporate new exercises and stretches into your routine. But when trying a new exercise, be sure to start with a light weight and focus your efforts on form and technique rather than on the amount of weight you can lift.
5. Following long vacations from exercising, gradually return to the exercise level that characterized your pre-vacation performance.

*Kevin Francioso is a professional drummer with over twenty-nine years of experience. He has played in a variety of situations including marching, jazz, and rock gigs. He currently plays for Push The River, a band out of Boston, Massachusetts.*

*Dr. Avery Faigenbaum is currently an assistant professor of exercise physiology in the department of human performance & fitness at the University of Massachusetts in Boston. He is a noted researcher, author, and lecturer in the field of fitness and conditioning.*

body has to work hard at extracting the water from the other sources to get what it needs. Try to incorporate drinking water into your regular routine as much as you possibly can! By the way, bottled water is safer and much healthier to drink than regular tap water.

In addition to water, there are many nutrients that the human body requires on a daily basis in order to function at its best. Without getting into too much detail, carbohydrates (such as whole-grain breads, pasta, and potatoes) should make up about half of your diet. They provide your body with its primary source of energy. You also need to get about fifteen to twenty percent of your diet from fat. It's your second energy source and it also insulates your body and surrounds and protects your organs. However, excess fat is a problem from a health standpoint. Finally, your diet needs about fifteen percent of protein. (Egg whites are the best source of protein.) Protein intake is vitally important for many body functions, *especially* for the development of muscle tissue.

Supplementation (vitamins, minerals, protein, etc.) is a topic somewhat debated by various medical authorities because of a lack of documented proof. The sports medicine community does seem to universally agree that it is better to supplement than not, mostly due to their observing the effects on highly trained athletes. When you exercise, your body requires more specific nutritional standards to achieve the best results from your workout efforts. A good quality vitamin/mineral package is helpful (such as the *Joe Weider* product lines), and protein drinks after workouts to help your body repair and recover can be good for you.

The best approach to food is to try to eat foods that are not overly processed and that don't contain an abundance of preservatives. Also, you shouldn't eat so much at any sitting where you become stuffed and can't move. Try to eat four to six small meals throughout the course of your day. Your body can absorb much more nutrition from a smaller meal than from a larger one. This type of eating will also help you maintain somewhat balanced energy levels throughout the day. Plus it will keep your stomach from having to expand to accommodate a lot of food, which will in turn keep your waistline smaller. By the way,

having a smaller waistline can be very helpful behind the drumkit because you will have more energy and more lateral mobility, which can be important if you have a lot of drums and cymbals in your setup.

### YES, LIFTING WEIGHTS MAKES CARRYING DRUMS EASIER

I would like to conclude this article with an emphasis on weight training, since this is my area of interest and also an area that can be intimidating to any person who has never done it before. Let's start with one of the more commonly asked questions: Which is better, free weights or machines? There is no simple answer to this question, because both have very definite benefits, as well as a few drawbacks. Free weights offer a much more "real life" approach to lifting. Your trap case is a perfect example of "real life" lifting—you usually have to lift it by yourself, and you don't have pulleys or guides to assist you in heaving it into your car! (By the way, be sure to lift your trap case by bending your knees, not your back.)

The advantage of free weights is that when you curl a barbell, for example, your body is not only using your biceps to make this motion happen, it is also using several other muscles to balance and stabilize itself so that you can successfully complete the movement. This directly parallels moving anything in your everyday life (*especially* drums). These stabilizer muscles do not come into play with most machines because the balance of the resistance is controlled for you, therefore those muscles do not develop. Free weights also offer much more flexibility than machines, because machines are set up to accommodate only one movement within a specific range of motion, whereas free weights offer a great deal of variety.

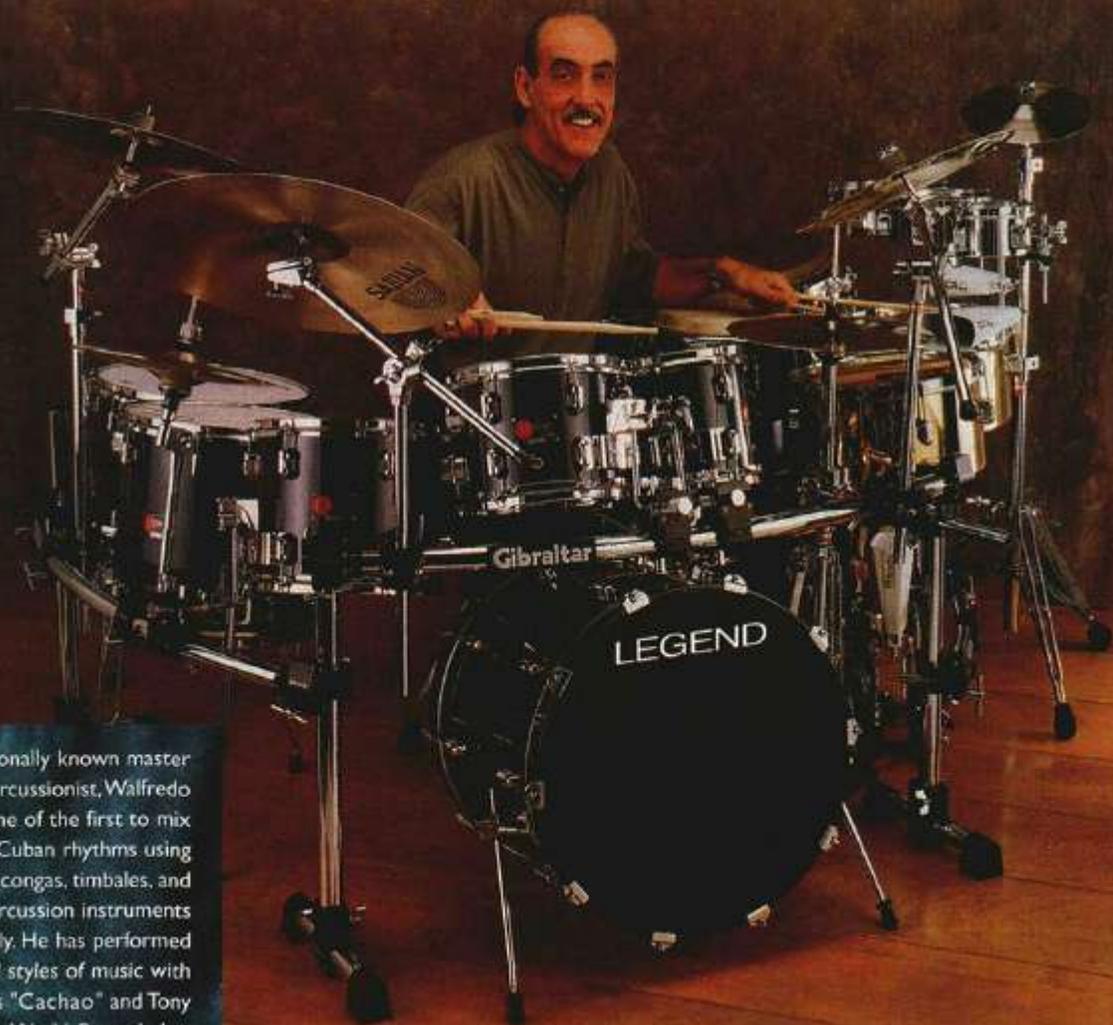
The reason many machines were created was to try to improve on one disadvantage that weights have, and that has to do with proportional changes in free-weight exercises. When you curl a weight, you start in the position of the biceps being outstretched. As you curl the weight, your biceps go through a series of musculoskeletal leverage advantages and disadvantages. This means that your biceps are their weakest when they are completely outstretched. As you curl the weight



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Granted, a great drummer can make almost any drum sound pretty good. There are, however, a demanding few who feel that pretty good isn't good enough. Walfredo Reyes, Sr. is one such example. Which is why when he sits down behind a kit, it's Legend Separates.

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toward the 90° bend of your elbow, your biceps are at their strongest. Some machines compensate for this by proportionately increasing and decreasing the amount of resistance throughout the entire range of the movement. This makes the muscle work as hard as possible throughout its full range of motion to facilitate maximum growth.

Another point about machines, such as *Universal* gyms and an array of all-in-one home gyms like *SoloFlex*: Although they are definitely beneficial to use (especially if you have no other alternatives), they do have a slight jerky motion to some of their exercises. I find this *very* distracting—somewhat like playing drums on a stage that shakes every time a member of your band or road crew moves into your area! These machines also move through an often awkward, somewhat unnatural plane of motion.

Hydraulic machines take a slightly different approach in that they control the rate of speed at which you can move the resistance, and therefore eliminate the musculoskeletal leverage advantage altogether. They also eliminate the potential to bounce

or move the weight with momentum, which is a trap a lot of people fall into with free weights (in order to try to lift far more weight than they are capable of handling correctly). Hydraulic machines, in my opinion, have a somewhat unnatural feeling to their motion, but again, if this is all that you have available, they will work.

### HOW OFTEN SHOULD I WORK OUT?

Building and strengthening muscles is different than aerobically conditioning muscles in that you are emphasizing different muscle fibers. Aerobic conditioning primarily uses your slow-twitch muscle fibers, which utilize oxygenated blood to perform their functions. When you are attempting to *build* a muscle (anaerobics), you primarily use the intermediate and fast-twitch muscle fibers, which utilize a three-layered chemical process to perform their function. This means the muscles don't require oxygen to perform their movements—except of course for the body to continue breathing. The muscle is actually torn down to an extent. It then rebuilds itself to a stronger level in order to prepare

itself for the next time. This repair process can take anywhere from two to seven days to fully recover, depending on the workout and the muscle group. Your abdominals, calf muscles, and forearms have a faster recovery rate than the other major muscle groups and can be worked more often. Smaller muscles recover faster than larger ones, but they also fatigue faster and require less work and less weight. You need between seven to nine hours of sleep each night; any more or less on a regular basis will inhibit your body's progress.

Now that we have some basic principles, let's look at one of our original questions: How often should you work out? Well, this can be from a *minimum* of two days a week to as much as several times per week. However, for the purpose of general fitness, let's narrow that figure down to three full body workouts per week for the first few months of training and then progress to splitting into a schedule like: Monday—upper body, Tuesday—lower body, Wednesday—rest, Thursday—upper body, Friday—lower body, Saturday and Sunday—rest.

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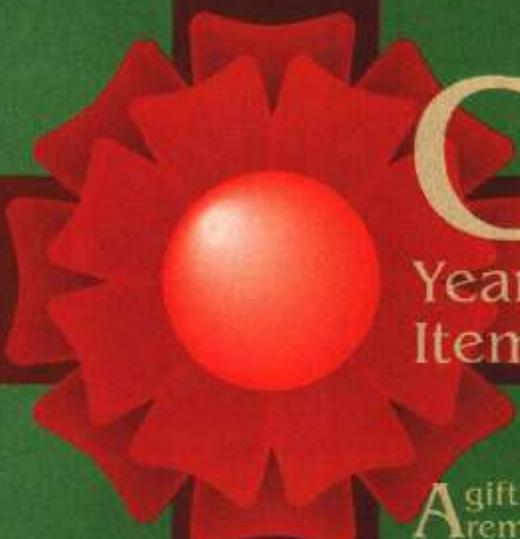


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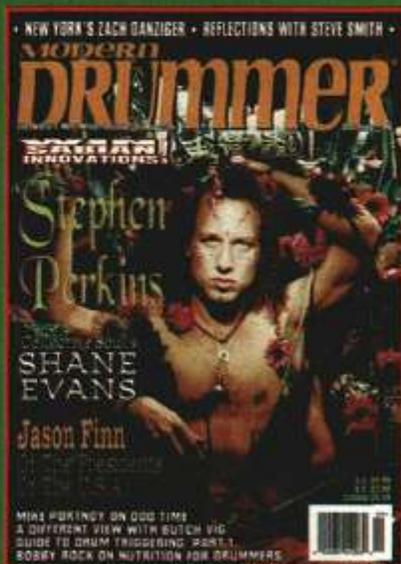


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work it to the point where it is unable to perform one more repetition without assistance. One very popular and basic way to do this is to start with a light weight (in order to warm up the muscle, the joints, and the supporting tendons and ligaments) and perform about twelve easy repetitions with *no* strain whatsoever. After one or two easy warm-up sets (with about a minute in between each set) move to a heavier weight and perform about ten repetitions, with the last two reps hopefully being somewhat difficult to complete. Take a break of about two minutes to recover and then grab an even heavier weight and perform about eight repetitions, with the last two or three reps being difficult to complete with good form. Take another two-minute break and then use an even heavier weight and perform six to eight repetitions, with the last two to three being very difficult to complete with good form. This form of training is one of *many* ways to achieve intensity in a workout.

Keep in mind that you need to have been working out consistently for at least a few weeks or even months before you should progress to this level. In fact, it is

important to start off very easily for at least the first two weeks while performing only one to two sets per muscle group so your body can adjust to what you are doing to it (and also so you can adjust to the concept mentally). Your weight training workout should last between thirty to eighty minutes. Anything longer than this is physiologically counterproductive; it also makes it difficult to maintain the proper intensity necessary to produce results. Aerobic workouts, on the other hand, can be from fifteen minutes to many hours—if you are a triathlete or marathon runner, for example!

The basic concept of sets and repetitions are as follows: one to three reps for pure strength only, four to ten reps for anaerobic strength (which is the primary muscle-building range), ten to twenty for anaerobic strength endurance (which, for example, is good for developing the ability to carry your tom cases from your car to the stage without too much straining), and finally, twenty to forty reps for aerobic strength endurance (which is the ability to play a groove at a really loud volume for a long time while everybody in the band

takes long solos). The standard number of sets is anywhere from two (not including one or two warm-up sets) to as many as six or eight per exercise.

It is advisable to seek out a knowledgeable fitness trainer to help you at least get started down the right path. Technique in fitness is the same as technique in drumming—there are right and wrong ways to do each of these skills, and the wrong ways can have many negative long-term repercussions! I feel that there are many good trainers out there—like there are good drum teachers—but there are also a lot of not-so-good trainers. A good trainer should have some form of certification to substantiate his or her knowledge. Similar to a good drum teacher, a trainer should be attentive to your specific goals and be able to focus on *you* while you are in his or her care.

### DRUM POSTURING

A few final thoughts to consider in regards to fitness and drumming. Many drummers I have come across in my career—and many other musicians as well—have seemingly little awareness of

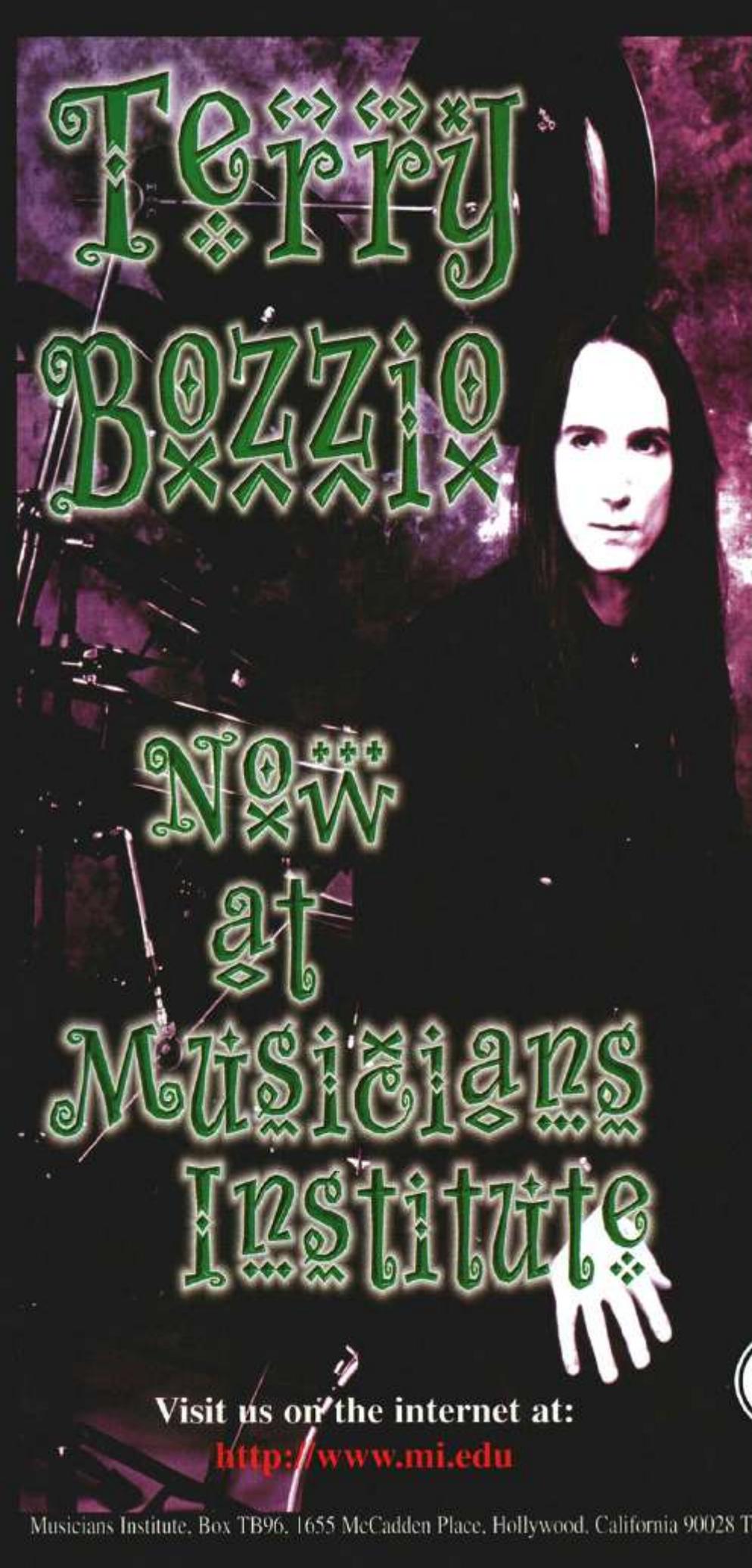
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posture, body mechanics (for example, how to hit the drums without absorbing all of the impact with their wrists and arms), drum throne height, and even how to most effectively set up their drumkit. Each one of these situations can lead to problems over the long run. Fitness can definitely help you identify some of these problems, as I have personally observed with my own career. For example, I have become acutely aware of cymbal placement. Cymbals placed in really hard to reach positions (primarily for looks)—especially ride cymbals—can lead to shoulder and neck problems. Music stand placement can also be a source of neck problems if you have to look over your shoulder for long sessions. These are situations that I became aware of simply from understanding how to lift weights properly through basic kinesiology—the study of movement. If nothing else, being in better physical condition will help your body better deal with the rigors of playing drums.

If you have developed some chronic injuries as a result of years of drumming, seek the advice and therapy of sports doctors who deal with repetitive strain injuries.

They should also be able to potentially correct whatever you are doing that's causing the problem in the first place. I have an excellent sports chiropractor who I see every so often to alleviate problems that occur from travel, playing drums, and martial arts injuries.

### THE END RESULT

Writing a single, all-encompassing article on fitness is in essence the equivalent to writing an all-encompassing article on drumming! I hope that I have at least provided you with some solid information that will inspire you to embark on even the most basic of fitness programs—even going out for brisk walks three times a week counts!

Just remember that any time you try to incorporate something new into your lifestyle, there is an initial period of enthusiasm that is usually followed by a down phase. If you can hang in there long enough to see and feel the terrific benefits that being in shape has to offer, then I think you will find a way of making fitness a permanent part of your life!



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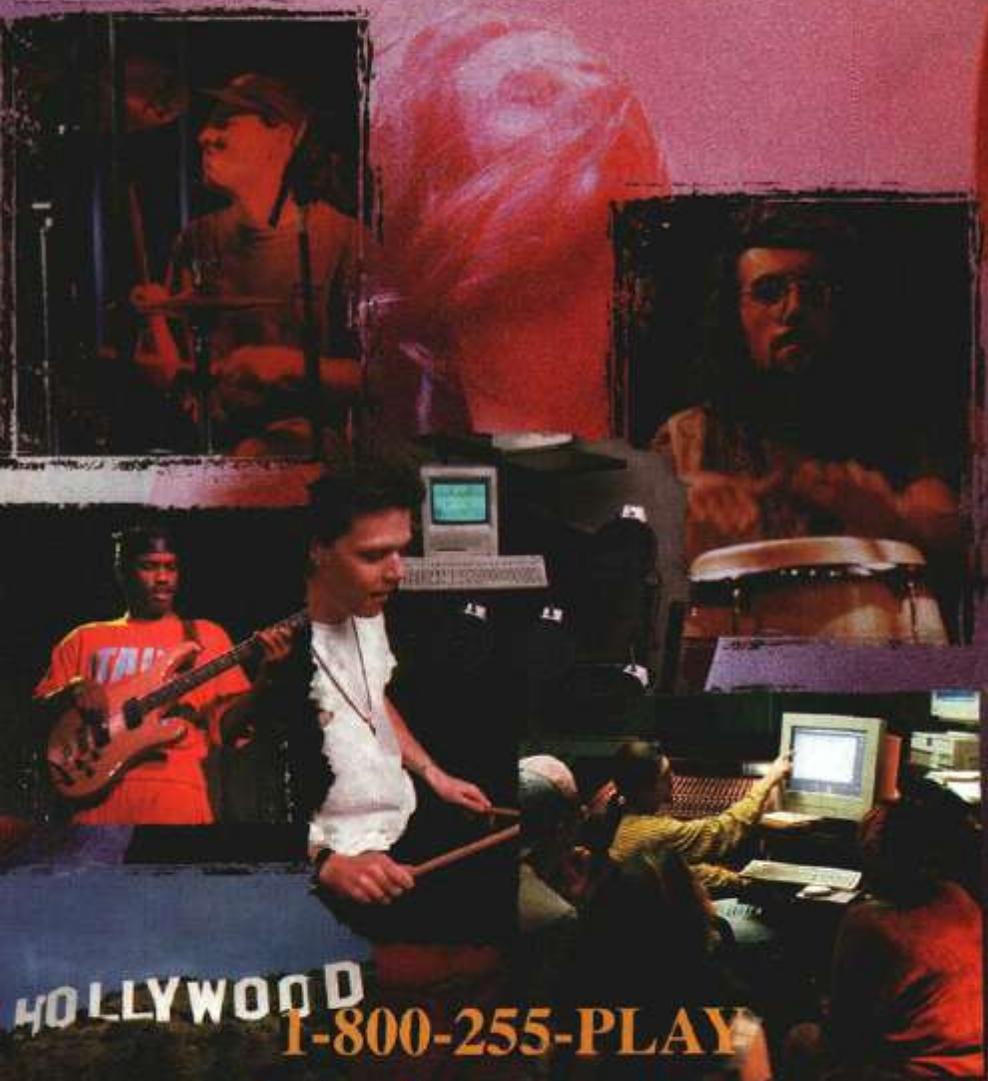
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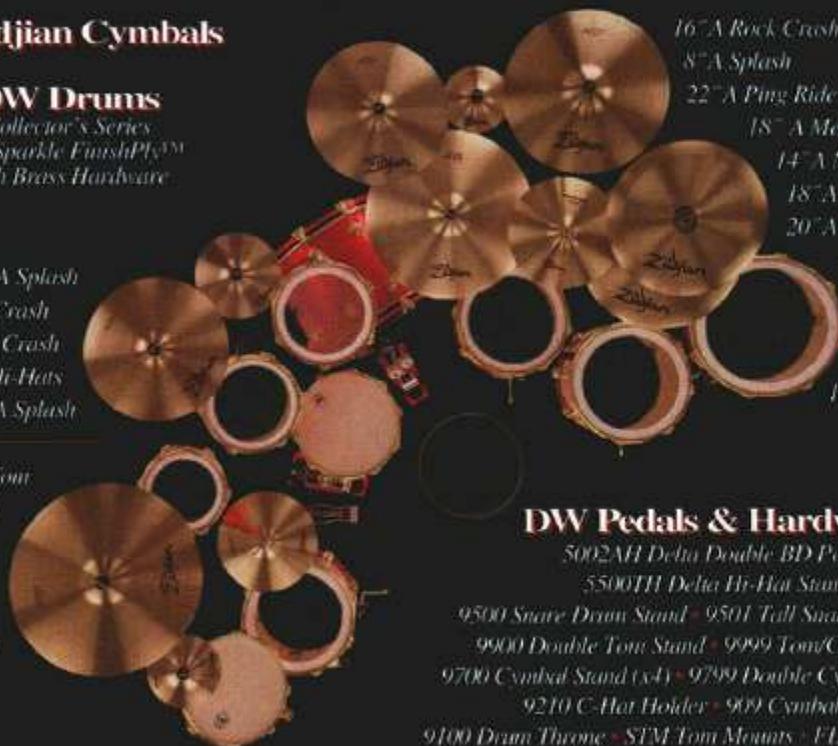
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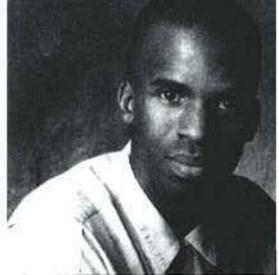
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# Developing A Strong Groove With A Good Feel

by Will Kennedy

**MUSIC KEY**

Open	○	
H.H.	⊗	
S.D.	●	●
B.D.	⊗	
H.H. w/foot	⊗	⊗
	○	Ghost Note

Confidence comes from experience, and in many situations your experience is recognized through your ability to groove, not your ability to show how many licks you can squeeze into a measure. An experienced drummer can find the best feel for a groove moments after hearing it. In this article we will look at three approaches to finding the right groove for a song. Hopefully this will help you join the club of drummers known for their confidence, good feel, strong groove, and the ability to "get there" quickly.

Imagine yourself in this situation: You've been hired for a recording session, all the preparation is finished, and it's time to run through the first song. There's a chart for the song that includes only the chord changes and a road map of the song structure. The song is a medium funk groove, and your objective is to make it feel really good.

Where do you start? First of all it is important to understand that every song has its own *primary rhythm*. This rhythm is the heart-beat of the song. In most funk songs, the foundation of the groove is provided by this primary rhythm. It is played by the foundation instruments, which would include drums, bass, rhythm guitar, and possibly keyboards.

Most funk grooves feel best when the drummer is supporting the primary rhythm of the song, which you can do by playing the exact primary rhythmic pattern, playing the exact primary rhythmic pattern but leaving some portions out, or playing contrary to the primary rhythm but in a complementary way. Let's take a look at each of these approaches individually. Keep in mind that they are not rules, but simply a "point of view" to help you develop a strong groove with a good feel.

To play the exact primary rhythm, you have to know what to listen for. Let's apply this first approach to our recording session. After you have played between four and eight measures of a typical funk song and have listened to the bass line and other rhythm parts, you should be able to hear the primary rhythm. This first example is a simple bass line that we will refer to throughout this article.

A single staff of music in bass clef, 4/4 time. The notes are: quarter note G2, quarter note B1, quarter note D2, quarter note F2, quarter note G2, quarter note B1, quarter note D2, quarter note F2, quarter note G2, quarter note B1, quarter note D2, quarter note F2, quarter note G2, quarter note B1, quarter note D2, quarter note F2.

In our recording session, you have recognized this bass line to be the primary rhythm of the song. How do we apply this primary rhythm to the drumset? The most basic way is to play the exact primary rhythm with the bass drum, quarter or 8th notes on the hi-

hat, and 2 and 4 on the snare drum. With quarter notes on the hi-hat this would be:

A single staff of music in treble clef, 4/4 time. The notation shows quarter notes on the hi-hat (marked with ⊗) and snare drum (marked with ●) on beats 2 and 4. The bass drum (marked with ⊗) is on beats 1, 2, 3, and 4.

With accented 8th notes on the hi-hat it would be:

A single staff of music in treble clef, 4/4 time. The notation shows accented 8th notes on the hi-hat (marked with ⊗ and >) and snare drum (marked with ●) on beats 2 and 4. The bass drum (marked with ⊗) is on beats 1, 2, 3, and 4.

A more advanced way to apply our first approach would be to change the hi-hat pattern and add various notes and accents.

Two staves of music in treble clef, 4/4 time. The top staff shows a more complex hi-hat pattern with accents (>) and ghost notes (○). The bottom staff shows a similar pattern with different accents and ghost notes.

Our second approach to developing a strong groove with a good feel is to play the primary rhythm but leave some notes out. This approach is useful when there is more space needed to let the groove breathe. You may have heard the saying, "It's not what you play that counts, it's what you leave out!"

A single staff of music in treble clef, 4/4 time. The notation shows a simplified hi-hat pattern with accents (>) and ghost notes (○), and snare drum (marked with ●) on beats 2 and 4. The bass drum (marked with ⊗) is on beats 1, 2, 3, and 4.

Here is a more advanced example of our second approach.

Two staves of music in treble clef, 4/4 time. The top staff shows a more complex hi-hat pattern with accents (>) and ghost notes (○). The bottom staff shows a similar pattern with different accents and ghost notes.

Our third approach is the most difficult, but it can be quite effective. It creates an angular, syncopated pattern that fits perfectly with certain funk grooves. In this approach, you are still supporting the primary rhythm, but in a more complicated way than in the previous methods. This contrary but complementary approach can be looked upon almost as a fill rather than a consistent groove. Again, keep in mind that there are no specific rules. Think of these three approaches as options, choices, and points of view.



A good way to see how this third approach could work as a fill is to use all three methods in succession. In the following example, measures one and three are the first groove approach, measure two is the second approach, and measure four is the third approach.



By developing a strong groove with these approaches, we are no longer randomly playing a set of patterns; we are arranging them in musical phrases that support the primary rhythm and general structure of the song. *Now* we are playing music!

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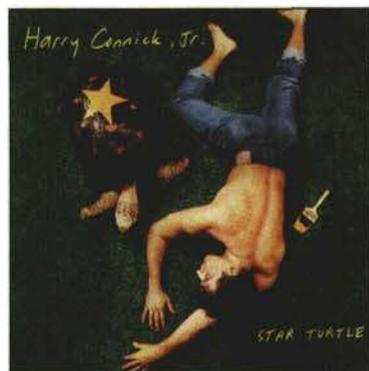
## CLEARLY SUPERIOR.

# Raymond Weber: "How Do Ya'll Know"

Transcribed by Vincent DeFrancesco

MUSIC KEY		
Open	○	C.C. Choke
H.H.	×	×
T.T.	○	×
S.D.	○	○
F.T.	○	○
B.D.	○	○
	○	Add'l Toms Note

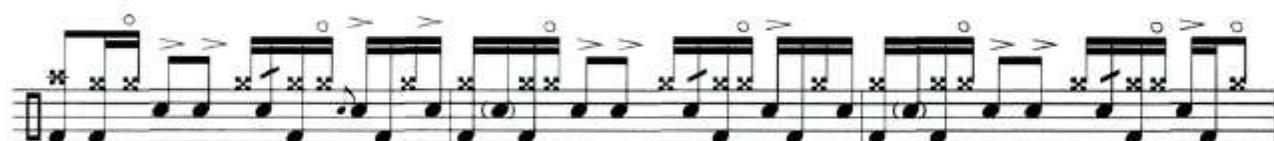
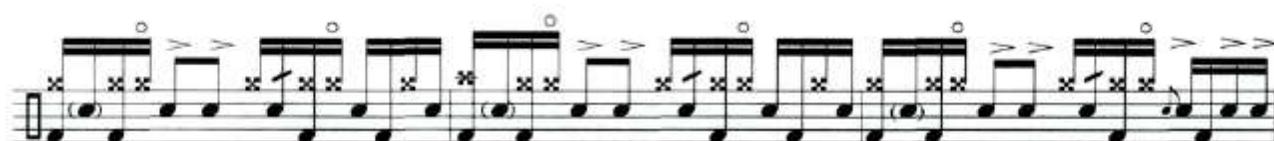
**M**odern Drummer takes requests! Well, at least *this* month we do. This *Rock Charts* was actually initiated by a request that came into *MD* via the Internet. It seems a few Net surfers were really impressed with Raymond Weber's New Orleans-style, gut-bucket funk on Harry Connick, Jr.'s latest disk, *Star Turtle*. A lot of chat was going down on the Net about this record, and "How Do Ya'll Know" was the track most often requested to be transcribed. So here it is, in all its syncopated glory. (All notated 16th notes are to be swung. Check out Weber's way of finding that sweet spot between the straight and swing feels.)



♩ = 80

The musical notation consists of six staves of drum notation. The first staff shows the tempo (♩ = 80) and the time signature (4/4). The notation includes various drum symbols: 'x' for snare, 'o' for tom, and 'o' with a slash for cymbal. There are also 'C.C.' (choke) and 'Add'l Toms Note' symbols. The notation is highly syncopated, with many 16th notes and rests. The piece ends with a final cymbal crash and a star symbol.

This page contains ten staves of musical notation for a drum set. The notation is written on a single-line staff with a treble clef and a common time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, rests, and accents. The notation is organized into measures, with some measures containing multiple notes. The patterns are complex and involve a variety of drum sounds, indicated by different note heads and stems. The notation is presented in a clear, professional layout, suitable for a drumming instruction book.



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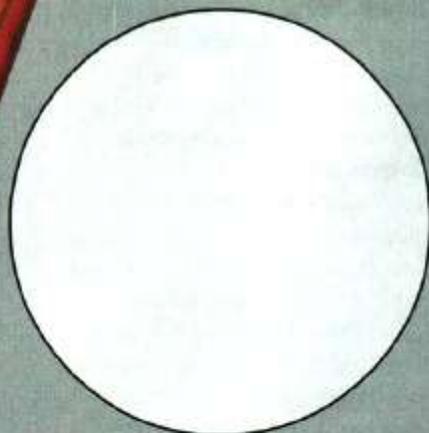
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# Playing For Ballroom Dancing

by Russ Lewellen

Ballroom dancing has made a big comeback in the past few years. Many younger people are now taking classes at studios and colleges. Many ballroom dancers spend thousands of dollars on lessons, costumes, and trips to competitions, and are understandably very serious—and particular—about the specific beats they are dancing to; more often than not, "something like a cha-cha" simply won't do. For this reason, perhaps no other form of music depends as much on the drummer for its success. Consequently, dance band leaders will quickly spot a drummer who tries to fake his way through a ballroom dance job, and quickly eliminate his name from their book for future dates.

You really don't need the chops of a Buddy Rich or Louie Bellson, or the reading ability of a Steve Gadd or Dave Weckl to play ballroom dance jobs. True, in the old days bands were sometimes asked to play shows that featured different couples doing dances with pages and pages of complicated charts. But for the most part those days are gone. Decent chops and basic reading skills are still needed, but the ability to keep steady time and a working knowledge of the various Latin and other ballroom dance beats are the important things leaders look for now.

A basic four- or five-piece kit is all that will be needed for most dance band jobs. Taking all kinds of extra tom-toms might look impressive, but crowding your fellow bandmembers off the stage will not be a good way to start off the night. Most leaders seem to prefer a good, crisp-sounding snare drum over a loose, funky, or wet-sounding one. A good clear-sounding ride cymbal along with a couple of sharp, clean crash cymbals will be needed—but you can leave that *China Boy* and other assorted special cymbals in the bag. However, an *essential* piece of equipment will be a good medium-sized cowbell. Try for one not too small and high-pitched or too low and muddy-sounding. Yes, the bell of the cymbal can be substituted, but it will also quickly show the bandleader that you don't do much of this kind of work.

Naturally, the same rules that apply to any job—being on time with the right clothes and

right attitude—apply here. Go over the music before the job starts, and ask questions if anything looks confusing to you. Ask the leader if he has any special instructions or special signals to increase or decrease tempos, cut-offs, dynamics, and the like. Every bandleader I have ever worked for who specializes in ballroom dances was really a stickler for *time*. You might get away with missing a second ending or playing through a break, but a drummer who constantly rushes or drags the tempo can expect to have the leader's evil eye on him all night—and, again, will be dropped from any consideration for future jobs.

The single most important thing (after good time) is keeping your eyes and ears wide open. Pay strict attention to each count-off by the leader—but then watch closely for any changes. At least for the first part of the evening, leaders usually count off a song and then watch the dancers to see if the tempo is too fast or too slow. Don't be surprised if he gives you the signal to alter the tempos slightly until he gets a feel for the crowd. Don't make drastic changes, but instead try to gradually work with the leader to bring things in line. Don't be afraid to be a bit of a bully to the rest of the band in order to enforce the leader's wishes. If you get any sidelong looks from

## Preparing For The Unexpected To And From The Gig

- 1 Keep your vehicle in good running order. Despite preventive maintenance, unforeseen problems do occur, so always carry a flashlight, extra batteries, self-lighting flares, jumper cables, some tools, and an electric tire inflator.
- 2 Keep phone numbers of 24-hour towing services and local police departments handy.
- 3 Join a motor club like AAA. Some fuel companies offer similar clubs. For a nominal yearly membership fee, you'll be covered for emergencies like roadside assistance and even towing reimbursement.
- 4 If you do break down on the way to or from the gig, immediately raise your car hood. This is a well-known signal to police that you are disabled. However, be wary of people who stop to help. Their intentions may be honorable, but you never know. Trust your gut feelings and stay locked in the car if you're at all suspicious.
- 5 Carry two or three blankets. If you must leave your vehicle, cover your drums completely. Remember the old saying, "out of sight, out of mind." Be warned, however, that an experienced thief can break into any car within seconds.
- 6 Avoid deserted back roads and inner city streets whenever possible. If you must travel in seamy areas, keep it to a minimum. You'll have a greater chance of getting help faster on well-traveled roads.
- 7 Keep a major credit card handy in case you lack the cash to pay for a road call.

Bob Cianci

fellow bandmembers, a nod of the head toward the leader will usually let them know the tempo changes are not your idea. Also, if the entire rhythm section is together the band will generally follow. Don't let your mind wander while you're playing. Sometimes leaders will shorten medleys or even a single song if the crowd isn't into what you're playing.

Most leaders try to keep the crowd on the floor almost non-stop, so there's little time between numbers. Alternate songs are sometimes called while you are playing, requiring you to play time with one hand and your feet while you're rooting through the book for a hastily called chart. Sometimes other players will be able to help—but don't count on it. If you have to stop the backbeat for a moment, be sure to really accent the sock cymbal on the off beat until you can return to the hands.

If you haven't already figured it out, your main concern throughout the night will be keeping the beat. A good, solid backbeat—even on the slow songs—is what most leaders require for this kind of music. Keeping the dancers happy will result in more jobs for the leader and (hopefully) for you. Making the beat vague or hard to find prevents the dancers from doing the fancy steps they paid so much to learn. So do everyone a favor and keep things simple.

As already noted, there is usually little time between songs. Some ballroom dance jobs are run much like any other job, with forty- to forty-five-minute sets and fifteen- or twenty-minute breaks. Other jobs are divided into a series of short sets, with anywhere from three to five songs in each, and equally short breaks in which to file and get up music. Brass and sax players usually have sections in each song where they don't play that allow them to do a bit of chart filing. As a drummer, you won't have that luxury, so unless you have three hands, be prepared to work quickly at break time. Be careful to refile the charts in the proper order. Nothing is more frustrating to a leader than being forced to hold up the proceedings while a misfiled chart is searched out. And pay close attention as the sets are called up. If the leader is calling tunes too fast or can't be heard, tell him so. Better that than to miss out on half the set and have to fake your way through a song.

Now, let's discuss the music you will most likely be playing. A staple of ballroom gigs is the medley of medium-tempo songs, in what is loosely called "fox trot" tempo. Again, a solid backbeat is called for. Ballads are generally a lot faster than those played by club or jazz combos. Some leaders prefer sticks on everything; others accept brushes as long as you dig in and still accent 2 and 4. Faster tunes are usually more along the lines of Dixieland or swing tunes from the '30s and '40s. Here's a little tip: Many of the swing tunes will be stock arrangements ("stocks")—music taken directly from the record with few variations. Consult a few of the countless tapes and CDs available today with the "Hits Of The Big Bands." By listening to songs like "Woodchoppers Ball," "Moonlight Serenade," "One O'clock Jump," and other big band standards you will gain a working knowledge of these songs in case you get lost while performing them. (Take my word for it, the ending on "In The Mood" can be tricky if you've never heard it before.) When one of these charts is called (and you're told that it's just like the original recording) you'll be way ahead of the game.

In addition to that "Hits" tape, be sure to pick up a tape or CD of basic ballroom beats at your local drum shop. There are several different waltz beats—like basic, Viennese, and old-fashioned

German—and you'd better know *all* of them if you want to play for ballroom dancers. Cha-chas, tangos, mambos, rumbas, boleros, and merengues are but a few of the Latin styles you will be called upon to play. (And *surprise*: That samba groove you heard on your favorite jazz album isn't the same one you will be expected to play for a ballroom samba.) Many times the drummer will be asked to play four bars of the Latin beat *in front* of the chart—so you'd better know what you're doing.

You may also get requests for such old goodies as the twist, the electric slide, the hustle, the line dance, and such classics as the chicken dance, the Mexican hat dance, or other forgettable gems. You and the band may not like them—but if it's a request, and the leader can at least attempt it, you can bet your hi-hat you'll do it—sometimes with only the rhythm section, putting even more pressure on the drummer. The rock selections will usually be things like "Kansas City" or "Bad Bad Leroy Brown" with a shuffle and backbeat—so set aside those fancy Rush licks. If you do a lot of this kind of work, try to stay current with the latest fads. Many band-leaders don't, and I've come off as the hero several times by knowing the "Achy Breaky" and the "Macarena"—and being able to teach the basic feel to the rhythm section so still another request could be filled. You should also have a basic knowledge of other types of ethnic music.

A reliable dance-band drummer with a knowledge of the basics of ballroom dancing and good, solid time will usually find lots of steady, well-paying jobs. A bit of homework and the attitude of a professional are all it takes to succeed.



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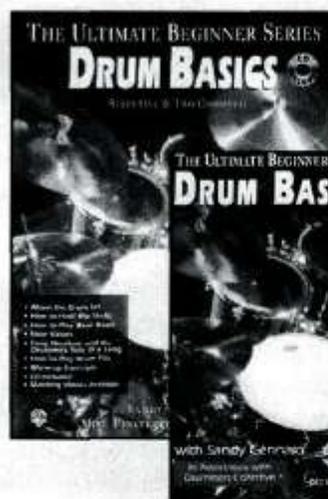
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# An Accent Challenge

by Frank Michael

This series of control exercises involves the placement of accents in unnatural places within groups ranging from doubles to septuplets. These exercises are excellent for developing a stronger double-stroke roll, since many of the sticking patterns have the accent falling on the second note of a double sticking.

Work with each group separately before proceeding to the next. Start each one slowly, and gradually increase the tempo. Many of these exercises can be quite tricky, so take the time to master each one before moving on. Are you up to the challenge?

**Doubles:**

R R L L R R L L

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

**Triplets:**

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

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

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

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

**16ths:**

R L R R L R L L

R R L R L L R L

R L L R L R R L

R L R R L R R L

R L R L L R L L

R L R L R R L R

R L R R L R L R L

R R L R L R R L R L

**Quintuplets:**

R L R R L R L R R L

R R L R L R R L R L

5

R L R L L R L R L L

5

R L L R L R L L R L

5

R L L R R L R R L L

Sextuplets:

6

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

6

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

6

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

6

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

6

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

6

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

Septuplets:

7

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

7

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

7

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

7

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

7

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



# November '96 is International Drum Month

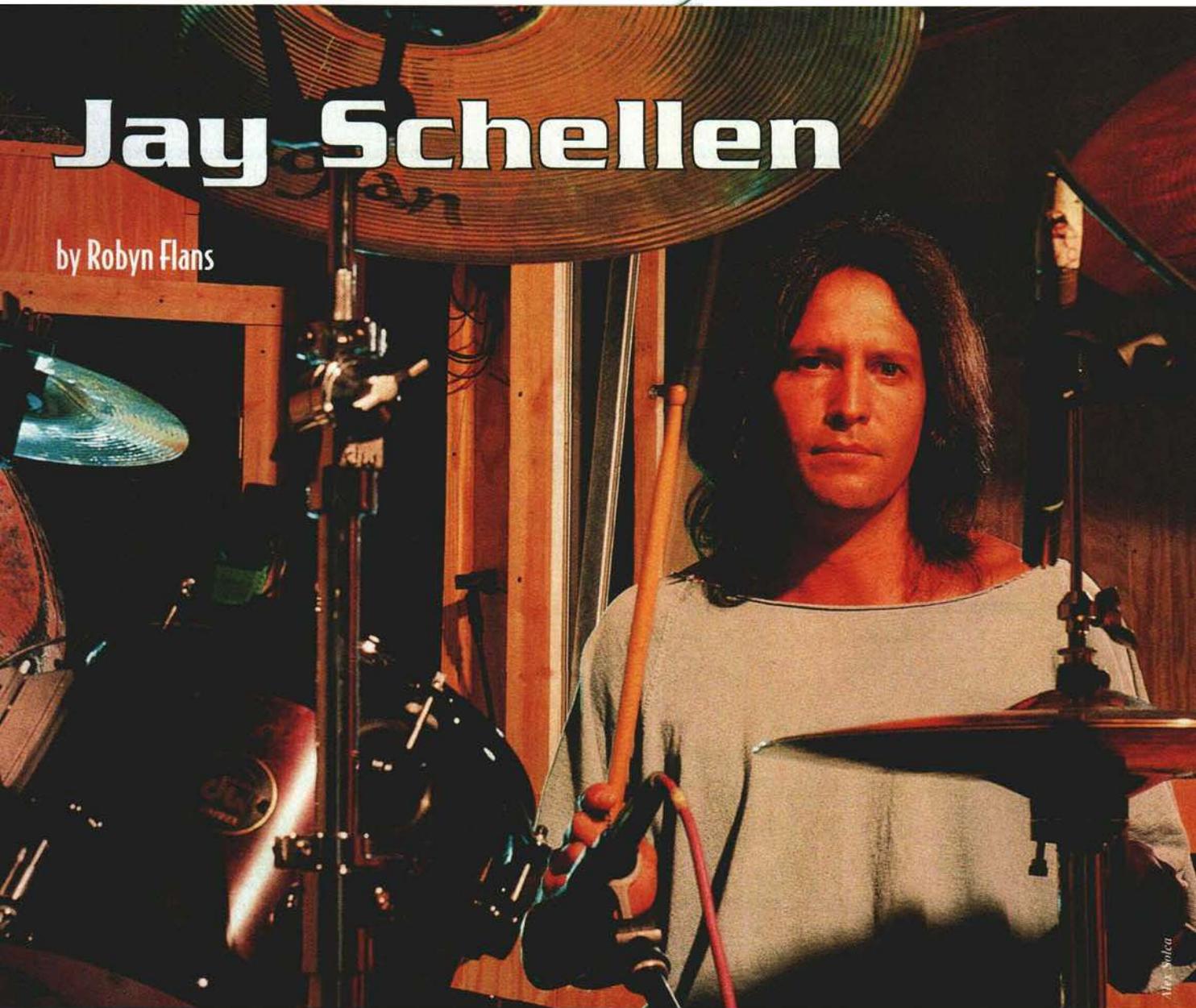
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# Jay Schellen

by Robyn Flans



**J**ay Schellen has managed to escape the stereotyping syndrome that often occurs once a player is known for being part of a unit. Even though he had enjoyed a variety of work with such artists as Badfinger, Yes guitarist Peter Banks, the Bandits, Stone Fury, and Lita Ford, Jag came to the public eye through his five-year stint with heavy rockers Hurricane. But when that group disbanded in 1991, Jag's versatility made him the drummer of choice for such projects as Unruly Child, Lynx, Blackthorne, Air Pavilion, Circle Of Silence, the Stevie Ray Vaughan salute *Crossfire*, selected tracks on the Jeff Beck tribute *Jeffology*, the recent Queen tribute, and studio work with Steve Howe, Chris Squire, and Tang Kaye—in addition to calls for various jingles. He is currently working with the progressive rock band World Trade, as well as touring with Stream.

Jag came to L.A. ten years ago from Albuquerque, New Mexico, where he had studied classical piano, percussion, timpani, music theory, composition, voice, and jazz history. As his reputation grew, he began amassing a group of students, and before he knew it, he had written a unique handbook called *Racking Independence*.

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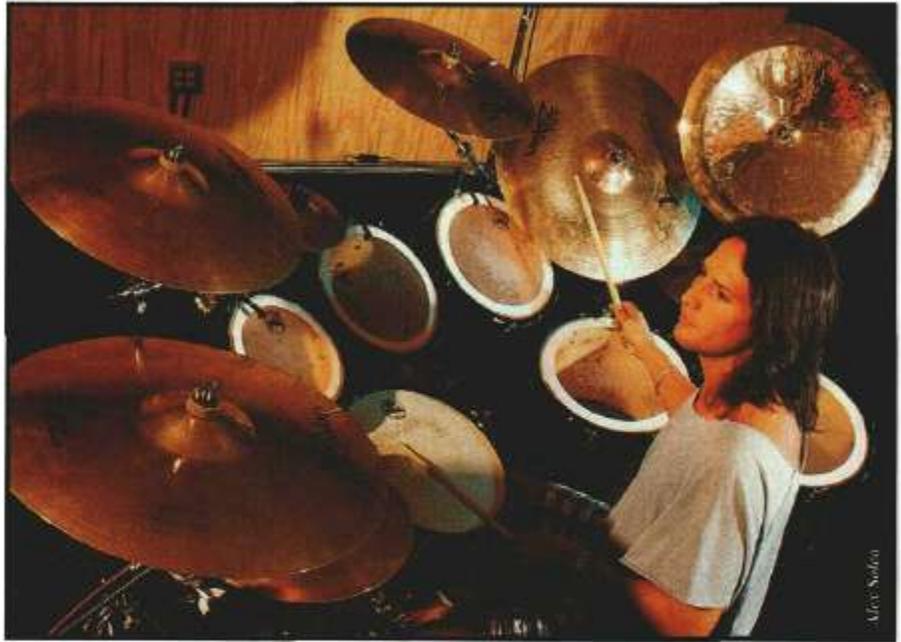
**RF:** What is special about your book?

**JS:** It covers something we've all worked on before: four-way coordination on the drums. I had been working with several books with my students, but I ended up writing all over them. It got to the point where I was really writing my own book. So I started printing the stuff out on my computer, page after page.

I wanted to design a book for drummers who want to learn a bunch of great beats they can use in all styles of music, from the heaviest metal to funk to the most commercial pop to jazz. There are a lot of combinations, which is why I came up with the *Lamitext* teaching method. That method employs Mylar transparencies. Each transparency has its own unique combination of ride cymbal and foot patterns, which lay over the beats I've written in the book. Once a student learns the whole book or has gone through one of the cymbal transparencies, he's really familiarized himself with the beats. Changing to a different transparency totally changes the coordinations going on, yet the student is familiar with the basic beat, so it's not like he or she has to relearn everything.

**RF:** Can you explain the premise of the "rocking" hi-hat motion you advocate?

**JS:** It isn't a new technique, by any means. It was first shown to me by Alan Dawson in about 1975, when I was fifteen. Alan was



espousing it as the jazz backbeat, because the hi-hat plays that role in a lot of jazz. But I found that using it in any type of music made me feel more secure in whatever I was doing—especially in fills. It's a rocking motion from the heel to the ball of the foot or toe on the hi-hat pedal. The advantage is that there is always something pressing to the ground, keeping you balanced against your other foot. It gives a lot more solidity to the beat, and I think it increases your confidence because you feel you have the time right there,

<p><b>FIVE A</b> HICKORY</p> <p>Length: 18 3/16 Dia: .585</p> <p>The ultimate super-balanced 5A. The Avotte version is a little longer than most. The longer taper is characteristic of the classic 5A. Combats love the smaller head to</p>	<p><b>FIVE B</b> HICKORY</p> <p>Length: 18 1/8 Dia: .585</p> <p>A real 5B with well fitted 18" 120/120/120 shape to. A longer taper combined to the outside. Thicker neck.</p>	<p><b>5WB</b> HICKORY</p> <p>Length: 18 1/2 Dia: .620</p> <p>1 1/2" length, super-heavy, 23" Plus 5A 4 profile 5A. Covered in a distinctive honey-rice stain</p>	<p><b>NEW YORKER</b> HICKORY</p> <p>Length: 18 Dia: .590</p> <p>Shorter taper with an outside curve. Best sound for jazz-rock fusion. Excellent. Great balance and weight. The versatility of this stick makes it our most popular model!</p>	<p><b>FUNK</b> HICKORY</p> <p>Length: 18 3/16 Dia: .570</p> <p>Designed for durability and performance. Larger head to with thicker stick. Medium diameter. Funchy and fat.</p>	<p><b>Rock Market</b> HICKORY</p> <p>Length: 18 1/2 Dia: .630</p> <p>Larger, longer, heady and longer-lasting. The name says it all... It Rocks!</p>	<p><b>JAZZ</b> MAPLE</p> <p>Length: 18 Dia: .560</p> <p>Smooth, subtle and bounc. Unusually big 1 1/2" cymbal sound. Or Shuffler's favorite.</p>	<p><b>Londoner</b> MAPLE</p> <p>Length: 18 Dia: .580</p> <p>A lighter substitution model. Still for accuracy at lower dynamic levels. Good basic. Head to 5/8" x 1 1/2". New York.</p>	<p><b>JAMMER</b> MAPLE</p> <p>Length: 18 5/8 Dia: .570</p> <p>Medium-large but still comb only for 1 1/2" cymbals. Great for pop.</p>
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**RF:** Did you work on time as a kid?

**JS:** I never had to work at expressing myself on the drumset, but I did devote a lot of practice to improving my timekeeping. I worked with metronomes. I learned the art of manipulating the quarter note, playing to the front, or to the backside, or dead center of the click, and keeping a pulse no matter how "out there" the phrasing might be.

**RF:** When did you actually begin to incorporate this into your playing?

**JS:** I guess it happened when I began working with several producers. Because I started on piano, I really listen to melodies and vocals a lot, so sometimes I'll begin expressing on the drums like a vocalist. That would lead me to move around a bit with the time. Sometimes I could also feel my adrenaline pushing me. But working with a click track in rehearsal hour after hour for several months changed the way I looked at and played the drums.

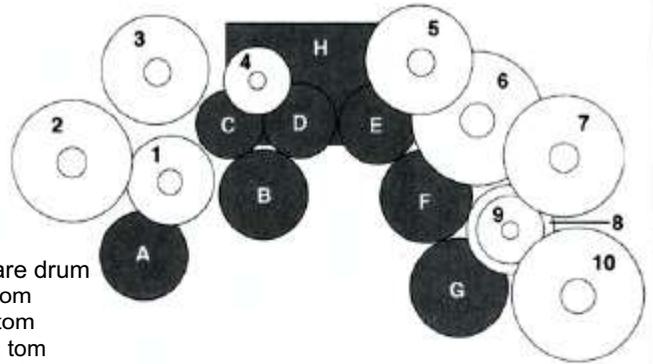
**RF:** What was your formative training like?

**JS:** I grew up in Albuquerque, New Mexico and I started on piano. Next to the piano studio was Lockette Drum & Guitar. I would finish my piano lessons and go straight in there to play on the drums. Eventually I got a snare drum of my

## Schellen's Setup

**Drumset:** Drum Workshop in purple satin finish with black hardware

- A. 3x14 brass piccolo snare
- B. 8x14 Edge snare drum
- C. 8x10 F.A.S.T. tom
- D. 9x12 F.A.S.T. tom
- E. 10x13 F.A.S.T. tom
- F. 12 X 15 F.A.S.T. tom
- G. 13x16 F.A.S.T. tom
- H. 18 x 24 bass drum



**Hardware:** DW

**Heads:** Attack (various models)

**Sticks:** Zildjian Super 5B with wood tip

**Microphones:** AKG, including a D112 on the kick, C418s on the toms, D3900s on the snare drums, C391Bs for the hi-hats and overheads, and either a CA 10 or C414B for vocals.

**Cymbals:** Zildjian

- 1. 14" hi-hats (A Custom top, K Custom bottom)
- 2. 19" A medium-thin crash
- 3. 18" A medium-thin crash
- 4. 10" Ksplash
- 5. 18" A medium crash
- 6. 22" A Custom ride
- 7. 19" A medium-thin crash
- 8. 14" A Custom hi-hats
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own. I was in the school band for a short while, but I was already leaning towards some rock 'n' roll. I took some lessons at Luckette Drum & Guitar, and I started playing in rock bands right away. I went to the University of New Mexico and studied timpani, jazz history, voice, and music theory.

**RF:** How did your professional career begin?

**JS:** In Albuquerque I was playing diverse gigs with local bands and acts that came to town. I played a lot of different styles—a lot of funk and soul. Then I went on the road with my own band, Ritual. We got ourselves a contract with a booking agent and we were off.

**RF:** What brought you to L.A.?

**JS:** I was on the road with Ritual when we broke up. I had to go somewhere, and it was always my idea to come to Los Angeles. An old friend of mine from Albuquerque, Randy Castillo, was in an L.A. band called the Offenders. Their guitarist, Glen Sherba, called and said, "Hey, I think I've got something for you. Come on out." I drove out and slept at Glen's house that evening. I got about three hours of sleep, then I went to Sound City, where I had an audition for an Epic Records recording artist, Jef Scott, and got the gig. I was very fortunate. That was in '81.

The one thing I've noticed about being in L.A. is that on any day, at any time, a phone call can alter the course of your life. It's happened to me that way ever since.

**RF:** What is the secret to *getting* those phone calls?

**JS:** Some of it has to do with the people you know. Randy was very helpful to me in the early years. He would tell me what was going on. Jeff Chonis at Drum Paradise was also helpful. Finding

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out where auditions are is important—and difficult. The old adage is true: You're only as good as your last performance. So you do your best with a good professional attitude, and your name gets around.

**RF:** You're a big proponent of education. But some people believe that the most important aspect of drumming is that organic, kinetic energy.

**JS:** That's something you musn't lose, even if you are "educated." There has to be that emotional connection. To me, the education is the background, and the emotional connection is the foreground. That's what drives you to do what you do. It's just like any ballplayer. He does his practicing at practice and his performing on the field. When you're performing, it's all connected to your emotions, but the education allows you to communicate better. In the studio, it helps in communication with the producer so you can understand what he's talking about, whether it's about 8th notes or accenting a certain 16th.

**RF:** Probably your least complex musical situation has been Hurricane. Did you utilize your formal education in that situation?

**JS:** I'm glad I had it because it helped me work fast in the studio. And when it came to adding that "little extra thing" that gave Hurricane a slight difference from other bands, rhythmically, that potential was always there. I was always striving to play more aggressively and a little more detailed than some of the other hot drummers of the time. It added a different flair. But on the other hand, in some ways I had to fight to keep my "educated" character *out of* the music. I had to strangle myself a little bit.

**RF:** Let's focus on some of your current projects.

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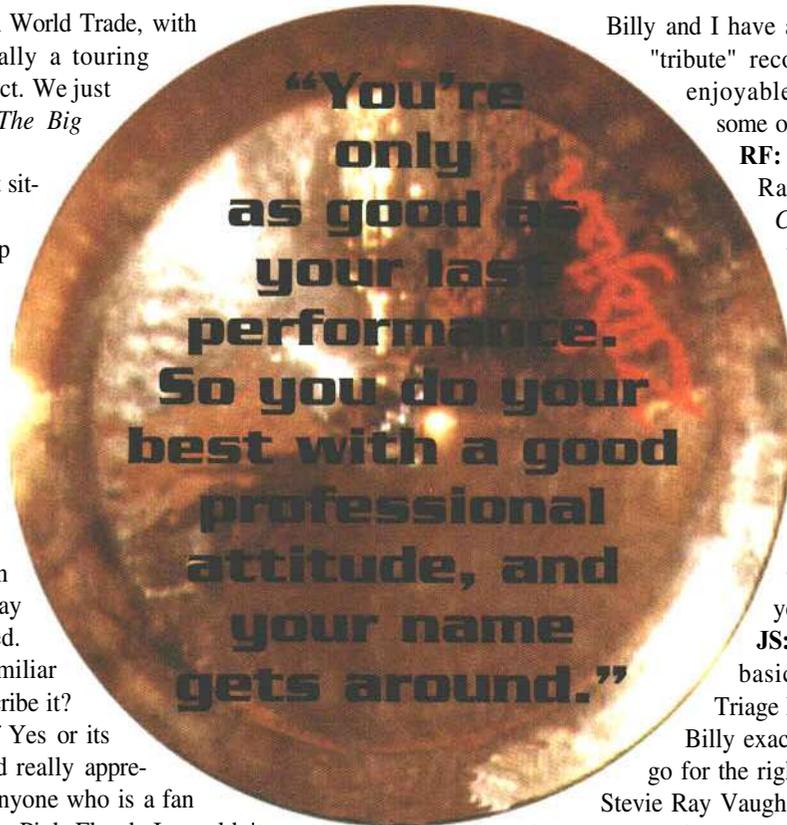
**JS:** I'm currently working in World Trade, with Billy Sherwood. It isn't really a touring band; it's kind of an art project. We just finished a record called *The Big Peace*.

**RF:** What is your role in that situation?

**JS:** My role is to show up [laughs] and be a catalyst for certain ideas. Billy is a real talented guy who can play most anything. Generally we just feed off each other and jam a little bit, and some ideas come up. Sometimes I show up and it's already in sequential form. I just start playing on top of it, and by the next day Billy has it practically finished.

**RF:** For those who are unfamiliar with this music, can you describe it?

**JS:** Anyone who is a fan of Yes or its members' solo albums would really appreciate this music. So would anyone who is a fan of Peter Gabriel, Genesis, or Pink Floyd. I wouldn't buy it as a dance record.



Billy and I have also been working on a lot of "tribute" records, which really has been enjoyable. I've gotten to work with some of the greatest guitar players.

**RF:** You're on the entire Stevie Ray Vaughan tribute record *Crossfire*. How were the songs tracked?

**JS:** A lot of them were tracked with the guitar player in mind. Billy and I would lay down the tracks and then the guitarists would come into the studio and overdub.

**RF:** These tribute records are more like session work than a band project. What do you see as the difference?

**JS:** On these tribute records, I'm basically working for Billy and Triage Records, so my role is to give Billy exactly what he's looking for. We go for the right spirit of each track. On the Stevie Ray Vaughan project, I just tried to keep it true to Stevie's rhythm section—with a couple of things thrown in.

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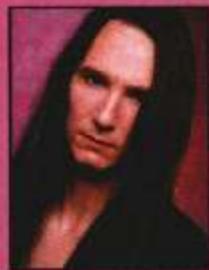
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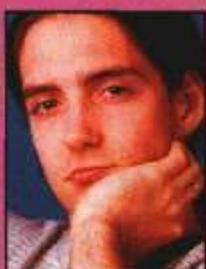
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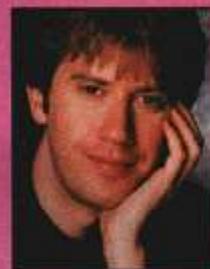
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**RF:** Any favorite tracks?

**JS:** I really like "Riviera Paradise" with Stanley Jordan. It's very close to jazz. There was a lot of fun cymbal work on that track. I also like "Empty Arms," Albert Lee's track. My role in that song was simplicity itself. I just played a different style of a shuffle and stayed out of the way of all the great stuff going on around me.

**RF:** Which are your favorites on the Jeff Beck tribute?

**JS:** I've always been a Jeff Beck fan, so it was really the fulfillment of a childhood dream to play "Led Boots," my favorite track. Vivian Campbell did a killer job on guitar. "Cause We've Ended As Lovers" is another amazing track. I got to play brushes on it, which is something I don't often get to do. Phil Collen played guitar on that and did a really great job.

**RF:** You've been both a bandmember and a session player. What is your preference?

**JS:** I like what's going on right now—which is both of them. I've been doing a lot of jingle work lately for Porsche, Chevy, Hewlett-Packard, and Budweiser. I played everything from zydeco grooves to heavy, bone-crushing stuff. On the other hand, I did a record last year with an artist named Peter Scheithauer, who heads a band called Stream. It's done really well and it's promising to do extremely well this year.

**RF:** What's the music like?

**JS:** It's kind of a melodic metal band, like a cross between Joe Satriani and the Scorpions. We're going to do two more records right off the bat. One will be a band record and one will be instrumental.

# 1997

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**RF:** What are the immediate future plans?

**JS:** Beginning in November, we're going to be the opening act in Europe with some incredibly major acts. So that could be my "band thing," and when I'm in town I can still do sessions. I love playing different styles of music. I also want to do a lot of clinics and expand my teaching.

**RF:** How many students do you teach?

**JS:** Ten, off and on. They range from kids all the way through budding session drummers.

**RF:** Can you sum up your teaching philosophy?

**JS:** I try to teach all the necessary fundamentals, techniques, theory, and ergonomics. But once a reasonable number of these attributes are in place and under control, my passion is to coach—to encourage and develop the individual style of each student. Expression is the key. I try to get to what they love about drums and their music. Then I help them to express that as an extension of themselves, so you can't tell where the drumming stops and where they begin.

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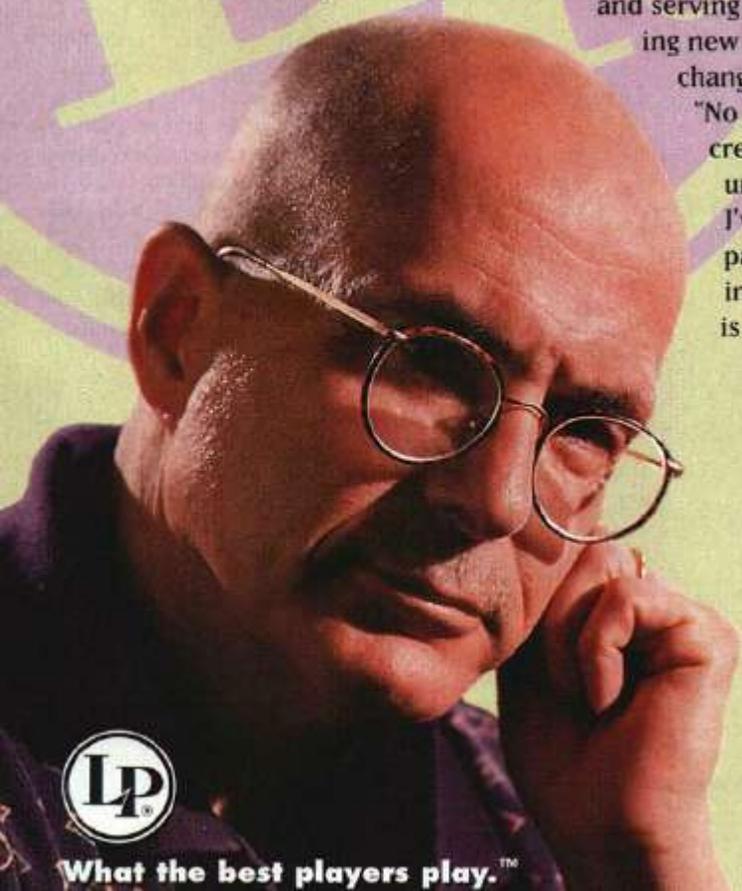


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## Darcy Scaringe

Thirty-seven-year-old Darcy Scaringe launched her professional career via the U.S. Navy music program. She toured the United States and abroad with the Naval Academy band before locating in the Baltimore/Washington D.C. area, where she immediately began working with Top-40 bands. However, she was bitten by the jazz bug shortly thereafter. "All the great musicians I love and respect were jazz musicians," says Darcy. "So I started a quest to find out what made jazz tick. I played with various jazz groups from big band to bop, and it was sink or swim."

Suffice it to say, Darcy did not sink. Studying with both Dennis Chambers and Horace Arnold and working with players like bassist Gary Grainger, guitarist Emily Remler, keyboardist Greg Hatza, and saxophonist Chris Vadala gave Darcy a foundation in both jazz and R&B.

She now builds on that foundation with her own group Front Door—with whom she has recorded a self-produced CD called *Just Knock*. The group performs extensively at clubs and festivals throughout the D.C./Maryland/Virginia area.

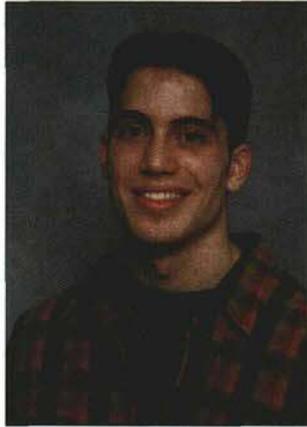
Darcy's playing with Front Door demonstrates her solid grasp of expressive, groove-oriented drumming. She performs on a DW kit mounted on a Gibraltar rack, with Zildjian K and Paiste *Signature* series cymbals, a Ludwig *Black Beauty*, and a Tama maple piccolo snare. Her goals are "to find a label home for our recording projects, to tour nationally, and to keep evolving musically—writing as well as drumming."



## Rick Montalbano

Rick Montalbano has been playing professionally since the age of thirteen. Growing up in a musical family offered opportunities for him to be exposed to world-class musicians. Even while in elementary school, Rick was playing with people like saxophonists Sal Nistico and J.R. Monterose. As a senior in high school Rick won the first J.R. Monterose Memorial Scholarship. He cites Philly Joe Jones, Tony Williams, Steve Gadd, Dave Weckl, Elvin Jones, Vinnie Colaiuta, and Gary Novak among his major influences.

Rick's initial professional experience included jazz gigs in central New York state with his father, Rick, Sr. (a jazz pianist acclaimed for his work with Lou Rawls). Later he joined a group of promising young musicians called Moment's Notice, playing a blend of funk/fusion and bebop styles. At the age of



fifteen Rick played with Moment's Notice as the opening act for Wynton Marsalis.

Rick has performed at several Syracuse Jazz Festivals, at the Highfalls Jazz Festival in Rochester (sponsored by Chuck Mangione), and as the house drummer for the Jazz Along The Mohawk festival for the past four years. He has played with such jazz luminaries as Chuck Mangione, Dave Grusin, Gerry Niewood, Chris Vadala, Ralph Lalama, Phil Markowitz, and Don Menza. He performs on a Gretsch kit with Zildjian cymbals.

Currently, twenty-year-old Rick is attending the Manhattan School of Music. He's also involved in his first CD with a group called Full Circle, led by his father. In addition, Rick has become the drummer for internationally known baritone saxophonist Nick Brignola.

## Lee Thompson

L.E. (Lee) Thompson began his career in the central Florida area, where he established himself as a club and session drummer. In 1988 he relocated to the San Francisco Bay Area, where he gained notice and respect within that city's close-knit musical community by working with such artists as Indian Bingo, GuRTH, and Staggering Prophets.

Now thirty-five, Lee has played through many changes in popular music. But he's still most comfortable with a rock/jazz mainstream style. Don Brewer, John Bonham, Buddy Rich,

and Larrie Londin are among Lee's major influences.

Since September of 1995 Lee has occupied the drum chair for singer/songwriter



Hal Marcus. Lee's playing on Marcus's CD *Load* is tasteful and supportive, focusing on feel rather than flash. He's been behind a drumset for over twenty-two years, and his playing reflects his straight-ahead approach: "If you can't play four drums, you probably can't play fourteen." The four drums that Lee plays are Fibes maple models. He also uses Zildjian cymbals.

With an eye toward continuing his performing and recording career, Lee has one request: "Don't tell my mother I'm a drummer. She thinks I play piano in a whorehouse."

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you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please do not send original tapes or photos.

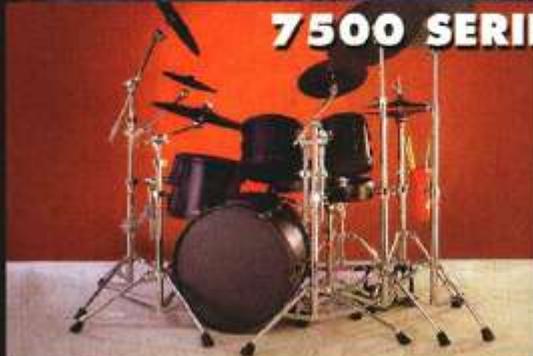


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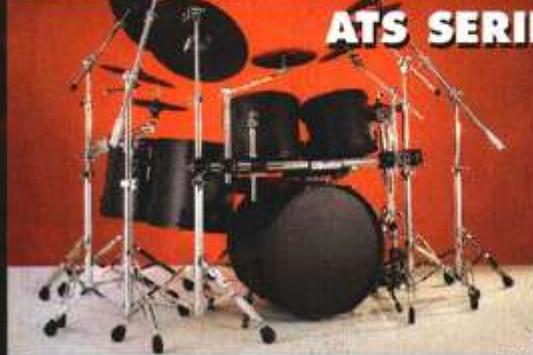
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## RECORDINGS

**Michael Harris**

Ego Decimation Profile (Leviathan)



drummers: Rob Stankiewicz, Keith Carlock, Matt Thompson, Clint Barlow

with Michael Harris (gtr), David Harbour (bs)

This is a guitar-player's project, but Harris certainly knew better than to waste the immense talents of the drummers he assembled for this vocal-less disc. Stankiewicz and Carlock get most of the work here, on a four-limbed tour de force that leaves most metal drumming performances in the dust.

Harris's tunes range from Tull-tinged goth rock and Queensryche-like prog-metal to snippets of genuine funk and jazz. Through it all, each drummer is rhythmically inventive and, often, improvisationally stunning.

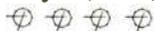
Stankiewicz could cut diamonds with his foot feats and hand work, punctuating the four tunes he plays on with double-kick ruffs and triplets and single-stroke tom rolls that don't come any more quick and precise. No slouch with *his* feet, either, Carlock shows he can deliver smokin' funk and smooth jazz grooves—broken up by several mind-blowing fills straight from a Cobham clinic, particularly on the song "Julius Seizure." For their part, Thompson and Barlow contribute creative work late in the disc.

Most bands have trouble finding one drummer of this caliber, let alone four. Congratulations to Harris for, among other things, cornering the market.

Matt Peiken

**Uri Caine**

Toys (JMT)



drummer: Ralph Peterson, percussionist: Don Alias

with Uri Caine (pno), Don Byron (bs dr), Gary Thomas (fl, tn sx), Dave Douglas (trp), Joshua Roseman (tbn), Dave Holland (bs)

This formidable cast may look like a throwback to '80s indulgence, but pianist Caine's boisterous tunes and realigned standards drain every ounce of sweat these hard-hitters can muster. From the Latin onslaught of the opening track, Herbie Hancock's "The Prisoner," to the closing "I'm Meshugah For My Sugah," this is dense, chaotic music with shimmering bits of lustrous beauty and supercharged style.

An emotional, romantic pianist, Caine isn't shy with his debt to Hancock, covering four classic compositions: "Toys," "Cantaloupe Island," "Dolphin Dance," and "The Prisoner." Many young pianists allude to Hancock's technical profundity and melodic prowess, but Caine, no spring chicken, incorporates not only blazing technique, but passion and a similar urban intensity. Each track ruptures and recoils, tempered by some spiritual grace.

Those wondering where the explosive Ralph Peterson has been will also welcome *Toys*. In the '80s, albums such as *V*, *Triangular*, and *Presents The Foted* established Peterson as an original voice, his tunes as whimsical and provocative as his drumming was volcanic. For many, that power (not to mention Ralph's brash personality) proved too much. Often at war with his label, Blue Note, Ralph simply would take no shit. His music constantly pushed the edge, and still does on his Evidence recordings. Here Peterson displays familiar enthusiasm, though the surrounding cast (especially Don Alias) match him pummel for pummel.

*Toys* is definitely a roller coaster ride; don't forget the seat belt...and dancing shoes.

Ken Micallef



## SIGNIFICANT OTHERS

ZZ Top emerges after over a decade of sequencer hell with a new, loose-as-a-goose monster, *Rhythmeen* (RCA), wherein **FRANK BEARD** digs deep into the sludge.

*Fishbone 101—Nuttasaurusmeg, Fossil Fuelin' The Fonkey*—that's the title of the new Fishbone retrospective on Columbia/Legacy. On it you'll find drummer **FISH** smashing stylistic borders on many of the band's often overlooked but always entertaining back catalog, including lots of hard-to-find cuts,

**IDRIS MUHAMMAD** does his unique groovin' thing on Monty Alexander's *Ivory & Steel* (Concord/Picante), a successful Caribbean/jazz combination featuring steel drummer **DEREK DICENZO**.

X drummer **DJ. BONEBREAK** co-leads a jazz quartet with guitarist Skip Heller, featuring some nice brushes on a change of pace called *One More Midnight* (Dionysus).

Les Claypool & the Holy Mackerel offer *Highball With The Devil* (Interscope), featuring the cooking **JAY LANE** and Claypool on the little-known Dexter Redding bass 'n' drums duet "The Awakening."

## Rating Scale

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

## Ian Dogole & Global Fusion

Ionospheres (Cymbekob)



**drummer: Curt Moore, percussionist: Ian Dogole**

with Sheldon Brown (reeds), Bill Douglass (bs vln, Chinese fl), Gary Fisher (kybd), Brie Golub (via, kokyu), Dmitri Matheny (flghn) Composer Ian Dogole (rhymes with Lion Mogul) creates truly global fusion here, mixing instruments, rhythms, and scales from Africa, the Middle East, China, Japan, Indonesia, and the Americas.

Dogole's uncommon melodic and harmonic mastery of mbira, talking drums, and udu is equaled by his assured groove and dynamic leadership on ethnic drums, caxixi, and "global drumset" (a talking drum, a doumbek, two Native American drums, two Peking opera gongs, two ride cymbals, and a splash cymbal). The modal jazz of the '60s and '70s is the primary language here, informed by Santamaria, Miles, Ornette, Sun Ra, and Coltrane—but fresh writing steers *Ionospheres* past the tribute bin.

Sheldon Brown contributes urgent bass-clarinet cries, eerie legato

soprano lines, and a fiery tenor solo. Gary Fisher's piano is laced with organic synth colors (here gong-like waves, there curtains of glass). Most notable is the pan cultural swing of Eric Golub's viola and Japanese fiddle. You don't miss Curt Moore's mostly absent trap set—and where it appears it is one more lyrical percussion voice, welcome in the great village.

**Hal Howland**



## Matt Wilson

As Wave Follows Wave (Palmetto Records)



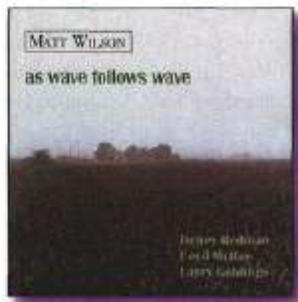
**drummer: Matt Wilson**

with Dewey Redman (tn sx), Cecil McBee (bs), Larry Goldings (org, pno)

On this vibrant debut, Matt Wilson comes off as a seasoned jazz musician and composer, not just a thirty-one-year-old newcomer with chops to shred and something to prove. Having Dewey Redman (a frequent employer), Larry Goldings, and Cecil McBee on board doesn't hurt, but Wilson never sounds pushy or like he's simply hiring big names to be on his record. His percolating, single-line swing and sensitive zeal shine throughout.

Wilson's articulate attack and fiery swing seem cut of the Bill Stewart cloth, until the track "Old Porch Swing." Here, Wilson builds crescendo-decrescendo with a melodic solo drum motif between toms and bass drum. A la early Max Roach, he sets up an interplay between drums, slowly increasing the tempo and dynamics. It's a simple, eloquent bit of drum conversation. Wilson also likes the free stuff; the title track finds him rolling and crashing while Redman paints a warm summery picture that sounds like "Home On The Range" in a three-ring circus. After some chattering percussion, the players recite some Nietzschean comic poetry. Wilson creates a percussively singing world on the Brazilian-charged "Nice Colors," his brushes, percussion, and bass drum zinging like Airto.

This is a colorful album of glowing atmospheres and unusual tex-



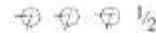
tures, but occasionally the music burns. "Free Range Chicken" infuses a two-beat polka with Scofield-ish edges, while "Bingo" is even closer to Stewart-style, its jabbing melodies and freer palette letting the players roam while Wilson tumbles the rhythm.

*AWFW* couldn't be more swinging or easy on the ear. Look what the tide washed in!

**Ken Micallef**

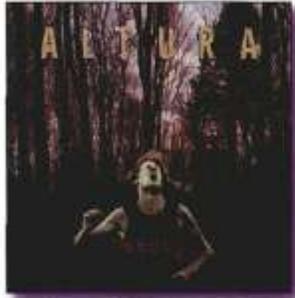
## Altura

Mercy (Magna Carta)



**drummer: Chad Gibson**

with Jeremy Osborne (bs), Franklin Ervin (gtr), Jason Lingle (kybd), Rain Irving (vcl)



If you like Dream Theater, this CD belongs in your collection. In fact, if you can take anything away from Altura, it's for sounding *too* derivative. Then again, it takes awfully good musicians to pull off credible Dream Theater—whether imitators or innovators—and the members of Altura certainly prove themselves as technically skilled.

Chad Gibson clearly studied Mike Portnoy's work with DT,

down to when and how he uses his double-kicks, Chinas, and splash-es—even the sound of his snare. Again, a Portnoy knockoff isn't necessarily a bad thing, and Gibson shows he can deftly handle a variety of styles, tempos, and time signatures. He's at his best on the tune "One By One," where the drummer melds muscle with left-field mood swings that send the song darting from mind-numbing verses into sing-along choruses. If Gibson seems uncomfortable at all, it's on songs such as "The Continuum," where extended passages of straight-ahead rhythms numb the energy he puts into his beats.

This may be a poor man's Dream Theater, but for fans of this musical approach, there's a lot of rich territory here to be mined.

**Matt Peiken**

## Studio Percussion

Plays Pepl/Muthspiel/Pokorn (Extraplatte)



**drummers: Johannes Ebner, Gunter Grasmuck, Josi Hinzberger, Gunter Meinhart, Helmut Muchwitsch, Roland Neffe, Chico Schenk, Franz Schmuck, Ulrike Stadler**

with Harry Pepl (MIDI gtr on tape), Waltraud Hofiman-Mucher (vcl) The Austrian ensemble Studio Percussion here performs innovative works by three countrymen, all guitarists who have a lot on their minds past their physical instrument.

Harry Pepl's "Anspannen, Uberspannen, Abspannen," with its sampled screams and water sounds, waves of mallet instruments, and submerged bass tones, suggests drowning, or "birth with its traumatic shock." Pepl (born 1945) travels beyond improvisation to what he calls real-time composition. You may know Wolfgang Muthspiel (born 1965) from Gary Burton's quintet—but there is nothing in the Burton catalog like "Quiet Song In Times Of Chaos," influenced by Tibetan religious music and written to a poem Eugene



O'Neill wrote for his wife during wartime. A woman's beautiful voice floats above staccato hand drums and hissing metals. A similarly eclectic background has led Armin Pokorn (born 1958) to "The Point Of Application," where processed radio voices meet howling opera gongs and metric modulations. Pokorn is fascinated with percussionists' ability to "create a kind of music consisting of sound as well as rhythm without being constricted to harmonic structures." In Studio Percussion he has one tight, humorous, infinitely colorful gamelan orchestra.

Hal Howland

## Ron Holloway

### Scorcher (Milestone)



#### drummers: Byron Landham, Rod Youngs

with Ron Holloway (tn sx), Tommy Cecil (bs), Vince Loving (bs), Joey DeFrancesco (org), Paul Bollenback (gtr), Pye Williams (gtr), Chris Battistone (trp), Gil Scott-Heron (vcl), Alex Jones (vcl), Erik Jones (vcl)

The title refers to the temperature of the grooves on Holloway's funky-up D.C. jazz—a hearty, slightly modernized take on Gene Ammons' early '60s soul groove. Joey DeFrancesco's sighing and shouting organ locks right onto Vince Loving's bass, and drummer Byron Landham (also a member of DeFrancesco's trio) supplies most of the not-so-straight-up stickwork here, straddling that tasty fence between swing and boogaloo. Landham makes his grooves work with a minimal amount of excess baggage, a la Idris.

Tenor man Holloway takes his group through a repertoire of work by composers such as Tadd Dameron, Lee Morgan, Sonny Rollins, Freddie Hubbard, and Ron Carter, and Landham has something good up his sleeve at each turn. On "The Everywhere Calypso," he waits back in the center of the beat, refusing to give the syncopations even a fraction of a beat more time than they deserve. Landham goes with the surge of the music, while keeping the action firmly in the pocket. On the ten-minute "How High The Moon," Holloway never runs out of tenor ideas, and Landham keeps the momentum heading forward through it all, making sure he has something left at the end for some crisp "fours," "twos," and "ones." Rod Youngs also distinguishes himself on traps with the sensitive hip-hop groove of "The Pulse," setting the tone for the work of rappers M.C. Rip and Shorty Bones.

Robin Tolleson

## VIDEOS

### The Ultimate Beginner Series: Blues Basics & Rock Drums

with Tom Brechtlein

(Warner Bros./DCI Music Video)



\$12.95 each, 25 minutes each

Twenty-five minutes long, ideal for the young attention span, and priced to sell at \$12.95, Brechtlein's four beginner *Blues Basics & Rock Drums* videos may find an eager young audience. Brechtlein is a patient teacher who doesn't take much of anything for granted, and never sounds like he's talking down to his audience.

On the first *Blues Basics* video, Brechtlein gives a brief but pointed overview of the blues, then gets down to business breaking down the shuffle. He gets the left (snare) hand involved quickly, then offers some neat foot exercises that you can practice at the dinner table. He gets into the "why" and "what" of the big subject of drum



fills, and begins demonstrating the slow blues triplet feel too. On *Step Two* he explains some common blues fills, with close-captioned transcriptions of the drum part in the corner of the screen. He integrates the bass drum into the action more intensely, explaining the "Charleston" pattern that is the basis of a lot of grooves, and teaches the blues rumba, a beat he uses a good deal with Robben Ford & The Blue Line. One plus about the *Ultimate Beginner* videos is that the drummer explains licks by himself, then shows the grooves in the context of a live

band. The blues band includes Jimmie Wood on harmonica, bassist Roscoe Beck, Keith Wyatt on guitar, and Henry Brewer on keys.

The two *Rock Drums* videos feature bassist Tim Bogert, Nick Nolan on guitar, and David Garfield on keys, along with Brechtlein. On *Step One*, the drummer talks about practicing and steady time. He talks about fills, and demonstrates some 16th-note repetitions—three measures of beat and one of fill—always cutting "back to the guys" to see how the fills are used in context. *Rock Drums Step Two* gets into the rock ballad, the triplet, the power ballad in a 12/8 feel, and various forms of rock shuffle, clean or grungy with open hi-hats. He demonstrates a bass drum beat with a 16th-note accent that is common to all Southern rock bands. He explains how to achieve a serviceable rimshot, and combines various one-bar patterns to good effect, always putting the exercise into perspective with the band. Brechtlein saves some of his best advice for last, explaining that in rock the simpler parts, played with feeling, are often most effective.

Robin Tolleson

## BOOKS

### The Drumset Soloist

by Steve Houghton

(Warner Bros.)



\$24.95 (with CD)

It's in the drummer genes: wailing away in the basement, fantasizing your solo is blowin' 'em away at the MegaDome. That's all well and good, but ace drummer/educator Steve Houghton reminds us there's more to soloing than the free-form hormonal blow-out. Houghton's latest book is set in a "music minus one" format. The CD features drummer-less tracks in a variety of styles that allow students to solo within the framework of ostinatos, "trading," and kicks/figures. While soloing and following the book's charts, it is intended that students strengthen their awareness of form, style, feel, counting, and melody/harmony. A few cuts offer Houghton's own interpretations along with transcriptions.

The price is a bit steep for a slim 44-page volume, but the book can be useful towards its very specific goal. As the author rightfully points out, most drummers don't get the opportunity to solo *with* a band until they're on the gig. Although this book/CD can't teach a drummer *what* to play, it may give subterranean soloists a stronger concept of where their licks should be coming *from* and going *to*.

Jeff Potter



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# Sharing A Drumkit

by Tom Van Schaik

As the drummer for an opening act in today's country music scene, I often have to share a drumset with a headliner. While it isn't always an ideal situation to have to play on someone else's kit, it's essential at many country music festivals and fairs, which may have as many as eight acts a day on a single stage. Here are a few guidelines that might make sharing a drumkit a more pleasant experience for all concerned:

**1. Don't leave home without it.** It's always a good idea to bring the "essentials" to any gig that has a shared drumset. These normally include your own cymbals, snare drum, bass drum pedal, and sticks. These are the most common items the owner of the drumset will ask to be swapped out, and using your own snare drum and cymbals will help you feel more at home on a different kit.

**2. Be polite.** A positive attitude will get you far. Remember, you're *borrowing* someone else's instrument. Treat it with respect, even if the kit is not up to your usual standards. It's also wise to get to know the owner on a personal level, away from the drumkit. This will usually help put him at ease with the situation. Finally, be sure to thank him at the end of your show for the use of the kit.

**3. Don't move anything without asking.** I once played a multi-artist show where I knew the headlining drummer. He didn't mind sharing a kit, provided the toms and cymbal positions weren't changed. While he and I were catching up on life, a third drummer (without permission) began changing the positions of the drums, cymbals, and the *memory locks!* The headlining drummer was astonished and upset, but remained calm. He put his kit back together, quietly muttering something about first impressions. Most of the time, it's not a big problem to change a few items, but *always* get permission first. And *never, ever* change memory locks.

**4. Ask before tuning.** It's a good idea to refrain from re-tuning drums without first checking with the owner. Some drummers won't care. But remember, drum sounds are as personal as playing styles. What sounds bad to you might sound great to the owner of the kit. This is yet another reason to use your own snare drum, so you can have the basis of *your sound* when you play on another kit.

**5. Take it for a test drive.** Try to set aside some time before sound check to play on the kit and get accustomed to the positions of the drums and cymbals. They may not be ideal, but you can usually adjust your playing with relative ease. I've played shows on every type and condition of drumkit—from a four-piece to a ten-piece.

**6. Don't play too hard.** If you naturally play hard, try to back off a little. You don't want to trash the owner's heads right before his show. Remember, he has to play on the very same kit, in whatever condition you've left it. Put yourself in his shoes. Would you want

## Drummin' Country Style Five Essentials

**Emotion:** Country music is a very emotional style that requires a great deal of feeling and control. If the feel and the emotion aren't there, the music simply doesn't work. Be sure you have a firm understanding of the style's essential subtleties.

**Simplicity:** There's a certain challenge in the simplicity of country music. The "less is more" theme is central, as is the need to play only what the song requires at precisely the right moment. Many drummers admit that it's much more difficult to play simply than it is to play tons of meaningless notes.

**Time:** Plain and simple, you need to play solid time. Your time and feel are under a microscope, and if your playing isn't solid, there's really nowhere to hide.

**New Sounds:** The drums are a much more important part of country music today, both live and in the studio. Many drummers are now using electronics to enhance their sound. Gone are the days of carrying only a hi-hat and a snare drum to a country gig.

**Variety:** A knowledge of many different styles is a prerequisite for today's country drummer. Western swing, waltzes, bluegrass, shuffles, ballads, R&B, and rock are all a part of today's country music scene. And the ability to switch feels from song to song—and be *equally convincing* with each—is absolutely essential.

Tom Van Schaik

someone to come up and trash your heads right before *your* show?  
**7. Note the condition of the equipment before you play.** This can save a lot of haggling after the gig if something is mysteriously broken. Always bring any flaws in the equipment to the owner's attention before the show. This way, you won't get blamed for something you didn't do. If you do break something, be up-front and offer to pay for the damage. If you hide it and leave without reconciling, it could damage your reputation. Keep in mind, word *does* get around.

**8. Set everything back before leaving.** The placement doesn't have to be exact, but making the effort shows consideration for the other drummer. Before you change anything, make notes on the original heights and angles of drums and cymbals. If you forget to do that and can't remember where things go, it's best to tell the owner that you would have put everything back where it was, but you simply didn't want to reposition things incorrectly.

As long as you're polite and respectful, you should never have a problem sharing a drumkit for a show. I've had very few bad experiences in my career, and as a matter of fact, I've made many new friends among my fellow drummers over the years. Hopefully, you will too.

*Tom Van Schaik is the drummer for the country band the Dixie Chicks, who've opened up for the likes of Highway 101, John Anderson, Asleep At The Wheel, and Merle Haggard.*



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# Leedy [Chicago] Shelly Manne Model Snare

by Harry Cangany

In 1955 H.H. (Bud) Slingerland, Jr. decided to spend \$90,000 in order to buy the assets of the defunct Leedy Manufacturing Company. The designs, tools, dies, and parts of the once mighty drum manufacturer were shipped from Elkhart, Indiana to the Slingerland plant in Chicago. There (and later in Slingerland's Niles, Illinois location), Slingerland workers built what have become known as Leedy [Chicago] drums.

Here's an analogy to bring this episode into perspective: Imagine Cadillac growing as a manufacturer for over fifty years. Then one day, General Motors says, "That's it.

We're going to redirect

Cadillac money and make

aircraft. So we're selling

Cadillac to Ford." Ford

then builds what is actu-

ally its regular Lincoln—

but changes some sheet

metal, adds fins, and

calls the car a Cadillac.

Regular buyers of

Cadillacs either have

already changed brands

or aren't happy with the

new "Cadillincolns." Ford

then looks to totally new buyers

as its salvation for the line. Such was the

fate of "Slinger-Leedys."

From the mid-'30s through the Leedy & Ludwig time period (the early '50s) Leedy used maple as the wood of choice for their high-end drums and for most sets. Except for its high-end snare drums, which, from the late '30s on, were mostly maple, Slingerland used mahogany shells with maple reinforcement hoops for toms and basses. The 1956-70 "Slinger-Leedys" continued the mahogany shell tradition. The drums were really Slingerland shells outfitted with Leedy hardware, except for Slingerland hoops, tom holders, leg mounts, and spurs.

I've had the chance to play a few Leedy [Chicago] drums, and I can find no fault with their sound or appearance. The problem is the concept. Bud Slingerland bought the company to increase his presence in every city that had at least two music stores. Unlike the retail situation today, back in the '50s dealers sided with one manufacturer in an exclusive arrangement. In addition to his estab-

lished Slingerland dealer network, Bud apparently wanted to set up a second network that would sell Leedy. Many drum historians believe that Bud's real motive was to keep those dealers from signing with his arch-rivals, WFL/Ludwig.

In an effort to make his "new" line more marketable, Bud Slingerland poured money into Leedy. Leedy had not had a center separate-tension lug in production since the 1938 introduction of the *Beavertail* lugs. Bud had an attractive new lug designed that looked like two *Beavertails* pushed together. On the flagship snare drum (which once would have been called the Leedy *Broadway*), Leedy [Chicago] used eight of the new lugs, along with the *Broadway* strainer and butt plate, and a new oval badge that was the same shape and size of Slingerland's. (The first of these badges was all brass; later badges were painted blue.)



The 5 1/2x14 model was named after the legendary Shelly Manne. (Later, the Leedy [Chicago] pedal and hi-hat also bore his name.) The snare used Slingerland *Radio King* extension snares rather than the Leedy or Leedy & Ludwig versions.

There are 5x14 and 6 1/2x14 snares that are similar to the *Shelly Manne* model. The 5x14 used the three-point *Radio King* strainers. The 6 1/2x14, though a larger version of the 5 1/2, was actually called a *Broadway*.

Our featured model has a 3-ply mahogany shell with maple reinforcement hoops. The interior of the shell is not finished. It clearly was built well and is a top-of-the-line model.

Leedy [Chicago] ("Slinger-Leedy") lasted through 1970. But before the operation was relegated to the history books, Shelly Manne pushed Bud Slingerland into outfitting him with drums that featured a natural wood finish instead of a plastic covering. So, besides his exceptional work as a player and recording artist, Shelly was far ahead of the rest of us in developing today's favored look.

A Leedy *Shelly Manne* model snare drum in excellent condition should carry a value of \$400 to \$600 on today's market. It was the last breath from what had once been the first modern giant in the drum world.



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# 1996 DCI World Championship Results

The 1996 Drum Corps International season culminated at the DCI Championships in Orlando, Florida this past August. The week of competition began on August 12 with the Division III preliminaries and ended on August 17 with the world championship contest featuring the top twelve Open Class corps. Sixty-four corps representing the United States, Canada, and Japan performed at the Citrus Bowl throughout the hot and rainy week.

Thirty-one Division III corps (up to sixty members) competed on Monday, August 12 and Tuesday, August 13. Ultimately, **Mandarins** from Sacramento, California won their fourth Division III title with a score of 94 (9 out of a possible 10 in drums). They performed music by Rene Dupere written for Cirque du Soleil. A highlight of this young corps (a quarter of the members were twelve years old or younger) was the drum solo played on authentic taiko drums.

Thirteen Division II corps (averaging eighty members) also competed on Monday, with the top five corps advancing to Tuesday evening's finals. **Les Etoiles** from L'Acadie, Quebec, Canada scored a 95.5 (9.5 in drums) to win the Division title. Their program featured music from the action movie *Iron Will* by Joe McNeely and Patrick Doyle. During a drum feature, the snare drummers played on toms mounted on a rack that was rotated while they were playing. They also had seven aluminum garbage cans fitted with drumheads in their pit. (Les Etoiles also placed fifteenth in Open Class competition on Friday night with a score of 78.4.)

On Wednesday, August 14 participants in the Individual & Ensemble contest gathered at Walt Disney World's Pleasure Island. The individual percussion awards went to snare drummer **Naoki Ishakawa** (Cavaliers, 97), multi-tenor drummer **John Hadfield** (Cavaliers, 99), keyboard player **Brian Johnson** (Madison Scouts, 98), timpanist **Pat O'Connor** (Santa Clara Vanguard, 96.5), and multi-percussionist **Andy Salmon** (Cavaliers, 95). The best percussion ensemble award went to the **Cavaliers**

(99). The best cymbal ensemble was from the **Santa Clara Vanguard** (95), who also won the best bass drum ensemble title (98) for the third year in a row.

On Wednesday evening thirteen corps participated in a parade around the lake in EPCOT's World Showcase. Later that evening, the Individual & Ensemble Showcase of Champions was held in EPCOT's America Garden Theater. Performances were given by winners of the I&E categories, along with the **Cadets of Bergen County**, the **Madison Scouts**, and EPCOT's own **Future Corps and Jammitors**.

Thursday's Open Class quarterfinals saw twenty Open Class corps (120 members maximum) and the top five Division 11/11 corps compete, with the top seventeen corps advancing to the semifinals on Friday night. The top twelve corps advanced to finals on Saturday night—leaving the **Glassmen** from Toledo, Ohio in the "unlucky thirteenth" position. Falling from their 1995 eighth-place position, they scored an 81 (8.2 in drums). Their "An(other) American Revolution" program featured music of Sousa, Ives, and Gershwin.

When the scores were announced at the conclusion of the finals on Saturday night, the audience hushed as the announcer came to second place—and were stunned to hear, "We have a tie for first place!" The **Phantom Regiment** from Rockford, Illinois and the **Blue Devils** from Concord, California each scored a 97.4 to share the championship—a DCI first. The



Phantom Regiment



Blue Devils

Regiment—a perennial DCI "bridesmaid"—finally realized their first World Championship, while the Blue Devils won an unprecedented eighth title.

The Phantom Regiment's show was titled "Defiant Heart: The Music Of Dmitri Shostakovich." It featured excerpts from his *Fourth Ballet Suite*, the second movement of his *First Symphony*, and the finale from his *Fifth Symphony*. Two timpanists—one on each side of the pit—pounded out the opening rhythms of the *Fifth's* "Finale" as the powerful horn line filled the stadium with a rich, majestic sound. The Regiment's energized performance won two captions: brass performance and overall general effect. The drum line placed third with a score of 9.6.

The Blue Devils had been the favorite all week, placing a strong first in both Thursday's and Friday's competitions.

Ron Walloch

Ron Walloch

Their 1996 program—"Club Blue: A Gangster Chronicle"—was illustrated by their color guard, who were dressed as 1930s gangsters in a rainbow of colors. Their music was based on Charles Mingus's "Childrens' Hour Of Dream," Michael Daugherty's "Desi," Danny Elfmann's "Breathless" and "Tess's Theme" from *Dick Tracy*, and Pat Williams' "Threshold" and "The Untouchables"—plus original music by Wayne Downey. Scott Johnson's drum line scored a 9.9 to win their ninth high drum award. At one point, the bass drums strapped brushes to their drumheads to create a deep, snare-like effect. The corps also won the visual ensemble category.

After placing second the two previous evenings, the **Cadets Of Bergen County** from Bergenfield, New Jersey finished third with a 96.9 (9.8 in drums). Their program, "The American West!," featured Aaron Copland's *The Promise Of The Living* and *The Red Pony* and Don Gillis's *Tulsa*. One of the show's highlights was "Hoedown" from Copland's *Rodeo*—on which the entire drum line played washboards! The Cadets' performance won them high honors in the musical ensemble and marching categories.

Last year's champions, the **Cavaliers** from Rosemont, Illinois, placed fourth with a score of 93.8 (9.3 in drums). Their "Pan American Sketches" program included *Pavana* from *Tres Versiones Sinfonica* by Julian Orbon, Ginastera's *Piano Sonata No. 1 (mvt. 4)*, and *Mexican Landscape* from *Latin American Sketches* and *Third Symphony* by Copland. To complement their Latin theme, the Cavies' drum line used a lot of shekeres and other world percussion instruments.

The **Santa Clara Vanguard** from Santa Clara, California placed fifth with a score of 92.3 (9.4 in drums). Their show depicted the sea with the music of Debussy's *La Mer* and Goff Richards' *Oceans*. With giant rainsticks and a thundersheet in the pit, the percussionists helped create the ebb and flow of the water and its many moods.

The **Madison Scouts** from Madison, Wisconsin finished in sixth place with a score of 91.5 (9.1 in drums). A crowd favorite all season long, their "pure drum corps" show gave the fans lots of screaming sopranos (horns), plenty of drummers drumming, a fast drill, and perfectly caught rifle tosses. Their Spanish-flavored production included "A Mis Abuelos" by Arturo

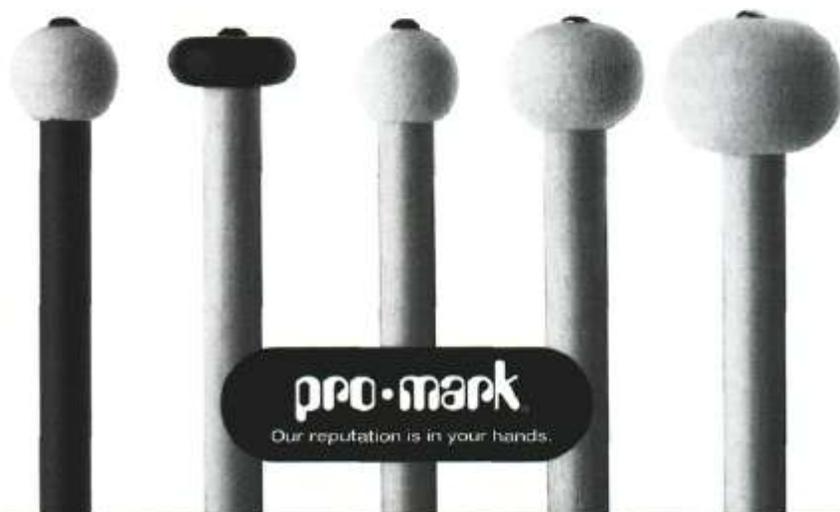
Sandoval, "Bolero" by Maurice Ravel, "En Fuego" by Michel Camilo, and "Malaguena" by Ernesto Lecuona. Fielding the largest drum line of the competition, Madison featured twenty-five "battery percussionists" plus ten in the pit. They were awarded the second annual Spirit Of Disney award (\$4,000) for creativity and entertainment.

Scoring an 86.3 (8.5 in drums) for seventh place were the **Bluecoats** from Canton, Ohio. Their 1996 theme was "American Celebrations," and featured music with such

holiday titles as "My Funny Valentine," "Yankee Doodle Dandy," "Have Yourself A Merry Little Christmas," and "Auld Lang Syne." During their Labor Day segment the guard played trash-can lids (a la *Stomp*) as the drum line was featured utilizing lots of percussive accents.

A second tie occurred this year—at eighth place—between the **Crossmen** from Newark, Delaware and the hometown corps, **Magic Of Orlando**. Both corps scored an 85.5. The Crossmen (8.9 in drums) returned to their jazz roots with a "Voices Of Jazz"

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## WHO USED WHAT AT THE 1996 DCI WORLD CHAMPIONSHIPS

Drum Corps	Snares	Tenors	Basses	Cymbals	Total Battery	Pit	Total Drum Line	Drum Company	Color of Drums	Cymbal Company
Blue Devils	7	4	5	0	16	8	24	Yamaha	Gray Satin (black hardware)	Zildjian
Blue Knights	6	3	5	0	14	12	26	Premier	Blue (white hardware)	Sabian
Bluecoats	7	4	5	0	16	10	26	Pearl	Blue Silver Satin Swirl	Sabian
Cadets of Bergen Co.	7	4	5	0	16	10	26	Pearl	Copper (gold hardware)	Zildjian
Carolina Crown	8	5	6	0	19	10	29	Ludwig	Black (white hardware)	Zildjian
Cavaliers	8	4	5	0	17	8	25	Yamaha	Gold Sparkle	Zildjian
Colts	9	6	6	0	21	14	35	Pearl	Black	Sabian
Crossmen	9	4	5	5	23	11	34	Premier	Red (white hardware)	Zildjian
Madison Scouts	7	8	6	4	25	10	35	Yamaha	Gold (white hardware)	Paiste
Magic of Orlando	6	3	5	5	19	13	32	Premier	Black (white hardware)	Sabian
Phantom Regiment	7	3	5	0	15	8	23	Premier	Deep Red (black hardware)	Sabian
Santa Clara Vanguard	7	4	5	4	20	10	30	Pearl	Red Wine (custom)	Zildjian

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show. During "Sultan Fainted" by New York Voices, nine floor toms were carried out on the field to accompany the snares. The rest of the show was devoted to music by the Manhattan Transfer. The driving beat of the drum line kept the corps pulsating, while the pit featured a drumset player.

Magic Of Orlando (8.6 in drums) performed an original composition by their program director, Dr. Robert W. Smith. Commissioned for the U.S. Air Force Band of Flight, *Twelve Seconds To The Moon* depicted the history of aviation from the first flight of the Wright Brothers to the blast-off of the space shuttle. One section recreated the industrial sounds of airplanes being built by the use of metallic percussion in the pit—including a large tank struck with a hammer—and a quintet of "marching cymbals" with each player wearing three crash cymbals on a carrier.

**Carolina Crown** from Charlotte, North Carolina continued their steady climb upward with a score of 82.1 (8.3 in drums) for tenth place. Their "Chess...And The Art Of Strategy" program offered music based on William Walton's *Symphony No. 1* and Sir Edward Elgar's *Enigma Variations* and featured thirty-two giant chess pieces. The show opened with two "white" snare drummers dueling musically with two "black" percussionists on the opposite side of the field playing bell plates and chimes. This musical counterpoint continued throughout the show.

The **Colts** of Dubuque, Iowa placed eleventh with a score of 81.3 (7.6 in drums). Continuing in their new path of symphonic music, the Colts played John Rutter's *Magnificat*. Their drum line performed on a variety of metallic instruments, including hand bells, crotales, and tuned gongs.

Returning to DCI's top twelve after a one-year absence were the **Blue Knights** from Denver, Colorado, with a score of 80.7 (8.7 in drums) to finish twelfth. They played Ron Nelson's *Rocky Point Holiday* and *Sonoran Desert Holiday* (using soft bird calls from the pit to create the mood of a calm desert morning). Their drum line finished in an impressive eighth place.

The Saturday evening competition began with performances by the Mandarins and Les Etoiles and ended with victory concerts by the Phantom Regiment and the Blue Devils.

It was interesting to observe that the over-

all size of drum lines has diminished over the past several years as the corps have increased the size of their horn lines and color guards. Whereas a ten- to twelve-member snare line was common less than a decade ago, the largest snare line this season had only nine members, while the majority had seven. On the other hand, the size of the "pit" has increased—not just in quantity of instrumentation, but in personnel as well. Additionally, two-thirds of the top twelve corps did not march cymbal players as part of their "battery," choosing instead to have

pit players double on keyboards or timpani and cymbals. [See the accompanying chart.] As drum corps evolve, percussionists are playing an ever-increasing role.

The 1997 World Championships will return to Orlando August 11-16, 1997. For more information, contact DCI at P.O. Box 548, Lombard, IL 60148-4527, tel: (630) 495-9866, e-mail: <http://www.dci.org>.

Lauren Vogel Weiss

Industry Happenings continues on the next page

# Vic Firth Applauds The Championship Performances of



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# In Memoriam: Mel Taylor

Mel Taylor, long-time drummer with the Ventures, died on Sunday, August 11 at Tarzana Medical Center in California. He was sixty-two.

For more than thirty years Taylor had been a member of the Ventures, the most popular and successful instrumental band in rock 'n' roll history. The group's hits include "Walk—Don't Run," "Perfidia," "Diamond Head," and the theme from the TV show *Hawaii Five-O*. The Ventures had their first success in the U.S. during the mid-1960s. Their signature sound—simple, driving drum beats and twangy guitar melodies heavily laden with reverb—was quickly adopted by (and forever after identified with) the "surf scene."

Although they never ceased to release albums (sometimes recording as many as four or five in a year), the group's singles declined in popularity on American radio in the '70s. So the Ventures ceased touring America, concentrating instead on Europe and Asia. They became—and have remained ever since—one of Japan's hottest acts. Mel's contributions to the group's popularity included a dynamic solo performance on the famous instrumental tour de force, "Caravan," on which Mel was known for playing on the kit, around the kit, and even away from the kit—beating out syncopated rolls on an electric bass held by the group's bass player.

Mel left the group for a short time in the early '70s, during

which he recorded three albums with his own group, Mel Taylor & the Dynamics. But he returned to the Ventures in 1978, and was on hand when the group made a triumphant return to the U.S. concert trail in 1980. From that point until two days before his death he continued to record and tour with the band, releasing two albums per year in Japan and thrilling thousands of people with his dynamic live performances. In a 1982 *MD* interview, Mel stated, "My main objective is to turn the people on and get them going. I get off entertaining the people, and when they respond, it just keeps me going that much more. As long as the audience is there, I'm going to be there."

Mel "was there" for his audience until Thursday, August 8. Following a show in Japan that night, Mel returned to the Tarzana Medical Center for treatment of a cancer condition. His death was attributed to cardiac failure brought about as a complication of that cancer.

Rick Van Horn



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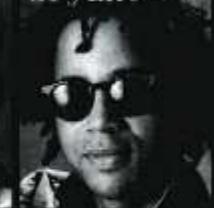
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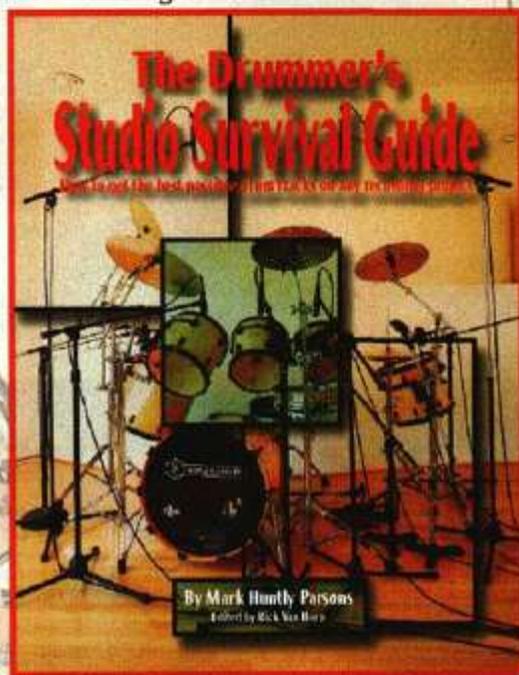
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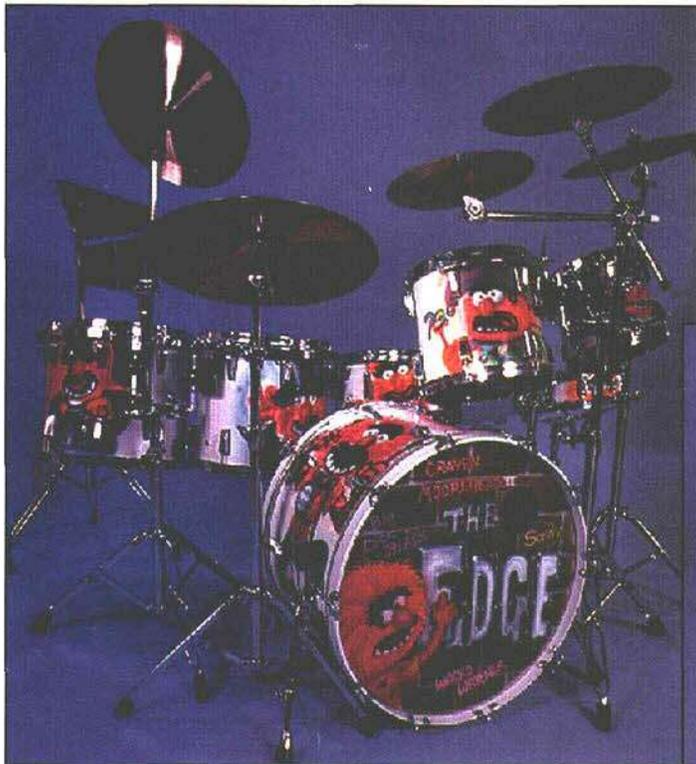
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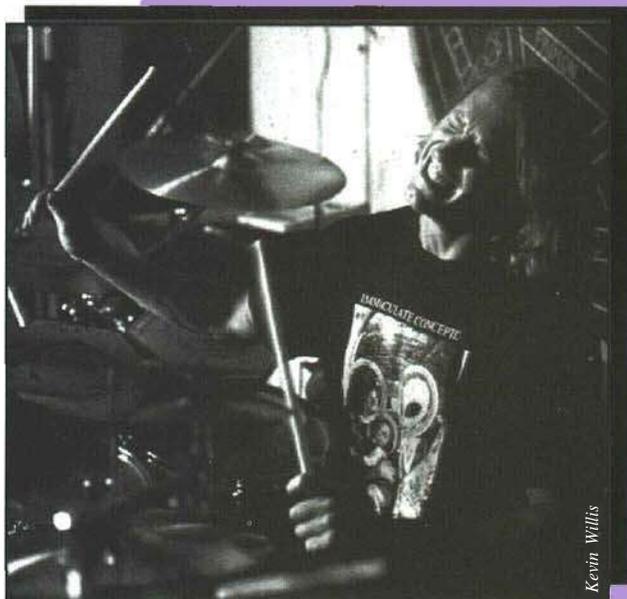
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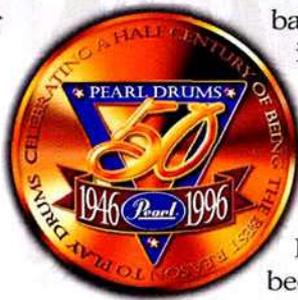
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The best reason to play drums.

# "The feel hit me immediately, it was like they were made for me."

*Eddie Bayers talks about his Zildjian Drumsticks:*

**"A while back, I tried Zildjian 5A nylon tips.** Mind you, I wasn't looking for a new stick. When I put these sticks in my hands, the feel hit me immediately, it was like they were made for me. Superb balance and quality too. I know I can always count on my sticks to see the session through. As long as I'm playing the drums, I'm using Zildjian sticks."

Eddie Bayers, 5-time Academy of Country Music Drummer of the Year.

Zildjian Drumsticks have a superior feel and balance that make them the stick of choice for top drummers like Eddie Bayers.

Zildjian uses its unequalled musical expertise along with know-how from many of the world's most respected players to create the world's finest drumsticks. Try a pair and see what Eddie is talking about.



**Denny Fongheiser**  
6A Wood Tip  
L.A. Studio Great



**Mike Malinin**  
5B Wood Tip  
The Goo Goo Dolls



**Bill Stewart**  
Jazz Wood Tip  
Jazz Artist



**Chris Vrenna**  
Z4A Wood Tip  
Nine Inch Nails

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