MODERN DRUMMER
The World's Most Widely Read Drum Magazine
May '97

WIN
LUI S CONTE'S PERCUSSION SETUP FROM MEINL

JOSHUA REDMAN'S
Brian Blade

DONY WYNN
Of Brooks & Dunn

The Drummers Of Rusted Root

PREMIER'S APK DRUMS UP CLOSE
GARY CHAFFEE ON CREATIVE DRUMMING
REFLECTIONS WITH KENNY ARONOFF
a classic Balance of power.

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

SUPER CLASSIC SERIES. THE BEST Sounding DRUMS.

Alex Van Halen

LUDWIC

Alex Van Halen Photography: B. Robert Malki
New G1 and G2 coated.

Tone
MOST PEOPLE WANT A GOOD REASON
BEFORE TRYING SOMETHING NEW.

Consistency
Try Evans G1 and G2 coated heads.
WE HAVE THREE GOOD REASONS.

Durability

Superior Sound Structure
Evans’ patent pending low-temperature collar forming system is simply the best process for molding the collar of a head ever devised. Coils run cool water behind the vibrating portion of the drumhead film, protecting it from the heat that forms the collars. Unlike other forming methods, Evans’ cool plates don’t affect the physical properties of the polyester film (especially important for 2-ply heads; the process ensures that the plies will lie flat against one another), making for the most consistent, best sounding drumheads available.

The Perfect Hoop
Our engineers have recently retooled our hoop forming machines with a closed-loop feedback system that ensures precise length to thousands of an inch—every hoop is not only perfectly round, but exactly the same as the last one.

Coated To Last
A new automated coating system is in place at Evans. The system has pneumatically controlled metering nozzles which control coating at tolerances of plus or minus .00025” to provide remarkable consistency in every head. An automatic conveyor system rotates each head through our coating booth, where a new environmentally safe, extremely durable water-based coating is applied.

Since the introduction of the Genera line, requests for coated versions of the G1 and G2 heads have poured in. So here they are: the new coated G1 heads are bright and open, the coated G2 heads are fat and focused, and both tune to a lower pitch than most drumheads. And like all Evans heads, the G1s and G2s are extremely durable and are unconditionally guaranteed not to pull out.

EVANS® DRUMHEADS
We’re Using Our Heads
J. D’Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735 USA
There's versatile—and then there's versatile. Brian Blade swings jazz giant Joshua Redman at breakfast, provides stripped-down accompaniment for country diva Emmylou Harris at lunch, and squeezes out folk/jazz/rock grooves for Joni Mitchell at dinner.

by Ken Micallef

World music goes pop in a big way on Rusted Root's unique recordings, and it's drummer Jim Donovan and percussionist Jim DiSpirito who set the tone, tempo, and tension & release. Exclusive sidebar: Jim & Jim on creating the monster groove.

by Harriet L. Schwartz

For fifteen years Dony Wynn's drumming truly cooked in pop chameleon Robert Palmer's musical melting pot. Now Wynn is taking a turn toward country, pushing the dynamic level of superstars Brooks & Dunn.

by Robyn Flans

The world's premier musical instrument event just gets bigger and bigger each year. They showed, we clicked, you'll drool.

photo by Michel Varisco
For Drum Instructors Only

Since Modern Drummer began over twenty years ago, our Teachers’ Forum department has served as the place in the magazine for tips and advice for drum instructors. Unfortunately, space limitations have prevented us from running all of the valuable articles we receive for that department. So we’ve decided to approach the situation a bit differently for the many instructors out there who have asked for more information.

I’m proud to announce that Modern Drummer will soon be publishing a special newsletter entitled Drum Instructors Only. The purpose of the newsletter is to supply serious teachers with a wide variety of information on issues that affect all instructors. Written by teachers for teachers, Drum Instructors Only will offer hundreds of ideas to help drum instructors do their jobs more effectively and efficiently, and in the process build a more successful private teaching practice for themselves or the studios where they teach.

Edited by MD associate editor Rich Watson and designed by assistant art director Lori Spagnardi, Drum Instructors Only will feature articles with some of the world’s leading teachers for insights on how they handle matters that teachers are regularly faced with—matters as diverse as motivating students, handling payments and absences, promoting one’s teaching practice, screening students, maintaining enthusiasm as a teacher, soundproofing a studio, and helping a beginner select the right equipment. Teachers will also find transcriptions and exercises, as well as reviews on the latest books and videos, with special emphasis on how these materials can best be used to produce better students.

We feel there’s long been a need for a publication of this nature, and the concept has been on the MD drawing board for quite some time. In essence, the future of drumming lies in the hands of those who’ve dedicated themselves to passing the information down to the next generation of players. We feel anything that can more effectively aid those who’ve taken on that very important responsibility is certainly a worthwhile investment of time and effort. Further details on how to subscribe to Drum Instructors Only can be found on page 93 of this issue.
Your February issue with Danny Carey on the cover is probably the best I've ever read (next to the Carter Beauford cover issue). While I wasn't that much of a fan of Tool's previous albums, when my guitar player brought over a copy of 
*Ænima* I was literally floored. The playing on this album is the best hard-rock drumming I've heard in a long time. When I heard the new album I was hoping you guys would be smart enough to do a story on Danny. It exceeded my expectations. Thanks.

Sandra Fritz

via Internet

Your article on Danny Carey was great. I've never been a Tool fan, but I was glad that Carey finally got his due. He's a fine drummer, and is quite musical (considering that Carey finally got his due). He's a fine musician. It's devastating to think of all the years I've wasted and the people I've hurt. My advice to those who believe that it "can't happen to them" is to quit living in delusion. Regain your inner strength and apply those energies you spend involved with the substances toward your gifts and talents. They can be taken away just as they were given.

This time behind the walls is what it has taken for me to realize that I've got to do things differently to produce different results. The rehabilitation process has been a real struggle, but well worth it. I just pray that those of you who are still "dabbling" don't have to take this same path, or—worse yet—don't end up without a choice. I'd be pleased to correspond with anyone who'd like to discuss this important subject.

Tim Goulart

E.C.D.C.

Rt. 1 Box 60; NS-4

Lake Providence, LA 71254

My only complaint with Zoro's article was that it might have been better coming from someone who had gone through the ups and downs of drug abuse personally. I commend Zoro for never having been there. I have, but when it finally came to a choice between drugs or music, I chose music.

It is important to educate all people—especially the young—about the destruction that drugs and alcohol create. To think of it as a glamorous life is an illusion. But we all make mistakes in life; we can only hope to learn, grow, and change in a positive direction. Though Zoro's tone was a little harsher, I understand that he was earnestly trying to get a point across. My only hope is that the article has reached someone out there. We must all stand together.

Danny Carey

Los Angeles, CA

Editor's note: Our apologies for the error.

Your February issue was very informative. It hit me particularly, because I'm a drummer/singer and I'm doing time in prison right now on drug-related charges. I allowed drugs and alcohol to interfere with what I love to do most: play music. It's devastating. It's a struggle to think of all the years I've wasted and the people I've hurt. My advice to those who believe that it "can't happen to them" is to quit living in delusion. Regain your inner strength and apply those energies you spend involved with the substances toward your gifts and talents. They can be taken away just as they were given.

This time behind the walls is what it has taken for me to realize that I've got to do things differently to produce different results. The rehabilitation process has been a real struggle, but well worth it. I just pray that those of you who are still "dabbling" don't have to take this same path, or worse yet—don't end up without a choice. I'd be pleased to correspond with anyone who'd like to discuss this important subject.

Tim Goulart

E.C.D.C.

Rt. 1 Box 60; NS-4

Lake Providence, LA 71254

I've heard more criticism of musicians by musicians than from anybody else. Why do we do this? People who put up skyscrapers don't put down people who build public housing, and you don't hear the winner of the Indianapolis 500 saying that the guy who came in fourth really sucks. Am I a "goody two-shoes" for not wanting to shred someone like Jim Sonefeld simply because he doesn't play as fancy as someone else does?

Danny Wyant

Sioux City, IA

The suggestion that *MD* should only feature drummers on the "cutting edge" is ridiculous. Profiles of any drummer of interest, old and new, should be welcome. With no disrespect to drummers like Neil Peart, Kenny Aronoff, Tony Williams, and Louie Bellson, I also want to read about Charlie Watts, Ringo Starr, Mick Fleetwood, Hal Blaine—and yes, Jim Sonefeld. All are successful, and all have contributed greatly to their musical settings.

Phil Sollar

San Francisco, CA

One of the main reasons that Hootie & the Blowfish have sold over ten million CDs is because the music feels so good. And that's largely because of Jim Sonefeld's smooth, great-feeling groove abilities. Carter Beauford is an excellent, technically proficient player, but he does not possess the same groove as does Sonefeld. Carter's playing works in the Dave Matthews Band and makes that band unique and successful. Jim's playing is every bit as valid in
When 2 legends meet, one thing happens: the team!

Luis Conte and Meinl...

...there is a reason why we create daily.
I was looking for growth and versatility...
...I found it with Meinl.

LCCfe
Hootie. Change drum chairs and both bands would suffer.

J.D. Delatore
Costa Mesa, CA

CUSTOMER SATISFACTION

During the recent Christmas season I saw an ad in MD for a sample pair of Pro-Mark's Bill Bruford model drumsticks direct from them. I figured I'd receive them in January, but to my surprise they came four days later, and I was able to give them to my son as a gift. I recently saw another Pro-Mark ad for a free catalog. Once again, not only did I receive the catalog in a very timely manner, but also other useful literature, along with a tape of Pro-Mark's Herb Brochstein performing with a big band. I wrote to thank them, and I received a phone call back from Bari Brochstein Ruggeri of Pro-Mark to thank me for my letter.

My point is that this is one company that really cares about its customers—large or small, pro or novice. Now I know why they won the "most service-oriented" company award, along with four other awards, in the last MD Consumers Poll. My compliments to the fine people at Pro-Mark.

Ralph Lambiase, Sr.
Lynbrook, NY

DRUMS AND ECONOMICS

Today's drum companies and cymbal companies have made drumming synonymous with terms like "net gain," "profit," and "dividend." It's frustrating when my parents and relatives ask me what I would like for my birthday or for Christmas. How do I tell them that the one thing I love and respect more than anything is something they cannot afford? I'm involved with every type of drumming, so I even see the money problem at school. My high-school band director can't afford to replace the band's outdated percussion equipment, because the price would be astronomical. The companies say that they are small companies only concerned with drummers and their needs. Take a look at the prices of products today, and you can see that this is a lie. If they really cared about drummers, they would also care about the drummers' checkbooks. It is nearly impossible for a
good drummer to afford a quality set with cymbals, and still have money to take his girlfriend out on a Friday night.

I'm sorry that I, along with many other drummers, could not get any new drums or cymbals this past Christmas. It's sad when you can't afford the things that you need to express who you are as a person.

Chris Beck
Westlake, OH

A "KOOKY" COVER COMPLAINT

I was hoping that as 1996 passed, so too would your recent fondness for "kooky" type treatments on the cover of MD. The overall effect is one that lacks authority, is schizophrenic, and is, at the very least, flaky. Not since the March '96 issue with Bill Stewart on the cover has MD had the look of a magazine devoted to musicians with smarts. How ironic that this look is projected from the publication that should be fighting the stereotype of the flaky non-musician behind the drums.

Gary Rogers
Northport, NY
FREE Great Tips Video
with the purchase of any four pairs of Vic Firth drumsticks

Now for a limited time, receive a special edition of Vic Firth’s Great Tips Video—a complete guide to drumstick selection, when you purchase any four pairs of Vic Firth drumsticks. Just drop into your favorite music retailer, pick up four pairs of our sticks and receive this great video absolutely free! Don’t delay because supplies of this special edition video are limited.

This free video offer is available at participating retailers only, while supplies last.
Introductions are in order for an all new family of drums specially designed for the true working professional. Three distinct lines that share one name—Session. The features you want. The sound you need. The price you can afford. That’s what Session is all about.

Session shells are a precise composite of aged Maple and hand selected Mahogany, two of the most prized woods ever used for drum construction. The interaction of these two fine woods produces a very smooth, warm tone with great punch, attack and an excellent low end presence. One listen should make you a believer. But a great sound is only part of the reason why our new Session drums stand out. Seven high gloss lacquer finishes, four of our new hand stained Burnish finishes, and five new DuraFly finishes, including two in exotic Burlwood, give you some idea of the depth of choices Session offers you.

Whether your requirements lead you to Prestige Session Select, Prestige Session or Session Series drums, full kit configurations include some of our best components and hardware, including our PowerShifter and Power Pro Bass Drum Pedals and our new SensiTone Custom Alloy Snare Drums.

If you’re like most drummers, you’ve been looking for a kit with the perfect combination of sound, quality, performance and price, and our new Session family of drums sound to good to be true. Visit any Pearl dealer and judge for yourself... you’re not dreaming, these drums are for real.
Scott Rockenfield
QUEENSRYCHE
Session Series Drums

www.pearldrum.com

Scott Rockenfield can be heard on the
concert album by Queensryche:
"REAR IN THE RAW FRONTIER"
Available now from EMI.
When the face of Sly Dunbar appeared on the cover of *Modern Drummer* magazine some twelve years ago, it was an indication of the level of respect he had achieved as the percussive half of the rhythm section of Black Uhuru—one of the most successful Jamaican groups ever.

With bassman Robbie Shakespeare, Dunbar had synthesized what was then known as the "cutting edge" style of reggae—a merging of rock and R&B with reggae from the Jamaican perspective. Since those times, Dunbar's career has continued to grow, although he has gradually moved from the drumseat into the producer's chair at his studio, the Mixing Lab, and the associated Taxi label.

Dunbar's current efforts are focused on legitimizing Jamaican dancehall as a music with longevity. "I look at dancehall as part of the lowest form of music," he says. "I think rock steady is the best form, 'cause we have songs. So we can do the same thing for dancehall if we just work on it, 'cause rock steady came to that level. And I think it can work if you get the singers into it." Sly explains that the work of Chaka Demus & Pliers, who hit in 1993 with "Murder She Wrote," was an important stage in the development he is seeking. "Some dancehall is a one-hit thing, then it's over. But I want to take dancehall and make it last forever."

The trend in dancehall production since the mid-'80s has been towards programmed rhythms. Sly spends plenty of time with an Akai 3000, but he says it has its drawbacks. "What is lacking in Jamaican music now is you're not getting the real soul of Jamaican records as you used to get—the way you would listen to a drummer and say, 'This fill is wicked.' You don't hear that no more. We try not to lose the regular live session sound."

Sly encourages his engineers to experiment, take chances, and always search for the next sound. He elaborates on a number of current production trends. "What's going to happen now is merging the dancehall with R&B and country & western—just to make it different. Some of the engineers are trying to do so many mixes, and they start merging a dancehall beat with a soul type of keyboard, and it's working. And we're going into samba, the Brazil kind of rhythms. We're going to incorporate the whole of that. You might not sell a million copies or even ten thousand, but if people see what you're trying to do, they'll probably appreciate the musicians trying to do something that sounds good. That's what we are really all about, putting little changes into the music, keep on updating."
For Tony Braunagel, parting company with singer Bonnie Raitt after seven years in the drum chair wasn't easy. "I had to adjust in the beginning," says Braunagel of Raitt's 1990 decision to disband her touring band and regroup with new faces. "Some people can get hung up on it and not move forward. For me it was a therapeutic experience."

The forty-seven-year-old Los Angeles R&B, soul, and rock drummer always responded whenever Raitt called for a road trip. What he found after life with Bonnie was time for his own projects. First, he started playing with several local bands, including soul-rockers Jack Mack & the Heart Attack. A one-time member of the China Club's house band, Braunagel soon found himself propelling grooves for actor-singer Jim Belushi at the House Of Blues. The group, which includes ex-Raitt guitarist Johnny Lee Schell and current Raitt keyboardist Glen Clark, will appear as part of It's Good To Be King, a pilot sitcom for the ABC network.

Braunagel, who once turned down the chance to drum for Huey Lewis & the News, also resumed composing—writing songs and regional jingles. Producing also appears to be part of his emerging resume. "I'm always in the A&R state of mind when I hear some bands," says Braunagel, who's interested in recording guitarist Jake Andrews, a sixteen-year-old Jimmy Vaughan-like wunderkind from Austin, Texas.

Meanwhile, Braunagel returned to the studio, where his crackling backbeat surfaced with legendary blues singer Taj Mahal. (Los Angeles-based producer John Porter called Braunagel to play on Taj's 1993 Dancing The Blues and 1995's Phantom Blues.) To hawk the Phantom album, Taj took the band out for a few weekend shows last year. "From the moment we hit the first downbeat it just locked," says Braunagel of his first road gigs in six years. What started as a few promotional shows, however, became full-blown concert appearances at the Monterey Jazz Festival and the H.O.R.D.E. Festival. In November, Braunagel backed Taj in Germany, where the singer staged a reunion of his late 1960s Fillmore East recording, The Real Thing, with Howard Johnson's Gravity! tuba choir.

Working with Taj always sends Braunagel back to basics, studying blues and soul drummers, such as Fred Below and Al Jackson, Jr. "Although I have my own way of playing, I still go back to the old cats," Braunagel says. "And Taj is the real thing. We're not talking about someone pretending to do this music. I'm getting an opportunity to work with a legend."

Charles Levin

The Newsboys’
peter Furler

The Newsboys saw value in lively, theatrical concerts long before they adopted Christian values. Today, though, drummer Peter Furler says the madness and message go hand-in-hand. "We have a bunch of moving lights, and we're running video on this tour," Furler explained this past summer as the Newsboys began supporting their latest record, Take Me To Your Leader. "It started in our early years in Australia. When people paid ten dollars to see you, if you didn't put on a good show, you took a beer bottle in the head. So even though we're Christians, the entertainment value doesn't have to slip away. Now when people see us, they expect a good show and music that maybe goes a little deeper than the average rock 'n' roll."

The Newsboys didn't begin as a Christian band in 1986, when they plied their music in the Australian club scene. (Furler has since moved from Australia to Franklin, Tennessee.) Soon after forming, though, a couple of members discovered Christianity, and the rest of the band followed. Writing songs with Christian themes was simply a natural progression, said Furler, who has been the group's primary songwriter for the past three albums.

On Take Me To Your Leader, the group's sixth disc overall and first with Virgin Records, the Newsboys continue in the style that has made them a fixture not just in contemporary Christian music, but in modern alternative and pop circles. "I wouldn't even want anyone to hear our first three records anymore. As a band, we've made all our mistakes in public, and I'm happy to report we're making good pop records now. We've been fortunate to have that crossover audience, but we still have our guard up. You never know when that next beer bottle's gonna fly at you."

Mart Peiken

Glen Sobel is on the road with Gary Hoey after a recent tour with Impellitteri. He can also be heard on their recent release, as well as on releases by Jennifer Batten and Saga.

Denny Feugheiser has recently finished a forty-four-date arena tour with the Japanese rock band B'z. Since returning home, he's been in the studio with Richard Page, Phil Cody, and Kim Hill...as well as recording for Disney movies Tonin’ And Phumuland And The Mighty Ducks. He’s also recorded the soundtrack for Dear God.

Max Roach is among the list of musicians on the recently released Rhino collection Yardbird Suite: The Ultimate Charlie Parker Collection.

Ben Perowski is on Spanish Fly’s second album, Fly By Night.

Willie "Big Eyes" Smith is on Mark Hummel’s Heart Of Chicago.

RINGO STARR is putting together his "All Starr" band for what he says will be his last tour.

Bob Danielson has signed on for another year with Beach Blanket Babylon in San Francisco. At twenty-three years, the show is the longest-running musical revue in theater history.

Sue Hadjopoulos was recently in the studio recording projects with They Might Be Giants and Joe Jackson.

Bill Bruford recently completed a CD sample package of his drumming, which includes his work on acoustic drums, percussion, and electronic percussion, playing riffs, lines, odd meters—a very popular A-To-Z of Bruford stuff. It is titled Packet Of Three, because of its availability in three formats: CD audio, CD ROM, and MIDI format. In other news, Bill will begin working on a new studio album with King Crimson in May.

Congratulations to Roy Haynes on his being given the Chevalier Arts et Lettres, the most prestigious fine arts award in France.

Congratulations also to Connie and Jack Gavin on the birth of their daughter, Cheyenne Jane.
Available in Finer Music Stores
The Secret Is Out!

ENDURO

by Humes & Berg

EAST CHICAGO, INDIANA 46312
In a now infamous night at New York's Irving Plaza, Marilyn Manson (the band and the leader share the same name) were nearing the end of their set when a nightly ritual of violence occurred. Into that phase of the evening, when the band played their "destruction songs," Marilyn, the self-described "antichrist superstar," picked up a weighty microphone stand and began smashing the drums. Tom-toms exploded into splinters, cymbals flew off their stands, but drummer Ginger Fish kept playing what was left.

As Manson seemed lost in this flurry of blows, the base of the mic' stand connected with the side of Fish's head. Backing off as Fish hit the floor face down, Manson nonchalantly walked away. For five minutes the crowd remained silent, until Fish showed signs of life and was carried off stage by the road crew. An unusual occurrence on an otherwise typical tour? Not quite.

Marilyn Manson is a singular breed of rock artist. Picking up where Alice Cooper left off, Manson's credo is based on his goal to conquer the world. Though a recent Rolling Stone piece avoided any analysis of the troubling nature of Manson as role model and media icon, his band represents a new plateau on the rock scene. Some kids throw mud at their band of choice while the band spits back. Manson not only abuses the crowd and himself, he attacks his own band members. Some see this as the ultimate theater or the ultimate rock 'n' roll rebellion: annihilation as entertainment.

Theater aside, Antichrist Superstar is a brilliant album of crushing, distorted rhythms and harrowing melodies. Illustrating a theme of rebirth and power, its songs draw on punk, industrial, glam, prog, and metal with a uniquely twisted bent.

Drummer Ginger Fish's contribution to Manson's theater of hate is the result of years playing everything from show tunes to orchestra standards, from big band to Top-40, from original music to well-grooved cover tunes. The son of a crooner and a dancer, Fish has now reached his life's goal: He's a rock star with the world at his feet. He's also a talented drummer, adept at manipulating machines and playing drums while dodging nightly assaults on his person.
KM: Your drumming is very creative, flashy, and funky within the scope of Manson's music. Do you and the bassist take a traditional role in creating your parts?

GF: Most of this album was written with me, Twiggy Ramirez, and Manson sitting in a room bouncing ideas off each other. Manson plays drums himself, and so does Twiggy. Being a drummer, I get all the bad drummer jokes, but nothing affects me. I like my role in the band, and I like everybody in the band. It's a "keep your friends close, but keep your enemies closer" mentality. I don't flinch, even though the band is very mentally and physically abusive. Even the stage show in itself is very abusive. Tomorrow night I'm getting a new set of drums because my last set didn't make it through the last show. A mic' stand with a fifteen-pound base can put one big hole in the bass drum.

KM: Is all this worth it?

GF: There is a sick amusement to it all. The band is fun, and the music is challenging. Manson envisions everything; he sees everything. Some people call that a dictatorship, some call it one man's vision. He's great at what he does. He's not going off half-cocked. He knows exactly what is going on.

KM: How did Marilyn Manson hear of you?

GF: I was always a first-call drummer in the southern Florida area, but I had given up on the scene and moved to Las Vegas in '95. Just as my unemployment ran out in Vegas, I got a call from Manson. Two weeks later I'm on the road with them. I wasn't on the first album, but after they called me. I learned it in a weekend, then made a videotape of myself playing the music and sent it to them. They flew "I have to know what Manson's going to say, what he's thinking. If I miss a cue I'm liable to get a mic' stand thrown at my skull."
me out that week to meet them, and boom bang, I went from homeless unemployment to being on the tour bus.

KM: What's your personal background?

GF: I was born in Boston. My parents were entertainers, so we moved a lot. My mom danced in the Little Rascals' chorus. My dad is a crooner. They made a living, but there's not much retirement in the music business. Anything I do in music is me paying back their dedication to the arts. I went to high school in Las Vegas, then got out and became a carnival Barker for two years. But I played the drums before I could walk. I came out of my mom banging with spoons. I played the Partridge Family toy kits. In Boston, I took drums in the second and third grade. In the seventh grade, I started playing in pit bands, and I learned to read music. I did the marching thing too: drum corps for three years, and college corps at the University of Nevada at Las Vegas. It was a great experience; no drummer should pass it up. I also played in the Nevada All-State Big Band. By my senior year of high school I had finished my regular curriculum early, so I had all music classes. I never left the band room.

Being in Vegas for high school was a trip. We backed up Paul Anka and Barry Manilow for two weeks. I also went to the University of Palm Beach for music, but I got sick of teachers trying to tell me how to make it in music, when they obviously hadn't. I left school to tour with a Top-40 band in the mid-'80s. When I got tired of that I went to South Florida. I did a house gig in Pompano, then another in Daytona Beach.

Being successful in that scene had a lot to do with image. You have to look the part...be a team player...the whole thing. Some drummers don't have a clue, or don't know about electronics. I've always dealt with machines, from the Korg Super Percussion machine to the Commodore 64 to the Macs and the Apples. I used to do all the sequencing for my bands. That was a crazy time.

Being a drummer, you have to play everything. For example, my parents were theater buffs. They bought a theater in Orlando, and I started playing for the shows. We did Company, Chicago, No No Nanette, Jesus Christ Superstar, The Merry Widow, A Chorus Line. My parents and I did it all.

KM: I hear a little Neil Peart and Stephen Perkins influence in your drumming. Who else has inspired you?

GF: Besides playing with the Partridge Family albums, I would set up and play for the kindergarten kids, doing "Smoke On The Water." But up to this day I'm still searching for that great drum influence. I dig Terry Bozzio; I like his tapes, where I can really listen to him. But being a great drummer means being part of the song. All the Zappa stuff with Bozzio and Colaiuta kicks ass. And the guys in this band have turned me on to Cop Shoot Cop, Black Sabbath, and Pantera. Vinnie Paul has a good feel with his double bass. I play double bass; on the last tour I was doing the Dennis Chambers thing: playing the hi-hat and the left bass drum pedal with the same foot. It let me pop the hi-hat and still play the bass drum. On the record I played a lot of the songs single-footed. I love Chambers on John Scofield's Pick Hits. And I like track three on Dave Weckl's Master Plan. The timing and the feel of that makes me crazy. Weckl is great.

You may know that tight snare wires are great for certain effects, while loose wires produce others. With the Dave Weckl signature models, you can have both effects at once for extraordinary sound options. It's true, two are better than one.

- Extra smooth, dual strainer system with two snare wire materials for superior sound and texture variations.
- Small body lugs have minimum shell contact allowing excellent sustain and projection.
- Quality Air-Seal™ System maple shell, or seamless aluminum shell for wide tonal options and dynamic range.

For more information on our full line of drums, contact your local Yamaha dealer.
"When I first heard Carter, it literally stopped me in my tracks."

Nashville Great Eddie Bayers on Carter Beauford

"I was in the studio between sessions, and a video had just come on. I literally stopped in my tracks. ‘Who is that?’ I just had to know who it was. It was the Dave Matthews Band. Carter’s playing is so unique and individual. He plays with so much intensity, it inspires me to play."

Carter Beauford on Zildjian:
"My cymbals have voices that reflect the unique musical influences that make up this band."
"To me, my A’s and Z’s represent a rock influence; I use them when I’m jamming around Dave’s and Stefan’s riffs. When Boyd is doing his bluegrass-cajun thing, I like to lay into my A Custom’s. And when Leroi is doing his ‘Coltrane’ the K’s do it for me."

Carter’s Set-up:
A. 14" A New Beat HiHats
B. 16" A Custom Crash
C. 20" K Ride Brilliant
D. 6" ZIL-BEL
E. 19" K Dark Crash Thin
F. 10" A Custom Splash
G. 18" A Medium Crash
H. 10" A Splash Brilliant
I. 12" A Splash
J. 8" K Splash Brilliant
K. 20" Oriental China Trash
L. 18" Oriental China Trash on top of K
M. 14" K Dark Crash Thin Brilliant
N. 13" Z Dyno Beat HiHats
O. 14" K Mini China with rivets

Check out our Web Site at:
http://www.zildjian.com
KM: Did Manson call while you were doing the theater gigs?
GF: No, I did house gigs, went back to Top-40, and did several original bands. I did some albums at a studio in New Jersey where the Plasmatics, Jean-Luc Ponty, and Rainbow had recorded. None of those records went anywhere, even though I was always in good bands. I paid my dues, living in warehouses to rehearse. Then the money ran out and I lived in my car for a year and a half. I gave up on Florida. I wanted to move out west to see my family and maybe get work as a hired gun. Before I left I was in a restaurant and ran into one of Manson's road managers. He called me two months later in Vegas to audition. Three years of playing originals and twenty years of playing covers led to that. It was the dedication to play originals that made it.

KM: You mentioned earlier that you're incorporating a sampler on stage.
GF: We have the samples from hell on stage. I play with an Akai MFC 3000, and the keyboardist is using a Kurzweil. Everything is in time and clocked to a certain point. We have to play with a click track. I know what beat we're on in a song at all times. Sometimes it's free-form, but the majority of the gig is playing with the computers and the click tracks. I check all my gear myself before we go on stage. So many things can go wrong with MIDI and samples; every little button can screw up a thousand things. If I didn't know how to use machines and play with click tracks, they would never have hired me. Everything is computerized now, even the effects on the vocals.

KM: Do you practice on the road?
GF: I carry a Gibraltar practice set on the bus, and I set it up a few hours before each show. I have to push myself because the music is pushing me. It's great to be able to play the show, but what happens when new songs come along and you can't play them? It's all well and good to be able to program the parts, but when you're in front of an audience, you do have to play the drums. And there are so many distractions. I used to think that playing perfectly was the most important thing. When I joined Manson I was playing too perfectly. They said I played like a drum machine. They wanted me to sloppy it up. Luckily, it's easier for a good player to play sloppy than for a sloppy player to play good. I'm still playing with machines without having the hi-hat so tight.

KM: It sounds like you're an air traffic controller.
GF: Exactly. I've got two Tascam DA88 DATs running the opening and the end of the show, and I have to know if they are functioning properly throughout the show. "Is it on? Is it off?" While that's being cued, I've got the MPC 3000 running different songs, and they have to work.

KM: What happens when they don't work?
GF: I've been lucky so far. The band is a band, even with all the machines that we use. But it can be weird to be in the middle of some crazy beat while I'm wearing headphones, and to hear some odd noise erupt from my system. Is it the samplers...the keyboards...Manson throwing something over my shoulder? I've got to think of twenty things in the same split second. It's all spur-of-the-moment.

KM: Is your live playing more extreme than the album?
“Peter is one of the great cymbal players of all time.”
Armand Zildjian on Peter Erskine

“Since I first heard him with Stan Kenton when he was 18 years old, I have enjoyed watching Peter grow into the mature, versatile musician that he is today. He is an exceptional drummer, and in my opinion, one of the great cymbal players of all time.”

Peter’s Set-up:
A. 14” K Custom Dark HiHats
B. 16” K Dark Crash Thin
C. 20” K Custom Medium Ride
D. 22” K Pre-Aged Dry Light Ride
E. 22” A Swish Knocker
F. 17” K Custom Dark Crash

Peter Erskine on Zildjian:
“A Zildjian cymbal to me, is like a Stradivarius. They are exquisite instruments and have multiple facets. I think of my K Pre-Aged Dry Ride just like a violin in a sense, it’s not something I’m just going to clang away on."

“Cymbals are the most complex of instruments because of their overtones and frequency response. Between the bell and the edge the range of sounds that can be discovered is incredible. A cymbal cannot be synthesized, it’s just too intricate.”
GF: Yes. When I first did rehearsals, they said, "Add a cymbal here, play full-on here with no dynamics, do full-on tom bashing." It was a little adjustment period. The new album was written with me around, it’s written for songs. It’s not about showoff parts. I think the drumming on the album is really good; I don’t think it’s extreme in any way. But it is extreme to pull it off live. I’m trying to play double bass drums at 186 bpm—while objects are flying over my shoulder. At the same time, I’ve got an Akai MPC 3000 sampler next to me that can be wrecked at any second.

KM: That must give your drumming an incredible edge.

GF: I play as hard as I can. I’m not worried about scratching my drums, obviously. I’ve got plenty of everything. Playing this music and this presentation is full-blown anarchy. When things start flying I get to a boiling point.

KM: Let’s talk about your playing on Antichrist Superstar. On "Cryptorchid" you create this crunchy, distorted drum intro. Much of the drumming sounds simulated, or put through effects.

GF: The "Cryptorchid" drums are ran through the Digitools. They took one bar and looped it, and ran it through individual amps, which they miked. Drums that sound like drums are really a drum machine; drums that sound like a machine are really me. It’s ridiculous. I played in a garage and the engineer miked a Porsche in there. They opened the car doors and used it like an echo chamber.

KM: "Deformography" sounds like a beatbox.

GF: I wasn’t even a part of that. I did all my tracks and went back to Vegas. Then they finished the album with some new songs. Trent Reznor and Chris Vrenna from Nine Inch Nails were there. Chris is on "Kinderfeld" and "Reflecting God." "Deformography" is programmed. On "Wormboy," I played drums and programmed, then they used both versions. They wanted a Devo-esque thing. The initial hi-hat is supposed to be longer and extended, but the programmed hi-hat was real short, which gave it a stiff, mechanical sound. It drove me insane at first, but then I realized where they were coming from. Trent Reznor doesn’t make mistakes; he knows exactly what he wants.

KM: But it all sounds like you. You play funky patterns, drop beats, or displace rhythms. I think many drummers would’ve approached it with a straighter feel.

GF: The drum breaks in "Wormboy" are things I used to work on years ago. "Antichrist Superstar" began much busier, drum-wise, but it became simpler and simpler. I was thinking of Monster Magnet on that, because that was what we were listening to on the road bus. "Angel With The Scab Wings" was initially a busier song too. It began with a shuffling bass drum, then it got very straight and militant.

We had the songs done before we got to the studio, but we hadn’t practiced them. As we ran song after song, we saw what would work. Some songs are played with a click, some aren’t. Sometimes I play the verse to a song, but not the chorus, or vice versa. Sometimes I’m playing with a computer; they went for something totally different. So I’ll be playing, then I’ll drop out and the machine will pick up. I have to be note-perfect.

KM: You’re very sharp on everything.
"A big change has happened in my playing."

Tim Alexander talks about his Zildjian Drumsticks:

"Over the past few years my playing has been changing. I wanted to get to a different dynamic level and to explore new directions. I wanted my drumsticks to move with me and to respond to the change. Zildjian sticks have become an integral part of the change and are helping me move forward with my playing."

Brand New Tim Alexander Artist Series Drumsticks
See your local retailer.

Zildjian uses Select U.S. Hickory, state-of-the-art technology and design input from the world's top drummers to create the finest, most consistent drumsticks available today. Every pair of our sticks will feel like a natural extension of your hand, helping you to move forward with your playing....like Tim. Join the long list of top drummers that have made the move to Zildjian Drumsticks.

Adrian Young
5B & Super 5A
Nylon Tip
No Doubt

William Goldsmith
5B & 2B Wood Tip
Foo Fighters

Kirk Covington
5B Wood Tip
Tribal Tech

Lonnie Wilson
2B Wood Tip
Nashville Session Great

Check out our Web Site at: http://www.zildjian.com

© 1997 Zildjian Company

Zildjian
The only serious choice.
GF: The typical person can’t decipher what’s happening, it’s all just drums to them. I play everything live and [keyboardist] Pogo plays toms too. On a couple tunes I have the drum machine fattening up my toms. I have ddrum triggers on my snare and bass drum, but I’m not using them for anything special. And I have the sampler going. I’m running all that, and playing the drums, and also trying to read Manson’s mind. He will change a part in a song, and I have to know what to cue. There has to be telepathy happening; I have to know what Manson’s going to say, what he’s thinking. If I miss a cue I’m liable to get a mic’ stand thrown at my skull. The drums make a nice pretty mess when you wreck ’em. It could be a perfect night and I play my ass off, and I still get hit. [laughs]

KM: I hope you’re well paid.

GF: I’m an equal member of the band. I made a deal when I came in. Though I made my contribution to the songs, I can’t copyright a drum beat. I’ve learned a lot about the music business.

KM: What’s your current drumkit setup?

GF: It’s a maple-finish, eight-piece Premier Signia kit with 16x22 bass drums, a 7 1/2”-deep maple snare drum, 10”, 12”, and 13” rack toms, and 16” and 15” floor toms, one on either side. Premier is the only kit I’ve ever played, even when I was a little kid. I play Zildjian Z series cymbals, with one Meinl Raker over my hi-hat.

KM: What are your musical goals? Where would you like to be in ten years?

GF: I’d like to make a difference. There are only so many unique drummers. I love touring. I love when drummers come out On top, 'cause obviously drummers are the underdogs in every phase of the business. You don’t get copyrights unless you’re writing the music. I heard Dave Abbruzzese got fired from Pearl Jam simply because he had a good attitude. Eddie Vedder didn’t like that Dave was out doing clinics and teaching students. He was just being positive about music and drumming.

KM: What does a night off involve for Marilyn Manson and band?

GF: Well, about a dozen people from the last four towns have been following the band and causing havoc and creating any act that might amuse us.

KM: What’s been the most amusing?

GF: Full-on puking, pit diving, nudity, and everybody slamming on the bus to where the bus was rocking back and forth going down the highway. About as rude as it gets with money flying in the air.

KM: So is this a comedy act or is Marilyn Manson as wild as it seems?

GF: We live it 24/7. Anything for amusement. On stage you’re there to amuse people. Once you’re off stage, people are there to amuse you. It creates a tainted view of the world. We’ve seen it all. If things don’t get crazy we become bored. Last night, Manson set a table on fire in a club we were at. People thought it was insane, but I just thought it was a regular old night.
Music by Marilyn Manson.
Percussive Force by Ginger Fish.
Drums by Premier.
Hand Hammered
The Most Musical.

AAX
The Most Control.

AA
The Most Energy.

Pro
The Most Cut.

B8 Pro
The Best Value.

B8
The Best Start.

RAUL REKOW
(Santana)
JAMIE OLDAKER
(Eric Clapton, The Tractors)
PHIL COLLINS
Jon Fishman

Q I really enjoy your drumming and the music of Phish (especially the band's wacky sense of humor). I have three quick questions. First, how was your snare drum tuned on the live album A Live One (It sounds great!) Second, where was the song "You Enjoy Myself on that album recorded? Third, can you offer any tips about drumming and singing? (I'm a drummer who wishes to do a fair amount of backup singing in my band.)

Mike Bell
Scottsdale, AZ

Thanks for your questions and your interest in my drumming and our music. On A Live One my snare drum is a 7x14 15-ply birch Eames shell with Ludwig die-cast rims. It's really heavy and deep, with a soft wood sound, but it's tuned pretty high. My tech uses a tension-measuring device and then hones in by ear to a good tone. Generally the tension is the same on both top and bottom heads. We use coated Remo Ambassador batters and clear Diplomat snare-side heads.

To answer your second question, "You Enjoy Myself was recorded from one of the two nights we played in San Diego, California. (I think it was the second night.) We didn't play it both nights, so it should be easy to figure out.

It's funny that you should ask about drumming and singing, as I had not had many singing parts in our group until this past year. I've been playing for twenty-three years, but never really had much desire to sing while playing. I opted to concentrate on the drumming instead. But in 1996 we learned and performed the Talking Heads album Remain In Light for our annual Halloween concert "musical costume." Because there are so many vocal lines, we all had to take a full plate of both

Michael Shrieve

Q I've always enjoyed your wide range of musical colors. I really love the Stiletto album, and I'd like to know what cymbals you used—especially on "Bella Coola." What a beautiful ride! Also, where can I get a copy of your In Suspect Terrain?

Piro Mittig
El Cerrito, CA

A I've been searching endlessly for two of your albums that are apparently out of print. They are your own Stiletto and Jonas Hellborg's Octave Of The Holy Innocents. How can I obtain them? Also, how did you achieve that "pitch shift" kick-drum effect on the latter album? Is the front head tuned lower than the batter? What about muffling?

James Fitzsimmons
Vancouver, BC, Canada

Regrettably, both In Suspect Terrain and Stiletto are out of print. (I've sent Piro a personal copy of In Suspect Terrain, but even I don't have Stiletto.)

To answer Piro's question about the cymbals on "Bella Coola," I used all Sabian cymbals, including an 18" flat ride, an 18" AA crash, a 20" AA Chinese, and AA hi-hats. I found the flat ride to have a uniquely distinct attack that I liked for that record.

Regarding James' question: There was no special tuning used to get the "pitch-shift" sound you refer to. The bass drum used (which, by the way, was Anton Fier's drum) was a 24" drum. Jonas Hellborg employed some innovative production to get that open, breathy sound. Also, there are intermittent bass-drum sounds coming from my KAT pads. As far as muffling went, I must say that both Jonas and I both like to let drums breathe as much as possible, so there was no muffling used.

Drum Tech

Innovations In Drum Technology

New!

Drum Tech is proud to announce the addition of three new instruments:
- Flat Pad 2-Zone Cymbal Pad
- Flat Pad 2-Zone Snare Pad
- Kick Pad

And our new line of drum sets:
Kits One, Two, and Three

Made in USA - Dealer Inquiries welcome

- does not include drum modules or bass drum pedal
instrumental and vocal parts. I had the lead on two tunes and supporting parts on five others. It opened up a whole new world for me—giving me more confidence in both drumming and singing and helping me to see that they weren’t such separate worlds as I thought they were. Since then I have enthusiastically taken on more vocal parts in our original music. Thus, something that used to intimidate me has become a welcome addition to my overall musical experience—and a new direction in which to expand my limitations.

It feels great to sing and even better to find that it’s not as hard as you thought it would be to sing while playing the drums. Though I’m pretty new at it, here are the tips I can offer: To begin with, when starting out it helps to think of your voice as a fifth “limb” within your drumming, rather than as a separate entity. It’s just a more flexible limb, able to sustain one sound over a series of beats. If you look at it as part of the whole picture rather than as a separate thing, it will help you to see how the lyrics fall in syncopation with your bodily movements. When you become familiar and comfortable with how the lyrics fall in line with the drum beat (as part of the drum beat), then your voice will loosen up and you will be able to sing the lyrics as lyrics—with emotional value and inflection that mean something. In the end, the lyrics should not be stymied by bar lines and rhythmic notation. (Neither should the drum groove, for that matter, but that’s a whole other can-o-worms.)

As an exercise, I suggest learning all the vocal parts on Remain In Light and practicing them while playing the drums along with the CD. Actually, you can do this with almost any CD or song that has a relatively straight, repetitive, hypnotic, or simple groove or drum-beat syncopation. Those qualities are what made Remain In Light a good choice for me. The drum parts remain the same throughout the songs, so I could concentrate on learning lyrics while not disturbing the beat I was playing. The drum beat became a good, solid reference point for leaning. It was kind of like “Singing And Drumming 101.” It helped me build my confidence quickly and to realize that this craft wasn’t as hard as I thought it would be. I started to have fun and to get inspired. So start simply, and enjoy it! Good luck.

Richard Boye
via Internet

Well, Richard, the cymbal setup on King For A Day was exactly the same as I used on all previous FNM recordings (except for a single splash hit). So, believe it or not, the difference in sound must all be down to the recording engineer, the producer, recording techniques, etc. I’m sorry there’s no magical “night and day”-type secret. I guess the lesson is to pay attention to mic’ selection, miking positions, and other basics (such as tracking, room quality, and such). Thanks for asking, and best wishes!

Mike Bordin
via Internet

I’d like to know about your cymbal setup for the recording of Faith No More’s King For A Day album. The cymbals have a different sound than on your previous albums. I read about your setup on those earlier albums in a previous issue of MD. But I really dig this “different” sound, and I’d like to know what different cymbals you used.

Mike Bordin
via Internet

I’d like to know about your cymbal setup for the recording of Faith No More’s King For A Day album. The cymbals have a different sound than on your previous albums. I read about your setup on those earlier albums in a previous issue of MD. But I really dig this “different” sound, and I’d like to know what different cymbals you used.

Richard Boye
via Internet

Well, Richard, the cymbal setup on King For A Day was exactly the same as I used on all previous FNM recordings (except for a single splash hit). So, believe it or not, the difference in sound must all be down to the recording engineer, the producer, recording techniques, etc. I’m sorry there’s no magical “night and day”-type secret. I guess the lesson is to pay attention to mic’ selection, miking positions, and other basics (such as tracking, room quality, and such). Thanks for asking, and best wishes!

Q

I’d like to know about your cymbal setup for the recording of Faith No More’s King For A Day album. The cymbals have a different sound than on your previous albums. I read about your setup on those earlier albums in a previous issue of MD. But I really dig this “different” sound, and I’d like to know what different cymbals you used.

Richard Boye
via Internet

Well, Richard, the cymbal setup on King For A Day was exactly the same as I used on all previous FNM recordings (except for a single splash hit). So, believe it or not, the difference in sound must all be down to the recording engineer, the producer, recording techniques, etc. I’m sorry there’s no magical “night and day”-type secret. I guess the lesson is to pay attention to mic’ selection, miking positions, and other basics (such as tracking, room quality, and such). Thanks for asking, and best wishes!
Spice it Up!

Dreadlocks

Recipe
- Heavy gauge stainless steel wire, twisted into braids
- Rugged Zytel housing
- Hickory handles with distinctive black finish

Combine ingredients for a dash of musical seasoning. Mix with cymbals and toms for brilliant attacks and superb articulation. Drag against edges of cymbals for a tasty cascading effect. Superb with rock, fusion, jazz, and new age music. Serve cool.

Bams

Recipe
- American cultivated bamboo, aged to perfection
- Precision cut bristles
- Natural finish – no preservatives

Heat together for an extra spicy new flavor. Cook up a unique rattling sound by striking on drum heads and cymbals. Excellent with a wide variety of musical styles – from country “train beats”, to Afro-Cuban jazz, to reggae, to rock. Serve hot.

VIC FIRTH

65 Commerce Way, Dedham, MA 02026 U.S.A.
Send for a free catalog. Visit our Web site at:
http://www.vicfirth.com
DAVID SILVERIA...
Korn
...THE DRIVE BEHIND KORN

STARCLASSIC...

THE POWER BEHIND THE SOUND
I own what I believe to be a 1970s Ludwig stainless-steel five-piece kit. The mounted toms are 12" and 13", with a 16" floor tom and a 22" bass drum. The toms all have Remo Pinstripes on the batter side and Evans Resonants on the bottom. The bass drum has a Remo Fiberskyn head on the batter side and a CS (black dot) head on the front with a 4"-diameter hole. I use minimal padding inside.

To put it simply, I'm having trouble getting a satisfactory sound out of these drums. I prefer a drum sound with some sustain, but not the ringing I get from these metal drums. The music I play ranges from jazz to light rock, and I am not a heavy hitter. Would I be able to achieve a warmer sound if I went with Fiberskyns on the batter sides of all of the toms? I removed all of the internal mufflers from the toms because all they did was produce an annoying rattle.

I understand the benefits of a wood drum shell, but for sentimental reasons I'd like to keep this kit rather than invest in a new one. I've had these drums for eighteen years, and any information you can provide on improving their sound would be greatly appreciated.

David Gobert via Internet

First of all, it's important that you do realize that metal-shelled drums were designed to be more reflective, resonant, and "ringy" than wood-shelled drums. That's the nature of the beast, and there is only so much you can do to "tame" that beast. Here's what we suggest:

1. Yes, Fiberskyn heads will produce a warmer, mellower sound than any head made only of plastic film. (Fiberskyn 3 heads combine plastic film with polyspun fibers for a calf-like sound.) The heads come in three weights; the thicker the head, the darker and more mellow the response.

2. Unfortunately, head selection alone is not likely to reduce the ringing quality that is inherent in stainless-steel shells. You may need to muffle the resonance of the shells themselves. This can be achieved effectively by affixing sound-absorbing material to the insides of the shells. Try taping soft cotton diapers, thick terrycloth towels, or flannel blankets to the inside surface of each shell. Fold the "muffling" loosely to take advantage of air space in between the layers. You might also try self-adhesive feminine maxi-pads, which utilize thick cotton batting, are a convenient size, and are easy to install. The idea is to absorb some of the sound that is so actively bounced around within a stainless-steel drumshell.

Chuck Coronato
Hillcrest, NJ

Remo Drumheads: now you can play a part of drumming history.

Swing, Pop, Alternative— for three generations history's most progressive drummers have generated history's most progressive drumming on Remo Drumheads. That's because for 40 years, from the original Weatherkings™ to today's advanced Fiberskyn 3™, Remo's unrivaled commitment and experience has made Remo heads as legendary as the drummers who play them. And since Remo is dedicated to remaining the Drumhead Specialist no matter how the future of drumming progresses, when you play Remo Drumheads you'll be playing a part of history, too.
A great place to start is Harry’s book *The Great American Drums And The Companies That Made Them, 1920-1969*, which is published by Modern Drummer Publications and distributed by Hal Leonard Corp. It’s available in most music stores that carry books, and in many bookstores. It can also be ordered through the “MD Library” ads that frequently appear in issues of *Modern Drummer*.

Other drum history books include *Gretsch!*, by Chet Falzerano, *The Complete History Of The Leedy Drum Company*, by Rob Cook, and *History Of The Ludwig Drum Company*, by Paul Schmidt. If these are not available in your local music store, you can obtain them from Rebeats Vintage Drum Products, P.O. Box 6, Alma, MI 48801, (517) 463-4757.

**Apollo Drums**

Q I have a set of Apollo drums that I picked up in a trade. I like them very much, but I can’t find any information on their origin. Can you help?

Jim Shields via Internet

A Apollo drums are a budget brand manufactured in Taiwan by the Tafenglong Mfg. Co. They have been available through a variety of U.S. distributors over the years.

**Drum Sounds In Different Rooms**

Q My band practices in different places. I have found that when we practice in a smaller room, my drums get a small, tight sound that does not sound good. How would I make the sound of my drums better in a smaller room?

Patrick Laurin via Internet

A The size of a given room affects the sound you hear from your drums because of the reflection of sound waves. A big room allows the sound to travel farther and develop more fully (especially in the lower frequencies, which have longer sound waves) before it is reflected back to you. (This is why drummers and engineers often put mic’s far away from drums in the studio, to capture the “room sound.”) Conversely, a smaller room bounces the sound back at you more quickly—often before it has time to fully develop its resonance and low frequencies. Short of pushing the walls back, the best you can do to overcome this problem is to re-tune the drums for maximum low end, projection, and resonance. Be aware that when you do this, the tuning that works in the small room may sound overly “boomy” or “muddy” the next time you play in a large room. You’ll need to adjust your tuning yet again. It’s a never-ending problem that has plagued drummers since the invention of the drumset.

**Left Hand Exercises**

Q What is a good source of exercises for the left hand? I’ve been drumming for fifteen years, and my left is still not as strong as my right.

Paul Corio via Internet

A Most drum instructors agree that the same exercises that strengthen one hand will work to strengthen the other. The problem is that most drummers begin with
one hand stronger than the other, and as they practice they work on both hands simultaneously—which develops both hands but perpetuates the dominant relationship of one over the other. What most drummers do not do is work on their weaker hand independently—and to a greater degree—than they do on their stronger hand.

We recommend taking any good drumming text that presents a variety of rhythmic patterns. (The late Ted Reed's *Syncopation* would be an excellent choice.) Play through the exercises using only your weaker hand. Initially, the concept is one of physical development, so you needn't be too concerned with flawless execution. You just want to be able to get through the exercises without that hand feeling like it's going to fall off. As the weaker hand becomes stronger, you can turn your attention to actually playing the exercises with precise execution of the timing, accents, etc.

Another thing you can do to strengthen your weaker hand is to use it in your daily life in situations where you would normally use your dominant hand. Use it to pick things up, to brush your teeth, to operate the TV remote control—anything at all that will increase its strength, coordination, mobility, and sensitivity. This process takes time, so don't be impatient. But a dedicated campaign of "hand re-training" will ultimately achieve the balanced hand abilities that you seek.
Available in a wide selection of types, weights and sizes, UFIP’s Class, Natural, Rough and Experience Splash Cymbals cover an entire spectrum of cymbal sounds. Yet, because each cymbal is individually “Earcreated” using only the finest materials and handcraftsmanship, every UFIP Splash also has its own unique tone quality, character and personality. So when you want your drumming to make a splash, why not play a cymbal from the company that’s got a reputation for making great Splashes? Play UFIP. And play what you like.
Premier APK Drums

by Adam Budofsky

In a world where the words "entry level drumkit" automatically conjure thoughts of what you don't get rather than what you do, these drums are a welcome find.
Let’s cut right to the chase: Despite the APK line’s place at the bottom of Premier’s drumkit hierarchy, no drummer in any situation should be embarrassed playing these drums. It seems that rather than starting with an existing line and subtracting features until a particular price point was met, Premier instead began with the features they feel every drummer should enjoy, skipped the frills, and came up with a sensible yet respectable package.

Actually...packages, plural. One of the nice things about the APK drums is that they are available in what Premier refers to as drum and hardware “packs,” resulting in a reasonable variety of hardware, shell-size, and finish options. This allows drummers to feel like they’ve created a somewhat personal setup, rather than simply purchasing that same old kit found in every drum shop window. We’ll look closer at those options in a minute, but first let’s examine APK’s standard features.

**Shells, Heads, And Snare**

APK bass drum and tom shells are made of eucalyptus and merranti. No, this combination will not supply the warmth of maple, nor the unique projection and tone of birch. As a drummer, you might as well realize right now that you’ll need to make a fairly serious investment for the benefits those woods will bring you. But you should also understand that depending on your purposes, maple or birch might be luxuries you could easily live without—at least for the time being, and possibly for a long time.

What APK shells offer is a good, strong, consistent starting point on which Premier places quality hardware, unique coverings, and professional heads. We’ll talk hardware and finishes later, but now is a good time to discuss heads.

Premier shipped our APK kit with clear, single-ply CL Extra batter heads (roughly the equivalent of Remo Ambassadors) and CL Response bottom heads (a bit thinner) on the toms, and a CL Extra batter on the bass drum, with a black CL Extra logo head without a hole on the front. These are the same heads that came standard on a Premier Genista kit we tried out a while back, and they sounded great on those drums. Here, however, they made the toms sound a bit thin and left the bass drum lacking punch. So we thickened up the sound a notch by putting on some clear Remo Emperors on top (we left the bottoms alone), which resulted in a nice, round, controlled sound. It took slightly more effort to get the sound out of the drums with this combination, but it’s nothing your average drummer couldn’t provide.

On the bass drum we replaced the heads with an Evans Genera EQ Resonant Ambient on front and a Remo Powerstroke 3 on back, which resulted in a very nice, punchy sound with a bit of crack as well—all without any holes being cut or muffling devices attached (per se; each head has its own built-in muffling properties). I’m sure none of these head manufacturers would suggest their products be used in conjunction with their competitors’ in this manner, but, hey, experimentation results in strange bedfellows, and the ends should always justify the means in matters of sound. The end result here was a very strong overall kit sound.

The APK snare drum measures 5 1/2 x14 and features a chrome-plated steel shell, eight lugs per side, Premier’s simple but very usable 642 throw-off, TR8 triple-flanged hoops, 20-strand snares, and an SD Heavy batter head. Nothing special here, but nothing cheesy, either. The batter head featured a white center dot, presumably to absorb a high amount of “battering,” so to speak, but the drum seemed to behave better when we switched it with a coated Ambassador—more sensitive and less choked—and added the included muffling ring. As far as standard entry-level snare drums go, this drum should be well proud of itself.

**Hardware And Drum Choices**

As mentioned earlier, APK kits are available in four general configurations: a five-piece standard kit, a five-piece "fusion 20" kit (20" bass drum), a five-piece "fusion 22" kit (22" bass drum), and a six-piece fusion kit. Each of these is available in a basic setup, which includes a hi-hat stand, snare stand, cymbal stand, and bass drum pedal from Premier’s single-braced 3000 series; an optional cymbal boom stand is also available. All configurations come with a RokLok double tom holder, which wisely includes a receptacle for an optional cymbal boom.

The standard five-piece shell pack includes 10x12 and 11x13 toms, a 16x16 floor tom, and a 16x22 bass drum. The five-piece fusion shell packs include 9x10, 10x12, and 12x14 toms (the latter with a multi-clamp and L-arm to attach it to the cymbal stand as a "hanging" floor tom), and either 20" or 22" bass drums. And the six-piece fusion shell pack includes 9x10 and 10x12 rack toms, 12x14 and 14x16 hanging floor toms, and a 16x22 bass drum (with an optional twin floor-tom stand).

The kit pictured here is a five-piece "fusion" setup with 5000 series double-braced hardware (which can be ordered a la carte), in Premier’s “opalant azure” covered finish. Our review kit was identical except that it included the standard 3000 series hardware pack without the optional cymbal boom. The first thing everybody who saw the kit noticed was the finish, which successfully walks the line between coolly outlandish and strangely classy. Other finishes (APK drums are only available in covered finishes) include the equally unusual and striking “indigo quartz,” as well as the more conventional black, red, and white.

Our kit’s 3000 hardware was more than tough enough to sustain some serious bashing. A good test in this department is to see how well a hanging floor tom stand stays put, and this one wasn’t going anywhere, even when attacked with a sustained industrial Bo Diddley beat. The RokLok tom holder is the same item used on every Premier line, up to their top-rated Signia and Genista kits, and its strength and flexibility are admirable. APK’s bass drum Spurs are likewise the same high-quality items found on other Premier models. The snare stand held its ground well, and the hi-hat and bass drum pedals, though no-frills, are very respectably constructed little machines. One could easily imagine this hard-
ware lasting for many years.

Other professional and well-thought-out appointments include drumkey-operated tension bolts on the bass drum (for easy pack-up), a snare basket that can accommodate even the smallest of snare drums (see the following review), Premier’s famously beautiful chrome plating, lug receivers that suggest anything but entry-level looks and quality, and inlaid bass drum hoops. All of these niceties are made even...nicer...by the APK’s more than competitive price. Our test kit lists at $1,395; an optional cymbal boom stand adds $120 to the total. Considering the high quality, flexibility, and unique appearance the APK line offers, this would have to be seen as an excellent deal on every level.

Premier Soprano, Mezzo Soprano, And Effex Snare Drums

by Adam Budofsky

Premier’s literature doesn’t make detailed claims for any of their new snare drums—which is not necessarily a bad thing. If you approach these unique instruments with an open mind, you’ll find they reveal unusual sounds, and suggest unusual applications.

The 6x10 Soprano and 6x12 Mezzo Soprano drums continue a recent trend in drum-dom toward small, "auxiliary" snare drums. Downsizing in the opposite manner from the common piccolo-type drum, these snares feature tiny diameters and more conventional depths, which would normally suggest less snare sensitivity and a bit more body than, say, your average 4x14 or 4x13 piccolo. But the drums’ shells, made from a combination of birch and eucalyptus, tend toward a "harder," less warm sound than the drums would probably deliver if they were made of maple.

Again, as on the APK snare, I exchanged the factory-installed SD "white dot" heads with Remo white-coated Ambassadors, which brought out a little more warmth while retaining the drums’ surprisingly good sensitivity.

Once you get over the strange effect the combination of depth and wood type creates, the resultant sound can be quite fun to experiment with. Tuned up real high, these babies enter bongo land, and you begin to imagine the possibilities of incorporating both of them into your setup—perhaps working them, snares off, into linear patterns a la Stephen Perkins, Terry Bozzio, or Bobby Previte. Back down the tension a little, pop on some muffling rings, and turn the snares on, and thoughts of hip-hop breakdowns and strange and colorful bridge sections come to mind. (By the way, switching snares on and off is made very easy with Premier’s 642 throw-off.)

I can’t say I would recommend either one of these drums as an all-purpose snare, though the 12” model might sound pretty good to drummers who are already using piccolos regularly. And on a real funky gig that prompts a lot of ghost notes and ringy, away-from-center backbeats, either one of them could conceivably be used as a high-percentage target. Using them on 2 and 4 for slow ballads is pushing things a bit too far, though. And keep in mind that rim clicks on drums of these dimensions are just plain weird or impossible (depending on your open-mindedness, I suppose).

Soprano and Mezzo Soprano snare drums feature six pairs of low-mass tension fittings (the same as
those found on APK drums), triple-flanged hoops, and 16-strand snares, and come only in a natural finish. At $329 for the Soprano and $340 for the Mezzo Soprano, one or both would make an interesting addition to almost any drummer’s arsenal.

I found Premier’s 7x12 Effex snare drum somewhat misleadingly named. The drum does exhibit some of the same “special effect” qualities as the Mezzo Soprano and Soprano snares, but, perhaps because of its slightly deeper, all-maple shell, it works better as an all-purpose snare than either of those. Yet again, the standard head on this drum was a white-coated SD, which doesn’t seem to be very sensitive to the Effex drum’s potential, either. This time I slapped on a Remo FiberSkyn 3 FA batter head, in hopes of attaining some warm, classic tones—and I was right! With a muffling ring in place, I got a real good pop with nice body, yet with the high pitch the 12” diameter naturally provides. Sensitivity was excellent, and the tuning range was wide.

Other features include six high-tension lug fittings, a beautiful natural "topaz" finish, triple-flange hoops, and Premier’s 610 quick-release throwoff, which allows you to change the snare-side head without altering snare tension. As yet another option in the auxiliary category, or simply as a potential main snare, check out this unusual drum; you might be surprised at what you’ll hear. The Effex snare lists at $499.

---

**DW Craviotto Exotic Snare Drums**

by Rick Van Horn

Beauty is in the eye—and ear—of the beholder. So behold!

Single-piece, steam-bent drumshells have been around since the "classic" days of drum manufacturing. (Probably the best-known example of the process is the Slingerland Radio King.) The principle behind this construction is that a single body resonates better than a composite body. (Think of marimba and xylophone bars, or Latin claves, and you get the idea.) Now, not everybody agrees with that principle, but it has enough proponents that several drum companies today offer "solid-shell" models. DW has offered Craviotto steam-bent maple-shell drums for some time; now they're offering custom-crafted 5 1/2x14 ten-lug drums in "exotic" woods: cherry, oak, and walnut, in addition to maple. (The maple version differs from the "standard" Craviotto maples in terms of size, hardware options, and finish.) We were sent one of each for testing.

**Construction And Appearance**

Each drum begins as a single plank of seasoned wood. Drum-builder Johnny Craviotto hand-selects these planks, cures and trues them, and then steam-bends them into drumshells. Matching reinforcing rings are added to help stabilize and strengthen the shell. Then Johnny precision-cuts the bearing edges and snare beds.

Each shell is sanded and sealed, then finished with a light coat of DW’s natural satin oil. The object is to allow the look of the natural wood grain to show to best advantage. Owing to the organic nature of wood and the variety of its grain structure, no two drums will look alike (even within the same wood type).
Individuality in appearance is a major element of this line. Once the shells are completed, the buyer has a choice of hardware. The "standard" hardware package includes DW's familiar round lugs and steel triple-flanged rims—all plated in gleaming brass. However, drums are also available in limited quantities with optional vintage-style solid-brass tube lugs and a choice of the brass-plated steel rims, brass-plated die-cast rims, or engraved solid-brass rims. (For the record, our test group included DW lugs and steel rims on the oak and walnut models, tube lugs and a die-cast rim on the maple model, and tube lugs and an engraved brass rim on the cherry model.)

All drums feature DW's drop-style snare throw-off and TruePitch tuning system (which utilizes finer threads than those of other major manufacturers). Tension rods and the throw-off are brass-plated. DW's Coated/Controlled batter heads and Crystal/Clear snare-side heads are standard.

When a drum is the work of someone reputed to be a master craftsman—as Johnny Craviotto is—it's fair to hold that work to a very high standard. So I disassembled each drum to really examine Johnny's craftsmanship. The only word I can use to describe it is "exquisite." Use any image you like to represent the finest in woodworking—cabinetmaker, luthier, sculptor—Johnny's work fits right in. Each drum we were sent was absolutely flawless.

The look of each drum was distinctive. The natural oil used on the drums doesn't provide any gloss or sheen; it just serves to intensify the beauty of the natural grain. You can actually feel the irregularities of the grain with your finger; there's no layer of lacquer or other material covering the wood. The cherry model, with its tube lugs and engraved brass hoop, had a particularly "vintage" look—very classy and rich. The oak and walnut drums, with their DW lugs and steel hoops, looked quite contemporary, with their darker grain beautifully offset by the brass-plated hardware. The maple drum had a more familiar look, since tube lugs are fairly common these days—but who doesn't love the natural beauty of blond maple wood and brass tube lugs?

Sound

Just as the Craviotto Exotics differ among themselves in terms of appearance, so they differ in terms of sound. The nuances of grain patterns, density, and mass within each individual board create different nuances of sound. Again, that's one of the appeals of such high-end drums: They aren't going to sound like anyone else's drum. Of course, that same quality makes them a little hard to describe, and perhaps a little hard to market. Aren't there any general characteristics that can be described among the various models?

Yes, there are. And DW has already gone to a great deal of research to enable them to actually graph the performance that you might expect out of snare drums of each wood type in the Exotic line. (They actually include a graph of these performance parameters in the flyer for the series.)

In a nutshell, the parameters DW lists are: tone, pitch, decay, response, and sensitivity. Assuming that all other factors (head selection, tuning, stick impact, etc.) are equal, the cherry drum is described as being at the "upper end" of the graph, with a bright tone, high pitch, short decay, fast response, and great sensitivity. The walnut drum is at the lower end of the graph, with a dark tone, low pitch, long decay, slow response, and less sensitivity. The maple drum is listed as having medium-bright tone, medium-low pitch, long decay, medium-slow response, and greater-than-medium sensitivity. The oak drum is shown with a medium-dark tone, medium-high pitch, short decay, medium-fast response, and less-than-medium sensitivity.

That's a pretty specific approach to describing drum sounds.
The question is, did my testing bear out DW's research? The answer is: yes and no.

I started by tuning each drum to get what I thought was the best possible sound out of it—without regard to any of the others. (This was made easier by DW's TruePitch tuning lugs, by the way.) Only after I was satisfied with each drum individually did I start to compare them as a group. I played them each with and without a Zero-Ring, in order to get a perception of the resonance and projection of each shell when the drum was unmuffled, versus the clarity and snare sensitivity of the drum when muffled. I made careful note of the optimum pitch range of each drum vis-a-vis the head tension. I tweaked...I torqued. And I came to the following conclusions:

DW is right on the money in terms of tone and pitch differentials. The cherry drum was high and bright, with lots of cut. The walnut drum was quite deep and dark (and remember, my head tensioning and general tuning was pretty much the same, drum to drum). In fact, the walnut drum was actually a little too deep for my taste, but it would probably thrill drummers who like a dark, warm sound (and it would unquestionably make a fabulous "fat-back" drum).

The oak and maple drums were my favorites, with perhaps a little lean towards the oak. Both were bright and crisp, with the oak being a little brighter than I expected, based on DW's graph. But it also had a mid- to low-end quality underlying that crispness that I especially liked. The maple was very clean and pure, with an excellent attack sound (that was, perhaps, enhanced by its die-cast rims). I'd favor the maple for more high-end, but I'd say that the oak drum had a little more overall character.

When it comes to some of DW's other parameters, the differences I found were subtle, if there at all. Decay time, response, and snare sensitivity tended to depend more on other factors than on what wood was used. (In other words, I could get the same decay, response, and sensitivity in any given drum by adjusting how the heads were tuned and how the snares were tensioned.) Actually, I see this as positive rather than negative. I might select a different wood shell for its tone, pitch range, and resonance, but I'd want any given drum to give me my preference in decay, response, and snare sensitivity. To my mind those are functional variables, rather than musical characteristics.

**Conclusions And Prices**

With all of their visual and aural aesthetic qualities, coupled with Johnny Craviotto's loving-care approach to their construction, it's not surprising that the DW Craviotto Exotic snares are pricey. But with the sound, beauty, and authentic individuality that they provide, it's hard to doubt that you're getting your money's worth. The maple Exotic lists for $995; oak, walnut, or cherry drums are priced at $1,270. Charges for options mentioned earlier include: $120 extra for solid-brass vintage-style tube lugs, $130 extra for brass-plated die-cast rims, and $240 extra for engraved solid-brass rims.
ANNOUNCING...

MODERN DRUMMER'S
10th Anniversary
FESTIVAL WEEKEND
1997

Saturday,
May 17, 1997

BILL STEWART
ONE OF JAZZ DRUMMING'S
HOTTEST TALENTS
AND HIS BAND
(COURTESY OF ZILDJIAN DRUMSTICKS)

STEVE GADD & GIOVANNI HIDALGO
A LIVING DRUMMING LEGEND IN A DUO
WITH THE WORLD’S PREMIER CONGA PLAYER
(COURTESY OF YAMAHA DRUMS, VIC Firth DRUMSTICKS, LP MUSIC GROUP,
DCI MUSIC VIDEO/WARNER BROS. PUBLICATIONS, AND AUDIX MICROPHONES)

SPECIAL ATTRACTION
PERCUSSION ORIGINATORS
ENSEMBLE
A SURPRISE GROUP OF SOME OF
THE MOST FAMOUS NAMES IN
PERCUSSION
(COURTESY OF TAMA DRUMS)

JOHN TEMPESTA
DRIVING FORCE OF CUTTING-EDGE ROCKERS WHITE ZOMBIE
(COURTESY OF PREMIER DRUMS AND VATER DRUMSTICKS)

MD is pleased to present these outstanding artists
We regret that due to an unavoidable conflict with a European performance, Vinnie Colaiuta will be unable to appear at the Festival as previously announced. A new performing artist will be announced in the June '97 MD.

STEVE FERRONE
STUDIO AND TOURING GROOVE MASTER
AND SURPRISE MUSICAL GUESTS
(COURTESY OF SABIAN CYMBALS, PEARL DRUMS, AND PRO-MARK DRUMSTICKS)

SPECIAL ATTRACTION
TONY ROYSTER, JR.
DRUMMING'S MOST AMAZING "YOUNG GUN"
(COURTESY OF PEARL DRUMS, ZILDJIAN CYMBALS, AND VIC Firth DRUMSTICKS)

PAUL WERTICO
PAT METHENY'S RHYTHMIC COLORIST
(COURTESY OF DRUM WORKSHOP, INC. AND PAISTE CYMBALS)

HORACIO "EL NEGRO" HERNANDEZ
FIERY LATIN DRUMSET INNOVATOR
(COURTESY OF REGAL TIP DRUMSTICKS)

Seating is limited, and ticket orders must be handled on a first-come, first-served basis—so send your order today! Please use the form below (or a photocopy) to order your tickets, and note that your order must be postmarked no later than April 18, 1997. Tickets will be accompanied by local directions and transportation information.

Memorial Auditorium, Montclair State University, Upper Montclair, New Jersey
Located within convenient traveling distance by public or private transportation from anywhere in the NYC/New Jersey area

Attention long-distance travelers! For the best available airline fares, along with hotel accommodations at discount rates, call MD's exclusive Festival Weekend '97 travel agency, Eagle Rock Travel, at (800) 777-0070 (or (201) 226-5400 in New Jersey) between 9:00 A.M. and 5:00 P.M. EST. Identify yourself as a Festival-goer upon calling.

ENJOY THE FULL WEEKEND AT A DISCOUNT! Order a two-day ticket package and receive a discount of $4.00 off the price of two daily tickets.

Doors open 12:30 P.M.
Show begins 1:00 P.M.

### MD'S FESTIVAL WEEKEND '97 TICKET ORDER — NOW ACCEPTING MASTERCARD AND VISA ORDERS!!

<table>
<thead>
<tr>
<th>Day</th>
<th>Tickets/Package</th>
<th>Price</th>
<th>Order Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sat, May 17</td>
<td>Tkts @ $25.00</td>
<td>$</td>
<td>NAME (please print)</td>
</tr>
<tr>
<td>Sun, May 18</td>
<td>Tkts @ $25.00</td>
<td>$</td>
<td></td>
</tr>
<tr>
<td>Sat/Sun Tkt Pkg:</td>
<td>Pkgs @ $46.00</td>
<td>$</td>
<td></td>
</tr>
</tbody>
</table>

All prices include New Jersey sales tax.

☐ Payment Enclosed ☐ MasterCard ☐ Visa

<table>
<thead>
<tr>
<th>Credit Card Number</th>
<th>Exp. Date</th>
</tr>
</thead>
</table>

I understand that tickets are available on a first-come, first-served basis, and that my order must be received by MD postmarked no later than April 18, 1997. I also understand that if tickets are no longer available upon MD's receipt of my order, my money will be refunded. (PERSONAL CHECKS OR MONEY ORDERS IN U.S. FUNDS ONLY; CASH CANNOT BE ACCEPTED) (Note: Artists scheduled to appear are subject to change without notice.)

Signature

Mail order form to: MD FESTIVAL WEEKEND '97, 12 Old Bridge Road, Cedar Grove, NJ 07009
"You're not up there playing music to glorify yourself; it should be for a much larger reason. The music has been given to us, and you have to think of it as a gift."

photos by Michel Varisco

by Ken Micallef
Anyone who has driven through the southern Badlands, against a deep night sky that looks like black coffee filtered through mud, knows that the states of Arkansas, Texas, and Louisiana are one long stretch of skewed Americana. These broad expanses of flatlands and farm towns gave rise to jazz, rock ‘n’ roll, blues, zydeco, Dixieland, R&B, boogie woogie, and gospel, a cauldron of music borne from slave rhythms and gospel shouts.

Coming from Shreveport, Louisiana, twenty-six-year-old Brian Blade is the talented heir to many southern traditions. Soft-spoken and deeply gracious, he handles straight-ahead, R&B, Dixieland, and pop with equal ease and an individual voice. The son of a Baptist minister, Blade’s journey from violinist to tennis pro to drummer with the phenom tenor saxophonist Joshua Redman has been one of faith, conviction, and abundant natural talent.

Nurtured under the watchful eyes of Ellis Marsalis and New Orleans Dixie-drum masters Johnny Vidacovich and Herlin Riley, Blade learned to find his “knit in the blanket” of sounds and styles. Speaking with Blade, you discover his turn of a phrase is not limited to drumming, that his way with words is equal to his gift of rhythm.

At a recent Village Vanguard performance with the Joshua Redman Quartet, Blade pounced on the groove, slapping his cymbals and snare with color and panache. Grinning widely or staring intently, his love for the music was contagious. Mood Swing, Freedom In The Groove, Spirit Of The Moment—Blade’s outstanding work with Redman is well documented.

But it’s with the other saxophone titan of the era, altoist Kenny Garrett, that Blade seems to truly loosen up and find his voice, at least on recordings. On Garrett’s Black Hope, Blade explores a variety of rhythms, while Trilogy and Pursuance: The Music Of John Coltrane are simply amazing performances of jazz intuition, inspiration, and improvisation. Trilogy opens with “Delfeayo’s Dilemma,” a Wynton Marsalis tune that blisters with salty punctuations and explosions. Blade’s debt to Elvin Jones results in cracking snare drum shots, swooping hi-hat fills, whirling triplet figures, and buzz rolls deep enough to sink Lars Ulrich’s entire kit. Conversely, “A Time For Love” finds Blade sweeping the snare with lush brush strokes while his cymbals sizzle with colorful mallet strokes.

Brian also performed straight-ahead surgery on sensitive pianist Brad Meldhaus’s debut, and swung mightily on Warner Jams, Vol. 1. And back in his New Orleans-groove bag-o-tricks, Blade maneuvers the Dixie press roll on the self-titled New Orleans Collective, kicks in a spooky, spacious back-beat on Daniel Lanois’ Sling Blade, and even plays sweetly on Emmylou Harris’s Wrecking Ball. And recently, while still working with both Redman and Garrett, Blade completed his dream project, recording what is virtually an album of duets with legendary singer-songwriter Joni Mitchell.

Changing these many hats—jazz, pop, swamp-thang boogie—would be a recipe for disaster on the drums of one less endowed. For Brian, it’s just a flick of his switch...Blade.
KM: Seeing you live with Joshua Redman at the Village Vanguard last year reminded me of what a young Elvin Jones probably would have played like if he had been raised in New Orleans instead of Detroit.

BB: Elvin is probably the greatest musical influence on me in terms of expression through an instrument spiritually. The times I’ve seen him or listened to him on recordings or on films with John Coltrane, just from the first strike of the cymbal, I can’t even think drums, it’s transcendence. That is something that hopefully through life and blessings I will be able to achieve, that type of realization, that the music is much greater than we know.  

It is possible to touch something much deeper inside of ourselves than just hip movement. I am so thankful to Elvin for that inspiration. It’s the same with Levon Helm or Keith Moon, though. It’s something indescribable and intangible. You don’t know what it is, but it can move you to tears.

KM: On Kenny Garrett’s Trilogy, you play some of the trademark things I associate with Elvin, the buzz rolls into the ride sizzle cymbal, the explosive fills, the hypnotic mallet work.

BB: I don’t think it’s something I want to avoid, his and Tony’s [Williams] influence. They have such an impression beyond the drums. I wouldn’t have vocabulary, I couldn’t have begun without them. They were my fathers in terms of the drums.

KM: Are there particular periods of Elvin’s playing that you have focused on?

BB: Everything I could get my hands on—all of the Coltrane records, everything Elvin did on Original Jazz Recordings, even On The Mountain, which he did with Jan Hammer and Gene Perla—that’s kind of a heavy fusion record—to a record he did with Oregon. Besides Elvin, I listened to as much music as I could get my hands on, whether it had drums on it or not, if it was something I felt I needed to listen to. That was important in terms of education and communication. How can a simple note of music have so much meaning? How do you give a note meaning? Miles could make one note say so much. That’s what I feel when I hear Elvin or Tony. It’s not about a rudiment or having some great drums, it’s something within the core.

KM: With Tony and Elvin, and especially Levon Helm, they all have that sense of space in their time feel. How did you get that?

BB: Well, thanks for the compliment. It’s really just trying to find your space in the music. Even more than that, it’s about moving one’s self out of the way of the music so that the music can come forth. I think that is the thread you’re trying to realize; it’s not something academic.

Hopefully, when you’re playing, you’re free of thought. The
instrument in itself has so many physical demands. But hopefully, after you’ve learned those Max Roach solos, you’ll be able to forget them and get a tone you can identify with—that you can hear—and try to develop a pulse that identifies you. A simple beat that reflects yourself.

KM: We interviewed Gary Novak recently for MD, and he spoke of the same thing, that getting one’s self out of the way was something Chick Corea had taught him.

BB: That’s also the beauty of my relationship with [Redman pianist] Peter Martin, [Redman bassist] Christopher Thomas, Joshua Redman, Kenny Garrett, and Daniel Lanois. It’s such a close rapport that we know that no matter what chances we take, our net is there. I feel somewhat fearless being able to play with these people I love. It allows me to be free. I hope I allow them that same privilege.

KM: You sat down and learned Max Roach solos?

BB: Sure. Those Clifford Brown/Max Roach records, I tried my best. Maybe I should get with Kenny Washington to see how well I did! I went through a period of transcribing them. For Elvin, I did the solo from “All Or Nothing At All” from the Coltrane Ballads record. On the intro he achieves a multiplicity of tones. It’s so incredible. And “Blueswalk” by Max Roach with Clifford Brown is another one I learned. That’s one end of the spectrum. I checked out Levon Helm too. Just when you hear the tone of the Band’s “Cripple Creek,” when you hear Levon Helm hit that snare drum, it’s something else. Like a sensitivity, it lifted my consciousness.

KM: Helm’s drumming is very subtle.

BB: It’s seemingly very simple, but the depth of what he does and the expression... I’m also into a French drummer named Christian Vander. He leads a band called Magma, and he’s a great composer. I really dig his musical concept. Of course I was also inspired by Johnny Vidacovich, Herlin Riley, Shannon Powell, and Ernie Eily, my heroes from down here in New Orleans. They have that freedom to play no matter what the music is. They can find that thread the music needs. When I heard Johnny Vidacovich in 1981, I knew I needed to be in New Orleans. When I moved here, Ellis Marsalis and others were so giving.

KM: On the New Orleans Collective album you sound like you’re born and bred in New Orleans, but you’re from Shreveport.

BB: I definitely didn’t grow up with any Mardi Gras. Shreveport is right at the cusp of Arkansas and Texas, but I had great musicians in my hometown. I heard great bluesmen, and I played a lot of R&B as well as music in church. My father is a Baptist minister. My first experience is playing with a congregation and choir, knowing that what everyone is singing is most important, not the drumming or the other instruments. We wanted the words to be illuminated, and that made us play that much better.

KM: With Elvin, did you play along with his drumming on records?

BB: I listened to the records, trying to isolate every part and portion of what was being played—how Elvin fit into the weave. I never wrote out his solos. I just learned them in an aural sense, physically trying to achieve a sound with that as a reference. The tone of Elvin’s cymbals alone really touches something at your center. I just listened intently over and over, trying to sing it, almost like tabla playing.

Though I love Elvin, I’m not trying to replay what he has played. I want to be true to what I hear at the moment. He is going to come out of my playing, but a lot of musicians have had an impact on me.

KM: Do some gigs allow you more freedom than others?

BB: When I started working here, I tried to play the “traditional” gigs very simply, realizing that I wouldn’t be able to take liberties—though I now see that there’s a lot of freedom in that music. When I hear these brass bands, like Rebirth Brass Band, the beat just runs through you. It’s beyond attraction, it’s a need.
Coming from Shreveport—not having the history of street parades and the culture that New Orleans has—when I got here I became immersed in the community, which is built on the groove. As a drummer, you’re at the core of what everyone follows and what your heart clings to—it’s the pulse. By taking part in the parades and the Mardi Gras Indian culture, I was able to acclimate myself. The drumming is very mantra-like and hypnotic. Herlin Riley taught me a lot about the grooves.

KM: What did Herlin teach you?
BB: He showed me the basic New Orleans beats, and through that I was able to find my own interpretations, to find some semblance of my own voice. I realized I don’t have to be so dependent on the hi-hat on 2 and 4; it freed my limbs.

KM: With Redman and Garrett, does one afford you more freedom than the other?
BB: Different people express their freedom differently. With Kenny we’ve been playing mostly as a quartet. We did a tour with Pat Metheny and Nat Reeves, and one week on tour it really happened for me. I felt everyone moved themselves and the music came through. I didn’t want to leave that feeling. It wasn’t a single moment, but set after set—I was almost in tears feeling that we were able to touch something. I’ve had that feeling with Joshua’s band as well. It’s been a privilege to play with friends.

KM: What struck you about Metheny?
BB: His diligence. He would practice constantly—in the dressing room, before the gig, after the gig. We would play tunes all the time before sound check. I was also struck by his melodic sense and sense of structure, plus he has a great sound. His record with Jaco Pastorius and Bob Moses, Bright Size Life, had such a big influence on me.

KM: You’re working with the two most renowned saxophonists of the day. While Kenny is perceived as being more serious, does the hype and audience reaction given Redman ever bother you?
BB: I think Joshua understands that his audience consists largely of new listeners who are coming to the music, thankfully. Perhaps they haven’t heard a lot of jazz. If they can come to the music, then great. Hopefully the “stardom” doesn’t spill over into the music; he is aware of that balance. He still plays the horn incredibly, that is my main concern. I know what you mean, though. There are some funny moments with the audience on that live record [the Joshua Redman Quartet’s Spirit Of The Moment Live At The Village Vanguard].

KM: That response must make you feel good as musicians.
BB: Sometimes you wonder what people are hearing or what they are responding to. Hopefully they experience something that will lift their consciousness, that it’s not about hype or anything commercial. It boils down to the spirit. I’m just glad they come to listen.

KM: On Redman’s Freedom In The Groove album, you play a solo on “Stream
Of Consciousness" that is very propulsive over the changes. What were you thinking about there?

BB: I'm trying not to think so much as just respond to what is around me and make the structure of a piece build and release properly. I didn't feel great about my solo, but I've gotten better since playing the tune live. I've gotten to where I feel the piece with an overall view. It isn't just AABA; it's one melodic statement. I'm always trying to expound on what someone else has said in an earlier solo or what the melody of the piece is based around.

KM: That solo is very un-Elvin; it sounds more like Alex Acuna.

BB: I don't see myself as having a lot of facility. Sometimes just a rimshot on the tom can sum up something, so I'll lay on it if I feel that the tone says something right then. I'll stick with it. If that makes a cohesive statement from me, then I don't have to play a lot of stuff. For one thing, I can't! I'm trying to express myself clearly, and for me that may not involve a lot of words!

KM: How would you contrast Redman and Garrett's time feels?

BB: Both of them play so much saxophone. With Kenny Garrett, there is a certain articulation. He is actually quite a drummer. I've been playing with Joshua on the road so much, so maybe I've pulled him down into my beat conception. Kenny's beat is a little more aggressive.

KM: You're recording the new Joni Mitchell album.

BB: Yes, that is beyond dreams. I've been a fan of hers since I was sixteen. I can sit down with her

"He's All About The Music"
Musicians On Blade

Joshua Redman

"When Brian and I played together in Delfeayo Marsalis's band," Joshua Redman says, "I realized he is not only one of the best young drummers I've heard, he's one of the best drummers I'm hearing today, period. He was younger than me, yet he already had total command of his instrument—and a great sense of jazz feel and phrasing, too. Now, even outside of jazz, he's one of the most in-demand drummers around. I never expected that he would be able to stay in our band as long as he has. That's a testament to his character and love of music. He could've made more money freelancing, but he's been committed to this band.

"Some great drummers have a tendency to be self-indulgent in their playing in that they use their prowess on the drums to the detriment of the music. Everything that Brian plays is there for a reason, for the sake of the music. That's a very rare quality among drummers. He can play with great intensity and fire, but never get in the way. He's always contributing to the sound of the band.

"On the song 'Streams Of Consciousness,' Brian takes a solo over a very strange time signature, it's 14/4 or 7/2, two bars of five and a bar of four. It's a polymetric song. He plays a solo on this shout chorus over and across all the rhythms we're playing. To hear him play with so much creativity and drive over that difficult time signature is amazing. It's no obstacle to him. Once he feels the groove, the technical problems disappear because he's in the groove. Once he's there, it all just flows.

"I don't know if he'd be happy with this description, but for me the best word to describe Brian is angelic. He's the most sincere, warm, honest, genuine person I've ever met. And though I've never known him to practice the drums, every day on the road the first thing he does when we get to the hotel is to play his guitar for hours. Brian is all about the music."

Pat Metheny

"The first time I heard Brian," the guitar great says, "was after Joshua Redman told me about him. I just heard the drummer of the future," he said. When I heard Brian he was everything Josh had said and more. He has that same quality that all the greatest drummers have—he's very easy to play with. In his case, it's something beyond that; it's something only the really, really great guys have.

"It boils down to his listening skills, which are apparent not only in his musical skills but in his being, in his presence. He has the capacity to create a vibe. That is very rare in any kind of musician, and in rhythm section players it's the ultimate commodity.

"The whole vocabulary of jazz drumming is there to be heard in his playing. He has his own thing, especially his own touch. He uses a smaller kit; you could almost say it's a throwback to an earlier era, soundwise. That's a specific choice on his part, because his playing is very modern. There's nothing about his concept that is retro, which is very welcome to me in an era where there are a lot of guys whose stylistic/political rap is equal to what they play. But with Brian the music speaks for itself."

Kenny Garrett

"I introduced Brian to the jazz world," boasts alto-phenom Kenny Garrett. "He was playing with Harry Connick down at the Village Vanguard, and something just told me to go in. I heard this little drummer, and he blew me away. We rapped the next day, and then Brian, Bob Hurst, and I did some playing. So I hired him for my Black Hope album, and after that everybody was looking for him!

"When I heard him that first time, his time and cymbal beat were so nice and his pulse was really beautiful. He listens to everything you're doing. He's a very versatile drummer, and no matter what the style is, he's right there with you. He never over-plays, and he knows exactly where I'm going. Brian has what I look for in a drummer: He has a sound, a pulse, and a strong cymbal beat, and he can play all the colorings.

"Brian's very spiritual, and that is reflected in his music. When you rap to him as a person you can feel that coming from him."
songs, and it's like literature to me. Hearing her music heals me.

My friend Daniel Lanois asked me to go to L.A. to hear her. He played her a tape of what we were working on, and she liked the tone of it. I got to New Orleans, she called me, and we talked about what she wanted to play. We talked on the phone on and off for almost a year. She was going to play her last gig at the New Orleans Jazz Festival two years ago, because she was fed up with the difficulties of live performance—her music has so many strange guitar tunings that it was too difficult to reproduce it live. But she got this Roland digital guitar, which makes tuning changes very easy. So because of that, and hopefully our relationship, she is inspired to play live again.

We've finished the record. The material is so wide and allows me so much freedom. I don't know how to describe it in terms of a particular style. Her feel is so happening. I'm able to hook up with her quite easily.

KM: Who else is in the band?
BB: So far it's just Joni and me. I feel like I can fly when I'm playing with her.

KM: Do you write out your parts?
BB: No, I memorize the songs. We work out phrasing together. Some of it is rock rhythms, and I use this old set of Ludwig drums with a huge 28" Ludwig bass drum that's tuned open. It works for me, and she trusts me to make that decision. I like reso-
nance, and she does too—the biggest tone possible. I'm not playing loud, of course. It works as a soft drum. It creates a cushion and I can roll around on mallets or play brushes or sticks or just let the cymbal decay. She has given me that freedom.

There is one song that has a dirge quality to it; it is very southern. I play mallets and brushes on it. I make a lot of transitions in her music, I'll go from brushes to sticks to mallets within one song. I like that change of texture and the timbral differences to fit where the music is going, to create a landscape. And there are some rock 'n' roll things as well.

KM: What was playing on Daniel Lanois' *Sling Blade* like?

BB: From funky repetitive things to complete free pieces that were atmospheric. We've worked together for a number of years.

KM: On "Country Crescent," from the *New Orleans Collective* album [with Nicholas Payton, Wessell Anderson, Christopher Thomas, and Peter Martin], you play a march on the snare, 2 and 4 on the hi-hat, and that Bo Diddley beat on the bass drum. It's so funky.

BB: That comes from that Earl Palmer school, where the lines are blurred. It's not swing, it's not rock 'n' roll. It incorporates rhythm & blues and the New Orleans street beat.

KM: What have you practiced to improve your fluency around the kit?

BB: I've developed things over time in my head, things I wanted to do but physically couldn't. I have worked through snare drum method books and rudiments and applied that stuff to the drums. A paradiddle, for instance, can help me execute a lot of different things on the drums, although when I'm playing I'm not thinking about a paradiddle. I want to use as little effort as possible to execute something quickly. I want to have that knowledge, of understanding all the stickings of a Philly Joe Jones part, for instance. You want to know the specifics.

KM: What have you practiced to improve your fluency around the kit?

BB: On "Country Crescent," from the *New Orleans Collective* album [with Nicholas Payton, Wessell Anderson, Christopher Thomas, and Peter Martin], you play a march on the snare, 2 and 4 on the hi-hat, and that Bo Diddley beat on the bass drum. It's so funky.

BB: That comes from that Earl Palmer school, where the lines are blurred. It's not swing, it's not rock 'n' roll. It incorporates rhythm & blues and the New Orleans street beat.

KM: What have you practiced to improve your fluency around the kit?

BB: I've developed things over time in my head, things I wanted to do but physically couldn't. I have worked through snare drum method books and rudiments and applied that stuff to the drums. A paradiddle, for instance, can help me execute a lot of different things on the drums, although when I'm playing I'm not thinking about a paradiddle. I want to use as little effort as possible to execute something quickly. I want to have that knowledge, of understanding all the stickings of a Philly Joe Jones part, for instance. You want to know the specifics.

KM: What have you practiced to improve your fluency around the kit?

BB: I've developed things over time in my head, things I wanted to do but physically couldn't. I have worked through snare drum method books and rudiments and applied that stuff to the drums. A paradiddle, for instance, can help me execute a lot of different things on the drums, although when I'm playing I'm not thinking about a paradiddle. I want to use as little effort as possible to execute something quickly. I want to have that knowledge, of understanding all the stickings of a Philly Joe Jones part, for instance. You want to know the specifics.

KM: What have you practiced to improve your fluency around the kit?

BB: I've developed things over time in my head, things I wanted to do but physically couldn't. I have worked through snare drum method books and rudiments and applied that stuff to the drums. A paradiddle, for instance, can help me execute a lot of different things on the drums, although when I'm playing I'm not thinking about a paradiddle. I want to use as little effort as possible to execute something quickly. I want to have that knowledge, of understanding all the stickings of a Philly Joe Jones part, for instance. You want to know the specifics.

KM: Have you found any keys to coming up with your own voice without leaning on sticking cliches or habits?

BB: For me it's mostly about mental space. Emotionally, I can be a mess, and that can affect my playing. I feel that my emotions are written on my face when I'm on the

Ravel's "Bolero." I'm trying to keep the groove steady. I played a hotel house gig here in 1992 with two older gentlemen, and we were playing everything from country to R&B to Monk tunes. It was that wide. At the time I thought it was horrible; I only wanted to play jazz. But that summer gig took me to another plateau in terms of musical realization. Having a balance, knowing what each piece needed, was what did it for me.

That experience helped me develop the discipline to play that funeral march, that dirge. I learned what the drummer's function is and how to make it real. The practical application of being on a gig and knowing you sound horrible—that teaches you a lot. You go home and listen to the tape of the gig and work on correcting the problems.

KM: Have you found any keys to coming up with your own voice without leaning on sticking cliches or habits?

BB: For me it's mostly about mental space. Emotionally, I can be a mess, and that can affect my playing. I feel that my emotions are written on my face when I'm on the

Ravel's "Bolero." I'm trying to keep the groove steady. I played a hotel house gig here in 1992 with two older gentlemen, and we were playing everything from country to R&B to Monk tunes. It was that wide. At the time I thought it was horrible; I only wanted to play jazz. But that summer gig took me to another plateau in terms of musical realization. Having a balance, knowing what each piece needed, was what did it for me.

That experience helped me develop the discipline to play that funeral march, that dirge. I learned what the drummer's function is and how to make it real. The practical application of being on a gig and knowing you sound horrible—that teaches you a lot. You go home and listen to the tape of the gig and work on correcting the problems.

KM: Have you found any keys to coming up with your own voice without leaning on sticking cliches or habits?

BB: For me it's mostly about mental space. Emotionally, I can be a mess, and that can affect my playing. I feel that my emotions are written on my face when I'm on the
bandstand. It's especially apparent when I don't play well. I've been trying to get over that no matter how or when I play, or no matter if it's a dive or a concert hall. It's an honor to have the opportunity to play, and I have to remember that. I work on that by just trying to clear my mind of any negative vibrations and keep myself together.

KM: How do you deal with a bad night, when you're just not hitting it?
BB: This is not the end. Tonight is just one night; we have another chance at it. I'll come again with a better outlook.

KM: We were talking about your influences before, and one drummer I can hear in your playing is Billy Higgins.
BB: Definitely. Billy Higgins' playing is very important to me. In fact, one of the first records I bought was Hank Mobley's *Far Away Lands* with Billy. And I bought several records he did with Ornette Coleman.

Billy always makes the drums have that light but rich and full tone; that's something I'm always trying to achieve. You don't have to bash to get a sound. You pull it out of the drums.

KM: You're good friends with [young New York jazz drummers] Clarence Penn and Greg Hutchinson. Are there stylistic things that you would play differently because you come from the south, as opposed to their northern roots?
BB: We do keep each other on our toes. There is a beat conception in my playing that's a regional dynamic, as opposed to the northeastern feel. Things move a little slower in the south. I think I play more around the center of the beat, or maybe just behind it. I don't even have a concept of what "on top" is. I just hope I'm pushing the band. Clarence and Greg have a wider view of the beat. Being from the northeast, there is a certain pace that comes from that. I don't quite have that. Maybe the pulse is different.

KM: Being from the New Orleans area, have you also investigated Zutty Singleton and Baby Dodds?
BB: Of course, and Sid Catlett too. I would mostly listen to the entire scope of what was happening, like with the Louis Armstrong sides with Baby Dodds. Because of the recording capability back then, Baby Dodds sounds like he's playing on trinkets. But his swing is so propelling. Roy Haynes and Sam Woodyard were also big influences. Paul Motian as well. And other musicians: Jimi Hendrix and Mitch Mitchell, Sonny Rollins, Billy Harper, Charlie Parker, Jimmy Garrison, the whole bass/drum relationship.

KM: What was your first recording?
BB: Wow. I recorded with saxophonist Victor Goines, then a record with Ellis Marsalis, and then King Midas & the Golden Touch, on which Yo-Yo Ma played cello. My first paying gigs were in Shreveport with my teachers. I was able to play with Jimmy Witherspoon, Martha Reeves, and I got to meet Al Green. I think I made fifty bucks on my first gig. I was elated.

KM: Were your parents supportive of your music?
BB: Yes, though for a while I was going to play tennis professionally. Bjorn Borg was my hero. I was ranked regionally and played tournaments, but then I started playing drums and dropped all that. Now I set up and tear down my drums to keep in
No Detail is too small.

Although the ball-bearing in our new, patented Delta™ ball-bearing hinge is less than an inch in diameter, this tiny component represents a huge advance in pedal design. The revolutionary and exclusive DW ball-bearing hinge not only dramatically increases the speed, power and control of our Delta™ model single bass drum pedals, this small detail is the big reason our Delta™ pedals are the fastest, strongest, smoothest and most reliable we’ve ever produced. And while a Delta™ is the top-of-the-line, it’s only one of four DW 5000 Series single pedal models that all include a full complement of similarly significant refinements. Dual adjusting hoop clamps, ball-bearing rockers and a full selection of upgrades and custom options—the exceptional performance of our entire line of 5000 Series Delta™ Standard, Original and Classic single pedals is based on the fact that no detail is too small when you’re dedicated to making the best drum pedals in the world even better.

All DW Single Bass Drum Pedals include a “101” Two-Way Beater with stress-resistant shaft and dual playing surfaces as well as a standard drumkey for quick and easy pedal adjustments.

Delta™ Ball-Bearing Hinge

Choice of Accelerator (Off-Set) and Turbo (Center) Chain & Sprocket or Nylon Strap & Cam drive systems.

5000 Series Delta™ and Standard model bass drum pedals are now equipped with the new Side/Dual-Adjusting Parallel Hoop Clamp.

Slotted Stroke Adjustment with Ball-Bearing Rocker, improved Triangle Hook and Heavy-Duty Spring.

For the latest information on DW Drums, Pedals, Hardware and Artists or the name of your local DW dealer go on-line at www.dwdrums.com.

Details make the difference.

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

For DW literature send $5 postage & handling.
KM: So how did your interest in music begin?
BB: I started out playing violin, but then picked up the drums in church when I was thirteen. I began playing snare drum in symphonic band in school then too. I couldn’t read well, but I started listening to Mel Lewis and Sam Woodyard to see what was required of me. I got to Elvin later through Coltrane. I bought Crescent, Ballads, A Love Supreme, and Giant Steps with Art Taylor. Once you get to that, there’s no turning back!

I played in church from the age of thirteen to seventeen, when I left Shreveport. I began buying a lot of Blue Note records, getting more into jazz. And I was playing along with Jeff Porcaro, all those Toto records. I loved those grooves and the grooves Stevie Wonder played on Innervisions. In high school I took lessons on snare with a teacher. We studied the Morris Goldenberg book, and we played duets. Then, in New Orleans, I heard all these guys playing jazz. I became immersed in the street scene. I played duets with John Vidacovich. I also went to school in New Orleans and began playing with Ellis Marsalis. He let me sit in on his gigs. I also sat in with Tony DaGradi and Steve Masakowski. Mr. Marsalis eventually took me to England, where we toured with Courtney Pine. Mr. Marsalis is like a father to me.

KM: What did playing in church give you?
BB: It taught me how to listen and how not to be selfish. It made me realize I was there to support. I was trying to accompany the best I could. You had to know where the singers were at all times.

KM: Were you ever rebellious towards church?
BB: No, it was fulfilling for me. It was rich. It felt as if everyone was my family, they all looked after me. Church has a bad reputation because of people who try to exploit matters of the spirit in a material way. That’s when you run into trouble, because it’s really not of this world. I was fulfilled by it, my folks never pressured me. It’s the same with music; I felt I was led where I was supposed to go. All of a sudden six years have gone by, and I’ve been on the road for most of that time.

KM: Seeing you with Joshua Redman live, or Wynton Marsalis with his band, it’s almost like a religious experience. It’s so intense at times.
BB: Hopefully that is the focus. You’re not up there playing music to glorify yourself; it should be for a much larger reason. The music has been given to us, and you have to think of it as a gift. You use it for what you think is right.

KM: From playing in church to studying in school to working on the level you are now—there’s a major leap in there somewhere.
BB: Once I got to New Orleans in 1988, I began playing in coffee shops with Christopher Thomas and Nicholas Payton, and we were in each other’s pockets. We would practice for hours, and then at night we would play for tips. We did that for a couple of years. We were poor, but we didn’t need anything. Maybe we weren’t poor; we were rich because there was so much discovery every day.

When we went on the road, we knew we had something to uphold. Playing with
Details make the difference.

As drum hardware specialists for over 25 years we've learned that whether you're making drums or playing them to a large extent success depends on how well you perfect the details. That's why, in addition to designing new keyless tube and leg position memory locks, we've upgraded our 9000 Series Hardware to include a list of basic improvements that provide drummers with a rock solid foundation from which to expand their drumming. Removable snare baskets, space-adjusting toothless cymbal tilters, modular tom, cymbal and accessory arms and a firmer, more comfortable seat—DW Snare Drum, Cymbal and Tom-Tom stands as well as the new 9100 Drum Thrones are made for players who know that whenever you want to improve on the basics it's the details that make the difference.

In addition to a toothless tilter, all DW 9700 Cymbal Stands feature a large position reset handle, drop-resistant wingnut and patented threaded cymbal space adjustment.

The increased stability and support of the 9100 Thrones is due to a variety of specially designed fittings as well as a seat with 3 different densities of foam padding.

Interchangeable accessory arms make it easy to achieve desired positions and alternate set-ups.

For the latest information on DW Drums, Pedals, Hardware and Artists or the name of your local DW dealer go on-line at www.dwdrums.com.

Details make the difference.

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

For DW literature send $5 postage & handling.

DW Memory Locks

Like our tube receiver castings, DW's newly designed Memory Locks incorporate captive wingnuts and nylon insert sleeves in order to make set-up quicker, more flexible, more consistent and more reliable without the need for drum keys.

The 9500 Snare Stand has a removable basket that allows the exact repositioning of your snare drum each time you set up.

DW Hardware Artists shown above (clockwise from top left): Tommy Lee (Motley Crue), Richie Garcia (Diana Ross), Stephen Perkins (Porno For Pyros), Paul Wertico (Pat Metheny), Carl Allen (independent) and Dany Abbruzzese (GRO). Center: Scott Crain (Eagles).

25th Anniversary

DW 9000 Series Drum Hardware
Delfeayo Marsalis is where I met Joshua, because he was playing in Delfeayo's band, too. When Joshua started recording, he wanted to go on tour, and he called me. Now it's four years later, and I can't believe it.

KM: In the liner notes of his latest album, Joshua Redman talks about being as influenced by hip-hop as jazz. Do you feel the same way?
BB: I don't really know much hip-hop, except what my brother has played for me, like A Tribe Called Quest. I dug that. I really haven't heard much. I'm bad about listening to new music.

KM: Joshua doesn't play hip-hop on the road?
BB: Well, we're a family on the road, but it all breaks down to loneliness again once you're in your hotel room. On drives we listen to Marvin Gaye, Stevie Wonder, Trane, Bird, the Isley Brothers....

KM: Can you give any tips on moving from sticks to mallets to brushes within a song?
BB: Don't drop them! [laughs] I developed a quickness to putting down the brushes, and I have a little case next to me that I use to help me make the switch. Sometimes when the transition is happening, you want the sound to be continuous, so you work with your feet, or you use the cymbals to carry the tone. You might actually want the space, so you don't play anything.

KM: What direction do your brushes take on the snare head?
BB: In a ballad, my left hand usually moves in a counter-clockwise flow. The right hand goes from the nine o'clock position to three, depending on whether I'm sweeping on the snare drum or if I'm playing the swing beat more pronounced. On a fast tempo, I probably go more from the ten o'clock position to the five with the left hand, while playing the swing beat at eleven and one with the right hand.

KM: On the New Orleans Collective record, on one track you play the brushes with a stiffer feeling.
BB: I was trying to get more of a tautness, pulling the brushes in a bit like Vernell Fournier, to get a certain sound like he does on those Ahmad Jamal trio records. That's brilliant, that sound. It brings out the tone of the drum, but you know it's a brush. And it's soft and seductive at the same time. Fournier was very influential. I liked Portfolio with Ahmad Jamal.

KM: What are you working on now?
BB: Clarity, both in what I play and what I say on the drums, whether it be something simple or complex. I'm working on getting to that meeting place between the physical side of playing and the spirit, just trying to bridge that gap, because sometimes it can be a long way. I do a lot of mental practice. When I'm on a gig I'm trying to think differently about not falling into cliches.

KM: Why do you think musicians hire you?
BB: I hope they trust my interpretative ability as a drummer—that I will musically make a difference and make it right and make the music speak beyond the page. That's what I'm trying to do. That's got to be it, not because they're my buddies. Hopefully, it's because they respect my interpretation and that they know I respect their music.

**Mike Portnoy and First Chair Drum Thrones**

Too Hard? Too Soft? No, you've got to have a throne that's just right.
If your playing schedule is even half as intense as the constantly performing and recording Mike Portnoy, you know that having a throne with the right amount of playing comfort isn't a luxury. It's an absolute necessity.

Which is why Tama developed First Chair Drum Thrones. The thrones that were designed to be just right... for both fast and exact height set-up (thanks to Tama's unique dual adjustment system), incomparable durability, and best of all, the comfort you need to play your best.

![Mike Portnoy](image.png)
Billboard Top Lists 1997

Eric Kretz / Stone Temple Pilots
Matt Laug / Alanis Morissette
Brian Macleod / Sheryl Crow
Joey Waronker / Beck
Ginger Fish / Marilyn Manson
Charlie Quintana / Joan Osborne
Scott Savage / Jars of Clay
Mario Calire / The Wallflowers
Danny Carey / Tool
David Silveria / Korn
Butch Norton / eels
Ken Coomer / Wilco
Kirk Johnson / Prince
Phillip Rhodes / Gin Blossoms
Erick Morgan / Kirk Franklin & the Family
Rock Deadrick / Tracy Chapman
Peter Michael / Mariah Carey
GiGi Gonaway / Mariah Carey
João Barone / Paralamas
Alex Gonzales / Mana
Dony Wynn / Brooks & Dunn
Paul Deakin / The Mavericks
Robbie Magruder / Mary Chapin Carpenter
Lee Levin / Julio Iglesias
Olbin Burgos / Gloria Estefan
Jim Shapiro / Veruca Salt
Martina Axen / Drain
Herb Graham Jr. / B Sharp Jazz Quartet
Paul Wertico / Pat Metheny
Dean Butterworth / Ben Harper
Abe Laboriel Jr. / Jeff Beck, Jonatha Brooke
Johnny Kelly / Type O Negative

Paiste Dominates

To receive a free copy of our full line catalog or set-ups of our artists, call us at (800) 472-4783, e-mail us at info@paiste.com, or write Paiste America, Inc. at 460 Atlas St, Brea, CA 92821, USA.
WIN ONE OF FIVE SUPER MEINL

GRAND PRIZE DRAWING

1ST PRIZE
Win A Luis Conte Meinl Percussion Setup!
WORTH AN INCREDIBLE $5,025!

Floatune series wood
Quinto (11"),
Conga (12"),
and Tumba (13"),
steel Timbales
(13" & 14"),
wood Conguitas
(8" & 9")
wood Bongos
(w/stand, 7" & 8½").
Floatune series wood
Djembe (13½")
Tambora,
Talking Drum
(fiberglass).
Shekere (big),
wood & steel
Cabasa
(reg. size).

Birds (fiberglass),
Guiro (fiberglass),
2 - Au Shakers
(small and medium),
Classic Claves
(redwood),
The Roar,
Maracas,
Block (high pitch w/holder),
Chimes (53 bars w/holder),
Hand Tambourine,
Drum Set Tambourine,
Jingle Guiro,
Caxixi (medium),
Double Shaker,
Ganza (large),
Cowbell,
(8" big mouth),
Cowbell (5"),
Cowbell beater,
Hand A-GO-GO
Win A Meinl Marathon Percussion Setup! A $2,175 Value!

Marathon wood Congas (11 1/2" & 12 1/2", w/stands),
Marathon wood Conguitas (8" & 9", w/stand),
Marathon brass-finish Timbales (14" & 15", w/stand),
Marathon wood Bongos (7" & 8 1/2", w/stand).

SECOND PRIZE

Win a Duo Series Setup! A $1,050 Value!

Wood and fiber Congas (10" & 11", w/stand),
Marathon brass-finish Timbales (14" & 15", w/stand).

THIRD PRIZE

Win aFloatune Series wood Djembe (12"), a $480 value

Fourth Prize

Meinl Livesound Series wood bongos (7" & 8 1/2"), a $250 value.

Weekly Drawings

4 Lucky Winners Every Week

12 winners will each receive a Meinl Conga Watch—a $60 value
12 more will each receive a Meinl Leather Vest and Baseball Cap—a $50 value
24 winners will each receive a pair of Meinl Egg Shakers—valued at $4.50/pair.

Enter Early and Often!

To Enter Call 1-900-766-DRUM (3786)
(99c per call to enter and hear musical examples)
(No Purchase or Telephone Call Necessary to Enter. See Consumer Disclosure Below For Odds and Other Details.)

Consumer Disclosure

Call 1-900-766-7766. Call price plan. You must call from the number where you wish to be notified. Or send a 3" x 5" or 4" x 6" postcard with your name, address, and telephone number to:
Mc Connell, COG Badge R., Cedar Grove, NJ 07012. Enter as often as you wish, but each entry must be phoned or mailed separately. 2. Odds of winning a prize depend on the number of eligible entries received. 3. Every entry will be accepted until 1-9 p.m. EST, 6:00 p.m. PT. Postcards must be postmarked by 6:00 p.m. EST and received by 1-9 p.m. EST, 6:00 p.m. PT. 4. The winner will be selected by random drawing on July 16, 1978, and notified by phone on July 17, 1978. 5. Weekly winners will be selected by random drawing on July 16, 1978, and notified by phone on July 17, 1978. 6. Weekly winners will be notified of their prize by mail. 7. Sweepstakes is open to residents of the U.S. and Canada 18 years of age or older. 8. Sponsor is not responsible for lost, misplaced, and delayed entries. 9. Entrants must be at least 16 years of age. 10. Residents of MN, GA, LA, NJ, and Canada may be entered by mail only. 11. Sweepstakes is subject to the complete Official Rules. A copy of the complete Official Rules or a winner's name can be obtained by writing to Modern Drummer Publications, 1025 Bridge Rd., Cedar Grove, NJ 07009.
The Arizona moon is full and the air is cool, but Rusted Root quickly heats up the Mesa Amphitheatre stage, launching into "Laugh As The Sun," a song off *When I Woke*, their first Mercury release. Drumset player Jim Donovan's center of gravity seems to be just above the throne as his arms fly around the toms, feet move fast on the pedals, and long hair flies wildly: Donovan is clearly a full-body drummer. He then lays off the set for just a moment and, raising sticks high above his head, gets the crowd to put their hands together and help keep the time.

Just a few feet away, percussionist Jim DiSpirito is surrounded by a wealth of instruments, including nearly twenty different drums, plus cymbals, bells, tambourines, gongs, clappers, and more. DiSpirito starts the song on timbales, then moves to a talking drum, all the while reaching over the djembe that hangs down from a strap around his neck. Looking like a kid in a candy store as he energetically puts down one piece to grab another, DiSpirito combines a spirit of playfulness and joy with a look of intent and intensity.

Welcome to the highly percussive world of Rusted Root.

Fresh off the release of *Remember*, the band's second Mercury release, Pittsburgh's Rusted Root is again touring the country. At a time when "alternative" has lost all meaning.
Rusted Root makes music that defies categorization. Combining a diversity of ethnic and world rhythms with a wide range of melodic instrumentation, which includes not only guitar and bass but mandolin, violin, and flute, Rusted Root offers a sweeping landscape of sonic experience. This variety is always ear-catching, from the highly energetic dance-rock of "Martyr" and "Virtual Reality" to more spacious and ethereal songs like "Sister Continue" and "Back To The Earth." And the interplay between Donovan's drumset playing and DiSpirito's hand percussion (not to mention the other percussion added to the mix by the rest of the band) often gives Rusted Root's music a sound of incredible rhythmic complexity.

Perhaps more than anything, Rusted Root's music is about celebration. The band's driving rhythmic force and melodic sensibilities combine for a primal sound that reaches deep into the soul.
"The drumset is a real simple foundation that sets the groove and pace," says the twenty-eight-year-old Jim Donovan. "It's kind of like the heartbeat of the band; it keeps everything centered in one place. Everyone else can go off and improvise, but I lay the foundation and stay solid.

"When Jim [DiSpirito] wasn't with us, I used to have to play a lot to fill more. I was busier. When Jim came in it allowed me to not have to focus so much on coloring everything, but just keep it simple and in more of a focused place."

When Donovan was asked to join Rusted Root as the band was forming in the late '80s, he knew this band experience would require a major shift from the classical training he had taken at the University of Pittsburgh. "Mike [Glabicki], our guitarist, is a very rhythm-oriented player," Donovan says, "and he taught me a lot just from the way he played. I would imitate the rhythms he played on his guitar, and sort of mutate that into something different. That's where a lot of my ideas came from.

"A lot of times I ride on the toms," Donovan continues. "In fact, a lot of my grooves are based not on a kick-snare-hi-hat thing, but more on off-beat tom riding. I would hear the melody of the guitar and the rhythms that Mike would be playing and extend that into another groove on top of his groove. I sort of had to reinvent how I played drumset. It was the best thing I did, though, because it made what I did more unusual than what I was doing at first. It gave a direction to the sound of the group, and then we kept extending it."

DiSpirito joined Rusted Root in the early '90s, bringing new textural elements with his rich background in talking drum, tabla, djembe, and a range of other hand percussion. He says his role is to provide "accents and color against all the other things—bass guitar, Mike's guitar, drumset—to add texture to the situation and complement the groove, and to solo when appropriate.

"We're both groove players," the thirty-six-year-old DiSpirito explains, "and Jim provides that whole rock-solid groove thing, which frees me up to experiment a little or find a pattern that fits in with the pattern he's doing. Even when I don't do a lot of fills, the patterns can complement each other—and you get a combined pattern that sounds kind of nice." "It's big monster groove on top of everything," Donovan adds.

"I think groove is the key," DiSpirito agrees. "We're a groove-oriented band. We're not really a band that stretches out and improvises like Phish.

---

**DONOVAN'S DRUMSET**

- **Drumset**: Drum Workshop
  - A. 6x14 brass snare
  - B. 6x8 tom
  - C. 7x10 tom
  - D. 9x12 tom
  - E. 12x14 tom
  - F. 18x22 bass drum

- **Cymbals**: Sabian
  - 1. 14-AA Flat Hats
  - 2. 8" and 10" China Kongs (stacked)
  - 3. 10" HH splash
  - 4. 17" HH medium-thin crash
  - 5. 18" HH Dark crash
  - 6. 21" Raw Bell Dry ride

- **Percussion**: LP
  - aa. five Granite Blocks, three tuned Peter Engelhart bells, and an 8" LP Salsa cowbell

- **Hardware**: DW, including a 5000 bass drum pedal (with hard plastic beater), Roc-N-Soc throne

- **Heads**: Remo coated Ambassadors on tops of snare and toms, clear Pinstripe on kick

- **Sticks**: Zildjian Super 5A model

---
Rusted Root is a dance-oriented band."

"The only thing that gets improvised on the drumset are the fills I'm playing," Donovan adds. "Sometimes that's good and sometimes it's not. I try to keep what I'm doing in a certain place so people can have a frame of reference—and to keep a structure happening. It's important for me to make the cues clear for the people who are improvising over the top of what I'm doing."

COMPOSITION & COLLABORATION
Donovan and DiSpirito agree that creating songs for Remember was a much different process than it was for When I Woke. The latter was recorded after the band had played live for years, so the goal was to capture the energy of live performance with songs that the band had shaped and improved over time. With Remember, most of the experimentation was done in the studio in a much shorter period of time. In addition, the songs that Glabicki wrote for the new record called for more subtle percussion.

For Donovan and DiSpirito, the songs that would form Remember called on their creativity and at times, restraint. Both found these sensibilities through their previous training. "It's an ensemble sense," DiSpirito says. "When I did my classical training I played in a lot of percussion ensembles, so I got used to hearing how parts work with other parts. My tabla teacher, Zakir Hussain, has done a number of percussion ensemble things, like what he did recently with Mickey Hart on the Planet Drum project.

"A lot of the pieces I did involved parts I had to come up with at the time. In situations like that you've got to sit back and hear what everyone else is doing, or your part can destroy the whole thing. Bringing that sense into a group, where you try to hear everything, is what we do. If a part complements what's going on, fine, but you never grab an instrument for the sake of grabbing an instrument."

Donovan says that a key part of collaboration involves intuition, and that's something that develops with experience. "After you play a song many times, you get a sense of what other people are going to do, even the places they'll go," he says. "That allows you almost to have a premonition, so that if you want to experiment, you know you can go around that bend. You can't go straight, though, because someone else is going to be there and you don't want to run into them."

DiSpirito, who began his percussion career as a drumset player, points to the role that Donovan plays. "There is the compositional sense he or any percussionist has to bring," DiSpirito says. "Any song can take on a variety of different lives. Jim is a big determining factor in how a song will go, especially as far as its energy. It could be laid-back, played very sparsely—or he can turn it into a highly energetic thing. Drummers always play a big part in how the composition of a song is realized, by being sensitive to the songwriter."

While DiSpirito makes the set player's role sound strategic,
Donovan reveals another aspect of his approach. "A completely different realm from actually playing," Donovan says, "is what you're feeling inside when you're playing. The place I've always strived to be at is a state of not thinking, but feeling how the music is going, and putting my energy into that specific place. "Like if we're playing a high-energy song, I want it to well up inside and be real happy—'playing your smile.' If it's a quiet song, I'll try to be calm inside and close my eyes and play from a soft place. That's when it's at its very best for me, in the emotion of the song."

FROM THE STUDIO TO THE STAGE

Donovan and DiSpirito stress that Rusted Root is primarily a performing band, so they don't write or record parts that cannot be played live. However, the band does push this boundary. Unlike some bands, who won't perform a previously recorded song because live constraints prohibit exact replication of studio work, the Rusted Root musicians are willing to adapt. "So many times it ends up that you have to reinvent your groove live," Donovan says. "For instance, 'Voodoo' live is very different from 'Voodoo' on the album. It's still the same song structure, but to give the song the impact it needs live, we have to completely change what we're playing. In the studio I played a kick drum and tambourine and put a bunch of hand drums over the top of it. But live, if you want to keep the impact and the energy up, the drumset works better."

DiSpirito also has to work hard to re-create some of his parts for live performance, given the tricky nature of capturing subtle hand percussion live. "Tabla is a good example of this," he says, "because it's such a sensitive instrument. It's really quiet, and our volume is normally very loud, except when no one is playing and I can find pockets in the music to play them in. So I'll use them in the beginning of a song before a lot of the other instruments come in."

According to DiSpirito, for years it's been a fight trying to find what microphones work for live situations. "Now I have these little AKG condenser mic's with goosenecks that just clip on. You can turn the gain up and it doesn't feed back."

---

**MASTER SERIES**

Featuring **STEVE GROSSMAN**

Nashville, TN

**TOURING CREDITS:**
Susan Ashton, Russ Taff, Kim Boyce, Kim Hill, Paul Smith, Charlie McClain, Sweethearts of the Rodeo, Gibson/Miller Band

**RECENT RECORDINGS:**
"Experience" - Jackson Finch
"Nailed in Stone" - Brian Barrett
"Sunny Day" - John Cox
"Promise of Love" - Thom Shumate

**RECORDING CREDITS:**
Gibson/Miller Band, Thom Shumate, Jackson/Finch, Brian Barrett, J.A.G., Out of the Grey, John Cox

**EQUIPMENT:**
Two Gretsch Sets - (Black Laguer) 20" bass, 8", 10", 12", 13", 14", and 16" toms;
(Tiger Stripe) 20" bass, 10", 12", 13", and 14" toms and a 5 1/2" deep snare

**YEARS PLAYING GRETSCH:** 11 years

**WHY GRETSCH:**
"...they have a rich, warm tone but with plenty of cut. Every engineer loves them!"

**GRETSCH**
P.O.Box 2468, Savannah, GA 31402
(912) 748-1101
Giovanni Hidalgo is undeniably the greatest conga drummer - ever. He plays with pure passion and his talent, technique and accuracy have put him in a class by himself. When you are considered the best in the world, only the best congas will do.

LP's all new Galaxy Giovanni Series Congas were created to be the finest congas ever built. These hand-crafted Premium North American Ash drums have resonance, attack and warmth found in no other conga. We have designed the Giovanni Series to yield commanding bass, rich "mids", and cracking highs with attention getting projection.

LP's exclusive new Requinto is the most amazing single conga ever made. The combination of 9 1/4" head size, unique shell taper, and hardware geometry offer the broadest range of tone available in a single drum. It blends the deep bass tones of a Tumbadora, smooth open tones of a Conga and clean slaps of a Quinto into one powerful drum. According to Giovanni, "If I could take only one drum on a gig, it would be the Requinto!"

Only LP could create such an extraordinary conga line worthy of the genius of Giovanni Hidalgo. Giovanni and the LP Galaxy Giovanni Series Congas must be seen (and heard) to be believed. They're just that good.
They have been a big help. But even with them, sometimes the volume of the band is so high that I have to avoid some of the subtle sounds on certain instruments and play the strokes that I can get a loud sound with."

While working to reproduce one particular studio-played hand percussion part live and finding endless frustration, DiSpirito decided to switch to something more conventional: "I finally went out and bought a floor tom, because the part needed to have that really big sound. It was predictable that a floor tom would eventually work, and that the instrument I used in the studio—an Indian dolak—would not work live. Switching instruments caused me to have to work up a different pattern with Jim, and in the end it actually worked much better for the song."

An accomplished drummer, Donovan is very clear on the strategies he has used to develop his technique and approach. He offers one lesson for newer drummers (albeit one that could help drummers at any stage), and another for more experienced drummers who may have trouble keeping their practicing and performing fresh. "When I started playing, I had a seven-piece drumkit," he says. "Month-by-month I would take a drum away. I ended up with a floor tom, a kick drum, and a snare drum, and I played that—along with a hi-hat and two cymbals—for about a year. As the years have gone by, I've added toms, and now I have a six-piece. But the lesson for me was that I had to simplify what I was doing to understand how I wanted to play. That's probably the best thing I could have done to improve."

"There may come a time when you might get bored with what you're doing. You might not need to change what you play, but if you change your point of reference in your head—if you focus on a different thing—you probably will find ways to stay inspired."

"Instead of focusing on the guitar, I might focus on what Jim is doing, or on a different aspect of what I'm doing—like on the accents and trying to perfect them and make them stand out against whatever else is happening in the song at the time. That can really change how a night goes. Or try focusing on keeping your time exact—or on playing as hard as you can, trying to break stuff." [laughs]

DiSpirito and Donovan agree that drumset players and hand percussionists can learn from each other and from dabbling in each other's genres. "Drumset teaches you how to be sparse, how not to overplay," DiSpirito contends. "It forces you to listen. Being around a drumset player, you can hear all those things, as far as leaving space is concerned."

DiSpirito is inspired by drumset in other ways: "At times I'll try to mimic a drumset on a particular instrument, like on a tambourine. You actually can create a whole drumset sound on a tambourine. Get that low, bass drum sort of thing going with the thumb pop, shake the tambourine and hit the edge, and then hit the middle of the head, and all of a sudden you've got a drumset groove happening. And it's like, 'Wow man, I never knew a tambourine could be so much fun.'"

Donovan also believes that set players can benefit from learning to play hand...
SHOW THEM

HOW SERIOUS

YOU ARE

You've had your fun. Now it's time to make your mark. But first, you need to get serious about your gear. And Shure BG microphones are the best place to start.

BG microphones are engineered by Shure, the world's number one name in professional-quality microphones. The BG family consists of six high-performance, highly affordable vocal and instrument microphones for recording and live performance. Any one of which can take your sound to a new level.

So, if you're serious about your music, call 1-800-25-SHURE for the location of the BG dealer near you.

BG™ microphones

SHURE®

THE SOUND OF PROFESSIONALS ¢ WORLDWIDE
DEEP ROOTS: THE DONOVAN TOM-TOM APPROACH

Jim Donovan often rides on his toms, moving Rusted Root away from a standard rock sound to a more tribal and primitive feel. Donovan's tom-ride patterns also provide a sonically rich foundation for Jim DiSpirito's hand percussion.

The following pattern is taken from the middle drum section of "Back To The Earth," the last song on Rusted Root's When I Woke. Donovan accents the 2 and 4, playing these beats on the snare drum with the snares turned off, giving the pattern a darker, more varied percussive sound. He also plays a couple of accented notes on the high tom to add a little syncopation to the feel. To add more sonic interest to the groove, Jim attaches a "jingle-ring" device to his hi-hat.

This type of groove is similar to those Donovan creates on a number of other Rusted Root songs including "Laugh As The Sun" and "Scattered." The resulting tribal effect is a big part of the band's sound. Donovan's tip for playing these types of grooves with the right feel? "The more relaxed you play this, the better."

drums. "For a drumset player," Jim says, "learning hand drums is probably one of the best things you can do. If there's an African drumming class, any kind of hand drumming class—or even a drum circle where you're only playing one drum—do it. It can really help your rhythmic focus. It helps you focus on the simplicity of rhythm. It helps you understand the concept of playing your rhythm to fit with another rhythm, to create that monster groove."

Donovan has taken his classical training and the creativity developed through his work with Rusted Root and developed an

CREATING THE MONSTER GROOVE

Jim Donovan and Jim DiSpirito work closely together in Rusted Root. They not only play complementary patterns that drive the rhythmic pulse of the songs, they add percussive color, texture, and, at times, sheer power to the music.

While Donovan and DiSpirito have plenty of chops to show off, they are both sensitive to the songs and the other musicians. They stay focused on developing compositions that work, rather than just displaying their chops. It's a good marriage of drumset, percussion, and band.

The following transcriptions provide examples of how drumset and hand percussion work together on Rusted Root's hit song "Send Me On My Way" (studio version). Whether it's this song or any Rusted Root tune, the Jims like to lay down a propelling feel—what Jim Donovan calls "the monster groove."

"Send Me On My Way"
DiSpirito's Percussion Part
djembe
shaker
guito

Donovan's Drumset Pattern

kenny aronoff, pat mastellato, joel rosenblatt... ...three players to keep your eyes on... ...not only for their amazing technique and musicality, but also for their strong dedication and discipline. Part of that discipline involves a steady practice regimen with Tama's Rhythm Watch, the first metronome designed for drummers. The RW100 memorizes up to twenty different beat and tempo patterns, allows faster tempo selection than standard electronic metronomes and provides footswitchable program advancing. The Rhythm Watch also features headphone monitoring and can be mounted on Tama cymbal stands or the optional TAMA Rhythm Watch adapter arm for easy placement anywhere on your drum set.

For a full color catalog on Tama Drums and Hardware send $2.00 ($4.00 in Canada) to: Tama Drum MTL34, P.O. Box 886, Wantiga, IA 52355 or E-Mail Box 2909, Kibana Yaka D, SAGD - In Canada: 21626 Elna Ave., Locarno, Quebec - H8T 2L9

THE ONES TO WATCH...
Introducing the
TERRY BOZZIO
Signature Series
ATTACK drumheads

“My new design pairs traditional mylar film with a superior steel hoop. The result is a better supported head with increased resonance, a truer more stable pitch for better tunability, greater rebound, stick response and longer lasting head life.”

Terry Bozzio

1-Ply Medium Clear
1-Ply Medium Coated
1-Ply Medium Clear/Coated
Coated Dot Batter
Snare Side
1-Ply Thin Bass Front/Black
1-Ply No Over Tone
Coated Batter-Dot Bottom

Thank you, Terry. We couldn’t have said it better ourselves!

Available at the best music stores.

ATTACK drumheads

CANNON Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423
instructional book, *Ten Fierce Etudes For Snare Drum Or Multiple Percussion*. "This is reflective of my classical training and composing," Donovan says. "The way it pertains to what I’m doing now is that I encourage the student to be creative with the instrumentation. They can then slow down some of the etudes I’ve written or speed them up. I want to inspire the student to be creative with them.

"When I was doing my classical training, I wish I had books that encouraged me to use both parts of my brain—my creativity as well as the discipline for keeping time and working with a metronome."

**BRIDGES & PORTHOLES**

Both their onstage energy and in-depth discussion reveal that Donovan and DiSpirito are passionate and spiritual about drumming. "I was talking earlier about how I had to reinvent how I was playing," Donovan says, "and that relies a lot on intuition. You can call it God, you can call it the universe, you can call it whatever you want, but I believe there’s a force that comes through you and helps you be creative. And that’s kind of the foundation of how I do my thing, whether it’s drumming or anything else. You’ve got this connection to a higher source that will come through you if you want it to."

DiSpirito says that even as a child he "lost himself in music." Working with his sister, a music therapist, and studying religion expanded his ideas. "I always viewed music as that stream you got into that opened you up to other things," DiSpirito says. "A lot of Eastern religion deals with mantras and sound, and for me it was like, Whoa, it’s all so much about this thing we call music, isn’t it?"

"The more I got interested in reading and studying different things, the more I became aware of this idea that music is something bigger, and this was compounded by the wonderful teachers I’ve studied with. A lot of people who are incredible musicians, like Zakir Hussain and his father Ustad Alla Rakha, take what they do to heart; it’s very much who they are. It’s their yoga, in the truest sense. I saw the integrity with which they carried themselves and their love for their art."

"One’s ability to tap into that creative river is very important. When you can get to the point where you can express yourself, then you’ve found the key. That’s really what it’s all about, because then things start moving through you—parts you may not have accessed before. It’s a universal part of who you are. That was a porthole for me that my teachers made me aware of."

Both DiSpirito and Donovan emphasize that they don’t do drugs, preferring to create and approach music free from their influence and effects. Seeming very at home in the discussion of the spiritual aspects of music, and revealing a true sense of reverence, Donovan and DiSpirito continue on that tack. Donovan says he believes that Rusted Root’s music "gives people a bridge to themselves," helping them get more connected with themselves and others. DiSpirito adds, "There’s a power to the music, tonally and rhythmically. There is certainly a power to the rhythm, and a power to the drums. On a personal level, I think there’s power in every single instrument, and it’s your relationship with the instrument that eventually allows you to unlock that power.

"Not to get too ‘new-agey,’ but it’s all very powerful stuff. Rhythm is very primal, and like Jim said, everybody has used rhythm for so long. The shamans knew how to manipulate rhythm, and in the Bible the beginning was the word and the word was God; the word is ‘logos,’ which in Latin means ‘vibration.’"

"Shakti Hinduism is the first manifested form of reality, rhythm, and movement that..."
HAZARD

Could result in frequent television appearances, followed by mad dashes through hotel hallways and well-timed leaps into the back of waiting limos.

30TH Anniversary Model

YAMAHA®
SYSTEM DRUMS
The Most Recorded Drums In The World™
You can have any color you want... as long as it's black.

—Henry Ford

In the early part of the 20th century, Henry Ford accomplished something nobody thought was possible: large scale manufacturing disciplined by science, technology, and precision engineering while maintaining the elements of human emotion. Not only was Henry Ford successful in the application of this concept, his methods became the standard by which all others were judged.

At the end of the 20th century, we, at Mapex, have brought this time tested process to our Black Panther series snare drums. Science, technology, precision engineering and the elements of human emotion are all a part of these drums. In fact, the Black Panther series is probably the most inclusive snare drum line ever created by a single manufacturer. Thirty eight models all told in brass, maple, aluminum, steel, and birch. Henry Ford's method became the precursor of what was the future in his industry. We, at Mapex, believe our future just might run the same course. Why tinker with success? Nearly 100 years later, we'll offer you any color you want too... as long as it's black.

BLACK PANTHER
SNARE DRUMS

MAPEX®
The Finest Drums On Earth
came out of the void. There are many scriptures that point to the power that we all have in ourselves. There's a rhythm to life, there's a rhythm to the seasons, there's a rhythm to how your body functions...and there's a rhythm to music."

**LETTING GO**

Perhaps it is that spiritual sense, faith combined with creativity, that helps Donovan and DiSpirito translate their advanced knowledge and technique to the more free-flowing Rusted Root experience. "You have to give yourself up at some point to the situation," DiSpirito says. "The group aspect of playing music is that next step. You get in a room with a few people, you play something, and all of a sudden it starts to spin and you're creating something bigger than the sum of the parts. In jazz trios they refer to it as 'the fourth member'—that other thing that you've just created by you three being together, by locking in musically. And it's not totally based on technique, it's based on abstract intuitive space that you have to find when you play. I've always thought that letting go was a big part of it.

"There are so many things you can hang onto that will keep you from that experience—'Where am I in the bar?' and that kind of thing. Eventually you get to the point where it's implied, where you know these things already and you're off jumping around on that musical landscape that's got colors and shapes to it, and the music really isn't about bar lines any more."

Revealing how they find some of their best musical sense, Donovan and DiSpirito discuss fundamentals and return to one of Donovan's most essential tenets—simplicity. "Whenever I start to get into that space where I can let go, that's when I start simplifying everything," Donovan says. "My biggest enemy used to be my brain. I would overplay and over-think everything. Coming from a classically trained background, I had a very analytical way of thinking."

Now Donovan suggests, "Don't think so much and don't try so hard. Lay back and relax, and if you're playing the rhythm, think about the most basic part of it. If you're playing time, just think about the backbeat, not all of the separate parts like the kick drum, the snare drum, and the hi-hat. Just lay into that backbeat. Don't immediately try to do any crazy Neil Peart fills or anything too complex. Try to find that flow, because once you do, the fills become better because you're more relaxed—everything gets easier. I'm not saying that you shouldn't challenge yourself, but simplifying things is always the way to go at first. Then build on that. You'll always know where you're most comfortable."

"Bob Moses is an incredible jazz drummer," DiSpirito adds, "and he has always been an advocate of not doing anything unless you do it musically. Technique is important because it's the bridge, because if you don't have technique, you limit your world. There's no getting around really focusing on developing some discipline and control over your instrument, but technique is only part of the equation."

"For some musicians, it's only about having flow, but they don't know how to approach their instrument," DiSpirito goes on. "You can be a really groovy player, but if you don't have technique then you're limited. You have to do that disciplined training on technique, but you can and should do that by moving it to a musical space."

Donovan keeps stressing the simple approach: "Sometimes the simplest things
are really beautiful. A really good example for me is John Bonham. He could do really technical stuff, but some of the most amazing rhythms he played were the really slow grooves that make you go, 'Wow, that's the shit. I don't believe that!' Something like 'When The Levee Breaks' is so popular; everyone knows that rhythm. Rappers loop it and use it in rap songs, they use it everywhere because it's such a perfect, basic rhythm. There's a lot of beauty in that. Once you understand that, you can go into any other realm that you want."

DiSpirito concludes, "It depends on what you want to get out of your music and what you intend to do with it. There is the shaman who leaves the planet on just one little beat, you know what I mean? He just gets it going and he's gone. That doesn't mean he can do a Neil Peart fill, but he doesn't want to. This kind of thought opens up huge areas of music, and they're all equally profound, they're all as spiritually deep as any other. So you have that responsibility as a musician to decide what you want to do with your music. What kind of player do you want to be?"
MD Proudly Introduces

The Drummer's Studio Survival Guide

By Mark Parsons

Drummer/recording engineer Mark Parsons has written THE definitive text on the subject of recording drums for the novice to professional drummer!

Compiled from MD's 13-part "In The Studio" series, The Drummer's Studio Survival Guide covers everything you'll ever need to know about capturing your sound in the recording studio:

- Selecting The Proper Equipment
- Preparing Your Drums For Recording
- The Studio Room
- Understanding Microphones
- Equalization
- Compression
- Noise Gates
- Limiters
- Using Digital Effects
- Working With A Click
- Getting A Good Mix
- Multitrack Recording Techniques
- Communicating In The Studio
- The Ten Commandments Of Recording Drums

Plus, the "ASK THE PRO's" section includes invaluable tips and advice from recording pros Gregg Bissonette, Rod Morgenstein, John "J.R." Robinson, Jim Keltner, and Simon Phillips, along with drum experts Ross Garfield and Bob Catzen, and recording engineers Ed Thacker and Mike Fraser.

From commercial studio to home recording, The Drummer's Studio Survival Guide offers all the insight you'll need to be successful in the recording studio.

Order Your Copy Today!
1-800-637-2852
M-F, 9AM-8PM, Sat, 9AM-2PM CST

Name (please print)

Address

City State Zip

Payment Enclosed □ Visa □ MC □ Discover □ AmEx

Card# Exp Date

Signature

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Book</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Studio Survival Guide</td>
<td></td>
<td>$12.95</td>
</tr>
<tr>
<td></td>
<td>SHIPPING AND HANDLING</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>CHARGES (See box below)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Minnesota and Wisconsin residents add appropriate sales tax.</td>
<td>TAX</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

GRAND TOTAL

SHIPPING AND HANDLING
up to $25.99: add $3.50
$26.00 - $40.99: add $4.50
$41.00 and up: add $5.50

*All checks or money orders payable in U.S. funds only (no cash) *
A GREAT DRUM SOUND DOESN’T JUST HAPPEN...

TAL BERGMAN
You’ve heard Tal’s powerful rhythms with artists like Simple Minds, Billy Idol, Chaka Khan, and Joe Zawinul. Tal takes his stage and studio sound seriously.

When Tal Bergman performs, he does so with the idea that whatever comes from his kit has to sound exactly the way he wants. Meaning Tal demands total control of his drum mix. To achieve that control, he depends on Peavey. Whether it’s mics, mixer, effects or sampling set-up, he counts on his Peavey gear to deliver. And deliver it does! There is a lot more to capturing the perfect drum sound than simply putting mics on drums. You start with the best mics in the world. Send the signal through any one of Peavey’s great mixing consoles. Process that signal in any number of ways with Peavey high-end FX processor modules. Add to that MIDI interface capabilities and a power supply that has no equal... and you’ve got it all... total control!
It Takes Years Of Practice

Tal Bergman's set-up incorporates several great Peavey products that on their own stand strong. But used together, they make for an unbeatable combination of power and possibilities. 🎵 Tal starts with the RSM™ 1662 16-channel rack-mount audio mix with adjustable discrete transistor mic preamps in each channel for all mics and monitor sends. The RSM 1662 is ideal for drummers because of its compact size and ease of use. 🎵 The Addverb™ III 24-bit digital stereo

FX processor is an awesome effects module with 35 different effects types. 128 factory presets, 128 user patches in a single rack-space. 🎵 For a power supply, Tal's choice is the DPC® 1000 Digital Power Conversion 1-rack-space amplifier with Digital DDT compression and Digital Phase MOSFET™ design. With 500 watts RMS per channel @ 4 ohms, 375 watts RMS per channel @ 8 ohms, and 1000 watts RMS bridge mode @ 8 ohms, the DPC 1000 is the most powerful light-weight amplifier on the market. 🎵 Tal expands his input capabilities as needed with the LM™ 858 single rack-space mixer with 16 line-level inputs in stereo pairs. Each input has TRS differential with 20dB of available gain.

Other controls include Level, Pan, and one Aux send (mono sum of L & R) per channel, a master level control, 1/4" Left, Right, and Aux master outputs, and an internal power supply. 🎵 With The Spectrum™ Synth and the DPM™ SP Plus, Tal enters the world of MIDI. Writing grooves requires a sophisticated knowledge of orchestration and instrumentation.

The Spectrum Synth gives Tal 256 unique synth sounds at his beck and call. The Spectrum Synth features a powerful sound architecture that provides a wide range of tools for sound programming. Extensive parameters are provided for detailed editing. The DPM SP Plus sample playback module allows Tal to add virtually any sound to his arsenal. With 16-bit stereo sample playback, 32Mb sample memory capacity, 32-note polyphony, and SMDI & SDS compatibility, the SP kicks butt. By triggering either the Synth or the DPM SP with an external sequencer, Tal is able to create and control just about anything his mind can conceive.

**PVM™ 480**
The perfect drum sound begins with the microphones. Peavey offers a model for virtually any application. For example, the PVM™ 450 is a permanently polarized condenser microphone utilizing advanced back-electret technology. The high signal-to-noise ratio

**PVM™ 451**
and clean reproduction of high level sounds results in a comfortably wide dynamic range. The PVM™ 451 is a unidirectional, dynamic mic ideally suited for instrumental pickup. The cardioid pattern internal shock suspension minimizes mechanical

**PVM™ 5201**
and stage noise. The PVM™ 5201 is a high-performance mic that is unique in its ability to maintain superior off-axis rejection. The 5201 maintains control of polar response down to and below 100Hz, making it ideal for kick drums, floor toms, and other instruments with very low frequency fundamentals.

**PVM™ 357**
The PVM™ 357 is an integrated system (mic and preamp) that effectively rejects "bleed" from other instruments. The preamp also features a "Trigger Out" connector for easy hook-up to a synthesizer or sequencer.

PrACTice Makes Perfect
Thirty-two Years Strong

Peavey® USA Headquaters • 711 A Street • Meridian, MS 32301 • Phone: 1-800-PEAVEY • Fax: 662-432-0734 • www.peavey.com • AD1794, Kentucky Beach • Conduct/Service: Go Peavey A1997
It was 1976, and a twenty-one-year-old Dony Wynn was working at his father’s car dealership in Alexandria, Louisiana. He had been playing the drums on and off since he was three, first on toy drums his Aunt Margaret would send every Christmas, then on the blue sparkle Sears set his folks bought him.

Sports and girls had grabbed his attention from grades three through eight, but when a friend turned him on to Jimi Hendrix, Dony quit football and track to immerse himself in the drums. He would actually sneak into clubs at that young age to watch other drummers.

Two local influences emerged for Dony during that time: Johnny Vidacovich, who was then just emerging as one of the great New Orleans groove merchants, and Big Johnny Thomasee, who was playing in a twelve-piece horn band fronted by singer Luther Kent.
"Thomasee made the most out of every note," Dony says. "He didn't play a lot, but when he'd hit a note, you knew it was important. He was the first one to show me how important it was to leave out some of what I was playing. His whole thing, of course, was working with the singer and popping the horns, which is something I adopted. The popping of the horns made me very conscious of all accents in music and how to bring the nuances out of the rhythm track. He was also very respectful of the singer, knowing how to get behind him and do a fill that would kick the singer in the butt. All he ever played was one ride cymbal, a bass drum, one tom, a snare drum, and a hi-hat, but he could do more with that than most people could do with a bizillion drums. That became my credo: If I can't do it on a snare drum, hi-hat, and bass drum, then I don't need to do it."

As all that was beginning to sink in, however, Dony's playing was still a product of his fusion influence. Simplicity in playing was still just a concept when, out of the blue, Dony got a call asking him to play a session with some of the heavyweights in Louisiana at Bogaloo's Studio.

"It was all these great old groove

BOSS TALK

Wynn's current and former employers were more than happy to weigh in on what Dony brings to their music.

ROBERT PALMER
"A good drummer plays songs, and when I heard Dony play, he just sat in the right place for the song. It's been a journey with him ever since, investigating all kinds of syncopations, things that I was very interested in finding out how to interpret and incorporate into songs. Sometimes we ended up doing crazy things in order to achieve that.

"I cut a song in the mid-'80s in Paris, and Dony was using a Simmons kit. He had the pads, but nothing else—no stands. We had to gaffer-tape the pads to the back of the console, and Dony played the whole thing laying on his back under the console using a pair of pencils! He didn't have any sticks. If you listen to the recording, it's really funky.

"A lot of the reason we've worked together so well is his willingness to experiment. Dony's background in the New Orleans second-line approach to drumming is full of cross-rhythms and syncopations. When it comes to playing 4/4, Dony is a backbeat player. A lot of players will lead with their hi-hat or play off the foot, but Dony is more focused on his snare, so for him it's not that difficult to work around the backbeat. You end up having a lot of confidence in a player like that. I think it was Keith Richards who said, 'A lot of drummers start off going down the runway, but they never take off.' Dony has a short take-off run."

As for the long musical relationship between Dony and Robert, Palmer says, "It's a very different thing making music with a player you've known for years. There's all this stuff that's just unspoken
players, and I was kinda into fusion then," Dony recalls. "I was into Billy Cobham and I was playing with Julius Farmer, who was Ron Carter's student, doing a jazz-fusion thing. I went to this session where they had songs, and I discovered I had terrible time. I had chops for days, but these guys had a pocket—the real deal, and I could not do it. Cy Frost was the producer; he tried to put me on a metronome and I could not play with it. We tried for two days, and finally it was, 'Sorry, this is not working out.'

"The night I got fired, I was in this little back room where they were making some tapes, when all of a sudden there was this old country-sounding thing coming out of the speakers. The drums were gorgeous—the sounds, the way the guy played. The feel was this big, wide expanse. He was playing so simple, and I thought, 'That's the guy I want to sound and feel like.' I asked someone who it was, and they told me it was Larrie Londin.

"I went home devastated and quit playing live for four years. I bought The Last Record Album by Little Feat, and for the next two years, I played that record over and over with headphones on, because I loved Richie Hayward's because of the experiences you've had. You can have a lot of fun making music rather than having to tutor somebody. If a friendship survives the road and all of the ups and downs, it's very unusual. We have survived. Besides, I always enjoy seeing Dony in any kind of circumstance. He's one of the few house guests I can put up with for more than three days. It's like having a big English sheep dog in the house. He can cook, so he's great great in the kitchen, and we both like to experiment in taste and in entertainment - and we like to make music together. He's an extremely rare breed."

And as for working with Dony again, Robert has a quick reply. "Try to stop us!"

Ronnie Dunn
of Brooks & Dunn

"We had been hearing about Dony Forever. Dony was a friend of our bass player from down in Louisiana, and kept telling us about this drummer who had been out with Robert Palmer and all these other people. For the first couple if years our band 'was together, we never thought we could get Dony—he's such a big dawg. Well, when our other drummer was getting ready to get off the road, we asked Dony if he would work with us." What was it like playing with Dony at the first rehearsal? "It freaked us all out," Ronnie says. "He hits the drums so hard. We thought the previous drummers had played hard, and we had really tried to punch the music up to almost a rock level on the rhythm end—but Dony was at rock plus ten! He brought that power to the table. He also brought in dynamics, which brought the band to a new musical level, and he really brought the band together as a unit—it had never been that tight before.

"He makes the band attentive to what's going on. Sometimes he'll drop a beat just to make sure they're listening. And he'll mess with me on stage when I'm singing. There are a couple places where I hold notes over breaks in the music, and I have to count. Dony will come in with a syncopated fill and just completely throw me off. You gotta know he's going to play with you, man, but it keeps us on our toes, and he keeps it fresh. We don't change our set that much over the course of a year because of the production necessities, so you gotta do something to keep it fresh. He's been a real good addition."
I realized the song and the groove are the important things, and I started schooling myself. I bought things Larrie, Richie, and Bernard Purdie played on. Purdie had a way of exploding around the toms and keeping things moving, even when there were syncopations and stuff. I remember Cat Stevens did a live show; I hated Cat Stevens, but all of a sudden I realized that these folk songs I hated were grooving like crazy. Bernard was playing the drums! So I started getting all of the old Aretha Franklin records, and I loved the way he made things pulse and move. Keltner was also an influence, and I love Bonham's power and dexterity—but Larrie had the pocket! I started pulling stuff from all of those guys. I just concentrated on trying to find my pocket."

Back at his father's car dealership, Dony continued the 9-to-5 life, until one day he wandered into a recording studio that a friend of his owned. Guitarist Leo Nocentelli from the Meters had been cutting there, and something about that music grabbed hold of Dony so strongly that he asked his friend if he could play on some tracks. 'I did a bunch of drum stuff, and Leo called me up a couple of days later and said, 'Wow, I really appreciate what you did.' He came down to the dealership and said, 'You know, God has given you a gift. I know you're working for your dad, but I'm sitting here telling you you've got a gift and you should do something with it.' That's all I needed to hear. Two weeks later, I walked into my dad's office, sat down, and said, 'This is going to come as quite a shock, but I'm quitting today and going to California tomorrow.' He stood up and shook my hand and said, 'Son, congratulations.'
tions. Go out there and be the best you can be.' He said if at the end of the year I hadn't done it, I had a place back there."

So Dony made the trip, rooming with the one person in L.A. he knew, Bobby Kimball, who was just forming a group called Toto with some young L.A. players. Jeff Porcaro set Dony up on a couple of auditions, but Dony admits now he was just not ready for the caliber of those gigs.

"I did an audition with Larry Carlton, and he was nice enough to say, 'I think you've got a lot of potential, but you're just not there yet.' I appreciated his honesty. I did an audition with Rufus, and we had a great time, playing for about four or five hours. To be able to play with them was a gas, but they ended up getting John Robinson."

Dony's year was coming to an end, and the dealership was beginning to look like the only sure thing he had. To lift his spirits, some friends of Dony's offered to pay for him to visit New Orleans, and while there, they all went to a Robert Palmer concert. Today Palmer recalls the first time he heard Dony's playing. "The majority of the first album I recorded in '74 was cut with Dony's "Symmetrical" Kit

Drumset: Drum Workshop A. 12x14 tom B. 8x10 tom C. 4x14 snare drum D. 7x8 tom E. 10x12 tom F. 14x16 tom G. 16 x 22 bass drum


Hardware: DW and Gibraltar Heads: Evans coated ST on snare, smooth ST on tops of toms, UNO 58 7000s on bottoms, EQ3 on bass drum Sticks: Vater Fusion model

the Meters from New Orleans. The drummer in the band was, and is, the legendary Zigaboo Modeliste. About a year after the release of my album, I was in the embarrassing situation of having the Meters open for me in New Orleans. But they didn't mind, and afterwards we went over to Leo Nocentelli's house to listen to some things they were working on. I was listening to the stuff and I said, 'Wow, Zig sounds great on the stuff.' Leo said, 'It's not Zigaboo, it's this guy Dony Wynn,' and I turned around, and there's this preppie-looking nineteen-year-old."

"Robert looked over at me and said, 'But you're white,'" Dony adds with a laugh. "I
laughed and said, 'Yeah,' and that's all he said to me." Nothing immediately came of that meeting, and Dony went back to L.A. Well, it wasn't long before he found himself packing his bags, ready to return home to the car business. And of course, just at that moment, the phone rang.

"It was David Harper, Robert Palmer's manager, and he said, 'What are you doing today?' I said, 'I'm packing my bags. I'm getting ready to go back to Louisiana.' He said, 'Can you catch the next flight to Nassau, Bahamas?' 'Uh, well, I guess so. What's up?' He said, 'Well, we're doing a record, but the drummer we were using has left to pursue another project. Robert wants you to do this record.' I said, 'Man, I'm flattered as hell, because Robert always uses the greatest drummers—Jeff Porcaro, Allan Schwartzberg—but I'm not really in that class.' He said, 'Well, I don't know what to tell you, but Robert wants you.' I said, 'Well, okay, I just don't want to disappoint you guys.' He said, 'Come on down here. If it works, great. If it doesn't, then hang out for a few days in the sun and then go back home.'

"So I got a flight to Nassau—but I was panicking. I had some big shoes to fill. I got there and went to Robert's house, and we were all having cocktails. Then he played us a lot of the stuff he was going to cut, and it was very cool. I was still nervous, though. I walked into the studio, and the drums were already set up. The first song he wanted to do was 'In Walks Love Again,' with a second-line feel. I was in my element! We started playing, and he and I looked at each other and realized there was a chemistry there. Needless to say, I didn't go back to the car business."

Dony cut all of the subsequent album, Secrets, from which Palmer had a smash with "Bad Case Of Loving You." Palmer kept Dony Wynn busy for the next fifteen years. "Working with this guy was like going to college," Dony says. "He put me through some paces, but I understood that in order to support all these polyrhythms Robert had going on, I had to make a really massive groove. That's why on a lot of the tracks there aren't a lot of fills and stuff going on. The fills are only there as a form of expression and to motivate him to do things. Larrie's teaching helped provide that for me. I eventually got to meet Larrie. He was my mentor. He and Jeff Porcaro both took me under their wings; they were..."
It's okay to be choosy about your sound. Especially now, when you have a choice.

For a long time, there was one player in the marketplace. Which meant that if you wanted a set of congas, timbales or other percussion instruments, your choice was severely limited.

Well, that was then, and Toca is now. Though we may not be the largest selling brand of Latin gear (yet), we certainly make some of the finest crafted, most visually striking, and best-sounding instruments you can buy.

Which is why so many great artists choose to play Toca. You just may prefer the Toca sound, too. We encourage you to visit your authorized dealer and demo our instruments alongside the other brand. Hearing is believing.

TOCA
WHEN YOU'RE READY TO IMPROVE YOUR SOUND
both so wonderful. It was so hard to lose them both in such a short span."

During the European tour supporting *Secrets*, Palmer and Wynn discovered Gary Numan. Every night for a week they would listen to Numan's new wave hit "Cars" for hours. The concept of sequencers began to enter their consciousness. "As we began to understand the role of sequencers, the band grew apart," Wynn recalls. "There's an old way of playing where you play so far on the back of the beat that it almost seems to slow down, and it does slow down. Of course, with the advent of drum machines and sequencers, that went out the window. Robert, our keyboard player, Jack Waldman, and I grabbed onto this new feel. We felt music changing, but the rest of the band didn't. So we had a real division on that first tour, and it was a horrible tour. We were trying to make it work, but we were feeling things differently.

"Before I went in to do my second record with him, *Clues*, Robert went to Japan and bought a sequencer and a little drum machine, items that were very new at the time. When we got ready to cut the tunes, he had set all these bass sequences up, and that's what I played along to. He hadn't finished the songs, and hadn't brought anyone else down there to play, so I played only to bass sequences. If you listen to "Looking For Clues," which became a very popular track, there's a break where the sequencer plays, and then I play. What happened was there was a huge hole in the sequence and Robert said, 'Play something.' So I did and he ended up writing a song around that. That's what he did with a lot of that record.

"Gary Numan stopped in while we were making the record, and we did one of his songs," Dony continues. "It was a truly cool record, I must admit. But it was weird for me. I was playing to blips and beeps. There was nothing musical about it; it was robotic. But during that process, I established what I truly consider to be my time. The whole process made me become very aware that the groove is like a big slice of pie, which is one groove. You can put the snare over here, the bass drum up here, and the hi-hat right here—or any variation thereof—and you do that so that you're the boss. You're controlling the perception of the time, not the sequencer. I can actually make a sequence sound like it's slowing down. If it's telling you to play a certain
Introducing... The New DUPLICATE

2000
Cymbal Adapters
World Class Ideas and Quality for the Next Millennium

2000
Supermini stackers

1. New rapid lock system locks on using either a drum key or allen key.
2. 8mm tool steel threads super strong for stacking.
3. Create your own custom cymbal set up.
4. Steel body.

2000
Double Tilting Cymbal Arm
with the new low profile clamping system

1. Double tilting cymbal head tilt front to back & side to side.
2. Compact clamping system no need to take off cymbal stand.
3. Cymbal arm folds up tight to stand.
4. Puts cymbal where you want it.
5. No big counter weight to get in the way.
7. No large long pipe to get in the way.
8. Cymbal arm is 15" long

Handmade • Made in USA • Lifetime Warranty

PRICING
Cymbal Arm & Clamp .... $95.00
Supermini Stacker .... $36.15 ea.

TAWS DRUM WORKS
31025 Center Ridge Road • Westlake, Ohio 44145
(216) 835-1382 • FAX: (216) 835-1608

DUPLICATE
PRECISION ACCESSORIES
FROM THE CymbAL OF QUALITY

AVAILABLE AT
FINE MUSIC STORES
way, that's bull. You've got to assume control and tell it what to do.

"I can be playing with a sequence and make the verse drop down, the chorus pick back up, or the bridge lift up even further and then drop down again. You can wind your way around it, too, and it was during the making of that record that I figured that out. That's one of the first records I can recall that used sequences, so, to me, it was real revolutionary. We even used old Frank Sinatra loops played backwards; I believe that was on 'Found You Now.'"

"We had embraced sequencers, drum machines, looping—all these things. Of course with that, the band broke up. Suddenly there were all these new gadgets available. I remember one time Robert wanted to do this weird song for some foreign film. He wanted to do it in Paris, and I got there and realized I had no drums. I hadn't even brought drumsticks with me. It was the middle of the night and we were in Pigalle, which is a very degenerate place, and there were no drumsticks anywhere. Luckily, there were Simmons drums, so we turned up the sensitivity and I played them with pencils, and it worked out really well."

A year and a half after **Clues**, Palmer released **Pride**. "I think that was probably our most experimental record," Dony suggests, "and it's still one of my favorites. There were a lot of different styles of music. We'd have one blistering funk track, and then 'I Want You More' had all those voodoo drums. Robert, to me, was always like a science-fiction character, pushing the envelope. The album didn't do squat over here in the States; most of our success was over in Japan and Europe, so that's where we toured—which was fine. I got to live in Paris for several months, and I can think of worse things happening."

In 1984, Dony was on the way to a session on his bicycle, when he was hit by a car. His broken hip put him on crutches for eight months, during which time Palmer went off with the Power Station project. For his next record, Palmer decided to work with Power Station producer Bernard Edwards, who began the record with his standard crew, including drummer Tony Thompson. Thompson was on about half of the mega-successful **Riptide**, including the single "Addicted," at which point Palmer called for Dony. Wynn recorded the remainder of the project, then returned to L.A., where he began to develop his rather unconventional drumkit with John Good and Don Lombardi of Drum Workshop.

"I'm ambidextrous, and I'm built with a large upper body," Dony explains, "so when I play a normal kit you can see that all of my muscles are constricted. I hate it. I had been talking to John for years about this, and I think NASA developed some cabling for the space shuttle that made some kit ideas we had possible. The DW guys found out about it, got it in there, and a truly efficient remote hi-hat was born. Before that, I would try all kinds of remote hats that people would make for me, and it was awful. I placed DW's remote hi-hat in the middle of the kit, directly in front of me. It's so natural now."

"I hated setting up like everybody else. Drummers always set up like someone they've seen before, without regard to their individual needs. I'm not going to be able to sit down and play Omar Hakim's drum-set. So I wanted to establish something that was uniquely mine and something that
DRUM INSTRUCTORS ONLY

A QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS

If you teach drumming, DRUM INSTRUCTORS ONLY is designed to help you build a more successful teaching practice. Written by successful teachers for teachers, DRUM INSTRUCTORS ONLY will offer advice on new teaching concepts, address matters that affect every instructor, and supply hundreds of valuable tips for the progressive drum teacher.

Here's a small sampling of what you'll find in coming issues of DRUM INSTRUCTORS ONLY:
Feature articles with the country’s leading teachers, transcriptions, exercises, beats, and information on important upcoming drumming events.

PLUS, HOW TO...

- grow your teaching practice
- motivate your students
- get parental cooperation and involvement
- set up your studio for video
- utilize electronics in your teaching
- cultivate the student/teacher relationship
- handle lateness and absences
- teach soloing
- screen students
- form an approach
- deal with older students
- promote your teaching practice
- soundproof your teaching studio
- handle makeup lessons
- set up a monthly payment schedule
- get your students to practice more
- approach the rudiments
- write a personal brochure
- work with store owners and managers
- deal with the hobbyist/student
- make more money teaching
- approach the left-handed student
- stay enthusiastic about teaching
- set up a group lesson program
- prepare for a clinic performance
- help your students select the proper gear
- upgrade your studio for the '90s

You'll also find information on the latest drum books, videos, and teaching aids to assure success with students at all levels—and much, much more!

DRUM INSTRUCTORS ONLY is a must for every serious drum instructor. Just fill in and mail the attached card TODAY to start your subscription!

❑ Yes, please enter my subscription for a full year of DRUM INSTRUCTORS ONLY at $14.95 *

Card No. Exp Date

Signature
Name
Address
City State Zip

❑ Payment Enclosed

❑ VISA
❑ MasterCard

Mail To:
Modern Drummer Publications
c/o Drum Instructors Only
12 Old Bridge Road
Cedar Grove, NJ 07009

* Rate good in U.S., Canada, and Mexico. For foreign delivery send $22.00 for one year.
would enable me to express myself. Instead of setting up the toms from left to right or right to left, I stagger them, positioning them on the sides of the kit.

"Zigaboo was living close by at the time, and he and I were messing around with the prototype drumset DW had sent, with the remote hi-hat and the toms positioned on the sides. He’s such a natural. I watched him play and realized he wasn’t trying to play like he normally would on a regular drumset. It was totally random, and what was coming out was weird and exotic. Instead of hitting standard fills, where the toms went sequentially down, he’d do a fill where it would be a low tom and then a high tom. I realized I had to throw convention out of the window. Instead of doing a fill that goes around the toms from left to right, I’d start at a 10:00 position with my left hand and a 2:00 position with my right, and I’d move further apart from there. It took a bit of physical adjustment to play this way, but once I did, it was total freedom. If I want to play a salsa beat, I can access a tom to my left or a tom to my right, and I never have to cross over. I’d play stuff, hear it back, and it wouldn’t have any conformity to it, which was neat."

Easter Sunday 1986, a year after his recovery, Dony realized his L.A. chapter had come to an end. He threw all his sessions on his front lawn, knocked on the neighbors’ doors, and said, "Come and get it."

"I packed two suitcases and got on a flight to Nassau that night. I joined Robert there, and it was the start of a really fruitful period for us." Dony recalls. "‘Addicted’ was just getting ready to come out, and we did a bunch of film scores. He and I co-wrote ‘Sweet Lies,’ and it was the beginning of another journey for us. The Riptide record went through the roof, and we had a great tour behind it, which began another seven-year stretch for us.

"I was a gypsy for the next four years. I lived in Italy for a while, I lived in London for a while, picking up sessions. Robert has a very prestigious reputation in Europe. I did a couple of different records at Jimmy Page’s studio in England, and I kept myself busy, but I was a total vagabond—no stress, no bills, no nothing. It was wonderful. In the meantime, I was doing these huge tours with Robert. The one in ’88 was a year and a half and went to Australia, the Far East, the Philippines, Thailand, Europe—everywhere."

In 1987, Dony’s new setup was fully conceived, right in time for the recording of Heavy Nova, which contains Palmer’s big hit "Simply Irresistible." Soon thereafter, Dony began to consider making Nashville his next home. For the previous fifteen years he hadn’t seen much of his parents, and as he put it, "Mortality creeps in as you get older, and I realized they’re only going to be here so long." They were living eighty-five miles northeast of Nashville, so Dony settled in Music City, even though many players tried to discourage him.

"There’s a pecking order in Nashville. It’s not engraved in stone, but it’s there. What I’ve always told people who have asked about Nashville is to come here and prepare to create your own niche. Don’t come here to try to become what is going on here; you’ll beat your head against the wall. It won’t happen and you’ll leave disappointed. The downside is that people say you have to stay in town to crack it, but what are you going to do, stay there and starve? I had to keep working with Robert. We would go out on tours and I’d come back. And all the time I was finding writers and artists that I would be able to do something with later on down the road, which is hopefully coming to pass now."

In 1991 some personal problems overtook Dony, and he quit playing for a year. "I just said to myself, ‘I’m not supposed to play music right now,’ so I quit. I locked all my stuff in storage, leased my place out to Pepsi Cola for a year, and Booda, my dog, and I went to my parents’ ranch. I decided to take a year off and do nothing with music—don’t listen, don’t play it, don’t talk about it. I took care of the ranch and worked my butt off, but interestingly enough, time slowed down. Remember when you were a kid and you had the summer off and it felt like forever? Time slowed down and it was a really spiritual time for me. I reconnected with my family, which is a very important thing, I found God again in my life, and Booda and I really locked up and she became my child. I take her to sessions; she loves bass players. She’ll curl up under the bass player’s feet—I think she likes the low end on her tummy."

"Anyway, I lived out there and took a writing course at a nearby college. I’ve always been an avid reader, and people
197 Tama Rockstar

change for the better...

For over ten years, Tama's Rockstar drum line, the drum line that first offered pro features at an affordable price, has continued to evolve and improve. But the new 1997 Rockstar line has more upgrades than ever before...better hardware, better heads, new finishes, new lugs, a whole new look and sound. But we didn't change everything. Tama Rockstar shells feature the same strong 9-ply construction and five year warranty as our Starclassic and Artstar sets. And Rockstar still offers the great comprehensive selection that allows you to create just about any set-up you want...from a three piece stripped down club kit to a megamonster arena set.

Rockstar bass drums now feature our standard equipment: the same versatile MTH9003 double tom mount used on Tama Starclassic and Artstar drums.

Rockstar bass drums now feature our standard equipment: the same versatile MTH9003 double tom mount used on Tama Starclassic and Artstar drums.

The 1997 Rockstars are fitted with new design high tension lugs and tom mounting brackets for improved durability and an even better stage look.

Drummer Charlie Benante of Anthrax has toured and recorded with Tama Drums for over ten years.

For more information on Tama Drums and Hardware, send $3.00 ($4.00 in Canada) to Tama dept. M9714, P.O. Box 886, Bremerton, WA 98337 or P.O. Box 2009, Idaho Falls, ID 43403. In Canada: 2165 44th Ave., Lacina, Quebec H8J 2P1.
have always said I should write. I did a few different things. I opened a restaurant, and when that went sour, something told me to go back to Nashville. A lot of things had happened that year that were great and that needed to happen. I needed to change as a person, and it affected my playing as well."

In 1993, Dony returned with a vengeance. He made his last album with Palmer, *Honey*, a project he describes as a culmination of creativity and knowledge. "I'm immensely proud of that record," he says. "That was when my playing was the most free, whatever the style. I had the luxury with Robert of setting up completely new and different kits for each song. We would just stop and break the last kit down, I'd listen to the song and decide on what I wanted, and then I'd tailor-make the kit for the song. We really pushed things to the edge on that record."

That year Dony also worked with Deborah Allen and Patti LaBelle. Then in the summer of '95, just three days before Dony was to leave on a tour with Patti LaBelle, he got an offer he couldn't refuse. Danny Ray Milliner, the bass player Dony had worked with in Pineville, Louisiana during his high school years, had moved to Nashville when Dony had moved to L.A. early on. Danny was working with Brooks & Dunn, and phoned Dony to tell him the team wanted to hire him immediately.

"I went to their office the next day, and the offer looked fantastic," Dony says. "With Robert it had always been freelance. He always paid me well, and I'd earn great money for three years, but then maybe there'd be a year when I didn't make anything. With Brooks & Dunn, I'm on salary. I get paid all through the year, every two weeks. It's the first time in my life I've ever had that."

'I saw all the plusses of the gig, but as I was driving home I realized I wasn't familiar with their music at all. I suddenly wondered if I had sold myself down the river. Danny was in the car, and I guess he recognized it on my face and said, 'Are you okay with this?' I said, 'I don't know. It suddenly hit me: no offense, but what if I hate it? There will be no amount of money in the world that will make it worth it.' So Denny said, 'Just go to the rehearsals and tell me what you think. If you don't want to do it, don't do it.'

'I went to rehearsal with Kix [Brooks] and Ronnie [Dunn] a couple of days later, and by the second song I looked at Danny and said, 'Oh, I get it—ZZ Top with country instruments. Okay, no problem!' I was really worried about letting Patti down, though. I love her, she's like my road mama. I called her husband and said, 'I've got some really bad news. It's good for me, but bad for you. This is not the way I like to do business, but I've been offered something I literally cannot turn down. I asked them to let me finish my obligation with you and let me join them later, but they want to make this move now.' He said, 'That's not bad news, that's good news. Congratulations.' My mom and dad were happy because Brooks & Dunn was this huge act in Nashville, and they equated that with the first time I played the *Tonight Show*—it made what I do legitimate in their eyes. And they were big fans of Brooks & Dunn; I called them as soon as we had made the deal, and my mom started crying she was so happy.

"The organization is so cool," Dony enthuses. "Everyone gets along, and if there's a problem you talk about it and fix it. If you need something, you get it. There's absolutely zero stress, except for the fact that I'm playing for 15,000 people a
New From The MD Book Division...

The Working Drummer

by Rick Van Horn

Compiled from MD's immensely popular Club Scene column, The Working Drummer offers 144 pages of practical advice on everything the full- or part-time professional drummer needs to know to succeed.

Jam-packed with information based on Rick Van Horn's twenty-five years in the clubdate field, this comprehensive book offers insight on setting tempos...singing and drumming...listening...dealing with room acoustics...handling customers...the etiquette of sitting in...equipment maintenance and protection...tuning...dealing with house gear...setting up, breaking down, and moving gear...building a drum riser...devising a lighting setup...rehearsing more effectively...putting together a résumé and demo tape that'll keep you working, and much, much more!

The Working Drummer is the most thorough text on the subject of clubdate drumming ever written, and should be a part of every drummer's library.

Order Your Copy Today!
(800) 637-2852

---

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Book Description</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The Working Drummer (06330264)</td>
<td>$14.95</td>
<td></td>
</tr>
<tr>
<td></td>
<td>SHIPPING AND HANDLING CHARGES</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Minnesota and Wisconsin residents add appropriate sales tax</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>TAX</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>GRAND TOTAL</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SHIPPING AND HANDLING
- up to $25.99: add $3.50
- $26.00 - $40.99: add $4.50
- $41.00 and up: add $5.50

Make check payable and mail to:
Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213
night and it's all resting on my shoulders. Let's face it, the guitar player can quit playing, the keyboard player can quit playing, but if the drummer quits, it's all over. I'm enjoying it so much, though. They're a great group of folks."

Dony's already gotten the opportunity to record 'I Ain't Singin' That Song No More,' Brooks & Dunn's contribution to the Peace In The Valley country/gospel project, and he's hoping to record with them in the future. But he says he has a blast every night he's on stage with them, too.

"It's like making a record every night," he comments. "We're using a lot of technology out there. We're using the Future Sonics ear monitors, which eliminate all need for amplification. We're using a fiber-optic PA, one of two in existence, so there's total isolation of everything. I've got things panned, I've got gates and reverbs on things. I've got a big 18" woofer underneath me, so I still have the feeling of the air moving around me, which a lot of people who use the ear monitors say they miss.

"After a while I was having trouble, because it sounded like everything was right up in my face. When you hit a drum, you hear the sound of the room fly out, and I wasn't able to hear the ambience. But one day they put up this big, $4,000 mic' behind my head, and suddenly I got to hear the room and the crowd, which is important for pacing the show. I listen to the crowd, and when I can tell they need to clap a little bit, I'll wait before I count off the next song. If I feel they're a little dead, I'll get into it quicker."

How does Dony feel about playing country music? "When people ask me that, I ask, 'What country?' When I'm playing 'Mama Don't Get Dressed Up For Nothin'," it feels like I'm playing 'Addicted To Love.' I feel that's why Ronnie and Kix brought me in. We're playing these big venues, and you can't make the people in the back of the audience move if you're playing tentatively. These people are paying big money to come in and get their butts rocked. I'm not playing to the people in the first ten rows; I'm playing to the guy who is in the very back of the arena. If I can get him moving, everybody else is going to follow."
Ever wonder where Virgil Donati learned how to kick?

Every once in a while someone comes along that is so naturally talented and unbelievably proficient that they seem to defy the laws of physics. That someone is Virgil Donati. Comments from even the most famous and experienced players on the scene range from “I’m burning my drum set” to “I can’t wait to get home and practice that ‘cool foot thing’.”

Virgil’s sticks of choice are two new models from Vater: the Powerhouse and the Shredder. In Virgil’s own words, “They’re straight, balanced, reliable; and they speak — LOUD!" That’s high praise from the man who could use anything he wanted (including his bare hands) to pull extraordinary music out of his drum kit. Watch Virgil rock the house as soon as you can, but before you do, check out the sticks that help him do it — Vater.
The Modern Drummer Library

Applied Rhythms
by Carl Palmer
This book contains transcriptions of ten of Carl Palmer's most famous recordings, and also includes Carl's personal exercises for drumset technique.

The Electronic Drummer
by Norman Weinberg
From simple uses of electronics to complex setups, this book will tell you what you need to know in straightforward, "user-friendly" language.

The Best Of Concepts
by Roy Burns
Practical, informative, and entertaining ideas on dozens of subjects that concern all drummers. Authored by one of MD's most popular columnists.

Master Studies
by Joe Morello
The book on hand development and drumstick control. Master Studies focuses on important aspects of drumming technique.

The Best Of MD: Rock
Everything from linear drumming, playing in odd time signatures, and double bass techniques to hot shuffle beats, effective fills, and Neil Peart's advice on creating a drum solo.

The Great American Drums
by Harry Cangany

When In Doubt, Roll
by Bill Bruford
Transcriptions of 18 of Bruford's greatest recorded performances, his personal commentary about each piece, and Bill's exercises to develop facility, flexibility, and creativity at the drumset.

Creative Timekeeping
by Rick Mattingly
Develop the ability to play any rhythm on the snare and bass drums. A challenging approach to true independence.

The Great Jazz Drummers
by Ron Spagnardi
A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, including the stories of over 60 legendary drumming greats. Sound Supplement included.

Drum Wisdom
by Bob Moses
Here is a clear presentation of the unique and refreshing concepts of one of the most exceptional drummers of our time.
The Drummer's Studio Survival Guide
by Mark Parsons
The definitive book on recording drums, for the novice to professional drummer.

The Working Drummer
by Rick Van Horn
Everything the working clubdate drummer needs to know to succeed.

The Cymbal Book
by Hugo Pinksterboer
Everything drummers need to know about cymbals, including history, acoustics, selection and testing, setup ideas, cleaning, repairing, and more. Over 200 jam-packed pages with photos.

The New Breed
by Gary Chester
This is not just another drum book, but rather a system that will help you develop the skills needed to master today's studio requirements.

The Best Of MD Volume 2
The Best Of Modern Drummer is jam-packed with advice, concepts, and tons of musical examples. If you've missed any of MD, The Best Of Modern Drummer brings it all back home—in one valuable reference book.
The 1997 National Association of Music Merchants (NAMM) show was—for the umpteenth consecutive year—the biggest ever in terms of exhibitor participation. And the drum and percussion industry was certainly not lacking in representation. In addition to all of the well-known "regulars," a bevy of new manufacturers was on hand to display a wide variety of innovative products. Here's a look at what was hot at NAMM '97.

Yamaha debuted Anton Fig and Akira Jimbo signature snare drums, which feature 19-ply wooden hoops. Also new: the limited-edition 30th Anniversary Maple Custom drumkit and the new Beech Custom series, said to be a high-end kit "priced lower than either birch or maple sets."

The new S-Class kit from Sonor combines maple and birch plies for both brightness and warmth. The kit also features newly designed tom mounts, bass drum tom mounts, bass drum hoops, and other hardware improvements.

Pearl's limited-edition Masters Mahogany Custom kit attracted a lot of attention. The company was showing brass and steel Sens/Tone Custom Alloy snare drums, improved versions of Prestige Session, Session, and Export Select kits, and a new DR-500 height-adjustable drum rack.

The Rocker series from Ludwig now offers "affordable" kits with stained natural-wood finishes and new mini-lugs. Also new: 10" and 12" brass timbals, improved hardware, stick, and cymbal bags, and a totally re-structured line of drumsticks.

Slingerland's Studio King series is now sold as package kits that include all stands and pedals. In addition, the Tempo King pedal now features a "retro" pedal board that harks back to the early days of the company.

Along with their composite drums, Grover Pro Percussion offers all-maple drumkits. A free 5x10 Performance Series snare drum is now included with all four-piece (or larger) kits.

A new brand, but a familiar name: snare drums made of Australian jarrah or brown mallet by Chris Brady & Craftsmen. These drums feature ply shells and Dry Timbre Series wooden lugs. The company also makes solid, block-construction, and aluminum-shell drums.

Noble & Cooley's first metal-shelled snare drum, the Alloy Classic, is created through a high-tech casting process that ensures tolerances to within thousandths of an inch. Also new: a variety of new custom drumkit finishes.

photos by Alex Solca
Peavey now offers their "Radial Bridge" design in two affordable versions to complement their original high-end line. The RadialPro 750 series shown here utilizes composite materials for the bridges and features lacquer finishes. The RadialPro 500 series features covered finishes.

PureCussion now offers a line of high-quality yet affordable all-maple drums with either lacquer finishes (as shown here) or Tour Tuff wrapped finishes. Also new: brass and wood 10" snare drums.

GMS is celebrating its tenth anniversary with a limited-edition snare drum. The 5 1/2x4 drum features a shell made of solid bird's-eye maple, clear-coated and fitted with brass-plated hardware, die-cast hoops, and a tension-adjustable but plate. The company also introduced the Essential bass drum beater, with a sliding head and adjustable weight.

The creativity of Pork Pie's Bill Detamore shines through on this Uptown Pig 8-ply maple snare drum with custom graphics and 24K gold-plated hardware. Also new: bronze, stainless-steel, and brass snare drums, with brushed or patina finishes.

Remo now offers two versions of their MasterTouch drums. The Quadura series (shown here) features 5/16"-thick shells and Quadura wrapped coverings (now available with custom graphics). New PowerEdge drums feature thin (3/16") shells and VenWood maple veneer coverings.

New from Ayotte are drumSmith drums, which feature all-maple shells, lacquer finishes, TuneLock tension systems, and Suspension Bridge mounting systems, but are manufactured in Taiwan in order to make them more affordable. Also new: stainless-steel snare drums built in conjunction with famed drum designer Gregg Keplinger.

HCS (High Carbon Steel) snare drums and custom-crafted all-maple kits were shown under the Razorback name, but are now available as Road King drums.

Along with this new quilted maple Starclassic finish, Tama introduced a re-designed Starclassic Performer kit for the intermediate price range. Also new: an improved Rockstar kit with many pro features.

Composite-shell drums of carbon-fiber and graphite were shown by Rocket Shells, who introduced their new Road Series kit. It included 8" and 10" Johnny Rabb Signature accessory snare drums.
Although not new, this Gretsch kit was the focus of that company’s exhibit. Drummer Alvino Bennett was playing it on the Centennial Olympic Park stage when that venue was bombed at last summer’s Olympics. (Drums and drummer were both uninjured.) Gretsch displayed the kit to draw attention to their return to lacquer finishes.

For those who love small bass drums, Trick Percussion Products offers a special adapter (the Jazz Drummer’s Dream), making it possible to comfortably play the 16” bass drum on this all-aluminum kit.

After making a splash last year with the re-introduction of Crystalite clear acrylic drums, Fibes brought back two classic covered finishes on their wood drums this year: 3-D moire (shown here) and black & white crunch.

Yet another anniversary kit was featured at the Drum Workshop booth, where this tobacco-finish fiddleback maple kit with custom inlay was proudly displayed. Also new: Short Toms, which can be used as add-ons or to create a super-compact kit, totally re-designed tom mounts on all drums, and new bearing hinges on high-end pedals.

Mapex is back with a vengeance—under new management and offering a completely new selection of snare drums called the Black Panther series along with its full line of drumkits.

Premier was celebrating its seventy-fifth anniversary with special limited-edition kits. This Signia kit features wooden hoops, claw lugs, a classic script logo, and a dark green mirage finish. A Genista kit is available with white marble pearl finish. Also new: several snare drum models, 2000 Series hardware, and a selection of APK finishes.

Monolith now offers custom auto-paint colors on their Stratus series carbon-fiber drums. Also new: ultra-light marching drums.

A new custom-crafted drum line is Spaun, whose goal is to offer “premium-quality drums at an affordable price.” Their maple drums feature solid brass lugs and hand-rubbed satin finishes.

Impact offered new sparkle finishes on their fiberglass drums. Page Drums were back with rope-tensioned models, ADM displayed both block and ply snare drums and Sleishman complete drumkits (all from Australia), Sunlite offered improved entry-level kits, and Various Artists Percussion demonstrated their Quick Change Artist snare drum with interchangeable shells.
Among Zildjian’s new offerings are Oriental Classic Chinas, with extra-wide upturned lips for a look and sound unlike any other Chinas in Zildjian’s line. Also new: A Custom Projection rides and hi-hats, A Custom Chinas, Oriental Trash splashes, a 14” K Custom Dark crash, an 18” Azuka Salsa Timbale cymbal, and high and low Earth Plates.

Sabian debuted three new models in its Hand Hammered series: the Vintage ride, Raw Dry ride, and Bright Hats. Also new: AAX Dark crashes, AA Fast crash and Mini Fusion Hats, and Pro Stage crashes.

Meinl continues to expand its cymbal presence in the U.S. market. This year a new line of Classics general-purpose drumkit cymbals was added.

A wide variety of esoteric cymbals was displayed by Istanbul, Bionic cymbals were offered by UFIP, Oriental-style Rancan cymbals were displayed by LP, and Camber, Pearl, and Sunlite offered a selection of affordable models.

Roland debuted their new professional-level V-Drum system, which features totally new pads, an extremely user-friendly concept for programming, and an expanded library of sounds.

Ddrum’s ddrum 4 has been completely redesigned, with a new percussion brain and new Cast Precision Series drum pads. The unit offers a large sound capacity, innovative playback features—and a more affordable price.

Hart Dynamics has added a 3 1/2x3 Acusnarelo line of Acupa‌d trigger pads. The dual-trigger snare can be mounted on a standard 7/8” arm or in a snare stand.

Concept One Percussion’s XJ12 is a multi-pad trigger unit designed to accommodate a single-rack-space sound module (such as the Alesis D4 shown here) within the pad unit itself for ultra-compactness and convenience.

An upgraded “brain” with new sounds, improved sound balance, optional simultaneous surface/rim play, and a headphone signal only for the click is just part of Yamaha’s DTX-2 Electronic Percussion System. Also new are an independent cymbal-bell trigger pad and a two-zone bar pad.

Dual-zone drum and cymbal trigger pads were shown by Drum Tech. The cymbal pad has a raised rear area to simulate a cymbal bell. Also new: a thicker, more resilient kick-drum pad designed to offer a more natural pedal response.

Additional Cymbals

Meinl continues to expand its cymbal presence in the U.S. market. This year a new line of Classics general-purpose drumkit cymbals was added.

An upgraded “brain” with new sounds, improved sound balance, optional simultaneous surface/rim play, and a headphone signal only for the click is just part of Yamaha’s DTX-2 Electronic Percussion System. Also new are an independent cymbal-bell trigger pad and a two-zone bar pad.

Ddrum’s ddrum 4 has been completely redesigned, with a new percussion brain and new Cast Precision Series drum pads. The unit offers a large sound capacity, innovative playback features—and a more affordable price.

Hart Dynamics has added a 3 1/2x3 Acusnarelo line of Acupa‌d trigger pads. The dual-trigger snare can be mounted on a standard 7/8” arm or in a snare stand.

Concept One Percussion’s XJ12 is a multi-pad trigger unit designed to accommodate a single-rack-space sound module (such as the Alesis D4 shown here) within the pad unit itself for ultra-compactness and convenience.

An upgraded “brain” with new sounds, improved sound balance, optional simultaneous surface/rim play, and a headphone signal only for the click is just part of Yamaha’s DTX-2 Electronic Percussion System. Also new are an independent cymbal-bell trigger pad and a two-zone bar pad.

Dual-zone drum and cymbal trigger pads were shown by Drum Tech. The cymbal pad has a raised rear area to simulate a cymbal bell. Also new: a thicker, more resilient kick-drum pad designed to offer a more natural pedal response.

Additional Cymbals

Meinl continues to expand its cymbal presence in the U.S. market. This year a new line of Classics general-purpose drumkit cymbals was added.

An upgraded “brain” with new sounds, improved sound balance, optional simultaneous surface/rim play, and a headphone signal only for the click is just part of Yamaha’s DTX-2 Electronic Percussion System. Also new are an independent cymbal-bell trigger pad and a two-zone bar pad.

Dual-zone drum and cymbal trigger pads were shown by Drum Tech. The cymbal pad has a raised rear area to simulate a cymbal bell. Also new: a thicker, more resilient kick-drum pad designed to offer a more natural pedal response.

Additional Cymbals

Meinl continues to expand its cymbal presence in the U.S. market. This year a new line of Classics general-purpose drumkit cymbals was added.

An upgraded “brain” with new sounds, improved sound balance, optional simultaneous surface/rim play, and a headphone signal only for the click is just part of Yamaha’s DTX-2 Electronic Percussion System. Also new are an independent cymbal-bell trigger pad and a two-zone bar pad.

Dual-zone drum and cymbal trigger pads were shown by Drum Tech. The cymbal pad has a raised rear area to simulate a cymbal bell. Also new: a thicker, more resilient kick-drum pad designed to offer a more natural pedal response.
A truly original double-pedal design was introduced by Premier. Among other innovative features, it’s powered not by a spring, but by an aerospace-material "rubber band."

Aquarian debuted Modern Vintage drumheads, in response to demand from drummers who wanted the sound of the company’s American Vintage heads for their contemporary drums.

Tama’s First Chair throne series offers a new approach to an often-overlooked element of a drummer’s equipment.

Tama’s First Chair throne series offers a new approach to an often-overlooked element of a drummer’s equipment.

Airlogic Percussion replaces the spring assembly of a bass drum pedal with a pneumatic cylinder. The revised version introduced at this show provides an on-board "pump" to allow the user to adjust the pedal’s feel "on the spot."

Evans now offers its popular Genera one- and two-ply heads with a new coating, said to create a warmer sound.

Airlogic Percussion replaces the spring assembly of a bass drum pedal with a pneumatic cylinder. The revised version introduced at this show provides an on-board "pump" to allow the user to adjust the pedal’s feel "on the spot."

Evans now offers its popular Genera one- and two-ply heads with a new coating, said to create a warmer sound.

Regal Tip introduced Regal Corps 2000 mal- lets, which feature heads made not of felt but of a waterproof synthetic material. Also new: the Clayton Cameron Brush Wallet, which features a magnet within a leather pad to secure and protect non-retractable brushes.

Hard-plastic cases in “tie-dyed” colors were introduced by Humes & Berg.

An eye-catching series of Mud Cloth drum and percussion bags were displayed by Impact.

From Engineered Percussion (known for their Ms pedals) comes this lightweight snare stand with universal tilting and rotational adjustment.

Evans now offers its popular Genera one- and two-ply heads with a new coating, said to create a warmer sound.

Regal Tip introduced Regal Corps 2000 mal- lets, which feature heads made not of felt but of a waterproof synthetic material. Also new: the Clayton Cameron Brush Wallet, which features a magnet within a leather pad to secure and protect non-retractable brushes.
The Dyna B 07 bass drum mic' completes the microphone line offered by K&K Sound Systems.

From Roc-N-Soc comes the first hard-shell case designed specifically for a drum throne. It features a special insert (shown at right) to create a "shelf" within the case so that none of the components (tripod, seat, back) contact each other. Also available: a case for just the seat itself.

XL Specialty Percussion now includes molded plastic bongo cases in its Protechtor case line.

Anderson International Trading is the Western U.S. distributor of Keller drumshells to individuals wishing to build their own drums.

Gray-West offers the Cymbal Buddy, a complete cymbal-cleaning system that includes an adjustable belt that supports cymbals from 6" to 22" without their touching the work surface.

Multi-Tone Mallets designed in conjunction with Richie Gajate Garcia were debuted by Vater Percussion. Also new: Cymbal Sticks, a selection of maple drumsticks with "classic" tip shapes to bring out various tones from a ride cymbal.

Pro-Mark's special-effects series now includes TUBZ, which are large plastic tubes that may be used on drums, cymbals, or percussion for unusual effects. Also new are SP-1F Future Pro student drumsticks, sized for smaller hands.

The Dualist, distributed by Big Bang Distribution, features single- or double-pedal action from the single footboard. The action is selectable by means of heel-operated levers.

Air Stix weighted warm-up sticks from Drummer's Helpers are shown here atop a Drum Mute from Quiet-Tone.
Attack Heads has expanded their line of Terry Bozzio Signature drumheads. The CS-11 ultra-miniature clip-on cymbal microphone was introduced by Applied Microphone Technology. It's sold in groups of four with a mini-mixing box, so as to use only one P.A. channel.

Trueline drumsticks added three signature models to their Original TG series, including Danny Carey and MyKale Thomas drumset sticks and The Professor (Dwight Baldwin) timbale sticks. Among their many accessories, Starsmith offers the Sweet Seat/Stick Bag, a combination device that slips over the drummer's seat for added comfort and stick accessibility.

Gibraltar introduced new components to its Road Series rack system that allow racks to be collapsed together, rather than disassembled. Studio drum legend Joe Porcaro displayed his Porcaro Covers and Diamond Tip Drumsticks. Shell Shocks, foam drumcase inserts designed to isolate drums within the case, were debuted by H.Q. Percussion Products. Hardcase molded cases added student snare kit cases to its line, while soft, colorful percussion bags were shown by JP Percussion Cases by Nikolai.

Drumsticks included synthetic models from Easton and Players Duratech, hickory and maple sticks from Ayotte, and Tim Alexander and Hal Blaine models from Zildjian. Drum microphones were introduced by Shure, Beyerdynamic, Electro-Voice, Audio-Technica, AKG, and Sennheiser. Bass drumhead-hole protectors were offered by Holz Drum Specialties, while virtually every drum part and small accessory imaginable was displayed by Danmar Percussion.

Ashikos equipped with an instant slide-tuning system are available from Traditional Rhythms. Poncho Sanchez model conga drums are now featured in Remo's extensive world percussion line.

Custom Deluxe congas in honey amber finish represent the professional level of Toca's line. The company also introduced the Synergy series of conga-like Circle Drums, pre-stretched and tunable frame drums, and bongos—all specifically for drum circle enthusiasts. Also new are a selection of small drums for children, called Percussion For Little Hands.

The Audix D4 was designed as a bass drum mic, but has proven useful in a variety of drum-miking applications. A complete start-up kit for the drum student, appropriately called the Launch Pad, is available from Vic Firth. It includes a pair of 5A sticks, a practice pad, and an elementary instruction book. Also new: a Peter Erskine Ride stick (designed to bring out the best qualities of a ride cymbal), Extreme 5A, Extreme 58, and 1A American Classic hickory sticks, Corpsmaster marching keyboard mallets, and American Custom Soloist keyboard mallets.
Unique hand-crafted djembes (along with ashikos) are offered by Mountain Rythym of Canada.

Hand-made West-African drums were displayed by Afena Akoma.

Udu Drums designer Frank Giorgini demonstrated his new Udongo.

Meinl Percussion displayed the mother of all djembes—surrounded by her brood.

An entry-level series of congas and bongos, called Primero, was launched by Afro Percussion.

In honor of premier conguero Giovanni Hidalgo, LP Music Group has created the Giovanni high-end series of congas.

Taos Drums has combined Native American drum-making techniques with contemporary drum design to create a unique drumkit, complete with snare drums, bass drum, and "rack" toms.

Rhythms displayed traditional udu drums, and a very non-traditional metal udu that looked a little like Captain Nemo’s diving helmet.

Gon Bops added wooden cajons (Spanish for "boxes") to their extensive Latin percussion line.

ADDITIONAL PERCUSSION
Diverse ethnic and original hand percussion instruments were offered by Bridgeport Export, Caribbean Rhythms, Final Chants Music Co., Inter-American Trading, Maru Lawton Percussion, Overseas Connection, Plug-Perc, Rhythm Fusion, Rhythm Tech, Sol Drums & Percussion, and Trinidad & Tobago Instruments.
Learning To Be Creative, Part I

by Gary Chaffee

In this article we’re going to talk about something I call the "Using Things Up" syndrome. Many times when students learn a new idea, they tend to use it only in one way. However, my experience has been that almost everything you learn has more than one function, and by understanding this, you can get a lot more mileage out of the things that you know.

As an example of this, let’s look at three different ways of using a certain sticking. In these examples, the sticking we’ll use is one of the five-note patterns from my system. The basic sticking is as follows:

First Application—Jazz Soloing

As a way of making this sticking work in a jazz triplet situation, we’re going to add a bass drum note to the pattern to make it a six-note sequence.

Here are some examples of how you might move this to the drums.

These are only a few of the ways this pattern could be moved around the drums. Experiment with other possibilities. Also, try combining some of them to make a longer phrase.

Second Application—Half-Time Shuffle

Now let’s look at how we might use this same sticking to set up a half-time shuffle. The first step is to put the right hand on the hi-hat.

To get the half-time accent, bring the right hand over to the snare drum on beat 3.

Now we’ll add a couple of three-note linear figures to complete the feel.

Third Application—Rock Fills

To use the five-note sticking in this situation, we’re going to set up a phrase where three of the fives will be used, followed by one note in the bass drum.

Here are some examples of how this phrase might be organized on the drums.
The kinds of procedures that we have been using here can be applied to many different types of material, so whenever you learn a new figure or phrase, make sure to try it out in a variety of situations. You'll be surprised at how many ideas you'll be able to create!

Gary Chaffee is the author of six drum books, including his highly popular four-volume Patterns series, Linear Time Playing, and The Independent Drummer. He has recently released two videos for DCI that detail his unique concepts and ideas. A popular clinician throughout the United States and Europe, Gary currently lives and teaches privately in the Boston area.
A Warm-Up Exercise

by Joe Morello
Transcribed by Marvin Burock

The following exercise is one that I have often used to warm up before conceits. I also try to incorporate it into my daily practice routine. This exercise is best executed by using a slight forearm motion while playing the accented notes and using the wrist to play the unaccented notes. As you become more proficient and begin playing the exercise faster, begin to use the wrist to play the accented notes and the fingers to play the unaccented notes.

I have found this exercise excellent for developing the single-stroke roll as well as the ability to play accents. Start out slowly and repeat each line twenty times. With practice, you should be able to play this exercise at 250 beats per minute. Good luck!
Warm-Up Exercise In 16th Notes
When building drumset vocabulary, it's important to understand that you aren't going to use all you know in every situation. When conversing with someone, the words that are selected are based upon the vocabulary that the speaker possesses and is inspired to use at that moment. You don't say every word you know in every conversation.

The same is true with musical vocabulary. We learn more because we want to express ourselves in the most powerful way that we can. If we see that a certain subject has a relevance to what we do, then we learn it and more than likely we find a use for it over time. Sometimes this means adding to one's vocabulary without the thought of where a word or a phrase might be used. You just know that the thing you're learning is enjoyable and contributes positively toward the vision that you have for yourself. I view learning in this way.

All of the subjects that I've shared with you over the years are the things that I study. One discovery that I've made in my search is that all music is related in some way and that things that can appear to be unrelated to anything can turn out totally related to everything.

When I was a teenager I wanted to become a funk drummer, but I loved jazz and many other kinds of music. In my musical journey I've played many styles of music, but I still consider myself a funk drummer. I label it that way because that's what I see in myself, and funk is the base upon which I build.

The whole process of learning for me is "a work in progress." When I began really studying this music I had no idea that it would affect my ability to hear rhythm as it has. Rhythm is one of drumming's fundamental concepts. To be a better drummer one has to understand rhythm. The end result of studying any rhythm is that your rhythmic concepts for all music become strengthened. I learned long ago never to say that I don't need a particular concept just because I don't need it right now.

For me, very few musical concepts have been throwaways. My course of study is always determined by my interests. If I don't see a particular thing fitting in with the overall picture that I have for myself, then I don't use it. This helps me to not waste time on things that won't take me where I want to go. Because of this, everything that I've studied has been useful. Even though my basic vision is the same, it keeps evolving as I mature as a person and a player.

The groove that is presented here is based upon Afro-Cuban folkloric music—specifically the style called rumba. When I began looking at Afro-Cuban music I could picture myself playing it in the same way I pictured myself playing funk when I attended my first James Brown concert in 1965. I can relate to Afro-Cuban music because I hear funk in it.

This idea started with the stick part that often accompanies rumba. Example 1A shows that stick part plus two other stickings (B and C) that can be used. As you can see, it is very simple.

In looking at example 2, notice how I took the basic rhythm from example 1 and then applied it to the drumset. To do this effectively I had to design a new sticking as I began adding more sounds. Jesus Diaz and Michael Spiro [David's partners in the innovative percussion trio Talking Drums] then came up with parts to fit with me. This groove is in a "songo-fied" rumba style and works at many different tempos.

When playing these basic stickings, I can see some of the songo sticking concepts of Cuban master Changuito. Remember, to articulate what you hear you must have a vocabulary. The more sophisticated your vocabulary is, the more eloquently you can communicate your thoughts. Enjoy!
MODERN
DRUMMER

Back Issues For Sale

- #150—JANUARY 1992
  Mark Ernezick, Rodriguez & Padilla,
The Drummers of Memphis.

- #152—MARCH 1992
  Harvey Mason, Hunt Sales, Fred Young.

- #153—APRIL 1992
  Mike Bordin, Milton Siedge, The
  Drummers of James Brown.

- #154—MAY 1992
  Elvin Jones, Matt Cameron,
  Willie Oremus.

- #155—JUNE 1992
  Blass Elia, Victor Lewis, Bobby Christian,
  Inside Outside.

- #156—JULY 1992
  Tony Williams, Mark Zonder, Male
  Vocalists Speak Out On Drummers.

- #157—AUGUST 1992
  Mickey Curry, The 25 Greatest Drum
  Records, Jan Hammer On Drummers.

- #158—SEPTEMBER 1992
  Ed & Johnny, A 30-Year Wrap-Up, Metal
  Drumming: The Quest For Credibility.

- #159—OCTOBER 1992
  Eddie Bayers, Lewis Nash,
  Steve Gorman.

- #161—DECEMBER 1992
  Jeff Porcaro: A Tribute, Nicko McBrain.

- #162—JANUARY 1993
  Ricky Lawson, Paul Geary,
  George Jinda.

- #163—FEBRUARY 1993
  Steve Smith, Buddy Rich Sound
  Supplement, Ed Thigpen.

- #164—MARCH 1993
  A Tribute To Larriss Loder,

- #165—APRIL 1993
  Marvin "Smitty" Smith, Cactus Moser,
  Sean Kinney.

- #167—JUNE 1993
  Charlie Banste, Michael Baker,
  N.Y.C. Street Drummers.

- #168—JULY 1993
  Alex Van Halen, Gregg Field,
  '93 Readers Poll Results.

- #169—AUGUST 1993
  Max Roach, Mike Portnoy,
  Industrial Drummers.

- #170—SEPTEMBER 1993
  Tim "Herb" Alexander, Clayton Cameron,
  On The Road With Country's Finest.

- #171—OCTOBER 1993
  Vinnie Colaiuta, Festival '93,
  Introduction To Tabla.

- #172—NOVEMBER 1993
  Peter Erskine, Vicki Foxx, Pierre Ferré,
  "Favorite Rock Drums." 

- #173—DECEMBER 1993
  Dave Abbuzzestee, Tony Reedus,
  Zildjian's 370th.

- #174—JANUARY 1994
  Adam Nussbaum, Jimmy Chamberlin,
  Drumming & Bandleading.

- #177—APRIL 1994
  Tommy Lee, Joel Rosenblatt,
  The Drummers of Basie.

- #178—MAY 1994
  Arthur Taylor, Unsung Heroes,
  Inside Pearl.

- #179—JUNE 1994
  Matt Cameron, Paul Motian,
  Drummers of Cuba.

- #180—JULY 1994
  Terry Bozzio, John Riley,
  '94 Readers Poll Results.

- #181—AUGUST 1994
  Vinnie Paul, Billy Hart,
  Drumming & Singing.

- #182—SEPTEMBER 1994
  Dennis Chambers, Jim Chapin,
  Sim Cain, Drum Thrones.

- #183—OCTOBER 1994
  Aaron Comess, Bob Moses,
  Festival '94 Report.

- #184—NOVEMBER 1994
  John Robinson, Charlie Adams,
  Joe Porcaro.

- #185—DECEMBER 1994
  Chad Smith, Charli Persip, Inside LP.

- #186—JANUARY 1995
  Paul Wertico, Metal Drummers Round
  Table, Where Are They Now?

- #187—FEBRUARY 1995
  Neil Peart, Burning For Buddy,
  Kenwood Dennard, Mark Schelman.

- #188—MARCH 1995
  Scott Rockenfield, Daniel Humor,
  Tony Morales.

- #189—APRIL 1995
  Herin Riley, Paul Bostaph,
  Gary Maltisber.

- #190—MAY 1995
  Steve Ferrone, John Tempesta,
  Colin Bailey.

- #191—JUNE 1995
  Jack DeJohnette, Dead Metal
  Drummers, Owen Hale.

- #192—JULY 1995
  Denny Fongheller, Hutchinson Israel &
  Penni, Reno Revised.

- #193—AUGUST 1995
  Dave Lombardo, Jon Christenson,
  Moyes Lucas.

- #194—SEPTEMBER 1995
  Carl Allen, Jon Fishman, Alivino Bennett.

- #195—OCTOBER 1995
  Richie Hayward, MD's Drum Festival '95
  Highlights, Fergal Four.

- #196—NOVEMBER 1995
  Bradford & Mastalorso, Jamie Oldaker,
  Mike Shapiro.

- #198—JANUARY 1996
  Special 20th Anniversary Issue,
  Bonus Forever: A Tribute.
  The Evolution of the Drumset.

- #200—MARCH 1996
  Bill Stewart, Female Drummers Round
  Table, Martin Parker & Billy Thomas.

- #201—APRIL 1996
  Steve Gadd, The Drummer's Of Hç Hop,
  Brendan Hill.

- #202—MAY 1996
  Jimmy Chamberlin, Idris Muhammad,
  Tom Readly.

- #203—JUNE 1996
  Nashville Studio Round Table,
  The Drummers of Raitt, Ehrigde,
  And Morissette, Robin Goodridge.

- #204—JULY 1996
  Joey Baron, Philip Catherine,
  Nashville Studio Round Table Part 2.

- #205—AUGUST 1996
  Special International Issue, Fréd Fudd;
  Drummers From Around The World.

- #206—SEPTEMBER 1996
  Stephen Perkins, Shane Evans,
  Jason Finn.

- #207—OCTOBER 1996
  Carter Beauford, Jim Sienfeld,
  Highlights From MD's Festival
  Weekend '96.

- #208—NOVEMBER 1996
  Laura Ulrich, Kirk Covington,
  Brad Wilk.

- #209—DECEMBER 1996
  Eric Kretz, Mark Palmer,
  "Flash" Fisher.

---

Total number of issues ordered @ $7.00 each

Payment of $__________

- Payment Enclosed
- Mastercard
- Visa

Signature

Card Number
Exp. Date

Name
Address
City State Zip

Check off the issues you desire and send in the entire ad.
All Back Issues are $7.00 each
(this includes postage and handling)

Mail check or money order (no cash) in U.S. funds to:
Modern Drummer Back Issue Service
P.O. Box 480
Mt. Morris, IL 61054-0480
or call: 1-800-551-3786

Allow 6 to 8 weeks for delivery.
Throughout the latter part of 1996 the Guitar Center music-store chain sponsored its second annual National Drum-Off competition. The largest competition of its kind in America, the Drum-Off is a four-month search for the best amateur drummer in the country. Signups began in August of '96, leading to preliminary local competitions in September and October. Those preliminaries culminated in regional finals held in mid-October, with the regional winners meeting on Saturday, November 9 for the Grand Finals at the House Of Blues in Hollywood, California. The contest is deliberately held at that time to coincide with the percussion industry's International Drum Month promotional efforts.

The regional finalists this year included Charles Haynes, Darrell Green, David Hill, Chris Novicki, and Tony Johnson—each of whom was presented with drum and percussion prizes for their efforts from such companies as Premier, Yamaha, DW, Pearl, Tama, Zildjian, and Sabian. When they met for the Grand Final, each was given four minutes in which to perform. Criteria for judging the winner included originality, technique, dynamics, timing, groove, feel, continuity, stage presence, audience response, and overall performance.

As if competing at this level were not daunting enough, the contestants had to face an all-star panel of celebrity judges. That panel included Simon Phillips, Chad Smith, Eric Singer, Carmine Appice, Paul Wertico, Herman Matthews, John Tempesta, Tris Imboden, and Zoro.

When the playing was done and the votes were tabulated, Tony Johnson of Citrus Heights, California was named the winner. The twenty-seven-year-old Northern California regional winner, Tony has been playing drums for fifteen years. "I taught myself how to play," he says, "after watching Edith Martinez, who was the house drummer at First Church South Bay in Terrance, California. Then I started playing in the Carson High School jazz band. I also joined the marching band, which is where I developed most of my chops." Along with those chops, Tony also developed an impressive personal style by incorporating the influences of such drummers as John "JR" Robinson, Vinnie Colaiuta, Paul Leim, Dennis Chambers, Omar Hakim, Chris McHugh, Mark Hammond, and Dave Weckl.

Tony's goal is simple: "I want to change from sitting behind my desk at AT&T Wireless to sitting behind my kit in a studio. I'm looking forward to a career in recording—hopefully for some of the best producers and artists in contemporary Christian music, like Brown Bannister, Mark Heimermann, Charlie Peacock, and Wayne Kirkpatrick. I have played and can play jazz. However, if it's the Lord's will for me to play on any jazz recordings, I know he'll open all the doors."

"Winning the regional finals of the Guitar Center Drum-Off in San Francisco was a dream come true," Tony continues. "As far as winning the national finals in Hollywood, there aren't any words to describe the gratitude that I have—first of all to the Lord Jesus Christ, by whom all things are possible, and then to the Guitar Center, all of the judges, Yamaha, Sabian, Roland, and Modern Drummer for giving me the means to give up my day job for a career in professional recording."

In recognition of his win, Tony was presented with a complete electronic drumkit package from Roland, the opportunity to appear (and perform) on the Mark & Brian morning radio program on KLOS in Los Angeles, and this story in MD.
5 MAY
WEEK 19

10AM - LATIN PERCUSSION SEMINAR - ALEX ACUNA
12PM - STUDIO DRUMMING CLASS
2PM - MASTERCLASS WITH TERRY BOZZIO!
5PM - MODERN ROCK PERFORMING CLASS
     (INFLUENCES: NIRVANA, CHILI PEPPERS)
8PM - STEVE VAI CONCERT AT MI!

TUESDAY

11AM - GREG BISSONETTE SEMINAR
3PM - PRIVATE LESSON WITH GARY HOBBS
5PM - ODD METER WORKSHOP
     (PERCUSSION APPROACHES)
7PM - DENNIS CHAMBERS MASTERCLASS!

WEDNESDAY

10AM - CHEAP TRICK CONCERT AT MI!
1PM - RECORDING SESSION AT MI STUDIOS
3PM - STEVE SMITH CLASS
5PM - GEFEN RECORDS SHOWCASE AT MI
     (NEIL)
Talking with Kenny Aronoff about the drummers he would discuss for this month's Reflections was great fun. In fact, Kenny's enthusiasm for the players he admires—that boundless enthusiasm that came across with former boss John Mellencamp and now explodes off the stage with Melissa Etheridge—is obvious here. Kenny was just bubbling over as he reflected about drummers who inspired him, their work, their influence on him—and some of the personal interaction he's had with them over the years. He summed it up pretty well: "It's been like Christmas whenever I've gotten to meet them."

Rod Morgenstein

"I was in a fusion band in 1977 in Bloomington, Indiana before I got with John Mellencamp. We opened up for the Dixie Dregs three times. I had a black double bass drumset, close to a mirror image of what Rod had. We hung out. I was a nobody, but I remember how kind he was to me. That's a real important thing to me. We became friends.

"His playing speaks for itself. Rod is one of those guys who is not just a drummer, he's a musician. I used to watch him at sound checks, and he'd be playing the shit out of not only the drums, but the piano as well. He's a great jazz piano player.

"About a year ago, I played with the Buddy Rich Big Band in Atlantic City, and Rod was one of the other drummers on the bill, so it was very nostalgic to play on the same stage with him again. From the technical standpoint, if anybody wants to learn anything about Rod, listen to the old Dixie Dregs, because there you're looking at his roots."
Jeff Porcaro

“There are a lot of great drummers, but there are only a few who have magical hands with a sweet feel. Steve Gadd has that. Jim Keltner has that. Jeff Porcaro had that. Jeff was special. His feel was a combination of a true gift and an old soul. He was deep. At age seventeen he was further along than most people get in their entire life, as far as balance and wisdom on the drumset.

“Jeff influenced me by the maturity and wisdom in his playing—on what not to play, how to play simple things so brilliantly and intelligently. Anything he did with Steely Dan was a big influence on me. His reinterpretation of Bernard Purdie’s type of shuffle does Purdie great justice. I used to see Jeff a lot in the L.A. studios when we were both working, and he was always gracious.”

Harvey Mason

“Harvey Mason is a big influence on me. I studied classical music for five years, spending a million hours a day playing timpani, mallets, and percussion. Harvey did that too, but I didn’t know it at the time. One of the main records I was listening to then was Herbie Hancock’s Headhunters, and Harvey was the drummer. He just blew all of us away. Harvey introduced a new sound, that sort of muffled, fat drum sound. He introduced that globally. He’s also a total musician—a composer, an arranger, a writer.”

David Garibaldi

“Another influence. When I graduated from college, I went home and started studying drumset with Alan Dawson and Gary Chester, who gave me my first formal lessons on drumset. After all that classical training, I realized I wanted to play drumset full-time, which was very heavy because I had invested a lot of time in wanting to be an orchestral player.

“I started listening to Tower Of Power around that time, and after hearing their tune “What Is Hip,” I started transcribing Garibaldi, and I was already really into Harvey Mason at that point. I was feeling totally inferior, like, ‘How am I going to play like that?’ Those guys had spent a lot of time learning to play drumset, and there I was, after graduating as a percussionist, feeling way behind. And you know what? I never really could play like them—and I don’t play like that—but the positive message in all of this is that I learned something from trying to play like that, and I came up with my own style.”

Dave Abbruzzese

“I just recently met Dave. What a nice guy. When I was a young kid, I had pictures of Jimi Hendrix on my wall. If Jimi Hendrix had told me to leave home and follow him, I would have. He was my idol. Therefore, Mitch Mitchell and that whole vibe of playing—Hendrix, Cream, the Doors, that soulful rock ‘n’ roll with other influences—was it for me. I think Dave Abbruzzese is one of those types of drummers who is doing what those guys were doing back then, but in a ’90s sort of way.”

Tony Williams

“The summer of 1968 on the lawn of Tanglewood, the summer home of the Boston Symphony Orchestra. It’s a big lawn that
holds 17,000 people. I went to see Santana play, and I can remember that I didn’t have a shirt on, I had a fringe jacket that I got in Mexico, moccasins, no hair on my chest but lots of hair on my head—down to my shoulders! And opening up for Santana was Miles Davis with this young kid, Tony Williams, on drums. Wow! I still remember walking along the lawn in a sea of people, and just being blown away.

"My dad had a huge jazz collection, so he gave me all of Miles' records, and I started listening. Nobody can dispute that Tony is a legend. Listen to all the old Miles records, and the Tony Williams Lifetime, too."

Carter Beauford

"Fantastic drummer. At the last Farm Aid the Dave Matthews Band played and so did Mellencamp. I got to watch Carter from the side of the stage; he's a phenomenal talent. Everybody compares him to Dennis Chambers, and he may sound like Dennis, but he's got his own style and he's a very accomplished drummer. He plays right-handed, left-handed, he's got a great feel, great technique. I'm excited to see how his career modulates and what he comes up with."

Vinnie Colaiuta

"I was listening to Vinnie when he was playing on Joe's Garage with Zappa—great stuff. I was always a big Zappa fan, because [Zappa percussionist] Ed Mann and I went to high school together. I had heard about this kid, Vinnie Colaiuta, and I was trying to play along with those records, too. Then I went to Boston for some clinic, and Vinnie was wild. I walked in and Vinnie said, 'Hey, are you that guy...?' and he proceeded to sing the drum break I played on Mellencamp's 'Jack And Diane.'

"Vinnie has a unique style. He's not just about technique. The guy is about feel. Look what he's doing now with Sting. When we're young, we want to show off everything we can do, but it's so cool when you have two guns loaded and you don't have to use them. It's the same with martial arts, where you have the weapons but you don't use them, which makes you even more powerful. You take all that knowledge and information and place it into the center of your energy, which is just laying down a beat and making it feel good. It's an art form to do that, and Vinnie's figured that out."

Richie Hayward

"Thinking about Richie makes me smile. He's great. Now there's a guy with a definite style. He's unique. He's got a great feel, a great energy, a great vibe, and a great smile. Listen to anything by Little Feat—he's great."

Eddie Bayers

"I was a musical snob when I was studying music in the university, and then I became the drummer I used to make fun of—the guy who can lay it down, groove, and play simple. Now let's take it to another level. You go to Nashville with guys like Eddie Bayers, Paul Leim, or Larrie Londin when he was alive; I have tremendous respect for what they do.

"If you're a drummer who only admires technique and flash, you need to realize one of the most difficult things to do as a drummer is to have to wait for the intro, first verse, and first chorus to go by before..."
If you think this looks like a typical cymbal stand base, you should really read this ad.

Engineering and craftsmanship. These two factors more than any others represent the difference between a stand that breaks, and a stand that could outlast your drums. One of the weakest points on most stands can be found where the tripod tightens against the main tube. Most often you'll find a cast metal piece that over time either strips out, or cracks and breaks off in your hand. Now take a look at this stand. Big difference. Our tripod tightens using a solid steel ring designed to completely encompass the main tube. Breaking it is highly unlikely. This of course is just one example, but there are many such examples on every stand we make. The next time you need a stand, any stand, check out Pearl and compare. The simple truth is, there are lots of companies selling hardware, but only a couple of companies that actually make it. At Pearl, we've been making our own hardware for over 50 years. There is more Pearl hardware in use today than any other brand and Pearl hardware is known throughout the industry as the standard by which all others are judged. Why? Engineering and craftsmanship... of course an extremely competitive price doesn't hurt much either.

**Uni-Lock Cymbal Tilts**
Our patented Uni-Lock cymbal tilter provides unequalled positioning possibilities with its smooth "gearless" internal brake design. Uni-Lock can be found on all 855 series cymbal and boom stands.

**Clamp Type Pipe Joint**
By applying pressure completely around the tube, no other system provides the rock solid security and constant dependability offered by our patented "Clamp Type" tube joint with nylon lining. If the bolt or wing nut is ever damaged, they simply pop out for quick replacement.

**New "Power Pro" Pipe Joint**
Our all new "Power Pro" hardware line was developed to offer pro quality features and dependability, at an amazingly low price. Its sleek, newly designed pipe joint features a much longer nylon sleeve to insure the upper tubes remain straight even under extreme tension.

Surf us at www.pearldrum.com
you come in. Then all you play is beat 1 with your bass drum every other measure, and you have to nail it exactly the same way every time with the bass player. That is so difficult that it makes you understand that playing with chops and technique is a lot easier; it’s a lot more forgiving. Eddie Bayers is brilliant at it. Plus, he’s a great person. He’s very uplifting and special.”

Elvin Jones

"By the time I was a senior in high school, I was playing along with the Love Supreme record by John Coltrane, and I was trying to emulate Elvin Jones. And could I do it? No, but I tried. Elvin is the kind of guy who holds his sticks a special way, hits things a special way, plays his drums a special way. He plays the opposite of the obvious. He is like the grease on the bottom of a frying pan, dripping all over. He slides all over everything, but he’s defining the time.

“Anybody who wants to learn how to play like Elvin Jones should really go back and listen to the early jazz stuff where he played straight time. He played simply and grooved, and he did that for so long that when he did start to take it out, he already had an incredible foundation. He didn’t just wake up and start playing outside. You don’t put a roof on a house without putting in the footers, the blocks, the floor beams, the walls, and the supports. You build from the foundation up, and that’s what he did. People may think, ‘Whoa, Elvin is out.’ Yeah, he is, but he started by playing in.”

Mitch Mitchell

"I told you what Jimi Hendrix meant to me. He was a bigger influence than any drummer. I got Are You Experienced? for Christmas when I was thirteen, thirty years ago, and I remember playing that record for the entire Christmas break while I made model airplanes. I’d go to my drumset every so often and try to play it. Then I got into a band that did Hendrix and James Brown. I tried to emulate Mitch Mitchell. I couldn’t figure it out because it was too amazing back then. He was one of the first guys to put jazz and rock together, and he did it to such a great extent that nobody can do it that way even to this day.

"I feel I have some of Mitch Mitchell in me sometimes, because I played that music night and day. I used to put these huge sound columns on my parents’ living room floor, have them facing each other, and lay between them with Jimi Hendrix on. He was a huge influence on me.”

Steve Gadd

Kenny insisted on adding Steve Gadd to our list: “The reason I insist on Steve Gadd is because he is one of those guys who to me is just special. I said it right to his face outside Electric Ladyland studios in Manhattan about three years ago, when I was doing a session with Slash. When I was looking for some way to tell Steve how special he was, all I said was, ‘You have the sweetest hands in drumming.’ There is a special place for him in my heart. He is so focused, he is so attuned in a way that nobody else is. He’s almost like a little kid who is enamored by everything he sees, and he sucks in every piece of light, every piece of color; his playing is so alive.”
These great players use these great drumheads!

Terry Bozzio
Solo Drum Artist

Michael Bland
The artist formerly known as Prince

Pat Petrillo
Suso; Ed Hamilton; Clinician

Rick Gratton
Artist; Clinician

Frank Briggs
Mike Keneally; Bear For Dolphins; Clinician

Chad Gracey
Live

Mike Terrana
Terrapin; Tony Macalpine; Clinician

Scott Rockenfield
Queenryche

Joel Rosenblatt
Spyro Gyra; Clinician

Tommy Igoe
New York Voices; Art Garfunkel; Clinician

Gerry Brown
Steve Wonder; Clinician

Paul Delong
The Code; Clinician

Maureen Brown Gratton
Clinician

Michael White
Recording Artist; Clinician

Mark Zonder
Faith No More

Bobby Rondinelli
Black Sabbath

Pete Sandoval
Mebad Angel

Chris Frazier
Steve Vai

Billy Mason
Tim McGraw

Hilary Jones
Lake Retrour; Clinician

Charlie Adams
Tenor; Clinician

ATTACK drumheads

The drummers on this page represent a wide variety of musical and playing styles from metal to jazz, rock to country. Yet, they all have one thing in common—Attack™ Series drumheads. Attack™ heads come in a variety of models: one-ply, two-ply, coated or clear, and the new Terry Bozzio Mylar Signature Series, with or without the optional "Tone Ridge™". Enough choices to satisfy virtually every playing situation. And, the exclusive locking collar on all our Attack™ Series heads is guaranteed not to fail at the hoop.

So, the next time you need drumheads, remember, you have a choice. Choose wisely, and choose Attack™.

Available at the best music stores.

CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423
One of the most exciting and dynamic big bands to come out of Kansas City during the swing era was the Jimmy Lunceford band. Drummer Jimmy Crawford, a high-spirited, supportive player, was the driving force behind the Lunceford band for nearly fourteen years.

Throughout the years of Lunceford’s great popularity, Crawford played with a strong, solid pulsation—a classic trademark of the Lunceford sound—and was a key factor in establishing the unique Lunceford beat. Yet, like Dave Tough, his drumming was unobtrusive and always felt more than heard. Crawford could hold the band together with authority by playing heavily when the arrangement required it, yet softly and delicately when the band needed a more sensitive approach. Though never known as a particularly flashy drummer, Crawford was as solid as the Rock of Gibraltar and as reliable a drummer as any band could wish for.

Jimmy Crawford was born in 1910 in Memphis, Tennessee, and was initially influenced by Memphis drummer Booker Washington. A self-taught player, Crawford was discovered by Lunceford when the drummer was eighteen, and Lunceford put him in the drum chair of his hot young band in 1928. After leaving the Lunceford band in ’42, Crawford worked with small groups led by Ben Webster and clarinetist Edmond Hall at New York’s Cafe Society. He also played with the bands of Fletcher Henderson, Harry James, and Stan Kenton.

By the early ’50s, after the majority of big bands had faded from the scene, Crawford maintained a career as a fine Broadway pit drummer. For years he remained active in such Broadway hits as Golden Boy, Bye Bye Birdie, Mr. Wonderful, and Pal Joey, among others. Always in demand, Crawford also went on to record with Count Basie, Sy Oliver, Bing Crosby, Benny Goodman, Dizzy Gillespie, and Frank Sinatra.

Jimmy Crawford died in 1980 at the age of seventy after a successful career as one of the most versatile drummers to ever grace the music scene.

"Craw had great spirit. He consistently picked the band up. He was the driving force."

—Trummy Young
MAINLINE STICKS
AIN'T WOOD

The rumors are true. We Deliver: playing response & performance plus superior consistency & durability.

find out more

Al Webster
Long John Baldry/Colin James
check out our review in the December 96 issue of Modern Drummer “Flying Colors”

Jon “Bermuda” Schwartz
Weird Al Yankovic

PLAY the BEST STICK on the market

Who’s Next? PROS
try our sticks and you will join our list of endorsers.

MAINLINE
the PINK color is a Trademark of MAINLINE Inc.
patent pending

Dealer Inquiries:
1-800-444-2288
837 Sandhill Ave. Carson, CA 90746
310-715-6518 FAX 310-715-6695
There are two ways of thinking about drum thrones. There's the notion that your rear end just isn't worth spending money on, so you put your cash into cymbals and other sound-makers and pay as little for the throne as possible. The other way is to see that a throne affects your posture, comfort, and circulation, and so is as important to your playing as, say, your snare and sticks. If you lean towards the latter, the Roc-N-Soc company has some interesting options that might make you look twice at the throne you are currently using.

Located in the western North Carolina town of Waynesville, Roc-N-Soc is the brainchild of Steve McIntosh. In 1986, a drummer was complaining to McIntosh (who is also a drummer, as well as a keyboardist and auto upholsterer) about the lack of stability of drum thrones. McIntosh took it to task and returned soon with a stool using a reversed swivel rocker box and an un-tippable five-legged base. "My problem with thrones had always been that I'd start kicking real hard and push myself off the throne," he says. "We used the rocker box backwards on the throne for the tension we needed. Instead of rocking back it pushes you forward. I tried the drum throne and began thinking there was really something to it—it does make a difference. So from there I started selling them to musicians who would see it and want one."

With a slumping local economy, McIntosh began thinking more seriously about doing something that didn't involve his county and so developed the Motion Throne idea. "We just started putting together various hardware, and it evolved from there." In addition to the Motion Throne, Roc-N-Soc now offers several base options on their custom thrones, including five-legged and compact three-legged designs, each with either a "spin-down" spindle or "hydraulic" gas-lift height adjustment, as well as a bar-stool height model. "We were always a seat manufacturer, and we kind of grew into figuring out how to do [the base] hardware," says McIntosh. "That wasn't what we were best at. We got lucky on the Motion Throne and made the strongest thing on the market, but it was also bulky and a little weird to some people."

Roc-N-Soc's most popular throne is now the gas-lift model, called the Nitro. "Everybody has just realized this thing is good and it doesn't wear out." The com-
pany warranties everything they sell for one year, and the gas shock for two years. After that, any gas cartridge can be replaced easily for $28. "[The warranty] is what made a lot of dealers think there's something to this," McIntosh explains. "We not only warranty it, we can replace the part. We haven't had to replace any yet, so I guess the warranty's holding up pretty well."

"What I'm hearing about the gas-lift thrones," he says, "is that drummers play country music one way and rock a little differently, so it allows them to adjust their height or get re-situated in the middle of a song. That's one of the biggest successes of the gas-lift throne. Then there's the spin. When a typical throne spins, you get a little play in the hub, because the hub is spinning on top of the shaft and starts to get a little warped. But our gas-lift throne spins inside the shaft on a ball bearing at the bottom, so it's a perfect, smooth spin, and you never feel any wobble." Suggested retail price of the Nitro gas-lift throne is $199.95, the same price as both the Lunar five-legged gas-lift series thrones and the Motion Throne. Says Steve, "I don't want you buying a certain throne because it's cheaper; I want you buying the one you want. By keeping the price the same, we make sure you're going to buy the one you want." Back rests, arm rests, foot rests, and other options are available.

Customers certainly appreciate the solid hardware, but Roc-N-Soc's sculptured seats can win converts in an instant. They have four different seat styles—Original (large saddle seat), Hugger (small saddle seat), Round, and Square—built to fit onto any make of base. Each can be bought separately for a suggested retail price of $79.95.

All Roc-N-Soc seats are made by carving, then gluing and shaping several thicknesses and densities of foam onto a plywood base. "I could have our seat molded, pre-made, and ready to go," McIntosh says, "but if we did there's no way you'd get both the softness of the surface and the firmness. A seat can get too hard with foam density variances, so we have to laminate the top. That gives us the initial touch and texture quality that we want." The ridge along the back of the saddle seat is provided for support, similar to Harley Davidson's cycle saddle, sculptured up in the back to eliminate slide. "The front hump does essentially the same thing," McIntosh adds. "It kind of gives you a center. And that's also an advantage of the round seat. The hole gives you a center. Even though you don't feel it that much, you do feel a lack of pressure, which lets you know where center is at all times. If you're
always subconsciously trying to stay on top of a throne, that takes energy away from your playing."

McIntosh has spent a lot of time and study on perfecting the feel of Roc-N-Soc throne seats. "The foam rubber we use has evolved through trial and error over the past seven years," he says. "We've narrowed it down to what actually feels good. We have access to various types of foam in North Carolina, and the thick piece on the bottom is a high-density foam that prevents you from ever actually 'hitting bottom.' For comfort, movement is the key. As long as you've got a little bit of foam density there, you've still got someplace to lean into to get a little more 'crush' on it. I'm particular, and the guys I buy the foam from hate me for it, because they know if it varies a little bit I'm on their case. And it does vary, whether it's cold, humid, hot—all the elements play into pouring the foam. I think one of our real successes is in making sure the grade of foam is high."

With clients like Letterman Show bandleader Paul Shaffer and drummer Anton Fig. and Def Leppard drummer Rick Allen, it's clear that the company's success can also be attributed to some of McIntosh's original seat designs, whose differences offer specific advantages for different needs and preferences. "Rick does a lot of intensive footwork," McIntosh points out. "S/he especially benefits from his Lunar throne [with an Original seat] with a back. The one Paul keeps on stage is the round seat, in black, with the casters on it. The round seat, with the doughnut appearance, is catching on, although it's really still a bit about one-to-one in favor of the Original seats." According to McIntosh, he now sells one back for every
three seats. (Any back sold with a three-legged folding base comes with a warning sticker, advising the user to keep one stand leg directly in back to avoid tipping over backward.)

In response to many customer requests, the Roc-N-Soc line will soon be expanded to include a hard plastic case for Roc-N-Soc seats. McIntosh points out, "Demand doesn't warrant making a case for the big five-legged throne; we're selling more of the compact Nitro's and Mac Saddles, which people can throw in their trap case anyway. But we're going to make a case for the seat."

To the occasional angst of anyone placing a big order, Roc-N-Soc runs on a two-week production schedule, and they don't keep a huge inventory on hand. "We keep an inventory of raw materials," McIntosh explains, "but we offer so many models, colors, and seat sizes, it would be impractical to stockpile a lot of finished thrones." This practice also facilitates efficient quality control. "If we run into a problem, we don't have fifty thrones made with the problem. An order comes in, and we run it through the whole cycle. That way, everything is current and fresh."

Roc-N-Soc's operation is centered in a 3,500-square-foot main warehouse where the foam, wood, and vinyl is cut and seats are assembled. Seat mounts and certain other hardware parts are fabricated in a welding shed, and final assembly of the hardware takes place in the main warehouse. All products and parts are inspected prior to being packed for shipping.

Product quality is clearly an important issue to McIntosh. "We say we have a one-year warranty," he says, "but we seldom charge anybody for anything we've fixed, or for any part we've replaced. I don't care how old it is. If it's something we do better now than we were doing [on an older product], then I upgrade it for them."

With pride, Macintosh notes that his seats have made a life-changing difference for some musicians with back and circulation ailments. "People tell us that our seat is what got them playing again," he says. After playing six gigs on a Roc-N-Soc Nitro, I know what he means. It's nice not worrying about sliding off, and to stand up at the end of each set with no pain in the back of the thigh, and not feeling like your butt is asleep. With a short period of adjustment to the bounce and the super-smooth spin, it was easy to concentrate totally on hands and feet and just "enjoy the ride."

It would appear that a growing number of musicians are recognizing that their rear end is worth spending money on. According to McIntosh, sales of Roc-N-Soc thrones have increased by 50% for each of the past three years. (It doesn't look like he'll be getting back into auto upholstery anytime soon.) And his market is broader than drummers alone, since each design tends to appeal to different musicians. "Keyboard players like the Lunars because you can put casters on them. Guitar players like the Tower," he says, "and a lot of stores buy them just for people to sit on while trying out their guitars. And for drum shop owners, if a guy comes in to play a set of drums, and he sits down and is locked in and real comfortable, then those drums and pedals feel a lot better. Everything's going to feel better from there up."
Tony Williams

As we went to press with this issue, we learned of the death of Tony Williams. Tony passed away on Sunday, February 23 at the Seton Medical Center in Daly City, California after suffering a major heart attack. He had entered the hospital the previous Thursday for minor gall bladder surgery and was in the process of recovery when his heart failed. Williams was fifty-one years old.

Tony Williams was a pivotal figure in jazz history. As a drummer, he is considered one of the best players of all time. Modern Drummer will feature a special tribute to Tony in the August issue (out in June).

Williams is survived by wife, Colleen, and his mother, Alyse Janez. Our sincerest condolences to his family, friends, and fans.

Ted Reed

Ted Reed, one of drumming’s premier educators, passed away on December 20, 1996 in Clearwater, Florida. He was eighty-eight years old.

Although he had a lengthy and successful playing career among the society bands of New York City (including those of Lester Lanin, Meyer Davis, and Bill Carroll), it was as a teacher that Ted made his greatest impression on the drumming world. While in New York he maintained a schedule of up to eighty-five lessons per week. Many of Ted’s students went on to illustrious drumming careers of their own—all the while crediting Ted for his inspiration and guidance. Ted continued to teach and perform after relocating to Florida in 1970, and remained active at both pursuits until only a few years ago.

Ted’s single greatest achievement, however, was the publication of his monumental drumming instruction book Progressive Steps To Syncopation For The Modern Drummer (invariably shortened to just Syncopation by the teachers and drummers who employed it). Though originally introduced in the mid-1950s, in August of 1993 Ted’s text was ranked #2 on Modern Drummer’s list of the twenty-five greatest drum books of all time (second only to George L. Stone’s Stick Control). In that listing, Syncopation was cited as being "one of the most versatile and practical works ever written for drums." The piece went on, "The exercises contained within its pages can be used in a multitude of ways, and good teachers throughout the years have developed many of their own examples from it."

Based on his influence on generations of drummers as an author and a teacher, Ted Reed was recognized with an Editors’ Achievement Award by Modern Drummer in July of 1994. In October of that same year he was presented with a Lifetime Achievement Award by the promoters and sponsors of the Thoroughbred Florida Drum Expo. A courteous and courtly gentleman—and a lifelong supporter of drumming and drummers—Ted will be sorely missed.
...Our Columns Are Designed To Help You Be The Best You Can Be!

ROCK PERSPECTIVES: Tons of interesting beats, patterns, and fills you can apply on your own gig.

STRICTLY TECHNIQUE: Exercises to improve your speed, endurance, and overall drumset technique.

PRODUCT CLOSE-UP: In-depth equipment reviews to help you make the right choices.

CONCEPTS: A wealth of ideas that can make a real difference in your playing.

CRITIQUE: Notable records, books, and videos reviewed to help you listen to and learn from the best.

DRUMLINE: Practical tips from readers that you can use too.

ASK A PRO: That burning question—answered by your favorite artist.

IN THE STUDIO: Tips on sounding your best the first time and every time in the recording studio.

ROCK CHARTS: Note-for-note transcriptions that guide you through even the most complex drum parts.

THE JOBING DRUMMER: Everything you need to know to succeed in the club date field.

SHOP TALK: Learn how to fix it, maintain it, customize it—and more!

TAKING CARE OF BUSINESS: Advice on keeping the business aspect of your music career on course.

HEALTH & SCIENCE: How to deal with those tough occupational hazards we all face as drummers.

COLLECTORS’ CORNER: Learn what to look for in vintage gear, and what it's worth once you've found it.

ON THE MOVE: Every reader's opportunity to be profiled in MD.

DON'T MISS ANOTHER ISSUE. SUBSCRIBE TO MD TODAY!
CALL: 1-800-551-3786
RECORDINGS

Bill Evans Trio
Turn Out The Stars (Warner Bros., Mosaic)

Although pianist Bill Evans stated in interviews that he considered his trio with bassist Marc Johnson and drummer Joe LaBarbera to be the best he’d had since his original trio with Scott LaFaro and Paul Motian, Evans’ untimely death at age fifty-one brought the group to a premature end. For many years The Paris Concerts served as the only recordings of the final trio, but now comes the release of a boxed set of live recordings made at New York’s Village Vanguard just three months before Evans’ death. These recordings confirm eyewitness accounts that The Paris Concerts, recorded a year earlier, only hinted at the level of interplay these three musicians went on to attain.

If for no other reason, this collection is valuable for its documentation of LaBarbera, who has been seriously under-recorded in light of his status among drummers—much of it earned during his tenure with Evans. Because this set (available from Warners on six CDs, from Mosaic on ten LPs) includes some of the same tunes recorded on consecutive nights, one can compare what LaBarbera played the same way each time and what he did differently. His solos on each of the four versions of “Nardis” are excellent examples of how to use similar vocabulary to tell different stories, and the variations between different versions of the same composition keep each one sounding very “in the moment,” even as a consistency of approach is revealed.

Overall, the set serves as a graduate course in how to be a jazz drummer. (Mosaic recordings are available solely through Mosaic Records, 35 Melrose Place, Stamford, CT 06902, [203] 327-7111.)

Orange 9mm
Tragic (Atlantic)

As you move into the nether-reaches of this disc, don’t be surprised if your hands get a bit jittery and tiny beads of sweat begin trickling from your brow. It’s a natural reaction to anything that teases your senses for a while, and if Orange 9mm are good at anything, it’s the setup. Follow-through is another story, and (not necessarily in a negative way) you never quite know when—or even if—this band is going to deliver it.

Matthew Cross seems to bathe in the band’s pool of sonic suspense. He moves easily from short shuffles and subtle snare-play to bottom-heavy slamming, often playing along solely to bassist Taylor McLam before guitarist Chris Traynor, inevitably, enters the fray.

On the tune “Gun To Your Head,” Cross lays down the most underplayed, unwavering, and unnerving 2-and-4 imaginable. It makes Phil Rudd sound like Mike Portnoy in comparison, but it’s all part of Orange 9mm’s game plan, and the dynamic payoff at the end is so brief that the listener barely has time to exhale before the tune ends.

Cross is most often content to settle into the bottom register, but there are subtle distinctions

SIGNIFICANT OTHERS

JOHN STANIER provides immovable vertical and horizontal hold on Helmet’s new Aftertaste (Interscope), never letting up on the washy hats, unflinching afterbeats, and fierce fortissimo sections.

GARY HUSBAND breathes life into each rich and complex setting on Gongzilla’s Thrive (Lolo), which also features the mallet percussion flavorings of original Gong member Benoit Moerlen.

JOHN RILEY joins the welcome reappearance of John Serry on Enchantress (Telarc). Much evolved from his oblique and angular fusion writing of yore, Serry’s sophisticated piano playing gently shines, and Riley’s subtle and elegant accompaniment lays just right.

Mandrill was a big ol’ funky psychedelic/Latin/rock/soul conglomeration out of 70s New York that’s been sadly overlooked by critics and fans in lieu of Santana, War, and P-Funk. Hopefully Fencewalk: The Anthology (Polygram’s Chronicles series) will set the record straight and have people groovin’ to the traps of CHARLIE PADRO and NEFTALI SANTIAGO all over again.

As David Bowie takes a turn toward man/machine mixing on his new Earthling (Virgin), drummer ZACH ALFORD seizes the opportunity to add power, feel, and flashy fills to the often drum & bass-influenced material.

Rating Scale

Excellent
Very Good
Good
Fair
Poor
Do You Remember Your First Gig?

The first time you picked up your sticks, the first time you got that prog-rock groove down. It felt great, didn’t it? Well, this is the first time that Mike Portnoy and Neil Peart have created instructional videos. Learning from these ace drummers will improve your playing. When you get back behind your drum set, you’ll see how “great” really feels!

Mike Portnoy
Progressive Drum Concepts
(VH0297) $39.95
Dream Theater’s master drummer in his first video. On this informative and entertaining tape, Portnoy offers insight into double bass technique, odd time signatures, grooving, and phrasing. Performances feature John Myung on bass and Derek Sherinian on keyboards to illustrate Portnoy’s points. Produced by Ritter Music.

Neil Peart
A Work in Progress
(VH0293) 2-Video box set $59.95
On this two-video, limited-edition box set, Neil Peart documents the "work in progress" of recording Rush’s new album, Test for Echo, as well as the work in progress of Neil himself and his endless apprenticeship to the art of drumming. On these history-making tapes, he uses the songs from Test for Echo as examples to demonstrate concepts such as constructing a drum part, selecting rhythmic approaches, technique, odd times, the drummer’s role in a band, drum set orchestration, and creative timekeeping. A DCI music video.

Dis Is Da Funk

Give the Drummer Some!
The Great Drummers of R&B, Funk & Soul
by Jim Payne
(MMBK0069CD) $29.95

Five Drums (highest rating)

"A truly monumental achievement...sets a new standard to which future educational music books will have to aspire." — Modern Drummer

A 276-page collection of interviews, discographies, photos, drumming analysis, references, and over 100 transcribed rhythms from the top funk drummers of all time, including Mike Clarke, Harvey Mason, Andy Newmark, Earl Palmer, Bernard "Pretty" Purdie, and many more.

The Funkmasters
The Great James Brown Rhythm Sections 1960-1973
by Allan "Dr. Licks" Slutsky and Chuck Silverman
(MMBK0061CD) $29.95

Another first Twenty-three of James Brown’s most essential grooves, the stories behind them, the players who made them (including "Jabo" Starks, Clyde Stubblefield, and Medwin Parker), and their breakdowns (in print and on two 1 hr. CDs). Includes: "I Got You (I Feel Good)," "Super Bad, Parts 1 & 2," "Get Up! I Feel Like Being a Sex Machine," and "Papa’s Got a Brand New Bag, Pt. 1."

The Funky Beat
by David Garibaldi
(MMBK0066CD) $24.95

For the first time, groovemaster David Garibaldi transcribes and explains many of his signature Tower of Power licks, including "Man from the Past," "Spicy Cakes," and "What Is Hip." Eight charts and two CDs, mixed with and without drums so you can play along.

Available exclusively from

All things music...to all people

Available from your favorite music dealer or order direct from

NOTE SERVICE MUSIC
Dept. M657, P.O. Box 4340, Miami, FL 33104
Or call: 1-800-628-1528 ext. 214 or 215
FL or NY residents add applicable sales tax.
In US, add $5/order shipping & handling.

OUTSIDE US
$11/first item. $3/each additional item. Customers outside US are responsible for all local importation fees/taxes. All payments must be in US funds.

IN CANADA, call 800-665-8883 for prices and ordering, or write
Note Service Music
P.O. Box 278, Don Mills, Ontario, Canada M3C 2S2

EUROPE (PALS) orders:
Call 44 181 550 0577 or write
Music Mail Ltd.
Unit 11, Woodford Trading Estate
Woodford Green, Essex, England IG8 8LB
of tone from song to song. He achieves some of Bonham's sonic splendor on "Kiss It Goodbye," while his snare hand adds attractive bursts of color to the title track.

Through it all, Orange 9mm delivers riff-oriented rock that, more for better than worse, keeps you on the edge of your seat.

Matt Peiken

Branford Marsalis Trio

The Dark Keys (Columbia)

drummer: Jeff "Tain" Watts
with Branford Marsalis (tn, sp sx), Reginald Veal (bs), and guests Joe Lovano (tn sx), Kenny Garrett (al sx)

Ever wonder why a musician would quit a high-profile, high-paying steady like The Tonight Show? This CD is why. Always the most risk-taking soloist of the Marsalis clan, Branford takes wing on this purist disc. The bare-bones bass/sax/drums format allows the saxman to stretch his limits—and stretch he does, turning out an imaginative, spontaneous sax tour-de-force. The open, "chordless" format and minimal arrangements likewise offer drummer Jeff "Tain" Watts maximum freedom, resulting in some breathtaking performances. Watts delivers driving, expressive, explosive kit work, and on non-time pieces like "Lykeif," conjures up colorful impressionistic layers.

It's no secret that Watts is a major, but this recording ranks as an apex session for Tain-watchers.

Jeff Potter

Tony Williams

Wilderness (ARK 21)

drummer: Tony Williams
with Michael Brecker (tn sx), Stunley Clarke (bs), Herbie Hancock (pno), Pat Metheny (gtr), thirty-piece orchestra

Tony Williams charted new frontiers in drumming throughout his work with Miles Davis in the '60s and his fiery "Lifetime" groups of the '70s. Tony exercises his rights as composer on Wilderness, a thematic collection of straight-ahead jazz, fusion, and orchestral pieces mostly written and produced by the drummer. The thirteen compositions are accompanied by a thirty-piece orchestra and speak tastefully through the talents of fusion elites Hancock, Brecker, Metheny, and Clarke (whose compositional contribution, "Harlem Mist '55," along with guitarist Pat Metheny's "The Night You Were Born," come off as the most emotionally stirring tunes on Wilderness).

Stylistic changes from one song to another lend themselves to a more cinematic soundtrack collection. "China Town," "Gambia," "China Road," and "China Moon" rekindle the Lifetime era as Tony stretches a bit, throwing out some cymbal/bass to tom/snare combinations.

Tony fans will focus on the similar-sounding "China Moon" and "China Road," with their funky, Lifetime grooves and loose, broken-up, over-the-bar-line fills, which have influenced virtually every drummer from Gadd to Colaiuta. Unfortunately neither tune is long enough for this type of improvisational environment; "Road" (2:46) and "Moon" (3:24) just begin to get interesting when all at once the moment of ecstasy is gone. "Wilderness Island," on the other hand, stands out as a soloistic piece accompanying orchestral changes. Flam-laden tom rhythms, brash cymbal work, tom-and-bass combination fills, and open single-stroke rolls around the set sound as fresh and vibrant as the "live" drum mix that trademarks Williams' unmistakable sound.

Tony's compositional skills cannot go unlooked. The Wilderness pieces (six in all) are beautifully orchestrated and arranged, well suited for a project all its own. There may not be enough "Tony" on Wilderness to please his fans, but one must appreciate the beauty of his compositions, the interplay between musicians, and the understanding of the drumset that Williams has captured through his many years of creation, exploration, and dedication as one of the world's finest musicians.

Mike Haid

Medeski, Martin & Wood

Shack-Man (Gramavision)

ds and perc; Billy Martin
with Chris Wood (acdn, el bs), John Medeski (kybd)

For New York-based trio MMW, groove is everything. That's why they retreated to their beloved rehearsal shack in Hawaii to record this, their aptly titled fourth album. Apparently the tiny building helps to foster the tight-but-loose groove that is essential to the group's sound.

These guys began in more or less jazz circles, and they still swing, but their evolution has led them into the realm of funk and hip-hop. Billy Martin seems concerned first and foremost with getting us to dance, slathering fatback all over everything in his path. But MMW are a band of improvisers, and this album is a collection of funky riffs that the group stretches and builds upon, akin to their live performances.

Martin, who has played both kit and percussion with such diverse artists as Chuck Mangione and the Lounge Lizards, brings a depth of world drumming influences to the mix. His penchant for picking up a gourd or shekere from a vast array of hand-held instruments and integrating it into the drumset sound (as on "Henduck") is just one of Billy's many virtues. His ghost-note-laden funk beats (check out "Jelly Belly") are worthy of Jabo or Stubblefield, while his minimal but syncopated ride patterns ("Is There Anybody Here That Love My Jesus") recall Zigaboo Modeliste of the Meters. And on "Spy Kiss," he gets to stretch out a bit and weave some snaky rhythms around an upright bass ostinato.

So for a band whose name sounds more like a law firm than a funk trio, the celebratory concept of danceable groove is always right in the foreground. These men are powerhouse players, but rather than flaunt their chops, they tastefully distill them into an undeniable groove that just makes you wanna move.

Michael Parillo
MODERN DRUMMER BACK ISSUE CLEARANCE

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

ORDER FIVE OR MORE BACK ISSUES—GET ONE FREE!

- #50—DECEMBER 1983

- #65—MARCH 1985
  Roger Taylor, English Reggae, Jon Van Ohlen, Inside Premier.

- #66—APRIL 1985
  Sty Dunbar, Steve Shafer, Chico Hamilton, Getting Your Drum Book Published.

- #67—MAY 1985
  Alan Dawson, Steve Ferrone, David Robinson, D.J. Fontana.

- #69—JULY 1985
  Rod Morgenstein, Kenny Malone, Tommy Campbell.

- #70—AUGUST 1985
  Larry Mullen, Jr., George Grantham, Frankie Dunlop, Inside Sonor.

- #71—SEPTEMBER 1985
  Jeff Watts, Vinnie Appice, George Brown.

- #72—OCTOBER 1985
  Chris Parker, Chris Slade, Drummers Of Atlantic City.

- #74—DECEMBER 1985
  Tony Thompson, Nicko McBrain, Paul Wértico.

- #75—JANUARY 1986
  MD's 10th Anniversary Issue, 1st MD Sound Supplement: Studio Drum Sounds.

- #76—FEBRUARY 1986
  Roy Haynes, A.J. Pero, Jimmy Fadden, David Calarco.

- #77—MARCH 1986
  Jerry Marotta, Marvin Smith, Manny Elias, Buddy Williams.

- #78—APRIL 1986
  Ed Shaughnessy, Don Baldwin, Jerome Cooper, Ray McKinley, Ted McKenna.

- #79—MAY 1986
  Craig Krampf, Terry Williams, Alex Cooper, Armand Zildjian.

- #81—JULY 1986
  Billy Cobham, Tico Torres, Jeff Hamilton, Readers Poll Results.

- #84—OCTOBER 1986
  Dave Weckl, Bobby Blotzer, Debbi Peterson.

- #85—NOVEMBER 1986
  Joe Morello, David Osikkenen, Barriemore Barlow, Staying in Shape: Part 2.

- #99—JANUARY 1988
  Phil Gould, Richie Morales, Chick Webb, Drumming & Relationships.

- #102—APRIL 1988
  Danny Gottlieb, Alan Childs, The Downtown Drummers.

- #111—DECEMBER 1988
  Chad Wackerman, Lionel Hampton, Allan Schwartzberg.

- #112—JANUARY 1989
  Al Foster, Anders Johannsson, John Molo, Terry Bozzio Sound Supplement.

- #113—FEBRUARY 1989
  Bill Bruford, Simon Wright, Focus on Electronics, Will Kennedy.

- #115—APRIL 1989

- #116—MAY 1989
  Dennis Chambers, Chris Blackwell, Bill Berg.

- #117—JUNE 1989
  Michael Shrieve, James Kottak, Trevor Tonkinson.

- #118—JULY 1989
  Omar Hakim, Rob Hirst, Michael Blair.

- #119—AUGUST 1989
  Chris Frantz, Scott Rockenfield, Sol Gubin.

- #120—SEPTEMBER 1989
  Terri Lyne Carrington, Troy Luccketta, Bobby Previte.

- #121—OCTOBER 1989
  Jack DeJohnette, Pat Mastelotto, Richard Bailey, NAMM '90.

- #125—JANUARY 1990
  Ed Mann, Steve Riley, Alvin Stoller.

- #126—FEBRUARY 1990
  Charlie Watts, Frederick Watts, Deen Castronovo.

- #129—MAY 1990
  Don Henley, Jason Bonham, Terry Clarke.

- #130—JUNE 1990
  Terry Bozzio, Denny Fongheiser, Pat Torpey.

- #131—JULY 1990
  Rod Morgenstein, Joey Heredia, Phil Collins & Chester Thompson Sound Supplement.

- #132—AUGUST 1990
  Sonny Emory, Tommy Wells, International Drum Teachers Guide.

- #133—SEPTEMBER 1990
  Dave Weckl, Winard Harper, Budgie of Siouxsie & the Banshees.

- #135—OCTOBER 1990
  Alex Acuña, Eric Singer, The Drummers of New Orleans.

- #136—NOVEMBER 1990
  L.A. Studio Round Table, Bobby Elliott, Inside Collarock.

- #138—JANUARY 1991
  Louie Bellson, Rob Affuso, David Beal.

- #139—FEBRUARY 1991
  David Garibaldi, Fred Coury, Ralph Peterson.

- #140—MARCH 1991
  Jonathan Moffett, Butch Trucks & Jaimoe, Roxy Petrucci.

- #141—APRIL 1991
  Gregg Bissonette, Carl Allen, Tiny Kahn.

- #142—MAY 1991
  Roy Haynes, Matt Chamberlain, Greg D'Angelo.

- #143—JUNE 1991
  Gary Husband, Kenny Washington, Matt Scron.

- #145—AUGUST 1991
  Manu Katché, Chuck Morris, Afro-Cuban Sound Supplement.

- #146—SEPTEMBER 1991
  Kenny Aronoff, NYC Jazz Drummers Round Table.

- #147—OCTOBER 1991
  SPECIAL BUYERS GUIDE ISSUE.

- #148—NOVEMBER 1991
  William Kennedy, Bobby Rock, Akira Tana.

- #149—DECEMBER 1991
  Jim Keltner, Speed Metal Mixed Bag, Guide for the College Bound Drummer.

Yes, I'd like to complete my collection of classic Modern Drummer magazines!
All back issues are $4.00 each (including postage and handling).
Total Issues Ordered: Payment of $ enclosed.
Payment Enclosed □ Bill My: □ Mastercard □ Visa
Order five or more and select a BONUS issue from the list — yours FREE!

Signature ____________________________
Card Number ___________ Exp. Date ______
Name ____________________________
Address ____________________________
City: ______ State: ______ Zip: ______

Mail check or money order in U.S. funds to:
Modern Drummer Back Issue Service
P.O. Box 480
Mt. Morris, IL 61054-0480
or call: 1-800-551-3786
In turn, the simple method of walking with a "step out" delin-
process internalizes pulse sense through large body movement. 

physical timekeeping, and its lesson focuses on the utilization of 
play the North African tar, a type of frame drum. The video inte-
(Moo Records, 19725 Sherman Way, Ste. 220, 

rims. In fact, this is a band full of players concerned not only 
the middle of the head one moment, then play rimshots, then the 
His approach to the drums is similarly wide-open; he'll lay into 
whispering ECM-ish picture before giving them a grand bashing. 
"Turandot" is a wide-open Latin funk groove on which the 

With Wageningen brings his gangly, second-line samba to open 
Ananda, with Peter Michael Escovedo adding the spice on agogo, it's obvious that this 
musical marriage is on solid ground. You've got a rhythm sec-
tion confident enough to leave space for the groove to percolate, 
and you've got soloists like McCandless (Oregon), Miles 
(Bill Frisell), and James, who know what to do with the space. The Van Wageningens have played with Pete Escovedo, John 
Santos, Ray Obiedo, and others on the Bay Area's estimable Latin-jazz scene, and percussionist Peter Michael has often been 
part of the area's musical mix.

"Turandot" is a wide-open Latin funk groove on which the 
drummer stays slightly behind the beat, while the percussion 
keeps it leaning forward with cowbells and tambourine. 
"Hisayo" is more of a loping samba, with Van Wageningen and 
Escovedo doing some hot playing, making it sound very cool. 
Paul gets all he can out of his cymbals on "Antares," painting a 
whispering ECM-ish picture before giving them a grand bashing. 
His approach to the drums is similarly wide-open; he'll lay into 
the middle of the head one moment, then play rimshots, then the 
rims. In fact, this is a band full of players concerned not only 
with performance, but with tone, and that makes for good—and 

Paul gets all he can out of his cymbals on "Antares," painting a 
whispering ECM-ish picture before giving them a grand bashing. 
His approach to the drums is similarly wide-open; he'll lay into 
the middle of the head one moment, then play rimshots, then the 
rims. In fact, this is a band full of players concerned not only 
with performance, but with tone, and that makes for good—and 
and fresh—listening. (Moo Records, 19725 Sherman Way, Ste. 220, 
Winnetka, CA 91306, [818] 349-9792.)

Robin Tolleson

Glen Velez
Handance Method, Steps 1 & 2
(Interworld Music/ Warner Bros.)

level: beginner to intermediate
$19.95, 60 minutes

On Handance Method, Glen Velez, the world's leading frame 
drummer, takes us through a step-by-step process of learning to 
play the North African tar, a type of frame drum. The video inte-
grahmatizes rhythmic "visualization" concepts with vocalization and 
physical timekeeping, and its lesson focuses on the utilization of 
vocalization and "stepping" in the process of learning to play. 
Velez explains that the vocalization of syllables activates a sense 
of breathing and helps in remembering rhythms. The "stepping" 
process internalizes pulse sense through large body movement. 

Gregory James
Ananda (Moo.)
drummer: Paul Van Wageningen 
percussionist: Peter Michael Escovedo 
with Gregory James (gtr), Marc Van Wageningen (bs), 
Ron Miles (trp), Paul McCandless (sp sx, bs dr)

As soon as Paul Van 
Wageningen brings his gangly, second-line samba to open 
Ananda, with Peter Michael 
Escovedo adding the spice on agogo, it’s obvious that this 
musical marriage is on solid ground. You've got a rhythm sec-
tion confident enough to leave space for the groove to percolate, 
and you've got soloists like 
McCandless (Oregon), Miles 
(In this no-frills yet professionally 
produced video, drummer Tim Wimer 
presents a drumming lesson that 
assumes no prior rhythmic abilities on 
the part of the viewer. Expected topics 
include how to hold the sticks, basic 
rudiments, the parts of a drumkit, drum 
notation, and applying a few simple 
beat and fill ideas to the set. No fire-
works, no flashy playing, no big 
names—just the ABCs. Of course this 
is hardly the first time this information 
has been presented on video, nor is it 
the most sophisticated approach to the 
subject matter available. Nonetheless, Wimer's are time-tested 
methods, likely to enable even musically naive individuals to put 

Victor Rendon

60-Minute Introduction To Drums 
by Tim Wimer
(Cassette & Video Learning Systems)
level: beginner 
$9.95, 60 minutes

In this no-frills yet professionally 
produced video, drummer Tim Wimer 
presents a drumming lesson that 
assumes no prior rhythmic abilities on 
the part of the viewer. Expected topics 
include how to hold the sticks, basic 
rudiments, the parts of a drumkit, drum 
notation, and applying a few simple 
beat and fill ideas to the set. No fire-
works, no flashy playing, no big 
names—just the ABCs. Of course this 
is hardly the first time this information 
has been presented on video, nor is it 
the most sophisticated approach to the 
subject matter available. Nonetheless, Wimer's are time-tested 
methods, likely to enable even musically naive individuals to put 

Adam Budofsky

To order any of the videos reviewed in this month’s Critique 
24 hours a day, 7 days a week—call...

BooksNow
(800) 962-6651 ext. 8500 
or visit us at http://www.booksnow.com
Steel snare drums have long been favored by drummers for their great strength and power. But Tama’s Powermetal stainless steel snare drums provide more than just superior “crack,” sound penetration, and durability—they’ve got superb snare tone.

Which is why Rayford Griffin, who has drummed for artists as stylistically different as Bette Midler, Anita Baker, the Isley Brothers and George Duke, uses Tama Powermetal stainless steel snare drums exclusively.
Past installments of Artist On Track have focused on long lists of different recordings made by various drummers throughout their respective careers. This article will be slightly different.

Many times during the history of music, a musician (or group of musicians) has defined a musical concept so precisely as to establish a model for all future musicians to follow. Along with James Brown, legendary New Orleans band the Meters did this for the concept of funk. At the heart of this band was a drummer named Joseph “Zigaboo” Modeliste.

Up until recently, most of the Meters’ music was unavailable on CD; fortunately, this has changed. Thanks to two different CD reissue anthologies, we now have access to a great deal of Ziggy’s best playing with the band. Each reissue is a two-CD set, and the two sets combined offer fifty-eight different tunes from the Meters. Because of the importance of this music, I’m going to present an analysis of many songs (as opposed to many recordings, as I have done in the past). Later, we will also explore other Meters recordings and a few of the freelance projects on which Modeliste has appeared.

As with any truly great drummer, Zigaboo has an identifiable “sound.” When you hear Ziggy play one bar of music, you know it’s him. Let’s begin by examining the way that Ziggy plays his snare drum, using the different parts of the head to his benefit. If you listen closely to Ziggy’s backbeats on the songs “Ease Back” and “Look-Ka Py Py,” you can hear how his normally very resonant snare drum almost chokes itself. This is because it’s being played at the exact center of the drum. (This choking phenomenon is why timpanists don’t play anywhere near the middle of the drum.) However, when Zigaboo is playing busier snare drum patterns—as on “Pungee” and “Little Old Money Maker”—he plays toward the edge of the drum, getting a much more resonant and legato sound.

Another recurring element of Modeliste’s sound is his use of an open hi-hat “bark” sound, combined with the snare drum, for accents. Listen to his extensive use of this sound on “Ride Your Pony.” All of these techniques (along with flat-sounding tom-toms, a punchy bass drum, an ambient snare drum, and trashy-but-classic-sounding cymbals) give Ziggy an identifiable sound on the drums.

Another aspect of Modeliste’s sound (or style) comes forth every time he has the chance to take a drum solo. When Ziggy solos, it almost always consists of his playing the groove of the tune: He modifies and alters it, making it even funkier than it already is, but still he always keeps the groove at the core. Examples are the “solos” that Zigaboo takes on the songs "Here Come The Metermen" and "Stay Away."

Zigaboo has often added a twist to yet another musical tradition. At the beginning of an instrumental solo, there is sometimes what musicians call a solo break, when the whole band stops playing to let the soloist begin his solo without any accompaniment. When the Meters have done this, Zigaboo has often played through the soloist’s break. Though I don’t know if this was accidental, it frequently spurred the soloists to a more interesting beginning to their solos. Listen to this technique on "Thinking" and "Look-Ka Py Py."

Before further delving into Modeliste’s busier and denser drumming, it is very important to mention that he often played very simply. There were many times when he found the pocket and stayed there, without any unnecessary notes. Listen to this in "Stormy," "This Is My Last Affair," and "Darling Darling Darling." Probably the best example of Zigaboo sounding like he’s playing more than he actually plays is the song "Cabbage Alley." Neither Modeliste nor the percussionist is playing many notes—but the feel and the groove are perfect. Notice that when Zigaboo plays the hits near the beginning of the song, he doesn’t complicate the matter by trying to set them up. And when the song is at its climax, instead of altering the groove, he double-times it. This
song is a good example of the fact that
if you play simply and tastefully, you
can often give the illusion that you are
playing more than you actually are.
The Meters always proved that funk is
not based on the quantity of notes, but
on simplicity, space, and repetition.
Latin musicians also know about
repetition. Latin music uses two forms
of a repetitious rhythm called "clave." One form, the 3/2 clave, is also found
in a lot of New Orleans music, including
that of the Meters. In fact, it is the
key to many of Zigaboo's funkier
grooves. Try clapping the 3/2 clave to
"Cabbage Alley," "Cissy Strut," and
"Hey Pocky-A-Way." At the core of
the second-line beat is a shuffling,
repetitive snare-drum rhythm played
near the edge of the snare drum.
(Sound familiar?) Modeliste plays a
version of this on the above-mentioned
three songs. In "Hey Pocky-A-Way" he
plays it on the snare drum in a fairly
basic form. In "Cabbage Alley" he
effectively breaks it up between the
snare drum and bass drum. In "Cissy
Strut" Zigaboo breaks it up between

Here's a list of the albums mentioned in this month's column, including label and catalog information. Following the list are several sources you might want to check for hard-to-find releases:

**The Meters:**
- The Meters, Josie 4010
- Look-Ka Py Py, Josie 4011
- Struttin', Josie 4012
- Cabbage Alley, Reprise 2076
- Rejuvenation, Reprise 2200
- Fire On The Bayou, Reprise 2228
- Trick Bag, Reprise 2252
- New Directions, Reprise 3042
- Funkify Your Life, The Meters Anthology, Rhino R271869
- Funky Miracle Anthology, Charly CD NEV 2
- Uptown Rulers: The Meters Live On The Queen Mary, Rhino R2 70376
- Dr. John: In The Right Place, Atco 7018-2
- Allen Toussaint: Life Love And Faith, Charly CPGCD 8032
- Southern Nights, Reprise MS 2186

**Video:**
- Soundscape: Dr. John New Orleans Stomp, Rhino Home Video RNVD 2076

Tower Records Mail Order, (800) 646-4844; J&R Music World Mail Order, (800) 221-8180; Audiophile Imports, (410) 628-7601; Third St. Jazz and Rock, (800) 486-8745; Rick Ballard
Imports, P.O. Box 5063, Dept. DB, Berkeley, CA 94705; Double Time Jazz, P.O. Box 1244, New
Albany, IN 47151.
the snare drum, bass drum, and hi-hat, while adding another accent pattern, answering the 3/2 clave.

There are many Meters songs that include vocal scatting sections or chants. Zigaboo would often play behind these sections with just his hi-hats and bass drum, creating a hypnotic and infectious groove—while leaving enough musical and dynamic space for the group's unique, funky vocalizations to be heard. Listen to "Look-Ka Py Py" and "Same Old Thing" and hear how funky Modeliste was, using just his hi-hats and bass drum.

Another way that Ziggy would approach this "vocal breakdown" section of a song would be to keep the groove he was playing exactly the same, while just digging in a little deeper. For musical examples of this, listen again to Zigaboo's playing on "Cabbage Alley" and "Hey Pocky-A-Way."

Another type of groove that Zigaboo often played was built on a heavily syncopated bass drum pattern with a very minimal or basic hand accompaniment, sometimes consisting of only a snare and hi-hat on the backbeats. He employed this technique when performing with a percussionist who was playing a dense accompanying tambourine part. There are many examples of this: "Here Come The Metersmen," "Message From The Meters," "Ride That Pony," "Ease Back," "Pungee," "Rubber Band," "I Need More Time," "Good Old Funky Music," and "Zony Mash." While listening to these examples, notice how this style of beat focuses the listener on the bass drum at the bottom of the beat, which doesn't clutter up the backbeats.

Many beats and grooves created by the Meters have reappeared in the songs of other artists. As a result, Zigaboo's playing has been, in different forms, a major influence on many famous drummers and their trademark grooves. For example, when Terry Bozzio first put the linear drum beat to Missing Persons' "U.S. Drag," I remember it being transcribed by many drummers. Listen to the intro of the Meters' "Sophisticated Cissy," and you'll hear amazing similarities. We are all familiar with the beat-shifting technique that everybody asks Vinnie Colaiuta and Dave Weckl about. Now listen to just about any Meters song (especially "People Say" and "Stay Away"), and you hear Zigaboo shifting the beat all over the place.

Zigaboo Modeliste's influence didn't start with today's masters. The classic rockers also dug Ziggy's drumming with the Meters. Listen to the Meters' "Fire On The Bayou," and remember that the Rolling Stones chose the Meters as an opening act for a few of their tours. All of the Stones had a great deal of respect for Ziggy and the Meters (enough so that Keith Richards and Ron Wood hired Zigaboo for their New Barbarians tour in 1979).

Think about the classic effect achieved by the Grateful Dead and the Allman Brothers with two drummers playing different but interlocking drumset parts. This was also done by the Meters on "Do The Dirt." Zigaboo played both parts— overdubbed (obviously) and panned hard right and left in the mix.

Many all-time drumming legends were also influenced by Zigaboo. We've all heard Bernard Purdie play an 8th- or 16th-
note groove and drop in a triplet fill idea—always getting masterful results. Tune in to Zigaboo on "Ease Back," "Sophisticated Cissy," and "Pungee" for this same very effective idea (with the same result). Now try comparing Steve Gadd’s drumming on Paul Simon’s "50 Ways To Leave Your Lover" to Zigaboo’s on "Africa." Finally, compare David Garibaldi’s drumming on the Tower Of Power songs "Can’t You See" and "Just When We Start Making It" to Modeliste’s drumming on "Live Wire" and "Be My Lady." All of these great drummers (as well as Richie Hayward, Steve Jordan, and Dennis Chambers, among many others) have been influenced greatly by Zigaboo Modeliste. Even more recently, "Ease Back" has been sampled or copied countless times for modern hip-hop songs.

All of the above examples have been taken from the double-CD compilations Funkify Your Life and Funky Miracle. However, much of the Meters’ music has been released on other recordings. Check out the wonderful live recording called Uptown Rulers: The Meters Live On The Queen Mary. It contains many of the Meters’ best music, and also offers a good example of what they were like when they played live. For another wonderful example of this group live, check out the commercially available videotape Soundstage: Dr. John New Orleans Stomp. On it, the Meters back up New Orleans legends Professor Longhair and Earl King (as well as play a few tunes by themselves). Dr. John then plays with his own group of musicians. This video is priceless.

The Meters were often used as a backup band, usually at the request of producer/performer Allen Toussaint. Many of these recordings are, unfortunately, unavailable. However, Dr. John’s In The Right Place is available, as is Allen Toussaint’s Life Love And Faith. Both are quite good, and they’re full of Zigaboo playing memorable grooves. Also worth looking for is Toussaint’s Southern Nights. The Meters also guested on many recordings by artists looking for that “New Orleans sound.” But none of those ever captured the fire that the original Meters recordings produced.

There are only eight of those original recordings: The Meters, Look-Ka Py Py, Struttin, Cabbage Alley, Rejuvenation, Fire On The Bayou, Trick Bag, and New Directions (nine if you include Uptown Rulers). Of special note are Rejuvenation and Fire On The Bayou. Rejuvenation is the best of the later Meters recordings (1972-77), while Look-Ka Py Py deservedly remains the classic from the early Meters (1969-71). If you can find it, examine Rejuvenation very closely. If you can’t, you’ll find three of the songs on the Funkify Your Life anthology, and three on Uptown Rulers. Those who do find the record will be rewarded by the astounding (and lengthy) drum solo during the twelve-minute "It Ain’t No Use," and by the snakey swamp grooves on "Just Kissed My Baby" and "Jungle Man." (For those needing further validation, this record is also listed in Vinnie Colaiuta’s Required Listening list [Oct. ’93 MD]. But this record is so good, it doesn’t need anybody’s approval.) Once you’ve found Rejuvenation, track down Fire On The Bayou. It’s not quite as good as Rejuvenation, but then again, nothing is.

Joseph "Zigaboo" Modeliste hasn’t been on as many recordings as Steve Gadd, as innovative as Tony Williams, and isn’t as flashy as "Philly" Joe Jones. But a good groove and a lot of heart goes a long way toward genius. Ziggy deserves to be considered one of the greats.
FINALLY, SOMEONE HAS ANSWERED THE CALL FOR THE ABSOLUTE LOWEST LONG DISTANCE TELEPHONE RATES. TAKE MY WORD ON IT.

No matter what resource, offer or service we make available to you from Modern Drummer, you can always count on getting extraordinary value for your money.

Likewise, when we hear of other value-packed opportunities for our readers, we try to make you aware of them whenever possible. This is one such opportunity, and it comes from a long distance telephone company called Intelnet.

When we were first introduced to Intelnet Long Distance service, we didn't believe you could get the absolute lowest rates available. Lower than even the best plans offered by AT&T, MCI or Sprint. With no hidden costs and none of the restrictions of other calling plans. Intelnet proved us wrong. And now, we're offering you the opportunity to enroll at savings you'll find hard to believe.

In fact, you can save big on both your long distance and local phone bills (you get a $2.50 credit on your local phone bill every month).

Intelnet quality is first-rate because they use MCI transmission. So why pay more than you have to for long distance? Simply complete and mail the convenient application form below. We're convinced that no other calling plan gives you more — for less!

---

INTELNET LONG DISTANCE SERVICE APPLICATION

☐ YES!
I want to participate in Intelnet's Long Distance service and get the lowest long distance rates available anywhere — with no restrictions, no minimums and no sign-up fee. I understand that I'll also get $2.50 off my local phone bill each month.

Signature (required) ____________________________________________________________
Print Name ________________________________________________________________
Address ________________________________________________________________
City ____________________________ State ____ Zip ____________

Please send me _____ (qty) free MCI calling cards that save me 25% off the standard MCI calling card rate. My telephone number(s) to switch:

Mail application to: Intelnet NA, P. O. Box 304, West Berlin, NJ 08091

G04004

---

My signature authorizes Intelnet to switch my long distance carrier to the Intelnet Long Distance Telephone Network, and to notify my local telephone company of my decision to change to MCI long distance. I authorize Intelnet to act as my agent with respect to local telephone service. In turn, the name listed will receive the discounts for any and all domestic long distance calls and a $2.50 monthly credit for local phone service. I understand that I may only have one long distance company for each telephone number listed herein and that I will be bound by any and all applicable tariffs and orders of the Federal Communications Commission and applicable state agencies.
Montreal Drum Fest '96

Exciting performers, good pacing, and fabulous acoustics were the hallmarks of Drum Fest '96, held November 9 and 10, 1996 in the Pierre-Mercure Hall in downtown Montreal, Quebec, Canada. Produced by Le Musicien magazine’s Ralph Angellilo and Serge Gamache, this fourth annual drumming festival in the heart of French Canada featured a bilingual program that catered to a growing audience of Canadians and Americans.

Audible “wows” rose from the house in response to Montreal composer Sylvain Grenier’s use of “found” objects like hockey sticks as viable percussion instruments.

Author/clinician Frank Belluci worked the crowd with a tasteful show of force, then dissected some of his chops-builders.

Takadja entertained the crowd with flashes of world percussion textures, joyful dance, and colorful costumes.

Versatile Montreal fusion drummer Ron Thaler brought a tight band that touched on jazz, funk, and European influences.

Anton Fig put the crowd at ease with the secret of his success (“my good looks”) and antidotes to nervousness (“if it was good enough for Miles...”) before pulling off some muscular grooves to a DAT of his own compositions.
Latin drumming's father figure, Ignacio Berroa, was popping with energy and sharing tips with other performers. With percussionist Michael Spiro, he breezed from Latin to bebop with palpable authenticity.

Virgil Donati's flawless chops, thunderous flourishes from drums to cymbals, and damn-near indecipherable grooves swept the theater to its feet in a wave of awe and admiration.

Tim "Herb" Alexander closed the first night of the Fest with his band, Laundry. The former Primus drummer pulled off a sensitive solo played mostly snares-off in the Max Roach tradition.

Chuck Silverman (along with percussionist Alain Labrosse) balanced education with blistering performances in the Afro-Cuban tradition, and earned heavy applause from Montreal's cosmopolitan audience.

Thrilled by the audience's standing ovation midway through his spot, young Tony Royster, Jr. demonstrated both chops and musicality (and scared his elders back to the woodshed).
By merging Scottish drumming with various contemporary drumset rhythms, Scotland's Drums Of Black Bottle proved that pipe band music swings.

California jazz drummer Jeff Hamilton spoke, joked, and tutored his audience—and they ate up his every word. (He even did a little playing!) The atmosphere was one of hushed respect.

JoJo Mayer, of New York's Screaming Headless Torsos, came out of left field, tying spectators in knots with his unique grooves.

Formerly of Montreal fusion group UZEB, Paul Brochu stroked the drums and cymbals with great poise and finesse, accompanied by two local musicians.

Robin DiMaggio (left) and Bobby Rock gave a stirring performance on the cutting edge of drum grooves, design, and electronics.

Dennis Chambers closed the Fest as only he can, obviously enjoying a rapport with Quebecker Alain Caron and band.

Drum Fest '96 sponsors included Vic Firth, Yamaha, Evans, Pearl, Zildjian, Premier, Sabian, Vater, Tama, SG Pro, LP, Drum Workshop, Obelisk Drums, Remo, Sonor, Ayotte, Toca, Peavey, Moperc Percussion, Trueline Drumsticks, and Groove Drums.

T. Bruce Wittet
A Fiesta Of Drummers

A crowd of over 70,000 people (and a large television audience as well) were treated to a rousing performance by eight of the world's leading drummers and percussionists at the 26th annual Tostitos Fiesta Bowl football game on January 1 of this year. The performance was presented as part of pre-game ceremonies.

The original percussion piece, titled "Meridian," was composed expressly for this event by Simon Phillips. Taking part in the performance along with Simon were Gregg Bissonette, Terri Lyne Carrington, Lenny Castro, Billy Cobham, Luis Conte, Chris Trujillo, and Dave Weckl.

Kodo's Earth Celebration

Kodo, one of the world's premier taiko drumming troupes, held their annual Earth Celebration in 1996 on Sado Island off the coast of Japan. The celebration is an annual gathering of musicians and music lovers held since 1988. For Kodo, it is a realization of their dream to invite international musicians to their home for cultural exchange, casual jams, and memorable concerts.

In 1996 the event was a week-long percussion and arts festival, featuring workshops, exhibits, and concerts in a variety of ethnic and musical styles. And behind it all is Kodo, who have given more than 1,900 performances on five continents since their debut in 1981. Not for the faint of heart, membership in Kodo involves a two-year apprenticeship living and training together in an unheated schoolhouse. Selected apprentices become probationary members for one year. If successful, they are then accepted as equal members of the group. They then go on to spend years refining the physical, martial discipline that taiko requires.

Taiko rhythms are intricate layers of 8th- and 16th-note Osti-natos—often with a touch of swing—over which seemingly irregular accent patterns are played. Flams and double strokes are also an integral part of taiko technique. Dynamics are essential, but at root these drums are about power, and about coaxing sound from drums that range from the size of large marching drums up to the massive Odaiko, which can be the size of a small truck! Warlords in feudal Japan used taiko drumming to heat the blood of loyal samurai for impending battle.

Although rooted in the Japanese tradition, Kodo also mix multinational elements, including African, Latin, Korean, and Okinawan influences. The group spends a third of the year touring overseas, another third touring Japan, and the other third preparing new material on Sado Island. Their performance at Earth Celebration '96 combined visceral power and haunting intimacy. The intensity and precision crafted into each piece rivaled that of any drum corps. After three encores, Kodo proceeded to the ferry docks on the island for a farewell "jam" for audience members returning to the mainland on the midnight ferry. They did the same for those who left the next morning.

Earth Celebrations are planned to repeat annually as part of Kodo's regular performance schedule. For information write to Kodo Village, 148-1 Kanetashinden, Ogi, Sado Island 952-06, Japan. Or you can phone or fax 0259-86-3630 or 0259-86-3631.

Dan Frio
(with thanks to Nobuko Yamada)

In Memoriam

Harold "Sticks" McDonald died January 11, 1997 after a battle with cancer. Born September 2, 1923, "Sticks" was a pioneer of country & western music. Among his many accomplishments over his extensive recording and performing career, "Sticks" was the first drummer to appear on stage at the Grand Of Opry. Modern Drummer profiled "Sticks" McDonald in the December 1996 issue.

Hal Rees, one of the busiest timpanists in the Los Angeles recording scene, died on December 15, 1996. Hal worked at the 20th Century Fox studios (along with several others) for many years, and can be heard on the soundtracks for such films as How The West Was Won, Gentlemen Prefer Blondes, and Planet Of The Apes. He is also credited with performing most, if not all, of the percussion on the Disney classic Fantasia.

Ed "Eddie Montana" Montano, a well-known and respected drummer and teacher in the southern New England area, died in November of 1996 at the age of 69. Eddie was a contemporary and friend of Gene Krupa, Buddy Rich, Louie Bellson, and Joe Porcaro. A veteran of the U.S. Navy band during World War II, Eddie continued to play (in his own jazz and Dixieland band) and teach until his death. His students have gone on to play successfully throughout the world.
Advertisers

Drum Market
Advertise in Drum Market and reach over a quarter million drummers worldwide for only $1.50 per word plus $4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in bold type and add $5.00 for each bold word.) Minimum charge for an ad: $10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent months, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

For Sale

Drum
Dudrum 3 brain new in box. $2.300 firm. Drum 2 $1.300 or best offer. Explorers, tel: (863) 361-1195.

Hit Drum
Custom nylon washers, $5 per dozen. Tel: (630) 585-0069.

Kenner Custom Drums
Snare, full sets, all sizes. Route #1, Box 150, California, KY 41007. (606) 635-2518.


Hit Drum
Drum customizing. Band name, art work, logos on drumheads. Call for custom drum coverings. Tel: (630) 385-0069.

The Starving Musician
Can save you money on used sets, snares, singles, and hardware. New inventory weekly! Tel: (408) 554-9041, fax: (408) 554-9598, or write: 3427 El Camino Real, Santa Clara, CA 95051.

Saban cymbal discount.

Clear shell replacement and add-ons for Ludwig Vistalites and all colors and brands. Explorers, tel: (816) 361-1195.

Dums Etc.: Call (717) 394-DRUM for free catalog. We have other kits, Sabian, Tama, Pearl, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786. http://www.drumset.com.

Zickers drum parts, add-on drums, and replacement shells! Explorers, tel: (816) 361-1195.

Yamaha—Select singles, 60% off. Recording Custom toms & bass drum. Maple Custom 8" toms, bass drum. Explorers Orchestral. Tel: (816) 361-1195.

Hand Drum Co.
Clay percussion instruments. Bongos, doumbek, maracas, hand drums, shakers, etc. Also, Hand Drumming, the video. Made by hand—played by hand. Free catalog: (800) 990-1114.

Nation’s largest line of percussion services: bearing edges, snare beds, drumkit cleaning, buffing/polishing, drilling, refinishing. Goetz Custom Snare drums, lubricating, plating (24k gold, black chrome, chrome, nickel, cymbal platinum plating), powdercoating, drumshell and hardware repair, re-covering, paint, new and used parts, drumshells, brass lugs, head-tuning. Experienced in high workmanship, reasonable turnaround, competitive prices. Visa, MasterCard, Discover. Complete catalog of services. Midwest Custom Drum Repair, R.R. 1, Atchison, IL 61091. Tel: (815) 643-2814.

Elvin played Gretsch & K’s. So can you! Blair n Drums, since 1987, specializes in both! Also Ludwig, Leedy, etc. We buy, sell, trade. Layaways available. Tel: (616) 364-0604 or (800) 555-1212 for toll free number. Fax: (616) 362-2495.

Rockin’ Rita’s Recycled Drums And Percussion! We carry a huge selection of used drums, cymbals, stands, and accessories, at great prices, by mail, for anyone who loves drums! Phone or fax at (619) 596-4275 for our newest list. Write us at 9640 Mission Gorge Road, Suite B, #285, San Diego, CA 92121. Visa/MC/Amex/Discover.

Zogs—Nylon shoulder washers eliminate metal-to-metal contact between snare and tom drum rings and tension rods. Eliminate rattling and provide smoother tuning by changing washers. J.W. Enterprises, 1000 Key Dr, Evansville, IN 47712. Tel: (812) 476-4300.


Pork Pie Percussion—all drums made by an American. All repairs and refinishing done by the same American. Solid and brass snare drums now available in any size. Pork Pie, the professionals’ choice. 300 1/2 Eton Ave., Canoga Park, CA 91303. Tel: (818) 992-0783 or fax (818) 992-1358. Internet: http://www.porkpie.com/drums.html. E-mail: porkpie@westworld.com.

Sick of high maple drum prices? Custom sizes and colors, low, low prices. You will be impressed. Free brochure, Obedisk Drums, #5-4315 64 Ave. S.E., Calgary, Alberta, Canada T2C 2C9. Tel: (403) 236-9169.

Attention King Fans! 4 of Sandy Slavin’s (Ace Frehley) drumkits are 4-sale at Amanda’s! Tel: (301) 261-ATUB (2880), fax: (301) 280-DRUM (3768).


Acousticin 516-D and 220-D shell drums by Remo. Custom sizes made to order. Call or fax (209) 928-3078. Lee Custom Drum, P.O. Box 206, Tuolumne, CA 95379.

In the best of the best? Rupp’s Drums—Colorado’s largest drum shop! Huge stock of new kits, mountains of used and vintage lines available at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call (303) 756-5777. Also, Will Drum For Food T-shirts, $10.

Low prices and 30 day money back guarantee on brand name instruments, equipment and accessories. Free catalog. Matt’s Music, 778 Washington St., Hanover, MA 02339. Tel: (617) 829-0111, fax: (617) 829-0715.


54" Timpani pure copper kettle, seamless and hand buffed. One extra head. Also three aluminum horns in excellent condition. Make offer. David Lynn, tel: (914) 434-2000 x2693.

Ludwig timpani professional series, hammered copper, with tuning gauges. Set of four (4) in sizes 23"., 26", 29" & 32". Brand new condition with quilted covers. No reasonable offer refused. David Lynn, tel: (914) 434-2000 x2693.

Thomas Drums: Custom work, custom veneering/laminations, shells, hardware etc. Tel: (770) 947-3363. For free info: 6702 E. Brook St., Suite 7A, Douglasville, GA 30134.

Pay For Benefits, Not Ads! Check out the features on the new WorldMax Custom Series. Compare them with the features found on other entry-level lacquered kits. We win! Ask your dealer to let you compare, or send an S.A.S.E for color brochure to: PureCussion, Inc., Dept M, 3611 Wooddale Ave. S., Minneapolis, MN 55416.

Drum triggers factor-direct $17.99 +$4.00 S&H (US). Rock Systems, P.O. Box 727, Greensburg, PA 15601. Tel: (412) 838-8468. www.west.com/-rocksys/rocksystems, or SASE for catalog.


Drummers & Percussionists needed for new catalog mailing! New mail-order catalog of unusual and unusual musical instruments of the world—drums, percussion, accessories, videos, tapes, CDs and more! Info and interviews with your favorite drummers and percussionists. Conundrum Music Inc, 23 Waverly Pl, Ste. 65, New York, NY 10003. Tel: (212) 254-1133. Fax: (212) 259-4064. E-mail: conundrum@soil.

Airheads! Patent applied for now available. Tune entire kit in five minutes. Any environment. Tel: (888) AIR-TUNE.

Portable drum rise! I have step-by-step instructions with drawings. It can pass through doorways less than 28" wide, expand to over 6 feet wide, and be set up in minutes. Send $14.95 to: Lakeshore Drums 3230 Elderwood Dr., Holland, MI 49442. For info call (616) 399-3769.

Visit www.funkydrummer.com and Give The Drummers Some!

Kicker Stickers! Graphics to enhance your look of your drum set. Tons of killer designs available. You choose size and color of each. For free catalog write to: Sporting Image, P.O. Box 4062, Mesa, AZ 85211-4062.


Custom Bongo Drum. Hand-crafted to your specifications for the finest hand-made bongo set. For details: Tel: (914) 374-7611, fax (914) 374-2012.

Stud*y Materials

Free catalog of educational, instructional, and entertainment videos, cassettes, and publications exclusively for drummers. All your favorites from one source! World Drum Center, Dept. M, P.O. Box 397, Pomona, CA 91769-0397.


Drum books by Joel Rothman. Send for catalog to: J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334. Tel: (954) 563-1844.

Practice To Groove—Comprehensive practice tool. All levels. 5/2 hours sequenced music on eight cassettes. Practice reading, rudiments, solos, fills, and many styles. Workbook contains two practice routines. A must-have program. Money-back guarantee, only $24.95 to: Amato Productions, 3410 Albee St., Eureka, CA 95620. Tel: (707) 445-4626.

Meredith Music Publications, the most musical and comprehensive drum/percussion books and solo collections available. Write or call for free catalog: Tel: (954) 563-1844. Fax: (954) 563-9006, 170 N.E. 33rd St., Ft. Lauderdale, FL 33334, or visit us on the internet at http://www.meredithmusic.com.

Jay Schellen's "Rocking Independence." Hailed by pros like Bissom, Sisario, and Castillo as being "ideal for developing dexterity on the drumset. A must for beginners through professionals. Call and learn about our free bonus with your order. Tel: (800) 408-8618, ext. 4027.

Chops Busters—the only modern drum book for technique. Comprehensive collection of exercises, patterns, rolls, rudiments. "Your book not only brings out the chops busters, but also the brain busters for any and all ability levels."—Hal Blaine. Send $12.50 ($15 outside USA) to: Barrel of Monkeys Publishing, 15738 Cross Way, San Jose, CA 95125.


20 Popular Rudiments cassette package with booklets. Send $15 to SLW, 30137 Ave., Truckee, CA 90275.

**Vintage Drum Show**

**For Sale**


Save on American Vintage Drums! 20-30% off some "other guy's" prices! Blair 'N Drums specializes in '50s-'60s Gretsch Drums and K Zildjian cymbals. Also Ludwig, Leedy, etc. Business S.A.S.E. required for free list. 3148 Pinefield Ave., NE, Suite 250, Grand Rapids, MI 49505. Tel: (616) 364-0649 or call (800) 555-1212 for toll free number only. Buy, sell, trade! Fax: (616) 363-2495.

Bobby Chassion's Jollity Drum Farm vintage mail-order list includes Rogers Swish-O-Matic, Couch Road, Box 2324, RR #2, Argyle, NY 12809. Tel: (518) 638-8559.


Amanda's Texas Underground—"America's #1 used/vintage drumshop!" Over 200 vintage sets, snares, singles. Partial listing: 60s Ludwig 22/13/16, oyster blue! 60s Gretsch 22/13/16, red sparkle! 70s Rogers 22/14/16! 70s Black Beauties! Many more! 2 inch, 2.5 inch, 4inch used cymbals! Why buy new? We are always buying! We ship worldwide! VMC/AMEX, layaway! Tel: (301) 261-ATUB (2888), fax: (410) 350-7993.

**Wanted**

Vinage Drum Center—one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjian, and more—singles, sets, and entire collections! Vintage Drum Center, call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

Gretsch & '60s Ludwig Sets Wanted. Trade for new or used equipment. Explorers. Tel: (816) 361-1195.

Wanted! '60s Gretsch, Ludwig, Rogers snare/sets in 18/12/14, 20/12/14, 22/13/16. Also '50s Gretsch (sets/singles), K Zildjian cymbals (Istanbul/Canada). Tel: (410) 269-4298.

Vintage Drums, especially Gretsch, Ludwig, Leedy, catalogs, K Zildjian, etc. Blair "N Drums." Tel: (816) 364-0649, or call (800) 555-1212 for toll free number, or fax: (616) 363-2495.

**Miscellaneous**

7th Annual Midwest Vintage and Custom Drum Show ("The Chicago Show"): May 17 and 18, 1997. Kane County Fairground, St. Charles, Illinois. Consignment, silent auction, and dozens of exhibitors. For more information contact Rebeato, P.O. Box 6, Alma, MI 48001. Tel: (517) 463-4757, www.rebeato@aol.com.
Drum Control With 100 Beats video: Experience grooves in rock, shuffle, blues, swing, Brazilian, Afro-Cuban, and odd time signatures. Excellent learning for all levels of drummers! 1 1/2 hours, plus booklet $29.95. Send check or money order to: Dennis F. Venturi, 1212 Mollboro Ter., Philadelphia, PA 19148.

Classic Rock Drum Charts. Choice selection of great rock classics, from the '50s to the '80s. For free chart and catalog, write: James Morton, P.O. Box 663, Lakeside, CA 92040.


Introduction To Drums video. The complete 60-minute beginning video available. Covers stick control, reading notation, and drumset playing. A must-have item. Send $15.00 plus $1.00 S&H to Tim Winer, P.O. Box 322, Cleverdale, VA 24077, or call (540) 977-2912.

100 mph Bass Drums in 15 minutes flat! Inside secrets revealed! For your free report, Ballistic Drums, call toll free (888) 2-SAVIOR. Free recorded message 24 hrs.

Instruction
Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. John Bock Percussion Studio, (914) 592-9593.


NYC Drummers: Study with John Sarraco, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction the professional way. Manhattan and Staten Island studio locations. (718) 351-4031.

NYC—Tabla. Study Indian classical drumming with performers/teacher Misha Mansur. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Jazz Drumset, Mike DeSimone: Studied with Mel Lewis and Sam Woodyard. Tel: (408) 297-1934.

Baltimore: Grant Memee's studio of drumming. B.M. Berklee College of Music, Towson State University instructor. All styles and levels. Tel: (401) 747-STIX.


Real mastery with your drumset. Clean up that weak hand for good! The Finger Tip Method brings incredible power, control, and sensitivity to your fingers and wrists in a unique and most effective exercise format. Check or M.O. for $15 US to: Joe Czralinski, 20 Simone Place, Ayr, Ontario, Canada N0B 1E0. Tel: (519) 632-8401.

Drum Building Video—Homemade professional drumsets. Hundreds of designs and colors. No painting. Materials, basic tools in hardware stores. Send US $39.95 (check or money order) plus $5.00 S&H, $10.00 international. Fever Drum, P.O. Box 5344, South Hills Plaza Station, West Covina, CA 91791-9991.


John Kepoleas is accepting serious students. Study with the author of Lessons With The Greats and Studies For The Contemporary Drummer. Develop all of the skills needed for today's drumming. In the S.F. Bay Area call (510) 947-2066.

Wanted
Yamaha floor tom with detuning pedal. Any condition. Call Chris, tel: (718) 386-4343.

Vintage Drums—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjian and more—singles, sets, collectibles! Tel: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

Any Gretsch, Ludwig, Leedy, K Zildjian, etc. Cash or trade. Blair 'N Drums: (616) 364-0604 or call (508) 555-1212 for toll free number. Fax (016) 363-2495.

Wanted! '70s Ludwig set w26" or 24" bass. Also any size Vistalites, stainless steel, psychedelic-red, mod-orange, citrus-mod sets/snare. Tel: (410) 269-4288.

Miscellaneous

J&J Drum Restoration. Specializing in vintage restorations, drum re-covering, professional refinishing and repair. 881 Beechmeadow Lane, Cincinnati, OH 45228. Tel: (513) 451-1680, or visit our home page at: www.concentrie.net/~craven/jandj.htm.

Professional Musicians Referral—Musicians/bands: connect with the right group or player. Call PMR—America's original national referral! Tel: (612) 825-0648.

Big discounts, fast service, free discount catalog, Waddell's Drum Center, 1104 S. Leechburg Hill, Leechburg, PA 15656, (412) 845-3786.

SHOW 'EM YOU'RE A DRUMMER AND PROUD OF IT WITH THE NEW...
MODERN DRUMMER MASTERCARD®

- No annual fee
- Low introductory Annual Percentage Rate (APR) on cash advance checks and balance transfers
- MD Buyer's Guide FREE the first time you use your card
- 18-month subscription to Modern Drummer Magazine for the price of a 12-month subscription
- Response to credit line increase requests in 30 minutes
- Emergency airline tickets and cash up to your available credit

Be a member of the MD team with your own Modern Drummer MasterCard®

CALL FOR AN APPLICATION TODAY
1-800-847-7378
Priority Code FNNX

There are costs associated with this credit card. For more information about the costs, contact MBNA America® Bank, the program issuer and administrator, by calling 1-800-847-7378 or by writing to MBNA America, P.O. Box 15020, Wilmington, DE 19890. Certain restrictions apply to these and other benefits. MasterCard is a federally registered service mark of MasterCard International Inc., used pursuant to license. MBNA America is a registered service mark of MBNA America Bank, N.A.
In a slight departure from our normal format, this month's highlighted "kit" is actually only part of Marceline, Missouri drummer Andrew Finke's complete drumkit. But it's a novel approach to adding melodic elements in the most compact manner possible.

Andrew (and his drum tech father Peter) mounted seven melodic toms (based on Tama's Octobans) in an "easy-to-play" hexagonal arrangement. The drums are created from 6"-diameter PVC tubes fitted with lugs and Remo heads. The "Septabons" are of 6", 8", 10 1/2", 13 1/2", 17", 24", and 32" depths. Each drum is attached to a hexagonal steel frame via two rubber-shielded mounts. The six outside drums are tilted in towards the center drum to facilitate faster stick work between the different sounds. Andrew uses the toms "for straight-ahead rhythms as well as the occasional freelance fill."

PHOTO REQUIREMENTS
1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.
ICON is the next evolution from the originators of the modern drum rack. Patented square tubes insure clamps will never slip or rotate, and integrated hinging leg clamps at both ends of the tubes, make set-ups and tear-downs fast and simple. ICON offers you independent control over the height of each tube, and memory locks so your set-up stays the way you want it every time you play. Large square tube ground stabilizers with gripping rubber feet keep your kit rock solid, extremely sturdy and dependable. You can also add or subtract bars and legs from your rack as your set-up changes. ICON is quick, simple, dependable, sturdy, and adjustable... kinda sounds like what you've been waiting for, doesn't it.

Omar Halim is shown here with our DR500 ICON Rack and Pearl's new Mahogany Classic Limited Edition Masters Series drums.
"A big change has happened in my playing."

Tim Alexander talks about his Zildjian Drumsticks:

"Over the past few years my playing has been changing. I wanted to get to a different dynamic level and to explore new directions. I wanted my drumsticks to move with me and to respond to the change. Zildjian sticks have become an integral part of the change and are helping me move forward with my playing."

Zildjian uses Select U.S. Hickory, state-of-the-art technology and design input from the world's top drummers to create the finest, most consistent drumsticks available today. Every pair of our sticks will feel like a natural extension of your hand, helping you to move forward with your playing...like Tim. Join the long list of top drummers that have made the move to Zildjian Drumsticks.

Adrian Young
SB & Super 5A
Nylon Tip
No Doubt

William Goldsmith
SB & 2B Wood Tip
Foo Fighters

Kirk Covington
5B Wood Tip
Tribal Tech

Lonnie Wilson
2B Wood Tip
Nashville Session Great

Check out our Web Site at: http://www.zildjian.com