

• NEW MAGSTAR SNARE DRUMS • LESSONS IN LISTENING •

MODERN DRUMMER

The World's Most Widely Read Drum Magazine

December '97

**WIN A DW Drumkit &
UFIP Cymbal Package!**

DREAM THEATER'S

MIKE PORTNOY

NEW RECORD, NEW DIRECTION?

METAL MUSIC & MAYHEM:

On Tour With Ozzy,
Pantera, Fear Factory,
Machine Head, And More!

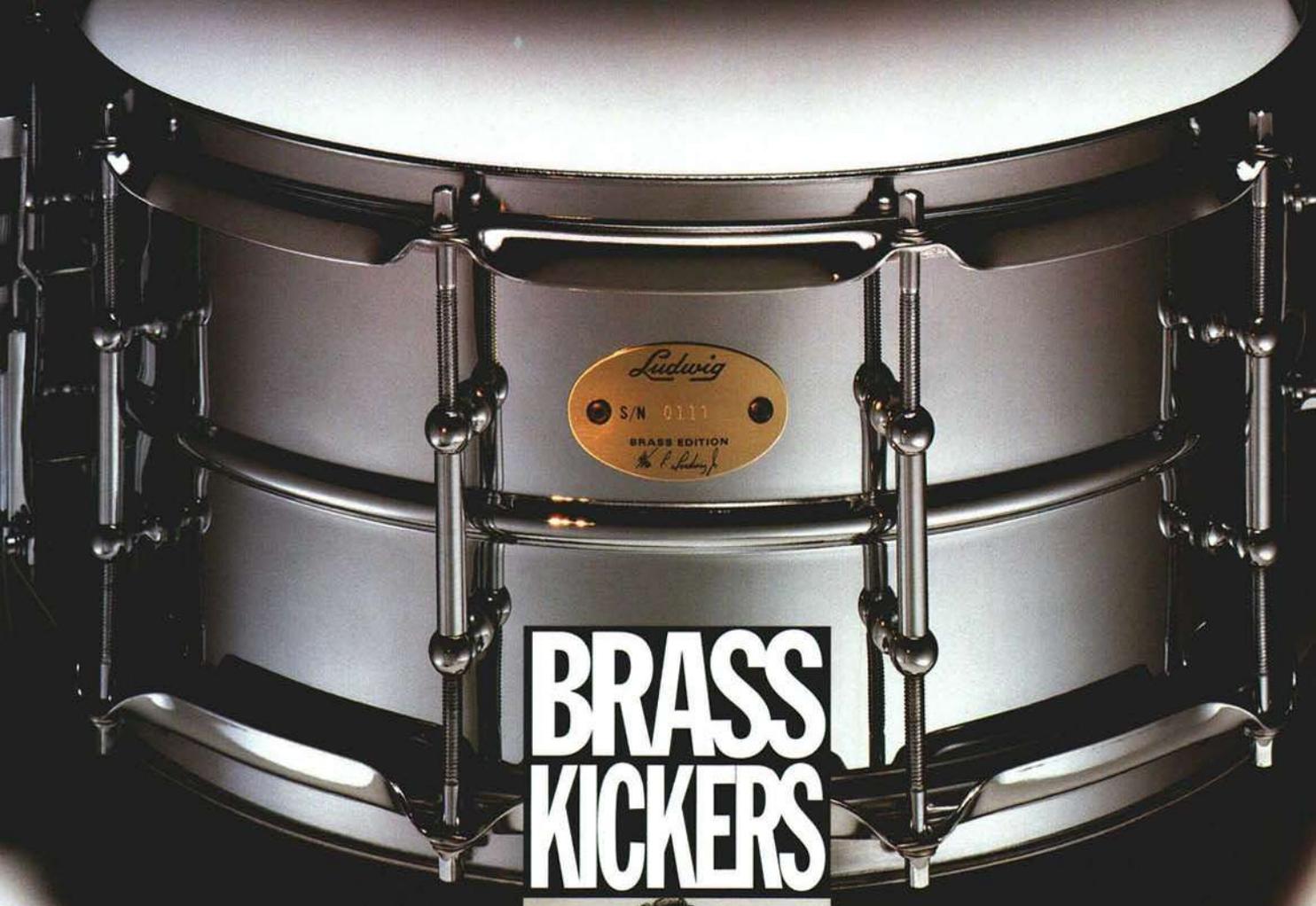
*The Great Drummers
Of Duke Ellington*

**MIGHTY MIGHTY BOSSTONES' JOE SIRDIS
DRUMMING IN THE PITS: WHAT YOU NEED TO KNOW
BEHIND THE GLASS WITH BERNIE KIRSH**

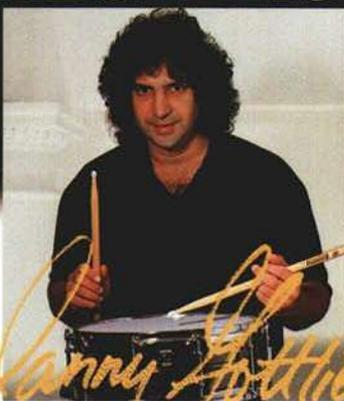
NOVEMBER
INTERNATIONAL
DRUM MONTH

U.S. \$4.95
U.K. £2.95
Canada \$5.50





BRASS KICKERS



THE VERSATILITY OF LUDWIG AND DANNY GOTTLIEB

The sound of authority so clear it can actually be felt, is alive and well today. It's from Ludwig, and it's The Brass Tubular Lug Snare Drum.

This vintage snare was originally developed in 1911, and has been refined by the production technology of today. The legendary Tubular Lug Snare Drum design once again provides the resonance and power that the world's best

drummers demand, just ask Danny Gottlieb. Available in various sizes of Classic maple, bronze, black beauty, brass or satinwood snare drums, Tubular Lug Snare truly have a look and sound like no other.

The power of the past awaits at your authorized Ludwig dealer in the Tubular Lug Snare Drum Series.



LUDWIG SNARE DRUMS. THE BEST SOUNDING DRUMS.



For the Full Color Ludwig Catalog, please send \$4 to:
Ludwig, Outfit Catalog, P.O. Box 310, Elkhart, IN 46515-0310
Visit our Web site <http://www.ludwig-drums.com>



*Evans heads are great,
they give me the warmth
and tone quality that I need.
That's why I play them.*

Cindy Blackman



Photo: Dyane Leight

For a Free Evans Drumhead
Catalog or poster of this ad
please write to:

J. D'Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735 USA
E-Mail: evans@daddario.com • Home Page: <http://www.daddario.com>

contents



photo by Paul La Raia

MIKE PORTNOY

Real life seems to have invaded Dream Theater's musical fantasyland, in the form of pressure to conform to the tastes of the masses. No problem, says Mike Portnoy; the band prefers to look at the situation as a challenge rather than a constraint. If their new album is any indication, progressive rock's favorite sons might just have struck that delicate balance between art and commerce.

by William F. Miller

46

METAL MUSIC & MAYHEM

"So You Want To Be A Rock 'N' Roll Star" sang the Byrds thirty years ago. The sounds may have changed, but today's soldiers of metal fortune face the same rigors of the road that traveling musicians have always faced. In this exclusive report, the drummers of OzzFest '97 ponder the party—and the pitfalls—of life on the road.

by Matt Peiken

68

THE GREAT DRUMMERS OF DUKE ELLINGTON

Sonny Greer, Louie Bellson, and Sam Woodyard each had something special to add to the enormous body of work that many consider one of the crowning achievements of 20th-century music. This month *MD* examines the important contributions these and other timeless timekeepers made to the music of Duke Ellington.

by Burt Korall

82

education

- 104 **ROCK PERSPECTIVES**
Ghosting In Fills
by Brian Stephens
- 106 **STRICTLY TECHNIQUE**
Study In Triplets
by Joe Morello
- 108 **ROCK 'N' JAZZ CLINIC**
Quick-Snapping Double Strokes
by Rod Morgenstein
- 110 **SHOW DRUMMERS' SEMINAR**
Drumming In The Pits, Part 1
by Jonathan Wacker
- 120 **DRUMS ONLINE**
More Sites Reviewed
by Matt Peiken
- 122 **Speak Out**
- 128 **CONCEPTS**
Lessons In Listening, Part 1
by Steve Anisman
- 140 **HEALTH & SCIENCE**
Watch Your Ears
Part2: The Solution
by Mark Parsons

profiles

- 16 **UP & COMING**
Joe Sirois of
the Mighty Mighty Bosstones
by Jim DeRogatis
- 98 **PORTRAITS**
Gavin Harrison
by Geoff Nicholls
- 114 **IN THE STUDIO**
Behind The Glass with Bernie Kirsh
by Mike Haid
- 138 **ON THE MOVE**
- 150 **FROM THE PAST**
Buddy: A Decade Of Silence
by Mark Nardi

equipment

- 30 **NEW AND NOTABLE**
- 36 **PRODUCT CLOSE-UP**
Magstar Custom Snare Drums
by Rick Van Horn
- 39 **African American Drums**
by Mark Parsons
- 41 **Boss DB-88 Dr. Beat**
by Rich Watson
- 130 **INSIDE**
Drum Workshop
by Jorge Spellman
- 134 **Drummers Collective**
by Rick Van Horn



news

- 12 **UPDATE**
Bill Bruford, Hal Blaine, and Widemouth Mason's
Safwan Javed, plus News
- 166 **INDUSTRY HAPPENINGS**

departments

- 4 **EDITOR'S OVERVIEW**
- 6 **READERS' PLATFORM**
- 24 **ASK A PRO**
Joe Morello and Jim Chapin
- 26 **IT'S QUESTIONABLE**
- 124 **CRITIQUE**
Art Blakey, Dambuilders, and Bill Holman CDs,
Rhythmic Illusions book, and more
- 156 **MD's 1997 INDEX UPDATE**
- 170 **DRUM MARKET**
Including Vintage Showcase
- 176 **DRUMKIT OF THE MONTH**

148

MD GIVEAWAY

Win one of twenty-five amazing packages in celebration of DW's 25th anniversary.
The grand prize?

A six-piece kit in your choice of finish and hardware,
plus a set of UFIP cymbals—worth over \$9,500!



Submitting Articles

Though a good deal of the educational column material that runs in *Modern Drummer* is written by name artists, an almost equal amount is submitted by readers with valuable ideas to share. Here are a few things you should know if you're considering sending in material for publication in the magazine.

First, we would hope you're familiar with *at least* the past two years of *MD* so that your article isn't a duplication of, or too similar to, something we've recently published. If you're unsure, send us an outline of your idea in as much detail as possible to avoid a lot of unnecessary work. If it's your first attempt, and an editor approves your proposal, you'll most likely be asked to submit your material on speculation. You can also request *MD's* Writer's Guidelines, which supply all the necessary information on preparing your article for submission.

Of course, not everyone follows the above procedure. Some prefer to just send in an article and take their chances. Though a bit riskier, there's nothing wrong with that approach, assuming you've enclosed a self-addressed stamped envelope with your material. You'll generally hear from us one way or the other within a few weeks. If we accept your article, you'll be notified, and it'll be logged into our inventory and ultimately scheduled for publication. Payment for column-length material is made within a few weeks after it appears in the magazine. Bear in mind, however, that very often a substantial amount of time may elapse between *acceptance* and *publication*, due to the backlog of material we always have on file.

Perhaps the most important things to remember when writing your article are those that an *MD* editor will surely be looking for when he reviews it. For example, does your material help a fellow drummer improve his playing, or enlighten him on a particular facet of drumming? Is the subject matter of interest to a wide segment of the drumming audience? If drum notation is included, are the examples neatly and accurately transcribed? Does your article help a reader save time, money, or effort? Will it help him arrive at a decision or draw a conclusion? Will it help a fellow drummer do his or her job better or make life easier? Does it offer a new approach to an old subject? Is your material well-thought-out and well-written, and does it make a valid point? An editor isn't necessarily expecting your article to do *all* these things, but you can be pretty sure that if it doesn't do at least *one* of them, he's not very likely to accept it for publication.

For those who may be interested, some of the *MD* departments where we continually accept material include *Concepts*, *In The Studio*, *Rock Perspectives*, *Drum Soloist*, *Rock Charts*, *Shop Talk*, *Strictly Technique*, *Basics*, *Health & Science*, *Jazz Drummers' Workshop*, and *Taking Care Of Business*. If you feel you have something of value to share with *MD* readers, be sure to let us know about it. We're always on the lookout for good material, and we encourage you to bring your ideas to our attention.

Ron Spagnardi

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine



EDITOR/PUBLISHER RONALD SPAGNARDI
 ASSOCIATE PUBLISHER ISABEL SPAGNARDI
 MANAGING EDITOR RICK VAN HORN
 FEATURES EDITOR WILLIAM F. MILLER
 ASSOCIATE EDITOR ADAM J. BUDOFSKY
 ASSOCIATE EDITOR RICH WATSON
 EDITORIAL ASSISTANT SUZANNE HURRING
 SENIOR ART DIRECTOR SCOTT G. BIENSTOCK
 ART DIRECTOR LORISPAGNARDI
 ASSISTANT ART DIRECTOR JOE WEISSENBURGER
 ADMINISTRATIVE MANAGER TRACY A. KEARNS
 ADVERTISING DIRECTOR BOB BERENSON
 ADVERTISING ASSISTANT JOAN C. STICKEL
 MARKETING AND PUBLIC RELATIONS DIANA LITTLE
 WEB SITE DIRECTOR KEVIN W. KEARNS
 OFFICE ASSISTANT ROSLYN MADIA

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

CONTRIBUTING WRITERS: Robyn Flans, Burt Korall, Rick Mattingly, Ken Micalef, Mark Parsons, Matt Peiken, Robin Tolleson, T. Bruce Wittet.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1997 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. E-mail: moddrum@intac.com.

MODERN DRUMMER ONLINE: www.moderndrummer.com

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

Printed in The United States

SUBSCRIPTIONS: US, Canada, and Mexico \$34.97 per year; \$56.97, two years. Other international \$41.97 per year, \$63.97, two years. Single copies \$4.95.

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

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

INTERNATIONAL LICENSING REPRESENTATIVE: Robert Abramson & Associates, Inc. Libby Abramson, President, 720 Post Road, Scarsdale, NY 10583.

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

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

the APK SATIN EXPERIENCE



They keep saying...
"What goes around
comes around." They say,
"Everything old is new
again." They say,
"You don't know what
you've got till it's gone."
We say: "They're right."

Presenting...
The APK Satin
Experience by
Premier. The coolest
looks of yesterday
with the greatest
sounds of today.

We say, "Check it
out!" You'll say,
"Cool."

Available now
at your authorized
Premier Dealer.



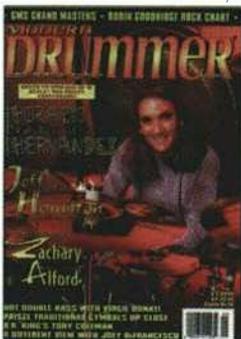
Premier Percussion Ltd.
Blaby Road, Wigston,
Leicestershire England LE18 4DF

Premier Percussion USA, Inc.
1263 Glen Avenue Suite 250
Moorestown, NJ 08057

HOW TO REACH US

Correspondence to *MD's Readers' Platform* may be sent by mail:
12 Old Bridge Road,
Cedar Grove, NJ 07009
by fax: (973) 239-7139
by e-mail: moddrum@intac.com

BURNING FOR BUDDY, VOLUME 2 REVIEW



In reading Robin Tolleson's review of *Burning For Buddy, Volume 2* in your September '97 issue, I got a clear picture of nothing but sarcasm. I think we can communicate with one another

about whether or not an album bites without becoming juvenile and offensive toward the guys and gals we all love to see hit that drum! It's important to remember that these artists are, to many of us, among the greatest of today's drumming icons—to be admired and respected. Don't you think drummers get enough crap from the other members of their bands already?

If a recording stinks, it stinks. Your publication is an ace act, and I will continue to subscribe. All I ask is that you consider the fact that we are all drummers. Who among us hasn't had a "can't groove" day? I think you owe the readers an apology...not to mention the artists.

Jeff Hall
Seattle, WA

Buddy Rich was a great drummer. I can always enjoy his playing at any time. When his career was at its zenith, his talent and musicianship were incredible. Certainly his greatest recordings were made during this era. With that being said, let me now say this in response to Robin Tolleson's review of *Burning For Buddy, Volume 2*: WOO-HOO! YES! RIGHT-ON! FINALLY, SOMEONE BREAKS THE ICE!

DRUMTHUMB
via Internet

I've spent days thinking about how to react to [Robin Tolleson's] recent review of *Burning For Buddy, Volume 2*. Now I find

myself in the position of having to defend a project that was incredibly heartfelt and positive for the drumming community. The fact that it was an unfavorable review is not what disturbs me. What is disturbing is the fact that the reviewer apparently had a personal vendetta for this project even before the first CD even came out. I have never seen such a mean-spirited slash job in all my life.

Neil Peart put his time, money, and soul into this project. How dare this reviewer criticize him for wanting to present himself in the best possible light by re-recording his track? What kind of credentials does the reviewer have to critique players like Steve Gadd? Steve's track was anything but "unconvincing," and Gregg Bissonette's playing, as always, was tasty and swinging.

David Garibaldi stays right on top of the time and swings the band very hard. And while Bill Bruford's background and style may be different, he was certainly tasty and effective.

If Dave Weckl played "well," then what is the reviewer's definition of "great"? And Kenny Aronoff's energy and enthusiasm shines on his track, making it extremely interesting.

The facts that Buddy's original drum track was re-mastered, that the band recorded live to that track, and that Neil and my wife [Cathy Rich] had the good taste to end *Volume 2* with Buddy playing the only extended solo of the two CDs, were completely overlooked. If the reviewer had taken the time to listen, he might have realized that the vocals were a poignant tribute to Buddy's life, which is what the whole project was about.

The Buddy Rich Band is comprised of some of today's greatest players. I take great offense at the inference that this band was in any way less than superb, which was Buddy's standard. And anyone who knew Buddy knows that he would have been proud that his peers cared enough to honor him in this way, probably to the point of tears.

Every musician who took part in this project deserves the highest praise. I would personally like to thank God for my wife Cathy and our dear friend Neil Peart for making this project happen. And most of all, for a man whom I dearly miss, and who was truly

CHECK OUT THE DEFINITION OF SOUND NOW! AT THESE MEINL CYMBAL DEALERS:

- Sound Town**
1233 W. Alameda Ave, Denver, CO 80223-2038
- Atlanta Pro Percussion**
2520 Spring Rd. Smyrna, GA 30080
- Drum Pad**
48 W. Pallatine Rd., Pallatine, IL 60067
- Fat Boy's Musical**
9010 Milwaukee Ave., Niles, IL 60714
- Walco Music**
1120 S. Second St., Springfield, IL 62704
- City Music**
1202 Walnut St., Murphysboro, IL 62901
- Chesbro Music Co.**
327 Broadway, Idaho Falls, ID 83402
- Mom's Drum Shop**
2920 Frankfort, Louisville, KY 40206
- Baltimore Drum Source**
4301 Harford Rd., Baltimore, MD 21234
- Kuber and Breese music**
33540 Groesbeck, Fraser, MI 48026
- Totally Cool Music**
600 Cambridge, Midland, MI 48642
- Drums & Co.**
3913 E. Independence Blvd., Charlotte, NC 28205
- Russo Music Center**
1989 Arena, Trenton, NJ 08610
- Drummer's World**
151 W. 46th St., New York, NY 10036
- Long Island Drum Center**
164-13 Northern Blvd., Flushing, NY 11358
- Cadence Music**
2109 B. Buffalo Rd., Westmar PL, Rochester, NY 14624
- Williams Percussion**
2091 Eakin Rd., Columbus, OH 43223
- Morrison Bridge**
522 SE Belmont, Portland, OR 97214-2308
- Musicians Outlet**
1155 SW Division, Bend, OR 97702
- Rhythm Section**
218 NW State Rd#10, American Fork, UT 84003
- Keith Jorgensons**
1655 S State St., Orem, UT 84058-8006
- KSM Guitars**
37W 1st N, Logan, UT 84321-4505
- Breinholt Music**
67 E. Main Price, UT 84501-3031
- Chantilly Music**
14511 D. Lee Jackson Hwy., Chantilly, VA 20151
- Don Warner Music**
10216 W. Broad, Glen Allen, VA 23060
- Mechanicsville Music**
8165 Ladiestown Rd., Mechanicsville, VA 23111
- Drums N Moore**
6408 Monona Dr., Monona, WI 53716
- Pacific Drum Center**
1632 West 4th, Vancouver, BC V6J 1L9
- Steve's Music**
51 St. Antoine St. W., Montreal, Quebec H2Z 1G9

ALWAYS THE FINER CHOICE...



DEFINITION OF SOUND



12 Crashes from 14" to 18"

2 Chinas in 16" and 18"

3 Splashes from 8" to 12"

6 Bells with and w/o rivets

6 Hi Hats in 13" and 14"

4 Rides in 20" and 21"



Tony St. James · Jazz Crusaders

Perfect matched pairs of Hihats for controlled crisp sounds. The sensible dynamics, especially in the Soundwave version, are just a dream. For me the optimum in sound.

Bucket Baker · Kenny Loggins

Since I first played the rides I am amazed at the clean and brilliant stick definition of these truly Classics. Absolutely professional.

Shannon Larkin · Back Alley Gators

I play loud and like to really hit my crashes. These Classics are fast and really cut through the music. I love 'em.

Peter Michael Escovedo · E-Train

The Classics chinas are incredible. The earthy, dark sound character is perfect for precise sounds, yet with enough power for louder applications.

ALWAYS THE FINER CHOICE...

MEINL
ROLAND MEINL

...HANDCRAFTED IN GERMANY

the greatest: my father-in-law, Buddy Rich.
Steve Arnold
New York, NY

Editor's note: Modern Drummer magazine stands second to none in its admiration and respect for Buddy Rich. MD has probably devoted more total page space to Buddy and his drumming than has any other magazine in history. The Burning For Buddy project itself was the subject of a cover story in our February 1995 issue. In that story, Neil Peart expressed the reasons for his involvement in the project—articulately, and at length. In the introduction to that story, MD described the Burning For Buddy project as: "a rare and momentous tribute to the greatest drummer that ever lived."

Notably, in that same issue, Robin Tolleson reviewed the Buddy Rich, Jazz Legend: Part 1 video in glowing and near-reverent terms—indicating his own personal admiration for, as he put it, "Buddy Rich, master and monster." (Robin reviewed the second part of that video series in equally favorable terms in the June '95 issue.)

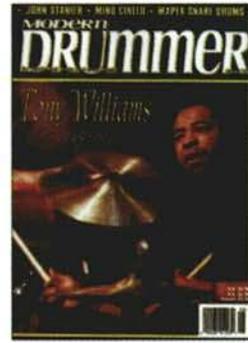
The Making Of Burning For Buddy video received a four-drum review in the

December 1996 MD. And in this very issue MD presents a touching tribute to Buddy in recognition of the tenth anniversary of his passing.

All of the above should reaffirm Modern Drummer's (and Robin Tolleson's) unwavering regard for the memory of Buddy Rich, and our admiration for the spirit that motivated all who participated in the Burning For Buddy recording project.

That being said, however, it must be noted that Robin Tolleson's review of Burning For Buddy, Volume 2 was not directed at the spirit of the project as a tribute to Buddy Rich. It was a review of the outcome of that project as a commercial recording. The fact that an album is associated with the memory of Buddy Rich does not make it an inherently good musical work, and Robin's opinion was that Volume 2 contained tracks that simply did not meet the high standard set by its predecessor. While anyone may agree or disagree with Robin's opinion, that opinion in no way denigrates the memory of Buddy himself.

JOHN STANIER



Thank you very much for your August interview with John Stanier. He is an excellent drummer and has a certain style that nobody can match. John has to be one of the most unique rock drummers I have ever heard, and I'm happy that Modern Drummer recognized his talent.

Nick
Sonoma, CA

John's father and I read with great interest your August feature on John Stanier, drummer for Helmet. Matt Peiken's questions were thoughtful and probing enough to result in thoughtful, reflective answers.

John, however, is much too modest. As his mother, I can attest that he has been drumming non-stop, attempting paradiddles and independent dexterity since he was two. Regarding a "musical ear," he was indeed born not only with terrific time, but with

Sound Advantage



Finishes:



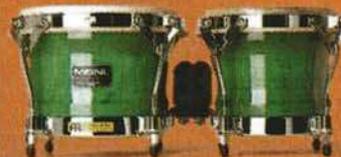
AB African Brown AM Amber B Blue GREEN Green R Red RSB Raspberry Burst VSB Vintage Goldburst

FREE RIDE SUSPENSION SYSTEM

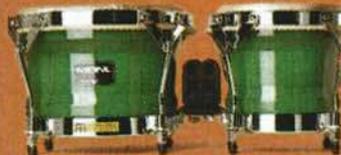
PATENT PENDING

Meinl's revolutionary "Free Ride Suspension System" features, for the first time, stress free connection of bongo shells, eliminating the need for shell drilling and interior mounting hardware. Combined with Meinl's "Resonance-Shaping" shell, "True Skin" heads and heavy duty "Cuban-Style" hardware, these new bongos offer superior sound quality and maximum projection.

FWB 400 · 8½" Hembra / 7" Macho



FWB 500 · 9" Hembra / 7" Macho



always the finer choice...

MEINL
ROLAND MEINL

relative pitch, as well. And finally, no "trust fund" baby, he has had to work years at hardscrabble jobs to get where he is today.

Carole Stanier
via Internet

MORE MIKE NEUBLE

Thank you so very much for your August '97 article on Mike Neuble. Finally, some respect from the mainstream for church drummers. I was thrilled to see a man featured in *MD* who has his priorities straight: God...then family...then music. Mike knows from where his talent comes, and he's not afraid to tell the world about it. What a servant! Right on, Mike! Right on, MD!

Michael Radcliffe
via Internet

I realize that you can't cater to each individual's specific tastes, but you seem to do as much as possible to include information on a wide variety of topics. That is why I was so pleased to read the interview with Mike Neuble in the August 1997 issue. I too am a gospel drummer, and it was truly a joy to see this particular genre of music being recognized in your publication. I hope you will be able to do more interviews with gospel drummers (a roundtable perhaps?), and I look forward to more great reading.

Brian Redmond
Mitchellville, MD

CORRECTIONS

Your September '97 feature on Zachary Alford stated that, "Zachary got the call" when "Billy Joel felt it was time to make changes to his lineup in 1986 for *River Of Dreams*." However, that album was put out in 1993. In 1986, Liberty DeVitto was still drumming for Billy Joel, on *The Bridge*. DeVitto also drummed on 1989's *Storm Front*. It wasn't until years later that Zachary Alford came into the picture.

Matt Pincus
Potomac, MD

Your *Inside Yamaha* article [July '97 *MD*] was excellent. However, I wish to bring to your attention an error on page #114—specifically to the photo and caption in the bottom right corner. The reference to "scarf

VANCOUVER INTERNATIONAL DRUM FESTIVAL



Sunday,
Nov. 30, 1997
1:30pm

Michael J. Fox Theatre
7373 MacPherson Ave.
Burnaby, BC, Canada

Be part of percussion making history as the worlds top drummers and percussionists come together in Vancouver BC for an explosive and inspiring afternoon of percussive brilliance.

In cooperation with the producers who brought you such memorable performances from *Louie Bellson, Steve Smith, Dom Famularo, Gregg Bissonette, Mike Portnoy, Dennis Chambers and the Drums of Black Bottle.*

Order your tickets NOW!! .. \$24.95 +TAX

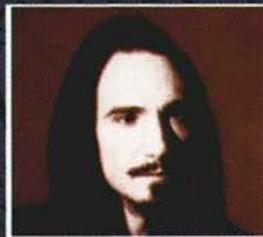
Special Guest Host :
Dom Famularo

(Courtesy Sabian Cymbals & Premier Drums)

**Tons of Great
DOOR PRIZES!**

Featuring

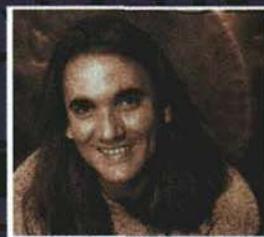
**TERRY
BOZZIO**



**SIMON
PHILLIPS**



**TOM
BRECHTLEIN**



**HORACIO
HERNANDEZ**



**MATT
CAMERON**

Thanks to our Amazing Sponsors

AYOTTE
CUSTOM DRUMS

Pearl

SABIAN

YAMAHA

Zildjian

*Tickets available
exclusively at*

TOM LEE
Music

TICKET INFO.

www.tomleemusicca.com or call Tom Lee Music

VANCOUVER (604) 685-8471	TOLL FREE 1-888-8TOMLEE	RICHMOND (604) 273-6661
COQUITLAM (604) 941-8447	SURREY (604) 599-0844	LANGLEY (604) 532-8303

joint" is incorrect. Yamaha uses diagonally cut butt joints [plies joined end-to-end]. Pearl is the only drum company in the world using scarf joints [plies joined over an inclined surface with overlapping seams].

Gene Okamoto
manager, research & development
Pearl Corporation
Nashville, TN

Editor's note: Rick Van Horn, who authored the Inside Yamaha piece, responds: "The error was mine, not Yamaha's. I viewed the process of shell construction taking place, and incorrectly identified the joints used as 'scarf joints.' Yamaha's catalog describes their shells as having 'plies positioned with staggered diagonal seams.' I apologize for the error."

A MOTHER'S TRIBUTE

Corey Young lived in a rural town in Kansas: small, sleepy, and certainly not a music hot spot. In fifth grade he began to play a snare drum in the school band. The

following summer his dad found a drumset for \$50 at a garage sale. From then on, Corey spent every spare minute on the drums.

We were in a drum shop in Olathe one day, looking for cymbals and accessories, when Corey spotted some old issues of *Modern Drummer* for sale. I bought him a couple, and he was hooked. His grandmother gave him a subscription that year for his birthday, and renewed it every year thereafter. Corey read and re-read every issue, cover to cover. Each month it was "Look at this awesome set layout!" or "This is what Lars from Metallica uses, Mom!" or "Hey Mom, check out this new pedal!"

From that point on, every extra dollar went into drums and accessories. Corey's life goal was to become a professional drummer. He idolized Lars Ulrich and the complicated drum patterns of Metallica, he was fascinated by Buddy Rich's life story, and he was entranced by a workshop and performance by Terry Bozzio.

As Corey grew older he was given opportunities by his band instructor to do solos. In the seventh grade, he talked his

teacher into letting the percussion section do a special performance at the spring concert. He wrote and helped eight other drummers do short solos, and he created a synchronized piece for them to play together between each solo. Then he called me one day at work: "Mom, I saw these cool sticks that glow in the dark advertised in *MD*. Can you find them for us?" So for the first time in Garnett's history, the band concert included a special number performed by the percussion section, in the dark, with glowing sticks. The effect was awesome. Corey became a "celebrity," and soon more kids than ever were playing the drums in the school band.

We lost Corey on May 29, 1997, at the age of seventeen. He had been practicing with his band, and was involved in a car accident on the way home. The drums are quiet now, but his talent lives on in the videos and cassette tapes he made. I know his advice to any "wannabe" drummer would be: Stay after it...practice, practice, practice...and live for the dream.

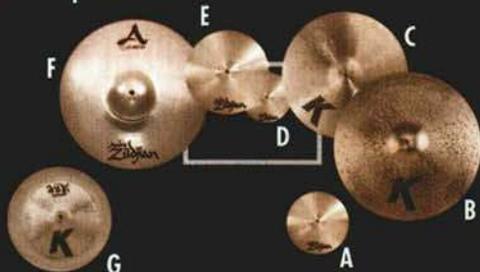
Patti Young
Garnett, KS



Set Yourself Up Like T.S. Monk

T.S. Monk's Set-up (left-handed):

- | | |
|---------------------------|----------------------|
| A: 14" A New Beat HiHats | E: 16" A Thin Crash |
| B: 20" K Ride with Rivets | F: 20" A Custom Ride |
| C: 18" K Dark Crash Thin | G: 17" K China |
| D: 12" A Splash | |



Monk on Monk Tour

- | | | |
|--|------------------------------------|---------------------------------------|
| 10/1 Radford, VA.
Radford Univ. | 10/16 Santa Cruz Kuumba | 10/31 Toronto |
| 10/5 NYC Knitting Factory
(T.S. Monk) | 10/17 Stanford Univ. | 11/4-9 NYC Birdland |
| 10/9 Escondido CCPA | 10/20 Minneapolis
Guthrie Thtr. | 11/11 NJ State Thtr. |
| 10/10 UCLA | 10/21 Ames, IA Iowa State | 11/12 State College, PA
Penn State |
| 10/12 Irvine Arts Ctr. | 10/22 Madison Civic Ctr. | 11/13 Hamilton, OH UMiami |
| 10/14 Santa Barbara
Lab Thtr. | 10/23 Milw. Pabst. | 11/14 Lexington, KY
UK-Lex |
| 10/15 San Luis Obispo
Cuesta Coll. | 10/24 Chic. Orch. Hall | 11/16 Harrisburg, PA |
| | 10/29 Detroit Mich. Thtr. | 11/18-21 Boston Scullers |
| | 10/30 Houghton Mich. Tech. | 11/22 Barre, VT Opera Hse. |

Zildjian
The only serious choice.

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

Walfredo Reyes, Jr. & Gregg Bissonette

The Men From Mars



Although you could say they come from different worlds, Gregg Bissonette (David Lee Roth, Toto, Larry Carlton, Joe Satriani, Steve Vai, Steve Lukather) and Walfredo Reyes, Jr. (Santana, Steve Winwood, Gloria Estefan, Robbie Robertson, Ricki Lee Jones, Richard Marx) have at least two things in common. They've both performed with some of the top musicians on the planet and they both know a great drumkit when they hear it. So it's no surprise that there's something else these two uncommon drummers also agree on: the 1998 Mars Pro Special Edition by Mapex.

Available in a choice of 6 transparent lacquers and a Cherry Red waxed finish as well as a full selection of kits and add-ons, Mars Pro SE comes with a long list of the professional features you'd expect from Mapex— features like top-quality 9-ply shells made from a mahogany core with



Mars Pro SE now features suspension tom and bass drum mounts, Remo Unicorn heads and a choice of wax and lacquer finishes.

hand-selected maple inner and outer plies, matching snare drums, suspension tom and bass drum mounts, genuine Remo Unicorn heads and tough, versatile 550 Series hardware.

But even though the '98 Mars Pro SE looks and sounds out-of-this-world it's not priced out of your budget. Step up to Mars Pro SE. Because, as Gregg, Wally and more and more of today's leading space and time-travelers agree, Mars is a lot closer than you think.

Mapex USA
PO Box 1360
La Vergne, TN 37086
e-mail:
mapex@concentric.net

MAPEX®

Bill Bruford

Bill Bruford is no stranger to jazz. While he may be more widely known as a guiding light in the British art rock movement, having broken some important musical ground with King Crimson and Yes, Bruford indeed grew up with jazz. On *If Summer Had Its Ghosts*, his latest solo project for Robert Fripp's

Discipline Global Mobile Records, Bruford reverts to his jazzy roots in a sensitive, swinging, and highly interactive trio session with ECM acoustic guitarist Ralph Towner and former Bill Evans bassist Eddie Gomez.

"Jazz has never been far from the back of my head," says Bruford from his home in Surrey Hills, England. "And it's funny how guys come back to the thing they started with. It's turning full circle, I think, and I've been edging back that way ever since I can remember."

After a smashing run with Crimson and Yes between 1968 and 1974, Bruford formed his own fusion band featuring keyboardist Dave Stewart, bassist Jeff Berlin, and guitarist Allan Holdsworth, releasing four highly acclaimed albums. He developed his revolutionary use of electronic drums as a melodic device in the reconstituted King Crimson of 1980-84, and applied more of that technology to a jazzier setting with his electro-acoustic jazz group Earthworks from 1986 to 1994.

"I enjoyed Earthworks very much," says Bruford, "though it had its problems. One of the problems was that it was based on a technology of samples and pads and chords and God knows what. It made life difficult and logistically complex. And the fact is that the heart still yearns for the acoustic version—the upright bass, the piano, the acoustic guitar, and drumset. That is a wonderful sound that I hardly recorded with at all until this session with

Ralph and Eddie."

Recorded in only five days in upstate New York, *If Summer Had Its Ghosts* highlights Bruford's strong melodic writing and a lighter touch in the intimate trio setting.

"Something I think I've achieved on this album is that I didn't have to drive this music," he says. "I come from a long tradition of the drummer being the driver, where the attitude is, 'We will look to you to provide all the fire.' Somehow with the better-quality players, and certainly with jazz, I don't think that you necessarily have to push, push, push all the time. You certainly don't have to push Ralph and Eddie; they'll go just fine when the music requires it. And what I'm pleased about in my own playing here is the sense of relaxation, that it doesn't have that 'guy in a hurry' type of thing."

Bruford also pays tribute to a boyhood hero on *If Summer Had Its Ghosts*, during the solo drum showcase "Some Other Time," a piece co-credited to Joe Morello. "It's his solo, which is famous among drummers, and this piece is really for the drum community. It's taken from the track 'Far More Drums,' from Dave Brubeck's *Time Further Out*. That was the stuff that I grew up with as a kid. That's why I gravitated to odd time signatures early on in my life. As a kid I couldn't believe that Morello could play a steady ostinato of five notes and play all that stuff on top. I wanted to do that myself."

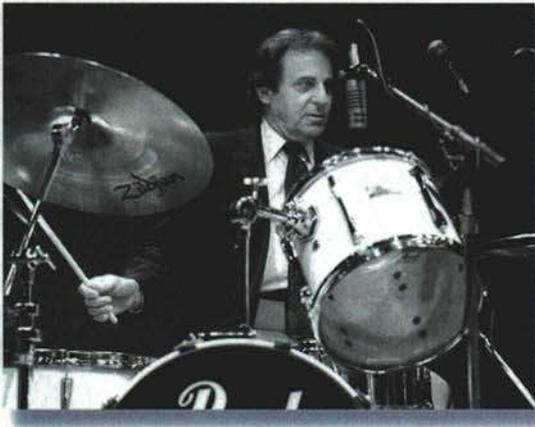
Bill expresses an interest in doing more jazz sessions like this one, though he confesses, "I'm very wary about the problem of rock drummers playing 'at' jazz, shall we say. I'm too respectful of the music to be somebody who is kind of on vacation with it. But I think one is entitled to make genuine journeys in one's life, and if they go round in circles, that's fine. And that's where I've come, back to where I started."

Bill Milkowski

Haunted By Jazz

HAL BLAINE

From Stick to Shtick



Did you hear the one about the rabbi, the priest, and the drummer? No? Hal Blaine probably has. Blaine *knows* the meaning of "Rimshot, please!" Earlier this year, he made the transition from stick to shtick.

The occasion was a David Grisman tour, supporting *Songs Of Our Fathers*, the mandolinist's CD of Klezmer music. Grisman asked the veteran session drummer to warm up the crowd. Blaine agreed, albeit reluctantly. "They really had to twist my arm to do this," says Blaine, "because I'm not a comic. I don't write jokes. But it went over so well, David decided I'd better do a comedy album."

Grisman's Acoustic Disk label confirmed its plans to release a CD sometime in 1998, tentatively called *Gags And Grooves*. (Blaine added percussion and drum tracks.) "It started out as *Jokes Of Our Fathers*" says Hal. "The jokes I was doing on stage were old, classic Jewish jokes. People just loved them. They roared."

Meanwhile, Blaine, who dominated the Los Angeles studio scene in the 1960s and '70s working with such diverse artists as Phil Spector, the Fifth Dimension, and Simon & Garfunkel, continues to stay busy with session work. Since returning to Los Angeles from northern California in 1992, he reunited with Beach Boys founder Brian Wilson for a single and supplied a track for former Violent Femmes drummer Victor DeLorenzo's solo record. "That was really great—kind of like the old Phil Spector days," Blaine says. And a recent Nissan ad, using Frank Sinatra's *Strangers In The Night*, is sending new residual checks Blaine's way. So if the comedy thing doesn't work out, Blaine still has his day job.

Rimshot, please.

Charles Levin

Safwan Javed

Wide Mouth Mason's

Wide Mouth Mason's brilliant debut smacks of classic guitar-driven Texas-blues rock, music that has a relatively obscure connection to jazz and classic Pakistani music. Well, not so obscure, according to drummer Safwan Javed. "When I first started playing drums, it was a lot of jazz, because in grade school they teach you all about the jazz greats," he explains. "I went to jazz camps and I listened to a lot of Coltrane, Miles Davis, Monk, Bird, and all of that. I've also found myself going through a lot of my parents' old music—they're from Pakistan—listening to ragas, qawwalis, and stuff. That's a whole different world that's just blowing me away."

And while he's brought those influences into the band's mix, it was the recording of their self-titled debut album that brought out the best of this twenty-three-year-old. "The studio was extremely challenging because the guy who produced the album with us said to me right from the beginning, 'I'm hardest on drummers, 'cause that's the foundation; be ready for it.' It was a tough process. There were days when I was in tears, going, 'Why am I doing this?' But overall, I was very happy with the outcome, and I think all of us grew from it."

David John Farinella

NEWS

Rod Morgenstein can be heard on *Rudess Morgenstein Project*, his new album with keyboardist Jordan Rudess.

Trilok Gurtu has a new album out called *The Glimpse*.

Yes, that is famed veteran drum teacher **Freddie Gruber** tapping (and talking) away during the Union Bay clothing commercials that aired recently on MTV.

Steve White is on tour with Paul Weller, supporting his recent release.

Mike Fasano is on the recent release by Dad's Porno Mag. He can also be heard on Gilby Clarke's latest album, *The Hangover*.

Taz Bentley is on Izzy Stradlin's forthcoming record as well as on Tenderloin's self-titled release.

Dave Abbruzzese has been in the studio working with Axl Rose on the singer's solo record.

Mark Horn is on the Derailers' *Reverb Deluxe*.

Jonathan Nanberg is on Closer's debut LP, *Don't Walk*.

Capt. James T. Nunn recorded Guttermouth's fourth album, *Musical Monkey*.

Shawn Pelton recorded Mayfield's self-titled debut album.

The late **Mel Taylor** can be heard on *Wild Again*, his last recording with the Ventures. Mel's son Leon is now playing drums in the group.

Joe Franco recently composed and produced all of the music for the off-Broadway play *Slouching Towards The Millennium*.

Brian Fullen is on recent recordings by Identical Strangers, Lesia Turner, Shelly Spady, and ZuZu's Petals.

Leo Ciesa is on a European tour with Iconoclast. He also recently finished his fourth album with Doctor Nerve, *Every Screaming Ear*.

Jimmie Fadden is in the studio with the Nitty Gritty Dirt Band. He can also be heard on their *Christmas Album*, released in October.



POWER. PROJECTION. FOCUS.

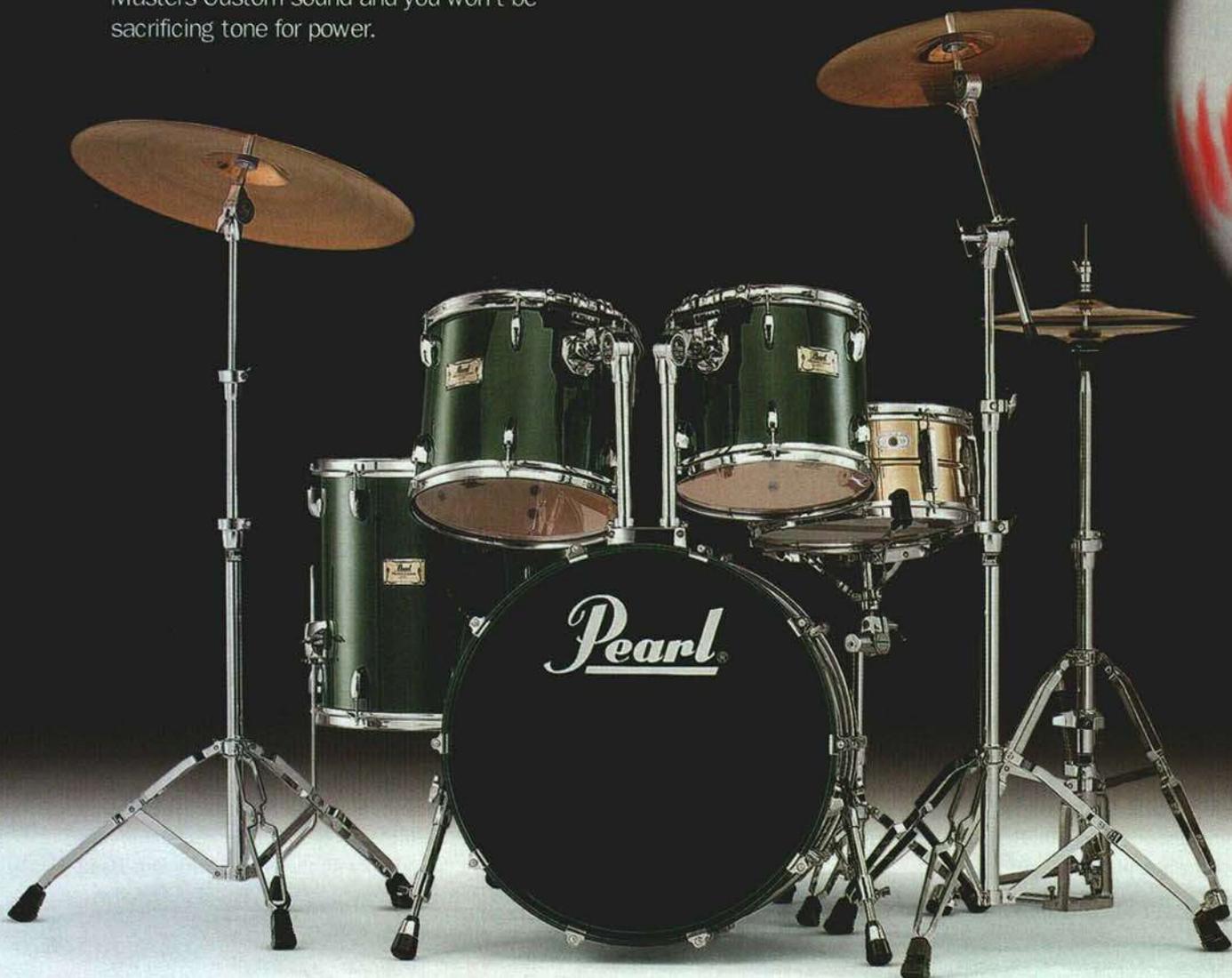
New Masters Custom Extra

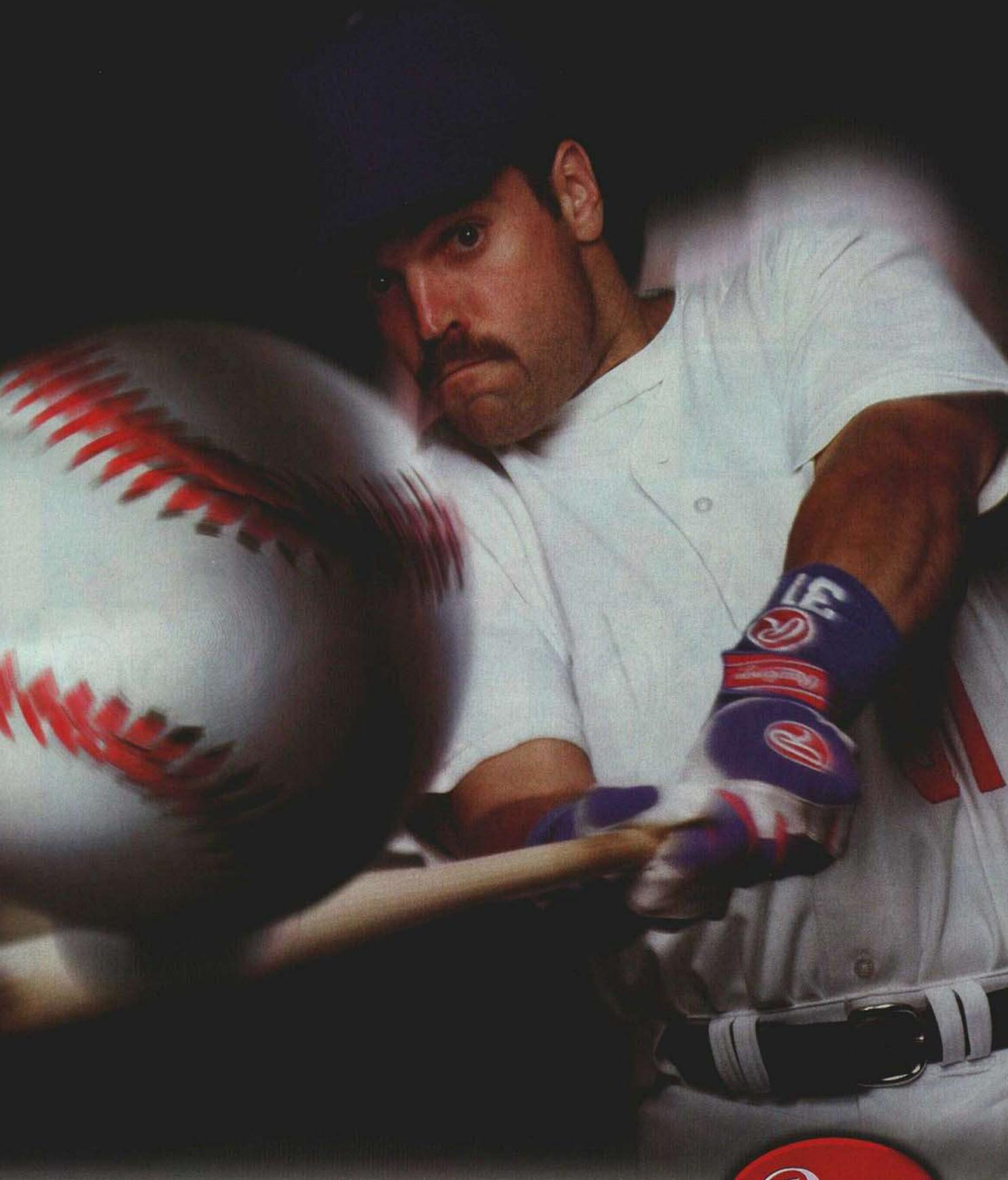
Introducing the most powerful new sound in drums...Masters Custom Extra. Like the headline says, the Extra stands for extra power, extra projection and extra focus. The kind of sound you've always wanted.

We've taken the legendary warm, resonant, full bodied vintage tone of Masters Custom, and added a little intensity. Masters Custom Extra's slightly thicker shell helps to focus tone and increase volume and projection. What this means is the best of both worlds. You get that incredible Masters Custom sound and you won't be sacrificing tone for power.

Masters Custom Extra's 100% aged, hand selected Maple shell is formed by our exclusive Heat Compression Shell Molding Process. This patented method produces the finest drum shells in the industry today and is the key to the "Masters" sound.

If you've compared kits at your local dealer and haven't quite found the perfect drum sound, check out new Masters Custom Extra. This powerful new sound in drums might just be what you've been waiting for.





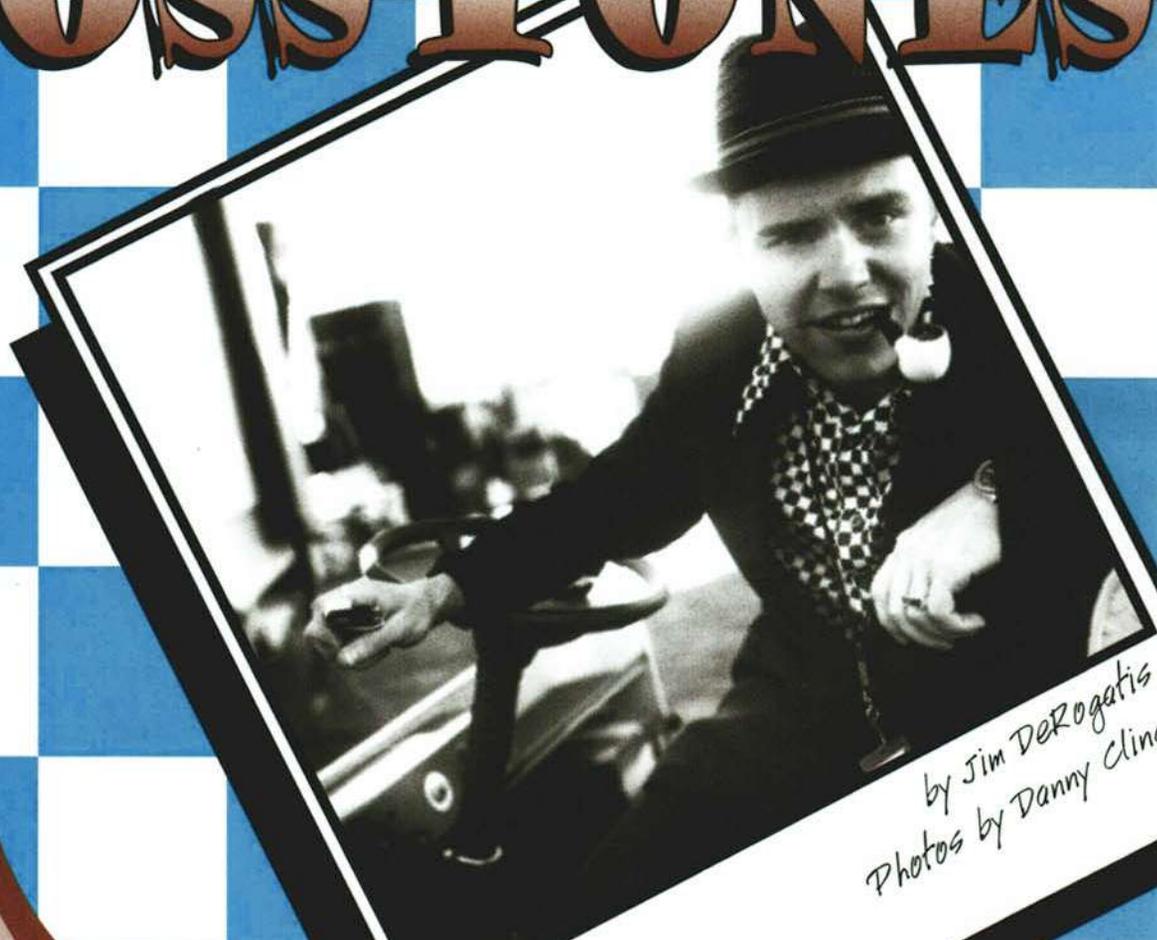
Mike Piazza, catcher for the Los Angeles Dodgers, former "Rookie of the Year" and starting catcher for the '97 National League All Stars. Being one of the most powerful hitters in baseball, you could say Mike is an expert on power. Mike plays Pearl's Masters Series drums.



www.pearldrums.com

UP & Coming

JOE SIROIS OF THE MIGHTYMIGHTY BOSS TONES



by Jim DeRogatis
Photos by Danny Clinch



While many fans credit them with being the key band in what has been called the third wave of ska—the uplifting, syncopated dance groove that preceded reggae as Jamaica's biggest musical export in the '60s—the Mighty Mighty Bosstones have coined their own term for their unique mix of influences: "skacore." It's a high-energy combination of ska, punk, metal, and funk, and its sound has propelled the eight-piece Boston group to the top of the modern-rock charts with "The Impression That I Get" and "The Rascal King" from its fifth album, *Let's Face It*. Twenty-five-year-old Joe Sirois is the man in the driver's seat.

"I DON'T THINK WE'RE ROCK STARS AT ALL, AND I WOULDN'T TRADE THIS JOB FOR ANYTHING ELSE."

The Mighty Mighty Bosstones made their name as the best-dressed and most energetic party band on the Boston club scene in the early '90s. They wore loud plaid suits in the early days, and they included a lot more metal in their mix—but the basic musical formula was already in place, as was the lyrical message of racial unity and respect for one another regardless of our differences. Sirois, the son of a French-Canadian contractor, joined the band in 1992 at the ripe

old age of seventeen, just in time for the group's second independent album, *More Noise & Other Disturbances*.

"I was going to a community college in Boston because I kind of messed up in high school: I played the drums so much that I didn't study," Sirois says, laughing. "I was planning to be a graphic designer, but I was in school one day and I saw Dicky Barrett, our singer. I was hanging out with a big group of friends, and Dicky was all by himself, doodling on a notebook, drawing devils with big horns and stuff. He came over and sat with us and started talking about his band, saying that he needed a drummer. I said, 'I'll play the drums! I'll drum circles around you!' And that was it."

Sirois went on to play on the influential albums *Ska-Core*, *The Devil And More* (the band's 1993 Mercury Records debut), *Don't Know How To Party*, and *Question The Answers*. He appeared with the group in the hit film *Clueless*, which introduced the *Bosstones* to a wide new audience, and he traveled with the band as part of *Lollapalozza '95* and the '96 *Warped* tour. Sirois, Barrett, guitarist Mate Albert, bassist Joe Gittleman, trombonist Dennis Brockenborough, saxophonists Kevin Linear and Tim Burton, and Ben Carr, the official *Bosstones* dancer, continue to play some 280 shows a year, bringing their inspiring sound and positive political message to audiences across the country.

When I caught up with him, Sirois was in the midst of the '97 *Warped* tour, with some European dates and a headlining tour of the US to follow. The drummer made it clear that he wouldn't have it any other way.

JD: How did you start playing the drums?

JS: I owe it all to my brother Dan. He's been a musician his whole life; he plays guitar, bass, harmonica, and piano. He bought me a drumset for Christmas when I was nine years old. He knew that from the time I was very little, I had been banging on everything all the time. So he figured, "I'm gonna hook up my brother and he's gonna be a drummer!" My parents didn't like it too much at the start, but when they designated my playing time, that was okay.

JD: What does your brother think of what you're doing now?

JS: He's blown away. He collects all the *Bosstones* stuff that he sees, he videotapes everything, and he collects all the interviews.

JD: Did you ever take any lessons or have any formal training?

JS: No, mostly I listened to a lot of *Ramones*. I loved the *Ramones* at the time, because they were blowing up high schools [in the film *Rock 'n' Roll High School*], and I thought that was so cool. I had a big old stereo in my basement, and I listened to the *Ramones* on headphones and played along. I would just lock on to anything

with a 4/4 beat. My brother used to joke that he was going to make me a T-shirt that had a big 4/4 on it. He was like, "You've got to learn to play something else!"

JD: Did you play in a band before the *Bosstones*?

JS: I was in a band in high school that did a lot of covers—*Minor Threat*, and some pretty obscure stuff, too.

JD: So you were coming strictly from the punk perspective. How did you discover ska?

JS: I really latched on to the whole ska thing when I was a sophomore in high school. I was mostly into the *Specials*, *Madness*, and the *English Beat*. The *Beat* and *Madness* were kind of like the old-style ska with the drop beat on the 3, but the *Specials* were big on "four on the floor" the whole time, and that's what I really grooved on. It was more of a rock feel, but it was still ska.

The whole time I was getting into ska, I was also listening to punk bands like *Minor Threat* and the *Bad Brains*. Then when I heard the *Bosstones* combining them both, I thought, "This is what I want to play!"

JD: Ska fans usually trace the music's history in "waves." The "first wave" included Jamaican pioneers like Prince Buster, Laurel Aitken, and Desmond Dekker. The "second wave" followed punk in England in the late '70s, and included your faves, the *Specials* and *Madness*, bands that recorded for the 2-Tone label. The "third

PLAY THE CLASSICS.

The Collector's Series All-Maple Snare Drums
by Drum Workshop

Like many of the world's top drum artists, when you play a DW Collector's Series Snare Drum you're not only playing a great, affordable, all-around drum with the exceptional sound, looks and performance of a custom-made one, you're playing a classic.

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

"Horacio represents a 'brave new world' in drumming."

Peter Erskine on Horacio 'El Negro' Hernandez



"Horacio represents a 'brave new world' in drumming: one which links the time-honored Afro-Cuban musical language to a previously unimagined set of skills. He plays with fire and intelligence, all from the heart, as well as those incredibly talented hands and feet! He has raised the bar for what it means to be an innovative and modern drummer."

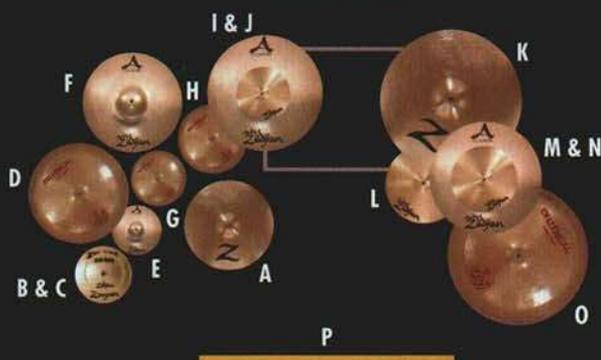


Horacio Hernandez on Zildjian:

"For latin-jazz you must have the right cymbal. The bell has the lead role in your playing, so the cymbal must have a great 'jazz' sound in the body but a bell that's clean and clear, with the right tone, for playing complicated timbale and cowbell parts."

"I love the A Custom Ride for a 'Big Band' and the K Custom Medium Ride is great for small groups. For Santana, the new Z Custom Power Ride has a beautiful bell sound but with more 'ping' and crispness in the body."

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



Horacio's Santana Set-up:

- A. 14" Z Custom HiHats
- B. 6" Zil-Bel (inverted on top of 'C')
- C. 9 1/2" Zil-Bel
- D. 16" Oriental China Trash
- E. 8" A Custom Splash
- F. 16" A Custom Projection Crash
- G. 9" Oriental Trash Splash
- H. 11" Oriental Trash Splash
- I. 8" EFX#1 (inverted on top of 'J')
- J. 18" A Custom Projection Crash
- K. 22" Z Custom Power Ride
- L. 12" A Special Recording HiHats
- M. 10" EFX#1 (inverted on top of "N")
- N. 17" A Custom Projection Crash
- O. 22" Oriental China Trash
- P. 40" Gong

Zildjian
The only serious choice.

wave" started in the mid-'80s as a straight 2-Tone revival, but it mutated when the Bosstones and other groups started adding other elements to the mix. Did you ever go back and listen to the first-wave stuff?

JS: Yeah, but it's really more of a sonic influence. I try to get that snare sound, but it's hard. I don't know how they did it. I think a lot of it was the way that it was recorded: with one microphone, Studio One style. They relied on making their own kinds of sounds, because they didn't have the electronic options. I just think you crank your snare drum to the maximum without making it sound too "bong-y."

JD: With the Bosstones, you really put your own twist on the basic ska rhythm.

JS: I kind of change it up a little so I can feel it myself. I don't know if you've ever heard of a band called Hepcat. We've been on tour with them for the last couple of days, and a lot of their ska rhythms involve the kick drum on 3 and a lot of crazy accent work on the hi-hat. But I usually drop it on all four beats. That's what I thought Stewart Copeland did so well: He still has that ska vibe, but he doesn't play many songs where

the whole song is on the 3.

I tried a lot of different stuff when I was younger, because I was experimenting. I used to have two kick drums, and for a while even in the Bosstones I had a double kick pedal. Eventually I ditched that, because it was just falling apart. Since then, I've tried my best to do what I had been doing with the two pedals on one pedal. Most of the drummers that I totally admire are very simple as far as their setup goes. Right now, I just play one kick—I have a Yamaha *Maple Custom* set—and the only thing that is probably a little bit crazy is that I have two floor toms. I have a sort of jazzy 12" rack tom, 14" and 16" floor toms, two Sabian crashes, and a China cymbal, although I'm thinking of getting rid of that. I just keep it simple.

JD: Why do you think people are connecting now with the Bosstones and other third-wave ska bands like Less Than Jake, Reel Big Fish, Save Ferris, and Goldfinger?

JS: I think a lot of younger kids might be sick of listening to whining. For the last couple of years at least, I'd turn on MTV

and there would be an "alternative" band, and their song was always kind of whiny. "I'm a rock star, but I'm miserable." Screw that. I don't think we're rock stars at all, and I wouldn't trade this job for anything else. I also think there isn't any of that '80s image stuff anymore: "That guy is obviously a rock star—he's in leather pants and he has long hair."

JD: But the Bosstones have a uniform, too, with the whole retro suit-and-tie look, the porkpie hats, and the Raybans.

JS: Yeah, we have a uniform. But it's not like I could never go up and talk to a guy. I go out in the crowd and people go, "Are you in a band?" It's more of a friendly environment. There are no security guards rushing us into limousines and all that.

JD: While we're on the subject of clothing, it would seem to me that you have a pretty hard job: You have to look good like a Bosstone should, but you're also sweating up a storm behind the drums. You must do a lot of laundry on the road.

JS: I just go to thrift stores all the time and buy a bunch of suits! We have a big trailer in the back of our bus full of suits. I used to be in the vintage clothing business; I used to be a sorter, believe it or not. I would sort things out by the era they were from. And I kept a lot of the best stuff for myself!

JD: The Bosstones are renowned for non-stop touring.

JS: Sometimes I feel like I've been on tour for the last seven years. Then I sit back and realize that *I have* been. But it's great.

JD: Do you do anything to keep in shape?

JS: I didn't until recently. I met Dave Grohl, and I'm pals with Stephen Perkins from Porno For Pyros. They warm up and play drums until they're blue in the face. They have sticks with them and they're doing their rudiments all the time. Recently I've been starting to do that. I'll grab a pair of sticks and work on my basics.

JD: So although you didn't take lessons, you went back at some point and taught yourself the rudiments.

JS: I'm still teaching myself. Once you know them, everything else just makes so much more sense. I've really been trying to loosen up my left hand. I'm really strong in my right hand, but it's important to be ambidextrous.

You know, we played with this band called the Crown Royal Revue. They play in a 1940s swing style. The drummer plays

Change the course of music history.

Hearing loss has altered many careers in the music industry. H.E.A.R., a non-profit organization can help you save your hearing. For an information packet, send \$10.00 to:

H.E.A.R. P.O. Box 460847
San Francisco, CA 94146 or
call the H.E.A.R. 24-hr hotline
at (415) 773-9590.



DRUMS HEADS GET SOME

PREMIER MAPEX files dw

SABIAN PAISTE Zildjian Gibraltar

"The help I got was second to none, the selection was great... the prices are incredible. I don't shop anywhere else."
dean matthews
boulder, colorado

Acoustix
drumworks

4871 Harvey Rd. Jamestown, NC 27282

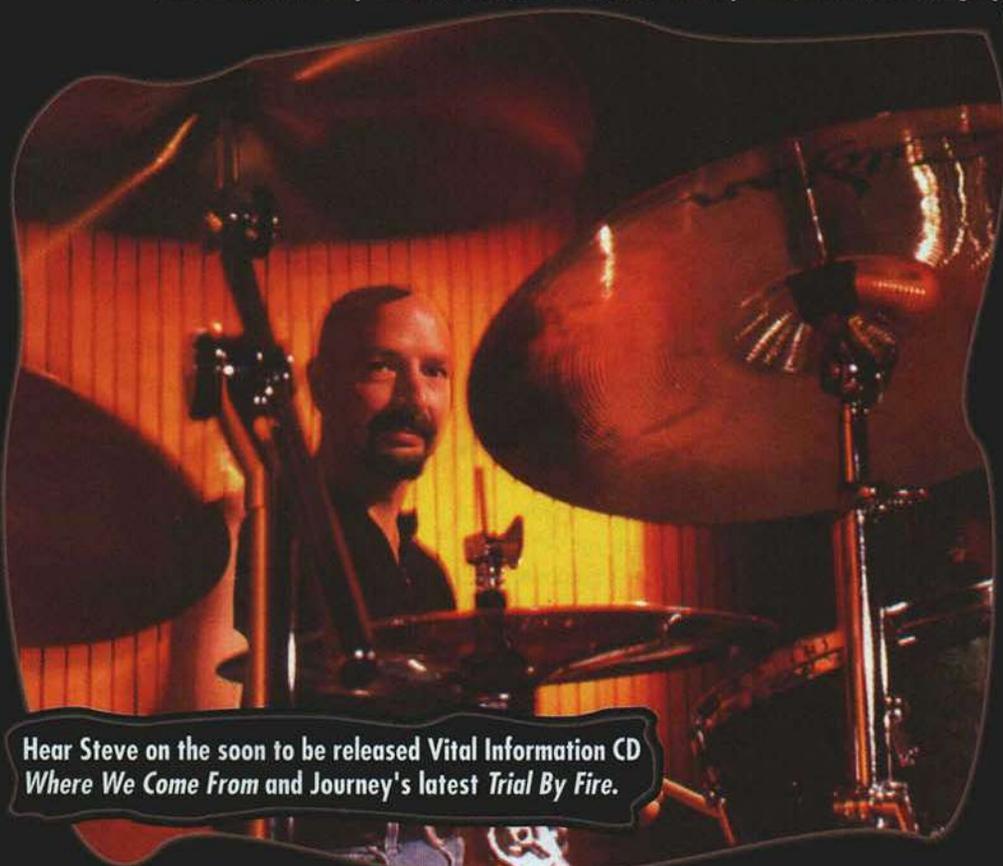
<http://acoustixdw.com>

GET OUR TOLL-FREE NUMBER FROM 800 OPERATOR
(910) 887-9116

"Steve takes the complex and makes it look simple, and feel so good."

Tim Alexander on Steve Smith

"Steve is someone I looked up to when I started playing professionally. He's a master technical drummer, and very musical. Steve's skill and ability make his drumming appear effortless. His style is so smooth and fluid, he takes the complex and makes it look simple, and feel so good."



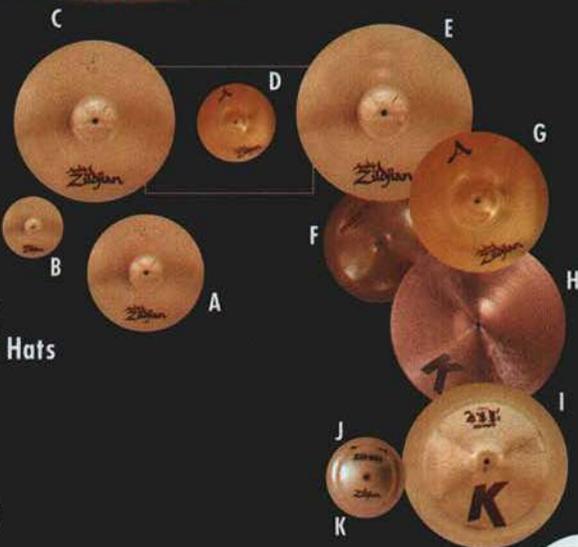
Hear Steve on the soon to be released Vital Information CD *Where We Come From* and Journey's latest *Trial By Fire*.

Steve Smith on Zildjian:
"Zildjian and the tradition of drumming in the United States are one and the same. Zildjian was the cymbal musicians played as drumming evolved from New Orleans to Bebop to modern music. Zildjian blazed the trail."

"My Zildjians have such unique tone, sound, and feel. They have fluidity that transcends all musical styles. It's inherent in the way they are made. I want my cymbals to speak and have a full sound using a minimum of physical effort, Zildjians have that quality."

Steve's Set-up:

- A. 12" A Special Recording HiHats (or 13" K/Z HiHats)
- B. 6" A Splash
- C. 18" A Medium Thin Crash (or 18" K Custom Dark Crash)
- D. 8" A Custom Splash
- E. 20" A Medium Ride Brilliant (or 22" K Custom Medium Ride)
- F. 12"/14" Oriental Remote Trash Hats
- G. 17" A Custom Crash (or 17" K Custom Dark Crash)
- H. 20" K Flat Top Ride 4 Rivets
- I. 19" K China (inverted)
- J. 6" Zil-Bel (inverted on top of K)
- K. 9 1/2" Zil-Bel



Zildjian
The only serious choice.

this old Ludwig kit and he actually does some of that rudimental stuff in his tom work. When I watch him I think, "Wow, this guy has some big-time studying behind him." I admire that. We play with so many bands, and I get to watch these drummers I respect, and I just bug out. It really makes me want to step up my own playing. I mean, I used to listen to the drummer from the Descendants on headphones in my basement, and here we are touring with them.

JD: What are you listening to when you're on stage?

JS: I play off of our guitar player, Nate Albert, a lot. Our bass player, Joe Gittleman, is so steady and I've been playing with him for so many years that I know what's coming. But Nate adds different influences during our shows. He really goes off, and I try to play along with him. I try to keep it really steady, because the average Bosstones song will have seven different time changes and all these different horn parts. There is so much going on in the Bosstones anyway that I really don't need to get way over-expressive.

JD: Are there particular challenges in playing with a three-piece horn section?

JS: Basically, they're pretty much icing on the cake. They lead me into a lot of accents, which makes me feel like I could probably get away with playing with a big band, like a big swing band. Sometimes the cymbals push the horns, or vice versa. Our

next single is a good example: It's called "The Rascal King" and there's a lot of horn and hi-hat interaction. I think the cymbals are a brass instrument as much as the trombone and the sax. When they're played together and you lock, that's really cool.

Hopefully, someday I'll be able to play in a big band situation. I feel like it would be pretty easy for me, because I'm already in a pretty big band. But I would love nothing more than to be playing with a full horn section, a stand-up bass player, a piano, and a guy on vibraphone. I've been listening to a lot of jazz, although I haven't been trying to experiment with jazz in my playing yet. But I went out and bought fifty jazz CDs, and I've just been listening and listening to them. Two of our horn players went to the Berklee School of Music, and they're both big jazz fans. I'm always asking them, "Who should I get?" They give me these lists and I just go out and get the recordings, like Max Roach and Charlie Parker. I've been soaking it up like crazy.

JD: I understand that Dicky writes all of the lyrics for the Mighty Mighty Bosstones. But how does the music come together?

JS: Our bass player, Joe, and our guitar player, Nate, are the main music writers. Joe is always saying, "Let's go down to the practice space. I've got a couple of songs." So he and I will just jam. Probably 95% of the time, our songs start from the rhythm. All the other stuff is just sweetness. Joe

and I, or Nate and I, or all three of us will be down at the rehearsal space at like 10:00 at night, and we'll just be firing ideas at each other like crazy.

JD: Being able to go out and buy fifty jazz CDs is a nice fringe benefit from having a hit record and making some money. How has your life changed since *Let's Face It* came out?

JS: Oh, my God. Basically I haven't been anywhere. I haven't had a home or an office. I've been on tour for so long that when I had a week off recently I was like, "What's there to do? Nothing." I went to Las Vegas and LA. I just keep traveling, because I feel that if I stop, I'm going to lose my mind or lose the rhythm.

Everybody is saying that the record is doing so well, I should just ride it out. I don't know if I really grasp any of those phrases like, "You have a hit song and you're riding the wave." We've been basically "riding the wave" the whole time. It's been kind of a slow, steady climb, and I love it. I like playing live so much that it would really bum me out to have to stop. I'm sure that at any level, I would just be very happy to continue playing the drums for the rest of my life.



the drum pad

Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
847-934-8768

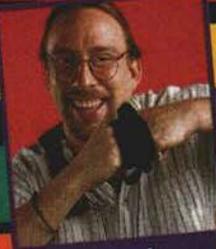
The Go-To Bag



Hawkins



Perkins



Novak

Grab it, shake it, smack it! There's no end to the colors and rhythms you can create with the new Go-To Bags from Perkana Perkussion.

Perkana Perkussion

PO Box 6061-465 • Sherman Oaks, CA 91413
Tel: 800/406-0402 • Fax: 818/783-1995



Dealer inquiries invited.



"Without balance, there can be no control."

Sonny Emory talks about his Zildjian Drumsticks:

"I have always tried to seek a level of control in every part of my life. Sometimes I get it, sometimes I don't. When it came to designing my new drumstick, I immediately focused on making a perfectly balanced and consistent stick that would allow me to be in control with any gig I'm called for. Without balance, there can be no control. I can't control everything in my life, but now it's easy when it comes to drumsticks."

Zildjian Drumsticks get their unsurpassed balance and feel from the design input of the world's top drummers. Our state-of-the-art center-less grinding process eliminates adverse wood stresses created by traditional lathes. To raise the standard for drumstick quality, Zildjian recently became the first drumstick manufacturer in the world to achieve ISO 9001 Quality Certification. Join the long list of drummers like Sonny who have found control with Zildjian Drumsticks.

**Brand New
Sonny Emory
Artist Series Drumsticks**
See your local retailer.



Zak Starkey
Super 5A Wood Tip
The Who



Mike Mangini
Super 5A Wood Tip
Steve Vai



Zachary Alford
Z4A Wood Tip
David Bowie



Mike Kennedy
Super 5A Wood Tip
George Strait

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

Zildjian
The only serious choice.

Joe Morello

Q In T. Bruce Wittet's June '97 article "In Search Of The Perfect Ride Cymbal," his list of artists' favorites did not include a favorite of *mine*: namely the ride you used on the Dave Brubeck recordings (especially "Take Five"). Can you tell me the make, model, and size of cymbal that created that legendary sound?

Pete Saxe
Appleton, WI

Q I'm a self-taught drummer, and I have always been very right-handed. Thus I never learned the correct RLRR LLLL pattern for paradiddles. Instead, I'll play just RLRR RLRR. My right hand has generally been able to compensate for the weakness of my left, but this situation has always prevented me from doing a traditional "mommy-daddy" double-stroke roll.

Do you have any hints on how I can undo this right-dominant

method? I truly envy those who can even adequately perform a basic military-type drum roll.

Doug Fraser
Brampton, Ontario, Canada

A Pete, the cymbal that I used to record "Take Five" was a 20" Zildjian medium ride. When choosing cymbals, I generally look for ones that have an even spread of highs and lows.

Doug, there are several exercises that you can do to strengthen your left hand. You can use the "Endurance Exercises With Fill-Ins" or "Stone Killers" from my book, *Master Studies*. In addition, you can take pages 5, 6, and 7 of George Lawrence Stone's *Stick Control* and play continuous vamps. This is accomplished by playing all the rights as written, while keeping an 8th-note ostinato going with your left hand. I have used all of these exercises with my students and have had tremendous results. Good luck!

Jim Chapin

Q For several years I have been noticing numerous references to the "Moeller technique." I don't expect that one can explain a playing style too effectively in print, but it would be nice to have some sort of understanding of the mystery behind this technique. Can you summarize the logistics involved with Mr. Moeller's method?

Chlkdst
via Internet

A Let me give you some background on how the technique developed, because that will help you to understand what it involves. During the Civil War, twelve- to fifteen-year-old boys were recruited by the Union army to be drummer boys. They woke the troops up in the morning, and put them to bed at night with "Taps" (which, by the way, was originally a fife-and-drum call). They also played for marching, for battle signals, and for dozens of other purposes. They played all day, as hard as they could, without letup, on rope-tensioned drums with calfskin heads—which didn't produce the tremendous volume and projection that modern marching drums do. These kids *had* to play correctly, because they worked so hard.

They played right through puberty, while their muscles grew—including the empiri-



Hugo Pinksterboer

cal drumming muscles. They were taught, to a certain extent, so they started with a grip that was pretty "correct" by the standards of the day. But as time went on they modified their playing styles, and learned from each other. This was the source of information that Sanford Moeller mined during the early years of the 20th century. At that time he was playing with a nice symphonic technique, while the "drummer

boys" were the biggest bunch of bashers you can imagine. They weren't really musicians, but a whole bunch of them didn't forget the snare drum after the war. There was a huge pod of fifty-five- to sixty-five-year-old drummers getting together on Sundays and playing. And they could still do it because their technique was a marvelously easy and rejuvenating way to play. Moeller watched these guys and developed his concept based on what he thought they were doing.

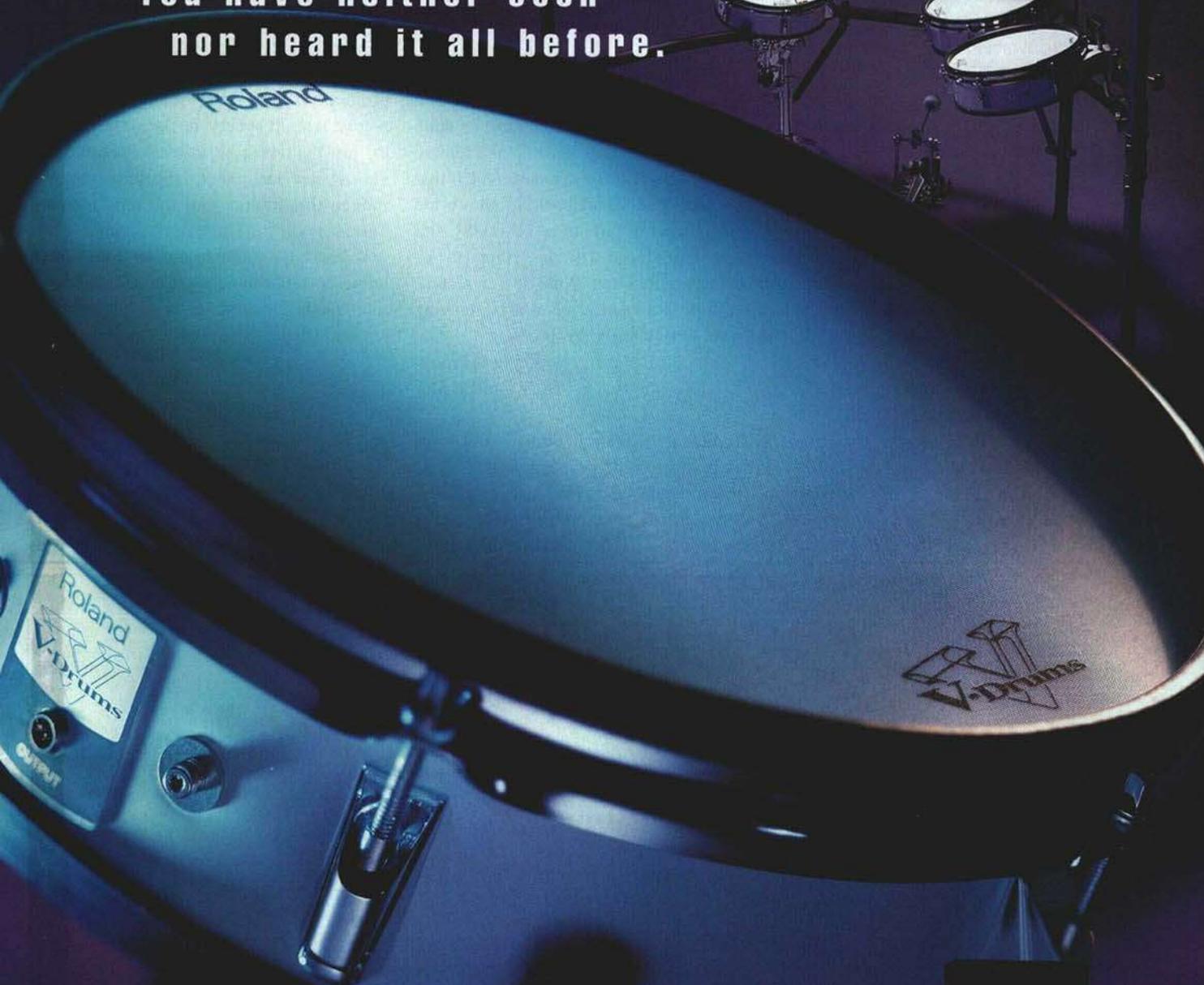
That concept is simply that you don't isolate the wrists or the fingers when you play. You don't isolate *anything*. Of course, the wrists and fingers come into it, but a large part of it is that accents are played with a "whipping" motion, instead of an isolated "push" from the wrists that allows impact shock to be transferred into the hand, wrist, and arm.

Playing with the Moeller technique doesn't put any strain on the arms or the wrists. That's why I've lasted so long. It's a tremendous technique, yet it's largely forgotten. Still, if you want to see at least one great contemporary player who plays very much in a Moeller-like style, look at Vinnie Colaiuta. He plays better than almost anybody, and he has a technique that will let him play forever.



When it comes to
electronic percussion,

You have neither seen
nor heard it all before.



And we've got the
free video to prove it.

V-Drums

Roland

Call 1-800-386-7575 ext. 768  Roland®

Roland Corporation U.S., 7200 Dominion Circle, Los Angeles, CA 90040 (213) 685-5141 Roland Canada Music Ltd., 5480 Parkwood Way, Richmond, B.C. V6V 2M4 (604) 270-6626
CompuServe: GO ROLAND <http://www.rolandus.com> Fax-Back Information: (213) 685-5141, ext. 271 (Doc. #10200) ©1997 Roland Corporation. All rights reserved.



Paiste Sound Creations

Q I recently acquired a 20" Paiste *Sound Creation Bell* ride. The serial number is 134933. I'd like to know what year this cymbal was produced, and what the alloy is made of. This cymbal seems more musical to me than the newer models that are currently offered. Can you offer any clues to help me find more *Sound Creation* cymbals? Also, will Paiste ever reinstate this series?

Ryan Krieger
via Internet

A Erik Paiste, president of Paiste America, gave us the following information: "Your cymbal was made in 1981, from a bronze alloy that's 80% copper and 20% tin. You may contact me at (800) 472-4783 for additional cymbals; we still have stock in the US and in Switzerland.

"The general sound direction that the *Sound Creation* series took is currently being explored, and new cymbals will appear in the future. It's unlikely, however, that we'll reinstate the actual *Sound*

Creation name. In the meantime, I suggest you try out cymbals from our *Paiste Traditionals* line. They incorporate many of the qualities offered previously in the *Sound Creation* series."

Slipping Clutch Nuts

Q I'm a sixteen-year-old drummer, and I'm wondering whether anything can be done about hi-hat clutch nuts that slip and release the top cymbal. I use a standard clutch that works fine when the cymbal is tight on the clutch. I like my hi-hats to be washy and loose, so I am faced with this "slippage" of the cymbal quite often. What do you recommend? I do not want to be at a gig playing and have to stop to fix this problem.

Craig C Proulx
Dracut, MA

A Unfortunately, there is no foolproof solution to this age-old problem. In fact, it has become more prevalent in recent years, since "washy" hi-hats (such as you prefer) have become popular. The constant movement

and vibration of the top hi-hat cymbal simply causes the clutch nut on the underside of the cymbal to vibrate loose.

Some clutches utilize two circular nuts on the underside of the cymbal. These are designed to be tightened against each other in an effort to retard slippage. If you have this type of clutch, set the first nut in the position you want it to be, then tighten the second one up against it. Back the first one off just the tiniest bit to really lock the two nuts against each other. Hopefully, this will reduce the tendency of the nuts to work loose.

If you have a single nut on your clutch (either metal or molded plastic), and there is room on the clutch shaft, try adding a second nut beneath the first one as a "lock nut."

Tama Royalstars

Q I've been lucky enough to run into a 10x10 Tama *Royalstar* tom. It has the most wonderful sound, with beautiful sustain. It's made out of a dark wood, bordering on red. It has really opened my eyes as

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.

REMO
Remo, Inc.
28101 Industry Dr. • Valencia, CA 91355

to what's possible from a drumset. (I was starting to believe that the very bland, safe sound of my Power Beat kit *was* drums.)

Can you supply me with some information concerning the *Royalstar* drum? It has definitely led me to consider Tama drums when I purchase my second kit within the next year or so.

Shane Edmonds
HMAS Cerberus
Australia

A Our answer is provided by Tama's Paul Specht: "*Royalstar* drums featured six plies of select hardwoods (usually Philippine mahogany) with two outer plies of matte-finished shina wood. They were made from 1983 through 1985. The two available finishes were Wine Red and Brazilian Grain (a sort of deep mahogany stain).

"Even though they were inexpensive for the times, *Royalstar* drums were (and are) really great-sounding drums. Their contemporary descendants are Tama's *Rockstar Custom* drums, which feature the same basic Philippine mahogany shell, although now the inner and outer plies are of basswood rather than shina.

"To locate a Tama dealer when you're

ready for that second set, we suggest you contact our long-time Australian distributor/representatives, Australis Music, located at 88 Bourke Rd., Alexandria, Sydney NSW 2015."

Slingerland History

Q I own a beautifully maintained gold sparkle Slingerland set: a 20" bass drum, a 10" rack tom, and a 14" floor tom. The insides of the drums are stamped "October 1965." There are two unusual features about these drums: One is the lack of air holes and badges on the toms; the other is that the oval Slingerland badge on the bass drum indicates that the drums were manufactured in Shelbyville, Tennessee. I'm curious to know any history of these drums, what woods Slingerland might have used to make them, and how long Slingerland manufactured in Tennessee prior to moving to Niles, Illinois.

Lars Hanson
Milwaukee, WI

A This is a job for our crack drum historian, Harry Cangany, who replies: "First, I suggest you re-check the sizes of your drums. If it's a real *set*, they're probably

20/12/14, as opposed to 20/10/14. (You'll need to know for sure when you buy heads.)

"Slingerland opened a second facility in Shelbyville, Tennessee in the mid-'60s to meet the demand for drums, sticks, and drumheads. The Beatle boom was on then, and certain drum teachers were insisting on Slingerland drums for their students. Tennessee-made drums had oval badges in maroon and brass, instead of the familiar black and brass of other Slingerland drums. The Tennessee enterprise was called Solar Musical Instrument Company, and was short-lived.

"It was very common for mid- to late-'60s Slingerland tom-toms (along with those made by Gretsch and Leedy [Chicago]) to be made without air vents or badges. (Gretsch tacked on badges; the others didn't bother.) Slingerland drums of that era generally had mahogany shells, and often used oak instead of maple for reinforcing hoops.

"Just for historical accuracy: Slingerland's *original* factory was not in Niles, Illinois. It was in Chicago. The factory was moved to Niles in 1960, where it remained for over twenty years. Today it's a janitorial supply house. (I think they feature



Ricky Lawson

Snare: Falam Coated/Ambassador Snare
Bass: Powerstroke 3 Clear/Ebony w/hole
Toms: Emperor Clear/Ambassador Clear

Stephen Perkins

Ambassador Coated/Ambassador Snare
Powerstroke 3 Clear/Ambassador Clear
Ambassador & Emperor Clear/Ambassador Clear

Louie Bellson

Fiberskyn 3 FD/Ambassador Snare
Fiberskyn 3 FA/Ambassador Smooth White
Fiberskyn 3 FD/Ambassador Clear

the *Gene Krupa Floor King* mop, complete with solid-maple handle.)

"For further information, I suggest you refer to Rob Cook's excellent history of the Slingerland operation, *The Slingerland Book*. If it's not available in your local drum shop, you can order it through Rebeats Vintage Drum Products, PO Box 6, Alma, MI 48801, (517) 463-4757.

K Custom Differences

Q I recently purchased a used Zildjian *K Custom* ride that has nearly all of the logo and model information worn off (except for the "K" itself and the "Zildjian" name underneath). The ride has the general qualities listed in the Zildjian catalog description, such as bright ping, a clear (and definitely loud) bell, and dark, warm undertones. It also has a beautiful crash sound when struck near the edge. I believe it is of medium or medium-thin weight, and it's unlathed.

Can you tell me what the difference is between the older *K Custom* rides—mentioned recently by Kenny Aronoff in your *Ask A Pro* section—and the newly reissued ones he also mentioned? I can't entirely discern any visual difference between my ride and the one in the 1996 Zildjian catalog;

they both appear to be *Brilliant* and heavily hand-hammered. Could you reveal any of the differences between the two *K Custom* rides?

JTULLOOO
via Internet

A Zildjian's product specialist, John King, replies: "The first *K Custom* ride cymbal was introduced in 1987. It incorporated a hybrid style of hammering not found in previous ride models. The use of a symmetrical hammering method (the *A Custom* style) allowed the cymbal to have a higher bow—in order to create more mid-range and high-end overtones. The additional use of random hammering (the *K Zildjian* style) added more body to the sound and established a dryer quality—also not found in other ride cymbals. The application of a *Brilliant* finish added the high-end 'shimmer' that helps this heavier, unlathed ride cymbal (medium-heavy to heavy weight range) to create a 'sweeter' sound. The process of making this particular model has not changed since it was introduced.

"The versatility of the original *K Custom* ride did prompt many requests to expand the concept with dryer- and/or lighter-sounding rides. The *K Custom Dry* ride

was then introduced, to achieve a very 'dry' and 'tight' ride sound. This cymbal did not have the *Brilliant* process applied to it, and a smaller bell was used to help focus the overall sound.

"The *K Custom* medium ride that Kenny referred to also featured a smaller bell and was lathed only on top, to create a lighter version of the classic *K Custom*. This cymbal possessed more spread and color of overtones for a wider range of applications. This was also the first time we utilized the very successful 'overhammering' technique, which creates 'tension' within the metal to help establish a bright attack with minimal decay time. The success of the *K Custom* medium led to the development of an entire line of 'overhammered' cymbals: the *K Custom Dark* series (which includes crashes and hi-hats in addition to the ride cymbal). The *K Custom Dark* ride has a lower shape (bow) than previous *K Customs*, and is light in weight. The 'overhammering' allows this lighter ride cymbal to be more articulate while playing ride patterns, without having its 'wash' or 'spread' become too overpowering."



20 YEARS OF CELEBRATING SKB TWENTY SKB YEARS

The Drum Runners.

THE NEW SKB DRUM CASES ARE ENGINEERED TO MAXIMIZE DRUM PROTECTION AND TRANSPORT CONVENIENCE.

- Four popular sizes - 12, 14, 16, 22.
- Telescope to accommodate any depth.
- Secure, heavy-duty adjustable strapping.
- Empty cases nest for convenient storage.
- Criss-cross mold pattern for stacking.
- Draft-angled lip fortifies case wall.
- Interior pads keep drums "floating".

WARRANTY
LIMITED LIFETIME SKB WARRANTY
NOVA CHINA IS OUR COMMITMENT.
PROTECTION

www.skbcases.com

GUITAR CASES
From concert classics to modern electrics and even body style in between.

KEYBOARD CASES
For every electronic keyboard around. Rugged, no cases make transport a breeze.

RAIL-PACK CASES
Built tough and easy to carry, these cases are available with built-in wheels, straps and accessories and rails.

STRING CASES
SKB introduces the most innovative violin cases in years. Seeing is believing. Cellos, violas too.

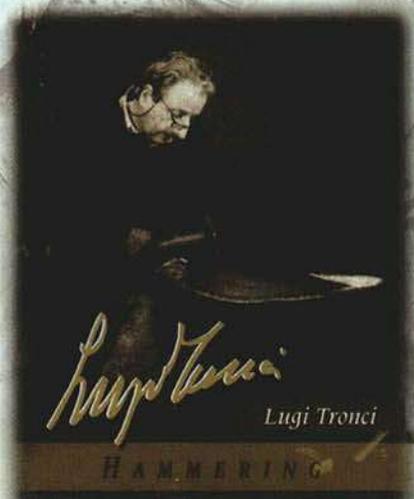
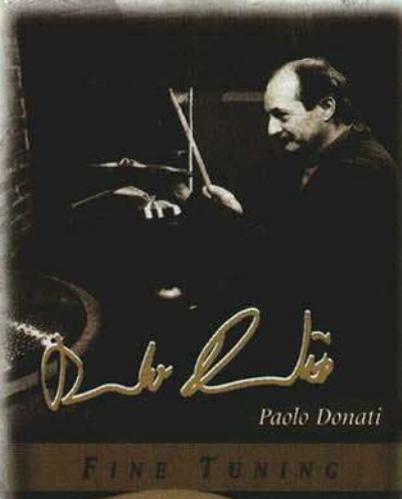
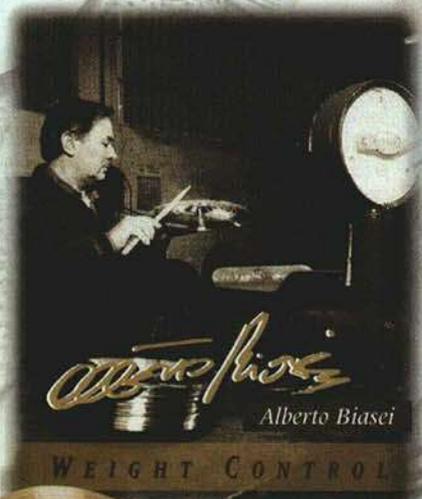
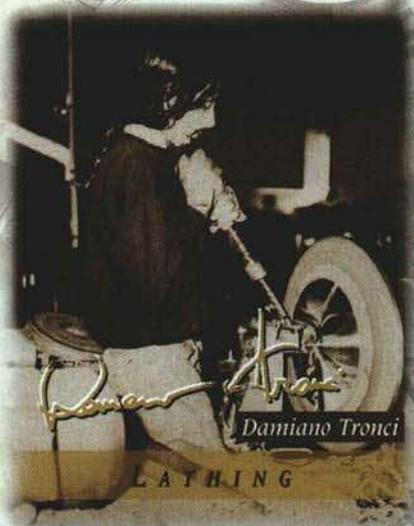
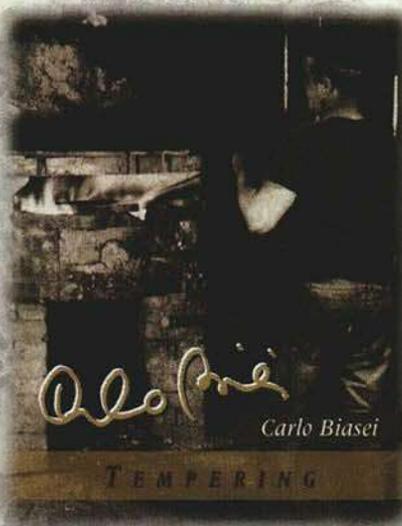
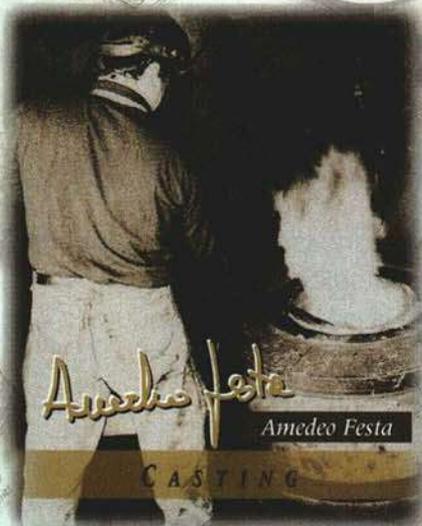
PEDALBOARD
The first and only fully powered, signal-routing, effects pedalboard.

BAND & ORCHESTRA
Features musicians have wanted for years. Stylish outside with maximum interior protection and space.

PADDED BAGS
Flutes, clarinets, oboes, piccolos - SKB offers the perfect shoulder bag to take your best case.

Worldwide Sales Headquarters - Miami, FL Manufacturing and Corporate Headquarters - Orange, CA 305.378.1818 fax 305.378.6669

UFIP Cymbal Artists



From casting and tempering through lathing, hammering and constant listening, every UFIP Cymbal is individually handcrafted by a master cymbalsmith for a refreshingly unique yet incredibly musical sound.

UFIP
EARCREATED CYMBALS

UFIP U.S. c/o Drum Workshop, Inc.
101 Bernoulli Circle • Oxnard, California 93030 • USA
UFIP Canada c/o Tescan Sales, Inc.
PO Box 65 • Westmount Station • Montreal, Quebec H3Z 2T1 • CANADA
UFIP International
Theaterstrasse 4-5 • 30159 Hannover • GERMANY

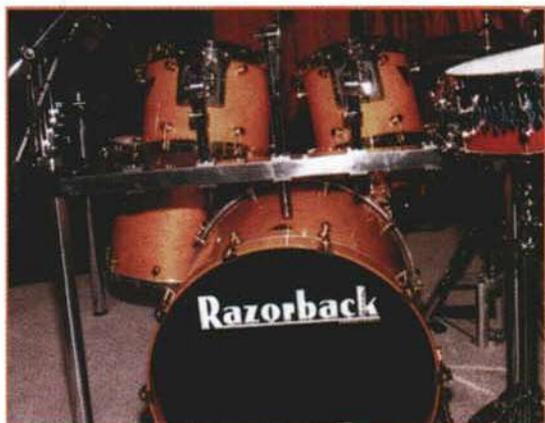
UNIONE FABRICANTI ITALIANI PIATTI

New From Nashville NAMM

Text and photos by Rick Mattingly and Kevin Kearns

The musical instrument manufacturing industry gathered in Nashville, Tennessee this past July for the 1997 NAMM Summer Market. Many of the percussion products on display at the show have already been seen in the pages of *MD* in recent ads, *New find Notable* releases, or product reviews. Here's a look at those that haven't.

Drums



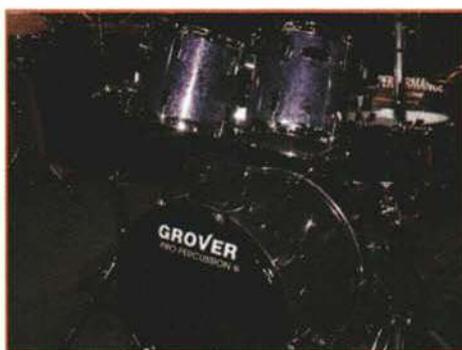
What's in a name? Razorback drums (introduced at Winter Namm '97 and almost immediately re-designated as Road King drums) are back to their original name, offering maple drums and high-carbon-steel snare drums.



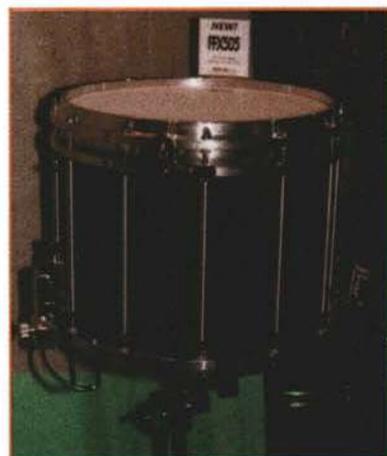
Ludwig's *Rocker Elite* kit features new mini-lugs and a new double tom holder.



Fibes maple kits are now available in several new finishes, including topaz orange.



Grover's *CST* (Composite Shell Technology) drumkits are made of a material called *E-glass*.



The *FFX505* pipe band snare drum was displayed by Pearl.

Other introductions included a brass-shelled *Bobby Rock* signature snare drum from Peavey, and the *Rhythm Mate* entry-level drumkit from Tama, priced at \$699.

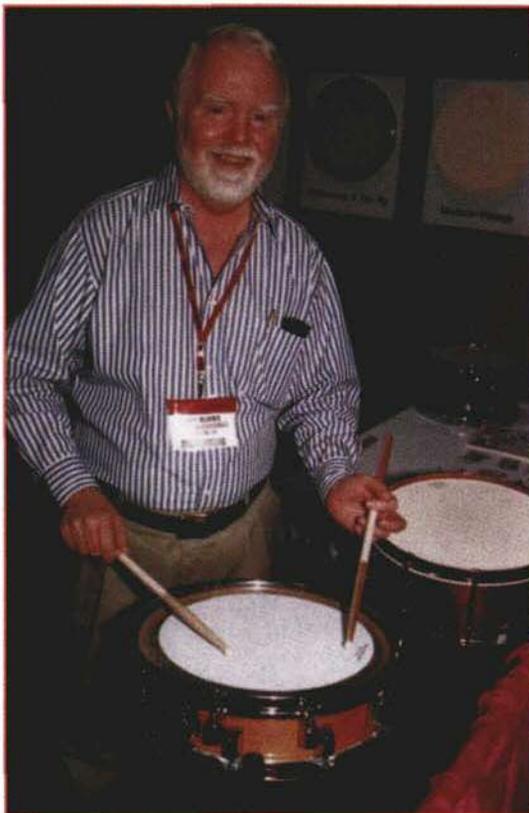
Accessories



Bosphorus cymbals are made by Turkish craftsmen formerly associated with the Istanbul brand. The new line is 100% hand-made, and offers a wide variety of esoteric models.



New products from Big Bang Distribution include Ahead 5B Rock aluminum sticks and marching mallets, and Metrophones with a digital readout.



Roy Burns displayed new *Double-Thin* and *New Orleans Special* drumheads from Aquarian.



The *Real Feel Apprentice* budget-priced practice pad was introduced by HQ Percussion Products, along with a pad specially designed for pipe band drummers.



Trueline drumsticks now include the *Mike Terrana* and *The Professor* models, both with no beads.

Accessories



Drum Workshop introduced their 7000 series of mid-priced pedals, along with a 5x13 *Edge* brass/maple snare drum and a variety of new brushed drum finishes.



An *XLLite* aluminum vest carrier from XL Specialty Percussion offers more adjustment options for maximum flexibility.



GMS featured their adjustable bass drum beater.



Paiste is stressing their recently re-structured entry-level lines (302, 502, and 802) with the introduction of pre-packaged Starter, Expander, and Standard sets.

Percussion



Blast Blocks are new from LP. Brighter-sounding than the company's *Jam Blocks*, the larger model sounds similar to a cowbell, while the smaller model produces a clave-like sound.



Toca featured a newly redesigned wooden djembe, mounted in a Gibraltar lightweight djembe stand.



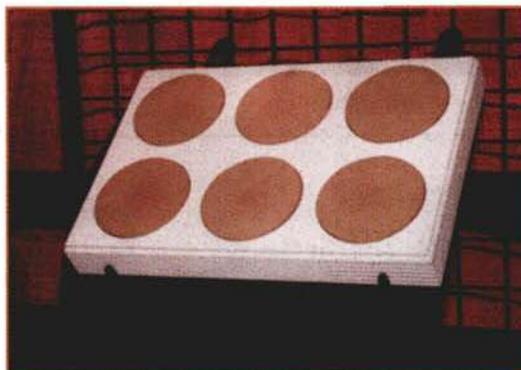
Along with their line of Turkish cymbals, Istanbul displayed a variety of darbukas (Middle-Eastern drums) made from iron, copper, and aluminum.

Also on display was the Schalloch line of imported congas, bongos, and percussion instruments, distributed in the US by MET International.

Electronics



Drum triggers from ddrum work with the lower-cost *ddrum 4* brain.



The *Squadron M6* pad kit from S&S Industries can be used as an interface for a MIDI keyboard, computer MIDI card, or drum machine.



Applied Microphone Technology unveiled their new *B811* overhead mic', whose polar pattern can be adjusted from omni to cardioid to super-cardioid.

Making Contact

Applied Microphone Technology

PO Box 33
Livingston, NJ 07039
tel: (201) 992-7699
fax: (201) 994-5139

Aquarian

1140 N. Tustin Ave.
Anaheim, CA 92807
tel: (800) 473-0231
fax: (714) 632-3905

Big Bang Distribution

9420 Reseda Blvd., #350
Northridge, CA 91324
tel: (800) 547-6401
fax: (818) 727-1126
e-mail:
bigbang@wavenet.com

Bosphorus Cymbals

5950 Live Oak Pkwy.
Suite 280
Norcross, GA 30093
tel: (770) 662-3002
fax: (770) 447-1036

ddrum

c/o Armadillo Enterprises
923 McMullen Booth Road
Suite B
Clearwater, FL 34619
tel: (800) 793-5273
fax: (813) 797-9448

Drum Workshop

101 Bernoulli Circle
Oxnard, CA 93030
tel: (805) 485-6999
fax: (805) 485-1334
e-mail: DWDrums1@aol.com

Fibes

701 S. Lamar
Austin, TX 78704
tel: (512) 416-9955
fax: (512) 416-9956
e-mail: fibes@bga.com

GMS

855-C Conklin St.
Farmingdale, NY 11735
tel: (516) 293-4235
fax: (516) 293-4246
e-mail: gmsdrum@aol.com

Grover Pro Percussion

22 Prospect St. #7
Woburn, MA 01801
tel: (617) 935-6200
fax: (617) 935-5522
e-mail: grover@tiac.net

HQ Percussion Products

PO Box 430065
St. Louis, MO 63143
tel: (314) 647-9009
fax: (314) 644-4373
e-mail: GtwyPerc@aol.com

Istanbul

c/o Daito USA
155 National Place
Unit 145
Longwood, FL 32750
tel: (407) 339-7799
fax: (407) 339-8883
e-mail: Daito1@aol.com

LP Music Group

160 Belmont Ave.
Garfield, NJ 07026
tel: (800) 526-5312
fax: (201) 772-3568

Ludwig

PO Box 310
Elkhart, IN 46515
tel: (800) 348-7426
fax: (219) 522-0334

Paiste

460 Atlas St.
Brea, CA 92821
tel: (800) 472-4783
fax: (714) 671-5869
e-mail: info@paiste.com

Pearl

549 Metroplex Dr.
Nashville, TN 37211
tel: (615) 833-4477
fax: (615) 833-6242

Razorback Drums

1578th Ave. North
Nashville, TN 37211
(615) 248-4000 or
(888) 883-7867

S&S Industries

2909 Langford Rd., B-900
Norcross, GA 30071-1546
tel: (770) 300-0707
fax: (770) 300-0607

Toca

Kaman Music Corp,
20 Old Windsor Road
Bloomfield, CT 06002-0507
tel: (860) 243-7941
fax: (860) 243-7102

Trueline Drumsticks

Mill St., Box 300
Northfield Falls, VT 05664
tel: (802) 485-4900
fax: (802) 485-7800
e-mail:
danielfrank@earthlink.net

XL Specialty Percussion

6335-5 Lima Rd.
Huntertown, IN 46748
tel: (800) 348-1012
fax: (219) 637-6354
e-mail: xlspec@mixi.net



*From Our Hands
To Yours*

At Bosphorus, every cymbal we produce is carefully manufactured completely by hand, from start to finish. We employ old-world craftsmen to ensure you the finest quality possible.

▲ **BOSPHORUS CYMBALS** ▼
GREAT CYMBALS FOR GREAT DRUMMERS

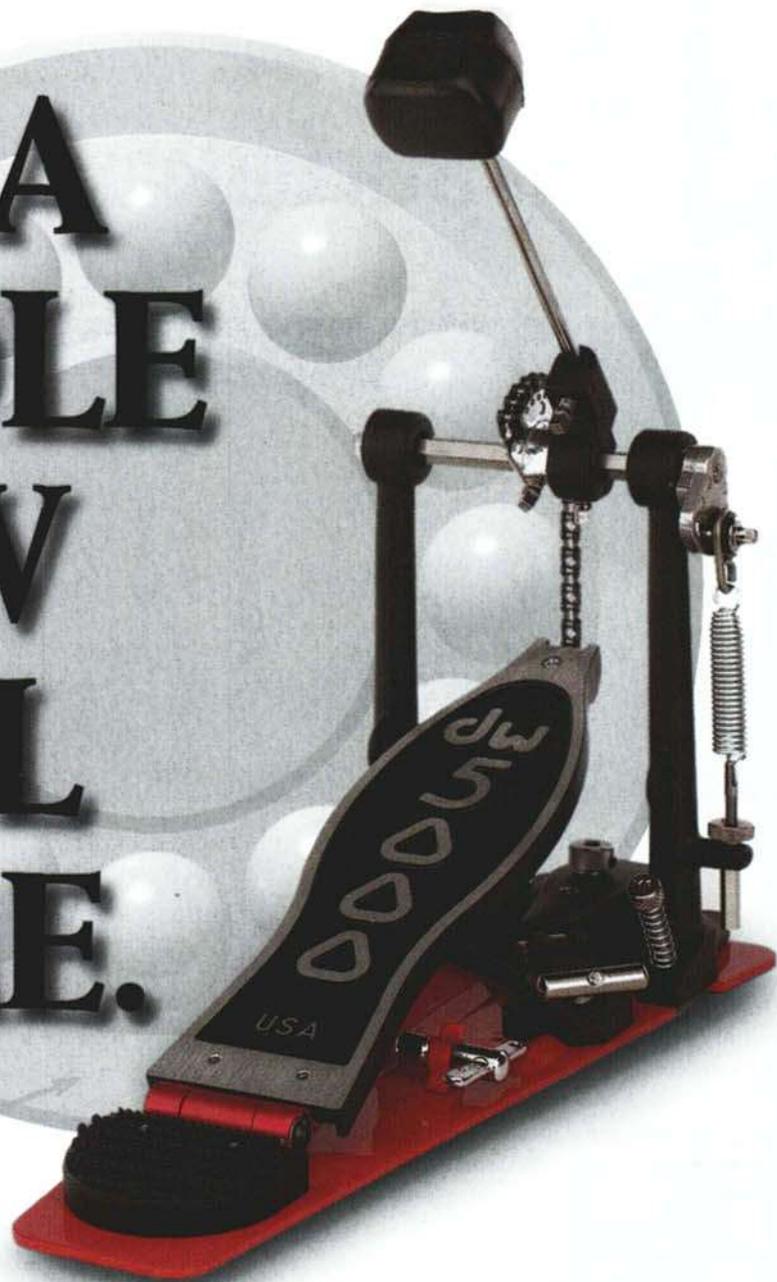
Bosphorus
%100 Handmade Turkish Cymbals

For Your Nearest Dealer Call:
5950 Live Oak PKWY# 280 • Norcross, GA 30093
Tel: (770) 662-3002 • Fax: (770) 447-1036

THE DW 5000 DELTA ACCELERATOR BASS DRUM PEDAL
featuring DW's patented Delta Ball-Bearing Hinge

IT'S A WHOLE NEW BALL GAME.

DW DELTA BALL-BEARING



Seldom does something come along that is so advanced it can change the way you play. But the new, patented Delta Ball-Bearing Hinge from Drum Workshop is one of those rare, revolutionary drumming improvements. For within the Delta hinge are twin sets of internal ball-bearings that

are designed to virtually eliminate friction and stress—making DW Delta Pedals the smoothest, fastest, most accurate and most reliable around. Along with a host of DW innovations including the Side/Dual Adjusting Parallel Hoop Clamp, Aluminum Pedal Plates, Standard Drumkey Adjustments and a choice of 3 Drive Systems, DW Delta Pedals have not only changed the rules,

they've raised the level of play. That's why DW Delta players like Terry Bozzio, Chad Smith, Adam Nussbaum, Jonathan Moffett, Robin Goodridge, Herman Matthews and the rest of the world's best drummers won't play anything less. Just remember, you're not in the ball game if the pedal you're playing doesn't have a ball-bearing hinge.

Upgrade your current DW Pedal to Delta status with the #50BH Ball-Bearing Hinge Conversion Kit.

Drum Workshop, Inc.

101 Bernoulli Circle • Oxnard, CA 93030 • USA
www.dwdrums.com

Magstar Custom Snare Drums



Jim Esposito

by Rick Van Horn

Sometimes you CAN get what you want!

When you buy a Magstar drum, you aren't really buying a drum. At least, not to begin with. What you're buying is the expertise of a master drum *builder*—namely Rob Kampa. Although Rob does offer drums in a few more or less established "series," there's no such thing as a "production model" drum from Magstar.

Before he'll begin to make a drum for you, Rob will ask dozens of questions, like what type of sound appeals to you, how much versatility you need from your drum, how you like to tune, what sort of heads you favor, how much projection you require, how sensitive you like your drum to be, how much pitch range you expect from a drum...and on and on. Only when he is satisfied that you and he have agreed on *exactly* what sort of drum you want him to build will he begin construction. (And by that time you may discover that what you really want is a totally different drum than the one you originally were interested in.)

Rob's primary focus in building a drum is to base its construction on "the sonic/visual inspiration of the customer." As he puts it, "All 'optimum' concepts of acoustics, mechanics, and visual appeal may not be the same. The true essence of 'custom building' is that form, function, and the resultant sonic entity that is the drum are *optimized* by the conversion of the customer's desires from concept into reality: To ensure that the final product reflects the closest possible representation of the drummer's vision, Magstar will always respect the philosophy that 'beauty is in the mind, eye, and ear of the beholder.'"

Rob also realizes that at least part of a drum's beauty generally relates to the *wallet* of the beholder. Accordingly, he believes in economizing, wherever doing so does not affect the overall quality of the drum. In other words, not *every* component of a drum need be the most exclusive or expensive that can be obtained. (And if they are, there must be an acoustic and/or aesthetic reason for their being there.) Rob also believes that a customer's budget should be taken into account at the very outset, and that it's his responsibility to work with the customer to apply that budget in the best

manner possible. We'll discuss this later when we look at prices for the drums reviewed here.

The format for this review is going to be slightly different from the norm. Rob Kampa delivered each of our review drums with a very specific description of the objectives it was designed to achieve. So I'm going to list Rob's objectives for each drum, and then comment on how well those objectives were met.

5 1/2 x14 10-Ply Bird's-Eye Maple

This drum was actually created to the specifications of a customer, who agreed to have us review it first. The objectives for this drum included:

- General-purpose performance, good for most playing situations requiring woody projection, yet retaining a modest amount of ring (overtone)
- The ability to cut and drive, with strong rimshots
- The ability to provide sharp snare response and sensitivity in all volume ranges, and to do so in both mid- and high tunings
- Player-friendly amenities, such as an easy-to-adjust/maintain throw-off, die-cast hoops that promote uniform drumhead seating, and an oil finish that's easy to maintain with household cleaner/polishes for long life and attractiveness
- Eye-catching visual appeal, with 24K gold hardware (and brass-



Jim Esposito

plated tension rods)

This drum proved to be a real gem. With its mid-size dimensions and shell thickness, it really did offer the sort of all-purpose performance that Rob (and his customer) sought. I tried a variety of head tensions, and the drum offered excellent response and tuning consistency at each—with a nod toward special excellence at a medium-high tuning. The relatively thick (10-ply) shell provided plenty of reflectiveness and resonance. The drum was fitted with an Attack *Terry Bozzio* coated batter head (which has a thin dot on its underside). That head offered crisp response and a fair amount of ring; I switched to a Remo *Powerstroke 3* batter and got a dryer, slightly mellower (but no less projective) sound.

I'm not a great fan of die-cast rims, for a variety of reasons, but I will say that the rim on this drum helped create solid rimshots, while really locking in the drumhead tension. (It was possible to back one lug off to almost total looseness and still maintain head playability.)

The oil finish over the bird's-eye maple outer ply, coupled with the all-gold hardware, made this drum visually stunning. The effect was in no way diminished by the use of fairly generic lugs, which were specifically selected by Rob because their smooth shape makes them easy to polish. (Rob believes in low-maintenance hardware.) Neither is the effect diminished by the equally generic, block-style, side-throw strainer. However, the use of these hardware items *does* have the effect of reducing the drum's overall cost. Again, a real gem.

4 3/4x14 8-Ply Bird's-Eye Maple



Objectives:

- To build a drum with a depth between "standard" 5 1/2" and piccolo 4", in order to achieve the attack, resonance, and sustain of either size depending on the tuning range: crisp

and sharp with short decay when "cranked"; more full-bodied when de-tuned to a mid-to-low tension

- To combine the relatively thin 6 1/2 mm shell with nickel-silver tube lugs to create a comparatively "dry" and less "ringy" projection that is characteristic of drums with thicker shells
- To provide one drum that might possibly cover most types of volume/pitch/projection requirements of a general business gig

In order to meet his objectives, Rob fitted this drum with nickel-silver tube lugs based on a design used by L&S [originally Leedy & Sons, but generally known as Leedy and Strupe] in the early 1930s. A solid, cylindrical post attaches to the drum; a smaller-diameter tube passes through the post. (The lugs are custom-made to Rob's specifications by US Custom Drums.) Rob believes that nickel lugs lend a brighter resonance to the shell's acoustic chemistry than brass lugs, due to their higher density and hardness.

The drum features 2.3 mm steel hoops, 20-strand wire snares, and a very small side-throw throwoff. It came equipped with an Attack *Terry Bozzio* coated batter head.

The shell's interior is rubbed with a crude oil "just to keep the

wood from becoming overly dry." The exterior of the shell features a fresh orange shellac finish hand-rubbed with wax, over some striking wood-burning etchings hand-crafted by master carpenter/cabinetmaker Frank Thomas, who resides near the Magstar operation. Frank created a Native American motif for this drum, with intricate feather, arrow, wolf, and eagle designs that make it a work of visual as well as acoustical art.

In terms of sound, Rob definitely met one of his objectives. The thin shell tended to favor lower frequencies, making this moderately shallow drum actually a bit lower in fundamental tonality than the 5 1/2 x14 bird's-eye maple. That's not to say it couldn't be cranked up; I was able to get the "crisp and sharp" near-piccolo performance that Rob sought when I tightened the head a bit. But I really felt that the drum "shone" most when allowed to develop a more full-bodied tonal spectrum. I can't honestly say how much the nickel-silver tube lugs contributed to the drum's projection characteristic, but I can attest that it was, in fact, comparatively "dry" and less "ringy" than any of the other drums in our test group (all of which had thicker shells).

5 1/2 x14 Vintage Limited Edition



Objectives:

- To create a drum that incorporates some of the design and acoustic attributes of one-piece maple-shell snare drums from the 1930s through the 1960s, along with desirable characteristics of contemporary snare drums
- To utilize a solid, steam-bent maple shell with inherent tonal qualities such as excellent projection, dry, "in the gut" punch when hit hard, and controlled, sensitive snare response in low- to mid-volume situations
- To meet the needs of drummers seeking one drum to cover most playing situations, while also appealing to vintage aficionados

This drum features a steam-bent solid-maple shell, made by Suraya, an Easthampton, Massachusetts custom-shell company from which Rob obtains his solid-wood and segment shells. It's fitted with the same nickel-silver tube lugs as are on the 4 3/4x14 8-Ply bird's-eye maple model, for the same reasons. It also features 2.3 mm steel hoops and a Ludwig *P-85* throwoff. (The throwoff is Rob's personal preference; other models are available at the customer's request.) It comes equipped with an Attack *Terry Bozzio* coated batter head. Rob likes the brightness that these heads contribute to the drum's overall sound, because he believes that solid shells tend to eliminate some overtones. "This head choice is obviously a lean toward 'contemporary' acoustic performance elements," he says. "Otherwise, a Remo *Fiberskyn 3* head might be used for a more 'authentic' sound."

All fasteners on the drum are made of stainless steel, and the shell interior is hand-finished with fresh orange shellac. The drum's exterior is wrapped in an ultra-white marine pearl covering.

Simply put, I *loved* this drum. It did exactly what Rob predicted: It offered the best of both "vintage" and "contemporary" acoustic

performance characteristics. I'm a great proponent of solid-shell drums, for their improved resonance and musicality. I like the way reinforcing rings work with such shells to stress the initial stick attack and then let the overall drum sound develop fully. (This is more obvious on toms, but the effect still exists in snare drums.) Rob's drum took full advantage of these properties to create a full-bodied, relatively warm and round sound, with tremendous pitch versatility. I could drop the drum down into "fatback" range and get a throaty, meaty sound, or I could crank it up achingly tight for a crisp, rudimental sound.

All of the above related to the drum fitted with Rob's choice of head, the Attack *Terry Bozzio* model. Taking his cue a bit further, I swapped that head for the thickest model of Remo's *Fiberskyn 3* batter series—in an unabashed attempt to get "back in time" to the days of mellow calfskin heads and the warm drum sound they produced. Well...it *worked*. I felt as though I had stepped into the drum chair of a swing-era big band. Warmth, depth, and character—yet no lack of snare sensitivity or overall crispness (most likely due to the drum's very contemporary sharp bearing edge). I also liked the added dryness that the drum had with this head; its overall resonance (or "ring," in this case) was more subdued—and I mean that in the most positive sense.

I also loved the *look* of this drum. The nickel-silver tube lugs and the venerable Ludwig *P-85* are consistent with the "vintage" aspect of the drum, while the 2.3 mm steel hoops look more professional (and contemporary) than the single-flanged or straight hoops of yesterday. Personally, I think that makes for a wonderful compromise appearance. And how can you argue with a white marine pearl covering?

7x13 Big Block Cherry Segment



Objectives:

- To combine aspects of metal sciences and wood technology in order to create a drum with good, inherent "wave transmission capability" throughout the shell and the lugs—thus

producing a highly projective acoustic entity

- To build a 13" drum that packs the punch of a 14" model, but still gives the response and speed that smaller-diameter drums can offer
- To take advantage of a segment shell's capability of being tuned at high tension without entering a "choke threshold," and to be de-tuned to a mid/low torque that yields thicker, more mid-range tonality

This drum features a segment shell, made by Suraya. It combines large, curved blocks of solid cherry wood that are laminated, stacked, and doweled for additional strength. Rob believes that segment-shell drums are fundamentally more "present" in tone and volume than other drums, due to their structure and mass. The shell itself is heavy and thick, and it features a sharp bearing edge that's carefully milled to provide 3 mm of head-contact area.

The drum is fitted with lugs of cast bronze, which Rob describes as "a metal that has wonderful tonal qualities that react in a harmonious manner with the shell without creating undesirable overtones

that other metals might produce." Rob designed the lugs himself, with a smooth, easy-to-polish "low maintenance" silhouette. The lugs are painstakingly hand-tumbled and polished. Then they—along with the 2.3 mm steel hoops and all the other hardware—are 24K gold-plated. All fasteners are of stainless steel. Attack *Terry Bozzio* batter and snare-side heads are used.

No doubt about it: This is a high-concept, high-tech drum. With its unique shell and hardware elements, along with a rather unusual size, it's intended to achieve some pretty impressive goals. Well, it does. This drum certainly offered the most sheer projection of any of our test models—largely owing, I believe, to the reflective properties of its dense, solid, block shell. I'm partial to 13"-diameter snare drums as a species, and I've had a lot of positive experience with block shells. Put those two together as in this case, and it's a winning combination that maximizes sensitivity, response, and sheer playability *along with* projection.

My experience with block-shell drums has been that they tend to favor high frequencies—but the Magstar cherry block drum proved an exception. Perhaps due to the ratio of its depth to its diameter, this drum offered a solid, underlying fundamental tonality at any head tension. When I tuned it down into a medium-tension range, it positively *growled*. Backing off a bit on the snares as well turned it into a greasy New Orleans second-line snare. Conversely, tightening both the heads and the snares created a pistol-shot crack that would be the envy of many a brass piccolo. (This was the one drum in our group on which I was never tempted to swap heads. The bright-sounding *Bozzio* heads seemed to maximize the drum's response, no matter what tension was applied.)

The big block cherry drum's very streamlined bronze lugs, block-style throwoff, and gold-plated hardware all complemented the natural-cherry finish to create the look of a "classic" instrument. Adding that to its acoustic characteristics, "classic" would be a most appropriate description of this unique drum.

Prices

As I said earlier, Rob Kampa believes in economy as an element of a custom drum's value. With that in mind, his pricing structure is as "drummer-friendly" as his design philosophy. For example, the 5 1/2 x14 10-ply bird's-eye maple drum carries a list price of only \$399, while the 5 1/2 x14 solid-shell *Vintage* model is priced at \$549.

The basic price for the 4 3/4x14 8-ply bird's-eye maple drum (with nickel-silver tube lugs, as described) would be \$450. Frank Thompson's fanciful etchings (which could be available on any wood-shell drum at \$25-\$50 per etching) add \$250 to this drum's price, for a total of \$700.

In addition to its inherent musical value, the 7x13 big block cherry drum's price reflects the combined costs of cherry wood, segment-shell construction, cast-bronze lugs, and 24K gold-plated hardware. But even with all that, the price is \$799—extremely reasonable for a drum with such unique construction elements.

Given Rob Kampa's absolutely fanatical devotion to custom-creation of every drum for every customer, combined with the quality and craftsmanship that his finished drums display, I'd say that his Magstar beauties are actually bargains! They're only available "over the counter" in a very few retail stores. Otherwise, you can contact Rob direct at Magstar Drums [Member APIA], PO Box 1172, Plymouth, MA 02362, (508) 747-3493.

African American Drums

by Mark Parsons

Custom quality...on a budget!

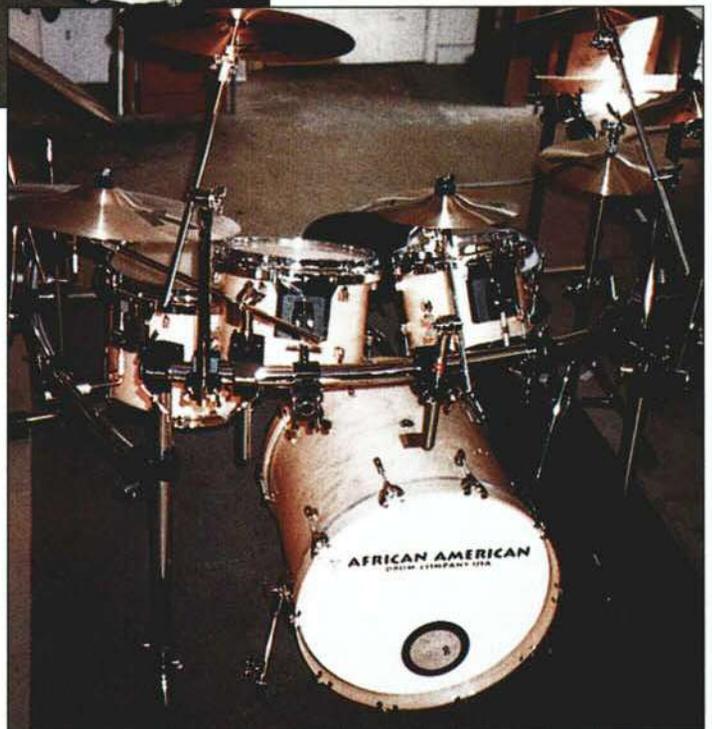
"You shouldn't have to break up your family to own a nice musical instrument," says Calvin Hall, owner of the African American Drum Company, summarizing his "corporate philosophy." To this end, Calvin attempts to craft pro-quality instruments without letting the price get out of hand. (This explains why the photos of this month's review kit were taken in Calvin's workshop instead of a high-priced photographer's studio.) A fairly recent start-up (the company is only about three years old), AADC has boldly joined the swelling ranks of "boutique" drum manufacturers: small companies who build high-quality custom kits to order.

We were recently sent a kit for review, and the first thing we noticed when we opened the boxes (before we even saw a drum) is that the drums are shipped in padded bags. That's right, every African American drum includes a bag in the purchase price. Our test kit came with Humes & Berg *Tuxedo* bags, although Calvin says AADC typically uses Porcaro bags. Either way, it's a nice touch. But enough about amenities; let's get down to the drums.

Construction And Hardware

The five-piece kit consisted of an 18x20 bass drum, a 5 1/2 x12 snare, and 8x10, 9x12, and 12x14 toms. All the drums except the kick featured 6-ply maple shells with 6-ply reinforcing rings. The kick drum had an 8-ply shell with no rings. (Like many drum builders, AADC starts with raw maple shells from Keller.) Other sizes and shell configurations are also available. Additionally, African American drums come in several different stain and lacquer finishes.

All the heads on our review kit were Aquarian models, though AADC will ship with whatever heads the customer desires. The kick had a *Super Kick I* on the batter and a ported



WHAT'S HOT

- excellent overall quality at affordable price
- five lug options, including "design-your-own"
- outstanding bass drum sound from a 20" size

WHAT'S NOT

- 10" tom had a machining flaw on the bearing edge

Resonator on the front (more about these later), while the snare sported a single-ply *Satin Finish* (coated) on top and a *Classic Clear Snare Side* on the bottom. The toms had medium-weight single-ply *Classic Clears* on top, and thinner *Hi Frequency* heads on the bottom.

All the drums except the kick had 2.3 mm chrome counterhoops. (Brass or die-cast hoops are available as options.) The kick had 1 1/2"-deep, 8-ply maple hoops. The kick-drum spurs were high-quality "generic" models that locked positively into position. Gretsch claws adorned the kick: Their smooth, rounded shape

added a touch of class to the drum.

The snare throwoff was a Kaman design front-drop unit. However, instead of pivoting 90° (or more) like some models, it reaches the limit of its travel within 45°. This didn't present any problems except when I had the snare wires tensioned tighter than normal, in which case it would *occasionally* fail to completely disengage all the wires from the bottom head—which caused a slight rattle when I played the drum in the "snare off position. Under normal snare tensioning, however, the throwoff functioned perfectly.

All the toms were fitted with RIMS suspension mounts, which are included in the base price. (Another nice bonus!)

Lugs

One of the things unique to AADC drums is their custom lugs. Cast in bronze, the "basic" lug bears the AADC logo and is affixed to the shell with two screws. During manufacture, a threaded insert is placed in the lug *prior* to the lug being filled with clear silicon sealant. This accomplishes two things: It holds the insert securely in place while still allowing it to flex slightly (thus reducing the chance of cross-threading), and it also effectively "packs" the lug, dampening any possible vibration noise.

In addition to their logo lug, AADC also offers three styles of lugs built on the same base but featuring different animal designs on the face. One is the *Lion* lug, one is the *Bear*, and one is the *Wolf*. (AADC will soon be making their own snare throwoff, which will also be available with these animal designs on the front.)

As if all this weren't enough, AADC is also implementing their "design your own lug" program for customers who want *truly* custom lugs. The customer can submit an original design or logo and, as long as the design will fit on their standard casting base, AADC will turn the design into a tuning lug (in whatever metal is desired, be it bronze, brass, silver, or even gold!).

Fit And Finish

Our test kit had a fairly glossy "natural" finish, which showed the grain of the maple to good advantage. In terms of shininess it was somewhere between a "satin" finish and a high-gloss "wet look" finish, and overall it made quite a positive impression. The insides of the shells were left unfinished, which has a tendency to make drums sound a little warmer (due to the absence of the bright overtones you often get with a reflective glossy interior).

The bearing edges were of a double-cut design (45° outer, 30° inner), in an effort to get the edge on the flat part of the head. With one exception the bearing edges were smooth and true (although there wasn't a lot of evidence of hand sanding having gone on once the shells left the router table). The exception was on the bottom edge of the 8x10 tom, where it looked like the router might have slipped during the edge-cutting process, causing a "detour" in the circular path it was supposed to follow and leaving a "step" in

the inner edge. The actual point of the edge (where the head rests) seemed okay; most of the damage seemed cosmetic in nature and was confined to the reinforcing ring. Still, it seemed like an anomaly on an otherwise well-finished kit. When queried about this, Calvin explained that the edge had been scheduled to be redone, but in the rush to get the set out for review it was overlooked. He added that AADC guarantees customer satisfaction on all the drums they make.

Sound

Now to the heart of the matter. All of the African American drums sounded fine, but I was *really* taken by the bass drum. I've owned seven or eight drumsets, but never one with a 20" kick. I just figured I couldn't get the sound I wanted without a 22" or 24" drum. Well, the 18x20 AADC kick drum just might change my mind.



Although it may seem like a contradiction in terms, the best sonic description I can come up with for this drum is to say it produced a "dry boom." Due to the drum's reduced diameter, the fundamental note may have been slightly higher than that of a similarly tensioned 22" drum. But that note was *very* solid, with lots of sustain—yet without the over-ring usually present on wide-open kick drums. (We tested the drum without any additional muffling.) Part of the reason for this is undoubtedly the choice of heads. The Aquarian *Super Kick I* is a single-ply batter head that incorporates a full-diameter felt ring (with a fiber overlay to protect it) attached to the inside surface of the head. The *Resonator*

(which was smooth white with the AADC logo printed on it) is also a single-ply head with a felt/fiber ring, but with two differences. First of all, the felt dampening ring is only about 8" in diameter (and is centered on the inside of the head). Also, the head has a small offset port. (The port actually cuts through the felt ring, but this created no obvious ill effects.) I think the whole point behind these heads is that with the dampening encircling the head instead of being packed into the bottom, it allows the whole head to move evenly. I'd also guess that the added mass near the center of the *Resonator* will (just as with a mass-loaded speaker cone) lower the resonant frequency. All in all, the drum and the heads added up to a big sound without lots of overtones, but *with* lots of sustain.

The toms sounded pretty much like you'd expect 6-ply maple toms to sound: warm and resonant. AADC claims the bronze cast lugs add a "bronze note" to the character of the sound. I don't know about that, but I do know this: They certainly didn't *hurt* the sound of the toms. With the *Classic Clear* heads on, the toms seemed to favor a midrange tuning that would work in a variety of styles. With coated *Ambassadors* installed and the tension increased, the drums put out a bright, lively tone. Switching to double-ply Evans *G2s* brought out a big, round character that was right at home in a rock setting. Did the funky bottom edge hurt the

10" tom? Not as far as I could tell. While the drum didn't have as much sustain as *some* 10" maple toms I've known, it certainly sounded fine. So that was probably just the natural character of that particular drum.

The little snare was wonderful. While I generally think of 12" snares as specialty items, this puppy could conceivably be used in just about any type of setting outside of metal or power ballads. Possibly due to its thin 6-ply shell, this drum put out a fairly full sound in a medium tuning range—better than some 12" snares that only really work at higher tunings. I don't want to give the impression, however, that it didn't shine up in the piccolo range. It did, putting out all the crack and pop you could ask for. I ended up leaving it in a "medium-tight" tuning most of the time, where I got the best of both worlds. Rimshots were strong, sensitivity and projection were good, and the tone was excellent.

Prices And Conclusions

With the exception of a couple of dealers in California (Drum World in San Francisco and the Pro Drum Shop in Los Angeles), African American drums are only available direct from AADC. All drums are ordered a la carte from a detailed price list. (It lists over twenty-five various tom sizes alone.) Turnaround time from the placing of the order until the kit is shipped is four to six weeks.

List prices are as follows: 18x20 kick—\$1,010; 5 1/2x12 snare—\$585; 8x10 tom—\$425; 9x12 tom—\$495; 12x14 tom—\$625. AADC offers a 25% "direct purchase discount" on drums bought directly from the factory (which means virtually all their drums), which puts the price for our five-piece review kit at \$2,350. Considering that this includes RIMS and padded bags, I'd have to say that's a heck of a value. You can contact AADC at PO Box 4385, Arcata, CA 95521, (707) 668-4173.

Boss DB-88 Dr. Beat

by Rich Watson

Dr. Beat helps fix what's ailin' your time

One of the dumber things I've done in recent years—at least in regard to drum gear—was to donate my trusty old analog Boss *Dr. Beat* (DB-33) to a friend. At the time I was mostly playing an electronic kit with a built-in metronome, and the friend was primarily a songwriter/guitarist—so you *know* he needed all the help I could give him. Since I've resumed playing acoustic drums, I've really missed the little guy (*Dr. Beat*, not my friend), both as a basic time reference and, especially in my current band, for helping me work on odd meters. The new DB-88 makes its grandpa look like an old gray country doctor, indeed. But how does it stack up against its contemporaries? Leave it to Roland (Boss's boss) to prescribe just the right medicine for forward-thinking drummers.

Examination

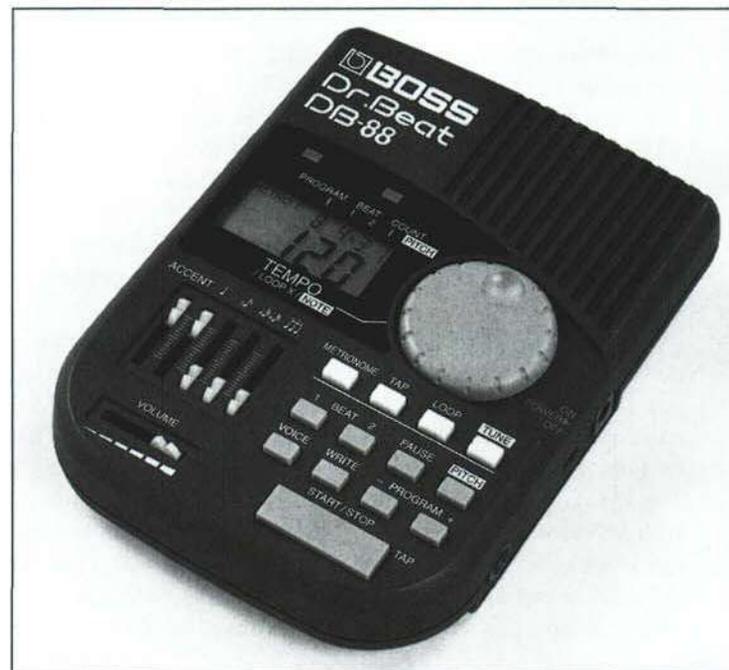
The DB-88's control panel is clearly and logically laid out. Four buttons access its operation modes: Metronome, Tap, Loop, and Tune. Other buttons step through the number of beats, a choice of three metronome tones, and eight storable "programs" (patterns), which are saved by depressing the Write button. The Pitch button fine-tunes the A4 reference pitch in one-Hz steps between 438-445 Hz. The Pause button alternately pauses and resumes Loop rhythm playback without reverting to the beginning of the active pattern. A single large button is used to start and stop the unit's playback, and to tap in tempos in Tap mode. A big, bright orange dial is used to set the tempo in Metronome and Tap modes, the pitch in the Tune mode, or the number of times a pattern is played in Loop mode. Small faders independently control the volume of

WHAT'S HOT

- dual beats allow programming of composite and "long" time signatures
- digital human voice counter
- loop feature allows patterns of different meters and tempos to be chained into complex metric maps

WHAT'S NOT

- loop mode operation not as efficient as it might be



quarter notes, as well as 8th notes, 16th notes, and/or triplet subdivisions. The Accent fader controls the volume of the first downbeat of each measure, and a sixth fader controls the *DB-88's* overall volume.

A pair of red LEDs indicate the currently active tempo; the left flashes on the first note of each bar, and the right flashes subsequent beats. This provides a quick visual reference of the pulse. A 1 13/16 "x 13/16" liquid crystal screen displays the unit's operation mode, active voice and program numbers, and the number of beats in the active program. A digital counter displays the corresponding numeral for each beat in the measure. Larger, easy-to-read digits indicate the tempo in Metronome and Tap modes, the pitch in Tune mode, and the active program in Loop mode.

A 1/4" input allows an instrument such as a guitar or bass to be plugged in to facilitate listening to that instrument and the *Dr. Beat* simultaneously. Boss thoughtfully included both miniature and 1/4" stereo headphone jacks, eliminating those frustrating searches for an adapter when you happen to have the "wrong" type of phones. The internal 2" speaker is automatically muted when headphones are plugged in. Next to the power switch is a jack for an optional AC adapter. The unit also runs on a single 9-volt battery. Data is retained in memory even when the unit is turned off, as long as it remains powered by a battery or the optional AC adapter. Data can also be retained during battery changes by not allowing the battery to die entirely, and by completing the replacement in less than five minutes.

Overall the *DB-88* is 4 3/4 x 6 7/16 x 1 5/16, and weighs 13 ounces, including battery. A simple metal stand with rubber "feet" that inserts into a hole on its underside can be used to prop it up at a slanted vertical. Alternately, a threaded receptor facilitates mounting it on a 6mm cymbal stand post. A leatherette slip case, battery, and user's manual are also included.

Diagnosis

The *DB-88* has three "voice" modes: In Voice 1, electronic "blips" mark each beat, and a differently pitched blip indicates each beat subdivision. The Accent note is rather piercing in this mode, which makes it perfect for cutting through the din of loud drumming.

In Voice 2, all beats and subdivisions produce the same tone, which is mellower than the blips in Voice 1. Roland suggests that this tone is meant to blend in with drum tones, thereby becoming inaudible when a drum (or conceivably even a pad) is struck accurately on the beat. I found this second voice more pleasant to listen to for extended practice sessions, especially for just a gentle time reference.

Voice 3 is *Dr. Beat's* "human voice on a chip." Once you get past the humor of a disembodied female barking the beats at you, you settle down to realize how valuable she is, how faithful and unwavering.... (Could this be *love*? Based upon the name of her creator—and her peremptory tone—I nicknamed her "Bossy.") The voice is great for keeping you straight in "longer" meters, such as "eleven," "thirteen," and "fifteen," in which, with just blip tones, you could be "off for quite a while before a distinct tone on "1" rolls 'round again to re-orient you. Besides, who can resist having a woman's voice whispering (okay, so it's more like yelling) in his ear?

Although the speaker's maximum volume is quite loud, when used for high-volume practicing the *DB-88* works better with headphones, and best with the closed-ear type. Of course for extremely loud playing situations, the headphone output can be boosted through an external mixer.

Boss was really on the ball when they made each measure capable of containing up to eight beats. For years electronic metronomes could divide the time into a maximum of six beats. But what about *seven and beyond*, in which, presumably, many more of us need help knowing where we are? Slick and tubular, yes. But, still not satisfied, Boss did us one better by adding the ingenious Beat 1/Beat 2 feature. (Boss uses the term "beat" in this context to mean measure—go figure.) Here's why two beats (measures) are better than one:

Most metronomes don't work well with odd meters, especially those with more than five or six beats per measure. With my old *DB-33* (and with more recent competing products) you can "fudge" (re-interpret) time signatures with evenly divisible numerators. For example, you can program 9/4 as three bars of 3/4, or 15/8 as five bars of 3/8 or three bars of 5/8. But you must eliminate (with the units' beat volume controls) or simply disregard any accents or distinguishing pitches on the substitute meters' downbeats that are incongruous with the actual meter's subdivisions. For example, in the bar of 15/8, you would eliminate the 3+3+3+3+3 clicks against its actual 4+4+4+3 subdivisions. Depending on the complexity of the part you are trying to play, the additional mental duty of blocking out this misleading syncopation could shove you right over the success/failure precipice. Turning off all downbeat accents, as allowed by some devices—in essence setting it to 1/4 or 1/8—eliminates this confusion, but then the metronome only tells you if you're playing in *time*, while saying nothing about whether you're staying in *meter*. Historically, this has also been the only way to use a metronome for longer, non-evenly divisible meters, such as 7, 11, and 13.

By allowing two separate "measures" of up to eight beats each, the *DB-88's* Beat 1/Beat 2 feature facilitates accurate metric subdivision as dictated by the music. For example, a bar of 9/4 could be subdivided (and, if desired, accordingly accented) as 4+5, 5+4, 6+3, or 3+6.

Especially when parlayed with the dual beat capability, the powerful Loop feature draws *Dr. Beat* just across the border into rhythmic sequencer territory. Whereas Beat 1/2 works with one or two measures totaling up to sixteen beats, Loop expands that capability to virtually any number, thereby allowing us to program really extended meters (say, 37/8, or its multi-measure equivalent), or whole songs with regularly or irregularly placed odd meters and/or tempos. (That's right, now you can practice tempo changes!) It does this by playing back any or all of the unit's eight stored patterns in any order, with each being played up to 255 times. As before, to appreciate this feature, consider that other programmable metronomes facilitate practicing musical passages with different meters, again, by finding the various meters' lowest common divisor (when possible, eliminating measure downbeats), or by practicing only one song section/meter/tempo at a time. Unfortunately it is often the transitions between these sections that present the greatest challenge, and therefore create the greatest need for a reliable time/meter reference.

Whereas Beat 1/2 can store two beats with the same voice, tempo, and subdivisions, patterns played back in Loop mode retain whatever voice, tempo, and subdivisions were stored in Metronome mode. This can be especially useful when a song changes from, say, a duple to triple feel, one tempo to another, or a simple section requiring no audible indication of subdivisions to another where the subdivisions help keep you "on track."

Perhaps we shouldn't be surprised that *Dr. Beat* also excels in the area of handling a fast pulse. (And when you consider 8th-note pulse meters that double up even moderate quarter-note-pulse meters, exceeding a metronome's "speed limit" is not very unlikely at all.) Of course, with even meters, all metronomes allow you to simply "feel" fast tempos by interpreting their pulse tones as half notes. But with odd meters, this method results in the down-beats "turning around" every second bar. While the good *Dr.* maxes out at 250 beats per minute, which is about standard for metronomes, with only a little fudging, the Loop feature can simulate much faster ones. Here's a simple, very real-world example at quarter note=150 bpm: Three bars of 4/4, a bar of 7/8, and sixteen more bars of 4/4 can be programmed as three bars of "four," one bar of "two" (with 8th-note subdivisions), a bar of "one" at 100 bpm (with triplet subdivisions), and sixteen bars of "four" back at 150 bpm.

Boss threw in a couple of bonus features: Tap Tempo and Tune. By simply tapping the Tap Tempo key twice, at any tempo between 30 and 250 bpm, *Dr. Beat's* read-out will tell you that tempo's number of beats per minute. (Tapping tempos outside of this range will bring up special error messages.) This nifty feature eliminates having to fish around for the right bpm figure on the dial for a tempo you've already established.

I initially thought drummers would have no need for the *DB-88's* Tune feature. Then it occurred to me that conceivably it could be used as a pitch reference for vocals, or, for tuning a drumhead if you use a target pitch or range for particular drums. And of course it could enable you to endear yourself to a tuner-less guitar player—if you feel like it.

On paper, all this functionality and talk of numbers and "programming" sounds much more complicated than it really is; operating with *Dr. Beat* is anything but brain surgery—actually it's more of a no-brainer, requiring only a few minutes to "master."

Only a jerk with, *er*, guts the size of basketballs would ask for even *more* from a metronome than the *DB-88 offers*.... I humbly step forward:

First, I *twice* inadvertently left the unit on overnight, only to discover it dead-as-the-macarena in the morning. (Apparently *Dr. Beat's* isn't the only brain that runs on nine volts.) Seeing as how this baby burns through batteries, the mnemonically challenged such as myself would benefit from an auto-off function that shuts it down if it remains unused for, say, thirty or sixty minutes. (Or perhaps a bright red sticker that says, "Don't forget to turn me off, moron!")

Second (and more serious), the Loop mode's operating structure utilizes the *DB-88's* memory resources somewhat inefficiently. Rather than allocating memory "positions" for "plugging in" any of the available eight patterns, Loop will only play back any or all of the eight recorded patterns in a user-defined sequence, but *each pattern can play only once within the loop*. This requires the user

to re-program even metrically identical patterns (typically verses that repeat) into additional Metronome mode program "slots," potentially exhausting its eight-pattern limit, just because they are separated by one or more other sections.

And third, it would have been really cool if the *Dr.* could store more than one loop.

I concede that these observations range from the "*eggs in yer beer*" variety to criticizing minor details of major features that can't be found on any other product. And for doing so, I heartily accept *Modern Drummer's* Grinch Of The Month award.

Prognosis...And The Bill

Nit-picking aside, this is one powerful little tool—and I plan to buy one soon. Obviously, if you anticipate playing only in R&B, blues, or traditional rock bands, *Dr. Beat's* sophisticated capabilities will seem like serious overkill, if only because all this functionality doesn't come cheap; the *Dr.'s* fee (list price) is \$195. (The AC adapter is \$24.95.) But if you need a good metronome, *plus* storable odd times, tempo changes, and complex song structures—all in a compact, user-friendly package—*Dr. Beat* may just have the cure you're looking for. It's warrantied for ninety days on labor, and one year on parts. For more information, contact Roland Corporation US, 7200 Dominion Circle, Los Angeles, CA 90040-3696, (213)685-5141.



"Slingerland is producing drums now that are equal to, or of better quality than most of the vintage Slingerland drums I've found."

J.A., Editor/Publisher, Not So Modern Drummer

"Wow!"

R.W., Hauer Music Company Drum Department

Simply the best...again.



The Ultimate in Percussion

(800) 444-2766 ext. 499

www.slingerland.com

SABIAN

New Sounds to Drive Your Imagination.

**Hand
Hammered**

The Most Musical.

AAX

The Most Control.

AA

The Most Energy.

PRO

The Most Cut.

Signature
SERIES

The Most Personal.



SABIAN

The Most Innovative.

HH RAW DRY RIDE

Hand Hammered

Heavily hand hammered raw bronze delivers rapid response and hot, dark and dry definition.
Sizes: 20", 22"



HH VINTAGE RIDE

Hand Hammered

Big on volume, fat with tone, this wide-open and crashy ride sound is today's hippest from the past.
Size: 21"



HH BRIGHT HATS

Hand Hammered

Quick, cutting and tonally cool, this heavier weight pairing is the brightest sound in Hand Hammered hats.
Sizes: 13", 14"



HH DUO SPLASH

Hand Hammered

Combines hot breathiness with raw bite, for a darker, highly direct and impact-making 'splashy' response.
Size: 10"



HH DUO HATS

Hand Hammered

Light combination is quick to respond with dark, shimmering tone, direct definition and warm, soulful character.
Size: 14"



HH DUO CRASH

Hand Hammered

Rapid, mid-pitched attack is dry and warm with semi-lathed surface controlling spread and sustain.
Size: 16"



AAX DARK CRASH

AAX

Dramatically dark with a dry, smooth decay, this is an impactful and moody cymbal with definite presence.
Sizes: 14", 16", 18"



AA FAST CRASH

AA

Super-fast and explosive, this model cuts with an air-splitting energy that's crucial for maximum impact.
Size: 17"



AA MINI FUSION HATS

AA

Fun and funky heavy-weight pairing delivers maximum cut and precision in main or x-hat applications.
Size: 10"



PRO EFFECTS BONUS PACK

PRO

(WITH FREE DRUMMERS' TOWEL AND DRUM KEY)

Specially priced combination of 10" Splash and 18" Chinese penetrates with biting accents and effects.
Sizes: 10", 18"



PRO STAGE CRASHES

PRO

Definitely bright and powerful medium weight explodes with crisp, cutting and solid power.
Sizes: 16", 17", 18"



Jack DeJohnette

JACK DEJOHNETTE ENCORE

Signature Series

Mini-bell design enhances rapid stick response with spread-controlled blend of warm, simmering tone.
Size: 22"



Will Calhoun

WILL CALHOUN RIDE

Signature Series

Uniquely natural mix of full-range tonality is reinforced by dynamic and solid, well-defined sticking response.
Size: 21"



WILL CALHOUN MAD HATS

Signature Series

Crunching combination delivers a crisp, funky, and unbiased mix of low, mid, and high tonalities.
Size: 14"



WILL CALHOUN ALIEN DISC

Signature Series

Spacey effect of solid bronze pierced with sizzling rivets is a funky piece of sound in any setup.
Size: 10"



SABIAN



MIKE PORTNOY

BALANCING ACT

BY WILLIAM F. MILLER
PHOTOS BY PAUL LA RAIA



"I really think that people who appreciate good music—even the musicians who like us—will enjoy what we're doing. There's a lot of depth to this new music, even if it's not all in 13/8." Uh-oh. When Mike Portnoy—a self-proclaimed "over the top, more is more" drummer—makes these kinds of statements, fans of progressive rock begin to get worried. Is his band, Dream Theater—today's leading proponent of the prog-rock genre—going commercial?

The pressure must be great. The recording industry has never been fond of rock's bastard stepchild, and very few progressive bands have been able to hold the course. Most of the founding fathers of the style—Yes, Genesis, King Crimson, Jethro Tull, Rush—have mellowed with age. But those bands, along with many other equally fabulous but forgotten groups, planted the seeds for later generations of rock musicians who would want to *play*.

When Dream Theater emerged in the late '80s, listeners were shocked at their audacity: Ten-minute (or longer) songs, mind-spinning arrangements, odd time signatures, extended solos, tremendous chops—every excess in the book. Fans of prog-rock cheered! And Portnoy, seated high atop his massive double bass (of course) kit, was more than a match for the band's brand of musical karate. His creative and spirited playing tantalized drummers worldwide.

To be sure, Dream Theater has a hardcore following, small pockets of loyal, fist-waving fans who know every lick off of the band's first five releases (and who are waiting impatiently for the next). But in an industry where an artist's worth is measured more by SoundScan than musical integrity, Dream Theater's numbers have not been high enough. Simply put, they need to sell more records.

It's July, 1997, and Dream Theater is sequestered at Avatar Recording Studios (formerly the Power Station), in Manhattan, to record the band's first full-length studio album in three years. It's ironic that Studio A, the room where Portnoy's gear is set up, is the very spot where, in 1994, Neil Peart's tumultuous *Burning For Buddy* sessions took place.

This scene is much more relaxed. The talented, well-rehearsed band works methodically through the recording process with veteran producer Kevin Shirley, whose recent projects have sold in the millions. It's obvious that Dream Theater's vision is clear: to strike a balance between the band's natural, progressive state and commercial success.

Possibly stronger evidence *to drummers* of this desire for success is seen in the studio, where, next to Portnoy's signature wrap-around drumset, stands a simple four-piece kit. (With both sets and spare drums and cymbals scattered about the room, there's enough gear to stock a good-

sized drum shop.) It looks like part of the sales plan calls for simpler drumming. But Mike Portnoy on a four-piece? Keith Moon must be turning in his grave.

Even the title of the new album, *Falling Into Infinity*, gives the impression that the band is concerned about its future. But the tracks are strong. There's a smattering of heavy, riff-laden rock for popsters to mosh to, but there's also some far-reaching prog tunes for musos to sink their teeth into. (Two songs actually crest the twelve-minute mark.)

As for the drumming, yes, there are a few sections where Portnoy simply lays it down. But those moments of calm actually help frame Mike's more creative and adventurous work in other spots. No question, it's the thirty-year-old's strongest performance of his career.

Only time will tell whether *Infinity* will be the commercial success Dream Theater is hoping for. As for the band's progressive followers, no need to worry about this one: It's better than they ever dreamed.



WFM: So what's the deal with the two drumkits?

MP: When we were in pre-production for the new album, I realized that there were a few very simple songs built on basic grooves. I wasn't really utilizing my large kit on those tunes, so I had this idea of setting up two kits: have my big purple monster, but also have a small Bonham or Ringo kit for the simpler songs.

Using the two kits seemed like a good idea since we were going for different sounds on different songs. And at first I thought I would only use the small kit for maybe one or two songs, but I used it throughout the album.

WFM: How did you apply the small kit to this new music?

MP: It happened in a couple of ways. For example, on the song "Take Away My Pain," I actually used both kits. I played a

"EVERY DRUMMER IN THIS WORLD SERVES A DIFFERENT PURPOSE, AND WE'RE APPRECIATED FOR DIFFERENT THINGS. I REALIZED THAT NOBODY EXPECTED ME TO BE VINNIE COLAIUTA OR DAVE WECKL; THEY EXPECTED ME TO BE MIKE PORTNOY."

repetitive, melodic-tom pattern with rods on the big kit, and then during the choruses I overdubbed a Stewart Copeland-inspired groove on the small kit.

On the song "Peruvian Skies," the first half is very Floyd-ish; the second half is very Metallica-ish. So I recorded the first half



on the small kit and then, when the song got heavy, I switched to the big kit.

WFM: You're known as a big-kit kind of guy. How did playing a small one affect your drumming style?

MP: I don't think it was the kit that affected my playing, it was the music. Whenever I hear a new piece of music that I'm trying to come up with parts for, I try to *become* a certain drummer. I'll hear a piece of music and immediately think of somebody and how they might approach it. I could pinpoint places in just about every song we've done where I've played parts that were directly inspired by other drummers. That melodic drum pattern I was talking about on "Take Away My Pain" has a real Steve Gadd or Carter Beauford vibe to it. And for the chorus I went for that Stewart Copeland thing.

Using the small kit helped me get into the playing style of certain drummers. I could feel more like a Copeland, a Bonham, or even a Ringo because of that kit. It helped me to get into their mindset. And those drummers are as much a part of my history and inspiration as any of the progressive drummers that immediately come to mind when you think of my playing. Besides, it's so cool to get on that small kit and just wail—like Dave Grohl—you know what I mean?

WFM: You've touched on a subject that I've heard people criticize you about...

INFINITE LISTENING

Here are the albums Mike feels best represent his playing:

Artist	Album Title
Dream Theater	Falling Into Infinity (1997)
Dream Theater	A Change Of Seasons (1995, EP)
Dream Theater	Awake (1994)
Dream Theater	Live At The Marquee (1993, EP)
Dream Theater	Images And Words (1992)
Dream Theater	When Dream And Day Unite (1989)
Rush Tribute Album	Working Man (1996)

And here are the groups he listens to for inspiration:

The Beatles, Pink Floyd, Led Zeppelin, Frank Zappa, Metallica, U2, Black Sabbath, Jane's Addiction, Public Enemy, Queen, Slayer, Yes, Mr. Bungle, Iron Maiden, U.K., Red Hot Chili Peppers, Pantera, Peter Dinklage, Jellyfish, Beastie Boys, the Who, Anthrax, the Dregs, King's X, Marillion, Ice Cube, Deep Purple, Spock's Beard, Nine Inch Nails, King Crimson, Ramones, Fates Warning, Journey, Tool, Genesis, the Doors, Rush, Galactic Cowboys, Judas Priest, KISS, Van Halen, Kevin Gilbert, the Police, and yes, Spinal Tap.

Portnoy On Video

Artist	Title
Dream Theater	Images And Words: Live In Tokyo (distributed by ATCO/Avision, 1993)
Mike Portnoy	Progressive Drum Concepts (distributed by Warner Bros., 1996)



DREAM DRUMS

MAIN KIT (STUDIO KIT #1)

Drumset: Starclassic in custom violet/white/violet finish. (Mike also has two duplicate setups of this kit—one stored in Japan, the other in Europe—for his performances there. The kit in Japan has a red/white/red finish and the kit in Europe has a green/white/green finish.)

- A. 5 1/2x14 snare drum (with custom foot-operated snare strainer)
- B. 16x24 bass drum
- C. Octoban (model 343)
- D. Octoban (model 390)
- E. Octoban (model 443)
- F. Octoban (model 472)
- G. 8x8 tom
- H. 8x10 tom
- I. 9x12 tom
- J. 10x13 tom
- K. 14x14 tom
- L. 14x20 gong bass
- M. Octoban (model 536)
- N. Octoban (model 600)
- O. 9 1/4" timbalito
- P. 10" timbalito
- Q. tambourine
- R. cowbell (LP *Ridge Rider*)
- S. percussion table

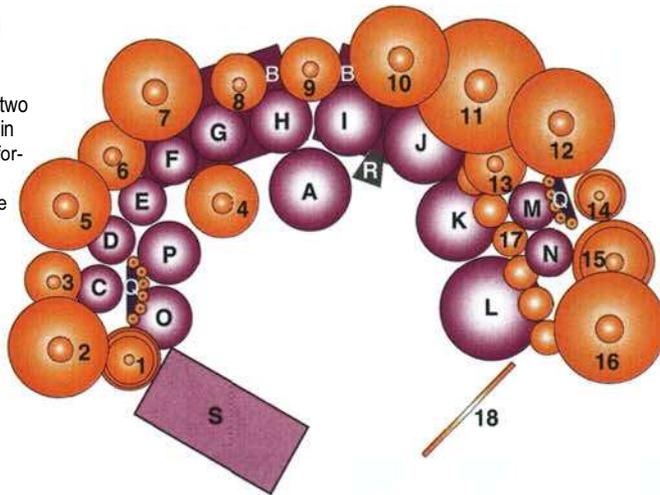
Cymbals: Sabian (all with *Brilliant* finish)

- 1. 6" CD Cymbal Disc on top of an 8" CD Cymbal Disc on top of a 10" Bell Disc
- 2. 18" M Chinese
- 3. 8" HH China Kang
- 4. 14" AAX hi-hats
- 5. 17" HH thin crash
- 6. 12" AAX splash
- 7. 18" AA medium thin crash
- 8. 8" AAX splash
- 9. 10" HH China Kang sitting on top of a 10" AAX splash
- 10. 18" AA medium crash
- 11. 22" HH rock ride
- 12. 19" HH medium thin crash
- 13. 13" AA Rock hi-hats
- 14. 6" AAX splash on top of a 6" LP Icebell
- 15. 12" AA mini Chinese on top of a 14" Jack DeJohnette Encore crash
- 16. 20" HH thin Chinese
- 17. high-octave crotales
- 18. 20"x30" Thundersheet

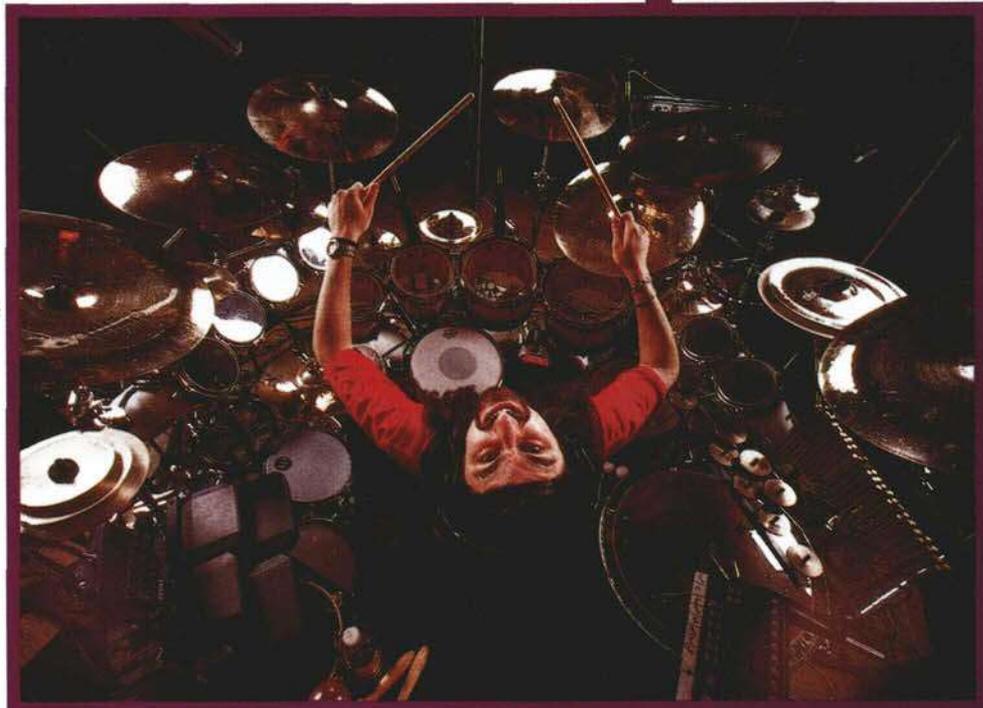
Hardware: Tama, including their 1st Chair throne, DW 5000 Accelerator bass drum pedals

Sticks: Pro-Mark 420 model with nylon tip (Mike's custom stick)

Heads: Remo coated CS on snare batter, clear *Pinstripes* on toms and bass drum batters, clear *Emperors* on Octobans and gong drum



MP: Go ahead, I can take it. [laughs]
WFM: ...that your drumming influences are a bit too obvious in your playing.
MP: I have no problem with that. I'm proud of who I've listened to and who has influenced me, and I'm the first person to give credit to those drummers. During interviews I usually spend more time talking about other drummers than I do about myself. I am a fan, first and foremost. I love listening to drummers.
WFM: But don't you feel the need to have *your* sound—to be Mike Portnoy—instead of



STUDIO KIT #2: "OL' FAITHFUL"

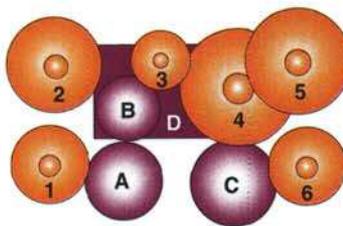
Drumset: Tama *Imperialstar* in custom "Dream Theater" logo finish

- A. 5 1/2 x14 maple snare drum (Starclassic)
- B. 10x13 tom
- C. 16x16 floor tom
- D. 16x24 bass drum

Cymbals: Sabian (all with *Brilliant* finish)

- 1. 14" AAX Stage hi-hats
- 2. 17" HH thin crash
- 3. 10" AA splash
- 4. 22" HH Rock ride
- 5. 20" HH thin crash
- 6. 14" AAX mini Chinese

Heads: Remo coated Ambassadors on everything



being a player who in one section of a tune sounds like so and so and in another sounds like somebody else?
MP: I'm definitely not into being compared solely to one other drummer. I've heard people call me the "Neil Peart of the '90s," not always meaning it as a compliment, and I'm not thrilled about that. I don't think I sound like any one person. I sound like *twenty* other people. And I think the new album has me drawing from

even more sources.

WFM: You've been checking out other drummers, but how would you say the band has progressed?

MP: Well, it's been three years since the last full-length album. That's a long time in anybody's life. Three of us have become fathers—my wife and I had a daughter—so any time you have a significant change like that in your life it's going to be reflected in your music.

The band has a mature outlook now and a feeling of responsibility, and I think that

has affected the music we've written.

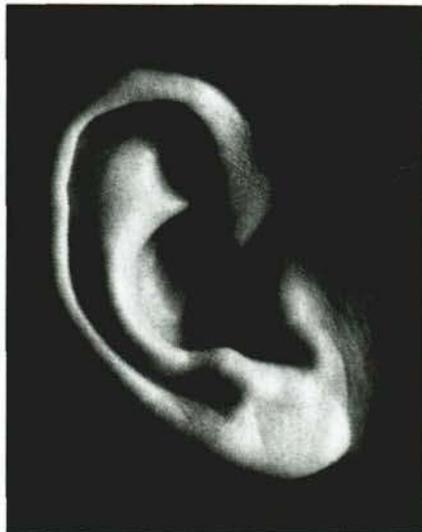
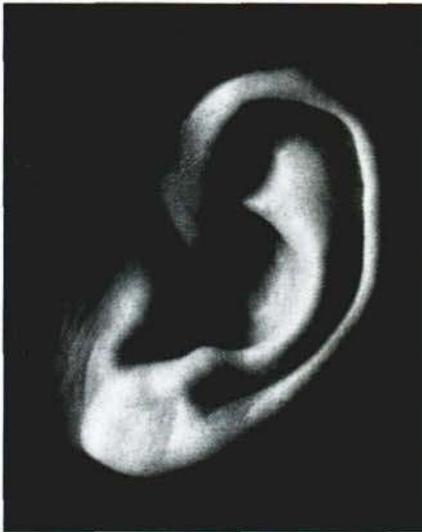
We've always had a vision of going into different musical worlds, but I don't think we had the maturity to be able to make it happen. This time around we did it.

WFM: When you mention the word "maturing" it gives the impression that the new music is going to be more mainstream.

MP: We obviously want to be as successful as possible. And besides, we've always had a love for commercial music, just as we have for progressive music. We definitely want to be able to do both and not be

pigeonholed into a progressive stereotype.

At the same time there is the added pressure of the reality that this is the music business. The hardest thing that we've learned, especially in the past three years, is how much of a business it is. We've been through a lot of changes since the last album—we've changed management, our label contacts have changed, and there has even been a bandmember change. Every time you start dealing with that stuff you realize the pressures that come into a band.



ABUSE THEM AND YOU MAY NEVER HEAR THE END OF IT.

Your ears take only so much loud noise. After that, they can rebel. And create a noise of their own.

It may be a screech, whistle or hum. It may last minutes. Or it may last a lifetime.

It's called tinnitus. And for 10 million Americans, it never lets up. Not even for a moment.

It breaks concentration. It interferes with sleep. It has even driven people to suicide.

Exposure to loud noise is not the only culprit. High fevers, head injuries and some drugs are among dozen of other possible causes.

For many, there is no cure. Not yet.

But there is hope. Researchers continue to make progress. Many tinnitus sufferers have learned new

copying techniques. And, for some, partial or total relief is possible.

With your help, perhaps someday millions of Americans will hear something they haven't heard in years. Silence.

Find out more. Write today.

If you or someone you know suffers from tinnitus, write today for more information:

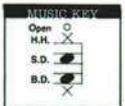


AMERICAN
TINNITUS
ASSOCIATION

(503) 248-9985
FAX (503) 248-0024
NATIONAL HEADQUARTERS
POST OFFICE BOX 5
PORTLAND, OREGON
97207-0005

Odd Approaches To 4/4

by Mike Portnoy



Where does it say that 4/4 has to be a "common" time? One of the things I like doing in Dream Theater is changing the perception of a 4/4 groove—making it almost feel like an odd meter. Here's a simple way to try this yourself.

You can look at a bar of 4/4 in a number of different ways: as four quarter notes, eight 8th notes, or sixteen 16th notes. How those note durations are grouped can totally change the perception of 4/4. As an example, we can rearrange how the eight 8th notes are grouped in a measure of 4/4. To get started, let's check out a straight measure of 4/4.



Now let's look at a few different ways to subdivide the straight 4/4 groove. Our first example will be to subdivide the 4/4 into 3/8, 3/8, and 2/8 (which adds up to 8/8 or 4/4). The snare drum is played on the downbeats of beats 3, 3, and 2.



The next example is also divided into 3/8, 3/8, and 2/8. However, in the 3/8 bars the snare is now on the upbeats of 2.



Let's change the subdivision. This time the measure is divided into 3/8, 2/8, and 3/8. Once again, the snare drum is played on the downbeats.



This next one is divided into 3/8, 2/8, and 3/8, with the snare on the upbeats.



As you can see, all of these beats will mathematically fit within any bar of 4/4. Play each example twice, starting with the basic 4/4 groove, and then move to the next one. You'll hear how, with just a little rearranging, you can make 4/4 sound a bit "out."

These examples are from *Drum Lessons With The Greats 2*, by John Xepoleas, © copyright 1997 Manhattan Music, Inc., available from Warner Bros. Publications. Used with permission.

Focus On The Most Important Musician On Stage.

You

You

You

You

Take Control of Your Sound — and Say Goodbye to Wedges — with the New Shure Personal Stereo Monitor

Let's face it. The band needs you. And to sound your best, you need the new, full-featured Shure PSM™ 600 Personal Stereo Monitor. •The PSM 600 uses advanced technology and tiny earpieces to do what large, bulky floor wedge monitors can't: Give you total control of the mix you hear on stage. •You can choose a full, rich stereo mix. Or, to create your own personal mix, use Shure's innovative MixMode™ circuitry. MixMode allows you

to raise or lower your mix level at will, relative to the others in the band. •The sound is full, clear and consistent. And the price, in wired or UHF wireless configurations, is thousands less than most competitive systems. •Start taking control of your sound. To learn more about the PSM 600, call 1-800-25-SHURE. In Europe, call 49-7131-72140. Outside Europe and the U.S., call 847-866-2200.

SHURE

THE SOUND OF PROFESSIONALS... WORLDWIDE

www.shure.com





The label isn't telling us what to do, but we know that if we want to continue to do this we have to somehow cross over into that mainstream and sell records.

WFM: Was that one of the reasons why Kevin Shirley was chosen to produce the new record?

MP: Well, yeah—although he did work with Rush, so he's got that knowledge and capability. It's funny, when we first met with Kevin, the Aerosmith record he did had just come out at Number 1 on the charts. Here we were meeting with a guy whose previous three records—Aerosmith, Journey, and Silverchair—all made the Top 5. For us it was like, "Wow, what the

hell are we doing in a room with you? [laughs] You're really jeopardizing your career by taking us on."

WFM: Were you concerned that he might not want you to play so much?

MP: Before we even met with Kevin I had a stereotype of what I thought he would be—a super-commercial guy who would strip down all of my fills, make me play completely straight-ahead beats, and change all the songs. But the minute we met him I knew he was the right guy. One of the first things he said was that he wanted us to be the perfect cross between Deep Purple and Yes, and that's totally us in a nutshell.

WFM: What kind of impact did he make on the music?

MP: Kevin made a lot of suggestions about the arrangements of tunes, like moving sections around or even eliminating sections.

One song he had a major impact on was "Take Away My Pain." He felt that our demo version of it was really a cliched, late-'80s power ballad. So we experimented and stumbled across a Peter Gabriel sort of vibe. But that's the type of thing he would do: He'd influence the vibe of what we were doing, but not tell us what to play.

WFM: He didn't get on you about some of those extended fills you like to play?

MP: He really didn't want to change us as players. He realized that we have styles, we have identities, we have reputations. I mean, he joked about my winning the *Modern Drummer* Reader's Poll all the time. He'd say, "We have to make sure that you get one of those fills in every song. We've got to make sure you can still win those polls!"

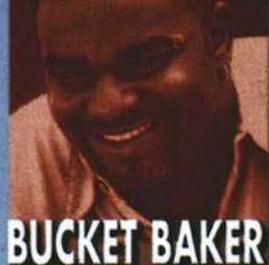
WFM: Did Kevin have an effect on how the new album was recorded?

MP: This album was recorded differently from our previous ones, although it was something I wanted to do. We recorded one track at a time, so we wouldn't have to think about all eleven songs at once. We actually completed each song—right down to mixing and even mastering—before moving on to the next.

What we did was record about ten takes of one song from start to finish, mistakes and all. Then Kevin and I listened to all of

IN THE STUDIO AND ON THE ROAD WITH **DRUM TECH** PRO PERFORMANCE

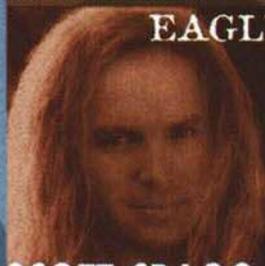
KENNY LOGGINS
BOZ SKAGGS



BUCKET BAKER

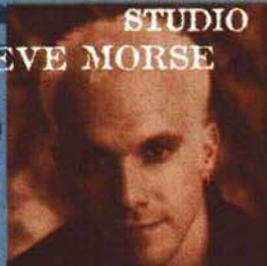
Drum Tech

DON HENLEY
EAGLES



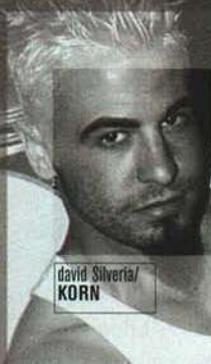
SCOTT CRAGO

STUDIO
STEVE MORSE

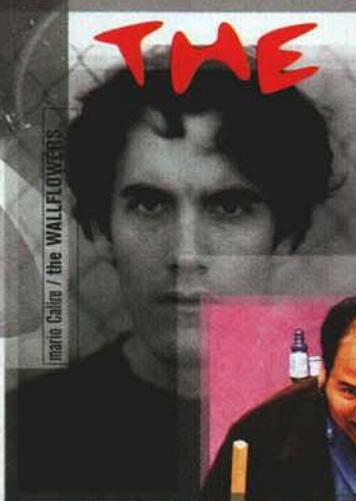


VAN ROMAINE

THE NEW GROOVE



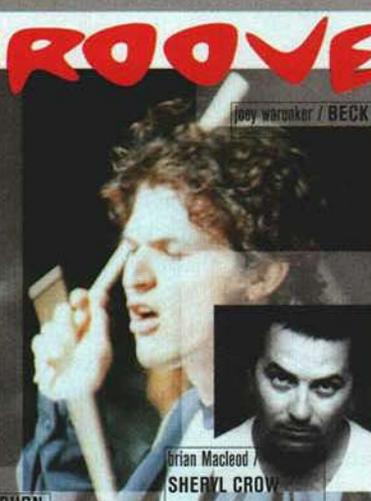
david Silveria/
KORN



martin Calkin / the WALLFLOWERS



paul deakin / the MAVERICKS



joey waronker / BECK



johnny fay / Tragically HIP



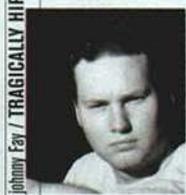
ben riley / BRUCE COCKBURN



brian Macleod / SHERYL CROW



court Bisquera / SPICE GIRLS



johnny fay / TRAGICALLY HIP



jesse MacNichol / THE SAMPLES



johnny kelly / TYPE O NEGATIVE



charlie Quintana / JOAN OSBORNE



eric Kretz / STONE TEMPLE PILOTS



stan Frazier / SUGAR RAY



phillip Rhodes / BIN BLOSSOMS



butch eels



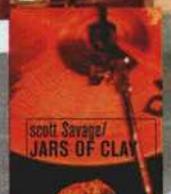
raymond Herrera / FEAR FACTORY



joey Castillo / DANZIG



rock Deardrick / TRACY CHAPMAN



scott Savage / JARS OF CLAY



eli g. Conaway / MARIAH CAREY

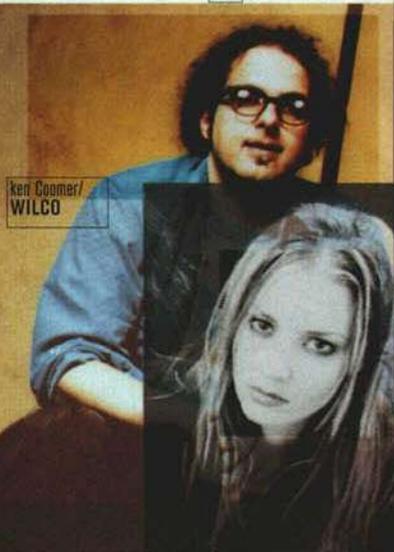


danny Carey / TOOL

dean Butterworth / BEN HARPER



josh Sord / SARAH McLACHLAN



ken Coomer / WILCO



martius Aton / DRAIN S.T.H.



nick d'Virgilio / TEARS FOR FEARS



david Lauser / SAMMY HAGAR



scott Rockenfield / QUEENSRÿCHE

PAiSte

For free Paiste literature or artist's setup, please call 800/472-4783 or write Paiste America, 460 Atlas Street, Brea, CA 92821, USA. Fax +1-714/671-5869. internet: info@paiste.com

CYMBALS SOUNDS GONGS

those takes and picked the best sections of my performance from each of those takes, and then he pieced them together. It was definitely a cool way to make a record.

WFM: On one of the tunes there's a little sequenced percussion track way back in the mix. Do you normally record with some type of click?

MP: I prefer using a click track in the studio, although I would never use one on stage. In the studio it's a real comfortable thing to have, because it allows me to concentrate on the performance and not think so much about the time.

The problem with click tracks and our music is that we play a lot of odd time signatures and changing meters, so you have to be careful with what type of click you use. A quarter-note click played over several changing 8th-note-based meters will make things *more* confusing. In general I always use some type of 8th-note click, which will work for most of the odd meters we play.

WFM: One thing noticeable about the new tunes is that the drum sound varies a bit from track to track.

MP: If you listen to any of our past albums

there was *the* drum sound for *that* album. But for this one I really wanted the drum sounds to suit the songs, so every song has a slightly different personality. The drum sound may even change within a given song.

To me, the drums are just like any other instrument—vocals, keyboards, guitars—they should go up and down, go left and right, go in all different directions if that's what is needed to suit the emotion of the song. You can't do that with one sound.

WFM: Another point about Dream Theater tunes is that several of them are based around drum patterns. Do you bring these types of things to the band when you're writing new material?

MP: There have been times when I'd come in with a fill or a beat that would spark somebody else's idea, and then that would spark another idea for me. It's not so much me sitting at home experimenting with parts and then bringing them to the band. It's more of a spontaneous thing that happens while all of us are in a room together. I record everything, so usually I'll go back and listen to tapes of us jamming and find stuff that I'll bring back to the band.

WFM: An early Dream Theater song that seems to be completely built from the drums is the double bass pattern from "Under A Glass Moon," from *Images And Words*.

MP: That's a good example of where the main theme was based on a drum pattern, but there are probably dozens of others that are like that. What's funny is I don't think there's anything on the new album that was written that way.

This album, in a lot of ways, is really a different direction for us. It's ironic, because I spent the past two years doing a lot of drum clinics, talking about all of these ways you can screw up drum parts and make them really odd and polyrhythmic. But I'm not doing much of it on this album.

I think this inevitably happens. I remember when I was younger I would listen to all the early Rush, Yes, and Genesis albums when they were so progressive and so over-the-top. And then later on in their careers they sort of mellowed out and went more for the song. And I always thought, "We're never going to do that. We've got to always have crazy progressive stuff."

Remo World Percussion

"Bringing The World Together."

T A M B O U R I N E S

With
the largest
collection of
contemporary,
traditional and
exotic tam-
bourines from
around the
world—



including the Signature Series
Tar-Rine, Riq and Lotus
designed by tambourine
virtuoso Layne Redmond—
Remo *is* bringing the world together.



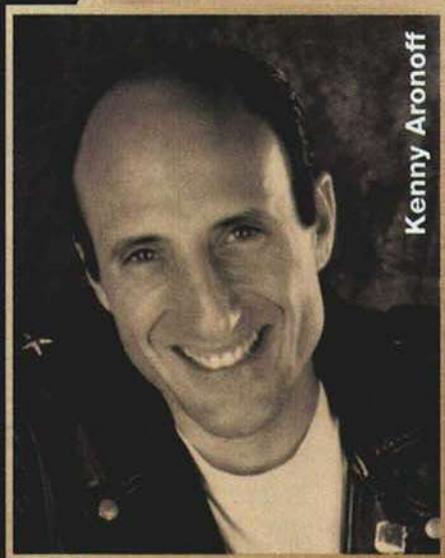
REMO USA
Life's rhythm.

Remo, Inc. • 28101 Industry Dr. • Valencia, CA 91355 • USA

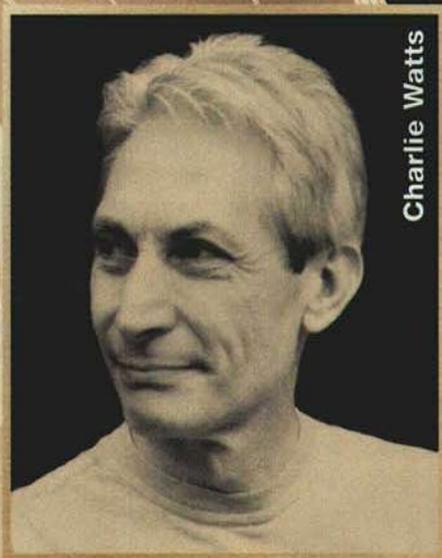


Layne Redmond

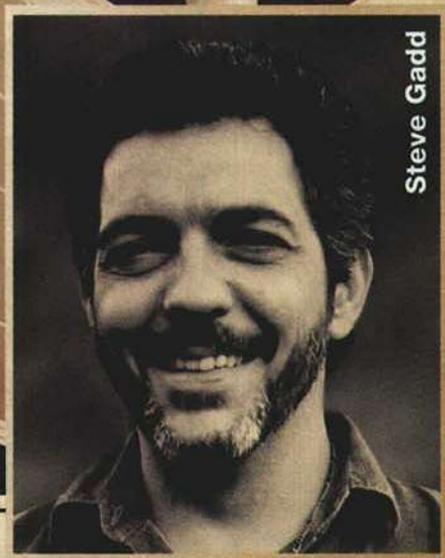
GOLDEN



Kenny Aronoff



Charlie Watts



Steve Gadd



Setting the standard.

Like the music created by these great artists, Vic Firth drumsticks have set the standard year after year. Chosen for their superb design, craftsmanship and feel, our sticks have helped to create some of the world's finest contemporary music.

Thanks for letting us sit in.

**VIC
FIRTH®**

65 Commerce Way
Dedham, MA. 02026 U.S.A.
Send for a free catalog
www.vicfirth.com

But there are still a few moments on the new album.

WFM: With all of the demanding music you guys have come up with, what's the most challenging piece for you to perform?

MP: "A Change Of Seasons" is always a challenge because it's about twenty minutes long. The long pieces are a challenge because there's a lot of stamina involved. But believe it or not, I think it's the more straight-ahead songs that are the most difficult for me. Sometimes just playing a simple beat is the biggest challenge of all because there is always that temptation to overplay, to stick fills in, and to show off. When I want to lay back within a song and not play too much, I really have to focus.

WFM: While that might be a challenge for you, a lot of the technical things you play are out of reach for most drummers. Are there certain techniques that you have to keep on top of with practice?

MP: There are specific things that have become a part of my style: double bass is a big part, and the odd time signatures as well. And there is a repertoire of typical Mike Portnoy fills that I'm constantly drawing from. So obviously I've got to

keep my chops up and at the same time try to learn new things.

You know, it's weird, but I find that I don't get to practice as much as I should and not nearly as much as I used to—*on the drums*. But for me, so much of drumming is actually a mental thing. A lot of drummers spend a lot of time developing the physical side of their drumming, but they disregard the mental side.

When I'm creating drum parts I'm trying to come up with interesting patterns, things that hopefully haven't been played before. I'm not thinking about the technique when I'm coming up with parts; I'm thinking in terms of the composition and creating something that will fit—and maybe expand on—a composition. And then I'll stretch it further by overlapping time signatures or changing the meter. But I'm constantly thinking about drumming and music.

I get just as much out of sitting at the dinner table or sitting on a toy box and tapping, playing along with my hands and feet, as I do sitting behind the kit. Luckily, a drummer's instrument is always attached—two hands and two feet. We don't need a guitar or a piano in order to

practice. So even if you're sitting on the toilet you can create great drum parts. You know, I think that double bass pattern from "Under A Glass Moon" was written on the toilet. [laughs]

WFM: Ah, there's a quote. You mentioned your double bass work. It's such a major part of your style.

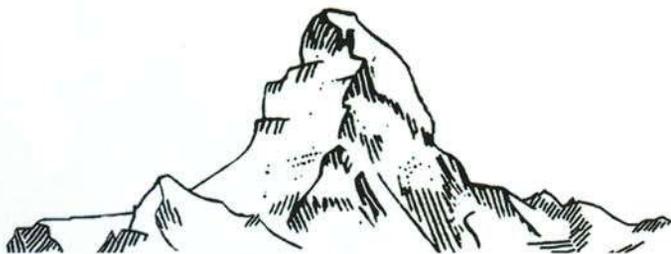
MP: And I used it on just about every song on the new album. I don't always play some dominating 16th-note double bass pattern, but I do try to incorporate both kicks into fills and even simple grooves.

I grew up playing double bass, and even though these days everybody is stripping down and playing with one bass drum and a double pedal, I still prefer the feel of two kicks. I grew up with two bass drums, and when I was developing my playing style it became a central part of it. I always thought that the left foot could be utilized so much more creatively if it's not confined to the hi-hat.

WFM: How did you develop your double bass chops?

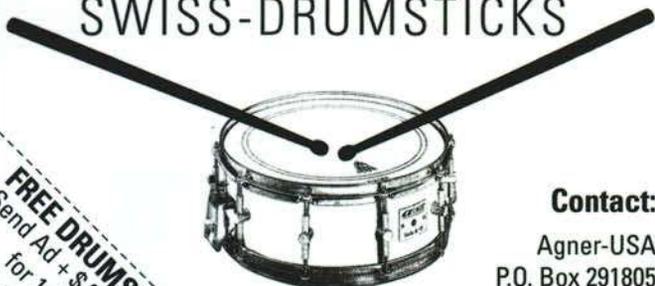
MP: It actually came from a lot of thrash and heavy metal drumming. When I started I was inspired by the progressive double

Swiss Precision, Now in America



AGNER[®]

SWISS-DRUMSTICKS



FREE DRUMSTICKS!
Send Ad + \$2.—Postage
for 1 free Pair
AGNER 5A

Contact:

Agner-USA
P.O. Box 291805
Los Angeles, CA 90029
Phone: (213) 662-9404
Fax: (213) 662-2639

Power and Projection — Mike and Yamaha Drums.



Mike Bordin
Drummer

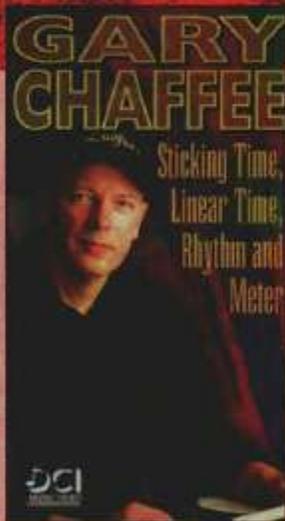
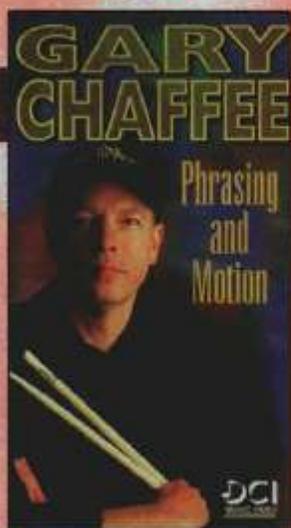
*Mike demands
Yamaha
Drums for
their massive
sound and
road-worthy
durability.*

Yamaha Corporation of America
Band & Orchestral Division
P.O. Box 899
Grand Rapids, MI 49512-0899
<http://www.yamaha.com>

YAMAHA[®]
SYSTEM
DRUMS

THE ACE INSTRUCTOR *and* THE ULTIMATE TRIBUTE

New DCI Music Videos from Warner Bros. Publications



GARY CHAFFEE

Phrasing and Motion

(VH0287) \$29.95

Sticking Time, Linear Time, Rhythm and Meter

(VH0279) \$29.95

These videos were built around the innovative teaching concepts of Gary Chaffee, techniques that were first presented in the popular *Patterns* series. The videos are the perfect way to reinforce the techniques taught in the books. On *Phrasing and Motion*, Steve Smith, a former student of Gary's, performs a solo demonstration of the techniques explained in the video. On *Sticking Time, Linear Time, Rhythm and Meter*, Jonathan Mover, also a student of Gary's, makes a special appearance with a fabulous solo performance that displays the range of techniques taught on the video.

The Making of Burning for Buddy

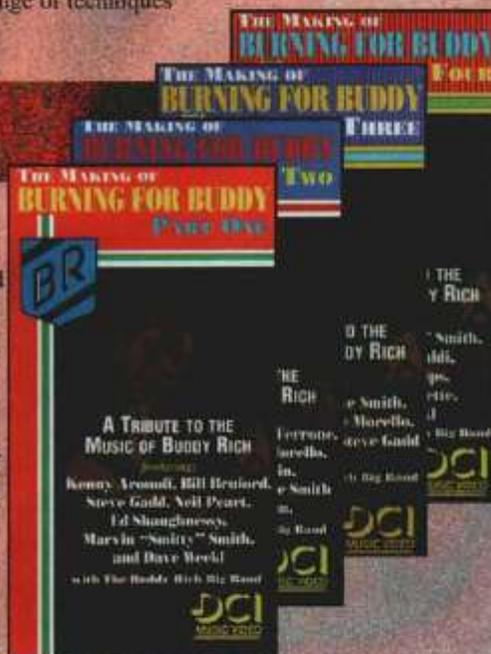
Neil Peart invited 18 of the world's most respected drummers to record an album with the Buddy Rich Big Band as the ultimate tribute to Bernard "Buddy" Rich. This exceptional video series was shot during those sizzling *Burning for Buddy* sessions. It is filled with essential moments, including preparations for the recording, final takes, interviews with the drummers about Buddy, candid footage of the control room during playback, and more, all tied together by Peart's beautiful commentary.

(VH0206) **Part One** \$39.95 **Featuring** Kenny Aronoff, Bill Bruford, Steve Gadd, Neil Peart, Ed Shaughnessy, Marvin "Smitty" Smith, and Dave Weckl.

(VH0270) **Part Two** \$39.95 **Featuring** Billy Cobham, Steve Ferrone, Omar Hakim, Joe Morello, Rod Morgenstein, Simon Phillips, Steve Smith, and Matt Sorum.

(VH0353) **Part Three** \$39.95 **Featuring** Neil Peart, Steve Smith, Bill Bruford, Joe Morello, Kenny Aronoff, and Steve Gadd.

(VH0355) **Part Four** \$39.95 **Featuring** Marvin "Smitty" Smith, David Garibaldi, Simon Phillips, Gregg Bissonette, and Dave Weckl.



All things music...to all people

NOTE SERVICE MUSIC 1-800-628-1528 Dept. MDD73

Make check or money order payable to:
NOTE SERVICE MUSIC
Dept. MDD73, PO Box 4340, Miami, FL 33014
FL residents add applicable sales tax.
In US add \$5/order shipping & handling.

IN CANADA
call 800-655-8803

IN EUROPE
call 44-181-550-0577

VISA AND MASTERCARD ACCEPTED

FOREIGN ORDERS
add \$12 for first item, \$5 per item thereafter.
Customer is responsible for all local importation fees/taxes.
Do not send cash. Payment must accompany
order and must be in U.S. funds.

NOTE
service music

Name _____	Country _____	City _____	Product# _____	Price _____
Address _____	Apt. # _____			
City _____	State _____	Zip _____		
<input type="checkbox"/> Visa <input type="checkbox"/> MC Card # _____	Exp. _____			Subtotal _____
Signature _____	Phone # _____			Sales Tax _____
				Shipping _____
				Total Due _____

bass drummers, like Simon Phillips, Rod Morgenstein, and Terry Bozzio. But when the whole thrash scene came around in the mid-'80s, I *really* got excited about double bass. Metallica, Slayer, Anthrax, King Diamond...all of their drummers—Lars Ulrich, Dave Lombardo, Charlie Benante, and Mikkey Dee—were doing very intense double bass stuff. Not only were those guys incorporating speed, which was the most obvious thing you'd notice, but they were also developing cool patterns.

So that era really influenced my double bass playing. And like I said, it makes so much sense to utilize your left foot *on a drum* rather than just on a hi-hat, the same way you would utilize your left hand on a drum.

WFM: But most drummers have their left foot planted on the hi-hat for playing time. You don't do that.

MP: Well, I'm a bit envious because I haven't developed that type of left-foot coordination. I've really focused on double bass for so long—almost from the beginning—that I didn't work on a lot of the hi-hat stuff. It's something I'm doing more of now, and recently I've been working on patterns where my left foot moves back

and forth between the bass drum and the hi-hat. But most of the time I'll just keep my left foot on the kick pedal and then go to the hi-hat to close it up.

WFM: Which foot do you lead with when you're playing a 16th-note alternating pattern on double bass?

MP: I always lead with my right, I only play single strokes, and I like my pedals tensioned loose. I've found that if the pedals are too tight, they move too much and then I have trouble controlling them. When they're loose, I do the work, but I also keep them under control.

WFM: You play some fast double kick patterns, but looking at you, looking at your legs....

MP: My chicken legs? [laughs]

WFM: I'm glad *you* said that. A lot of the speed metal guys look like they do a lot of running or hiking. You're able to play all of that stuff and yet you aren't *that* muscular.

MP: You're right. I think it's just a natural hyper-active energy that I have. You've probably noticed that while I've been sitting here my legs have been constantly moving.

I think I've developed a certain amount

of stamina to do what needs to be done behind the drumkit. Drumming is definitely an incredibly physical thing, and you have to have a lot of stamina to do it. And it's one thing to be practicing in your basement and a whole other animal to go out on the road.

I've had problems, physically, while touring, because I'm not an ultra-workout guy. I have been trying to improve my health: I used to smoke a pack and a half of cigarettes a day. I quit smoking last year. I'm happy about that, but as a result of quitting I've put on twenty pounds. That's why I'm sitting lower on my kit—so you can't see my belly!

WFM: You said that you had physical problems from being on the road. Like what?

MP: I've had problems with my neck and back. On the *Awake* tour there were many nights when my back and neck were thrown out, so I would have to have a massage therapist rub me down before the show. At one show in Toronto, I even had to be pulled off the stage in the middle of the performance because my back actually got stuck.

I've had problems, but I'm learning how

MD 504
MICROPHONE CREATED
FOR DRUMS

PROFORCE

THE EVOLUTION OF AUDIO

SENNHEISER

P.O. BOX 987, DEPT. 504, OLD LYME, CT 06371 • TEL: 860-434-9190 EXT: 504 • FAX: 860-434-1759
CALIFORNIA: TEL: 818-845-7366 • MEXICO: TEL: 525-639-0956
SENNHEISER CANADA: 221 LABROSSE AVE., PTE-CLAIRE, PQ H9R 1A3 • TEL: 514-426-3013 FAX: 514-426-3953
World Wide Web: <http://www.sennheiserusa.com> • Manufacturing Plant: Am Labor 1, 30900 Wedemark, Germany

to deal with them. I'm learning how to stretch my muscles before I go on and how to adequately warm up. I'm even experimenting with how my kit is set up to try and alleviate any problems. I'm trying to sit a little lower because I've heard that sitting so high isn't as good for my back.

WFM: You used to sit *very* high. How did that affect your playing, especially your double bass work?

MP: I sit high for a variety of reasons. I want to be seen; I don't want to be buried behind a wall of drums. I guess that's just because I'm a ham! Also, I found that sitting high on a big kit allows me to reach things more easily.

But the main reason I sit so high is because of double bass. I play with my heels up and with my toes digging into the pedal board. It just seems that the most natural way to do that is to sit up higher. My foot floats on the pedal board. If I sit really low it's hard for me to keep my heels up.

WFM: Another side of your playing that I think can be a bit misleading is just how hard you play—you actually have a lighter touch than one might think.

MP: I don't bash the drums. In fact, it would be very difficult to pull off some of the more technically challenging stuff that we do if I was playing too hard. You can't play a lot of these patterns with full-on balls. I've always felt that I want to combine the sense of power of a Lars Ulrich or a Vinnie Paul—or even a John Bonham—with the touch and technique of a Bill Bruford.

WFM: Something else that is interesting about your playing is the way you utilize a lot of different ride sources. You'll not only ride on the hi-hat and ride cymbal, you'll also ride on cowbells, mounted tambourines, China and crash cymbals, *Octobans*....

MP: It's definitely a conscious decision on my part to have as many options available as possible to best serve the music. It all boils down to my overall attitude of more is more.

When it comes to a ride pattern, I don't want to be confined to one thing. I'll be thinking, "Okay, I played the left hi-hat closed on the first verse, so I don't want to go back to that sound. For the next verse I'll go to the right hi-hat played open, then for the chorus I'll go to a crash, then a tambourine/ride combination in the solo section." It's a conscious decision to give each

section a different flavor.

WFM: Talking about your kit brings to mind the question of why you left Mapex drums last year to go to Tama/Starclassic.

MP: A better question is, why did I leave Tama to begin with? I shouldn't have left them five years ago, but I was at a point in my career where I was getting some recognition and being offered endorsements. Up to that point I had been playing my Tama *Imperialstar* kit, which I actually bought—part of that kit is what made up the small kit I used in the studio for this album.

The people at Tama said, "If you ever

want to come back, the door is open." And when they introduced the Starclassic line, I just fell in love with those drums. To me, Starclassics are perfect, especially for the way I play. Plus, the people at Tama are great. They have been very supportive; they built three large drumsets for me—one for America, one for Europe, and one for Japan—so I don't have to ship one kit around the globe when we tour or when I do clinics.

WFM: What about the custom snare drum Tama made for you?

MP: That drum is based on an idea I had:

NOW AVAILABLE! **MIKE PORTNOY AUTOGRAPH MODEL**

It's great to be on board with the Best! Congrats to ProMark on 40 great years, + here's to the next 40-

Mike Portnoy
Mike Portnoy
Dream Theater

PRO-MARK
40th ANNIVERSARY
1957-1997
DRUMSTICKS

10707 CRAIGHEAD DRIVE • HOUSTON, TX 77025 • 713-666-2525
HOTLINE: 1-800-233-5250 • E-mail: info@promark-stix.com
WEB SITE: http://www.promark-stix.com

Photo: Takashi Hoshino

Why should a snare drum be limited to the snares being either on or off? A lot of times I may want a small, tight snare sound for the verse and then a fat sound for the chorus. I thought, "What if you could actually utilize different snare tensions on one drum?" I went to Tama with the idea of creating a snare drum with a foot-operated snare strainer, and they built it!

First of all, the strainer can be locked into three positions, not just on and off. This allows you to get different snare tensions. And since the strainer is controlled by a foot pedal, you can actually change the setting of the snares while playing the drum. At this point it's a custom design, but hopefully, if there's enough interest, they'll mass-produce it.

WFM: That's a neat idea. And I think that creative side of yours is something that comes across in your playing. You're always coming up with a unique part.

MP: That stems from my getting bored so easily—I don't like to play the most obvious beat. I'm not opposed to it, because if the music requires a straight beat I'll play it. But I'm always trying to take the drums to the next level and treat them as a musical instrument.

WFM: Are there any "out" parts on the new record?

MP: There's a song called "Just Let Me Breathe," where I had some fun playing a double hi-hat part with my feet. I start the song by playing a 16th-note pattern on hi-hats with my two feet—my left foot plays the regular hi-hat and I swing my right foot over to the left side of my snare drum to play the pedal of my remote hi-hat. It's like playing double bass on two hi-hats. The pattern creates a nice stereo hi-hat effect and leaves my hands free to play other things on top.

WFM: Do you think that some of these types of patterns can go too far and distract from the overall musical picture?

MP: I don't ever want to play something for the sake of trying to show off. I *always* want to play what's best for the song. But I feel my most important function in this band is to try to play as creatively as possible. I think that's my strong point—certainly it's not my technique. In fact, when my playing is praised or when I win a Readers Poll, I'm terribly flattered, but almost embarrassed because I don't consider myself that good technically.

In the past two years I've done a lot of

drum clinics and I've spent a lot of time in the drum community. I've met, hung out with, and even become friends with a lot of great drummers, players I grew up idolizing. Now I'm getting to jam with them—guys like Steve Smith, Gregg Bissonette, Dennis Chambers, Rod Morgenstein, Terry Bozzio, Bill Bruford.... When I play in front of these people I'm very self-conscious, because I feel that there are expectations that have been brought on me due to these polls I've won.

WFM: Do you feel you have something to prove?

MP: Let's just say I don't want to suck in front of a Bill Bruford, which actually happened! I was scheduled to do a clinic in Germany during the Frankfurt Music Fair, and that weekend I got to spend a lot of time with Bill. It was a really cool experience for me because I really admire what he's accomplished.

Bill was nice enough to come to my clinic, and, *of course*, I played terribly that day. There were problems with the sound and with my DAT, and I played every heavy-metal cliché you can imagine. I was embarrassed. Afterwards he was really nice and never said that I sucked—but I knew I did!

Finally, the perfect solution to accessorizing any outfit you own.

When you're ready to expand your kit with accessories, or maybe just upgrade a few existing parts on your drumset, don't settle for anything less than ultra-high quality Genuine Pearl Parts and Accessories. When quality matters, Pearl delivers. See your local authorized Pearl dealer and insist on Pearl Genuine Parts and Accessories.

Pearl
Genuine
Parts
and
Accessories



www.pearldrums.com



Free Catalog Offer!

To receive your Free Genuine Parts and Accessories catalog send your name, address and phone number to: Parts Catalog Offer, c/o Pearl Corporation, 549 Metroplex Dr., Nashville, TN, 37211. Please allow 4-6 weeks delivery. Offer good only in U.S.A.

WFM: Even if that was a bad performance, you've gone on to become a pretty good clinician.

MP: A couple of years back I didn't think I'd have the nerve to do a clinic. I think my initial fear of performing clinics was a fear of inadequacy. I'm supposed to *be* something, and I had this fear of not delivering. But once I started doing them I realized that every drummer in this world serves a different purpose, and we're appreciated for different things. I realized that nobody expected me to be Vinnie Colaiuta or Dave Weckl; they expected me to be Mike Portnoy. So I decided I'd be myself, and *that's* what people wanted.

But doing clinics really brought me back to the drums. It's interesting what you learn about your playing from people asking questions about what you do. For example, drummers always ask me about odd meters.

WFM: Speaking of that, what is it about odd meters that appeals to you?

MP: I think I enjoy them because they have to do with numbers. Any meter can be broken down by the numbers and regrouped in different ways, and odd time signatures are an extension of that. I'm just fascinated with that whole process and the potential of what's out there to be discovered.

WFM: Do you have any suggestions to help drummers better understand odd meters?

MP: First, they should go out and buy my video, *Progressive Drum Concepts*, available through Warner Bros.! [laughs] Actually, to get started with odd time signatures you have to understand the concept *before* you sit down at the drums. A big part of it is seeing how odd meters relate to common time, 4/4. If you understand that 4/4 is four quarter notes or eight 8th notes or sixteen 16th notes, you can begin to see how other time signatures relate. For instance, 4/4 is equivalent to 8/8, so 7/8 is one 8th note *less* than a bar of 4/4. Then 9/8 would be one 8th note *more* than 4/4. That's the first step. From there things get interesting in terms of how the time is phrased within the odd time signature.

Here's something I did when I first started trying to figure out odd time signatures: I had a hard time understanding what the bands I was into were playing, so I bought the songbooks from those groups. I bought Rush and Zappa songbooks, and even

though they were geared towards guitar players, I could see exactly what was going on with the different meters. That really helped me early on.

WFM: Something else you like to do is fool with metric modulation—changing the perception of the time.

MP: Every piece of music has an obvious way that it can be played. But why play the most obvious thing? There are probably ten other ways you can play it to make it a little more twisted. I'll take a piece of music and experiment with every way I can think of to express the time—forwards, back-

wards, even sideways!

One way someone could develop this concept would be to take a simple piece of music and try breaking up the time in different ways. For instance, if it's four bars of 4/4, rather than playing those sixteen beats as 4, 4, 4, 4, break them into different groupings, like 5, 5, 3, 3, or 7, 7, 2.

[Editor's note: For more examples of Mike's odd approaches to common time, see the sidebar on page 52.]

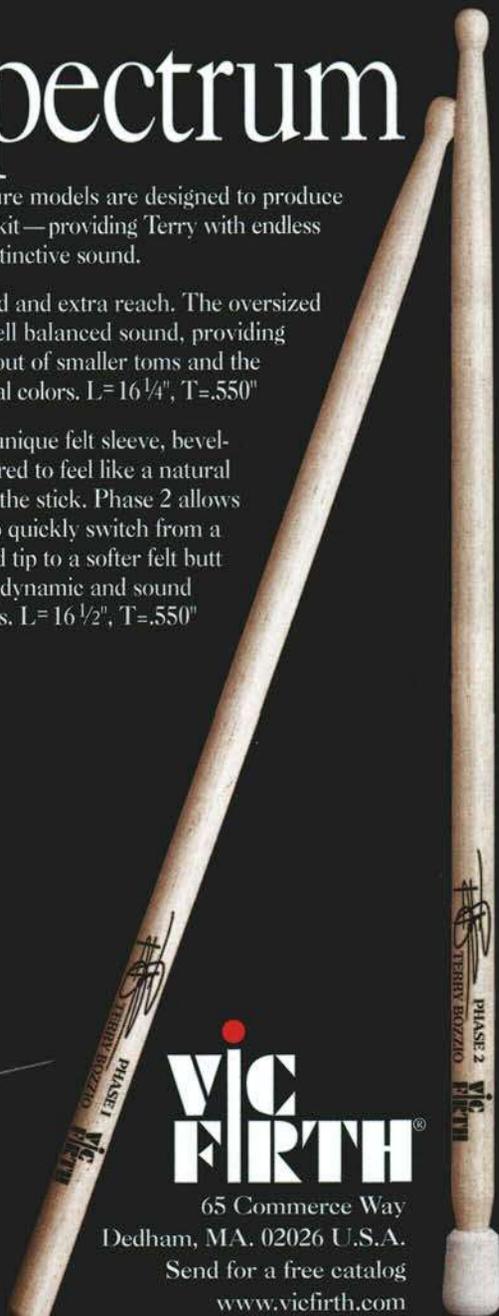
WFM: During this interview you've mentioned Neil Peart. How did you get involved with *Working Man*, the tribute

Full Spectrum

Terry Bozzio's two new Signature models are designed to produce a full spectrum of color from the kit—providing Terry with endless possibilities for expressing his distinctive sound.

Phase 1 is long and thin for speed and extra reach. The oversized helmet shaped tip produces a well balanced sound, providing the boldness to pull the low end out of smaller toms and the definition to create brilliant cymbal colors. L=16 1/4", T=.550"

Phase 2 features a unique felt sleeve, bevel-tipped and tapered to feel like a natural extension of the stick. Phase 2 allows the artist to quickly switch from a hard wood tip to a softer felt butt for great dynamic and sound contrasts. L=16 1/2", T=.550"



**vic
firth**

65 Commerce Way
Dedham, MA. 02026 U.S.A.

Send for a free catalog
www.vicfirth.com

album to Rush that came out last year?

MP: I was called by Magna Carta, the label that did the record. They asked me if I'd be interested in doing it. There were tribute albums being done for so many bands at that point, and I thought, "If there's any band I'd want to play on a tribute album for, it would be Rush."

Right off the bat the label said they wanted me and bassist Billy Sheehan to do the basic tracks together. So beyond playing on a Rush tribute album, the idea of working with Billy Sheehan was incredibly

appealing. And the label gave me a lot of creative control over the whole project, but....

WFM: Is there some downside to this project that you're not mentioning?

MP: Well, halfway through putting together the record, somebody in the Rush camp objected to it. They tried to pull the plug on the whole thing—and even threatened the label with a lawsuit—but that was dropped and the album was completed and released.

Then I read an interview with Neil on the Internet where he discussed *Working*

Man. He said that he refused to acknowledge it because it was an attempt by a bunch of "bar band" musicians to cash in on Rush's name and that it had nothing to do with paying tribute. To say that I was disappointed is an understatement. My involvement in the project was *completely* out of respect and admiration for him and Rush, and it had nothing to do with money. It was something that I wanted to do because I loved the music.

Neil has to realize that the same kids that voted for him in *Modern Drummer* polls in the '70s and '80s—the kids that admired him and that he influenced—are playing in today's bands. And to call me, Billy Sheehan, Steve Morse, Deen Castronovo, Stu Hamm—all of the people on the album—a bunch of bar band musicians...well.. I'd love to hang out in some of the bars he hangs in!

I never met or spoke to Neil, but I always wanted to say "thanks" for the years of inspiration he gave me. I hoped that my contribution to this project would be a way of doing that. But, as you can see, it went unappreciated. I was really disappointed.

WFM: That's understandable, especially since Neil was such a big influence. It's funny, but there are a few parallels between Rush and Dream Theater, especially in that both bands have had to marry the progressive and commercial sides of the music.

MP: *That's* what we really focused on with the new album.

WFM: Are you worried about disappointing your "progressive" fans?

MP: Yeah, I'm concerned about it. But I really think that people who appreciate good music—even the musicians who like us—will still enjoy what we are doing. I think there is a lot of depth to this new music, even if it's not all in 13/8.

Believe me, the respect and appreciation that we've gotten from our fans is the most rewarding thing I could ever imagine. I don't want to disappoint anybody. To win *Modern Drummer* Readers Polls is a dream come true. Those mean more to me than gold or platinum albums. I just hope we can find that balance between success and credibility.



Ed "Mr. Ed" Grell,
veteran house
drummer with
Las Vegas'
famous Plaza
Hotel & Casino
Show Band.

The
Same
Top
Quality
At
An
Affordable
Price

Sunlite.

Sunlite Industrial Corp.

2436 Merced Ave., So. El Monte, CA 91733 • Tel: (626) 448-8018
Fax: (626) 448-9078 • <http://www.sunlitedrum.com> • E-Mail: sunlite@worldnet.att.net

Drummers Collective®

THE WORLD'S PREMIER DRUM SCHOOL

**WINTER SEMESTER STARTS
JANUARY 5, 1998**

- 10 Week Certificate Program
- 6 Week Advanced Certificate
- 4 Week Certificate Prep Program
- Full Time Private Study Program
- Year Long Program
- Five Day Intensive
- Custom Programs



CELEBRATING 20 YEARS OF EXCELLENCE!

As we celebrate the 20th anniversary of Drummers Collective, it is clear that although a lot has changed in the drumming world, the most important thing has not - the drummer's role. Our philosophy has always been to prepare drummers for the real world - to prepare them to be able to achieve their musical goals, whether drumming is a career or a hobby.

We believe what makes a drummer a musician is the ability to make the music feel good...to groove - no matter what the style. Our approach is simple: to provide you with the information and show you how to apply that information, so your drumming can take you wherever you want to go.

It has been a privilege to be a part of the drumming community for the past 20 years and we look forward to working with drummers from around the world for the next 20.

Sincerely,

Rob Wallis, Paul Siegel, John Castellano



Drummers
Collective



1977 - 1997

For more information:

Drummers Collective

541 Avenue of the Americas

New York, NY 10011

Tel. 212/741-0091 Fax 212/604-0760

E-Mail: DC@thecoll.com

On the web: www.drummerscollective.com

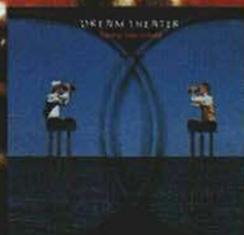
A division of

the
collective
NEW YORK

New York City

MIKE PORTNOY...

DREAM THEATER



Hear the sound of
Mike and his
Starclassic Maple
drums on the new
Dream Theater release,
Falling Into Infinity

... THE MUSIC BEHIND THE SOUND

STARCLASSIC ...

THE SOUND BEHIND THE MUSIC



For a full color Tama Drum & Hardware catalog, send \$3.00 (\$5.00 in Canada) to:
Tama Dept. MDD57, Box 836, Bensalem, PA 19020 or Box 2009, Idaho Falls, ID 83403.
In Canada: 2165-46th Avenue, Lachine, Quebec, H8T-2P1.

 **TAMA**



On Tour With Today's Heavies



by Matt Peiken
photos by Lissa Wales

Pantera is on stage, and there's a guy stomping around in his own mosh pit, ramming his head into walls and treating the ground as a personal launch pad. That, in itself, isn't a particularly noteworthy sight at any Pantera show, except that this guy happens to be John "The Kat" Brooks, Vinnie Paul's drum tech. And Paul can't imagine life on the road without him.

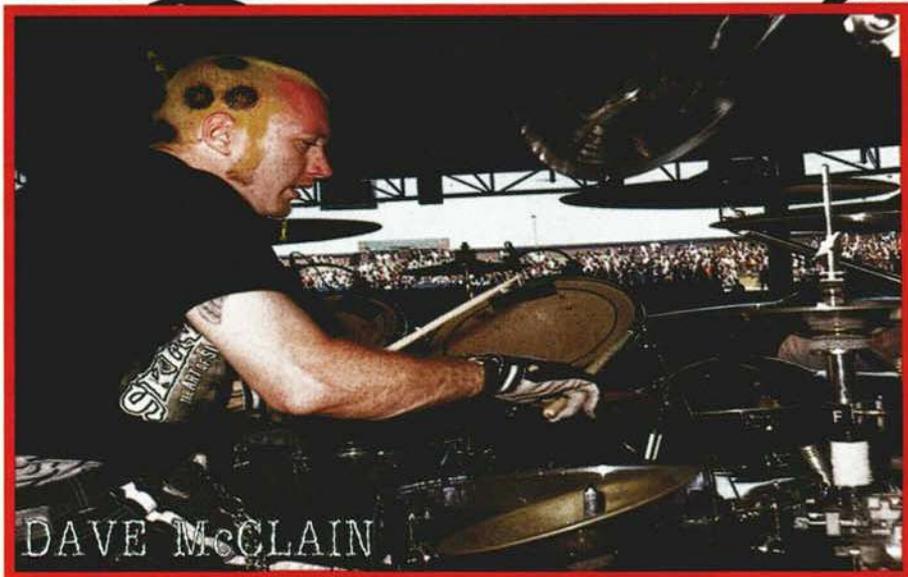
Paul is riding his kit hard as Pantera tears through "A New Level." Like the fans out front who instinctively avoid the rings of brutality that have formed in the audience, backstage crew and others behind the kit are steering clear of The Kat. For his part, Paul encourages Brooks to go nuts, occasionally egging him on with wide grins or tongue-wagging shouts. By now, whenever he needs a new pair of sticks or a cymbal pushed back into position, Paul is confident Brooks will somehow snap out of his maniacal convulsions to take care of business.

"He's absolutely insane," Pantera's drummer says of Brooks, Paul's right-hand man since the band's first touring days. "Kat didn't know jack about drums when he started, but now he's on top of everything, and he totally makes my life easier. I can't tell you how many times I'd have just lost it if it weren't for him."

More than one musician has "lost it" while living the odd code of the road, and the physical and psychological challenges only intensify with multi-band festivals like Lollapalooza, H.O.R.D.E., and the Warped Tour. There, stage times and sound checks often run as short as patience, and egos and personalities can collide more violently than bodies in a pit. Imagine, then, the potential hazards of enduring date after date along the metal-laden OzzFest '97, where more than a dozen of Earth's heaviest bands recently made mincemeat of the country. For Vinnie Paul and other drummers on that tour, tight ties with the techs merely topped a list of ingredients in their recipes for on-the-road survival.

From established pros such as Vinnie Paul and Mike Bordin to up-and-comers like Machine Head's Dave McClain and Type O Negative's Johnny Kelly, life on the road is always a balance of music and mayhem, camaraderie and claustrophobia, pleasure and—through it all—professionalism. Some come easily to the lifestyle. For others, touring is a necessary evil that's never quite embraced.

"I don't like to travel, period. The only reason I'm out here is because I



have a job, and I treat it like a job," says Mike Bordin, the Faith No More drummer who spent the past summer pulling double-duty for Ozzy Osbourne and a reunited Black Sabbath.

"It's brutal—the hardest gig I've ever done in my life," Bordin says of the up-down-up nature of pulling two nightly

matter what goes on outside the arena or the stadium, what people say on the radio or in the newspapers. The bottom line is I have a job to do every night, and that's to play the drums. If I don't do that well, *then* I have something to worry about."

While many younger musicians foster

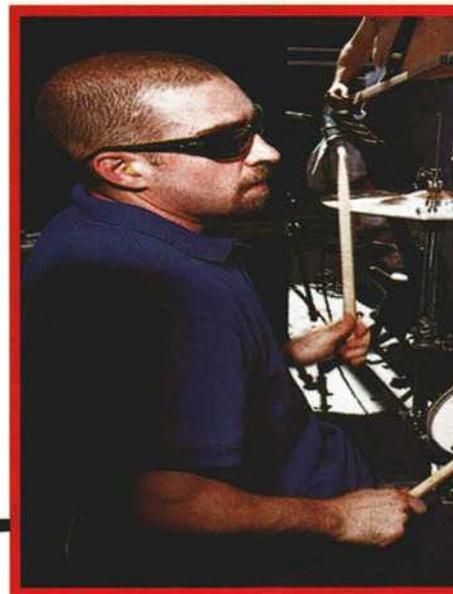
"Touring can take a lot out of you, but we love it. If Pantera stopped selling lots of records, we'd still be on the road kickin' ass." -Vinnie Paul

sets along OzzFest '97. "What gets me through is that I've learned to be a cockroach when I'm on tour. I sleep a lot, I eat, and I have music around me—just the basics I need to survive. I don't go out and see the town. I don't drink and I don't screw around. I'm proud of my job, and I know what I need to do to get the job done."

Beyond the normal challenges of the road, Ginger Fish of Marilyn Manson faces a unique hurdle among drummers: Fallout from his own band's image. Publicity and protests followed Marilyn Manson from town to town along OzzFest '97, and the effects have ranged from minor annoyances to the cancellation of some shows. For his part, Fish says he's "completely unaffected" by the sideshow.

"You can't let stuff like that creep into your head," he says. "It doesn't

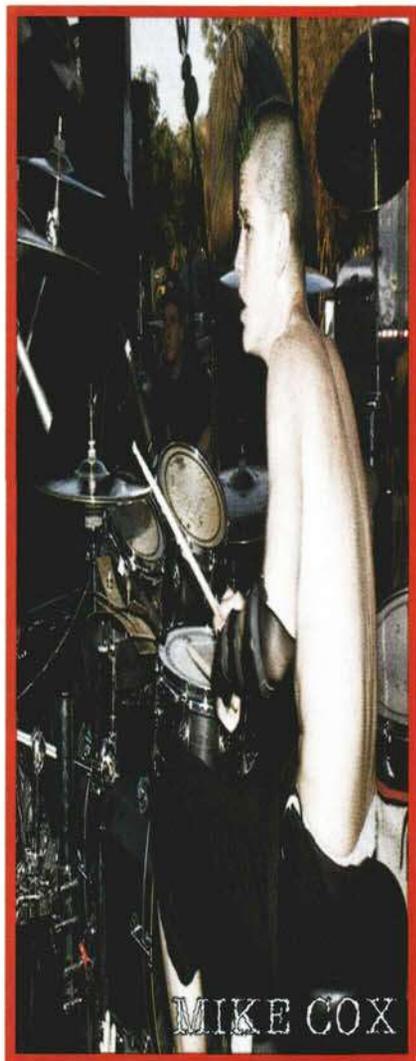
glamorized views of road life, most pros say those fantasies generally dissolve after spending a few months—even weeks—away from friends, family, and furniture back home. Your time isn't your own, say players, who often lose track of time, date, and place. That's particularly true along festival tours,



where bands travel in caravans, hit stages at odd times, and, with the exception of headliners, rarely have control over their working environments.

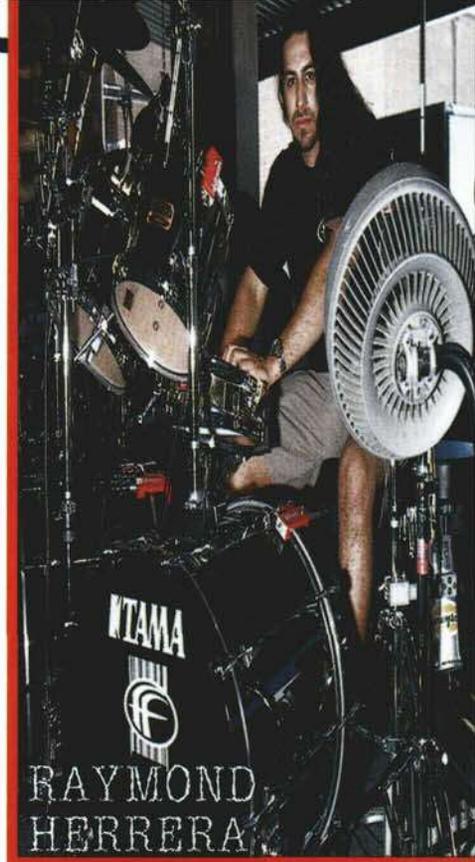
When Vision Of Disorder played the second stage along OzzFest, drummer Brendon Cohen and the rest of his bandmates improvised dressing rooms at various venues. At the Metrodome in Minneapolis, Cohen hid behind a rolled-up field tarp to change clothes.

"We allow stage-diving at our own shows—whatever people want to do—but we can't do that [at OzzFest'97]. That really changes the vibe on stage," says Dave McClain of Machine Head. "I'm used to having



people jumping right in my face, but this is a lot more sterile. That's the way it has to be, though, because of how big these shows are, how big the crowds are. We don't have anything to say about it. I'm not complaining, because this tour is great for exposure. But it's weird to think about—I hope we never get so big that we can't allow fans to just go crazy with us."

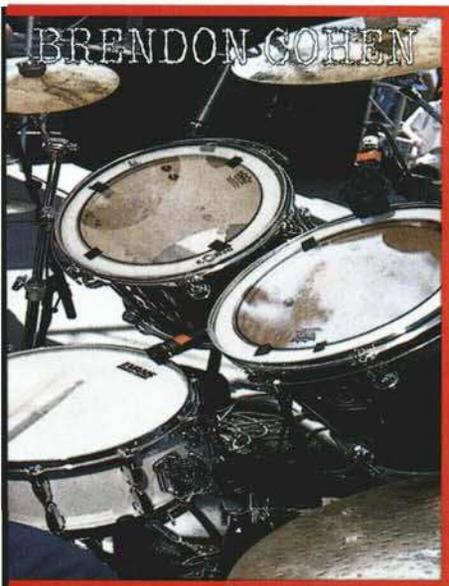
Health is another concern for touring musicians. Mike Cox of Coal Chamber says he nearly fainted during a smoky club show after playing primarily outdoors along OzzFest. Dave McClain says he's learned from his own experiences, as well as from those around him, how to



OzzFest: Wake up, shower, go to catering, play video games on the tour bus, visit catering again, do the show, play more video games, then sleep. "It could be a lot worse," he says. "At least I have a tech."

Indeed, it wasn't long ago when Brendon Cohen lugged around his own kit and traveled from gig to gig in a van with the rest of Vision Of Disorder.

"When I get out on stage, it's still like it's always been. You play hard, you keep focused, and you let the music speak through you. I know guys who got big, lost their edge, and never learned how to get it back." ~Mike Bordin



best carry himself on the road.

"You always have to watch out for alcohol, especially on a tour like this, because the party level is so intense," he says. "You have to stretch and warm up more, and you have to watch not only what you eat, but *when* you eat. I made the mistake of eating a half-hour before I went on the other day, and I was burping up minestrone the whole show."

Raymond Herrera of Fear Factory laid out his daily touring routine along

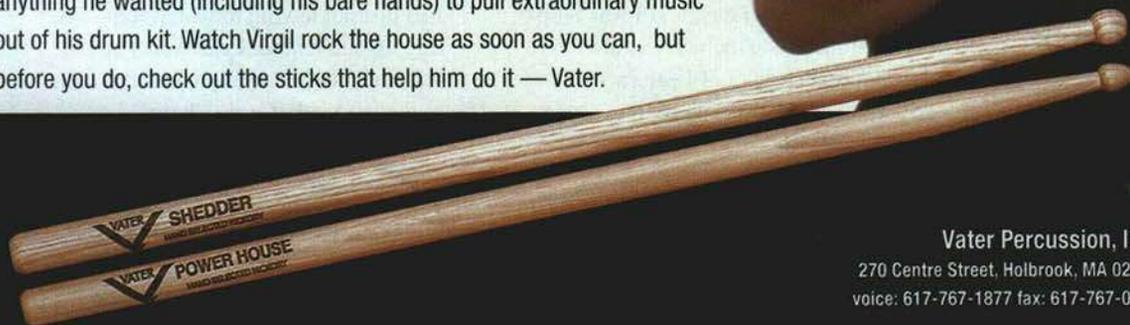
Still, despite only twenty minutes of stage time and no dressing room, Cohen called OzzFest a "dream tour" for his emerging band.

"It's a lot off my back now, a lot less stress," he says of having a tech, primarily on such a large tour. "We play every day, and it's amazing how much better I feel just not having to worry about setting up and tuning. I can warm up better, I run, and I can pay more attention to getting ready for the show."

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 Shedder. 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.



Vater Percussion, Inc.
270 Centre Street, Holbrook, MA 02343
voice: 617-767-1877 fax: 617-767-0010



Hiring a tech and landing a good one, though, appear to be entirely different matters. On the whole, when it comes to hiring a tech, drummers seem to place more of a priority on personality than technical know-how.

Johnny Kelly, a former tech himself for Andrew Dice Clay's band and for Type O Negative, found his first tech in Milwaukee—a fan who agreed to work for \$100 a week. Mike Cox of Coal Chamber hired his childhood friend away from McDonald's. Brendon Cohen says his tech is "retarded when it comes to drums," but has a great sense of humor and makes great company on the road.

Raymond Herrera relates the story of his current tech, who started with Fear Factory as the band's driver. "He didn't know anything about drums, and I asked him to break down the kit one time. The next day, I found everything broken down, *all* the way down—the screws, the lugs, everything was in little plastic baggies," Herrera recalls with a laugh. "I never let him live that down, but now he's a great tech. I can ask him for any tool and he's got it. I was looking for a watermelon knife the other day and the guy had one in his pocket."

"I'd hate to have a tech all ate up with drums," adds Vinnie Paul. "Anyone can *learn* to be a tech. But the main thing for me is Kat's always been a great guy to have around. You can't teach that."

Ginger Fish of Marilyn Manson has a different concern about his roadies: their safety. Along OzzFest '97—as with all Manson shows, Fish says—it's a mystery whether he, his tech, or his drums will remain intact through a given set.

"It's a new adventure every night, especially on a tour like this, because we don't get a sound check," Fish says. "Sometimes I'm good at covering up when the electronics go out or something like that. But when the other guys notice, all hell breaks loose. Manson generally throws things at me left, right, and backwards. I routinely get hit with metal, and my tech has to rebuild my set every night. Instead of cleaning and tuning, he has to repair a cymbal or a stand. Luckily, he hasn't been hit yet. But I know it's only a matter of time."

On that point, drummers say endorsements are worth their weight in gear. While



Scott Rockenfield,
Queensrÿche



Phillip Rhodes,
Gin Blossoms



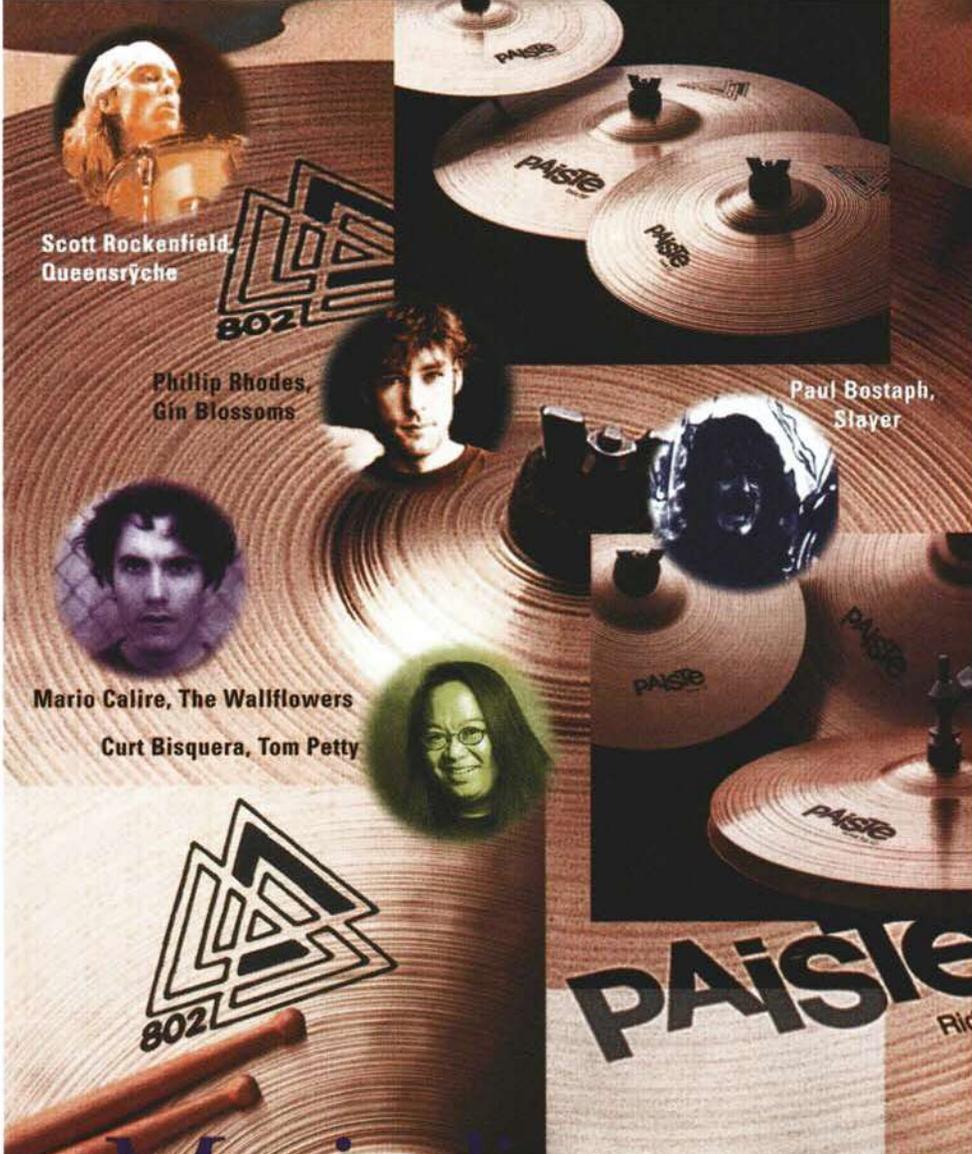
Paul Bostaph,
Slayer



Mario Calire, The Wallflowers



Curt Bisquera, Tom Petty



Musicality — the last thing you want to sacrifice.

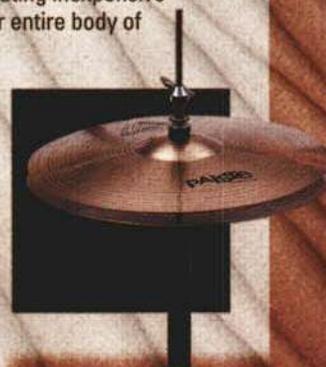
OK. Let's face it.

You really want the best.

But right now you just can't afford it. So you look for a budget cymbal. And you really don't want a cymbal that sounds like you're on a budget. Problem? No longer. Because we've worked very hard on the solution.

Over the last fifty years we've perfected the art of creating inexpensive cymbals that don't sacrifice sound and musicality. Our entire body of experience in the hand manufacture of professional cymbals is utilized in designing efficient production methods that result in savings for you — the latest breakthroughs in this process are realized in our new Paiste 802 cymbal line. The Paiste 802 sets the new top standard for professional sound in the value cymbal category. Now you get satisfying cymbal sound and function, professional features and legendary Paiste sound characteristics - cutting power, brilliance, energy, warmth and musicality. And all that for the next best thing to nothing.

Get rid of your problems —
get yourself some 802's.



PAiSte
CYMBALS SOUNDS GONGS

Call 800.472-4783 or write for free literature.

Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA. Internet: info@paiste.com.

**The biggest
thing to
happen to
bass drum
pedals since
the invention
of the spring**



**the all-new
EDP₃₀₀**

by Premier

like no other pedal you've ever played

Patents pending



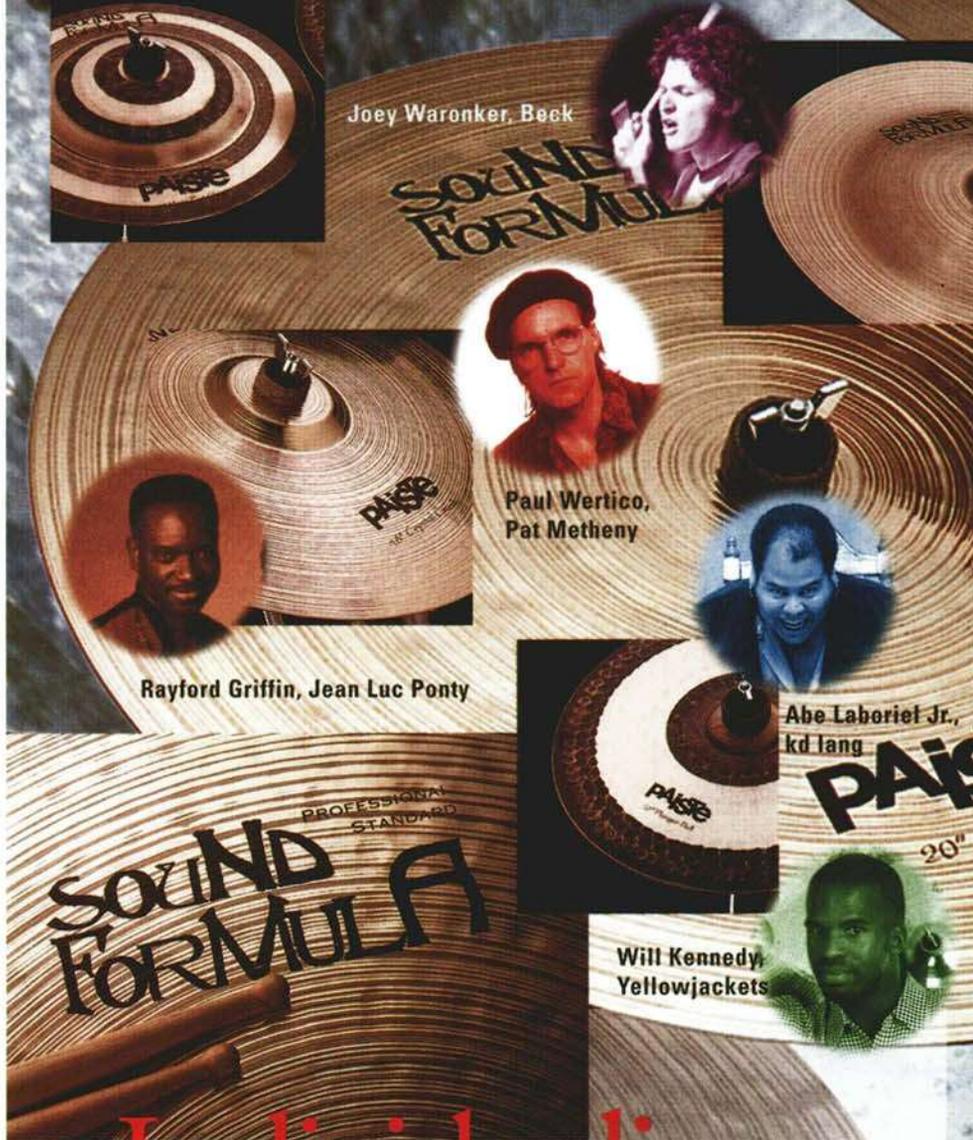
veterans such as Vinnie Paul and Mike Bordin are thankful for the privilege to pick and choose which products they play—at no cost—other drummers, even those from modestly known bands, scramble to land "at-cost" endorsement deals, allowing them to purchase sticks, cymbals, and other accessories at discounted rates. Some drummers along OzzFest '97, particularly those performing on the second stage, are still playing the beat-up, scuffed and scarred kits they've owned since they started playing.

Dave McClain of Machine Head, who tours with the Drum Workshop kit he purchased six years ago, has an "at-cost" replacement deal with Zildjian Cymbals and Vic Firth Drumsticks. It would be too costly, McClain says, to tour without such arrangements. "I'm breaking things like cymbal stems all the time, and I just eat through sticks. Every guy out here does. Sure, I'd like to have deals like Vinnie Paul gets, where the companies come to you. But you look at Vinnie, and you know he's earned everything he gets. He's an incredible drummer and he doesn't have an ounce of attitude. He's probably still the same guy he was ten years ago, when he was in my shoes. So if I ever get to the point where he's at, I hope I'll be just as hungry as I am now."

Bordin says he can appreciate McClain's attitude because, as he remembers it, he shared similar sentiments when Faith No More worked the San Francisco Bay Area club scene. Despite the band's eventual success, Bordin says he didn't really begin noticing the fruits of his labor until landing the gig with Ozzy Osbourne.

Today, Bordin tours in style. He has his choice of gear. Techs and band managers handle his affairs to the minute details. He stays in the finest hotels and his income has never been higher. And he makes no apologies for any of it.

"For me, it all comes back to the work ethic," he says. "I know what it's like to be in the gutter. I've done what I've needed to do over the years to get the job done, and now that we have people doing all these other jobs for us, it's great. But when I get out on stage, it's still like it's always been. You play hard, you keep focused, and you let the music speak through you. That *can't*



Individuality

— it's a matter of choice

Individuality — it's what great musicians strive for and what sets them apart from the rest. To allow you to accomplish your individuality, we created our patented "Sound Alloy", the only bronze formula ever developed specifically for cymbals. To date, we have used it to create the "Signature", the "Traditionals" and the "Sound Formula". The incredible sound potential of our "Sound Alloy" lets us infuse basic Sound Formula models with fresh, contemporary and sophisticated sound character and allows us to create innovative and unusual sounds. The result: beautiful, powerful, brilliant crashes, well defined, musical rides, hi-hats that cut through anything, effect sounds that will knock your socks off. Just listen to players like Joey Waronker create musical surprises with his Flanger Bell, or Paul Wertico give the impression of a shimmering brook with his Flat Ride, or Will Kennedy punctuate the phrase with his Crystal Crashes. In fact, many of our top artists from diverse musical styles select Sound Formula models for their setups. Isn't it time for your hidden, creative side to surface, too?

Sound Formula — innovative sound, superb quality, legendary Paiste consistency, traditionally hand crafted for creative players.

PAISTE
CYMBALS SOUNDS GONGS

Call 800.472-4783 or write for free literature.
Paiste America, Inc., 460 Atlas Street, Brea, CA 92621, USA. Internet: info@paiste.com.

Carter Beauford: Under the Table and Drumming



Carter Beauford was voted the #1 "Up and Coming Drummer" in 1996's *Modern Drummer's* Reader's Poll. The following year, he shot straight to the top of the "Best Pop/Mainstream Rock" category. On this new DCI Music Video box set from Warner Bros. Publications, he shows you why.

Carter performs along with the rhythm tracks from six great Dave Matthews Band songs: "Ants Marching," "Satellite," "#41," "Lie in Our Graves," "Tripping Billies," and "Say Goodbye." In each piece, he employs a style which combines a dynamic and vigorous approach with a rock-solid groove.

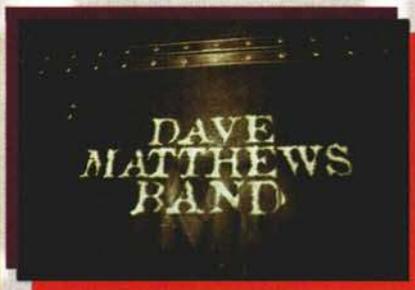
Topics which Carter touches on include left hand lead/open hand approach, fills, double bass drums, drum set and cymbal setup, time feel, background and influences, the early days of the Dave Matthews Band, and more.



These tapes also feature previously unreleased live footage of the Dave Matthews Band. Classic videos by a world class drummer.



We Set the Standard
A Warner Bros. Publications Company



NOTE SERVICE MUSIC 1-800-628-1528 Dept. MDD74

Make check or money order payable to:
NOTE SERVICE MUSIC
Dept. MDD74, PO Box 4340, Miami, FL 33014
FL residents add applicable sales tax.
In US add \$5/order shipping & handling.

IN CANADA
call 800-655-8863

IN EUROPE
call 44-181-550-0577

VISA AND MASTERCARD ACCEPTED

FOREIGN ORDERS
add \$12 for first item, \$5/per item thereafter.
Customer is responsible for all local importation fees/taxes.
Do not send cash. Payment must accompany
order and must be in U.S. funds.

NOTE
service music

Name _____ Country _____
Address _____ Apt. # _____
City _____ State _____ Zip _____
 Visa MC Card # _____ Exp. _____
Signature _____ Phone # _____

Qty.		Total
_____	Carter Beauford 2-video box set (VH0375)	@ \$59.95 _____
		Sales Tax _____
		Shipping _____
		Total Due _____

change, because it'll bury you. I know guys who got big, lost their edge, and never learned how to get it back."

Vinnie Paul believes many young musicians, particularly those in "overnight success" bands, never gain that edge to begin with. Consequently, he says, they're not prepared for the inevitable downfall. "There's a reason you should pay your dues," he says. "Touring can take a lot out of you. It takes a lot out of us, and we've been at it a good, long time. I suppose everything's cool when you're selling a ton of records and your songs are all over the radio. But if that happens for you right outta the chute you don't have any perspective on what it's like to work hard and play your ass off just because you love what you're doing. If Pantera stopped selling lots of records, we'd still be on the road kickin' ass."

Endorsements and headliner billings mean little, though, to the musicians who have the competitive eyes on other musicians along a chops-filled tour such as OzzFest. Though Type O Negative performed in the middle of the main-stage bill, Johnny Kelly admitted to "getting schooled" nightly by drummers earlier and later in the set—on both stages.

"It's tough, because it seems like every tour we do, I have my work cut out for me," Kelly says. "I see Vinnie Paul on the side of the stage watching me and I'm thinking, 'Does he really have to stand there?' Vinnie's totally cool—I always give him shit about how rich and famous he is—but I just get nervous. Plus, we're not the type of band where I can just get up there and fire away. So I just try to put more into what I'm *already* playing. Some guys will deny it, but there's always a competitive edge out there, especially on a tour like this. It just makes you want to do your best."

Mike Cox, at nineteen, admits he has stood drop-jawed as he's watched Mike Bordin and Vinnie Paul from the wings. OzzFest '97 has also been a lesson in maturity, adds Cox, who says he learned quickly not to let little problems bother him along the tour. "That's what tour managers are for," he says. "They can kind of take over your life, but that's probably for the best because I'd probably miss the bus half

Set yourself up!

— the right way.



Introducing boxed cymbal sets from Paiste.

**Incredible sound,
incredible value,
perfect performance.**

Sound too good to be true? Check it out:

Over the last fifty years we've perfected the art of creating satisfying quality cymbals with proper sound and function for tight budgets so you can realize your musical creativity. All Paiste cymbal sets are perfectly matched by design to ensure that you get beautiful round harmonic sound that will satisfy your desire for musical performance.

◆ Better yet, we work together with our retailers and distributors to add value to our boxed cymbal sets. So look for special values such as free cymbal bags, sticks bags and Paiste T-shirts*. Of course we always include a Paiste catalog and plenty of stickers. ◆ As a special bonus, all our cymbal boxes feature an incredible wealth of information on selecting cymbals, testing cymbals, correct usage of cymbals and taking care of cymbals - so you can get the right instruments and take care of them to protect your valuable investment. ◆ Available now in 802, 502, 402 and 302 Starter, Standard and Expander Sets.

Get the real thing.

Get yourself a Paiste cymbal set.

PAiSte

CYMBALS SOUNDS GONGS

Call 800.472-4783 or write for free literature.

Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA. Internet: info@paiste.com.

*available only through participating retailers and distributors.

the time if someone wasn't telling me when I had to be on it. So I just try to have fun, play hard when we're on stage, and be where they tell me I have to be."

Though many veterans keep to themselves and rarely watch other bands perform during a tour, younger drummers along OzzFest seemed to relish the opportunity to study how other players work—on and off stage. For their part, Vinnie Paul and Mike Bordin only caught glimpses of other performances along OzzFest.

"I was watching Raymond [Herrera] play, and his double-kick speed is just incredible. But I noticed he was almost playing heel-down," Dave McClain says.

"It was actually just a flat-footed approach, instead of being just on his toes, so I've been doing that ever since. It's much more relaxed and I have a lot more endurance."

"This tour is a drummer's showcase," adds Ginger Fish. "You can see the strengths and limitations of other drummers, but it's amazing just how fast most of these guys can play. It's interesting to see how ambidextrous they are, and when you see guys like this night after night you can't help but absorb some things. You may not consciously bring anything into your own playing, but it just adds to your frame of reference."

Traveling is as much a reality of business as it is an adventure. Vinnie Paul admits that, at times, the shows have actually distracted him from the production and other non-performance chores he takes on with Pantera. Bands play in towns they'd just as soon never see—"They all look the same from the bus or the hotel room," Raymond Herrera says—and familiar faces are few. Record companies often dole out tour-support money on shoestring budgets, so many emerging bands lose money on the road until record sales can pick up the

slack. Often, that never happens. And when fan and radio support is slim, musicians often begin to ask themselves if it's worth the effort.

Yet, every drummer interviewed for this story says they can't imagine choosing any other career. "None of us out here are the Rolling Stones—at least not yet—so chances are we're not going to be fortunate enough to tour like this forever," Mike Bordin says. "It takes a lot of discipline to keep at it and keep a healthy attitude about it when you've been doing it as long as I have. But the reward is we're making music, and how many people can say they do that for a living?"

"A lot of guys don't like the road at all, but I just love it," adds McClain, who attributes his gigs with Sacred Reich and, now, Machine Head to those band's previous drummers, who couldn't embrace the lifestyle. "I'm thirty-one, and maybe it's just because it took me all these years to get to this point, but I love every bit of what I do. I've seen the other side—I've worked for Subway, I did phone sales—and this beats that any day."

**ADVERTISE IN MD AND
REACH THOUSANDS OF
DRUMMERS WORLDWIDE!**

Call 201-239-4140

**Ask for
Bob Berenson**

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

Neil Peart

A Work in Progress

(VH0293) 2-Video box set \$59.95



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 Rittor Music.



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.



Available exclusively from

All things music... to all people

NOTE
service music

Available from your favorite music dealer or order direct from:
NOTE SERVICE MUSIC
Dept. MDD72, PO Box 4340, Miami, FL 33014
Or call: 800-628-1528 ext. 214 or 215
FL residents add applicable sales tax.
In US, add \$5/order shipping & handling.

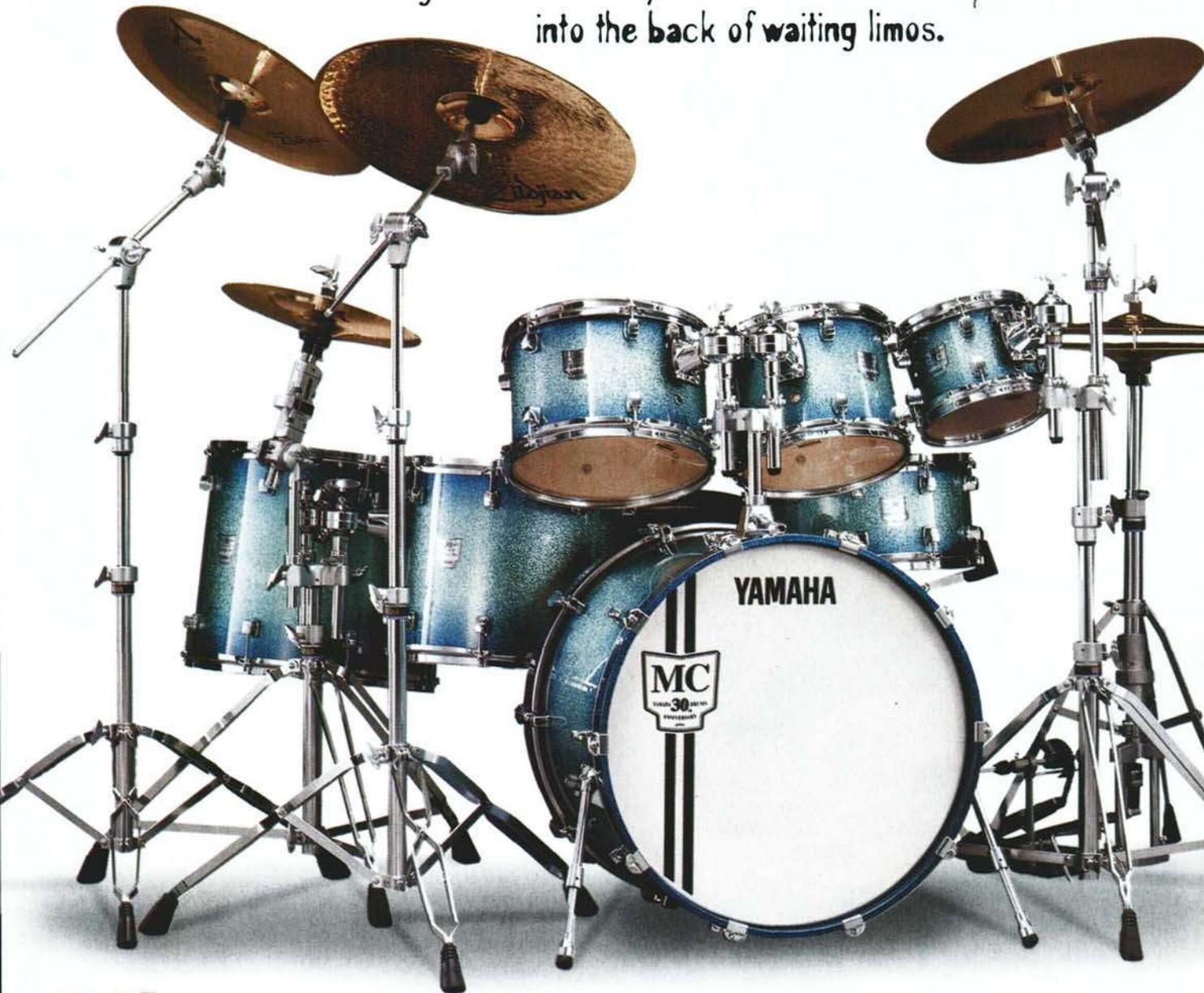
OUTSIDE US
\$11/first item. \$3/each additional item. Customers outside US are responsible for all local importation fees/taxes. All payments must be in US funds.

IN CANADA, call 800-655-8863 for prices and ordering, or write Note Service Music P.O. Box 278, Don Mills Ontario, Canada M3C 2S2

EUROPE (PAL) orders:
Call 44 181 550 0577 or write Music Mail Ltd. Unit 11, Woodford Trading Estate Woodford Green, Essex England IG8 8LB

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™





Available in Finer Music Stores

The Secret

Is

Out!



ENDURO

by **H&B** **HUMES & BERG**
MFG. CO., INC.

EAST CHICAGO, INDIANA 46312

A Blast From The Past:

The Great Drummers

Of Duke Ellington



by Burt Korall

Photos courtesy of
Rutgers Institute of
Jazz Studies



Duke Ellington was special. Beyond leading one of the top big bands in history for over fifty years, he wrote and arranged an enormous number of compositions unmatched in sophistication, scope, and timelessness. Broadening the very definition of jazz, Duke brought a new level of legitimacy to the form.

Ellington's orchestra was special as well. An assemblage of *individuals*, the Duke's "World Famous Orchestra" sounded like no other. The musicians—the brass and reed sections, the rhythm team, even "the piano player" himself—brought out the best in Ellington's music...and themselves.

It logically follows that Ellington's drummers, keepers of Duke's rhythmic flame, certainly had to be special as well.

Sonny Greer

Sonny Greer, who set the standard for those who followed, was with Ellington at the beginning, when a small version of the orchestra first opened at Barron's in Harlem in 1923. Personable, humorous, ambitious, and aggressive—a hip, flashy, well-dressed young man—William Alexander Greer was a classic hipster/hustler with an ability to ingratiate himself to club owners, hookers, managers, players, and just about anybody else. But

orchestra—initially known as the Washingtonians—took form in the nation's capital and included Hardwick, Greer, trumpeter Arthur Whetsol, Ellington, and banjoist and so-called "business manager and leader," Elmer Snowden.

Thoroughly taken with Ellington, Greer did all he could to promote his cause in Washington, and later in New York. As the '20s began to really roar, the Washingtonians enjoyed notable success at Barron's in Harlem, and considerably more at the Hollywood and Kentucky Clubs on Broadway. When Snowden left "under a cloud," Greer was asked to become the leader of the group. He declined, insisting Ellington was more suited for the job.

*"Sonny Greer was one of the few people from whom Ellington readily took advice. Ellington often referred to him as the real leader of the band."
—Mercer Ellington*

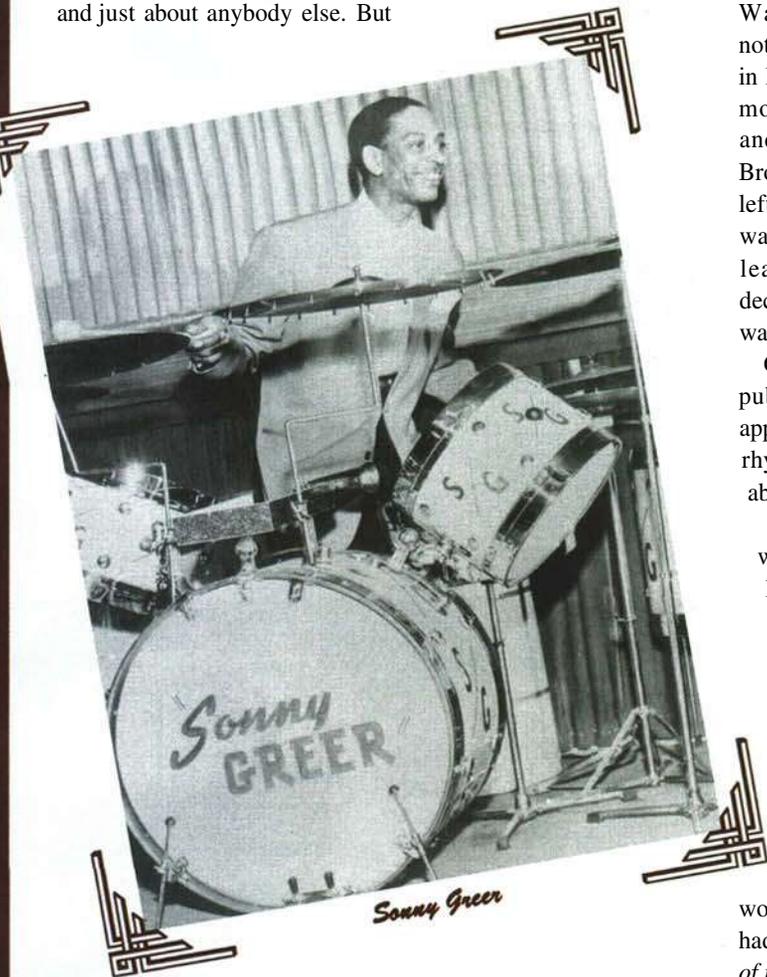
Greer was far more than publicity man and cheerleader for Ellington. He was an appealing singer in those first years and gave the orchestra rhythmic character and qualities that grew both out of his abilities and his shortcomings.

A subtle player and a great showman-entertainer, Greer was nonpareil backing acts in theaters and nightclubs. Performers (particularly dancers) loved what he did for them. He was a dominant figure in the early decades of the Ellington orchestra because of this seemingly innate skill—and certainly because of what he brought to the ensemble's music.

The late Mercer Ellington, the maestro's son, once said to me, "Sonny knew what audiences liked. He was one of the few people from whom Ellington readily took advice. A great reactor to material, he needed only a skeleton of an idea. With that as a base, he would contribute a great deal to the glory of a work. Sonny had a great ear [Editor's note: Greer was not a good reader of music] and unusual reflexes. Ellington often referred to him as the real leader of the band. On the ground floor, when jazz was being put together, Sonny was there to witness its development and be a key part of it."

Greer's assemblage of equipment, with his initials carved in each and every drum, drew people to him and to the Ellington orchestra. His collection of glitter quickly became the envy of many of the drummers on the scene.

Sonny's percussion outfit was made for him by the Leedy Drum Company. He surrounded it with shiny cymbals of dif-



Sonny Greer

Sonny's key talent was musical: He instinctively knew what to do, particularly in the big band context.

Ellington was deeply impressed by Greer's multiple abilities. They became fast friends soon after being introduced in 1919 in Washington, DC by saxophonist/bassist Otto "Toby" Hardwick—an intimate of Ellington and himself a member of the orchestra for a number of years.

The foundation unit that ultimately became the Ellington

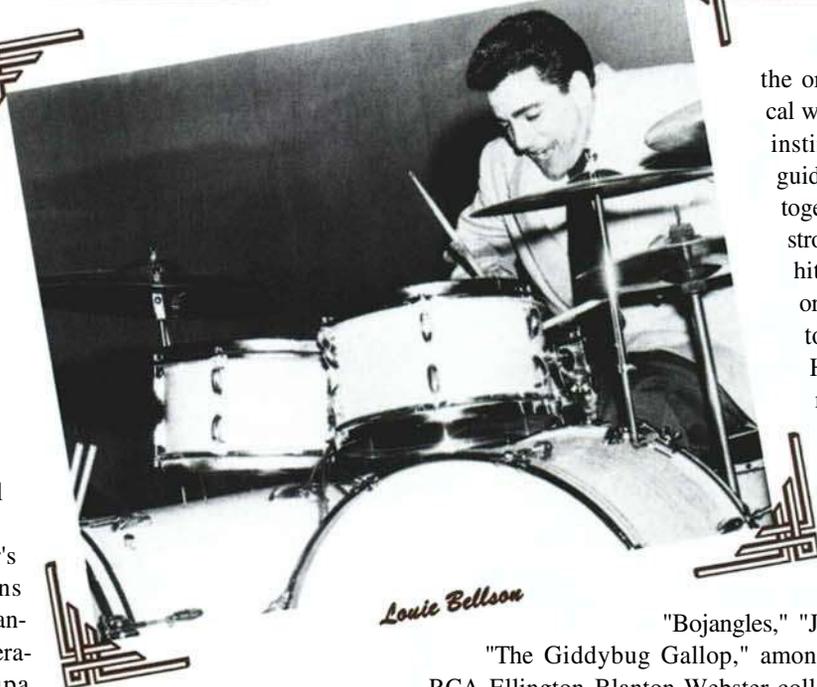


ferent sorts and sizes, chimes, two big gongs, a vibraphone, timpani, and numerous other color sources that completed a truly elaborate picture. What he projected from the bandstand was an aura of nobility, affluence, and success, while simultaneously suggesting great musical possibility.

But sometimes Greer's need to mesmerize fans with tricks and flash transcended musical considerations. Like Gene Krupa, Buddy Rich, and Jo Jones, Greer was a child of vaudeville, fearful that someone would get his "spot" if he didn't take care of "show" business on stage.

For all that, the drummer placed a strong emphasis on the musical side of things, being deeply motivated to play well. Listening to his recordings with Ellington is reassuring. Try the material cut during the so-called Ben Webster-Jimmy Blanton period of 1940 through 1942, notably on RCA's three-disc set *Duke Ellington—The Blanton-Webster Band*. Greer makes a strong impression without the help of the visual dimension that was so much a part of in-person performances. He deals well with fast tempos and dynamics, and he consistently adds colors, bringing immediacy, depth, and *quality* to the music. Frequently he makes the point that less is more.

Greer's sound—which certainly was very much his own—marries particularly well with bass virtuoso Jimmy Blanton, and in general with



Louie Bellson

the orchestra. Not a technical wizard, Greer allows his instincts and the music to guide him. He ties things together, making a telling stroke in a crucial spot, or hitting a cymbal full-on or cutting short its ring to enhance an effect. He fills breaks with musical interest and generally enhances the overall effect of what is being performed. Try "Harlem Air Shaft," "Cotton Tail,"

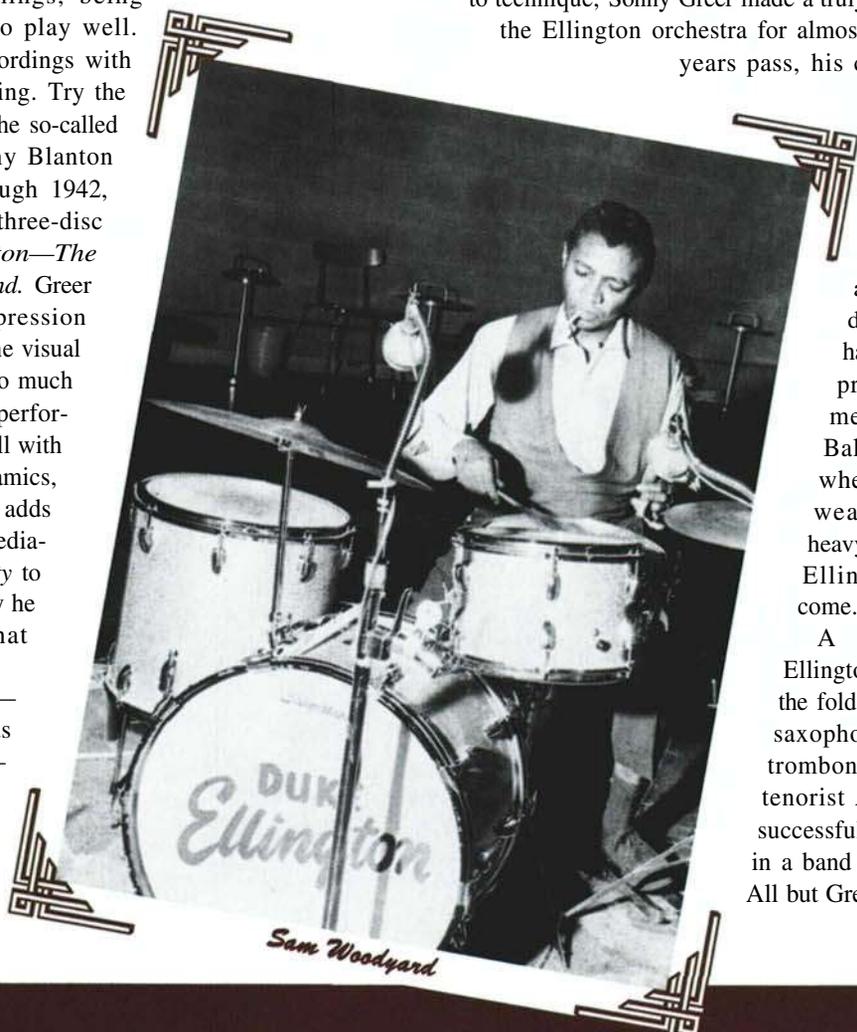
"Bojangles," "Jumpin' Punkins," and "The Giddybug Gallop," among many others in the RCA Ellington Blanton-Webster collection. Your ears will tell you how well he's doing.

Greer was attacked by critics for a variety of so-called faults, ranging from "time" difficulties to over-emphasizing showmanship. But the existing evidence tends to contradict such evaluations. Though not a flawless player when it came to technique, Sonny Greer made a truly major contribution to the Ellington orchestra for almost thirty years. As the

years pass, his concepts and performances prove increasingly valid.

Greer left Ellington in 1951, when some of the physical difficulties that come with age became too burdensome. His drinking had also become a real problem. Other drummers, including Butch Ballard, subbed for him when he was under the weather. There were heavy, hurting run-ins with Ellington. The time had come.

A number of other Ellingtonians were departing the fold as well—genius alto-saxophonist Johnny Hodges, trombonist Lawrence Brown, tenorist Al Sears—and Greer successfully worked with them in a band under Hodges' name. All but Greer and Sears ultimate-



Sam Woodyard

MAINLINE STICKS

AIN'T
WOOD

THE FIRST STICK WITH:
THE FEEL, SOUND AND PLAYABILITY OF
WOOD !!!

WITH THE DURABILITY OF:
SYNTHETICS !!!

BILLY THOMAS



JOHNNY LANG

- ALWAYS STRAIGHT !
- LAST 4-5 TIMES LONGER !
- +/-2 GRAM VARIANCE !
- PITCH VARIANCE ELIMINATED !
- ANY TWO STICKS ARE MATCHED PAIRS!

IF YOU WANT TO KNOW
THE BEST REASON TO USE
OUR STICKS, ASK THE GUYS
WHO USE OUR STICKS TO
EARN A LIVING !!!

DORIAN CROZIER
THE REMBRANDTS



JON "BERMUDA" SCHWARTZ
WIRED AL YANKOVIC



MICHAEL BLAND



AL WEBSTER
LONG JOHN BALDRY/COLIN JAMES



MAINLINE

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

Dealer Inquiries:

1 - 8 0 0 - 4 4 4 - 2 2 8 8

837 Sandhill Ave. Carson, CA 90746
310-715-6518 FAX 310-715-6695

ly returned home to Ellington. But the connection with Ellington remained central to the drummer's life. Though he played and recorded with others after exiting the orchestra, it was never the same. Greer died on March 23, 1982, reportedly at age seventy-nine (his year of birth is something of a mystery), eight years after Ellington's passing from the scene.

Charlie Smith

When Greer moved on, Ellington hired Charlie Smith (1927-66), a young, deeply talented left-hander who was admired by many musicians for his gentleness, responsiveness, and creativity. Smith wanted nothing more in life than to play with the Ellington orchestra; joining this unique group of musicians was the fulfillment of a dream.

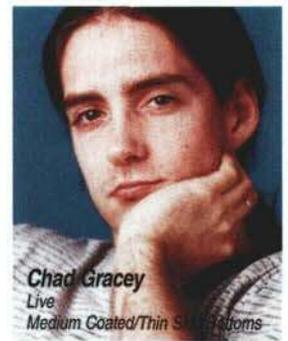
Before and after his Ellington experience, Smith performed memorably, satisfying such people as Benny Goodman, Artie Shaw, Dizzy Gillespie and Charlie Parker, Oscar Peterson, Joe Bushkin, Slam Stewart, Ella Fitzgerald, Erroll Garner, George Shearing, Aaron Bell, the Mitchell-Ruff Trio, and Billy Taylor. He was one of the most persuasive brush players of his generation.

According to Mercer Ellington, Duke knew Smith was a fine player with an extensive resume when he hired him. "But after a month or so, there was a political deal put together. Pop wanted valve trombonist/composer Juan Tizol—a former member of the organization—and ex-Jimmie Lunceford alto saxophonist Willie Smith in the orchestra. They were working with Harry James in California, and he felt they would add something significant to the quality of what he was doing. So he made an offer to both of them, and they told Pop they'd come only if drummer Louie Bellson was part of the package.

"When Tizol, Willie Smith, and Louie joined the organization," Mercer explained, "the story hit the front pages of the music magazines around the world. The arrangement Ellington made in March of 1951 came to be known as 'The Great James Robbery.'

"Charlie suddenly found himself out in the cold. And it really had nothing whatever to do with his talent or ability to work well in the orchestra. Pop felt it was just business."

The best *ROCK* Drummers use Attack™ Drumheads!



Everything changes. That includes music and the gear required to play it. Which is why these great rock drummers have changed from ordinary drumheads to Attack Series drumheads. Attack drumheads are designed for today's sound...big, fat and open, with plenty of bottom end!

So try them for yourself and see. Attack heads deliver it all, night after night.

Sometimes change is a good thing!

ATTACK
drumheads

Available at the best music stores.

CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423

Louie Bellson

"Working with Duke Ellington was the deepest, most profound experience of my entire career," insists Louie Bellson. The virtuoso drummer loved the maestro, and the great man found in Bellson exactly what he wanted. Another of the truly great drummers in the orchestra's history, Bellson (born 1924) significantly changed things. He combined great technical facility, adaptability, natural jazz instinct, and the talent to deal on a high level with the most challenging big band situations. Not only that, he had—and continues to have—an unusual, natural flair for connecting with other people. Patient, understanding, kind, and humane, Louie is something of a saint.

The often hard-to-convince Ellingtonians warmly welcomed and encouraged Bellson. The drummer brought very specific, lustrous musical gifts to the orchestra, including inspiring precision and a stimulating, strong sense of swing only suggested by Sonny Greer. Suddenly the band had a strong "bottom," a consistent, firm quality and fire stemming from Bellson's technique, emotional intensity, and understand-

ing of the music, and from his use of two bass drums as points of origin for time, color, and explosiveness.

Utilizing well-chosen cymbals and an enhanced set (with several more drums than usual), Bellson brought a new sound to the orchestra. He added dynamic showmanship to the compound, and captivated audiences with his prowess and imagination. He was fascinating to watch—and

"Working with Duke

Ellington was the deepest, most profound experience of my entire career."

—Louie Bellson

what he played was well-articulated and sharp. Most important, he never cheapened his work by extending beyond what the music and the performance called for.

Bellson set the pattern for those who later held the drum chair in the maestro's orchestra. He extended the drummer's palette and range, setting the tone for them. His admirable control of what and how he



WALFREDO REYES JR. AND DANIEL REYES
(STEVE WINWOOD) (YANNI)

BROTHERS IN ARMS
geared with K & K Microphones

K & K SOUND SYSTEMS

MICROPHONES, TRANSDUCERS, TRIGGERS

"The great K & K microphones for our drumset and percussion provide us with excellent sound and reliable performance on tour and in the studio!"

1-800-867-6863

(541)888-3517 FAX 888-4846

COOS BAY, OR 97420 USA

WWW.KKSOUND.COM

CAN YOU SAY THIS ABOUT YOUR DRUMSTICKS?

They make anything you play sound Great!

T.S. Monk

pro-mark
40th Anniversary 1957-1997 DRUMSTICKS

10707 CRAIGHEAD DRIVE • HOUSTON, TX 77025 • 713-666-2525
HOTLINE: 1-800-233-5250 • E-mail: promark@cis.compuserve.com
WEB SITE: <http://www.promark-stix.com>

played—so typical of a great student of drums with a strong feeling for music—made the Ellington orchestra a far more vivid experience than it had been.

Jack Tracy, editor of *Down Beat*, heard the orchestra at the Pershing Ballroom in Chicago shortly after Tizol, Smith, and Bellson came aboard. He said, "Louie Bellson, with near-perfect facility, has learned to relax and swing a band. He's great and should continue to improve with the freedom he's allowed here."

Bellson grew as a full-time employee of the maestro. He had the opportunity to play in a variety of circumstances—even in church—and he was consistently challenged. Since Ellington's ideal was to bring the drummer's personality to the music, without the constraints of "paper," Bellson, like Sonny Greer, worked without drum scores. This method enhanced the drummer's responsibility, but it also provided unusual freedom.

Bellson's writing for the orchestra was still another plus. Ellington and Billy Strayhorn—the maestro's extraordinarily talented writing associate—inspired Louie and gave him the courage he might not have had in other circumstances.

Bellson developed pieces essentially based on the techniques of the swing period. Rhythmically focused, they were direct and moved well. Their flowing lines, fed by contemporary harmonies, consistently held the listener's interest. "The Hawk Talks" was particularly popular, and "Ting-A-Ling" typified the thrust Louie obviously was looking for. His key writing contribution, however, was "Skin Deep," simultaneously a drummer's showcase and a colorful orchestral framework.

The recordings made during the twenty months Bellson was with Ellington tell the story best. *Ellington Uptown* (Columbia), beautifully recorded and containing older Ellington pieces, large-scale works, and other material the band was playing during that period, defines what was happening. Also try *The World Of Duke Ellington, Volume II* (Columbia). And see if you can get your hands on the 1952 broadcasts from the Blue Note in Chicago, the Seattle 1952 concert on French RCA, and a Folkways two-record LP, *First Annual Tour Of The Pacific Northwest, Spring 1952*, recorded live in ballrooms and armories through the Pacific Northwest.

These albums will get you right to the heart of things.

Over the years, Bellson remained in touch with the maestro and came back for special projects and certain tours—as he did with another of his big band bosses, Count Basie. "Being part of the Ellington band," declares Bellson, "is an indescribable feeling for anyone, any time."

Butch Ballard

Ellington next rehired George "Butch" Ballard (born 1918). Ballard had quite a task, filling the huge hole left by Bellson when Louie became musical director for his wife, Pearl Bailey. Reliable, seasoned, and an agreeable player who responded with taste in a variety of bands, Ballard was—and remains—a stylistic descendent of Shadow Wilson.

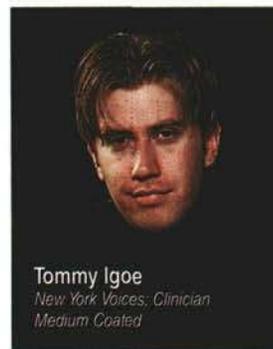
"He was my first love," Ballard insists. "Jo Jones, Jimmy Crawford, and J.C. Heard were great, but Shadow was my main inspiration. He set a great example—playing for the band, doing what was necessary. He wasn't concerned with solos or the spotlight. It was his thing to make the band sound better. Shadow taught me how to set up brass figures, how to shade and lift a band up."

Ballard got basic training on the firing line with the Cootie Williams, Mercer Ellington, Lucky Millinder, Arnett Cobb, Eddie "Cleanhead" Vinson, and Illinois Jacquet bands before replacing Shadow Wilson in the Basie band in 1949, and then Louie Bellson with Ellington four years later.

The Philadelphian had prepared his entire life to go with Basie and Ellington. They had been his lifelong idols. He collected their recordings, learning from all the drummers who preceded him. He had also formally studied drums in his hometown, practiced a great deal ("not as much as Louie Bellson," he says, smiling), and played with bands there before coming to New York in 1940.

Not long after he arrived in town, Big Sid Catlett, the legendary jazz percussionist, told him that former Ellington trumpet star Cootie Williams was auditioning drummers for his new band at Nola Studios on Broadway. Ballard got the job. The Williams band ultimately opened at the Grand Terrace in Chicago. The buoyant Ballard made a good start.

The best Latin, FUNK, JAZZ, and Fusion Drummers use Attack™ Drumheads!



A dizzying array of tempos, rhythms, and meters. That's what these types of music represent. And these drummers really bring it to life with Attack Drumheads. Why? Because Attack heads come in an array of designs that provide just the right sound for the music. Coated, clear, wet, dry, big and fat, or tight and punchy, Attack heads give these guys just what they need.

They can do it for you, too. Make the right choice.

Choose
Attack!

ATTACK
drumheads™

Available at the best music stores.

CANNON Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423

All that followed was but a prelude to his stints with Basie and Ellington. "Basie flew me out to the Coast to replace Shadow, who was about to join the Woody Herman Second Herd," Ballard remembers. "I learned a lot from Basie. Freddie Green, the great rhythm guitarist, kept me in line. Trumpeters Clark Terry and Sweets Edison were my mentors. I loved Basie's band. You swung from letter 'A' to the end of the chart.

"But Duke was the greatest musician I ever worked with," he insists. "At first, I was petrified sitting up there with the great Ellington players—Lawrence Brown, Juan Tizol, Harry Carney, and the others. But they let me find my own groove. Duke told me what he wanted in the most pleasant way possible, then let me play my own way. The only thing I didn't do for him was use the double bass drum setup. I wasn't comfortable with it."

Ballard was more understated than most of the Ellington drummers, and his work on maestro's recordings reveals his overriding concern: providing the right sort of foundation for the ensemble and the soloists. In fact, Ballard is remembered

fondly by colleagues for the unselfish quality of his performances, for doing what was most suitable in a variety of circumstances. This approach to drumming has carried him through a long and diversified career in music.

Dave Block

A technically proficient performer who was also from Philadelphia, Dave Black (born 1928) followed Butch Ballard into the band. "Louie Bellson told me he was leaving," Black recalls. "He dug what I did and suggested I give the Ellington thing a shot. I auditioned for Duke at the Band Box club in New York City, next to Birdland. Philly Joe Jones and a few other really good drummers also tried for the job. But I had the two bass drum thing down, and Duke wanted to carry on the tradition. That carried me through the door."

It took quite a while before Black could get out of a contractual commitment in Philadelphia, during which time Butch Ballard held down the job. Black ultimately joined Ellington at New York's Paramount Theater.

Dave had studied extensively in

Philadelphia—primarily with Ellis Tollin—and played around town with key rock 'n' roll and jazz groups. Tony Scott, who was on the Ellington band when Black auditioned, helped the young musician get the house drummer's job at the Blue Note, a primary Philadelphia jazz club. During his stay at the nightery, Black played with such leading jazz people as Charlie Parker, Buddy DeFranco, Georgie Auld, Zoot Sims, and Scott himself, progressively learning how to best function in a jazz rhythm section.

"I wasn't what you'd call a really modern drummer," Black reveals. "The guys who meant the most to me were Buddy Rich, Gene Krupa, and Shadow Wilson. Shadow came to listen to me with Duke and, in the nicest way possible, made suggestions that helped me add to the quality and impact of my playing.

"I was a bit green when I joined Ellington," Black adds. "But I picked up a lot as I went along, playing here, there, and everywhere through the country. We did a bit of everything—one-nighters, clubs, concerts, radio, and TV. The Carnegie Hall concert was the biggest thrill for me."

Black says he learned the most by watching Ellington and listening. "Duke kept pointing to his ear, insisting I get into things that way. What helped a great deal was my experience playing with black jazz and R&B rhythm sections in Philly. I worked on developing a full, round swing sound and feel. Maestro liked that.

"Duke Ellington was an absolutely phe-

nomenal guy," he asserts. "Not only did maestro allow you complete freedom as an artist, he was quality as a human being. I got sick in Portland, Oregon, and I had to be in the hospital and out of the band for about ten weeks. He called every week until I came back; he was so encouraging.

"The guys in the band never were a problem. I got close to bassists Charles Mingus and Oscar Pettiford and trumpet master Clark Terry. The reason I left the band in 1955 had everything to do with major marriage problems, and, ultimately, a divorce. I had to come off the road."

Black's recordings with the band on Capitol, and the live performances on tape that he was kind enough to send me, give more than a little indication of his ample technique (in the tradition of Louie Bellson) and his ability to play well in the Ellington context.

In the years since his exit from the Ellington ensemble, Black has lived and worked in the San Francisco area, spending several years as a featured member of the traditional band of Bob Scobey in San Francisco and, for a while, in Chicago.

Now in his sixties, Black remains quite active. He practices every day and listens to a lot of music and all kinds of drummers. (Black says he loves Dennis Chambers: "The guy's a tornado, like Buddy Rich.") Paraphrasing close friend Louie Bellson, Black concludes, "I'm going to play until the last beat on the snare drum!"

Sam Woodyard

Sam Woodyard entered the Ellington orbit in 1955. On his first album with the orchestra, *Historically Speaking* (Bethlehem), it immediately became apparent that he was one of the great ones in the orchestra's history, and that a new, key Ellington phase was beginning.

An untrained, self-taught musician, Woodyard had an unusual, natural talent. He consistently responded to the music in a manner that was highly individual and totally relevant. He also provided a strong

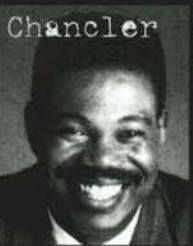
"The first number Duke called for my audition was 'Harlem Air Shaft.' I didn't know the tune, but I soon figured where it was going. When we got through with the number, Duke walked over to the band and said, 'Gentlemen, have you met Sam Woodyard?'"

sense of swing and rhythmic adventure; he knew how to shade and develop material. His solos were well put together and rhythmically and emotionally inspiring. His loosey-goosey, relaxed feel, his instinct for how music works best, his ability to adapt to all kinds of music and, above all, the Woodyard inner fire, endeared him to musicians and the public at large.

Da Funk Starts Here



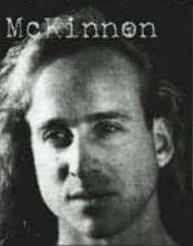
HQ Percussion Products
P.O. Box 430065
St. Louis, MO 63143 U.S.A.
Send \$2 for the complete HQ catalog.



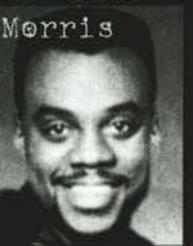
Chancler



Latham



McKinnon



Morris

RealFeel Practice Pads are used by the most influential drummers in the world today. ▼ Made in 6" and 12" sizes with six different models. ▼ Available at your favorite drum retailer. ▼ Also, check out the new RealFeel Timetable: the most versatile practice device ever!

- HQ: The Originator, Not An Imitator -

Bassist Aaron Bell, who stood next to Sam in the band for a number of years, says, "He drove us better than anyone. Sam had a bit of the show thing; he was great with the two bass drums. But he was most concerned with the time—keeping it steady, relaxed, interesting. What I liked best about his playing was that he kept perfect time without ever being stiff or metronomic.

"Sam had a memory like an elephant," Bell adds. "He heard something, and that was it—boom! If something was a bit different in a particular piece, a new rhythm or something like that, Duke would get in front of Sam and start dancing. He'd say, 'This is what I want.' And Sam would say 'Okay,' and do the thing just right. Some of the really gifted drummers who weren't readers—Sam, Buddy Rich, and Art Blakey—could do anything as soon as they heard it. And they played a better 'part' than a composer or arranger could write.

"Sam was a good-hearted, open fellow," Bell continues. "There was no pretense about him—he'd just say what he thought, straight out. He had no interest in studio work, as so many guys did. He just wanted to play!"

Born in Elizabeth, New Jersey in 1925, Sam Woodyard felt an affinity for drums early on, banging on chairs and tables prior to transferring his energy to drums. He left school at sixteen, taking a day job to help his mother, and gigging on weekends around New Jersey.

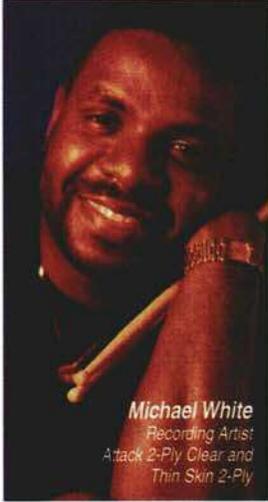
Woodyard's first major professional job was with pianist Paul Gayten (1950-51). Then he joined forces with tenorist Joe Holiday (1951), moving on to play for legendary trumpeter Roy Eldridge (1952) and jazz organist Milt Buckner's trio (1953-55).

"Sam knocked me out even in those early days," Charli Persip remembers. "He had such a positive feeling for pulsation. I was shocked that a local New Jersey cat could be so good. I learned a great deal by being around him."

The experience with the Buckner 3 prepared Woodyard for Ellington, because the treatment of material in that group had much in common with what is done in big bands. Being with Buckner made up for the drummer's relative lack of big band experience.

When Woodyard arrived at his first Ellington rehearsal at Nola Studios in New

The best *Studio* Drummers use Attack™ Drumheads!



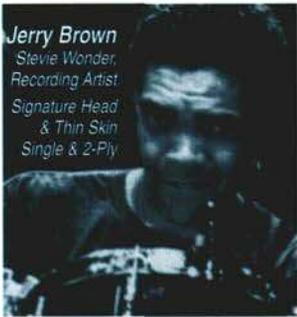
Michael White
Recording Artist
Attack 2-Ply Clear and
Thin Skin 2-Ply

You're in the studio. Time is money and the producer is watching the clock. The last thing you need is some ordinary drumhead to screw up the drum track. These guys know that, so they depend on Attack drumheads. Attack heads stay in tune...consistently. And they offer a variety of sounds from full and open to heavily muffled. It's just what these pros want to hear when the engineer shouts "rolling tape".

Now that's a take!



Available at the best music stores.



Jerry Brown
Stevie Wonder,
Recording Artist
Signature Head
& Thin Skin
Single & 2-Ply

CANNON® Percussion • 2773 E Midlothian Blvd. • Struthers, Ohio 44471 • (330)-755-6423

York City, he was quite nervous. But the Ellington sidemen made it easy for him. Bassist Jimmy Woode was warm and welcoming, and Clark Terry was enormously helpful.

"The first number Duke called was 'Harlem Air Shaft,'" Woodyard told Ellington expert and veteran critic Stanley Dance. "I didn't know the tune, but I soon figured where it was going, and Clark Terry leaned over and said, 'I gotcha,' and told me things as we went along. When we got through with the number, Duke walked over to the band and said, 'Gentlemen, have you met Sam Woodyard?'"

It was a wonderful expression of affirmation and acceptance, and it made Woodyard sufficiently comfortable to proceed. For thirteen years, with time off in 1959, 1965, and 1971 because of illness, Woodyard gave Ellington the benefit of his talent and individuality.

Listening to the recordings made over the Woodyard years, it is clear how important the drummer was to Ellington and the orchestra. During this time the leader increasingly focused on writing extended pieces, which demanded a great deal from

the drummer. Woodyard was more than equal to the task, proving as effective on longer pieces as he was on straight-ahead blues or Ellington standards.

Woodyard loved Max Roach, Jo Jones, Art Blakey, Gene Krupa, Roy Haynes, and Buddy Rich, "Each for different reasons," he said. But when he played, it came out pure Woodyard.

There are so many fine Woodyard recordings with Ellington. Start with the double CD *Duke Ellington: Live At The Blue Note* (Blue Note), which offers a wide-ranging view of the musician. Sam's fill in the bridge of the initial theme statement of "Satin Doll" is a killer—surprising yet perfectly tailored, like sliding down a steep banister. And his thematically developed solo on "Hi Fi Fo Fum" on *Live At Newport, 1958* (Columbia) is memorable—but don't miss his legendary 1956 performance of "Diminuendo And Crescendo In Blue" on *Ellington At Newport* (Columbia); it offers an extraordinary example of how the drummer best serves a big band. He keeps stirring things up, and the pulse throughout this performance is so strong, it enters your body and takes you away.

Highly conscientious about his work, Woodyard was nonetheless quite thoughtless when it came to his health and well-being. He ate and slept irregularly, he overindulged in spirits, he went out in the cold, soaking wet, after strenuous performances. Sam Woodyard was not his own best friend.

After leaving Ellington for the last time, Sam briefly returned to the band to play the conga drum, which he did for Buddy Rich as well. He also worked with Ella Fitzgerald and the Bill Berry big band. But Woodyard's life and talent were on a downturn toward the end. In 1975 he moved to France, and in 1985 his health went into dramatic decline. Woodyard died of cancer in 1988 at the age of sixty-three.

Rufus "Speedy" Jones

A flashy drummer with technique to spare, Rufus "Speedy" Jones spent a few years in the Ellington band following Sam Woodyard's departure. He came to the job with an excellent resume, having worked with the Buddy Johnson, Henry "Red" Allen, Lionel Hampton, Maynard Ferguson, and Count Basie bands.

Under the right circumstances, Jones could be quite exciting. A rudimentary player for whom practice was a pressing, daily need, he took the instrument and performing very seriously. Ambitious, dedicated, sensitive, Rufus was the kind of person who wanted to keep moving ahead. In line with this, when he decided to use the double bass drum setup to enhance what he could do, he worked out with weights for a long period to develop strength and facility in his left foot.

Jones developed enviable control of his hands and feet. He structured his drum solos with flair, reaching top-level excitement in a blaze of speed. (Thus his nickname, "Speedy.") Wherever the orchestra played, audiences—particularly drum devotees—frequently gathered in the palm of the drummer's hand.

Ellington found Jones particularly satisfying on the exotic and oriental-style pieces in the orchestra's library. Jones' interpretation of this sort of material was imaginative and colorful. Though not as natural, loose, and swinging as the esteemed Mr. Woodyard, nor the ideal rhythm team player, Jones was a truly accomplished percussionist. Try two

Ellington live performances, *Duke Ellington's 70th Birthday Concert* (Blue Note), recorded in Great Britain in 1969, and another concert in Britain, done two years later, *Duke Ellington—Togo Brava Suite* (Blue Note). You'll get a measure of the man.

Rufus Jones, however, was not lucky. For a period he suffered in silence with arthritis. Soon the condition became too difficult to handle without medical help. "Weakness and pain began to seep into his arms, wrists, and hands," Robert Barnelle noted in this publication in 1983. "Some days it was worse than others. Arthritis was to eventually steal away the only life Speedy knew."

In his last years, Jones turned to writing and teaching, performing only on a limited basis. He moved to Las Vegas, for all intents and purposes disappearing from jazz central. Jones died there on April 25, 1990, a month before his fifty-fourth birthday. It was a sad coda to a vivid career.

Rocky White

The last drummer Ellington hired was Rocky White, from Houston, Texas. White

Mario Calire Plays Vater!

Mario Calire plays with the Wallflowers and uses Vater 5B and Acoustick.



Vater Percussion, Inc.
270 Centre Street, Hollbrook, MA 02343
voice: 617-767-1877 fax: 617-767-0010

Joe Sirosis Plays Vater!

Joe Sirosis plays with the Mighty Mighty Bosstones and uses Vater 3A-Fatback



Vater Percussion, Inc.
270 Centre Street, Hollbrook, MA 02343
voice: 617-767-1877 fax: 617-767-0010

Introducing the

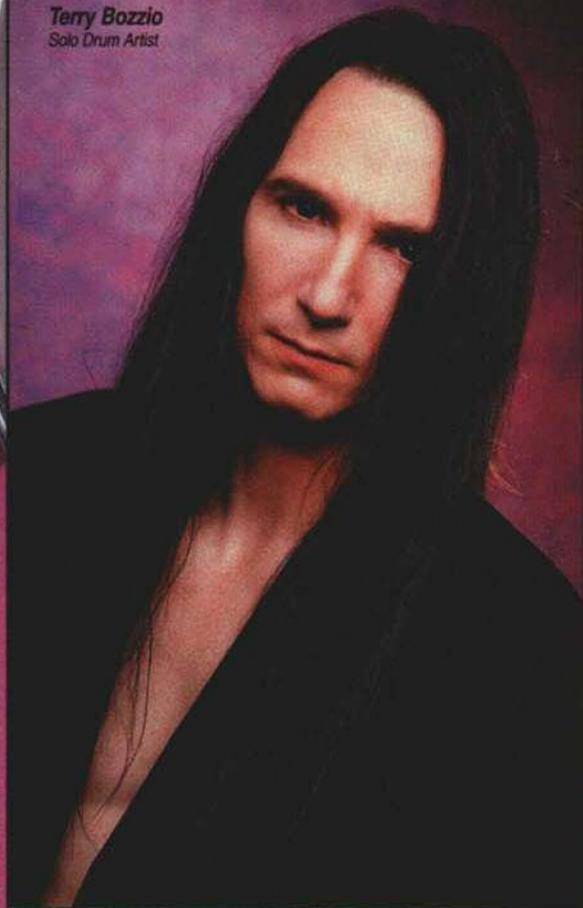


TERRY BOZZIO

Signature Series

ATTACK
drumheads™

Terry Bozzio
Solo Drum Artist

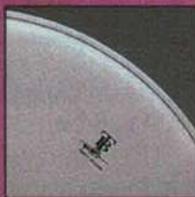


"My new design pairs traditional mylar film with a superior steel hoop. The result is a better supported head with increased resonance, a truer more stable pitch for better tunability, greater rebound, stick response and longer lasting head life."

Terry Bozzio



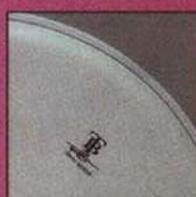
1-Ply Medium Clear



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

joined the party in July of 1973 at the age of nineteen, replacing Rufus Jones about a year before the maestro's passing. The young drummer had informally studied the instrument in his hometown and played a variety of gigs there with people like saxophonists Arnett Cobb and Jimmy Ford.

While he attended Texas Southern College, his musical activities increased. His goal, however, was to become a computer programmer. "It wasn't until I got on the Ellington band that my desire to play became really strong," White says, adding, "Certain recordings inspired me as well. I listened the most to Buddy Rich, and I loved Jimmy Smith's 'Walk On The Wild Side,' with Ed Shaughnessy on drums, and the Dave Brubeck Quartet's 'Blue Rondo A La Turk,' featuring Joe Morello."

Trumpeter Barry Lee Hall was White's link to Ellington. Hall, singer Anita Moore, and White were in the Texas Southern band at the Shamrock Hilton in Houston when members of the Ellington orchestra came over one night. Anita Moore was hired almost immediately. Hall joined a year later; he recommended White when

there began to be major dissension between Ellington and Rufus Jones.

Ellington asked White to come to Atlantic City to see if things would work out for both of them. There was a nucleus of major Ellingtonians still with the orchestra—Harry Carney, Russell Procope, Paul Gonsalves, Jimmy Hamilton, Chuck Connors, and Cootie Williams—which gave the young man a basis on which to build. He felt the music and instinctively responded to it. When Cootie Williams accepted him, he felt he was home.

"My model for playing in the band was Sam Woodyard," White says. "Ellington taught me about feeling and how to express it—how to tell musical stories from the drums. Over the years, I've kept listening to his music, and also to other drummers—Steve Gadd, Harvey Mason, Billy Cobham, Alphonse Mouzon, and Max Roach. I integrate what I like into my own playing personality—and grow. The young guys in the orchestra try to keep the Ellington tradition alive. With Mercer and all the great Ellington players out of the picture, it's our responsibility."

A capable, alert drummer, White combines elements essential to the swing style, spicing straight-ahead thrust with contemporary ideas, colors, and rhythmic combinations. Sample his playing on the Emmy winner *Digital Duke Ellington Orchestra* (GRP) and *Music Is My Mistress* (Musicmasters).

Our story wouldn't be complete without mentioning the other drummers who have played with Ellington—even though their associations with the maestro were short. Among them: Max Roach (who was in the ensemble at age sixteen, subbing for Sonny Greer), Sid Catlett, Elvin Jones, Jimmy Johnson, Jake Hanna, Oliver Jackson, Gus Johnson, Steve Little, Bobby Durham, and Chris Columbus.

In an industry collectively obsessed with *today*, I encourage readers to listen to Duke Ellington's music, and to consider, relish, and remember those who helped make the Ellington orchestra sing and swing.



history...
worth repeating.

fibes
AUSTIN TEXAS

Fibes.
hand crafted drums,
made in the U.S.A.

For more information, call, write, or fax:
Fibes Drum Company
701 South Lamar Blvd.
Austin, Texas 78704
tel. 512/416-9955 fax 512/416-9956

WEST L.A. MUSIC
GUARANTEED LOWEST PRICES!

EVERY MAJOR BRAND!
DRUMS AND HARDWARE • CYMBALS
ELECTRONIC PERCUSSION • DRUM MACHINES
WORLD DRUMS AND ETHNIC PERCUSSION
GUITARS • AMPS • KEYBOARDS • SYNTHESIZERS
SAMPLERS • SOUND SYSTEMS • RECORDING EQUIPMENT
COMPUTERS • SOFTWARE & ACCESSORIES

WE WILL BEAT ANY DEAL!

Dream Theater drummer Mike Portnoy with Drum Dept. Manager Glenn Noyes	Andy Parker, drummer for UFO, visits with Drum Dept. Manager Glenn Noyes	Mark Shulman of Simple Minds at West L.A. Music with Drum Dept. Mgr. Glenn Noyes

"Shop Where The Pros Shop"

Phone or Fax Your Order. We Ship Everywhere! Call Now!

"Where The Pros Shop"
WEST L.A. MUSIC
11345 Santa Monica Blvd. West Los Angeles
Two blocks West of the San Diego (405) Freeway
(310) 477-1945 Fax: (310) 477-2476

**ALL MAJOR
CREDIT CARDS,
FINANCING,
AND LEASING.**



Presents

Legendary Funkadelified

Congafying

Clave-Groovalicious

Vintage Contemporary

Free-Form

Post-Bop

Percussion Instruction Just for You.

VIDEO MADNESS

The History of Songo

Changuito (José Luis Quintana)
(VH0277) \$39.95

Funkifying the Clave: Afro-Cuban Grooves for Bass and Drums

Lincoln Goines and Robbie Ameen
(VH0255) \$39.95

One on One

Giovanni Hidalgo
(VH0282) \$39.95

Jazz Legend

Gene Krupa
(VH0129) \$39.95

Legends of Jazz Drumming, Part One: 1920-1950

(VH0248) \$39.95

Legends of Jazz Drumming, Part Two: 1950-1970

(VH0249) \$39.95



BOOK AND CD SETS

The Funky Beat

by David Garibaldi
(MMBK0066CD) \$24.95

Give the Drummers Some!

(The Great Drummers of R&B, Funk & Soul)
by Jim Payne
(MMBK0068CD) \$29.95

The Funkmasters: The Great James Brown Rhythm Sections 1960-1973

(For Guitar, Bass and Drums)
by Allan "Dr. Licks" Slutsky and
Chuck Silverman
(MMBK0061CD) \$29.95

New Orleans Jazz and Second Line Drumming

by Herlin Riley, Johnny Vidacovich
(MMBK0043CD) \$24.95

The Art of Bop Drumming

by John Riley, edited by Dan Thress
(MMBK0056CD) \$24.95

Beyond Bop Drumming

by John Riley
(MMBK0070CD) \$24.95



All things music...to all people

NOTE SERVICE MUSIC 1-800-628-1528 Dept. MDD71

Make check or money order payable to:
NOTE SERVICE MUSIC
Dept. MDD71, PO Box 4340, Miami, FL 33014
FL residents add applicable sales tax.
In US add \$5/order shipping & handling.

IN CANADA
call 800-655-8863

IN EUROPE
call 44-181-550-0577

VISA AND MASTERCARD ACCEPTED

FOREIGN ORDERS
add \$12 for first item, \$5/per item thereafter.
Customer is responsible for all local importation fees/taxes.
Do not send cash. Payment must accompany
order and must be in U.S. funds.



Name _____	Country _____	Qty. _____	Product# _____	Price _____
Address _____	Apt. # _____	_____	_____	_____
City _____	State _____	Zip _____	_____	Subtotal _____
<input type="checkbox"/> Visa <input type="checkbox"/> MC Card # _____	Exp. _____	_____	_____	Sales Tax _____
Signature _____	Phone # _____	_____	_____	Shipping _____
_____	_____	_____	_____	Total Due _____

Give That Special Drummer Friend Or Relative

*A Gift Subscription To MD This Year.....
And We'll Send Them*

FREE GIFT ITEMS

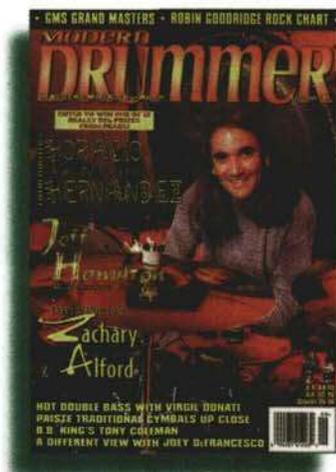
In Your Name!



Modern Drummer is the world's most widely read drum magazine, with enlightening, full-length feature interviews, tons of playing tips offered by leading drummers, and *everything* that's new in products, records, books, and videos. Every issue is jam-packed with information that's every drummer's first step to better drumming!

A gift subscription to **Modern Drummer** is a monthly reminder of your thoughtfulness, and one of the nicest gifts you can give to that special someone. It's one gift that will be enjoyed every month throughout the entire year, long after the others have been forgotten.

Along with being a great holiday value (Just \$34.97 for 12 issues, or \$56.97 for 24), a gift of MD offers hassle-free shopping with no gift wrapping, long lines, or crowded stores to deal with. We'll handle it ALL for you—and we'll even send an attractive card in your name to announce your gift.



PLUS

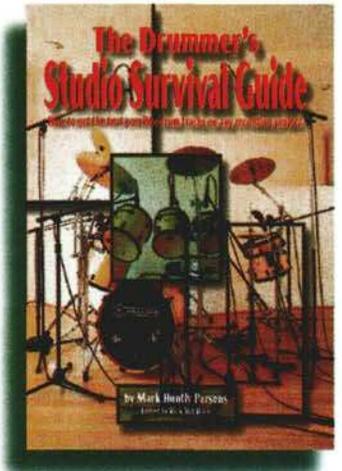
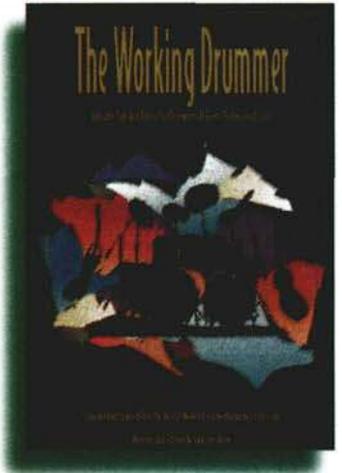
*FREE GIFTS For That Special Person That
Will Have Them Thinking Of You
All Year Long!*



Give that special someone a **One-Year** gift subscription to MD (only \$34.97), and with your payment, we'll send a **FREE** copy of **The Working Drummer** by Rick Van Horn, a best-selling, 144-page book with hundreds of valuable tips every drummer needs to know to succeed. Retail Value: \$14.95.

Send a **Two-Year** gift subscription at \$56.97 (24 jam-packed issues), and with your payment, along with a copy of **The Working Drummer**, we'll ALSO send a copy of **The Drummer's Studio Survival Guide** by Mark Parsons—the definitive book on recording drums for the novice to professional drummer. Retail Value: \$12.95. **A Combined \$27.90 Value!**

Simply fill out the attached card and mail. You can use your credit card, or we'll bill you later if you prefer. **FREE GIFTS** will be sent separately upon receipt of payment.



**For faster service, simply call us
TOLL FREE at 1-800-551-3786**

(Please be sure to give the operator the Key Code listed on the coupon below to ensure your free gift.)

A GIFT OF MODERN DRUMMER

Please send a One-Year gift subscription of MD for \$34.97, along with a copy of **The Working Drummer**. A FREE **\$14.95** value.

Please send a Two-Year gift subscription of MD for \$56.97, along with a copy of **The Working Drummer**, PLUS a copy of **The Studio Drummer's Survival Guide**. A Combined **\$27.90** value.

Payment Enclosed Bill Me

Visa MasterCard

Card #: _____ Exp. Date: _____

Rates good in U.S., Canada, and Mexico. For foreign delivery send \$41.97 for one year, \$63.97 for two years (U.S. currency only). Add an additional \$75.00 per year for airmail. Please allow 6-8 weeks for delivery.

Key Code B711

Send Gifts To:

Name _____

Address _____

City _____ State _____ Zip _____

Gift From:

Name _____

Address _____

City _____ State _____ Zip _____

A Gift Card Will Be Mailed In Your Name. Please make checks payable and mail to:

**Modern Drummer
Subscription Services
PO Box 480
Mt. Morris, IL 61054**

Gavin Harrison

by Geoff Nicholls

Rhythmic Illusionist

"I felt like I was out there on my own in a space suit, pioneering away a lot of the time," jokes Gavin Harrison about the amazing feat of sustained dedication that led to the publication of his book (and CD) *Rhythmic Illusions*. In the book, Gavin starts with the sort of rhythm we've all played a million times. Then he plays it one 16th note out of phase for a few bars, before returning to the original position. The effect is slightly surreal, like a dream sequence in a movie: disorienting, and even disturbing.

We've all heard the likes of Dave Weckl and Gregg Bissonette doing this sort of thing, but up till now the secrets of such rhythmic trickery have been hard to come by. Harrison has done us the service of making a relentlessly deep study of beat displacement, odd subdivisions, various categories of time modulation, and so on. The effects include temporarily fooling the listener into hearing a change in time signature, tempo, where the 1 is, etc., when in fact nothing of the sort has actually happened.

In order to clarify what *is* happening, Gavin had to invent his own terminology. Thus he distinguishes between "A" status, which is what you play, and "B" status, which is what the listener perceives (the illusion). The B status illusion works best with straightforward rhythms everyone recognizes; what makes the effect unsettling is hearing a familiar beat in an unfamiliar place.

From the player's point of view, Gavin stresses, "When you displace, you must 'hear' the new pattern. If the bass drum starts on the second 16th note, you don't ever want to hear this as 1—otherwise then you've got to do another illusion at the end of the bar to get back again. I've only ever wanted to use rhythmic illusions to create a bit of emotional excitement—a temporary thing for a bar or two. What's the point of playing the whole song one 16th out?"

Don't be put off if your first attempts at beat displacement sound like you've got an attack of the wobbles, or your drum stool has one leg shorter than the rest. Gavin explains: "If you record yourself





Zildji

Pearl

with a click playing a simple rhythm displaced by one 16th note, when you play it back it sounds dreadful. It's a brain exercise more than anything. Your limbs have played that rhythm a million times, but your brain has never put it in that place. It's hard."

You may be thinking that Gavin's a typical bedroom drummer—the kind of technique-freak everyone avoids. Not so. He's toured with Level 42, Iggy Pop, Paul Young, and Incognito. He's currently playing dance grooves for Lisa Stansfield, and he cites Steve Jansen's playing on the 1981 Japan album *Tin Drum* as a major inspiration. The superhuman rhythmic torture he's put himself through has vastly increased his rhythmic confidence; not being allowed to throw in Illusion No. 37 every couple of bars doesn't bother him.

In fact, Gavin has an ideal musical background. He grew up in Hertfordshire (just north of London) and was turned on to jazz at a young age by his father, jazz flugelhorn player Bobby Harrison. "I started drumming when I was six," says Gavin. "The first thing I liked was big band jazz. My dad used to work at the BBC, and I

went to sessions with him from when I was eight. His thing was more mellow, with strings. But the BBC Big Band recorded in the next room, and they had a fantastic drummer named Paul Brodie. Paul was incredibly friendly. He must have been fifty then, but he was really hip, into Gadd and Cobham. From age eight to fifteen I'd go and sit next to Paul and be amazed. On

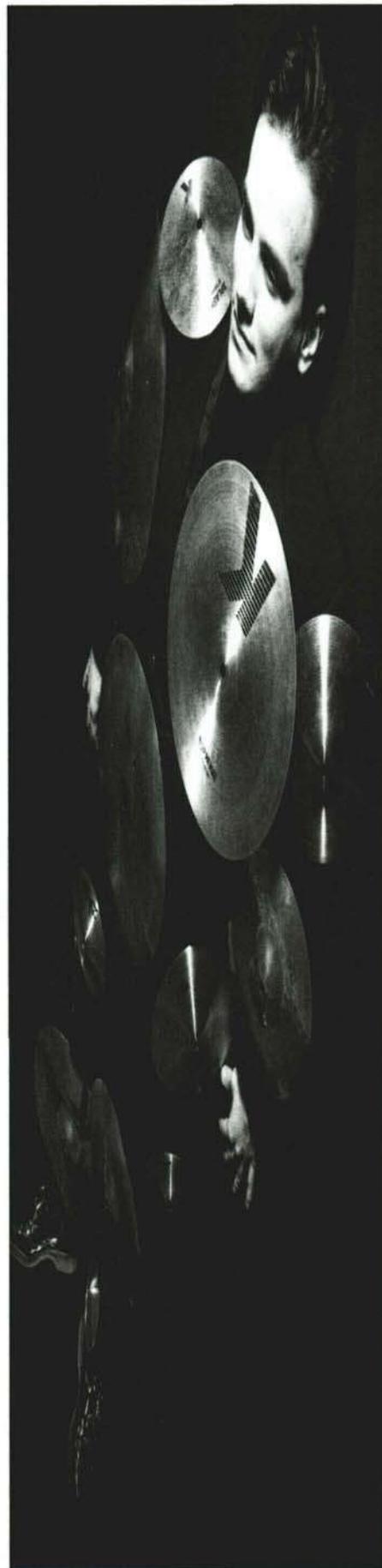
"I don't think there's anything in my book that's hard to play physically; it's more of an adventure into the mind."

his coffee break he'd give me a go on the drums, and he'd teach me to play Gadd licks, like '50 Ways.'"

When he was thirteen, Gavin heard a track called "Home To Emily" on the Patrick Williams Big Band album *Come On And Shine*. It featured LA studio great Steve Schaeffer on drums. "He kept going over the barline with his fills," Gavin recalls. "And he did quite a few displacements, which absolutely fascinated me. I was really impressed by this one track."

The seeds of rhythmic illusion had been sown. But there were other milestones. Gavin continues, "Of course, a real master of rhythmic illusions is [jazz pianist] Dave Brubeck. I remember seeing Brubeck on TV. He would get into what I would call a 'B status': He'd set up a six over four rhythm, then take that and make it a new four, but actually like another tempo, playing a third faster than the rest of the band. You'd start to hear his 'B status' rhythm, but you could see his foot still tapping in four with the rest of the band—so he knew what was going on. I was totally amazed; it was the first polyrhythmic thing I'd really heard a band do."

In 1982 Gavin made his first trip to the USA, where he discovered the books of Gary Chaffee. "Chaffee's *Patterns* books first got me thinking about playing in groups of five and seven," says Gavin. "Another interesting book is Pete Magadini's *Polyrhythms*. His book opened



DRUM WORLD

Serving Percussionists Since 1977

**LEADING THE WAY WITH
THE BEST NAMES IN
PERCUSSION!**

Great Selection • Great Prices

Come see us in Pittsburgh or visit
our virtual showroom on the web
at www.drumworld.com/drums

All Major Credit Cards Accepted
Financing Available

Call and Order Now! We Ship Daily
Call Information for Our Toll Free #

1020 Castle Shannon Blvd.,
Pittsburgh, Pennsylvania 15234 USA
Phone: 412 343-2600 Fax: 412 343-3211

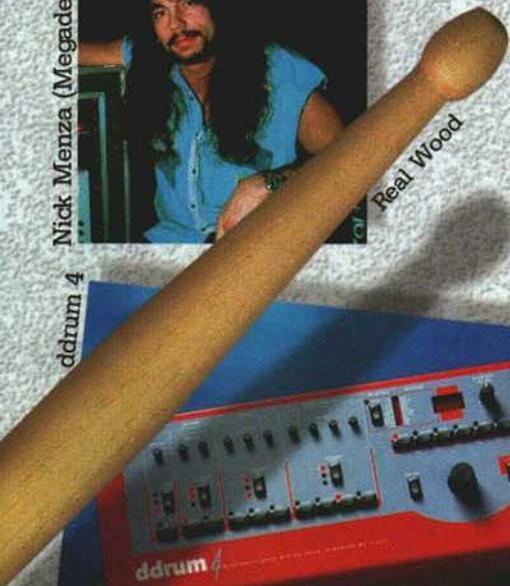
GET REAL

Nick Menza (Megadeth)

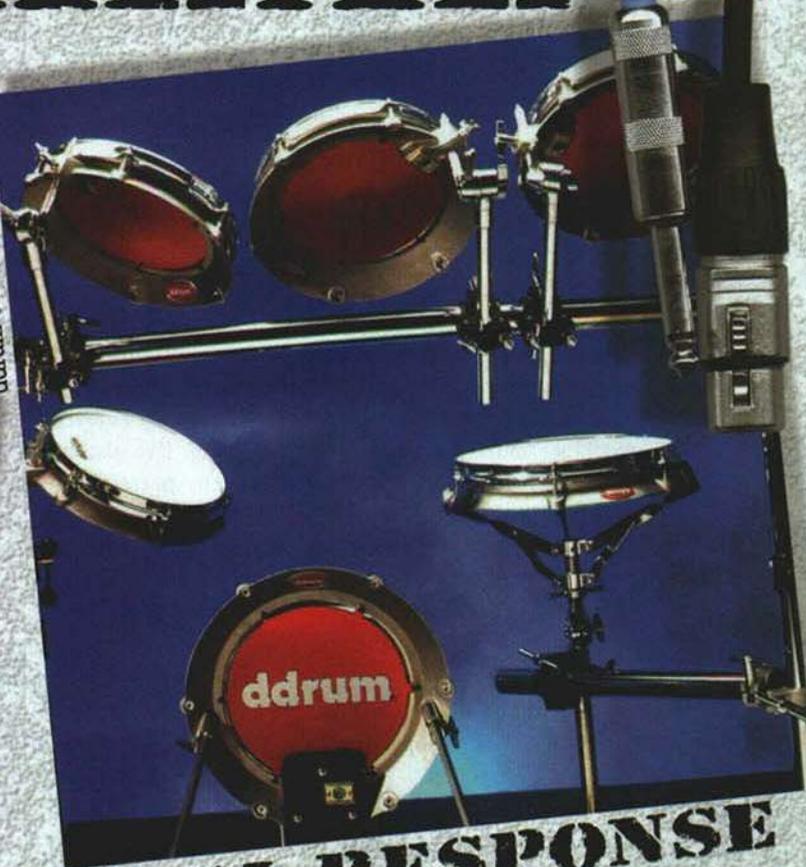


Real Wood

ddrum 4



ddrum cast. precision padset



REAL SOUND

REAL RESPONSE

Dennis Chambers



Kenny Aronoff



ddrum Acoustic Triggers



REAL DYNAMICS

Jonathan Moffett



Tommy Wells (Studio)



REAL POWER



ddrum 3

Real Drum Key

ddrum

digital percussion for musicians

Distributed by Amadillo Enterprises
923 Mc Mullen Booth Rd. Suite B • Clearwater FL 34619
813-796-8868 • <http://www.amadilloent.com>

my eyes a lot, but I never got through it. It was going in the opposite direction from Chaffee."

Playing *any* polyrhythm, of course, requires super-accurate timing. Gavin's fascination with precision took hold around this time. "I had an old-fashioned metronome, but to play with it you'd have to follow it with your eyes. So I recorded thirty minutes of the metronome so that I could play along with it on my *Walkman*."

Then came the machine age. Says Gavin, "I was listening to a pirate radio station [illegal radio stations were common in the UK at this time] playing modern American jazz-funk. A lot of the music featured the Linn drum machine, and I was impressed by how good it felt and sounded. Previously, when I used to play along to records I'd think, 'If the drummer's out of time on this track, I'll be out of time.' So when the Linn appeared I started to tape this jazz station and make up cassettes to play along to."

The next step came in 1984, when Gavin bought a porta-studio. "That was a massive eye-opener for me," he says. "I read an interview with J.R. Robinson where he said

that he overdubbed parts separately. So I tried it with the porta-studio. It was a fantastic learning tool, because I could crank the vari-speed right up and then listen back at less than half speed—with the bass drum on one track and the snare on the other. I could really hear my errors; they became much more obvious."

Alongside the drive for perfection came a deepening realization of the extent to which the precise study of rhythm could be taken. Something in Gavin's makeup was surely drawing him towards the rhythmically spooky. "I am that kind of person," he cheerfully admits. "Math was the only subject I actually enjoyed at school. It tickled my brain. I've also always had this obsession: the perfectionist syndrome. Frank Zappa said that if you compare rhythm to math, most people don't get beyond plus, minus, multiply, and divide. Yet if you consider how far you can go with logarithms and algorithms and so on, you realize that almost everything—the whole universe—is based on mathematics. I thought there had to be more than just playing boom-tap, boom-tap, followed by a fill.

"Still, I don't think there's anything in my book that's hard to play physically; it's more of an adventure into the mind. The years I spent writing it have been a funny sort of adventure for me: a journey to the center of my brain, finding out all sorts of things on the way. I've had some incredible moments."

In his book, Gavin takes rhythm into all sorts of crazy areas—like learning to play groups of sevens (septuplets), then picking out every eighth septuplet alternately on bass drum and snare to produce a normal, regularly spaced beat that marches across bars seemingly oblivious of the original tempo [modulation type 3, ex. 113, page 54]. Effectively, you're playing two different *tempos* at the same time.

Of course, writing a rhythmically challenging concept and *playing* it for an accompanying CD are two different things. "The problem was, how well could I play this stuff, knowing that drummers will scrutinize it?" says Gavin. "I spent weeks recording with an ADAT and a few mic's down in my rehearsal room. I'd sit and practice something for half an hour, then do twenty versions and pick the best one.

"I could write even more complicated things—patterns one would have to be inhuman to play. But that's not fair. If I

write something, I've got to be able to play it. So I tortured myself in situations where my brain was racing ahead of my playing ability. I'd reckon I should be able to play something—but then I'd spend a month in tears finding a mental way around it. Of course, once I got it I'd realize that it was actually quite easy.

"Eventually, I realized that there are always two ways to see an illusion," Gavin continues, "so I had to work out a way of thinking about the brain in each of those two states. When I was practicing at home, my mum would be in the other room ironing. I used to wonder what she was 'hearing,' because I'd be practicing this weird modulation with a click in the headphones, and she'd just be hearing boom-POW, boom-POW!"

Gavin's book culminates in some master exercises. "They were the most fun for me," he says, "and the most complete. I discovered the Master Modulation Exercise [page 59] by fluke. I found it really hard to explain what on earth I was talking about. I thought, 'Wow, if I can do that, then I could take that and make that this, but still know this.... This is *some* exercise!' You end up playing every subdivision, and over each one you play every grouping. And because they're always rolling across the barlines, you play every displacement as well. It took me about two weeks to fully realize what was happening. Each time I moved up a subdivision, it was like getting into a new 'room.' But I could still see the previous 'rooms.' In the end I was getting to seven 'rooms' away from my original state of mind. And I thought, 'I've spent the past twenty years just in the first room.'"

As for what's driven Gavin to invest so much brain-curdling effort in the quest for rhythmical sorcery, he says, "You've got to get a reaction—putting people on the edge of their seats, hanging on by their fingernails. For a moment they've lost their feet. That's the effect Steve Schaeffer had on me when I was thirteen."

Gavin Harrison's unique rhythmic concepts will be the subject of a future series of articles in MD. His book, Rhythmic Illusions, is published by Warner Bros. Publications. For more information, Gavin's Web site is: www.drumset.demon.co.uk/index.htm.



INTERSTATE
Musician

Equipment Catalog
For Drummers
And Percussionists

Drums, cymbals, heads, electronics & hardware. Cases, parts, and accessories. All manner of Latin, African and ethnic hand drums. Shakers, scrapers, blocks, bells, whistles, windchimes & sound effects. Videos, books, mics, cables, clothing & more. Selection, and Guaranteed lowest price!

FREE DRUM CATALOG!
414-786-3018

Web: <http://execpc.com/~musician>
email: musician@execpc.com

ASK ABOUT OUR GUITAR & KEYBOARD CATALOGS!

Box 510865, Dept. MD • New Berlin, WI 53151



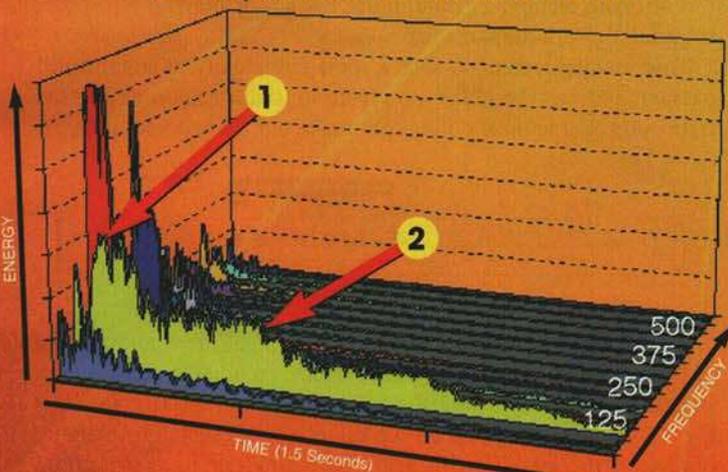
1-800-IN-A-BAND
musician@execpc.com
<http://execpc.com/~musician>

Don't Imitate

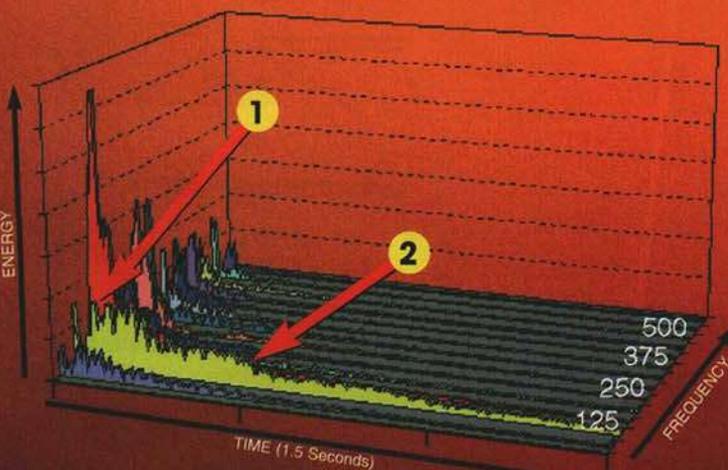


Innovate!

Peavey RadialPro™ 1000 12" Tom



Conventional 12" Tom



This test was performed using two 12" toms: a conventional tom with bent wood bearing edges and lugs attached through the shell, and a Peavey RadialPro™ 1000 tom featuring the patented Radial Bridge System®. Both drums have the same type of heads and are tuned precisely to the same frequency. Then, in an anechoic chamber, where all unwanted reflective sound waves are absorbed, each drum is struck at the same level, the sound is recorded, and the FFTs are created.

As the graphs clearly show, the fundamental frequency (shown in yellow) produced by these two 12" toms, tuned to the same frequency, is about 120 hz. But the sonic characteristics of the two drums are clearly different. Immediately after the initial attack, (shown by arrow 1) the fundamental of the Peavey tom is nearly three times greater than the conventional tom. At the 1/2 second mark (shown by arrow 2) the Peavey drum again shows significantly more energy than the conventional tom and it continues with this smooth decay to the end of the chart.

You may be asking,

What does all this **math** have to do with **my sound** in the middle of the third set?

The answer is... Peavey Drums produce pure tones, unequalled sustain, and superior high end definition when compared to conventional drums. We know this ad features more science than you have ever read in a drum magazine. To really hear what it all means, we encourage you to go to your local dealer, tune up your favorite heads, and experience the Radial Bridge System® for yourself. We'll bring the science, you bring the art... you will hear the difference the Radial Bridge System® makes!



FFT: These graphs are Fast Fourier Transforms. In simple terms, a Fourier transform can illustrate, at the same time, the amount of all frequencies produced by a resonating element. Time is represented by what is moving forward at you. Frequency is shown by low end on the left and high end on the right. And the amount of any frequency is represented by its height.



Proudly Designed
and Made in the U.S.A.
U.S. Patent #5,353,674
and #5,606,142

Don't Imitate | Innovate!

PEAVEY®

The MONITOR Magazine is a publication filled with the latest information musicians want to know. To receive 4 issues for only \$5 (price good in U.S. only), send check or money order to: Monitor Magazine, Peavey Electronics, 711 A Street, Meridian, MS 39301 • (601) 483-5365 • Fax (601) 486-1278 • <http://www.peavey.com> • ©1997



Ghosting In Fills

by Brian Stephens

MUSIC KEY

H.H.	X	C.C.	X
T.T.	●		●
S.D.	●		●
F.T.	●		●
B.D.	●		●

Ghost Note

In our last lesson (October '97 *MD*) we looked at using single-note ghosting to "funkify" familiar 8th-note grooves. This technique gives more depth and forward motion to these grooves, thus enhancing their feel and overall lope. In this month's installment, we will take this ghosting principle one step forward, more completely stating the 16th-note subdivisions, thereby achieving a fluid propulsion of the groove and slicker enhancement of the overall pulse. This concept, often applied in the funk realm, can also work in other genres, such as Latin and fusion, creating much the same effect.

Let's begin with a simple two-beat fill:

Now let's insert that fill into a four-bar phrase.

This fill is like many others common in rock drumming. By inserting ghosted notes on the "e" and "ah" of the fill's first beat, we change it from a heavy feel to a smoother, funkier lope in the 16th-note style.

You can manipulate the listener's point of reference by controlling the volume of ghosting within any fill phrase. Softer ghost notes tend to push the time along without filling the listener's ear with too much information. This dynamic level of ghosted notes leaves some sonic air in the phrase, creating an openness to the statement despite its busy-ness. Louder ghosted notes give the pulse over to more of the 16th-note subdivision, creating a more animated sonic environment.

Taking the previous example, let's expand on this idea with a new technique. Instead of playing one ghosted 16th note, let's play two 32nd notes with the same hand in the same space of time. This concept is called "diddling." For those who aren't familiar with this sticking technique, diddling is the act of playing two notes sequentially with the same hand.

This sticking technique adds a sonic complexity to any musical passage and has the ability to create musical tension at just the right point. Using the diddling technique, our fill becomes this:

To make this fill more interesting and to get more mileage out of it, let's begin to place its primary notes on other drum surfaces. By placing the "e" of the fill's second beat onto the first tom and the "&" onto the floor tom, we establish a descending melodic phrase on the kit. The fill, using both single-note and diddling ideas, would look like this:

The next way to extend our melodic and rhythmic possibilities is to complete the 16th-note grouping with a bass drum note on the "ah" of 4. In this fill phrase, the bass drum serves both as a tone color lower than the floor tom and as a pick-up note to the down-beat of the next bar. In one package we get both added melodic content and a smooth transition from the fill back to the groove. This fill, using both the single-note and the diddled version, looks like this:

To add more color to the phrase, try adding a splash or other effect cymbal stacked onto the "ah" of 4. The addition of this one surface will give the fill a different character and even deeper melodic depth. Here are both versions:



This use of melodic phrasing and the idea of relating to the drumset as a set of *tone colors* is the first step toward taking your playing to the next level. No longer are you locked into a regiment of patterns and paths around the drums. The number combinations are now limitless to those who take this advice. Try substituting any note in these fills with another sound source, and notice the difference. Some might require changing the sticking; most will require changing your mindset. Then take your favorite fill ideas and transform them using both the single-note and diddle ghosting techniques.

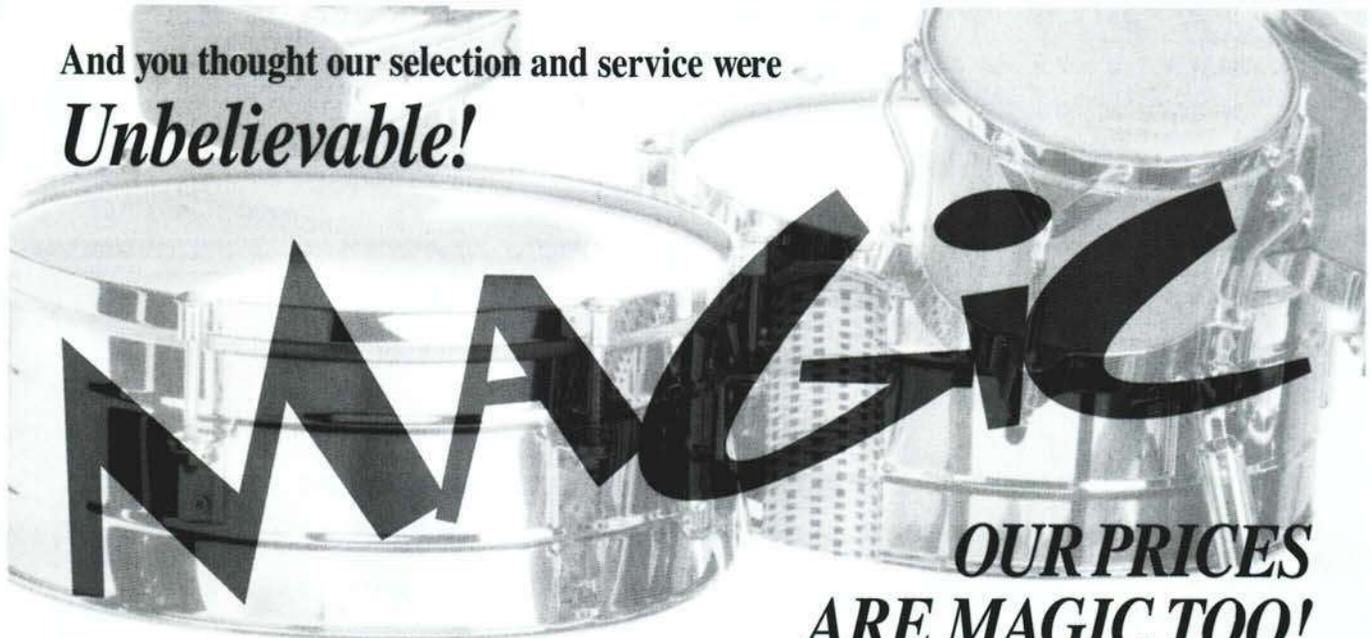


YOU JUST CAN'T PUT 'EM DOWN!

The original aluminum drumstick and brushes.
toll free: 1-888-39-DRUMS
the net: <http://www.4ddai.com/vs>

VERISONIC

And you thought our selection and service were
Unbelievable!



**OUR PRICES
ARE MAGIC TOO!**

For the world's largest selection of drums, percussion instruments and accessories, ready for immediate delivery.... Call us today for special prices or a free catalog.

We perform...so you can perform!

**DRUMS
IN THE
Wind**

1-219-272-8266
CALL INFORMATION FOR
OUR TOLL FREE NUMBER

a division of
the Woodwind & the Brasswind
19880 State Line Rd. South Bend, IN 46637



Quick-Snapping Double Strokes

by Rod Morgenstein

MUSIC KEY

Open	○	R.C.
H.H.	⊗	
S.D.	●	
B.D.	●	
		Cross-Stick

Each of the twelve exercises in this article includes two consecutive 16th notes or 32nd notes on both the snare drum and bass drum. These are chops-building exercises/beats designed to strengthen the quick snap, which is necessary for playing consecutive notes with the same limb. Do your best to stress the accented notes and to de-emphasize the unaccented ones.

The consecutive hits in examples 1 through 5 involve 16th notes. In examples 6 through 10, 32nd notes are introduced. Examples 11 and 12 utilize the cross-stick on the snare. Some of these beats work extremely well in rock and funk contexts.



1997 top lists



BILLBOARD

**ROLLING
STONE**

PAiSte

DOMINATES

Eric Kretz / Talk Show

Matt Laug / Alanis Morissette

Brian Macleod / Sheryl Crow

Joey Waronker / Beck

Scott Savage / Jars of Clay

Mario Calire / The Wallflowers

Danny Carey / Tool

David Silveria / Korn

Butch Norton / eels

Ken Coomer / Wilco

Kirk Johnson / The Artist

Phillip Rhodes / Gin Blossoms

Erick Morgan / Kirk Franklin & the Family

Rock Deadrick / Tracy Chapman

GiGi Gonaway / Mariah Carey

Alex Gonzales / Mana

Dony Wynn / Brooks & Dunn

Paul Deakin / The Mavericks

Robbie Magruder / Mary Chapin Carpenter

Chuck Burgi / Enrique Iglesias

Dean Butterworth / Ben Harper

Abe Laboriel Jr. / kd lang

Johnny Kelly / Type O Negative

Martina Axen / Drain S.T.H.

Charlie Quintana / Joan Osborne

David Lauser / Sammy Hagar

Johnny Fay / The Tragically Hip

Curt Bisquera / Tom Petty

Stan Frazier / Sugar Ray

Ash Sood / Sarah McLachlan

Dave Hooper / John Tesh

Frank Colon / The

Manhattan Transfer

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.

DRUMMING IN THE PITS

Part 1

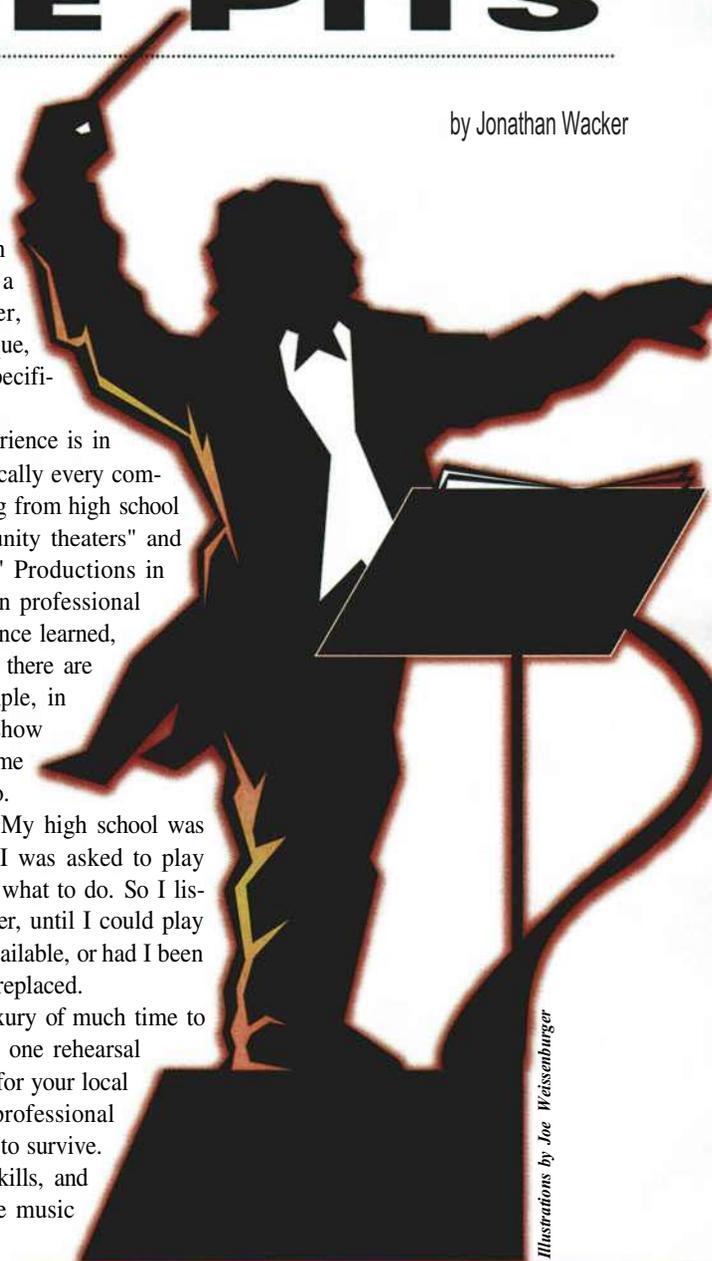
by Jonathan Wacker

If you're reading this, you're probably interested in show drumming. You may even be considering a career as a professional show drummer. However, while you might have great overall drumming technique, you probably lack experience in the specialized skills specifically required for show drumming.

One of the best places to gain show-drumming experience is in the pit orchestra of a musical theater production. Practically every community has some sort of musical-theater activity, ranging from high school and church productions to semi-professional "community theaters" and professional "dinner theaters" and "regional theaters." Productions in these venues allow drummers the opportunity to learn professional skills rarely taught in private lessons or schools. And once learned, those skills can be put to use in other situations, since there are still many gigs out there that rely on them. For example, in addition to gigs in the theater itself, the competent show drummer is in demand to back up singers, to play in theme parks, and to record jingles and soundtracks in the studio.

I clearly remember the first musical I ever played. My high school was staging a production of *Jesus Christ Superstar*, and I was asked to play drums. As a garage-band rock 'n' roller, I had no idea what to do. So I listened to the original soundtrack recording over and over, until I could play what I heard on the record. Had a recording not been available, or had I been given less time to prepare, I probably would have been replaced.

A professional drummer usually doesn't have the luxury of much time to prepare a performance. Often, the orchestra gets only one rehearsal before the curtain goes up. So whether you're playing for your local theater group's summer musical or preparing for a professional touring production, there are certain skills that you need to survive. In this and the following article, we'll discuss those skills, and how one goes about developing them. We'll examine music



Illustrations by Joe Weissenburger

“

Whether you're playing for your local theater group's summer musical or preparing for a professional touring production, there are certain skills that you need to survive. ”

from actual shows, and we'll identify what the drummer must do to make each performance as good as possible.

Following my first show experience, I continued to play in as many local musicals as I could. After graduating from the University of North Texas, I worked as a percussionist (not on drumset) in casino orchestras in Reno and Lake Tahoe, Nevada. This was where I was first exposed to *real* show drummers, like Cubby O'Brien, Albie Berk, Gerry Genuario, Dom Moio, and Richie Havens. While they played the drumset book, I stood behind them playing the percussion book—and I learned from what I saw them do. Gradually, I moved into the drumset chair and applied what I had learned.

At the same time, I had the opportunity to work with some of the most talented conductors in show business, including the late George Rhodes (with Sammy Davis Jr.), Nick Perito (with Perry Como),

Jack French (with Andy Williams), and Joey Singer (with Debbie Reynolds). The on-the-job training that I received in this setting can't be acquired in private lessons or in school.

The following is a series of short interviews with two top conductors and one notable show drummer. Each has a lengthy resume of shows he has worked, and each presents valuable insights into exactly what a person needs to do to succeed in the role of "show drummer."

Nick Perito

Nick has been a prominent pianist, composer, arranger, and conductor for more than thirty years. His credits include being the pianist and conductor for the Cole Porter musical *Silk Stockings*, the musical director for Perry Como, Steve Lawrence & Eydie Gorme, and the *Hollywood Palace*, the conductor of the Kennedy Center Awards, and many other important musical positions. I had the good fortune to work for Nick during a Perry Como tour in 1991.

JW: What are the most important skills that you look for in a drummer?

NP: He or she must be able to sight read *anything*. I don't want someone who supposedly is a great jazz drummer and only has to hear the music once to be able to play it. That's not acceptable. Buddy Rich was one in a million; I don't want to wait for the next Buddy Rich.

Next is a knowledge of all the styles: everything from a Viennese waltz to a cha-cha, from bebop to country, from jazz to Broadway. Versatility is essential.

Of course, it's *understood* that he or she must keep good time. I couldn't care less about flash; there are no drum solos in show music. If you're doing a remake of "Sing, Sing, Sing," then have a ball. Otherwise, just keep time.



The Ultimate Drum Monitor!

The Ultimate Ears UE-5 Pro and Shure PSM™ 600 personal monitor system. The Best In-Ear Monitoring combo available.

- No More fumbling with Cumber-some Headphones.
- Promotes hearing conservation.
- CD Quality Sound Gives You Complete Control Over the Mix.
- Here are just a few of the Top Touring Drummers using who are using Ultimate Ears:

Alex Van Halen
Rick Allen (Def Leppard)
Joey Kramer (Aerosmith)

"For those sessions that require you to really slam, Ultimate Ears not only protect you from the acoustic drums, but allow you to run the click and the mix at a safe comfortable level!"

Randall Stoll (k.d. lang)



To hear what you've been missing Call
800-589-6531
www.ultimateears.com

UE Systems is an Authorized Dealer of Shure and Ultimate Ears™ Products

Do you need a **BEAT BUG** fast?



The latest Beat Bug® is a meter monitor and a metronome. Now you can get a kick-off tempo from it, then it will automatically go to the monitor mode as soon as you hit the snare. It's remotely triggered, so it can be velcroed anywhere on your kit, and it now has a sensitivity control.

Be in control of the meter yet have the flexibility that other time dictators simply can't allow. This is the most significant invention for drum time-keeping to come along in decades. Throw away all of your other metering devices. This is the only one you'll need from now on. Sure, the old Beat Bug® was great. But this new model is a far superior unit for the same price!!

We have them in stock and ready to ship via UPS anywhere in days. Don't forget our other fine products: Lug Locks™ - now a 100 bulk pack; and GIG RUG® - the only rug with a built-in bass drum barrier in blue, brown or grey. Call toll free and use your Visa or MasterCard. Dealer inquiries welcome.

L.T. Lug Lock, Inc.
1-800-981-7842

JW: Besides poor reading or bad time, what are the most common weaknesses you find in drummers?

NP: Too many drummers don't understand dynamics: They just play *loud*. There is a way to swing softly.

Another thing is what the drummer plays to establish the time. In show playing, I don't want to hear anything in the drummer's left hand but 2 and 4. When you're playing in a trio, fine—fill it up. But with a big band, all those little figures just defeat the energy. Sure, the fills have to be there at the end of phrases and to set up figures. But for pure swing, it's just 2 and 4. Just listen to the old Count Basie band.

JW: What role does the drummer play in the show orchestra?

NP: The drummer is absolutely my right arm. On a jazz tune, the conductor is largely waving his arms for the sake of the audience. The drummer must possess great confidence in his or her ability to lead the band. On the other hand, the drummer must also be flexible. For any number of reasons, I may decide to alter tempos, and the drummer must go with me immediately. The stage—meaning the artist, the dancers, or whoever is the focus—is never wrong. The conductor gets his or her tempos from the stage and passes them on to the drummer.

JW: Do you have any other suggestions for drummers who are interested in playing in orchestra pits?

NP: Drummers need to listen with a musician's ears. They need to hear what is being played by the musicians around them, and make their playing work with that. If the band is playing quietly, the drummer must complement that. Make your style match what the arranger calls for. Listen to what the piano player is playing and support his or her phrasing. In general: Listen, listen, and listen some more—then respond musically to what you hear.

Joey Singer

Joey is currently the musical director for the Debbie Reynolds show in Las Vegas. He has been the musical director for headliners including Johnny Mathis, Florence Henderson, and Toni Tenille. In 1989-90 he toured as the musical director for *The Unsinkable Molly Brown*, for which I was the drummer.

JW: What is the most important ability that a drummer must have to be successful in the orchestra pit?

JS: Probably the most important skills that good show drummers seem to share are the ability to communicate quickly and clearly with the conductor, a good sense of time, knowledge of all the common styles, and the ability to make the performance exciting—even if he or she has already played the show many times.

JW: What do you mean by "the ability to communicate with the conductor"?

JS: There must be no "attitude" about what each of our jobs is in the pit. It's the conductor's job to get the orchestra playing and to make any changes that he or she feels are necessary, according to what's happening on the stage. I need to know that I can communicate any changes that I feel are necessary to the drummer immediately, and that he or she will just as immediately get them across to the orchestra through his or her playing. The orchestra will follow what they hear from the drummer much faster than what they see from my baton. We can discuss my good or bad judgment later; when the curtain is up I need to know that I can count on the drummer to read my signals quickly.

On the other hand, whenever you work on a show for a long period of time, everyone makes errors. If I make an error counting off a tune, I need to know that the drummer will step in and correct that error, rather than following and allowing a "train wreck" to occur. The communication between the conductor and the drummer must be such that these types of things can be transmitted and implemented with little or no wasted time.

JW: Why is a drummer's sense of time so important in a musical theater show?

JS: The conductor often has to focus his or her attention on stage action, singing, or dancing, and so cannot conduct the orchestra—although they must continue playing. I have to know that while I may not actively be focusing on the orchestra, the drummer's sense of time is good enough that the tempo will stay where I put it.

JW: What about the drummer's knowledge of styles?

JS: The part that a drummer is reading may only give a hint of what is supposed to

be played. It is expected among professionals that a drummer will be able to infer the style from what is given, and will play the appropriate pattern for that style. However, this is not a license to *overplay*. Usually, knowledge of the correct style will influence a drummer to play *less*. The golden rule of show drumming is "less is more."

JW: You mentioned "making the music exciting."

JS: One of the hardest things for any musician to do is to get excited about music that he or she has played many, many times. In a pit orchestra, you play the same music every night. If the drummer gets bored—and *sounds* bored—it is even harder for the rest of the orchestra to sound excited.

One thing that many musicians forget is that although you may have played the music two hundred times, the audience is hearing it for the first time—and they deserve a good performance. After all, if the audience doesn't like it, you're out of a job!

Albie Berk

Turning from the conductor to the drummer, we get the following comments from Albie Berk, who has been a fixture on the show-drumming scene in Los Angeles for over eighteen years. A graduate of the Juilliard School in New York, he has worked for stars such as Michael Feinstein, Debbie Reynolds, Rita Moreno, Joel Grey, and many others. His playing is heard on Liza Minelli's latest album, and on the soundtrack to the musical *Gypsy*. He is currently the drummer for various cartoon soundtracks, including *The Baby Huey Show* and *Casper The Friendly Ghost*.

JW: In your experience as a show drummer, what have you found are the essential skills for success in the pit?

AB: First of all, the drummer needs to be able to follow the conductor. It's amazing how many drummers have a great sound, with all kinds of chops and the latest hip licks, but can't sit down and follow the baton. The drummer must be able to convey what the conductor wants to the orchestra—immediately. What's more, a drummer needs to be able to follow *all kinds* of conductors. There are many different styles of conducting, and not all of them are easy to follow. If you can't figure out what the conductor is trying to convey, you must talk

with him or her and straighten it out.

A good sense of time is vital, as is a good sense of dynamics. In most gigs you're relatively free to play out, but in the pit you must often play at a very low volume. Playing softly is not something that most drummers practice, and it can be very hard to do.

JW: What suggestions do you have for drummers who wish to play in a pit orchestra?

AB: The criticism I hear the most about inexperienced drummers is that they overplay. The pit orchestra is not the place to show off your chops. In the theater, no one is listening to what a great drummer you are, so why play a lot of things that will just confuse the orchestra? Just lay down good, simple time in the right style, and don't get in the way.

That brings up the subject of playing in the right style. Many drummers are currently studying hip licks and trying to play faster than anybody else, but very few are taking the time to learn all of the different styles. In the pit, it's vital that a drummer play in the character of the show. This may mean that the drummer has to learn what that character *is*, and then learn the appropriate musical style. That's part of the gig.

Finally, pit drummers may often find themselves playing a very simple style of music—and many feel that this is beneath their abilities. But it's still part of the gig, and if you're going to play well, then you have to find a way to get excited about the music and to play with energy. I've always found it exciting to master a new groove—even a very simple one—and to work with the other rhythm section players to make it feel good. Sometimes there's more accomplishment in achieving a really good feel with a very simple groove than with a difficult one.

In our next installment we'll look at actual examples from the drumset parts of various Broadway shows in order to identify some of the specific musical challenges that a pit drummer might encounter. Then we'll discuss some ideas on how to meet those challenges.



The Regal Tip Finish

After the invention of the nylon tip drumstick, the company's next step was to find a finish that would both protect the stick, grip well and feel good in the drummer's hand.

35 years ago Calato developed what is today it's famous three step process utilizing a flash coating of a pliable lacquer which helps to seal in the correct moisture content and increase the life of the stick.

Most importantly, the Regal Tip finish was formulated to actually get tacky as your hands heat up, producing the best gripping stick on the market today.

Pick up a pair of Regal Tips, play them for a while and compare!

J.D. Calato Mfg. Co., Inc. • 4501 Hyde Park Blvd
Niagara Falls • New York 14305
1-716-285-3946 or 1-800-359-4590
Visit us on the Internet at: www.regaltip.com

RegalTip™



Behind The Glass

Bernie Kirsh

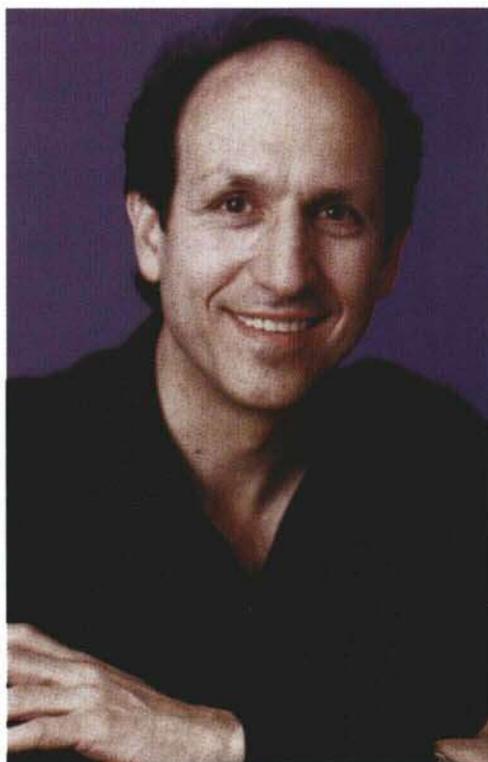
by Mike Haid

Close your eyes. Imagine watching Steve Gadd recording the classic Grammy-winning Chick Corea track "Nile Sprite," and seeing live studio performances by Return To Forever with Lenny White, or the Mahavishnu Orchestra with Billy Cobham. Now you're on hand for the first Elektric Band album featuring Dave Weckl's groundbreaking performances on "Rumble" and "Got A Match." And now you're hangin' out in the studio for another Grammy award-winning performance of Chick's Akoustic Band, and you catch Vinnie Colaiuta tracking with bassist John Patitucci. You're at every Elektric Band recording session including the Elektric Band II. Now you're bearing witness to the historic Steve Gadd/Dave Weckl duet performance on Weckl's premiere *Master Plan* recording.

Now imagine being responsible for recording all of these legendary performances.

Welcome to the magical world of sound engineer supreme Bernie Kirsh. Bernie has recorded some of the most brilliant and memorable moments in the history of electric and acoustic jazz drumming, including almost every Chick Corea solo, duet, and group performance since 1976. His recordings helped immortalize a lineup of drummers who are routinely included among the world's greatest. Kirsh was also instrumental in the conception and development of the original Elektric Band, being acknowledged as associate producer. More recently he co-produced and re-mixed the amazing Corea five-CD box set *Forever & Beyond* (GRP).

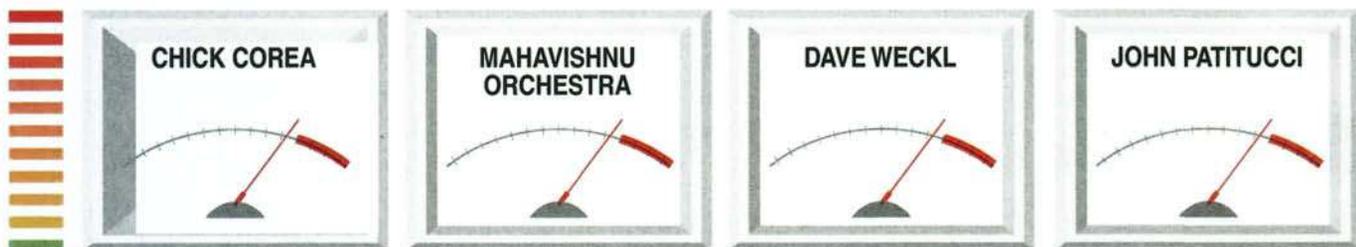
Bernie speaks of these sessions with humble gratitude, wanting only to be an invisible entity who provides the musicians with an



atmosphere to concentrate on musical creation and spiritual connection. I asked him to share his insights about recording drums and his memories of some of the drummers and priceless moments he has encountered throughout his twenty-plus years behind the board with Chick. Here are Bernie's thoughts on...

Getting drum sounds: The quality of the drummer usually keeps pace with the quality of his sound. The great drummers will always come in with great-sounding drums. My function is to accommodate them and get the tape rolling as soon as possible without having the drummer hit his drums a zillion times to get a sound.

Mic' preferences: On the overheads I like to use AKG C12As or Schoeps CMC 5s. The snare usually gets a Shure SM57 or an AKG 451 or 460. I rarely mike the bottom snare head, unless I need more depth out of the drum. The kick takes an AKG D112, and Shure has a new bass drum mic' [Beta 52] that sounds good as well. On the toms I use AKG 414s. The hi-hat usually gets a Schoeps, a 451, or a Neumann KM84. I don't use room mic's very often. Sometimes I put the drums in a booth where there's no room for them. In a lot of jazz recording, room mic's aren't necessary because you're looking for detail rather than size. When I do need a room mic' I normally use a Neumann 49. I recently picked up a Shure DP88 stereo condenser mic', which was originally designed to go on a video camera. It works well, too; it's very focused and gives a nice presence. None of the Chick Corea group projects used room mic's. We recorded drums in the booth on all but one Elektric Band session.



Mic' technique: The mic' techniques tend to be very similar from drumkit to drumkit unless it's something unusual. On a closed, double-headed bass drum I mike both sides. On the *Bud Powell* session with Roy Haynes I used a Neumann U87 on the front head. I had it at the top of the head looking down, centered on the head. On the beater side, the mic' was located on the side opposite the hi-hat, with a gate on it. On all the Elektric Band sessions, we put the mic' inside Dave's kick drum. In that situation I tend to mike off-axis to the beater; typically I aim it at where the head meets the shell. I usually start with the mic' about three quarters of the way back, away from the beater head, and then adjust from there.

Tracking preferences: I EQ as necessary to try to get the sound we want to hear. Sometimes I use it during tracking if it needs a little shaping. I never track with compression. I gate only if I'm combining toms and they need gates because of cymbal leakage or excessive ringing. I also prefer analog tape for recording.

Tuning: I make suggestions on tuning only if we're hearing a ring, or if a drum's ring sounds funny or is standing out and the drummer isn't hearing it.

The Elektric Band: This group actually started out as a trio. Chick, Dave, and John Patitucci toured for a year before recording the first album. We did a direct-to-2-track recording of this original trio at a club in La Jolla, California. It's only available in Japan, but it should soon be released on Stretch Records (Chick's label).

I was working closely with Chick on his musical ideas as they developed. In terms of the recording, mixing, and presentation of the music, I added a lot of my own ideas. So, in that respect, I guess I helped produce the original recording. The recording of *Light Years* was more of an electric record, and then *Eye Of The Beholder*, which is one of my favorite recordings, began to incorporate the acoustic piano, which eventually led to the *Akoustic Band* recording.

The Akoustic Band: This was a great session that we recorded very quickly in New York. They had been playing in New York at the Blue Note prior to the recording, so they were really ready. We did a live version as well and a video at the same time.

Dave Weckl: Dave is a phenomenal musician. He came to the Elektric Band project with a great knowledge of Chick's music, and he brought the electric/acoustic drumset idea with him. That gave the music greater depth and made things sound impossible to play. The original rehearsals were just acoustic drums, but as the recording began he incorporated the electronic equipment. He just came in with it and said, "This is what I wanna do," and we worked out a way to do it. Dave also has an unusual ability to hear small changes in EQ and the way his drums sound through his headphones. I learned a great deal from him about drumming and the sound of drums.

Gary Novak: Gary's a brilliant drummer and a great guy who plays all styles well. He added a lot of feeling to the group. If he had any trepidation about replacing Dave, it certainly didn't show in his playing. Gary used a smaller kit than Dave's, with a double-headed bass drum. To eliminate snare leakage that might be occurring because of EQ changes, or because the bass drum mic' is picking up other things that would change the overall sound, I put a mic' inside the bass drum that would have normally been on the beater side.

Roy Haynes: Roy is a total gentleman and a dream to work

Track Record

Here is a partial list of the recordings that Bernie has engineered:

Mahavishnu Orchestra
 Birds Of Fire (asst. engineer)
Dave Weckl
 Master Plan (title track only)
Chick Corea
 Music Forever & Beyond (box set) (co-producer and re-mix engineer)
 The Leprechaun (two Grammy awards)
 My Spanish Heart
 The Mad Hatter
 Secret Agent
 Three Quartets
 Friends
 Touchstone
 Remembering Bud Powell
Chick Corea & The Elektric Band
 The Chick Corea Elektric Band (engineer & assoc. producer)
 Light Years (Grammy award)
 Eye Of The Beholder
 Inside Out
 Beneath The Mask
Chick Corea & The Akoustic Band
 The Chick Corea Akoustic Band (Grammy award)
 Akoustic Band Live
Elektric Band II
 Paint The World
John Patitucci
 John Patitucci
 On The Corner

with. He produces wonderful sounds, which makes it easy for me because everything sounds great right away. I worked with Roy in the '80s on the *Trio Music* recording, and then on a live record in Switzerland where I ran the house sound. Roy is a consummate artist, and he's always well prepared. As a studio recording, the *Bud Powell* project sounds very fresh, and there was a nice feeling amongst the musicians. The way they captured that era of music was incredible.

Steve Gadd: Steve's performance on *The Leprechaun* is a masterpiece, a tour de force. He had the piano score in front of him and he would be playing these incredible drum parts. That album to some degree is like a duet between Steve and Chick in that they are locked so strongly. The performances are killing.

"Nile Sprite" is classic Gadd. Also listen to "Leprechaun's Dream," where he plays in a more orchestral way while putting the groove in. I feel *Mad Hatter* and the *Friends* recordings are also some of his best playing. Steve was actually the first drummer to replace Airtio in the electric version of Return To Forever before Chick began using him on his solo recordings. There are some live radio recordings of Steve with RTF that are unreleased. The first RTF album was recorded twice, once with Steve and once with Lenny White. As I heard it, when Steve met Chick, Steve was playing more big band style until Chick played him some Tony Williams. That changed Steve's drumming forever.

The Gadd/Weckl "Master Plan" session: That session was all done live with the group. I put Weckl in the booth and Steve in the room on the opposite side of the glass, so they could see each other. I simply tried to capture a good representation of what each kit sounded like. After it was rehearsed, it was done in just a couple of takes. I probably had C12As in the booth on Weckl and C12s on Gadd. I probably had 414s on both kits.

Tom Brechtlein: I remember Tommy's audition in New York. Chick was doing a concert in Carnegie Hall with Herbie Hancock at the time, and he was auditioning drummers. Tommy was only nineteen or twenty years old when he got the gig. He went from doing local gigs on Long Island to playing a world tour with Chick Corea in a thirteen-piece ensemble including a string quartet, brass section, and two keyboard setups. Tommy also knew Chick's music very well and came into it with a good understanding of what to play.

Chick Corea: Chick plays drums great! There is a cut with Chick playing drums with Michael Brecker on the tune "Confirmation," which can be heard at the end of the *Three Quartets* CD. They were just fooling around and I decided to turn the tape recorder on and record it direct-to-2-track. I saw something was about to happen and hit the record button. It was in the vault all those years, and we decided to add it to the CD version. There is also an unreleased recording with Chick playing drums with bassist Bob Magnusson and pianist Carl Schroeder on some of Carl's music.

I believe Chick practices drums frequently, and he always has them set up in his home studio. His son Thad, who plays with a group called the Wild Colonials, is also a great drummer.

Vinnie Colaiuta: I have done many recording sessions and jingles with Vinnie. I recorded Vinnie with Chick on a live session titled *Live At The Blue Note In Tokyo*, which is one of a series of six live recordings that will be released on Stretch Records. Vinnie is a genius. He's totally versatile, and a very sweet guy. Sting was smart to bring him into his group. Great energy, and always "spot on" in his playing.

Peter Erskine: Peter is another drummer who slays me. I love his playing. He's such a sensitive player. I've done lots of different projects with him. He continues to display incredible musicianship in whatever I hear him on.

Alex Acuna: Alex played traps and percussion on the *Touchstone* record. Alex introduced me to some interesting percussion instruments, including a Peruvian box instrument called a "cajon." He has a great lexicon of percussion that he uses well. It's unusual to be able to play traps the way he plays them and to be able to play percussion with the Latin and African instruments, too. I don't know of any other player who can do that.

Billy Cobham: I was an assistant engineer on the second Mahavishnu album [*Birds Of Fire*]. That music changed my life. That was the first time I witnessed two bass drums being played by one guy when the time signature wasn't just 4/4. Billy was immaculate.

Studio drumming: If you're putting a strong driving force into the music, then there's no need to show off in some sort of technical way that actually may detract from the performance of the rest of the group. It's good to understand that sometimes less is better. The importance is not to show off technique but to play with feeling and time.

Bernie would also like to acknowledge some of the other great drummers he worked with, including Lenny White, Joey Baron, Eric Gravatt (original Weather Report drummer), Allan Schwartzberg, Rick Marotta, Laird De Olivier, and Don Alias. (Bernie apologizes to any drummers he has forgotten.)



TWO PACKS-THREE GREAT NAMES- ONE GREAT DEAL.



Pick A
Pack
And
Save

DUO PACK

The Duo Pack: Free Evans Drumhead (14-inch coated snare) with 4 pairs Vic Firth 5A American Classic Drumsticks



COMBO PACK

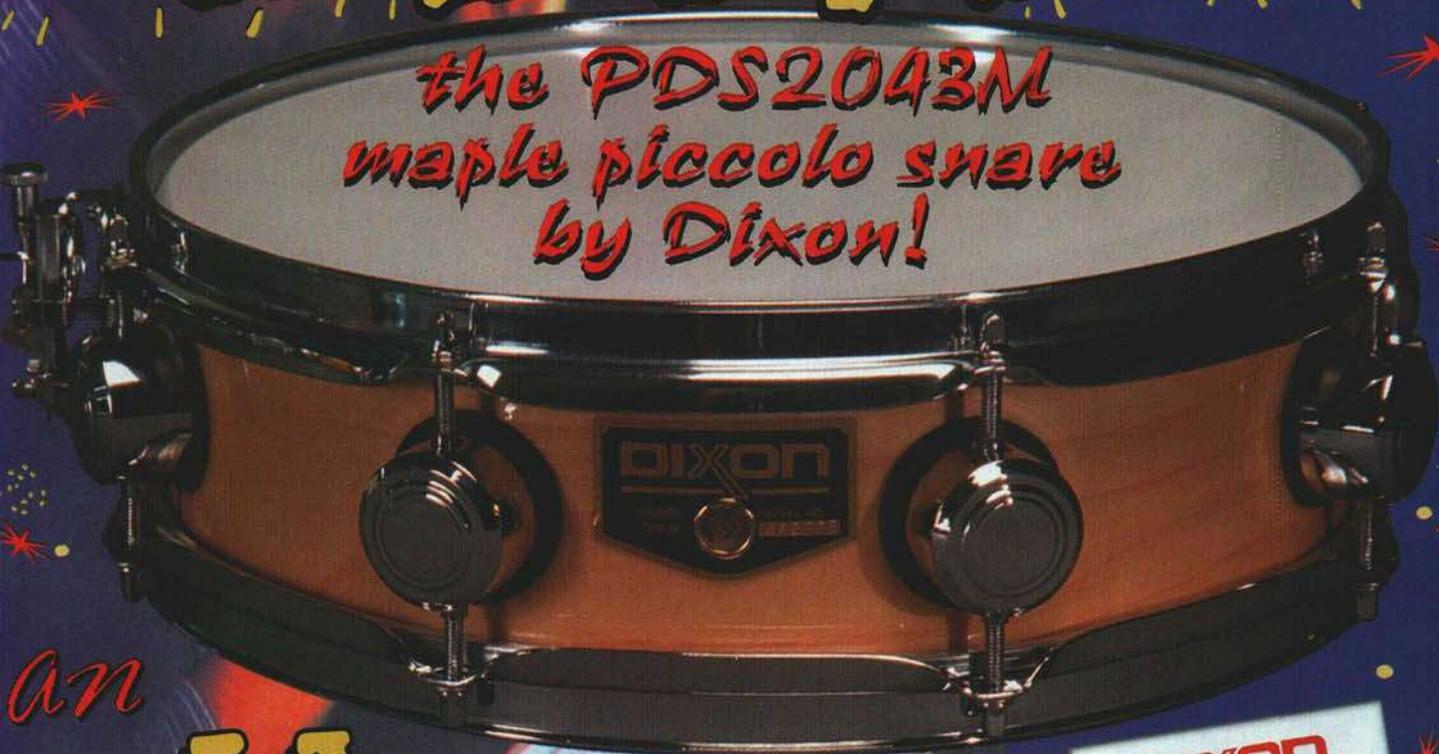
The Combo: Sabian B8 10-inch Splash Cymbal, Evans coated 14-Inch Snare Drumhead & 1 pr. Vic Firth 5B American Classic Sticks

See your dealer for special pricing. Distributed by HSS, a division of Hohner Inc.

HSS
A Division of HOHNER

Pic-a-Lo priced High Quality Snare!

*the PDS2043M
maple piccolo snare
by Dixon!*



an

eXtreme value

at \$174.95

so... pick!

DIXON



For More Info About
DIXON percussion products
and your closest dealer,
E-mail us at
dixon@davitt-hanser.com
or write us at
4940 Delhi Pike
Cincinnati, Oh 45238

Extreme Value runs throughout the Dixon percussion line, check out our quality hardware and the full line of Dixon accessories!



Matt Cameron
AWARD WINNING DRUM LEGEND

Johnny Fay
THE TRAGICALLY HIP

AYOTTE CUSTOM DRUMS

- NO-COMPROMISE - CUSTOM BUILT
- WoodHoop and SteelHoop models
drum sizes 6" through 28"
- Incomparable lacquer finishing inside and out
- Exclusive TuneLock tension system
- Rack & Pinion snare release
- SuspensionBridge tom mounts

AYOTTE DRUMSTICKS

- SUPERIOR QUALITY - MADE IN OUR FACTORY
- 11 models hickory and maple
- Designed and made by drummers

AYOTTE STANDARD

- HIGH QUALITY SECONDS - BUDGET PRICED
- Ayotte sets the STANDARD in affordable drumsticks
- Quality second-line drumsticks
- 11 models hickory and maple

AYOTTE drumSmith

- PROFESSIONAL ALL-MAPLE - COMPETITIVE PRICE
- All you need for pro sound and performance
- 3 beautiful woodgrain gloss lacquer finishes:
MAPLE, CHERRY AND WALNUT
- 7 sizes with exclusive Ayotte SoundRings:
TWO BASS DRUMS - 22 x 16, 20 x 14
FOUR TOMS - 16 x 14, 14 x 13, 12 x 10, 10 x 9
SNARE DRUM - 14 x 6

AYOTTE KEPLINGER stainless steel

- KEPLINGER INSPIRED DESIGN
- Massive 3mm thick rolled stainless steel
- WoodHoop and SteelHoop snare drums
- The sound is a contradiction in warmth and attack

AYOTTE
CUSTOM DRUMS

More Sites Reviewed

by Matt Peiken

Hey, you and I both know that even a swingin' mag like *Modern Drummer* can't pack every conceivable piece of drumming information into a single issue. That's what subscriptions are for. Still, you want more. You want details about, say, Dave Weckl's clinic schedule—and you want them now. Where can you get this urgent information? On the Internet, of course.

But the World Wide Web can be oh-so-confusing. Plug "Dave Weckl" into a search engine and you'll get dozens of listings—none of which, as it turns out, lead to his official Web site. So here, again, *Modern Drummer* comes to the rescue. Just sit back, relax, and let Uncle Matt do the digging.

Dave Weckl (www.daveweckl.com)

Weckl's official Web site may have an obvious Web address, but if it isn't registered with the major search engines—which it isn't—you won't find it unless you already *know* the address. In this case, it's definitely worth the advance research.

Weckl's site boasts a dozen links on the main page. You're not only a click away from his tour/clinic schedule, but you get detailed biographical information, a photo gallery, and updated news right from the horse's mouth about his latest products and projects. A recent inspection found details about his new recording label and planned drum school.



Here's what Dave has to say about the school: "Steve Houghton and I are in the process of organizing a new drum and music school in the Los Angeles area. The project has been on the table for a while, and as soon as funding is worked out, we're ready to go with what we hope will be one of the best schools on the planet to study music. For the drum school, in addition to myself and Steve, we already have interest to teach on some level from such people as Freddie Gruber, Peter Erskine, Gregg Bissonette, Gary Novak, Chad Smith, Jim Keltner, Virgil Donati, Jeff Hamilton, Richie Garcia, and Alex Acuna, to name a few. This will be *the* place for drummers to go and study. It will be a very 'music intensive' curriculum, with lots of 'playing with' other musicians, not just drum studies."

Another nice touch here is Dave's thorough explanation of *why* he endorses and plays specific products: Remo heads, Yamaha drums, Shure microphones, ddrum electronics, Bag End monitors, LP percussion, XL Percussion cases, Vic Firth sticks, Zildjian cymbals, and even a drumming shoe he developed. There are also Web links to each company, where applicable.

Peter Erskine (www.petererskine.com)

This one came up in a general search, though I had to comb through several meaningless listings to get here. If you don't know who Peter Erskine is, he'll remind you right off the bat: "drummer, composer, educator, author, producer, bandleader, ECM recording artist, closely involved with the instrument-manufacturing industry, and founder of a new CD label."

The most impressive element here is Peter's mind-boggling discography, featuring details of every record he's played on in the past quarter-century—nearly 250 of them. There's catalog information for anyone



interested in ordering any album still in print. Erskine also lays out his crowded calendar, including tour dates and upcoming sessions, and there's also a guest book where you can read comments from dozens of other Erskine fans, including a few relatives.

Bobby Rock (www.bobbyrock.com)

It should come as no surprise to anyone familiar with Bobby Rock that he has his own Web site. Known mainly for his solo tours, albums, and instructional tapes, Bobby not only gives us the expected (details on ordering merchandise), but fills his site with deep insight into his life both on and off the kit.

Through an interview in the "music" section, Bobby dissects his latest recording project, *Out Of Body*, and provides two audio clips from the record. The

"health" section delivers Bobby's views on weight training and maintaining a vegetarian lifestyle. Bobby also bares his soul in the "writing" department, where you can read some of his poetry and memoirs. There's also a Q&A forum, where Bobby promises to answer your e-mail.



Gibraltar Hardware (www.kamanmusic.com)

Buried within the recesses of the graphically rich Web site for Kaman Instruments is the sub-site for Gibraltar. There's a lot of eye candy here, but beneath it is a site filled with pertinent details about the entire Gibraltar product line.

You'll not only find descriptions, as well as the first interactive database on the Web, but pictures—down to the connecting clamps—of every pedal, hi-hat, stand, throne, and transport system Gibraltar

makes. You'll know exactly what you're getting before you decide to buy, though, as with most other product-related drumming sites, you won't learn *where* to find Gibraltar products or how much to expect to pay for them. However, there is an extensive photo gallery of endorsing artists, which is a nice touch.

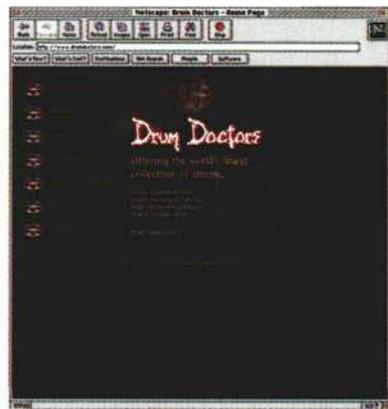


Drum Doctors (www.drumdoctors.com)

White text on a black background lends a modern if ominous look to the Web site for Drum Doctors, which describes itself as

"the ultimate customizing and repair facility." If you've never heard of the company, you've certainly *heard* them.

Drum Doctors, through this Web site, boasts of shaping the drum sound for dozens of gold and platinum albums, ranging from every Stone Temple Pilots disc and the new Tonic album to Frank Sinatra's *Duets*.



The Drum Doctors will handle everything from regular maintenance, cleaning and repair, storing and restoring, re-covering and re-edging, and sales and tech work, to the custom manufacturing of drums to your specifications. Want more details? Visit the Web site.

Drumweb (www.drumweb.com)

If you don't know quite what or who you're looking for, this is a great start for browsing. There are A-to-Z links to Web sites for various drum manufacturers and a limited list of retailers. (A

Ludwig Drums ad, with Def Leppard's Rick Allen surrounded by fire, highlights a nostalgic and, in retrospect, dryly comic look at drum ads from the '70s and '80s.) The most useful section, however, is a hearty list of links to sites dedicated to individual drummers, only some of whom have been put up by the artists themselves.



There's also a hodgepodge of miscellaneous links to sites dedicated to everything from women drummers and North Carolina bands to Beavis & Butt-head and UFO conspiracy theories related to Roswell, New Mexico.

You can reach Matt Peiken at mapeiken@pioneerplanet.infi.net, or visit his Web site at www.pioneerplanet.infi.net/~mapeiken.

SPEAK OUT: "MY WORST GIG"

Modern Drummer Online (at www.moderndrummer.com) features a section called "Speak Out," where drummers are invited to give their opinions on various drumming-related topics. This month's topic is "my worst gig," and several people responded, including ex-Pearl Jam drummer Dave Abbruzzese. Here are just a few of the unfortunate stories we received.

Many events led up to my "worst gig." The year was 1994. I had been battling with a series of awful sinus colds while on tour. Many doctors, too many antibiotics, not enough rest.... We had pulled into New Orleans for a series of shows and a stint at Daniel Lanois' Kingsway Studios for some recording of songs that would later appear on *Vitalogy*, Pearl Jam's third release. I was mentally and physically exhausted, and on top of that, sick.

After an intense week in New Orleans, we were off to Nacogdoches, Texas. Our schedule was to leave New Orleans the night of the last show (we had three while we were there), drive through the night to Texas, and play the Nacogdoches show the following night. My girlfriend, Sheri, was with me, and since I hadn't been back to Texas in such a long time, I decided to rent a car so that I could show Sheri some of the countryside where I grew up. My plan was to catch a few hours of rest, spend a nice morning driving in the country, and then rest in the afternoon for the gig that evening. I had completely forgotten that a few weeks earlier I had invited all of my old friends to see me while I was in town.

When the bus pulled into Nacogdoches, the rental car was waiting. Sheri and I dropped our stuff off in the room and went to spend a couple of hours driving around. We arrived back at the hotel around noon, and at that point I was so exhausted that I was practically asleep. But there were all of my old friends waiting. So needless to say, I didn't get that badly needed afternoon siesta. Instead, I opted for a huge Mexican meal at a local restaurant. A bad move.

As gig time approached, it was apparent

to me that this was going to be a tough one. I did my usual pre-gig warmup and we took to the stage. About three quarters of the way through the two-hour-and-forty-five-minute set—and in front of 7,000 people—I began to feel funny. My entire body went numb and I started to panic. I had Jimmy, my tech, dump ice water on my head to try and snap me out of it, but it didn't work. When the set was over I collapsed on a couch backstage, completely freaking about how my body felt—I thought I was in serious trouble. I was rushed to a nearby hospital and treated for exhaustion. A few hours later I was back on the bus, and although I won the battle, I lost the war. Anxiety and panic attacks plagued me for the rest of the tour. Now that was one poopy gig.

Dave Abbruzzese

The worst gig I've ever had was quite simple: I forgot my drums! Somehow, some way, I traveled from my home state of West Virginia to Pittsburgh, Pennsylvania—over 110 miles—and forgot to bring one piece of my kit! Not a stick, not a wing nut, nothing. It was during a string of about six gigs in a row, and I thought that I had packed my car, when I actually had unpacked it. Why didn't I check? I have no idea.

Larry Norman
Clarksburg, WV

My worst gig happened in the summer of 1989. I had just gotten out of the hospital and we had a very important charity gig at a lake resort in Ohio. The night was very hot and humid, and I didn't feel all that well to begin with. The crowd was very difficult; they were all hot and bothered because the air conditioning went out and the tickets for this event were quite expensive.

As I was doing my soundcheck, I started getting terrible pains in my back and side and started feeling lousy. We began playing, and as the night went on I got worse. But I wanted to stick out the evening even though I felt like hell. I felt bad for the peo-

ple who paid all of that money to help out a good cause. Little did I realize that I was bleeding internally due to a reaction to the medication that I was on. (I was rushed to the hospital.) That day I realized how important it is for me to please my audience and just how important music is to me.

Chuck Maola
East Liverpool, OH

The absolute worst gig I ever played has to be the night that my band was booked at a club in Louisiana. Since most of the bandmembers were under eighteen, our parents had to be there to supervise us. Actually, it was fortunate that they were there, because they watched our equipment while we went out to eat before the show.

When we got back—actually, the second we walked through the door—some drunk smashed a glass pitcher of beer over a biker's head! All of a sudden, a huge bar brawl broke out, with one of the bandmember's parents getting thrown to the ground. By this point, the fight had involved about five people and had moved onto the stage! Half of our equipment was torn down, and there was blood all over the stage, ceiling, and walls.

As it turns out, neither us nor our equipment sustained any permanent damage. But from now on, whenever our band does a bar gig, we have the owner sign a contract to protect us and our equipment.

Evan Bertucci

My nightmare gig took place back in November of '93. A few hours before the show it started to rain like hell. A couple of songs into the set, I suddenly realized there were half a dozen leaks on the roof and water was dripping all over my drumkit. I played all of the songs three times faster that night because by the end of the song I had to grab a towel and dry off my snare drum! I completely panicked and couldn't wait for the gig to be over. And if that wasn't bad enough, the dirty water left a stain on my floor tom that I couldn't wipe off!

No Name Given

My worst gig took place in front of the high school student body during an assembly show, one of many that we did. The routine went like this: Usually the student body president announced, "Live from St. Petersburg, Florida, Freedom Jam!" Upon this announcement, we, the band, would come running out of the dressing room, which was usually a gym locker room. I was always first in line, and I would jump on the kit and begin a powerful drum beat as the rest of the band put on their instruments.

On this particular show the "cue" came much earlier than expected, and I was the only one who heard it. I sprinted down the locker room hall yelling to the others that we were on. I burst out of the gym door, ran across the entire length of the basketball floor, jumped on my kit, and began the beat. From the drum riser I was shocked to see *none* of the other bandmembers coming out, and my drum intro turned into an extended solo. Our manager walked down the bleachers and across the floor to the locker room door. It had closed and *locked* behind me!

Matthew Phillips

A couple of years back I experienced the ultimate nightmare for a drummer who relies heavily on electronics. I accidentally plugged my rack into a dimmer circuit at the gig (dimmers are *loaded* with nice, spiky power), which crashed my module and knocked out a year's worth of fine-tuned patches! Now I regularly back up my patches, *and* carry a spare module, just in case. *Long live the acoustic kit!*

John Frond

Some years ago the band I was with was booked for a clambake at a prestigious country club. The agent said that it was going to be a good time and that we could bring our wives to enjoy the food and drink. Well, the agent apparently was talking out of his hat, because when we got there not only were we not allowed to eat, we weren't even allowed in the area where the guests were. The club employees were appalled that we even expected to eat (the maitre d' had a hissy fit), and even more so that we'd brought our wives. We were shown to an area where we had to stay during breaks, and they brought us a plate of ham sandwiches.

The crowd really loved us, though, and some of them kept coming up to us and telling us to help ourselves to the buffet. So I guess there were a few people with some class there. But if I ever find that agent....

Robert Buonfiglio

Last year I had what had to be the worst gig any drummer could ever imagine. Actually, the gig itself went fine. We played two solid sets at a downtown club for a very appreciative audience, and I even played pretty well.

After the gig I packed up my gear and loaded it into my truck. Then, a bunch of people from the audience asked me to come back in and have a drink. I thought, well, why not? I had one beer—it probably took about ten minutes—but when I got back to my truck my beautiful set of DWs was gone. Somebody used a crowbar to pry open the door to my cap. The moral to this story is, always keep an eye on your gear!

Steve Pasqua



Music Education in the Real World...

In the music industry - it's not just about "who you know"

It's about what you know.

We can help you with both.

MI offers some of the most innovative music and recording programs available anywhere, taught by world class musicians at our state-of-the-art facility in Hollywood, California.

You'll learn what it takes to achieve success with your music.

It's no secret that MI alumni are playing with some of the world's top bands and recording artists.

Now it's your turn to become the best you can be...



Your Style, Your Level, Your Schedule!

Call now or visit our website for a 1997-1998 catalog and a pass for a free day of classes at Musicians Institute!

1 - 8 0 0 - 2 5 5 - P L A Y
w w w . m i . e d u



Musicians Institute 1655 McCadden Place, Box MD97, Hollywood, California 90028 Tel: (213) 462-1384 Fax: (213) 462-6978

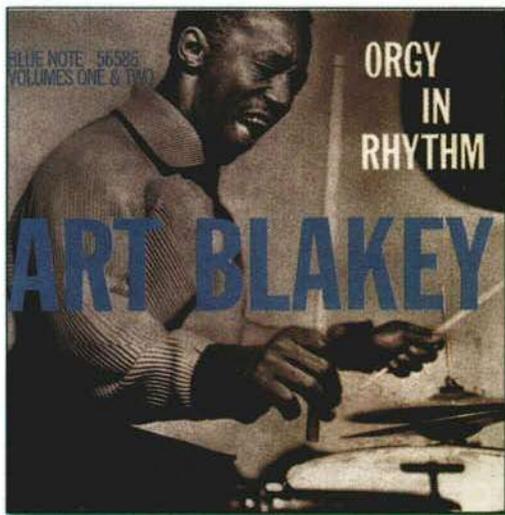
RECORDINGS

Art Blakey

Orgy In Rhythm (Blue Note)



drummers: Art Blakey, Arthur Taylor, Jo Jones, Specs Wright
percussionists: Sabu, Potato Valdez, Jose Valiente, Ubaldo Nieto, Evilio Quintero
 with: Herbie Mann (fl), Ray Bryant (pno), Wendell Marshall (bs)



An "orgy" often implies a lack of control or moderation, but the term originally referred to secret ceremonial rites held in honor of ancient Greek or Roman deities. This single-CD reissue of a two-volume set recorded in 1957 may strike some listeners as nothing more than percussive mayhem. But despite the feeling of joyous abandon that pervades the music, the tight groove created by the interlocking rhythms of the drummers and percussionists bears witness to an incredible level of rhythmic sophistication and control. More than anything, this sounds like a celebration of the god of rhythm.

Art Blakey was arguably the most African-sounding of the swing and bebop drummers, and for this date he

assembled a choir of drums and Latin percussion instruments that foreshadowed the popularity of Olatunji's *Drums Of Passion* recordings of the early '60s. Blakey, Jo Jones, Arthur Taylor, and Specs Wright all deliver vibrant solos throughout the eight tracks, and Blakey in particular is driven by the unrelenting pulse. But overall this music is more about the power of an ensemble than the glorification of an individual.

Rick Mattingly

The Dambuilders

Against The Stars (East/West)

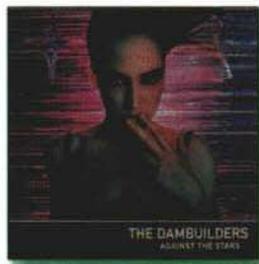


drummer: Kevin March

with Eric Masunaga (gtr), Dave Derby (bs, vcl), Joan Wasser (vln, gtr, kybd, vcl)

As an eleventh-hour replacement for drummer Adam Wade on Shudder To Think's most recent release, the great *50,000 B.C.*, Kevin March proved a quick learner and a versatile navigator of Shudder's nearly progressive rock compositions. Kevin's main gig, the Dambuilders, aren't quite the structural tricksters the Shudder boys are, but they do share the ability to fuse cool influences into a very personal sound.

Against The Stars finds the Dambuilders mixing power pop and hyper, new wave-ish funk in varying ratios. By recording the set in March's basement (obviously *not* a lo-fi home studio), the band attempted to retain the "spontaneity and spark" of their rehearsal tapes, and the ploy certainly seems to have worked. A delectable freshness pervades the entire disc, and March clearly has a ball driving these songs. From the train-flying-down-the-tracks vibe of "New Wave," to the Ringo-like joy of "Break Up With Your Boyfriend," to the double-handed hi-hat sway of "Discopolis," to the clickity-clack verse riding on "Seek And Destroy," March proves a master of energy, variety, and restraint, the kind of drummer you want to hold up as an example every time you're forced to endure an over-reaching pounder in a club. If only there were more like him out there.



Adam Budofsky

SIGNIFICANT OTHERS



Cigars might be in these days, but Cuba's real cultural export, its music, remains sadly under-recognized. Wrapped

in the coolest box-set you've likely ever seen (including an amazing 110-page booklet), Blue Jackel's *I Am Time* collects on four CDs a simply astounding range of Cuban music. Oh, in case the smoke has really clouded your eyes and ears, the buzz word here is the BEAT, supplied by such rhythmic luminaries as Mario Bauza, Cachao, Irakere, NG La Banda, and Los Van Van, featuring drummers and percussionists with fire and facility seemingly mastered before leaving their high chairs. Buy this,

A potpourri of drumming adventure sparks *Something With A Pulse* (Vie Records), a benefit album featuring



MARK CRANEY & Friends, the proceeds of which go toward paying Mark's mounting medical bills. With previously unreleased material, including tracks by Jethro Tull, James Taylor, Tower Of Power, Talking Drums, Terry Bozzio, Fairport Convention, and Gino Vannelli, *Pulse* not only benefits a great cause, but rewards careful listening. (Vie Records, www.ginov.com)

Representing his most controversial period. *Black Beauty*, *Dark Magus*, *Live-Evil*, *In Concert*, and *At Fillmore* document Miles Davis's unrivalled willingness to explore the unknown. On these early 70s live sets, newly rereleased on CD by Columbia/Legacy, drummers **JACK DEJOHNETTE**, **BILLY COBHAM**, and **AL FOSTER** and percussionists **AIRTO MOREIRA**, **BADAL ROY**, and **MTUME** surrender to the dense tapestry of Miles' long rock- and funk-informed pieces that would prompt the acceptance of an entirely new way of thinking about modern music.

Rating Scale

- ◆◆◆◆◆ Excellent
- ◆◆◆◆ Very Good
- ◆◆◆ Good
- ◆◆ Fair
- ◆ Poor

Vic Stevens' Mistaken Identities

No Curb Ahead (LoLo Records)



drummer: Vic Stevens

percussionist: Pablo Batista

with David Fiuczynski, Alex Domschot (gtr), Percy Jones, Chico Huff (bs), Demetrios Pappas (kybd), Chris Lovely (sx)



Fans of fusion guitarists Allan Holdsworth and Bon Lozaga or the revised progressive fusion group Gongzilla should already be aware of the powerhouse drumming of Vic Stevens. But nothing that Vic has previously done compares to the "in your face" drumming he unleashes on this debut solo release.

Vic busts out of the gate with the driving odd-meter fusion piece

"Useless Humans," which allows him to stretch and explore in free time. "The Sun Rises In The East" is reminiscent of the Chick Corea Elektric Band, combining forceful sax, guitar, and acoustic piano along with Vic's fat backbeat. The title track shows the influence of Tony Williams' *Believe It-era* work (though Vic doesn't get quite as adventuresome), and "Would You Like To Dance" allows Vic to attack the time and bend it at will on a Mahavishnu-style ballad. "A Party Of Five" takes the listener on a mysterious journey through 5/4 time, with Stevens blazing an unrestrained solo, and "Buy The Weigh" ends the set with a hypnotic tribal groove.

No Curb Ahead is extreme world fusion that explodes with a high-level mentality and a ferocious attitude. Vic Stevens' world-class drumming commands each track with elegance, evil, and sophistication. (LoLo Records/Hired Gun Marketing, 730 East Elm St., Conshohocken, PA 19428)

Mike Haid

Banyan

Banyan (CyberOctave)



drummer: Stephen Perkins

with Mike Watt (bs), Nels Cline (gtr), the Freeway Keyboardist (kybd)

It's difficult to critically examine a recording of such pure intent as this one. Banyan, the spiritual brainchild of Stephen Perkins and producer David Turin, is designed as nothing more than an "experiment in sound," with the only stated goal being simply to explore. Toward that end, Perkins and Turin are wildly successful.

There are no songs here, per se—no radio-bound singles, no

lyrics, no verses or choruses—just a jam-driven mind-loop of spacey sounds set to a beat. Perkins anchors himself to moderately paced, straight-time rhythms as the other instrumentalists respond to each other, timidly stepping in and out at whim. The result is a droning, meditative sequence that makes up in atmosphere what it lacks in challenge.

Perkins picks up hand drums at one turn, bells at the next. And because his cymbals are high and up-front in the mix, there's a dry feel to the recording that lends an immediacy and personality to his tone. Given this improvisational platform, though, I would have liked to see Stephen stretch out more in terms of *what* he's playing. Aside from a few quiet rolls, there's nothing particularly distinguishing about his performance. Anyone looking for Jane's Addiction-style romps will be sorely disappointed.

But Perkins has always played from his soul, not his ego, and in ways that have nothing to do with chops, his signature is all over this disc. And if that's the mark of a memorable performance, Banyan is, indeed, a success. (CyberOctave, 23852 Pacific Coast Highway, Suite 2C, Malibu, CA 90265, fax: [310] 589-1525, www.cyberoctave.com)

Matt Peiken

The Bill Holman Band

Brilliant Corners, The Music Of Thelonious Monk (JVC)



drummer: Bob Leatherbarrow

with Rich Eames (pno), Dave Carpenter (bs), Lanny Morgan, Bill Perkins, Pete Christlieb, Ray Hermann, Bob Efford (wdwns), Carl Saunders, Frank Szabo, Ron Stout, Bob Summers (trp, flghn), Jack Redmond, Bob Enevoldsen, Andy Martin, Kenny Shroyer (tbn)

Who said big band is dead? Arranger Bill Holman, whose dark, layered, complex, and angular charts are tailor-made for the genius of Thelonious Monk, proves here just how "alive" the idiom is. While Holman is widely hailed for earlier work with Stan Kenton, the WDR Orchestra, and many top groups in between, drummers know him best for penning such Buddy Rich band standards as "Norwegian Wood," "Winning The West," and "Time Being."

In my book, any band (especially a large one) that records in the harrowing live, direct-to-tape domain scores a couple of automatic bonus points—for authenticity, immediacy, and demand for accuracy. But the fifteen marksmen assembled here need no



GOING UNDERGROUND



Drummer **RYAN RAPSYS** takes things (mostly) into his own hands on Euphone's self-titled release (☆☆☆), exhibiting influences as diverse as elec-

tro-trance homeys Tortoise, organ-trio jazz, and British prog eccentric Robert Wyatt on a

collection of surprising and unique instrumentals. Nice, (Hefty Records, PO Box 597844, Chicago, IL 60659-7844, hefty7844@aol.com)

Every critic likes to think their B.S. detectors are dead-accurate, picking out poseurs like ducks in a row. I'll take a chance here and say Shoegazer are the real deal. Drummer **PAT BUTTERWORTH** and gang positively explode from the chute on their collection of breathtakingly active punk-with-a-purpose tunes known as *Intoxicated Birthday Lies* (☆☆☆☆). Mop



me up, I'm sweating. (Todo O Nada 6201 Sunset Blvd., #077, Hollywood, CA 90028, (800) 217-8737)

Gabrielle Roth & the Mirrors' *Zone Unknown* (☆☆☆☆) plants one foot in the artsy Eno/Byrne/Laswell school and the other in the crafty world music camp, celebrating dance and groove with seamless rhythmic layers constructed by **JOE BONADIO, ROCKY BRYANT, CYRO BAPTISTA, RAY SPIEGEL, DAVID ROSENBERG, ROBERT ANSELL, BENNY KOONYVTSKY, STEVE DWIRE, GEOFFREY GORDON, MICHAEL MARKUS,** and **SANGA OF THE VALLEY** (Raven Records, PO Box 2034, Red Bank, NJ 07701, (800) 76-RAVEN, Web: ravenrecording.com)

Adam Budofsky



handicap, fearlessly running the twisting, turning Monk/Holman gauntlet. *Brilliant Comers* is more challenging harmonically than rhythmically, but drummer Leatherbarrow acquires himself well throughout. More Mel Lewis than Buddy Rich, he plays with the band, rather than it with him, supporting the ensemble with a crisp, contained comping style and the on-top

beat placement typical of (if not required to drive) big band. His soloing, while far from blazing, exhibits some tasty, melodic orchestration around the kit.

This is not a "drummer's album" per se; the drums in no way dominate its sonic landscape. Rather, it is a *musician's* album, whose sophisticated pleasures will appeal to drummers with a palate for deep and sparkling big band.

Rich Watson

Frank Colon & The Techno-Primal Band Live At Vartan Jazz (Vartan Jazz)



percussionist: Frank Colon
drummer: Buddy Williams

with Alpisio Aguiar (pno), Gregory Jones (bs),
Wayne Johnson (gtr)

Recorded over the course of two nights at the Vartan Jazz Club in Denver, Colorado, this CD features leader/percussionist Frank Colon with his Techno-Primal Band. The "Techno-Primal" style, as defined by Colon, is a unique balance of the traditional and modern in today's music world—and that it is! Leaning more towards the Brazilian influence, the tunes feature varied tempos in the styles of samba, batucada, bossa nova, calypso, funk, and jazz.

Colon has performed and recorded with a wide spectrum of artists, including the Manhattan Transfer, Harry Belafonte, Wayne Shorter, Milton Nascimento, Weather Report, and Tania Maria. Here he demonstrates his multi-percussive approach with the use of tumbadoras (congas), bongos, timbales, bells, shakers, cuica, berimbau, bird calls, and various other sound effects.

A standout tune here is "Mr. & Mrs.," composed by Tania Maria. It starts with a short introduction by Frank on the berimbau, followed by an interchange between a jazz samba and a 6/8



feel. The tune "A3" has a more contemporary quality in what seems to be a samba-funk feel in 3/4, and it features a drumset solo by Buddy Williams accompanied by Frank on percussion.

Williams' drumset playing is a study in itself, his strong groove and drive deftly weaving in and out of Latin-influenced patterns and driving funk. His solo is technical, powerful, and swinging, and both the drummer and percussionist easily go in and out of different rhythms, all the time complementing each other. In fact, the whole group does some hard playing here, giving each member the opportunity to stretch out. (*Vartan Jazz, 191 University Blvd., Suite 334, Denver, CO 80206, [800] 700-8498*)

Victor Rendon

The Karnataka College Of Percussion with K. Raghavendra The River Yamuna (Music Of The World)



percussionists: The Karnataka College Of Percussion
with K. Raghavendra (vina), V.K. Raman (fl),
R.A. Ramamani (vcl), others

This is an interesting release that will have an appeal both for serious aficionados of the complex Hindustani and Carnatic traditions and more casual listeners who just want to hear brilliant musicians explore their world and expand their horizons.

This group of percussionists takes a singular approach to their music, one that is deeply tied to the tradition and yet seems free to move about unfettered by the strict rules that tradition usually imposes. The structures will be well-known to anyone familiar with Indian ragas, but the delivery will be new to most ears: a trio of morsing (jaw harps), a quartet of ghatam (tuned clay pots), and a number of pieces that feature string and wind instruments. The featured non-percussion instrument is the *vina*, one of the most important of the South Indian tradition, here played by Dr. K. Raghavendra, one of the acknowledged masters of the craft and a senior member of The Karnataka College.

Perhaps the most unusual work on the album is a trio of voices doing *konnakkol*, the wordless voice percussion that is usually heard in solo performance, but is surprising—almost avant-garde—as sung here in a whirlwind of notes that would rival any drum soloist. Singer Mrs. R.A. Ramamani contributes "Salvation," featuring a beautiful melody punctuated again by percussive vocal elements.

River Yamuna stands as a reminder that percussion is as much a state of being as a particular instrument, and that the player is paramount, no matter his choice of tools. (*Music Of The World, PO Box 3620, Chapel Hill, NC 27515*)

Cliff Furnald

BOOKS

Drum Lessons With The Greats 2 Featuring Tim "Herb" Alexander, Jonathan Moffett, Neil Peart, William Kennedy, Chris Parker, Mike Portnoy Produced and co-written by John Xepoleas (Manhattan Music)



level: intermediate to advanced
\$24.95 (with CD)

Lessons 2 continues the same concept as Xepoleas' first volume (which featured Aronoff, Bissonette, Bozzio, Erskine, Steve Smith, and Weckl), providing readers with an inside look at the styles of six prominent drummers.

Some of the players here analyze what they're doing more than others. Mike Portnoy gets a funny kind of pleasure talking about "messing" with the time, and gives a very good odd-time overview; Chris Parker's grooves are some of the baddest anywhere; and Tim Alexander relates some monstrous double bass flourishes. Will Kennedy drops off some nice exercises for warming up; Jonathan Moffett takes pride in explaining where the "Sugar Foot" tag came from; and Neil Peart loans us a few of his patterns. Xepoleas wraps it up with some useful patterns of his own.

There is no particular focus to *Drum Lessons With The Greats*, because every drummer is different and brings his own ideas to the table. That said, there's still a lot to enjoy and learn here.

Robin Tolleson

Rhythmic Illusions

by Gavin Harrison

(Warner Bros.)



level: advanced

\$24.95 (with CD)

Rhythmic Illusions is a book "designed to explain the mystery behind beat displacement, subdivisions, rhythmic scales, rhythmic modulations, and much more." Gavin Harrison has written a veritable dissertation—and quite possibly the definitive document on the infinite ways to manipulate rhythms and patterns on the drumset, and he has done so with a style and humor that will keep you fascinated to learn more.

This book is an excellent source for drummers who already claim good command of the instrument and who are looking to learn new creative ways to think of the drumset and "standard rhythms." Very few of the *physical* patterns presented here are difficult to learn (and they are certainly not out of reach for the intermediate drummer). But Mr. Harrison takes great effort to show that we do not need to lock ourselves into one *rhythmical room* for our entire lives; indeed, he shows ways to play basic beats that would amaze and confound the most advanced drummers in the world.

Rhythmic Illusions' challenges are based on its basic beats and concepts being laid over difficult mathematical patterns. Therefore, the ability to play complex patterns comfortably with a click track is imperative even to begin studying this material. But the enclosed 99-track CD demonstrates the exercises both with and without click tracks and backing music, and the flawless performances of these illusions give the proper context demanded to fully understand the concepts.

The text is equally outstanding. Mr. Harrison goes to great lengths to explain the illusory nature of the material, and he does so with a wit that is refreshing for concepts this complicated. He also makes the vital point that this type of playing does not always work, and that these techniques should be used to develop some new drumming vocabulary rather than to create an entirely new drum language.

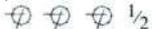
Rhythmic Illusions dispels the idea about old dogs and new tricks. Tricks? Here's ten thousand...now go have some fun in the woodshed!

Ted Bonar

The Drumset Musician

by Rod Morgenstein and Rick Mattingly

(Hal Leonard)



level: beginner to intermediate

\$19.95 (with CD)

This book/CD package does the whole job for the beginner or intermediate drummer looking to move from the "Learning a few chops and rudiments" stage to the "Oh, *that's* why that lick works there" stage. *Drumset Musician* presents a lick or pattern, sets up the context, and then lets you hear it played convincingly. The reader sees the musicality of how the idea fits in, then has the chance to play along on a drumless track. Stylistically the book goes from Southern rock to a Quiet Storm ballad, a blues shuffle to a rock dirge, a 12/8 gospel to the fusiony "Purple Rainbow" (which sounds like something pinched from the recent Rudess Morgenstein Project vault). Advanced drummers looking for some scary new stuff from Morgenstein or revolutionary concepts won't find them here, though. Rather, this is a solidly presented, unpatronizing confidence-builder for young drummers.

Robin Tolleson

To order any of the videos or books 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>



THE DOCTOR'S ORDERS...

"Don't F#@ Around!" and black skull art on black shirt with white type. ▶

◀ White T-Shirt with Full Color Rainbow Skull Art with black type. (S,M,L,XL) \$20.00 Each plus S&H.

▶ Adjustable beachware style white hat with white embroidered logo.

▶ Adjustable baseball style black hat with silver embroidered skull logo, and Drum Doctor logotype on back. \$20.00 each plus S&H.



Studio Quality Rentals • Expert Teching & Tuning • Edges/Refinishing/Repair
Complete Custom Shop • New & Vintage Sales

818-506-8123

check out our website at www.drumdoctors.com

ANNOUNCING AN EXTRAORDINARY VIDEO EVENT!

JACK DEJOHNETTE & DON ALIAS TALKING DRUMMERS A JOURNEY OF MUSIC, FRIENDSHIP AND SPIRIT

INTRODUCED BY PAT METHENY, WITH COMMENTARY BY
DAVE HOLLAND, MICHAEL BRECKER AND JOACHIM LARTEY

Experience world-class musicians improvising and creating a thrilling duet album of percussion-based works. Powerful studio performances on drum set, congas, djembes, shakers, ocarina and keyboards are intercut with intimate conversations revealing Jack's and Don's influences, musical ideas and illustrious history. This video is inspiring, moving and essential viewing for all musicians.

55-min. video \$29.95 + \$5.95 P&H
VISA/MC/Discover

Call 1-800-33-TAPES

914-246-2550 Fax 914-246-5282

Or write:

Homespun
video

Box 694MD, Woodstock, NY 12498
<http://www.homespuntapes.com>



FOR DEALER INQUIRIES
IN US & CANADA CALL:
HAL LEONARD
1-800-221-2774

Lessons In Listening, Part 1

by Steve Anisman

As drummers, we tend to think of practice as something we can do only with drumsticks in our hands. But if we're serious about becoming better musicians, equally serious time and effort has to be devoted to the process of understanding our history, along with the ideas and techniques of other drummers. The best way to achieve this is through listening *actively*—trying to understand what makes a drum part good, what are the components of a solid groove, how a drummer makes the song and the other musicians sound better, and finally, how we can apply these lessons to our own playing.

The first thing we need to understand is how successful drummers interpret the passage of time. Drumming is about pulse, which is an idea that often gets lost in the pursuit of technique. You can play triple-flamacues up the yin-yang, but you'd better have a very clear idea at all times about where the pulse is—otherwise your contribution to a band will be extremely limited. For many people, good time and a solid sense of the pulse is a natural talent. But it is also one that can be learned. The way to learn it is to listen very hard to people who are better drummers than you are, and to try to understand how they communicate the pulse of the music to the listener (and more importantly, to the rest of the band). Working with a metronome can help.

One of the hardest concepts for beginning players to understand is the idea of "beat placement." When people use the phrases "ahead of the beat," "behind the beat," and "on the beat," *placement* is what they're talking about. Every musical situation has a "beat," made up of a series of *precise* times when each quarter note (or 16th note, or triplet, or whatever) occurs. The band instinctively knows when the beat is happening, and everyone ends up agreeing on when that precise moment is, in a kind of intuitive way. Remember that these moments are coming every few milliseconds, which is what makes the flow, or the pulse. Every member of the band makes a natural adjustment regarding when they will play their part, in relation to that precise moment. Some people like to play their parts behind the beat. This does *not* mean that the player is playing slower than the rest of the band.

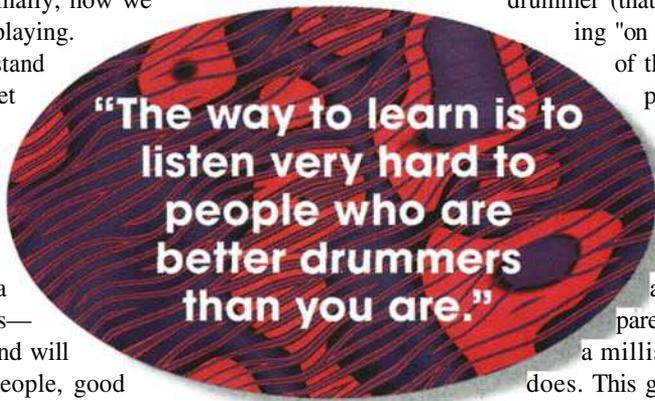
The player is playing in perfect time, and his pulse matches the pulse of the rest of the band precisely. It is just that this player's "pulse clock" got started a millisecond or two after the first note of "the beat," and every note that this player plays is a little bit late, technically. This is sometimes referred to as someone with a "fat" or "lazy" groove. Little Feat's Richie Hayward loves to play in this style, and he ends up projecting a very relaxed, comfortable feeling. Notice, however, that he never "drags." That would mean that he was slowing down, which he is not.

People often assume that the "beat" is something dictated by the drummer (that the drummer is by definition playing "on the beat") and that if they play ahead of the drummer they are automatically playing ahead of the beat. In most situations, this is true; the drums *can* set the rhythmic foundation, and the other musicians adjust to it. Put it is not true of *every* situation.

Some drummers like to play ahead of the beat. This means they *pare* thinking of "the beat" as happening a millisecond or two before it actually does. This gives a very "driving" feeling to that player's part, and it can sound excellent. Omar Hakim demonstrates this concept on Sting's "Shadows In The Rain," and you may notice that other members of the band (like Kenny Kirkland, the keyboardist) occasionally take his bait and come ahead of the beat with him. It is really a mental exercise to play along with Omar's drumming on this song, because you have to keep constantly "pushing" yourself to drive the music. When musicians talk about "pushing" the music, this is exactly what they mean. Jazz drummers tend to play ahead of the beat.

Finally, you have drummers who play right "on" the beat. Unless they end up doing something extremely musical, it can end up sounding mechanical, like a metronome or a drum machine. Neil Peart is famous for being precisely on the beat almost all the time, but he gets away with it because he and the band have incorporated this as a distinctive part of their sound.

As with any idea, moderation is the key in applying these concepts. Some drummers may decide to experiment in band situations, trying to *dictate* their place relative to the beat, and this almost certainly will lead to an uncomfortable groove (which the other members of the band will only be able to attribute to the



"The way to learn is to listen very hard to people who are better drummers than you are."

"bad drummer").

As for learning to "groove," Steve Smith expressed it best years ago in an early *Modern Drummer* interview. He had a background as a jazz musician, so when he got hired to play with Journey, he tried to figure out what made good rock bands sound good. He determined that groove comes almost completely out of a commitment to the quarter note, so that if a drummer maintains and communicates an awareness of each passing quarter note, the band will be able to groove. Kenny Aronoff later narrowed this focus even further, making *his* primary commitment to the *backbeat* ("2" and "4"). You need to be confident that you can internalize and express every quarter note (or backbeat, or whatever you choose) if you want the rest of the band to be able to relax enough to create a good feel every time.

The last point I want to stress has to do with the role of a good musician. There are infrequent times when it is important or fun to show off and to be flashy. Generally, though, a good musician sees it as his primary goal to make the *music* sound good, and this is done by being generous and supportive to the other players in the band. Drummers who play simple parts but make their bands sound great include Ringo Starr, Stan Lynch, Max Weinberg, Dave Grohl, Jim Sonefeld, and most of the guys with the high-paying Top-40 gigs. If you maintain the groove above all else, the other players have a good foundation, and *the band* will sound impressive. Of course, it's not just the drummer who makes the groove happen. I believe that it's the way that the drummer and the bass player "lock in" that makes for a good groove. That

means *listening* to the bass player (and the other musicians) and being considerate enough to let them do their thing.

All of these concepts present unique challenges to drummers studying on their own, or to teachers who want their students to be musical. The way that I've found to make things clearer is to make tapes of tunes that I think most clearly demonstrate whatever concept I'm trying to get across. The tapes are for listening to in the car, before a practice session, or during a lesson. If you're a teacher, it may help to write a short paragraph or two to remind the student what to listen *for*.

Creating and annotating these tapes can benefit you as a player, as well. If you keep your ears peeled for good examples of the things you think are important, you'll find yourself noticing things that you might have missed if you were only listening casually.

Next month we'll examine specific songs that illustrate the points in this article. In the meantime, remember that applying the level of analysis we've explored in a band situation will lead to disaster; these are things to notice and understand while *listening* and *practicing*. When *playing* with other musicians, you have to trust that your studying will manifest itself as better drumming. It's an old adage that *you need to learn everything, practice hard, and think about everything that you practice. But when you play, you should just forget it all and try to make your bass player happy.* See you next month.



GOOD NEWS!

Buying in Volume Saves Customers Big \$\$\$



Midwest Percussion is committed to serving the country with both the lowest prices *and* the best in customer service before and after each sale.

Midwest Percussion is the fastest growing drum shop in Chicago and the U.S.! Because...

- Everyday huge discounts on name brand gear
- Full drummer staff at your service
- Most orders shipped within 24 hours

Call or write for your **FREE 1996 Drum Catalog 9.**



Midwest Percussion

10137-C S. Harlem
Chicago Ridge, IL 60415

Catalog Requests (708) 499-3704
Fax Request (708) 499-3705
Other Info (708) 499-2314

Check out our Website at <http://members.gnn.com/midwest/>

ddrum

ACOUSTIC TRIGGERS

- THE MOST ACCURATE TRACKING AVAILABLE
- WIDE DYNAMIC RANGE
- NO ADHESIVES NEEDED
- RUGGED METAL HOUSING
- WORKS WITH POPULAR DRUM MODULES
- SNARE TRIGGER READS HEAD & RIM SEPARATELY
- EASILY REPLACEABLE TRANSDUCER
- SECURE XLR CONNECTOR

Armadillo Enterprises
923 McMullen Booth Rd, Ste B Clearwater FL 34619
813-796-8868 • <http://www.armadilloent.com>

Drum Workshop

Twenty-Five Years Of Innovation

by Jorge Spellman

From its humble beginnings as a storefront teaching studio twenty-five years ago, to its current 20,000-square-foot, state-of-the-art facility, Drum Workshop has grown to become one of the world's most influential drum companies. Yet DW's history is not as much about corporate growth as it is about two resourceful and dedicated individuals who, like most drummers, had a fascination with drumming that went well beyond merely playing the drums.

"I started drum lessons with a teacher at a local music store when I was twelve years old," recalls DW founder and president Don Lombardi. "Over the years I had great experiences with the teachers I studied with—including great drum artists like Nick Ceroli [Tijuana Brass and LA studio] and Colin Bailey [Joe Pass and LA studio], and master drum teacher Freddie Gruber. So as I grew up to love *playing* drums, I also grew up to love learning about and *teaching* drums. That's really how and why Drum Workshop came into being."

Early in 1972, at the age of twenty-six, Don was in the midst of an expanding professional playing career, while simultaneously teaching at three local music stores. Since he had been successfully teaching in stores for nearly ten years, Don decided to open a small teaching studio near his house in Santa Monica, California. Based on his intention of offering both private drum lessons and monthly workshops, Don named the studio "Drum Workshop." However, he quickly learned the first of many lessons as a drummer in the business world: Starting a business has the



Drum Workshop founders, then and now: John Good (kneeling) and Don Lombardi in DW's first workshop in the late '70s, and the same two gentlemen today.



inevitable effect of increasing your overhead. So he brought in investors and additional teachers, and he began selling sticks, books, and drums to help subsidize the studio's expenses. This created the need for someone who could manage the sales part-time while Don did the teaching. Enter John Good.

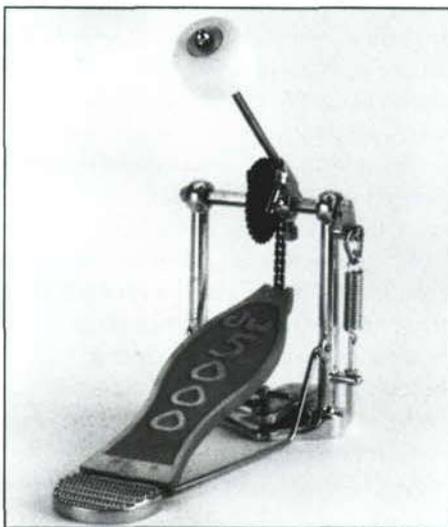
"I was a seventeen-year-old self-taught drummer who had developed a lot of bad habits," says John. "I decided that I wanted to learn how to play better, so I came to Drum Workshop and started lessons. But I was never a very good student. One day Don took me aside and told me that I was probably the worst student he had ever tried to teach. We both saw that my days as a drummer were numbered."

By that time, however, Don and John had discovered that they shared a common interest in how drums worked and how they could be made to work better. The two spent hours talking about drums and related products, and about ways to improve them. The first DW product, a height-adjustable trap case/seat, was an outgrowth of these discussions. With a grassroots advertising effort, DW began selling about a dozen seats a month. This modest success gave John the opportunity to quit his day job and go to work full-time with Don.

"We would quit teaching at the end of the day, move the drumsets to the side, and bring out the tables to make the seats," says Don. "Then I'd usually have to leave to go to my playing job, while John would stay into the night to build the seats to fill the orders."

By 1977, Drum Workshop was still try-

ing to survive as a small drum shop and teaching studio. Since it was not yet financially independent, Don remained busy playing and teaching. One of Don's students at that time was the son of Tom Beckman, who was then the owner of the Camco Drum Company. Beckman wanted to sell the drum business because he had become the head of Roland US. Knowing that Don Lombardi was an inventor and was interested in the drum business, Beckman called Don and offered to sell him everything it took to make Camco drums and hardware—machinery, dies, and molds—except for the Camco name itself.



The original DW 5000 pedal (introduced in the late '70s and based on a Camco design) featured an eccentric cam and strap drive. But it was the introduction of this chain-and-sprocket drive model in 1980 that established the company as a major innovator.

At this point Don and John decided to completely change the direction of Drum Workshop from teaching and selling to manufacturing. They felt that there was room to improve the quality of the drum products being produced at that time. And, as Don recalls, "Based on our mini-success with the seat, we had learned that if we could offer drummers products that would improve their drumming, we could be successful. Of course having a *desire* to go into manufacturing and having the *money* to do so are two different things."

With most of the money borrowed from his parents and some from outside investors, Don purchased Camco's tooling and reintroduced the Camco 5000 nylon strap bass drum pedal under the DW name.

From the very beginning, refinements were made to improve the consistency, quietness, smoothness, and adjustability of the pedal's mechanical operation. Yet even as the pedal was becoming "the drummer's choice," Don continued to search for ways to further improve it.

The addition of a chain & sprocket drive system in 1980 not only vastly improved the DW pedal but also helped set it apart from others on the market. In 1983, DW introduced a double bass drum pedal that incorporated a unique linkage with universal joints. DW's 5002 double pedal not only solidified DW's position in the market as innovators, it also ushered in a whole new era in drumming, since for the first time single bass drum players could use both feet to play more musically and creatively. Efforts to meet the needs of DW pedal endorsers such as Tommy Lee, Jim Keltner, and Vinnie Colaiuta led to the development of other innovative DW hardware, including the rotating two-leg 5500T and remote (cable) 5502LB hi-hat stands.

At the same time that Don was focusing on developing DW pedals and hardware, John Good was building his reputation as an expert drum technician. "Even though I wasn't a professional player, I always had an ear for drums and a knack for fixing them," he says. "Eventually I wound up doing a lot of drum tuning in the studios and teching for tour drummers like Freddie White [Earth Wind & Fire], Jonathan Moffett [the Jacksons], and Chad Wackerman [Frank Zappa]. It was at this point that I turned my attention toward investigating *why* drums sound the way they do. I found out that everything about a drum—shell construction, shell size, bearing edges, heads, hardware, finishing—individually and collectively affects the quality of a drum's sound. Don and I began making a few sets a month, always concentrating on perfecting each one of these acoustically critical elements.

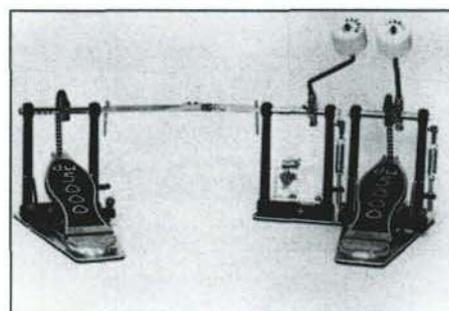
"Another part of what I discovered was the importance of each drum's 'timbre,' the tonal range where the drum sounds its best," John continues. "I became extremely interested in trying to control the timbre of the shell and, in doing so, improving the balance of the entire kit. We later called this process 'timbre matching,' and I'm proud to say that it caused a wholesale change in the way drummers think about

their drums. I'm also extremely proud that every set we make today is made with the same care and attention to detail as when we were only making a few sets each month."

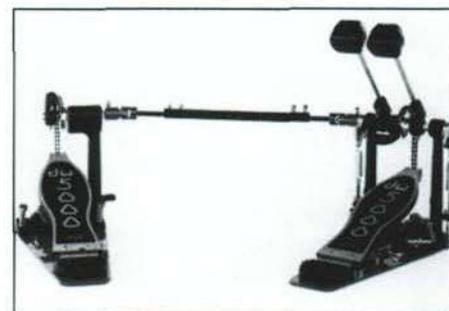
By the mid-1980s endorsements of DW's line of bass drum pedals and hi-hat stands by many of the world's top drummers had created a unique market position for the small American company. Meanwhile, DW drums were starting to attract attention throughout the drumming world, as well. To accommodate the increased demand for its hardware products, DW doubled its manufacturing space by taking over two units at an industrial complex in Newbury Park, California.

"When our pedal artists and dealers started asking about the drums," Don recalls, "we leased a third unit and hired more people just to make drums. We plugged along making a handful of drumsets each month. I knew that we could make a spectacular set of drums—but they were expensive, and I wasn't sure how many we'd be able to sell. Thank goodness our pedal sales allowed us to pay the bills."

John recalls a time when he was on the road with Jonathan Moffett and Madonna



DW's 5002 double pedal system (circa 1982) originally comprised a primary pedal and a totally independent secondary "slave" unit. Continuous development of the double pedal concept ultimately led to the streamlined DW 5002AH^Δ Delta Accelerator double pedal introduced in 1996.



in 1987, and calling the shop just to check on how things were going. "Don told me that things were starting to take off and that I'd better come home and stay there. It was a hard decision at the time, because I was making good money on the road. But I agreed, and I've never looked back."

"One of the things that helped convince me that we might have a chance with the drums was when Tommy Lee came into the shop to have his pedals tuned up," adds



The first appearance of DW drums in *Modern Drummer* was in the March/April 1979 issue. That kit (left) was equipped with DW's first product, the adjustable seat/case—along with some rather unusual boom stands. It's a far cry from today's DW models, like the 25th Anniversary Fiddleback Maple kit (right).



Don. "While he was waiting he sat down at the set of drums John had in his office. He started playing and he wouldn't stop; he was amazed by the way they sounded. I then realized that a whole generation of players had grown up without ever having the experience of playing on a hand-crafted, custom-made set of drums.

"On March 7, 1989 Tommy bought a kit from us. I remember the date precisely because it was such a big event that I made

As part of its effort to accommodate the increased worldwide demand for DW products, the company moved to its current offices in Oxnard, California in 1992. Since the move, DW has pioneered the *Delta Tri-Bearing* pedal system (featuring the patented *Delta* ball-bearing hinge), the *Edge* brass/maple snare drum, the concept of smaller *F.A.S.T.* tom-tom sizes, the *Woofers* bass drum tone enhancer, and the *True-Pitch* tuning system, as well as perfecting a wide variety of lacquer, *Satin Oil*, and *FinishPly* drum finish choices. Today, drummer's drummers such as Sheila E, Terry Bozzio, Neil Peart, and Matt Sorum along with drummers of popular bands including Pearl Jam, Hole, Hootie & the Blowfish, Blackstreet, and Bush have chosen to play DW drums, pedals, and hardware exclusively.

"Even today it all comes down to spending hours brainstorming about ways to make things better, to give drummers better equipment and more choices," explains John Good. "To this day, one of the great things about DW is that we're never tied to making just what's in the catalog. We've become advocates for better drums, and in doing so I think we helped raise the standards for everyone."

"As I look back on our first twenty-five years, Drum Workshop's success has come about not from just improving drums, but from improving them so that drummers can improve their drumming," concludes Don Lombardi. "That's a subtle—but very important—difference. Along the way we had to work hard for everything we achieved, but we always had support from our families, our customers, our dealers, and our incredible staff—many of whom have been with us from the beginning. We've been fortunate to work with people who care about quality, consistency, and service—whether they're building our products or our image. We intend to continue developing ideas that will allow us to keep our unique position as drum, pedal, and hardware specialists, by maintaining the same focus that we've always had: being enthusiastically committed to improving everything associated with drumming."

a photocopy of the check, which I still have to this day. Tommy was endorsing another company at the time, but within a year he became an official DW drum endorser."

With Tommy joining Jim Keltner, Chad Wackerman, Larrie Londin, and other "name" players, DW produced their first serious drum catalog in late 1989. They went to the January 1990 NAMM show hoping merely to interest a handful of their top pedal dealers to each take one kit.

"At the end of the first day of the show, Chris [Don's son and sales manager] pulled John and me aside and told us that we had a real problem with our drums," Don says. "John and I were devastated, thinking that no one wanted our drums, that they were too expensive, that we weren't accepted as a drum company. But Chris said no, the problem was that he had taken orders for sixty sets, and it was only the first day of the show. To make a long story short, we spent the next *three years* trying to get our drum production to catch up to sales. In fact, filling the overwhelming demand for our drums is an unavoidable 'problem' when you consider that every set of DW drums is custom-made."

GUITAR • BASS • RECORDING

The Midwest's Premiere Contemporary Music School

- World-class faculty
- Excellent student to teacher ratio
- Great location in Minneapolis
- More studio time
- NASM-accredited
- Financial aid available

MUSIC TECH

1-800-594-9500

Call now!
Classes fill up quickly.

<http://www.musictech.com>

PERFORMANCE • MUSIC BUSINESS • GUITAR • BASS • DRUMS • KEYBOARDS • VOCALS

PRODUCTION • MUSIC BUSINESS • GUITAR • BASS • DRUMS • KEYBOARDS • VOCALS

NEW FROM THE PUBLISHERS OF MODERN DRUMMER

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 _____

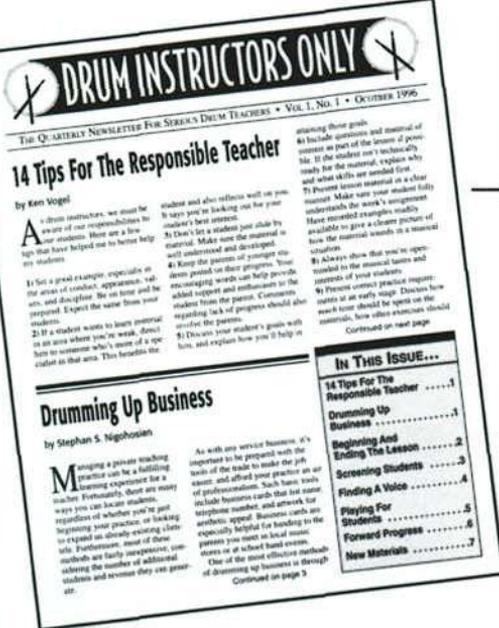
City _____ State _____ Zip _____

Payment Enclosed



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.



Drummers Collective

Drumming's Grand Old School

by Rick Van Horn

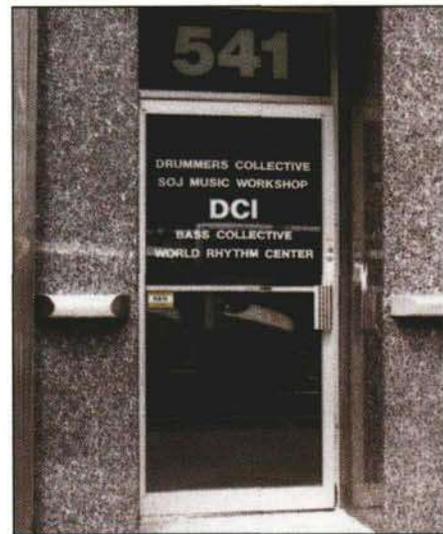
With twenty years of successful operation to its credit, New York City's Drummers Collective is the oldest—and perhaps best-known—drum school in the world. But don't look for ivy on its walls. In fact, don't look for its walls at all. Look for the golden arches.

In typical Manhattan style, the school is perched unpretentiously above a McDonald's on lower 6th Avenue. Only a sign on the door lets you know that the third and fourth floors of this building house The Collective (comprised of Drummers Collective, Bass Collective, World Rhythm Center, and SOJ/Jazz & Contemporary Music Center).

The school's location may not exactly be ivy-league, but its current director, John Castellano, wouldn't have it any other way. "If we were anywhere else, it would be an entirely different sort of school," says John. "The compactness of New York provides a dimension that students can't get anywhere else. We have a faculty pool that wouldn't be available in any other city, except maybe LA. And we have a club scene that I don't think exists even there. We give our students lists of clubs to visit; we actually draw it into the curriculum."

That curriculum is the outgrowth of a program created in 1977 by Rick Kravetz, who passed the directorship (and ultimately ownership) of the school to Rob Wallis and Paul Siegel in 1980. The school was moved from its original 42nd Street location to its present home in 1983.

Eventually, Rob and Paul became involved in another successful venture:



"You want fries with those drum lessons?" The Collective is on the top two floors of this building in Manhattan.

DCI Music Video. When it was clear that they couldn't run that company and the school at the same time, drummer/teacher Brad Flickinger was brought in as school administrator. But by 1985 Brad got so busy playing Broadway shows that *he* no longer had the time to devote to the school. So John Castellano, who since 1973 had operated his own music school, SOJ (Sounds Of Jazz) Music Studios, was invited to become the director of Drummers Collective.

"After about two years of a 'tryout' period," says John, "we decided to become partners for Drummers Collective/SOJ. Since then we've started the World Rhythm Center, which is our hand percussion division. And now we're just past the

first anniversary of Bass Collective, which is our bass school, headed up by John Patitucci."

What sets Drummers Collective apart from university music programs or conservatories is its focus on the vocational aspect of drumming. "We offer short, highly intensive programs for people who are really serious about drumming," says John. "That doesn't mean pros or aspiring pros only, however. You can be a 'serious' hobbyist, and maybe play better than someone who's being paid.

"Our staple program is a ten-week certificate program," John continues. "It's relatively small; a full program is twelve to eighteen drummers. Recently we started linking our programs together, so that now



Fred Klatz instructs students on the subject of superimposed metric modulation in his polyrhythms class.

people are staying here as long as a year. But even with that, it really is vocational preparation. If you want a full-blown musical education, you need to go to Berklee, the University of North Texas, or a similar school."

When John first came to Drummers Collective, the ten-week certificate program was all the school offered. "But some people weren't ready for that," he says, "and we were turning them away. Then there were people who didn't *need* it; they were already recording and doing pro gigs. So out of that situation came our four-week certificate prep program, our six-week advanced certificate program, and our five-day intensive program. We also offer a full-time private study program, in which students concentrate on three to four private lessons a week. The addition of a reading workshop at the beginning of that week, and a rhythm-section workshop at the end, provides some structure for the students. Plus they have an advisor assigned to them."

Classes within the ten-week certificate program break down into various categories, including musicianship, style, and professional studies. Says John,



Kim Plainfield (right) works one-on-one with a student in a private lesson.

"Musicianship instruction includes reading classes—and we recently started reading labs to provide additional experience. We're also sending our advanced drummers to ear training and music theory classes given by Bass Collective."

Style classes include actual playing instruction in funk, jazz, Latin, etc. But before those are taken, a student first takes a style *analysis* class. "We think that drummers should be exposed to a wide variety of styles," says John. "So we asked our teachers to put together a discography of the important musicians in all of those various styles. We created a set of fifteen to twenty 90-minute tapes that students receive when they enroll here. That gets them exposed to the core of the music they're going to be studying."

"Anywhere from seven to ten days later," John continues, "the students will have a presentation class, where they'll actually sit at the drums and work on the technical aspects of playing one of the styles they heard. Then things finish with a rhythm-section session, where we bring in professional players who play in that style."

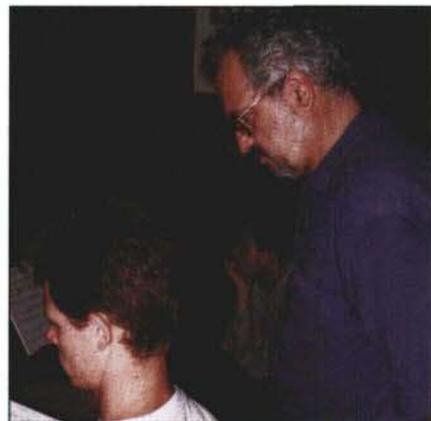
According to John, one of the reasons for creating Bass Collective was to benefit students in Drummers Collective. "We believe that you should learn to play the drums in an environment where there are bass players available," he says. "We've always had rhythm-section workshops within Drummers Collective. But if there was ever a complaint about the school, it was, 'Gee, I'd like to play more with other musicians at my own level.' Bass Collective helps us address that."

On the other hand, the school sees value in working with pros, too. This has led to a new type of workshop. "We bring in a professional pianist to run a rehearsal with our drum and bass students," explains John. "The 'leader' says, 'Okay, these are my charts. The gig's tomorrow night. Here's what I want you to do....' It's real-world stuff, and it's been very successful."

In the professional studies track, students go into the studio, both to record their own work and to learn about working in the studio environment. "We used to take them out to local studios in town," says John, "which created both benefits and problems. But now we have our own studio on the third floor, with some really talented peo-

ple operating it and serving as instructors."

Those talented people are headed by Jan Uetz, who describes the basics of the program: "At first the students work with a lot of pre-recorded stuff, with a click. Later, in the advanced classes, they work with live musicians. We try not to make it too stylistically oriented, although some of the pre-recorded stuff allows them to apply what they're learning upstairs. But it really gets down to staying in the pocket, staying with the click, being simple and clear and strong, and doing what the music demands. It's not really a creative class, because the students aren't *supposed* to create anything. I give them all the material. They'll come in and play a jingle, and I'll act as the producer and dictate what they do, because that's what they'll be up against in the real world."



John Castellano, director of The Collective, observes a student's progress.

"The first session is really basic information," Jan continues. "Which mic's to use, where to place them, and things like that. The second class covers how to get a good sound out of the drums, which includes how drummers often must play differently in the studio than when playing live. The students play a simple beat that would be typical for the studio, and we talk about things like whether the snare impact was consistent, or whether the overall balance of the kit was good for recording purposes. For most contemporary commercial music, it's actually good for a drummer to play hard and loud, because then the engineer can separate the tracks better and get a good signal-to-noise ratio. Of course, some drummers play that way naturally, with a solid bass drum and snare backbeat. But others don't. They may need to be told to

hit a bit harder, or the mic' placement may need to be changed. It's all part of learning how to relate their playing to the studio environment."

The school's studio is also a response to something that John says bothered him for a long time. "I'm uncomfortable about passing a practice room and hearing a drummer playing a groove alone. Sometimes it feels good, and sometimes it doesn't. But in either case, that isn't the way music developed. A drum part is just that: a *part* of the total music. So we had the idea of putting rhythm tracks together that teachers can use as an extension of their lessons, so students aren't practicing in a vacuum. We're in the process of expanding that system, because it's an important link in the chain. Sure, you need to learn independence and physical technique. But when it comes down to really *playing*, you need to play within the context of the music. I want to meet that need as part of what we do."

For students seeking additional hands-on experience, there is the SOJ/Jazz & Contemporary Music Center, a performance workshop that gets drummers involved playing along with all instrumentalists. "We have a big band that meets on Tuesday nights," says John. "Our advanced drummers work on the charts with their instructors ahead of time, then come in and play with the band. I conduct that band, and I'm *very* tough on the drummers."

It's logical that The Collective would offer instructional programs for both drums and bass, since the two work so closely together in most styles of music. Are there plans to expand this concept into other instrumental areas? "Only to the extent that we can fulfill the need of our drum and bass students to perform with other musicians," replies John. "I don't feel comfortable about the school getting much bigger. There can be problems with keeping the quality up. We're faced with all the difficulties of running a private school. We have a very professional faculty to support, yet we have no endowment. Every penny comes from tuition—and we can only charge so much. That makes the business part of things very intense. It's tough out there. If we're not excellent, we can't survive."

Like most schools, Drummers Collective

develops its curriculum with input from its instructors. But there is also extensive input from students. At the conclusion of every semester each student fills out a detailed questionnaire about every class that he or she took, and about each instructor's performance. "This isn't a 'suggestion



An in-house studio provides students with real-world recording experience.

box' sort of thing," says John. "We meet as a faculty and go over each and every comment—which means that every other member of the faculty knows if someone gets a negative review. So there's an immediate pressure to perform well as an instructor. It's human nature.

"Within his or her comments, a student might say, 'We didn't have enough time to do this...!' or 'I wish we could have studied this...!' When we start seeing things like that as a pattern, we know that we need to make a curriculum change."

One recent change was the creation of the World Rhythm Center. Says John, "We were trying to develop a division that could cater to non-serious players. We actually tried the drum circle approach, but it's not our thing. So now we have a class-oriented program, featuring John Amira, who's an outstanding conga player and instructor, and Michael Wimberly, who teaches djembe playing. It was a little slow in starting, because set drummers usually don't like to put their sticks down. When Alex Acuna was here, we asked him, 'Alex, please tell them they're not going to hurt their hands.' I think that's part of it. Yet when we teach Afro-Cuban drumset style, Bobby Sanabria starts by teaching the rhythms on the original instruments. Duduka Da Fonseca does the same thing. Now we have drummers

who are actually taking the WRC hand-drumming courses and really getting involved with congas or djembes."

Based on the success of the World Rhythm Center, The Collective is considering the introduction of a program on traditional African rhythms. "The problem is," says John, "our program is already packed, and we don't really want to take anything *out*. We tell our ten-week students on the first day, 'We're going to give you more than you can absorb in ten weeks. But you're *here*, you've spent all this money, you've come all this distance. We want you to leave with the greatest possible amount of information.' To that end we encourage them to tape classes, and we also prepare a workbook about two inches thick. We hope to be publishing that soon."

Imparting this wealth of information is the responsibility of the DC faculty—a combination of seasoned artists, noted authors and educators, and innovative young players. Familiar names like Jim Chapin, Mike Clark, Ricky Sebastian, Bobby Sanabria, Duduka Da Fonseca, Sandy Gennaro, Jim Payne, Kim Plainfield, Brian Doherty, and Fred Klatz are joined by rising talents like Zach Danziger and Frank Katz (both DC alumni), Mark Walker, and Pete Retzlaff. Some have been with the school for many years, while others have only come on board recently.

"Long-running instructors give us a certain stability," says John. "On the other hand, it's good to have the influx of new people too, with their new ideas and techniques. But either way, the most valuable thing that our faculty brings to the table is experience in real-life situations. Of course, that experience can be tricky to articulate. So part of my job is to help put a structure together for our teachers. Now, I'm not going to tell Mike Clark how to teach funk drumming. But I'll help a teacher make sure that his or her thing works within the context of everything else that we're doing—and what the student is capable of ingesting."

Drummers Collective also offers a few classes in the category of "practical, non-musical information." One is Sandy Gennaro's class on recording contracts. "Sandy's approach is that *everybody* screws up the first one," says John, "so

let's talk about it ahead of time to try to avoid that." The school also brings in a chiropractor to talk about carpal tunnel syndrome and other potential problems.

"A lot of real-world information gets shared in private lessons, too," John adds. "Students tend to latch on to teachers and 'pick their brains' about *everything*, not just drumming technique. We encourage them to switch around and get a 'taste' from everybody. One teacher may not have as big a name as someone else, but he might have something unique to offer. One of our best teachers is Michael Lauren. He's kind of a journeyman player—a working drummer no one's ever really heard of. Michael's very popular with our students because he brings a certain reality to what he teaches. Some students come here saying, 'I want to get my feet as fast as Virgil Donati, my arms as fast as Dennis Chambers, and my sticking as precise as Dave Weckl.' That's fine, but you still have to develop *some feel* so that someone will want to hire you for a trio gig in a local club. You'll be able to work the rest of your life, and you'll be a *musician*."

The school takes a similar approach with its master classes. Some are conducted by noted players, others by not-so-noted players who still have something valuable to share. Says John, "A lot of drummers who play with top groups are rhythm-section guys, rather than soloists. So they may not show up in the big drum ads. But these are the drummers who are working at the level that most of our students aspire to.

"We've tried to move away from focusing on big-name instructors who teach at Drummers Collective," John concludes. "Instead, we want to stress the identity of the school itself. When you go to Harvard, you don't necessarily know who all the professors are. But you know that the information you'll receive will be top-quality—because it's Harvard. I want Drummers Collective to be like that."

JOE MORELLO
 NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS
 IN THE NEW YORK AREA. CALL FOR EVALUATION.
 (201) 944-3366 10-12 A.M., 7-10 P.M.
Joe Morello Productions
 P.O. Box 1972
 Fort Lee, Nj 07024

Sam Barnard's 

Super Gloss Drum Material

Why spend hard earned money on new drums when old drums can look like new? Save big by buying direct. We offer a superior line of drum covering material that comes in many colors & can even be used outdoors. **\$69⁹⁹** & Up for 5 pc sets w/step-by-step instructions. Also sold for ANY number of drums.

SPEAKER CABINET PARTS
 We also sell speakers, horns, corners, grills, handles, carpet, etc.

DRUM HARDWARE
 Professional heavy-duty double legged cymbal stands and drum mounts...\$69.99

Ten years in business selling products to beginners, professionals, drum shops & the world! Call today for free samples & info.

We Ship C.O.D.
 Dealer Inquiries Welcomed
(602) 279-4041

Satisfaction Guaranteed 

TEN REASONS WHY to buy a AMT A-95

1 At 1.9 inches long it's the smallest mic for percussion available.

2 Clips to all drum rims without any screws.

3 Weighs only 21 grams—with cord.

4 Can withstand direct hit without damage.

5 Cuts set-up time down by 75%.

6 Sculpted from aluminum alloy insuring many years of quality performances.

7 Built-in shock mount eliminates vibrations caused by drum.

8 Frequency response is 30Hz to 20kHz.

9 LED displays operating status of voltage received from phantom power.

10 1 year unconditional warranty.

 actual size

applied microphone technology

*AMT will give you \$75 for any name brand mic, no matter what the condition, towards the purchase of a new A-95, quantities limited.

*Offer Expires December 31, 1997

P.O. Box 33 Livingston, NJ 07039-0033 • Tel: 973-992-7699 • Fax: 973-994-5139

FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

\$7.50 per shirt
 Certified Check or Money Order Only
 (Includes Shipping)
 Outside US
 \$10.00 US Funds

—Specify Size—

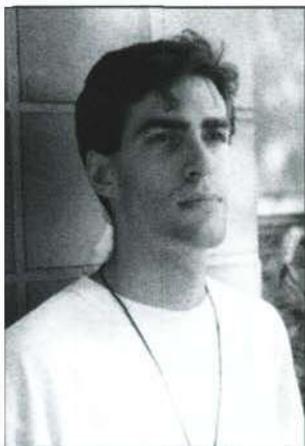
 Front

 Back

"We will beat any advertised price"

ATLANTA PRO PERCUSSION, INC.
 2526 Spring Road • Smyrna, GA 30080
 (770) IDO-DRUM (770) 436-3786
 Or call operator for toll free number
 Call or write for our **FREE DISCOUNT FLYER**
 Call Information for our toll free number

Greg Thomas



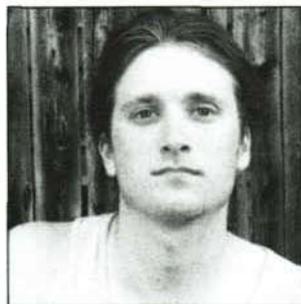
Greg Thomas left his New York-area home eight years ago to attend college in the San Francisco Bay Area. Though he majored in psychology, he studied classical percussion with Anthony Cirone, found time to play in the pit orchestra for school musicals, and did weekend gigs with pop and funk bands.

Since graduating, Greg has played professionally with local groups in a broad range of styles, including pop, jazz, Latin, and African. But he's concentrating his energies on Rossbach, Thomas & Fabian, a jazz/fusion trio with one self-produced CD, *Blueprint*, to their credit. The group plays in both electric and acoustic formats in clubs around the Bay Area. In addition to his drumming, Greg also composes for the group. (His trio's Web site, which includes samples from their CD, is members.aol.com/RTFjazz/. Greg has also written columns for *Modern Drummer*, including "Drumming On The Internet" in the May 1996 issue.)

Greg's demo tape reveals a clean and articulate technique, along with versatility and expressiveness that does justice to his influences: Billy Cobham, Terry Bozzio, Tony Williams, Ralph Peterson Jr., and Bill Stewart. He performs on Tama drums and Zildjian cymbals.

As for his goals, Greg says, "In the short term, I hope to continue to build a local following with my jazz trio, and perhaps find some broader distribution for our CD. In the longer term, I'd like to be able to continue to play live and to record my own compositions."

Kevin Renkko



Dover, New Hampshire's Kevin Renkko started drumming at the age of ten in his home state of Maine, and quickly became obsessed with the drums. Practicing up to six hours a day, he was active in high school and Maine all-state bands. After high school, Kevin played in the Cereal Killers, a Portland rock band named "best new band" by *Audience* magazine in 1987. Later, playing in a local R&B band helped him pay his way through technical school.

Over the years Kevin has played every sort of gig imaginable, from local cabaret shows and Finnish Heritage Society polka dances to bars, coffee houses, arts centers, and other esoteric locations. He's worked with punk/rock/reggae bands, country bands, and folk-rock acts (including a CD called *Dreaming Tree* with guitarist Bill

Shimamura, on Outer Green records). He's currently a member of Jaba Wok, a New Hampshire-based rock band that tours the eastern seacoast.

However, the project closest to Kevin's heart is his recently released self-produced recording, *roots* •

rock • *PERCUSSION*. It showcases Kevin on a variety of percussion instruments, along with guitar and vocals. About the work's varied material, Kevin says, "I didn't want my first solo recording to be 'world beat,' 'new age,' 'classical,' or even 'jazz,' as all-percussion projects often are. I wanted to create drum compositions that really rock, but that also display a certain degree of rhythmic complexity associated with jazz and world beat influences. At the same time, I didn't want to take myself too seriously."

Vince White



London, England to Southern New Jersey may seem an odd route for a drum career, but that's the direction that Vince White has taken. After having studied in England with Lloyd Ryan (who, Vince says, was Phil Collins' drum tutor) and doing session work in London, Vince relocated to South Jersey a few years ago. He now devotes most of his time to Moonseed, a versatile original rock quartet busily working the Philadelphia and Jersey Shore club scenes. He also does session work, and has recorded industrial music with Paris

rhythmic rock groove to fusion/funk/jazz creativity (as is amply demonstrated on a four-song Moonseed demo tape). Vince cites Steve Gadd, Mike Clark, Stephen Perkins, Mike Bordin, and Chad Smith as influences.

Trance, pop/rock with INU, "mood rock" with Cloud 13, and straight rock with solo artist Michael Dick. Vince also maintains an active private teaching schedule, and collects and restores old or damaged drumkits.

Moonseed's eclectic rock/funk/prog style benefits from Vince's diversity, which ranges from a strong

Performing on a Pearl *Session Elite* kit on a Gibraltar rack, with Paiste cymbals, LP percussion, and a DW double bass pedal, Vince is also an endorser for Aquarian heads and Cappella sticks. He's dedicated to getting Moonseed signed, and to expanding his career in the music business in order to "make a comfortable and fun living."

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for nor credited.) The bio sketch

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



CLEARANCE CALL!

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!

#112—JANUARY 1989

Al Foster, Anders Johansson, John Molo, Terry Bozzio Sound Supplement.

#113—FEBRUARY 1989

Bill Bruford, Simon Wright, Focus on Electronics, Will Kennedy.

#115—APRIL 1989

Steve Jordan, Lenny Castro, Tony Brock, Drummers of Montreal.

#116—MAY 1989

Dennis Chambers, Chris Blackwell, Bill Berg.

#117—JUNE 1989

Michael Shrieve, James Kottak, Trevor Tomkins.

#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 '89.

#125—JANUARY 1990

Ed Mann, Steve Riley, Alvin Stoller.

#126—FEBRUARY 1990

Charlie Watts, Frederick Waits, 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 Collarlock.

#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 Sorum.

#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.

#150—JANUARY 1992

Mark Brzezicki, Rodriguez & Padilla, The Drummers of Memphis.

#152—MARCH 1992

Harvey Mason, Hunt Sales, Fred Young.

#153—APRIL 1992

Mike Bordin, Milton Sledge, The Drummers of James Brown.

#154—MAY 1992

Elvin Jones, Matt Cameron, Willie Ornelas.

#155—JUNE 1992

Bias Elias, Victor Lewis, Bobby Christian, Inside Paiste.

#156—JULY 1992

Tony Williams, Mark Zonder, Maie 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.

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 Mastercard Visa

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

B-14

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

WATCH YOUR

EARS



Illustration by Joe Weissenburger

Part 2: The Solution

by Mark Parsons

Last month we covered the various causes and consequences of noise-induced hearing damage. Now we're going to move on to the practical implications of this serious and—especially among drummers—all too common malady. And we'll discuss some real-world ways to avoid it.

Damage Factors

Before we consider the mandatory use of hearing protection, there are some issues we should look at. Depending on the style of music you play, attention to these points may even make hearing protection unnecessary. The factors that contribute to hazardous situations are intensity, frequency, environment, time, and proximity (along with your prior history of noise exposure). Most of these can be reduced to one degree or another, as follows:

Intensity. I'm not going to tell you to play your drums quieter onstage (assuming you play at the level you do for musical reasons). But consider this: Some percentage of your time behind the set is spent practicing alone, and here is one place you can really make some improvements. You can of course simply practice quieter, but beyond that there are several devices available to reduce the sound level being generated by your drums. At the mild end are *Zero-rings*, all the way up to rubber or foam "drum silencers," which drastically muffle your drums and cymbals. Yes, these latter products change the feel of your kit, but at least they'll let you do non-precision work (like stamina workouts) without taking a toll on your ears. For snare practice lately I've been using Quiet Tone's *Drum Mute*, which lets you have the feel and articulation of a real snare at a greatly reduced volume.

During rehearsals you can experiment with seeing how much you can decrease the entire band's volume and still get an effective rehearsal (usually by turning down the amps and then getting

everything else to match). If you're playing gigs where your drums aren't miked, you'll have to play at whatever volume works for your music. But if your band is going through a sound reinforcement system, then the *onstage* volume is pretty much up to you and your band—you can play as quietly as you want (within reason) and still get a big sound in the house via the PA. And watch your monitors; they can account for more actual volume to the musicians' ears than just about anything else on the stage.

Frequency. There's not a whole lot you can do about the frequency content of your music except to remember that high frequencies are directional in nature, so if you can keep your head off-axis to things like PA horns, guitar amps, etc. (and try not to run your monitors so bright that they tear your face off!) you can save some wear on your ears.

Environment. A dampened rehearsal space will be much less abusive on your hearing than a bright, reflective room. Carpets, wall coverings, curtains, acoustical tiles, padded furniture, and high ceilings will all help the cause. As we mentioned in the last issue, the difference between a reflective and non-reflective environment can amount to many decibels.

Time. As with volume, I'm not going to suggest you limit your actual practice or performance time, but do get in the habit of reducing your exposure to *non-essential* noise. Let's say your band is doing some recording and it's time for your guitarist to track some high-volume overdubs. Rather than hanging in the room with him, this would be the perfect time to find a quiet area to take a break.

You can apply this concept to the non-musical areas of your life, too. Given the option of spending time in a high-noise or low-noise area, you should make a habit of choosing the quieter one, whether at an airline terminal or waiting for your car at a repair shop.

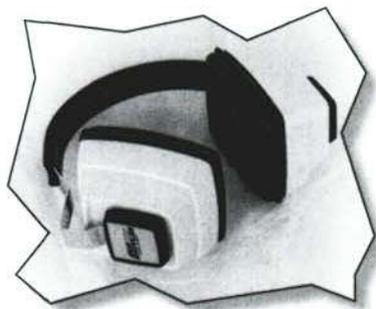
Proximity. Beware of close sound sources. We've talked about headphones and floor monitors, but don't forget about things like near-field studio monitors and car stereos. It's easy to abuse these because "they aren't really that loud." Maybe not in terms of moving massive volumes of air, but they're second to none at delivering damaging levels to your eardrums. Either back off, turn them down, or both.

Warning Signals

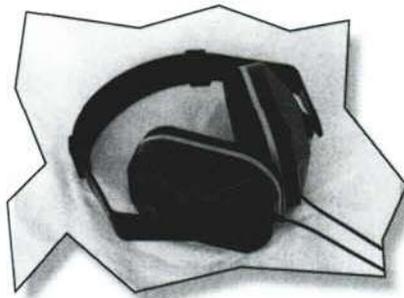
If you apply all the above precautions, how can you tell if things are still too loud? Audiologists recommend four practical methods (besides taking actual sound level measurements) to help determine if a situation is hazardous. Two of these can be used during exposure to the noise, and two are for after the fact to determine if you have *already* been exposed to damaging levels. (Take it from me, before is better than after!)

1. As a general rule, if you have to shout to make yourself heard over the background noise, you're in a potentially dangerous situation.

2. If the sound hurts your ears, it's hazardous. Last month we mentioned that not all dangerous noise levels are pain-inducing,



Norton Gun Muffler Earmuffs



G.K. Drum Phones Isolation Headphones

but you should also be aware that not everyone's pain threshold is the same and that an individual's pain threshold can be reduced after suffering hearing damage. (I've lost approximately 20 dB of "pain headroom" since my overexposure—things that didn't used to bother me now feel like a spike being driven into my eardrum.)

3. If your ears ring afterwards, you've definitely been overexposed. The ringing *usually* goes away, but too many incidents of this type can lead to permanent tinnitus and hearing loss.

4. If you experience temporary hearing loss after exposure to loud noise, you've done some damage to your ears. This, too, usually goes away after a while (a few hours to a few days) but, like the ringing, should be heeded as a *serious* warning.

Hearing Protectors I Have Known

Okay, time for the serious medicine. I'm going to divide hearing protectors into two groups, based on their sonic qualities. Those in the first group are primarily designed for industrial or sporting use, and cut out as much noise as possible without regard for the frequency response of the sound that *does* get through. The second category comprises hearing protectors

ROC-N-SOC

The Test of Time Requires A **STRONG FOUNDATION**

2511 Asheville Rd.
Waynesville, NC 28786

Tel. (704) 452-1736
Fax (704) 452-1732

The New **PERSPECTIVE** in **AMERICAN DRUM MAKING**

GROVER
PRO PERCUSSION®

617-935-6200 • Email: grover@tiac.net • Web: www.tiac.net/users/grover

Photo by Cary D'Ercole

that, while reducing the sound a significant (and in one case, variable) degree, also make an attempt to maintain a linear frequency response, which keeps things sounding natural. These devices are designed for musicians and concert-goers.

Please note that while I'm only going to discuss those products with which I have

personal experience, there are many others available that should give similar results within a given type, especially in the first category. (Most passive muffs are alike, as are most foam plugs. It's when you get into the "musician's" hearing protectors that they start to take on a personality of their own.) Let's start with the industrial/sports category.

Earmuffs. Sold as "shooter's earmuffs," these are available for \$15-\$50 at most sporting goods and hardware stores. I've used half a dozen various models over the years and they're pretty similar from a sonic point of view, with the main difference being comfort. (So try before you buy.) Variations include models that allow you to position the headband in back instead of on top, and slim-line collapsible models, which fold up for easy transport and storage. Most earmuffs have a Noise Reduction Rating (NRR) of between 20 and 30 decibels, which is more than adequate for our use.

I'm currently using a pair of fairly generic Norton *Gun Mufflers*, which I'm happy with. To me, the applications where muffs shine is solo practice—you can play as loud and as long as you like, and your drums still *feel* like drums. (And to tell the truth, I actually *like* the way drums sound through a pair of earmuffs; the mids and highs are attenuated more than the lows, so drums end up with a smooth, warm "studio" sound that's easy to listen to.)

I don't really like earmuffs for band rehearsals. They make me feel too isolated



Doc's Pro Plugs
Fit into wearer's outer ear



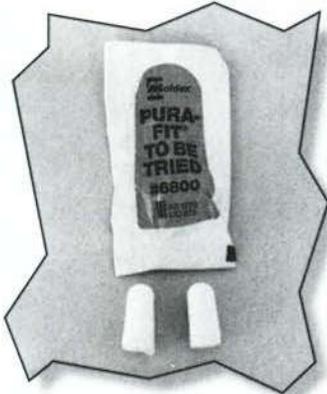
Westone ER-15
with extra 25 dB filters

and I have a hard time hearing exactly what the other musicians are doing. This goes double during gigs, and some may also find earmuffs visually distracting onstage.

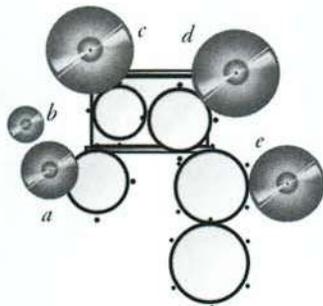
There is a specialized type of earmuff we should mention here—the "isolation headphone." These are basically shooter's muffs with headphone drivers installed



E.A.R. Classic
cylindrical foam plugs



Pura-Fit 6800
conical foam plugs

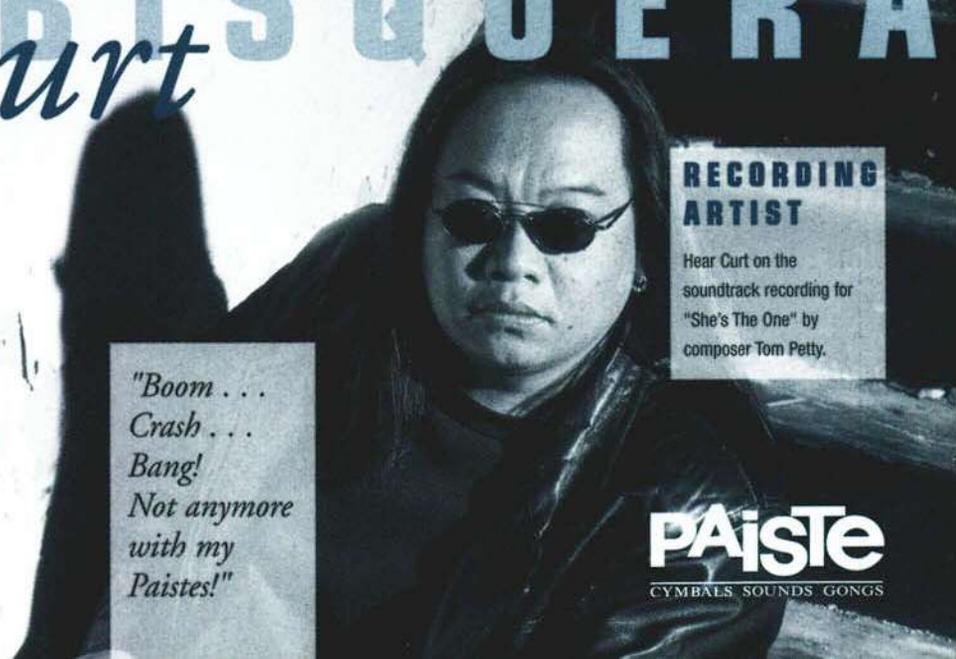


- a) 15" Signature Heavy Hi-Hat
- b) 10" Signature Splash
- c) 18" Signature Full Crash
- d) 20" Signature Full Ride
- e) 17" Signature Full Crash

Call 800 / 472-4783 for free literature.

BISQUERA

curt

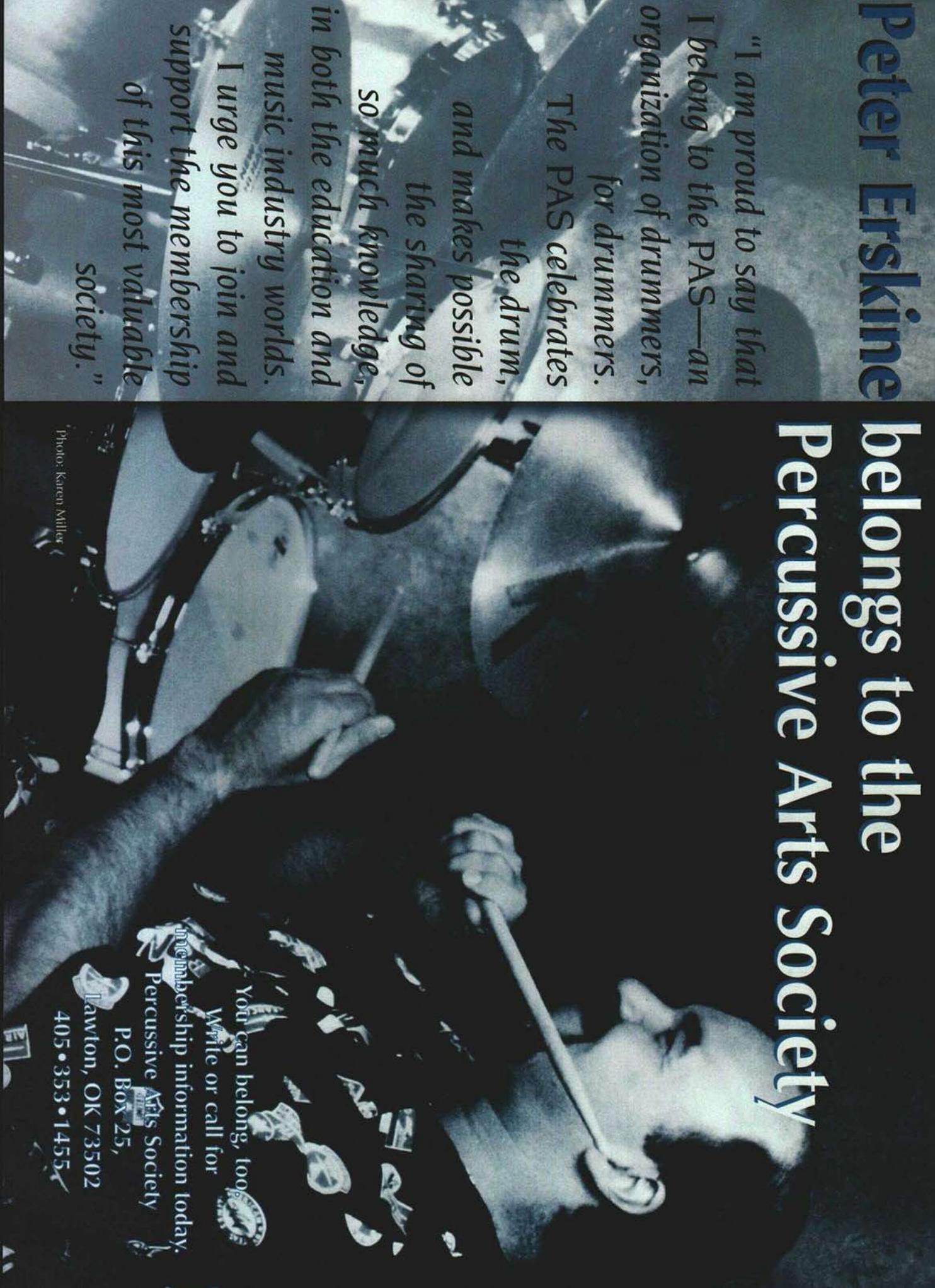


**RECORDING
ARTIST**

Hear Curt on the
soundtrack recording for
"She's The One" by
composer Tom Petty.

"Boom . . .
Crash . . .
Bang!
Not anymore
with my
Paistes!"

PAiSte
CYMBALS SOUNDS GONGS



Peter Erskine

"I am proud to say that I belong to the PAS—an organization of drummers, for drummers."

The PAS celebrates the drum, and makes possible the sharing of so much knowledge, in both the education and music industry worlds. I urge you to join and support the membership of this most valuable society."

belongs to the Percussive Arts Society

You can belong, too.
Write or call for membership information today.
Percussive Arts Society
P.O. Box 25,
Lawton, OK 73502
405 • 353 • 1455

Photo: Karen Miller

inside the earcups, and they can be a real boon to drummers. You can play along with a CD, tape, or external-output metronome without having to turn your phones up to dangerous levels in an effort to hear them over your drums. The only model I have any real experience with is the G.K. *DrumPhone*. These provide excellent isolation and decent (but not stellar) sound quality. G.K. and others make models with higher-quality drivers, but you can expect to pay a premium for them. I bought four pair of *DrumPhones* for my studio for around \$150—about what you'd expect to pay for a single pair of high-end phones (isolation-type or otherwise). Musicians use them while cutting basic tracks (i.e., any time there are live drums going down), and it's worked so well that my band now rehearses through them. No more bleeding ears after practice—how nice!

Earplugs. The short story on plugs is that they have many of the same attributes as earmuffs except you can carry them in your pocket and they're almost invisible in use. Sonically they're not quite as warm, but the difference is not large.

Earplugs are available made of silicon, wax-impregnated cotton, or foam. For my money foam plugs are the best. They're reusable and inexpensive, and they provide a positive, comfortable fit on just about anyone, provided they're installed correctly. They come in two basic shapes: cylindrical and conical, as exemplified by the E.A.R. *Classic* (NRR 29) and the Pura-Fit *6800* (NRR 31). I have a slight preference

for the conical ones—they block out more sound and are a bit more comfortable to me for long-term use. They're available pretty much anywhere for a buck a pair, and last for quite a while provided you wash them occasionally.

As with muffs, I don't like to gig with foam earplugs (unless it's *extremely* loud onstage), but for some folks they're the answer to preserving their hearing—Gregg Bissonette told me that he basically wears foam plugs *whenever* he plays, even in the studio. (He just puts them in and turns up the phones.) Before I adopted my current hearing protection (iso phones or Westone plugs—more about these in a minute), I used to rehearse with foam plugs by putting them in halfway so I had maybe a 10 dB reduction—not very scientific, but better than nothing. Probably the best thing about foam plugs is that they're so small, light, and inexpensive that you can afford to carry a pair with you at all times. (I don't know how many times I've had my hearing saved by my trusty foam plugs while attending a 120 dB concert.) Buy a pair and keep 'em in your pocket. Now, on to some of the more linear-sounding models.

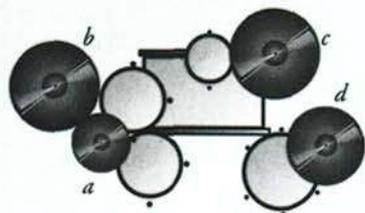
Over-the-counter musician's earplugs. These come in two basic styles. The E.A.R. *HI-FI* is a good example of the first type. It's a "one size fits all" silicon affair with circular flanges of decreasing diameter designed to seal in various sizes of ear canals. They have a fairly flat response—much more natural-sounding than muffs or foam plugs—and with a NRR of 12, they

provide adequate protection in most cases, yet not so much that you can't rehearse or gig in them. They sell for around \$16 and come with detailed instructions regarding their use, care, and cleaning. For me the biggest drawback is that they are somewhat uncomfortable, but they may fit you just fine.

The other type of plug doesn't go *in* the ear canal at all. Manufactured by International Aquatic Trades, Inc. under the moniker of *Doc's Pro Plugs*, these clear silicon plugs fit into the user's *outer* ear. Because of this the fit must be fairly precise, which is why *Pro Plugs* come in eight different sizes. To facilitate proper fitting the company makes a template printed on clear plastic, which you hold up to your ear to determine the correct size. It's not a perfect system (some ears—like mine—fall between sizes) but it's probably the best you can expect without going to the expense of a custom fit. Being a "vented" system, *Pro Plugs* provide a moderate reduction and a natural response without the plugged-up feeling of foam plugs. And at \$8 a pair they're not going to break your budget.

Custom-fitted hearing protection. If you're a musician and you're serious about protecting your hearing, this is the "A" answer. I'm familiar with the Westone/ER *Ear Gear* system, so I'll direct my comments accordingly, but comparable products may also be available from other manufacturers.

To order a pair of custom earplugs, the first thing you need to do is contact an audi-



- a) 14" Visions Heavy Hi-Hat
- b) 20" Signature Dry Crisp Ride
- c) 22" Signature Full Ride
- d) 19" Signature Power Crash

Call 800 / 472-4783 for free literature.

LABORIEL JR.

abe

kd lang

Hear Abe on kd lang's new CD "Drag" and also on Chocolate Genius's disc entitled "Tight".

PAiSte
CYMBALS. SOUNDS. GONGS.

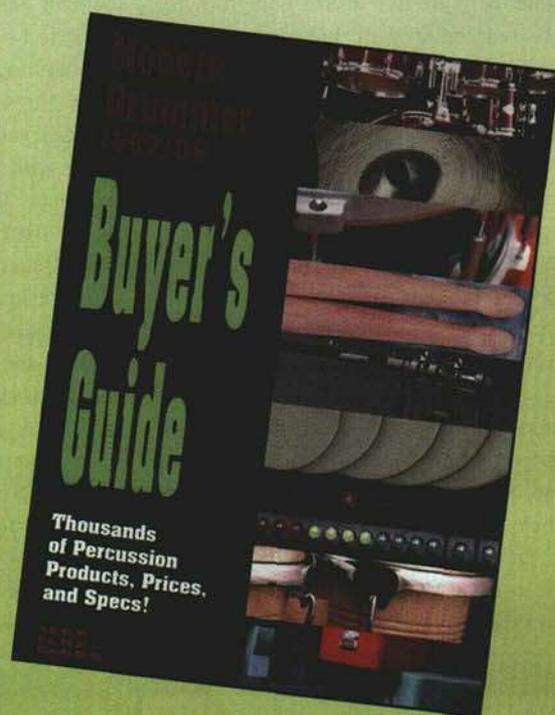
"I've been banging on objects since before I could walk. Many failed attempts at melodic instruments gave me an affinity for the simpler arts, such as cooking and drumming. You should try my vegetarian lasagna."

MD's 1997/98 BUYER'S GUIDE

Everything You'll Ever Need To Know About Today's Drum Gear...All In ONE Place!

MD's 1997/98 Buyer's Guide is jam-packed with listings of *thousands* of drummer items—prices and specs included. Look to the Buyer's Guide to find *everything* you want to know about every brand and model of...

- ➔ **Drumkits**
- ➔ **Custom Kits**
- ➔ **Custom Snare Drums**
- ➔ **Cymbals**
- ➔ **Hardware**
- ➔ **Drumsticks**
- ➔ **Brushes**
- ➔ **Practice Kits**
- ➔ **Drumheads**
- ➔ **Electronic Percussion**
- ➔ **Drum Machines & Processors**
- ➔ **Microphones**
- ➔ **Cases & Covers**
- ➔ **Accessories**
- ➔ **Ethnic & Drumset Percussion**



The new Buyer's Guide also contains a complete **Manufacturers Directory** so you can easily locate every major company in the drum & percussion industry. And our special **Reader Service Card** makes it simple to gather further information from any company. Just circle a number, drop the card in the mail, and you'll receive catalogs or brochures directly from the companies you're interested in.

The 1997 MD BUYER'S GUIDE. The most comprehensive publication of its kind, and a MUST for every drummer.

Please send me _____ copies of MD's 1997
Buyer's Guide at \$9.95 each.
(Price includes postage and handling.)

Total enclosed \$ _____.

Please make checks or money orders (in U.S. funds)
payable to Modern Drummer.

Mail coupon with payment to:
MODERN DRUMMER BUYER'S GUIDE
12 OLD BRIDGE RD.
CEDAR GROVE, NJ 07009

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

TELEPHONE _____

ologist who is a dealer for these sorts of products. The manufacturer can supply you with a list of audiologists in your area who carry their product. (It pays to call more than one for a quote—one audiologist wanted \$120 to fit me with a pair of Westone ER-15 plugs, while another quoted a price of only \$70.)

At your initial appointment your audiologist will discuss your needs, then take an impression of your ears by mixing a two-part, self-hardening plastic and injecting it into your ear canals, where it sets up in a few minutes. These impressions are then sent to Westone (a major supplier of hearing aids), who makes your permanent earpieces from them. After a few weeks your earpieces will be ready and you'll return to your audiologist for a final fitting (along with sanding and buffing of the plugs if necessary to ensure fit and comfort).

Two models of *Ear Gear* are available for musicians—the ER-15 and the ER-25. The number indicates the dB reduction available from each model, and is determined solely by which of two available filters is inserted into the earpiece. I ended up getting the ER-15s and an extra pair of the ER-25 filters so I'd have different amounts of attenuation available. (It set me back an additional \$35, but they've already earned their keep.)

In actual use the *Ear Gear* plugs have been everything I could have asked for. The first thing I did was put them in and play my drums, which ended up sounding

just like my drums...only a lot quieter!

The ER-15s offer the most natural-sounding hearing protection I've ever experienced, and while switching to the 25 dB filters yields a sound with a slightly reduced high end, they still sound far superior to anything else with that much attenuation. The 15 dB filters seem to provide about the right amount of noise reduction for most rehearsing and performing situations (although you metalheads might want to stick with the stronger filters), and the plugs are comfortable for extended wear.

From a listening standpoint the *Ear Gear* got a serious Workout during some of the live entertainment presented at this year's Winter NAMM show, and they passed with flying colors. First, a friend and I went to see John Entwistle and his band at a lounge-sized venue (though the PA would have been at home in a theater). We managed to find seats front and center about 15' from the stage, and I put in my plugs as soon as they started. (These guys were seriously loud.) With the 15 dB filters things still seemed pretty loud, so I switched to the 25 dB filters (with practice you can change filters without removing the plugs from your ears) and everything sounded fine—very clear and musical. Afterward I turned to my friend (who'd watched the show sans earplugs) and commented about the vocals. He looked at me numbly and basically said, "What vocals?"

The next night we saw Herbie Hancock with a quartet. Although it was an acoustic

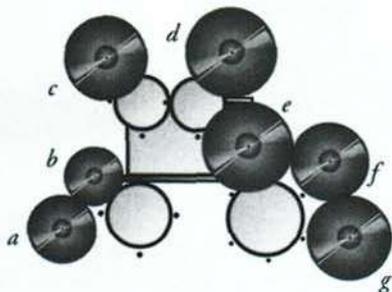
gig, it was in a much larger hall and they were going through a large sound reinforcement system. Again, we were in front but off to one side, directly in front of a PA speaker. After the first song I slipped in the plugs (15 dB filters) and left them in for the rest of the show. The music sounded great, and to tell you the truth, after a couple of minutes I forgot I was wearing hearing protection. 'Nuff said.

Conclusion

I've learned two things during my little auditory odyssey (which I hope you can take from me and not have to learn firsthand!).

1. Our ears are not bulletproof. If most of us continue on our current path, we're facing hearing damage some time in the future.

2. Noise-induced hearing loss is preventable. With all of the new types of "drummer-friendly" hearing protection available, we should all take advantage of it and preserve our hearing so we can enjoy an extended musical career. This is especially important if you've already experienced significant exposure and/or hearing damage. Except for moderate-volume situations in acoustically "nice" rooms, I'll rarely—if ever—play again without some sort of hearing protection. Putting up with the minor inconvenience is a small price to pay for keeping my hearing intact.



- a) 16" Signature Thin China
- b) 14" Sound Formula Heavy Hi-Hat
- c) 20" Signature Full Crash
- d) 20" Signature Full Crash
- e) 20" Signature Power Ride
- f) 18" Signature Heavy China
- g) 20" 2002 Power Crash

Call 800 1 472-4783 for free literature.

K.R.E.T.Z

eric

TALK
SHOW

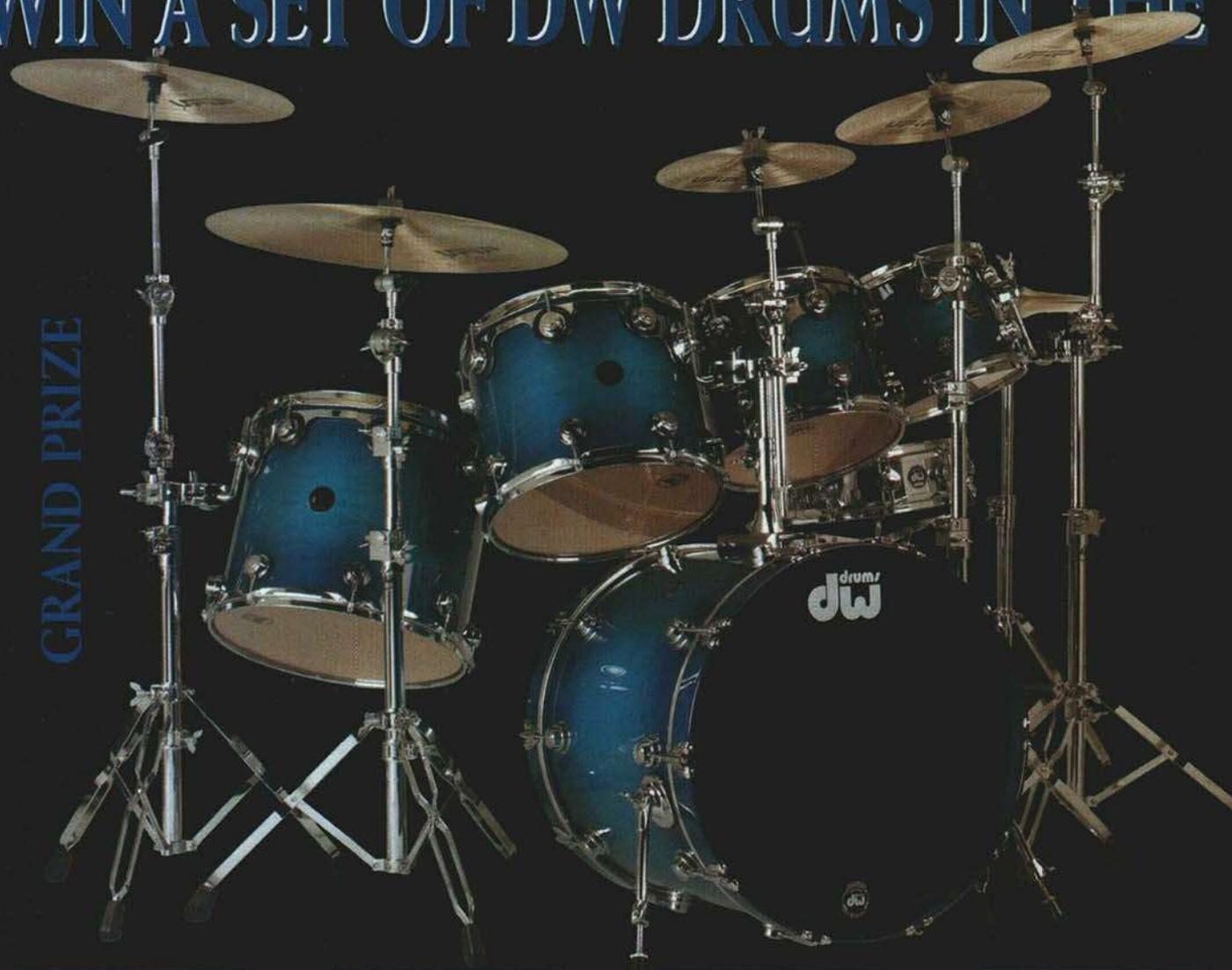
Hear Eric on the new
self-titled "Talk Show"
CD on Atlantic Records.

"New band . . .
same cymbals . . .
no choice!"

PAiSte
CYMBALS SOUNDS GONGS

Modern Drummer presents Drum Workshop's 25th Anniversary Sweepstakes

WIN A SET OF DW DRUMS IN THE



GRAND PRIZE

FIRST PRIZE



6.5x14" Craviotto or
5x13" Edge Snare Drum
2 WINNERS

SECOND PRIZE



Delta Single BD Pedal
or Delta Hi-Hat (not shown)
4 WINNERS

THIRD PRIZE



8, 10 or 12" UFIP
Class Splash Cymbal
6 WINNERS

FOURTH PRIZE



Anniversary Video
T-Shirt and Hat
12 WINNERS

1. To enter by phone call 1-900-786-3786. Cost 99¢ per call. You must call from the number where you wish to be notified. Or, send a 3 1/2"x5 1/2" or 4"x6" postcard with your name address and telephone number to: MD/DW Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009.
2. Enter as often as you wish but each entry must be phoned or mailed separately.
3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED.
4. CONTEST BEGINS 10/1/97 AND ENDS 12/31/97. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 PM EST 12/31/97. POSTCARDS MUST BE POSTMARKED BY 12/31/97 AND RECEIVED BY 1/3/98.
5. Grand, First, Second, Third, and Fourth prize winners will be selected by random drawing on January 6, 1998 and notified by phone of January 7, 1998.
6. Employees of Modern Drummer, Drum Workshop, their affiliates and their immediate families are ineligible.
7. Sponsor is not responsible for lost, misdirected, and/or late entries.
8. Open to residents of the U.S. and Canada, 12 or older provided that CALLERS UNDER 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ and Canada may enter by mail only. Void in Florida and where prohibited by law.

ENTER BY MAIL OR CALL 1-900-786-DRUM (99¢ 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.

CUSTOM FINISH OF YOUR CHOICE!

Win a 6-piece drumset (including DW Drums, Pedals, Hardware and UFIP Cymbals) in your choice of these 24 "Custom" finishes.



Amethyst



Solid Black



Burgundy Fade



Natural Maple



Candy Apple Red



Burnt Toast Fade



Burgundy



Hunter Green



Laser Blue



Inca Gold



Deep Crimson



Regal Blue



Classic Sunburst



Turquoise



Purple Mist



Solid White



Midnight Sky



Purple



Regal to Royal Fade



Regal to Black Burst



Royal Blue



Sea Green



Santa Fe Turquoise



Tobacco Burst

9. GRAND PRIZE - One (1) winner will receive a 6-Piece DW Drumset (6x14" snare drum, 18x22" bass drum, 8x10", 9x12", 11x14", 13x16" tom-toms) in his or her choice of DW "Custom" Lacquer finish and hardware, including UFIP Cymbals (14" hi-hats, 22" ride, 14, 16, 18" crashes, 12" splash), DW Pedals (5002AH Delta Accelerator double bass drum pedal, 5500TH Delta hi-hat stand) and DW Hardware (1x9934BD double tom mount, 2x9999 double tom/cymbal stands, 2x9700 cymbal stands, 1x9500 snare drum stand, 1x9100 throne). Approximate Retail Value = \$9575.00
10. FIRST PRIZES - Two (2) winners will receive their choice of a 6 1/2x14" Craviotto Solid Maple or 5x13" Edge Brass/Maple snare drum. Approximate Retail Value = \$995.00 each. SECOND PRIZES - Four (4) winners will receive their choice of a 5000AH Delta Accelerator single bass drum pedal or 5500 TH Delta hi-hat stand. Approximate Retail Value = \$250.00 each. THIRD PRIZES - Six (6) winners will receive their choice of an 8, 10 or 12" UFIP Class Splash cymbal. Approximate Retail Value = \$145.00 each. FOURTH PRIZES - Twelve (12) winners will receive a DW Anniversary Package consisting of 25th Anniversary Video Catalog, XL T-Shirt and hat. Approximate Retail Value = \$50.00 each. APPROXIMATE TOTAL VALUE OF ALL PRIZES = \$14,000.00

14. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (201) 239-4140.

15. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a list of winners, send a self-addressed, stamped envelope to: Modern Drummer Publications/DW Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

Buddy: A Decade Of Silence



by Mark Nardi

It's been ten years since the thunder stopped. Ten years since the blur vanished. Ten years since the chills took hold of us. Ten years since we sat in a club or concert hall waiting for the lights to go down, anticipating the arrival of a short, wiry man who would gracefully and effortlessly put us all to shame.

Presidents die. Athletes die. Saints and sinners die. Yet there always seems to be someone to take their place and continue their legacy. Not so with this man. When Buddy Rich left us, he took it all with him: the lightning speed, the perfect wrists, the incredible finesse he harnessed with his ten fingers. And when we celebrate the seventy years of life he brought to the world, it's hard not to think of the years in his absence.

We miss the splash of the hi-hats, the counting off of each tune as the band scrambled through their charts, and that maniacal look on his face as he kicked off a tempo unknown to most metronomes. We miss the hyperactive left hand, the electric right foot, and the combination of hands, arms, and feet that could be as fluid and graceful as any ballet dancer's. Never again will we witness the opening cymbal cry of "West Side Story," or the thunderous floor tom roll announcing "Channel One Suite." When these

tunes began, you took your seat and paid attention. The teacher was about to teach.

To say that Buddy took a great drum solo is like saying DaVinci was handy with a paintbrush. You didn't just listen to a Buddy solo—you *experienced* it. At once you would feel a bond with every other drummer in the audience as you leaned forward to devour every stroke, every nuance, every explosion.

It was like a wild roller coaster ride, one you didn't want to stop. The astounding technique, the greased lightning, the whirlwind tour around those white marine pearl drums. And then, sometimes almost imperceptibly, those sticks would make their way to the snare drum. The mighty snare. Coaxing, caressing, pushing and pulling. We were hypnotized, pure and simple. And those rolls. How could they be possible? And as a whisper became a roar, we prepared ourselves for the drenching finale—that momentous display of drumming power that would leave our hearts racing and our spirits so deeply humbled. It's been ten years since we had that privilege. Ten long years since we went to the show.

Buddy would have turned eighty years old this year. You have to

Partners in greatness

Alex Acuña
Independent

Valerie Naranjo
Saturday Night Live

Steve Kroon
Luther Vandross

Armando Peraza
Conga Legend

Munyungo Jackson
Stevie Wonder

Giovanni Hidalgo
Conga Master

Walfredo Reyes, Jr.
Steve Winwood

Jorge Trasante
Gipsy Kings

Cyril Neville
Neville Brothers

Kevin Ricard
Herb Alpert

"Changuito" Quintana
Conga Legend

Danny Reyes
Yanni

Lenny Castro
Fleetwood Mac

Rodolfo Pacheco
Gipsy Kings

Ralph MacDonald
Jimmy Buffett

Carlos "Patato" Valdez
Conga Legend

Carol Steele
Joan Baez



"AUTHENTICITY IN SOUND WITH UNIQUENESS IN DESIGN" HAS LONG BEEN THE PHILOSOPHY at LP. Following this ideal, our instruments produce the most traditional and innovative sounds crafted with the most advanced manufacturing and design. Over the years, LP has created some of the most interesting percussion instruments and accessories in the world. From our legendary LP Cowbells and LP Vibra-Slaps®, to the cutting edge LP Jam Blocks® and LP Blast Blocks™ we continually push the envelope of design and manufacturing to create the world's finest percussion instruments. No other company has even come close to matching not only our quality, but our broad and diverse line of instruments and sounds.

The truest testament to our products is the volume and level of players that continually choose LP instruments. No matter what sounds they are looking for, LP has an instrument to fill their needs. Whether on stage, in the studio or at home, it is LP instruments that expand their sound libraries and help them to create the most interesting rhythms and effects.

LP proudly salutes the musicians who have chosen LP over the years and tomorrow's players who are experiencing our sounds today. Each of these musicians knows that only LP can create the instruments that have the sounds that they love. That's why we are truly partners in greatness.

LP What the best players play.™

LP Music Group 160 Belmont Avenue Dept 771 Garfield NJ 07026
800-526-0508 Fax: 973-772-3568 Web: www.lpmusic.com

Tips From The Master



As a performer, the late Buddy Rich set a standard of excellence that can only be dreamed of by future generations of drummers. But Buddy could also be remembered as the world's greatest teacher, since he taught us all so much.

If there was a secret to Buddy's playing, it was that he played totally relaxed. His drumset was arranged in a configuration that allowed him to play in a natural manner. His snare, hi-hat, and toms were all basically within a few inches of being the same height, which was roughly elbow

level, with the arms naturally at his sides. Think about it. Why reach or stretch if you don't have to? When you position your equipment as close as possible, you can move without wasted motion, making it much easier to play. And "easier" often translates to "faster."

Buddy always had his snare drum tilted away from him. Think about gravity for a moment. Everything falls *down*. And when you strike a drum, your stroke is *down*. When you tilt your snare drum away from you, your stick becomes a straight extension of your wrist and forearm.

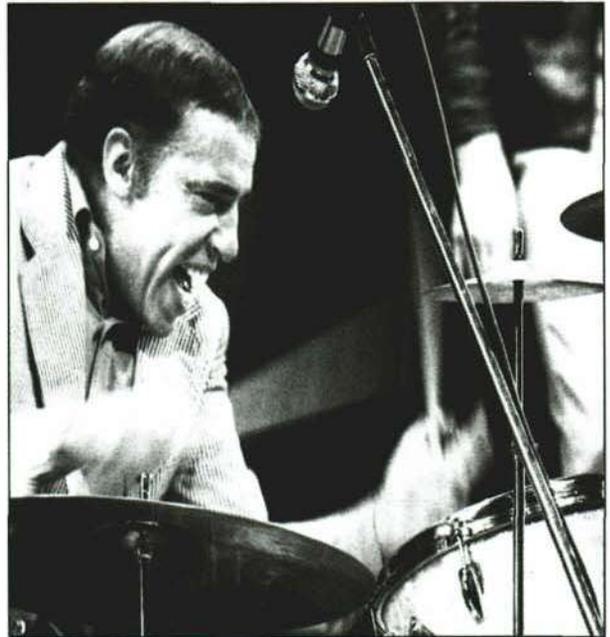
Buddy's ride cymbal was at about elbow height, and his crash cymbals were at shoulder level. How are your cymbals arranged? Do you feel tired after playing? Maybe it's time to examine the height of your cymbals.

The height of your throne also affects your bass drum technique. Buddy's throne height allowed his knee to be lower than his thigh, so his ankle could move easily and he could control the pedal with either heel or toe. Sit in a chair with your knee at the same height as your thigh with your calf vertical. Lift your foot and you'll probably feel tension at the front of the ankle. Now try sitting higher so your knee is lower than your thigh and your calf is slightly forward. When you lift your foot, you'll notice that the tension is gone and it becomes much easier for your ankle to move.

Your drumkit should fit you just like an article of clothing. Experiment and find the most efficient, natural position for you.

Dick Cully

wonder what he would have been like. Retirement? Doubtful. That's something only for mere mortals like us. His mission was to just stay up there behind that kit,



swinging, kicking, and telling it like only he could. And we just assumed he'd always be there.

But we can almost imagine what he's been up to lately. Trading "Fours" with his friend, Gene Krupa. Firing a few angels who couldn't keep up with his tempo. Telling people to stay quiet during the show or get the hell off his cloud. It's nice to think that some things never change. It's been ten years. Ten long years. The silence is deafening.



ATLANTA DRUMS Percussion

FEATURING AMERICAN AND EUROPEAN
Quality Made Drums
EXOTIC PERCUSSION FROM AROUND THE WORLD
Highest Integrity, Lowest Prices
"Call Us...We Give A Flam"
(404) 633-4070, fax: (404) 633-0085
or call operator for toll free number
1776 N.E. Expressway, Atlanta, Georgia 30329
www.atldrums.com

MUST-SEE VIDEO FOR ALL DRUMMERS!
DRUMSET ARTISTS OF CUBA
ON THE "UPPER POWER"
INSTRUCTIONAL VIDEO: Live Bands / Lessons / Booklet
Endorsed by WECKL - CHAMBERS - ERSKINE
only \$29.95

AFRO-CARIBBEAN PRACTICAL PLAYALONGS
BOOK CLASS TIE EG - G MAT LE NING TOO'L
INCLUDES: 9 songs/ all charts/ music minus drms
•Songo •Salsa •Samba •&5 More Styles! only \$17.95

•**SPERNEW!** Mail check/M.O. including S&H
(US 1 item: \$3+\$2 ea. additional; Int'l 1 item: \$10+\$2 ea. add'l)
—US funds only— to Chuck Silverman
PO Box 221211 Hollywood, FL 33022-1211
email: drumnart@sprynet.com
website: <http://www.chopshop.com/silverman/>

FORK'S DRUM CLOSET
NASHVILLE'S COMPLETE
Great Discounts • All Major Brands • New and Used
We will beat anyone's advertised price!
Same day shipping
(615) 383-8343
Or Call Operator For Toll-Free Number
2701 12th Avenue South • Nashville, Tennessee 37204

Brady Drums
(Sound shown not actual size.)

Brady DRUMS
HANDCRAFTED IN AUSTRALIA

P.O. Box 121, Kelmescott
Western Australia 6111
Phone: 61 8 9497 3866
Fax: 61 8 9497 2464
www.bradydrums.com.au
bill@bradydrums.com.au

SAVE

On all your drumming gear. Call or write for **FREE** discount catalog

Waddell's DRUM CENTER
6433 Leechburg Rd.
Leechburg PA 15656

Call info. for toll free # or 412-845-DRUM
<http://www.grm.com/WADDELLS>

Be the 1st to know! Give us your E-mail address and get on the Killer Deals E-mail list. gary@salsgiver.com

Husher DRUMMERS & TEACHERS

- Losing students?
- Annoying neighbors?
- Finding it hard to practice?
- Live in an apartment?
- 30 day money back guarantee!

The Drum Silencing Weapon

HUSHER INTERNATIONAL, LTD.
P.O. BOX 71 • SAYVILLE, NEW YORK 11782-0071
Tel (516) 471-7275 • Fax (516) 589-7322



CELEBRATING 75 YEARS OF OUR COMMITMENT TO EXCELLENCE & CRAFTSMANSHIP

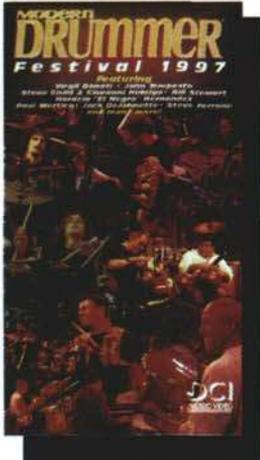
The Signia Anniversary Kit

A Serialized, Limited Production Model in Custom Sizes by Premier

MD's 10th Anniversary

Festival Weekend...

In commemoration of Modern Drummer's 10th Anniversary Festival, DCI Music Video recorded the entire weekend of historic performances on video. If you were lucky enough to have been there, this six-tape series will serve as a great memento. If not, then these tapes will give you the feeling of having been there yourself!



MD Festival Weekend '97 video:

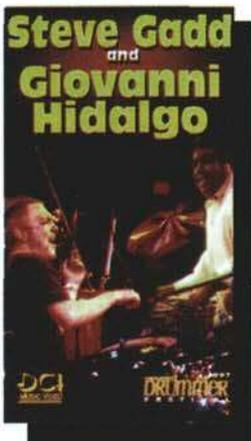
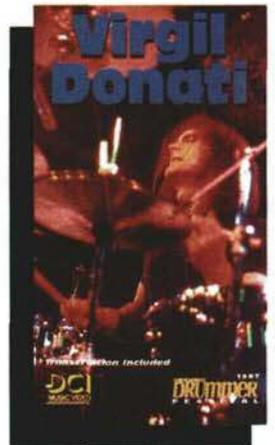
Excerpts of each great clinic and performance, plus backstage footage, interviews, and more! Artists include:

- The Percussion Originators Ensemble
- Virgil Donati
- John Tempesta
- Steve Gadd and Giovanni Hidalgo
- Bill Stewart and his band
- Tony Royster Jr.
- Horacio "El Negro" Hernandez with John Patitucci
- Paul Wertico
- Jack DeJohnette
- Steve Ferrone and musical guests

Running time: 95 minutes

Virgil Donati:

The complete clinic performance of this fiery double bass virtuoso.
Running time: 55 minutes

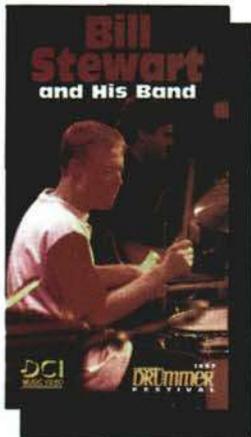


Steve Gadd and Giovanni Hidalgo:

Steve and Giovanni performed together for the very first time at the 10th Anniversary MD Festival. This video features their historic performance plus fascinating footage from their three-day rehearsal and preparation.

Running time: over 95 minutes

Now On Video



Bill Stewart and his Band:

A beautiful performance by one of today's most creative jazz drummers, with Larry Goldings on organ and Peter Bernstein on guitar.

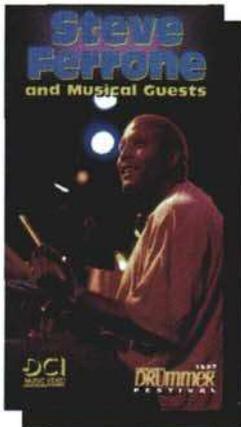
Running time: 70 minutes



Horacio "El Negro" Hernandez:

A clinic by Santana's drummer and a master of Afro-Cuban styles, featuring the great bassist John Patitucci.

Running time: 45 minutes



Steve Ferrone with Musical Guests:

An incredible performance by one of the funkiest drummers in the world. Also features David Garfield on keyboards, Carol Steele on percussion, Jeff Golub on guitar, and Lincoln Goines on bass.

Running time: 58 minutes

Video Series Available in September

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Phone _____

Visa/Mastercard # Visa Mastercard

Exp. Date _____

Name on Card _____

To phone your order call:
(973) 239-4140 9:00am-5:00pm EST.

To pay by check, make payable and send to:
Modern Drummer Publications, Attn. MD Video
12 Old Bridge Road, Cedar Grove, NJ 07009-1288

Videos

Qty	Item	Price	Total
	Festival Weekend '97 (*see box below)	\$24.95 (*\$19.95)	
	Virgil Donati	\$29.95	
	Steve Gadd and Giovanni Hidalgo	\$39.95	
	Bill Stewart and his Band	\$29.95	
	Horacio "El Negro" Hernandez	\$29.95	
	Steve Ferrone with Musical Guests	\$29.95	

SHIPPING & HANDLING CHARGES

United States & Canada

1-3 Videos \$5.00

4-6 Videos \$7.00

For foreign Delivery Add \$3.00
additional per video

★ ATTENTION FESTIVAL '97 ATTENDEES!

Send in your original ticket stub from either day of the event, and your charge for the Festival Weekend '97 Video is reduced 20% to \$19.95!

SUBTOTAL

For shipments to NJ, add applicable 6%
state/local taxes.

MERCHANDISE TOTAL

SHIPPING AND HANDLING CHARGES
(see box left)

GRAND TOTAL

• Videos available in NTSC Format only.

• All checks or money orders payable in US funds only (no cash) •

• No C.O.D. • Please allow 4-6 weeks for delivery •

• Videos can be shipped to a street address only •

• No PO Box deliveries •

MODERN DRUMMER'S 1997 INDEX UPDATE

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this 1997 *Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded infor-

mation showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1997 may be located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out everything written by your favorite columnist in 1997. Notable exceptions are *Impressions*, *Reflections*, *Artist On Track*, *Drum Soloist*, *Off The Record*, and *Rock Charts*, which are indexed by the

artists' names—as are the recording, video, and book reviews in *Critique*.

Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in product press releases that appeared in the *New And Notable* department is also presented in this section. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns*, the abbreviations indicate where information on a

given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro

(ER) = Electronic Review

(F) = Major Feature Interview

(FP) = From The Past

(HT) = Head Talk

(IH) = Industry Happenings

(IS) = In The Studio

(JDW) = Jazz Drummers' Workshop

(LS) = Latin Symposium

(NN) = New And Notable

(OTM) = On The Move

(P) = Portraits

(PCU) = Product Close-Up

(RJ) = Rock 'N' Jazz Clinic

(RP) = Rock Perspectives

(SDS) = Show Drummers' Seminar

(TF) = Teachers' Forum

(U) = Update

(UC) = Up & Coming

1997 ARTIST REFERENCE LIST

—A—

ABBRUZZESE, Dave (A) March
ADAM, Biff (U) Jan.
ADAMS, Eric (OTM) Oct.
ALEXANDER, Tim "Herb" (F) ("Flyin' Traps") Nov., (U) Feb.
ALFORD, Zachary (F) Sep.
ARONOFF, Kenny (F) Nov. (cover), (A) Apr.

—B—

BALLARD, Butch (F) ("The Great Drummers Of Duke Ellington") Dec.
BARBOROSSA, Dave (U) Jul.
BARON, Joey (A) Aug.
BEARD, Frank (U) Apr.
BELCHER, Jon (U) Nov. [author: JDW]
BELLSON, Louie (F) ("The Great Drummers Of Duke Ellington") Dec.
BISQUERA, Curt (F) Feb.
BLACK, Dave (F) ("The Great Drummers Of Duke Ellington") Dec.
BLACKMON, Larry (F) ("The Forefathers Of Funk Drumming") March
BLADE, Brian (F) May (cover)
BLAINE, Hal (U) Dec.
BONHAM, Jason (U) Oct.
BORDIN, Mike (F) ("Flyin' Traps") Nov., (U) Nov., (A) May
BOYLAN, Chris (OTM) Sep.
BRAILEY, Jerome "Bigfoot" (F) ("The Forefathers Of Funk Drumming") March
BRAUNAGEL, Tony (U) May
BROWN, Donny (U) Sep.
BRUFORD, Bill (U) Dec., (A) Jul.
BULLINS, Strother (OTM) Apr.
BYRNE, Jason Paul (OTM) Apr.

—C—

CALIRE, Mario (UC) Oct.
CAMERON, Matt (F) ("Flyin' Traps") Nov., (A) Jan.
CAPOBIANCO, Tony (OTM) Apr.
CAREY, Danny (F) Feb. (cover)
CARLOS, Bun E. (U) Oct.
CARMASSI, Denny (A) Nov.
CARUSO, Pat (OTM) Jul.
CASSELLS, Mike (OTM) Aug.
CHAPIN, Jim (A) Dec.
CHARLES, Oliver (U) June
CHOUINARD, Bobby (IH) Sep.
CINELU, Mino (P) Aug.
CLARK, Dane (U) March
CLIFFORD, Doug "Cosmo" (A) June
CLOUDEN, Leroy (SDS) June
COFFEY, King (U) May
COHEN, Roger (OTM) Sep.
COLEMAN, Tony (P) Sep.
COLLINS, Phil (F) March (cover)
COOLEY, Charlie (U) Nov.
CRAWFORD, Jimmy (FP) May
CROVER, Dale (F) ("Flyin' Traps") Nov.

—D—

DANIELS, Joe (U) Jul.
DAUGHERTY, Jay Dee (U) Feb.
DEE, Mikkey (U) Jul.
DiSPIRITO, Jim (F) May
DONNELLY, Bill (OTM) Nov.
DONOVAN, Jim (F) May
DROZD, Steven (F) ("Flyin' Traps") Nov.
DRUMMOND, Billy (F) Jul.
DUNBAR, Sly (U) May

—F—

FARRISS, Jon (U) Oct.
FISH, Ginger (UC) May
FISHMAN, Jon (A) May
"Flyin' Traps" (Alexander, Bordin, Cameron,

Grover, Drozd, Fleisig, Freese, Mascis, Martin, Musburger, Perkins, Peters, Reitzell, Vrenna) (F) Nov.

FLEISIG, Alexis (F) ("Flyin' Traps") Nov.

FREESE, Josh (F) March, (F)

("Flyin' Traps") Nov.

"Forefathers Of Funk Drumming, The" (Blackmon, Brailey, Johnson, Williams) (F) March

PURLER, Peter (U) May

—G—

GARIBALDI, David (A) Sep. [author: LS, RJ]
GIANNI, Jason (OTM) Aug.
GILLIES, Ben (UC) Jul.
GONZALEZ, Alex (P) March
GORMAN, Steve (U) Jan.
GRACEY, Chad (F) June (cover)
"Great Drummers Of Duke Ellington, The" (Ballard, Bellson, Black, Greer, Jones, Smith, White, Woodyard) (F) Dec.
GREER, Sonny (F) ("The Great Drummers Of Duke Ellington") Dec.
GROVER, Charlie (UC) Feb.
GUERIN, Shaun (OTM) Feb.

—H—

HAMBRIDGE, Tom (U) Aug.
HAMILTON, Jeff (F) Sep., (A) Jan.
HARRISON, Gavin (P) Dec.
HARROLD, Todd (OTM) Oct.
HAUSER, Randy (IH) Sep.
HAYNES, Roy (F) Jan. (cover)
HEDGES, Eddie (U) Jan.
HERNANDEZ, Horacio "El Negro" (F) Sep. (cover)
HIGGINS, Billy (U) Jul.
HIGGINS, Terence (U) Apr.
HUMPHREY, Ralph (TF) Aug. [author: RJ]

—J—

JACKSON, Al Jr. (FP) Oct.
JAVED, Safwan (U) Dec.
JOHNSON, Jellybean (F) ("The Forefathers Of Funk Drumming") March
JOHNSON, Tony (OTM) May
JONES, Rufus "Speedy" (F) ("The Great Drummers Of Duke Ellington") Dec.

—K—

KALLAOS, Sam (OTM) June
KELTNER, Jim (A) Aug.
KNIGHT, Tom (OTM) Aug.
KONAS, Shir (OTM) Jul.
KRETZ, Eric (U) Nov.
KUBAS, Denny (OTM) Sep.

—L—

LAKE, Gene (UC) Jan.
LEIM, Paul (A) Feb.
LEWIS, Victor (U) Feb.
LOMBARDO, Dave (U) Aug.
LONGSTAFF, Michelle McEntee (OTM) June

—M—

MALCA, Alex Arellano (OTM) March
MARCHICA, Ray (SDS) Nov.
MARTIN, Barrett (F) ("Flyin' Traps") Nov., (U) Apr.
MARTIN, Billy (U) June
MASCIS, J. (F) ("Flyin' Traps") Nov.
McCANN, Chris (U) Jan.
McDONALD, Harold "Sticks" (IH) May
McNABB, Travis (U) Feb.
MONTALBANO, Rick (OTM) Jan.
MONTANO, Ed "Eddie Montana" (IH) May
MORELLO, Joe (A) March, (A) Dec.
[author: ST]
MOUZON, Alphonse (U) March
MOVER, Jonathan (A) June
MUSBURGER, Mike (F) ("Flyin' Traps") Nov.

—N—

NASH, Lewis (F) Jan. (cover)
NEUBLE, Mike (UC) Aug.
NOVAK, Gary (F) Apr.

—O—

OBERNOLTE, Todd (OTM) Jul.

—P—

PALMER, Carl (A) Feb., (U) Sep.
PARSONS, Ted (F) Jan.
PENDERGAST, George (UC) March
PERKINS, Stephen (F) ("Flyin' Traps") Nov., (A) Sep.
PETERS, Dan (F) ("Flyin' Traps") Nov.
PHILLIPS, Simon (A) March, (A) Nov.
PILO, Craig Michael (OTM) June
PORCARO, Joe (TF) Aug.
PORTNOY, Mike (F) Dec. (cover)
POTTER, Jeff (SDS) March

—Q—

QUINONES, Marc (A) Jul.

—R—

REED, Ted (IM) May
REES, Hal (IH) May
REITZELL, Brian (F) ("Flyin' Traps") Nov.
RENKO, Kevin (OTM) Dec.
RICHARDSON, Dawn (U) Oct.
RILEY, John (A) Jul.
ROBINSON, John "JR" (A) Apr.
ROSENBLATT, Joel (A) Feb.

—S—

SARNI, Paul (OTM) Feb.
SCARINGE, Darcy (OTM) Jan.
SCHELLEN, Jay (P) Jan.
SEXTON, Chad (F) Oct. (cover)
SHEPARD, Kevin (U) Aug.
SHRIEVE, Michael (A) May, (U) Sep.
SILVERIA, David (UC) Apr.
SILVERMAN, Chuck (TF) Nov.
[author: LS, RJ]
SILVERMAN, Rob (OTM) Nov.
SIMINS, Russell (U) Apr.
SIROIS, Joe (UC) Dec.
SIVITZ, Adam (OTM) March
SMITH, Charlie (F) ("The Great Drummers Of Duke Ellington") Dec.
SMITH, Steve (F) Apr. (cover)
STANIER, John (F) Aug.
STARKEY, Zak (F) Jul.
STARR, Ringo (F) Jul. (cover)
STEVENS, Vic (OTM) March
SUCHERMAN, Todd (U) Apr.

—T—

TAYLOR, Mel (IH) Jan.
THOMAS, Greg (OTM) Dec.
THOMPSON, Lee (OTM) Jan.
TOBIN, Steve (OTM) Feb.

—U—

URBANO, Michael (UC) Nov.

—V—

VINYARD, Terry (OTM) Oct.
VRENNIA, Chris (F) ("Flyin' Traps") Nov.

—W—

WALKER, Matt (U) March
WARONKER, Joey (U) June
WEAVER, Louie (F) Nov.
WELTY, Ron (U) Aug.
WHITE, Lenny (F) June
WHITE, Rocky (F) ("The Great Drummers Of Duke Ellington") Dec.
WHITE, Vince (OTM) Dec.
WILLIAMS, Buddy (U) June
WILLIAMS, James "Diamond" (F) ("The Forefathers Of Funk Drumming") March
WILLIAMS, Tony (IM) May, (F) Aug. (cover: tribute issue)
WOLFSON, Chris (OTM) Nov.
WOODYARD, Sam (F) ("The Great Drummers Of Duke Ellington") Dec.
WOOTEN, Roy "Future Man" (U) March
WYNN, Dony (A) May

—XYZ—

YOUNG, Adrian (F) June
YOUNG, Fred (U) Sep.
ZONDER, Mark (IS) Nov.
ZORO, (A) Oct. [author: HT]

MISCELLANEOUS FEATURES

Equipment Features

"World Percussion New Products Guide"—Apr. ("MD's World Percussion And Hand Drumming Supplement")
"Defining Instruments"—Apr. ("MD's World Percussion And Hand Drumming Supplement")
"In Search Of The Perfect Ride Cymbal"—June

Health & Science Features

"Flexing In The Groove"—Jan.

Instructional Features

"Hand Drumming And The Drumset Player"—Apr. ("MD's World Percussion And Hand Drumming Supplement")
"How To Play Loud!"—Feb.
"Metal Music & Mayhem: On Tour With Today's Heavies"—Dec.
"Surviving Drum Auditions"—Oct.
"Transferring The Chops"—Apr. ("MD's World Percussion And Hand Drumming Supplement")
"The Hand Drummer's Resource Guide"—Apr. ("MD's World Percussion And Hand Drumming Supplement")

Manufacturer/"Inside..." Features

"Inside Roland"—March
"Yamaha Drums At Thirty"—Jul.

Readers Poll Results

"1997 Readers Poll Results"—Jul.

INDUSTRY EVENT REPORTS

Frio, Dan, "Kodo's Earth Celebration — (IH) May
Kiely, Bill, "Seattle World Rhythm Festival"—(IH) Sep.
MD Editors, "96 Florida Drum Expo"—(IH) March
"Highlights Of MD's 10th Anniversary Festival Weekend"—(F) Oct.
"PASIC '96, Nashville, Tennessee"—(IH) Apr.
"Highlights Of The 1997 NAMM Winter Market"—(F) May
"New From Nashville NAMM"—(NN) Dec.
Pinksterboer, Hugo, "1997 Frankfurt Music Fair Report"—(NN) Jul.
Robicheau, Paul, "Berklee Percussion Week '97"—(IH) Aug.
Weiss, Lauren Vogel, "1996 DCI World Championship Report"—(IH) Jan.
Wittet, T. Bruce, "Montreal Drum Fest '96"—(IH) May

COLUMNS

A Different View

Budofsky, Adam, "David Bowie"—Jul.
Flans, Robyn, "David Garfield's Tribute To Jeff Porcaro"—Oct.
Seligman, Adam Ward, "Joe Zawinul"—Apr.

Around The World

Kalani, "Djembe Rhythms For Drumset"—Feb.

Artist On Track

(Listed by artist, not by author)
Jones, Papa Jo—Oct.
Modeliste, Joseph "Zigaboo"—May

Collectors' Corner

Cangany, Harry, "Leedy [Chicago] Shelly Manne Model Snare"—Jan.,
"Billy Gladstone Snare Drum"—Apr.,
"The Stone Master Model"—Jul.,
"Super Ludwig Stippelgold Snare Drum"—Nov.

Concepts

Anisman, Steve, "Lessons In Listening, Part 1"—Dec.
Hefner, Ron, "Paradigm Shifts"—Jul.
Jansen, Steve, "Bass And Drums: The Inseparable Relationship"—Aug.

Lankford, Mike, "Early Drumming Memories"—Apr.

Critique

(Reviews alphabetized by artist or author, not by reviewer. Key: rec = recording, vid = video, bk = book)

Abercrombie, John/Dan Wall/Adam Nussbaum, *Tactics* (rec)—Sep.

Altura, *Mercy* (rec)—Jan.

Baker, Ginger, *Falling Off The Roof* (rec)—March

Beatles, The, *Anthology* (laser disc)—March

Ben Folds Five, *Whatever And Ever, Amen* (rec)—Aug.

Bison, *Space Evader* (rec)—Feb.

Blake, Michael, *Kingdom Of Champa* (rec)—Oct.

Blakey, Art, *Orgy In Rhythm* (rec)—Dec.

Blth, *Bluth* (rec)—June

Bob Florence Limited Edition, The, *Earth* (rec)—Jul.

Borden, Jamie, *Advanced Drum Grooves* (vid)—Jul.

Brechtlein, Tom, *The Ultimate Beginner Series: Blues Basics & Rock Drums* (vid)—Jan.

Bruford, Bill, *If Summer Had Its Ghosts* (rec)—Nov.

Byron, Don, *Bug Music* (rec)—June

Caine, Uri, *Toys* (rec)—Jan.

Cameron, Clayton, *Live At PAS* (vid)—Nov.

Carcass, *Wake Up And Smell The Carcass* (rec)—March

Caribbean Jazz Project, *Island Stories* (rec)—Oct.

Chavez, *Ride The Fader* (rec)—March

Cinelu, Mino & Kenny Barron, *Swamp Sally*

(rec)—March

Claw Hammer, *Hold Your Tongue (And Say Apple)* (rec)—Aug.

Colon, Frank (& The Techno-Primal Band), *Live At Vartan Jazz* (rec)—Dec.

Corea, Chick (& Friends), *Remembering Bud Powell* (rec)—June

Critters Buggin, *Host* (rec)—Jul.

Cuccurullo, Warren, *Thanks 2 Frank* (rec)—March

Dambuilders, *Against The Stars* (rec)—Dec.

Dinosaur Jr., *Hand It Over* (rec)—Sep.

Doky Brothers, *Doky Brothers* (rec)—Feb.

Dogole, Ian (& Global Fusion), *Ionospheres* (rec)—Jan.

Dunlop, Larry and Rebeca Mauleon-Santana, *Latin Real Book* (bk)—Jul.

Einstein, *Einstein* (rec)—Sep.

Elder, Bill, *Drummer's Guide To Hip Hop, House, New Jack Swing, Hip House, Soca House* (bk/CD)—Feb.

Erskine, Peter, *My Book* (bk)—June

Escovedo, Pete, *E Street* (rec)—Nov.

Euphone, *Euphone* (rec)—Dec.

Evans, Bill (Trio), *Turn Out The Stars* (rec)—May

Gadd, Steve, *Live At PAS* (vid)—Nov.

Ghost, *Lama Rabi Rabi* (rec)—Oct.

Gov't Mule, *Live At Roseland Ballroom* (rec)—March

"Guest Critics" Top-Five List (group listing)—Apr.

Harris, Michael, *Ego Decimation Profile* (rec)—Jan.

Harrison, Gavin, *Rhythmic Illusions*

(bk/CD pkg Dec.

Haynes, Roy, *True Or False* (rec)—June

Hellborg/Lane/Apt. Q-258, *Temporal Analogues Of Paradise* (rec)—Feb.

Holloway, Ron, *Scorcher* (rec)—Jan.

Holman, Bill (& Band), *Brilliant Corners, The Music Of Thelonious Monk* (rec)—Dec.

Houghton, Steve, *The Drumset Soloist* (bk/CD)—Jan.

Igoe, Tommy, *New Ground* (rec)—Jul.

James, Gregory, *Ananda* (rec)—May

Jason Bonham Band, *In The Name Of My Father* (rec)—Oct.

Jayuya, *Jayuya* (rec)—Nov.

Jimbo, Akira, *Pulse* (vid)—Oct.

Johnson, Vail, *Says Who* (rec)—June

Karnataka College Of Percussion, *The River Yamuna* (rec)—Dec.

King Crimson, *Epitaph* (rec)—Sep.

Loudspeaker, *Re-Vertebrate* (rec)—Apr.

Madison, Jimmy (& Friends), *90° With 100% Humidity* (rec)—Nov.

Marsalis, Branford (Trio), *The Dark Keyes* (rec)—May

Mats/Morgan, *Trends And Other Diseases* (rec)—Feb.

Mattioli, Paulo, *Hands On Drumming! and Skin It...Tune It...Play It...* (vid)—June

McGinley, Joyce, *Mel Bay's Superchops* (bk)—Nov.

Medeski, Martin & Wood, *Shack-Man* (rec)—May

Meyer, Glenn W., *Jazz Concepts and Creative Drum Systems: Innovative Approaches For*

The Single Bass Drummer (bk)—Sep.

Mode Plagal, *Mode Plagal* (rec)—Apr.

Morgenstein, Rod and Rick Mattingly, *The Drumset Musician* (bk/CD pkg)—Dec.

Neely, Blake and Rick Mattingly, *FastTrack*

Quiet on the set

CONCEPT ONE PERCUSSION

Is the #1 choice in electronic percussion.
Whether it's... • Practice • Studio • Stage

- No hot-spots or dead-spots
- Freedom from false triggering
- No cross talk
- Deadens 90% of acoustic drum sound without sacrificing the look and feel of your acoustic set.

Check out the new UNDERCOVER SERIES!

For more info call: 800-822-9602

The Legends of Drumming:

The Jazz Era

Features:

Jim Chaplin
Kenwood Denard
Duffy Jackson
Jaimoe
"Smitty" Smith
Ed Shaughnessy



Concert Video Series

The Buddy Rich Memorial Scholarship Concert Series Vols. 5 & 6

Features:

Steve Ferrone (Vol. 6 only)
Chuck Morris
Chester Thompson
Chad Wackerman (Vol. 5 only)

Catalog Available

Dealer and Distributor inquiries welcome

2208 Oceanpark Blvd Santa Monica, CA 90405
1-800-4DRUMTV / drumvideo@aol.com

Drums ON SALE

And That Ain't All

GIGANTIC SAVINGS

Get on Mailing List

11375 Robinwood Drive (College Plaza)
Hagerstown, MD 21742

1-301-733-DRUM (3786)

DRUMMERS
DEVELOP LIGHTNING SPEED



Increase your drumming speed up to 50%!
It's easy with our proven course.
Get instant results with very little practice.
Super-charge your wrists the easy way!
Call today for free details:
1-800-586-3161 anytime
The Parziale Corporation, P.O. Box 3456, Mercerville, NJ 08019
Dealer inquiries welcome.

HAVE YOU MISSED AN ISSUE?
Nothing is worse than missing an important issue of MD!
We'll be happy to correct the problem for you.
Call us toll free!
1-800-551-DRUM
(Mon - Fri 8:30 AM - 4:30 PM CST)

BEFORE YOU MAKE CDs... NEW CATALOG - FREE!



... YOU NEED THE MOST COMPLETE AUDIO MANUFACTURING CATALOG IN THE WORLD.

CALL TODAY FOR YOUR FREE COPY:
DISC MAKERS
1-800-468-9353 • www.discmakers.com

Re-Covering Kits • Piccolo Snare Kits
Distributors of Keller Shells • Hardware

Buy Direct From **Precision DRUM Company**

MasterCard
VISA

Reasonable rates. Fast Shipping

151 California Rd., Yorktown Hts, NY 10598
Phone/FAX: 914-962-4985

Huge selection and highest quality. Call or write for free samples and info.

REALFEEL
ain't no brand x pad!

Finally, the answer to playing Double Bass Drums as you DESIRE! This Limited Exclusive . . .

“FREE REPORT Reveals The Amazing Inside Secrets You’ve Never Been Told To INSTANTLY Play Your Feet EXACTLY Like Your Hands!!!”

Get 100 MPH Ballistic Bass Drums In 15 Minutes Flat!”

Joe Stronsick, a well hidden double bass genius wants to PROVE his secret empowers drummers to immediately play their bass drums EXACTLY LIKE THEIR HANDS, getting the best feet in the world. Discover the shockingly simple secret you've NEVER BEEN TOLD about how to dominate your Bass Drums, a secret NO ONE has ever explained to you before! □ by Tim Hogan

Dear Frustrated Drummer: If you're tired of feeling frustrated with your feet, and wonder why you don't get any better, keep reading this article. You're about to discover how to learn the one aspect of your double bass drums that everyone's taught you incorrectly . . . and how to INSTANTLY correct this simple mistake. Joe Stronsick, a true double bass genius, knows most drummers want to get better NOW, but don't! Think about this: If all the technical advances in pedals are so great, why are 98% of all double bass players' feet still going to hell? If all it took was a super speed pedal plate, you'd be getting better. But you aren't, so something is wrong. Then there's the so called "training" you get from drum pros, books, videos, etc. They've been teaching this same stuff forever, and you still can't play your bass drums like you dream of! So what's the problem? Why can't you do this? Do you really want to find out? Stronsick will reveal to you: **The Greatest Myth In Double Bass Drumming!** in the Free Report, "Ballistic Bass Drums."

Some of the SECRETS YOU'LL Discover!
* The Secret Of Economy Of Motion to take your feet from the typical repetitive fast single strokes... to easily mastering single and double

strokes, putting flams and rests wherever you want them in any time signature.

- * One Crucial Secret You Should Know to get Ballistic Bass Drums In 15 minutes Flat!
- * The Biggest Mistake 98% of Drummers Make With Double Bass Playing And How To Solve It INSTANTLY!
- * The Greatest Myth In Double Bass Drumming! . . . and, much, much, more!!

Once you understand these secrets, immediately you'll enjoy the satisfaction of knowing your feet will play rhythms you only dreamed of before, leaving every drummer you know in the dust. People will swear you're on PCP or shot your legs up with Benzadrine. You will STOP spending frustrating hours playing the 'wrong way', using wasted motions that lead you NOWHERE! At last, You'll enjoy playing your feet EXACTLY the way you tell them to play, totally UNDER YOUR CONTROL, finally having a hell of a lot of fun with your playing!

The awesome advantage to reading this report is finally discovering THE TRUTH— that there is a simple, effective, Guaranteed, proven way for YOU to get the best bass drums in the World! Play What Others Cannot!

Sounds Great! But What's The Catch???



Listen: this mind blowing report is for serious drummers ONLY! It's the result of YEARS of research, so we only made a limited number of these reports available.

Therefore, Joe has recorded a 1 minute message he wants everyone to hear BEFORE they can get this exclusive report. What you should do is call this FREE recorded message any time 24hrs a day. AND if you want to master Stronsick's hidden discovery of double bass playing, just leave your name, and address. Your copy will be shipped out immediately:

To get your FREE copy, just call:

1-626-683-1709

24 hrs, 7 days a week for a FREE recorded message to get your Free "Ballistic Bass Drums" report.

Remember, there's no charge for this FREE report, so call before the competition does! The secrets are waiting for you to use today! © 1997 Savior Inc.

Music Instruction: Drums 1 (bk)—Nov.
NooVooDoo, *Holylands* (rec)—Apr.
Notwiste (The), *12* (rec)—Sep.
Orange 9mm, *Tragic* (rec)—May
Overdose, *Scars* (rec)—Feb.
Payne, Jim, *Give The Drummers Some!*
(bk/CD)—Apr.
Peart, Neil, *A Work In Progress* (vid)—March
Phillips, Sam, *Omnipop* (rec)—Feb.
Polar Bear, *Polar Bear* (rec)—Oct.
Previte, Bobby, *Too Close To The Pole* (rec)—
March
Primus, *Brown Album* (rec)—Nov.
Puente, Tito, *Special Delivery* (rec)—Oct.
Purdie, Bernard, *Soul To Jazz* (rec)—Jul.
Ralph Peterson Fo'tet, *The Fo'tet Plays Monk*
(rec)—Sep.
Red Red Meat, *There's A Star Above The*
Manger Tonight (rec)—Aug.
Redmond, Layne, *When The Drummers Were*
Women, A Spiritual History Of Rhythm
(bk)—Nov.
Riley, John, *Beyond Bop Drumming*
(bk/CD)—Oct.
Roady, Tom, *One Tribe* (rec)—Aug.
Robinson, N. Scott, *Hand Drumming Exercises*
For Unifying Technique (vid)—Aug.
Rollins, Sonny, *Silver City* (rec)—Aug.
Roth, Gabrielle (& The Mirrors),
Zone Unknown (rec)—Dec.
Rothman, Joel, *Splashdown: Hi-Hat Splashes*
For Rock Drumming and The Turtle Factor
For Rock Drumming At A Snail's Pace
(bks)—Nov.
Schittze, Paul & Phantom City, *Site Anubis*
(rec)—Jul.
Sea And Cake, The, *The Fawn* (rec)—Sep.
Shiner, *Lula Divinia* (rec)—Aug.
Shoegazer, *Intoxicated Birthday Lies* (rec)—
Dec.
Singer, Eric, *All Access To Drumming* (vid)—
Feb.
Slutsky, Allan "Dr. Licks," and Chuck
Silverman, *The Funkmasters: The Great*
James Brown Rhythm Sections, 1960-1973
(bk/CD)—Aug.
Space Needle, *The Moray Eels Eat The*
Space Needle (rec)—Apr.
Spanish Fly, *Fly By Night* (rec)—Sep.
Stevens, Vic (Mistaken Identities), *No Curb*
Ahead
Stewart, Bill, *Telepathy* (rec)—Aug.
Storrs, Dave (& The Tone Sharks), *Report*
From A Log (rec)—June
Strapping Young Lad, *City* (rec)—Aug.
Studio Percussion, *Plays Pepl/Muthspiel/Pokorn*
(rec)—Jan.
Thread, *Thread* (rec)—Nov.
Trans Am, *Surrender To The Night* (rec)—Aug.
Turre, Steve, *Steve Turre* (rec)—Oct.
Uribe, Ed, *The Essence Of Afro-Cuban*
Percussion & Drum Set (bk/CD pkg.)—Jul.
Valentine Six, The, *The Valentine Six*
(rec)—Oct.
Various Artists, *Bending Towards The Light...A*
Jazz Nativity (rec)—Feb.
Various Artists, *Burning For Buddy (Volume*
Two) (rec)—Sep.
Various Artists, *Reconquista! The Latin Rock*
Invasion (rec)—Sep.
Vazquez, Roland, *Further Dance* (rec)—Jul.
Velez, Glen, *Handance Method, Steps 1 & 2*
(vid)—May
Vision Of Disorder, *Vision Of Disorder* (rec)—
June
Williams, Tony, *Wilderness* (rec)—May

Wilson, Matt, *As Wave Follows Wave* (rec)—
Jan.
Wimer, Tim, *60-Minute Introduction To Drums*
(vid)—May
Winger, Kip, *This Conversation Seems Like A*
Dream (rec)—Oct.
Xepoleas, John (and various artists), *Drum*
Lessons With The Greats 2 (bk)—Dec.
Zawinul, Joe, *My People* (rec)—Feb.

Drum Country

Van Schaik, Tom, "Sharing A Drumkit"—Jan.

Drum Soloist

(Listed by artist, not transcriber)
Allen, Carl, "Carl's Blues"—Nov.
Gadd, Steve, "Antigua Boy"—June
Jones, Elvin, "Softly As A Morning Sunrise"—
Feb.
Williams, Tony, "Seven Steps To Heaven"—
Aug.

Drums Online

Peiken, Matt, "Drumming Web Sites
Reviewed"—Aug.,
"Browsing For The Beat"—Oct.,
"More Sites Reviewed"—Dec.

Drums Online (Speak Out)

"On Ride Cymbals"—Aug.
"Extracurricular Activities"—Oct.
"My Worst Gig"—Dec.

From The Past

Cully, Dick, "Tips From A Master Player"
(Sidebar) Dec.
Iero, Cheech, "A Century Of Innovations"—
June
Nardi, Mark, "Buddy: A Decade Of Silence"—
Dec.
Payne, Jim, "Al Jackson, King Of The
Stax Studios"—Oct.

Head Talk

Rix, Luther, "More Head Games"—March
Zoro, "Dancing With Destruction"—Feb.

Health & Science

Parsons, Mark, "Watch Your Ears, Part 1: The
Problem"—Nov.,
"Watch Your Ears, Part 2: The Solution"—
Dec.
Rock, Bobby, "Diet For A Road Warrior"—
Apr.

Industry Insights

Kearns, Kevin, "Mr. Sabian: Robert Zildjian"—
Jul.

In The Studio

Fidyk, Steve, "John Riley: On A Big Band
Session"—Jul.
Haid, Mike, "Behind The Glass: Bernie
Kirsh"—Dec.
Parsons, Mark, "Behind The Glass: Kevin
Shirley"—June,
"Behind The Glass: Paul Fox"—Sep.

Inside

Spellman, Jorge, "Drum Workshop"—Dec.
Tolleson, Robin, "Roc-N-Soc"—May
Van Horn, Rick, "XL Specialty Percussion"—
Feb.,
"Aquarian Accessories"—Oct.,
"Pro-Mark"—Nov.,
"Drummers Collective"—Dec.

Jazz Drummers' Workshop

Belcher, Jon, "Tabla Rhythmic Concepts For
Drumset"—Nov.
Prescott, Todd, "The Forgotten Triplet"—March
Spagnardi, Ron, "Progressive Independence,
Part 1: The Snare Drum"—Aug.,
"Progressive Independence, Part 2: The Bass
Drum"—Sep.,
"Progressive Independence, Part 3: Snare
Drum And Bass Drum"—Oct.

Latin Symposium

Garibaldi, David, "Groove For Percussion
Trio"—May
Silverman, Chuck, "Funk Patterns With Latin
Roots"—Apr.

Off The Record

(Listed by artist, not by author)
Sorum, Matt: *Neurotic Outsiders*
Taggart, Jeremy: *Clumsy*
Thompson, Ahmir-Khalib: *Do You Want More?*

Percussion Today

Miller, William F., "Bill Saragosa, Sculptor Of
Sound"—Sep.

Reflections

(Listed by artist, not by author)
Aronoff, Kenny—May
Smith, Chad—Oct.

Rock Charts

(Listed by artist, not by transcriber)
Goodridge, Robin, "Swallowed"—Sep.
Peart, Neil, "Lakeside Park"—Apr.
Sexton, Chad, "Transistor"—Oct.
Weber, Raymond, "How Do Ya'll Know"—Jan.

Rock 'N' Jazz Clinic

Chaffee, Gary, "Learning To Be Creative,
Part 1"—May
Garibaldi, David, "The Latin-Funk
Connection"—Feb.,
"Ear-Opening Exercises"—Aug.,
"The Grooves Of Planet Drum"—Nov.
Humphrey, Ralph, "Put Your Hands And Feet
Together"—June
Kennedy, Will, "Developing A Strong Groove
With A Good Feel"—Jan.
Morgenstein, Rod, "Odd Flams"—March,
"A Different Slant For The Hi-Hat, Part 2"—
Sep.,
"Quick-Snapping Double Strokes"—Dec.
Silverman, Chuck, "Clyde Stubblefield:
Funky Drummer"—Jul.

Rock Perspectives

Donati, Virgil, "Double Strokes For Double
Bass"—Sep.
Stephens, Brian, "Single-Note Ghosting"—Oct.,
"Ghosting In Fills"—Dec.
Vogel, Ken, "Four-Over-Three Ostinato"—June

Rudimental Symposium

Doboe, Chet, "Three-Stroke Singles"—Apr.,
"The Flam Accent Challenge, Part 1"—Aug.,
"The Flam Accent Challenge, Part 2"—Sep.
Magadini, Peter, "The Twenty-Six Drumset
Rudiments"—Jul.

Shop Talk

Elliott, John M., "Remote Kick Konzept
Revisited"—Feb.
Pettit, Tom, "A Compact Riser/Setup"—Apr.

Show Drummers' Seminar

Micallef, Ken, "Bring In 'Da Noise's Leroy Clouden"—June
Van Horn, Rick, "Rosie O'Donnell's Ray Marchica"—Nov.
Wacker, Jonathan, "Drumming In The Pits, Part 1"—Dec.
Watson, Rich, "Jeff Potter With Broadway's Rent"—March

Strictly Technique

Michael, Frank, "An Accent Challenge"—Jan.
Morello, Joe, "Buzz Roll Combinations"—March,
"A Warm-Up Exercise"—May,
"Ostinatos With Fill-Ins"—Oct.,
"Study In Triplets"—Dec.

Taking Care Of Business

Howland, Hal, "The Drummer As Recording Artist, Part 1: Sales & Promotion"—June,
"The Drummer As Recording Artist, Part 2: Business & Copyrights"—Jul.,
"The Drummer As Recording Artist, Part 3: CD Production"—Aug.,
"The Drummer As Recording Artist, Part 4: The Recording Process"—Sep.,
"The Drummer As Recording Artist, Part 5: The Recording Process, Continued"—Oct.,
"The Drummer As Recording Artist, Part 6: Veterans' Reflections"—Nov.

The Jobbing Drummer

Hefner, Ron, "The Working Drummer's Quiz"—Sep.
Lewellen, Russ, "Playing For Ballroom Dancing"—Jan.

Product Review/ Information Columns

(Listed alphabetically by manufacturer or product name)

African American Drums (PCU)—Dec.
Afro Percussion *APS-37* Cowbell Holder (NN)—Feb.
Ambidex Drumstick Grips (NN)—June
Aquarian *Double-Thin* Drumheads (NN)—Nov.
Audix *D4* Microphone (NN)—Sep.
Barrelhouse Drums (NN)—Nov.
Bearing Edge Drums (NN)—March
Bison Drum Co. *Titanium Lightning Beater* and *New Badge* (NN)—Feb.
Boss *DB-88 Dr. Beat* (PCU)—Dec.
B.Rad Percussion *Talkit VP* Drums (NN)—Aug.
Buchla Hand Percussion Controller (NN)—Aug.
Cannon Percussion *Attack Force* Drumheads (NN)—Nov.
Concept One *Pro-Line* Electronic Drumkit (NN)—Sep.
Cymbal Buddy Cymbal Cleaning System (NN)—Feb.
ddrum 4 Electronic Drumkit (NN)—Jan.
Dixon Drums (NN)—Oct.
Drumstix Publishing *Drum Tuning* (book) (NN)—Jan.
Drum Workshop *P-Series* Pedals and *9100* Drum Throne (PCU) and *Short Toms* and *Craviotto Exotic Snare Drums* (NN)—Jan.,
25th Anniversary Fiddleback Maple Finishes, *7000 Series* Stands, and *5000 Series* Pedal Improvements, *Craviotto Exotic Snare Drums* (PCU)—May
Earthworks *TC30K* Microphone (NN)—Aug.
Electro-Voice *N/D 868* and *RE200* Microphones (ER)—Nov.

E-mu/KAT Distribution (NN)—Feb.
Ethos International *Drum Sticky* Portable Practice Pad (NN)—Jan.
Evans *G1* and *G2* Coated Drumheads (PCU) and *EQ1* Coated Bass Drum Heads (NN)—Oct.
Freehart & Co. *Kick Stand* Bass Drum Mic' Stand (NN)—Jan.
Garwood Communications *System 3* In-Ear Monitor System (NN)—Feb.
Gemini *241* Double Bass Drum Pedal (single pedal with double action) (NN)—Sep.
Gibraltar *Intruder II* and *Avenger II* Pedals and *Lightning* Hi-hat (NN)—June,
Hardware Transport Systems (NN)—Aug.
GMS *Grand Master Series* Drums (PCU)—Sep.
Go-Go Bags (NN)—Nov.
Grover Pro Percussion *Projection-Plus* Tambourine (NN)—Jan.,
Performance Snare System (PCU)—Feb.,
Piccolo Performance Snare Drums and *CST* Drumsets (NN)—March,
Power-Pice Snare Drum (NN)—Aug.
Hardcase Cymbal and Hardware Cases (NN)—Apr.
How To Develop Lightning Speed Practice Course (NN)—Nov.
HQ Percussion *Shell Shocks* (NN)—Nov.
Husher Clip-On Practice Pad (NN)—March
Innova Products *Drygrip* Hand Antiperspirant (NN)—March
K&K *Dyna B 07* Bass Drum Microphone (NN)—March
Kansas City Drumworks Drums (NN)—Feb.
Kenner *Natural Series* Drumkit (PCU)—Oct.
Kick'N Brass Cymbal Cleaner (NN)—Sep.
King Kong Kases *Snare Vault* (NN)—Feb.

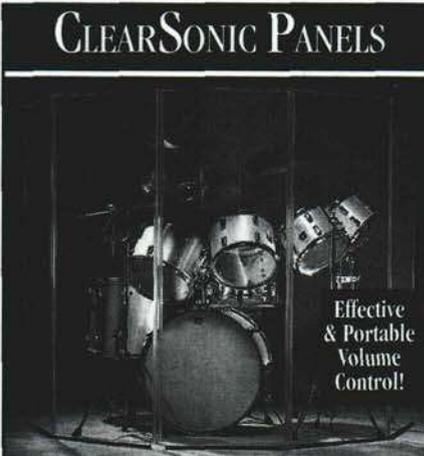
ALL INSTRUCTIONAL!
CREATIVE DRUMMER MAGAZINE
Four Issue Quarterly **Subscription** \$27.95
(Starting with the Premiere Issue unless specified otherwise)
SEVENTH ISSUE now available! \$7.95 **Free Brochure**
Box 803, Patchogue, New York 11772, (516) 475-8476
Logo T-Shirt, White on Black, XL \$9.95

**Raw Materials
Radical Sound**
FREE CATALOGUE
800-655-DRUM



FROM THE CAVES OF THE IRON MOUNTAIN
a unique cd and documentary video
JERRY MAROTTA TAOS DRUMS
Tony Levin stick & bass Steve Gorn indian flutes
PAPA BEAR RECORDS 800 688-2227

CLEARSONIC PANELS
Effective & Portable Volume Control!
For a **FREE** brochure call
1 800-888-6360 Starting at \$320
lan2wan.com/clearsonic



PSEUDO DRUMSTICKS (D.S.)
The newest most innovative idea for drummers today!
Featuring telescopic chrome, rubber tipped practice drumsticks.
PSEUDO D.S. is the go anywhere, practice anytime drumsticks.
Great for "Wanna-Be's," "Used-To-Be's," and "Still-Are's" to tap into some rhythm therapy.
Pseudo Drum Sticks
\$19.95 + \$2.50 S&H
(\$11.00 S&H outside the U.S.)
(CA Residents Add \$1.65 Sales Tax Per Set.)
Send check or money order to:
PSEUDO D.S.
3035 Rancho Vista Blvd, Ste H260
PALMDALE CA 93551-3526
Patent# 5,503,057

Custom Combo Drum Cases
• Medium or Heavy Duty ATA Style Cases
• Custom and Standard Sizes Available
DISCOUNT DISTRIBUTORS
The Case Specialists
Call 800-346-4638
(In N.Y.) 516-563-8326



Kit Tools Drumsticks (NN)—Nov.
 LP Music Group World Beat and CP Bongos and *Multi-Guiro II* (NN)—Jan.,
Snocker and *World Beat Box Shakers* (NN)—Apr.,
 Improved Wood Talking Drums, *Sing Jung* Mounted Finger Cymbals, *Monk Bells*, "Spider White" Bongo Finish, CP *Supreme* Ashiko Drums, CP *Supreme* Djembes, CP *EZ Grip* Cowbell, World Beat *Chickitas*, World Beat *Monkey Drum*, World Beat Tacked-Head Bongos, *Road Ready* Conga Cases, Improved *Claw* Mounting System, and Marching Percussion Rack (NN)—June
 Ludwig Improved Drumsticks (NN)—Jan.
 Magstar *Vintage* Series Snare Drums and Cast-Bronze Lugs (NN)—Feb., Snare Drums (PCU)—Dec.
 Mapex *Black Panther* Snare Drums (PCU)—Aug.,
Mars Pro Special Edition Drumkit (in fusion sizes) and New *Venus Series* finishes (NN)—Nov.
 Meinl *Marathon Conguitos* and New Conga Finish (NN)—Jan.,
Fibrecraft Congas (NN)—March,
Classics Cymbals and *Livesound* Bongos (NN)—Apr.,
 "One Of A Kind" Cymbals (NN)—Aug.,
Woodcraft Congas (NN)—Sep.
 Musicorp *Wings* Drum Bags (NN)—Oct.
 NetWell Noise Control *Pyramid* Acoustic Foam Panels (NN)—Oct.
 New Vision Technology *Cymbal & Instrument Cleaner* (NN)—Jan.
 Noble & Cooley SP Snare Drums (PCU)—June

Pearl *Signature* Snare Drums (PCU) and 300 and 500 Series Cymbal Pre-Packs (NN)—Feb.,
Sopranino Snare Drums (NN)—March,
Mahogany Classic Drums (NN)—Apr.
 Paiste *Alpha* and *Sound Formula* models, *Paiste* series 6" *Splash* and 22" *Dry Dark Ride*, 6" *Bell Chime* and 14"/18" *Trash Set* (PCU)—Jan.,
Paiste Line *Traditional* Cymbals (PCU)—Sep.
 Premier *APK* Drums and *Soprano*, *Mezzo Soprano*, and *Effex* Snare Drums (PCU)—May,
 New Colors in *Signia* and *Genista* Series (NN)—Oct.
 Pro-Mark TUBZ (NN)—Apr.,
Future Pro Sticks and Mallets (NN)—Oct.,
Mike Portnoy and *Carter Beauford Autograph Series* and Nylon-Tip *DC-9 Regiment* Sticks, *Hot Foot* Bass Drum Beater, and *Drum Line* Plastic Barricade Tape (NN)—Nov.
 PureCussion *Custom Maple* and *WorldMax* Drums (NN)—Jan.
 Randy (Correction) (NN)—Jan.
 Regal Tip *BG*, *Carl Allen*, *Steve Houghton*, and *Horacio Hernandez* Drumsticks (PCU)—June
 Remo *Fiberskyn 3 Heads* (PCU) and *Fruit Shakes* (NN)—Feb.,
Layne Redmond Signature Tambourines (PCU) and *Mondo Drumkit* (NN)—Apr.,
Mondo Drumkit (PCU)—June,
Renaissance Drumheads (NN)—Aug.,
Lollipop Drums, *Doodle Drums*, and *Veggie Shakes* (NN)—Oct.

Rhythm Thang and *Rhythm Bag* (NN)—Feb.
 Richmo Drums (NN)—June
 Road King Drums (NN)—Oct.
 Rolling Thunder Taiko Drums and Videos (NN)—Sep.
 Sabian *El Sabor 13" Salsa Splash* (NN)—Jan.,
 18" *Pro Stage Crash* (NN)—March,
Hand Hammered Dry Ride, 10" *AA Mini Fusion Hats*, *Hand Hammered 21" Vintage Ride*, 17" *AA Fast Crash*, and 14", 16", and 18" *AAX Dark Crashes* (NN)—Apr.,
 New Cymbals (as above, plus re-designed *B8 Series*) (PCU) and New Catalog and *Will Calhoun Signature* Cymbals (NN)—Nov.
 Sennheiser *MD421-II* Microphone and *NB2* Adjustable Headset (NN)—Feb.,
MD 504 and *MD 421-11* Microphones (ER) and Wireless In-Ear Monitor System (NN)—Oct.
Shakee Drums (NN)—Oct.
 Shure Personal Monitor System (NN)—Sep.
Shtix Marching (Brush-like) Playing Implement (NN)—Sep.
 Sleishman Drums (NN)—Jan.,
 (PCU)—March
 Sonor *Force Series* Double Bass Drum Pedal (NN)—Jan.,
S-Class Drumkit (NN)—Apr.,
 New *Designer Series* finishes, *Sonic Plus* Hardware Upgrades, and *MPD 1412 S Pipe* Band Snare Drum (NN)—Sep.
 Spaun Drums (NN)—Feb., (PCU)—Aug.
 Tama *Air Ride Snare System*, *1st Chair* Drum Thrones, and *Rhythm Watch* (PCU)—Jul.
 Toca Percussion *Rumba Timba*, *Synergy Series Circle Drums*, and *Fiberglass Shekere* (NN)—Sep.
 UFIP *Bionic* Cymbals (PCU)—Feb.
 Vic Firth *Corpsmaster* Marching Keyboard Mallets (NN)—Feb.
 Webb's Welding *Utility Staff* (NN)—Oct.
 XL Specialty Percussion *Protechtor* Bongo Cases (NN)—Sep.
 Yamaha *DTX* Electronic Percussion System, *DD-50* and *DD-9* Drum Machines, and *Field-Corps* Marching Carriers (NN)—Jan.,
DTX Electronic Percussion System (ER)—Feb.,
Steve Gadd Snare Drums and *Club Jordan Kit* (PCU) and *30th Anniversary* and *Beech Custom* Drumkits, *Stadium* Hardware, *Field Corps* Vest Carrier, and 40" Concert Bass Drum (NN)—March,
 New Bass Drum Pedals (NN)—Apr.,
Beech Custom Drumkit, *FP840* Bass Drum Pedal, and *Copper* Snare Drums (PCU)—Nov.
 Zildjian *Azuka* Cymbals (PCU) and *Earth Plates* (NN)—Apr.,
Professional Wire Brushes (NN)—June,
 A *Custom Projection* Hi-hats and *Ride*, *K Custom Dark Crash*, *Azuka Salsa Timbale* Cymbal, *Oriental Classic* China Cymbals, *A Custom* China Cymbals, *Oriental Trash Splash*, and *Earth Plates* (PCU)—Jul.,
 ZBT and *ZBT-PLUS* Cymbals (NN)—Oct.,
 18" *A Paper Thin* Crash and 20" *K Custom Flat Top Ride* and *Sonny Emory Artist Series* Drumsticks (NN)—Nov.

More Music Than Ever!

GUITARS • BASSES • AMPS • KEYBOARDS
 DRUMS & PERCUSSION • PRO AUDIO
 RECORDING GEAR • LIGHTING • ACCESSORIES



•TOP RATED STORES
 •EXPERIENCED SALESPEOPLE
 •GREAT SELECTION & SERVICE
 •PEACE OF MIND GUARANTEE
 •FAST DELIVERY

THOROUGHbred

MUSIC
 The World's Most Dynamic Music Stores!

Send all correspondence to
 5511 Pioneer Park Blvd.
 Tampa, FL 33634

Call Our Order Line Today...
1(813)889-3874

Visit our stores in Tampa, Clearwater, Sarasota, and Orlando, Florida
 visit our website at <http://www.tbred-music.com>

Mail this coupon to Thoroughbred Music to receive our FREE, full color catalog. It's packed full of the best brands and selection!

NAME _____
 ADDRESS _____ ST _____
 CITY _____
 ZIP _____ PHONE _____

DUPLICATE

PRECISION DRUM ACCESSORIES



Since
1979

The Difference is in the Quality!

Handmade ♦ Made in USA ♦ Lifetime Warranty

DUPLICATE X CYMBAL ADAPTERS

All of our cymbal adapters are manufactured from Space Age Aircraft Aluminum with Hardened Steel Threads combined with the Super-Lock System. Just thread it on and lock it down. Comes in 4 Different Styles.



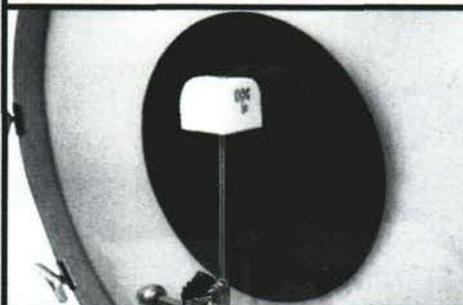
**A. SINGLE TILTING HEAD
CYMBAL ADAPTER**



**B. DOUBLE TILTING HEAD
CYMBAL ADAPTER**



**C. STRAIGHT CYMBAL
ADAPTER**



D. INVERTED BASE DRUM BEATER
♦ Speed ♦ Featherweight
♦ Perfect Balance ♦ Large Hitting Surface



E. DUPLICATE X CYMBAL POLISH



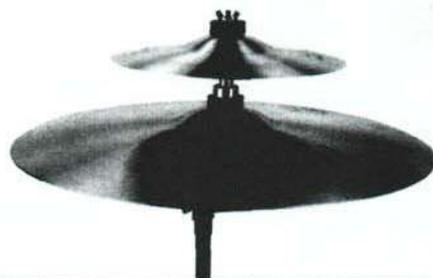
F. DRUMMERS FIRST AID KIT



G. SUPER DRUM REPAIR KIT



H. THE RED DEVIL FLYING WEDGE



I. MINI-CYMBAL ADAPTER

PRICING

A. 6" - \$30.75, 12" - \$32.95 B. 6" - \$37.35, 12" - \$39.55 C. 6" - \$19.75, 12" - \$21.95
D. \$21.95 E. \$5.00 F. \$10.15 G. \$20.50 H. \$23.95 I. \$28.00

AVAILABLE AT
FINE MUSIC STORES

TAWS DRUM WORKS

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

PRECISION ACCESSORIES
FROM THE CYMBAL OF QUALITY

DUPLICATE

The MODERN DRUMMER Library



APPLIED RHYTHMS

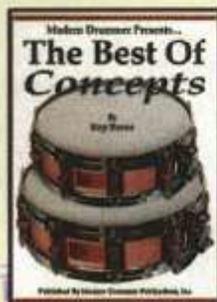
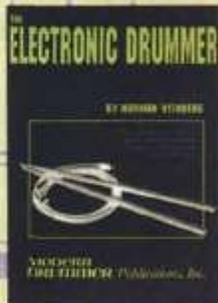
by **Carl Palmer**

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.



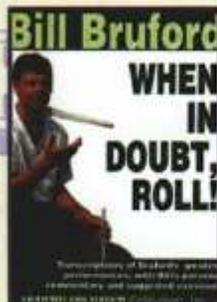
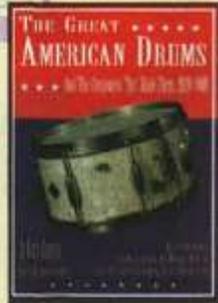
THE BEST OF MD: ROCK

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**

The history of American drum manufacturing. A valuable collector's reference source.



WHEN IN DOUBT, ROLL

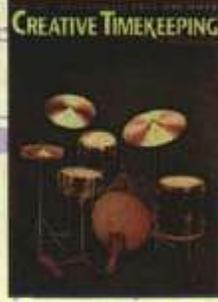
by **Bill Bruford**

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

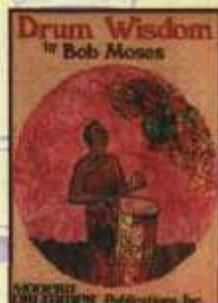
by **Ron Spagnardi**

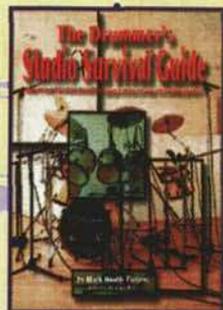
A true collector's item, this text takes a look at nearly a century of drumming. Fascinating reading, including the stories of over 60 legendary drumming greats. Sound Supplement included.

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.

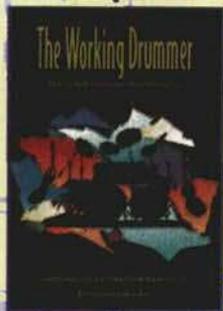




**THE DRUMMER'S
STUDIO SURVIVAL GUIDE**

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

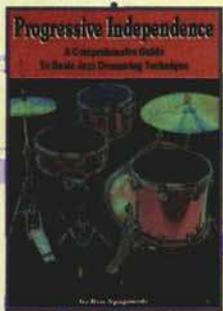
Everything drummers need to know
about cymbals, including history,
acoustics, selection and testing, setup
ideas, cleaning, repairing, and more.
Over 200 jam-packed pages with photos.



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.



PROGRESSIVE INDEPENDENCE

by Ron Spagnardi

A systematic approach that improves your
skills through a series of exercises that
place snare drum, bass drum, and
snare/bass drum combination rhythms
against the jazz time pattern. A must for
every serious student drumming.

Order Toll-Free

(800) 637-2852

**M-F 9am-8pm
Sat 9am-2pm CST**

Name (please print)

Address

City

State

Zip

Check Enclosed

Charge: Visa MC Discover AmEx

Card #

Exp Date

Signature

Make check payable and mail to:

**Music Dispatch
P.O. Box 13920
Milwaukee, WI 53213**

• All checks or money orders payable in U.S. funds only (no cash) •

Quantity	Book	Price	Total
	Applied Rhythms (06630365)	\$8.95	
	The Best Of MD: Rock (06621759)	\$9.95	
	The Electronic Drummer (06631500)	\$9.95	
	The Great Jazz Drummers (06621755)	\$19.95	
	Drum Wisdom (06630510)	\$7.95	
	Master Studies (06631474)	\$9.95	
	The New Breed (06631619)	\$9.95	
	When In Doubt, Roll (06630298)	\$13.95	
	Creative Timekeeping (06621764)	\$8.95	
	The Cymbal Book (06621763)	\$24.95	
	The Best Of Concepts (06621766)	\$9.95	
	The Great American Drums (06620010)	\$19.95	
	Studio Survival Guide (00330257)	\$12.95	
	The Working Drummer (00330264)	\$14.95	
	Progressive Independence (00330290)	\$12.95	

SHIPPING AND HANDLING CHARGES (See box below)

Minnesota and Wisconsin residents

add appropriate sales tax.

GRAND TOTAL

SHIPPING AND HANDLING
up to \$25.99: add \$4.50
\$26.00 - \$40.99: add \$5.50
\$41.00 and up: add \$6.50

DRUM3DAAGSE

Three-Day Drum Intensive In Belgium

You wake up in the morning, stretch, and prepare to begin your day. Perhaps a little breakfast, some coffee and juice. And then, how about a private lesson with Dennis Chambers...or Steve Houghton? Or maybe you'd like to study with some of the best Dutch drummers: specialists in rock, technique, and/or studio playing. And let's say that this is all taking place in a quaint Belgian town about ten kilometers from Holland, a few hours from Amsterdam, the Hague, Antwerp, and other great European cities. Sound interesting—but impossible? Hey, it just happened!

Organized by Zildjian, *Slagwerkrant* magazine (the magazine for Dutch drummers), and Cesar Zuiderwijk's Music Station, DRUM3DAAGSE (Dutch for "Drum Three Days") was a wonderful drum camp, attended by seventy-two drummers from Holland, Belgium, and Germany. We all stayed in a very roomy girls' boarding school (!), ate together, hung out together, and learned drumming together.

The teachers at the Drum Days Intensive were: Dennis Chambers, Ton

Dijkman (the top session drummer in Holland), Steve Houghton, Cesar Zuiderwijk (drummer with Golden Earring), Andre Hoekstra (top European show drummer), and myself. Each of us performed a clinic for all the attendees, and the wide range of talent displayed in these individual clinics was amazing: from Steve's dazzling jazz styles and mastery of the art of teaching to Ton's unforgettably powerful drumming (and singing), from Dennis's grace and power to Andre's fantastic technique—and all the other wonderful drumming in between. All those in attendance were thrilled.

And then there were the classes with the pros. Every student had the opportunity to study in two different settings. There were master classes, where twelve students sat with the instructor for an hour. And there were private lessons, where four students had the opportunity for some very up-close instruction. (Some private classes began at 9 A.M., and the camp's organizers were a bit concerned that Dennis wouldn't be "up" for this early call. But a story that quickly circulated around the camp recounted how, when students eagerly

came to Dennis's room for their 9:00 call, they found Dennis waiting for them, greeting the morning with a powerful groove!)

The grand finale of the three days was an event called the Big Bang! About one hundred drummers, students, teachers, and others gathered in the hall of the school, where I was honored to lead them in playing the rhythms of samba reggae. Incredible!

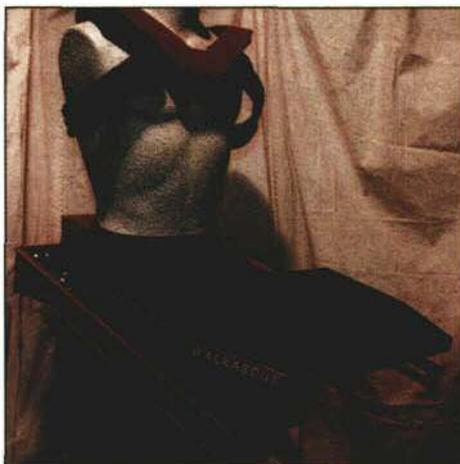
This wonderful intensive was made possible by the organizing abilities of the three companies involved, and also by Serlui B.V., distributors of Zildjian, Tama, and other musical instruments. (And how can we forget the sisters who run the girls' school? Thanks to Sister Elizabeth and the gang.)

From comments received from the attendees and teachers, it certainly seems like this Drum Days camp will be back next year and in years to come. If you're interested in information about next year's camp, please e-mail me at drumnart@sprynet.com, or write to PO Box 221211, Hollywood, FL 33022-1211.

Chuck Silverman

Win A Walkabout

Walkabout, Inc., makers of the *Walkabout* carrier-mounted mobile MIDI percussion controller, is celebrating International Drum Month (November, 1997) and the company's debut at the Percussive Arts Society International Convention (PASIC) in Anaheim, California (November 19-22) by sponsoring a Win A Walkabout giveaway. The company will award first-prize winners in two age categories (as of November 22, 1997): The over-eighteen winner will receive a *Walkabout System #1*, complete with carrier, pad system, and Roland TD-5 sound module (retail value \$2,595). The twelve-to-eighteen winner will receive a *Walkabout Carrier*, with a Yamaha DD-50 (retail value \$695). Twelve second-prize winners in each age group will receive Walkabout baseball caps, with logo in metallic thread.



To enter, send a 3x5 card with your name, address, and telephone number to Win A Walkabout, c/o Walkabout, Inc., PO Box 66058, Los Angeles, CA 90066, or call (800) 430-9255 to enter by phone. Please indicate which contest age group (under or over eighteen) you fall into. The contest is now running, and will conclude November 22, 1997. (Calls will be accepted until 11:59 P.M. PST on that date.) Postcards must be postmarked by November 22 and received by November 28. Winners will be selected by random drawing on November 29 and contacted by phone by December 1.

The contest is open to individual residents of the US and Canada, twelve years old and over (providing that those under eighteen obtain permission from parent or guardian

Tama Rockstar Custom

Take a closer look....

From a distance, Tama's new Rockstar Custom looks like a very expensive pro set. But appearances can be deceiving, right? So take a closer look...you'll discover Rockstar Custom's gorgeous transparent wood finishes look just as dazzling whether you're on stage or in the audience. Then take a look at the strong Tama hardware and the carefully crafted shells. You'll find everything you expect from a top-of-the-line kit. Now, pick up some sticks and take a close listen. This is a set that sounds even better than it looks.

Now take a close look at the price tag...a whole lot less than you expected, right? So maybe appearances are deceiving after all. But that doesn't matter. What matters is, you don't have to wait for years saving to get a great looking, great sounding kit. With Rockstar Custom, you can have it all. Right now.

Marcello Palomino
Tura Satana

Rockstar Custom drums feature the same MTH900 modular tom holder as our Starclassic and Artstar Custom drums. Can also be easily converted to a cymbal/tom holder.

Rockstar Custom drums are exquisitely finished in either Custom Mahogany, Custom Blue, Custom Green, or Gloss Black.

Rockstar Custom prepackaged kits come standard with matching shell and finish wood snare drums.

An affordable set isn't really affordable if you have to replace all the stock heads when you buy the set. Rockstar Custom heads, with batter side heads of Dupont Mylar and ring mufflers on the bass drum heads, ensure a great sound right out of the box.

The combination of Rockstar's great shells, top quality heads, and our high tech Accu-Tune hoops provides a killer bass drum sound that rivals kits costing many times as much.

Model shown: RC622DWCBL

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$5.00 in Canada) to:
Tama dept. MDD65, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. In Canada: 2165-46th Ave., Lachine, Quebec H8T 2P1.

before calling). Those who may *not* enter (due to legal restrictions) include all residents of Florida and residents of California under eighteen. Residents of Minnesota, Georgia, Louisiana, New Jersey, and Canada may enter by mail only. Contest void where prohibited by law. For a complete copy of the rules, send SASE to the address listed above.

Guitar Center Drum-Off

Guitar Center's 8th Annual Drum-Off, the largest organized drum competition in the country, is currently under way. Five weeks of preliminary store competitions began in September. Store finals were held at the end of the month, leading to regional finals in October and November that will earn their winners complete drumkits (with hardware and cymbals).

The regional finalists will also be flown to Los Angeles, where they will compete for grand prizes and "best amateur drummer in the country" honors. The finals will be held as part of Drum Day LA, at the House of Blues. That event will include both the finals and performances by Dennis Chambers and Terry Bozzio (with Tony Levin and Steve Stevens). For more information contact your local Guitar Center store, or call (818) 735-8800.

Indy Quickies

Evans Drumheads has named a new artist relations and sales & marketing team. **Steve Ettleson**, who has held A.R. and marketing

posts with Paiste, Yamaha, and Remo since 1982, is Evans' new marketing and artist relations manager. **Tim Hurst**, an experienced percussionist and long-time account executive for D'Addario (which acquired Evans in 1995) is now the sales and artist relations coordinator. Both men will be involved with product development as well as artist relations.

Pro-Mark has become a corporate sponsor of Drum Corps International, the supervising organization for drum corps activity throughout North America. It is the sole drumsticks-only manufacturer to do so.

Endorser News

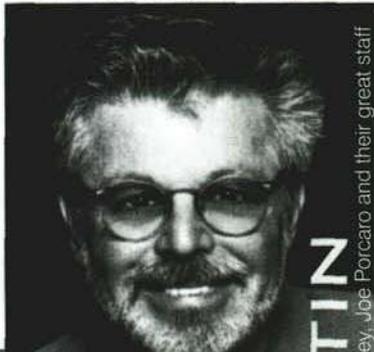
Ed Toth (Vertical Horizon), **Jon Mele** (Tommy), **Mike Neuble**, **Al Webster** (Long John Baldry), and **Johnny Bird** (Nashville studio) are endorsing the Grover *Performance Snare System*. Grover *Performance* drumset artists include **Justin Pacy** (Barrets Mill), **Lonnie Christian** (Chubby Checker), and **Manton Daley** (LA jazz and studio), while **Tamora Gooding** (All The Queen's Men) and **Butch Poe** (Roy Clark) are playing the *Performance* snare drum. Finally, artists using Grover Pro Percussion instruments include **Vanessa Brown** (Barry Manilow), **Robert "Dupree" Hailey**, and **Craig Krampf**.

Dave Weckl is now a Shure microphone endorser.



L
A
M
U
S
I
C
A
C
A
D
E
M
Y

Come and see the difference!



Come and study with Ralph Humphrey, Joe Porcaro and their great staff

Los Angeles Music Academy





JAZZ
Funk
Rock
Blues

<http://lamusicacademy.com>

Los Angeles Music Academy • 370 South Fair Oaks Ave • Pasadena, CA 91105 USA
818 568 - 8850 phone • 818 568-8854 fax • 104216.1751@compuserve.com eMail

Practice Safe SoundSM

For more information on protecting your hearing call:



...HEARING IS PRICELESS

A Program of the House Ear Institute,
Los Angeles

213-483-4431

or write for Free Ear Filters
2100 W. Third Street,
Los Angeles, CA 90057



Terry Bozzio - Drummer,
HIP Supporter.

SM APHEX SYSTEMS, LTD.

Are You Ready for

INTERNATIONAL DRUM MONTH ?

You are if you have these hot new titles from
Warner Bros. Publications

Consider Warner Bros. your ultimate source for all percussion books and videos.
We have hundreds of titles in every category.

All New!



Drum Set

- (0110B) The Commandments of R&B Drumming\$24.95
 (0101B) Louie Bellson: Their Time Was the Greatest\$19.95
 (0112B) Buddy Rich — Jazz Legend\$16.95

Keyboard Percussion

- (0102B) The Concerto (Music of the Masters, Vol. 8)\$14.95
 (0104B) Modern Method for Four Mallets\$19.95

Timpani

- (PERC9615CD) The Percussion Recital Series: Timpani\$19.95
 (PERC9612) Modulations\$6.95

Multiple Percussion

- (PERC9607) Portraits for Multiple Percussion\$14.95
 (PERC9616CD) The Percussion Recital Series: Multiple Percussion\$19.95

Percussion Ensembles

- (PERC9700) Vibe Songs Suite\$39.95
 (0108B) Kingdom of Rhythm\$29.95

World Percussion

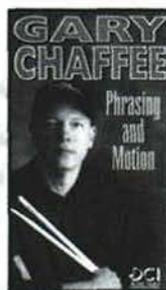
- (0111B) Changuito: A Master's Approach to Timbales\$24.95

Available This Fall

Garter Beauford

- (VH0375) 2-Video Box Set\$59.95

VIDEOS



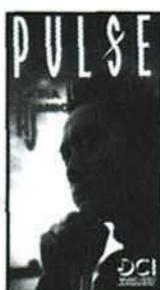
Gary Chaffee

- (VH0279) Sticking Time, Linear Time, Rhythm and Meter\$29.95
 (VH0287) Phrasing and Motion\$29.95



The Making of Burning for Buddy

- (VH0353) Part 3\$39.95
 (VH0355) Part 4\$39.95



Akria Jimbo

- (VH0299) Pulse\$39.95

The Best Lessons in Print with CD



John Riley

Beyond Bop

- (MMBK0070CD) \$24.95



Ed Uribe

The Essence of Afro-Cuban

Percussion & Drum Set

- (PERC9620CD) \$29.95



Warner Bros. Publications
is your home for



NOTE
service music

Make check or money order payable to:
NOTE SERVICE MUSIC
Dept. MD127, PO Box 4340, Miami, FL 33014
Or Call: 1-800-628-1528
FL residents add applicable sales tax.

In U.S. add \$5.00/order shipping & handling;
\$12.00/item outside U.S.
Customers outside U.S. are responsible for all local importation fees/taxes.

IN CANADA, call 800-655-8863 for prices and ordering, or write Note Service Music P.O. Box 278, Don Mills, Ontario, Canada M3C 2S2

PAL ORDERS (Europe): Music Mail Ltd. Unit 11, Woodford Trading Estate Woodford Green, Essex IG8 8LB ENGLAND tel. 44 181 550-0577

Come Visit Our Booth at PASIC '97 for Special Show Discounts

Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only \$1.50 per word plus \$4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in **bold type** and add \$.50 for each **bold** word.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the 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

Gretsch Drums, parts, logo heads, badges etc., www.sound.net/~expwes/. Tel: (816) 361-1195.

Hit Drum custom nylon washers, \$5 per dozen. Tel: (630) 585-0069.

Kenner Custom Drums, snares, full sets, all sizes. **Custom 5B Sticks**. Route #1, Box 150, California, KY 41007. Tel: (606) 635-5218.

Free Vintage Photo Catalog! Ludwig, Slingerland And More! Money-back guarantee. Visa/MC. **Vintage Drum Center**, 2243 Ivory Drive, Department 129, Libertyville, IA 52567-8533. Call (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. Internet: www.vintagedrum.com. We buy-sell-trade.

Hit Drum drum customizing. Band name, art work, logos on drumheads. Call for custom drum coverings. Tel: (630) 585-0069.

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. See us at www.starvingmusician.com. E-mail us at mail@starvingmusician.com.

Sabian cymbal discounter. Low, low prices on Sabian AA/AX, free delivery. **Free brochure**. Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada, T1A 2Z9. (403) 526-5306.

Drums Etc. Call (717) 394-DRUM for free catalog. We have Zildjian, Sabian, Tama, Pearl, Ludwig, LP, and much more at factory wholesale prices, shipped directly to your door with one fast phone call: (717) 394-3786. www.drumsetc.com.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (617) 233-1404.

Wright Hand Drum Co. Clay percussion instruments. Bongos, doumbeks, guntas, ubangs, ghatams, shakers, etc. Also, **Hand Drumming**, the video. **Made by hand—played by hand**. Free catalog: (800) 990-HAND.

Vistalite clear, color clear, and maple shells available. Explorers, (816) 361-1195.

Elvin played Gretsch and Ks. 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 call (800) 555-1212 for toll free number. Fax: (616) 363-2495.

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 us at (619) 596-4627 for our newest list. Write us at 9640 Mission Gorge Road, Suite B, #285, Santee, CA 92071. Visa/MC/ Amex/Discover.

3RD Planet Music—Huge Discounts! On Sonor, Pork Pie Percussion, Evans, Zildjian, Axis, LP, Premier, Sabian, Aquarian, Gibraltar, ddrum, Paiste, Remo, Slingerland & Simmons. 1225 South Hurstbourne Ln., Louisville, KY 40222. Tel: (502) 423-0001. Visa, MC, Amex & Discover. Visit us on the Web at: www.3rdplanetmusic.com.

Pork Pie Percussion—all drums made by an American. All repairs and refinishing done by the same American. Solid and brass snares now available in any size. Pork Pie, the professionals' choice. 7241 1/2 Eton Ave., Canoga Park, CA 91303. Tel: (818) 992-0783 or fax (818) 992-1358. Internet: www.westworld.com/~porkpie/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. Obelisk Drums, #5 4315 64 Ave. S.E., Calgary, Alberta, Canada T2C 2C8. Tel: (403) 236-9169.

Slug Them Drums! Drumkit accessories: Tweak drumkey-clip, Batter Badge impact pads, Powerhead beaters. Tel: (312) 432-0553, Box 578306, Chicago, IL 60657-8306. Web site: web-sites.earthlink.net/~slug.

Visit **www.funkydrummer.com** and Give The Drummers Some!

Best in the west! Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or e-mail us: rups@concentric.net, Call (303) 756-5777. Also, Will Drum For Food T-shirts, \$10.

Discount prices and 30-day-money-back guarantee on Tama, Gibraltar, Starclassic, Zildjian, Paiste, Sabian, Meinl, LP, and lots more. **Call us fast!** Matt's Music, 778 Washington St., Hanover, MA 02339. Tel: (617) 829-0111, fax: (617) 829-0715. www.mattsmusic.com.

Thomas Drums: Custom work, custom veneering/laminations, shells, hardware, etc. Please phone or fax (770) 489-0960. For free info: 6702 E. Broad St., Suite 7A, Douglasville, GA 30134.

Drummers and percussionists needed for new catalog mailing! New mail-order catalog of usual 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 Place, Ste. 6S, New York, NY 10003. Tel: (212) 254-1133. Fax: (212) 598-4064. E-mail: conundrum@aol.

Custom snare drums built to your specifications. Let us craft your "dream drum" for you. Maple, birch, brass, and solid 1-ply exotic wood shells. Brass and black chrome hardware available. We also sell raw shells and do-it-yourself kits. Complete repair services. Check our prices. Own the best without paying the most. **Walker Drum Company**, 13 Exner Pl., Longmont, CO 80501. Tel: (303) 682-1755.

Modern Drummer Publications has back issues available for a limited time offer. We have issues from 1982, 1983, 1984, and 1985 for \$4.00, which includes S&H. If you purchase three back issues, we will send you one free. Tel: (973) 239-4140.

Tour/studio veteran sets, snares, cymbals, etc. **Aronoff, Rockenfield, Sheila E, Larrie Londin**, and more. Letters of authenticity. **Donn Bennett Drum Studio**. Tel: (206) 747-6145. www.bennettdrums.com.

Do-it-yourselfers! Free parts guide for builders: Coverings, shells, and hardware. **Drum Supply House**. Tel: (901) 423-DRUM (3786), or new-drum@earthlink.net.

Ghost Notes: A newsletter for the dedicated drummer. Published quarterly. Annual subscription, \$12 from: Groove Time Productions, 9 Swan St., Jamestown, NY 14701.

Rogers•Rogers—Drums, parts, accessories. Memriloc, Swiv-O-Matic. We bought the entire inventory from Fender Musical Instruments. Logo drumheads, drumsticks, stands, pedals, Dyna-Sonic snares. Complete drums and drumsets new and used. Also 8-ply maple shells. Used vintage Ludwig, Slingerland, Gretsch, parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552 or fax: (401) 766-4871.

Repairs, Re-covering, Raw Shells & Hoops, and more. All at reasonable prices and featuring quality workmanship and quick, courteous service. **Bill's Drum Repair & Shell Shop**, 233-F Stokes St., Huntsville, AL 35805. Tel: (205) 533-3786.

Drummers T-Shirts, free catalog with assorted designs & styles. Write to: **Drummer Dude**, PO Box 551A, St. Helens, OR 97051.

Istanbul K hi-hats, \$350/pr; 16" and 17", \$150; 18", \$175. Tel: (816) 361-1195.

Yamaha Dave Weckl snare, autographed inside, \$585. Tel: (816) 361-1195.

Ayotte set with wood hoops, five-piece, new, \$3,150. 5" maple snare with metal rims, \$377. Tel: (816) 361-1195.

CDs only \$9.99 USA, \$11.49-\$12.99 international. Free delivery. Over 150,000 titles, including hard-to-find titles and latest hits. Plus earn extra income (up to \$3,000/week), plus free CDs simply by introducing others to this great opportunity. Call toll free: (888) 236-2510. Outside USA: (714) 418-3131 ext. 388, e-mail: cds4every1@aol.com. www.globalthink.com/biz/cdx.

Opus Drums—Custom handmade drums in solid, segmented, and ply shells. Tailored sound characteristics, custom finishes, competitive prices. Tel: (757) 468-OPUS. www.opusdrums.com.

Drum riser! Build your own. Designed and built by working drummer. We have parts list and drawings. Strong, very portable. Can be moved and set up by yourself in minutes. Send \$7 to Lakeshore Drums, 3230 Elderwood Dr., Holland, MI 49424. Or call (616) 399-3769 for more information.

Stealth Practice Pad Drumkit—Five-piece, virtually undetectable high-bounce rubber pads, quality wood, and completely assembled. Call (888) 824-1640.

Dennis Chambers five signed heads, and seven-piece kit. Best offer. Tel: (516) 796-7534.

Before Grover, Dennis endorsed Firchie. Identical to August '92 MD review model. Immaculate, \$425. Tel: (412) 264-2942.

Cruise ship gigs: Successful entertainment contacts, guaranteed gigs. \$25 to M/V Multi/Venture Entertainment, PO Box 3934, South Attleboro, MA 02703-9996.

Pearl BLX sheer blue finish, seven-piece drumset. RIMS on toms. Hardware included. \$1,500 or best offer. Tel: (212) 426-8499. spersson@concentric.net.

Japanese Taiko Drums. Drums, videos, music, and more! Free brochure: Rolling Thunder, Box 100, 2631 Barcells Ave., Santa Clara, CA 95051. www.taiko.com.

Spaun Drum Company—custom snares and kits. 100% maple shells, beautiful solid-brass lugs. Great review in August 1997 MD. If you're ready to be different, call us. Also accepting limited endorsers. 711 E. Myrtle, Glendora, CA 91741. Tel: (626) 914-9699. home.inreach.com/spaun. E-mail: spaun@inreach.com.

Study Materials

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.

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, PO Box 397, Pomona, CA 91769-0397.

New! Glenn Meyer's **Jazz Concepts** \$9.95. **Beyond the Standard Groove** \$12.95. Famularo, Shaughnessy, Reed endorsed. G.W.M. Publication Co., PO Box 1493, Palm Harbor, FL 34682. Web site: www.musicsource.com/meyer.html.

Free! Drum Charts Catalog Sample! Best ever! Hundreds available! Rock, metal, fusion! Dave Matthews, Silverchair, Metallica, Nirvana, Foo Fighters, Bush, STP, Smashing Pumpkins, No Doubt, more! **Drum Charts International**, PO Box 247-MD, Nanuet, NY 10954-0247. Call/fax (914) 6-CHARTS!

Almost everything: Percussion music compact discs at **Drum Specialist**, 1740 MacLean, Glenview, IL 60025. Tel: (847) 724-3937, fax: (847) 724-3880. Biggest US selection. Visa/MasterCard. Web site: members.aol.com/drmspecial, e-mail: Drmspecial@aol.com.

20 Popular Rudiments cassette package with booklet. Free. SLW, 30137 Avenida Tranquila, RPV, CA 90275.

Practice To Groove, sequenced music, many styles. Eight-cassette package. Great workout tapes for method books, or own routines. \$24.95. Amateucci Productions, 3410 Albee St., Eureka, CA 95503 for information. Tel: (707) 445-4626.

Free 12-page report, "100 mph Ballistic Bass Drums," reveals inside secrets to playing your feet exactly like your hands in 15 minutes flat! For your free copy call (888) 272-8467, free recorded message 24 hours.

Guaranteed to make you a better drummer! All levels, all styles. Instructional and informative books, videos, CDs, and transcriptions. Hundreds of titles available at reduced prices. Write for free catalog, or call (800) 250-7815, 24 hours. Visa/MC/Discover/Amex accepted. Forever Drumming, 6928 Calhoun Ave., Van Nuys, CA 91405.

Free Percussion Express catalog. Hundreds of learning items listed. Books, audios, videos, and all of our famous learning packages. Percussion Express, PO Box 1731, Rockford, IL 61110. Hotline or fax: (815) 229-3131.

New Video! "The Art Of Ancient Rudimental Drumming" covers history of ancient military drumming from Swiss Basel style to the Civil War, with drumkit applications. Booklet included. Send US \$39.95 (check or MO) plus \$5 S&H to: **Mark Beecher Drum Video**, PO Box 1494, Havertown, PA 19083.

Instruction

Drummers: Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio**, (914) 592-9593.

London, England: Study drums with Joel Rothman. Tel: 0171-431-0873.

Vintage Showcase

For Sale

Free Photo Catalog! Huge selection—Vintage Ludwig Black Beauties, Slingerland Radio Kings, Gretsch, K Zildjians, and more! Money-back guarantee. Layaway available! Visa/MC. **Vintage Drum Center**, 2243 Ivory Drive, Dept. AA, Libertyville, IA 52567-8533. Call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101. Internet: www.vintagedrum.com. We buy-sell-trade.

Save on American Vintage Drums! 20-30% off some "other guys" prices! **Blair 'N Drums** specializes in '50s-'60s Gretsch Drums and K Zildjian cymbals. Also Ludwig, Leedy, etc.! Business SASE required for free list. 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. Tel: (616) 364-0604 or call (800) 555-1212 for toll free number only to buy, sell, trade! Fax: (616) 363-2495.

Bobby Chiasson's Jollity Drum Farm vintage mail-order list includes **Rogers Swiv-O-Matie**. Coach Road, Box 2324, RR #2, Argyle, NY 12809. Tel: (518) 638-8559.

Vintage drum stuff, calfskin heads, books, shirts, videos, and more. Call or write for complete listing: **Rebeats Vintage Drum Products**, PO Box 6, 219 Prospect, Alma, MI 48801. Tel: (517) 463-4757.

Vintage gooseneck cymbal and triangle stands. For brochure: Access Percussion, 9420 Reseda Blvd, #257, Northridge, CA 91324. Tel: (818) 753-4706.

Vintage: Snares, sets, singles, and cymbals. Gretsch, Rogers, Radio Kings, Sonor, & Vistalites. Emory Grodek. www.drumatix.com. Tel: (210) 342-8309.

A Drummer's Tradition is now a retail store featuring an incredible collection of vintage drums. Visit us at our new location in northern California, or send an SASE. Call or fax us at 1619 Fourth St., San Rafael, CA 94901. Tel: (415) 458-1688, fax: (415) 458-1689. E-mail at: adtlham@aol.com.

Wanted

Vintage Drum Center—one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more—singles, sets, and entire collections! **Vintage Drum Center**, call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

Vintage Drums, especially Gretsch, Ludwig, Leedy, catalogs, K Zildjians, etc. **Blair 'n Drums**, tel: (616) 364-0604, or call (800) 555-1212 for toll free number, or fax: (616) 363-2495.

NYC Drummers: Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way**. Manhattan and Staten Island studio locations. (718) 351-4031.

NYC—Tabla. Study Indian classical drumming with performer/teacher Misha Masud. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Baltimore: Grant Menefee's studio of drumming. B.M. Berklee College of Music, Towson State University instructor. All styles and levels. Tel: (410) 747-STIX.

In LA: Rick Steel—author, clinician, host/producer of **DrumSt6**. Accepting students. Tel: (310) 392-7499.

Drummers—Study with MD columnist **Jim Payne** in NYC or Westchester. Author of three widely acclaimed instruction books, including "Give The Drummers Some" (5 Stars MD). (914) 232-8075, or www.funkydrummer.com.

Drum Shell Building Video. From scratch. No painting. Basic tools. One video the drum companies won't want you to see! Send \$39.95 plus \$5 S/H (\$10 international) to: Fever Drum, PO Box 5344, South Hills Plaza Station, West Covina, CA 917-9991. Write for brochure.

Jazz drumset. Mike DeSimone: Studied with Mel Lewis and Sam Woodyard. Tel: (908) 297-1934.

L.I. Drummers Only! L.I.'s premier theater and studio drummer is accepting students for the fall. Specializing in reading, studio & Broadway charts, college auditions. Tel: (516) 643-9081.

Wanted

Vintage Drums—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjians, and more—singles, sets, collections! Tel: (515) 693-3611 or call toll-free operator for 800 number. Fax: (515) 693-3101.

Any Gretsch, Ludwig, Leedy, K Zildjians, etc. Cash or trade. Blair 'N Drums: (616) 364-0604 or call (800) 555-1212 for toll-free number. Fax: (616) 363-2495.

Miscellaneous

Professional Musicians Referral—Musicians/bands: connect with the **right** group or player. Call PMR—America's original national referral! Tel: (612) 825-6848.

J&J Drum Restoration. Specializing in vintage restorations, drum recovery, professional refinishing, repair, and custom drums. 881 Beechmeadow Lane, Cincinnati, OH 45238. Tel: (513) 451-1680, or visit our home page at: www.concentric.net/~cravenc/jandj.htm. Visa/MC accepted.

America's Discount Electronix Xpress online catalog featuring the lowest prices on the planet for your favorite name-brand consumer electronics: www.go-amdex.com. 1-800-GO-AMDEX (462-6339).

Big discounts, fast service, free discount catalog. **Waddell's Drum Center**, 1104 S. Leechburg Hill, Leechburg, PA 15656. (412) 845-3786.

The drummer's home on the Web, www.drumweb.com. The largest collection of drum stuff anywhere on the net. Complete home page design and maintenance. You can have your own personal home page for as little as \$5 per month. Retailer pages start at \$10 per month. Free link to your current home page. For more information e-mail us at drums4u@drumweb.com, or call Steve at (919) 833-0046.

Tired of playin' on paint cans? Would you pay fair prices for hand-made drums? New company wants your opinions and ideas. Please call: (715) 832-6130, or write to: Tenboom Percussion, 1721 Ohm Ave., Eau Claire, WI 54701.



VATER
PERCUSSION
USA GOOD WOOD...perfected



Chebro
MUSIC CO
We Sponsor **PA/MEINL** Cymbals!
P.O. Box 2009 • Idaho Falls, ID • 83403-2009
(208) 522-8691 • E-mail: cmc@srv.net



YOUR CYMBAL CONNECTION!
-Talk to A Pro
-Get Expert Advice
-Unbeatable Prices!
-Fast Delivery
Your First Cymbals or
Adding to Your Collection
606-276-1827
Call for Toll-Free number
431 Southland Dr., Lexington, KY 40503



STICK SAVER
"The cost of the Stick Saver is far outweighed by the savings drummers would gain by having their sticks last longer."
Don Lombardi
President of Drum Workshop



Two Piece



One Piece

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



Because the Best Sounding Percussion is made in The Caribbean.
Professional Quality at Affordable Prices
Available at fine music stores everywhere
For dealer inquiries or to find the closest dealer to you, please call:
Caribbean Rhythms, Inc.
P.O. Box 15861 • New Orleans, LA 70175
Phone: (504) 895-1589 • FAX: (504) 822-8280
The Real Deal
Surf the Caribbean Rhythms Website at:
<http://www.hotdrums.com>

STOMP™
AUDITIONS

New York City
Nov/Dec 1997

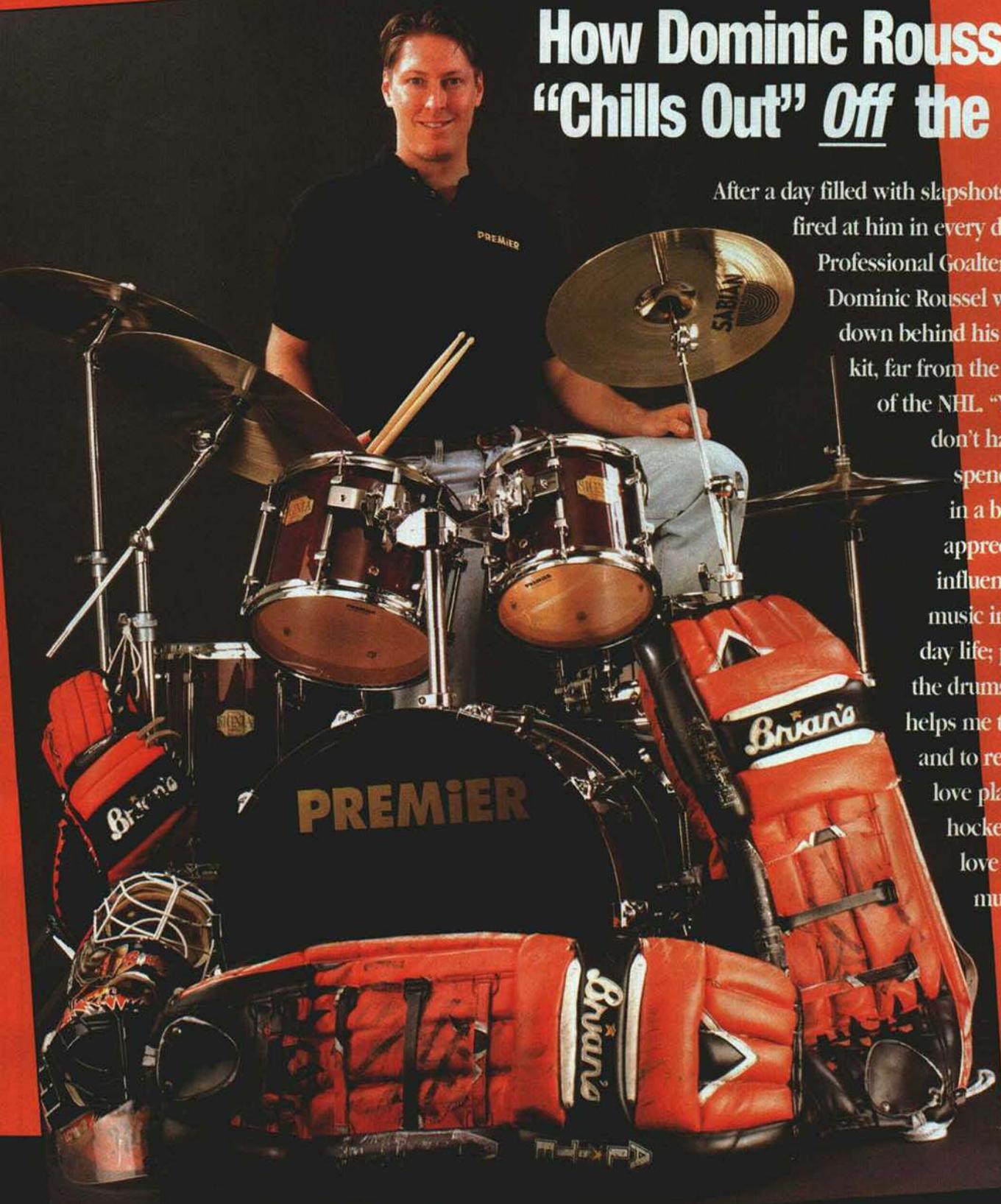
For information call
212 252 3836

Be A Player!SM



How Dominic Roussel "Chills Out" Off the Ice

After a day filled with slapshots being fired at him in every direction, Professional Goaltender Dominic Roussel winds down behind his drum kit, far from the action of the NHL. "You don't have to spend time in a band to appreciate the influence of music in everyday life; playing the drums really helps me to focus and to relax. I love playing hockey – and I love playing music."



PREMIER

SABIAN

L.A. PERCUSSIONIST ROUNDTABLE

CONTE, CASTRO, RICHARDS, ACUNA, AND OTHERS!



MR. DOUBLE BASS
GENE HOGLAN

LOUIS HAYES
JAZZ MASTER

BRAIN
OF PRIMUS

ADVERTISER INDEX

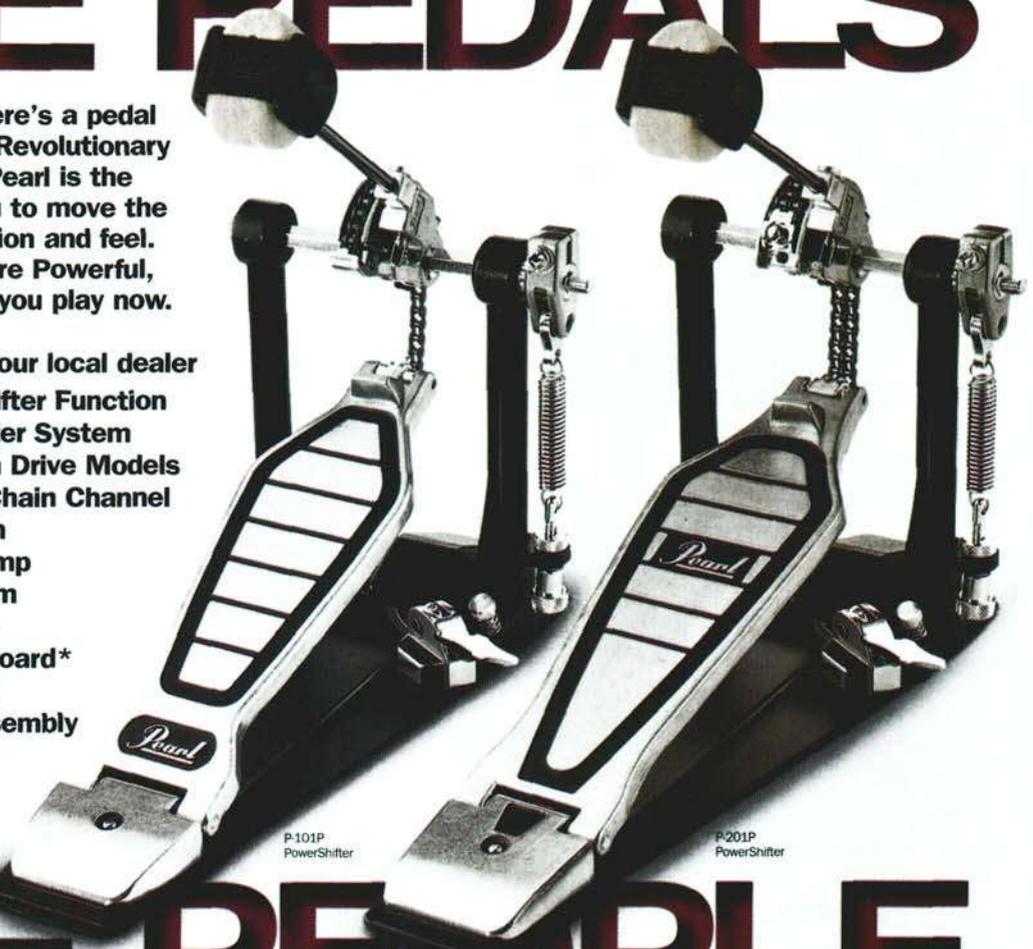
ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Acoustix Drumworks	20	Fork's Drum Closet	152	Peavey Drums	103
Agner Swiss-Drumsticks	58	Gretsch	Inside Back Cover	Percussive Arts Society	144
Applied Microphone Technology (AMT)	137	Grover Pro Percussion	141	Perkana Percussion	22
Atlanta Drums & Percussion	152	Vic Firth, Inc.	57,63	Psuedo D.S.	161
Atlanta Pro Percussion	137	HSS	116	Precision Drum Co.	159
Ayotte Drums	118/119	Homespun Video	127	Premier	5,74,153
Bosphorus Cymbals	34	HQ Percussion Products	90,159,172	Pro'Mark	61,88
Brady Drums	152	Humes & Berg	80/81	Regal Tip	113
Cannon Percussion	87,89,91,93	Husher International, Ltd.	152	Roc-N-Soc	141
Caribbean Rhythms	172	Interstate Musician Supply	102	Roland	25
Chuck Silverman	152	Joe Morello	137	Remo	26/27,56
Chesbro Music	172	K&K Sound Systems	88	SKB Cases	28
Clear-Sonic Mfg.	161	L.T. Lug Lock, Inc.	112	Sabian	44/45
Concept One Percussion	158	Latin Percussion	151	Savior Inc.	159
Creative Drummer Magazine	161	Los Angeles Music Academy (LAMA)	168	Sennheiser	60
DCI/Note Service/Warner Bros.	59,76,78,95,169	Ludwig	Inside Front Cover	Shure	53
ddrum/Armadillo Enterprises	101,129	Mainline	86	Slingerland	43
Disc Makers	159	Mapex	11	STOMP	172
Discount Distributors	161	MD Back Issues	139	Super Gloss/Sam Barnard	137
Dixon	117	MD Buyer's Guide	146	Sunlite Industrial Corp.	64
Drum Center of Lexington	172	MD Drum Instructors Only	133	Tama	66/67,107,167
Drum Doctors	127	MD Festival Videos	154/155	Taos Drums	161
The Drum Pad	22	MD Library	164/165	Taws Drum Works	163
Drum TV	158	MD Progressive Independence	142	Thoroughbred Music	162
Drum Tech	54	MD Subscription	96/97	UE Systems	112
Drum Workshop	18,35	Meinl Cymbals/Percussion	6/7,8	UFIP Cymbals	29
Drum World	100	Midwest Percussion	129	Vancouver Int'l Drum Festival/Tom Lee Music	9
Drummers Collective	65	Music Tech	132	Vater Percussion	72,92,172
Drums In The Wind	105	Musicians Institute	123	VeriSonic	105
Drums On Sale	159	Paiste	55,73,75,77,109,143,145,147	Waddell's Drum Center	152
Evans Products	1	Papa Bear Records	161	West L.A. Music	94
Fibes Drum Co.	94	The Parziale Corp.	159	Yamaha	58,79
		Pearl Corporation	14/15,62,175	Zildjian	10,19,21,23, Outside Back Cover

THE PEDALS

If you haven't noticed, there's a pedal revolution going on. The Revolutionary PowerShifter pedal from Pearl is the only pedal that allows you to move the footboard to fine tune action and feel. Faster, Smoother, and More Powerful, it's the pedal for the way you play now.

Check these features at your local dealer

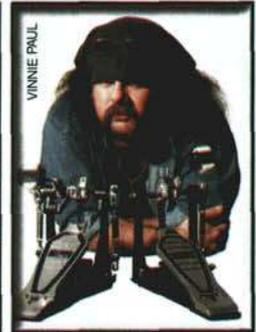
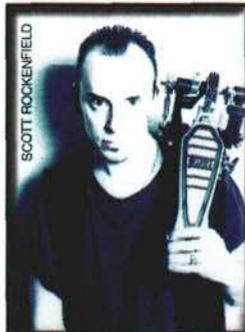
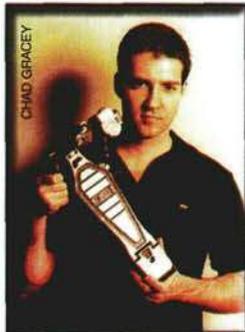
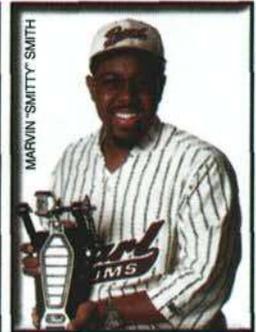
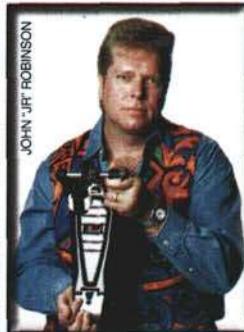
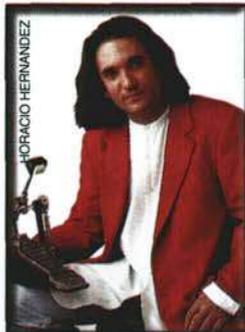
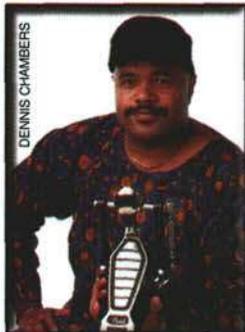
- Revolutionary Power Shifter Function
- QuadBeater 4 Way Beater System
- Double and Single Chain Drive Models
- Silent, Smooth Gliding Chain Channel
- Precision Bearing Action
- Uni-Pressure Spring Clamp
- Floating Spring Pendulum
- Silent Felt Spring Insert
- Adjustable Height Footboard*
- Roller Cam Hoop Clamp
- Easy Spring Tension Assembly
- New Footboard Design
- Removable Toe Stops
- Solid Steel PowerPlate



P-101P
PowerShifter

P-201P
PowerShifter

THE PEOPLE



Find us on the Internet



www.pearldrum.com

Danny Zimmermann is the drummer for the Steve Whitney Band, a rock group based in Switzerland. He also operates a custom drum business called Montana Drums & Percussion. Along with his "true helping hand," Hansi Hofmann, Danny created this tour kit from "worn-out shells stripped down to the bare wood and started new."

The kit includes 8x8 and 9x10 rack toms, a 16x16 floor tom, a 5x14 snare drum, and a 32x22(!) bass drum. The stone-pattern air-brush art was done by painter Edgar "Eggi" Muller. The hardware is covered with a Ferrari red powder coating. The kit is completed by a set of Istanbul cymbals and Attack drumheads.

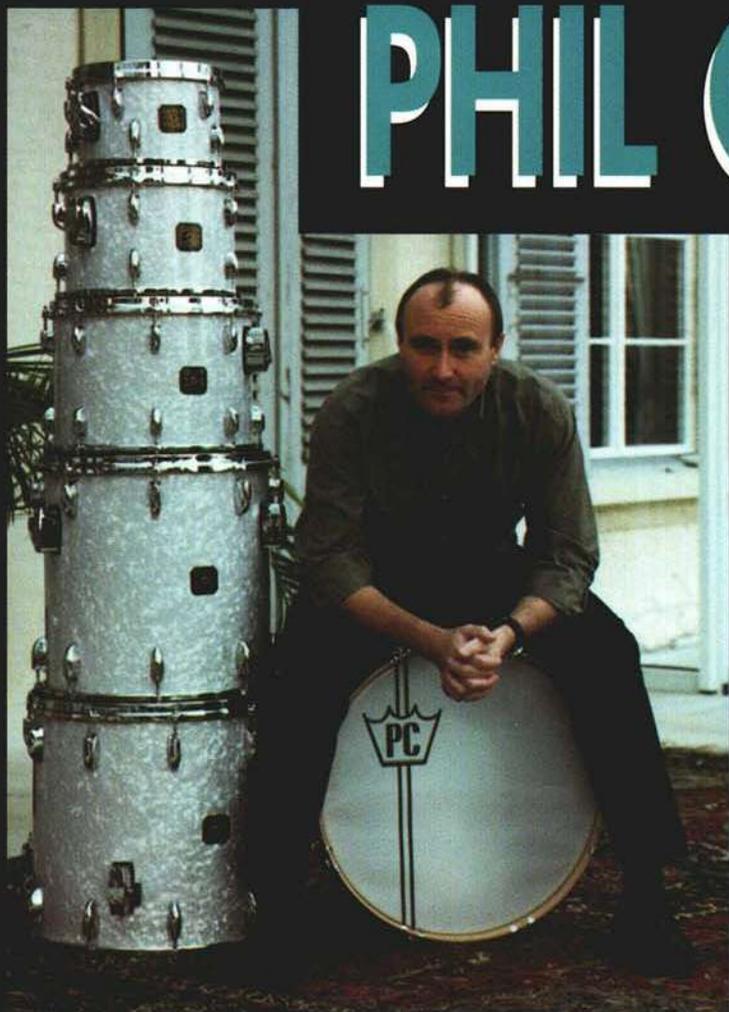


PHOTO REQUIREMENTS

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.



PHIL COLLINS



"I'VE PLAYED GRETSCHE SINCE I WAS A KID. I'M 45 NOW - AND STILL PLAY GRETSCHE. SAYS IT ALL, DOESN'T IT?"

ONE OF THE WORLD'S MOST FAMOUS DRUMMERS. A CRAFTSMAN IN THE STUDIO, MASTER SHOWMAN ON THE STAGE. THREE DECADES OF ARTISTRY-- ALL OF IT ON GRETSCHE



THE WORLD'S FINEST DRUMS ARE MADE IN THE U.S.A.

MANY OF DRUMMING'S LEGENDARY PERFORMERS PROUDLY SHOW THE GRETSCHE BADGE
WHY?

BECAUSE PROFESSIONALS KNOW THAT GRETSCHE MEANS REAL DRUMS FOR REAL DRUMMERS -
LIKE PHIL. LIKE YOU.

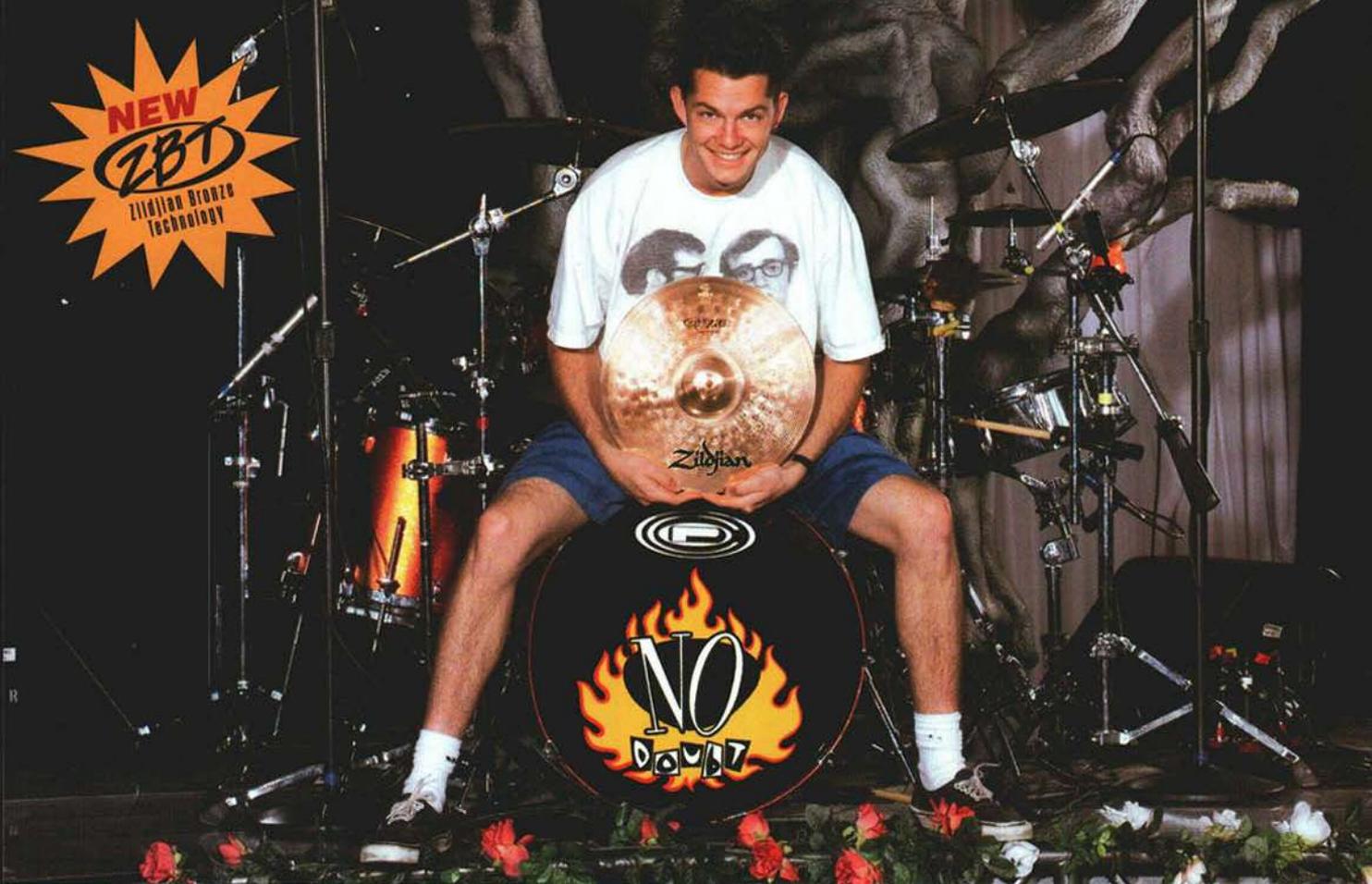
SINCE 1883

GRETSCHE MEANS INNOVATION, LIKE DIE CAST HOOPS, LIGHTNING THROW OFF AND EXCLUSIVE SIX-PLY GRETSCHE MAPLE SHELLS.

SEE YOUR GRETSCHE DEALER FOR CHOICES, CUSTOMIZING, PRICES.

WRITE: GRETSCHE, P.O. BOX 2468, SAVANNAH, GA 31402

Proud to be the only "family owned" drum business in the world!



Not Just Any Drummer. Not Just Any Cymbal.

Adrian's infectious ska beats and high-energy drumming with Multi-Platinum artists No Doubt are anything but conventional. And so are the new ZBT and ZBT-PLUS lines of cymbals from Zildjian.

ZBT stands for Zildjian Bronze Technology. These cymbals are created with advanced new manufacturing techniques that result in greatly enhanced character and versatility – all at budget prices.

From the garage to the big stage, Zildjian's ZBT and ZBT-PLUS cymbals offer superior sound quality without breaking your bank account.

ZBT-PLUS Bold, bright, fast and cutting, ZBT-PLUS cymbals offer the ultimate in performance, affordability and durability. Now the very best value available.

ZBT Perfect for the beginning drummer looking for great sounds at a great price. ZBT cymbals are bright and full with focused overtones.

And to make starting out playing Zildjian even easier both these ranges are available in a variety of pre-selected cymbal set-ups for every style and budget. So now there's no need to wait to play Zildjian, the name that Adrian and other great players like Taylor Hawkins, Chad Sexton and Carter Beauford rely on for their distinctive sounds.



Zildjian®

The only serious choice.