

MODERN DRUMMER[®]

The World's Most Widely Read Drum Magazine

January '98

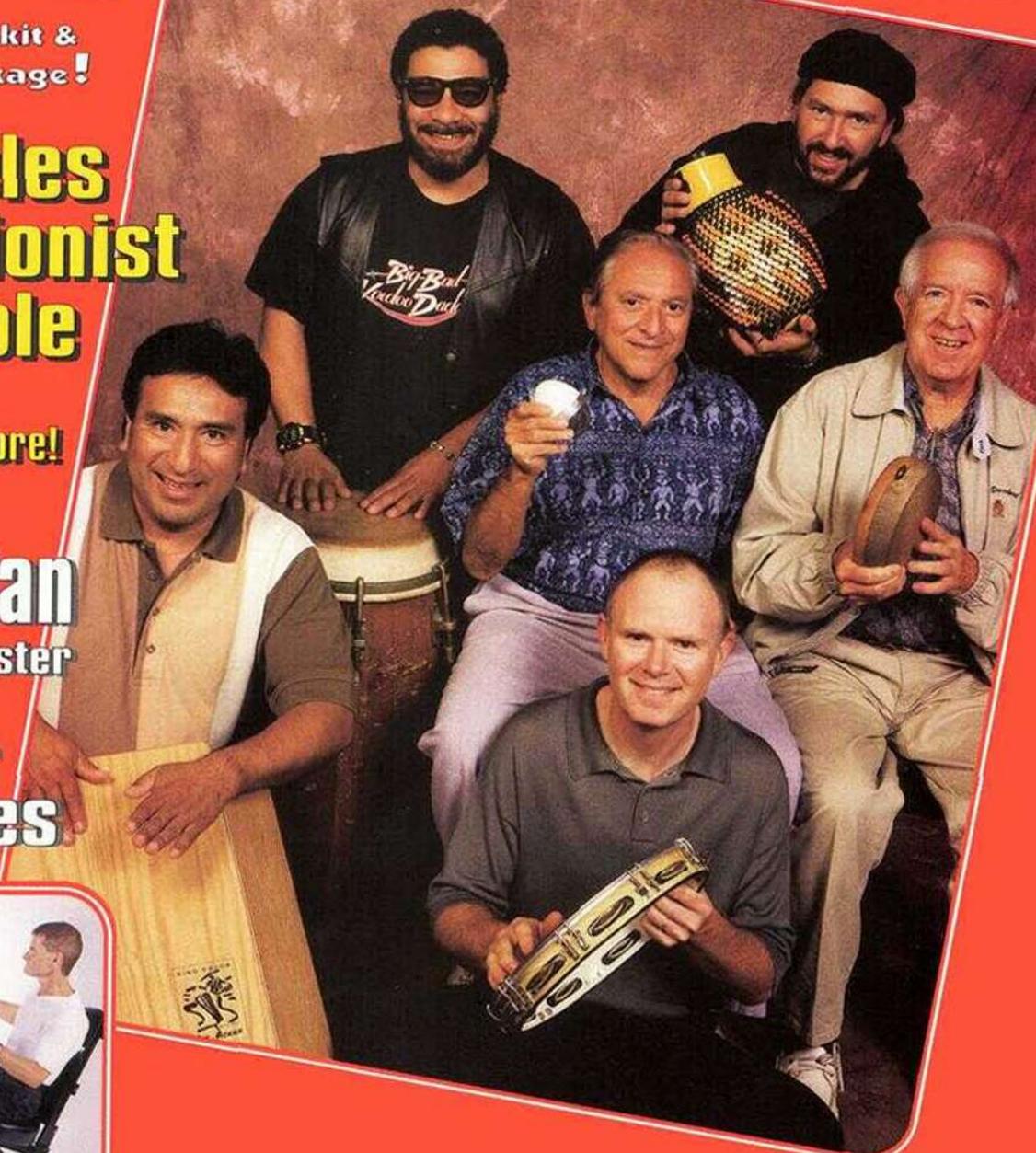
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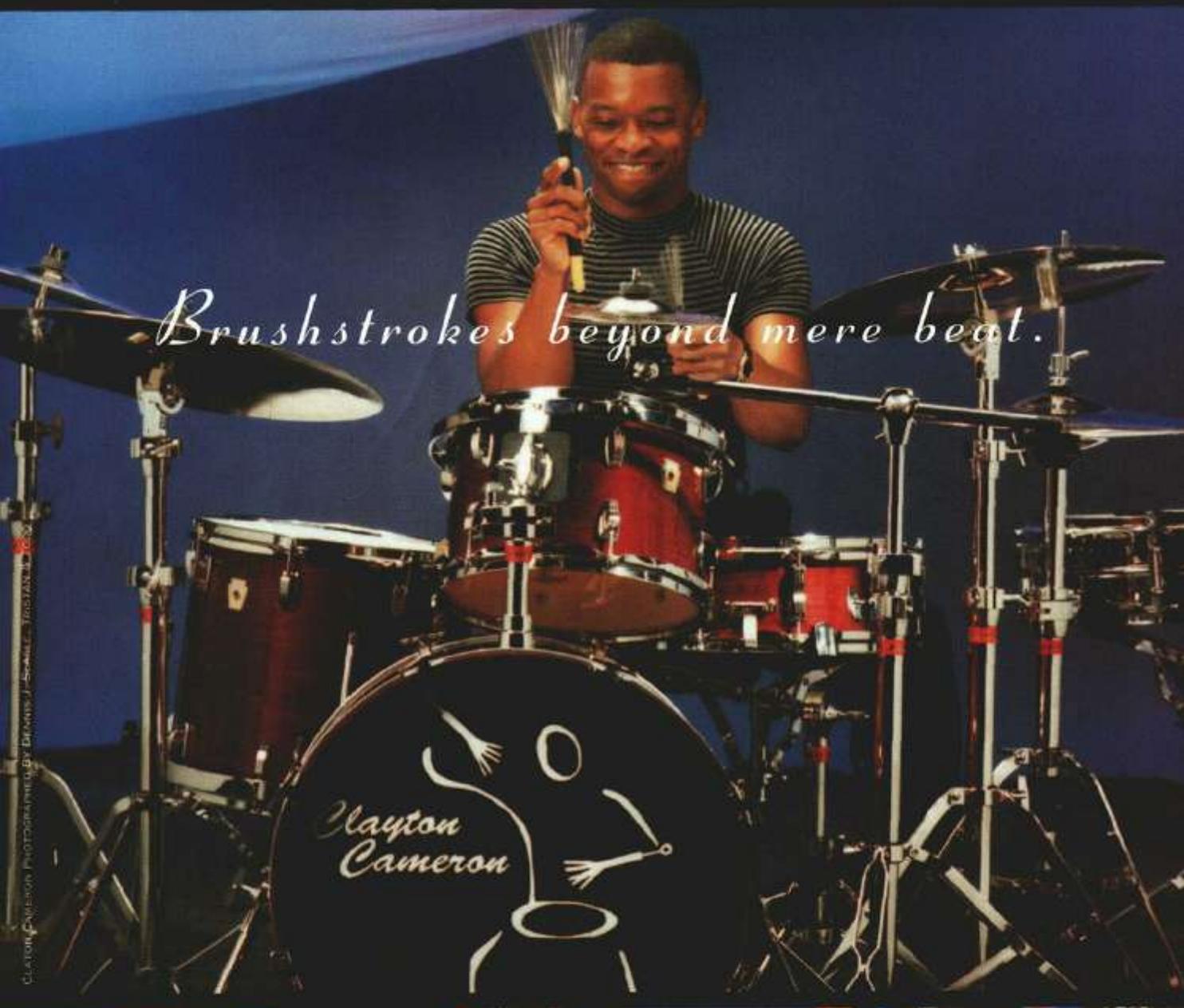
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contents



photo by Alex Solca

L.A. PERCUSSIONIST ROUNDTABLE

Alex Acuna, Emil Richards, Joe Porcaro, Lenny Castro, Luis Conte, and Mike Fisher are among a select group of top percussionists relied on to add *just* the right musical touch to the heaviest LA sessions. That might mean providing a burning conga rhythm, traversing a labyrinthine odd-time chart—or recording an overdub thirty feet underground. This special *MD* report explores the unusual requirements of today's unsung studio heroes.

by Robyn Flans

52

GENE HOGLAN

All outward appearances would suggest Gene Hoglan is a fiercely independent soul, whether it's his unrivaled double bass explosions with Death, Testament, or Strapping Young Lad, his unique battery of percussive targets, or his gargantuan presence behind the kit. So how come Gene says he's happiest realizing someone else's ideas?

by Matt Peiken

66

LOUIS HAYES

One of the most solid, sensitive, and enduring drummers to make a mark on the early '60s post-bop scene (Cannonball Adderley, Oscar Peterson, and Horace Silver certainly thought so), Louis Hayes shows no sign of letup as the millennium approaches.

by Ken Micaleff

80

education

- 106 **ROCK 'N' JAZZ CLINIC**
Jungle/Drum & Bass Grooves
by Travis Huff
- 108 **DRUM SOLOIST**
Bill Stewart: "Snide Remarks"
Transcribed by Billy Miller
- 110 **SHOW DRUMMERS' SEMINAR**
Drumming In The Pits, Part 2
by Jonathan Wacker
- 116 **LATIN SYMPOSIUM**
Bongo Basics
by Trevor Salloum
- 146 **CONCEPTS**
Lessons In Listening, Part 2
by Steve Anisman
- 154 **TAKING CARE OF BUSINESS**
How To Buy A Used Set—Cheap!
by Phil Philcox

profiles

- 20 **UP & COMING**
Jason Marsalis
by Bill Milkowski
- 98 **PORTRAITS**
Primus's Brain
by Robin Tolleson
- 158 **ON THE MOVE**

news

- 14 **UPDATE**
Terry Bozzio, Motley Crue's Tommy Lee, Pete Escovedo, Dino Danelli, and Darren Jessee of the Ben Folds Five, plus News
- 120 **PERCUSSION TODAY**
1997 DCI World Championship Results
by Lauren Vogel Weiss
- 160 **INDUSTRY HAPPENINGS**
Mark Craney Benefit, and more

equipment

- 34 **NEW & NOTABLE**
- 38 **PRODUCT CLOSE-UP**
Pearl Masters Mahogany Classic And Masters Custom Extra Drumkits, SensiTone Snare Drums, And DR-500 ICON Rack System
by Chap Ostrander
- 43 **Remo Poncho Sanchez Signature Series Conga Drums**
by Victor Rendon
- 45 **Pro-Mark Future Pro Line And New Signature Sticks**
by Rick Mattingly
- 47 **Shakee Drums**
by Adam Budofsky
- 48 **Perkana Percussion Go-Jo Bags**
by Adam Budofsky
- 130 **SHOP TALK**
DrumFrame: A New Angle For Drummers?
by William F. Miller

departments

- 4 **EDITOR'S OVERVIEW**
- 6 **READERS' PLATFORM**
- 28 **ASK A PRO**
Jim Keltner
- 30 **IT'S QUESTIONABLE**
- 142 **CRITIQUE**
Jazz Anthology, Killing Culture, and T.S. Monk CDs, Cuban Drummers video, Bongo book, and more
- 164 **DRUM MARKET**
Including Vintage Showcase
- 176 **DRUMKIT OF THE MONTH**

78 MD GIVEAWAY

Win one of 25 amazing packages in celebration of DW's 25th anniversary.
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A six-piece kit in your choice of finish and hardware,
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Subscriber Questions & Answers

One of the things we at *Modern Drummer* are always very concerned with is giving our thousands of loyal subscribers the best possible service. Though we don't actually handle the day-to-day subscription transactions here at the MD offices, we are in close contact with the people at our subscription fulfillment service in Illinois, and we're constantly kept abreast of any problems that may arise. Though questions regarding one's subscription vary greatly, we've found over the years that certain ones seem to come up more frequently than others. Hopefully, most of the major concerns subscribers have can be addressed right here.

Question: *I mailed my subscription payment a few weeks ago. Why haven't I received any magazines yet?*

Answer: Always allow roughly six to eight weeks for your first issue to arrive. If you get impatient and send in a second order, you'll start getting two copies of each issue—along with another bill.

Question: *I paid for my renewal. How come I received another notice telling me my subscription is due to expire?*

Answer: Our renewal notices are mailed out every other month. To avoid a second notice, try to mail your payment within two weeks. If you delay, the computer assumes you didn't receive the notice and will send you another. If you receive a second notice after you've sent payment, our notice and your check probably crossed in the mail. Just disregard the notice.

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Question: *I've moved and haven't received my magazine. How come?*

Answer: Have you given us your new address, along with your old one, so we could change your record? It's also possible that we may not have received your new address soon enough to make the change before the issue was mailed. Again, contact our subscription office to rectify the problem.

Question: *I've written to you about a problem. Why haven't I received a reply?*

Answer: We most likely solved your problem with the information you gave us, and there was no need for any further correspondence.

We are always making an effort to give our subscribers good service. The information offered here will hopefully be helpful to you, but never hesitate to contact us if your problem differs from the aforementioned ones. Someone will be glad to help you out.

MODERN DRUMMER®

The World's Most Widely Read Drum Magazine



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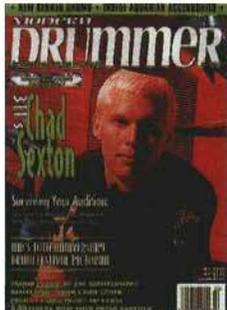


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CHAD SEXTON



I was very impressed with your October '97 cover story about 311's Chad Sexton. I have been drumming for most of my seventeen years, and I can truly say that no drummer has influenced me more than Sexton. Listening to his drumming has helped me to learn a lot more about rudiments and bass drum accents than I could have possibly imagined. His skill at the age of twenty-seven is quite amazing, and I'm sure that it will become even greater as he gets older.

When I first heard 311, I thought, "Oh, great. Another trendy, alternative band that all of the kids at school are going to go crazy about." But a friend of mine played their first tape, *Music*, for me, and I was hooked! Chad was laying down stuff that I couldn't have dreamed about in the beginning of 1996. Listening with my headphones and playing along, I tried to imitate Chad as much as I could. I completed *Music* and then moved on to *Grassroots*, which I feel is his most intricate album, musically. Finally, I gave in and bought 577. The video is what blew me away. It was then that I discovered that Chad only uses one bass pedal. So, I took my left pedal off and played with only one pedal. I can safely say now that my foot is super-fast!

Being ten years younger than Chad and not having taken lessons, I know that I still have more to learn about drumming. But, Chad, if you're reading this, I'd like you to know that you have indirectly taught me more in the past two years than anyone

I've met. I only hope that someday I'll be in the *Up & Coming* column of *Modern Drummer*.

TheFatKid
via Internet

Thanks for getting legitimate drummers' hopes up by featuring talented and skilled drummers in the August and September issues, and then dashing our hopes into millions of little pieces by featuring Chad Sexton in October. Sexton, the rest of 311, and the throngs of other alterna-pop-rock-noise around today have lowered the bar necessary to be considered a musician, and have tarnished the images of those who actually have a working knowledge of the instrument and of music in general.

Philip Cantor
via Internet

PAISTE TOMMY LEE AD

I was surprised and disheartened to see the advertisement placed by Paiste America in the October 1997 issue, where Motley Crue member Tommy Lee is posing in what is (or is supposed to be) pig manure, while the ad exclaims, "Happier than a pig in sh*t!" (Note: The use of the asterisk is mine, not, regrettably, the advertising agency's or Paiste's). My reaction:

1. The use of the scatological in that advertisement goes well beyond any sense of proper taste or decorum in a professional trade journal such as *Modern Drummer*. What's next? (Not so long ago, there was spirited discussion in these pages concerning sexist advertising. Well, at least we can agree that this ad is equally offensive to members of both sexes.)
2. The inclusion of a photo where Mr. Lee is giving "the finger" to the camera—i.e., the reader—is insulting, and just plain stupid.
3. I think that Paiste America and International owe a very big apology to not only their roster of otherwise talented and serious drummers who play and represent their product, but to all drummers and readers of this magazine.

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Raker

1 new Raker XL-Ride

4 new Raker XL-Crashes

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...HANDCRAFTED IN GERMANY

Hear Uli's bigger sound on Helloween's latest release "The Time of the Oath", that recently achieved the "Japan Platinum Award". Double success for Uli Kusch who was also voted "Best Drummer of the Year '96" by "Burrr" magazine.

My fifteen-year-old son's reaction: "Gee, this ad makes *me* want to go out and buy some Paiste cymbals now!" (Heavy on the sarcasm.) Are things so desperate on Madison Avenue, or in (Paiste's home base) Switzerland? Disappointing.

Peter Erskine
Santa Monica, CA

Regarding the Paiste ad featuring Tommy Lee in the pig pen: I have come to expect this sort of thing from him, but I honestly thought that Paiste had a little more class. I can see that it was a feeble attempt at humor using an old farmer's expression, and maybe my sense of hilarity is way out of whack. But I just don't find some moron lying in a pile of crap and flipping me the bird to be funny at all. I am surprised that Paiste would think that a picture of their fine product in feces is a good idea.

Darryl McWaters
via Internet

I write this in anticipation of the negative letters that you will get regarding the Paiste

ad in the October issue. To any offended parties: That ad captures perfectly what Tommy Lee and the Crie are all about. It is meant to appeal to hard rock drummers, and is quite humorous. I know some of you out there don't think it's funny and that it makes a mockery of drummers, but that is simply a matter of opinion. Tommy Lee is a very good drummer, and to portray him in an ad in any other way would have been the mockery.

Modern Drummer does not discriminate, and the magazine reports on all drummers and all styles in unbiased fashion. Keep up the good work! Even though it's an ad, not an article, accepting and publishing it shows your magazine's dedication to telling it like it is. Tommy Lee is a talented, but decadent, modern drummer.

Doug
Skymac2@aol.com

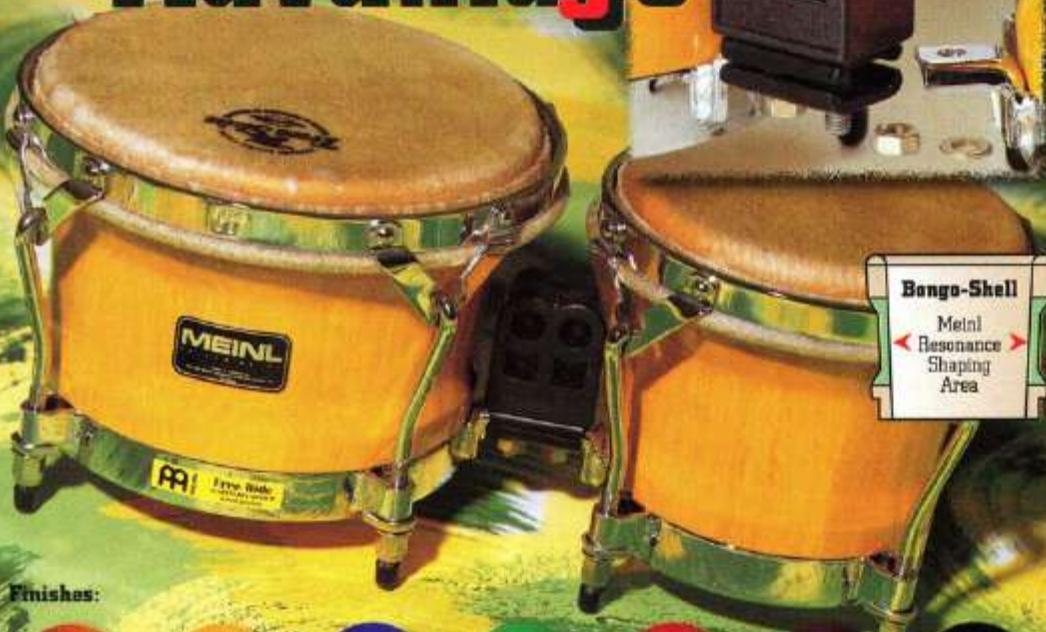
The ad is a slap in the face to all drummers who work hard to gain respect for playing abilities. Of all the drummers Paiste has in their lineup, Tommy Lee is the one who

least deserves a full-page ad. What about Danny Carey, Bill Bruford, or Eric Kretz? Tommy Lee personifies the myth that drummers are animals, and this ad only proves it. It's a shame Paiste stooped to his level; "swine" doesn't begin to describe it. I will write to Paiste, and I encourage others to do so as well.

Dale Vliet
via Internet

I personally thought it was a cool ad...far from Paiste's norm. So I called Paiste requesting some literature. A very friendly gentleman answered the phone, and as soon as I mentioned the ad his voice changed to a very submissive tone. As he explained to me all the controversy regarding the ad, I was appalled to hear such nonsense. Ours is a society with homosexuality, murder, witchcraft, rape, and much worse on prime-time television. Any child could watch *The Simpsons* or the infamous *Beavis And Butt-Head* and hear the same words. As far as I know, "happier than a pig in..." is a saying that goes back a hun-

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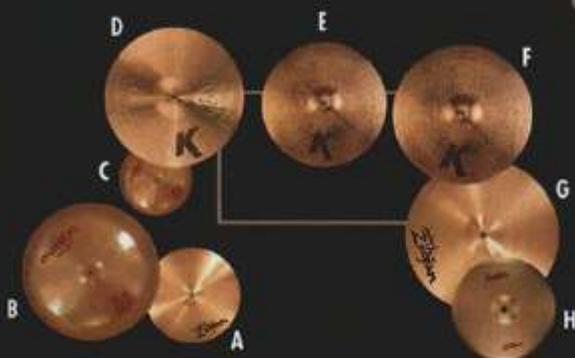
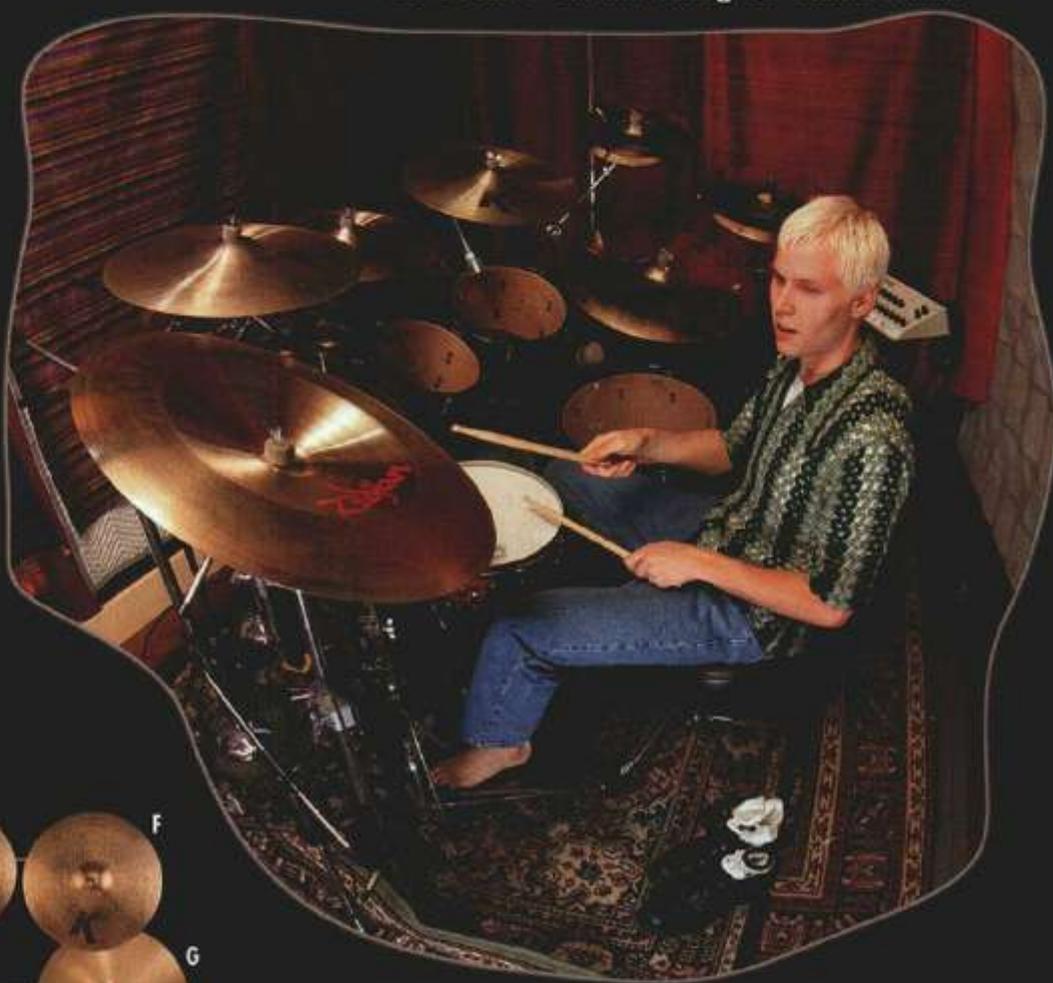
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No Doubt's Adrian Young on Chad Sexton



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Chad's 311 Set-up:

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- C. 11" Oriental Trash Splash
- D. 20" K Pre-Aged Dry Light Ride
- E. 18" K Custom Dark Crash
- F. 20" K Custom Dark Ride with 3 Rivets
- G. 22" A Medium Ride Brilliant
- H. 15" Azuka Latin Multi-Crash with Rivets

Chad Sexton on Zildjian:

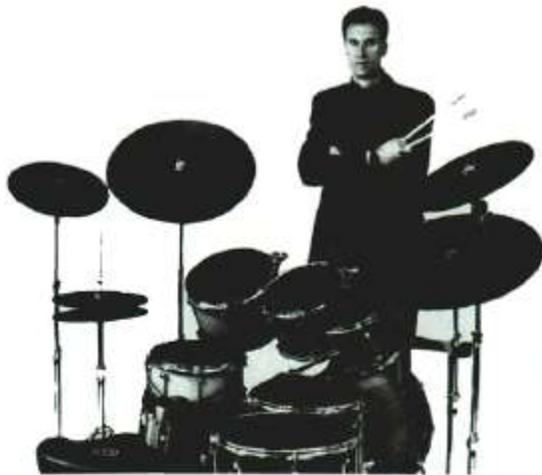
"Playing live with loud distorted guitars, it's hard to get a big, sustaining sound that gets through. That's why I like cymbals that are bigger, darker, more resonating and lower pitched. I really love the K's and the new K Customs, they're very full and natural sounding with a great dynamic range. They really open up my options."

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dred years in American culture.

What I am getting at is that there are far better things to get riled up about.

Mike Summers
Santa Ana, CA

In light of the recent cancellations of subscriptions due to various petty differences, I am astonished that *Modern Drummer* would run the soon-to-be infamous Tommy Lee/Paiste advert. For Paiste and Mr. Lee: I'm not sure who you are trying to flip off, or why—but I saw it, so you got me. Here's a big "F U" right back.

For the *MD* editors: I'm not going to stop reading your previously top-notch publication. Only now it's second-notch.

Mike Hoist
via Internet

Well, I hope you guys don't get a bunch of uptight readers that don't dig the ad. And at the same time I hope you do! Because my whole career I have had a blast bringing to the people the wildest and over the top! I have only tried to bring the drummer from behind UP FRONT!!!

I think I've done just that!

Tommy Lee
via Internet

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ATHLETE ADS

Like many musicians, I often have sought refuge in my music from the ridiculous values shared by much of our culture. I also have long admired *MD* for sharing my admiration for music and musicianship. At least until the most recent issue, in which there was not one, but two ads with professional athletes as drum spokespersons! It's not enough that we live in a culture in which music programs are being slashed from schools for "lack of money," while grown men get paid tens of millions of dollars to play games. Now athletes are getting paid to tell musicians which drums are the best! Imagine the reverse: Neil Peart advertising in *Sports Illustrated*, selling baseballs. It wouldn't happen.

Don't get me wrong. I strongly support athletic programs, and greatly enjoy sports myself. But I simply do not see professional athletes as credible authorities on musical instruments, and I am sick of them being heralded as the ultimate role models

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Marvin "Smitty" Smith on Airto

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PHOTO: SOCKEYE



Airto on Zildjian:

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Steven McCornack
via Internet

I am sure that there will be many letters of protest to the advertisement for Pearl with Randy Johnson. I would like to commend Pearl on a very effective advertisement. It was a great idea to use someone as high-profile as Randy (who really does play the drums and is a big Rush fan) to get the attention of readers. Of course, one might say that I am biased since I live in the Seattle area, I'm a Mariners fan, and I already own a Pearl drumset. I just hope we don't see Randy Johnson signature drumsticks in the future.

Matt Drumm
Issaquah, WA

JEFF PORCARO TRIBUTE ALBUM

I'm sitting here working at my computer, listening to my new copy of David Garfield's *Tribute To Jeff* on my CD ROM. The song "My Heart Wants To Know" is playing, and all of a sudden I find myself crying like a baby. You didn't have to know Jeff personally to be touched by him. Over my thirty-plus years of playing I've been greatly influenced by him, and I miss his playing terribly. Hats off to Garfield. I think this is absolutely the most tasteful tribute album I have ever heard. Jeff would surely be moved by the incredible performances his friends and family contributed to this record to express their love and admiration.

Scott Nickerson
Atlanta, GA

HOW TO BREAK IN

Quite often I have wondered the same things that Chris Callahan was addressing in October's *It's Questionable* segment. Unfortunately, as the response indicated, there is no magical solution to the dilemma of breaking into the music business as a

studio player or sideman. The most important thing you can possess to fulfill this dream is your desire. If you have the ability and you want it enough (for the right reasons), it will happen.

In November of '96—two years after I had graduated with an honors degree in music—I was working construction, playing part-time in a band, and teaching a few students on the side. It was evident that in order to realize my heart's desire to play professionally, I needed to go where there was work. So in January of 1997 I packed my bags and my drums and left Elora (a small town near Toronto, Canada), and headed for Nashville. I had one contact and a place to stay for a week, and that was it.

Who could have known that a week later I would be traveling to Colorado with a band? Not only that, I also found a great place to live, with a couple of guys who have since become two of my best friends. While in Nashville I phoned every management company I could find, and I developed some great contacts. I also landed an audition with an artist on a big label, the third day I was in town. Even though I didn't get the gig, I made a good impression on the management. That and another audition (which didn't go half as well) gave me extremely valuable experience.

My money ran out after four months, and I had to return to Canada. Although I was quite discouraged (because I loved it in Nashville), I soon landed a gig with a great band that had heard good things about my playing through mutual friends. Interestingly, one of the things that really impressed them was that I had packed it all up and gone to Nashville. That showed them that I was serious about music.

All this is to say: Go for it! You may be apprehensive at first, but at least you'll be able to say you gave it a shot instead of just sitting there waiting for a miracle break. Chances are that you'll meet a lot of great people in the process as well, like I did. I haven't made it big—yet—and I'm working construction again to pay the bills. But my opportunities are increasing, and I am still pursuing my dream of doing what I love for a living: playing drums! Nothing compares to that.

Darryl McWaters
Elora, Ontario, Canada



"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."

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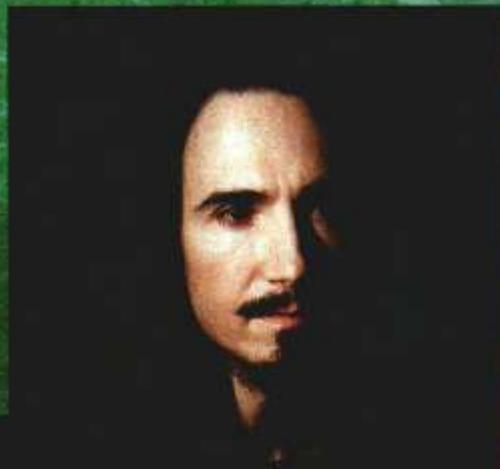


Mike Kennedy
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George Strait

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Terry Bozzio



Black Page Syndrome

For several years, Terry Bozzio has been maintaining two identities—one based on his long-standing reputation as a band player, the other on his innovations as a solo drumset artist. The two sides of his musical personality have overlapped on projects with the Lonely Bears and Polytown, but the release of *Bozzio Levin Stevens—Black Light Syndrome* on the Magna Carta label represents the fullest realization yet of the total scope of Bozzio's art.

"When you're playing solo, you have to use melody, harmony, form, dynamics, composition, and orchestration," Bozzio says. "The more I learn about these musical principles, the deeper I can function as an ensemble player. I can contribute more to the arrangement than just a drum line that deals exclusively with rhythm."

There are plenty of ostinato patterns on the album, but Bozzio also took advantage of the interplay between himself, guitarist Steve Stevens, and bassist Tony Levin to free himself from always having to maintain his own accompaniment. Bozzio also found that his melodic awareness helped him create more interesting timekeeping patterns.

"Instead of just riding on one cymbal, by moving my hands laterally around the four cymbals I have on my right, I can create melodic and harmonic rhythmic parts that really enhance what the other musicians are playing," he explains. "I also got into some double-stroke and paradiddle combinations on my four China cymbals—some stuff I've never done before that was really fun."

Cymbals have been on Bozzio's mind a lot lately, as he has been working with Sabian to create a new series called *Radia*. "I need cymbals that have definite notes, so I can do

my melodic things, but that also have enough white noise to sound like cymbals. They also need a fast decay so that if I hit eight cymbals in a row, you can hear a scale, rather than having the first one keep ringing and obliterate all the ones that follow. So each cymbal says what it has to say and then gets out of the way."

The new series includes crashes, splashes, Chinas, bells, and hi-hats. "After the cymbal comes out of the oven, it's hand-hammered, but instead of being lathed the traditional way, it is radially scored from the bell to within an inch or two of the edge. The look is reminiscent of a gong, so it's like looking to the ancient past for the sound of the future."

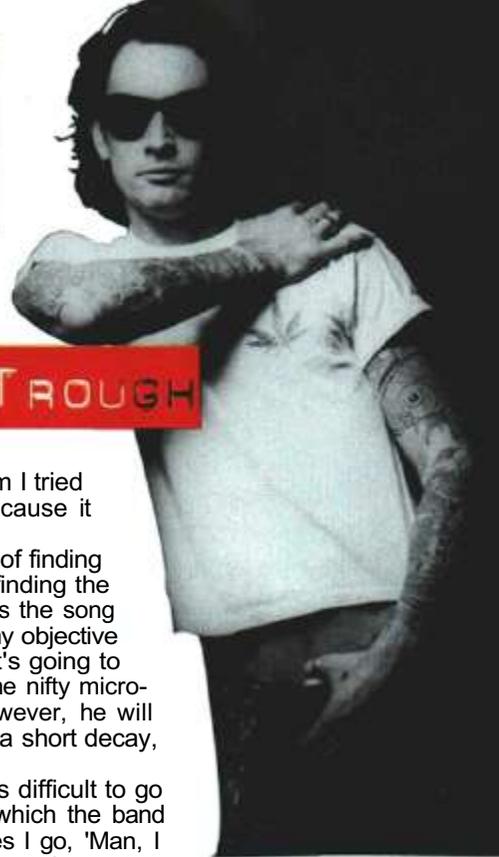
Modern Drummer's most recent Hall Of Fame inductee says he is absolutely overwhelmed by the honor bestowed on him by the *MD* readers. "I think every drummer looks at those polls and secretly hopes he might win," Bozzio says. "But I didn't seem to fit into any of the categories. I hoped that someday there might be a solo drum category."

"I never thought I'd be in the Hall Of Fame, though. It really makes me feel a sense of acceptance from my audience. I had no idea how this solo drumming project would be viewed, and I was the first to say that it probably didn't have any practical value. But this award has helped me relax a little bit and feel that I must be doing something right."

Rick Mattingly

"I never thought I'd be in the Hall Of Fame. It really makes me feel a sense of acceptance."

TOMMY LEE



AT THE TROUGH

About a nanosecond into Motley Crue's *Generation Swine* you get the feeling that Tommy Lee has taken his playing to a different level. So, what has Mr. Lee been listening to in order to capture this new vibe? "I'd be lying if I said a lot of new music hasn't inspired me," he admits. "Things like Dave Grohl's free-form sporadic drumming, and Prodigy, with their computer-driven tightness, have really caught my ear. On the new album I tried to blend those two influences with my style. Thank God for new music, because it inspires change. Things that don't grow die."

In the studio Lee decided that he was finished with his old-school thoughts of finding one drum sound and then sticking with it throughout the album. "I'm really into finding the proper snare drum for the proper track," he says. "I want the sound that makes the song kick ass, instead of just worrying about how good the drums sound. That's not my objective anymore. If you're a drummer in a band, you have to be concerned with what's going to make the song a hit. That's where I'm at these days." The band also pulled some nifty microphone and drum tricks, most of which Tommy's keeping close to his vest. However, he will divulge that for one track they left the plastic bags on the cymbals to get an ultra short decay, and tweaked the compression on the equalizer to get some new tones.

Lee relates that as he has grown in technique and style, he's finding that it's difficult to go back and play some vintage caveman Crue tracks like "Too Fast For Love," which the band dusted off for the North American tour that kicked off this past October. "At times I go, 'Man, I don't want to play this. I'm so much better than I was then.' It's really difficult to take a step back and play that, so what I'm doing is updating some of those beats and performances to bring 'em up to speed. Everything needs a bit of updating when you get right down to it," (*Editor's Note: The previous interview took place before Tommy's controversial Paiste advertisement appeared in our October Issue. He comments on the ad on page 10 of this month's Readers' Platform.*)

David John Farinella

Pete Escovedo

Pete Escovedo's *E Street* CD, and the band he's led for the last decade, define the San Francisco Bay area's Latin-jazz sound—one rich in colors and a hybrid of rhythms. Beautiful colors are found too in Escovedo's paintings, which adorn the CD sleeve. "I was all set to go to work as a professional illustrator, but I fell in love with the music business," he laughs. "Here I am, sixty-two, and still trying to be a success."

"I mixed it up a little," Escovedo says of *E Street*. "I've always wanted to do some stuff by Earth, Wind & Fire. I used the big band on two tracks, with some of the older guys I haven't worked with in a while, like John Handy, Buddy Montgomery, and Mel Martin. But instead of spreading it out so much, we kind of kept it within the band." Bay area stalwarts like guitarist Ray Obiedo, trombonist/arrangers Jeff Cressman and Wayne Wallace, and of course the Escovedo children, Sheila E, Peter Michael, and Juan, are also featured.

Escovedo senior is also in the process of acquiring an old Indian restaurant in Oakland and turning it into a Latin-jazz venue. Not quite his first venture in this area, Pete in fact had a nightclub some years ago called "Mr. E's." "I've got a hard head, so I'm going to try to get beat up all over again," he laughs, quickly adding that he thinks he's smarter this time around. Escovedo hopes to feature name jazz and Latin players on the weekends, and give local jazz players a stage during the week.

Pete is impressed with the dedication he sees in the young players today, who are studying the music of Cuba, Africa, and Brazil. "They're really intent on learning all of it," he says. "I learned from watching the Cuban drummers who came to town, like Mongo, Armando, Francisco, and Patato—the Cuban drummers that played with jazz guys. And of course, Tito Puente. I fell in love with the Latin-jazz side of it. I'm not really into just the authentic bag. My music is a combination of jazz, R&B, and whatever else that makes it work."



Streetwise

Robin Tolleson

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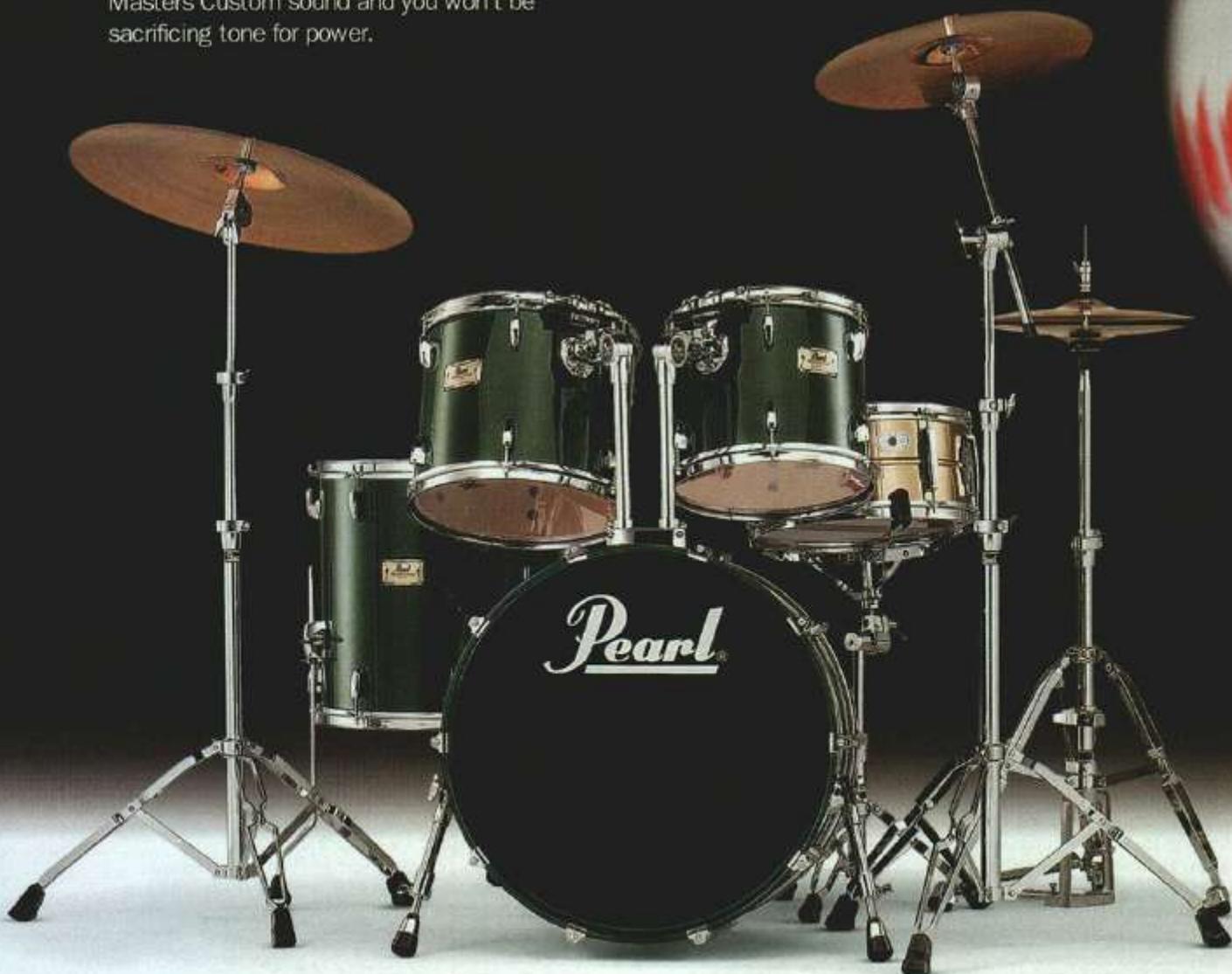
New Masters Custom Extra

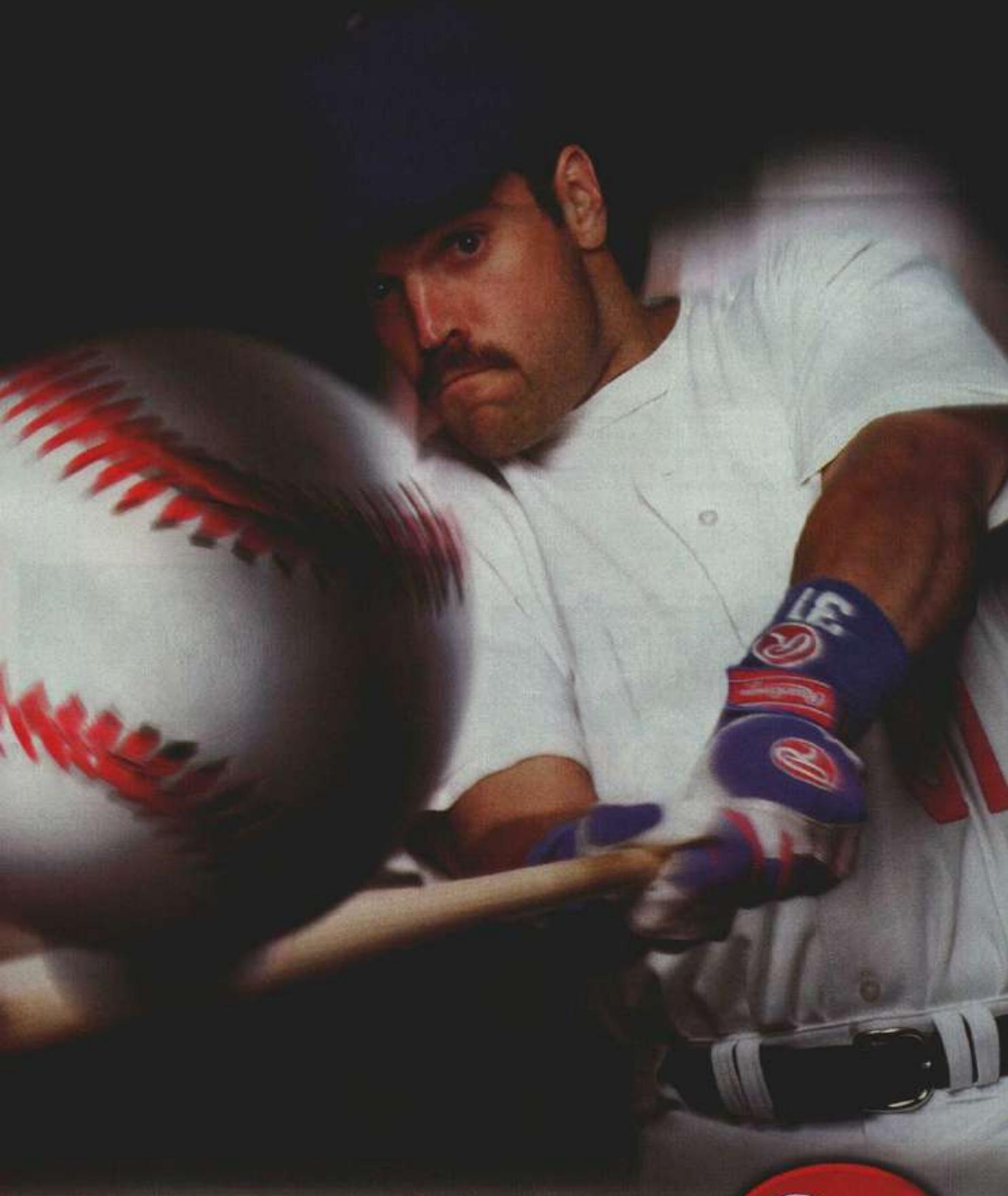
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Mike Piazza, catcher for the Los Angeles Dodgers, former "Rookie of the Year" and starting catcher for the '97 National League All Stars. Being one of the most powerful hitters in baseball, you could say Mike is an expert on power. Mike plays Pearl's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



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Dino Danelli's Modus Operandi

together in thirty years, and we only got eight minutes to perform!"

Dino and original member Gene Cornish have actually been working summers together for years as the core of the New Rascals, who perform at classic rock festivals and such. But the Rascals—Young, New, or otherwise—isn't all Danelli has been up to. Dino and DCI's Rob Wallis are working on a "drum legends" video that Danelli will be featured in and narrate, as well as a video called *Modus Operandi*, which he wrote. "It's from a band point of view—how to be successful, how to make your band work, and how to be a real band communicator," Dino explains. "It should appeal to *all* bandmembers."

Danelli also just finished a studio project he calls the Beatboyz, which he describes as a mix of R&B and rock with an urban "street" feel to it. "I felt complete when I did this record, more so than any other record I've worked on. I had a deal with a studio down in Soho where I had the luxury of working at my leisure, with no pressure. The band really played well, and the songs are very danceable with heavily mixed drums."

Robyn Flans

The Ben Folds Five's Darren Jessee

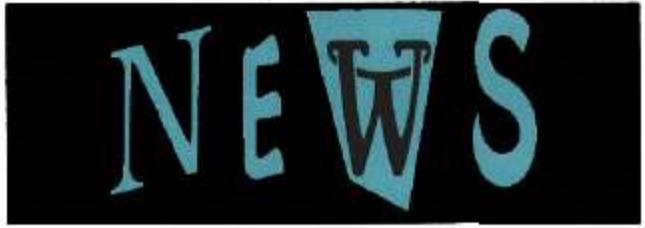
When it comes to the old adage, "Mother's always right," Darren Jessee of pop sensation the Ben Folds Five will definitely testify to its truth. "I picked up drums around the age of thirteen. I started out on guitar, but everyone else in my neighborhood played guitar, so my mom suggested drums."

Not a bad suggestion, given how well the band's sophomore release, *For Ever And Ever Amen*, has been doing on the charts. The critically acclaimed trio's popularity spread in America with the help of a hard touring schedule, but the States is hardly the only place you'd hear the Ben Folds Five on the radio. "We caught on really quickly in Japan," relates Jessee. In fact, it was the initial success of the band's debut CD in the land of the rising sun that brought them to the attention of Sony, which subsequently helped propel them from underground sensation to MTV.

Jessee's drumming success can be partially attributed to time spent at East Carolina University. "I was a music major at ECU, but I didn't finish. I wanted to concentrate on drumset, but I wasn't allowed to play set in my jurys. I was already making money playing drums, so I just went with it."

You might have seen Jessee playing drums with his Ben Folds Five counterparts this past summer at the H.O.R.D.E. Festival, a situation he seems quite happy with. "We played Lollapalooza last year, and there were a lot more 'rock stars' there. Bands seemed to worry more about being cool than playing good music. H.O.R.D.E. was great; it's much more about music." Fans will have ample opportunity to check the band out soon. They've just been taped for a PBS special, and plan extensive touring to support *For Ever And Ever Amen*.

Rob Hulsman



Vinnie Colaiuta is on Bill Evans' newest release, *Starfish & The Moon*.

Frank Colon recently got back from South America, where he was touring in support of his solo album. He is currently on tour with Manhattan Transfer.

Jon Dette is on tour with Testament.

Dave Mattacks and Paul Clarvis are on Richard Thompson and Danny Thompson's new CD, *Industry*.

Space Needle/Varnaline drummer **Jud Ehrbar's** solo project, Reservoir, has released its second disc, *Pink Machine*.

Keith Moon's sole solo album, *Two Sides Of The Moon*, has been re-released on Mausoleum Classix with several bonus tracks (including cameos by **Ringo Starr**).

Michael Botts is on Eliza Gilkyson's new CD, *Redemption Road*.

Paul Doucette is on tour with Matchbox 20, in support of their hit debut album, *Yourself Or Someone Like You*.

Lauracet Simpson is on Jack Off Jill's debut full-length album, *Sexless Demons And Scars*.

Matt Abts is currently in the studio with Gov't Mule.

Frank Ferrer is on the road with Love Spit Love in support of

their recently released album, *Trysome Eatone*.

Jim Christie recorded Dwight Yoakam's new Christmas album, *Come On Christmas*.

Steve "Grizzly" Nisbett is on Steel Pulse's first release in three years, *Rage & Fury*.

Brian Blade is working on a solo album for Blue Note records.

Brock Avery is on tour with ZakkWylde.

Morgan Rose is on tour with Sevendust.

Gary Husband just completed work on guitarist Steve Topping's new disc, *Time & Distance*, available via the Internet. (They are in the process of setting up a Web site.)

Rick Latham is on tour with the Edgar Winter Group.

Mark Nemer is currently on the road with Barbara Mandrell. Mark can also be heard on tracks for the made-for-TV movie, *Get To The Heart: The Barbara Mandrell Story*, which will air on CBS this fall.

Brian MacLeod is working on the new Madonna record. He is also performing in and around Los Angeles with his own band, Kaviar.

Jerry Marotta is on *From The Caves Of The Iron Mountain*, a new release from Marotta, Tony Levin, and Steve Gorn.



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JASON MARSALIS

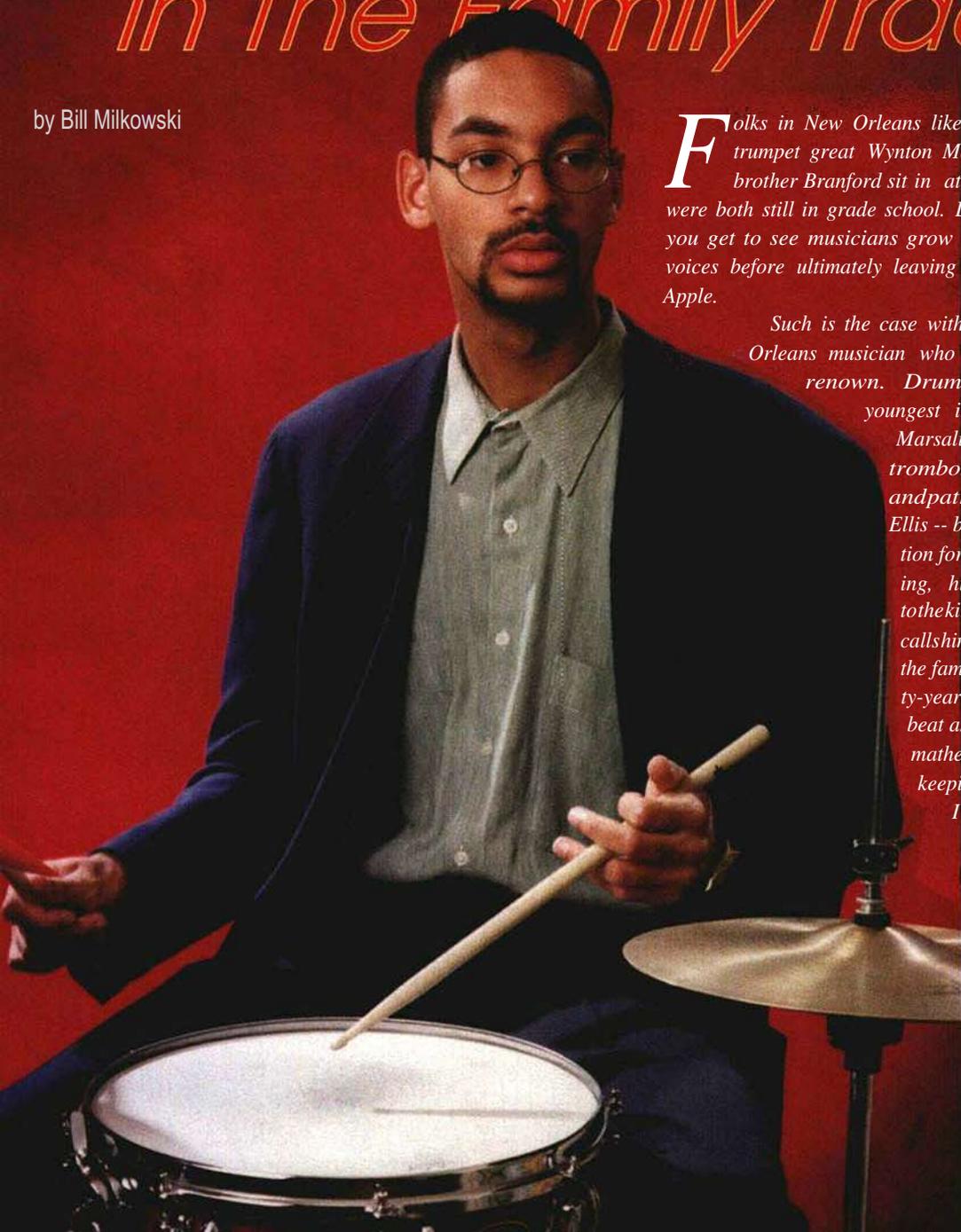
In The Family Tradition

by Bill Milkowski

Folks in New Orleans like to reminisce about seeing trumpet great Wynton Marsalis and his sax-playing brother Branford sit in at local jazz clubs when they were both still in grade school. Living in the Crescent City, you get to see musicians grow up and develop their own voices before ultimately leaving the Big Easy for the Big Apple.

Such is the case with another gifted young New Orleans musician who is poised on the brink of renown. Drummer Jason Marsalis—youthful in the abundantly talented Marsalis clan, which also includes trombonist-producer Delfeayo and patriarch-pianist-teacher Ellis -- beginning to grab attention for his irrepressibly swinging, highly interactive approach to the kit. Big brother Branford calls him the most talented one of the family, marveling at the twenty-year-old's ability to cut up the beat and intuitively deal with the mathematics of rhythm and time-keeping.

I first saw Jason playing on a rebroadcast of Mister Rogers' Neighborhood. It was a segment where Mister Rogers' pays a visit to his friend Ellis Marsalis, who demonstrates for the kids at home what jazz music is all about. Branford is on saxophone, and a tiny Jason (maybe all of eight or nine at the



time of this taping) is behind the drums.

I first caught Jason live as a participant in the 1992 Thelonious Monk instrumental competition. He was fifteen at the time, and he seemed nervous as he took his place behind the drums in spacious Avery Fisher Hall. Indeed, he dropped his sticks a couple of times during one tune and was summarily eliminated from the semifinal round—though I remember being impressed by his willingness to take more chances within the strict confines of the competition than the other participants. Afterward, a noticeably upset Branford was heard to exclaim, "He was robbed. He was obviously the best one there, but they ended up giving it to the slickest player instead of the most musical player."

Upon moving to New Orleans in 1993, I began to watch Jason bloom at his regular Sunday night gig at Snug Harbor with his father Ellis. I also got a chance to watch him stretch out in a more adventurous context with tenor saxophonist Ed Peterson. And there was also the occasional gig with his own quartet to take in.

To date, Jason has appeared on recordings by his brother Delfeayo [1992's *Pontius Pilate's Decision*, RCA/Novus], his father Ellis [Whistle Stop, Columbia], Marcus Roberts [Time And Circumstance and Portraits In Blue, Columbia], and trumpeter Marcus Printup [Unveiled, Blue Note].

This interview took place in Jason's dorm on the campus of Loyola University in New Orleans. One of the things I was surprised by, upon entering his room, was the stack of CDs next to a boom box by his bed. Rather than a collection of Max Roach, Bud Powell, Thelonious Monk, and Duke Ellington (which one might expect, given the Marsalis name and that family's deep connection to classic jazz), this was a treasure trove of early fusion classics by the Mahavishnu Orchestra, Return To Forever, and Weather Report—all recorded before Jason was born. It seemed like a natural place to begin the interview.

BM: How did you happen to get so heavily into fusion?

JM: As a little kid, six or seven years old, I was really into the music of my brother Wynton. I thought fusion was just that pop-oriented stuff that was coming out in the '80s, and I didn't like any of it. But when I



was about thirteen, I began studying the playing of Jeff "Tain" Watts, and I started hearing how Tain was influenced by fusion. At the same time, Delfeayo started telling me, "Man, you should check out some of the Mahavishnu Orchestra's records." I had never heard any of their music, but their drummer, Narada Michael Walden, was apparently the cat that Tain had gotten a lot of his stuff from. So I thought, "Well, I'll

just see what's happening with it because it must not be what I think it is. One of the first records I checked out was Return To Forever's *Romantic Warrior* [Columbia].

The first track was "Medieval Overture"—and I didn't understand what was being played at all. It's so complex. Lenny White was playing drums on the record, and it's

probably one of the best recordings of him. I kept thinking, "Man, I can't play any of that. What's going on here?" So I called Branford and asked him, "Did you ever hear of *Romantic Warrior*?" He set me straight about some things.

"A lot of people make a mistake with fusion. They say, 'Man, they didn't do this and they didn't do that.' But my attitude is to ask, 'Well, what *did* they do?'"

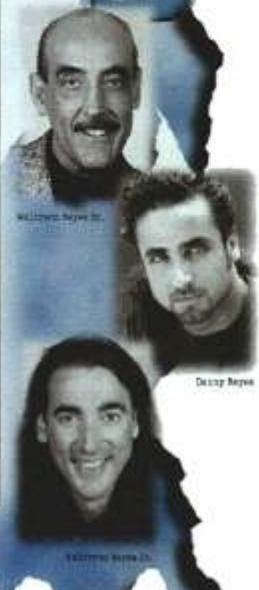
Finally it dawned on me that the stuff I had *thought* was fusion was from the '80s. I hadn't heard any of the '70s music.

BM: And where did that lead you?

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REGAL TIP



Alfredo Reyes Sr.

DaDny Reyes

Yanni

JM: Well, after getting heavily into Return To Forever I began to wonder if Chick Corea had ever done any jazz records. That led me to *Now He Sings, Now He Sobs* [Blue Note]. Roy Haynes was on that, and it was *killing*. Then I found out about more records by Chick, like *Inner Space* [Atlantic] and *Early Circle* [Blue Note], which were both incredible.

After a while I bought a compilation of Brecker Brothers music from the '70s, which I really liked. Basically, what I started doing was dealing with music for what it *was* and not for what it *wasn't*. A lot of people make a mistake with fusion. They say, "Man, they didn't do this and they didn't do that." But my attitude is to ask, "Well, what *did* they do?"

BM: Did Miles Davis's *Bitches Brew* have an impact on you during this period of investigation?

JM: I liked it and it gave me a better understanding of fusion, but there were certain things that I was still trying to figure out about it. Miles had three electric keyboard players and an electric bass player. I was trying to understand the role of the drums in that context.

There's a whole lot of confusion about fusion. People have tried to "blame" fusion on Miles Davis, and that's the biggest mistake. I hear, "Yeah man, Miles Davis messed the music up" or, "*Bitches Brew* is when Miles Davis started BS-ing." But what Miles was really doing was developing some new music with new musicians, which is what he did throughout his career. The fact is, fusion was inevitable. It was going to happen anyway, regardless of *Bitches Brew*.

BM: You mentioned the Brecker Brothers as being influential in fusion.

JM: Yeah, they are very interesting to examine. I was reading the liner notes to one of the compilations and found out that Randy Brecker did a recording in the late '60s called *Score* [1969 recording reissued on Blue Note]. It's a jazz record with him and his brother Michael, Hal Galper, Eddie Gomez, and Mickey Roker. And while it's a pretty interesting recording to listen to, I felt that if they had continued playing in that vein they really couldn't have contributed anything to jazz. At best all they could do was imitate Freddie Hubbard and John Coltrane. The Brecker Brothers could not have really found their own voice in jazz music. They did it in fusion. The stuff

that they did in the '70s is totally them.

BM: What is it about fusion that impresses you from a drummer's perspective?

JM: The thing that first struck me after I checked out *Visions Of The Emerald Beyond* was all the complex rhythms and fast stuff that Narada Michael Walden was playing. He is *just firing* on that record! Around the same time I checked out Billy Cobham's *Spectrum*. Listening to that record, I could really hear the connection to Jeff Watts. I began taking notice of other things, too, like all the unison lines in Chick's writing for Return To Forever. I really didn't understand that at first. I was trying to figure out whether or not that stuff was composed or improvised. When I learned it was written out, I was amazed. Chick Corea writes the most elaborate unisons I've heard so far. There's some Mahavishnu stuff, like *Inner Mounting Flame* and *Visions Of The Emerald Beyond*, that have unisons too, but Chick's stuff gets to where everyone in the group is really dealing with strict unison lines and breaks. It's really based in classical music.

BM: Is that kind of playing manifesting itself in any of your drumming these days?

JM: Only in certain things. What I'm doing with fusion now is listening to certain rhythms and concepts and trying to apply those things to my own writing. I'm trying to figure out how to take different grooves, melodies, and themes from fusion and use them so it sounds like jazz.

BM: So you're interested in the *structure* of fusion music, but you don't necessarily want to emulate the volume level.

JM: Right. I'm more interested in just taking elements from that music. Even in the context of jazz, I wouldn't want to have a band that sounds just like a 1940s Lester Young/Jo Jones type of band. I would take elements from that and incorporate it into my own thing. That's what I'm doing with fusion now. One thing about fusion is that they expanded on the traditional head-solo-head concept of jazz. Fusion went way past that. They'd have this long head, and then you might get a solo, then there might be an extension of the head. They had a lot of different structures to their music, which I found interesting.

BM: *Romantic Warrior* gets into whole suites of music.

JM: Oh Lord! They get into a whole *pile* of stuff. That was really the peak of that band. I'm still into that record, along with

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Miles' '70s stuff. I've also been getting into a lot of Herbie Hancock's '70s music lately. One thing about Herbie Hancock that's great is that he's just unbelievably melodic.

BM: Do you make a clear distinction between jazz and fusion?

JM: Oh yeah, particularly when you talk about drummers and bass players. I don't really see any of the bass players from the late '60s contributing anything to jazz music, per se, especially after great bass players like Paul Chambers, Charles Mingus, and Jimmy Garrison had made their definitive statements. Then you get a cat like Stanley Clarke, who can play the hell out of the bass. He has a lot of technique. But you know, I don't see him contributing anything to jazz. As far as drummers go, the two drummers who were beginning to establish themselves in the '70s were Billy Cobham and Jack DeJohnette. And really, after Philly Joe Jones, Tony Williams, and Elvin Jones, they didn't have anything more to contribute in jazz. So they found their own voices in fusion.

BM: You've really been studying music all your life, just by osmosis from your family.

JM: Yeah, right. Well, jazz used to be the main thing. At first it was just the music of Wynton and Branford, then I also got into what Terence Blanchard and Donald Harrison were doing together. I got into their records, like *Black Pearls*, which was really coming from the quintet concept of Wynton and Branford from earlier recordings like *Black Codes From The Underground* and *Think Of One*.

BM: Did your father tell you much about the late, great New Orleans drummer, James Black?

JM: I actually knew James Black a little bit. I had a few drum lessons with him when I was about seven. The only unfortunate thing about being young is that as soon as I start realizing stuff about great drummers, they're dead. I remember finding this old record that Dad did with James Black called *Monkey Puzzle*. It's now reissued on a CD called *Classic Ellis Marsalis*. Now, I had heard James Black play live in New Orleans, but the stuff that he was doing on this record was incredible. But about a year after I heard the record, he died.

The same thing happened with Ed Blackwell. I only met him once. He gave a workshop at Virginia Commonwealth



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University when I was just a kid. I knew who he was and that he was a great drummer, but I really didn't know his music. Wynton kept telling me, "Listen to Ed Blackwell. He's got that African sound in his playing." Unfortunately, by the time I decided to investigate Ed Blackwell, he had passed away. Still, I started listening to the stuff that he did with Ornette Coleman, and it was killing! All I could think was, "Too bad he ain't around now. If he was alive I'd be asking him all kinds of stuff about the drums."

My Dad and I talk a lot about those two drummers. Blackwell used to be the main drummer in New Orleans in the late '50s. He was the guy who really taught my Dad to respect the drums as an instrument. Dad didn't understand anything about the drums. All he knew was that drums would take these real cluttered solos and then all of a sudden you'd hear the cue for the rest of the band to come back in. But Blackwell hipped him to the idea of drums as an instrument and the role that they play in an ensemble. And after Blackwell came James Black, which is almost like a whole other level. James Black wasn't really a better

drummer than Blackwell, but I think he was a better musician. Technically, he played a little more stuff. Of course, he came up a little bit later. Ed Blackwell was coming more from the Max Roach school, while James Black was coming from the early Elvin Jones school. But the thing about James Black was he was a very musical cat. He played trumpet and guitar, and he wrote a lot of excellent music. Stuff he wrote back then sounds incredible now. Blackwell is pretty easy to hear, as far as the form of what he played. But James Black's stuff was a lot more complex. My Dad learned a lot from both of them, and that's why he has been a big help to me as far as playing the drums.

BM: What other revelations have you had about the drums recently?

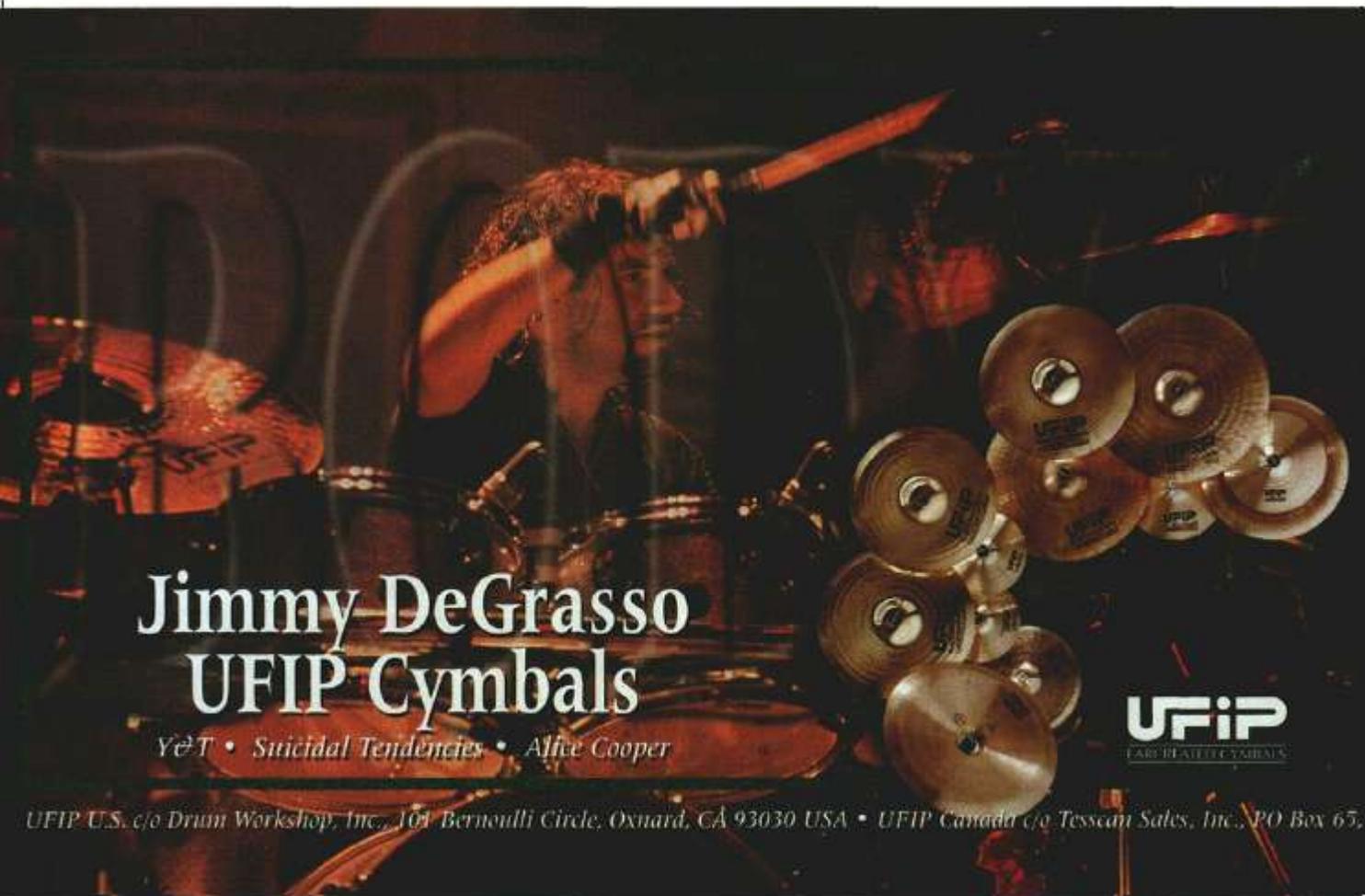
JM: That playing funk music is not easy! I discovered that the hard way, while playing a gig with Kirk Joseph, the sousaphone player from the Dirty Dozen Brass Band. It was the first time I really got to play funk, and Dad kept looking at me and saying, "Jason, you're not playing that music right." I was just playing the beat and not really hitting into the snare drum that hard.

I talked with Dad later, and he said, "No, man, you get the back end of the stick and you lay the stick *into* the drum. Bam!" When I tried that for the first time, I was in *pain*. My arms were hurting. I thought, "Whoa, wait a minute! This stuff ain't what I thought it was."

BM: Being primarily schooled *in jazz*, was it difficult for you to make the transition to playing funk?

JM: Definitely. I think one problem that jazz drummers have is that some of them have a hard time trying to keep the pocket, which means to really stick with the groove. They'll try to add things to the beat...try to make it hip. But just play the groove! That's the hardest part: trying to play simple stuff and still make it groove. My brothers had always told me, "Man, you should really get some James Brown records and take those beats off." I liked listening to that stuff, but I didn't really pursue it on drums. But I finally realized that I really needed to practice playing some funk. Eventually it built up my endurance.

Another thing I discovered was that it's hard to play funk beats slow. An example



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is Herbie Hancock's arrangement of "Watermelon Man" on his *Headhunters* album. It's hard playing funk that slow. But I've been shedding on that stuff, and hopefully one day I may get some funk gigs. It helps me get a stronger sound out of the drums, a stronger attack.

BM: You mentioned some veteran drummers as influences. Are there any younger drummers today that you admire?

JM: I like Lewis Nash. He has great facility, great technique, and a great ride cymbal. He's just a great pyrotechnician on the drumset. Lewis has done so many sessions that it's gotten to a point where if you turn on the radio, Lewis Nash is probably the drummer you're hearing.

I have to say that drummers today aren't really playing a lot of stuff that's new. Now, that's not saying that it's not valid. Take a drummer like Kenny Washington. His thing is researching all of the older jazz drummers. He's another great technician, and he can emulate all kinds of different styles. You've got some drummers like him who are going back to the basics. And that's cool. I don't think that all drummers *should* be playing brand-new, innovative

stuff all the time. A lot of it has more to do with being valid.

Take a drummer like Greg Hutchinson, for instance. He's another outstanding, polished drummer who has great control over the drumset. He's been playing with Ray Brown. He goes back to the basics, to what Philly Joe Jones did. And what he's doing is very important; it's something that I admire. Another drummer that I like now is Carl Allen. Not only is he a great drummer, but he also has a good concept of business. Carl probably has the most endorsements of any drummer in the history of drums. He's real creative too. I especially like his album *The Pursuer* [Atlantic], which had an excellent rendition of Wayne Shorter's "Pinocchio." Carl took a very creative, very free solo on that cut.

BM: What about the school of playing represented by drummers like Dave Weckl?

JM: Dave Weckl...very interesting. I have to call him kind of a controversial drummer—only because some cats feel kind of strange about him. He has a pile of technique; he can play the *heck* out of the drums, man. He plays way more drums than I probably will ever play. But he's not

really a jazz drummer. I don't mean that as criticism, I mean it as a sort of categorization. That's not his way of playing; it's just not *him*. I always look at what guys *can* do and not what they *don't* do. For what he does, Dave is great. Vinnie Colaiuta is another drummer with a lot of technique, and I really like his music, too. And Dennis Chambers...man, he's real. I gotta get more of his stuff. That's one thing about *all* of those guys, they have some serious chops.

BM: Are you still studying with anybody?

JM: I'm not really taking drum lessons right now. But there have been so many things that I've picked up from drum teachers. For example, I made it to Boston and had a few lessons with Alan Dawson before he passed away. Imagine being able to study with a guy like that, man...the guy who taught Tony Williams when Tony was thirteen. Alan was such a great teacher—and a great player too. He gave me enough to practice on for a long time. So for me, right now, it's less about studying, and more about shedding.



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Jim Keltner

Q I'm a big fan of yours—especially after seeing the Bob Dylan tribute show, on which you played in tandem with Anton Fig. Because you and Anton are *both* incredible drummers, I find it interesting that both of you played on the same show. What was the purpose of having two drummers? Do you have to make special allowances when playing alongside someone else? Does this help or hinder your playing? And does that gig rate among your personal "top ten"? (I ask that because it is surely the greatest show I've ever seen.)

Jesse Steele
Perth, Western Australia

Q Your style of drumming has inspired me a lot. Not that I try to copy the things you play, but rather that you've made me feel comfortable playing whatever I want to play.

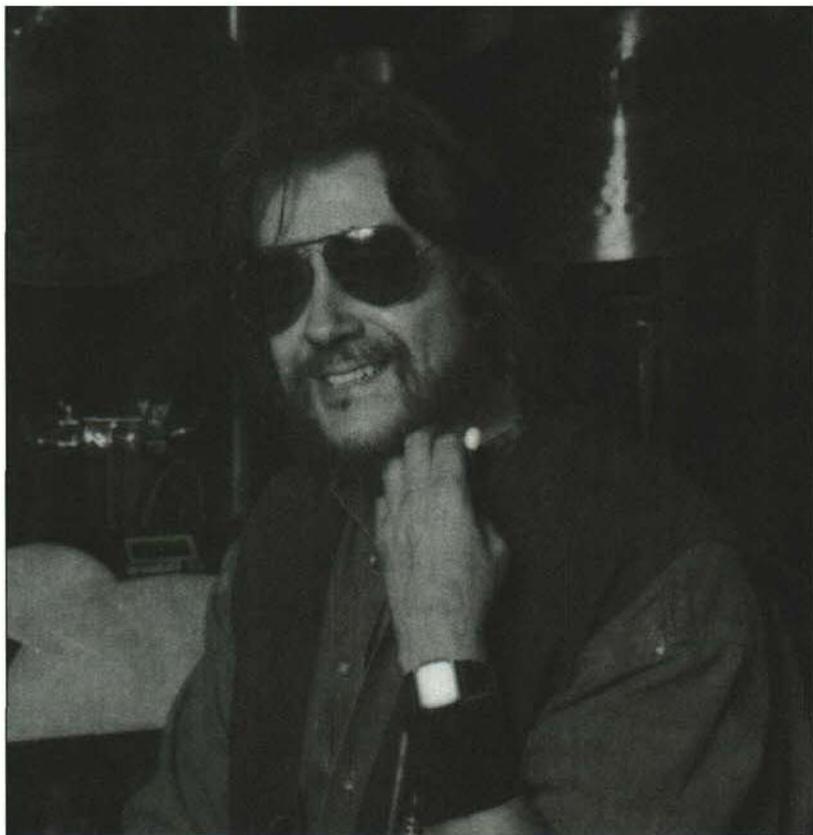
A while ago I joined a band playing some old rock 'n' roll tunes. We got into the music of John Hiatt and Nick Lowe. That's when I discovered how tastefully you play. "Thing Called Love" from Hiatt's *Bring The Family* and "You Got The Look I Like" from Lowe's *Party Of One* are some my favorites. And the entire Little Village album you did is very special; it gets better each time I listen to it.

I've read somewhere that you don't muffle your bass drum. How do you get such a warm sound (like on Rickie Lee Jones' "Jolie")? What cymbals did you use on *Party Of One*? There's a China that has a particularly cool sound. Finally, are you planning to make another Little Village record? I'd love to hear some more of that stuff!

Patrik Lindstrom
Sb'dertalje, Sweden

A Jesse, I guess there can be many reasons for having two drummers. But speaking for myself, I don't really feel comfortable doing it. I think you'd probably get a better answer from drummers like Mickey Hart, Billy Kreutzman, Butch Trucks, or Jaimoe Johanson—who really know the subject. I can only speak about the gigs I've done that way.

Regarding the Dylan tribute: When I found out that the show was going to involve playing with so many acts and would run so long, I asked Anton—who is a good friend of mine—to come and help out in case I collapsed. Although it can be exciting at times, for the most part I think double-drumming tends to compromise each player's treatment of the *space*. But that's just my personal feeling. In any event, it's certainly nice to hear that you really



enjoyed the show.

Patrik, I must say that John Hiatt's *Bring The Family*, Nick Lowe's *Party Of One*, and the Little Village album all have some of my favorite playing moments. So it's nice to hear that you like them, too.

Rickie Lee Jones' "Jolie" also happens to be one of my favorites. I like the song and its deceptively simple drum part. As far as the bass drum goes, it was a big (18x24) drum with both heads on. The front head was tuned a bit looser than the batter side, and I think we used just a little muffling from a towel rolled up and placed on the floor, barely touching the front head.

Recording in a studio provides the luxury of using certain drums for certain songs. Big, open drums won't work all the time for everything. Miking, tuning, the room itself, and most of all how you fit that sound to the music is what will allow the engineer to make it sound warm or hard (or whatever you happen to be going for).

All my cymbals are Paistes, and the China you asked about was a 22" 2002, low in pitch and surprisingly heavy. It sounded the way it did because it was struck gently, with a brush.

Finally, I wish there was going to be another Little Village record, but it doesn't seem likely. Thanks for all the kind words, though.



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Jeff Porcaro Tribute Album

QI read with great interest your October '97 story on David Garfield's creation of a tribute album to Jeff Porcaro. What is the title of that album, and how can I obtain it?

Sam Franciosca
Cleveland, OH

A*Tribute To Jeff (David Garfield and Friends Play Tribute to Jeff Porcaro)* is on the Zebra Records label, catalog number ZD 44005-2. It's distributed through WEA distribution, and should be available at all music retailers.

Heads For Single-Headed Drums

QI have a kit on which the rack toms are single-headed, and the floor tom is double-headed. (This is not my preference, but I'll work with what I have.) I prefer a big, deep sound, with a lot of stick attack. Muffling is not something I prefer, but I'm concerned that without it the rack toms

may produce excessive ringing.

I realize that the best way to address these issues is by experimentation with different types of heads, with and without muffling. But I'm in hopes that you can get me going in the right direction to find and maintain the optimum sound I am looking for.

Chris Bishop
via Internet

AYou may find it difficult to obtain any sort of consistent sound between your single-headed rack toms and your double-headed floor tom. Single-headed drums (no matter what type of head they're fitted with) tend to accent the attack sound, with a focused projection. Double-headed drums tend to produce more resonance and sustain, and a bit more diffuse sound. With that in mind (and since you favor a lot of stick attack), you might consider removing the bottom head from your floor tom, for the sake of consistency. Phil Collins is perhaps the most famous advocate of this arrangement.

Because single-headed drums focus on stick attack, we suggest you try a twin-ply head (Remo *Emperor* or *Pinstripe*, Evans *G2*, Aquarian *Performance II*, etc.). This will add a slightly fatter, deeper sound than most single-ply heads can produce. A coated head will accentuate the stick attack; a non-coated head will sound a little "rounder."

The use of a self-muffling head (like a *Pinstripe*) might help reduce your "ring" worries. However, it's been our experience that single-headed drums actually ring less than double-headed drums, owing to the lack of the resonating lower head.

We suggest that you work first on getting the tonality you wish. Then, if there is too much ring for your taste, you can apply a bit of muffling to control that ring. Aside from the traditional home-made remedies (like tape, tissue, or cut-up drumhead "doughnuts"), there are plenty of muffling products on the market (like *Zero Rings*, gel discs, or clip-on mufflers) to try.

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A Hole In The Head?

Q I'm a beginning/intermediate drummer and was wondering how big a hole should be put in the front bass drum head. Should a hole even *be* put in it? Also, can you recommend some heads for the front and back that can produce good volume from the drum?

Bryan Pogorzelski
via Internet

A Whether or not to put a hole in a front bass drum head is a matter of personal taste, along with a regard for the requirements of your playing. If you like a big, open, boomy sound (and the music you play lends itself to that), you may not want to use a hole at all. On the other hand, if you want a more focused, tight, and "punchy" sound, a hole is recommended. A hole also provides access to the interior of the drum, which can be helpful when it comes to inserting or removing muffling or a microphone.

The size of the hole you use can vary, but we always recommend starting fairly small (since you can always make a small hole bigger, but you can't make a big one

smaller). Also, you don't want all of the sound within the drum to escape immediately. So we suggest a hole of about 4" in diameter, cut into the head about 2" in from the drum rim at either the "four o'clock" or "eight o'clock" position. This will usually give you the best compromise between "big drum sound" and "punchiness."

For excellent volume (and a good deal of "ring control"), try Remo *Powerstroke 3*, Aquarian *Super Kick II*, Attack *No Overtone*, or Evans *EQ3* batter heads. Remo's *Powerstroke 3 Ebony*, Aquarian's *Regulator*, and Evans' *EQ3 Resonant* are muffled front heads designed to help control overring without having to "stuff the drum full of padding or muffling. Check with a dealer to see what's available to you, and do a bit of experimenting. Part of the learning process of drumming is learning what to do to get the kind of sound you like. It takes a good deal of trial and error, so don't be discouraged if you don't get the "perfect sound" the first time.

Cleaning Vistalite Drums

Q I am cleaning a *Vistalite* kit for a friend. It is scratched, and he *never* changed a head that was not broken. The snare is missing three tension rods. I think it still had the original factory-installed Ludwig head! What is the best cleaning method?

Steve Landsberg
via Internet

A Considering your description of the kit, we suggest that you dismantle it entirely, including removing all the lugs from the shells so that you have bare shells and individual pieces of hardware. Then clean each component separately.

When everything is separated, soak the bearing edges of the shells in a bath of warm, soapy water to loosen all old dirt and drumstick shavings. Let them soak a while before you even touch them. Then, if possible, rinse the soap (and the dirt) off the edges using a water spray. (The object is to avoid scratching the shells further by scrubbing them.) You can wash the larger surfaces of the shells by hand, using warm soapy water and a *very* soft cloth. Be sure to thoroughly rinse off all traces of the soap.

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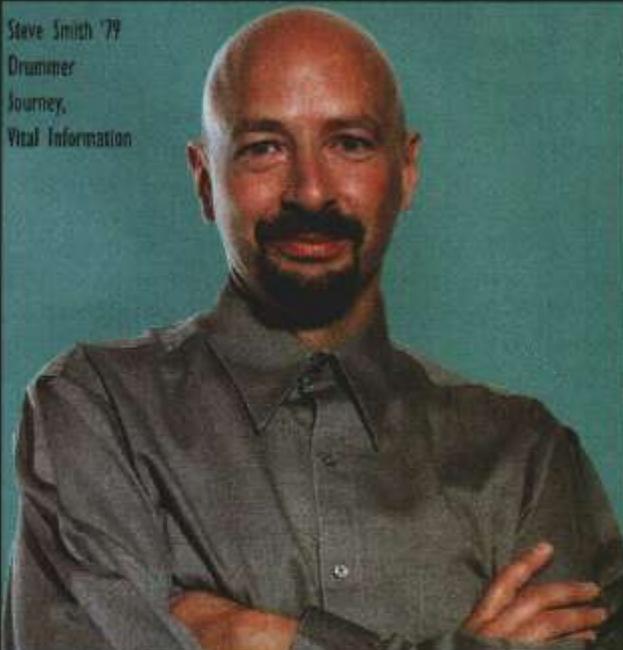
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There are several products available to polish plastic surfaces; you may wish to use one to polish the *Vistalite* shells once they have been cleaned. *Meguiar's Clear Plastic Detailer* is a gentle cleaner/polish. *Eagle I Plastic Polish & Protectant* and *Mother's Plastic Polish* also claim to remove fine scratches in plastic surfaces. All of these products are available in auto parts stores.

Put the bolts, washers, etc. into a bath made of liquid dish detergent and water (heavy on the detergent). Do this in a container that you can safely close and agitate. Shake the bath up to help the detergent remove old grease and grit from the bolts and washers. Repeat this with a clean detergent solution until the liquid runs off clean. Rinse everything in warm water to remove the detergent, then dry everything carefully, using a clean absorbent cloth, or perhaps a blow dryer. (Do this all in a non-stop sequence; *do not* let the parts soak too long or sit out while still wet.) Once all of the parts have been cleaned and dried, lightly coat the threads of the bolts with machine oil.

You can check with your local auto parts store for a good chrome polish to use on the chromed parts of the kit (such as the lugs, tom mounts, and snare strainer). As an alternative, try a product offered by the Fuller Brush Company called *Appliance Cleaner*. It combines a grease-cutter with a wax polish in a very gentle, non-abrasive compound. It comes in a spray can, and is very easy to use.

No matter what sort of polish you use on chrome parts, it's important to use it sparingly, and to apply it to your polishing cloth, not to the part being polished. The object is to make sure you can get all of the polish *off* of the part, which can be difficult sometimes due to the sculpted surfaces of drum lugs and other hardware.

After all of this work, we suggest you install all new heads on the kit. However, if you choose to re-install any of the drum-heads that were on the kit (perhaps for some historic value), be sure to clean them, too—paying special attention to the underside edges of the heads that will sit on the bearing edges of the shells. Plastic heads can usually be cleaned effectively with soap and water, or with a household spray cleaner.



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The snare bag features a plush, fleece interior, a durable leather bottom, and handles that run the length of the bag for added strength. The lid opens cleanly, without bunching or collapsing the bag.

The stick bag is designed to hold more than sticks, with exterior pockets large enough for a metronome, daily planner, pens and pencils, and notepads. The bag can be carried horizontally from a shoulder strap, or turned into a backpack.



Better At Both Ends Of The Line

Upgrades in Slingerland Studio King and Spirit Drumkits

Slingerland's top-of-the-line *Studio King* drumkits now offer ball-and-socket tom mounts that are a reworking of the classic *Set-O-Matic* mounts used by the company throughout the '70s and '80s. Slingerland feels that this improved tom mount "completes the package" of the *Studio King* line (along with its die-cast hoops, hand-sanded bearing edges, and Pat Foley's world-renowned finish work).

At the entry level, Slingerland's *Spirit* kits have been upgraded to include new tom mounts (for greater tom stability and range of adjustment), new bass drum spurs (for a more solid anchor against aggressive playing), and revised snare throwoffs (for smoother, surer snare release). In addition, they are now fitted with Remo *Ambassador* drumheads.

You Are What They Hear

Audio-Technica ATM23HE Snare Drum Mic'

Joining the ever-swelling ranks of highly specialized drum microphones is Audio-Technica's *ATM23HE*, a wide-range moving-coil dynamic mic' primarily designed for snare drum pickup (but also useful on rack toms) in high-quality live sound reinforcement applications.

The *ATM23HE* hypercardioid polar pattern allows it to focus on the desired sound location (such as the "sweet spot" of a drumhead), controlling feedback and reducing "bleed" from unwanted sound sources. The mic's compact design permits convenient placement around drumkit hardware, while its response is specifically tailored to provide natural-sounding reproduction on closely miked instruments. It offers a frequency range of 70 Hz. to 16 kHz, includes an integral clamp that permits mounting on any stand with 5/8" - 27 threads, and weighs only 10.6 ounces.



Brush And Crimp...Is This Drum Equipment Or A Recipe For Pie Crust?

DW Brushed Finishes and Crimped Drumhead Hoops

"The art of drumming" takes on a new meaning with DW's artist-style brushed specialty lacquer finishes. The mottled, random-pattern, rich-color, high-gloss appearance is painstakingly applied, using "only the finest materials and workmanship."

Brushed finish colors currently include tangerine, blue, green, and pale purple. They are available as a specialty lacquer option on any DW wood drum.

Also new from DW are the crimped aluminum hoops on the company's line of *Coated/Clear* drumheads. According to DW, "*Coated/Clear* heads have always offered a superior balance of tone and clarity, but with the addition of the crimped hoop they are also more reliable, more consistent, and easier to tune."

The hoops have also been incorporated into DW's *Coated/Controlled* snare drum batter heads.



Brits On The Attack P&B Production KIK-KLIK

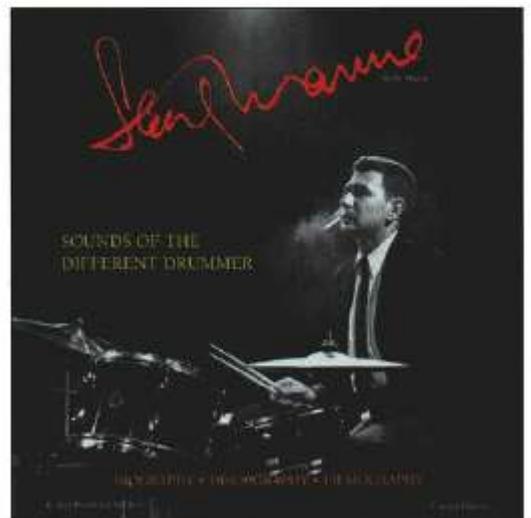
For those who wish to "punch up" the attack sound of their kick drums comes the *KIK-KLIK* (all the way from England). It's not the first self-adhesive, attack-enhancing impact pad for bass drums, but it may be the first with the added feature of being *adjustable*. Instead of adhering directly (and permanently) to the drumhead, the *KIK-KLIK* is attached to hook-and-loop fastener strips instead. (*They* are attached to the head.) This allows the device to be adjusted in rela-

tion to the beater impact point, for more or less of the enhanced-attack effect. Originally designed for use in sound-reinforced situations, the manufacturers claim that it's equally effective on un-miked drums.

P&B Production is a small British company currently seeking North American distribution for the *KIK-KLIK*. However, you can order one directly from them simply by sending them a check for \$15 (US).

Read About The Manne Shelly Manne Biography/Discography/Filmography

Considering Shelly Manne's contributions to the art of drumming—and to music in general—it's surprising that a major literary work hasn't been devoted to him before now. Rectifying that situation is *Shelly Manne—Sounds Of The Different Drummer*, to be released in limited edition on November 20. Along with the story of this jazz and studio legend, the work contains what the authors modestly claim is "the most detailed listing of recordings and film soundtracks ever assembled about a drummer." Every musician on every album is listed, along with TV and movie soundtracks Shelly recorded. The nearly 12"-square, coffee-table bio includes dozens of photos and many transcriptions explaining how Shelly played many of his solos and fills (including the complete "Un Poco Loco" solo). This is a limited edition, hand-signed and numbered by the authors. Copies may be obtained at \$60 plus \$5 for shipping, from Percussion Express.



And What's More...

PLAYERS MUSIC ACCESSORIES are the new distributor of Players Duratech synthetic drumsticks. The hollow-core sticks are molded of "space-age polymer," and now feature an internal adjustable-weight system that allows the user to custom-tailor the balance of the sticks.

SABIAN has been collaborating on a new crash cymbal with Chad Smith. According to Chad, the goal is a crash with more power and punch, and an increased amount of high-end cut to slice through the band sounds around him—"a cymbal with big, explosive response, lots of treble tone, and the durability to handle my bashing." Chad is playing prototypes on tour; the model should be introduced into Sabian's line in the near future.



Chad Smith (second from left) in the Sabian vault with (left to right) Sabian cymbal testers David Williams and Mark Love, and Sabian manager of artist relations Steve Oksenuk

AGNER Swiss drumsticks now are available in the US via Agner USA. The company makes a complete line of drumset and marching sticks that have been popular in Europe for many years.

YAMAHA now offers an upgraded and improved design for the *Peter Erskine Free-Standing Stick Bag*. The bag now features a simplified setup, requiring the user only to unhook one J-strap and set up the free-standing foot.



Also new from Yamaha is the *P80SA Slave Anchor*. It's designed to prevent the slave-side pedal of double-pedal systems from slipping during play.



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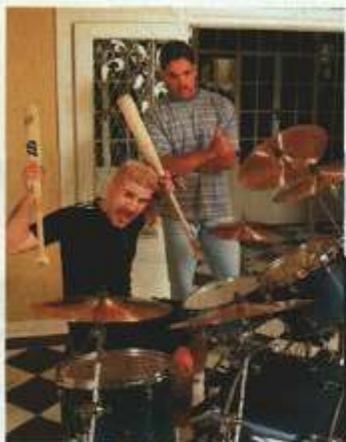
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charlie BENANTE mike PIAZZA

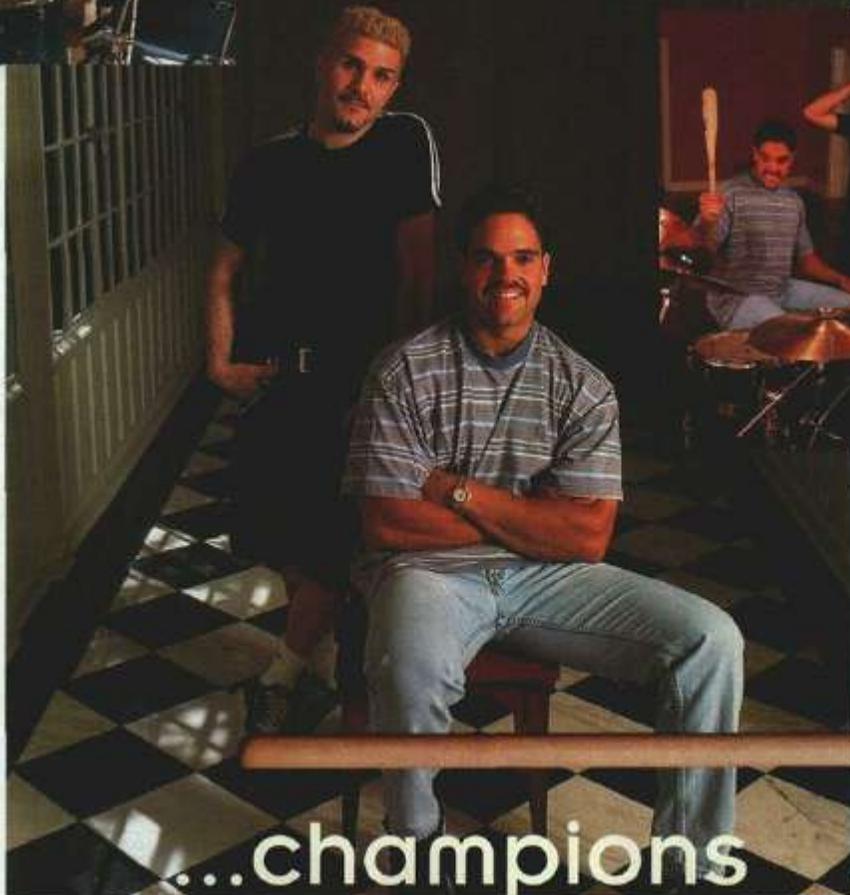
Mike Piazza and Charlie Benante?

What's up with this? What do baseball and drumming have in common? Well, both involve very skilled use of wooden tools. Both take years of hard work to perfect. Both involve four-way coordination. And both are a heck of a lot of fun.

Many of you know Charlie Benante's amazing drumming with his band

Anthrax. What you may not know is that Mike Piazza, one of the world's greatest baseball players, is also a drummer.

Charlie and Mike hold great admiration for each other in their respective professions, and for years have exchanged tips (as humorously depicted in these photos).



...champions in their own right.



You may have seen Mike hanging out at Anthrax shows, marveling at Charlie's chops, or Charlie sitting near the dugout, checking out Mike's swing. Both of these guys also share their love for the Paiste sound. **When it comes to cymbals, there is no compromise for these professionals. They know what it takes to get the job done. And they know how to have a ball doing it.**

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Pearl Masters Mahogany Classic And Masters Custom Extra Drumkits, SensiTone Snare Drums, And DR-500 ICON Rack System

by Chap Ostrander

Today's drum equipment market is a tough place. You have to stay two steps ahead of the competition in order to survive. The Pearl drum company has put a unique spin on this concept by introducing new products that take them two steps forward and two steps back—simultaneously. Here's what we have: two drumsets, an assortment of snare drums, and a revised rack system.

With the introduction of the *Masters Mahogany Classic Limited Edition (MHX)* and the *Masters Custom Extra (MRX)* drumsets, Pearl has doubled the offerings in their *Masters* series without duplicating any existing style of drums. The *SensiTone* snare line

consists of three different metal shells available in two sizes and two different hardware configurations. And the *DR-500* rack system constitutes another step forward in Pearl's development of floor support for mounted toms, cymbals, and accessories.

Drumsets In General

I'll begin with the features that are common to both new drumsets. The drums utilize the *Masters* low-mass bridge-style lug, which minimizes contact with the shell and allows for the greatest resonance. Nylon spacers underneath the lugs prevent the metal from touching the wood. Each lug is secured to the shell with two screws. Inside the casing is a brass swivel nut held in place by a rubber wedge (no springs). The theory behind the brass insert is



WHAT'S HOT

- *Masters Mahogany Classic* kit offers warm, round, "vintage"-style sound with contemporary features
- *Masters Custom Extra* shells produce power and multiple overtones, and can support rack toms
- steel SensiTone *Custom Alloy* drum replicates the sound of an all-time favorite "classic" snare
- *ICON* rack allows independent height adjustability for horizontal bars

WHAT'S NOT

- *Masters Mahogany Classic* kit is available in only one (though striking) finish

that the softness of the metal will serve to keep the tension rod from working loose while playing, thus keeping the drum in tune longer. I personally like the look of the natural brass insert against the chrome of the lug.

There are nylon washers on all the tension rods. The bass drum claws are die-cast and use key rods rather than "T" handles. (Key rods make it easier to fine-tune the bass drum, with the added benefit that the drum will go into a case without having to move them.) Pearl's *I.S.S. (Integrated Suspension System)* is used on all mounted toms. Where legs are used for floor toms they have *R-40* "air suspension" feet, which are rounded on the bottom with a "tunnel" cut through the fat part. The tunnel allows the foot to flex, which in turn enables the tom to float, giving it greater sustain. (Note: the *R-40* tips will fit any standard 3/8" leg and are available for a list price of \$11 for a set of three. Talk about a "sound investment.")

The toms also include the newly designed *SuperHoopII*, which is a 2.3 mm triple-flanged steel hoop with a lower profile than previous *SuperHoops*. I found that I could play rimshots easily by just slightly moving my hands, and I had no trouble playing rimclicks. The toms on both sets are supplied with Remo clear *Ambassador* heads on top and bottom. All the drums feature a double 45° bearing edge that is sharp and finely finished.

Masters Mahogany Classic Limited Edition (A Step Back)

The *Masters Mahogany Classic Limited Edition (MHX)* is a return to the wood that helped give drums that "vintage sound" that so many players are trying to recapture these days. This is the step back that I referred to in the beginning of this review. It's a new drumset with a historical significance.

During the rock revolution that occurred from the late '50s through the '70s, the demand was for louder drums with more projection. While mahogany drums had great warmth and fullness of tone, maple won out due to its ability to cut through electric guitars and other instruments. On the other hand, nowadays anyone shopping for drums will see as many ads for vintage drums as they will for new ones. The warmth and tone of the old mahogany shells has once again become desirable. Of course, if you buy a truly vintage set so that you can have that sound, you also have to put up with the drawbacks of the antiquated hardware that goes with it.

In response to this situation, Pearl is offering what they modestly claim are "the only professional mahogany drums in the world." The *MHX* drumset is comprised of thin 4-ply (5 mm) 100% African mahogany shells with 4-ply (5 mm) maple reinforcement rings. The maple rings are there to stiffen the shell where it most needs it, while adding just a bit of "cut" to the sound. No other woods make up the composition of the shell, such as intermediate plies of beech or birch. There is certainly no trace of the much cheaper luan mahogany often used for entry-level "mahogany" drums.

Pearl's shells are made utilizing their "Heat Compression Shell Molding System." In that process, separate plies of wood are precisely cut for a perfect fit. The company uses scarf joints, which means that the ends of the plies overlay each other (rather than butting together, as in some shells). This makes for better contact and more glue coverage at the joint. The joints of the different plies are staggered for additional strength. The entire shell is then heated so that the adhesive boils into the pores of the wood (which also prevents moisture from invading). Then the shell is put into a hydraulic press/mold so that uniformity and stability are achieved. The adhesive used is specially formulated to take on the same density as the wood, so that the finished shell will respond as if it is one piece of wood, not several plies. My point with this lengthy discourse is that through this process Pearl is able to maximize the potential of the woods that comprise their shells. The mahogany that makes up the *MHX* drums is the real thing, and thanks to the *HCSMS* process, it lives up to its legendary reputation.

Now, back to the *MHX* kit. The first drum that I unpacked was the 16x22 bass, and I was immediately stunned by its looks. The deep red color of the red mahogany stain brings out the character and grain of the wood. The *MHX* kit is only available in this one color, but believe me, it's enough. (It's very much like that of an original Gibson *SG Standard* guitar.) The effect is further enhanced by a super high-gloss finish. The inside of the shell is stained brown and lightly sealed.

The bass drum came supplied with clear Remo *PowerStroke 3* heads, which let you admire the finish on the inside of the shell from front or back. As far as I'm concerned, the combination of those heads and the mahogany shell is perfect. Right out of the box this bass drum is a killer, with tone that is warm and rich. There is plenty of punch there, while at the same time it seems to fill the room with its presence. A real plus of thin-shelled drums is that they're light—including the bass drum. On the other hand, such a thin-shelled drum can't support the weight of mounted toms. They need to be suspended off nearby cymbal stands or on a rack system (more on the rack later).

The toms sent for review measured 10x10, 10x12, 12x14, and 14x16. Each tom produced full tone with lots of fundamental. There was good tonal spacing between the drums, which means that when each one was tuned to a pitch that seemed good for its size, that note wasn't too close to the pitch of the drum just above or below it. The drums were all very sensitive to slight changes in tuning.

The *MHX* kit is a remarkable set both in looks and sound. (A matching mahogany snare will probably be in production by the time this review is printed, but was not available at the time of writing. It should come in 5 1/2 x 14 and 6 1/2 x 14 sizes.) Here are the

component prices for the *MHX* drums sent for review: 10x10—\$450; 10x12—\$470; 12x14—\$540; 14x16—\$630; and 16x22—\$1,200.

Masters Custom Extra (A Step Forward)

Masters Custom Extra (MRX) drums differ from the current *Masters* line by using thicker 6-ply (7.5 mm) shells that are 100% maple. This drumset provides an opportunity to those wishing to have a thick-shell set combined with Pearl's top-of-the-line *Masters-series* hardware and finishing. There is no need to use reinforcement rings, and the strength of the shells allows the toms to be mounted on the bass drum using Pearl's *BB-3* mounting bracket.

MRX drums are available in eight high-gloss lacquer coatings. Our review set was a lustrous piano black. The insides of the shells were lightly sealed but not stained, which made for a striking contrast with the black exterior.

The 16x22 bass drum came fitted with a clear Remo *Ambassador* batter head and a Pearl *Black Beat* logo head on the front (with no hole). I had to tweak this drum, unlike the *MHX* bass. I settled on using a single felt strip on the batter head, off-center and running from top to bottom. A small felt strip was all I needed on the front, just to take the "flap" out of the head. The voice of this drum is big and loud, like a cannon.

The *MRX* toms on our review set measured 10x10, 10x12, 12x14, and 14x16 (the same sizes that came with the mahogany set). The sounds that they produced were loud and full. As with the mahogany set, the toms had good pitch spacing between sizes. A *SensiTone Custom Alloy* brass snare is a part of the package when the *Masters Extra* kit is purchased in one of four prepackaged sets (which offer high-end hardware plus a better than 10% savings over the component prices; more on the *SensiTone* snares later). Here are some of the component prices for the *MRX* drums that I sampled: 10x10—\$380; 10x12—\$400; 12x14—\$470; 14x16—\$540; and 16x22—\$1,050. The package pricing begins at \$3,299 and goes to \$3,899.

I'm not sure if the volume put out by the maple set is *really* louder than that of the mahogany drums, or if it just gives that impression. I set up the drums side by side in order to compare the differences between them. The mahogany drums had a strong attack and a warm, round tone that favored the lower end of the spectrum. The maple drums also had a strong attack, but they produced a wider range of overtones in the pitches. I don't think that one set is louder than the other, just different in its tone production.

Basses For Comparison

To give my theory a real workout, I took the two bass drums apart and traded both sets of heads. The *Extra* bass drum with



PowerStroke 3 heads sounded very powerful and contained, but still kept the overtones inherent to the maple shell. The *Mahogany* bass drum with the *Ambassador* heads still had its trademark fundamental tone, but sounded louder and more open. I think that it's a credit to both drums that they retained their original character even when the nature of their heads changed drastically.

SensiTone Snares (Another Step Back)

Pearl's latest offering in the genre of metal-shelled snare drums includes a healthy dose of drum history in its designs. This is evident in two ways. Number one, all *SensiTone* snares use a center-bead shell design that was first seen in drums of the early 1900s and continues to be popular today. Number two, the *Classic* model offers a true "vintage" look and sound with tube lugs, single-flanged hoops, and hoop clips for its tension rods.

SensiTone snares are available in two sizes (5 1/2 x 14 and 6 1/2 x 14), and two models (*Custom Alloy* and *Classic*). *Custom Alloy* snares are available in steel, brass, or bronze shells; *Classics* come in brass and bronze only.

Here are the features common to both lines: The newly designed *SR-017* strainer is a side-throw unit that is quiet, smooth, and solidly built. The adjustment knob gives you good resistance while turning, and there is no concern that it will fall off if the snares are adjusted loose and you are playing hard. The butt plate is non-adjustable, and both the strainer and butt plate ends can be tightened or loosened with a drumkey. (Yea!) Each drum comes fitted with 20-strand snares.

The center-bead construction featured on all the snares adds strength to their shells. This shell design offers classic good looks, clean lines, and a smooth finish. All of the drums have ten doubled-ended lugs that span the space between the top and bottom heads. The lugs for both styles of snare are secured to the shell with two screws.

Custom Alloy snares are fitted with *Masters*-style bridge lugs (with brass swivel nuts) and *SuperHoopII* rims. *Classic* snares recreate the look and sound of "vintage" snare drums by using tube-style lugs with single-flanged hoops and die-cast clips. The tube lug is machined from brass and then chrome-plated. The brass of the



5 1/2 x14 *Classic* bronze-shell

tube lug gives the same "bite" on the tension rod as the brass swivel nut used on *Masters* lugs, so this lug will give you the same dependable tuning characteristics. The single-flanged steel hoop has the same low profile as the *SuperHoopII*. (In fact, the steel hoop with clips is interchangeable with the *SuperHoopII* if the need should arise.) Each tension rod has a rubber O-ring on it to retain the clip while making head changes. Just shove them under the clip and out of the way.



6 1/2 x14 *Custom Alloy* steel-shell

A thoughtful addition to the *Classic* drum is what I call the "bridge clip." Picture if you will a section of die-cast metal hoop that covers the single-flanged hoop over the distance between two adjacent clips. Two of these bridge clips are supplied with each drum. The idea is to place the bridge clips over the spots where you are most likely to hit rimshots. This gives your sticks a larger, rounder striking surface so that you don't chew them up on the single-flanged hoop during sustained hard playing. On the other hand, if you play mostly classical music and/or don't expect to use many rimshots in your performance, the company also provides four extra "vintage-style" clips so that you can replace the bridge clips and even out the look of your drum.

A positive attribute of the *Classic* drums is that, because the tube lug has lower mass than the bridge lug, and because the single-flange hoop has less contact with the head than the standard hoop, the drums have a more "open" sound than their *Custom Alloy* counterparts. This was evident in comparisons between the two styles of the same shell in my testing. My wife, percussionist Adrienne Wilcox Ostrander, took the 6 1/2 x 14 bronze *Classic* drum to a rehearsal, and the 5 1/2 x 14 brass *Classic* on a short tour during which she played mostly classical music. She liked the sound of both of them, and reports that they were sensitive and reliable. She gave them a definite "thumbs up" for concert performances.

The steel drum that I played was a 5 1/2 x 14 *Custom Alloy*. This drum had a great overall sound with lots of power and impact. A drum like this could easily become the workhorse of your snare drum collection, one that you could take anywhere at a moment's notice and count on to sound great. A steel shell is only offered in the *Custom Alloy* configuration, in 5 1/2 x 14 and 6 1/2 x 14 sizes.

The bronze snare comes in both the *Custom Alloy* and *Classic* styles. I had a 5 1/2 x 14 *Custom Alloy* and a 6 1/2 x 14 *Classic* to try



6 1/2 x14 *Custom Alloy* brass-shell

out. The nature of a bronze shell is that it is bright and ringy, but a bit drier than a brass drum. In practical terms this translates to less ring during playing, with greater definition of strokes. I found that if I played a technically difficult passage on both the brass and the bronze drums, it was easier to distinguish between the strokes on the bronze snare.



The Acid Test

Courtesy of my friend Kevin (a drumming cohort of nearly three decades), I was able to do a side-by-side comparison of the steel *SensiTone Custom Alloy* 5 1/2 x14 against a vintage 1967 Ludwig *Supraphonic 400* of the same size. I tuned the heads the same so that any differences in sound would be due to the attributes of each



Brass shells are also available in both snare series. I had a *Custom Alloy* 6 1/2 x 14 and a *Classic* 5 1/2 x 14 to play. The brass-shelled drum is bright and ringy, with lots of body. Yet it was one of the best-mannered drums of its size that I have played. The playing response was even and predictable. It was my favorite of our review samples (but I'd love to check out a *Classic* drum in the same size). The 5 1/2 x14 *Classic* was Adrienne's favorite for two reasons: the bright, open sound of the drum, and the good looks of the vintage-style hardware.

The rimshots and rimclicks were strong and clear on all of the snare drums in this review. Snare response was also right there, from the softest touch to the loudest passages. Considering the sensitivity and great features of these drums, I can see using them in any situation, from the classroom to the concert hall. And the news gets better when you look at the prices. The list prices for the *SensiTone Custom Alloy* models are: steel 5 1/2 x14—\$299, 6 1/2 x14—\$309; brass 5 1/2 x 14—\$379, 6 1/2 x14—\$409; bronze 5 1/2 x 14—\$419, 6 1/2 x14—\$439. *SensiTone Classic* prices are as follows: brass 5 1/2 x14—\$479, 6 1/2 x14—\$499; bronze 5 1/2 x14—\$519, 6 1/2x14—\$539.

drum. We hit them hard, soft, and in-between. The impact and response of the two drums was identical. Rudimental passages played on one and repeated on the other sounded the same. I placed one stick on each snare and played a buzz roll, and it sounded like one drum. If Pearl's intention was to produce a modern drum that offers the sound of a venerable and legitimately "classic" favorite, this test seems to indicate that they've succeeded admirably.

DR-500 ICON Rack (Yet Another Step Forward)

The *DR-500 ICON* rack system that was supplied with the *Mahogany* set represents the latest evolutionary step in the process that Pearl began years ago with the help of Jeff Porcaro and Paul Jamieson. The "ICON" name stands for "independent control," which means that the horizontal rack bars are not set at a pre-fixed height, but rather can be adjusted.

The system is comprised of 34" legs that can accommodate bass drum sizes up to 28". The "T" style base pieces are square with rubber feet for stability. They attach to the upright sections with the turn of a wingnut. The 36" rack bars that clamp to the legs are square, so there is no chance of a clamp or holder slipping, as can happen with round tubing. A hinged clamp at each end of the bar allows you to set up and tear down quickly.

Because the cross bars are clamped to the legs, the height of each segment can be established separately. Once you place memory locks on the legs, the height of each section is set. I once had a problem with a fixed-height rack (from another company) because the tom arms over the bass drum were too short, yet the arms for the suspended floor toms were too long and had to be mounted upside down. With the *ICON* rack this is no longer a problem! The rack bar above the bass drum can be set at a workable height so that the tom arms are not overextended or in awkward positions. The bar supporting your suspended floor toms can be set at another height, simply by secur-



ing the hinged clamp at one end of the rack bar to the upright leg next to the bass drum, and the other end to a leg assembly in back.

Each rack bar has its own set of memory locks for height. Pearl chose not to use the tongue-and-groove design of standard memory locks, probably because any slight movements to adjust the angle of the side would snap off the tongue. Not to worry, however. If you line up the gap in the memory lock with the open side of the clamp of the rack bar, you get the same effect.

The newly designed *PC-50* clamps that ride on the rack bars are hinged so that they clamp positively and quickly onto the square tubing. This is a solidly built holder for tom and cymbal arms. Once it's in place, that's it! A groove in the clamp on the *PC-50* accepts Pearl's standard memory lock.

When installing the *PC-50s* for the first time, you can either put them right in place, or get them near and slide them to their desired position. Once you tighten them down, you're finished. When packing up, just take down the cymbal and tom arms, remove the bars from the upright tubes, detach the feet, and go. The *PC-50* clamps stay with the bars during transport.

To test the practicality of this system, I set up the *MHX* set using

the *ICON* rack, taking care to place the toms and cymbals exactly where I wanted them. I then tore the whole thing down and moved it to another location. I was able to set it back up again quickly and precisely. I tore it down again and returned to the original site, and again had no trouble putting it back in position. This is a great system, and because the rack bars are made of aluminum, it's very stable without being heavy.

The *DR-500* rack is three-sided, with a front and two side wings. Four *PC-50* clamps come with it. The *DR-500L* is made up of two sections (a front and one side), and also includes four *PC-50* clamps. The *DR-500E* is designed to be used as an extension, and is made up of one leg and one 36" rack bar. They are priced as follows: The *DR-500* lists for \$459, the *DR-500L* for \$365, and the *DR-500E* for \$110.

Pearl is keeping up with the times. With the introduction of the *Masters Mahogany Classic* and *Masters Custom Extra* drumsets, the *SensiTone Custom Alloy* and *Classic* snare drums, and the *ICON* rack system, they've shown once again that their equipment is thoughtfully built and designed with an eye towards what the market really needs, not just what it will bear.

Remo Poncho Sanchez Signature Series Conga Drums

by Victor Rendon

One of the latest additions to Remo's world percussion line is the *Poncho Sanchez Signature Series* of congas, which have been designed to the specifications of master conguero Poncho Sanchez. With its current emphasis on various types of world percussion, it's actually surprising that Remo has taken this long to come out with a line of professional-quality tumbadoras (known as congas in the US). However, the time has been well spent, since these drums are a reflection of the care and workmanship that obviously went into their development.

I used the drums in a variety of musical situations in order to test for projection, sound quality, and versatility. They were used in private teaching, in performances with a Latin jazz group, and with a Latin band that specializes in Charanga (a style of Cuban music that makes use of flute and violins). They were also used to play rumba (the generic name of a form of Cuban folklore). I usually gig on drumset or timbales, making it impossible for me to actually play these congas throughout a job. But this was actually a blessing in disguise, because it gave me the opportunity to take the drums with me and let the band's conguero play them. I was therefore able to hear them played while playing my own instrument. I was not actually playing with the Charanga band, so in that case I had a chance to go out into the audience to check out the quality and projection of the drums' sound. On all occasions the drums were played by a seated player, with the drums placed

directly on the floor (as opposed to mounted on stands or in "cradles"). This is the traditional way of playing congas.

WHAT'S HOT

- excellent workmanship and innovative design
- good open, slap, bass, and muffle tones, and excellent sound projection
- heads are resistant to changes in weather and humidity, and are easy on the hands
- unique *FabriFinish*

WHAT'S NOT

- in isolation, drums sound ringy and lack warmth
- *FabriFinish* durability is questionable

Appearance And Features

Four drums were sent for this review: an 11" quinto, an 11 3/4" conga, a 12 1/2" tumba, and a 13" super tumba. Visual inspection revealed excellent workmanship and some very good features. The drums are 30" in height and have a wide belly and a distinctly tapered body. Each drum comes with six crown-shaped lugs and a hex tuning wrench. All hardware comes in an attractive black finish. The drums that I received had an optional soft-touch rim, which sits low on the shell and is cushioned with black rubber. This makes playing the drums easier on the hands—especially for the novice who may not yet know how to strike the drum without

hitting the rim. The same rubber material was used to produce a protective ring outlining the bottom hole of each drum. This ring keeps the drum from sliding on hard surfaces, such as cement or tile floors.

The tension screw plates are held on the shell with hex screws. A rubber gasket between the plate and the screw helps to increase shell resonance. Yet another use of rubber is the positioning of two rubber bumpers on each drum. These bumpers keep the drum hardware from damaging the finish of the shell. Mounting brackets (which fit into pre-drilled holes) are available for mounting the drum on a stand. Each drum also comes with a strap handle like the type used on certain kinds of luggage. It is firmly bolted and lays flat (as opposed to the type that protrudes from the side).

Shells

The shells of the *Poncho Sanchez* congas are made of Remo's proprietary synthetic material, *Acousticon* (a combination of natural wood fibers and specially formulated resins). Previously, congas have been made only of wood or fiberglass. Wood appeals to purists for its natural tone, warmth, and historic authenticity. Fiberglass appeals to working musicians for its projection, bright tonality, and durability. Remo believes that *Acousticon* shells offer an excellent compromise between the two. Their descriptive literature claims that *Acousticon* "has been acclaimed for its low-pitched fundamental and excellent projection capabilities," while also offering "the added benefits of strength, weather-resistance, and reduced weight."

Speaking of weight, Remo claims that the *Poncho Sanchez* drums are taller, yet lighter in weight than most other congas. However, I have seen drums made by other manufacturers that have about the same height—within perhaps a quarter of an inch. The drums are not necessarily much lighter, either. The 11" quinto

weighs 23 pounds, and the weight increases for each drum until we get to 28 1/2 pounds for the 13" super tumba. Add to that the weight of a carrying bag, plus the sheer bulk of the drum (with its wide belly), and you have quite a load to carry. In all fairness, however, I have never seen *any* high-quality congas that are so much lighter than any others that it makes a difference.

It was not possible to examine the exterior of the shell itself, because of the *FabriFinish* covering that was glued to it. Removal of the head, however, revealed a separate, molded bearing edge made of plastic and glued *to* the shell. Remo states that this provides a stronger, more stable, and more consistent shell/sound-edge configuration. The interior of the shell has a black finish, and is fitted with metal plates to support the outer tension screw plates.

Heads And Their Sound

The drums also include Remo's *Mondo Type 4 Fiberskyn 3* conga heads. At first glance they look like regular calfskin heads, but they're actually made of *Mylar* and poly-spun fibers. According to Remo they are resistant to wear and tear. That, of course, can only be proven through the test of time. However, some things are evident. For one thing, they are waterproof and not affected by humidity—which is a big concern for congueros, especially when playing outdoors. The heads definitely give the drum a big sound and excellent projection. This is a great benefit for people with smaller hands, or who simply don't have the ability to produce a big sound. Being able to produce a bigger sound with less effort also means less wear and tear on the hands (as any conguero with calluses or cuts in his/her fingers will attest). The only drawback of the *Fiberskyn 3* heads is that the sound they produce is not quite as warm as that produced by regular calfskin heads. However, the benefits of weather resistance, consistency, and sound projection seem to outweigh this factor (as evidenced

by the fact that these heads are now being used by many professional congueros).

Drum Sound

In isolation, the drums sound on the ringy side, and they lack warmth compared to wood drums with calfskin heads. The *Fiberskyn 3* heads, wider belly, and more tapered body of the drums result in a bigger and fatter sound, but not necessarily a warmer one (as claimed by the manufacturer). This is evident when playing open tones, which tend to sound high-ended with some slight overtones. Bass tones are very good. Open and closed slaps are



relatively easy to produce, and they sound quite penetrating.

In a band situation I found the drums to have excellent sound projection—even when surrounded by high amplification. The ringy sound mentioned earlier was not even noticeable. All open, bass, slap, and muffle tones sounded very good. I agree with Remo that the 30" height, the wider belly, the *Acousticon* shell, and the *Fiberskyn* heads all contribute to this projecting sound.

In order to play guaguanco (a type of rumba from Cuba that makes use of three congas: high, medium, low), I used the 11" quinto, the 11 3/4" conga, and the 12 1/2" tumba. The drums' tonal qualities were more noticeable in this setting, due to the fact that there are no other instruments besides the three drums, clave, and guagua (a piece of bamboo played with two sticks). All of the qualities mentioned above (sound projection, good bass, and ease of slaps) held to be true. However, the lack of warmth was more noticeable in this situation.

Finishes

The drums come with a choice of Remo's exclusive *FabriFinish*, which is a colorful fabric glued to the shell and covered with a clear finish. Available finishes are Fossil Fantasy (see photo), Multi-Mask, Batik Kachina, and Blue Kachina. The finishes are unique, colorful, and ethnic, but, as in all "artistic" situations, they may not be for everyone.

All conga drums eventually get scratched—especially by

congueros who play in a sitting position. There is just no way to avoid the movement and touching of drums. My concern is that if the fabric covering on the Remo congas gets scratched or ripped, it may start to peel and expose the outer shell. The rubber "bumpers" I mentioned earlier should help to prevent this, and the clear-coat finish over the fabric itself should provide some additional protection. But only time will tell how durable the *FabriFinish* will prove under actual usage.

Conclusion

The industry has come a long way in terms of conga production. There are currently numerous conga manufacturers (large and small), and at least 187 models to choose from. What you buy should depend on your particular needs and budget. A percussionist in a folkloric group may be looking for a natural wood sound. A pop or Latin band drummer may be looking for a drum that will penetrate through heavy amplification and withstand the rigors of the road. Up till now, the choice has been between a fiberglass shell or any of the various woods available. Remo has provided us with high-quality instruments that offer yet another alternative for the demands of today's music. They definitely should be on your checklist when considering your next purchase. List price for the 11" quinto is \$479, the 11 3/4" conga is \$499, the 12 1/2" tumba is \$519, and the 13" super tumba is \$539.

Pro-Mark Future Pro Line And New Signature Sticks

Text and photos by Rick Mattingly

Future Pro Sticks and Mallets

Pro-Mark's *Future Pro* line includes snare drum sticks, timpani mallets, xylo-bell mallets, and yarn mallets for vibes, marimba, and accessories. Each model is designed for the smaller hands of students at the junior high or middle school level.

The *SD-1F* snare drum stick is made of hickory and is 14 3/4" long, which is about 1 1/4" shorter than a typical *5A*. The diameter is about the same as a standard *5B*. I've taught a lot of beginning band students, and while some of them are already big enough to use a standard, medium-weight stick with no problem, quite a few of them haven't hit that early-teen "growing spurt" yet. In the past, I've generally recommended a *7A* model to students with small hands, but that's never been an ideal solution, since such sticks are still fairly long, and are also very thin. Young hands have better control with something a little fatter.

The *Future Pro* snare drum sticks are the perfect solution. There is plenty of stick to wrap the hand around, but



the slightly shorter length makes it less awkward for small hands. I was concerned at first that the dimensions might cause the sticks to be badly balanced, but I played snare drum etudes with them for quite a while with no problem whatsoever. List price of the *Future Pro SD-1F* snare drum sticks is \$9.95 per pair.

There seems to be a trend for school band directors to require beginning drummers to also learn bells. (I'd like to think that they are finally realizing the importance of turning out drummers with melodic and harmonic knowledge. Call me a cynic, but I suspect a lot of them are just doing it to discourage so many kids from wanting to play drums.) The bell kits that are typically rented to students have instruments with very narrow bars, and students have trouble playing them accurately with standard bell mallets. Some bell kits come equipped with mallets that have smaller heads glued to very short wood dowels. They look—and perform—like toys.

Again, Pro-Mark has identified a need and filled it. *Future Pro* xylo-bell mallets have smaller heads than standard mallets, to ensure greater accuracy for students (which means they can't blame wrong notes on the mallets). The handles are shorter and less awkward for small hands than those on standard mallets, but they are longer than the ones on the "toy" mallets described above. The handles are made from a synthetic material to withstand the abuse that mallets used in school band are subjected to, and they are thicker in the grip area, as are many professional mallets. I'll certainly be asking the store where I teach to keep these in stock. List price is \$24.95 per pair.

There may not be quite as big a need for the *Future Pro* timpani mallets, since many junior high/middle school bands do not own timpani. Students are more likely to first encounter timpani in high school, by which time most of them will have grown enough to handle full-size timp mallets. But for those who are able to play timpani before high school, or whose hands are smaller, the *Future Pro* timpani mallets will be ideal. Like the snare drum sticks, the timpani mallets are just a little shorter than standard models, which can make all the difference with smaller hands. The heads are on the small side, producing a sound that leans towards the staccato side of the articulation spectrum—but they would still fall in the general-purpose category. The heads are covered in a synthetic felt to better withstand the abuse of school use. List price is \$29.95 per pair.

The *Future Pro* yarn mallets can be used for vibes, marimba, or accessories such as woodblocks or suspended cymbals. The heads are nearly full-size, which is fine, since even student-model vibraphones and marimbas have fairly wide bars. As with timpani, many students won't encounter vibes and marimba until high school, so at the junior high/middle school level these mallets will probably be used primarily for accessory use. They have the same synthetic handles as the *Future Pro* bell mallets, and could even find favor with professionals who prefer the type of short-handle mallets used by vibraphonist Terry Gibbs. List price is \$29.95 per pair.

I believe in using different sticks for different purposes, and I



appreciate the subtle differences in sound and feel produced by all the new models that appear each year. But I've also felt for a long time that if no new drumstick models were ever produced again, the art would not suffer. However, with the *Future Pro* series, Pro-Mark has identified and filled a genuine gap in the market. Given the importance of getting students off to the right start, the *Future Pro* series isn't just another batch of "product," it's a real contribution.

Carter Beauford Signature Stick

If, like Dave Matthews Band drummer Carter Beauford, you find yourself alternating between 5As and 5Bs, you might like Beauford's new signature stick, which is designated 5AB. The body of this hickory stick is the same length and diameter as a 5A, but the business end has the thicker neck and larger tip of a 5B. The result is a stick with a little more power than a 5A, but without the extra weight of a 5B. The wood-tip version lists for \$9.95 per pair; the nylon-tip version (which does not have Beauford's signature) lists for \$10.40.

Joe Morello Signature Stick

The original Joe Morello signature sticks made by Ludwig in the 1960s were standard 11As with Morello's name on them. This hickory model is a "beefed up" 11A, with the same small tip and narrow neck, but a larger diameter in the body, which provides a better grip. The stick provides great response and definition on a cymbal, and is easier to control than typical skinny sticks designed for jazz. List price per pair for the wood-tip model is \$9.95; the nylon-tip version (without Morello's signature) goes for \$10.40.

Will Kennedy Signature Stick

The hickory stick bearing the name of Yellowjackets drummer Will Kennedy is designated 5A *Studio*, and is essentially a 5A with a jazz profile, featuring a more tapered neck and an elongated, oval bead. It has plenty of body for fairly loud playing and rimshots, but is also light enough for cymbal work requiring finesse. The bead shape pulls plenty of overtones from a ride cymbal. List price per

pair for the wood-tip model is \$9.95; the nylon-tip version (you guessed it—without Kennedy's signature) lists at \$10.40.

Mike Portnoy Signature Stick

Dream Theater drummer Mike Portnoy's signature model looks more like something a jazz drummer would use than the stick of choice for a progressive rock drummer. The body of the hickory stick resembles a 7A, but it has the thicker neck and bigger bead of a 5A. It's light, but has more durability than most sticks this size. Available in nylon-tip only, the Portnoy stick lists for \$10.40 per pair.

Paul Wertico Tubz

These semi-flexible plastic tubes were designed by Pat Metheny Group drummer Paul Wertico. They produce a "hollow," high-pitched sound that resembles certain slit-drum tones. When used to strike a snare drum, tom-tom, cymbal, cowbell, conga drum, or whatever, the sound can range from exotic to interesting to downright weird. You'll need some imagination to figure out how they'll work best for your particular gig (or if they'll work at all), but for those looking for new sounds and colors, this device should do the trick. List price is \$12.95 per pair.

Shakee Drums

by Adam Budofsky

Atlanta Drums & Percussion's *Shakee Drums* are designed to add unique sound possibilities to the drummer's arsenal—and unique they certainly are. As the name implies, *Shakee Drums* act as a sort of miniature hand drum/shaker combination. The basic design consists of a plastic "bowl," somewhat reminiscent of the bottom part of a plastic flower pot (the part that collects water over-run). Stretched across the open side is a natural-skin

head whose straps can be fitted with decorative beads if the player desires. I didn't actually take any of the *Shakee Drums* apart, but the insides seem to be filled with

some sort of beads or ball-bearings. Finally, the drums literally come with ivory chopsticks, just like the ones you get at The Jade Palace or wherever you stop for Egg Foo Yung on Friday nights.

The combination of these various features results in truly unusual instruments. (*Shakee Drums* come in three sizes.) You can strike them, shake them, swirl them around (getting sort of a mini "ocean drum" sound), strike *and* shake at the same time, sit them on top of your floor tom and do a rain dance—oh, you get the idea.



Shakee Drums have no real precedent in the drum world, so it's up to you to make of them what you like. I personally thought they were perfect for my bossa-nova lounge gig. Wait a minute...I don't *have* a bossa-nova lounge band. Well, maybe now I have a reason to start one.

Shakee Drums come in (roughly) 3", 4", and 4 1/2" diameters, are priced between \$15 and \$40, and are available from Atlanta Drums & Percussion, 1776 Northeast Expressway, Atlanta, GA 30329, tel: (404) 633-4070, fax: (404) 633-0085, Web: www.atldrums.com.



Perkana Perkussion Go-Jo Bags

by Adam Budofsky

Porno For Pyros drummer Stephen Perkins is well known for exploring unusual timbres and rhythms on the drumset, so it's no surprise that his debut on the marketing side of drums & percussion should be with

an instrument like *Go-Jo Bags*.

Ostensibly cloth sacks fitted with hook & loop fastener-secured straps and containing a number of what appear to be playing marbles inside, *Go-Jo Bags* are designed

to be played either alone, in sets, or as sort of a shaker attached to your wrists or hands while hand- or stick-drumming. They come in three different models, with their sounds designated by their straps' colors: yellow=high tone, red=mid tone, green=low tone.



Reviewing new items like *Go-Jo Bags* (or *Shakee Drums*) is always a bit difficult, because there's really no precedent for them. So basically you have to decide for yourself whether their unique characteristics are worth plunking down a few bucks. That said, if you consider yourself an exploratory type of drummer looking for new ways to express yourself, *Go-Jo Bags* might be a pretty happening addition to your gig bag. Besides offering three new tonal colors to your palette, their design begs for experimentation. For me, the coolest technique is when you strap them on and then play either congas, bongos, drumset, or some other instrument that requires some arm/hand movement on the player's part. If you concentrate on the drum rhythm, you'll notice pretty neat "sympathetic" rhythms coming from the bags. Hey, two sounds with one movement!

Go-Jo Bags retail for \$39 for the set of three sizes, and are available from Perkana Perkussion, PO Box 6061-465, Sherman Oaks, CA 91413, tel: (800) 406-0402, fax: (818)783-1995.



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"

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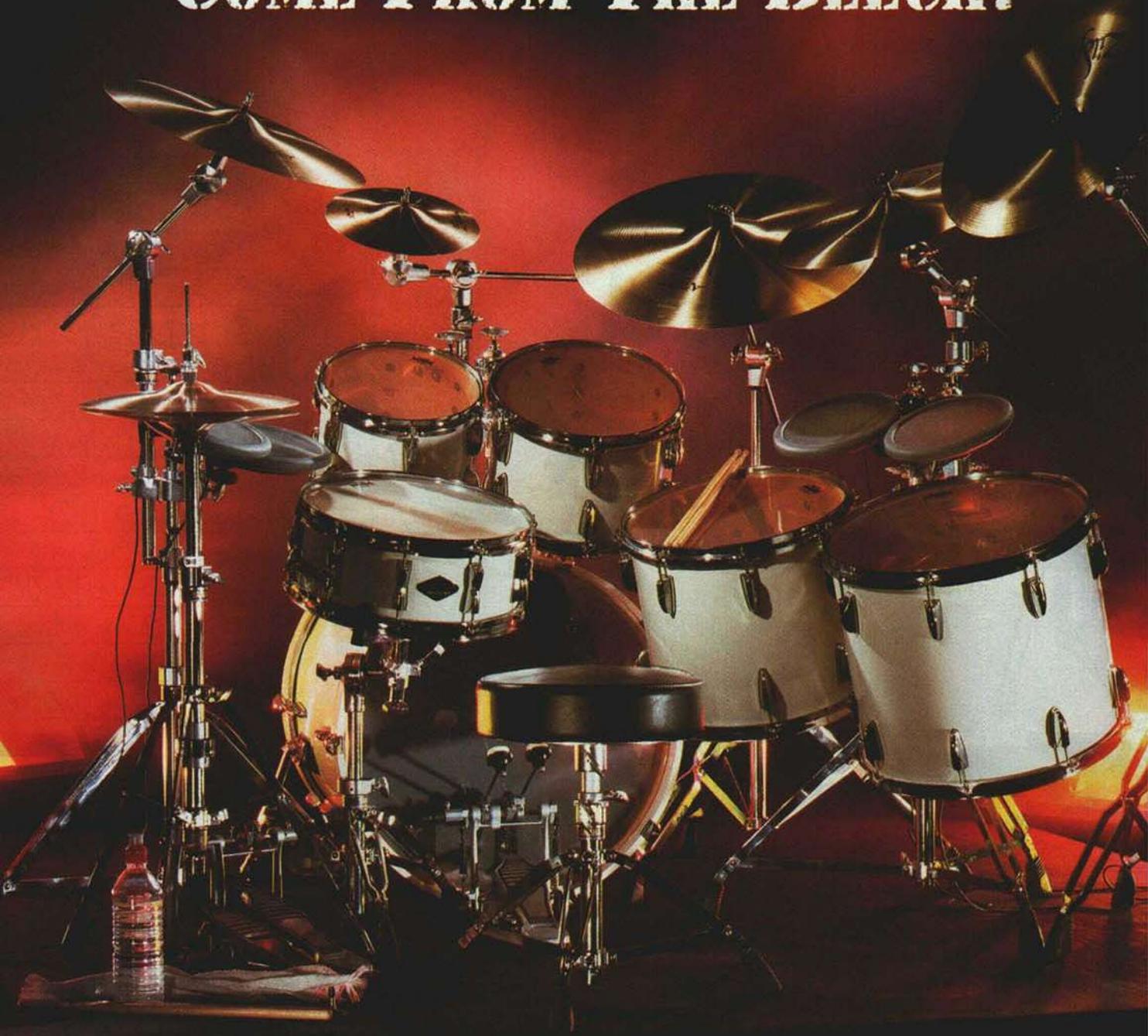


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(Randy Travis)

"These drums are warm and sustaining with a rich round tone. People that have heard these drums all say the same thing: 'They sound great.'"

Brothers In Rhythm:

The LA Percussionist Roundtable

by Robyn Flans

I was hoping that my neighbors wouldn't call the police. It was 11:00 P.M., and six of LA's greatest percussionists were making music in my backyard. I had asked each of them to bring a "toy"—a small percussion instrument—to be photographed with for this *MD* cover story. The muse must have been present, because while the photographer did his thing, these great artists started playing, getting an amazingly deep and joyous groove going. It was obvious that these gentlemen are consummate musicians—bordering on magicians.

Luis Conte, Lenny Castro, Emil Richards, Alex Acuna, Mike Fisher, and Joe Porcaro make magic in studios and on stages nearly every day, adding color, spice, punctuation, groove, and feel to artists' records, film and TV scores, jingles, and live performances. Each one's list of accomplishments is staggering.

Luis Conte has toured and recorded with the likes of Madonna, Steve Winwood, Whitney Houston, and Phil Collins. He is currently working on his fourth solo album.

Lenny Castro's work can be heard on Toto records, with Kenny Loggins, and with Joe Sample, with whom he has created a setup that encompasses drums and percussion. Most recently Lenny has been on the road with Fleetwood Mac.

Emil Richards has recorded with a diverse list of artists, from Sarah Vaughan and Frank Sinatra to the Beach Boys and the Carpenters, and on such classic film soundtracks as *Doctor Zhivago*, *Chinatown*, *Close Encounters Of The Third Kind*, *Jurassic Park*, *Pretty Woman*, and *Star Trek*.

Alex Acuna has played with such people as Larry Carlton, Chick Corea, Al Jarreau, Seal, Weather Report, U2, Paul McCartney, and Elvis Presley, and on such film scores as *An Officer And A Gentleman*, *Romancing The Stone*, *Dirty Dancing*, *The Lost World*, and *Batman & Robin*.

Mike Fisher has performed with such artists as Larry Carlton and Barbra Streisand, and for such films as *The Lost World*, *Independence Day*, *Twister*, and *The People Vs. Larry Flint*.

Joe Porcaro has recorded with such noteworthy singers as Sammy Davis Jr., Rosemary Clooney, Frank Sinatra, Dean Martin, and Barbra Streisand, and has worked on recent film releases such as *Mission Impossible*, *Batman*, *Men In Black*, and *George Of The Jungle*.

The conversation with these men began with a discussion of the importance of drummers having an awareness of percussion, with the unanimous opinion that drumset players could only benefit by the knowledge of percussion instruments. Some very enlightening discourse grew from there.

photos by Alex Solca



Clockwise from bottom: Lenny Castro, Joe Porcaro, Mike Fisher, Luis Conte, Alex Acuna; center: Emil Richards

Emil: Joe came to town as a drummer, and after about a year of his playing mostly percussion gigs, I asked him, "Aren't you upset that you're just playing percussion and not playing much drumset?" He said, "No, man, I get to hear every drummer in town by being a percussionist." And this is for every drummer to know—we percussionists *make more money!*

Lenny: Maybe we shouldn't put that in—we gotta keep that in *the familia*. [laughter]

Emil: In the studios, if you play another family of instruments, your first double [playing another instrument] gives you 50% more of scale, and each double after that gives you 20% more. If a drummer is playing drums and he's asked to hit a bell note on a set of bells, he gets 50% extra for hitting that bell. If he's then asked to play conga, he gets another 20%. If he's asked to play timpani, he gets another 20%.

Mike: Then there are the overdub opportunities. It depends on what kind of a score you're working on, but you may stay after the orchestra has gone and start layering different

point of view.

The drummers in this room know how to tune their drums to every tune they're playing. They know if the drum isn't sounding right; it means the drum is tuned to a different key than what the song is in. They can readily tune the drum to be within the framework of the melody and help enhance their playing and the whole orchestra.

Joe: Back in the old days in the studios a drummer had to be a mallet player and he had to play Latin percussion. He wasn't really that great at everything—he was a jack-of-all-trades. Irv Cottier and Shelly Manne were incredible drummers *and* they played some percussion when they had to. Alvin Stoller not only was a great drummer, but he was a mallet player, although his hand drumming was so-so. Now everything is a bit more specialized.

Emil: You can almost liken it to being a physician. You go to a general practitioner who knows a little bit about every ailment, but if there's something wrong with your eyes, you go to a specialist. That's happened in our category as well.



percussion parts.

Emil: And that is a separate union scale check apart from the tracking.

Joe: Plus, if you take a guy like Alex here, who, besides being a wonderful hand drummer, plays great drumset and mallets, composers call him because he can do so many things well. That knowledge opens a lot more doors for him. Plus, he's an education for us—I've learned more great rhythms from him....

Mike: Learn while you earn!

Emil: So one of the important factors about percussion is earning more money, but the other important thing is that the drummer becomes more musical because he's dealing with melody; melodic percussion instruments give him the opportunity to approach his drums from a more musical

I know the forte of everybody in this room, so if I'm the straw boss on a gig, I will dole out the parts to everybody according to where their strengths are.

RF: What is a straw boss?

Lenny: He's like the foreman, the first chair.

Emil: He's the guy who is going to ask the questions for his section. He probably comes in getting time-and-a-half to begin with, so when his first double gives him 50%, he's already starting with double scale on the gig.

Mike: He usually brings the instruments, too, except for something like timpani.

Joe: We should talk about what kind of instruments we have to have. It's changed so much, now with taiko drums and African drums....

Lenny: It's gotten away from the usual mallets, timpani,

snare drum, and piatti [cymbals]. It's gone way into ethnic percussion—djuns, African drums, djembes...

Emil: ...talking drums...

Lenny: ...and rods, water-phones—there's a whole array of stuff that guys have invented or made themselves that composers know they have. They'll say, "Let's call him because we have a horror film to do and he has all that weird stuff."

RF: Where do these instruments come from?

Lenny: He's the man [pointing to Emil].

Emil: As a percussionist, you become a collector. I have 650 different instruments in my collection.

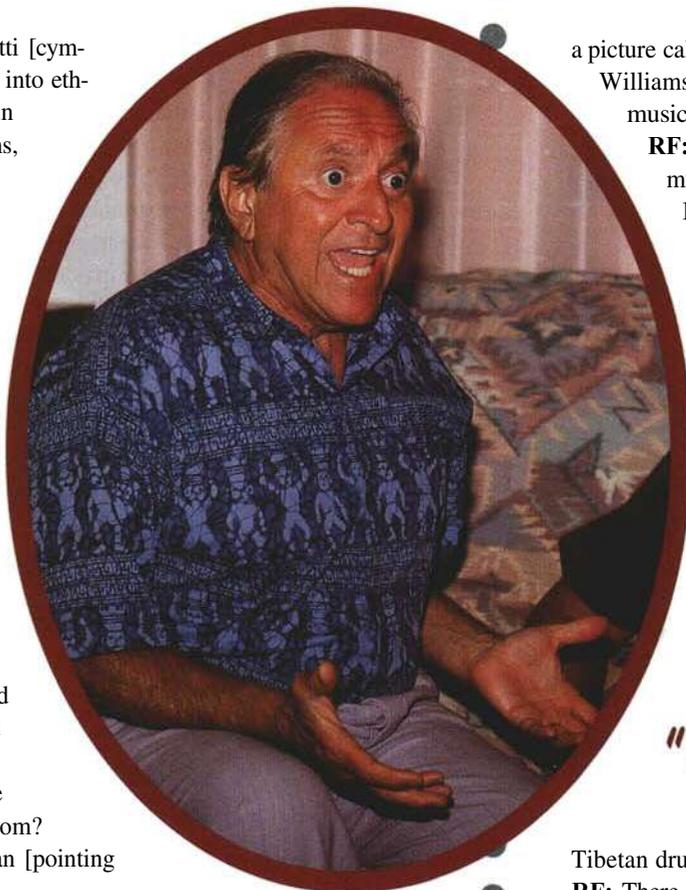
Alex: Africa has so many different instruments—so many different sizes. They have wood drums, water drums, skin drums...and in South America they have a lot of different drums. In Venezuela alone they have over two hundred different drums, and that's not counting Peru and Brazil, or Cuba and the Caribbean drums, the American drums, the Irish drums, Yugoslavian and Croatian drums, Asian drums—drums from everywhere!

Lenny: Emil has traveled all over the world to get his collection of instruments, and when I first started collecting, you had to really search to find them. Now world music is huge, and you can turn on your computer and go on the Internet and find twenty-five places to buy a djembe.

RF: What projects want what? Let's go from the inception of the call.

Emil: Even *before* the call—I may get a call a week before the picture is even ready to score. For instance, we're just about to do

"There was one session that Mike and I did where we had a cue that must have been twenty pages long, maybe 500 bars. We were reading music across three stands, six feet wide! You've got to get your reading chops up to look across six feet of music."—Joe Porcaro



a picture called *Seven Years In Tibet* with Brad Pitt. John Williams called and said, "I need to know about Tibetan music."

RF: You're supposed to be an expert on Tibetan music?

Emil: I just happened to have many CDs of Tibetan music, and after rummaging through all of the tracks, I picked a few that would best describe the instruments I have in my collection that could work for Tibetan music. I brought them all over to John's studio, we talked about them, and we started listening to them, to the rhythms, to the scales.

This week I got a call from the copyist telling me what instruments John had decided on besides the regular standard instruments. All of this precedes everything. There are some scenes where they need some of these drums in the shot. We're using Japanese drums, as well as some of the Chinese and

"We're red-light players—when that red light is on, we play our buns off."—Emil Richards

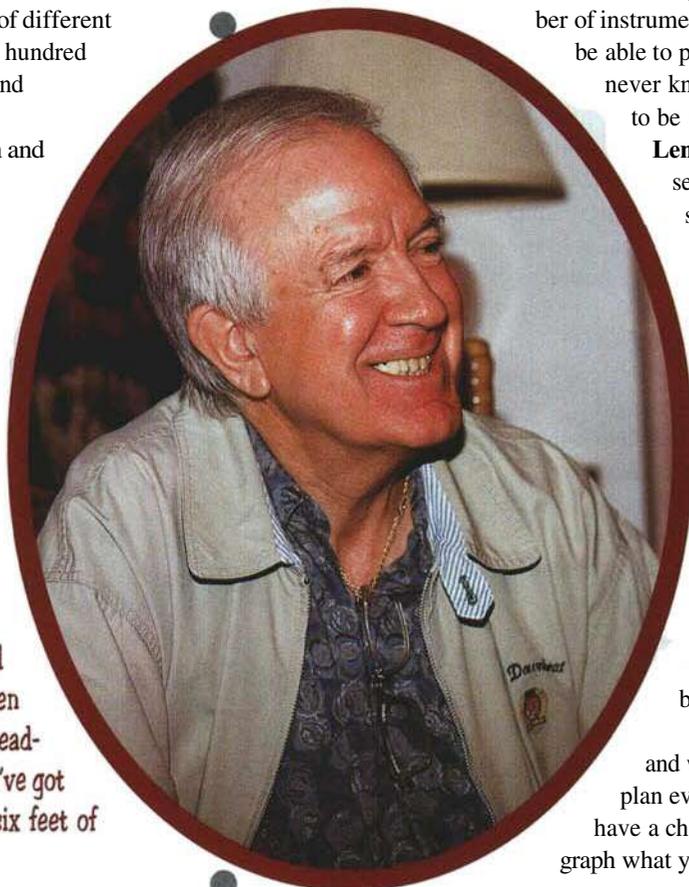
Tibetan drums. So this is how we prepare for a movie.

RF: There are three main arenas for percussion—film/TV, records, and live. I know Lenny, Alex, and Luis still play live. Can we educate our readers about the different requirements of each format?

Mike: One of the major things is the number of instruments you're expected to be able to play. In film work you never know what you're going to be asked to do.

Lenny: I keep a basic setup of Latin percussion—congas, bongos, shakers, bells, timbales, and lots of different cymbals. And occasionally I'll bring a little drumset because maybe someone will say, "The drummer didn't do a cymbal on the bridge here, can you just overdub a cymbal on top of it?" You try to cover your bases.

Live, you have weeks and weeks to rehearse and plan everything out; you have a chance to really choreograph what you're going to do and



what you need. What I used with Bette Midler is very different from what I use with Joe Sample or what I would use with Fleetwood Mac.

Alex: What I experienced in films is that you have to really read well to follow the charts. If you don't have experience with that, it's going to be very hard. You have to follow the conductor, and if you're playing with a click, it's going to be very hard to follow if you don't have that training. Every time I do movie dates I feel, "I'd better be on my toes because of the 7/4s, 5/8s, and 9/8s."

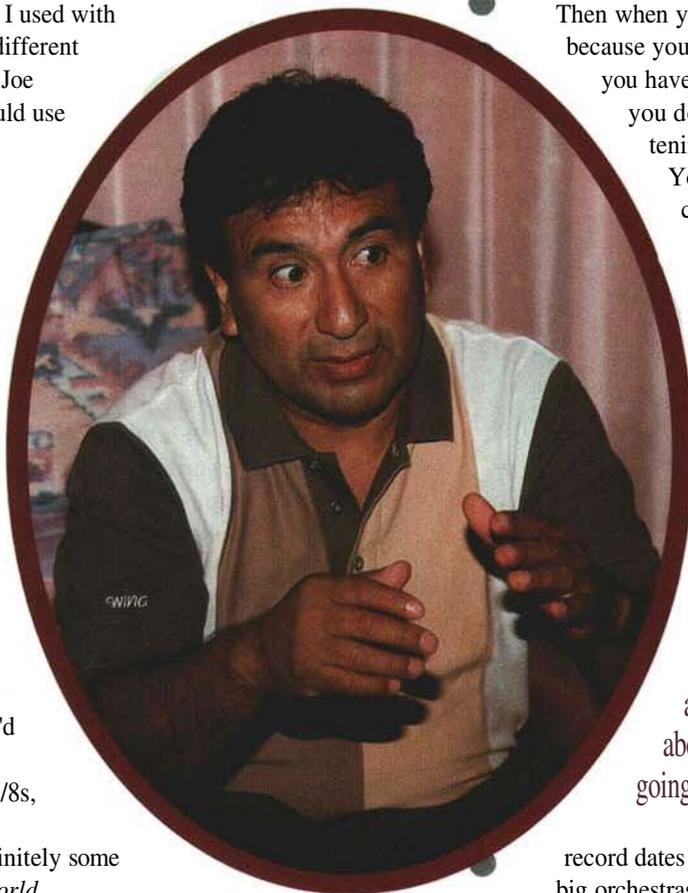
Mike: There was definitely some of that in *The Lost World*.

Alex: That was a tough one for exactly the reason I said earlier. I don't do movie dates every day. I've been blessed to do many things, so when I'm going to do a movie, my reading has to be sharp to follow the chart.

I am very impressed with the level of musicianship in Los Angeles. The whole orchestra for *The Lost World* was incredible. Everybody sight-read that thing down. Wow! It was three bars of 5/4, two bars of 7/8, one bar of 5/8, two bars of 3/4. In the second bar, I was lost. I am very honest about it. It takes a minute for me to get adjusted to the conducting, the playing, the headphones, and the reading. Then I get comfortable by the second or third pass. It was the most challenging music for me. I got a lot of help from the other players, though. There is a great camaraderie.

Records are an entirely different story. I remember when I first came to town, I used to talk a lot to the late Victor Feldman. He told me, "When you do movies, you really have to be sharp.

"It's gotten away from the usual mallets, timpani, snare drum, and cymbals. It's gone way into ethnic percussion-djun djuns, African drums, djembes-everything." -Lenny Castro



Then when you do records, you forget about reading because you do one tune five or ten times sometimes, and you have to stack many percussion layers. Sometimes you don't read, you're just listening for colors or listening for parts. You punch [overdub parts] a lot. You change instruments and punch again. You can do one piece many different times."

Mike: Another major difference is a lot of times when you're doing a record, you're working by yourself. Sometimes they'll call two or three guys and it's a lot of fun, but on a motion picture call there will be a lot of guys, which is really great because you can learn so much by hanging out with the guys.

Emil: When I first got to town, I only did record dates, and I was averaging nineteen

"Sampling and looping have become popular. Just last week I was working on the new Seal album with producer Trevor Horn, and he said, 'Alex, just play,' and in the middle of about eight bars he said, 'That's enough, We're going to loop that.'" -Alex Acuna

record dates a week. That lasted from 1959 to 1972. It was big orchestras at that time. Then the trend went to self-contained groups where the percussionist would come in and salt-and-pepper the tracks. You'd hear the drummer, but you never got to see anybody.

RF: Explain the "punching in" process.

Alex: Let's say I'm going to do a track of shaker from the top to the bottom of the tune. Then maybe in the introduction of the tune you need some colors, so you rattle things and play some bells. When the melody comes, maybe you play some cowbells and woodblocks. Every one of those sections is punched in.

Luis: Say you're just going to play shaker through the whole song: We all have great time, but sometimes we may overdub onto a track where the time is slightly off. You get to the second chorus and maybe you've rushed a little bit or dragged a little bit, and you're not prepared for that. You play it all the way through, and you listen back and you're a little bit ahead of the beat on the



second chorus. You punch in that section.

RF: What are some of the oddest requests you've had?

Luis: I was asked to bring trash cans to a session. It was after Stomp came out, and a few composers were asking for that. I didn't realize there weren't that many places that sell metal trash cans anymore.

Emil: I had to "walk" on a record once, so I put tap shoes on and got a board.

RF: How did that request come along?

Emil: The guy called and said the song is going to be something about walkin', and would I mind walking in place on this record?

Then I had a composer call me once while he was writing at home, going, "I'm in a tunnel." I said, "I beg your pardon." "I'm a train. When I come out of the end of the tunnel, I've got to have something that shows..." and he was on the other end playing the piano madly. I'm in the bath-

"Some producers want to hear everything you own. You learn how to handle these guys—you start hiding things! -Luis Conte

room and this guy is calling to tell me he's in a tunnel. [laughter]

Alex: I was asked to dance wearing ankle bells for a Joni Mitchell album. She said, "Alex, can you dance like the Indians from Peru?" I said, "Well... yeah... I'm an Indian, and I can dance." So I put on the ankle bells and danced. Then she wanted to take me on the road so I could dance. I didn't go.

Luis: Some producers want to hear everything you own. You learn how to handle these guys—you start hiding things. But on one date we got to this shaker part: "Do you have another one? Let's listen to another one." I'm bringing out every shaker I've got. "It has to be softer." I literally ended up playing my jeans with my hands. It was a very small sound, but it ended up working out great. The bottom line is you have to have patience.

Mike: One time there was a lot of percussion on a track and we were in a large studio, overdubbing. The producer said, "What do you think?" I said, "Sounds great, there's a lot of percussion on there." He said, "Do you hear anything?" "Not really." "Well, just set up everything you have in the room and go from instrument to instrument." I did not hear anything on that tune—that's when you know it's difficult.

What's really incredible is when a great producer can pull

something unique out of you. I wound up playing some kind of a surdo-timbale combination, a riff all the way through the tune. I would never have come up with it, and they ended up very happy—and so did I. I learned something.

Lenny: As far as odd situations go, it wasn't *what* I was playing, it was *where* I was playing it. I was doing a Pat Benatar album at Capitol Records. They knew they wanted tambourine, but they weren't getting the echo they wanted. We went through all this stuff with the echo plates, but then I think it was Myron [Grombacher] who came up with the idea of going down into the echo chambers three stories below the building. Unbeknownst to me, we had to go down these little ladders, and it got pretty scary.

We got down to the first level and I said, "Okay," and they said, "No, no, no," and there was another little hole and another little ladder, and I started to get a little uneasy. Here I am under a building and thinking, "God forbid if there's an earthquake." Then I went down to the third level. It was a triangle-shaped concrete room with no windows, no seams, no cracks—no nothing. It was the weirdest feeling. I was holding

onto the wall going, "Okay, let's get this overdub done fast." We did get it and it sounded fantastic, but I couldn't get out of there fast enough. I ran straight outside—air!

Mike: What was your most unusual experience getting a sound on an instrument?

"One of the major things is the number of instruments you're expected to be able to play. In film work you never know what you're going to be asked to do." -Mike Fisher

Lenny: Kenny Loggins—a cowbell, playing it fifty different ways and then going back to the first way I played it. That's the ballbuster of them all.

Mike: Emil, how about the time we were doing the score with Tom Scott for some kind of martial arts movie and there was an orchestra. I think you were playing something like cymbalum, and you had to yell out, "Kung fu you." Do you remember that? [everyone laughs]

Emil: It was written in the part! [laughs]
Joe: I've been fortunate that I really haven't had any of this happen. I worked on the main title of *The Wall* with Pink Floyd, and they asked me to bring a whole bunch of snare drums. We were at Western Records, which is Oceanway now, and I ended up playing a field drum on top of a tim-



pani to get a deep sound.

Emil: For Joe's first gig in town we did *Charlie's Angels*. Nobody knew Joe, and he didn't have anything to play, so I said, "Joe, go out and get me some coffee, will ya?" When he went out to get coffee, I wrote on my part, on the very last note of the song: "Gong, triple forte, real loud!" When Joe came back, I said, "Joe, quick, put the coffee down. They're going to make a take, and on the last beat of the music look at my part." The music was real soft, and the conductor gave the last beat of the song, and Joe hit this gong, and everybody in the orchestra turned around! And I said, "Hey guys, meet the new guy in town, Joe Porcaro."

Joe: I ruined the whole take. They had to redo it.

Emil: But the conductor, Alan Ferguson, was a cool guy and dug it.

RF: When you do both recording and live playing, are you concerned about leaving town and possibly missing out on sessions?

Lenny: If you're good enough, you don't have to be paranoid about leaving town. People will find you wherever you are, and they'll wait for you if they want you badly enough.

Emil: When you do go on the road and perform, it gives you so much confidence that when you come back, I feel you play better. After I play in the club with Joe, I come back to the studios and have confidence in myself again because I got to play some stuff that lets me know I can play. Also, what I usually do is not let people know I'm out of town. Have your wife or someone say, "He's booked that week, please call again." You don't have to say, "He's in Japan." It's okay to be too busy to take a date.

Lenny: There is the option of overdubbing, so people very often can work their schedules around you.

RF: Let's talk a little about overdubbing vs. tracking.

Lenny: Tracking is cool for percussionists, because then we get to hang out with all our bass player, guitar player, and keyboard player friends, and we're able to create with the rest of them. Jeffrey [Porcaro] used to love that. He would call me while he was at a session, "Lenny, come on down now, we have a happening session, and we need percussion on the date right now." I'd jump in my car. It's so much fun just being with your bros and getting to do it right there.

RF: How often do you get to do that?

Lenny: It used to be always, but not anymore.

RF: So what happened?

Lenny: A lot of the big studios closed down and these little ones opened up. They couldn't get all those guys in there and there was no isolation, so it was difficult to have all these cats in one room.

Alex: Also, sampling and looping have become popular. Just last week I was working on the new Seal album with producer Trevor Horn, and he said, "Alex, just play," and in the middle of about eight bars he said, "That's enough, we just sampled you. We're going to make a loop." They have the new machine by Otari and they can edit right there on the spot. They can even put you in back of the beat or ahead of the beat.

RF: How do you feel about that?

Alex: It's okay, it's part of the job. You have to grow with technology and move with the times.

Lenny: As long as they pay you every time they're going to use it. I have some finger snaps that are working for me as we speak! [laughs]

Emil: I come from the old school—I did

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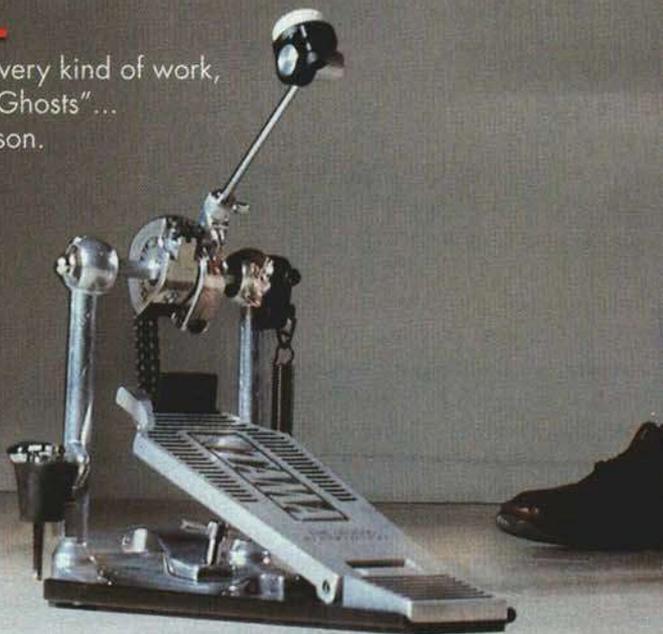
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the *Addams Family* finger snaps. In fact, I played drums on *Mr. Ed*. I said, "I don't play drums," and they said, "We only have a budget for one guy," so I said, "Alright."

Luis: Dig this—the original *Mission Impossible* bongo part [pointing to Emil].

RF: You were mentioning before that sometimes you'll have to play fifty shakers. Have any of you ever been in a situation that bordered on abusive?

Lenny: I've been through some ridiculous situations and seen some ludicrous situations go down, but I've never walked away from a session. It's not in my nature.

Mike: Sometimes you get a call and it's not a big budget, and they want to do the whole album in one day. Ten songs—we've all done it. "Next, next." That was at the beginning of my career, and I never really knew what to expect. They were prepared with music, so I would work all day, and it could get pretty late in the evening.

Joe: I was working at Universal one day and Larry Carlton came up to me and said, "Hey, I worked with Jeff last night on a Barbra Streisand session. You really need to talk to him." Mike Melvoin was on the session too, and I asked him about it and he said, "Oh yeah, just typical Jeff. We started

the session around 5:00 in the afternoon, and the first take was perfect and every take after that was downhill. It got to be 3:00 in the morning and Jeff got up from the drums and said, 'I've got to go make a phone call.' He went home. They were waiting for him and waiting for him. The next day he comes back, walks in, and Barbra says, 'Jeff, what happened to you last night?' He says, 'What are you talking about? I just got off the phone.'"

Emil: One of the things that gets me in the studio is that each cue we play takes another big set up of instruments. You have to move the vibe away from the mic' and bring the marimba in, you've got to move the congas away, bring the timbales in. We're given a ten-minute break every hour, so you'll hear the conductor say, "Okay, that's a take. We're going to go onto cue three and four, we'll take a ten so the percussion can set up." I'll usually say, "No, we're going to take a break and go pee like everybody else, and then we'll come back and set up." Sometimes we'll come back a little early because some of the cues take forever to set up, but we also have to take our breaks.

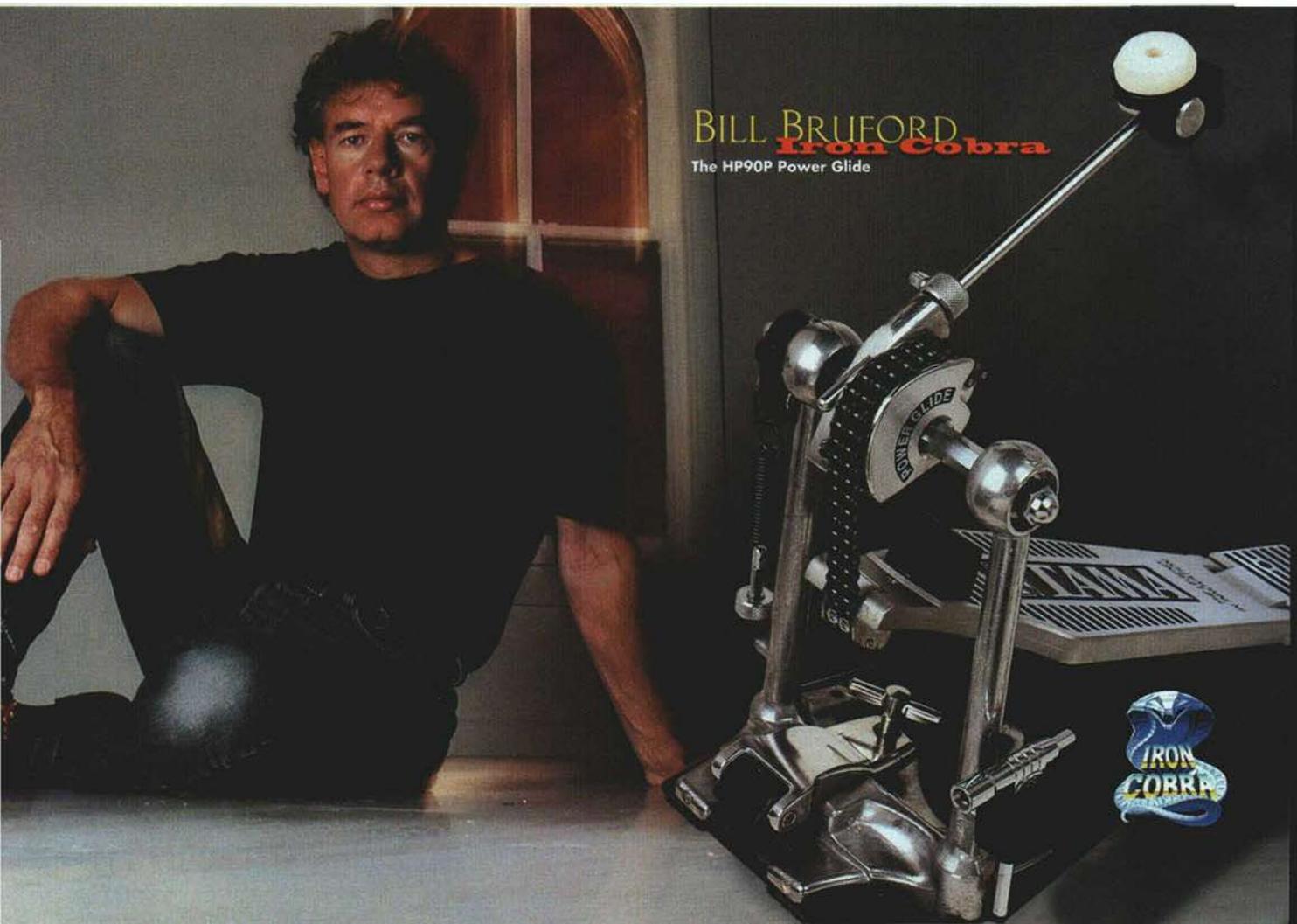
Joe: There was this session that Mike and I

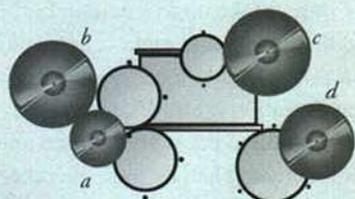
did where we had one cue that must have been twenty pages long, maybe 500 bars. Today they'll take up to a certain bar, record that much, and make a new start. But on this particular cue they wanted to do it in its entirety. So Mike ripped my music in half and put it up on three music stands together. Then he took the other ten pages and taped it on the bottom part, so we were reading across six feet! It's getting crazy, these humongous, long cues. You've got to get your reading chops up to look across six feet of music.

RF: I want to touch on producers and engineers.

Emil: There used to be a time when we'd set up in the studio and we could feel each other. Now it's gotten to the point with so many baffles and separation that you don't even see the rest of the guys in the rhythm section.

Lenny: One of the main reasons I think that *Toto IV* did so well is because a gentleman by the name of Al Schmitt was the engineer. He's one of the old-school engineers who doesn't use all the baffles, and he believes in mic' positioning and just getting a true sound through the console he has. We cut the majority of those tracks





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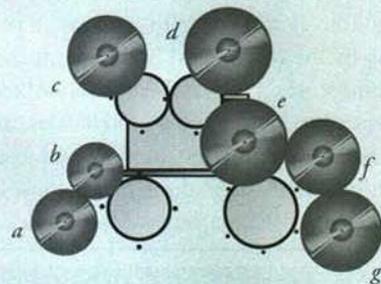
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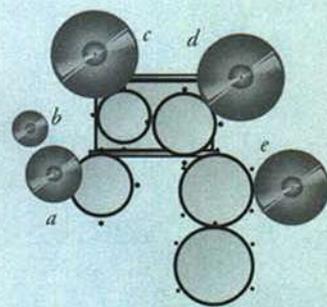
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Emil: Engineers miss the first take. Musicians pride themselves on playing together, correctly, and getting the first take. There's a feeling, an energy we get on the first take that the engineers miss every time. From then on, we go downhill. We've done it, we've proven we can do it. We're red-light players, and when that red light is on, we play our buns off. Some of these guys aren't hip enough to know they've just missed the best take that ever happened.

Lenny: I was just working with Neil Young, and those engineers were great—they had a couple of 24-tracks going at all times, even when someone wasn't playing.

Alex: There are engineers who have a lot of experience and have been doing this for a while, so they're alert. I want to mention one I've worked for over the last twenty years, Don Murray. He did all the GRP records. He's always ready for the first take because he's been in those situations so many times. He will give you a great mix. You hear everything. When you work with someone like that, dinner is served.

Luis: There are great engineers and bad ones. There have been times when I've already heard the song and I have everything set up the way I need to play it, and the guy comes over and grabs the cowbell and puts it over here and takes the woodblock and moves it over there.

Lenny: Big mistake—you touch the gear, you're dead.

Luis: What's wrong with asking me, "Hey, can you play it like this?" or "Can you move the cowbell over here?"

Mike: You know you have a good engineer who is going to get a really good sound on percussion when he comes out of the booth and says, "Let me hear the instruments."

Luis: Al Schmitt is one of the greatest. I did this one track for Natalie Cole of an old Nat King Cole song that had never been recorded called "Calypso Blue." The only track they had of this was actually from the *Ed Sullivan Show* with Nat King Cole on piano and Jack Costanzo playing bongos. Andre Fischer was producing it and he had made a loop, so there were all these notes, and I thought it would be cool to match the congas to the notes. So I set up and Al came out and said, "Is this comfortable for you?" That's the number-one best question. "Okay, let me hear it." As I was playing the part, he put a couple of mic's up, went back into the room, and said, "Play a little bit more." I hadn't played fifteen seconds, and he said, "You ready? Wanna do it?" *Boom*, it was done.

RF: Which brings us to favorite sessions and what makes them special.

Luis: It can be great company, it can be a great tracking date, it can be a great overdub date, it can be a great song—for example, "Change The World" by Eric Clapton, which Babyface produced. First of all, the musicians who played on it were J.R. Robinson, Nathan East, and Greg Phillinganes. They weren't there. I came in the day after they had done their tracks, but it hadn't even gotten to the end of the first verse and I looked at Babyface and said, "Hey, man, did you write this?" He said, "I wish I had." It was guaranteed to be a hit. It's such a great song. And I was given total freedom to play what I wanted to play.

Alex: I would say that my favorite recording experience, musical-ly and sonically, was in 1977 when I recorded with Weather Report. Still, for me, it was the greatest experience. I have experienced many great recordings, but not to that degree.

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Lenny: For me, two instances come to mind: *The Joe Sample Trio*, number one, because I not only got to play what I wanted, but I got to create a whole drum/percussion setup. I'm currently doing that live and in the studio.

The other one was Bette Midler's *Diva Las Vegas*. I was very proud, not only of what I played, but of the whole band. They were unbelievable. I got to play tims and mallets, along with all my other percussion. It was like the old Broadway percussion scene, putting it all together—the congas, the timbales, the old vaudeville sound effects. It was a lot of fun accompanying her while she was telling her jokes.

RF: What would be a great film date, Emil?

Emil: I love mallets, and the hardest music I play on mallets is cartoon music. The days go by so fast when I have a lot of heavy, hard xylophone parts to play. When we used to do Disney stuff, there'd be a little rabbit coming out of a hole, then he'd be looking around, and his tail would be wagging, and we were catching everything—playing this crazy jerky music that you can't even begin to count.

RF: Mike, what would make a great day for you?

Mike: Having a lot to play. *The Lost World* with John Williams was really enjoyable. I'm starting to learn about tabla, and I got to play a little of that. He had some electronic parts that were very, very difficult.

RF: And that's fun?

Mike: Oh yes!

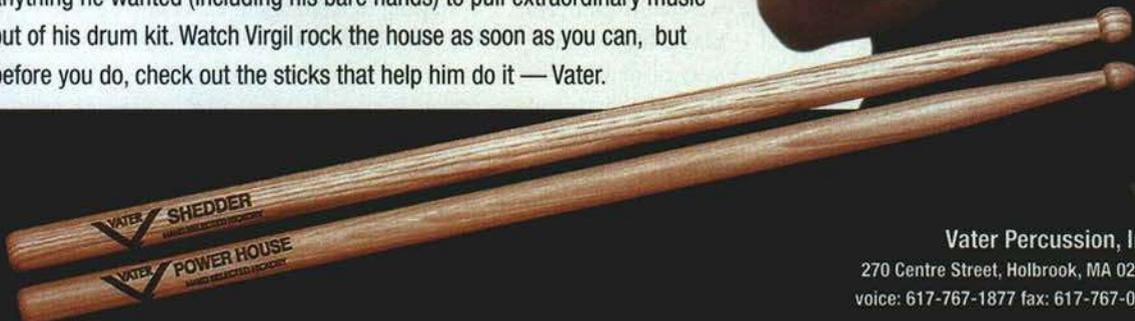
RF: Any other sessions come to mind, Joe?

Joe: I had a ball on *The Fugitive*, which we did with James

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Newton Howard. I was playing timps and it was very gratifying because it was all odd meters. Then there were some parade scenes with two different drum corps, so he asked me to simulate what the drum corps were doing on screen. There were about eight percussionists, and we overdubbed on top of what we had already recorded. We used the quads just like they do in the drum corps and I spiced it up a little bit. They said they were going to play it back in an alley so they could get the effect of it being outside. That was satisfying.

In the non-film era, I used to love to work with Toto. Lenny played on *Toto IV* too, but I remember playing bass marimba and gong on "Africa." When I went in to overdub, the guys would walk out of the booth, and it would be Jeff and me alone. I was always a little uptight going in with them because, after all, he was my son and I wanted to do a good job. We'd work it out and then when we nailed it, he'd call in the guys.

Working one-on-one with Jeff was really incredible. I think the biggest moment I ever experienced was when I was in the percussion section at the Grammy Awards and the guys got those seven awards for *Toto IV*.

RF: Is there room to break into this field?

Alex: I recently saw a country music awards show and there was a percussionist playing along with the artist. There's percussion even in country music! Every band has a percussionist—Madonna, Phil Collins, Sting, Steve Winwood, Peter Gabriel. Percussion is here to stay.



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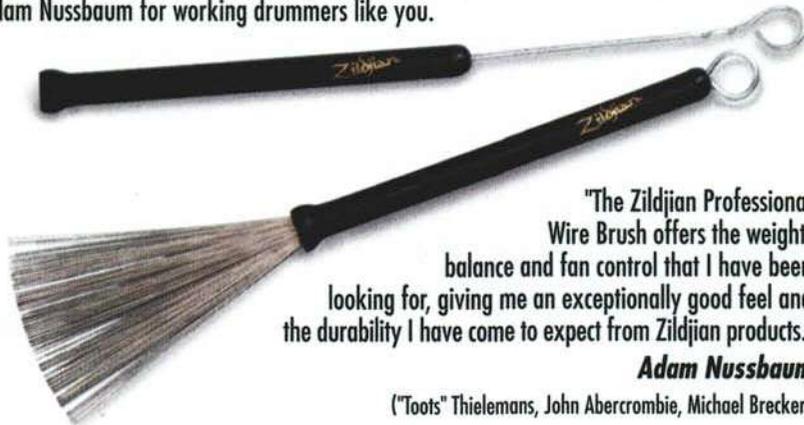
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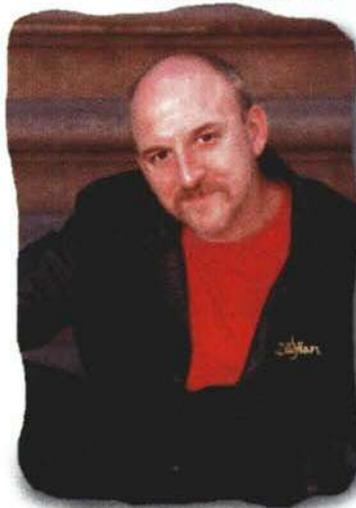


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Strapping
Young
Lad's

Gene

Hoglan

Fast Feet,
Big Heart

by Matt Peiken

Gene Hoglan is wearing a pentagram on a home-cut black T-shirt, and an upside-down cross hangs from his neck. These accoutrements are more to spark stares and glares than to hail any anti-Christ. At 6' 3" and close to 300 pounds, Hoglan has never needed fashion to draw attention—but it's certainly helped. "I used to wear my sister's clothes to my Little

League games," he says. "I had really long hair and I'd have leg-warmers on. People thought I was a kook, but they couldn't do anything about it. I was bigger than any of 'em."

A pitcher with major-league potential, Hoglan says the moment he put down his glove for good—as a social-outcast teenager near Long Beach, California—he "chunked out" to monumental girth, but knew he was destined to make his mark behind the drums.

He learned by using his bed as a drumkit, playing along to records by KISS, Rush, and dozens of other renowned and obscure '70s rockers.

"Drumming was the only other thing I was good at, the only other thing in my life I took at all seriously," he says. "But when I say 'seriously,' I mean compared to other things. I'm really just a total geek goof-off. Compared to drummers I and other people consider serious players, I'm a joke."

That's not Hoglan's sense of humor talking; it's his modesty. Anyone versed in death and thrash metal drumming uses Hoglan as a benchmark to measure other players. His feet, in particular, have stamped their way into the double-kick hall of fame—first with Dark Angel, then with Death, and now on simultaneously released records by Testament and Strapping Young Lad.

In sheer speed, few can outpace him. In dexterity, few are as



independently limber. And in endurance, well, *you* try to play some of his stuff. Combine that with some uncommonly quick hands and a passion for complementing his kit with boat propellers and torpedo shells, and you have one of the most unusual drummers in the business—metal or otherwise.

While Testament presented him with the opportunity for the greatest exposure and biggest paychecks he would have seen to

date, Hoglan instead has committed himself to Strapping Young Lad, a clever, cacophonous band from Vancouver, British Columbia whose *City* is one of the year's most deliciously disturbed albums. Not entirely by coincidence, Strapping Young Lad began promoting the disc by opening for Testament all summer across the United States. (Ex-Slayer drummer John Dette took over Testament's drum throne.)

Maybe it's his history or just

life on the road, but the gray streaks in Hoglan's hair and the stretch marks across the front of his upper arms and shoulders make him look older than his twenty-eight years. And though he's not even remotely a health nut, Hoglan obsesses about his weight, planting himself on a scale almost daily.

"I'm doin' pretty good right now—about 295. I was down to 287, but being on the road, you're just eating like crap all the time,"

he says. "I probably wouldn't care as much as I do, except that even a few pounds here and there makes a difference with my playing. I play tighter and my double bass is a lot more fluid when I'm lighter. But I think some of that has to do with playing a lot when I was heavy—I'm talkin' 400 pounds heavy. It's sort of like throwing a baseball after throwing a lead weight. It just flies. And right now, I can fly."



Rick Malkin

MP: How did it come about that, of all tours, Strapping Young Lad got hooked up to open for Testament?

GH: When I was doing the Testament record, they said it would be wicked if they brought Strapping out, and they asked me if I could do two sets a night. And I said, "Sure, I've done it before. Piece of cake." But we all knew they needed a guy who could commit to them.

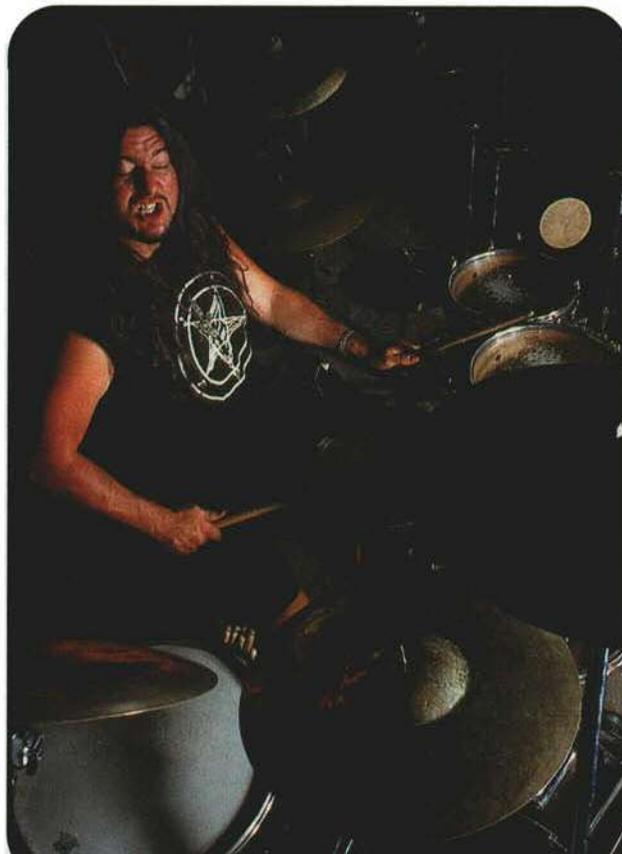
MP: Tell me about how you came to play left-hand ride. Do you feel that being a right-handed player with left-hand ride helped you develop in ways you wouldn't have otherwise?

GH: Definitely. I feel I have a lot more control and more options. And it's something that came very naturally. I learned by playing on my bed, and the whole reason why I play left-hand ride is because the record player sat on the right side. The top corner of my bed had a higher tone than the center, so it made sense that it was the ride. And I'd seen guys cross their hands over and I tried it, but it just never felt comfortable.

I got my first kit when I was twelve or thirteen, and I'd be playing with other guys who'd tell me I was all messed up.

They'd say, "Dude, you're supposed to cross over. You can't do it like that." But I'm not the right person to say "you can't" to.

People would tell me to sit, and I'd stand. I took music class in school and they wouldn't even let me play drums, so I had to play the viola. So I'd take that thing home and start playing Molly Hatchet songs on it, like it was a guitar. I gave that up after a while and went back to drums.



Rick Malkin

One of my favorite drummers is Brian O'Brian from this '80s band called A La Carte. It was just a local band in LA, but he was such a killer drummer—ambidextrous, too—and I got him to come over to my house. He took a look at my setup, and he was actually the first guy who said, "Yes, this is cool." He goes, "Wow, you could have a mountain of drums over here and a mountain of cymbals over there." And I was like, "Yes, that's what I need to hear. I'm *not* a freak. I'm onto something here." That was the first time someone I respected wasn't calling me a freak, because I'd been tagged with that my entire life. And the thing I learned from Brian was that,

when it comes to music, you don't have to follow the rules. You can stomp on the rules and make your own.

MP: Were your parents very supportive of you in that way?

GH: Yeah. My sister is five years older than me, and she took me to clubs and concerts all the time when I was a kid. I'd stay out all night and go to parties, but because of my parents' influence, I never smoked or drank or did drugs—at least back then—and I got really good grades. So even though I'd only get an hour or two of sleep some nights, my folks were cool with it because I was holding up the other parts of my life. And my folks helped me out



Rick Markin

at Christmas by helping me buy my first double bass set, a used Tama kit, and I think New Year's Eve, 1984 was my first double bass show.

MP: And that was your first experience with double bass?

GH: No. Actually, I'd been rehearsing for about a month with another guy's double bass set just before that New Year's Eve show with Dark Angel. But the *very first* double bass set I ever played on was Dave Lombardo's. I used to be a big Slayer fan before they were signed. I thought the stuff they were doing in clubs was the most rippingest thing I'd ever seen in my life, and Dave was a single-bass drummer at the time. I'd talk to him at shows and we became friends. I went over to his place when he first got a double bass kit. And I don't know what it was, maybe just this natural aptitude, but I got on his kit and I was just able to fly. And he was like,

"Right on! How long have you been playing double bass?" "I don't know—what time is it?"

He really dug what I was doing, so I became sort of this double bass tutor for him, and that was really cool.

MP: Why do you think double bass came so easily to you?

GH: Remember the band Great White? When they started in the LA clubs, they were one of the heaviest bands

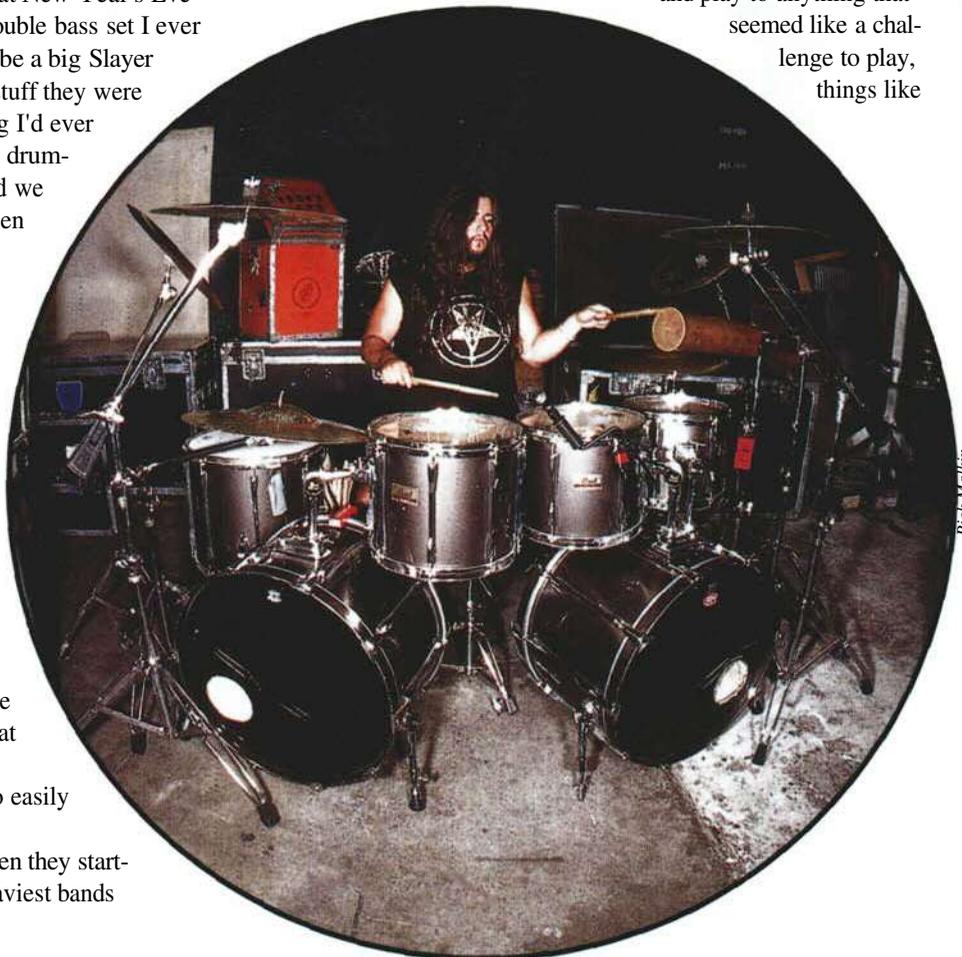
around, totally different from the blues stuff they did later. The drummer on the first record was this guy named Gary Holland,

and he told me that if I wanted to practice double bass stuff I should use my hi-hat until I actually got another bass drum. So I did, and I'd play along to the Judas Priest *Unleashed In The East* record and just hammer away on that hi-hat pedal with my left foot, just like it was another bass drum.

MP: I understand the concept of that, but hi-hat pedals don't feel anything like kick pedals attached to a drum.

GH: Well, I didn't know any differently. That was just the way I learned. Then I read about this guy named Leonard Haze [former Y&T drummer], who supposedly played all these double bass parts with one foot. I'd never thought of that before, so I just worked on getting my right foot going really fast.

I'd take my record player out to the garage after school and play to anything that seemed like a challenge to play, things like



Rick Markin

Raven, Anvil, and Jag Panzer. I played a lot to Gino Vannelli's *Brother To Brother*, which was the first jazz-fusion sort of record I played along to because their drummer, Mark Craney, was very get-able for me. I had a pretty good ear for picking up stuff, and I could air-drum the heck out of Rush songs.

Air-drumming is a great way to develop, as a drummer and as a musician. Pound along to a Rush song for a while and you'll see. It teaches you coordination and memory and tightness. A song like "Tom Sawyer" may seem pretty simple, but try to play it note-for-note all the way through. That's where you have to use your brain.

MP: And it was important for you to play the drum parts note-for-note?

GH: Very. That was my lesson: "If you want to do what he's doing, do it *exactly* like he's doing it." So when it came to double bass, I think it came from fifty percent talent and fifty percent work. For some rea-



son, I was able to play pretty fast right out of the blocks. I didn't know or even care if I was doing it correctly in terms of technique, but I could make 'em fly. But to play with control and timing, that took practice, and a lot of that came from air-drumming to some of the best players around. In a way, they were my teachers.

MP: So how did you apply your air-drumming lessons to the real thing—when you joined Dark Angel?

GH: Even though that was my first band, I'd already developed a little aptitude for double bass because I'd gone on tour with

Slayer when I was around fifteen, and I'd get to play Dave's kit during sound checks and things like that. And that was a good starting point for me because, at the time, speed was everything. I remember asking my girlfriend all the time if Dark Angel was faster than Slayer or this or that other band. Speed was the way everyone judged these types of bands.

But then, for me, speed became secondary. After we saw we could be the fastest band in the

world, it wasn't important anymore. We just wanted to be heavy and wicked. We didn't have to be *the* heaviest or whatever, but just be the best we could be. I think it came from just seeing so many bands that had no riffs, no songs, no structure—just aarrrrggghh! But if you go all the way back to my early stuff with Dark Angel, it was never just about speed.

By that time, drummers like Tommy Aldridge, Steve Smith, and Leonard Haze had already been a huge influence on my single-bass playing, so all my licks were really just with one bass drum.

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MP: Do you think being a strong single-kick player made you a better double-kick drummer?

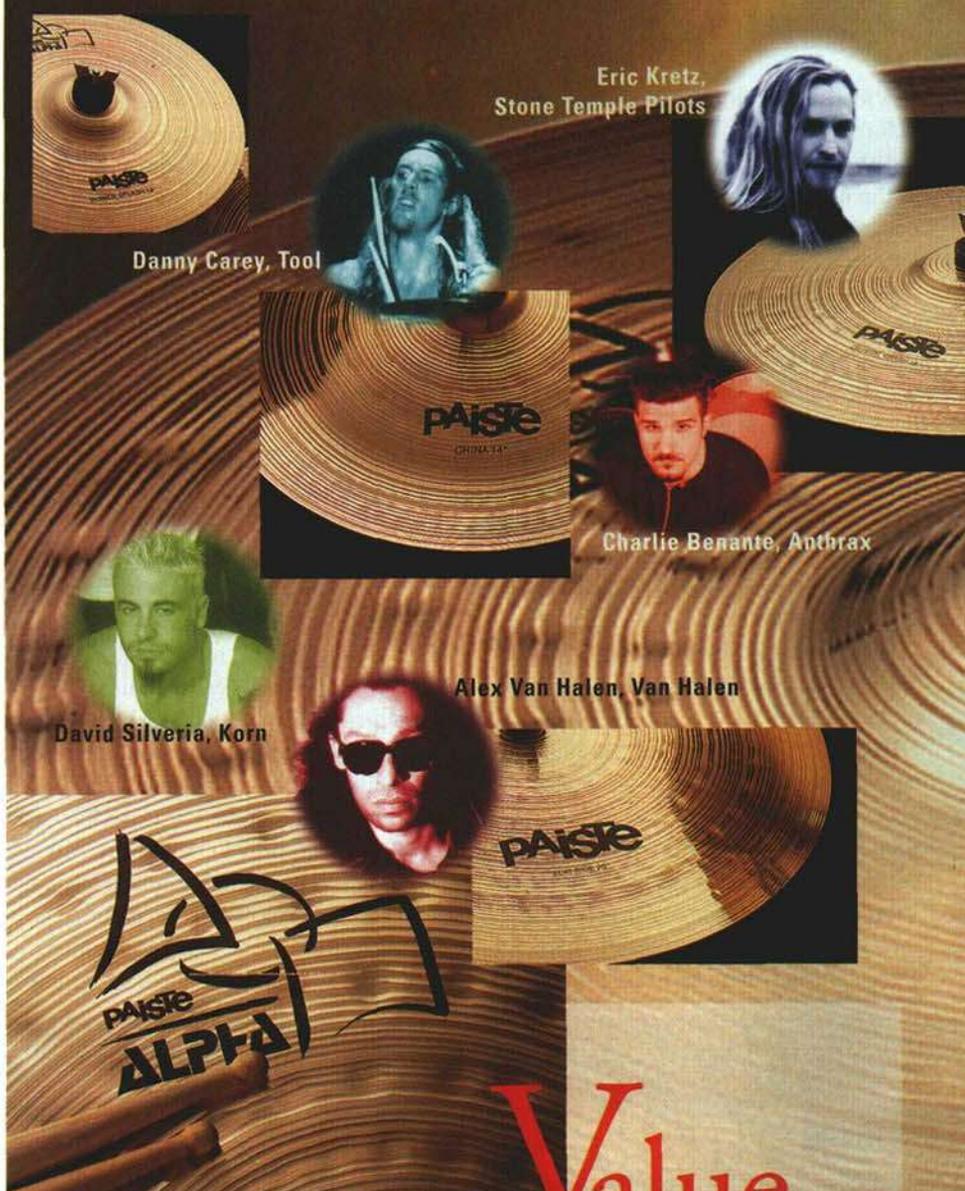
GH: Probably so. I was doing a lot of double bass parts with just my right foot, which has always been pretty quick. So turning it into quads not only made me fill up the sound, but I was able to keep up the speed and play with a lot more power. I never thought much about my technique, but even when I'm slammin' on the double-kicks, my knees are barely moving. I don't use my legs that much. I can't, really, because my legs are too big to really control them that well. But my weight has never really been much of a problem, not even with my stamina. I've always had good lungs and a strong heart. That's why I think drumming is so mental, because legs my size and a body my size should not be doing this sort of thing.

MP: You make what you do sound so easy. Between Dark Angel, Death, and now Strapping Young Lad, has there ever been a situation that's been physically or musically challenging?

GH: The most physically challenged I've ever been, besides right now with Strapping, was recording Death's *Symbolic* record. I threw my back out the day before we recorded, and I did that record at 273 pounds, which is pretty thin for me. So I couldn't blame the problems on being fat. But I recorded the thing in mortal agony, and I had to be helped and carried from the drums to the couch, and I had to sit in this really messed-up position. The same thing happened to me just before the current Strapping tour. I couldn't walk; I could barely sit. I've broken my ankle six times, and I've had to walk with a cane a lot of my life. But when I get up there to play, I don't know how, but I just overcome it and play. That's where it's all mental.

MP: Has your partying hurt your playing at all?

GH: Like I said, I never partied at all when I was a kid. I was really focused on drums and baseball. But once I started, when I was about twenty-one, I really went to town. Over the Death period, I really got into the drinkin' and smokin' and pukin'. And there have been times where I've been really drunk—I mean like passed-out drunk—and gone out and pulled the shows off solid. Everybody would be like, "Wow!" But I remember one Death show



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in Vienna, Austria, where I got plastered before we went on, and it was just the stupidest show I've ever played in my life.

I'm not saying all that to be funny or cool about it, and I can already see all the letters coming in, like "Gene Hoglan is telling kids it's cool to get drunk and do drugs," and I'm not doing that at all. I'm just telling the truth about myself. I can't help but think it takes away from my playing somehow, but when you live this strange lifestyle, where you travel all the time, stay up all night, and meet all these cool, weird people, it's easy to get sucked into all this other stuff that has nothing to do with the music. And if you can handle it, that's fine for you. But it's definitely not for everybody.

MP: What happened for you after Death broke up?

GH: Slayer was looking for a drummer and so was Machine Head. The Slayer dudes called me up, and they auditioned John Dette before me, so I knew he was definitely going to get the gig. I mean, he knew every Slayer song backwards and forwards, and I was like, "Well, if you wanna play anything up to *Hell Awaits*, I'll

be all over that." But John really was perfect for them. And that was really for the best because, if I'd gotten the gig, I would have had to take it and I wouldn't have met Strapping.

I was at an Iron Maiden show in LA, and Devin Townsend, the singer with Strapping, was there. I went up and talked to him and we decided to jam together. They were in LA writing their second record, so I jammed with them that week and we wrote a song at the very first rehearsal. I was already into Devin just from what I'd seen of him on a Steve Vai video. He was looking for a drummer, so we hooked up and just right from the start we had this great thing going.

A week before we recorded the Strapping album, [vocalist] Chuck Billy of Testament called me and told me they'd broken up Testament, but were putting a new thing together and wanted me to come up and check it out. So I did, and it sounded like decent stuff, so I did the record, which ended up being Testament anyway. It was a cool project and I'm proud to be a part of it. But I was already committed to Strapping as far as anything long-term was

concerned.

MP: Not that Testament is a *major* band, but there certainly would be more exposure with them, at least for now, than there is with Strapping. Why did you choose Strapping over Testament?

GH: Well, I definitely could have joined Testament, and they have a cool new direction, but my heart is just so into Strapping. People told me I was crazy; they were *screaming* at me. They were going "Dude—the money, the exposure." But money's never something I've been that into. If I was, I would have joined Dokken when I was fourteen. Testament's a cool band and all, but listen to Strapping—you'll hear why I made the decision.

MP: So are you contributing to Strapping in ways you weren't able to with other bands you've played with?

GH: Actually, no. I've written lyrics and some rhythm guitar parts in the past, and some of what's on the new Testament record comes from what I was able to bring to the drum parts. But I think some of my best playing has come from what other guys have brought out of me.

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I owe to [guitarist] Eric Peterson. He taught me a lot about my playing and he pushed me in ways I'd never thought of before. I'm a real busy player, and a lot of the stuff on the new Testament record is the most straight I've ever played. I probably would have gone a lot kookier on some of the parts, but Eric kept telling me things like, "Look, we need a drum machine in this part, so be a drum machine for us, alright?"

I know a lot of guys probably wouldn't have taken that so well, but my view of it, especially in that situation, was that I was a session guy. I was there to make them happy. It was the same situation in Death. Sure, there were parts when Eric would tell me to simplify it, and I *knew* I could do something more to really make it kick.

What's funny is that Chuck would tell me to go nuts and put more Gene-isms on there, and Eric would come back and tell me, "Nope. Tone it down." But it was no big deal. There were times when I was trying so hard to keep it simple, and even Eric would say I could throw some double-kicks in if I wanted to. But it was their show and it was my job to make them happy.

MP: It sounds like your parts were very pieced-together during the recording process.

GH: Actually, we rehearsed the album for seven months and we had the songs pretty much down, but some things changed just as we went into the studio. The thing that messed me up most, though, was that I'd programmed some of the songs on a drum machine. The reason I did that is that instead of playing to a click track, I was going to use the drum machine as my click. I had programmed every lick, every single beat, exactly how I was going to play it. But then Eric would come into the studio and want to throw some extra beats in here or a couple more measures there, and I'd have to go back to the drum machine and try to fix everything.

MP: So you could hear all your programmed drum parts in your ear while you were recording? Wasn't that distracting?

GH: No, not really, because I had all my parts down anyway. It wasn't like I was using the machine as a guide or anything. I just wanted to have something more driving to play to than this *click, click, click*. I played to a regular click on the Strapping

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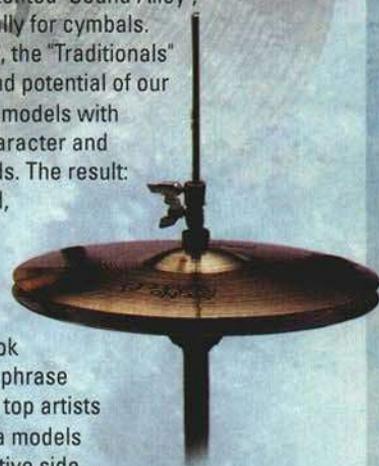
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record, but I used the drum machine for Testament. A lot of the kooky beats on Death's *Symbolic* record were programmed by Chuck.

MP: So it was your choice to program the drum machine. Is that to help you orchestrate parts, too?

GH: Not really. I usually come up with my parts first, then program them into the machine. But it also helps solidify my playing. It's just like how I started playing drums in the first place, like playing to a record and trying to emulate the exact thing that was on the record. I'm doing the same thing now, but only with a drum machine instead of a record.

MP: Does it take you long to develop your parts?

GH: Most of what I played on the Strapping record came straight from what Devin programmed. A lot of guitarists don't know how to program drum parts for real drummers, but Devin knew what he was doing. The *City* record is all his creation. And I'll tell you, he came up with some of the most challenging stuff I've ever tried to play. He came up with some insane double bass parts, just out of con-

trol. The song "Home Nucleonics" was a damn rippin' drum program, and I couldn't physically play what Devin had programmed. I tried, but then I came up with something close to it that I could actually play, and he said it was cool.

But to tell you the truth, when I listen to that record, I can't tell you for sure what I played or what came directly from the drum machine. We triggered the hell out of the drums and there are some things I don't remember playing that tight, and I've never asked Devin about it. But at the time, it was more of a session job for me. I was just doing what was asked of me. I didn't know I would end up committing myself to the band.

MP: Do you actually prefer playing parts somebody else writes rather than your own?

GH: Definitely. Personally, I don't think anything I've come up with on my own is all that wicked. I'm just not as creative in that way. I'm totally emulating other people. *Symbolic* was just my own private tribute to guys like Deen Castronovo. In fact, the first cut on that album is a total Castronovo rip-off.

MP: Watching you during sound check, it's amazing how easy you make your parts look. Just by the sheer speed, I expected to see your arms and legs just fly. But it almost seems like it's just a walk in the park for you.

GH: Well, for sound check, yeah, and that's the way I used to always play with Death. I get a lot more crazy and loud during a Strapping show. But doing all that fast stuff is no big deal for me. In fact, the more you raise your arms and legs, the more distance you have to bring them down. So if you're playing really fast music, you don't want to be going too far out with that unless you can move your limbs fast enough to make up for the distance they have to travel. If I can put a show into it without compromising the music, great.

MP: When did you start adding things like torpedo shells and boat propellers to your kit?

GH: Around '90 or '91 at a Dark Angel show, I was just sitting backstage doing my warm-ups, and there was this little metal ashtray back there. I started banging on it without giving it much thought, until I

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noticed, "Wow, this sounds pretty wicked and evil and ugly—I'm gonna play this thing tonight." We had an extra stand, so we just mounted it up, and I played the ashtray all night. It sounded terrible, but it was something to bang on, so it was cool.

And in Europe, they had all these different metal ashtrays, so I started collecting them wherever we went and playing different ones every night. Soon I started mounting those big metal mic' stand bases and playing those. Then when I came off tour, this buddy of mine heard I'd been playing on ashtrays and he said, "Dude, check *this* out," and he gave me this fifteen-pound brass boat propeller. I was like, "This is *wicked!*" It had this weird tri-tone thing going for it and I was like, "Wow, I'll play the heck out of this thing."

You know, I'll beat a car door if I can mount it and get it on stage. I play all that stuff in the studio when I can. On *Individual Thought Patterns*, I only had the propeller for that, and it's all over the first track, "Overactive Imagination." What's great about it is that every time I hit it, it would spin once, so I had a different ridge of the propeller to whack every time.

Then the cannon shell came around. It came from my tech Steve. His dad was in Vietnam, and he brought back a lot of shells. Originally that was just a trash can for us; it was our incense holder. But the great thing about it is that it has this long pin on the inside of it, sticking straight down from the top. So you take a Pearl heavy-duty stand, pop the center pin out of it, and slide the shell right over the stand—fits like a glove.

MP: Does any of that affect the way you set up the rest of your kit? I noticed that your toms are perfectly flat and parallel to the floor, which I guess would give you a lot of room up top for cannon shells and anything else you want to mount up there.

GH: I suppose, but that's not why I do it. In fact, I wouldn't even say that I have "a setup." Sometimes I'll have my toms flat, sometimes I won't. I'll play on any kit, and that just comes from having to play a lot on other people's kits.

We just came back from this huge European festival tour. It was a six-band bill and four of us had to share the same kit, or at least pieces of the same kit. The band that went on right after us, the drummer was pretty good, but he was freakin'



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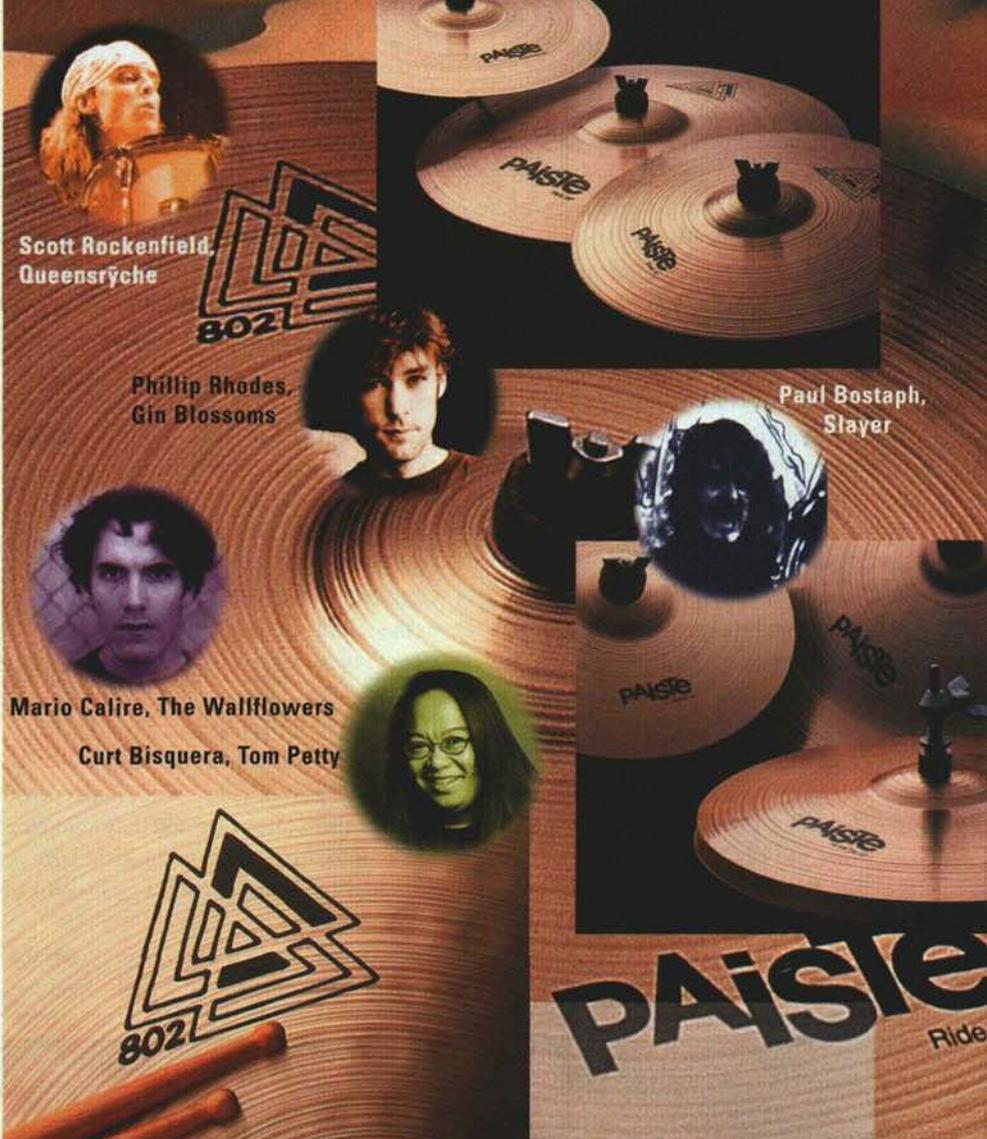
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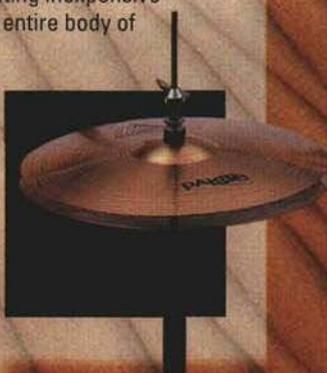
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out because it was his first big tour and he couldn't handle the extra stress of having to re-arrange the kit after I got off it. So I just told my tech to keep the kit the way he played it and I'd just play it like that.

MP: But wouldn't that mess you up, especially since you ride with your left hand? And with your music, I'll bet you have to be particular about your pedals.

GH: It really doesn't matter. It's just drums. My philosophy is just to get up there and play. Even my pedals are pretty stupid right now. I mean, if I have my choice, I just like a medium tension and I'd prefer both pedals be the same. But right now, I've got a bum spring on one and it's all taped up and flopping around.

My tech gets more worked up about it than I do. I'm using these Camco chain-drive pedals that are all patched up like Frankenstein. There's maybe sixty percent of the original pedal left, and every time I go out on tour, my tech tells me, "I don't care what you say, you're gettin' new pedals." But I've still got the old ones.

MP: Tell me how you got involved with doing clinics.

GH: I probably wouldn't be invited to too

many over here, but the bands I've played in get a lot more exposure in Europe, and people there probably take me a little more seriously as a drummer. The first clinic I did was at Cesar Zuiderwijk's Music Station in Holland. Cesar, who's the drummer from Golden Earring, called me up out of the blue when I was in Death and asked me to do a clinic. I was blown away, that the drummer of "Radar Love" was into me.

So I went and did sort of this master class thing—no big deal. But it was cool, because it was kind of a warm-up for my first *real* clinic, which was with Simon Phillips, Steve Smith, Bill Bruford, Danny Gottlieb, Chuck Silverman—and me, right in the middle of them! What a lineup, right? I wasn't nervous—I was scared stiff! I just went up there and did my thing to a DAT mix of the *Individual Thought Patterns* record without the drums. Playing with those guys was just wild. I talked with some of them afterward and they said nice things. I mean, I'm just a big, fat retard. As drummers go, those guys are gods and I'm puke.

The thing is, I don't take myself seriously at all—I'm a ham, I'm a geek—and I

don't give out any sheets of paper with patterns or rudiments on them. I tell the kids, "Hey, if you're taking lessons, you're way better at theory than I am, so let's just have fun today." I think my overall message at these things is that if I can play like this, *anybody* can play like this. For some, it just takes more practice than it does for other people. All the kooky things I do—like warming up with ankle weights and giant animal bones—are partly to help my drumming, but also to keep me from taking myself too seriously, to have fun with it.

MP: I didn't know you warmed up with ankle weights. I would think that as fast as you were right out of the blocks, you wouldn't need them.

GH: It was back in '88, a week before Dark Angel went in to record *Leave Scars*, and I'd totally lost my feet. I just lost my legs totally, and it's happened with every record I've ever done since then—a week before recording, I can't do anything with them. Well, that first time, I figured I had to do something to get my legs back into shape. Being a baseball player, I was used to slapping batting donuts over my bat to add some weight there, so I thought the



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same concept should work for my feet. So I got some ankle weights, and they helped me get through that session. Then I started wanning up with them before shows, and I'd sometimes wear them for the first three or four songs. Then I'd take 'em off and I could *really* fly.

MP: I would think that once you took the weights off, your feet might move too fast and that it would take at least a song or two for you to adjust to the weight loss.

GH: That's where your sense of meter comes in. With us, the tempos are pushed anyway, so this just allows me to get up to that tempo pretty comfortably. And my meter's always been pretty decent. I never really used a click track until I did the Testament and Strapping Young Lad records. I'd heard all these stories about how clicks have reduced some drummers to crying babies, but I think I did pretty well with it. The thing is, you have to be comfortable at those fast tempos before you can have control of them.

One of the things that's problematic with thrash metal is that a lot of drummers try to crank it to hyper-blur right away. I guess one of the things that helped me develop was that I started playing to standard, solid drummers. But a lot of these young death metal drummers only listen to other death metal drummers. Pete Sandoval is their god. He's wicked, awesome, and fast, but kids should temper that with other drummers in other kinds of rock. It's the whole theory of crawling before walking and walking before running. That's what I did. I may be a big, fat blob, but as a drummer, I can run marathons.

MP: So do you see Strapping as a long-term commitment?

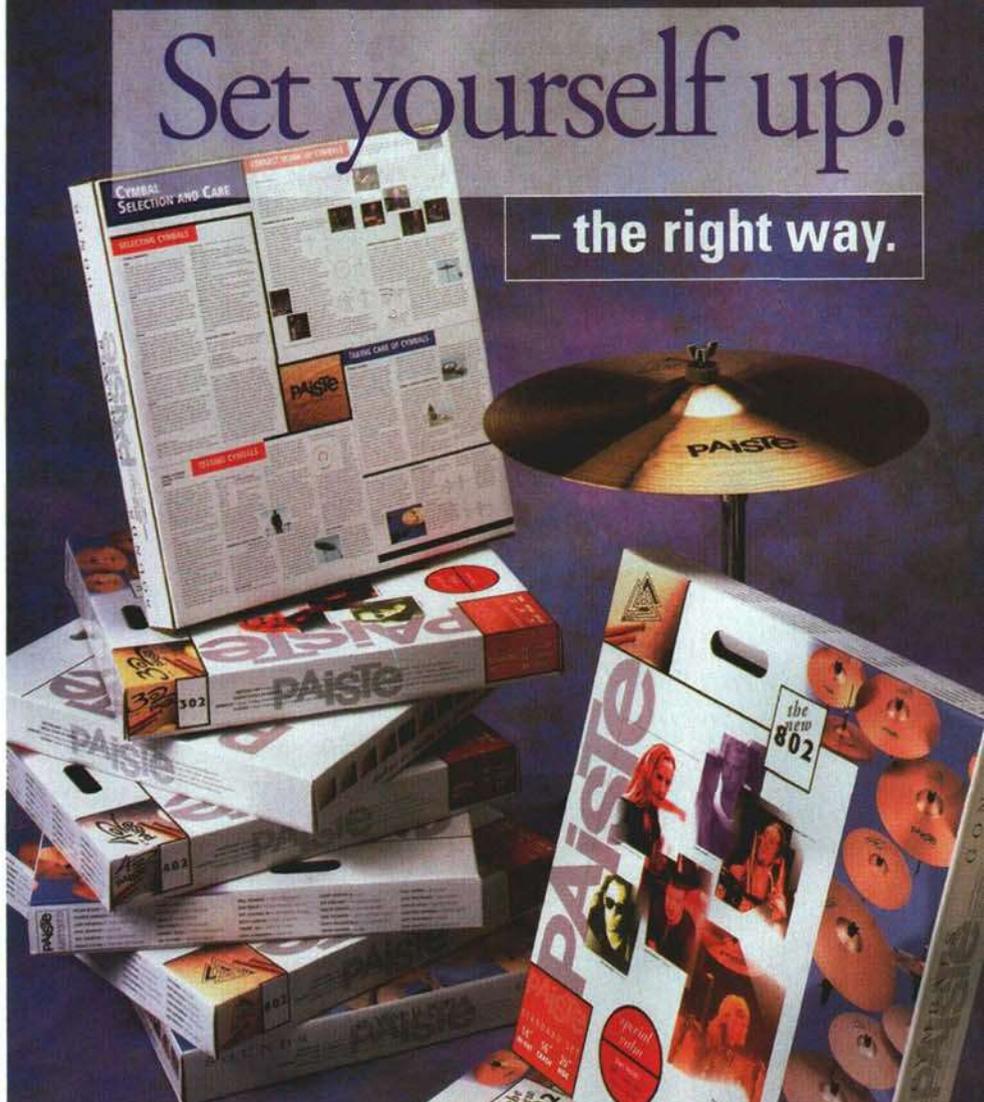
GH: Right now I do, yeah. But I'm always open to doing other things on the side. And I don't have to stick to metal. I think that's one of the biggest misconceptions, not just about me but about a lot of other metal drummers—that it's the only thing we can do. But I can funk it up like nobody's business. Take away one of my bass drums and I can whip out some pretty wicked beats.

It's just not something I've had a chance to do with a band. But if anyone out there gives me a call for something like that, I'll be all over it—as long as they don't mind the hair, the body, the whole package. No matter what I do, I'll still be myself.



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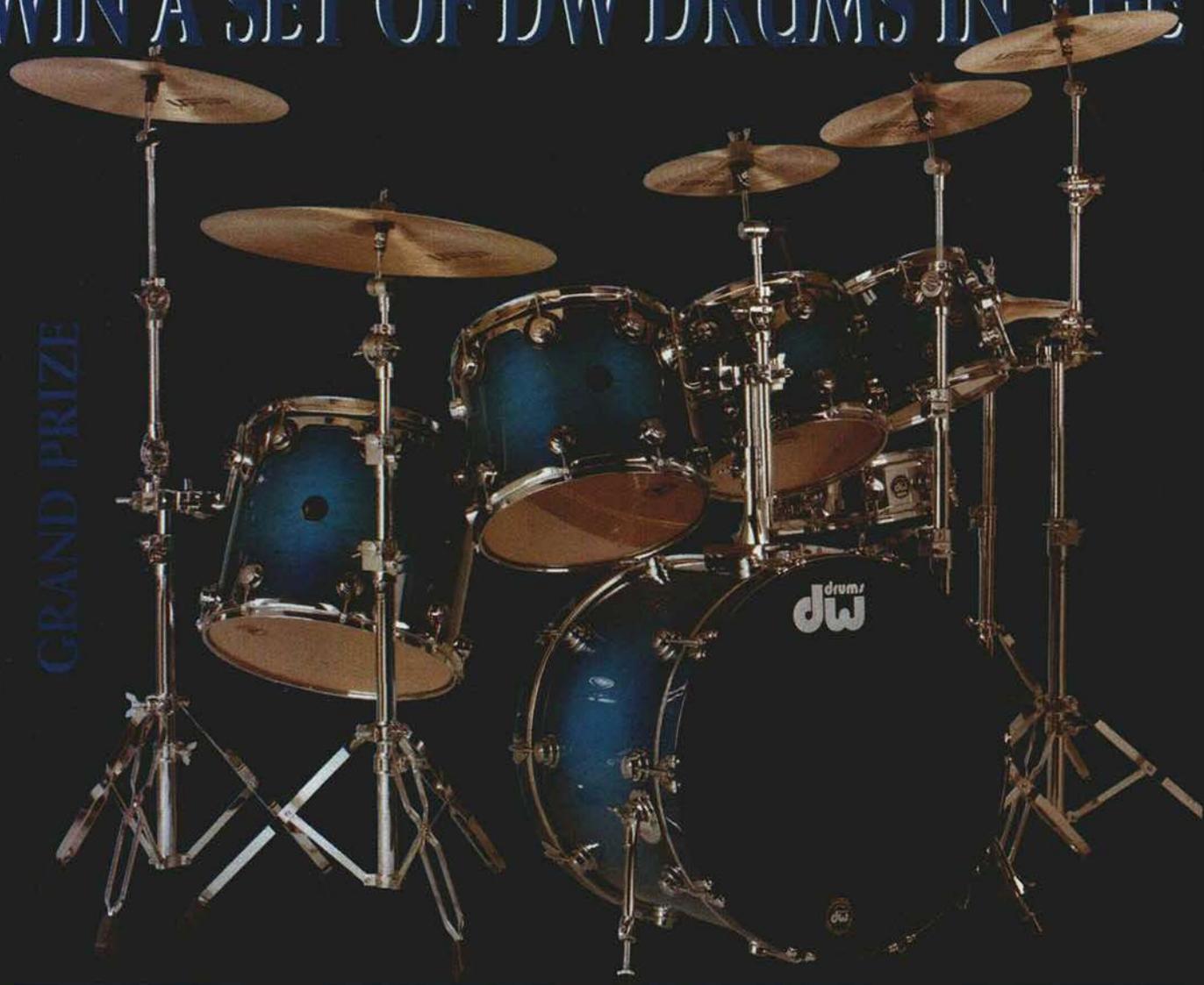
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Louis Hayes

conviction

by Ken Micallef

photos by Ebet Roberts

"I've been fired many times," laughs Louis Hayes. Coming from one of the most respected drummers in jazz, this is a shocking remark. "Early on," he recalls, "I let people know I wasn't just there to accompany, I was there to make a statement. Now, there is a way to make a statement without stepping all over people, but some guys won't let you do that. I have to be myself, I can't sell my musical soul for money or nothing."

Slight of frame but large of stature (not unlike his cousin, the artist formerly known as Prince), Louis Hayes is perhaps the greatest unsung jazz drummer of the past thirty years. Tried and tested in the same Detroit furnace that produced Elvin and Thad Jones, Yusef Lafeef, and Doug Watkins, Hayes developed a style born of the hard bop school of Art Blakey, Art Taylor, and Philly Joe Jones. Hayes furthered those hard bop batteries into a unique signature, bridging sharp snare jabs and bass kicks with the note-dense, thicket-like drumming of Elvin Jones, but with a sound, wit, and depth of conviction entirely his own.

In the early 1960s, after a successful stint with Horace Silver, Hayes joined one of the most popular groups in jazz history, the Cannonball Adderley Quintet. On a string of hit albums that included *At The Lighthouse* and *Cannonball Adderley Quintet Plus*, Hayes

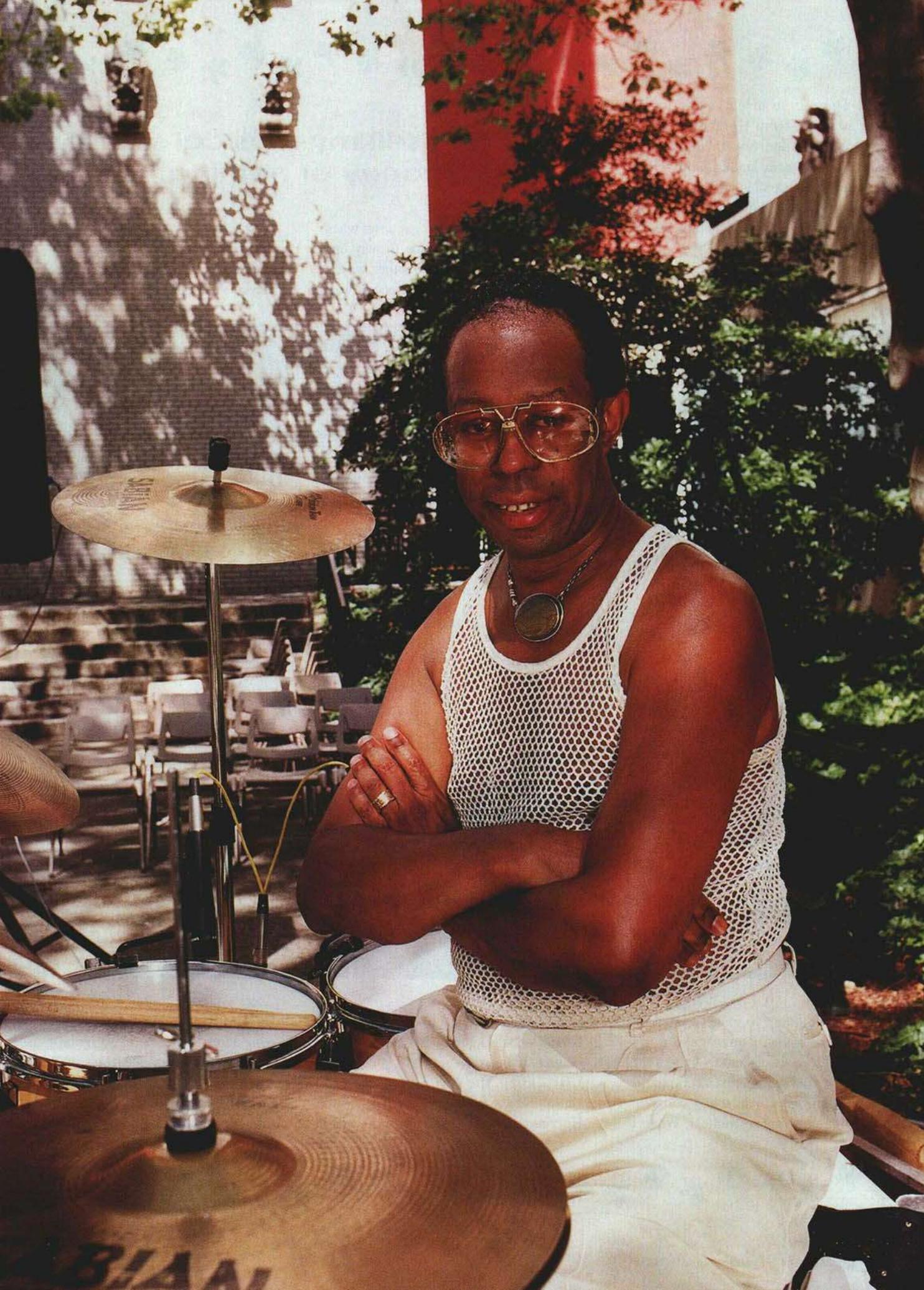
anchored the then groundbreaking "soul jazz" sound with his own brand of firecracker-fueled rhythm.

A turbulent, three-year stint with piano genius Oscar Peterson followed (an association that prompted Louis's scalding opening comments), then a return to a busy Manhattan session career with Freddie Hubbard, Frank Strozier, Joe Henderson, Cedar Walton, and Dexter Gordon. The first of many Hayes-led bands then began, including ones with Woody Shaw, Joe Farrell, and Junior Cook, until Hayes joined McCoy Tyner in the mid-80s for a very fruitful three-year alliance. More recently, Hayes has recorded albums under his own name with young turks like Javon Jackson and Riley Mullins, plus a new album with old boss Horace Silver.

From the early days as a nineteen-year-old playing at Birdland, to busy session dates in the '60s recording stables of Blue Note, Riverside, and Prestige, Louis Hayes maintained an intense, demanding drum style. When '70s fusion threatened his livelihood, Hayes joined the ranks of jazz musicians who remained true to their art while their country of birth turned its back on them. Still largely unreleased on CD, this era of jazz continued to evolve overseas long before Wynton Marsalis and others reinvented the music as a backwards-looking, money-making fashion statement. Hayes' *Ichi Ban*, *Una Max*, *Light And Lively*, *The Crawl*, and *The Real Thing* are potent examples of exploratory jazz with a dark, serious edge.

Still keeping a regular practice routine at the age of sixty, Louis Hayes lives in the comfortable village of Riverside, right above the island of Manhattan. From his spacious apartment you can see the Hudson River slowly winding downstream, while the forest of the New Jersey coastline creates a lushly verdant view. A worn Billy Gladstone pad sits on a stand, and multiple snare drums fill the apartment's corners. And numerous plaques and awards line the walls, mementos of appreciation for a rich career.

Spry and funny, Hayes insists we watch a recent performance of himself and tenor saxophone titan Kenny Garrett before beginning our interview. Playing duets culled from bebop, yet bent by a blistering avant-garde approach, the pair surge through deep paths of improvisation, trading ideas in a blizzard of musical conversation. Like a dream meeting of jazz's future with its not-so-distant past, this modest home videotape nonetheless reveals where jazz may be headed. Free of marketing terms and retro schemes, the tape shows two musicians caught up in selflessness and the pure love of playing their instruments. As usual, Louis Hayes sits at the center of the storm, blazing a path,



KM: There is so much conviction in your playing, from Horace Silver to Cannonball Adderley, through your many records as a leader. Conviction seems to be your trademark.

LH: My father started me out in Detroit, but my cousin, Clarence Stamps, really taught me the drums. He always said, "If anything goes wrong in the band, they will look at you like it's your fault.

was very young I used to get upset when the saxophonist wanted me to play one way, the trumpet player another way; I didn't like that. I would tell people real

back with a 1953 newspaper clipping that reads, "Louis Hayes and the Sudaners Live at the Club Sudan."] We played jazz like "Red Top" and "Strike

"I can't sell my musical soul for money or nothing."



So if you're going to make a mistake, don't make a small one, make a big one." And I've always thought about the drums, besides being just accompaniment, as an instrument that I chose to play as an out-front instrument. When I

fast, "I'm not here just to accompany."

KM: That was a pretty radical idea back in the hard bop days.

LH: This is the early '50s, back in Detroit. But coming to New York with Horace.... [*Louis gets up and comes*

Up The Band.] I was playing with my compadres, who were very good musicians. And we had musicians in Detroit that I was very nervous playing around, like Kenny Burrell and Tommy Flanagan, and Elvin was still around



too. There were so many great musicians there.

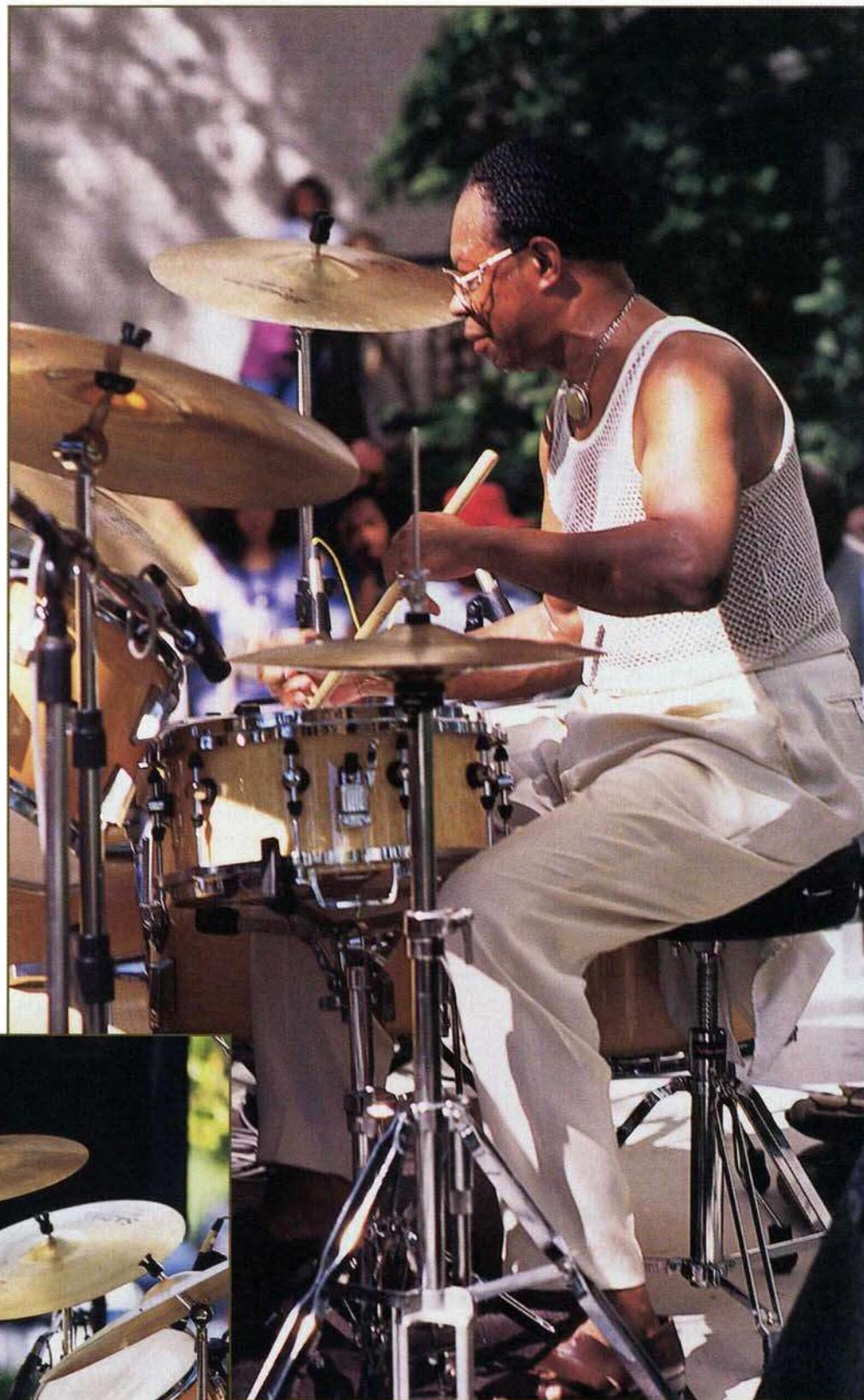
I'd hang at a club called the World Stage. How well you played determined who you would play with. The musicians were very critical. I was a nervous wreck. My legs were shaking. But the guys liked me and I began playing with the older musicians. I was about seventeen. I got a six-week trial gig with Yusef Lateef, which included Curtis Fuller, Hugh Lawson, Ernie Farrell, and me. That lasted five to six months before they realized how old I was. I was as happy as I could be.

KM: Did the players in Detroit have their own unique sound?

LH: Most definitely. The sound came from Charlie Parker, Dizzy Gillespie, and Bud Powell. As for me, I heard Max Roach. He caught my ear first, then Kenny Clarke. I liked Kenny as a person and I respected him, so I started getting that Kenny Clarke sound. But for soloing, I heard Max Roach and Buddy Rich. I had heard Max at the Madison Ballroom in '55 with Clifford Brown, and he scared me to death. He made a deep impression on me.

KM: On one of your early solos, "Our Delight" with Cannonball Adderley, there is so much intensity. Maybe that comes from Rich and Roach. There is an edge to your playing that stands out.

LH: I wrote out all my own parts when I was with Horace. But his band was so





Louis with Kenny Garrett

structured that when I played a solo, I would play a certain amount of choruses and then stop so the band could come in. I had to figure out in my head how to structure the solo so it all landed together. Horace would write shout choruses and other things, so I learned how to build and structure my drumming very well. I heard how I grew from the time we made *Six Pieces Of Silver* in 1956 to the last record, *Blowin' The Blues Away*, in '59.

KM: You're on many of Silver's classic tracks, "Cookin At The Continental," "Sister Sadie," "Senor Blues," "Blowin' The Blues Away"; those are early soul-jazz hits. You weren't there strictly to accompa-

ny people?

LH: No, I was there to make a statement. When I came up I was playing a certain way, so people knew me for that. Actually, I started playing a single cymbal beat stroke [straight 8ths] with Horace Silver. It worked with him. I got a reputation for that. But I didn't try to copy people. It's hard to copy somebody; it takes a lot of thought and time. I said "later" to that and went for my own thing.

I've always had this thing in me about playing better than people. I'm very competitive. As a kid, my friends and I would drive to Inkster, on the outskirts of Detroit. We'd walk in the club and listen to the

musicians, and if they couldn't play well, we'd take their jobs. [laughs] Yeah, Detroit was like that. At these after-hours places each guy could play really well. They'd be waiting for you. They would really challenge you. That's the environment I came up in.

KM: What did you practice as a kid?

LH: I knew the rudiments and learned how to read music by the time I was twelve. I got my drums from my dad, and I began playing left-handed. My cousin changed me to right-handed. But I was always very competitive, which pushed me along. Then going to all these different cities with Horace...I was nervous, I thought everyone was like I was—looking to take my gig. But as I traveled around I saw that nobody was there to challenge me. Nobody was giving me any problems.

KM: How did you join Horace Silver's group?

LH: Kenny Burrell and Doug Watkins got in his band, so they said, "Get the baby boy out of Detroit." It was wonderful. I didn't audition for Horace; the word was good, so he sent for me.

I first lived in New York at the Alvin Hotel at 51 st and Broadway. It was amazing; that's where everybody stayed, and all the clubs were around there. I could look out my window right down at Birdland and see who was going in and out. And playing with Horace got me introduced to everybody. I can't remember all of the records I made at that time, but I recorded with Coltrane. [Louis gets up and brings back

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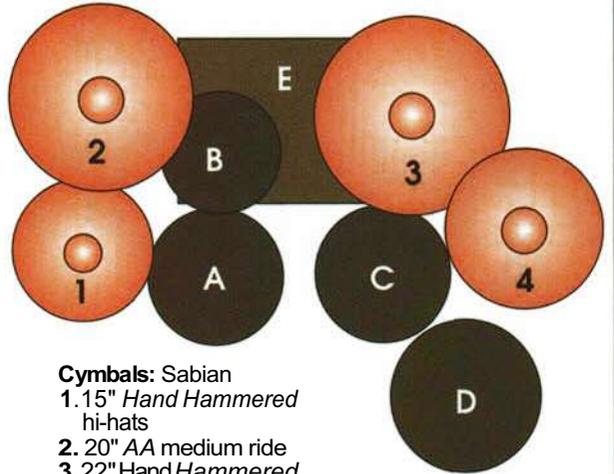
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an old, dog-eared copy of an album titled Mainstream 1958 with John Coltrane, Wilbur Harden, Tommy Flanagan, Doug Watkins, and himself.] I also recorded with Grant Green, Cecil Taylor, Kenny Dorham, Clifford Jordan, and Sonny Clark.

KM: How much did they pay you for those Blue Note sessions?

LH: It's kind of hard to remember, but it seems like a rehearsal paid \$5. Then you went to the union to pick up your check. Belonging to the union was very important. And they had those cabaret cards you had to have to work. Those cards meant you hadn't been arrested. Outside of New York it didn't matter, though.

KM: Were you making better money in New York than back home in Detroit?

LH: For a week working outside of New York I might have made \$125. You paid your own hotel bill, which was cheap, and your own food. I was so happy to be in New York, I thought it was fantastic. After a couple years, though, it wasn't that great. I began thinking a little differently about the money.

KM: How many sessions would you say you did back then?

LH: Two or three hundred, something like that.

KM: When you were in the thick of all this work, did you think you were making music that would last, or was it just a good time?

LH: We were aware that we were doing something special, because the music came first. There was real dedication. Everyone

was trying to play at their highest level. We weren't trying to make hit records; it was about establishing some great music. And the record labels didn't try to make us play anything we didn't want to play.

It started getting tricky in the mid-'60s, when the labels started asking us to play something they thought would sell more records. They wanted a backbeat—Donald Byrd and Lee Morgan had a few hits with that. I was on Horace Silver's "Senor Blues," which was a hit like that. Horace wrote that kind of stuff without trying. "Sister Sadie," "Homecoming," those were his hits. And then with Cannonball, Bobby Timmons wrote "This Here." They had that soul/gospel thing.

KM: Who were your favorite musicians of that period?

LH: [long pause] It's like this. Doug Watkins and I were roommates. We had a place on West End and Riverside; we paid \$100 a month. Nobody had any big responsibilities, nobody was married. I was nineteen. Curtis Fuller lived there, Donald Byrd lived upstairs, Paul Chambers was there—all these guys lived together and they were my favorite musicians. And Philly Joe Jones was a very big influence on me when I came here. When you came to New York, everybody would have a sponsor of sorts. Philly Joe adopted me. So did Ed Shaughnessy, and he got me with Slingerland. Papa Jo Jones was my mentor, too.

Philly Joe had a big influence on my playing. He was creative and he was a very

carter beauford

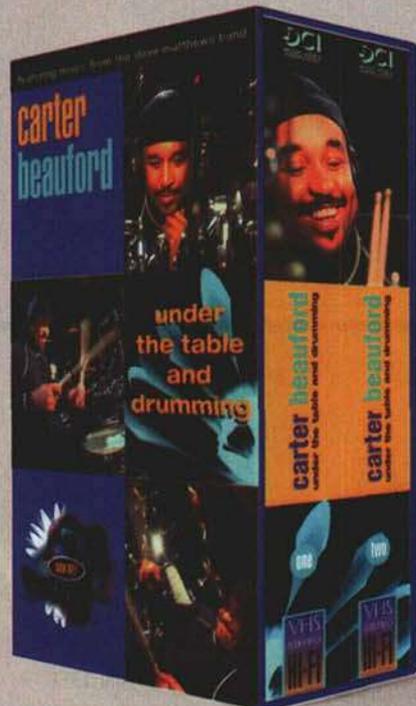
under the table and drumming

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.

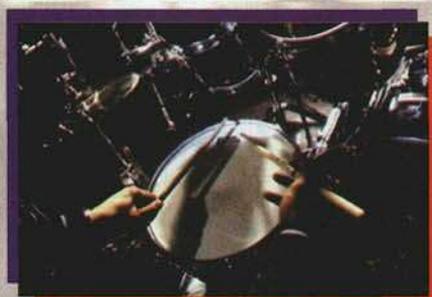
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good technician—Joe had a lot of facility. He was such a visual drummer, too. We never practiced together, but certain things he would do automatically went into my body. I wouldn't copy him, but I was impressed with certain sounds and things that he did.

With Papa Jo, his mind impressed me as well as his drumming. He was so intelligent. Jo knew everybody and everybody respected him. He was on another level. He was a people person. He always kept his door and his Bible open. He helped people who came to New York who didn't have anywhere to stay. He always liked Gene Krupa. Krupa actually gave me a cymbal once. *[Louis brings out a small splash cymbal with the Zildjian symbol barely visible.]*

KM: When you were with Cannonball, your playing really came into its own.

LH: One night at Birdland it was Hank Mobley, Bobby Timmons, Booker Little, Sam Jones, and me on the bandstand. Sam asked if I'd like to join Cannonball's band. I said yes. I'd been with Horace for three years and was ready to make a change. Sam and I played so well together. That was in 1959.

I really enjoyed Cannon as a musician and as a person. We got to be very close. With Horace we would rehearse a lot before a record date, but Cannon was spontaneous. We didn't plan anything too long. We would go in the studio and just hit it without really rehearsing too much.

KM: But the arrangements are so detailed and demanding.

LH: Most of the time it wasn't rehearsed that much. They called Sam and me the dynamic duo. We were very close friends, and we played so well together. That's what made Cannon's band such a strong unit. And Cannon took chances, so we had a lot happening to make the band a success.

Louis At Large

Here are the albums Hayes lists as most representative of his drumming as a leader.

ALBUM TITLE
Louis Hayes Featuring
Yuseef Lateef And Nat Adderley
The Real Thing
Variety Is The Spice
Una Max
Louis Hayes/Woody Shaw Quintet
Live At Lausanne 1977
Louis At Large

And these are the ones that best represent his playing as a sideman.

ARTIST	ALBUM TITLE
Horace Silver	A Prescription For The Blues
Phineas Newborn	A World Of Piano
Horace Silver	Finger Poppin'
Joe Henderson	The Kicker
Wilbur Harden/ John Coltrane	Mainstream 1958
Cannonball Adderley	Quintet Plus
Oscar Peterson	Reunion Blues
Freddie Hubbard	Body And Soul
Horace Silver	A Prescription For The Blues



DRUM WORLD

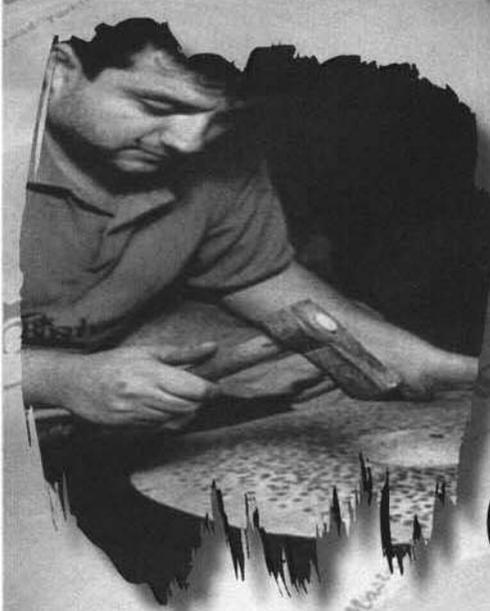
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We recorded with Nancy Wilson, did a lot of traveling, and made a lot of recordings. In fact, they're still sending me checks from recordings we made.

We had some good pianists in that band, too—Joe Zawinul, Victor Feldman, and Barry Harris. In fact, Joe was very nervous



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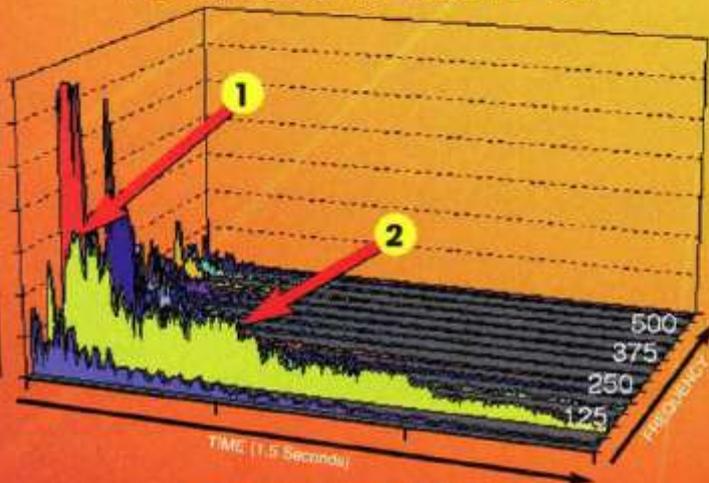
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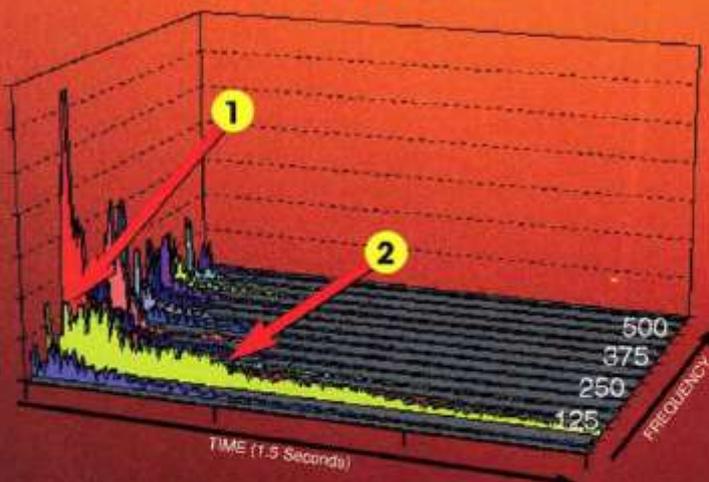


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As the graphs clearly show, the fundamental frequency (shown in yellow) produced by these two 12" toms, tuned to the same frequency, is about 120 hz. But the sonic characteristics of the two drums are clearly different. Immediately after the initial 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.

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at first and didn't know if he could come up to the level to do the gig. But we got to be good friends. At night we would have these rhythm section talks. Joe had the knowledge but hadn't been in that kind of environment before. We spoke about the art form and how to approach it so you could make it work. Joe was kind of timid and I was kind of forceful. You have to be very confident. We discussed concepts, direction. It made our rhythm section very strong.

KM: Those players you mentioned are now being copied by today's younger jazz musicians.

LH: The era I came up in was a fantastic era. We weren't copying each other and there were a lot of bands around. You could play what you wanted to play. The next generation didn't have the opportunity of playing with bands where they could get experience. We weren't getting rich with those bands, but we had the opportunity to create the music we wanted to create.

KM: You played many different grooves with Cannonball. "Sack O Woe" is like a hip twist; "Azule Serape" has that cool Latin pattern. The jazz musicians back then

had very defined, distinctive personalities on their instruments.

LH: Now the record companies put the guys of my era off to one side. They want the young guys—some of whom can play well, but they're not on that level. But the labels want them to have their own groups. It stunts their growth. I was never thinking about being a leader back then.

When I was with Horace Silver, watching him play really fascinated me. He put so much energy into every tune. I'd play a game with the audience where I would try to get some of that attention he was getting. But with Cannonball, there was nobody strong like that in the rhythm section, so it put it more on me. That's how I started to learn another way of approaching this art form and how to take charge *without* taking charge.

To me, you can play the drums and be in command without playing so loud that you drown everybody out. I always like to see a drummer who can be tasteful and get his own sound across without being a pain in the butt. I like to be very musical but be able to do what I want to do tastefully—not be a bully. You have to be clever to get your

stuff over without beating up on people.

Now for Tony Williams: When he was fifteen I met him and we got to be friends. We'd talk about music. Tony would come all the way from Boston to Brooklyn to talk with me. We'd practice together. Tony loved this art form more than most people. He had a direction he was going in.

KM: On the records with Cannonball, your drums were tuned very crisply. It almost sounds like Tony took his early tuning with Miles from you.

LH: Drums are harder to play when they're tuned tightly. You have to have your facility together. Tony's drums sounded like that also, but I don't know if he got that from me.

One thing I know Tony *did* get from me was my focus on the ride cymbal. You have to have your ride cymbal technique together to control a band; it's not like when Papa Jo was coming up and you had to have a strong foot. I actually sat down and practiced the cymbal beat for hours. And my cymbal beat and sound is something that has always gotten me over. After Tony met me he sat down and practiced that too.

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Some people can play a lot of things, but people don't realize how much time it takes to get one or two things to a high level. It takes a lot of hours. That's why most people play pretty good and they sound a certain way, but they may never put in the time to sound really *great*. It takes time to be head and shoulders above other people.

KM: Where did you learn your Latin beats?

LH: My cousin Clarence showed me a samba, a tango, a rumba, a montuno, a mambo, and I went home and practiced them. I play the same things today, I just change things up a little bit. When the bossa nova came in and we made that record, "Jive Samba" [with Cannonball Adderley], I had met Dom Um Romao. He was from Brazil and had been in Brazil '66.

Dom was the cat. I would teach him how to swing and he taught me how to play the bossa nova. He showed me how to mix up the clave and that it didn't have to be so stiff and formal. Changing up the rhythm like that allowed everyone to be more creative. So I kept the form but I moved it around, from the cymbals and the tomtoms to the sock cymbal. The main thing is to keep the constant pulse on the bass drum. I just mixed it up.

KM: After Cannonball Adderley you went with the Oscar Peterson trio. That seems like a drastic change of style for a drummer to make.

LH: It was. I'm a certain kind of player;

I'm a free spirit. I've always felt that I had something special to say in this art form. All of the groups I played with—up until Oscar—allowed me the freedom to create the way I wanted to create.

Oscar liked the way Sam and I played together, so when his trio disbanded he asked us to come with him. During my time with Cannonball he was playing too many hit tunes for me. I was young and I wanted to play. I wanted to be creative. So I was ready to make a change. I realize now that Sam and I should have gotten our own group. We could have been successful because we were so close and we had all the connections. We were popular. But we went with Oscar Peterson because he wanted us and the money was great.

KM: What did you earn at your peak with Oscar Peterson?

LH: When I started out with Oscar in 1965 I was making \$400 a week, plus off-time salary when we didn't work.

KM: How did you have to change your style?

LH: That was the problem. First of all, Oscar is a person who plays at a high level every night. Everything about him on and off the stage is on the highest level. But I didn't like that he wanted me to change the way I play.

Sometimes I would talk to myself in the hotel room: "Louis, now when you play you know you have to do this and this to keep the peace." That can work for a while, but when that is not really in your character, it can only last for so long. I had to

contain myself drum-wise and not play "me." That worked for him, and he didn't want it to change.

Stuff would build up in my head. I'd tell him everything that was on my mind about how I wanted to approach the music. I'd be fired again. [laughs] We really liked each other, but it couldn't go on forever. In a situation like that you have to surrender. I couldn't continue to do that.

KM: It's telling that after Oscar Peterson you went with Freddie Hubbard.

LH: Well, I knew Freddie a long time. He came to New York in 1958, I came to New York in '56. We got to be very close friends. He lived upstairs from me for eleven years in the '60s. We played together with Joe Henderson during that time in a group called the Communicators. [Henderson's *The Kicker* and *Tetragon* came from this period.]

When I was out playing with Oscar, they were in New York recording with everybody. When I was home I'd be playing with Freddie, but out on the road I was making all this money with Oscar. Eventually Oscar fired me for the last time; I couldn't give up my soul for the money. So I came back to New York and started my own bands—this was in the '70s—the first one with Junior Cook and Woody Shaw. That was an excellent band. We recorded *Ichi Ban*, *The Real Thing*, and *Live At Lausanne*.

KM: What happened after your association with Woody Shaw?

LH: Then I made *Variety Is The Spice* with

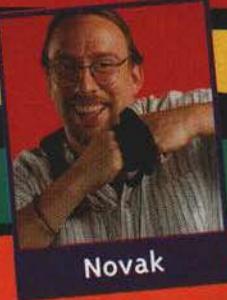
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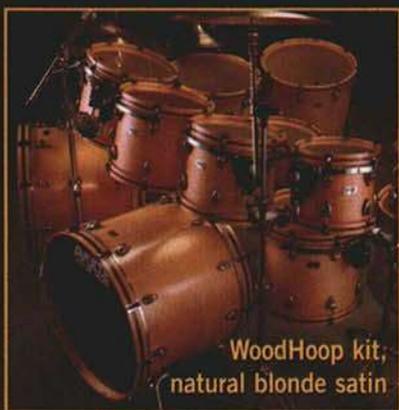


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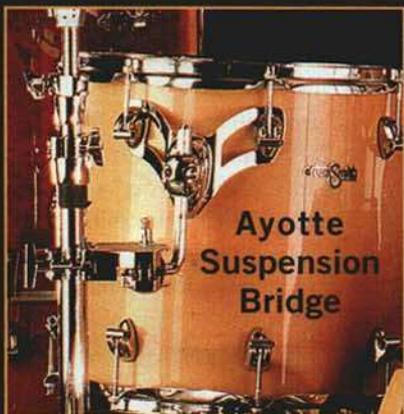


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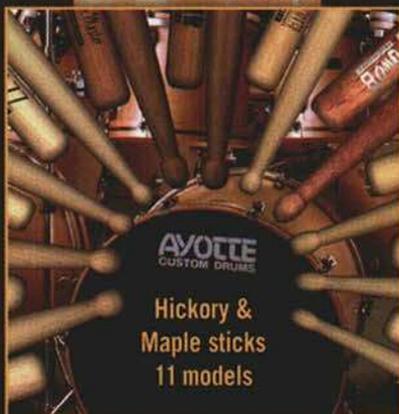
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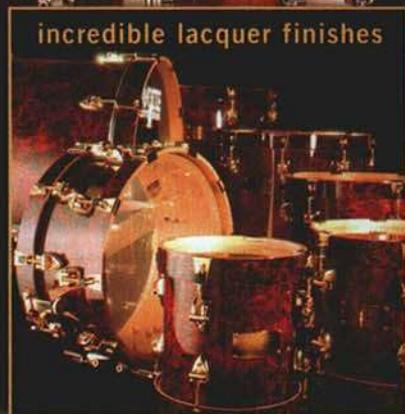
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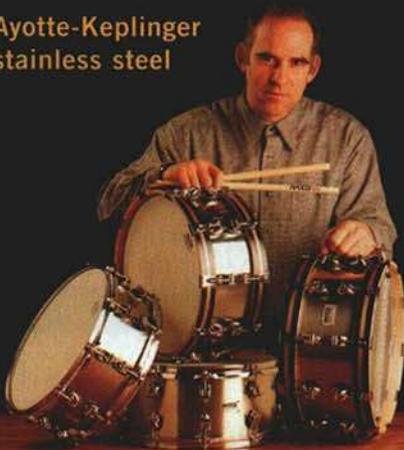


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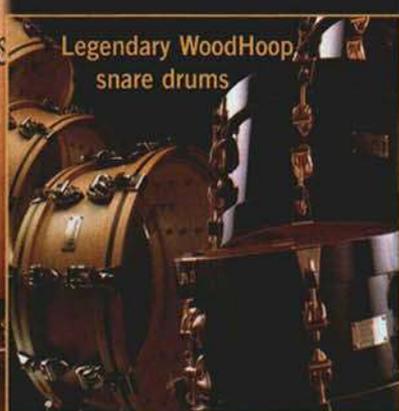


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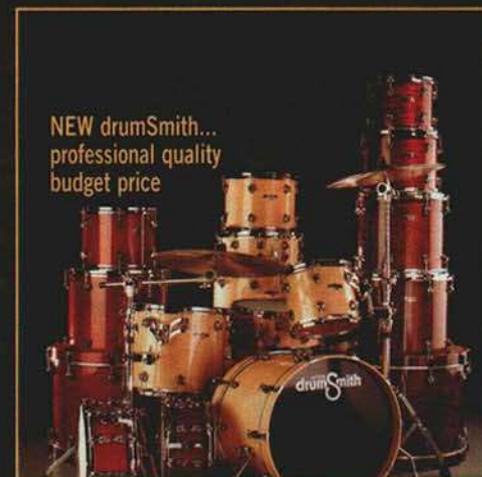
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Frank Strozier, Stafford James, and Harold Mabern. That was the best group I ever had.

KM: How did the incoming fusion music of that period affect you?

LH: It affected me a lot. Without a good businessperson, that band didn't last long. Music was going a different way, with rock and fusion. We weren't working in America, only Europe. That was a lean time.

I had to find something else to do. I worked in Europe and kept going. In 1985, I went with McCoy Tyner's trio. We got along great. He is "Mr. Dependable" all the way, and we worked all over the place. The group became very popular, but I didn't want to stay with him forever. I was with McCoy for four years.

KM: What young musicians do you like?

LH: On drums, I like Victor Lewis and Kenny Washington. Kenny used to follow me around and help me carry my drums. We used to practice together. He got the cymbal beat from me, just like Tony did. We're close. Kenny plays a lot like me, but he's not as powerful.

KM: Are you a loud drummer?

LH: Yeah, I'm pretty powerful.

KM: Do you still practice?

LH: When I was younger I could actually not practice. That's when I was performing a lot. But now I have to practice more. My facilities are not as sharp as they were back then. I enjoy practicing and I have to practice in order to make it.

KM: You play Sonor drums and Sabian

cymbals. But I also noticed that you seem to use larger sticks.

LH: First, let me say that I am very, very happy with Sabian cymbals and Sonor drums. They make great stuff and I love their products. As for sticks, I use Regal Tip 2Bs. I like a heavier stick because I can control it better and I can get a big sound with it. I can't get any sound out of a little stick. And I can play soft if I want to with a 2B.

Often I'll put tape around the shank, 'cause I tend to break them right there. Also, I like nylon tips for the sound on the cymbal and because they don't chip as fast. When wooden tips chip they change the sound of my cymbal.

KM: And you play the bass drum wide open with no muffling?

LH: Yes. I used to use a damper on the bass drum, but Papa Jo told me not to do that. You have to be able to control the sound of the bass drum. All I do is put a Dr. Scholls foot pad on the head where the beater hits. That's all I use.

KM: How do you view the jazz scene today?

LH: You have Max Roach out there; he's the elder statesman. And you have Roy Haynes and Elvin Jones, both with bands. They are all older than me. But after them, I'm the one with the band. Tony Williams made big waves with his band. But now, doggone it, Tony is out of here. He was my buddy.

KM: You're on the new Horace Silver album, *A Prescription For The Blues*. How

do you feel about that?

LH: I was very excited about the session. I respect him for originally bringing me to New York. I learned so much from being in his company. I've had a great relationship with Horace. We never stopped talking to each other.

KM: How do today's young jazz players stack up next to the musicians you came up with, like Mobley, Shaw, and Silver?

LH: I love all the younger artists playing this art form, and I wish them all the luck and health in the world. Keep going. But I don't feel that they are on the same level. It's harder to have a unique voice now like the guys did when I was coming up. That has diminished from the days when there weren't so many records to listen to. The musicians lived in different cities, and you really didn't have the opportunity to hear musicians from other parts of the country. They really developed their own styles because of that. Now that we have so many CDs, videos, and tours, the ability to have your own voice is lessening.

KM: You've played with and outlived a lot of the greats. Do you remember how the guys played, or the people themselves?

LH: I remember the playing more than the people. Once Bud Powell, Sonny Stitt, and I went over to Clifford Jordan's apartment on 25th Street. Bud played for hours, just for us. Being in the company of my heroes at that time was fantastic. Those were great days.

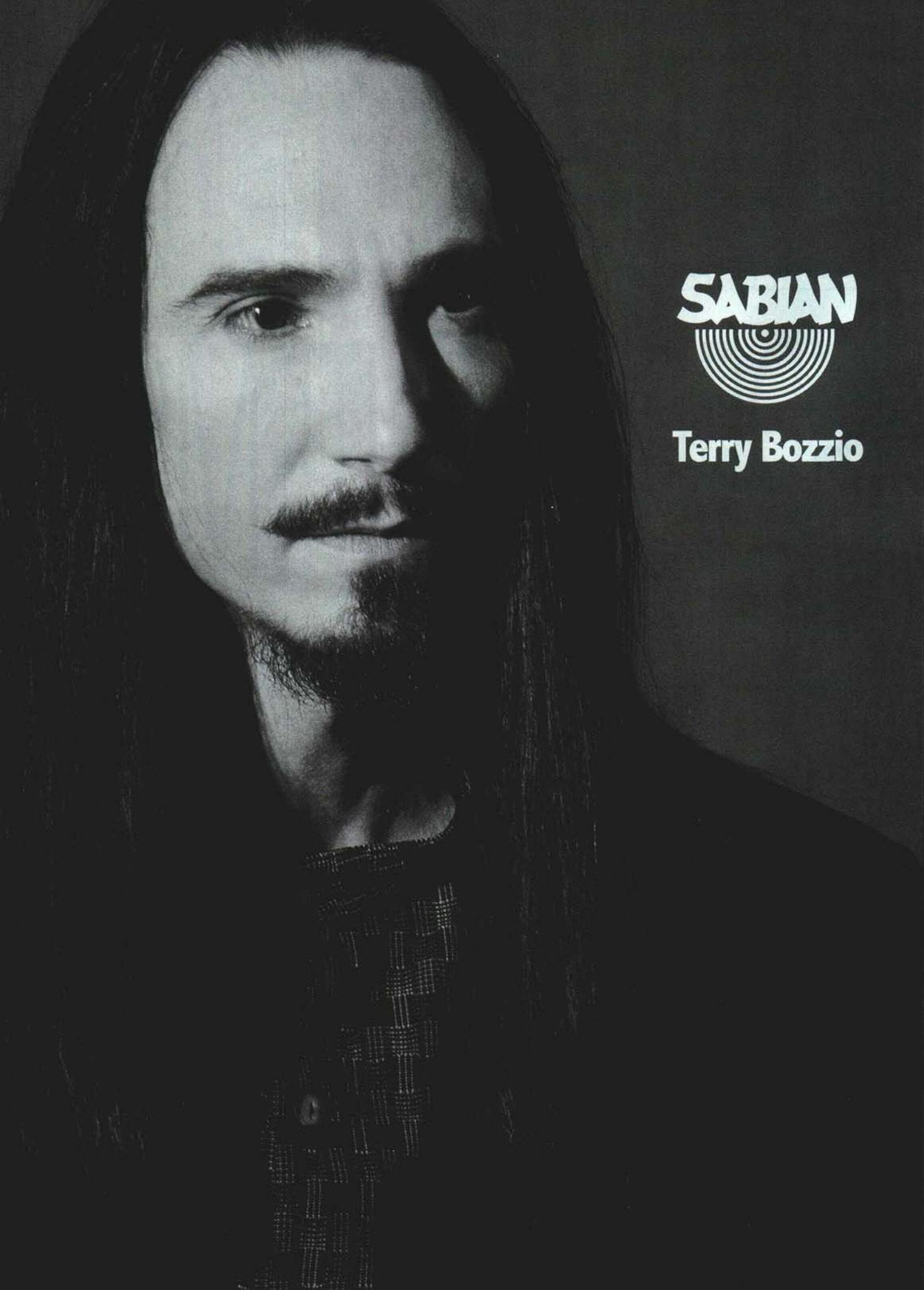


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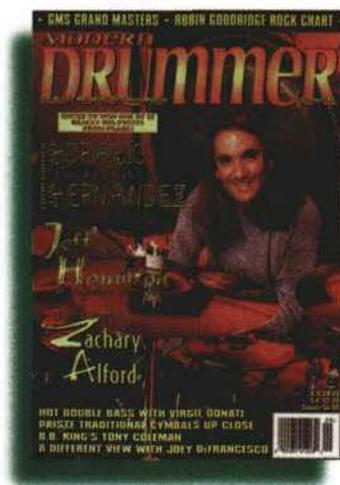
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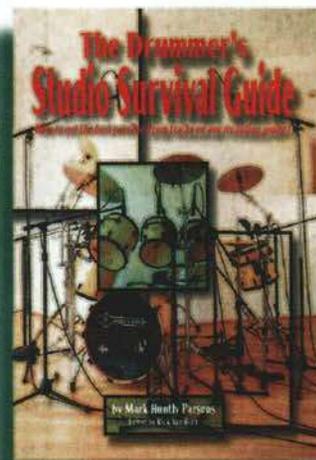
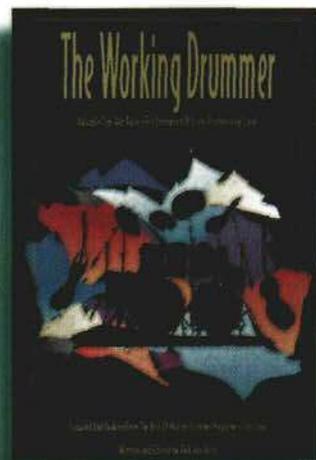
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Brain

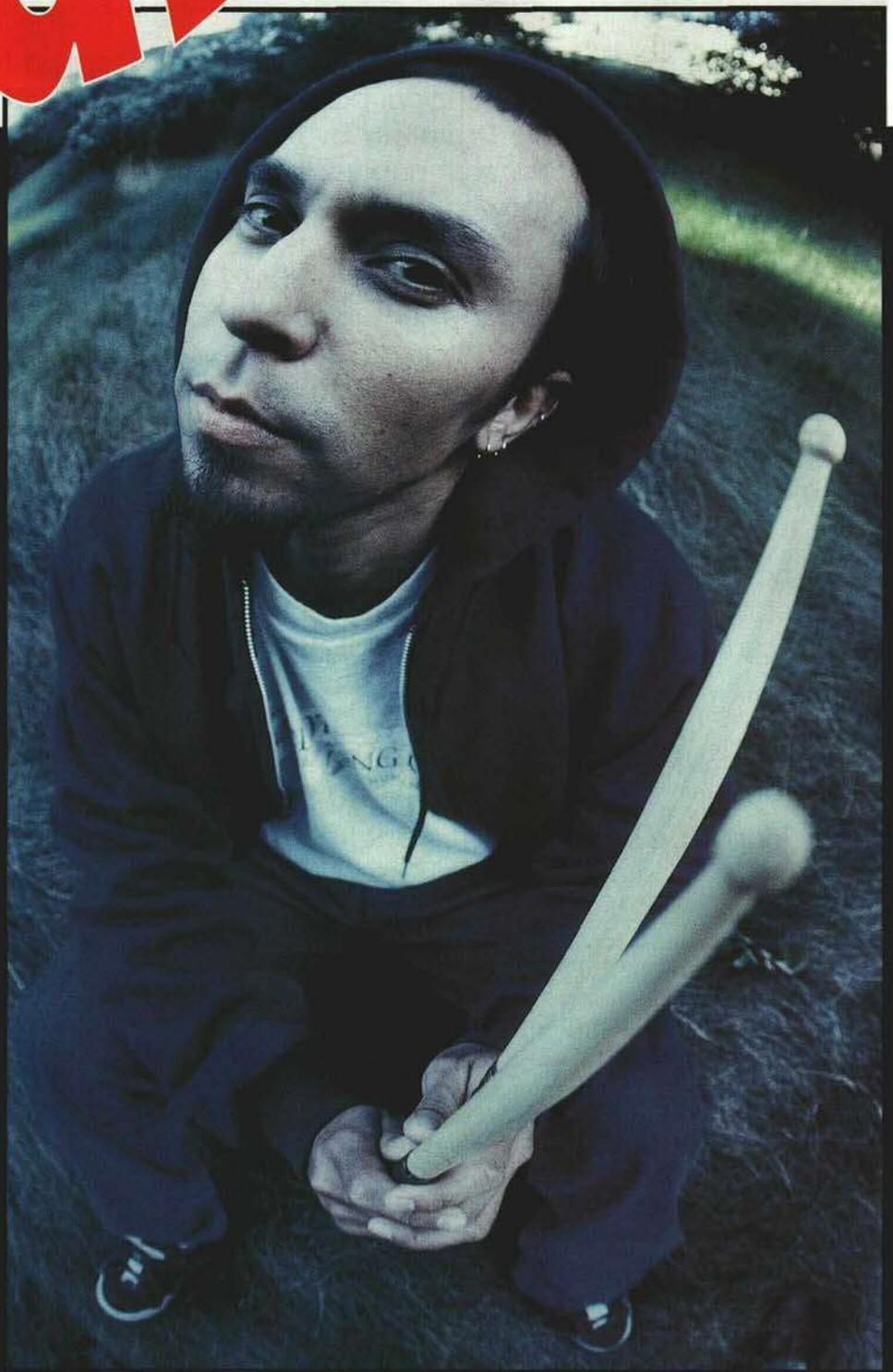
by Robin Tolleson

Photos by Jay Blakesburg

The drummer called Brain has played with some pretty fair bassists lately. He was Bill Laswell's drummer of choice in Praxis, working with Laswell, Bootsy Collins, and Bernie Worrell (*Transmutation* on Axiom-Island), and now he's joined flamboyant thumper Les Claypool in a revitalized, (dare I say) more focused Primus on *The Brown Album* (Interscope). "When I was playing with Bill [Laswell] and Buckethead, that was free," Brain laughs. "We would play shows in Europe, and it would be like, 'Bill, what are we playing?' 'Whatever you want, just start a beat.' 'What?'"

"With Primus, it's more of a job, and I'm not saying that's bad. I needed that in my playing. I was kind of floating everywhere. With Primus it's a real thing, a profession. We have to be *on* every night, and I've learned a lot.

"One great thing about this band—and it's kind of the mystery about Primus—is that we just do whatever we want. It's the way Primus has played all along, and somehow it's become a popular band. I have an open mind, and a background with a lot of different musical styles, especially funk music. Les is really into funk music. Ler [Primus guitarist Larry LaLonde] is just kind of into



punk rock, and it's a little easier because I like the same things they do."

Brain (born Brian Mantia) grew up in the South Bay city of Cupertino. His pop music interests gravitated towards James Brown and Sly Stone. "Even the rock bands I was listening to, like Led Zeppelin and Hendrix, always had a kind of swing feel, a funky groove to them," he says. "So I was always into that style."

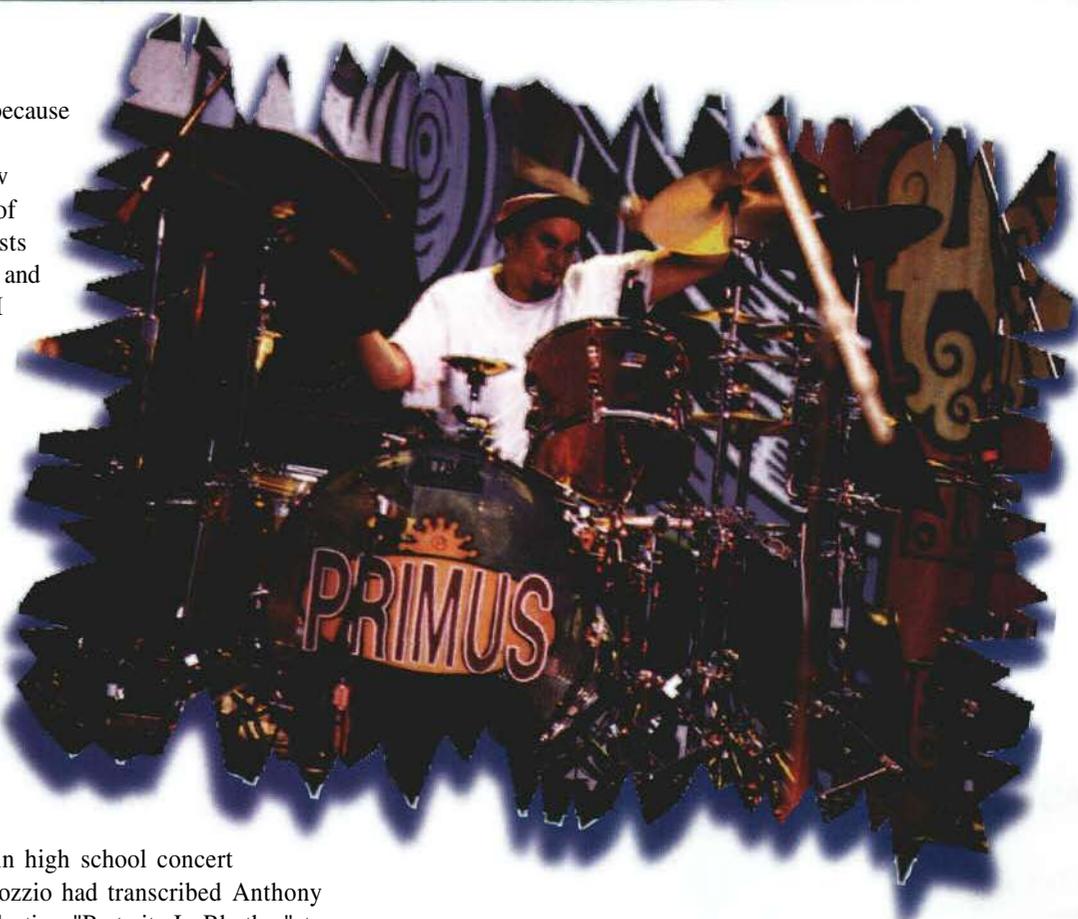
Brain began playing drums at sixteen, and went into it head-first, working his way up to studios with Scott Morris in San Francisco, then the Percussion Institute of Technology in Hollywood, then classical snare studies. "I just did whatever it took to learn how to read and know everything about the drums."

Brain got his nickname while in high school concert band. After learning that Terry Bozzio had transcribed Anthony Cirone's infamous snare etude collection "Portraits In Rhythm" to play on the drumkit, he became obsessed with learning it. "People used to say, 'What are you, some kind of brain?' It stuck."

Tony Williams and Buddy Rich were the first two drummers who had a big influence on Brain. "When my mom took me to see Buddy Rich over at the mall," he recalls, "I was just floored. And then Tony, he's probably like my number-one guy. And it's not really even his drumming, it's more just the attitude, the kind of Zen thing he had going on."

"I'm not really into the drums as far as wanting to copy somebody's gear or anything," says Brain. "I'm more into people's attitudes. Denardo Coleman is another example. When I heard the Ornette Coleman Prime Time Band, I was floored. I thought, 'You can do anything you want with that kind of approach.' If I could play with anybody, it'd be Ornette Coleman. After I saw that I said, 'Wow, this is the free-est it'll ever be.'"

Brain may not be into gear, but he has an interesting set of Ludwig *Vistalites*. The 26" bass drum is green, the toms are red, yellow, and amber, and he has two North toms mixed in. His snare is a black *Vistalite*. He plays Zildjian cymbals, including a 6" *Zil-Bel*, an 8" *EFX-1*, an 8" *A* splash, 13" *Quick Beat* hi-hats, a 16" *A* medium thin crash, a 16" *A* medium crash, an 18" *A* *China Boy* low,



and a 21" *A* *Rock* ride. He uses DW pedals and hardware, Roc-N-Soc thrones, and Zildjian 6A wood-tip sticks. He also uses a Technics *SL-1210MKZ* turntable with an *M44Gs* stylus, and a Vestax *PMCO5PRO* DJ mixer.

Brain has been resourceful enough to make his living solely by playing drums. That used to mean going so far as changing clothes in the car between gigs. "I'd play a wedding in a tuxedo," he recalls, "then put on my earrings and punk rock clothes, go to the Nightbreak, and play a punk rock gig with MCM & the Monster. That's what I had to do to get my hundred bucks that night. Then the next day I'd play a Taco Bell commercial. I just figured, 'This is what I do. I enjoy all these styles of music, so I might as well do it.'"

Brain's recording career includes dates with artists as diverse as Tom Waits (*Bone Machine*, Island), Jon Hassell (*Dressing For Pleasure*, Warner Bros.), Godflesh (*Songs Of Love & Hate*, Earache), *Giant*

Robot (NTT), and the aforementioned MCM & the Monster (*Collective Emotional Problems*, Self Inflicted). He was also a member of the Limbomaniacs, a band made up of friends from San Jose, Cupertino, and Mountain View, California. The band released the album *Stinky Grooves* (In Effect) in 1990, earning a

"I'd play a wedding in a tuxedo, then put on my earrings and punk rock clothes and play a gig with MCM & the Monster. The next day I'd play a Taco Bell commercial. I just figured, 'This is what I do.'"



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following of P-Funkers and Beastie Boy lovers (and a parental advisory for explicit lyrics). The band's mighty rhythm section, with bassist House, guitarist Mirv, and Synclavier wizard Pete Scaturro, was quite capable of thrashing rhythmic assaults like "Maniac" and the insistent "Shake It" with Troublefunk's T-Bone. "When the Limbomaniacs first came out," says Brain, "a friend turned me on to the Go-Go stuff in DC, and I really got into Troublefunk and the Junkyard Band."

Guitarist Joe Gore played with Brain in Big City during the World Beat invasion of San Francisco in the early '80s. "Joe got me into Zulu Jive and the *Ice Cream For Suckers* album, and then Fela," says Brain. "I've always been attracted to the rawest side of music. The Limbomaniacs would play Zulu Jive sets based off that tape, when no one really knew what it was. People would say, 'You guys play a really weird style of surf music.' Joe got me into O.J. Ekemode, South African Jive, and Kenyan music. Then I turned him on to the Beastie Boys," Brain laughs.

Primus was also going for a raw sound on their new album, called simply *The Brown Album* (Interscope). "We went into the studio and started jamming—three nights a week, for a couple hours each night. Somebody would start something and we'd just let the tape roll. We made a CD out of all that, then we went through each jam to take the best parts and decide which grooves we wanted to make into songs. We realized that we had enough for two more albums."

When it came time to record the album, the band chose Claypool's home studio, Rancho Relaxo, where they could record

Brain (Primus)



Zildjian

The only serious choice.

on their own time, "in between snowboarding, mostly," Brain reports. Again they went for the raw drum tracks. "Some of the songs are recorded with just one mic', where I set up in a room and just jammed on something. To be totally fresh on one particular tune, we said, 'Hey, let's put one mic' up there and just play something.' A couple of the tracks sounded so good that way, we just kept 'em."

"Golden Boy" is pure funk with a Zeppelin-ish guitar and bass line, "Shake Hands With Beef is a simple, marching

rock groove, while "Restin' Bones" has more of a hip-hop feel. "Bob's Party Time Lounge" is almost out of Las Vegas, as it showcases several styles in an eclectic mix. Brain says the band was attempting to recreate a John Bonham sound, so they didn't cut out the front bass drum head, and they put the bass drum mic' about two feet away from the drumhead. "Instead of close-miking the snare and hat, we used one microphone for both," he recalls, "about a foot away from them. We added a couple overheads, and that's about it. And

we'd switch it around and experiment. But that raw sound is just what we wanted to do on this album. We never used more than six mic's, and that's what it sounds like. But that's the kind of tones I like.

"We went for a big, huge, messed-up kind of room sound," Brain continues. "One of my favorite albums is the Public Image album that Bill Laswell produced [*Album*, Elektra]. He also told me that he once recorded Tony Williams in an elevator shaft with three or four mic's, and it was huge and crazy-sounding. We wanted that big sound."

Brain has known the members of Primus for several years. In fact, he was in the band briefly six years ago. "I was in Primus for two weeks, but I broke my foot skateboarding," he explains. The band wound up hiring Tim "Herb" Alexander, and Brain did the Limbomaniacs CD. "I appreciated Primus, but I wasn't a huge fan," he says. "I liked Les's solo stuff more, like *Sausage* and *The Holy Mackerel*. As a matter of fact, we play the bass/drum duet from 'The Awakening' off *Holy Mackerel* when we play live, and I love it. My point is that a lot of the Primus material was relatively new to me when I joined. But I'm adjusting to the structure, and Primus is my foundation now.

"One of the things that scared Les about me was that I was always moving around," Brain continues. "I was more of a session guy. But I realized, hey, they're my friends, it's a cool thing. If there's any band I'd want to join, this'd be the one, as far as having freedom to play."

Another thing Brain is very excited about with Primus is the inclusion of the turntable in his drumkit. He began learning the scratching technique while working with the world-champion DJs the Invisible Scratch Pickles with Praxis. "I've been learning it from DJ Disc, and I'm going to incorporate it in my drumset because it's such a percussive instrument," he says. "The way the really good DJs approach the lines they cut against the rhythm is like listening to Elvin Jones again. There haven't been too many drummers that have been turning me on, but as soon as I heard these turntablists it hit me that they're taking it to the next level. So I've been listening to them for inspiration as far as where to go rhythmically—and for learning how to do it, too. It's pretty incredible."

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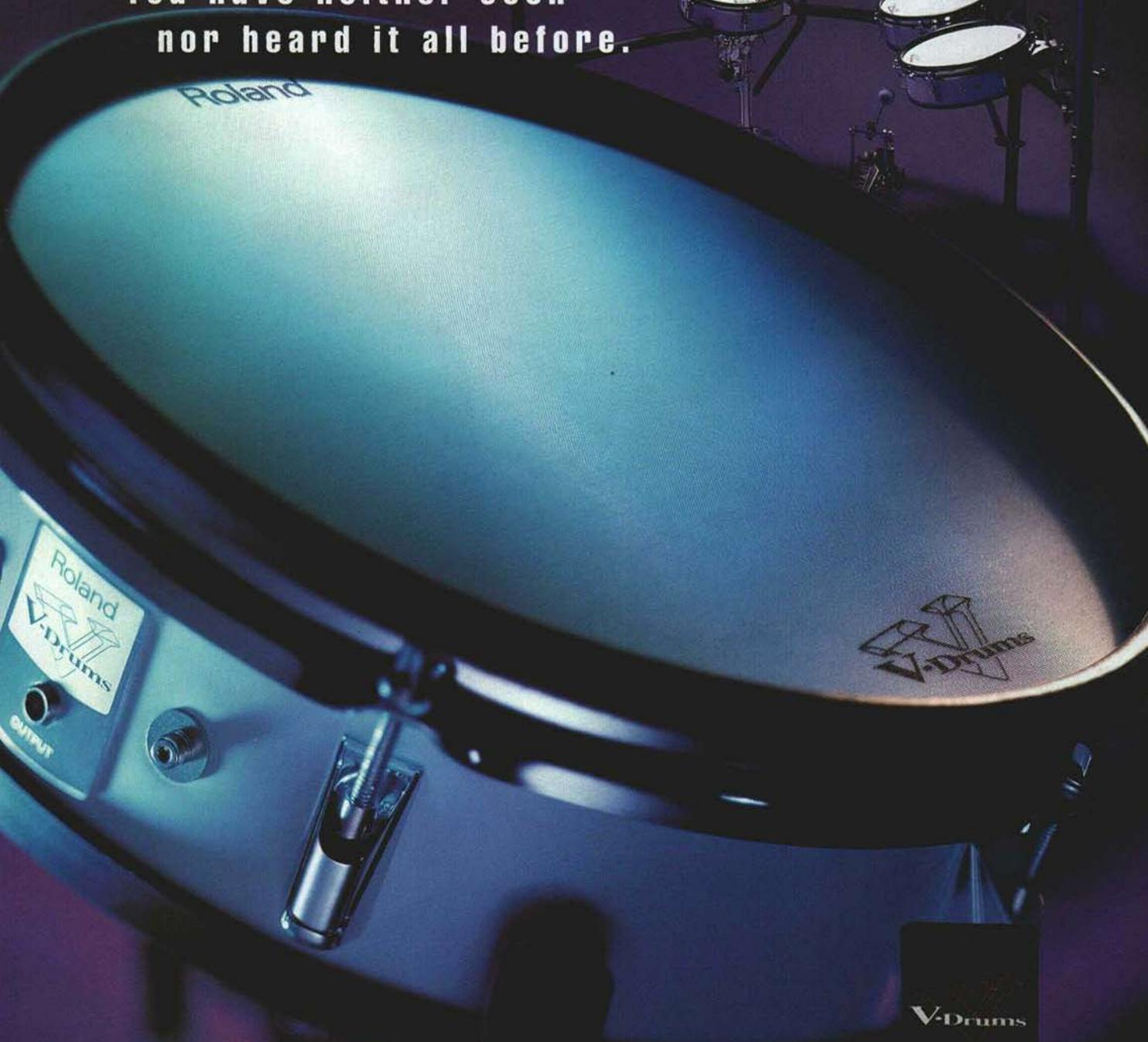
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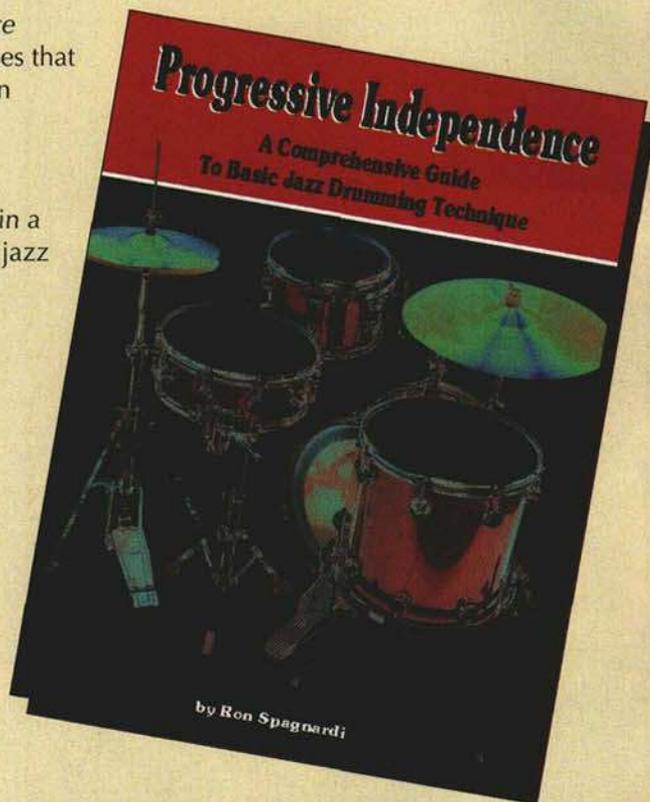
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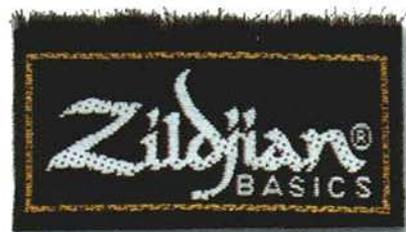
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by Travis Huff

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Furious syncopation! Lightning-fast tempos! Tons of grace notes! With characteristics like these, you would probably conjure up visions of hardcore fusion. But no, this is dance music! "Jungle/Drum & Bass" has landed on American shores, bringing with it a fresh perspective on some classic beats.

Originating in the British underground club scene, jungle combines influences from hip-hop, reggae, and electronica into one highly danceable hybrid. The style began by producers taking a drumbeat from an old record, like the classic "Funky Drummer" break, speeding it way up, and adding a half-time reggae bass line underneath. Tempos average 160 beats per minute in the drums, while the bass line anchors a head-boppin' 80 bpm. Like African tribal "drum & singing" music, the polymetric nature of the rhythm makes it even more infectious.

Jungle evolved into a more electronica-influenced form as producers moved into the realm of programmed drum parts. This programming retained all the notes, all the syncopation, and all the amped-up speed of the earlier form, but upped the complexity further still by creating densely layered grooves. These chopped-up beats and their breakbeat counterparts are a wellspring of ideas for drummers to incorporate into their playing.

Like most rhythm-oriented music, jungle has a clave or "time-line" that gives coherence to a sometimes dizzying complexity. Compared to Latin or African genres, in jungle the snare acts as the high bell while the bass drum acts as the low bell. And, as in Latin or African music, this clave is implied at all times but not always spelled out verbatim. Here is the basic "pulse":

Here are a few examples of the types of grooves you might hear in this style. (Play these at a tempo of quarter note = 160.)

1

2

Repeat 3x

3

Repeat 3x

4

5

L R L L R L

L R L L R L R L

6

L R L R

L R L R R



To hear some of these grooves applied in a musical setting, check out such artists as LTJ Bukem, Photek, Omni Trio, and Nico. Also, the Metalheadz and Renegade labels from the UK are known for their excellent selection of jungle.

The best way to catch the spirit of this music is to go to a dance club where DJs spin jungle, so you can feel the bass in your chest. Watch the dancers. Emulate the dancers' motions as you play these beats on the drumset, and the groove will flow much better. To drum is to dance.



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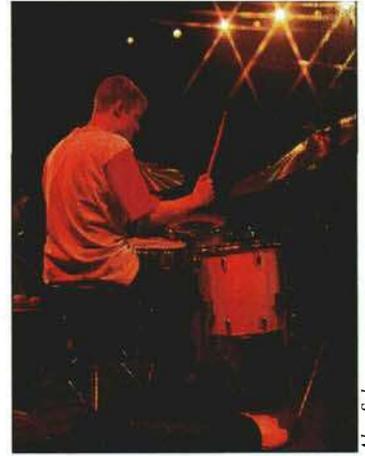
Bill Stewart: "Snide Remarks"

Transcribed by Billy Miller

MUSIC KEY

Open	O	R.C.	C.C.
H.H.	X	X	X
T.T.	X	X	X
S.D.	X	X	X
F.T.	X	X	X
B.D.	X	X	X
H.H. w/foot	X	X	X
	X	Stick Shot	Cross Stick

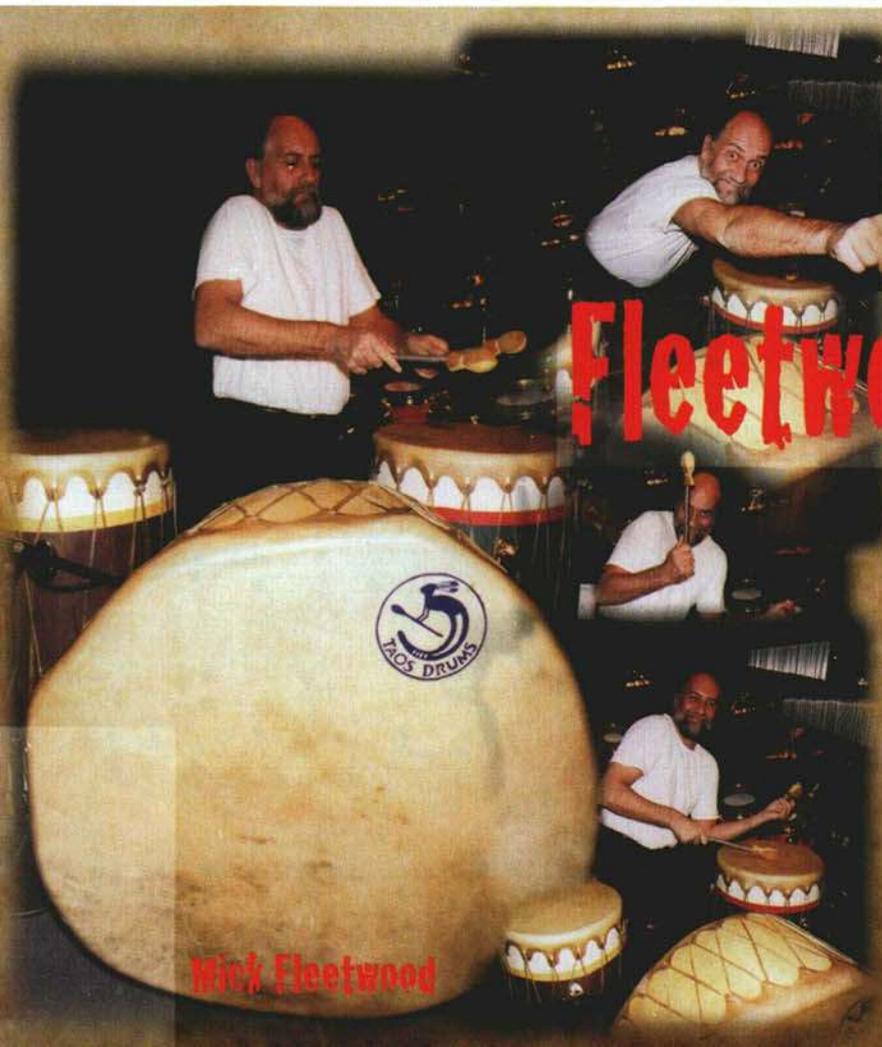
This month's *Drum Soloist* features Bill Stewart on his first offering as a leader, *Snide Remarks* (Blue Note, released 1995). This drum solo, from the title track, begins about four minutes into the tune. Bill takes the listener on a fun rhythmic jaunt here, playing some great three-over-four "Stewart-isms." It's an ear-catching performance from a hot young player. (By the way, all 8th notes are swung unless noted.)



Alex Solca

$\bullet = 184$

Musical score for Fleetwood Mac, featuring five staves of music. The notation includes numerous triplet markings (indicated by a '3' above a bracket) and sixteenth notes. The score is written on a grand staff with a treble clef and a key signature of one flat. The music is characterized by a complex, rhythmic pattern of triplets and sixteenth notes, typical of Fleetwood Mac's style. The score concludes with a final sixteenth-note triplet and a sixteenth-note sextuplet (marked with a '6').



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Drumming In The Pits, Part 2

by Jonathan Wacker

In part one of this article, leading professional conductors and show drummers described what is required of the pit drummer when he or she is playing in a professional pit orchestra. We learned that among other skills, a show drummer must be prepared to competently play any musical style. In this article, we will examine excerpts from the drumset books of Broadway-type shows to give you an idea of how to prepare your part when you have been asked to play in a pit orchestra.

If you have never played a show before, you might be surprised to see that their drumset parts are often quite vague, if not confusing. This requires the drummer to apply his experience to translate the notes on the paper into a performance that will assist the rest of the orchestra to provide good music for the audience.

One of the most prevalent styles the pit drummer is asked to

play is the "two-beat." This style is found in country, rock, Dixieland, swing, and many other musical settings. Use of the two-beat is usually determined by the bass player's part; if he is playing two half notes in each measure of 4/4 time, then he is playing two beats per measure, or "two-beat." The drummer is usually expected to support this harmonic motion in whatever style the music calls for. A standard show two-beat pattern is notated below. The simplicity of this pattern will allow you to focus on keeping good time, and establishing a good feel.



In the following example from the musical *Hello Dolly*, the drumset part is really quite questionable. If you were to play exactly what is indicated in the part, the performance would sound rather stagnant and dull. This is where one must use intuition to determine the best interpretation of the music.

The first four measures of this part look like an introduction to the melody, which begins in measure 5. The simple rimclicks in the part help to accent the other instruments and establish a clear tempo. With this in mind, you should probably play exactly what

is written up to measure 5. At this point, the drummer is expected to rhythmically support the melody with the proper style while maintaining a steady tempo (i.e., "play time"). The "two-beat" example shown above would suffice here. The tempo indicated is *presto*, so the drummer should concentrate on simply keeping a steady tempo with a rhythmic pattern that won't confuse the remainder of the orchestra. Emphasizing the accents on the snare drum would be helpful.

Walters' Gallop

Presto

Another two-beat can be found in "You Could Drive A Person Crazy" in Stephen Sondheim's musical *Company*. The written part (not shown) is a classic case of a badly written drumset part. It gives the drummer no indication of the style. The bass drum is indicated on beats 1 and 3, and the snare drum is on beats 2 and 4 of each measure. This is clearly intended to function only as an outline or sketch for the drummer to improvise within. The drummer who wants to be well prepared for the first rehearsal of this

piece should find a recording of the soundtrack to hear what the original cast drummer played, which was the following version of a two-beat.



As you gain experience playing shows, you will find that the drumset parts are frequently vague. With this in mind, I often recommend to students that they find a copy of the original soundtrack performance of a show they expect to play, and to listen to the original drummer's playing. This is a good way to help you decide what to play if the written part isn't clear. In addition, it is quite likely that the composer was present during the recording and would have approved of what was being played.

Another style that appears frequently in musical theater is the jazz waltz. This style is not exactly jazz, and not exactly a waltz, but something in between. In the following example, again from *Company*, the part calls for a jazz waltz, and shows notation for cymbal, snare, and bass drum. (The drummer must assume this, because there is no indication anywhere in the part of what each line of notation really means.)

Jazz Waltz

It is rather clear from this notation that the person who wrote this part had little or no experience as a drummer. If an inexperienced drummer saw this part and read it as written, it would likely confuse the orchestra more than help it, and not swing nearly as much as if he or she had simply "faked" a jazz waltz. A simple jazz waltz pattern such as the one that follows would be appropriate for this section.



As with any of these simple patterns, if you can fake a good jazz waltz, then all you have to do is count measures to maintain your place in the part. This will allow you to get your head out of the music, listen to what is being played around you, and maintain good eye contact with the conductor.

Specific parts, such as the snare roll in measure 37, should be played exactly as written, because they may be coordinated with a

specific musical idea or with stage action.

A few years ago, I played drums for the touring production of *The Unsinkable Molly Brown*. That show has a lot of dancing and stage action that the drummer is expected to highlight. Emphasizing stage action or specific lines of dialog with the drums is called "catching" the action. In *Molly Brown*, the drummer is kept very busy "catching" dance kicks while playing time.

In the following excerpt of "He's My Friend," from *The Unsinkable Molly Brown*, the style is clearly indicated to the drummer. The text above the staff says "country style side-stick."

From this, any drummer with even minimal experience would have a good idea of the style required. The actual notation, however, is confusing.

He's My Friend

Unsinkable Molly Brown

Country Style-Sidestick

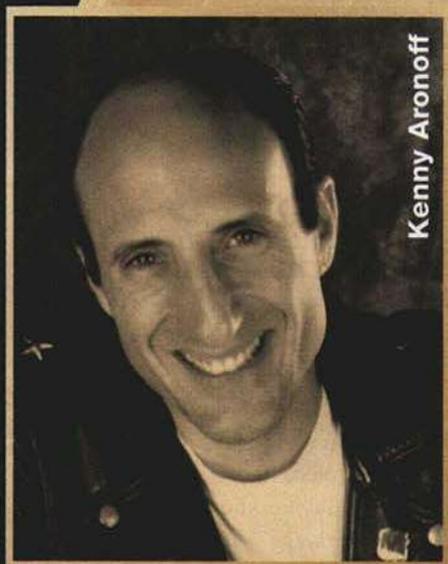
arr: Hummie Mann

Lite Country Time

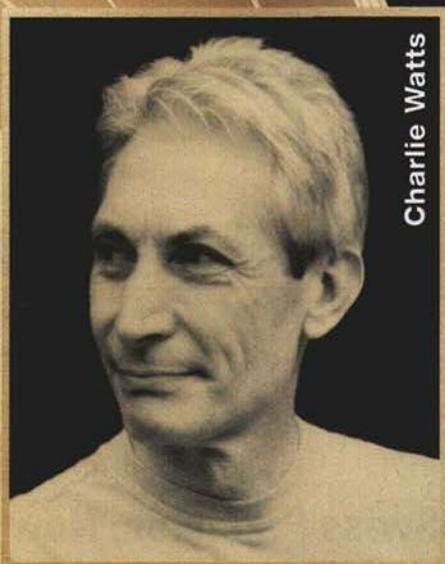
The part should probably be a simple two-beat, with a slight country feel. In this example, the accents written above the part indicate musical accentuation, as opposed to "catching" stage action. (I should mention here that when you "catch" stage action such as dance kicks, the accent occurs simultaneously with the action. When "catching" a comic's jokes, show drummers usually leave a moment of space between the punch line and the accent in order for the audience to hear and understand the joke.)

In the next example, also from "He's My Friend," we can see the drum part written in the staff and the dance kicks written as Xs above the staff. In this case, the drummer is expected to play loud, short, percussive sounds (usually cymbal crashes) at the moment each dance kick is executed. This *should* be at the place in the music indicated by the X, but often occurs slightly before or after that exact spot if the dancers get off the beat.

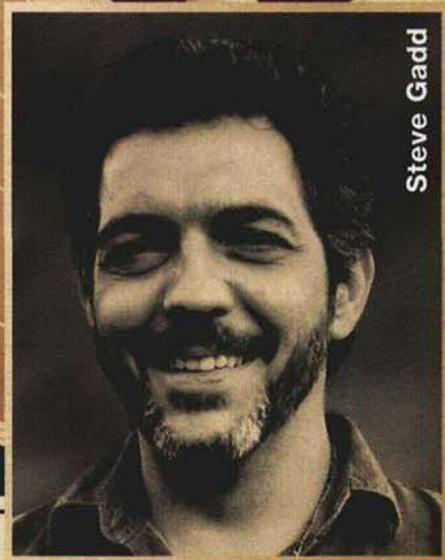
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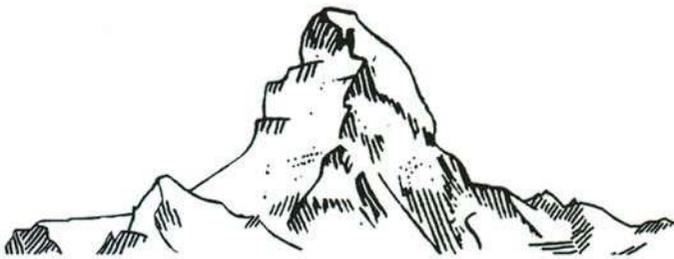
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155

160 163

167
mf

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In this example we see dance kicks at measures 153-154, 162, and 167-168. At this point in the piece, the drummer is playing in a 6/8 march style (another style the show drummer should know...) and "catching" the dance kicks with cymbal crashes. The accents at measures 137-138 and 141-142 are accents to be played on the snare drum.

To further complicate things, while keeping time and "catching" kicks, it is critical that you maintain good eye contact with the conductor. In large dance scenes, the tempo is critical; some dance steps simply cannot be performed at the wrong tempo. If the tempo is wrong, for whatever reason, the conductor could face a stage full of angry singers and dancers. As the conductors said in the interviews in part one, the conductor will determine where the tempo should be and will expect to communicate it to the drummer immediately. If you are not watching him, he cannot communicate the tempo, and the scene could become a catastrophe.

So far we have examined drumset parts from a couple of different shows and discussed how one might approach playing them. We must keep in mind that our function in the pit orchestra is primarily that of the timekeeper. We also establish the proper feel, accentuate the stage actions, and communicate tempo changes to the remainder of the orchestra. These are extremely important functions in a show orchestra. A drummer who cannot fulfill these needs can ruin an orchestra comprised of even the best players.

Playing drums in show pits can be a fun and rewarding way to make a living. Show tours allow you to travel and work with a wide variety of musicians. Applying the ideas discussed above and the suggestions of the drummers and conductors interviewed in part one will give you a good start.



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Bongo Basics

by Trevor Salloum

Interest in hand drumming has exploded, with everyone from inner city youth, to the elderly—even corporate executives—trying their hands on the skins. One of the most enjoyable of these hand drums to reemerge is the bongos. Among the most adaptable percussion instruments, bongos are well suited to many styles of modern music, including Latin, rock, funk, rap, jazz, symphonic, flamenco, etc.

Bongos have many advantages, one in particular being their small size. As a drumset player, I've often envied vocalists and horn players because of the portability of their instruments. Now drummers can take their bongos to a jam session and not have to schlep so much gear. And modern amplification allows the bongos



to be played with virtually any other instrument. Also, bongos require minimal maintenance and are quite durable in construction.

Bongo Resources

Suggested Recordings:

- Ahora Si Here Comes Changu* (Corason, released 1995)
- Jack Costanzo And His Afro-Cuban Band, *Mr. Bongo* (Palladium, 1989)
- Cuba Fully Charged* (Earthworks, 1993)
- Cuban Counterpoint: History Of The Son Montuno* (Rounder Records, 1992)
- Machito And His Afro-Cuban Orchestra, *Tremendo Cuban* (Tumbao, 1991)
- Eddie Palmieri, *The Truth—La Verdad* (Fania, 1987)
- Routes Of Rhythm, Volumes 1-3* (Rounder Records, 1990)
- Mongo Santamaria, *Afro-Roots* (Prestige, 1958)
- Santana, *Borboletta* (Columbia, 1974)

Books:

- Progressive Steps To Bongo And Conga Drum Technique* by Ted Reed (Ted Reed Publishing, 1961)
- The Bongo Book/CD* by Trevor Salloum (Mel Bay Publications, 1997)

Videos:

- (These Latin percussion videos include short sections on bongos, mainly demonstrating the martillo.)
- Manny Oquendo On Timbales And Bongo* (Alchemy Pictures, 1996)

Latin American Percussion: Rhythms And Rhythm Instruments From Cuba: Video Session Featuring Birger Sulsbruck (Wilhelm Hansen, 1988)

Internet Web Sites:

- The Bongo Page: www.rhythmweb.com/bongo
- Les Bongos et la Campana: salsa.media-site.com/FichierHTML1/BongoCamp.html

Internet Newsgroups:

- (These newsgroups often have interesting discussions on bongos and bongoceros.)
- rec.music.afro-latin
- rec.music.makers.percussion
- rec.music.makers.percussion.hand-drum

Suppliers:

- (Sources for purchasing books, CDs, and videos on bongos.)
- Mel Bay Publications, Inc., 4 Industrial Dr., Pacific, MO 63069-0066, (800) 863-5229
- Descarga, 328 Flatbush Ave., Suite 180, Brooklyn, NY 11238, (800)377-2647
- DCI Music Video, 15800 NW 48th Ave., Miami, FL 33014, (800)628-1528

History

Many people think of the bongos as a toy or novelty item, but they have a rich cultural history. Bongos were developed in eastern Cuba in the Guantanamo province in the late 1800s, and are the principle drums of the music styles known as *changui* and *son* (pronounced "sone"). These styles are a blend of the rich African and Spanish cultures of Cuba and contain the roots of modern salsa.

In the '40s and '50s, the bongos emerged as the guiding sound for the beat generation. During this period famous bongo drummers gained commercial success, as evidenced by Jack Costanzo ("Mr. Bongo"), who accompanied the Nat King Cole Trio. I'm sure many of you recall having your parents buy a set of bongos because of their reasonable price and suitability for small hands.

Design And Construction

Bongos consist of two drums, the *macho* (small) and the *hembra* (large), which are joined by a bridge. (In Spanish "macho" means male and "hembra" means female.) The bongos are usually made from oak or mahogany, with metal lugs and rims. Most bongos are constructed from wood, but some companies manufacture fiberglass models.

Bongos usually feature one of two styles of rim—either aluminum cast, as in the LP *Generation II*, or Cuban-style steel rims, as offered by JCR, LP *Generation III*, CP 221 (made by LP), and Gon Bops models. Other common professional brands include Toca, Afro, Meinl, and MOPERC. The heads are usually made

from the skins of cow, calf, mule, goat, or kangaroo. In Cuba you will occasionally see X-ray film being used on the macho. (I prefer natural-skin heads and wood drums both for sound and aesthetics.)

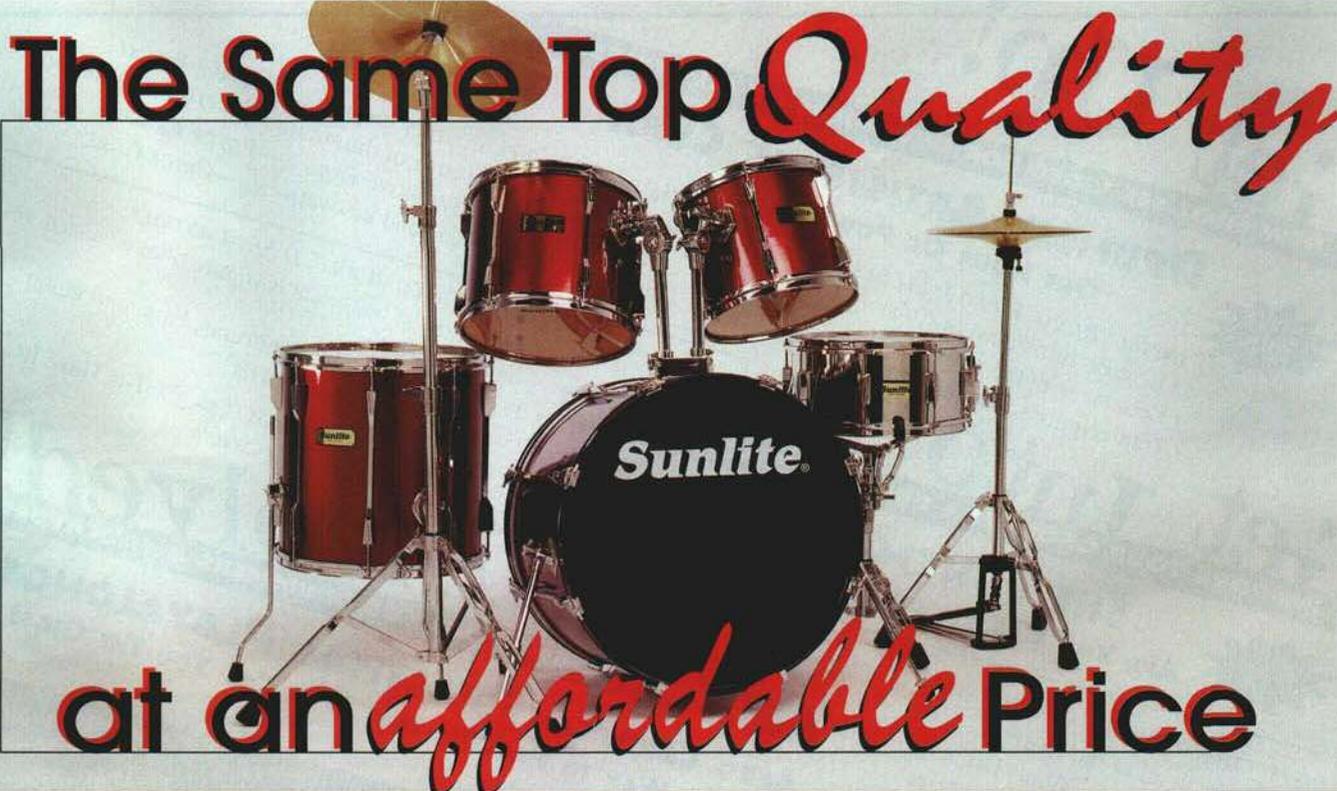
When purchasing bongos, choose an instrument that meets your needs. Many of the professional models, such as those from JCR, LP (*Generation II* and *III*), and Matador have superior tone and solid construction, but are very heavy for a beginner. For the price, the best beginner bongos I have seen are the CP 227 model. They are made of oak, have fairly durable hardware, are lightweight, and generally sell for under \$100. Gon Bops also makes lighter beginner-to-advanced models.

Playing Position

The bongos are traditionally played with the hands and fingers, in a seated position with the drums held between your knees. Your back should be straight, with your forearms resting on your thighs and with your feet positioned flat on the floor. Occasionally, the bongos may be played on a stand to provide easier movement between various percussion instruments. (Timbale sticks may be used instead of hands to obtain a varied tone and greater volume.)

Basic Patterns

The basic traditional bongo pattern is called the *martillo* (meaning "hammer" in Spanish). This rhythm has been used in various styles of music including Latin, jazz, rock, and folk. The following is the basic martillo pattern, as well as two basic jazz and rock patterns.



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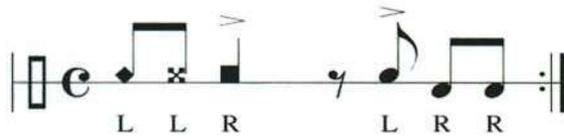
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A note on the music notation: The macho part appears above the line, the hembra part below. The "normal" note head indicates an open stroke (simply striking the head with all of the fingers). The square symbol indicates a right-hand stroke played while the left-hand thumb presses against the head. The "x" indicates a single finger strike. And a diamond-shaped note head indicates a thumb strike. (For a more detailed analysis of the different striking techniques, check out one of the books or videos mentioned in the resource sidebar.)

Martillo



Jazz



Rock



Listen

The most valuable resource for learning the bongos is listening to the recordings of the great *bongoceros* (bongo players). I would suggest starting with the early recordings of the son musical style. Son is best represented by groups such as Sexteto Habanero, Septeto Nacional, Sexteto Bolona, Sierra Maestra, and Isaac Olviedo. These groups typify some of the early roots of modern salsa.

Try to obtain recordings of Latin music by Arsenio Rodriguez, Machito, Cal Tjader, George Shearing, Tito Puente, Stan Kenton, Nat King Cole, Ismael Rivera, Willie Bobo, Celia Cruz, and Poncho Sanchez. And listening to the *bongocero* legends like Armando Peraza, Jose Mangual Sr., Jack Costanzo, Candido Camero, Ray Romero, Willie Rodriguez, Manny Oquendo, and Mongo Santamaria will provide exposure to a wide variety of individual styles. Finally, investigate the more recent wave of dynamic *bongoceros*, including Anthony Carrillo, Jose Mangual Jr., Marc Quinones, David Romero, John Santos, Louis Bauzo, Luis Chacon, and Jose Miguel Velazquez.

Trevor Salloum is a percussionist, author, and teacher. He has made several trips to Cuba to study Afro-Cuban rhythms. He recently wrote The Bongo Book, published by Mel Bay Publications, Inc., 1997.



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1997 DCI World Championship Results

by Lauren Vogel Weiss

Following a week of spirited competition (held at Walt Disney World in Florida), Drum Corps International crowned its 1997 champion in the Citrus Bowl in Orlando on August 16. Sixty-five corps from three countries (Canada, Japan, and the US) vied for this coveted honor.

Thirty-five Division III (up to sixty members) and Division II (averaging 80 members) corps competed on Monday and Tuesday, August 11 and 12. Ultimately, **Mandarins**, from Sacramento, California, won their fifth Division III title with a score of 94.8 (9.7—out of a possible 10.0—in drums). They performed music from "The Ghost Train Triptych" by Eric Whitacre. The **Spartans**, from Nashua, New Hampshire, won their first Division II title by scoring a 94.2 (9.2 in drums). Their

program featured music from composer Alfred Reed.

On Wednesday, August 13, over six hundred performers participated in the Individual and Ensemble contest at Walt Disney World's Pleasure Island. Seventeen-year-old Cavaliers rookie **Jason Parker** won the individual snare drum award. (His score of 99.7 was the highest of any percussionist of the day, so he also received a \$1,000 scholarship from Avant Garde.) His solo was composed of several different styles of music, including a Scottish section.

The multi-tenor award went to **Peter Friedhof** of the Blue Devils, who scored a 99.0. Friedhof says he chose the tenors over snares because, "It's the most exciting instrument to watch. It's like watching a drumset player instead of a snare drummer who's on just one drum." Peter's solo

demonstrated that visual appeal as he did some "behind-his-back" crossover sticking and even used four mallets. **Matt Beck**, a sixteen-year-old high-school junior in his third season with the Glassmen, won the mallet keyboard award with a score of 98.0. He performed "Third Dance For Marimba" by Tom Hasenpflug.

The timpani honor went to **Keith Rawlins** of the Cavaliers, who scored a 97.4. His solo (an original composition called "BMF") included all the usual flair of a pit timpanist and even some three-mallet work. **Nathan Ratliff** (another Cavaliers rookie) won the award for multiple percussion with a score of 96.5. He performed Ney Rosau's "Brasiliana" on marimba, various woodblocks, and bamboo chimes.

Eight members of the Santa Clara Vanguard pit—**Leah Batt, Josh Bowman,**

1997 DCI WORLD CHAMPIONSHIPS

DRUM CORPS	SNARES	TENORS	BASSES	CYMBALS	BATTERY	TOTAL PIT	TOTAL DRUM LINE	DRUM COMPANY	COLOR (DRUMS/HARDWARE)	CYMBAL COMPANY	STICK/MALLET COMPANY
Blue Devils	7	4	5	0	16	8	24	Yamaha	Black/Chrome	Zildjian	Vic Firth
Blue Knights	7	4	5	5	21	11	32	Premier	Dark Walnut/Black	Sabian	Vic Firth
Bluecoats	7	5	6	4	22	9	31	Pearl	Blue Silver Swirl/Chrome	Sabian	Vic Firth
Cadets of Bergen Co.	8	4	5	0	17	10	27	Pearl	Red Wine/Chrome	Zildjian	Vic Firth
Carolina Crown	8	4	6	0	18	9	27	Pearl	Stainless Steel/Chrome	Zildjian	Vic Firth
Cavaliers	9	5	5	0	19	8	27	Yamaha	Silver/Black	Zildjian	Silver Fox
Crossmen	9	4	5	5	23	11	34	Pearl	Cherry/Chrome	Zildjian	Vic Firth
Glassmen	7	3	5	4*	15/19*	8/12*	27	Yamaha	Copper/Black	Zildjian	Pro-Mark
Madison Scouts	9	5	6	4	24	9	33	Yamaha	Red Mahogany/White	Paiste	Vic Firth
Magic Of Orlando	8	4	5	4	21	11	32	Premier	Gold Satin Flame/White	Sabian	Silver Fox
Phantom Regiment	6	4	5	0	15	8	23	Premier	Topaz/Black	Sabian	Pro-Mark
Santa Clara Vanguard	7	4	5	5	21	9	30	Pearl	Bronze/Chrome	Zildjian	Vic Firth

*(Four cymbal players marched for half of the show and played in the pit for the remainder.)

Eric Drotning, Jennifer Duckworth, Johnathon Echols, Erin Folchi, Montgomery Hatch, and Tanner Jacobsen—comprised the "Best Percussion Ensemble," which scored a 99.5. They performed an arrangement of Glinka's "Ruslon And Ludmilla" on six keyboards, timpani, a multiple-percussion setup, chimes, and tambourine. **Bobby Arriola, Rafael Bretado, Peter Karnowski, Armondo Olivares, and Scott Wagner**—SCV's cymbal ensemble—scored a 97.5 for their second consecutive victory. And SCV bass drummers **Juan Gomez, Phil Vallejo, Brian Marsalli, Jim Olea, and Kyle Rausch** won the "Best Bass-Drum Ensemble" title for the fourth year in a row. Their score was a 98.0.

Wednesday evening saw the **Madison Scouts** and Disney's own **Future Corps** performing in EPCOT's Future World, a parade around the lake in the World Showcase by thirteen corps, and The Individual and Ensemble Showcase of Champions, held in the

America Garden Theater by the Shore. The Showcase presented the winners of the I&E categories, along with exhibitions by 1996 co-champions **Phantom Regiment** and **Blue Devils**.

Thursday's Open Class Quarterfinals included twenty-one open class corps (120 members maximum) and the top five Division II/III corps. Seventeen corps advanced to the Semifinals on Friday night.

Although their Quarterfinals score (77.4; 7.8 in drums) wasn't quite enough to advance them (they finished eighteenth), **Les Etoiles**, from L'Acadie, Quebec, Canada offered one of the most creative



Lauren Vogel Weiss

The "spinning drummers" of Les Etoiles, from L'Acadie, Quebec, Canada, during Quarterfinals

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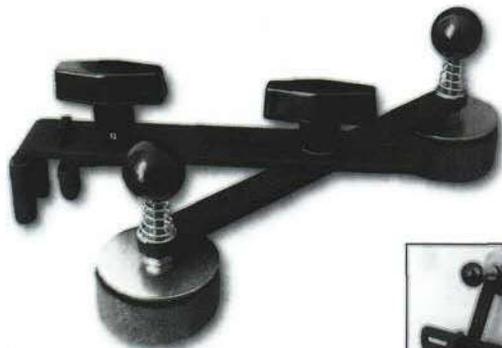
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percussion features of the entire season. During their finale of Patrick Doyle's "Creation," six drummers were strapped onto pivoting backboards with RotoToms in front of them, and spun around as they played a linear drum part. Forget rotating drums—this was rotating *drummers*.



Lauren Vogel Weiss

John David Guzman on drumkit, with the rest of the pit players of the Dubuque Colts during Semifinals

Twelve corps advanced from Friday's semifinals to the finals on Saturday night, leaving the **Colts**, from Dubuque, Iowa, in the "unlucky thirteenth" position (84.1; 7.9 in drums). Their "Rock And Roll" program featured music of Blood, Sweat and Tears.

The "Top Twelve" ranking for 1997 begins with **Carolina Crown**, from Charlotte, North Carolina, (85.0; 8.6 in drums) in twelfth place. Their "Postcards from Britain" program included William Walton's "Crown Imperial," Bob Margolis'

"Terpsichore," Edward Elgar's "Enigma Variation IX ('Nimrod)," and Gustav Hoist's "Gigue."

Bill Register, program coordinator and percussion caption supervisor, considered "Terpsichore" the percussion highlight: "We had the segmental features doing some hemiolas against the keyboard melodies and rhythms." Register also praised the exceptional tenor line and the outstanding snare line, where six of the eight were drum-corps rookies.

In eleventh place (85.6; 8.7 in drums) were the **Bluecoats** from Canton, Ohio. Their "Midnight Blue...Jazz After Dark, The Bluecoats' Way" program offered such tunes as Ennio Morricone's "Moon," and "You And The Night And The Music" by Dietz/Schwartz. Later, the seven snare drummers marched up a



Dan Scalfati

The snare drummers of the Bluecoats, from Canton, Ohio, played "kit" bass drums and cymbals on "Harlem Nocturne."

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ramp to an elevated platform—where each one stood behind a "drumkit-style" bass drum and a crash cymbal to play Earl Hagan's "Harlem Nocturne."

"We wanted to initiate more drumset-type feels and grooves," explains Matt Savage, co-caption head and arranger of the battery and auxiliary percussion. "I had experimented successfully with using a drumset bass drum in the past, so we thought we'd add to that idea by doing it on a ramp and adding a crash cymbal. It was nice to get the drums up off the ground to give a 3-D look and help get a powerful sound."

The hometown corps, **Magic of Orlando**, finished in tenth place (85.7; 8.9



Dan Scalfidi

Even a passing thunderstorm during Semifinals couldn't dim Magic Of Orlando drummer Lyle Carr's spirits—or his satin flame drumkit finish.

in drums). Their "Carnivale: Celebrations For Sinner And Saint" program had the audience singing along with the corps, who paraded in from the left sideline to the traditional Mardi Gras songs "Li'l Liza Jane" and "When The Saints." The rest of the show, written by Magic's program director, Robert W. Smith, included "Bourbon Street Crawl," "Mass," "Mintzer's Voodoo Magic," and Rebirth Brass Band's "Parade Out: Do Whatcha Wanna." A highlight of the show was the percussion feature, which had a Brazilian flavor.

Magic's program also prominently featured a drumset in the pit. "For the jazz/fusion type of music that we did, you have to have a drumset," says percussion caption head John Campese (who also plays in EPCOT's Future Corps). "You can have some of the grooves happening in the back battery, but we were looking for a real drumset color."

Taking ninth place (88.2; 9.1 in drums) were the **Blue Knights** from Denver, Colorado. They performed selections from

Ben Hur by Miklos Rozsa, along with Samuel Barber's "Little Girl, Brown Girl" and "Father In Heaven—Prayers Of Kierkegaard."

"We tried some different approaches on the percussion features," says Ralph Hardimon, program coordinator and percussion coordinator. "Many people were doing a lot of downstroking this year, and we tried to expand that a little bit. We incorporated some upstroking, too. It's mainly just four different approaches to the

drum: one down, one up, and two in between." The Knights also experimented with the Sabian marching cymbal rack by adding mounted toms to it.

Back in the "Top Twelve" after missing a year were the **Glassmen**, from Toledo, Ohio, in eighth place (90.0; 9.3 in drums). Their theme was "The Age of Gold: The Music of Georges Bizet," including "Introduction," "Scene and Variations," "Changing Of The Guard," "Intermezzo—The Mountain Pass," and "Farandole."

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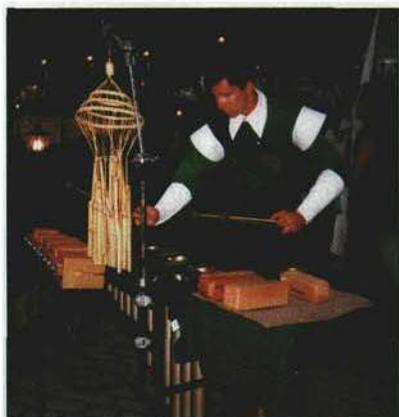
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"We took variations from themes throughout the Bizet and put them all together to create a lot of little flavors," says first-year percussion caption head Lee Beddis. "The voicing was basically an orchestra, with the battery—snare and tenors—putting colors in between all the other elements."

The **Cavaliers**, from Rosemont, Illinois, placed seventh (92.8; 9.4 in drums). Their program—Stravinsky's "The Firebird"—was sandwiched between a somewhat unusual opening and closing that featured the entire corps in a tight circle, "whooshing" their arms to a cappella vocal chants. The introductory bass drum roll from the original orchestral score was recreated by four concert bass drums in the



Lauren Vogel Weiss

Multiple Percussion Individuals Champion Nathan Ratliff, of the Cavaliers, from Rosemont, Illinois

pit. "It was like Battlestar Galactica coming overhead at the beginning of the show," laughs percussion caption head Bret Kuhn.

The Cavies' percussion feature was developed in "Carillon Retinue," which featured textures and colors from every part of the battery on the field. "Little parts of the line would pop out and play," says Kuhn, "and then eventually form a section. Then the next section would come in. The pit had some integral parts, too. They were great for us this year."

An interesting effect was created during "Carillon" when the snare drummers put 4" Bohning gel-like practice pads on their drumheads. Kuhn explains, "Playing on a pad in the center of a *Falam* head makes the drum sound like an old rudimental field drum. It's a cool snare sound."

The **Crossmen**, from Newark, Delaware, took sixth place (93.0;

9.5 in drums). Their "Colors Of Jazz" show featured classics like "Birdland" and "Blues in the Night," along with "Niner-Two" by Don Ellis.

"'Niner-Two' was very energetic and rhythmic," says percussion arranger and instructor Thorn Hannum, "and we arranged it so the percussion had several solo spots. There was an area where everybody had a chance to show off in the middle section, and it concluded with a nice tutti rhythmic effect. For the drum solo section, we tried to imitate what was on the original record, which was a drumset that traded off with hand drums—which then traded off with a timpani player. So it was tailor-made for our battery to imitate the drumset."

Although the **Madison (Wisconsin) Scouts** finished in fifth place (93.9; 9.0 in drums), their program—"The Pirates Of Lake Mendota"—was a huge crowd-pleaser (and earned them the \$4,000 "Spirit of Disney" award for creativity and entertainment for the second year in a row). From the color guard acting as pirates, to a wind machine in the pit, to an "undulating waves" drill, to screaming soprano horns, the audience couldn't get enough of the Scouts. They played three tunes by horn arranger Scott Boermaand and one by percussion arranger Taras Nahirniak.

The Scouts also created one of the most exciting percussion features of the season with a "sword fight" between the snares and the tenors, conducted on a "spinning cymbal rack." "One side of the rack had leaf-spring metal cut at the nodal points so that it would resonate," says percussion director Jeff Moore. "The six tenors struck it with carriage bolts to create the 'clangy' sound of a sword. The other side had ten *Trash Set* cymbals from Paiste, for a 'white noise' effect that sounded like a sword striking a shield.

"In an actual sword fight," Moore continues, "sometimes you're the aggressor, sometimes you're the defender. We spun the rack to signify that change. The color guard decided that they were going to jump on the rack—and there was our sword fight. Of course, if you got obsessed by the rack, you missed a great pit lick going on underneath it. It was both a musical and a visual moment."

Last year's co-champions, the **Phantom Regiment**, from

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Rockford/Loves Park, Illinois, placed fourth (94.2; 9.2 in drums). Their show featured excerpts from Richard Wagner's operatic cycle *The Ring Of The Nibelung*. Dressed all in black, with no props and only one flag design for the color guard, the corps looked as if it would be more at home on a concert stage than a football field.

Phantom Regiment's third tune, "Hammering The Ring," had a percussion feature that utilized six different-sized steel plates, plus a variety of Sabian cymbal discs and *Mega-Bell* ride cymbals. "In the first opera of the *Ring* cycle, *Das Rheingold*," explains percussion coordinator and head arranger Kirk Gay, "Wagner wrote a part for seventeen anvils. We just expanded on that. Another highlight was 'Magic Fire Music,' where we used the pit and a small horn ensemble, then added the battery—using thinner sticks on the snares, felt mallets on the tenors, and puffs on the bass drums to try to get a totally different, more orchestral sound."

The **Santa Clara (California) Vanguard** took third place (96.9; 9.7 in drums). Their program, "Fog City Sketches," featured music from Leonard Bernstein's *On The Town*, *On The Waterfront*, and *Age Of Anxiety*.

On The Waterfront was the high-

light of the percussion show. "The program offered a lot of variety," says percussion caption head and arranger Jim Casella. "We had a little bit of jazz, plus a lot of emotional music from one end of the spectrum to the other. It was very intense for the percussion." During one of the jazzier

tunes, the pit featured some special sound effects, including a slapstick, a police whistle, cowbells, a sizzle strip, and metal bell plates.

Finishing second were the **Cadets of Bergen County**, from Bergenfield, New Jersey (97.6; 9.6 in drums). Their show,



Percussion Ensemble Champions, from the Santa Clara Vanguard: from left, Montgomery Hatch, Josh Bowman, Leah Batt, Tanner Jacobsen, Erin Folchi, Eric Drotning, Jennifer Duckworth, and Johnathan Echols



Cymbal Ensemble Champions, from the Santa Clara Vanguard: from left, Scott Wagner, Armondo Olivares, Bobby Arriola, Peter Karnowski, and Rafael Bretado

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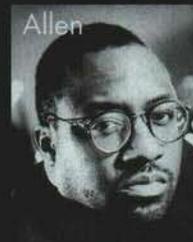
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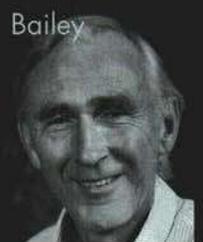
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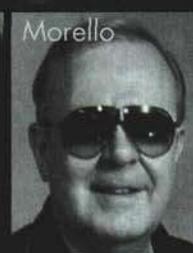
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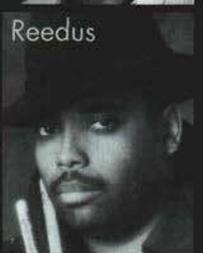
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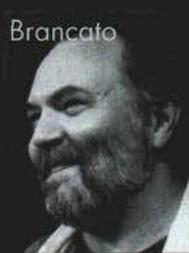
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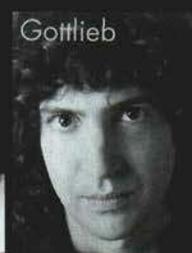
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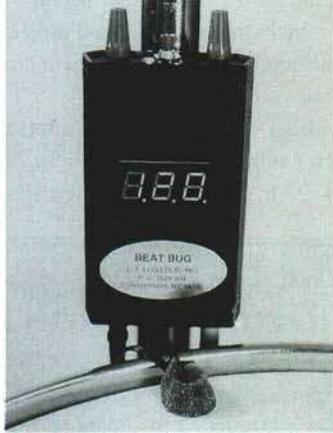


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which featured music from Phillip Sparke's *Celebration and Year Of The Dragon*, won top honors in the "Overall General Effect" category.

"We had three separate percussion features," says

Tom Aungst, percussion caption head. "The first, in the opener, was a traditional, 'get the crowd going' movement. The second was to show the facility of the players. The third was just kind of a 'rammin' solo where the percussion section got to show off. The kids really enjoyed that."

Concord, California's **Blue Devils** won an unprecedented ninth World Championship with a score of 98.4. Their program was "As Time Goes By...." inspired by the film *Casablanca*. With their



The **Blue Devils**, from Concord, California, won both the 1997 World Championship and the "Best Drum Line" category.

color guard dressed in period ball gowns and white tuxedos, their music featured "The Marketplace" (based on Max Steiner's *Casablanca* score), "One Night In Bangkok" (from the Broadway show *Chess*), "Rick's American" (based on Dizzy Gillespie's "Night in Tunisia"), and "The World Will Always Welcome Lovers" (based on Herman Hupfeld's "As Time Goes By").

Along with the awards for "Best Guard," "Best Marching," "Musical Ensemble," "Brass Performance," and "Visual Ensemble," the Blue Devils also won their tenth "Percussion Performance" award with a 9.8. A highlight of their percussion show was the use of "cocktail" drumsets during "Tunisia." "We wanted to play authentic jazz," says percussion director Scott Johnson. "We figured the best way to do it was with drumsets. Since *Casablanca* was set in the '40s, we wanted to bring back the cocktail sets that were also from that era." The pit also used djembes, finger cymbals, tambourines, and a doumbek to create authentic Moroccan sounds.

DCI's World Championships will return to Orlando August 10-15, 1998. For more information on drum & bugle corps, write Drum Corps International at PO Box 548, Lombard, IL 60148-4527, call (630) 495-9866, or go on-line at www.dci.org. And watch for a special supplement on marching percussion in *Modern Drummer's* May '98 issue.

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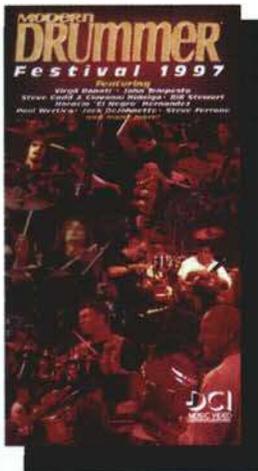


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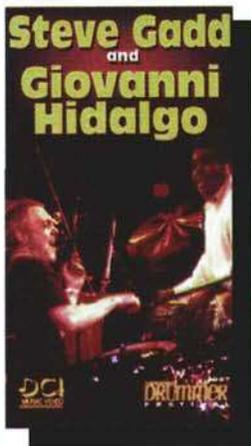
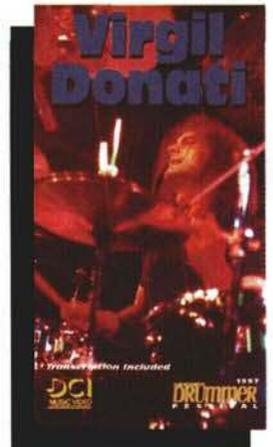
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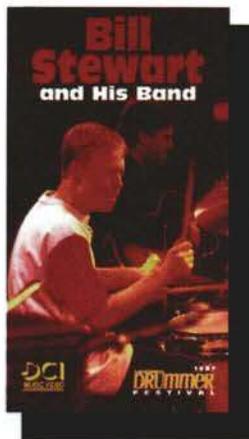


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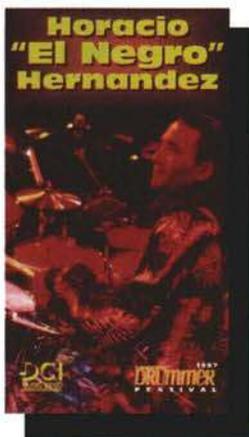
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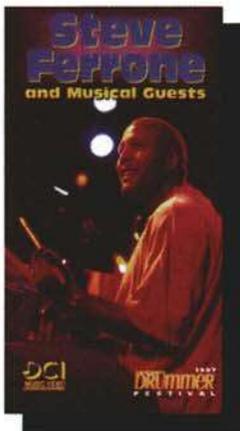
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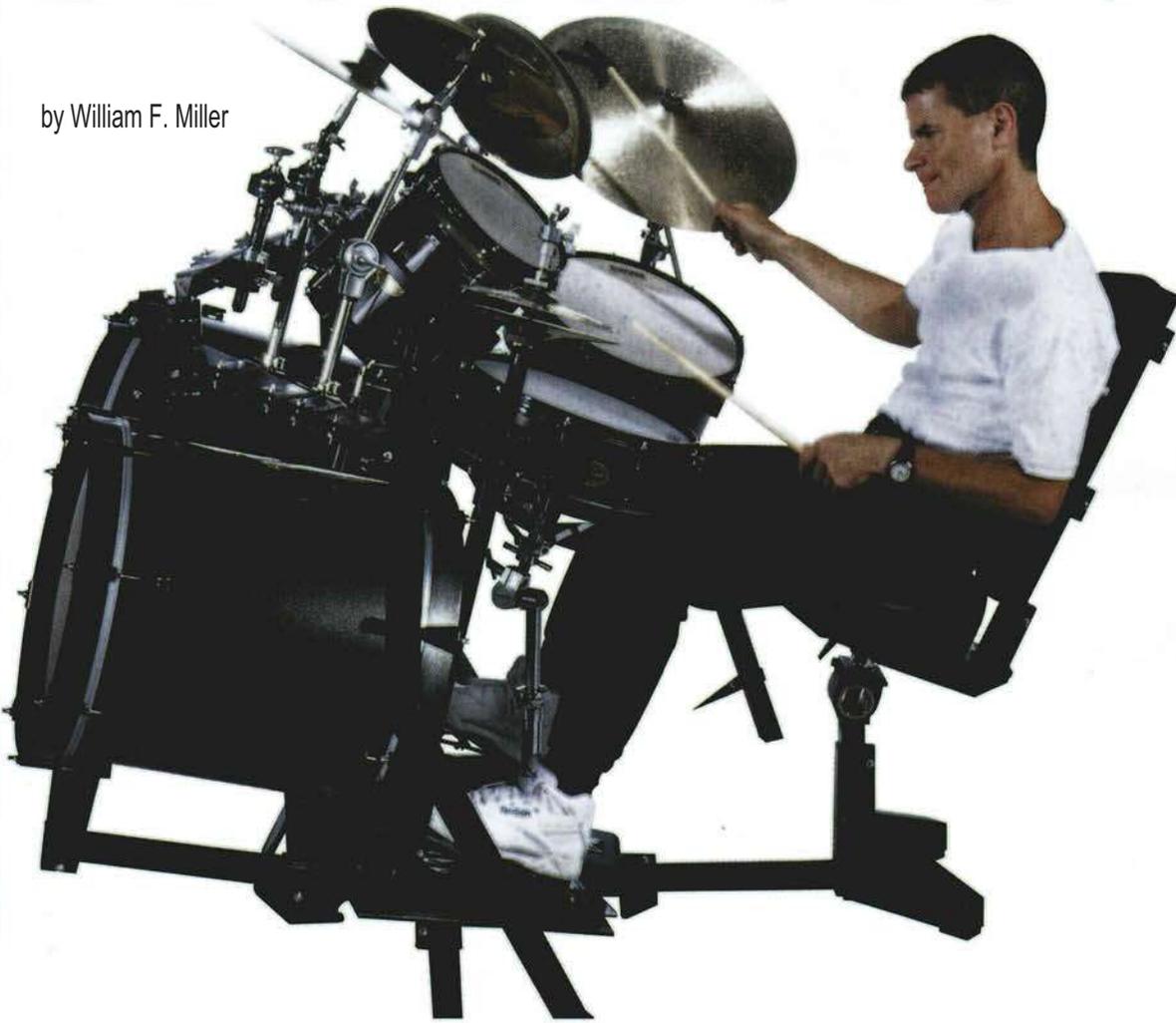
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A New **Angle** For Drummers?

by William F. Miller



Today's drumset is essentially the same instrument that was played eighty years ago when it was first created. The drums are set up on the floor and we position ourselves next to them. Why? Isn't there a better way to play the drums? Well, I felt it was time for a change."

Change is the key word here from Bob Gatzen, a man who spends most of his time thinking of ways to improve products for drummers. With over twenty years of experience in the industry as a product designer, drumshop owner, and most importantly, a *drummer*, Gatzen has consistently shown

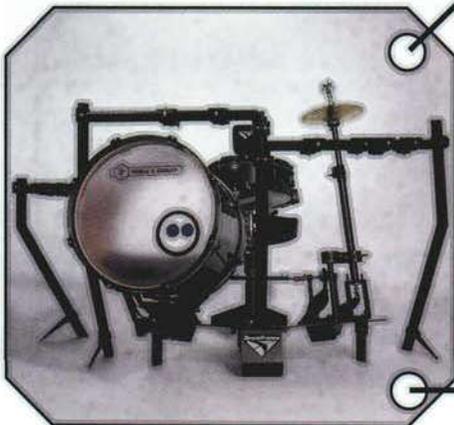
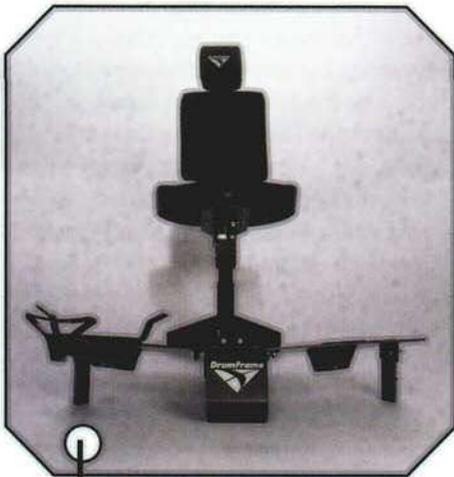
that he lives for change; he thrives on innovation. It's this inventive spirit that has driven Bob Gatzen to become one of the most prolific design innovators in the history of the drumset.

Some examples of Gatzen's patent-winning work? His snare drum designs for

Traveler—has contained bits of creative genius that have caused ripples across the industry.

Yes, Gatzen's design work has impacted many different areas of drumming. But four years ago Bob began to work towards changing the *entire* drumset. "I made the

"You don't realize how much energy is exerted just by holding your body in the traditional playing position. I've been able to practice for hours on the DrumFrame and not feel tired. It's amazing."



decision that I only wanted to invent things that would be unprecedented or revolutionary in nature," he says. "So much of what we see coming out today are really only 'tweaks'—minor changes in the products, like new finishes, sizes, or wood types. But how do these things help drummers or expand the industry?"

How could Gatzen improve the drumset in a major way? According to Bob, "The only area of the 'total drumset' that hasn't been explored is ergonomics—how the drummer and the drumset work together. Like I said, that relationship hasn't changed since the instrument was first created."

Gatzen decided to approach the problem from a different angle.

Suitable For Framing

"I had some intuitive thoughts about sitting at the drumset from different positions," Gatzen says, "but I didn't have a clear concept of what to do." But thanks to Bob's passion for drumming, he "backed into" the right direction. "I keep a very busy schedule,



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and to make sure I have time to practice, I keep practice pads all over the place—in the bedroom, in the bathroom. I also have one in the car, so when my wife drives I can sit in the passenger seat and practice."

One day, while Bob was practicing in the car (presumably he

wasn't driving), the concept came to him: "I was tilting back in the car seat and my back was completely supported, which felt great, and because of the angle there seemed to be less resistance with the sticks hitting the pad. It was like, *wow*, this concept could be a really cool innovation if I could somehow apply it to the drumset."

With a rough sketch of an idea in mind, Gatzen went to work on a prototype. "The initial concept," Bob offers, "was to create a frame that could support both the drumset and the drummer in a slight backward-leaning angle that would gently hold the drummer against the backrest of the seat. I made the first prototype out of wood, mounted drums on it, and set it up in my studio next to a traditional kit. Then I started playing, going back and forth between the two and observing the differences in feel. It was obvious: The new, recumbent-position design felt far superior to the traditional kit."

Bob felt he was on to something, especially since he noticed that he could play the "framed kit" for longer periods of time without fatigue or back pain. But regarding the actual *medical* aspects of the angled effect, Gatzen felt he should consult with an expert. He discovered that noted physical therapist Peter Behnke, known for his work with musicians, dancers, and Olympic figure skaters Victor Petrenko and Oksana Baiul, owns a therapy center near Bob's home. "I met Peter and asked him to come over to my studio," Gatzen says. "I had the framed kit set up next to a traditional kit, and I asked him to observe me playing both. Within five minutes he pointed to the frame and said, 'That's the better way to play.'"

Behnke was impressed: "Bob's drum frame displayed obvious advantages for playing the drumset. Creating additional back support

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to reposition the spine increases mobility of the arms and legs. These are critical elements in developing a relaxed and flowing motion at the drums." Gatzen, along with Behnke, began a long period of research to carefully measure the benefits of the concept. It was at this point that Bob *knew* he had something special to offer to drummers.

Having a good idea and turning that idea into a workable product are two very different things. Gatzen began a three-year process of creating various designs for the frame, honing the product with local craftsmen. "It was a very extensive prototyping procedure," Bob admits. "I went to great lengths to find the best way to make the concept work and to make it flexible enough to work for any drummer."

One particularly interesting area of Bob's research involved getting input from many drummers. "I needed to create a database of different players' setups so I would be able to design a frame that could accommodate any drummer," he says. "I had a drumkit set up in the back of Creative Music [Gatzen's drumshop], and as drummers would come in I would invite them to go to the kit and set it up in such a way that they were comfortable. Then I took eighteen measurements to see exactly what the relationships were between the different elements of the kit. I did this with thirty drummers, and it was invaluable for determining exactly how much flexibility I needed to design into the frame."

After years of research and a strong gut feeling about the concept, Gatzen went to work designing his first frame. When he said that he only wanted to invent things that are unprecedented in nature, Bob wasn't kidding: Gatzen's frame has been awarded

patents for over twenty different design elements. With all of this momentum building, he felt it was time to begin manufacturing the product. Gatzen's company, DrumFrame, was born.

Behind Your Back

Looking at the cockpit-like VI, the specific model offered by Gatzen's DrumFrame company, you get the impression that it's a very involved product with many different parts. "I'd like to be sure to make the point that the VI is actually two separate elements," Bob urges. "There is the basic frame, which holds the drummer, bass drum, snare drum, and hi-hat in a reclined position. You can add floor stands to mount toms and cymbals around this basic frame. The second element I designed for the frame, which can be considered an option, is a new concept for a rack system that I call 'frame work.' It does away with all of the floor stands."

Being able to use either a simple frame design or an involved rack system shows that there is a great deal of flexibility designed into the product. But let's answer the big question: How will the reclined position improve your playing? Bob jumps right in: "One of the first things you will notice about drumming in a reclined position is that you'll be far less fatigued. If you're the type of drummer who practices for long periods of time or who plays long gigs—those four-set nights—you'll be able to handle it much better, because the backrest completely supports and stabilizes the body. You don't realize how much energy is exerted just by holding your body in the traditional playing position. I've been able to practice for *hours* on the DrumFrame and not feel tired. It's amazing.

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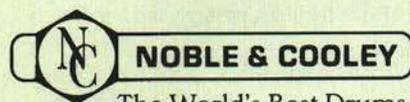
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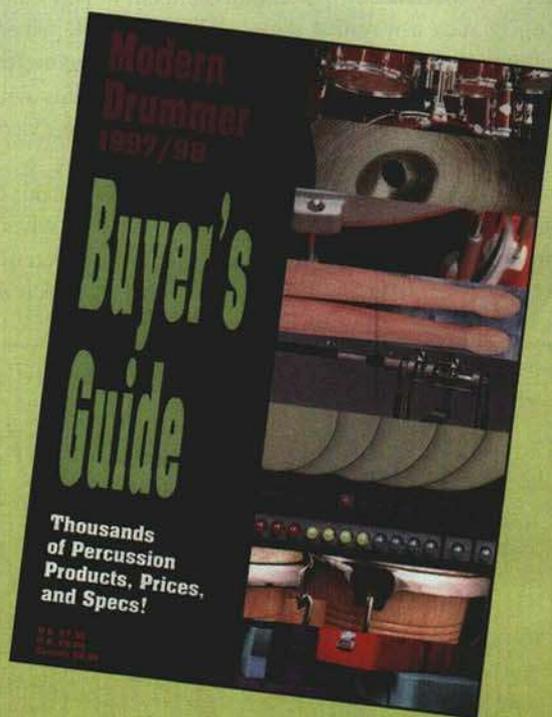
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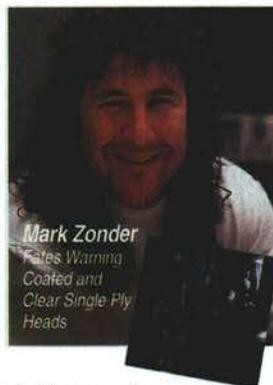
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"Another thing that happens when working with the DrumFrame over time is that you begin playing more from your 'power center,' that point down near the lower abdomen and the hips. Boxers and karate experts talk about using a stance that gives them more power, a stance that builds from that lower torso area. That's exactly what the frame promotes—a more powerful and relaxed way to play the drums."

While a reclined position helping to support the back makes sense, how that position affects a drummer's hand technique is less obvious. "I have a test that you can try to prove that the reclined angle will help your technique," Gatzen says. "Hold a pair of sticks and strike a flat surface and pay attention to the way the sticks rebound. Then walk over to a wall and tap on it. The stick will come back at you much faster and more easily. Of course, the DrumFrame doesn't place you at that extreme of an angle, but the principle is the same."

Another advantage Bob feels strongly about is the consistency the DrumFrame provides to a drummer's setup. "No matter how involved a rack system may be or how carefully you have your stands marked,

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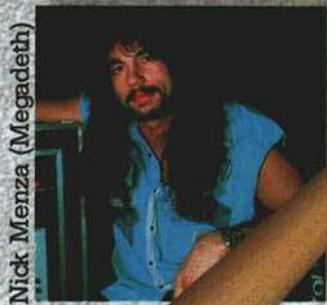
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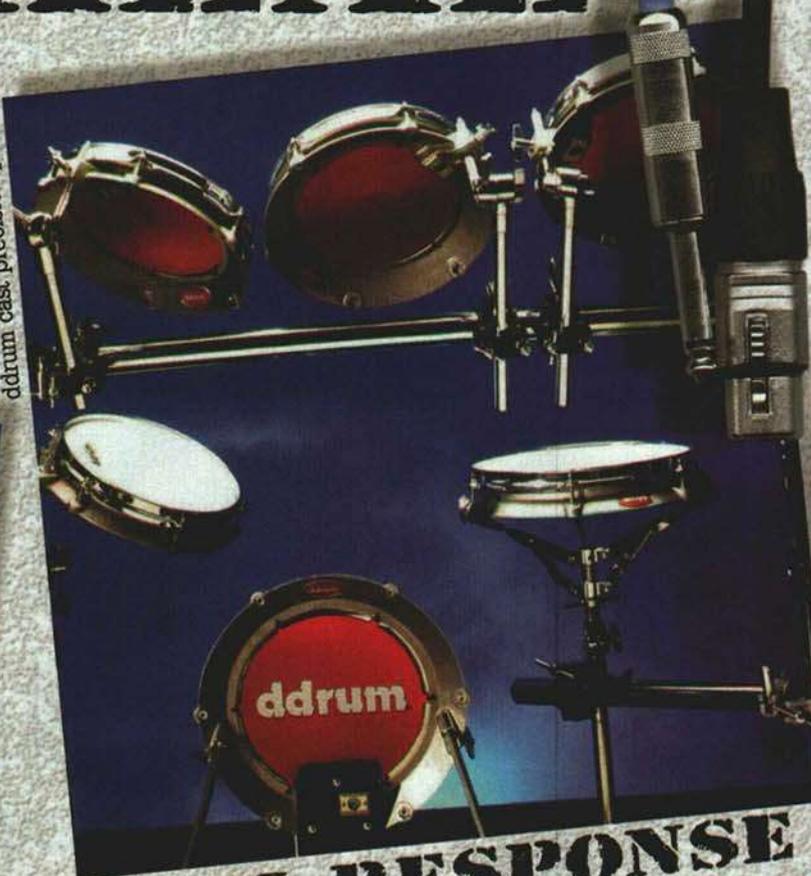
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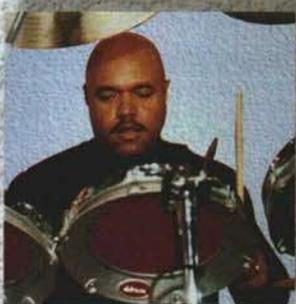
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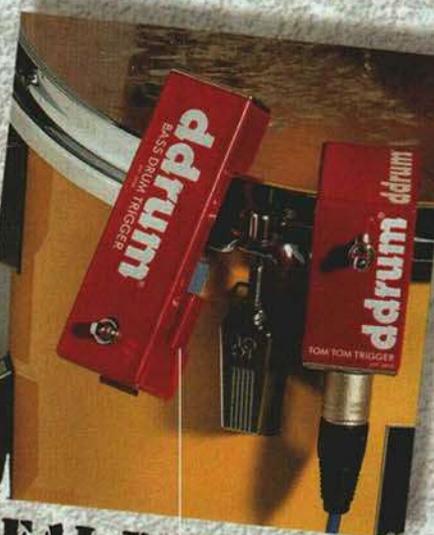


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drummers can't exactly duplicate their setup when they move it," he asserts. "With a DrumFrame, your setup will remain exactly as you have set it. Since the seat, snare drum, bass drum, and pedals attach to the frame, those distances do not change. You have a consistent setup no matter how many times you set up and tear down. That consistency can really help your performance."

It would seem that having so much of the kit attached to the frame might affect the sound of the drums. "It certainly does," Gatzen says. "For one thing, the bass drum is supported on three points, so the sound is improved because the drum is not being forced into the ground. It makes the bass drum sound bigger and feel more lively."

"Having everything attached to the DrumFrame creates something I call 'shared vibrational energy': as you play the kit everything is vibrating slightly. You feel the kit in a big way because you are connected to it through the frame. There's also a phenomenon that happens that I call the 'idling mode,' where all of the drums' sound is enhanced because they're vibrating, yet it doesn't promote sympathetic vibrations. To better explain the concept, I use the analogy of a gong. To get the best sound out of a gong, you warm it up by getting it to vibrate before you hit it. That same effect is created with the DrumFrame. It warms up the drums."

All The Angles

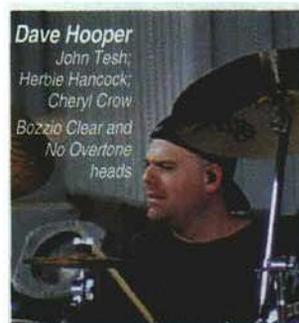
The DrumFrame concept is radical. While it offers a lot of benefits to drummers, it's understandable that there'd be a certain amount of reluctance to such a totally new idea. To help alleviate some of the fear, Bob Gatzen responded to several drummer-specific questions.

How sturdy is the DrumFrame? "Very sturdy. Our technique for fabricating the DrumFrame was to over-design. It's a technique you see in aeronautics and automobile development. The DrumFrame can hold up to anything, and it will not tip over."

How heavy is it? "The basic frame component—the part of the mechanism that holds the snare drum, bass drum, hi-hat, and seat—weighs fifty-five pounds. The seat itself weighs ten pounds and can be easily removed from the frame, reducing the carrying weight to forty-five pounds."

Is the DrumFrame portable? "Yes. It's

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designed in such a way that different parts of the mechanism perform multiple functions. What that means is we're able to design something that isn't too large. The basic frame is 32" long."

How long does it take to set up? "It takes no more time to set up your kit with a DrumFrame than it does a traditional kit, because there are no floor stands to adjust. You just position it on the floor."

Does the DrumFrame require a special case? "Yes, and we provide it."

How do the pedals attach to the DrumFrame? "The basic mechanism has two small 'wings' that have a hook & loop fastener attached to them. The pedals sit on the wings and attach to the fastener. By the way, the bass drum pedal is not connected to the bass drum, which allows you to use a smaller bass drum and have the beater strike the center of the head."

Will the DrumFrame work with any brand of drums? "Absolutely! It's designed to accommodate all acoustic and electronic drums, and even certain types of hand drums. And the basic frame will easily adapt to any brand of rack system. You don't need to purchase our frame work

[rack] if you already own a rack system."

How adjustable is the seat? "The angle and the height of the seat can be adjusted, and the height of the two backrests can be changed to provide the most comfortable support for your back."

Does a drumkit that is set up "on an angle" affect a drummer's preferred setup? "It doesn't have to. However, you may very well find a better way to set up your kit—one that will help your playing—once it's on the DrumFrame. For example, a jazz drummer who tried it found that he could play ride patterns more comfortably after he moved his ride cymbal slightly to the right and lower than it had been when the kit was set up on the floor."

Drummers do occasionally have to sit in on other drummers' sets. If you're used to a kit mounted on a DrumFrame, is it difficult to play a traditional kit? "It's just the opposite: I've found that the time spent playing a kit mounted on a DrumFrame helps my posture when I'm playing a traditional drumset. The mechanism promotes the best playing position, and you find yourself using that position on any type of drumset."

Do drummers have to alter their kits in

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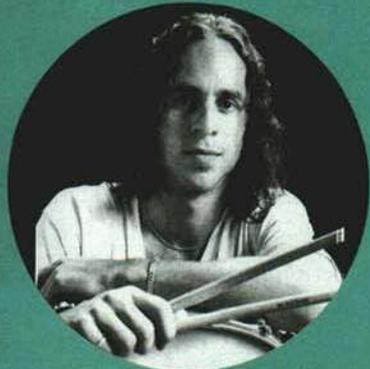
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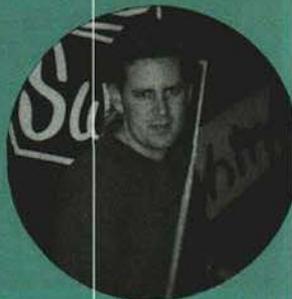
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any way to fit it to a DrumFrame? "Yes. I recommend removing the legs from your hi-hat stand. The legs are not necessary to hold it in place—along with the hook & loop fastener on the frame there's a bracket designed especially for that function. You must remove the legs from your snare drum stand, as the downpost of the stand fits into a clamp on the base of the mechanism.

"One other thing to be aware of is the bass drum hoop. Since the bass drum is suspended above the point where the pedal is mounted, you need to cut a small section out of your bass drum hoop so that the beater shaft can reach the head. However, we do offer a specially-designed black coated or chrome bass drum hoop with a small slot as an accessory for those drummers who don't want to cut their hoop."

How much does the basic DrumFrame cost? "The retail price for the VI is under \$1,000."

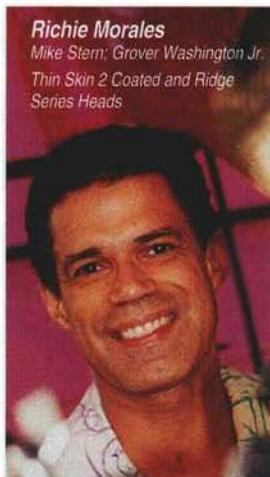
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November 19-22 in Anaheim, California. The VI will not only be available to check out on the exhibit hall floor; it will be seen in use by DrumFrame's first endorser, the Yellowjackets' Will Kennedy. "We don't call them endorsers," Bob Gatzen corrects, "we call them 'drum partners.' We want the people associated with this company to not only believe in the concept of the products, but to also believe in a philosophy of trying to expand drumming, to modernize it, and to make drumming more accessible. It's incredibly exciting to have Will

involved in the project, because not only is he a fantastic player, he's a very special person. And he's made several suggestions that have been very helpful."

Besides launching the VI at PASIC, Gatzen has several plans to promote DrumFrame. "We realized that it would be impossible for us to open our doors and have hundreds of dealers stock the VI. We hope to have a few select music dealers across the country carry it, so drummers who are interested in the VI can actually try it." At this point it's available on a

direct-sales basis from DrumFrame both through their Web site, which is www.drumframe.com, and their toll-free number, (888) 410-8884. (You can also get more information about the company from either source.) Bob also has a videotape project in the works that would be, as he describes, "A video-manual showing the benefits of the DrumFrame in detail."

Is DrumFrame the next step in the evolution of the drumset? There's no doubt about it in Bob Gatzen's mind: "We're heading into totally new territory here, and drummers are going to benefit from it. To me, the concept of recumbent drumming is the way of the future. It offers so many benefits to drummers that I sincerely believe it will be accepted."

The question is, who will be the first ones onboard? "I think every drummer who sees or hears about DrumFrame will be curious about it," Bob muses. "But the first people who get into it will be the ones with an adventurous spirit. Yeah, they'll be the pioneers, out there discovering new things about the concept—and taking the instrument to the next level."



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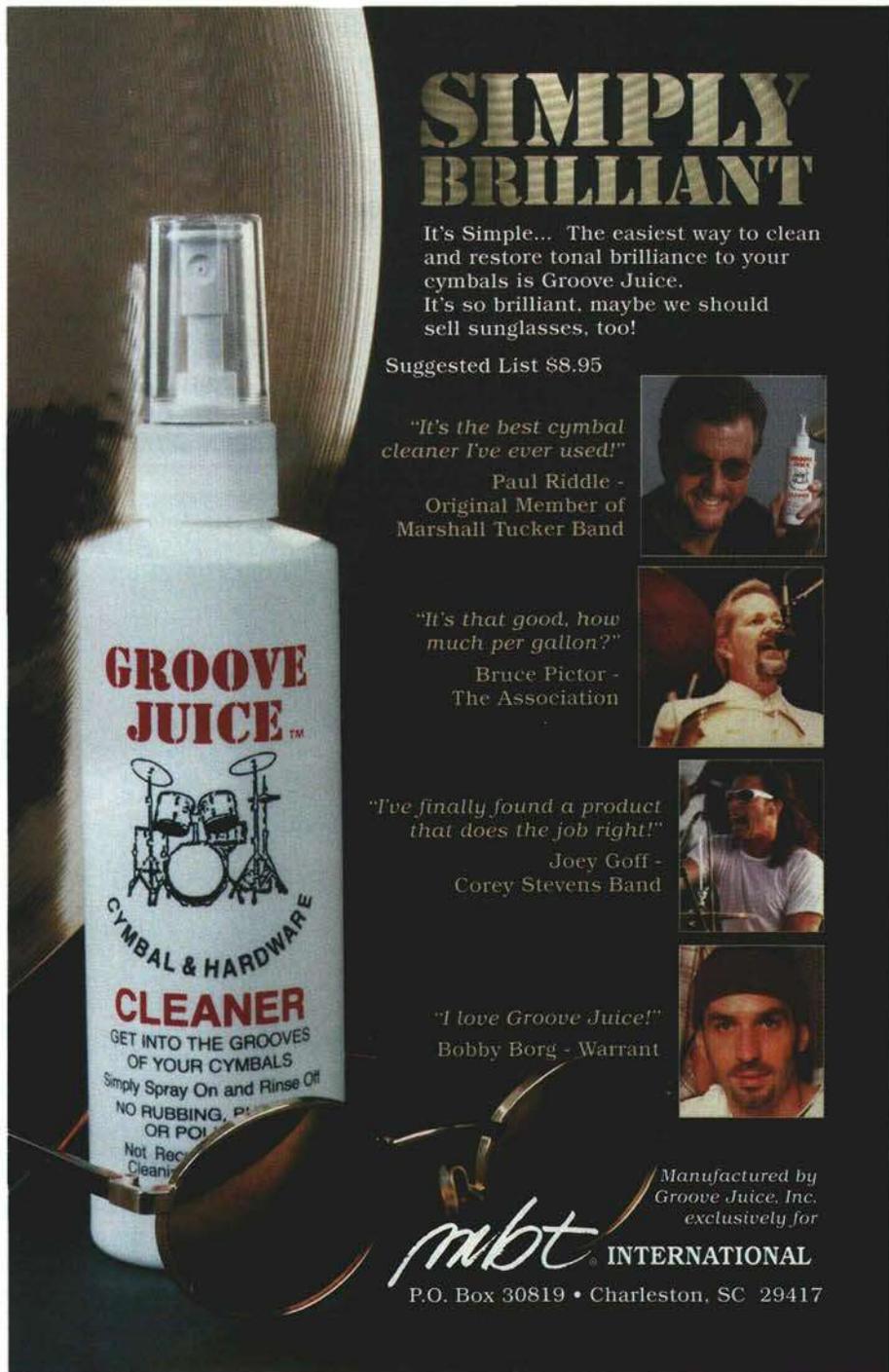
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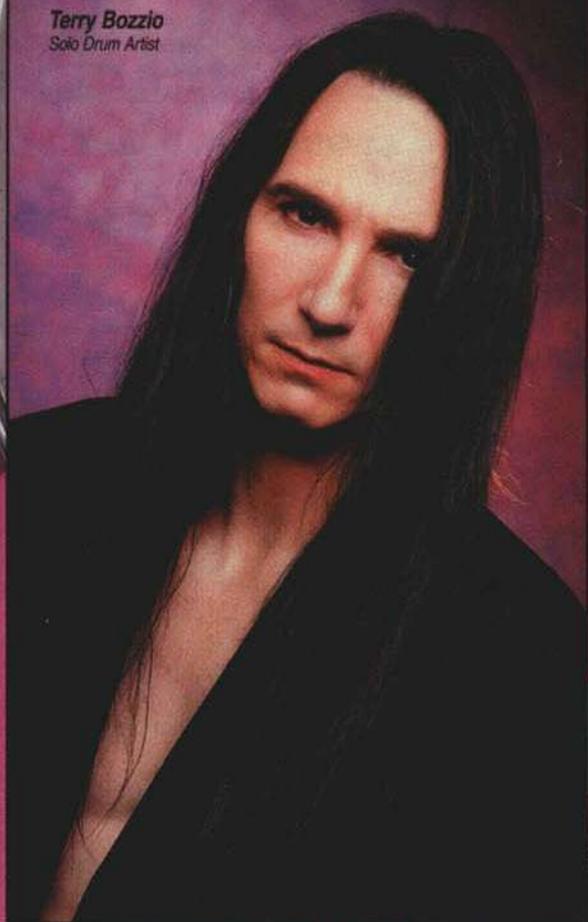
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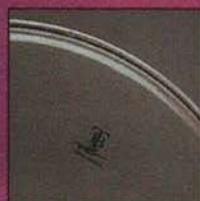
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Anthology Of Jazz Drumming

Volume 1, 1904-1928/Volume 2, 1928-1935
(Masters Of Jazz, Media 7)

drummers: Tommy Benford, Vic Berton, Jimmy Bertrand, Baby Dodds, Buddy Gilmore, Sonny Greer, Charlie Johnson, Howard Kopp, James I. Lent, Kaiser Marshall, Jack Roth, Tony Sbarbaro, Zutty Singleton, Cuba Austin, Paul Barbarin, Ray Bauduc, Wallace Bishop, Lionel Hampton, Brace Johnson, Walter Johnson, Stan King, Gene Krupa, Leroy Maxey, Jimmy Spencer, George Stafford

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The chronologically sequenced cuts begin with the "jazz precursors" (brass bands, vaudeville, and ragtime), then progress to early New Orleans jazz, the evolution of the New Orleans style in Chicago, and the New York scene of the '20s. *Volume 2* continues with the booming New York scene of the late '20s into 1930, coverage of "territory bands" (regional groups outside of New York and Chicago, mostly in the Southwest), washboard bands, and

a brief nod to tap dancing. Giants like Baby Dodds and Sonny Greer are featured, as well as less-remembered figures such as Jack Roth.

Although important for archival interest, the earliest recordings naturally suffer limited fidelity, sometimes leaving only a splash cymbal and woodblock audible. But even when the sonics are lacking, the drummers' spirits and pulse permeate the cuts; the evolution of time-feel within changing jazz styles is evident.

If the next five releases fulfill their promise, this set will endure as a valuable document, especially since most jazz anthologies cover little pre-swing history. The ample booklets feature informative, scholarly biographies, historic texts, recommended reading lists, and detailed track info. Keep the guide open as you enjoy the cuts, and you'll be treated to a fun and enlightening history/heritage lesson. (*Masters Of Jazz*, [800] 888-8574)

Jeff Potter

Killing Culture

Killing Culture (Edel America)

⊕ ⊕ ⊕ ⊕ ½

drummer: Pat McGrath

with Paul Puljiz (bs), Marcus Peyton (vcl), Scott Sargeant (gtr)

Some would argue there's no discernible range of quality in death metal, that there's no good death or bad death—just death. And they'd be dead wrong. Killing Culture is among the few new bands of this ilk injecting fire, passion, and creativity. Their self-titled disc is so good, in fact, that some would argue it isn't death at all.

While the lyrics often border on a deathly domain, Peyton's voice is refreshingly distinctive and palatable, and the musicians behind him are clear and precise without sacrificing aggression. Drummer Pat McGrath leads with his feet, delivering taut and fast double-kick through much of the record. But just when you start growing punch-drunk from the onslaught, McGrath breaks up the kicks with tasty fills, hand-foot exchanges, and cool grooves.



SIGNIFICANT OTHERS

The taiko drummers of **KODO** are captured in awesome tones by producer Bill Laswell on their latest release, *Ibuki* (TriStarMusic).

Low on academics but high on the good vibes produced by top-level percussive interaction, *Talking Drummers* (Homespun Video) features **JACK DEJOHNETTE** and longtime ally **DON ALIAS** "documenting the creative process of the drum as a complete instrument." Fans of the duo (who worked together in the groundbreaking, early-'70s Miles Davis lineup) are treated to rare in-the-studio clips of the pair laying down hip drum & percussion grooves, reminiscing, and discussing the role of the drummer in spontaneous music-making. (Box 325, Woodstock, NY 12498-0325, tel: (914) 246-2550, fax: (914) 246-5282, e-mail: hmspn@aol.com)

ROD MORGENSTEIN shows off his usual quick-witted musicality on the self-titled debut from Rudess Morgenstein Project (Domo Records), where Rod plays with a melodic ear, and rocks fiercely with keyboard wiz Jordan Rudess. (245 South Spalding Dr., Ste. 105, Beverly Hills, CA 90212, Web: www.domo.com)

NARADA MICHAEL WALDEN's solo recording career is the focus of *Ecstasy's Dance: The Best Of Narada Michael Walden* (Rhino). It's a study in groovesmanship, a growing sense of the recording studio as a tool, and a display of his graceful, masterful drumming prowess.

TERRY SILVERLIGHT came on the scene with Barry Miles' band twenty years ago, and since then has quietly built up an impressive resume. Silverlight's composing, programming, and playing chops shine on a new self-titled, occasionally daring pop instrumental release. (*CEI Cymekob*, PO Box 600, Daly City, CA 94017-0600)

Rating Scale

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

McGrath's beat in "Resurrection 2000" is relatively simple, yet so well executed—particularly his use of the hi-hat—that the entire groove could have been created around his performance. An avalanche of toms breaks up "Slave Of One." Then just when you think McGrath can't play any faster, here comes the bridge of "Rhetoric God."

Killing Culture is reminiscent of the band Death, particularly in its *Symbolic* era, though there's also an edge of thrash you have to attribute somewhat to producer Scott Ian, best known as a guitarist in Anthrax. No matter who's responsible for what, they can all take credit for a striking record—deadly or not. (*Koch International*, [800] 688-3482)

Matt Peiken

T.S.Monk

Monk On Monk (N2K Encoded Music)



drummer: T.S.Monk

with Willie Williams, Bobby Porcelli, Roger Rosenberg, Howard Johnson (sx), Don Sickler, Virgil Jones, Laurie Frink, Wallace Roney (trp), Eddie Bert (tbn), Danilo Perez, Ronnie Matthews, Herbie Hancock, Geri Allen (pno), Ron Carter, Dave Holland, Gary Wang, Christian McBride (bs), David Amram (fr hn), Kevin Mahogany, Dianne Reeves, Nnenna Freelon (vcl), plus guest soloists

Being the offspring of a legend can be dicey. A pianist son of a renowned jazz figure once told me that after performing his own material, he was often confronted by rude club-goers demanding to hear his father's famous hit. T.S. has long since transcended such stigmas, forging his own identity as a strong, smart, swinging drummer and bandleader over the course of several albums.

Yet, now he has made his finest, most exciting, and personal record by *embracing* his dad's compositional legacy in this all-Thelonious tribute.

Kudos to T.S.'s wise leadership and Don Sickler's wonderful

arrangements for the inspired sounds here; they know Monk's music was meant to be deep but brimming with fun as well. T.S.'s vibrant drumming lifts the brilliant soloists and luminous ensemble from peak to peak. His authoritative touch manages to make the "small big-band" sound huge and kicking, yet as intimate as a smaller, interactive band. Too many tributes become bogged in self-conscious sincerity; this magic session swings like it's the first time.

Jeff Potter

Michel Camilo

Thru My Eyes (TropiJazz)



drummers: Horacio "El Negro" Hernandez, Cliff Almond
with Michel Camilo (pno), Anthony Jackson, Lincoln Goines, John Patitucci (bs)

The music of Santo Domingo-born pianist Michel Camilo has consistently upheld a rich tradition of exciting and inventive Latin jazz drumming. His early recordings *Suntan*, *Why Not*, *Michel Camilo*, and *On Fire* feature the mind-bending Latin drumming of Dave Weckl and Joel Rosenblatt, and the more recent projects showcase the talents of Cliff Almond. A deep understanding of complex odd meters, four-way independence, and traditional Latin rhythms are mandatory in Camilo's material, which seemingly requires a lifetime of practice and under-

standing of the clave and Afro-Cuban music to master.

Listening to the percussion-filled performance of Cuban drummer Horacio "El Negro" Hernandez on *Thru My Eyes* makes it all sound easy, though. Hernandez incorporates a vast array of Latin percussion into his drumset, including timbales, bongos, and lots of cowbells, generating an ensemble effect that adds diversity and authenticity to Camilo's intricate trio arrangements. El Negro's unique use of the left-foot cowbell to produce clave patterns beneath his already complicated grooves makes it hard to believe this is all coming from one person. "A Night In Tunisia," Chick Corea's "Armando's Rhumba," and "Mambo Inn" are the best examples of Horacio's ambidextrous multi-layered technique. Hernandez's sensitive, dynamic, and thought-provoking concept on *Thru My Eyes* has raised the level of Latin jazz drumming to new heights.

Drummer Cliff Almond also appears on several tracks, with his "School of Weckl" Latin approach, giving notable performances on "St. Thomas" and "Manteca."

Mike Haid

Cannonball Adderley Quintet

Paris, 1960 (Pablo)



drummer: Louis Hayes

with Cannonball Adderley (al sx), Nat Adderley (cor), Victor Feldman (pno), Sam Jones (bs)

Cannonball's quintet was the opening act on Norman Granz's 1960 Jazz At The Philharmonic tour, and this disc contains two brief opening sets they performed one evening. Charming tunes and a great lineup grace *Paris, 1960*. Cannonball and brother Nat form a savvy, ferocious front-line, and Louis Hayes sounds wonderful on this never-before-released recording, driving a superb rhythm section.

Hayes pushes "Jeannine" with a rimshot and well-placed bombs; this is supreme swing, hard-charging and tasty, with no let-up for nine minutes-plus. The right hand is simply unmovable. "Dis Here" is taken in a strange waltz tempo that Hayes sticks to religiously in the early going before spreading it gracefully around the set. Hayes has extraordinary equality in the left and right side of his playing, and he fascinatingly shifts the emphasis at irregular junctions. The time is like a rock, so he can just have fun with the rest of it. A highly sophisticated performance by a master rhythmist.

Robin Tolleson

Blues Traveler

Straight On Till Morning (Polygram)



drummer: Brendan Hill

percussionists: Brendan Hill, Sammy Figueroa
with John Popper (hrm, vcl, gtr), Chan Kinchla (gtr), Bob Sheehan (bs), John Medeski (org)

Blues Traveler isn't what you'd consider a drummer-led group. But listen closely: It's amazing how much of their material is fueled and driven by the solid, in-the-pocket New Jersey-



and a great lineup grace *Paris, 1960*. Cannonball and brother Nat form a savvy, ferocious front-line, and Louis Hayes sounds wonderful on this never-before-released recording, driving a superb rhythm section.

Hayes pushes "Jeannine" with a rimshot and well-placed bombs; this is supreme swing, hard-charging and tasty, with no let-up for nine minutes-plus. The right hand is simply unmovable. "Dis Here" is taken in a strange waltz tempo that Hayes sticks to religiously in the early going before spreading it gracefully around the set. Hayes has extraordinary equality in the left and right side of his playing, and he fascinatingly shifts the emphasis at irregular junctions. The time is like a rock, so he can just have fun with the rest of it. A highly sophisticated performance by a master rhythmist.

brand Southern rock drumming of Brendan Hill.

There are little gems throughout...*Morning*: Hill's simple, out-front syncopation on "Felicia," the musicality of his work on "Canadian Rose," the driving groove of "Business As Usual." And check out the precise stick and rimshot work on "Most Precarious," as well as the sensitive ensemble instrumental work behind vocalist Popper on "Make My Way."

"Great Big World" is an effective collaboration between Hill (music) and Popper (lyrics), with a tight double-time hi-hat early on, and some wide-open stickwork later. To add to the impact, the sound of the drums is excellent here, and each slight kick impacting the music is documented well by producer-engineers Steve Thompson and Michael Barbiero at Bearsville, Sear Sound, and other New York studios. Hill's on-target playing certainly gave them plenty to work with.

Robin Tolleson



Robben Ford

Tiger Walk (Blue Thumb)



drummer: Steve Jordan

with Robben Ford (gtr), Charlie Drayton (bs), Bernie Worrell (org, clavinet), other musicians

Giving his chops a back seat, Steve Jordan lets his supple feel do all the talking on this collection of funky blues tunes (or is that bluesy funk tunes?). The spare arrangements, in which groove reigns supreme, combined with the instrumentation of bass, drums, keys, and guitar, place *Tiger Walk* firmly in the classic funk neighborhood of the Meters and the JBs. The mitigating factor is that this is, after all, an instrumental *guitar* record, and Ford himself (with his wah-enhanced, speech-like tone) supplies all the slinky melody lines and takes the bulk of the solos, which are searing and inventive, while the rhythm section parties behind him.

Each tune finds Jordan coming up with a signature beat that he



VIDEOS

Drumset Artists Of Cuba

by Chuck Silverman

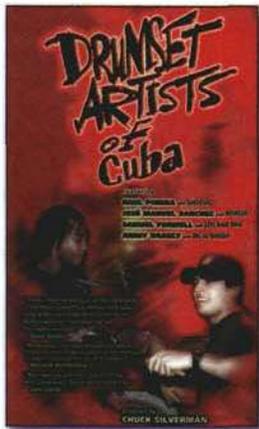
(Palito Productions)



level: advanced

\$24.95, 60 minutes

Chuck Silverman has provided an enormous service to the world drumming community by capturing four of the finest Afro-Cuban drummers performing in their native land of Cuba (with the exception of the performance of the group Sintesis, filmed in Montreaux, Switzerland).



Although we are correctly warned that the audio and visual quality of this video are sub-par (camera angles are highly restricted), the wealth of ideas and techniques displayed are worth straining your eyes and ears for. Drummers Raul Pineda (Sintesis) and Jimmy Branly (NG La Banda) open with an astonishing Roach vs. Rich-style drum duet, displaying the influences of Dave Weckl, Dennis Chambers, Vinnie Colaiuta, and Steve Gadd on this new generation of Latin/jazz drummers. More "traditional Latin"-sounding in their technique are

Jose Manuel Sanchez with his band Rojitas and Samuel Formell with Los Van Van.

All four drummers are shown performing with their bands, and each incorporates Latin percussion in their drumkits, providing groundwork for new and very challenging ideas to explore. Though there are a few short lesson segments, without the accompanying mini-booklet the majority of this information is nearly impossible to digest, especially since none of the drummers speak English. (Silverman does supply subtitles for the lesson segments.)

DCI would be well served to expand on this concept and really dig into the heads of Raul Pineda and Jimmy Branly; these two young monsters should soon be joining the ranks of Horacio "El Negro" Hernandez in deification by the drum community.

Mike Haid

Hand Drumming

by John Bergamo

(Tal Mala)



level: beginner to advanced

\$55 (with accompanying book and CD)

This video/audio/book package presents ideas for hand drum technique mostly derived from fingering patterns used by drummers in India. Bergamo presents us with fingering patterns, the use of vocal syllables to express rhythm and meter, and drum harmonics.

All of these ideas are adaptable to any drums played with the hands. To demonstrate this, Bergamo presents seven solos on djembe, frame drum, congas, spaghetti pot, and various combinations thereof, which demonstrate the many possibilities using these lessons. The written manual includes a discussion of the concepts, fingering and rhythm notations, a rhythm scale of vocal syllables, and an addendum, which analyzes some of the solos. The CD contains sixteen demonstrations, which include pronunciation of the rhythm scale syllables, various subdivisions of beats, meters, and some excerpts from the CD *On The Edge*. The video is a supplement that visually demonstrates some solos and many of the ideas presented.

Mr. Bergamo encourages much experimentation with the given syllables, or substitution of your own. This brings us to the realization that the same pattern can be played on different resonating surfaces to achieve different sounds. It follows that one can get more mileage with the same "lick." As stated by Mr. Bergamo, "Yes, there are some kitchen sinks that have incredible sounds when played with the hands."

Victor Rendon

adheres to with minimal fills and embellishment, emphasizing economy over flash to the point that every cymbal crash or brief switch to the ride has tremendous impact. He plays for the tune, making the quick ones percolate, and letting the slow ones *breathe*. To sum it up: Once Steve Jordan shimmies into the pocket, he's not coming out.

Michael Parillo

Carlinhos Brown

Alfagamabetizado (Metro Blue/Capitol)

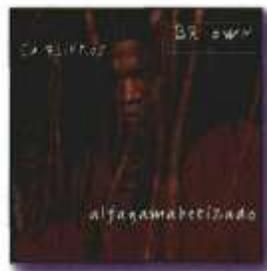


percussionists: Carlinhos Brown, Boghan, others
with other musicians

This master of the Brazilian beat has taken many famous artists to the outside edge with his creative approach to rhythmic structure. He has played drums for (and his songs have been recorded by) Sergio Mendes, Djavan, Daniela Mercury, Gal Costa, Caetano Veloso, and countless others. *Alfagamabetizado* gives us the full vision of the man who re-named himself after James, the godfather of soul.

Alfagamabetizado pulls together modern dance grooves and merges them with the rhythms of the world, from Africa to Arabia to East LA. In the classic Brazilian style of *tropicalia*, Carlinhos takes the clichés of Caribbean and North American pop music and

hauls them across the sea and into the streets of Brazil. He's aided by a flood of talent on this album: producer Wally Badarou of Benin, New York-Brazil connector Arto Lindsay, and a host of vocalists including Caetano Veloso, Marisa Monte, Gilberto Gil, and Gal Costa. The seamless mesh of talents and styles in this album is quite extraordinary.



The smoothness of Brazilian music lies in its deceptiveness, and Brown is a master of deception. "Covered Saints" is, to a casual listener, just a sweet pop song, but listen closely to the musical bed. Carlinhos lays down a bass tambourine, unexpected wood blocks, an acoustic guitar that almost disappears at times, and layer upon layer of instruments that come and then quickly go, quoting West African styles, reggae grooves, and mainstream jazz. None of it is obvious, but all of it is important.

In music the whole is not always the sum of its parts; it is the echo of them, the residue left when you filter out the individual ideas and are presented with the greater reality—the long note, the groove that sits apart from the music. Carlinhos Brown has heard that note and played that groove, and he's finding ways to get it on tape.

Cliff Furnald

BOOKS

The Bongo Book

by Trevor Salloum (Mel Bay)



level: beginner to intermediate
\$17.95 (with accompanying CD)

In *The Bongo Book* the author attempts to fill a void in instructional material for bongos. A short history of the instrument is provided, tracing the bongos to its roots in Cuba during the early 1900s in a style of music called "son." This is followed by a description of the instrument and the correct position for playing it, a discussion of clave, and the creation of different sounds, which the author calls "strokes." The "martillo" (the main pattern or ride on the bongos) is thoroughly discussed, accompanied by photos showing the hand and finger positions. This is followed by many variations starting on different parts of the measure. One-bar fills are also provided in a later section, which gives the reader an idea of how to play improvised riffs on the bongos.

Other aspects of the book include warm-up exercises, the use of a handbell, and adaptations of jazz, rock, Brazilian, danzon, Mozambique, and other styles. The accompanying CD demonstrates all the examples in the book.

Among the best treats of the book are interviews with Jack Costanzo, Armando Peraza, Jose Mangual Sr., and Candido Camera, four prominent bongo players in the United States. A glossary of terms is also provided, as well as a bibliography and a list of resources, which names several other prominent "bongoceros." What is lacking, however, is an in-depth study of how to play "repiques" (riffs) and solos in clave, which could have been provided by showing transcription examples from some of the masters mentioned. Despite this, the book will serve as a good beginner's source for people wanting to find some basic information on this much-overlooked instrument.

Victor Rendon

The Vibes Real Book

by Arthur Lipner (MalletWorks Music)



level: beginner to advanced
\$34.95

The Vibes Real Book is—just as it claims—"the ultimate book for vibes," especially for people who are learning the instrument. The first 68 pages of this 200+ page spiral-bound book includes sections on method, theory, and improvisation. Useful musical exercises are interspersed with thorough text explanations on topics from dampening to chord voicings to scales.

But the heart of the book is the section on repertoire. Lipner presents each of six songs ("Bag's Groove," "Don't Get Around Much Anymore," "St. Thomas," "Waltz For Debby," "My Little Suede Shoes," and "Moonlight In Vermont") in a step-by-step progression. "Step 1" is the basic melody; "Step 2" adds the chord roots; "Step 3" is a two-mallet solo; "Step 4" is a two-mallet arrangement; "Step 5" is a harmonized melody; "Step 6" is a left-hand accompaniment; "Step 7" is a four-mallet solo; and "Step 8" is a four-mallet arrangement. A bonus seventh song ("Solar") is a complete transcription of Lipner's performance with a quartet.

Keyboard percussionists will welcome this book to their repertoires, and drumset players—especially those with limited knowledge of harmonic structures and improvisation—should immediately add this to their libraries. Congratulations, Mr. Lipner, on taking the mystery out of making music!

Andrea Byrd

Correction

In the review of **Bill Bruford's** *If Summer Had Its Ghosts* in November's *Critique*, we incorrectly stated that Joe Morello appears on the cut "Some Other Time." *Ghosts* is available from Discipline Records' mail-order hotline, (213) 937-3194.

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Lessons In Listening, Part 2

by Steve Anisman

Last month we discussed the concept of "listening actively," examining recorded works with an analytical ear, understanding the concepts behind the playing, and then hopefully applying what we've learned to our own playing. This month we'll look at specific songs and discuss the musical concepts they clearly illustrate.

I've tried to limit myself to songs that have stood the test of time; feel free to use other examples when making your own "compilation" tapes, as we discussed last month. Ask yourself (or your students) to figure out where each drummer (and later, where each of the other members of the band) is playing in relation to the beat. Try to figure out how they are communicating their respect for the quarter note. Try to figure out how they enable the other members of the band to sound good. Listen to when (if at all) they take any opportunities to show off, and try to figure out how (if at all) they got away with it. Try to figure out what it is that these drummers are doing that makes the music feel so good.

"Black Cow" (Steely Dan: *Aja*, Paul Humphrey)

Play this song note for note, all the way through, and see if you can keep the groove as wide open as Paul does. It's not a showy part, but he *nails* it. A thought to keep in mind when playing along with tapes: If you're playing the part correctly, you won't be able to hear the drummer on the tape, but your drums will sound like his: When you hit your tom, it will have the same timbre as the drummer's on the tape. This is obviously because it *is* the taped drummer's tom you're hearing. But if you're really "locked in," you won't be able to tell the difference, and things will sound very cool.

"Fantasy" (Earth Wind & Fire: *All 'N All*, Freddie White)

These guys, along with George Clinton, Stevie Wonder, Sly & the Family Stone, James Brown, and a few other people, virtually invented the modern concept of "groove." It started as funk, with the emphasis on the "downbeat," meaning the "1" or the first (and sometimes third) beat of every measure. It's the beat where you tap your foot, something EWF is great at making you do. They make sure that you know the location of *every* quarter note.

"Spain" (Chick Corea: *Light As A Feather*, Airtó Moreira)

This is a Latin jazz groove called a samba. It's very important, and mastering it will make you a better drummer. It's a fast "boom

chickaboom chickaboom" thing.

Another important Latin concept is the clave ("KLAH-vay"). The clave is the Latin music equivalent of rock's backbeat. Latin drumming is a very important part of good drumming, and you will have a huge advantage over your competitors if you understand Latin rhythms. In this song, listen to how far ahead of the beat Airtó is, and how he manages not to rush. Notice how the drumming is mostly straightforward and supportive, with not too many flourishes. He's not showing off, he's just doing his job, yet he manages to communicate to the listener that this music is percussive and *very* Latin. Most importantly, he makes everyone else sound great.

"Jessica" (The Allman Brothers Band: *Brothers And Sisters*, Butch Trucks & Jaimoe)

This one is a big, swinging, Southern rock groove. You can hear that the whole band is thinking about and contributing to the groove. The nature of this one is to give all of the 8th notes an almost equal weight, with a slight emphasis on the backbeats, and a constant hint of a flowing dotted quarter note added for flavor. It sounds very seamless and musical, and if you don't listen very carefully it might sound like Butch and Jaimoe were just having fun. I'm sure they *were* having fun, but they also listened to the other musicians. Notice how they pick up on the little rhythmic statements the other members of the band are making. Everyone gets quiet together, and everyone gets loud together. The drummers emphasize the cool rhythmic figures of the soloists, which makes the soloists sound better and makes the band sound more like a cohesive group. Notice, however, that although the drummers are trying to pick up on what the other bandmembers are doing, they never forget to keep the pulse moving. And the time never shifts.

"Dixie Chicken"

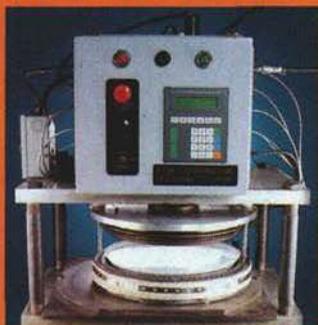
(Little Feat: *Dixie Chicken*, Richie Hayward)

A really fat, cool, Cajun/funk groove. Listen to how Richie "locks in" with conga player Sam Clayton. Even though the snare drum makes a brief, percussive sound, the fact that it's being played behind the beat makes it sound fatter, seeming to take more space each beat.

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"Escape" (Journey: *Escape*, Steve Smith)

Yes, Journey was cool in the '70s, and this music sounds a little dated today. Steve Smith is one very smart drummer, though, and what he figured out is still as true today as it was then. This is an interesting contrast to the previous song: Steve has his snare drum tuned loosely, but he plays ahead of the beat, so somehow it *sounds* more "percussive" than the tightly tuned snare in "Dixie Chicken."

Listen to the little things Steve does to highlight the quarter notes: hi-hat swishes leading into the bass drum and snare beats, ghost-note drags on the snare leading into the downbeats, and an insistence on hitting something on each quarter note, even when the band is playing syncopated parts. This is something called "setting up figures," which Steve learned as a jazz drummer. It means that you don't just let the horns (or the band) hit random syncopated notes in space. Instead, you tell them exactly where the beat is by playing something that helps to clarify it. This helps everyone hit the "punches" together. You want to do this in a musical way, which you only learn through practice (and, of course, through listening).

"Swingin' At The Haven" (Branford Marsalis: *Royal Garden Blues*, Ralph Peterson)

Swing is a very particular kind of groove that takes lots and lots of listening to jazz music to understand. This is one of my favorite examples. The essence of jazz drumming is in the right hand: You can always tell if a drummer swings by listening to what he or she

does on the cymbals. The right hand should lead the rest of the body. But at the same time, the right hand should be responding to the rest of the band and to the groove. Good jazz cymbal playing imitates a bass player playing a good bass line.

"Rosanna" (Toto: *Toto IV*, Jeff Porcaro)

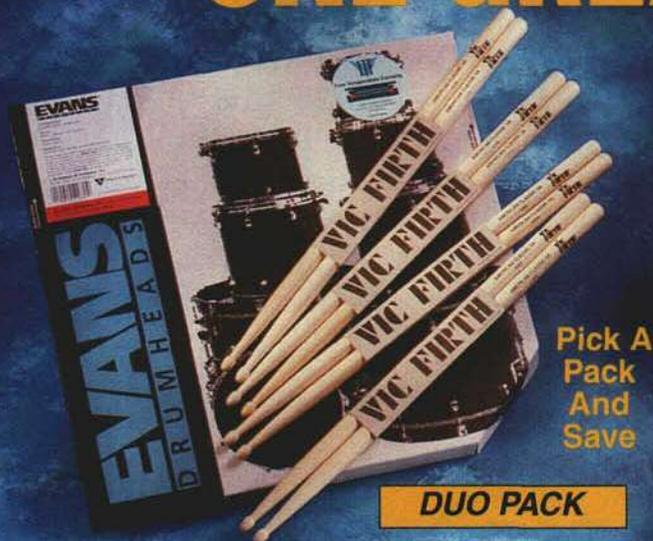
This groove, which is famous in its own right, is based on another, equally famous groove: the Purdie Shuffle, originally invented by Bernard Purdie. Jeff Porcaro starts with perfect time, and plays a well-spaced shuffle with cool syncopations in the bass drum. But what *really* makes this kick is the use of ghost notes in the space between the shuffles. Each "shuffle" uses two of the three notes in a triplet: the first and the third. Jeff barely brushes the stick against the snare drum on the other note, and this is called a "ghost note." Try playing this groove with the ghost notes and then without them. There's a world of difference, even though the ghost notes are barely audible on the album. Jeff used a very similar groove on "The Lido Shuffle" with Boz Scaggs, and it sounds great there, too. (By the way, if you "open" the shuffle up a little bit, you're moving towards a reggae groove—you need to emphasize the "3" and do a few other things, too, but that's for another lesson....)

"Shadows In The Rain"

(Sting: *Dream Of The Blue Turtles*, Omar Hakim)

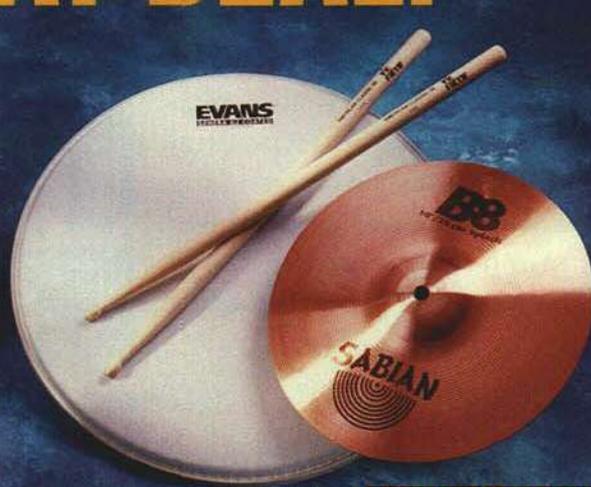
This beat is a variation on the Purdie Shuffle, with Omar Hakim really pushing the band. This groove is not only because of where

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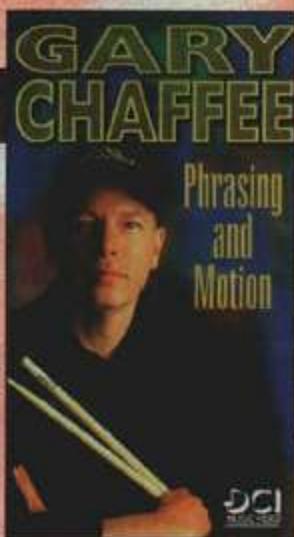
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The Making of *Burning for Buddy*

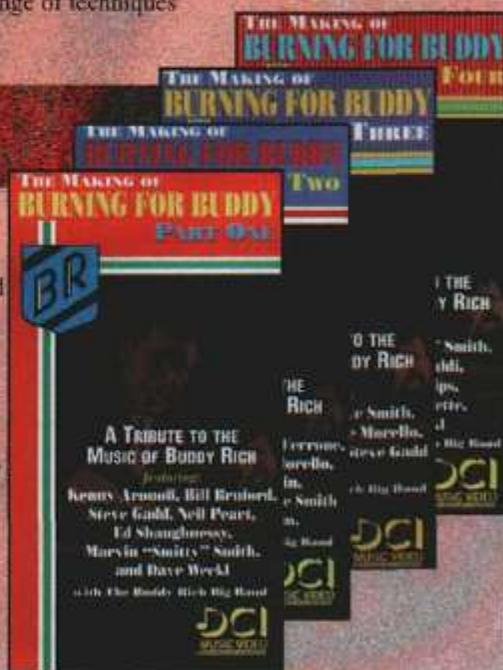
Neil Peart invited 18 of the world's most respected drummers to record an album with the Buddy Rich Big Band as the ultimate tribute to Bernard "Buddy" Rich. This exceptional video series was shot during those sizzling *Burning for Buddy* sessions. It is filled with essential moments, including preparations 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.

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Omar plays in relation to the beat (quite a bit ahead, in my estimation), but also because of the spacing of his notes. It's possible to play shuffles with a lot of room between the two shuffled notes, and it's also possible to play shuffles *without* a lot of that space. Omar doesn't leave a lot of space; the first "shuffle beat" comes only a fraction of a second before the strong beats, and makes things feel a little rushed. (They're not, they just *feel* that way.)

"Moondance"

(Van Morrison: *Moondance*, Gary Mallaber)

Listen to how Gary and the bassist are exactly together. (It sounds like the drummer is playing the bass guitar with his ride cymbal.) Listen to how aware they are of the passage of each quarter note. Listen to how they never do anything to take away from the importance of a single quarter note during the entire song. This is an incredible demonstration of musicality and tasteful drumming. Also important is the nice "chick" Gary makes with the hi-hat on the backbeats ("upbeats," technically, in jazz), and how he also uses a cross-stick to add emphasis to those upbeats.

"Fembot In A Wet T-Shirt"

(Frank Zappa: *Joe's Garage*, Vinnie Colaiuta)

Vinnie is about two thousand light-years ahead of the rest of us in terms of being able to groove. Buy this album and listen to it until your ears bleed, and you *still* won't be able to understand what he's doing. Just fry to play this song the way he does, and you'll know what I'm talking about.

"Lone Jack" (Pat Metheny Croup: Pat Metheny Group, Danny Cottlieb)

Listen to what Danny does with the ride cymbal on this light-speed samba. The quarter notes go by so quickly here that you need to pay constant attention. Dan and Mark Egan (the bass player) are close friends, which is probably the only reason they were ever able to play this song. They are so locked in to one another that they manage to make room in this track for Pat and Lyle (Mays, keyboards) to really stretch out. You should hope to have a relationship like this with a bass player once in your life; it will make you sound *really* good. Listen to how the drums are being used as a musical instrument, and to how they highlight the playing of the other musicians. Note how Danny sits out (doesn't play) during part of the piano solo (and then comes in being immediately supportive), how he makes the piano solo groove even more when he re-enters, how he complements the guitar solo, and how everyone is so together all the time.

"The First Circle"

(Pat Metheny Croup: *First Circle*, Paul Wertico)

All of the songs so far have been primarily variations on 4/4 feels. This song is a great example of how these concepts can be applied to more complicated time signatures. The main time signature is 22/8, with parts in 4/4 and a piano solo in 9/8. Yet you *never notice* the time signature changing. The flow just moves you right through it, mainly based on the strength and musicality of Paul Wertico's ride-cymbal playing. The time is rock-solid, and

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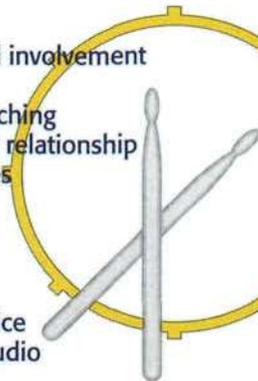
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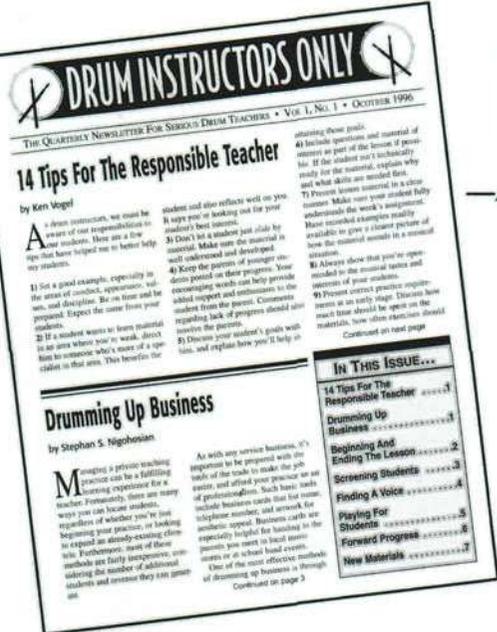
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IN THIS ISSUE...

- 14 Tips For The Responsible Teacher3
- Drumming Up Business3
- Beginning And Ending The Lesson2
- Screening Students3
- Finding A Voice4
- Playing For Students3
- Forward Progress6
- New Materials7

the drummer never shows off—but he and everyone else sounds incredible. This happens because Paul is supporting the band, keeping the pulse, and listening to what's going on around him. Normally, the focus would have to be on the quarter note, but in a song based on rhythmic groupings of 2 and 3, that doesn't work. So Paul redefines the pulse, sometimes letting it last two 8th notes; sometimes lasting three. This track is a great education in how to play the drums in a musical way, while still doing your job as the timekeeper. Plus, it's a great song.

**"What Would You Say"
(Dave Matthews Band:
Under The Table And Dreaming,
Carter Beauford)**

Carter Beauford is part of a group that includes John Molo (Bruce Hornsby's drummer), Joey Baron (currently playing with John Zorn), Paul Wertico, and just a few others who are defining the new breed of "smart drummers" these days. In this song, notice how Carter drives the pulse by accenting every quarter note on the snare drum when the song shifts into 3/4 for a

few seconds. Notice the rock-solid time, and the use of syncopation as a device to "push" the band—particularly his use of the hi-hat (as well as the bass drum, which is *locked in* with the bass player). Notice the strength Carter gives to each backbeat, and the confidence with which he plays quarter notes on the bell of the ride cymbal. This guy takes a lot of liberties beyond his basic role of timekeeper in this band, but he does it within a framework of being a rock-solid workhorse, so the added bits of cleverness propel the music instead of distract from it.

Other important examples worthy of study include: **Gene Krupa** ("Sing, Sing, Sing" with Benny Goodman); **Buddy Rich** ("Norwegian Wood"); **John Bonham** ("Fool In The Rain" with Led Zeppelin); **Steve Gadd** ("Aja" with Steely Dan, "[Round, Round, Round] Blue Rondo A La Turk" with Al Jarreau, "50 Ways To Leave Your Lover" with Paul Simon, "Chuck E's In Love" with Rickie Lee Jones); **David Garibaldi** ("What Is Hip" and "Squib Cakes" with Tower Of Power); **Keith Moon** ("Who Are You" with the Who); **Manu Katche** ("Red Rain" and "In Your Eyes" with Peter Gabriel); **Stewart Copeland** ("Every Little Thing She Does" and "Synchronicity" with the Police); **John Guerin** ("Help Me" with Joni Mitchell); **Alex Acuna** ("Ascent" with Lyle Mays, "Birdland" with Weather Report); **Elvin Jones** ("Resolution" with John Coltrane); **Bill Bruford** ("Long Distance Runaround" and "Heart Of The Sunrise" with Yes); **Joe Morello** ("Take Five" with Dave Brubeck); **Neil Peart** ("Limelight" and "Subdivisions" with Rush); **Phil Collins** ("No Reply At All" with Genesis); and **Jaco Pastorius** ("Teen Town" with Weather Report).

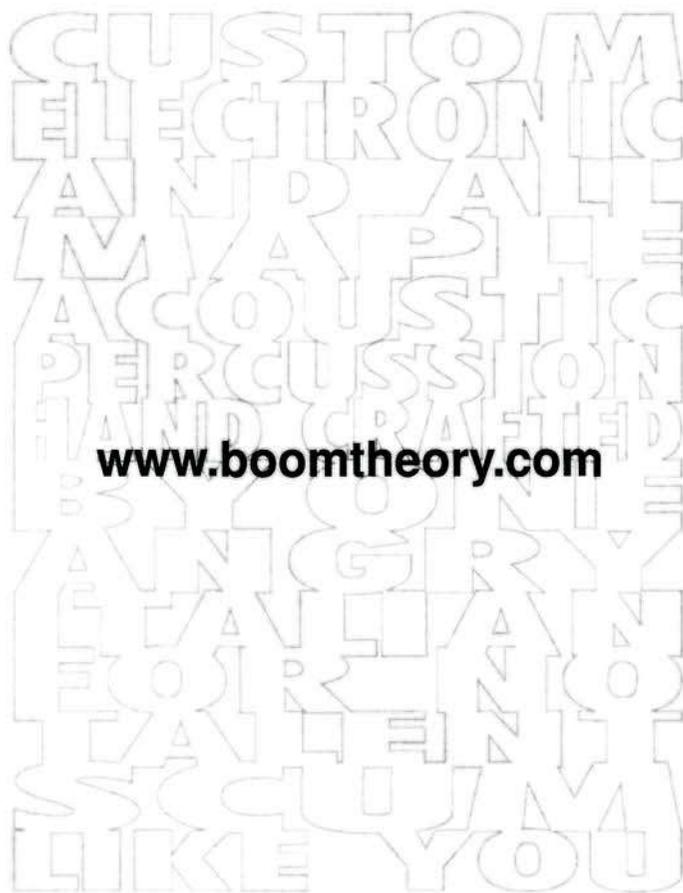
There are lots of lessons to be learned from each of the drummers listed here, as there are from thousands of other drummers around the planet. So keep your ears open.



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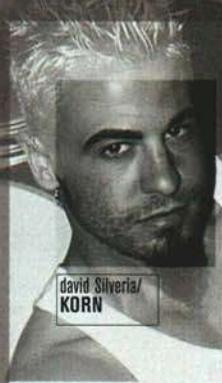
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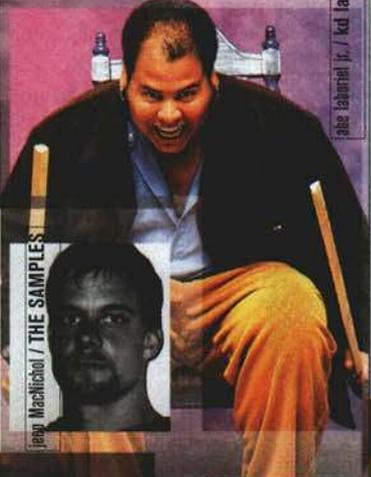
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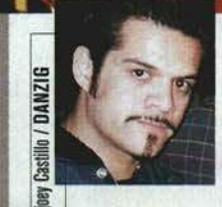
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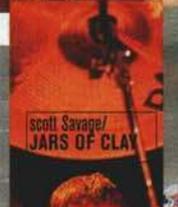
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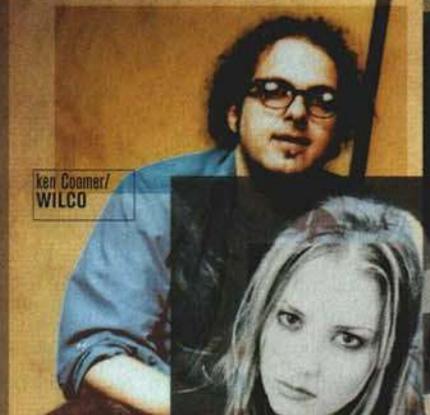
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CYMBALS SOUNDS GONGS

How To Buy A Used Set—Cheap!

by Phil Philcox

If you're in the market for a used set of drums, there are some excellent deals out there—if you know how to buy. It all comes down to your ability to strike a deal, and the winner is the one who walks away with what he or she wants—the drums or the money!

My last three drumsets were all purchased used, and I'm a legend in local music circles for winding up with fantastic stuff at rock-bottom prices. I use what I call the "psychological buying system." It's based on the fact that once a seller decides to sell something, he *really* wants that money. Here's how it works:

First, figure out how much you have to spend. If it's \$1,000 or less, add \$30 for each \$100. If it's more than \$1,000, add \$150 for each \$100 over \$1,000. For example, if you have \$800 to spend, you can consider sets selling for around \$1,040 (\$800 plus \$240). If you have \$1,200 to spend, you can consider sets selling for up to \$1,500, and possibly more. This is called your "dealing edge," which enables you to at least *consider* drumkits you think you can't afford, but probably *can* if you use the system.

Working The Classifieds

We'll limit our search to private sellers who advertise in the classified section of the newspaper under "musical instruments." Advertising costs money. And when an ad doesn't produce buyers, the seller has to run the ad again. In large cities they also have to compete with other drum sellers, so their patience level can quickly dwindle.

Start out by keeping a daily list of sets being offered that meet your "dealing edge" figure. If you live in a small town, check the Sunday edition of nearby big-city newspapers. Take notes on asking price, seller's phone number, and exactly what's being offered. If the ad was in the newspaper yesterday but not today, mark that entry with a big X. What happened to that drumset? Was it sold, or is it still for sale? If it's still available but no longer being advertised, only *you* and the *seller* know it's still out there, which further builds up your edge.

Let's pause for a moment and look at the mechanics of selling a used set for \$600 through the classifieds. In my town, it costs

around \$30 to run a ten-word ad for ten days if the item costs more than \$500. During the time the ad runs, the seller deals with an assortment of annoying callers: deadbeats with no money, people who just want to talk drums, lookers, testers, would-be musicians, insultingly low offers, and people who are downright crazy. Often, the seller wonders if he's *ever* going to sell his drums.

According to the advertising manager of my town's paper, about 70% of advertisers who don't sell on the first ten-day run renew their ads for another ten days. The remaining 30% are dropouts, no longer interested in investing another \$30. After the second run, only 30% renew their ads. That means there are a lot of drums out there for sale, but *not* being advertised. Also, stay alert for sets advertised last week at "\$650 firm," but at "\$550 firm" this week. That's a good indication the seller is getting restless. And because you kept your list, *you know it!*

Making Your Move

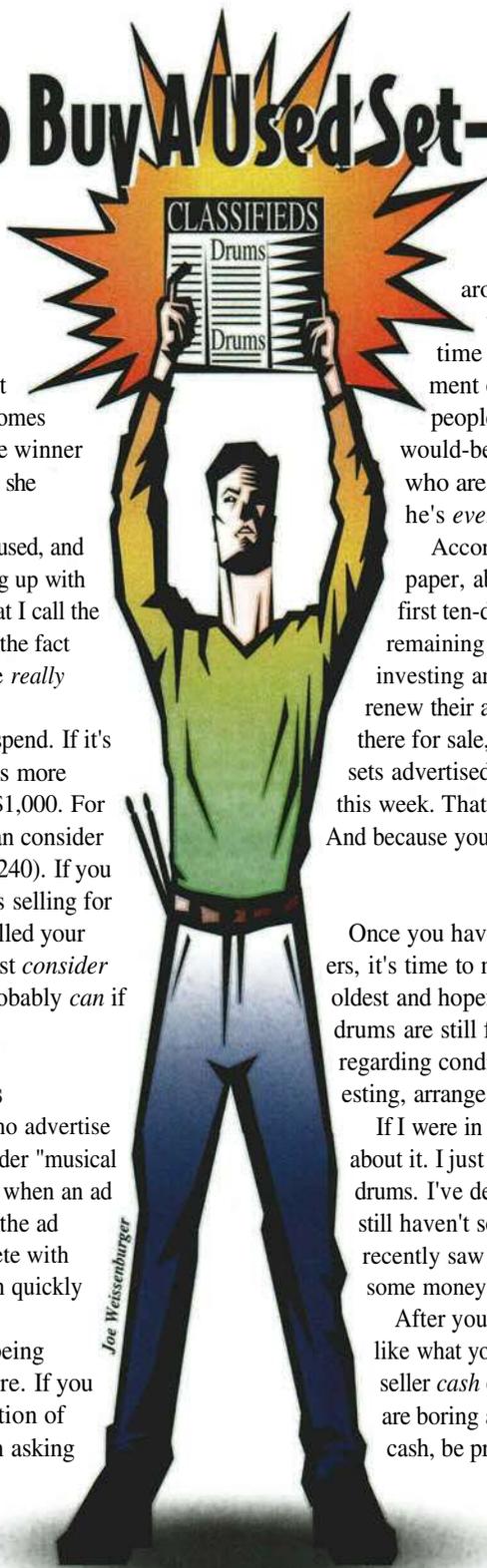
Once you have a good list of dropouts, Xs, and price-changers, it's time to move. Start with the first entry on your list—the oldest and hopefully the most desperate. Call and ask if the drums are still for sale. If they are, ask the standard questions regarding condition, features, and age. If it still sounds interesting, arrange for a personal visit.

If I were in the seller's shoes, I'd start getting excited. Think about it. I just spent \$30 to \$90 or more trying to sell those drums. I've dealt with an assortment of annoying people and still haven't sold anything. I'm anxious to order that new set I recently saw in *MD*, but I can't until a buyer shows up with some money.

After you've checked out the drums, and assuming you like what you see, make an offer. Go prepared; offer the seller *cash* on the spot. Green is an exciting color. Checks are boring and suspect. If you're hesitant to carry a lot of cash, be prepared to leave a deposit and ask the seller to meet you at the bank.

Always show the seller some respect. Make an offer that can seriously be considered, rather than one he'll be forced to refuse. I've found that sellers often start out asking top dollar because they think

they can *get* top dollar, they put more value on the drums than they're actually worth, or they want to cover the cost of advertising. What they start out with and what they wind up with weeks or months later are often two different things. Remember, as time passes without a



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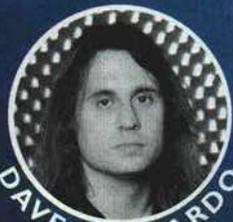
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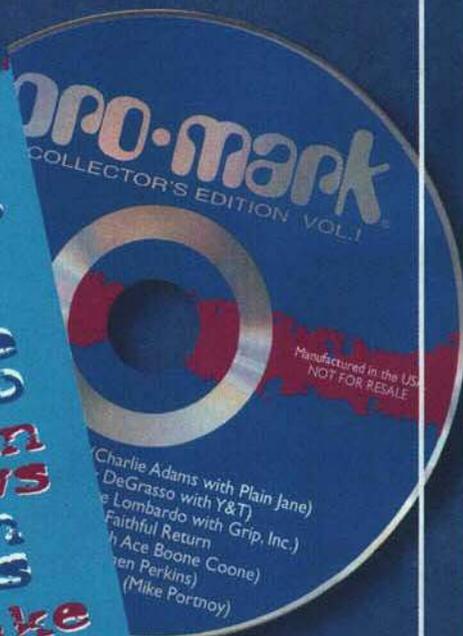
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sale, the seller's hopes fade.

Even if the seller turns down your offer, always leave your name and number. If you've picked the right seller, with the right itch and the right set of drums, at the right time, don't be surprised

if your phone rings later that night and some guy says, "I've been thinking it over. You can have them for \$525, and I'll throw in my Engelbert Humperdinck fake book and sequined band jacket."



Pawn Shop Power

As a sales rep for a company that sells to pawn shops, I spend a good deal of time in these stores. I've been lucky enough to find some real bargains during my visits, including a set of Toca bongos for \$40, a hi-hat stand with Zildjian *New Beat* hi-hat cymbals for \$140, and a "no-name" drumset for \$150. My most recent find was a nice cymbal bag with two Zildjian A 20" ride cymbals, a pair of 14" Zildjian *Scimitar Rock* hi-hats, and a Sabian AA 18" medium crash—all for just \$120!

Pawn shops provide an alternative source for equipment at much lower prices than you'd pay new. They also present an opportunity to pick up things that you'd *like* to have, but strictly speaking, don't really *need*. The key to shopping in pawn shops is to be prepared. Keep the following tips in mind as you browse.

All Sales "As Is"

Inspect each item carefully to be sure it's a good investment. Dirty cymbals can always be cleaned, but a cracked or dented one should probably be left on the shelf. Heads, rims, lugs, and other hardware can be replaced, and you can recover or refinish a set that's just "ugly," but pass on a cracked or warped shell. Always have a drumkey and screwdrivers with you. If you're really interested in a drum, ask if you can remove the heads and inspect the drum more closely. If

the answer is "no," you're probably better off leaving the drum for someone else to take a chance on. If it's necessary to replace heads or hardware, you'll want to adjust what you pay for the item. *Don't be afraid to haggle.*

Know What You Want

Keep a list of what you want or need. Research those items to determine what you'd pay for them new. The more you know about the various lines and models of drums and cymbals, the better prepared you'll be to spot a bargain when you see one. If you need specific items, carry a list with you. Explain what you're looking for to the clerk, and make an offer based on what you'll need to spend to get the items "up to specs." When buying used, the object is to realize significant *savings*.

The simple fact is that pawn shop pricing is all over the board. These shops often base their asking price on what they paid the person pawning the item, as well as the brand name. Since pawn shop operators are rarely drummers, it's possible they'll price a top-of-the-line cymbal the same as an entry-level one, even though better cymbals commonly sell for more than *twice* the price entry-level ones do when purchased new.

Be Flexible

Sometimes, the savings offered through a pawn shop opens up possibilities you'd never explore at a higher price. For example, I would never have even considered that "no-

name" set I found for \$150 at a higher price. But at \$150, I could justify putting the set on layaway, and then taking it to my guitarist's house for rehearsals. My original idea was to avoid schlepping my primary kit for rehearsal once a week, thereby saving wear and tear on both me and my drums. Whatever the "no-name" set sounded like, I got my money's worth. Happily, these drums actually sound quite good since I put new heads on them.

Buying used is also a great way to pick up items you don't really need, but would like to have. I've yet to use my pawn shop bongos on stage, so it would have been hard to justify buying a set for \$100 or more. But at \$40, I could afford to get them just to practice my hand drumming skills.

Try Layaway

Don't rule out the possibility of putting something you find on a layaway plan. Sometimes, \$10 to \$30 down is enough to hold an item you may find unexpectedly. Put down the minimum if you're in doubt, since you won't get your deposit back if you change your mind.

Many pawn shops offer layaway plans for anywhere from thirty to ninety days. Keep in mind, they *will* keep your deposit if you don't pick up the item in time. So be sure you fully understand how long you have to pay off the item, and how often you'll need to make payments. Then follow those terms to the letter. Happy browsing.

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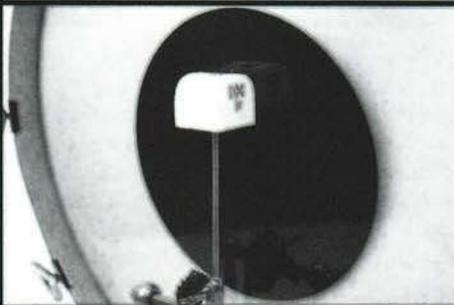
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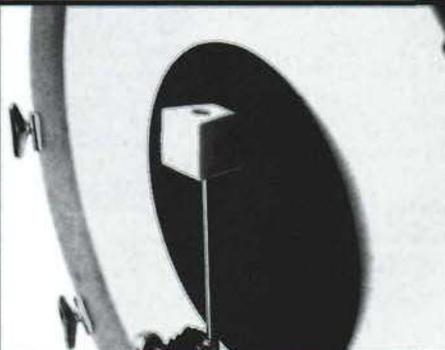
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DUPLICATE

Jeff Stone

Twenty-nine-year-old Jeff Stone of Bloomington, Indiana definitely qualifies for the title of "complete percussionist." He's classically trained (at Indiana University's famed school of music), and he regularly performs on symphonic and mallet percussion in solo recitals and with symphony orchestras in Indiana and Kentucky. He's also a busy instructor, with over sixty private students and a hectic clinic and workshop schedule at schools and music stores in Indiana and Ohio.

On drumset, Jeff performs every-



thing from mainstream rock to Dixieland to country to bebop. His most high-profile gig is with the Dynamics, an eight-piece R&B ensemble that serves up plenty of greasy funk and good-time grooves. Tracks from the band's debut CD, *Make That Change*, reveal Jeff to be a drummer with taste and chops—and a righteous funky feel. The group tours much of the Midwest, playing the college circuit, private parties, and clubs. Jeff also plays with Plaid Dissent (a folk-rock group with two CDs to its credit) and Beeblebrox (a jazz fusion band with three CDs and two awards from *Downbeat*).

Jeff cites Dennis Chambers, Vinnie Colaiuta, and Buddy Rich as influences (although he must have listened to Stubblefield, Starks, and Purdie somewhere along the line). He performs on a Yamaha *Power Recording Custom* kit with Zildjian cymbals, and on Musser mallet instruments. He states his goal simply: "To tour and record on the national level."

Chris Grunwald

Bay City, Michigan's Chris Grunwald taught himself to play the drums at sixteen. "I started out with simple things like AC/DC and Quiet Riot," says the twenty-nine-year-old drummer. The more I learned, the more I realized how much there was to learn. I was influenced by everybody from the Monkees and the Beatles to KISS. Eric Carr was my personal inspiration, but I'm also into drummers like Nicko McBrain, Lars Ulrich, Vinnie Paul, Mike Portnoy, and Scott Rockenfield. My main criteria for any music is passion and professionalism."

Chris's playing career began in 1986 with a metal band called Bishop's Gate—but was interrupted in 1988 when Chris (then in the army) was sent to Germany during the Gulf War. Upon his return home in 1991 he



began expanding his activities, learning other instruments and developing his skill at songwriting.

In 1997 Chris joined an original metal band called Noxious. In addition to drumming and writing for the band, he also produced their eponymous cassette recording. Chris's playing on that recording amply demonstrates his power, imagination, and grasp of the nuances of metal drumming.

Chris plays a kit comprised of 1970s Ludwig toms and bass drums, an extra-deep Pearl *Free Floating* snare, Remo RotoToms, and Sabian *B8* and *Pro* cymbals. As for his goals: "I want to continue to work for a living and be involved in music 'til I die," he says. "I love recording and playing live. If the people dig it, great. If not...so what! I'm having a good time!"

Keith Capsuto

Central California's Keith Capsuto was given a drumkit for his fifth birthday. It began a lifelong connection that has led Keith, now forty-one, to a career as a performer and clinician.

While in high school, Keith toured with a pop band called WindRose. In 1977 he was recruited by the Wes Marquett Jazz Quartet, with whom he toured for two years. He returned to WindRose, but became ill with ulcerative colitis. The disease brought him near death.

Debilitated for over a year, Keith used his music to keep himself focused on life. Upon his recovery, he began working in a Santa Barbara drum shop, which gave him the opportunity to

promote drumming among young people. Frustrated at school budget cuts in the arts, he joined the Ventura County Performing Arts Foundation (which stresses music as an alternative to negative activities for kids),



gave several *Drums For Fun* clinics, and ultimately formed E'nuff Said, a nine-piece R&B/Funk band of veteran studio musicians that performs in schools, pushing music instead of

drugs.

Keith is also an artist/clinician for Evans drumheads, and has given clinics to thousands of children and adults at schools and shops around California. He uses and endorses GMS drums, Meinl cymbals, Pro-Mark sticks, Shure microphones, Roc-N-Soc thrones, Anvil cases, and L.T. Lug Lock and HQ Percussion accessories.

"We want to bring out the natural abilities that are hidden in our youth," says Keith of his band and his sponsors. "Hopefully, with the help of everyone—including God—we can bet more kids off the streets."

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.



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Mark Craney Benefit



Left to right: Gregg Bissonette, Mike Piazza (LA Dodgers), Mark Craney, Doane Perry (Jethro Tull), Myron Grombacher (Pat Benatar); kneeling: Carmine Appice

Those fortunate enough to have heard about the benefit for Mark Craney at Hollywood's Guitar Center on September 7 were treated to an incredible day of performance—all for the price of a \$15 donation for Craney. Mark, whose recording and touring credits include Jethro Tull, Gino Vanelli, Jean-Luc Ponty, Tommy Bolin, Eric Burdon, Tower Of Power, Jeff Beck, Caldera, and Dweezil Zappa, is in need of an immediate kidney and pancreas transplant.

The benefit was organized by drummers Doane Perry, Gregg Bissonette, and Myron Grombacher. Musical luminaries who performed included Gregg, Myron, Peter Erskine, Steve Smith, Walfredo Reyes Jr., Ralph Humphrey, Luis Conte, Mike Fisher, Terry Bozzio, Eric Burdon, Aynsley Dunbar, Mike Keneally, Joe Travis, Jorge Palacios, Jimmy Haslip, Richard Baker, John Pena, and David Garfield. Peter Aykroyd, Joe Benson, Chad Smith, Jon Lindstrom, Mike Piazza, and Carmine Appice served as hosts.

"There were many, many people who helped organize this," said Gregg Bissonette. "It was a great chance to help Mark out. He's such a great friend, and such a great drummer. I was in college in 1977 when Gino Vanelli's *Brother To Brother* came out. I remember thinking, 'Mark Craney? Who is he? Where is he from?' When I came out to LA I found out where he lived, hooked up with him, and took lessons from him. Eventually I became his roommate, and we've been great friends ever since. It's sad to see all the setbacks Mark has had, but it's great to see all his friends banded together to show their love for him."

Steve Smith, who came down from the Bay Area to support Mark, recalled, "Mark was inadvertently instrumental in helping me get my start twenty-one years ago. His decision to leave Jean-Luc Ponty's band in order to tour with Tommy Bolin left Ponty's drum chair open. I got the chance to audition and I got the gig, which gave me my start touring. I just want to support Mark's

chance at getting his health completely together."

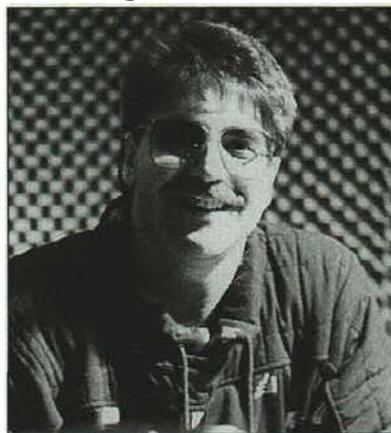
"I'd do whatever I can to help," said Walfredo Reyes Jr., on break from the Steve Winwood tour. "This is something that could happen to any of us or our children."

Additional help for Mark has come in the form of a benefit CD called *Mark Craney & Friends—Something With A Pulse*. It features a variety of recorded performances—many previously unreleased—by such artists as Jethro Tull, Eric Burdon, Tower Of Power, Gino Vannelli, Fairport Convention, Talking Drums, Mike Keneally, Terry Bozzio, Thread, and James Taylor. All proceeds from the sale of the CD will go directly to aid Mark—who is himself on several of the tracks. It's available via the World Wide Web courtesy of Vie Records, at www.ginov.com.

Anyone interested in donating to Mark's cause can do so with checks made payable to Mark Craney and sent to Mark at PO Box 5603, Sherman Oaks, CA 91413-5603. You can also check Mark's Web site: www.rthl.com/markcraney.html.

Robyn Flans

In Memoriam: Larry Imbordino



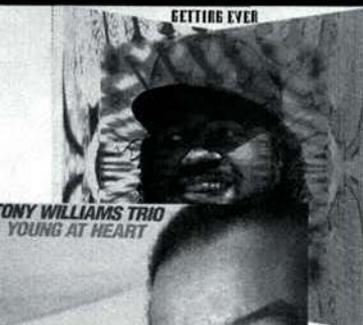
Larry Imbordino, drummer for the Chicago-area electric jazz group Rush Hour, died on May 25, 1997, at the age of forty. He had been battling lymphoma, a form of cancer, for nine years.

Larry's story is one of dedication and perseverance. After years of "scuffling" amid pop and rock gigs, Larry (and Rush Hour) enjoyed moderate success with a record called *Bumper To Bumper* in 1988. Unfortunately, just as that success was developing, the record company folded. Shortly thereafter, Larry was stricken with his illness.

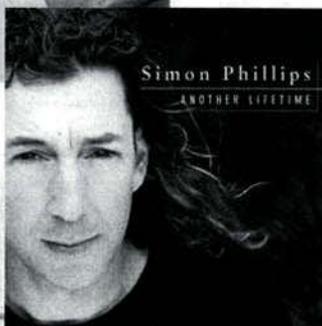
Over the next several years Larry went through alternating periods of remission and relapse, and various forms of chemical and surgical therapy. But through it all he maintained his determination to make Rush Hour a success. After their first record company folded, the group toured the Midwest, developing a following and pitching themselves to other labels. In 1994 the group produced their own CD, called *Autobahn*. On the strength of that effort, the band was signed by Fahrenheit records. The CD—which featured exceptional drumming by Larry—was released in July of 1995, and received an excellent review in the March 1996 issue of *MD*.

Larry himself was featured in the *On The Move* department in *MD*'s January 1996 issue. At that time his illness was in remission, and although he knew that a relapse was always possible,

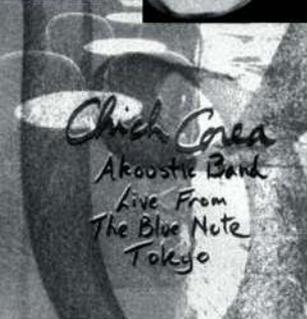
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Larry had an optimistic outlook: "I've been beating cancer regularly over the past eight years," he said. "I'm confident in my ability as a drummer, composer, and keyboardist. My goals are to keep on recording and performing with Rush Hour, to be a great dad and husband, and to go on loving life, my friends, and—especially—the drums." *Modern Drummer* extends its condolences to Larry's family and musical associates.

MD Giveaway Winners

In the May, June, and July '97 issues of MD, readers were given the opportunity to win a variety of percussion prizes from Meinl. Grand-prize winner **Wendy O'Donnel** of Nutley, New Jersey received a \$5,000 Luis Conte percussion setup, including *Floatune* congas, conguitas, bongos, timbales, a djembe, a tambora, a talking drum, a shekere, a cabasa, and many hand and specialty percussion items. The \$2,175 second prize (*Marathon* congas, conguitas, bongos, and timbales) went to **George Civitate** of Camdenton, Missouri. *Duo* series congas and *Marathon* timbales (worth \$1,050) went to third-prize winner **Terry Mackey** of Belleville, Illinois. **Luke Ercanbrack** of Gooding, Idaho won a *Floatune* wood djembe as fourth prize, and **Fuad Saba** of Englewood, Colorado won *Livesound* bongos as fifth prize. Forty-eight other winners earned weekly-drawing prizes that included *Conga Watches*, Meinl vests and baseball caps, and *Egg Shakers*. Congratulations to all the winners from Meinl Percussion and *Modern Drummer*.

International Drum Month "Meet The Drummer" Contest

A "Meet The Drummer" sweepstakes will take place as part of November 1997's International Drum Month activities. Twelve first-prize winners will receive a selection of CDs from Hollywood Records, including a copy of the drummer compilation *Flyin' Traps*, featuring some of today's most popular alternative drummers (and featured in the December '97 MD). Winners will also receive a pair of dinners at any Hard Rock Cafe, along with tickets and passes to see one of the *Flyin' Traps* drummers perform (subject to band/drummer availability). Second- and third-prize winners will receive drum equipment and accessories from leading drum manufacturers such as Big Bang/Easton, D'Addario/Evans, Danmar, Drum Workshop, Vic Firth, Gray-West/Cymbal Buddy, HSS/Sonor, Kaman/Toca, Ludwig, Mainline, Mapex, MBT International, *Modern Drummer*, Montineri Snare Drums, NDA, Pearl, Premier, Pro-Mark, Remo, Reunion Blues, Sabian, SKB Cases, Slug Percussion, Slingerland, Tama, and Zildjian.

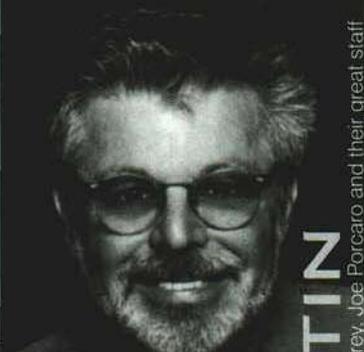
Complete details and entry forms will be available during the month of November at participating drum shops and music stores throughout the US and Canada. Winners will be drawn and prizes awarded in early December. No purchase is required, but entry

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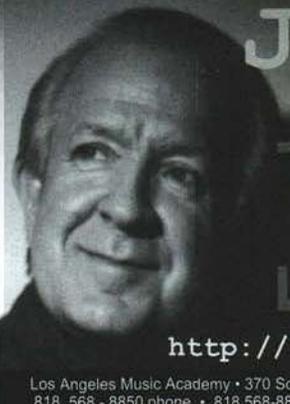
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forms must be validated by a participating drum shop or music dealer. IDM '97 is sponsored by the Percussion Marketing Council and supported by music organizations such as NAMM, NABIM, and PAS, as well as the entire drum industry. For further information contact IDM '97 at 12665 Kling St., Studio City, CA 91604, tel: (818) 753-1310, fax: (818) 753-1313, e-mail: DLevine360@aol.com.

Indy Quickies

Ryzer-Rax, makers of drum risers and racks, is now based in Nashville, at 157 8th Ave. North, Nashville, TN 37203, (615) 255-2567.

Sabian has expanded its National Education Program (N.E.P.) into a larger, more comprehensive program now called Educational Seminars in Percussion (E.S.P.). Specially designed to take percussion education into North American schools, the program (fronted by Sabian director of education Dom Famularo) involves a lineup of drummers and percussionists versed in a variety of styles, and is as much about motivation as it is about performance.

Premier Percussion Ltd.'s current ownership, Verity Group PLC, has agreed to sell the English drum company to Fifield Ltd.—a new company controlled by the current management of Premier and financed jointly by the management of Premier, Guinness Flight Venture Capital Trust PLC, the Bank of Scotland, and Verity Group PLC. John James and Tom Meyers will continue

in their present roles as managing director of Premier Percussion Ltd. and president of Premier Percussion USA, Inc., respectively.

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Matt Sorum is now endorsing DW drums, pedals, and hardware, while **Mike Mangini** (Steve Vai) is playing DW bass drum pedals and hi-hats.

Mapex's newest artist endorser is **Gregg Bissonette**.

Stephen Perkins (Porno For Pyros, Jane's Addiction), **Taylor Hawkins** (Foo Fighters), and **Gary Novak** (Alanis Morissette) are using Perkana Percussion *Go-Jo Bags*.

Randall Stoll (k.d. lang, Sacred Linoleum) is a new Yamaha artist.

Author/clinician **Ronald Vaughan** is now endorsing Obelisk drums.

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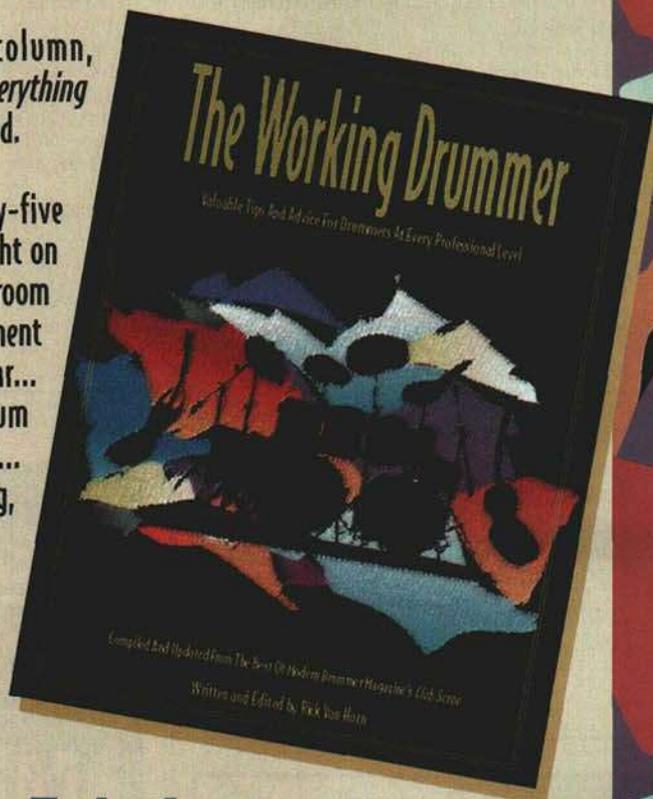
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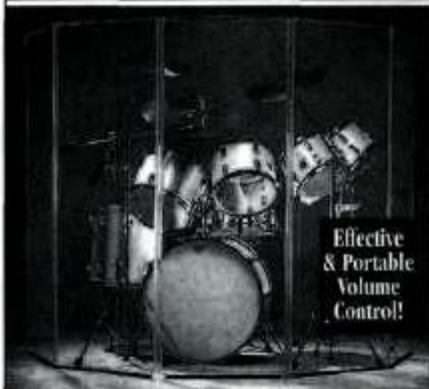
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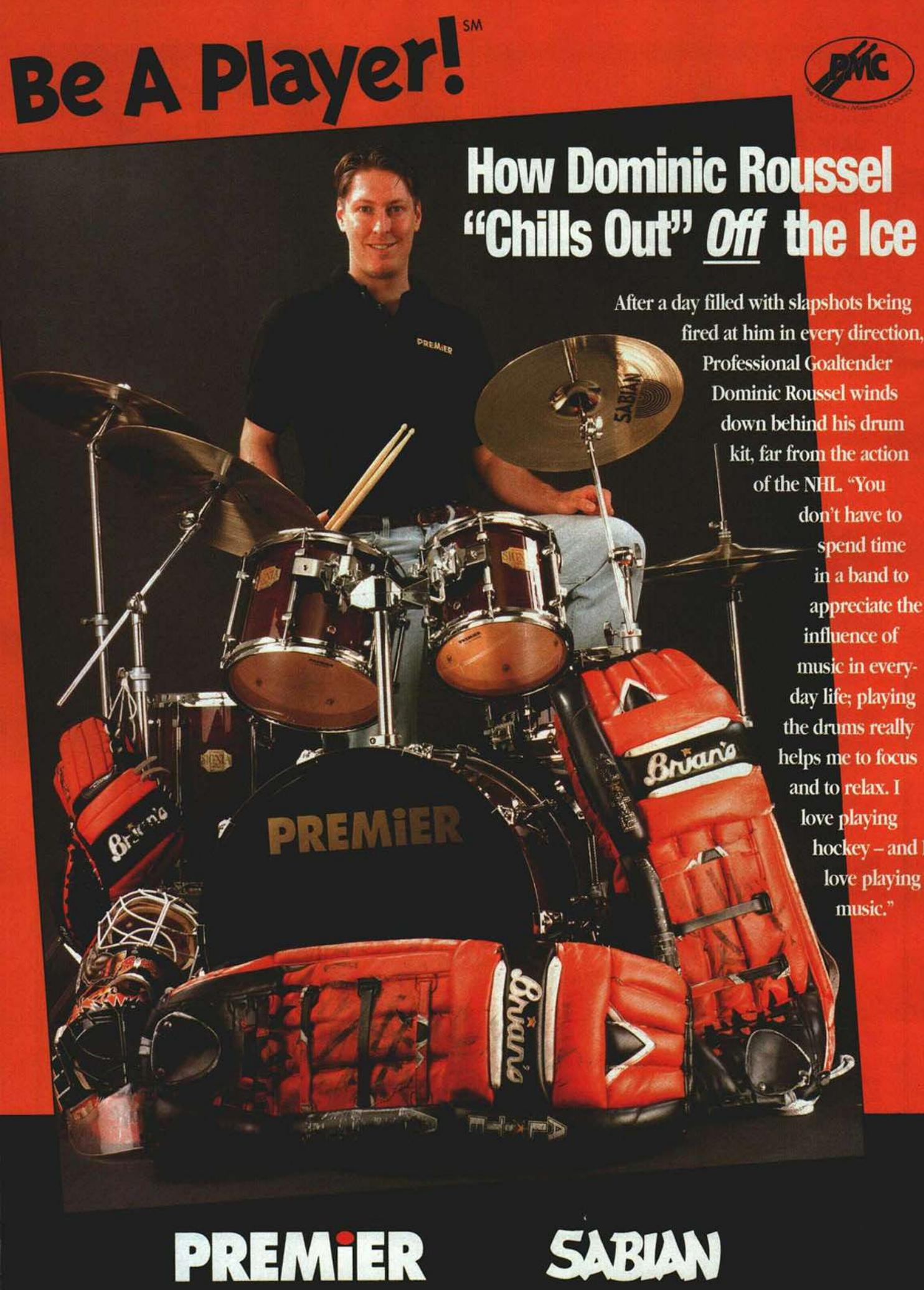
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Tama Rockstar Custom

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 Glass 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.

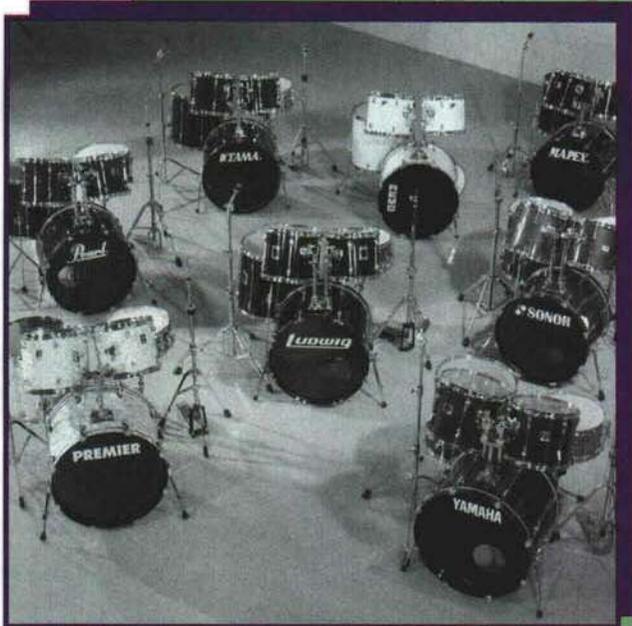
Model shown: RC622DWCBL

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.

ENTRY LEVEL DRUMSET

AN EXCLUSIVE MD REPORT ON THE BEST KITS ON THE MARKET!



Jim Esposito

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ADVERTISER INDEX

ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER	ADVERTISER	PAGE NUMBER
Agner Swiss-Drumsticks	114	Evans Products	1,147	Noble & Cooley	133
AHEAD Drumsticks/Big Bang Distribution	163	Fibes Drum Co.	150	Not So Modern Drummer	140
Alex Merck Music GmbH	102	Vic Firth, Inc.	48,113,123	Paiste	37,60,71,73,75,77,153
Applied Microphone Technology (AMT)	170	Fork's Drum Closet	124	Papa Bear Records	168
Atlanta Drums & Percussion	166	GC Music	121	The Parziale Corp.	124
Atlanta Pro Percussion	150	Gemini Percussion Systems, Inc.	91	Pearl Corporation	16/17,72,Inside Back Cover
Audio-Technica	19	Gretsch	86	Peavey Drums	89
Audiophile Imports	161	Grover Pro Percussion	162	Percussion Express	166
Ayotte Drums	93	HSS	148	Perkana Perkussion	92
Berklee College of Music	32	Homespun Video	171	Precision Drum Co.	124
Boom Theory	152	Houston Percussion Center	166	Premier	5,100,127
Bosphorus Cymbals	88	HQ Percussion Products	125,164,166	Pro/Mark	12,121,155,171
Brady Drums	170	Humes & Berg	64/65	PureCussion	107
Canadian Music Week	167	Husher International, Ltd.	170	Regal Tip	22
Cannon Percussion	135,137,139,141	Impact Industries, Inc.	90	Roland	103
Caribbean Rhythms	164	Interstate Musician Supply	121	Remo	30/31,122
Chuck Silverman	118	Joe Morello	164	SKB Cases	70
Clear-Sonic Mfg.	168	L.T. Lug Lock, Inc.	126	Sabian	26/27,29,95
Creative Drummer Magazine	166	Latin Percussion	119	Sennheiser	139
Danmar	84	Los Angeles Music Academy (LAMA)	162	Slingerland	61,63
DCI/Note Service/Warner Bros.	74,87,149,169	Ludwig	Inside Front Cover	Super Gloss/Sam Barnard	166
ddrum/ Armadillo Enterprises	132,136	Magstar Drums	124	Sunlite Industrial Corp.	117
Disc Makers	170	Mainline	138	Tama	58/59,76,167,174
Discount Distributors	164	Mapex	85,159	Taos Drums	109,168
Dixon	49	MBT International	140	Taws Drum Works	151
Drum Center of Lexington	168	MD Buyer's Guide	134	Thoroughbred Music	126
Drum Doctors	101	MD Drum Instructors Only	151	Tribes Drums	164
Drum Essentials/Musicians Resources Int'l	171	MD Festival Videos	128/129	UE Systems	125
The Drum Pad	124	MD Progressive Independence	104	UFIP Cymbals	24/25
Drain Tech	94	MD Subscription	96/97	Vater Percussion	62,124
Drum Workshop	33,115,135	MD Working Drummer	165	Vintage Drum Center	168
Drum World	88	Meinl Cymbals/Percussion	6/7,8	VeriSonic	132
Drummers Collective	10	Music Tech	170	Waddell's Drum Center	170
Drummer's Helper, Inc.	10	Musicians Institute	173	West L.A. Music	107
Drums In The Wind	150	Musician's Pharmacy	168	Yamaha	50/51
Drums On Sale	170	Night Ranger/Sony-Legacy	23	Zildjian	9,11,13,23,63,101,105,Outside Back Cover



Max Malone of Boone, North Carolina has dubbed his unique percussion assemblage the "Plastikit." The main "drumkit" consists of pickle buckets, wastebaskets, garbage cans, water jugs, sheet metal, serving pans, an LP *Jam Block*, a Sabian crash cymbal, and two bass drum pedals—all mounted on a custom wooden frame.

The hand percussion setup includes a doumbek, a 10" CP conga, Moroccan bongos, and Max's original "Hempaphone." Max describes it as being made of "ski poles cut to the key of C, strung tightly with hemp rope for good resonance."

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.



THE PEDALS

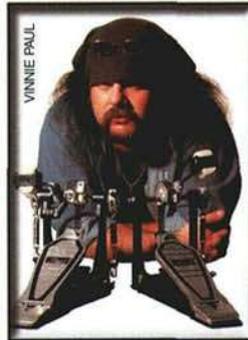
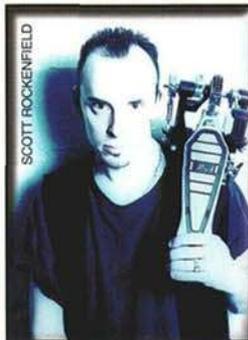
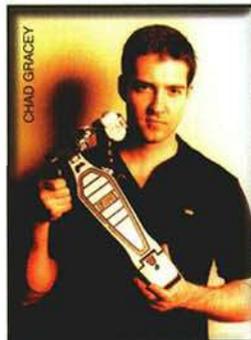
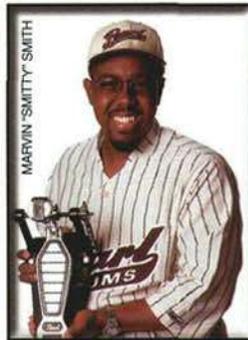
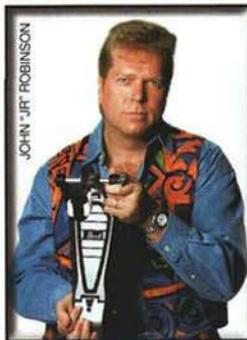
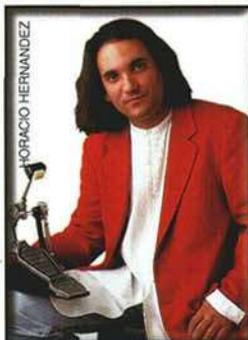
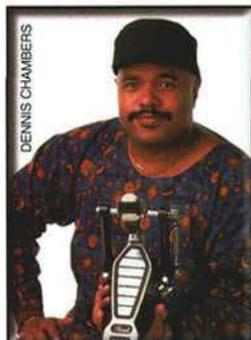
If you haven't noticed, there's a pedal revolution going on. The Revolutionary PowerShifter pedal from Pearl is the only pedal that allows you to move the footboard to fine tune action and feel. Faster, Smoother, and More Powerful, it's the pedal for the way you play now.

Check these features at your local dealer

- Revolutionary Power Shifter Function
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- Silent, Smooth Gliding Chain Channel
- Precision Bearing Action
- Uni-Pressure Spring Clamp
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- Roller Cam Hoop Clamp
- Easy Spring Tension Assembly
- New Footboard Design
- Removable Toe Stops
- Solid Steel PowerPlate



THE PEOPLE



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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.

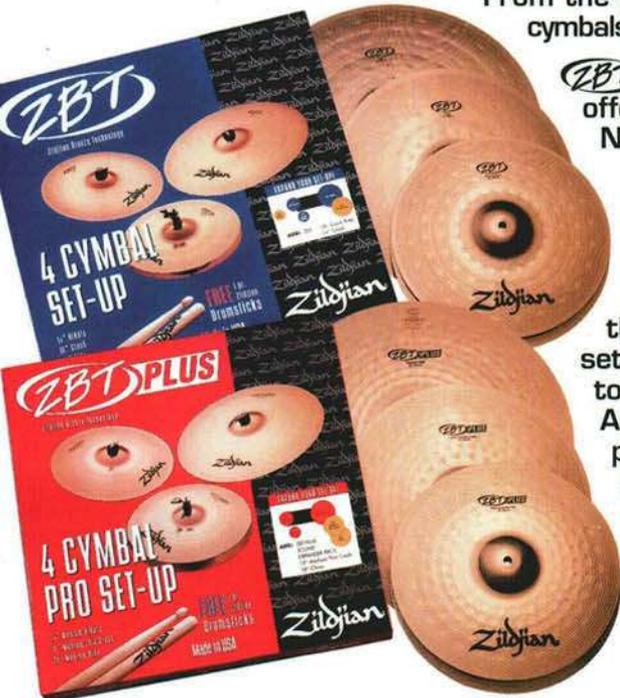
ZBT stands for Zildjian Bronze Technology. These cymbals are created with advanced new manufacturing techniques that result in greatly enhanced character and versatility – all at budget prices.

From the garage to the big stage, Zildjian's ZBT and ZBT-PLUS cymbals offer superior sound quality without breaking your bank account.

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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.



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