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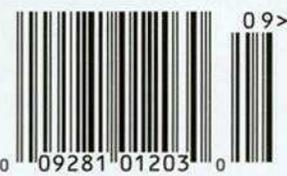
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photo by Nicholas Burnham

CARTER BEAUFORD

Fresh off the recording of the Dave Matthews Band's latest and most adventurous album, *Before These Crowded Streets*, Carter Beauford is ready and rarin' to go at concert stages around the world. And he's been doing some heavy thinking, too; you just might be surprised at Carter's game plan since Crash-ing into the limelight.

by William F. Miller

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BILLY MARTIN

In this day of fast-changing musical trends, it's a miracle Medeski, Martin & Wood have drawn legions of young fans to their organ-trio-based music. Maybe it's MMW's unique way of reconfiguring the past. Maybe it's their positively futuristic vision. One thing's for sure: The transcendental drumming of Billy Martin plays a *big* part in the equation.

by Bill Milkowski

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MIKE CLARK

Like long-time compatriot Herbie Hancock, Mike Clark is always looking for new ways to apply his frighteningly deep musical prowess. Recently, though, Herbie, Mike, and the rest of funk/jazz pioneers the Headhunters have reunited for an album and tour. Resting on past accomplishments? Hah! Dig *these* new grooves.

by Ken Micallef

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MD GIVEAWAY #2

Win One Of Eleven Great Prizes From Tama Including A Custom-Ordered Starclassic Drumkit



An Ongoing Controversy

Back in the April 1982 issue of *Modern Drummer*, we ran a lengthy feature article on the matched grip/traditional grip controversy. In that report, titled "A Realistic Look At The Matched Grip," we examined the origin of the traditional left-hand grip and compared the musculature involved in both grips. In addition, we undertook a test program with two beginning students: One student was introduced to matched grip while the other began with traditional, and the progress of each was carefully monitored over an eight-week period. Finally, we gave four experienced players a series of tests under rather rigorous playing conditions that involved the use of both grips.

At the conclusion of our study, it was evident that matched grip produced quicker results with the beginners, and proved to be considerably more efficient with our test group of experienced players. And though the study certainly wasn't meant to suggest that matched grip was the *only* way to go, it did make many of us question *why* we continue to teach traditional grip to beginning drum students at all.

Obviously, the style of music one performs plays an important role in the decision of which grip to use. Most high-volume players still prefer the additional power afforded by matched grip, while those involved in more sensitive styles seem to lean to the subtle nuances offered by traditional.

Even though our study demonstrated the superiority of one grip over the other—particularly in light of today's musical styles and drum setups—it's still awfully difficult to overlook the technical achievements of players like Buddy Rich, Louie Bellson, Joe Morello, Tony Williams, Steve Smith, Dave Weckl, Steve Gadd, and Vinnie Colaiuta, to name a few "traditionalists." There's no denying that all of the above-mentioned gentlemen have taken drumming to incredible technical heights. And though test results and physiological evidence point to the superiority of matched grip, how can we discount the results achieved by so many great traditional-grip players over the years?

So how does this confusing situation relate to all of us? In the final analysis, it comes down to a matter of what works best for *you*. Work on both styles during your practice periods. Analyze, and take note. Discuss the matter with your instructors and with other drummers. Spend the time necessary to find the technique that serves you best. Then make a decision based on which one enables you to support the music you perform in the best possible fashion—and allows you to play to the very best of your ability *all* the time.

Ben Spagnardi

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Printed in The United States

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

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

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

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

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

MEMBER: Magazine Publishers Of America
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MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. **PERIODICALS MAIL POSTAGE** paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1998 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

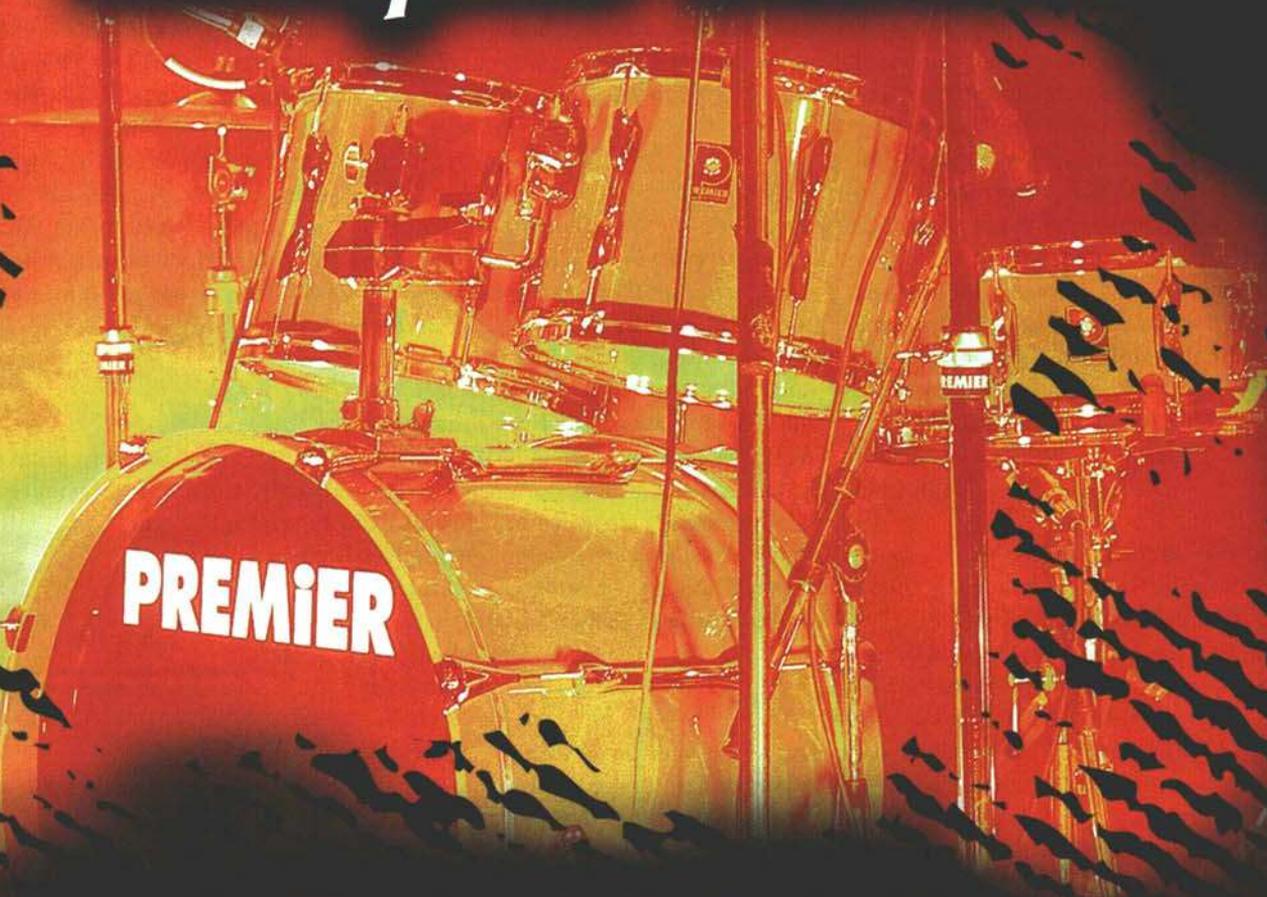
EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: MODERN DRUMMER Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. E-mail: mdinfo@moderndrummer.com

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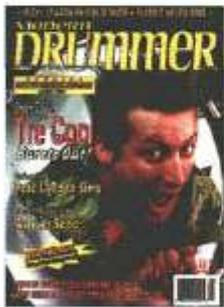
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STILL COOLING IT



Just finished the article, on Tre Cool [May '98]. Being from the school of double-bass progressive music, I wasn't expecting much more than another interview with

another basic drummer in a successful band. However, the interview showed Tre Cool's depth and passion for the instrument—along with some good insights on technique. I think I'll pay more attention to his drumming the next time I hear a Green Day tune.

I applaud *Modern Drummer* for bringing another insightful article to us readers on a drummer that definitely deserves some respect. I even forgive Tre for trying to destroy his drumset after each show.

Wesley C. Williams
via Internet

I've always admired Tre Cool for his speed and endurance. But I feel faint every time I see a drummer like Tre, Ginger Fish, or Vinnie Paul smash a perfectly good drumset. So I have a suggestion for them: The next time you feel the urge to beat the crap out of a \$3,000 or \$4,000 kit, restrain yourself long enough to put the kit in a box and send it to me. I'll pay for any shipping costs, and you will feel better knowing that someone is putting to good use something that would otherwise be in the garbage. I say this not to be greedy, but because I myself have to save up money just to buy a cymbal—or look for items at a swap meet. If everyone was rich, there would be no need for entry-level kits!

Glen A. Miller
105 N. Lovell Ave.
Chattanooga, TN 37411

Normally I would not bash a fellow drummer. When everyone was smashing Jim "Soni" Sonefeld, I was upset to see the family of drummers act in such a manner. But I just finished the interview with Tre Cool, and I feel like I have lost I.Q. points and wasted my time in the process. I cannot stand for a man who has recommended to the youth of today to quit school, not learn rudiments, and never take a lesson. That kind of talk is just plain stupidity.

I thought I would get something out of the interview, as I did with your story on Ginger Fish. I personally can't stand Marilyn Manson, but when I read the interview, I saw where Ginger had worked through the ranks as a drummer, had played in his school band, etc. Mr. Cool's interview was nowhere near informative, except on how to beat the hell out of drums that are given to you.

Mike Brannin
Richmond, Kentucky

I received the May edition of *Modern Drummer* and was truly pleased to read an article on a punk drummer such as Tre Cool. His speed and power continually blow me away, as did discovering a jazz purist like Pete LaRoca Sims, who I was previously unaware of. Both drummers' interviews gave me a great deal to consider, but LaRoca's ideas on musical drumming profoundly impacted my view of the drummer as a creative being. Anyhow, a sincere thanks to you at *Modern Drummer* for the thought-expanding articles.

Vince Radcliffe
via Internet

Thanks for your great article on Tre Cool. It is quite hard to get good information on him. I didn't know other drummers recognized his talent. I feel that playing to my Green Day records has improved my playing tremendously. Keep up the good work.

Cale Kirkpatrick
Windsor, Ontario, Canada

I realize that *MD* must cover professional drummers at every cross-section of music, but to put a disrespectful punk like Tre Cool on the cover of your magazine has just turned me off totally. Perhaps he con-

siders Green Day the best band in the world, but that is his opinion. Obviously, things have been much too easy for him. I am speaking for all the hard-working drummers who have to buy their own gear and have to make it last, night after night and gig after gig.

MD is a fine publication, and I just wish that the editors would use better judgment about who they put on the cover.

Will DeBouver
via Internet

COZY POWELL

Cozy Powell's death in a car accident on April 6 is a tragic loss for the rock and drumming world. As David Coverdale once sang, "The sun is shining, but it's raining in my heart." I'm not a drummer, but Cozy's music had a huge impact on my life. I already miss his powerful and distinctive voice. He was a brilliant musician and a great human being. The honesty of his live and studio performances and the way he approached music and life were truly unique.

Valerie Kirkpatrick
via Internet

The loss of Cozy Powell has affected me deeply. Cozy has always been one of my biggest influences, and I will cherish his music forever.

John Tempesta
Toluca Lake, CA

CARLOS VEGA

Carlos Vega's death creates unanswerable questions that have no use being addressed. However, what is important are the immeasurable amounts of energy and good he brought forth.

Carlos knew the roots and the history of our instrument. This could be felt and heard in his playing. No matter the style or tempo, Carlos locked it down and paid it homage. He was truly one of the greatest *musicians* of all time!

David Brock
via Internet

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MD's HOT TRAX



Major kudos on your *Hot Trax* CD. It's great to see *Modern Drummer* put together something like this. It's extremely inspiring—if a bit intimidating! But hey, we all need a reality check, don't

we? Well, *MD's Hot Trax* is a downright pick-you-up-and-throw-you-in-the-dirt reality check! Thanks *MD*, I needed that...I think. Hey, any remote possibility of a second one?

R. Tarver
via Internet

THANKS FROM STEVE

I am a student in public relations and marketing at Central Washington University. Last quarter I chose to do a giant marketing analysis project on the advertising of drumsets. It took me months to complete and was packed with detailed graphs, pictures,

and text. I am proud to say that I turned in an "A" project—largely due to the help of some of the nicest folks in the drum industry. I wish to publicly thank those people who took time from their extremely busy schedules to help one student out.

Richard Markus of Mapex, Mike Gross of Premier, and Terry West of Pearl went out of their way to help me by sending me all kinds of great material, and each answered a ton of questions. Other companies that helped were DW and Yamaha. I would also like to thank the folks at PAS and NAMM for all of their information. And last but certainly not least, I owe a large debt of gratitude to Bob Berenson of *Modern Drummer's* advertising department. All of these people have won my respect as not only professionals, but also as great people. Thank you very much for helping make my project a success.

Steve Damm
via Internet

DRUMMERS PEN PAL CLUB

I've been a drummer since 1961, and have played in a number of different rock bands

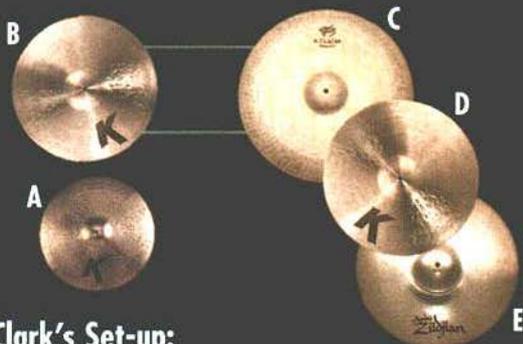
in that time. I've been a reader of *MD* for the past eight years. I've discovered in your *Drum Market* classified pages various study materials and instructor contacts, but for some reason not one pen-pal club for drummers. Well, I've put together such a club. It doesn't cost a dime to belong, and I gain nothing from it (other than personal satisfaction).

Through this club drummers can correspond with each other regarding a variety of drumming-related subjects. The club is open to all levels of drummers playing all styles of music, thus allowing the members to become acquainted with various aspects of drumming, and to benefit from one another's knowledge. Interested individuals can write to the address shown below. All interested parties must send a self-addressed, stamped envelope, along with a letter giving their drumming background and indicating whether they are male or female.

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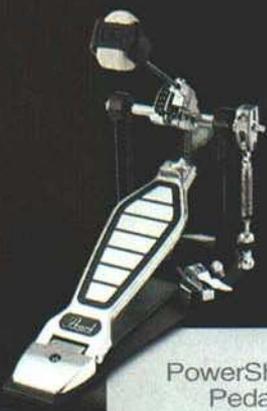
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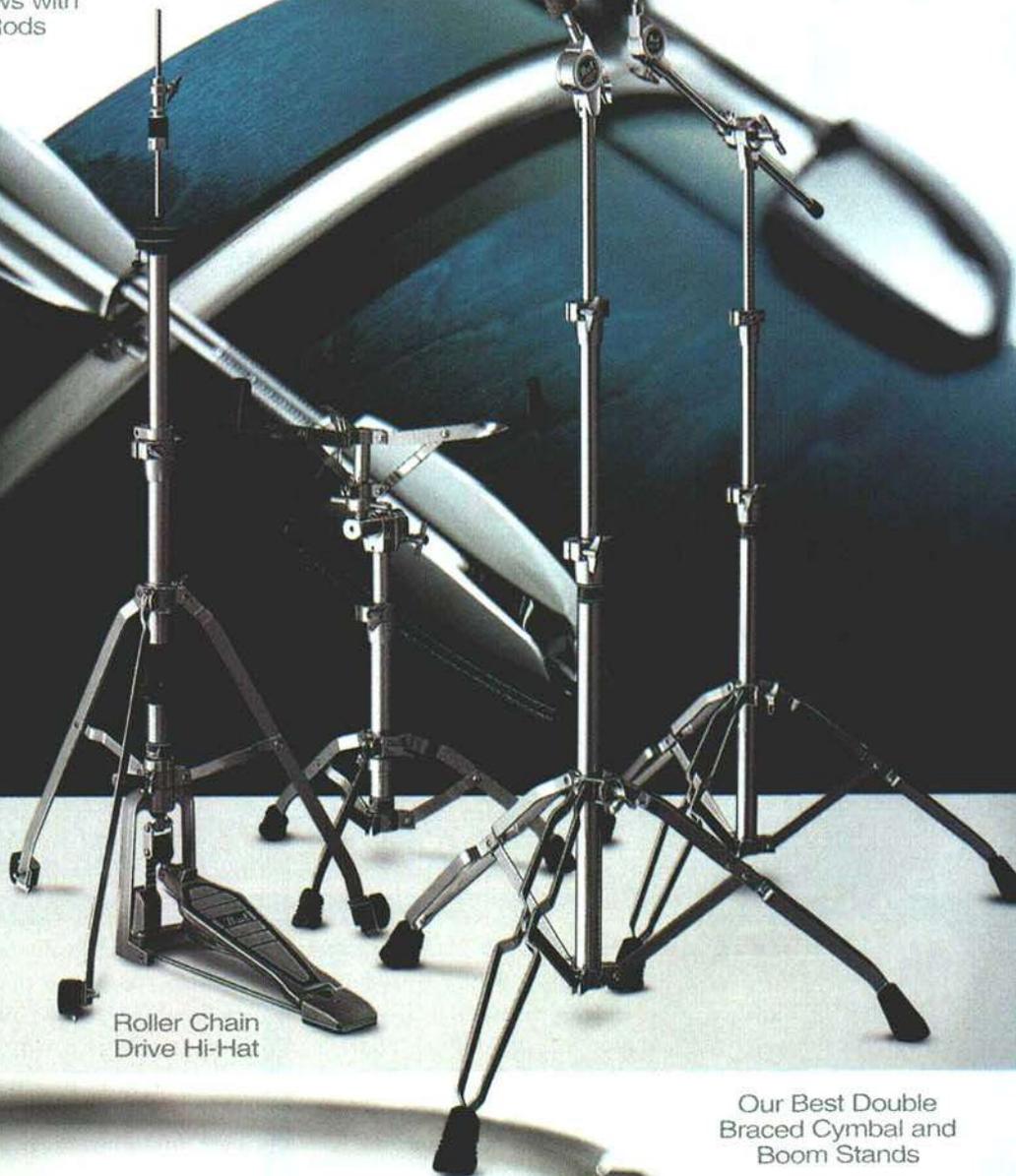
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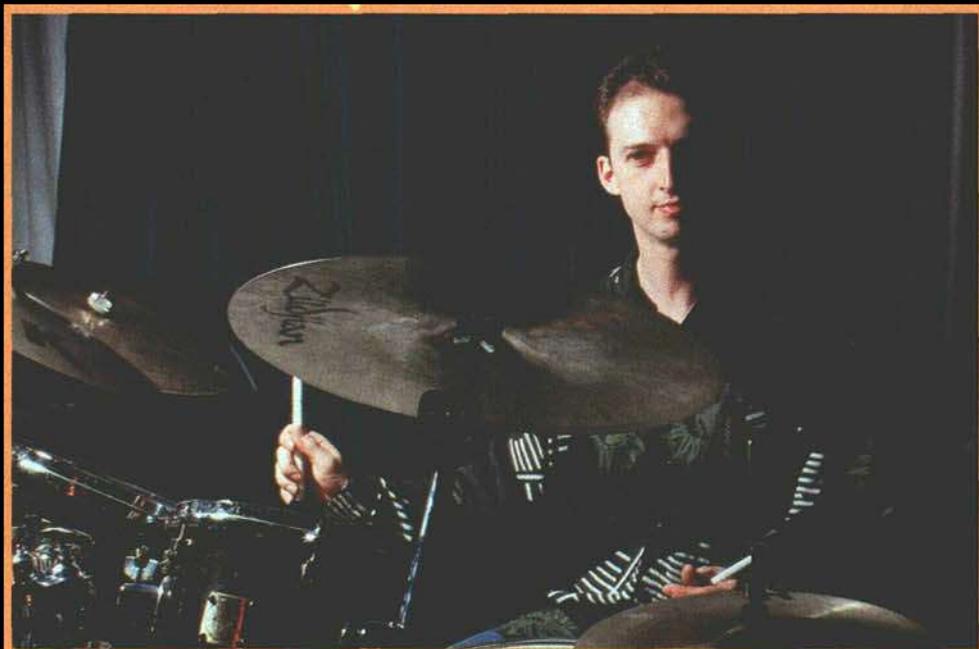
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Mark Walker

"This musical situation is so wide-open, there really are no limits."

North To Oregon



Mark Walker brings a lot of experience to Oregon's latest release, *Northwest Passage*, and to their live shows. "This musical situation is so wide-open, there really are no limits," the thirty-six-year-old drummer says. "I don't have to play like [previous band percussionists] Trilok Gurtu or Colin Walcott, although I love the way they played. I can draw from my Latin and Brazilian influences, classical—even funk and rock—as long as it's blended right dynamically. I'm set up on the front line, so I've had to develop a soft touch but try to get as much intensity as possible with the group."

Walker has been performing with saxman Paquito D'Rivera since 1989, appearing on five releases including the Grammy-winner [Best Latin Jazz Performance] *Portrait Of Cuba*. He also played with the Lyle Mays Quartet from 1992 to 1994, and has been playing with pianist Michel Camilo over the past year.

Walker began blending hand drums into his drumkit a few years ago on an album he recorded with guitarist David Onderdonk called *Loose Contact*. That approach attracted the members of Oregon, but Mark didn't actually play with the band until the recording session for *Northwest Passage*. "I didn't have a preconceived setup," he explains. "It evolved into more of a small bebop kit—three toms, small bass drum, piccolo snare, cymbals up the wazoo—with percussion on the side. Mounted to the left of my hi-hat is a ceramic doumbek, and I play a large djembe to the left of that so I can get some

different hand sounds and deeper bass sounds.

"I'm one of the first to bring the bass drum sound into Oregon's live show," Walker continues. "At first they were a little unsure about it, but once I got the right blend in the sound, it didn't bug them at all. My preference for that group would be an 18" bass drum, but I'm forced to use all kinds of bass drums on the road, so I just do the best I can with what I've got."

Walker studied drumset with Roy Knapp and jazz drummer Joel Spencer in Chicago, but he is completely self-taught on percussion. "I didn't start until I got a call for a jingle on percussion. The producer asked if I played percussion and I said, 'Oh yeah, *of course* I do.' So I went out and bought a bunch of stuff and showed up. It went pretty well and I thought, 'Maybe I *can* do this—I just have to learn how to get some sounds.'

"Oregon is a very different kind of gig," Walker suggests, "because it's about creating something new. Besides written compositions, we play a lot of free pieces. I've always thought that they are one of the best improvising groups, and I wasn't sure if I'd be able to fit in. But we've really become one, which is the best thing you can hope for."

Walker recently won a *Jazziz* competition called Percussionists On Fire, and hopes to release his first solo album within the next year.

Robin Tolleson

Ricky Lawson



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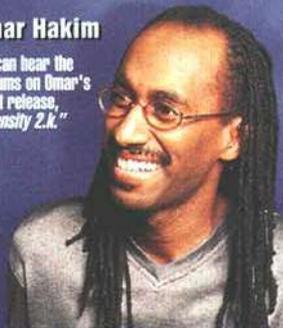
"JR" Robinson



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Omar Hakim

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Scott Rockenfield

Filling The Void

Queensryche skinbeater Scott Rockenfield recently formed an unlikely alliance with new age composer Paul Speer on the album and video *Televoid* (Miramar). Akin to an electronic variation of Queensryche's album *Operation Mindcrime*, but sans the heavy metal crunch and with a slightly wider musical scope, the hour-long *Televoid* video is a phantasmagorical journey through computer-animated worlds that couch-potato protagonist Skully flicks through on TV. The animated skeleton vicariously travels everywhere from the hidden interiors of Egyptian pyramids, to the depths of outer space, to psychedelic landscapes. All the while, his TV tries to brainwash him.

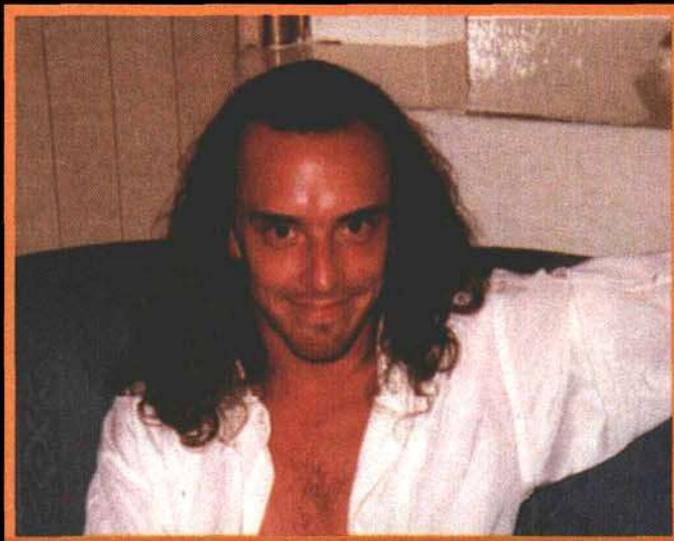
Cohorts Rockenfield and Speer met through a mutual friend in the early '90s, and Scott later played drums on one of Paul's collaborations with pianist David Lanz. When the opportunity to do *Televoid* arose, Speer would only do it if Scott was involved. "It's a funny collaboration, but it works really well," states Rockenfield. "We really have a lot in common in terms of musical direction." Rockenfield, who says he enjoyed the experience, adds, "We're trying to get into film scores." The duo recently scored some TV commercials, and they have the go-ahead to do another record together. "Paul and I have begun talking about making an ambient trance record with really cool grooves and just bizarre, hypnotic stuff."

The *Televoid* songs feature plenty of Rockenfield's trademark drumming—tight playing, pounding tom-tom rhythms, and nimble hi-hat fills. There's even some rhythm programming. The duo often individually wrote parts for each other, and collectively played every instrument on the album. Rockenfield wrote lyrics and laid down vocals on three tunes, appeared in one video clip, and with Speer and singer Blue Jay Saunders reworked the little-known Queensryche tune "Chasing Blue Sky." Sir Mix-A-Lot lent

his rapping and social commentary to "Mind Suck," which led to the video having more of a narrative thread. The rapper pinpoints the irony of how many of these striking visuals are fun to watch, but, like plenty of TV, have no meaningful connection other than to keep you transfixed. Along those lines, Skully's TV eventually sprouts legs and assaults him, to which he humorously responds: "I'm not even a Nielsen household!"

Despite this fascinating project, Rockenfield is quick to point out that his main gig, Queensryche, is still active, even though guitarist Chris DeGarmo left this past November to pursue "other avenues." This left leaving the four-piece to work on a new album, tentatively scheduled for a fall release.

Bryan Reesman



Symposium's

Joe Birch

After a terrific amount of success in their homeland of England, Symposium recently performed in the States for the first time. Nineteen-year-old drummer Joe Birch says that the three years they spent playing the Camden circuit—"The toilet circuit," according to Birch, "where you would turn up on a Monday night and play a gig to seven people and a dog"—gave them the experience they needed before going overseas.

"That was always a challenge," Joe says from his hotel room in Los Angeles. "When it came to America, we knew we would have to start from scratch and that it would take our coming a few times before catching on. But that's half the fun. Our first gig in the States was in San Francisco, and it was quite bizarre. It reminded us of old times. It was us going sort of mental on stage," he laughs. "It was good fun starting over again. Some people come over here and can't seem to come to grips with the fact

that they're stars in Britain and can't play Madison Square Garden right away. We're totally geared up for building it here the way we did there."

Birch says that the band's music requires the drummer to hold it together and keep the time steady. "We're all into bands like AC/DC and the Beatles. The drums are solid. In the case of the Beatles, Ringo Starr set the tone for Lennon/McCartney to write the songs over. He provided the foundation for the song."

After a couple of Top-30 hits in England, Symposium has only recently released their debut EP, with five tracks combining some of the older material along with some new cuts. Birch describes the newer music as hard rock with some punk and ska influences. "The early stuff we did was three-minute power pop, but the new stuff is more in a rock vein."

Robyn Flans

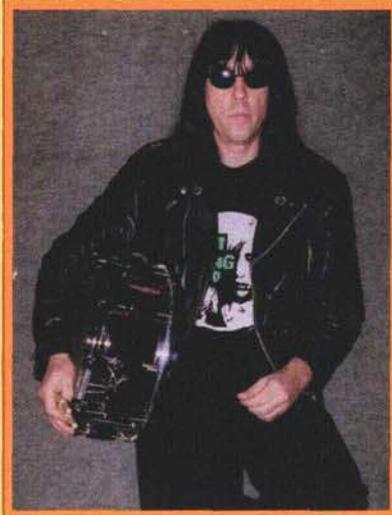
Advancing Punk **Marky Ramone**

While most of the up & coming '70s rock drummers were looking to become the next Keith Moon or John Bonham, Marc Bell had a different set of goals. "I wanted to keep a good straight beat and play short songs—no drum solos, just straight 8th notes on the hi-hat. Keep the fills where they belong."

Bell wanted to be a punk drummer.

Sure, he had gone through a Moon-influenced stage, playing with a band called Dust. He even dabbled in the blues, recording one album with Mississippi legend Johnny Shines. But it was gigs with New York punker Wayne County and later Richard Hell & the Voidoids that grabbed Bell. In 1978, he was invited to join the Ramones. So he changed his name to Marky Ramone and went on to record eleven albums with the band and set the standard for punk rock drumming—a standard he maintains today with his new band, the Intruders.

Ramone is pleased with his new band's



debut album, *Marky Ramone And The Intruders* (Thirsty Ear). He wrote most of the songs in collaboration with other musicians, produced the record, designed the cover, and of course played drums. Ramone says that the music is built on the tried & true Ramones rhythm, but then takes punk to a new level.

"More fills, more stops, more thought-out accents," he clarifies. "I wrote the songs to my strengths. The Ramones weren't inclined to do that. They were great at what they did, but musically they were only able to play Ramones music. With the Intruders, I use the Ramones rhythm, but I add things like little time changes, maybe a three-quarter drum roll instead of a 4/4 drum roll, which the Ramones were known for. After a while, it got to be monotonous. I'm not going to knock them; I think they started punk. But the Intruders are more of an advanced version."

Harriet L. Schwartz

- **Phil Collins** has his swing hat on at the moment, touring the US with a big band.

- LA session great **J.R. Robinson** is now teaching a course on studio work at the Los Angeles Music Academy.

- **Akira Tana** is on the new release by the quintet he co-leads with bassist Rufus Reid. Evidence has just released TanaReid's swinging *Back To Front*.

- Former Maynard Ferguson drummer **Marko Marcinko** is in a new group, Mere Mortals. An album is due out shortly.

- **Nathaniel Morton** is currently on tour with Universal recording artist Billie Myers ("Kiss The Rain").

- **John Root** has been working with Tom Wopat, Rebecca Lynn Howard, and his own project, Spiritpool.

- **Brian Tichy** is currently touring with Foreigner. He is also fronting his own project, Ball.

- **Todd Nance** is on Widespread Panic's new double live CD, *Light Fuse Get Away*.

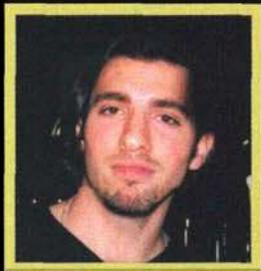
- **Andrew Kubiszewski** is on Stabbing Westward's *Darkest Days*.

- **Bill Stewart** recently recorded Marc Copland's *Softly*.

- **Andy Kamman** is on *Songs From Ally McBeal* featuring Vonda Shepard.

- **Tony Braunagel** is on the road with Taj Mahal. He can be heard on Mahal's last Grammy-award-winning album, *Senior Blues*, as well as on one track—"The Thrill Is Gone"—on B.B. King's latest record, *Deuces Wild*.

- **Alvino Bennett** has been touring with Robin Trower.



Mark Rajakovic Mallets Over Sticks?

"As far as drumset, I never had a lesson," says Mark Rajakovic of Brownie Mary. "I just listened to what my favorite players did and tried to do something that was equally creative."

Don't be deceived, though. Rajakovic, twenty-one, has had his share of formal training; he just temporarily left behind the sticks and set, choosing to take mallet lessons instead. But although Rajakovic says he enjoyed playing timpani and marimba, his drumming career has taken a different turn. Since joining Brownie Mary, an on-the-rise power-pop rock band, in August 1996, he hasn't looked back. The band started touring the week he joined and has been on the road since, except for a break to record *Naked* (Blackbird), their major-label debut.

Though Brownie Mary's sound is clearly rock-oriented, Rajakovic says that his playing draws on a range of styles and genres, from the big band music he learned from his father, to the

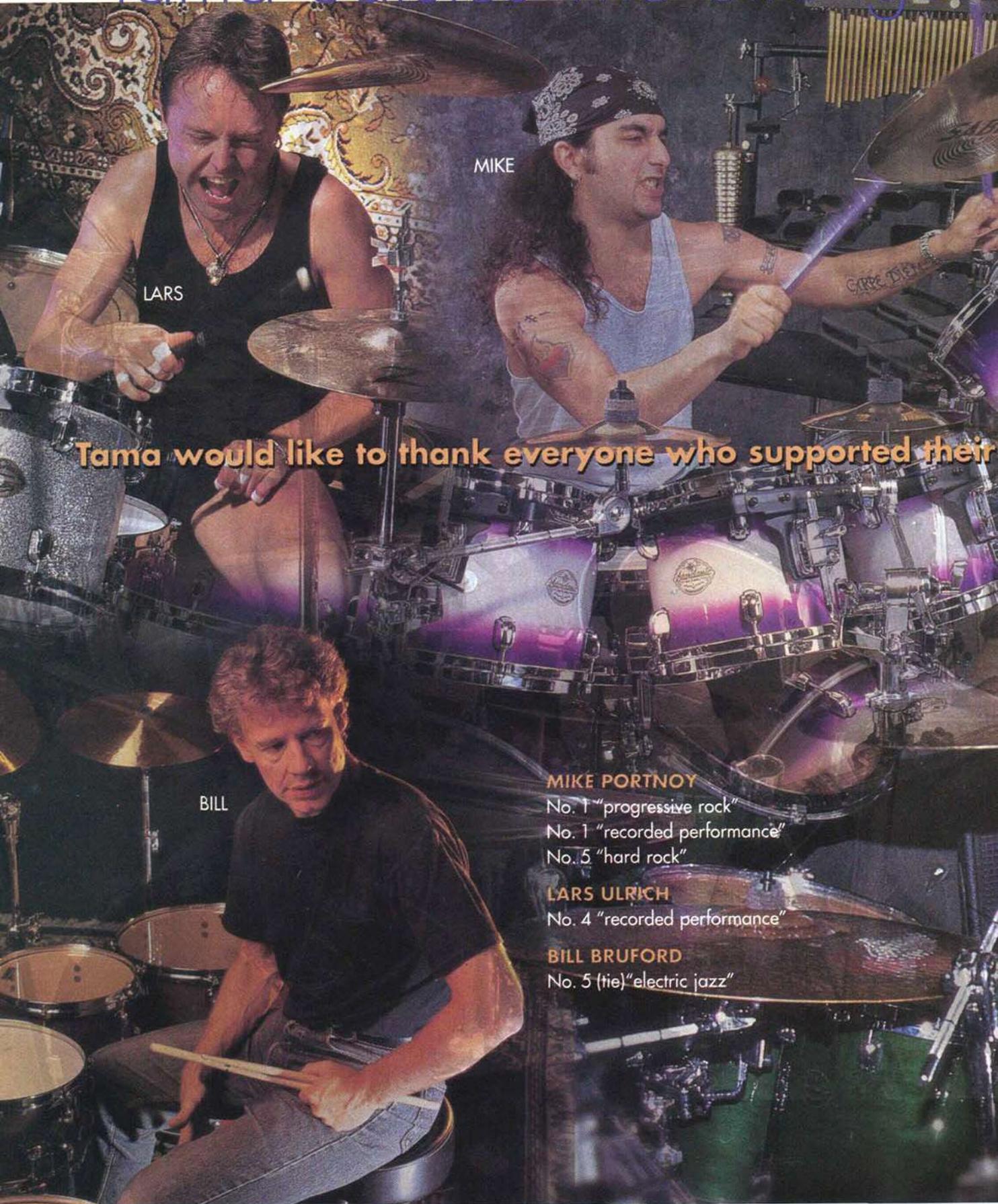
classical training he took during high school. He says "Blind Obsession," a song on the new album, has subtle jazz and funk leanings, while "Say You Want Me" draws from a different source. "There's almost a hint of classical—using the toms for a melodic phrase, for that big epic sound," he says.

Rajakovic, like most drummers, names a variety of other time-keepers—from Buddy Rich to Matt Chamberlain—who have influenced his playing. But revealing how committed he is to listening closely and contributing to the band's overall sound, he adds, "You get inspired by other members of the band. Along with my other influences, I'd say Kelsey [Barber], Rich [Jacques], and Ron [Bissell] have very much influenced my playing—trying to fit in with them, getting to know every one of their moves so it's like we're playing as one person, a tighter unit. We all come from different backgrounds taste-wise, and you kind of sponge off each other."

Harriet L. Schwartz



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The Mavericks!
Paul Deakin
 by Robyn Flans

Paul Deakin met future Mavericks colleague Robert Reynolds one night while doing the gig from hell. Deakin had driven thirty miles to Homestead, Florida to work in a Top-40 band at a dive called Giggies—for \$30. It was the low point in the fairly inauspicious, but respectable beginnings of his career, which would eventually lead to his being the kit man in one of the hottest new country bands in recent memory. But there was a reason Paul was there that night. Reynolds, who had been brought there by a friend, even knew it at the time. He felt compelled to meet the drummer with the funky spiked '80s hairdo, and they became instant, lifelong friends.

In 1986, while backpacking through Europe together, Deakin and Reynolds were inspired by the various street bands. "They are called 'busking' bands," Deakin explains. "They were playing old Hank Williams stuff and all kinds of great traditional country music, which is so much more respected in Europe. I thought it sounded so good—a guy on an upright tub bass and a guy playing brushes on a box or something—so I said, 'We should put together a little busking band.' I was just starting to get into country. I had seen k.d. lang on the *Tonight Show* and I was blown away. Robert said, 'If you like k.d., you've got to hear Patsy Cline.' He kinda spoon-fed me Hank Sr. and Johnny Cash, and that's how my love for country music started."

Deakin relays a funny story about meeting then-fifteen-year-old vocalist Raul Malo while they shared a three-band bill. "I was playing in a punk band

at the time," Deakin recalls. "Raul was playing in a pop band, and they used my drums. The last drummer used them and just split without offering to help with anything. Raul said, 'That was rude. Do you want me to help you carry your drums?' It was the first and last time Raul Malo offered to carry my drums," he says with a laugh.

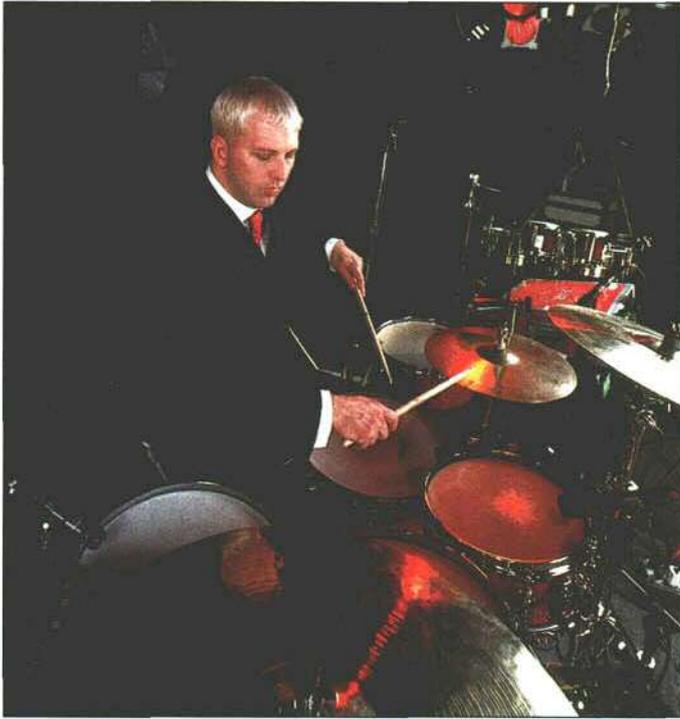
Malo approached Reynolds at a gig and they got together, originally with another drummer. When that didn't work out, Reynolds suggested Deakin. Paul says the combination was magical from the moment they played together. Still, he didn't really think anything would come of it—until they sold out their third gig. They continued working in other bands, reserving this one for pure enjoyment, and they became known for their three- and four-hour shows. It was during that time that they learned an invaluable lesson.

"Videotape yourself," Deakin advises. "About a year into it, somebody videotaped our show. We'd go three hours, take a break, drink a bunch of tequila, and go another two hours. We watched the beginning of the videotape and commented on how good it was. We couldn't wait to see the second half—we were really cookin'. The second part came on and, man, you could see that I thought time was a magazine and Raul thought pitch was something you put on your driveway. We were so bad. That was a little bit of a turning point for us."

With the help of a local record store owner, the band recorded an independent self-titled CD (now being reissued on Hippo records). It was one of the first recordings Deakin had ever done.

Photos by Paul La Raia





"It's scary when you first go in," he admits. "Practice to a click. I record most of our stuff to a click just because consistency is important and I can move around it so it doesn't sound so perfect. I'm not

attention of Nashville labels, and before they knew it, the group was signed to MCA. But this initial stage of a deal isn't all it's cracked up to be. MCA was giving them a salary, and Deakin was a signed artist, but

perfect anyway, but somehow I've developed a way to get back into it if it slips out a little, without being too obvious," he laughs. "That first record is probably the only record, besides the new one, *Trampoline*, that I listen to. It takes me back to that early time. We were green, but we were so country, much more than we are now."

The buzz created by that indy release attracted the atten-

he was dirt poor. "I had been making \$50,000 playing and teaching," he says, "and I went down to \$7,000. I didn't have a car or a house; I was just on the road. We got \$75 a week for per diem, and \$50 of that was going to my son for child support. I was living on \$25 a week, but I was as happy as I've ever been. It was only when we weren't working that it was scary."

Even the title of their first MCA album, *From Hell To Paradise*, was wishful thinking. Deakin says the album sold 17,000 copies in a year and a half, which they do in a good *week* now. The only reason they were able to tour was courtesy of a good business decision Deakin insisted they make. "If you have a good name, trademark it," he strongly suggests. "We were already signed, but we hadn't yet trademarked the name. I said, 'We have got to trademark this.' So we got together the thousand bucks to trademark it. Two weeks later, Madonna announced that she had Maverick Productions and Maverick Records. We owned the name, by two weeks. We sold two points of the trademark to her for a large sum of money, which enabled us to tour for about six months."

Deakin was able to handle a good deal of the band's business in the early days, partly because he was a music business major at the University of Miami—even though he had first enrolled as a jazz music major. His drum lessons began much earlier, when he was in eighth grade. Later, in high school, Deakin was able to take lessons from Steve Bagby at the university.

"I really learned a lot," Deakin recalls. "We'd be working out of the Jim Chapin book, and Steve would say, 'It's got to swing.' What I really learned from him was a little bit of attitude and swing. He's the most melodic drummer I've ever heard. He'd teach a rhythm-section class with a lot of drummers in it, and he'd say, 'Just because it's jazz doesn't mean you have to play it like a sissy. Beat the hell out of them. Pretend it's punk or rock 'n' roll.'"

Deakin's influences are varied. "Early on I was into drummers who were unique. I was a huge Stewart Copeland fan, and I had a Stewart Copeland kit, complete with the *Octobans*. I'm a huge Elvin Jones fan,

Gene Krupa, Buddy Rich, that was swing, today country swing is also happening. Dwight Yoakam is a big band leader in that arena, and the tempo king of swing, Jim Christie is the heartbeat of his band. Jim knows drumming and he knows drums. Jim says "I chose this finish because Dwight likes white, like his hat and guitar, this kit looks superb under stage lights and it's a finish that not everyone has. The new hardware is rock solid and offers new adjustments that I've never seen before. What can I say, Radio King single ply snare drums, they rock. The smaller size floor toms sound very fat and deep yet still pack punch. These drums swing, man." Jim Christie, a drummer drummer on Slingerland drums.

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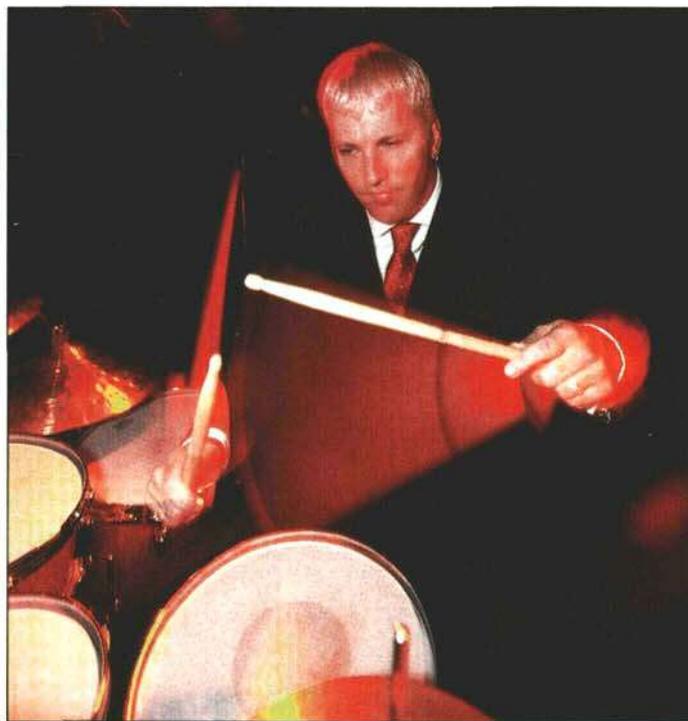
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a huge Krupa fan, and I love what Charlie Watts does. I think Larry Mullen Jr. is an incredible drummer, and I love what Dave Grohl does. I was very influenced by Gadd, but when all the Gadd-ites were coming out, I was moving away from all the chops kinds of things and going more for attitude. I believe in playing for the song. I don't believe in the term 'drummer's drummer.' I don't have to worry about it because I'll never be thought of that way," he laughs. "I can respect really good drummers who have really great chops, but then you look at somebody like Chad Smith. He's got incredible chops, but he plays with balls. He plays minimal. I heard a new drummer in a band called Huffamoose, and I was amazed at this guy's ability. It's nice sometimes when you hear somebody playing really straight and then they do this complex, weird tune and you can hear their chops."

Deakin has good reason to feel the way he does about chops vs. attitude. He was fired from his first gig because he was concentrating too much on technique and electronics. When he began working with the Dukes Of Funk, a large horn band, his playing matured. "The bass player was Manny Taylor, from KC & the Sunshine Band," Paul recalls. "He was so solid, I couldn't rush or drag even if I wanted to. That's where I got into groove, not worrying about what I was playing, just locking. Really, my evolution came in discovering the pocket. That's what I live for—when it's grooving. I'm the monitor engineer's nightmare. My kick drum really has to be incredible. It doesn't have to be that loud, but it has to have a vibe. And then I have to hear the whole band as if it's the best front-of-house mix. In some songs I like the bass



a little more, but I really want to hear all of it because I want to have fun at what I'm doing. I really do enjoy playing, and I think that's how I'm going to play my best.

"In the Dukes Of Funk I also started working with a click. I found I had a knack for it, so we started sequencing things and having fun with that. Doing that, you learn where you speed up

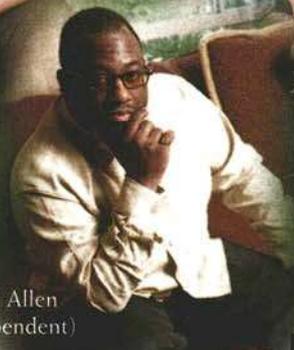
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Paul credits Steve Rucker at the University of Miami for helping him to continue to play after he developed a bad case of tendinitis. "Here's some advice: If you're working a gig six nights a week and there's a tabletop *Donkey Kong* machine there, don't play it," Deakin laughs. "Read books on breaks—educate yourself. I almost ended my career by playing games on my breaks. I would hit the fire button with my thumb, and since I used to play with what I call timpani grip—with thumbs straight up—the over-use from playing games was really irritating. I tried acupuncture, and my doctors wanted to do surgery, but I wouldn't let them. I was studying with Steve at the time, and he suggested that I change my grip. I did, and now the impact pain is not shooting up my thumb."

Paul also learned some valuable lessons when he switched over to the business side of music at the University of Miami. "It's important to know the business stuff so you don't get screwed," Deakin says. "I haven't found a lot of unscrupulous sharks out there, but it only takes one. There were a couple of situations with the Mavericks that were close calls, like one manager who wanted half our publishing. I knew enough to get everything checked out. I think Springsteen said it first: Always get a lawyer and pay them. Don't give them a cut of the pie, so it stays on the up-and-up and there's no conflict of interest."

The Mavericks' manager today is Frank Callari, who was living in a Miami Beach tenement when they met him. "He had been a disc jockey in New York," says Deakin, "and he had never managed before. But he obviously has a knack for it. He's a great manager, he's honest, and he's great friend. It's a real family kind of thing."



Despite the closeness of the band, at the end of '96, they were thinking about calling it quits. The alternating grind of touring and recording was getting to them. Their last couple of records—*What A Crying Shame* and *Music For All Occasions*—did not feel like band projects, and the members were feeling used up.

"We talked about disbanding because we had become a cover band of ourselves," Deakin explains. "We'd be doing gigs in front of 5,000 to 10,000 people, and I'd be thinking about remodeling my upstairs while we were playing. It became a big bar gig."

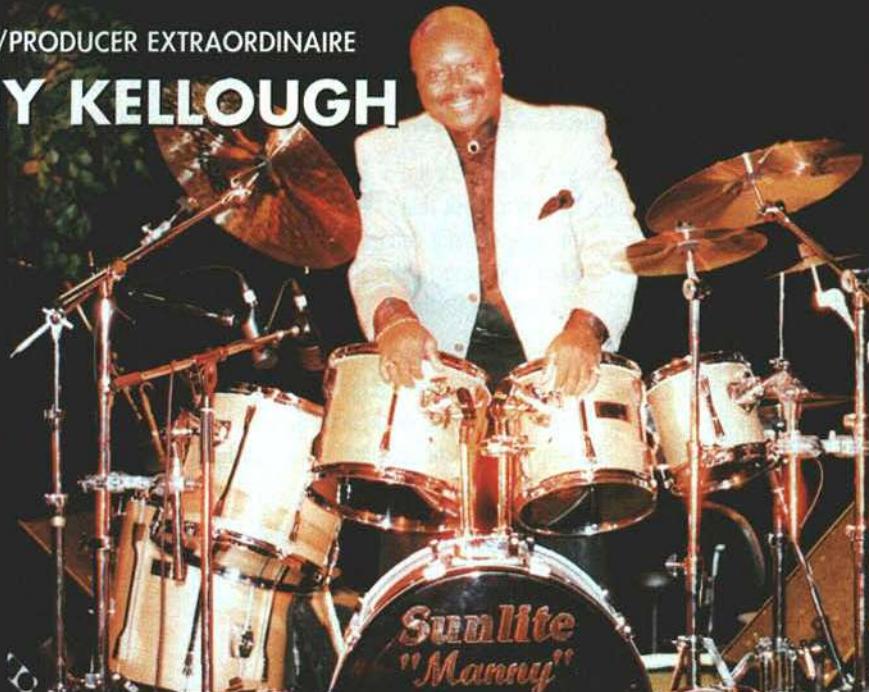
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Fortunately, their manager advised them not to make rash decisions while they were exhausted. A year off was just what the doctor ordered, and the resultant renewed enthusiasm gave birth to *Trampoline*, the band's most creative effort since their indy offering. According to Deakin, '92's *From Hell To Paradise*—although his favorite album lyrically—was recorded with David Holt, a replacement guitarist for the player they had just let go, and it was their first experience in a big-time studio. Right before '94's *What A Crying Shame*, Holt departed, and they had to hire a session guitarist for the project. Nick Kane, from past Miami days, came aboard, and it felt like a band again, but the next album, '95's *Music For All Occasions*, had to be crammed in between road dates. This year's *Trampoline* was finally the recorded band experience Deakin was craving.

"The pressures of the business and the repetition were really getting to us," Deakin admits. "Taking time off was the only way we could survive. Going into *Trampoline*, we hadn't seen each other for a while, so we were fresh. We even wrote a song together, which we had never done before. 'I Don't Even Know Her Name' started with Robert, Jerry Dale, and me. We brought it in and we were messing around with it one day in pre-production rehearsal for the record, and Nick came up with a guitar line—a kind of twangy 12-string part. Raul was sitting and reading a paper. It was kinda scary territory to get into with the chief songwriter, but he came up and started singing a melody to it, so we got together and wrote some lyrics, and it became the first band song.

"Raul wanted to do this record like they used to record albums," Paul explains. "We were going to have horns and strings on it, but

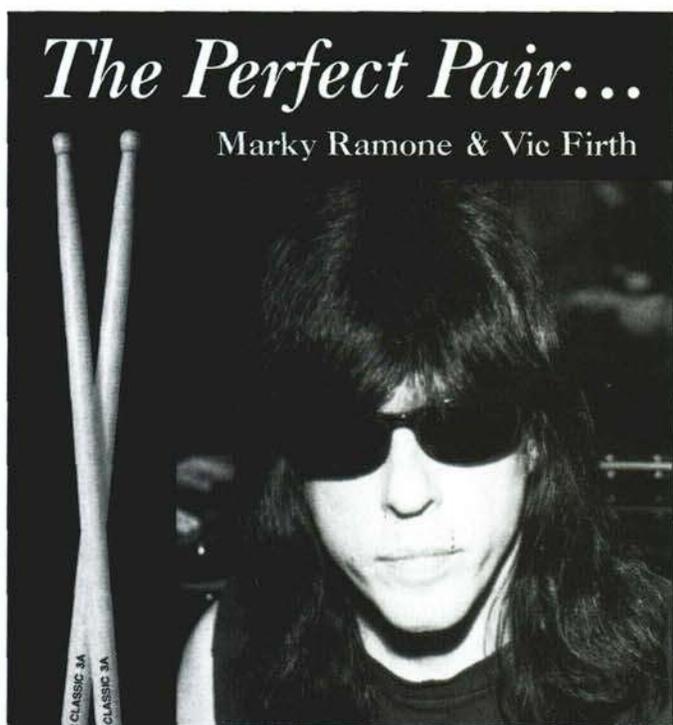
he wanted to record it live, with everyone there. Ocean Way Studios in Nashville, which is a big church that has been renovated with state-of-the-art equipment, is a huge room. We were able to put everyone in it, so it's all room sound. You turn up the vocal, and the drums go up. You turn up the violin, and Raul's voice comes through that, so there's bleed-through all over the place, which I think gave it more of a live sound. It's my favorite drum sound I've ever had on a record. In fact, we talked about it ahead of time and decided we liked old drum sounds made with more overhead miking, like on the old records. Not only did we go with the overheads up a little bit more than normal, but the drums were bouncing all over the room, so we were getting that, as well. I love the sound of it.

"To get away from the *Music For All Occasions* experience, which was done in a little no-vibe studio, we invited everybody and anybody to come by. There was feedback like a live gig, so it's as close to making a live album in a studio setting as possible."

"Dance The Night Away," the album's country-Latin horn opener, sets the party atmosphere for the album. "That was one where the song really dictated my part," Deakin says. "Now when we play it live, I actually change what I do on it. We don't normally have a percussionist with us, so I started to open my hi-hat on the 3 when we do it live. But that's about as basic a part as you can play. I didn't really have a passion for the song until we got into the studio and I heard the horns. But at that point I was playing with a percussionist.

"I was blown away with 'I've Got This Feeling,' but we only did two takes of it, which I'm still pissed about because I wanted to do it more," Deakin laughs. "There were timpani and strings

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right next to me. It was like the Phil Spector 'wall of sound' on a Righteous Brothers tune. It was also completely Raul's direction on the drumming—not just as a songwriter, but as a producer. He wanted all the quarter-note-triplet cymbal hits. My instinct was that it was going out of the pocket a lot like that, but I tried it

and it's the best part that we could have come up with for it. In a band, even if you're not recording, always listen to what other people have to say. Lose your ego. What we do as players is important, and we should take our music seriously. But when we start taking ourselves *too* seriously, there are going to be musical problems.

Even Raul has an open mind. For somebody as controlling as he is, he is remarkably willing to listen to ideas. That's real important."

Paul says that "I Hope You Want Me To," written by road guitarist Jaime Hanna and Ken Alphan, was also great fun to record. "I remember thinking how infectious the song was when Raul brought it to me. When we were in pre-production, Raul asked me to try something a little different from what was on the tape, which was real straight-ahead. He said, 'Do it with an old '70s beat—something that Beck would use a loop on.' I hadn't done that before, but while I was doing it, he said it was what he wanted. Nick had just bought a wah-wah pedal, and he got an electric sitar to put on as well. So he took this pop tune and turned it into some kind of psychedelic thing. This record really encompasses many different styles.

"One thing I actually got to use some chops on was 'Melbourne Mambo,'" says Paul. "I got to use some of the techniques that I hadn't been able to use in this band yet, so it's good to have had all that."

While the band was on hiatus, Deakin kept busy with outside projects, such as Malo's live big band, Raul Malo & the Dennis Burnside Orchestra, as well as Bob Woodward's album, the pop band Swag (with the Mavericks' Reynolds and McFadden), and new artist Dave Mead. "Dave Mead's project was a lot of fun," Deakin says. "He's very pop, and I think

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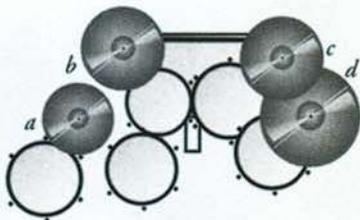


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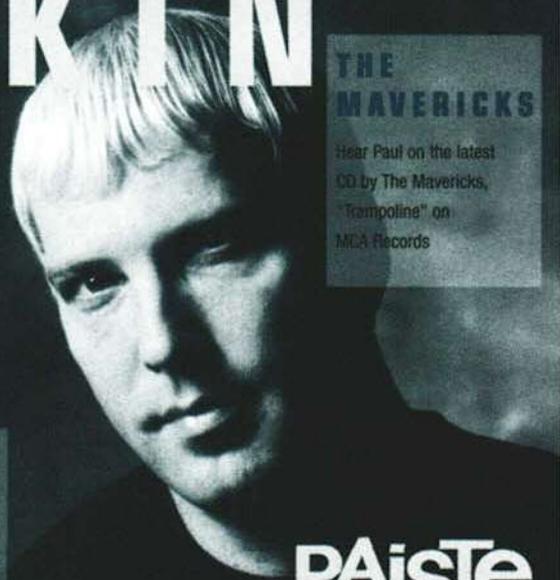
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Clockwise from top left: Giovanni Hidalgo, Will Kennedy (The Yellowjackets), Alex Acuña (Weather Report), Harvey Sorgen (Hot Tuna), Joe Vitale (Crosby Stills & Nash), Walfredo Reyes Jr. (Steve Winwood), Greg Errico (Rock n Roll Hall of Fame Inductee), Tito Puente (The Mambo King™), Aaron Kimmel, Richie "Gajate" Garcia

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he's borderline genius. He's only twenty-three years old, which flipped me out because of his songwriting ability and the way he carries himself. Jason Lehning, [producer] Kyle's son, produced it, and he was very creative. I was nervous at first because he was fairly green. But I decided I would do anything he asked me to do, and it turned out to be one of the most gratifying things I've ever done. I learned a lot from it.

"I think producers really can make a difference," Paul continues. "I really believe in listening to their direction. One of the compliments Jason gave me was that I do just about anything he asks. When he said, 'Let me take the front head off your bass and tune it really low,' I said, 'Cool, take it off.' I played one session with him where I was using the kick drum from a cocktail kit."

Also during his time off, Deakin reacquainted himself with the vibraphone. "I had just ended a six-year relationship, and after spending two weeks watching TV, I thought, I've got to do something productive! Dave Mead was going to be doing an acoustic gig, and I was to play vibes on it. I hadn't played for ten years, so I took a month's worth of lessons. I studied with Jerry Tachoir, one of the best vibe players in the United States, lives right outside of Nashville. I felt so good about having done it when it was over."

Perhaps Deakin will add vibes to his already unconventional setup. "When the band hit, I got offered a lot of endorsements, but I didn't really want any drums. I *had* my drums," Deakin explains. "But then Slingerland came along and said they were going to reissue the *Radio King* 1-ply snare drums and do a vintage kind of thing, and they knew I was into that. For so long, all I played in the Mavericks was a kick drum, a snare drum, a floor tom, a hi-

hat, a ride cymbal, and a crash. I didn't even have a rack tom for the longest time. Then some of the music started needing that. We had some Latin stuff, and we were going different places, so I had a feeling the Slingerland drums would sound good. For this new kit, I wanted to go to a smaller bass drum. I had had a 20", but I had always loved Bernard Purdie's kick drum, so I had them make me an 18" bass drum. Then I wanted the toms more squat. I like the tight sound, and they look cool.

"I use a 14x18 kick drum, 5x10 and 6x12 toms, and a floor tom that is 12x14. For on my left side, I had them make me a timbale. The *Tonight Show* percussionist told me that most reggae timbales are snare drums with the bottom heads taken off, so I said, 'Just give me a 4" shell, don't put any lugs on the bottom, and tune it up.' Then I use the *Radio King* snare drum. I really do believe in that product. It's my drum of choice for what I do. I'm such an old jazz fan."

Even after ACM, CMA, and Grammy awards, Deakin says one of his favorite places to be is behind a drumset. "When I do interviews, they ask about highlights a lot, and it's really the musical ones that are going to stick with you. For example, working with Nick Lowe was incredible. We did the 'Blue Moon' cut for the *Apollo 13* soundtrack, and the Buddy Holly tribute project. Nick asked me, 'Paul, what are the smallest sticks you have?' I said, 'Why don't I just play with my hands?' On 'Blue Moon,' I even played the hi-hat with my fingernail, and it's got this big, warm sound.

"Playing with Carl Perkins and Duane Eddy for that *Red Hot + Country* album we did will probably never be surpassed," Paul

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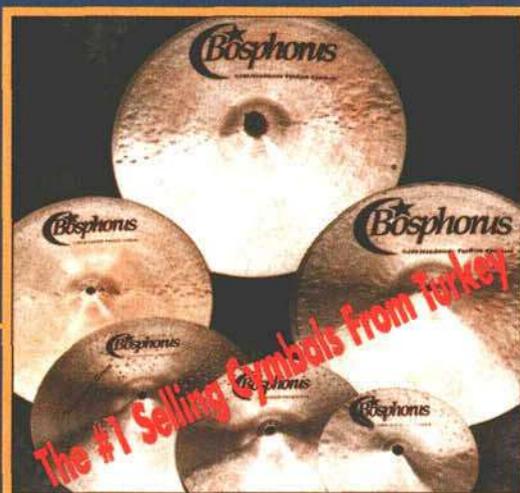
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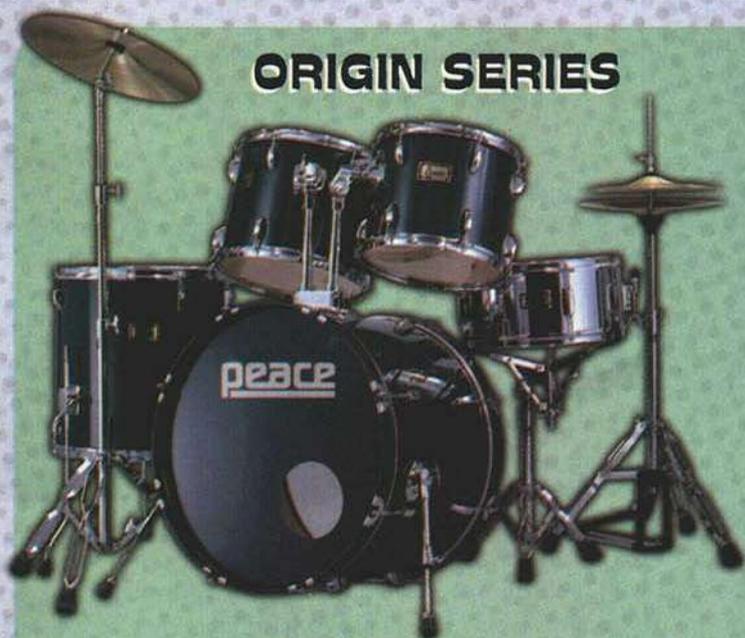
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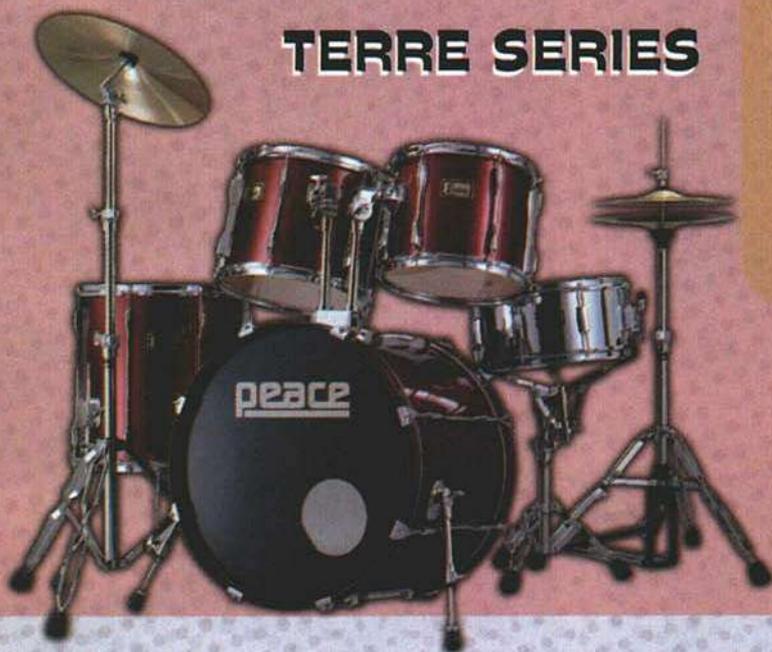


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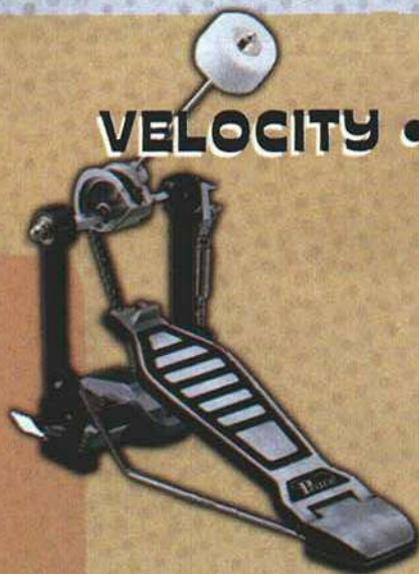


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continues. "I'm sitting in the room with Carl and recording 'Matchbox' totally live, with Duane Eddy there too. I'm shaking my head, going, 'How did I end up so fortunate to be here and be able to play with someone that historical and get to have such a great time doing it?'"

"'I Should Have Been True' from *Crying Shame* was a highlight, too," Deakin continues. "Raul wrote that with Stan Lynch, and we've become friends since then. When we recorded the song, I did something and he came up to me and said, 'What is that?' 'It's a five-stroke roll with brushes.' He said, 'You never missed it.' I said, 'I used to practice double-stroke rolls on a pillow.' He said, 'That sounds so great, I've got to give you something.' I forgot who he said showed him this, but he showed me a double shuffle beat, where instead of playing the snare just with your left hand, you bring your right hand over on the last triplet of the beat and then go back to the cymbal.

"I'm very fortunate," Deakin concludes. "I get to be in a band with my best friend in the world. When we were backpacking through Europe, it was such a magical time, but it looked as though it would be that one isolated time. Now here we are traveling the world together! As anybody who reads this magazine knows, the music business is not as glamorous all the time as it's cracked up to be. It's a lot of work sometimes, but I wouldn't do anything else. The cool thing about being in a band is when you accomplish something, it's not just for yourself—it's for the whole band."



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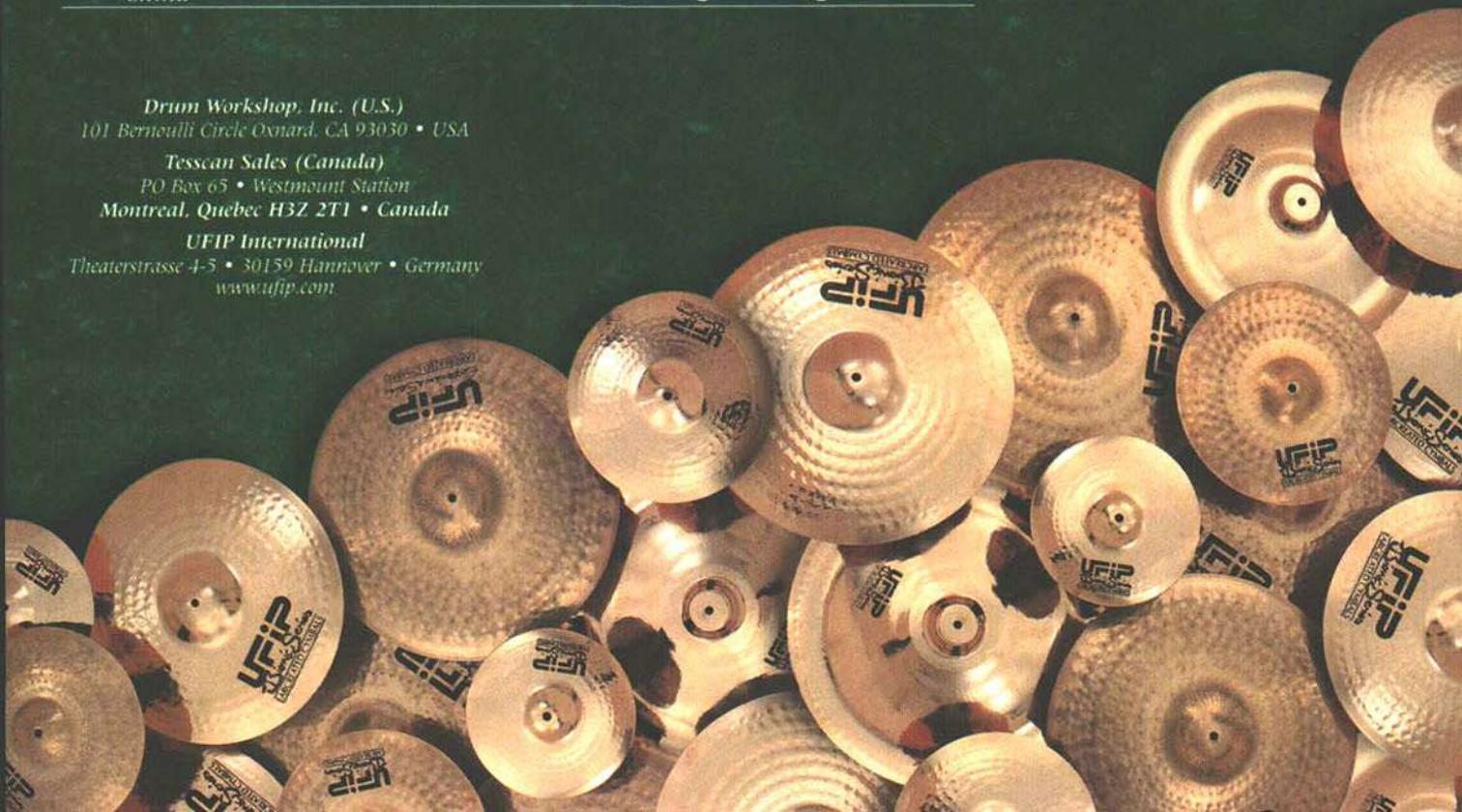
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Terry Bozzio

Q I've noticed that several artists—you most especially—stack their cymbals in their setups. I'm wondering about the pros and cons of doing this, such as:

1. Does it do any damage to the cymbals?
2. Do certain weights and sizes work better?
3. Which sizes and weights should be "bottom cymbals," and which should be "top cymbals"?
4. What sort of sound do you get from certain combinations?

Drew Barron
via Internet

A You can "stack" cymbals in many ways. You can suspend each separately, using DW, Yamaha, Taw, or other cymbal stackers on the market. You can put two cymbals on one stand, separated by felts. (This gives you two separate cymbal sounds in one convenient place on your setup.) Or you can place two cymbals together on one stand so that they touch and interact (usually getting a trashy "effect" sound).

As far as damage goes, I've never experienced any, aside from a wear mark where the cymbals touch.

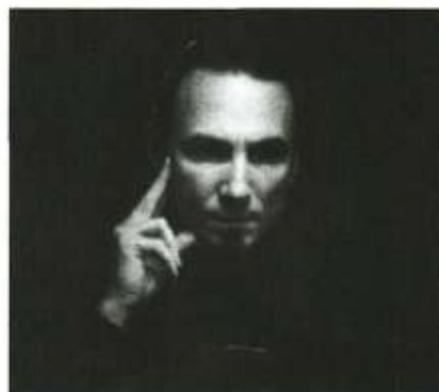
In terms of what sounds or works better, it's a matter of taste and of what type of effect you're after (a loose, washy one...a tight, gated one...etc.). The sound will be different according to how tightly the cymbals are clamped (with felts and wing nut), and also by the angle of suspension (horizontal or vertical). Some combinations only sound good if suspended vertically; others sound best when horizontal. Also, whether a cymbal is upside down,

right-side-up, on the bottom, or on the top adds to the possibilities.

Finally, weight, thickness, and size do give countless variations, which may or may not sound "good" depending on what you're looking for. I've found that the most important thing for me has to do with shape (bell size and bow angle) in order to have the right air pocket between the cymbals. This acts as a sort of resonating chamber and really makes the sound explode.

You could experiment with hundreds of cymbal combinations and variations and still not come up with one you like. Or you might haphazardly toss one on another and experience a magical, highly desirable sound!

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types of my "China/crash combinations." These come in several sizes, get different tight or loose gated white-noise effects, and take the guesswork out of what cymbal goes with what. (I've already gone through that for you!)

Paul Leim

Q I enjoyed your performances on TNN's *Monday Night Concerts* from the Ryman Auditorium. What is the typical rehearsal schedule for such a show? Also, what were you listening to in your headphones? Finally, would you please explain your current drum and cymbal setup?

Bob DeMers
Slidell, LA

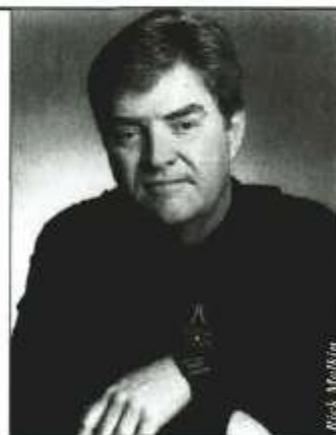
A Thanks for watching and enjoying *Monday Night Concerts*. That was a grueling—but fun and rewarding—show to do. The performances that ran last April were actually taped in the last week of January and the second week of February, 1997. Four days' shooting took place each week. We taped two shows a day (except for one day). That means that all fifteen shows were made in a period of eight days. There were three artists per show, times three songs per artist, plus a number by Ricky Skaggs. So that makes roughly ten songs per show, times two shows, times one rehearsal run, one blocking run (for cameras), one dress-rehearsal run, and two show runs for shots and vocals. That totals 100 song performances on each day, times seven and a half days (fifteen shows), for a grand total of 750 performances in those eight days of taping!

You see me wearing headphones in order to accomplish two objectives. One is to cut down on the number of live monitors on stage, for a

cleaner recording sound and less volume on stage. The other is to hear a click that I generate from the equipment on my left. At rehearsal I make sure that the artist is comfortable

with the tempo. I inform them that the show will be exactly the same because the producer wants to be able to edit from take to take, intermixing audio and video at any time. Therefore the tempos have to be identical. When you see a close-up of me, that was shot from the dress rehearsal. When you see the entire stage, that shot was made at the actual performance five hours later that night. Whew!

My drums are a custom signature set that Yamaha made for me last year, in a sunburst finish. They are *Recording Custom* (birch) shells, fitted with the minimalistic, low-mass hardware from the *Maple Custom* series. The toms are 8x10, 10x12, 12x14, and 16x16; the kick is 16x24. My snares are assorted Yamahas and old Ludwig *Black Beauties*. My cymbals are all Paiste *Signature* series, including 16", 18", and 20" *Full* crashes, a 14" China, a 10" splash, 13" *Dark Crisp* hi-hats, and a 20" *Dry* ride.

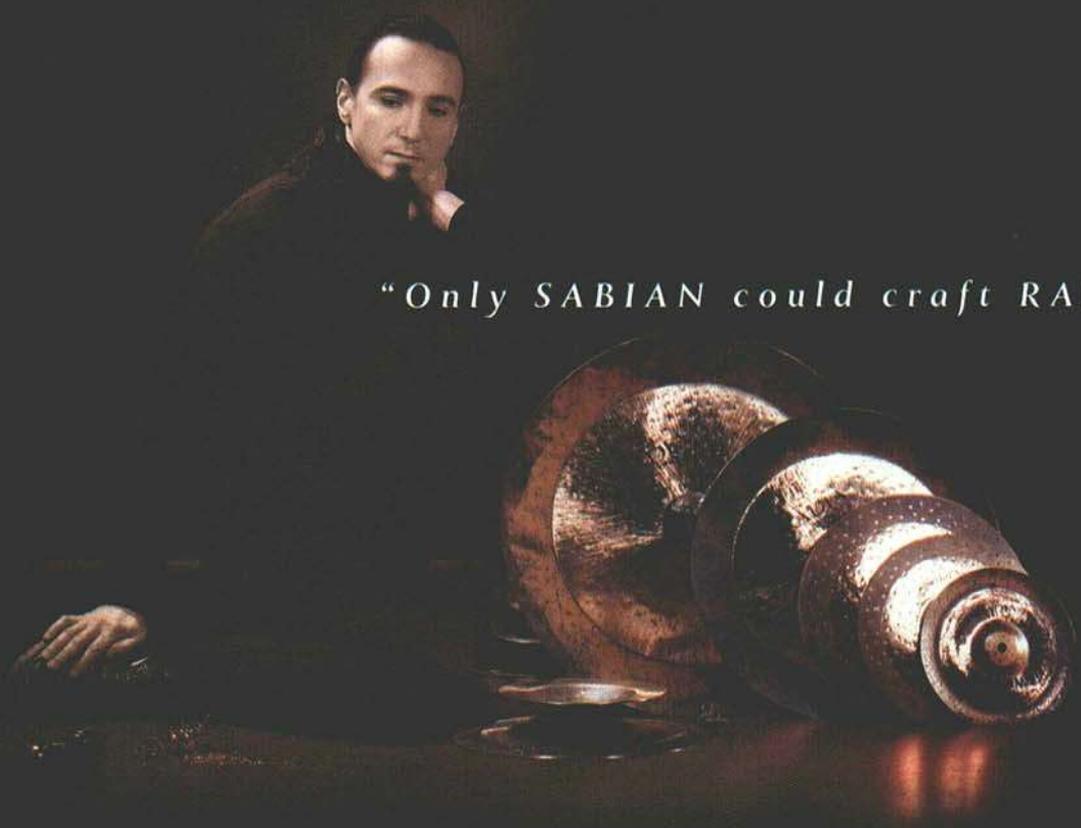


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Protecting Single-Headed Drums

Q I am a new drummer and new subscriber to *Modern Drummer*. I have a basic low-end kit for learning on. I find that I get a much better sound out of my drums if I take the bottom heads off of my toms. My drums are kept in a garage, and I was told that taking the bottom heads off will expose them to too much moisture and ruin them. I would like to know if this is indeed true. Thanks.

Chris Abbate
New York, NY

A Virtually all drums are vented, with air holes in the shells that allow air to escape when the drums are played. These same holes also allow air to enter the drums. Thus moisture can enter a drum whether or not it's fitted with a bottom head. Generally, the concern about removing a bottom head has to do with exposing the lower bearing edges of the drum (the open edges of the plywood shells) to the air to a greater degree than they are when covered with drumheads. However, drumshells today (even on entry-level drums) are generally made with durable plywood laminates and glues, and are often given a sealant coating against moisture. This should reduce the risk of damage to your shells from moisture absorbed from the air.

Naturally, you should take all prudent precautions to protect your drums from any additional dampness (rain, plumbing leaks, etc.) that can take place in a garage. They should be kept in cases or bags when not being played—or at the very least should be wrapped or covered in protective blankets. This would be the minimal amount of protection you would give to any drumkit, with or without bottom heads.

Paiste Ride Info

Q I recently had a great stroke of luck in finding an old cymbal in a house my fiancée just bought. It's a 20" Paiste 2002 medium ride, which I believe to be from the '70s. It has the Paiste logo printed and stamped on the top and bottom of the cymbal. The 2002 logo on the top is printed in a black outline, as is the Paiste logo on the bottom. The serial number is 629898. Can

you tell me the date of manufacture and the current market value of this incredible-sounding instrument?

Andy Denton
Cincinnati, OH

A We can't, but Paiste's Rich Mangicaro can. Rich replies, "Judging by the serial number and the logo stamp, the 20" 2002 medium ride that you purchased was created in 1976. If the cymbal is in like-new condition, its current retail value would be \$346. So your find was, indeed, a stroke of luck."

Cleaning Lacquered Drums

Q I bought a Mapex *Mars Pro* drumset a few months back, and it is now in need of a cleaning. Since these are the first lacquered drums I've ever owned, I don't know how to clean them. I'm afraid of ruining these drums by using any kind of household cleaning product. How should I clean them?

Daniel da Mata Cerqueira
Belo Horizonte MG, Brazil

A When cleaning a kit like the *Mars Pro*, you are actually cleaning the top layer of clear urethane, which is put over the stained finish of the wood. You don't want to use any product that might chemically interact with or dissolve that urethane. Household furniture polishes, such as *Pledge*, *Endust*, etc. are designed to clean furniture that often has similar sealants and coatings, and thus should be safe for your drums, as well. Stay away from glass-cleaning products containing ammonia, as they can dull the finish. And always use a soft, lint-free cloth. Paper towels and some stiff fabrics can scratch the finish of the drums.

The best procedure for cleaning drums thoroughly is to remove the heads, rims, and lugs from the shells, so that you can clean and polish the shells without interference. Polish the chrome hardware with any automotive chrome polish (*not* a buffing compound!), then re-assemble the drums. If you must clean the drums while still assembled, be sure to spray your furniture polish onto a cloth, not onto the drums. You don't want to get a buildup of the spray in the "nooks and crannies" of the

hardware, where it can be almost impossible to remove.

Drum Riser Sources

Q I'm tired of being buried in the back of my band, relegated to the back line with the stacks of amplifiers. We do a variety of gigs, including playing some fairly decent-sized clubs with large stages. I'd like to get my drums up on a riser, but I can't find any sources of commercially available drum risers. Do you know of any? Failing that, do you have any "make-your-own" tips for the creation of drum risers?

Tom Francone
Seattle, WA

A Drum risers and combination rack/riser systems are available from Ryzer-Rax, 531 Skyview Dr., Nashville, TN 37206, (615) 226-6287. They range in size and style from models appropriate for local clubs and weddings to versions suited for major tours.

For advice on how to create your own riser, including lists of materials, building designs, and instructions, pick up Rick Van Horn's book, *The Working Drummer*, and check out the chapters titled "On The Rise." Rick details everything you need to know to create portable and economical drum risers in a variety of sizes and configurations.

Slingerland And ? Drums

Q Please give me as much information as possible on the drums shown in the accompanying photos. I believe the Slingerland kit is a model from the late 1970s.



The badges indicate that the drums were manufactured while Slingerland was in Niles, Illinois, though the pedals on both the bass drum and the hi-hat stand read "Slingerland Chicago, USA." The kit was originally a five-piece, and it features ball-and-socket mounts.

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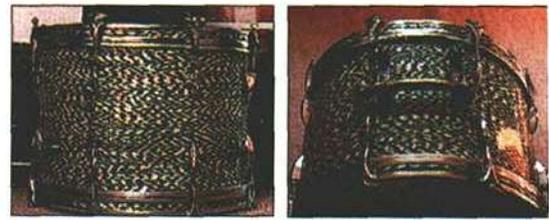
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The onyx/marine pearl bass drum no longer has its badge, but by markings around the air hole it can be determined that the badge was circular in shape. I believe the drum may be a Rogers from the 1960s, although the drum against which I compared it has wooden hoops as opposed to metal ones, and features lugs shaped dif-

ferently from those on my drum. Also enclosed is a photo of the drum's mounting device, which I thought might be of some help. (The bright area to the right of the mounting mechanism is a sunspot, not a discoloration of the drum's surface. The drum is in mint condition.)



Lastly, upon my purchase of the latter-mentioned drum, I was immediately struck by its weight, which I would put at well over ten pounds—considerably heavier than the Slingerland bass drum. I hope your knowledgeable staff can help me learn more about these blasts from the past.

Martin Boozer
Phoenix, AZ

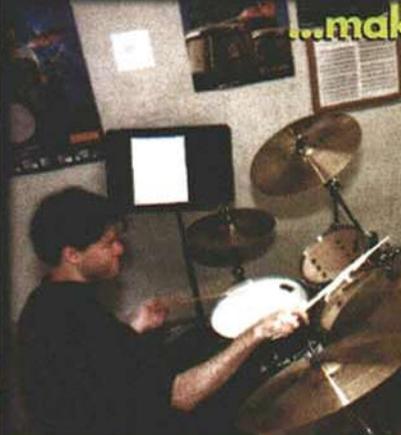
AOur knowledgeable "vintage" staff—namely drum historian Harry Cangany—came up with this response: "Your Slingerland set is from the mid-'70s to early '80s, when the factory was in Niles, a suburb of Chicago. Don't worry that the other stamps read 'Chicago.' Slingerland never changed the dies. And really, to some people 'Chicago' is used to identify most parts of Illinois.

"The agate/onyx bass drum is a Japanese model from the late '60s to mid '70s. The weight is probably due to the reinforcement rings in the shell, along with the heavy hardware. The color was used by both Slingerland and Rogers, hence the confusion with those brands. Many drum collectors and history buffs I know describe that color as 'zebra in a blender.'"

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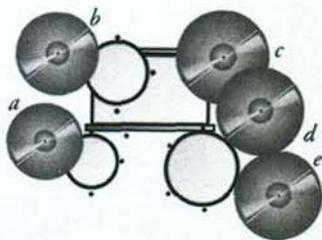
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Big Changes From The Big L

Ludwig Classic Maple Professional Series Drums

In a move that changes how they've manufactured their drums for over a generation, Ludwig now offers their professional series drums with all-maple, 9-ply (6 mm) shells. Made in Ludwig's Monroe, North Carolina plant, the drums are fitted with *Mini-Classic* lugs, which provide the traditional Ludwig look, but are smaller to reduce contact with the shell and provide increased resonance. (Optional traditional *Classic* and *Long* lugs are also available on bass drums and toms.)

The kits incorporate the entirely new *Elite* tom holder system, featuring clamp-style tom brackets, 10.5 mm L-arms, and an omni-ball for infinite positioning. Bass drums have been updated with *Elite* rotating spurs, and floor toms now feature *Elite*

10.5 mm tom legs and clamp-style brackets. Outfits are available without stands, or with Ludwig *Modular* series stands.

Finishes have also been updated. Eight covered finishes include black diamond, white marine, black oyster, and sparkles in champagne, black, silver, purple, and red. Natural finishes include fifteen stains, *Shadows*, and *Classic-Coats*. New natural finishes include coral, star dust, and *Shadows* in plum, royal blue, black gold, and gold.

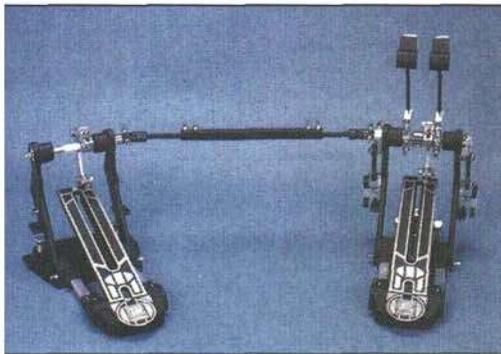
Pre-packaged outfits and individual component drums are available. RIMS mounts are available on toms. Prices vary

with outfit configurations, and range from \$2,145 for a four-piece without hardware to \$4,094 for a six-piece with hardware.



No Spring In Your Step Premier EDP300 Series Pedals

You've seen the ads, you've heard the buzz, now here's some specs on one of the most talked-about bass drum pedals to come along in quite a while. Premier's *EDP300* employs an elastomer molding instead of a conventional spring to create the action of the pedal. This molding is available in your choice of three strengths for varied pedal action. The molding also has an integral nylon bushing for ultra-smooth, virtually silent operation. In another novel design idea, part of the hoop clamp remains attached to the bass drum hoop; the pedal snaps on and locks to this part instantly. Drumkey-lockable adjustments include: leverage, pedal-to-bass-drum distance, tension, stroke length, beater height and angle, footboard angle, footboard length, and footboard width (with optional exten-



der). The pedal also features sealed, maintenance-free ball bearings and a dual-surface beater. The single-pedal version is priced at \$199; the *EDP302* double version costs \$599. A left or right add-on secondary slave pedal is priced at \$398.

Bopping Back Gon Bops Poplar Congas and Bongos

The Gon Bops line of Latin drums and percussion instruments has been relatively dormant for the past year, while some management changes were being made. However, the company is now under new ownership, and the complete line of Gon Bops products is once again in production. That line has recently been augmented by the addition of congas and bongos made of poplar. Poplar is more economical and is lighter in weight than other hardwoods, yet "has the same sound characteristics" (according to the manufacturer). The new drums are available in all of Gon Bops' oil, lacquer, or gelcoat finishes, and with teardrop, traditional, or Cuban-style hardware finished with chrome, black powdercoat, or gold plating.



The Gong Show

Sabian Chinese, Zodiac, and Symphonic Gongs

New from Sabian in the "esoteric sounds" area are three types of gongs. Chinese gongs are said to provide an "Oriental sound, with primary impact response followed by an outpouring of full, raw, dark overtones." Their prices are \$594 (30"), \$993 (34"), and \$1,695 (40").

Zodiac gongs are made in the traditional European style, for "fast response and decay, with a direct, punchy, and penetrating sound; more an explosion of white noise than a musical tone." They're priced at \$405 (22"), \$456 (24"), \$555 (26"), and \$687 (28").

Symphonic gongs offer "powerful, sturdy, and musical fundamentals through a wide range of dynamics, with softer, rounder harmonic overtones." They're made of Sabian's B20 bronze alloy, and are priced at \$330 (22"), \$357 (24"), \$426 (26"), and \$486 (28").



Left to right: Sabian's symphonic gong, Chinese gong, and Zodiac gong

Animal, Vegetable, And Mineral From Mapex



6x10 Black Panther Snare, Maple/Mahogany Saturn Pro Kits, and Precious Metal Snare Series

The latest animal in Mapex's *Black Panther* menagerie is a 6x10 snare that features a 5 mm all-maple shell, chrome-plated hardware, and 2.3 mm *Powerhoops*. The drum includes Mapex's I.T.S. suspension mounting bracket for mounting onto a drum or cymbal stand with Mapex's AC901 accessory clamp and TH684 tom arm (sold separately). The new drum is priced at \$330.

Mapex's midrange *Saturn*

Pro drumkit series features 7-ply shells consisting of a mahogany "core" with inner and outer maple plies. Four "contemporary configurations" and a traditional jazz setup are available. The drums' other features include low-mass lugs, I.T.S. suspension mounts on rack and floor toms, matching wood snare drums, 550 series hardware packages, Remo heads, and four transparent lacquer and two wax finishes.

The *Precious Metal* series of snare drums includes bronze-shell models (said to sound "sweeter" than brass-shell *Black Panther* models) with black chrome hardware and 2.3 mm *Powerhoops*, in 5x13, 3 1/2x14, and 6 1/2x14 sizes. Also offered are stainless-steel models (said to sound brighter than comparable *Black Panther* models) with chrome hardware and die-cast hoops, in 5x13, 5 1/2x14, and 6 1/2x14 sizes.



Ain't This A Kick In The... AuraSound Drum Throne Bass Shaker And Amplifier

In-ear monitoring provides greater fidelity, lower on-stage volume, the elimination of stage monitor cabinets, and improved hearing protection for the performer. But in-ear monitors can't provide that low-end "kick" that so many drummers like to feel from their own kick drum and from the bass. To solve that problem, AuraSound offers the *DSK-50 Bass Shaker*, which converts sound energy into vibrations that can be felt (rather than heard) through the drummer's throne. An included mounting bracket attaches to the center pole of "virtually all thrones currently on the market." The *Bass Shaker* is powered by AuraSound's *Amp-75*. This 60-watt RMS amplifier has line- and mic'-level inputs, a

stereo headphone jack, and rotary level controls, and provides easy integration within ear monitors. It's 1/3 space wide x 2 spaces high in an amp rack. The *Shaker* and amplifier are sold as a package at \$399.99, or separately at \$179.99 for the *DSK-50 Bass Shaker* and \$219.99 for the *AMP-75*.



And How Did You Want That Drum Done, Sir? Pearl Masterworks Series Drums

For those wishing the ultimate in personalized drumkits, Pearl has created their *Masterworks* series. The buyer can literally mix and match drums with shells of North American maple, Scandinavian birch, and African mahogany. Shell-thickness options include 4-ply 5 mm, 6-ply 7.5 mm, 8-ply 10, mm, 12-ply 12.5 mm, and

for 14" snare drums only, 1-ply 7.5 mm. Drums are available in virtually "unlimited" lacquer finishes, as well as esoteric wood veneers including tamo, bubinga, tiger wood, and burl mahogany in high-gloss and matte finishes.

Hardware is available in the buyer's choice of chrome-plated, 24-karat gold-

plated, and black powder-coated versions. All drums are made in Pearl's *Masterworks* custom shop in Japan, an option heretofore open only to Pearl's endorsing artists. Each drum is hand-made by a single master craftsman throughout all stages of construction and finishing.

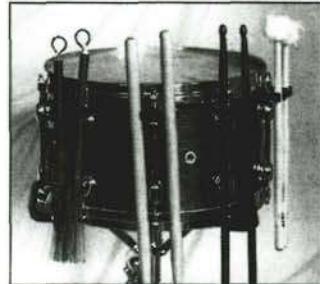
And What's More

If you just want to have a lot of fun with percussion (and wow your friends at parties), the *Drum Shtik* (from the **Player Piano Company of San Diego**) is the instrument for you. It combines a 12" brass cymbal, a rotary bell, a cowbell, a taxi horn, a two-tone wood block, a 10" tunable double-jingle tambourine/snare drum, two resonator springs, a kazoo, and a police whistle—all mounted on a 48" solid-core pole with a rubber-ball base. It carries a \$250 retail list price, and includes an audio instruction and demonstration cassette tape with music.



Musicians Pharmacy RX offers the *Gig Bar*, a snack bar specifically formulated to provide the kind of nutrition that musicians often miss with their fast-food diets. Each bar is fortified with vitamins and minerals, as well as ginseng and ginkgo for energy. Nutritionally, each bar provides 26 grams of carbohydrates, 13 grams of protein, and 6 grams of fat, and has a tasty peanut butter/chocolate flavor. The bars are priced at \$2.50 each.

The *Crab* drumstick holder, from **Crabby Plastics**, is a one-piece injection-molded plastic device (made in the US) that holds any pair of sticks, brushes, or mallets. It attaches between the lug and the shell of virtually any drum, and is designed not to mar the drum's finish. Each *Crab* is sold individually for \$7.95.



Mainline's synthetic drumstick line now includes C100 drum corps sticks. The sticks measure 16.75" in length and .718" in diameter, and weigh 100 grams. According to the manufacturer, their synthetic material has a natural drumstick look, sound, and feel, while providing superior consistency, durability, and straightness, as well as uniform weight, balance, and pitch.



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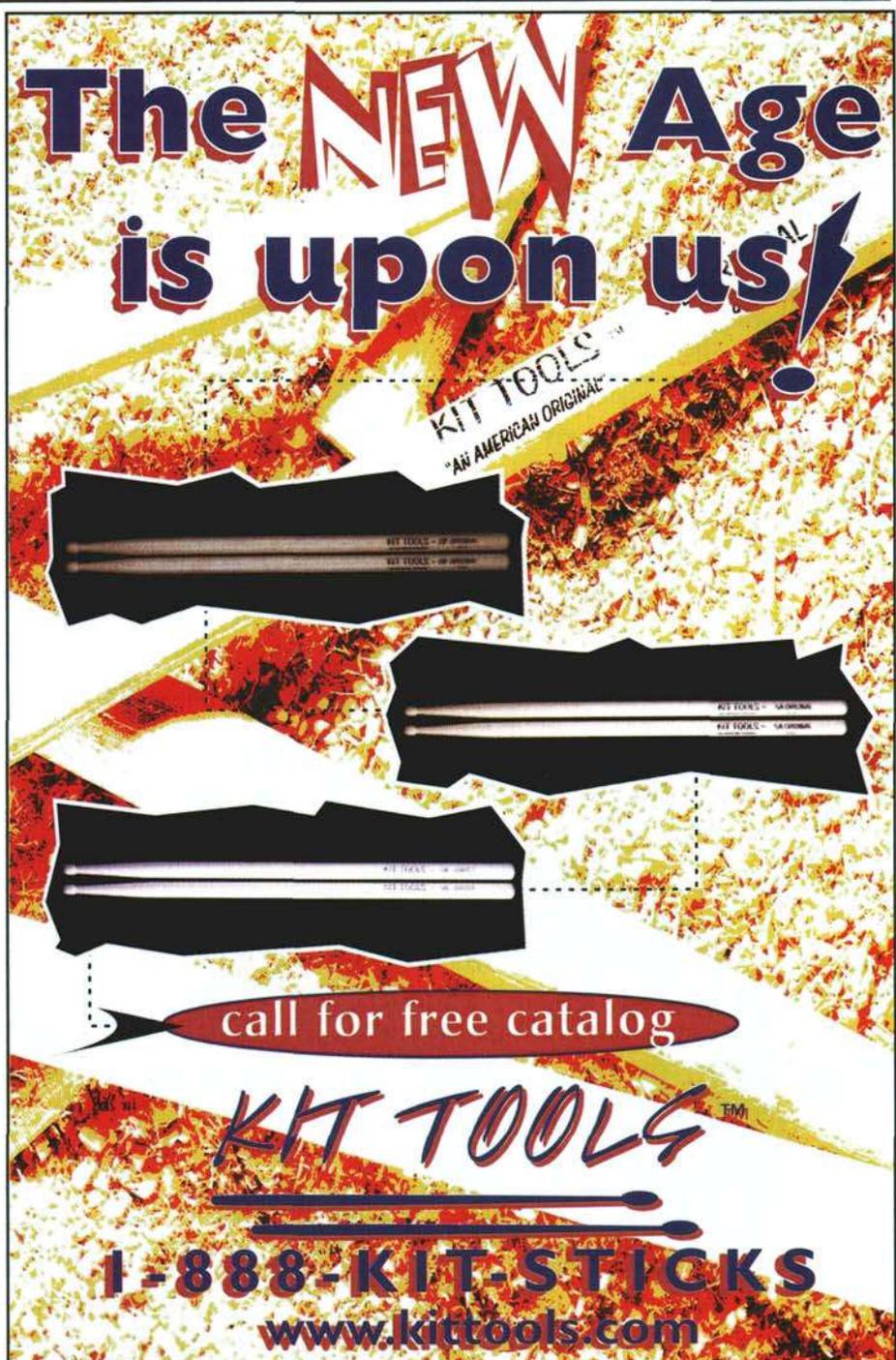
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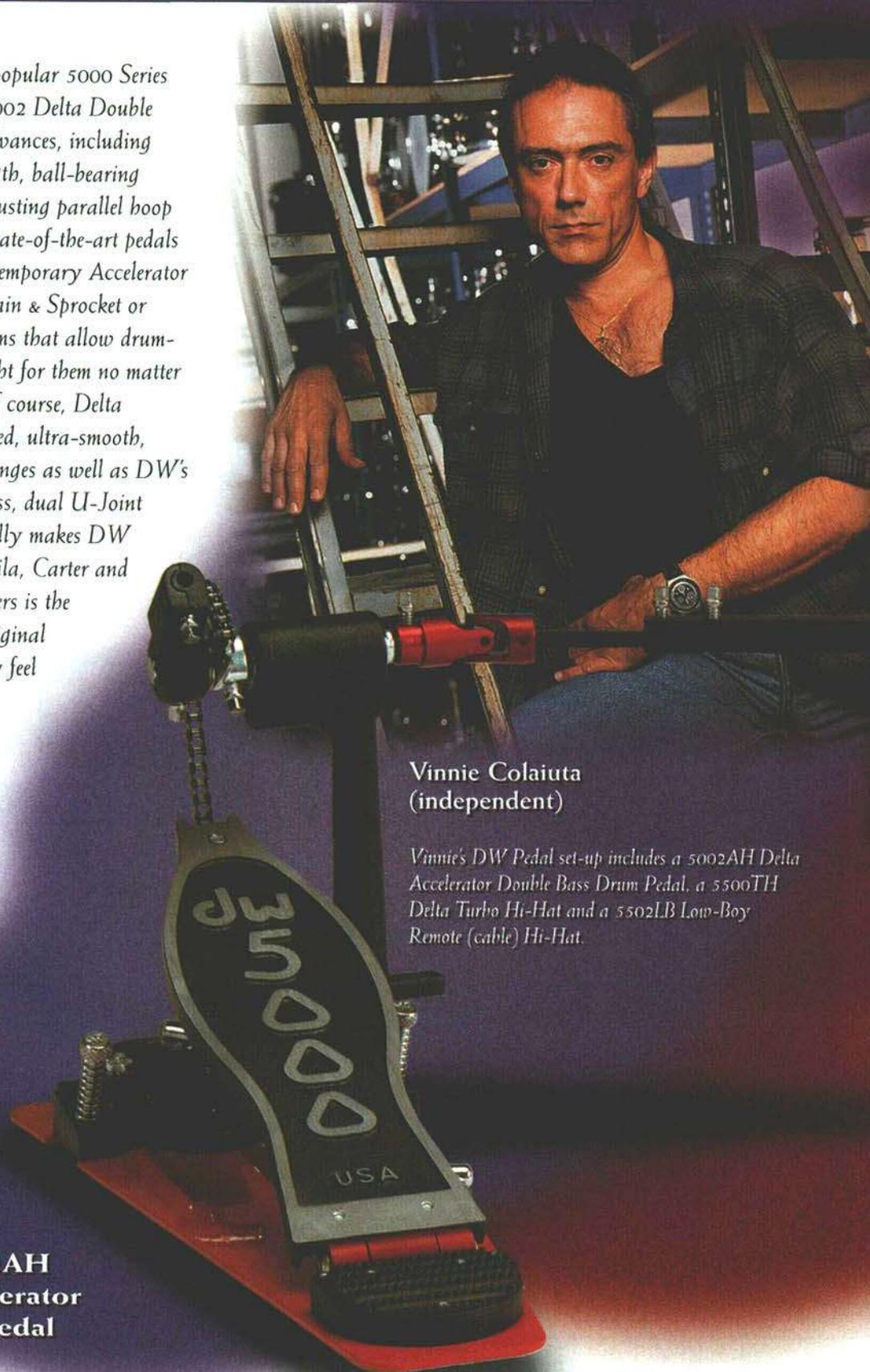
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dw[®]

Arbiter Advanced Tuning Drumset

by Rick Mattingly

The British are coming...with a radical new approach to drum design.

For all of the new drums that have come along in recent years, not much has really changed. Someone who has been playing a 1960s drumset for the past thirty years could switch to a brand-new kit without having to spend any time trying to figure out how to make it work. (By contrast, someone who's been playing a thirty-year-old Fender Rhodes electric piano since 1968 would have to spend a

whole lot of time reading a manual to figure out a modern synthesizer.) Maybe the new hi-hat pedal would have a tensioning adjustment that the old one didn't, and someone used to floor stands might struggle with setting up a rack system for the first time, but the drums themselves would be virtually the same: a shell with a head at each end, tuned by means of several tuning lugs.

Unless, of course, our drummer was sitting behind a set of Arbiter AT (Advanced Tuning) drums, the brainchild of legendary English drum maven Ivor Arbiter. Each drum does have a shell with a head at each end. But instead of six to ten tuning lugs, there is only one "lug" per head, and it is mounted parallel to the rim instead of perpendicular. While the drum is in playing position, the drummer can tune the bottom head as easily as the top head, with-



WHAT'S HOT

- totally new approach to drum design makes tuning fast and easy
- drums are resonant and lively

out turning the drum upside down or reaching underneath it at awkward angles. Now *that's* something different!

Aah, but does it work? It does indeed.

For review, *MD* received a *Fusion Five* kit with 8x10, 10x12, and 12x14 tom-toms, a 16x20 bass drum, and a 5½x14 snare drum. The toms were fitted with Remo coated *Ambassador* batter heads and clear *Ambassador* bottom heads; the snare drum had an *Ambassador* batter and an *Ambassador* snare head; and the bass drum had a Remo *Powerstroke 3* batter and a black *Ambassador* front head. Tom mounts were specially adapted models made by Gibraltar.

Construction

The first thing you notice about these drums is the "bareness" of the 12-ply maple shells. In fact, the only things attached to any of the shells are the logo badges, which are held in place by the air-vent grommet. Spurs, snare strainers, and tom holders are attached to the rims so that the shells are unencumbered by hardware.

Each end of the shell has a metal collar that fits into a slot cut into a nodal point of the shell. When a drumhead is dropped onto the shell, the hoop rests slightly above the flange of the metal collar. The counterhoop has a lower flange that combines with the metal collar on the shell to sandwich the hoop on the drumhead. A metal V-clamp then engages both flanges. This clamp has a large tuning lug on one side and a quick-release hinge on the other. Once it is in place and the hinge is snapped shut, tightening the tuning lug causes the flange on the counterhoop to be squeezed



An Arbiter shell, showing the metal collars. Note that no hardware is bolted onto the shell.

down toward the flange on the collar, thereby tightening the entire head evenly all the way around.

Changing Heads And Tuning

It was immediately apparent that this system could be a huge time-saver for those who change heads often. To remove a head you only have to loosen the tension lug until the quick-release hinge pops out. You can then remove the clamp, remove the counterhoop, remove the head, put on a new head, drop the counterhoop back on, wrap the V-clamp around it, snap the hinge in place, and start tightening the tuning lug. (It almost takes longer to describe it than it does to do it.)

Even doing all of that is faster than completely unscrewing a half-dozen or more lugs and then threading each of them carefully back



The drumhead rim is sandwiched between the collar and the counterhoop.

in so as not to cross-thread. And after that, we all know how long it can take to work our way around the drum, turning the lugs a little at a time so that the head seats properly, constantly tapping back and forth around the circumference of the head to check the pitch opposite each lug, and tightening a lug here and loosening one there, until the head is in tune.

With Arbiter's system, you turn one screw to tune the entire head. The pitch goes up evenly all the way around the head, so a head can be ready to play in a fraction of the time that it takes with conventional tuning. Getting a head to the optimum pitch is like tuning a guitar string. You can tap on the head with one hand (preferably holding a drumstick) while you raise or lower the pitch with the other. It's easy to hear when you've reached a pitch that best resonates within a particular drum. And because the bottom-head tuning is accessible from the drum's playing position, it is fast and easy to get the top and bottom heads in tune with each other. Basically, you tension the top head for response. Then, while tapping on the top head, you adjust the pitch of the bottom head until the drum sounds and resonates to your taste.

This system could be a dream come true for studio drummers who need to make fast tuning changes—or even fast head changes. It could be equally valuable for touring drummers (and their techs) who wear out or break a lot of heads. And for just about any drummer who considers the tuning of drums to be a nightmare, the *AT* system could make the drumming life much more pleasant.

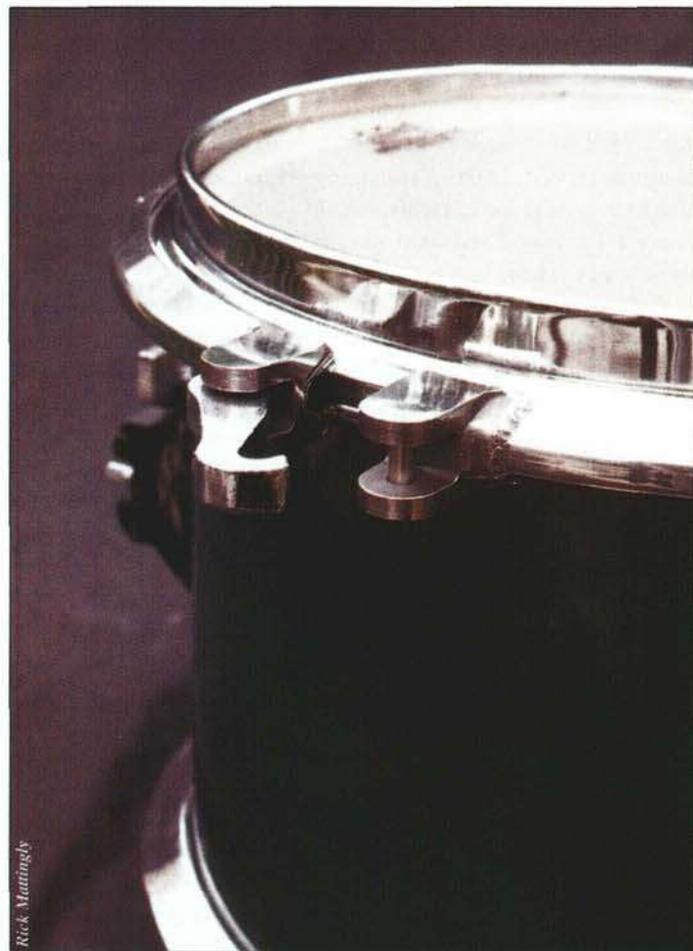
All that being said...it ain't perfect. The first thing I did after pulling the first drum out of its box was to tap around the circumfer-

ence of the heads to see if they were in tune with themselves. They were very close, but I could detect some spots that were higher in pitch than others.

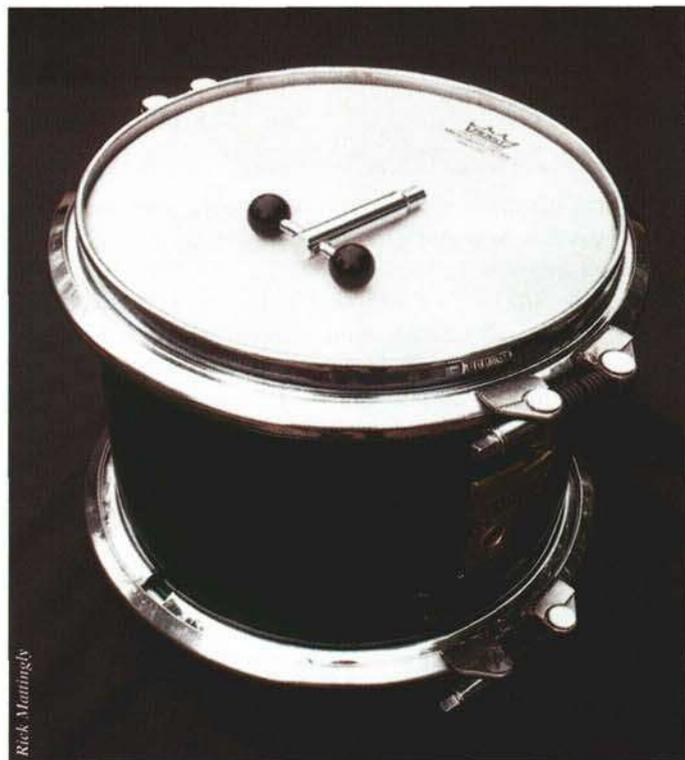
I had to reserve judgment, though, because these particular drums had been shipped to me straight from the winter NAMM show, so Lord only knew what abuse the heads had been subjected to. I unpacked all of the drums, pulled out some new Remo and Evans heads left over from recent drumhead reviews, and started changing heads. In the short but informative pamphlet that accompanies Arbiter drums, it is suggested that when mounting a head, one should tap around the circumference of the rim lightly with a drumstick to ensure that the head seats properly before it is tightened all the way. So I did that. I also pushed down on the heads in the tried-and-true method of making sure that they stretched out evenly.

To cut to the chase, other than a couple of instances that proved to be the result of bad heads, I got very consistent results with every drum: The pitch opposite the tuning lug and hinge was a bit higher than on other points around the circumference. It was a very *slight* difference—a minor second or less. (And drummers all know the definition of a minor second: two guitarists playing in unison.)

I wouldn't call this a serious problem; the pitch was consistent enough that the heads were very resonant and produced a focused, clear tone. I've played plenty of drums on which I could never get spots opposite certain lugs any closer than a minor second, no matter how much tweaking I did (probably due to a bad bearing edge).



The V-clamp engages the flanges on the collar and counterhoop, and is snapped in place with a quick-release hinge.



Each head is tuned via a single tension adjustment, and both heads can be tuned from the playing position. Tensioning can be done with a standard drumkey or with the tool provided by Arbiter (shown here).

And with all of the overtones in a drumhead, it can be difficult for an untrained ear to hear that small a difference anyway. I should also confess to being hypersensitive about drumhead tuning as a result of the considerable amount of time I've spent playing timpani. Most drumsets sound fine without the absolute precision of tuning required by timpani.

Frankly, based on the sounds I hear coming from a lot of drummers' instruments, the Arbiter system could put them more in tune than they've ever been in their lives. True, to my ears, the tuning wasn't absolutely perfect. On the other hand, once a head had enough tension that it didn't flap, it *never* sounded bad. Within a matter of minutes, I had replaced every head on the kit and had the drums tensioned and pitched exactly the way I like them. With a conventional five-piece drumset, I would have to allow at least a couple of hours to change all the heads and get them tuned.

The one drum that took a little longer in terms of changing a head was the bass drum. There is not a lot of margin for error when it comes to fitting the V-clamp over the two flanges, and because of the size of the bass drum clamps, getting everything fitted properly was a bit awkward. Still, I spent far less time using the AT system than I would have spent simply attaching eight claw hooks and T-handles, never mind the subsequent time the tuning would have required.

I should mention that I was most aware of the minor inconsistencies in tuning on the toms—especially the bottom heads. When I used dead-sounding batter heads—such as Remo *Pinstripes* or Evans *Hydraulics*—they weren't noticeable at all. Likewise, the *Powerstroke 3* on the bass drum had a very dead sound, and with the snare drum you are mostly hearing snare sound rather than pitch, so I wasn't bothered there, either.

Tom mounts are attached to the metal collars, not to the shell.

I also discovered that the larger the circumference of the drum, the less proportionate area of the head was affected by the hinge and tuning lug on the V-clamp. The bass drum clamp doesn't have a hinge, so those heads were almost perfectly consistent. (Ironically, since a lot of drummers would probably throw a pillow inside the drum, the tuning advantages of that drum would often be negated.)

In fairness, I should say again that this was a kit shipped directly from the Winter NAMM show, where the drums were introduced in January. As such, it was an early production model. I've been informed by Arbiter that since that time they have continued to develop the AT system—and have, in fact, addressed the very tuning inconsistencies that I discovered. They've added a new fitting to the clamping system that, according to a company spokesman, "completely eradicates the problem." Since our review kit did not have this modification, I can't attest to its effectiveness. But considering that the kit more than measured up to any other claims made for it by Arbiter, I'm inclined to accept this additional one.

Overall Drum Sound

Having drumheads even reasonably in tune does a lot for resonance. And the fact that there are no tuning lugs on Arbiter drums seems to enhance their resonance, too. Furthermore, the set I reviewed had Gibraltar rack-system mounts attached to the metal collars, serving as a suspension system. The one thing working against resonance is the fact that the 12-ply shells are very thick. That's probably necessary because of the way the metal collars are attached, but still, a shell that thick is not going to be as resonant as a thinner shell.

Nevertheless, between the suspension mounting, the lack of lugs, and the heads being in almost perfect tune, the drums were very "live." I tend to give most of the credit to the tuning of the heads. Through careful tuning, I've gotten drums that had all kinds of stuff bolted onto the shells to sound very resonant. Conversely, I've heard suspended drums with thin shells and nodal-point-mounted lugs sound like cardboard boxes because the drummer didn't know how to tune the heads. With Arbiter's tuning system, I daresay anyone could get a good, resonant sound with very little effort. This resonance, combined with the qualities of warmth and projection you'd expect from maple-shelled drums, give the Arbiter kit a lively, open, and highly contemporary overall sound.

Conclusions And Pricing

Drummers are a fairly conservative bunch when it comes to the instrument itself, and the history of drum manufacturing is full of "innovations" that were quickly labeled "gimmicks." But when something genuinely makes sense for musical reasons (whether it's suspension mounting or double bass pedals), drummers pay attention. Arbiter *Advanced Tuning* drums deserve very serious attention, not just because the AT system is a time-saver, but because it can help drummers get their instruments in better tune.

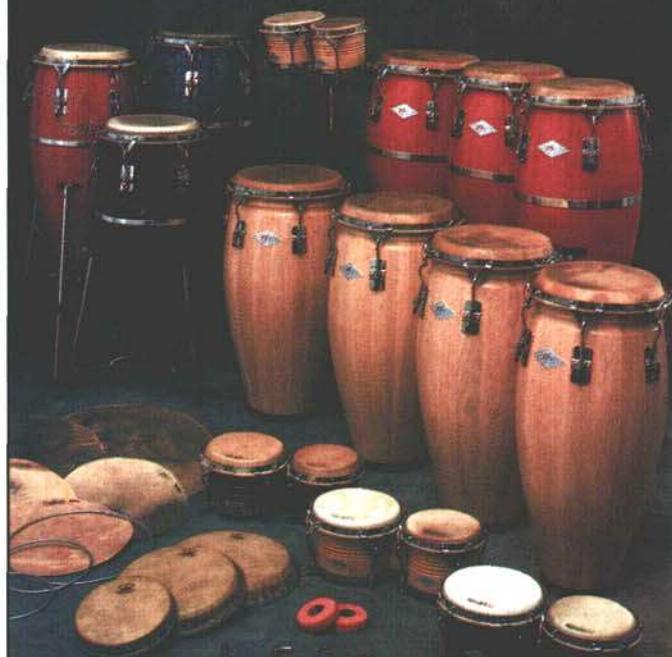
Considering their innovative design, their quality of construction, and the fact that they're assembled in England, Arbiter drums are priced lower than you might expect. This might possibly be because they don't require a lot of tuning hardware, which calls for very expensive molding and tooling in the manufacturing process. At any rate, the *Fusion Five* kit reviewed here carries a suggested list price of \$2,165. This is a "shell pack" that includes only the drums, along with tom holders and bass drum spurs. Arbiter leaves the choice of stands up to the buyer.

Arbiter drums are just becoming available on "this side of the pond." They're currently available in Guitar Center stores, and negotiations are under way with other selected dealers. So check with your favorite dealer first. If you can't find the drums but want more information, you can write to Arbiter Group PLC, Wilberforce Road, London, NW9 6AX, England, or call them at 011-44-181-202-1199. Or check out Arbiter's Web site, at www.arbitergroup.com/atdrums/.



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CARTER BEA



UFORD

REVISITED

by William F. Miller

photos by Nicholas Burnham

As an *MD* editor, I've found myself in some pretty interesting situations. One particularly memorable moment occurred last summer during the taping of Carter Beauford's DCI video, *Under The Table And Drumming*. On the first day of taping—scheduled as the performance day—Beauford was cruising, offering up blistering new takes of Matthews tunes. (He was playing along to drum-less album tracks.)

Unfortunately, a few hours into the shoot the production hit a snag: Due to the fact that there was no audible reference point during the odd-length intro of "Say Goodbye," Beauford had no way of telling when the tune segued from the open intro to the verse. Also adding to the confusion was the drummer's wish to play a massive four-bar, 32nd-note, single-stroke fill around the toms, a measure *longer* than what's on the original recording. (No question, the man has some serious chops.)

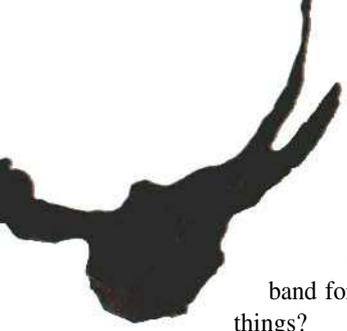
It was suggested (I *knew* I should have kept my mouth shut) that the only way to make this happen was to give Carter a visual cue. Someone was going to have to crouch on the floor in front of the drumkit, just out of the view of cameras, count *several* measures, and give Beauford the nod. (I was volunteered.)

With the cue sussed out—give the high sign four bars before the fill—the drummer nailed the involved tune on the second take. Yeah. And while it was a trip for me to play a small part in the taping, it was actually downright astounding to witness such talent from three feet away!

It was a Beauford onslaught: incredibly fast hands, left-hand lead, twisted beats, cross-sticking cymbal crashes, and pile-driving double pedal chops—all emanating from a wrap-around, multi-cymbaled kit. By the end of the take my heart was pumpin' harder than Carter's!

Everybody knows about the Dave Matthews Band. Something like ten million copies sold of their first two RCA releases, *Under The Table And Dreaming* and *Crash*. Even last fall's *Live At Red Rocks 8.15.95* has been certified platinum. And the new one, *Before These Crowded Streets*, will undoubtedly go through the roof. There's something about this band—Dave Matthews' odd lyrics and loopy melodies, violinist Boyd Tinsley's muscular sawing, Leroi Moore's phat sax lines, and bassist Stefan Lessard's reliable undertow—that has connected with the masses. But anybody reading this magazine knows the *real* secret to their success: the simply amazing drumming of Carter Beauford.





WFM: You stayed fairly busy last year making your educational video, doing a six-week tour, and working on the new album. But you were apart from the band for a while. How did that time off affect things?

CB: We were talking about this the other day. We compared the last few years of being in the band to lifting weights. The band worked really hard recording and touring non-stop—like a weight lifter pumping iron. All that time exercising and breaking down the muscle. But we got to a point where we needed time to chill out and rest. The time off last year let all of the muscles heal and grow, and now we're bigger, badder, and stronger.

WFM: That's a nice analogy, but can you be a bit more specific?

CB: Sorry, I was getting a bit colorful there! [laughs] The time off let us get our individual thoughts together so that we could come back to the band and introduce what each of us had been working on—new ideas, new concepts. Because of that I think our music has matured, and each of us has really improved on

our instruments, too. This new record says exactly what I want to be saying right now for us as a band. The first few albums were great, but even at the time I thought they had that garage band sort of vibe to them.

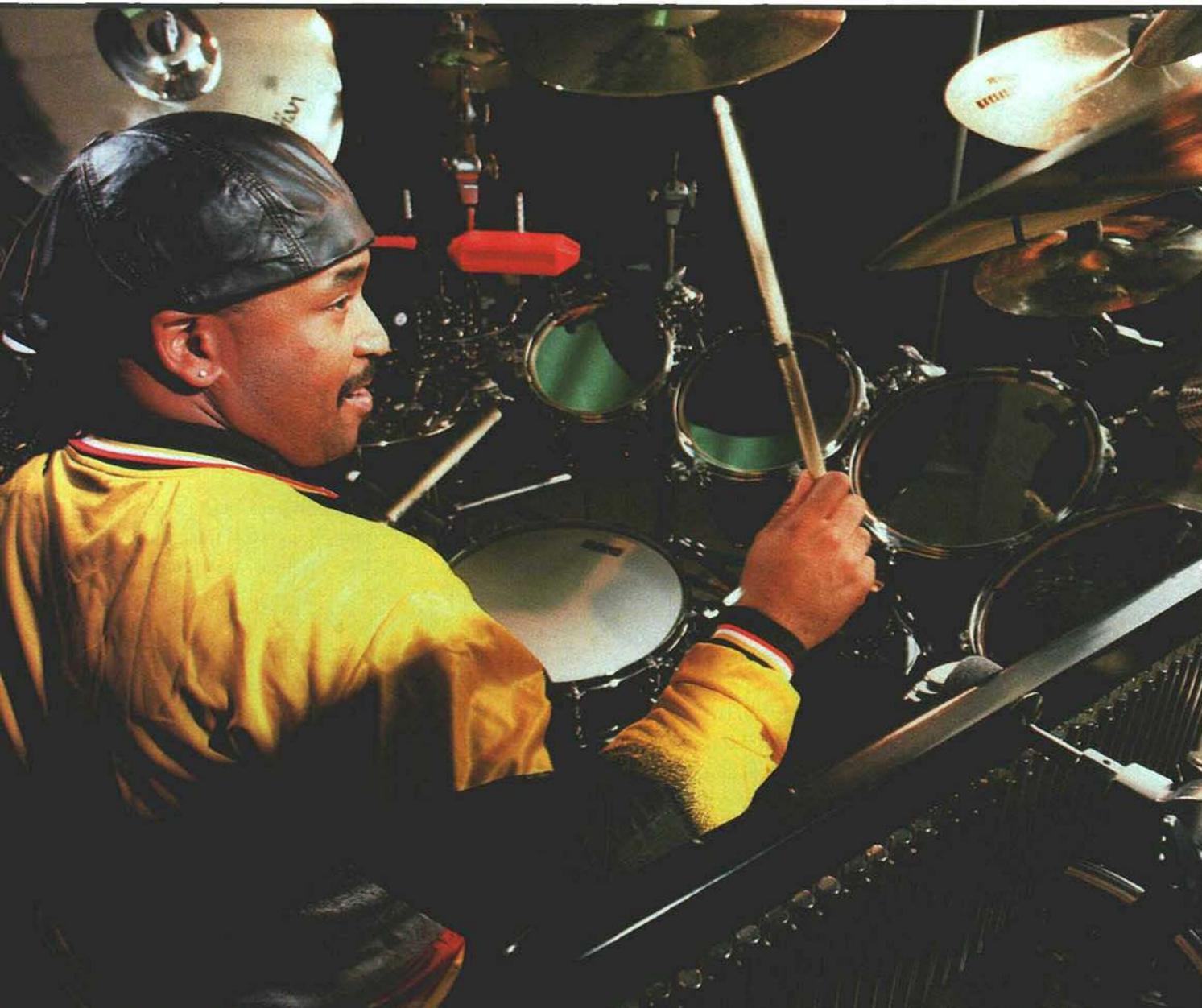
WFM: What do you mean by that?

CB: All of the notes could have been perfect, all of the licks could have been great, but the records somehow don't seem as finished or complete. This record is more developed, more mature. The music speaks; the music says it all. So, yeah, everything has grown in a major way.

WFM: You sound excited about being back.

CB: Oh yeah! Everybody is. We want to get back on the road and see where things go with this new music. The old songs really evolved and got better as we played them over time. I can't imagine what these new tunes are going to be doing a few months from now. But we all feel like it's time to get the muscles burning and the sweat popping and get it happening, you know?

We are also psyched about doing Europe this year. We are going to do some touring there on our own, and we're also going to do some dates with the Rolling Stones. *That* will be fun. We





did two shows with them last winter, and it was great meeting those guys—you know, meeting the masters of rock 'n' roll. Plus the shows were exciting. Charlie Watts is one of my heroes. He's a bad, bad boy.

WFM: He swings, but I'm surprised to hear that he's a big inspiration of yours.

CB: He swings in a *major* way. When it comes to rock 'n' roll drumming, that's the way it's supposed to feel.

WFM: Talking about how everybody in the DMB has grown as players during the time off, is there anything in particular about *your* playing that has improved?

CB: What I see in myself now is that I'm listening with more intensity and not trying to immediately follow up on every lick that I hear. For instance, if Leroi plays something on his horn, I try not to crowd him. I used to just jump on so many of the ideas the other guys would play. Now what I'm trying to do is give it some breathing room, keep the music open, and give it some space. It's important to play the spaces. Silence can speak so loudly.

I think you can hear a little bit of that approach from the drums on the new record. I'm coming from more of a simpler approach, going back to the basics and not playing so much over the top of the music. And to me the music sounds so much more complete and satisfying. Of course, there are a couple of tunes where I guess you might say I do my thing, [laughs]

WFM: What do you think made you realize that leaving more space and playing in this more controlled way was a good thing?

CB: When I was home during the break I dusted off some CDs and did a lot of listening. A few things caught my ear. It was like, "Man, *that's* the way I should be approaching this."

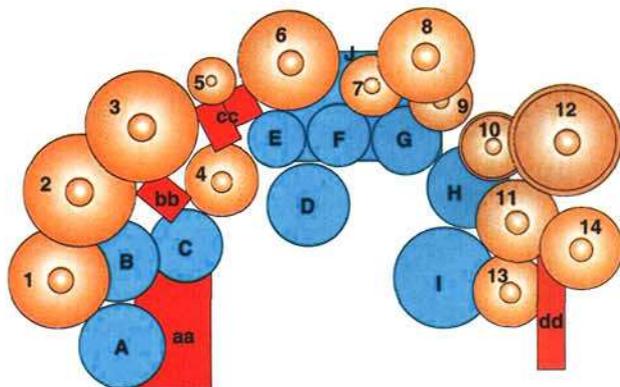
One of the groups I got a lot of inspiration from was Tony! Toni! Tone! I think those guys are from Oakland, and they

are some bad boys. I ran across their disc again, popped it on, and *boom*—the cats were really playing some stuff. I don't even know the drummer's name, but he and the bass player just hooked so well together—not a whole lot of flash, just some laid-back, pumpin' pocket stuff, with a few little things here and there that make you burp up some juices. So I took that inspiration and tried to apply it to the Matthews Band.

WFM: Drummers love all of your flash, but the pocket you lay down is *so* strong. I think it's the combination of the technique and feel that makes your playing so special.

CB: Thanks. I guess that pocket thing comes from my love of all the old James Brown stuff, especially the stuff with Clyde Stubblefield. I was way into Sly & the Family Stone and Stevie Wonder, big time. And then when the soul bands hit I was really into it—the Bar-Kays, Con Funk Shun—they were all about pocket. And what about George Clinton and P-Funk? *That's* pocket, man. Dennis Chambers was the master at that, plus he

CARTER'S KIT



Drumset: Yamaha Recording Custom

- A. 15" LP Tito Puente model timbale
- B. 14" LP Tito Puente model timbale
- C. 11x13 tom
- D. 5 1/2x14 carbon steel Ocheltree snare
- E. 8x8 tom
- F. 9x10 tom
- G. 10x12 tom
- H. 12x14 tom
- I. 16x18 floor tom
- J. 18x22 bass drum

Percussion: LP

- aa. Granite Blocks (five)
- bb. agogo bells
- cc. percussion tree (*Jam Block, Ridge Rider* cowbell, tambourine)
- dd. chimes

Hardware: Yamaha rack and stands, DW 5002 double pedal with extra-wide foot plate, DW hi-hat stand

Sticks: Pro-Mark Carter Beauford 5AB model

Cymbals: Zildjian

- 1. 18" Azuka Salsa Timbale cymbal
- 2. 20" A Custom flat ride with Pro-Mark Rattler
- 3. 20" A Custom Projection ride
- 4. 13" hi-hats (*Dyno Beat* top, *K Custom* top used for bottom)
- 5. 6" Zil-Bel
- 6. 18" K Dark thin crash (brilliant)
- 7. 10" A Custom splash
- 8. 17" K Custom Dark crash
- 9. 10" A splash (brilliant)
- 10. 8" K splash (brilliant) directly above 12" A splash (brilliant)
- 11. 14" K Dark thin crash (brilliant)
- 12. 18" Oriental China Trash (with Rattler) piggybacking a 20" China
- 13. 13" A Projection hi-hats (bottom over top)
- 14. 14" K Mini China with rivets

Heads: Evans Genera HD coated on snare batter, 200 Hazy on snare side, clear G2s on tops of toms, black Resonants on bottoms, EQ3 on bass drum batter with black Resonant on front

Designed and maintained by Carter's tech, Henry Luniewski

could play anything he wanted to over that feel.

Dennis is my man. He actually called me once when we were on the road, and we had a nice chat. We laughed about how much we looked alike—the twin brothers—well, that is, before he shaved his head! But he's been a big inspiration to me. Dennis is definitely the monster in my book.

Basically I grew up on pocket. When it comes to music, that's the bottom-line rule for me. Growing up, the jazz influences were there as well, but don't forget there's a pocket to jazz too. I'm at a point now where I want to get that into our music in the heaviest way possible.

WFM: Watching the band play last Friday, it seemed that everybody was really digging in and centered on the groove. Maybe you're inspiring this.

CB: I hear people say that, but I won't take credit for it. I'm just so happy with the way the band plays together and excited at how we're going to be sounding a couple of weeks into the tour. We really have grown. When the band started out, the time was not great. We've improved so much. Now everything is locking. Maybe I bring the pocket thing to everybody's attention, but these cats have it in them.

WFM: Part of that "band lock" must involve the material. I got the impression from the interview I did with Dave two years ago that he writes in such a way that everyone is given room to contribute, to play to each member's strengths.

CB: That's all true, and it's a smart way to go. Dave does have his own unique style, though. He writes some weird, even quirky music, but it's amazing stuff. And we're for-



A LESSON WITH CARTER

Did you ever wish you could sit down with a topflight drummer and take a lesson? How about with Carter Beauford? What are his thoughts on practicing, developing technique, and getting your act together on the drums? We posed several "chops" questions to Mr. Beauford—as if we were taking a lesson from the man himself—to get his take on improving at the drums.

WARMING UP & HAND DEVELOPMENT

"Before I do any playing, I make sure that I gently stretch my hands and wrists, turning the sticks around in my hands and carefully moving my fingers. Playing drums is such a physical thing—it's like working out. You should stretch before you do any type of exercise. This is something that I feel very strongly about.

"Once I've stretched a bit, I like to sit down with a pair of sticks at a pad or a pillow and get my hands moving. Start slow and easy. Runners don't immediately race down a track, they warm up first. I don't have any specific

exercises that I stick to, but I favor simple single and double strokes. I just get my fingers and wrists moving, and as soon as I feel a little tension, I back off. Once I start to feel a bit loose I'll push it just a little further, until eventually I break a little sweat. Then that's it; I put the sticks down, relax for just a bit, and go play the gig.

"As far as developing hand chops, there are tons of exercises you can do, and I don't think spending time working on any of them is a bad thing. I've always enjoyed working on my singles and getting them moving. That's the stroke I use most with the band. And practicing them on pillows is something I've been doing for years. I'm right there with doubles, too—and all sorts of combinations. If you're into it, go ahead and do it for a couple of hours; that'll give you some serious hands in no time."

THE "CORRECT" GRIP

"Just what is the 'correct' grip? Hey, I recommend holding the sticks the way that is the most comfortable for you. A lot of cats play a

lot of different ways, and I think that's something you need to experiment with. As for me, the traditional grip is cool, but times have changed and I just don't think it's as versatile as matched. That said, there are a lot of guys going back to it and even using it on big kits, and they're making it work. For most of the stuff I do, though, I favor matched.

"A lot of people ask me about my grip. I hold the sticks with my thumbs up, which some people call the "French" technique, but to me French is all about the fingers. I call what I'm doing an "African" grip, because I use my fingers and my wrists. It gives me a lot of power, and I think it's a good way to play fast single strokes.

"As far as developing the thumbs-up grip, I don't have any specific exercises. Hold the sticks in that position and just start really slow with alternating strokes. Eventually it will start to feel natural and then you can take it up. Like anything, it just takes practice, practice, and more practice."



tunate that we can all bring something to the table as far as the arranging of the material. That said, it's always been a challenge for me to try to come up with ideas, rhythms, and grooves for the stuff he writes.

WFM: How did the material come together for the new album?

CB: Pretty much the same way as in the past: Dave wrote the material and we had a hand in arranging it. We also developed some of the basic ideas we had fooled around with at soundchecks during the last tour.

One of the "soundcheck" songs that I really like is a tune called "Rapunzel." We didn't have a title for it at first because there were no lyrics; Dave wrote the lyrics after the music was finished. That tune was actually called "Funk In Five" because of the odd meter. I dig playing odd time signatures; man, that's my bread & butter—I eat it up. And I love the way that bit developed into a song.

WFM: Even though "Rapunzel" is in five, you make it feel good. The pulse is strong.

CB: When I'm playing an odd meter I never count it. I work on the odd time enough so that I become totally comfortable with it and internalize how it feels. Then when the band is playing I don't have to think about it. If you're having to count it you're really limited to how you can interpret the meter. For instance, I don't play the off-meter section of "Rapunzel" by stressing the 1 of every measure. I'm playing over it to make the section more interesting.

SOLID TIME

"How do you develop solid time? This has been said before, but you have to practice to a metronome, both on and off the kit. It's all about enhancing your internal meter. That means being comfortable with a variety of tempos.

"I'll work with a metronome at a medium tempo and get comfy with the feel of that pulse. Then I'll slow it way down and play lots of stuff between the beats, making sure everything I play lands with the clicks. Then I'll speed it up and play quick. All that is helping you internalize the feel of that pulse. All musicians should spend a lot of time with a metronome."

BASS DRUM POWER

"I've been playing for a long time, and I think the power has developed over time. But something I used to do that I think helped my bass drum chops is practice along to dance records—old disco stuff like Donna Summer and the Bee Gees. That music's got that solid four stamping out a strong pulse at a pretty good tempo. With that going on, you have a lot of options. You can stomp out the four with the bass drum. I used to pick certain beats in the measure to lay into, just trying to develop the control to go from playing loud to soft and soft

to loud. You can play faster, more-involved stuff against the solid disco beat, too. And those songs are generally long and without a lot of breaks, so it keeps you focused on the time and your bass drum."

Faster Double Pedal Chops

"I mentioned before about practicing on a pillow to get your hands together. Well, I do the same thing for my feet. I have a little contraption at home that holds a pillow in front of my double pedal. The beauty of it is I can lay the beaters into the pillow like I would on a bass drum, or I can play off of the pillow. I play with my heels up most of the time, and I don't have my pedals tensioned too tight—I guess a medium tension. But working on pillows away from the drums really helps me get my control together. And it's developing the control that lets you play faster."

SEAT HEIGHT AND POSTURE

"I try to sit at a height where there's as little tension on my legs, knees, and the rest of my joints as possible. I find that sitting at a height where my thighs are just above parallel to the floor is what works best. It's very comfortable, my balance feels good, and I can play with

power when I need to. As for posture, sitting up straight is one of the most important things you can do. [See *the main interview for more specifics from Carter on posture.*]

"I was asked what it was like to see myself on camera when I was shooting the video for DCI. Except for looking like I swallowed a midget [laughs], I wasn't surprised at the way I was playing, because I used to practice in front of a mirror. I think it's really important to do that so you can watch all of your motions and make sure the movements make sense. I think practicing in front of a mirror really helped my posture, too, because when you're sitting up straight you look a whole lot better than when you're slouched over."

ON PRACTICE

"Practice is something that you have to do to stay on top of your game. What I do is strive to make whatever I do sound seamless, to make the strokes smoother and to make things easier for myself playing-wise: trying to keep my elbows bent, my posture correct, my bass drum strong, and the time flowing. I want to make my playing as smooth as possible. Those are the things that I work on every time I play."

WFM: I was kind of surprised to hear that Steve Lillywhite was producing *Before These Crowded Streets*. You had mentioned last year that everyone—even Lillywhite—felt that after working together so much [he produced the previous two DMB releases] it would be best for the band to make a change.

CB: I meant after *this* record. [laughs] Steve's a great producer and he works so well with us that we really wanted him again. He is such a warm and genuine individual. Some people may not tell you something because they don't want to hurt your feelings, or they will tell you in a way that is counterproductive. Steve has a way of talking to you without hurting your feelings. He's very diplomatic. Plus with that British accent of his, he could curse me out and I wouldn't get mad.

WFM: What kind of things did he say to you about what he wanted you to play?

CB: He didn't have too many specifics for me, although he did give me the groove pattern for "Don't Drink The Water." Originally there were portions of that song where I was doing a double-time thing, and it just didn't fit. I was racking my brain trying to figure out something that Dave would like. But Steve came up with the idea of playing it with that sort of laid-back, half-time feel. I think it works great.

That's a good example of something that I do that I'd like to change: I have a tendency to play busier parts. *That* seems to come easy to me; when it comes to playing a simple, basic groove I'll take all the help I can get!

WFM: The band recorded with Lillywhite at the Plant in

California. You had done the previous two records—and your educational video—at Bearsville in New York state.

CB: We felt it was time to take a different approach, and I'm glad we did, because this record is different from anything we've ever

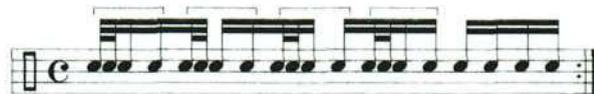
CARTER MEETS COBHAM

One of Carter Beauford's favorite fills, and one that is seemingly misunderstood by a lot of drummers, is a lick that he picked up from fusion great Billy Cobham. According to Beauford, "I've been playing that lick for over twenty years—it's one of my favorites." In fact, Beauford applies the "Cobham Rudiment" in several different ways in the Matthews Band's music. If you've seen the band live you've undoubtedly witnessed him playing it (most memorably at the end of "Ants Marching").

The fill is based on a repeated four-note grouping, which creates a polyrhythmic effect over the given pulse. The best way to learn this lick is to first get comfortable with the sticking of the four-note grouping and then apply it polyrhythmically. Here's the four-note part of the lick (practice this leading with either hand, as indicated):



Once you have the previous motion under your hands, it's very easy to apply the four-note pattern in a polyrhythmic way, which is the actual "Cobham Rudiment." Here is the basic fill applied to one measure of 4/4. You'll notice that the four notes are not written as triplets; here they're creating a 4-over-3 polyrhythm.



You can come up with two easy rhythmic variations of the lick by simply beginning it at different points in the measure. For instance, you can start it on the "e" of 1. (There's a clear example of this variation played descending down several toms by Phil Collins on the tune "No Self Control," from Peter Gabriel's third album).



You can also begin the lick on the "&" of 1:



What makes this fill particularly cool is how you orchestrate it around the drums. Start simply by playing the first note of the four-note grouping on a tom and the other three notes on the snare. Then expand from there. Billy Cobham played just about every combination you can imagine with the fill, including playing it on two bass drums with his feet. (Find a copy of his *Magic* album and be amazed at "Magic Carpet Ride.")

Carter has a few different ways *he* likes to "voice" the lick, but one of the most impressive is when he incorporates cymbals and double pedal—with his right hand hitting a crash or China on his right and his left hand hitting a ride cymbal on his left. He normally sneaks this variation in a couple of times during a Matthews Band show, repeating the four-note grouping over the barlines of several measures and creating a lot of motion and excitement from the drums. And the audience reaction? They go nuts!



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done. The new environment really helped us to do that.

When we got out to the Plant I think we were all impressed with the history of the place. You walk in and it's like, "Whoa, Aretha Franklin, Stevie Wonder, Fleetwood Mac—so many of the greats recorded here. We were just in awe of the place. Once you finally get over that, you sit down at your ax, start playing, and all of this energy sort of saturates you. It gets into you and it comes out in the music.

And I think that's one of the reasons we went out there, because we needed something to help us get a different thing happening for this record.

WFM: It sounds almost as if the place was a bit intimidating.

CB: Well, yeah. That studio, to me, helped create some important moments in music history. As a matter of fact, I saw a documentary on TV one day where Stevie Wonder was showing the viewers how *Songs In The Key Of Life* was done, and he

was at the Plant. It was like, "Whoa, that's deep." I have to admit that it plays a big number on your head when you are sitting in the same spot where Stevie sat—and many other great artists—and recording an album. All those vibes, all those juices got in me, and I think came out in my playing. It made me want to play in a different way—a better way, I think.

WFM: Besides all of this mental stuff, were there any specific challenges for you with making this record?

CB: It's always a challenge playing Matthews Band music, but the only serious challenge for me was recording "Don't Drink The Water." I think that was the case for all the guys. It was a difficult tune to play because we are so used to playing everything more or less with an up-tempo, good-time attitude. This tune is a bit dark. We had to pull back on the reins a bit to get that tune to come across the way it's supposed to. It was a challenge.

WFM: How was the album recorded?

CB: We pretty much played live as a band—at the very least as the rhythm section. Leroi and Boyd occasionally did not play along with us, but for the most part it was all of us together. As far as I'm concerned, that's a great way to record because you're there inspiring each other.

It was a *happening* session. Everybody was ready to do it and in good spirits. There wasn't a whole lot of goofing off either, although you need that from time to time just to break the monotony.

WFM: Speaking of monotony, before this last break the band played a ton of gigs over a three- or four-year period. As rough as that may have been, did that constant playing bring your drumming up to a certain level?

CB: I actually had a similar type of playing schedule at one point earlier in my career. That happened when I was in that fusion band Secrets. We were fairly popular in jazz circles on the East Coast. It seemed like everybody knew us, and we worked constantly. Playing in that situation did a lot for my drumming.

When I left that band to work with Ramsey Lewis on the BET network, my work really slowed down. The BET thing was a once-in-a-while kind of thing. Every three or four months we would go up and tape shows—like twelve of them—and that would be it for the next few months. Then I

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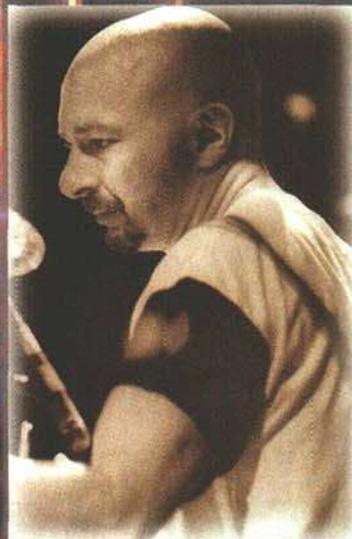
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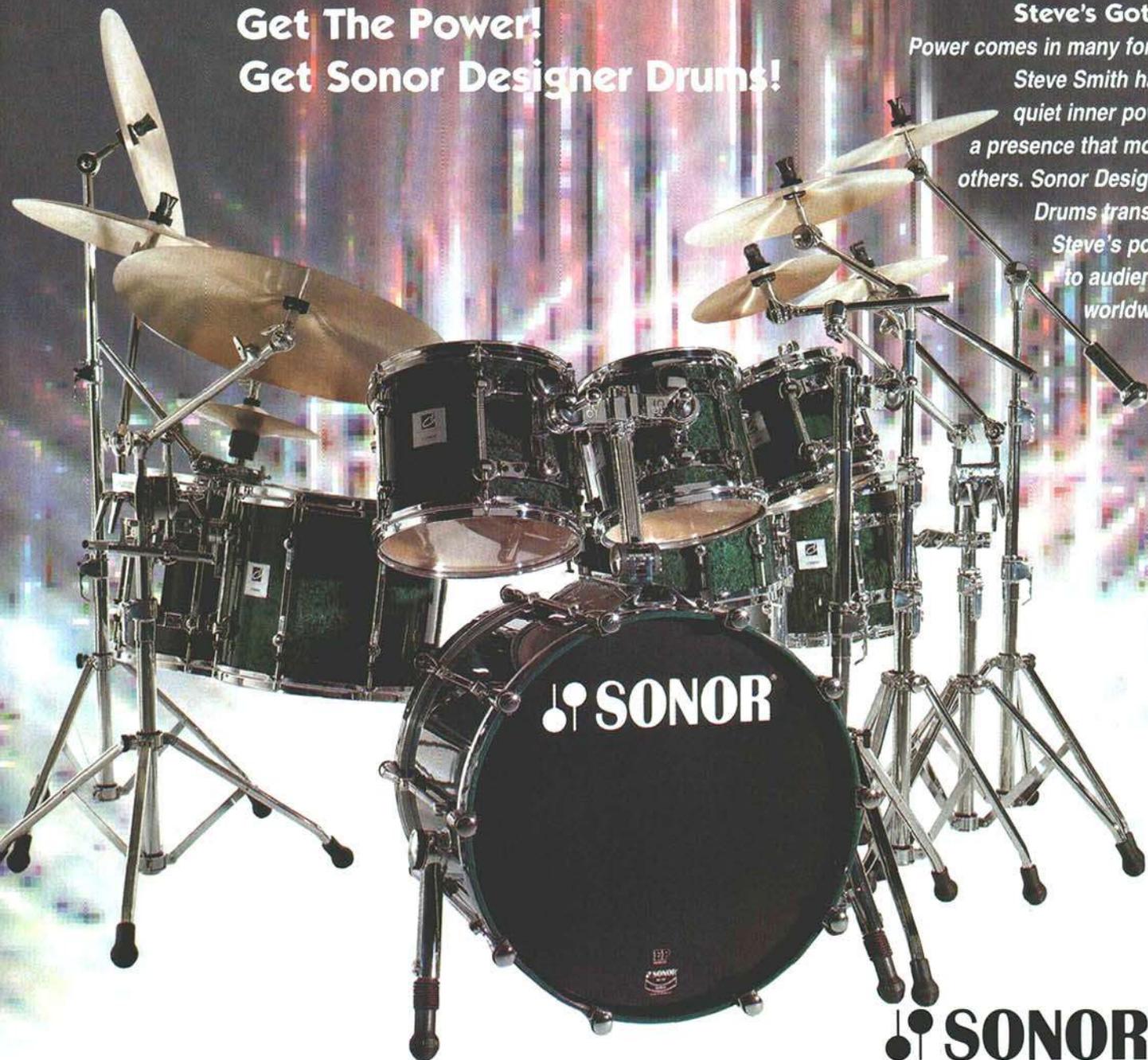
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would hunt for gigs. And that's when the weekend thing started to happen. As much as I missed the way I felt playing regularly, I think *not* working so much at that point made me really appreciate the gigs I did have. I didn't take any of them for granted.

WFM: So you've experienced both sides—from tons of work to periods where you weren't busy at all. But that being the case, what did you learn from those stretches of constant gigging?

CB: The main thing I've learned, and this

was invaluable, was not to force things—to not press and press with my playing. For the longest time I would just push myself—do this lick, do that lick, force something to make the music happen. Now I've matured to the point where I don't have to do all the chops stuff.

I don't want to put myself on his level, but I can compare it to Michael Jordan: In the early days he would do his flips, his somersaults—you name it, he was doing it—and scoring forty points a game. Now

he doesn't do all that, but he still scores forty points a game. So it's kind of like that for me. I don't really have to do all the crazy stuff to try to make the music speak, to make the music breathe and sound right. And every once in a while, yeah, I'll lay something in there that is gonna give the music that spark, but I'm trying to be better at picking my spots. There are other things that I'm working on now to try to make the music happen.

WFM: On subtlety, for instance?

CB: Exactly. We toured with Me'Shell Ndegeocello, and her drummer, Gene Lake, is a monster. I learned a lot from rapping with that guy. He probably got me over the hump, as far as reserving myself. You just don't have to be explosive every five seconds. You don't have to shoot your wad every moment you're playing.

When I watched Gene play, he made things look effortless. He wasn't sweating when he got off the stage, either. I was like, "Man, when I come off the stage I'm a dripping mess, huddled in a corner somewhere gasping for breath!" [laughs] He just hipped me to that whole thing. It's probably something that people have been trying to tell me for years, but I just hadn't paid attention to it. That type of thing can be a major change in your playing. I just couldn't start playing that way overnight. It's been gradual.

WFM: You know you can make things happen by playing with a certain intensity...

CB: ...but I'm still learning to trust things and let it happen. At this point I'm experimenting to find the right balance for me and for the music.

WFM: It's very nice of you to acknowledge other players like Gene Lake—you're always doing that. Some artists try to give the impression that what they do comes out of thin air.

CB: I guarantee it didn't happen that way for me. Yeah, a lot of cats will try to make it seem that way, though—and I used to believe it, actually. I used to believe that people either have it or they don't, but now I know it's not the case.

WFM: Well, maybe Tony Williams or Buddy Rich....

CB: Yep, Tony and Buddy were the only two! They were born with that talent.

WFM: We were talking about all of the playing you've done over the last several

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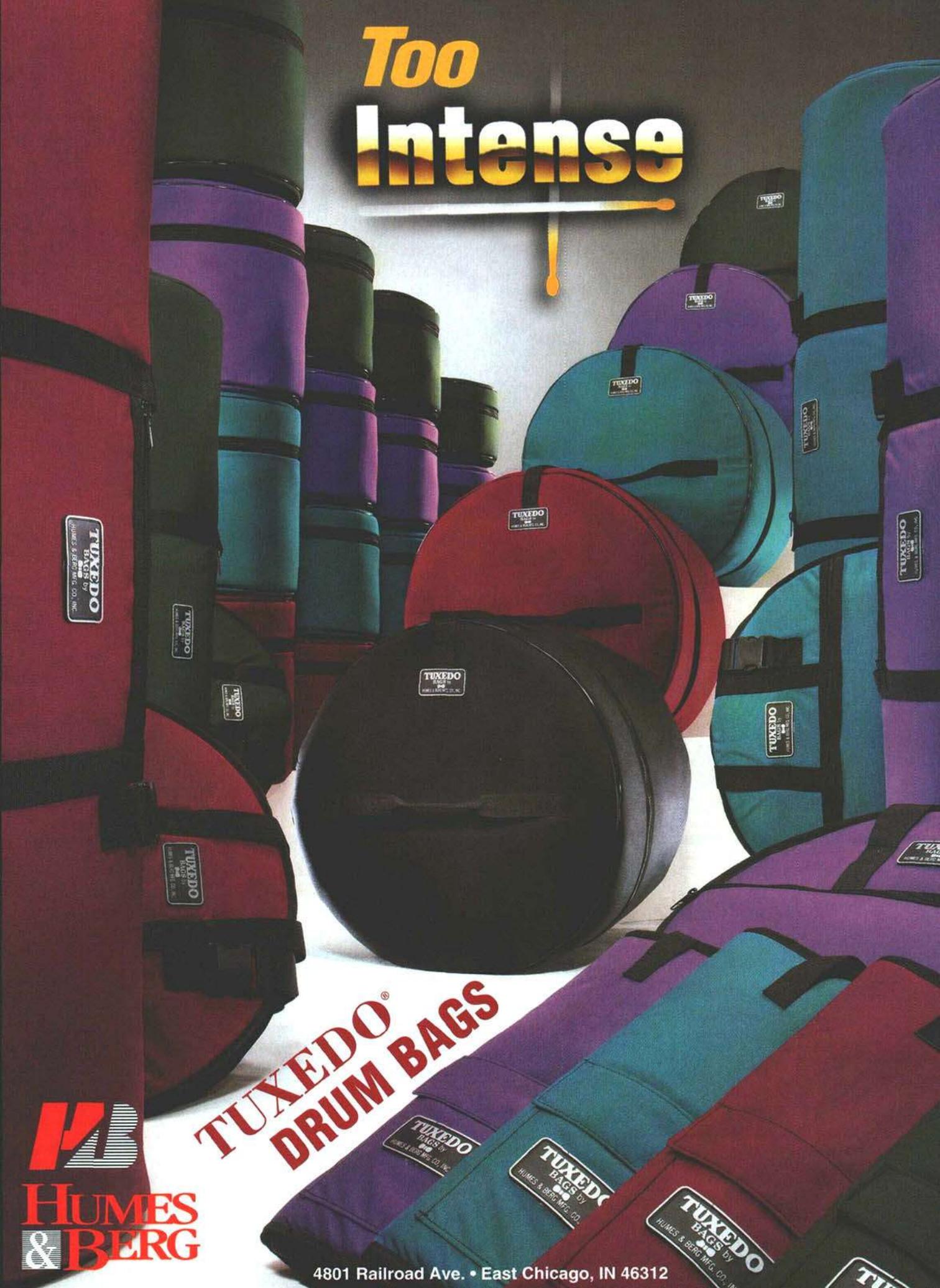
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years. I've talked to a lot of pro drummers who, like professional athletes, developed some physical problems from so much performing. How's that been for you?

CB: Oh yeah, I've had my problems, especially with my left thumb. The way I held the stick caused the bone at the base of the thumb to protrude out to the right, which over time became very painful. It was a sharp pain shooting right through my hand. This was happening about four years ago. I talked to a doctor about it, and he looked at how I was holding the sticks and immediately said, "You are going to have to change your grip." I was holding the stick with my thumb pointed a little bit inward towards the top knuckles on my fingers. If I pressed too hard, this position would cause the bone at the bottom of the thumb to push out.

I've really worked on keeping my thumb from moving too far to the left. More importantly, I've worked at not gripping the stick too tight. The doctor compared it to writing with a pen. If you grip too hard on a pen you are going to get writer's cramp fast. Anyway, within about a year the pain was completely gone, and I haven't had a problem since.

WFM: I guess that also goes back to what you were saying earlier about not pressing so much when you play. Overall, though, your approach seems pretty solid, especially your posture.

CB: Oh, absolutely. Tony Williams was into the posture thing, Billy Cobham too. I



wanted to look like them when I played. And it *feels* better to sit up at the drums instead of being hunched over. You lose a lot of power and control when you hunch over like that, plus it can be damaging to your back. There are times when I do hunch, depending on what I'm doing, but I try to make sure that I'm upright again as soon as possible.

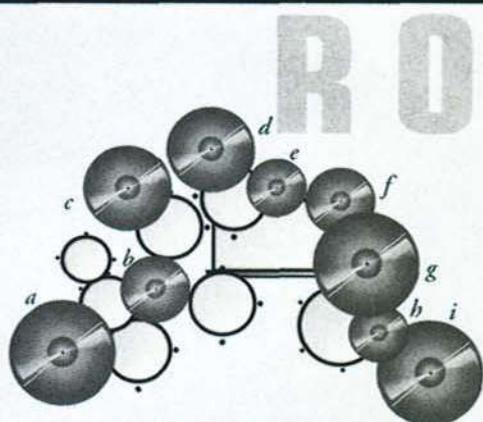
I'm sure there are things you can do that will destroy your career if you're not careful and there are things you can do that will give you the longevity you need to make your mark. I am sure that posture is an

important part of that. Also, just being aware of how your body feels while you play is so important. I'm really working on getting rid of as much tension as possible.

WFM: That's important if you want to be playing when you're in your seventies.

CB: Absolutely. I mean, look at Art Blakey—he played right up to the end. Look at Elvin; he's playing beautifully. Playing drums is such a physical thing, and it demands a lot of us.

I have it in my head now that I have to try and stay in the best shape I possibly can—especially since I'm approaching the



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big 4-0. I have a trainer who I've been working out with, and he's given me a bunch of exercises I can do in a hotel room so I'll be able to keep it up on the road. And my diet has really improved too.

I think drummers who are serious about the instrument should be concerned with their health and fitness. I want to play at the top of my game—and be able to keep improving—and that means taking care of my body.

WFM: The best players always talk about how they need to keep improving, although a lot of people might look at you and say, "How much better can he get?" But what do you think needs work?

CB: Everything! If there's a musician who can say he doesn't need work on *something*, he's the biggest fibber in the whole universe. Let me tell you, everybody needs work. Nobody is perfect. What we do is strive for perfection—striving to be perfect is as close as anybody is going to get. But seriously, I need work on every single thing I can think of.

WFM: Are there things that you are focusing on at the moment?

CB: Like I mentioned before, I'm really focusing on keeping it clean with the other players in the band. I'm trying not to crowd the music. Unfortunately, there have been numerous occasions when I have done just that.

WFM: Does the band let you know?

CB: These guys are kind; they don't say anything. But I kick myself in the butt so many times when it comes down to playing with the band. It's like, "Damn, why did I play that? That was so stupid, that was so juvenile of me to do. I shouldn't have done that because I just destroyed that section." I know there have been tunes that have gone perfectly until I jumped in with some dumb, out-of-place fill. And once you play that, everybody remembers that one dumb thing. They forget about how beautiful the song was up to that point.

WFM: Let's switch subjects and talk about something that drummers mention as one of your strong points—the way you vary the hi-hat within grooves.

CB: Well, I look at the hi-hat as being the primary timekeeper, even though I like to play very syncopated parts. For some people, listening to my hi-hat parts is almost like trying to figure out Morse code. It's not a steady thing. That works for me. It's

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the way I like to keep time.

As far as how someone goes about developing that, I would suggest playing simple grooves with your kick and snare, and just start playing very simple syncopated figures over the top of that on the hi-hat. Play 16ths on the hi-hat and then start leaving notes out. I think it's also helpful to work on a pad, playing syncopated figures along to a metronome. Once you start to hear these types of things, it becomes much easier. That's how you do it—but be care-

ful, that approach doesn't work for every situation.

WFM: I remember you telling me you lost a few gigs because of it.

CB: I've been fired! You've got to know when to do it, and you have to keep the groove strong while you do it or it sounds lousy. But that's the way I play, and I've found because of that the hi-hat is what I like to have the loudest in my monitor headset.

WFM: That's funny: Most rock, pop, and

funk drummers talk about building from the bottom—the kick drum.

CB: The kick is in there, but not as much as the hi-hat. I have to hear that hi-hat. If I don't it throws my whole rhythm off—my whole vibe is out of sync. But the kick, hi-hat, and snare are basically the things that are in my mix. I hardly put any toms in there.

WFM: I was lucky to be at the taping of your DCI video. Hearing you play acoustically from only a few feet away was very revealing, especially feeling the power you have with the kick drum.

CB: Yeah, I did lay into it, although that's not a goal of mine now. I'm really trying to lighten my approach and let the mic's do the work. The band is now using an in-ear monitor setup, and that is helping me play a bit lighter because I can clearly hear everything in those monitors. I'm not having to compete with loud stage volumes.

It has taken a little getting used to, because playing at a louder volume gives the music a certain kind of energy. I'm working on finding that balance between not over-pressing and still playing with the energy the music needs.

WFM: Speaking of your DCI video, how was that experience for you?

CB: I was scared. As you know it was done in three days, and I wish I would have had another two or three weeks! The actual finished product came out great considering what I gave everybody to work with.

WFM: Did you learn anything about yourself or your playing from the experience?

CB: Yeah, it taught me that I should stick to playing and not talk—let my sticks do the talking! [laughs] The playing went fine, but talking into a camera was very difficult. In fact, I came very close to scrapping the whole thing during the shooting because I felt I was doing a bad job with the raps. But the guys at DCI did a fantastic job editing all of the stuff together.

WFM: I understand that you've shied away from doing clinics, even though drummers are clamoring for you to do them. Is it because you're concerned about speaking in public?

CB: Actually, I have no problem with speaking in public. I used to teach school and I enjoyed that part of it a lot. But for some reason the idea of doing clinics has always weirded me out. I've only done one, and I only agreed to that one because I

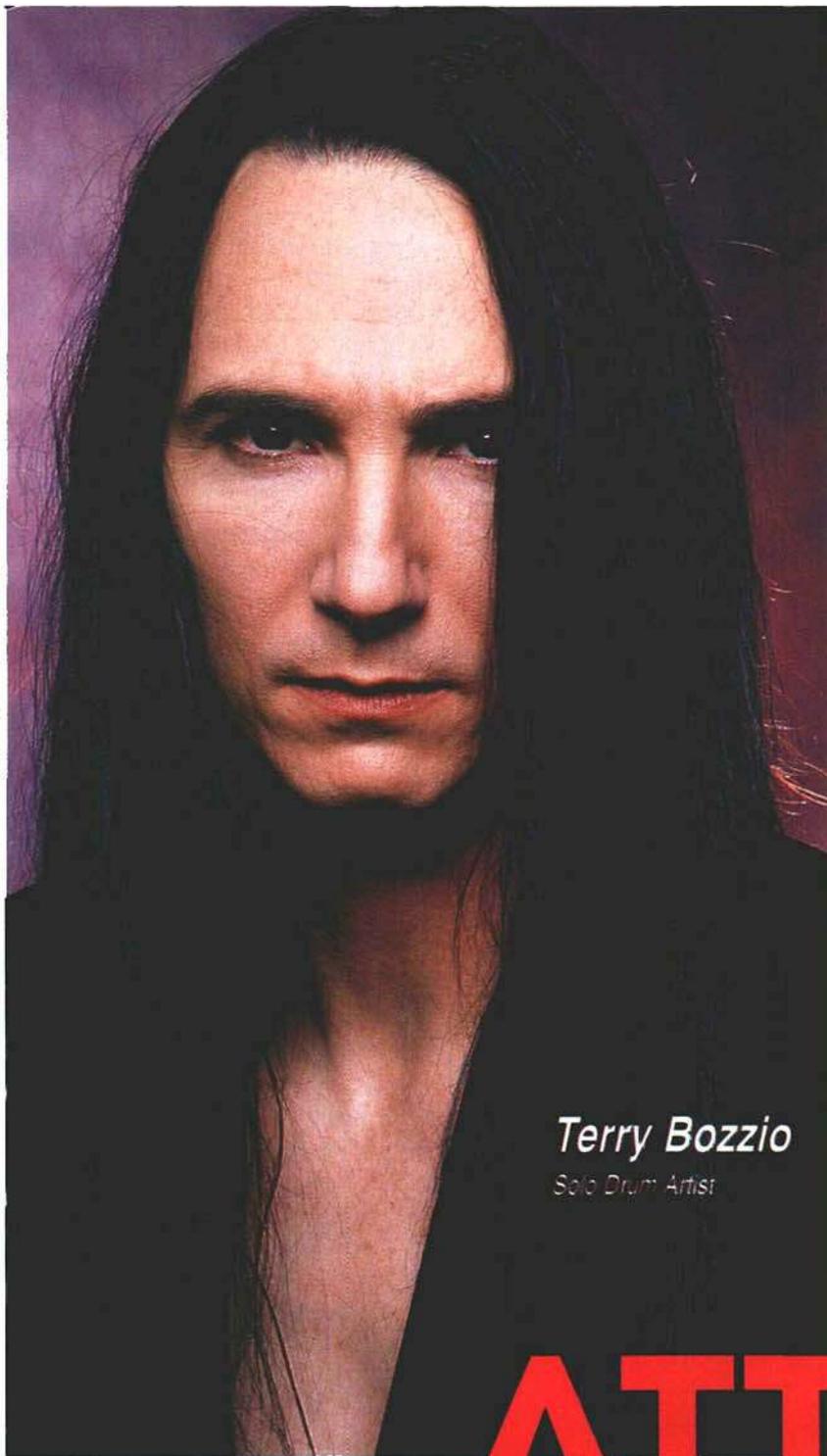
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got to play with my old fusion band, Secrets.

I just don't feel ready for clinics playing-wise. I don't want to go out on a clinic tour unless I have it totally together. I'm working on it, little by little, and maybe in a year or two I'll feel that my playing is at a level where I'll feel good about it.

WFM: I'm sorry if it's a sore subject.

CB: No. I need to talk about it so I can get to a point where I'll feel comfortable with the idea of doing them. I know clinics are

supposed to be about having fun and sharing ideas with drummers—and that's all good. My playing's just not at a point...

WFM: ...you don't give yourself enough credit.

CB: [laughs] It's weird. I honestly feel as though I'm not good enough to do clinics.

WFM: Okay. Another topic we didn't get to discuss last time is dealing with success. In six years, the Matthews Band has gone from playing clubs to huge stadiums, from putting out your own album to selling mil-

lions of records. It must be amazing on many levels, but are there any negative aspects to this kind of rapid rise?

CB: I hate to even mention anything negative, because I feel so fortunate. There have been a couple of odd things, though. Some people do treat you differently after you've had this kind of success. So I try to explain to them, "I'm still the same person that I've always been. I'm just playing in front of 65,000 people instead of 65. You've got my phone number; call me, come over."

Some people lay the star trip on us: They think that when you get to this level, you've changed somehow. That's not the case. People with those attitudes have, I think, caused me to focus more on my home life and on myself when the band isn't working. I go to my studio and I try to be creative.

WFM: It sounds like you've become a bit isolated.

CB: I'm not thrilled about it, but what can you do? It's weird.

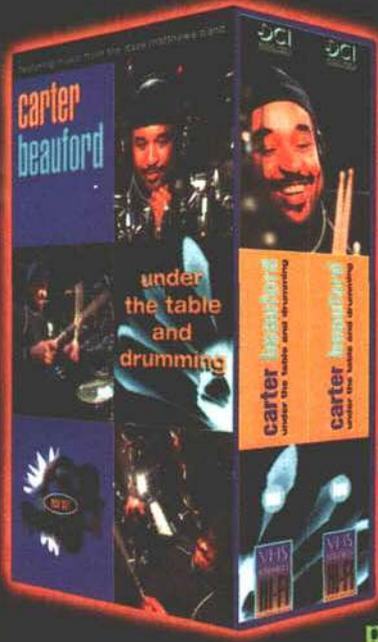
WFM: What about the stress involved with performing in front of these huge audiences, like Giants Stadium? Is that a problem?

CB: To be straight-up honest with you, there is no stress on my part. When I walk on stage in front of 65,000 people, I'm like, "This is great!" These people want to see us, so I'm going to give them the best that I can. I'm going to pour myself out and play like it's the last gig I'll ever have. That's the way I treat every gig.

For more info on Beauford's background and playing experience, you may want to "revisit" his October '96 MD cover story.



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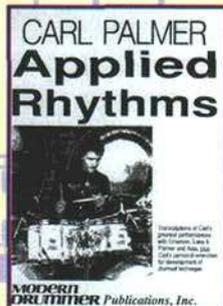
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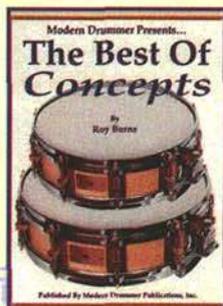
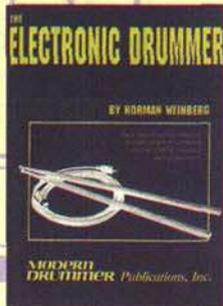


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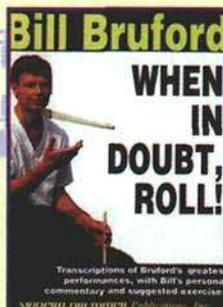
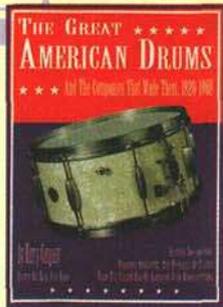


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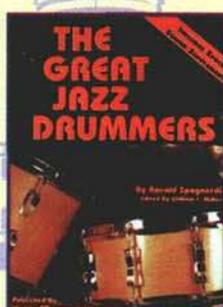
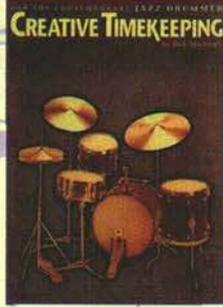


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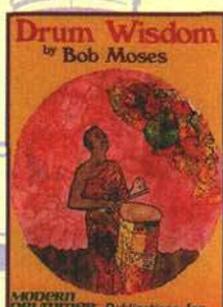


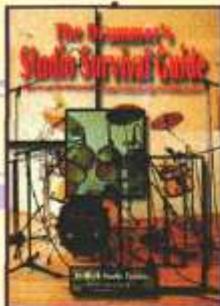
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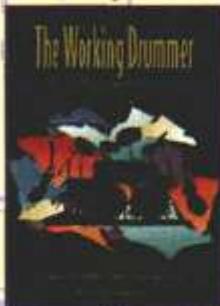




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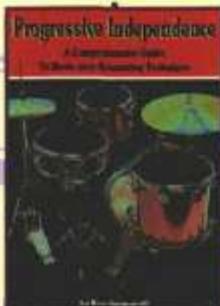
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MOD7

Medeski, Martin & Wood's





Billy Martin

Perfect Chemistry

Have this enduring image of a fresh-faced nineteen-year-old Billy Martin playing percussion in Bob Moses' sprawling *When Elephants Dream Of Music* band, circa early 1983. The band was gigging at the now-long-defunct Seventh Avenue South, and Moses was particularly proud of his youthful new discovery. "This kid is a killer," he boasted. "He's gonna blow you away."

Indeed, here was a young man who resembled Opie Taylor from *The Andy Griffith Show*, playing samba music with the intuitive touch of a Brazilian master. I was blown away and continued to follow Martin's progress through the years with Chuck Mangione, samba bands Pei de Boi and Batucada, Samm Bennett's three-percussion-and-bass band Chunk, Ned Rothenberg's Double Band, the Lounge Lizards, his own group Illy B, his Drumming Birds duet project with Bob Moses, John Lurie's National Orchestra, and John Zorn's electric Masada.

Fast forward sixteen years from that initial encounter, and now the young man more resembles Maynard G. Krebs (to continue the TV analogy) than Opie. As the funky drummer of Medeski, Martin & Wood, reigning kings of the neo-hippie-groove-thang scene, Billy is combining a touch of classic Clyde Stubblefield time displacement and a Milford Gravesian openness to rhythm with his own creative approach to the kit.

An uncommonly empathetic organ trio (Medeski plays organ, clavinet, mellotron, and piano; Chris Wood plays upright and electric bass), MMW lays down exceedingly funky grooves that come directly out of a Meters-Booker T. & the MG's vibe. And yet they love taking wacky detours from the predictable. In concert and on record, these three kindred spirits move together as one, trusting their individual instincts and composing spontaneously in the moment. The results can be anywhere from dense and distortion-laced to sublime and ethereal. Their willingness to push the envelope and personally challenge themselves from night to night, from record to record, sets them apart from the great majority of bands out there today, either in jazz or rock. And audiences are picking up on their spark. While fans are busy getting on the goodfoot, they have also come to expect the unexpected from this band of gypsies that combines the qualities of earth (James Brown, the Meters) and sky (Sun Ra, Hermeto Pascoal) into some kind of avant-funk brew that simultaneously insinuates itself on feet, booty, and brains.

MMW formed in the summer of 1991 and began playing a regular gig at the Village Gate in Greenwich Village, attracting a fair amount of attention from hipsters with good ears and an instinct for what's "happening." After a consecutive string of successes on record—*Notes From The Underground* on their own Hap Jones label, followed by *It's A Jungle In Here*, *Friday Afternoon In The Universe*, and *Shack-man* for Gramavision—and a mushrooming fanbase (upwards of 100,000 copies sold on *Shack-man*), MMW jumped to the prestigious Blue Note label, purveyors of quality, landmark jazz since 1939. And rather than playing into the jazzy connotations of the label, these young upstarts have pushed the envelope even further on their Blue Note debut, *Combustication*.

Story by Bill Milkowski

Photos by Aldo Mauro



While buoyant grooves like "Coconut Boogaloo," "Hey-Hee-Hi-Ho," and the slacker anthem "Just Like I Pictured It" are all highly accessible MMW numbers that rank right up there with the Meters' "Sissy Strut" for sheer infectiousness, there's a lot here that goes well beyond the realm of pure, unadulterated funk. "Latin Shuffle," an open-ended nine-minute conversation that slyly shifts back and forth from a 6/8 clave to a steamrolling 4/4 shuffle, is as deep as anything that Blue Note has released this year. Medeski's explosive attack on piano here is as supercharged as Cecil Taylor's or Don Pullen's visceral keyboard flights. And when he switches to B-3 on the second half of that tune, the greasy organ trio thing is in full effect. Martin's drum solo here is especially noteworthy.

More experimental offerings are heard on the wildly raucous "Start/Stop," featuring the inventive "ear cookies" of turntable maestro DJ Logic, and on "Whatever Happened To

Gus," a dark soundscape with a neo-beatnik spoken-word story by East Village art dealer/gallery owner/writer Steve Cannon concerning the overlooked Kansas City drummer Gus Johnson. Billy's playing on the toms is particularly interactive here.

In typical MMW fashion, they reinvent Sly Stone's "Everyday People," with Martin playing waltz-time brushes beneath Medeski's churchy organ work. (On *It's A Jungle In Here* they pulled off an inventive reggae version of Thelonious Monk's "Bemsha Swing" that smoothly segued into Bob Marley's "Lively Up Yourself.") Billy puts his interest in hip-hop rhythms to good use on "Church Of Logic," another sonically subversive collaboration with DJ Logic, and he pulls out the brushes once again on a wacky rendition of Gabby Pahuini's dreamy Hawaiian slack-key guitar tune, "No Ke Ano Ahiahi."

The astounding thirteen-minute closer, "Hypnotized," is possibly the most radical thing in Blue Note's fifty-nine-

year catalog. Martin freely traverses the kit on this caustic suite, which could be subtitled "Rhapsody In Grunge." The sheer rawness and manic energy level here harkens back to Tony Williams Lifetime's debut offering, *Emergency!* And like that fusion landmark, this is bound to infuriate the jazz police.

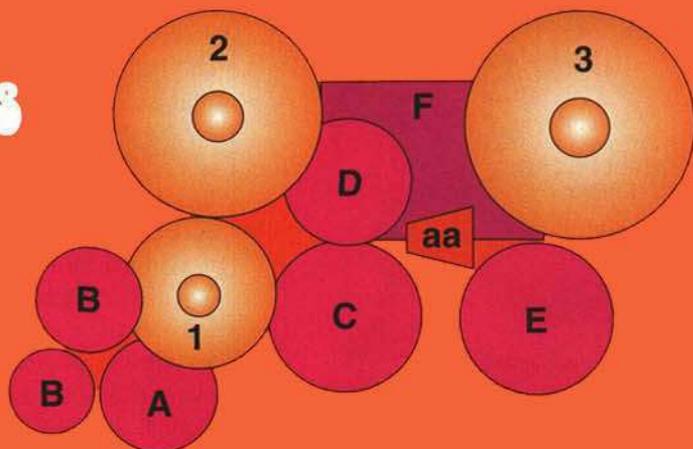
In between their Gramavision and Blue Note phases, MMW released *Farmer's Reserve*, an hour of free-form spontaneous composition recorded at the Shack in Hawaii. It consists of one continuous forty-minute improvisation followed by a fifteen-minute epilog. This is no butt-shaker but rather a sonic journey. The disc, which highlights the group's more expansive side, is available exclusively through mail order and at live shows. (For information, contact MMW's merchandising company, Indirecto, at 189 Franklin Street, Suite 491, New York, NY 10013, tel: [212] 479-7342, fax: [212] 925-6482, e-mail: Indirecto@mmw.net.)

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moment is about
trusting our
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Meanwhile, the boys are still getting a lot of play out of a recent encounter with guitar great John Scofield that resulted in the ultra-funky *A Go Go*, a spring release on Verve Records. As slamming as it is, that strictly-in-the-pocket project represents just one greasy side of MMW's full musical scope. Oren Bloedow's *The Luckiest Boy In The World* (Knitting Factory Works) presents yet another side: MMW as empathetic backing band to sensitive singer-songwriter. But to hear how truly expansive these boys are, you'd have to check out some of their more hemp-oriented fare on *Combustication*. And even that daring project doesn't show all of what Billy Martin is about. For that you'd have to hear his *Percussion Duets* with G. Calvin Weston (self-produced on Billy's own Amulet Records) and read his upcoming book, *Rhythm*. Yeah, Opie has come a long way alright from that Seventh Avenue South gig way back when.

Billy's Wood



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- F. 14x20 bass drum
- aa. cowbell

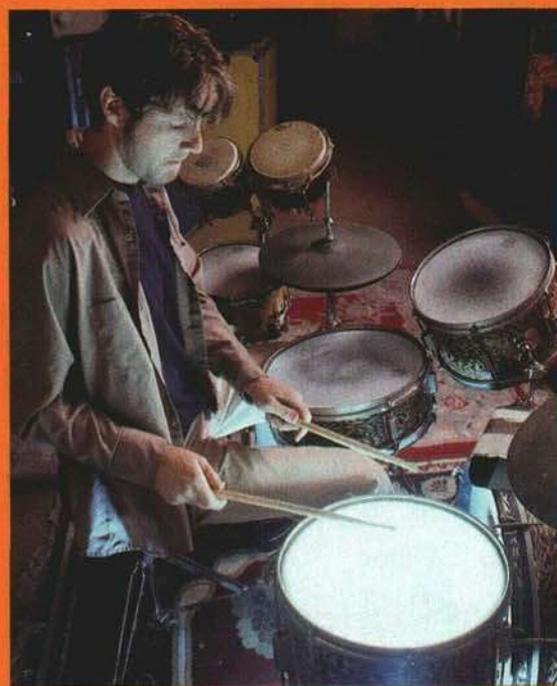
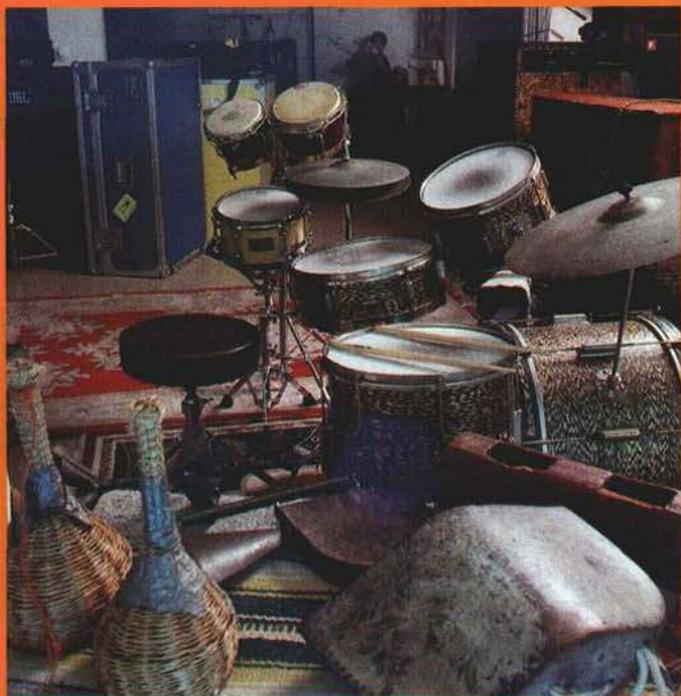
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Born on October 30, 1963 in New York City, Billy Martin grew up in the Washington Heights section of Manhattan. His father was a classical violinist and his mother, a former Rockette, was a dance teacher. "Mom was teaching tap, ballet, and jazz and would use Duke Ellington and Stevie Wonder music for her classes," he recalls. "Plus, my brothers were eight and ten years older than me, so the music they were listening to also influenced me—everything from Sly Stone to the Allman Brothers to the Rolling Stones. My dad was playing with the New York City Ballet, so I was also hearing Stravinsky, Tchaikovsky, and all that kind of stuff. And my neighborhood was mixed Dominican and Puerto Rican, so I was also hearing a lot of salsa and merengue music on the street."

After moving to New Jersey when he was eleven, Billy began taking drum lessons with Alan Herman, a working professional in the Broadway pit orchestras who was also a student of Joe Morello. Billy later studied with Michael Carvin and Kenwood Dennard before checking out Brazilian percussion and drumming with Manuel Montiero and Frankie Malabe at Drummers Collective in Manhattan. "That's where I met Bob Moses, Jaco Pastorius, Mike Gibbs, Mike Stern, Bill Frisell—all these creative jazz musicians. That place exposed me to a completely different scene, not only the Brazilian percussion thing but also these musicians who were deeply rooted in jazz. So that whole experience at Drummers Collective changed my life."

Moses became a kind of mentor figure, recruiting the young Martin for his early Gramavision projects and using him in a drumming trio that also featured Brazilian percussionist Meme, a longtime sideman to Hermeto Pascoal and Egberto Gismonti. "I definitely owe a lot to Moses for all those early opportunities," says Billy. "I will always be indebted to him for his influence and creative spirit."

Modern Drummer spoke to Billy Martin in the band's hulking 2,500-square-foot rehearsal space located in DUMBO (Down Under the Manhattan Bridge Overpass), the new haven in Brooklyn for bohemian artists of all types.

MD: You mentioned that MMW has made an incremental leap with this new recording. Looking back at your evolution from *Notes From The Underground* to *Combustication*, what were the various stages that you feel you went through?

BM: We started off as a piano trio on *Notes From The Underground*, and at some point after that John added organ and clavinet. We experimented with some horn arrangements on *It's A Jungle In Here* and really focused on our chemistry as a trio on the next two records, *Friday Afternoon In The Universe* and *Shack-man*. And I feel like we're still developing as a unit. More and more it's about the trio writing together in a collective manner. When we approach writing music it's really coming from just hanging out and playing together and recording it. And even going back to the first record, there were a few tunes that were totally based on improvising that way. We kind of honed the process a bit, but it's still based on our chemistry.

I feel like in the last two records we've taken a more intimate approach to how we play together. We're examining the nuances of our playing and how we compose together as one. And this new record is just another step in our evolutionary process. You can still hear the sound—it's still undeniably MMW—but we're going into some other directions with it. And I think it's a very well-balanced record.

MD: You seem to have an affinity for second-line rhythms, that whole relaxed, behind-the-beat feel. Whereas a lot of drummers in New York tend to be pushing the beat.

BM: It's just a balance. I can appreciate the intensity of the New York vibe and the music and stuff. There's a part of me that

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wants to express myself in that way. But there's also a more relaxed, mature kind of laid-back style, which I really appreciate. And I think from playing Brazilian music and learning about samba and bossa nova and African music, I was naturally able to understand and play those rhythms from New Orleans, because they're very similar in their phrasing. And so it wasn't like I heavily studied that style. It came very naturally to me—the music and all the musicians who come out of that scene, particularly the Meters, the band that drew me in ten years ago. And of course I was drawn to all the boogaloes and the Mardi Gras thing and the whole tie to the jazz tradition and realizing where all that stuff was evolving from. New Orleans was the place. That was the mecca for African rhythm in music in the US. It's still real rich and colorful.

MD: Somebody said you shouldn't think of New Orleans as being the southern part of North America but rather the northern part of South America.

BM: Definitely. It was the port where a lot of stuff came in from the islands, including African culture. The whole Caribbean influence is very strong there, and you can hear it in things like Professor Longhair's music. And naturally I was playing Brazilian and African music and hanging out with musicians like Bob Moses, who was into that kind of music in that scene in New York. And all of a sudden I started playing these grooves and checking out New Orleans stuff, which was a natural transition.

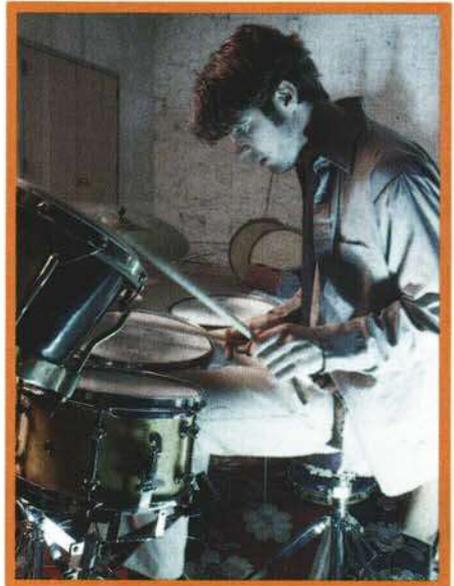
MD: That whole quality of second-line rhythms and New Orleans funk is something you investigated with John Scofield on *A Go Go*. You both share an interest in New Orleans and funky, 4/4 backbeat stuff.

BM: Yeah, I felt really comfortable doing that record with John and playing his music. His approach to phrasing and rhythms was a real breath of fresh air. He's got a nice rhythmic feel, and for a drummer that's great. All of his writing for this record was based on groove music, so that made it real easy for me, a kind of natural process. I would just get the feel from his playing. It was very simple in that way.

He's played with a lot of great drummers—Iris Muhammad, Jack DeJohnette, Bill Stewart, Adam Nussbaum, Dennis Chambers—and I've been influenced somewhat myself by those musicians. So it was a pleasure and an honor to play with someone who's worked with so many great people. And I really appreciated his way of working. He's very organized and he's open to each person's personality, and that comes across. You can really hear our personality in his music. He was very happy with how we interpreted his stuff. I could get the feel of one song just by his playing a couple of bars. I really felt that connection where I intuitively knew exactly what he wanted from me. And his comping and phrasing just felt totally supportive.

MD: You recently acted as backing band for another artist—Oren Bloedow.

BM: John and Oren are very different. But it's still MMW. It's our style in each context. I think a lot of it has to do with the



leaders. Both John and Oren have a certain openness; they recognize our potential. So when they're writing and arranging the music, they're thinking about our sound, and we have the ability to adapt as well. So we were able to put our style on their music, and it felt very comfortable doing it.

MD: What drumset did you play on *Combustication*?

BM: I'm using the set that I also used on the Scofield record, this old Rogers set that I got in Oklahoma City. On *Shack-man* I used the Rogers drumset that's out in the Shack in Hawaii. That's the only place that I ever get to play it. I used to play a Rogers kit with this Rastafarian bass drum I found on the beach in Negril. I played that on *It's A Jungle In Here* and toured with that set. But this Rogers *Luxor* kit I got recently is

It's The Feel That Counts

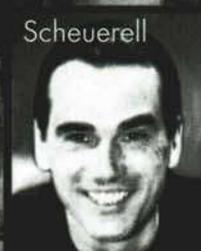
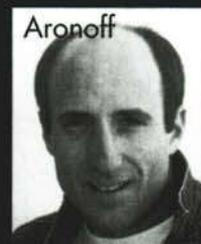
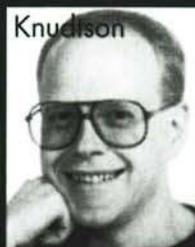


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my favorite one. To me, it's the most melodic, most traditional-sounding jazz kit. When I first saw it, it was all dusty in this music store in Oklahoma City. I was on vacation with my girlfriend, visiting her old hometown. Her brother, who's a musician, told me about this store that has vintage drums, so I went there. There were hundreds of kits—drums from the Civil War even. I fell in love with the Rogers kit; I just love the sound. They're a little bent-up and damaged. One of them was dropped and part of the metal was bent. But it doesn't affect the sound any.

MD: And your cymbals?

BM: Zildjian Ks. They're mostly cymbals my friend Carl from Hawaii traded me, which he had from a long time ago.

MD: Are you very mindful of tuning your drums?

BM: Absolutely. Tuning is very important. There's always a relationship between the toms and the snare and the bass drum, melodically. I don't always tune them to exactly the same pitch. I kind of intuitively tune them up and get a relationship going so I can play melodies between them.

MD: And the bongos offer another color.

BM: Yeah, I've always had bongos mounted off to the left by my hi hat, and a cowbell mounted on the bass drum. I tune the lower bongo down pretty low and keep a calfskin head on it to get that kind of African sound as opposed to a dry, high sound.

MD: Is there a sonic difference between *Shack-man* and *Combustication*?

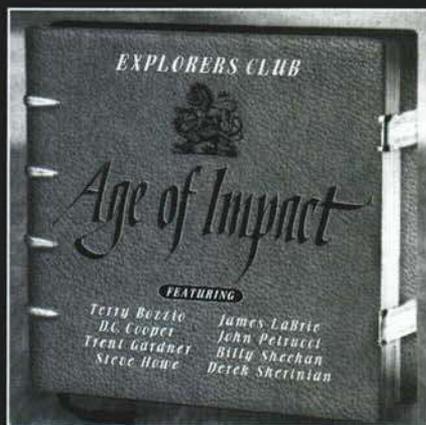
BM: Yes, I think what's different about this new record is the approach of recording. We really spent more time recording and producing it, really getting a great sound. *Shack-man* was basically capturing the sound of the Shack. [Engineer David Baker recorded the band on 8-track in their remote Hawaiian getaway pad.] We couldn't alter that in any way; there was no isolation. It was really just the sound of the room and that was it. We recorded *Combustication* on 16-track analog, and we used two engineers—David Baker, who has been our engineer on a lot of projects and who approaches things on a more acoustic, almost chamber-music kind of level, where you can just hear everything very clearly, and Scott Harding, who has done a lot of hip-hop stuff, including Wu-

Tang Clan. Scott gets a really good in-your-face kind of sound where the grooves are really thick and juicy. John's organs have a certain in-your-face kind of sound on this new record, which I think helps a lot of our groove stuff. And that quality combined with Baker's approach really blended well together. It's very cohesive. It's not like each piece sounds totally different from the others. They all sound in-your-face and natural, but you can feel the groove a lot stronger.

MD: Looking back on your early development as a player, can you explain what the Chuck Mangione gig was about?

BM: When I played with Mangione [1986-89], it was like a pop show—the same set every night for two, almost three years. The only moment I felt that I could get creative was during my solo spot, when the whole band would leave the stage and I would go into my world for ten or fifteen minutes. The solo wasn't completely different every night. I was still learning about trusting my own instincts. And that's a constant with MMW: Every moment is about trusting your own instincts. But Chuck was very open to anybody totally

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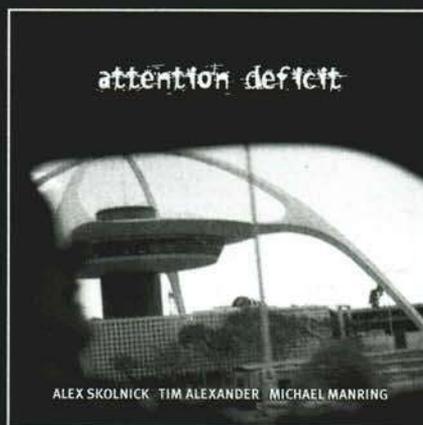
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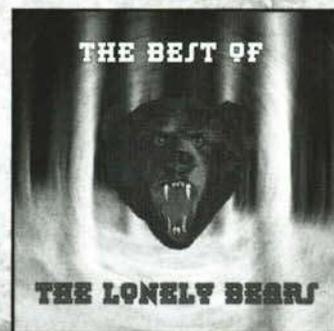
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stepping out on a limb like that, though nobody else really did. So I was kind of developing my approach to solos during that period, which fortunately he was open to. Otherwise, it was just playing the same part every night, which was just boring. There weren't a lot of inspiring moments.

MD: Sounds like it may have been a valuable experience for you nonetheless.

BM: Yeah, it was an opportunity for me to grow and experiment, to learn about making a solo work compositionally—which I'm still working on. I don't feel like I'm a great soloist or anything, but I have learned to trust my instincts more. More and more I'm trying to tell a story. So that was the cool thing about that gig.

When that gig ended, I was living in Brooklyn and had hooked up with Oren Bloedow, who was playing bass with this band called Chunk led by Samm Bennett, a percussionist-composer from that Knitting Factory/downtown scene. I joined that band, which was based on three percussionists and a bass player. I was the drummer for that band, and that was really exciting because it was African-influenced kind of music. It wasn't as much improvisation, but it involved a lot of polyrhythms, and compositionally it was put together in an interesting way.

MD: That must've been stimulating coming off of the Mangione experience.

BM: Definitely. I mean, all of a sudden I was exposed to this cool scene that I was really not aware of before, the downtown scene. Every band was completely unique

and individual. That scene eventually became this community that I felt I was a part of. And it was really a very fertile ground, I felt, to start to think about my own ideas, to think of myself as an individual, to be more creative and feel accepted.

Around that time I also played with Ned Rothenberg's Double Band, which was a double trio. In one trio Ned played alto sax, I played drums, and Jerome Harris played bass. The other trio was Thomas Chapin on sax, Kermit Driscoll on bass, and either Adam Rudolph or Bobby Previte on drums. These two trios were juxtaposed against each other so that it would be like this simultaneous double band playing together, and it was kind of mathematically worked out. It was a little bit too intellectual for me, a little too thought-out.

MD: That was right before you joined the Lounge Lizards?

BM: Right. They had made this record called *Voice Of Chunk*, which [bandleader] John Lurie had put out himself. Right after that record came out, he fired the whole band, except for the drummer, Calvin Weston. Oren Bloedow became the new bass player, and they began rehearsing for a European tour. It was a big deal. And the percussionist who was doing those rehearsals was Pete Zeldman, who I think is an incredible drummer. He can sound like two or three drummers playing at the same time. John Lurie wanted that element in the music, but it didn't work with yet another drummer, Calvin, in that group. And so through Oren's recommendation, I

got called in on the last couple of days to do the gig with Calvin, and it really was a very natural transition.

I had never heard of the Lounge Lizards except through Oren. He played me the record about a week before John Lurie had called me, and I was really impressed by the music. It was different and exotic, and had African influences. It sounded like Ornette Coleman, Sun Ra, and Fela Kuti combined. I thought it was very special stuff. And on the bandstand there was an immediate chemistry between me and Calvin. I just think that we hear music in the same way, that there are no barriers between us. I think that we just naturally complement each other.

MD: And that chemistry is rekindled on the *Percussion Duets* record the two of you put together?

BM: Definitely. I knew that with Calvin it wouldn't be too difficult to just get together and record us playing and make a record out of it. I wanted to document the chemistry that Calvin and I have together. It turned out to be a great project that I put out on my label, Amulet Records [PO Box 402049, Brooklyn, NY 11240-2049]. And I'll continue to do projects outside of MMW when time permits and when I really have a need to express myself in a different way.

MD: How did you prepare for the *Percussion Duets* project?

BM: I didn't have too many predetermined ideas. I had some notes written out on index cards, which I spread out on a table,

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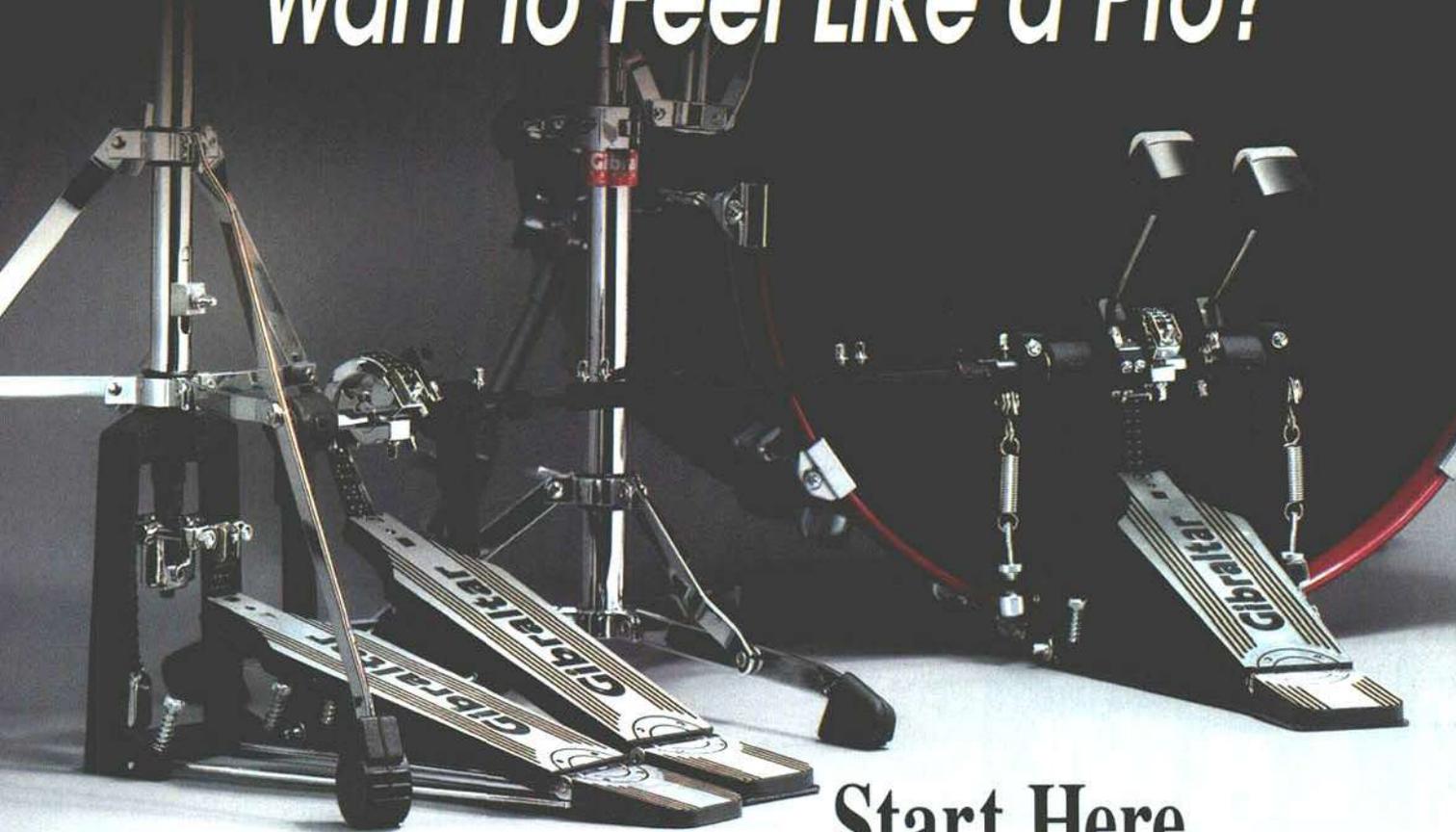
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and I picked out some of those ideas that I liked. Some of them were rhythms specifically written out, like ABC sections. And I would just basically go over the rhythms with him and then we'd hit. It wasn't like I gave him some sheet music. I would discuss what I wanted him to do, and a lot of times it was just playing a rhythm and then improvising on that phrase. A lot of it was total improvisation, not even talking about it. Just, "Hey, let's just play for a couple of hours and see what happens." And I got a few pieces out of it that way.

MD: And you both switch off?

BM: Right, we both play drums and percussion, so we did all the variations on that. We did drum duets, drum and percussion duets, percussion duets...we played totally free, and we did a whole set of very short pieces that were textural. And it worked out great. We recorded it in an abandoned building that had been a film-studio sound stage a friend of mine was kind of squatting in. So I brought in an 8-track and some mic's and an engineer [Katsuhiko Naito] and recorded it in two days. It wasn't a nice cushy record done in a comfy studio; it was dank, with leaking pipes and no heat. But the record ended up

sounding really good.

MD: And this is one project of a series that you're envisioning for the future, including the more orchestrated piece that you have in mind?

BM: Right. The essence of my approach these days, especially with MMW, is just intuitive playing and spontaneous composition. But there's this other side of me that I feel like I need to express, which is writing out more specific compositions. There are percussion ensemble pieces that I'm working on—one a large-scale piece that's inspired by Ligetti's music and by environmental sounds. And then there are a bunch of miniature percussion pieces that I'm writing. Some of them are written out from beginning to end with a chart that someone would read, and others are more based on rhythmic themes that can be approached in a more intuitive manner.

MD: Are there any other non-MMW projects in the works?

BM: There's a book that I'm working on called *Rhythm*. It's based on the common claves that exist in African-influenced music. It's like West African rhythms that have kind of migrated to Brazilian, Afro-Cuban, New Orleans, boogaloo, rock 'n' roll, and rap music; all of this kind of African-influenced music has some similar rhythmic patterns. And I wrote out these rhythms—not in Western notation, but in symbols, so that the reader can see the rhythmic patterns very simply. You don't have to know anything about Western notation to understand it, although I'll have that available too. But it's basically trying to approach learning rhythm in the oral tradition so that you can see a clave pattern and play it.

MD: Do you have a particular mode of practice?

BM: I highly recommend Royal Hartigan's book *West African Rhythms For Drumset*. I feel that if drummers would check out some of the patterns in this book they'd really get a lot out of it. What's great about it is you're playing some traditional rhythms that are adapted for drumset, which I think is important because they've been tried and tested over hundreds of years. It's good for coordination, and these rhythms are musical, they're not just technical exercises. And Hartigan talks a little bit about the history. I think it's one of the best books out on drumset stuff.

MD: So this book is a real source for you?

BM: Well, it's one book that I would pull out if I needed some inspiration as far as really trying to get myself into playing something different. I haven't had the time to practice because I've been playing a lot and touring a lot. And I feel like if you play every day in a situation, whether it's playing with a band, rehearsing with a band, or just socially playing with people, I think that's better than practicing, because it's really part of your life.

MD: One thing that you get to do with MMW is practice taking risks, that concept of listening and trusting your instincts.

BM: Right. What's interesting is people do have access to that mindset. And they don't even need to have an instrument in their hands to think creatively or think of an idea. You know, practicing isn't always about physically playing the instrument. What's just as important is actually *visualizing* yourself on your instrument and trying to use your inner ear to hear some music that's going on inside of you. The more you think in those terms, the more it's going to naturally come out on your instrument. A lot of people think, "I gotta be really impressive. I just have to show people that I can play all this stuff, and that's gonna be my ticket to being noticed or getting a gig." That's half the job, being able to physically accomplish playing a groove or a melody. The other half—the more important half, especially later on in life—is actually saying something unique that no one else has said. That's more valuable than anything.

MD: And you are in a fortunate situation, having found these two guys who have the same mindset as you.

BM: Yeah, I feel very lucky. I see how many musical situations there are out there that aren't as open. And then you see these great musicians playing together, and the chemistry just isn't there. And it has nothing to do with the fact that the musicians aren't good enough or creative enough. You can put two very creative musicians together, but they might just be thinking different, not be on the same level or maybe not willing to work to bend in that direction. I think we have the perfect chemistry, and we have respect and admiration for each other, so we're willing to work it out. We realize how good this thing is, and we don't want to give it up.

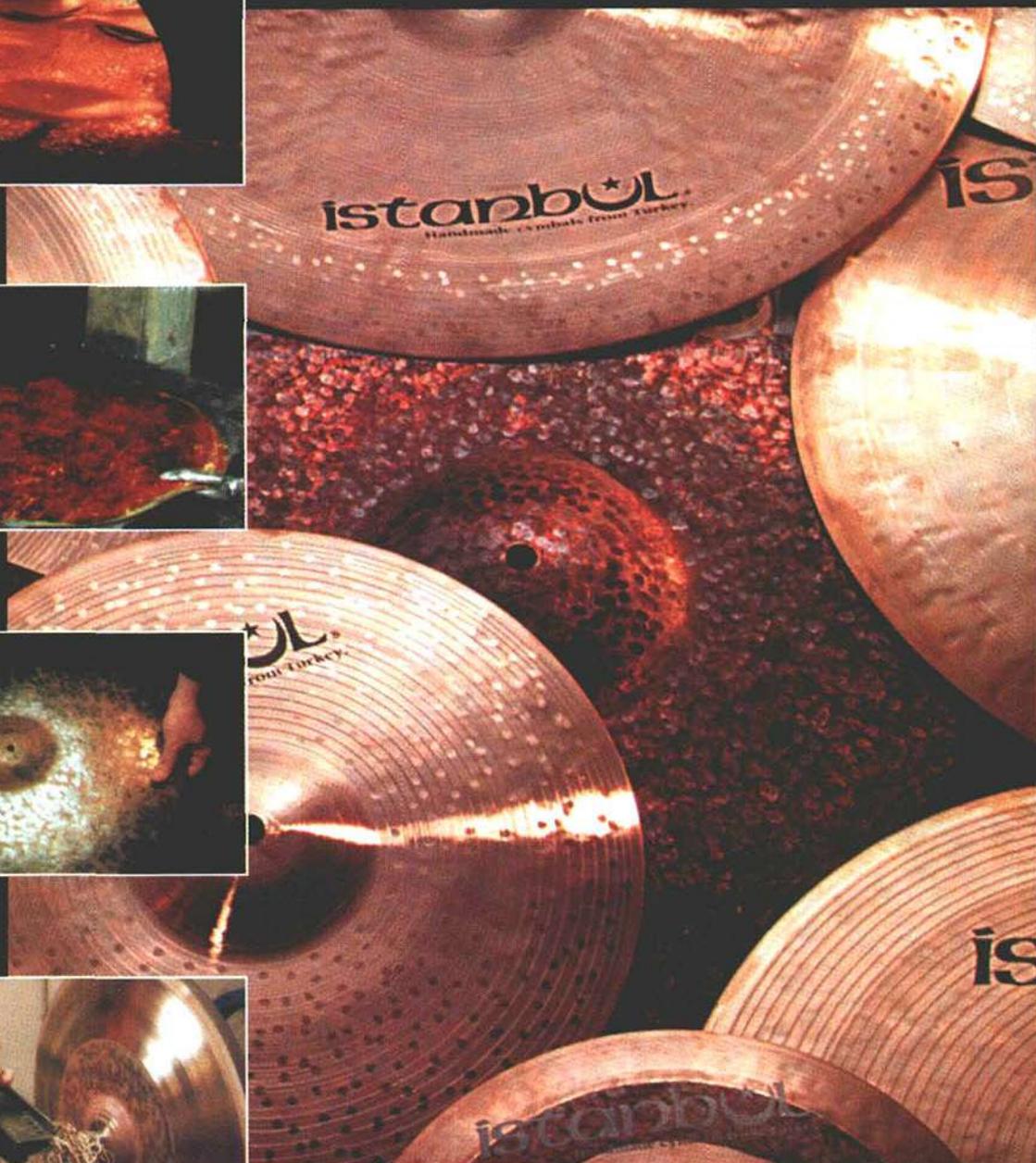
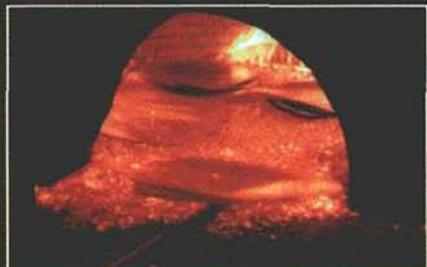


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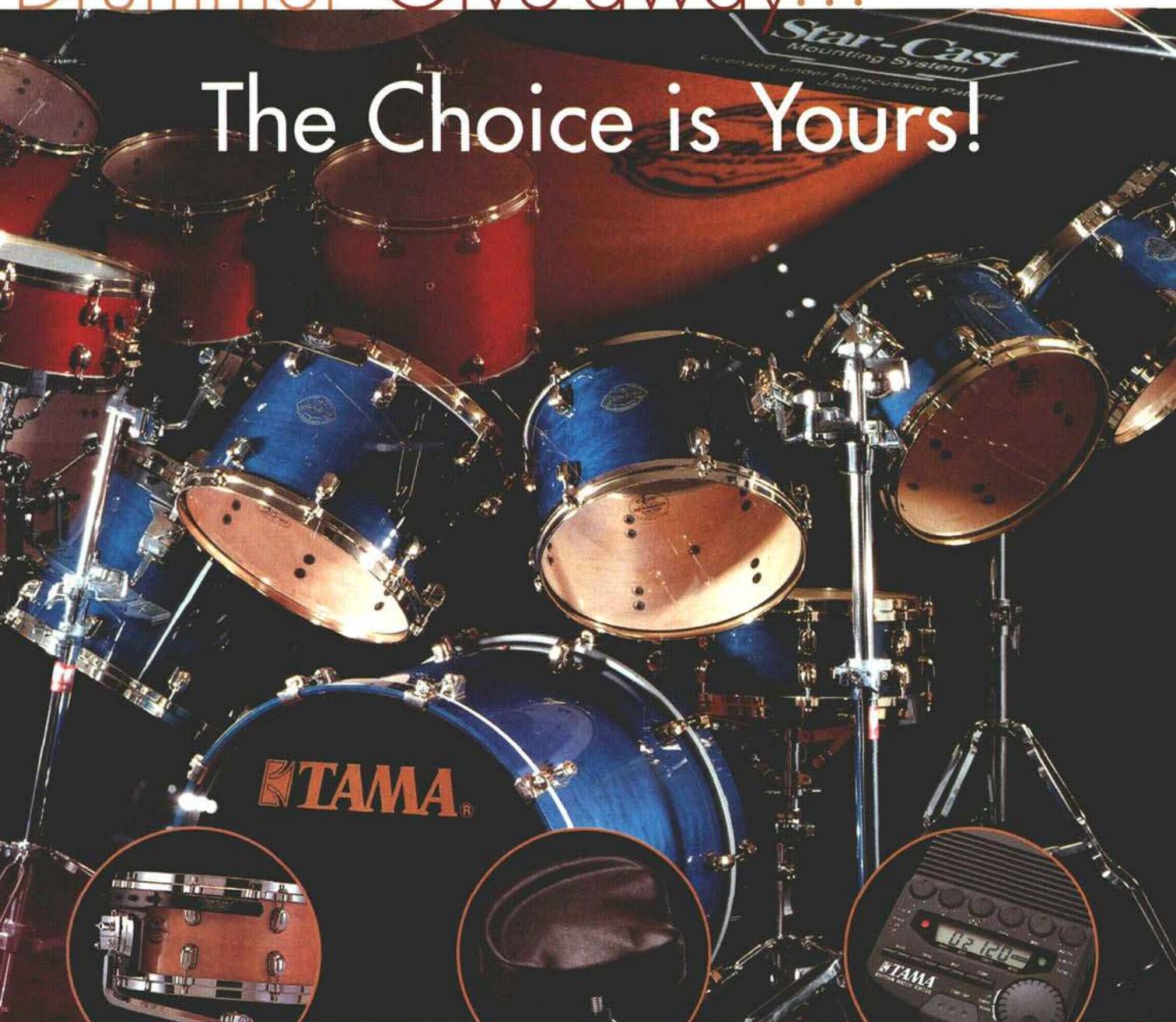
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Mike Clark

"The early 70s were a very creative time for jazz music in America," recalls Mike Clark in his liner notes to the soon-to-be-reissued Herbie Hancock classic, *Thrust*. "Jazz, rock, funk, soul, and African rhythms were all starting to melt into one another. The existing rules didn't apply anymore; it was total spontaneity and improvisation. There was no real precedent set or parameters to conform to. We just went for it. It was as if a dam had broke, and creativity was just spilling out all over."

In 1974, after he had already worked with such greats as bluesman Albert King, trumpeter Woody Shaw, vibraphonist Bobby Hutcherson, and pianist Vince Guaraldi, twenty-eight-year-old Mike Clark entered the drumming history books. Tapped by the already legendary Herbie Hancock for his new voyage into synthesizers and sonic funk-jazz exploration, Clark recorded "Actual Proof," a track that has influenced countless funk, rock, and jazz drummers. It was a kind of rhythmic template that foreshadowed the work of everyone from Will Kennedy, Gene Jackson, and Dennis Chambers to upstarts like Frank Katz, Ben Perowsky, and Jim Black.

Clark's innovative drumming on "Actual Proof" (originally titled "The Spook Who Sat By The Door"), a wiry mesh of broken 16th-note patterns placed around the set and

propelled with a solid, deep groove, is as riveting now as it was in 1974. Aided by Hancock, saxophonist Bennie Maupin, percussionist Bill Summers, and particularly bassist Paul Jackson, Clark executed wave upon wave of shifting meter changes amid dreamy rushes of boiling jazz improvisation. It's funky, like a roller-coaster coursing through an ocean of sound. But it's jazz, as could only come from the prolific mind of Herbie Hancock.

Coinciding with the CD reissue of *Thrust*, the Headhunters have returned with—what else?—*The Return Of The Headhunters*. Except for the first five songs, which aim for commercial appeal, the album finds the band as improvisationally explosive as ever. In fact, *Return* picks up where *Thrust*, *Survival Of The Fittest*, and *Flood* left off—and then some. And with the advent of better recording technology Clark's take-no-prisoners approach to groove is even more in the pocket, his spidery ghost notes just as propulsive, his soloing a notch more intense and surprising.

The groove to the super-funky "Tip Toe" (written by Clark and Jackson) is a classic Clark-Jackson rhythmic juggernaut, a nasty, displaced-time tornado that should

by Ken Micallef

photos by Alex Solca



give any drummer attempting to play funk reason for pause. Clark's intro solo to his own "Two But Not Too" shows his evolution from blues to funk to jazz improvisation, his time-feel percolating and expansive. "6/8 - 7/8," by pianist Billy Childs, features another Clark solo of fire and rambling free wit.

The son of a jazz drummer, Mike Clark has crossed many lines in his lifetime. From the street parades of his native New Orleans, to the full throttle blues of Texas,

the funk of Oakland, the fusion of progressive-rock London, and the pure bebop of New York City, Clark has been a serious, dedicated time-traveler. After speaking with him, you realize that Mike is neither old-school swing, nor free-future funk, but that unusual musician who sees no reason why he can't do it all.

American Original

KM: Everyone asks you about the groove to "Actual Proof and how that originated. Can we just cut to the chase and discuss that?

MC: [laughs] It was difficult for a young man to make a living as a jazz musician in those days. I always had to make a living, even during high school, so I would often take organ-trio gigs. I got a lot of calls for organ trios both in Texas and in Oakland. Also, I had a hell of a background in the blues; I had played with a lot of famous blues guys down south. Word got around. I did many kinds of gigs, and in the '60s you did whatever you had to do to pay the rent. For me it was always bebop, organ stuff, R&B, and avant-garde. Most of the jazz drummers didn't play a good blues or funk feel; they didn't really *want* to. But I was always politicking and trying to be in the jazz scene.

By the time I was thirteen I played in a quintet that I was very much into. We were

doing Art Blakey, Roy Haynes, and Max Roach with Clifford Brown. I never thought about funk, although it was on the radio and I loved all the tunes. It was the music of my youth. I started doing the organ gigs when not playing jazz. On those gigs, somebody would often request a boogaloo tune. We'd play "Mercy Mercy." I got bored playing 2 and 4 backbeats. Drummers in those days really stretched out on organ gigs; nobody thought about "drum fills," you just played. It was totally spontaneous. I didn't see the importance of

"I've been in New York for twenty-one years, researching the roots of jazz history and somehow being a part of that. That is my passion. For me to even *consider* doing any pyrotechnics or showing off is ridiculous."

the steady 2 and 4. So I transferred my jazz stuff to the funk.

I had met this drummer in Texas named Ray Torres in 1964 who was dealing with breaking up 16th notes and subdividing the time and playing polyrhythms.

KM: That must have sounded bizarre in 1964.

MC: There weren't any pounding funk bands back then. It was more of a jazzy scene. So when we got to the funk it seemed a natural extension of what we were hearing in jazz. But some guys did get lost if I played this stuff and they didn't know where I was.

But white cats who were in the know



were actually holding back; we wanted to free it up for the entire tune, as if we were playing with Trane.

KM: How would you describe the groove?

MC: It would feel like the rhythm was shifting underneath your feet. Instead of just one area getting the feeling, your whole body would get it. It would hit you everywhere. It made you feel as if you were in an earthquake and your legs were doing an involuntary dance beneath you. This sensation made your body feel loose—a feeling to die for. [laughs] You didn't have to end your phrasing on 1 or start at a certain place, you could just play. We were playing over the bar and polyrhythmically too, not just dividing 16th notes. We were purposely dropping beats to establish a new 1, for instance. And when I moved to Oakland, David Garibaldi and Gaylord Birch were also playing in this style.

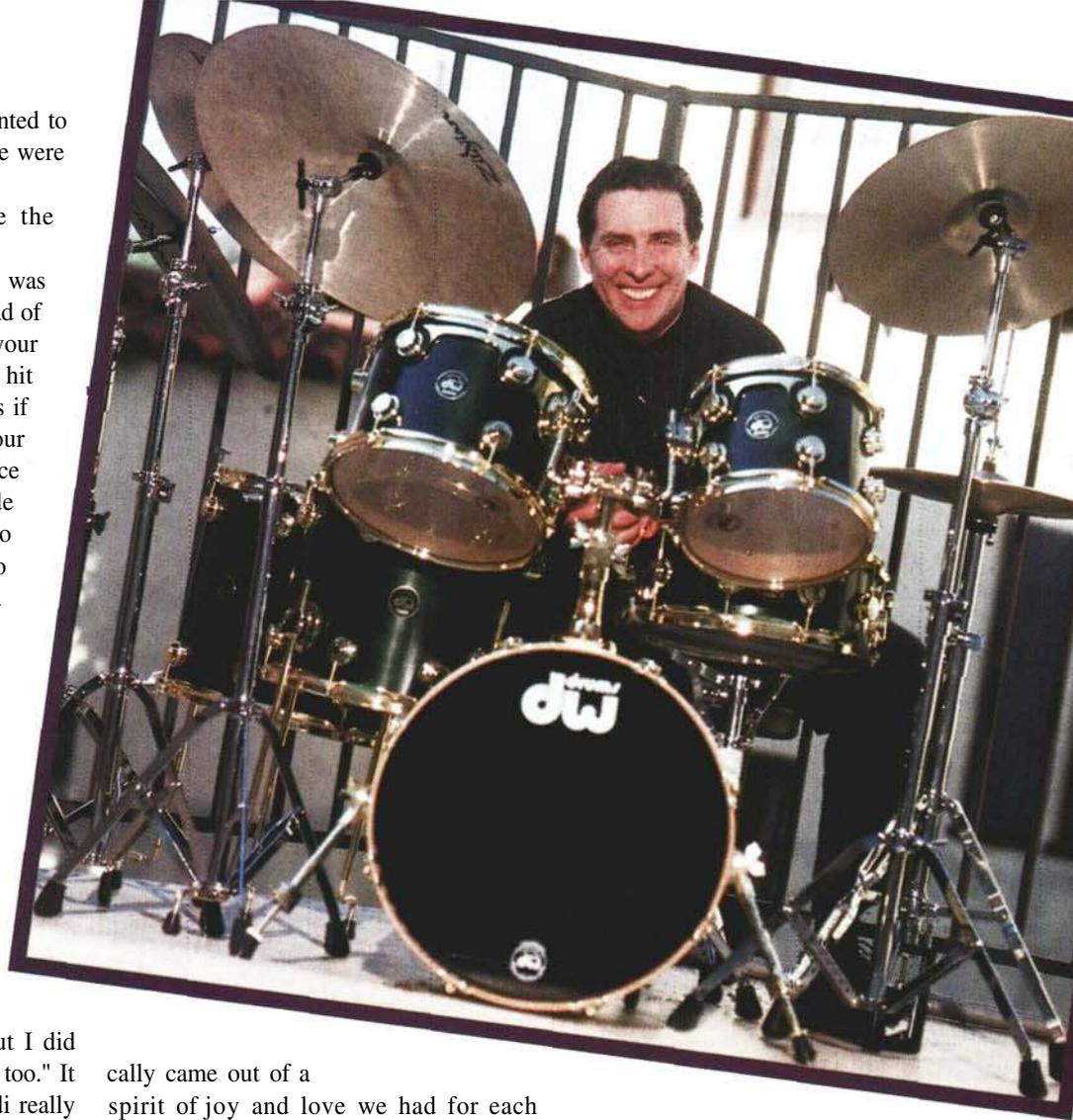
KM: Did you think that they sounded like you?

MC: They didn't sound like me because my roots were totally in bebop and post bop. But I did think, "Damn, somebody else got it too." It was a natural progression. Garibaldi really made a serious deal out of it. I was doing it more out of frustration of not playing jazz. I really didn't put a lot of work into this style, it just came naturally. It was fun. Although my relationship with Paul Jackson has turned into something I wasn't prepared for. He has been my best friend for ages. That thing we did together musi-

cally came out of a spirit of joy and love we had for each other. We had played like that since we were quite young. Our styles went together perfectly from day one. Then we started playing our thing with all of our groups—Eddie Henderson, Pharoah Sanders, Vince Guaraldi, Pete and Coke Escovedo....

KM: Was the broken, 16th-note style coming from Elvin Jones?

MC: I think it came more from Tony Williams. His thing was so counterpoint and of an 8th-note stream. His music became like a war cry for us. Everyone began tilting their cymbals back like Tony. We also tuned our 18" bass drums very high and attempted to play what he was playing. The shit he was



New Skins

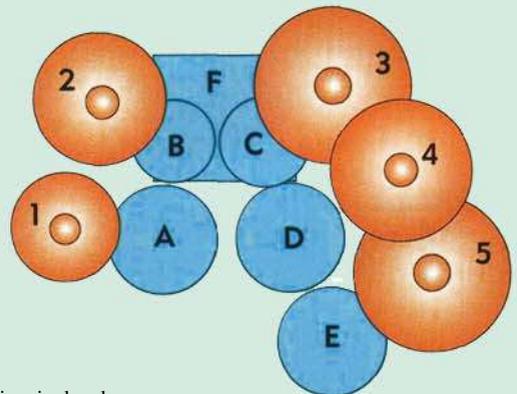
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playing hit like a flood in the drumming community.

KM: Was a tight snare drum part of the sound?

MC: Yes. You could play your rolls open and clean and they had plenty of good snap. It was different from the traditional sound of, say, Philly Joe Jones, where the snare was more raspy-sounding. With the advent of Tony, everyone started using the chrome snare drums and tuning the drum-set kind of high.

KM: The "Actual Proof" groove also seems centered more on the hi-hat, snare, and bass drum than the toms.

MC: When I came into the band with Herbie I was playing a lot of stuff all over the place. Right away the producers started paring me down, because my approach sounded too much like a "jazz" gig. My way of dealing with that was to play a constant improvisation utilizing hi-hat, snare drum, and bass drum. I would deal with this much the same way as if I were playing time on the ride cymbal and putting stuff against it with the left hand and bass drum. This is another reason the rhythm sounds like it does. Out of my frustration

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of not being able to explore the whole drumset musically, I put all my energy into that. It became like a style we created. I eventually had trouble getting away from it. Not musically, but politically.

KM: You had to almost fight to record "Actual Proof in your style?"

MC: That is true. I was new to the band. And I had done only one tour when we made the record. We started to play the other tunes, "Butterfly" and "Spankalee" and the others, but the producer and Herbie wanted me to stay inside, so I couldn't stray too far. I had a tendency then to really play a lot off the bat. I was twenty-five. I was very high-energy, coming from Elvin Jones, Tony Williams. At that point I had divorced myself from Roy Haynes, Max Roach, and Philly Joe Jones. I tried to make it look as if I didn't know about those cats. I wanted to appear fresh, I wanted to be known for a modern approach. I was playing musically and sincerely, but it was not quite what these guys were hearing. Let's face it, Herbie had already played with Tony and Elvin and everyone else. He didn't really need another one of those guys. They wanted it funky but with improv. There was pressure on me *not* to stretch out.

We went in and played "Actual Proof just like you hear it on the CD. We knew it was working, but Herbie's producer, David Rubinson, came in, and he knew just enough drums to make him dangerous. He started telling me to play some square bull-shit that I would not have played in the eighth grade. It was really distasteful, boom-boom bop, boom-boom bop. I'd be laughed out of Dodge if I played that. It sounded like it was from the Elk's Club. I said, "No, we don't have to patronize the people." He went into a tirade. Finally he said, "Okay, you can do it once, and that has to be one take." We laid it down the first time. For me, this was really "Actual Proof."

KM: The song seems more based on you and Paul.

MC: Paul and I have this invisible understanding, this radar where we can walk into a recording studio and play something like that through any tune, straightaway without any rehearsal. So Herbie was aware of that, and from working with Miles he had learned how to use the talent in his band to make everything sound great. He could tell

Actual Proof

Here are the albums Clark says best represent his playing:

Artist	Album
Mike Clark	The Funk Stops Here (Enja)
Mike Clark	New York Funk (Grammavision)
Mike Clark	Give The Drummer Some (Stash)
Herbie Hancock	Thrust
Herbie Hancock	Flood (import)
Suzanne Pittson	Blues And The Abstract Truth (Vineland)
Mark Puricelli	The Shade (Music Masters)
Mark Puricelli	Melting Point (Music Masters)
Jack Wilkins	Alien Army (Music Masters)
Jack Wilkins	They Call Him Reckless (Music Masters)
Brand X	Do They Hurt? (Passport)
Brand X	Product (Passport)
Jack Walrath	Revenge Of The Fat People (Stash)
Ed Newmeister	Metro Music (Timescraper)

and these are the ones he listens to most for inspiration:

Artist	Album	Drummer
Miles Davis	Milestones	Philly Joe Jones
John Coltrane	A Love Supreme	Elvin Jones
Miles Davis	"Four" And More	Tony Williams
Miles Davis	Miles Smiles	Tony Williams

According to Mike, "On the funk side, I love all the blues cats, like Jimmy Reed, Buddy Guy, Junior Wells, all the Kings—B.B., Albert, and Freddie. I also dig James Brown, Smokey Robinson, the Temptations, and of course, anything by Duke Ellington, Count Basie, Thelonious Monk, Cannonball Adderley, Miles, Trane, and various groups. As for drummers, I dig Roy Haynes, Max Roach, Buddy Rich, Gene Krupa, Louie Bellson, Bernard Purdie, Clyde Stubblefield, David Garibaldi...! can go on forever. I spent years of my life listening to these cats.

"Among current drummers, I really dig Jeff Tain' Watts—he has a dirty ride beat, and he's added his own ideas to the language. I also like Adam Nussbaum. Adam has an uncanny knack of playing the exact right thing at the right time. He also has a nasty beat and great ideas. And I really dig what Gene Jackson is coming up with too. These are the cats I am checking out at the moment."

that Paul and I had this secret something. He peeped it. But the writing is based on the colors Herbie uses. He did use the rhythm we played to propel the song. I think he wrote it with us in mind.

It was all an experiment: The timing is not perfect, and in those days nobody really had drum sounds like they do now. The technical aspect wasn't developed like it is now. But we were just going for it, and nobody knew what was going to happen— not even Hancock. That's how most of the great things that we did happened.

KM: In drum historian Jim Payne's book, *Give The Drummers Some*, you mention that you graduated from the University of Hancock.

MC: We'd play in his garage, just the two

of us. He'd get me in there to work on new things he wanted to record. And because Herbie is such a good cat, I'd ask him to play some of the Miles' tunes from Tony's era, and we'd play them for hours.

Herbie was the first person I met who was really fair, and he was always concerned with what other people were feeling. He always knew the right thing to say to somebody when he could tell their feelings were a little hurt or their confidence was down. He was like a family member.

KM: On the new *Headhunters* record, you've returned to the style of *Thrust* and *Survival Of The Fittest*. The groove you play on "Tiptoe" is especially exciting, with your classic 16th-note stickings and bass drum accents. Your phrasing is really

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loose and slippery.

MC: It's basically Paul's tune, which we wrote in my place when we lived in the ghetto in Oakland. The original title was "Tiptoe Through The Ghetto." We had to be on our toes then. But it was also about tiptoeing through the bullshit of the record industry. That groove is just one of those Paul-and-Mike grooves that we'd been doing for years. It came out naturally; we didn't even discuss it. We cooked it up right then. That's the magic of the Headhunters: You can do things like that.

Bennie Maupin plays a badass solo on that one. And Billy Childs is a giant on this album. On my tune, "Two But Not Too," he plays some supernatural stuff. He brought in "6/8 - 7/8" and "Kwanzaa." He is one of the greatest I have ever played with.

KM: You play an amazing solo on "6/8 - 7/8."

MC: Thanks. This whole record was a labor of love. We lived together for two weeks and came up with all this stuff.

KM: Why did you eventually forego funk

for pure bebop gigs?

MC: After the Headhunters recorded *Man-Child* [1976], I realized the music was becoming more commercial. It was becoming like a band playing behind a singer, except there was no singer. Of course, when Herbie would solo it was always great. But Paul and I were getting dirty looks for our more advanced rhythms, and pretty soon I started to sound like one of these studio guys. Even *Thrust* was far removed from where I was heading with my musical vision. I wanted to play acoustic jazz, and *Man-Child* was way over the line of what I would allow myself to do. I wouldn't take gigs like that. Life is too short.

In the old days I played with Sam & Dave, Eddie Floyd, and Junior Walker. It's fine to sit back there and chop wood when there is something like that happening. If you played with James Brown you wouldn't want a drum solo; you'd be *happy* playing the groove. But to be in a jazz band where you're having to play 2 and 4 and no one is playing anything—well, let's just say I was very unhappy. It was time to move on.

KM: Where did you go?

MC: After that I went with Eddie Henderson five nights a week for one year in San Francisco—a jazz gig. It was great. Then I moved to New York in 1979, where I really experienced jazz on a profound level. I learned so much each night. You could hear great musicians, like Kenny Barron and Billy Hart, who I love. Billy had a profound influence. When I hear him play I hear all of the history plus constant improvisation. That is what jazz is really about.

KM: Were they open to your drumming in New York?

MC: I worked all the time my first year in New York, but then I was on the bench, like most people experience when they first move there. I had completely let go of the funk, and it took people a while to understand that. Also, my jazz playing is very intense. So if you are playing with some of those guys who have a mediocre understanding of the roots of jazz, and they want to write that stuff off as bebop..well, I am not the cat. In other words, they think anything past 1955 is jive. That's bull.

KM: The *Alien Army* record that you did with guitarist Jack Wilkins stands out for me. You have a unique approach to playing

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straight-ahead.

MC: Jack's so attuned to the rhythm, the slightest innuendo affects what he does. He can swing as hard as anybody, he has great chops, and he understands all of the history. He is on par with Herbie Hancock or anyone I have played with.

I began playing in Harlem after-hours from 8:00 at night to 8:00 in the morning, at 138th and Amsterdam Avenue. It was an illegal drug place, like where they slide the slot in the door to check who you are first. The club owner would shoot the place up

sometimes when he got too wiped out. I played there with Johnny Griffin, Lonnie Plaxico, a bassist, John Burr, and Danny Mixon from Mingus's Big Band, among others. I was very fortunate to have that gig. It was one of the few steady gigs in New York City where you could actually play.

After that, I was in Jack Wilkins' band for ten years. We recorded *Alien Army*. His influence on me was really strong. I have spent years playing with [trumpet player] Jack Walrath. We have had several bands

together. We still play together all the time, and we've done many records.

KM: Do you still enjoy the work you did with Brand X?

MC: I do. I always did. I'm not a fusion drummer, and I hated those fusion bands. They were loud and ponderous, no matter how much technique they had. It always felt like a herd of elephants. I liked Return To Forever because of Lenny White, but even with Herbie's band, when I was meeting all the musicians who were involved in that scene, I never really liked listening to the music.

KM: What is your take on the second wave of fusion drummers?

MC: I think Dennis Chambers is a genius. I haven't heard anybody get to that kind of stuff *ever*, technically anyway. He can play anything he is hearing at any time. His innate talent is so deep. He really respects the tradition. And I love Vinnie Colaiuta. Once I heard him with Chick Corea, and when I closed my eyes I understood what he was hearing in his head and it was beautiful. He is brilliant. Frank Katz is also seriously burning. Those guys are taking drumming to new levels.

You know, I've been in New York for twenty-one years, and I've never played any funk. My time in New York has been spent researching the roots of jazz history and somehow being a part of that. That is my passion. For me to even *consider* doing any pyrotechnics or showing off is ridiculous. I am totally about communication and the feeling of things.

KM: But on the new record you *are* playing pyrotechnics—or at least very accomplished funk! It just makes sense and works in the music.

MC: Whatever I play is to complement, augment, or deal with what the soloist is playing. I'm into having good chops, but my ideas are about the inner workings of the music. When I undertook this new *Headhunters* assignment, it was a challenge. I'd been in New York all these years playing creative or improvisational music. But when I got to LA to record and some engineer said to me, "Mr. Clark, do you want us to hook up the click track?..." I had never even *thought* of that. That sounded so funny. I died laughing and so did the band. I can't play the way Paul and I play and have some machine keeping the beat for me. I think it's ridiculous—though

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I have played with a click track when I've done film work. Click tracks are just too "right wing" for me. [laughs]

Then a guy approached me with the idea of playing a simple beat so we could "make a lot of money." I thought, "Is this what it has come to?" It sounded like all the music I hear on the radio. I said, "I don't want to be involved with that." My *students* are beyond that—though I had to play some things on this record that I would never have played, so it would be commercial; I had to overcome my attitude for some tracks. But I am not a straight-time drummer. All the bandmembers have had different experiences since the '70s, but it all worked out. I'm looking at this as an opportunity for us to advance musically. I really don't want to be in a band that plays commercial bullshit.

KM: Why did you return to the funk style with *The Funk Stops Here*, with Paul Jackson, Jeff Pittson, and Kenny Garrett?

MC: Jim Payne called me with the idea for Paul and I to reunite for a record date. I had been playing with Kenny Garrett a lot at the time, and they flew Paul in from Japan. We recorded it in Florida right near the

swamp. There were gigantic tarantula spiders in the room where I slept. The music on that record is so organic, we came up with ideas in the studio, no rehearsal at all. We'd discuss it, then throw down.

KM: You're back and forth between New York and LA now. What keeps you busy in LA?

MC: Less racism. I can play a lot of jazz gigs here in LA and not have to deal with that funny bag. I just recorded a CD, *The Hunter*, with bassist Henry Franklin. He's really great. I also had the honor of playing live with Oscar Brown Jr. There may be a CD coming out from that gig. Oscar encompassed everything one could imagine regarding soul and swinging. He took you right into the lives of the people who invented jazz music. And I play a lot with Theo Saunders, a great jazz pianist from New York. I do clinics and gigs with Billy Childs and [bassist] Bob Hurst, too. I've played with just about everyone in LA.

KM: In one chapter from Jim Payne's book you talk about "tipping." What is that?

MC: There are times when you are bashing and playing all your stuff, but there are other times when you're just tippin'. Say

you're in a nice jazz trio and you are just playing time. The groove is settled, relaxed, and in the pocket. You're not having to make a lot of adjustments. It just feels great. Al Foster does some serious tippin'.

KM: Why is New York still considered the headquarters for jazz?

MC: Every musician who is serious about jazz should live in New York. Here, jazz tradition is part of daily life. Cats train you to deal with the quarter notes, which is the essence of swing. The space between the quarter notes should be fairly even and each note should get the same value, except of course for accents and crescendos and so forth. Musicians are strict about that in the Apple. That is why the music here swings.

Once you get outside of New York and start to do gigs, sometimes the time starts to sag or get into that trick bag. That is why musicians pay so many dues living in New York, because when they gig, it really swings because of the understanding and the training here, especially dealing with that quarter note. I can't stress enough how important that is. And because it swings, cats will play for twenty bucks to realize their dream.



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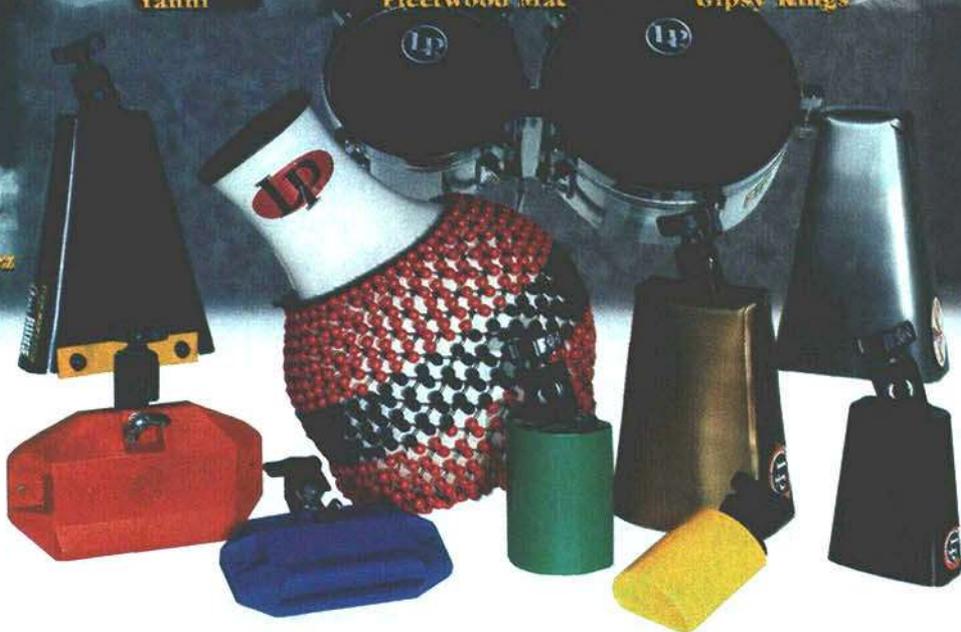
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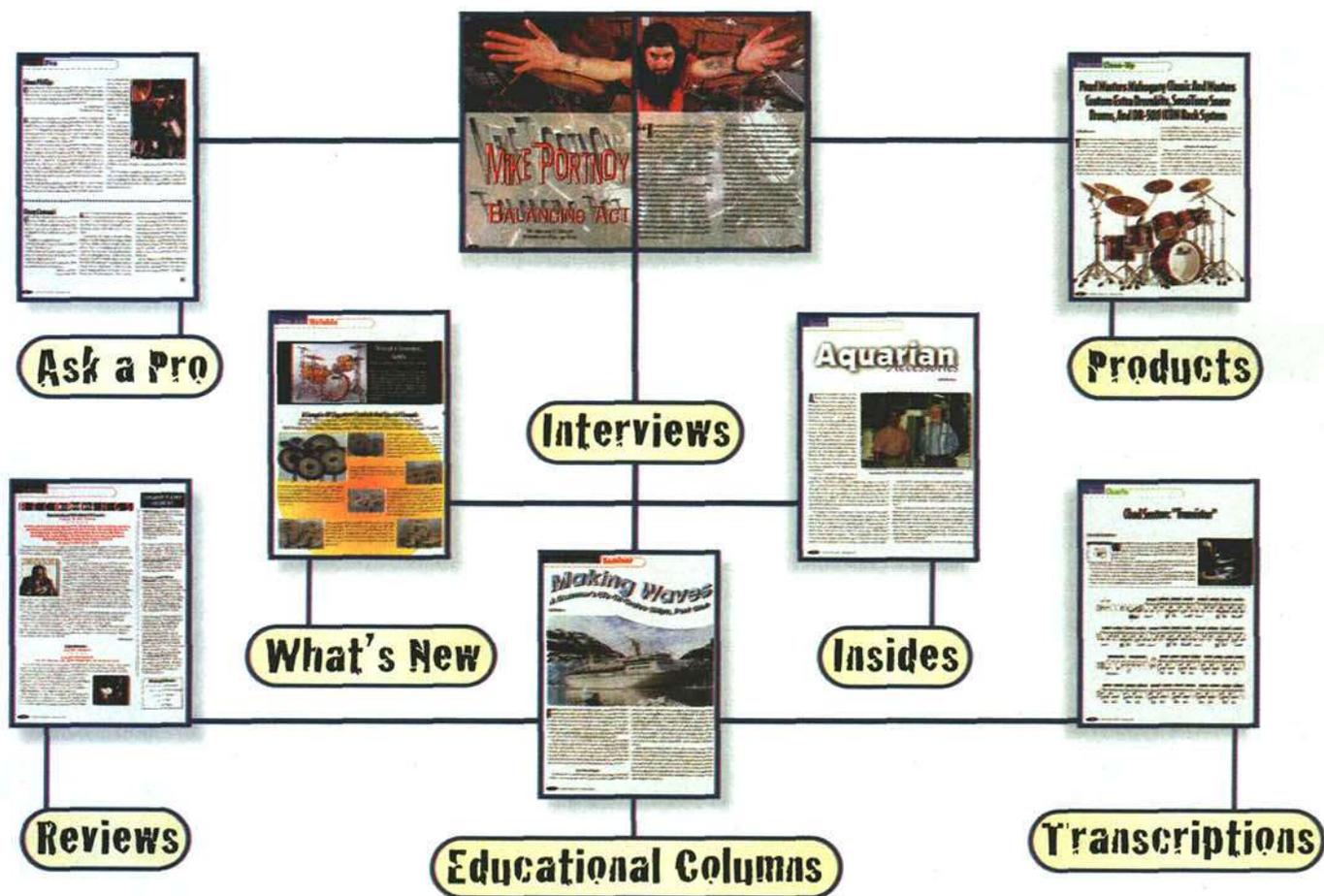
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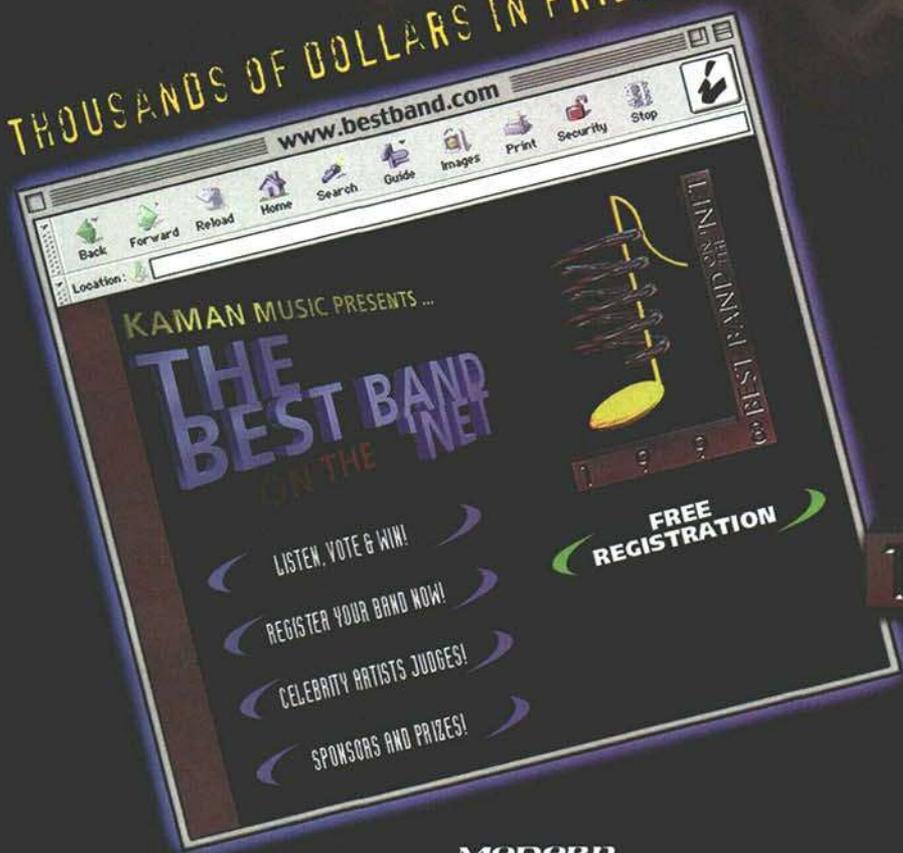
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Drum 'N' Bass: The New Jazz

by Zach Danziger

MUSIC KEY

H.H.	X
S.D.	●
B.D.	■

The term "jazz" means different things to different people. I've always associated the word not so much with a particular style but with a certain mindset—an attitude that has to do with being creative, innovative, and daring. This is what attracted me to the

genre: the freedom to create.

I'll never forget the day my friend [long-time *MD* contributing writer] Ken Micallef made me a tape of some new music from the UK. It was labeled "drum 'n' bass." I never thought that this tape would musically change my life. The material was unique to me in that it featured intricate up-tempo drum programming coupled with ambient pads and reggae-like sub-bass lines. I hadn't been inspired by new music in quite a while, but this really moved me. What was amazing was that there was no live drumming on any of these tracks. It was all sample-based programming, yet there was such a creative, fresh element to it. This, I felt, was the new jazz.

The rhythmic phrasing in drum 'n' bass music rivals the hippest drumming that I've ever heard. Artists like Squarepusher, Plug, Photek, Boymerang, Mad Max, and Aphex Twin, among many others, have definitely raised the level of rhythmic creativity. In addition to the rhythmic element, there's also the sonic element, which is equally mind-blowing. Much of the grooves utilize sped-up drum breaks that include many pitched-up drum and percussive sounds. In addition, the use of multi-effect processors, pitch bends, and filter sweeps on various drum sounds adds greatly to the rhythmic nuance. We as drummers have not been required to consider all of these sonic variables, but listening to some of these tracks may just make you want to seriously investigate some of the possibilities.

What's interesting (though not surprising) is that many of these artists cite jazz as a major source of inspiration for their own music. It won't be long before these drum 'n' bass innovators start heavily influencing many of today's top jazz musicians. Something tells me that if Miles Davis were alive, he would definitely be tapping into this.

These days we're beginning to see drum 'n' bass artists playing their music in a live setting, and some have started to incorporate a live rhythm section. It is now becoming important for drummers to be able to simulate these programmed rhythms.

For drummers interested in emulating these grooves acoustically, it is important to understand the vocabulary. As with any other genre, the best way is to do this is to immerse yourself in the style as much as possible. At first listen, one might assume that the drum programming is very similar to fusion drumming. But while there may be some similarities, there's more to it than that.

One programming technique that drum 'n' bass artists use is the cutting up of "breakbeats." A breakbeat is a drum beat or loop usually taken from an existing recording. Some of the most com-

monly used breaks are from soul hits like "Amen Brother," "Soul Pride," and "Apache." These breaks are then cut up in the sampler and rearranged to form new patterns. Understanding this concept and trying to apply it to the live drumming front will help with the authenticity of the style.

Let's look at an example of a one-bar loop:

When cut up into quarter notes, we are then left with:

Try practicing each piece separately, then repeat each piece. (This may seem unfamiliar or awkward from a conventional drumming standpoint, but it's commonplace in this genre.) Then try mixing and matching these pieces. You will essentially be re-creating an element of the programming process in a live setting.

Here are some examples:

As far as achieving the drum 'n' bass *sound* on an acoustic drumset, we must understand the origin of these programmed drum sounds. Many of the sounds and loops used have been sped

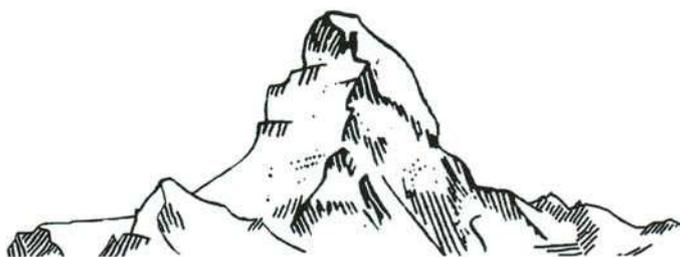
up considerably to accommodate the tempo of this music, which usually falls between 160 and 180 bpm. When loops that were originally played by a drummer at, let's say, 110 bpm are then sped up to 160-170 bpm, the pitch of the drums and cymbals is raised and the overall sound is compressed. To replicate this, the use of smaller-sized drums and cymbals can help. Zildjian's *Re-Mix* line was designed with this idea in mind; 12" hi-hats, 12" and 14" crashes, and a 17" ride coupled with a smaller, pitched-up kick and snare will really get you in the sonic ballpark. To take this a step further, you may want to add electronics to your acoustic kit. A trigger interface in conjunction with a sampler can expand your sonic palette.

I suppose the most inspiring element of this music is the infinite possibilities that it offers. I can't wait to see where it will go in the upcoming years.

Zach Danziger is on the cutting edge of today's music, one of a number of young players leading a new movement that has broad implications for modern drumset playing. With two co-led projects, Bluth and Boomish, Zach is pioneering a futuristic mix of electronic music and astonishing musicianship that retains its human touch. For info on Bluth and Boomish, contact: www.kineticsurge.com.



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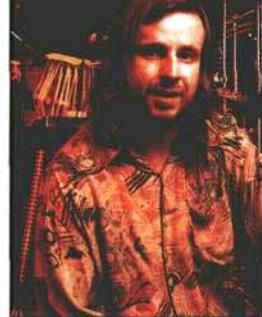
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Applying Indian Rhythms

by Pete Lockett

MUSIC KEY

- R.C.
- S.D.
- R.D.
- H.H.
- w/foot

Of all the rhythmic systems in the world, the Indian system is one of the most profound. In both North and South India, the complex and organized rhythmic formulas make up an essential part of the music.

The two main classical styles in India—Hindustani from the North and Karnatic from the South—differ greatly, both in their instrumentation and their compositional constructs. However, one common strand between the two systems is the use of phonetics to represent rhythmic motifs. Although the spoken words differ between the North and the South, a lot of the rhythmic principles are the same.

We are going to be looking at a few of these principles and work toward ways of applying them to the drumkit and percussion. Two things in particular make the Indian system particularly useful in this area. First, the modular style of the rhythmic units is

a very helpful tool for building complex rhythms within a regular framework. Second, the use of phonetics can be a very effective key for memorizing and recalling rhythms.

In South India there are five main units, or building blocks, of rhythm: 3-, 4-, 5-, 7-, and 9-beat units. It is by the juxtaposition and manipulation of these units that much of the rhythmic material is created. Here is the basic information concerning the rhythmic units:

Five Main Rhythmic Units				
No. Of Beats	Words	Subdivision	Name	
3 beats	takita	----	tisram	
4 beats	takadime	----	chaturusram	
5 beats	tati kidatum	2 + 3	kandam	
7 beats	takita takadime	3 + 4	misram	
9 beats	takadime tatikidatum	4 + 5	shankeernam	

In the early stages of lessons in South Indian drumming, students learn to juxtapose units from this set and speak them aloud while clapping a steady quarter-note pulse. Let's do something similar by using a simple device for throwing the rhythm off beat. The following example employs the syllables of the 4-beat unit three times, followed by the 3-beat unit played once. This is a repeated cycle, with each syllable being a 16th note in duration.

1a

ta ka di me ta ka di me ta ka di me ta ki ta

Now let's clap quarter notes against this cycle. The whole pattern will go off beat after the first cycle and will take four repeats to get back on beat again. (The cycle is fifteen quarter notes long.)

1b

ta ka di me ta ka di me ta ka di me ta ki ta ta ka di me ta ki ta ta ka di me ta ka di me ta ka di me ta ka di me ta ki ta

To make this phrase fit into 4/4, we will employ a device common to North and South Indian drumming. It is a form of rhythmic cadence whereby a piece of rhythmic work is brought to its conclusion by repeating a motif three times, calculating it in such a way as to make the last note of the third phrase become the first note of the following bar. This is called a "tihai" (or sometimes "arudie" in the South).

In example 2A we can see that the form is made up of our original phrase (three times) plus our rhythmic cadence. This is now sixteen quarter notes long. Try speaking the passage through in a cycle while clapping quarter notes.

2a

ta ka di me ta ka di me ta ka di me ta ki ta ta ka di me ta ka di me ta ka di me ta ki ta ta ka

di me ta ka di me ta ka di me ta ki ta ta ti ki da tum ta ta ti ki da tum ta ta ti ki da tum

Example 2B shows the construction of the rhythmic cadence of the three phrases. Each pattern is best thought of as a group of five (tati kidatum) plus an accented note that is an 8th note long.

2b

Now we can move on to some ways of employing this concept on the drumkit. We will start with a basic paradiddle sticking to represent the form, with a quarter-note pulse played between the feet. (It is useful to continue reciting the syllables.)

3

Here's a slightly more developed idea that incorporates a busier pattern with the feet, while the hands play between the ride cymbal and snare.

4

Next time we will explore these concepts further. In the meantime, try to come up with your own combinations of rhythms.

Pete Lockett is one of the most versatile multi-percussionists currently working in the UK. He has recorded and/or toured with Bjork, Kula Shaker, Bill Bruford, Vanessa-Mae, David Toop, Gary Husband, Eumir Deodato, and Joji Hirota.



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Roller: Part 1

by Chet Doboie

Roller is an exercise that serves as a workout for developing control and excellence of open-roll and drag technique. Conceptually, Roller (which is triple-based) is rooted in the foundation of three 8th notes to a pulse. Drag and roll figures are built upon the continuum of this 8th-note foundation.

Exercises like Roller are part of standard warm-up and development material for today's contemporary corps percussion ensembles. In fact, the exercises contained in this two-part series are ones that we use in Hip Pickles for warm-up, development, and endurance.

Triple Roller—Straight is to be played "flat." That means all notes are to be executed from the same stick heights, and all notes should have the same dynamic level. This can be challenging. The "home-base" dynamic for the following exercise is *forte*, performed from full, high-stick heights. However, it is very beneficial to work through the whole dynamic range.

Here are some ideas to maximize the benefit of Roller: 1) Tap your foot and build your hand performance out of that groove. 2) Monitor your stick heights and keep them all uniform. 3) Start at slow tempos and stress accuracy of your note placement.

Triple Roller—Straight

R L R L R L RRL R LLR L R L R L R L R LLR L RRL

R L R L R L R L RRL R LL R L R L R L RRLRRLRRL

R L R L R L RRLR LLRRL R L R L R L R LLRRL RRL

R L R L R L RRL RRLR LL R L R L R L R LLRRLRRL

R LLR LLR LLRRL RRL RRL R LLRRLRRLRRLRRLRRL

The following presentation of Triple Roller adds the dimension of accents. Now the home-base stick position is from a down position for non-accents, and the accents are executed from a high stick position. Uniformity of heights is important. All non-accents should be performed from the same down position and have the same dynamic level. Similarly, all accents should have this same sense of uniformity as well.

Triple Roller—Accented

R L R L R L RRL R LLR L R L R L R L R LLR L RRL

R L R L R L R L RRL R LL R L R L R L RLLRLLRLL

R L R L R L RLLR LLRRL R L R L R L R LLRRL RLL

R L R L R L RRL RLLR LL R L R L R L R LLRLLRLL

R LLR LLR LLRRL RRL RRL R LLRLLRLLRLLRLLRLL

In Part 2 we'll look at Roller built on a duple foundation. Enjoy!



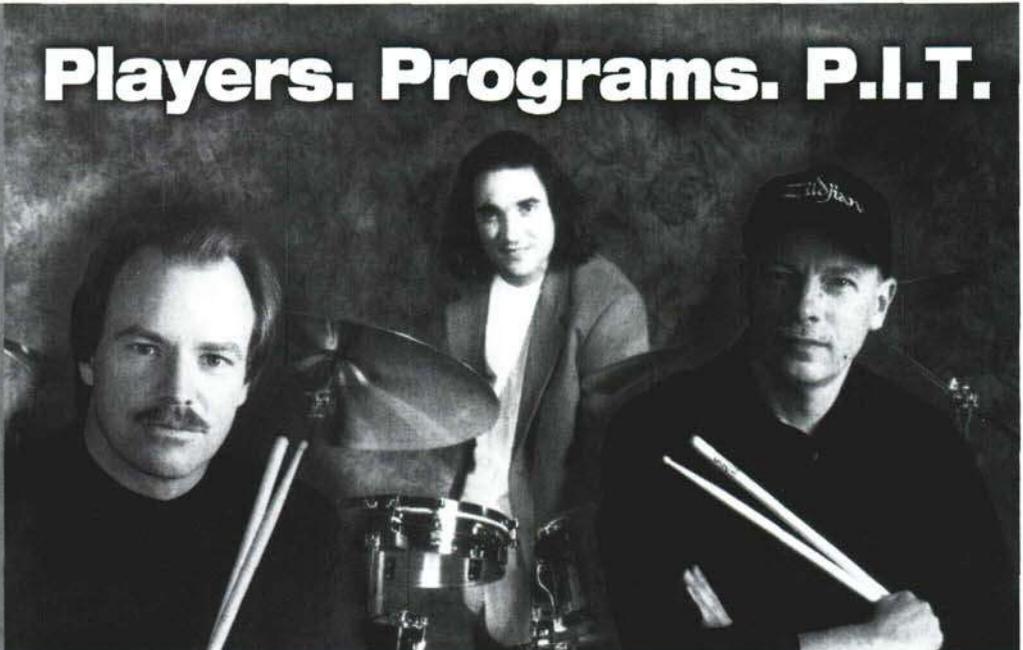


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Keith Moon: "Won't Get Fooled Again"

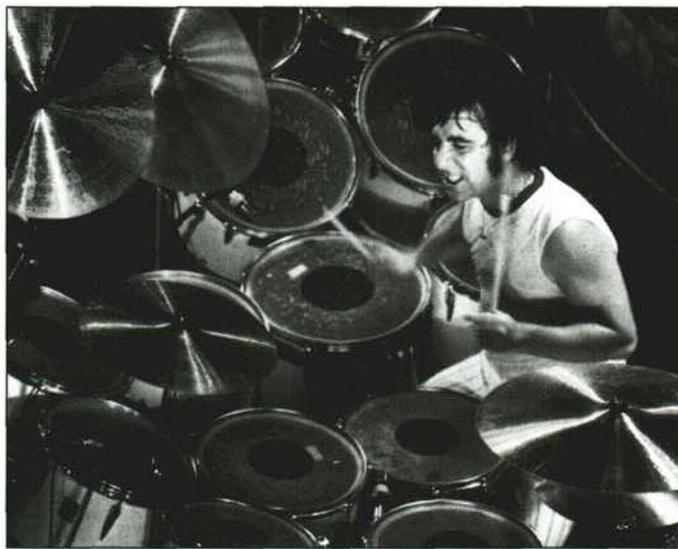
Transcribed by Vincent DeFrancesco

MUSIC KEY

Open	○	CC
H.H.	×	×
T.T.	●	●
S.D.	●	●
F.T.	●	●
B.D.	●	●
H.H. w/foot	×	Add'l Toms

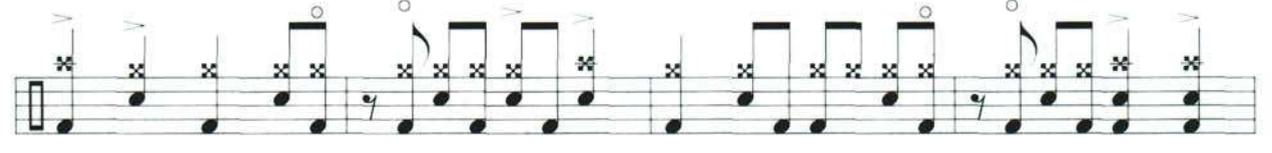
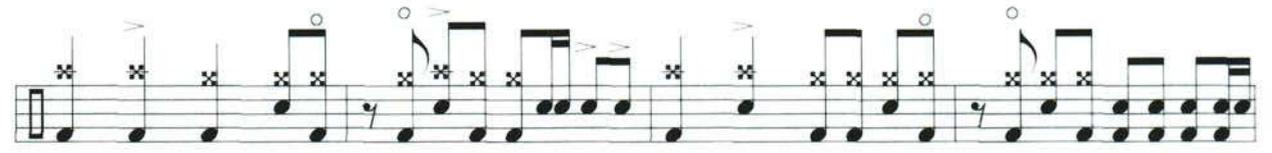
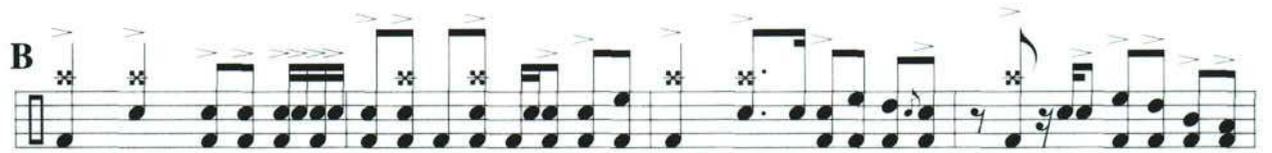
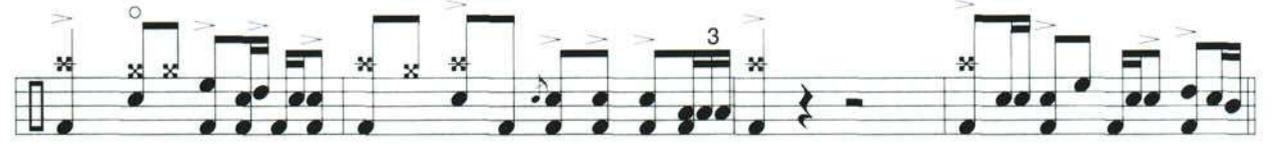
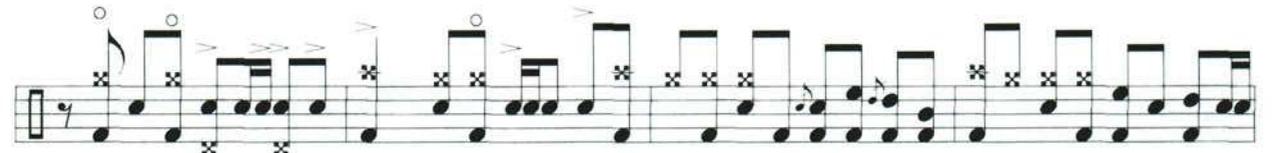
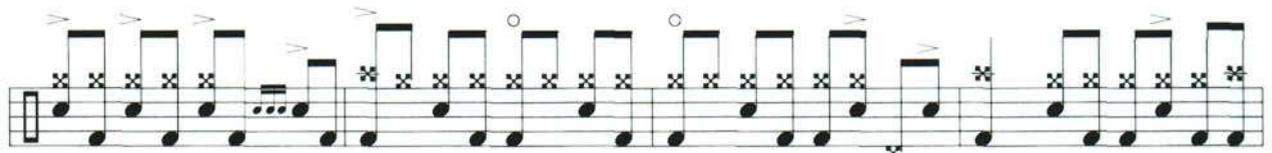
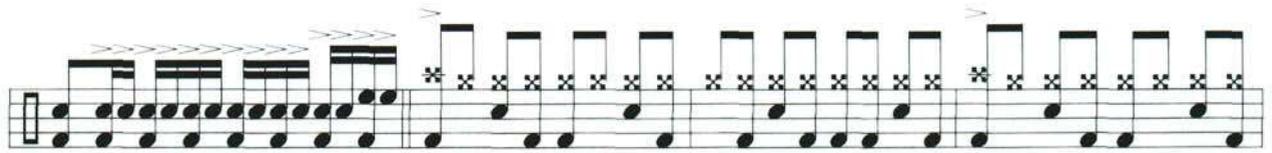
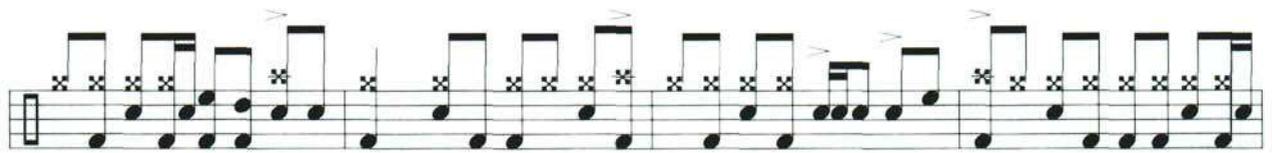
It's hard to believe that September marks the twentieth anniversary of Keith Moon's death. Even though it's been twenty years, Moon's incredibly spirited drumming continues to inspire musicians the world over. Listening to any of his work with the Who brings a smile—and more importantly makes you want to sit down and play.

To pay tribute to Keith, here is one of his most famous performances: "Won't Get Fooled Again," from the Who's classic *Who's Next*. Sure, you've heard the tune many times on classic rock radio. But follow this transcription along with the recording and you'll be surprised at how much Keith added to the track. You'll also hear his signature licks, like the driving 8th-note pulse on the bass drum, the odd-placed crashes and punctuations, and his relentless 16th-note tom attack.



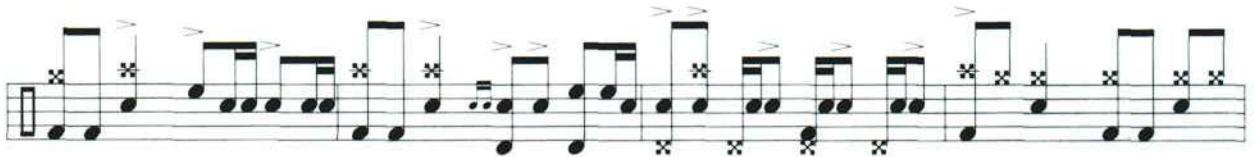
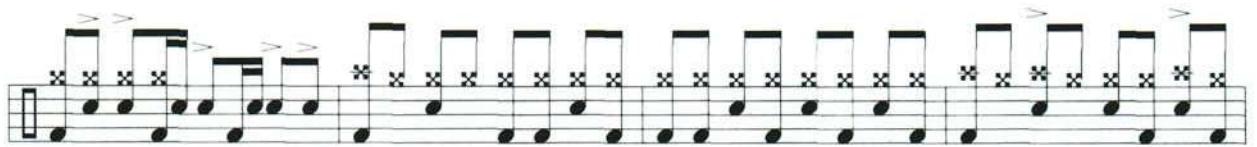
♩ = 134

17



This musical score is written for a drum set and consists of 12 staves. The notation includes various rhythmic patterns, rests, and dynamic markings. Key features include:

- Staff 1:** Starts with a quarter rest, followed by eighth notes and quarter notes. Includes a fermata over a quarter note.
- Staff 2:** Features a common time signature 'C' and includes eighth notes, quarter notes, and a triplet of eighth notes.
- Staff 3:** Continues with eighth and quarter notes, including a fermata over a quarter note.
- Staff 4:** Contains several triplet markings over eighth notes.
- Staff 5:** Similar to Staff 4, with triplet markings and eighth notes.
- Staff 6:** Includes a section with multiple slanted lines (trills or tremolos) over eighth notes.
- Staff 7:** Features quarter notes and quarter rests, with a fermata over a quarter note.
- Staff 8:** Similar to Staff 7, with quarter notes and quarter rests.
- Staff 9:** Continues with quarter notes and quarter rests.
- Staff 10:** Contains a section with six repeat signs (slashes with dots) over a series of measures.
- Staff 11:** Ends with a series of eighth notes, including triplet markings.



This page contains ten staves of musical notation for a drum set. The notation is written on a single-line staff with a key signature of one flat (Bb) and a time signature of 4/4. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as **f** (forte) and **mf** (mezzo-forte) are indicated. Articulation marks like accents (>) and slurs are used throughout. Some notes are marked with an 'x' to indicate a specific drum sound. The notation is organized into measures, with some measures containing multiple notes or rests. The overall style is that of a contemporary drum set piece.

Musical staff 1: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes three triplet markings (3) over groups of three notes.

Musical staff 2: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes three triplet markings (3) over groups of three notes.

Musical staff 3: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes three triplet markings (3) over groups of three notes.

Musical staff 4: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes a triplet marking (3) over a group of three notes.

Musical staff 5: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes a triplet marking (3) over a group of three notes.

Musical staff 6: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes a triplet marking (3) over a group of three notes.

Musical staff 7: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes a chord marking 'G' above a note, followed by a measure rest and a bar line.

Musical staff 8: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes a triplet marking (3) over a group of three notes.

Musical staff 9: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes a triplet marking (3) over a group of three notes.

Musical staff 10: Drum notation featuring a series of eighth notes with accents (>) and asterisks (*). It includes a time signature of 2/4, a chord marking 'C' above a note, and the text '(Yeah!)' above a note.

Loose H.H.



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RECORDINGS

Soufly**Soufly (Roadrunner)****drummer: Roy "Rata" Mayorga**

with Max Cavalera (vcl,gtr), Jackson Bandeira (gtr), Marcello D. Rapp (bs)



On some of this record's thrashier moments, Soufly gives any band a run for its mosh money. But Soufly is so much more than hardcore, thrash, and any other label you might want to paint on them. Max Cavalera, formerly the front-man for Brazilian 'bangers Sepultura, has merged metal with bits of rap, rave, Rob Zombie, and tribal dance music to create sonic bliss for the soul.

Roy "Raia" Mayorga plays drums as if the rhythms were seeping from his spirit. From take-no-prisoners tantrums ("Eye For And Eye") and tribal-styled romps ("Bumba"), to earthy missives ("Bleed") and hand drum sonnets

("Soufly"), Mayorga drops himself into the body of the music and gives it a heartbeat. Incredible hand speed allows him to pull off well-defined single-stroke rolls, but he can also move from heavy assaults to whisper-quiet trance beats without the slightest skid mark. (Interestingly, Mayorga's snare has a high-end poppy quality that wouldn't normally work with music of this type, but here provides a breathy, distinctive musicality.)

With everything Mayorga brings to *Soufly* in the way of technical skill and musicality, his heart beats the most loudly. If he and the rest of the band can pump the same passion into their live shows, heaven help anyone else on the bill.

Matt Peiken

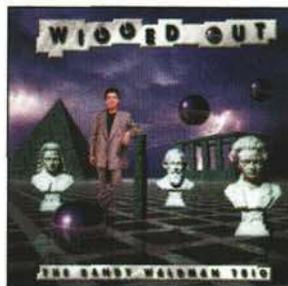
The Randy Waldman Trio**Wigged Out (Whirlybird)****drummer: Vinnie Colaiuta**

with Randy Waldman (pno), John Patitucci (bs), Freddie Hubbard, Arturo Sandoval (trp), Walt Fowler (tbn), Michael Brecker, Bob Berg (ss)

In his glory days, Vinnie Colaiuta was everywhere strutting his innovative time allusions and incredible technical arsenal. But since going with der Sting-meister (where his drumming is tamed as his wallet is no doubt fattened), finding a burning Colaiuta performance on record is rare indeed. *Wigged Out* corrects past transgressions. With a heavy-hitting lineup led by studio veteran Waldman, the album takes corny standards and infuses them with humor, wit, and some remarkable instrumental interplay. Primarily a trio outing, it lets Vinnie shine as only he can.

Though Colaiuta will never swing in the Haynes-Elvin-Philly Joe sense, most of this record does swing—in particular "Peter And The Wolf," where Vinnie fills out the arrangements with his trademark blistering tom work and hand-to-foot dazzle. Making the most of his brushes on "Minuet In G," Vinnie follows the busy arrangement with surgical accuracy and dance-like finesse, eventually going into some funky sticking patterns under Hubbard's trumpet solo, then a good exchange of fours. "Flight Of The Bumblebee" is a crazy race to the finish, with Vinnie double-timing his solo under an easy-feeling swing section. The remainder of the album is full of explosive solos and inventive trading sections. Come back home, Vinnie; all is forgiven. (11684 Ventura Blvd., Suite 267, Studio City, CA 91604)

Ken Micallef



SIGNIFICANT OTHERS

Quite an excitable drummer is young **DEREK GRANT**, who appears on the Suicide Machines' latest, *Battle Hymns* (Hollywood). Punk/ska bands being about as rare as flies on a cow's butt these days, this is one combo that rises above the rest, and Grant's ability to literally tear into every tempo and groove change is a big reason why. Too bad he just left the band (apparently major-label concessions compromised his personal punk ethics); he nails every tune here, laying out a blueprint for the style.



Veteran rocker **Ian Wallace** joins up with keyboardist Brian Trainor playing original compositions blending traditional and modern jazz elements on *Take A Train*, with guest saxmen Steve Marcus and Ian McDonald and bassist John Belzaguy. (For information: information@finemusic.com or call (800) 561-0898; to order: www.finemusic.com)

Organist Ron Levy uses three different grooving funk drummers—James **Gadson**, **Idris Muhammad**, and **Greg Morrow**—as well as strong solo voices like Freddie Hubbard, David T. Walker, and Steve Turre on his new Ron Levy's Wild Kingdom release, *Greaze Is What's Good*. (Cannonball Records, 1660 Lake Drive West, Chanhassen, MN 55317)

GREG BANDY shows off fine jazz playing and much more on *Lightning! In A Bottle*, getting funky or singing the blues with cohorts Gary Bartz, Olu Dara, Donald Smith, and Alex Blake. He tells his life story in a memorable solo called "Mr. Drummerman." (Big Ox Productions, 501 West 156th St., Suite 36, New York, NY 10032, (212) 690-4843)

Rating Scale

- ◆◆◆◆◆ Excellent
- ◆◆◆◆ Very Good
- ◆◆◆ Good
- ◆◆ Fair
- ◆ Poor

THROUGH THE PAST, DARKLY

Oh, the horror wrought by the "alternative" explosion! So many forefathers of musical heaviness left dead or seriously wounded. But now the smoke has cleared, revealing smoldering embers. Will rock's dinosaurs rise Phoenix-like and lay claim to the darklands once again? Recently unearthed runes reveal the hidden truths.

Iron Maiden's image is intact on *Virtual XI* (CMC, ☆☆☆1/2), but the material, mix, and sheer metal power are not quite up to past Maiden performances. The marketing department performs well with an enhanced CD, Web site, and even a video game soon to follow, but the monster metal sound is missing. With mostly groove-oriented tunes and very few fills, **NICKO MCBRAIN'S** drumming is still solid as ever, but the mix here does him no justice. On several tracks the snare drum sounds almost nonexistent compared to the other instruments, with the vocals being very dry and way out front.



On *Walk On Water* (CMC, ☆☆☆), UFO, a straight-ahead hard-rockin' '70s band, turns in a strong performance with their original lineup, including guitarist Michael Schenker and drummer **ANDY PARKER**. Parker lays it down heavy and simple, adding to the commercial rock sound that made UFO a driving force in the hard-rock era of the late 70s and early '80s. The band also gives their loyal fans a treat by adding newly recorded versions of "Doctor, Doctor" and "Lights Out" as bonus tracks. UFO sounds fresh here, and Parker's drumming is a lesson in strong time and rock groove.

Dio has been at the forefront of the metal scene since the beginning, and drummer **VINNIE APPICE** has seen most of the action with this group. On *Inferno: Last In Live* (Mayhem, ☆☆☆1/2), a two-CD in-concert set of Dio's best material, Vinnie gives a solid performance, but once again the mix distracts from the drummer's effectiveness. The toms are not up in volume with the rest of the kit, resulting in an unbalanced sound—especially on Vinnie's more intricate fills. Still, Appice performs a Peart-meets-Bonham old-school solo with lots of triplet fills and flashy snare work, proving that he has certainly held his power and endurance over the years.



Since the early 70s, **Blue Oyster Cult** has delivered a unique combination of rock, metal, and pop that has never been easy to describe, but that has managed to capture a wide audience of fans. The new *Heaven Forbid* (CMC, ☆☆☆1/2) follows suit in their long line of impressive melodic and lyrically interesting material. Although veteran rock drummer **BOBBY RONDINELLI** performs on one straight-rock groove tune, the drumming of **CHUCK BURGI**, who performs on the rest of the CD, is most impressive. Burgi displays solid double bass chops, most notably on the opening "See You In Black," using a cool triplet bass drum pattern. There are interesting time changes throughout the CD, and Burgi makes them flow smoothly.



Deep Purple drummer **IAN PAICE** is a rock drumming legend. His speed and jazz-influenced chops have made for some of the most creative and influential grooves and drum solos in rock drumming history. Unfortunately, not much of that traditional Ian Paice style is heard on the new *Abandon* CD (CMC, ☆☆☆). Ian is certainly grooving hard, as on the opening "Any Fule Kno That," where he performs a Porcaro-style shuffle. In fact, that hip-hop shuffle groove seems to dominate the material, which finds Purple still alive and kicking hard, powered by the guitar strength of Dregs guitarist Steve Morse and longtime Purple vocalist Ian Gillan.

The cream of the crop in this retro-rock roundup is the killing performance by drummer **MIKKEY DEE** and the never-say-die trio of **Motorhead**. For drummers who want to know what *real* hard rock is all about, this is your calling card. The mix, feel, and pure emotion on *Snake Bite Love* (CMC, ☆☆☆1/2) are ever-present, with Dee's relentless drumming never letting up for a moment. Nothing fancy, nothing too technical—just pure, gut-wrenching rock grooves. This is where hard rock, heavy metal, and punk find their inspiration and focus. Credit producer Howard Benson, guitarist Phil Campbell, unmistakable vocalist/bassist Lemmy Kilmister, and demolition drummer Mikkey Dee for this timeless rock masterpiece.



Mike Haid

Tony Reedus

The Far Side (Evidence)



drummer: Tony Reedus

with Mulgrew Miller (pno), Charnett Moffett (bs), Bill Evans (sx)

Bill Stewart

Think Before You Think (Evidence)



drummer: Bill Stewart

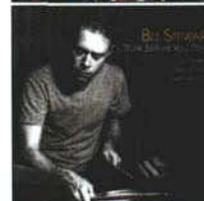
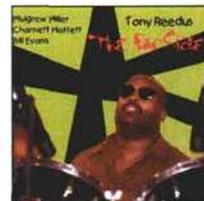
with Joe Lovano (tn sx), Mark Cohen (pno), Dave Holland (bs)

Evidence has given us a treat by recently reissuing discs from Japan's JazzCity label, previously unavailable in the US. Recorded between 1988 and 1990, the discs gave several young up & comers an opportunity as leaders, including stellar jazz drummers Tony

Reedus and Bill Stewart.

Both discs open with the drummers' self-penned title tunes, uptempo cookers offering meaty chops. Reedus's muscular sound is fueled by the driving ride-work that he honed on stints with Woody Shaw and Jon Faddis; his sumptuous brush work is also a joy. Stewart is a grand illusionist: It's amazing how his crisp, pointed attack comes off as fluid, breathing swing. And his instinct for outlining melody is truly uncanny.

The superb bandmates are well chosen to bring out the drummers' best. Unleashed in their natural elements, both kitmasters shine.



Jeff Potter

Wine Field

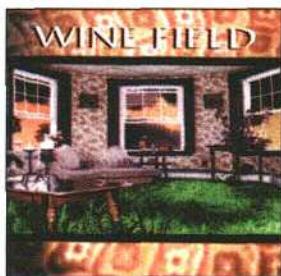
Wine Field (Watchtower)



drummer, percussionist: Jonathan Mover (also kybd)
with Shawn Tooley, Jimmy Landry (vcl, gtr), James Cruz (bs),
James Grosik (vln)

Wine Field is an appealing debut by two earnest singer/songwriters. The album was produced by drummer Jonathan Mover, whose ideas seemingly run throughout the album's rhythms and arrangements.

Mover is of course known for his daring drumming with Joe Satriani, but he plays right in the pocket on the opening "86," warming to the sound of the hollow-body guitars with his crisp splashes. (As a nice production tool he uses a completely different drum pattern, soft and super-compressed, for an interlude.) Mover picks up the pace on "Holy Grail," where his hi-hat comping on the verses gives way to a good 6/8 whacking all over the kit, acoustic guitars heating up in double-time rhythm.



Elsewhere, the drummer's flourishes add style and feeling to the half-time waltz of "Tripping," and his snares-off pattern and climaxing cadence goose "Around The Corner."

Mover is colorful and cagey in the studio, and spreads the sounds around. *Wine Field* sounds best, as Peter, Paul & Mary once sang, "When the words don't get in the way." (221 W. 82nd St., Suite UC, New York, NY 10024, tel: [212] 501-0584)

Robin Tolleson

Bikram Ghosh/Trichy Sankaran

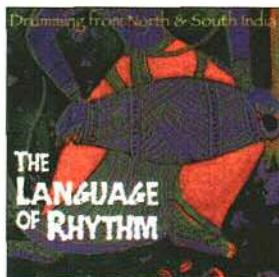
The Language Of Rhythm. (Music of the World)



**percussionists: Bikram Gixosh (tabla)
and Trichy Sankaran (mrdangam, kanjira)**

The Language Of Rhythm is a two-CD set that includes previously released albums by noted Indian drummers, southern player Trichy Sankaran and northerner Bikram Ghosh. Featuring a well-written booklet that gives detailed outlines of the construction of the instruments, as well as information on playing techniques, *Language* provides a good history and great examples of the drums and music of India.

The more familiar music here will be Ghosh's *Talking Tabla*, featuring probably the most sampled Indian percussion instrument. Ghosh is a noted master from a family of musicians, and has spent plenty of time accompanying Ravi Shankar. On *Talking Tabla* we get to hear the music as it was composed for solo performance, with sarangi (a bowed instrument) and santur (a 100-string hammer dulcimer). Ghosh's playing is famous for its precision and amazing speed, two traits heard in great abundance here.



While South Indian music is far less well known in the West, it is a rich and important part of the world's music. On his half of this set, *Laya Vinyas*, Trichy Sankaran plays mrdangam and kanjira. The mrdangam is a barrel drum with two heads, placed across the lap of the musician and played with two hands. The instrument's versatility comes from its unique structure: Each head is constructed differently, allowing a wide variety of tonal variations. The kanjira is a single frame drum common to much south Indian music. Sankaran is a creative player who has worked not only in the complex classical world of India, but also in jazz and popular music. He is accompanied on a number of *Laya Vinyas'* tracks by vina, a fretted string instrument that is probably the most common in south India.

The percussion of India has been widely used throughout the world as a starting point for cultural exploration—and often misunderstood, misused, and trivialized by a generation of "world beat" musicians. It is good to see the music in its purest form available on CD, played by master musicians.

Cliff Furnald

Medeski, Martin & Wood

Combustication (Blue Note)



drummer: Billy Martin

with John Medeski (kybd), Chris Wood (bs), DJ Logic (turntables)

Sonically, MMW's fifth full-length studio album picks up where 1996's *Shackman* left off: deep in the heart of groove country—but with a few conceptual changes. First, the band recorded in New York City instead of in their tiny Hawaii hut. Second, they allowed themselves the luxury of overdubbing to expand upon live studio takes. And third, they feature a cameo by turntable artist DJ Logic. But really, all this doesn't alter the essence of MMW's sound; it simply adds a few new shades of color.

On *Combustication*, Billy Martin further develops his own laid-back hipster drumming style while working towards a mastery of the slippery 8th-note feel of New Orleans. His unique cross-stick pattern gives life to "Coconut Boogaloo," and he's Zigaboo incarnate on "Hey-Hee-Hi-Ho." (Even the title sounds like a Meters tune.) And on MMW's jazziest piece in a while, the simply named "Latin Shuffle," Martin departs from his metrically mutating Afro-Cuban beat to take a brief solo befitting a bebop drummer—huge press rolls, singing high-pitched toms, and all.

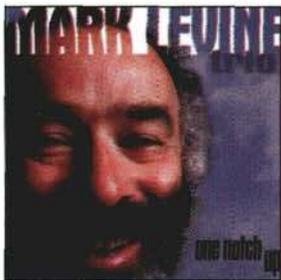
So although the inclusion of turntables and techno-influenced rhythms on some tracks suggests the influence of electronica on the band, at heart MMW is still an organic, improvising group. Just listen to their airy, mellow, church-organ-inflected cover of Sly Stone's "Everyday People." Don't worry, you won't even think "Toyota commercial"; this tune is selling nothing but groove.

Michael Parillo

Mark Levine One Notch Up (LifeForce)



drummer: **Eddie Marshall**
with Mark Levine (pno), John Wiitala (bs)



San Francisco jazz drummer Eddie Marshall is the perfect choice for Mark Levine on the pianist's beautifully melodic and challenging trio release *One Notch Up*. Marshall plays full-handed phrases, building dense, rumbling sound barrages like a McCoy Tyner on traps. He turns the Rodgers & Hart classic "I Didn't

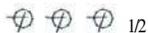
Know What Time It Was" on its ear, and rolls smoothly into the punches on Freddie Hubbard's "Up Jumped Spring." A jazz drummer of the highest order, Marshall's brushwork on Thelonious Monk's "Ask Me Now" is lovely and lilting, and he drives the leader's "After You" hard with a playful ear. But Marshall's got more up his sleeve: A member of the early fusion group the Fourth Way with Mike Nock, he brings those days to mind with some heavy post-Trane bop, segued into feisty Latin and rock grooves on the Mulgrew Miller composition "One Notch Up." Marshall is a talent deserving wider attention. (202 South Lincoln Ave, Suite 109, San Jose, CA 95725, [408] 288-5267, e-mail: sammyatinfinex.com)

Robin Tolleason

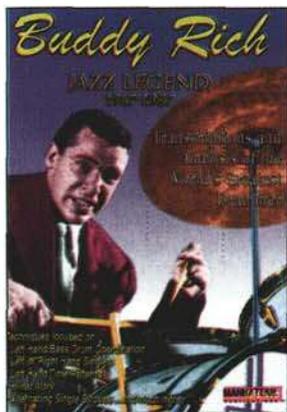
BOOKS

Buddy Rich. Jazz Legend. 1917-1987

transcribed by **Howard Fields**
(Manhattan Music)



level: **intermediate to advanced**
\$16.98(book and CD)



Whenever I see a Buddy solo transcription, I have to chuckle: On paper, it *looks* quite within one's grasp. Unlike the daunting, broken-up, four-limb juggling one might find in, say, a Gadd solo, Buddy's figures appear deceptively straightforward, sometimes just a stream of 16ths or triplets with varied accents. But in sonic reality, Buddy made it jaw-dropping, further testifying to the focus, fire, and power of his legendary force.

The concise solo transcriptions in this 72-page book parallel the two videos (Parts 1 and 2) of the same title. Transcriber Howard Fields has paid special attention to passages that demonstrate several of Buddy's signature tech-

niques. Sticking is included to help analyze the blur that is Buddy's hands. For convenience, video tracking numbers are included for quick cueing.

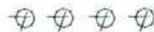
The book alone may be worthwhile to Buddy freaks, but it's far more enlightening in tandem with the videos. Once you've studied the ink and "got it down" on the kit, roll the video and prepare to humble thyself.

Jeff Potter

Encyclopedia Of Reading Rhythms

by **Gary Hess**

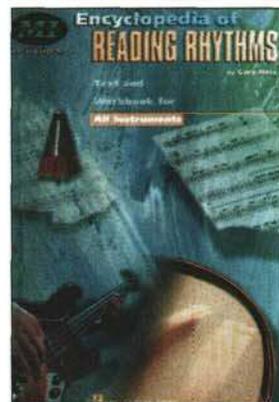
(Musicians Institute/Hal Leonard)



level: **beginner to advanced**
\$19.98

The Musicians Institute in Hollywood, California has always stressed the importance of reading music. No one in the PIT department at MI is better suited to have written this encyclopedia of rhythms than drummer/instructor Gary Hess.

Gary was the very first drummer to enroll into PIT in 1980. Upon graduation in '81, he became a staff instructor and has been teaching there ever since.



This massive 280-page book, an expanded edition from a previously released independent publication, provides an in-depth look into every aspect of reading rhythms. Topics include music graphics, notes and rests, time signatures, subdivisions, note values, and, most importantly, various systems of counting. The system is set up in a fashion that is easy to follow and understand, beginning with basic 4/4 counting exercises that utilize whole, half, quarter, and 8th notes and rests that gradually subdivide down into 16ths and triplets. Several exercises are set up as rhythm charts to be played in a structured song format.

The book also discusses cut and compound time and suggests that certain exercises be played with straight, swing, and shuffle feels. A checklist is provided for keeping track of your progress in metronome settings and various counting methods.

For reading music in a rhythmic context, this book will prepare any musician for the majority of situations he or she will encounter.

Mike Haid



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Charlie Benante Of Anthrax Charlie Benante

by Matt Peiken

If guitar players could simply stand in the shadows, Charlie Benante might never have become one of thrash metal's reigning rhythm icons. As it is, Benante has also become one of the genre's most prolific songwriters, penning eight albums' worth of tunes over the last fourteen years for New York metal mavens Anthrax.

"People have said to me that since I write the music and I play guitar, I should be playing guitar up on stage, he says. "But I'm the type of guy who doesn't like to be at the front of the stage. I'm not comfortable in that kind of situation. It's like two different things: I write songs on the guitar, but when it's time to play, I like sitting behind my drums, in my own world."

Benante's world just got a little larger with *Volume 8: The Threat Is Real*. Anthrax's new disc marks an evolutionary step for Benante, whose drumming and songwriting have matured in terms of precision, presence, and purpose. You'll still find pieces of the double bass assaults that so characterized his playing a decade ago. But in some respects, Benante says, he had to take one step backward to move two steps ahead. Ultimately, he learned that aggression comes in different shapes and shades, and that drumming is a tool for a greater purpose: good music.

On the eve of the record's release, Benante talked about the making of *Threat*, his growth as a musician, and the experiences that have given him a new lease on drumming and on his band.

MP: You write most, if not all, of Anthrax's music. Tell me about your process.

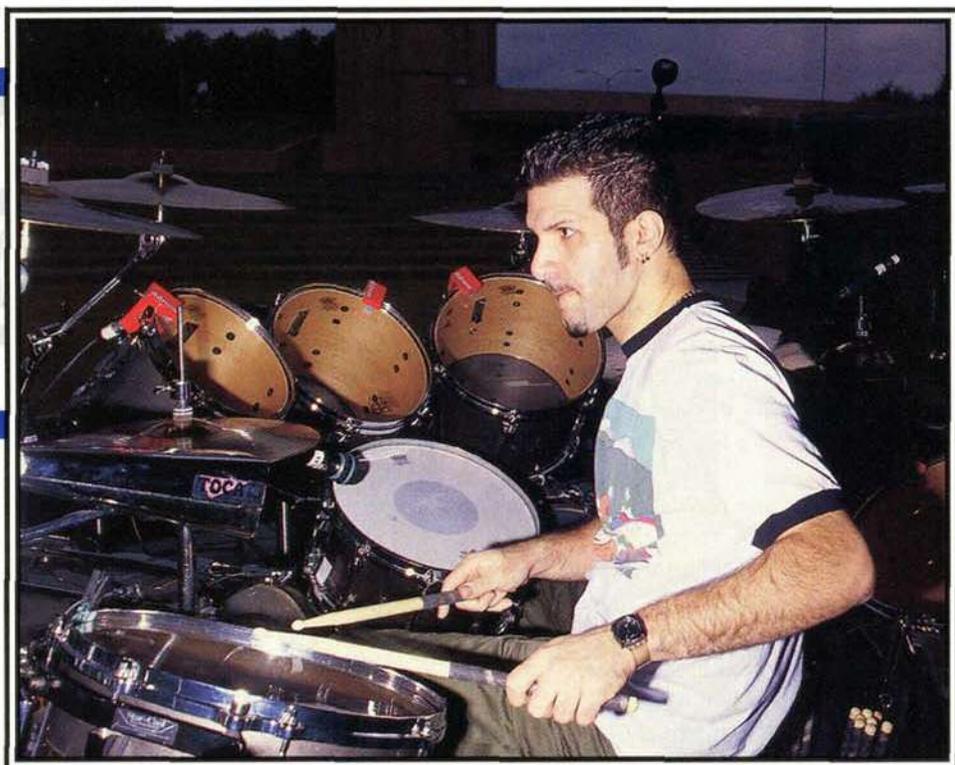
CB: I have a little studio down in my basement. I'll put a mic' up, roll tape, and just play guitar. When I stumble across something I like, I'll make a note to go back to that. Then I'll compile what seems like a ton of tapes, go through each one, and make a really good riff tape out of that. Without me knowing it at first, some of these riffs on different parts of the tape will go together. Then it's just a matter of piecing it together. Sometimes I'll come in with the basic framework for a song, and sometimes I have a piece here, a piece there.

MP: How did you come up with "Toast"? That's bona fide country music; you'd think it would be a little risky for a band like Anthrax to do something like that.

CB: I love that song. I've always been a little into country and southern rock, here and there. We did a song about five years ago called "Starting Up A Posse." It was sort of a punk rock/country song, and that was our way of testing the water. So with "Toast," I had this idea kicking around for a while. I kept going back to this riff, kind of like a guitar exercise, and I knew I had to do something with it. It was one of the easiest songs I've ever written. I just brought it in and showed everybody, and I saw everyone's faces light up. What's great about the song is that it sort of captures the whole vibe of this record.

I think I can speak for everyone in the band when I say that we just weren't into anything that was coming out musically in the last two years. I'm not talking about our band, but just all this other music that people were putting out. It was like, "What's happening to music nowadays?" What I concluded was that about half the bands out there were concentrating too much on *image*, and not enough on the *song*. The other side of it were bands who were tuning down as low as they could go and trying to be as heavy as whoever. Again, there were no songs there.

MP: When did this attitude begin to play into the music Anthrax



Lisa Wiles

made?

CB: It started with the last record. We decided that if we couldn't go out and *buy* the kind of music we want to listen to, we'd have to be the band that *does* it. We'd take it upon ourselves to make music people should be listening to. Of course, that might come off as kind of cocky, but it wasn't like that at all. We just said to ourselves, "Let's do something here."

We put ourselves in the audience and asked ourselves, "What would *we* like to see Anthrax doing right now?" Our fans have always liked the left-field things we come up with. We wrote "I'm

The Man," which was the most left-field thing we'd ever written up to that point and it turned out to be one of the most successful in terms of how fans connected to it. That helped us see that we should go that way a little more often.

MP: Are you just as experimental with your drum parts? If anything, it seems like you've become a lot more streamlined, more straight-forward without losing the aggression.

Has that been an intentional evolution?

CB: When I'm writing a riff and working it into a song, it seems like I just automatically click in to what the drum part will be. Of course, I have to take it to the next level, where we're rehearsing the songs and seeing if my drum parts are actually going to work the way I thought they would. Most of the time I'm just going with the feel of things.

I'm not as concerned as I used to be with filling all the open spaces. I used to try to go from the smallest tom to the biggest tom in a matter of milliseconds. But that started to change when we did *The Sound Of White Noise*. We'd closed a chapter on the Anthrax of the '80s. We got a new singer [John Bush] and, in all our

"I'm not going to do something because it does or doesn't look like I'm a heavy metal drummer."

minds, we wanted to go in a different direction. Without really even talking about it, we left all our childhood licks behind us. I don't mean that in a bad way, but to show how we've developed throughout the years.

We've been making records for about fourteen years now, but we were really kids when we first started writing songs, and this has been a learning process for us. As far as our instruments, we're still learning every day. I know I am—on drums *and* guitar. But behind the drums, I no longer felt the need to push for speed in the same way. There's one song called "Born-Again Idiot," where I do more playing than I do on the entire rest of the record. We showed some of our roots in that song—classic Anthrax. But overall, it was a new beginning for the band, and I wanted to enter it as a new player.

MP: Were there any challenges to altering your approach and making it work?

CB: I wouldn't say this was a real challenge, but I was watching what was going on with other drummers the past few years and seeing how they were cutting down their kits. They didn't have as many toms and cymbals, and I was wondering, "Is this a trend we're all supposed to follow?"

People have said to me, especially in the past couple of years, that it seems like I have so many drums up there. So I decided that if I wasn't *using* all those toms and cymbals, I'd get rid of them. But if I'm hitting these things and using them in a musical way, then by all means, I'm keeping them. I'm not going to do something because it does or doesn't *look* like I'm a heavy metal drummer.

MP: Tell me about your kit right now.

CB: It's still a Tama double-kick: three toms in front, two floors on the right, and one floor to the left. I still have about eight cymbals, including the ride. I did take one little 8" tom away. That freed me up a little because there was an 18" crash above that tom, which made it hard to get to. So I just took it away.

MP: Did you tweak your setup at all for the recording of *The Threat Is Real!*

CB: As I do on every record, I played some songs with a very small

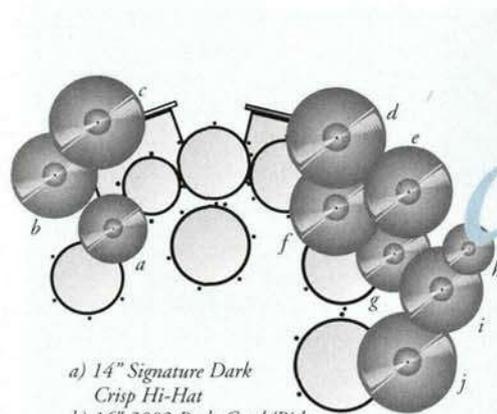
kit. It was just a kick, snare, and two toms. I do that when I want a bigger sound, like a *Led Zeppelin IV* type of sound. For this record, I played a smaller kit on "Harm's Way," "Toast," and then the hidden track, "Pieces." The other kit gives me a punchier sound.

Miking and tuning has a lot to do with drum sounds, too. I was more involved with that for the new record than I have been in the past, because we were producing it ourselves. I did some research on how people in the '70s miked drums. It's interesting, because when people today get a vintage drumkit, they automatically think this thing is gonna sound like the old Zeppelin or James Brown records. What they're neglecting to realize is that they're putting brand-new heads on the drums, *and* they're close-miking them. That works against everything that made those sounds so warm and classic.

I'm a big Zeppelin freak, and I love the Beatles, too. So I took into consideration not only the mic' placement, but also what *kind* of mic's they are using. The Jimmy Page way of miking drums was very open, with a lot of room mic's. What John Bonham would do is put his headphones on and have the engineer start miking the drums. But John would take a couple of them away, and he'd move other mic's around to the right places—the sweet areas—where he could hear in his headphones that it was the perfect mix. That's making the room work for you.

The room we used isn't that big. It had a high ceiling, but not that high, and we still managed to get a good drum sound. For the big kit, we pretty much knew how we were going to do things. But the challenge was miking the smaller kit, especially the kick drum, which was kinda tricky. We had two mic's on there—one close to it and another a little farther back. But I wanted to try something else. I put a mic' right above the kick drum, right between where the tom would be and the ride cymbal would be, so I could pick up the attack of the beater striking the head.

It ended up working out really well, and I think this is the best-sounding record we've ever done. The mix is killer. And, speaking for myself, I couldn't have been happier working with Chris Sheldon, who engineered the record. He's a drummer, so he thinks with the backbeat in mind. He did the last Foo Fighters record, and



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I love the way that sounded.

MP: Were you always so involved in shaping your studio sound?

CB: I only started taking a real interest in it a few years back. In the early days, it was like, "Let's just get this done." I used to hate the studio. I'm not really sure why, but maybe I was young and impatient and I had other things to do. I just couldn't hang with it. I'd want to get my drum parts done and get the hell outta there. Producers who've worked with us in the past have either been very helpful or not helpful at all.

But then around *Persistence Of Time*, I became a little more focused on drum sounds and on making the most of my opportunity in the studio. I began appreciating what the right vibe can do for a performance. I also started learning about frequencies. That's actually something I still struggle with sometimes, turning the knobs and getting some top end when I need it. It's all just trial and error, and I've watched the way people work in the studio. I think being comfortable in the studio all comes down to experience—if not yours, then someone else's.

MP: Aside from the engineering aspect of

your sound, were there any new experiences for you in the studio this time around?

CB: This is the first time I've ever played those *Hot Rods*, which I used on "Toast" to give it a rockabilly kind of feel and that *click* I was looking for. It was a little strange playing with those, and they took some time to get used to. It took me a while to know how much pressure to apply to the stick. I had to go with it a little and feel it out, and I actually broke the first pair because I was playing too hard.

MP: You've talked about scaling back what you play, but have you practiced much on the drums over the past few years?

CB: You know, this is going to sound really crappy in a drum magazine, but I play guitar every day. In the past, I never practiced playing drums because I never had a good place to do that. Now we have a studio about ten minutes away from me, and I also have a drumset in the basement where I live. So I've been practicing more in the past three months than I ever have, and I'm really enjoying it.

I just put on some Zeppelin CDs and play along to them, which is exactly what I used to do when I was younger. I enjoy playing to certain kinds of songs that move me, and Bonham always did things in the music that inspire me when I play. One thing about Bonham, though, is that people are under the impression that he hit like a monster. He didn't hit as hard as people think; he just *sounded* like he hit hard, and that comes from the wrist. It was a combination of Bonham's technique and the production: the way he tuned and miked his drums. I try to do the same thing.

I've always liked playing to Zeppelin records, but I'll sometimes play just on my own now, without music, just for the sake of having fun. I've also had to reinvent my style just a little bit. I used to really tighten my kick drums. The batter heads used to be incredibly tight, just for the rebound. It was probably more psychological than anything. I always felt that the tighter the batter heads were, the faster I could play.

Before we did this record, everybody was telling me I should loosen up the kick drums so they would sound better, mainly for the live shows. So I tried, and believe me, it was hard to deal with at first. I missed that quick response. We went on tour with Pantera for a while before record-

ing. I loosened up my kick drum heads for that tour, and it was rough. So now, in my house, I've loosened the heads on my kick drums so I can get used to playing that way and developing my speed all over again.

MP: Why didn't you just trigger your kicks? A lot of people do that, especially when they're playing large theaters and arenas.

CB: Yeah, but I'm trying to get away from that whole thing. I did that for years, mainly just for the sake of the monitors, but our sound guy would take it out front because he liked the way it sounded. On the Pantera tour, I was doing both—triggering and going with the natural sound—and I found that the trigger actually responds better when the head isn't so tight.

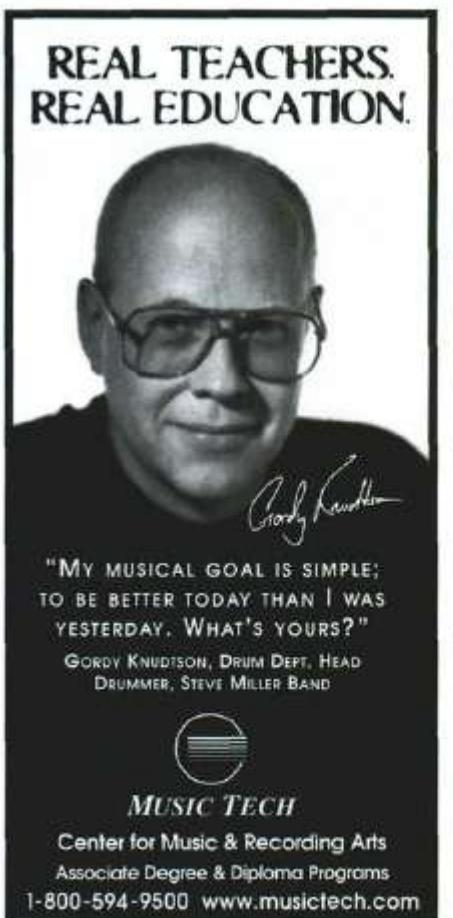
But getting back my speed through all that was a little frustrating. At first, it was like driving a car all the time in low gear. And I didn't want to screw around with my pedals because I've done that in the past and messed the whole thing up. I have these old Camcos. They rule, and they're like Old Faithful to me, so I don't touch 'em.

MP: With your hands into so many things, Anthrax business and otherwise, does drumming sometimes get lost in the shuffle?

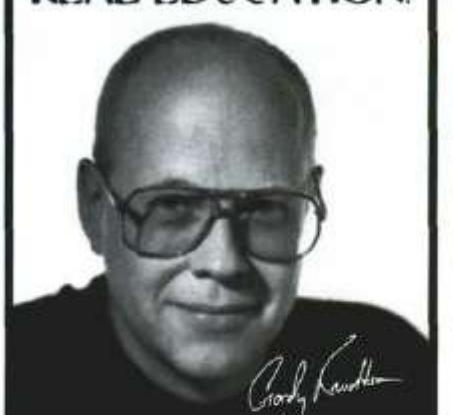
CB: I became the songwriter in this band more by happenstance than anything else, and I took on a lot of the business because I'm interested in it. Plus there's the old thing about doing things yourself if you want them done right. Through all that, I guess I never worried much about the drums because I knew they'd always be there for me.

There was a time during our last record, *Stomp*, when I was questioning things about drumming. I wasn't really feeling it anymore. I couldn't pinpoint what was missing. But I happened to talk to my Tama rep, Joe, and he gave me some good advice about maybe playing with other people here and there, just to recapture that feeling. And that's what I did.

I hooked up with a couple friends of mine around here and formed a band called Du Husker. We loved Husker Du, and we went out during the writing and recording of the new Anthrax record and played some Du Husker shows. It wasn't like a big drumming type of group. I don't know how or why, but it helped me get back into drumming again. It was a different kind of music, and it was fun.



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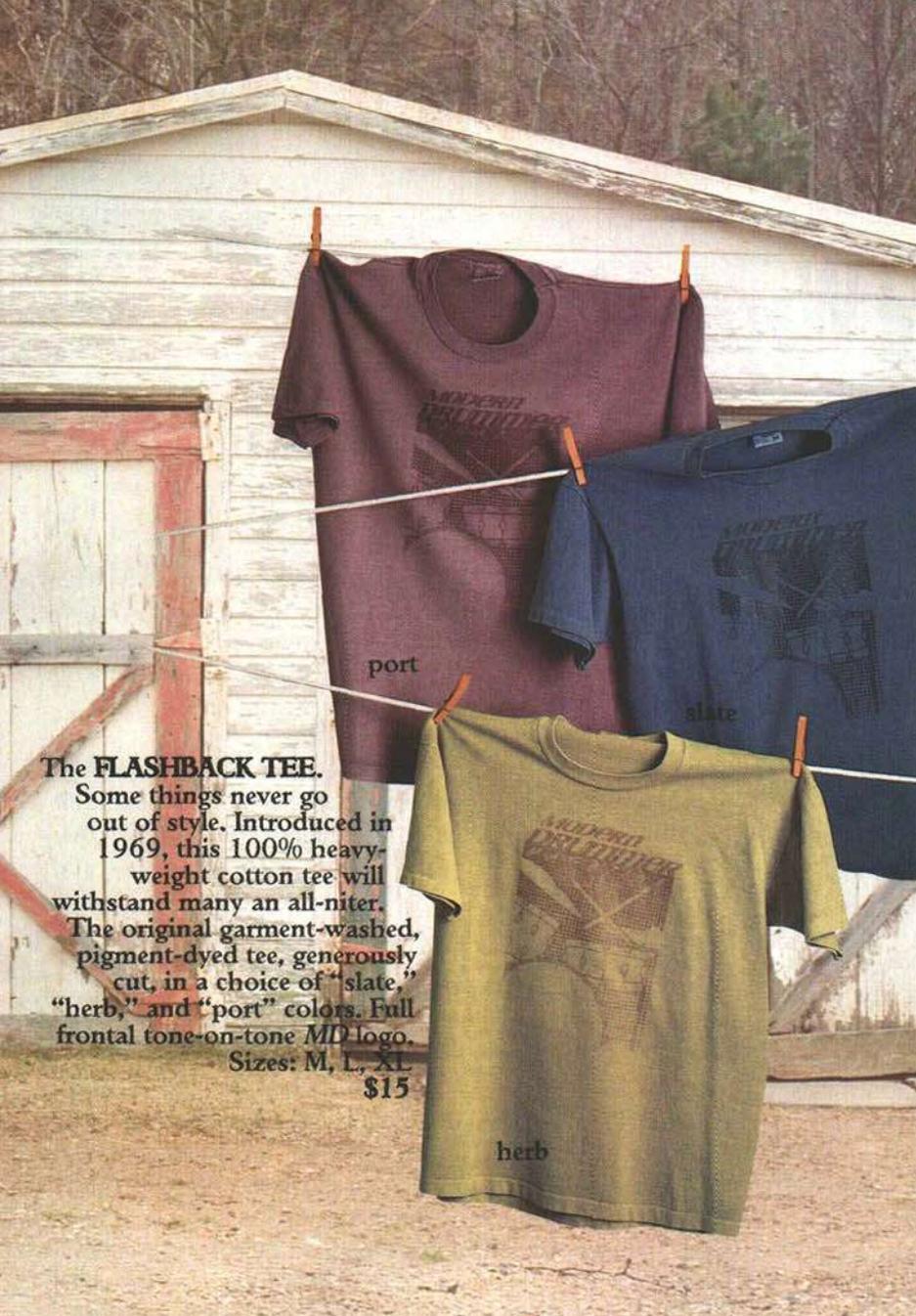
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The Road Warrior Dines Out

by Bobby Rock

In my article "Diet For A Road Warrior" [April '97 MD] we talked about the importance of being able to prepare your own meals and snacks when performing on the road. While this "do-it-yourself" philosophy may work much of the time, there are going to be occasions when other dining options are inevitable, if not desirable. So, this time, let's focus on a few of these alternatives.

Dining Out In Restaurants

Your first choice in dining out should be the local health food/vegetarian restaurant or cafe, when available. Sometimes you'll even find that certain health food markets have a restaurant and/or juice-bar type of setup, where quality whole foods are served. These kinds of places can be like the proverbial oasis of cool water in the middle of a desert to the health-minded traveler, and I always try to support these establishments. (To the uninitiated, leave any preconceived ideas you may have about eating "twigs and leaves" at the door; vegetarian cuisine is delicious!)

If a health-food restaurant is not an option, you must seek out certain dishes at particular kinds of more traditional restaurants. It's really not that difficult. Most ethnic places can accommodate nicely, particularly when you're leaning towards a vegetarian/whole foods meal.

Here are a few suggestions:

- **Chinese:** Get the rice and veggie stir-fry or vegetable chow mein.
- **Italian:** Spaghetti with marinara and a salad.
- **Indian:** A variety of tasty rice, legume, and vegetable dishes.
- **Mexican:** Bean burritos or veggie fajitas with Spanish rice and chips.

These are all sound meals with plenty of energy-giving complex carbohydrates. Just be sure to avoid the fat-laden condiments and

"hidden" ingredients: cheese, MSG, most salad dressings, and toppings like butter and sour cream.

Even if you're not a "card-carrying" vegetarian, I would highly recommend leaning more towards these kinds of meals when traveling, since they are unquestionably healthier, far lower in saturated fats, easier to digest, and much more conducive to peak performance than those containing animal products.

Bring It In

When dining in establishments where the prospect of a healthy meal is grim (for example, "The Hungry Heifer—Real Texas Barbecue"), take a small paper bag and carry into the restaurant the following:

- 1) an avocado
- 2) whole wheat crackers
- 3) olive oil and vinegar dressing (*Newman's Own* requires no refrigeration, by the way...)
- 4) pine nuts or sunflower seeds (optional)

Let's say you're at a *Denny's* or a truck stop. Order a large salad and a plain baked potato. Then, as discreetly as possible, add sliced avocado and pine nuts to your salad, and your own dressing to the salad *and* the potato. Top off the meal with some crackers and you're set. (I say "discreetly" because I don't imagine restaurants are crazy about patrons bringing in these little additions. Then again, in over ten years of doing this, I've never had a problem. If you should meet with an irate waitress or manager, just tell them it's "doctor's orders" that you use this particular kind of dressing; they'll leave you alone.)

One other thing to keep your eyes peeled for in your restaurant encounters is the almighty salad bar. Take advantage of the full array of vegetables, beans, and peas that most offer as you create your "mega-salad." Make no mistake about it; this can be a full

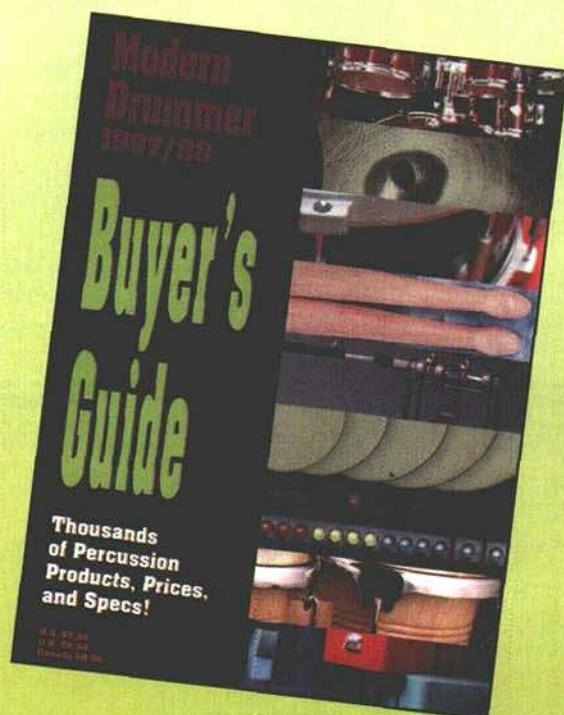
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meal in itself. But again, make sure you stick with an olive oil-based dressing.

For more of a breakfast occasion, bring in the following:

1) hot cereal mix (instant oatmeal, etc.), if not already on the menu

2) trail mix (nut and dried fruit combo)

3) sweetener (like 100% pure maple syrup...sorry *Aunt Jemima*)

Simply mix these ingredients together in a bowl and add some hot water, and you'll have a delicious, healthy meal.

These are just a few ideas. As you continue to practice this healthier lifestyle, you'll be able to pick out those one or two acceptable items on the menu or discover other food items to bring in for more variety.

What About Fast Food?

Unfortunately, there is very little that is nutritionally redeeming about any of our beloved fast-food joints. With the exception of some of their salad bars and plain baked potatoes, most items offered are an atrocity to good health, riddled with fat and cholesterol (yes, including the chicken sandwiches), refined sugar, processed white flour, and artery-clogging dairy products. Instead, order the above-mentioned salad or potato or, 1) Look for a *Subway*, where you can order the whole wheat veggie sandwich (minus the cheese and mayo) and, if available, add some avocado to it, or, 2) Try a bean burrito or two from *Taco Bell* (minus the cheese or sour cream).

Flying The Friendly Skies...Of Cholesterol!

With all of the advancements we've made in modern aeronau-

tics, standard fare served on airplanes still rivals the hog slop found in high schools and hospitals. There are two ways around this:

1) *Bring your own.* Literally, pack a lunch and/or some healthy snacks and rely on your own supplies to get you through.

2) In advance of departure (most airlines require at least two days), *request the strict vegetarian or vegan meal.* These meals are not only much healthier for you, but they are usually better-quality, more enjoyable foods. I've had more than one beef-scarfing businessman inquire about the delicious-looking meal that was brought over special for me. I've even had to fight off a few passengers who were maliciously eye-balling my all-natural, whole-wheat-flour, sweetened-with-fruit-juice cookie.

Additionally, be sure to have a bottle of purified, spring, or distilled water on hand when flying. You'll want to sip from it liberally throughout the flight to combat the dehydrating effects that are often inherent to air travel.

Dealing With Catering

If you have the luxury of touring under conditions that allow for catering, congratulations. But take care not to let the "good life" get you down. The quality of catering varies widely, and can include anything from the token deli tray to a multi-course meal. In any case, the main thing to be on the lookout for from night to night (besides the fresh fruit basket) is the coveted raw veggie tray: carrot and celery sticks, radishes, broccoli, cauliflower, etc. That's your pot of gold at the end of the catering rainbow. Never leave raw veggies behind. Grab what's left over and throw them into a plastic bag for your late-night snack or meal. If you fear that the after-show guests may devour all of your precious vegetables (but you don't want to be so uncouth as to "bag" the veggies early), here's a helpful hint to ensure that there will be plenty left over for you: Trash the dip! That's right, without that dip, most people won't even eat 'em. Struggling with the ethics of such a move? Hey, your guests get to go home to a refrigerator full of veggies after the show; you don't.

If you're in a position to request on your contract rider that specific dishes be prepared for you, I would suggest selecting simple but tasty complex carbohydrate-based meals, like whole wheat pasta with organic marinara, or rice with steamed veggies. Otherwise, if it's assembly-line-prepared for the band and crew, just use your head and think lean and simple: salad, potatoes, rice, legumes, etc. (And be prepared to supply your own little additions.)

You Can Do This!

Yes, I realize that some of these "road warrior" ideas may seem extremely unconventional, but let's not forget what "conventional" eating habits have done for us. It's often necessary to make some concrete lifestyle changes in order to avoid the hazards of typical "on the road" eating practices, and to better prepare ourselves for the peak performances our audience deserves. Once you get acclimated to these ideas, they become second nature, requiring minimal time and effort to implement. And, with all of the physical benefits you'll reap, you may never want to come home!



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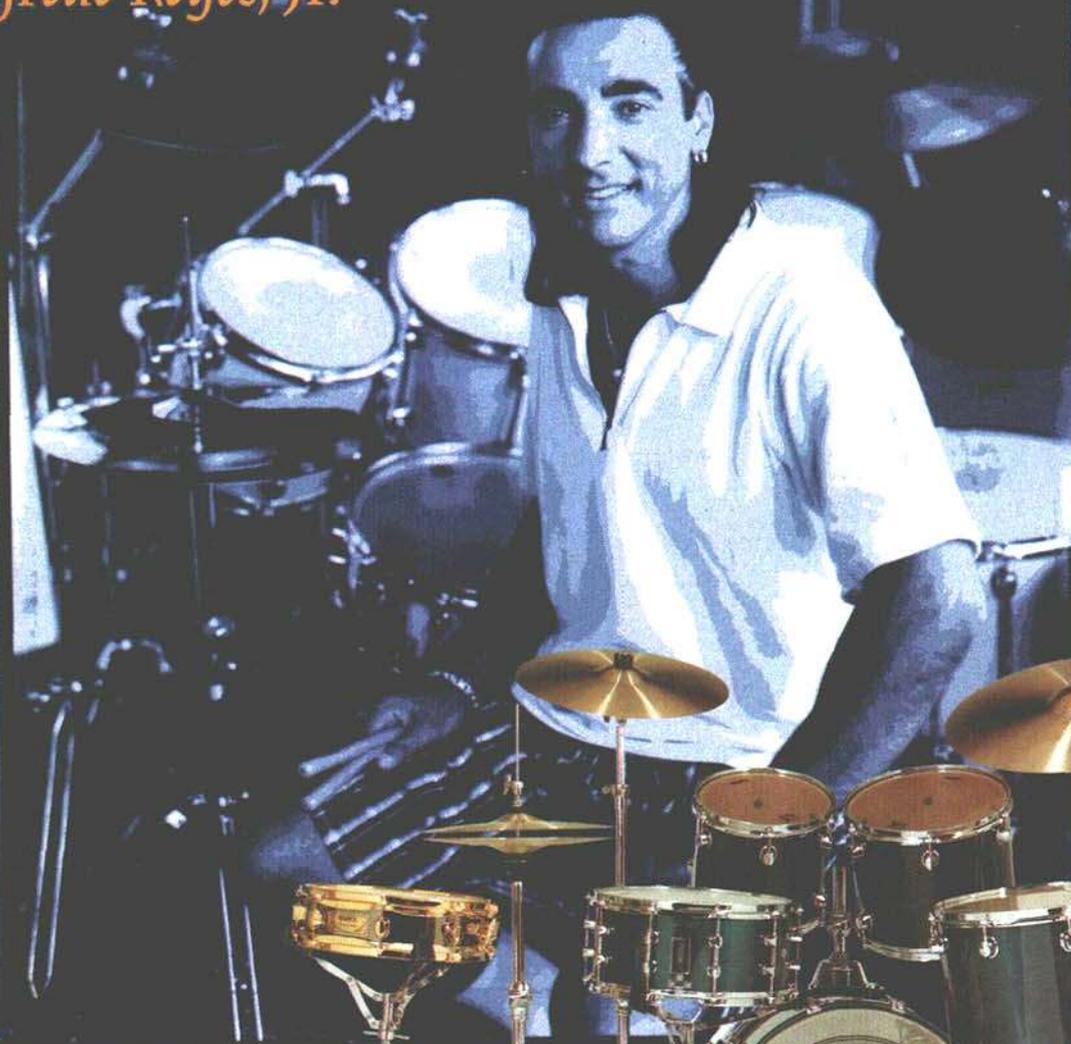
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Chad Paetznick

Chad Paetznick gave his first performance in an Akron, Ohio restaurant at the age of four. The drummer for the lounge band—who had given Chad a lesson earlier and found that he could keep a simple beat—let Chad sit in on Santana's "Black Magic Woman." The crowd applauded, and a career was launched.

Chad's family later moved to Florida, where Chad became the drummer for his sixth grade jazz band, and marched in the Florida Wave Drum & Bugle corps. He moved back to Ohio to study music at Ohio State University, where he drummed for the jazz lab ensemble for two

years. He was also in the university's symphony orchestra, concert band, and percussion ensemble, and marched in the Star of Indiana Drum & Bugle Corps. In 1993 he recorded original marimba tracks for British filmmaker Laura Mulvey's Russian icon documentary, *Disgraced Moments*.

Chad received his bachelor's degree in music education in 1994, and has been teaching in Columbus, Ohio for the past several years. He also freelances, doing "anything from jazz to reggae." And he's a member of Ishkabibble (an alternative rock band about as far afield from his "legit" percussion roots as can be imagined). Since 1994 the band has toured from Kansas City to New York City. Chad's passionate and energetic playing is displayed prominently on the band's CD, *Hair Do's And Don'ts*, on Burnt Sienna records. He performs on a custom kit from Columbus Pro Percussion, along with a 1960s Gretsch snare and Sabian and Zildjian cymbals.

Stewart Copeland, Buddy Rich, and Jack DeJohnette are Chad's main influences, but he's also "very inspired" by drummers like Helmet's John Stanier and Sim Cain of the Rollins Band. His goal is to continue to work as a recording artist and session player, "always giving exactly what the music calls for."



Paul Stangis

Paul Stangis of Minneapolis, Minnesota began drumming as an infant, graduating from pots and pans played with wooden spoons to album covers played with chopsticks. A gold sparkle drumkit came when Paul was five, followed by a silver sparkle kit at ten, and a clear *Vistalite Octopus* kit at sixteen. That kit served until 1989, when Paul purchased his current Yamaha *Tour Custom* kit.

As a teenager, Paul was constantly in "some sort of rock band." He minored in music theory at Hamline University, then moved to Hollywood to attend Musicians Institute. "At MI," says Paul, "I was lucky enough to sit in a small practice room with Jeff Porcaro and have him show me the groove for 'Rosanna.' I'll never forget that."

Upon graduating from MI, Paul moved to Phoenix, Arizona, where he reunited with boyhood friend (and keyboardist) Terrell Berglund. The two toured Arizona for three years with a band called Private Eyes, then returned to Minnesota in 1993. There they



formed the Forgotten, touring the clubs of the Twin Cities and recording a self-produced cassette that demonstrates Paul's tasteful yet creative drumming style.

Paul cites Dave Weckl, Neil Peart, Terry Bozzio, and Jeff Porcaro as his major influences, and notes that his Yamaha kit is complemented by Zildjian cymbals. In addition to his drumming, Paul also does soundtrack work. His most recent project was the music for the Dallas Stars hockey TV and radio broadcasts. He's also in the process of recording demos of his original material.

Mark Helms

Mark Helms discovered his passion for music—especially drums and percussion—as a junior-high-school student in his home town of Winston-Salem, North Carolina. He entered the local club scene at the age of fourteen, and went on the road professionally at sixteen with a group called Mirage. He moved to Nashville, Tennessee in 1992, and has since played shows with various acts, including Mel McDaniel, Nat Stucky, and Bill Monroe. He's also been active in the

local session scene.

Mark is also a key element of the Larry Helms Band, a high-energy group fronted by his brother. The band performs four nights a week in a club in which Mark is a part owner. Along with adding vocal harmonies, Mark's driving beat and solid timekeeping is the foundation of the band's country-rock sound. He creates that



beat on a Pearl *Prestige Session* kit, with Zildjian cymbals. For inspiration, Mark listens to the work of such varied drummers as Buddy Rich, Chester Thompson, and Eddie Bayers.

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Learning To Listen

by Gary Amos

There are thousands of working drummers out there, in club or wedding bands, making decent money on the local scene, and, well, just having a great time. But how many of those drummers regret never getting that "big break" that we think about at least ten times a day? How many of us sometimes get depressed or frustrated because our career just hasn't taken off yet? I have a suspicion that it's not just me.

But I'm not being totally honest. I *got* that big break that we all look for. I want to tell you how it came about, in the hope that my experience might help you take advantage of your own big break.

There is an old saying that goes something like: "The smart man

learns from his own mistakes. The wise man learns from everyone else's." Now, I have a set of young twins, so I know how difficult it can be to try to tell someone how or when to do or not to do something. On the other side of the coin, I myself am the type of person who wants to do things his own way. And there is nothing wrong with that. But it's just good practice to listen to what *others* have to say. You may get a piece of advice that could change your destiny. Listening is exactly what I want to talk about here, because a simple thing like listening changed my destiny and got me my big break.

In 1975 I was working the New Jersey shore clubs. The band I was playing in had been formed at Berklee College of Music. We had a sound that was unique to the Jersey shore club scene, and after our first night of playing we were booked solid for the rest of

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the summer. As a result, we were in the same club circuit with Southside Johnny & the Asbury Jukes and Bruce Springsteen, and we played warm-up to Hall & Oates. Life was good, but I longed for "that road thing" with a major act.

The summer ended, and the bandmembers parted ways to either finish school or just go back to their hometowns. (For those of you not familiar with the Jersey shore scene, once the summer is over, the club work almost completely disappears.) I was lucky enough to pick up a gig with a supper club band.

The players were great, there was a horn section, and the gigs were there. But in the back of my mind I was still desiring "that road thing." During my time gigging around the area I had the good fortune to meet Max Weinberg. We became friendly to the point where Max would, on occasion, sub for me, while I would sometimes go to the studio with him and experiment with different tunings on his kit for an upcoming album that he was doing with Bruce. He liked the way I tuned my drums. I shared my longing and desire for "the big break" with Max—merely in conversation.

One night I was playing my supper club gig. A waitress came over to me on a break to tell me that Max had called me, and that I should call him back as soon as possible. I called Max, and learned that he had been reading one of the industry trade publications and had spotted an ad for a cattle-call audition for the group LaBelle. I honestly had no idea who LaBelle was, but Max (who was

involved much more than I was with the national scene) assured me that this was a huge R&B/funk act that did major tours and had Top-10 hits on the radio. He gave me the necessary telephone numbers and other pertinent information and strongly suggested that I at least go for the cattle call.

The bass player that I was working with on the supper club gig was the only bandmember I got support from. I guess the other guys were insulted by the fact that I would even consider audition-

"It's good practice to listen to what others have to say. You may get a piece of advice that could change your destiny."

ing for another band. The bass player drove me to Manhattan to Gotham Studios for the audition. We walked into a huge rehearsal room to find one grand piano, the management and musical director of LaBelle, a set of drums—and seventy-four other drummers. Whoa!

The musical director introduced himself, sat down behind the piano, and began calling on guys, one at a time, to sit at the kit. After some adjustments and settling in, the M.D. said, "Okay. With your right hand on closed hi-hat play straight 8ths. On the bass drum play 1...&3...&1...&3..., and a nice strong backbeat. Ready?" Then he proceeded to count off a moderate funk tempo. I

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THE QUARTERLY NEWSLETTER FOR SERIOUS DRUM TEACHERS • Vol. 1, No. 1 • OCTOBER 1990

14 Tips For The Responsible Teacher

- 1) Set a good example, especially in the areas of conduct, appearance, and discipline. Be on time and be prepared. Expect the same from your students.
- 2) If a student wants to learn material in an area where you are weak, direct him to someone who's more of a specialist in that area. This benefits the student and also reflects well on you.
- 3) It says you're looking out for your student's best interest.
- 4) Don't let a student copy the material in class. Make sure the material is well understood and absorbed.
- 5) Keep the records of your progress. Your ideas passed on to other people, and the added support and confidence by the student from the parent. Comments regarding lack of progress should also involve the parent.
- 6) Discuss your student's goals with him, and explain how you'll help in

attaining those goals.
 7) Include questions and material of interest in part of the lesson if possible. If the student isn't automatically into the material, explain why and what skills are needed to do it.
 8) Present lesson material in a clear manner. Make sure your student fully understands the work's progression. Have recorded examples readily available to give a clearer picture of how the material sounds in a musical situation.
 9) Always show the student the expected results of your student's progress. Present correct practice material in a timely manner. Discuss how much time should be spent on the material. Have other exercises available to alternate with the material.

Continued on next page

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Drumming Up Business

by Stephen S. Nigroshian

Managing a private teaching practice can be a fulfilling experience for a teacher. Unfortunately, there are many ways you can lose students, regardless of whether you're just beginning your practice, or looking to expand an already existing one. Furthermore, most of these methods are fairly inexpensive, considering the number of additional students and income they can generate.

As with any service business, it's important to be prepared with the skills of the trade to make the job of professional. Such basic skills include business cards that list your telephone number, and artwork for telephone number, and artwork for business cards that list your telephone number, and artwork for business cards that list your telephone number.

One of the most effective methods of recruiting up business is through

figured this was going to be a huge waste of time, serving only to frustrate and depress me further—knowing that I had come this close to a major situation without being able to grab it. But then the first drummer began to play. I remember my eyebrows going up. I was sure everyone in the room saw the contorted look on my face as I was watching this drummer flail around the drumset. "Well," I said to myself. "Maybe I still have a chance."

I couldn't believe what I was seeing and hearing. Talented drummers, one after the next, lasting no more than thirty seconds each before the M.D. would raise his hand and, smiling, say, "Thanks a lot. Go sit down. Now you," and then choose the next drummer. Keep in mind, he was asking each drummer to play exactly the same thing. I tried to keep my best poker face on, because I had figured out what the audition was all about (and it seemed as if I was the *only* one who had). *No one was listening to what the music director was asking of them.* These guys were just getting up there and chops-izing their way right out of a gig. Finally, at number seventy-two, I was up. The M.D. went through his routine with me and counted off the tune. I played *exactly* what he asked me to play. His head snapped around as he looked at me, smiling and grooving. We played for about five minutes. I did not deviate once from the pattern he gave me. It was as if he wanted to see how long I would last before breaking into a flailing solo like so many before me had done. He put up his hand and said, "You go sit over there," sending me to the opposite side of the sound stage. I was very excited. After I sat down, I looked up to find seventy-four other drummers sneering at me.

As it turned out, I had to return to the studio both the next day and the day after that, to sit through a hundred more drummers. All together, there were a hundred fifty drummers in three days—from which three of us were chosen for further trials. After reading charts and playing with the full band and the ladies of the act, I was chosen for the gig.

Listen...listen...listen! I got my big break simply because I *listened* to Max and took his advice to at least go for the audition. Then I *listened* to what the musical director was asking for, and I gave him exactly that. When you're living on the road with a band, if you're not going to listen to what the director is asking for musically, then he figures you're not going to be listening to him at all, under any other circumstances. This M.D. wanted to be sure that he would be able to communicate with his musicians, whether or not they were on stage.

I wanted to share this experience with you because I don't want any of you to miss *your* big break opportunity simply because you weren't paying attention. I don't know how so many of those drummers at the LaBelle audition didn't learn from the mistakes of the drummers who played before them. "The wise man learns from everyone else's mistakes." He also learns to recognize opportunities to do that. Be aware, also, that at some auditions they are not just looking for musical abilities and chops. They are auditioning *you* as the person, as well as the drummer.



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Practicing In The Now

by Dave Storrs

It's funny what can happen when we're practicing the drums: A string of paradiddles flows into some other, more compelling ideas, and suddenly we're transported into a different mental space, on a track that may be a bit vague, but which is decidedly not the one we began on. And once we've been diverted, there doesn't seem to be much to do but gaze out the window and proceed in the new direction.

It's great to work on a drumming idea someone gives us and to have several ongoing drumming projects. And it's inspiring to read an article about something we could or should practice. But ultimately it's our own goals and approach that should command our attention. What holds us back?

For me, all manner of distractions, internal and external, draw me away from a constructive center and focus on my drumming—what I call "practicing in the now." Fifty thoughts trying to land at once. Confusion about a good starting point—perhaps because I'm thinking about the middle and end. Wondering if it's going well and why yesterday it seemed to be going better. But while playing in the "now" might sound pretty abstract and elusive, there are some common-sense tools you can use to achieve that optimal mental state for practicing:

1. metronome
2. stopwatch or some other kind of timer
3. to-do list
4. tape recorder
5. mirror

Metronome

The metronome brings you toward a mental center. You have to be at least somewhat "present" to play with it. But of course a metronome only works if you pay attention to it. I have seen many students try to connect with the metronome, but they are thwarted by thoughts about family issues, homework, money worries, girls, Dennis Rodman's hair.... But after I shout "listen" a few times, everything changes and they're able to lock in. If you focus on the metronome, you will have no problem. It only does one thing, but it does it extremely well. You can trust your metronome.

Start with a practice pad, then go to the drums and work up to full volume. See if you can remain connected with the metronome as you play louder and with more complexity.

When conducting group rhythm classes outside, I employ a little trick to ensure my students' focus: As they play, I gradually walk

to the end of the driveway, moving the metronome farther away from the four to five drummers. Invariably they become more locked in with the beep because, to hear it, they must listen harder and focus on it. That effort to focus and remain in contact with the beat reduces the chance of distraction, securing them in the "now" of the task at hand.

Stopwatch

If the metronome is the authority figure for centeredness, then a stopwatch (or egg timer, hourglass, or other timekeeping device) tells you how long you must maintain this nondistracted state. A lot of energy is spent on glossing over certain challenges with minimal effort, and on the resulting regret, guilt, or wondering why we never even begin what we set out to accomplish. In concert with the metronome, the stopwatch can help eliminate a great deal of distraction and reduce the internal "negotiation" that often impedes actual practice time.

Turn on the metronome and play for one minute. Or until the sand runs out or the buzzer goes off. No stopping—just play, for example, a single-stroke roll for sixty seconds. Even if you didn't quite connect with the metronome's steady beat, you at least played until the timer said not to—which is better than just sitting and contemplating why you weren't connecting, or feeling guilty about not having faced the challenge at all.

To-Do List

Write a list of entry points on a piece of paper. Entry points are accessible ideas that facilitate getting you moving *and* getting you focused. (See sidebar for examples.) This list will give you another authority figure to tell you what to start with when you can't decide: Identify hoop/jump through hoop. Then set the time, set the tempo, and play.

So you've jumped through a few hoops and your practice session is starting to feel better. Or maybe it's not. But you are paying attention to your own goals. More importantly, you aren't interrupting your progress to re-alphabetize your albums or reread the sports section (at least not until the timer says you can).

Tape Recorder

Now turn on the tape recorder. Turn on the metronome (or not) and play. Record. Rewind. Play it back. Listen impassively. Whereas judgment of your playing can be a distraction unto itself, nonjudgmental awareness helps keep you moving forward. This kind of detachment is often given a bum rap. But is attachment to

how bad you sound, how lousy your hands feel, and the ninety-six drummers who are *way* better than you helpful information? Not at the moment. Just play. And listen.

You are devoting a reasonable amount of time to a concentrated pursuit with guidance from a reliable, unbiased reference—your beeping friend. The recording helps make you more aware of the details of your effort, bringing you into closer proximity with the now.

Mirror

To achieve greater detachment, try practicing in front of a mirror so you can watch your hands from another perspective. First try to relax them, then put them into stress areas—buzz rolls, flams, playing quieter, etc.—that will help improve your technique. Without passing any judgment, witness the event taking place; play for some time (stopwatch) in sync (metronome) while you're recording (tape recorder). Then go to your to-do list for another idea.

Practice Entry Points

In trying to "practice in the present," finding the right entry points can be crucial. The simpler they are, the better, and you can add to them as you go—connect your own dots. Here are a few suggestions:

1. Start with a single-stroke roll at an easy tempo (with or without metronome). Get a solid feeling of evenness. Then progress to using all your limbs (feet and hands), playing one note per limb at the same note value in a continuous flow as a single-stroke roll. Play a bar or two of each, alternating between the hands on the snare drum and the feet. You can even try this away from your drums, at a park, while waiting for a bus, etc.

That transition between a single-stroke roll on the snare drum and using all four limbs tends to be an important trigger of awareness. It is important to watch for signs of stress, manifested as rushed tempo and increased volume, plus any number of new body motions (rocking head and shoulders, tightness throughout). Be aware of these signs.

2. Single/combo/flam. Shift from a single-stroke roll to combos—any sticking combination

of singles, doubles, etc.—and then flam the combos. The singles achieve momentum, the combinations force you into awkward moments, and the flams add to the complexity. Watch your hands in the mirror. Try this for five minutes. Move the patterns to other drums. Maintain flow, and don't stop.

3. Play to the level of your chops. Try approaching the drums in a more textural way. Let your hands sort of "dribble" on the drums and cymbals. Feel the loose fibers in your hands and feet. Massage your muscles and think about their state of development right now, not where you think they should have been yesterday. Use this as a warm-up for five to ten minutes. Don't care/don't judge.

4. Five energies. While using a metronome, try playing the subdivisions between the beats: second and third triplet partials, "&s," "e's," and "ahs." Don't play a downbeat for a while. This is a great way to hear "around" the time and consequently be more aware of the time. Try not to move much. Make the quality of space an important issue.

There's nothing too profound about any of these ideas. Being in the present when you practice your drums is, in a sense, being yourself—and there's really nothing more important than that.



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Lighten Up!

by Ron Hefner

If you've read my stuff before, you know I'm always making jokes about the weight of drum hardware. Let's face it: Heavy hardware is the bane of a drummer's existence. Even a drummer who uses a minimal setup is going to strain a bit when picking up a case containing a snare stand, hi-hat, cymbal stands, stool, bass drum pedal, holders, clamps, and various other odds and ends. And, when dragging the stuff into the gig, we've all endured the jokes from amused bystanders about how we "should have taken up the flute!"

The problem is, many jobbing drummers want less hardware weight but still need reliability and stability. I'm not old enough to have used the ultra-light, ultra-thin-tubed gear of the '40s and '50s, but I do know that it wouldn't stand up to today's playing—

in fact, it was woefully inadequate even back in those days. The '60s didn't bring much improvement. It wasn't until the '70s that manufacturers began beefing things up—as a result of the influence of rock, mainly—and hardware started to become sturdier, with double-braced legs and larger-diameter tubing. Unfortunately, things got out of hand as manufacturers competed to have the "heaviest" gear: One company even came out with triple-braced stands! By the '80s, you couldn't find a quality stand that would be considered anything less than heavy-duty.

Today, things have evened out a bit. Most manufacturers have diversified their hardware lines and offer single-braced stands, which are perfectly adequate. But I don't care what the ads say—they're *not* light. One company has a new, single-braced line that's touted as significantly lighter. The hi-hat in this line weighs fourteen pounds!

All this leads to my own personal quest to "lighten up." My

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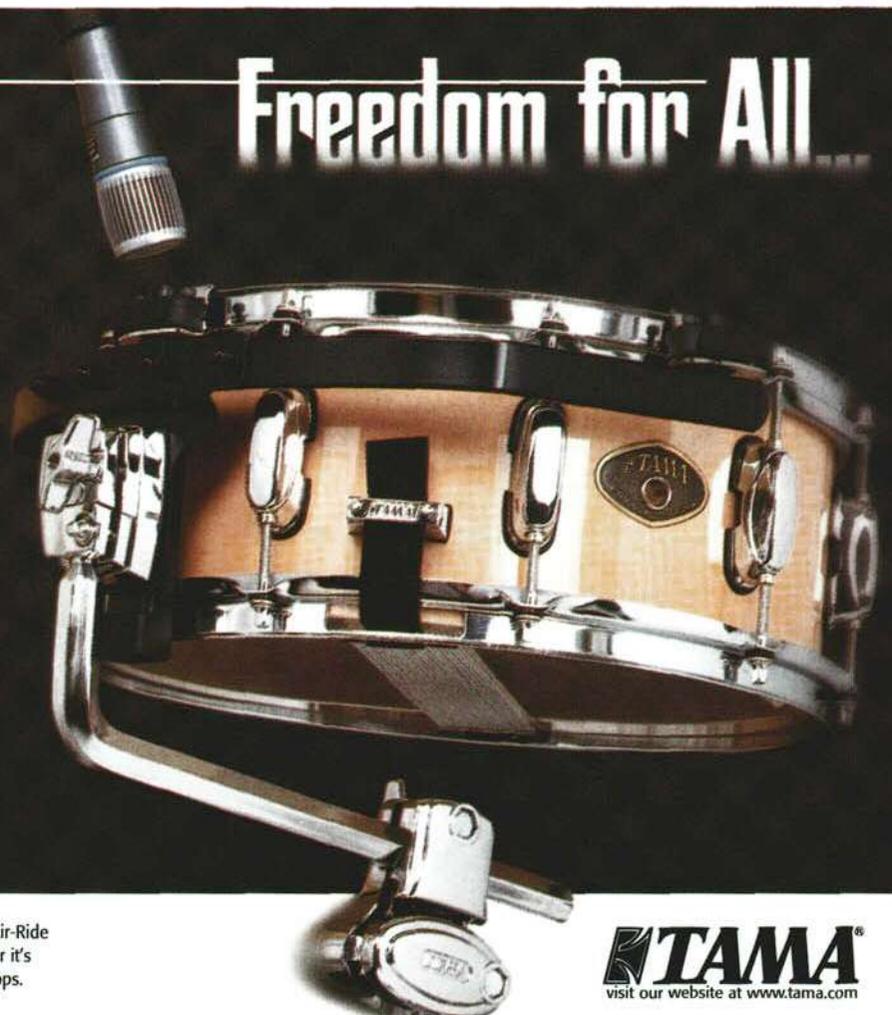
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"Pulling my 62-pound hardware bag in and out of my car on a week with five or six one-nighters was getting really old. More than once I had strained my lower back and ended up putting my money in the wrong place: my chiropractor's pocket!"

hardware bag, a 45" long soft bag, was in serious need of a diet for a number of reasons. First, I had been forced to make an emergency hi-hat purchase, since my old one had broken the afternoon before a gig. My local music store, like many stores, carried nothing but the latest rock gear, so I had been forced to buy a double-braced stand. It worked okay, but it was absurdly heavy. Second, I had made an uninformed purchase, through a catalog, of a snare stand. The stand was single-braced and was advertised as "medium-duty and lighter in weight, perfect for the jobbing drummer." When I got the stand, I couldn't believe how heavy it was. Keith Moon couldn't budge this thing during his worst tirade.

In addition, the bag contained two single-braced cymbal stands that were also "medium-duty" (read: too heavy), a drum stool base, a collapsible tubular-leg mic' stand, a cowbell and holder, a bass pedal, a tom holder, and three floor tom legs. The bag weighed a total of sixty-two pounds. That may not seem like a lot of weight. But pulling the thing in and out of my car on a week with five or six one-nighters, as well as schlepping it in and out of the house, was getting really old. More than once I had strained my lower back and ended up putting my money in the wrong place: my chiropractor's pocket!

The last straw was a weekly casual gig on a gambling ship. The

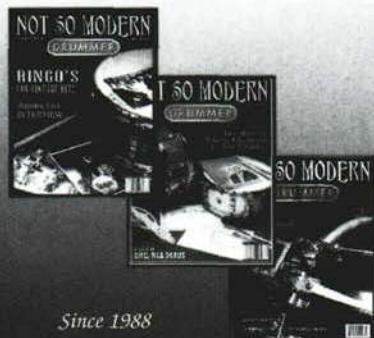
band was required to play on the third deck of the ship, and there were no elevators. Every Sunday, I would dread the trek up those flights of stairs. After a few weeks of hassling with this, I finally decided to get serious about lightening up.

The heaviest single item in the bag was the aforementioned hi-hat. Although perfectly functional and adorned with all kinds of cool bells and whistles (adjustable spring, memory clamps, double adjustable spurs, rotating base, etc.), it could have easily doubled as a truck jack—the sucker weighed in at fifteen pounds! The problem with replacing it was that the new lightweight stands available on the market were really "entry-level"—cheaply made, with very limited adjustment capability. As for the new, single-braced "medium-duty" models offered by a lot of companies (I'm taking great pains in this article not to mention names), a perusal of the shipping weights in a mail-order catalog revealed that they were only a pound or two lighter than their "heavy-duty" counterparts. The only real difference was in the single-bracing of the tripod. The huge, 1 1/8" tubing, as well as the heavy footboard, oversized adjustment clamps, etc., remained the same. Most of the medium-duty hi-hats I saw in mail-order catalogs had shipping weights of ten to twelve pounds.

I found a solution by reaching back to the '70s—an era that

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gave us a lot of bad disco music and "dead" drum sounds, but also some drum hardware that was becoming sturdier without reaching ridiculous proportions. Through a vintage mail-order business (there are literally scores of them, many of whom advertise in *MD*), I found an early '70s hi-hat, made by an American manufacturer, that had 1/2"-diameter tubular legs and weighed in at only six pounds! The stand was plenty tall (taller, in fact, than my "modern" stand—an important factor for me, since I'm 6'5"), and even had an adjustable spring and a single spur to prevent creeping. No, it wasn't state-of-the-art, but it was high-quality, sturdy, and did the job—and it eliminated nine pounds from my hardware bag. In addition, the cost of the stand was less than you'd pay for a new, entry-level/wimpy imported stand nowadays.

Next to go was the snare stand, which weighed in at nine pounds. Although I had to give up the convenience of the infinite, ball-and-socket adjustability, I again went back to the '70s and found a stand that had a good, solid tripod and basket-clamping. It had 3/4" tubing, simple, single-braced tripod legs, and weighed in at four pounds! Subtract five more pounds from the hardware bag!

The next time I played a gig, I was astounded by the significance of the fourteen-pound weight difference, and was duly inspired to continue shaving off pounds wherever possible. So, I replaced my "medium-duty" cymbal stands (which had 1" tubing) with a couple of '70s-era "Buddy Rich"-type tripod stands (3/4" tubing at the widest part, with the old-style 1/4" steel rods for the upper sections), for a further weight reduction of six pounds. In replacing my mic' stand, which had tubular steel legs, I went modern instead of retro; I discovered a new model made from ultra-

light, anodized aluminum—saving another four pounds. I was now schlepping thirty-eight pounds instead of sixty-two—a total weight reduction of twenty-four pounds!

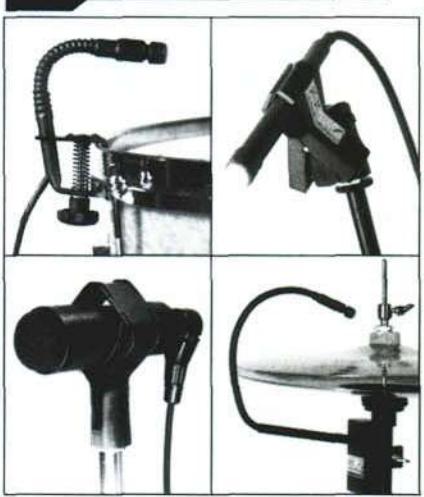
I didn't look for a lighter drum stool, although there are lighter ones available. This is the one area where "stability at any cost" seems to be the rule—especially for those of us with back problems. Nevertheless, drummers who aren't overly concerned with rock-solid stability in a drum stool could definitely lighten up here: Many double-braced drum stools weigh in at over twenty pounds!

You are probably wondering, How reliable is this old hardware? Well, predictably it has some wear on it, and the clamping mechanisms aren't as hip as the ones on contemporary gear. However, performance-wise, I find it perfectly adequate. And, with the grief I'm saving (not to mention the money saved on trips to the chiropractor), it will be well worth it even if I have to replace something. So far, there's still a good supply of this stuff, as any vintage drum shop's inventory list will show.

Needless to say, this kind of advice will be meaningless to drummers with roadies, or those on house gigs where equipment is seldom moved. And if you're a heavy-hitter who uses softball bats for drumsticks, you'd better stick with the heavyweight stuff. But if you're a jobbing drummer like me, I'll bet money that once you discover the tangible relief of even five pounds' weight reduction, you'll become as manic as I did about "lightening up." You can even get really fanatical and look for a lighter bass drum pedal, floor tom legs, and so on. I'm even considering a smaller cowbell—for an additional weight reduction of eight ounces!



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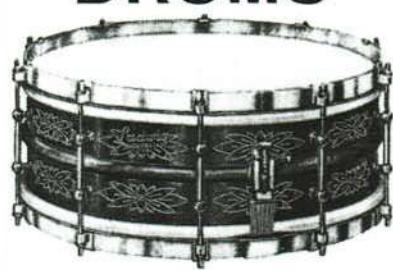
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Hamburg World Drum Festival

A crowd of 3,000 enthusiastic drummers, percussionists, and friends of percussive music took part in a five-day festival, held recently in the legendary "Fabrik" (factory) in Hamburg, Germany. The event (the second annual) was organized by Percussion Creativ, Europe's largest association of drummers and percussionists. In addition to featured performances, the festival included panels, roundtables, workshops, lectures, and clinics, held in a congress/convention located at the Hamburg Musikhochschule (Conservatory of Music).

Nightly concerts featured contemporary rock, pop, jazz, and world music performances, showcases of classical music on drums, djembe, marimbas, timpani, and frame drums, and a 50-piece Maracatu ensemble.

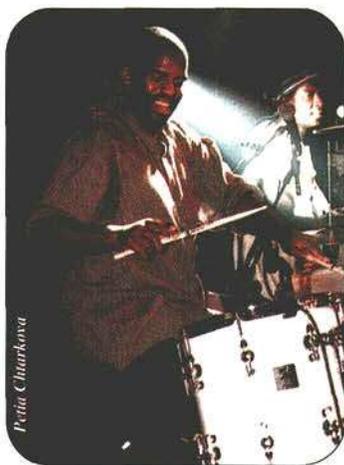


Curt Cress, German studio ace

(the Netherlands, just back from his tour with Steve Winwood) and Arto Tunçboyacıyan (Armenia, well known in Europe for his work with Joe Zawinul), and djembe virtuoso Adama Drame (Ivory Coast). This ensemble was brought together especially for this festival by organizer Erk Willemsen from the Netherlands. The four percussionists from four continents made the dream of "global music" come true in a two-hour concert. Not only did they



British groove master Steve Ferrone



Will Kennedy

display their genius on their respective instruments, they also had fun interacting between each other and the audience.

The most successful European drummer was to be heard on the "Drum Legends Night." Simon Phillips and his band were the public magnet of the festival. Simon impressed everyone with his energetic, powerful, and intelligent drumming and composing. His setup has changed slightly, with a newly added third bass drum. His attractive way of playing, combined with his gigantic drumset, make him the ideal rock drummer and an idol for a lot of players in the audience.

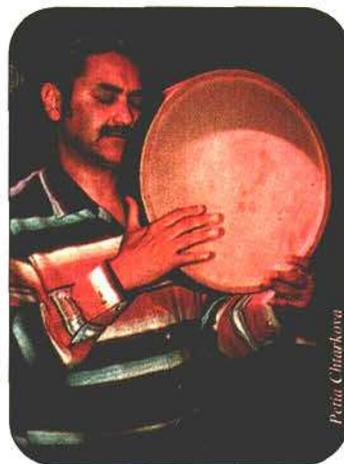
On a night sponsored jointly by Pearl and Sabian, six drummers and one percussionist showed the crowd what drumming is all about. Steve Ferrone proved why Eric Clapton, Tom Petty, and many other stars rely on his services. He was joined by a number of top German drummers, including studio legend Curt Cress, Wolfgang Haffner, Latin percussionist Jose Cortijo, and session player Udo Dahmen (the drumming



German drummer/educator Udo Dahmen



Germany's Wolfgang Haffner



Frame-drum master Glen Velez

president of Percussion Creativ). Also featured was American clinician/performer Dom Famularo. The crowd left the hall having enjoyed spectacular solo performances from each artist, along with a phenomenal jam session featuring all of the drummers at the end of the concert.

The last day of the festival was entitled "Magic Hands." The day began with frame-drum master Glen Velez, accompanied by Mark Nauseef and Marcio Doctor (from Argentina), with exotic-looking setups. The intense

interactions, subtle nuances, and delicacy of their performance



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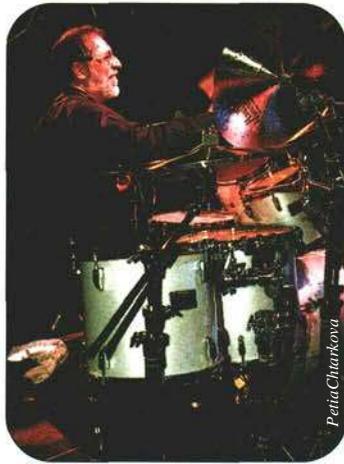
October

in New York

made this concert one of the magic moments of the whole festival, and drew standing ovations.

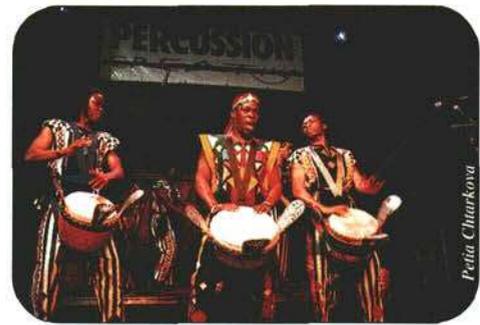
Next, Mamady Keita and his Guinean djembe ensemble, Nsewa Kani, took the crowd to yet a different level. The power of their playing and dancing brought the audience to their feet again, and the night ended with dancing, singing, and smiling.

With this second presentation, Percussion Creativ has estab-



The irrepresible Dom Famularo

lished the World Drum Festival as one of the major drumming events in Europe. The third edition is scheduled for February 1999. For more information, e-mail michael.zoeller@t-online.de, or check Percussion Creativ's homepage: home.t-online.de/home/michael.zoeller/wdf.htm.



Mamady Keita (center) and his Guinean djembe troupe

In Memoriam Kerope Zilcan

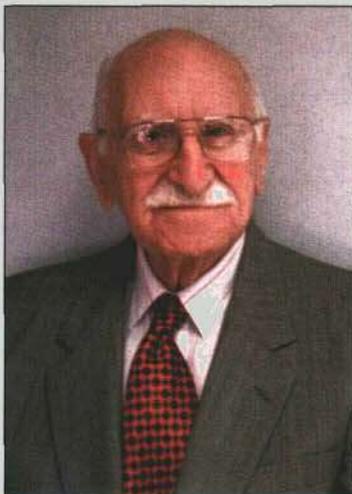
The drumming community mourns the recent passing of Kerope Zilcan, Sabian's master cymbal maker and the man responsible for introducing the ancient Turkish art of hand-hammering cymbals to the Western World.

A native of Istanbul, Turkey, Mr. Zilcan was raised into the family cymbal business at a time when donkey power fanned the oven flames and cymbals were made

from whatever metal could be scavenged. "We would use wire, tin cans...anything we could melt into bronze," he would say. "With such poor materials one was forced to become a good cymbal maker in order to survive."

Eventually moving to Meductic, New Brunswick, Canada (the present home of Sabian), Mr. Zilcan—along with his sons Gabriel ("Gabe," who is still with the company) and Michael—created what has become the Sabian *Hand Hammered* series. He also served as teacher and mentor, instilling his old-world philosophies and skills in a new generation of craftsmen.

"Cymbal making is an art that comes from the heart," he once said. "People with kind hearts make the best cymbals, because the cymbal is the sound of their soul."



Indy Quickies

The first annual **Pacific Northwest Vintage And Custom Drum Show** will be held September 20, from 12:00 noon to 6:00 P.M. at Donn Bennett Drum Studios in Bellevue, Washington. The event will feature drum clinics by **Hal Blaine**, **Alan White**, and **Michael Shrieve**, and a tuning/miking clinic by LA studio tech **Jeff Chonis**. For more information, contact 13212 NE 16th St., #7, Bellevue, WA 98005, tel: (425) 747-6145, fax: (425) 747-6079, e-mail: dbennett@nwlinc.com, or check out www.bennettdrums.com.

The **Los Angeles Music Academy (LAMA)** has added studio legend **John "JR" Robinson** to its teaching staff. John's course will be focused on studio work, and is open to all instrumentalists and vocalists. JR will also be working with the LAMA studio band.

In conjunction with the Make-A-Wish foundation's Orange County, California chapter, **Drum Workshop** recently granted the wish of Peter, a fifteen-year-old leukemia patient, by provid-



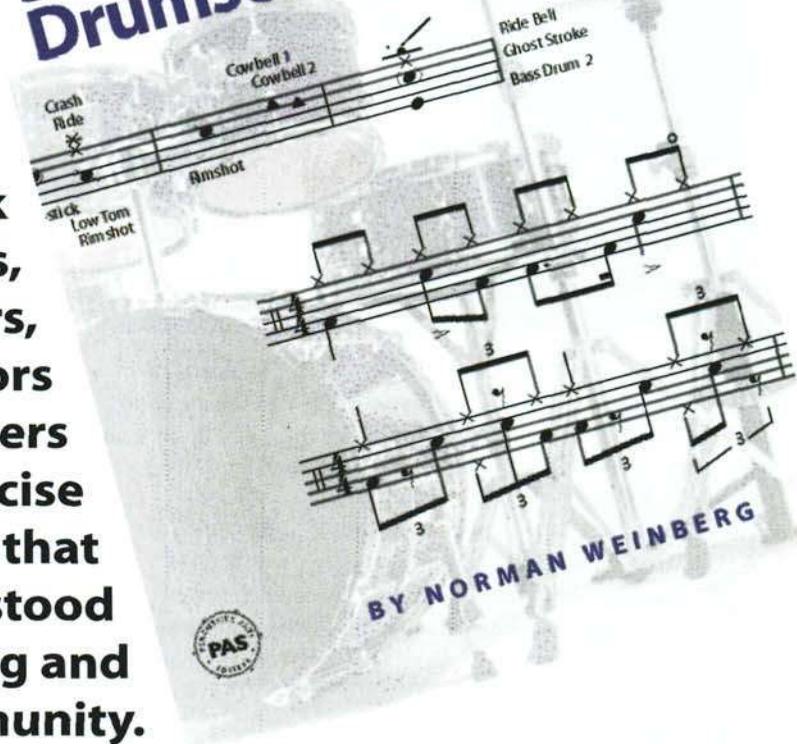
ing him with a complete set of DW drums. Said DW president Don Lombardi, "We appreciate how fortunate we've been to have become the drums young drummers like Peter dream about playing."

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GUIDE TO Standardized Drumset Notation



This book is a must for all arrangers and orchestrators. I wish this text had been around years ago when I was trying to make sense of the collective, "hand-me-down" drum notation of the day.

John La Barbera, Composer/arranger

I hope and recommend that ALL composers, arrangers, authors of pedagogical studies and drummers read, digest and use this long-awaited standard of drumset notation.

Peter Erskine, Drummer/composer

Authors, publishers, composers and performers are now liberated to communicate in a common notational language. What a triumph to release us from the "medieval" practice of slash marks with the term ad lib.

George Gaber, Distinguished Professor of Music, PAS Hall of Fame

If everyone who writes for drumset adopts these guidelines, the ambiguities inherent in much current drumset notation can be alleviated.

Ron Spagnardi, Editor/Publisher, Modern Drummer magazine

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The historic original **Remo** manufacturing facility in North Hollywood, California has been renovated to serve as a community center for the advancement of drumming. The new **Remo Percussion Center** features a 1,000-square-foot showroom, a



large inventory of Remo drums and percussion, and a 10,000-square-foot auditorium/activity room that can be used for drum circles, seminars, and educational activities by artists, dealers, and community groups. For further information, contact the Remo Customer Service Department at 28101 Industry Dr., Valencia, CA 91355, tel: (805) 294-5600, fax: (805) 294-5700, or check the Web at www.remo.com.

The **Zildjian Cymbal Company** was recently presented with a special appreciation award by the Berklee College of Music in Boston. A special plaque, which will be displayed within the

school's percussion department, recognizes Zildjian for its product and scholarship support of the school.

In related news, Zildjian has announced that **Steve Gadd, Peter Erskine, Marvin "Smitty" Smith, and Terri Lyne Carrington** will be the featured artists performing at Zildjian's American Drummers Achievement Awards on September 13. The event will honor **Louie Bellson, Roy Haynes, Elvin Jones, and Max Roach**. It will be held at the Berklee College Performance Center in Boston.

New Web sites for the percussion industry include: **Trick Drums** at www.trickdrums.com, **Wernick Electronic Percussion** at www.webleicester.co.uk/customer/wernick, **UFIP Cymbals** at www.ufip.com (e-mail: info@ufip.com), **Pintech Electronic Percussion** at www.edrums.com, and the **Percussion Marketing Council's** consumer site at www.playdrums.com.

Endorser News

Curt Bisquera (LA studio), **Tim "Timbale" Cornwell** (Janet Jackson, Toni Braxton), **Jill Sobule** (drummer/singer/songwriter), and author/performer **Peter Magadini** are now playing Paiste cymbals.

New GMS drum endorsers include **Nir Z** (Genesis), **Nathaniel Townsley** (Corey Glover/Special EFX), **Jason Camiolo** (Fuzz Bubble), **Cliff Hackford** (Cadillac Moon), **Arthur Dixon** (James Brown), **Billy Alemaghides** (Coward), **Clive Tucker** (the Bogmen), **Dylan Wissing** (Johnny Socko), **Peter Tornell** (Corey Stevens), **Mark Robohm** (Belizbeha), **Brian Doherty** (They

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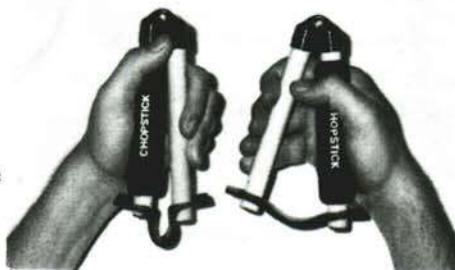
In analyzing why the *Chopstick* enables you to achieve awesome chops, drummers had this to say:

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"I've been playing for over 33 years and I stay away from gimmicks. But this product targets the finger muscles to produce startling results. My solo's and stamina have improved 70% with less fatigue and greater ability!"—Al Silva, NH

"I was spending 1 1/2 hours a day on a practice pad and progress was slow—until now! I bought the Chopsticks on a whim and within 2 weeks I was seeing results—more speed, control and endurance. My routine on the practice pad now takes less than half as long as it used to—Amazing!"—George Peppard, MA

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apply to what you do on a drumset.

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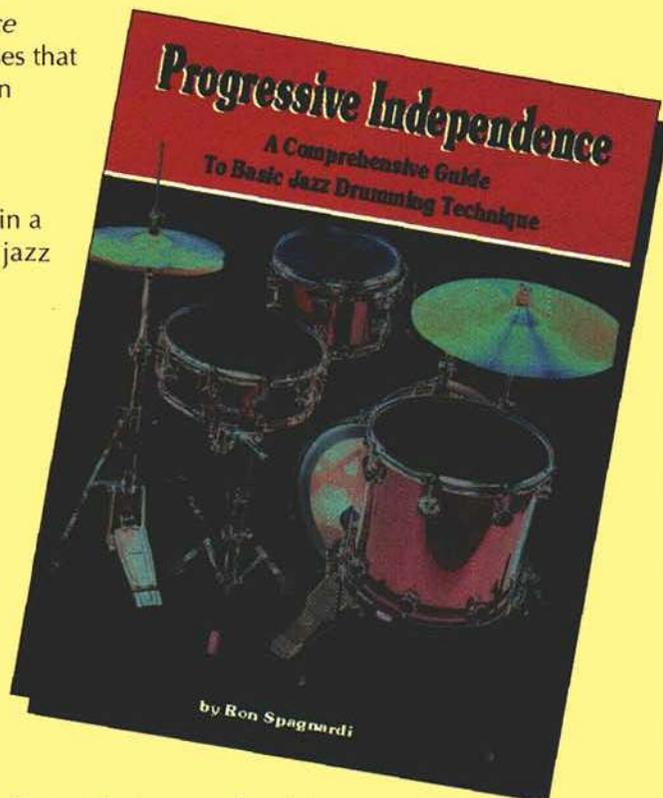
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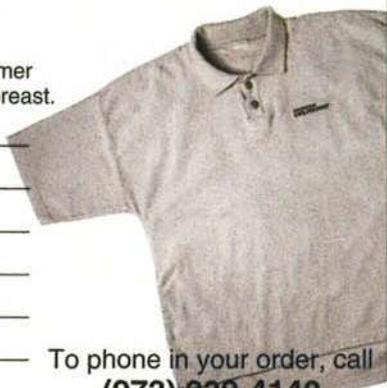
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Might Be Giants), and **Keith Capsuto** (clinician).

Dutch jazz and studio drummer **Stefan Kruger** is endorsing Meinl *Custom Shop* cymbals.

Sean Estella (Edable Gray) and **Mark Hylander** (Boston studio) are Grover *Performance* drumset artists. **Charlie Grover** (Sponge), **Scottie Thomas** (Shine), **Hale Pulsifer** (Angry Salad), and **Bob Cianci** (the Roosters) are playing Grover *Performance* snare drums, while **Ray Murray** (M.C. Hammer) now endorses the Grover *Performance* snare system. Grover Pro Percussion instruments are currently being used by **Kenny Aronoff**, **Jason Schmidt** (educator), **Michael Faue** (Nancy Sinatra), **Doug Wolf** (Utah Symphony), **Nigel Shipway** (London studio), and **John Baldwin** (Boise State University).

New Pro-Mark endorsers include **Paul Doucette** (Matchbox 20), **Travis McNabb** (Better Than Ezra), **David Chapman** (*Bring In Da Noise, Bring In Da Funk*), **Peter Courtney** (Jack Ingram), **Abe Jukes** (Treehouse), **Jean-Yves Tola** (16 Horsepower), and **Richard Kij** (Lila McCann).

Martin Gort (TV and studio percussionist in the Netherlands) plays Meinl percussion.

Correction

The In Memoriam item on Melia Peavey in the July issue of *MD* listed the address of the Peavey Foundation incorrectly. The correct address is: PO Box 2898, Meridian, MS 39302. Our apologies for the error.



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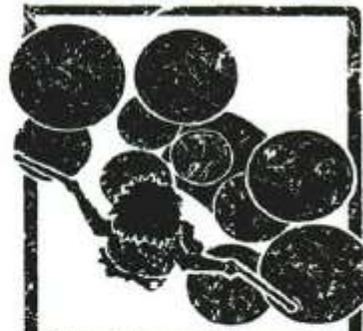


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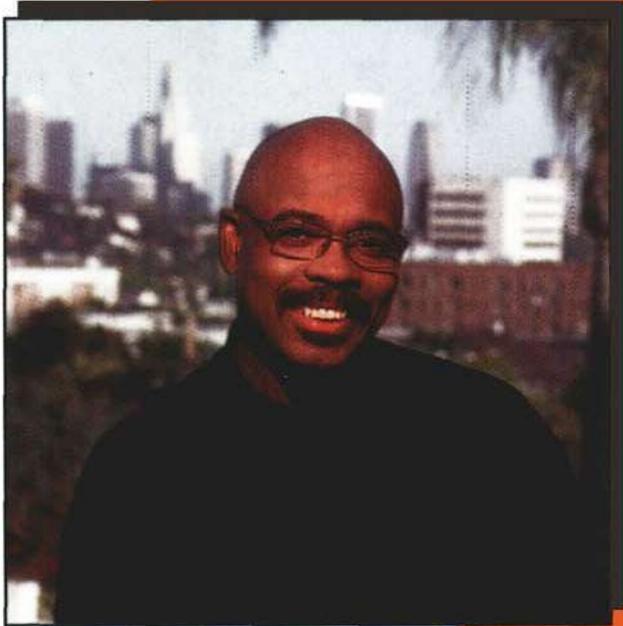


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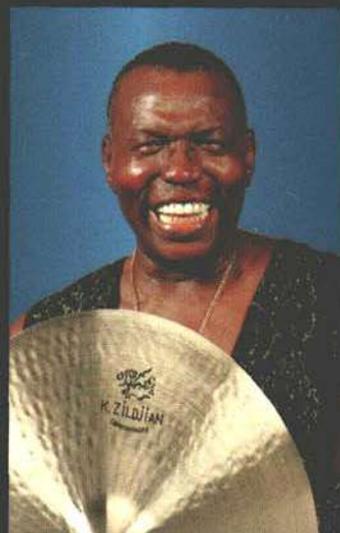
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