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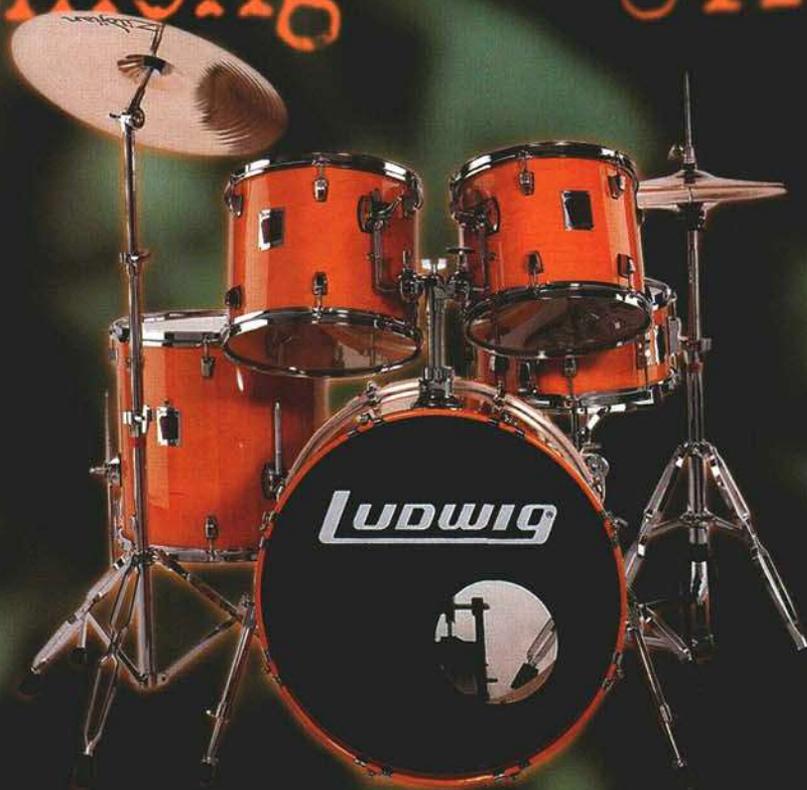
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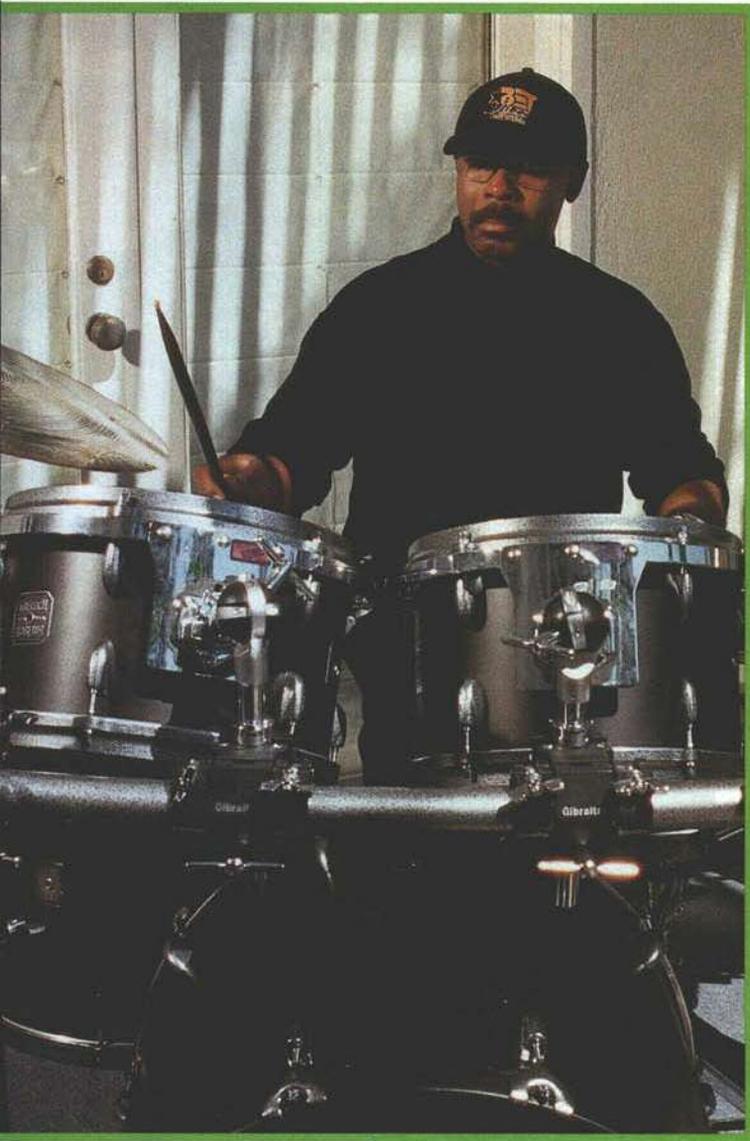


photo by Alex Solca

HARVEY MASON

Professional. A lot of people describe themselves this way. But if you saw Harvey Mason on any of his high-profile gigs—the new album by his group Fourplay merely being the latest—you'd realize that this drummer embodies the *full* meaning of the term. No questions asked, no excuses made. Harvey simply gets the job done.

by Robyn Flans

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BARRETT MARTIN

They say you need a hook to succeed; pick one thing and do it well, and your time will come. Lucky for us, Barrett Martin has no patience for such talk. Whether it's slamming the skins with Screaming Trees, playing instrumental world-jazz-rock with Tuatara, or spicing up R.E.M.'s new album, Martin lives for diversity.

by Adam Budofsky

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HIGHLIGHTS OF MD's '98 FESTIVAL WEEKEND

So you missed Morgenstein, Weckl, Bozzio, Kennedy, Bayers, Carey, Mayer, Hamilton, and Velez tearing it up at MD's eleventh annual Drum Festival? Well, sit right down. We've got some talkin' (and lookin') to do!

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Festival '98

This year's MD Festival Weekend was, without a doubt, one of the finest we've ever staged. Sold out weeks in advance, with a stellar lineup including Danny Carey, Jeff Hamilton, Will Kennedy, Rod Morgenstein, Glen Velez, Jo Jo Mayer, Eddie Bayers, Terry Bozzio, and Dave Weckl, the Festival offered nearly 1,000 enthusiastic spectators two full days of non-stop solo and concert performances. (You'll find the complete Festival report starting on page 100 of this issue.) If you happen to be among the unfortunate ones who missed the event, don't worry, because the folks from Warner Bros. were present again to videotape the proceedings. Look for an announcement of a Modern Drummer Festival Highlights tape in a forthcoming issue.

As usual, this year's show saw a number of lucky audience members win thousands of dollars in door prizes, and offered them an opportunity to get autographs from most of the great players on the bill. In addition to the onstage proceedings, the backstage area saw renowned artists like John Riley, Joe Franco, Joe Morello, Bernard Purdie, Clyde Stubblefield, Ed Shaughnessy, Horacio Hernandez, Freddie Gruber, Adam Nussbaum, and others mingling and exchanging drum talk throughout the weekend.

Of course, without the support of the major manufacturers in our great industry, none of this would have been possible. My sincere thanks go to the fine people at Pearl, Zildjian, Vic Firth, Remo, Paiste, Trueline, Regal Tip, Pro-Mark, Evans, Premier, Sonor, Sabian, Drum Workshop, Attack, Shure, and Yamaha, who brought these outstanding artists to the show this year.

On a final note, Festival '98 was a very special one for me in particular. It was quite an honor to be presented with the very first Percussion Marketing Council Leadership Award by my dear friend Ed Shaughnessy. The award was a beautiful, one-of-a-kind snare drum made from flame birch with a 400-year-old history. The drum was constructed by master craftsman Johnny Craviotto, with 24-karat gold-plated brass hardware, hand-engraved counterhoops designed by drum historian John Aldridge, and a personalized commemorative badge. My thanks go to Dave Levine, Pat Brown, Lloyd McCausland, and all the officers of the Percussion Marketing Council for this wonderful tribute. It's most gratefully appreciated. The drum, signed by many of the artists and industry representatives at the Festival, is proudly displayed at the MD offices.

Ed Shaughnessy

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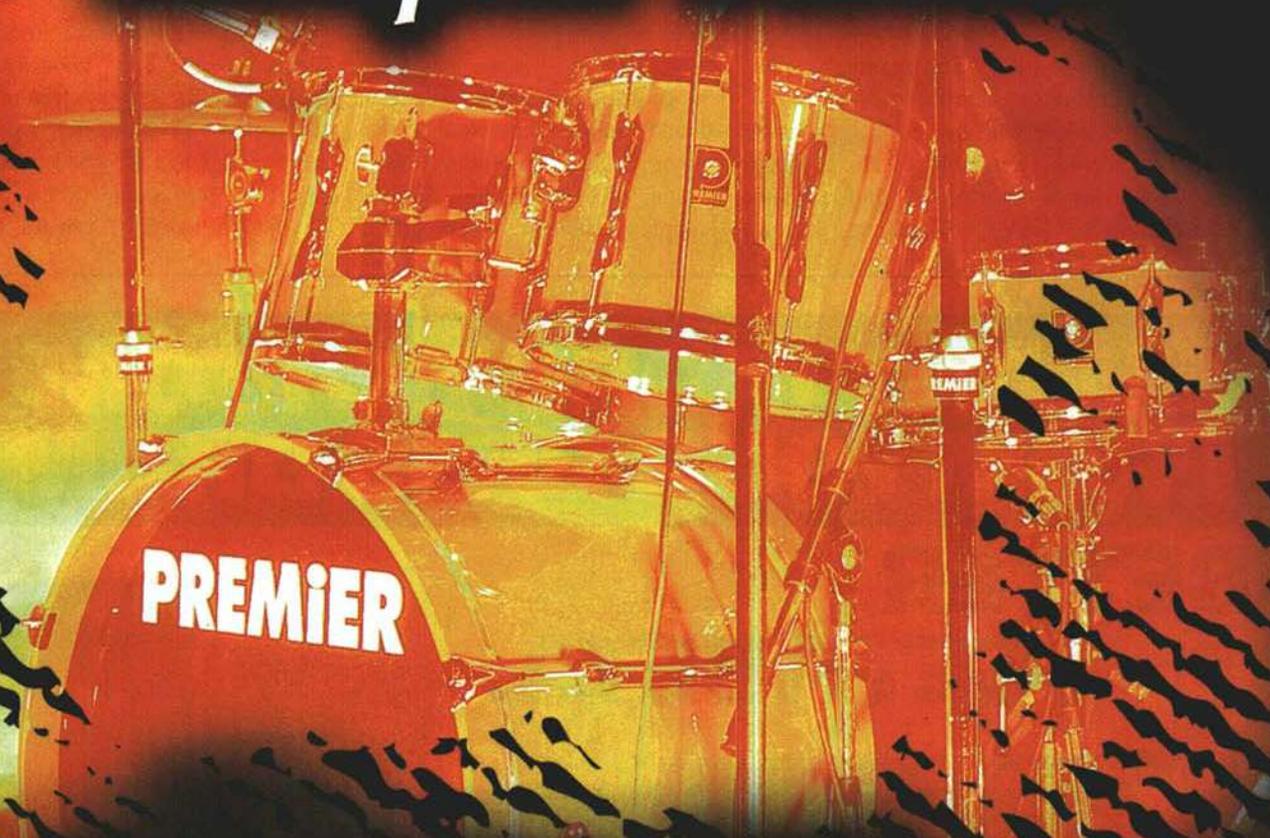
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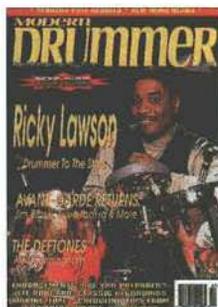
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RICKY LAWSON



Ricky Lawson sounds like a real class act. There's no question of his drumming prowess; a glance at his credits confirms them in spades. But to hear a world-tour-level drummer say things like, "The reason we're here on earth (is) to help those who are with us and those who are coming behind us" is incredibly refreshing. I also appreciated the down-to-earth, nuts-and-bolts descriptions that Ricky provided con-

cerning the equipment he uses and how he approaches the difficulties of playing on major tours. Nice guy...nice story...good job all around!

Frank Anselmo
Dallas, TX

PROG ROCK REVIEWS

I can't thank you enough for dedicating a whole page in the *Critique* department of your July issue to progressive CDs. I used to think I was the only drummer who listened to that stuff. Keep up the great work, and thanks again for supporting creative, non-commercial music!

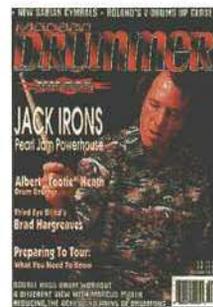
Jon
via Internet

Wow, I'm glad someone outside the "underground" finally acknowledged the budding progressive movement! You should be proud of exposing your readers to new, complex music. It's been such a

long time since I read a non-biased view of any progressive/avant-garde CD, I thought the whole musical community was against us. (Good article on the avant-garde drummers in the same issue, by the way.) I couldn't be more impressed.

SkyHarmony
via Internet

TOOTIE HEATH



I think your June '98 article on Albert "Tootie" Heath gave the reader an accurate impression of his modesty and humility. Tootie is talented in ways that weren't even mentioned. I had the good fortune of seeing Tootie play a clinic a few years ago at Chabot College, in Hayward, California.

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Tootie played a number of African percussion instruments along with the drumset. I was most impressed, however, with his stunning scat singing of a bebop blues, all while he was laying down beautiful time.

Mike Spinrad
Marin County, CA

I had decided to cancel my subscription to *Modern Drummer* because your magazine seemed to target the young (at least, under fifty-five) drummers. I have been a drummer for over fifty years (I started very young), and I still do gigs and rehearsals every week. Most of your articles had little relevance for me. Then in your May issue you published the Gene Krupa drum solo, "Gene's Blues," followed by a fantastic article on "Tootie" Heath in your June issue. I now believe you are trying to bridge the generation gap in drumming. *Thanks.*

The article on Tootie had a lot of depth to it. Here is a man who is also a *drummer*. There is a big difference between a "drummer" and a "person who plays drums." A drummer has heart, constantly develops his or her craft, and believes in ensemble playing. I was once asked, "What part of the

body is most important to drumming?" I responded, "Not fast hands, not heavy feet, and not controlled wrists. The most important body parts for drummers are the *ears*." A drummer must listen and react to the other bandmembers. Then, and only then, can a true musical experience be accomplished.

Pete Lippman
Malibu, CA

FUSION DRUMMERS TIMELINE

I enjoyed Mark Griffith's "Great Fusion Drummers" articles in your May and June issues. I must admit to being a bit surprised by some of the drummers included, but even more by some who were omitted. I'm sure that this is partly due to the difficulty of defining the genre. Still, I would like to see at least four additional names on the list.

First: Curt Cress, for his work with Klaus Doldinger and Passport on *Looking Thru* (1974) and *Cross-Collateral* (1975). "Eloquence," on *Looking Thru*, features an early example of genuinely inspired elec-

tronic drumming.

Second: John Guerin, for his playing on Tom Scott's *Tom Cat* (1975). Is this fusion? I think so. It's clearly somewhere between rock and jazz. Guerin's neat grooves and quirky accents are a major part of what makes this a great recording.

Third: Phil Collins, for his original and extremely energetic playing with Brand X on *Unorthodox Behaviour* (1976). If you've only heard his pop recordings, you'll be surprised by this.

Finally: Bill Bruford, for his recordings *Feels Good To Me* (1978) and *One Of A Kind* (1979). These are somewhere between fusion and progressive rock, and Bruford's uniquely creative style and technical virtuosity are evident on both recordings.

John Governale
via Internet

RESPONSE TO WEBLER

Upon turning to the *Readers' Platform* section of the July '98 issue, my eyes were quickly drawn to the name Greg Eklund, which was in bold print. Being an

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- Denny Fongheiser (independent)
- Gerald Heyward (Blackstreet)
- Ash Sood (Sarah McLachlan)
- Stephen Perkins (Porno For Pyros)
- Carl Allen (independent)

At the bottom right is the DW logo.

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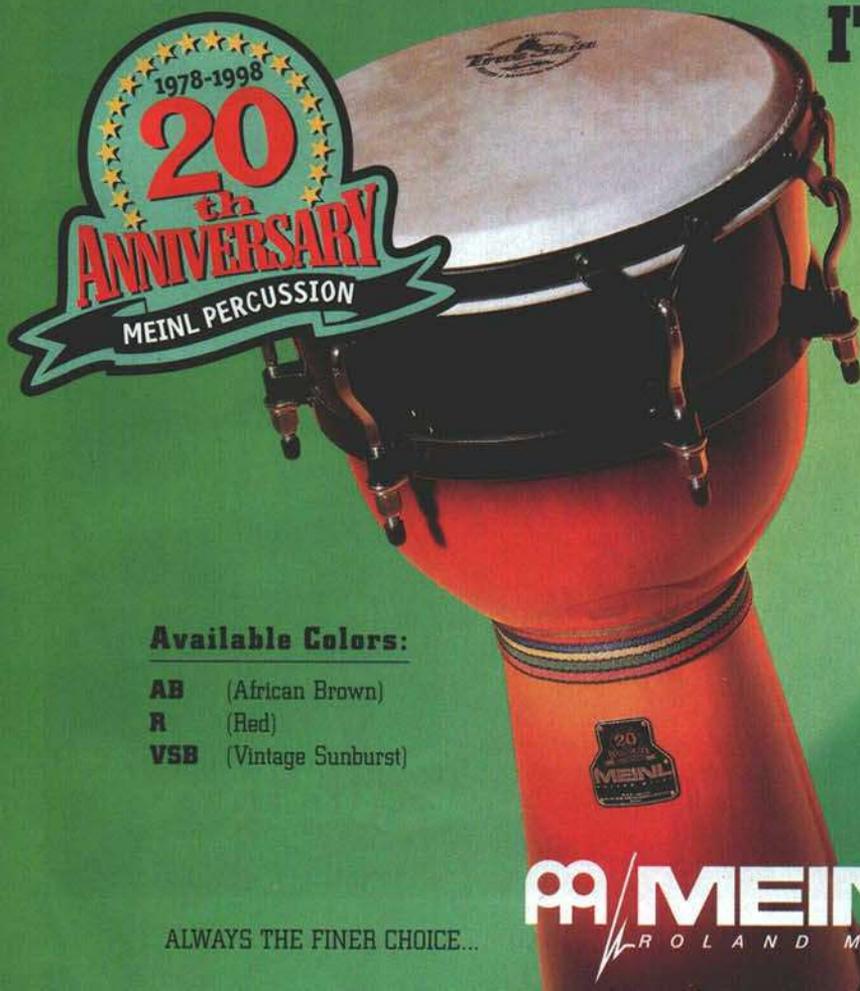


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Everclear fan, I thought, "Cool, I like Greg Eklund. Let's see what's being said about him." Much to my dismay, I ended up reading what Jay D. Webler spewed out of his mind and onto his keyboard. I was appalled at how Mr. Webler attacked Greg Eklund. True, "Hit hard and learn a paradiddle" isn't exactly the phrase of all phrases to sum up drumming. But it was presented with a great deal of honesty.

Greg Eklund is a superb drummer, and what he does musically is perfect for the situation that he's in. Not everybody is going to be a David Garibaldi or a Neil Peart. Whatever happened to just being a musician? I have immense respect for the Neil Pearls of the world, but what about the Ringo Starrs and Charlie Watts of the world? Last I checked, those two never did anything out of the ordinary drumistically, but they are greatly respected for their work—and deservedly so.

Mr. Webler, you asked the question, "How long must we endure the ignorance of the drumming world?" I find that ironic, because it's *you* who is being ignorant, not Greg Eklund. Obviously, Greg must be doing something right, because Everclear

has sold millions of records. Have you?

Drumming is drumming, whether it's putting the snare on 2 and 4 or playing a blazing Neil Peart solo. Why can't we just let Greg Eklund be Greg Eklund? My suggestion to you, Mr. Webler, is to pick up *Sparkle And Fade* or *So Much For The Afterglow*. You'll see just how great a drummer Greg Eklund really is. And hopefully you'll be able to remove those blinders you have on.

Tony Carone
Tinley Park, IL

consider such a position. Marketing and intellect aside, I am confident every professional drummer plays for the song, even though various individuals may interpret interviews and performances from differing perspectives. Let's slam the drums, not the drummers. (Oops, now I'm uneducated for using the word "slam" in my correspondence.) Thanks for the opportunity to vent.

Tim Palmatier
Riverside, CA

I'm writing in response to the large number of letters I read in the *Readers' Platform* berating drummers interviewed in your fine pages (especially Jay D. Webler's correspondence in your July '98 issue). I'll make it short and to the point: Just because a drummer *may* appear to be playing in a "simplistic" manner does not mean he or she is not educating himself/herself on a regular basis from the tree of drum knowledge. I don't think there is one drummer who is interviewed in *Modern Drummer* who takes his or her profession lightly—there is too much competition to even con-

MD FESTIVAL '98

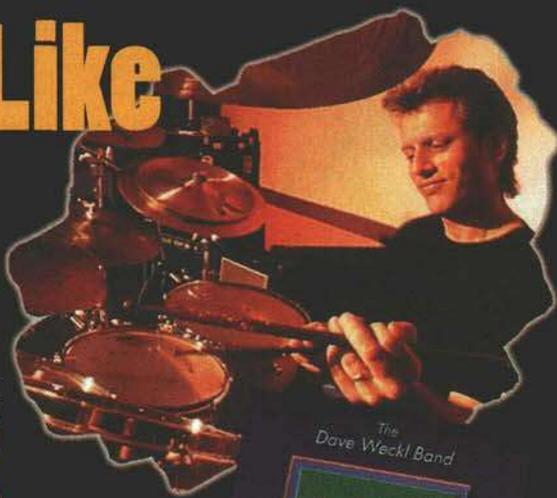
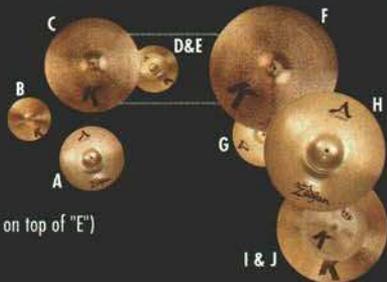
Nice job on your Drum Festival. The whole weekend was very well orchestrated: the lineup, the program, the souvenir catalog handouts, the complimentary ear protection, the prizes. It was all top-notch!

I was expecting a great show when I saw the lineup, but the Festival far exceeded my expectations. Everyone I talked to was having a great time. Although the audience was made up of drummers partial to many different types of music, I think everyone got along fine, and everyone learned at least something from each performer.

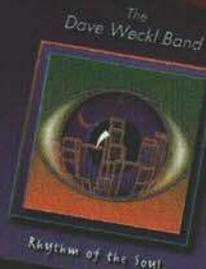
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Congratulations, and please continue the MD Festival Weekends for many years.

Bob Gruninger
Allentown, PA

I just returned from my yearly pilgrimage to New Jersey—and once again was overwhelmed by the entire experience. Thanks for organizing such a wonderful event. I attended my first Festival Weekend four years ago, and I've been fortunate enough to make it each year since. (The trip is a part of my vacation schedule each year.) Thanks again, and I'll see you next year!

Steve Schmok
South Bend, IN

Here's a quick note thanking the staff at *Modern Drummer* for another excellent Festival Weekend. I enjoyed the lineup of artists: Rod is always great, Bozzio and Weckl were excellent, and Hamilton and Mayer were nice surprises.

However, it was not the artists, but the staff of *Modern Drummer* who made the greatest impression on me. For example, I had purchased several tickets, and I had one cancellation. The lady at the box office—I believe it was Joan [Stickel, MD

advertising assistant]—went out of her way to make sure I was taken care of. And she did it with a smile. She is a lovely lady who had my best interest at heart.

The other little event occurred after the last artist on Sunday. I was walking through the hall trying to find my friends, when I noticed a group of people at the stage talking to [Festival coordinator] Rick Van Horn. I was not really paying attention, but I couldn't help but overhear Rick say, "That's great! Any more suggestions?" Having just worked very hard for two straight days and under a lot of pressure, he was open to ideas, and thinking of how to improve next year's show. I was truly impressed with his openness, sincerity, and commitment.

I have attended the Festival for the past several years, and I intend to continue supporting the event. I just wanted to let you know that the efforts of the entire staff of *Modern Drummer* make the event positive and enjoyable.

Bill Donnelly
via Internet

This was the first year I attended an MD Festival. I will *never* miss one again. Put

me down for lifetime tickets! It was unbelievable seeing all my heroes in such a casual setting. I still can't get over that I was able to have conversations with Rod Morgenstein and Dave Weckl like they were my next-door neighbors. On Sunday, after the show was over, my brother and I were walking back towards the parking lots when we noticed Dave Weckl's band tour bus/mobile home. Jay Oliver was outside. We walked up to him and asked him to sign our liner notes. My brother, who had just bought their CD, asked if Jay could pass his around the bus for the others to sign as well. Not only did Jay agree, but let him go on the tour bus himself to get the signatures in person. Where else could something like this happen without backstage passes? Even waiting on line was a pleasure. Everybody was just hanging out, talking drums and swapping stories, and the hours breezed by. Thank you again. See you next year!

Chris Forman
via Internet



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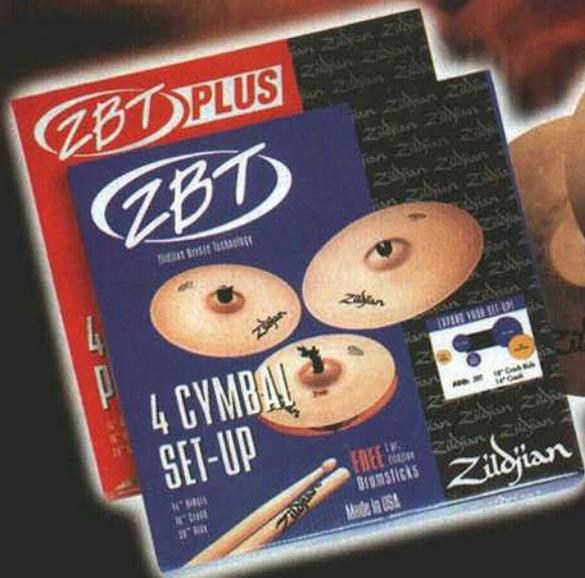
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Kenny Aronoff

Now with
Smashing Pumpkins

Success is often said to occur when preparation meets opportunity. But when Kenny Aronoff was given the chance to jam with Smashing Pumpkins members Billy Corgan, James Iha, and D'Arcy this past March, they didn't want him to learn any of their music ahead of time. "Billy wanted to instruct me when we got together," Aronoff says. "We jammed for maybe thirty-five minutes. Two days later their management called and offered me a month of rehearsals and four months of touring all over the world to promote the Pumpkins' new album, *Adore*."

Once rehearsals began, Aronoff put in a lot of time getting the music down. "As the arrangements evolved from day to day, I had to remember every detail—fills, crashes, grooves, attitude," Aronoff says. "I would write out all the changes, and then practice on my own for two to six hours after the band rehearsal, plus another hour or two before the next day's rehearsal. The goal was to know the songs and my parts so well that I can now react to where Billy is going musically and dynamically, which changes every night. It's about being part of the music—catching the vibe—not just thinking of what drum to hit."

Aronoff says that the Pumpkins' music allows him to do what he does best—groove hard with a lot of energy—but also provides an opportunity to go beyond keeping a solid beat. "*Adore* is more pop-oriented than their previous albums," he explains. "I can relate to that approach because of my experiences with John Mellencamp, Melissa Etheridge, Bob Seger, and John Fogerty, which is what people associate me with. However, within a fence-post structure, there is a lot more freedom to use fills, different beats, and a wide range of dynamics and tempos. It's almost like a jazz concept, in that improvising is acceptable. But it must always have a purpose."

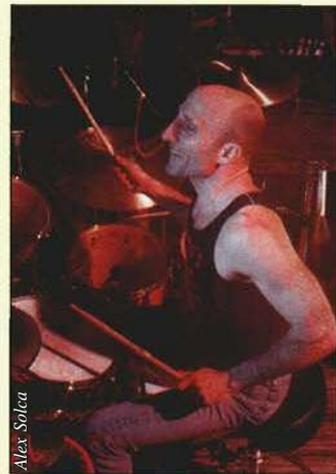
"Having a strong background in other styles of music has been especially helpful with the Pumpkins," Aronoff

adds. "Their music comes from a lot of different places. And when we play the group's older material, Billy doesn't want me to just play Jimmy Chamberlin's parts. I could only have imitated what Chamberlin did, but not sound as good as he did doing what he does. Billy wants to keep building on where the Pumpkins have been, rather than just repeating the past, so he wants me to add my own personality to the music—as long as it fits his concept."

In order to meet the demands of the Pumpkins' music, Aronoff went to a bigger setup, both in number of elements and in size of individual components. "The music varies a lot in dynamics and textures," Aronoff says, "and Billy also wanted deeper sounds. So my toms are each an inch or two larger than usual, my bass drum is deeper, my cymbals have gone up in size, and I've added a gong drum and some extra cymbals. It's been a great opportunity to try some different equipment and experiment with sounds."

Aronoff's only regret is that the Pumpkins' tour coincided with a John Fogerty tour, which meant that he had to make a hard decision. "Calling John, who is someone I care about, was one of the most difficult calls I've ever made," Kenny says. "I have respected and admired him my entire life, and to have played on his *Blue Moon Swamp* album and the live album and video of his 1997 tour was a great honor and experience. But playing with the Pumpkins was something I had to do."

Rick Mattingly



"The goal is to know the songs so well... it's about being part of the music—catching the vibe—not just thinking of what drum to hit."

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HARVEY SORGEN

TAKING DRUMMING FURTHER



Harvey Sorgen enjoys wrapping his affable personality around each project he does without smothering it. Maybe that's what happens when you take a New Yorker and release him in rural Woodstock. To wit, he acts as straight man on Jack DeJohnette's video, as instructor on the Homespun video *Drumming Made Easy*, and as player on many CDs.

From Hot Tuna's hit "AK 47" to spacey records by the Mosaic Sextet, Harvey constantly addresses a basic dichotomy: "In jazz circles, people don't know that I do the rock thing, and in rock circles they don't know about the jazz. What's important to me is playing with musicians who are committed to what they're doing, and that I retain my

own style and sound. It really doesn't matter what kind of music it is."

Harvey would rather be known as "strong" than "busy": "Playing a press roll for a half hour at triple *forte*—as opposed to independence and all that hip stuff—*now* we're talking chops. Try playing quarter notes at 40 bpm, then quarter-note *triplets*: You can go out for a cup of coffee between the notes! You can't count that stuff, you have to *feel* it. This is how you learn to play with sensitivity."

A former round-badge Gretsch fanatic, Harvey now plays Fibes wood-shell drums augmented by Craviotto snares and Paiste *Traditional* cymbals. Lately he's been using that gear touring with Hot Tuna on the Further Fest and doing live and studio dates in Europe

with the Fonda/Stevens Group. Harvey also isn't one to wait around for the phone to ring; he simply books studio time with his favorite players and gets on with it. Things are better than ever, he reflects: "Even when I was young, I couldn't wait 'til I got older. Age thirty-five to seventy: *That's* when you have something to say on the instrument."

T. Bruce Wittet

Ian Wallace: 21st Century Swingin' Man

Take *A Train* was a self-described dream project for Ian Wallace, who teamed with Brian Trainor to create the Wallace/Trainor Conspiracy. Despite his work with pop icons like Don Henley, Jackson Browne, and Crosby, Stills & Nash, jazz has always been Wallace's first love. In fact, about eleven years ago, he began studying with drumming "guru" Freddie Gruber so he could hone his jazz chops. On the album—which Ian describes as a jazz album with rock overtones—the material is all written by the two musicians (although "The Evidoid Suite" is a combination of two favorite tunes of theirs—King Crimson's "21st Century Schizoid Man" and Thelonious Monk's "Evidence").

"We wrote the tunes and then I would explore the different possibilities of what to play inside of them," Wallace explains. "For example, 'Giant Crabs' contains a piece of a tune I did with King Crimson called 'Sailor's Tale,' off the *Islands* album. It's

based on a tarantella, which is a Spanish guitar rhythm that Robert Fripp showed me at the time. I took that and turned it into a drum piece.

"The tunes came about different ways," Ian continues. "Sometimes I'd have a groove and Brian would put a tune to it, or sometimes I would originate the tune, such as 'T. Left M. Right'—T standing for McCoy Tyner, because the left hand on the piano is kind of a McCoy Tyner riff, and M standing for Thelonious Monk, since the right-hand melody is kind of a Monk idea. While we were writing the tunes, I'd explore the different drum parts, and then when we recorded them, I'd basically play them with a jazz sensibility in that I would listen to what the soloist was playing and either complement that or play against it—or maybe just stay out."

The duo decided to release the project first through the Internet, specifically at www.finemusic.com. You can also obtain the disc by calling (800) 561-0898. "In six months we'll take another look at it and see if any record company might be interested," says Wallace. "But for now we'd like to try it this way."

Ian has been living in Santa Fe, New Mexico for the past five years, and up until last year he was touring and recording with French superstar Johnny Hallyday. Currently he's playing with a jazz trio and freelancing. "This time off from touring has really given me the chance to play jazz in a live environment," Wallace enthuses, "so I really feel ready to go on the road and play jazz. I would love to take this project on the road. I know there isn't any money in jazz, but if I could just make enough money to live, it would be my dream."

Robyn Flans



PETUR SMITH

LIKES DRUMMING NAKED

Petur Smith has spent the last year touring with Naked, a band with whom he has been working for the past three years. Their debut album was actually released over a year ago, but after losing its distribution was re-released on Red Ant at the beginning of this year. The band has recently been touring Europe and America, playing everything from clubs with thirty people to festivals with 30,000.

Smith moved from Iceland to Los Angeles on a student's visa in 1991. "The music scene in Iceland is actually quite healthy for being so small," he explains. "There are only 275,000 people in Iceland, but there are quite a few good musicians. You can make a living as a musician there, so most of them are really happy being there. But I really wanted to be able to play with my peers, the people whose names I've seen listed on album credits and who I've listened to since I was a kid."

Smith suggests that anyone moving to LA should go to as many live shows as possible, sit in at jams, and stay focused. "One of the greatest parts about coming here was being able to go to the Baked Potato and sit a couple of feet away from Jeff Porcaro. When I was done with school, it was a huge struggle. I was living on canned food. But you can't think of it as failure, it's just paying your dues."

Hooking up with Naked was perfect for Smith, as the band's foremost requirement is creativity. According to the drummer, the material was written as a band effort. "We would come in and jam on chord progressions and such," he says. "Jonathan Sheldon [lead vocals] would be writing the lyrics, and we'd piece it together. One of my favorites on the album is 'The Road Home,' which is a really rocking track. I like playing that one because there's a lot going on. I came up with this fun beat where I'm playing percussion with my left foot."

Naked already has a second album written, and they plan on going into the studio by the end of the year.

Robyn Flans

news

- **Paco Sery's** fabulous chops are showcased on *World Tour*, the new double live disc by Joe Zawinul & the Zawinul Syndicate.

- **Roger Carter** is touring with Meredith Brooks. He can also be heard on a record by Leah Andreone, along with **Chad Smith and Denny Fongheiser**.

- Three cool drummers working together: **Stan Lynch** has been producing **Don Henley's** upcoming project, on which **Gregg Bissonette** has gotten to play some.

- **Chad Gracey** is doing select dates with Live in the midst of recording their fourth album.

- The Black Crowes are releasing a new album in September with **Steve Gorman** on drums.

- **Bill Goodwin** is on Phil Woods/Lew Tabackin's highly regarded, self-titled 1980 album, out for the first time on CD.

- **Bias Elias** is on Slaughter's *Eternal Live*.

- **Mitch Mitchell** can be heard on the Jimi Hendrix Experience's *BBC Sessions*, a complete collection of the band's live-in-the-studio appearances, many of which were conducted before the release of *Are You Experienced*.

- **Max Roach and Kenny Clarke** are featured on *The Complete Birth Of The Cool*, Miles

Davis's landmark album, now appended with the only known live performances of his legendary nonet.

Modern Drummer contributor **Victor Rendon** is on the Armando Rodriguez—Victor Rendon Latin Jazz Orchestra's *Havana Blues*.

- **Craig Krampf** can be heard on new albums by Neilson Hubbard & the Slide Project, Matthew Ryan, Garrison Starr, and Angela Kaset. Craig has also been doing work on various TV shows and commercials, and a few live shows with Donna Summer.

- **Chuck Biscuits** is on Social Distortion's *Live At The Roxy*.

- **Adam Cruz** is on Chick Corea's *Origin*.

- Earlier this year **Dave Mattacks** left Fairport Convention, although he has been keeping busy with several projects. Dave is *swinging* on a few new releases, including *Sing The Line* (Koch) with John Donaldson, and Andrew Cleyndart's *SeptPiece* (Red Dot). Dave can also be heard on Philip Pickett's *The Bones Of All Men* (Ryko).

- Damn Yankees drummer **Michael Cartellone** is touring with John Fogerty.

- Congratulations to **Paul Deakin** and Tracy Bidochka on their recent marriage.

- And congratulations to Sadhna and **Gregg Bissonette** on the birth of their son, Noah.

BILLY LEE LEWIS COMEDY SHOWCASE

When Billy Lee Lewis was offered a steady gig with the Tommy Castro band, he had to think about it. "I had been freelancing with a lot of bands around the Bay Area, and I really enjoyed that," Lewis says. "Having a steady gig is like being married instead of dating. I was getting to kiss a different band every night, and there were some damn good kissers out there!"



he played on the platinum album *Balin*. And famed producer Ron Nevison hired Lewis to play on several albums, including *Survivor's Vital Signs*.

Over the course of his career, Lewis

has played everything from hard rock to bluegrass. "I'm always open to different types of music, and I learned a lot playing with bluegrass bands," he says. "I still work sometimes with the 'wooden people'—acoustic musicians—and at first they wonder what this guy with the shaved head and the combat boots is doing there. But once I pull out the brushes and go into a bluegrass 'heendekka' groove, they're all smiles."

Lewis is able to draw on all his musical interests with the trio Sugar Danks, who have just completed a self-produced CD. "We touch on everything from beatnik jazz to blues to Eastern music, and I incorporate live drums, drum loops, djembes, doumbeks, and African loops. Our policy is, 'It's wide open, baby.'"

Lewis started making his own name in the early 1980s in ex-Jefferson Airplane vocalist Marty Balin's band, with whom

has played everything from hard rock to bluegrass. "I'm always open to different types of music, and I learned a lot playing with bluegrass bands," he says. "I still work sometimes with the 'wooden people'—acoustic musicians—and at first they wonder what this guy with the shaved head and the combat boots is doing there. But once I pull out the brushes and go into a bluegrass 'heendekka' groove, they're all smiles."

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Rick Mattingly



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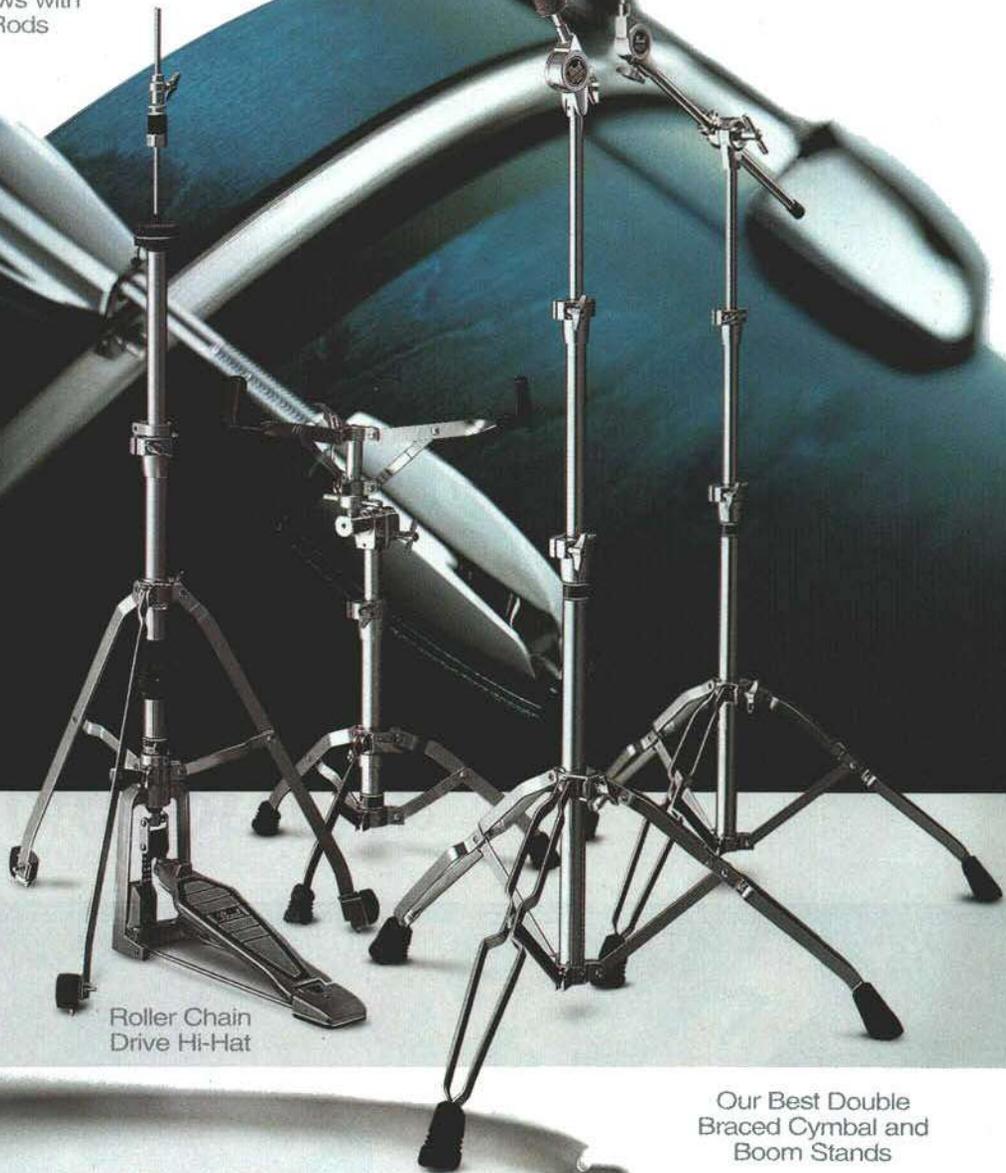


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Pete Sandoval

of Morbid Angel





here's an unspoken yet universal rule among death metal drummers, and if you're going to have any credibility in this sick corner of the world, you'd better not let anyone catch you breaking it. The rule, simply enough, is: Don't cheat—as in "don't cheat the beat."

With few exceptions, death metal drumming requires little technical prowess beyond unbreakable physical stamina. There simply isn't enough space in this breakneck music for buzz rolls, paradiddles, and ratamacues. If you can pump your feet (and to a lesser extent, your arms) fast enough without burning out after a few minutes, there's a future waiting for you somewhere near a Florida swamp. Just don't even think about cutting your 32nd-note kick rolls short for 16ths or, Satan forbid, trimming a few strokes off your blast beats. You'll never work again.

Okay, these might be slight exaggerations, but Pete Sandoval has always taken them to heart. Since discovering the drums (and more importantly, the work of

early speed metal drummers) as a pre-teen, Sandoval has made it his mission to play the fastest beats, quickest kick rolls, and most physically demanding drum parts anywhere—and not just on record, but also on stage.

Sandoval certainly has the ideal channel for it. His band, Florida death metal monger Morbid Angel, has been delivering some of the most brutal, speed-riddled music of the 1990s. Sandoval proudly says he's topped himself with Morbid Angel's new disc, *Formulas Fatal To The Flesh*. He calls the record a testament to the countless hours of dedicated, often painful work it took to reach this point of speed and stamina. He also sees the new record as his most musical performance. And in concert, he promises, you'll never see him cheat the music.

As Morbid Angel began its summer tour, Sandoval talked to *Modern Drummer* about the path he took to the top of the speed game, and the standards he continually tries to set for himself and the death genre as a whole.



Story by Matt Deiken

Photos by Michael Haynes



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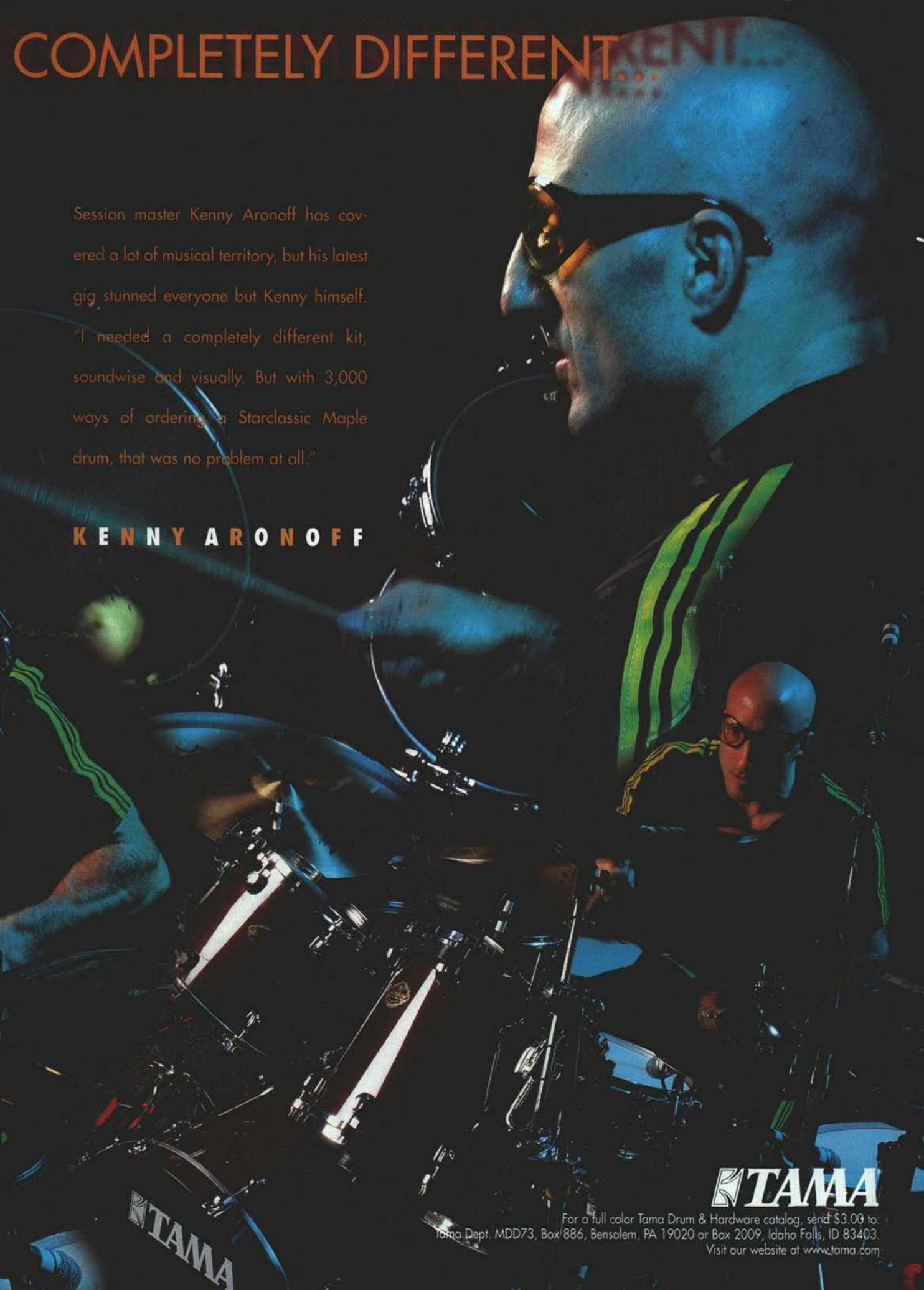
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MP: Did you learn to play the drums when you were a child in El Salvador?

PS: No, I didn't have a clue about the drums until I moved to the United States. I was about thirteen when we came here. I started getting hooked on drums when I was in high school. It was the whole '80s metal scene: Judas Priest, Iron Maiden, Black Sabbath, AC/DC. The metal scene was so big and cool, and there were a lot of kids into that and playing instruments because of that.

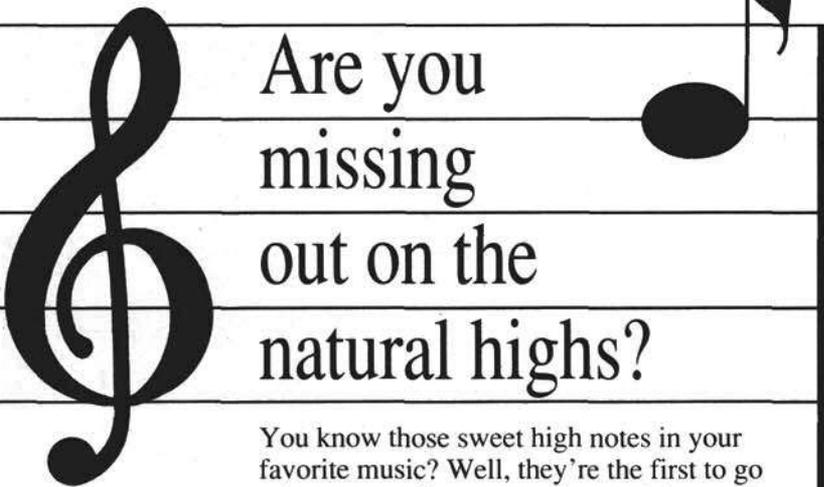
Before I moved here, the only rock band I knew anything about was Pink Floyd. It was a totally different world for me, because I didn't even know English. But I had a few Spanish friends that I'd hang out with, and they were the ones who introduced me to this different metal music. That's when I started getting the feel of the rock beat—even before I had any drums or even thought of becoming a drummer.

You know when you tap on a table with your fingers? I would do things like that. Later on, I got a pair of sticks, and I would sit at home and put a pillow on a chair and just play along with songs on the stereo. I used to practice all the time to "Hell's Bells" from AC/DC. This was before Slayer or Metallica—before speed metal was even happening.

MP: So what first influenced your speed? Who were your role models during your early stages of playing?

PS: The fastest thing around, at first, was *Killers* from Iron Maiden. I used to play to Clive Burr all the time. He influenced me so much when I first thought about playing. He only used one kick drum. I only had one kick drum, too, before I joined Morbid Angel. So I would listen to and get influenced by whatever drummer had one kick and played great. Then Maiden came out with *Number Of The Beast*. Back then, these were sort of underground records, and they were pretty heavy for me.

Then I heard of Tommy Aldridge with Ozzy Osbourne and then, of course, Neil Peart and Rush. But it was impossible for me to even think or want to be like those drummers. It sounded so complex. *Moving Pictures...Signals...2112*—I would hear those records and want to just give up. I knew it would take me years to learn to play like that, and I wouldn't be equal or even close to these guys and the technique they had mastered. But then I got into



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thrash and speed metal, and I thought, "That's what I want to be doing."

I always got excited by whatever was a little extreme or really fast on the drums. So when I first heard Metallica's *Kill 'Em All*, that was sick, man. I thought, "The radio won't be playing these guys." Their sound was unique, and Lars' drumming sounded so different to me. I was drawn to it. I used to practice to the song "Metal Militia." I didn't even have a drumset yet. I would sit on the floor or the chair, and I would just play the skank beat.

MP: Is the skank beat the same as the

blast beat?

PS: It's a different thing. It's kind of the Slayer beat. Listen to "Metal Militia," or to "Show No Mercy" from Slayer. Those are skank beats. It's a single bass drum, and it's just *kick-snare-kick-snare-kick-snare*—16th notes, with your right hand on the ride or the hi-hat. The blast beat is twice as fast. It's still one bass drum, but it sounds almost like a 32nd-note snare roll, only you're alternating your kick and snare.

MP: You mentioned that Neil Peart's drumming seemed pretty intimidating to

you. What made you think speed/thrash drumming would be any easier?

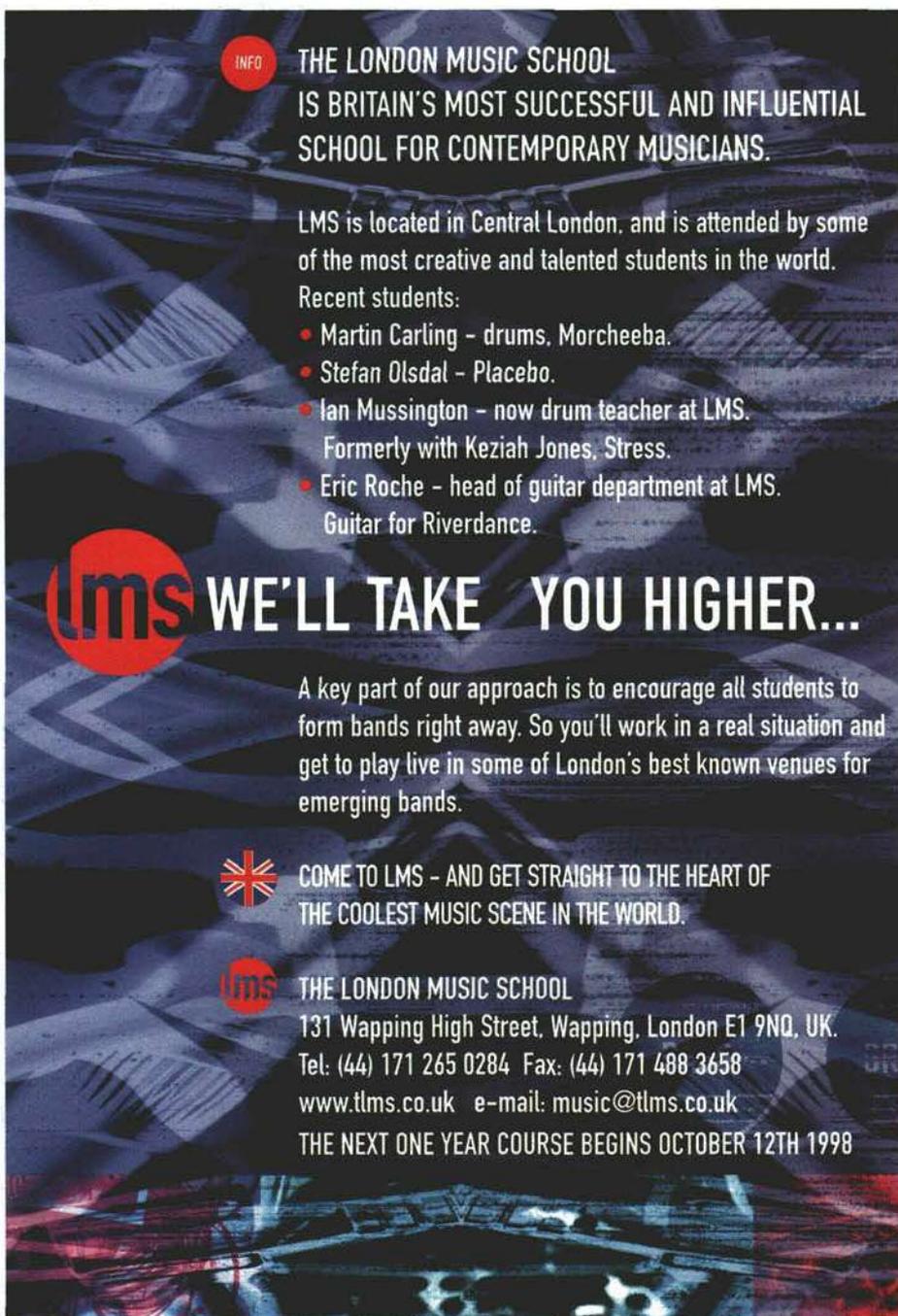
PS: I didn't really think it would be easier. The drummers were just more intense, with faster movement, and I was more drawn to that style. But the style was still very difficult for me. I couldn't do Metallica or Slayer beats right away. As I said, I didn't even have a drumset. I took snare lessons one semester during my senior year of high school. It helped me get the understanding of some rudiments, but it didn't really help me to play faster or better in the style of music I wanted to play.

What really made my hands a little faster was playing along to more of the underground music at the time—bands from Germany, like Destruction, Kreator, and Sodom. A friend and I decided to start a band, and my mom bought me my first drumset for Christmas in 1984. We started jamming after school in this guy's attic. I didn't try to play what was technical. I just wanted to play what was heavy and catchy. But early on—and this was an important thing for me—I saw that Lars was doing one thing, and Dave Lombardo was doing his own thing. It came to my mind that I wanted to become as fast as they were, but I wanted to go beyond that. I was already thinking of doing my own style, and I came in with the blast beats.

MP: How did you build up your speed to do that?

PS: I get so many questions on tour from kids about that. They think it's just a matter of going out and, after a little while, just doing it. No. You gotta do it slow. It takes a lot of time and total dedication and practice at just that one thing, to develop your muscles. You have to develop certain muscles in your legs to play the blast beat, or you'll get tired quickly and you'll never be able to keep up the speed.

The same thing goes for double bass; it takes hours and hours of practice and feeling the pain. That's a lot of it, too—feeling the pain in your muscles, going through the limit of the pain. When you're doing it, you feel the pain and you tell yourself you have to give up. But you can't. The reason only a few drummers can really play this fast is that most drummers don't work beyond the pain like that. My goal was to be one of the fastest drummers in the style of music I play, and right now I'm proving I might be *the* fastest.



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(Keenan Wrayans)

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I used to only play single bass because I wanted to be different from other drummers, and I thought I could play fast enough with one bass drum. But when I joined Morbid Angel, they already had songs written with two bass drums, so I had to start the learning process all over. I spent hours just learning triplets, and more hours doing rolls. It didn't happen the very first week for me, and I was very discouraged. I didn't think I could ever do the Morbid Angel double bass stuff, and I was almost ready to quit. But the band had faith

in me and they wouldn't let me just give it up. They knew that if I worked at it and tried my hardest, I was gonna get it. It's good that they chewed me out for that.

It probably could have gone a little easier for me than it did, but in the past I didn't take care of my body like I should have. That's an important factor in this kind of music, because it's an athletic style of playing. You can't be doing any drugs or drinking. That's something I've been working on, because I used to party after shows all the time. But this last European

tour we did was one of the best tours ever for me. My drumming was powerful, fast, and tight, because I took care of myself. I took the right vitamins, and I took stuff that was for energy, like ginseng and honey. I really try to do things that increase my energy level, to give me the stamina I need to perform at this level. Especially with our new songs—they're very difficult, and I can't cheat it.

MP: You think the new record is the fastest you've ever played?

PS: Oh yeah. There are a lot of faster blast beats, a lot of breaks, and a lot of changes. What I'm playing now is more advanced and difficult than many things I've played before. When we write the songs, it's about jamming and playing together, just getting the basic beats. We record almost every time we practice, and I always go back to the tapes and rearrange my parts, trying to think of the best ways to play the songs.

It's been a learning process all these years—rehearsing, live, and in the studio. And not just about drums, which I love, but about all music in general. I love classical music, and I love piano, which is a second instrument that I play. I'm still just a beginner with it, but piano is saying so much to me right now. It's an instrument that lets me express my emotions, a lot of personal feelings.

MP: Did you play more of a songwriting role on the new record?

PS: I wrote two tunes: "Ascent Through The Spheres" and "Hymnos Rituals De Guerra." The first thing is just on keyboard, and it came from a melody in my head. I originally wanted it to have vocals, but it sounded good with just drums, too, so that's how we did it. "Hymnos Rituals De Guerra" is a tribal song I did on the Roland kit. I used timpani sounds and Taiko drums, along with some tambourines and cymbals. The title means "hymns and rituals of war," and I wrote that for a type of invocation of positive spirits, for power.

I was picturing a ceremonial type of dance. I would like to have used real instruments for it, but it would have cost me too much money. And when I was writing the piece at home, I wrote it on the Roland. I recorded it at the end of our time in the studio, and I didn't have time to do it the way I wanted to. Things were very rushed, because the other Morbid Angel songs were more important and they *had* to

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go on the record. I think I'll probably redo "Hymnos" on another record some day, because it's supposed to be five or six minutes long, and it's supposed to have flutes and vocals. Maybe I'll put it on a separate, solo drum record.

MP: Do you think you'll put out a solo drumming record someday?

PS: Possibly. At the moment, I'm getting ready to do a video. I want to show everybody what I do, because they're not familiar with it. A lot of people hear it, but they can't understand what I'm doing. It's so fast that they think I'm using double kicks for the blast beats. They maybe don't know that there are two different blast beats: one with one kick and a snare, and one where you add the left foot. On that one, your right hand is on the snare, your left hand is on the hat, and your feet are on the bass drums, and you play it like a roll. With your right hand on the snare, it's a down-beat blast. You're leading with your right kick and right hand, and your left hand plays with your left foot. On the video, I want to give people a close-up view of what I do and explain how I do it.



MP: Tell me about building the coordination for the double-kick blast. How do you keep it totally tight, where your hands aren't out-running your feet or vice-versa?

PS: It's all about starting slow and feeling your hands and feet working together. You have to stay focused, so you can hear and

feel when they're not together anymore. That's when you stop and go back to the speed where they were together, and you work on it again. Like I said earlier, there's a lot of pain you have to fight through to get to that level.

One of the biggest struggles for me was

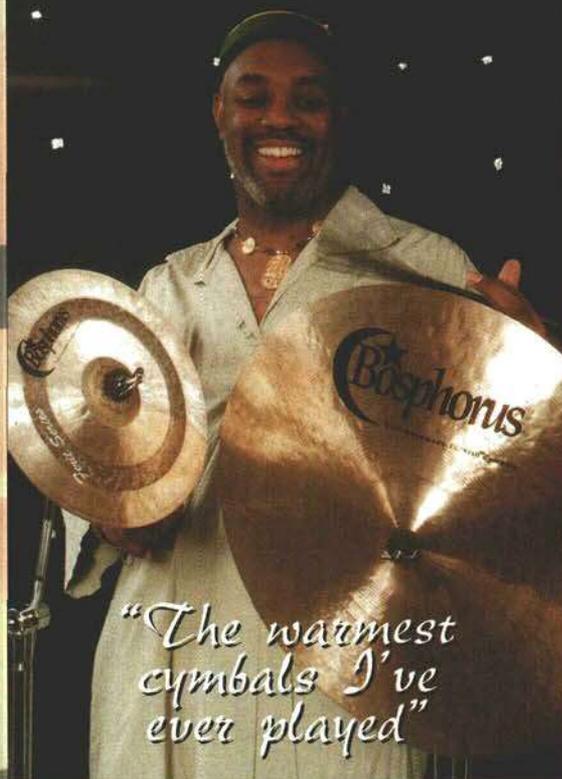
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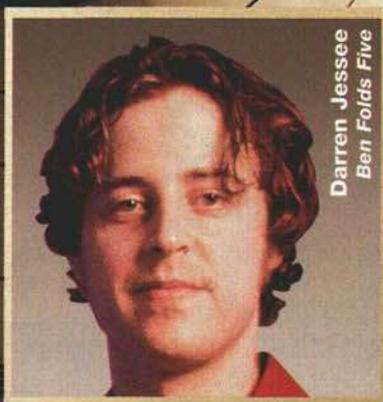
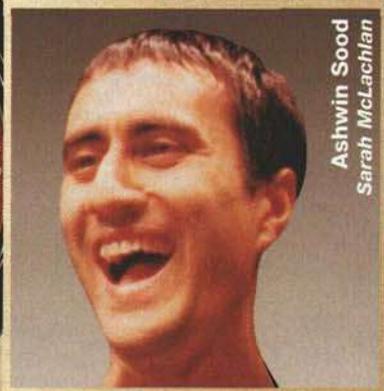
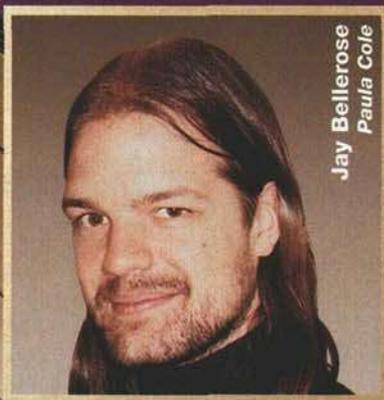
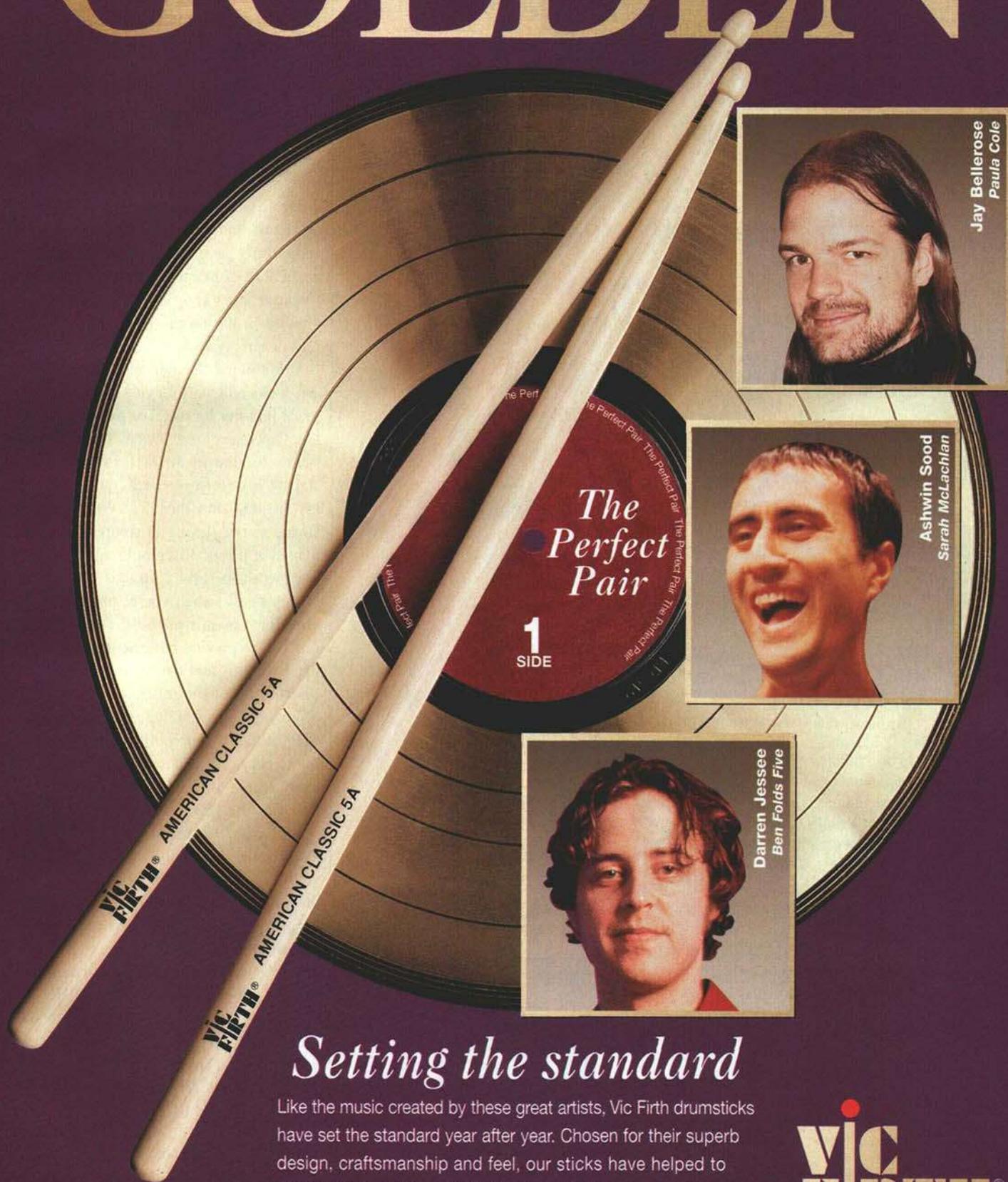
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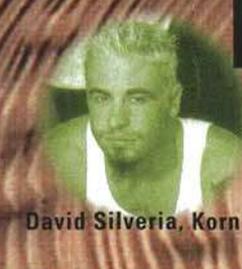
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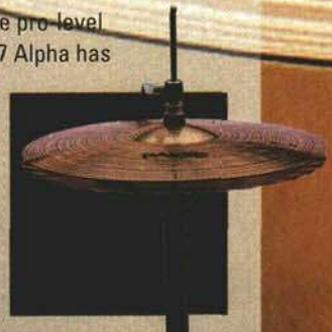
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my back. I've had back problems, and it was tough for me to deal with certain songs because my back was giving up on me. I had to either give up or just find some other way to play it. I also had some personal problems to deal with—negative things that came into my life that affected me psychologically, just before I went into the studio to make this record.

I was rehearsing the songs real well. Then suddenly, a month prior to going into the studio, I couldn't play the songs anymore. It was unexplainable. At a point like that, you have to ask yourself if you're going to give up. For me, the answer was no. I just had to build up new muscles to support my back better. I had to work harder. Instead of practicing two or three hours, I went from 8:00 or 9:00 at night until 2:00 or 3:00 in the morning, working out new muscles in my legs.

One thing I decided to do was give up 24" kicks and start playing 22" kicks. That made it easier for me. The pedals got closer together and closer to me, which made it better for me to do fast doubles. I also started sitting lower so I could better use my leg and butt muscles. When you feel stronger, the timing is tighter. It's just a matter of trying different things and seeing what works best for you.

You know, when you're playing so fast, you don't even want to think about how fast you're playing because it can mess you up. I want to feel like I'm a classical conductor, like somebody else is playing drums. It's a psychological thing.

MP: What's your motivation to keep trying to get faster and more complicated with every record?

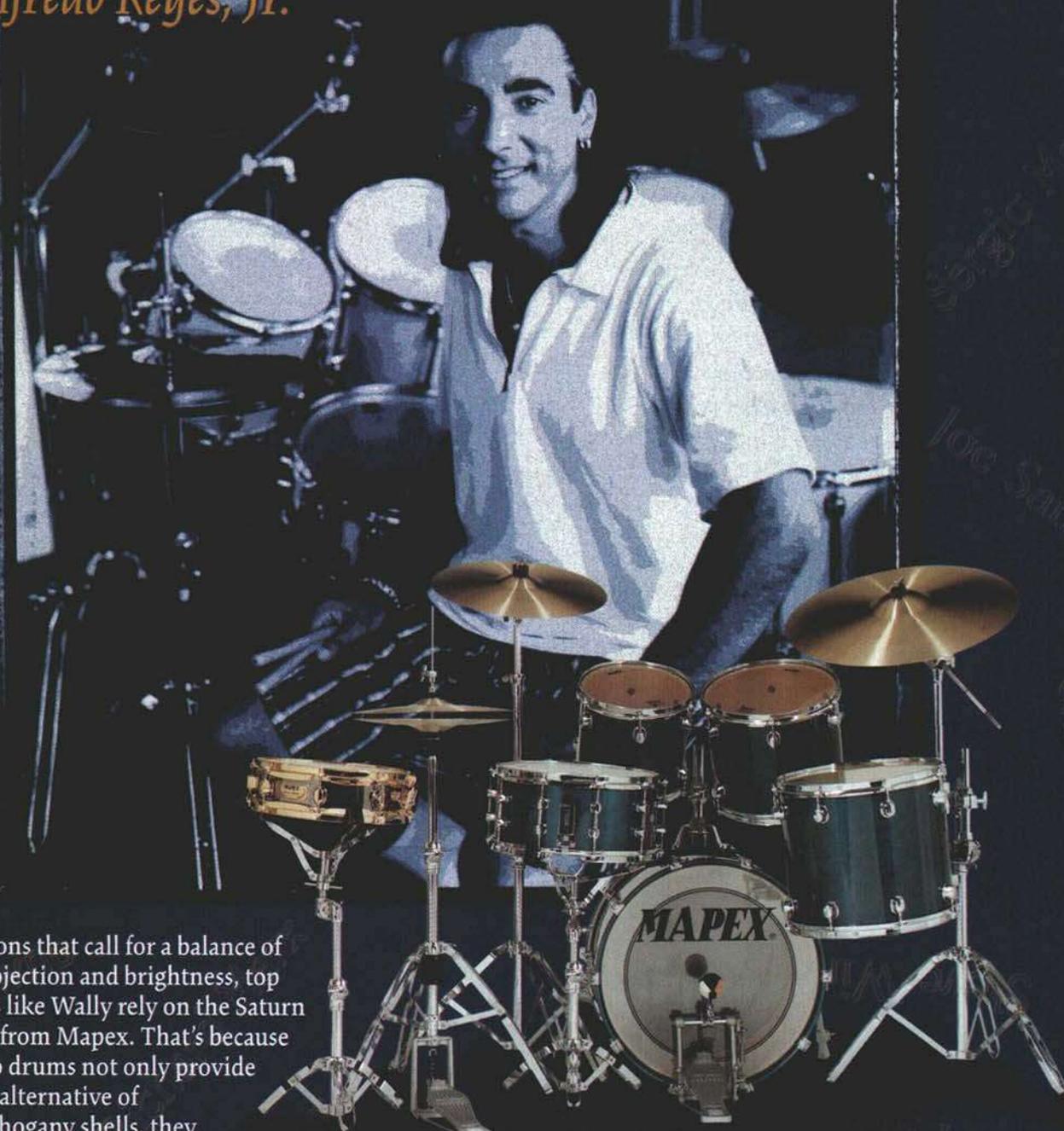
PS: It's the physical challenge. There's some suffering required to get through every song, especially when the shows are so hot. A song goes for three or four minutes, and it's like you're running and running. You can't slow down for a second. It's an athletic form of drumming. It's the same as asking Michael Jordan what inspires him to do what he does. He's one of a kind. But for me, I also want to show some kind of drumming technique that's never been proven before—especially when I do the videotape. Of course, on CD, there's millions of bands that sound the same. A lot of critics and a lot of writers can't tell the difference between what's right and what's not right. But nobody else is doing what I'm doing.



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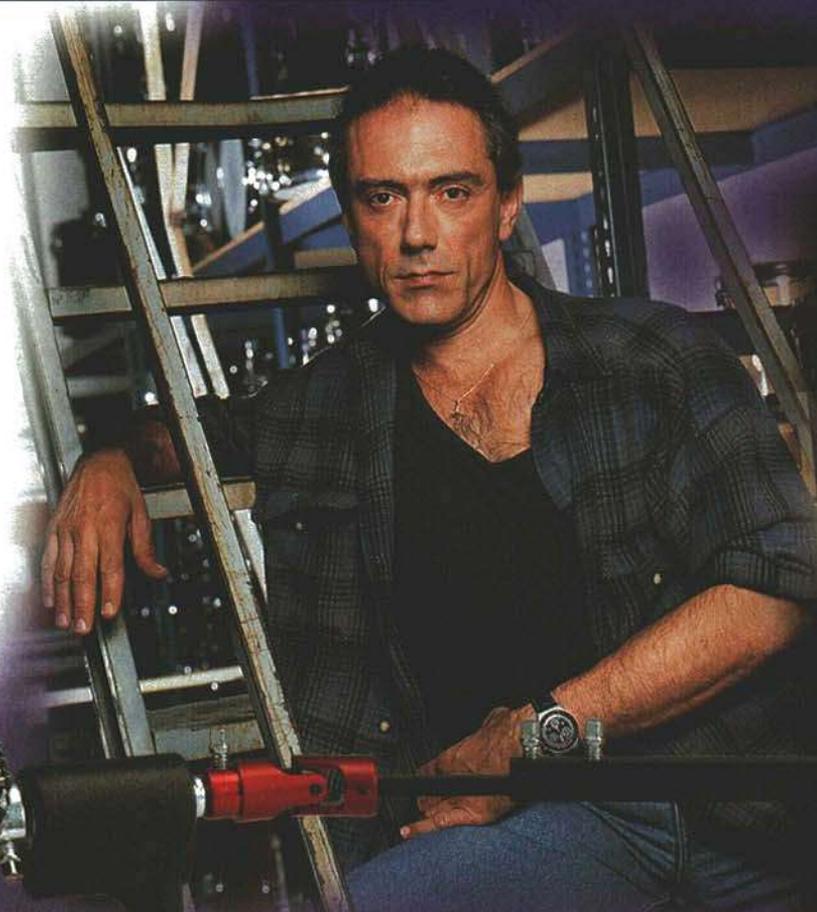
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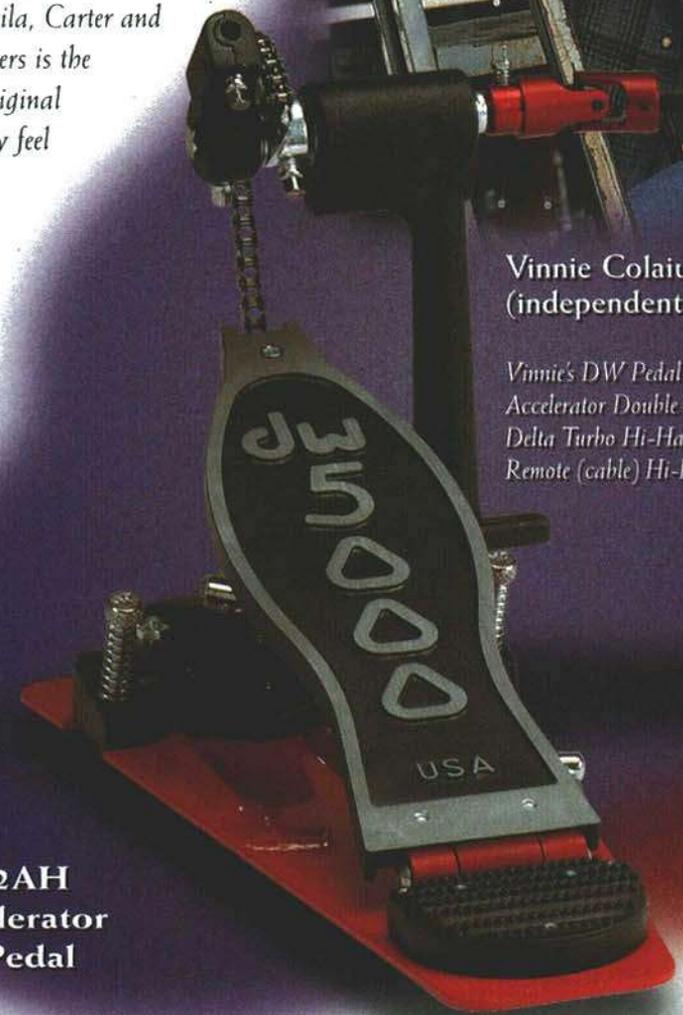
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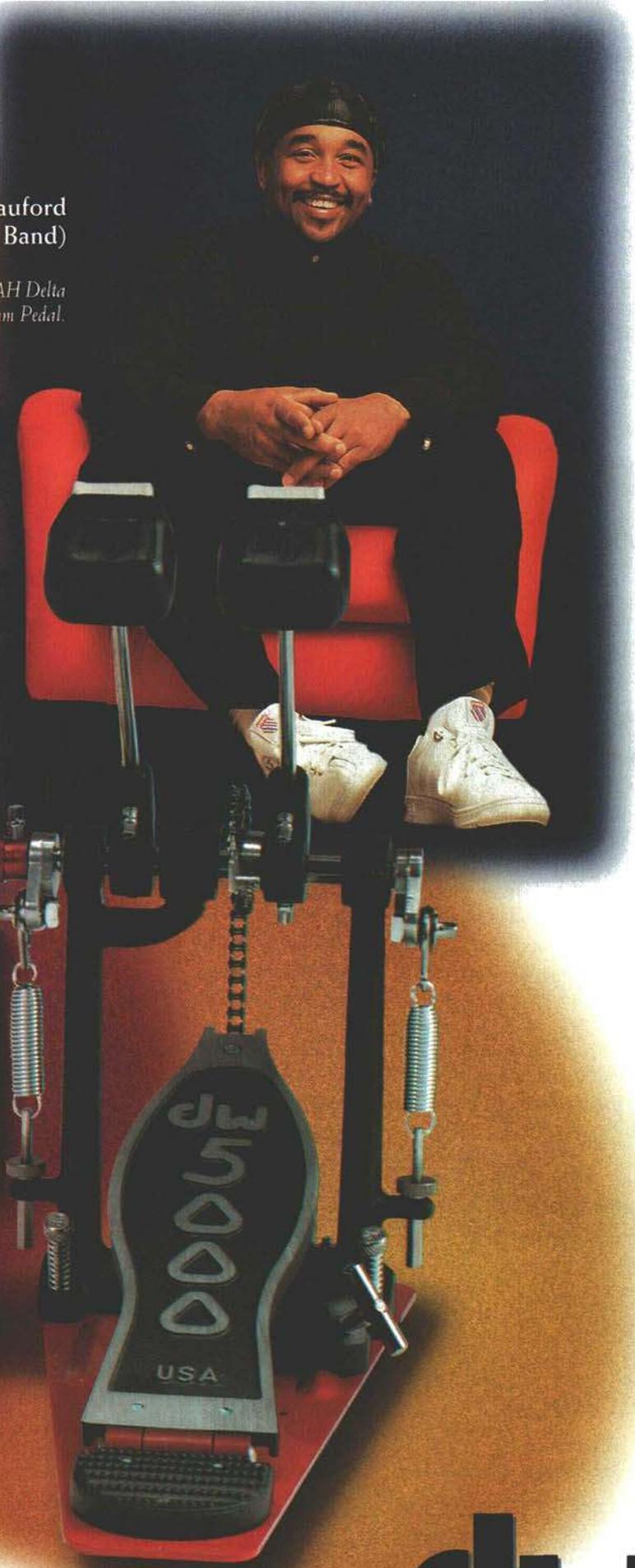
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Rod Morgenstein

Q I enjoyed your cover story in the March '98 *MD*. However, after reading the sidebar that gave several examples of your drum patterns, I realized that I don't quite understand the concept of time signatures. In the sidebar, a section of the song "Crossing Over" is stated as being in 5/4 time. It seems to me that the song incorporates 8th notes, and as such should be in 10/8 time. Can you explain how you differentiate between 3/4 and 6/8, 5/4 and 10/8, and so on?

Garry Pryor
via Internet

Q I saw you in a clinic recently, and you were wearing the Vic Firth headphones with built-in speakers. They were modified with a microphone element that sounded great. What was that element, and how was the modification done?

Sam Kestenholz
via Internet

A Garry, your question is an interesting one. Determining the time signature for a song or a section of a song is, ultimately, at the discretion of the composer. However, the feel or riff will usually suggest the most natural way to write it. In the particular passage of "Crossing Over" that you cited, a quarter-note pulse can be felt throughout. So it just felt right to count the 4/4 measure—followed by the measure with ten 8th notes as a measure of 5/4—in this manner: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 5 & . If one wanted to write the 5/4 measure instead as a measure of 10/8, the two measures would be counted in this way: 1 2 3 4 & 1 2 3 4 5 6 7 8 9 10. This is perfectly acceptable. Personally, however, I feel that if the quarter-note pulse is uninterrupted, the easiest way to write and feel the passage is by keeping a common denominator: 4/4 and 5/4.

As far as your statement "the song incorporates 8th notes and the time should be in 10/8" is concerned, the note types do not determine the time signature. If this were the case, all standard rock beats with 8th notes would appear in 8/8 time, and funk grooves with 16ths would be written in 16/16 time. It's interesting to note that any beat in 4/4 time can actually be written, felt, and played in 8/8 (or even 16/16, for that matter) if one so chooses, as in the examples below:

The feel and tempo of a song (and some common sense) will often determine the time signature. For example, 6/8 time has a three-note feel: 1 & a 2 & a (or) 1 2 3 4 5 6. Similarly, 3/4 time also has a three-note feel. But since it is based on quarter notes, a passage would need to be two measures long and played rather briskly to have the same feel as one measure of 6/8 time. Here's what I mean:

To differentiate between 5/4 and 10/8 time, try playing the beat to the "Mission Impossible" theme—one of the more popular grooves in 5—and count it both ways:

Each way works and is acceptable. However, the feel, tempo, and counting make more sense in 5/4. But ultimately, the choice is yours.

Sam, thanks for checking out my drum clinic. The microphone on my *db22s* headphones is a Shure *SM10A*. It's a headset mic' that has simply been glued onto the Vic Firth headphones. This provides me the comfort of not having to deal with a mic' on a stand or boom. The main thing, obviously, is to make sure the mic' is positioned exactly where you want it before applying the glue. Incidentally, the Vic Firth *db22s* headphones enable me to jam to music for hours on end in total comfort, because the music can be monitored at a very comfortable volume. I used to have to blast the music through speakers to hear it over the drums. But that problem has definitely been solved.



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Who Got The Feelin'?

Q I've been wondering for ages who played drums on James Brown's "I Got The Feelin'." That is some of the greatest funk drumming ever, and I just wanted to know whether it was Clyde Stubblefield or Jabo Starks on that track.

Jeffrey Hubbard
via Internet

A According to *Give The Drummers Some*—Jim Payne's excellent history of R&B, funk, and soul drummers—that tune was recorded in December of 1967, with the inimitable Clyde Stubblefield on drums.

Recording On A Budget

Q I'm a seventeen-year-old drummer who has been playing professionally since I was fourteen. I play all types of music, and I've had the need for microphones to record my drums more often lately. But I can't afford a mic' for every drum. I've seen setups with only a bass drum mic' and a couple of overheads. Are these setups efficient for making recordings? If so, what brand and types of mic's should I use to fit into a very small budget?

Geoff Cramer
via Internet

A We referred your question to Mark Parsons, author of *The Drummer's Studio Survival Guide* and our resident recording guru. Mark replies: "Rest assured that you *can* make good recordings of your drums with only three mic's as you describe. Proof of this is the fact that many wonderful recordings in several different styles of music were made exactly this way. In fact, many producers and drummers still prefer this method. They feel that it gives them a more 'organic' or natural rendition of the drumset.

"As to type, the classic mic's for this application are a large-diameter dynamic mic' (for the kick) and a pair of condensers (small or large) for the overheads. I'd suggest that you stick with small condensers; large ones are invariably expensive.

Starting with an upper limit of \$200 and

working downward, here are some recommended kick mic's and their 'street' prices: the AKG *D112*, Shure *Beta 52*, and Electro-Voice *N/D 868* are all available for \$199. The Beyerdynamic *TGX 50* goes for \$187, the Audio Technica *ATM-25* sells for \$169, and the Audix *D-2* is priced at \$139. With a 'street price' of \$109 the Audio Technica *Pro 25* is the least-expensive 'kick-specific' mic' that I'm aware of. I've yet to audition that mic', but I've heard each of the others and they all sound great. Below this we have mic's like the venerable Shure *SM-57*, which is available new for \$89 (and used for even less). The good thing about these is that they'll work fine, and they're *everywhere*. You can probably borrow them from fellow musicians.

"For condensers, we have the AKG *C1000*, which is a pro-quality mic' at \$179. Shure's *SM-94* sells for the same price, and their *BG* (Beta Green) *4.1* goes for \$159. Audio Technica's *PRO 37R* is available for \$139. There may be cheaper condensers available, but below this you'd probably be better off running a pair of *SM-57s* overhead.

"Much more important than the brand and model, however, is how they're used. Here are some quick tips:

Rule #1: Make sure your drums are putting out the absolute best sound they are capable of (new heads, tuning, dampening if applicable, etc.).

Rule #2: Play with taste and dynamics, and try not to bash your cymbals.

Rule #3: The room matters, especially when you're recording in the manner you described. Try to record in a room where the drums sound good to you as you play them.

Rule #4: Experiment with mic' placement. Don't just set them up and settle for what you initially get. If toms are important to the track, try a 'low overhead' position, about 12" above the tops of the drums. To get more room ambience ('liveness'), pull the mic's back from the kit. And so on. (Here's a hint: John Bonham's drums were almost always recorded from a distance.)

"Like Ms. Frizzle says, "Take chances, get messy, make mistakes!"

Mystery Covering



Q Back in the early '70s I custom-ordered an oversize Gretsch kit with a 26" bass drum, a 15" rack tom, and an 18" floor tom. At the time, I requested a white marine pearl finish, but I was told it was unavailable. However, the factory rep called to say that Gretsch had a small variety of sample coverings in their custom shop, and that there was enough of one sample to cover all three drums. The sample was similar to white marine pearl, but I vaguely remember the rep calling it "silver blue swirl." I agreed to the sample covering, and was pleased when the kit arrived.

Now, some twenty-four years later, I have the kit up for sale. I don't think of these drums as "vintage," as compared to, say, my '64 Ludwig *Downbeats* or my '66 Leedys. On the other hand, in a few more years the kit will be thirty years old.

I've had a couple of interested buyers who are themselves drum collectors, but none of them can identify the covering's true name, nor do they know the supplier. A couple even doubt that it's an original factory finish! The shop where I ordered the kit all those years ago is now out of business. But one of that shop's salesmen now manages a reputable music store in town, and he has confirmed that the kit's

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covering is original. Nevertheless, I'd like to know if you can pin down the finish, including its proper name and the supplier.

Rolly La Rock
Ottawa, Ontario, Canada

Q This is a job for drum historian extraordinaire Harry Cangany, who replies, "Well, golly, Rolly...here's the info: Gretsch still has that finish. Today they call it 'oyster white pearl.' Since it's not in any catalog I have, I can't be sure what it was called almost thirty years ago. It is reminiscent of Ludwig's old version of white marine pearl, but is certainly different. Since Gretsch calls it oyster white, I'd use that term. I think the finish is very attractive.

"Incidentally, all the coverings come to North America from Italy, by way of importers/distributors."

Zildjian Rarities

Q In 1960 my dad bought me my first drumset and one used 18" Avedis Zildjian cymbal. No one can tell me very

much about this unique cymbal. It is quite thin, with lots of wash and a low timbre at the edges. It has two light stamps, exactly half-way between the outer edge and the turn-up of the bell. Each identical stamp shows the Turkish logo, with the names "Avedis" (in capital letters) and "Zildjian" (in block letters) underneath. The hole at the top of the bell is too small to accept modern cymbal posts. Can you tell me the history of this wonderful cymbal? Also, would I depreciate its value if I drilled holes for rivets?

Avram Gold
via Internet

Q I have an old 20" Zildjian China cymbal. There are no painted logos or series designations on it—just the Zildjian stamp, near the edge. Also stamped on the cymbal are the words "Made In Canada." The cymbal has a brilliant finish and a round, ball-shaped bell (as opposed to the flatted bells I've seen on other China cymbals). It is thinner than my A medium crash cymbals, and has a dark, low-pitched tone. I'm curious about the age of this Canadian-

made Zildjian cymbal, and also what series it might be.

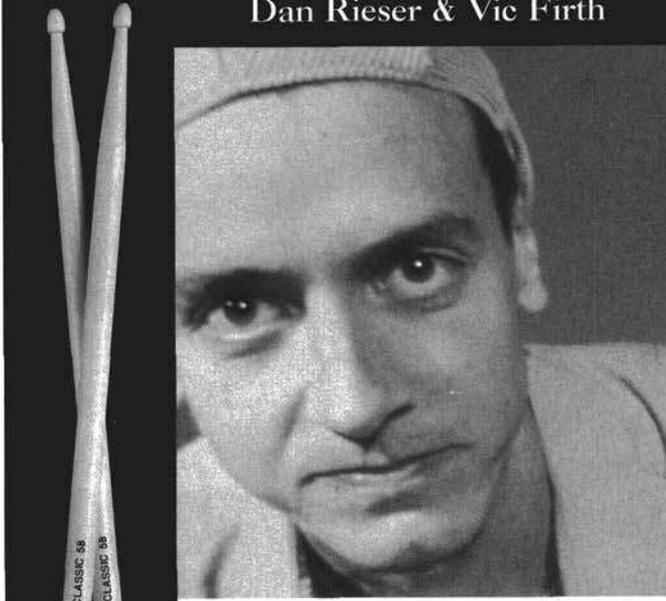
Scott Patrick
Sudbury, Ontario, Canada

A Our answers are provided by Zildjian product specialist John King. John replies: "Avram, in the 1950s and early '60s many 18" Zildjian cymbals were used as crash/rides, which were very popular at that time. These cymbals differed from the modern-day version due to the lower profile of the cup. This allowed the instrument to have good ride qualities within a thinner cymbal. In the mid-'60s the design of the 18" crash/ride was changed to incorporate a slightly larger bell and a heavier weight (medium-thin). This was done to produce a more 'open' crash sound and to create better overall ride articulation.

"The older version often used rivets for the 'sizzle' effect that was very popular at the time. Thus adding rivets to your cymbal should not detract from its intrinsic quality or value. Rivets can be installed at most pro drum shops. The center hole could also be enlarged to the modern stan-

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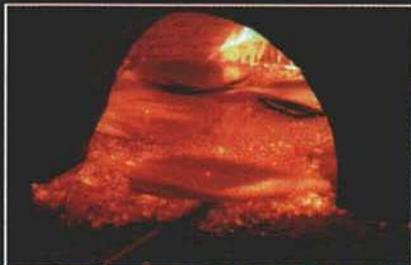
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dard of 1/2". Again, the cymbal should be taken to a professional drum repair shop or machine shop, to ensure that proper drilling procedures are used to prevent cracking the bell.

"As for the duplicate stamps, in some isolated cases with older cymbals, an additional stamped trademark would be required if it was felt that the first impression did not adequately show the cymbal's point of origin. Today, we use special laser technology to not only accurately etch each cymbal with its trademark, but also to include a specific lot number to better trace the date of the cymbal's manufacture.

"Scott, the cymbal you've described is actually a 20" *Swish* model that was manufactured in the early to mid-'70s. This cymbal was designed to have ride and crash qualities, with an Oriental flavor. The *Swish* cymbal generally has more weight than our designated China models in order to better achieve the crash/ride effect. In some cases, such as your cymbal, they would be lathed thinner to remove additional surface impurities, and thus would end up having more emphasis on the 'crash' side.

"The trademark stamp was one that identified cymbals that had our *Brilliant* finish. At the time, that process was applied at our Canadian facility, which was originally set up to produce a line of second-quality cymbals called *Zilco*. Cymbals that were to have the *Brilliant* finish would be shipped to Canada, then returned to the US for final inspection and distribution.

"A few select models, such as the 20" *Swish*, were manufactured in Canada at that time. Aside from a limited number held aside for direct distribution to Canadian locations, they, too, would be sent to the US for final disposition. These cymbals were required to have a 'Made In Canada' stamp when shipped from within that country. Since 1982, all Zildjian cymbal products have been manufactured exclusively in the US at our Norwell, Massachusetts facility."



Ricky Lawson



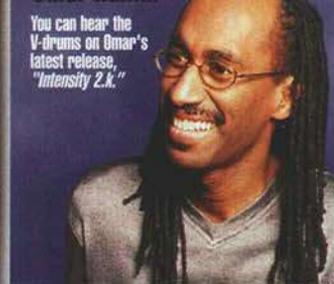
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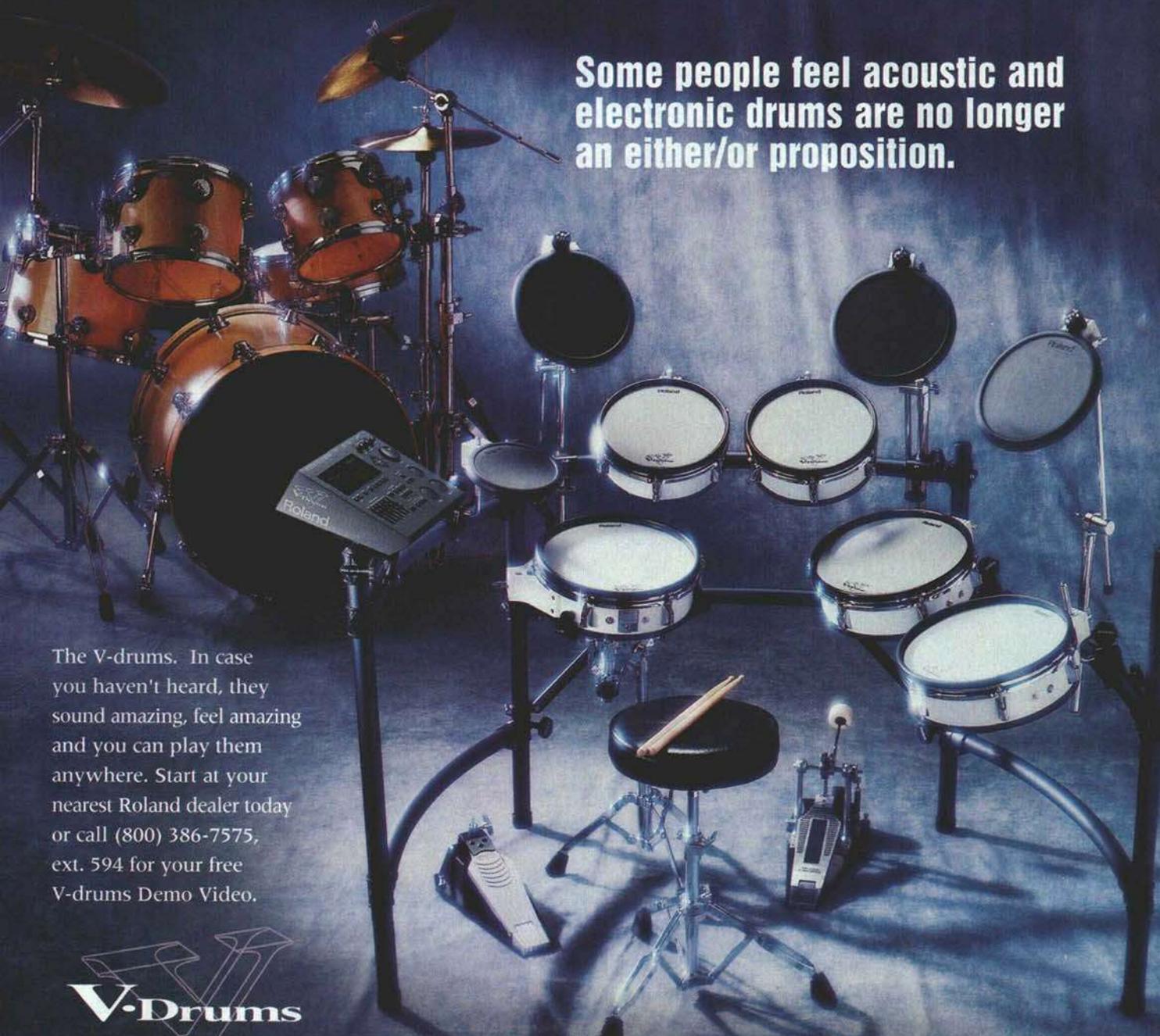
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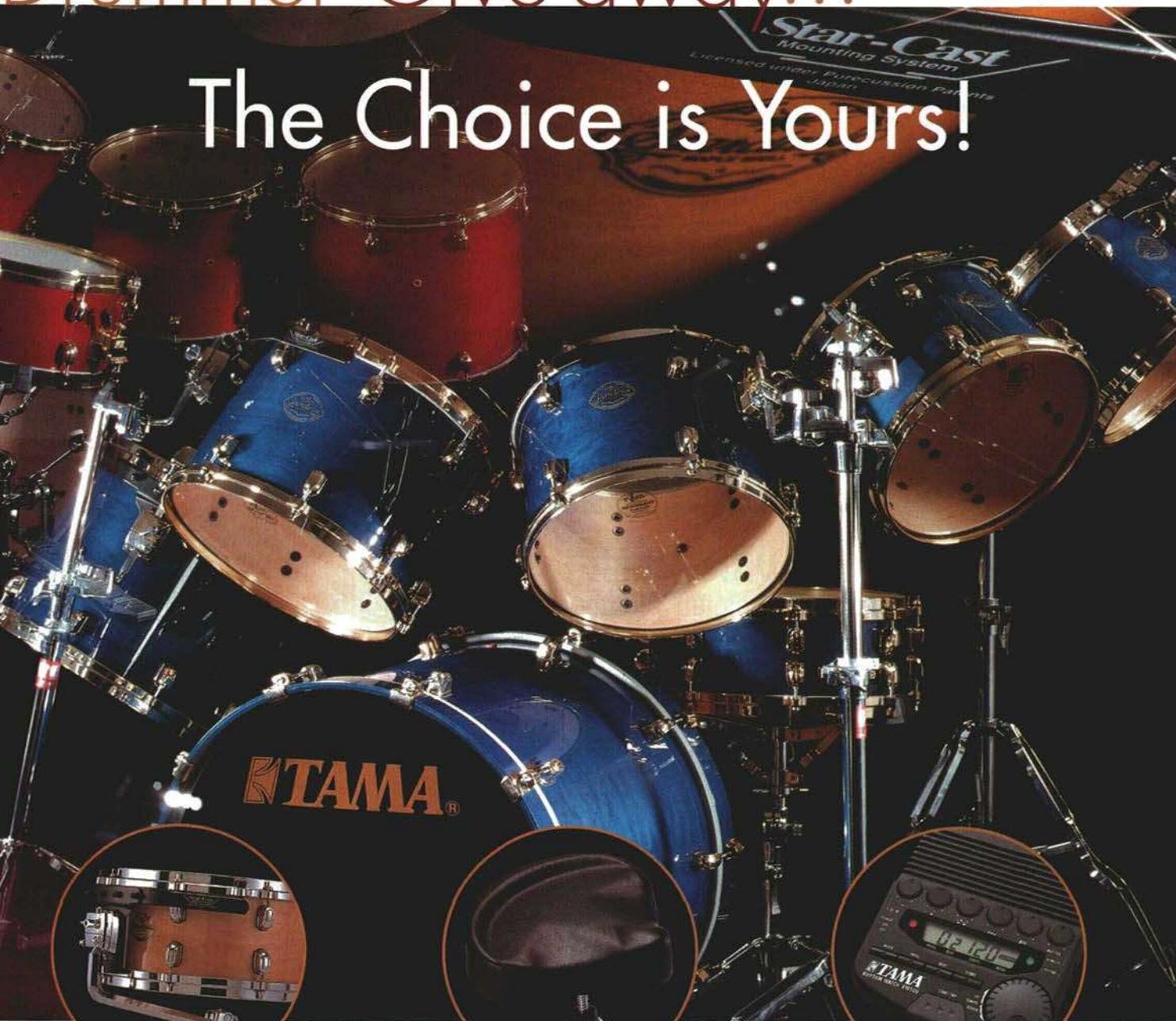
Cymbals not included in give-away contest



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2nd prize

Two winners will each receive a Tama Air-Ride Snare System with a Starclassic Maple snare drum.

3rd prize

Four winners will each receive their choice of any of four different First Chair drum thrones.

4th prize

Five winners will receive the RW100 Rhythm Watch drummer's metronome.

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Starclassic Maple size according to the following shell types: one (1) bass drum, five (5) rock or floor toms, (1) one snare drum with Tama Air-Ride system; and drum set hardware: two (2) HTW89R Tama double tom stands, one (1) HTC87R Tama combination boom/cymbal stand, one (1) choice of Tama hi-hat stand, (1) one choice of Tama bass drum pedal, and one (1) choice of First Chair drum throne. The winner selects the color of the shells from the Starclassic Maple color range; selects whether or not the toms and bass drum will have Sound Focus Rings; and selects either gold or chrome shell hardware. Approximate retail value \$8,500. 11. Second Prize - two (2) winners will each receive one (1) Tama Air-Ride Snare System with their choice of Starclassic Maple snare drum. Approximate retail value \$695.00 each. 12. Third Prize - four (4) prize winners will receive their choice of any of four different First Chair drum thrones. Approximate retail value 200.00 each. 13. Fourth Prize - five (5) prize winners will receive an RW100 Rhythm Watch drummer's metronome. Approximate retail value \$125.00 each. 14. Approximate retail value of all prizes \$11,315.00. 15. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009. (973) 239-4140. 16. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Tama/Starclassic Official Rules/Winners List, 12 Old Bridge Road, Cedar Grove, NJ 07009.

From Italy, With Love Tamburo Drums

Italian-made Tamburo drums have been seen in various *MD* trade-show reports over the past couple of years, and have generated quite a bit of interest. Unfortunately, up till now they haven't had a distributor in North America. Well, now they do.

The drums are constructed of interleaved staves of wood (16 to 40 per shell), much like the construction of a barrel. This construction method is said to offer "very loud projection, and a wide range of tunings." It also allows for very precise, incremental control over the tuning range. Also featured on Tamburo drums is an ABS plastic bearing edge, providing yet another contribution to precise tuning, while in addition helping to keep the shell in perfect shape.

Tamburo's new distributor in North America is Kaysound Imports. The drums will initially be available in brown and natural maple finishes; additional stained and lacquered finishes will follow shortly.



Ultra-Modern And Ultra-Ethnic Remo Hull Ashikos and Mattioli Djembes

Remo's new *Arthur Hull* ashikos and *Paulo Mattioli* djembes bring modern technologies to authentic world percussion instruments, through their use of thin, light, *Acousticon H/D* (high density) shells, molded bearing edges, *Mondo* drumheads, and *FabriFinishes*, along with traditional rope and cable tensioning systems.

The *Hull* ashikos (five sizes, from 20x10 to 30x14) combine West African designs and rope tensioning with Hull's "triple bump" design, said to provide tunability while eliminating the need for shell-



mounted hardware that can interfere with the drum's natural warmth and resonance.

Mattioli djembes now feature thin *FiberSkyn 3 FD* heads, texture-coated interiors, a larger waist area, and a molded rubber base. The drums are offered in 25x13, 26x14, and 27x15 sizes,

in a choice of rope- or cable-tuned models. They come in Remo's *KinteKloth FabriFinish*, and are available with double-braced stands for even greater playing ease.



New Kid On The Electronic Block Pintech ConcertCast Electronic Percussion Systems

A new name on the rapidly growing list of electronic percussion manufacturers is Pintech Inc., who offer their new *ConcertCast* professional electronic percussion systems. Available in *CS/2* (twelve-piece, \$1,428), *CS/1* (nine-piece, \$1,178), and custom configurations, all *ConcertCast* kits come complete with 10"

cast-aluminum pads, which are powder-coated and which mount on standard L-rod arms. The pads feature real acoustic drumheads, tension rods, lug inserts, and an acoustic-style shell with reinforcing gussets. Kits also include *K-3* kick pads (which accept single or double pedals), *DB-12* *Dingbat* percussion pads, and

optional *TC* series acoustic-style trigger cymbals. Each kit comes complete with a custom three-sided double-braced black aluminum rack system with all necessary clamps, arms, cables, hi-hat pedal, and module mount. Pads are available in dual-zone *CC102* or single-zone *CC101* versions. Pintech electronic percussion products are compatible with all popular drum modules.

Stick It In A Bag

J.P. Custom Cases STX-05
Alex Acuna
Ultra Stick
Caddy

J.P. Custom Cases' new STX-05 Alex Acuna Ultra Stick Caddy is designed for drummers and percussionists in all musical categories, from jazz to rock to symphonies. It's a highly detailed, heavy-duty bag constructed of cordura material, with pockets both inside and out to carry all types of sticks and mallets. The 8"x22" free-standing tubular design features four 4 1/2"x17" side pockets, with additional zippered areas for personal items and small tools. Also featured is a reinforced bottom.



Can't Pronounce It, But It Sounds Interesting... IMP Ximbau Cymbal/Percussion Effects

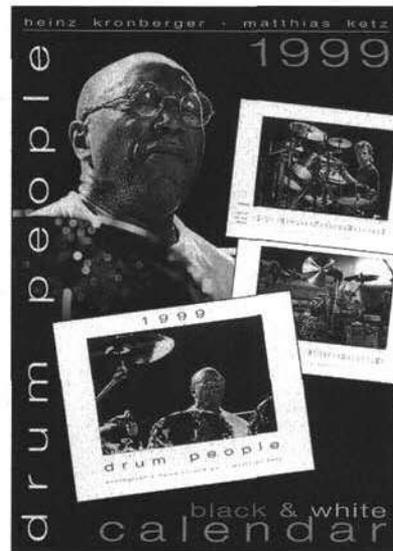
It seems like drummers just can't get enough odd-sounding things to hit these days. Taking advantage of that fact is the UFIP cymbal company of Pistoia, Italy. Their



Ximbau (pronounced "zim-bow") is a triangular-shaped section of a cymbal fitted with tambourine jingles or rivets with steel washers. The effect is a short, bright, trashy sound described as "a cross between a china cymbal, a tambourine, and a ribbon crasher." Available in *Piccolo*, *Medio*, and *Grande* sizes, the *Ximbau* can be mounted on any standard cymbal stand. UFIP products are distributed by Drum Workshop.

Hang Your Favorite Drummer On The Wall Drum People 1999 Calendar

A 1999 calendar featuring thirteen striking black & white photos of world-famous drummers is the joint creation of Matthias Ketz and frequent *MD* contributor Heinz Kronberger. At an approximate size of 12"x16" and including such artists as Billy Cobham, Cindy Blackman, Dave Weckl, and Marilyn Mazur, the calendar would be "a work of art for any drummer." A first look can be taken on the internet, at www.screenpool.de/drumpeople (which also gives ordering information in three languages). The calendar will be available in major music stores, or it can be ordered directly (at \$24 US) from its creators.



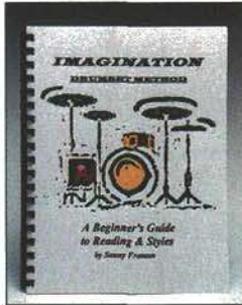
Neither Rain, Nor Snow, Nor Sleet... Toca Premier Series All-Weather Congas And Bongos

If you happen to enjoy playing Latin percussion outdoors (or you're a member of a drum corps that requires outdoor performances), Toca's redesigned *Premier* series of congas and bongos should appeal to you. With weather-resistant fiberglass shells and Remo *Mondo* heads, these drums are touted by Toca as "all-weather" instruments that "can withstand the elements without shell damage or having to retune the drum after every song."

The drums combine a contemporary Afro-Cuban bowl with an enhanced bearing edge, and are fitted with Toca's *EasyPlay* hoop. Despite their fiberglass-shell durability, they are claimed to produce a "rich, warm sound you would expect from a wood series drum." Congas are available with six lugs, in 11", 11 3/4", and 12 1/2" sizes. Conga and bongo finishes include midnight blue or red black fade. Toca products are offered by Kaman Music Corporation.

And What's More

CREATIVE PROJECTS PUBLISHING has released its new *Imagination Drumset Method* book. It's "designed to kick-start a student's imagination by taking simple snare-drum reading exercises and showing how they may be applied to the drumset." The object is to teach the beginning student how to read drum music in a relatively short period of time, and then to apply those reading abilities to the construction of drum beats and fills, and to reading drum charts.



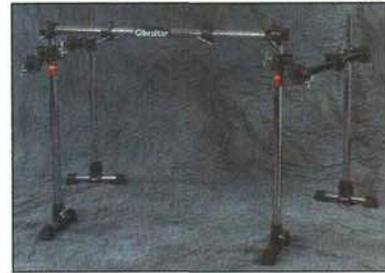
DRUM WORKSHOP has added a zebra-style pattern to its selection of *FinishPly* covered finishes. Featuring black zebra stripes over a classic white marine *FinishPly*, the new look has been selected by Peter Criss (KISS) and will be featured on the band's upcoming tour.

ALTERNATE MODE now offers upgrades to the *drumKAT* and *DK10* electronic drum controllers. The new 3.8

software for the *drumKAT* (\$35) adds more control screens (program change, kit change, and tempo change), bank change, and latch mode (which allows those using samplers and sequencers to start a loop by hitting a pad on the

drumKAT and having it play continually until the pad is hit a second time). The 1.8 software for the *DK10* (\$35) adds latch mode and roll mode features. Both are available directly from Alternate Mode.

GIBRALTAR has improved their *Quick Set* drum rack design, with the *GRS-451QS* rack with left and right side extensions. They've added their mini T-leg system to the four legs that support the three-sided rack, which improves its stability. Gibraltar's *Quick Set* system also utilizes a locking 90° clamp that allows the rack's legs to be folded into a horizontal position for transport. Gibraltar products are offered by Kaman Music Corporation.



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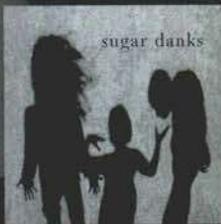


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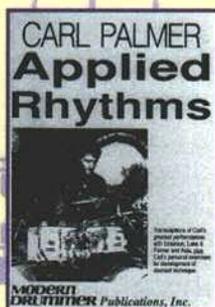
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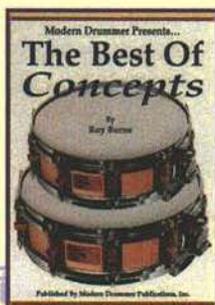
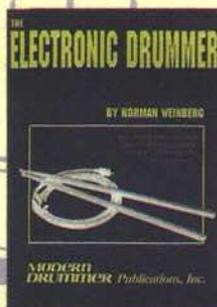
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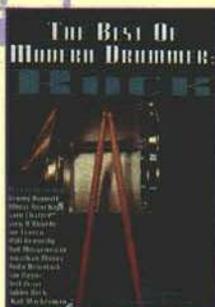
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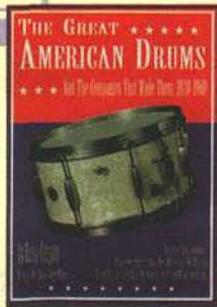
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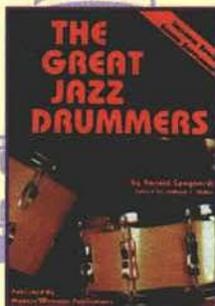
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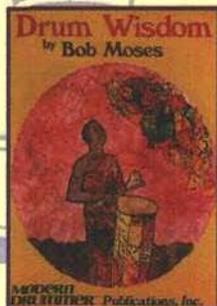
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	Drum Wisdom (06630510)	\$7.95	
	Master Studies (06631474)	\$9.95	
	The New Breed (06631619)	\$9.95	
	When in Doubt, Roll (06630298)	\$13.95	
	Creative Timekeeping (06621764)	\$8.95	
	The Cymbal Book (06621763)	\$24.95	
	The Best Of Concepts (06621766)	\$9.95	
	The Great American Drums (06620010)	\$19.95	
	Studio Survival Guide (00330257)	\$12.95	
	The Working Drummer (00330264)	\$14.95	
	Progressive Independence (00330290)	\$12.95	

SHIPPING AND HANDLING CHARGES (See box below)

Minnesota and Wisconsin residents
add appropriate sales tax.

GRAND TOTAL

SHIPPING AND HANDLING
up to \$25.99: add \$4.50
\$26.00 - \$40.99: add \$5.50
\$41.00 and up: add \$6.50

MOD7

D'Amico Drums

by Mark Parsons

Check out these Bay Area beauties!

D'Amico drums first showed up on my radar screen four or five years ago, when I saw an ad in a regional magazine that featured a striking green drumset with black powder-coated hardware. I thought the color of the kit was interesting, but I figured the so-called "manufacturer" was probably just the latest in a seemingly endless stream of folks who were buying parts from overseas manufacturers, bolting them together, spraying on a nifty paint job, and calling themselves drum builders. Not exactly.

First of all, Gene D'Amico has been manufacturing drums in the

Bay Area of California for almost ten years now. But more important than how long they've been in business is the fact that their product is definitely a step up from that of most "backyard builders."

Hardware And Construction

What separates the professional American high-end manufacturers (DW, Noble & Cooley, GMS, etc.) from most boutique builders? Besides things like quality, consistency, and brand recognition, one of the more tangible factors is that the parts they bolt onto their shells are largely their *own* hardware, of their *own* design, unique to them. So it is with D'Amico: Their lugs (both single- and double-ended), snare throwoffs, snare butts, and die-cast hoops are their own unique designs, manufactured in the US.



WHAT'S HOT

- high level of construction quality
- attractive and unique lug designs
- excellent sound with single- or double-ply heads

Our review drumset consisted of a six-piece kit, plus an extra snare. The kick drum was 18x22, the toms were 8x10, 9x12, 11x14, and 13x16, and the snares were 6 1/2x14 and 7x12. All the drums had maple shells, with the toms being 6-ply, the kick 8-ply, the 7x12 snare 10-ply, and the 6 1/2x14 snare having a solid shell. None of the shells had reinforcing rings except the 14" snare, which had a single-ply ring of the same approximate thickness as the shell (1/4").

The toms were fitted with coated *Ambassadors* on top and clear *Ambassadors* on the bottom. The snare drums likewise had coated *Ambassador* batters and *Ambassador* snare-side heads underneath. The kick came with a coated *Powerstroke 3* batter head and a black *Powerstroke 3* logo head on the front (with no hole). All toms were supplied with RIMS isolation mounts, which are standard equipment on D'Amico drums. No stands were supplied.

The lugs on the toms and kick are shaped like a rectangle with the front two edges beveled—sort of like half an octagon in cross-section. They're not as tiny as some of the "low mass" lugs currently in vogue, but they're elegant in appearance and functional in use. (And, as we'll see, they don't seem to hurt the sound one bit.) An added bonus is that friction locks are incorporated into the threads of the lugs, helping to keep the drums in tune by preventing the tension rods from loosening under heavy use.

The lugs on both snares were longer, double-ended units that looked like two of the tom lugs connected by a concave "waist." These things are, of course, subjective, but I found the angular lines of these substantial lugs to be quite attractive. The impression was reinforced by the high-quality chrome finish on all the lugs.

The 6 1/2x14 snare had die-cast hoops (again, a proprietary casting) with the "ears" of the hoops echoing the geometric shape of the lugs. The toms and the smaller snare had heavy 2.3 mm triple-flanged hoops, while the bass drum had maple hoops finished to match the drum.

The throwoff that was fitted on both snares was a sturdy, industrial-looking casting with a black powder-coat finish. It was very positive in operation, requiring a little effort to engage the snares. Not rough, mind you, but a little on the stiff side. A nice feature was the addition of a large, six-sided knob—which made it easy to adjust the snare tension with the snares engaged.

Snare butts don't generally get much notice, but the one on the 14" drum was worthy of some attention. It looks a lot like the throwoff, except that there's no lever to engage the snares. It has the same hex knob as its counterpart on the opposite side of the drum, for the same reason: to adjust the tension of the snare wires. This allows you to keep the snare wires centered on the bottom head no matter how much you vary the tension. The butt on the smaller snare was more typical in function, although it, too, had the same general lines and black powder-coat finish as the throwoff.

The bass drum claws were fairly standard-looking units, well made and functional (if not as elegant as the lugs). The spurs were adjustable in length via a key rod, they swiveled back against the

drum for pack-up, and they had a spring-loaded twist-lock to reveal or hide the spikes within the rubber foot. (Gene D'Amico informs me that he is currently in the process of developing claws, spurs, and suspension mounts that will all carry the signature shape of D'Amico lugs. This should make a good thing even better.)

Appearance, Fit, And Finish

Let's cut right to the chase: These are beautiful drums. Our review kit (except for the snares) came dressed in what D'Amico calls "midnight red," a very nice burgundy finish of the type you look *into* rather than *at*. It's an opaque lacquer finish (in that you don't see the grain of the wood), but it's different than most—there's something glittering under the surface. I wouldn't exactly call it a metal flake—it's more subtle than that, but it's in that direction. Regardless of what you call it, it was flawlessly executed and very attractive.

The 6 1/2x14 snare sported a more traditional black lacquer finish. The technical execution of the high-gloss finish was so well done that it was hard to believe the drum was wood. Very classy. The 7x12 snare was done in "blonde," a clear glossy lacquer finish that showed off the grain of the maple nicely.

Something that benefited the appearance of *all* the drums was the understated design of the badges. The small (1 1/4"x1 3/4") rectangular badges didn't detract from the elegant finish of the drums, and to make things even better they were set near the bottom edge of the shells instead of smack in the middle. Overall, I much prefer this to the "in-yer-face" look so popular with some manufacturers. (When I buy a drum, I figure I'm buying a musical instrument, not a display ad for the company that made it.)

Popping the heads off these drums revealed that their beauty wasn't only on the surface. Bearing edges not only are a good indication of the level of quality control applied by the manufacturer, they also happen to have a very real effect on the sound of the drum, and these edges were easily among the very best I've ever seen. Precisely formed, they were dead smooth to the touch (metaphors about babies' bottoms come to mind), with no nicks, bumps, voids, or other imperfections on the critical point where the head makes contact with the shell (or anywhere else, for that matter).

Sound

One clue that you're dealing with a truly well-made drum is that you don't *need* a double-ply or otherwise damped head to get a big, warm sound from it. That sort of tone comes naturally from a drum featuring a thin, high-quality maple shell and perfect edges, even with single-ply heads.

That said, I shouldn't have been surprised when I heard the D'Amico toms, fitted with *Ambassadors*. They sang, not only with lots of attack (expected from 1-ply coated heads) but also with a round, warm undertone that packed lots of sustain. Switching to 2-ply heads (Evans *G2s*) yielded exactly what you would hope for: an even fatter, rounder tone that would be great for heavy hitters dealing in a rock or funk mode.

The kick drum produced a big, boomy tone that I really liked, with the Remo *Powerstroke 3* heads providing just the right amount of control. I tried various muffling schemes (towel, blan-

ket, down pillow, etc.) and got some sounds that would work well in a situation where more control of the overtones was desired. But for general-purpose playing I preferred the drum as it was originally set up. If you were looking to get a close-miked sound, you'd obviously want to install a front head with a hole in it, but if I were recording with this drum I'd first try to capture its original tone (front head on, no hole or additional muffling) from out front, because it produces a nice "wide open" sound.

Meaty is the adjective I'd use to describe the character of the 61/2x14 snare drum. It sounded fine in the higher registers, where the solid-maple shell and the die-cast hoops combined to produce a nice crack. But it really came into its own when tuned into its middle range. The sound had a thick body to it, but still with plenty of projection and cut—and the snare sensitivity was great.

The 7x12 snare drum also had a wide range of useful tunings, but it really came alive when I cranked up the head tension—probably due to the fact that the thick, 10-ply shell would tend to raise the fundamental pitch of the drum. This drum spoke loud and clear, with a woody "pop" underlying each note. Hits in the *middle* of the head almost had a rimshot-like character to them, and *real* rimshots hurt my face (in a good way, you understand...). And this from a drum with a 7"-deep shell. I've heard shallow 12" snares with as much pop and crack, but they didn't have nearly as much underlying body along with it. (If you can't tell, I *really* like this drum.)

Price, Availability, And Conclusion

Okay, put on your hard hat and safety glasses, because here it comes. With musical instruments, as with microphones or beer, this level of quality does not come without a price. Just as you can't get an AKG C 12 for a hundred bucks, or a six-pack of

Samuel Adams for \$1.99, you won't be able to pick up a set of D'Amico drums for a song. To make the atmosphere even more rarefied, our review kit was D'Amico's *creme de la creme*. They offer the choice of three different finishes: an oil finish (the least expensive), a satin lacquer (approximately \$100 more per drum), and the high-gloss lacquer of our test kit (approximately \$200 more per drum). List prices for these drums (including the high-gloss finish and RIMS mounts for the toms) are as follows: 8x10 tom—\$730; 9x12 tom—\$770; 11x14 tom—\$870; 13x16 tom—\$950; 18x22 kick—\$1,700; 7x12 snare—\$625; 61/2x14 solid maple-shell snare—\$1,200. This puts the price of the review kit at \$5,645 with the 7x12 snare. With the 61/2x14 snare in place of the 7x12, it would be hovering above six big ones. (Look at the bright side—for the price of that C 12 you can get an entire drum-set!)

Are they worth it? For the beginner, of course not. For the younger drummer moving up to his first decent "giggable" kit, probably not. But for the seasoned pro who knows exactly what he wants and is willing to settle for nothing less, they very likely are. Only you can make that decision.

Besides having unique features, three of the hallmarks of a professional, high-end manufacturer that I mentioned were quality, consistency, and reputation. D'Amico drums certainly have the first two, and if they keep building drums like this they'll soon acquire the third. By putting out a product like this they've stepped up to take a shot at the big leagues, and if what I've seen is any indication, they're definitely ready to play.

D'Amico drums are sold directly from the company either at their retail showroom in Fremont, California, or through the mail. You can contact them at 44170 Old Warm Springs Blvd., Fremont, CA 94538, tel: (510) 226-8700, fax: (510) 226-7345.

Zildjian K Constantinople Ride Cymbals

by Rich Watson

"That old K sound" may have been reborn in some new rides that evoke the ancient birthplace of cymbalmaking.

Funny, isn't it, how old jeans, old shoes, and old T-shirts just feel better? In recent years, the old ride cymbal sound, too, has been fitting oh-so comfortably on a new generation of musicians. Jazzers dig them for their musicality, rockers for their rich, organic, "wall of sound" roar. Just as recording techniques and practices have eschewed the previous decade's antiseptic, ultra-discreet isolation of drumset instruments, ride cymbal sounds have grown less anorexic, sterile, and "primary." After extensive R&D, Zildjian has introduced a new line of rides patterned after their own

WHAT'S HOT

- 22" Light ride is especially warm, dark, and mysterious

WHAT'S NOT

- premium cymbals' premium price may be out of many drummers' reach

Turkish-made *Ks*, a line that for decades in jazz circles—and increasingly in other genres—has enjoyed near-mythic status as a classic.

Who Are You To Say?

I should begin with a bit of a disclaimer: I'm in no way an authority on the "old *K* sound," and I certainly don't *possess* any of the cymbals whose sonic essence the new *K Constantinoples* are supposed to embody. (Too bad; a direct comparison would

have been fun.) Therefore, the part of this review that deals with Zildjian's replication of that prized sound rested on my comparing the *Constantinoples* to old *Ks* on recordings, primarily those of Elvin Jones, one of the drummers with whom the sound is most often associated—and who was consulted for its re-creation in the new *K Constantinople* line. Hopefully, for its value to the reader, this admittedly flawed methodology is propped up by the fact that relatively few drummers have firsthand experience with the real old *Ks*. Also note that while the archetype ride cymbal sound may have belonged to a few celebrity players, the general sound qualities were embraced by a couple of generations of drummers, suggesting that the idea that there was just one old *K* sound is



an illusion. For this reason, a single comparative standard would be nearly impossible to establish. At any rate, the majority of this review pertains less to the *K Constantinoples'* authenticity to the past (which I'll address in brief a bit later) than to their intrinsic sonic merits and present-day usability. In the end, the latter factors are the only ones that we take with us to the gig.

Vintage Engineered

Made in very small batches with Zildjian's premium B20 bronze, *K Constantinoples* are subjected to a unique hammering process and lathed with antique cutting tools. Zildjian product specialist John King explains, "Hammer indentations are little detours for sound vibrations to travel through, back and forth between the edge and the cup. To re-create the *K* sound, we needed the hammering to cover the cymbals' entire surface." Sparse lathing leaves a bit of the cymbals' dark, fired surface visible in the hammer indentations on their bells.

Like the *Ks* of old, the *K Constantinoples* are thinner than most present-day ride cymbals. A common trait of thin, lightweight rides is a "relaxed" response to stick impact, producing a sensation that the cymbal surface is soft or yielding to the touch. Considered an agreeable side effect by many players, this trait was especially noticeable in the *Light* models.

Also according to King, the *K Constantinoples'* shallow cup helps contain their naturally lush sound quality, whereas a deeper cup would allow the sound to open up more. Shallow, fairly small bells also keep the overtones in check.

Everything New Sounds Old Again

I was at first deceived by the pitch relationship between the stick and wash sounds of the *K Constantinoples*, thinking that they overlap over a fairly broad pitch range. In fact, the stick and wash sounds of each cymbal do occupy quite separate pitch ranges, but

their respective pitch, timbral, and (to a point) dynamic modulation are extremely complementary—even uniform; all the component sounds build and decline in a balanced, consistent, and uncomplicated fashion.

This tonal consonance results in a blended, musical tonality that is especially prized by small-group jazzers. However, that same blended quality can obscure the attack with faster and/or harder playing. With both *Light* models, the articulation was readily engulfed by shimmer. Predictably, the articulation of the *Mediums* was more buoyant than the *Lights'*, but less so than that of many medium-weight rides.

In general, (if you'll forgive the mixed metaphors), the *K Constantinoples'* overall wash sounded bright, soft, and "silvery." Specifically, on the *Light* models its quality was warm and breathy, whereas with the *Mediums* it was a bit more pronounced and metallic. On the 22" *Light*, that soft and silvery property, while still evident, was dominated by fundamentals that were far darker and, to at least a couple of MD editors, more interesting. The editors' consensus: "The 22" *Light* really has character."

Harmonic "spread" was quite limited on both *Mediums* and modest on the 20" *Light*. The 22" *Light* model mushroomed out a bit more in the low end, but even here it sounded controlled and, to use jazzier (and Zildjian endorser) John Riley's term, "transparent." As a result, even under "wall of sound" conditions, the pitch and timbre of the cymbal's roar remained fairly stable. To describe the overall effect in terms that could be interpreted as either favorable or critical, depending on your musical tastes and needs, this is one centered, polite line of cymbals.

While not exactly piercing, the bell sound on both *Medium* models, and, surprisingly, even on the 20" *Light*, was strong and clear, with a pleasant glassy component. Again, the 22" *Light* was the oddball, its lower-pitched bell generating significantly less volume and cut.

All models produced slow, musical, low-pitched crashes with modest stick-shoulder provocation. (The 22" *Light* bore a pleasing *pwahh*.) This capacity is great for subtle rhythmic punctuation in jazz and alternate crash pitches in all musical styles.

As with the other major cymbal makers, Zildjian's modern manufacturing techniques and stringent quality-control standards have all but eliminated the possibility of turning out a "bad"-sounding cymbal (which, some say, happened with surprising regularity back in the good ol' days of the original *Ks*). But neither can they be accused of cookie-cutter consistency. Zildjian's John King explains that although each *K Constantinople* model belongs in a given weight range, differences within each range account for considerable sonic variance. And at least wherever hand hammering is involved, as with the *K Constantinoples*, you can count on some interesting variety. While the 20" and 22" *Medium* models sent for review differed significantly only in pitch (the 22" being lower), the two *Lights* contrasted in pitch and *character*. The 22" was not only lower-pitched, but markedly darker, mellower, and trashier. And since it is precisely these qualities that, to me, represent the dusky, mysterious vibe this line is meant to invoke, this was my favorite among the four.

This variation suggests abundant possibilities that, wherever your fancy falls, from light to dark on the old timbral dimmer switch, the *K Constantinople* line probably has something shimmering and full-bodied to light your fire. And especially in the *Ks'* most likely musical milieu, where nuance and individuality are noticed and treasured, it also suggests that even though your cymbal sound may be likened to an old standard, the sheer variety of sounds within the range will keep it from being tagged as the latest in a series of retro clichés.

The Real Deal?

Okay, I promised: Did Zildjian succeed in recapturing the past?

After carefully listening to a couple of my old Coltrane/Elvin albums, as well as a recent work (with much cleaner recording technology) on which John Riley played an old *K*, I was pleasantly surprised. The essence is definitely there. A sonorous continuity. A cohesive wash enveloping the overall band sound, yet the aforementioned transparency that allows the other instruments to shine through. Still, with the exception of the 22" *Light* model, the *K Constantinoples* lacked the depth and magical full color I heard on the recorded *Ks*.

But John Riley astutely points out another relevant difficulty in the *K/K Constantinople* comparison: The old *Ks* are *old* cymbals, benefiting from the mellowing process. "Harmonics become more sympathetic as a cymbal ages," he explains. "The *Constantinoples* are new cymbals." With this in mind, it might be a fairer test to compare them again in a few years.

And to be *totally* fair, the final critical element of Elvin's cymbal sound (or Tony's or Max's) was the master's touch—which, alas, I am sorely lacking. To be absolutely sure how the *K Constantinoples* will sound with *your* touch, you'll have to check them out yourself.

Conclusions And Heirloom Prices

Just from the four cymbals sent for review, it is apparent that, like the original old *Ks*, the *K Constantinoples* don't offer *a* sound, they offer *many*. But if you've been scouring music stores and pawn shops (or merely longing) for a vintage ride cymbal sound, Zildjian has removed your quest from the realm of the nearly impossible.

One thing they did *not* make your quest, though, is cheap. In either weight, 20" models retail for \$550, 22" for \$650. Are they worth moonlighting at McDonalds? Maybe not. Then again, in cars, in art, and in musical instruments, when have you known a classic to come cheap?

Zildjian Re-Mix Cymbals

by Adam Budofsky

Zildjian dips into electronica to test the taste of the old guard-and provide inspiration for the new.

As drummers, we tend to bring a lot of baggage to our definition of what sounds "good" in a cymbal. Our obsessions with, for instance, "that old *K* sound" (see this month's *K Constantinople* review) often make us forget that a good sound is simply whatever works for the music at hand, not just what Art Blakey laid down on some 1960 Blue Note album.

Electronic music, often cursed by drummers as dopey, inhuman approximations of what someone should be paying *us* to play, has not exactly been the first place skinsmen have gone for inspira-

WHAT'S HOT

- accurate acoustic representation of an untraditional, electronically altered sound
- crashes could be applicable to other styles

WHAT'S NOT

- hi-hat and ride not very versatile

tion—sonic or otherwise. But while many of us weren't looking, some of the most interesting "drum" work of late has been created in tiny studios around the world, without a *real* drummer in sight. Groundbreaking artists like Photek, L. T. J Bukem, and other drum 'n' bass practitioners perform or sample funky drum breaks, speed up, reconfigure, and electronically process them, and create startling, complex—you might even say psychedelic—drum

tracks that work as the basis for some pretty freaky "intelligent" dance music. The cymbal sounds in this new music are predictably unusual, and definitely *not* what your average jazz, blues, or even rock player would long to duplicate live.

But some forward-thinking drummers, like David Bowie's Zachary Alford, Swiss phenom Jo Jo Mayer, and New York futurist Zach Danziger, are playing drum 'n' bass and related styles live on stage. For this type of drummer Zildjian has introduced their *Re-Mix* cymbal line, the first attempt to acoustically duplicate the processed sounds found on many jungle, techno, triphop, and drum 'n' bass albums. And they've been surprisingly successful.

So What Is The Sound?

Because much of the source material in drum 'n' bass is sped up, with complementary high pitches, Zildjian chose 12" hi-hats, 12" and 14" crashes, and a 17" ride as their format. Drum and cymbal sounds also tend to be dry in this style, so fittingly there aren't a lot of charming overtones springing from these discs: mostly sharp, "plate-y," but not unpleasant barks from the crashes, pings from the ride, and kind of a "squishy" chick from the hi-hat. (More on that later.)

The copious editing effects employed in drum 'n' bass result in sounds being cut off left and right. So Zildjian wisely built quick decay times into the *Re-Mixes*. And even though the music doesn't always stay numbingly loud or soft, the dynamic shifts are usually pretty controlled; you almost get the feeling volume is increased by turning a knob, rather than applying more pressure to the actual instrument (which is probably the case). In that sense, Zildjian has again accurately simulated the music's character; the *Re-Mixes'* volume is very controllable, and in the case of the hi-hats and ride cymbal, there's also a definite ceiling to that volume.

About That Ride Cymbal-

First of all, the feel of this cymbal is hard; you don't really dig into it. And don't even *try* to spang-a-lang, you'll just be disappointed. But then, the music doesn't require that. In fact, much of the time, the ride cymbal in drum 'n' bass is really just used for one-note accents, and to that end this cymbal's focused ping works fine—perhaps making the term "ride" questionable, but the sound clearly appropriate. The tiny bell, when struck accurately, isn't too bad at all—again, quiet and controlled, and way better for a cool



accent than for driving the last chorus home.

To reiterate what was mentioned earlier, you definitely hit a volume ceiling with this cymbal, which would suggest that miking is an option well worth checking out. In fact, I'd venture to say that as a group these cymbals would benefit from miking in loud live situations. Since drum 'n' bass on record isn't really a loud concept—though it *can* be live—miking would enable you to retain the timbres of lighter cymbal strokes while upping the volume level to a place the dancers can understand.

...And That Hi-Hat!

Raucy cymbal barks? No: Slosly swamp grooves? Don't think so. Manly chick sounds? Not quite. Middle-ground tick-tick-ticking that in a blindfold test could be mistaken for entry-level kiddie-kit cymbals? *Now* you're in the ballpark. Actually, in



context this isn't a bad thing at all. Once again, drum 'n' bass isn't about competing with Marshall stacks. The aesthetic is robotic, almost antiseptic studio mutations of funky kit grooves, and to that effect, these hats blend nicely with super-fast ghost notes on tiny utility snare drums—just what the doctor ordered. One strange side-note, though: No matter how hard we pressed on the hi-hat pedal, these cymbals never got a real tight, closed tick sound. Chalk it up to the small size and light weight. An intentional attempt to further meld with the snare drum? Hmmmm....

Then There's The Splashes—I Mean Crashes

These were the most likable of the bunch for the editorial staff in general, probably because they are the least unusual cymbals in the group, and the most akin to the sounds we're used to hearing from atop our tripods. You actually could readily use these babies in settings other than what they were designed for. As quick, clean-sounding large splash/small crash cymbals, they do retain a certain unique sound despite their test-tube tendencies and appearance. (The hammering and color of



the whole *Re-Mix* line kinda makes them look like they were concocted in a lab by men in white suits, not by tough guys sweating over burning coals.) They speak clearly, and their decay is fast with a steady pitch. Nice.

The Bottom Line

Let's make it clear one more time: These aren't normal cymbals and should not be judged in relation to your favorite old bronze beauties. They're specifically designed instruments created to duplicate the sounds of a new and different musical form. And to that end, they succeed. Will they change your mind about that kind of music? Probably not. But if you haven't already, you owe it to yourself as a smart, information-seeking drummer (you *are* reading this magazine, after all) to do a little research—and keep an open mind! Then when you're ready to take a stab at those crazy new grooves yourself, you'll know just where to go for the right tools.

Zildjian's *Re-Mix* cymbals retail at: 12" crash — \$149; 14" crash — \$186; 12" hi-hat — \$298; 17" ride — \$246.



Quick Looks

by Rick Van Horn

Agner Drumsticks

Agner is a Swiss percussion manufacturer well known in Europe, but only now entering the US market. They're starting with their major product line, which is drumsticks—although they do make both ply and solid-block-construction snare drums that we may soon see on these shores.



Agner's marching line includes 4A and Pipe Band Special sticks. Their specialty line includes WB 14 Wood Brushes.

The company's stick line includes signature models for some of Europe's top drummers, including Rene Creemers, Peter York, Udo Dahmen, Charly Antolini, and this year's MD Festival *wunderkind*, Jo Jo Mayer. The line includes a complete variety



Jazz models include the *Be Bob* (yes, that's right), *Jazz Fusion*, and *Jazz Fusion M* (maple) sticks.

of jazz, rock, Latin, general-purpose, and marching sticks, including a very nice balance of hickory and maple models. (Many models are available in *both* woods.) Most models are finished in a light clear lacquer that provides a very nice feel. Some feature bright-colored stains, which may not affect their performance but certainly make them

Beato Cordura And Cordura Deluxe Drum Bags



Beato USA has augmented its existing lines of *Pro II* vinyl and *Pro I* Tolex drum bags with two new lines: *Cordura* and *Cordura Deluxe*. Both feature three-ply construction created of the outer cordura fabric, 1/2" of foam padding, and a heavy-duty fleece-backed interior lining. Both are also fitted with heavy-duty YKK zippers and nail rivets. The *Deluxe* bags come equipped with shoulder straps in addition to the standard carrying handles, and feature piping made of the same durable black webbing used for the handles and straps.

We were sent 51/2x14 snare-drum bags to represent each line. Both were extremely well-made. The rugged cordura fabric, thick padding, and heavy fleece lining should provide excellent protection for drums carried within either type of bag. The padding on the *Cordura Deluxe* bags is denser than that of the *Cordura* models, for even greater protection.

I especially liked the handle of the *Cordura Deluxe* bag, which is attached around the circumference of the bag and

thus is parallel to it. This makes gripping the bag the same as picking up a suitcase, and requires no turning of the wrist. The *Deluxe* bag also features a zipper with two openers—a minor item, admittedly, but one that makes opening the bag a little quicker and easier (qualities much appreciated at the end of a long gig).

The *Cordura* line is priced just under Beato's *Pro I* series; the *Cordura Deluxe* is a few dollars higher per bag and now represents Beato's top-of-the-line series. Our 51/2x14 review bags are priced at \$62 for the *Cordura* model and \$71 for the *Cordura Deluxe*. Representative prices include \$66.50 and \$68.50 for an 8x10 bag, \$69 and \$79 for a 9x13, \$88 and \$100.50 for a 16x16, and \$106 and \$121 for a 16x22. See your Beato dealer for additional info, or contact the company direct at Beato USA, Box 725, Wilmington, CA 90748-0725, tel: (310) 532-2671, fax: (310) 532-4253, e-mail: beatobags@aol.com.



NY Fusion (green), *Jo Jo Mayer signature* (white), and *LA Fusion* (red) sticks are among Agner's more colorful models.

visually striking.

Also in the line are two models (14 mm and 18 mm diameter) of what Agner calls *Wood Brushes*. (Most American drummers would refer to them generically as "multi-rods.") The most notable feature of the model I tested was that it featured a longer section of plastic wrapping around the bundled wood dowels than I've seen on any other similar products. This resulted in a tight sound with very little "spread."

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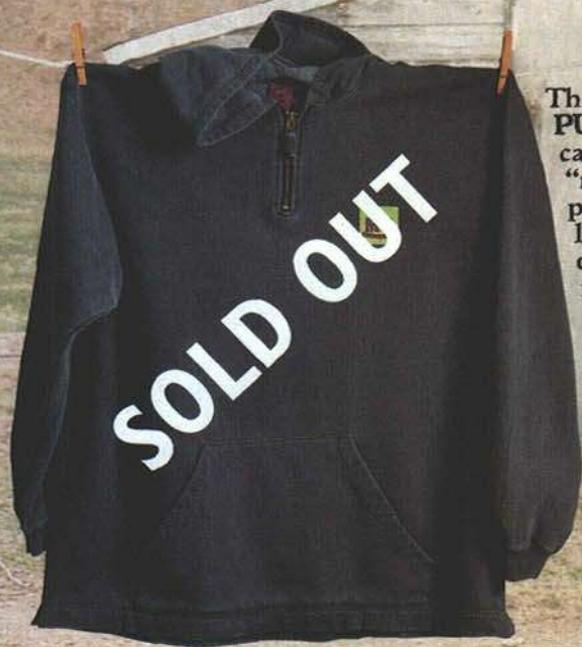
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Harvey Mason



Harvey Mason is a rare breed. Not only was he determined to make something of his life as he grew up in Atlantic City, New Jersey, he also understood the dedication it would require. There is a reason Mason's career continues to thrive—as it has for nearly three decades—and it's not just because of the facility he honed at Berklee School of Music and the New England Conservatory of Music. Harvey Mason succeeds as a top studio drummer because he has an approach that transcends technique. He plays with his heart and soul, all the time being motivated by a complete love and appreciation for music.

One would expect Mason to be a musical snob, especially when you consider some of his career highlights. Here is a man who has played with Chet Baker and Gerry

Mulligan at Carnegie Hall; who has recorded the soundtrack for the now-classic animated feature film *Roger Rabbit* (as well as hundreds of other film soundtracks); who has been the drummer for the *Academy Awards* for many years running. Here is a man who has performed with legends such as Frank Sinatra, Sammy Davis Jr., Quincy Jones, Barbra Streisand, and Ray Charles; who recorded Herbie Hancock's groundbreaking *Headhunters* album (which featured the funk mainstay "Chameleon"); who is a member of a highly successful band, Fourplay; and who is about to begin work on his eighth solo album. (His last, *Ratamacue*, was nominated for a Grammy.) At the very least, one would anticipate an attitude from an artist with such a resume. But Harvey's belief in the value of all music—as long as

it's played well—and the impor-

ance of complementing the piece is what sets him apart from most.

Harvey knew that he had a special talent early on. He clearly remembers laying in his bed as a youngster, accompanying the rhythms of his mother's washing machine. While he was self-assured, he wasn't cocky enough to believe drumming would come easy. So in addition to training as a musician, he got his teaching degree. And even after he hit LA like a ton of bricks in the mid-'70s, Mason remained humbled by his perfectionism and the common belief that a studio star has a five-year life expectancy. Nearly ten years beyond his supposed five-year run, Mason decided to go to law school. Incredibly, he passed the LSAT on his first attempt and began to attend night classes at Southwestern while playing sessions during the day. Harvey didn't want anyone to think he was leaving music,

so he covered his law texts in brown paper bags and brought them to sessions, where, risking the appearance of being anti-social, he pored over his books during breaks.

That was way back in 1985. After a year and a half at that insane pace, Harvey's music career made it impossible for him to continue going to school. How ironic that thirteen years ago this man thought he'd better prepare for his future—and now you can barely get him on the phone!

Recently Harvey recorded *Fourplay 4*, rehearsed and did the intense performance for the *Academy Awards*, and produced and played on the latest record from Eric Marienthal. Of course he's been rounding all of that out with sessions during just about every spare moment, as well as preparing for a Fourplay tour and recording his next solo project. Prepare for the future? Looks like the future ought to prepare for him!

Studio

by Robyn Flans

photos by Alex Solca

Chameleon

RF: You're so busy playing on so many projects, and you've done it for so many years. How do you avoid burning out?

HM: It actually helps that I'm doing so many different things—and I'm not just playing. I just finished producing a project where I had to coordinate the musicians, set up the sessions, make sure the studios were set up, arrange the music, and handle every aspect of the business. Now I can't wait to get on the road and just do one thing. Just playing my drums will definitely be a vacation.

RF: And when you go back to playing...

HM: I'm thoroughly excited, totally in love. It will be fun to just go on the road with no outside distractions.

RF: You have a nine-year-old son. How do you give him what he needs with all the work you do? Do you have rules about family time or any kind of boundaries?

HM: I coached Max's basketball team last semester and I only missed two games. Plus, I was assistant coach for another league. At the time I didn't have this kind of project; I was just doing dates, so it was okay.

If I'm recording in my studio, I go in the house and help put Max to bed. Or I try to come in and eat with him. I try to play a little basketball or catch with him, although I haven't had much of a chance in the last two months. He's going to go out on the road with me for a little bit, so it will be just him and me. But I do understand the importance of spending time with my kids.

RF: But the burn-out fac-



"I gain amazing pleasure from fitting into the situation regardless of what it is. Rather than going to that place where you're getting off, you back off a little bit so the entire group is getting off."

tor—you've never experienced a time when you wanted to tell everyone to jump in a lake?

HM: Yes, but that was years ago, back in the late '70s. During that time everyone wanted me to play the same thing I played on the previous record. I had done a bunch of hit records, and everyone would say, "Play that, play that."

Now people trust me more. They know I'm trying

to play what's best for *their* song, so most of the time they're happy to have me play what I play. I don't get grinded as much at this point. The grinding is what takes a toll on you, when they're trying to pull out some world-famous brand new thing that has never ever been played before. Not too many people try to do that with me anymore.

RF: Does it sometimes become more than you

should have to endure? For instance, why was Steely Dan's *Aja* album one of the few projects you've ever bailed on in the studio?

HM: They didn't know how to communicate. They were vague and didn't know what they wanted. So it's a situation where you're exhausting yourself trying to come up with something different, poring through everything you have, trying to come up with something fresh, but not



sions. I've seen people who are pretty unaware of what they're dealing with when they're having you overdub on tracks where things aren't really in synch. The piano and bass aren't together and they have a drum machine that's playing in another time zone. They expect you to be able to play perfectly within it and have it be right in the pocket. You're trying to decide which thing to play with. When I see those kinds of situations and the people aren't aware, it's a little tough for me. I try to go through it to the point where I can show them how their track is flawed and ask them to make a decision about which way they want me to go. It's not something they really want to hear.

RF: Besides all of the session work that you do, you are a member of a band. What does Fourplay give you that no other situation does?

HM: I'm a co-leader in Fourplay. I have a strong interest and influence in everything that happens, which is great.

RF: But that's also a big responsibility. There are pros and cons to being a co-leader.

HM: But they're shared by three other great guys. It's not like you're on the hook for tons of responsibility. We share in it, and that's not as heavy as if it all fell on one person. Everyone enjoys it. The guys feel like it's a break for them rather than having to do everything themselves. Musically it's fun and it has turned out to be very successful.

RF: What is the most creative or adventurous music on this current record?

HM: I collaborated on one piece with Abe Laboriel that we call "Rio Rush," which is in 5/4. We were on a session together and we kept playing this groove. We ended up getting together and writing the song in one day. It's cool. It's very adventurous because we've never done anything that fiery. I have a drum solo on there, too, which I've never done on a Fourplay record. The tune just called out for it.

Basically, to me, drum solos don't go over very well on records. As a matter of fact, on my last solo record, *Ratamacue*, on the radio version of "Take Five," they wanted me to edit the drum solo out, even though on the

original Dave Brubeck version Joe Morello's solo was there. That was one of the reasons I played it. But that just reinforced my feelings about drum solos: They're exciting live, but on records you're pushing it—unless, of course, it's classic jazz.

RF: Did anything have to shift or adjust musically when guitarist Larry Carlton replaced Lee Ritenour in Fourplay?

HM: Larry plays differently from Lee, so I think the interplay factor is still growing. It still sounds like Fourplay, but you can hear a difference in the way the melodies are interpreted. It's probably a little fresher, but the vibe is definitely still

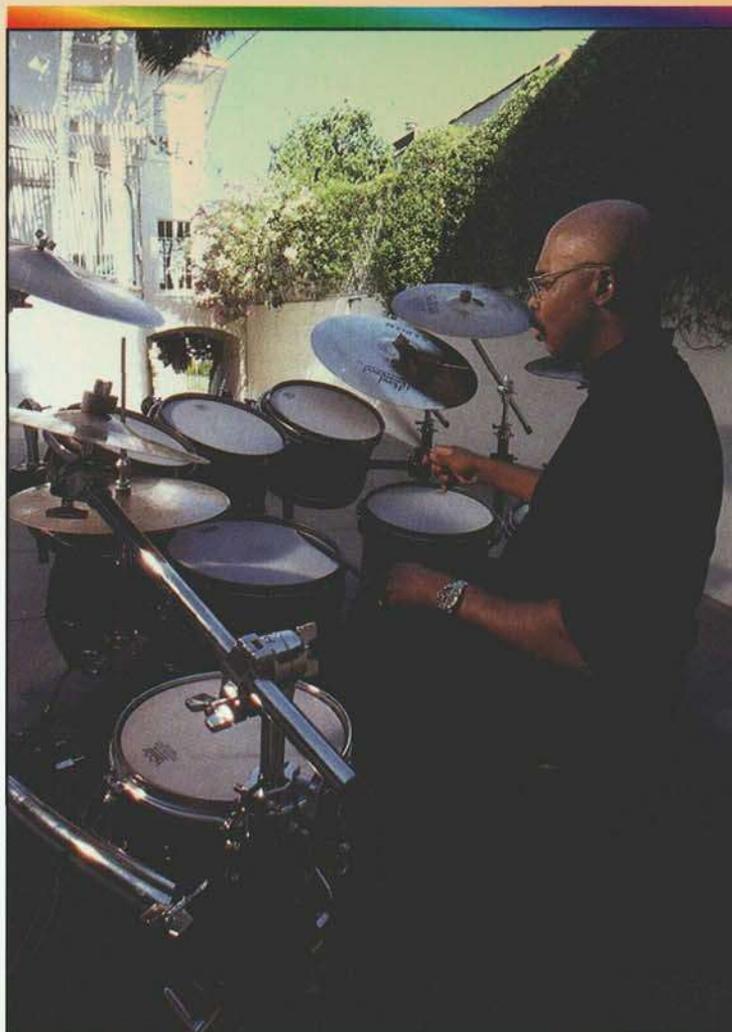
really knowing or getting any clues from them as to what they want.

RF: So they would do a take and then say what?

HM: "Let's do another. Try something else." After ten hours of that, it got a little old. There were all these great players and I liked a lot of the takes. When I heard the record back, it didn't seem to warrant all that. It was a good record, but it wasn't anything revolutionary that hadn't been played before.

RF: Do you ever get to the point where you feel close to quitting, but you talk yourself out of it?

HM: Yes, although I don't remember any specific ses-





ation regardless of what it is. In my estimation, there aren't a lot of guys who are in that club, but I'm very proud to be a member of it. Rather than going to that place where you're getting off, so to speak, you back off a little bit so the entire *group* is getting off.

Playing in a rhythm section is like driving a car. Sometimes you have to play little things here and there that you know are going to keep people from driving off the road. I can sometimes feel when things are just about ready to get out of kilter. It's like when you see somebody about to make a silly move on the road, you flash your lights to jolt them back in. I have these little things that have come about through the years that I do to keep things from getting rocky. There are ways I can just put a little curve in there and pull things back to make it easier for everyone else.

RF: And that intuitive sense

there—the elegance, the way it's mixed, and the simplicity in the way you can hear everything—although that simplicity can be deceiving. There are a lot of harmonic things that happen in the music that people don't even realize they're hearing.

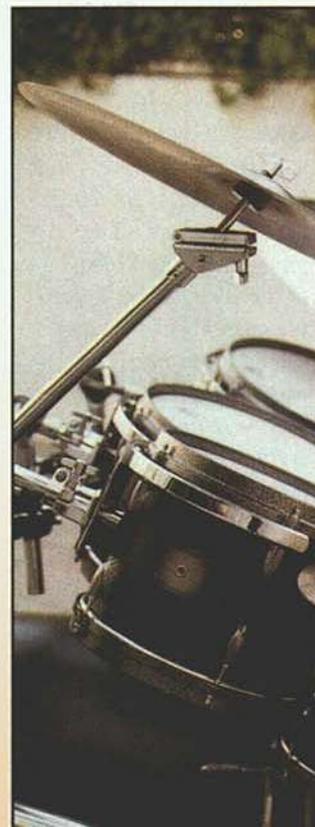
RF: Speaking of simplicity, I'd like to get your thoughts on simplicity and studio drumming. After Carlos

Vega's funeral, we had a conversation about how there are a small number of drummers you would send in your place—Carlos was one of them.

HM: There is a special club of guys who sacrifice themselves for the betterment of the music. There are points where you want to play more, feel more, hear more, but the music doesn't call for

more. In fact, playing less makes it easier for everyone else. If you played more, it would make it more difficult and it wouldn't feel or sound as good.

Some people put Fourplay down and say, "This is smooth jazz," or "You're not playing that much." It's funny, because you play to the situation. I gain amazing pleasure from fitting the situ-



only comes with experience?

HM: I've kinda had that for a long time. I think I learned that when I was doing shows as a young drummer in Atlantic City. The drummer controls the entire show. You have to be rock-solid, and when things start to go off a little you have to take the lead and pull things in. I learned that from this old drummer named Bill Milton. He was a great show drummer who worked at the Club Harlem in Atlantic City, one of the largest African-American show clubs. I used to sub for him and he taught me how to do certain things. I just learned how to put my foot down and how to take charge at a certain time.

RF: It must be those kinds of experiences that make you not only a great player, but now an in-demand producer. Recently you produced an Eric Marienthal record. Can you tell us about that kind of project?

HM: It's a bit challenging to

play and produce at the same time because you have to remain objective. Oftentimes when I'm producing I like to call other drummers, but they wanted me to play on this project. Producing is like casting for a movie: You just try to call the right guys. It's like having a vision for the whole album—the artist *and* the songs—and putting it together.

RF: Producing is a huge time commitment for a busy man like you.

HM: Yes, it calls for a whole different type of listening and planning. This took almost all my time the last two months. I still did some commercials, and records with Tom Scott, Gerald Albright, Will Downing, Lou Rawls, and Ray Charles. Commercials generally take about an hour.

But producing is very time-consuming. I think drummers make good producers because they get used to looking at the entire pic-

Working The Academy Awards

One of Harvey Mason's most enjoyable gigs—and one of his most challenging—is performing with the Academy Awards show orchestra. But just what is required of a drummer playing for a live show beamed to millions of viewers worldwide?

HM: It's three hours and forty-five minutes of intense concentration. We have to know about two hundred fifty pieces of music. We also have to know exactly what the tempos are, when and how to start each song, and when to stop. We have to do all of that cleanly, hitting the right tempos immediately. The drummer's in the hot seat. And when the show is finished, we're pretty drained.

RF: Plus you're doing that in front of a huge TV audience. There are very few people who want to put themselves through that kind of intense scrutiny.

HM: It's fun and very gratifying to me. I feel very proud to have done it as many times as I have. I don't think I've missed one year in the last eleven or twelve years.

One thing I like about playing the show is it's so different musically from what people think of me doing. That show calls for playing behind people like Celine Dion, Michael Bolton, and Gloria Estefan. Then the next thing will be a big dance number with the show group Riverdance, and then something with Placido Domingo, then Tony Bennett. We're required to go in so many different directions. We did a big Debbie Allen production number that had twenty pages of music with amazing segues and time changes.

I do feel that the responsibility of setting the tempos is on my shoulders. A lot of times the conductor, Bill Conti, just drops the downbeat on us and I have to nail the tempo. That's where having the experience of playing shows comes into play: Within two beats of any song I can move that entire orchestra. And they know to expect that. When that thing is about to fall on its face, I'm able to "bap" with one backbeat and move the whole thing and put everybody in a place where they feel good.

RF: What are the rehearsals like?

HM: Very intense. As a matter of fact, there's almost not enough time to rehearse all of the music we have. We run through most of the stuff one time. We do rehearse the big production numbers a few times.

RF: How do you prepare for the show?

HM: I write down approximate tempos on every piece of music so I know what the tempo is. Or I'll say "march tempo." I know where 120 is, where 100 is, where 140 is. I'll know if the tune is in two, or if it's a show tune, a medium waltz, a fast waltz, and so on. I categorize the songs so I'll know right away where the tempo is.

RF: Do you rehearse with a *Dr. Beat!*

HM: No. I just know where certain tempos are. The key tempos for me are 60, 100, and 120—I know where they are. There's no time to use any reference click on the show.

RF: So when they say, "And the winner is...*Titanic*," what do you do?

HM: The music for all of the songs is written in a condensed form on three sheets of music. The songs aren't full-length. They're usually about sixteen or thirty-two bars. Your eyes race to the appropriate tune and you start.

RF: Do you get a feeling in the pit of your stomach from that kind of stress?

HM: No. I get excited. I feel like I'm in a race. My hands are up in the air, I'm hyped, waiting for the downbeat. You feel like you're getting ready to go into a heavyweight fight. You're focused and ready to go, and when that first downbeat happens—*bam*—you hit it and you're off. It's really a big rush.



ture—that is, if they're really good, supportive drummers. In order to make the entire picture sound better, I have to figure out what is going to make the song groove and have momentum all the way through—as opposed to what lick to play. And in order to arrive at that point, I have to listen to everything. I'm listening to the piano, the melody, and the bass, trying to find where I fit in.

RF: You've also done more jazz-oriented work. What goes into playing with a Chet Baker or a Gerry Mulligan?

HM: It's just having a concept of playing different kinds of music and having confidence in them. If you're going to play jazz, you should have a real background in jazz. I've listened to it and played it.

RF: Is it practical to think, as a player, you can be everything for everyone?

HM: I think so.

RF: That's been a big objective of yours. Yet, I don't know if that's realistic for most people. Don't you feel that most people can be good at a lot of things, but really only excel at one?

HM: So am I going down a futile path here?

RF: Obviously not, because you *are* doing a variety of incredible things. That was your objective—to do it all.

HM: It was, yes, to be equally at ease in any musical arena.

RF: Can you tell somebody how to do that?

HM: I think you have to have a total love of all kinds of music and to want to play



your instrument in every possible way. What you have to do is figure out the function of your instrument in each one of these musical settings. You start with the basic level and you go up from there. As you get more advanced, you begin to embellish on it. You start with the basic elements of those and then build on them.

RF: Do you recommend formal training?

HM: You can gain a lot of the original concepts through formal training, but then you *must* have practical experience, which means getting out and spending time playing in bands. I've played drums and tim-

bales in Latin bands. I played in a country band where everybody wore cowboy hats.

RF: What prepared you to play country music?

HM: I listened. I may not have been that great in the beginning, but I worked with guys who were pretty patient and saw that I was willing to learn. Perhaps they thought I had some talent, so they gave me little pointers. I didn't go with the attitude that I knew it. I went with an attitude of, "I'm trying to psych this out. What's to this? Turn me on."

RF: There's another key attitude that is

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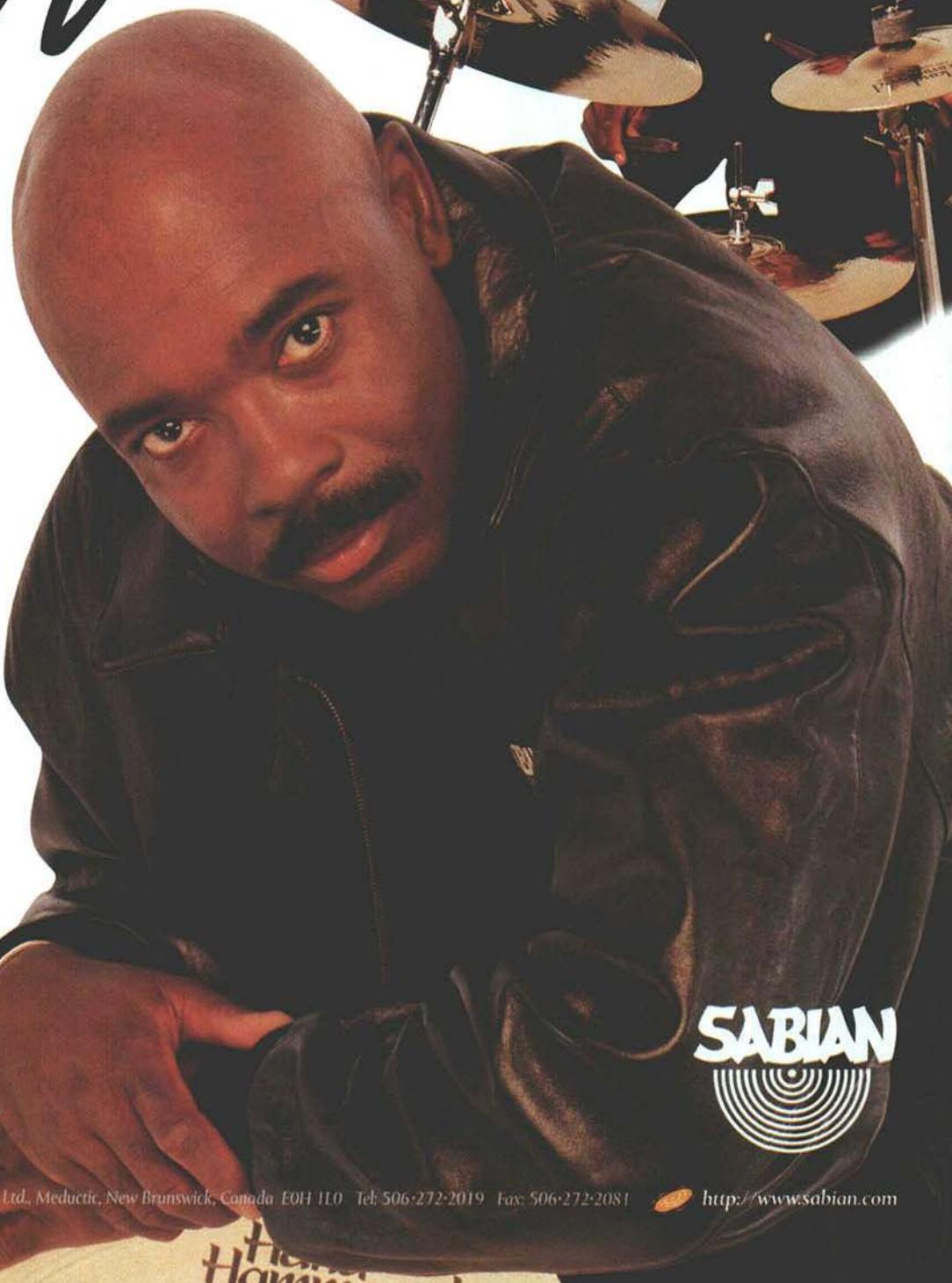
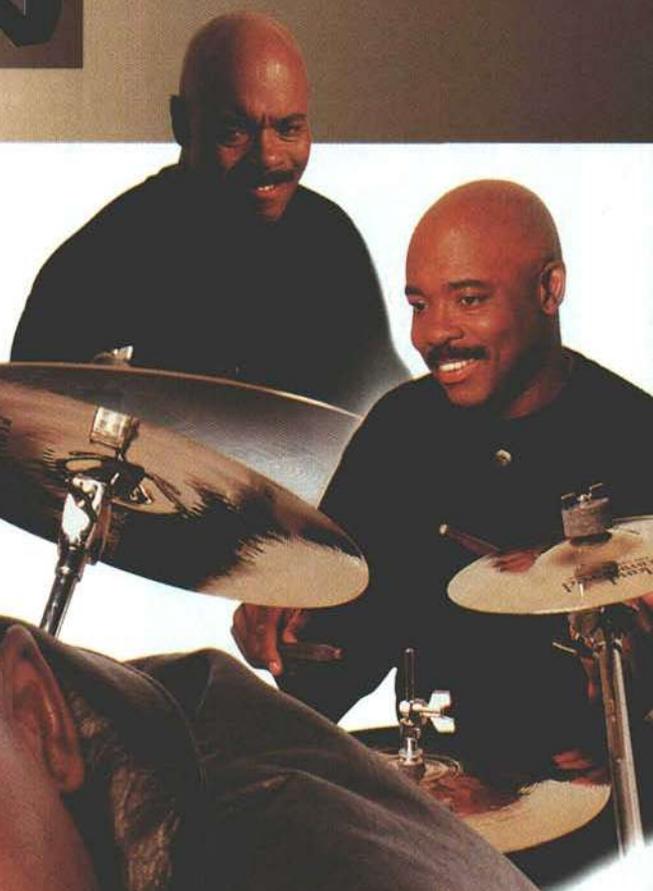
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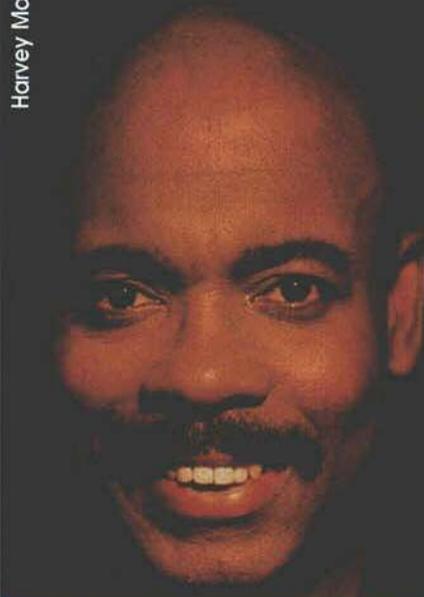
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"You can gain a lot of the original concepts through formal training, but then you *must* have practical experience, which means getting out and spending time playing in bands."

very important here. A lot of people go into a particular music with the attitude that they're above it. I don't hear that from you, even though I would expect Harvey Mason to have an attitude.

HM: Each musical style has specific demands. If you think something is easy, you may be missing the real essence of it. Some of the simplest types of music are the hardest things to play. And it's all about attitude. If you're thinking it's simple, your playing is probably going to be missing something.

RF: You play so many styles convincingly. Are there areas you feel need improving?

HM: I'd like to record with a big band more. In my mind, I perceive that as being one of my weaknesses. I haven't done enough of it. When I was in school I played quite a bit of it, and when I've done the *Academy Awards* there have been some big band segments. I've done a couple of big band records, but I'd like to do more of it—setting up the band, supporting the brass hits, playing the standard fills and then adding to and embellishing them. I understand the concept of it, but I would like to do it more. But you know what? I'm greedy. I would like to do *everything* more all the time.

RF: You once said that one of your favorite memories was playing with Frank Sinatra.

HM: A few years ago I did a live show with Sinatra, a salute to Sammy Davis, before Sammy died. That was one of my big moments. Sinatra was the boss. He'd

been around and he was known as a pretty hardcore, no-nonsense kind of guy. When I saw the music we were going to play, I went out and bought the CD. He had originally recorded it with the Count Basie Orchestra, with Sonny Payne playing drums. I sussed out all the fills and everything that Sonny played, and I wrote them into my part and rehearsed them.

When Sinatra came in to rehearse with the band, I had it completely psyched. I knew exactly what Sonny had done with all the dynamics. Frank loved that hard hit and then the immediate volume drop to the soft swing. And I nailed it so hard. When I played it he turned around, gave me the thumbs up, and winked at me like, "Yeah." He knew that I knew the stuff and had listened.

RF: Where did you learn to swing?

HM: I used to listen to all those good records, and it was just a feeling I got. It might be innate. Some people analyze it, but I think you have to have a feeling for it. You hear it and then you emulate it. I heard the stuff that sounded great to me, drummers like Art Taylor and Art Blakey, and I emulated it. Art Taylor was a great drummer, and a lot of people don't know who he was. He did more bebop records where he just stayed there and swung hard. I listened to that.

There were a few jazz guys who spent time with me, showing me this and showing me that. I learned what swing needs. You feel it in your heart and in your bones when the stuff is really working right. And when you feel it, it makes your shoulders crunch and your heart flutter. Your hands start feeling loose and easy, and it just feels good. It happens that way whether you're playing bebop, 8th-note stuff, or shuffle stuff. You get that feeling, and that's what it's all about.

RF: How do you know what equipment to use and when?

HM: I have a basic setup, but I'll alter it when I get there. I have two Gretsch sets that travel around the studios with two different head configurations—one with *Diplomats* on the bottom and *Emperors* on the top. Then there is another set with *Ambassadors* on the top and bottom. It depends on the music. If it's going to be R&B, it's probably going to be with the *Ambassadors*. If it's going to be contemporary jazz, like Fourplay, I'll probably use

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something with a warmer, sweeter sound. The *Emperors* have a nice round tone with not as much attack. I have three different-size bass drums that I use depending on the music, plus I have a case with eighteen snare drums.

RF: Can you give us a taste of what would make you choose one snare drum over another on a project?

HM: On a sweet song, I may want a mel-lower snare sound. I might want something that's tight and doesn't ring very much, or I

may want something that's sort of woody-sounding. I have a couple of Noble & Cooleys and an old Ludwig that sound hard. I have a couple of Bradys that are ridiculous-sounding, and I have a few choice Legend drums.

It's the same thing with cymbals. I have a trunk full of cymbals. I have these great rivet cymbals that ring for a long time. I have some you can ride on and some that are just good for sustain, which I hit at the end of songs. I have brighter cymbals that

have a very short sustain. I have some that I'll play with only the bead of the stick, and some I'll play strictly for the bell. It's about listening and painting pictures.

RF: What about electronics and the trends you're seeing in the studios these days?

HM: I've had all kinds of triggers on my drums—I've used everything—but right now I'm not triggering anything. It's primarily acoustic. I've done a lot of sequencing and I've done it under these unbelievably tense and demanding situations. I've been on movie dates where I'd be sequencing and programming as fast as I could, and praying that the sync was going to work properly. Then I'd get something sequenced and they'd say, "Let's take out bar 42 and 43, and let's make bar 46 a 3/4 bar. Okay, take it from the top, go." It would happen that fast, and I'd be scuffling to get it done.

That to me was more pressure than anything I've ever done. I used to go home with headaches. It got to a point where I decided I wouldn't do electronic work on a grand scale like that unless it was for people who really knew what was happening and who knew that working with that technology takes a little bit of time. I walked away from a lot of money with that type of work, but I think my sanity was worth more than the money I made there.

RF: That was an incredible amount of work to walk away from.

HM: Yes, but I had done it for a long time. Steve [Schaeffer] and I were doing it for quite a while. He's *still* doing it, and I don't know how he does it. They probably realize they can't get anybody else to do it much faster than he can do it, so hopefully they understand a little better.

RF: A lot of guys have been complaining that studio work has been drying up over the past ten years.

HM: It's not like it used to be. There are more guys now. That's why as a drummer you can't just do one thing. You have to be diverse. You really have to listen and be open to all kinds of things because you never know which way things will go.

I believe that the most important thing for a drummer is that you're playing your instrument. You may not make an amazingly innovative statement all of the time, but you're playing. You play your instrument because that's what you love. The fact that I'm playing my instrument in

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almost any capacity is what counts. It's my first love.

RF: How old were you when all of this began?

HM: The rhythm is in my body—that's almost second-nature. I started listening to rhythm when I was a kid. I used to lay in bed at night listening to my mother's washing machine. I used to make my pillow into a ball and play it with my fingers along with the washing machine until I went to sleep. And my mom had eight kids, so she was washing almost every night.

I started formal lessons at age seven. I was fooling around at four. I remember playing on oatmeal boxes and pans. All I wanted from the time I was seven years old was a drumset. Every Christmas I would go downstairs and look under the Christmas tree, but I never got one. I didn't have a set until I was sixteen, when I bought one myself.

RF: How did you know it was something you should pursue?

HM: I was better than everybody.

RF: Who told you that?

HM: I knew it. I knew it from the classes,

the lessons, the teachers. I could play anything my teachers asked me to play. We had group lessons in those days, and everyone else was scuffling. A lot of the teachers weren't drummers; they played other instruments, and I could play what they couldn't play.

In high school they had the seniority thing where the freshmen had to play cymbals and bass drum. I walked in and said, "I'm the man." I remember doing it—it was pretty funny. I had this attitude, but I proceeded to play better than everyone there. But drumming was my whole life. It was the complete salvation of my entire childhood.

RF: Did your parents know how good you were?

HM: My mom knew. My father wasn't around, but my mom was always encouraging me to play in front of people. It was funny, though, because as a Christian, she never ever saw me play in a club all through the time I was in high school. She wouldn't go to a bar. She saw me at school functions. And then, back in '73, she saw me perform when I played with Carole

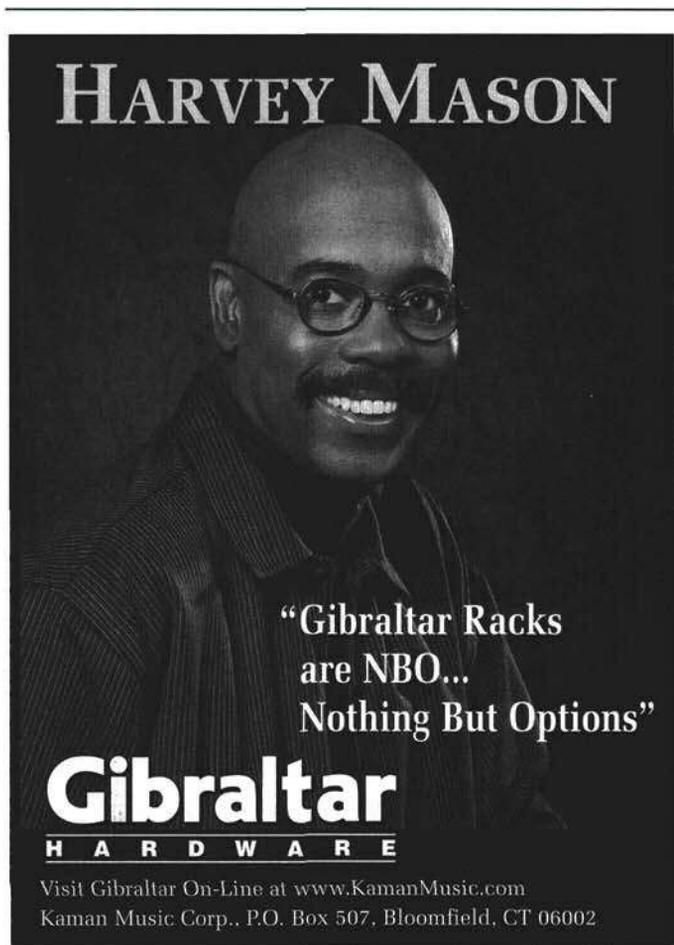
King.

I met all the great giants when I was a kid at Club Harlem in Atlantic City. I started working there at sixteen. I had an alcoholic beverage control license, which was a permit for a kid to be in there as a non-drinker. I got it from the club owner. I sat in with some great people. Those were the days when they had jam sessions after hours. Everybody came through there. Roy Haynes, in particular, was great to me when I was a kid.

RF: You weren't afraid to sit in with those people?

HM: I guess I was young and dumb. I remember only one time when I didn't cut it: I couldn't play fast enough for Johnny Coles, the great trumpet player. Every time I'd start, they'd go past me and I couldn't catch up. So I left there in tears, upset, and determined to come back. I spent about ten days doing nothing but playing as fast as I could, and I came back like a gunslinger. They asked what I wanted to play and I called the same song.

RF: After all that, why did you choose to go to school?

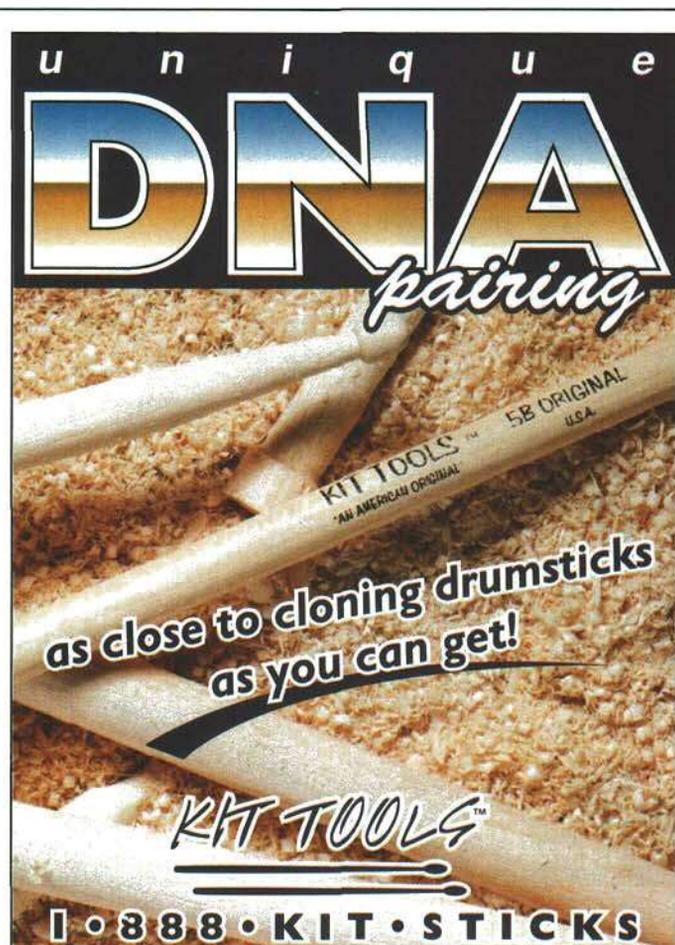


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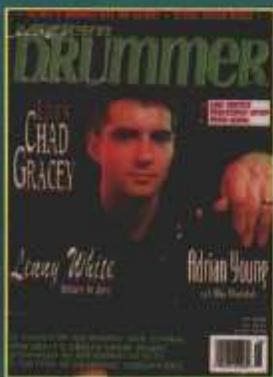
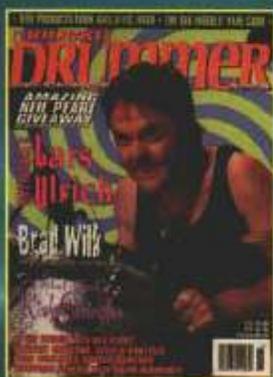
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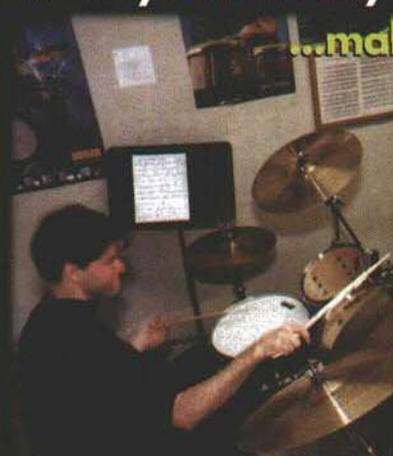
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HM: I left Atlantic City in '66 because to me that was a dead-end life. I didn't want to be poor and stuck without any kind of security, so I went to college to get a teaching degree. When I came out of high school I didn't think music was a career. I thought it was something you did for fun. But things worked out for me.

RF: Speaking of working out, you've told me that working out—exercise, that is—has been your saving grace. How so?

HM: I'm definitely stronger and I don't get tired playing. My chops feel much stronger.

RF: What does your work-out consist of?

HM: I ride a *Lifecycle* and use a stair-climbing machine. I lift weights and stretch.

RF: When you're working until 1:30 in the morning on a recording session, isn't it easy to just say, "Ah, I'm not doing it this morning"?

HM: I was recuperating from rotator cuff surgery last year, after an injury that came from playing my cymbals up high and flailing my arms when I was younger. I also played tennis in high school, which probably started the problem. My rehab for the surgery took about three and a half months.

RF: Did you stop playing during that time?

HM: I did a Dave Grusin record when my shoulder was pretty tom, but I had my cymbals positioned real close. I did a few things that way. I'm all healed now.

RF: Does anything change with age?

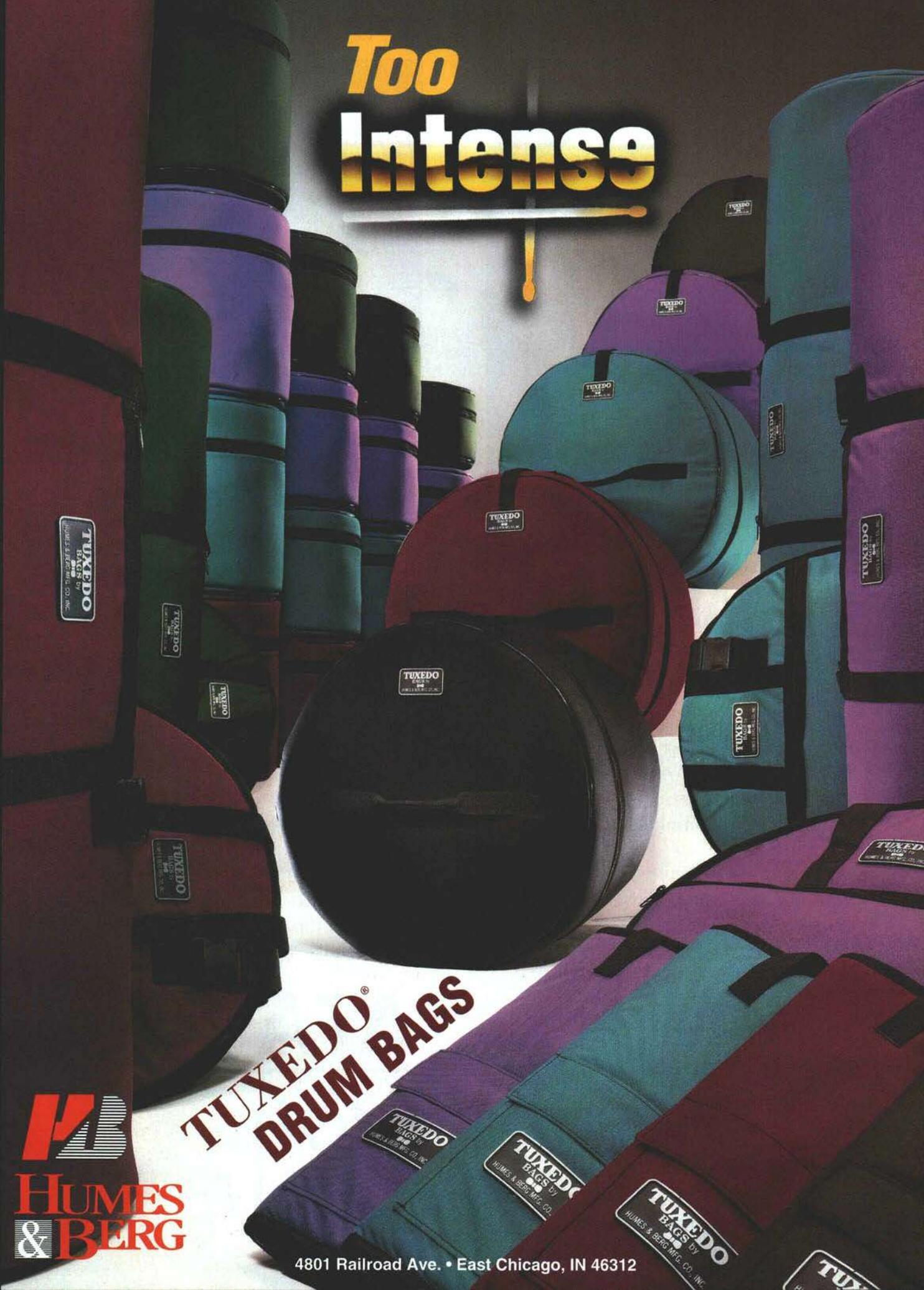
HM: I don't think getting older is a problem, especially if you keep yourself in shape. I don't feel like I'm any slower. And because of the exercise, I have ridiculous stamina. I think if I didn't work out, my playing would definitely be affected. I think working out is a necessity as you get older.

RF: Have there been any revelations in the last few years for you as a drummer?

HM: I think it's that one should place a strong emphasis on being a well-rounded musician, not just a drummer. For me, longevity stems from diversity, and diversity is having an appreciation for all music. As far as music is concerned, you *have* to be open to exploring new frontiers.



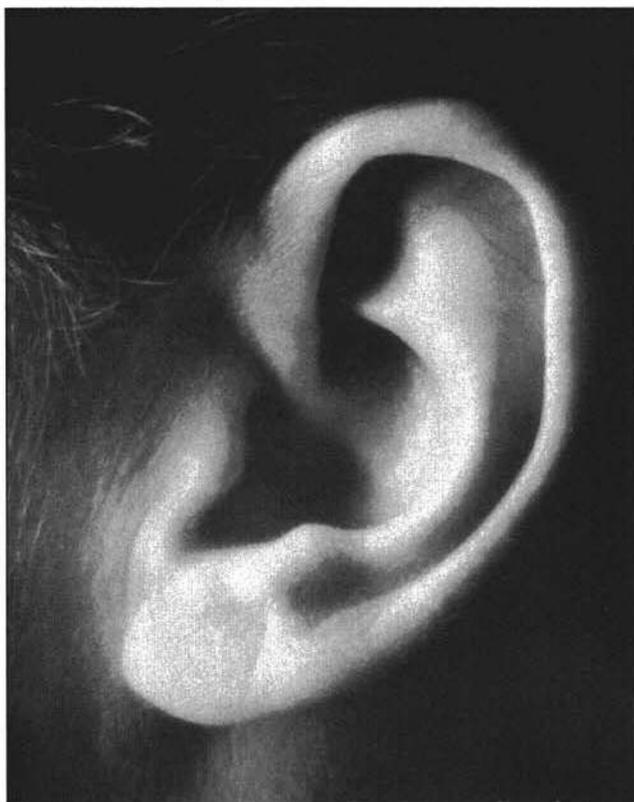
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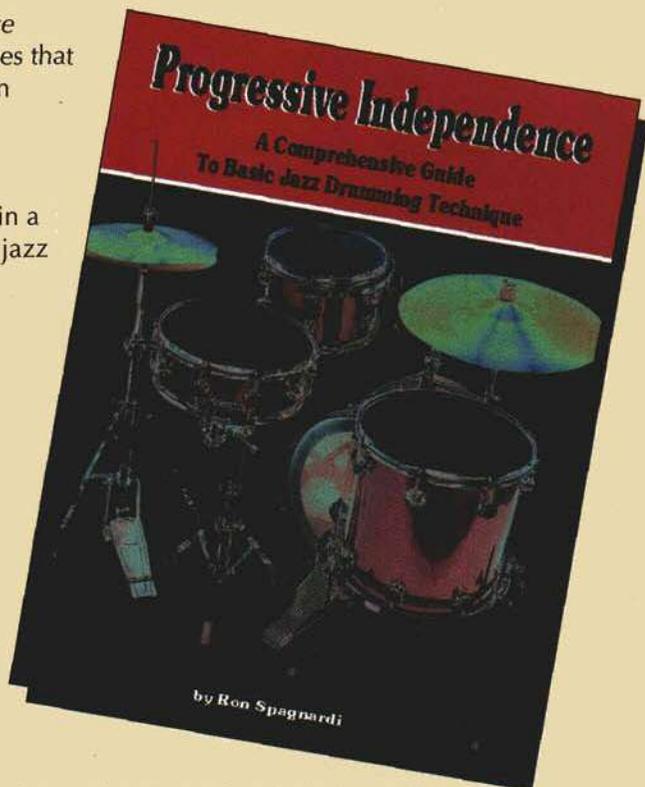
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MOD6

barrett martin

They're packed pretty tight in here tonight at New York City's Mercury Lounge, and not just on the floor. The stage at the Lower East Side's finest nightspot is not small, but neither is the lineup of Tuatara.

An aggregation of instrumentalists from all walks of musical life—guitarist Peter Buck is a certified superstar in R.E.M.; saxophonist Skerik blows for the funky Critters Buggin'; bassist Justin Harwood is a founder of the droney, jangly rock band Luna; Steve Berlin is a horn master with Mexican-American artistes Los Lobos; Scott McCaughey leads the nutty/sublime pop bands Young Fresh Fellows and Minus 5; Barrett Martin pounds skins for the wall of sound that is Screaming Trees—this is obviously not your average instrumental/world/jazz/rock band.

No need for resumes this evening, though. The sounds emanating from the

stage easily handle the job of transporting the audience to a different place altogether. Marimba mixes with stand-up bass and deep sax, throttling through a jungly matrix. Spacey guitar twangs pull the melody line to a point somewhere between Spaghetti West and Near East. Then, out of nowhere, a beast of a rolling drumset groove initiates some booty-shaking that your average contemporary jazz band would blush in embarrassment at. The first thing you think is, this ain't no polite jazz gig for grunge's earthiest drummer to moonlight on: Barrett Martin's doing some serious pounding tonight, as his 20" crash punctuations lay a warm blanket over the rounds of tumbling triplet rolls he's unleashing on his trusty toms. The musical genres Tuatara touches on might be subject to academic discussions, but Martin's drumming makes clear that it's throbbing emotional immediacy we're concerned with tonight.



by adam budofsky

slamming
with
screaming trees,
tackling
the
world
with
tuatara,
and
helping
reinvent
r.e.m.



photos by jay blakesberg



Who'd-a thought such sounds would originate from the Seattle scene, so apparently married to the guitar/bass/drums grunge formula? In fact, anyone who was really paying attention to the work he's done on Screaming Trees' *Sweet Oblivion* (with the great single "Nearly Lost You") and Dust probably suspected Barrett Martin had some other stuff going on. Martin always infuses even the most basic of rock beats with a strong sense of flow, and his experiments with various percussive devices consistently lend interest to the Trees' arrangements. And *Mad Season*, a supergroup of sorts featuring Pearl Jam's Mike McCready and Alice In Chains' Layne Staley, saw Martin accessing his classic-rock influences, helping the mostly mellow *Above* become a surprise hit.

Seattle neighbor Peter Buck has long known of Martin's diverse talents; in fact, Peter was so sure of Barrett's abilities on a wide range of instruments—including vibes, bass, and hand percussion—that he and the rest of R.E.M. invited Barrett out to San Francisco to help record their new album. Martin subsequently joined the band onstage for the Tibetan Freedom Concert at RFK Stadium in Washington DC this past June—then immediately went to work on a new Screaming Trees album.

Martin's searching style comes to full fruition, however, in the magnificent *Tuatara*, whose new album, *Trading With The Enemy*, boasts an even larger ensemble than the one that toured behind their debut, *Breaking The Ethers*—as well as a broader, livelier selection of sounds and moods. As if to announce the increased energy level, leadoff track "The Streets Of New Delhi" slithers through the speakers via a 6/8 marimba/walking bass line, blares its arrival with a cool horn

break in five, twists several sax parts above a driving four-against-six drum groove, and then explodes into the former five break, this time delivered in six amid Martin's full-kit onslaught. Cool.

AB: *Trading With The Enemy* really starts off with a bang.

BM: The first record has kind of an atmospheric, meditative quality to it—though there's definitely some upbeat songs on there. But on this one, we had these songs that were just real snappy, up-tempo compositions, and we thought, well, we ought to just start it off that way. Plus the band was playing so well together, which was a result of our touring for a while.

AB: Tell us about the approach to recording this album. Last time you recorded over a period of time.

BM: Yeah, Justin and I started the band, and we did 4-track demos at my house, took those into the studio, and cut the rhythm tracks. Then we started bringing in the different people to play on it, like Peter and Skerik. And that essentially became the band.

When we started cutting this record late in the summer of last year, we already had the whole ten-piece band together, and we had just come back from the *Magnificent 7* tour, where we alternated our own sets with backing Mark Eitzel and playing with the Minus 5. In addition to Peter, Justin, Skerik, and myself, there's Scott McCaughey, who plays guitar, keyboards, and many other instruments, Steve Berlin and Craig Flory, the saxophone/flute/reed players, and then Chris Littlefield, who plays trumpet and flugelhorn. Then there's percussionist Elizabeth Pupo-Walker, and another drummer, Mike Stone.

Before we recorded this album, we already had written a lot of the songs, and a few of them we'd even played on the tour. So those songs came together easily in the studio. And the songs from the first record have evolved a little bit. I've heard a lot of people say that it sounds better live with the full band than it does on CD, and that's always a good sign that you are improving and playing together well. And now we have enough bodies to where we can cover all the music live, and even add a little bit.

AB: Let's talk specifically about some of the songs. "Negotiation" has some great sounds on it.

BM: "Negotiation" is based on an electric guitar riff that Peter came up with. It's got this great, nasty groove to it. But it has no horns on it, so Steve Berlin literally conducted us and played percussion. We just ran through it a few times and cut it in one continuous take, with everybody playing live. I think the only thing that we overdubbed was a vibraphone part I put on it; there just weren't enough people to play everything that we had.

AB: What is that great, deep bass drum sound?

BM: That was a Taos *Thunder Drum* that we overdubbed to accent the downbeats. It's made by Taos Drums in New Mexico from a 50" cross section of a giant cottonwood tree. I've been spending a lot of time in New Mexico because I have friends down there, and I brought back quite a few drums.

AB: And what about that high-pitched percussive accent?

BM: That's a steel drum that Steve Berlin was hitting on the edge with a timbale stick. He was conducting with his other hand. That was one of those happy accidents that just sounded great. We decided to use the sounds the room mic's were picking up, which gave it this really spooky percussive sound that doesn't sound like anything you can put your finger on.

I very much go for the Phil Spector happy accident thing. You can't plan every aspect of recording. Sometimes you hit the tape with something that just...you'll never reproduce it, and it sounds so cool you don't want to lose it. We keep ourselves totally open for those kinds of things. That was kind of the role that Justin and I played as producers. We'd pay more attention to things like miking techniques and the sounds that we were putting on the tape, because you don't really need to produce somebody like Steve Berlin; he's a producer himself. He comes up with all these great ideas that you wouldn't normally think of.

Also, the horn players in the band are all exceptionally competent and experienced in jazz as well as experimental avant-garde music. So they've got *their* own ideas. As the producer and sort of bandleader, it's

more my job to round everybody up, keep the momentum going, and on a day-to-day basis decide what we are going to work on, making the best use of everybody's time.

AB: Tell me about "Fela The Conqueror." There are some great cross-rhythms there.

BM: That is our tribute to [Nigerian singer/activist] Fela Kuti & Africa 70. Like most of the tunes on the record, we worked it out in the studio, rehearsed it a few times, and then cut it. We'd usually get songs within the first couple of takes.

There are no tape edits on the album, either; the performances are as they were recorded in the studio. On that particular composition the percussion and horn parts and solos and things like that are overdubbed, though there's one section about halfway through where it breaks into simultaneous sax solos by Steve, Skerik, and Craig. I was literally walking around the studio with a shotgun mic', doing figure 8's around them as they played in a circle. That's why it has a natural panning effect.

AB: Did you do this sort of thing to try to get as live and natural a feel as possible?

BM: Yeah, because it's very much a live band that's based on performance and musicianship and writing skills, not so much on studio tricks. If somebody had an idea—like Steve might want his flute solo to be a little distorted—we'd print it to tape that way. We felt that if somebody has an idea, let's commit to it and not wait for post-production. That way it inspires everybody at the moment that you are doing it, and it might send the song in a totally different direction. Later on in the recording process, if you have too many options, it kind of destroys the spontaneity. Some of the greatest records of all time—mostly jazz and swing records—were cut live to 2-track. There wasn't even the *option* to mix.

AB: All the percussion instruments sound great on Tuatara records. Do you have any general rules for recording drums and percussion?

BM: Once again, the simplicity thing. The greatest drum sounds are usually recorded with one or two microphones. The idea that you have to mike every drum top and bottom is just overdoing it. All that does is separate and compartmentalize the sound of the drums. What you want to hear is a drummer *playing* the drums. You don't



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want to hear separation. That's why everybody loves John Bonham so much, because it sounds like this giant bear of a man playing the drums. You want to hear that human element come through the speakers. When we did this album, we miked the bass drum, the snare drum, and the two toms, but we'd use two and three room mic's as much as we would use the close mic's.

AB: You've got a couple of new percussionists on the latest record. Are they officially in the band?

BM: Yeah, definitely. Elizabeth Pupo-Walker is an amazing percussionist. She's kind of taken over all of the hand drumming duties, except for a couple of songs where I jump in with her. But live she's doing all the percussion from the first record and a lot of the stuff on the new record, and I'm concentrating more on vibes and marimba.

I've known Mike Stone for a few years. He's a great jazz player, and actually does a lot of compositions for *Muzak*, although I don't know if he'd admit that. [laughs] But he's actually a great multi-instrumentalist, and an amazing keyboardist. And he's playing a little bit of upright bass now too. He's sort of our swing man in the band.

I play a fair amount of drumset on the record, but Mike played on quite a few songs as well. He also co-wrote a couple of the songs, the main one being "Smuggleros Cove." He and I both played drums on that one: He plays the verses and I play the chorus. On the original take he's playing vibes and I'm playing drums, but we really didn't like the way my drums sounded all the way through, so he redid the verses as an overdub with this really compressed, crisp drum track. My drums were recorded with the room mic's, so they sound real big, which is cool because it makes the song open up when they come in.

AB: The last time we spoke you talked about putting together an album of your songs remixed by various DJs and engineers.

BM: That's in the process of being completed. At some point we'll have either an EP or an LP, depending on how many remixes get done. So far we've gotten some really cool reinterpretations. There are a couple of guys from New Zealand who did a remix of "Dark State Of Mind" from the first record, and it sounds totally

different from the album version. But you can still tell it's the same song because they used some of the key melodies and riffs. They turned it into this loose, spacey trip-hop kind of thing, and it's really beautiful. I think that it's worth it for people to hear how somebody else interprets our stuff.

AB: You've mentioned that you'd like to see the band back up singers in the future. Anybody in particular?

BM: Well, we kind of did that when we backed up Mark Eitzel on the *Magnificent*

7 tour. But I'd also like to work with female vocalists, somebody like Victoria Williams, who both Peter and I have played with. I think it would be good to branch out and work with different people, and maybe at some point work with ethnic singers or some kind of non-Western vocal stylings.

AB: Tuatara's music is very "inclusive"; you probably could back lots of different singers effectively. Maybe you can hook up with Peter Gabriel—send him in a cool new direction.

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BM: I think I could make time for that! [laughs] But I think that it's good to keep all options open. I've been in bands that have kind of painted themselves into a certain stylistic corner. And that's one of the things that Peter and Justin and I talk about all the time: We want to be able to make instrumental soundtrack-oriented records—and actually do soundtracks—but then also be this backup band for other people for their records or various projects as they come along.

AB: Let's talk about Screaming Trees. You've gone for long periods between albums. Are you still in fact together?

BM: Every time we take time off people think we've broken up, because the band has a reputation for being a volatile "problem child." But in fact we are all very good friends, getting along exceptionally well, and we have already started working on demos for a new album, which will hopefully be out by the end of this year.

AB: The second Screaming Trees record you were on, *Dust*, signals the introduction of percussion. Was there anything in particular that initiated that?

BM: It was a combination of things. I had been traveling quite a bit in the South Pacific and Central America and the Caribbean, and I was starting to pick up a lot of different influences in music in those places. I'd also been buying a lot of ethnic music and tribal music albums. I started getting into tabla, and even though I haven't been to India, I have listened to and practiced a lot of Indian instruments, like harmonium and sitar.

The band also wanted to get away from the guitar/bass/drums formula. When we did *Sweet Oblivion* I had joined only six months prior to that, which isn't a long time considering that we wrote the songs, rehearsed them, and then recorded them in like three weeks. So there wasn't a lot of time to think about adding a lot of stuff. But when we did *Dust*, we definitely were thinking about it, and we created the space where we could use stuff like tabla and harmonium, and I played congas and djembe and a lot of hand percussion.

But ultimately the Trees are still a rock band. When we play live it's drums and bass and guitar, and we have a second guitar player now. Occasionally we'll do shows where Skerik, who is a pretty good percussionist, sits in and plays percussion

just for variety.

AB: Since Screaming Trees is a loud rock band, are there things you have to think about as far as incorporating something subtle like tabla into the mix?

BM: We would only use those types of instruments when we had space in the song where it was appropriate. Like on the song "Gospel Plow," which is the last song on *Dust*, we definitely wanted this kind of meditative intro and outro to the song. It wasn't a loud part of the song, where it would get buried. But the Trees' whole

modus operandi is that whatever makes the song best is what we all do. Oftentimes I don't play the part that I originally wanted to play, because it doesn't make the song as good as it could possibly be.

AB: Can you give us an example?

BM: Sometimes producer George Drakoulias would say, "Why don't you lose the kick drum beat right there; we'll have a little more space to do something else," and usually he was right and it made the song just a little bit better. I learned a lot from removing things and simplifying

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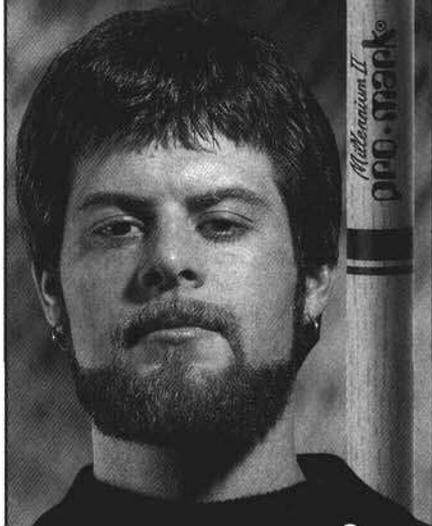
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HERE ARE THE ALBUMS BARRETT LISTS AS MOST REPRESENTATIVE OF HIS DRUMMING.

ARTIST	ALBUM
Screaming Trees	Dust
Screaming Trees	Sweet Oblivion
Tuatara	Trading With The Enemy
Tuatara	Breaking The Ethers
Mark Eitzel	West
Mad Season	Above
Skin Yard	Inside The Eye
Skin Yard	1000 Smiling Knuckles

AND HERE ARE THE ONES HE LISTENS TO MOST FOR INSPIRATION.

ARTIST	ALBUM	DRUMMER
Stevie Wonder	Innervisions	Stevie Wonder
The Clash	London Calling	Topper Headon
The Who	Who's Next	Keith Moon
R.E.M.	Automatic For The People	Bill Berry
Iggy & the Stooges	Raw Power	Scott Asheton
John Coltrane	Blue Trane	Elvin Jones
Marvin Gaye	What's Going On	Harvey Mason
Miles Davis	Kind Of Blue	Jimmy Cobb

my playing. Even though there is other percussion on *Dust*, I think the parts are simpler—and more powerful because of that. Whereas *Sweet Oblivion* was real fast and furious.

That's a direction I have been going in for the last few years. I saw a Hal Blaine clinic once, and he never sat behind the drumset. He just talked about doing all these sessions in the '60s and '70s, and said a couple of really profound things like, "A shot in the right place is worth so much more than a complicated drum fill." At some point someone in the audience said, "Hey man, play a groove for us," and he said, "Well, what is there to play? There's no song." Which was great—he emphasized that it's so important that you have a great song to play with, and *then* you can be a great accompanist and do what the song needs.

So just hearing that little piece of wisdom and then having more and more experience in the studio doing different types of musical projects, I found that the more you simplify your playing and focus on the groove and what the song needs, the better your chances are of doing something that's appropriate and timeless. It's like when you listen to Al Jackson Jr. and he's playing a simple groove, and you think, "Oh, that's so easy." But try and do it. It's very difficult to get into that head space where you just play the groove.

Of course everybody wants to put their

stamp on the performance, and I'm not saying there is anything wrong with great drum fills. There are guys like Matt Cameron who play drum fills never before played, and he puts them in exactly the right spot. You *know* it's Matt Cameron playing the drums when you hear it—and that's amazing as well. I'm just saying that from my own standpoint I've enjoyed simplifying and not over-playing.

AB: Tell us about *Disinformation*.

BM: Well, that's gotten too far in the rumor mill and not too far in the playing, which is exactly why we called it "Disinformation" in the first place. What happened was we went into the studio to do the second *Mad Season* record shortly after the first one had come out. The songs that we wrote were good, and not to place blame on anybody, but Layne just wasn't coming to the studio. Mike McCready and I had written a lot of songs that we wanted to do, but we didn't really have a functioning band to do them in. So we just scrapped the whole thing.

Mike and I talked about breaking away from that project and doing a new one, which had the working title of *Disinformation*. We were talking to different singers, Mark Lanegan being the most prominent of them, and we were going to do the album. But then the Pearl Jam record came out and Mike got really busy, and we ended up kind of canceling the whole project indefinitely. So at this point I

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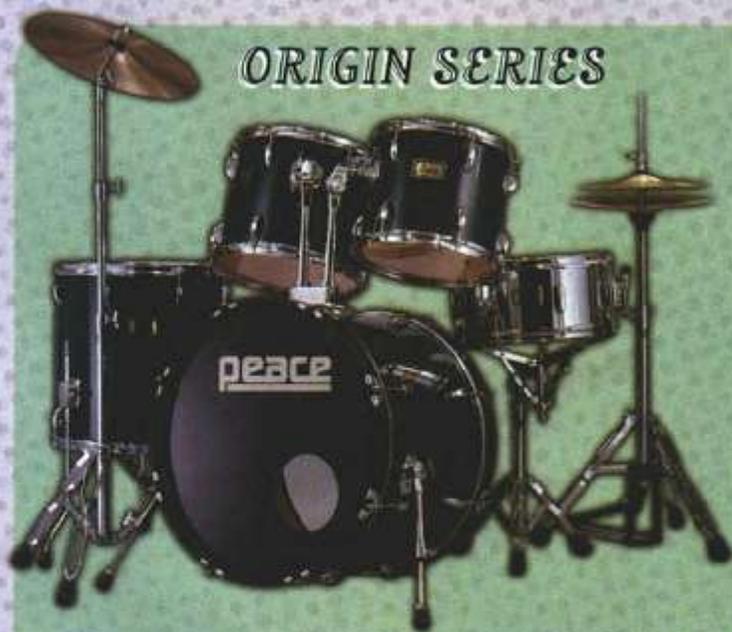
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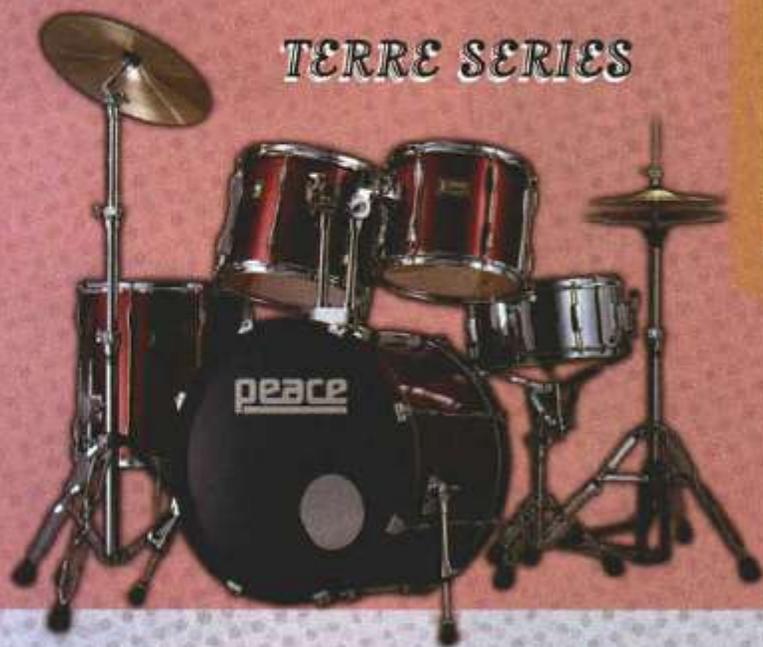


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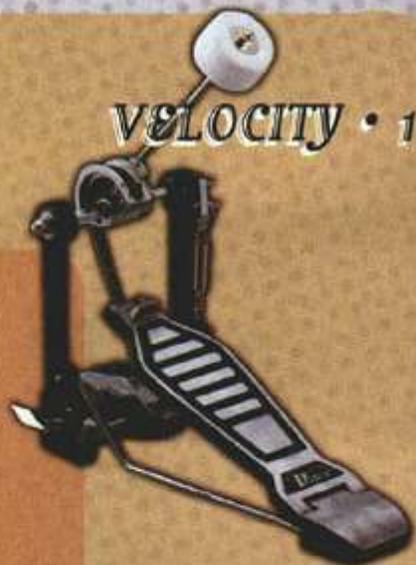


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can't even say that it will ever exist and that we will even make a record. Mark is actually working more with Tuatara than Disinformation at this point.

AB: Mad Season was so popular, expectations must have been high.

BM: *Above* was a very successful record, even though we recorded it in two weeks. We were going to put it out on an indie label just for fun, but Columbia decided to put it out and it kind of sold on its own; there wasn't really an ad campaign.

AB: If only it could be that easy all the time.

BM: I learned that you can't plan anything. You just have to do your music and depend on the winds of favor at that time.

AB: Let's jump to R.E.M. You obviously knew Peter from Tuatara.

BM: I've known Peter for several years. He met his wife in Seattle and moved here a while ago. Since it's a pretty small circle of musicians here, he and I became good friends. We would always play at the Crocodile, which is the club that his wife owns, and it's kind of like the musical mecca of Seattle where a lot of us go to hang out and see other bands. Our own bands have played there, and in fact both Mad Season and Tuatara played their first live shows at the Crocodile. Also, I'd met the other guys in R.E.M. over the years. They'd come see the Screaming Trees when we'd play in Atlanta, and they made two records up here in Seattle.

Peter and I would play together as part of a kind of "house" band at the Crocodile, and we'd back up Kevn Kinney from Drivin' N' Cryin' or Mark Eitzel or Scott McCaughey or John Doe—just whoever happened to be playing in Seattle and needed a back-up band. We'd go down and learn their songs and just have a hootenanny. That's why I asked him to play on the Tuatara sessions. He was immediately like, "Absolutely. I'd love to do something like this." And then we backed up Mark Eitzel on his *West* album and did the Minus 5 album *The Lonesome Death Of Buck McCoy*. Then R.E.M. asked me and Scott to play with them when they did their new record, just playing a lot of different instruments. It wasn't specifically drums or percussion. At that time Bill Berry was still the drummer anyway, so I was just going to be playing things like vibes and upright bass.

AB: So what is your contribution to the new R.E.M. album?

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BM: When they called, they told me to bring everything to the recording studio. So I packed a bunch of road cases with all of my weird instruments, and we shipped it to San Francisco, which is where we recorded. We set everything up and they would start playing these songs. Everybody played a lot of different instruments, and we would decide what each of us should play for each song. Every song is different, and it's a really cool record. There's all kinds of orchestral sounds, loops, and cool instrumentation.

There's a handful of songs that have drumset, but a lot of them have drum machine and drum loops, and I would play tabla or a frame drum or congas. There was one song where everybody in R.E.M. and me and Scott were banging on things; I think Peter was playing a piano bench and dropping a duffel bag full of percussion on the floor at the same time. I was hammering on tubular bells or something, and we were all creating this loop.

AB: You actually grew up playing a few different instruments. Tell us about your musical background.

BM: I came from a pretty musical family. My dad had played drums and had a schol-

arship to college as a drummer. My mom played guitar and sang folk songs. I probably started on snare drum, because in school band that's what they always start you on. And I played drumset. I had a small '60s-era jazz kit that my dad had bought for me.

We grew up on a homestead outside of Olympia, Washington, and there wasn't a lot of entertainment. We had an old player piano and hundreds of piano rolls from the 1920s, '30s, and '40s—ragtime, swing music—and I would play the drums along to it. Later when I was a little bit older and I wanted to learn to play the upright bass, we borrowed one from a German exchange teacher who played polka, and I taught myself that until I got into high school and played in the jazz band. We also had a jazz combo, where I was mostly playing electric and upright bass.

AB: What kind of musical training did you have at this point?

BM: I never took any formal drum lessons; we couldn't afford it. My family was very blue-collar working-class. My dad was an explosives engineer and my mom was a homemaker. I loved growing up in the

country; it's a really beautiful place. But there just wasn't a kind of metropolitan influence where I could meet a great teacher or take lessons. One time my dad did sign me up for some drum lessons, and the guy was this old-school classical percussionist...! mean he was *so* dry, and I realized immediately that there wasn't anything I was going to learn from him. I took like two classes and that was it.

In high school, though, we had a really good jazz band, and we would travel all around the Northwest playing festivals and small-town community celebrations. And I had a really good band teacher who was very inspiring. His name was Denny Womack, and he gave me a zest for life and adventure. He also had me learn vibes and marimba, so I was reading treble clef mallet music as well as bass clef/bass music. I remember him saying one time, "If you can really learn to play this stuff, you'll always be able to find work, whether or not you're in a rock band," and it's ironic because I actually got to play vibes and upright bass and percussion in one of the biggest rock bands in the world.

Anyway, right out of high school I got

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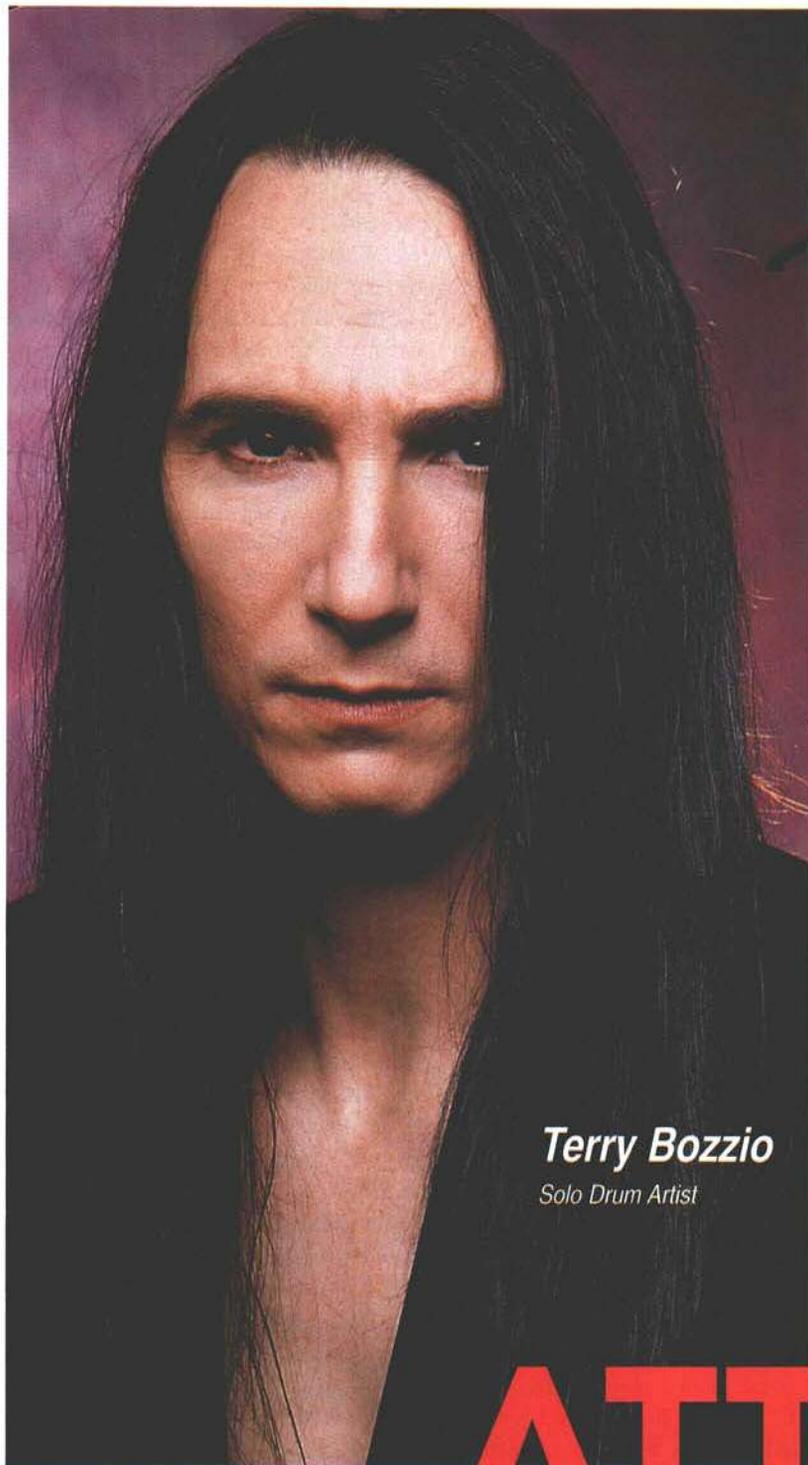
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an academic and musical scholarship to Western Washington University, which is in Bellingham, near the Canadian border and not far from Vancouver. So I went there for a couple of years and studied music theory and all the basic college-level music stuff that you have to do, but I found it very boring. So I transferred to the University of Washington.

That was right around the time that I met Jack Endino, who was starting to produce the early Sub Pop singles, and he had this band called Skin Yard, which was one of the early Seattle grunge bands. Of course at the time we didn't know what "grunge" was. But it was this weird hard rock, kind of industrial and experimental. Jack actually had the band for a couple of years prior to my joining; Matt Cameron is the drummer on the first Skin Yard record, which is a really cool record, though very hard to find. But Matt left, and there was an interim drummer, and then I joined the band and we made a couple of records.

We had a good time for a few years traveling around the country and Europe. That was around the time labels started signing Seattle bands, and we had some interest from a couple different labels. But we sort of knew that the band had run its course, and nobody wanted to get into a contractual situation with a record label, so we broke up. Two or three weeks after that I got a call from Van Connor, who I'd met before, and I joined Screaming Trees. Six months later we were recording *Sweet Oblivion*.

AB: Your drum style is very tom-oriented on the Screaming Trees records, as well as with Tuatara.

BM: I always liked Max Roach and Gene Krupa and guys who would do that kind of thing. At some point I realized that there was a lot of room to focus more on toms and playing the drums as a melodic instrument. I also started getting into West African tribal music.

Lately I've been studying with a Senegalese drum master who plays "sabar" drumming, which is that style of drumming where you play with a stick in one hand. His name is Mapate Diop, and he's considered to be perhaps the foremost sabar drummer from Senegal. He's also a griot [a musician-entertainer whose performances include tribal histories], and he's an amazing guy—very intelligent and really enjoys life. It's inspiring to be in the presence of

somebody like that, partly because he's not American, so he has a very different attitude about life. He lives here in Seattle part of the time and then goes back to Senegal in the winter to be with his family. I've been studying with him for a few months, and we play a lot of rhythms. Some are very simple, some are *extremely* complex, but they are very repetitive and hypnotic, and it's taught me more about the importance of groove and the hypnotic quality of repetition. I'm planning on going back to Senegal with him and spend a little time playing with him and some of the guys who play there regularly.

AB: With your interest in hand drumming, and Tuatara being such a rhythmic band, it seems ironic that you don't incorporate more percussion into your drum setup. You use a pretty small kit.

BM: It's kind of a cool concept, but it doesn't really appeal to me. Years ago I experimented with having *Octobans* and doumbeks and all that kind of stuff around my drums. But now I like keeping it simple with just the jazz kit itself, and then the other percussionists have their particular roles that they play.

AB: Specifically what kind of kit are you playing?

BM: I've had pretty much the same setup for the past ten years, a Tama *Artstar*. With the Trees I was using a 26" kick and an extra 18" tom, but lately I've been using just a 22", with a 12" rack tom and 16" floor tom. And then I have three different maple snares that I use depending on the sound I want, but they are essentially 8x14s. My cymbals are Sabian medium-thin *Hand Hammered*—a 22" ride, a 20" crash on the left, a 21" crash on the right, and 15" hi-hats. Occasionally I add a 22" China with the Trees, but I don't use it that much with Tuatara.

AB: Any preference on heads?

BM: Yes, I really like the Remo *FiberSkyns*. I've been using those now for a couple of years. They have a great sound, real warm and natural. The *FiberSkyn 3* heads are very durable. They don't wear out as quickly as the first series did.

AB: How about sticks?

BM: Pro-Mark American hickory wood-tips, all different sizes. I use heavier ones for the Trees, and sometimes I use real light ones for Tuatara. And we pretty much use all Meinl percussion—our congas and everything. I like



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that stuff. It's well made, durable. There's also a lot of odd-ball African percussion, like a djembe from Ghana.

AB: How about the mallet instruments?

BM: My marimba is really old. I was talking to Pat Brown from Pro-Mark, trying to figure out when it was made, and we figured it's a 1903 Deagan. My dad bought it for me from this old vaudeville musician. I remember I was just a little kid, but he said, "Promise me that you won't sell this," so I still have it. It's a beauty. For shows on the road I've been playing a Yamaha marimba and vibes.

I have an immense collection of instruments, and I've outgrown the space that I have. We've been looking for a small building to buy and build a studio in, so that Tuatara can have all the instruments set up and be able to go in and practice and record in the same space.

AB: You told me that you've been calling Tuatara your little "socialist experiment."

BM: Justin and I have been the producers, and Justin, Peter, Skerik, Steve, and I are the primary composers—plus Scott is writing a little bit now too. But everybody has their own musical style, trademark sound, or whatever it is they are best at. And we

definitely decide as a band what we can do and when everybody is available to do it. We pay everybody the same—including our crew. So the guy tuning Peter's guitars makes as much money as Peter does. The same is true for me and Justin and all the horn players.

The way we look at it, this band would exist whether or not we had a recording contract. In fact, when the time comes, we are going to probably start our own label to help the side projects that come out of this band; everybody has their own little jazz combo or weird rock band. So it's basically a self-supporting entity. And in order for the thing to perpetuate itself, we have to keep in mind that the band is only as good as it is because of everybody who's in it. And everybody who's in the group is really excited to be here.

AB: You've been pretty clear about your not actually joining R.E.M. It also seems you're very faithful to Tuatara.

BM: Well, I wasn't asked to join R.E.M.—nor do I *want* to, because I have a lot of other projects that are *my* projects. There is really a lot to be said for something that you start and then see to its completion, and find out whether it stands the test of time.



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Highlights of Modern Drummer's 1998 Festival Weekend

Photos by Alex Solca

There were those who thought that *Modern Drummer's* 10th Anniversary Festival Weekend—held in May of 1997—might be hard to top. But this year's edition, held on Saturday, May 16 and Sunday, May 17, surpassed all previous Festivals in its level of enthusiasm and excitement. In fact, a new record was set this year when tickets for the show

were sold out a full two weeks before the order cutoff date!

For the eleventh time, Montclair State University in Upper Montclair, New Jersey saw travelers from across the US and as far away as Argentina and Belgium gather together to enjoy the educational value and the camaraderie of this singular drumming event.

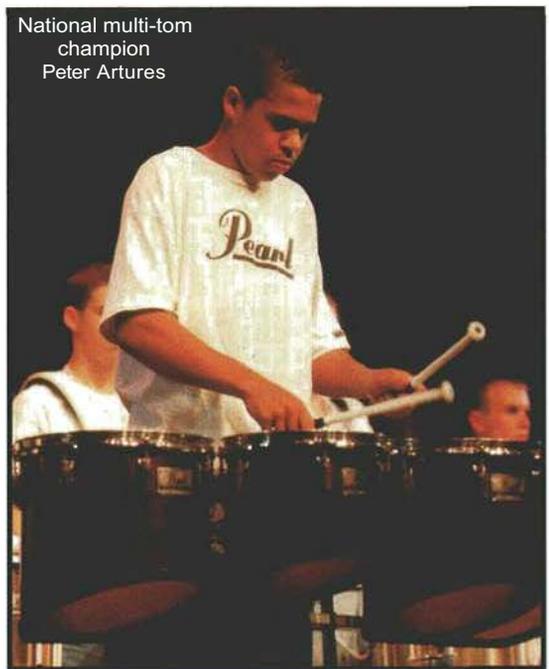
Dartmouth High School Drumline



The show got off to a rousing start with the performance of the **Dartmouth High School Drumline**. This group of young marching percussionists was called in on short notice to take the place of the Cadets of Bergen County Drumline (who could not appear due to a last-minute scheduling conflict). The Dartmouth group showed tremendous poise under adversity, when the bus carrying them to the Festival broke down a few miles short of its destination. With literally only the clothes on their backs and the equipment they needed to perform, they managed to reach the venue—where they proceeded to rehearse under a blistering sun for an hour prior to their performance. Once on stage, they displayed the skills and talents that earned them the title of national champions in the high-school division in the 1997 Winter Guard International competition. Their precision performance earned them an enthusiastic ovation from the Festival audience.



National multi-tom
champion
Peter Artures



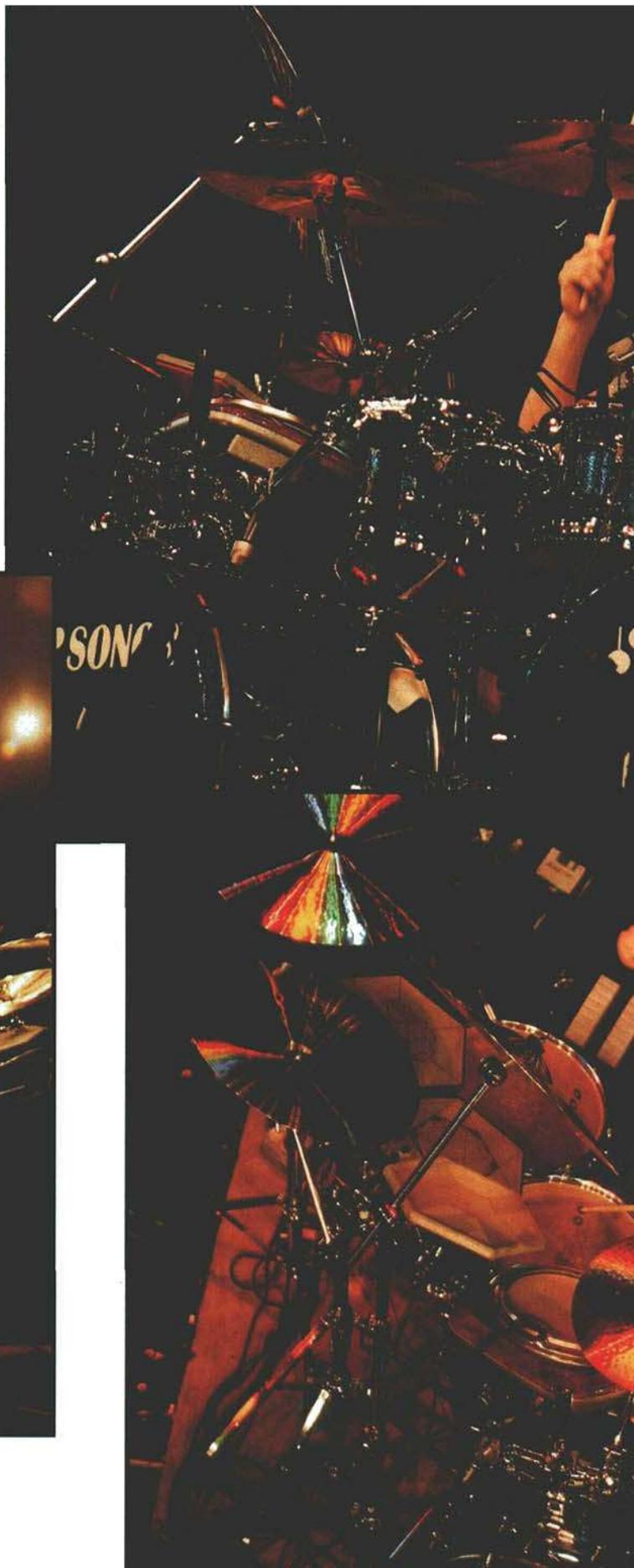
The performance of the Dartmouth High School Drumline was sponsored by **Pearl Drums**, **Zildjian Cymbals**, **Remo Drumheads**, and **Vic Firth Drumsticks**.

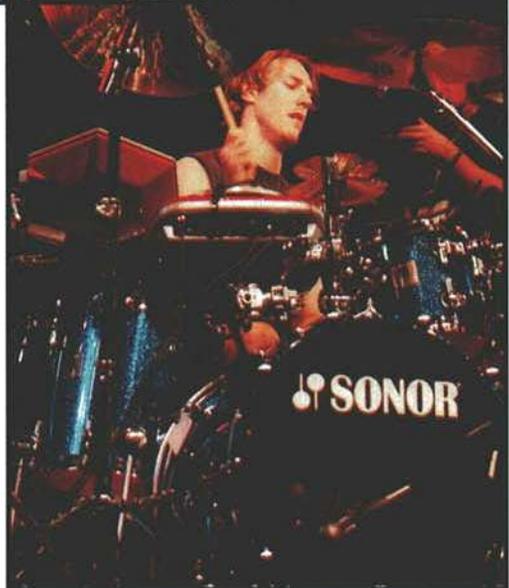
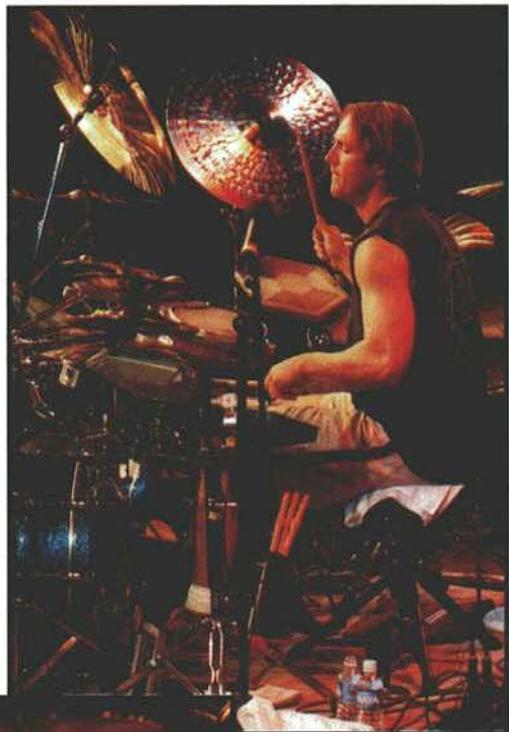


Danny Carey

A large contingent of the Festival audience were rock-oriented drummers, many of whom had come specifically to see Tool's **Danny Carey**. They weren't disappointed. Combining rudimental sticking technique, double-bass skill, imaginative rhythmic concepts, acoustic and electronic sounds, and sheer driving power, Danny demonstrated why he is one of modern rock's leading percussive figures. He also proved himself an expressive and articulate clinician, fielding questions and discussing his musical philosophy.

As the finale of his performance, Danny performed along with a recorded track from Tool's new album. His dynamic playing left the Festival audience on its feet and cheering. The accolades increased when Danny was called back on stage to receive a plaque commemorating his win as best hard rock drummer in the 1998 *MD* Readers Poll.





Danny's performance was presented by **Paiste Cymbals** and **Trueline Drumsticks**.

Jeff Hamilton

Jeff Hamilton brought down the volume, but not the intensity. With the able assistance of pianist Larry Fuller and bassist Lynn Seaton, Jeff exemplified all the best characteristics of contemporary mainstream jazz. Combining his highly musical playing with light-hearted yet instructional discussion and demonstrations, Jeff covered such subjects as feel, interpretation, and listening. He also amply demonstrated that "brush playing" need not equate with "wimpy playing" by performing a brush solo that was full of snap and fire.

Jeff's playing (and that of his trio) proved to the audience that taste and musicality can be as powerful and impressive as volume and bombast. The audience responded with an ovation that demonstrated their respect and admiration.





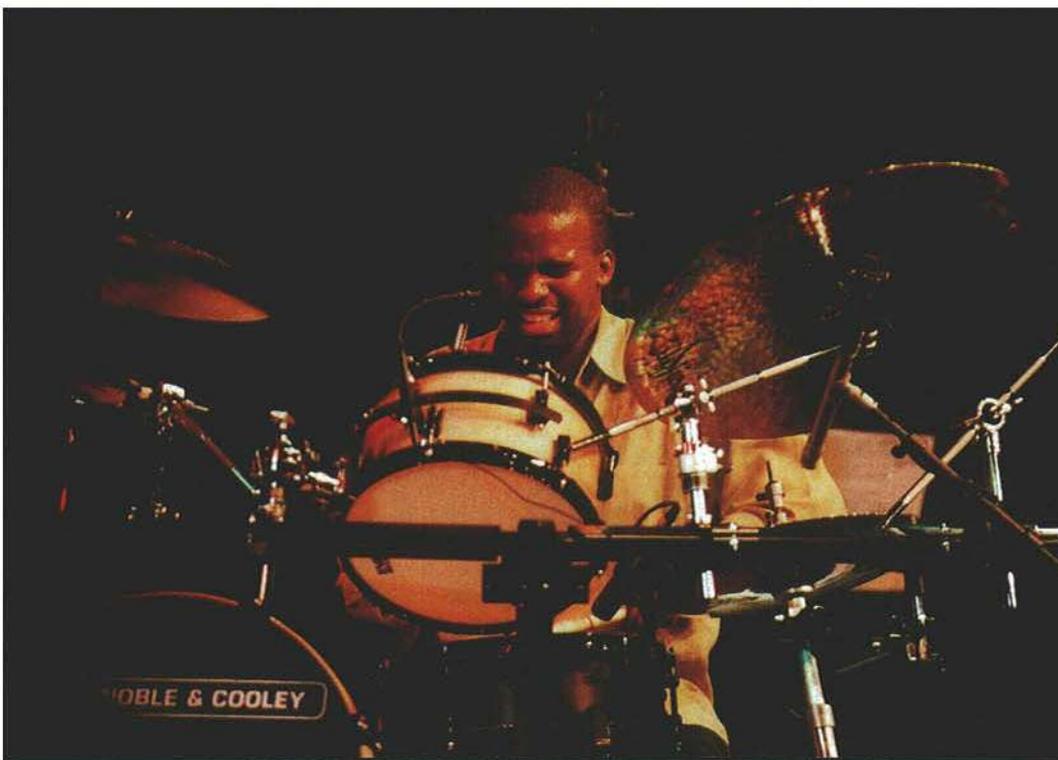
Jeff's appearance was sponsored by **Remo, Inc.** and **Regal Tip.**

Will Kennedy

The other side of the jazz coin—contemporary electric jazz—was represented by three-fourths of that genre's most popular band: the Yellowjackets. Keyboardist Russell Ferrante and bassist Jimmy Haslip appeared in support of the inimitable **Will Kennedy** on drums.

Will was a bundle of energy as he performed on a drumkit mounted on a DrumFrame and set up sideways so as to be more visible to the audience. Speaking to the audience between numbers, Will discussed the creation of the grooves and patterns used in the material that the band performed. He also provided a handout illustrating some of those grooves, so that everyone in the audience could see as well as hear what was being played.

But the focus of Will's performance was the connection that takes place within a musical ensemble. And what a connection it was! The unbridled joy displayed by Will, Jimmy, and Russell as they played together was mirrored by the Festival audience's joy at witnessing this unprecedented musical event. That joy was increased even further when Will was presented with a plaque recognizing his selection as best electric jazz drummer in the 1998 *MDReadersPoll*.





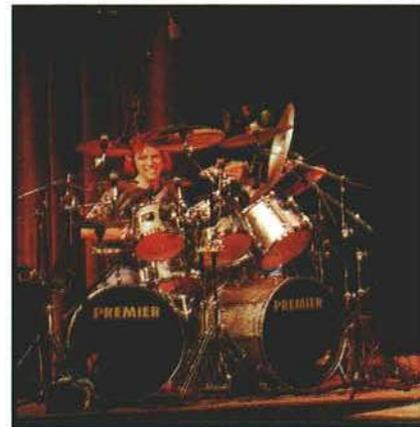
Will's appearance was presented by **Zildjian Cymbals, Pro-Mark Sticks, and Evans Drumheads.**

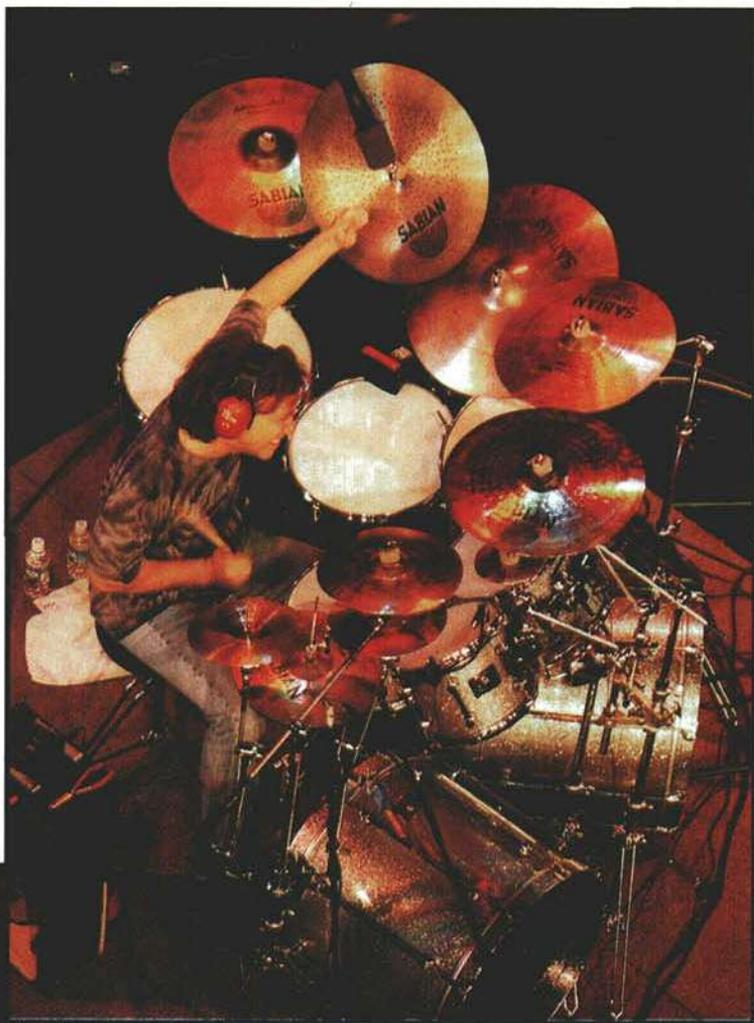
Rod Morgenstein

Saturday's show came to a powerful conclusion with a performance by the exciting **Rudess/Morgenstein Project**, featuring keyboardist **Jordan Rudess** and progressive-rock master **Rod Morgenstein** on drums. Though "only" a duo, the two created a complete—and impressive—band sound.

Thoughtful, challenging music was the order of the day—with lots and lots of Rod's patented solar-flare intensity thrown in. But Rod also broke with the "concert" tradition of this spot in the Festival lineup to explain his polyrhythmic concepts to the audience, so that they could better comprehend how the music was counted. Rod also provided a chart of one of the tunes he and Jordan performed, enabling the audience to follow along as the music was played.

Enthusiastic, dynamic, creative, and technically astounding, Rod and Jordan left Saturday's audience on their feet, cheering and shouting for more.

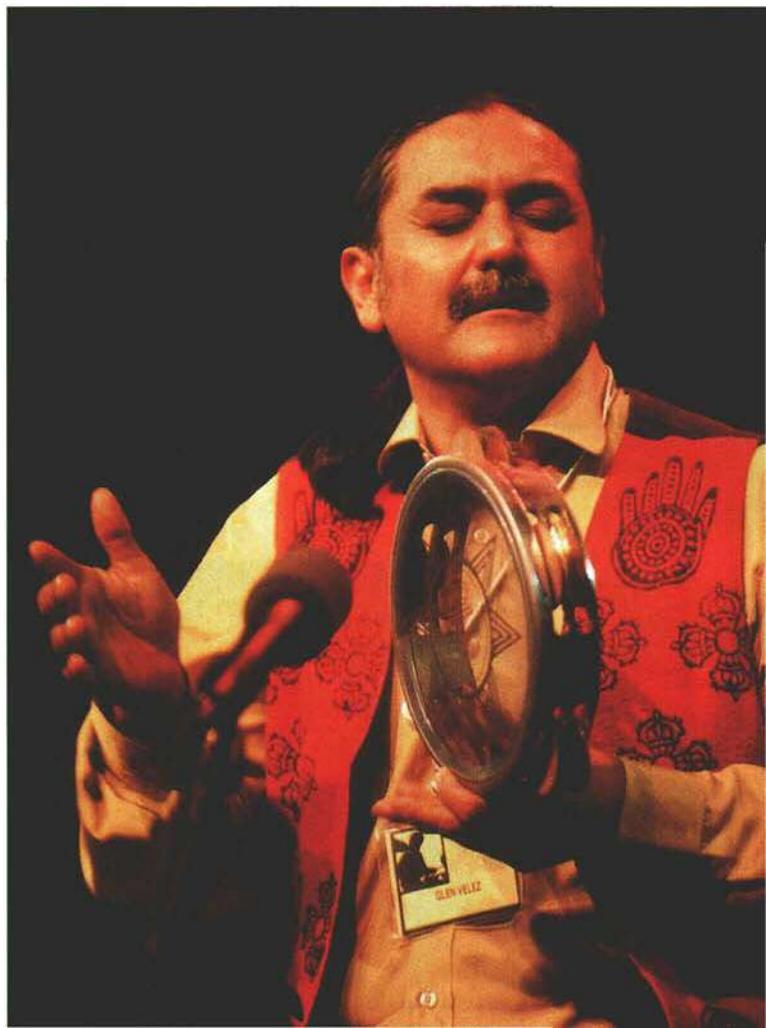
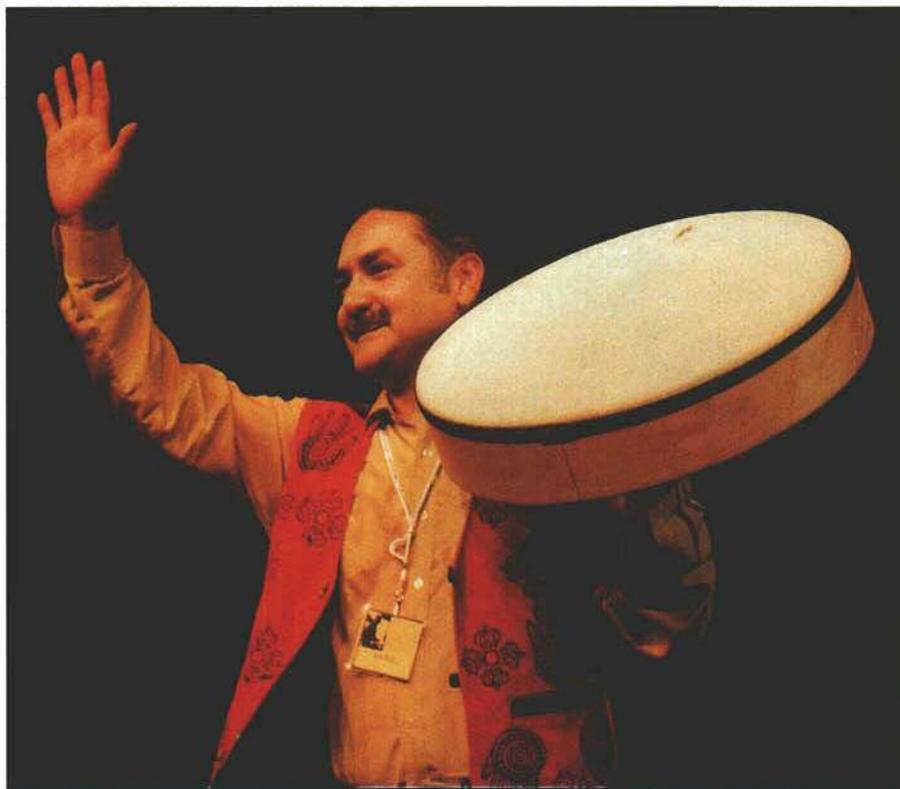




Rod and Jordan were sponsored by **Premier Drums**.

Glen Velez

Sunday's show opened with a world view, thanks to the unparalleled talents of master percussionist **Glen Velez**. Seated in a chair, playing into a single microphone (while speaking or singing into another), Glen performed on a variety of frame drums, shakers, and other unique world-percussion instruments. For many members of the audience, this was their first experience at witnessing a performance by a true master of these historic ethnic instruments. The near-reverent hush in the room while Glen worked his subtle magic was matched only by the enthusiastic standing ovation that he received from the awestruck Festival audience.





Glen's presentation was sponsored by Remo, Inc.

Special Attractions...

As a special element of this year's Festival, *Modern Drummer* founder/publisher Ron Spagnardi was surprised with a unique award from the Percussion Marketing Council (an organization of percussion equipment manufacturers dedicated to the promotion of drumming). The PMC selected Ron to receive their first-ever "Percussion Leadership Award," in recognition of his efforts in the area of drumming education and advancement through the creation of *Modern Drummer* magazine, the *MD* book division, and *MD*'s Festival Weekends.

The award itself was a one-of-a-kind snare drum built by master drumsmith Johnny Craviotto. The solid-shell drum is made from a piece of 400-year-old flame birch from a log that had sunk in Lake Superior during logging operations in the late 1800s. (These logs were preserved by the low temperature and oxygen content of the lake, and are now being salvaged as "timeless timber.") In addition to being the only snare drum in existence made from this type and quality of wood, the drum also features a personalized commemorative badge, 24-karat gold-plated brass hardware, and counterhoops hand-engraved by drum historian/artisan John Aldridge.

The drum was presented to Ron by legendary *Tonight Show* drummer Ed Shaughnessy. In his remarks, Ed stated, "Under Ron's guidance, *Modern Drummer* has helped propel the drum industry into a new era of growth and sophistication. His perseverance and commitment to advancing drumming has exemplified the true meaning of leadership, and the industry felt it was



left to right: PMC Chairman Pat Brown, *Modern Drummer* publisher Ron Spagnardi with one-of-a-kind snare drum award, Ed Shaughnessy, and drum maker Johnny Craviotto

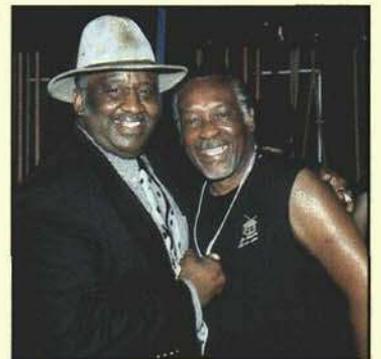
high time to acknowledge his tremendous contribution."

Over the course of the Festival, audience members were given the opportunity to win thousands of dollars' worth of door prizes, including drums, cymbals, hardware, microphones, videos, and a wide variety of accessory items. *MD* also continued its tradition of recognizing drummers who traveled the farthest distances to reach the Festival by presenting them with "Duron Johnson Commemorative Long-Distance Traveler Awards."

Many of the Festival performers—as well as a host of visiting drum stars including Horacio Hernandez, John Tempesta, Rusted Root's

Jim Donovan, John Riley, Bernard Purdie, Clyde Stubblefield, Joe Morello, Adam Nussbaum, and Joe Franco—spent time with the audience signing autographs, offering tips, and sharing the good feelings that are always a part of this annual get-together of the drumming community.

For the second straight year, this year's Festival was videotaped by Warner Bros. A two-part "highlights" video will be released shortly; watch for announcements in future issues of *MD*.



Bernard Purdie (left), and Clyde Stubblefield

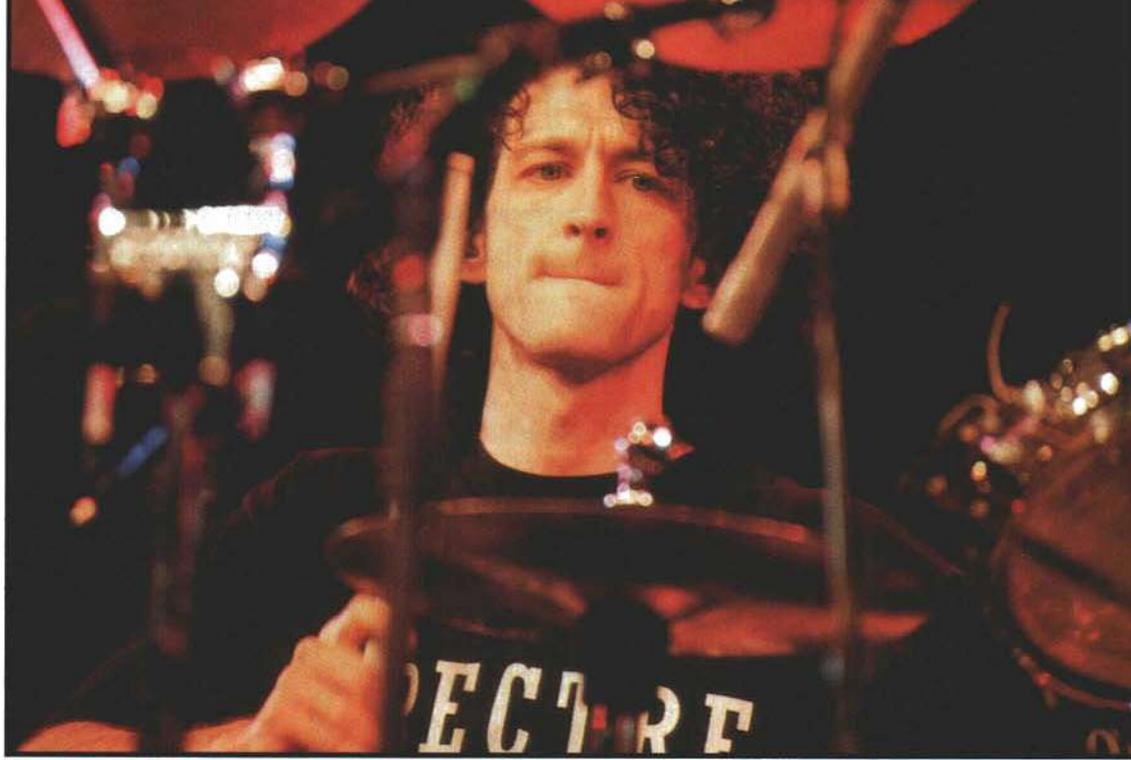
Jo Jo Mayer

Jo Jo Mayer flabbergasted the audience with his combination of blistering technique and musical creativity. His performance incorporated polyrhythmic playing, impressive rudimental skills, and absolutely unbelievable single-bass-drum speed. In addition, Jo Jo (also an accomplished magician) tossed in entertaining sleight-of-hand stick tricks and other elements of showmanship that had the audience in stitches (as well as in awe of his drumming abilities).

In order to demonstrate the applicability of his impressive talents in a musical context, Jo Jo performed along with two other talented gentlemen: Jamie Saft on keyboards and Tim Lefebvre on bass. The trio played a variety of challenging pieces that gave Jo Jo ample opportunity to groove and to solo.

Although Jo Jo's name wasn't known to every audience member at the start of his performance, he had made it well-nigh unforgettable by the time he concluded.



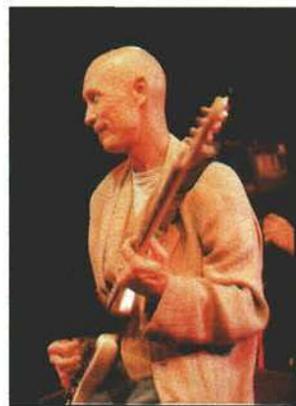


Jo Jo's performance was presented by **Sonor Drums** and **Sabian Cymbals**.

Eddie Bayers

Things settled into a groove with the appearance of Nashville studio legend **Eddie Bayers**. Eddie devoted a large portion of his time to an insightful discussion of studio drumming—and what has made him so successful at it. He shared his concepts of time, groove, and simplicity, and stressed that it's the cooperation and interaction between musicians that gives a track magic.

A poignant moment in the day occurred when Eddie played a recorded message from country superstar Vince Gill, who welcomed everyone to the Festival, and then asked for a moment of silence in memory of the late Carlos Vega. Then Eddie launched into a series of tunes with a band composed of some of Nashville's finest studio stalwarts: Matt Rollings on piano, Michael Rhodes on bass, and Brent Mason on guitar. The band offered a variety of contemporary country feels, finishing up with what Eddie termed "the infamous 'train' beat." The Festival audience jumped on that train with Eddie, and rode it home to a rousing conclusion of his performance.





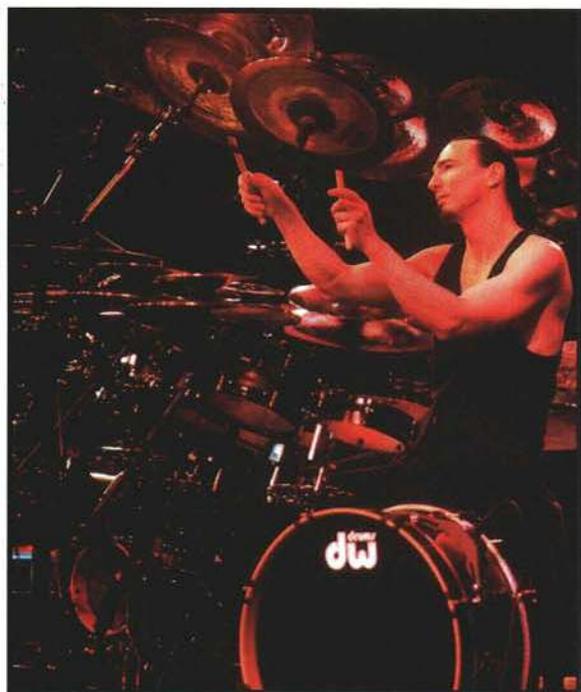
Eddie was sponsored by **Pearl Drums** and **Zildjian Cymbals** and **Drumsticks**.

Terry Bozzio

Only the unrivaled stature of Terry Bozzio as an artist and innovator could prevent him from being upstaged by his own drumkit. But even though that massive assemblage (affectionately dubbed the "S.S. Bozzio" by the Festival stage crew) received its own round of applause upon its appearance, there was no question about the regard the audience held for Terry himself. His *entrance* was greeted with a standing ovation.

After acknowledging the accolades, Terry proceeded to perform five of his unique solo-drum compositions. Utilizing the incredible sonic diversity of his kit to its fullest, Terry explored the boundaries of rhythm, dynamics, and style. With an acoustic palette that ranged from 2x8 toms to a 28" remote bass drum, and from 6" splash cymbals to a suspended gong used as a "ride" and remote hi-hats the size of China crashes, Terry kept the audience enthralled. And when he tossed in his signature double-bass/overhead-crash-cymbal attacks, the audience responded with hearty cheers. By the conclusion of Terry's performance, there was no doubt in anyone's mind that his is a creative talent unique in the world of drumming.





Terry's performance was presented by **Drum Workshop**, **Sabian Cymbals**, and **Attack Drumheads**.

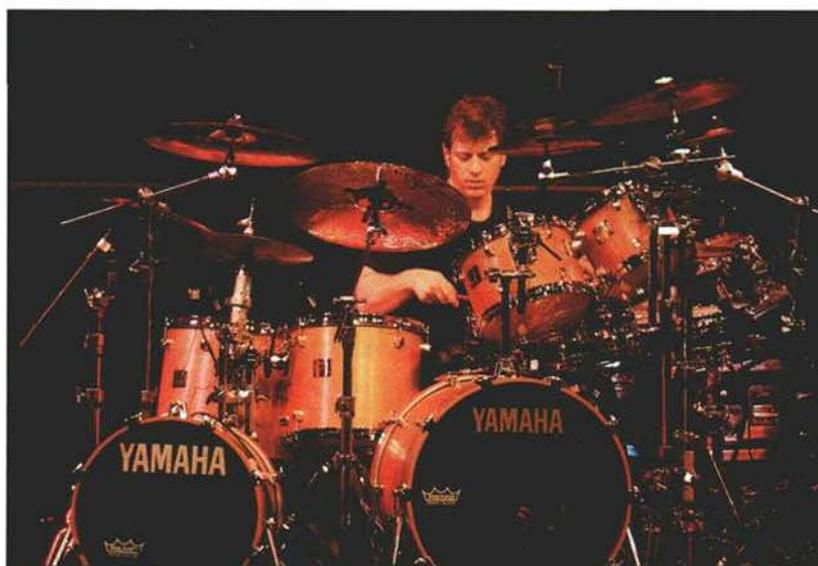
Dave Weckl

The Festival concluded with a stunning performance by **Dave Weckl & the Dave Weckl Band**. In addition to its leader, the group featured a lineup of stellar musicians including keyboardist Jay Oliver, bassist Tommy Kennedy, guitarist Buzz Feiten, and saxophonist Brandon Fields.

From the moment the band kicked off, the Festival audience was treated to something new from Dave. Eschewing much of the "drumistics" he's known for, Dave powered the band through a set of R&B-based material that focused on funky grooves and solid feel. Dave even displayed tasty brush work on a ballad dedicated to his new baby daughter.

But those who had come to see Dave's legendary soloing prowess were not left wanting. Besides some impressive fill work within the various tunes, Dave also performed an extended solo that amply displayed the precise technique and flawless execution for which he is so famous. Dave's solo brought the intensity in the room to a fever pitch, and when the band re-joined him, the resulting boost of energy brought the audience to its feet—and the entire Festival Weekend to a thunderous conclusion.





Dave and his band were sponsored by **Yamaha Drums, Zildjian Cymbals, Vic Firth Drumsticks, and Shure Microphones.**



Double Bass/Crash Cymbal Fills

by Ken Vogel

MUSIC KEY

	Left	Right
R.C.	X	X
S.D.		
B.D. 1		
B.D. 2		

The fills presented in this article combine the power of double bass with the radiance of crash cymbals. Fills of this type, used by many of today's leading double bass drummers, can be both musically and visually stimulating.

A couple of pointers regarding these fills: Alternate the sticking throughout each fill, leading with your right if you are right-handed. Play bass drum #1 with your right foot when playing the crash cymbal with the right stick. Play bass drum #2 with your left foot when crashing with the left stick.

The music key specifies one crash cymbal for each hand. If you have more crash cymbals at your disposal, by all means use them. China-type and splash cymbals are also very effective. (Different drums may also be played instead of the snare drum.)

Begin by practicing each fill as an exercise, playing each at a slow tempo until you can play it smoothly. Then gradually increase the tempo. Next, precede each fill with the beat pattern shown on the following page. And be sure to experiment with these fills with other beat patterns and at various tempos.

Fills

1

2

3

4

5

6

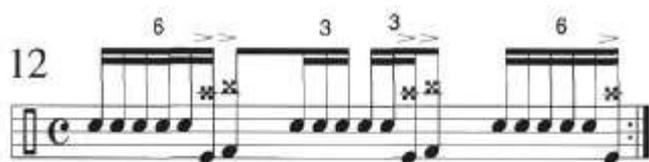
7

8

9

10

11



Beat Pattern



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Roller: Part 2

by Chet Doboe

Last month, in Part 1 of this series, we dealt with building rolls out of a triple-based foundation. Now it's time for the duple-based Roller, which looks at building drag and roll techniques out of a foundation of 16th notes.

"Duple Roller—Straight" is to be played from a "home base" dynamic *offorte*, performed from a full, high-stick position. It is important to work Roller through the whole dynamic range as well. But no matter what dynamic level you're practicing, it's

imperative to keep stick heights consistent and to control all notes at the same volume.

Here are some guidelines for maximizing the benefit from Roller: Tap your foot and build your hand performance out of that groove; focus and put yourself into each note; monitor your stick heights and keep them all uniform; start at slow tempos and stress accuracy of your note placement.

Duple Roller—Straight

The musical notation for "Duple Roller—Straight" consists of six staves of music. The first two staves are in 4/4 time, the third is in 3/4 time, and the last three are in 4/4 time. Each staff shows a sequence of 16th-note patterns with corresponding rhythmic notations below them. The patterns are as follows:

- Staff 1: R L R L R L R L R L R L R L R L R L
- Staff 2: R L R L R L R L R L R L R L R L R L R L
- Staff 3: R L R L R L R L R L R L R L R L R L R L
- Staff 4: R L R L R L R L R L R L R L R L R L R L
- Staff 5: R L R L R L R L R L R L R L R L R L R L
- Staff 6: R L R L R L R L R L R L R L R L R L R L

"Duple Roller—Accented" requires a home-base stick position of down for non-accents, and a high-stick level for the accents. Stress uniformity of stick heights: All non-accents must be performed from the same exact down position, and all accents should be performed from the same stick height.

Duple Roller—Accented

The musical notation for "Duple Roller—Accented" is a single staff in 4/4 time. It shows a sequence of 16th-note patterns with accents (>) over the first, third, and fifth notes of each group. The rhythmic notations below are:

- Staff 1: R L R L R L R L R L R L R L R L R L
- Staff 2: R L R L R L R L R L R L R L R L R L

Philly Joe Jones: "Let's Cool One"

Transcribed by Ted Moore

MUSIC KEY

T.T.	●	C.C.	×
S.D.	●	F.T.	×
F.T.	●	B.D.	×
B.D.	●	N.H.	×
N.H.	●	w/foot	×
w/foot	●	Stick	×
		Shot	×

This month's *Drum Soloist* features the late, great Philly Joe Jones. This particular solo, recorded in 1958, reveals Philly Joe performing at the peak of his powers. "Let's Cool One" is from flugelhornist Clark Terry's release *In Orbit*, which also features Sam Jones on bass and a rare appearance (as a sideman) by Thelonious Monk on piano—a truly classic recording.

As for the drumming, "Let's Cool One" offers up many Philly Joe hallmarks, including crisply executed technique, beautifully melodic phrases, a nice use of dynamics, a powerful sense of swing, and some of the slickest moves you're likely to hear played on a set of drums. It's just more evidence of Philly Joe's mastery of the instrument.



Tom Coppi

This page of musical notation is for a drum set and consists of ten staves. The notation is as follows:

- Staff 1:** Snare (S) and Bass Drum (D) patterns. Includes accents (>) and dynamic markings.
- Staff 2:** Triplet of eighth notes (3) with accents (>).
- Staff 3:** Triplet of eighth notes (3) followed by sixteenth-note runs (6) with accents (>).
- Staff 4:** Sixteenth-note runs (6) with accents (>).
- Staff 5:** Sixteenth-note runs with accents (>).
- Staff 6:** Sixteenth-note runs with accents (>).
- Staff 7:** Sixteenth-note runs with accents (>).
- Staff 8:** Sixteenth-note runs with accents (>).
- Staff 9:** Sixteenth-note runs with accents (>).
- Staff 10:** Sixteenth-note runs with accents (>), ending with a *sfz* dynamic marking.



Cross-Sticking Studies: Part 1

by Ron Spagnardi

Cross-sticking is the term used for moving from one drum to another with one hand crossing over the other, as opposed to moving from drum to drum in the conventional manner. This technique has been used by many players over the years, such as Buddy Rich, Joe Morello, and Louie Bellson, who dazzled audiences with exciting cross-sticking motions around the kit.

By following the progressive exercises laid out in this three-part series, drummers who already possess a substantial level of solo skills—but who want to add a greater degree of rhythmic and visual interest to their solo work—will better understand the technique, and develop a good measure of facility on their own.

Note: All notes requiring a cross-sticking move (right over left, or left over right) are notated with a circled X.

8th-Note Patterns Using Alternate Sticking Snare Drum To Floor Tom

ST
SD
FT

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

Floor Tom To Snare Drum

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

Small Tom To Floor Tom

ST
SD
FT

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

Floor Tom To Small Tom

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

R L R L R L R L

Next month we'll examine cross-sticking around the drums using 16th notes with varied stickings.

The material in this series has been excerpted from Cross-Sticking Studies by Ron Spagnardi, published by Modern Drummer Publications.



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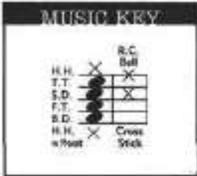
Greg Cole
Daryle Singletary

David Eagle
Tina Turner
Oingo Boingo



Cross-Training

by John Riley



Cross-training is a performance enhancement philosophy that is used by sports coaches to improve the results of their athletes. The concept is that, in addition to sports-specific training—like swimmers swimming and runners running—skills will be improved by including periods of practice in non-specific but related areas.

While an ice-hockey puck weighs only about a pound, hockey players find that spending a considerable portion of their training time off the ice—in the gym lifting weights—improves their game. Football players have found that their performance on the field is improved by studying ballet or taking yoga classes. Professional basketball players are famous for their time spent on, and prowess at, the stationary bicycle and stair-climbing machine.

Drummers will find that by incorporating some cross-training into their practice routines they will increase their effectiveness on the musical playing field. I've noticed in my own practicing that upon returning to playing jazz after a period of working on non-jazz ideas, my jazz playing invariably feels improved. The source of the improvement is the strengthened "wiring" between my brain and my limbs through the practice and mastery of new non-jazz grooves or solo ideas.

I'm continually purchasing CDs and drum books, not because I hope to find the answer to some "secret" about playing, but to give myself the opportunity to regularly hear and play different things. Each month, when a new issue of *MD* arrives at my house, I read it cover to cover just because I'm curious. I play through

each and every exercise because doing so makes me consider other possibilities and invariably sends my practice routine on some new journey. Several other cross-training approaches help make me a better player too. Reading through rudimental snare drum solos keeps my eyes and hands sharp. Playing the piano improves my feeling for melody and harmony. And exercising daily helps keep my mind and body strong, fresh, and alert.

While some people believe that they must master "American" music before they begin exploring other realms, checking out music from different cultures is a good source of cross-training ideas. Many drummers, myself included, have been intrigued by the idea of simulating the sound and feel of, among others, African, Brazilian, or Cuban percussion sections on the drumset.

There is a particularly interesting rhythmic elasticity or "rub" in Afro-Cuban music that is also found in other "world" musics, but that is foreign to jazz and rock. This rub is created by the simultaneous mixing of duplet- and triplet-based rhythms. Exploring this territory is a good way to improve your "wiring" and therefore your jazz playing.

Below are some Afro-Cuban-based cross-training ideas designed to help you develop a more authentic feel. These ideas were inspired by the playing and teaching of Frank Malabe, Louis Bauzo, Alex Acuna, Efrain Toro, Ignacio Berroa, Horacio Hernandez, and many others. Tito Puente's *Top Percussion*, recorded in 1957, and Michael Spiro's *Bata Ketu*, recorded in 1996, showcase burning percussion playing and exceptionally clear sound to listen to for clarification about the sound and feel of the music.

The following "building blocks" should be played at tempos ranging from quarter note = 60-120.

Building Block 1



Groove Ideas

Building Block 2

Left-Side Ostinato:

Groove Ideas

The next two building blocks feature faster "elastic" grooves. Play them at tempos ranging from half note = 80-140.

Building Block 3



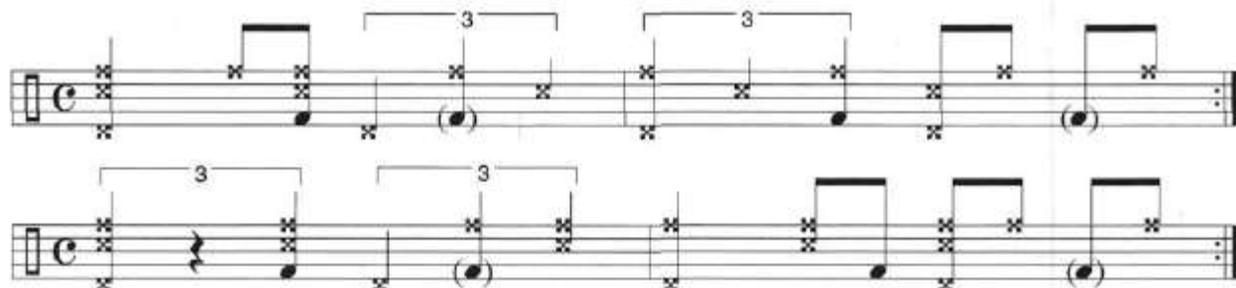
Groove Ideas



Building Block 4



Groove Ideas



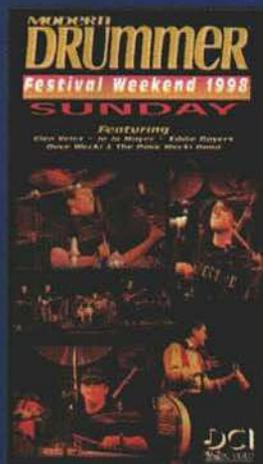
Good luck with this material, and keep your ears and mind open. Next time we'll take a look at how to approach playing in 3/4.

John Riley's career includes work with such artists as John Scofield, Mike Stern, Woody Herman, and Stan Getz- He has also written two critically acclaimed books, The Art Of Bop Drumming and Beyond Bop Drumming, published by Manhattan Music.



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Tips For Selling Your Drums

by Larry T. Kennedy

Almost every drummer will, at least once in his or her lifetime, want to sell a drumkit. Having recently upgraded my kit and sold my "old" drums, I learned a number of things that could make the experience easier and more profitable for you.

How Much Is That Kick Drum In Your Window?

The first thing you'll need to determine is a fair price for your drums. Begin by researching what your kit (and/or a comparable kit from another manufacturer) sells for new in local music stores, as well as in the leading mail-order catalogs. Also check out ads for used drums in your area to see what other folks are asking for their kits. Obviously, you want to get as much as possible for your drums, but especially since the prices for new drums are dropping all the time, you also want the price to be attractive to potential buyers. The age and condition of your drums also affect their value. If your drums look new, with few scratches and no rusted hardware, your buyer will be willing to pay more. Also take into account the popularity of your drums' manufacturer. Lesser-known or "lower-level" brands won't command as high a price.

Leave yourself some negotiating room in your asking price. Be prepared to either reduce the price, or to offer something extra if your buyer is hesitant. Since the kit I was selling was just three and a half years old, and still looked practically new, my asking price was slightly over half of the total that I originally paid. (Whenever I advertised the drums in a distant town, I added \$50-\$100 to offset the additional time and expense to take the drums and show them.)

Who Will Buy?

Next, try to identify your market. Who would be likely to be interested in your drums: a beginner, buying his or her first drumkit; someone who's been playing for a while and looking for a better or larger kit; or a working pro or even a collector? Once you have a rough mental picture of your potential buyer, you'll know how and where to market your drums. If your kit would interest a wide range of drummers, "broadcast" your marketing to reach a great number of people. Conversely, if your

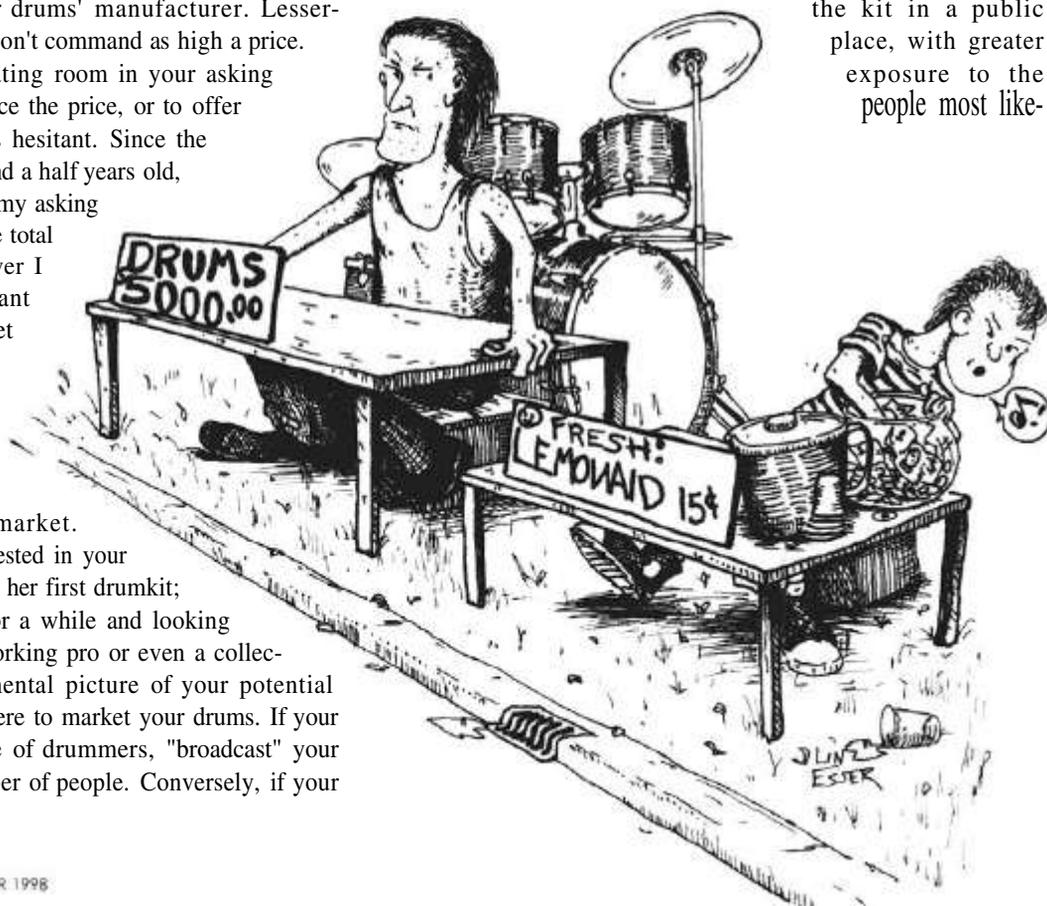
drums would appeal mostly to pros or collectors, use a "narrow-cast" approach, aimed at the appropriate group(s).

Who Will Sell?

Your next decision is how you want to go about selling your drums. You have three basic choices:

Trade-in. Assuming that you will be buying another set of drums to replace the ones you're selling, the simplest, quickest way to get rid of your set is to trade it in. This could also reduce the time it takes to pay for your new kit. The downside is that you'll almost certainly get less for your drums than if you'd sold them directly. The store will rightly attempt to make a profit on the transaction. Before you commit to buying a new kit, discuss the trade-in option with your dealer to determine whether the gained convenience is worth some lost profit.

Consignment. Another alternative might be to put your drums on consignment, whereby a music store displays your drumset and handles the transaction for a portion of the sale price. Here, you have the advantage of having the kit in a public place, with greater exposure to the people most like-



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Joe Morello

One of many reasons that the 1960's are now considered such a golden era of drumming is the incredible growth of drumming styles that took place during the decade. Jazz and Latin drumming flourished, Pop drumming diversified and Rock drumming came of age. Of course one thing that didn't change

then and hasn't changed now is that the best sounding drummers always play the best sounding drums. Which is why DW Collector's Series Drums have become the choice of leading drummers from yesterday, today and tomorrow. DW's Collector's Series combines thin, all-maple shells with reinforcing hoops,

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ly to be interested in buying drums. You won't have to answer calls or demonstrate them in your home. Plus, you should be able to get more from a consignment sale than from a trade-in situation—though less than you'd get from selling the drums yourself.

Be careful to place your drums with a dealer you trust, and spell out—in writing—how much you want for the drums, and how much of the selling price the dealer will receive. You should also specify how long you're willing to leave the drums in the store before you remove them and explore other options.

"For sale by owner." The most profitable way to sell your drums is to market and sell them yourself, as I did. If you succeed in selling them yourself, you'll get to keep *all* the money (*after you pay for any ads you run, photos, copies, etc.*).

The drawback here is that you'll have to be patient, particularly if you need to get your full asking price. I could have sold my kit the first day I put out a flier if I had been willing to cut my price in half. (I wasn't.) Plus, you'll have to advertise, answer calls, and show the drums to prospective buyers. If selling your drums yourself takes longer than you like, you can always fall back on consignment or trade-in at a later date.

"Drums Hee-yuh, Get Yer Red Hot Drums"

Here are several different ways to advertise your drums:

"Shoppers" and newspapers. Almost every community has at least one "shopper" or newspaper with commercial and classified ads. Since shoppers are either free or sell for less than newspapers, and their primary (or only) purpose is to advertise merchandise,

you're likely to have more people read your ad in a shopper than in a newspaper. Many musicians browse the musical instrument section of these kinds of publications. Also, their ads are usually cheaper than newspapers'—some will even run your ad for free—and because most shoppers are published weekly, your ad will have more "exposure time."

If nearby towns have their own shoppers, consider placing ads in them as well. I started with an ad in our local shopper the first week, then ran ads in shoppers from thirty to forty miles away the second and third week; then with shoppers sixty to a hundred miles away. Had my drums taken two months to sell, I would have repeated this sequence at least once more. Oddly enough, while I got no responses from my ad in a local shopper, which I paid to run, I received numerous responses from the out-of-town shoppers that ran my ads for free. The person who bought my drums responded to the *last* shopper ad I placed in a town forty miles south of my home.

Local music publications. Also think about placing an ad in local musicians newspapers or newsletters, which are often available for free in musical instrument and CD stores. These publications are targeted at musicians, so your ad will be in the hands of the folks most likely to be interested in buying your drums—or to pass the word on to someone who is.

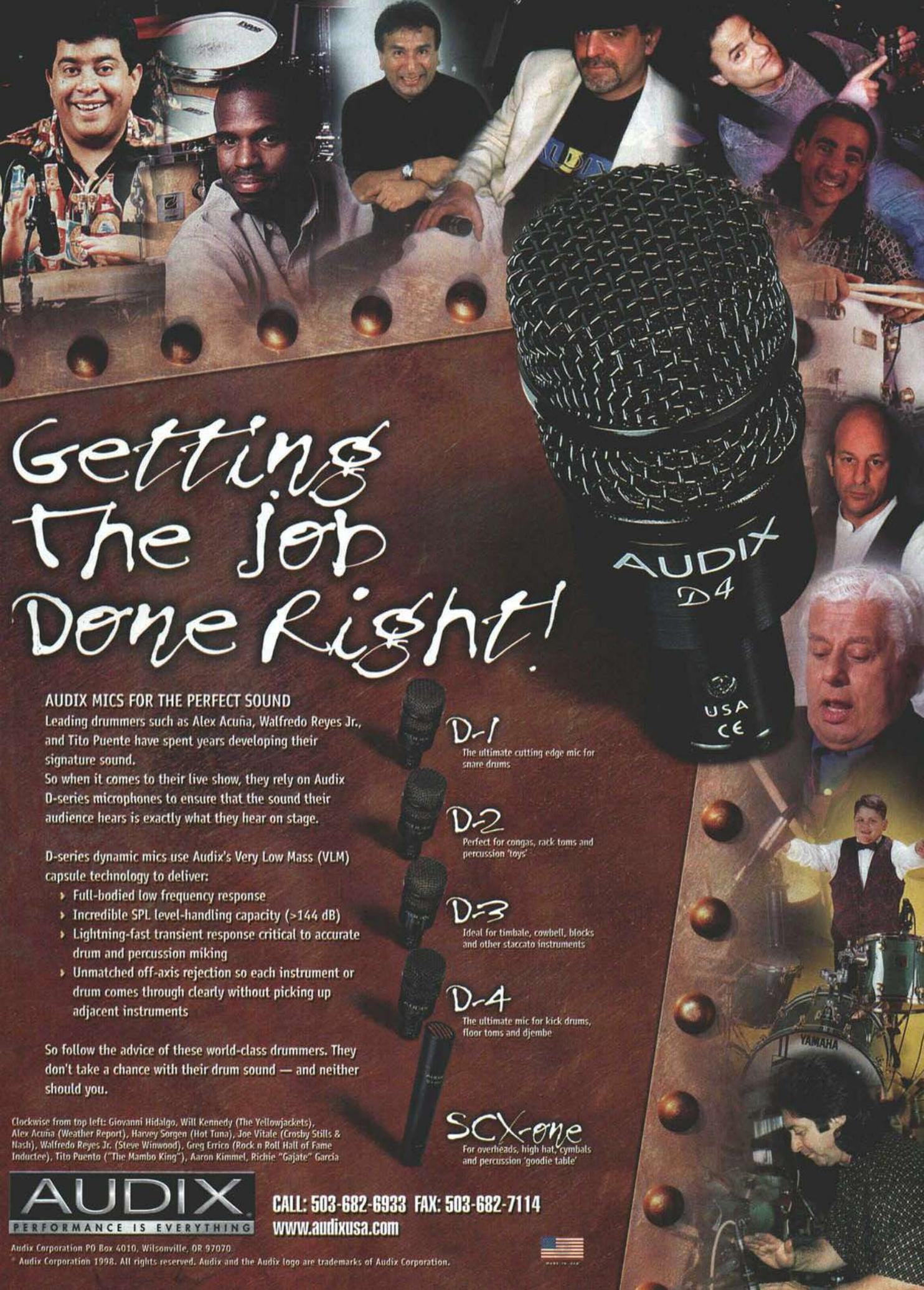
If you're selling a better-quality, more expensive set of drums, musicians newspapers are a much better choice than shoppers or general-readership newspapers. And if your kit would interest a collector or serious professional, consider running a classified in *Modern Drummer*.

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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 Puento ("The Mambo King"), Aaron Kimmel, Richie "Gajate" Garcia

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Regardless of the type of publication you advertise in, word your ad to immediately grab the eye of the reader. Provide enough information to get people interested, but keep it brief (even if the ad is free). You'll get more responses if you don't state your price, but the responses you *do* get from an ad that includes the price will be better qualified; if your stated price is out of someone's league, he or she just won't call. This eliminates the hassle of many calls from people who are looking to pay much less.

Bulletin boards. Take a clear, uncluttered, well-exposed photo of your drums—preferably set up on stage. Attach prints of the photo to fliers that include a detailed list of the items you're selling. Mail these mini-"promo packages" to potential out-of-town buyers, and post them on bulletin boards at grocery stores, discount stores (particularly Wal-Marts in smaller towns), banks, credit unions, and your local gym. Also see if the colleges in your area will let you use the bulletin boards in their music or fine arts departments.

Record stores/music stores. Let's face it, retailers are trying to sell *their* drums to your potential buyers, so the only local drum dealer likely to help you sell your drums is the one you buy your new drums from. A record store or a music store that doesn't sell drums might be willing to let you leave some fliers—particularly if you're a frequent customer.

The gig. A gig is the best possible environment to show off your drums, since it conveys the message that they are "work-ready." The "For Sale" sign I posted on my kit at gigs obliged me to repeatedly explain that, "No, I'm not quitting the band," but it

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Randy Castilla, of Ozzy's band spends time talking with John Cox at West L.A. Music.



Marvin "Smitty" Smith of the Tonight Show Band with Bob Crane of the drum department.



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also motivated several people to ask about the drums during breaks.

Networking. Talk to, and leave fliers with, musicians in other local bands. When addressing other drummers, a "soft-sell" approach such as, "Maybe you know someone who'd be interested..." avoids implying that their kit looks like it should be replaced, or that your kit is better than theirs. And don't ignore non-drummers, since they might know someone who is looking to buy a kit.

Whatever forms of advertising you choose, get started early. I started a full month before my new drums were due to arrive. This allowed me to place the ads and invite interested parties to come out where my band was playing to see and hear them. It also gives you "walk-away power"—you'll feel less pressure to cut your price or make other concessions.

Spit & Polish

The newer your drums look, the better people are going to feel about buying them—and the more reasonable your asking price will sound. So before you begin your marketing efforts, go over your drums carefully to make sure that they are clean and shiny, and that all parts are in good working order. If any parts are missing or broken, replace them before you start showing the drums to prospective buyers. If necessary, adjust the price of your kit to cover the cost of repairs.

To make clear batter heads look new, scrub them with alcohol, then apply *Armorall*. You might even consider investing in new

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Los Angeles CA — Those are the results you will get by using Savior Inc. new product called the *Chopstick*.

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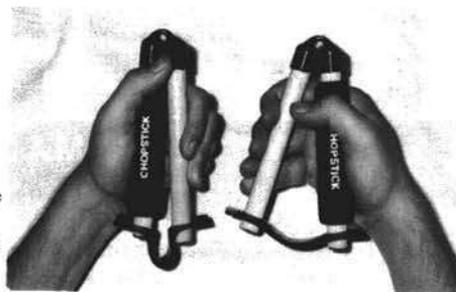
In analyzing why the *Chopstick* enables you to achieve awesome chops, drummers had this to say:

"I had carpal tunnel syndrome and other tendon problems with my wrists. In only 2 weeks with the Chopsticks my hands are more powerful with less fatigue. I have increased endurance and gained speed in my rolls and double strokes!"—John Melissinos, NY

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gives each hand a low impact workout, turbo-charging your single and double strokes!

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What drummers especially like about this product is its comfort and natural stick feel. Its' sleek, efficient light-weight design makes it conveniently pocket-sized and so easy to use, producing results in no time at all. You can work your chops any time, anywhere (*even while driving or eating!*) You can finally give up all those boring hours practicing chops on your drumset. Now when you're behind the set, you can get down to the real business of playing.

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The *Chopstick* is so far superior to any practice device ever made that the word device doesn't really do it justice. It is a pure "muscle memory" tool. What you learn on this tool will **INSTANTLY**

apply to what you do on a drumset.

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finally having awesome thunderous stick patterns without the hours of frustrating practice. After using this advanced "muscle memory" tool, you'll feel like you just loaded your hands with pure adrenaline. *Simply compress the Chopstick to provide the sensation of striking a real drum. Gaining more speed and endurance than ever thought possible!*

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It's no secret that conditioning the fingers and wrists is madatory if you want explosive rocket like speed, so why spend long frustrating hours on a practice pad when you can get it all by using the *Chopstick*.

In Conclusion

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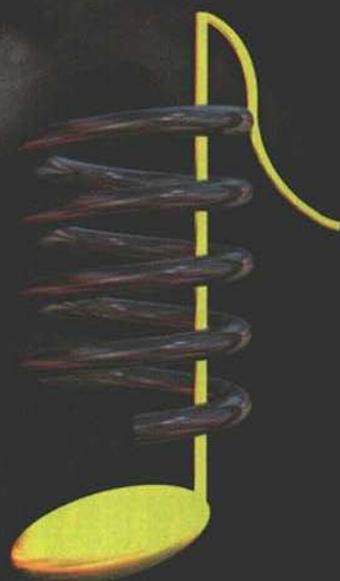
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heads. Spend some time tuning the drums to sound their best in the situation in which you'll be showing them to prospective buyers. This may or may not be the way that you'd tune and/or muffle them to sound best on stage.

Even if you can't show your drums at a gig, have them set up and ready for prospective buyers to play. Have a brand new pair of sticks for your "customer" to play with. This subtle touch contributes to the kit's overall image of "newness."

Dealin'

If you have a pager, include its number on your fliers, ads, and posters, so that you can respond to callers immediately. Consider setting up a separate voice mail box to handle calls about your drums. The cost of adding these features for a month or two might be less than the cost of running a single ad in a newspaper, and could be much more helpful.

Record a pager, voice mail, or answering machine greeting that includes a detailed list of the drums and hardware, and a price. As with stating the price in ads and fliers, providing this information up front screens out callers who aren't *really* interested; they simply hang up without leaving a message.

Be positive. Always be as positive as possible about the drums you're selling. Always keep in mind how much you wanted these drums when you bought them, and try and convey that enthusiasm to your potential buyer. Maybe you've "outgrown" them, but your drums might be exactly what he or she has been wanting for years. Tell them how much you've enjoyed playing these drums, where

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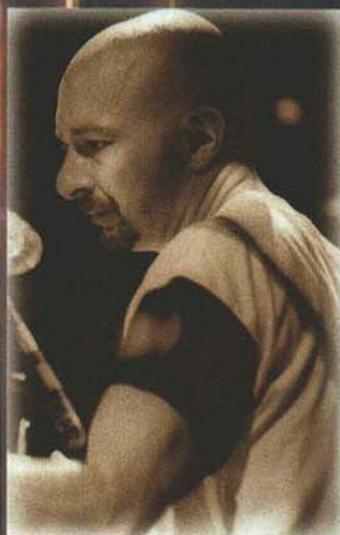
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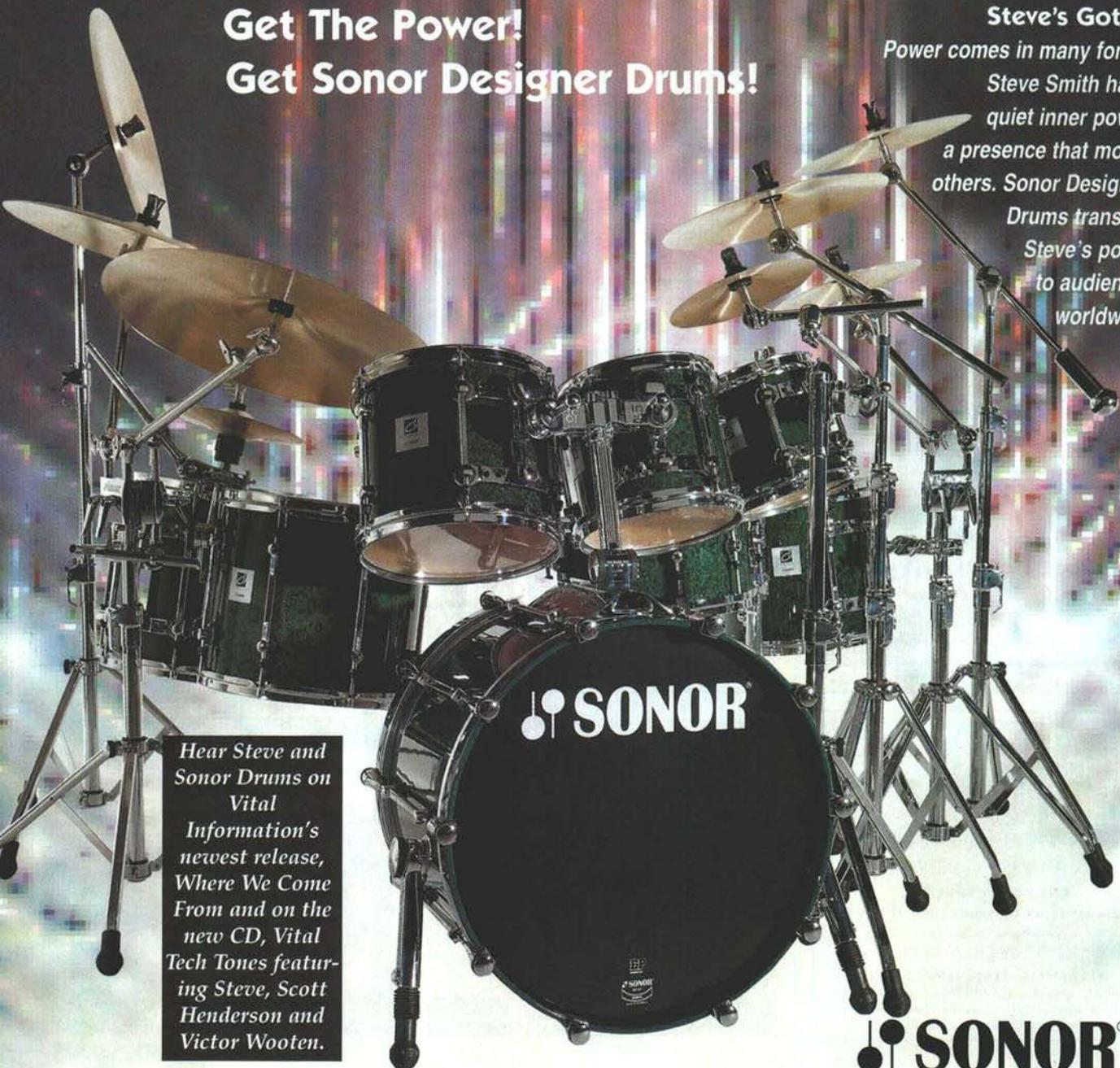
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and with whom you've played them—anything that can paint a pleasant (and truthful) mental picture for your potential buyer.

Be prepared. Try to anticipate the most likely questions potential buyers will have, and rehearse answers to these questions. Again, make your responses as upbeat as possible.

The most likely question—after how old the drums are and how much you're asking for them—is "Why are you selling them?" Have an answer ready that shows your drums in the best possible light. Telling would-be buyers "I just wanted to move up to a better-sounding kit" will propel them out the door with their money firmly in their pockets. I truthfully explained that I was moving to a smaller kit, since many of the places we play are too small to handle my entire seven-piece setup.

Respond quickly. The guy who ultimately bought my drums left a voice mail message on my pager when I was away on a business trip. He felt that it was urgent that we talk about the drums as soon as possible, and I was able to match his urgency by calling him back less than half an hour later.

You don't want to appear desperate, but you *do* want to appear helpful and eager. Given too much time to think, many potential buyers' minds will provide them with reasons not to buy your drums, so try to speak to them while their excitement over owning a "new" kit is at its highest level.

In all regards, make it as easy as possible for people to respond to your ads or fliers, and *never count on someone calling more than once to reach you.*

Negotiate wisely. *Never* cut your asking price over the phone.

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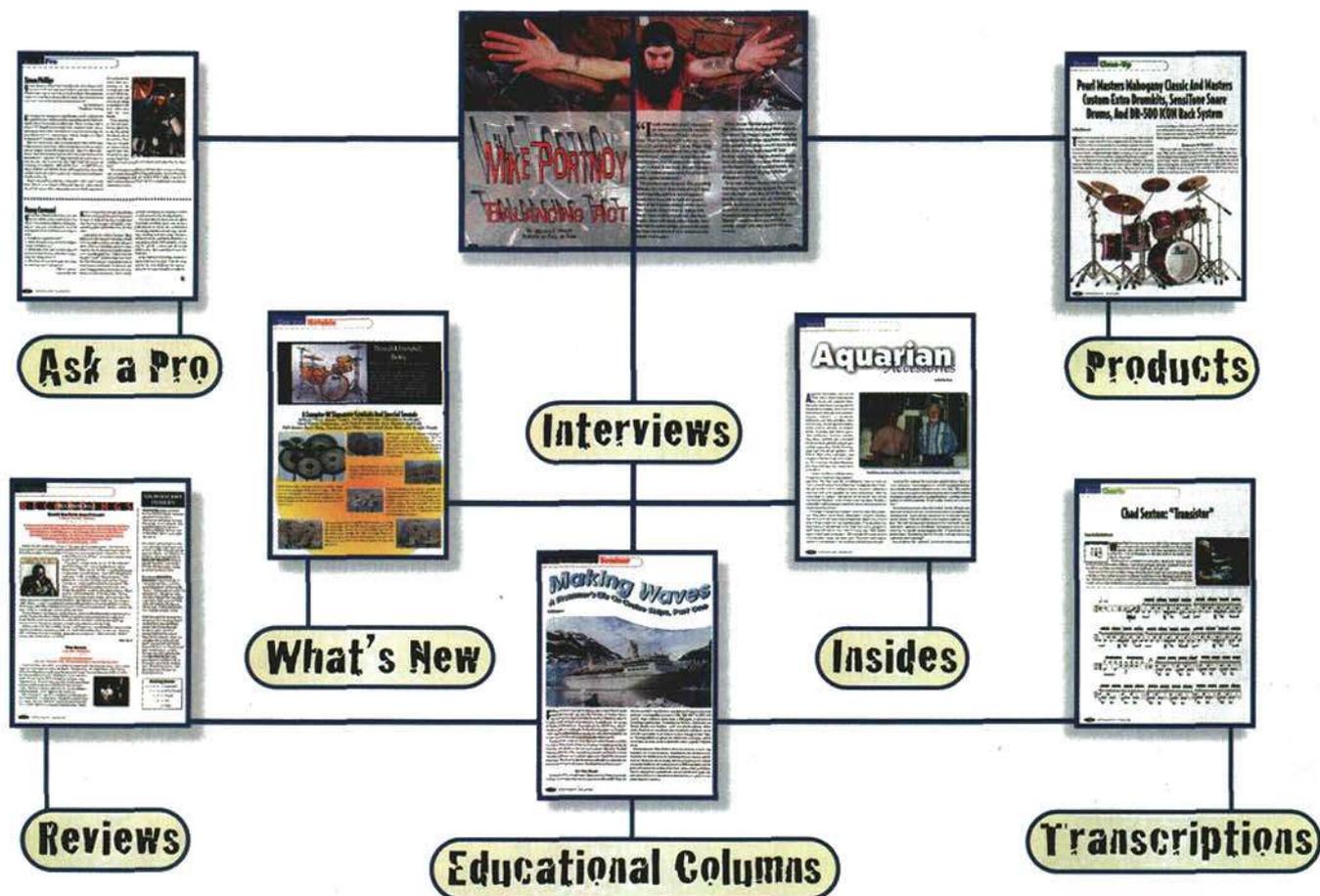
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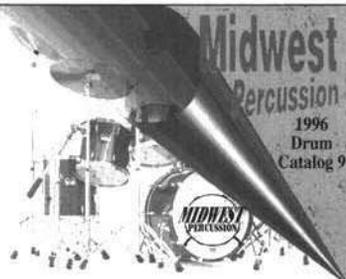
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You might express a willingness to be flexible, but don't get into specifics until your prospect sees your kit and is truly ready to make a buying decision. Know how low you're willing to go *before* you begin negotiating. Be willing to walk away from any sale if you can't get your price. (Rather than "giving my drums away," I would have kept them as a spare kit or set them up in our band's rehearsal area.)

Discuss reducing the price or adding cymbals or some other deal-clinching incentive only when you, your drums, the potential buyer, and his/her money are all in the same place, face-to-face. When asked to lower your price in this situation, ask the buyer, "Are you saying that if I meet that price, you will buy the drums now?" If the buyer is unwilling to commit to buying *now*, don't cut your price *now*. Trust me on this point: *You only cut your price to complete the sale.*

Be patient. If you're like me, it took you some time to decide to buy the drumset you're now selling, and longer still to save up the money to pay for it. Your customers will likely take their time, too.

Set a reasonable time limit for yourself—I gave myself two months from the time I started to market the drums until the time I would turn them over to a dealer on consignment. You may have to speak to what seems an unreasonably large number of people before you get to the one person who ends up buying your drums. Expect a fair amount of disappointment, when the person you just *knew* was going to call you back never does. (I'd suggest that you always call *him* back.)



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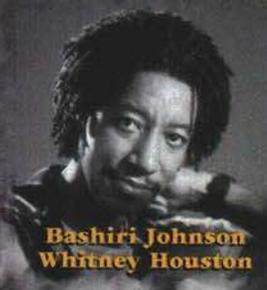
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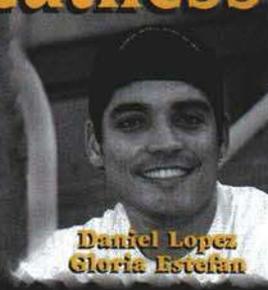
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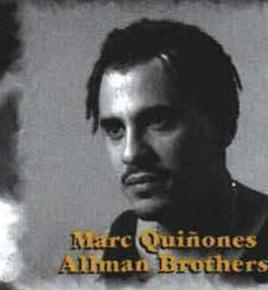
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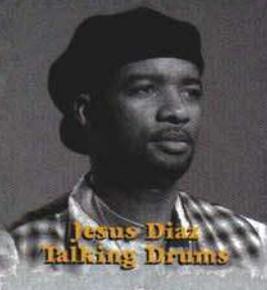
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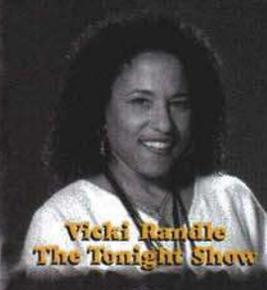
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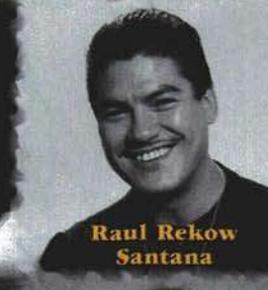
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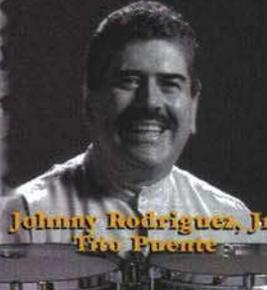
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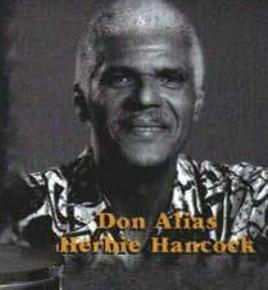
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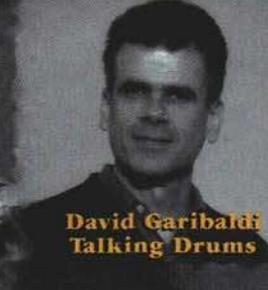
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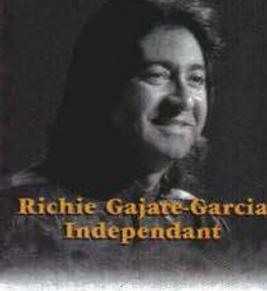
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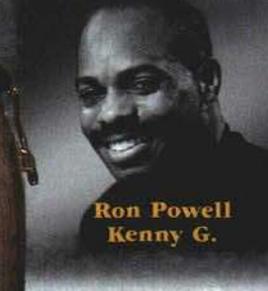
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Be willing to discuss your drums with everyone who seems interested in them, but limit actually showing them to the people who seem able and willing to buy. I made it clear to out-of-town buyers that I was happy to bring my drums to show them, but while I didn't expect them to

commit to a purchase over the phone, I did expect them to decide and act quickly once they examined the drums. If they didn't have the money to buy, I'd ask them to call when they did, so I'd only have to make one trip.

Cold, Hard Cash

Insist on receiving cash or a money order before you let your drums leave your sight. If your buyer is local and insists on giving you a personal check, be sure to cash the check before the drums change hands. I accepted a deposit of half the purchase price to take the drums "off the market," and we agreed that I'd deliver the drums after my band finished playing that weekend, when I'd receive the balance.

Post-Sale Premiums

After the sale, find something extra that you can offer the purchaser. I gave my kit's buyer a spare snare strainer and floor tom leg bracket (which, after all, wouldn't fit

my new drums), as well as a pair of new drumsticks, a drumkey, and a bottle of the drum polish I had used religiously to keep the drums looking new. I passed on a copy of my favorite drum catalog to provide a source for new cymbals, hardware, cases, etc.

When I delivered the drums, I took the time to show the buyer how I set everything up, and to discuss how I cared for them. And I threw in a couple of extra photos of the kit, explaining that if he decides to sell it himself after a few years, he could use the photos to advertise.

Don't tell your buyer ahead of time about any of these extras (unless he asks); just hand them over when the sale has been completed. It's always better to do more than expected, and to leave your buyer feeling as good as possible about having done business with you. The guy who bought my drums was as excited as I was when I originally bought them—which made me feel great.

Good luck and good selling!

Larry T. Kennedy plays weekends with the Mandatory Band in southwest Georgia. If you have specific questions or comments, please e-mail them to larrytkennedy@mailexcite.com.





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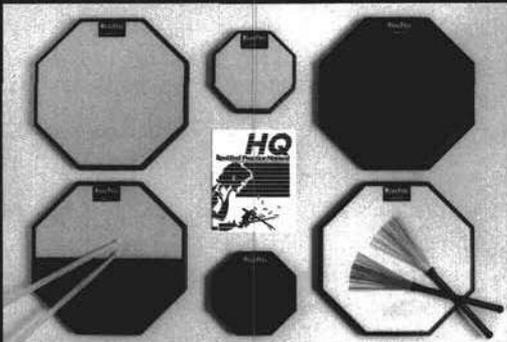
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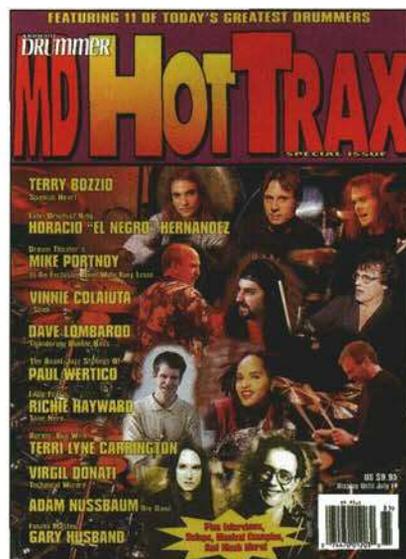
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RECORDINGS

Astral Project

Elevado (Compass)

⊕ ⊕ ⊕ ⊕ ½

drummer: **Johnny Vidacovich**

with Tony Dagradi (sx), Steve Masakowski (gtr),

David Torkanowsky, Michael Pelleria (pno), James Singleton (bs)

An innate sense of laid-back swing pervades everything New Orleans veteran band Astral Project touches. But there's more going on here: This is about an elevated sense of musicianship. The charming sense of adventure in *Elevado* is in large part due to the superb listening skills of each player. Plus, they bring great musical ideas to the brew, and the melodies are listener-friendly but not schmaltzy.



Vidacovich is as dead-on as ever here. Within the lush spaces of the Oregon-ish "Lauren Z," he slaps a strong pair of brushes, and on the robust "Gator Bait," he is simply joyous, always in the groove. Johnny has a special way of filling his spaces and very hip ways of moving the band along. With the firepower to make a serious ensemble piece like "Nose Dive" work, yet the restraint to nail a ballad like "N.O. Goodbyes," there's a lot here to recommend

Vidacovich and *Elevado*. (Compass Records, 117 30th Ave. S., Nashville, TN 37212, [800] 757-2277)

Robin Tolleson

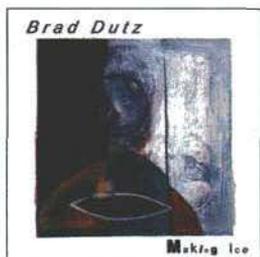
Brad Dutz

Making Ice (Truemedial)

⊕ ⊕ ⊕ ⊕ ½

percussionist: **Brad Dutz**

What would it sound like if Frank Zappa had teamed up with Charles Mingus, maybe at Aaron Copeland's place? On *Making Ice*, cutting-edge new music from gifted percussionist-composer Brad Dutz gives us an idea. Simply add Latin marimba to Irish bodhran, combine bassoon and bass clarinet with strings and bass, then stand back. Remarkable compositions, inspired musicianship, and imagination that goes off the radar screen. Where avant-jazz meets the symphony in space suits.... It's beautiful up there.



Drawing on classical traditions of the European avant-garde for *Duets*, Dutz and cohort John Holmes invite the listener to knock down the walls of space and time, to exit the body and enter the mind. *Duets* is more about sound than groove,

and when these two players are let loose with their (count them!) thirty-seven percussion instruments, a new geography comes into view. All original material, food for the brain in the grand tradition of John Cage and Phillip Glass. Impressive. (Truemedial, PO Box 24543, Cleveland, OH 44124)

Bill Kiely

Brad Dutz & John Holmes

Duets For Percussion (Truemedial)

⊕ ⊕ ⊕ ⊕

percussionists: **Brad Dutz, John Holmes**

SIGNIFICANT OTHERS

The one-mic' recording, Kurt Weil/Cab Calloway/Tom Waits aesthetic, and period clothing invite accusations of pretense. But Andrew Bird's Bowl Of Fire take this stuff *real* serious on their self-titled debut (Rykodisc)—including their sense of humor. Drummer **KEVIN O'DONNELL** is simply great throughout this set.



Big daddy of American punk rock drumming **BILL STEVENSON** has been pounding it out with Black Flag, the Descendents, and guiding-light All for the better part of two decades. All's newest, *Moss Nerder* (Epitaph), shows Bill & band in no danger of slowing down. *This* is how it's done.

Mr. Funny Face (Hollywood) by Sprung Monkey gets more interesting as it goes on, largely due to drummer **ERNIE LONGORIA'S** always-active beats, playful sense of arrangement, and tireless joy of pounding.

When Rod Stewart decided to go back-to-basics for his new album, *When We Were The New Boys* (Warner Bros.), drummer **DAVID PALMER** came through in spades: nothin' fancy, just solid groove and British soul for days. (Check out the opening "Cigarettes And Alcohol" for a lesson in mid-tempo, streamlined, four-piece heaven.)

Rating Scale

- ⊕ ⊕ ⊕ ⊕ ⊕ Excellent
- ⊕ ⊕ ⊕ ⊕ Very Good
- ⊕ ⊕ ⊕ Good
- ⊕ ⊕ Fair
- ⊕ Poor

Elvin Jones/Jimmy Garrison Sextet

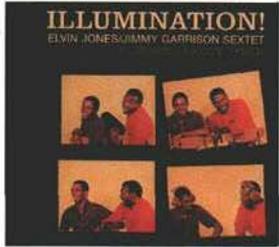
Illumination! (Impulse!)



drummer: **Elvin Jones**

with Prince Lasha (clar, fl), Sonny Simmons (al sx, Eng hn), Charles Davis (bar sx), McCoy Tyner (pno), Jimmy Garrison (bs)

This recently re-released session from 1963—only Jones' second as a leader—features the John Coltrane rhythm section of Jones, Garrison, and Tyner in a more straight-ahead setting than on such albums as *Coltrane Live At Birdland*, recorded around the same time. The tunes cover a nice range of styles, from mainstream bop to ballads to blues to the "Aborigine Dance In Scotland," which serves as a vehicle for a definitive Jones drum solo.



What makes this album particularly interesting is the relationship between Jones' ride cymbal and the rest of his kit. On his first solo album, *Elvin!* (Riverside, 1961), Jones played very traditionally, giving only a hint of the personal style that would soon emerge. Soon after joining Coltrane, Jones' style crystalized into a very free approach to jazz drumming in which all of the elements of his kit became interwoven to create tremendous rhythmic momentum.

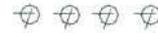
This album provides the link between those two sides of Jones' personality. The snare/toms/bass polyrhythmic lines and accents reflect the style for which Jones is known. But underneath is some very traditional ride cymbal playing that puts it all in perspective. This is the very element Jones always implies even when he doesn't state it outright. Peter Erskine calls the tra-

ditional ride cymbal pattern the jazz drummer's signature, and even when Jones just plays "spang-a-lang," you know it's Elvin. Once you've experienced that, you find out where everything else he plays comes from. "Illumination" indeed!

Rick Mattingly

Toronto Tabla Ensemble

Toronto Tabla Ensemble (TTE)



percussionists: **Ritesh Das, Ed Hanley, Santosh Naidu, Jai Pahuja, Amar Seepersad, Subha Dasgupta, Rakesh Tawari**

with: Maryem Hassan, Joanna Das (vcl), George Roller (bs, sitar), others

Anchored by the unmistakable sound of the Indian instrument from which it takes its name, Toronto Tabla Ensemble blends together percussion from around the world, such as drumset, steel pans, congas, and udu drums. Though the result is surely Indian-spiced, this hybrid music smacks of intercultural collaboration.

The LP is sequenced beautifully to reveal, track by track, the array of melodic and rhythmic instruments that comprise the ensemble. Each tune is a meditation on a groove that gradually crescendos as the percussionists explore every last bit of the pulse. Tablas slice up the beat every which way, but there is never any question as to where the "1" is: The music is accessible, some of it downright danceable.



Simple bass vamps give the funk to certain pieces, while a sitar and a 7/8 time signature transform Beethoven's "Ode To Joy" in "Joyfully 7." And among the most rhythmically interest-

GOING UNDERGROUND

Brainy psychedelic pop never seems to get much respect from *playing* fans. Maybe that's because concise and crafty tunes don't usually call for the dramatic drumming statements that fusion, metal, and prog rock demand. But if Ringo proved anything, *when* and *where* you hit in a two-minutes-fifty-nine pop tune can be as deep as how *often* you hit in an eight-minute opus. That belief carries on today....

Mid-period Beatles is certainly a touchstone for the Loud Family's Scott Miller, who proved a master of catchy but cool tunes with the wonderful Game Theory in the '80s. Miller's latest project finds him mining similar terrain, and the new *Days For Days* (Alias, ☆☆☆☆ 1/2) reunites him with



Game Theory drummer **GIL RAY**, a solid, creative, and patient skinsman who knows just how to support the highly original sounds here.

Akin to Miller's crew in approach, the Virgin-Whore Complex nonetheless stake out their own ground on *Succumb* (Emperor Norton, ☆☆☆☆). Drummer/producer **SCOTT MATTHEWS** has got a great feel—solid but relaxed—and imbues the sometimes pure genius, sometimes bubble-gum, sometimes just plain weird pop tunes with grace and adventure. (102 Robinson St., Los Angeles, CA 90026, info@emperormorton.com)

CHRISTOPER MCGUIRE finds all sorts of opportunities to shine on 12 Rods' *Split Personalities* (V2, ☆☆☆☆), an accurate title for this Minneapolis band's debut full-length. In addition to their



compositional strengths, 12 Rods is very much about performance, and McGuire is not afraid to find inspiration in each of the past few decades: a 70s sense of full-kit exploration, an '80s respect for song structure, and a '90s yen for laying cymbal washes on thick. (14 East 4th St., New York, NY 10012)

Quasi is a different story altogether—from most *everybody* else. Comprised of Sleater-Kinney's **JANET WISE** on drums and her ex-husband/current partner Sam Coomes on the crunchy Roxi-chord, the band makes the most out of a limited palette on *Featuring "Birds"* (Up, ☆☆☆ 1/2). Wise has a meaty, rollin'-and-a-tumblin' style that proclaims, "Who needs a bass player; I'll fill all that space myself!" Easier said than done, of course, but Wise nails an engaging balance of control and swashbuckle. (PO Box 21328, Seattle, WA 98111, www.uprecords.com)



Adam Budofsky

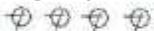
ing tracks is an a capella vocal duet, aptly titled "Tongue Twister," which features a percussive singing style (each syllable represents a type of drumming stroke) notable for its clever shifts of meter and mind-boggling speed.

Sure to offer inspiration and some fresh ideas to the percussionist of any sort, Toronto Tabla Ensemble nurtures a world music that is at once exotic and familiar. (*Festival Distribution, [800] 633-8282, tabla@pathcom.com*)

Michael Parillo

Warren Smith

Cats Are Stealing My \$hit (Mapleshade)



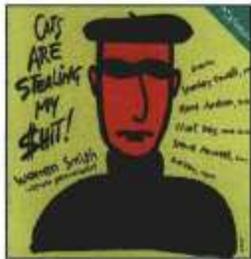
percussionist/drummer: Warren Smith

with Kent Jordan (fl, pcclo), Stanley Dowell (pno),

Steve Novosel (bs), Chief Bey (African dr),

Amirou Willingham (poet/rapper)

Give this one an "A" for audacious. Wizard percussionist Warren Smith's solo outing is part inspired art-house improv, part jazz club, and part beat poet coffeehouse. The grass-roots Mapleshade label is dedicated to informal low-tech, non-overdubbed recordings that let the artist free-flow. It's certainly not a format for hits, but it often does capture unformulaic, original portraits of a performer's raw essence.



Smith's rich background straddles everything from classical to stints with Charles Mingus, Sam Rivers, Nat Cole, Aretha Franklin, and Janis Joplin. And he made history, along with Max Roach, as one of the founders of the incomparable percussion unit M'Boom.

ing tracks is an a capella vocal duet, aptly titled "Tongue Twister," which features a percussive singing style (each syllable represents a type of drumming stroke) notable for its clever shifts of meter and mind-boggling speed.

The cuts here span the haunting to the humorous, offering a timpani-piccolo duet, atmospheric percussion streams backing Smith's poetry/story-telling, timpani blues (melody *and* solos), warm, lyrical marimba and vibes, and duets with a rapper. A more conventional trio number, featuring exquisite piano by Stanley Cowell, reminds us that Smith is a swinging kit man as well.

Despite his choice for a CD title, Smith needn't worry. His art is so personal, so of-the-moment, that, ultimately, cats *can't* steal his shit.

Jeff Potter

Buddy Guy

Heavy Love (Silvertone)

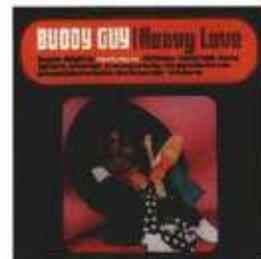


drummer: Richie Hayward

with Buddy Guy (gtr, vcl), Jack Holder, Steve Cropper (gtr), Reese Wynans (kybd), David M. Smith (bs), David Z (perc)

Richie Hayward sounds terrific on this funky, rockin' blues release: right down to earth—and right on the edge. After the snare drum alone on the album-opening track knocks you off your chair, Hayward puts it right in the pocket on "Midnight Train," an exciting duet between the exuberant Guy and young bluesman Jonny Lang. And these *are* contemporary blues: Steve Cropper's pointed guitar lines simmer in the funky juices of

Willie Dixon's "I Just Want To Make Love To You," on which Hayward jams with a rhythm sequence (!) that helps administer the funk. But it's back to basics on the tough ballad "Did Somebody Make A Fool Of You," where the sparse, musical groove Hayward builds up from just a bass drum is exactly what the song needs. Perfectly at home playing soft shuffles and romping 6/8, Richie makes everything work and knows how to rise to any musical occasion.



Robin Tolleson

Pat Waing

The Magic Drum Circle Of Burma (Shanachie)



percussionist: Kyaw Xyaw Naing

with U Tin Maung, U Kyi (perc), U Phone, Ko Ba Htay (hne)

World percussion enthusiasts will discover refreshing surprises here. This volume, highlighting percussion, is part of a five-CD series that captures rarely heard music of Myanmar (Burma), with an emphasis on the culture's unique instruments.

The gifted Kyaw Xyaw Naing wields his mallet magic on instruments such as the chauk lon bat (a set of six to ten pitched drums), the kyi waing (a set of twenty-one knobbed gongs), and the pattala (twenty-three-key bamboo xylophone). But the centerpiece is the pat waing, a fascinating instrument both sonically and visually. Twenty-one drums of graduating sizes are suspended within a large, gilded circular frame adorned with ornate artistry. The player sits in the center, his hands sweeping the almost 360-degree battery, delivering long, rapid-fire melodic lines using three octaves of a seven-note scale.

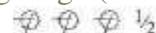
The unusual tonal, singing sound is somewhat like a cross between a boo bam and the right-hand drum of the tabla, and often sounds deceptively *unlike* a struck membrane (especially in the upper register). The cascading melodies are accompanied by percussion (usually metallic) and the hne, a high-pitched double-reed instrument.

Naing is a noted artist in his country, respected as a master of traditional styles as well as being an in-demand studio player for films and pop recordings. In his hands, this instrument, which initially appears to be a daunting, unmanageable museum-piece, takes enchanting flight.

Jeff Potter

David Bindman Trio

Imaginings (C.I.M.P.)



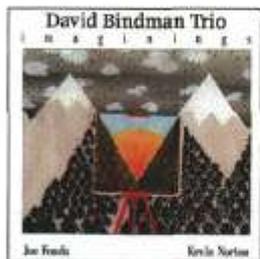
drummer: Kevin Norton

with David Bindman (tn sx), Joe Fonda (bs)

Set 'em up, mike 'em up, push "record," and...*voila!*...you've got a modern avant-garde jazz record. That's usually a recipe for disaster, but in the hands of this trio, the result is some unique music. Bindman, Fonda, and Norton, who are great at finding a musical moment, attacking it, and pulverizing the traditional grooves into tiny glass shards, have plenty of space to do so in this trio setting. Eventually, almost every conceivable idea—

inside grooves, outside forms, ballads, colors, solos, etc.—is explored.

Most of the cuts on *Imaginings* are fairly lengthy up-tempo pieces, and Norton excitingly pushes his way through them. More than a few times, he sinks his teeth into a frenetic Art Blakey Latin groove, using that "syncopated ride with cross-stick and tom-toms" thing that Art defined—except that Norton does this while going



positively mad on the rest of the kit. Thankfully, his drumming is anything but the pretentious wankery often associated with this style. Norton's groove is positively snappy, even on the mid-tempo pieces, and he's aggressive, manic, grooving, in-tempo, flashy, sensitive, and supportive all at the same time.

So, yeah, why not mike 'em up, push record, and play? Sounds good to me! (*The Cadence Building, Redwood, NY 13679, [315] 287-2852, cimp@cadencebuilding.com*)

Ted Bonar

Niacin

High Bias (Stretch)



drummers: Dennis Chambers, Kenwood Bernard, Rayford Griffin, Pat Torpey
with Billy Sheehan (bs), John Novello (kybds), Alex Acuna (perc), Chick Corea (pno)

On their 1997 debut, Niacin proved that prog-rock-fueled organ music presses a certain muso-meets-masochism button that no other genre can. But as is often the case when a premium is placed on chops, actual musicality sometimes gets gobbled up. While *High Bias* is an improvement over their debut, you still get the feeling these guys are coasting on their ability to dish out the thrills.

The title track moves dangerously—a dark-hearted tune with a wicked double-time fusion core. But Niacin lose their judgement quickly, covering Weather Report's "Birdland" as safely as a lounge act. The finger-popping "Slapped Silly" brings back some manic behavior, but "Montuno" and "Cool To The Touch" are simply dull.

Of course, Dennis's deep-as-Grand Canyon feel permeates each of his eight cuts here, and when called upon to explode, he does so with the surprise of a Pakistani nuclear attack. But though Chambers shows he has improved in his ability to play slow, heavy grooves, he still can't approach a Jeff Porcaro or Andy Newmark in terms of the amount of character he instills into those grooves.

Old-schoolers Dennard, Torpey, and Griffin (who is especially welcome for his fleet groove on "Soul Diversion") make respectable showings, but, as usual, Dennis does his damage so damn well, you'll probably run it back to track 1 just for the buzz.



Ken Micallef

BOOKS

The Rhythm Book

by Daniel Kazez

(Accura Music)



level: beginner

\$14

Daniel Kazez is an accomplished cellist, and an associate music professor at Wittenberg University. Though he wrote *The Rhythm Book* with wind instrumentalists, string players, and vocalists in mind, this is an excellent pure primer for any young musician, and drummers can easily adapt their practice routines to these exercises.

Kazez teaches students to read rhythm not as individual notes but as groups of notes he calls "rhythm cells." He promotes the "speech cue method" of sounding out rhythms verbally, just as a drum teacher might implore a student to count out loud. And each section is repeated in a useful manner later in the book.

The book contains eighty-two lessons of rhythmic exercises with short written worksheets. Though not written out for drumset, *The Rhythm Book* will no doubt make any instrumentalist more ready to encounter rhythmic patterns they'll face on the handstand

Robin Tolleson

Drumset For The 21st Century

by Rob and Mike Silverman

(MelBay)



level: intermediate to advanced

\$19.95 (with CD)

Drumset For The 21st Century is a collection of exercises for the aspiring stadium rocker, and gets points for its straightforward approach to rudiments and their application. The authors incorporate five- and seven-stroke rolls into funk grooves, and open up the time and the mind a bit with talk of displaced paradiddles. They give advice on spreading the rudiments out over several different sound sources, and incorporating the bass drum into fills. They also cover "linear" and "layered" patterns, formerly known as "independence." Some of the triplet patterns and showy ostinato techniques here could come in handy, as could the brief Latin, double bass, and odd-time sections—good stuff, albeit taken directly from sirs Gadd, Weckl, Chambers, and Colaiuta.

The original songs on the accompanying CD are more akin to the generic progressive rock of the 1970s than to the sonic and rhythmic possibilities in store for the next century, despite the book's title. Actually, there could be worse things than Dream Theater-like drumming in every household. But there's *nothing* worse than the embarrassing canned applause the authors mixed into their tunes here.

Robin Tolleson



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Rogers Powertone Snare Drum

by Harry Cangany

While I often praise the *Dyna-Sonic* (the ten-lug flagship model from Rogers), I cannot overlook its little brother, the *Powertone*. Built with eight lugs in either five plies of maple or in brass with chrome plating, the *Powertone* gave everything its name implied.

In the '60s, when Rogers was becoming a serious contender, most top-end snare drums had eight lugs—especially on the wood-shell models. And no other manufacturer gave its customers the choice of the same drum in wood or metal (except when Slingerland briefly reintroduced the metal *Radio King*).

The first *Powertones* were actually known as *Holidays*. These drums used the *Swiv-O-Matic* strainer. Earlier wooden *Holidays* used a simple strainer referred to as the *Compacto*, but it looks as if all metal drums used the *Swiv-O-Matic* strainer. The earliest models, from around 1962, have a more rounded "clock face" strainer.

The 1962 catalog shows the metal *Powertone* with seven lines cut around the middle of the shell, in the same manner as the *Dyna-Sonic*. I have never seen one of those, while I have seen probably about two hundred of the smooth-shell versions.

The *Powertone* came in both 5x14 and 6 1/2x14 sizes. Prior to 1964, the drums had Rogers' infamous drawn-brass ("bread and butter") lugs. They are very attractive, but so thin that a good sneeze can probably destroy one. However, by 1964, Rogers released the *Beavertail* lug, a structurally superior unit that is still attractive after all these years.

The shell of the *Powertone* has the warm sound of brass. A model in good condition should cost between \$150 and \$250, a small price to pay for such a winner.

Part of the reason for the low cost of collectible *Powertones* is



that there seems to be a large supply of the 5x14s. I think there are two reasons for that. First, Ludwig (far and away the big seller of the '60s) promoted metal snares with sets and for schools. That groundswell encouraged Ludwig's competitors to follow suit. Rogers built a lot of metal *Dyna-Sonics* and *Powertones*—again mostly in the 5x14 size.

Second, the most popular Rogers set (at that time) was the *Headliner*. It was a 20/12/16 with a metal *Powertone* snare. If you follow vintage drums, you'll know about Rogers' preponderance in building 20/12/16 sets. The cover of the 1967/68 catalog—the best-looking catalog ever made—features Howard Brush of Cleveland, Ohio (the favorite model/drummer used in earlier Rogers catalogs as well) on such a kit.

In many ways, the *Powertone* is a better drum to buy for "players" because regular wire snares will fit it. The *Dyna-Sonic* needs special snares for its frame. The only thing to note is that the strainer and lugs are prone to pitting (the shell is not), so make sure you wipe them dry and protect them from any "bar funk."

The Rogers *Powertone* is a drum on the "verge." I think it's underpriced and a well-kept secret. Now the secret's out!



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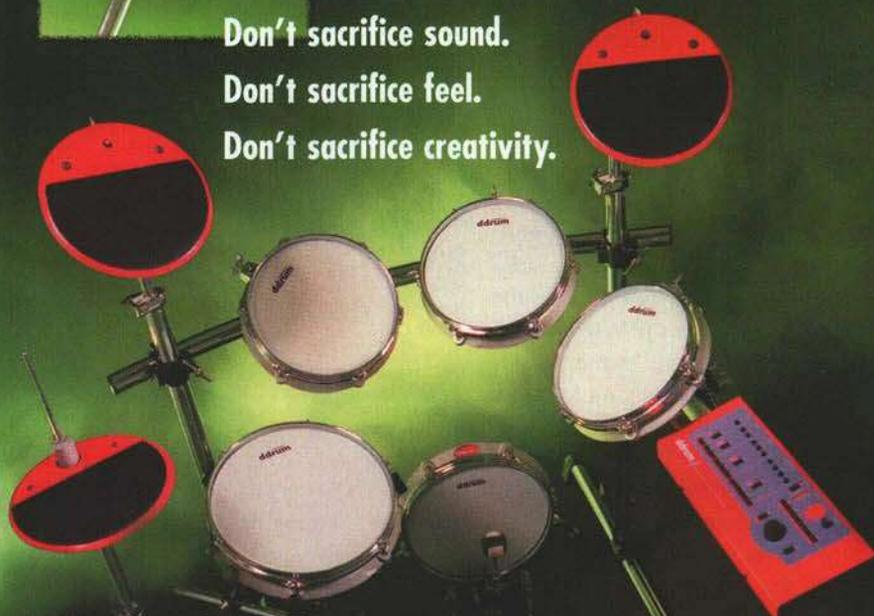


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Why I Play The Drums

by David P. Morley Jr.

A short time ago a non-musician friend asked me, "Why do you play the drums?" More specifically, the friend wanted to know why a gainfully employed adult male with a wife and family would spend hours of free time—and thousands of dollars—to "play" in a bar band. When the question was proposed, the only answer I could muster was one I had seen on many a bumper sticker advertising a well-known American motorcycle company: If you have to ask, you wouldn't understand.

This incident started the wheels turning, though, and I really wish I could have better expressed my feelings to my friend. When I took a step back and looked at my life from an outsider's point of view, I understood why my friend had asked that question.

I work a factory job on the second shift, forty to fifty hours a week. My wife works a day shift, and what little time we have together is very valuable to us. I have a large Weimaraner, who, as I write this, awaits his daily excursion. I ride a motorcycle, work out, play golf, and manage a softball team in the summer months. Yet somehow I make the time to lock myself in the basement for an hour or two every day, with my headphones and my drumkit, trying to figure out a fill or learn our band's new material for the week.

We play once or twice a month, and I'm sure you know the routine. Be at the club early so the rest of the band isn't waiting for you to set up for soundcheck. Play three to four hours in a room so filled with smoke you could cut it with a knife (if the knife hasn't melted from the heat). At the end of the night tear down and load up (of course you're your own roadie), and feel overjoyed when you collect the evening's pay of a hundred bucks. You get home at about 3:00 A.M. and lug the kit back to the basement. If you aren't starving (or you just don't have the energy to eat everything in the

house), you finally make it to bed around 4:00 A.M. As you drift off to sleep on an evening some would describe as hell, the smile still hasn't left your face.

I wish my friend could have asked me as I lay in bed at 4:00 A.M. why I do what I do. Then I could have given him the true explanation. When I first started playing drums at thirteen years old, I had the same aspirations as many young drummers. I wanted

to be a famous rock star; I wanted to play sold-out arenas with twenty-thousand screaming fans; I wanted to be the best drummer in the world. As I became older I chased my dream in originals bands, playing small clubs, recording, and living for the band, with my goals always seemingly just out of reach. As I grew still older my dream never faded; it just took a back seat to reality. My education, my family, and my career became just as important as my drumming. Now just a little older (and arguably a lot wiser), my only chance to live that dream is at the club on a Saturday night. While I'm on that little stage, I *am* a famous rock star. I *am* on the cover of this month's *Modern Drummer*. The crowd of a hundred or so people is my sold-out arena. Their cheers could drown out twenty-thousand. They are entertained. They

dance to the beat of my drums. We make each other happy. *This* is why I play the drums.

So when I pass up overtime opportunities at my job—and my co-workers shake their heads wondering how I could turn down three times the amount of money I'll make "playing" this weekend—I'll still reply, "It isn't about the money." And they still won't understand. But when I'm on the stage this Saturday, pulling off that Danny Carey fill I spent an hour perfecting, a smile will come to my face. And I'll think to myself, "*This* is what life is all about."

"While I'm on that little stage, I *am* a famous rock star. The crowd of a hundred or so people is my sold-out arena. Their cheers could drown out twenty-thousand."





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MARCY PLAYGROUND'S

DAN RIESER

by T. Bruce Wittet

As I headed north on Interstate 81 after a concert recently, with the moon high in the sky, I grabbed what I thought was a Dan Rieser compilation cassette. But the music told a different story. There was nothing on the car stereo—I mean *nothing*—that resembled the drummer I had just seen playing with New York pop group Marcy Playground, just *plundering* on the hit "Sex And Candy." But, hey, it was a long trip, and I was liking what I was hearing. There was this lush piano trio performance with a slight bossa tinge, and then some quarter-note-driven jazz—but still no hint of a backbeat. Finally, twenty minutes later, I had the first inkling this might be Dan

Rieser's cassette after all, when the drums got all organic and raspy behind a gaunt vocal production.

Next morning, when cleaning mayonnaise off the seats, I found the handwritten slip Dan had enclosed with the cassette. Sure enough, he was the drummer accompanying pianist Bert Seager and bassist Dan Greenspan. Ditto with vocalist Holly Palmer, on her Reprise LP. Side B was Dan again, this time with the Bill McHenry Quartet, then the Bloomdaddys.

It was a treat hearing that cassette, because we don't get a full taste of Dan Rieser on Marcy Playground's self-titled debut CD. All we get from Dan is one track, since most of the songs were recorded before he



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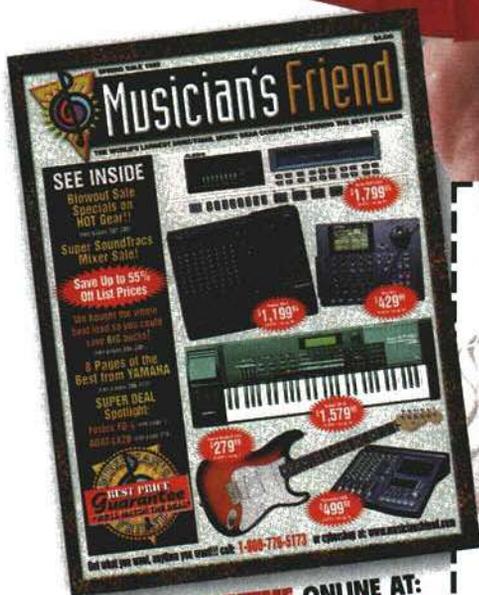
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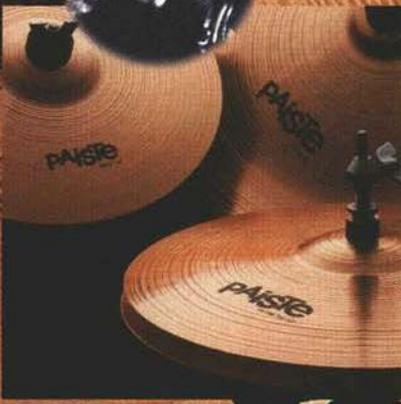
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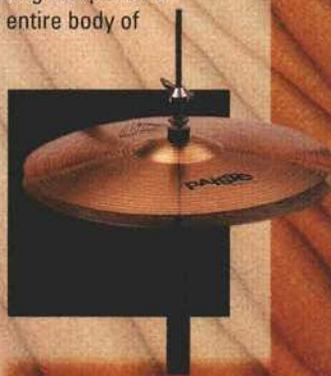
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entered the fold. But on that one track, "Saint Joe On The School Bus," you hear the difference.

And that difference is? Comparisons are difficult, because the other tracks lope along with that Motown-inspired 100 bpm funk-rock beat that pervades every pop record these days. By contrast, Dan's song is a straight-8ths pumper. Dan explains: "The reason we redid 'Saint Joe' was because we wanted a stronger version. A lot of John Wozniak's songs have a loose, hippie rock feel, and (original drummer) Jared Kotler's style works well with that. Any tighter would be inappropriate."

Significantly, "Saint Joe" is the only song punctuated with rimshots on 2 and 4. Right away, Dan and bassist Dylan Keefe provide a harder, more aggressive approach. This is also how Dan plays live on his junkhouse of a kit, sometimes hitting *so* firmly that his hardware collapses.

It wasn't always this way, but then Dan Rieser's story has *many* twists and turns. He grew up in Columbus, Ohio and "did the typical high school marching band, jazz band thing." His high school band director hooked him up with Bob Breithaupt, who is a leading figure in the Percussive Arts Society and who teaches at Capitol University. "Although at the time I really wanted to play with bands," Dan recalls, "I didn't have a strong focus. So I went to Capitol and studied percussion with Bob. I did the whole thing, including mallets. Being in that environment was really intense, and it opened me up. But I realized that I didn't have the gumption to pursue the classical thing for the next two years."

Dan explains why he abandoned "serious music": "In a classical curriculum the senior year is basically preparing repertoire for recitals. I knew I didn't have what it takes to put that much time into it. Plus I had other influences. Ed Soph would come by, and I studied with him. The same with Gary Chaffee. After two years, I transferred to Berklee, in Boston, and finished up there."

At Berklee, Rieser met a teacher he says was a catalyst: "Joe Hunt was completely different. He never used a book or wrote anything down; he was extremely musical and abstract. It was refreshing. At that time I needed his approach, because I had gone the opposite route.

"I had a great gig," Dan continues, "a

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DRUM INSTRUCTORS ONLY

The Quarterly Newsletter For Serious Drum Teachers • Vol. 1, No. 1 • October 1996

14 Tips For The Responsible Teacher

by Ken Vogel

A drum instructor, we must be aware of our responsibilities to our students. Here are a few tips that have helped me to better help my students.

- 1) Set a good example, especially in the area of conduct, appearance, values, and discipline. Be the one that will be present. Expect the same from your students.
- 2) If a student wants to learn material in an area where you're weak, direct him to someone who's expert of a specialist in that area. This benefits the student and also reflects well on you.
- 3) Don't let a student read while by himself. Make sure the material is well understood and developed.
- 4) Keep the parents of younger students posted on their progress. Your encouraging words can help provide the added support and enthusiasm to the student from the parent. Connects regarding lack of progress should also involve the parents.
- 5) Discuss your student's goals with him, and explain how you'll help in attaining those goals.

4) Include questions and material of interest on part of the lesson if possible. If the student isn't technically ready for the material, explain why and what skills are needed first.

7) Present lessons material in a clear manner. Make sure your student fully understands the work's assignment. Have recorded a complete ready available to give a clearer picture of how the material sounds in a musical situation.

8) Always show that you're open-minded to the personal tastes and interests of your student.

9) Present correct practice requests at an early stage. Discuss how much time should be spent on the materials, how often exercises should be practiced, and how they should be practiced.

Continued on next page

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Drumming Up Business

by Stephan S. Nigogosian

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

As with any service business, it's important to be prepared with the tools of the trade to make the job easier, and afford your practice an air of professionalism. Such basic tools include business cards that list name, telephone number, and address for each student. Business cards are especially helpful for handing to the parents of new students or local music stores or at school band events. One of the most effective methods of drumming up business is through

Continued on page 3



"WHEN YOU'RE IN A LEARNING AND TECHNICAL FRAME OF MIND, THERE ARE THINGS THAT ARE PRESENTED TO YOU AS RIGHT AND WRONG. BUT NONE OF THAT MATTERS TO ME NOW, BECAUSE I DO WHAT I FEEL IS APPROPRIATE FOR THE SONG."

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trio with an upright bass, playing standards and originals—Bill Evans and Keith Jarrett stuff. During that time a lot of my friends were moving to New York for gigs. I moved a year later and had a day job for a year and a half. I worked in an art shop making frames. I also played with Danilo Perez. He's an amazing pianist from Panama. I did some touring with him for two and a half months, and I also played with this great Mexican singer, Mili Bermejo."

Rather than take a purist approach in these settings, Dan chose a middle ground. "Latin music had been presented to me by Ed Uribe at Berklee," he says. "But I also get input from students and friends. I love that music, but my situations were more *Latin-influenced*. They wanted me to be more of a colorist. There was a percussionist who did the real thing. He laid it down, and I floated in and out, improvising off the standard rhythms. Danilo's first album has Jack DeJohnette on it, and, to me, that kind of makes the record. If one of the traditional Latin guys had done it, it would have been strong, but not with the same feeling. That's the approach I've tried to

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WEDNESDAY

Percussion Marketing Council Outreach Concert

- 10 A.M. • Fabulous Leopards, *Children's Concert*
New Music Research Day "Percussionists as Composers"
11 A.M. • John Bergamo, Christopher Deane, Eugene Novotney, Marta Ptaszynska, Stuart S. Smith, Nebosja Zivkovic
8 P.M. • Mike Udow Opera—"The Shattered Mirror"

THURSDAY

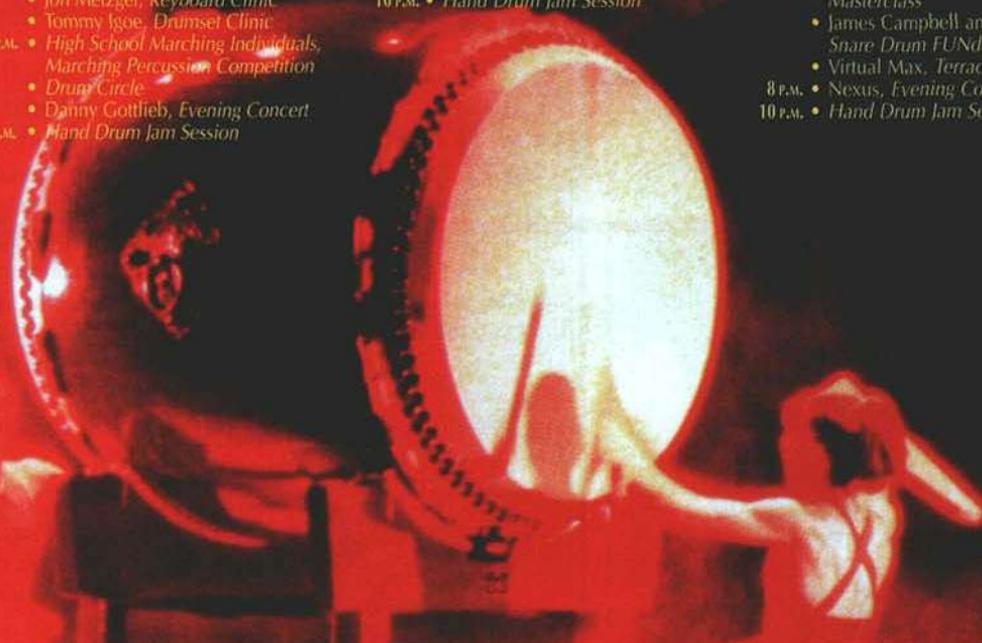
- 8 A.M. • Disney Animal Kingdom Village Beatniks, *Terrace Concert*
9 A.M. • Tomball High School Percussion Ensemble, *Showcase Concert*
• Rebecca Kite, *Keyboard Clinic*
• John Bergamo, *World Percussion Clinic*
10 A.M. • Walfredo Reyes, Jr., *Drumset Clinic*
• Williamsburg File & Drum, *Marching Masterclass*
• Timpani Solo Competition
• Joe Galeota, *World Percussion INTRO Session*
• Dan Lidster, *Paper Presentation*
11 A.M. • High School, *Percussion Ensemble Festival*
• Victor Mendoza, *World Percussion Clinic/Performance*
• Adam Nussbaum, *Drumset Clinic*
12 P.M. • Naples Philharmonic, *Orchestral Clinic*
• Ed Shaughnessy, *Drumset Clinic*
• University of North Florida Percussion Ensemble, *Terrace Concert*
• Tony Vacca with Massamba Diop, *World Percussion Masterclass*
2 P.M. • Cort McClaren, *Percussion Ensemble Literature*
• Gary Chaffee, *Drumset Masterclass*
• Gordon Gottlieb, *World Percussion Clinic*
• Chris Norton, *Keyboard Masterclass*
3 P.M. • University of Central Florida Steel Band, *Terrace Concert*
• Scott Ney, *World Percussion Masterclass*
• Ed Uribe, *Electronic Percussion Clinic*
• Terry Bozzio, *Drumset Clinic*
4 P.M. • Malcolm Dalglish & Glen Velez, *World Percussion Clinic*
• Leigh Stevens Contest Winner, *Showcase Concert*
• Stanley Leonard, *Timpani Masterclass*
5 P.M. • Fabulous Leopards, *Terrace Concert*
• College Marching Individuals, *Marching Percussion Competition*
• Jon Metzger, *Keyboard Clinic*
• Tommy Igoe, *Drumset Clinic*
8 P.M. • High School Marching Individuals, *Marching Percussion Competition*
• Drum Circle
• Danny Gottlieb, *Evening Concert*
10 P.M. • Hand Drum Jam Session

FRIDAY

- 8 A.M. • Dom Famularo, *Motivational Leadership Presentation*
• University of Florida World Ensemble, *Terrace Concert*
9 A.M. • Jim Ross, *Orchestral Clinic*
• Tenors, *Marching Masterclass*
• Western Michigan Univ. Percussion Ensemble, *Showcase Concert*
• Glen Fitten, *Amadinda INTRO Session*
10 A.M. • Mark Ford, *Keyboard Clinic*
• Hono Daiko, *World Percussion Clinic/Performance*
• Roy Haynes, *Drumset Clinic/Performance*
• Matthew Darling, *Paper Presentation*
11 A.M. • College Marching Drumline Festival
• Orlando Cotto, *Keyboard Clinic/Performance*
• Rick Latham, *Drumset Masterclass*
12 P.M. • Ricky Lawson, *Drumset Clinic*
• Janis Potter, *Keyboard Clinic*
• Will Hudgins, *Orchestral Masterclass*
• Epcot Future Corps, *Terrace Concert*
• Caribbean Sound Project, *World Percussion Clinic*
2 P.M. • Joe Morello, *Drumset Masterclass*
• Jim Strain, *Keyboard Clinic*
• Giovanni Hidalgo, Sikiru Adepoku, *World Percussion Clinic*
3 P.M. • Steve Smith, *Drumset Clinic*
• Bret Kuhn, *Marching Clinic*
• Tony Verderosa, *Electronic Percussion Clinic*
4 P.M. • Mecca Bodega, *World Percussion Clinic*
• Harold Jones, *Drumset Masterclass*
• Michael Burritt, *Showcase Concert*
5 P.M. • The McCormick Duo, *Percussion Clinic/Performance*
• Disney Jamitors, *Terrace Concert*
7 P.M. • Hall of Fame Banquet
8 P.M. • Drum Circle
9 P.M. • Walt Disney World Big Band w/Guests, *Evening Concert*
10 P.M. • Hand Drum Jam Session

SATURDAY

- 8 A.M. • Rebecca Kite, William Moersch, Orlando Cotto, *Audience Development Presentation*
• Bethune Cookman College Steel Drum Orchestra, *Terrace Concert*
9 A.M. • Jerry Tachior, *Keyboard Masterclass*
• East Carolina University Percussion Ensemble, *Showcase Concert*
• Neil Larrivee, *Marching Clinic*
10 A.M. • Thomas Fox, *Paper Presentation*
• Steve Houghton and Kristen Shiner McGuire, *Drumset FUNDamentals Session*
• Jamey Haddad and John Wyre, *World Percussion Clinic*
11 A.M. • Robby Ameen, *Drumset Masterclass*
• High School Marching Drumline Festival
• College Pedagogy Panel Discussion
12 P.M. • Virgil Donati, *Drumset Clinic*
• Sherry Smith and J.B. Smith, *Keyboard FUNDamentals Session*
• Brian Slawson, *World Percussion Clinic/Performance*
• Tim Adams, *Timpani Clinic*
2 P.M. • Daneilla Ganeva, *Keyboard Clinic*
• Alan Abel, *Orchestral Masterclass*
• Luis Conte, *World Percussion Clinic*
3 P.M. • Epcot Spirit of America File and Drum Corps, *Terrace Concert*
• Ron Brough and Mark Dorr, *Timpani FUNDamentals Session*
• Glen Velez, *World Percussion Masterclass*
• Horacio Hernandez, *Drumset Clinic*
4 P.M. • Hip Pickles, *Marching Clinic/Performance*
• Robert Thomas, Jr., *World Percussion Clinic*
• Leigh Howard Stevens, *Showcase Concert*
5 P.M. • Dave Garibaldi with Talking Drums, *Showcase Concert*
• Sal Ferreras, *World Percussion Masterclass*
• James Campbell and Lalo Davila, *Snare Drum FUNDamentals Session*
• Virtual Max, *Terrace Concert*
8 P.M. • Nexus, *Evening Concert*
10 P.M. • Hand Drum Jam Session



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T. Bruce Wittet

take to Latin: Familiarize yourself with the rhythms and the tendencies, not only of the drums but the rest of the band, and then have fun with it."

Was it a tall order reconciling the looseness of a DeJohette with the four-square approach of a pop group like Marcy Playground? Dan replies, "That's a tough

question, but I find that, when playing John's music, more often than not the things I try right off the bat—my natural instincts—work really well. We come from such similar places. The three of us grew up on classic rock. I realized I had all these natural tendencies, in terms of playing songs. I've always liked drummers who I've considered *song* players, like Stewart Copeland. He played brilliantly and appropriately. So did Steve Gadd, and all the guys who played on Steely Dan stuff, like Jim Keltner. Although I found it challenging to play Marcy Playground music, I also found it easy in the sense of John's music having emotional impact, which is 90% of it. I've been in situations in the studio or on a pickup gig where I'm learning someone's music and it isn't making a connection; it's not affecting me."

Expect some departures from that "hippie" feel on Marcy's next album. *You* travel by coach, load gear into a thousand back alleys, and see what it does to your world view! Dan explains, "The first record was made when it wasn't a band. Now we've been touring for two years. John's songwriting is slightly different—maybe not as mellow. There's more energy and more up-tempo things. Our playing over the last two years hasn't been documented. We need to record, in terms of capturing the *soul* of the band."

Rieser is no stranger to the studio. "I have lots of recording experience," he says. "I've done some commercials and a lot of records on a low budget. After I did the Reprise record with Holly Palmer, her pro-

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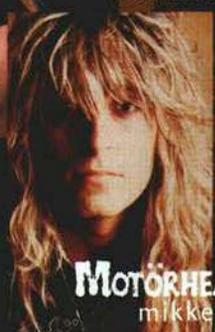
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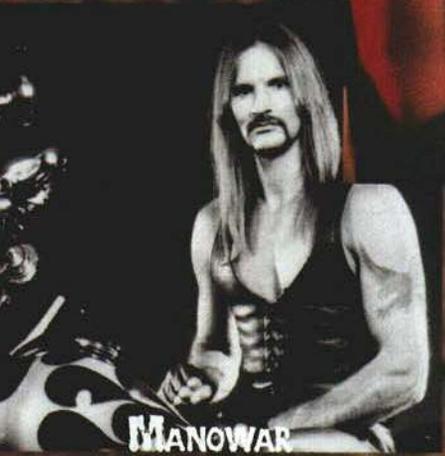
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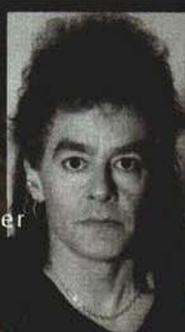
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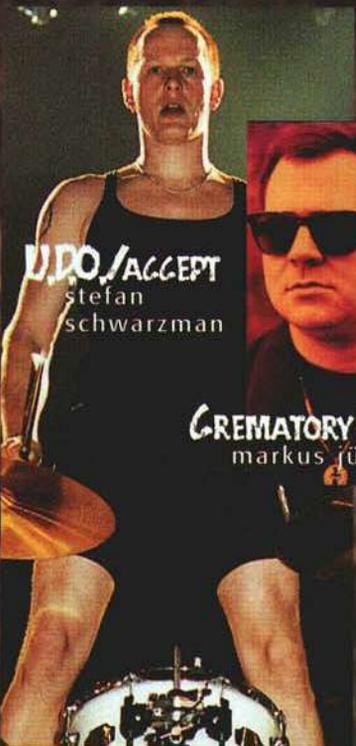
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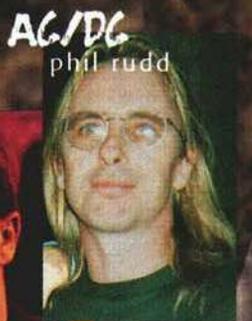
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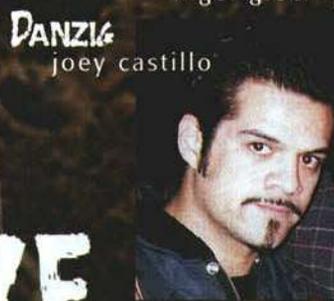
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ducer gave me work—mostly jingles. That was a goal for a while. But now I'm more interested in something that's more *personal*, and a band provides that."

The same band has sent Rieser's academic approach packing. "I've developed physical habits just from reacting to the sound or feel of a song live," he says. "If I were to have noticed them when I was practicing eight hours a day, I would have been completely freaked out. When you're in a learning and technical frame of mind, there are things that are presented to you as right and wrong. But none of that matters to me now, because I do what I feel is appropriate for the song. My hands are chewed up because the sticks are doing weird things. Sometimes I'm slamming the stick into the drum and leaving it there, whereas I practiced the Moeller technique for years to get away from that."

Dan Rieser's 1998 touring kit is, to say the least, a casual conglomeration. Dan admits: "My present kit is a mutt. The bass drum is a 20" Ludwig drum that I found in the basement of a brownstone. The snare drum is an old Ludwig *Aerolite*—an unbelievable, no-nonsense drum. I've got a set

of Sonor *Hilites* at home, with a great snare drum, but it's very sensitive. It has almost *too* much personality for this gig. I use the floor tom from that set, a 14x14, and also a Tama 9x12 tom I got from John. I've been looking for an old Rogers or Slingerland kit in good condition; the sound and feel would be very appropriate for this band. We have a certain dirtiness that we don't necessarily want to get rid of, even on record."

Rieser also mixes up his cymbals. "I have a 22" Zildjian *A Custom* ride that is heavy. I crash on it a lot—as much as I crash on the crashes. I also have an 18" *A Custom* crash, and an 18" Sabian *HH* medium-thin crash. The hats are 14" Zildjian *Ks*.

"I want to get the thinnest 20" crash I can find, and put rivets in it." Dan continues, "I had an old *A* like that, and I would tap it while I was using brushes. It became my main crash on a lot of stuff. It just sustains forever. I also have a CB 700 hi-hat cymbal that's all bent up. I buy old, busted, cracked cymbals all the time. I used one on the bottom of my *K* hi-hat for a while, and sometimes I would use it for a crash. The



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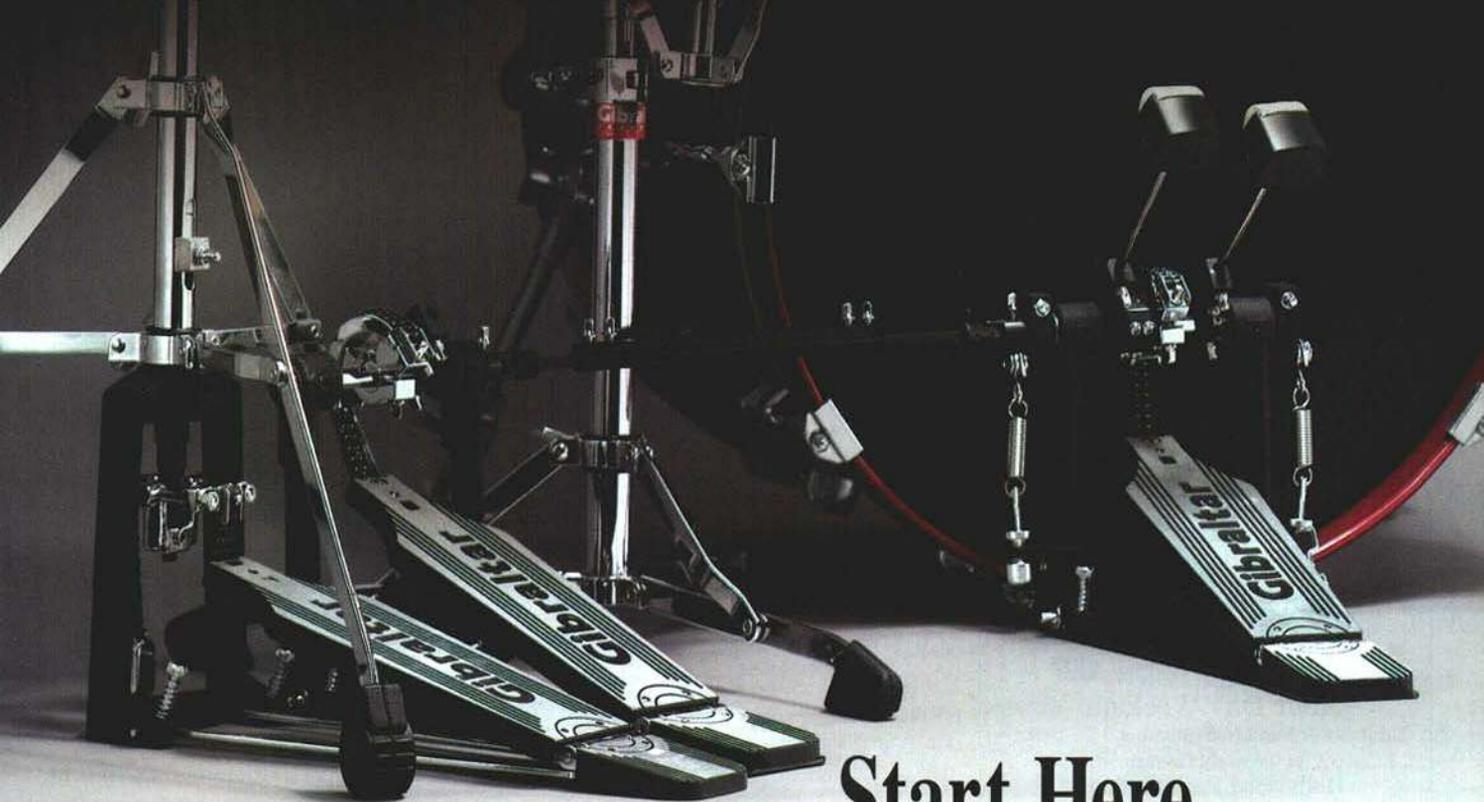
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nature of the band is such that there is a lot of room for me to be doing these things.

"Sometimes I'll switch my cymbals," Rieser says, "or use a different head, just to see what happens. The guy who sets my stuff up is a guitar player. He puts everything in its relatively proper place, and then I get up there and shimmy it. It *never* ends up in the same place, which is totally cool. Sometimes my cymbals are high, sometimes they're low. It makes no difference—really. It's funny how I see myself getting further and further away from caring about all that."

Traditional wisdom suggests that aches and pains will flow from Dan's arbitrariness. "Not so far," he responds, "other than one night in Alabama when I did a somersault across the stage and landed on my back! I've had no physical problems that I can't deal with. The same with equipment. Occasionally my hi-hat rod will come unscrewed because it's so old. Of course it'll be in the middle of a totally bashing tune. I just have to make do somehow."

Although Dan stuffs his bass drum with considerable muffling on live gigs, in gen-

eral he prefers a relatively open sound. "I used to use my Sonor bass drum for a lot of rock and pop situations around town," he says. "I also used it on that Holly Palmer record, with both heads on, and a mic' inside and a mic' outside. It's a lot harder to reproduce that sound live, though."

Rieser tunes his drums the same, venue to venue. "I probably wouldn't change a thing from a small club to a larger stage. I trust our soundman, Steve Shaw. I hit a lot of rimshots, and he puts the mic' an inch inside the rim of the drum, towards the center of the head, to capture that. My snare drum is tuned medium to low—and *organic*."

Dan is wide open to influences. Some of his favorites are not obvious choices, though. He offers a few examples: "There's a band called Built To Spill on Warner Bros.; they're still pretty underground. Their album *Perfect From Now On* is a pop masterpiece, but by today's standards it's kind of an ugly, unrefined production—kind of like old Pink Floyd. Then there's a band called Jimmy's Chicken Shack, from around DC. They're a groove metal band—like the Red Hot Chili Peppers, but harder. I saw the Brad Meldau Trio, with Jorge Rossi, at the Blue Note, and I was in disbelief. Then there's a band called the Mommyheads, from San Francisco. The drummer plays shakers with this unique grip."

Rieser's enthusiasm in describing his musical melting pot is infectious. "I've probably been listening more to my peers than to the masters," he says. "There's a

drummer named Jim Black, who plays with Tim Berne and Blood Count; he's very into the downtown scene. And there's Kenny Wollesen. People like that...we can jam, we can have dinner. Lately that sort of situation has been more inspiring and influential for me. I feel very lucky that my last four or five years in New York have been like that."

Expect Dan to go the distance with Marcy Playground, but between tours he'll keep other fires burning: "It's hard to make a living in New York," he admits, "but I was doing it before this band. Another project that I'm involved with is the Bloomdaddys. That's a band with two drummers, two saxophones—who play through all sorts of distortion, harmonizers, etc.—and a bass player. We've been together for four years, but it's part-time since everybody is involved in other things. The other drummer is Jorge Rossi. It's a killing band—totally on-the-edge music."

As a parting statement on jumping between discrepant musical forms, Dan says, "Before, I had been playing a lot of jazz, thinking more in terms of improvising. Marcy Playground calls for focused song playing. But it came totally naturally. We all have some degree of punk roots, and I like that aspect of the Marcy Playground personality: going from something very subtle to something very ugly and bashing."



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Luis Zambrano

Twenty-two years ago a young boy in a small Venezuelan town listened to Led Zeppelin for the first time and declared, "I'm going to be a drummer." Thus began Luis Zambrano's love affair with the drums. Through the years he performed and wrote music for commercials, radio, and bands in Venezuela, and helped to create a music conservatory in his home town. Though classically trained and versed in all styles of music, Luis's passion for rock 'n' roll brought him to New York City, where he has performed in bands ranging from rock and country-blues to funk and groove punk.

Now thirty-four, Luis currently powers Missing Chunk, a "polyrhythmic alternative rock" band based in New York City. Their recently released debut CD, *the resemblance is uncanny*,

heavily features Luis's sometimes funky, sometimes tribal drumming, and showcases his musical diversity. "The most important thing with Missing

Chunk's music is to tell the story," says Luis. "Sometimes it's done by the choice of pattern, sometimes it's in the changes, other times it's in the details. The drums become a character in the song."

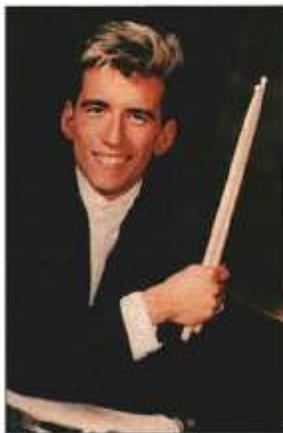
Between Missing Chunk's gigs and fundraising appearances, Luis does session and scoring work. He credits his musical inspiration to works by Steve Gadd, John Bonham, and Rick Latham. His kit is a custom assembly he considers "specifically right" for his playing style: three old Tama concert toms, a Premier APK bass drum, a Pearl brass piccolo snare, and cymbals by Sabian, Paiste, and Zildjian.



Paul Bannerman

Twenty-nine-year-old Paul Bannerman was born and raised in Brussels, Belgium. His drumming career began at the age of eleven, when he played in the pit orchestra for school musicals. He continued his musical studies throughout high school, then left Europe to attend St. Francis Xavier University in Nova Scotia, Canada. He graduated from their jazz studies program with honors, then auditioned for and was accepted to Canada's National Military Band of the Ceremonial Guard—one of the finest marching units in North America.

After moving to Toronto, Paul became involved with a variety of musical activities, including performances with numerous bands and artists. His musical versatility (amply displayed on his demo cassette) and sight-reading skills have kept him in demand for freelance work, including live performances



studio sessions, and touring dates. He's currently on the musical staff of several cruise-ship lines and plays with four different big bands. His work has been released on fourteen CDs, numerous cassettes, and a music video for various artists across Canada.

Paul's musical interests tend toward big band, R&B, funk, and pop. He cites Phil Gould, Manu Katche, Stewart Copeland, and Dave Weckl among his influences. He currently plays a Yamaha *Power Tour* kit with Pearl hardware, Zildjian cymbals, Yamaha, Roland, and KAT electronics, and LP percussion.

Paul's long-term goals include raising his reputation as an internationally recognized drummer, and achieving a high level of musicianship and a great sense of business knowledge. He hopes to establish himself as a first-call session player/touring sideman for popular international recording artists.

Rich Arbuckle

Yorba Linda, California's Rich Arbuckle is a drummer of pleasant contradictions. For example, he lists Buddy Rich, Steve Smith, and Terry Bozzio as major influences, but says that recently he's been listening mostly to Mike Portnoy. He plays rock, country, funk, big band, and orchestral pit percussion—but cites traditional jazz as his favorite style to play. And he splits his playing time between a "part-time" '80s new/wave pop-type band called Scotland Yard and his "full-time" band, *Accomplice*—which is a hard rock/progressive group with one CD and a respectable list of opening-act credits with such groups as Night Ranger, Michael

Schenker, Rush, and Ronnie Montrose. Rich's drumming on the CD shows creativity, power, technique, and a flair for the dramatic.

Rich started drumming at nine, but only began taking lessons at sixteen. He pursued his drumming while in college, including playing in Dixieland and big band ensembles. He studied general percussion as well, which he says helped his reading and his ability to get through complex meters. "My diversity has given me opportunities to travel the world and play," says Rich. "I've performed in the US, Japan, and Canada with bar bands, big bands, brass bands, country bands, rock bands, and rubber bands. Fun, fun, fun all the way."

Rich currently performs



on a Ludwig *Super Classic* kit with a *Black Beauty* snare, and uses a combination of Zildjian, Sabian, Wuhan, and Paiste cymbals. His immediate goal is the completion of *Accomplice's* second CD—and hopefully raising some national interest. *Scotland Yard* will also complete their second recording soon.

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch

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you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



New Orleans Jazz & Heritage Festival

The New Orleans Jazz & Heritage Festival, which takes place each spring, is a very special event—largely because New Orleans is home to some of the most soulfully creative drummers in the world. And, as John Fogerty said during his excellent Jazz Fest '98 appearance, "Most great music seems to have had its origins in the Crescent City."

Musical activity was especially strong in New Orleans this year, not only at the festival itself but throughout the city. There are several new venues in town, including two new Tipitina's, plus a club that Levon Helm is planning to open in September. Levon was in town to announce the opening with an outdoor press conference—and a second-line parade through the French Quarter.

Here are a few of this year's highlights for drummers: Zigaboo Modeliste led his own incredibly funky band in a fantastic club performance. Earl Palmer, the father of New Orleans funk, made a rare appearance; Earl and Zig both sat in with Bonnie Raitt at the Fest. Johnny Vidacovich and Herman Ernest performed, unaccompanied, at the Louisiana Music Factory to announce the reissue (and price reduction) of the *New Orleans Drumming* video box set. Johnny also appeared with his own wonderful group, Astral Project, while funkmaster Herman also played with Dr. John. Horacio "El Negro" Hernandez worked his Latin-tinged magic with Charles Neville.

Bob French, a great traditional Dixieland drummer, led his own Original Tuxedo Jazz Band. Paco Sery burned with Joe Zawinul, Jeffrey Alexander smoked with George Porter, Shannon Powell swung with Wendell Brunious, Russell Batiste grooved with the Funky Meters, and Carter Beauford rocked with the Dave Matthews Band.



Johnny Vidacovich (left) and Herman Ernest, at the Louisiana Music Factory



Zigaboo Modeliste, fronting the Zigaboo Funk Revue



Shannon Powell, with Wendell Brunious



Jeffrey Alexander, performing with George Porter

Two legends meet: Levon Helm (left) and Earl Palmer



Paul Siegel

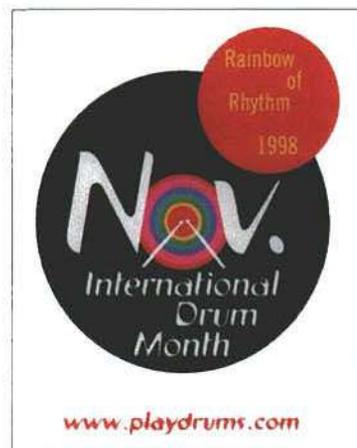
"Rainbow Of Rhythm" Is International Drum Month Theme

The Percussion Marketing Council—an organization of percussion manufacturers, dealers, and suppliers all dedicated to the furtherance of drumming—has announced that the theme for the sixth annual International Drum Month (November, 1998) will be "Rainbow Of Rhythm."

IDM chairman David Via (of Sabian Cymbals) states, "After five years of promoting International Drum Month, we've redesigned the program for '98, and we've added a lot of fresh new ideas. IDM is being repositioned to express a more global attitude, reflecting the diversity of creative ideas, musical styles, and cultural backgrounds of the international drum and percussion community."

"The 'Rainbow Of Rhythm' programs provide a comprehensive and multi-faceted platform for our outreach," Via continues, "targeting drummers, dealers, and manufacturers. We are challenging dealers and manufacturers to 'be a player' in this exciting promotion to attract new players of percussion instruments."

As a prelude to November's International Drum Month, a dynamic calendar of special events, promotions, outreach programs, and other activities are being conducted. For more information, contact IDM/PMC, 12665 Kling St., Studio City, CA 91604, tel: (818) 753-1310, fax: (818) 753-1313, e-mail: DLevine360@aol.com.



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Save on American Vintage Drums! 20-30% off some "other guys'" prices! **Blair 'N Drums** specializes in '50s-'60s Gretsch drums and K Zildjian cymbals. Also Ludwig, Leedy, etc.! Business SASE required for free list. 3148 Plainfield Ave., NE, Suite 250, Grand Rapids, MI 49505. Tel: (616) 364-0604 or call (800) 555-1212 for toll free number only to buy, sell, trade! Fax: (616) 363-2495.

Bobby Chiasson's Jollity Drum Farm vintage mail-order list includes **Rogers Swiv-O-Matic**, Coach Road, Box 2324, RR #2, Argyle, NY 12809. Tel: (518) 638-8559.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, (415) 458-1688, fax 1689.

Vintage: Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

Vintage drum stuff: Calfskin heads, books, shirts, videos, and more. Call or write for complete listing: **Rebeats Vintage Drum Products**, PO Box 6, 219 Prospect, Alma, MI 48801, tel: (517) 463-4757, www.rebeats.nethawk.com.

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Vintage Drum Center—one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more—singles, sets, and entire collections! **Vintage Drum Center**, call: (515) 693-3611 or call toll free operator for 800 number. Fax: (515) 693-3101.

Vintage Drums, especially Gretsch, Ludwig, Leedy, catalogs, K Zildjians, etc. Blair 'n Drums, tel: (616) 364-0604, or call (800) 555-1212 for toll free number, or fax: (616) 363-2495.

Miscellaneous

Vintage Logos. Drum Company Logos: Gretsch, Rogers, Ludwig, Camco. **Shield-style logos:** Choose from our selection of sizes, colors, lettering styles with your initials. Easy to apply, just like a sticker. Or have us apply it to a drumhead. Application instructions included (with photos). For a catalog, (513) 271-3545, www.vintagelogos.com.

Custom & Vintage Drum Show of Hollywood, Labor Day weekend, September 5th and 6th, at Hollywood Park Casino, Los Angeles, CA. Call (213) 461-0640 for info.

On Sale Now

Videos from the Eleventh Modern Drummer Drum Festival

Eddie Bayers (with Brent Mason, Michael Rhodes, and Matt Rollings), Terry Bozzio, Danny Carey, Jeff Hamilton (with Larry Fuller and Lynn Seaton), Will Kennedy (with Russell Ferrante and Jimmy Haslip), Jo Jo Mayer (with Jamie Saft and Tim Lefebvre), Rod Morgenstein & Jordan Rudess, Glen Velez, Dave Weckl & the Dave Weckl Band (Brandon Fields, Buzz Feiten, Tommy Kennedy, and Jay Oliver), and the Dartmouth High School Drumline

See page 131 for ordering details

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Drum catalogs wanted. '70s and before. Explorer's Percussion. Tel: (816) 361-1195.

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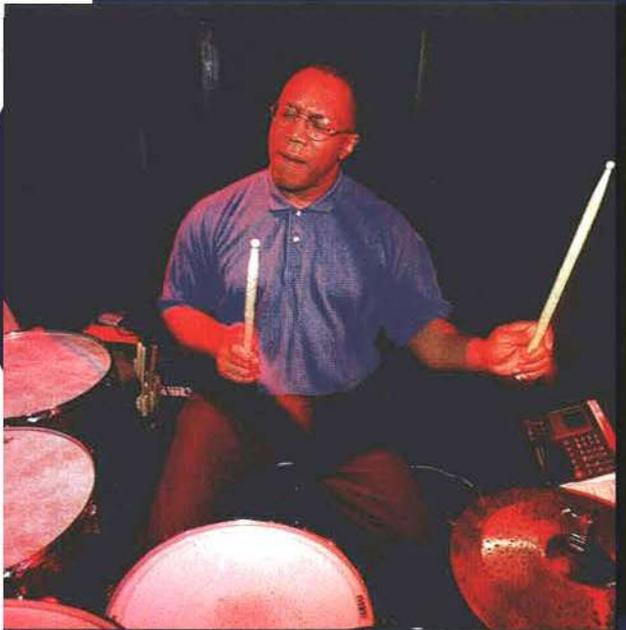


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Drummer/artist Jon Blackwood of Birmingham, Alabama, is the only one who can truly describe his drumset creation. "The kit was built in sculpture class," he says. "It was intended to stand in

for my real kit while I was in college and living in an apartment. But what started out merely as my notion of the optimal 'apartment kit' turned into my second passion: working hands-on with wood. The kit

is practical, in that everything on it is functional. (However, I really enjoy it more for its looks.)

"The kit was built with pine, mahogany, steel, *Plexiglas*, and copper. The frame is 1/2" steel rod, with 6", 8", and 10" fully positional toms and a small 7" cone-shaped 'snare drum.' It really has a snare sound, due to lots of scrap metal placed inside.

"When building my kit, I learned that while toms might be a challenge, pedals are *seriously* difficult to make—especially when you're dealing with a plumbing-department employee who has no concept of the idea at hand. Finally, the cymbals were my own stone-age series: cut, heated, and beaten to death with a ball-peen hammer.

"Any drummer could create his or her own unique and personal kit like I did. Just remember: Use lots of sandpaper!"

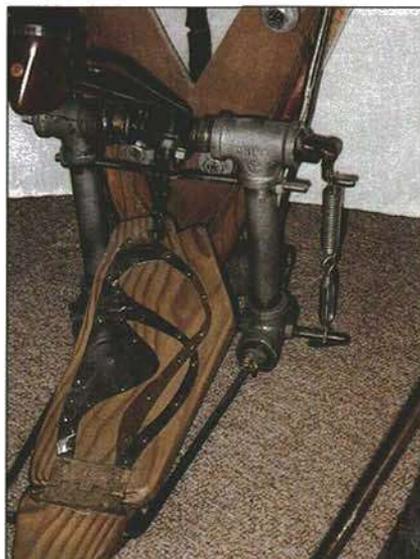


PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288.



Harvey Mason

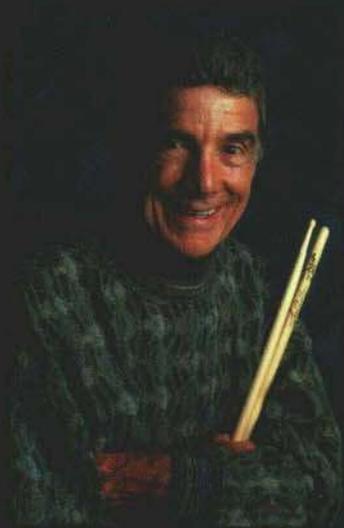
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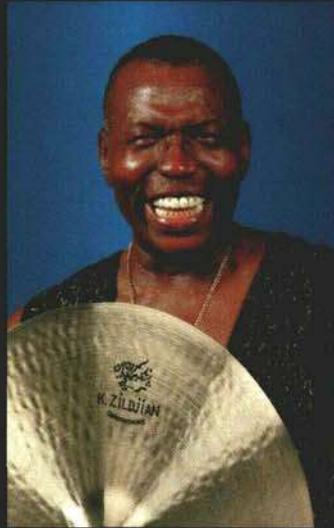
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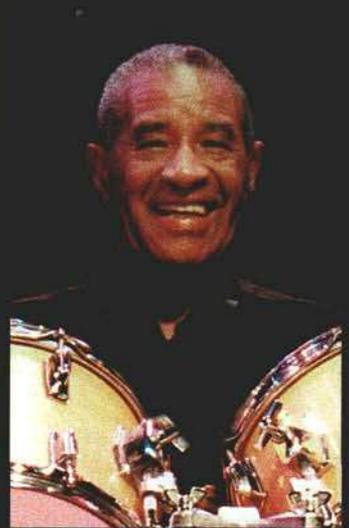
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