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Royal Crown Revue's Daniel Glass

Squirrel Nut Zippers' Chris Phillips

The Brian Setzer Orchestra's Bernie Dresel

Big Bad Voodoo Daddy's Kurt Sodergren

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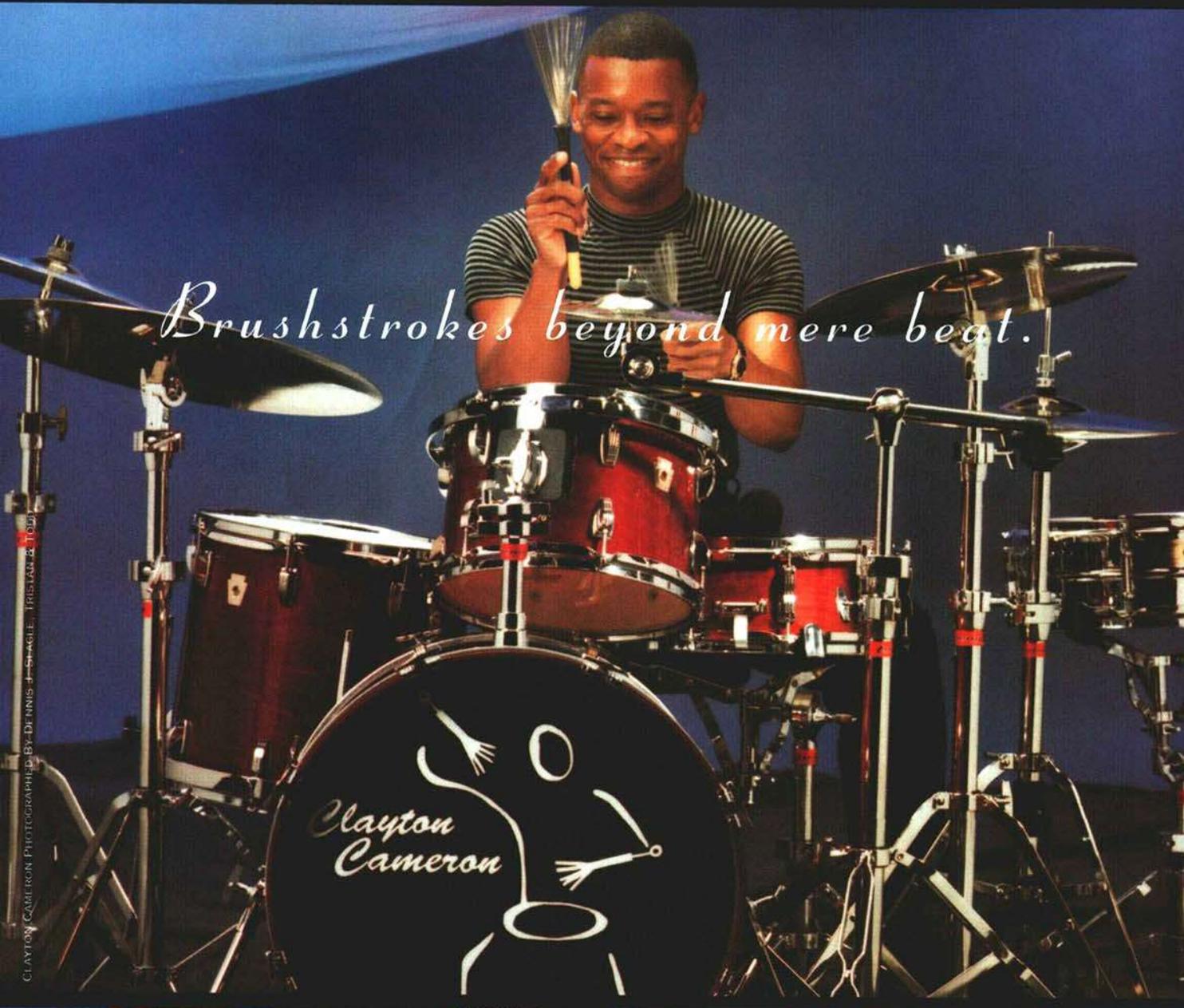


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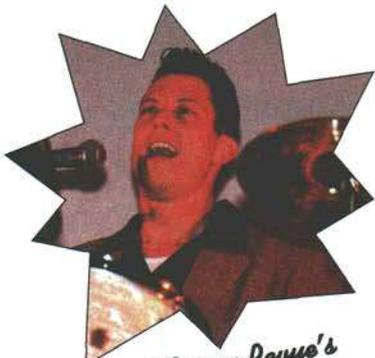
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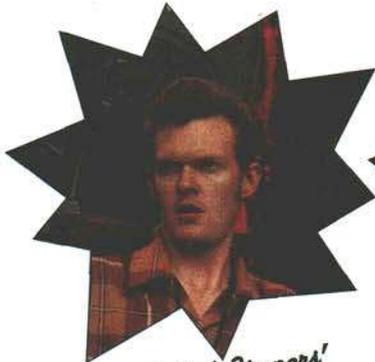
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*Royal Crown Revue's  
Daniel Glass*



*Cherry Poppin' Daddies'  
Tim Donahue*



*Squirrel Nut Zippers'  
Chris Phillips*



*The Brian Setzer Orchestra's  
Bernie Dresel*



*Big Bad Voodoo Daddy's  
Kurt Sodergren*

## NEW SWING DRUMMERS

Turning the alternative "too cool to care" pose on its ear, a rash of new bands are looking to classic swing for inspiration—and featuring some killer drumming in the process. This month, *MD* hangs with the skinsmen of Squirrel Nut Zippers, Royal Crown Revue, Brian Setzer Orchestra, Cherry Poppin' Daddies, and Big Bad Voodoo Daddy for the inside poop.

by Ken Micallef

**62**

## IAN PAICE

He's been laying down some of the heaviest, groovin'est beats in rock for over thirty years. Yet Deep Purple's Ian Paice just seems to get better and better. Now, with a great new Purple album and world tour, old and new fans alike are rediscovering the wonders of heaviosity.

by Adam Budofsky

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## PACO SERY

More often than not, drum fans who witness the other-worldly playing of Paco Sery—most recently behind fusion master Joe Zawinul—are simply left speechless. "Where did this guy come from?!" is about all they can eke out. Read on, drummers, read on.

by T. Bruce Wittet

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# New Books And More

In the next couple of months we will be announcing three new additions to the *Modern Drummer* Library. The first is a compilation of interviews by former senior editor Rick Mattingly that will include stories on Louie Bellson, Jack DeJohnette, Buddy Rich, Elvin Jones, Joe Morello, Max Roach, and Tony Williams, among others. If you happened to have missed any of these illuminating full-length feature stories in *MD*, *The Drummers' Time* will be a perfect opportunity to learn from and enjoy the many interviews Rick conducted with the great players who literally defined contemporary jazz drumming.

Next is *The Encyclopedia Of Double Bass* by Michael Lauren and Bobby Rondinelli. We feel that these two fine players have put together the most comprehensive text on double bass drums ever written. Along with hundreds of patterns and exercises progressively arranged to help you build a solid double bass technique, the book also includes sections on how to best apply the technique, the future of double bass, the great double bass drum players of yesterday and today, and a discography of influential double bass recordings. *The Encyclopedia Of Double Bass* is a must-have for every drummer interested in learning more about the subject and improving their performance.

Our third new title is *The Modern Snare Drummer*, authored by yours truly. This book is a collection of thirty-eight snare drum solos that challenge one's technical proficiency and reading ability. Designed for individual study, for college percussion majors, or as a source of audition pieces, *The Modern Snare Drummer* is the first somewhat academic addition to the *MD* Book Division. We think you'll find each of these new publications challenging and very exciting.

On a totally different matter, starting next month the *Editor's Overview* department of *MD* will be handled a bit differently. After twenty-two years of writing this column, I've decided to offer each of *MD's* knowledgeable editors an opportunity to speak to you every month through this department. Retitled *An Editor's Overview*, this department will allow you to hear from features editor Bill Miller, managing editor Rick Van Horn, associate editors Adam Budofsky and Rich Watson, and myself on an alternating-month basis. All of the above-mentioned gentlemen are highly skilled editors and writers in close touch with every aspect of drums and drumming. I'm certain you'll find their insights and observations interesting and informative. Look for the first installment of *An Editor's Overview* by Bill Miller in the January '99 issue.

*Don Spagnardi*

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## CARTER BEAUFORD



I just finished your September 1998 cover story on Carter Beauford, and I must say that I was quite impressed. In a world where most drummers claim to have "invented" certain

chops, Carter takes no credit. Instead, he gives it all to those who have inspired him. What Carter creates behind his kit can only be described as amazing, yet he claims it's simple.

With tons of compliments thrown his way, Carter says he's just an average drummer. He's hardly that! Far from the "average" crowd, Carter combines a "melting pot" of different musical styles. Congrats to *Modern Drummer* for an informative and insightful article.

Justin T. Scott  
 Yorktown, VA

It's always a pleasure to read about a musician as successful and admired as Carter, who remains as humble as he does—unlike many that we hear about. (The controversial *Tre Cool* comes to mind.) Thanks for another great interview.

Mike Reilly  
 via Internet

## BILLY MARTIN

Kudos to *MD* for noticing one of today's most open-minded and creatively ingenious drummer/percussionist around. Hearing MMW's CDs is awesome and inspiring. Seeing Billy Martin play live was like an epiphany (from an experimental drummer's point of view).

Jdb2kodo  
 via Internet

## MIKE CLARK

Thank you so much for the wonderful article on Mike Clark. It's great to see him back in the limelight. To me (and, I'm sure, to many others) Mike ranks with the very best. The first time I heard "Actual Proof," my mind could not conceive it nor my ears believe it. Mike truly was a pioneer.

I highly recommend that any drummer, especially younger players, check out Mike's work. "The Funk Stops Here" is a must. His work with Herbie Hancock and Brand X is just incredible. You won't be disappointed!

John Demarkis  
 Manchester, MA

It was refreshing to read about Billy Martin and Mike Clark in your September issue. Individual voices, out of the commercial mainstream, need as much exposure as possible. Fine magazines such as yours must take up this call. Keep up the good work.

Steve Vava  
 via Internet

## GRIP RESPONSE

I am responding to Ron Spagnardi's editorial in the September '98 issue of *MD*, pertaining to the age-old question of conventional versus matched grip. I believe that each method has its own advantages and disadvantages in practical use. Thus, I have a strong desire to see that *both* styles, with their individual techniques and strengths, be taught to young, developing drummers.

As our roles in performing become more and more intricate, and our choice of (or requirements for) equipment—including sticks and mallets—become more diverse, the knowledge and practical application of both grips become increasingly important. To illustrate what I am professing in real terms, how many timpani, marimba, or xylophone players play with a "conventional" drum-style grip?

As we move into the 21st century, I believe that diversity in our craft will become more and more a necessity, rather than an exception to the rule. That is why I feel that in the teacher/student environment, *both* grips need to be taught, under-

stood, and applied, in order to give coming generations of drummers all the tools necessary for success.

Joseph Balentine  
 via Internet

## THE ROAD WARRIOR DINES OUT

I wanted to thank you and Bobby Rock for the wonderful articles on how to eat healthy foods while traveling. I am a vegetarian with multiple food allergies, and I already do most of the stuff Bobby wrote about (except carrying my own foods into restaurants....that's a good one!). It is so refreshing to see a high-profile person like Bobby promoting this kind of lifestyle. I agree 100% that once you get used to these things it is just a matter of routine, and I encourage everyone to go ahead and give it a try. Thanks again *MD* and Bobby. Let's have lunch sometime!

Amy Bieber  
 via Internet

*Editor's note: Bobby Rock's September '98 Health & Science article "The Road Warrior Dines Out" generated quite a few letters of rebuttal from MD readers. Rather than present abbreviated versions of those letters here, we plan to publish them in the near future as part of a follow-up Health & Science piece. Bobby's own comments in response to the letters will also be included in that article. Watch for it!*

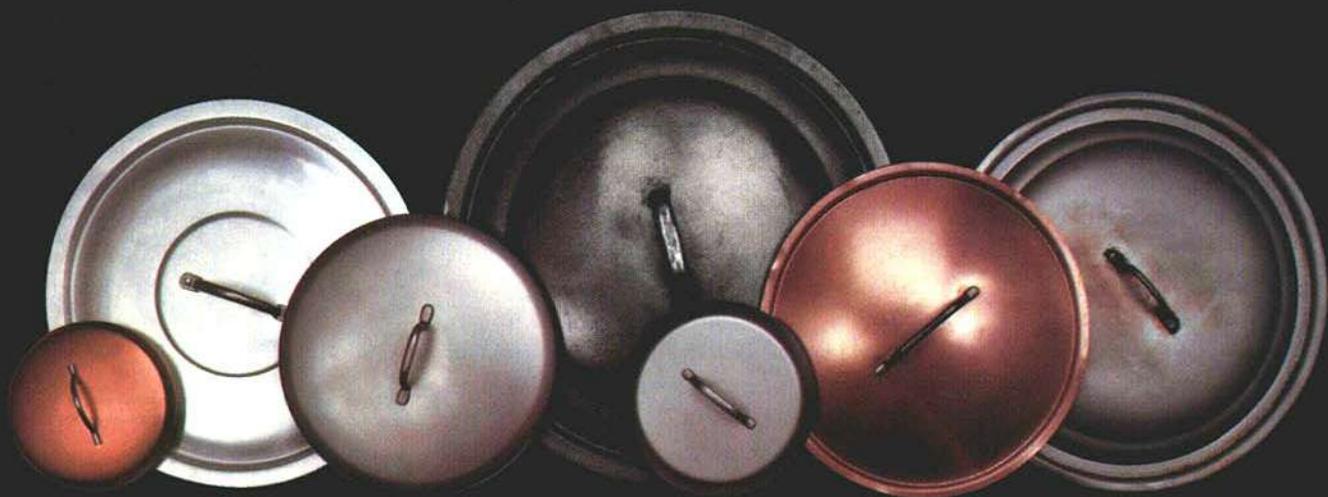
## GREGG BISSETT



Thanks for the insightful article on Gregg's new solo career [August '98 *MD*]. I never really listened to Gregg's stuff in the past, mostly because—being the superficial youngster that

I was (and still am, in many ways)—I could never get past his heavy-metal big-hair look to actually sit down and listen to his material. However, thanks to your write-up, I went to the local store, picked up a copy of Gregg's new album, and am

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ROLAND MEINL



now a newly found Bissonette-o-phile. (And not just because he chopped the hair.) Thanks to you folks at *Modern Drummer*, I'm once again a quite satisfied little drummer boy.

Rolf Straubhaar  
Austin, Texas

---

## CRYPTIC COMMENTS

Congrats to Ron Hefner on a well-written article ["Cryptic Comments," August '98 *MD*] that touches on a subject a lot of us musicians would like to shy away from. Criticism is a tough thing to swallow, and I truly believe that a certain amount of self-confidence is a must in our profession. How else are you going to have the ability to stand on a stage and perform? But I also believe that as hard as it is to heed another player's criticism, without this information it is hard to grow as a player.

I recently joined a new band with older, more experienced players than myself, and I've learned more in two weeks of gigs with these guys than in all the lessons I've ever taken. (No offense intended to any of the fine instructors I've had.) How absolutely

arrogant it would be to feel as if we knew and had heard it all, and that no one else could have a better idea! Thanks again for continuing to provide a great publication.

Chad Stewart  
Lubbock, TX

Receiving feedback from someone you respect can have a dramatic effect on anyone. But I must take issue with the notion that we should explore all the facets of our style because of one "cryptic comment," without asking for more details. Obviously if someone throws something at you on stage, there is no reason to ask for an explanation. But if a respected drummer walks up to a younger drummer and says, "You have good time, up to a point," the younger drummer has every right to find out what the elder drummer is talking about. This is a pretty bold comment for one drummer (no matter who he is) to make to another, since our whole art depends on a good internal time meter.

There are two possible scenarios here. If the elder drummer sincerely wants to steer the younger drummer in the right direction, requesting an explanation can save a lot of time and guesswork. Any teacher worth his

salt should know how to give input without making someone feel like dirt. (This is the reason so many of today's most experienced drummers have gravitated to instructors like Freddie Gruber, Joe Morello, and Ed Shaughnessy.)

Unfortunately there is another scenario, in which the elder drummer has a chip on his shoulder, and dishes out a negative comment without any regard for how it might affect someone. (I have seen this before, but I will not elaborate.) If this is the case, the younger drummer should not give the comment a second thought.

Chris Lee  
via Internet

---

## GIVE YOUNG DRUMMERS THEIR HEROES

I am not trying to offend or insult anyone by this letter. I am writing on behalf of all young, so-called "inexperienced" drummers. I may not know everything that I should about the great drummers of the past, but I do know what it's like to look up to and idolize somebody. In my case, that would be Tre Cool of Green Day.

The negative comments in the August

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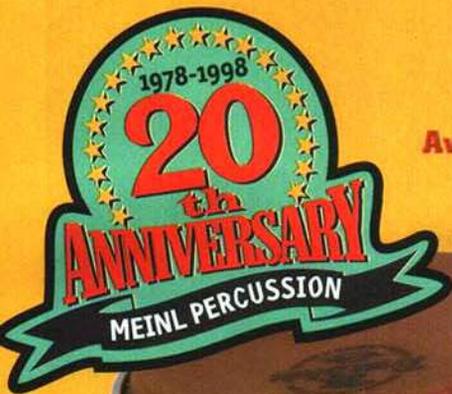


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and September editions of *Readers' Platform* are what prompted me to speak out. I am disgusted that so many of the newer artists featured in *Modern Drummer* are torn to shreds by people who don't like them. Apparently, the reason for this is because artists of today are too "young" and "ignorant" to know anything about playing drums. For some reason that I cannot figure out, the drummers of today are constantly compared to the older and more popular drummers of the '50s, '60s, and '70s. It would appear that young drummers are no good...scum...minute insects compared to earlier drummers. Why? Why must the newer drummers be compared? Is it too much to believe that they could be talented, and that students might idolize them for what they have done?

I am a seventeen-year-old drummer who *does* look up to newer drummers. These people have talent, yet they are ripped apart by snobby critics who live in the past. Let's face it, time moves on, and so do drummers. Sure, maybe earlier drummers did have talent and were great. But others have improved upon what they did. This has created a new breed of drummers, and I just wish that they could be recognized for

what they have contributed to our art.

It hurts me to have my idols torn down from their pedestals. I think it would hurt anyone. So please: Let us young drummers have our own idols without all of the negative scrutiny.

JCheese3  
via Internet



## CROSSING OVER

In a recent *It's Questionable* exchange (August 1998) you attribute the phenomenon of drummers "crossing over" primarily to cultural forces. "It's how they learned to play, and they passed this technique down to those they have influenced." While this explanation makes sense in historical terms, I would suggest that the equipment issue plays a far greater impact on the continuation of this technique than might be discerned from your comments.

Yes, there are a number of options available to drummers to get the hi-hat on their dominant side and end crossing over. However, these items (cable and remote hats) are all more expensive than the traditional hi-hat, and this consideration drives

beginning drummers and their parents—along with financially strapped older drummers—to continue to purchase the cheaper traditional equipment. Thus, crossing over remains part of our technique.

Until drum equipment makers introduce models that are economically competitive with traditional hats, the best alternative is to retrain drummers towards ambidexterity. It's not a quick fix and it requires a great deal of determination and patience, but adapting an ambidextrous technique has advantages beyond the elimination of crossing over: strengthening the weak hand, developing a broader rudimental language, and improving a sense of rhythmic adventurousness. And best of all, it's free!

My web site, which is located at [www.geocities.com/SoHo/9870/](http://www.geocities.com/SoHo/9870/), has an explanation of ambidexterity, and a number of exercises designed to get folks started on this technique. My own playing has improved in ways I couldn't imagine. Judging from feedback I have received, it is having a positive impact on others as well.

Tomas Howie  
West Chazy, NY



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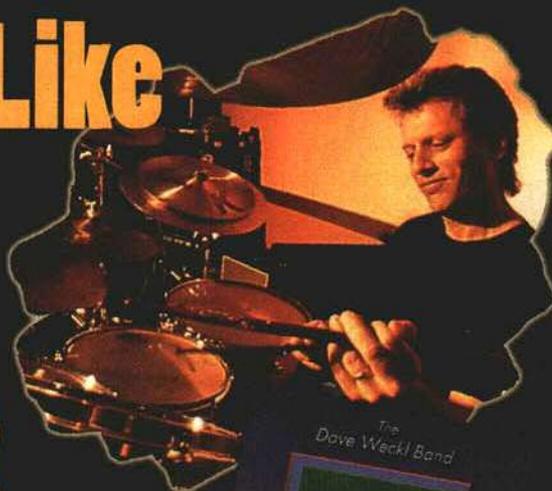
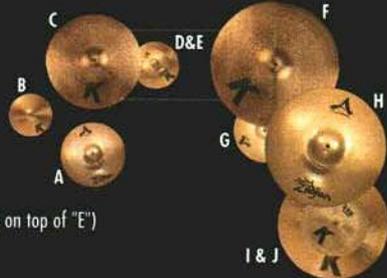
G: 14" A Custom Hi-Hat Top

14" K Hi-Hat Bottom

H: 19" A Custom Crash

I: 14" K Mini-China (on top of "J")

J: 18" K Dark Crash Thin Brilliant

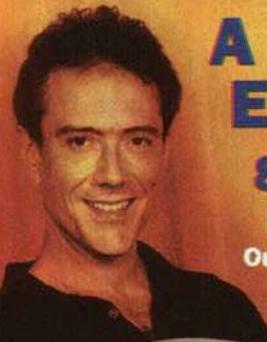


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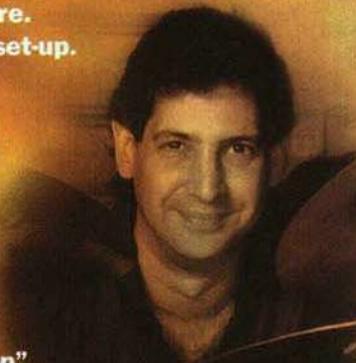
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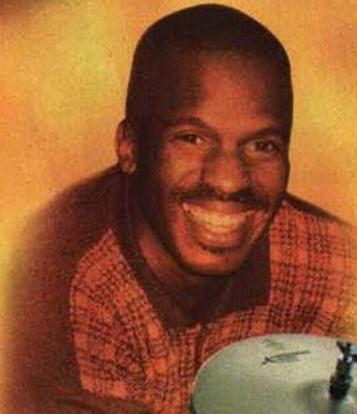
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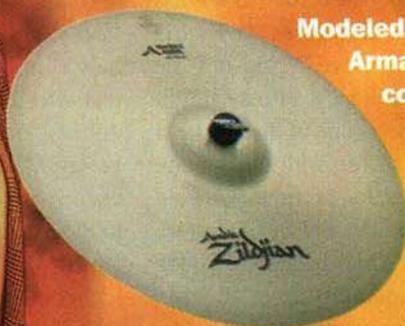


# Armand just found an old one...

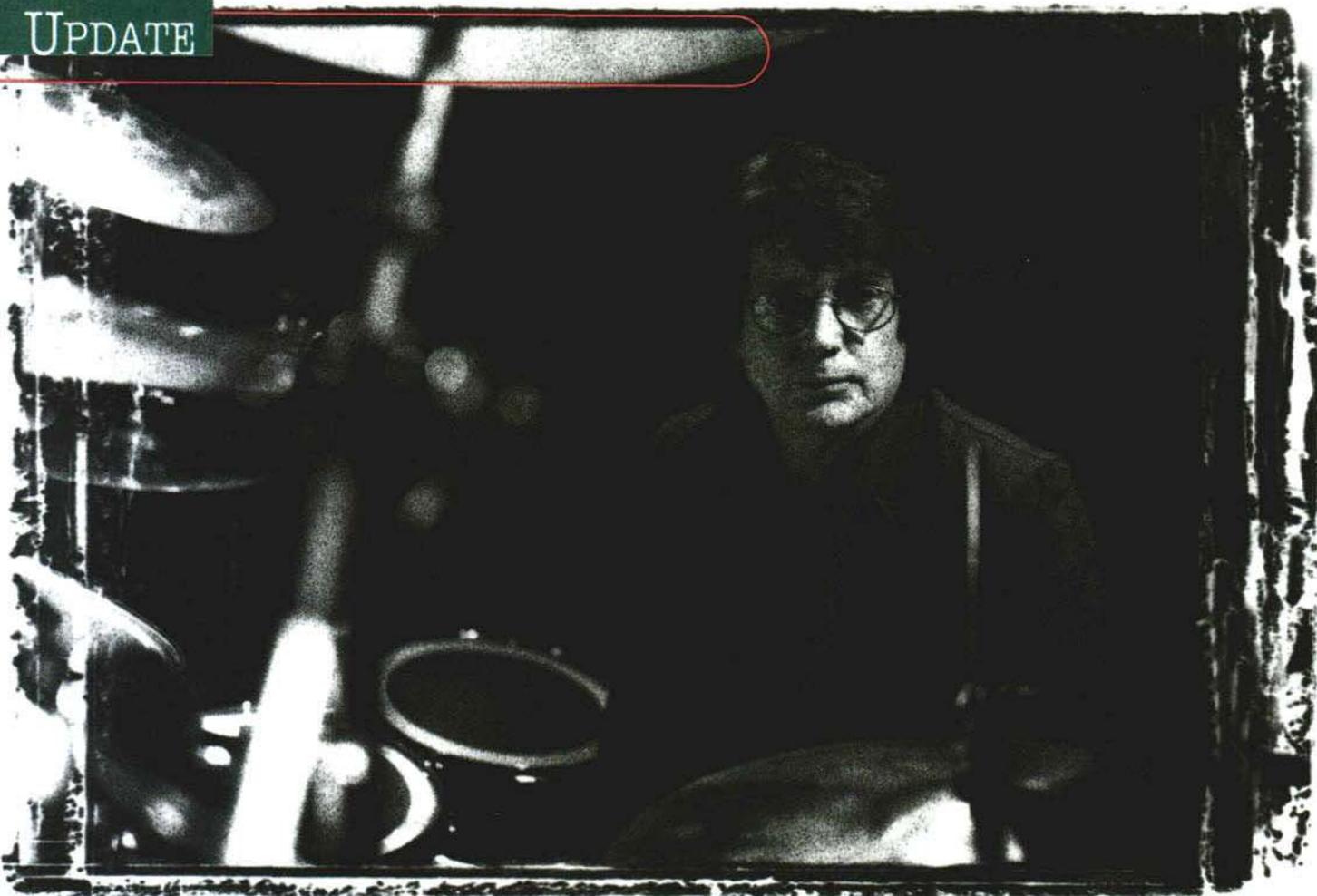


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*"I had a lot of fun with this album, We took a lot of time working out the details, and the songs are extremely drum-friendly."*

# Richie Hayward

*Rock-Solid Under The Radar*

**T**ouring heavily to support their latest album, *Under The Radar*, Little Feat has one of the largest, most fervent, and most enduring cult followings in rock, yet they have remained strangely "under the radar" of industry star-makers. "We're not doing that on purpose," Richie Hayward laughs. "But there's enough work for us to keep doing what we do."

To paraphrase the title track's lyrics, some of the best things in life are the least obvious—and they don't show up on the dubious, micro-fine bandwidth of MTV. Richie Hayward's masterfully *un-obvious*, quirky-imagi-

native, yet fat-butt-ed-solid drumming has won praise from Vinnie Colaiuta, Jim Keltner, and the late Jeff Porcaro. It's also landed him recording dates with some of rock 'n' roll's best, and reached eponym status in the recording industry: Top producers and musicians often identify what they want simply as "a Richie Hayward groove." And it's the jet fuel in Feat's latest, which Richie says is one of their best. "I had a lot of fun with this album. We took a lot of time working out the details, and the songs are extremely drum-friendly. Playing live, I especially love 'Eden's Wall' [also featured on the *MD*

*Hot Trax* CD] and The Blues Don't Tell It All." He also cites the New Orleans-rooted "Calling The Children Home." "That's pretty much a second-line thing, but it's all over the place. It's really fun to play that kind of groove that slow."

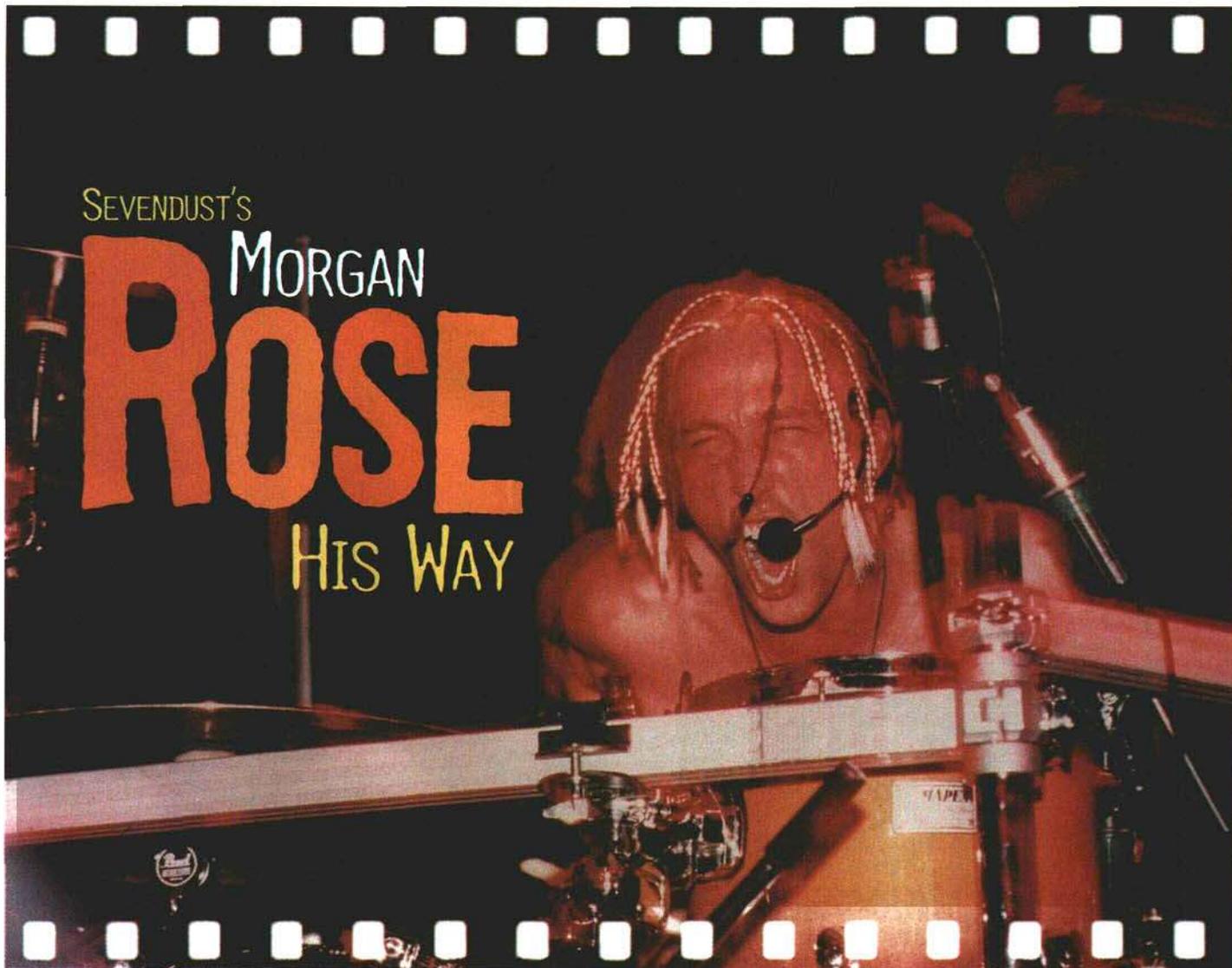
Richie admits he'd like Little Feat to get more recognition, but he's comfortable at an elevation that affords enviable artistic freedoms. "We've never sold out," he says. "Basically we get to play exactly what we want." Thanks to their unintentionally "stealthy" flight plan, drumming is on a higher plane for us all.

**Rich Watson**

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SEVENDUST'S

# MORGAN ROSE

HIS WAY

**P**roud as he is of his band's debut, Morgan Rose would just rather you wait for Sevendust to record its next record. "I listen back to our record now, and it's like I'm listening to a different drummer, like I'm not even on the record," Rose says. "Back when we made it, I was just a green country-boy drummer who'd never run a click track in my life. I didn't know much about playing in front of or behind the beat, and I think I sacrificed a lot of the feel. With the next album, I have to be able to play my way."

Rose's way—as anyone who's seen Sevendust's explosive live shows can tell you—is heavy on groove and heavier on energy. More than one drummer has called him "the heaviest hitter I've ever seen."

Rose's education included a year at the Musicians Institute in Los Angeles, where he says he spread himself too thin and didn't pay enough attention to rudimentary drumming. A few sit-downs with Terry Bozzio, he says, helped him step away from his idols of the '80s metal scene.

"Instead of trying to be the next Tommy Lee, Terry got me to try to be myself," Rose says. "I used to overplay a lot. But then I chilled out and learned to play for the song. Then we did a show and Dave Lombardo met me afterward and told me I had my own style. That meant a lot to me."

Still, it's been non-stop touring over the past year-and-a-half, along with playing alongside some of rock's top drummers, that has dramatically reshaped Rose's approach to performance. His credits Jamie Miller of Snot and Shannon Larkin of Ugly Kid Joe, in particular, for showing him how to be an effective live drummer.

"You look at some guys' technique and you know you'll never be like that even if you woodshed for a million years," Rose says. "But those guys turned it into absolute mayhem on stage, hitting drums and cymbals from angles the human body really shouldn't be able to do. So now, instead of being anal about being dead-on, it's all about having fun up there."

For more learning by immersion, Rose

says he couldn't have asked for better than a stage-side view of Danny Carey and Mike Bordin along Ozzfest '98. "Five years ago, I would have looked at somebody like Danny and thought he was nothing, because he just plays his parts," Rose says. "But I look at him now and I'm bowing. He's just so relaxed. I've watched him front to back on so many shows and I'm still waiting for him to make one mistake, just so I know he's human."

While Sevendust has approached gold with their self-titled debut onTVT Records, Rose says he's already surpassed whatever visions he had for his career. "It's such a privilege to be on Ozzfest and learn from all these people I've looked up to for so long. It's something I'll be able to tell my grandkids about. If my career were to end tomorrow, I'd still know I've achieved more than I ever thought I could. But the bottom line is, I'm ready to get off this tour, get home, and have a chance to crack some new beats."

**Matt Peiken**

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# RICK REED

## NEW-GRASS DRUMMER

**O**ut Of The Blue (Compass) is drummer Rick Reed's third release with banjo progressive Alison Brown, and his jazz and pop touch has indeed helped propel her music onto some different musical avenues. "What I bring to this group is what I've done through the years, which is play a lot of different kinds of music," Reed says from his Nashville home. "I have a pretty serious jazz background and a pretty serious rock background, and now it sort of all melts in a pot. In this band, Alison and [bassist/producer] Carry West bring the bluegrass element, and I bring a jazz part to it."

Reed has also recorded two albums with Brown's quartet for Vanguard, *Look Left* and *Quartet*, the latter being an especially wide-open new-grass venture. "We're in the studio finding out what happens as a whole band, rather than having it totally pre-composed before we come in," he says. "Things are fairly defined; we're not the band to play fifteen-minute solos, which is fine with me. But within the context that we've set up and within that certain amount of time, there's definitely room to play."

Born and raised in Tuscaloosa, Alabama, Reed's first big drumming influence was Ringo, shortly after which he got heavily into the New Orleans "swamp" style. "Second-line, laid back, the Muscle Shoals thing with Roger Hawkins," Rick smiles, "I was well aware of him



at an early age, in and out of Muscle Shoals [studio] with different bands." Reed recorded an album with a band called Sail Cat when he was in high school. After hearing players like Bernard Purdie and John Guerin, Reed became more interested in jazz, and was soon playing Thad Jones arrangements with the University of Alabama jazz band under the direction of Steve Sample. "Anything that swung, we played it, and it was a great experience for a bunch of college kids. I'm indebted to Mr. Sample today."

After college, Reed moved to Birmingham for a year, and then decided that he, as a serious musician, needed to visit New York. "A friend picked me up at the airport, and we went straight to the Vanguard to hear Elvin Jones. It was unbelievable. After the show I kind of poured my heart out to Elvin, and he gave me a bear hug, picked me up in the air, and gave me a pair of drumsticks." After that encounter, Reed moved to New York City in '82, and played with artists including Herb Ellis, Jimmy McGriff, and The Temptations.

Since moving to Nashville in 1996, Reed has been trying to break into the pop session scene. "I've always wanted to do more records, and they use live players here," he says. Rick's work can also be heard on singer-guitarist Clive Gregson's *I Love This Town* and singer/songwriter Leslie Tucker's *In This Room*.

**Robin Tolleson**

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# Land Richards A Few Nicks, But No Cuts

"The whole thing about playing with Stevie Nicks is her body language. That's how I have studied other singers like Chaka Khan and Gladys Knight," says Land Richards, who drummed on this past summer's Nicks solo tour. "You see the singer from behind and you have to know how to make her aware of where she is. If you watch Stevie dance, you know how to do it."

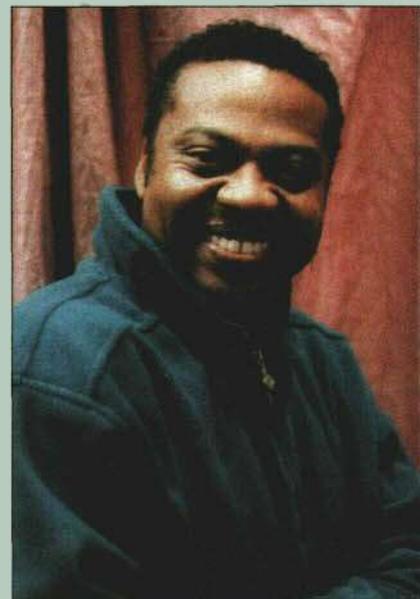
As he talks about drumming, Richards is animated and playful, exuding the kind of energy and joy he also shows on stage. Finding the "dance" in the music is key to Richards, regardless of what kind of music he is playing. "It's easy to play stiff," he says, "because as a drummer you're worried about time. But if the feel is dancing, the time will be consistent."

Richards, originally from Alabama, start-

ed drumming when he was nine years old. He went on to study jazz at Howard University, and then moved to Los Angeles, looking for gigs. His resume since that move is impressive. Now thirty-seven, Richards has chalked up recordings with a wide range of artists, including Teddy Pendergrass and Diana Ross, and has played live with jazz greats Al Jarreau and Stanley Turrentine. Continuing to traverse musical territory, he has also done shows with Stevie Wonder and Placido Domingo.

Along with making the music move, Richards holds on to one other basic philosophy as he drums through the pop, jazz, and classical worlds. "I conduct the band from my chair," he says. "When you can do that, it makes it easy for the band to lean on you."

Harriet L. Schwartz



## Dan Leali *Liquid Soul*

Liquid Soul's Dan Leali has been having a couple of great years since Miles Copeland's Art 21 Records picked up their first, independently recorded, self-titled CD in '96. The ten-piece band's recently released *Make Some Noise* has met with rave reviews for its creative blend of jazz and urban dance music. For Leali, it's been an incredible leap from playing the local scene to non-stop touring, including having prestigious opening slots for artists such as Sting.

"One thing I didn't used to have to think about was keeping things fresh," Leali says. "Now I'm playing the same music every night, so I really have to focus and try to make it the best it can be. I had a teacher tell me once that it took a real pro to play something the thousandth time and have it have the excitement of the first time."

The eclectic music of Liquid Soul demands total consistency from Dan every night. It requires a fair knowledge of a lot of different styles of music, too, and a lot of energy. "We try to keep a party going on stage from the minute we start to the minute we end," says the drummer, who cites eating right on the road, drinking a lot of water, and getting plenty of sleep as helpful to the cause.

Among Dan's favorite tracks on the new album is "Salt Peanuts." "It starts off as a tribute to the Dizzy Gillespie bebop era," he says, "and we had [Blue Note vocalist] Kurt Elling with us on that. Then it segues into a straight hip-hop rap number, which I really enjoy playing. Then there's a straight-up soca song on the record called 'Yankee Girl' that I really enjoy. I love the fact that we get to play such a variety of styles."

Robyn Flans

## NEWS

- **Simon Phillips** is currently in the studio with Toto.
- Following the release of Vital Information's latest, *Where We Come From*, **Steve Smith** has some overseas Zildjian Day drum clinics scheduled with **Trilok Gurtu** and **Akira Jimbo**, and one in Chicago with **Cindy Blackmail** and **Steve Houghton**. In October, Steve will embark on an eleven-day East Coast tour with Vital Information, and then he and the band will tour Europe.
- **Mike Portnoy** is in the studio working on Liquid Tension Experiment's second release.
- **Simon Horrocks** is on tour with The Freddy Jones Band.
- **Donnell Spencer** is on Rounder Records' new release from Johnny Adams, *Man Of My Word*.
- **Richard Innes** is on Rod Piazza's *Vintage Live—7975*.
- **Matt Chamberlain** guests on Bruce Homsby's new double CD, *Spirit Trail*.
- Former Y&T, Suicidal Tendencies, and Alice Cooper drummer **Jimmy DeGrasso** has replaced **Nick Menza** in Megadeth.
- **Ken Tondre** has finished recording Sonic Joyride's next release, *Breathe*.
- **Barry "Frosty" Smith** is on the new release by Soul Hat, *Luggage*.
- **Chris Layton** is on Storyville's latest, *"Dog Years"*.
- **Gregg Gerson** was recently on tour with Roger Daltrey and the British Rock Symphony.
- **Jason Sutter** is currently on tour with Jack Drag in support of their debut A&M release, *Dope Box*.



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# Brett Reed

BY  
MATT  
PEIKEN

**B**rett Reed grew up in California's East Bay area, bouncing between his mom's and his dad's houses, and he didn't pick up the drums until he was nearly out of high school. It's only in the past couple of years, particularly with the breakout success of Rancid's 1995 release *And Out Come The Wolves*, that Reed has viewed drumming and the band as anything beyond something fun to do.

You wouldn't know it from his performance on Rancid's new disc, *Life Won't Wait*, but Reed seems to easily swing from up-tempo punkers to dance-happy ska rhythms—abilities he credits to his ear and an open mind. His playing has evolved not so much from practice, he says, but from performance. Marathon touring, including a Lollapalooza run and this past summer's *Vans Warped Tour*, has helped craft Reed into a musician.



## Of Rancid

SOMETHING IN ME

CLICKED. I DON'T

SWEAT IT

ANYMORE.

I DON'T CARE IF

THERE ARE

FIFTY KIDS OR

FIFTY THOUSAND

KIDS AT

A FESTIVAL."



**M**uch as he shies away from the woodshed, though, Reed describes himself as anal about equipment. Even with bigger budgets and bigger tours, he still insists on tuning his own kit and making minute equipment changes in the name of sound and feel.

Reed says his bandmates never would have given him the opportunity to evolve as a musician, if not for another important quality. "They liked me as a person," says Reed. "I'd only been playing drums for four months when we formed Rancid. But I was up-front and honest, and my heart was in it. I didn't have an ego, and I wasn't out to prove anything. I was just stoked to be playing drums with guys who knew what they were doing. I still am."

As Rancid prepared for the *Warped* tour this past summer, Reed talked about the new record, his old habits, and how his musical skills and Rancid's popularity have grown in stride.

**MP:** Did you approach the making of this record any differently from how you approached previous Rancid sessions?

**BR:** The only rule we had was to make it really fun, to not stress out about anything. We produced it ourselves and we recorded at our own pace. We ended up traveling to a bunch of different studios and having a lot of our friends come down.

We started out at a place called The Site, in Marin. We jumped to a place in Brooklyn, New York, called Coyote Studios. We shot back down to Los Angeles for a while, to Sunset Sound. Tim [Armstrong, singer/guitarist] and Lars [Frederiksen, guitarist] took a bunch of the tapes we'd done and went to New Orleans and then Jamaica to do some vocals. Then they came back and we did some more sessions in the US. We also took a couple weeks off here and there, so it took almost a year to make.

**MP:** Do you think going to all those different places made the record better?

**BR:** It's hard to say. I don't know if it comes across to the average listener, but it definitely affected our vibe and made *it* better. New York's kind of our second home, and we have a lot of friends there who we wanted to come down and play with us. But each place had its own flavor.

**MP:** You said the rule for this record was to have fun. Do you think that was missing somewhat from your past sessions?

**BR:** It's not that they weren't fun, but there were a lot more pressures involved, like deadlines and budget. We were fortunate that *And Out Come The Wolves* did so well that we had the resources and time to record the new record the way we wanted. I loved making *all* our records, and there's something to be said for just locking yourself in a studio for two weeks and cranking out twenty-three songs. But we'd done that, and we wanted to make a different record this time. None of our records are the same. We've all grown as musicians. Our tastes and styles have changed, as they do with anybody as they grow older.

**MP:** But your band has only been around for six years. Some bands are just starting to find their voice after that amount of time.

**BR:** Tim and Matt [Freeman, bassist] have been playing in bands since they were kids. They have a lot of time under their belt, so they pretty much know what they like and want. But we all put in our two cents when it comes to writing. Almost all of this record was written in the studio.

We didn't want to get demo-itis. That's happened to us before, where we're trying to recapture the energy off the demos and it just isn't happening. So this time, we just avoided that and plowed it out. We were like a music machine. We recorded forty or fifty tracks, and we mixed about fifteen more than actually made the record.

**MP:** But again, if you're trying to have fun, doesn't it create a lot of pressure to have to write all your songs when you're on the clock, paying for studio time?

**BR:** We've been playing together long enough to be able to read each other's minds pretty well, and we knew it wouldn't be that big a deal to go in there not having rehearsed everything. There's something to be said for that energy, that vibe you get when everything is still fresh.

**MP:** For such a natural energy, your performance is really tight, and the sound quality is definitely above what you'd managed before. Your drum parts are fairly straight-ahead. But there's percussion and other elements. It surprises me that those weren't really planned out beforehand.

**BR:** All I can say to that is maybe we're getting better as a band. A lot of that stuff is first takes. I didn't play to a click on any of those songs, except maybe when we first started the sessions. I played to a click on *And Out Come The Wolves* to try to keep things steady. My tempo wasn't as top-notch as I wanted it to be back then, and I found it really easy to record with a click. But it just didn't seem to work on this record. There were so many different intros and other things we wanted to try. Using a click would have hogged up a lot of time, because I'd have to count out the intro, and then figure out how to splice in an intro if it wasn't the same tempo as the click.

The click can be a really versatile tool, because you can punch in drums if you screw up instead of re-laying the track twenty times. When I used it on the last record, it was a crutch for me because I could just punch in what I needed to. But this time, we were nailing drum tracks without that, so we just went for it. It was easier to write on the fly that way, and I think the new record moves a little better without it.

**MP:** On the new disc, some of the songs are definitely rock, but a few are more country, while others have kind of a ska or reggae feel. Then there's the percussion on top of all that. Do you feel comfortable coming up with all your parts on your own, or were some parts suggested to you by other guys in the band?

**BR:** Tim and Lars write most of our songs, and then we all kind of jam on their ideas. But I think I've learned over the years that no matter what we're doing, the simpler I keep my parts, the more layers we can add on top to create some really neat things.

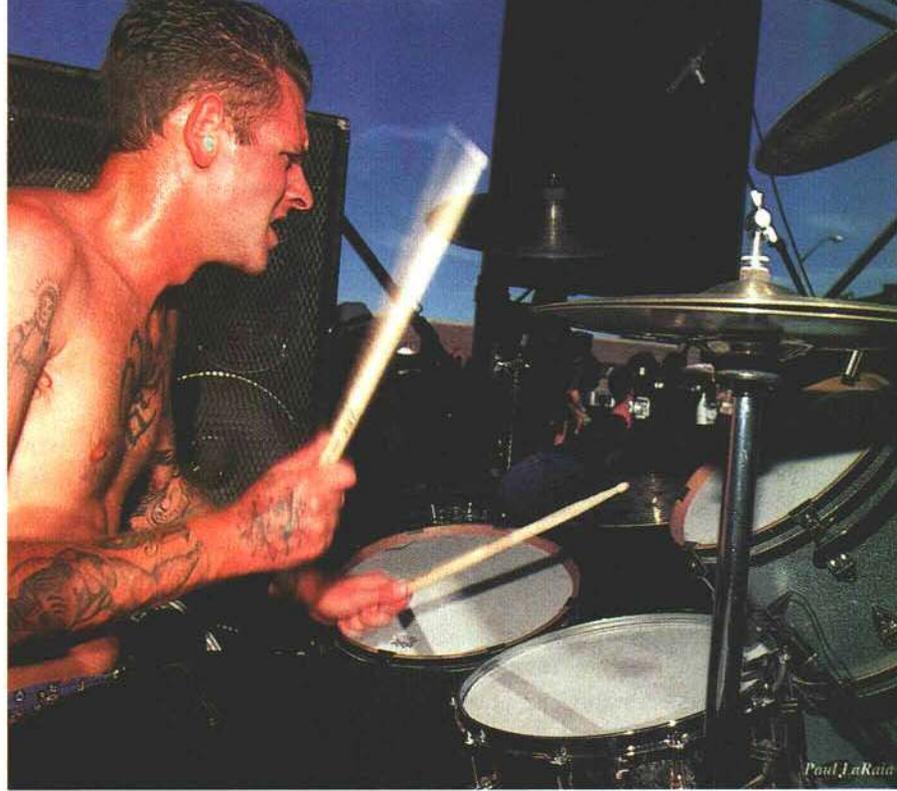
You've probably noticed that on the new record, the drums really aren't super loud. Tim and Lars, being the producers, really wanted the vocals up, so people can hear and understand what's being said. There's an impact to having loud vocals, and people can connect more with that than a drum part that might overshadow the vocals—or anything else.

**MP:** Did you experiment much with your kit in the way of drum styles, sizes, or setups?

**BR:** Right now I'm playing Ayoote drums, and those guys are really amazing over there. I'd seen Will of the Foo Fighters play them



Paul LaRaia



Paul LaRaia



before he left the band, and I saw Tre with Green Day playing them. I just loved the way they sounded, and I liked the classic look of their wood hoops. Then we did *Lollapalooia* and I saw Matt Cameron play Ayotte drums. They had this great, vintage sound, not as rock-sounding as DWs. Not that the average Joe can tell the difference. I've played DW, and I've used lots of different kits over the past couple records.

For the first record, I think I rented a Gretsch kit. Then I used my own kit, which I think was a Premier, for the second record. I've played Pearls, too. With DWs, those are the cream of the crop. They're guaranteed to sound good. But this new record was going to have more of a raw feel—not as produced. I wanted more of that dry, attacky sort of sound. So I called up the guys at Ayotte and said I'd pay for them to make me a kit. They were really cool, because they had it out to me right on time. The drums are really beautiful—silver sparkle—and I've got 'em on the road with me. I play a 12" rack, 16" floor—standard depths—and an 18x24 kick.

While mixing the record, we discovered this great equalizer by Avalon. You can boost to 18 hz on the kick drum signal, which is so low you can't even hear it. So we're in the studio, and we're listening to the mix on the main speakers. I'm in the back of the room, and the bass drum is just kickin' our ass—but it's not making the mix muddy. A lot of stereos can't reproduce it, but on my home stereo, which has a 15" powered sub-woofer, I'm shakin' the windows.

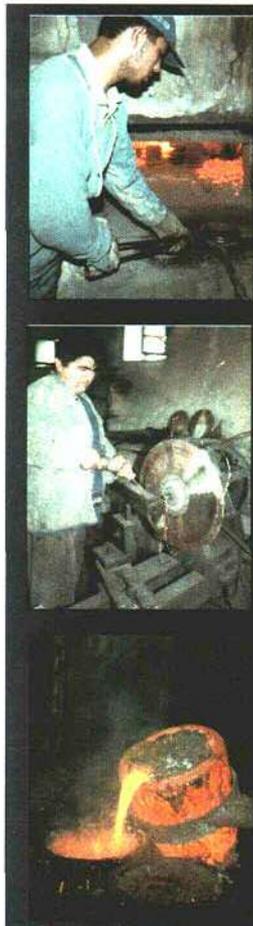
We consciously miked the kick to get that kind of power. We had a two-mic' setup, with one inside the kick and one at the front

head with a 5" cutout. The only muffling was a DW pillow. I tune the batter head just to where all the wrinkles are out of it when you press on the center. I tune the front head to where it makes just a little noise when you tap it. It gives me just enough bounce on the faster songs and just enough bottom to move air. If you tighten your kick drum too much, you get that really gross sound between 50 and 400 Hz, which just overwhelms the mix. It's the same thing live, too. It can be punchy like that, but I like to leave enough room for the bass guitar's low end to cut through. So with my kick, I try to have plenty of attack, but tuck the low end lower than the lowest note on the bass, so there's separation.

**MP:** Did it take you a lot of time and experimentation to figure all that out?

**BR:** Oh yeah. It was me and Jerry Finn, who mixed about ninety-nine percent of the record, every day just tweaking things to where we like it, then having Tim come down to check out the mix. And I have to give a lot of credit to my drum tech, Mike Fasano. He's absolutely amazing. He's worked with a lot of guys—Tre, Matt Sorum—and he's like part of our family.

Mike brought down a bunch of kits and a giant case full of about fifteen snares. I'd ordered a 6x14 Keplinger steel snare with my Ayotte kit. It was great, but we wanted to change it up for some of the songs. Mike had this green Ayotte snare that was, I think, a 5x14. That came from Tre's old kit and it still has the wood hoops on it, so it was great for side-sticking on the reggae songs. Then I fell in love with this Pork Pie snare that, I believe, was a 5 1/2x12. That snare just cranked, even if you didn't tune it



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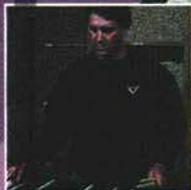
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that high.

**MP:** It sounds like you're a real student of the physics of drums. Have you always been that way?

**BR:** I've always tuned my own stuff. Even when Mike was changing heads in the morning or after a good day of playing, I'd go in and re-tweak them to exactly how I like them to sound. Up until this past *Warped* tour, I didn't even have my own drum tech on tour with me. It used to be just our guitar tech, Brad, helping me set up and pack up every day. But I was always involved with changing my heads. I still change my own heads, tune my own drums, and fix my own equipment. There's just the security of knowing that everything's solid, nothing's stripped, and all the drums sound how I want them to sound.

Even with a tech now, I still give everything a once-over about an hour before we play a show. I just don't want to be the weak link in the live show, because if something breaks, like a pedal, the show stops while I have to replace it. If a guitar breaks, they just throw them another guitar, or if a mic' breaks, they sing into another one. But I don't have a backup. So my goal is to keep everything together so it doesn't fall apart, and I have a pretty good track record. I've only stopped a show with a broken part once or twice. I got mad in the studio once and smashed a hi-hat stand, but that doesn't count.

**MP:** For as much as you care about your equipment, do you place the same importance on your performance? Do you practice much?

**BR:** I don't practice at all, at least not anymore. I didn't even start

playing drums seriously until about four months before Rancid started. That's when I got my first kit. I had a good friend I'd teched for in San Francisco. He really inspired me to want to play. But I'd have to switch everything over to play his kit, because I'm a left-handed drummer. He used to get on me for always messing with his setup, so I finally got an old kit for around \$200. I brought it to the basement of my dad's house and tried to play to all my favorite punk rock records.

Then I joined Rancid. But I also worked construction for the whole period up until about two years into the band's life—which was good, because let me tell you, we sucked for the longest time. Everybody hated us for about the first year. We were playing parties and little bars where they had punk rock shows sometimes. We'd play these shows and I'd stop right in the middle of a song because I would just freeze. We had like six songs I could play, and we'd play the first song twice! It was tough on Tim and Matt, because they'd been in Operation Ivy, which was this amazing local ska-punk band that had broken up. They were huge for back then. I mean, that band was selling out Gillman Street, which holds 600 people. So here they are, kings of the East Bay, then they break up and somehow end up in a band with a drummer who doesn't even know how to play.

**MP:** Why did they even have you in the band?

**BR:** I met Tim at Gillman Street. He was looking for a drummer, and I said, "I'm kinda playing right now." So he said, "Cool. Bring your kit down and let's jam." We started practicing and we kinda became best friends. I moved into the punk rock house he lived in,

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and I lived there for the first five years of the band's existence.

Matt was such a great bass player, and I think he had his doubts about me in the beginning. It was sort of intimidating, but the band was really supportive, and Matt would try his best to guide me whenever I needed it. I also started playing guitar at that point. Tim and I wrote a lot of the songs in the beginning. This is before Lars was in the band. It was all just fun. We were just making dumb demo tapes and having a great time playing wherever we could.

**MP:** When did you start taking the performance side seriously?

**BR:** I don't know. I'm not sure if I even do to this day. What's "serious" anyway? That has different meanings to different people. It's all about just having a good time. The second I'm not having fun anymore, I'm outta here.

**MP:** Then let me put it this way: When did you begin to look at your responsibilities as a drummer?

**BR:** We all noticed I was a quick learner. I was grasping things, and if I applied myself a little more, it would make the music that much better, which would lead to more fun, which would lead to better shows—that sort of thing. Once I started learning and being able to hold my own, without screwing up every show, it occurred to me that maybe this is something I'm meant to do, that maybe it's a calling and a skill I have. I'm the kind of kid who can build hot rods. I know how to build a house. I can do lots of things, but I've never *mastered* any of them. I've always been so scattered, wanting to do so many things. I think playing drums has allowed me to focus on something and settle on that for a while.

What's great is, I'm in a band with guys who continually come

up with different styles and different kinds of songs, so I'm continually pushed to grow and learn all these different styles. I didn't know how to play funk and ska before *And Out Come The Wolves*. I didn't know how to play a one-drop reggae beat or a dance hall beat, like on the new record. That's all stuff I learned on the fly, in the studio.

I've also had the chance to tour with bands with *amazing* drummers. I'll watch those guys every night and absorb what they're doing like a sponge. It's the same with guitar, too. I like to think I have a good ear and can pick up things pretty quickly.

It's a little more complex with drumming, because you have four limbs doing opposite things. So it might take a couple days for me to nail a rhythm well enough to put on tape. Take the last song on the new record, which has a dance hall beat: Tim's pounding it out on his chest and I'm thinking, "Fine, I've never done this beat before. Let's see what we can do with it." I start laying down a groove to Tim's riff for the song. We went in there, tracked it a couple of times, and we were done.

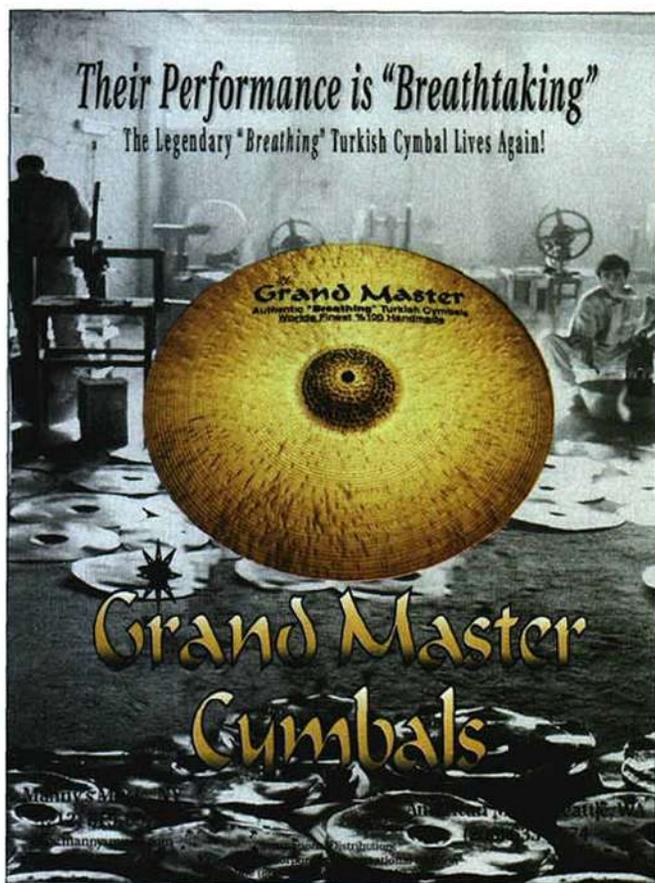
As little as I practice, that's how little the whole band practices. We've just played so much that on our time off, the last thing I want to do is play. In the early years, we'd try to practice every day as a band. But we'd play for about half an hour, then spend the rest of the day bullshitting. We practiced for the *Warped* tour, right when we came back from Europe. We actually practiced all day. I couldn't believe it, because we were so wiped out. But what usually happens with us is that the first couple of shows are our practice. So people who see us at the beginning of a tour get to see us learning all our stuff.

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**MP:** Do a lot of your parts come from the band's suggestions?

**BR:** Some of the newer stuff, yeah. The fast punk rock beats and the mid-tempo rock stuff are like autopilot for me now. But to this day, the guys in this band have been my only teachers—and they're not even drummers. But we're all lovers of music, and there's stuff that comes from within all of us when we get in the studio.

**MP:** What do you think has been your greatest development as a drummer since the last record?

**BR:** I'm more confident live. I used to get real nervous before any show, big or small. But for some reason, since we started playing shows for the new record, there's just something in me that's clicked. I don't sweat it anymore. I don't care if there are fifty kids or fifty thousand kids at a festival. I just go up there and have a good time.

In a way, it's weird to think of even developing at all as a drummer, because of where I came from and how we were as a band. I mean, who knew we'd even be around today, let alone be doing as well as we are. Would any of us have even thought two years ago that we'd be where we're at today? Six years ago? No way. It's kinda scary, you know, to think where we're gonna go next.



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## Chad Sexton

**Q** I saw you in concert recently, and the experience was just outstanding! You are one of the biggest influences on my playing. I'd appreciate your responses to a few questions. First, I've heard of other albums put out by 311 that are really rare. Can you tell me where to look for those? Second, I know you played in drum corps. I just finished marching season at my high school, and I'm interested in joining a corps soon. What corps were you in?

Finally, on *Enlarged To Show Detail* and in other instances, you were playing Sabian cymbals. In the *MD* interview your setup shows Zildjians. Why the change? Thanks for the hours upon hours of inspiration.

Kevin Shon  
Manassas, VA

**Q** I'm a huge 311 fan, and I love the cymbal sound on your self-titled CD. What was your setup on that?

David Bransford  
via Internet

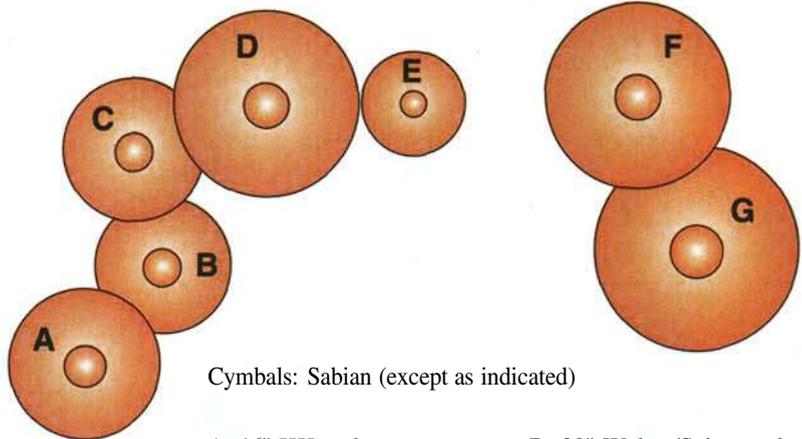
**A** Kevin: Thanks for the compliments and support. To answer your questions in order: 311 released three demos (*Dammit*,

*Hydroponic*, and *Unity*) in Omaha, Nebraska before we signed with Capricorn Records. These demos are not officially available, but you may be able to find them over the Internet or in record stores that sell bootlegs.

I marched in a class-A corps called The Railmen, and in a top-twelve corps called The Sky Riders. Marching in a drum corps was a good thing for me. It may not be for everybody. I learned a great deal in many

different areas, and I'm thankful for the experience.

I think that both Zildjian and Sabian make great cymbals. (My 1994-95 Sabian cymbal setup, which I used on the *311* album, is shown below in response to David's question.) I made the change to Zildjian because I really like their product line, and because their artist program better suits my personal needs.



Cymbals: Sabian (except as indicated)

- |                     |                          |
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| A. 16" HH crash     | D. 20" Wuhan/Spizz crash |
| B. 14" AA Rock Hats | E. 10" AA splash         |
| C. 15" HH crash     | F. 20" Wuhan/Spizz crash |

(Cymbal setup for *311* album only. Currently playing a new setup of Zildjian cymbals.)

## Kenwood Dennard

**Q** First off, I would be remiss if I did not acknowledge your massive groovagilitization machanismis with which you portray such finessitude. (I think I read too many P-Funk liner notes.) I shall now get to my question. In what possible way can you come up with such immensely funky grooves with the most basic building blocks of drumming? Can you also scratch the surface on how you incorporate all of those crazy independence techniques while making them sound so natural? By the way, your work on Maceo Parker's *Life On Planet Groove* was phenomenal. Could you recommend any other funk work (of yours or of anyone else's) to help me expand my vocabulary past The Meters, P-Funk, and EW&F? Thanks for such inspiring music and for messing up my head with pansonic independence.

Joe Giotta  
Holden, MA

**A** Thank you for your kind words. Groovagilitization machinisms just might be more ubiquitous than you think. The background meta-funk radiation permeates the natchil-born funkiverse. The

name I use for that is "Ylem."

First: Lay some super-terrestrial part of your ever-lovin' body on your radio, and say, "Boom lacka lacka lacka shacka lacka BOOM." And then you go like this:



I call this the "Primordial Ylem Beat." As you can see, the sticking is simply straight 16th-notes played with alternating right and left strokes. As a rule, keep the right hand on the hi-hat, while the left hand plays ghost notes on the snare drum. The exception is when the right hand plays the backbeat on the snare. Don't leave out your ghost notes; they're the soul of your beat. If you're having trouble reading the bass drum pattern, sound it out like this:

1 e & ah 2 e & ah 3 e & ah 4 e & ah.

Base your groove on the "Primordial Ylem Beat," then add variations. Accent any of the 16th notes that you wish—especially

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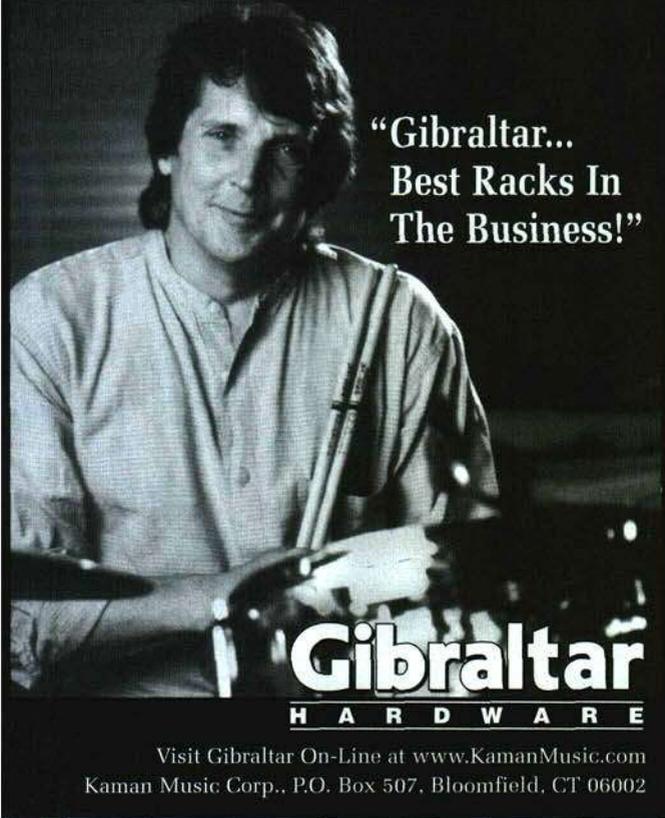
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your left-hand 16ths. Don't forget to "rock and to roll with so much soul you're gonna rock till you're a hundred and one years old." And check this out:

1. Record the "Ylem" beat without a metronome. Compare the recording to a metronome beat. Then re-record. If you strive to play metronomically you can end up sounding ten times better than any metronome ever could.
2. Play like there's no tomorrow.
3. Be like a "beat-seeking missile."
4. If the funk is imbued with your most expansive elements of humanity, then it is meta-funk. As far as I'm concerned, the "basic building blocks" of funk require your basic DNA: "Downright Nasty Attitude." Uuuuuu Diiiiig!

Independence techniques that sound natural? That's because I don't *think* in terms of independence techniques. I think in terms of expressing my life through drumming. Whatever so-called techniques I do happen to formulate (for the purpose of faster learning), I internalize. I feel it sounds natural to you because your internal nature is responding to mine—purely. If I were to become distracted by some intellectual or technical consideration, I'll bet it would sound un-natural to you.

Please listen to my CD *Just Advance* [Big World Records, BW2006]. Marcus Miller and I get funky with "Justice." On the other hand, I play very, very simple on the title cut. Or, check out the *Star Time* CD box set by James Brown [Polydor, released 1991]. And please order my *Just Advance* videos, Volumes 1 and 2, from Alchemy Pictures ([718] 997-6498). Ask for Guy Boissiere.

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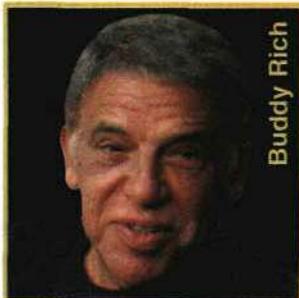
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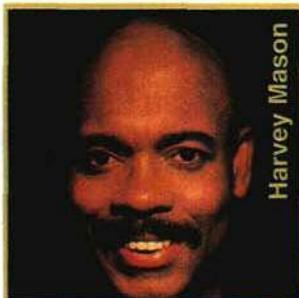
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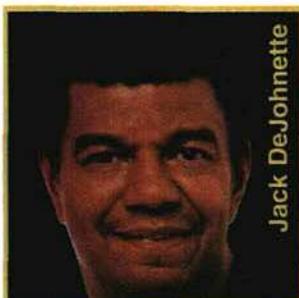
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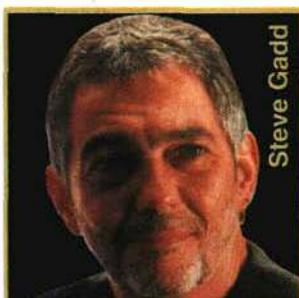
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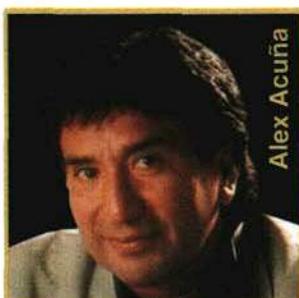
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## Controlling Cymbal Ring

**Q** I like my cymbal sounds (a variety of dark, bright, dry, and wet). However, some of the cymbals ring for too long. Is there an effective way to muffle cymbals? (Perhaps duct tape?) Or do you think buying new cymbals with less ring is a better route?

Terry Staats  
via Internet

**A** Actually, it's not uncommon at all for drummers to muffle their cymbals. For example, jazz drummers playing small clubs and studio players doing jingles are often required to mute the sustain of their cymbals.

As you surmise, the use of duct tape is the most common method of muffling a cymbal. Putting the tape on the underside of the cymbal, about halfway between the bell and the edge, works best. Start with a small amount—perhaps a 1" x 2" long strip. Add additional strips if necessary, spacing them equally around the circumference of the cymbal, until you achieve the desired amount of reduced sustain.

Taping an existing cymbal is certainly a more economical course than searching for a new cymbal with "less ring." And the additional advantage of taping is that if you want the sustain back, all you have to do is remove the tape.

## Recordings Without Drums

**Q** Where can I find recordings with the drum track removed?

David Oleson  
via Internet

**A** Many of today's drum-instruction "books" are actually book-and-CD packages that present play-along tracks, both with and without the drumming. Check with your local drumshop for the availability of titles by artists or in musical styles that interest you.

For recordings of popular tunes and/or standards with the drumming removed, check with Music Minus One, 50 Executive Blvd., Elmsford, NY 10523, tel: (914) 592-1188, fax: (914) 592-3116.

## Sandy Nelson Recordings

**Q** I'm on a quest to locate the record company that produced and sold recordings of a drummer named Sandy Nelson. I had the pleasure of owning two of his albums while I was learning how to drum. I believe I was thirteen years old then; I'm now forty-eight. The albums that I owned were *Let There Be Drums* and *Teen Party*. There were others, but I can't remember their names. I'm still a drummer and I would love to hear Sandy's beat again. I hope you can point me in the right direction.

Bernard Grummell  
New Smyrna Beach, FL

**A** According to *Flyin' Traps* producer Brian Reitzell, all of Sandy Nelson's records have apparently been re-released by a company called See For Miles, with two albums on each CD, at a single-disc price. They are imports, but should be available at Tower Records.

## Modular Practice Room

**Q** I'm having trouble finding designs for building a modular (meaning somewhat portable) drum practice room. I've already built two permanent rooms in previous houses, and had to leave them behind. I've also received literature on *Whisper Rooms*, but their solution is about twice the price that I can afford. I'm willing to spend up to \$4,000. Any ideas or references?

Lance Dresser  
via Internet

**A** *MD* has never published a story on modular or portable practice rooms. We did one article on a build-it-yourself sound-proofed space (April '93 *Shop Talk*), but that was a fairly permanent installation, probably similar to what you've done yourself in the past.

The difficulty we drummers experience with any sort of modular or portable unit is the amount of floor area we require. A horn player or violinist can practice in something the size of a phone booth. A keyboard player or electric guitarist can plug into a battery-powered amp the size of a lunchbox, and/or run through headphones. But short of converting to an all-electronic

kit (which still can produce some pretty annoying "tappity-taps"), a drummer is faced with a minimum requirement for at least a 6' x 6' space. By the time you figure the thickness of genuinely soundproof walls, some sort of ventilation, and other necessary functional features, the external size of such a unit would probably be closer to 8' x 8'. Unless the thing dismantles into component pieces, an 8' x 8' mini-room is hardly "portable." As a result, most drummers find it more effective to dedicate a room in their home (or basement, garage, etc.) to their practicing, and to sound-proof that entire space as best they can. It isn't perfect, but it seems to be the most practical solution.

## Salvaging A Lacquer Finish

**Q** I recently acquired a vintage Premier drumkit that, unfortunately, was in a club that burned down. The kit survived, but the lacquered finish did not. It originally was a light aqua blue, but now it looks more like an emerald green, especially on the rack tom. How can I clean off this smoke damage? Please tell me if there is a way, because they still sound great.

Rococco  
via Internet

**A** It's likely that discoloration of your lacquer finish is a result of heat exposure rather than smoke damage. Smoke residue can sometimes be cleaned off with *Pledge* or a similar dusting product. But heat-damaged lacquer finishes must be stripped and re-applied. While this project is not terribly difficult, it *is* tedious. It involves sanding the shell down and starting over again with several coats of lacquer, sanding between each coat. Then several clear coats must be applied, with sanding between each of them. This process should be done by a skilled painter with the proper equipment to do the job in a professional manner.

However, before you undertake (or contract) such a job, you should have the shells of the drums carefully examined by a qualified drum technician. Heat of enough intensity to discolor the finish could also have damaged the surface ply of the drumshells. This could make it difficult to sand them down prior to a re-lacquering job.

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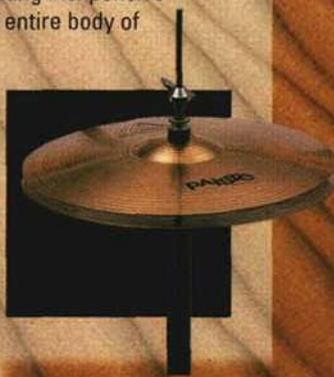
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If, in fact, the shells are not likely to withstand such sanding, but are still in good enough shape to make the drum usable, you might consider having the drums refinished with a plastic covering, rather than trying to re-apply a lacquer finish. This might not give you back the exact drumset you had, but it would give you a usable drumset rather than an unusable one.

There are many extremely attractive covered finishes today. If you choose to go that route, here are some sources of materials.

1. A.F. Blaemire, 5208 Monte Bonito Dr., Los Angeles, CA 90041, tel: (213) 256-0025
2. Cannon Percussion (Universal Percussion), 425 5th St., Struthers, OH 44471, tel: (330) 755-6423, fax: (330) 755-7400
3. D.L. Walker Drum Co., 624 Silver Star Ct., Longmont, CO 80501, (303) 682-1755
4. Drum Supply House, 47 Ingraham St., Jackson, TN 38301, (901) 423-3786
5. HQ Percussion Products, PO Box 430065, St. Louis, MO 63143, tel: (219) 397-1980, fax: (219) 397-4534
6. Precision Drum Co., 151 California Rd., Yorktown Heights, NY 10598, (914) 962-4985
7. Sam Barnard Drum Covering, 3971 N. 14th Pl., Phoenix, AZ 85014, (602) 279-4041
8. Solid Rock Drums, 808 Renninger Rd., Akron, OH 44319, (330) 645-6619

## Find The Memokey

**Q**In his July '97 *New And Notable* Frankfurt Music Fair report, Hugo Pinksterboer mentions a tuning-help product called a *Memokey*, from a French company called Pro Orca. I have been writing to this company with no reply. I even called my mother-in-law, who lives in Austria. She went to some of the music stores in Graz, and it seems that no one in Austria has heard of the *Memokey*. Can you tell me if anyone in the USA has it and sells it?

Helmut Assigal  
Australia

**A**The *Memokey* by Pro Orca is distributed in the US by Rhythm Tech. If your local dealer does not have a Rhythm Tech catalog, you can contact the company directly at 29 Beechwood Ave., New Rochelle, NY 10801, USA, or call (914) 636-6900 for information.

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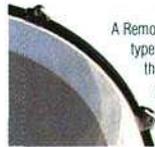
That gorgeous finish is now also available on a wood snare drum, an upgrade usually found only in high-end sets.

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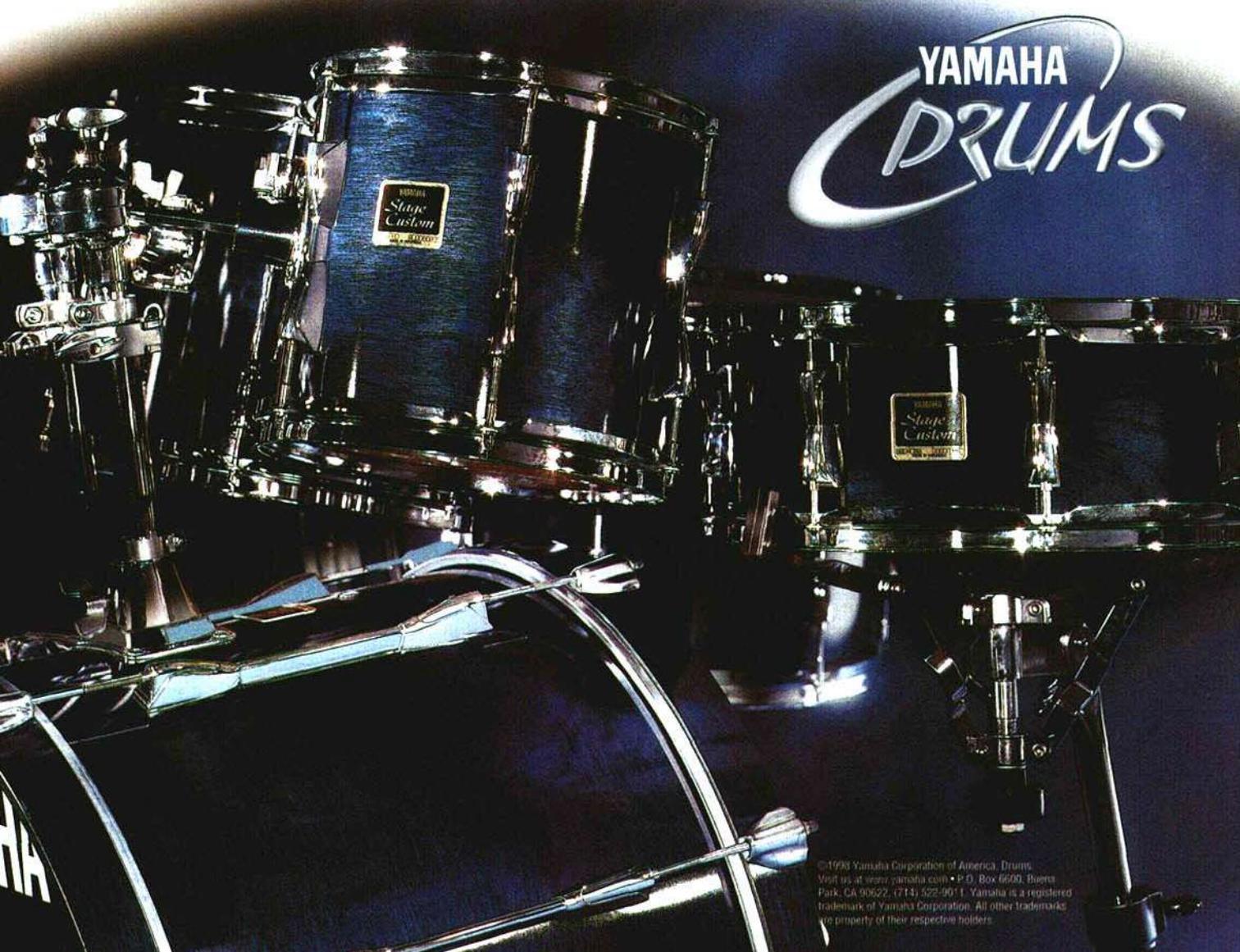


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A Remo UT PowerStroke3™ type bass drum head gives these drums that extra professional punch.



# YAMAHA DRUMS

## What's A Standard?

**Q** I'm your typical young rock drummer who has just recently been impressed by jazz. My dad has always played big band and swing jazz around the house, but even he can't give me an exact answer to this question: What exactly defines a "jazz standard"? When and how does a piece of music become a "standard"?

Martin Moller Jensen  
via Internet

**A** A piece of music in jazz—or any other musical style—becomes a "standard" when it has been recorded by many different artists and ingrained in the memory of its audience. When non-musicians can say, "Oh yeah, I recognize that one!" and musicians can say, "Oh yeah, I can *play* that one," it's generally a standard.

There's also a quality factor involved. Songs survive as standards because their popularity stands the test of time. Some trendy number-one hits may last only a few weeks, while other songs—which might

not have charted *so* high originally—stick around for years.

Standards—be they jazz, pop, rock, or any other style—are important to musicians. They are part of the repertoire that good players should be familiar with in order to play with *other* musicians in that genre. They're a starting point upon which musical relationships can be built.

## Why Do Drummers Avoid Electronic Drums?

**Q** Other drummers I've spoken to seem to dislike electronic kits. I have heard both the Roland *TD7* (which I'm considering) and the *V-Drums* (which are out of my price range). They certainly seem practical for gigs and practicing. I was wondering if you consider them worthy purchases, and if you know why they seem to have a certain stigma attached to them.

Joseph Barrett  
England

**A** We've reviewed both the *V-Drums* and the *TD7*. Both are excellent values for their prices, and both offer attractive features for home practice or gigging.

The "stigma" attached to them (and to any electronic kit) can sometimes be the result of personal bias, or a "purist" attitude shared by many drummers. These individuals simply feel that electronic percussion kits aren't really drums, and therefore should not be played by drummers. There may also be a bit of holdover "sour grapes" from the days when drum machines (which are seen as "cousins" of electronic drumkits) put drummers out of work in the studios. Obviously, these are subjective objections, however valid they may seem to those who hold them.

Other drummers, who may have no psycho/emotional bias against electronics *per se*, are inclined not to use them for more aesthetic reasons. Such drummers generally feel that electronic drums still don't recreate the full spectrum of sounds, dynamics, etc. that acoustic drums do. Also, since the sound comes from speakers (rather than from the actual sound source as with drums), the player gets less of a personal, immediate, physical sensation back from the instrument.

On the other hand, there are undeniable logistical and musical advantages to elec-

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tronic drums. An electronic pad kit is lighter and more portable than an acoustic kit. An electronic sound module can provide dozens of completely different-sounding drumkits, along with percussion and other specialty sounds. Many drummers today feel that these advantages outweigh the aesthetic limitations mentioned above. (See Jeff Rizzo's "Electronic Clubdate Drumming" article in last month's issue for an example.) If these same advantages appeal to you, you certainly needn't feel compelled to avoid electronic gear purely

"on principle."

However, there are a few factors that you should be aware of when considering the purchase of any electronic kit. One is physical: Many of the pads are harder and less "giving" than acoustic drumheads, and as such could pose the risk of injury to your hands, wrists, etc. if played in the same manner as acoustic drums. It's necessary to adjust one's technique to avoid this problem, and some drummers find this adjustment difficult to make.

The second major consideration is a

practical one: Electronic drums must be amplified in order to be used live. What are you going to put them through? Your own self-contained amp/speaker system? If so, this is more equipment to buy and carry, and its sound output must be balanced with that of the rest of the band.

If you plan to run the kit through your band's PA system, you then must be concerned with that system's ability (in terms of fidelity and power) to reproduce your sounds. You also must have accurate monitoring, which requires either good-sized floor wedges or a personal monitoring system like in-ear phone/plugs or headphones. These latter items can be more effective and are certainly more portable, but they can also create a sense of "isolation" from the rest of the band (unless you have a sophisticated mix of the entire band's sound).

Try to evaluate how you would be using an electronic kit, and what logistical elements would be necessary to facilitate that use. If you can arrange for those logistical elements comfortably, you'll very likely be happy using such a system.



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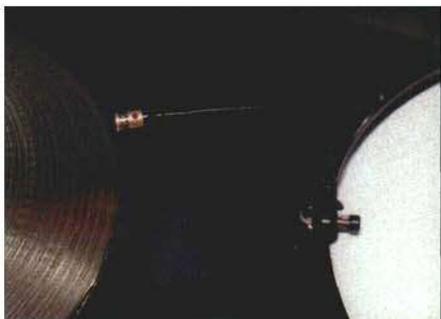
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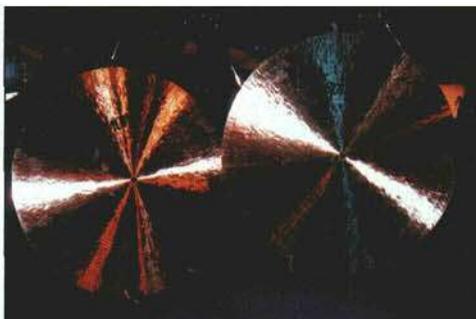
# New From NAMM '98 In Nashville

by Rick Mattingly

The music industry hit a high note when it gathered on July 10, 11, and 12 in "Music City USA" to display its wares for the dealers of America. And although in past years the summer song was often largely a replay of the tune debuted in January at the larger NAMM Winter Market, this year's rendition featured several note-able new hits from the percussion section. Take a look!



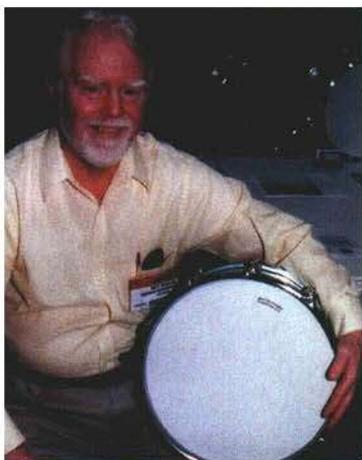
**Applied Microphone Technology** introduced the 97C percussion/hi-hat mic', which is designed to be mounted on a snare-drum rim.



**Bosphorus** presented the *Master Series Thin Flat Ride*—very sweet!



Besides their do-it-yourself-videos, **Fever Drum** is now selling fully made drumkits that feature a unique internal resonating chamber between their dual-wall *Formica* shells. Drums are available in many finishes, including new metallics.



Roy Burns showed off Aquarian heads with a new texture coating. The company claims it to be thinnest and most durable ever made.



**CAD** exhibited three dynamic microphones specially designed for percussion: the *NDM 10* for snare and toms, the *NDM 11* for kick drum and large toms, and the *CM 15* for hi-hat and cymbals.



*Mardi Gras* and striking mint green pearl finishes were introduced by **Fibes**.



**Ayotte** introduced a blue stain finish for their *DrumSmith* line, along with two *DrumSmith* stainless-steel snare drums and a 6x13 Ayotte-Keplinger snare with a super-cool rack & pinion strainer.



Mitch Mitchell tried out **Evans'** new *Power Center* head, which features a perforated dot. Evans also introduced the *Retro Screen* front bass drum head (made of black, non-resonant mesh material) and the *EQ4* bass drum batter head.



Flix Fibre Brushes' new *Fusion* and *Timbale* models feature a drumstick-like plastic tip for clean cymbal sounds. Flix are distributed by Big Bang.



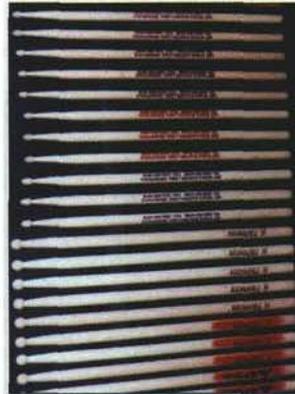
New drum books from Hal Leonard include *The Drummer's Almanac* and titles by Peter Magadini, Peter Erskine, and Colin Bailey.

The lads from the Mac Robert Corporation demonstrated the much-refined production model of the *Duallist* bass drum pedal. With the press of a heel lever, it facilitates dead-easy one-foot double bass playing, using standard (as opposed to "heel-toe") playing technique.



The easily foldable *Road Series Quick Set* rack system from Gibraltar features mini T-legs, and is available in several configurations.

Hot Sticks showed off some impressive one- and two-color custom printing on premium-quality American hickory sticks.



Mapex unveiled their *Venus Voyager* kit for younger, smaller players, as well as phosphor bronze and stainless-steel snares, a 5 1/2x10 *Black Panther* snare, and an *Orion* traditional maple kit now upgraded with *Black Panther* hardware.



Gon Bops showcased natural-finish *Gongas* and a pair of congas with their gorgeous *Foxtail* finish.



Handmade shekeres and exquisite new standard and *E.Mbira* electric mbira designs graced the **Lucinda Ellison Musical Instruments** booth.



New *Artisan* finishes on Pearl's *Masterworks* kits include tiger wood (shown), tamo, bubinga, and burl mahogany.



None other than Vinnie Colaiuta himself showed up to debut **Gretsch's** *Vinnie Colaiuta "VS" Custom* drumkit. It features a high-gloss whitewash transparent lacquer finish and black die-cast lugs and hoops.



Ludwig showed their *Accent* entry-level kit, *Classic Maple* (shown) and *Rocker Pro* (birch-shell) drumsets, and *Rocker Elite* kit series, now with smaller, classier badges.



The new *ConcertCast* series of one- and two-zone trigger pads from **Pintechnology** feature cast aluminum housings and real rims and drumheads. Various available kit configurations also include *Dingbat* percussion pads and the *K3 ErgoKik* bass drum trigger.



Premier debuted their *Cabria* line of affordable kits with finish and hardware appointments associated with upper-tier kits. The *Cabrias* also come with *Matchedplay* bass drum batter and display heads (now standard on all Premier kits), which have a built-in tone ring.



In addition to their new *AA Xtreme Chinese* and 16" *MX Bright* crash, Sabian showed off *Radia* cymbal sets in new packaging, as well as discounted *Hand Hammered*, *MX Stage*, *AA*, and *AA Rock* sonically matched performance sets, which come with a free deluxe cymbal bag.



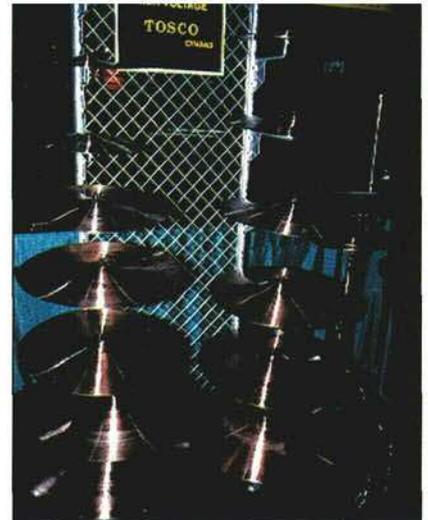
Toca introduced *Premiercongas* and bongos, whose thicker bearing edge produces fewer high overtones and better bass tones than other fiberglass-shelled drums.



Along with the previously exhibited *Latham Crystal* beater and *Jeff Moore* signature marching sticks, Pro-Mark presented new *Stephen Perkins* signature Japanese oak wood-tip drumsticks and a bass drum practice pad.



Slingerland debuted their competitively priced *Studio King Touring* series drums, *70th Anniversary Studio King* snare drums, and the \$949 list *Tre Cool Signature* four-piece kit, which includes heavy-duty hardware and two cymbal stands.



The reborn **Tosco**, headed up by Bill Zildjian, introduced their *Original Design* series of cast B20 bronze cymbals.



Celebrating his company's 40th anniversary, Joe Calato displayed **Regal Tip's** new *Groovers* sticks, their first model available with or without the famous *Regal Tip* finish.



Replacing earlier *Force* series, **Sonor's Force 2001** entry-level drums feature double-braced hardware and an extra boom stand.



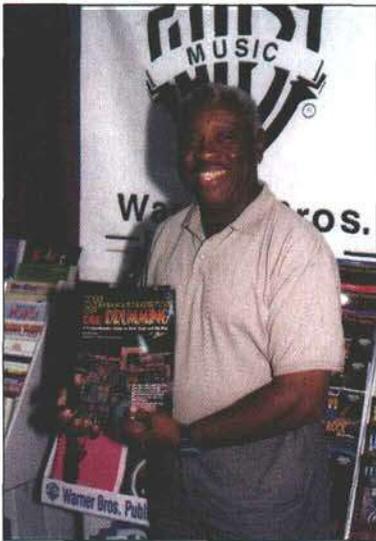
**XL Specialty's** *Omni-Rail* carriers (shown with *Lite* aluminum vest) are now available to fit Pearl and Yamaha drums, as well as those from Premier and Ludwig.



Roland's new *V-Kick* trigger pad has a foam-backed mesh head, a sturdy, four-leg stand, and a new triggering system designed for natural, super-accurate triggering.



New from **Tama** are black nickel-plated snare drums and upgraded *Rockstar Custom* drums (shown) with *Star-Cast* suspension tom mounts (at no extra cost on a standard five-piece kit).



Legendary James Brown drummer John "Jabo" Starks checked out Warner Bros.' new book by Zoro, *The Commandments Of R&B Drumming*.



Yamaha has upgraded all its pedals, which now have a tongue hoop attachment, a sturdy footboard drumkey bolt, and thicker beater felt. They also exhibited their vintage wood-hoop drums, including this *Elvin Jones Signature* model.



Zildjian showcased two new splashes, a 20" *Studio ride*, a *Special Effects Pack* (with an 18" China and a 10" splash) in their *ZBT-Plus* range, and 18" and 20" *K Custom* flat rides. New to their *A* range are a 21" *Sweet ride*, three *Extra Thin* splashes, and *Mastersound* hi-hats.

## Making Contact

Applied Microphone Technology, PO BOX 33, Livingston, NJ 07039, tel: (908) 790-0405, fax: (908) 790-0407, mictalkins@aol.com, www.Appliedmic.com

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

Ayotte Drums, 2060 Pine St., Vancouver, BC V6J 4P8 Canada, tel: (604) 736-5411, fax: (604) 736-9411, ayotte@ayottedrums.com, www.ayottedrums.com

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

CAD Microphones, PO Box 120, Conneaut, OH 44030, tel: (800) 762-9266, fax: (440) 593-5395, sales@ctiaudio.com, www.ctiaudio.com

Evans Heads (J. D'Addario & Co.), 595 Smith St., Farmingdale, NY 11735, tel: (800) 323-2746, fax: (516) 439-3333, evans@daddario.com, www.daddario.com

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South Hills Plaza Station, West Covina, CA 91791-9991, tel: (909) 861-5046, fax: (909) 594-5770

Fibes Drums, 701 S. Lamar Blvd., Austin, TX 78704, (512) 416-9955, fax: (512) 416-9956, fibes@bga.com

Flix Fibre Brushes (Big Bang Distribution), 9420 Reseda Blvd., Suite 350, Northridge, CA 91324, tel: (800) 547-6401, fax: (818) 727-1126

Gibraltar (Kaman Music Corp.), 20 Old Windsor Rd., Bloomfield, CT 06002, tel: (800) 813-1634, fax: (860) 509-8891, info-kmc@kaman.com, www.kamanmusic.com

Gon Bops (Molinari Industries), PO Box 580, Lake Forest, CA 92630, tel: (714) 580-2920, fax: (714) 454-3746

Gretsch Drums, PO Box 2468, Savannah, GA 31402, tel: (912) 748-7070, fax: (912) 748-6005, www.gretsch.com

Hal Leonard Corp., 7777 W. Bluemound Rd., Milwaukee, WI 53213, tel: (414) 774-3630, fax: (414) 774-3259, halinfo@halleonard.com, www.halleonard.com

Hot Sticks, PO Box 356, Waveland, MS 39576, tel: (228) 467-0762, fax: (228) 466-4819

Impact Industries, 333 Plumer St., Wausau, WI 54403, tel: (800) 342-1244, fax: (715) 845-1605, impact@power.net, www.power.net/users/impact

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Ludwig Drums, PO Box 310, Elkhart, IN 46515, tel: (219) 522-1675, fax: (219) 295-5405, www.ludwig-drums.com

Mac Robert Corp., 2 Cockburn Pl., Riverside Bus. Park, Irvine, CA 92614, tel: 011-44-01294-316520, fax: 011-44-01294-316505

Mapex Drums, PO Box 1360, La Vergne, TN 37086-1360, tel: (888) 627-3987, fax: (615) 793-2070, mapex@concentric.net

Pearl Drums, 549 Metroplex Dr., Nashville, TN 37211, tel: (615) 833-4477, fax: (615) 833-6242, www.pearldrums.com

Pintech Inc., 108 Park Place Ct., Suite D, Greenville, SC 29607, tel: (800) 445-0506, fax: (864) 277-5356, play@edrums.com, www.edrums.com

Premier Percussion USA, 915 N. Lenoia, Moorestown, NJ 08057, tel: (800) 486-4424, fax: (609) 231-8829, predrums@aol.com, www.premier-drums.com

Pro-Mark, 10707 Craighead Dr., Houston, TX 77025, tel: (800) 822-1492, fax: (713) 669-8000, jjifo@promark-stix.com, www.promark-stix.com

Regal Tip, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, tel: (800) 358-4590, fax: (716) 285-2710, geninfo@regaltip.com, www.regaltip.com

Roland Corp. US, 7200 Dominion Circle, Los Angeles, CA 90040-3696, tel: (213) 685-5141, fax: (213) 721-4875, www.rolandus.com

Sabian Cymbals, Main St., Meductic, NB E0H 1L0 Canada, tel: (506) 272-2019, fax: (506) 272-2081, sabian@sabian.com, www.sabian.com

Slingerland Drums, 741 Massman Dr., Nashville, TN 37210, tel: (800) 283-7135, fax: (615) 871-9862, www.gibson.com

Sonor Drums (HSS Inc.), PO Box 9167, Richmond, VA, tel: (800) 446-6010, fax: (804) 550-2670, www.hohnerusa.com

Tama Drums, 1726 Winchester Rd., Bensalem, PA 19020, tel: (800) 669-4226, fax: (215) 245-8583, www.ibanez.com

Toca (Kaman Music Corp.), 20 Old Windsor Rd., Bloomfield, CT 06002, tel: (800) 813-1634, fax: (860) 509-8891, info-kmc@kaman.com, www.kamanmusic.com

TOSCO Cymbals (Ace Products Entp.), 630 Las Gallinas Ave., San Rafael, CA 94903, tel: (415) 492-9600, fax: (415) 492-5959

Warner Bros. Publications, 48th N.W. Ave., Miami, FL 33014, tel: (800) 327-7643, fax: (305) 625-3480

XL Specialty Percussion, 16335-5 Lima Rd., Hometown, IN 46748, tel: (800) 348-1012, fax: (219) 637-6354, xlspec@mixi.net, www.xlspec.com

Yamaha Drums, 6600 Orangethorpe Ave., Buena Park, CA 90620, (714) 522-9011, www.yamaha.com

Zildjian Cymbals, 22 Longwater Dr., Norwell, MA 02061, tel: (900) 229-8672, fax: (781) 871-3984, www.zildjian.com



# David Silveria

A Different Approach to Family Values

# KORN

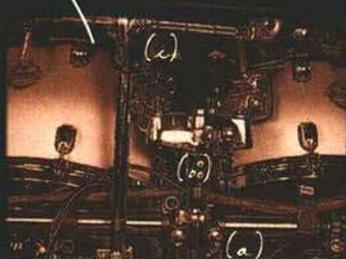
MTB30 floor tom bracket  
with built-in memory lock

customized tama power  
tower rack

- (a) MTB30 rack clamp
- (o) MTH900 modular tom mount
- (x) CA30 boom cymbal attachment

- HH95CH cable hat
- HH905 new iron cobra hi hat
- HP900FTW new iron cobra strap double pedal

fuzzy cup  
holder



Check out David's Starclassic Maple kit on the new Korn album, *FOLLOW THE LEADER*, and Korn's *FAMILY VALUES TOUR* in October and November '98.

**"Don't think. Just play!"**

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7pc. starclassic maple kit  
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In our last Starclassic ad, Kenny Aronoff discussed how the wide range of available Starclassic drum sizes made his kit for the Smashing Pumpkins tour possible.

Now take a look at David Silveria's kit. And naturally, his approach to set-up for Korn's Family Values Tour is completely different. David's imaginative use of Tama hardware, clamps, accessories and different sized Starclassic drums (as well as electronic percussion) allows him to easily access a whole slew of great drum sounds and textures.

Your own approach to drums may be very close to David Silveria's. Or completely different. But one thing both David's playing and kit will show you...with Tama hardware and Starclassic drums, everything is possible.

(a) suspended 12 x 14  
floor tom  
(b) 14 x 16 floor tom

(a) 8 x 10 rack tom  
(b) 9 x 12 rack tom

PB3325 bronze 325 x 14  
piccolo snare

18 x 20  
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**TAMA**

# Gretsch Broadcaster Drumkit

by Rick Van Horn

From out of the past comes a brand-new Gretsch kit...that you can actually buy!

Return with us now to those thrilling days of yesteryear, when rock had yet to roll, big bands still toured the land, and a style of jazz known as bebop was the hippest thing in music. Names like Louie Bellson, Art Blakey, Kenny Clarke, Elvin Jones, Don

Lamond, Mel Lewis, Sonny Payne, Max Roach, and Art Taylor were among the leading lights of the drum world. And what did those stellar drummers all have in common (besides talent)? They played Gretsch drums.

At least, in 1958 they did. Along with a dozen other drummers, the gentlemen listed above all appeared in Gretsch's 1958 catalog, which has been reproduced in part to grace Gretsch's new flyer for their reintroduction of the *Broadcaster* series—a line of drums that hasn't been seen since Harry Truman was president.

The aim of the new/old series is to offer drums that are in every way the musical equivalent of Gretsch's custom line, but more affordable and more quickly obtainable. This is being accomplished by making the *Broadcaster* drums available in only three finishes, and with gunmetal grey hardware instead of chrome plating. Certain design elements hark back to the days of Gretsch's heyday; others have been improved as a "concession to modernity." Most importantly, the kits are being built and inventoried by Gretsch as "stock items," as opposed to being individual custom orders. This means that dealers can order kits to have on their sales floors, or customers can order them through their dealers and have them within four weeks' time.

As it happens, I own a four-piece, round-badge Gretsch kit—an "Art Blakey Special" that I bought, new, in 1965. I was only fourteen at the time,



Jim Esposito

### WHAT'S HOT

- drums are extremely responsive, producing outstanding tonality no matter what head configuration is used
- drums are to be manufactured as "stock" items for lower price and greater availability
- satin lacquer finishes give a classy look

### WHAT'S NOT

- design elements of floor-tom leg brackets and bass drum spurs should be improved
- bearing edge of bass drum was not true, and snare drum tension rods did not match
- gunmetal grey hardware finish may not appeal to everyone

and I must admit that I had no idea who Art Blakey was. But I did know the reputation of Gretsch drums, and I was in love with the champagne-sparkle finish. I still play that kit today on gigs that call for a small kit. So I was excited to see a "new" kit from Gretsch that offered a similar look and feel. I wanted to see what had been kept from the "days of old," and what had been improved upon.

For this review, we were sent a *Grand Prix* kit configuration: 16x20 bass drum, 8x10 and 8x12 rack toms, and a 14x14 floor tom. Snare drums are not offered in drumkit packages; they must be ordered "a la carte." The snare with our kit was a 5x14 10-lug model with a wood shell. (Gretsch also offers brass shells finished in either black brass or gunmetal brass.) The snare drum and toms were equipped with Gretsch's famous die-cast hoops; the bass drum had wood hoops stained to match the shell.

Bass drum spurs and legs for the floor tom are the only hard-

ware included in the package. Gretsch offers snare, cymbal, and hi-hat stands, but they're expensive. So in the interest of cost reduction they've left the choice of stands and pedals up to the buyer. We were sent a Gretsch double tom holder; a less expensive Gibraltar model is also available. In either case, the tom holder must be purchased separately.

### Shell Construction

Let's start with the shells—the foundation of "That Great Gretsch Sound." They're all 6-ply maple, with no reinforcing hoops. The toms are extremely thin (about 3/16" thick); the snare and bass drum featured thicker individual plies to create a thickness of about 5/16". The insides of the shells are coated with the notorious grey sealant that has been on the interior of Gretsch drums for as long as I can remember. (And that's getting to be a pretty long time, now.)

The bearing edges appear to be cut strictly from the outside in, with no "countercut" back toward the outside. This is a little out of the norm for drum design these days, and it makes for a very sharp edge at the outermost point of the shell. It also makes fitting drumheads a little tricky, as I found when I tried to mount a variety of heads on the drums. Since there was no countercut to align with the "collar" of the drumhead, I had to be very careful to keep the head centered, so as not to have it pulled to one side or the other of the drum by the rim.

My problem wasn't made any easier by the fact that the bearing edge on the bass drum shell wasn't perfectly true. When I was having trouble with the heads, I checked this feature by placing the shell on a formica work table in our office—the flattest surface I could find. I could discern a gap of over 1/16" between the table and the edge of the drum over a distance of several inches of the drum's circumference.

In fairness, there were no problems with the edges of the other drums, and I was ultimately able to mount the head I wanted on the bass drum and tune it to my satisfaction. So the "untrue" nature of the bearing edge on that drum did not pose a debilitating problem. But it is a quality-control issue that Gretsch needs to deal with. With the incredibly fine tolerance capabilities of modern manufacturing technology, there's no reason why a bearing edge should not be true.

### Appearance

Gretsch's high-gloss lacquer finishes are justifiably famous, but they're also expensive. As a cost-reduction measure, the *Broadcaster* series offers only three finishes. Our test kit was finished in Satin Rosewood (a reddish brown). Also available are Satin Walnut (a deeper brown), and Satin Ebony (a dark, charcoal grey). All three let the wood grain show through, and all have a rather subdued, "aged" look, by virtue of their



Drum hardware is finished in gunmetal grey. The Gretsch tom holder is not.



Jim Esposito

The historic Gretsch floor tom leg bracket permits the leg to touch the bottom rim of the drum. This could be corrected by the addition of a rubber gasket between the bracket and the shell.

satin (as opposed to high-gloss) sheen. This look won't appeal to those who like bright, colorful drums, but I found it rather classy.

Then there is the gunmetal grey finish on the hardware. Up close, the finish has sort of a "speckled" appearance, with thready black lines showing through the grey coating. From farther away, the overall appearance is a matte grey. As with the shell finish, the look of the hardware is subdued—especially as compared to the shiny chrome found on most drumkits.

Drummers who viewed the *Broadkaster* kit during our testing process were

evenly split on the visual appeal of the gunmetal grey hardware. Some thought it complemented the satin shell finish nicely, others thought it looked dull at best, and tacky at worst. One went so far as to say that the look of the hardware would prevent him from buying a kit, despite his high opinion of the drums' sound.

My only objection to the gunmetal finish was that it was only on the rims, lugs, and mounting brackets of the drums themselves. All other hardware parts—wing bolts, spurs, floor tom legs, and (most noticeably) the rack tom mount—were finished in chrome. I wouldn't argue about separate *stands* not matching; that's fairly common, and would be especially likely with this kit since it doesn't come with stands to begin with. But those chromed parts that are actually *on* the kit would look better to me if they matched the overall look. The tom mount especially was a glaring totem, smack in the middle of the otherwise subtle-looking kit.

### Hardware And Design Elements

One of the aforementioned "concessions to modernity" on the *Broadkaster* kit is that the bass drum is fitted with drumkey rods instead of traditional T-rods. Oddly, I didn't find this the least bit incongruous in terms of the kit's appearance. I guess we've seen enough key-rod bass drums over the past few years to accept them on equal terms with their T-rod compatriots, no matter what "era"

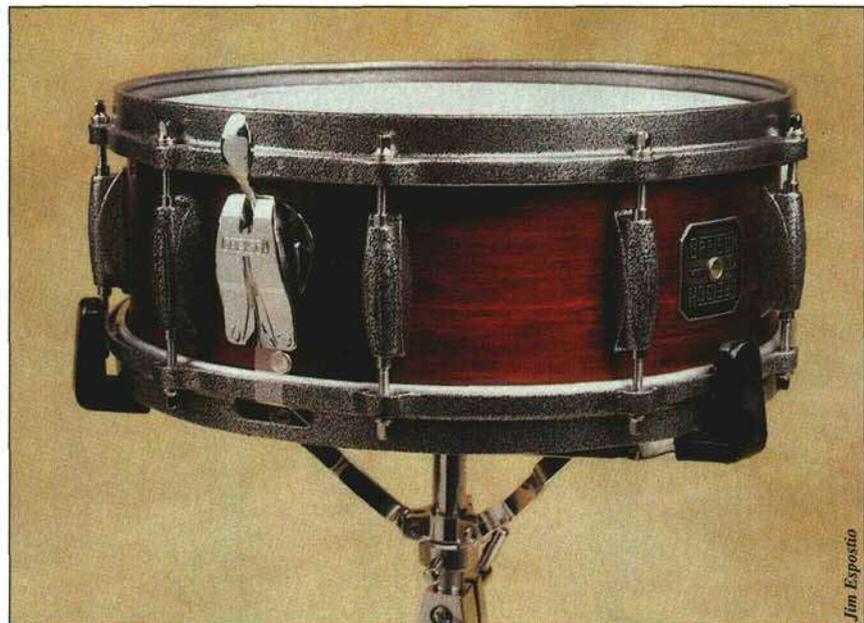
they represent. And I firmly believe that key rods are a much more functional system when it comes to keeping a bass drum in tune from set-up to set-up.

However, I'm not someone who doesn't appreciate tradition. So I was pleased to discover that the very same floor tom leg bracket design used on my 1965 kit was present on the *Broadkaster* floor tom. Unfortunately, it had the same problem that my drum's bracket has had for thirty years! It's a very small bracket, with only a little over half an inch of "tube" into which the 3/8" rod that is the tom leg fits. The rod, in turn, is secured in this little tube by a 1/4" wing bolt, which simply presses against the rod. No nylon bushings, no constriction eyebolt—just point-to-point contact.

The problem with this design is threefold. First, it allows for a certain amount of "play" as far as the leg's position goes—making the drum less than perfectly stable. Second, because the leg bracket doesn't hold the leg very far away from the shell, the leg can touch the bottom rim of the drum (which can create aggravating noises when the drum is played with gusto). Third, the point-to-point contact of the wing bolt to the leg can let go, allowing the leg to slip and the drum to collapse. (I've had all these things happen over the years with my Gretsch floor tom, so I'm not just talking in theory here.)

I've addressed the noise problem on my drum by inserting thin cymbal felts between the legs and the bottom rim. Gretsch could solve it for all time by simply adding a rubber gasket between each leg bracket and the drumshell, thus moving the leg's position another 1/8" away from the shell. The slipping problem could easily be solved with the addition of memory-lock collars on the floor-tom legs. (I use small hose clamps on my drum's legs.) These would not only prevent the leg from slipping through the bracket if the bolt should release, but would also lock in height and angle adjustment for the drum, which would be a "modern convenience" achieved at no sacrifice of the "historicity" of the look.

The stability problem is another matter. Frankly, this wasn't an issue when the drum was originally designed; drummers weren't



Jim Esposito

The snare throwoff is simple and elegantly shaped. The tension adjustment is on the opposite side of the drum.

hitting as hard in the '50s as they do today. I personally had no insecurities about the *Broadkaster* floor tom when I played it, but I'm nowhere near as heavy a hitter as most players I know. For them, Gretsch might want to consider another "concession to modernity": fitting the *Broadkaster* floor tom with thicker legs, held by brackets identical to those used for the rack tom mounts and bass drum spur holders. (This would actually make the overall look of the kit more consistent.)

Speaking of the bass drum spurs, the ones on the *Broadkaster* kit are *not* identical to their counterparts on my 1965 kit. (Thank goodness!) Called *Gull Wing* spurs by Gretsch, each spur is a single steel rod, with a knurled shaft that runs parallel to the bass drum shell and then takes a couple of bends down and forward to meet the ground (with a choice of spiked tip or rubber foot). Since it's one piece, the spur is not extendable: You put it down to where it touches the ground, and that's it.

I played the bass drum more or less flat on the ground, with the rubber feet screwed all the way on so that the spiked tips were exposed. I was able to play fairly briskly without any slipping problem, so I have no complaints with the function of the spurs when used where *they* want to go. But I would have a complaint if I wanted to angle my bass drum up more than 3/4", which was all I could achieve by screwing the rubber feet out as far as they'd go. Apparently I'm not alone in this, because just as we went to press with this review, Fred Gretsch called to tell me that they were already making a second-generation spur that was 1" longer, just to accommodate drummers who wanted to be able to elevate their drums. Good for them.

I did have a bit of a problem with the knurled-rod portion of the spurs rotating within their mounting brackets on the bass drum. However, I was informed by a Gretsch spokesman that the spurs should have been fitted with memory collars similar to those used on the rack tom mounts. They were not on our test kit because they're being redesigned. So I swapped the collars from the tom mounts to the spurs for a quick test, and they held the spurs in place securely.

Which brings us to the tom brackets. Identical to the ones that hold the bass drum spurs, they are large and rectangular, and are fitted with an oversized wingnut that tightens a constriction eye-bolt to secure the tom onto its knurled-rod mounting post. It's a familiar system that works just fine when used in conjunction with a memory collar. Without the collar, the tom can rotate on the knurled rod, no matter how much the wingnut is tightened. But this is an aspect of all knurled-rod designs, which is why the collars are provided.



**Toms and bass drums (along with spurs and legs) are included in *Broadkaster* kit packages. Snare drums and tom holders are extra. Stands are left to the buyer's choice.**

Jim Esposito

Interestingly, Gretsch ships the brackets separately from the toms. According to Gretsch's spokesman, their assumption is that many drummers today opt to use RIMS mounting systems, and that the tom brackets are as likely to be attached to the RIMS plate as to the drum. And even if they *are* to be attached to the drum, many professionals have very personal ideas about where the brackets should be attached. With this in mind, Gretsch provides a drilling template, so that drummers who wish to have the brackets attached directly to the drums can drill the necessary holes themselves, or have them drilled at a local drumshop. (The spokesman also told me that the company will attach the brackets at the factory, if requested to do so when the kit is ordered.)

Gretsch's snare throwoff is a thing of beauty. It's fairly small, with an elegant, curved design, and an action that's a model of simplicity. It really only involves two axles and a bit of geometry to either secure the snares in the "on" position or drop them away. The action is *so* smooth, in fact, that one might doubt the security of the "on" setting. (The tension of the snares is what really holds the throwoff in place; there's no reassuring "click" into position.) But I had no problem until I loosened the snares *way* down—well below N'awlins second-line tension. I doubt that anyone would play a snare

drum with snares *that* loose.

The tension adjustment for the snares is on the opposite side of the drum (where the snare butt would usually be found). This makes the tension knob easy to adjust, since it's not obscured by the throwoff handle. However, this design requires that care be taken to set up the snares a little closer to the throwoff side to begin with, so that they are not pulled off-center (in relation to the snare-side head) as a result of being tensioned in the opposite direction.

A minor problem occurred when I took the top rim off the snare drum to change heads. Three of the tension rods were only half as long as the other seven, and barely reached the lug casings. This is just a matter of someone being in too much of a hurry during the assembly process, and it ultimately didn't affect the performance of the drum. But it's another quality control issue that shouldn't *be* an issue at all.

## Sound

The sound of Gretsch drums has been touted by drummers for generations. Lots of name artists speak fondly of the old Gretsch kit they keep at home. Some have gone as far as to say that while they play live on the drums they endorse, they prefer to record on

an old Gretsch kit.

What is it about a Gretsch drumkit that elicits such reverence and loyalty? In fact, what exactly is "That Great Gretsch Sound"? When that slogan was originally coined back in the jazz era, drummers were playing on calfskin heads. Yet the contemporary studio drummers who speak so lovingly of Gretsch drums use plastic heads. Musical styles in which the drums are used—and techniques with which they're played—vary widely. So what's the common attraction?

Well, based on my testing of the *Broadkaster* kit, my answer is: response. The thin shells, combined with the sharp, straight-sided bearing edges and the reflective interior coating, make these drums incredibly responsive. Whether they sound mellow, sharp, fat, or penetrating has mostly to do with head selection. But no matter the head choice, the drums *always* respond with a liveliness and sensitivity that's just a joy to experience.

Our test kit came fitted with single-ply, white-coated heads stamped only with the "Gretsch *Broadkaster*" logo. With these heads they sounded full and penetrating, with lots of attack and tremendous resonance. Since there was nothing in the bass drum (and it had no hole in the front head), that drum had a very boomy jazz sound—impressive for a 20" drum.

Several *MD* editors played the kit, adjusting the head tension to create everything from a tight bebop sound down to a growling rumble. The drums just sang through it all.

In an effort to approximate what the drums might have sounded like in the pre-plastic '50s, I fitted two of the toms with Remo *Fiberskyn 3* heads. Wonderful! Warm, round, and full, with much less "attack" (read: stick on plastic) and much more "thump." Yet even with these relatively thick heads, the response of the drums was in no way compromised. I was able to get a full, natural tonality out of each tom just by tapping on the head with my finger!

Then, just to see how these "historic" drums would do in a more contemporary application, I put an Attack *Deadhead* batter on the bass drum and some Remo *Pinstripes* on the toms. Whomp! Big sound...plenty of boom...but totally controllable. An engineer's dream.

The snare was extremely versatile, even without changing the batter head. With four small vents spaced equally around the shell, it had a quick response at all volume levels, and never choked at

any level. Its wood shell kept it warm, but it had lots of crispness and attack. When I did swap the batter head for a *Fiberskyn 3*, I felt like I'd time-warped back to the days of Gretsch Night At Birdland. Sensitive and mellow, the drum played like butter under my sticks. And the brush sound was just *so...natural*. Sure, the head had a lot to do with it, but a head *initiates* the sound; it's the drum that shapes and projects it. The *Broadkaster* snare added all the right elements for a classic drum sound.

## Conclusions And Pricing

So what have we learned? Partly, that no icon is perfect. The new *Broadkasters* have some questionable design elements, and our test kit had a couple of annoying—and avoidable—quality control problems. We've learned too that measures taken to promote affordability and availability may not always promote appeal and marketability. (Of course, you can't please everybody.)

But we've also learned that despite whatever minor flaws I might have found with the *Broadkaster* kit, the *sound*—that great Gretsch sound—is there in all its historic glory.

And you get that sound for less money than you might expect. Our test kit (model number *GBR0420*) lists for \$3,080 for the toms and bass drum, \$550 for the snare drum, and around \$200 for the Gretsch tom holder. (The available Gibraltar tom holder would be \$100.) That makes the total \$3,830. Not cheap by any means, but significantly less expensive than the \$4,700 the kit would cost if ordered with Gretsch's custom lacquer finish and chrome plating.

I'm the first to admit that the Gretsch company has had a rocky history over the past several years, in terms of in-and-out visibility in the marketplace, questions regarding delivery and customer service, and other considerations. I can only report that I've had discussions with Fred Gretsch on this very subject, in which he has expressed his determination to overcome any reservations that dealers or consumers might have about hitching their wagon to Gretsch's star again. The very existence of the simplified-for-easier-acquisition *Broadkaster* series is one major effort in that direction. Hopefully, enough dealers will take advantage of this effort to make the drums available on showroom floors across the country. That, in turn, would allow drummers to finally get a chance to experience first-hand what they've only heard about for years.

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# UFIP Experience Vintage Ride Cymbals

by Rick Mattingly

## A fine Italian vintage!

Italian cymbalmaker UFIP has expanded its range of *Class*, *Natural*, and *Bionic* cymbal lines with the introduction of *Experience Series Vintage Ride* cymbals. The idea, according to UFIP promo, was an attempt to "re-create the classic sounds of

### What's Hot

- all models are mainstream enough to fit in with a variety of cymbal setups
- each individual model has its own distinctive character

the '40s, '50s, and '60s." In very general terms, typical cymbals from those decades had more spread and a darker sound than the heavier, pingier cymbals preferred by many drummers in recent

years.

Included in the five new models are 19" and 20" *Vintage Rides* in UFIP's *Natural* series. These are the ones that most resemble the "old K" style of cymbal that was made in Istanbul. Both models are thin and dark-sounding, and produce the fat overtones that many describe as "trashy." (That's meant as a compliment when applied to this type of sound.) In fact, both are so rich in overtones that they verge on sounding like Chinese cymbals.

The cymbals have a dull, unfinished look on the playing side, but are shiny and modern-looking on their undersides. The 19" has the higher pitch typical of lathed 20" rides, but with darker, funkier overtones. It could probably be classified a crash/ride, but some might find it a bit gongy as a crash. List price of the 19" *Natural Vintage Ride* is \$405.

The 20" *Natural Vintage Ride* is fat and nasty (in a good sense). If I ever play with an organ trio in a barbecue joint, this is the ride cymbal I'll want! It might be too extreme-sounding for general, commercial settings, but hardcore bebop drummers should dig it. List price is \$442.

A 21" *Vintage Ride* has been added to UFIP's *Bionic* series. The cymbal is hammered on the playing side and lathed on the underside, which presumably accounts for its interesting character. It has the stick definition typical of "dry" cymbals (such as Sabian's *Jack DeJohnette* signature ride), but it also has a nice spread, due more to undertones than overtones. The bell is large and "clangy," and although the cymbal isn't as loud as one might expect from a 21", it has enough cutting power to be used in situations with fairly healthy volume requirements. This would be good for drummers who desire defined rhythmic patterns on their ride cymbals (whether straight 8ths or 16ths, syncopated Latin ostinatos, or "broken" jazz timekeeping patterns), but who also like a ride cymbal to provide a sustained "hum" underneath. List price is \$471.

The *Vintage Ride* series is rounded out by 20" and 22" models in the *Class* series, which most resemble typical modern lathed cymbals in look and sound. The 20" is fairly high-pitched and bright, to the point of sound-

ing a bit thin. Like the 21" *Bionic Vintage Ride*, its spread comes primarily from an undertone, so the articulation doesn't get lost in a wash of overtones. But the cymbal still has a fair amount of spread, and it would serve as a good general-purpose ride in a variety of situations. List price of the 20" *Class Vintage Ride* is \$442.

The 22" *Class Vintage Ride* is a real delight. It produces a dry click-style articulation, typical of an "old K," and yet the overall tonal characteristics are more akin to a funky, dark-sounding *A Zildjian* or *Sabian AA*. With its medium pitch, this is definitely for those who like a cymbal that reinforces a band's sound from within rather than one that sticks out over the top of the other instruments. List price is \$498.

What impressed me most about these cymbals was that each had its own personality. The cymbals are described as being "earcreated," and switching back and forth among the five models was indeed a delightful aural experience. The UFIP *Experience Vintage Rides* are mainstream-sounding enough that they should fit in with a variety of cymbal setups, but each is distinctive enough on its own to make a unique contribution to a drummer's palette of sounds.



Rick Mattingly

# Remo MasterEdge Snare Drums

by Rick Mattingly

Just because they aren't wood doesn't mean they aren't good.

Remo took some licks when the company first introduced its synthetic, wood-fiber-based *Acousticon* drumshells in the 1980s. In fact, some people dismissed the drums as being made from cardboard. Those early Remo drums did have quite a bit of flex, and the tone quality certainly didn't match that of maple or birch.

But the *idea* was valid: to create a synthetic drumshell material that would cost less to manufacture and would be more consistent than wood shells. Companies such as Fibes, North, and Milestone had already proven that good-sounding drums could be made from synthetic materials. So Remo's venture into synthetic drums wasn't all that revolutionary—certainly not as revolutionary as the company's idea in the 1950s that drumheads could be made of plastic rather than calfskin.

But ideas aren't worth much if you can't make them work. And just as Remo has taken its plastic drumheads far beyond the origi-

**WHAT'S HOT**

- *7x14 MasterEdge Special Edition* drum had the body and volume you would expect from a drum that size, but with extra brightness that kept it from sounding "tubby"
- *MasterEdge 316* drums sounded remarkably full for their respective sizes

**WHAT'S NOT**

- *7x12 MasterEdge 316* produced a ring that might sound "hollow" to some ears

nal model, the company has also continued to refine and develop its synthetic drumshells. As a result, Remo now has three varieties of *Acousticon*: *316*, *516*, and *H/D*. *Acousticon 316* is used to make shells that are 3/16" thick and that emulate the low, warm sound of maple drums. *Acousticon 516* is used for shells that are 5/16" thick and that have a brighter sound, similar to birch-shell drums. *Acousticon H/D* (high density) shells are also 3/16" thick, but the material is of higher density, which is said to give the drum more brightness and power while maintaining warmth.

Another improvement has been Remo's *Molded Bearing Edge*



Rick Mattingly

Our test group of Remo's *MasterEdge* snare drums included (at left) a 3 1/2 x 13 316, (center, top to bottom) 5 1/2 x 10 and 7 x 12 316s and a 7 x 14 *Special Edition*, and (at right) a 5 1/2 x 14 *Special Edition*.

technology, said to allow a previously unattainable level of control over the shape, angle, size, and position of the bearing edge. As far as I'm concerned, the best test of a bearing edge is to see if you can get the head in tune with itself easily. Accordingly, I spent time making sure that the pitch was the same opposite each tuning lug on each respective drumhead. I was able to accomplish that with a minimum of effort, and I found that the heads stayed in tune pretty well as I raised and lowered the pitch, providing I was careful to adjust the lugs 1/4 turn at a time. I don't care what a drum is made of, if you can't get the heads in tune, it's going to sound lousy. But I got these heads in tune quickly and easily, which says a lot about the integrity of the bearing edge. So on to the drums themselves.

Remo makes 14" snare drums in 3 1/2", 5 1/2", 7", and 8" depths, in all three types of *Acousticon*. The company also makes a variety of 10", 12", and 13" diameter snare drums in *Acousticon 316* and 576. For this review, MD received five drums. Two were from the *MasterEdge Special Edition* series, which feature *H/D* shells, *Molded Bearing Edges*, and die-cast hoops. The other three were from the *MasterEdge 316* series, which feature 316 shells, *Molded Bearing Edges*, and triple-flanged steel hoops. All drums were fitted with Remo *Renaissance Ambassador* batter heads and *Renaissance* snare-side heads.

Both of the *Special Edition* drums had 14" heads; one was 5 1/2" deep, the other had a 7" depth. Both had a bright, ringy sound that resembled that of metal-shell snare drums. But the sound was warmer than the typical metal-shell drum, with fatter overtones. The 5 1/2x 14 drum would work fine as a general-purpose drum in loud situations. One could certainly use it as well in a more subtle acoustic setting, but there it might need a muffling ring. The 5 1/2x14 *MasterEdge Special Edition* snare drum lists for \$495.

The 7x14 *MasterEdge Special Edition* drum was a real surprise. It had the extra body and volume you would expect from a drum that size, but it also had extra brightness that kept it from sounding as "tubby" as snare drums that size can sometimes sound. This drum is not for the faint of heart. It's loud, and it can also cut. But for that matter, an anvil is loud and cutting. The 7x14 *MasterEdge* drum also has plenty of meaty overtones. It lists for \$520.

Moving to the *MasterEdge 316* snare drums, we received a 3x13, a 7x12, and a 5 1/2x10 for this review. According to the Remo promo, *Acousticon 316* shells are supposed to provide "a lower, warmer spectrum of sound that is reminiscent of maple. It is highly recommended for acoustic playing situations."

I basically agree with that description. Smaller drums often sound brittle—all brightness and ring with little or no body. But these three drums sounded remarkably full for their respective sizes. The 5 1/2x10 didn't sound nearly as much like a toy drum (or a coffee can) as have many drums of that size I've played in the past. It lists for \$265. Likewise, the 3 1/2x13 had a lot more body than many such "piccolo" snare drums I've known and haven't loved. I've sometimes tried a piccolo snare for acoustic jazz gigs, for the sake of the lower volume. But when I've done so, I've generally been unhappy with the tone (or lack thereof) that the drum produced. But this drum had a warmer sound and would be excellent for such an application. List price is \$310.

The drum that didn't impress me as much was the 7x12. Drums with such barrel-like dimensions can often sound tubby, and having a shell that enhances the drum's warmth is not necessarily an

advantage in this case. If, for whatever reason, I wanted to try a drum this size, I think I would want to check out the 516 version, since it's supposed to have a brighter sound. As for the 316 version of the 7x12, it would probably satisfy someone looking for a high pitch with a lot of ring, and it's not so muddy as to interfere with articulation. But the ring might sound a bit "hollow" to some ears. List price is \$315.

Four of the drums were fitted with Remo's standard *RT-600* snare strainer, which has a simple, vertical drop design that is quiet and efficient. It also has a large tension adjustment knob that can be accessed even when the lever is up. Drumkey-operated screws are used to attach the snare cord to the strainer and butt plate. The 3 1/2x13 drum, because of its shallow depth, had a different strainer, but it was the same basic idea. Instead of a standard butt plate, this drum had another snare-adjustment knob, meaning you can adjust the snares from either side (or from both). The one negative was that this drum's snare cords were attached with flat-head screws, rather than drumkey-operated screws.

Remo snare drums are available in a variety of finishes, including wood veneers (*VenWood*), *Quadura* coverings, and custom finishes. All five of the drums received for this review had *VenWood* finishes. The *Special Edition* drums are available in Satinwood and Thunder Black, which were both represented on the two drums we received. The other three drums were finished in Emerald Green (a very dark green), Lava Red, and Natural. The finishes had a very high-quality, professional look, befitting the overall quality of the drums themselves.



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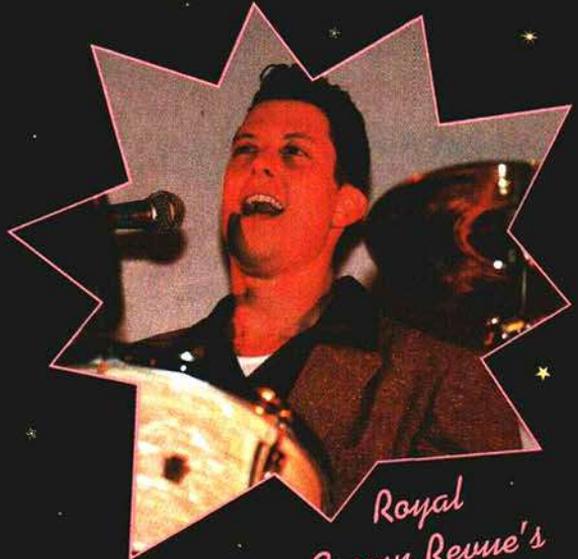
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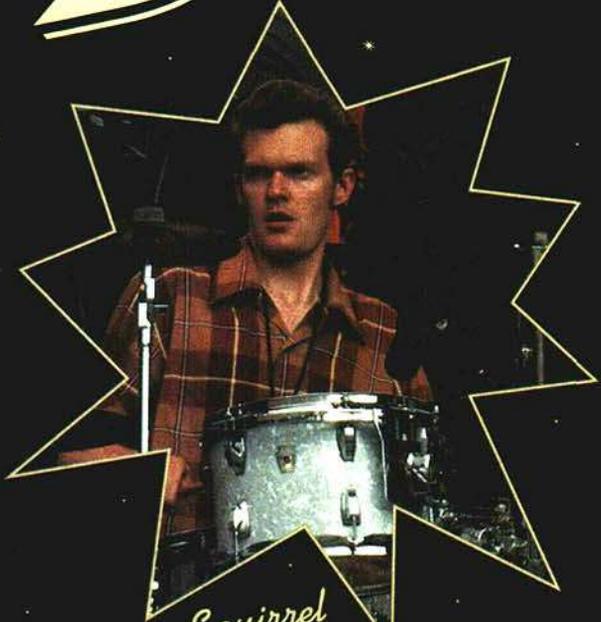
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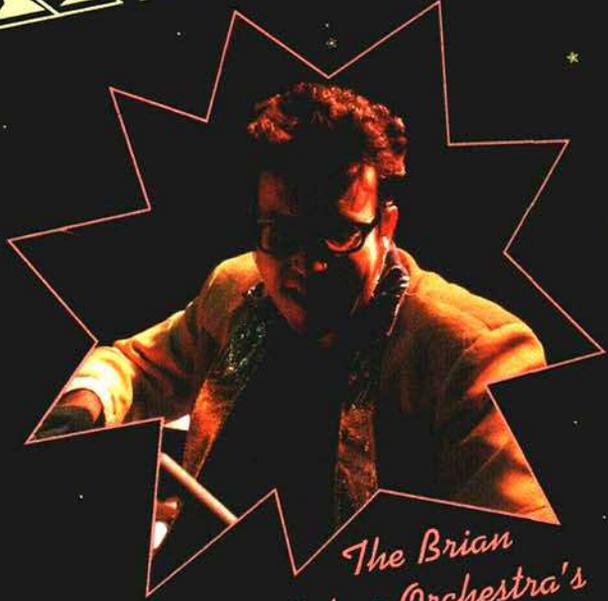


*Royal  
Crown Rum's  
Daniel Glass*

**DRUMMERS**



*Squirrel  
Nut Zippers'  
Chris Phillips*



*The Brian  
Setzer Orchestra's  
Bernie Dresel*

**SNAP IT, DADDY-O!**  
*by Ken Micallef*

**B**ack in the 1970s, polyester-wearing geriatrics from Frisco to Florida clutched ancient vinyl sides of Glenn Miller and Benny Goodman, loudly proclaiming as they sucked down martinis, "Hey, you punks! The big bands are coming back! Get outta the way or swim in my wake!"

Yeah, right. Thirty years earlier these same dancing fools *had* seen some real big band action, from Tommy Dorsey, Tex Beneke, Artie Shaw, and Harry James to the more challenging jazz of Duke Ellington, Count Basie, and Dizzy Gillespie, and the jump of Louie Prima and Louis Jordan. But by the oil-rationing '70s, the big bands were dead and buried, leaving only the bubbles of Lawrence Welk on Saturday night. Soon enough, the old geezers passed on to that big rumba room in the sky.

Since then, real musicians have taken a back seat to the machines. Rap revolutionized turntables. Punk offered the notion that anyone could play an instrument—check your talent at the door. Electronica jumbled it all into an exotic cauldron of hyper-speed rhythms and sci-fi atmospherics. Finally, Wynton Marsalis nailed the coffin shut on any populist big band revival, declaring that jazz is a place for tuxedos, culture, and elitist classicism. Well, we still had metal and prog rock. Yeah, right—again.

Jazz began in the barrooms and bordellos of New Orleans as real music for real people. But now, seemingly all of a sudden, it's cool again to be blue and bad, to dress up in a Zoot suit on a Friday night and swing-dance with other like-minded souls. Tired of the self-obsessed sounds of punk, grunge, and alternative rock, a growing audience has embraced the music of their grandparents. God bless 'em. Realizing that the oldsters were pretty hip after all, the new swing crowd finds that the youth culture totems of political correctness, drugs, and unisex fashions pale next to the style and substance of the well-lubed Vegas Rat Pack. And hey, swing is a breezy diversion from scholarly ambition, inane TV, and lots of bad music.

Trained at schools like Berklee, Eastman, and Grove, but also having cracked their knuckles on punk and ska, today's swing musicians are turning their riots into a revolution. But this is not the easy listening swing of "String Of Pearls" or "Moonlight Serenade." Instead, today's top bands—Squirrel Nut Zippers ("Suits Are Picking Up The Bill"), Royal Crown Revue ("Dating With No Dough"), Cherry Poppin' Daddies ("Ding Dong Daddy Of The D-Car Line"), The Brian Setzer Orchestra ("Jump, Jive And Wail"), and Big Bad Voodoo Daddy ("Jumpin' Jack")—are corporate-sponsored outfits who forgo "sweet sounds" for kick-ass propulsion, hot-riffing horn sections, and sassy singers full of bad-boy attitude.

Of course, all this pizzazz and savage grace demands more of the new swing drummer. The following assembled cast: Squirrel Nut Zippers' Chris Phillips, Royal Crown's Daniel Glass, Cherry Poppin' Daddies' Tim Donahue, Brian Setzer's Bernie Dresel, and Voodoo Daddy's Kurt Sodergren, run the gamut of tasteful punctuation and hot-house rhythms. Names like Gene Krupa, Buddy Rich, and Elvin Jones pop up in these gentlemen's conversations. They know their stuff and they've paid their dues in club dates and cover bands, just like you. More *uncommonly*, these drummers have been with their respective bands for an average of six years, working the old swing trails of their musical forefathers. Swing is not a fad for these drummers, but truly a way of life.



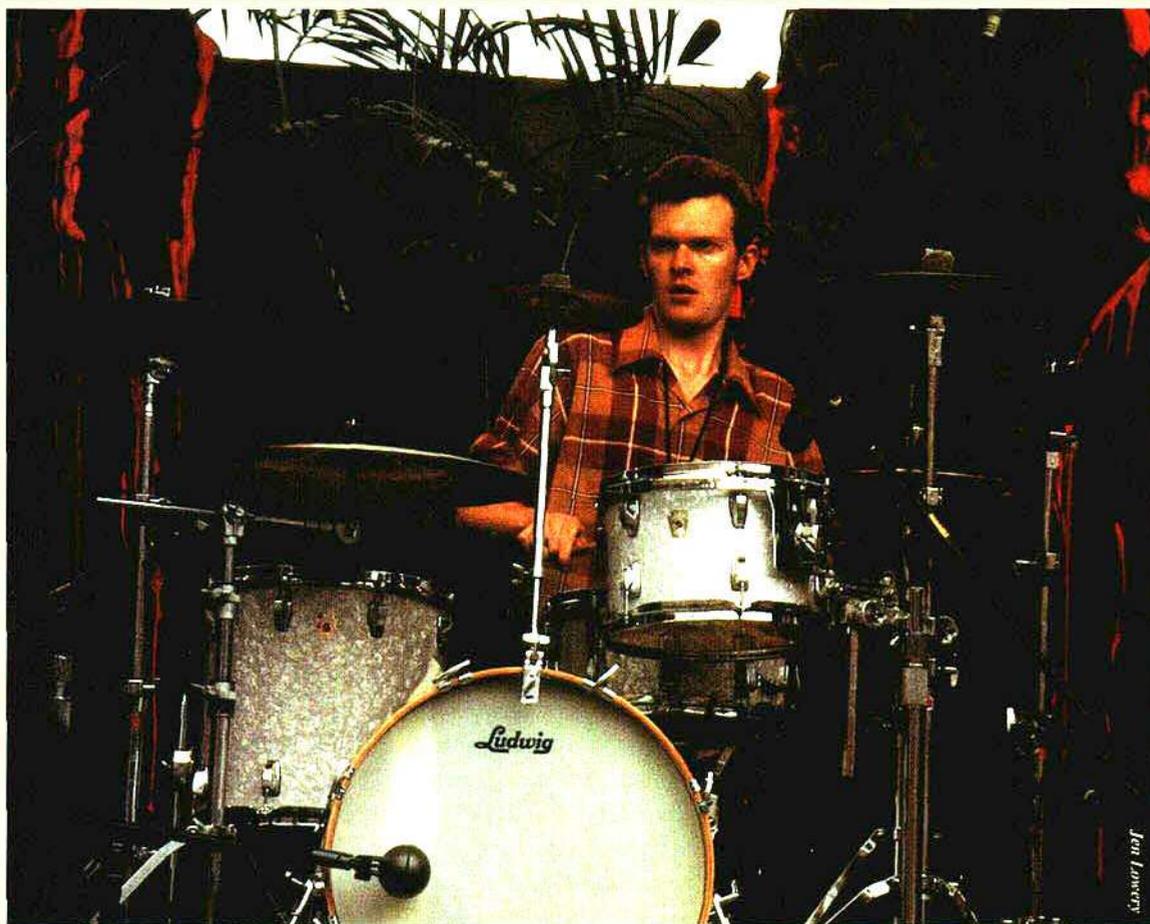
Cherry Poppin' Daddies' Tim Donahue



Big Bad Voodoo Daddy's Kurt Sodergren

*Squirrel Nut Zippers'*

# CHRIS PHILLIPS



**T**

*he music of Chapel Hill, North Carolina's Squirrel Nut Zippers is unlike the Rat Pack-born shenanigans of the swing revival. Taken from the territory bands and hot jazz of the '30s, the Zippers' aromatic sounds waft through the breeze like the smell of corn liquor on a balmy southern evening.*

*Theirs is music of nostalgia and some mystery, finding its roots in the blues and calypso of Congo Square, of the marching bands of New Orleans, and the barrelhouse rhythms of Kansas City.*

*Drummer Chris Phillips has taken the time to study these pre-World War II roots, and his drumming reaps the benefits.*

**KM:** The Squirrel Nut Zippers play hot jazz-lejazz hot—it's hot swing derived from the '30s. Do you try to re-create period drumming?

**CP:** No, I'm trying to be very contemporary.

Obviously I take inspiration from old-school jazz drumming, but it's not a period piece. For all I know, I'm playing in a punk rock band. I try to take the basic feel of the swing rhythm and apply what I actually know. D.J. Bonebrake from X is as big an influence on me as anything.

**KM:** But you have the idiomatic traits down: the marches on the rim, the cymbal-crash chokes, the bass drum bombs. What do you call that when you splash the cymbal and then mute it with your hand?

**CP:** The "clutch." We call it stealing the pie out of

**continued on page 70**

Royal Crown Revue's

# DANIEL GLASS



Paul La Rata

**T**hirty-two-year-old Daniel Glass is our group's intellectual, having earned a degree in psychology from Brandeis University before joining RCR. But Daniel's potent brainpower doesn't get in the way of his sure-footed, turn-on-a-dime swing stickings.

On Mugsy's Move, and the more recent The Contender (both on Warner Bros.), Glass excels on the tracks "Park's Place" and "Topsy." The former is a burning, blowing session, propelled with finesse by Glass's gliding ride cymbal and blistering "fours." The Cozy Cole hit "Topsy" is more old-school, giving Glass the chance to rumble on his barrel-chested floor toms and accentuate the song's funky rhythm with nasty rimshots and tasty snare jabs.

Ever the thinker, Glass expands his horizons into composing and arranging on The Contender. No

see-through musician, Daniel Glass shines forth the rhythm of life, swing-style.

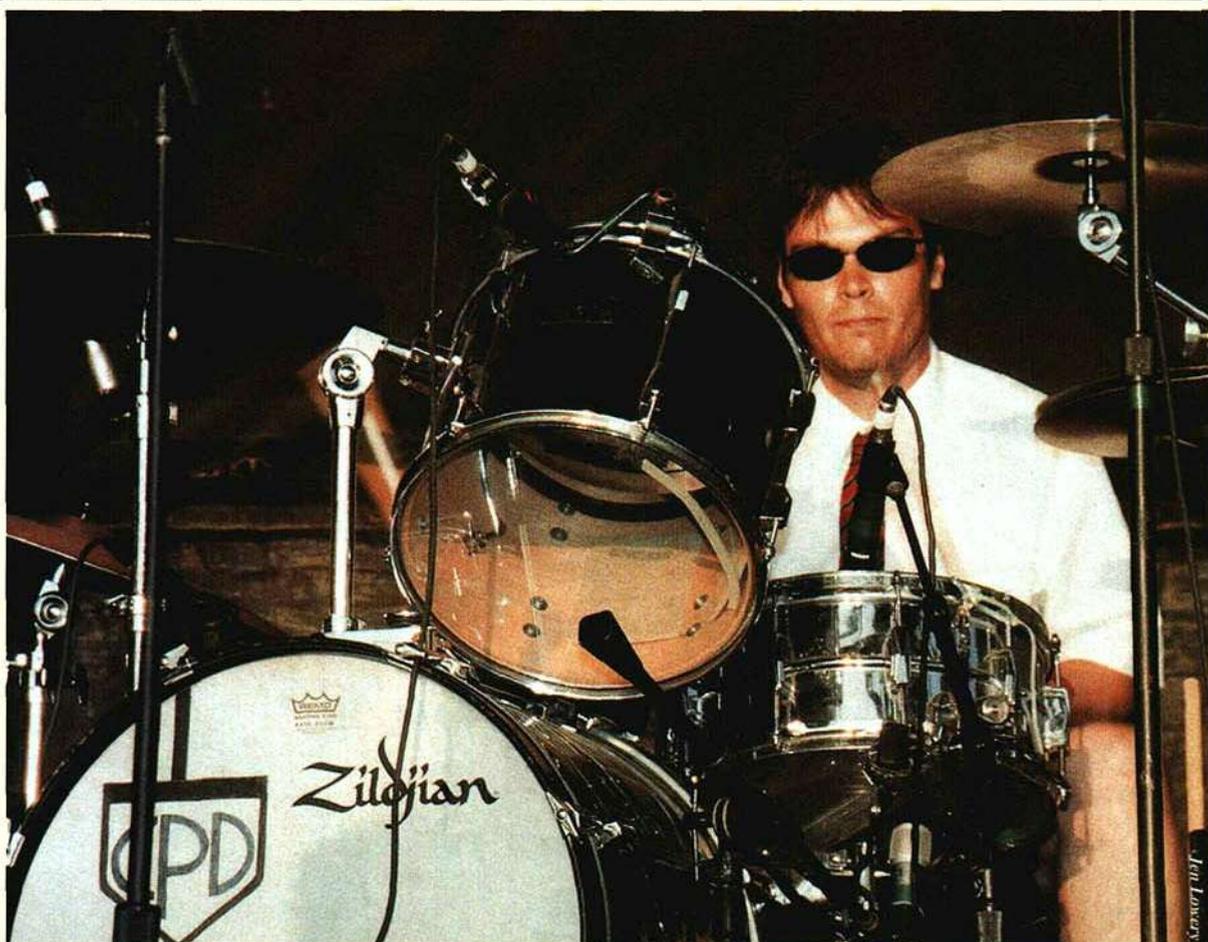
**KM:** This band has been around for ten years. Why start a swing band at the height of grunge?

**DG:** Our singer, Eddie Nichols, founded the band, and though he grew up hearing jazz and big band, he was also into punk rock. His whole life has gone back and forth between this love affair with crooning-style singing and punk. He got together with our tenor saxophonist and guitar player, and they were

continued on page 74

Cherry Poppin' Daddies'

# TIM DONAHUE



**W**

hen Oregon native Tim Donahue originally auditioned for the Daddies (from a thirty-plus list of hopefuls), his long hair and double bass drums scared the bejesus out of the band. They were looking for Ed Shaughnessy or Papa Jo Jones, not Lars Ulrich.

Still, the thirty-one-year-old's smoking chops, professional attitude, and, most importantly, his glove-leather swing feel, could not be denied. A veteran of countless cover bands and original acts as well as stage and orchestral bands in school, Donahue could play anything before he joined the Daddies, but their polished swing spirit tugged at his soul.

Hard rockers take heart! Swing music is an equal opportunity employer. Just forget the "Smells Like Teen Spirit" Neanderthal beat, and get swinging like our-man-who-had-a-plan, Tim Donahue.

**KM:** If you were a heavy metal kid, why did the Cherry Poppin' Daddies hire you?

**TD:** I was told it was because of my feel. It felt the most natural, or didn't feel as stiff, as it did with the other drummers. I don't really know. I'm just glad they picked me. I had actually tried out for them in 1990 when they were still in the early stages. They weren't making any money then and I was already in two cover bands and two original bands. Plus they were scared of my double bass. But they kept putting out CDs and touring and getting bigger.

continued on page 80

The Brian Setzer Orchestra's

# BERNIE DRESEL



Kristin Callahan

**T**

here's always a ringer in every group. Ours is Bernie Dresel. If you think all these guys have gotten their big break in the new swing wave, think again, Dresel is a seasoned veteran of everyone from *The Rippingtons* to *Andy Summers* to *Maynard Ferguson*.

Perhaps that is why his drumming on *The Brian Setzer Orchestra's The Dirty Boogie* (Interscope) is riotous but rigorously perfect. Bernie's ride cymbal sails like Muhammad Ali's left hook, his rockabilly grooves bounce like a gangster outrunning the cops, his boisterous time feel cavorts and cajoles like corn kernels popping in a black skillet.

A thirteen-horn rockabilly big band, *The Brian Setzer Orchestra* is a radical rethinking of the genre. With Setzer's powerful crooning and scalding guitar playing, this is a really bad, poppin' big band. Tracks like "The Dirty Boogie," "Rock This

Town," "Jump, Jive and Wail," and "This Cat's On A Hot Tin Roof" recall Bill Haley or Chuck Berry's brand of rocking boogie, where jump meets swing meets rock 'n' roll. This orchestra most closely resembles what the big bands of yesteryear must have sounded like—and man, they smoke! Throughout, Dresel's subtle rhythmic touches are note-perfect, as are the rest of these absolutely contagious performances.

Setzer and Dresel defy you to sit still. Take a deep breath, and jump in.

continued on page 84

*Big Bad Voodoo Daddy's*

# KURT SODERGREN



*Martin Miller*

**T**

*hough he is the least experienced of all the drummers here, thirty-four-year-old Kurt Sodergren has achieved something that none of the others can claim. A punker from the old school, Kurt has somehow gotten the perfect Gene Krupa drum sound down, dead cold.*

*Perfect, intangible qualities like warmth, feel, ambiance, and air resound from Kurt's Slingerland drums and classic Radio King snare drum.*

*Kurt's grandfather played in the '40s big bands, so perhaps something in his DNA passed down to Kurt. From big band tour buses that roamed the Kansas City dance halls to the punk clubs of Oakland is a weird trip, but that may explain Kurt's natural affinity for swing. Self-deprecating to a fault, Kurt Sodergren is a burgeoning talent, an example of what perseverance and dedication to an ideal can accomplish.*

**KM:** I'm really taken with the way you tune your drums and your touch. It's very airy and warm, very evocative of the sound of a '40s nightclub. Even with your punk background you somehow sound like a hipster.

**KS:** [Guitarist/vocalist] Scotty Morris and I are not classically trained; we write swing songs that probably break a few rules. We play what we hear in our heads, what we think swing music sounds like now. I didn't even take lessons until 1991; up to that point I had only played in punk bands. I actually

**continued on page 86**

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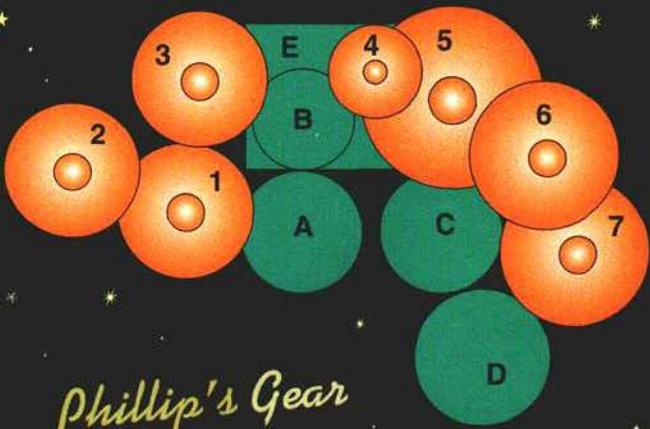
the window. Whether it's Baby Dodds, Zutty Singleton, or Cozy Cole, or any number of amazing drummers from that era, I did listen to and pick up stuff from all of them. Even the cartoon music of Raymond Scott has amazing percussion. I used to play percussion with this band, trying to make as many funny sounds as I could.

**KM:** What did you listen to?

**CP:** As soon as I began with the band five years ago, I started listening to Louis Armstrong's *Hot Seven* and *The Pepper Sessions* by Jelly Roll Morton—that's Baby Dodds and Zutty Singleton, I think. I would try to cop their vibe and I wouldn't quite make it, but where I ended up is what makes me *me*. I was going for one thing and I ended up with a different thing, which is what makes the band so cool.

**KM:** What does the band want to hear from you?

**CP:** They want to hear me playing more on the backside of the beat than I do; I play way on the front edge of the beat. They want to hear the song structure, not just a whole bunch of racket. They want an appropriate volume, they want me to serve the



*Phillip's Gear*

Drumset: Ludwig *Super Classic* in silver sparkle finish

A. 6x14 wood snare  
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Cymbals: Zildjian  
 1. 16" A hi-hats ('60s era)  
 2. 16" China (old)

3. 16" A crash ('60s era)  
 4. 10" K splash  
 5. 22" K Dark ride  
 6. 18" A crash ('60s era)  
 7. 18" A sizzle ('60s era)

Sticks: Vic Firth 5A model with wood tip, Vic Firth brushes

Percussion: orchestral castanets, temple blocks, cowbell

song. And that is my most profound joy. I'm not a huge fan of drum solos. They are always asking me for Jo Jones' hi-hat parts. They love the drums to be primitive, too.

They have great taste in drummers and they know how to ask for what they want.

**KM:** When you were studying the older jazz, what did you take from each drummer?



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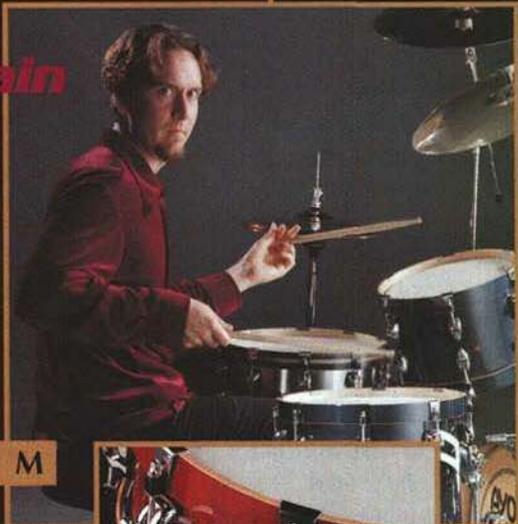
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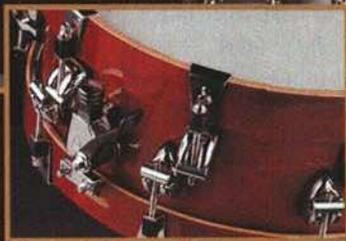
# AYOTTE

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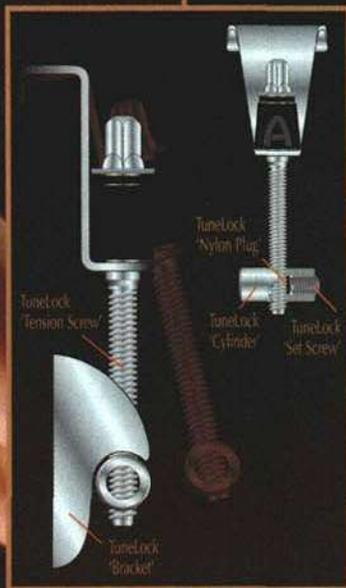
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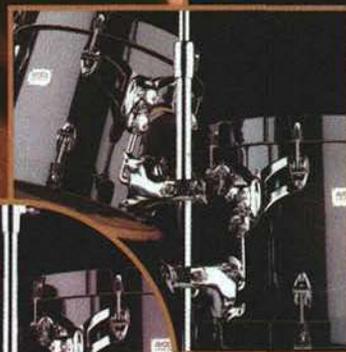
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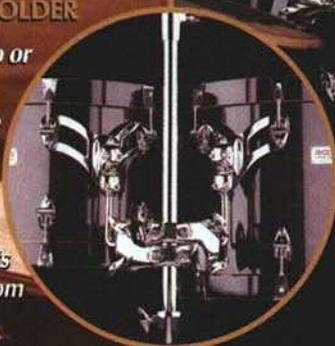
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**CP:** Jo Jones had this amazing hi-hat, this delicate little prance he could do. He could drive the rhythm without being overstated. Cozy Cole had amazing floor tom work. Zutty Singleton and Baby Dodds had great snare drum work—the little rolls they would put in are just amazing to me.

I learned a lot about applying the bass drum from listening to these greats. Before this band I thought there was no such thing as bass drum dynamics. Now I realize there is a lot of room for dynamics. You can't let them be too extreme, but it's not four-on-the-floor all the time.

I've also been checking out a lot of Joe Morello lately, and lots of '50s and '60s guys who carried the rhythm on the ride cymbal. I want to check out the independence. The early jazz drumming was really pop drumming. Then the later guys started using so much more independence.

**KM:** On "Fat Cats Keep Getting Fatter" you do a little of everything you just mentioned: fast hi-hat, tom-tom boogie woogie, bass drum bombs.

**CP:** That was a tough song and a big deal for me. I wanted it to sound modern, a la 1940 or '50. That is the first time I ever

tried to break out of the two-beat thing and let it ride on the cymbal and hi-hat, then drop some bombs and do some chicken-pecking on the snare drum. I tried to push the tempo a bit. I felt like being more modern. I ain't no real jazz guy, but it's my attempt at more modern jazz. Plus that song was really fast for me then. It was like holding on to a bunch of screaming wild horses.

**KM:** "My Drag" is interesting, like a warped cha cha. It has lots of interesting ghost-note interplay between the bell of the cymbal, snare, and hi-hat.

**CP:** I was inspired by Klezmer music for that. It's like an Eastern European Yiddish ballad, and I was also thinking of Gypsy music. I took the hi-hat part and just flipped it over; it's all four-on-the-floor bass drum, but with a big pocket. It's like a slow R&B groove with this Klezmer hi-hat part inside of it—nice and spicy.

**KM:** It sounds like you recorded the album with room mic's.

**CP:** We did. It's actually twelve different drumsets, different configurations of older kits and some brand new ones: new Ludwigs, '40s *Radio Kings*, old cymbals. I love old cymbals for this band.

**KM:** Your music sounds older in spirit than the bands enjoying the current popularity of the swing revival.

**CP:** Not to diss anybody, but most of the contemporary swing music sounds very white. It's very flat to me. It's for white people to a large extent, and most of the bands I idolize were black combos. We don't sound like a black combo—we're not *that* good—but we do sound loose. I sound more like a drummer falling down the stairs than a serious pro drummer. This shit has got to be dirty and nasty. It can't be all polished all the time. That was the problem with the older big bands, some of them wanted to play it all sweet. We like it raw.

**KM:** What did you do before drumming?

**CP:** I went to the North Carolina School of the Arts. I was going to be a visual artist. I had been playing music with my buddies. We had a punk rock band called Sub Culture, and we toured with NOFX. It all fell apart, and then I got a job in a restaurant, going nowhere. I knew I had to get it together or I would end up like everyone else, older and with a beer belly.

So I got a gig as a drum tech with Ron Pangborn of Marshall Crenshaw's band.

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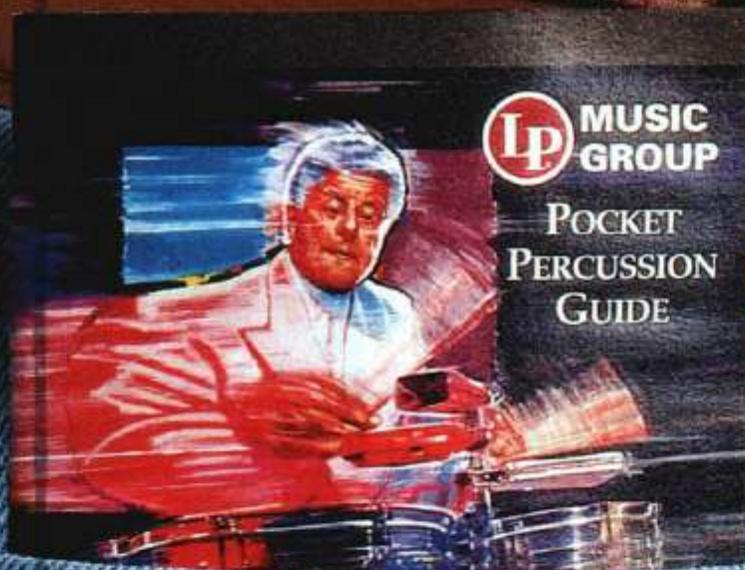
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**MUSIC  
GROUP**

Then I went to School of the Arts for the summer percussion program, as I had never had any formal training. That spurred me on, and then I joined the Zippers. I knew at some point that if I didn't get out of my rut, I would go nowhere. It took a lot of hard work. I started practicing five hours a day. When I'm home, I practice from midnight to 5:00.

**KM:** So what have you done with all that new money the Zippers have brought in?

**CP:** I want to put enough money in the bank so that when I get older I won't have to work in a kitchen. There is no pension in rock 'n' roll. I am involved in the band's finances, we have a SIMPLE fund and our mutual funds now. You can put more tax-deferred money into those. We all want to buy houses. We're not millionaires; I'm talkin' modest houses.

Musically, I would love to play in some pop or jazz bands, but I sure do love what I do with the Zippers. I feel really lucky to be with these people who have taught me so much.

**Daniel Glass, continued from page 65**

playing rockabilly in early-'80s LA, and Eddie wanted to jazz it up some more. Then our tenor player, Mando Dorame, who had played with Big Jay McNeely and other jump blues bands, brought that experience to the band. So our initial following is the punk rock crowd. They got tired of getting smashed, and they put on a suit instead, though they still have tattoos. They swing dance the way they would slam dance.

We've done six national and world tours all in the last two years. When this band started there was no swing scene like everyone is talking about. We've been the big groundbreakers.

**KM:** What are you doing differently from the others?

**DG:** We want to take our music to everybody. This has major appeal when you present it with high energy. People are used to getting hit on the head with a rock concert, but they don't associate that with swing music. So we give them a high-energy performance.

**KM:** RCR does sound closer to the brash,

original swing style than some of the others.

**DG:** We've been trained at the Grove School of Music, Berklee, and the Musician's Institute in LA. And we've all freelanced with other bands. We're really dedicated to the music that we are trying to re-create. What is a Zoot suit? What were the political ramifications of wearing a Zoot suit in the '40s? What kind of gear were those guys playing back then and how did they get that sound? I'm playing a set of vintage drums. We're students of the craft. That is all important to us.

**KM:** Who most influenced your swing drumming?

**DG:** Buddy Rich and Gene Krupa. They both expressed a different aspect of this music, and the drummers who played with Ellington and Basic's bands, plus Cozy Cole, Shelly Manne, Sonny Greer, and Papa Jo Jones. Krupa was more of a showman, a popular figure, the first drummer who was able to come from behind the bandstand and be a bandleader in his own right. The way he played connected with people on a level that meant something to

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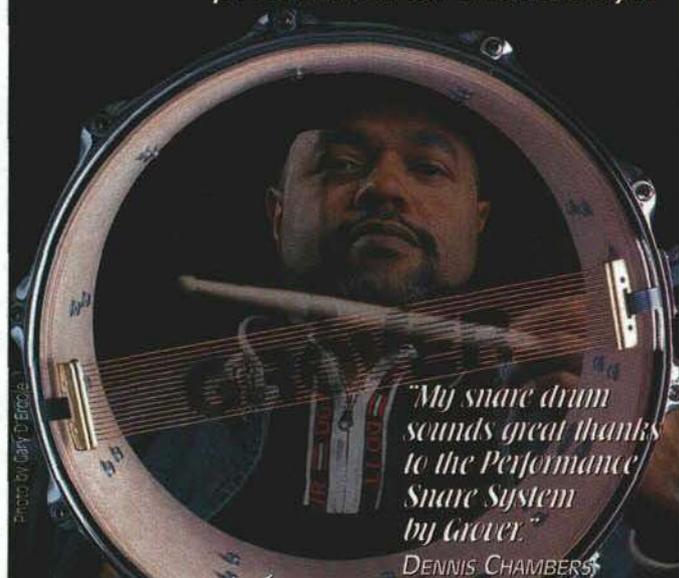


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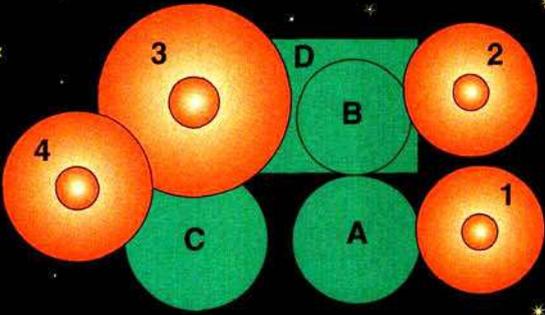
the average person. Luckily, I have a five-minute drum solo each night. These days most bands consider that to be heresy. But I try to play a solo that is like a song unto itself. I keep the hi-hat going at the same tempo throughout, so you never lose that pulse. And I try to do orchestral things like Shelly Manne did, like pushing down on the head to change the pitch of the drum, or doing a whole section of the solo with cross-stickings and rimshots.

**KM:** On *Mugsy's Move*, RCR covers Cozy Cole's '50s swing hit "Topsy." What was your approach? Did you try to replicate his drumming?

**DG:** I just tried to catch the vibe. We experimented with a lot of old gear. We did that on the new record, *The Contender*, as well, where we cover "Salt Peanuts" at about 300 bpm. They brought the boom mic's up on that, and I used really big cymbals, so it's really crashy-sounding. I took everything out of the kick drum, just went for bigness. I even used a 26" Ludwig bass drum.

**KM:** Did you train as a jazz drummer?

**DG:** After college I started studying with Bob Gullotti. He's a legendary drummer in



*Daniel's Drums*

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<b>B.</b> 9x13 tom	2. 15" <i>K Dark Custom</i> crash
<b>C.</b> 16x16 floor tom	3. 22" <i>K Custom</i> ride
<b>D.</b> 14x22 bass drum	4. 17" <i>A Custom</i> crash

**Sticks:** Trueline 5A model!    **Heads:** Aquarian

Boston who taught at the original Berklee School of Music, and he plays with a free-jazz band called the Fringe. In 1991 I went to the Grove School of Music, where I studied with Steve Houghton and Emil Richards. After Grove, I freelanced for a

few years, and that was brutal. Trying to pay the rent and hustling gigs all the time is tough.

I also got hooked up with teacher Freddie Gruber, who I studied with for three years. He's a completely insane char-

## DANIEL GLASS.....




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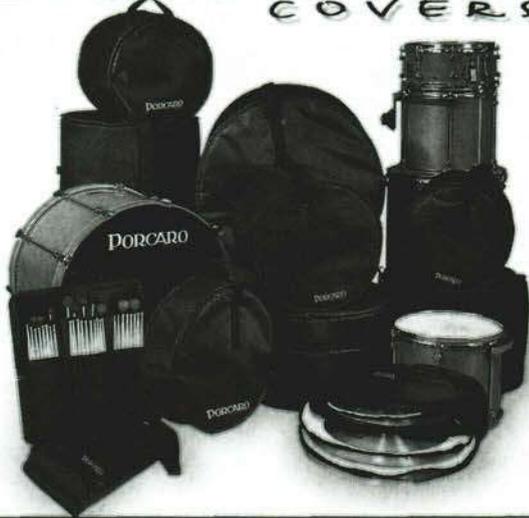


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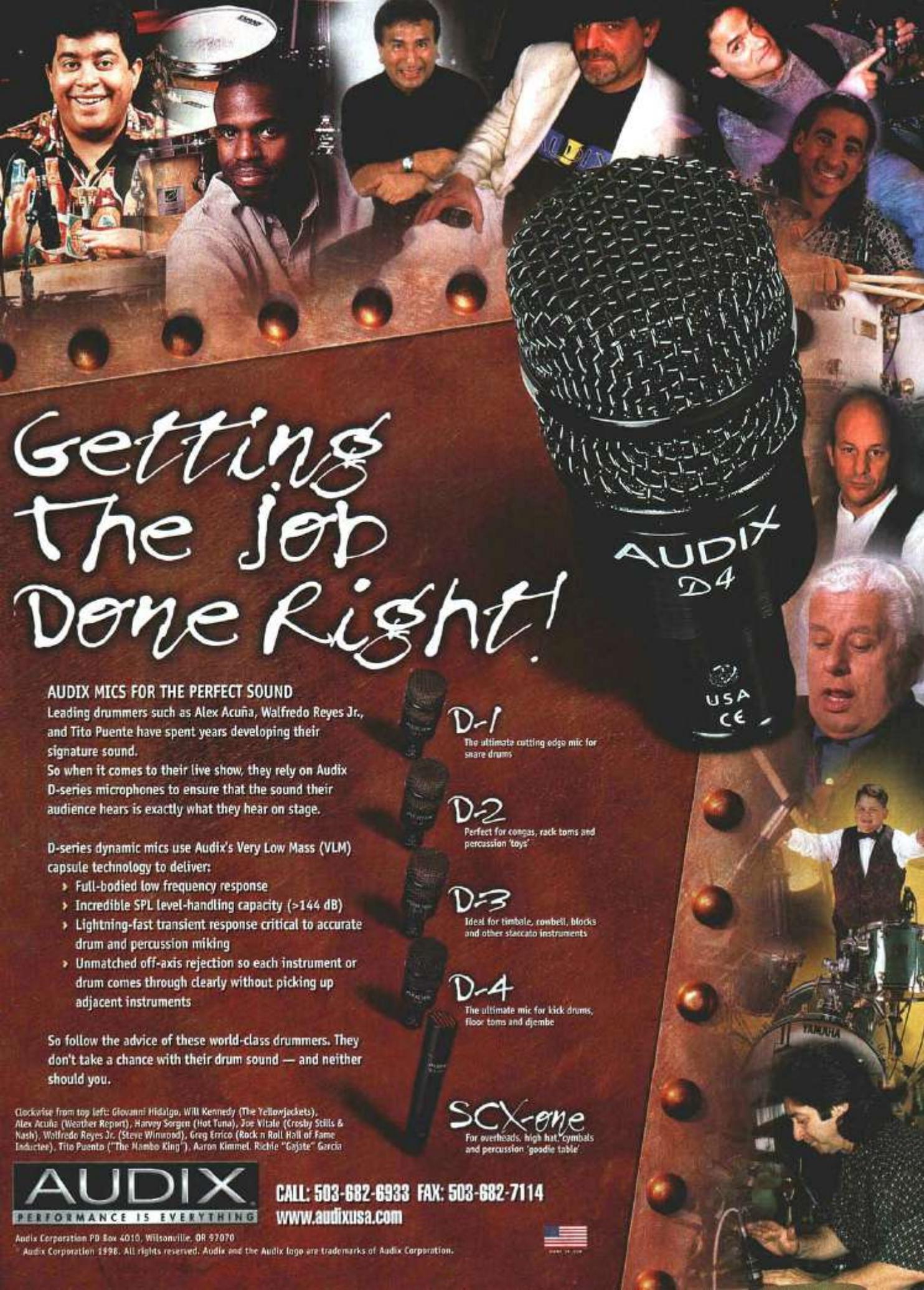




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acter, and he teaches physical motion and understanding of balance and release points in the body with the drumsticks—the Tai Chi of the drumset. At the same time, you're hanging with a guy who has been there with Buddy Rich and Charlie Parker and has taught all the greats, including Weckl and Steve Smith.

**KM:** How did your study evolve with him?

**DG:** I went from not understanding what he was talking about and feeling abused by him to understanding drums in an organic way that I never imagined. Freddie is a crazy nut; it's like studying with Yoda. We had lessons from 6 P.M. to 10 the next morning. I was lucky, I got to him right before he became known for his work with the more famous drummers.

**KM:** On "Parks Place," you remind me of Buddy Rich with the drags and rimshots—that classy snare drum work.

**DG:** I listened to a lot of Buddy Rich, but also Tony Williams and Philly Joe Jones. It's a conglomeration of all the bebop guys, trying to understand what they were doing along with the classic swing guys.

**KM:** What drummers made a real big

splash with you?

**DG:** Ian Paice on Deep Purple's *Made In Japan*, Philly Joe Jones on Miles Davis's *Milestones* and *Porgy And Bess*, Tony Williams on Miles' *Four And More*. Also Shelly Manne, Stewart Copeland, John Bonham, Peter Erskine, and Jack DeJohnette on Jan Hammer's *Night* album.

**KM:** Did you try anything new for *The Contender*!

**DG:** Drummers have a hard lot in the music business. We still don't get any respect for what we do. Legally speaking, you can't copyright anything that a drummer does. Therefore, the drummer is always forced to be there to make his income. That has always burned under my bonnet, so I study arranging now and I'm really trying to educate myself. I co-wrote five of the tunes on *The Contender*, and I did my own arrangements on a couple tunes as well.

We played the *Warped* tour last year, and while we're into the whole retro thing, we do not deny the fact that we came from the '60s, '70s, and '80s. And if you want to connect with that audience, you have to do it on a level that they understand. And we

like that music. So there are tracks on *The Contender* that are more alternative. It's a fast swing, almost like a rock beat.

**KM:** But do you play a heavy four on the floor or ska grooves?

**DG:** No, it still definitely swings. There are some Latin tunes, like a swinging second-line groove on a Louis Jordan tune called "Morning Light." And there's a tune I wrote with Eddie called "Port O Prince" about Betty Page's trip to Haiti in 1947. I wrote this tropical-sounding thing, and we created this mythological story. I play a funky Latin groove with brushes. The band was kind of nervous about putting that on the record, but I think people will dig it.

**KM:** What advice can you give to those youngsters who want to play RCR's brand of swing?

**DG:** Buy our records, but you have to hear the original guys. Keep studying and figure out what was going on with them back then. I've heard high school bands doing RCR covers—they've all got horn sections. It's really exciting. All of a sudden it's hip to be in a swing band.

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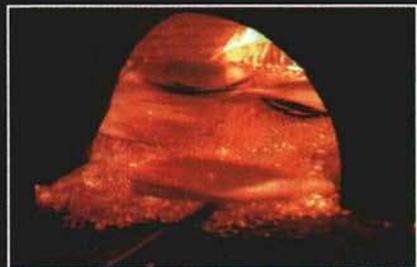
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**Tim Donahue, continued from page 66**

One night I saw their ad in *The Rocket*. I called them every day for two weeks before I got a response. They gave me a tape, I auditioned, got the gig, and a few weeks later I was on the first US tour.

**KM:** Do you play this as a jazz or rock gig, in terms of attitude?

**TD:** I try to retain the sense of traditional swing, but with more of a rock attitude. It's a harder-hitting swing. I approach the band in a chameleon-like way. When we play the swing tunes, I try to be a swing drummer with a rock attitude.

**KM:** So you *do* play the swing tunes hard, heel-up on the bass drum, all four beats to the bar?

**TD:** Yeah. Not heel-up the whole time—there are dynamic parts where I play more quietly and I play flat-footed. I switch back and forth on the bass drum. It's traditional ideas but played with a more modern rock drummer's perspective. I use traditional *and* matched grip. Playing on the *Warped* tour, it's a sprint; we only play thirty-five-minute sets. There is no time to be artsy or delicate. We come out, slam one song after

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another, and then leave.

**KM:** And you're playing a small kit?

**TD:** I usually play a six-piece kit with double bass drums. But on the *Warped* tour I'm using a scaled-down four-piece kit with a double pedal. The double pedal lets

me still spazz-out at the end of songs. But if I get too overboard it doesn't please certain people in the band.

**KM:** Do bandmembers want to hear certain things from you?

**TD:** They want me to at least pay tribute to

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the swing mentality and not totally change it. With the ska and the pop it ends up being a lot of four-on-the-floor, driving bass drum. That is the common denominator.

**KM:** You sound as if you've played a lot of different music.

**TD:** My professional career began in the tenth grade playing Elks and Moose lodges and weddings. In school I played in the symphonic band, the stage band, the orchestra, the marching bands, choir projects. I used to read all the time, but not lately. I'm not illiterate, but I'm definitely rusty.

After high school I played in many original hard rock bands. The cover bands forced me to play a lot of different styles by different drummers. It made me look at the instrument from different perspectives. And there was a time when I played a lot of heavy music, but I got very burned out on it. It's fun for about four songs. I think it's all silly now.

**KM:** So the Cherry Poppin' Daddies is radically different from what you grew up playing.

**TD:** I covered a lot of rock and blues shuffles in cover bands, so as far as triplets and shuffles I wasn't that out of shape when it came time to try out for the band. I was already doing the triplet swinging thing, only in a different form. I'm really glad I did all the Stevie Ray Vaughan songs and the shuffle things. Eugene, Oregon has a big blues scene, more than anything else really. All those shuffles transferred well to swing music. I had played basic jazz in high school, but not much since. I was secretly missing playing jazz and standards, so it was refreshing to play it again.

**KM:** Fave drummers?

**TD:** Mainly rock drummers, like Neil Peart, Bonham, Ginger Baker, Ian Paice, and Joey Kramer. But that whole thing of idolizing one drummer and concentrating solely on his parts stopped a long time ago for me. I've played in cover bands all my life to pay the bills, so I've had to decipher many drummer's parts. The emphasis is on "try." [laughs]

Now, thanks to our sax players, I like Elvin Jones, Tony Williams, and Buddy Rich. I don't consider myself to be a jazz drummer, but I am listening to more jazz and Latin and I want to improve in those areas. I can be better as a rock drummer,

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too. Lots of rock drummers are good at other styles. And that's what I'm striving for: to be a well-rounded player.

**KM:** Had you studied privately in high school?

**TD:** I did, and that was inspiring. But the thing I needed most then was to play with people. Now I'm craving lessons. I'd love to study with someone older and better than myself.

**KM:** How do you stay in shape on the road?

**TD:** I used to travel with a Remo practice pad set. I'd warm up with that every night before the gig. I'd play with a metronome to get relaxed, or maybe work through some exercises or play with some songs on the headphones. But routine bores me, so I switch around. I'm not using the Remo pads anymore; now I use those single pads that strap to your leg, the *Practa Pal*.

**KM:** How do the Cherry Poppin' Daddies differ from the other current swing bands?

**TD:** We play many different styles and we're versatile. We play swing as well as many forms of rock and ska. We try to keep the swing true to the style, but with a rock attitude. There are bands that are more old-school and traditional. Our swing isn't polite. It can be rude and in your face. And we don't just stand there on stage.

**KM:** Where do you go from here?

**TD:** I haven't thought about it, but I'm sure anything after this will be a mixture. That is the most fun you can have with music, to take all you know and not just try to be one style of player or make one style of music. I like to take the listener on an adventure. That's what we try to do. In fact, our next album won't be exclusively swing. More than ever, people want variety in their music.

## Bernie Dresel, continued from page 67

**KM:** Bernie, you're the true veteran in this group. Your ease with dynamics, tempos, and styles sounds like someone who is extremely well-versed in anything a leader or contractor might require.

**BD:** I've been around the block a bit. I have a long resume of anonymous stuff. I've jumped around; I'm not really a guy who looks for fame but someone who has been working a lot for a long time. I've been in Los Angeles for fifteen years. I've played and recorded with Andy Summers [*Last Dance Of Mister X*] and an instructional video on *Hot Licks*, on Brian

Wilson/Van Dyke Parks' *Orange Crate Art*, with Keiko Matsui for seven years, the whole commercial jazz scene with The Rippingtons, Boney James, TV and movie scores, trad jazz with Claire Fischer, Maynard Ferguson, Bill Cunliffe—even some records called *Jazz At The Movies*.

**KM:** With Brian Setzer you are part of a group of pros who sound like they are having a real ball.

**BD:** And we've been together for six years. As some of these other groups have popped up, we've gotten noticed more as well in this wave of bands. This new record is our best one. The first one was more trad big band-sounding, then *Guitar Slinger* rocked more, with the guitar louder. The new one is even more jump swing, more dance.

**KM:** With Setzer your drumming is very rockabilly. Was the goal to play it as cleanly and as directly as possible?

**BD:** It's a big band, but it's the Stray Cats' guy. So I listened to some Stray Cats records, which had a huge shuffle feel. So I knew to rock it up more a la Ringo Starr or Stray Cats drummer Slim Jim Phantom than approach it traditionally. We've got thirteen horns and big band kicks, so this hasn't really been done before—rockabilly big band. Do I take a lighter, jazzier approach, or a big band Count Basie approach? Just hearing the guitar chunking along, the natural thing to do is to rock along on the drums.

**KM:** You spread the shuffle sticking around the kit.

**BD:** I went to the Eastman School of Music in Rochester, where Steve Gadd went, so Steve was a big influence. He had a way of doing a shuffle with that dancing snare drum while you kept the backbeat going. I incorporate some of that. If there's any drummer who has influenced my swing playing it's Gene Krupa, especially for the feel and the backbeat. Often I'm playing four-on-the-floor bass drum or 1 and 3. And we have slap bass now, which has such a strong locomotive feel, both the walking line and upbeats. I try to match that depending on the tune.

**KM:** Do you address each and every horn accent?

**BD:** Sometimes I do, but then I may take a Count Basie approach: drop the bomb, hit the kick. You stop the groove to do that. I want to keep the groove going all the time through all the kicks. And I'll catch the horn kicks while keeping the backbeat going. I

ignore some kicks too if necessary.

**KM:** You are the only guy here using calfskin heads.

**BD:** I thought it would give me more of the sound Brian wanted. He had talked about using vintage drums. But those heads really thudded it up.

**KM:** Do the calfskin heads go out of tune easily?

**BD:** They drop in pitch and get real flappy. Our drum tech doesn't touch them until right before the show starts to see what they need. If they are too low or too high, he'll tune them accordingly. Humidity can make them go out of pitch. I hit really hard, which used to make the *Ambassador* heads go out of pitch during the show. The calfskin heads are very warm-sounding, but they don't work on other gigs. But they really fit here.

**KM:** Is this your main gig now?

**BD:** I would like it to be. But we're still only working about three months out of the year. I play orchestral percussion, so I do a lot of sessions, including *Star Trek Deep Space 9* and *Voyager*. I used to do *Knots Landing* and *Dallas*. I do cartoons too, like *Animaniacs*, *The Simpsons*, and *Pinky And The Brain*, both on drumset and percussion. I do a lot of jingles for companies like Pizza Hut, Honda, Chevrolet, Nair—whatever. I've also done records with David Byrne, Dolly Parton, Dr. John, Hugh Masakela, Chaka Khan, and Patti Austin, and awards shows. I'm the guy whose name you don't know but you hear playing all the

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- 6. 20" A crash-ride

time. I even did the Frank Sinatra tribute show with Dylan and Springsteen. I did get to play with Ringo once on *The Dame Edna Show*; he sang "Act Naturally." So I bring all that to bear on this gig.

**KM:** Are you from New York?

**BD:** I'm from Pennsylvania, grew up and went to high school there, then I was off to Rochester, then moved out to LA.

**KM:** You're older than the other drummers in this piece. Why do you think this music

is making a comeback now?

**BD:** I think it's a reaction to the music that's been played and that I listened to. What we're doing is creating a good time for everybody, whether its grandma in the audience, mods or rockers, or kids. When we play, everybody smiles. Grunge was about angst, it's down music, as is rap—heavy all the time. Do you want a serious movie all the time or some light comedy too? Six years ago we were alone in this.

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And no matter who jumps on this movement, Brian is quite the guitarist and a very underrated singer. You could put another big band together, but they're not going to have Brian Setzer at the front of it.

**KM:** Did you take lessons as a child?

**BD:** I started lessons when I was four, working exclusively on snare drum for four years. Then I got a drumset. I just played to records, and then I did drum corps. That was great rudimental stuff. And I played in school bands.

**KM:** Were there hard times in LA?

**BD:** Saying I was from Eastman didn't mean anything out in LA. My first gig in LA was a wedding, and then I did two weeks in Las Vegas with *Dean Martin's Golddiggers*.

**KM:** Cool! Was Dean there?

**BD:** No, they didn't even put us up in the hotel—we stayed at the nearby roach motel! But I got to play with three LA musicians. They recommended me to ['60s vocal group] The Lettermen, which lasted six months. At least that gave me a professional

credit. I got work in Newport Beach at clubs playing Sanborn tunes, bebop, Latin stuff, instrumental tunes. I got to play with Eric Marienthal and others, without all the LA pressure. Then I went with Maynard Ferguson in 1986, which was three years after I had moved to LA. I got a call for orchestral percussion work in the studio, and a little drum work.

**KM:** What is scale now?

**BD:** It varies depending if you are doing a record, TV, movie, or jingle. Scale now for TV is \$200, but if you can play other things you can get double scale. That has been a definite in for me in the studio world, being able to play a lot of percussion. I'm a utility man. They usually hire musicians before they've written the music. So being able to cover hand percussion, drums, legit percussion, or electronics is very beneficial to those people. They know I can cover a lot of things for them.

**KM:** So you'll be working long after this trend is over.

**BD:** I hope so. You never know. Let's see who calls next!

**Kurt Sodergren, continued from page 68**

sucked pretty bad! [laughs] My grandfather used to play in big bands, so I grew up hearing Benny Goodman. But when that music is playing at home when you're growing up you tend to gravitate toward something else. I was always searching for my music.

**KM:** So your relaxed swing feel is even more unusual in that you come from a punk background. It's kind of behind the beat. And your tuning is resonant.

**KS:** On the date I used a DW kit, and the snare drum is an old 1930s Slingerland *Radio King* that was owned by the drummer in my grandpa's big band. When he passed away it was handed down to me. I used to use it all the time, though I didn't bring it on the road. I really like that drum a lot. It sounds great. It's a white marine pearl, six-lug drum. It still has the nicotine stains on it. I did have the bearing edges recut on it, as they were damaged. Somebody told me not to do it—it's a collectors item. But I'm never gonna give this drum to anybody else.

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me tune the drums for the record. Our idea was to get an angry, thunderous sound out of the drums. A lot of songs have jungle beats, like "Jumping Jack." And that recording session was my sophomore effort in the studio. For someone like me, with so little experience, to go into Capitol Studios was pretty daunting. We recorded it all live.

**KM:** The drums really recall that period of "Sing, Sing, Sing."

**KS:** On the first day in the studio we spent the time just looking at old pictures of Frank Sinatra and his band set up in the very same room we were recording in. We even mimicked the mic' placement they used for that orchestra for our session. Frondelli actually used a lot of the same old mic's. I was pretty careful not to whack them!

**KM:** The drums sound like Irv Cottier from the Sinatra records, plus your cymbal pulse is more laid back than, say, Daniel Glass or Tim Donahue's.

**KS:** Those guys are monsters, really great players. I took lessons with Daniel when I first started playing this music. I had no

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 2. 17" *A* Custom crash

3. 20" *K* Custom ride  
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idea what to do or how to groove and get it to swing. Daniel turned me on to that whole Freddie Gruber thing. He taught me quite a bit.

I also know Tim really well—he's a

monster drummer. I met him at a club in LA. He sat down and played with just his feet on double bass drums, and he was more dexterous with his feet than I am with my hands!

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**KM:** But you're swinging. Those guys are more edgy players. You are more laid back, which suits the music.

**KS:** I learned to lay back and fall in the pocket from Daniel. And that's what I wanted to get from him, the groove. I also listened to a lot of live recordings of swing bands to get that pocket. I knew I would have to study my rudiments, and then it would have to fall in place by itself. I couldn't push it. I knew that to serve the music it has to swing.

**KM:** So your background is punk rock?

**KS:** Yes. In 1980 I was about sixteen, and those were the shows I could get into. I was really excited by the music because anyone could do it. I played in those bands 'cause it was the only thing not being played by someone. D.J. Bonebrake from X was my hero, a most amazing drummer. He was so fast and solid.

When I went to Cal State Northridge I went to the percussion teacher there, Joel Leach. But he wouldn't let me into the school because I didn't know anything, so I got a degree in English. At the time I was just messing around with the drums. I

wasn't doing anything serious.

When I met Scott he was already a great player, and he liked Jimi Hendrix and Stevie Ray Vaughan. We started playing together, and I bought this old, 1968-era Slingerland set for \$400. I started taking lessons with a drummer who knew different styles. It's important to have a great teacher who can recognize your strengths and weaknesses. He got me going on the Chapin book and he showed me how Mel Lewis would play a shuffle. I practiced shuffles with the metronome and played with Scott in the garage.

**KM:** Why do you think Scott, and then Big Bad Voodoo Daddy, preferred you over an experienced swing drummer?

**KS:** Scott and I forged a friendship before we forged a musical relationship. He used me because we were friends. But before that I was really rushing to get my act together so that when we *did* play I would at least be up to a certain standard.

**KM:** But even then you must have had a certain soul or spirit in your playing that they wanted in their music.

**KS:** Exactly. Scott and I started the band,

which was just a trio at the time. We called ourselves Big Bad Voodoo Daddy back then, too. Scott had seen Albert Collins, who signed an autograph for him that said, "To a big bad voodoo daddy." We were drinking one night and when he said that name, we knew that was it.

**KM:** Are you actively listening to a lot of swing?

**KS:** Yeah. I like Jo Jones, but I also really like Danny Carey of Tool, too. From where I'm coming from, I like things that hit really hard. I like Taylor Hawkins from the Foo Fighters—he swings hard. There are many ways to swing, and I'm trying to explore those ways.

**KM:** Is this music a fad?

**KS:** The music is great; everyone loves it. When we play we get grandparents, parents, and kids coming to the show. They all love it. The music is getting radio play, so everyone is hip to it, plus there's the swing dance craze. These days, everyone can claim this music as their own.



# Surgery For Speed!

**"Would You Go Under The Knife If The Doctor Guaranteed You Would Have The Best Chops In The World?"**  
By Joe Stronsick

How far would you go to get better chops? Well, some drummers are going to extremes, paying big bucks for surgery to get the chops they want!

"Now wait," you might say. "I've heard of getting cosmetic surgery, but surgery to increase drummers speed and endurance, Come On!" It's true but before I explain why drummers are spending big bucks for going under the knife, let me tell you what thousands of drummers are doing as a safer alternative.

It started in 1995. I went to clinics from top drummers like Simon Phillips, Dennis Chambers, and Drum Corp Lines. Wow, can they mesmerize the crowd. Their hands were insane. They told us "to get awesome chops, practice your rudiments on pillows and run your sticks down your forearms and bounce them with your fingers." Well I know I don't have 6 hours a day to beat on my forearms or work on pillows! BUT, I figured if I could put these same exercises into a hand held device that drummers could use while driving or even eating, it would revolutionize practicing! BOY was I Wrong! Drummers hated my first 3 designs, and I decided to do something drastic!

## Drummers Test

I got together 278 pro and weekend drummers from around the country. They either bought my Baisitic videos advertised in this magazine, or I teach them personally at clinics. They volunteered to be in my test group. And what happened next was awesome.

First I needed to design a product that let the fingers open and close fully, just like they do when you play behind your set. My first 3 prototypes bombed because they didn't work the fingers. On the 4th prototype, I had it. I put two 6" long (average width of your fingers) 3/8" diameter natural gloss finish Balsam wood together with a black neoprene tubing. So when you bend it, it looks like an A. I put a milled Neoprene foam grip on one of the sticks so it would cradle in your hand to comfortably work your fingers. Next I designed a resistance band that attached to the bottom of the "A" design to let you squeeze the two sticks together with your fingers using the right flexors to

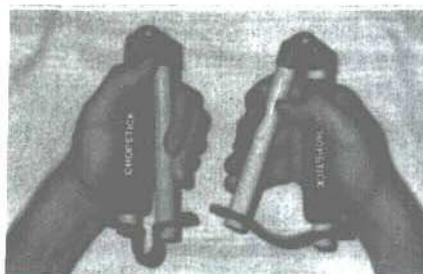
stimulate the slow and fast twitch muscle fibers in your hands. After 7 different tensions, I ended up using an 80 durameter, military grade reflex resistance band that has two settings: 1) Full Grip, Endurance: it pushes out and rebounds back; your fingers get a full range of motion stimulating your slow twitch muscle fibers. 2) Half Grip, Speed: the band pushes into the Chopstick creating a shorter range of motion that works your fast twitch muscles fibers for speed. All 278 drummers who tested this final version accelerated in speed and endurance without spending frustrating hours behind their kits. My goal was complete. I put it on the market in 1997, and during that time thousands are being sold. Here's what they're saying:

"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

"I've been playing for over 33 years and I stay away from gimmicks. But this product targets the finger muscles to produce startling results. My solos and stamina have improved 70% with less fatigue and greater ability."—Al Silva, NH

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Here's my offer, order one Chopstick for \$19.95, plus \$3.95 S&H. OR, Since drummers need two for working sticking patterns between both hands, order within 30 days and save over \$7 when you buy 2 for only \$36 and still pay only \$3.95 S&H. It comes with easy to follow instructions showing sticking patterns and the 3 distinct ways the Chopstick fits into your hands to work traditional grip, matched grip, and the last 3 fingers that control the stick. Send your name and address on a piece of paper along with your check or money order to: Savior Inc. 11137 E. Lynrose St. Arcadia CA 91006. To order with any credit card call: Toll Free 1-800-405-0348 24 hrs/ 7 days.

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## Back To The Surgery

I receive letters from Drummers who go under the knife to get better chops. They developed Repetitive Strain Injury (tendon problems in the hands) and found it impossible to play. The expensive surgery relieves the pain so they can play again. They now use the Chopstick to get stronger doubles, longer endurance and control with their sticks. They pray you never go under the knife!  
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**2** AA Performance Set (Two Winners)

**3** AA Rock Performance Set (Two Winners)

**4** AAX Stage Performance Set (Two Winners)

**5** Signature Terry Bozzio RADIA Low Melodic Crash Set

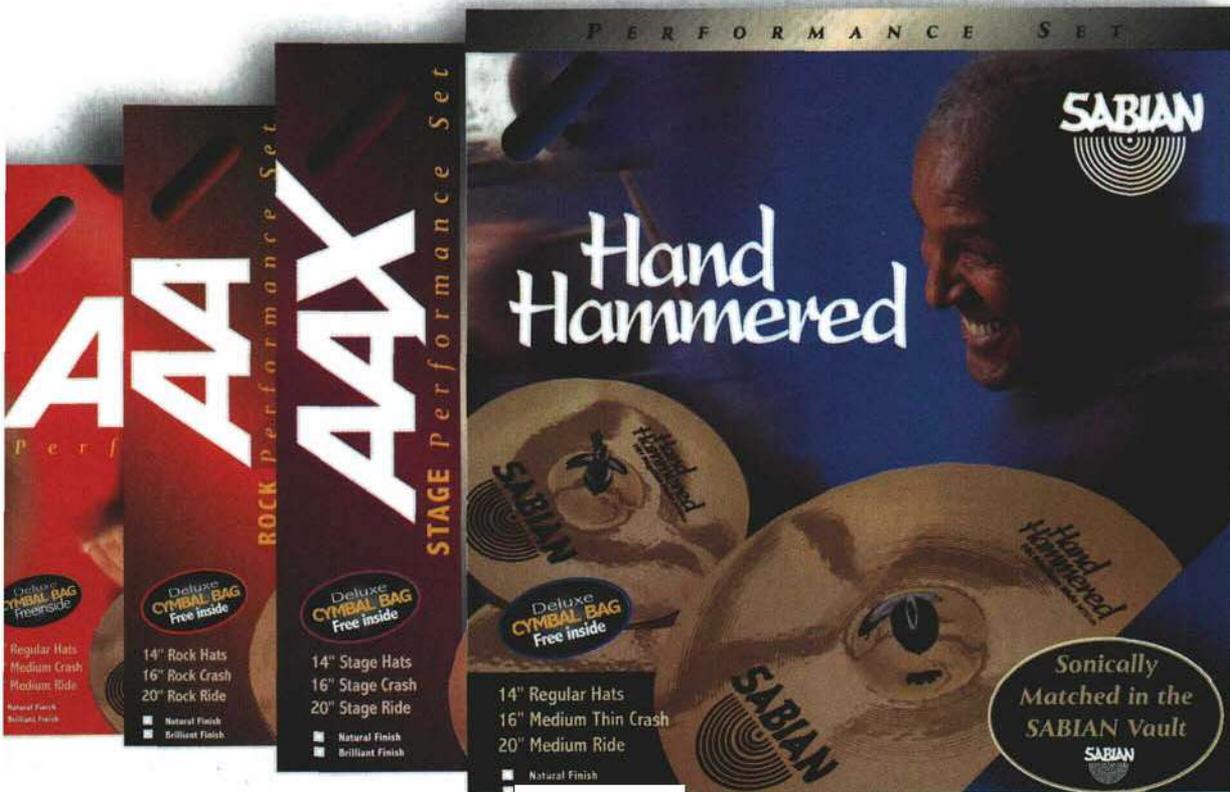


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Deep Purple's  
**Ian Paice**



# Playing With Abandon

Deep Purple roared out of England as flower power was dying and heavy metal was being conceived. Dropping the classical-rock pretensions of earlier records, they fused high-tension chops to low-slung grooves and brought to life a power rock sound of seismic proportions. For a time there, only Led Zeppelin could hold a candle to them in terms of pure bombast and swagger. They didn't invent heavy metal, as some people have said; they simply were it.

Ritchie Blackmore was the quintessential guitar hero. Keyboardist John Lord favored squeezing soul from his Hammond, but never fell behind the guitarist during their patented hyper-speed duels. Bassist Roger Glover kept the proceedings interesting and grounded. And singer Ian Gillan transformed his lead role in the original production of *Jesus Christ Superstar* into a backstreet rock 'n' roll belter of the classic variety.

Drummer Ian Paice—he held the reins. With the thump of Bonham and the swing of Bellson, Paice was always *right there* whenever the band was ready to take their thing out: In the live arena, five-minute studio groove-rockers became side-long cosmic journeys of a five-man musical search party. You never really knew where mega-hits like "Smoke On The Water," "Highway Star," "Space Truckin'," "Hush," "Woman From Tokyo," or "Lazy" were bound; fate smiled on rock fans the world over when a series of Japanese shows from '72 were squeezed into the double album *Made In Japan*, considered by many the epitome of live rock albums.

Thirty years after forming, Deep Purple are, amazingly, still at it—and way more vital than anyone has a right to expect. It's been four years since the classic lineup re-formed with Dixie Dregs axe-master Steve Morse replacing Blackmore, and Purple is still touring the world to packed houses. *Abandon*, their latest album, simply defines how a group of forty-something heavy rockers can ply their trade without one ounce of embarrassment, and boasts more than enough musical muscle to keep the hardest of their peers continually studying their moves. We spoke to Ian Paice on the eve of the American leg of Deep Purple's world tour, where crowds are being warmed up by Dream Theater and Emerson, Lake & Palmer.

Story by Adam Budofsky

Photos by Paul La Raia.

**"Sometimes I think people credit musicians -with a little more knowledge than they actually have. Sometimes we don't know what it is we're doing. But that's part of the glory of it"**

**AB:** Deep Purple has experienced a lot of personnel changes. This particular lineup has been going for four years.

**IP:** For us that's brilliant.

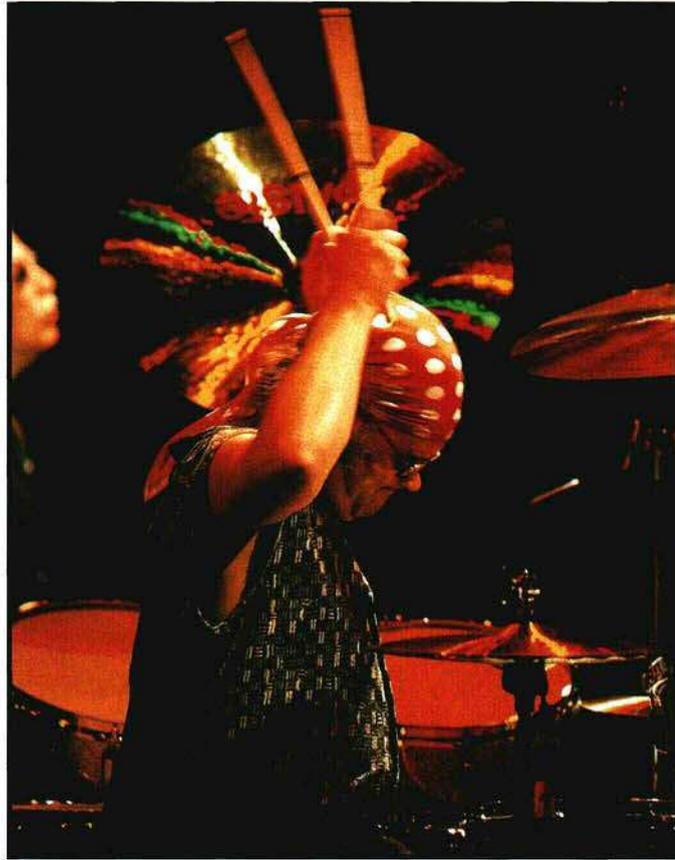
**AB:** What do you attribute this lineup's longevity to?

**IP:** I think it's a few things. First off, the chemistry among the people is superb. I mean, there were never any problems between the four of us from the old lineup; there were just problems between Ritchie and other people. So the fact that we actually like each other is a great bonus. Plus the addition of Steve has put a whole new spin on it. His influences are totally different from ours, but after a few months he sort of became enveloped in this Deep Purple umbrella, and the ideas started coming out in ways that are natural to us. And he's just a fountain of invention. It doesn't stop, so you are always getting buzzed, turned on to new things to play. He's a dream to play with, because he'll either lead you somewhere or he'll let himself be led.

**AB:** Has the departure or arrival of certain bandmembers affected your playing in particular?

**IP:** Every change we've ever had has been done because we had to do it, not because we all wanted it to happen. You don't go into this sort of crap because you think it's fun. When you are a

small unit, changing one person is quite a major upheaval. If his musical influences are very strongly defined and he sticks to that, it will influence the way that you play. It was obvious when Glen Hughes was in the band in the mid-'70s that his love of black music and the way he played bass in a much more funky style would rub off on the rhythms I would have to come up with to complement him. And when Tommy Bolin was in the band for that short period around '75/'76, he brought another way of looking at things. You do get influenced. You're sort of pushed down side roads that you maybe wouldn't normally take. But at the end of the day you don't really stray that far away from what you feel your-



self. You can always come back to the freeway that you believe in.

**AB:** Since some of the current bandmembers live in Europe and the others live in the States, does that make rehearsing difficult?

## Paice Setting

**Drumset:** Pearl *Masters Custom Extra* in silver sparkle finish

- A. 16x18 floor tom
- B. 16x16 floor tom
- C. 14x15 tom
- D. 12x14 tom
- E. 11x13 tom
- F. 10x10 tom
- G. 10x12 tom
- H. 6 1/2. x14 brass snare drum
- I. 16x26 bass drum

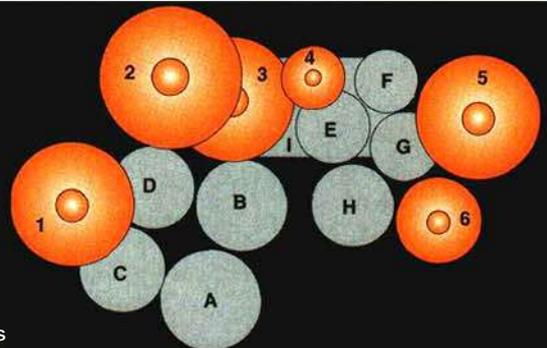
**Sticks:** Pro-Mark *Ian Paice* model

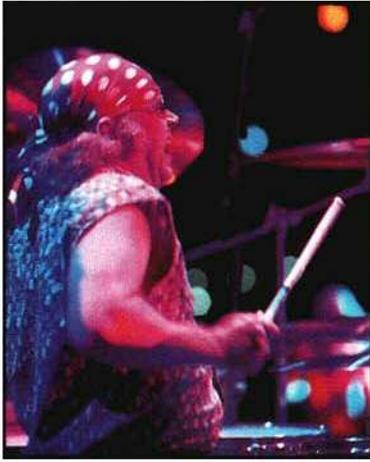
**Cymbals:** Paiste

- 1. 22" 2002 China
- 2. 24" 2002 crash
- 3. 22" 3000 *Power ride*
- 4. 10" 2002 splash
- 5. 22" 2002 crash
- 6. 15" 2002 *Sound Edge* hi-hats

**Hardware:** Pearl, including their double pedal with felt beaters

**Heads:** Remo coated *Ambassadors* on everything





**IP:** We rehearse, but not in any way you'd really take seriously. I mean, after all these years we know what we are doing. When we started the first leg of this world tour in Europe, we had three days together in Turkey just to refresh ourselves on the old songs and work out which of the new ones we thought would have a chance on stage. And that was

plenty of time. I feel some bands leave the first three gigs in the rehearsal room; by the time they get on stage they are almost bored.

Also, a lot of what we do is still about invention in the moment. Although you have the structure of the songs, you're not really sure what will happen in the middle of it, and that's the thrill of it. You can't practice that. As long as you know the beginning and the end, the middle sort of takes care of itself.

**AB:** In 1998 that's a revolutionary idea.

**IP:** Isn't that a pity?

**AB:** Deep Purple has been about stretching out since the beginning.

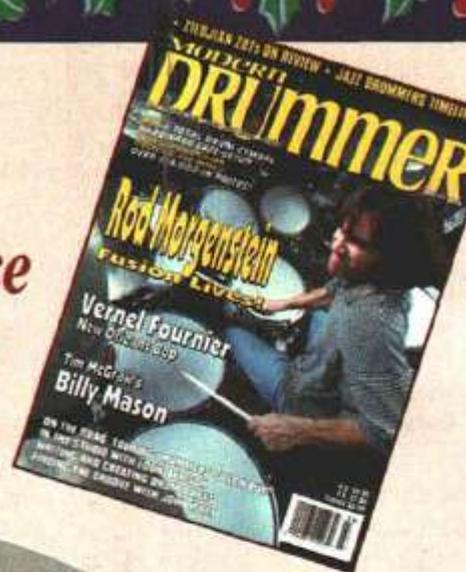
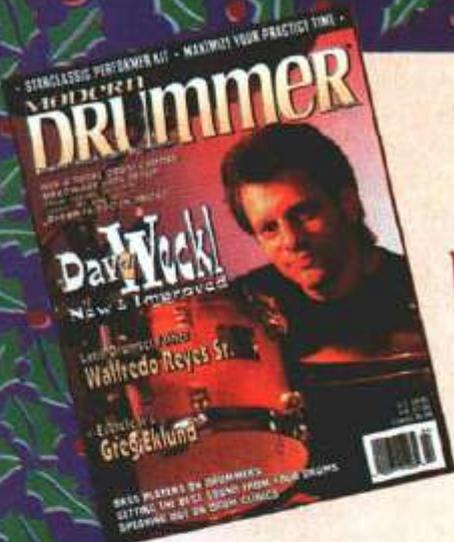
**IP:** We made those first couple of records the same way we'd do a concert. We didn't make any great compromise for the fact that it was a studio. We played it with the same energy as if there were people in front of us. I think that comes through on those early records. Okay, they are not *perfect* tracks, but you can feel when people are bouncing off each other, and I think that's their charm. Bands like us, Vanilla Fudge, Cream, Hendrix—there was great empathy among the musicians in the studio, and you could hear that some things were not arranged, they were not worked out. They just sort of happened.

**AB:** Your tunes have some complex rhythmic twists and turns, which you *nailed* live. *Made In Japan* has some great examples of this. Did you specifically rehearse those moments?

**IP:** Like now, we didn't rehearse a lot then. I think a lot of the time we rehearsed on stage.

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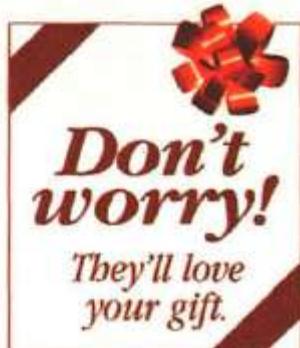
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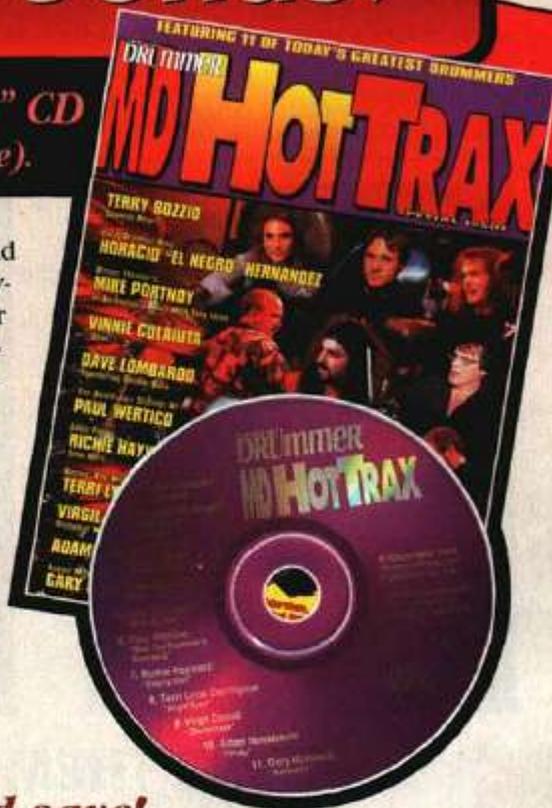
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We'd be looking at each other with great big eyes, going, "What's happening next?" Basically we'd just tune into each other and think, "Okay, I don't know what 'it' is, but it's going to happen *now*." You'd lock onto that. And of course, if it happens once, it goes in the little gray cells and it can happen again. And it's just a slow amalgamation of all these little tricks that would happen by accident every night, until they became almost an arrangement in themselves.

Some of those things are so off the wall

that to try and preconceive and concoct them in a rehearsal room or studio is...I don't know...for us, I don't think it was ever possible that way. It had to be of the moment.

**AB:** Listening to *Made In Japan*, it's obvious that you guys were at a peak at that point.

**IP:** I think we were really lucky to capture those concerts. I was in Spain about four months ago doing a radio promo for the remastered version of the album, and I hadn't realized that they had taken the

encore tracks and tacked them onto the new version. I hadn't heard them since we put the masters up in Japan to see if the tapes were any good. When I heard the encore of "Lucille" at the radio studio I thought, that's very, *very* good. And you know why I thought that was really good? Because during the show, we were aware that the recording machine was going, and we sort of played somewhere between an absolute flat-out live show and with that sort of control that you would normally play with in the studio. But when the encores came we forgot all about the machine, and we played exactly like we would just for the audience. You can actually feel the difference in the approach to the music. As soon as the encores come in it's, "Okay boys, here we go!" It's just a totally different attitude.

**AB:** You've always employed rudiments freely. Did you ever have formal training?

**IP:** No. When I was growing up there was nobody around who could teach me, and that was a problem. So I got some very simple books to learn what the rudiments were, and I worked at a very early age at reading, because it made things easy. There were certain things you could do if you knew the notation. Everything in those rudiments has an inherent rhythm, and not only does practicing them give you control and discipline, but you can find new rhythms *within* them. Everybody sees the notations a different way. Sometimes through not being very good, you don't get all the notes the same volume, and you realize this and it gives you a rhythm. It may not be "right," but it's very creative if you find something that on the face of it nobody's done before.

**AB:** So part of the job is to sort of identify your own idiosyncrasies.

**IP:** Yeah, I think so. I remember back on one of the early albums we did a track called "Chasing Shadows," which is basically a double paradiddle between two tom-toms. If you play that notation it gives you an amazing thundering rhythm. It's just a rudiment, but if you don't *know* that rudiment you'll never come out with that configuration of notes, because it's not an obvious thing to do.

**AB:** Once you've gotten the ability to pull off some rudiments and licks, then you have to learn how and when to *apply* these things. In your music there are occasions



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where you are really going off—and not just during solos, but within the songs—and then there are other times where you are sort of holding back. Is it just experience that tells you when and how busy to be in your playing?

**IP:** Sometimes I think people credit musicians with a little more knowledge about what they do than they actually have. I think that's part of the glory of it: Sometimes we *don't* know what it is that we are doing, but it seems to work out okay anyway. There are certain feels and rhythms that each musician feels more at home with, and that he will be more comfortable to stretch out on. Then there are other tempos and feels where you're not quite so in tune with it, and you will be a little more reserved. Nobody is good at everything, but everybody has something that they are better at. I think that when you hit one of those things your confidence level goes up, and you might do something extraordinary.

I've never found any problem playing the faster things; I do find it difficult playing some of the very slow things. My natural tendency is to push it up. I mean, I can do it, but I have to be aware that there can be a tempo problem, therefore I'm thinking more about the tempo than I am about other things. Whereas if I'm in a tempo where I'm totally comfortable, all I'm thinking about is the playing. I think that's true for a lot of people.

**AB:** Even from the early records, you could tell that your personal style, as well as the style of the band, came from a mixture of influences.

**IP:** We all had different musical loves in our youth. John's was very much classical- and blues-oriented, Ritchie's was pure rock

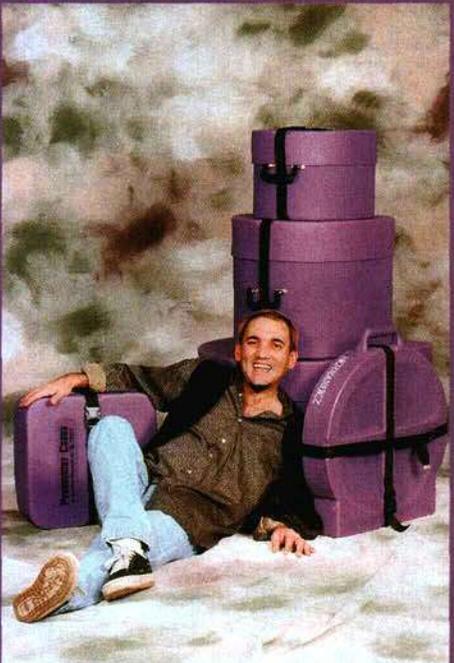
'n' roll, Gillan was Elvis Presley, my stuff was '50s rock 'n' roll and '30s and '40s big band swing, and Roger's was folk music. When your influences are that diverse, you end up with something unique.

**AB:** The jazz and big band in your background seems to come out on the new record; there are a few shuffles on the recording that sound great. You guys are grooving like an R&B band half the time. There is also less of a tendency towards the flashy stuff of the past.

**IP:** There's a time and place for everything, and this is the '90s—it's not the '60s or the '70s—and we are doing what is correct for the time. It's not even a conscious effort, you sort of go with the flow that you feel is right. I actually don't believe that an audience would put up with fifteen- or twenty-minute drum solos now. I don't think the attention span of people when they go out to be entertained is that disciplined anymore. And when I say "disciplined" I don't mean that in a good sense or a bad sense. You know, back in the late '60s/early '70s most people weren't even aware they were *at* a show, never mind how long you were playing. But it is a different time, and I think that what's more important now is that you get the grooves right and you make everybody on stage smile. And if the audience sees that, they start smiling as well. They realize you are having a good time.

The groove is everything, it really is. I like to try to make a straight rock 'n' roll beat more interesting by adding some swing to it. You don't have to play a shuffle; what you can do is *influence* the beat with a bounce. It's something I tend to do a lot of—

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sometimes too much, but that's the way I hear it. Sometimes Roger will say, "You've got to play it a bit straighter," and I'll listen back to the tape and go, "Yeah, I understand," because my natural thing is to try and bounce everything, which goes back to that '30s, '40s thing. When I was a kid growing up, that was all I used to hear, because my father was the only one who had records. So when I hear a certain tempo, all these early things in my head come out the way I remember them. It all barks back to that period of time, and of

course to the onset of real rock N roll, like Little Richard's band. I still think that is probably the greatest rock 'n' roll band ever.

**AB:** And their records were probably recorded with one or two mic's in the studio.

**IP:** You listen to the sound of those old records, and you can't believe how they got it.

**AB:** Speaking of that, in the past you've said that you've never been completely happy with your sound on record. How

close do you feel you've gotten on this record?

**IP:** Not much closer. When you are dealing with instruments that take such a wide spectrum of sound like a Hammond organ or a roaring electric guitar, everything becomes a compromise, and the first thing that's going to get hit is an acoustic instrument like the drums. To try and get through this wall of sound from these other instruments is very difficult, and sometimes just impossible. So after a few records you kind of accept that the chances are you'll end up with a sound that is pretty good, but you'll never end up with a sound that is exactly right in the way that a Hammond player or guitarist can get. A drummer sometimes has to just swallow his pride and go, "Well, that's as good as I can get it."

**AB:** *Abandon* sounds like you got pretty close.

**IP:** It has a nice sound. I'm not putting it down. But there's always another 10% you could have found. The most important thing apart from the way you tune your drums is the room they are recorded in. Sometimes the room that is great for a drumkit is not particularly good for anybody else, or the room that's good for everybody else is absolutely crappy for the drums. Then you start getting into isolation booths and basically hearing each other only through headphones. You lose contact that way; you have to feel each other as well as see each other.

**AB:** How was *Abandon* done in comparison to others in that regard?

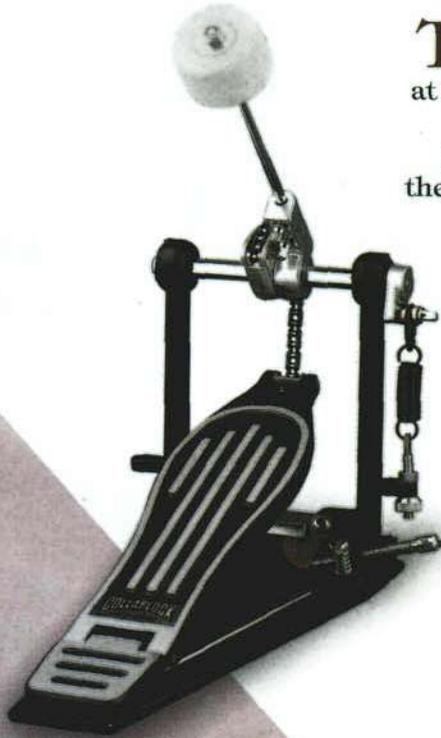
**IP:** I would say about 25% of the tracks were cut live and about 75% were built up in much more of a studio fashion. We found that on some of the tracks where the tempos were a little hard to control, a click track was definitely a help. And because of that I could re-record the drums after the basic track was recorded. It was just easier on certain tracks where we felt it was necessary to get a cleaner drum sound to just redo them.

**AB:** Is it difficult to play along to what's already down?

**IP:** It used to be. I'm getting better at it now. I'm not a great lover of click tracks. They limit what you feel you can do. I can almost always tell when a guy is playing with a click track, because all the fills become very square. They follow the meter of the song so precisely, there's no feel

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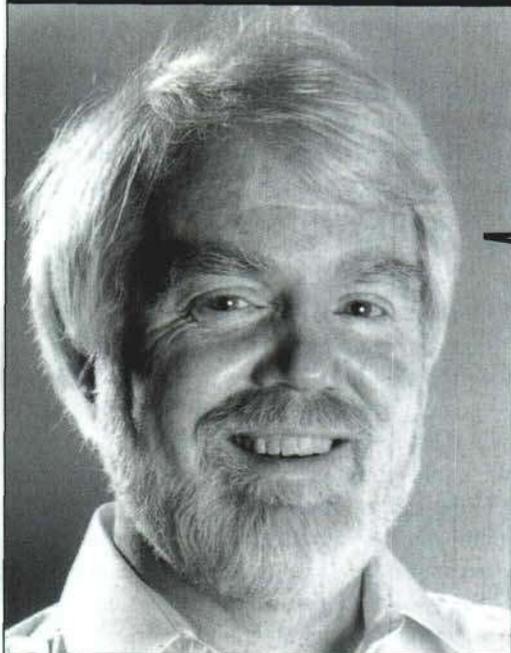
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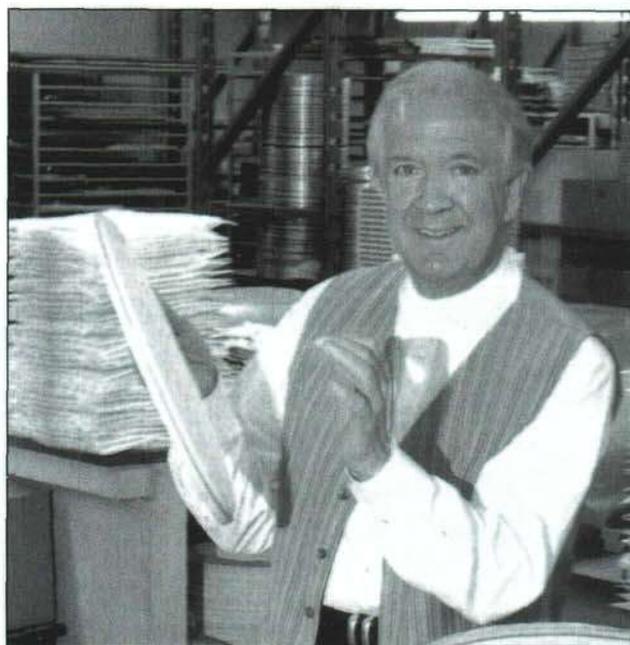
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there. It takes a little while to understand that you have to somehow mentally treat this thing as your friend and not your enemy. As soon as you can do that you can start playing around with it. It's a very difficult thing to do, acknowledging that the click is there but trying to ignore it so that you can put in those extra little notes and changes of feel without losing that metronomic time. That can drive you crazy.

**AB:** You mentioned earlier that you feel more comfortable at faster tempos. Was there ever a time when you felt like doing something to improve your playing at slow tempos? That's a problem for a lot of people.

**IP:** I never really worry about it that much now, though there was a period in the early '80s when I basically couldn't keep time in the studio. I was doing one of the Gary Moore records, and I just got myself so wound up about it that I was actually creating the problem myself. It snowballed to the point where I just wouldn't go in the studio. It was a short-term, self-induced thing, and I had to get myself out of it.

**AB:** How did you do that?

**IP:** I listened to the old records and realized, "Hey, I don't *have* a tempo problem. My timekeeping is pretty good," and I had to convince myself that it was alright.

**AB:** And stop thinking so much about it.

**IP:** Exactly. You *can* over-think this stuff. The reason you start doing this when you are a kid is because it's meant to be fun. When it becomes your business, your job—okay, you have to take it a little more seriously. But you still keep that fun thing in the back of your head. If you start worrying about it, you actually can't do it—well, at least *I* can't do it if I start worrying about it.

**AB:** The '80s were a time when a *lot* of people started second-guessing themselves.

**IP:** We had these terrible criteria set: With these amazing computers we could make electric drums sound like real drums. The timekeeping was metronomic, and the sound was phenomenal. And then you'd go in there with your drumkit and you were expected to have this incredibly metronomic time *and* play the fills as well. It was almost an impossible situation and very difficult to deal with.

I had a great deal of trouble in the '80s with that.

**AB:** Something occurred to me when I was looking at an early photo of you playing live: Your rack tom, which looks like a 14"...

**IP:** It was a 16". I had Ludwig build me the kit, and I wanted a bigger rack tom, so I had them get a 16" tom and chop it down to 10" deep.

**AB:** Well, even more to the point: That 16" tom is sitting there on a snare stand, which compared to today's snare stands seems pretty flimsy. Today you see some guys who are apparently playing "heavy," pounding like maniacs, and there's just no way if somebody like that were to play a kit like yours that they wouldn't be toppling things over.

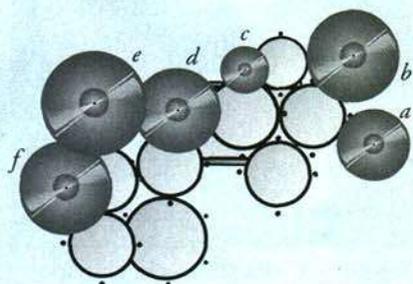
**IP:** That's true.

**AB:** Is that a case of technique over brute force?

**IP:** Yes. It has to be. I'm not a particularly big guy, but I play forcefully. I play with nothing like the aggression and the power that some of these young guys put into their kit. I can't do it; I'm not built that way. But I'll be just as loud as they are. It's all about the velocity of the stroke and how perfectly the stroke hits the drum. That's where the volume comes from. You can only hit so hard before the drum won't get any louder. What happens then is you choke the head, or you break the head, or you take the tone out of it. There's only so much you can get out of an acoustic instrument. You can pound away for all you're worth and it won't get any louder. That's when the technique comes in.

**AB:** When did you figure this out?

**IP:** When I was a kid I wanted to be the loudest drummer in the world—not only did I want to, I *had* to try, because in those days there were no mic's on drumkits. The only way the audience heard you over these huge Marshall stacks was if you pounded. But it didn't take very long for me to realize that when you're pounding that hard you actually can't *play* anything. You can play time, but it's very hard to play anything that means anything. All you have to do is drop back fifteen, twenty percent, and it's still loud, but you can play stuff. You can use the finesse of your wrist and your fingers and your ankles to play instead of using your shoulder and



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## Ian

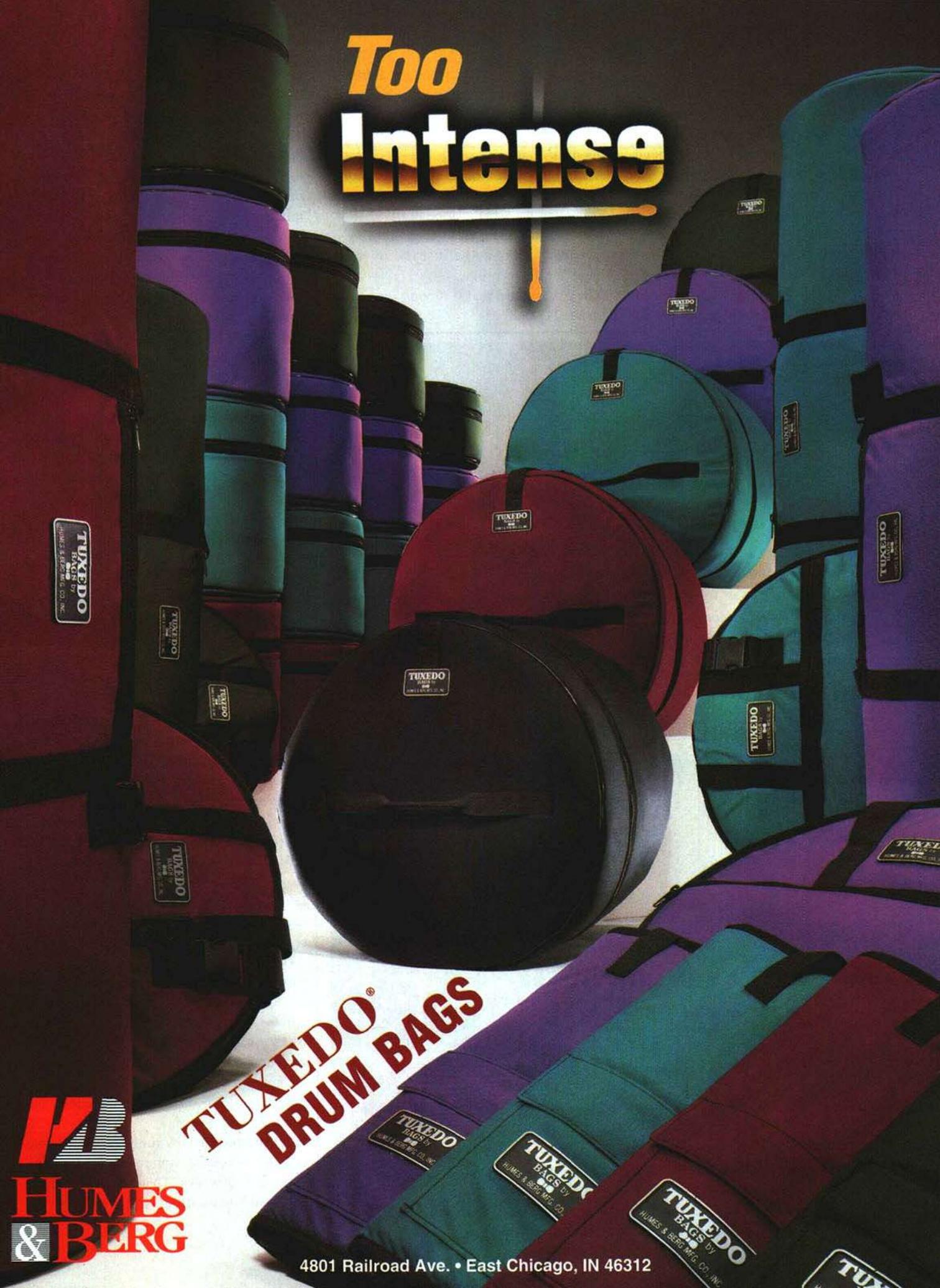
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singing to you. If you try and get a drum to sing with a microphone, it would just drive everybody crazy because there's always a certain frequency where it will start feeding back on itself.

**AB:** How about when you started playing in big places? I would guess that the monitoring was not what it is today.

**IP:** Well no, there was no monitoring on the drums; there was just the overhead mic's for the recording.

**AB:** So you are really relying on hearing yourself.

**IP:** Exactly. But it wasn't difficult. I mean, bands set up in a certain way because that's the way they could hear each other best. That's the way we got our own internal balance on stage—by the positioning and the spacing of all the stuff. It was much more important then; now it's not so important, because there's a monitor system on stage that's probably five times as big as our PA back then was. Sometimes now you change 'round on stage just for the aesthetics of it; it doesn't affect the sound.

**AB:** Now you use a different kit in the studio from live. Is that right?

**IP:** Marginally, yes.

**AB:** At one time you were going to a little smaller bass drum.

**IP:** That still applies. I still use a monster on stage, a 26". In the studio I'll flip between the 22" and 24" just because the frequency range of the 26" is so low that to get any impact out of it is very difficult. But on stage, if you need something a little louder and with a little more bottom, I find 26" has exactly the right sound. I'm not trying to be a groovy soul merchant; I want it to explode, like a cannon going off in front of you. That's part of the excitement of it.

**AB:** Is there an adjustment in playing technique?

**IP:** The 26" is a pig. The response is so slow you have to build it into your playing. You know that the pedal is going to wallow back at you, so you have to take that into account. The head's not got that far to move on a 22" or 24". So yeah, it takes a couple of minutes just to adjust.

**AB:** You recorded *Abandon* in the States. How come?

**IP:** Recording in the States is easier and a lot less expensive than in Europe. We recorded down in central Florida, which means that when you finish working you can go out and play. There are plenty of restaurants and bars, and of course you've got the good weather. When you've finished a hard session in the studio, you are surrounded by things to take your mind off the music for a little while.

**AB:** How long did it take to record the album?

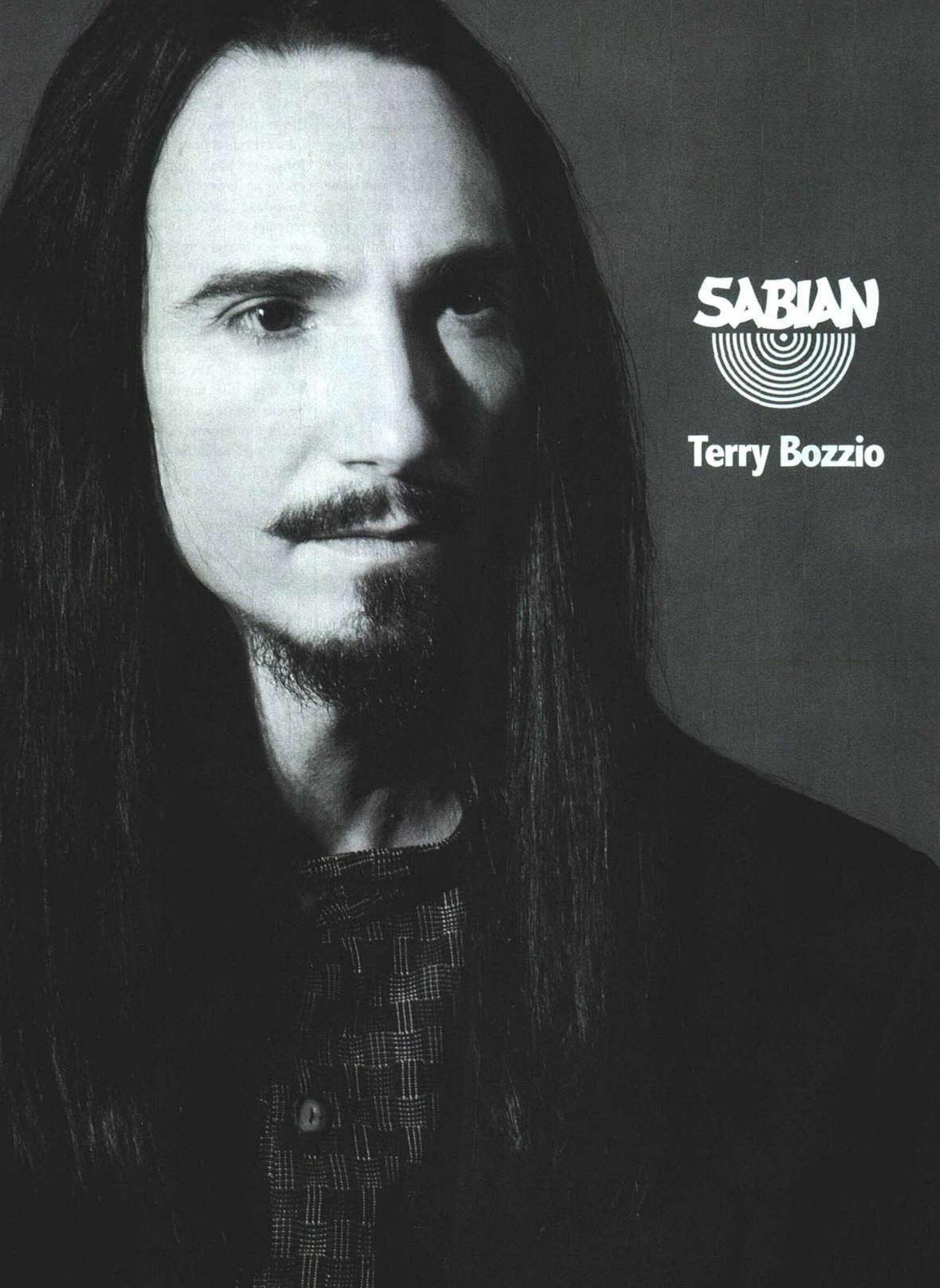
**IP:** We started last summer with some writing sessions, which generally take three to four weeks. Then we took a break and continued writing. In its entirety, the

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**Terry Bozzio**

recording probably took about six months. My part was probably about eight or nine weeks, which still makes me crazy because we used to make an entire *record* in two or three days. It's strange, technology should make it easier, but it makes it a lot more difficult. You just can't get away with some of the things that you could in the old days, because the technology brings everything right out, and if there is a mistake there, everybody hears it.

**AB:** In the past, Deep Purple songs were often attributed to the whole band or sever-

al members. How is the writing done now?

**IP:** Back in the very old days we used to get together in a rehearsal room and just jam around and see what came out. That method got dropped in the '80s because Ritchie's influence was becoming more and more dominant, and he just wanted to play his own ideas, to the point where nobody else bothered bringing ideas in any more, because we knew he wouldn't play them. But since Steve has been in the band we've managed to get back to the way that we feel comfortable with and the way that

all those successful records were created in the past. It was the input of five people.

The way it generally starts is between Steve and myself. We get in a little earlier than everybody else and start jamming. We roll a tape machine all the time and just go on for an hour or two. The other guys come in and we jam some more, and then we listen back to see what might be there. Out of two hours you might find five minutes that are fantastic. Over the course of three or four weeks, you end up with ten or twelve of these little spots, and when you come back the second time you try to find a way of either extending them or joining them together. Ian has the hardest job, because when we give him a track he has to see if he can write a song over it, whereas normally the top line would be the first thing you have. Sometimes you end up with a great track where you can't put a top line to it, then you have to go right back to square one.

**AB:** Do you have any favorite tracks on the new album?

**IP:** I never know they are favorite tracks until we've finished them. There are certain things that I enjoy playing more, but that doesn't mean they're going to be great tracks.

That said, I like the first song, "Any Fule Kno That." I think it has a nice feel to it. One of the *hardest* things was a track called "Evil Louie." There's a middle-eight section that I just couldn't get. It was one of those slow ones, and even with a click track I couldn't find a part that would work with it. And it took almost two weeks of going in for a couple of hours every day at the end of the session just to try and get this bloody eight bars. Eventually I found it just by playing a 16th-note part with a straight backbeat, but instead of playing the 16th notes on only the hi-hat or ride cymbal, I played them between the two. And for some reason, the motion of my arms doing that made that part fit right in with the click, and it felt great. It's a very weird feeling when you know that what you are being asked to do is so simple but you can't find the right way to do it.

**AB:** You redid "Bloodsucker" for this album. How come?

**IP:** We'd been including it on our last world tour, and a lot of the younger people who were coming to the shows were say-

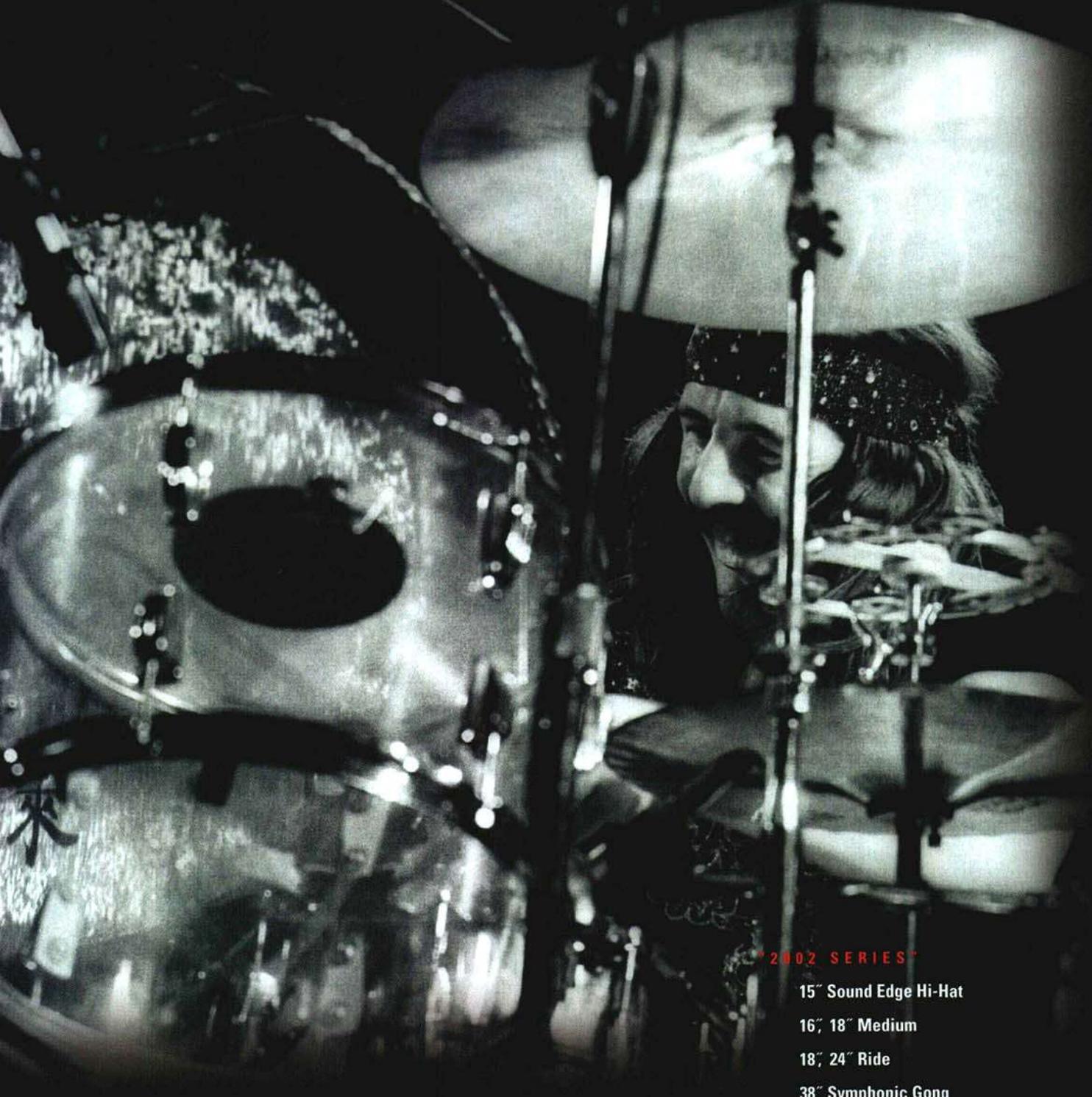
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ing, "What's that great new song you've been playing?" They didn't know that it was from an old record. So we thought, well, it's got so much interest, let's do it again and try to revitalize it.

**AB:** Do you see a good number of younger people in the audiences?

**IP:** It's very strange. At the front we have fifteen and up—even younger. You go a little further back, and it's the twenty-five-year-olds; farther back it's the thirty-five-year-olds. But when you ask them to listen, they all listen, and when an exciting bit comes on, they all get excited. There is no generation gap at all. The emotion of the music and the feeling that comes from the stage hits everybody the same way. When you see some guy with his ponytail and his gray hair bouncing up and down next to a kid who can't be more than fifteen years old, that's a rather amazing thing to see.

**AB:** How is your set list divided between old and new stuff?

**IP:** We are probably playing a lot more from this new record than any other new album we've ever brought out. In the past we'd generally find two or three tracks that would transpose into a stage vehicle, where they actually made sense and stood up for themselves. This time we've been playing six off the album, which is a lot. The trouble is, when you've got a track record and past history that we have, there are certain songs that you have to play. If you don't, then the audience feels let down, and at the end of the day there are old songs that we should be proud of because they've been very good to us. You have to get this blend of what is important to play now, what is fun to play, and what the audience really wants to hear. You can't please everybody in two hours, but you can get pretty close.

I think a lot of bands overstay their welcome. When you go and see a rock 'n' roll show, you want to be excited, and you can only take the excitement of something really powerful and driving for so long before you start losing it. I think it's much more user-friendly to an audience to keep it shorter. They're more likely to think, "Christ, that was amazing."

**AB:** You've been playing with a lot of energy for thirty-odd years at this point. Do you find you have to take care of yourself better?

**IP:** I find it easier playing now than I did

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twenty years ago.

**AB:** Really?

**IP:** Yeah. Again, over the course of time you learn how to make things easier for yourself. I mean, there was many a time in the

## Classic Burn

Here is a list of the Deep Purple albums Ian Paice has drummed on.

**Shades Of Deep Purple (1968)**  
(includes the first hit, "Hush")

**The Book Of Taliesyn (1969)**  
(includes "Kentucky Woman," "River Deep, Mountain High")

**Deep Purple (1969)**

**Deep Purple And The Royal Philharmonic (1970)**

(vocalist Ian Gillan and bassist Roger Glover join, solidifying classic lineup)

**Deep Purple In Rock (1970)**

(seeds of metal are sown; includes original "Bloodsucker")

**Fireball (1971)**

**Machine Head (1972)**

(the breakthrough: "Smoke On The Water," "Highway Star," "Space Truckin'")

**Made In Japan (1973)**

(killer live double album, includes Ian's solo stab, "The Mule")

**Who Do We Think We Are (1973)**

(the last hurrah of the great quintet, with "Woman From Tokyo")

**Burn (1974)**

(David Coverdale steps in at the mic')

**Stormbringer (1974)**

(exit Roger Glover, enter Glenn Hughes)

**Come Taste The Band (1975)**

(Blackmore out, the late, great Tommy Bolin in; Paice fave "Dealer")

**Made In Europe (1976)**

**Perfect Strangers (1984)**

(classic lineup re-forms)

**Nobody's Perfect (1988)**

**Slaves And Masters (1990)**

(Joe Lynn Turner takes Gillan's place)

**The Battle Rages On (1993)**

(Gillan back again)

**Purpendicular (1996)**

(debut of current lineup, with Steve Morse on guitar)

**Live In Japan (1993)**

(the three complete concerts *Made In Japan* was culled from, on three CDs, minus a couple of encores)

**Archive Alive (1997)**

(two-disc collection; includes complete concert from early 70s, bonus tracks)

**Made In Japan—Remastered (1998)**

(second disc contains three encores; see this month's *Critique*)

**Abandon (1998)**

And here are some of the albums Ian lists as inspirational to him.

Artist	Album	Drummer
Vanilla Fudge	Near The Beginning	Carmine Appice
Cream	Disraeli Gears	Ginger Baker
Jimi Hendrix	Are You Experienced?	Mitch Mitchell
The Beatles	Revolver	Ringo Starr
Little Richard	Greatest Hits	Earl Palmer
Sly & The Family Stone	Stand!	Greg Errico
Buddy Rich	A Different Drummer	Buddy Rich
Tower Of Power	Bump City	David Garibaldi

last year or two when I've come off after two hours and known that if I had to do another show in an hour's time I could have done it. Back in the mid-'70s I couldn't have said that.

**AB:** I would imagine your early years playing in Germany must have been a great ground to develop your stamina.

**IP:** It was amazing. Back at the Star Club in Hamburg... last time I played there was 1967. Midweek there would be three bands, and we would play an hour at a time. We'd start at 6:00 in the evening, play, have two hours off, come back, and play again. I think we'd play a total of four sets, so we were actually at the club from 6:00 at night till 4:00, 5:00 in the morning. And then weekends we'd start at 4:30 and there'd be four bands on, so we'd play one hour and have three hours off, play an hour, get three hours off. I found that the first three days I was there, I hadn't gone to bed, and I was in a real state because it seemed like we were always at the club ready to go and play another set. You had to say, "Okay, I *must* go home to bed now." As an eighteen-year-old of course you didn't care about it too much, but eventually you realize you are standing up shaking and you don't know why.

**AB:** You can really hear the effects of playing so much on the bands from that time, versus the bands from today. Without making quality comparisons, there doesn't seem to be that sort of ferociousness now.

**IP:** I don't think there is. It's a shame, because I know it doesn't have anything to do with the kids. There are some great players out there looking for places to play and places to learn—because you don't learn in rehearsals and you don't learn in the studio; you learn in front of people and you learn by doing it every night. It's not just learning what's right, it's learning what's wrong as well, things that don't work.

**AB:** Do you think you're still learning new things?

**IP:** Yeah. Through your life you get a little lazier, but.... One of my nephews is a very good young drummer, and he brings his videotapes of these guys that I've never heard of, and I go, "Yeah, that's pretty good. I wonder how I could use that." I've been doing that all through my career. If I see something that impresses me, even if I can't do it, I'll take the gist of it and find a way that it works for me. And in doing that, of course it changes; it isn't a carbon copy of what the other guy did. I think most players you talk to will say that they will listen to other people's little tricks and then find their own way of getting the same effect.

**AB:** Do you find yourself listening to younger groups these days?

**IP:** I find a lot of it a bit "samey." I don't get any surprises from it, and generally I don't think the songs are good enough to get away without surprises. Also, I think once you play in a hard rock band it's very hard to get excited about somebody else's rock N roll. You are so close to the excitement as it's happening that to try and get it second-hand is a bit difficult.

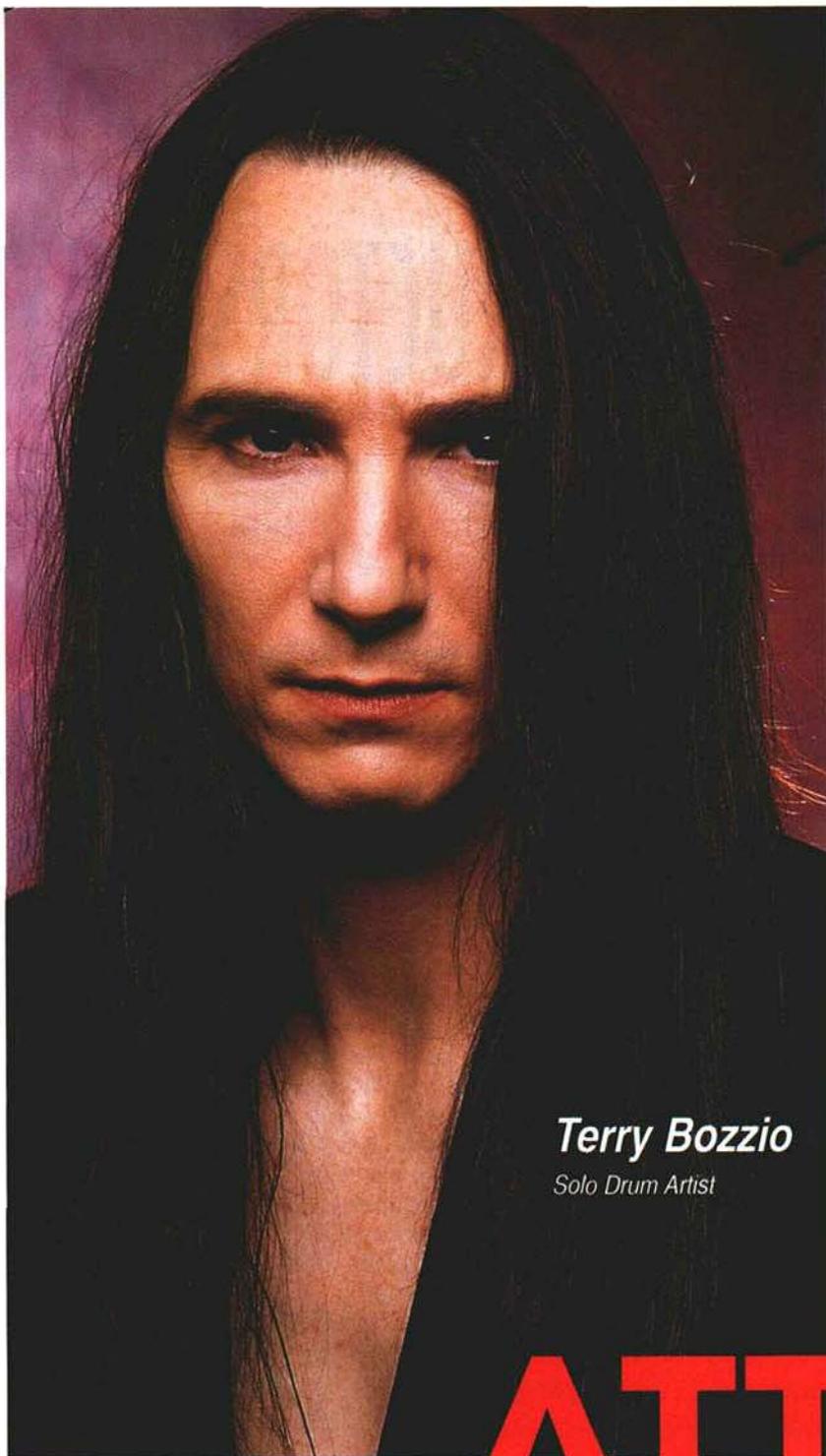
**AB:** Plus you came up in a time when *so* many innovations were being made.

**IP:** It was a good time to have been born—and a great time to be eighteen to twenty years old!

**AB:** You were spoiled.

**IP:** Hey, timing is everything, you know? [laughs] Don't they tell you that in show business?





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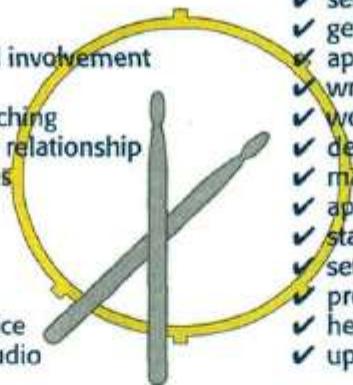
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# Paco Séry

You want to talk about world music? A couple of years ago *Modern Drummer* chatted briefly with the elusive Paco Sery during a stopover in New York. At the time, despite the fact that he was well known in France, Paco couldn't get arrested in the States. This has changed, with the drummer generating a cult following internationally, owing to his extensive touring with the Zawinul Syndicate.

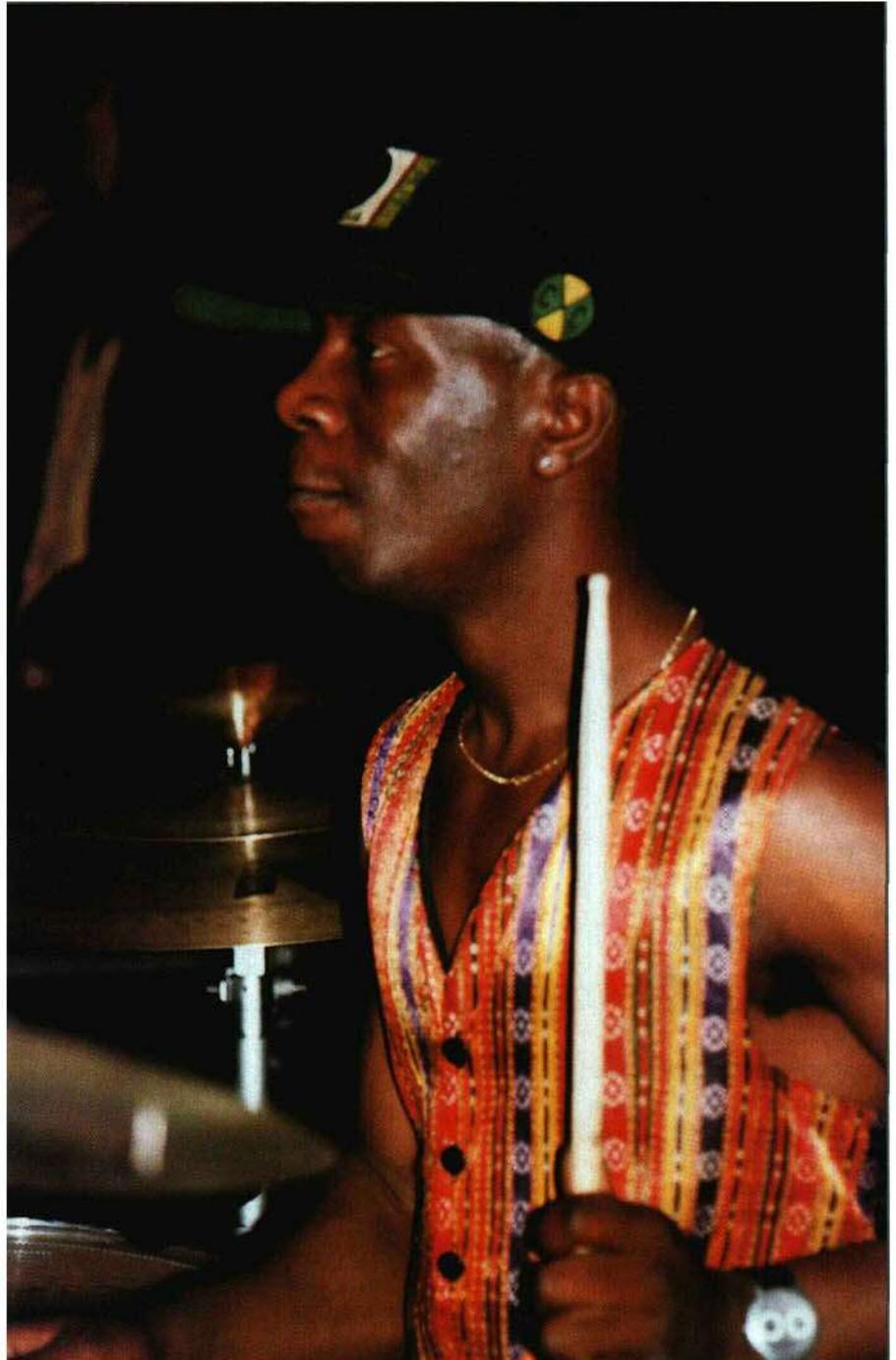
Sery has traveled far and wide in service of the Syndicate, thwarting attempts for another get-together with *Modern Drummer*. Finally, thanks to the efforts of intermediaries, Parisian sound technician Pierrot Pejoine and Canadian interpreter Serge Morin, talks resumed last summer in Prague and finished up in Milan. Adding to the challenge of the interview, the dialog shifted from French to English, then to a more universal currency—a street dialect spiced with delightful constructions beginning with "mother" and

"groove." When all else failed, these became the clave underlying the discussion.

Pace's thick accent betrays his upbringing on the Ivory Coast of Africa and deters even the crustiest of Western translators. Mind you, it didn't seem to bother bassist Jaco Pastorius, who caught Paco playing in a club in the mid-'80s with the group Sixun (six members from diverse ethnic backgrounds—one entity), and hired the drummer on the spot. This was Pace's induction into the elite club of Weather Report alumni, and it eventually led to the job with Joe Zawinul's Syndicate. By the time you read this, Paco Sery will have given his notice to Zawinul, and will be back with Sixun, his first love. You can bet that he will be spurring them on with his lightning-fast grooves, nimbly leaping from African dance to salsa to reggae to funk to Euro-pop. If this ain't world music in its most pure, uncontrived form, then *qu'est ce que c'est?*

by T. Bruce Wittet

World  
Fusion  
Dynamo



“Sure, Billy Cobham was an influence, but I don't have to play like him. I have

Paco Sery, now in his early forties, was born in Divo, a town near Abidjan on the Ivory Coast, a territorial colony of France. The low shoreline and tremendous ocean surf make access difficult and account for the population concentration around Abidjan, a major port and capital city. Gradually inland, the modern city fades to jungle and traditional village life. Paco has memories of “tribal drums summoning the country man to lunch.” In many other respects, though, his recollections of drumming parallel those of his American peers.

He takes up the narrative: “You could say that I started playing drums because of my sister. It began at school back in Africa. At the end of the school year, before the summer vacation, there would be a ball—a dance. At first, my sister and I would sing together. Then I started doing percussion to go along with the singing. There would also be orchestras at these balls; that's where I saw the drums and was hooked. I went home and made my first drums out of wood at the age of nine—my first bass drum, and all the other drums, too, myself. The cymbals were the pots my mother used for tomatoes! That's how I learned to play, by teaching myself on these drums. Eventually, I played with an orchestra at one of those balls at school. First I did a jam session with them, and they liked it enough to take me onboard. We did everything that was African—6/8, salsa, dance—but no American music. That was much later.”

The next part of Paco's story should have a familiar ring no matter where you're from. “In Africa,” he says, “if you want to

be a musician, it's very hard. Your parents want you to go to school to be a doctor or some other kind of professional. My father didn't agree with me being a musician. It wasn't like my mother was against me playing music totally, but my sister was the only one who encouraged me. When I would play drums, she would implore my parents to cool it, to let me be.”

Paco had his way, and continued pounding on his roughly hewn drumset and on bits and pieces of percussion, playing along with African folk music. Modern influences crept in by way of Abidjan radio, but drumsets were scarce. “Percussion was the norm,” he recalls. “Eventually, they would incorporate drumset into traditional music. The first time I heard the sound of a drumset I was very young, and I was fascinated. That's when I decided to construct my own. Real drums were extremely expensive, just as in Europe or anywhere else. The drumsets available in Africa were much the same as elsewhere—Pearl, Asba (a now defunct French brand), and Yamaha. When I got older I played in many orchestras on the Ivory Coast that used modern instruments—the keyboard, the bass, and drums—but in earlier days it was mostly percussion.”

There were specific protocols governing musical arrangements—for one, the clave. Salsa on the Ivory Coast bore similarities to the Cuban variety, with which we are more familiar. After all, as Paco points out, “The origin of the salsa was Africa—the west of Africa. The clave was very important in bands—for the tempo and the beat. As in Latin music, the per-



“The most important thing for young

to play like myself."

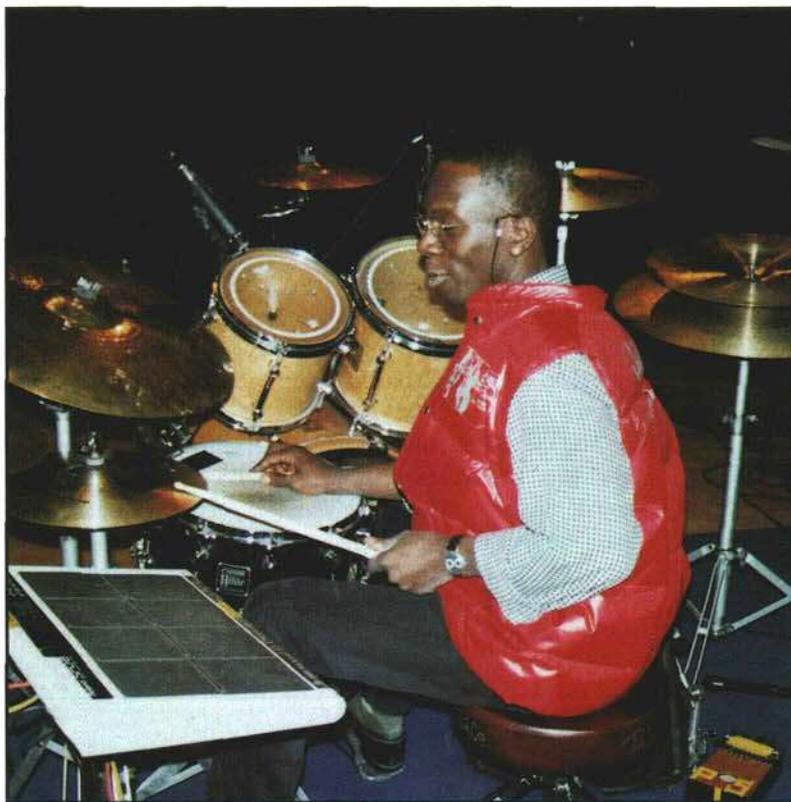
cussionist keeps the clave."

Paco Sery's break came through a chance contact with French star Eddy Louiss, who was visiting on a one-month tour. Paco describes Louiss, who is well known in France: "He played organ—a good player, man! He plays *hard*. You are not his sideman; you play as his equal. He played a little jazz, a little fusion. He *still* plays like a mother; I talk to him all the time. It came about this way: I knew this guy, Gaeten

Duphener, an old jazz drummer. He had settled in the Ivory Coast and had set up a company that promoted the Eddy Louiss tour. He also produced an album for Eddy in Africa. At that time I had been playing for six years in a bar called La Cane au Sucre (Sugar Cane). I played every evening from 9:00 until 5:00 in the morning. Gaeten would go there often to listen to music because we had a good band playing modern music and, by this time, American music. One night he brought Eddy Louiss and we did a jam session. Eddy said, "I'm taking you back with me to France."

Paco was initially reluctant to leave the warm breezes for

Europe's wind and rain, but at least he had a place to hang his hat. "When I first got to France," he says, "I stayed at Eddy's home. We did a little touring and promotion for the album produced by Gaeten. This was outside Paris. After three months I decided to go to Paris to get on with my life and meet more musicians. Much later, I got married to a Vietnamese woman in a traditional African wedding. A lot of traditional musicians played there."



Shortly after moving to Paris, Paco formed Sixun. They recorded five albums and became well known in Europe. One night they were playing at a Paris nightclub, Le Sunset, when Jaco Pastorius walked in. One thing led to another, as Paco recalls: "We had a jam session and his manager asked me to tour for two months in Europe. At the time Sixun was having a break, so there was no problem. It was a fantastic tour. Jaco liked that I was a good listener and also a quick learner. I

caught on quickly to what he wanted, and I had lots of energy. He was a fantastic man with much sensitivity, a very good human being."

Although the late Jaco Pastorius is remembered primarily for his prowess as a bassist, don't forget that he also composed the Weather Report tune "Teen Town"—and cut it on drums! Paco would jam on those changes with Pastorius. "Yes," he says, "and sometimes we would switch. I also play bass, so I would play bass while Jaco would play drums for two or three songs. Amazing! Both Jaco and I fed off the same kind of energy." It comes as no surprise that Weather Report rhythm sections were a great influence on Paco.

In particular, he looks fondly on the team of Jaco and Alex Acuna/Manolo Badrena, and on Jaco and Peter Erskine. And, of course, Billy Cobham and Alphonso Johnson were setting fires under young players everywhere. Paco adds Steve Gadd to the list, as well as the team of Gerry Brown and bassist Stanley Clarke.

"All that music inspired me to play," Paco admits. "But you have to remember that what is important in music is to have

fusion drummers is to have rhythm and tempo. The technique will come with time."

our *own* personality. Sure, Billy Cobham was an influence, but I don't have to play like him. For me, that's always been the important thing—to play like myself."

For all intents, this is exactly what Paco Sery accomplishes on the Zawinul Syndicate's live double CD *World Tour*. There is a sameness of tempo that could have been tedious: Most of the cuts clock at around 120 beats per minute or above. To his credit, Paco always manages to find some new lick to differentiate the feels and get them dancing in new ways. Some of his creations border on insanity. There are lightning bass drum ostinatos and funk patterns, fired off with a rapidity and consistency beyond what seems humanly possible. (That's probably why Jaco Pastorius posed the blunt question, "What planet are you coming from, Paco?")

On *World Tour* Paco matches Zawinul's talent for juxtaposing folkloric and jazz musics. The forum is a showcase for Pace's disturbing command of the drumset and begs the question, Why would he give the Zawinul gig up? "I decided to leave Zawinul because Sixun is *my* band, you know. The Zawinul Syndicate is *Zawinul's* band. We have another album coming out and we're going to tour. I went with Joe because Sixun took a break. Sixun is our own group, our own musical entity consisting of an African, a Frenchman, an Italian, an Antillean, and a Belgian. We do a little fusion, a little African—and lots of groove. Remember that we've been at it for sixteen years with the same members. Zawinul is

## Sery Sides

Here are the albums that Paco says best represent his playing:

Artist	Album
Sixun	Nomads Land
Sixun	Live
Salif Keita	Amen
Zawinul Syndicate	World Tour

And what does he listen to for inspiration? "Anything traditional, including classical music, Ellington, Dizzy Gillespie, and Miles Davis with Philly Joe Jones. In jazz, anything with my favorite drummers—Philly Joe, Elvin Jones, Tony Williams, Roy Haynes, and Kenny Clarke. Oh, and albums such as Mahavishnu Orchestra's *Inner Mounting Flame*, plus any Cameo or Santana."

not so much of an authoritarian as a band-leader. He knows what he wants. For me, it's okay: If Joe wants to go *this* way, let's go! If he wants to go *that* way, let's go, *Papa!*"

And they're off, often at breakneck tempos. Paco is constantly pushing, always on top of the beat and prodding with scary bass drum patterns that challenge the capacity of a normal pedal—that's right, a conventional single pedal. He confirms: "Yes, it is always the same, a single pedal, no matter if I'm with Sixun or Zawinul. I

can't play double pedal. I've tried but I don't have any feeling or sensitivity with one. And I play with the heel up—always with the heel elevated. It doesn't really matter to me which brand I use—could be a Sonor, DW...any pedal will do."

It probably goes back to carving a drumset out of tree trunks, wherein one learns a thing or two about transcending the limitations of gear. But that is not the full story behind Paco's frightening speed and endurance—and audacity. When pressed he responds: "Listen, I started when I was nine; I'm now forty-two. That's a lot of years of playing to account for this. The love of music, above all, has caused what you hear in my playing. I never practiced in the usual way, with a metronome. You know, I can't even sit and play drums by myself. The only way I can feel comfortable is with a band during a jam or performance. That is what suffices for me. When I was in Africa, I played with a lot of different rhythm sections, and that has been very important to my development. When you play with *people*, you have to be tight on a rhythmic level. It has to be the same tempo at the start and the end—or it's wrong, period. There can be variations in the arrangements, but when it's time for you to hit 1, you have to hit 1! If not, then everyone else will screw up. It is your responsibility. You have to keep the tempo for the rhythm section, bass, and other players. What are they going to do if you don't hold it?"

The amazing thing is that Paco's time-

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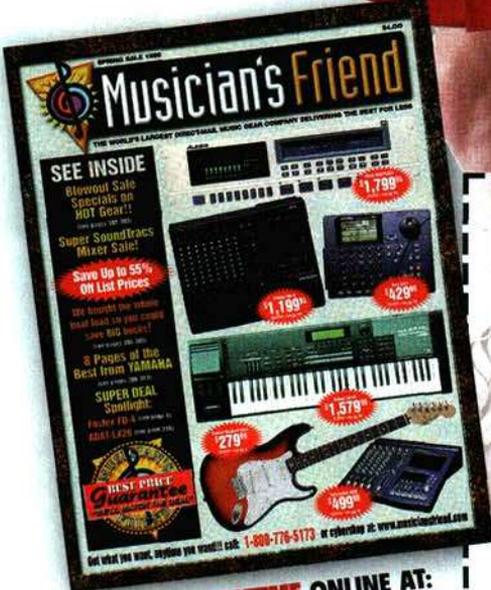
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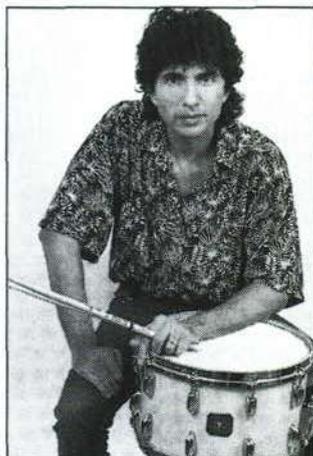
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keeping is equally solid outside of 4/4. Sixun albums are peppered with enough odd time signatures and dropped beats to tangle any dance floor. But perhaps because the songs flow directly from indigenous traditions, they are more believable than much fusion fare, with its challenging—but often arbitrary—subdivisions. Paco negotiates twists and turns with ease, making smooth transitions to the point where the listener discerns melodies, not numbers. The way he explains it, all rhythms share one trait: the downbeat: "In Sixun, we play in seven, five, eight, and eleven; there is lots of variation. This comes naturally to me. As long as you know where 1 is, it's okay. The most important thing is the 1. 7/8, 5/4, 11/16—it doesn't matter if you know where you are.

"For me," he adds, "keeping the groove, and making music is like being on a soccer team. There is the defense, the middle, and the offense. The defense is ten times more important: It is the heart of the team. They should keep the tempo tight. If not, the other team will score a lot of goals. For me, the defense is the role of the bass, drums, and percussion. The bass and drums have

to be tight. The other players can glide if this is the case: they can fly during their solos."

All that talk about "1" and remembering your place in the arrangement was for real. Paco doesn't read a note of music and relies solely on instinct. All those incredible Sixun arrangements, and all those Zawinul shots, Paco commits to memory. It doesn't take him any longer this way, he insists, "because I have played such a long time using just my ears. I have a really good memory for listening to arrangements and melody and what people ask me to do."

The first time you see Paco, you do a double take. He plays a right-handed drumset but rides on his left. "I don't know why," he says, "but that's how I learned. When I first grabbed the sticks, it felt natural to me. Back then nobody did that, but nowadays the young African drummers have their rides on the left—imitating Paco Sery! I find it more liberating to have the ride on my left than on the right. I choose to ride the cymbal with my left hand and carry the tempo there, but otherwise I'm ambidextrous. The rest of my kit is made

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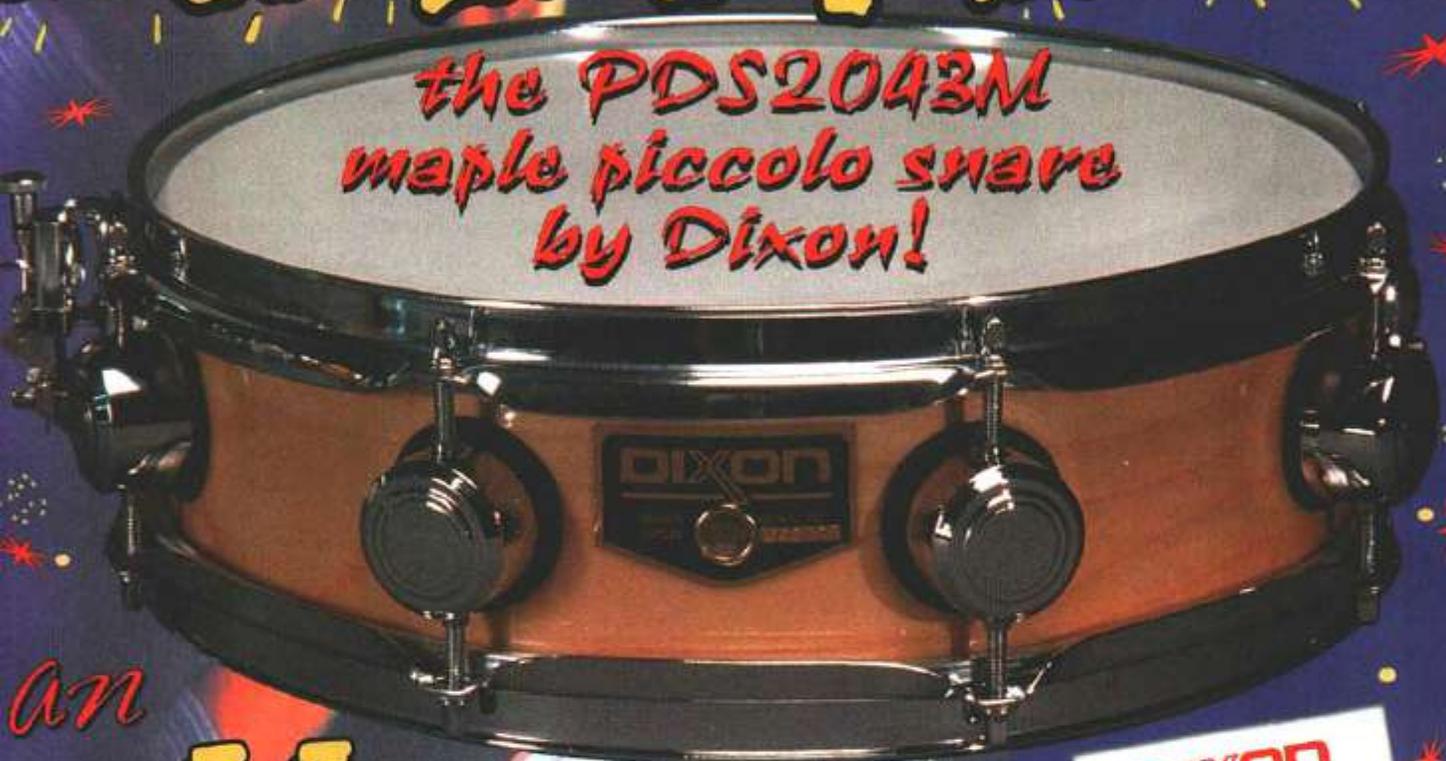
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for a right-handed drummer. I have a ride cymbal on the left, a pedal on the right, and crash cymbals on the right. For cymbals, I use Zildjians because they sound good to me. I'm not big on sizes and dimensions, though: I never ask myself questions about that. If they sound good I take them, but I couldn't tell you if it's a heavy ride or not." (Zildjian informs us that Pace's most recent setup includes 14" *A New Beat* hi-hats, 22" *K Custom* medium and 20" *A Custom* rides, 17" and 16" *A Custom* crashes, and an 18" *Oriental China Trash*.)

Paco is more articulate about his drumset: "I use Sonor drums from the *Force 3000* series. The dimensions of the drums are 8", 10", 12", 13", 14", 15", and 16" toms, and my bass drum is 22". The snare is usually 5x14. Tuning is something I've never bothered much about. When I tune, as soon as the drums sound good to my ears, that's it. There are no special tricks. The heads are neither tight nor loose. I just use regular heads tuned to the sound I like. Tuning my snare is hard sometimes, but I try to go for the same sound most of the time. I don't hit with rimshots all the time; it depends on the musical piece. To me, it

changes. If the backbeat calls for a rimshot, I'll do it."

France is fertile ground for drummers, and Paco has a good spot in the pecking order. His picture appears often, sometimes in full-page spreads for *Sonor*. A look at a few trade magazines suggests that he is something of a drum hero. "No, no," he responds adamantly to the depiction. "I'm just one among great drummers. There are many in France. There is Andre Ceccarelli—fantastic drummer, and nice guy, too. He knows the language of the drums. Bernard Lubat—he's great, too. He played with Eddy Louiss, too. There are others. Christian Vander—he's a monster."

Sixun is a band that, in Pace's words, is "welded together, sealed for life." Honoring that commitment will be job one, but he is planning a solo album for some time in the near future: "If it's well received, I'll have to tour with The Paco Sery Band. Right now there is no release date. We're working on the arrangements. Aside from that, I would love to play with Santana, Wayne Shorter, and Herbie Hancock—the modern, 'groove' Herbie Hancock, with Paul Jackson on bass. We

played the same stage three times now—Herbie Hancock, Paul Jackson, and Mike Clark."

Paco offers these parting words of advice for aspiring fusion drummers: "The most important thing for young drummers is to have *rhythm* and *tempo*. When the band chooses a tempo, it is necessary to state it very simply and naturally. The technique will come with time. There are drummers who spend countless hours practicing technique on their own, but cannot play with a band. For me, it's very important to play with other musicians to truly assimilate or internalize tempo. It all comes back to a natural approach to music."

Which brings us back to this business of "world music." It is not a sedentary pursuit facilitated by books and videos, but something Paco Sery has chased around the globe. He ponders the term, and for a moment his casual practicality dissolves. He responds: "Music is important around the world. We, as musicians, are dreamers, and with our art we dream for millions of people."



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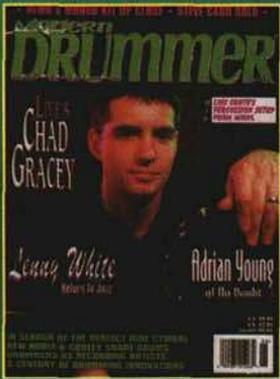
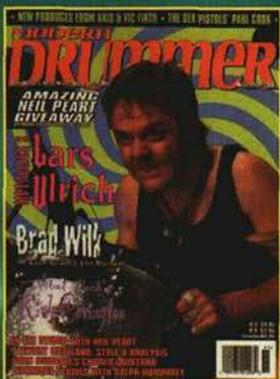
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# The Jump Swing Shuffle

by Jon Belcher

**MUSIC KEY**

- R.C. X
- S.D. ●
- B.D. ●
- H.H. X
- w/foot X

Some of the best new music today is being made by bands like the Cherry Poppin' Daddies and Royal Crown Revue, who pattern themselves after jump swing giants like Louis Jordan and Louie Prima. The following exercises will help you develop coordination for playing shuffles in the style of these bands. (See the "New Swing" feature in this issue for the inside scoop on the best drummers of the new breed.)

To begin, play a continuous unaccented shuffle pattern with the left hand on the snare, the traditional jazz ride pattern with the right hand on the ride cymbal, and 2 and 4 with the left foot on the hi-hat.

Once you're comfortable with those three parts, you'll want to add the bass drum. The following exercises show the previous pattern with various bass drum figures. A good tempo range for these exercises is quarter note = 110-180 bpm. When played at the lower end of this tempo range, it may help to accent the snare on 2 and 4, but this type of shuffle is normally played using only the hi-hat to mark the backbeat.

1

2

3

4

5

6

7

8

To add some variations to these beats, practice the previous exercises with straight quarter notes on the ride cymbal, and with both hands playing the full shuffle pattern. When this is mastered, play the snare line on pages 37 through 44 of the Ted Reed *Syncopation* book with your bass drum (swing the 8th notes) while playing this groove.

I do recommend going back and hearing the masters play this music. Check out Louis Jordan's hits like "Caldonia" and "Let The Good Times Roll" and Louie Prima's "Just A Gigolo." They all used the jump swing shuffle played over a boogie bass line, and it's an irresistible dance groove.



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# Repercussion

by Michael Richards

**MUSIC KEY**

The "repercussion" technique involves your lead/riding hand playing a pattern that is duplicated by the other limbs a quarter note later, creating an echo effect. I have found that this method can result in some very interesting patterns, fills, and solo ideas.

Let's see how this technique works by developing the following pattern through several stages.

Basic Pattern

Notice the "echo" effect:

By adding the bass drum, we come up with a rock groove.

Here's a funky variation.

How about this Latin groove?

Here's an African-sounding tom groove.

Now let's expand the repercussion idea one step further by moving to four-way coordination. Here the hi-hat and bass drum play a complementary repercussion pattern to the hands.

First, get comfortable with the following hi-hat and bass drum combination.

Now add one of the hand patterns we learned before. This produces a contemporary fusion groove.

Once you understand the concept of repercussion you will be able to develop your own ideas to create your own patterns. Repercussion is versatile, and patterns can be orchestrated on all parts of the drumkit using different time signatures. Here are some odd-time ideas.

3/4 funk

6/8 Latin

5/4 jazz

Michael Richards lives in Sydney, Australia, and plays with Australian chart-toppers The Whitlams. Michael is also a clinician for Tama and Sabian.

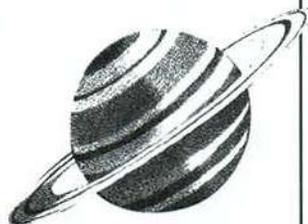


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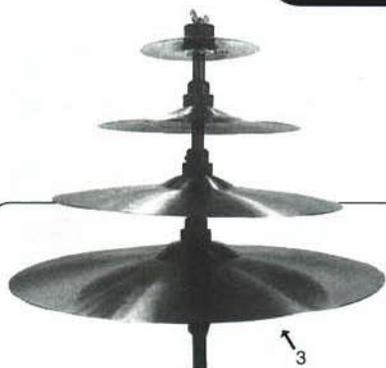


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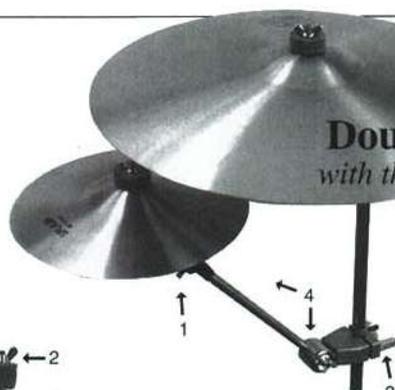
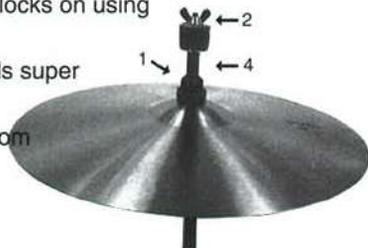
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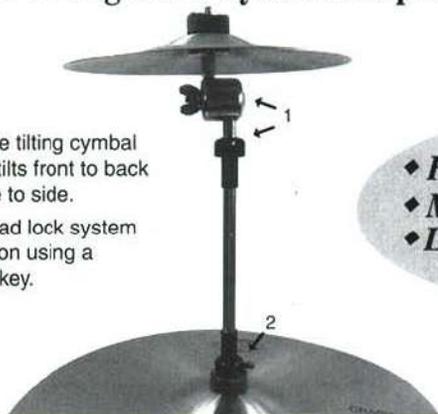
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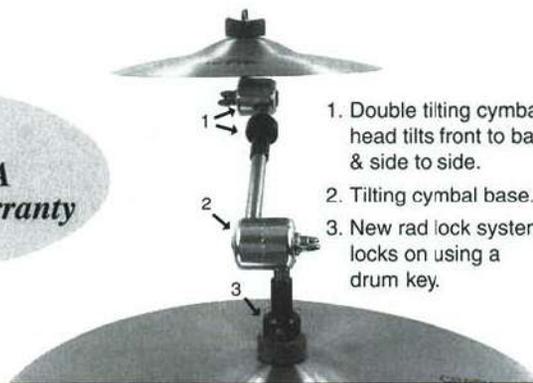
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# Cross-Sticking Studies: Part 3

by Ron Spagnardi

In this, the final installment of this series, we'll work out cross-sticking patterns in a triplet format. Two sticking patterns are used here: alternate and double paradiddle.

Be sure you're comfortable playing each sticking pattern on the snare drum before adding the cross-sticking moves. Repeat each exercise fifteen to twenty times before progressing to the next one. Do not move to the next exercise until the previous one has been mastered. Though not notated, the bass drum should be played on 1, 2, 3, and 4 of every measure. Practice these exercises with a metronome or drum machine, increasing the tempo *gradually* as your fluency with each exercise increases.

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

## Triplet 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 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 R L R L R L R L

## Small Tom To Floor 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



**Small Tom To Floor Tom**

R L R L R R L R L R L L

R L R L R R L R L R L L

R L R L R R L R L R L L

R L R L R R L R L R L L

**Floor Tom To Small Tom**

R L R L R R L R L R L L

R L R L R R L R L R L L

R L R L R R L R L R L L

R L R L R R L R L R L L

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



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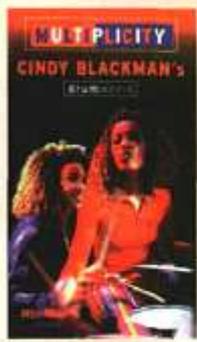
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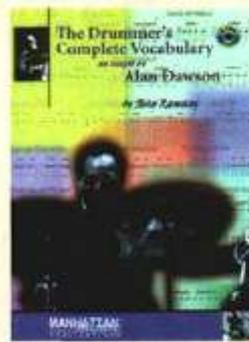
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# 3/4 Jazz: Comping

by John Riley

**MUSIC KEY**

R.C.	⊗
S.D.	⊙
B.D.	⊙
H.H.	⊗
w/foot	⊗

Many drummers who feel very comfortable and sound very good playing and soloing in 4/4 find playing and soloing in 3/4 very restricting. Because beat 1 seems to exert an even stronger gravitational pull in 3/4 than in 4/4, playing too many 1s is a common tendency and stumbling block.

In this article we'll address comping in 3/4. The phrases below are designed to help you feel 1 without playing it; they will also give you some ideas for creating a looser and more fluid yet still solid feel.

First, play the ride pattern over and over again: ding-ding-ga-ding, ding-ding-ga-ding, etc.

Feel the 1 in the cymbal beat. Now select one of the three left-foot hi-hat patterns and play the "Two-Voice Comping In 8th Notes" phrases. Notice that the snare and bass parts avoid resolving on beat 1. Be careful to maintain the cymbal and hi-hat patterns. Practice the comping exercises with each of the hi-hat patterns.

**Hi-Hat Variations**

**Two-Voice Comping In 8th Notes**

**Two-Voice Comping In Triplets**

Now, work on the "Three-Voice Comping In Triplets" ideas while playing the hi-hat as written.

### Three-Voice Comping In Triplets

Next time we'll look at developing solo vocabulary in 3/4. Until then, check out Max Roach's "Jazz In 3/4 Time" and Elvin Jones playing "My Favorite Things," "Greensleeves," and "Chim Chim Cheree" with John Coltrane for more ideas 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.*





# Female In A Man's World

by Linda McDonald

It seems unfair that a person's sex should have anything to do with his or her ability to play and perform on a given instrument. But mankind's opinions can be oh so cruel.

When I started to play the drums, I thought my brother was my only real supporter. (Of course my parents were too, but I just didn't realize it yet.) I wanted to start taking drum lessons, but much to my surprise I had a difficult time trying to find someone who would even *take* a female student! When I finally found that someone, what a lesson I learned. He did me the favor of teaching me a "disco beat," which consisted of (you guessed it) quarter notes on the bass drum and 2 and 4 on the snare, with the complex 8th-note hi-hat pattern to top it off. When I returned the following week I think he gave me the assignment of trying that same beat, except using the ride instead of the hi-hat. Hardly worth \$40 an hour. Needless to say I was insulted, and I never made it back to my next lesson. I wanted to play like Simon Phillips, not like my brother's little Casio! (Remember those?)

At that point, I decided to be my own teacher. I played to my favorite records, and also with my brother when he played his guitar. I had plenty of guy drummer friends who wanted to come over to play my drums but would never take the time to show me a trick or two. Just wanted me for my drums...gee.

Enough was enough, and I finally got into my first band, an all-female trio called

Andromeda. We were all attending Musicians Institute in Hollywood at the same time too, which was really cool. Finally we would get the instruction we were craving! But much to my (temporary) disappointment I was again judged as being an inferior player because of my gender. When the class was divided in the beginning, I was automatically put into the beginner's group. At first I thought that maybe I belonged there, but to MI's credit I was moved to the advanced group the next week.

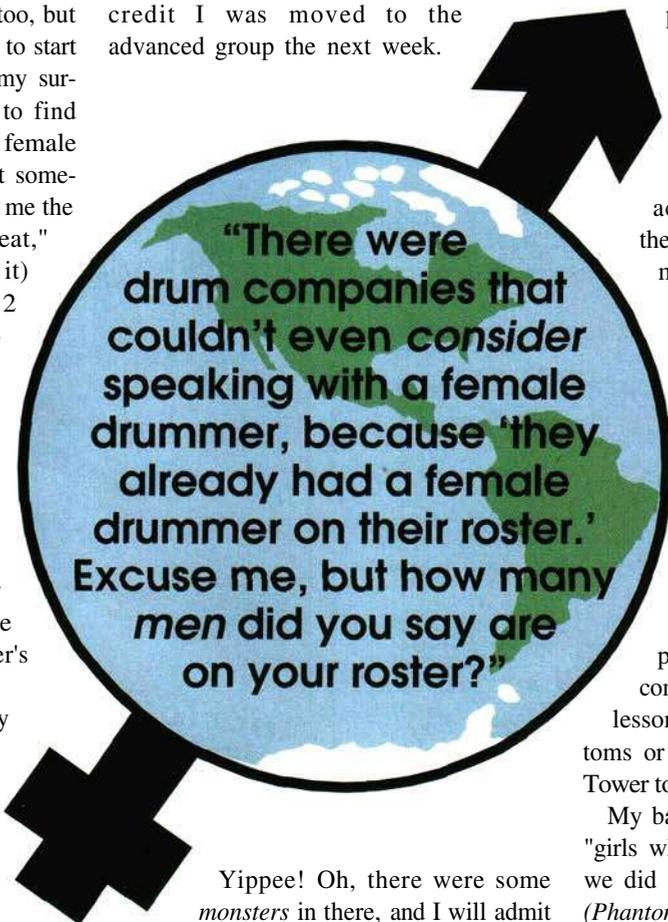
monster chops and licks these other guys had, but I ended up with good taste and breathability in my playing, and better four-way independence/coordination than most of my peers. I was finally starting to be treated as an equal, not a "chick who plays drums." It was a great feeling.

Time went on. My band broke up, I went to the Dick Grove School of Music for "keep the faith" courses, and eventually I ended up in the band I currently play with, Phantom Blue. I think it was through God's help that I hooked up with such a talented group of musicians. Previously, while everybody who heard I played the drums had a hard time accepting it for whatever reason, they had an even *harder* time taking me seriously when they heard I played with double bass drums.

But Phantom Blue *demand*ed double bass—and lots of it! So I *had* to do it. I *wanted* to do it! It was *fun*! So I took some lessons from Scott Travis of Judas Priest. Scott helped me out with some double bass techniques. He didn't insist on the disco beat, bless his soul. (Scott's about 6' 5" or so and I'm a whopping 5' 2". You can imagine the comical routine that went on as I took lessons on Scott's kit—trying to reach toms or cymbals as high up as the Eiffel Tower to me!)

My band has earned a reputation as the "girls who play like dudes." In late 1989 we did an album with Shrapnel Records (*Phantom Blue*) and went on our first tour of Europe. A few years later we were back to Europe for a second tour, with a new album released on Geffen Records (*Built To Perform*).

So finally I am accepted as an equal by my



Yippee! Oh, there were some *monsters* in there, and I will admit I was definitely intimidated and wanted to run back to the beginning group. But I knew this was where I wanted to be. I learned everything I could with this advanced group. I may not have had the

peers. But now a whole other world comes into play: the *industry*. Some people were there for me from the very beginning—the crew at Paiste. They helped me out even before my band got our first record deal, and they've been behind me to this day. (Thanks guys!) I am forever a Paiste endorser because of their respect—and their great product, of course!

But then there were the drum companies (who shall remain nameless) that couldn't even *consider* speaking with a female drummer, because "they already had a female drummer on their roster." Excuse me, but how many *men* did you say are on your roster? I have to take this moment to say that currently I proudly and thankfully endorse Paiste Cymbals, Drum Workshop, and Vic Firth—all wonderful people to work with.

Okay, so what's next? Well, even though Phantom Blue is an established band, we still never (and I stress the word *never*) get half the respect that any all-guy band would get from stage personnel or club managers in a live-venue situation. Nobody ever seems to want to take a female seriously. Any request from any of the girls in the band will blow right over their heads. But it only takes one word from our manager, Mark Dawson, and the deed is done in a heartbeat or less. Go figure.

Sometimes I hesitate to go into a music or drum store, because when I do I'm almost always "challenged" to play, whether or not I'm in the mood. I usually

*am* in the mood, but sometimes I just want to look around.

I hope I'm not complaining too much. I just think that females have to deal with a different set of obstacles and emotions in this drumming world than most guys do. (No doubt there are a lot of things guys have to go through that females don't.) My main point is that just because you're a female does not mean you can't play the drums and take it as far as you want to. It's a tough instrument, but I think it is for both sexes! Just don't *ever* let anyone get you down. If it's in you, it's in you. And heaven forbid that any females out there limit *themselves* with the excuse of being a "girl drummer." Remember, your excuses are your own.

I've been back to Europe again with my band a couple times, and we plan to go again this year. We released a CD/biographical comic book in '95 (*Prime Cuts &*

*Glazed Donuts*) and a new live CD (*Caught Live!*) earlier this year. I also won an award for "Best Performance of Drums/Percussion" at the seventh annual Los Angeles Music Awards last December, which made me really proud and happy (particularly because that award was *not* separated into male and female categories).

Most of you are probably still wondering who the heck I am. I'm really just a gal who loves her drums. (You can check out [www.phantomblue.com](http://www.phantomblue.com) for more info!) But at the end of the day, it really doesn't matter what gender you are if you want to play the drums. It's the drumming you do and the joy you get from playing that really matters. It's been a long and challenging experience for me as a female drummer so far, but it's definitely been worth it. I wouldn't change it for anything in this world!



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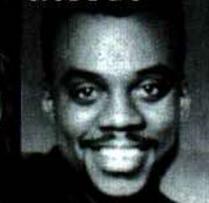
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# Drum Rims And Tuning

by Bob Gatzert

I am frequently asked about the differences between die-cast and flanged rims (also called "hoops"), and how choosing one over the other will alter the sound of a drumset. Most drums are fitted with flanged hoops, so many drummers are uninformed and naturally curious about their die-cast counterparts. The cool thing is that you can control this basic element of design and the sound of your drums just by exercising choice.

As one of the fundamental elements of drum design, hoops affect both the sound and the feel of the instrument. The timbre or "nature" of a drum's sound is determined by how the drum shell vibrates the head. Playing an important role in this process, the counterhoop is a control mechanism that affects the vibrational characteristics of the head, and indeed contributes to the overall sound of a drum.

Unfortunately, questions about hoop choice don't lend themselves to easy, cut-and-dried answers. If drum shells, counterhoops, and drumheads were perfectly round and flat, it would be simple to explain the effects that hoops have on design. However, in reality, no drum shell or hoop is perfectly round, and very few drums' bearing edges are perfectly flat. Compounding the problem, drumheads, too, can be both out of true (flatness) and out of round. All these variables point to one conclusion: We can't expect a choice of hoops to produce the same results on every drum.

In light of this uncertainty, I recommend that you proceed cautiously before making a switch. If possible, borrow die-cast hoops from a friend, or ask your retailer to let you "audition" your drum with a die-cast hoop before you actually make the purchase. (Offer to compensate the retailer for the time required to install the hoop.) Either alternative could help you avoid a costly wrong decision. The dealer will likely cooperate, and you will be a step closer to finding your desired drum sound.

## Hoops Alone...

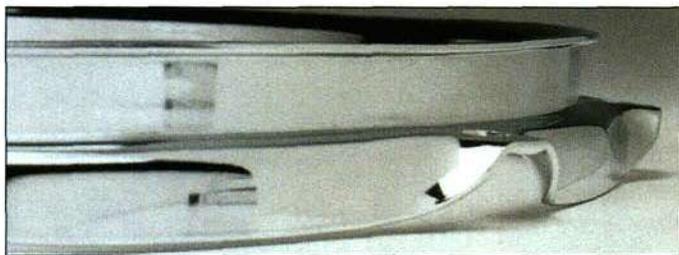
Keep in mind that all the elements of a drum's design contribute to its sound. So it's a bit misleading to view any of them in isolation. But the next couple of paragraphs describe *the fundamentals* of how your choice of hoop will affect your instrument. (Keep reading for the complete picture.) Under ideal conditions—that is, when both the drum shell and the counterhoop are relatively flat (true) and round (concentric)—this is what you can expect to happen:

A die-cast hoop applies additional resistance to the head hoop, resulting in slightly less vibration at the edges of the head. This affects the drum in two ways:

1. The center of the head becomes stiffer and less forgiving. Stick response becomes somewhat "boardy," which is more noticeable on snare drums (high tunings) than on toms (low tunings).

2. Overtone content that emanates from the edge of the head are dampened (overtone suppression), which isolates specific frequencies (pitch), creating more focus in the sound. The tone becomes less metallic in nature and the attack increases in density (fatness). The pitch of the drum becomes focused and more recognizable as a single pitch. Low tunings on the snare drum (when it is struck dead-center) should result in a fat snare sound with an associated well-defined pitch. A good die-cast hoop can really hold low tunings together. High tunings should become extremely focused, developing more of a "pitched pop" than crack. The cross-stick sound becomes louder and metallic, and rimshots are full, dense, and focused. Toms take on a "stickier" attack characteristic. Sustain is shortened, which decreases their open, "singing" quality. The tradeoff is increased definition and punchiness. Overall, a die-cast hoop makes a drum sound and feel more definite.

Flanged hoops allow the edges of the head to vibrate more freely. The additional overtone content lends more complexity (chaos) to the sound. I like to describe this as "blurriness." At low tunings, off-center hits and rimshots produce a pingy sound, more



flanged hoop



die-cast hoop

metallic than woody in nature. The center hit is fat and woody, but does not necessarily possess a recognizable pitch. The focus of the drum becomes diffused and is often described as having more "spread" or "airiness." Dynamic range is increased by adding more color to the overall tone of the drum. This is a sound that the "drop the stick on the head" players often go for.

Naturally, high tunings become more focused and woody in nature. The cross-stick is quieter and the rimshot produces more of a crack than a pitched pop. Overall, the drum sound is less defined, with increased "spread." The feel is more forgiving. A center hit feels springy, with more "give" in the feel, which will decrease shock in the stick. The stick response on low-tuned drums should have that "pillow-like" feel.

### ...And In Concert

Now that we understand the sonic properties of the two basic hoop types, we need to associate them with shell and head design.

Shells that are restricted in vibration either by the wood type, thickness of the shell, or reinforcement hoops are generally not good candidates for die-cast hoops. When fitted with die-cast hoops, which impose more control on head vibration, these shell types vibrate the head less freely and can produce a "boxy" drum sound. On the other hand, flanged hoops complement these shell types. Of course the converse is equally true: Unobstructed, thin, vibrant shells, or shells made out of hardwoods are particularly good candidates for die-cast hoops due to their additional control of head vibration.

The same is true of drumhead design. Heads that are dampened, such as 2-ply configurations, or designs with control rings or dots—especially when combined with restricted shell designs—don't marry well with die-cast hoops unless you're seeking a really short, blunt, dry tone. This is why we often see flanged hoops and single-ply heads used with the restricted-vibration type of shell.

### Hoops: The Cold, Steel Truth

As if it weren't hard enough to develop an "ear" for drum sounds and to weigh complex sonic interactions such as those described above, variations in design element tolerances make the job even more difficult. This is true even with something as hard and "simple" as steel hoops.

In theory, die-cast hoops are precise by design. The die-casting process allows for well-defined edge corners and flat surfaces. This especially concerns the inside lip that the head lies against. The more evenly the counterhoop contacts the head hoop, the more even the tuning will become. Die-cast hoops *should* be perfectly round and flat. But the fact is that die-cast hoops are formed by a heat process, and variations in heating and cooling techniques affect the "hardness" (the ability to stay rigid under high tension) and the formation (shape) of the hoop. A die-cast hoop that is deformed during the manufacturing process or through use (uneven tunings) can be a liability rather than an asset.

Flanged hoops are cold-formed, and therefore not subject to distortions from heating and cooling. However, because they are roll-formed out of a flat piece of steel and welded, they are often out of

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round. Also, the roll-form process does not allow for precise angles and flat surfaces that contribute to equal pressure upon the drumhead (flesh) hoop. In a worst-case scenario, deformities of this type could result in the head actually pulling through the counterhoop.

*Hmmm*, sounds like we need some innovations in hoop design. But a *properly formed* die-cast or flanged hoop can deliver wonderful results—and vice versa.

### Troubleshooting And Tuning Tips

Here are some hoop-related tips and answers to questions I am often asked:

1. *Will die-cast hoops improve the sound of my drums?* Perhaps, but die-cast hoops are not necessarily an improvement on every drum. As outlined above, shell type and the condition of the drum play important roles. Due to increased overtone content, flanged hoops will often "mask" a drum shell's being out of round and out of true. This could be viewed as a solution to a problem. But if you are having consistent problems with tuning, I strongly suggest having the bearing edges, snare beds, and roundness of the shell examined by a professional drum tech. You would be wise to invest your hard-earned dollars into a drum tune-up rather than new hoops. Not having a drum that is up to spec is like building a house on a shaky foundation. The effects of heads and hoops are far more significant on a trued drum.

If you have had poor results in using damped heads (2-ply) then it is likely that changing to a die-cast hoop will rob the drum of

any character it currently possesses. If your drum displays excessive boxiness, dull response, or boardiness, die-cast hoops will not alleviate these symptoms.

2. *Are there any problems involved in retrofitting a drum with die-cast hoops?* The most important thing to do is check for proper tension rod alignment. The holes on flanged hoops are elongated, providing more tolerance for tension rod clearance. If the tension rod is pulled away from the shell or is binding on the die-cast hoop, the tradeoff will not be worth the effort to retrofit. Applying pressure to the shell due to misalignment is one of the major causes of tone degeneration.

Also, never force a head into a hoop. A poor fit usually indicates that the hoop is out of round. This will cause distortion of the head, resulting in uneven tuning. I strongly suggest that you let a professional drum repair person attempt to realign the hoop. If you can't locate someone, hold the hoop in both hands in front of your chest and do your "pectoral muscle exercises," pulling outward, while rotating the hoop just until the head slips in freely.

Unfortunately, some bad hoops are unfixable; the only solution is to attempt to purchase better versions. I suggest you inform your retailer of your plight and perhaps you might be able to check out some hoops before making a purchase.

3. *I installed die-cast hoops on my snare drum and now the drum sounds too boxy.* The die-cast hoop will dry the drum out somewhat. Try a lighter weight (2 mil.) snare-side head to compensate and open the drum up.

4. *I cannot get a low, floppy tuning on my tom.* Low tunings on

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toms will not provide enough tension to flatten an out-of-true hoop. A low tuning cannot be attained because the sound becomes distorted and "boingy," or the head flops out before reaching the lowest pitch. Check to see if your hoop lies evenly on a flat surface. In some cases it is possible to reshape the hoop. No calisthenics on this one; I suggest some professional help.

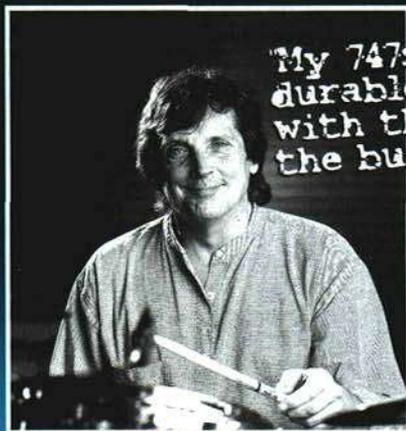
5. *Is there anything I can do to compensate for a slightly out-of-round shell or hoop?* Yes! A technique I use to optimize out-of-true tolerances is repositioning the hoop on the shell. Following your first attempt at tuning the drum, leave the head in position and rotate the hoop 90° to one side. Retune, and observe whether the tuning improves. If so, make a mark on the shell and the hoop to indicate proper alignment when replacing a head each time. Now you know where the hoop should be placed on the shell. When installing a new head, after the first tuning, try rotating the head ninety degrees (not the hoop) then check again for improved tuning or not. In each case you are "fitting" the head or the hoop to the shell. This procedure can be applied to the snare drum as well.

6. *After a while my hoops look uneven from the side of the drum. Is this a problem?* Yes. Hold your drum up to eye level and look across the top of the head. Eyeball the distance between the top of the head and the top edge of the hoop as you rotate the drum. If that measurement is not equidistant around the circumference of the head, realign the head by loosening and tightening the appropriate tension rods. You should go through this process at regular intervals. Think of it as a drum tune-up. Remember: Tuning unevenly can cause hoop distortion.

When choosing hoops, as with all drum tuning endeavors, it is important to understand the components of drum design, to listen carefully to how your drums sound, and, most importantly, to have a clear idea of what you want to accomplish. Ask yourself, "What is it I am looking for? How do I want to change this drum?"

Learn as much as you can about the sound of your drums. Experiment and always look for solutions. Hands-on is the best way to learn. After all else fails, get a professional opinion. Almost every repair I made in the past was well worth the investment. The more you learn about controlling your drum sound, the more demand you put on the industry to make better products. Quality design and innovations are driven by demand.

*A recognized "guru" of drum design and tuning, Bob Gatzen created the instructional video Drum Tuning, Sound And Design, published by DCI Music Videos/Warner Bros. Publications. Information in the above article is excerpted from a forthcoming book, to be released by the same publisher.*



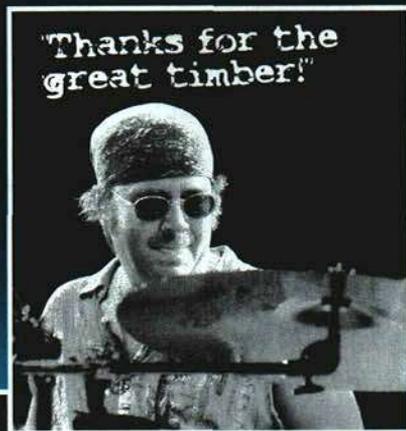
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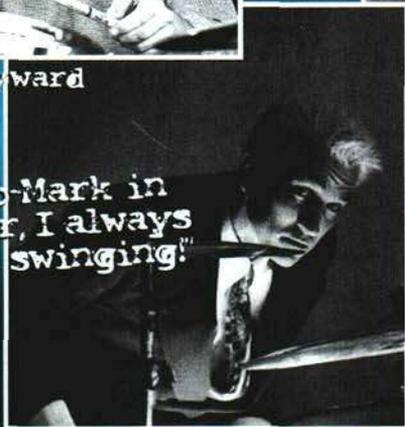
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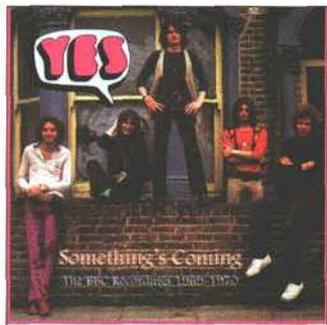
## RECORDINGS

## Raiding The Live Archives

### Embryonic Yes, A Deep Purple Classic, And The Ultimate Genesis Collection

Call me a boring old fart if you must, but in certain respects the music contained on these three releases will simply never be beat. As patience-testing as the music of Yes, Deep Purple, and Genesis can be, there's one thing you can't take away from them: They *rocked*—and, especially in the case of Genesis, betrayed an awful lot of soul. Of course there are moments when the wince factor is high. But hey, have you looked at your high school yearbook photo lately? A generation after these initial recordings were made, it's astounding how well this music holds up. And the drumming contained within is consistently phenomenal.

Yes's sound and stature were cemented in 1971 upon the release of *The Yes Album* and its hit "I've Seen All Good People." Their grandiose compositions and highly developed musicianship seemed to come out of nowhere, but in fact were the result of much experimentation in the



alchemizing of Beatles, Brubeck, and Bernstein, as well as a lot of live work. The Italian import *Something's Coming: The BBC Recordings 1969-1970* (Get Back, \*\*\*1/2) suffers from muddy sound quality, but accurately reflects a band finding its legs and taking a few chances. Drummer **BILL BRUFORD's** cerebral, jazz-influenced style is compelling even in its infancy. And yes, his famous snare sound is clearly detectable. (*Abraxas srl, Piazza Maltoni, 16 - 50065, Pontassieve [FI], Italy*)

Really a supersonic soul band with classical leanings (and the heaviest riffs this side of Zeppelin), Deep Purple hit their

apogee with 1972's *Machine Head*. Rather than using the live follow-up, *Made In Japan*, as a breather from their nonstop recording/touring schedule, the band treated the album as a low-priced gift to their fans, and continued on their hectic routine. Consequently, *Made In Japan* forced the early breakup of the band's greatest lineup, but not without ensuring its place in the pantheon of live albums. Drummer **IAN PAICE** and cohorts positively *thunder* through classics like "Smoke On The Water," "Highway Star," and "Lazy," packing proto-metal chops, punk emotion, and classical grandeur into a boiling asteroid of molten musical lava. Now, twenty-five years later, EMI has released *Made In Japan: The Remastered Edition* (\*\*\*\*1/2), featuring a second disc of encores, a considerably cleaner sound, and Pake's steamrolling solo on "The Mule." A must-have.



The classic Genesis lineup of Peter Gabriel, Phil Collins, Mike Rutherford, Steve Hackett, and Tony Banks has been sorely underserved in the live department. Two dozen years after the benchmark *Lamb Lies Down On Broadway*, the four-disc set *Genesis Archive 1967-75* (Atlantic, \*\*\*\*\*) is certainly cause for celebration. Featuring two whole discs of a complete *Lamb* concert, live renditions of the staples "Suppers Ready," "Firth Of Fifth," and "Dancing With The Moonlit Knight," and rare b-sides and alternate takes, *Archive* underlines the cosmic irony that rock's wimpiest balladeer is also its most adventurous, emotional, and confident drummer. Is it worth the money? *Twice* that amount.



Adam Budofsky

## SIGNIFICANT OTHERS

*Supralingua* (Ryko) means giant grooves (well, actually it means "beyond words") from **MICKEY HART** and Planet Drummers **DAVID GARIBALDI, SIKIRU ADEPOJU, GIOVANNI HIDALGO, ZAKIR HUSSAIN, CHALO EDUARDO, JORGE BERMUDEZ, AIRTO MOREIRA, and MIMI SPENCER**. Intertwined with these grooves are live and sampled vocals from Bobe Cespedes, Babatunde Olatunji, Rebeca Mauleon, Gyutu Monks Tantric Choir, and others, and the electric bass and percussion of Bakithi Kumalo.

**DAVE MATTACKS** is the consummate supporting drummer on *Sept Piece*, an interesting chamber/jazz experiment by a talented septet. (*Red Dot Records, PO Box 389, Hayward's Heath, West Sussex, RH176YU, UK*)

**JOHN RILEY** is featured on a beautiful big band date—Lalo Schifrin arranging for, and conducting, the WDR Big Band on his tribute to Diz and more, *Gillespiana*. (*Aleph Enterprises, (888) 287-8812, www.schifrin.com*)

Liquid Soul has released another churning blend of hearty in-your-face funk on *Make Some Noise* (Ark 21), with drummer **DAN LEALI** nailing the groove. (*14725 Venture Blvd. Penthouse Suite, Sherman Oaks, CA 91403*)

Sonia Dada's *My Secret Life* (Capricorn) finds the Chicago rock band exploring all kinds of rootsy styles, and drummer **HANK GUAGLIANONE** handles them all with skill.

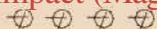
## Rating Scale

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

## Sonic explorations from familiar friends-and one brand-new dynamo

### Explorers Club

*Age Of Impact* (Magna Carta)



**drummer: Terry Bozzio**

MIDI percussion: Brad Kaiser

with Billy Sheehan (bs), Trent Gardner, Matt Guillory, Derek Sherinian (kybd), Frederick Clarke, Wayne Gardner, Steve Howe, James Murphy, John Petracchi (gtr), Michael Bemmesderfer (fl), Trent Gardner (tbn), Bret Douglas, Matt Bradley, James LaBrie, B.C. Cooper, Trent Gardner (vcl)

*Age Of Impact* is another milestone recording on the Magna Carta label boasting an all-star lineup. The Explorers Club combines the talents of several members of prog groups Dream Theater and Magellan, with all compositions written and produced by Magellan vocalist/keyboardist/trombonist Trent Gardner. Of particular note, however, is the monstrous rhythm



section of Billy Sheehan, Terry Bozzio, and Dream Theater's John Petrucci. *Age Of Impact* involves a much more structured framework than the *Black Light Syndrome* project Bozzio performed with bassist Tony Levin and guitarist Steve Stevens, and from the opening track, "Fate Speaks," one is instantly reminded of the rock-solid grooves

Bozzio provided for his group Missing Persons in the '80s. Although the mix doesn't give the drums the presence and clarity they deserve, Bozzio's drumming reminds us what it means to play sophisticated rock with power and finesse. The closing track, "Last Call," has Bozzio and Petrucci going off on a prog-meets-fusion shred fest that will leave fans screaming for more.

### Illegal Aliens

*Red Alibis* (Chiller Lounge)

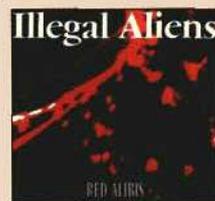


**drummer: Marco Minnemann**

with Artimes (vcl), Ben Esen (bs), Peter Wopel, Martin Mayrhofer (gtr)

Imagine if Missing Persons had stayed together, expanded their musical vocabulary to include Latin, metal, and a more complex compositional approach, and replaced Dale Bozzio with a multi-talented female vocalist who sounds like Basia with a funky rock attitude. European group Illegal Aliens, featuring drummer/composer/lyricist Marco Minnemann, is all of the above and more. A refreshing musical variety, heartfelt lyrics, and tight

harmonies allow Illegal Aliens to move in many directions, yet they retain a cohesive style. Minnemann's excellent songwriting ranges from impressive pop/rock material to complex Zappa-style odd meters, and his powerful drumming is consistently in the forefront of this material. (The drummer also produced this release.) Marco's sophisticated double bass work and aggressive style is comparable to Terry Bozzio and Mike Mangini, and he puts it all to good use within sophisticated arrangements that allow him to stretch within the context of the song without overplaying. This material is very deserving of international recognition. (*Schwere-Reiter-StraBe 35, Haus 2, D-80797, Munchen, 089 3077 95 25*)



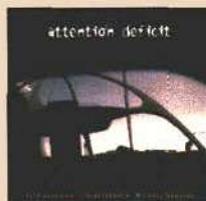
### Attention Deficit

*Attention Deficit* (Magna Carta)



**drummer: Tim Alexander**

with Michael Manning (bs), Alex Skolnick (gtr)



This improvisational trio is more textural than compositional in nature, and stylistically their work can be compared to recent King Crimson sound explorations. There are eighteen tracks on the CD, ranging in length from ten seconds to twelve minutes, and the tunes move from avant-garde rock and funk to quasi-ECM and freeform odd-meter jamming. Most cuts build on a vamp and then develop rhythmically, and Tim Alexander's performance is more tribal than technical in response. The creative interaction between Manning and Skolnick provides an imaginative edge that allows Alexander to design his patterns around their melodic lines. "TMA" allows Alexander to freely display his chops, and his drum sound is very "live," with a sharp presence. And though his performance throughout the CD is solid, unfortunately it's not terribly inventive. Tim just doesn't take advantage of the opportunities he is given to explore in the deeper and more artistic fashion that his counterparts embrace. "The Blood Room" does reveal moments of brilliance from Alexander, but he never really seems to let go. Still, the band shows promise; maybe next time Alexander can rise to the heights he only hints at here.

Mike Haid

### Strapping Young Lad

*No Sleep Till Bedtime* (Century Media)



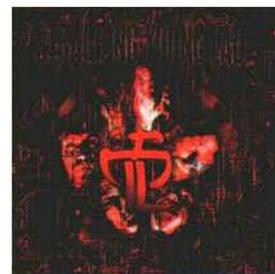
**drummer: Gene Hoglan**

with Devin Townsend (vcl, gtr), Jed Simon (gtr), Byron Stroud (bs)

Fast drummers are a dime a blast beat, but few in the speed game play as powerfully and creatively as Gene Hoglan. By now, anyone digging his teeth into death metal has drawn a bead on him. And while you can't exactly call Strapping Young

Lad a death band, Hoglan never fails to kill.

On this live album, Gene runs a marathon in "All Hail The New Flesh," where he sandwiches 32nd-note kick patterns inside relentless 16th-note triplets. Impressed? Mean Gene's just warming up. He continuously defies the laws of physics on this record, moving his bulky legs at warp speed to pull off dou-



ble-kick patterns.

Despite his rep as a twin-kick terror, Hoglan has never been all feet. Even in this live setting, you can pick out the rapid-fire hand movement and agility that allow him to rip out double-time blasts, clean single-stroke rolls, and other mind-boggling rhythms that belie the levels of human stamina—especially for someone as beefy as Hoglan, who tips the scales at close to three hundred pounds.

For all of Hoglan's talents, he owes his open canvas with Strapping Young Lad to Devin Townsend, the band's mastermind, who draws as much from musical theater and wry humor as he does from sheer aggression. "Far Beyond Metal," a tongue-in-cheek ode to every leather-clad band of the '80s, alone is worth the price of admission. Laugh yourself to death.

**Matt Peiken**

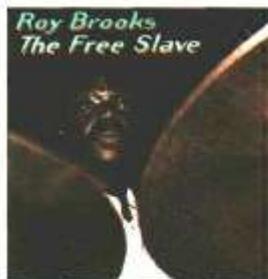
## Roy Brooks *The Free Slave* (32 Jazz)



drummer: **Roy Brooks**

with **Woody Shaw** (trp), **George Coleman** (to sx),  
**Hugh Lawson** (pno), **Cecil McBee** (bs)

Roy Brooks supplied the swing to the soulful '60s jazz created by Horace Silver, Yusef Lateef, James Moody, Pharaoh Sanders, and Charles Mingus. Later, Brooks was a valued member of Max



Roach's M'Boom ensemble. That Brooks has slipped between the cracks in this retro *jazz-em* is an indication of where we place value: not on wisdom and skill, but on youth and marketing. A sparkling drummer whose style snaps as much as Roy Haynes' while rocking as hard as Art Blakey, Brooks was no star, but a team player with a spirited style—an asset in any era.

Originally recorded live in concert for Muse in 1970, *The Free Slave* boasts a cast that was then commonplace, but is now rightfully seen as comprising some of jazz's finest practitioners. Besides Brooks' creative percussive juggling, the soloists here play with such grace and joy that the audience hollers their approval throughout. The title track is a gospel-infused roller coaster, while the expansive "Understanding" recalls Herbie Hancock's "Maiden Voyage." "Will Pan's Walk" is uptempo straight-ahead, full of the fiery accents and complex structures that characterized Miles' *Four And More* period. "Do your thing, Roy!" chants the audience at the beginning of the Latin-jazzed "Five For Max." Eight minutes in, Brooks delivers a "Drum Also Waltzes" solo, roaring over a 5/4 hi-hat/bass drum pulse. Yeah, Brooks does his thing—and then some.

**Ken Micallef**

## GOING UNDERGROUND

We've all encountered naysayers claiming that rock 'n' roll will rot your brain, that this crude music appeals solely to the body's lower regions. Well geez, no argument there—some moments just ain't right for Stravinsky. These days, however, more bands are finding ways to infuse their tunes with compositional concepts a bit more intellectual than "shake, rattle, and roll," showing that rock can hit above the belt, as well as below. Some call it "math-rock...."

Shellac, fronted by famed math-rock producer Steve Albini, offers *Terraform* (T&G, \*\*\*), a linear collection of punky odd-time grooves. **TODD TRAINER**, with his clear, dry drum sound, solidly propels each angst-ridden vamp by accentuating every chord stab. Some strong ideas, but simplistic songwriting detracts from the power of the individual riffs. (PO Box 25520, Chicago, IL 60625)

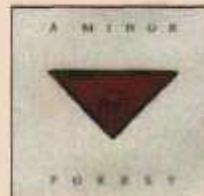
On *Inindependence* (Thrill Jockey \*\*\*1/2) San Francisco's A Minor Forest blends dark, progressive chord sequences with heavy-metal wallop. Drummer **ANDEE CONNORS**, mixed prominently in the forefront, pummels his way through complex changes and probing

jams with fast single strokes and tribal tom patterns. (PO Box 476794, Chicago, IL 60647, [312] 455-0310, e-mail: [press@thrilljockey.com](mailto:press@thrilljockey.com))

Joining the math-rock milieu via alternative rock are The Wicked Parleys, a Boston quartet with youthful energy to burn. Their first LP, *Sentinel And Enterprise* (Big Top, \*\*\*1/2), finds **KEN BERNARD** guiding his mates through sudden tempo changes and quick, dead-on pauses, while dual guitars squeal away frantically. (955 Massachusetts Ave., Suite 115, Cambridge, MA 02139, [802] 864-1709, e-mail: [www.BigTopRecords.com](http://www.BigTopRecords.com))

Ativin, the quietest of our four bands, is a two guitar/drums instrumental trio from Bloomington, Indiana.

**RORY LEITCH** keeps his back straight as he unwaveringly marks the time for *German Water's* (Secretly Canadian, \*\*\*\*\*) seven droning, hypnotic pieces. Alternate tunings, abrupt feel shifts, and an overall fondness for the number 5 suggest these guys have listened to a lot of King Crimson. (1703 N. Maple St., Bloomington, IN 47404)



**Michael Parillo**

## Iks Punctum (Ora)



**drummer: Jean Sebastien Nicol**

with Pierre Alexandra Tremblay (bs), Jean-Francois Paiement (kybd), Sylvain Pohn (gtr), Sebastien Arcand-Tourigny (sax), Dice B. (vcl), David Fafard (perc)

Canada's Iks appears ready to knock the dust off the old fusion formula and carry the tradition into a new millennium. All the classic components are in place, but with a distinctly modern sound: chorused-out guitar, meandering sax lines, moody piano, and tricky compositions that span the dynamic gamut. Try tapping your foot along to this album and you may sprain something; even the few passages that are in 4/4 don't really sound like it.

Drummer Nicol rises to the daunting task of making sense of countless textural and metric modulations, orchestrating unison band figures creatively throughout his kit. Sometimes, using a light touch on tightly closed hi-hats, he plays like a classic '70s fusion timekeeper; at other times he's a '90s heavy metal basher, running on double bass drums while riding on a China cymbal. And during *Function's* seriously weird moments, Nicol happily adds to the chaos, Grafting beats whose aim is to confound. "Where the hell's 1?" you may ask. Nicol knows, but he's not telling.

Iks' over-the-top affair is dragged down by unwarranted rapping (in English) on two cuts, but still provides considerable fun for those who like their fusion served piping hot. (C.P. 934, Succ. Snowdon, Montreal, Qc, H3X 3Y1, Canada, e-mail: www.cam.org-ora/)

**Michael Parillo**

## Jack Drag Dope Box (A&M)



**Drummer: Jason Sutter**

with John Dragonetti (gtr, vcl), Joe Klompus (bs, org)



Jack Drag founder and songwriter John Dragonetti wisely sought an expert to propel his rock 'n' groove dreams. Jason Sutter, whose academic credentials include degrees in music ed and percussion performance as well as university-level instruction, and whose impressive resume features Juliana

Hatfield and Letters To Cleo, is a perfect match for the kaleidoscopic pop-rock of *Dope Box*.

Following two independent releases, Jack Drag's major-label debut breaks from the realm of 4-track recording into the lush world of high fidelity. On songs built around bass lines, drums, and loops, Sutter effectively utilizes a five-piece kit, tambourines, and shakers—and studio effects. On "Seems So Tired," he samples himself using a variety of drumkits—including a '60s-era Gretsch jazz combo, '70s Ludwig *Vistalites*, and a high school marching bass drum and field snare—which he synthesizes into a silky dance groove.

Sutler's timing throughout is impeccable. He shifts effortlessly on "Sinners Delight" between 102 and 150 bpm, losing nothing in the transitions and staying firmly in the pocket. With chops honed through years of jazz-fusion gigs, his musical ethos, tasteful fills, and rock-solid 4/4 framework interact synergistically and sympathetically with the songwriter's intentions. Well done.

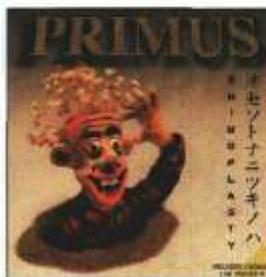
**Fran Azzarto and Lisa Crouch**

## Primus Rhinoplasty (Interscope)



**drums: Brian "Brain" Mantia**

with Les Claypool (bs, vcl), Larry LaLonde (gtr)



On the latest Primus release, Brain gets to have a lot of fun catering to Les Claypool's oddball musical whims. Here the leader calls for covers of XTC, Metallica, and Jerry Reed, among others.

Brain definitely has some musical meat to bite into. Reed's Cajun funk hit "Amos Moses" is a scream—and that g-r-o-o-v-e, with its backward snare beats and stops and starts, is a beautiful swamp concoction that Brain plays in the original style with verve. Stanley Clarke's tune "Silly Putty," a standard for bassists, is a classic of fusion-era drumming as well, with Steve Gadd's spine-tingling original given a knowing take by Brain.

To even attempt to cover Peter Gabriel takes a lot of guts, and here Primus does "The Family And The Fishing Net" with a lot of passion. Hearing a smoking "live" version of "Tommy The Cat," with Brain wailing on a tight funk groove, makes you realize that Primus was drum 'n' bass before anybody even knew what it was. Brain even gets a drum solo on *Rhinoplasty*, with an introduction from our snide master of ceremonies just like in the early days of rock. The drummer is ready, and proceeds to knock the skins off with a combination of flashy, interesting patterns.

**Robin Tolleson**

## BOOKS

### Fundamentals Of Tabla by David R. Courtney, Ph.D. (Sur Sangeet)



**level: beginner to advanced**

**\$34.95**

This comprehensive primer provides an in-depth overview of the very complex world of tabla playing. After a deeply informative analyses of the history of the music, performance formalities, and the instruments from the Indian sub-continent, Courtney discusses the practical side—purchasing good drums, setting up, tuning, and sitting positions—all in a jargon-free and accessible way.

We then move on to stroke articulation and the phonetic system

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in a tutorial section that could benefit from a few more photos and some more lengthy explanations on the finer details of stroke articulation. Slowly, new strokes are introduced, and the reader gets the opportunity to work on longer phrases, which work toward "theme and variation" compositions called "kaidas." More idiomatic detail on the role of the kaida would be useful here, as would more use of Western notation.

The book is packed with info, covering glissando bass techniques, folk and classical styles, the ambiguity of some of the phonetics, and historical roots of modern tabla compositions. One concern is that compositional concepts such as Chuckradah, Tukra, Laggi, and Rella are hardly mentioned, and little space is devoted to explaining what the role of the tabla player is apart from playing the basic time cycle, be it in solo or accompaniment. I suspect, though, that this may all crop up in the planned second volume.

*Fundamentals Of Tabla* is an amazingly comprehensive study of the instrument, and a great book if you are studying tabla or merely want to find out a bit more about the instrument. It is *not* a light read, however, and novices are recommended to seek the guidance of a qualified teacher.

Pete Lockett

## The Complete Drumset Rudiments

by Peter Magadini

(Hal Leonard)



level: beginner to advanced

\$14.95 (includes CD)

*The Complete Drumset Rudiments* is an unfortunately underdeveloped book that attempts to set the standard for both drumset and polyrhythm rudiments. While both of these ideas are fantastic concepts, there is not much in this book that will satisfy a drummer looking for new ways to expand his facility on his instrument.

The book is essentially broken down into three parts: snare drum rudiments, drumset rudiments, and polyrhythm rudiments. The snare rudiment section presents the ABC's of drumming for reference only, and the drumset rudiments have some very real applications and are great chops-builders. However, the drumset rudiments could have been developed much further than they were; I was left wanting much more out of this *almost* rewarding section. There are also big problems with the "polyrhythm rudiment" section: a serious lack of text and advice, a total lack of direction as to musical context, and the inclusion of some rudiments that are so physically challenging they demand further explanation.

The accompanying CD is mildly helpful, but the overall package still falls short of the mark. Mr. Magadini has a wonderful imagination and plenty of good ideas, but there needs to be dramatically more development of these ideas in order for them to fly in an instructional book.

Ted Bonar



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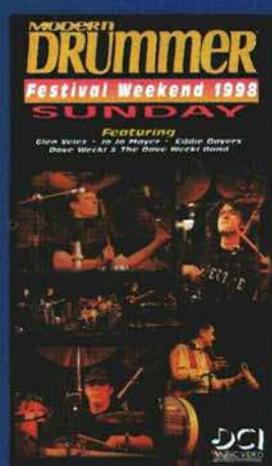
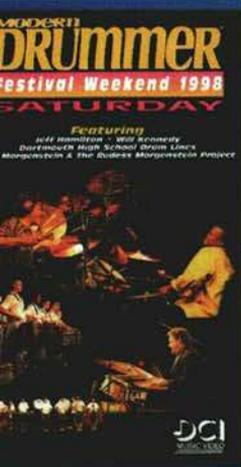
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# Building A Killer Drumset P.A.

by Hunter Merman

Most drummers are very attentive to getting their acoustic sound together. We invest plenty of thought and money in acquiring the right drums, cymbals, and heads. And we don't think twice about spending time on tuning and modification of that precious gear. But when our playing situation requires miking, many of us entrust our hard-earned sound to others—invariably non-drummers, who are rarely as interested in (or capable of) delivering the great drum sound we would want. In the spirit of that old adage, "If you want something done right, do it yourself," I set about assembling my own sound reinforcement/processing rack.

I began by getting together with Jonathan Lang, a sound systems design consultant with Sapphyre Productions in Coventry, Connecticut ([860] 487-5527). Jonathan has a unique gift for assessing clients' audio needs, knowing what components are hip, B-flat, or just not happening, and putting together a compatible and expandable system. My strategy was determined by the demands of a wide range of gigs in both studio and live performance situations, including amplification and processing of acoustic drums, cymbals, and percussion, as well as interfacing with triggers and a percussion sound module. Since I didn't have a million dollars to spend, I made a few compromises from my ideal, sky's-the-limit setup, but I was still able to acquire a studio-quality system. Below I've outlined my own equipment choices and made some suggestions that might help you define a system for your own needs.

## Microphones

After the acoustic drum sound itself, the first step in the acoustic/electronic signal path is the microphone. I have been using Shure mic's for over thirty years. Because certain mic's pick up and enhance the respective sonic qualities of cymbals, snare drums, tom-toms, and bass drums, I have chosen particular models for job-specific reasons. Each of my two bass drums has a *Beta 52* and an *SM91A* microphone. I position the *Beta 52* just off-center of the beater impact point, facing toward the rim. This placement enhances the impact and low-end punch. A *May* internal mic' holder helps isolate the *Beta 52s* from shell vibration and any external sounds. The *SM91A*, mounted closer to the resonant (non-batter) head on the muffling pad inside the drum, is used for the crispness, definition, and deep ambience. The *52* and *91A* are

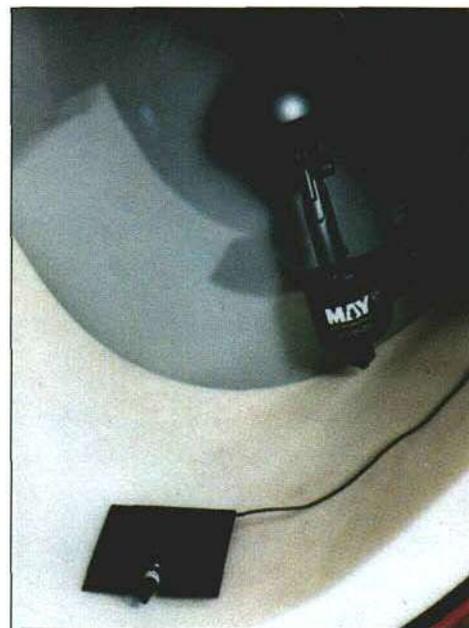
wired out of phase with each other to create a fatter sound. (Explanation for non-techies: Wiring out of phase causes the audio signal to take a "longer" route; that is, it picks up signal from the "opposite" sound wave. Because this technique avoids duplicating the two microphones' signals, it tends to highlight the unique qualities and frequency response curves of each, thus fattening the sound.)

On the snare I use a *Beta 57A* on the top and an *SM57* on the bottom. (You would be surprised to find how much frequency, fatness, and brightness you lose when you don't mic' the bottom as well as the top of a snare.) Again, these are wired out of phase. *Beta 57As* are valuable for their warmth, presence, and high gain before feedback.

My toms are fitted with *RIMS*, which free up the acoustic signal and, to a degree, isolate the drums from each other, helping to prevent cross-talk. For the toms I chose Shure's *SM98A*. This mic' features a wide frequency response, flat

response curve, unobtrusive size, and super-cardioid (extremely directional) pickup pattern, which keeps the signal very isolated from neighboring drums and cymbals. The *SM98As* really let you hear and feel the toms "breathe," while also picking up their attack. They are designed to clip onto a tom's rim or mounting bracket.

I also use four *SMS1s*—two for overheads and one on each of my two hi-hats. The *SMS1s'* sound is very clear and crisp. Their flat frequency response captures the nuances of the cymbals and the natural ambience of the kit. The *SM57*, *Beta 57A*, and *SMS1s*



Shure *Beta 52* (top) and an *SM91A* inside bass drum

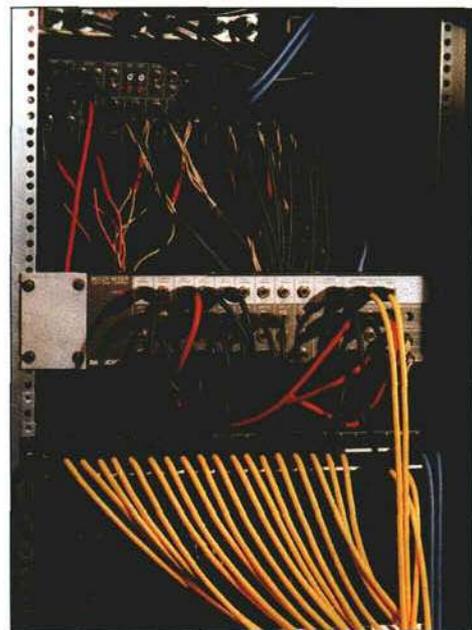
are mounted on Shure isolation shock mounts to prevent any boominess from stage rumble or a slight bump, and to further isolate their respective signals.

### Mixer

Each mic' is plugged into a separate channel on one of two Mackie Designs *CR1604VLZ* mixing boards. I chose Mackie mixers for their exceptional quietness, as well as their pro features, signal routing flexibility, ease of use, and reasonable price. The new *CR1604VLZs* have sweepable-midrange equalization, which makes EQing the toms a snap—just dial back and forth until you hit that "sweet spot" in their respective frequency ranges. Each

board can receive sixteen XLR connectors without the external extension pod found on the old *CR1604* model.

Many studios and clubs provide only one monitor mix for the whole band. This "compromise" mix is rarely ideal for any individual, perhaps least of all the drummer, who usually sits well behind the main speakers and must contend with a lot of natural acoustic



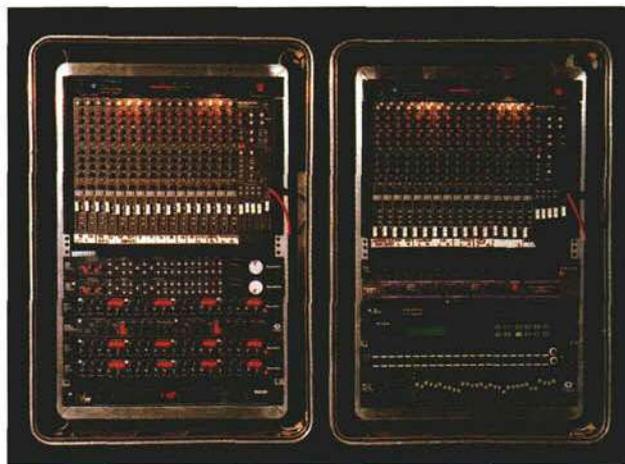
Rear view of mixer/signal processor racks

sound from his or her drums. To rectify this problem, I use an additional Mackie *MS1202* mixer for headphone sub-mixes. This allows me to add bass, keyboards, guitar, vocals, and/or click if needed, and set the levels where I need them. This separate sub-mix for the drummer does not interfere with the processed drum sounds or the overall mix heard by the audience.

### Signal Processors

I know what you're going to say: "Why process drum sounds anyway? Let's keep drums 'real.'" But have you ever seen a guitarist or keyboardist show up to a gig and just hand the sound man or engineer a plug to make sound? No way! Because most drummers do not process their own sound, they have been at the mercy of semi-deaf mixing engineers, alumni of the Drums Should Sound Like A Cardboard Box Engineering School. Just like our fellow musicians, we have the ability to control, enhance, and tailor the sound of our instrument to a professional level for live or studio playing.

I route a Symetrix *602* multi-effects processor to a main insert on the back of the mixer. Taking up only one rack-space (1 U), the *602* can be viewed as four digital signal processors in one box: a three-band parametric equalizer, a dynamic filter, a dynamic



Front view of mixer/signal processor racks

processor (compressor/expander/limiter), and a digital delay. At the main insert point, 100% of the processing is done across all the channels. Because the *602* is digital, it allows preset programs to be called up, modified, and stored. You can also build your own programs from scratch and store them. In terms of space utilization, patching simplification, and time savings, digital means convenience.

A compressor helps you "contain" the sounds produced by your drums. If a drum signal is not compressed to a reasonable and predictable threshold, the distortion can go to the moon. The limiter sets up a predetermined decibel (volume) level. Compressing and limiting can be thought of as putting a ceiling on the sound. I use another *602* on one of the auxiliary lines of the mixer to tailor other drum sounds more specifically. For example, if I want a dryer sound on the snare alone, I compress the signal more. For a different effect, I can add delay to just the bass drum.

I route my bass drums and toms through Symetrix *564E Quad Expander/Gates*. As their name suggests, gates allow only the desired signal to proceed along the signal path, in effect shutting out undesired signals that fall below a specified dynamic threshold. For example, if I do not want the snare drum sound leaking into the bass drum mic's, I set the gate on the bass drum mic' to open just for the bass drum sound. An expander, which can be thought of as the opposite of a compressor/limiter, automatically reduces a given signal to remain below a definable level. I use the gates if I want a tight, separated drum sound. Typically in rock, fusion, pop, and country music, producers want a concise, separated signal flow, with each sound ending up on a separate recording track. If on the other hand I want a more natural sound, whereby the overtones of the drumkit resonate as a whole (such as in an acoustic jazz situation), I bypass the gate/expander by turning up the gain reduction knob—simple!

For the bass drums, I usually gate the *Beta 52s* with a fast release time to emphasize the impact, and the *SM91As* with a longer release time to emphasize the depth, roundness, and tone of the drum.

I use three of the *564E's* four gates to accommodate my kit's basses and toms, and the new Symetrix *562E* gate for my snare drum's top and bottom mic's. The *562E* is an updated, two-gate version of the *564E*. It is far faster and more sensitive, and can

handle the subtleties of low-volume grace notes extremely well with more control parameters. In other words, it doesn't need a loud signal to activate the opening of the gate, and it shuts faster without the typical "pop" at the closing of the gate.

Other signal processors in my rig include a Lexicon *Reflex* reverb, an Aphex *C2 Aural Exciter*, and a dbx *120xp* subharmonic synthesizer. Reverb is the sonic ambience that reflects from the environment in which a sound is produced. It is often described in terms of room type and size. If I want a concert hall, club, or stadium ambience, I dial that up very easily on the Lexicon. Numerous parameters on the reverb unit allow even greater control of the sound.

The *Aural Exciter* highlights certain sonic qualities of an audio signal. I use it for subtle low-end enhancement without adding boominess. The subharmonic synthesizer augments the sound sent to it with an additional signal that is an octave lower. Especially in pop and techno situations, this can be very effective for adding even

more bass/floor tom bottom-end kick. Depending on the settings, you can add a low end that is more felt than heard.

### Putting It Together

While each signal processor has its own controls to determine how it affects the source sound (the acoustic drums), the *degree* to which any sound is processed is determined by how much of the source sound (none, a little, a lot) is routed to, or "played through," a particular processor. This is a function of your mixer's auxiliary send/return busses, which are paths over which signal is routed to and from an effects processor. For example, if I want lots of reverb on the snare, but not as much on the bass drums, I reduce the amount of bass drum sent to auxiliary 1 ("aux 1").

From the back of the mixer, all the mic' outputs and inputs can be paralleled to give the engineer or house system sound person either a processed or unprocessed signal. This is accomplished by using a patch bay. A patch bay contains a number of jacks that facilitate quick, easy connection and

routing of audio devices. I chose Re'an patch bays for their quietness and the durability of their connectors.

I am now using *Monster 500 Series* cables for all my rack's connections. Although they cost a bit more than other cables, they provide noticeable noise reduction and signal "transparency," i.e., the sound seems closer (in both proximity and accuracy) to the source, which is quite noticeable in live and recording situations. All the connectors are balanced lines, meaning instead of the usual TR (tip-ring) connectors, they are TRS (tip-ring-sleeve) connectors, or XLR-type connectors, which use the third wire for "balancing" or matching signal levels to each other.

I combine my two 16-channel boards into a 32-channel mixer with a mixer-mixer. I send signal from the main outs of the combined mixers to a Symetrix 532 graphic equalizer. This thirty-one-band EQ is used to adjust the different frequency bands of the signal before it proceeds to the power amps and crossovers. Once you have processed your sound in the boards

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and its appropriate outboard gear, the graphic EQ can fine-tune the sound for that particular room. For example, let's say I've dialed in a killer sound going to the headphones and tape, but the room I'm set up in absorbs certain high frequencies and reflects some midrange. I compensate by boosting those highs and defeating those mids to assure that my drums still sound like *my drums*, regardless of the room's acoustics.

For the stage or ambient studio sound, I use Mackie Designs *M1400* power amplifiers, each of which occupies only two rack spaces (2U). Unlike some other amps on the market with megawatt specs but loads of distortion as the demand increases, Mackie amps provide lots of clean, usable power. They also have sophisticated heat sinks and load-protection circuits, adding up to bulletproof reliability. *M1400s* have built-in crossovers, devices that direct certain audio frequencies to speakers that are specifically designed to handle them. I use a total of five *M1400s*: One is configured in stereo for the floor monitors, two are

configured in bridged mono mode for each side of the mid-upper speaker cabinets, and two are bridged mono for each side of the sub-woofers. (Bridged mono means both sides of the stereo power amps are combined into one channel.)

AC power is distributed to all the rack components in my master and slave cabinets via a Furman *PL-Plus* light/power conditioning module. The eight-outlet *PL-Plus* protects all my gear from electrical spikes in the AC lines, and it filters out noise from EMI (electromagnetic interference) and RFI (radio frequency interference).

### Speakers And Headphones

Speakers are the final destination of the signal path before it reaches the audience, so it's important not to scrimp on them. I chose the highly regarded JBL brand, whose new *MR* series is remarkably accurate, powerful, affordable, and compact. For the stage or ambient studio sound, I use *MR918* subwoofers, *MR938s* for the mid-upper range, and an *MR905* for a

monitor. The *MR905* provides plenty of kick presence aimed at my back. When I really lay into the bass drums or floor toms, it feels like I'm riding a jet with the afterburners on! For monitoring, I also use *GK Superphones*, which sound great and provide excellent isolation and hearing protection.

### Conclusions

Considering the complexity and cost of a pro-level sound system, you likely won't assemble your dream system in a day. Take your time. Invest plenty of thought into your needs for today and well into the future. But take charge. If you do it right, you'll have fun in developing and enhancing your sound—and the guys with amplifiers will never again say they can't hear you!

*Hunter Herman plays TV, movie, and record dates in New York and LA. In addition, he performs with his fusion band, Spontaneous Combustion, and is a clinician and teacher.*



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Photo by Gary D'Ercolo

# Leedy Broadway Standard (Second Series) Snare Drum

by Harry Cangany

In 1930, just as C.G. Conn was moving Leedy manufacturing from Indianapolis to Elkhart, the company released its first X-lug drums. These were the first truly modern lugs. The immediate predecessor was a four-screw lug that was semi-self-aligning. The top-of-the-line X-lug models were called *Broadways*. One had a parallel strainer, and one had a parallel and a simple throw-off under the top head. (This was the *Dual* model.) A carry-over strainer from the 1920s called the *Speedway* was used on *Broadway Standard* models.

In 1936 Leedy issued the second series of *Broadway Parallel* and *Standard* strainers. By the next year the *Parallel Dual* was gone from the lineup.

The *Broadway Standard* was a solid-shell snare until the late 1938-'39 drums came out. Those drums used the new *Beavertail* lugs and the third-series strainer, which was normal issue until the line ended in 1970 during the years of Slingerland ownership.

The shell was furniture-grade mahogany, not the less-expensive wood used today in so many entry-level drums. A *Broadway Standard's* strainer had four screw holes and an extension arm that tightened with a knurled knob. One interesting note for those of you looking for the strainer is that the interior pieces from the third series will fit. The plate with the thumb rod, however, needs to have a hole bored in the left top corner to make the slide arm fit.

The drum came in four sizes: 5 x 14, 6 1/2 x 14, 6 1/2 x 15, and 8 x 15. Owners selected hardware plated in either nickel or chrome, and had eight choices in finishes. The *Broadway Standard* also came in a seamless spun-brass shell. That shell was the same one used by sister company Ludwig & Ludwig, utilizing X-lugs with cutouts (because of the shell's center bead). The metal version came in nickel, chrome, white lacquer, or black nickel with engraving (the *Elite*).

Although there are quite a few manufacturers of solid-shell snare



drums today, the majority of snares made are of plied shells. Back in the '30s, Leedy, Ludwig & Ludwig, and Slingerland all pushed solid shells. By 1939, only Slingerland continued the practice.

A lacquer- or natural-finish *Broadway Standard* with nickel plating cost \$38 when the drum was made, while a pearl-covered model in chrome went for \$53. Today's solid-shell snares are routinely \$1,000-\$1,200 list for lacquer. So we have a 5%-6% annual increase.

The good news is that a *Broadway Standard* is a \$500 drum in today's market. A good cleaning and a buffing of the nickel parts can make one look almost new. It's good to know that more Leedy drums are surfacing, and they are being restored and played (instead of painted, customized, or cannibalized).

If you don't already own a Leedy from this time period, try to find one, and then just pop the head off and enjoy the beautiful craftsmanship. They are the drums that dreams are made of.



## Justin Piccirillo

Meriden, Connecticut's Justin Piccirillo was born into a musical family. He began drumming at the age of ten, studying with local professionals as well as in the public school system. He went on to take intense multicultural percussion training at Wesleyan University, where he performed with the Steel Pan Orchestra, the Javanese Gamelan, and the West African Drum & Dance ensemble. This inspired him to further exploration of such instruments as tabla, congas, timbales, and the doumbek.

At the same time, Justin pursued his drumset development, finding an outlet for his diverse rhythmic interests in progressive rock. At nineteen he joined

Misconception, and in the following three years performed and recorded with them (including opening for Peter Criss). Justin also branched out into teaching at a local music shop, an activity he continues today.

Now twenty-three, Justin's current project is Kudra, another progressive rock outfit working the central Connecticut club and studio scene. The group plays challenging original material incorporating odd time signatures and rapid stylistic changes. Justin drives it all with imaginative rhythmic conceptualization—and no small amount of double-bass technique. He cites David Garibaldi, Terry Bozzio, Zakir Hussain, Rod Morgenstein, Jeff Porcaro, Zigaboo Modeliste, and Mike Portnoy as major inspirations.

Justin performs on a Remo *Mastertouch* kit with Tama hardware, Sabian cymbals, and LP percussion. His short-term goal is to help Kudra become a national name. Long-term: "I'd like to better myself as a whole musician. I look at my dad, who has been playing for almost forty years, and he *still* takes lessons. Now *that's* dedication."

## Eric Boudreault

Eric Boudreault has had an interesting career already—and he's only twenty years old. Hailing from Alma, Quebec, Canada, Eric began drumming at three, got his first kit at five, started lessons at seven, and joined his first band at ten. While in school he played with various symphony orchestras, including a tour to Europe and a locally produced recording.

Since then Eric has played with bands of many different styles, including funk, swing, Latin, R&B, progressive rock, hard rock, and alternative. He focuses on versatility, incorporating the influences of David Garibaldi, Jack DeJohnette, Terry Bozzio, Peter Erskine, John Riley, Virgil Donati, Joe Morello,



Paul Brochu, Magella Cormier, and Dom Famularo. He recently graduated from college with a performance degree, and has

begun teaching—including the presentation of master classes. "I've been exploring studio techniques, sampling, and grooves," he says. "I just have fun playing for the students." Eric's demo tape and video reveal him to be a highly musical player, with a dynamic soloing style and a solid feel.

In addition to expanding his professional career, Eric looks forward to studying drums in Montreal at the Musitechnique or the University of Quebec. He plays a Drum Workshop kit, with Sabian cymbals and LP cowbells.

## Caleb Hall

At three and a half years of age, Caleb Hall of Harold, Kentucky is the youngest drummer ever to be presented in *On The Move*.

Admittedly, we were a little skeptical at the letter from Caleb's proud father touting his son's abilities:

"Caleb not only has the ear and feel for the music, he also plays awesome drum solos. I've played drums and I've been around many drummers, and Caleb is an excellent drummer. For his age, he's a *super* drummer." We've heard stuff like this before.

But then we watched Caleb's video. Seated at a scaled-down drumkit, Caleb popped on a pair of earphones and proceeded to lay down some *serious* time, with an R&B tune. Straight four on the bass

drum, solid 8ths on the hi-hat, and a funky backbeat. Then he ripped off a few round-house fills. Not particularly innovative, but appropriate and—more importantly—*accurate*. And all the while he was punching syncopated cymbal crashes—using both hands interchangeably. We were impressed.

The young drummer's kit consists of a piccolo snare drum, 8" and 10" rack toms, a 13" floor tom, and a 16" bass drum. His cymbals include 10" hi-hats, 8" and 10" splashes, a 16" crash, and a 20" ride. He's been playing it since he was eighteen months old.

Caleb is already a regular



performer at his church. He's also scheduled to play with the Junior Opry, a children's musical organization based at the Mountain Arts Center in Prestonburg, Kentucky (a facility similar to Nashville's Grand Ole Opry). According to his father, "Playing drums is Caleb's heartbeat. He plays about 90% of his waking hours, and he loves it."

If this kid isn't on the move, we don't know who is.

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

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



# Heavy Sites, Baby

by Matt Peiken

As usual, we have a lot of cyberspace to cover here, so let's fire up our modems and check out some drummer-related sites.

## Adam's Heavy Metal Drumming Page ([www.metaldrumming.home.ml.org](http://www.metaldrumming.home.ml.org))

Maryland drummer Adam de Angeli stakes his claim on the Web with a red Goth font atop a black backdrop. If your eyes don't melt from this e-evil, they'll be rewarded with cool lessons and transcriptions.

Adam uses a drum notation program called *Cake-walk* to transcribe parts from Gene Hoglan, Vinnie Paul, Nick Menza, and others. Adam also gives you performance tips and exercises, complete with sound files—click on the speaker to hear what you're supposed to be playing. He also has a rudiments page, shop talk column, bulletin board, and a lug-by-lug breakdown of his own setup. Metal or not, you have to appreciate the heart—black as it may be—that went into this.

## Neil Peart Picture Archive ([members.tripod.com/~Neighbours/Peart/](http://members.tripod.com/~Neighbours/Peart/))

Scott Neighbours dishes up everything you ever wanted to know or see about one of rock's indelible icons. The site's centerpiece is a photo album with close to fifty shots of Neil in concert and on video.

You can also participate in several polls that could only excite a Neil Peart devotee. The current poll asks: "Besides Neil, who is the best drummer alive?" Your responses are limited to Terry Bozzio, Steve Gadd, Dennis Chambers, and Mike Portnoy. By the way, out of thirty-one total votes, visitors to this Web site have chosen Neil's "single-bass DW concert setup, with triggers," as their favorite Neil Peart kit, narrowly beating out Neil's setup "with concert toms, no triggers."

## Hillary Koogler ([www.supergod.net/smokstik/](http://www.supergod.net/smokstik/))

I'd never heard of Hillary before until she e-mailed me with a plug for her current project, an interesting duo from Boston called SmokStik. The project features Hillary on drums alongside Chapman Stick player John Kiehne.

Click on the "Hillary" link at SmokStik's home page. There, you learn she studied with Gary Chaffee, earned a degree in classi-

cal percussion, and has kept beats for everything from big bands to thrash metal outfits. Get details on her kit and listen to her play on a few SmokStik snippets. And don't forget to take advantage of the e-mail link—to tell Hillary why her beloved Miami Dolphins are destined to disappoint her again this season.

## Jeff Salem's Drum Studio ([www.interlog.com/~dmalin/salem/salem.html](http://www.interlog.com/~dmalin/salem/salem.html))

Jeff's another stranger who clued me to his site. A teacher and clinician in Toronto, Canada, Jeff has toured and recorded in a variety of projects and put together a series of instructional videos.

At his Web site, Jeff has a "lessons" section detailing some funk and salsa beats, a four-bar jazz phrase, and other rhythms. Click on "Gigs" to find out where and with whom Jeff performs next. Skip right past the tired drummer jokes and find out how to buy his instructional videos—two about double-kick duamming and one called *Groove-A-Diddles*, where Jeff lays out grooves, fills, and solos based around various paradiddle combos.

## Web Association Of Percussionists ([www.tupelonet.com/wap/home.htm](http://www.tupelonet.com/wap/home.htm))

Johnny B. Fears (no relation to Johnny B. Goode) is a band director in Tupelo, Mississippi whose Web site is essentially a clearinghouse of drumming-related links. This alone is enough reason to bookmark the site. The links are broken into categories for marching, trapset, ethnic, industry, MIDI, and publications.

Among the musicians you can link to is Sylvia Cuenca, a California native and now a rising star in New York jazz circles. Clicking on her name takes you to [www.jaizcorner.com/cuenca](http://www.jaizcorner.com/cuenca), where you can scope out Sylvia's recording and touring history and check out her chops through several Real Audio tracks.

## Orange County Percussion ([www.ocdrum.com/](http://www.ocdrum.com/))

OCP appears to be the next DW. Anyone who doubts this need only visit OCP's Web site, where you can scan a list of endorsers that includes many of the rising stars of alternative and heavy rock.

The upside of OCP's site, though, is an extensive retail price list that details how much you'd have to pay to set yourself up with the exact kits played by Chad Sexton, Abe Cunningham, and other OCP artists. Few manufacturers feel comfortable quoting prices online, so this is a welcome and useful surprise. The site's down-

side is an incomplete photo section that, at the time of my last visit, only featured OCP's famed vented snare.

**Trick Percussion**  
(www.trickdrums.com/)

Trick hopes to carve a unique path with its aluminum shells and lugs and, on select kits, suspended kick drums. At its Web site, Trick details how it makes its shells and describes the powder-coating process that allows you to choose from three hundred paint-like finishes. Trick also makes aluminum claves and square aluminum shakers. Thank God for recycling.

*Let Matt Peiken know about your drumming-related Web site by sending e-mail to mapeiken@pioneerplanet.infi.net. He also wouldn't mind if you checked out his own site at www.eclips2000.net/peiken.htm.*



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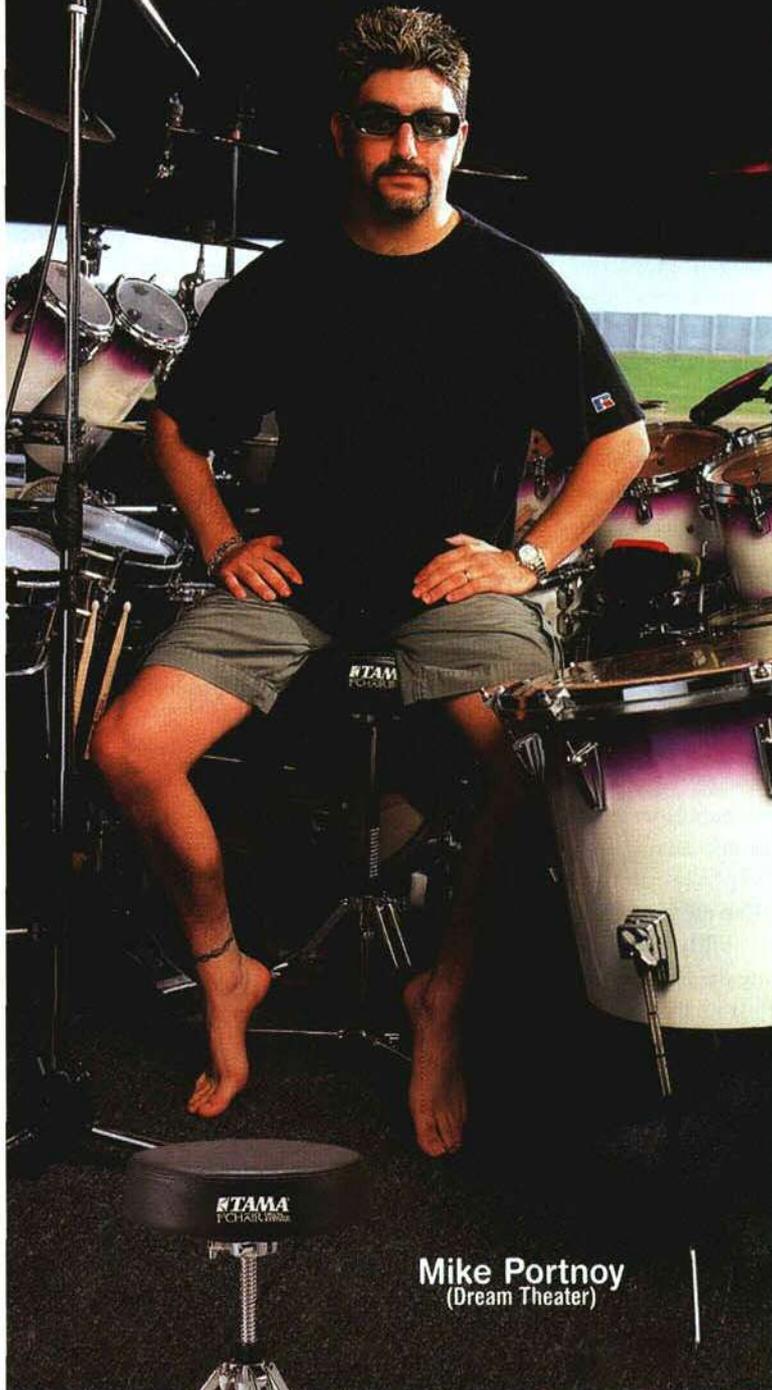
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## Emergency Drum Mats

If ever you get to a gig and find you have to play on a surface that needs a carpet to prevent your drumset from sliding around—but you don't have one available—here's a simple solution. Use the carpeted floor mats from your car. The small mats from the back seat can each go under a bass drum spur. The longer mat from the passenger side of the front can be put horizontally under the bass pedal and batter-side rim. And the long mat from the driver's side can be used diagonally or vertically under the hi-hat stand. I've used this solution in the past, and it will definitely get you through the gig.

Mat Marucci  
Sacramento, CA

## Bub-Bell Wrap

Tired of your cowbells getting scratched and rusty from banging around in trap cases or hardware bags? I have an almost-free solution: bubble wrap and trash bags.

To protect a cowbell for travel, start with a 10"x16" (minimum) piece of bubble wrap. Use the kind with the small bubbles, for foldability. Lay the bell on the wrap, allowing the extra length of wrap to extend equally from the top and bottom of the bell. Roll the bell in the wrap, and tuck the "overhang" into the bell's mouth.

Next, place the wrapped bell in the bottom corner of a small- to medium-sized plastic trash bag (such as those used for kitchen or office wastebaskets). Fold the bag over the bell as many times as possible, then roll it up, much like a sleeping bag.

I've used the same bag and bubble wrap for over eight months, which is good environmental mileage. This method won't protect your bells from being crushed, but it will protect them from being scratched.

Stuart Tucker  
Hamtramck, MI

## Handy Wax

A while back I discovered three excellent uses for standard paste-type floor wax. The first is on the bearing edges of my drums. A thin coating, buffed hard and smooth, creates quite a slick edge—and hardens the edge of composite shells like Gretsch's Jasper shells. I believe this process was common practice on American-made drums quite some time back.

The second use is to create a more reflective surface on the interior of a wood-shell snare drum that sounds very dry. This process is time-consuming, but after three coats the drum I did this to sounded much better.

The third (and most unusual) use is to coat drumsticks with the wax. I start right below the bead of the stick and continue down about 5". Two fairly heavy coats, buffed hard, seem to work great. I then give the beads four coats. This cuts down on the splintering and wear on sticks, and I almost never chip any beads. Follow the directions on the can, and don't apply a second coat until the first is dry and buffed. I do this work in front of the TV or while listening to music. It's worth the time and effort!

Mark McTaggart  
Scarborough, Ontario, Canada

## Budget Electronic Pad Mounts

I just bought eight new pads for my electronic rig, at about \$100 each. Then I learned that the tom arms necessary to mount the pads on my rack would be another \$35 each! Fortunately, I already had the required clamps, but I had already spent all the money I had for the pads. Time for plan B.

I ended up at a hardware store, staring at 1"-diameter electrical conduit pipe, bent at a 90° angle. The pipe fit my pads perfectly, and I was able to buy eight pieces of the required length for \$1.50 each! I use *Flat Kat* and older Simmons pads, and the pipes fit both—not to mention giving a cool, industrial look.

Mark Leftridge  
Auburn, CA

## Hoop & Rim Protection

Have you ever experienced the problem of your bass pedal's clamping mechanism damaging the hoop of your bass drum? Or not staying tightly attached? A simple solution is to apply pieces of Dr. Scholl's *Moleskin* to your pedal. Cut three pieces of *Moleskin* to fit the clamping surfaces on your pedal. Clean all three surfaces with rubbing alcohol, then apply the pre-cut *Moleskin*, taking advantage of its waterproof adhesive. Presto! A permanent solution for pedal slippage and hoop damage.

To prevent tom/snare rim damage (and scratches to shells, too), buy clear aquarium air-pump tubing from a pet supply or hardware store. Cut lengths as needed for the circumference of your drums. Cut a slit down the length of each tubing piece, then slip it over the edge of the drum rim. You can use this only during transport, to prevent dings, or leave it on all the time as a "bumper" to protect rims and shells from marring each other. (If you wish, you can cut out a section where you play rimshots on the snare.)

Deanna Spears  
Agua Dulce, CA

## Stand Organizers

I needed some cymbal stand storage for my kit, and I wondered if I could find something that would work, but might not have been originally intended for that use. I came across a very affordable case that works well and is quite durable. It's called a "deluxe truck box," and I paid only \$9.99 for it in the tool section at Sears. (At the time I purchased the box about one year ago, their product number was 965468.)

The box is made of *Permatex* plastic, and was originally designed for use with pickup trucks. I now have at least half a dozen, and they have made my kit much more organized when I put my hardware into my big travel container.

David Smith  
via Internet

## Flip Those Monitors

I'm a veteran of many years of high-volume fun, and I have a hearing-saving tip for drummers playing small to mid-size

halls without the benefit of in-ear monitors. The simple solution is to turn your monitor wedges upside down. When the cabinet is right-side up, the tweeter is on a direct line for your only set of ears! I'm a firm believer that 200 watts or more of high end (clean or dirty) pointed straight at your ears will do more damage than any raging Marshall stack placed elsewhere on the stage could ever do.

Sam McAfee  
Allston, MA

*Note: The tips presented in Drumline are suggestions based on the personal experience of individual drummers, and are not necessarily endorsed or recommended by Modern Drummer magazine. Modern Drummer cannot guarantee that any problem will be solved by any Drumline suggestion, and cannot be responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged to consider each suggestion carefully before attempting to utilize any Drumline tip.*



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# Great Rhythm Sections In Jazz

by Mark Mahoney

**T**he rhythm section is the foundation of any strong jazz ensemble. The overall success of a group often depends on these musicians. In fact, the burnin' grooves of jazz's greatest rhythm sections ignited some of the most revolutionary jazz in history, and provided the backdrop upon which the masters created their magic.

Initially, you may wonder why such diverse instruments of seemingly unrelated nature—bass, piano, guitar, and drums—are grouped together. However, a closer inspection of the mechanics of each instrument reveals that their percussive elements unite them as an entity.

In addition to outlining chord structures, the bassist's pulling of the strings is a fundamental aspect of a groove. The pianist, while providing harmonic support, often adds rhythmic fills and punches with his chords. The guitarist has the unique ability to contribute a rhythmic and harmonic role that parallels both the pianist and bassist. And finally, the drummer provides the rhythm upon which all of this is built.

Of all the great rhythm sections in jazz, four became the icons against which all others would be judged. These four units are also representative of the rhythm section's historical development.

This article will examine the rhythm sections of The Count Basie Orchestra, which consisted of Walter Page (bass), Freddy Green (guitar), Jo Jones (drums), and Count Basie (piano). Their combined output *defined* the signature sound of the swing era. We will also look at the two landmark sections of Miles Davis. The first includes Philly Joe Jones (drums), Red Garland (piano), and Paul Chambers (bass); the later includes Tony Williams (drums), Herbie Hancock (piano),



Jo Jones

and Ron Carter (bass). Finally, we'll explore the collective efforts of John Coltrane's rhythm section. This group consisted of Elvin Jones (drums), Jimmy Garrison (bass), and McCoy Tyner (piano).

These groups created some of the most important music ever to be called "jazz."

## Count Basie's Rhythm Section

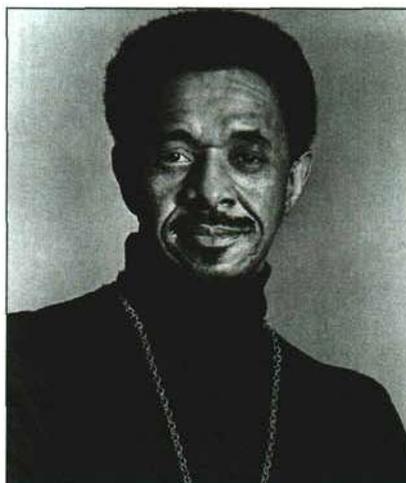
"There were hundreds of good bands during the swing era, and a few dozen excellent ones. But even

among the latter category, only a handful can be said to have contributed vitally to the evolution of jazz, and for the most part it was the work of superlative soloists within the bands that attracted attention and exerted an influence. For an orchestra as an entity to radically alter the core of jazz itself was rare indeed." (From Orrin Keepnews' liner notes to *The Best Of Early Count Basie*.)

At the core of Count Basie's influential group was a rhythm section that was the very essence of swing. Each member of the section was unified in their commitment to the pulse. In addition, each musician always played with regard for the others in his section. No single player's sound ever "ran over" the others'.

Within this cohesive effort, each member played a specific role. Walter Page's bass lines were those upon which all else was built. Jo Jones' innovative hi-hat and bass drum punctuation added the drive. "More than any other drummer in history, Jo Jones developed the hi-hat into an instrument of great rhythmic and tonal variety. His hi-hat style has been characterized as swinging and driving, but never obtrusive." (From Ron Spagnardi's book *The Great Jazz Drummers*, Modern Drummer Publications, 1992.)

Freddy Green's guitar provided his characteristic voice-leading as well as percussive propulsion. The Count himself unified the section with his percussive comping style. His



Philly Joe Jones

selection of notes and their placement was always complementary and never obscured the groove. Basie's fill-ins can be compared to a drummer comping on his snare. This is just one of the many hints that Basie started his musical career as a drummer.

No matter what the time feel or dynamic, this rhythm section consistently produced a driving quarter-note feel that was never denied. It is this feel that was the essence of the Count Basie sound. A listener only needs to compare a Basie performance of a classic chart to another band's performance of the same chart. Suddenly, that intangible Basie quality (which doesn't necessarily lend itself to verbal description) becomes glaringly obvious.

For example, the band's signature tune, "One O'clock Jump," has been recorded by a number of other artists, including the swing giant Benny Goodman. When the Basie and Goodman performances are compared, the Goodman version just does not swing as hard. This is not to say that Goodman's rhythm section did not consist of proficient players. In fact, the recording used in this comparison featured the innovative drum soloist Gene Krupa. This comparison merely exemplified the intensity generated by Basie's rhythm section.

"No other band stressed the importance of swinging so decisively, and no other band had a rhythm section equal to Basie's. 'At its best,' trombonist Dickie Wells once said, 'the Basie rhythm section was nothing less than a Cadillac with the force of a Mack truck.' In 1939, with Basie at the piano, Freddie Green on guitar, Walter Page on bass, and Jo Jones on drums, its supremacy was everywhere acknowledged." (From Stanley Dance's liner notes to *The Essential Count Basie, Volume 1*.)

Basie's famous rhythm section could be a pedagogical study for a rhythm section in any stage of its development. However, this famous quartet could be especially effective in the maturation of a younger section. With some guided, comparative listening, the goals for the section would become clear. From a technical standpoint, you should not be *initially* intimidated. It may not be until you try to re-create that sound in your own section that you realize its subtle complexity. On an individual basis, any member of a rhythm section could benefit immensely from the imitation of the Basie section.

As far as drummers are concerned, the study of Jo Jones' style could provide many valuable lessons. Jones' fluid, swinging approach should be a reminder that a drummer need not always be pushing the technical envelope.



Tony Williams



Elvin Jones

## Miles Davis's Rhythm Section Of The Mid-'50s

"It is said that all good things come to an end. One did in the spring of 1957 when *the* Miles Davis Quintet was dissolved. I say *the* Miles Davis Quintet because in their nearly two years together, Miles, John Coltrane, Red Garland, Paul Chambers, and Philly Joe Jones achieved a particular kind of unity...they were *the* group—the best small combo active in modern jazz." (From Ira Gitler's liner notes to *Cookin'*, The Miles Davis Quintet.)

Like the Basie rhythm section, Davis's group created a feel that was unique. Once again, this feel was created by each member's ability to define the pulse. However, Miles' rhythm section achieved this via different means. Unlike Basie's group, each member was not marking the same point in time as the others. It was not uncommon for Philly Joe to define the center of the beat, while Paul Chambers' bass lines played off the front or back of the beat. All the while, Red Garland filled out the beat with legato and staccato comping figures. This description may lead one to assume that the group would sound out-of-sync. Nothing could be further from the truth. The end result was a groove that was fat and unmistakable.

Perhaps the most obvious way to understand this rhythm section's approach is to listen to a tune Miles Davis has recorded with this group. Then listen to that same song performed by another group. A prime example would be "Round About Midnight" from the Miles album of the same name. Next, listen to the same song on the Sonny Rollins

*Complete Prestige Recordings*. (This is a great example because both Miles and Philly Joe play on the cut, but with different bass and piano players.) Even with similar tempos, the Rollins rhythm section does not provide the same broad, elastic groove as the Davis ensemble, even with Davis's drummer!

Many moderate-tempo tunes are approached in a similar manner. However, in this tempo range, additional section trademarks shine. One rhythmic device mastered by this group was the *implied* double-time feel. Often, Chambers would anchor down a walking bass line while Philly Joe provided sparse double-time figures on his snare and bass drum. This created the illusion of two tempos happening simultaneously.

On up-tempo tunes, the group would take a more unified approach. Together they relentlessly drove the tempo. It is this unification that made up-tempo burners, such as "Dr. Jekyll" from the album *Milestones*, never feel rushed or frantic. Once again, upon the analysis of a Miles tune performed by another rhythm section, you might find a member of that section defining the cen-

ter of the beat, while another pushed. This approach may work, but it does not deliver the same *drive* as Miles' classic group.

The study of Miles' mid-'50s rhythm section would be most beneficial to a group with some experience playing as a unit. It would be difficult for younger musicians who have not yet been able to stay together musically to try to re-create these time feels. For more experienced rhythm sections, the study of Chambers', Jones', and Garland's varied rhythmic approaches may take the group to the "next level" of performance.

The most effective method to do this could be to apply these concepts of time feel to previously learned songs. This way, the players could focus on their contribution to the group's feel, rather than reading notes. Philly Joe's time feel could be a study in how a drummer could subtly manipulate the time. Questions about when to push, when to pull back, and when to play in the center of the time can be answered by listening to Philly Joe's performances.

### **Miles Davis's Rhythm Section Of The Mid-'60s**

"Miles had always chosen his rhythm sections well, and this was no exception; they were not yet household names, but Herbie Hancock, Ron Carter, and Tony Williams—all with a conservatory background—were as powerful a propulsive team as any he had previously had." (From Chris Albertson's liner notes to *Miles Smiles*.) This is a true statement indeed. However, it fails to convey the sheer rhythmic intensity this group produced. If Basie's rhythm section was a Cadillac with the power of a truck, this group was a locomotive barreling down the tracks at full throttle. This was a rhythm section that pushed the limits of all rules and set new ones. The best way to qualify this group would be to call it "extreme." This group played classic Miles tunes in a manner that they had never been played before. Pieces were more densely or sparsely harmonized, their rhythmic feel was completely revamped, and many times they were just plain faster—*much* faster.

Time was no longer defined by the steady pursuit of quarter notes. Instead, accents were placed on, off, in front of, and behind the beat. This is best demonstrated by the incredible drumming of Tony Williams. No longer did the drummer play a straight ride pattern with an occasional variation. In fact, it was variation that became the norm. These varying ride patterns were accompanied by interwoven snare, bass drum, and hi-hat lines. This all came together to create a sound that made the entire jazz community stand up and take notice. Add to this the fact that Tony was only seventeen years old!

Holding the reins to this rhythmic tour-de-force was bassist extraordinaire Ron Carter. Carter consistently provided the relentless rhythmic drive that was the foundation of Tony's drumming gymnastics. His bass lines were representative of voice-leading and propulsion in the highest order. Carter often took it upon himself to define where the time was. However, the brazen young Williams sometimes had other thoughts on the matter. A listen to *Four And More* from the two-album set *The Complete Concert* reveals that tunes rushed at times. However, when you consider what was going on in the rhythm section at the time, it did not matter. This could have been a fatal flaw to any other group, but the technical virtuosity of this rhythm section made it inconsequential. Herbie Hancock contributed to this recipe as both section

player and soloist. As a rhythm section member, his comping provided long legato voicings, which were in great contrast to the staccato phrases of Carter and Williams. In addition, he interjected short percussive chords that became a model for many jazz pianists who followed. It was the combination of these two comping elements that allowed Hancock to simultaneously support his fellow rhythm section members and complement Miles. Herbie's soloing abilities also allowed him to contribute on the same level as any front man.

The importance of this rhythm section's work cannot be over-emphasized. Their approach reestablished the function of their respective instruments within the rhythm section. While breaking away from tradition, they set new standards for many of the ensembles that followed.

This group should provide inspiration for a student anywhere in his or her musical development. However, the technical abilities of this classic rhythm section may intimidate even an experienced player. Personally, I remember when I first heard *Miles Smiles* and *Four And More*. I was in awe of the facility of the rhythm section, especially the drummer. When I learned Tony Williams was only seventeen when he started working with Miles, I wanted to burn my drumsticks! After the initial shock, I decided it was time to seek out a teacher who could strengthen my playing in this style.

Any of Miles' recordings with this rhythm section could serve as an example of how to push the performance of a tune to its maximum. The collective efforts of this group can provide endless inspiration for any musician. Their recordings are fundamental listening for anyone serious about jazz.

### **John Coltrane's Rhythm Section Of The Mid-'60s**

The John Coltrane rhythm section, comprised of Elvin Jones on drums, McCoy Tyner at the piano, and Jimmy Garrison on bass, existed in the same historical period as Miles Davis's famous second rhythm section. For the most part, the similarities end there. These three individuals approach their function unlike anyone else. At times, they did address conventional roles, such as walking bass lines, traditional time on the drums, and straight-ahead comping figures. But largely these roles were stretched until they metamorphosed into an entirely new sonority.

This group of musicians became an example of how three rhythm section members, linked only by a common concept of time and space, could play simultaneously contrasting and complementary lines and still achieve a unified flow. "It should also be noted that by now, Coltrane's colleagues—Elvin Jones, Jimmy Garrison, and McCoy Tyner—have become so sensitized to him and to each other that they move through Coltrane's moods with a unity of feeling and subtle interplay of complementary ideas, which make this one of the most organically fused combos in current jazz." (From Nat Hentoff's liner notes from *John Coltrane Quartet: Crescent*.)

This group concept is a larger version of how Elvin utilized his drumset to create his own brand of timekeeping. Elvin explained this best when he said, "I figured that a lot of things drummers were doing with two hands could be done with one—like accents with just the left hand on the snare, so you wouldn't have to take your right hand off the ride cymbal. It didn't seem to me that the 4/4 beat

## Tracking Them Down

Here's a list of the albums mentioned in this month's column, including label and catalog information. Below the list are several sources you might want to check for hard-to-find releases.

### Count Basie

*The Essential Count Basie, Volumes 1 and 2*, Columbia CK40608

*The Best Of Early Count Basie*, Decca Jazz GRD665

*The Carnegie Jazz Concert*, Columbia CK46019

### Miles Davis: mid-'50s quintet

*'Round About Midnight*, Columbia CK40610

*Cookin'*, The Miles Davis Quintet, Prestige P7094

*Milestones*, Columbia CK40837

### Miles Davis: mid-'60s quintet

*The Complete Concert: 1964 (My Funny Valentine + Four And More)*, Columbia CK48821

*Miles Smiles*, Columbia CK48849

*Highlights From The Plugged Nickel*, Columbia CK67377

### John Coltrane: mid-'60s quintet

*A Love Supreme*, MCA/Impulse MCAD 6550

*Crescent*, MCA/Impulse MCAD 5889

*My Favorite Things*, Atlantic ATL1361

### Other recordings cited in this article

Benny Goodman, *Live At Carnegie Hall*, Columbia G2K40244

Sonny Rollins, *The Complete Prestige Recordings*, Prestige PCD4407-2

**Tower Records Mail Order**, (800) 648-4844

**J&R Music World Mail Order**, (800) 221-8180

**Audiophile Imports**, (410) 628-7601

**Third St. Jazz And Rock**, (800) 486-8745

**Rick Ballard Imports**, PO Box 5063, Dept. DB, Berkeley, CA 94705

**Double Time Jazz**, PO Box 1244, New Albany, IN 47151

**Scott Davidson Music**, (302) 529-1081

**CDnow**, [www.cdnow.com](http://www.cdnow.com)

on the bass drum was necessary. What was needed was a *flow* of rhythm all over the set." (From Eric Nisenson's book *Ascension, John Coltrane And His Quest*. NY: Da Capo Press, 1993.)

Often, this rhythmic flow used polyrhythmic layers. Ride cymbal parts would subdivide triplets while snare and tom-tom parts were combined in a duple feel. The bass drum and hi-hat would complement each of these lines. This polyrhythmic feel became synonymous with the sound of John Coltrane's group. The album *A Love Supreme* is often cited as *the* representation of this sound.

Jimmy Garrison and McCoy Tyner also contributed to this sound with their own unique approaches. Following in the footsteps of Charles Mingus, Garrison continually pushed the limits of the bass's function within the rhythm section. According to Nisenson, "Garrison, like so many of his contemporaries, tried to free the bass from the straitjacket of strict timekeeping." Unlike Carter, Garrison did not seek to hold ground for the band via driving bass lines. Instead, he contributed to the group's polyrhythmic pulse. This was achieved by not adhering strictly to quarter-note lines. Garrison would often use ostinatos to break up the feel.

McCoy Tyner added the final part of the recipe with dense chord voicings. He never backed away from the complex product of his section mates. Instead, he added yet another rhythmic layer. In addition to his rhythmic contribution, McCoy's tightly voiced chords and ostinato comping provided the harmonic texture over which Coltrane soloed.

Even though the band was cultivating a new sound, they did not abandon all traditional playing. For example, "Bessie's Blues," from the *Crescent* album, is just what the title implies: a straight-

ahead blues. It provides nice aural contrast to the thicker sonorities of the other tracks.

These three individuals were representative of the evolution of the rhythm section in its highest state. Additionally, the role of each instrument reached its ultimate form in this ensemble. As far as innovative rhythm sections go, few, if any, ever surpassed the accomplishments of Elvin Jones, McCoy Tyner, and Jimmy Garrison.

## Final Thoughts

Upon the examination of these historic rhythm sections, the role of each member should be quite clear. However, non-rhythm players could also benefit immensely from the study of these groups. Soloists could apply Joe Jones' swinging concept of phrasing to their lines. The comping style of Red Garland could function as the basis of how to create background figures behind a soloist. Ron Carter's bass lines would be a prime example of how to voice-lead and drive at the same time. Or perhaps Elvin's grooves could provide examples of how one can juxtapose himself against the ensemble. The possibilities are endless. Regardless of one's instrument or abilities, these ensembles offer a lifetime of study.



# Are You On The Move?

*Modern Drummer's On The Move* department covers drummers whose activities and talent are worthy of recognition, but who are not yet figures on the national music scene.

If you'd like to appear in this section, 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.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, freelance artist, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We'd also like 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. Please note that no material can be returned, so please **do not** send original tapes or photos.

# Modern Drummer's 1998 Index Update

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this 1998 *Index Update*. The listings here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was included in the December 1986 issue). Year-end indexes have been included in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are listed alphabetically, followed by coded information showing where

any biographical or educational information pertaining to each person might be found. In other words, you can look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1998 is located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, under which heading you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1998. Notable exceptions are *Artist On Track*, *Drum Soloist*, and *Rock Charts*, which are indexed by the artists' names—as are the recording, video, and book reviews in *Critique*.

Product reviews—regardless of the column

in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information from product press releases that appeared in the *New And Notable* department is also presented in this section. This column contains addresses and/or phone numbers that can help you obtain further information on products you find interesting.

It is our hope that the manner in which we have organized our *Index Update* will make it easy to use, so that you can have quick and easy access to the wealth of information presented in *MD's* pages over the past year.

## Key To Symbols Used Throughout The Index

The parenthetical abbreviations indicate where information on (or authored by) a given artist

may be found. In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found. With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro  
(ER) = Electronic Review  
(F) = Major Feature Interview  
(IH) = Industry Happenings  
(IS) = In The Studio  
(NN) = New And Notable  
(OTM) = On The Move

(P) = Portraits  
(PCU) = Product Close-Up  
(PT) = Percussion Today  
(RJ) = Rock 'N' Jazz Clinic  
(U) = Update  
(UC) = Up & Coming

## 1998 ARTIST REFERENCE LIST

### —A—

ABBRUZZESE, Dave (U) March  
ABDOU, Peter S. (OTM) Nov.  
ABTS, Matt (U) July  
ACUNA, Alex (F) ("Los Angeles Percussionist Roundtable") Jan. (cover)  
AKAN, Michael (OTM) May  
ALLEN, Carl (U) June  
AMENDOLA, Scott (U) June  
APT. Q-258 (Jeff Sipe) (P) Oct.  
ARBUCKLE, Rich (OTM) Oct.  
ARONOFF, Kenny (U) Oct., (A) May, (A) Nov.  
ATKINS, Martin (F) Aug.  
AUGUSTYNIAK, Jerry (U) May

### —B—

BANNERMAN, Paul (OTM) Oct.  
BARON, Joey (U) Aug.  
BEAUFORD, Carter (F) Sep. (cover)  
BENANTE, Charlie (IS) Sep.  
BENDIAN, Gregg (F) ("Diamonds In The Ruff") Aug.  
BIRCH, Joe (U) Sep.  
BISSONETTE, Gregg, (F) Aug. (cover)  
BLACK, Jim (F) July  
BLACKWELL, John (F) ("Diamonds In The Ruff") Aug.  
BLAIR, J.D. (P) June  
BORG, Bobby (U) Apr.  
BOUDREUALT, Eric (OTM) Dec.  
BOZZIO, Terry (MD Hot Trax Special Issue), (U) Jan., (A) Sep.

BRAIN (P) Jan.  
BRUFORD, Bill (A) Aug.  
BRYANT, Rocky (F) ("On The Road: The Life Of A Touring Drummer") March  
BURGI, Chuck (F) ("On The Road: The Life Of A Touring Drummer") March

### —C—

CAMPBELL, Ron (OTM) May  
CAPSUTO, Keith (OTM) Jan.  
CAREY, Danny (A) Apr.  
CARLOS, Bun E. (A) Aug.  
CARRINGTON, Terri Lyne (MD Hot Trax Special Issue)  
CASTILLO, Randy (U) July  
CASTRO, Lenny (F) ("Los Angeles Percussionist Roundtable") Jan. (cover)  
CHAMBERS, Dennis (A) June  
CHARLES, Dennis (IH) Aug.  
CHIKILES, Shane (OTM) Feb.  
CLARK, Mike (F) Sep.  
COBHAM, Billy (F) Nov. (cover)  
COLAIUTA, Vinnie (MD Hot Trax Special Issue)  
COLLINS, Phil (A) Apr.  
COMESS, Aaron (A) July  
CONTE, Luis (F) ("Los Angeles Percussionist Roundtable") Jan. (cover)  
COOL, Tre (F) May (cover)  
CORR, Caroline (U) Nov.  
COTE, Ten (OTM) July  
COX, Bruce (U) Aug.  
CRUZ, Adam (UC) March  
CUENCA, Sylvia (U) May  
CUNNINGHAM, Abe (UC) July

### D—

DANELLI, Dino (U) Jan.  
DEAKIN, Paul (P) Sep.  
"Diamonds In The Ruff (Bendian, Blackwell, Hoak, Kamoosi) (F) Aug.  
DeMERLE, Les (U) Nov.  
DENNARD, Kenwood (A) Dec.  
DONAHUE, Tim (F) (The New Swing Drummers) Dec. (cover)  
DONATI, Virgil (MD Hot Trax Special Issue)  
DRESEL, Bernie (F) (The New Swing Drummers) Dec. (cover)  
D'VIRGLIO, Nick (P) Aug.

### —E—

EARL, Roger (U) Nov.  
EKLUND, Greg (UC) Apr.  
EMORY, Sonny (U) Apr.  
ERSKINE, Peter (U) Aug.  
ESCOVEDO, Pete (U) Jan.

### —F—

FAMULARO, Dom (A) July  
FAUE, Michael (U) Apr.  
FISHER, Mike (F) ("Los Angeles Percussionist Roundtable") Jan. (cover)  
FITZSIMMONS, Patrick (U) Nov.  
FLEETWOOD, Mick (U) March  
FONGHEISER, Denny (U) Nov.  
FORCE, G (OTM) Nov.  
FOURNIER, Vernel (F) March  
FUSCO, Joe (OTM) March

## —G—

GALANTE, Michael (OTM) July  
GAYLE, Bea (OTM) June  
GILES, Michael (P) Apr.  
GLASS, Daniel (F) (The New Swing  
Drummers) Dec. (cover)  
GOODWIN, Bill (U) May  
GOTTLIEB, Danny (U) June, (A) Nov.  
GRUNWALD, Chris (OTM) Jan.

## —H—

HALL, Caleb (OTM) Dec.  
HANDLOVSKY, Patrick (OTM) March  
HARGREAVES, Brad (UC) June  
HAYES, Kevin (U) March  
HA YES, Louis (F) Jan.  
HAYNES, Roy (A) Feb.  
HAYWARD, Richie (MD Hot Trax  
Special Issue), (U) Dec.  
HEATH, Albert "Tootie" (F) June  
HELMS, Mark (OTM) Sep.  
HERNANDEZ, Horacio "El Negro" (MD Hot  
Trax Special Issue)  
HIDALGO, Giovanni (F) Oct.  
HILL, Brendan (U) Feb.  
HIRSCHFIELD, Jeff (U) July  
HOAK, Rich (F) ("Diamonds In The Ruff) Aug.  
HOGLAN, Gene (F) Jan.  
HOLLIDAY, Fred (F) ("On The Road: The Life  
Of A Touring Drummer") March  
HOYLE, Ryan (OTM) June  
HULBERT, Ryan (OTM) June  
HUSBAND, Gary (MD Hot Trax Special Issue)

## —J—

JONES, Brian (U) Aug.

## —I—

INNEO, Mark (OTM) Aug.  
IBARRA, Susie (F) July  
IRONS, Jack (F) June (cover)  
JESSEE, Darren (U) Jan.  
JOHANNESSON, David (OTM) March  
JOSEPH, Jonathan (U) March  
JUCKES, Abe (U) Apr.

## —K—

KALANI (U) Apr.  
KAMOOSI, John (F) ("Diamonds  
In The Ruff) Aug.  
KELTNER, Jim (A) Jan.

## —L—

LABORIEL, Abe, Jr. (F) Feb.  
LAWSON, Ricky (F) July (cover)  
LEALI, Dan (U) Dec.  
LEARY, S.P. (IH) May  
LEE, Tommy (U) Jan.  
LEIM, Paul (A) Sep.  
LEWIS, Bill Lee (U) Oct.  
LOMBARDO, Dave (MD Hot Trax Special Issue)  
"Los Angeles Percussionist Roundtable"  
(Acuna, Castro, Conte, Fisher, Porcaro,  
Richards) (F) Jan. (cover)

## —M—

MANGINI, Mike (U) May  
MAROTTA, Jerry (U) June  
MARQUES, Roberto Alamao (OTM) Nov.  
MARSALIS, Jason (UC) Jan.  
MARTIN, Barrett (F) Oct.  
MARTIN, Billy (F) Sep.  
MASON, Billy (F) March  
MASON, Harvey (F) Oct. (cover)  
McGANN, Pat (U) Feb.  
MORGENSTEIN, Rod (F) March (cover),

(A) Oct. [author: RJ]

## —N—

"The New Swing Drummers" (Donahue, Dresel,  
Glass, Phillips, Sodergren) (F) Dec. (cover)  
NUSSBAUM, Adam (MD Hot Trax Special Issue)

## —O—

"On The Road: The Life Of A Touring Drummer"  
(Bryant, Biirgi, Holliday, Smyth) (F) March

## —P—

PAETZNICK, Chad (OTM) Sep.  
PAICE, Ian (F) Dec.  
PALMER, Carl (A) March  
PEROWSKY, Ben (U) Feb.  
PERRY, Charlie (IH) Nov.  
PHILLIPS, Chris (F) (The New Swing  
Drummers) Dec. (cover)  
PICCIRILLO, Justin (OTM) Dec.  
PLATT, Jack (IH) Dec.  
PORCARO, Joe (F) ("Los Angeles  
Percussionist Roundtable") Jan. (cover)  
PORTNOY, Mike (MD Hot Trax Special Issue)  
POWELL, Cozy (IH) Aug.

## —Q—

QUINN, Paul (U) March

## —R—

RAJAKOVIC, Mark (U) Sep.  
RAMONE, Markey (U) Sep.  
REED, Brett (UC) Dec.  
REED, Rick (U) Dec.  
REID, Steve (P) May  
REISER, Dan (P) Oct.  
REYES, Walfredo Sr. (F) Apr.  
RICHARDS, Emil (F) ("Los Angeles  
Percussionist Roundtable") Jan. (cover)  
RICHARDS, Land (U) Dec.  
RIX, Luther (A) May  
ROBERSON, Dante' (OTM) Feb.  
ROBINSON, John "JR" (A) June  
ROCKENFIELD, Scott (U) Sep.  
ROSE, Morgan (U) Dec.  
ROSS, Ricky (OTM) Feb.  
RUSHING, Ben (OTM) Aug.

## —S—

SANDOVAL, Pete (UC) Oct.  
SAPEGA, Aleksandr (OTM) Aug.  
SERY, Pace (F) Dec.  
SEXTON, Chad (A) Dec.  
SIEBENBERG, Bob (U) May  
SIEBENBERG, Jesse (U) May  
SIMS, Pete LaRoca (F) May  
SMITH, Petur (U) Oct.  
SMITH, Phillip (OTM) July  
SMITH, Steve (U) June  
SMYTH, Joe (F) ("On The Road: The Life Of  
A Touring Drummer") March  
SODERGREN, Kurt (F) (The New Swing  
Drummers) Dec. (cover)  
SOOD, Ashwin (UC) May  
SORGEN, Harvey (U) Oct.  
STANGIS, Paul (OTM) Sep.  
STOCHANSKY, Andy (U) July  
STONE, Jeff (OTM) Jan.  
STROH, Ned (OTM) Apr.

## —T—

TAGGART, Jeremy (UC) Feb.  
TONDRE, Ken (U) Feb.

## —V—

VEGA, Carlos (IH) Aug.

## —W—

WACKERMAN, Chad (U) July  
WALLACE, Ian (U) Oct.  
WALKER, Mark (U) Sep.  
WECKL, Dave (F) Apr. (cover), (A) March  
WERTICO, Paul (MD Hot Trax Special Issue)  
WESTON, Denny, Jr. (U) Feb.  
WHITE, Marc (OTM) Apr.  
WILLIAMS, Forest (U) Aug.  
WILSON, Matt (F) Oct.  
WIMER, Tim (OTM) May  
WINARD, Kevin (U) Apr.  
WYATT, Robert (P) July

## —XYZ—

YOUNG, Adrian (A) June  
ZALMER, Richard (IH) Dec.  
ZAMBRANO, Luis (OTM) Oct.  
ZIDKYAHU, Nir ("Nir Z") (P) Feb.  
ZOGRAPHOS, Mike (OTM) Apr.

## INDUSTRY PERSONALITIES

PEAVEY, Melia (IH) July  
PLATT, Jack (IH) Dec.  
VATER, Clarence (IH) Nov.  
ZALMER, Richard (IH) Sep.  
ZILCAN, Kerope (IH) Dec.

## MISCELLANEOUS FEATURES

### Business/Career Features

"Endorsements: The Real Deal"—July

### Equipment Features

"Entry-Level Drumsets, An MD Special  
Report"—Feb.  
"In Search Of The Perfect Drumstick"—Feb.  
"Meet The Marching Percussion Instruments"—  
May ("MD's Marching Supplement")  
"Marching Percussion New Products Guide"—  
May ("MD's Marching Supplement")

### Instructional Features

"Bass Players On Drummers"—Apr.  
"Preparing To Tour"—June  
"Up Through The Ranks—The History Of  
Marching Percussion"—May ("MD's  
Marching Supplement")  
"The Marching Influence On Drumset"—May  
("MD's Marching Supplement")  
"Where Can You March?"—May ("MD's  
Marching Supplement")

### Manufacturer/"Inside..." Features

"Inside Evans"—Aug.

### MD Hot Trax

(Special Issue featuring CD tracks by the follow  
ing artists)  
Bozzio, Terry: "Spanish Heart"  
Carrington, Terri Lynce: "Angel Eyes"  
Colaiuta, Vinnie: "Slink"  
Donati, Virgil: "Drumspeak"  
Hayward, Richie: "Eden's Wall"  
Hernandez, Horacio "El Negro": "Ceviche"  
Husband, Gary: "Adrenalin"  
Lombardo, Dave: "Myth Or Man"  
Nussbaum, Adam: "Finally"  
Portnoy, Mike: "Chris And Kevin's  
Excellent Adventure"  
Wertico, Paul: "Give The Drummer's Sum/8x12"

### Readers Poll Results

"MD 1998 Readers Poll Results"—July

## Reference Listing Features

"The Marching Percussion Resource Guide"—  
May ("MD's Marching Supplement")

## INDUSTRY EVENT REPORTS

- Cashman, Seth, "Berklee Percussion  
Week '97"—(IH) Feb.  
Kronberger, Heinz, "Drums & Sounds '98"—  
(IH) Aug.  
MD Editors, "Florida Drum Expo '97"—(IH) Feb.  
"Hamburg World Drum Festival"—(IH) Sep.  
"Highlights Of MD's '98 Festival Weekend"—  
(F) Oct.  
"New Products From The NAMM Winter  
Market"—(F) May  
"Montreal Drum Fest '97"—(IH) March  
"Nashville Percussion Institute Drum  
Extravaganza"—(IH) Nov.  
"New From NAMM '98 In  
Nashville"—(NN) Dec.  
"PASIC '97 In Review"—(IH) Apr.  
Pinksterboer, Hugo, "1998 Frankfurt Music Fair  
Report"—(NN) Aug.  
Rabin, R.J., "George Jinda Benefit Concert"—  
(IH) May  
Siegel, Paul, "New Orleans Jazz & Heritage  
Festival"—(IH) Oct.  
Weiss, Lauren Vogel, "1997 DCI World  
Championship Results"—(PT) Jan.

## COLUMNS

### A Different View

- Bernhardt, Todd, "XTC's Andy Partridge"—Nov.  
Florio, Michael, "Marcus Miller"—June  
Iero, Cheech, "What The Pros Look For In A  
Drummer"—Feb.

### Around The World

- Lockett, Pete, "Applying Indian Rhythms"—Sep.

### Artist On Track

(Listed by artist, not by author)

- Chambers, Joe—Apr.  
Porcaro, Jeff—July  
Purdie, Bernard—Nov.

### Basics

- Griffith, Mark, "The Great Drummers Of Jazz,  
A Timeline"—March,  
"The Great Fusion Drummers: A Timeline,  
Part 1: 1969-1975"—May,  
"The Great Fusion Drummers: A Timeline,  
Part 2: 1975-Present"—June  
Vogel, Ken, "Alternating Strokes On The Hi-  
Hat"—Nov.

### Collectors' Corner

- Cangany, Harry, "Leedy Utility Snare Drum"—  
Feb.,  
"Fibes SFT690 Snare Drum"—May,  
"Slingerland Du-All Snare Drum"—July,  
"Ludwig Downbeat Snare Drum"—Aug.,  
"Rogers Powertone Snare Drum"—Oct.,  
"Leedy Broadway Standard (Second Series)  
Snare Drum"—Dec.

### Concepts

- Anisman, Steve, "Lessons In Listening,  
Part 2"—Jan.  
Hefner, Ron, "The Literate Drummer"—June,  
"Cryptic Comments"—Aug.  
Pescatello, Joseph, "Productive Practice"—Feb.  
Storrs, Dave, "Practicing In The Now"—Sep.

Zoro, "Maximizing Your Practice Time"—Apr.

### Critique

(Reviews alphabetized by artist or author, not by  
reviewer. Key: rec = recording, vid = video, bk =  
book)

- 12 Rods, *Split Personalities* (rec)—Oct.  
16 Horsepower, *Low Estate* (rec)—May  
A Minor Forest, *Inindependence* (rec)—Dec.  
AC/DC, *Bonfire* (rec)—Apr.  
Adam Rudolph's Moving Pictures,  
*Contemplations* (rec)—May  
Adderly, Cannonball (Quintet), *Paris, 1960*  
(rec)—Jan.  
*Afro-Caribbean Practical Playalongs For Drumset*  
(bk)—March  
All, *Mass Nerder* (rec)—Oct.  
American Drum School, *Discover Drumming*  
(vid)—March  
Anderson, Dean, *Divinations: Music By Child,  
Etler, Korde, Kraft, Marvuglio and William  
Kraft: Concerto For Percussion & Chamber  
Ensemble* (rec)—July  
Andrew Bird's Bowl Of Fire, *Thrills* (rec)—Oct.  
Anschell, Bill, *A Different Note Altogether*  
(rec)—Nov.  
*Anyone Can Play Drum Rudiments*  
(vid)—March  
Astral Project, *Elevado* (rec)—Oct.  
Ativin, *German Water* (rec)—Dec.  
Atkinson, Kim, *Mozambique, Volume 1*  
(vid)—Apr.  
Attention Deficit, *Attention Deficit* (rec)—Dec.  
Baillie, Gavin, *The Gavin Baillie Graded Course  
Of Pipe Band And Rudimental Snare  
Drumming, Volume 1, Grades 1-5*  
(bk)—May  
Bandy, Greg, *Lightning! In A Bottle* (rec)—Sep.  
Baron, Joey, *Down Home* (rec)—May  
Barretto, Ray, & New World Spirit, *Contact!*  
(rec)—June  
Beauford, Carter, *Under The Table And Drumming*  
(vid)—March  
Bellson, Louie, *Louie Bellson Honors Twelve  
Super Drummers: Their Time Was The Greatest*  
(bk)—Aug.  
Berg, Bob, *Another Standard* (rec)—June  
Bergamo, John, *Hand Drumming* (vid)—Jan.  
Bissonette, Gregg, *Gregg Bissonette* (rec)—Aug.  
Blade, Brian, *Brian Blade Fellowship* (rec)—July  
Blue Oyster Cult, *Heaven Forbid* (rec)—Sep.  
Blues Traveler, *Straight On Till Morning*  
(rec)—Jan.  
Bottom 12, *Balderdash* (rec)—Apr.  
Bozzio, Levin, Stevens, *Black Light Syndrome*  
(rec)—Apr.  
Brand, Jack, and Bill Korst, *Shelly Manne,  
Sounds Of The Different Drummer* (bk)—June  
Briggs, Frank, *Easy Beats & Breaks, Funky Beats  
& Breaks, and The Art Of Boogaloo* (bk/CD  
pkgs)—Dec  
Brooks, Roy, *The Free Slave* (rec)—Dec.  
Brown, Carlinhos, *Alfagamabetizado* (rec)—Jan.  
Cain, Uri/ Gustav Mahler, *Primal Light*  
(rec)—Nov.  
Camilo, Michel, *Thru My Eyes* (rec)—Jan.  
Carney, James, *Offset Rhapsody* (rec)—July  
Caruba, Glen, *Modern Percussion  
Grooves* (bk)—Nov.  
Changuito (Jose Luis Quintana) and Chuck  
Silverman, *Changuito: A Master's Approach  
To Timbales* (bk)—Nov.  
Charnett Moffett Trio, *Still Life* (rec)—Feb.  
Chico Hamilton Quintet, *The Complete Pacific  
Jazz Recordings* (rec)—May  
China Drum, *SelfMade Maniac* (rec)—June  
Civil Defiance, *The Fishers For Souls* (rec)—May  
Clutch, *The Elephant Riders* (rec)—Nov.  
Courtney, David R., *Fundamentals Of Tabla*  
(bk)—Dec.  
Dada, Sonia, *My Secret Life* (rec)—Dec.  
David Bindman Trio, *Imaginings* (rec)—Oct.  
Davila, Julie, *Modern Multi-Tenor Techniques  
And Solos* (bk)—May  
Day In The Life, *Day In The Life* (rec)—Apr.  
Deems, Barren, *Deemus* (rec)—Feb.  
Deep Purple, *Abandon* (rec)—Sep.  
Deep Purple, *Made In Japan: The Remastered  
Edition* (rec)—Dec.  
Decide, *Serpents Of The Light* (rec)—Apr.  
DeJohette, Jack and Don Alias,  
*Talking Drummers* (vid)—Jan.  
DeJohette, Jack, *Oeness* (rec)—Apr.  
Devotees, The, *Gimme Gimme* (rec)—Aug.  
Dinizio, Pat, *Songs And Sounds* (rec)—June  
Dio, *Inferno: Last In Live* (rec)—Sep.  
Dobson, Daryll, *Healing Intentions* (rec)—Aug.  
Doors, The, *Box Set* (rec)—Feb.  
Dream Theater, *Falling Into Infinity* (rec)—Feb.  
Duran, Hilario & The Cuban All-Stars,  
*Killer Tumbao* (rec)—July  
Dutz, Brad & John Holmes, *Duets For  
Percussion* (rec)—Oct.  
Dutz, Brad, *Making Ice* (rec)—Oct.  
Explorers Club, *Age Of Impact* (rec)—Dec.  
Favre, Pierre & Singing Drums, *Souffles*  
(rec)—Aug.  
Fields, Howard, *Buddy Rich, Jazz Legend,  
1917-1987* (transcription bk/CD pkg)—Sep.  
Filipiak, Carl, *Hotel Real* (rec)—July  
Ford, Robben, *Tiger Walk* (rec)—Jan.  
Fraser, Dean, *Big Up* (rec)—May  
Fredrik Thordendal's Special Defects,  
*Sol Niger Within* (rec)—Apr.  
Frisell, Bill, *Gone, Just Like A Train* (rec)—July  
Gabriele, Bobby, *Chart Reading Workbook  
For Drummers* (bk)—Aug.  
Gaetano, Mario, *Mel Bay's Complete Snare  
Drum Book* (bk)—May  
Garfield, David (And Friends), *Tribute To Jeff*  
(rec)—Feb.  
Garibaldi, David, *The Funky Beat* (bk)—Feb.  
Gastr Del Sol, *Camoufleur* (rec)—June  
Gaunt, *Bricks And Blackouts* (rec)—Aug.  
Genesis, *Archive 1967-75* (rec)—Dec.  
Gentle Giant, *King Biscuit Flower Hour Presents*  
(rec)—Aug.  
Ghazal, *Lost Songs Of The Silk Road* (rec)—Apr.  
Ghosh, Bikram, and Trichy Sankaran,  
*The Language Of Rhythm* (rec)—Sep.  
Gorn, Steve, Tony Levin, and Jerry Marotta,  
*From The Caves Of The Iron Mountain*  
(rec)—Feb.  
Guy, Buddy, *Heavy Love* (rec)—Oct.  
Hall, Jim, *Textures* (rec)—Apr.  
Harper, Ben, *The Will To Live* (rec)—Feb.  
Hart, Mickey, *Supralingua* (rec)—Dec.  
Hazilla, Jon, & Saxabone, *Form & Function*  
(rec)—June  
Hedningarna, *Tra* (rec)—Aug.  
(hed)pe, (hed)pe (rec)—Feb.  
Hellborn, Jonas/Shawn Lane, *Time Is The Enemy*  
(rec)—May  
Henderson, Scott/Steve Smith/Victor Woolen,  
*Tribal Tech Tones* (rec)—Nov.  
Heritage, *Heritage* (rec)—Aug.  
Hess, Gary, *Encyclopedia Of Reading Rhythms*  
(bk)—Sep.  
Hobgood, Laurence, Brian Torff, Paul Wertico,  
*Union* (rec)—March  
Houghton, Steve, *Windsong* (rec)—Aug.  
Human Waste Project, *Electralux* (rec)—Feb.  
Iks, *Punctum* (rec)—Dec.

- Illegal Aliens, *Red Alibis* (rec)—Dec.  
 Incubus, *S.C.I.E.N.C.E.* (rec)—March  
 Iron Maiden, *Virtual XI* (rec)—Sep.  
 Isotope 217°, *The Unstable Molecule* (rec)—June  
 Jack Drag, *Dope Box* (rec)—Dec.  
 Jesus Lizard, *Blue* (rec)—May  
 Jim Cifelli New York Nontet, *Bullet Train* (rec)—June  
 Johansson, Anders, *Red Shift* (rec)—Nov.  
 Jones, Elvin / Jimmy Garrison Sextet, *Illumination!* (rec)—Oct.  
 Judas Priest, *Jugulator* (rec)—May  
 Junglewire, *Universal Beat* (rec)—June  
 Kazez, Daniel, *The Rhythm Book* (bk)—Oct.  
 Keneally, Mike & Beer For Dolphins, *Sluggo!* (rec)—July  
 Khan, Steve, *Got My Mental* (rec)—Apr.  
 Killing Culture, *Killing Culture* (rec)—Jan.  
 Kirk, Willis, *Brush Fire* (rec)—July  
 Klezematics, The, *Possessed* (rec)—March  
 Koch-Shutz-Studer & El Nil Troop, *Heavy Cairo Traffic* (rec)—Aug.  
 Kodo, *Ibuki* (rec)—Jan.  
 Komeda, *What Makes It Go?* (rec)—Aug.  
 Led Zeppelin, *BBC Sessions* (rec)—March  
 Levine, Mark, *One Notch Up* (rec)—Sep.  
 Leytham, Rob, *Rock Drumming & Soloing Methods and Progressive Rock Drumming & Soloing Methods* (bk/CD pkg)—July  
 Lipner, Arthur, *The Vibes Real Book* (bk)—Jan.  
 Liquid Soul, *Make Some Noise* (rec)—Dec.  
 Liquid Tension Experiment, *Liquid Tension Experiment* (rec)—July  
 Lonely Bears, *Best Of The Lonely Bears* (rec)—June  
 Loud Family, *Days For Days* (rec)—Oct.  
 Magadini, Peter, *The Complete Drumset Rudiments* (bk)—Dec.  
 Mattingly, Rick (ed.), *The Jack DeJohnette Collection* (bk)—Apr.  
 Mecca Bodega, *Subway Stories Soundtrack* (rec)—Feb.  
 Medeski, Martin & Wood, *Combustication* (rec)—Sep.  
 Mike Curtis Klezmer Quintet, *Street Song* (rec)—June  
 Mingus, Charles, *Passions Of A Man* (rec)—March  
 Monk, T.S., *Monk On Monk* (rec)—Jan.  
 Motorhead, *Snake Bite Love* (rec)—Sep.  
 Murumba, *Origins* (rec)—May  
 New Orleans Klezmer All-Stars, *Big Kibosh* (rec)—June  
 Niacin, *High Bias* (rec)—Oct.  
 Nichols, Geoff, *The Drum Book* (bk)—Feb.  
 Niebla, Salvador, *Azul* (rec)—March  
 Niks Project, *Future Museum* (rec)—Aug.  
 Odyssey The Band, *Reunion* (rec)—Nov.  
 Oregon, *Northwest Passage* (rec)—March  
 Paracumbe, *Tambd* (rec)—March  
 Paulo Moura & Os Batutas, *Pixinguinha* (rec)—Nov.  
 Peter Erskine Trio, *Live At Jazz Baltica* (vd)—Nov.  
 Phillips, Simon, *Another Lifetime* (rec)—June  
 Phish, *Slip Stitch And Pass* (rec)—March  
 Pillow, Charles, *Currents* (rec)—Aug.  
 Pilot, *Stranger's Waltz* (rec)—Nov.  
 Pixies, The, *Death To The Pixies* (rec)—March  
 Potter, Chris, *Unspoken* (rec)—Apr.  
 Primus, *Rhinoplasty* (rec)—Dec.  
 Quasi, *Featuring "Birds"* (rec)—Oct.  
 Rabb, Johnny, *Hip House Groove* (vid)—June  
 Randy Waldman Trio, *Wigged Out* (rec)—Sep.  
 Reedus, Tony, *The Far Side* (rec)—Sep.  
 Reptile Palace Orchestra, *Hwy X* (rec)—Aug.  
 Rhythm Quest, *Excursion* (rec)—May  
 Rich, Buddy, *The Roar Of 74* (rec)—July  
 Ritenour, Lee, *Alive In L.A.* (rec)—May  
 Robinson, Jeremy, *Butterfly Pin* (rec)—Feb.  
 Ron Levy's Wild Kingdom, *Greaze Is What's Good* (rec)—Sep.  
 Roy, Badal, *One In The Pocket* (rec)—May  
 Rudess Morgenstein Project, *Rudess Morgenstein Project* (rec)—Jan.  
 Sathappy, *Good Day Bad Dream* (rec)—Aug.  
 Salloum, Trevor, *The Bongo Book* (bk)—Jan.  
 Sanford, Fred, *Marching Percussion* (vid)—May  
 Schnalle, Wally, *Why Do They Call You That?* (rec)—March  
 Seely, *Seconds* (rec)—Apr.  
 SeptPiece, *SeptPiece* (rec)—Dec.  
 Shellac, *Terraform* (rec)—Dec.  
 Shift, *Get In* (rec)—Feb.  
 Silverlight, *Terry, Terry Silverlight* (rec)—Jan.  
 Silverman, Chuck, *Drumset Artists Of Cuba* (vid)—Jan.,  
 Silverman, Rob and Mike Silverman, *Drumset For The 21st Century* (vid/CD pkg)—Oct.  
 Smith, Warren, *Cats Are Stealing My \$hit* (rec)—Oct.  
 Soulfly, *Soufly* (rec)—Sep.  
 Spock's Beard, *The Kindness Of Strangers* (rec)—July  
 Sprung Monkey, *Mr. Funny Face* (rec)—Oct.  
 Stewart, Bill, *Think Before You Think* (rec)—Sep.  
 Stewart, Rod, *When We Were The New Boys* (rec)—Oct.  
 Stronick, Joe, *Ballistic Bass Drum System* (bk/vid/cassette pkg.)—Nov.  
 Suicide Machines, *Battle Hymns* (rec)—Sep.  
 Sweet 75, *Sweet 75* (rec)—Feb.  
 Tony Williams Lifetime, *(Turn It Over)* (rec)—Apr.  
 Toronto Tabla Ensemble, *Toronto Tabla Ensemble* (rec)—Oct.  
 Torpey, Pat, *Big Drums* (vid)—Feb.  
 Tortoise, *TNT* (rec)—June  
 Tribal Rage, *Momentum* (rec)—Feb.  
 Trubitt, Rudy, *Live Sound For Musicians* (bk)—Nov.  
 UFO, *Walk On Water* (rec)—Sep.  
 Ui, *Lifelike* (rec)—Nov.  
 Union, *Union* (rec)—June  
 Vanguard Jazz Orchestra, *Lickety Split* (rec)—June  
 Various Artists, *Anthology Of Jazz Drumming, Volumes 1 & 2* (rec)—Jan.  
 Various Artists, *Anthology Of Jazz Drumming, Volume 3* (rec)—Nov.  
 Various Artists, *The Discoteca Collection and Correa De Azevedo* (rec)—Feb.  
 Vasen, *Whirled* (rec)—July  
 Virgin-Whore Complex, *Succumb* (rec)—Oct.  
 Vital Information, *Where We Come From* (rec)—Nov.  
 Waing, Pat, *The Magic Drum Circle Of Burma* (rec)—Oct.  
 Walden, Narada Michael, *Ecstasy's Dance: The Best Of Narada Michael Walden* (rec)—Jan.  
 Wallace, Ian, *Take A Train* (rec)—Sep.  
 WDR Big Band, The, *Gillespiana* (rec)—Dec.  
 Wertico, Paul, and Gregg Bendian, *BANG!* (rec)—Apr.  
 Wicked Parleys, The, *Sentinel And Enterprise* (rec)—Dec.  
 Will Bernard 4-Tet, *Medicine Hat* (rec)—July  
 Wilson, Matt, *Going Once, Going Twice* (rec)—Aug.  
 Wimer, Tim, *60-Minute Guide To Snare Drum Rudiments* (vid)—March  
 Wine Field, *Wine Field* (rec)—Sep.  
 Woolen, Victor, *What Did He Say?* (rec)—May  
 Wyman, Bill & The Rhythm Kings, *Struttin'* (rec)—Apr.  
 X, *Beyond And Back: The X Anthology* (rec)—Apr.  
 Yes, *Something's Coming: The BBC Recordings 1969-1970* (rec)—Dec.
- Driver's Seat**  
 Belcher, Jon, "The Jump Swing Shuffle"—Dec.
- Drum Soloist**  
 (Listed by artist, not transcriber)  
 Jones, Philly Joe, "Let's Cool One"—Oct.  
 Krupa, Gene, "Gene's Blues"—May  
 Roach, Max, "Jaqui"—Nov.  
 Stewart, Bill, "Snide Remarks"—Jan.
- Drums Online**  
 Peiken, Matt, "Power To The People"—Apr.,  
 "More Sites To See"—July,  
 "Heavy Sites, Baby"—Dec.
- Drums Online (Speak Out)**  
 "Bass Drum Pedals"—July  
 "Best Drum Clinics"—Apr.
- Electronic Insights**  
 Flans, Robyn, "Ricky Lawson On Electronics"—May  
 Herman, Hunter, "Building A Killer Drumset P.A."—Dec.
- First Person**  
 Amos, Gary, "Learning To Listen"—Sep.  
 Beemon, D.C., "The Perception Thing"—March  
 Goldstein, Scott, "Give Me Your Junk"—July  
 McDonald, Linda, "Female In A Man's World"—Dec.  
 Morley, David, P., Jr. "Why I Play The Drums"—Oct.
- From The Past**  
 Mahoney, Mark, "Great Rhythm Sections In Jazz"—Dec.
- Health & Science**  
 Parsons, Mark, "Watch Your Ears Revisited"—Aug.  
 Rock, Bobby, "The Road Warrior Dines Out"—Sep.  
 Tolleson, Robin, "Food As Fuel"—Nov.
- In The Studio**  
 Flans, Robyn, "In Session: Louie Bellson And Gregg Field"—March  
 Miller, William F., "Mike Portnoy's Liquid Tension Experiment"—Nov.  
 Traum, Artie, "Jack DeJohnette And Don Alias: The Making Of Talking Drummers"—Feb.
- Jazz Drummers' Workshop**  
 Dower, Will, "Tickling The Hi-Hats"—July  
 Riley, John, "Finding The Groove"—March,  
 "Holding The Groove"—June,  
 "Cross-Training"—Oct.,  
 "3/4 Jazz: Comping"—Dec.
- Latin Symposium**  
 Salloum, Trevor, "Bongo Basics"—Jan.  
 Winard, Kevin, "Brazilian Perspectives"—July
- Percussion Today**  
 Weiss, Lauren Vogel, "1997 DCI World Championship Results"—Jan.

## Rock Charts

(Listed by artist, not by transcriber)  
Chamberlain, Matt: "The Difference"—Feb.  
Moon, Keith: "Won't Get Fooled Again"—Sep.  
Watts, Charlie: "Brown Sugar"—Aug.

## Rock 'N' Jazz Clinic

Busby, Neal, "Four Into Three"—July  
Danziger, Zach, "Drums 'N' Bass: The New Jazz"—Sep.  
Garibaldi, David, "Time In Time, Part 1: '5 In 6'"—Feb.,  
"Time In Time, Part 2: '7 in 6'"—June  
Huff, Travis, "Jungle/Drum & Bass Grooves"—Jan.  
Humphrey, Ralph, "Applying The Grouping Concept"—May  
Morgenstein, Rod, "Good Things Come In 3s"—Apr.,  
"The One-Two Punch"—Nov.  
Richards, Michael, "Repercussion"—Dec.

## Rock Perspectives

Belcher, Jon, "Four-Limb Funk Warm-Up"—Aug.  
Parker, Rusty, "Rolling Funk"—Apr.  
Stephens, Brian, "Creating Drum Parts"—March  
Vogel, Ken, "Shifting Gears On Double Bass"—June,  
"Double Bass/Crash Cymbal Fills"—Oct.

## Rudimental Symposium

Doboe, Chet, "Egg Beaters & 'Odd Ball' Rolls"—Feb.,  
"2-1 Sextuple! Rolls"—May,  
"Building Flam Taps"—Aug.,  
"Roller: Part 1"—Sep.,  
"Roller: Part 2"—Oct.

## Shop Talk

Gatzen, Bob, "Drum Rims And Tuning"—Dec.  
Kennedy, Larry T., "Getting The Best Sound From 'Less Than The Best' Drums"—Apr.  
Miller, William P., "Drum Frame: A New Angle For Drummers?"—Jan.  
Wittet, T. Bruce, "Bass Drum Beaters"—May,  
"Wayne Wilburn: Teaching For Terry Bozzio"—Nov.

## Show Drummers' Seminar

Ross, Ken and Victor Rendon, "Drummers Of The Lion King"—Nov.  
Wacker, Jonathan, "Drumming In The Pits, Part T"—Jan.  
Watson, Rich, "Making Waves: A Drummer's Life On Cruise Ships, Part 1"—Feb.,  
"Making Waves: A Drummer's Life On Cruise Ships, Part 2"—March

## Slightly Offbeat

Van Horn, Rick, "The Studio X"—Feb.

## Strictly Technique

Michael, Frank, "Creative Sextuplets"—June  
Morello, Joe, "Study In Rhythms, Part 1"—March,  
"Study In Rhythms, Part 2"—Apr.,  
"Control Studies"—July  
Spagnardi, Ron, "Cross-Sticking Studies: Part 1"—Oct.,  
"Cross-Sticking Studies: Part 2"—Nov.,  
"Cross-Sticking Studies: Part 3"—Dec.

## Taking Care Of Business

Houston, Gene, "Relocating" (sidebar)—Apr.  
Kennedy, Larry T., "Tips For Selling Your Drums"—Oct.  
Philcox, Phil, "How To Buy A Used Set-Cheap!"—Jan.

Thomas, Greg, "Quitting Your Day Job"—Apr.  
Tolleson, Robin, "Scheduling: The Art Of Keeping It Together"—July,  
"Employment Alternatives In The Music Biz"—Aug.

## Teachers' Forum

Dorr, John A., "The Value Of Practicing Slowly"—March

## The Jobbing Drummer

Hefner, Ron, "Lighten Up!"—Sep.  
Kennedy, Larry T., "Reducing The Aches And Pains Of Drumming"—June  
Rizzo, Jeff, "Electronic Clubdate Drumming"—Nov.

## Product Review/Information Columns

(Listed alphabetically by manufacturer or product name)

Agner Drumsticks (NN)—Jan., (PCU)—Oct.  
Alternate Mode *drumKAT Turbo 4.0* (ER)—March,  
Upgrades to *drumKAT* and *KD10* Controllers (NN)—Oct.  
Appolo *Drumat* (NN)—July  
Aquarian *Basic Drumset Tuning* Video (NN)—Apr.,  
*X-W* (Extra-Warm) Drumhead Film (NN)—June  
Arbiter *Advanced Tuning* Drumset (PCU)—Sep.  
Audio-Technica *ATM23HE* Snare Drum Mic' (NN)—Jan.  
AuraSound Drum Throne *Bass Shaker* and Amplifier (NN)—Sep.  
Ayotte-Keplinger Stainless Steel Snare Drums (PCU)—Feb.  
Beato *Cordura* and *Cordura Deluxe* Drum Bags (NN)—Aug., (PCU)—Oct.  
Beyerdynamic *TG-X10* Drum/Percussion Mic' (NN)—March  
Black Swamp Percussion *SoundArt* Snare Drums (NN)—Nov.  
Bosphorus Cymbals (PCU)—Apr.  
Cadeson Drums (NN)—Nov.  
Chris Brady & Craftsmen Snare Drums (NN)—Feb., (PCU)—May  
Crabby Plastics *Crab* Drumstick Holder (NN)—Sep.  
Creative Projects Publishing *Imagination Drumset Method* Book (NN)—Oct.  
D'Amico *Adjustable Bass Drum Cradle* (NN)—Apr.,  
Custom Drums (PCU)—Oct.  
De Mowbray *Tour Timps* (NN)—June  
Dixon Ultra-Phonic And Piccolo Snare Drums (PCU)—Feb.  
Drum People Calendar (NN)—Oct.  
Drummer's Helpers *Sound Shield*, Drum Mutes, and *Cymbal Targets* (NN)—Feb.  
Drum Tech *Kick Pad* (NN)—March  
Drum Workshop Brushed Drum Finishes and Crimped Drumhead Hoops (NN)—Jan.,  
Lacquer Color Chart, *Craviotto* Birch Snare Drum, *Add-On* Clamps, and Drumhead Pre-Packs (NN)—Apr.,  
Zebra-Style Pattern *FinishPly* Covered Finish (NN)—Oct.  
Evans Expanded *Pre Pak* Drumhead Line (NN)—March,  
New Coated *EQ Series* Bass Drum Heads (NN)—July  
Fibes Amber *Crystalite* Drums (NN)—March  
Fleeceforce *Drumsox* (NN)—Nov.  
Gibraltar Improved *Quick Set* Drum Rack (NN)—Oct.

Gionni *Span* Drumsticks (NN)—Apr.  
Gon Bops Poplar Congas and Bongos (NN)—Sep.  
Grand Master Cymbals (PCU)—Nov.  
Gretsch *Broadkaster* Drumkit (PCU)—Dec.  
*Groove Juice* (PCU)—March  
Grover *Power-Pice* Snare Drums (PCU)—May  
Hal Leonard Publications *Working The Inner Clock For Drumset* (book/CD package) (NN)—Apr.  
JC's Custom Drums (PCU)—March  
J&J Drum Resoration/Custom Drums (NN)—June  
J.P. Custom Cases *STX-05 AlexAcuna Ultra Stick Caddy* (NN)—Oct.  
K&K Sound Systems *Dyna B 07* Bass Drum Microphone (ER)—Aug.  
Kenner Custom Drumsticks (NN)—June  
Killam *Spider* Drumkit Anchoring Device (NN)—July  
Kit Tools Drumsticks (PCU)—Aug.  
Levy's Leathers *EMK* Drum Bags (NN)—March  
LP Percussion Catalog, Web Site, Valje *Armando Peraza Series* Congas and Bongos, and Udu Drums (NN)—March,  
*Prestige* Cowbell and *Blast Blocks* (NN)—June  
Ludwig *Rocker Elite Series* Drums and Tube-Lug Snare Drum Models (NN)—July,  
*Classic Maple* Professional Series Drums (NN)—Sep.,  
*Junior Drums*, Set-Up Video, Bags, and Cases (NN)—Nov.  
Magstar Snare Drums with Poplar/Birch/Maple Shells (NN)—Apr.  
Mainline *C100* Drum Corps Sticks (NN)—Sep.  
Mapex *Pars Pro SE* Kit (NN)—Apr.,  
6x10 *Black Panther* Snare, Maple/Mahogany *Saturn Pro* Kits, and *Precious Metal* Snare Series (NN)—Sep.  
950 *Series* Bass Drum Pedals and Hi-Hat (PCU)—Nov.  
Meinl Percussion Chimes (NN)—Feb.,  
*Realplayer Steelbells* (NN)—March  
Meredith Music Publications' *The Art Of Tambourine And Triangle Playing* (book) (NN)—Apr.  
Monolith Drums (Available Direct) (NN)—June  
Musician's Pharmacy *Pro-Tech* Dietary Supplement (NN)—March,  
*Gig Bar* Nutritional Snack Bar (NN)—Sep.  
Noble & Cooley *Alloy Classic* Snare Drum (PCU)—Apr.  
Opus Drums (NN)—Feb.  
Paiste New 502 and 802 Models, Crotales, and Hand Cymbals (NN)—July  
P&B Productions *Kik-Klik* Bass Drum Impact Pad (NN)—Jan.  
Pearl *Masters Mahogany Classic* and *Masters Custom Extra* Drumkits, *SensiTone* snare drums, and *DR-500 ICON* Drum Rack (PCU)—Jan.,  
*Masterworks Series* Drums (NN)—Sep.  
Perkana Percussion *Go-Jo Bags* (PCU)—Jan.  
Pintech *ConcertCast* Electronic Percussion Systems (NN)—Oct.  
Player Piano Co. Of San Diego *Drum Shik* (NN)—Sep.  
Players Music Accessories (distributing) *Duratech Sticks* (NN)—Jan.  
Premier 2000 *Series* Medium-Duty Hardware (NN)—July,  
*EDP300 Series* Pedals (NN)—Sep.  
Pro-Mark *Future Pro* Line and new *Signature Series* Sticks (PCU)—Jan.,  
New 1998 Catalog (NN)—June,  
*Stephen Perkins Autograph* Drumsticks (NN)—Nov.  
**Razorback** *The Traveler Drumkit/Rack* System (NN)—Feb.

Regal Tip *Drum Corps 2000 Sticks and Mallets* (NN)—March,  
 New Catalog (NN)—Nov.  
 Remo *Poncho Sanchez Signature Series Conga Drums* (PCU)—Jan.,  
 Drumhead *Pro-Packs* (NN)—Feb.,  
*Renaissance Drumheads* (PCU)—July,  
 Arthur Hull Ashikos and Paulo Mattioli Djembes (NN)—Oct.,  
 New Catalog (NN)—Nov.,  
 MasterEdge Snare Drums (PCU)—Dec.  
 Rocket Shells *Road Series Drumkit* (PCU)—June  
 Roland *V-Drums* (ER)—June  
 RSA Music Enterprises *Kickit Adjustable Bass Drum Lift* (NN)—Apr.  
 Sabian *Chad Smith Signature Crash Cymbal* (NN)—Jan.,  
 Terry Bozzio *Radio Series, Evelyn Glennie "Glennie's Garbage," Chad Smith Explosion Crash, David Garibaldi Jam Master, Pro Series Rock Hats, Crashes, and Rides, and MX Fast Hats and Bright Crash Cymbals* (NN)—March,  
*Signature Cymbals and Manhattan Rides* (PCU)—June,  
 New NewsBeat Catalog (NN)—July,  
 Chinese, *Zodiac*, and *Symphonic Gongs* (NN)—Sep.  
 Shakee *Drums* (PCU)—Jan.  
 Shelly Manne—*Sounds Of The Different Drummer* (Book) (NN)—Jan.  
 Sher Music Company's *Yellowjackets Songbook* (music charts collection) (NN)—Apr.  
 Shure *10A and 16A Microphones* (NN)—Feb.,  
 New Master Catalog (NN)—Oct.  
 Six/Eight Drummers' *Bags* (NN)—Jan.  
 8KB *Cases* (NN)—March, (PCU)—July  
 Sleishman *Drums* (Address Correction)

(NN)—June  
 Slingerland *Studio King and Spirit Drumkit Upgrades* (NN)—Jan.  
 Sonor *Trilok Gurtu Signature Snare Drum* (NN)—March,  
*Jungle Set* (PCU)—Aug.,  
*Force 2001 Hardware* (NN)—Nov.  
 Spaun Drum Company *Bell-Brass Snare Drums* (NN)—Apr.,  
 16-Ply and 24-Ply *Snare Drums* (NN)—Nov.  
 Tama *Starclassic Performer Drumkit* (PCU)—Apr.,  
 New *Iron Cobra Bass Drum Pedals and Hi-Hat, and Air-Ride Snare Stand for Triple-Flanged Hoops* (NN)—June  
 Tamburo *Drums* (NN)—Oct.  
 Taos *Native American Snare Drum* (NN)—Apr.  
 Toca *Premier Series All-Weather Congas and Bongos* (NN)—Oct.  
 Turkish *Cymbals* (NN)—Aug.  
 UFIP *Ximbau Cymbal/Percussion Effects* (NN)—Oct.,  
*Experience Series Vintage Rides* (NN)—Nov., (PCU)—Dec.  
 Vater *Sticks, Brushes, Specialty Sticks, and Practice Pad* (PCU)—July  
 Vie Firth *Scott Johnson Signature and Ralphie Jr. Marching Sticks* (NN)—Feb.,  
*American Classic Fusion, AlexAcuna Kit, and Corpmaster Indoor Drumsticks, Mike Mainieri Keyboard Mallet, and Corpmaster Timpani Mallets* (NN)—Apr.  
 Wood Stock *Custom Drums* (NN)—July  
 Yamaha *Upgraded Peter Erskine Stick Bag and P80SA Slave Anchor* (NN)—Jan.,  
 Hand-Hammered *Copper Timpani, 3½-Octave Vibe, Multi-Application Keyboards, and Accessories* (NN)—July

Zildjian *Professional Drumset Tool* (NN)—Feb.,  
*ZBT and ZBT-Plus Series and New Professional Cymbals* (PCU)—March,  
*375th Anniversary Cymbal, New ZBT and ZBT Plus Models, Gongs, Super Cymbal Bag, and Cymbal Cleaners* (NN)—June,  
*K Constantinople Ride Cymbals and Re-Mix Cymbals* (PCU)—Oct.,  
 21" *A Sweet Ride, Mastersound Hi-Hats, and Manu Kache Drumsticks* (NN)—Nov.

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## In Memoriam

### Jack Platt

Jack Platt, who led the Gene Krupa big band for over five years, died on May 26. Platt was a friend and protege of the legendary powerhouse drummer, and it was at the urging of Krupa's family that he formed a sixteen-piece "ghost band" to carry on the music and performance style that Krupa had created.

### Richard D. Zalmer

Richard D. Zalmer died at his home in Durham, Connecticut recently, at the age of seventy-two. An accomplished percussionist, he worked as a professional musician in the New York and Connecticut area all his adult life, including gigs on ocean liners and in dinner theaters. He was also a member of the music faculty of Chate-Rosemary Hall, in Wallingford, Connecticut.

Aside from his performance skills, Zalmer was also an inventor. In the late 1970s he designed a flexible-cable connection between two bass drum pedals, allowing the left pedal to operate a second beater mounted on the right pedal. Thus he created what was arguably the first double pedal of the modern era: the *Zalmer Twin*. Advertisements for this pedal appeared in the early years of *Modern Drummer*, and it was examined in the *Product Close-Up* department of the August/September '82 issue.

percussive skills.

As the scholarship winner, Brian will receive a cash payment of \$1,500 to be applied to his educational costs. He will also receive \$1,000 worth of Pro-Mark products of his choice.

Pat Brown, Pro-Mark's director of marketing, commented, "The caliber of scholarship applicants was extremely high, and choosing a 'winner' was very difficult. We're pleased to make this award to Brian, because he's a dedicated student totally committed to a career in the music field.

"We owe a big 'thank you' to *Modern Drummer* for their help and cooperation," Brown added. "They were instrumental—no pun intended—in helping to make this presentation happen."

## Kennedy And Gatzen Offer Interactive Clinics



Bob Gatzen



Will Kennedy

## New MD Advisory Board Members

*Modern Drummer* is pleased to announce the addition of Nashville studio stars **Eddie Bayers** (left) and **Paul Leim** to the *MD* Advisory Board.



Rick Malkin

As with all Advisory Board members, Eddie and Paul will be called upon for answers to *It's Questionable* inquiries, input on future *MD* projects, and for other contributions to the magazine's efforts. Welcome aboard, Eddie and Paul!

## Pro-Mark Scholarship Winner

Brian Shanley of Mahwah, New Jersey is the recipient of the 1998 *Pm-Mark/Modern Drummer* Magazine Scholarship. Brian will be entering the music program at James Madison University in Harrisonburg, Virginia this fall. An excellent student with numerous academic musical awards to his credit, Brian was selected based on his academic record, extracurricular activities, a written paper outlining his future goals, and a tape demonstrating his

The Yellowjackets' Will Kennedy and drum designer, educator, and performer Bob Gatzen recently completed a six-state clinic tour, including stops at MARS Music stores in Georgia, Texas, Florida, Tennessee, and North Carolina, along with a clinic at Creative Music in Connecticut. The clinics focused on three areas: the DrumFrame (drum-mounting system designed by Gatzen), innovation, and the spirit for drumming.

The clinics were remarkable for their "interactive" format. Handouts given to the audience listed three categories: "The DrumFrame," "The spirit of the drum is in you," and "Play a piece now!" Each category had seven to ten sub-topics. Topics under "The DrumFrame" were more technical; topics under "Spirit" were more conceptual, including "The grease and egg factor," "Ego-ergonomics," "Motorvation," and "Thoughts are not ideas." The "Play a piece now!" category included six drum duets composed by Will and Bob, which they performed on side-by-side DrumFrame setups.

"We selected people from the audience," says Bob, "and invited them to pick out a topic they were interested in. This way the audience was able to control the direction the clinic took. It was wild! Not only was it challenging and more interesting for Will and me, we were also able to see distinct differences in the audiences from one region to the next. But everywhere we went the audience reac-

tion was great. And the entire MARS staff were real pros."

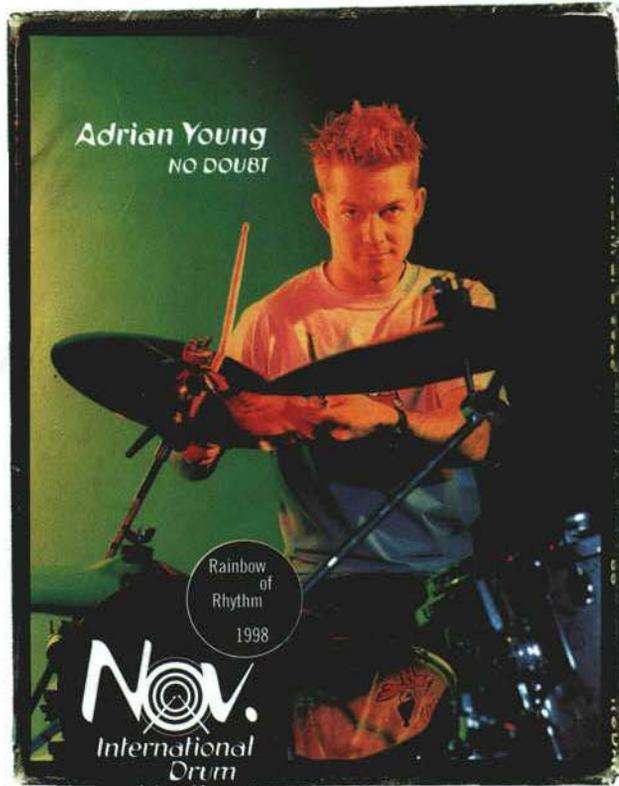
Sponsors for the DrumFrame tour were Zildjian, Pearl, Noble & Cooley, Drum Workshop, Regal Tip, Pro-Mark, and Warner Bros./DCI Music Video. Will and Bob are scheduling another tour for early next year.

## Montreal Drum Fest Artists Set

The final lineup for Montreal Drum Fest '98 has been established. Saturday, November 14 will open with the Yamaha Rising Star Showcase (featuring the best Quebec University drum students), followed by Rick Steel, Denis Courchesne, Gary Chaffee & Steve Houghton, Tony Verderosa, Matt Chamberlain, and John "J.R." Robinson. The day will conclude with a trio performance by Joey Heredia, Marco Mendoza, and Renato Neto.

Sunday, November 15 will feature Pierre Pilon, Suzanne Morissette, Fakhas Sico, Dominique Messier & Paul Picard, Akira Jimbo, Adam Nussbaum, and a "percussion family reunion" showcasing Walfredo Reyes Sr., Walfredo Reyes Jr., and Danny Reyes. Sunday's show will conclude with an appearance by Vinnie Colaiuta.

Drum Fest '98 will be held in Pierre Mercure Hall, Montreal, Quebec, Canada. For more information, call (514) 928-1726, or fax (514) 670-8683.



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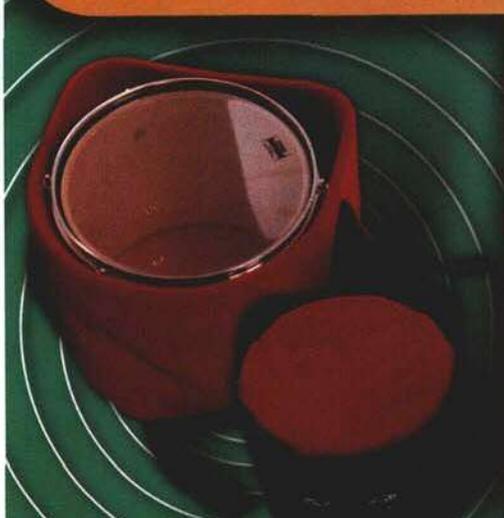
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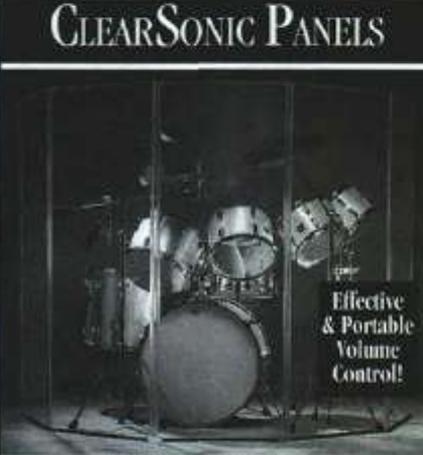
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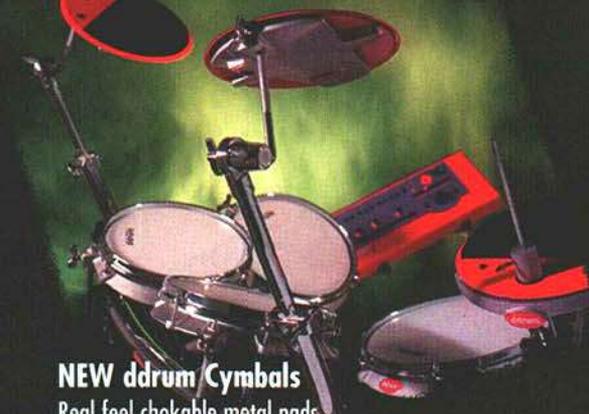
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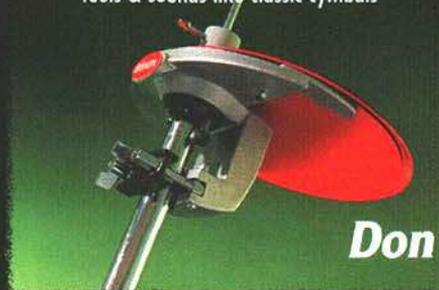


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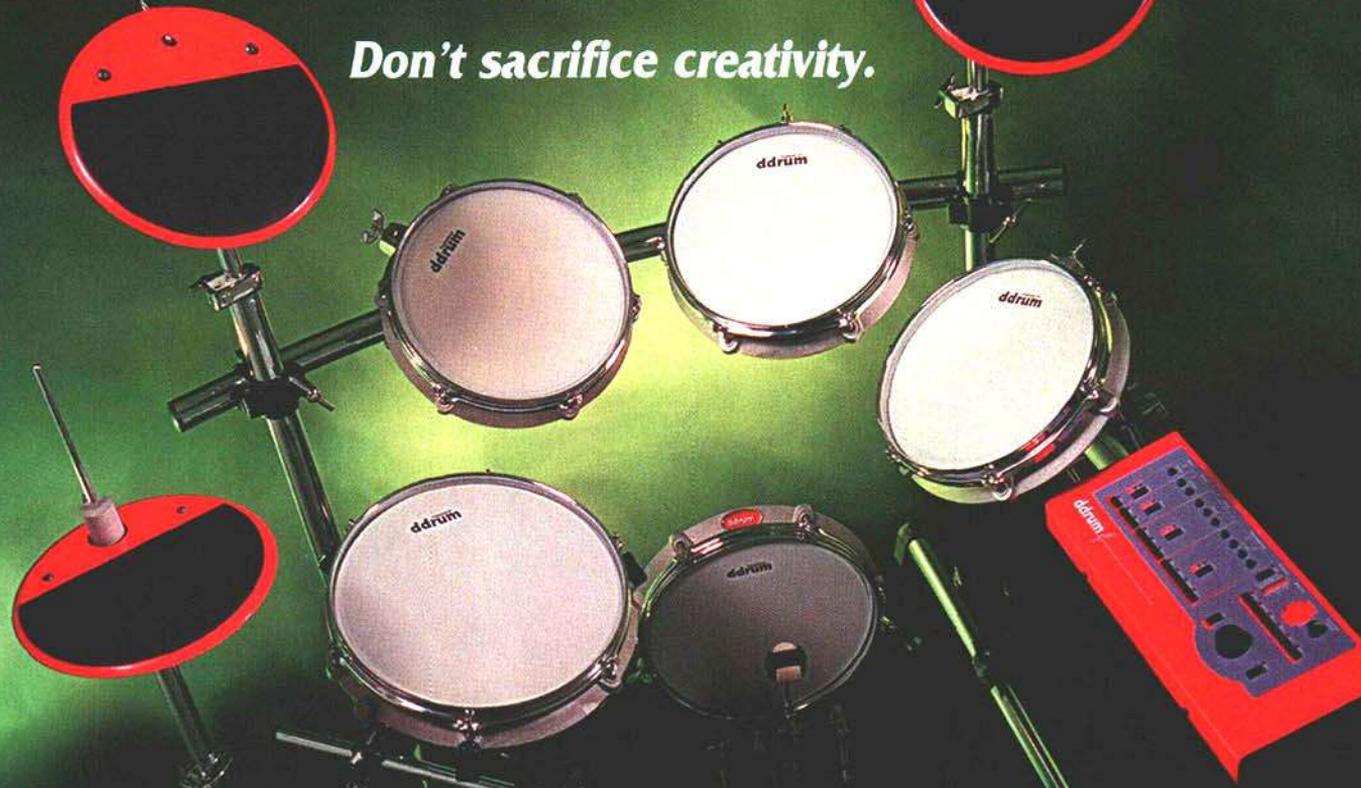
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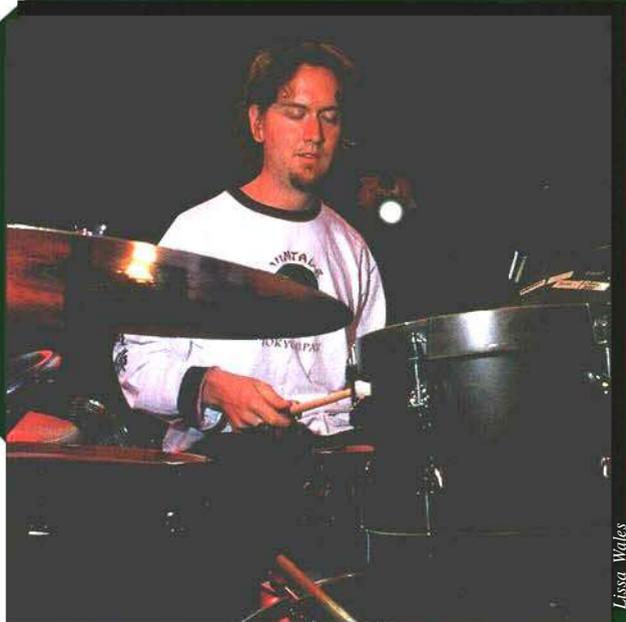
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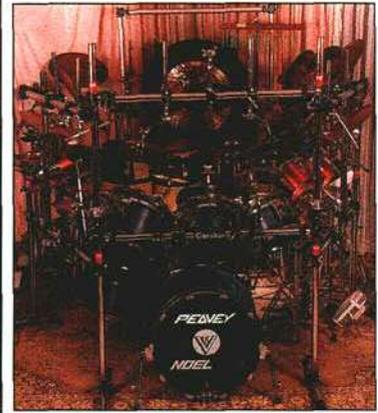
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Noel Viola is a professional drummer in the Philippine capital of Manila. Over the past several years he has accumulated this massive assemblage of drums and percussion, built around a basic Peavey kit.

"I'm working with a local recording artist in Manila," says Noel. "Whenever we play a big venue, I use the big kit. For smaller concerts I use the main Peavey setup. With the big kit, I'm able to maximize—to give a different approach to what I play. For me, it's 'the more, the merrier.' It feels like being in the center of one big, happy family, with each of them talking in a different voice."

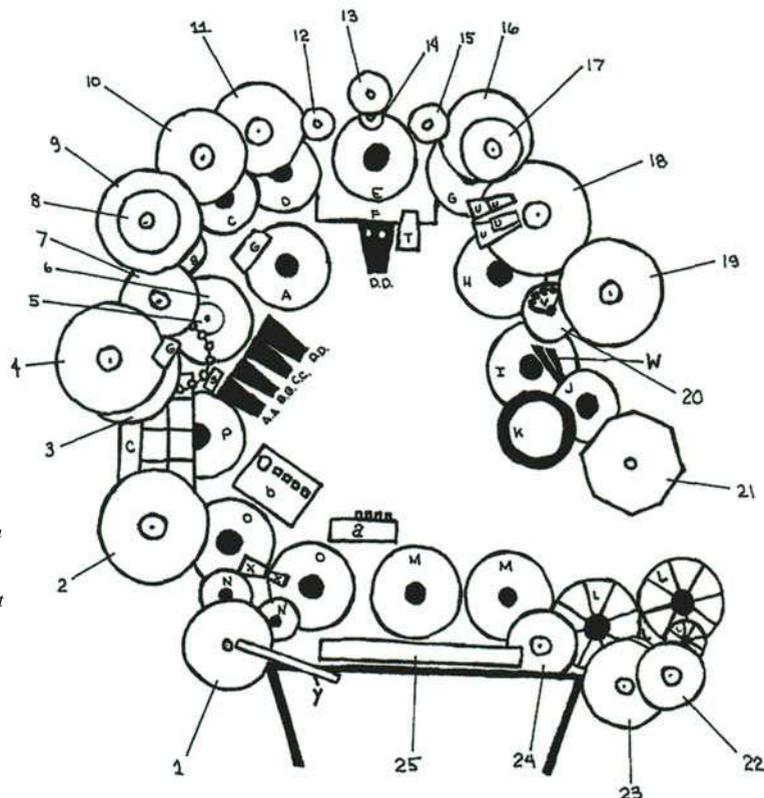
### Drums: Peavey

- A. 6 1/2x14 Premier snare
- B. 6" Yamaha melodic tom
- C. 8" Yamaha melodic tom
- D. 10" tom
- E. 12" tom
- F. 22" bass drum
- G. 14" tom
- H. 16" tom
- I. 16" tom
- J. 10" Yamaha melodic tom
- K. Casio electronic drum pad
- L. 6", 8", 12", and 14" Remo RotoToms
- M. LP congas
- N. Matador bongos
- O. LP timbales
- P. 3x 14 piccolo snare
- Q. LP Jam Blocks (high & low)
- R. Rhythm Tech Drumset Tambourine
- S. 8" Toca cowbell
- T. 8" Rhythm Tech cowbell
- U. 4", 5", 6/2", and 8/2" LP cowbells
- V. LP hi-hat tambourine
- W. Toca agogo bell
- X. 4" & 4 1/2" LP cowbells
- Y. LP bar chime
- a. Tama drum synthesizer
- b. Yamaha DTK 2.0 drum trigger module
- c. Roland SPD-11 percussion pad

- B.B. Yamaha remote hi-hat pedal
- C.C. Premier hi-hat pedal
- D.D. Yamaha double bass-drum pedal

### Cymbals:

- 1. 16" Zildjian Edge Razor Thin crash
- 2. 22" Zildjian ride
- 3. 18" Sabian crash/ride
- 4. 20" Paiste 200 China
- 5. 8" Sabian AA China splash
- 6. 14" Zildjian K (top)/ K Custom (bottom) hi-hats
- 7. 12" Zildjian Oriental China Trash
- 8. 9/2" Zildjian Zil-Bel
- 9. 18" Zildjian Scimitar Bronze Rock crash
- 10. 16" Paiste Alpha crash
- 11. 14" Zildjian Platinum thin crash
- 12. 10" Sabian AAX splash
- 13. 12" Paiste Colorsound splash
- 14. 6" Zildjian A splash
- 15. 8" Zildjian A splash
- 16. 16" Zildjian Brilliant crash/ride
- 17. 9" Zildjian Oriental China Trash
- 18. 20" Paiste 402 ride
- 19. 18" Zildjian Amir China
- 20. 13" Zildjian K(top)/ZDno Beat (bottom) hi-hats
- 21. 16" Paiste Signature Series Power crash (custom octagonal cut)
- 22. 14" Paiste crash
- 23. 17" Zildjian crash
- 24. 10" Paiste 505 splash
- 25. 34" Zildjian gong



- ### Hardware:
- Gibraltar drum rack
  - A.A. Yamaha bass-drum pedal with LP cowbell adapter

### PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a

neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



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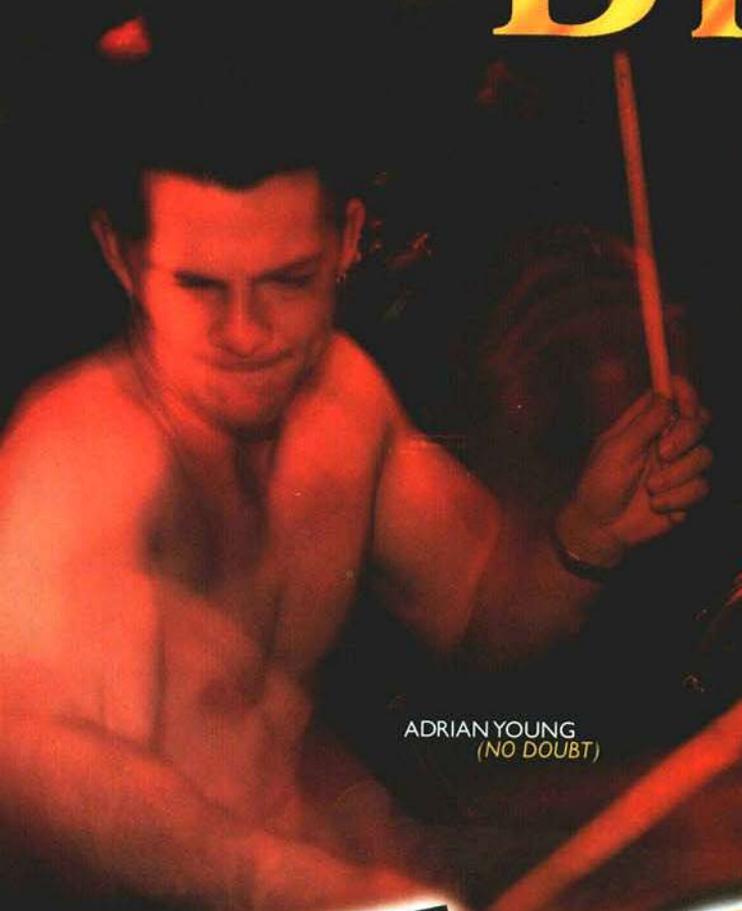


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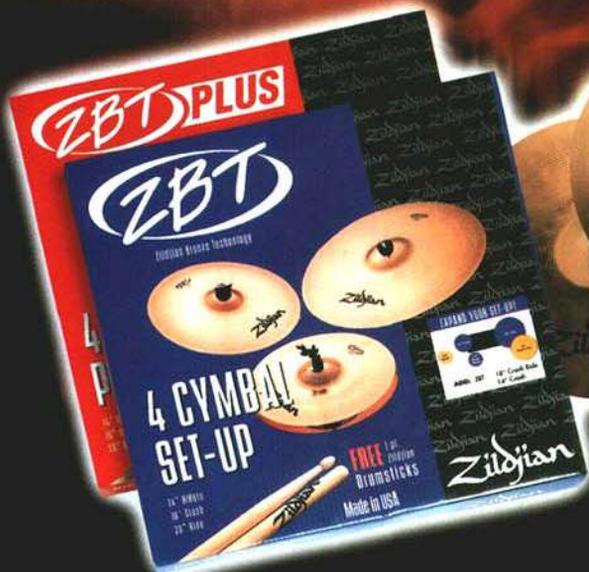
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