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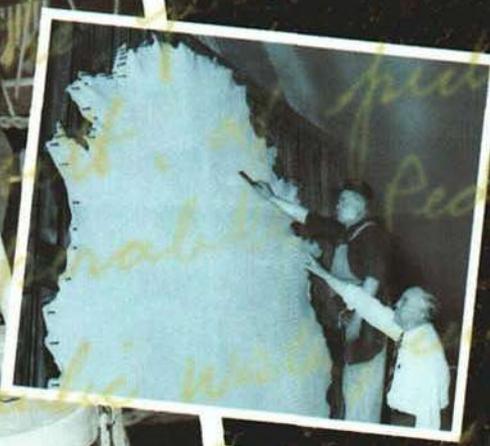
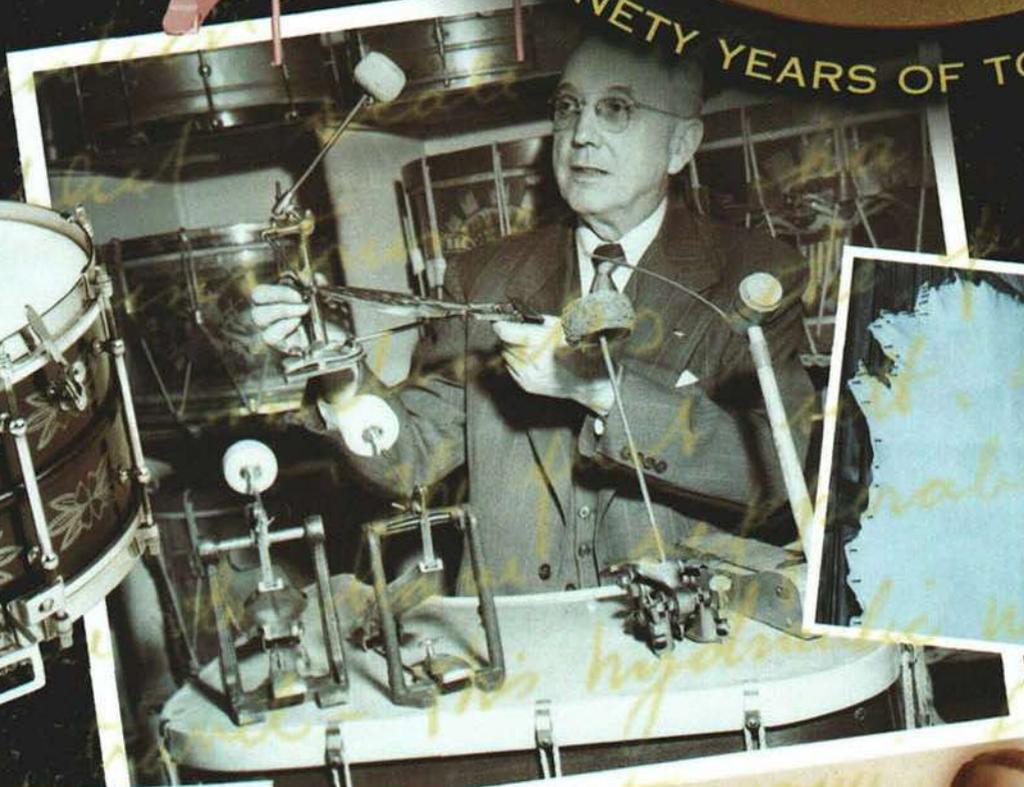
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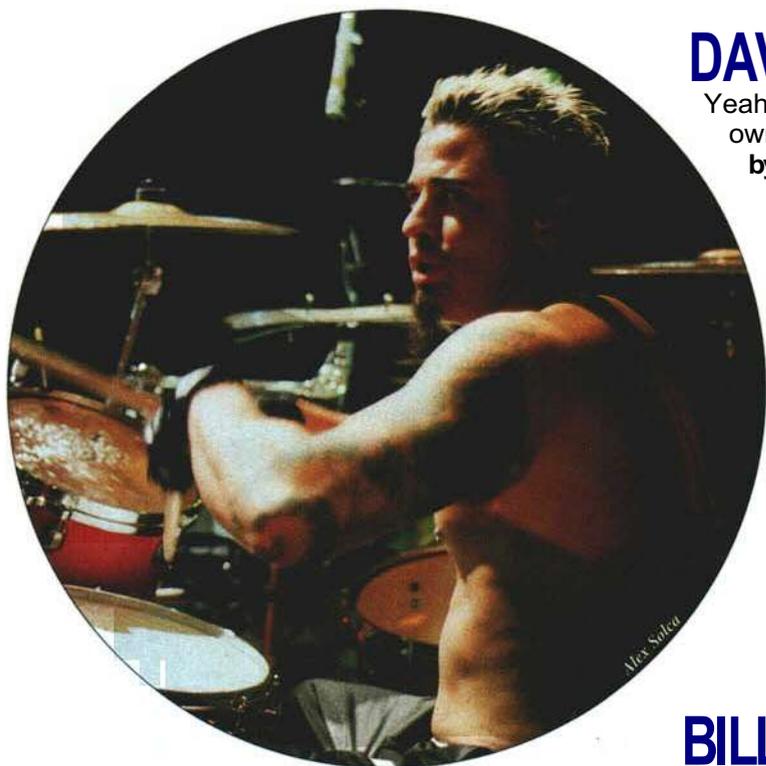


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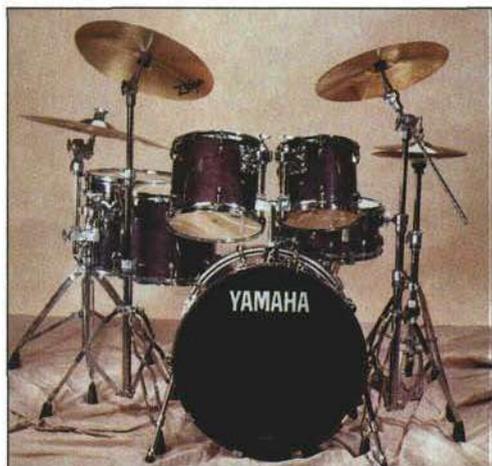
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drumming is the common language that unites us all.*



REMO USA



It's A Living... Isn't It?

Of all the questions we get asked at *Modern Drummer*, perhaps the most difficult one to answer is, How can I make a living playing music?

We editors are certainly happy to offer advice: Make a good demo tape; be on time for auditions; move to an area that has more musical activity; network yourself; read *Modern Drummer*. All of this is valid, but somehow we're never satisfied that these pragmatic suggestions are *all* that our readers need to hear.

In recent years, offering musical "career counseling" has become a cottage industry, with magazines, books, videos, and conventions dedicated to helping would-be professional musicians. Here in New York, the College Music Journal (CMJ) annual convention attracts attendees who go to seminars explaining what labels look for in new bands, listen to spiels by companies who'll set up your very own Web site (cheap!), and clamor to get on showcase gigs with bands who've made it.

All this is well and good, and maybe some musicians find success by treating their careers scientifically. This year's CMJ convention certainly wasn't wanting for bands who've clearly studied the moves of MTV's flavor of any given week. Still, I can't help but feel something is amiss here.

I'm not saying it's bad to keep abreast of trends or learn about the music industry. And practicing your instrument is obviously a must. It just seems that our search for a music career too often overshadows what got us so excited in the first place: the pure joy of making a glorious noise.

No amount of knowledge-seeking or hard work on our part is going to change the laws of supply and demand; there are only going to be so many gigs for the taking. But rather than letting this state of affairs depress us, maybe we should allow it to *liberate* us. Freed of the obsession over success on the music industry's terms, perhaps we'll be more inclined to tap into our own unique musical voices, rather than mimicking someone else's journey.

Woodshed, do the hang thing, buy the books and videos—even study the charts. But remember to create music because you want to—because you *have* to. That way, when the fans start coming out in droves to see you play, they'll be experiencing something *really* special.

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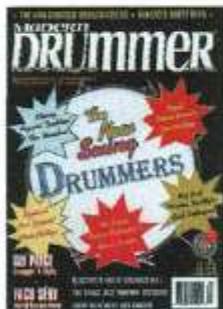


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by e-mail: rvh@moderndrummer.com

SWING DRUMMERS



It was a great pleasure to read Ken Micallef's December '98 cover story on the "New Swing Drummers." I also found it very beneficial that you included Jon

Belcher's *Driver's Seat* article "The Jump Swing Shuffle" in the same issue. As a person who has been studying drumming for the past six years, I found it very enlightening to have educational material that related to one of your feature articles. This type of positive reinforcement allows beginners such as me to gain a better understanding of the material discussed by the subject (or in this case, subjects) of the lead story. It is my hope that *Modern Drummer* will be able to present complementary articles like this again.

Rocco F. Cerreto
via Internet

IAN PAICE

Great interview with Ian Paice! [December '98 *MD*] With all these new hot drummers coming out, it is excellent to see that rock-solid innovators like Ian have not been forgotten. Two things though: On the Ian Paice Purple discography you failed to mention the 1986 album *The House of Blue Light*. Also, Roger Glover was replaced by Glenn Hughes not for *Stormbringer*, but a year earlier for the *Burn* album. Aside from that, a great job!

Cullity
via Internet

FEMALE IN A MAN'S WORLD

There I was, thumbing through your December issue thinking, "No woman in here, as usual." Then I came across Linda McDonald's article, "Female In A Man's World." I'm a female drummer also—the only woman in an eight-piece ska band (horns, harmonica, keyboards, guitar, bass, drums). While I haven't faced all of the same problems that Linda has, the most prevalent comment I get when playing shows is: "You're the *drummer!*"

I like your magazine, and I always want to buy everything I see in it. But I always wonder: Why no women endorsers? I personally know many women who have been playing the drums—some for a while, some just starting. There *have* to be more women besides Sheila E and Evelyn Glennie who are suitable endorsers. (Not to dis those two fine players *at all*.) There is an excellent Web site—drumnergirl.com/—that proves it. I know I'm not alone!

Joelle Levitt
Pittsburgh, PA

KUDOS FOR ROBERT THOMPSON AND SPIKE NEALLY

I'm a sixteen-year-old drummer who has been reading your magazine for about a year now. I'm currently playing in a five-piece jazz combo and a nine-piece funk band. Recently a couple of friends and I went to a James Brown concert in San Francisco. I was amazed to see that JB was using two drummers at the same time, along with a percussionist whose equipment included three timpani. After the show we saw the percussionist, Spike Neally, taking down his equipment. I asked if he could give me a stick, and to my surprise he actually came down just to chat with us. He was the nicest and warmest guy imaginable, with nothing but smiles for us. We joked around with him like we had known him for years. After that we went outside and stood by the band bus. As their main drummer, Robert Thompson, came out we began talking with him as well. We hit it off immediately and talked for almost an hour. Robert ended up giving

me his home address and phone number just so we can send him a demo tape when we make one.

I don't think that there is a worse feeling than the one you get when you meet your drum inspirations and they completely blow you off. But Spike and Robert took time to actually meet us and talk about drums. These two individuals showed us love, and I believe they need to be recognized.

Rob Deering
via Internet

ILLEGAL ALIENS CD SOURCE

I'm grateful for the very favorable review of *Red Alibis* by my group Illegal Aliens in your December 1998 *Critique* section. We very much appreciate the high praise and recommendation. However, your readers might find it difficult to obtain the CD in the US, since it was released in Germany. So anyone who'd like a copy can contact me by e-mail at duckdivems@aol.com, or by fax at 011 49 2598 563. Thanks again.

Marco Minnemann
from Germany, via Internet

THANKS FOR THE HELP

After I read the *Modern Drummer* review of the new Arbiter drums, I decided to order a set. However, no one knew when they would be available here in Minnesota. I left two messages at the Arbiter offices in England, but got no return call. Finally, I wrote to *Modern Drummer* with my problem. I got a cordial reply from Rick Van Horn suggesting that I write to Bob Henrit, a well-known drummer who is also a product specialist at Arbiter.

Within one week of sending my letter, Mr. Henrit called me from England, but I was unavailable to take his call. Two weeks later, he called again. He apologized for the lack of information regarding the availability of Arbiter drums in the Midwest, then gave me all the information I needed. He also provided facts about Arbiter's new line of drums, and invited me to meet him at the PAS show in Florida.

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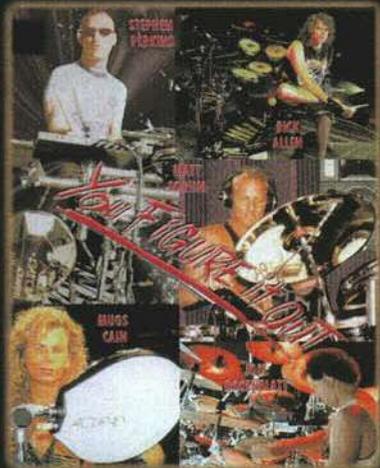
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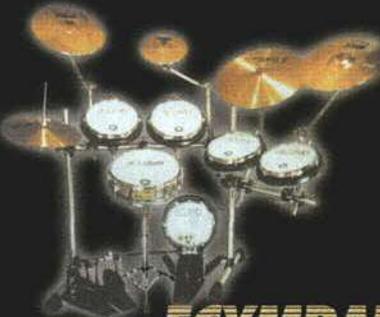
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To say that I am very impressed with Mr. Henrit and Arbiter would be an understatement. I have since purchased an Arbiter snare drum and it is a superb, quality instrument that sounds great and performs exactly as advertised. Hats off to Arbiter and *Modern Drummer* for their commitment to their clientele.

Jeff Goodman
Eagan, MN

I would like to publicly thank the Pro-Mark Corporation for their never-ending support of their "unknown" endorsers. They have consistently shown me that they are not just concerned with Mike Portnoy, Bill Bruford, and the like, but also for the small guys. I have been onboard with them as an endorser/educator/performer since 1996. I recently moved out of drum corps activity for a short time to pursue some performance opportunities, and they have continued to support me in my endeavors. Thank you, Pro-Mark, for being the kind of company that truly cares for their people.

Shawn C. Preston
via Internet

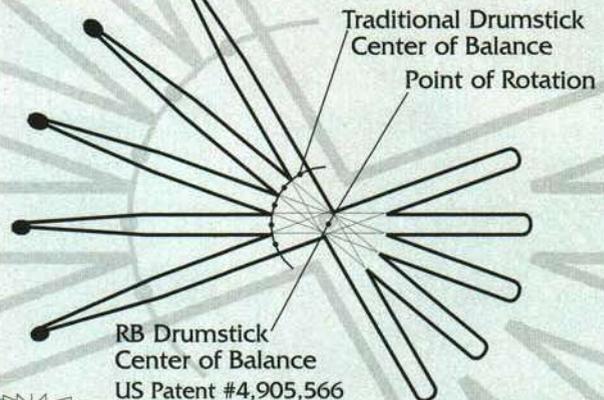
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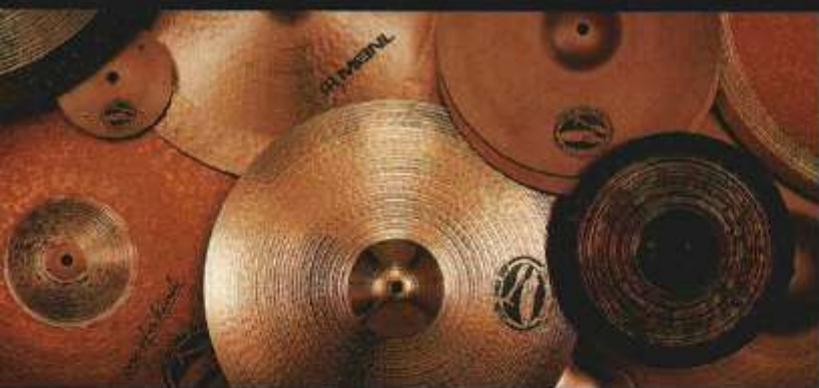
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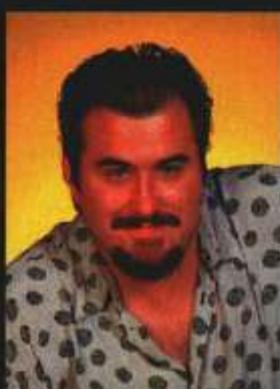
Marco Minnemann (Germany)
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Peter Michael Escovedo (USA)
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Keith Capsuto (USA)
E'nuff Said, Christian

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Lowell Parker
Grand Poo-bah, Toppemdrums, Inc.
via Internet



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Masters Extra..find them at Pearl dealers everywhere.



Masters Extra drums are available in 9 high gloss and 4 satin Burnish finishes, including new Sequoia Red shown here.

TOMMY LEE REFORMED?

You can yank the instrument away from the musician, but even jail couldn't arrest the music from Tommy Lee. While behind bars for his latest episode of spousal abuse, Motley Crue's drummer filled up a notepad with new music. He drummed up his drum parts, dreamed up some guitar parts, and wrote lyrics from a perspective he never could have imagined from the free world.

After four months in the LA County lockup, Lee says he emerged in September more calm and humble, thankful for the chance to renew his life as a father and musician. "It was insane," Lee says of his time in jail. "It wasn't like I checked into some resort. But at the same time, I turned a negative situation into a positive one." Lee adds that along with creating music, he read between thirty-five and forty books.

"I either could have dug my heels in and made it difficult or I could do some introspection," he says. "Never in your life would you take four months to be in some solitary, confined situation and have that kind of focus. But I walked out of jail a better person."

Regardless of the court order compelling him to lay low, Lee says you won't catch him trashing hotel rooms or thumping photographers and security guards along Motley Crue's new tour. Once an arena-rock staple, the band is touring US theaters in support of a new greatest hits disc (BMG/Beyond Records).

Jail was just the climax in the latest



chapter of Lee's rock 'n' shock saga. His fortunes began to drop alongside those of Motley Crue. The band's self-titled album—its first and only without original singer Vince Neil—tanked at the cash register in the mid-'90s. Things didn't get any better in 1996 with the uninspired *Generation Swine*, marking Neil's lackluster return.

Lee and bassist Nikki Sixx faced assault charges for roughing up a security guard at a concert in Arizona. Lee also settled charges of assaulting a photographer outside an LA club. Meanwhile, Tommy and second wife Pamela Anderson tried to fight the distribution of a private video. Then Lee, cited once before for physically abusing Anderson, was sent to jail this past May for another episode. Through the turmoil, the drummer continued making

music, cutting tracks on Rob Zombie's album while out on bail.

Upon his release, Lee "decompressed" in Hawaii for a week, then returned to California to re-connect with his sons—two-year-old Brandon and nine-month-old Dylan—and get behind the drumkit with Crue.

"I'm truly saddened by the fact that mom and dad can't get it together," Lee says, adding that his hopes to reunite with Anderson appear one-sided. "I wish it wasn't happening to me and to my kids. If God wants it to work out, I'm sure he'll point us to the right road."

Motley Crue's new road show will feature music from every disc, except the one without Neil, and include some reworked versions of Crue classics. For now, Lee is leaving the hydraulic drum riser—which vaults him and his drums into somersaults—at home.

Lee is also exploring and recording the music he began in jail. He says his own music is "heavily rhythm-influenced, sort of Prodigy meets hip-hop meets heavy rock, with some dance flavors." He plans on releasing it through his own label, Yummy Records.

"I'm a lot calmer and more appreciative of the natural beauty around me," Tommy says. "After having nature reduced to cockroaches and the occasional fly, I don't let the green trees go by unnoticed anymore. It may sound kinda cheesy, but I feel almost enlightened, and it's helping me get through what I need to."

Matt Peiken

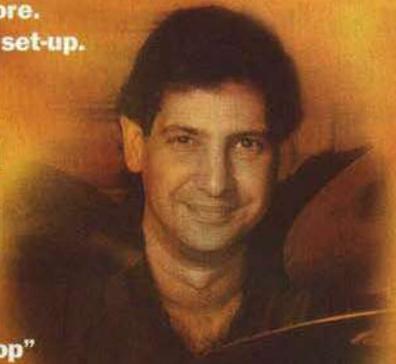
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Rick Latham It's Winter Time

"A lot of people just know me from my books," says Rick Latham, author of the popular method book *Advanced Funk Studies*. "But I was a player before I wrote the books, so it's nice to be on the road, where people can see me play."

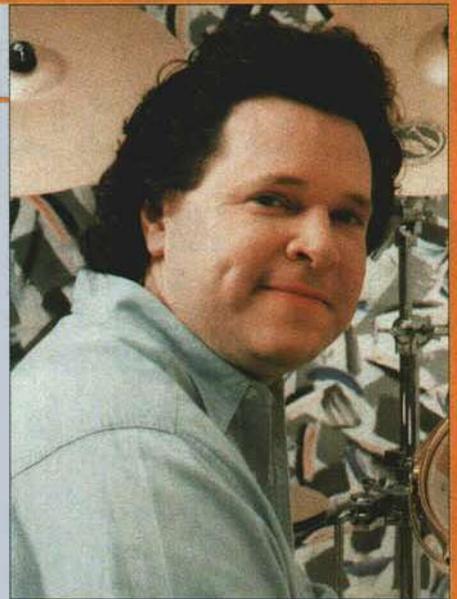
For the past couple of years, Latham has been touring with veteran rocker Edgar Winter, delivering such classic tunes as "Frankenstein" and "Free Ride." Those who think of Latham primarily as a funk drummer might be surprised at the straight-ahead rock grooves he lays down during the course of Winter's show.

"A lot of people think I play busier than I really do, because my books are technically challenging," Latham says. "But that was just so you could get the technique together. This gig is a lot of meat-and-potatoes backbeat playing. The stage volume is incredibly loud, and I'm slamming really hard."

On a lot of gigs, the band consists only of Winter, Latham, and guitarist Mitch Perry. All of the other parts are sequenced, which means that Latham has to lock in with a click track. "It's hard to find drummers who can groove with a click," Edgar Winter says. "A lot of drummers can *stay* with the click, but it doesn't feel natural. Rick has a very organic feel, as opposed to just being metronomic."

Despite the sequenced parts, Latham says there is plenty of live energy on the stage. "I have to really lock in with the click, but I also have to listen to what is happening on stage, because the show varies from night to night. We're playing the same form at the same tempo, but we can still play it differently every time."

Aside from the Winter gig, Latham can be heard on the album *Private Stock* by blues guitarist/vocalist Jon Burton, and on *Soul Finder* by Gomer Edwin Evans, on which he plays hand drums



and ethnic percussion. Latham is especially proud of his self-produced double CD, *Rick Latham's Groove Time*, featuring hundreds of drum loops, fills, and samples in a variety of styles, recorded on real drums.

Rick Mattingly

FRED LEBLANC COWBOY MOUTH

It's quite possible that if it weren't for Oscar The Grouch and plumber's butt, Cowboy Mouth's Fred LeBlanc wouldn't be the drummer he is today. If that throws you into a head-scratching frenzy, just hold on a second. It turns out that LeBlanc's first groove experiments came when he was mimicking his hero Oscar after his parents bought him a large metal green garbage can for Christmas.

The plumber's butt? Along with the rest of Cowboy Mouth, LeBlanc plays in a front-line position to avoid the sights he has seen. "I got tired of looking at guitar players' asses all these years," Fred says with a laugh. "I was playing in a rockabilly cover band and the singer used to do this thing where he'd jump on my riser and bend over. Unfortunately, he would do it every night and when he'd bend over, his pants would kind of come down because he was a

little heavy."

All joking aside, LeBlanc's playing style is decidedly minimalist. From his simple four-piece kit to his sense of song, it's a lesson he learned from listening. "My playing is very basic," he says, "because it's just rock 'n' roll, and rock 'n' roll music is supposed to have drums that basically support the song—whether it's 'God Save The Queen' or 'That'll Be The Day' or 'Smells Like Teen Spirit.' For me drums should never get in the way of a good song."

From his early days as an angry punk rocker to the more country-rock vibe of Cowboy Mouth's latest offering, *Mercyland*, LeBlanc has evolved as a player through a philosophy he originally heard from Bo Diddley. "Keep it simple and think of church, and you'll be alright. If you apply that philosophy to a lot of things in life, you'll usually come out the right end."

David John Farinella



Hilarie Sidney of Apples In Stereo

Four-track cassette recorders were originally seen as tools to craft quick home demos. But inspired indie rockers like Denver's Apples In Stereo have achieved fantastic results in their bedrooms. And why not? *Sgt. Pepper's* was recorded on only four tracks.

"I was so happy when I learned how to get the perfect drum sound with one SM57 microphone," Hilarie Sidney says. "For that flat, '70s David Bowie sound, I tape washcloths over all the heads and point the mic' between the snare and the bass drum, closer to the bass. I just love the way that sounds on the 4-track!"

When Robert Schneider was growing up in Ruston, Louisiana, he traded tapes with fellow songwriters Jeff Magnum, Bill Hart, and Bill Doss. They marked their

home demos as products of the "Elephant 6 Recording Co." Schneider later moved to Denver and formed Apples In Stereo with Sidney, while Magnum started Neutral Milk Hotel and Hart and Doss launched The Olivia Tremor Control. In the last few years, the three "Elephant 6" bands have all released ambitious, critically acclaimed psychedelic pop discs.

"I pretty much learned how to play the drums from the conception of the band in 1993," says Sidney, twenty-seven. "The Velvet Underground's Moe Tucker was a big inspiration because, for one, she was a girl, and two, she had a real simple style. I didn't ever want to get too technical; I wanted to keep it basic and focus on what's right for the song."

Like another hero, Ringo Starr, Sidney

crafts colorful drum parts that are always exactly what the tune calls for, as evidenced by *Tone Soul Evolution*, the band's Beatlesque second album, which was picked up by Sire Records from the indie label Spin Art. The Apples plan to record a follow-up shortly, and Sidney looks forward to expanding her palette with more percussion. Onstage, however, she sticks to snare, bass, hi-hat, and a 24" ride, doing more with this minimalist kit than some do with four times the gear.

"I think I get more respect than I deserve just because I'm a woman," Sidney says modestly. "Basically, I just love to play and record more than anything else, and I'm really happy when I'm doing it."

Jim DeRogatis

ERNIE ADAMS

ELECTRIC RENDEZVOUS WITH AL DI MEOLA

For drummer Ernie Adams, opportunity is a matter of being ready. He has steadily worked his way up from Midwest clubs to world stages. Currently he is on a year-long world tour with guitarist Al Di Meola's new electric band.

Getting this dream gig says a lot about Adams' work ethic. "I was playing with bassist Billy Dickens in a fusion trio in Warsaw, Poland," Ernie says. "Al was playing a concert across the street with guitarists Paco De Lucia and John McLaughlin. He came into the club for some dinner and dug what we were doing. He called us months later, and we did a three-month world tour with him in 1997." Ernie appears, along with Peter Erskine, on Di Meola's new CD, *The Infinite Desire* (Telarc).

"It's been a blessing—I love it," Adams says of the Di Meola gig. "We're playing bebop, Latin, fusion—a lot of different styles. It's also a lot of pressure. Before rehearsals I have to get my chops in shape. I've been working on playing left-foot clave, and I'm lifting weights. It's a heavy-duty gig."

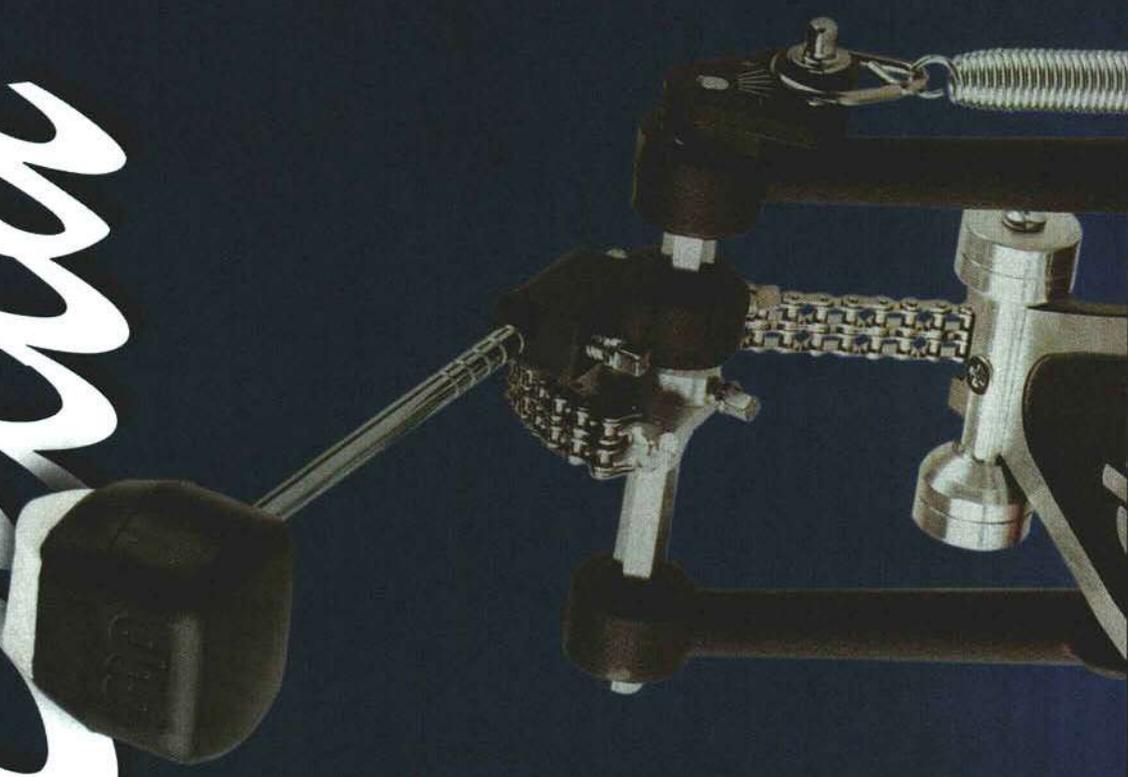
Adams always brings his best to a gig and feels that a positive attitude is a big part of his success. "I've been fortunate to work with Stanley Turrentine, Ramsey Lewis, James Moody, Gonzalo Rubalcaba, and Dizzy Gillespie. It was so cool to be able to play "A Night In Tunisia" with Dizzy. If you continue playing from your heart and develop your art, the rest will come."

Michael Bettine

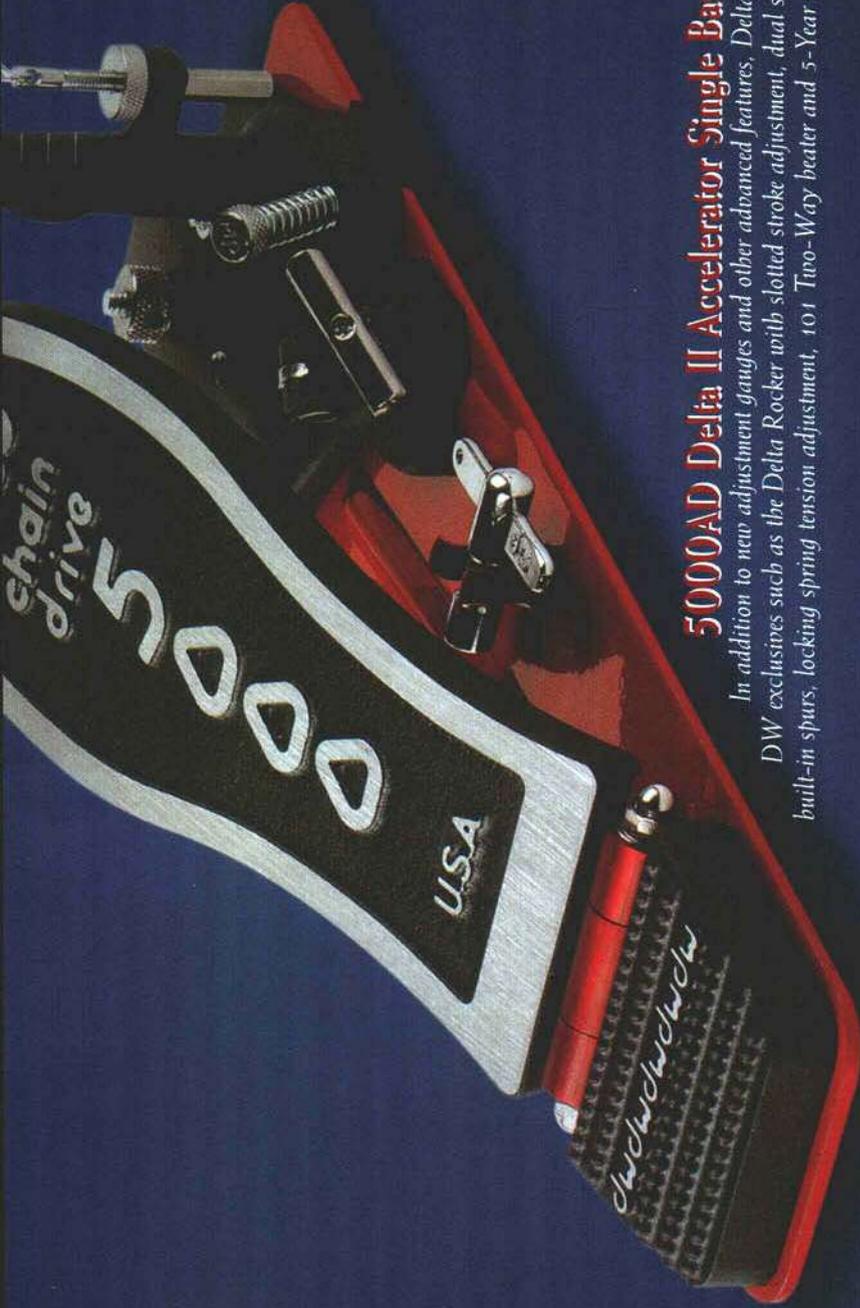
news

- **Jeff Hamilton** was recently in Germany performing with the WDR Radio Big Band with Bill Holman and Johnny Griffin. He also just finished recording Diana Krall's next release. Currently Jeff is touring the Midwest with his trio.
- **Adrian Young** is in the studio working on No Doubt's fourth album, tentatively scheduled for a mid-1999 release.
- **Calep Emphrey Jr.** and **Tony Coleman** are on BB King's new Blues *On The Bayou*
- **Jim Rupp** can be heard on *A Tribute To The Legacy Of Woody Herman* ([718] 788-8032), which is a live performance of Jim with many other talented sideman from the great band-leader's herd.
- **Mickey Curry** is on Bryan Adams' newest, *On A Day Like Today*.
- **Gregg Bendian** has been performing recently in bassist Mark Egan's trio.
- **Dean Giles** has been on the road with the Swing Kings, as well as working on their third CD.
- **Rich Beddoe** is on the road with Finger Eleven in support of their debut album, *Tip*.
- **Carol Cutshall** (aka She-Zilla) is on Famous Monster's debut, *In The Night*.
- **Judd Williams** is on The Amazing Crowns' self-titled debut
- Sweden's hit five-piece group, Kent, will be on America shortly. Their drummer, **Markus Mustonen**, also plays piano for the band.

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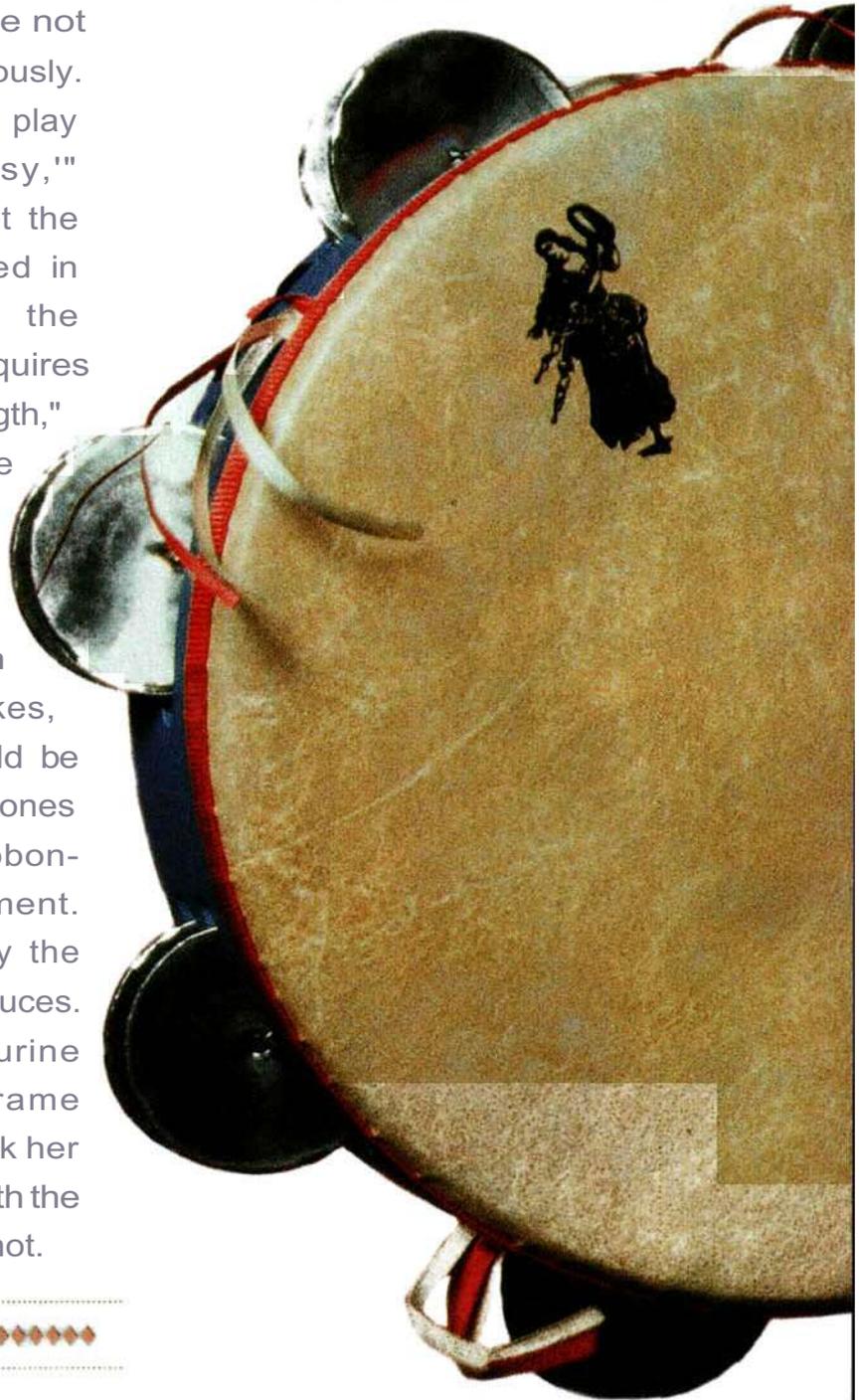
Tambourine Traditionalist

Alessandra Belloni has become used to people not taking her instrument seriously. "Everybody says; 'Oh, you play tambourine; that's easy,'" explains Alessandra. "But the tambourine is complicated in many cultures, And in the Southern Italian culture it requires an amazing amount of strength,"

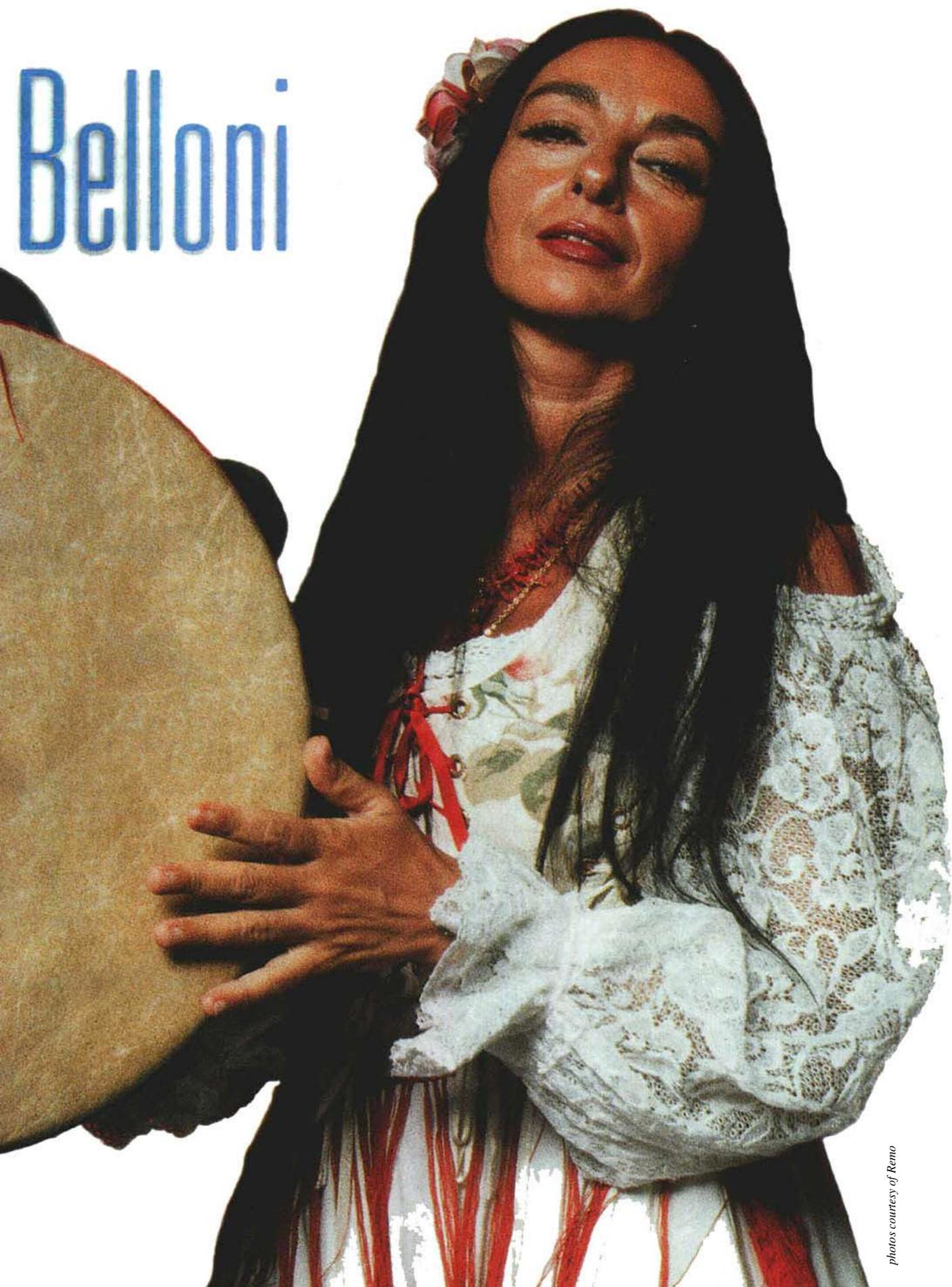
Watching Belloni play, one is not so much aware of the strength involved as of her finesse and coordination. Even orchestral players with a full complement of strokes, thumbrolls, and shakes would be amazed at the multitude of tones she evokes from her ribbon-adorned "simple" instrument. One is also impressed by the power of the sound she produces. Belloni plays the tambourine much in the style of a frame drum, and she can smack her thumb against the head with the crack of a snare drum rimshot.

◆◆◆◆◆◆◆◆◆◆ by Rick Mattingly ◆◆◆◆◆◆◆◆◆◆

Alessandra



Belloni



photos courtesy of Remo



One only has to spend a few moments playing one of Belloni's signature Remo tambourines to realize how much strength is truly needed to manipulate the instrument as Belloni does. It's especially obvious with the largest of the three models, the *Tammorra Napoletana*, which measures 16" x 3 1/2" and has a double row of jingles. Merely holding a tambourine that size can quickly tire the wrist, but Belloni does a lot more than just hold it. "An important part of this technique involves moving the tambourine constantly, with the wrist and elbow going in and out," she says. "You have to develop a very loose wrist, while the forearm is very firm."

Many tambourinists hold the instrument still and move only the hand that is striking it. The resulting sound is a blend of the head and jingle tones. (For purposes of this article, we won't consider vocalists who bang headless tambourines against their thighs as "tambourinists.") When Belloni plays, the constant movement of the instrument causes the jingles to maintain their own rhythm, while the hand strokes provide counter-rhythms and accents. It's almost as if the jingles serve as a ride cymbal and the hand strokes on the head imitate snare- and bass-drum patterns.

The fact that the tambourine itself is in motion pays a big dividend in terms of the volume Belloni can produce. As everyone learns in high school physics class, if a car going twenty miles per hour strikes a parked car, the force of the impact is only half as much as if two cars that are each going twenty miles per hour have a head-on collision. Similarly, if the tambourine and the striking hand are both moving toward each other, the impact will be stronger and louder than if the instrument is stationary.

Belloni follows the ancient Italian custom in which women hold the tambourine with the right hand and strike with the left.

"This drumming tradition is directly connected with the earth. Years ago the tambourines were made from grain sieves and the heads were made of goat skins. When the women were still in the fields, they learned about drumming from their mothers and grandmothers."

(Men play the opposite way.) With her left hand, she uses a variety of techniques to produce a wide range of timbres, incorporating thumb strokes, finger strokes, and slaps. "The hardest thing to teach is the coordination of the holding arm, which is going back and forth, with the movements of the other hand, which is rotating up and down while the thumb strikes accents in the middle of the head," Belloni says. "Brazilian players move the tambourine forward and back a little bit to create the jingle sound, but I know of no other tradition that involves as much motion as the Southern Italian style."

Because of the volume at which Belloni can play, she has often been able to jam with musicians who play instruments that are typically louder. That hasn't always been an advantage, though. "Last year I appeared at Drum Mania for Manny's Music," she explains. "I was really proud to be the opening act for Terry Bozzio, Horacio Hernandez, and the Santana drummers. At the end, they wanted us all to jam together. I thought that was silly, because even though my tambourine is loud, it's not *that* loud. But I got pushed out onto the stage, and I didn't have earplugs. I'm pretty sure that's where I developed a perforated eardrum. What was really nice was that Terry and Horacio saw that I was in pain and immediately got up from behind their drumsets and stood next to

me playing small percussion instruments. But it was silly for me to try to jam with seven drumsets, and now I'm more careful to wear earplugs in a lot of situations."

Although Belloni has appeared at various drum and percussion events over the past few years, including Percussive Arts Society conventions, the World Percussion Festival at the Berklee College of Music, and the PercPan festival in Brazil, her primary musical activities involve the folk music of her native Italy. Belloni was first exposed to Italian folk music as a child growing up in Rome. "My grandfather played snare drum, tambourine, and mandolin," she recalls. "On Sundays and holidays he would get together with his brother and play this music, and my grandma used to sing with him."

"At the time, I was embarrassed by it," Belloni admits, "because this was the music of the peasants. I was from the city, but my grandfather was from the mountains, and he never went to school. Living in Rome, I never saw any of the Southern Italian rituals, because the Vatican had put a stop to most of the festivals back in the 1800s."

"So I had this music in my blood, but I wasn't aware of it for a long time. As a child I liked to sing the songs I heard on the television and radio. And when I was a teenager in the late 1960s I liked the artists who were the Italian Bob Dylans

and Leonard Cohens—songwriters who were also part of the folk tradition. I sang in a group in Italy, and at school I was involved in theater. My mother was happy about it, but my father didn't think that was something that women should do."

At seventeen Belloni went to New York for a one-month vacation with her mother and sister. She has lived there ever since. "I realized that I was in a place where everything was possible," she says. "I decided to stay, and I've never thought it was a mistake."

She got involved in avant garde theater, did some film work, and sang in a Greenwich Village cabaret. In the late '70s she returned to Italy for a visit, and while in Naples she heard a group performing traditional Neapolitan folk music. "There was something familiar about it," she says. "But I didn't realize what it was right away. Then I remembered my grandfather playing this music."

Alessandra was especially enchanted by the tambourine playing of the legendary Italian percussionist Alfio Antico, and decided that she wanted to learn to do that. But it wasn't as simple as signing up to take lessons from a teacher. "Nobody sat down to teach me," she says. "They don't do that. You just have to pick it up. You follow people around and try to figure it out as you go. It's like a secret that they don't want you to

know. In each town there is a different style and a different way of playing, and everyone is protective of their own tradition. Each one will tell you, 'This is the only way to play it and the others don't count.' It's great to keep a tradition pure, but it's unfortunate that people are so closed-minded and in competition with each other. I see the beauty in each style.

"What I think is great about the United States," Belloni continues, "is that the drummers are very open and want to learn. I've had a lot of professional drummers come up to me and ask me to teach them how to develop this kind of strength so they can use the tambourine in different ways. Glen Velez has studied with me, and so have people who want to use these techniques for rock music."

Back in New York, Belloni and classical guitarist/composer John La Barbera (who had toured with Italian traditional-music group Pupi e Fresedde) founded an ensemble called I Giullari Di Piazza (Players of the Plaza). The group is devoted to reviving the ancient folk music of Southern

Italy, and performs in the Commedia dell'Arte tradition. The group has recorded several CDs, including *Earth, Sun And Moon* (Lyrichord), *Global Celebrations* (Ellipsis Arts), and *Dea Fortuna* and *Sulillo Mio* (Shanachie).

Belloni was Artist-In-Residence at New York University for ten years, and is currently Artist-In-Residence at the Cathedral of St. John the Divine in New York City. She has also formed a duo called Mediterranean Volcano with frame drum master Glen Velez. Her production, *The Dance Of The Ancient Spider*, premiered at New York's Lincoln Center in 1996.

In the summers, Belloni returns to Italy to study and participate in festivals honoring various saints. Belloni compares the Italian religious festivals to the Brazilian Carnival or Mardi Gras celebrations. Each village has its own festival with its own traditions, and groups of musicians compete—similar to the competition of Brazilian samba schools. Most of these festivals feature rituals involving percussion, singing, and dancing, which begin

around 10:00 P.M. and continue until sunrise.

"The people live for this one night, this one feast," Belloni says. "In these villages, the music is the people's life. Most of the people are very poor and can't even write their name. But their voices are really amazing. They are ancient voices that come from the earth.

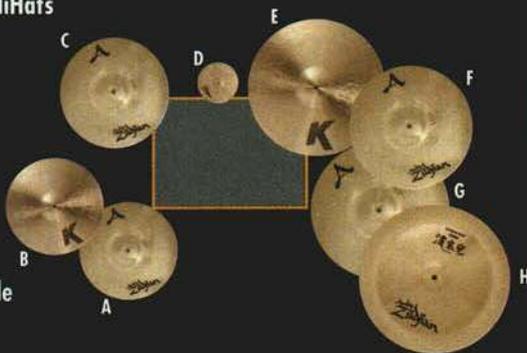
"In one festival, the main instrument is the snare drum. The drummers are only guys. They never think of toys when they are children; all they think about is getting a snare drum. And the ones who are too poor to buy one will rent a drum for the festival."

Belloni has frequently participated in the Tammorra festivals—summer rituals (in honor of the Black Madonna or of different saints) that involve frame drums and tambourines. One of the first festivals she participated in was quite an ordeal. "When I started doing this, I was really ignorant of the ways of the people," she says. "There are a lot of unspoken rules, and if you want to participate, you have to follow

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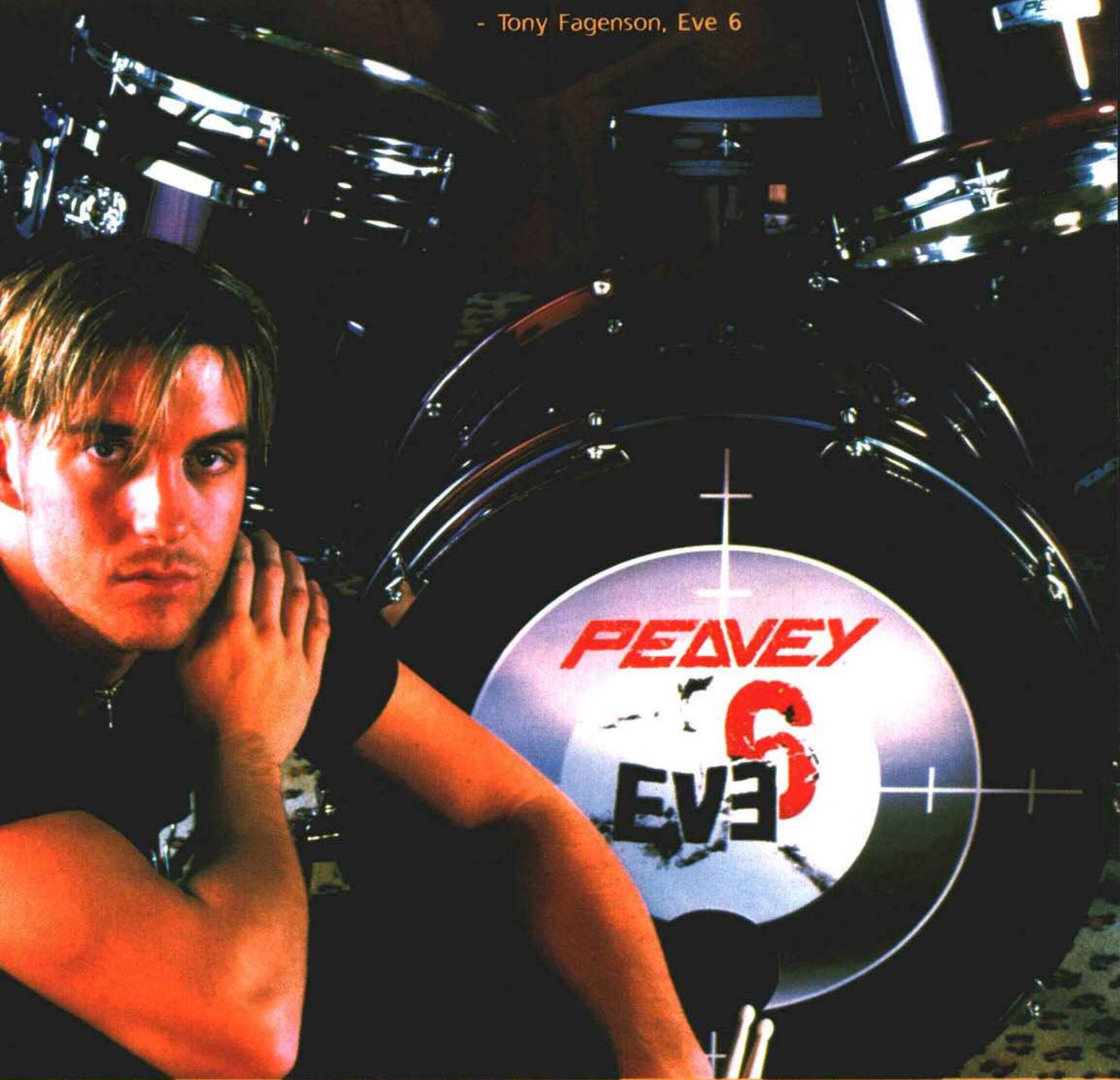
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those rales. This festival took place on top of a mountain, and the only way to get there was to walk for miles up a long, dark road. My shoes broke off and my feet got heavily blistered, but I knew I had to get through it.

"Everyone gathers at the church. They go inside and light a candle, and then come out and start drumming and dancing. It's totally pagan, even though it's right in front of the church. The dancing is very sensual and the lyrics are extremely erotic. The drummers' job is to follow the voices, and the rhythm is amazing in the way the accents follow the lyrics. They dance and play drums for hours, and you have to keep going. My hands were bleeding, but you get into a collective euphoria and it becomes very trance-like. I had to go through this initiation, and when it was over I had to walk back down the mountain with no shoes.

"I was invited to the festival in Montemarano by some friends from New York who were originally from that town. It was way up in the mountains and it was

freezing. This is a lot like Carnival, and they have different teams that compete. When I arrived, my friends were already playing with a team, and the leader was dressed like the character Pulcinella and had a cane. My friends called out to me to come and play tambourine with them, but when the leader saw me standing there playing, he started whipping my knees with his cane because he didn't know me, and they don't like outsiders. So I started cursing him, and then my friends came over and told him, 'She's with us.'

"So then I had to prove myself. I was in a lot of pain from where he had whipped my knees. But when he saw that I could actually handle it, he turned completely around and had me come up front. It was an amazing experience. We spent hours going up and down the mountain, playing and drinking wine."

Yet another festival is based on the folk dance called the tarantella. "That was used to cure women who they thought had been bitten by a tarantula and who were having fits," Belloni says. "But research has

...make some

noise

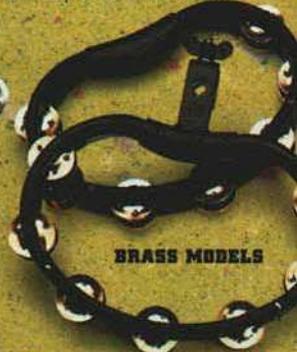


Marco Minnemann (R-Block)

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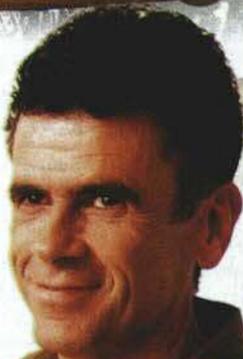
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Will Calhoun



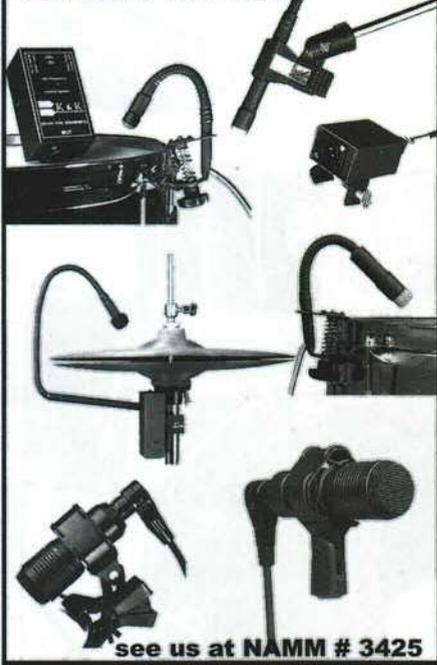
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shown that they were suffering from a mental disorder—a form of hysteria. The music and dance were therapy, and the tambourine was the most important instrument.

"I used to think it was just a myth, but last summer I had an experience that makes me wonder. I was driving around Puglia, which is the part of Italy where the myth originated, and even though it was August and was very hot, everyone was staying inside with the doors and windows shut. The way the towns are connected with each other, I started to feel like I was in a spider's web. It was very strange, and I got into a state of mind where I could identify with the women who went through this disease. I knew that the women who lived here were very repressed and had a lot of depression in their lives. I really started to feel this weird sadness, and I knew I had to get out of there.

"And then I was stung by a bee, and I found spiders in my bed. They were not tarantulas, but I had a lot of bites. It was

very painful, and the swelling would not go down. I had cortisone shots, but the swelling got worse and I was feverish. Then we decided to do the tarantella dance, and within twenty minutes the swelling went down. So now I'm wondering if it's a myth or if it's real."

This experience led Belloni to get involved with music therapy. Lately she has been doing volunteer work at Mt. Sinai Hospital in New York, working with mental patients. "I work with groups of women who are studying the tambourine and dancing, and it helps them release a lot of things," she says. "We all have different types of anguish or repression in our lives, and playing tambourine and dancing can relieve a lot of stress."

She also developed a percussion clinic/dance workshop called "Rhythm Is The Cure," which introduces tambourine and frame drum rituals to everyone from professional percussionists to people who have never played drums before. She has conducted this workshop at schools such as Berklee and CalArts, as well as for women's groups. The repertoire of Southern Italian healing chants and drumming used in these workshops appears on her new CD, *Ave Mama E Deu* (Interworld/Warner Bros.). "The 6/8 rhythm that is used in dances like the tarantella creates a lot of good energy," she says. "At the beginning of these workshops, a lot of people are very uptight and are resistant to the idea of participating. But by the end they are not inhibited at all. The effect with women has been very deep. Connecting with the rhythm of the drum can be very helpful in overcoming depression."

In many of the Italian festivals that Belloni has participated in, she is the only female percussionist. "The only women I've met who have drummed at the feasts were between sixty and ninety years old," she says. "They are peasants, and they are very strong. The young women are beautiful dancers and singers, but none of them pick up a tambourine or frame drum. I think the main thing is that women don't want to go through the pain that is necessary to develop the proper strength. I personally don't feel that men have stopped women from doing it."



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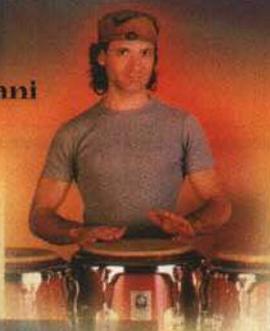
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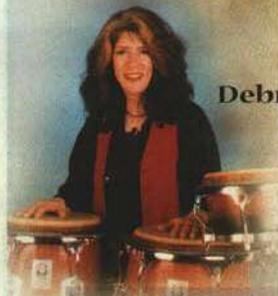
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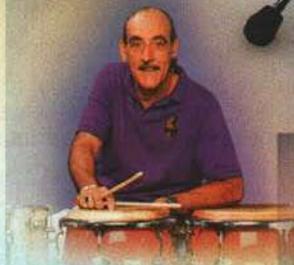
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"There has been a complete change in what women are supposed to be like," Alessandra continues. "Years ago, the peasant women worked the land with incredible strength. They would give birth and be right back out in the fields. And this drumming tradition is directly connected with the earth. The tambourines were made from grain sieves and the heads were made of goat skins. So when the women were still in the fields, they learned about that from their mothers and

grandmothers.

"But that tradition isn't being passed on to the young women who go to school and then get jobs in the city. It's very sad because by losing that strength, they lost a lot of power—the power of drumming. Women are not in touch with the earth any more.

"Some women might be offended by what I am saying, but I really believe it has to do with our image of ourselves and how much a woman is willing to be

strong. Look at Sheila E. She has an immense amount of strength. The first time I saw her, she was an inspiration to me, showing me that I could do this on another level."

Belloni admits that although there was only one occasion where a group of men flatly refused to let her play, she has always had to prove herself before being totally accepted. "At first the guys will look at me like, 'Yeah, you want to do this, but you really can't.' So they sort of disregard me. I have to prove that I can keep going. And once I do, everything is fine.

"Because there are not that many women playing percussion, I have developed this feeling of being like everyone's sister. I love to go to the hand-drum jams at PASIC and spend the evening playing with all my 'brothers.' I believe that drumming has male and female energy. It's like the right hand and left hand, or yin/yang. When women and men are making music together at the same level, it's magic."



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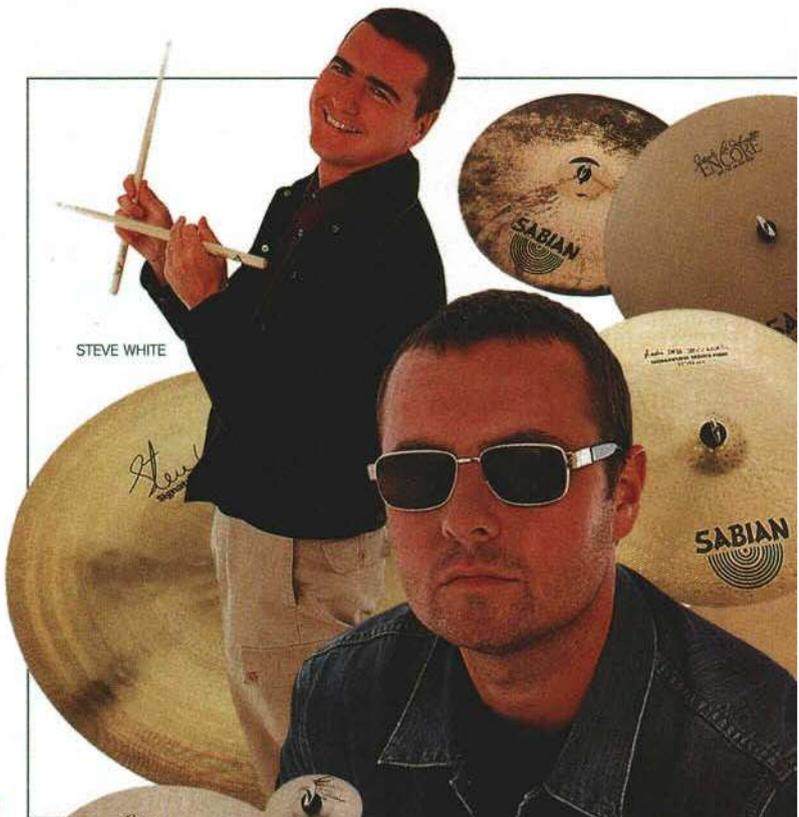
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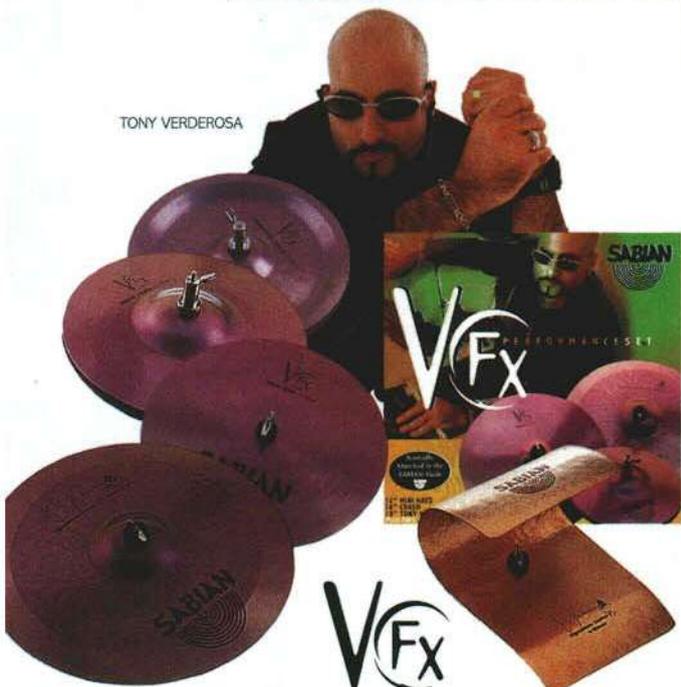
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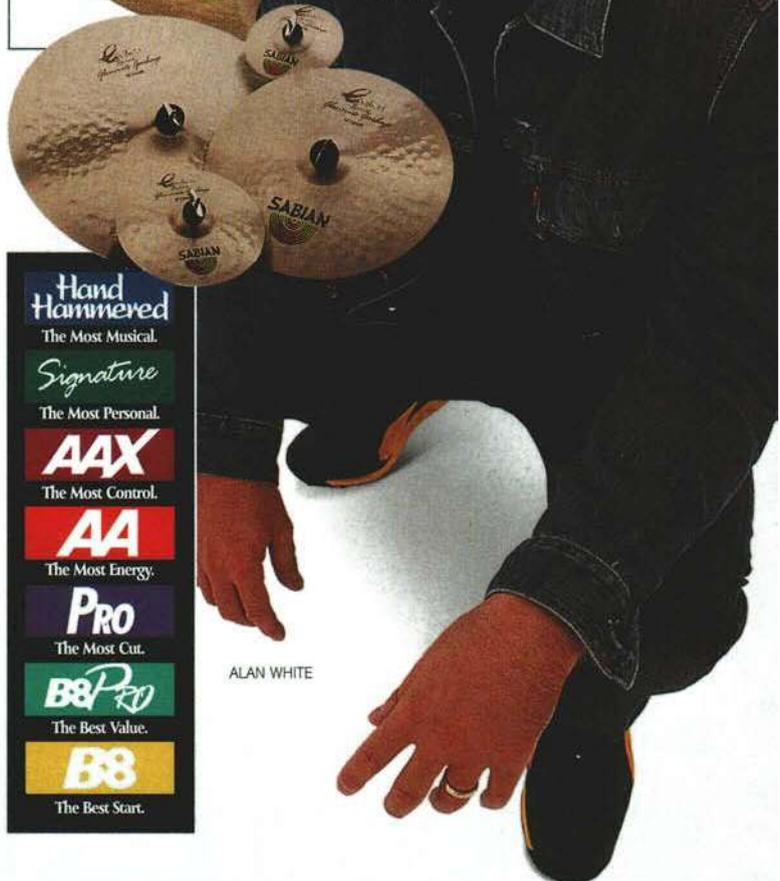
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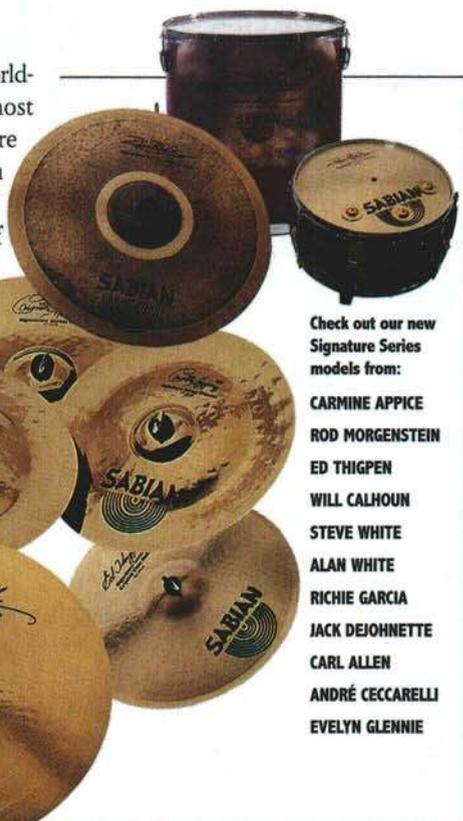
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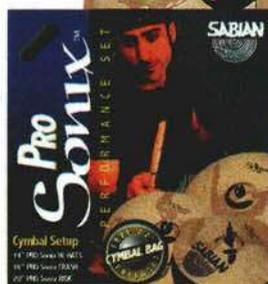
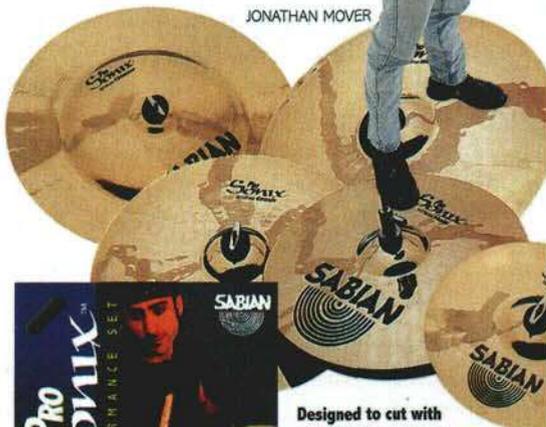
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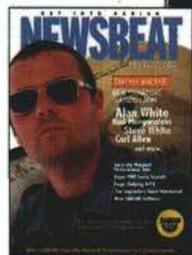
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Dave Weckl

Q After playing drums for twelve years and studying a lot, two years ago I started to take lessons from the best teacher in Italy, the great (although maybe unknown to you) Mr. Enrico Lucchini. (He spent years close to Philly Joe in Paris). He gave me a lot, and he found my biggest weakness: I didn't use my wrists for playing drums—only fingers!

Now my question/complaint to you: In your video *Back To Basics* (which was my bible when I started playing), why did you stress to the supposed young and inexperienced drummers to study the single roll mainly with your fingers—with not one word about having well-prepared and strong wrists before taking care of finger control? I'm sure for this reason only now, after my lessons with my teacher, do I start to really feel comfortable with dynamics, control, power, and endurance.

Massimo Marchi
Bologna, Italy

A Hi, Massimo; thanks very much for writing. After reviewing my video and what I said concerning hand development, I see how you could maybe take what was said literally, and just spend time developing your finger technique. I am sorry to hear this, but I do feel you may have misinterpreted my intentions. (Maybe certain things got lost in the translation to your language?) I will explain a few things here so that you (and all owners of the video, past, present, and future) will have some insight as to what I was trying to convey at the time the video was produced.

In my early development I don't recall being taught how to use my wrists (except maybe as a very basic lesson in grade school band). As far as I can remember, my wrist development was a natural progression as I continued to practice and play. When I started to study with different teachers, I assumed I was using the wrists correctly, since nothing was ever said to the contrary. The focus in those lessons was to show me things I *couldn't* do, like finger control. When the time came to do the *Back To Basics* video, I was following my then-current clinic format (where quite a few questions always came up about technique in general and about finger control in particular). For the reasons mentioned above, it actually never occurred to me to talk about the wrists directly in that video. As my teachers had done with me, I wanted to share this knowledge of "another" way to think about hitting the drums *in addition* to the standard wrist technique. I do see my oversight now, and I probably should have been clearer on the subject.

Also, since the title was *Back To Basics*, I agree that wrist development could have been discussed. I did say, however (and I

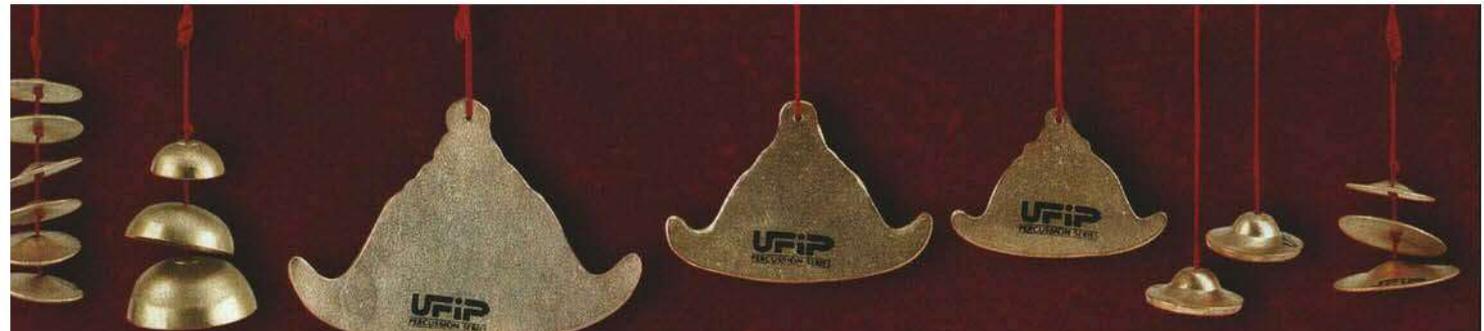


quote myself from the video), that this introduction to finger control "was to be used along with the wrists and arms," and that there was "a conversion point to switch to the fingers from the wrists when everything starts to tighten up" in the single-stroke roll exercise. If you actually watch what's going on anytime I play the drums on that video (except during the finger control exercise), it is very apparent that I am *not* using just my fingers. In fact, most of the time I am using a lot of wrists and arms in conjunction with the finger control.

Back To Basics is now more than ten years old. I still strongly believe there is good information given, and I stand by what was said. However, I have since gone through some changes and have learned some new things—mostly due to my recent studying with the now-legendary Freddie Gruber. Although I still use the finger technique when necessary, the importance of the wrists and other techniques (such as the Moeller method, and flowing arm motions in general) has been brought to my attention. I thoroughly address this subject in my clinics now, and when my next video is produced—hopefully soon—what I have recently learned will be talked about and demonstrated in full. I believe this information has helped me to become a better musician, allowing me also to continue my development in the art of playing the drums.

Sharing knowledge on your abilities is a difficult position to be in. One can only share what one knows at that moment in time, at that point in one's progression. With this in mind, it is important to always realize and remember that no one person or method is the last or only word. When learning, it is of course important to have good guidance. But it is *always* up to the individual to listen, watch, apply, and then figure out what works for him or herself. It is also imperative that you use common sense and every possible means to determine whether you may have misinterpreted what was actually said. I believe this is the case here.

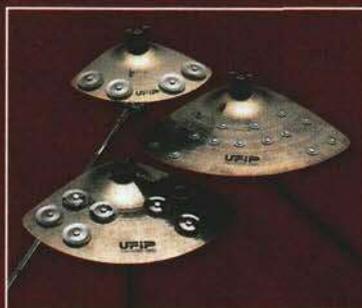




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Heel-Toe Doubles

Q Could you please explain what "heel-toe doubles" means when talking about bass drum playing?

Charlie Franklin
via Internet

A "Heel-toe doubles" refers to playing two quick bass-drum beats in succession by playing the first one with the toe (in the traditional manner) and the second with the heel. To do this, the foot is generally "rocked" forward across the pedal so that the heel comes down on the middle of the footboard.

The reason for doing this is that the overall "rocking" motion of the foot, ankle, and leg can be made in a smoother and faster manner than trying to step down on the pedal with the toe, allowing it to come back up, and then stepping down on it with the toe again.

Avoiding Cymbal Breakage

Q I'm twenty-nine years old and have been playing since I was about eight. I'm currently in a country/southern rockabilly band called Shiloh. We have been on the road for almost two years, paying our dues. My question is: Is it a normal occurrence to break nine cymbals in a year? I'm not a real hard hitter, and I don't try to put a solo in every song. I tend to just lay down a groove and let the guys play around it. As a result, I don't consider myself hard on equipment. I like to use rimshots a lot, so I break my share of sticks, but I've only broken two heads in the past year. Yet I've broken nine Paiste, Sabian, and Zildjian cymbals during this same time period.

One of my bandmates thought it might have to do with going from one climate/elevation to another (Wyoming to south Texas, for instance), but I've never come across another drummer who has experienced such a phenomenon. I've also never known another drummer who has broken as many cymbals in as short an amount of time as I have. If you can give me some advice or info, my wallet and I would greatly appreciate it.

Chris Parson
via Internet

A We've interviewed thousands of touring drummers, and we've never heard of climatic conditions creating problems for cymbals. So that theory can probably be eliminated. The fact that you've broken cymbals from three different brands indicates that the problem doesn't lie with any one particular brand, so simply switching brands isn't likely to be the answer, either.

Whether or not you consider yourself a "hard hitter," you're obviously hitting your cymbals harder than they can take. Perhaps the problem lies in the *models* of cymbals you're using. If you're playing thin or medium-thin crashes, perhaps you should consider switching to slightly heavier, more durable models. This doesn't automatically mean jumping to "power rock" models. Even a move to a medium from a medium-thin can make a lot of difference in terms of cymbal longevity.

Make a list of the cymbal models you normally play. Then check out the catalogs of the brands you like. See what's available, cymbal for cymbal, in the next weight up. (Go from a medium-thin to a medium, or from a medium to a medium-heavy.)

If you don't like the idea of using heavier cymbals, consider trying the next *size* up from what you're using now. If you regularly break a 16" cymbal, try a 17" or an 18" size of the same model. In this way, you can get a little more durability, without completely sacrificing the familiar tonalities you like. And no matter the *size* or weight of cymbals you ultimately choose, make sure you don't clamp them down too tightly on their tillers. Too-tight clamping is a major cause of cracking.

You should also evaluate your cymbal-playing technique. You may not be hitting them terribly hard, but how are you approaching them? Cymbals are best played with a glancing blow, allowing them to "get out of the way" of the stick impact and to respond with their own vibration. If you slam straight into them, they really can't respond as well (and they also tend to butt up against the cymbal tilter rod, which can cause cracking around the hole). If you can adjust your technique to reduce the impact force with which you play your cymbals, you might not have to change models at all.

Bass Kick For In-Ear Monitor Systems

Q I am the drummer for The Swingin' Medallions, a band that started in the '60s and had a few hits over the years. We recently opened for Collin Raye and Tracy Lawrence in Panama City, Florida. The drummers for those artists used in-ear monitor systems, but they also had some sort of transducer bolted to the underside of their drum thrones. The transducer seemed to be connected to an amp with speaker connectors. I am assuming this device is used to simulate the bass response that the in-ears monitors lose. Can you give me any idea of what these drummers were using, what it does, and where I can purchase one?

Robby Cox
Greenwood, SC

A The device you describe sounds like the AuraSound *DSK-50 Bass Shaker*, which appeared in the September '98 *New And Notable* department. It's designed to attach to the vertical shaft of a drum throne and provide the physical "feel" of low-frequency sounds—like bass and kick drum—that is missing in in-ear monitoring systems. It's powered by AuraSound's *AMP-75* amplifier, which has line- and mic'-level inputs, a stereo headphone jack, and rotary level controls and is said to integrate well with in-ear monitors. The amp is two spaces high and 1/3 space wide in an amp rack. The *Shaker* and amp are sold as a package at \$399.99, or separately at \$179.99 for the *DSK-50* and \$219.99 for the *AMP-75*. Contact AuraSound at 2335 Alaska Ave., El Segundo, CA 90245, tel: (310) 643-5300, fax: (310) 643-8719.

Whither Bluth?

Q I am intrigued by the description of Zack Danziger's band Bluth that I have seen in the Zildjian *Re-Mix* cymbal ads: "Futuristic fusion of electronic music and astonishing musicianship that still retains its human touch." I have tried to track the Bluth album down through stores, catalogs, and the Internet with no luck. Could you tell me where I can find Bluth?

Michael Graham
via Internet

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A In September '98 we ran a column by Zach, at the end of which appeared the following Web address for those interested in Bluth: www.kineticsurge.com.

Rogers R380 Snare

Q I have a 14" Rogers R380 snare drum (and kit). I have the usual snare-string setup on this drum, and even with all the tweaking techniques I know, the snare sounds terrible. My question is this: Did Rogers make some special snare to fit this drum's strainer? My gut tells me this string-thing just isn't right! The strainers on this parallel-action mechanism have a small, flat, round sort of button at each end for the snare to attach to. Please tell me I'm not crazy, and that I have the wrong snare! So far, no one can tell me.

Todd Findlay
Kelowna, BC, Canada

A Our intrepid drum detective, Harry Cangany, responds: "Todd: I can't tell if you're crazy or not, but I can tell you that you're correct about using the wrong snares. Rogers did not make your drum. It was made by Yamaha for Rogers back in the days when drums from Japan cost a lot less than they do now. (And, at that time, Yamaha was not yet a major name in drums.)

"You need extended snares. If you don't have them, and you use the shorter 'normal' snares, what you'll find is a bending

of the snare wires and a pretty rotten sound. I'm not sure if anybody has the right snares, but here's what I would try: Go to your nearest drum store and see if they can get snares from Cannon (aka Universal Percussion). Cannon has had a Tama copy set of snares available, and I bet they will fit your drum. On each end of the metal plate that holds the wires is a ring that should fit down over the 'knobs' on your strainer and butt side. The parallel mechanism is such that it will stretch the snares beyond the drum's shell and take up all slack. Then you'll have the correct sound. I hope this helps."

Sonor Lugs And Tension Rods

Q Here's a question I've never been able to get a straight answer to: Sonor's lug bolts are slotted and thus require a special drumkey (or a flat-tipped screwdriver) to work them. Could those bolts be substituted for the more standard lug bolts used on other brands of drums? I'm thinking about getting either a Sonor kit or just using their lugs (so as to take advantage of Sonor's ingenious S.A.M. system) on a custom kit.

Dean Seaman
via Internet

A Sonor tension rods and tuning lugs utilize a thread pattern different from all others in the industry, and as such will only work together. The rods will fit no other lugs, and vice-versa. So, if you want to uti-

lize Sonor's S.A.M. system, you'll either need to buy Sonor drums or a complete set of Sonor lugs and tension rods for your custom kit.

Corrections

In the June '98 *It's Questionable* Pearl product specialist Gene Okamoto answered a question about Pearl BLX Series drums, identifying them as the *Prestige Session* series. MD reader Calvin Duncombe of Mt. Morris, New York wrote to say that the drums mentioned fit the description of his BLX *Prestige Studio* kit. We sent Calvin's letter to Gene, who responded as follows.

"BLX drums were indeed called *Prestige Studio* and not *Prestige Session* as was printed in my answer. It wasn't a typo on MD's part; it was a typo in the copy I sent to MD. So much for proof-reading. I apologize for not catching the mistake sooner, and for any confusion this might have caused."

The Turkish fax number given for Grand Master Cymbals in the November *Product Close-Up* was incorrect. The correct number is 011 90 212 251 35 99.



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(EDGAR WINTER)

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Rick's Meinl Custom Cymbal Shop Setup:

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E: 10" Splash (One of a kind), **F:** 22" Ride (One of a kind), **G:** 20" China (510027),
H: 17" Crash (430005), **I:** 13" Hihats (330017+330018).

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Seems Like A Logical Name Backstage Drum Bags

Well, that's where you leave them while you're playing, isn't it? (Besides, "Garage Drum Bags" or "Basement Drum Bags" don't sound nearly as glamorous.) This new line of bags features heavy-duty thick padding and water-resistant shells, luggage-grade zippers, double-reinforced stitching, heavy-duty handles with "get a grip" rubber slides, and full warranties. A shoulder strap is included on the cymbal bag and is optional on all other bags. Models are available for all popular drum sizes, as well as for double and single bass drum pedals, spare heads, and cymbals.



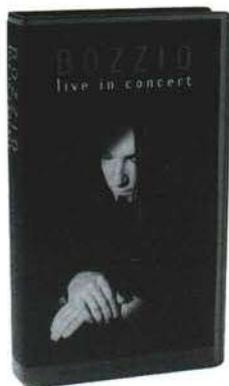
They Clamp To The Stand With The Greatest Of Ease...

Ac-cetera Mic-Eze Microphone Holders

Need an effective compromise between lugging heavy mic' stands for traditional drum mic's and spending the money to convert to clip-on mini-mic's? *Mic-Eze*

holders clamp on to drum rims or stands to hold all kinds of mic's in place of stands. The *Flex-Eze* model (shown attached to the bottom rim of a snare drum) is offered with either a 3" or a 5" flexible center, permitting exact placement of the microphone. (The models shown on the drum stand are the *M-1A* and *M4*.) The units feature total flexibility for exact miking direction, wide-opening clamps to accept any size mic' body, protective pads to prevent marring of drum rims, and isolation material on the clamp to reduce unwanted vibration.

Watch The Drummer, Wear The Clothes DW Terry Bozzio Video And Logo Clothing Line



Terry Bozzio's *Live In Concert* video features Terry's new music for solo drums, described as "the most melodic and complex musical statements that Terry has ever composed." Included in the one-hour cassette are African/Middle Eastern patterns, linear funk grooves, a two-part invention, and "jazz for one" with a walking bass line played on the toms. Many of the pieces feature Terry's trademark multi-layered Ostinatos in odd time signatures, with contrapuntal melodies and polyrhythmic soloing. The video is available for \$29.95 from Drum Workshop dealers or directly from the DW video hotline: (800) 237-3948, extension 430.

And while you're watching the video, lounge in one of DW's new logo wear items, including T-shirts, sweatshirts, sportshirts, work shirts, jackets, boxer shorts, hockey jerseys, and hats. The line also includes a lined "Montana" denim jacket, a cashmere-and-leather jacket, and a unique wool-and-leather "Award" jacket with the "Craviotto Solid Shell" logo. Logo clothing for infants and toddlers is also offered. Contact the company at the same hotline number shown above for a complete catalog.



Was Fay Wray A Drummer?

King Kong Cymbal Center, Cym-AC, And Mallet Tote

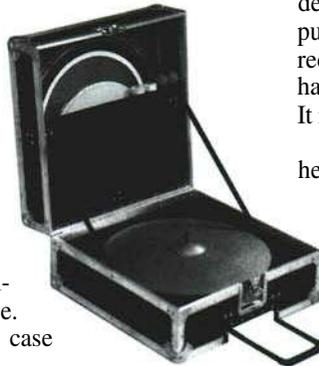
Fay may not have been a drummer, but if she was she might have utilized some of these equipment containers from the line named for her simian playmate. King Kong Kases now offers the *Cymbal Center*, a transit case for educational or symphonic storage applications, where a lot of cymbals must be protected, stored, and moved. (It might work dandy for cartage companies and rental houses, too.) It's designed to hold up to twelve pairs of orchestral cymbals ranging in size from 14" to 22" in diameter. The twelve slots

are arranged in two rows of six, with the "uppers" having an interior height of 16" while the "lowers" are 22" high. Each case includes 3/8" laminated ATA-style construction, recessed handles and latches, and permanently mounted 4" heavy-duty casters. (The slots could also be used for stands, heads, or small percussion instruments.) The *Cymbal Center's* exterior dimensions are 25"x25"x46", and it's priced at \$995.

For those whose cymbal-packin' needs are a bit smaller in scale, there's the *Cym-AC*: a combination cymbal/accessory case. The 25"x25"x13" case

includes multiple storage compartments for cymbals, stands, sticks, heads, music, and other accessories, and is designed to be pulled via a recessed pull-out handle and casters. It retails at \$495.

Finally, there is the *Mallet Tote*, a heavy-duty lockable briefcase with movable dividers for storing mallets, sticks, brushes, small hand-held percussion instruments, and tools. The entire interior is padded, and the lid has a multiple-pocket sleeve for music, papers, and writing implements. List price is \$99.95.



Cymbals In A Box, Gongs Between Pages

Paiste Sampled Cymbal CDs And Gong Books

After five years of research, Paiste and percussionist/sound designer Ed Mann (Frank Zappa, Mark Isham) have produced the *Paiste Audio Sound Library*, a three-CD set of digitally recorded cymbals. Each sample is indexed and played using a consistent system of varied striking points and graduated stick weights.

The CDs are designed for MIDI composing and sequencing. Volume 1 covers light to medium rides from the *Sound Formula*, *Signature*, *2002*, and *Formula 602* lines. Volume 2 covers medium to heavy rides, and Volume 3 covers hi-hat and crash cymbals.

Also available from Paiste are two books on gongs. *The Healing Power Of The Gong*, by German ethnomusicologist and composer Joannes Heimrath, covers everything from the history and production of gongs to their effects on the body and the soul. Hans Cousto's *The Cosmic Octave* espouses the theory that each planet of our solar system has its own inherent frequency, or musical pitch. This is the basis for Paiste's *Planet Gongs*—fourteen models among the company's extensive range of gongs.

Tune, Grab, And Go!

Rhythm Tech MemoKey And Mountable Gig Tray



Every working drummer has experienced the situation of having to tune one's kit in a hurry, and in a noisy environment. The *MemoKey* (\$34.95)—a combination drumkey and torque wrench—solves this problem by allowing players to pre-select a tension level for tuning a drum. By using a thumbwheel with numeric settings, drummers can "quickly and accurately tune all the lugs on a drum—without over- or under-tightening." The *MemoKey* alerts the drummer when a lug has been sufficiently tightened, thus preventing over-tightening and reducing wasted time.

And speaking of saving time, if you don't want

to fish around for spare sticks, brushes, or percussion instruments (and especially if you do any "legit" or "pit" percussion playing along with your kit work) you might want to check out the *MGT Mountable Gig Tray* (\$59.95). Made of powder-coated steel and measuring 13 1/2" wide by 7 1/2" deep, it's designed to attach to any stand in a drummer's setup. The *MGT* features a soft, silent, no-slip neoprene surface (that keeps the noise down when you're switching from maracas to a cabasa), and two quick-grab utility hooks for hanging tambourines or other extras. Even if you never use anything but one pair of sticks all night, the *MGT* can be useful for holding everything from drinks to drum machines.



Parts Is Parts Pearl Tube Extender, First Aid Kit, Upgrade Kit

Drums and cymbals may get all of the audience's attention, but it's the little things—nuts, washers, wingbolts, etc.—that can drive a drummer crazy. With this in mind, Pearl has released a slew of new accessory items to make drummers' lives easier and more comfortable.

The *TX-80 Tube Extender* augments the height of virtually all hardware such as snare, cymbal, and tom stands with 7/8"-diameter stems. The unit's 13" overall length provides ample height extension for converting sit-down snare stands for use by a standing

player. A 5"-deep collar and positive-locking clamp assure stability and dependability. *TX-80s* may be stacked for greater height extension if desired. Retail price is \$33.

The *FAK-1 First Aid Kit* contains essential replacement parts (six plastic cymbal sleeves, two felt cymbal washers, two 8 mm wing nuts, six strands of snare cord, and two tension rods) for general maintenance or on-the-spot repairs at gigs. The *FAK-1* is priced at \$19.99.

Finally, owners of Pearl *Export* or *Forum* kits may use the *UGK-1 Upgrade Kit* to improve the sound and function of their sets. The upgrades—*R-40 Air Suspension* floor tom feet, a *B-200Q QuadBeater*, *NP-210* rubber hi-hat clutch washers, and an *NP-208* rubber hi-hat seat cup washer—are available in the *UGK-1* at a cost of \$39.99.

And What's More



Congas and bongos are the most popular instruments among the affordable **HEADLINER PERCUSSION** range, so those instruments have been given two new finishes designed to appeal to younger players. The drums now are

available in amber (a vibrant yellow stain) and blue (a deep, penetrating stain). Both allow the wood grain to show through.

PROMUSICFIND.COM is a central, world-wide marketplace for new, used, rare, and hard-to-find musical instruments, printed music, records, and compact discs. The site lists inventories of music vendors, dealers, collectors, etc. in an advanced database search engine, and provides sellers of musical items a cost-effective way to advertise product and increase sales. The search engine helps buyers make connections to their desired item with one command. Music vendors, dealers, collectors, and

buyers can find more information on the Internet at www.promusicfind.com.

SLINGERLAND'S newly retooled *Stick Saver Hoops* are now available as individual replacement parts. Made of 2.3 mm steel and chrome-plated, the hoops incorporate a triple flange and feature the "Slingerland" name engraved into the hoop. Available in most traditional sizes, *Stick Saver Hoops* allow drummers to give their kits a "vintage" look, as well as offering a viable alternative to die-cast hoops.

Those looking for a budget kit for a beginning drummer might consider one of two new models in the *Sound*

Source line from **MET INTERNATIONAL**.

The new *SDP1650D* (\$750) and *SDP1650DM* (\$765, with maple bass drum hoop) models feature 16x22 bass drums, 6 1/2"-deep metal snare drums, mounted power toms, a 16x16 floor tom, double-braced hardware, a 14" hi-hat and a 16" crash/ride cymbal, and a drum throne.



Making Contact

Ac-cetera
3120 Banksville Rd.
Pittsburgh, PA 15216
tel: (800) 537-3491
fax: (412)344-0818
aaps@pgh.nauticom.net

Backstage Marketing
620 Kingswood Lane Unit E
Simi Valley, CA 93065
tel: (805) 579-8737
fax: (805)579-8817
backstageemp@earthlink.net

Drum Workshop
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Oxnard, CA 93030
tel: (805) 485-6999
fax: (805)485-1334
www.dwdrums.com

Headliner Percussion
Postfach 1408
D-91404 Neustadt a.d. Aisch
Germany
tel: 011 499161 1729
fax: 011 499161 7543

King Kong Kases
PO Box 6595
Ashland, VA 23005
tel: (804) 798-7320
fax: (804) 798-7323
koeniginc@earthlink.net

MBT International
PO Box 30819
Charleston, SC 29417-0819
tel: (803) 763-9083
fax: (803) 763-9096
www.mbtinternational.com

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

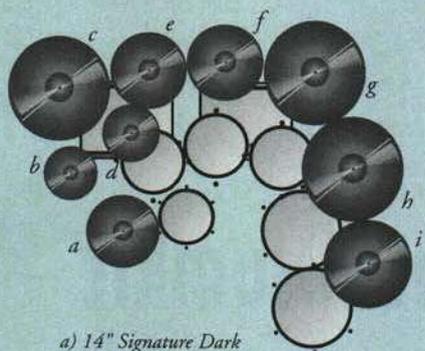
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tel: (615) 833-4477
fax: (615) 833-6242

ProMusicFind.Com
2032 D Brentwood Rd.
Raleigh, NC 27604
tel: (919) 872-5921
fax: (919)954-0190
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Rhythm Tech
29 Beechwood Ave.
New Rochelle, NY 10801
tel: (914) 636-6900
fax: (914) 636-6947

Slingerland
1121 Church St.
Nashville, TN 37203
tel: (877) 258-3477, ext. 2241
fax: (615)884-7219
www.slingerland.com





- a) 14" Signature Dark Crisp Hi-Hat
- b) 6" Bell Chime on top 8" 2002 Bell
- c) 22" 2002 Novo China
- d) 8" Signature Splash
- e) 18" Sound Formula Thin China
- f) 18" Signature Full Crash
- g) 22" Signature Dry Heavy Ride
- h) 22" Signature Thin China
- i) 20" Signature Power Crash

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CAREY

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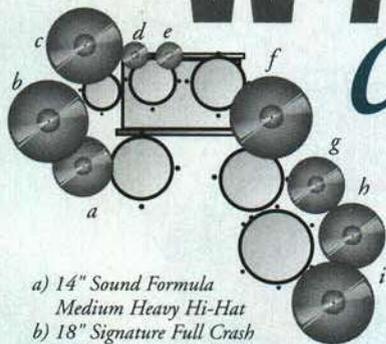
TOOL

Hear Danny on the new Tool CD entitled "Aenima", on the Zoo Entertainment Label

PAiSte
CYMBALS SOUNDS GONGS

WACKERMAN

chad



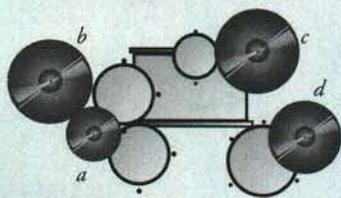
- a) 14" Sound Formula Medium Heavy Hi-Hat
- b) 18" Signature Full Crash
- c) 16" Signature Fast Crash
- d) #3 & #7 Cup Chime
- e) #3 & #5 Cup Chime
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abe

"I've been banging on objects since before I could walk. Many failed attempts at melodic instruments gave me an affinity for the simpler arts, such as cooking and drumming. You should try my vegetarian lasagna."

kd lang

Hear Abe on kd lang's new CD "Drag" and also on Chocolate Genius's disc entitled "Tight".

PAiSte
CYMBALS SOUNDS GONGS

Yamaha Maple Custom Absolute Drumkit

Text by Rick Van Horn

Photos by Jim Esposito

This new line takes a "less is more" approach to design and pricing.

In order to avoid confusion, let me say right away that yes, Yamaha already had a line of all-maple drums, and no, that line has not been discontinued. The new *Maple Custom Absolute* series is intended to augment, not replace, the original *Maple Custom* series. Which leads to the logical question: Why?

Maple Custom drums are beautiful, both visually and acoustically. They represented Yamaha's first venture into all-maple shell ter-



ritory, and at the same time they introduced the idea of small, low-mass lugs for enhanced resonance. But those lugs are gold-plated, and the drums are fitted with die-cast hoops—adding significantly to the cost of the kit. And their shells are of thicknesses (10-ply, 10 mm bass drums and floor toms, 7-ply, 7 mm toms) that some people feel don't maximize the resonating potential of maple drums.

The *Maple Custom Absolute* series offers thinner shells (7-ply 7 mm bass drum, 6-ply 6 mm toms and snare drums), small chrome-plated lugs, and 2.3 mm triple-flanged steel hoops. Yamaha's intention with the thinner shells is to provide a livelier, more resonant sound, with more focus on the lower frequency range. Less wood also means less cost, as do the chromed lugs and steel hoops. The idea is to offer a maple drumkit with exceptional sound, professional appearance, and a more attractive price. That's a laudable goal. The question is, has Yamaha achieved it?

Our test kit consisted of a 16x22 bass drum, 9x10, 10x12, 12x14, and 14x16 toms (all suspended), and a 6 1/2x14 matching snare drum. Hardware included snare, hi-hat, cymbal, and cymbal boom stands from the 830 series, an *FP-850* bass drum pedal, and a *WS-945* double tom stand (for the suspended "floor" toms) fitted with a cymbal boom arm. The bass drum was equipped with a Remo clear *Powerstroke 3* batter head and an *Ebony Powerstroke 3* front head. The toms came with clear *Ambassadors* top and bottom; the snare had a coated *Ambassador* batter and an *Ambassador* snare-side head.

Construction

As are all of Yamaha's drums, the *Maple Custom Absolute* models feature shells made using the company's "air-seal" system. I've seen this process performed, and it makes for very consistent, high-quality shells that resonate exceptionally well. This system also creates a very strong shell, so that even though the shell is thin, no reinforcing hoops are required. (The use of reinforcing hoops for acoustic purposes is another issue. Yamaha's designers believe that their drums perform best with a smooth interior surface from head to head.)

The shells all feature 45° bearing edges, with a slightly rounded counter-cut on the outside. The edges on all of our test drums were excellent, as were the snare beds cut into the snare shell.

The small chrome lugs (new and exclusive to this series) attach to the shell with only one bolt per lug, which minimizes the number of holes in the shell and the amount of hardware that penetrates it. A tiny nipple near the top of the lug insets into an equally tiny depression in the two outer plies of the shell, preventing the lug from turning under stress without appreciably affecting the performance of the shell.

Although we didn't receive an 18" bass drum in our test kit, there is one available in the series. It comes with a "floating bass drum system" to elevate and support the beater side of the drum, allowing the bass drum beater to strike the drum in the center of the head. The drum's spurs extend far enough to support the front of the drum. It's a compact system that jazzers should appreciate.

Appearance

Our test kit was finished in plum maple (a purple stain over the natural wood grain), which I'm told is the most popular color in this series. It's deep and rich under direct light, and it drew a lot of favorable comments around our office. However, as with almost

WHAT'S HOT

warm, resonant sound
excellent low-frequency projection
attractive pricing

WHAT'S NOT

thin shell does not lend itself to high-pitched snare drum sound

any dark color, it tends to appear as a solid near-black finish from any distance. Other colors available include sea blue maple (a deep aqua), pink or silver sparkle, and vintage (which involves the use of a special varnish that actually ages over six months to a golden wood finish).

Each of the drums is fitted with two small square brass logo badges. The idea is that no matter how you position the drums, at least one badge will be visible. This is something that's becoming more common on several brands of drums. It's a nice feature for those to whom pride of ownership and brand loyalty are important.

Hardware

Yamaha's hardware has been reviewed in previous *Product Close-Ups* before, and aside from the *FP-850* pedal (reviewed elsewhere in this issue), nothing on this kit is new. Yamaha's stands are excellent in terms of performance and flexibility. The 830 series cymbal, cymbal boom, and snare stands all feature double-braced legs and are quite heavy, while the 950 tom stand, with its wide leg spread and high-mounted tripod, is absolutely massive. (Of course, suspending two floor-tom sized drums requires a good, stable base.) Players who don't need such heavy-duty stands could opt to purchase the drums as a "shell pack," and add their own choice of hardware.

The *HS-830* hi-hat is single-braced and not nearly as massive as the other stands. It's not particularly high-tech, but it features a swivel-able tripod, spring tension adjustment, a nice smooth action, and a chain linkage that's sheathed in nylon fabric. That's a nice touch; it keeps the linkage cleaner and acts as a buffer between the linkage and the toe of your shoe. (I've ripped up more than one shoe by rubbing it against chain linkages on hi-hats.) My only criticism of the *HS-830* is that the upper section (which supports the bottom cymbal) and the upper half of the pull rod are both fairly short, limiting how high the cymbals can be positioned.

Snare drums in the *Maple Custom Absolute* series are available in 4x14, 5 1/2x14, and 6 1/2x14 sizes. The two deeper models feature a new throw-off with a simple, box-shaped low-profile design and a smooth, quiet action.

All the toms on our test kit were fitted with Yamaha's *Y.E.S.S.* (Yamaha Enhanced Sustain System) mounts. This system features brackets that attach to the shell with only two bolts, at or near the nodal point. The support arm of the tom mount does not penetrate the shell. The result is minimal interaction between the mount and the drum, allowing the drum to resonate freely.

When the *Y.E.S.S.* system was first introduced a few years ago I speculated that its attachment method might damage drumshells over time, since so much weight seemed to be placed on such a small area of the shell. However, in the ensuing years *MD* has never received a complaint about the *Y.E.S.S.* system, and Yamaha

has informed me that they've never had to replace a shell under warranty due to stress from being mounted via the system.

I do still have one problem with the system when it comes to suspending large toms (such as the ones on our test kit). Yamaha's support arms are hexagonal rods that narrow down near the point from which they protrude out of the ball-and-socket tom mounts. This narrowed-down area is quite small in diameter, and thus fairly flexible under stress. Now, add to that the fact that the brackets on the drums are also fairly small—and only attached with two bolts—and you have another point where flexing can occur. As a result, I found that the suspended 12x14 and 14x16 "floor" toms could bounce a fair amount under heavy playing.

The idea of suspending all the drums around a kit came about several years ago when Steve Gadd did it. But his suspended "floor" toms were actually 13" and 15" rack toms. Nonetheless, the idea of suspending floor toms became trendy—whether or not the size of the drum made such suspension practical. Personally, I think floor-tom-sized drums should be supported on legs for the stability and security that legs provide. And Yamaha does offer *Y.E.S.S.* fittings for floor-tom legs. For floor toms the size of those used on our test kit, that's the way I'd go.

Sound

Yamaha's goal with the *Maple Custom Absolute* was to get lively response and deep pitch, while retaining the warmth of maple. With the clear *Ambassador* heads fitted on all the toms, the drums were very definitely lively and responsive. They also had lots of attack and excellent sustain. But the depth of pitch, although more than respectable, wasn't quite what I expected it to be. So I swapped some of the batter heads: first for clear *Emperors*, and then for *FiberSkyn 3* heads. Big difference. The thicker heads sacrificed a little of the stick-attack sound, but gained a lot of depth and punch. The *Emperor* sound was rounder and more sustained; the *FiberSkyn 3* sound was warmer, fatter, and more controlled. (Of course, head choice is always a matter of personal preference and musical application.)

The *Powerstroke 3* combination on the bass drum seemed a good choice. Although it's a single-ply head, it's a bit thicker than *Ambassador* weight and it has a muffling ring built in. So it effects a sonic compromise between the attack of a single-ply head and the controlled punchiness and depth of a twin-ply head. This worked to good advantage on the *Maple Custom Absolute* bass drum, which produced a solid, deep sound right out of the box. The front head had no hole, so the sound was powerful and sustained. But it wasn't overly boomy.

Just for fun I tried a *FiberSkyn 3* on the batter side. The impact sound was a little dryer, and the overall drum sound was a little warmer than before, but the depth and projection weren't appreciably different.

The bass drum had one characteristic worthy of special note. It's the nature of all drums—especially bass drums—to project most



Plum maple is the most popular finish in the *Maple Custom Absolute* series.

of their sound out and away from the drummer. Most drummers are used to the fact that the drums don't sound the same from the throne as they do out front. But the difference in the sound of the *Maple Custom Absolute* bass drum was very pronounced—to the point where on first playing the drum I was actually disappointed with it. What I heard from behind was mainly batter-head attack. It wasn't until I was able to hear the drum played by someone else (while I stood several feet in front of it) that I really appreciated its capabilities. The thin, resonant shell really throws the sound out and away from the drum.

Since thin wood shells tend to project lower pitches, snare drums with such shells tend to sound best when tuned for a full-bodied, almost "fatback" sound. Trying to get them to sound high-pitched can be counterproductive; they usually just sound choked. That was the case with the 6 1/2x14 *Maple Custom Absolute*. With a coated *Ambassador* batter tuned to a medium tension it sounded big, solid, deep, and throaty. But when I started to crank the head up to get a little more crack out of it, it began to sound restricted.

Now, don't confuse high pitch with crispness. I was able to get a good, crisp snare sound from this drum very easily. It's extremely resonant and responsive, which makes for excellent snare sensitivity. Overall the drum had projection power, crispness, articulation, and dynamic range in abundance. It just displayed these characteristics best in a medium to medium-high pitch range. Of course, pitch is a function of shell depth as well as shell thickness. I'm sure the available 4" drum (and probably the 5 1/2" drum as well) would have a higher effective range. You'd simply need to choose your drum size according to your pitch preference.

Conclusions And Pricing

Maple Custom Absolute drums feature exceptional construction quality, attractive finishes, and eminently functional heavy-duty hardware. They also offer a lively, resonant sound with excellent response and a substantial amount of low end. And while their contemporary, professional appearance may not have the elite look of their *Maple Custom* siblings, neither do they have the elitist price tag. Our six-piece test kit retails at \$4,500. A standard five-piece configuration lists for \$3,800 (which, according to Yamaha, makes it less expensive than comparable kits from most major manufacturers). Given all these factors, I'd say that the *Maple Custom Absolute* kit is a winner—absolutely!

Yamaha Bass Drum Pedals

Text by Rick Van Horn

Photos by Jim Esposito

Something for every style—from Bambi's touch to Godzilla's stomp.

Yamaha has been making very good bass drum pedals for a long time. But a couple of years ago they redesigned their entire line, and earlier this year they added upgrades to those new designs. So we thought it was time to take another look at what was afoot (ouch!) with Yamaha's pedal line.

FP-700 And DFP-700

Yamaha's entry-level foot pedals are better than most top-of-the-line pedals of a generation ago. The *FP-700* single pedal, at



FP-700 single pedal and *DFP-700* double pedal

\$100, is a real gem. It's lightweight, portable, and easy to operate, and it has a fast, smooth action. Although it has no baseplate, which might make it appear "wimpy" to some, it does have the new horizontal frame brace that Yamaha has added to all of its pedals. This brace stiffens the yoke assembly that holds the pedal's axle, which prevents any strain (like the pedal being *really* stomped on) from "bowing" the yoke. This, in turn, prevents any impediment to the rotation of the axle, keeping the pedal's action fast and smooth at all volume levels.

The *FP-700* features a traditional solid felt beater, and the angle of that beater is fully adjustable (independent of the spring connection). It's an easy pedal to use, and would be especially appropriate for student drummers and for weekend giggers who want to get maximum performance with minimum weight (and cost).

A left-side "slave version" of the *FP-700* (designated the *DFP-700S*) is available at \$260 for those who want to

WHAT'S HOT

FP-700 and *DFP-700* offer excellent performance, light weight, and low price
optional beater heads on the *FP-750*, *DFP-750*, *FP-850*, and *DFP-880* provide a wide variety of bass drum sounds
DFP-880 combines light weight with durable design features for exceptional strength and fast action

WHAT'S NOT

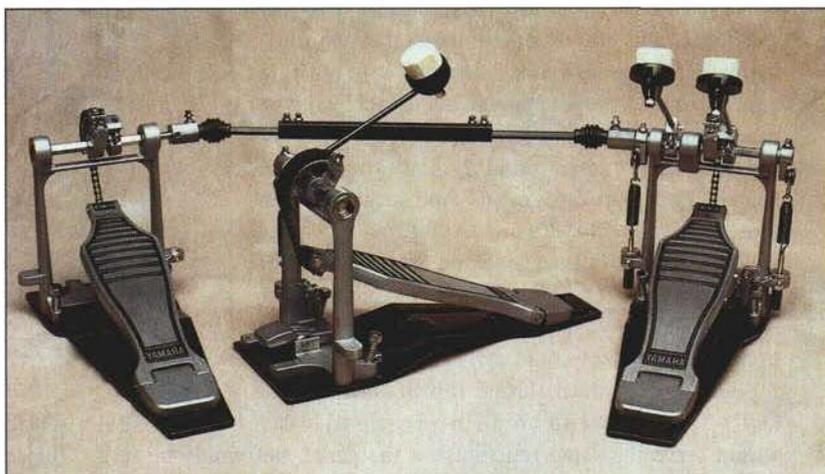
L-shaped drumkey supplied with *FP-750*, *DFP-750*, *FP-850*, and *DFP-880* is awkward to use

upgrade their single pedal to a double. Or, if you want to take the plunge right away, a complete *DFP-700* double pedal is available for \$345. The axle linkage is not as big or as sophisticated as that on Yamaha's more expensive pedals, but it functions just fine, and provides a totally comfortable and playable action for the left pedal. Again, this is a bargain unit for beginning double-bass players (or for anyone who doesn't need heavy-duty equipment).

FP-750 And DFP-780

The *FP-750* is the first of Yamaha's two pro-level pedals. It features a rubber-bottomed steel baseplate (which has an angled surface for greater rigidity and strength), single-chain drive, the horizontal frame brace mentioned above, a ball-bearing rocker hub for ultra-smooth action, and a couple of new features heretofore unseen on Yamaha pedals.

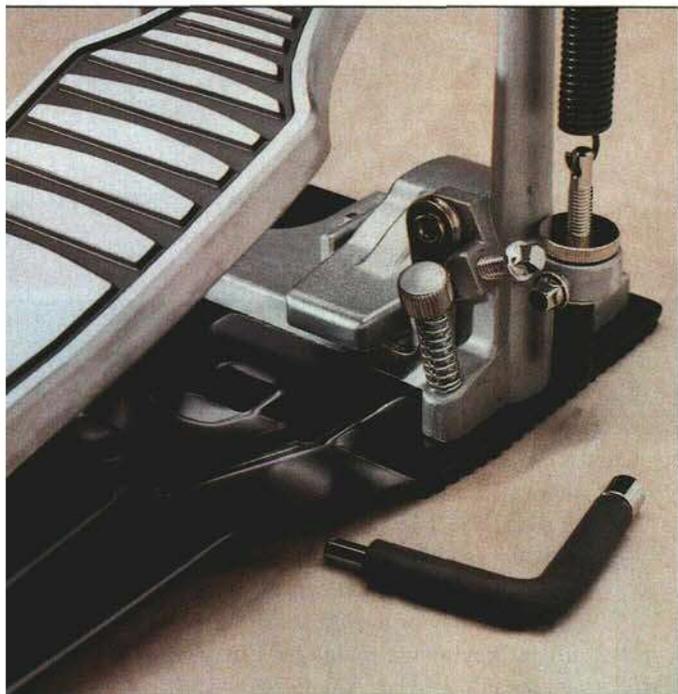
The first new feature is that the hoop clamp (for attaching the pedal to the bass drum) is adjusted from the right side of the pedal, by means of a drumkey. This is a nice feature that prevents one's having to get down on hands and knees to



FP-750 single pedal and *DFP-780* double pedal

secure the pedal to the drum.

The second new feature is the beater head, which is a plastic piece fitted with a hard felt "face." The angle of the beater head can be adjusted on the beater shaft (using the allen-wrench side of an L-shaped drumkey provided with the pedal) so that the face of the beater strikes the drumhead squarely, no matter at what angle



The bolts that adjust the hoop clamp and the spring tension on the 750/780 and 850/880 pedals are very close together. The L-shaped drumkey supplied with those pedals can prove awkward in such tight places.

the beater approaches the head. In fact, the head can be removed from the beater shaft completely, and replaced with optional beater heads fitted with wood, rubber, or plastic "faces" in order to produce various bass-drum sounds.

The performance of this pedal is exceptional. It's smooth, quiet, and strong, with no "flex" under the foot (even with heavy stomping). It's also very fast, and has enough adjustment points to make it versatile enough for almost any player.

Believe it or not, my only criticism of the FP-750 is with the drumkey that comes with it. I appreciate Yamaha's idea of having a key with a square head on one end and an allen wrench on the other. But the L-shaped key is fairly large, so rotating it in tight spots around the bass drum pedal (where floor-tom or cymbal-stand legs are often close by) proved awkward. Additionally, an L-shaped tool only allows leverage from one side of center, with nothing to push against on the other side to balance your pulling force. A more traditional T-shaped key could still be utilized here: Just replace the standard flatted top of the "T" (the key's "handle") with an allen-wrench-style hex bar. The tool would serve the same functions on the pedal, but would be in a shape that drummers are more used to working with.

Other than the admittedly minor problem of the drumkey, I found the FP-750 to be an outstanding pedal. It's priced at \$155. A slave upgrade to make it a double pedal (the DFP-780S) is available at \$305.

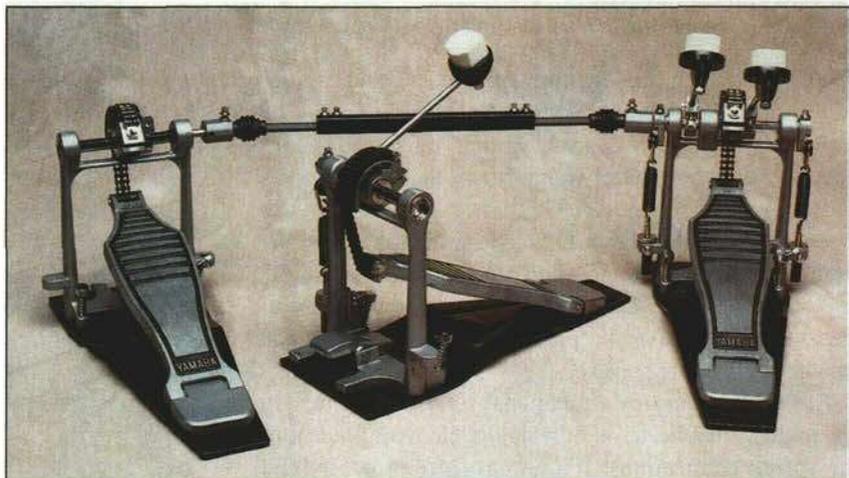
The complete double version of the FP-750 is designated as the DFP-780. It has all the features listed above, and incorporates a massive connecting axle with universal joints covered in flexible rubber to keep them clean and smooth.

In order to test the adjustability of the double pedal, I first attempted to match the feel of the left pedal exactly to that of the right. This I was able to do fairly easily. Then, keeping in mind that not everybody has equal abilities between their feet, I deliberately tailored the feel of the left pedal to be a *lot* lighter than that of the right. Given this range of adjustment, I'm sure the DFP-780 could serve all but the very heaviest double-pedal monsters. It's priced at \$435.

FP-850 And DFP-880

The FP-850 is the big boy of Yamaha's pedal line. It features all of the same design elements of the FP-750, with the following exceptions: It offers double-chain drive, a titanium beater shaft for extra strength, and an adjustable footboard. The addition of these features gives the FP-850 even more versatility than the FP-750, and even more strength and durability under tremendous playing force. If you're looking for a pedal that can take it as well as it can dish it out, this is Yamaha's offering for you. The nice thing about it is that the design differences between the FP-750 and the FP-850 don't add a significant amount of weight, so even though the FP-850 is stronger, it isn't much heavier than its sibling. The FP-850 retails for \$195, with the DFP-880S double-pedal slave upgrade available for \$340.

Finally, the DFP-880 incorporates all of the features of the single-pedal version, along with the heavy-duty connecting axle described for the DFP-780. So you get speed, power, and durability. And the price of \$515, though by no means cheap, is quite reasonable for a pedal of this quality. Frankly, up till now Yamaha



FP-850 single pedal and DFP-880 double pedal

pedals haven't been a major consideration in the high-speed/high-impact double-bass arena. The DFP-880 could change that. Check it out.

New Zildjian Cymbals

Text by Rick Van Horn

Photos by Jim Esposito

A bevy of bronze beauties from the big boys of Boston.

Cymbal companies may come and they may go, but Zildjian just keeps chugging along at the top of the heap. Part of that is sheer momentum: Being the industry leader for decades tends to generate its own staying power. But part of it is also due to Zildjian's unceasing efforts to create totally new lines of cymbals, and to add to those lines that already exist. With that in mind, let's take a look at the newest crop of Zildjians—a selection that offers something for virtually everyone.

A Sweet Ride

Zildjian's promotional material on the 21" *A Sweet Ride* states that it's "modeled after a favorite, decades-old ride cymbal from Armand Zildjian's collection." That explains why it has a timbre and tonality almost exactly like the first ride cymbal I ever owned: a 20" *A Zildjian* medium ride I received as a Christmas present in 1962.

The most notable thing about my old cymbal—and correspondingly about the *A Sweet Ride*—is its weight. It was designated as a

WHAT'S HOT
21" *A Sweet Ride* harks back to the early '60s and the classic *A Zildjian* sound
A Mastersound hi-hats produce excellent clarity and a great "foot splash," while eliminating any possibility of airlock
ZBT-PLUS offers more control and stick articulation than most rides of its type

WHAT'S NOT
A Extra-Thin splashes had more undertones and sustain than would be expected from exceptionally thin splashes

fers from mine is in the overall size (which is one inch larger) and in the bell (which is *much* larger). That larger bell gives the *A Sweet Ride* additional projection, power, and sustain, and contributes to a certain amount of build-up. (It also provides a *killer* bell sound.)

A lot of today's ride cymbals are advertised as "dry," "dark," "controlled," etc. Well, this baby goes the other way. It's big, powerful, and full-bodied, and even offers the potential of being crashed to good effect. It certainly does offer a "classic" sound, but it ain't an "old *K*." It's an "old *A*," such as was used by some of the great big band and early rock drummers. Check it out and see why! It lists for \$350.

18" And 22" K Custom Flat Top Rides

These two new models have been introduced in response to the success of the 20" *Flat Top Ride* that debuted last year. A flat ride is a limited-application cymbal, but *for* that application it serves as no other cymbal can.

As their name suggests, *K Custom Flat Top* rides have no bell at all. This reduces overtone build-up and sustain, which allows the cymbal to focus on the stick attack and on the pure "shimmer" of the metal disk. Add those characteristics to the dry, dark sound of the *K Custom* range and you have cymbals that offer a terrific combination of control and musicality.

The *K Custom Flat Top* rides proved very popular with several of the *MD* editors. They produced an extremely pure stick attack, which was warm and dry with a wood-tip stick, high and crystalline with

a nylon-top stick. Beyond that attack, the cymbals produced a soft, shimmering response with no ring or build-up at all. The 18" model's sound was understandably lighter and more delicate than its 22" sibling. The larger cymbal had a darker, even dryer overall sound.



Top: 10", 8", and 12" *A Extra Thin* splashes. Bottom: 21" *A Sweet Ride*.

"medium" in 1962, but it would be a thin by today's standards. The *A Sweet Ride* is classed as a "medium-thin" to "medium," but it seems a good deal thinner than most modern *A* rides. Both my ride and the *A Sweet Ride* are relatively low-pitched, with clear stick definition yet lots of undertones. Where the new cymbal dif-

Either of the *Flat Top* rides we tested would make excellent low-volume cymbals for small-group live work. They'd also record beautifully when close-miked. The 18" size is priced at \$362; the 22" goes for \$492.

A Mastersound Hi-Hats

Zildjian is not the first company to offer hi-hat cymbals with edges that have been specially shaped to eliminate air-lock. However, the company has taken a new approach to the way in which the "contact points" between the cymbals are created. Instead of crimping the entire edge of the bottom cymbal (affecting its overall shape), Zildjian employs special hammering on the outer rim of the cymbal. In addition, the outer half-inch of the "underside" of the cymbal (which actually faces up when the cymbal is in playing position) is unlathed.

The idea of this design is to eliminate airlock, and at the same time maximize middle- and high-frequency projection. To that end, the profile of the bow is fairly high, and although the cymbals are based on the classic *New Beat* design, they are slightly heavier. We tried 13" and 14" models of the *Mastersound* hi-hats, and discovered that Zildjian has met their goals admirably. There was no airlock, the "chick" sound was solid and cutting, and the "splash" characteristic was great. The 13" models were predictably a little quicker and more responsive than the 14" size, while the larger cymbals had a little more body and projection, and a slightly lower pitch.

As was Zildjian's intention, the overall tonality of the cymbals was high and bright, owing to the weight of the cymbals. Although these characteristics would serve admirably in any mid- to high-volume situation, the paired *Mastersounds* seemed to me to be a little *too* heavy-sounding for use in more subtle situations. So I experimented with substituting a variety of thinner top cymbals in



13" and 14" A *Mastersound* hi-hats. The 13" hats have been separated and mounted on stands to show the edge treatment.

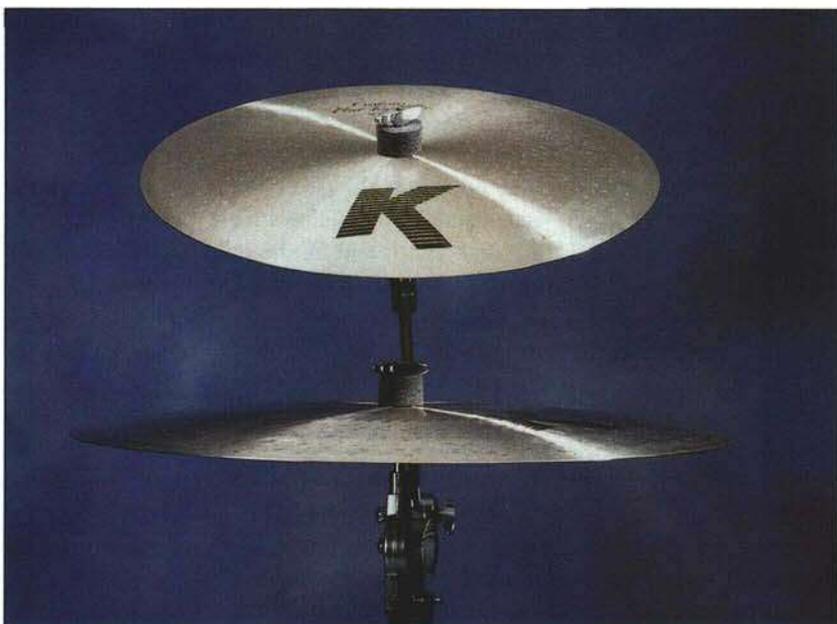
combination with the specially hammered *Mastersound* bottom. I was able to get more delicate sounds, with no appreciable loss of the advantages offered by the *Mastersound* bottom's special edge. Zildjian sells their top and bottom hi-hat cymbals separately as well as in pairs, so if the high-powered sound of matched *Mastersounds* is not to your taste, you could combine a *Mastersound* bottom with a different top cymbal to get exactly what you're looking for. (I'm told Steve Smith has already paired a *Mastersound* bottom with a *K Custom* top.) The 13" models carry a list price of \$348 per pair; the 14" size is priced at \$392 per pair. (Individual cymbals are exactly half the price of a pair.)

A Extra Thin Splashes

Splash cymbals are certainly not new to the A *Zildjian* line. But the popularity of such small effects cymbals has increased in recent years, largely owing to their use by Manu Katche, Tim Alexander, Stephen Perkins, and Carter Beauford. According to Zildjian, some drummers have been asking for even thinner models, because of their "cleaner, faster, livelier sound." So Zildjian got out the ol' rolling pin and came up with these *Extra Thin* models.

Zildjian's literature states that these splashes "combine the traditionally bright, full-bodied, and colorful sound characteristic of the A *Zildjian* range with a faster decay than ever before." Did our testing corroborate this claim? Well...yes and no.

The question is, which feature do you want to stress: "full-bodied" or "faster decay"? The two seem mutually exclusive. It's my understanding that a good deal of the body and sustain of a cymbal comes from the size of its bell. The bigger the bell, the greater the sustain. On the other hand, a good deal of the "splashiness" of a cymbal comes from the thickness of its bow area. The thinner the bow,



18" and 22" K *Custom Flat Rides*

the greater the splashiness.

The problem is that the *Extra Thin* splashes have surprisingly large bells in proportion to the rest of their diameter. This is especially apparent on the 8" model. They also have extremely thin bow areas. When the cymbal is struck, the overall "explosion" created by the bell and the bow together is, in fact, very bright and very splashy. But only the splashiness of the bow decays quickly. The sustained ring of the bell remains behind, giving a certain lingering "gonginess" to the sound. Oddly, this was most apparent on the 10" model. (I would have expected it to be more obvious on the 8" model.) The 12" cymbal didn't have quite such a problem, because there was a greater amount of bow area in proportion to the bell.

The bell shape and size on these cymbals is probably the same as that used on Zildjian's other, very successful *A* splashes. But the company has reduced the thickness of the bow area significantly on the *Extra Thin* models. Perhaps a corresponding reduction of the bell size would keep the bell's contribution from overpowering the rest of the cymbal's sound. The *A Zildjian Extra Thin* splashes are priced at \$115 for the 8", \$135 for the 10", and \$157 for the 12".

ZBT-PLUS Studio Ride

I consider this cymbal a real gem among our test group. The *ZBT-PLUS* series is the higher of Zildjian's two "value priced" lines. The cymbals are what Zildjian calls "sheet bronze" models, meaning that they are made of pre-rolled B8 bronze alloy, as opposed to being cast from more expensive B20 alloy and then rolled and formed individually. This keeps the cost of manufacturing—and the resulting purchase price—down.

Cymbals made of B8 alloy tend to favor higher pitches, and are generally a little more one-dimensional than lines cast from B20 alloy. This doesn't make them inferior, just different in their tonality and perhaps in their musical applications. But because of these characteristics, cymbals in lines like the *ZBT-PLUS* series tend to be targeted toward younger, rock-oriented players looking for combinations of volume, durability, and low price. So ride cymbals in these lines have heretofore been pretty heavy and loud.

Zildjian has taken things in a totally different direction with the *ZBT-PLUS Studio* ride. This 20" ride is thinner than other models in the line, and features a much smaller bell. These characteristics give it a nice blend of stick attack and articulation, with a few nice "washy" undertones but without any significant build-up of "gongy" overtones. The clarity of the B8 alloy works to good advantage here, allowing the cymbal to project cleanly and clearly without having to get obnoxious about it. That's not to say that this cymbal *can't* get loud. It certainly can. But it offers a much more focused sound than most cymbals of its type, allowing for more overall control. The only thing the *ZBT-PLUS Studio* ride *doesn't* offer is a super bell sound—simply owing to the fact of its smaller bell design.

In addition to its role as a student or semi-pro ride, I could see



Top: 12" and 8" *ZBT-PLUS* splashes, and 10" *ZST* splash.
Bottom: 20" *ZBT-PLUS Studio Ride*.

the *ZBT-PLUS Studio* ride serving very respectably in a variety of professional applications. And it could do so at a *very* affordable price: \$185.

8" And 12" ZBT-PLUS Splashes

Also new to the *ZBT-PLUS* series are 8" and 12" splashes. Joining the 10" model already in the line, these two new sizes complete a "set" of the three most popular splash sizes.

These splashes are certainly thicker than the *A Zildjian Extra Thin* models. And they're made of B8 alloy. As a result, they are unquestionably more one-dimensional than the more expensive *A Zildjians*. But their bell-to-bow size/thickness relationship is a little more even, and as a result their sound is genuinely splashy and quite balanced—albeit focused on the high end of the sonic spectrum.

I especially liked the 8" model; it was quick, bright, and piercing. The 12" version was actually more of a mini-crash: It had a little too much body to really be a splash cymbal, yet it was thin enough to produce a low pitch and a dark crash sound.

For young players seeking to add new colors to their musical palette (or for any player looking for a new variation on the splash-cymbal theme) the *ZBT-PLUS* splashes offer the opportunity to experiment without making a wallet-emptying investment. The 8" model sells for \$70; the 12" version costs \$90.

10" ZBT Splash

This 10" splash is a new addition to the entry-level *ZBT* series, which hasn't had a small splash cymbal up to this point. It's a moderately clanky splash, with quite a few dark undertones that surprised me. It isn't what I'd call "pretty-sounding," but it should appeal to its target market of younger players (who have not yet developed highly exotic tastes). It's a good, functional splash that will provide an opportunity to create tasty accents—and still withstand the rigors of "student life." It lists for \$66.



David Silveria

A Different Approach to Family Values

KORN

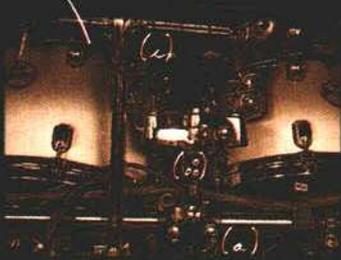
MTB30 floor tom cracker with built-in memory lock

customized Tama power tower rack

- (a) MTB30 rack clasp
- (b) MTH900 modular tom mount
- (c) CA30 cymbal symbol attachment

- HH95CH cable hat
- HH905 new iron coara hi hat
- HP900FTW new iron coara 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!"



tama gong
bass drum

7pc. starclassic maple kit
in tegula sunrise finish

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 3.25 x 14
piccolo snare

18 x 20
bass drum



For a full color catalogue on Tama Drums and Hardware, send \$3.00 to: TAMA dept. MDD51, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. Visit our website at www.tama.com







David Silveria

The Power Of KoRn

David Silveria isn't a hypocrite. When it comes to his drumming, though, he plays a much better game than he talks. "I'll never be good enough to do clinics—I'm not even *close* to good enough to do clinics," he says at the suggestion. "But I'm good enough to do what I want to do. I don't care about being perfect; I just like to rock. When I meet another drummer on the road who wants to talk school, like about rudiments and stuff, I'll just say, 'Hey, let's get a beer and listen to music.'"

That's hard to believe after watching him for more than an hour meticulously fine-tune his kit, minutely tweak the hardware, and warm up to some killer double-kick rolls. Then again, that's always been Silveria's approach: Have fun, get the job done.

In a sense, that's how his band, KoRn, has helped christen "new metal"—a fusion of thrash, grunge, hip-hop, and DJ stylings—and become one of the most talked-about bands in rock. Along with the music, KoRn has whipped up a number of inventive tricks and treats designed to bring fans closer to the band. Through KoRn-TV, on the band's official Web site, fans got a daily, in-studio view of the making of KoRn's new disc. This past summer, the band then embarked on its "KoRn Kampaign," a whirlwind meet-and-greet tour that drew thousands of fans across the US. Then the band headlined its own *Family Values tour*, one of the highest-grossing package events of the year.

story by Matt Peiken ★ photos by Alex Solca



To little surprise, *Follow The Leader*, KoRn's third disc, debuted this past year at Number 1 on the *Billboard* album charts.

"My father offered to pay my whole way to college, but I told him I wanted to try this first," Silveria, now twenty-six, recalls of KoRn's formative years. "My father didn't put me down for this, but he thought I was wasting my time. But my mom was super supportive. She knew it was my dream, and she listened enough to know I was serious about it. She even tells me now that she remembers when I was just jamming with my friends in a garage, that she didn't know what to expect, and now she just says she's proud."

As KoRn put the finishing touches on *Family Values* this past fall, Silveria took some time to talk about the things you'll rarely hear him discuss on his own—drums, drumming, his natural development as a musician, and the funky secrets of KoRn's groove.

MP: Watching you in warmups, you were ripping out a lot of double-kick rolls, but you hardly touch your second kick in KoRn's music. Do you intentionally lay off the double kick on your records?

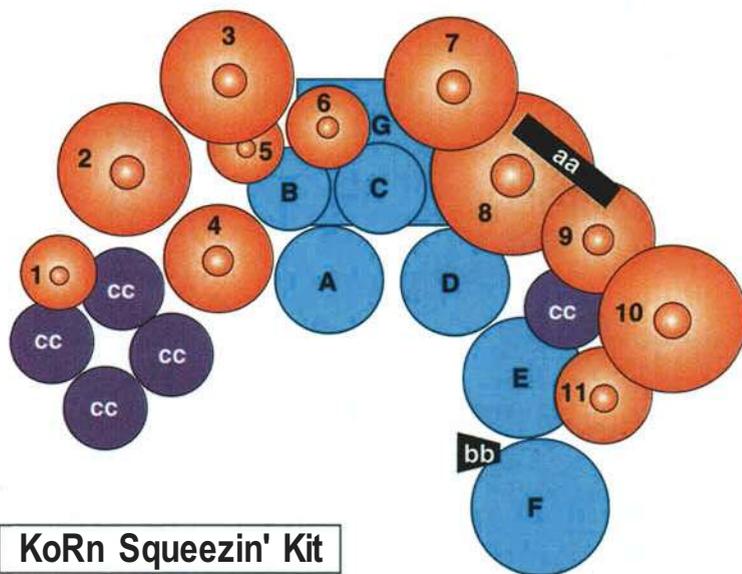
DS: No, nothing like that would ever be intentional. **I'll play it if I feel like it'll fit** the part. But I guess I don't hear or feel double bass parts in most of our music. I use it a lot for flam accents, but there are probably only two songs where I'm really playing double bass. It's kinda funny, though, because I used to be a real fan of double-kick drumming. When I was young, I was into old heavy metal stuff. I was a huge Motley Crue fan and I really liked Tommy Lee's playing. I used to do a lot of air-drumming, and then I got a practice-pad kit, but I think I got my first real set right about when *Shout At The Devil* came out. Tommy just had that double bass going on "Red Hot."

But the thing that really affected me about it was just how heavy the music

was, how heavy his playing was. It wasn't the same old pop stuff you'd always hear on the radio, which is what I was air-drumming to. Crue was really the start of heavy music for me, as a fan and as a drummer. Tommy Lee and Mike Bordin are my all-time favorite drummers.

MP: When you finally got your real kit, did you spend a lot of time practicing on your own, or did you just mainly jam with other people?

DS: I practiced a lot at first. Drove my parents nuts. I learned how to read by playing in school bands, first to those snare drum books and then with the jazz band. But it's been a long time since I've read any music. I got out of jazz band when I started getting into heavy music. I just wanted to play heavy music with my friends, and I got out of school music programs altogether. I played in garage bands around town, nothing super-serious, but there were always guys to play with. Before I started playing with other people



KoRn Squeezin' Kit

Drumset: Tama Starclassic

- A. 3 1/4x14 bronze piccolo snare
- B. 8x10 tom
- C. 9x12 tom
- D. 12x14 tom
- E. 14x16 floor tom
- F. 14x20 gong drum
- G. 18x20 bass drum

Cymbals: Paiste

- 1. 8" Paiste bell
- 2. 18" 2002 Rude crash
- 3. 18" 2002 Rude China

- 4. 14" 2002 Rude Sound Edge hi-hats
- 5. 8" Paiste bell
- 6. 10" 2002 Rude splash
- 7. 18" 2002 Rude crash
- 8. 22" 2002 Rude Power ride
- 9. 15" 2002 Rude Sound Edge hi-hats
- 10. 20" 2002 Rude crash/ride
- 11. 13" Sound Formula Mega Cup Chime

Percussion: various

- aa. Pete Engelhart Ribbon Crasher

bb. cowbell

Electronics: ddrum triggers, cc. Roland pad

Hardware: Tama, including an Iron Cobra strap-drive double pedal, cable hat pedal, and Power Tower rack

Heads: Remo

a lot, I was really into practicing and trying to get better. But once I got into bands, that's all I was into. I wanted to just jam and rock, and that's how I got better.

MP: When did you begin developing your own style as a drummer?

DS: Maybe around the time we did the first KoRn record. It was just the result of years of playing on my own, playing with friends, just trying to get good. Up to that point, I think I was just playing stuff that I'd heard or learned. It takes time to feel comfortable experimenting and pulling off your own stuff. It's hard with drums to get into a rhythm where you don't have to think so much about throwing something off.

I guess that kind of coordination comes easier to some people, but I think that everybody's body needs time to get used to certain motions, just doing something over and over to where it comes naturally. But I never worried about any of those

things. I never really told myself that I had to keep practicing over and over to get good. I just wanted to jam. But that's how you get more comfortable, more natural. When that happens, then I think you can start being really creative and develop

your own thing.

MP: KoRn's music jumps all over the place. You come in and out, loud and soft. Are those elements coming from you, or is it more of a songwriter's decision?

DS: Well, I write too. I even wrote some

guitar parts by singing them to one of the guys, and then he'd figure out what I was doing with his guitar. Me and Head [Brian Welch, guitarist] worked out the main rhythm to "It's On," the first song on the new record. A lot of our songs come off the drum beat. "Got The Life" came totally off the drum part. They might be riffing, and then I'll play a groove off that, and then they'll latch onto my groove and build off that.

But we pretty much just go in and jam songs as a band and figure out parts as we

go along. I think I'm getting a little better at coming up with my parts, but there's a lot of experimenting. We rehearse the songs a lot before we go in and record them, and we'll have like two weeks of just reviewing all the songs to try to remember the structures. We write out form lists of each song and break them down until we memorize them.

MP: Your kick and snare have real distinctive "pops," without much bottom end to them. Is that a real conscious choice on your part?

DS: I've always played smaller drums, ever since the first record. Some people get into bigger drums when they're young because they think they're going to be louder. But smaller drums cut through a lot better. And you'd be surprised how big the sound can be, if you tune your drums right. I play an 18x20 kick, and I think I get tons of low end out of it, especially live.

In the studio, we placed a long tube in front of the kick to pick up more of the air and depth, and we used some room mic's to make things sound a little bigger. But I don't know if it really makes a difference by the time you layer all the guitars on there. Obviously, you don't want your drums to sound crappy. But no matter how much time you spend trying to get the right sounds, it's going to sound different when everybody else gets into the mix.

MP: Don't you trigger, though?

DS: Yeah, I use ddrum triggers, but not that much. I do it more for the live show. There's a sample on my snare blended in with a live mic', and I have all ddrum kick in my ears and in my monitors. I also have pads, where I have a shaker sample, an 808 snare sample, and three 808 bass drums. But my toms and my gong drum are all live. And it's the same thing on the record—a blend of live drums and trigger on the kick and snare, and all live sounds for the toms.

MP: Have you always incorporated electronics into your sound?

DS: On the first record, I used a Roland TD7 brain and one pad for an 808. But even then, I was never looking for sounds that I couldn't get on an acoustic kit. I wanted to have more options for 808s, and I wanted a ddrum brain because you can load sounds on them. Another big reason was because I wanted to eliminate live mic's onstage. Our singer, Jonathan [Davis], sings really low, so he has a real hot mic' and he always picked up all my stuff. So I wanted to get rid of all my mic's, and then get rid of my monitors, which could feed back into his mic'. That's why I got the in-ear monitors. I've also got two little subs mounted into my seat that push air, and I've got two 18s on the rack behind me and four 18s underneath me pointing straight up. It's the perfect mix for me.

MP: Let's talk more about your playing. You've always seemed pretty groove-

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"The key for me is figuring out how to do something interesting without being too busy."

minded, and you're really locked in with your bassist, Fieldy [Reginald Arvizu], throughout the new disc. Is that practiced and intentional?

DS: We've always been into grooves, and I can say right now that our next record will be even more groove-oriented. We've always been fans of bands that groove, and

the music is more fun to play when you're grooving with the bass. Even when I was into heavy stuff, I discovered some of that '70s disco and dance music right after that.

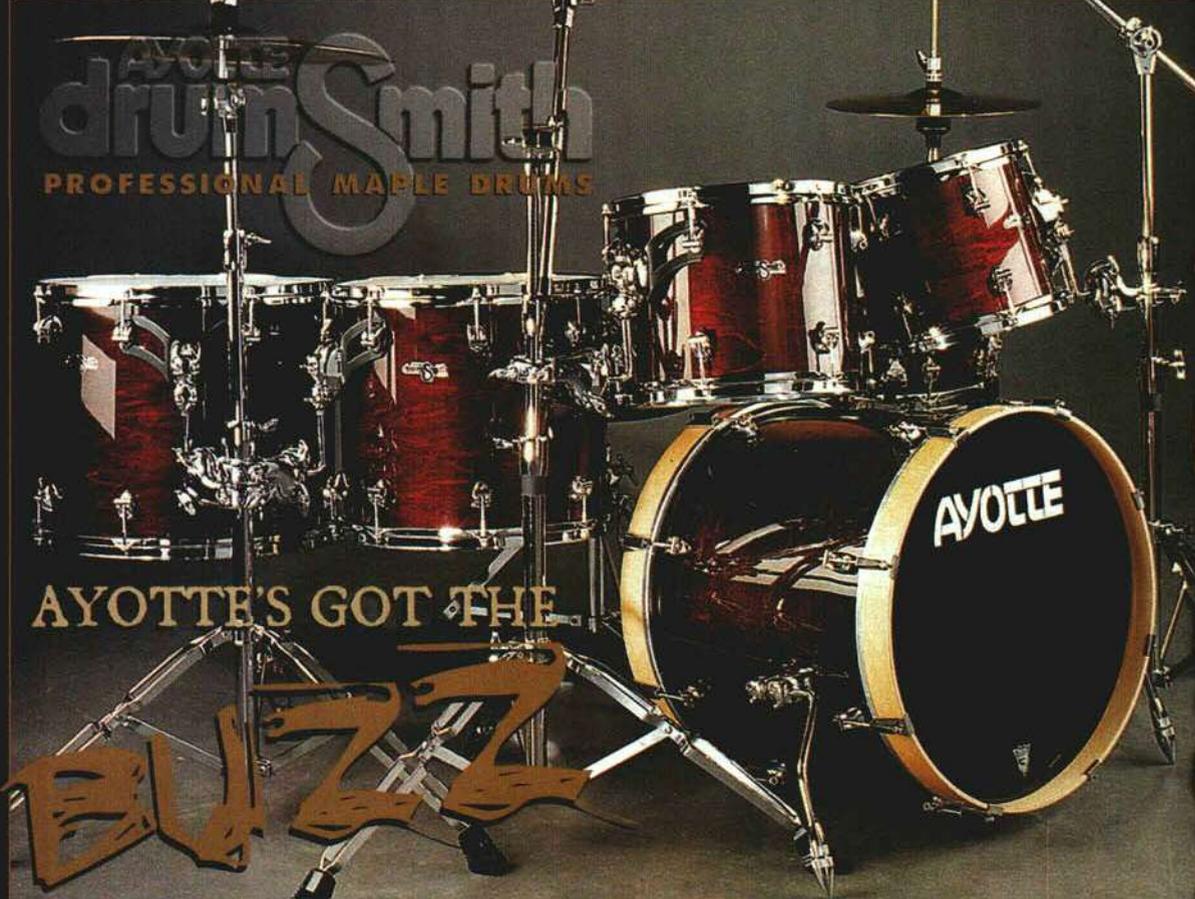
Wild Cherry used to be a big favorite of mine. And then hip-hop came around and I liked some of those beats. So it was just an evolution for me, from liking and playing

heavy music to getting into the disco and dance beats. I didn't consciously work it into my playing, but it just came into it naturally.

MP: Is the KoRn groove an unspoken thing, or do you work at it as a rhythm section or entire band?

DS: We definitely talk about it. We follow

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each other a lot, pay attention to each other's ideas, and feed off each other. If Fieldy hears a groove on the bass, he'll ask me what I think of it and I'll try to lock in. Sometimes I'll have a beat happening and he'll take time to learn what I'm playing, so he can bounce off that. We've always worked pretty good together, but we did a lot more of that on the new record. We try a lot of ideas, and the hardest thing is just having our songs make sense, having the parts fit together right. Sometimes we'll write a song that sounds like it should be two different songs, so sometimes we'll take one of those parts and stick it in with another part on another song.

MP: I saw you playing left-hand lead on your hi-hat tonight, but only for a moment during one or two songs. Have you always done that?

DS: Since the first record. I switch back and forth on the song "Blind," from the first album. I couldn't play the groove I wanted to in that song by playing my right hand on the hi-hat. Then there's the song "Clown," off the first record, where I play

almost the whole song with a left-hand ride. I'll be playing the toms with my right hand, so I'll throw my left onto the hi-hat.

But I never work out beats to make sure my right hand is in one place and my left is in another. I've never dealt with technique like that at all. When we're playing songs, I just hear pockets and play. I'll be messing around sometimes and I'll hit a rim or miss a snare beat because my hands couldn't get back in time. But that doesn't happen much anymore. I guess I had a natural knack for coming back in on the right beats, and as I get better as a drummer I'm making it flow. I'm more confident now, but I also have the attitude that if I screw up, so what? I'll just go for it again.

MP: You told me earlier that you never plan or practice any particular fills or beats for your records, that it's all pretty much off the top of your head. But don't you have to be familiar with your parts before recording with confidence?

DS: No, not really, but it does take me a while to get to know a song. I usually start

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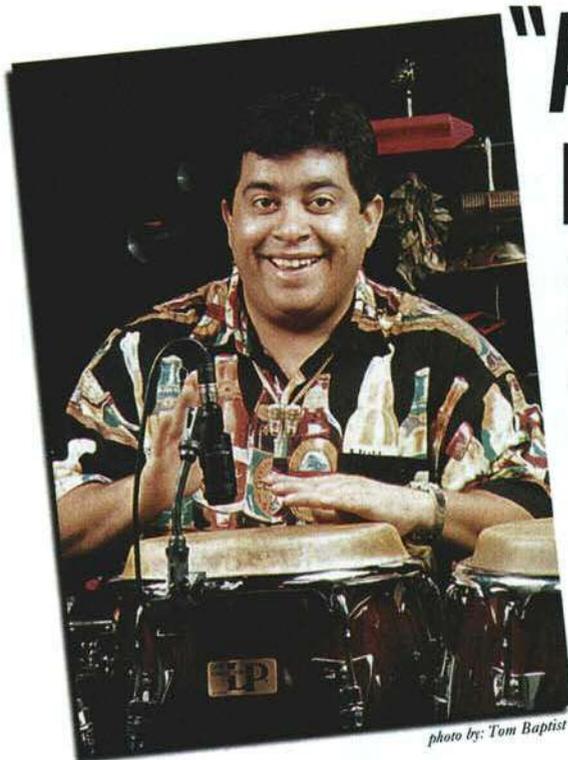
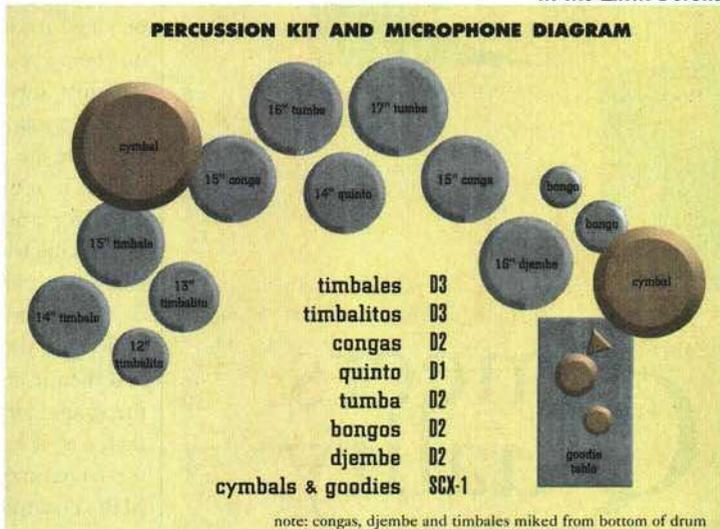


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Alex Van Halen, Van Halen

David Silveria, Korn

with something basic and then work up to something that's maybe a little more complicated. I try picking up the guitar part to see what I can fit around it without making it too cluttered. But I never really get a set part in my head and then try to learn how to play it. Maybe with all the shows we've played over the past few years, and with my experience, I'm just picking up new things and maybe able to do some things I couldn't or wouldn't have thought of before. There are new licks on *Follow The Leader* that I haven't done before.

MP: How do you think your playing has changed or grown over the course of KoRn's three records?

DS: I'm playing more jungle-ish types of beats, more tom grooves with a constant hi-hat going. It's just about me trying to do something different within the beat, something new. I still can't keep the hi-hat going when I'm playing really intricate grooves. Some of the beats I do are pretty solid, though, and that's where I can keep the hat moving. The key for me is figuring out how to do something interesting without being too busy. The groove is always the most important thing.

MP: You didn't use a click for the record, but there are passages in a couple of songs where it seems like you're deliberately slowing and speeding up the tempo. What's the trick to keeping that smooth?

DS: I don't know if we could just set out to do that and make it work. It just happens to feel right when we're practicing a song, and then it just eventually becomes part of the song. I suppose I'm the one who guides that, but it helps that we're all playing at the same time in the studio.

MP: You told me your tech, Jud, helped get you into new equipment and different ways of doing things.

DS: Yeah, he's great. He helped me get creative with my setup and helped me be more efficient. He got me into the ddrum setup I have now, and he brought me more splashes and some odd stuff, like [Pete Engelhart] *Ribbon Crashers*. He also built the rack I'm using on the road. It's the most heavy-duty piece of equipment I've ever seen. I could stomp on it, jump on anything if I wanted to, and nothing would move.

MP: I noticed you wear gloves when you play. That surprises me, because there are a lot of quick strokes in your playing, and I'd

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DS: I hate wearing gloves, absolutely hate it. I don't wear them in the studio, but I have to live because my hands get so tom up. I played a show last night without gloves—just one show—and I've got all kinds of blisters popping up. But with gloves, I almost don't even feel the stick striking the head, like there's no power in the hit.

MP: You should try surgical tape.

DS: Maybe I will, but I'll need a lot of it.

I'll have to tape my thumbs, my first fingers, probably three or four other spots on my fingers.

MP: You told me your back hurts sometimes, too. Do you think that comes from sitting low?

DS: I don't know. I guess that could be it. I've always sat like that, though, and I've never really thought about changing how high or low I sit. Maybe if I sat a little higher, I wouldn't have to lean forward as much and I could get more power in my

kick.

MP: Are there any tips or tricks you've learned over the years that help you physically get ready to perform?

DS: I stretch a lot, and once a week we have a chiropractor come out to work on us and give massages. That makes a big difference, but my back pain probably won't really go away until I'm done playing. I know that when I'm home for a while and I see a chiropractor, I feel much better.

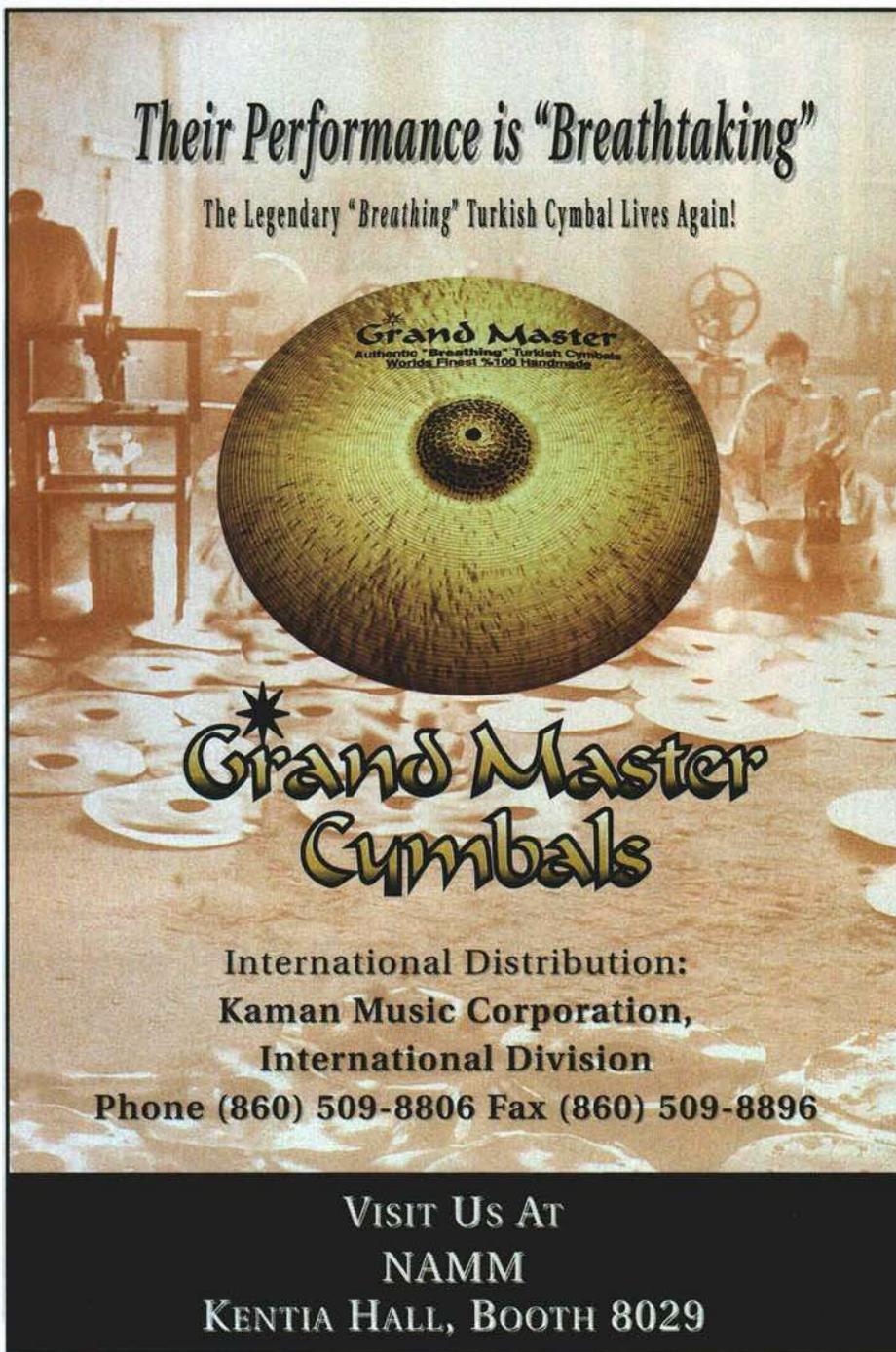
MP: KoRn is maybe the most fan-conscious group out there right now. When did you begin going out of your way to maximize contact with your fans?

DS: Probably while touring for the first record. We got tons of mail, and tons of kids would show up when we'd do album signings. We were totally surprised, just seeing how intense and crazy our fans were for us. That's what's really inspired us to do everything—the Web site, KoRn-TV, the *KoRn Campaign*, even this type of tour. Every show, we've got forty kids up on stage with us in this steel cage. When we did the *KoRn Campaign*, we met something like 60,000 kids in two weeks—every day sitting down to shake hands, say hi, sign autographs. It can make you go cuckoo, even tougher than a tour. We were just drained afterwards. But it's worth it when we see how they support us, just by listening to our music and being part of our shows.

I've had a lot of kids just getting into drums themselves tell me they're learning by playing along to our music. They tell me the stuff I play is fun, which is kinda weird because I know what it's like to be in their shoes. Like I said, I was playing along to Tommy Lee when I was their age. So coming from kids now, that's probably the best compliment I can get. I want to have fun when I'm playing and I want people to get into the groove. If what I play helps someone learn to play drums, that's awesome.

MP: With your aversion to practice now, do you ever see yourself getting back into practicing on your own to pick up or work on new things?

DS: The thing is, with all the shows we do, for months and months, I don't even feel like looking at a kit when I get home. But when things slow down after we finish touring for this record, I can see myself soundproofing a room in my house and set-



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ting up a kit in there. Actually, I'll probably do that when we go home to do the next record.

MP: Tell me about KoRn's new record label.

DS: It happened really quick, like we'd only been talking about it for three months

before we got the deal through Epic. I'm the one who first wanted to sign Orgy. I'd been friends with the guys in that band when they were in separate bands, and then they started playing together and I kept listening to their songs. When we got the label together, I told the other guys about

them. They listened to them and liked it, and we signed them as part of our deal with Epic. We just signed another band called Videodrome. They're from Bakersfield, too, and we've known them for years.

MP: Does that end of the music business interest you enough for you to stay in that if and when KoRn ends for you?

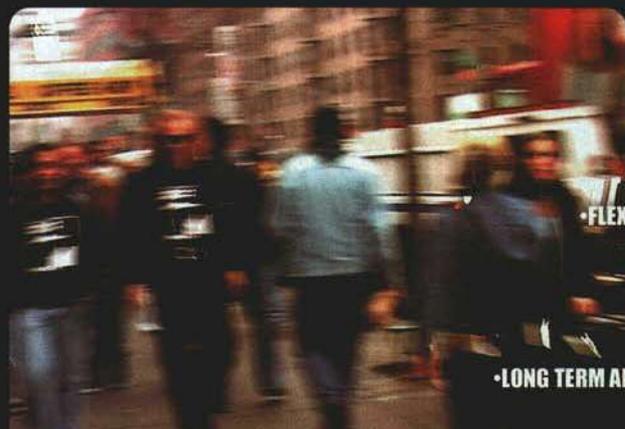
DS: Hopefully our label will be built up so much by then that we'll have some platinum acts. I like the idea of finding bands that labels don't normally go after and giving them a chance. There's so much great music out there that never gets heard, and we just want to do a small part with our label to help bring those bands out to people.

MP: It looks like KoRn's going to keep you busy for quite a while. With all the trendiness in rock music, though, do you see KoRn being able to transcend that into a long career?

DS: I hope that happens. I think we're the type of band that won't ever get stale. We're thinking about making an all hip-hop EP. I'd get all these vintage drums, the kind you hear sampled on a lot of hip-hop records, and play them live. But things are going really good right now, and we see this record as being able to take us to the next level—being a worldwide band. We're good at it, and we're ready for it.



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Drumhead Combination Chart

Choosing the right drumhead combinations for the type of music you play has always been a challenge. Evans has put this Hitter Profile chart together to help guide you in the right direction.

Please read the player profile "hitter descriptions" on the next three pages to determine which describes your style of playing. Through experimentation, your selection will be what feels and sounds best to you, with durability as your final consideration. The correct choice must hold up to the demands of your musical situation.

The drumhead combinations listed in the following charts are popular among Evans Performing Artists and consumers. They are meant only as a point of reference to get you started. Of course, the possible combinations are endless.



PETER
ERSKINE
SNARE 1
TOMS 2
BASS 1

Hitter Profile #1

SINGLE PLY HEADS

5A sticks or smaller, felt bass drum beater, brush playing up to 50% of the time. High to medium pitched tuning.

Jazz, Classical, Commercial



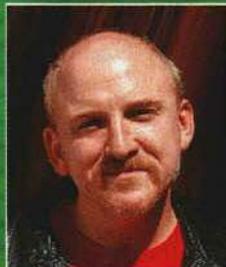
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BERROA
SNARE 1
TOMS 1
BASS 3



PAUL
WERTICO
SNARE 1
TOMS 1
BASS 3



CARL
ALLEN
SNARE 1
TOMS 1
BASS 3



ADAM
NUSSBAUM
SNARE 1
TOMS 1
BASS 1

Snare	Batter Head	Snare Side	Sound Descriptions
1	UNO 58 1000 Coated	Genera Snare Side 200	Bright, open sound, edgy back beat, sensitive snare response
2	UNO 58 1000 Dry Ctd	Snare Side Hazy 200	Bright, focused sound, edgy backbeat, less ring
3	G1 Coated	Snare Side Hazy 200	Warm crisp open sound, cutting, full backbeat, defined snare response
4	Genera Batter Coated	Genera Snare Side 200	Fat focused sound, solid focused backbeat, controlled ring
5	Genera Batter Dry Ctd	Genera Snare Side 200	Fat focused sound, tight focused backbeat, minimum ring

Tom Toms	Batter Head	Resonant Head	Sound Descriptions
1	UNO 58 1000 Coated	Genera Resonant	Bright, open sound, lively feel, wide, rich sustain
2	G1 Coated	G1 Clear	Rich, open tone, solid feel, controlled sustain
3	G1 Clear	G1 Clear	Punchy, open tone, lively feel, bright, open sustain
4	UNO 58 1000 Coated	UNO 58 1000 Coated	Full, rich tone, lively feel, long sustain
5	G1 Coated	G1 Coated	Dense, rich tone, solid feel, long full sustain

Bass	Batter Head	Resonant Head	Sound Descriptions
1	UNO 58 1000 Coated	UNO 58 1000 Coated	Ringy open tone, bouncy feel, full sustain
2	UNO 58 1000 Coated	EQ1 Resonant	Clean transparent sound, bouncy feel, full dynamics, less ring
3	EQ1 Coated or Clear	EQ1 Resonant	Focused full defined sound, great low end, controlled ring
4	EQ1 Coated or Clear	EQ3 Resonant	Big wide focused sound, clean attack, controlled ring



HITTER PROFILE PrePak



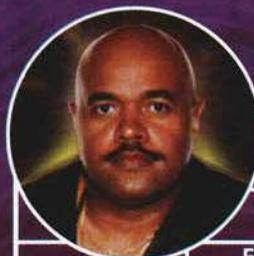
Evans PrePaks are now color-coded to correspond with Evans' 3 Hitter Profiles, which are diagramed on the Hitter Profile chart on the back of each PrePak. The Hitter Profile chart helps you get a feel for the style of playing for which each PrePak is best suited, and is great for future reference.

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CHAMBERS
SNARE 7
TOMS 3
BASS 5

Hitter Profile #2

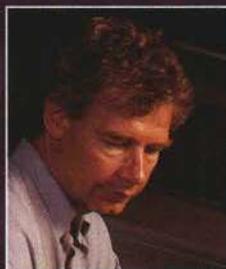
1-PLY/2-PLY HEADS

5B sticks or smaller, felt or hard plastic bass drum beater, occasional use of brushes. Balance of loud and soft playing: 50/50. Medium to low pitched tuning.

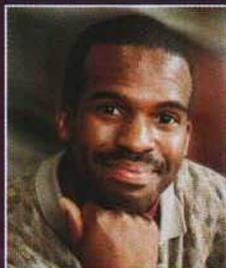
Jazz, Fusion, Light Rock, Pop, Latin



CINDY
BLACKMAN
SNARE 6
TOMS 1
BASS 4



BILL
BRUFORD
SNARE 8
TOMS 1
BASS 5



WILL
KENNEDY
SNARE 6
TOMS 1
BASS 4



CHAD
WACKERMAN
SNARE 1
TOMS 1
BASS 4

Snare	Batter Head	Snare Side	Sound Descriptions
1	G1 Coated	Snare Side Hazy 300	Warm crisp open sound, cutting full backbeat, maximum versatility
2	UNO 58 1000 Coated	Genera Snare Side 300	Bright open sound, edgy backbeat, sensitive snare response
3	Genera Batter Coated	Genera Snare Side 300	Fat focused sound, solid focused backbeat, controlled ring
4	Power Center	Snare Side Hazy 300	Bright open sound, solid backbeat, good durability
5	G2 Coated	Snare Side Hazy 300	Cutting, fat sound, sharp defined backbeat, good durability
6	ST Coated	Snare Side Hazy 300	Loud metallic tone, big aggressive backbeat, maximum durability
7	ST Dry Coated	Snare Side Hazy 300	Loud metallic tone, big aggressive backbeat, less ring, max. durability
8	Genera HD Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat, good durability

Tom Toms	Batter Head	Resonant Head	Sound Descriptions
1	G1 Coated	G1 Clear	Rich open tone, solid feel, controlled sustain
2	G1 Clear	G1 Clear	Punchy open tone, lively feel, bright open sustain
3	G2 Coated	Genera Resonant	Thick fat tone, focused, well defined attack, full sustain
4	G2 Clear	G1 Clear	Big punchy tone, solid feel, full controlled sustain

Bass	Batter Head	Resonant Head	Sound Descriptions
1	G2 Clear	EQ1 or EQ3	Bright attack, open sound, good spread
2	EQ1 Coated or Clear	EQ1	Focused full defined sound, great low end, controlled ring
3	EQ1 Coated or Clear	EQ2	Dense full tone, focused attack, controlled ring
4	EQ1 Coated or Clear	EQ3	Big wide focused sound, clean attack, controlled ring
5	EQ3	EQ3	Dense punchy tone, clean focused attack, controlled ring
6	EQ4	EQ3	Thick attack, big low end, focused sustain



Hitter Profile #3

2-PLY HEADS

5B sticks or larger, hard plastic or wood bass drum beater, rarely uses brushes or light weight sticks. High volume playing most of the time. Low pitched tuning.

Metal, Rock, Funk, Country, Loud Pop

CARTER
BEAUFORD
SNARE 3
TOMS 2
BASS 5

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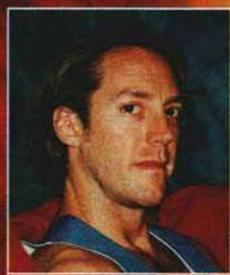
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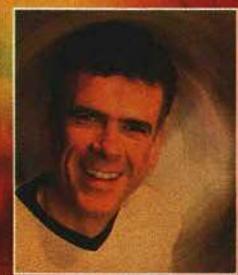
EPP-HP3B
Genera G2 Clear Toms - 12", 13", 16"
Genera G2 Coated Snare - 14"
EQ4 Clear Bass - 22"

EPP-HP3C
Genera G2 Coated Toms - 12", 13", 16"
Genera G2 Coated Snare - 14"

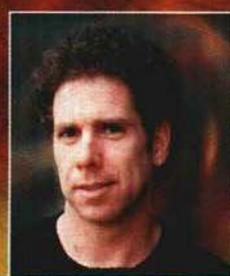
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TOMS 3
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Snare	Batter Head	Snare Side	Sound Descriptions
1	G1 Coated	Snare Side Hazy 300	Warm crisp open sound, cutting full backbeat, maximum versatility
2	G2 Coated	Snare Side Hazy 300	Cutting, fat sound, sharp defined backbeat, good durability
3	Genera HD Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat, good durability
4	Genera HD Dry Coated	Genera Snare Side 300	Punchy defined sound, cutting aggressive backbeat, minimum ring
5	Power Center	Snare Side Hazy 300	Bright open sound, solid backbeat, good durability
6	ST Coated	Snare Side Hazy 500	Loud metallic tone, big aggressive backbeat, maximum durability
7	ST Dry Coated	Snare Side Hazy 500	Loud metallic tone, big aggressive backbeat, less ring, max. durability
8	Hydraulic Coated	Snare Side Hazy 300	Wet short sound, percussive slappy backbeat, good low tuning

Tom Toms	Batter Head	Resonant Head	Sound Descriptions
1	G2 Clear	G1 Clear	Big punchy tone, solid feel, full controlled sustain
2	G2 Clear	Resonant Black or Glass	Big open tone, excellent definition, short sustain
3	G2 Coated	G1 Clear	Thick fat tone, articulate response, full controlled sustain
4	G2 Coated	Genera Resonant	Thick fat tone, articulate response, bright sustain
5	Hydraulic	Resonant Glass	'70s wet short tone, spongy feel, short sustain

Bass	Batter Head	Resonant Head	Sound Descriptions
1	EQ1 Coated or Clear	EQ3	Big wide focused sound, clean attack, controlled ring
2	EQ3	EQ1	Big defined open sound, clean attack, controlled ring
3	EQ2	EQ3	Aggressive edgy sound, big attack, focused sustain
4	EQ2	EQ2	Big controlled sound, fat aggressive attack, short sustain
5	EQ3	EQ3	Dense punchy tone, clean focused attack, controlled ring
6	Hydraulic	EQ3	'70s wet percussive sound, short sustain
7	EQ4	EQ3	Thick attack, big low end, focused sustain



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The Double Life Of Cindy Blackman

If you've only seen Cindy Blackman with her jazz quartet or heard one of her six solo albums, it might be hard to imagine her as the drummer who has been laying down the foundation in Lenny Kravitz's live shows for the past five years. It would be even more surprising, though, for the Kravitz fan who was used to Blackman pounding out Lenny's stripped-down music to wander into a New York club and see her letting loose with the ultimate in four-way independence behind an improvisational jazz quartet. Some people would definitely have a tough time believing the two drummers were the same person.

Touring with rocker Lenny Kravitz has probably brought more attention to Blackman than anything else she's done, simply because of the commerciality of the music. But the release of her recent HighNote album, *In The Now*, no doubt will help further cement a place for her in the jazz community. It's a scene she's wanted to be a part of since her teens in Connecticut, when players like Tony Williams, Art Blakey, Elvin Jones, Philly Joe Jones, and Max Roach started her musical blood flowing.

Blackman attended Berklee for three semesters, taking advantage of the many musicians there to play as often as she could. She played in all types of bands—straight-ahead jazz, fusion, funk, Latin. While there Blackman also studied arranging and composition.

Staying in Boston for a little while, Blackman cut some more musical teeth, until she felt ready to tackle her goal—New York. Nineteen eighty-two brought some tough times in the big city, where the young drummer made her rent by playing on the street, all day, every day. One break occurred when the production crew for the Robin Williams film *Moscow On The Hudson* saw one of the street groups Cindy was playing with and decided to include them in the movie. But for the most part, her career at that point was about paying dues and putting in a lot of long, hard work.

Slowly but surely, Blackman began to make herself known, eventually working with Sam Rivers, Hugh Masekela, Joe Henderson, Jackie McLean, and Larry Coryell, while she worked at starting her own group. From 1989 to 1992 she played with Don Pullen, who she cites as instrumental in furthering her career. It was her first piano-trio gig, and it's where she learned about the unique requirements of playing with piano. And while working on a project for Wallace Roney, for whom she had written some tunes, his label, Muse, expressed interest in her as a recording artist. She ended up recording four albums for that label—*Arcane*, *Code Red*, *Telepathy*, and *Oracle*.



Even though you've seen Cindy on *Saturday Night Live*, *Late Night With David Letterman*, and the MTV Awards with Lenny Kravitz, Blackman never strays far from her true passion. Her new video is aptly titled *Multiplicity*, and her current album, *In The Now*, is proof that this drummer can truly pull off a double life.

story by Robyn Flans

photos by Paul La Raia

RF: Was diversity something you always sought?

CB: I like a lot of different styles, and really, my all-time favorite musicians have used different elements in their music—Latin influences mixed with jazz, rock influences mixed with jazz, Brazilian, Indian....

RF: Who, of your influences, was into Indian music?

CB: Tony Williams. I've always liked an amalgamation of different sounds. That really inspires me. I don't feel limited, and it gets my creative juices flowing when I know there's more than one style I can tap into, and different sounds and textures I can draw from, as well as different things to play.

RF: Who else of your influences had that approach?

CB: Miles did that a lot, Dizzy Gillespie, Wayne Shorter, Herbie Hancock. Bird listened to a lot of classical music. There are tons of people who have drawn from different elements in different ways. That's another thing I love about jazz: The history is so rich, and in the right hands it can really develop and grow into anything you want, because there are so many elements in life, and it's a music about life.

RF: Why was jazz so important to you so early on?

CB: My access to different groups and great musicians grew with age. I got exposed to other musical partners and friends who knew much more than I did. But in my house, growing up, there was a lot of different music. My dad was into jazz, my mother had been a classical violinist, and her mom had been a classical pianist. My mom used to take me to classical concerts all the time. My older sister was into The Beatles, Jimi Hendrix,

"It gets my creative juices flowing when I know there's more than one style I can tap into, different sounds and textures I can draw from."

out, and my friend wrote out a triplet pattern against the ride cymbal that Max would play. He showed me what record it was on and where it was, and he said, "Go home and practice this." I said, "He's doing *what* with his feet? And *what* with his *what*?" That was when I was about thirteen, although I started playing at eight. My mom says I started playing in the womb because I was always tapping out

drums away." But I begged and begged, and when they saw I was really serious, they got me a kit.

RF: What clinched it for them?

CB: My persistence. Each time they would give me a reason why they weren't going to get me the drums, I would come back with something that explained why I really should have them. I joined a fife & drum corps at twelve,



Chaka Kahn, and Sly & The Family Stone, so I listened to her records. And my older brother was into that, but there was a period when he was really into Coltrane, so he turned me on to a couple of things. Most of my peers and my younger sister were into whatever was the pop of the day—The Jackson 5, The Silvers, and that stuff, so I was into all of it.

I had a drummer friend who turned me on to Max Roach. Max was the first great drummer I really sat down to check

rhythms. She said I used to hit things until I found something that made a sound, and she knew there was something going on when I found a sound by hitting her back.

The first time I ever snuck on a drumkit and got kicked off was during one of my sister's rehearsals when I was ten. I had toy drumsticks, but when I was about twelve, I started asking for a real drumkit. But my father said, "We got you skis and you tossed them away, so we can't afford to have you toss the

which was really my first playing experience, so they saw that I was into trying to learn the rudiments. I had to take a test when I joined the corps, so my parents saw me staying after school so I could practice on the drums at the school. I also had a friend at the time who had drums, so I was always at his house. We would take turns playing to records. He was into Tower Of Power and Earth, Wind & Fire. Finally at thirteen, my parents got me the drums and I eventually had the basement

area that I shared with the ping-pong table. Later in high school, the drums were in my bedroom so I would wake up to the drums and go to sleep to the drums.

RF: What was your practice routine like?

CB: I played to a lot of records, and being in the fife & drum corps got me regimented into really getting into the rudiments and really checking my hands. That was a requirement of that.

RF: Can you elaborate on "checking your hands"?

CB: Making sure my strokes were correct and my technique was clean. The most important thing I had to do for the test to get into the corps was to play all of the twenty-six American rudiments, starting them from a dirge tempo and gradually speeding them up to the fastest tempo I could play them at without missing any strokes.

That kept me busy. I also took lessons along the way. At first I didn't want a teacher because I was worried I would end up sounding like the teacher. Then I realized that's really childish, because you can learn from anybody.

RF: The training for drum corps was quite thorough.

CB: It was tremendous.



Something like that carries over to the rest of your life in terms of the way you approach

a technique. I notice that most drummers now, especially in rock, do not use the traditional

grip—it's not a part of the language for them. It's an awkward grip, so some have diffi-

Cindy's Kravitz Set

Drumset: Sonor Signature Series

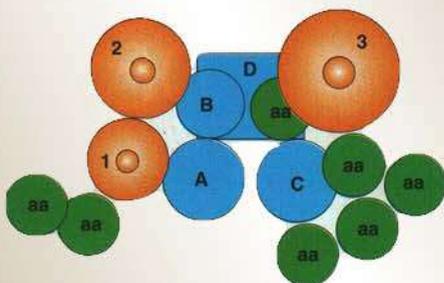
- A. 6 1/2x14 snare
- B. 9x13 tom
- C. 14x14 floor tom
- D. 14x18 bass drum

Cymbals: Zildjian

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- 2. 18" K Dm* crash
- 3. 22" K Pre-Aged ride

Electronics: Roland V-Drums

aa. pads



Hardware: Sonor Protech

Sticks: Zildjian Cindy Blackmail model (maple with wood tip)

Heads: Evans coated G2 on snare batter, coated G1 on K of toms with black Resonants on bottoms, coated G2 on bass drum batter



culty with it, but that's the grip I learned in the fife & drum corps. It's really natural for me to play that way, although I play matched grip as well.

RF: When do you make the choice of which grip to use?

CB: It really depends on the feeling and the ideas I'm going for. There is a thought process that goes along with the way you're approaching your drumkit. When I'm playing with traditional grip, there's a feeling that goes along with it, so it makes me play certain things. When I'm playing matched grip, it influences different ideas. That doesn't mean I can't play the same ideas with either grip, it's just there's a feeling that goes with it. All that makes a difference. Posture makes a difference, tone makes a huge difference. To me, you can't play drums and have a terrible drum sound. I don't know how you can make music when you're playing on drums that sound like boxes.

RF: Do you use traditional grip on Lenny's gig?

CB: Not really. I basically use matched grip. I'm smacking the drums really hard,

and you can do that with traditional grip, but the feeling of matched grip just seems to go with that music. When I first started playing with him, I was playing with traditional grip, but I eventually started playing matched because it felt more right.

RF: You mentioned tone. Can you elaborate on how you go about getting it?

CB: For me, getting a warm, round tone on the drumkit—projecting but not obtrusive—is what I go for. First of all, it's in the way you hear the drums. I base the way



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I'm hearing them on the drummers I've studied, picking out different elements from the drummers I love. Of course, you always have to start out with the heads evenly tuned on the drums. Once I get the heads on evenly, I cross tune and check the lugs. I make sure all the lugs are the same, so I don't get any strange-sounding overtones. I try to make it an even, beautiful tone—warm, round, and projecting.

RF: Do you favor any particular equip-

ment to get you that sound?

CB: I use Sonor drums, the *Special Edition Signature Series* kit. I like *K Zildjian* cymbals. They are dark and provide you with beautiful overtone sounds, but I can still get nice clarity with the stick and I can still hear the bead sound. Head-wise, I've used some different ones because I like to experiment. Right now I'm really back into regular coated white Evans heads. That coated sound is the closest to that classic sound. I

love Art Blakey's great drum sound, Philly Joe Jones, Elvin Jones, and Tony Williams.

RF: How does your setup with Lenny differ from your jazz setup?

CB: The core of my setup with Lenny is a four-piece drumset—bass drum, mounted tom, floor tom, and snare drum. The kit I'm using right now is a brand-new kit that Sonor just made, which has an 18" bass drum. That is the smallest bass drum I've used with Lenny; I've gone as big as a 26". I'm using a 13" mounted tom, a 14" floor tom, a ride, a crash, and of course, sock cymbals. But I also have some Roland *V-Drums* that we're using for some different effects.

RF: How weird was that for you?

CB: I had never used them before, so it's been fun. The way we're using them is fun, I will say. I'm not playing on electronic drums exclusively; they're part of the kit, an augmentation of what's going on. Since they're basically sounds we're using, it's fun. The core of the kit I use in other situations is a seven-piece kit. It's like Tony's kit—I have two mounted toms and three floor toms—but I use a 20" bass drum. I'm trying to get something that's in between a real small drum and a big drum, so I've been experimenting with the 20". Sometimes I may break that down to a five-piece or a four-piece set, depending on the gig.

RF: Where did Lenny find you? You're so different from the drummer he had previously.

CB: We had a mutual musician friend who was telling Lenny about me and me about Lenny. My friend called one day and said, "Lenny has been looking for a drummer for a year and a half. Next time I talk to him, if he's still looking, would you like to talk to him? Would you be interested in playing rock?" I said yes, but months went by and I forgot about it. Then my friend called one day and said, "Hey, I have Lenny on the other line, do you want to talk to him?" So we were introduced on the phone. He asked me if I had my drums set up in my house, which I did, and he asked me to play over the phone. I really thought that he wouldn't be able to hear anything, but I played some grooves and when I went back to the phone, he said, "I'm in LA; can you fly out here tomorrow, play with my band, no strings attached, just to see how it feels?" So I said yes.

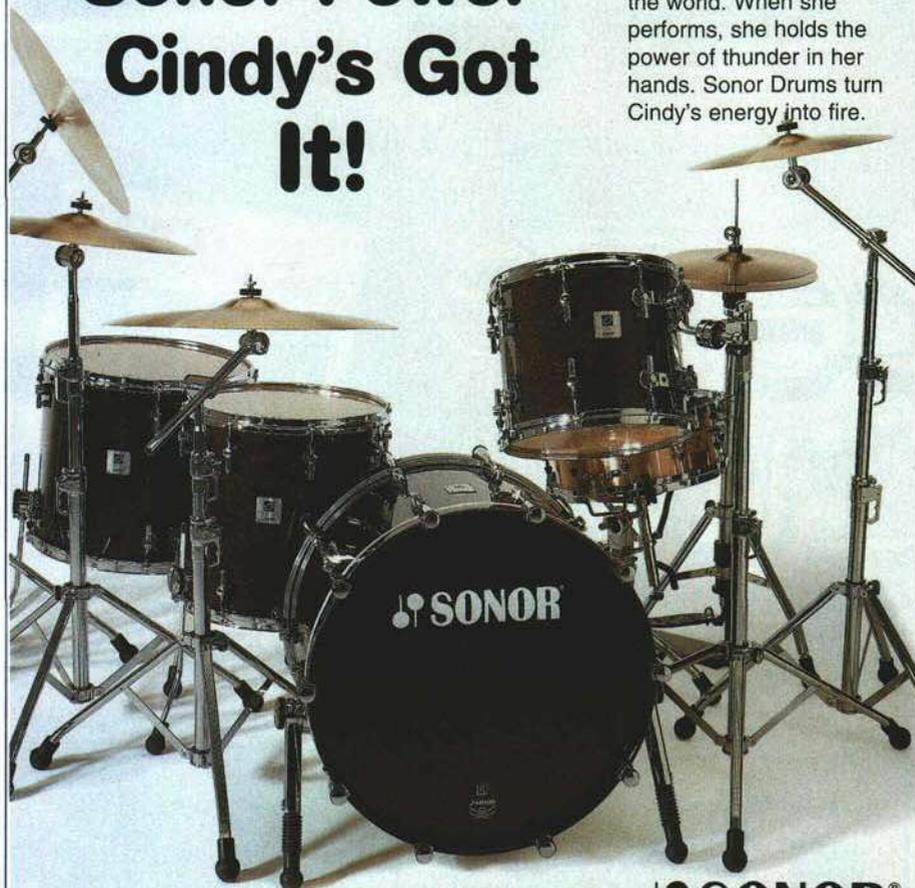
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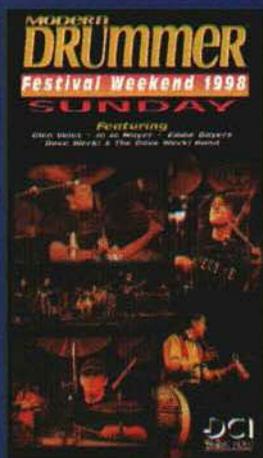


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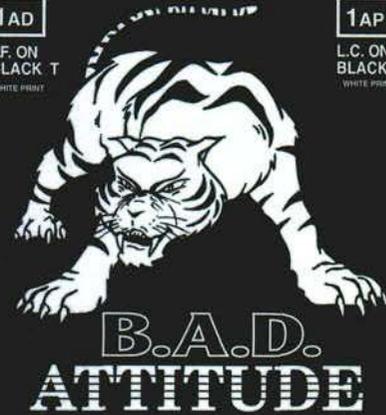
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I packed for a two-day trip, and he flew me out the next morning. Lenny had told me he'd have somebody pick me up at the airport, but I wondered how they were going to know me. *He* showed up to pick me up, which was really cool. Once we got back to where he was staying, I realized that he was holding actual auditions—there ended up being about thirty drummers. I didn't go to LA thinking I was going to be auditioning for a rock 'n' roll star, because I didn't know that much about Lenny at that time. I just figured I'd play and go home and it would be fun.

He was so laid-back, and it was very cool. I hadn't slept much the night before, so I was really tired. There was a pool in the back with some lounge chairs, so I went out there and took a nap while the auditions got started. After a while, I went in to play. I think we played a blues jam, a rock jam, and "Are You Gonna Go My Way." They had a tape of it that they let everybody hear before we played. Instead of two days, I ended up staying there for two weeks, down in that basement, just playing. I'm a practice-aholic, so I was

down there practicing when we weren't playing, too. At the end of that two weeks we did the *Are You Gonna Go My Way* video, and then we went back to New York, where I started rehearsing with the other bandmembers. I had several albums of music to learn. That was five years ago.

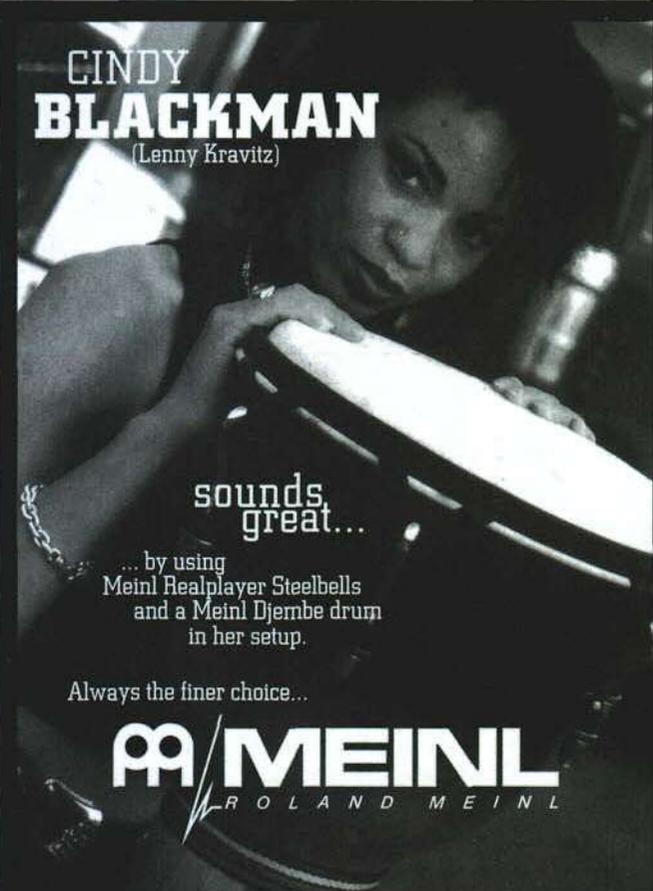
RF: How did you approach learning the material?

CB: In this situation I really am playing parts, so I just had to pick all the parts off of every song and play them. I would write out a sketch of the form of the song, but the rest came from listening to it and playing it. And basically, that's still what the gig is—playing the parts. But we've been playing together so long that I've gotten to personalize them as well.

RF: When you started to approach this music, it wasn't the style of music you were accustomed to playing. What was the hardest part of this new situation for you?

CB: In all music, the feeling is the most important thing. Before anything else, it has to feel good. Each music has its own feel, but it has to feel good. Country music doesn't feel like a polka, and that doesn't

CINDY
BLACKMAN
 (Lenny Kravitz)



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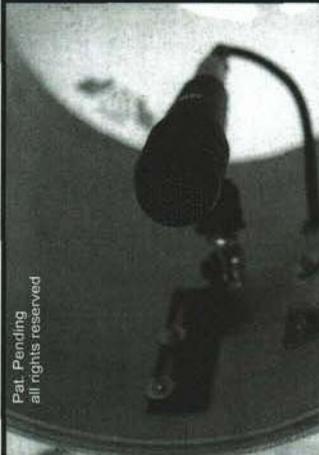
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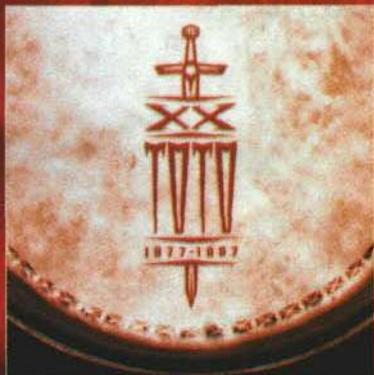
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feel like rock, and that doesn't feel like jazz. Everything is different, but each thing has its own groove going on.

I was used to interpreting the music in many different ways—creating and playing different things, and taking the music through as many different moods and changes as possible. But in Lenny's band that isn't my job at all. My job is to keep the music feeling great all the time and to keep a solid groove going. To *not* play something was a challenge.

RF: My guess would have been that the hardest part for you was totally having to strip down your approach.

CB: Which is what you have to do in music like this. You find rewards in that as well. That is really a reinforcement of the fact that everything has to feel good from the start. Next on their list is keeping steady, solid time. There's no difference between that and other music, but, as we said, other musics feel different and may go different places. If I'm playing in a creative situation, I may or may not play one groove through the whole song. I might

play a bunch of different things, or I might play the same groove and color on top of it, or I might lay out. In this situation, my job is to keep a great feel and consistent, steady time through the whole thing, and to fire it up with fills and different lifts when the music needs it.

RF: Do you find it frustrating at times just playing time?

CB: No, because I have the opportunity to play my own thing with my own group. In fact, each situation is satisfying in its own way. That's one of the good things that has come out of this experience; I've learned how to satisfy the situation I'm in and how to make that situation right for what it is.

I don't have any outside expectations. I don't expect to play in Lenny's band the same way I would play in my band. If I were to expect the same thing it wouldn't gel real well. When you work for someone, you have to play the things that are right for that situation. But you also have to put yourself in there. I don't want to sound like I'm just playing a part. I want people to think I thought of that part on the spot. I

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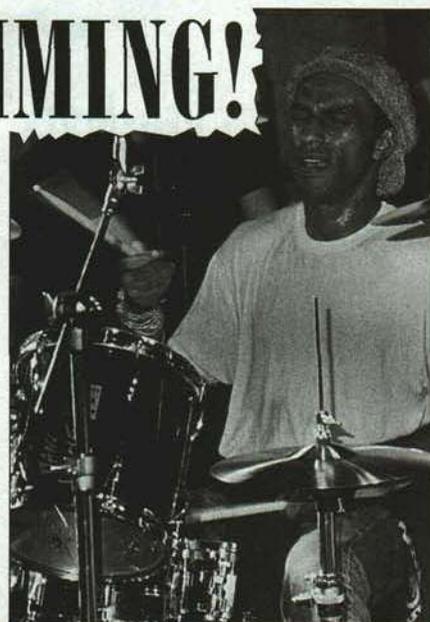
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want it to sound spontaneous.

RF: Can you elaborate on how you do that?

CB: It's kind of an intuitive thing. It depends on the way you feel about what you're playing. It's almost like being a child who is doing something for the first time: You have to find that within what you're doing so that everything stays fresh. You have to keep things flowing and fresh.

RF: You probably hadn't been too accustomed to going on a tour like that and playing relatively the same parts every night. That had to be an adjustment.

CB: I hadn't done that before, so yes, it was an adjustment—but a *great* one. It's great for discipline and consistency. I have to be consistent every single night, and that's a challenge. I find it brings about some healthy things in my playing.

RF: You said you're a practice-aholic, but are you compelled to practice on a tour where you're playing nearly every night?

CB: I have a set of pads for my hotel room and one for my dressing room so I can work no matter where I am.

RF: Lenny is a very creative artist with definite ideas. I've heard that he can be

very particular.

CB: Lenny is a perfectionist. He knows what sound he wants for his group, and I don't see any problem with that. I respect that. I'm a perfectionist, otherwise I wouldn't have two practice kits on the road. I appreciate that. I would rather play with somebody who really cares about what he's doing than someone who doesn't.

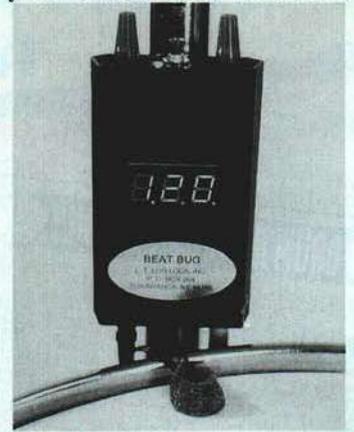
RF: How does the perfectionism show itself?

CB: There are certain things that I'm supposed to play in terms of the part. This is *his* band. If he has a song and I'm hearing a particular groove on it but he's hearing another one, I might suggest it, but if he says, "I want the other groove," I'm going to play the other groove because that's what he wants.

RF: It seems to me that Lenny would be completely content without any fills whatsoever.

CB: I don't play a whole lot of fills, although I wouldn't say he doesn't like fills. My job is to keep the groove and keep it consistent and make it feel good. The drummers in James Brown's bands don't

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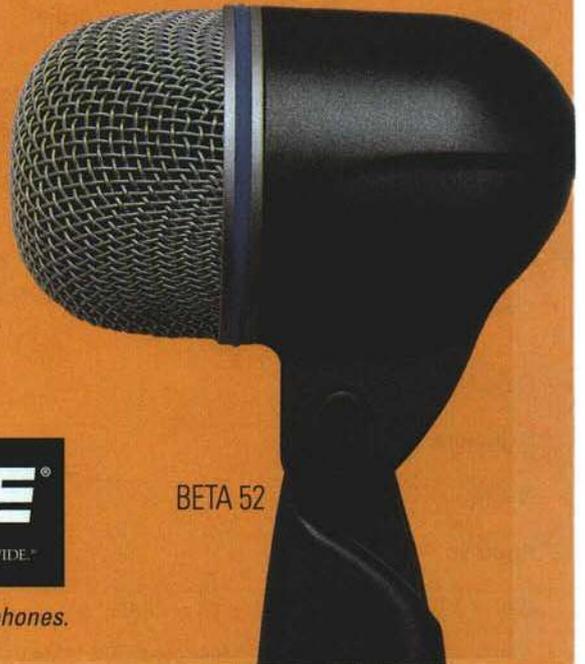
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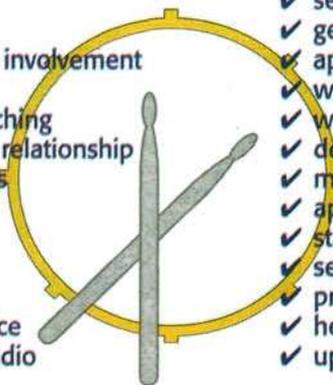
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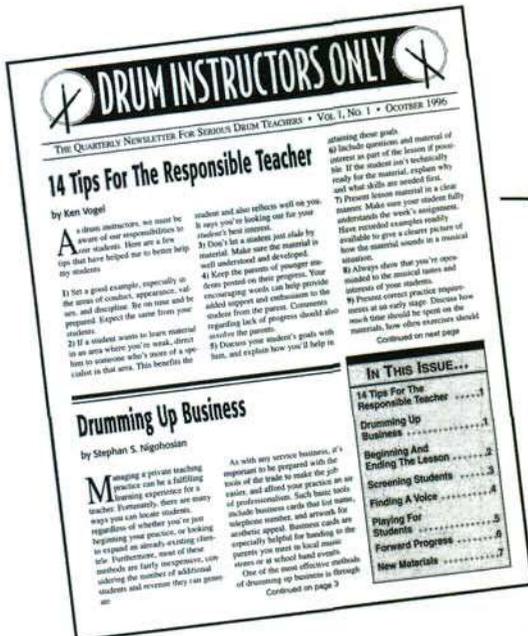
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play a lot of fills either. The groove is happening, but there's not a lot of filling going on. If you like P-Funk or Earth, Wind & Fire, it's the same thing. We're not talking about Miles' band in the '60s with Tony Williams on drums. In that situation, the pulse is still there and it's still groovin'—you're just creating *over* it.

Sometimes when people listen to a group like Miles' or John Coltrane's with Elvin Jones, and they're hearing a drummer playing an overlapping rhythm and playing different things over the time, they think the groove is not there. But it's implied; it doesn't always have to be stated. In Lenny's group, it is stated all the time. It's just a different concept, that's all, and I keep in mind that these musics are from totally different head spaces.

RF: Do you feel that your immense training comes out in the music you play with Lenny?

CB: There are certain things I might do as a jazz drummer that a rock drummer wouldn't do. I add those things in the music because that's part of who I am. But there are basic differences. Rock is very downbeat—very 1 oriented, and jazz is an upbeat music. It's rooted, so the downbeat is there, but it's an upbeat feeling. When I play with my group or one that is accepting of whatever I do, I can add all these elements and all these different feels and ideas. It just gives me a wider vocabulary to draw from, which is one of the great things you can do for yourself. Then you have choices.

RF: I think we've come to the conclusion that each person is the sum total of their influences, but it's the way you stir the pot that creates your own style. If you had to dissect the components of your playing style from your hands, your feet, your posture, your

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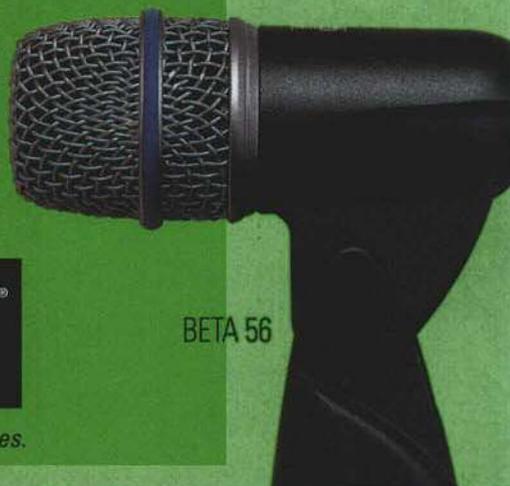


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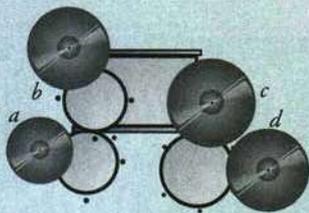
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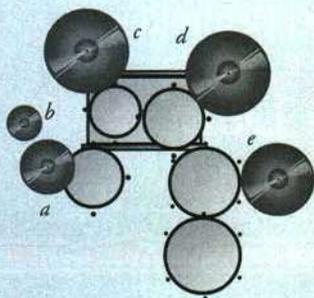
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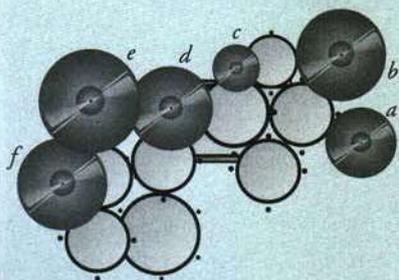
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approach, etc., could you trace what influenced each portion?

CB: In terms of my beginnings with the hands—that's the drum corps. The other influences I gathered later were Art Blakey for certain things: his drive, his bravura, his feeling, his sound—he had a *great* cymbal and drum sound. I loved Max Roach for his intelligence and all-around greatness, and Elvin Jones for the way he would propel the music and play overlapping rhythms within the music. I love the lean swinging feeling of Philly Joe and his great hand technique. There's a lot of marching-drum style in Philly Joe's playing, and it swings so hard that it's possible to miss that, but there's a lot of that there. I love Roy Haynes for his feeling as well—that really open triplet feeling. And Pete LaRoca is another drummer I love a lot for the way he turns the ride cymbal around. There's Buddy Rich, of course, whose hands were just incredible. And ultimately, Tony Williams.

RF: What do you feel you've gotten from Tony that's part of your style now?

CB: I would hope one main thing is integrity. Before he even played a note he had my ultimate respect. His drum sound is still the best drum sound on the planet. His drum sound in the '60s is still the best sound going. Tony just innovated in so many different ways, and he had so many different kinds of styles, each one of them stylistically and sonically great. His technique was flawless and amazing. He plays things with such clarity, and I say *plays* because there's an energy that every life force has. That energy doesn't cease. It's still, and will forever be so. His whole approach—the way he's so clear, the innovations he's had just on the ride cymbal. The way he turns the cymbal beat around, the dif-

ferent strokes he uses on the ride cymbal—it's amazing. Just the way he comps on the snare drum is a study, the way he plays the bass drum, and the different sock cymbal techniques that he used, were so innovative. I've seen drummers, even in rock or country music, who aren't even hip to Tony, but who play their sock cymbals on all fours, and they don't even know that they got that from him.

RF: So on a good day, in a perfect world, you would hope that you are the sum total of all those components. What do you see as your weaknesses, the things you try to work on?

CB: Clarity and consistency. When I play with people, I want to figure out how to offset things that could happen. When you play with people, there are a whole lot of elements that are involved, certainly not just *your* element. Someone might be having a good day, someone might be having a bad day—you never know. Someone might play a little too on top of the beat or a little too behind. You have to figure out how to equal all of that out so the music stays consistent and the feeling stays good. It can move and breathe, but it has to feel good, so you have to figure out ways to make the music and the band gel. That's one of the jobs of the drummer.

A lot of responsibility is placed on the drummer—as it should be. But at the same time, the drummer gets a lot of unfair blame. Time, feel, consistency, and making the situation gel is *everybody's* responsibility. A lot of times, drummers get dumped on when they shouldn't. Sometimes it's someone else's fault. But as the drummer, I think it's really important that you figure out ways to make it happen.

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RF: Which tracks on your new album are your personal favorites?
CB: The track that means the most to me is called "The King Among Men." The record company didn't put the complete title on the record—"The King Among Men, For Tony Williams, My Hero." I also like the title track, "In The Now," and one of my favorites is a ballad called "Sophia," which I wrote after hanging out with my friends and their new baby. They let me hold the baby, and she was sleeping on me and cuddling me, and I was thinking about how amazing the birth of life is. It was so sweet that I had to write a song.
RF: That brings me to the question of how difficult it is being a woman musician and having a life.
CB: I think it's difficult for any musician to have a life, period, with the demands that we have. There's another spin on it being a woman, which my mother really explained to me. She said, "You know, Cindy, traditionally men are not raised with their women being away. Women are taught to deal with the fact that the man might be gone, but it's foreign for men to have women that go out." I think it's threatening in some ways, even when they know they can trust you, and I think it's uncomfortable for them. I don't blame men for feeling that way. I think it's the fault of our society for raising men to feel that way. Just like we were saying about music before, it's the same in the personal realm—you just have to find a way to balance things out, and equal things out. That's something you have to do in life too. In music, you have to find musical bandmates you can do that with. And in life, you have to find a partner you can do that with. I have faith that all of that is possible.

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Black Sabbath's Bill Ward

From Iron Man To Gentle Giant

story by Ken Micallef
photos by Paul La Raia

"The landscape I played on as a kid was pretty much bomb craters," recalls Bill Ward. "The ruins of the second world war were still standing. In our town, Aston, we were surrounded by factories. All you could hear, day and night, were the sounds of the stamping mills, the steam, the bellows, the smoke, the smell of the city. And there were a lot of gangs. There was a tough attitude against everything and everybody."

From this little spot of English hell came Black Sabbath, the world's first mean-fisted, dark and twisted, heavy metal behemoth. Forged from the blues, rock, and the crippling lyrics of vocalist Ozzy Osbourne, Black Sabbath created the model for everyone from Metallica to Nirvana. One listen to their self-titled 1970 debut album brings it all into wonderfully ugly focus: the demonic lyrics, the mauling artillery fire of guitarist Tony Iommi and bassist Geezer Butler, and the lumbering, caustically creative drumming of Bill Ward.

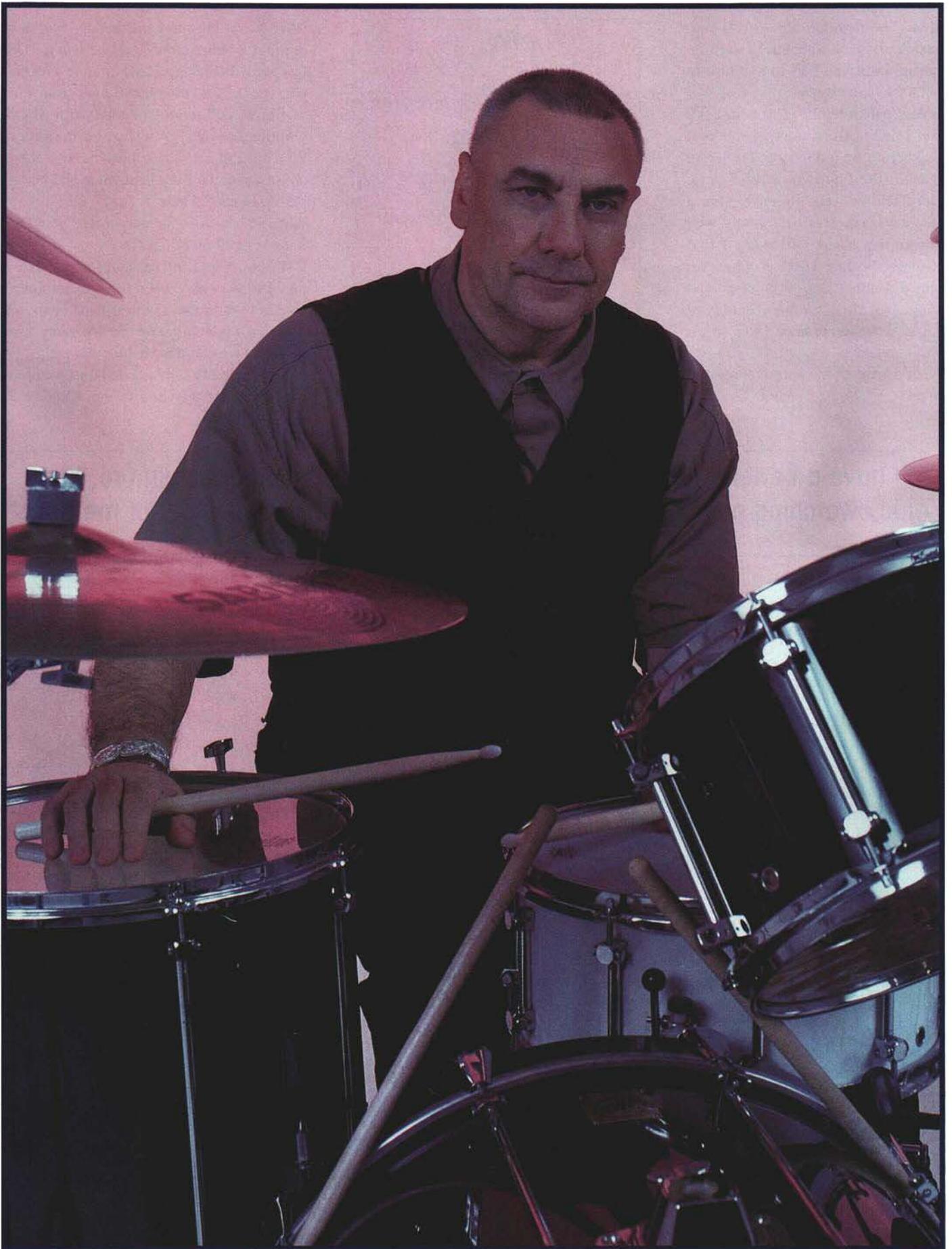
Sabbath released a handful of brilliant albums, including *Paranoid*, *Master Of Reality*, and *Sabbath Bloody Sabbath*. But by the late '70s the band was in turmoil, beset by management problems and Sabbath's own egos and legendary drug intake. Bill Ward left the band in 1983 to find his way and dry out from years of drug and alcohol abuse.

Ward, though a friend and contemporary of Zeppelin pummeler John "Bonzo" Bonham and Jethro Tull's brilliant Clive Bunker, was actually

more influenced by jazz and big band music than blues or rock. His love of Gene Krupa, Louie Bellson, and Buddy Rich contributed to his unusual drumming and its bear-like charm, surfacing on patented Sabbath ditties like "The Wizard/ "Wicked World/ and the Top-10 hit "Paranoid."

While Ward's drumming on early albums was powerfully driven yet undeniably loose, later albums revealed a more cohesive style, mildly reminiscent of hero Buddy Rich for its flash and fury. "Hand Of Doom" remains a blueprint for modern metal drumming, a tumbling juggernaut of stumbling bass drum accents, blazing snare drum rolls, unison stickings, and mealy tom-tom fills. "Supernaut" was all cymbal-bashing and snare drum bullying over Iommi's raging chords, "Tomorrow's Dream" a jumble of galloping accents, "Sabbath Bloody Sabbath" a whirl of atmospheric beauty offset by Ward's muscular thumping.

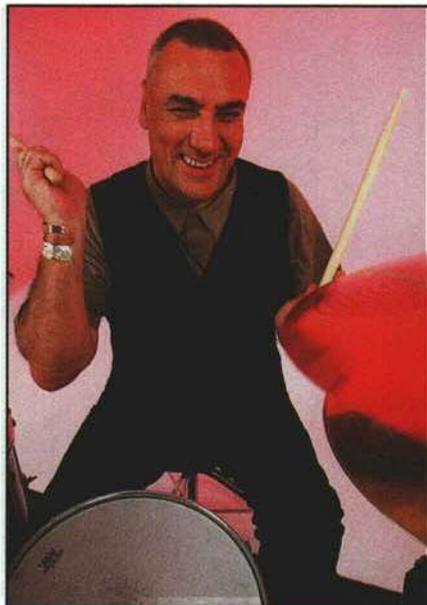
Sabbath reunited, without Ward, for the Ozzfest tour in the early '90s. But with increasing fan demand for a *real* Black Sabbath reunion, Ward was brought back onboard, resulting in the new album, *Reunion*. Recorded December 4 and 5, 1997 to a hometown crowd in Birmingham, near Aston, the band majestically retrieved their former glory. Along with the classics "War Pigs," "Children Of The Grave," and "Fairies Wear Boots" came two new studio tracks, "Psycho Man" and "Selling My Soul." But is a full-fledged Black Sabbath studio album in the works? Only the god of hell fire knows for sure.



KM: The *Reunion* album is a success and Black Sabbath is touring, but initially you had to audition to get back in the band.

BW: Yeah, it felt like that a little bit. But I am past that now—I was past that before we did the gig. It felt like that for the first two or three days. But I felt we were gig-ready after a few days' rehearsal. It's pretty well known that I hate rehearsing. I find it really boring. I like it when we jam. I'd rather just go on stage and play. But then we hadn't played some of the songs since 1969, so we *had* to rehearse.

KM: So are all the hard feelings put to rest?



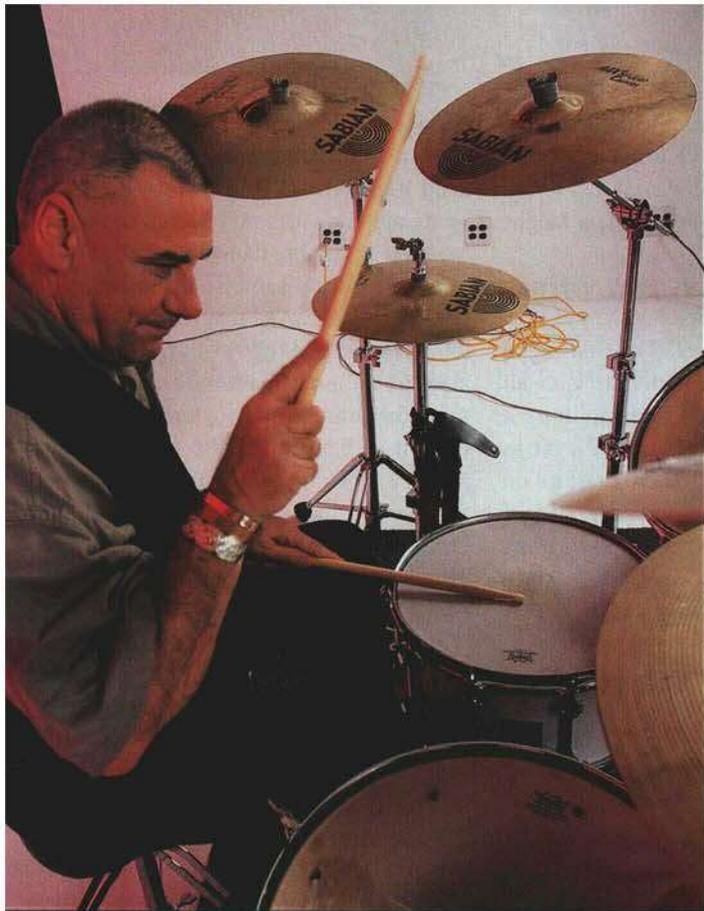
BW: Yeah, but the hard feelings had nothing to do with the music or the band. It was just logistics and the way I interact with people, which is a little bit different from some of the ways I would interact with Sharon Osbourne [Ozzy's wife and manager]. Sharon and I tend to butt heads. But it doesn't stop me from being here and being a part of Black Sabbath.

KM: So was your memory intact; could you remember all the songs?

BW: No, I had to reach out and listen to how I used to play when I was twenty-one. I couldn't grab some of the arrangements, and it took a while to get the feeling right. I just wish that we could have done more gigs. We did a couple of really good shows, were just settling in, and then had to stop.

"I have a better understanding of myself. I don't envy others anymore. I just enjoy watching people play. And that makes drumming really rich for me now."





environment. We drink tea. Nobody smokes.

KM: Cigarettes?

BW: We used to smoke cigarettes like chimneys, and a lot of bloody other things too. [laughs] All the illegal stuff is gone. It's a whole different form of communication. Back then we did street drugs, narcotics. That's all gone now.

KM: It's been reported that when some of those early records were recorded, the band was taking acid during every session. But those records don't sound impaired in any way.

BW: Back then, my tolerance for narcotics was high. Normal was being loaded. To be how I am now was completely abnormal. I felt totally connected up, so it was connected up.

KM: How did the rehearsals for the live album go?

BW: It was twelve days, and the first days were spent getting the cobwebs out, trying to get a memory picture. I don't go by notes, it's all up here. [Bill points towards his head.] I'll take mental pictures. But it went well. It got so relaxed that we even took some time off during the twelve days.

KM: How did you listen to your old music?

BW: We had a boombox in the rehearsal room. You know, I realized I couldn't be the Bill Ward I was at twenty-one years old. I had to be Bill at fifty. There were some things I was playing that I can execute easily now. There were things that I was

KM: Why stop now?

BW: We had agreed to play and record those two shows in Birmingham—a live album in our own town—and that was it.

KM: But there are two new songs on the album. Is there any possibility of Black Sabbath reuniting in the studio?

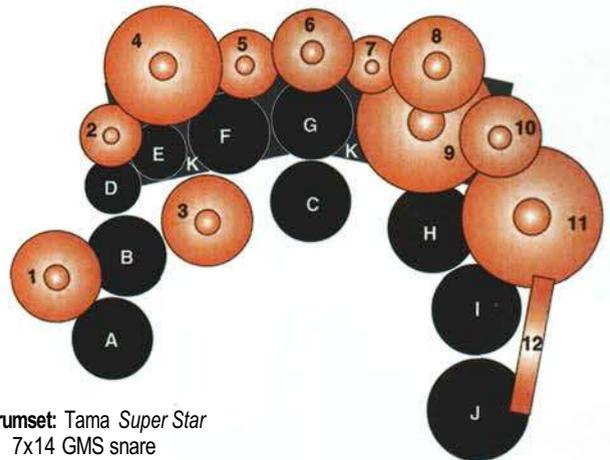
BW: We were scheduled to do a European tour, but that is when I got sick. On May 19 I had a heart attack, so I couldn't go on the tour, which was totally horrible. Vinnie Appice came in. I was in the hospital while they were on tour. Now we will do an eight-week tour of the US. The idea of a studio album gets bounced back and forth, and we are talking about it [as of this writing]. It would be nice. Geezer says that if something is really there and we all like it, then probably we will get back together. It has to be creative for everybody.

KM: Besides the fact that everyone is older now and the internal clocks may have slowed down, how have you and the others in Black Sabbath changed as players?

BW: Well, I'll take Ozzy first; he's the easiest one. Ozzy reacts, and ever since we've been kids together I just listen to his reaction. He's very black & white. He's easy to play with, because it's either yes or no. It's that simple. We might have "yes" but we don't know where it's going to go. Neither does Oz. He's always maintained that reaction—it's his trademark—but he's become more focused and clearer as he's gotten older.

It seems like we've all gotten more obvious, reachable, and simple. But in Sabbath we've always been careful to give a lot of space in the music, which says something about the ego in that sense. We're all clearer now. We're still spontaneous and we totally bounce off each other, but it seems clearer. We're all more mature, and we work totally in an alcohol- and drug-free

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playing then that I was still trying to get. Then there are things I've forgotten about. It's been a long time. So we all had to listen to the records, and we got a few laughs out of that.

KM: The old adage goes "bad rehearsal, good show." How true here?

BW: The show was great. The first night, December 4, was a little sticky; we were all trying too hard. That is a sure way for me to make mistakes. As soon as I start to think, I become a mess. But if I just go on and play, I'm fine. I did drop one clanger on the first night. I was supposed to bring the band in on "Electric Funeral." I completely forgot, and Tony rescued it. I caught on a half second later.

KM: I've read that you don't consider yourself a timekeeper.

BW: No, I don't. Again, I play reactively, spontaneously. I don't think in terms of notes. If Ozzy is saying a word and I feel like I can put some drumming to fit that word, I'll do that—or whatever Tony's chord might be, I listen to that and give it room to breathe to support it. I've been more of an "orchestrational" player as

opposed to just keeping time or playing notes to something. It's difficult for me to keep it exactly the same every night. It's pretty and the notes may be right that way, but there is nothing there.

I can't do the same roll, the same cue lick every night. And that has been a tough thing because the fellows have played with a lot of drummers. I would never undermine the drummers Tony and Geezer and Ozzy have played with. People like Vinnie Appice, Tommy Aldridge, Bobby Rondinelli—these are my friends. But they are what I would consider timekeepers. Those fellows played the notes, but the songs were not quite the same. The band will tell you when they went out to do *Ozzfest* in 1997, and I stayed home and Mike Bordin played—who's a great player—there were still little things that the fellows missed. They wanted the textures. The songs were written by the four of us, and the drumming was there in the first place. So it would make sense.

KM: On the *War Pigs* album, the drumming is really behind the beat, but as the albums progressed you pushed the music

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more. Were you conscious of that?

BW: Back then it was more like a feeling. If it felt good and it didn't sound like it was too rushed, then we kept it.

KM: You grew up on big band drumming?

BW: Yes, Gene Krupa was God! I was into Louie Bellson, Buddy Rich, Max Roach, Philly Joe Jones—all the guys. And we played some jazz. Tony is an exceptionally good jazz player; he was into Django Reinhardt, and we were already fooling around with blues and jazz for years before Sabbath. When Black Sabbath was brand new and we were around nineteen, we were basically playing the blues with some standard jazz things thrown in. "Wicked World" was a swing beat.

KM: Were you all aware then that you were playing something radically different from bands like Cream or even Led Zeppelin, who got better reviews?

BW: We knew that we were doing something different from the reactions that we got. There was a lot of negative reaction—and a lot of positive reaction. People who came to Black Sabbath gigs weren't necessarily the kind of people who showed up at

Led Zeppelin concerts. We got the *really* weird people. I mean, Zeppelin got weird ones too! [laughs]

Zeppelin had more country roots, more stuff where Jimmy Page played acoustic guitar. We tended to be a bit more grungy; that's a good description. Sabbath music was a bit more rough around the edges, that's for sure. And lyrically we were totally different—forget it. I was aware that it felt different, but I wasn't aware *how* different. In hindsight, I can look back and think, wow, that was a trip.

KM: What was the thread that people like Kurt Cobain and Chris Cornell heard and picked up on in Black Sabbath?

BW: I know that our music was really sincere. A lot of it was anger-oriented, there was a lot of pain in the music. We came from very...meek origins. I was going to say "humble," but I don't think we had much humility back then. Where we were from was a pretty rough part of town, and we were arrogant. How we were brought up was very real, and it came across in the music. The music is very accessible in the sense that other musicians can hear that we

didn't get this music from some pie in the sky; the music was from the heart. It was sincere.

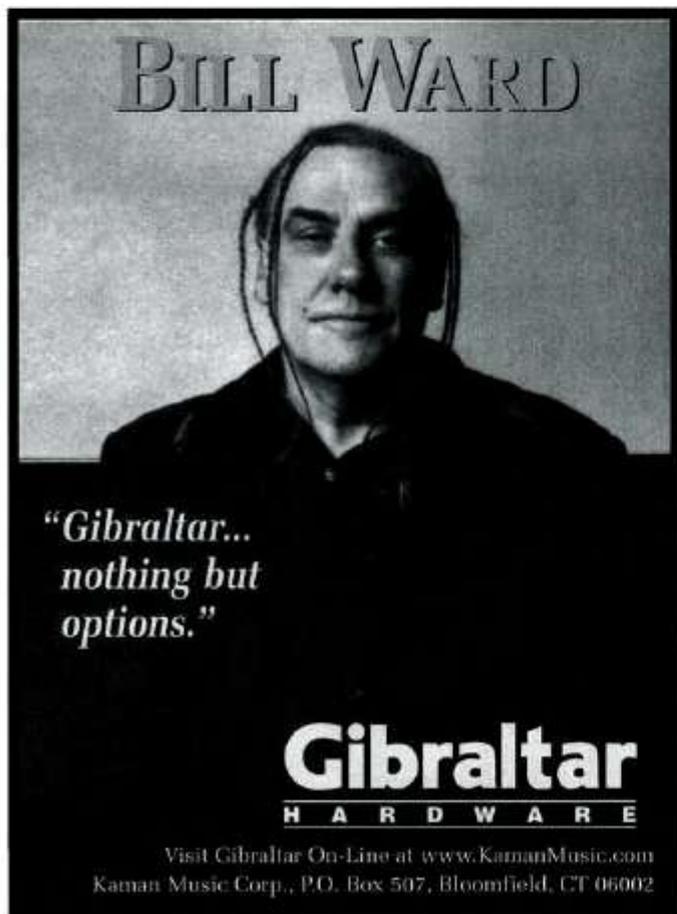
KM: In Sabbath's early period, did you want to play with speed and accuracy, or was it a looser approach?

BW: I wanted to be Buddy Rich. Who didn't? I got caught in the whirlwind. We didn't mike the drums back then, so I had to hit really hard. I can remember John Bonham—I met him on many occasions long before Black Sabbath—and we both had to learn that way of playing. You had to learn how to slam into the drums and be fairly accurate while you were doing it. I might have wanted to do something else, but in reality I was just really slamming so I could support Tony and Geezer.

KM: You are the first heavy metal slammer who has lived to tell about it. Bonham is gone, so is Keith Moon. Were you louder than Bonham?

BW: Mmmm. John's bass drum was incredible. I have never heard anyone match his right foot. He was amazing. He was a big guy.

KM: Did you feel in competition with



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Bonham and Ian Paice and Clive Bunker from Jethro Tull?

BW: No. I felt in competition with what I was supposed to be. That is all part of growing up as a drummer. At twenty I was very disillusioned by what I was doing. We had made a first album, but on the inside I was having these tremendous fears. I had all these self-doubts about my drumming.

It's healthy to try to get a drummer's chops down or be his equal, but I stopped competing some time ago, and a whole new world opened up for me. Things got really peaceful on the inside and I got to see me as a drummer. I had never seen me as a drummer before, 'cause I was always working out of ego. I would be jealous of other drummers, and that tells me that I was still messed up in the way I perceived myself and other drummers.

KM: What helped you get to that point of self-awareness?

BW: A lot of pain! [laughs] I have a better understanding of myself. I don't envy others anymore. I just enjoy watching people play. And that makes drumming really rich

for me now.

KM: What drummers do you like now?

BW: Krupa is still great. And I got some new Max Roach stuff. I like his brushwork.

KM: Did you ever pull out the brushes with Sabbath?

BW: Oh yeah. "Air Dance" was all jazz. I used to play a Gretsch jazz kit. We could go into a bar and play some bop if we had to. We can hold our own. A big influence for me is New Orleans syncopation, the second-line thing.

KM: How did you learn of Krupa?

BW: From my parents, who got all the big band music during the war years. I was born in 1948. Glenn Miller and Count Basie were really popular in England. That is all I heard. But I didn't take lessons as a kid; I started taking lessons much later, when I was forty, with Roy Burns. I had to start all over again. That was tough. I tried to change my technique, but it didn't work. It was like a brick wall.

KM: Did slamming the drums contribute to your health problems, or was it just the hard living?

BW: Well, I'm an alcoholic and a drug addict, which has nothing to do with playing drums.

KM: You don't say "reformed" alcoholic and addict?

BW: No, I've been in recovery for years, but I will be an alcoholic and narcotic addict for the rest of my life. By stating that, I recognize that it is what I am, and that is how I'll stay sober, unless I think for one moment that I can have a drink.

KM: So you can't go to the bar and have one beer?

BW: Oh no. If I have one I'll end up buying the bar! There is no way I could have one drink. The strongest thing I drink now is a coffee latte.

KM: So *are* there any physical results from slamming the drums so hard for so many years?

BW: I have a couple of problems. Pretty much all my fingers are broken. If you are really tired and playing the tenth gig in a row, you can hit the snare drum the wrong way and—bam!—broken fingers. I've got a little bit of arthritis in them. My hearing in my left ear is down a little bit now. Playing with the Sabs in the old days, I would let the sound pass through me rather than listen. If I stopped and listened for one second, I'd go deaf.

KM: What does "pass through you" mean?

BW: It's like I can absorb the sound and yet not listen to it. I'm not conscious that I am actually listening to Tony. I let it pass through me, and that way my ears have stayed intact. I try not to be absolutely conscious of the volume, of literally listening to the music. If I did that for more than ten minutes with Sabbath I would be deaf by now. It's like I am unconscious.

KM: How do you stay healthy now?

BW: I like to swim and ride bikes.

[At this point we show Bill a photograph of him playing his old drumset, which is pictured in the Black Sabbath box, Under Wheels Of Confusion.]

KM: It looks like you were using the old Octobans there.

BW: I don't know what kit that is; maybe it's the old Haymans from George Hayman in England. But this kit is mixed. That's a Ludwig *Supraphonic* snare drum. I always preferred to use individual drums rather than a drumkit. I used different 26" bass drums, and a Leedy concert tom, and that became the sound I based my other toms

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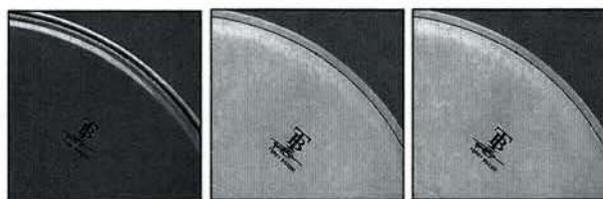
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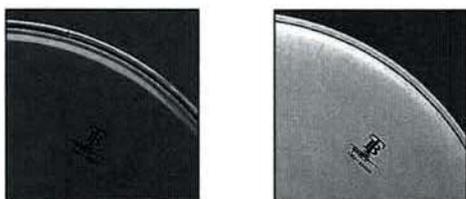
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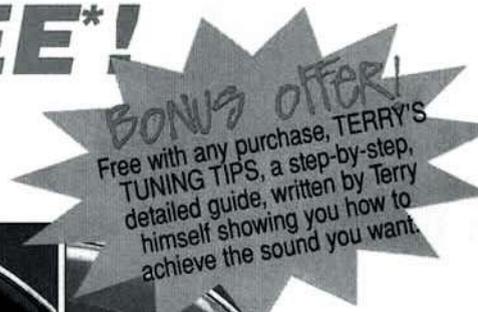


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on. That is a huge floor tom there. I still use three big floor toms. I need that kind of power at the end of "Iron Man" and "Dirty Women." I used a floor tom for a mounted tom back then because the concert toms didn't cut it. We had no microphones; you had to get your own power in the clubs.

KM: Why are the concert toms in the photo set up backwards?

BW: I have no idea! I can't have the same setup all the time. I like to be spontaneous. Now I'm using Tama with Sabbath, but I am sponsored by GMS. Tony likes the Tama kit for Sabbath, but the GMS shells are not unlike the way Gretsch used to make drums.

KM: How do you stay loose on the road now?

BW: Pillows and a hard pad. I set up games for myself, make it as difficult as I can. I'll play time with my right hand, then play out of time with my left hand. I'll do 8th notes on the right and 16ths or 32nds with the left hand, and then go way out of time. I do that four or five hours every day, whenever I think about it. I drive the fellows nuts.

Since the heart attack, I really work on my legs. I was pretty wounded from that. It's been a lot of hard work. I sat in on some jazz gigs in California with some really beautiful players. That got all the motors working. Then I moved into power drumming. I work out with weights and keep my legs strong so I can drive Sabbath.

KM: No metronome?

BW: I am really averse to the idea of a metronome. But the two new songs on the *Reunion* album were played to a click. I settled into it. Tony laid down the guitar tracks first and then I laid down the drums.

KM: Let's go back to the early days again. Who in the band met first?

BW: Ozzy and Tony went to school together, and I met Tony when I was fifteen. He was already a great guitarist. Sixteen and he already had a reputation. We called our first band The Polka Tulk Band for about a week. Back then we had a slide guitar player and a saxophonist, and we traveled to the north of England and played a small tour. That band eventually became Black Sabbath, without the sax and slide guitar of course.

KM: How did you react to the initial criticism that Sabbath got, that the band wasn't as proficient or authentically blues-based

as Cream, Jethro Tull, or Deep Purple?

BW: Inside it hurt, and we became angry. But we got used to it. Nobody had a good thing to say about us. It was insulting to us and the people who liked us, the few million fans who bought our records. I got angry for the others. I'd watch Tony playing and he was on fire. Who could say that he can't play? You've got to be kidding.

KM: Did you start the Bill Ward band immediately after leaving Black Sabbath in 1983?

BW: I had to get cleaned up first, so in '84 I focused on getting well. In '85 I started playing locally and I went through various bands, and I didn't really do anything except things that I felt helped me grow. I concentrated more on my songwriting. In 1987 we made the first album, *Along The Way* [Mungus Shine]. And we released an album last year, *When The Bough Breaks* [Cleopatra].

KM: How do you write now?

BW: I pick it out on keyboards, do the singing and some drumming. I write all the parts. Ronnie Ciago plays the drums in the band live. I wanted to make sure everything was right. My interest as a drummer was not foremost on the last album. I wanted plenty of energy for production and to make sure the songs were in the ballpark. Ronnie did a great job, Paul III plays bass, and Keith Leach is on lead guitar.

KM: Do people ever call out for "War Pigs" at the gig?

BW: No, and there is no way I would ever do a Black Sabbath song. I have strict rules in that sense. I won't play Sabbath music outside of being in Black Sabbath. I was afraid of people wanting that, but we have been received quite well.

We all have our own great music outside of Sabbath. I'm looking at this tour with Sabbath as just a real nice treat. It's a beautiful thing going on here. I try to keep what I do in my other career separate from playing drums in Sabbath. We all try to do that, and we don't talk about our own projects. We talk about the reunion and moving ahead with Sabbath. It's been thirty bloody years. Can you believe that?

I've thought about writing a book about all the people I have known and how incredible they were: someone like Mick Evans, who was a friend of mine, and John Bonham. Mick played with the BBC Jazz Orchestra. He told me about the original

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Buddy Rich Slingerland kit, which we used in Black Sabbath. And he told me about Max Roach. John Bonham and I would go down to Mick's shop and sit there with him. We'd all be trying out new licks that would later show up on Sabbath and Led Zeppelin albums.

KM: What are some of the misconceptions about Black Sabbath?

BW: I can't imagine what people must think of us! I would like to pass along some of the lessons I've learned to some of the younger hard-hitting drummers, though. They might want to think about keeping themselves healthy. I made a lot of real bad mistakes. I've been fortunate, 'cause I am still alive.

From a playing standpoint, breathing is really important. Louie Bellson talks about

breathing in his clinics. I encourage drummers to listen to their breathing, especially in power drumming. If you are silent in the middle, you don't have to lose a lot of energy. Just focus your energy and you can play longer.

Coming from a slugger mentality, I've learned that later on there is a price to pay. There have been some problems—not necessarily carpal tunnel syndrome, but wear and tear. There *are* things you can do to prevent them, and taking care of the body is important.

KM: And what can you pass along regarding longevity on the drums?

BW: I had to learn the hard way to have a love affair with my drums. I couldn't do that until I stopped competing. I had to stop competing in here. [Bill points toward his head.] My head was killing me. It became painful enough for me to change. When the competition finally finished, I could really fall in love with my drums. I could get a much better idea of who I was and where I really was as a drummer. Knowing where your capabilities lie can help you weather any storm.



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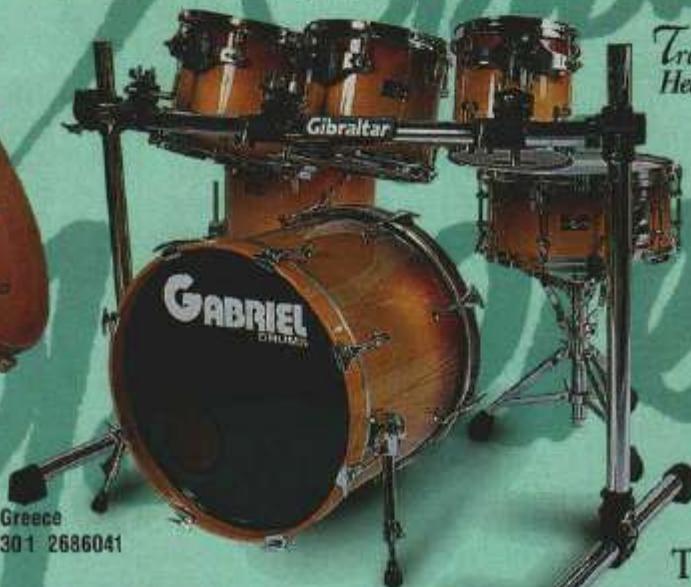
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Lonnie Wilson

Other than being country songs, what do "Boot Scootin' Boogie," "Take It Like A Man," "Indian Outlaw," and "Independence Day" have in common?

If you said they're signature songs for the artists who recorded them—Brooks & Dunn, Michelle Wright, Tim McGraw, and Martina McBride, respectively—you'd only be half right.

They're also songs on which drummer Lonnie Wilson beat some hot licks.

Attesting to his skillful playing is the fact that Wilson is so in-demand. He played on no less than fifteen albums during the past year, supporting artists ranging from superstar veterans Alabama and Alan Jackson to hot newcomers Lee Ann Womack and Bryan White. That feat earned him *Music Row* magazine's 1998 award for drumming on the most CDs. This in fact marked Wilson's *second* such honor; he also scooted ahead of oft-times winner Eddie Bayers back in '96. Winners are, for the most part, today's counterparts of the legendary A-Team that fashioned the fabled "Nashville Sound."

Wilson, former lead singer for country group Bandana, is also a hit songwriter—and that's "The Honky Tonk Truth." Still, he says, "Drumming is my number-one love."

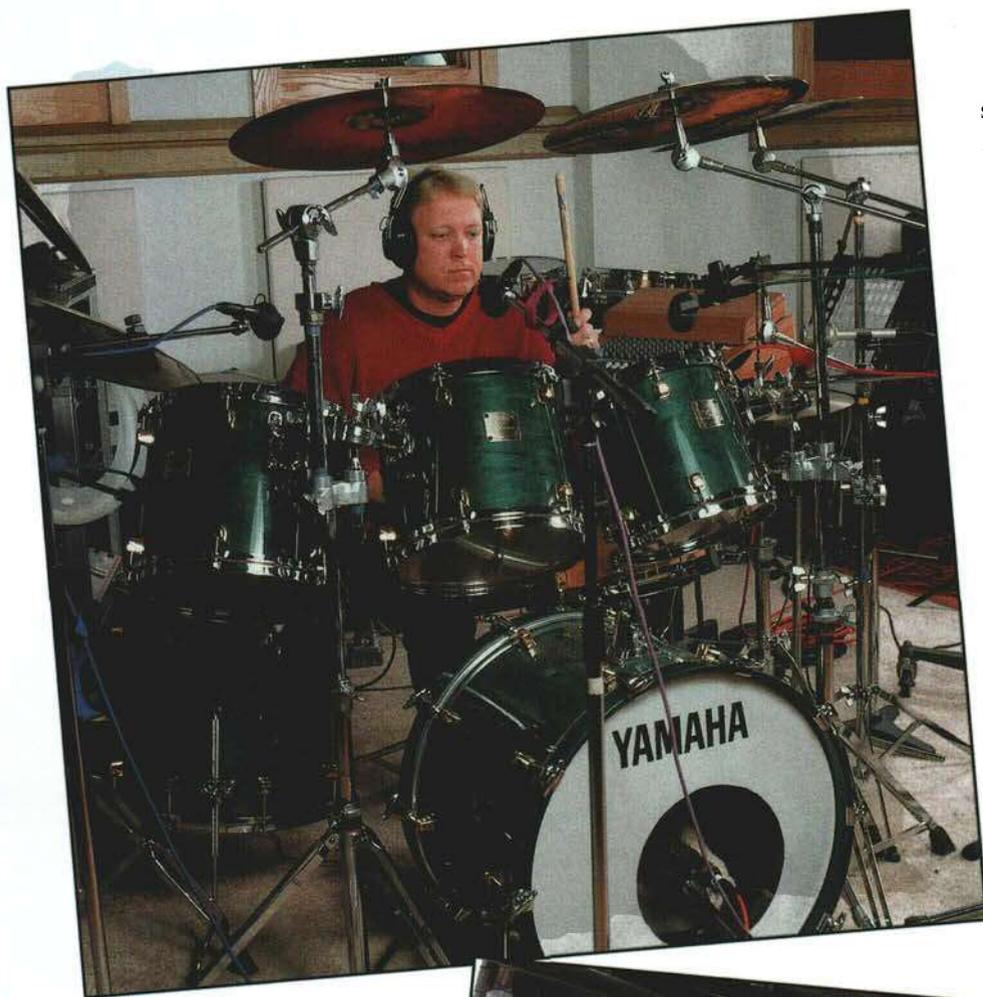
Riding The New Country

story by **Walt Trott**

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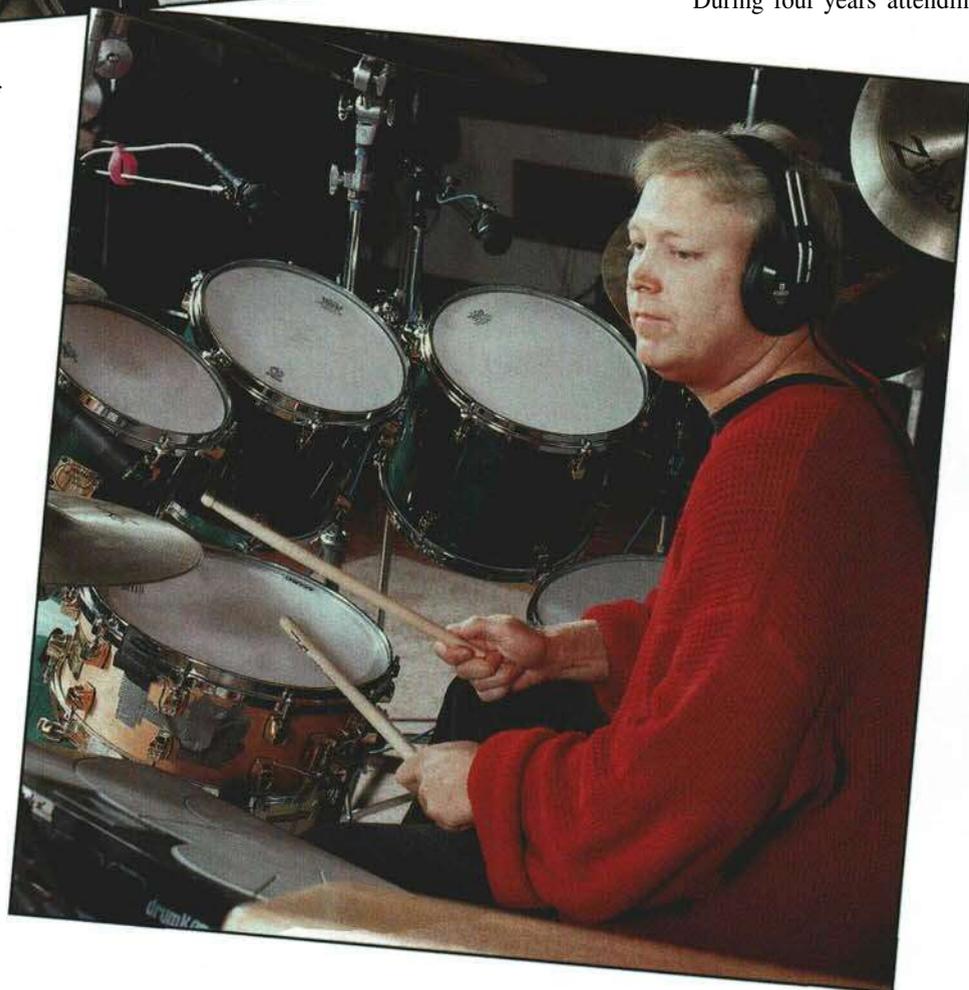
Although he also played school sports, Lonnie kept up his music studies. It wasn't hard considering that his parents played professionally: "As far back as I can remember, I've toted amplifiers and microphones, and watched rehearsals." Summer pastime was listening intently to records, learning songs, "and going back and trying to mimic parts on long, hot days.... You know, I can actually recall hearing my mother say that I should move to Nashville someday and perhaps be a studio musician when I grow up. She said that would be a nice way to make a living."

At fourteen, the neophyte was playing supper clubs with a band that included a pianist in his late sixties, "doing songs like 'Scotch And Soda.' That was great—and I loved it. I learned just how to play that stuff, to play dynamically or softly; when you're doing supper clubs, you can't get too loud."

During four years attending

William Lon Wilson is a product of Monroe, Louisiana (also home to late country music legend Webb Pierce), and the elder child of Nancy and Bill Wilson. Not surprisingly, "Lonnie" hails from a musical family. "When I was little, my dad was playing drums in a band and my mom sang—and what's amazing is they're still at it! Her brother Billy [Ledbetter] is also a professional musician, a great guitarist and entertainer who's played casinos out in Las Vegas."

By age ten, Lonnie was in the elementary school band: "At first I wanted to play trumpet, and I think the reason *why* was because the band director played trumpet. As he demonstrated all the instruments, he tore the trumpet up—I was easily impressed. When I got home—and to show you how life-changing mothers can be—I told Mom how great the trumpet was, and she suggested I ought to consider drums, as my daddy played drums. Perhaps, she just had an intuition."



"It's a lot more important for a drummer to find that sweet spot in the pocket than it is to show off and play a bunch of licks. That's crucial."

Northeast Louisiana University, Wilson majored in marketing, while gigging in Top-40 bands on weekends. His influences, he says, included players like drummer Jeff Porcaro (of Toto and "Hold The Line" fame), guitarist Boz Scaggs (with '70s songs like "Lowdown"), and country blues pianist Charlie Rich (then on a roll vocalizing classics a la "Rollin' With The Flow"). "I'm sort of a sponge. I like so many different styles, I try to soak up as much as I can from different genres...I find country's so diversified these days." A good case in point is a Nashville-produced song like "I Swear," which finds life on varied charts, specifically John Michael Montgomery's million-selling Number-1 version (enhanced no doubt by Wilson's skins), cut during 1993.

Back in the era of psychedelia, though, the sandy-haired musician was still finding his chops, both instrumentally and as an individual. "Going to college gave me time to grow up," he says, regarding the sowing of oats, wild or otherwise. "I also played in a jazz ensemble during school. I didn't read music very well, though; I was more of an 'ear' guy." Emphasizing the point, he adds, "I'm more of a singer/song person. I approach my playing that way, instead of

looking at it totally from a drummer's point of view. Before I moved here, I actually brushed up on my reading, thinking that sessions would be written out on charts and stuff. So when I found out the way sessions *are* done, I was relieved—and also really excited. Fortunately, head arrangements are the way we do sessions; ninety percent of

studio sessions are played from the heart. It's dynamics—knowing how to play to the singer and the song. If the singer's singing soft and tender, you're not gonna be thrashing back there in the background, or they'll fire you."

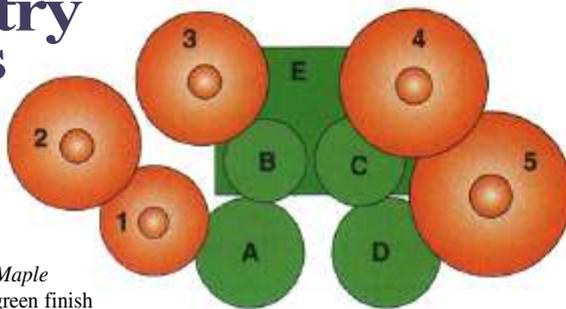
The drums, of course, are primarily a rhythm instrument that, combined with bass guitar, help form the foundation of

the entire rhythm section. Mainly, it's the drummer who sets the pace, dictates the overall feel, and helps fill in some of the empty spaces in a melody. At a session, Wilson's duty is to keep the listener focused on the singer, the lyrics, and the song's meaning, without drawing undue attention to his drums. That's why leading players like Wilson and Bayers exercise restraint and subtlety within the confines of the studio walls, while playing an instrument noted for physicality. "Well, you definitely have to give the band something to latch onto, 'cause you're the framework for the number," insists Wilson, who also feels there can be melody in rhythm, too, especially in the flow and style.

Lonnie warns it's easy to overplay in country: "When I moved here, I think I overplayed drastically. When I say 'overplay,' I mean playing a lot of fills, a lot of unnecessary things. I learned to

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simplify a lot, to keep good time, and to think about what pocket the song needs to be in. That's crucial. It's a lot more important for a drummer to find that sweet spot in the pocket than it is to show off and play a bunch of licks."

When Wilson arrived in Music City in 1980, he first played in Johnny Carver's troupe. Carver boasts hit songs like "Tie A Yellow Ribbon 'Round The Old Oak Tree" and "Afternoon Delight." "His gig was a great way for me to break into Nashville," Lonnie says, "because through him I got to know some people—plus a lot of history about this town. In fact, Johnny encouraged me to sing. I'm glad he did."

He should be. In 1981, Wilson and bass player Jerry Fox (who started off pickin' with Dick Curless) formed Bandana, a vocal band featuring Wilson as lead singer, Joe Van Dyke on keyboards, Jerry Ray Johnston on drums, and Tim Mensy on guitar. "I quit playing drums for about five years and concentrated on singing," says Wilson. "We played clubs around town until we accidentally wound up with a record deal from Warner Bros."

Just About Everywhere

Here are the albums that Lonnie Wilson says best represent his drumming:

Artist	Album
Tim McGraw	Everywhere
Martina McBride	Martina McBride
Jo Dee Messina	I'm Alright
Faith Hill	Faith
Brooks & Dunn	Brand New Man
Lee Ann Womack	Lee Ann Womack

And here are the ones he listens to most for inspiration:

Artist	Album	Drummer
Boz Scaggs	Silk Degrees	Jeff Porcaro
Average White Band	Cut The Cake	Steve Ferrone
Journey	Raised On Radio	Larrie Londin
Tower Of Power	Back To Oakland	David Garibaldi

The quintet charted ten singles, the best of which were Top-20 successes "The Killin' Kind" and "Outside Lookin' In," which assured them guest stints on TNN and opening slots for the likes of Conway Twitty and Loretta Lynn. During a Bandana gig with "The Coal-Miner's Daughter," Lonnie met her back-up singer

Donna Butler. Donna was special enough that Lonnie gave up a bachelor's lifestyle to tie the knot.

After a five-year stretch with Bandana, which saw the promising act sacrificed to the whims of label head changes, the members went their separate ways. "From there," says Lonnie, "I decided not to go



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on the road any more, as my goal was to break into studio work. We toughed it out a couple of years. Fortunately Donna was working with Loretta Lynn during that time. It kept us going." It helped, too, when Holly Dunn scored Number 4 on the *Billboard* country chart in 1989 with Wilson's composition "There Goes My Heart Again."

In '91, Donna gave birth to the couple's first child, Dallas. That same year, the boy's daddy really seemed to find his niche. "Probably the biggest break for me was Brooks & Dunn's first album, *Brand New Man*. It represented a sort of new sound for country music. It was an innovative, energetic sound, and fortunately I've been a part of that since the beginning—and certainly for me that was a big jumping-off point." Indeed, the CD spawned five Top-10 singles, including four Number-1s, placing the release on *Billboard's* country charts for one hundred weeks. Those include the title track, "My Next Broken Heart," "Neon Moon," "Lost And Found," and, of course, the smash "Boot Scootin' Boogie," which also

stomped into the pop charts. "That song was pretty neat," adds Wilson. "It's a great dance song. I think the dance crowd is crucial. When I was playing Top-40, I learned songs that people could dance to. It's also something I think about, not just in the recording studio, but as a writer. I feel you need to think about what the public's gonna buy." It was also in 1991 that Wilson's "New Way (To Light An Old Flame)" became a Number-2 single for former session vocalist Joe Diffie, who became a friend.

Recognizing a winning hand, producers Don Cook and Scott Hendricks invited Wilson to play the kit again on Brooks & Dunn's 1993 sophomore album, *Workin' Man*, which also produced five Top-10s (two of which, "She Used To Be Mine" and "That Ain't No Way To Go," were chart-toppers). Wilson's also on their more recent *Borderline* set.

"One of my other favorite records I've played on," enthuses Lonnie, "is Michelle Wright's 'Take It Like A Man,' as far as a really nice song I still like to hear—and that's going back a few years. It's just a

really magical record, and kinda timeless."

Another special record Lonnie cites is Tim McGraw's danceable "Indian Outlaw," a million-seller produced by James Stroud: "Both of those guys are from my neck of the woods [Louisiana]. Workin' with them was fun, and 'Indian Outlaw' is obviously a drum kind of song."

Stroud got his start in the music scene playing drums as a session musician in Jackson, Mississippi. His solid sound enhanced such classics as King Floyd's "Groove Me" and Dorothy Moore's soulful "Misty Blue." The Shreveport native next worked sessions in Muscle Shoals, Alabama, and LA, with the likes of Bob Seger, Paul Simon, and The Bellamy Brothers. He later headed up Giant Records, and now honchos Walt Disney's Dream Works, a new Nashville label. "I've worked with James a lot," Lonnie says, "and I'm a big fan of his drumming. He played on Eddie Rabbitt's 'Drivin' My Life Away' and 'I Love A Rainy Night,' and those were very well-produced, killer records."

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Taking a page from Stroud's book, Wilson confides, "I'm starting to ease into production. I co-produced Joe Diffie's three sides for his *Greatest Hits* album with Don Cook." (That record was a top-seller at Fan Fair, according to Tower Records' sales.) Meanwhile, Diffie's taking Lonnie Wilson's "Texas-Size Heartache" up the charts. Other lucrative cuts for the drummer/songwriter include Rick Trevion's "Doctor Time" and Brooks & Dunn's "Honky Tonk Truth."

Despite success in other arenas, Wilson, now thirty-nine, plans to continue studio drumming. He still gets a charge out of playing at sessions with veterans like Reggie Young or Hargus "Pig" Robbins, musicians he used to listen to back in Louisiana. "Guys like Pig, Reggie, or [drum legend] Buddy Harman can still rock with anybody and hold their own."

Drumming, of course, can involve complicated patterns and rhythms, but studio stickmen make a living playing backbeats. Yet, like anything else, learning to play those backbeats takes time, muses Wilson. "I realized right off, one of the hardest things to play is a slow country

shuffle," he admits. "It sounds easy enough, but actually it's so easy, it's hard. In recording, I love to get first, second, or third takes, real quick rhythm takes. You get that fresh uncharted energy where you don't know quite where you're going, but you've got this anticipated feel that you can sometimes lose if you play it too many times. Oh, you can play full circle and get back to it. But my favorites are the ones where we get the rhythm tracks pretty quickly."

Following this interview, our busy man-about-town stopped the music long enough to enjoy "time off on Center Hill Lake, noting, "I've just recently gotten into boating." Three years ago, Lonnie and Donna welcomed into their household another blessed event, whom they christened Danielle. "Before I had children, I was a total workaholic, either writing or in the studio, or demoing something at the house," Wilson says matter-of-factly. "Now I've sort of re-prioritized my life with family first and career second. I try to balance the two as best I can."



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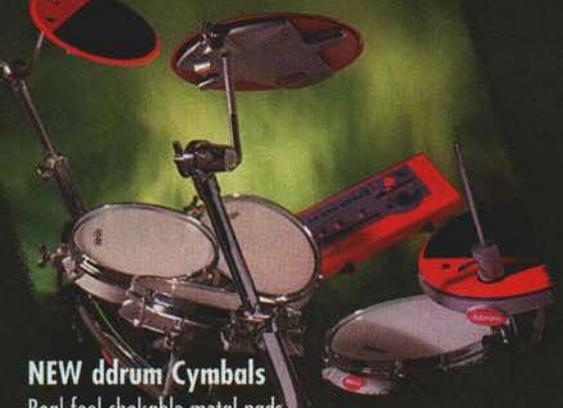
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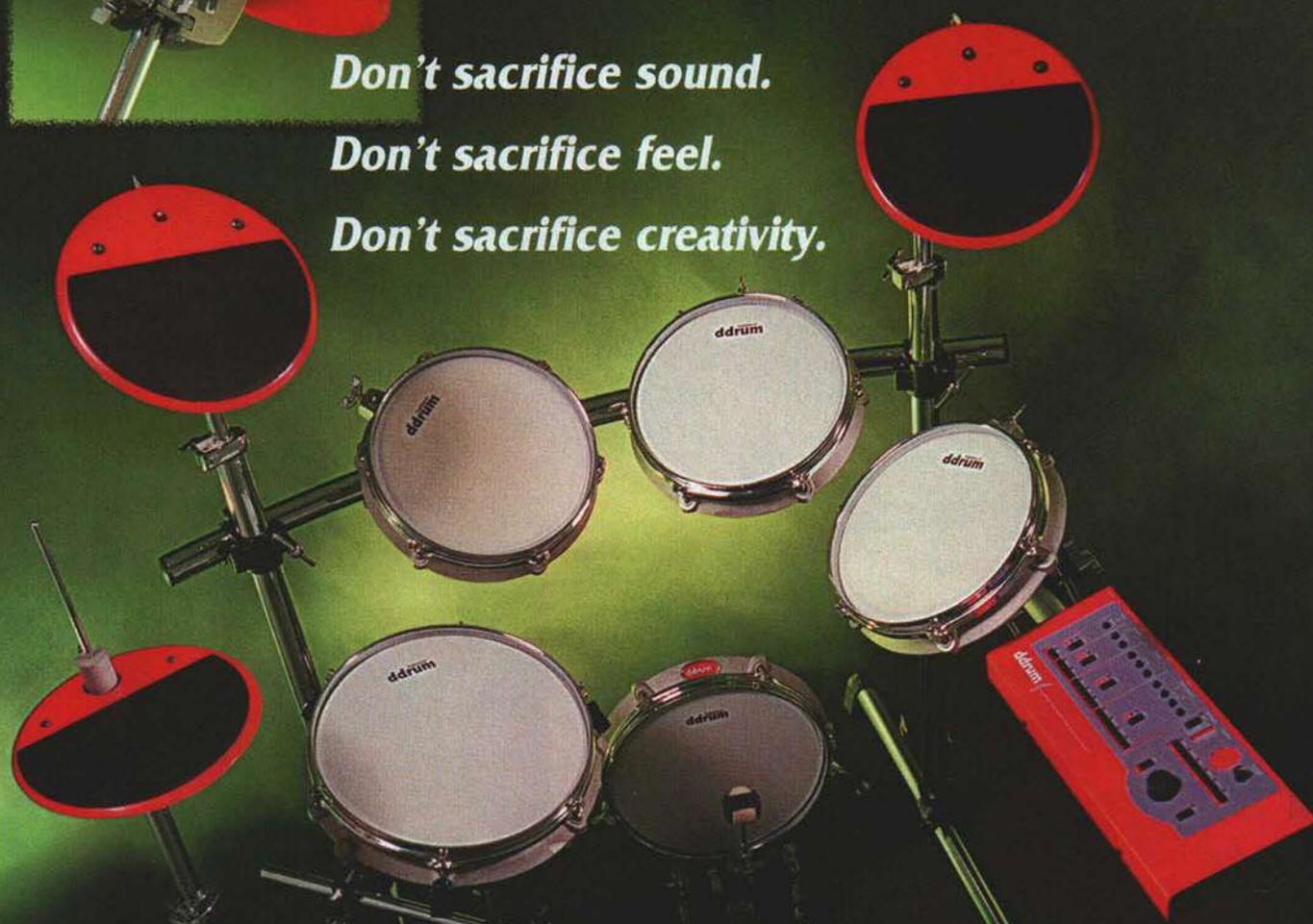
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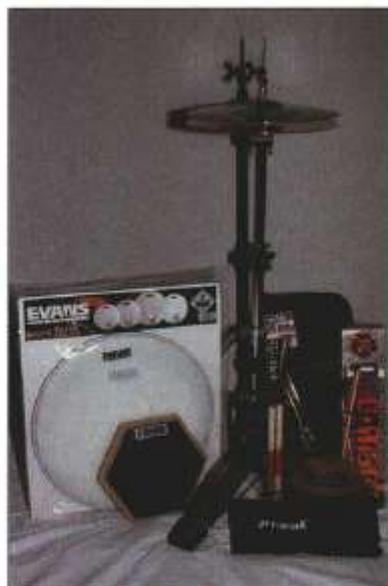
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RETAIL VALUE: \$800



3RD PRIZE

1—Sabian 10" Pro Splash, 1—Gibraltar Grabber Cymbal Arm, 12 pairs of Pro-Mark sticks (winner's choice), 1—Pro-Mark Stick Bag, 1—Pro-Mark T-shirt and hat, 1—Evans drumhead pre-pak.

RETAIL VALUE: \$425

4TH PRIZE

(not pictured)

12 pairs of Pro-Mark sticks (winner's choice), 1—Pro-Mark T-shirt and hat, 1—Evans drumhead pre-pak.

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Zoro

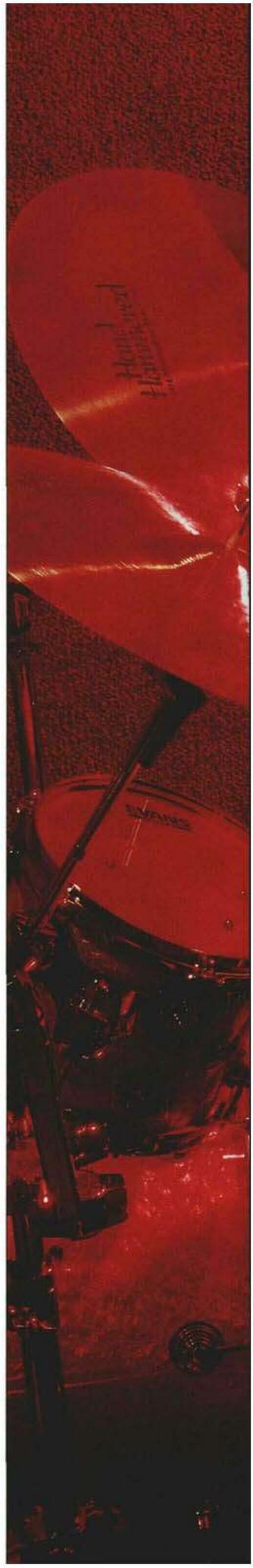
FOLLOWING THE COMMANDMENTS

When Zoro decided he *had* to write a book on R&B, he didn't even know how to type, much less how to work on a computer. But the single-named, black-hatted drummer has never subscribed to the adage that you can't teach an old dog new tricks. His philosophy has always been that he could accomplish anything if he worked hard enough.

After all, it was this philosophy that led a South Central LA kid to world tours with contemporary R&B artists like New Edition, Bobby Brown, and Jody Watley. And it was this same philosophy that motivated him to create *The Commandments Of R&B Drumming: A Comprehensive Guide To Soul, Funk, And Hip-Hop*. Written with his friend Russ Miller and published by Warner Bros. Publications, the book is a wealth of

historical and practical information, including an actual feel reference chart, written workouts, a pull-out poster of the R&B "family tree," and a CD.

"I learned so much from doing that CD," says Zoro. "It was the hardest session I've ever done, because I had to play each beat for only four bars. Some of those beats are pretty complicated in terms of single bass drum and hi-hat stuff. It's very hip-hop-





oriented, like what I did with Bobby Brown and Jody Watley. When I recorded the CD, it would have to be *on* from beat 1. I didn't have any time to get into the groove or have a bunch of fills to set it up. That's hard to do in just four-bar increments."

Zoro credits his immense music library for the reference materials he needed to research his book. But beyond that, he also credits his collection for infusing him with an appreciation and natural feel for the R&B style. That combination, in turn, has served him in good stead over the years of his own playing career—and has helped to make him a credible authority on the subject of R&B drumming.

The first "big break" came for Zoro when his high-school buddy and partner in a disco business, Lenny Kravitz (known at the time as LA producer Romeo Blue) recommended him for a gig with the young singing group New Edition.

"I immediately bought the New Edition CDs so I would know as much as possible at the audition the next day," Zoro recalls. "I didn't know what songs they were going to play, but I knew all I could. Lenny actually went down with me and auditioned on guitar, but he didn't get the gig," Zoro recalls with a laugh. "He didn't have an amp, so he brought a *Rockman*—one of those little things you plug in—so they never really considered him. Our hope was that we would get the gig together, but in retrospect, I'm glad he didn't get it. It may have kept him from becoming what he is now. I had always wanted to be a sideman, but Lenny wanted to be a frontman, a rock 'n' roll star. If he had gotten that sideman gig, he would probably have kept on getting more gigs as a sideman from there, and he might not have gone on to become the artist he is.

"When I auditioned for New Edition," Zoro continues, "I had been playing in a club band that covered a bunch of R&B songs, one of which was New Edition's 'Cool It.' I happened to know the exact groove from the record. It was kind of a hard groove because it was a very drum-machine-oriented beat."

Zoro obviously nailed that groove, because he landed the gig. He remained with New Edition through their heyday from 1984 to 1987. "That band brings back such great memories," he says today with a



smile. "I grew up loving The Jackson 5. I belonged to their fan club and I subscribed to *Right On* magazine. To me, New Edition was the Jackson 5 of the '80s. It was such a great gig. What they required, first and foremost, was somebody who could read them and understand what they were saying. Here were five kids from Boston, none of whom were musically trained, but all of whom were very musical and rhythmic. So they all had different ideas of what to play.

In rehearsal, Bobby Brown would sing me a part. Then one of the other guys would say, 'I want you to do this on the hi-hat.' There were five guys to please, and I had to give everybody a little of what they wanted.

"They also wanted someone who could play the grooves authentically like the record—and at the same time catch all their dance moves. They did a lot of steps, and they loved to have the hi-hat accent their



moves and swoops without losing the groove. In playing with them, I acquired a lot of my own hi-hat techniques. I developed my left foot to open the hat almost anywhere I wanted to, while keeping the groove going, because the beat couldn't stop. They wanted someone who could play the grooves with very solid time, and make the music exciting, while catching all the choreography. I also had to be a politician. It was like working for five presidents! How do you make them *all* happy? You have to give each guy a *little* of what he wants, yet you can't do everything that *everybody* wants. So you have to disregard certain things here and there."

Pretty wise for a twenty-two-year-old who had only begun playing drums at seventeen. Zoro had taken it seriously, though, by studying at the Berklee School of Music. So when one of his mentors, Ralph Johnson, had been unable to work with Phillip Bailey, Zoro was ready to take the seat. He reveled in the opportunity to play with bass legends James Jamerson Jr. and Paul Jackson Jr.

"I would sit there and study them," Zoro

recalls. "Then I would ask, 'What do I need to do?' Paul would say, 'Play with the click track for ten minutes straight. Don't do a fill, don't change the beat...just sit on the groove.' So I went home and did my homework. Remaining inquisitive allowed me to learn things faster."

Zoro maintains that when you stop ask-

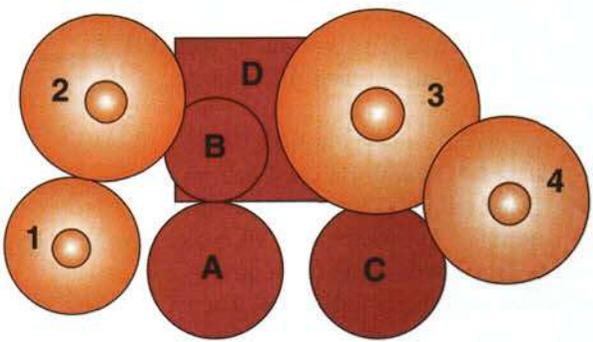
ing questions, you cease to grow, and that no matter what professional level you've attained, there is always something that can be learned. "There's a story at the end of my book about Steve Gadd that really describes what I'm talking about," he says. "I showed Steve a rough draft of my book about two years ago at a NAMM show, and

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Heads: Evans *Power Center* on snare batter, *Genera 300* on snare side, *Genera G2* clears on tops of toms with *Resonants* on bottoms, *E04on* bass drum batter (with two *EQ* pillows and one DW pillow for muffling) with Evans *Retro Screen* on front

he blew me away. He started asking me all about the CDs I recommended. He was genuinely interested in learning about some of the earlier R&B guys, and in increasing his own library. It really pointed out to me what's missing in so many of the young drummers I encounter. So often I get a vibe of, 'I've done this, so I'm the cat.' Here Gadd was—he *is* the cat who has clearly done more than most cats—and he wanted to know more."

The information Zoro amassed on the Phillip Bailey gig helped pave the way for the job with New Edition, which eventually evolved into the drum spot in member Bobby Brown's solo act. Brown's first solo album didn't set any world records, but his second, *Don't Be Cruel*, exploded with songs like "My Prerogative," "Roni," and "Every Little Step."

"I totally loved that gig," Zoro says. "Bobby's show was what I would consider the last major act of the R&B era where the drummer and the band still mattered and were featured. Shortly after that came the rise of the MC Hammers and Janet Jacksons. Nothing against them, but the visual thing of the million dancers on stage made the drummer and the band appear insignificant.

"Bobby required a serious kick drum and a lot of hi-hat work. He liked the fact that I could cut loose at points where he wanted me to, but the *groove* would always be there. Being able to play with a click was important also. That's actually something I've done on every gig, including Lenny's."

Lenny Kravitz began to call Zoro in 1989, saying it was time to put together that band they had talked about during the days when they had had their disco business together.

"I always went on my gut instinct," Zoro says. "When I went with Bobby, I had no idea he would sell thirteen million records, I had no idea that Lenny would do what he did either. But I believed in those guys—as, I guess, they believed in me. They could have hired one of a million other drummers, and I could have gone with a million other groups. But I always went on my personal relationships, and on whether I believed in the artist musically.

"Lenny talked me into doing his band," Zoro says with a laugh. "He can sell *Eskimo Pies* to Eskimos. He played me



The Mark Of Zoro

Here are the albums and in-concert videos/laser discs that Zoro says best represent his drumming:

Artist	Album
Lenny Kravitz	Mama Said
Lenny Kravitz	Cold Turkey (import)
Vanessa Paradis	Live At The Olympia In Paris (import)
New Edition	Christmas All Over The World
Mandie Pinto	Count All Your Blessings

Artist	Video/Laser Disc
Bobby Brown	His Prerogative
various	The World's Greatest Artists Sing Lennon
Lenny Kravitz	Video Retrospective

and here are the albums he listens to most for inspiration:

Artist	Album	Drummer
various	Motown: Hitsville, USA The Singles 1959-1971	Benny Benjamin, "Pistol" Allen, Uriel Jones
Earth, Wind & Fire	All N' All Spirit I Am Faces	Freddie White, Maurice White, Ralph Johnson
Ray Charles	Ingredients In A Recipe For Soul	Irv Cottier, Wilbur Hogan, Bob Thompson
Chuck Mangione	Live At The Hollywood Bowl	James Bradley Jr.
Chuck Brown & The Soul Searchers	Any Other Way To Go?	Ricky Wellman
Rufus The Jeff Lorber Fusion	Street Player Water Sign Wizard Island	Richard "Moon" Calhoun Dennis Bradford

plus Frank Sinatra & Count Basie, The Crusaders, The Eleventh House featuring Larry Coryell, The Jacksons, James Brown, Hat King Cole, Mandrill, The Dixie Hummingbirds, Parliament-Funkadelic, Stevie Wonder, Barry White, and others.

Also check out Zoro's Web site: www.zorothedrummer.com

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some demos of the *Let Love Rule* stuff at his house in Venice, California, and I thought, 'This is happening!' It was time for a change for me, and I really believed in what Lenny was doing.

"The funny thing is that he told me, 'Our first gig is going to be for two billion people.' I just laughed: 'Okay, Lenny.' But it was! Our first concert was called *Our Common Future*, and it was one of those 'save the planet' kind of concerts. All the acts did it via satellite, and we performed from Lincoln Center. It was televised in every country on the planet. Lenny managed to get us on the bill before the record was out, mainly because of the lyrics to a song called 'Does Anybody Out There Even Care.'"

With Kravitz, Zoro had an opportunity to infuse a little more rock into the R&B he had played so long. "Lenny wanted somebody who could play all the classic rock 'n' roll stuff," Zoro recalls. "But at the same time he needed someone who could play the classic R&B. He loved Led Zeppelin, but he loved Sly Stone, James Brown, and Earth, Wind & Fire. He also needed someone who could play with the click, because although he had a gang of

vocals on his records, when we went out, only he sang. And finally, he needed someone who was able to stretch. We would take tunes out once the click section of the tune was over, and every night we would do this a different way. A song might go into a Miles Davis thing one night and a Beatles thing the next."

At the beginning of 1992, Kravitz asked some of his band to tour with French superstar Vanessa Paradis, whose album Kravitz had produced. It ended up working against Kravitz, though, when he got ready to start performing again and half his band was committed elsewhere. "It got a little weird," Zoro admits. "Lenny wanted us back, but we couldn't do it. Working with Vanessa was incredible. Of all the tours I did, hers was the most first-class in terms of accommodations, finances, and things like that. We would do one date and then have a week off and go on helicopter rides or rent boats to sight-see. Vanessa treated everybody like gold, and I was having the time of my life. As great as Lenny is, he's a very *particular* person, which goes with the artistic territory. Vanessa represented a change of environment—and after three or four years of *anything*, I've always liked a

change. Plus, I loved being in France. We would stay in Paris for a month and play at the Olympia."

During that gig, Zoro's wife dropped a bomb: She wanted a divorce. The end of his marriage came at the same time as the end of the Vanessa Paradis gig. With his self-esteem shaken, Zoro's next two auditions were particularly tough. "First I auditioned for Johnny Gill, one of the later members of New Edition who wasn't in the group when I was in it," he recalls. "I really needed to get another gig to get on with my life so I wouldn't be in a dark, depressing zone. I had a lot of trouble getting into the Johnny Gill audition, but when I did, I played like my life depended on it. But I didn't get the gig. Needless to say, in any other circumstance I might have been depressed, but in this circumstance I was *devastated*. Because you never know *why* you don't get a gig, the insecurity starts setting in. It can be anything from your playing to your hair color.

"About a month later, I learned about Jody Watley's audition. I did what I always do before an audition: I prayed. I said, 'God, you know I want this gig, but *you* know what's best for me and I don't. If you

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can, please let me play at the top of my ability, and let the gift you've given to me shine to its fullest.' I was toward the end of the auditions, and they had already heard a bunch of other great players. But I felt like I was on fire. I really needed the gig to kick me back up again. Fifteen minutes later, Jody and her manager offered me the gig. I was overwhelmed with joy and relief. On the way home I was weeping for joy. I ended up working with Jody for the better part of a year, while the Johnny Gill gig turned out to be a two-week thing that ended up being canceled."

Zoro can now look back on that dark time in his life and know that there was a reason for all of it. The divorce, which was so devastating at the time, made it possible for him to meet his true soulmate, Renee, with whom he is now expecting his first child.

Since 1994, Zoro has been working with Frankie Valli & The Four Seasons—thanks, he says, to his comprehensive record collection. "I got called at ten in the morning by Robby Robinson, Frankie Valli's musical director. Out of the clear blue sky, he said, 'You were recommended by Eric Boseman. We're auditioning drummers

today and it's the last day. Can you come down here at one?' Being a big fan of all kinds of music, I already had several Frankie Valli CDs. I loved 'My Eyes Adored You,' 'December '63—Oh What A Night,' 'Who Loves You Baby,' and 'Swearin' To God.' I was also a *Grease* freak—Frankie's cut of the title song was one of the first tunes I sat down and learned at the drums.

"I immediately went to my collection and tried to study the hits. It's not only important to have a large library, you have to *know* your library," he advises. "Every time I go on the road, I take a minimum of forty CDs and my CD player. I am *always* listening to music—in my car, on planes, in vans. I have thousands of CDs, and I *know* them, because I love music. And it really paid off to be a fan of Frankie's music. They called me three days after the audition and asked me to come down to play for Frankie. He dug it and hired me on the spot, and I've been working with him ever since.

"It was neat, too, to finally play a concert I could invite my mother to that she would really dig," Zoro says with a smile. "I totally surprised her. I didn't tell her I had the gig, I just flew her down to Las Vegas and

told her I was playing with some local band. We were playing at Bally's and she was blown away.

"Frankie requires someone who can play very dynamically," Zoro continues. "There are times when I have to play ultra-quiet, because I'm right behind Frankie and sometimes the drums will bleed into his vocal mic'. In some of the smaller venues we play I have to come down about 70%, which takes a lot of control. He wants the intensity, but not the volume. At other times, he wants it slamming, so I play as hard as I did with Bobby Brown or Lenny Kravitz. It depends on the setting. I recently started using a big clear sound shield, so I can play like I need to anywhere, really.

"Everything we play is done with a click, because there are string and orchestra parts. Sometimes we'll do a date with a hundred-piece orchestra. In that setting, the violins are right behind Frankie, and if I play at a normal rock-concert volume, the concert will be a disaster. The sound techs won't be able to get a good mix, and the string players won't be able to hear. So I have to play with the intensity, but totally light."

Zoro approaches this dynamic variety as a challenge. "I've worked on playing light,"



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he says, "because my favorite drummers are those who play dynamically. That's what really draws listeners into the music. The drummers have somewhere to go. When they get to that chorus and they're on that ride, they've got you into a frenzy. Then they have to go back to the verse, and it's so light that you're listening intently. They're taking you through peaks and valleys, which is what music is about.

"I remember when Steve Gadd invited me to the very first concert he did with Paul Simon in Seattle, which is where I was living at the time. Richard Tee and Michael

Brecker were in the band, and they were so dynamic that when they pulled the music down, it just grabbed me. Then when they got to the chorus of 'You Can Call Me Al,' it built into a frenzy and made a great impact. When I play with Frankie, I think about that."

Zoro also has to think about making stylistic adjustments. "Frankie changes his ideas often to where he'll want to revamp a song we've been doing for a long time. Lately we've been doing 'December '63' very much like hip-hop, and 'Swearin' To God' very new-jack-swingish. Then some-

times he may want to go back to the style of the record, so we have to be open and flexible. He also loves the old jazz standards, so sometimes at soundcheck, he'll want me to pull out the brushes and do 'Day By Day.' Sometimes he'll even put a tune like that in the show. Most of those songs were about the song and the singer, and I always try my best to serve the song, not myself.

"So often it seems that what people only respect are chops and the monsters who go off," Zoro continues. "There's not enough respect given to guys who just play great for the song. To me, the number-one thing about a drummer is his passion, his heart, and his unselfishness. Guys like Jeff Porcaro, James Gadson, Earl Young, Stix Hooper, Ricky Wellman, Harvey Mason, and Steve Gadd all play for the song. Others in that category are Stevie Wonder, Yogi Horton, Fred Below, Sonny Payne, Chris Columbo, Alphonse Mouzon, Freddie White, Jabo Starks, 'Mean' Willie Green, Ed Greene, Teki Fullwood, Jerome 'Bigfoot' Brailey, Dennis Bradford, and Motown drummers Pistol Allen, Benny Benjamin, and Uriel Jones."

Another reason Zoro is well appreciated on the gigs he does is that he is what he describes as "user friendly." "I show up on time, I do my homework and know the music *before* rehearsals begin, and I do my best not to make a nuisance of myself so they will *want* to work with me," he says. "I try to stack the odds in my favor. Coming from a poor family, I look at all my gigs as life opportunities that not everyone has. I don't want to take them for granted for one second. It may have been simple along the way for some guys, but with me it's never been easy. Getting the next gig has always been a challenge."

But perseverance has also been a key. "Almost anybody can be successful once," says Zoro. "But to keep coming back is *real* success. Frankie is the perfect example of that. That's why he's had sixty charted hits in his career, and why he still sells out concerts. When I was young, I read a *Weekly Reader* on Muhammad Ali and how he convinced himself about how good he was. Self-belief turns into self-prophecy and allows you to reach your potential. And when you reach your potential, that is when you're really honoring God and life itself."



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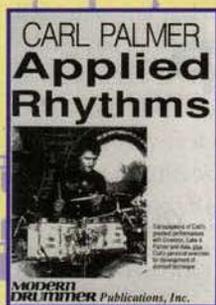
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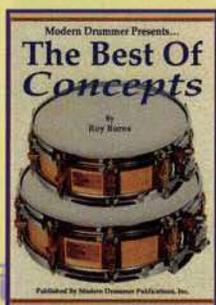
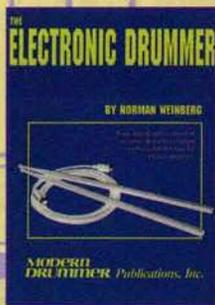
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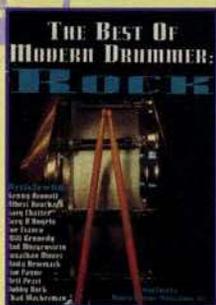
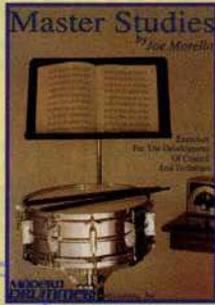
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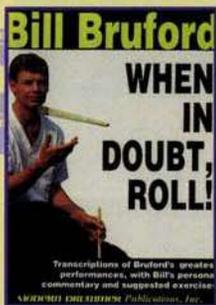
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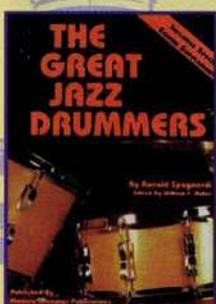
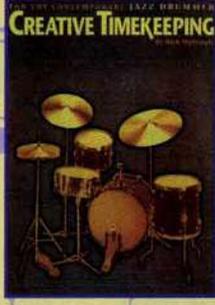
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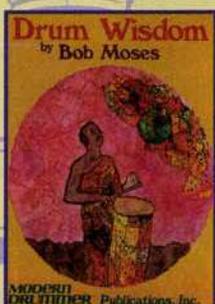
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MOD7

Billy Higgins: "Let's Cool One"

Transcribed by Steve Korn

MUSIC KEY

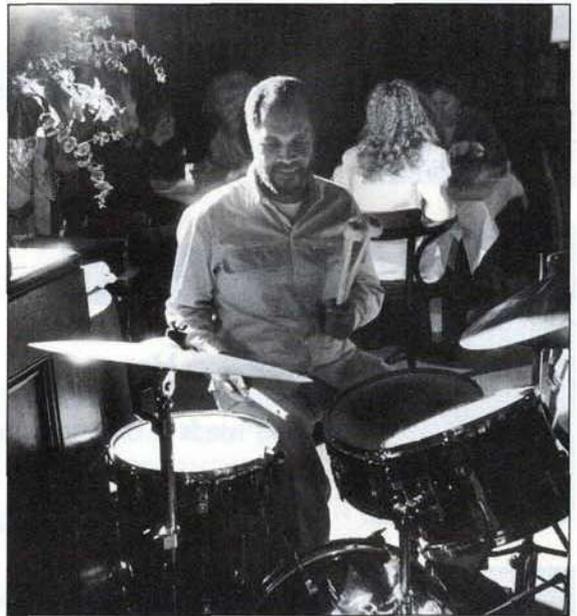
Open	O	C	C
HH	X	X	X
TT	X	X	X
SD	X	X	X
FT	X	X	X
BD	X	X	X
HH	X	X	X
w/foot	X	X	X

Shck
Shot

This month's *Drum Soloist* features a fine performance from the great Billy Higgins. The following solo is from Steve Lacy's recording of "Let's Cool One" from the album *Evidence* (Steve Lacy with Don Cherry).

Higgins' sense of phrasing is highly sophisticated, effortlessly and logically flowing from one idea to the next, while the actual lines he plays are generally very simple and linear in style. Clearly influenced by Max Roach, Billy incorporates many of Max's signature licks. For example, the single-stroke "fours" he plays at letter A and the one-handed triplets after letter C are directly traceable to Roach. However, Billy does not merely imitate; his interesting use of double time and "even" 8th notes, and a tendency to completely change what he's playing in the middle of a section rather than at the beginning, make his drumming unique.

For a valuable lesson in stylistic differences, compare this solo to Philly Joe Jones's solo on the same tune (from Clark Terry's *In Orbit*, recorded in 1958), which is transcribed in the October 1998 issue of *MD*.



Ebet Roberts

even 8ths

even 8ths

C 3 3 3 3

R L L L L L L L L L L L L L R / L L L L L R L L L L L L L R / L L L L L R L L L L L L L L *



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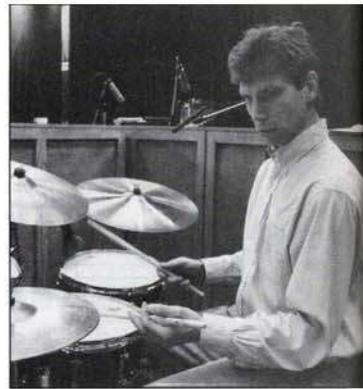
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3/4 Soling

by John Riley

MUSIC KEY

T.T.	R	C
S.D.	X	2
F.T.	X	2
B.D.	X	2
H.H.	X	2
w/foot	X	2

Stick Shot
Buzz

In my last article (December '98), I discussed comping in 3/4. This month we'll look at how to develop solo ideas in 3/4. One way to create interesting phrases in three is to take a one-measure phrase in 4/4 and superimpose it over the 3/4 pulse—three measures of 4/4 is twelve beats, which equals four measures of 3/4.

Here are two different one-measure phrases in 4/4:

Check out how hip the same phrases sound when played in 3/4:

Interesting 3/4 ideas can also be created by taking those same 4/4 phrases and manipulating any three of the four beats into one-measure phrases in 3/4. For example, the first phrase in the next group was created by playing the first 4/4 phrase material in this order: beat 1, then beat 2, then beat 3. In the next phrase the beats are in this order: 1,2,4. The third one is 1,3,4. Then 1,3,2; 1,4,2; 1,4,3. Then 2,3,4; 2,3,1; 2,4,1; 2,4,3; 2,1,3; 2,1,4; etc. Practice this material while playing the hi-hat on beats 2 and 3. Then go through it again, playing the hi-hat only on beat 2. Repeat each phrase until you are comfortable. Then, while playing in four-measure phrases, orchestrate each idea to include the toms.

Finally, here are two eight-measure solos in 3/4 that Roy Haynes played on the song "Fly Me To The Moon" from his great recording *Out Of The Afternoon*. Listen to the recording and practice these phrases as written. Then "reorder" Roy's ideas, blend them with your own, or combine them with licks from above. Be sure to recognize just how flowing Roy's time and solo playing is throughout the CD, and keep in mind that Roy creates these swinging solos using very few ideas—placement is everything!

Next time I'd like to share an exercise that has been very helpful to me for building hand technique. Until then, keep swinging.

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



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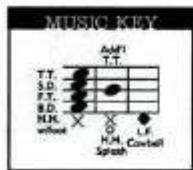
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Samba-Reggae: Brazil's Different Drumbeat

by Jay D. Metz



Brazil has a rich musical heritage, thanks to its multicultural genealogy. Many characteristic Brazilian music styles—samba, maracatu, and baiao, for example—developed through the action of foreign cultural influences being imposed upon, and assimilated by, the pre-existing local traditions.

Of course, this was a mixed blessing. When the Portuguese arrived in Brazil in the early 1500s, they initiated an era of colonial rule and slavery that persisted for three centuries. But they also introduced a vibrant potpourri of European and African influences in music, dance, visual arts, folklore, and religion, which transformed Brazil's fertile musical landscape. The uniting of traditions sparked innovation. Today, long after Brazil gained its independence from Portugal in 1822, this process of cultural assimilation continues. It is a national attitude, and a source of pride for Brazil's ethnically diverse population. It even has a name: *miscigenação*, the blending of races.

Nowhere is this trait more evident than in the urban music scenes, where musicians interweave regional styles and instruments with pop, rock, Caribbean, and African rhythms, funk, heavy metal, jazz, and dance beats. The music transcends borders, but the sound is distinctly Brazilian. And, although to many Americans "Rio" is synonymous with "Brazil," other cities are conducting their own exciting musical experiments. A two-hour plane ride northeast of Rio, in the coastal city of Salvador da Bahia, samba and reggae have converged to create a new percussive force: samba-reggae. (You may have already heard Olodum, one of the groups that pioneered this style, on the opening track of Paul Simon's 1990 release *The Rhythm Of The Saints*.)

Salvador is the center of Afro-Brazilian culture, and its music reflects these roots. Fueled by the African consciousness movement in Bahia—where 80% of the population is black or mulatto—and by the constant influx of Jamaicans and other Caribbean islanders through local ports and streets, samba-reggae has emerged as the sound of Salvador. And what a sound! The surdos (bass drums) generate a thunderous pulse, but usually at slower, sultrier tempos than the batucada of Rio's Carnival. Surdos of three sizes are normally used; notice in the following transcription how their pitches interlock. Above this foundation, the caixa (snare drum) and repique (similar to a double-headed timbale, and played with long sticks) lay down the swaying off-beats integral to reggae grooves. Often a cowbell will be used to spice up the beats, along with improvised flurries of notes on the timba (conga-like hand drum). All drums are worn slung on shoulder- or belt-straps, because during Carnival the bands surge *en masse* through city streets, half-marching, half-dancing, and drumming into the night.

Basic Samba-Reggae Ensemble

Called *blocos afros*, or Afro-Brazilian Carnival groups, these bands might have as many as two to three hundred percussionists and singers. Bass guitar and/or horns sometimes join the *blocos* to enhance the reggae feel. In the midst of this sea of drums, the singers and amplified instrumentalists ride on top of enormous flatbed trucks (called *trios eletricos*) that have been laden with speakers and wired for sound. Many of the smaller percussion instruments that complement the *bateria* of Rio (such as cuica, reco-reco, ganza, apito, agogo bells, tamborim, and pandeiro) are rarely used in samba-reggae. Instead, the low end is emphasized; it's not unusual for two-thirds of a *bloco's* instrumentation to consist of bass drums!

Bahian Carnival bands that perform an amalgam of Brazilian, Caribbean, Afro-Cuban, and American styles have adapted samba-reggae rhythms into their own synthesizer-driven sound, but the "roots" form is purely percussion and voice. And, luckily for drummers, the familiar nature of the percussion instruments involved—various-sized bass drums, snare drums, cowbells—makes it relatively straightforward to orchestrate authentic samba-reggae patterns on the drumset.

I learned the following rhythms from drummers and percussion-

ists during a recent trip to Salvador. These and many variations can be heard on recordings by *blocos* such as Olodum, Timbalada, and Filhos de Gandhi, and on recordings by other Bahian artists such as Daniela Mercury and Margereth Menezes. If you are unacquainted with Brazilian rhythms and the phrasing of samba, listening is the best way to start learning. Also, there are several excellent books available, including *Brazilian Rhythms For Drumset* by Duduka da Fonseca and Bob Weiner, and *The Essence Of Brazilian Percussion And Drumset* by Ed Uribe.

As you practice the following, remember that this is basically dance music. Some of these patterns require a fair degree of independence to execute, but the groove is the most important thing. Introduce one limb at a time, at a slow tempo. These rhythms are rarely performed at breakneck speed anyway; they sound best in the 70-110 bpm range. Plus, it's staying power, not flash, that counts. During Carnival you'd better be ready to play a groove for a full hour—or longer—nonstop!

Drumset Exercises

In all these patterns, the left hand will play the snare and the right hand will play the surdo parts on the toms. (I was informed that the samba cruzado style, in which the right hand remains on the snare and the left hand crosses over to play the toms, is a characteristic of drummers in Rio and is not favored in Salvador.) The left hand plays an off-beat ostinato, distilled from the caixa and timba parts, which will provide the nice side-to-side swaying motion in your samba-reggae groove. For a more Bahian snare sound, play off-center on the head to get some buzzing overtones, and try hitting rimshots to exaggerate those accented notes.

Left-Hand Snare Ostinato



Now add the bass drum and hi-hat in a basic samba two-beat feel. There are plenty of other, busier samba patterns for the feet, but for now keep it clean and simple. Really lean into the 2 and 4. (Splash the hi-hat with your foot.)

Bass Drum And Hi-Hat Patterns



The basic surdo pattern for the right hand will already be familiar to students of Brazilian drumming; it imitates the simple melody often played on the three sizes of surdos in samba.

Basic Surdo Pattern



I like to use a mallet in my right hand to get a bigger "boom" out of the toms. The sound is more authentic, since the surdos are played with mallets. Interestingly, though, drummers I met in Salvador didn't have this option because the baseball-sized head of a surdo mallet is too massive for standard toms, and the small symphonic-type mallets that work perfectly were unavailable in local music stores. (They may be available now; brushes appeared in stores for the first time about a year and a half ago. I gave away the couple of pairs of timpani mallets I had brought to drummer friends, and they immediately attacked their toms with them.)

Once you've got that grooving, try the following common surdo variations. Keep your sticking and accents precise, and watch for some quick reaches between the toms. Feel how each pattern moves against the snare ostinato to propel the groove in a slightly different direction.

Surdo Variations For The Right Hand



Not all samba-reggae patterns accent 2 and 4. The following two variations emphasize beats 1 and 3. (Bass drum and hi-hat should be played accordingly, with accents switched to 1 and 3.) Again, don't take the tempo faster than your right hand can move smoothly around the toms.

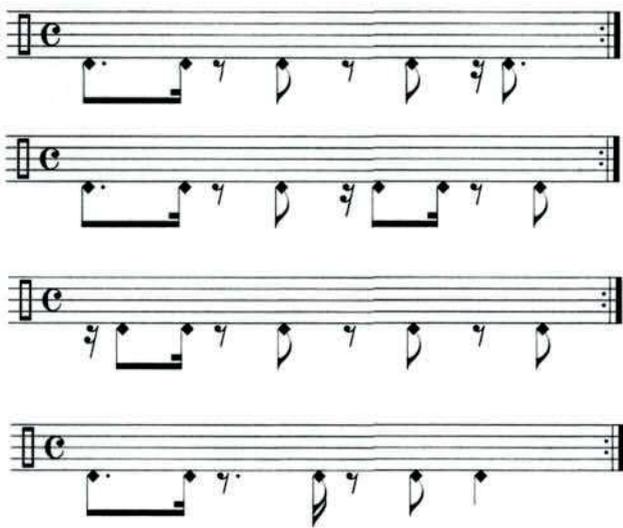
Surdo Variations Accenting Beats 1 And 3



Are you ready for another independence challenge? If you refer back to the ensemble percussion part transcribed earlier, you'll see that there's a cowbell playing a syncopated phrase. The cowbell doesn't play a clave pattern; that term means something very specific in Afro-Cuban and other Latin music styles. But it will often

play a repeated one- or two-bar phrase throughout a song. You can get these samba-reggae grooves you've practiced to really burn by replacing the hi-hat with a pedal-mounted cowbell (just as you might already be using to practice your Cuban beats) and laying those bell parts on top. The following rhythms are very commonly played on cowbell over the drums.

Cowbell Variations For The Left Foot



If you haven't been playing with a metronome or drum machine yet, now's the time! Begin by practicing just the left foot; then gradually bring in the bass drum and the other instruments. If the pattern starts to collapse, don't stop playing entirely, but let one limb rest while the others solidify the groove again.

Complete Groove



Remember, be patient putting these beats together. You're handling the job of half a dozen percussionists! As in other styles, the goal here is a good feel, authentic phrasing, and solid time. Ideally, you can find other percussionists to play with, or a bass player who can play reggae or samba lines with you. Use these beats as a basis to jam and develop your own ideas.

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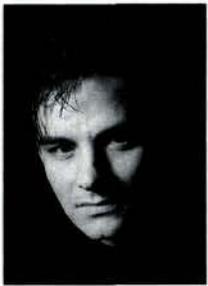
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Rhythmic Illusions, Part 1

by Gavin Harrison

MUSIC KEY

H.H. X
 S.D.
 B.D.

Have you ever listened to the radio, changed stations, and tuned in to a song that sounded as if it had a fantastically unusual rhythm, only to discover moments later that in reality you had simply misinterpreted something quite straightforward? Or

perhaps you heard a guitarist play an unaccompanied syncopated intro and, believing you'd identified the beat, tapped your foot until the band came in at a completely unexpected place? Chances are, you were "rhythmically illuded." In these columns I'm going to show you how to intentionally create these "effects" on the drumset.

Rhythmic illusions are about making small changes to a conventional rhythm in order to persuade the listener that it is actually something quite different. However, the secret of a good illusion is to make sure that the pattern you are modifying is a simple, recognizable rhythm that the listener's ear will naturally pick up on.

Trying to find a way of understanding the two different sides of an illusion has led me to my "A and B Status Theory." The A status is where your mind should be while playing the illusion (such as still in 4/4 and still knowing where 1 is). The B status is how the listener is hearing it (such as the new beat). B status examples are not intended to be played; they are there simply to provide a check on the illusion that is being conveyed.

Please note: Any example that is followed by an "a" (1a, 2a, 3a, etc.) is referring to the A status, and likewise the examples followed by a "b" (1b, 2b, etc.) are meant to be *understood* in the B status.

Let's look at example 1a (which is, of course, A status).

1a

While playing example 1A, it is likely that the listener will hear the B status:

1b

I would define this as a simple "displacement." Now on to example 2a. Here is what is actually played...

2a

...and here is the pattern the listener will hear:

2b

I would call this a simple "modulation." The reason the listener will hear it this way is because it is a very obvious pattern to recognize, and if you slipped into example 2A while playing a song in 4/4, it would create an illusion of a slower 12/8 rhythm.

Just to get the hang of displacement a little better, here are some warm-up exercises.

3a

3b

4a

Or

4b

5a

5b

Now let's apply some of these displacements to the drumset and make illusions out of them. These next two feature 16th-note displacements; displayed underneath is the B status rhythm (how it should sound to the listener).

6a

6b

7a

7b

Slightly more tricky is this last example, a dotted 8th-note displacement.

8a

8b

Be sure to practice these examples with a click or metronome, otherwise it will be very hard to keep your mind in the A status—you might "illude" yourself into the B status! Good luck, and see you next time with a closer look at modulation.

Gavin Harrison is a freelance drummer working in London. He has performed with Lisa Stansfield, Level 42, Iggy Pop, Paul Young, Dave Stewart, Mick Karn, Eros Ramazzotti, and his own band, Sanity & Gravity.

This article is a specially prepared excerpt for MD taken from the book Rhythmic Illusions by Gavin Harrison, published by Warner Bros. Publications, Inc. Used with permission.





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Metric Modulation

by Joe Morello

Transcribed by Jim Jacobus

These exercises, which I plan to include in my next book, *Master Studies II*, are designed to give you a good sense of how to break up note groupings in interesting ways. If you study these carefully, you will see that each accent marks the start of a new "group" within the larger group. For example, within the groups of five, there are formed groups of four; within the groups of six, there are groups of five, etc. The overall effect is one of "wheels within wheels." As you will see, this makes for some unusual rhythmic textures.

In order to conserve space, these exercises have not been written out in their entirety. You should be aware that each group of accents resolves (i.e., returns to the 1) in the same number of note

groupings as there are notes in a group. For example, in the accent groups of four (over five), the exercise will resolve to 1 in five groups of five; in the accent group of five (over six), the exercise will resolve in six groups of six, etc.

There will be some that will think this is a curious "academic" exercise, but wonder about its practical applications. I would suggest there are *many* practical possibilities for those who think creatively and keep an open mind.

Practice these evenly at a metronome setting of 53-70 bpm. Start slowly at first, and increase speed gradually as you become more comfortable.



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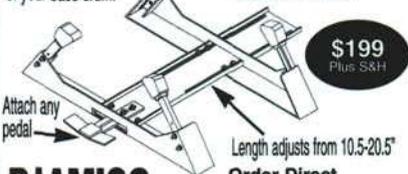
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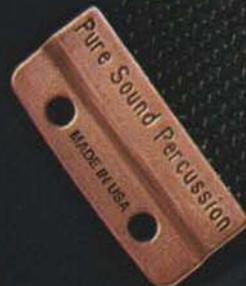
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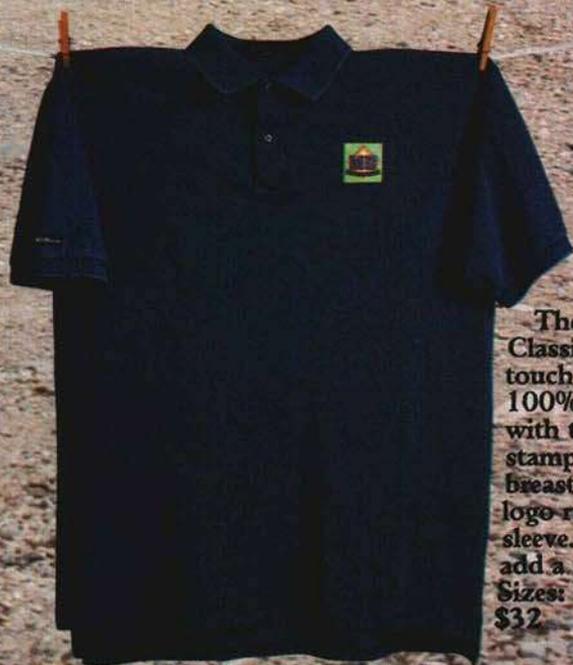
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RECORDINGS

Gary Burton

Like Minds (Concord)



drummer: **Roy Haynes**

with Gary Burton (vbs), Chick Corea (pno), Pat Metheny (gtr), Dave Holland (bs)

Burton's third and best release for the Concord label, this aptly titled gem pools five major players whose careers have intersected over the decades. Surprisingly, it marks the first time Metheny has recorded with Corea. The one man who has previously played with all the others is the astonishing Roy Haynes, and he fulfills his role accordingly as the unifying, inspiring force.

The quintet's gorgeous ensemble sound is aglow with spontaneity. Two virtues especially impress: the skillful way the *three* chordal instruments complement each other yet manage to avoid clutter, and the uncanny freedom/discipline of conversational rhythmic phrasing between the quintet. The material features choice works previously penned by bandmembers, a nod to the standards with "Soon," as well as new numbers from Burton, Metheny, and Corea.

The ever-amazing Mr. Haynes is captured in full flame here. He has the ears and maturity of an elder statesman and the enthusiasm of a fresh-faced kid.

Jeff Potter

BURTON
COREA
METHENY
HAYNES
HOLLAND

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m
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Cornelius Claudio Kreusch

Scoop (ACT)



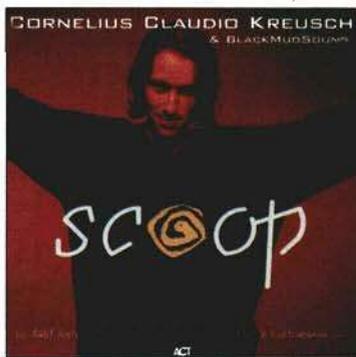
drummers: **Cyril Atef, Terri Lyne Carrington, Will Calhoun, Carnille Gainer**

with Cornelius Claudio Kreusch (pno), Zaf Zapha, Anthony Cox, James Genus (bs), Greg Osby, Bobby Watson, Ron Blake (sx), Johannes Tonio Kreusch (ac gtr), Salif Keita, Elisabeth Kontomanou, Thomas Grimes, Fra-Fra Tribesmen, Richard Bona (vcl)

Drummer Cyril Atef shows great touch and creativity in heading up the percussion barrage on *Scoop*, an engaging new release by Kreusch and the group he calls BlackMudSound. While guest stars like Osby, Keita, Calhoun, Carrington, and company deliver some fine musical additions to the brew (Terri Lyne's brushwork alongside Anthony Cox on "Feel!" is excellent), the real stars of this fine world jazz effort are German pianist Kreusch, Iranian drummer Atef, and bassist Zapha of French Guiana. The drummer spreads rhythms out over different sound sources in extremely creative ways, never get-

ting locked into one tonal area for too long without replenishing the fire with a flourish. Atef moves with a grace and authority on the kit, like a young Stewart Copeland, helping rank *Scoop* right up there with Joe Zawinul's latest—the real promise of world jazz fulfilled. (Distributed in the US by Blue Jackel Ent., Box 87, Huntington, NY 11743-0087, tel: [516]423-7879)

Robin Tolleson



SIGNIFICANT OTHERS

The use of the term "industrial music" was all but initiated by the band Einsturzende Neubauten, who welcomed the '80s with a revolutionary din created by striking, smash-



ing, and manipulating "found" and conventional instruments. EN's sound has developed over the years, at times being quite accessible, and the band's new, self-titled album (Nothing/Interscope) continues their high-quality output. **ANDREW CHUDY** and **F.M. EINHEIT** are responsible for most of the racket, but the rest of the band gets in on the act, too, designing pieces as thought-provoking as they are startling.

Columbia/Legacy has applied its magic touch to the Dave Brubeck catalog. Several remixed, remastered titles have recently come down the pike, including *Brubeck Time*, *Brubeck & Rushing*, *Brandenburg Gate: Revisited*, and the live-in-Mexico *Bravo! Brubeck!*, plus its new companion piece, *Buried Treasures*. The trusty **JOE DODGE** graces *...Time*, but the legendary **JOE MORELLO** is on board soon after, supplying his inimitable rhythmic wit and wisdom. (Has a bass drum ever sounded so good?)

Fans of The Jon Spencer Blues Explosion, shredded speaker cones, and adrenaline rushes will appreciate Fifty Tons Of Black Terror and their drummer, **TIM CEDAR**. *Demeter* (Beggars Banquet) exposes one raw rock 'n' roll nerve after another, and Cedar's manically aggressive style perfectly establishes the pace.

Spacey acoustic trance music is the direction Many Axes takes on their self-titled album. Percussionists **BRAD DUTZ** and **SUSAN RAWCLIFFE** put varied and brainy backing to Scott Wilkinson's flute flights (often on Rawcliffe's handmade instruments), conjuring strange sonic worlds. (PO Box 924, San Pedro, CA 90733)

RatingScale

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

Queens Of The Stone Age

Queens Of The Stone Age (Loosegroove)

⊕ ⊕ ⊕ ½

drummer: Alfredo Hernandez
with Joshua Homme (gtr, bs, vcl)



Formerly members of the fightin' foursome Kyuss, Arizona's Queens Of The Stone Age retain the hot desert jamming and heavy acid attack of their former entity, but with even greater focus on earth-scorched imagery and a Stooges-styled wailing wall-of-sound approach. Scraping up

guitar power chords and layering them ad infinitum, these short, mesmerizing songs are like giant slabs of molten lava pouring over the earth.

Not that QSA don't swing. On "Hispanic Impressions," drummer Alfredo Hernandez creates a driving metal shuffle, offset by dual guitars that buzz, spew, and blister like Stevie Ray Vaughan having a heart attack. "You Can't Quit Me Babe" begins like an old bluesman stumbling aimlessly, but slowly turns into an irresistible head-trance of woozy guitar licks and cyclical drumming, like The Byrds imitating Tool imitating Grand Funk Railroad. "Give The Mule What He Wants" is more fat-rat riffing, power-hungry modern Stooges. The album closes with the minimal ambient haze of "I Was A Teenage Hand Model."

Just when modern music seems dead, with painted punks and talentless divas sprouting up like bad TV shows, Queens Of The Stone Age restore not only hope in rock, but faith in the weirdness of the great West.

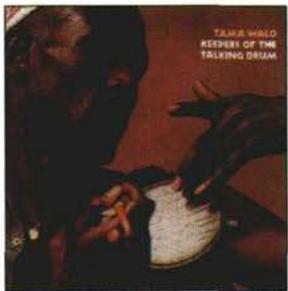
Ken Micallef

Tama Walo

Keepers Of The Talking Drum (Village Pulse)

⊕ ⊕ ⊕ ⊕

drummer: Oussenyou "Papa" Thiam, others



The Walo Walo people have inhabited the delta of the Senegal River for centuries, creating one of the longest-lasting and largest of the Wolof-speaking societies in Senegal. The sabar drum, as the keystone to much folk and pop from the country, is the most familiar sound to outsiders. The Walo Walo, however, have made the hourglass-shaped tama (talking drum) their central instrument.

While all the members of the group come from Walo, the ensemble is based in Dakar, as are most professional musicians in the nation. They are led by Oussenyou "Papa" Thiam, the primary soloist, who is backed by up to four more tama (each slightly different) players and a lambe (bass) drummer. They work together to set up a rhythm and get participants moving and clapping, and then the soloists literally talk to the audience, using a complex language of rhythms that have a literal meaning based on the spoken language. For all its structural complexity, the resulting music is quite fluid and the discussions



A DEADLY DUET

Sepultura

Against (Road Runner)

drummer: Igor Cavalera

with: Derrick Green (vcl), Andreas Kisser (gtr, vcl),
Paulo Pinto (bs)

Death

The Sound Of Perseverance (Nuclear Blast)

drummer: Richard Christy

with: Chuck Schuldiner (vcl, gtr), Shannon Hamm (gtr),
Scott Clendenin (bs)

Sepultura and Death, both founded in the early '80s, prove with their new releases that there's still plenty of high-octane brutality left in their tanks. And both LPs begin with the furious din of an unaccompanied metal skinsman conjuring the heavy vibe that will dominate every ensuing track. Each drummer says: "Listen on... if you dare."

Sepultura may have lost charismatic frontman Max Cavalera, but *Against* continues to showcase undeniable testaments to the band's teeth-grinding power. If the tunes lack a bit of the depth of early Sepultura, the group nevertheless continues to branch out sonically, exploring new instrumental textures and adding the primal percussion of Japan's Kodo ensemble on "Kamaitachi."

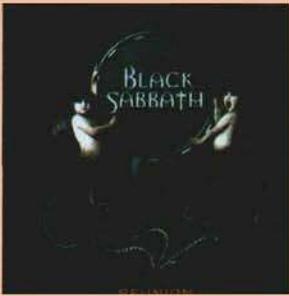
Many of the angry diatribes on *Against* work the mid-tempo zone and feature full-band *crescendo* sections that threaten to blow up your speakers by the time the next groove kicks in. Drummer Igor Cavalera thrashes his wide-open hi-hats and coaxes a deep, fat tone out of his kit. Double bass, though indeed present, takes a back seat in favor of tom-tom rhythms ranging from glassy *Octoban-style* sounds to the devastating rumble of huge floor toms.

Death takes a more up-tempo, go-for-the-jugular metal approach, firing machine-gun riffs and harmonized guitar lines around Chuck Schuldiner's sinister rasp. Though the band takes the occasional breather, frantic pummeling is never far behind, with drummer Richard Christy blazing the trail like a machete hacking its way through the brush.

Christy's style is marked by the precise athleticism and feel-changing finesse required of a real *speedmeister*. Though his direct attack utilizes many long bursts of blinding double-bass single strokes, he also throws in welcome touches like cymbal rolls, bell accents, and finely nuanced fills. And Christy somehow manages to make the yelp of his tiny splash cut through Death's earth-shattering noise.

Ultimately, Sepultura's album is moody and linear, existing somewhere between (very) hard rock and metal, while Death's offering is an epic, chops-heavy update of classic thrash. Both are fine, pissed-off records; it simply depends on which type of sonic cruelty you're looking for on a given day.

Michael Parillo



Loud, Live, And Loaded

Black Sabbath

Reunion (Epic)

⊕ ⊕ ⊕ 1/2

drummer: Bill Ward

with Ozzy Osbourne (vcl) Tony Iommi (gtr)

Geezer Butler (bs)

Judas Priest

'98 Live Meltdown (CMC International)

⊕ ⊕ ⊕ ⊕

drummer: Scott Travis

with Ripper Owens (vcl), Ian Hill (bs),

K.K. Downing, Glen Tipton (gtr)

After nearly twenty years, the original lineup of Black Sabbath got back together for two nights of live performances in Birmingham, England on December 4 and 5, 1997. That lineup includes drummer Bill Ward, who sounds as strong as ever on this double live CD set. His solid, heavy-handed style of drumming set a standard in the '70s that began heavy metal and laid the groundwork for rock drummers for years to come.

Ward's drums are tuned low to give the classic Sabbath material a deep, thick sound that fits best for this style. Performing such hits as "War Pigs," "Iron Man," and "Paranoid," Ward stays close to the drum arrangements of the original recordings and instills the same fire and intensity. It's inspiring to hear such a heartfelt performance from one of rock's heaviest groove players. (Younger or easily offended listeners should be warned of the overused profanity that vocalist Ozzy Osbourne displays throughout this recording.)

Any questions about the validity of the "new Priest" were laid to rest after their last release, *Jugulator*. Lead vocalist Ripper Owens has been welcomed with raised fists by Priest fans, and this two-CD live set proves that he can handle the band's old material as well as Rob Halford ever did. But the backbone of all of this heavy metal madness is drummer Scott Travis, who performed brilliantly on the last two Priest releases, and here again displays the power and intensity that it takes to drive a classic metal band such as this. Travis is certainly one of the best double bass drummers on the metal scene, and his time and feel are perfect.

The drum sound here is wet and dark, giving it a "studio" quality, and Priest fans will enjoy the spectrum of material, from classics to recent compositions. Travis shows his maturity by sticking to the groove and giving the songs a solid foundation that makes it easy to bang your head to. This is the ultimate live release for old and new Priest fans alike.

Mike Haid

are obvious in many cases. This is as social as drumming gets, far removed from the more ritualistic and static drum circles and healing music more readily associated with African drums.

The recording was made in Senegal in 1997, right at ground level: The dancers and clappers are all there in this live, if staged, performance. The recording quality is excellent, and the liner notes are clear, interesting, and to the point, sparing the reader ethno-musicologist talk in favor of simple descriptions of the patterns, the people, and the place. They even offer hints to finding the dance beat (listen to the clapping, not the bass drum!) and pronunciation guides for names and places. (Distributed by Allegro, [800] 288-2007)

Cliff Furnald

Willie Nelson

Teatro (Island)

⊕ ⊕ ⊕ ⊕

drummer/percussionists: Tony Mangunan,

Victor Indrizzo, Willie Green

with Willie Nelson (vcl, gtr), Cyril Neville (congas),

Brad Mehldau (pno, vbs), Emmylou Harris (vcl),

Bobbie Nelson (org), Daniel Lanois (gtr, bs, mandolin),

Brian Griffiths (gtr), Tony Hall (bs), Mickey Raphael (hrm)

Don't bother checking the front cover; this is still *Modern Drummer*. And yes, there is a Willie Nelson album that deserves some attention from the drumming community!

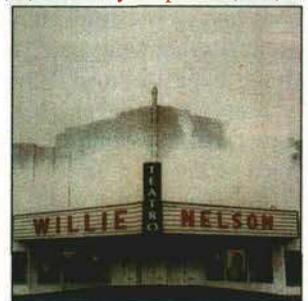
Teatro is a Daniel Lanois-produced album, rich in earthy percussive flavors and southwestern-imbued Tex-Mex drumming.

The two main percussionists on the album, Tony Mangurian and Victor Indrizzo, utilize a veritable arsenal of shakers, drums, sticks, mallets, woodblocks, and kitchen tables, and intertwine said tools with subtle, propulsive rhythms that keep each song colorful and unique. Willie Green, appearing on only one track ("The Maker"), lays down the most traditional backbeat on the record, and plays with a beautiful sense of the song while keeping a fresh approach to the groove via some punchy open/closed hi-hat interplay with the percussionists.

Each song here has its own unique feel, and whether it is in the form of a Mexican roadhouse dance, an old-time Spanish ballad, or even some Brazilian- or Cuban-flavored rhythms, the two main percussionists play together wonderfully. They are subtle yet colorful, powerful but not overbearing, and they can groove until the campfire has faded. The closing instrumental track, "Annie," just might be the performance of the year, with the most enjoyable, mid-tempo, two-drummer Spanish groove you will find reviewed in these pages.

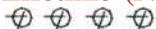
Willie Nelson should get kudos for finding these guys, because they are a special, essential part of this music, and drum fans should take notice.

Ted Bonar



Oteil And The Peacemakers

Love Of A Lifetime (Nile Records)



drummers: Marcus Williams, Woody Williams
with Oteil Burbridge (bs, gtr, vcl), Kofi Burbridge (kybd, fl),
Mark Kimbrell, Regi Wooten (gtr), Kebbi Williams (sx)

Oteil And The Peacemakers is the first solo vehicle of bassist Oteil Burbridge, who has turned heads recently with Colonel Bruce Hampton's Aquarium Rescue Unit, The Wooten Brothers, and The Allman Brothers Band. Here he enlists the services of drummers Marcus Williams and Woody Williams. Unrelated, Mssrs. Williams complement each other perfectly, providing Burbridge with an engaging one-two percussion punch on this session recorded at The Cave in Atlanta.

Marcus Williams plays the fusion-y Larry Graham tribute "Subterranea," the stomping Booker T. funk of "Butter Biscuit," and the acid jazz organ piece "Church." This last cut is one of the album's best tracks, with brother Kofi Burbridge's irreverent piano noodlings and extended B-3 vamp, and Marcus's joyful backbeat. Marcus is given an extended chance to romp at the end of "Monk Funk," ripping playfully over Oteil and Kofi's stop-time.

Woody Williams is called on for some strong bebop on "Barri's Song" and the open-air tribute to Jaco Pastorius, "Overcast," which has the feeling of Weather Report's gorgeous "A Remark You Made." Woody swings his rear end off during "In There Out There," easily keeping his head with notes cascading all around him. It's a joy to hear these drummers obviously having a wonderful time expressing themselves alongside a bassist with monstrous facility. (Nile Records, [205] 298-1996, www.nilerecordss.com)

Robin Tolleson

BOOKS

The Drum Perspective

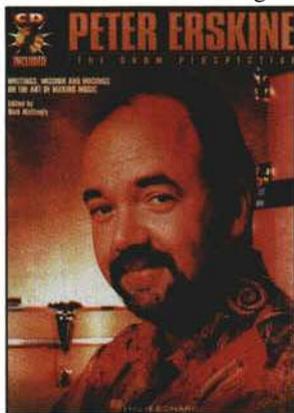
by Peter Erskine
(Hal Leonard)



level: intermediate to advanced
\$19.95 (book with CD)

If you trekked the Himalayas to sit lotus at the feet of a drum guru, your first request surely would not be, "Could ya bring out some stick exercises?" No, you would want this master to enlighten you with *The Big Picture*, the lessons that can only be learned from *living* a life of drums.

In Peter Erskine's new book, our worthy guru shares his musical life lessons in an unpretentious style that's part homespun, part philosophical. The binding theme is the quest for how to best serve the music rather than one's own agenda. As one of the greatest all-around, versatile drummers, Erskine is most qualified to tutor this approach, and his anecdotes of ongoing musical discoveries are valuable food for thought.



There are also plenty of mental/physical awareness concepts that you can begin exercising on your next gig: the player's "relationship" to the drums in terms of grip, tone, stroke, and listening, learning to think Compositionally, mental awareness of subdivisions, interpersonal awareness in ensemble playing, relaxation and balance, and honing in on the heart of the music.

The CD features a compilation of album tracks plus an impressive cut of the artist as nine-year-old wunderkind. Erskine discusses the tracks with the aid of selected transcriptions and original charts. Stow your hiking boots; we're fortunate that this guru has come down from the mountain to wholeheartedly impart his knowledge.

Jeff Potter



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Efficient Drumming

Part I: Understanding Body Movement

by Dr. Darin "Dutch" Workman

There is more than one "correct" way to play the drums. Drumming styles are as individual as the drummers themselves. Also, we must be able to adapt to the requirements of different types of music. However, even within all this diversity there are some body movements that are more efficient than others because they exploit what the body is designed to do naturally. Incorporating these natural movements into your technique will increase your playing comfort, relaxation, and stamina. In short, they'll make you a better, more efficient drummer.

In Part 1 of this article we'll look at how the body is designed to move, and at some of the consequences—musical and physiological—of ignoring that design. In Part 2 we'll examine ways to position your body and your drums to facilitate natural, efficient movement, and to customize your kit to suit your own personal playing style. For those of you saying, "Aw, c'mon, the way I move is just fine," read on, and remember: We are free to choose the drumming technique we desire, but we are not free to choose the *results* of using that technique.

Efficient Movement

Space here doesn't allow defining in medical terms and fully describing what is and what is not an efficient movement. But at the most basic level, if a way of playing is at all uncomfortable, you need to search for a new approach. The body can handle an awkward movement for a while, but eventually that movement will take its toll. Don't wait for it to hurt; by then it has gone too far. By paying attention to how your body feels, you will become increasingly aware of the movements that are working for you, and those that are work-

ing against you. Your goal should be to play comfortably and relaxed.

Efficient movement allows you to play with less resistance to natural body movement. Continued resistance in a particular area can cause injury. Playing techniques that allow you to move with optimal efficiency reduce the risk of fatigue and injury. Think about how your body feels while you play.

"Make sure you've tried *every* alternative approach before you give in to moves that might eventually shorten your drumming career."

I was recently reminded of the importance of efficient playing while watching a jazz big band. The drummer had great technique and lightning speed, but I was most impressed with the way he executed his movements. Throughout all of the complicated playing, his body was loose from head to toe. When a part of his body wasn't playing during the song, he allowed it to rest, even if for just a second. His sticks seemed to float through the air and bounce freely off of the heads and cymbals; his hands did nothing but guide them. His feet floated in harmony with the movement of the pedals, and his center of gravity balanced perfectly on the throne. Watching this drummer reminded me of how some people point out that a really gifted drum-

mer "makes it look easy." Oftentimes, these drummers are the ones who are using natural, efficient movements that really *do* make it easy.

The Body: A System Of Moving Parts

To understand the importance of moving your body in the way it was designed, consider this analogy: A car in alignment moves smoothly because the tires point straight in the direction of travel. If the wheels are out of alignment, they point away from that direction to varying degrees. This wears out the tires much faster. The amount of misalignment determines the amount of damage to the tires. The misalignment as well as the damaged tires themselves can increase the wear and tear on other parts of the vehicle. The body's joints follow the same principle. They're designed to move in certain directions, and if you force the abnormal movement of those joints, they struggle. This increases friction to the joint and produces injury. As with the car, the damage often spreads to other parts of the body.

To employ a different analogy, each joint in your body is designed much like a door hinge. As with hinges, joints require lubrication. The body's lubricant, which is called synovial fluid, allows the bones to move on each other without rubbing and producing heat. The joint is encapsulated, making it a closed compartment. Ligaments surround the joint to keep it snug.

A door generally opens and closes only if something—for example a person—moves it. Likewise, your body's "hinges"—the joints—are set into motion by a moving force: your muscles. Muscles contain hundreds of threadlike strands separated into bundles. These strands slide in relation to each other in order to shorten

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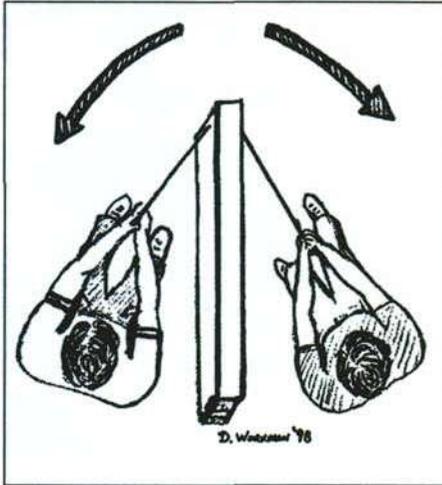


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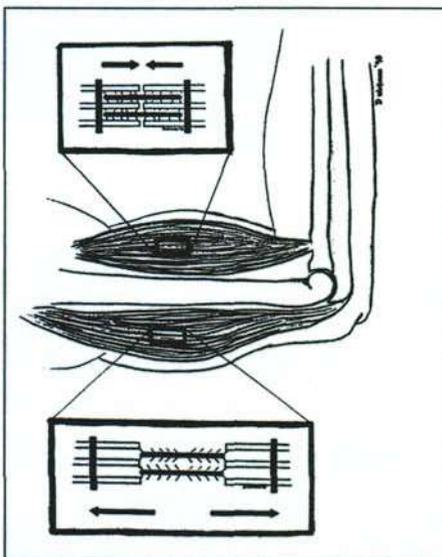


ghost

(contract) and lengthen (relax). Muscles do their work by shortening. They can only pull, not push. If your muscles "cooperate" in a given task, things run smoothly. But if they pull against each other, they tire each other out, and less (or nothing, if the opposing forces are equal) gets accomplished. In the illustration below, continuing with the door analogy, the door represents the joint, and the people represent interacting muscles.



The next illustration shows the upper arm with the bicep pulling (called the "agonist") and the tricep relaxing (the "antagonist") to allow the forearm movement (much like the two men pulling the door in the illustration above). On each side of the arm is a magnification of the fibers of each muscle that indicates how the fibers slide on each other to lengthen and shorten. The bicep and tricep muscles attach in ways that pull the arm in opposite directions (again, like the door).



As pictured, the bicep pulls the arm into flexion, and the tricep must relax and lengthen so as not to fight the bicep. If the tricep doesn't relax, it resists the arm's upward movement, which makes the bicep work harder. The opposite is true if the tricep attempts to pull the arm into extension. When the tricep is the one pulling, the bicep must relax to allow the movement.

The relaxing muscle also has an important role of slowing down the limb at the end of the motion, in effect (back to the automotive imagery) "braking the car." For example, the bicep brings the hand toward the shoulder, and when the motion is almost done, the tricep tightens in order to slow the arm's progress. If this braking does not take place, the bicep will pull too far, forcing the ligaments to stop the motion. This damages the ligaments, causing instability to the joint and making it more susceptible to injury.

Opposing Muscle Pull

Together, the agonist and the antagonist control the motion of the joint. Both have an important role. When the antagonist is tight and inflexible (from injury or a hard workout), it tends to fight the motion of the agonist. This battle of the muscles is what I call "opposing muscle pull." The greater the opposing muscle pull, the more energy needed to accomplish the movement. Not only is this inefficient, it increases the pressure on the joint, ligaments, tendons, and muscles.

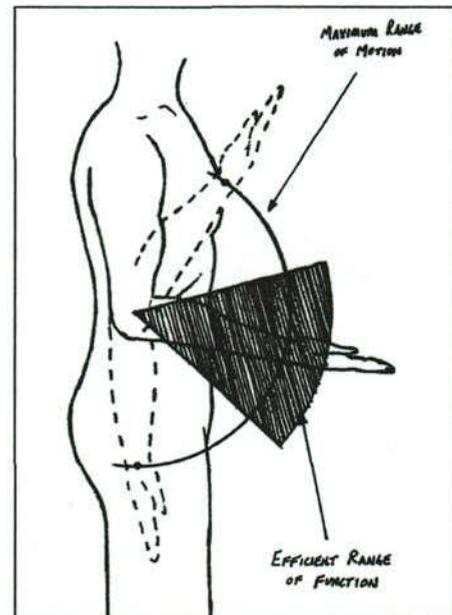
Opposing muscle pull is like pushing the gas and brake pedals at the same time when driving a car. It increases the wear upon the joint, causing premature aging and injury. The ramifications of this problem are felt after years of misuse—when it's too late to reverse the process.

One of the most common—and most commonly unrecognized—reasons for opposing muscle pull is anxiety. When you are nervous, scared, or anxious, your muscles respond by tightening up. As a result, your movements become labored and stiff. Perhaps you have noticed this phenomenon when auditioning for a gig. The greater the stress, the more you feel the tightness. The advice "Relax and you'll do fine" is grounded in medical fact. By relaxing, you eliminate the opposing muscle pull, allowing the joint to move more easily. Your playing then becomes more smooth and natural.

Warming up is an excellent way to relax. In addition to many other physical benefits, it allows the muscles to "rehearse" the movements they will be doing.

Opposing muscle pull also creates pressure by forcing bones together at the joint. Increased pressure produces increased heat, which, in time, can lead to injury. To illustrate, rub the palms of your hands together lightly. No problem, right? Now apply more pressure and notice that the movement is more difficult, and that it produces heat and irritation. If you continue, the irritation gets more severe. The same effect occurs in the joint: Bones get rubbed together, and although the synovial fluid partially smooths the movement, with enough pressure and time, eventually irritation will occur.

Another important concept in the movement of the joint is that muscles have a maximum stretch (lengthening) distance, and a maximum contraction (shortening) distance. The total distance a muscle moves is called its range of motion. A muscle operates most efficiently and has the greatest strength, coordination, and endurance around the midpoint of that range of motion (indicated in the shaded area of the illustration below). We will call this the efficient range of function.



When the bicep is completely contracted and the tricep is completely stretched, the joint is also at the maximum range that it will move. The same risk applies when the bicep is stretched and the tricep is contracted to their respective limits. Other joints of

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the body operate the same way, but some of them move in more directions. This requires a greater number of muscles to perform all of the movements.

Muscles and joints are made to work together and protect each other: The muscle reaches its maximum stretch at the same point the joint hits its end point. For the same reason, they are both at their most vulnerable while functioning close to either end point (especially under heavy loads) in their range of motion. Most injuries to the joints, ligaments, and muscles occur while they are in those positions.

Play By The Rules, Not The Exceptions

Even when you are conscious of correct technique and efficient motion, you might occasionally face a song that defies your best intentions. It's usually an awkwardly sequenced fill, a cross-over, or an exceptional distance to move within a 16th note's time. What do you do? Sometimes, by slowly repeating the movement over and over, your mind naturally devises a shortcut. There are many possible sticking

patterns for most beats and fills, so take your time to check out your options. Each "trick" you discover becomes another tool you can apply to future trouble spots.

But if after all your efforts you still can't figure out a comfortable way to play the figure from hell, consult someone who can. Discuss the problem with other drummers or a knowledgeable, experienced instructor. The right teacher can point out how you can modify your technique to make difficult passages easier. Don't let ignorance lead you into bad habits. Make sure you've tried *every* alternative approach before you give in to moves that might eventually shorten your drumming career. Resort to inefficient movements as the exception, not the rule.

All of this information sounds very theoretical, but understanding it is essential to appreciating the importance of properly positioning the various drumkit components—and ultimately modifying them, if necessary—as well as the "quality" of the movements you make to play them. Keeping these warnings in mind, in Part 2 we will examine specific ways of setting

up your drums that will allow you to make the majority of your movements in the most efficient way.

In the meantime, make yourself aware of how your body feels while drumming. Note which motions seem comfortable, natural, and efficient. In most cases, proper technique is just a matter of finding the easiest way to accomplish a movement on the set. Happy, healthy drumming!

Darin Workman, a doctor of chiropractic practicing in the Houston area, specializes in performing- and sports-related injuries. He has authored numerous injury and injury-prevention articles and workshops, and is currently finishing a book on prevention and treatment of drumming injuries. Dr. Workman was recently appointed chairman of the new Percussive Arts Society Health and Wellness Committee, and is a member of the Performing Arts Medical Association (FAMA). A drummer/percussionist for twenty-five years, he remains active in performing and teaching.



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Modern Drummer's 21ST

MD's annual poll recognizes drummers and percussionists in all fields of music whose musical efforts—recordings, live performances, or educational activities—have been especially notable during the past year. Its purpose is in no way to suggest that one musician is "better" than another. Rather, it is to call attention to those performers who,

through their outstanding musicianship, have been inspirational to us all.

This year's ballot is identical to last year's, with one exception. In response to substantial input from *MD* readers following last year's poll, we have reinstated the "Big Band" category.

Instructions

1. You must use the official *MD* ballot—no photocopies.
2. Please print or type your selection in the corresponding box.
3. Make only one selection in each category. Leave blank any category for which you do not have a firm opinion.
4. Affix appropriate postage and mail the ballot to *Modern Drummer's* offices at the address shown on the reverse of the ballot card.

5. Ballots must be postmarked no later than **March 1, 1999**.
•Results will be announced in the July '99 issue of *MD*.
6. **Return Address/Prize Drawing:** Fill in the return address lines on the address side of the ballot to be eligible for *MD's* voter-appreciation drawing. Three ballots will be drawn at random; each winner will receive a Flashback Tee shirt and a Pit Stop Cap from *MD's* Classic Casuals line.

Category Descriptions

Hall Of Fame

Vote for the artist, living or dead, who you feel has made a historic contribution to the art of drumming. Current members of the Hall of Fame are not eligible for this category. They are:

Gene Krupa, Buddy Rich, John Bonham, Keith Moon, Neil Peart, Steve Gadd, Louie Bellson, Tony Williams, Billy Cobham, Joe Morello, Carl Palmer, Bill Bruford, Art Blakey, Max Roach, Jeff Porcaro, Larrie Londin, Elvin Jones, Vinnie Colaiuta, Terry Bozzio, and Ringo Starr.

Ail-Around

Not intended to indicate the "overall best" drummer, but to recognize drummers noted for performing in a variety of musical styles and applications.

Mainstream Jazz

Drummers performing in small acoustic jazz groups.

Electric Jazz

Drummers performing contemporary jazz, fusion, or jazz-rock.

Big Band

Drummers performing regularly in traditional big bands, stage bands, etc.

Studio

Drummers who record with many different artists and/or on jingles, TV, and film scores.

Annual Readers Poll

R&B

Drummers performing funk, rap, hip-hop, blues, etc.

Percussionist

Ethnic, hand, and specialty percussionists
(as opposed to drumset players).

Up & Coming

The most promising drummer brought to the public's attention within the past twelve months.

Recorded Performance

Your favorite recording released within the past twelve months.
Please name the artist, the drummer, the song, and the album.

MD's HONOR ROLL

Artists who have been selected by the *MD* readership as winners in any one category of the Readers Poll for a total of five years are placed on *MD's* Honor Roll as our way of recognizing their unique talent and lasting popularity. Individuals placed on the Honor Roll in any category are subsequently ineligible in that category, although they remain eligible in other categories. (The "Recorded Performance" category remains open to all artists.) Artists who have achieved Honor Roll status are listed below.

Alex Acuna

Latin/Brazilian Percussionist

Airto

Latin American and Latin/Brazilian Percussionist

Kenny Aronoff

Pop/Mainstream Rock Drummer

Eddie Bayers

Country Drummer

Louie Bellson

Big Band Drummer

Gary Burton

Mallet Percussionist

Dennis Chambers

Funk Drummer and Electric Jazz Drummer

Anthony J. Cirone

Classical Percussionist

Vinnie Colaiuta

Studio Drummer and Ail-Around Drummer

Phil Collins

Pop/Mainstream Rock Drummer

Peter Erskine

Mainstream Jazz Drummer

Vic Firth

Classical Percussionist

Steve Gadd

All-Around Drummer and Studio Drummer

David Garibaldi

R&B and Funk Drummer

Larrie Londin

Country Drummer

Rod Morgenstein

Rock and Progressive Rock Drummer

Neil Peart

Rock Drummer and Multi-Percussionist

Tito Puente

Percussionist

Buddy Rich

Big Band Drummer

Ed Shaughnessy

Big Band Drummer

Steve Smith

All-Around Drummer

Lars Ulrich

Hard Rock Drummer

Dave Weckl

Electric Jazz Drummer

Tony Williams

Jazz and Mainstream Jazz Drummer

Creative Listening

by Mark Griffith

There are many ways to learn to play the drums. But whether you choose lessons, books, videos, magazines, clinics, or any combination of the above, you must learn how drumming relates to the music it is a part of. While experiencing music live is irreplaceable, studying recordings is also a great learning tool. However, when drum students listen to recordings, they must realize that there is a big difference between listening to music for enjoyment and listening to learn.

Listening to music for enjoyment is an important part of our lives, and it is usually the first step in becoming a musician. However, the process of listening to learn (or "creative listening," as I call it) is a much different process. I am not referring to playing along with recordings, which is also extremely valuable, but to interactive and creative *listening*.

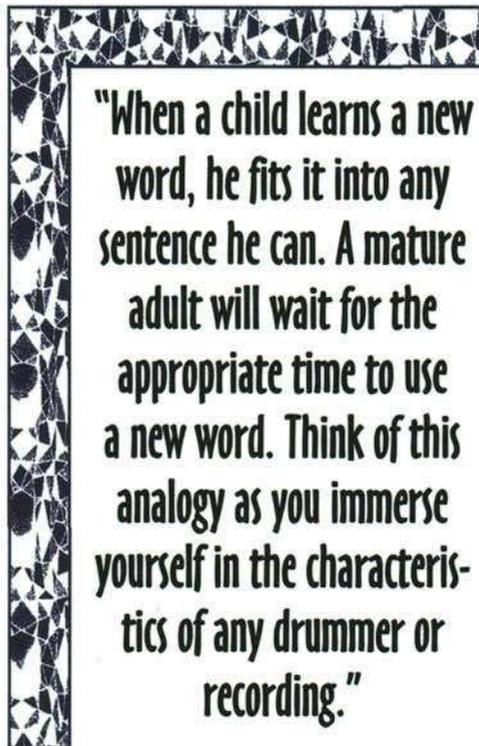
This process usually begins with a recording that the drummer really enjoys. Being inspired by the drumming on the recording makes creative listening much easier and more natural. It can be applied to anything from Metallica to Miles Davis to Mahler, and it works with entire recordings or individual songs.

Understanding The Music

Creative listening always develops from an understanding of the basic components of the music: structure (form), style, and enhancements (breaks, hits). Once you have absorbed these elements of the entire piece, which in itself is no small task, it's time to get deeper inside the music to look at the drum part specifically.

In order to learn from the drumming on any recording, you must really *hear* the

drums. This means intensely concentrating on what the drummer is playing. With this added degree of focus, listen to the different voices of the drumset. Are the drums muffled or open? Are the cymbals bright or dark? In particular, how do the snare drum and the bass drum sound? Finally, listen to the balance of the drumset (cymbals versus drums, or "top" versus "bottom"). With



this heightened awareness, you are fine-tuning your ears and establishing the important difference between just listening and really *hearing*.

After you have learned the music and focused on the drums, mentally put these elements back together. Listen to how the drummer is reacting to the music around him, and how the musicians are reacting to the drummer. Is the drummer taking an

active or passive role in creating the music? Pay close attention to the time feel of the song.

The time feel is not the same thing as the drum part or drum beat. And while closely related to the groove, it should not be confused with rushing or dragging, since however the time feel relates to beat placement—"on top," "laid back," or "dead center"—it is contained *within* the idea of keeping good time. When a time feel is agreed upon by the entire band, a pocket is established, and the groove comes out of this pocket.

After you have digested the recording's time feel and groove, listen to how the drummer interacts with the band, the music, and the groove. Understanding this interaction is essential, and best learned from creative listening. There is no substitute for playing with other musicians. However, when you are playing with other musicians you usually don't hear all of the subtleties within your own playing or the way you are relating to the other musicians. Hearing ourselves on tape can be an invaluable learning tool. However, with our favorite recordings, we can remove ourselves emotionally from the music, and therefore better train our ears to listen and learn. Later we can apply these more developed listening skills when we are playing with other musicians.

The Drum/Bass Relationship

These listening skills can be best applied to the musical relationship between a bassist and a drummer. On your chosen recording, pay close attention to how the two are interacting. Are they playing precisely *together*, or just playing at the same time? Being able to hear the difference will make it easier to feel the difference when you are playing with other musicians. This

feeling of "hooking up" with a bassist is something that comes from two musicians listening to each other. Listening to a recording interactively improves these same listening skills.

Within the drum/bass relationship, listen to the bassist's bass lines. How are the kick drum and the bass line interacting? All young drummers should start actively listening to bass lines, then try to sing along with them. I have found the bass lines of Sting, Jaco Pastorius, John Entwistle, Ron Carter, and Paul Chambers to be distinct and highly educational. Not only will this practice help you better attune yourself to what bassists are doing, but you will also improve your singing skills.

The ability to extract the bass line from a recording will help you in two very important ways: You will be able to understand how the drummer and the bassist are interacting and creating the time feel, and you will learn to hear the bassist much better on your own gigs. If you have ever exclaimed, "I can't hear the bass!" at a gig, maybe the problem has been that you couldn't find the bass notes inside the music. Through training your ears to listen, you are improving your ability to hear and enhancing your skills as a musician.

The Drum Part

So far we have learned the basic components of the music, listened to how the drums sound, absorbed the time feel and the groove, and assessed how the drummer is relating to the music and the musicians,

especially the bassist. Now we can resume focusing on the drum part. This is where most of us start, and where many of us finish. However, drumming is not performed in a vacuum. As musicians, we must relate to the music and the musicians around us. What makes particular drummers great is how they perform within the music. By taking the musical puzzle apart, you can see how a drum part relates to the rest of the puzzle.

Once you have figured out the drumming, you may want to transcribe it. This process improves your ability to relate to what you are hearing. While it's not an essential part of creative listening, it is very educational nonetheless. In determining what drums are being played at which times, you may find it useful to "sing" your way through any difficult drumming passages. This is not to imply that you should try to vocalize all of the drumming you are hearing, but it is a useful way to learn. I have never met a musician who could sing a part but couldn't play it, or play a part but couldn't sing it.

We have now figured out the drumming, working our way through the tough spots by transcribing or singing, and related it to what's happening musically. It's time to extract the nuances that make a good drummer great. Usually missed by passive listening, these subtleties have a great effect on how the music feels and its emotional content. They are revealed by asking questions such as: What notes is he or she playing? What notes aren't being played? How

are the notes being played? Rimshots? Is the hi-hat or ride cymbal being played with a constant or varying dynamic? Are there any obvious overdubs? Do the fills all have the same shape (high to low), or are they varied?

Ask yourself why the drummer is doing these things, and evaluate the overall effect

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of each choice. How do these choices, individually and collectively, make you feel? How is the drummer reacting to the music around him, and how are the musicians reacting to the drummer and his drumming? In physics we learn that every action has a reaction. This law applies to playing music with a group, too.

Using The Information

The final steps to any learning process are interpretation and application. How you interpret the information from your favorite recordings and drummers will determine what you have learned. How you apply this information will be based on your own musical maturity. When a child learns a new word, he fits it into any sentence he can. A mature adult will wait for the appropriate time to use a new word. Think of this analogy as you immerse yourself in the characteristics of any drummer or recording. At first you may sound like the drummer you have been studying, and that's alright. But after digesting the information fully, you'll find that you have become a better drummer, and the many influences will meld into a whole that is uniquely yours, filtered and tempered by your own musical values.

Creative listening is too much work to use on all of the music you listen to. Reserve it for the recordings and drummers that you want to make a lasting impression on your drumming. By listening intently and thoughtfully, we can turn great recordings into serious learning tools. Becoming a great musician involves more than training your hands and your mind—you must also train your ears. Creative listening will improve your musical awareness, and your drumming skills.

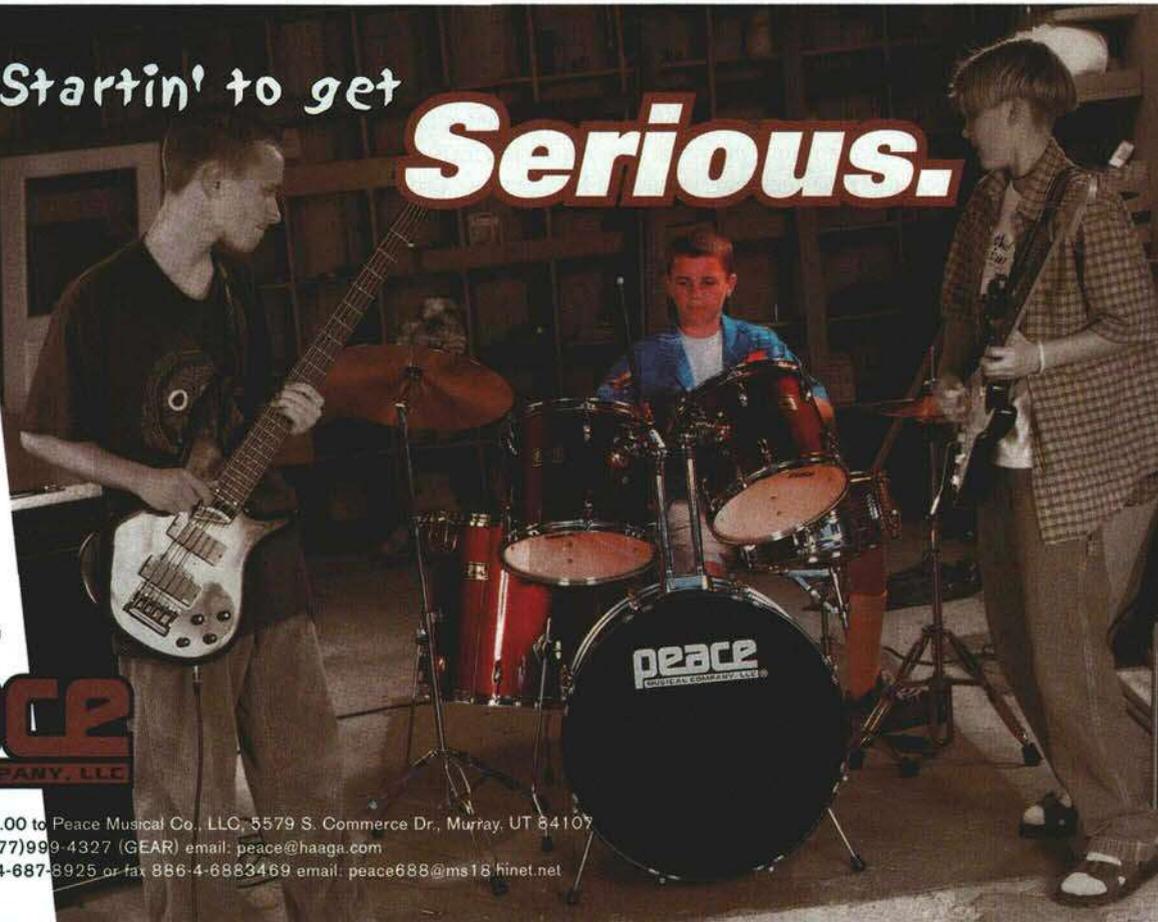


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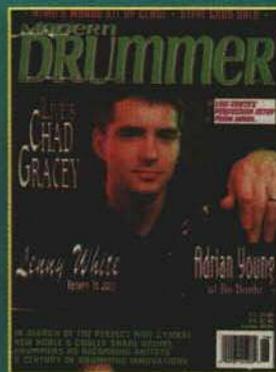
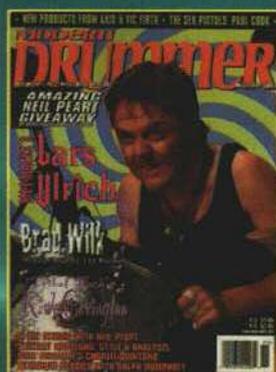


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A Little Site-Reading?

by Matt Peiken

Cyberspace is becoming progressively more interesting for those of us interested in drums. Here are a few recent "drummy" additions to the Net.

Gene Krupa Reference Page

(www.geocities.com/BourbonStreet/Delta/3898)

The home page says, "This year has been very eventful in regards to the life and career of Gene Krupa." It's amazing, because it's hard to understand how Krupa could have had *any* bad year since 1973, when he died. His legacy lives on, though, at this educational and entertaining Web site.

Even tried-and-true Krupa fans will learn something from the thorough biography presented here. There's a list of Krupa's bands and the musicians who played with him over the years. Check out the well-stocked photo gallery and the WAV sound files of Krupa performances. Online polls ask for your favorite Krupa vocalist and drum solo. And for real diehards, go to the "Classifieds" to trade or sell tapes, photos, or posters.

Chris Brady & Craftsmen Drums

(www.bradydrums.com)

Behind a Revolutionary-era motif, bordered in cyber-wood paneling, Chris Brady & Craftsmen roll out everything you ever wanted to know about their vaunted drums. Find out what's new "down under," company history, product range, available finishes, a brief description of the manufacturing process, and the dealer nearest you.

The pictures sell themselves (the West Australian wood is gorgeous), and check out the block snare drum—the crown jewel in the company's lineup. There are autographed drumheads from Chad Smith, Virgil Donati, and other believers, and you can wrap up your visit with pricing and ordering information.

Drum Line

(www.fortunecity.com/tinpan/sutcliffe/583)

Drum Line is only as good as you make it. MD's periodic *Speak Out* department asks for reader questions and input about equipment and other music-related issues. If you dig that idea, join the Drummer's Network, a discussion group where any drummer can pontificate about equipment, musical experiences, and anything related to drumming. Join Drum Line's news line and have drumming-related tidbits e-mailed to you.

Slug Percussion (www.slugdrums.com)

Slug Percussion deals in "accessories designed to improve your drumkit performance." At their Web site, you'll find details on the *Tweek* drumkey clip, *Batter Badge* impact pads, *Muffelt* strips, and other products. There's a list of endorsers, along with dealers in the US, Canada, Puerto Rico, and Australia.

Learn about new products and find out what endorsers are up to by reading "Slug News." The Slug "Classifieds" are part classified ads, part yellow pages (music schools, recording studios, used drumkits, and more). There's a section to answer "frequently asked questions" and another with links to outside drumming sites.

Harmony Central Drums & Percussion (www.harmony-central.com/Drums)

While there are hundreds of sites dedicated to drumming-related links, this ranks among the best. Here, the links are dished up magazine-style, broken down by such detail that this could serve as an encyclopedia for any percussion-related interests.

You get percussion news, equipment reviews, and sites for tuning, building, and repairing drums. There are links to lessons for the drumset, hand drums, concert percussion, and marching drums. I even found some KoRn transcriptions. There's also an extensive buyer's guide—from the agogo to zurna—along with a link to the equally impressive Electric Drum Web.

The Official Evelyn Glennie Web Site (www.evelyn.co.uk)

Don't be fooled by imitators: Here's the "official" destination for fans of this master percussionist. Evelyn, who is deaf, has performed with elite orchestras worldwide.

Sit in here with Evelyn's "Virtual Percussion master class," with *Shockwave* files, and keep up with her concert schedules on five continents. There are also details on Evelyn Glennie scholarships for deaf musicians. Among other personal essays here, Evelyn writes at length about her deafness and its effects and relationship to her music. And of course, there are details about her solo recordings and a place to easily order CDs, sheet music, and Evelyn ware online.

Bennett Drums (www.bennettdrums.com/default.asp)

Online shopping is all the rage now. You can't quite buy online here, but there's some great *window* shopping. Donn Bennett says he's acquired drumkits played on some of the most important albums in history.

I'm not sure about that, but for \$2,000, you can snag the kit Luther Rix played on the *Tommy* Broadway show and cast album. Bennett is also selling Larrie Londin's *Nashville Now* TV show kit. And if you think his prices are too high, he just sold Scott Rockenfield's *Empire* tour kit for \$7,000. Bennett also sells vintage drums and is developing a "virtual studio."

Let Matt Peiken know about your drumming-related Web site by sending e-mail to mapeiken@pioneerplanet.infi.net.



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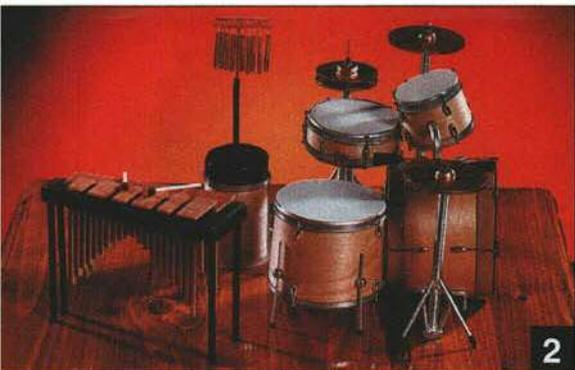
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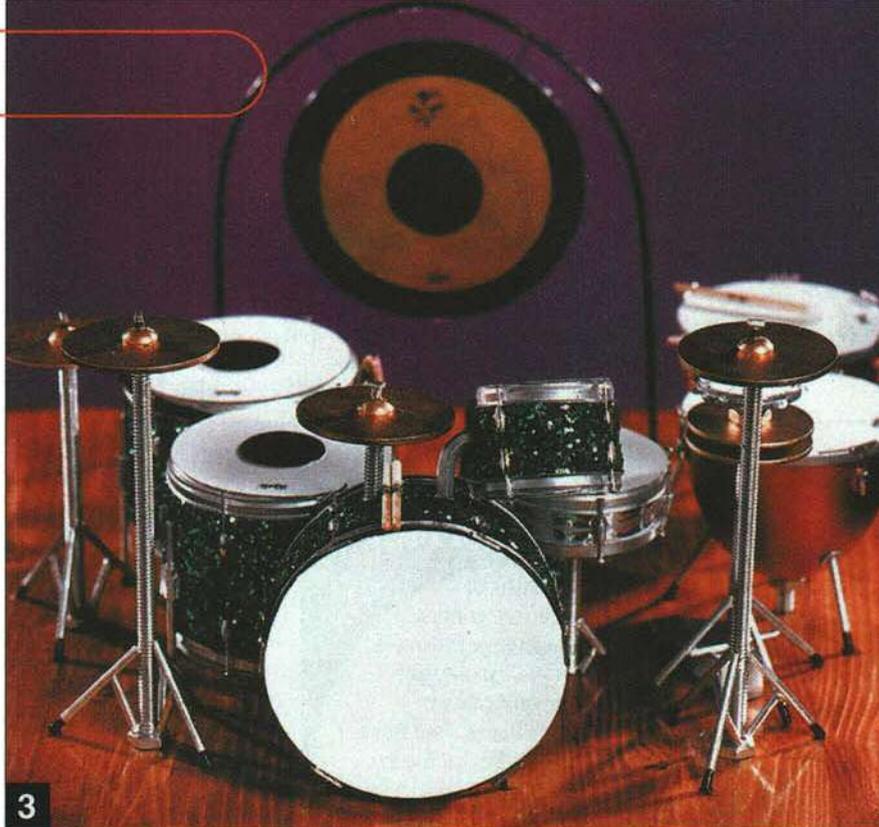
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Keels Kits

story by Rick Van Horn • photos by Shuback Studios

Drumming is an art form, so it shouldn't be surprising that drums themselves—or at least representations of drums—should become objects of art. Such is the case with Keels Kits, which are hand-crafted miniature model drumset/percussion instrument sculptures.

But unlike other miniature drumsets on the market today, Keels Kits are custom-designed from photographs and specifications submitted by customers. In the past few years they've found their way into the homes of all types of drummers, including name professionals from around the country, as well as craft enthusiasts and collectors. There are currently three lines available: *Standard*, *Star*, and *Theme Series* outfits. As an option, each is available with hand-crafted percussion instruments and accessories, including vibraphones, timpani, gongs, cowbells, wind chimes, brushes, stick bags, and others.

Constructed primarily from recycled materials, these "environmentally friendly" sculptures are put together in many ways similar to how real drums are made. After the shells have been drilled to accommodate fittings, they are either hand-painted in a solid color or sparkle finish, or covered with a natural wood,

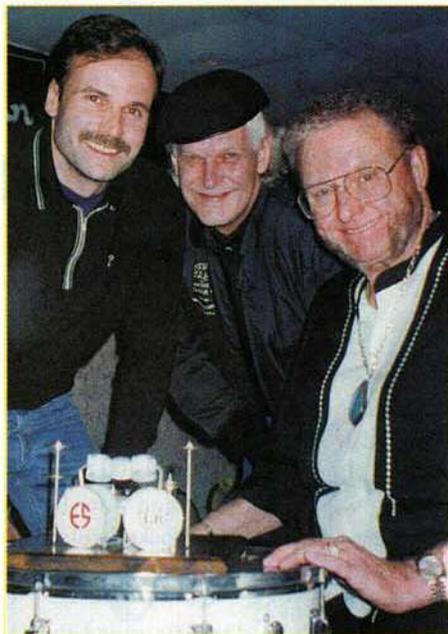
chrome, or pearl laminate. Recycled drumhead *Mylar* is used for the top and bottom of each drum. When completed, the set is affixed to a hand-finished wooden stage. When viewed from various angles, these sculptures really create the feeling of looking at a real drumset. Being custom-made further enhances their personalized charm.

Keels Kits began as a creative thought that occurred to drummer Tom Keeler while he was holding an aerosol paint cap at work. The cap became a miniature bass drum, and soon a whole set took shape, replicating Tom's five-piece Yamaha outfit. As he began showing it around to friends, family, and fellow drummers, requests started coming in. Music stores in Massachusetts and Connecticut offered display space. With no creative boundaries, Tom began producing kits around a host of themes and holidays.

1) This display is a creation from the *Theme Series*. (Note Santa's favorite reading material.) 2) This four-piece natural wood outfit (with optional vibes and wind chimes) comes from the *Standard Series*. 3) Keels Kits' *Star Series* reproduces the setups of famous drummers. Can you guess whose kit this is?

Enter Bill Lettang. Bill is a respected player/teacher in western Massachusetts who has come to know and work with many name professionals. While doing drum transcriptions for Rascals drummer Dino Dinelli, Bill suggested to Tom (who was studying with Bill) that he make a replica of Dino's famed silver sparkle/black pearl kit. Dino's response was so positive, it was time to try another famed drummer. The legendary Hal Blaine (arguably the most recorded drummer in the world) had become Bill's good friend after Bill produced a show honoring Hal in his hometown of Holyoke, Massachusetts. Tom designed a miniature version of Hal's original multi-tom setup. Although this kit presented new construction challenges, the results turned out fantastic.

Tom and Bill became partners, set up shop, and began making improvements in the kits' design and quality. Their next step was to see what the reaction to the kits would be from a wider range of drummers. Art Benson of Dynamic Percussion in Connecticut invited them to a clinic for 200-plus drummers, featuring Ed Shaughnessy and Louie Bellson. There, they presented each of the two master drummers with a replica of his kit, includ-



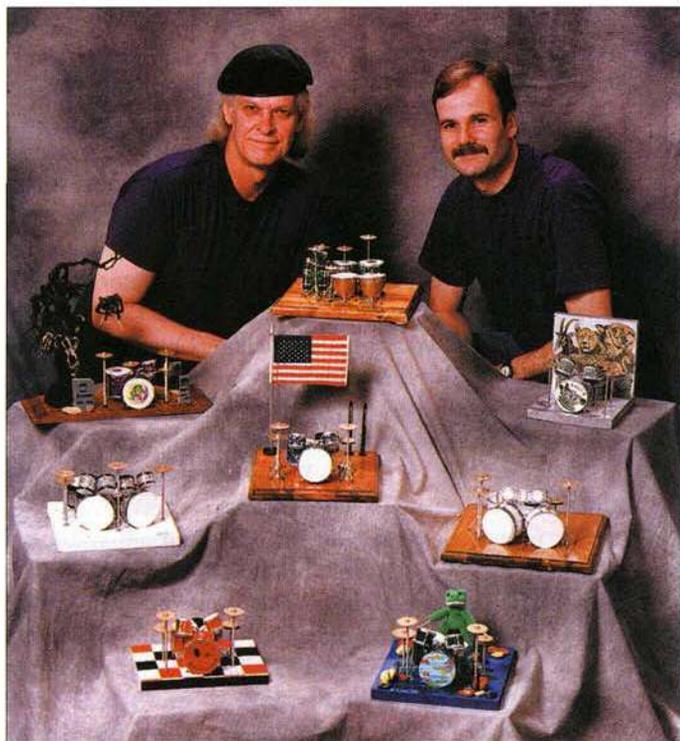
Ed Shaughnessy was recently presented with his own customized drum sculpture by Tom Keeler and Bill Lettang.

ing personalized bass drum head logos. After the clinic, Tom and Bill answered numerous inquiries regarding Keels Kits.

Ranging out of the music field and into the political arena, Bill and Tom sent Tipper Gore (wife of vice president Al Gore) a pen & pencil kit featuring an American flag backdrop and the vice presidential seal affixed to the bass drum. (Mrs. Gore is both a drummer and an environmentalist.) They received a warm note of thanks, and in a personal conversation that followed they learned that the kit now sits atop Mrs. Gore's desk in Washington, DC.

Of course, you don't have to be a drumming star or hold high political office to own and enjoy a customized Keels Kits drumkit sculpture. All you have to do is get in touch with Tom and Bill, and let them know what you have in mind. They'll work with you to create a personalized piece of "drum art" that will undoubtedly serve as both a keepsake and a conversation piece for many years. For a free brochure detailing basic configurations and pricing, send

a self-addressed stamped envelope to Keels Kits, PO Box 6195, Holyoke, MA 01041-6185.



Bill and Tom with examples of their creative work

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An Evening With Buddy

by Thomas Cochran

This story is about something that happened several years ago: an opportunity I accepted but perhaps shouldn't have. The plain truth of the matter is that I wasn't quite as up to the task (the *privilege*) of interviewing Buddy Rich as I thought I was.

Looking back, I honestly believe that I would have stood a better chance of staying with Buddy through an exchange of eight-bar drum figures than I did during the brief question-and-answer session we had. Dream on, right? An unschooled, 2 & 4 player such as myself *might* match Buddy Rich—provided that both of Buddy's hands were tied to his throne. As it was, the only thing tied that night was my tongue—though Buddy's might as well have been. He wasn't exactly... *forthcoming*.

Nothing against Buddy, understand. He's the boss, the champ, the king, the—well, you know what he is. (And I *mean* "is," not "was." Such talent remains a present-tense consideration, across the table from which death holds laughable cards and had *best* be not proud. Buddy Rich *lives*.) I'm certainly not going to try to remove him from first chair just because I had a hard time talking with him. After all, no less an interviewer than Johnny Carson occasionally ran into the same trouble. In other words, I should have known. Secretly, I kind of did. But the offer was made, so I took it. Wouldn't you? Damn straight you would.

The real question is: Would you tell anybody about it after all these years? Buddy forgot it as it was happening. The only other person who was present from start to finish was sax player/arranger Steve Marcus, who—save one pithy observation—paid little attention. Thus, I alone

remember that this encounter even took place, and it's not in my box of fondest memories. But the decade and a half that has passed between then and now has salvaged the wound enough to make it tolerable, so here goes. Reel back to a cold January night in 1983.

Buddy wasn't in a terrific mood that evening. To start with, his bus from Wichita, Kansas to Fayetteville, Arkansas was late in arriving. Set-up time for the

"When he shook my hand his grip felt something like having one's palm run over by a Lincoln Town Car. He could easily have cracked pecans with it."

8:00 P.M. show was cut short, leaving no time for a sound or light check. Both omissions would create problems, the former because the room was cavernous and echoey, the latter because the poor guy in charge of the follow-spot was unfamiliar with the music. His strategy was simply to keep it on high-beam and aimed directly at the drummer. Buddy, in turn, didn't mind stopping—once in mid-solo—to read him the riot act because, as he put it, "I'm going blind up here, man."

I was in the house for two reasons. First, as a fellow drummer I wanted to witness Buddy...to marvel...to pay my respects. I was also there as a reporter, sent by the editor of the local alternative paper for which I freelanced. I'd written a bow-down preview story/tribute to Buddy the week before. ("Sometimes vicious, sometimes loving, a Buddy Rich trap drum piece is a tale told by a master. It has something to say to us all." Etc.) That little exercise in typing earned me a pair of passes and the promise of a brief audience with the headliner. It was to have taken place *before* the show, and I'm convinced that had it done so, my memory of the evening would be considerably more positive.

But that blasted bus was late.

"I don't know if we'll be able to get you with him after all," the promoter told me. "Sit tight, though. We'll see."

Familiar with the empty assurances of promoters, I took this to mean that the interview was off, which left me only mildly disappointed. I put away my notebook and got comfortable, my eyes locked on the white kit up on the bandstand. It was like seeing a blank canvas stretched and ready in Van Gogh's studio. Upon it, something beautiful and astonishing was about to be created.

My wife, Debby, showed up just as the house lights went down.

"How'd it go?" she asked.

"It didn't," I said. "And it looks like it's not going to. They were late getting here, and everything's a little off."

"I'm sorry," Debby said. "I was hoping that you'd at least get to meet him."

"Me too. But this is really better. I don't have to worry about what to say. Look—there he is."

I don't recall many details about the next

forty-five minutes, because I spent them being thoroughly knocked out of my seat. Buddy's speed, power, finesse, and absolute *control* were otherworldly. I'd seen him on television and heard him on record, but it was clear that such reproductions had contained and reduced him the way poster prints diminish great paintings. What he was doing was impossible. Yet there it was, this miracle of rhythm, begging to be dealt with. I applauded until my hands hurt, a line from John Clellon Holmes dancing in my head: "The drums went on and on, as if only some final, catastrophic thing could halt those tireless sticks."

I've heard it said that Buddy Rich trades musicality for technique, that his ability overwhelms arrangements to the point of turning everything else into so much excess freight. If you believe this, pull a random selection from your stacks and listen carefully. Then, if you still believe it, call your doctor and make an appointment. You need your ears blown out. Buddy plays the way Sinatra sings (the late Chairman being another present-tense titan). The technique is there from dusk to dawn and back again. But don't kid yourself. So is the music. Above all, there's always that.

Shortly after the first set ended with an ineffable "Birdland," the promoter returned to inform me that Buddy had a moment for me if I wanted it. I'd all but forgotten the possibility. Having settled in as a fan, I now had to switch hats and go to work.

"Let's do it," I said, my heart pounding.

"Good luck, babe," my wife said.

I wouldn't swear to it, but I'm pretty sure that the promoter said, "You'll need it."

I followed him backstage, and, just like that, I found myself being introduced to Buddy Rich. When he shook my hand his grip felt something like having one's palm run over by a Lincoln Town Car. He could easily have cracked pecans with it.

Reading the following transcript of our conversation, you may think that it went better than I've indicated. (It didn't, but more about that later.) Meanwhile, this is what was said between the two shows Buddy Rich played at the Union Ballroom on the University of Arkansas campus, January 20, 1983.

TC: The first thing I want to ask you is, I know you started playing when you were [indicating a tot's height] this tall.

BR: Right.

TC: Why the drums?

BR: The tuba was too heavy, I suppose.

TC: Did you ever play anything else?

BR: No. Just drums. I've had enough trouble with that.

TC: Enough trouble!

BR: Uh-huh.

TC: You say you never practice...

BR: That's right.

TC: ...and that you don't read.

BR: Not unless I have to.

TC: I'm just amazed that you continue to be so innovative without practice. Have you just done it for so long...

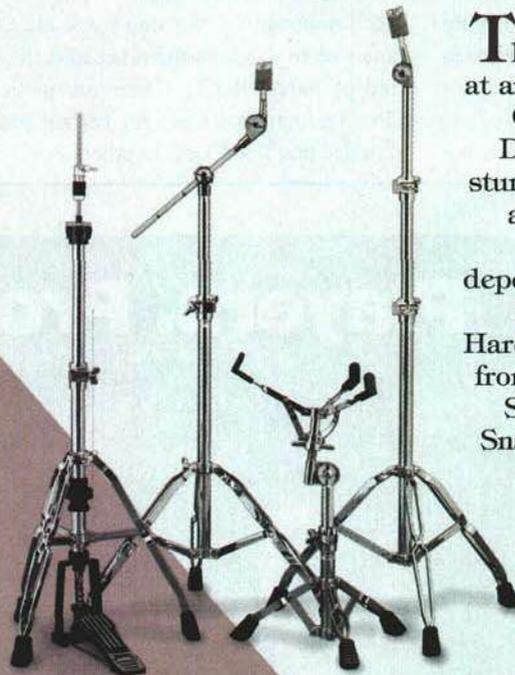
BR: Well, you're innovative *because* you don't practice. If you practice, you woodshed everything. Then nothing happens that's innovative up there. It gets to be very sterile. So why practice? You might as well do it if you can do it.

TC: You just do it different each night.

BR: You try to do *something* different each

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night.

TC: Do you ever find yourself falling into a pattern?

BR: Sure.

TC: Being out on the road.

BR: Yes.

TC: Doing the same thing every night.

BR: No, I don't find the *same* things. I find *some* things that are...similar. But I don't think I ever fall into a kind of dull pattern now. I don't do that.

TC: How do you put a band together?

BR: Carefully.

TC: You just pick [the musicians] up?

BR: No, you don't pick them up. They're people that you know, people that are recommended to you by other people whose opinion you might respect.

TC: Well, who's the second-best drummer?

BR: I don't even know who the first is. So I can't answer the second.

TC: You've been quoted as saying...

BR: No. I've never been quoted as saying that. *People* have quoted it. I've never been quoted as saying it.

TC: Have you ever said it?

BR: Have I ever said it? I say it a lot, but

I've never been *quoted* as saying it to a newspaper. Or anybody else.

TC: Do you believe it?

BR: I don't even think about it, man. It's not that important.

TC: Oh, I know it. Are there any drummers right now that you consider...

BR: I love them all. I love them all. Except the ones who can't play, and I don't pay any attention to them. So...most that I listen to are really good.

TC: "Birdland" was really nice. I noticed you doing some rock 'n' roll on that.

BR: I try to avoid that every chance I sit down. It just sort of sneaks in.

TC: I guess a tune like that is hard to...

BR: It's hard to play good, right. We recorded it, so we play it in answer to a lot of requests we get.

TC: It's a favorite.

BR: Yeah.

TC: Are there any tunes you like to play more than some other ones?

BR: I suppose so, but don't ask me their names or to describe them because they're kind of indescribable. There are just certain...feelings that I get for certain pieces of music that I don't get in others.

TC: Do you just call them out as you feel them?

BR: Yep.

TC: I noticed that you changed your mind a couple of times this evening.

BR: Only a few times tonight? Sometimes I change it after every tune. Depends on how I think the band sounds on the tunes I call.

TC: How do you think it's sounding tonight?

BR: Terrible.

TC: Sincerely?

BR: Huh?

TC: Sincerely.

BR: Uh, not terrible. But on a scale of five, they're four tonight.

TC: And that's terrible?

BR: Well, it's not up to the standard of the band. But then you have to understand that they've been traveling day and night for the past couple of nights. You have to take that into consideration because they're all such prima donnas, [laughs]

TC: After having played over half a century, do you think you have any weaknesses as a drummer?

BR: Do I have any weaknesses? No.



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TC: Is there anything you're still working on?

BR: Yeah. Perfection.

TC: How long do you plan to keep on doing this, these one-nighters like this?

BR: Until I find the secret of perfection.

TC: The perfect drum piece?

BR: Something like that, I think. At the point *you* think you are. That means I'll be out here for a long time, I guess.

TC: Have you ever played in Arkansas before?

BR: Oh, yes. Many times. As a matter of fact, I was here last summer, in Little Rock, with the Little Rock Symphony. Played drums with the symphony there. Lord, I've been coming to Arkansas many, many, many years. With different bands of the past.

TC: You like it down here?

BR: Where?

TC: In the South.

BR: I don't really pay any attention to sections of the country that way. If people are nice, they're nice in any part of the country. If they're a drag, they're a drag wherever you are.

TC: True.

BR: So you ask me, "How you like it down here?" It's no different than any other place. If you're nice, you're swell. Bad, you're out to lunch. That's all there is to it. Too many people put too much emphasis on, "Where y'all from?" What difference does it make? Steve Marcus: It's true.

TC: Well, it is true.

SM: Sure.

BR: I think one of the funniest things is to step off the bus, after traveling maybe four or five hundred miles, and get off and somebody—either newspaper people or whoever—say, "How ya like it here?" You just walk off the bus. You haven't put your foot down on the *pavement* yet. "How ya like it here?" How [are] you supposed to answer that?

TC: There is no answer, I don't suppose.

BR: All right!

SM: It's a political answer, you know: "It's my favorite place!"

BR: Yes. [It's,] "I love it here. Oh, it's marvelous." You're supposed to say, "I don't know. I haven't been here long enough to find out how I like it. So far we haven't been attacked, so I guess...."

TC: Is there a certain amount of time you play each night?

BR: We play exactly forty-five-minute sets twice a night.

TC: Well. I guess it's about time for y'all to...

BR: No. The only time it's about time is when I say it's about time. And I haven't said it yet. That way, nobody moves. They just sit, transfixed, waiting for his word.

But it *was* about time, and the conversation was effectively at an end. Buddy asked Marcus if any *Cokes* were left. There were

not. His second choice was orange juice, but there was none to be had so he settled for a bottle of *Perrier*. As he sipped it, I understood that he had begun to move into a private place where others were not permitted, so I stood and quietly gathered my things. We shook hands again—I was more prepared for his beartrap of a grip the second time, though I still was unable to match it—then I left the room. I was drained. I felt like I'd been shot at.

Getting the few comments I did was a

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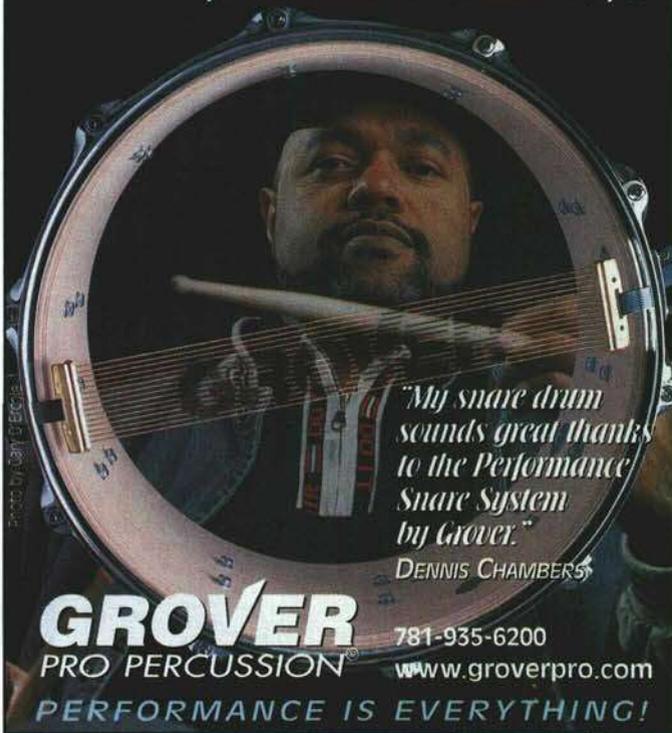
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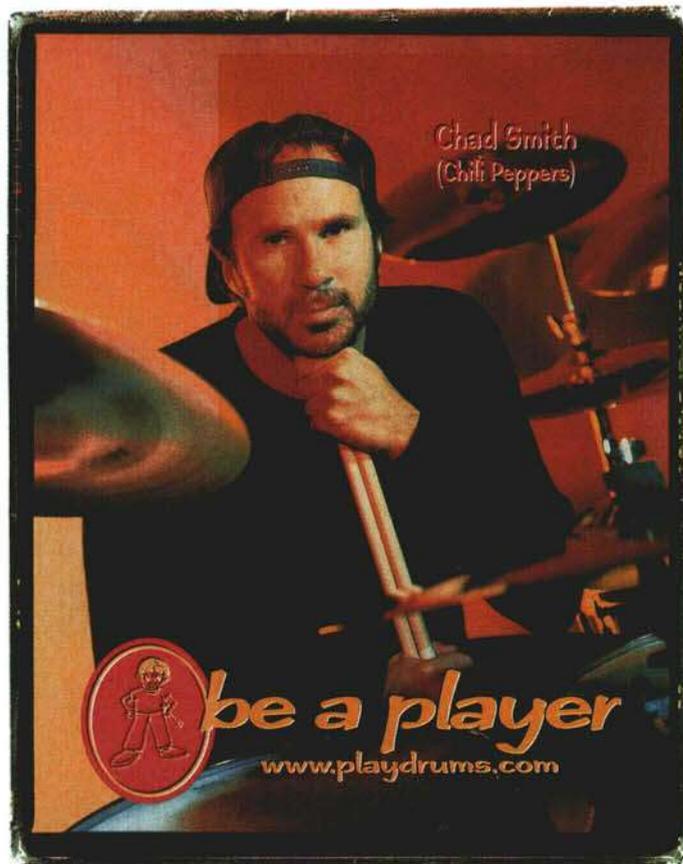
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tough chore, something like digging rocks out of the ground with a toothpick. When I hadn't been interrupted or cut off, the pauses after my questions were awkwardly long, and I had to repeat them far more often than the transcript suggests. "Huh?" Buddy would say. "What?" It was as if he were swatting aside a bothersome insect. Perhaps he never left that private place.

Bottom line? I was intimidated, and Buddy knew it. He could have given me a hand, but he didn't—in the same way that he probably didn't give one to countless other nervous, green-to-the-bone interviewers in similar situations. I don't hold it against him, though. He was there to play, not to talk, and he played, as always, with the transcendent skill that he alone could bring to the kit.

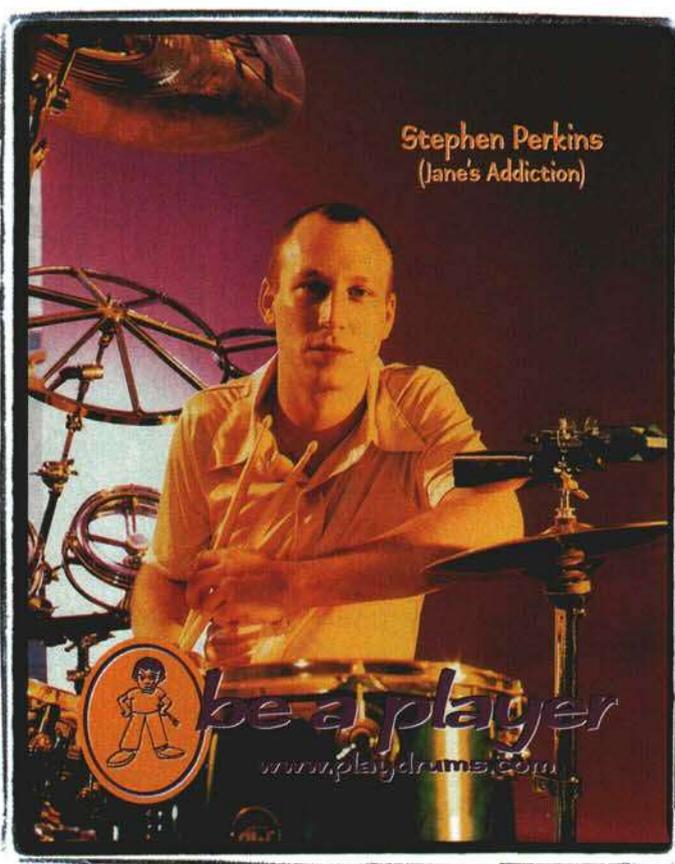
Still, it took me quite a while to come to terms with the idea that I'd simply failed to engage him. But *c'est la vie*. My only lasting regret about that night has nothing to do with the interview itself. Time and a little editing and rearranging have taken care of that. This other thing is a mistake that can't be fixed, ever.

I try not to think about it, but every once in a while it slips into my mind, and all I can do is shake my head in amazement. There I was, sitting with the greatest drummer who ever lived, and *Iforgot to ask him for his autograph*. Forgiving Buddy Rich for having been short with me is no problem. Forgiving myself for neglecting to get his signature is impossible.



Chad Smith
(Chili Peppers)

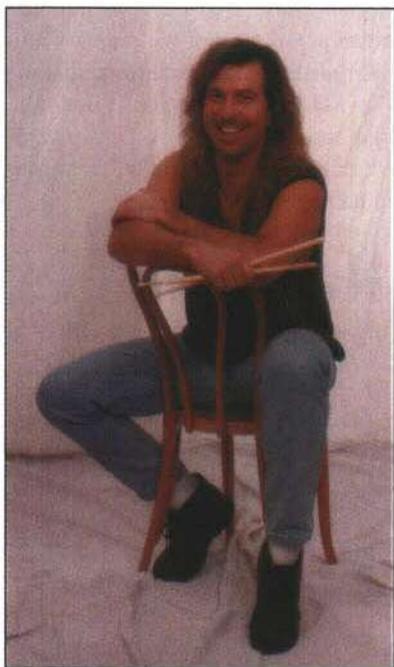
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Lance Hyland Stark



Lance Stark was one of two drummers featured in the very first *On The Move* department, which appeared in the May 1984 issue of *MD*. In fact, he was largely why we created the department in the first place.

The editors of *Modern Drummer* saw Lance playing with a band in a New Jersey nightclub where we were holding our staff Christmas party in 1983. His performance impressed us all, and prompted a discussion of the fact that there were thousands of drummers like him across the

country, working strictly on a local basis. They didn't have recordings to their credit, nor were they playing on major concert tours, so they weren't likely to be the subject of feature stories in *MD*. Yet these local drummers were unquestionably talented players, who were actively pursuing the same dream as those who were involved with recordings and tours—and who, as a result, received *MD* coverage.

That discussion led to the creation of the original *On The Move* department. At that time drummers were invited to submit their own stories, written in first-person form. We ran the department using that format for a few years, until space considerations caused by other editorial expansion required us to discontinue it. After a few more years and a couple of magazine re-designs, we were able to reinstate *On The Move*, in its present form, in the February '95 issue.

Which brings us to the present, and Lance Stark. In the conclusion of his 1984 *On The Move* piece, Lance had said, "I love what I'm doing now, but I'm looking forward to the future. I hope to do

some touring with a major act, or become more heavily involved with recording." Well, we recently received a career update from Lance, and it looks like he's managed to achieve a good portion of those goals.

"That small column in *MD* fourteen years ago opened several doors for me," says Lance. "It helped me to create solid musical relationships and to become fairly well respected among my peers." Those relationships must have paid off, because in the past few years Lance has released two CDs in Europe and one in Japan with a band called Silent Witness, featuring ex-Lynch Mob and Cry Of Love vocalist Robert Mason. (Besides drumming for the band, Lance is also a major songwriter.) In addition, he performed on a recent single with Mercury recording artist Motorbaby.

But recording isn't the only focus of Lance's drumming activities. Live playing is still a major element of his career. He's been playing with a band led by Bobby Bandiera (guitarist on the new Jon Bon Jovi solo CD), a New York City-based original band called Tenfold, a New Jersey-based original band called Talk Town, and dozens of freelance gigs. And he has a 1999 tour of Russia with a Rolling Stones tribute act in the works!

Ever one to expand his horizons, Lance has also become a producer. In addition to the Silent Witness CDs, he has produced (and drummed on) recordings by Frank Dimino (Angel), Eddie Ojeda (Twisted Sister), Ritchie Ranno (Starz), and Rocco Fury (American Angel). And recognizing the value of publicity, Lance has also established Web sites for himself (members.aol.com/DRUMSAWAY/Lance.html) and for Silent Witness (members.tripod.com/~silentwitness).

Lance's playing on the Silent Witness CDs is solid, powerful, and expressive—perfect for the group's hard-rocking style. But his varied activities attest to his talents as a versatile player, able to adapt to virtually any musical situation. He's currently playing a Yamaha *Recording Custom* drumkit with a Pearl snare drum.

From a local New Jersey bar band to a promising recording and touring career is definitely a *move*, even if it has taken fourteen years. But Lance has a realistic attitude. "I wanted to wait to re-contact *MD* until I had enough interesting things happen in my life to share again. I think I'm at that point now. But my progress will continue as my career goes forward. I'm definitely still 'on the move.'"

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.



Buddy Rich Memorial Scholarship Concert

Despite some last-minute changes in the artist roster, the 1998 Buddy Rich Memorial Scholarship Concert, held on Saturday, October 3, filled New York City's Manhattan Center Ballroom with good vibes and great music.



Steve Smith, performing with "Buddy's Buddies"

Joann Akanevich

The evening kicked off with a performance by "Buddy's Buddies," a quintet formed of members of the Buddy Rich Band, augmented by Will Lee on bass and the inimitable Steve Smith on drums. With his trademark combination of taste, creativity, and fluid technique, Steve came out blazing from the opening notes—artfully supporting the other soloists, making his own dynamic musical statements, and generally demonstrating why he is probably the most accomplished and versatile drummer playing today.

Steve's appearance was followed by a video message from Max

Weinberg, who offered a very personal and touching tribute to Buddy Rich. The tape also included Max and his *Conan O'Brien Show* band performing a musical salute to Buddy.

Next up was Dennis Chambers—called in on literally

one day's notice to replace an ailing Omar Hakim. With little time to rehearse, Dennis opened by playing a bluesy jam in a piano-bass-drums trio format (during which he exhibited some very tasty brushwork). But then he got down to business with the big band, propelling them through a solid upbeat chart and pleasing the crowd with his patented rapid-fire soloing skills.

Finally came the highly anticipated appearance of Phil Collins. Following a year's touring with his own big band, Phil was tuned and ready to drive the BR band. Combining outstanding big band arrangements of his own hits with classic Buddy charts like "Mercy Mercy



Phil Collins proved himself a dynamic and swinging big-band drummer, with help from Luis Conte (on percussion, at left), Will Lee (on bass, front), Steve Marcus (on sax, standing), and the band.

Joann Akanevich

Mercy," "Norwegian Wood," and "Birdland," Phil impressed the crowd with his musicality and intensity. Ably assisted by Luis Conte on percussion, Phil firmly proved that his foray into big band playing was more than a pop/rocker's whim: The man can swing.

The man can also *sing*, as we all know. And that was how he closed the evening. Stepping down to the front of the stage (while Luis covered the drum chair), Phil dedicated a tender rendition of "The Way You Look Tonight" to Marie and Cathy Rich (Buddy's wife and daughter), thus honoring those who have worked so hard to honor the memory of "the world's greatest drummer." It was a fitting conclusion to a very entertaining evening.

GMS Day In New York



Camille Gainer



Nathaniel Townsley

Due to a last-minute scheduling conflict, Genesis's Nir Z couldn't make his scheduled appearance at the November 16 GMS Day at Manhattan's S.I.R. showcase studio. But after Camille Gainer (Greg Osby, Roy Ayers) ignited some furious odd-meter fusion, Louie Appel (John Eddie, Robyn) kicked roots-rock ass, and Nathaniel Townsley (Special EFX) burned the house down with his current gig, former Living Colour-ist Corey Glover, Nir was far from the thoughts of the cheering crowd of two hundred. Other sponsors of GMS's first major clinic event included Evans, Gibraltar, Paiste, Sabian, and the Black Rock Coalition.

1998 Berklee World Percussion Festival And Mallet/Keyboard Festival

We're at Berklee College of Music in Boston, and the ever-paternal Walfredo Reyes Sr. is good-naturedly cuttin' on the younger keepers of the clave (namely Horacio Hernandez and Giovanni Hidalgo). We're talking the 1998 Berklee World Percussion Festival, where for a week late last year the limits of the global percussion village were pushed to implausible new heights.

From demonstrations that spanned the globe from Senegal and

Guinea to Southern Italy, Havana, South India, and... well...Arthur Hull-ville, the bases were covered (as always) by the best in the business. Mohammed Camara, Joe Galeota, and John Ramsay traced the Cuban-West African connection. Horacio Hernandez addressed the not-so-everyday travails of inserting 32nd-note double-bass runs into a left-foot-clave groove. Bata master John Santos and the aforementioned Walfredo Reyes Sr. engaged in a bata/drumset duet. And in a decided highlight, tambourine goddess Alessandra Belloni, accompanied by Jamey Haddad, exploded into tarantella exorcism mode.



John Santos (left) and Walfredo Reyes Sr.

As if this weren't enough, vibes enthusiasts were offered their own four-day intensive in Berklee's inaugural Mallet/Keyboard



Trichy Sankaran (left) and Giovanni Hidalgo

Festival, held the same week. Faculty members Victor Mendoza, Dave Samuels, Ed Saindon, and Nancy Zeitsman were joined by Julie Spencer, Gary Burton, Richard Flanagan, and Janis Potter for a clinic/concert atmosphere rivaled only by the lofty BWPF precedent. The two festivals collided (happily) during Saturday evening's faculty blowout. The incredible Zeitsman/Potter team greeted the capacity audience with a mesmerizing double vibes set, followed by faculty member Ron Reid, who stirred up some gurgling Trinidadian funk behind his pans. Later, Victor Mendoza and Dave Samuels took things into salsa mode with their respective performances (both featuring the amazing Antonio Sanchez on drums and percussion). This heated up the house for the evening's biggest surprise: a no-holds-barred (albeit *brotherly*) showdown between titans Trichy Sankaran (on tabla) and Giovanni Hidalgo (on congas). A last-minute addition to the program (apparently at Giovanni's request), this proved to be a BWPF milestone. The two masters fused *tala* with *timba*...modern technique with deep, deep history...before inviting Horacio Hernandez and the rest of the BWPF faculty up to contribute to a closing jam—bringing to an end the biggest, baddest World Percussion Festival yet.

Sponsors for this year's event included Vic Firth, Drum Workshop, Toca, Pearl, Sabian, Zildjian, Remo, Latin Percussion,



Gary Burton and Dave Samuels were among the mallet masters on hand for Berklee's first Mallet/Keyboard Festival.



Gibraltar, Regal Tip, and Yamaha. For information on Berklee's World Percussion Festival or Mallet/Keyboard Festival in 1999 (or additional summer programs), contact Special Programs, Dept. M7, Berklee College of Music, 1140 Boylston St., Box 13, Boston, MA 02215-3693, (617) 747-8870, summer@berklee.edu.

Seth Cashman

KoSA International Percussion Festival



Members of the KoSA faculty (from left): Dom Famularo, Aldo Mazza, Gordon Gottlieb, Glen Velez, Delphine Pan Deoue, Horacio Hernandez, Pierre Beluse, and Bobby Sanabria

The third annual KoSA International Percussion Festival was held late this past summer amid the breathtaking countryside of Vermont's Johnson State College. Masterminded by Repercussion's Aldo Mazza, KoSA's 1998 workshop (dubbed "Thunder In The Mountains") continued to promote the idea of unity among drummers and percussionists with a refresh-

ing, decidedly more *European* aesthetic: "African dance, taiko, double-bass drumming...hey, they're all *related*."

The week drew its largest student body yet, as well as the wisdom of Terry Bozzio, Bobby Sanabria, Glen Velez, Horacio Hernandez, Gordon Gottlieb, Dom Famularo, Pierre Beluse, Repercussion, and Ivorian dancer Delphine Pan Deoue—each of whom led classes/clinics throughout the week.



Bobby Sanabria leads a Latin percussion clinic

The cultural cross-talk was particularly noticeable during Saturday's student showcase, which featured everything from an air shakuhachi/free-form drumset duet to an off-the-cuff "composition for two badminton rackets." It was echoed in force by the faculty during their final performance: Aldo Mazza met up with a *Wave Drum*, a freshly barbered Horacio Hernandez led a rumba-rocked audience in a chorus of "Oye Como Va," Glen Velez tranced the house with his ever-evolving vocabulary on the bodhran, and Marco Lienhard proved a true purveyor of "thunder in the mountains" during an explosive taiko demonstration. Finally, in a West African-flavored encore (powered by the members of



students get hands-on experience in a taiko workshop

Repercussion), Delphine Pan Deoue



Delphine teaches Dom to get down Guinean-style

put the entire faculty—one by one—through the rigors of some more *traditional* moves. (Dom Famularo and Gordon Gottlieb getting down Guinean-style? Only at KoSA!)

Sponsors for the 1998 festival included Sabian, Gibraltar, Ludwig/Musser, LP Music Group, Vic

Firth, Zildjian, Remo, DW, Premier, Mike Balter, Yamaha, Regal Tip, HQ Percussion, and Pearl. KoSA's 1999 lineup is already planned, and promises plenty of the percussive surprises—as well as the signature spirit—that have become the festival's hallmark. For more information contact KoSA International, PO Box 332, Hyde Park, VT 05655, (800) 541-8401, kosa@istar.ca.

Seth Cashman

MD Giveaway Winners

Barry Buchanan of Ferrum, Virginia is the lucky winner of a Tama *Starclassic Maple* drumkit. Barry's card was drawn from among the thousands sent in response to Tama's giveaway in the September, October, and November issues of *Modern Drummer*.

Second prizes—each consisting of a *Starclassic Maple* snare drum and a Tama *Air-Ride* snare-stand system—went to Jason

Roman of Hermitage, Tennessee, and Robert Calamusa of Prince George, Virginia. Four third prizes (the winner's choice from among Tama's *First Chair* drum throne models) were awarded to Andrew J. Bobalik of Flint, Michigan, Juan Garcia of Danville, Illinois, Dave McElroy of Chandler, Arizona, and Robert McKague of Regina, Saskatchewan, Canada. Fourth-prize winners of Tama *RW100 Rhythm Watches* are: Robb Smith of Houston, Texas, Shon Baughman of South Lake Tahoe, California, William Devine of Palmer, Alaska, and Brian Cressman of Pennsburg, Pennsylvania. Congratulations from Tama and *Modern Drummer* to all the winners!

Indy Quickies

Pro-Mark has become an associate sponsor of the Bands of America program. It is currently the only drumstick manufacturer to do so. The sponsorship reflects Pro-Mark's increasing commitment to and support of marching activity.

MARS Music Foundation (sponsored by MARS Music and Recording Superstores) has created a musical-instrument exchange program called "In Tune With Kids." The program encourages area residents to bring in used musical instruments to their nearest MARS store for donation to local school districts. The store's service center cleans and reconditions the instruments, then turns them over to the schools for distribution to deserving band and orchestra students who might otherwise be unable to obtain them. All types of band instruments are needed, and donations are tax-

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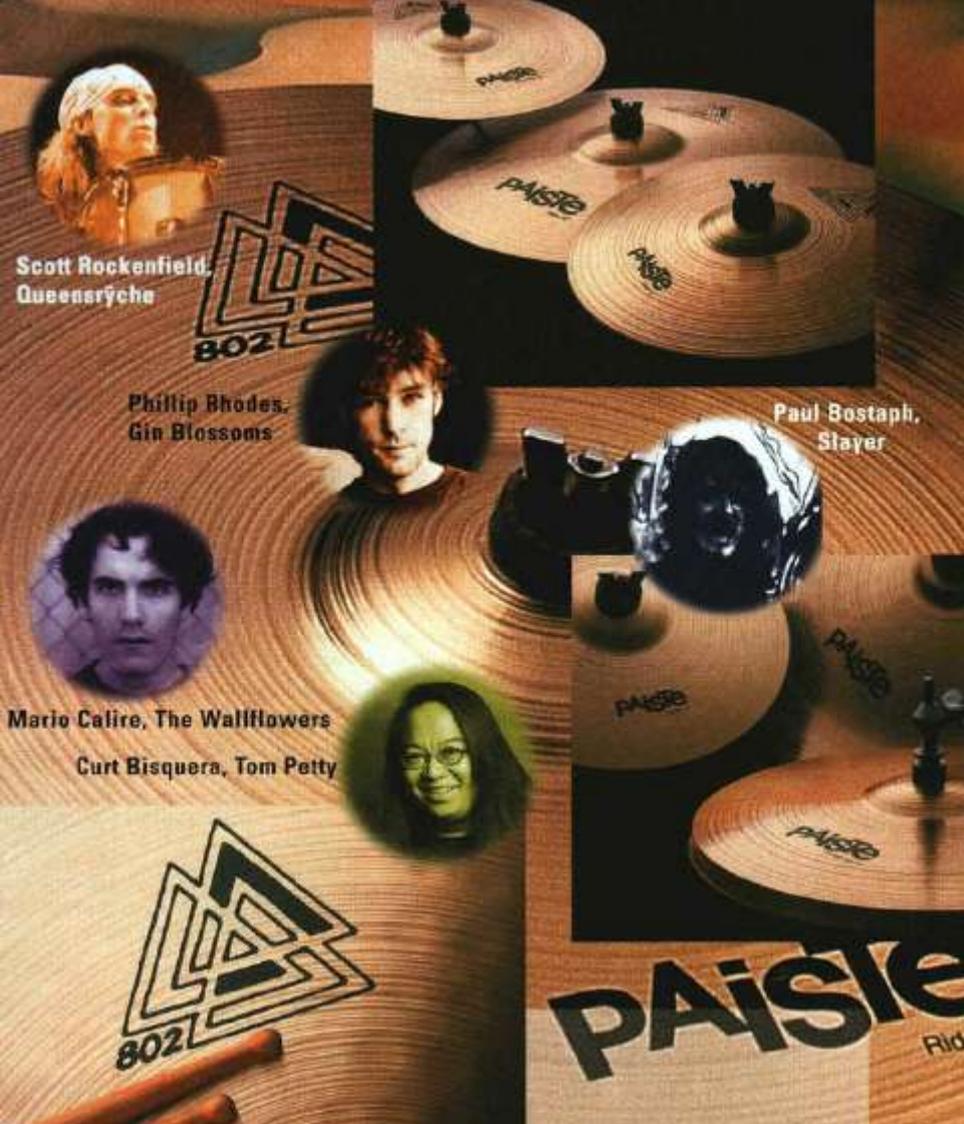
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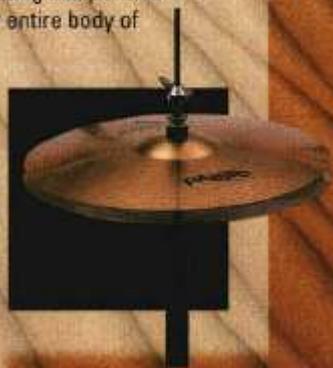


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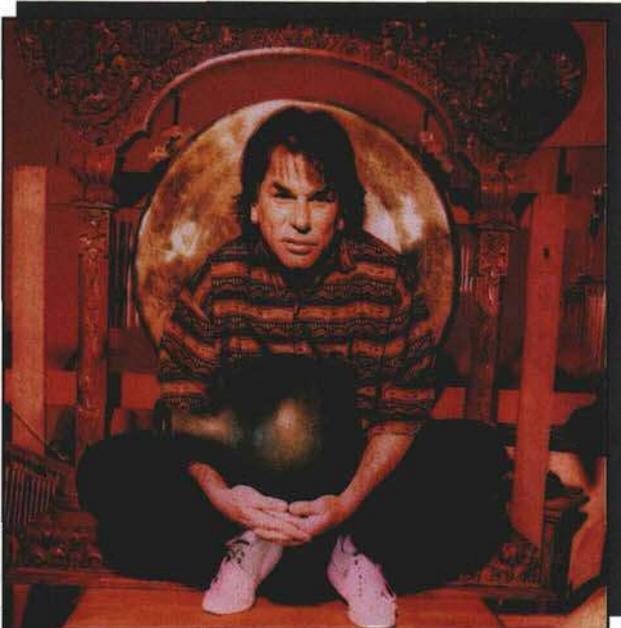
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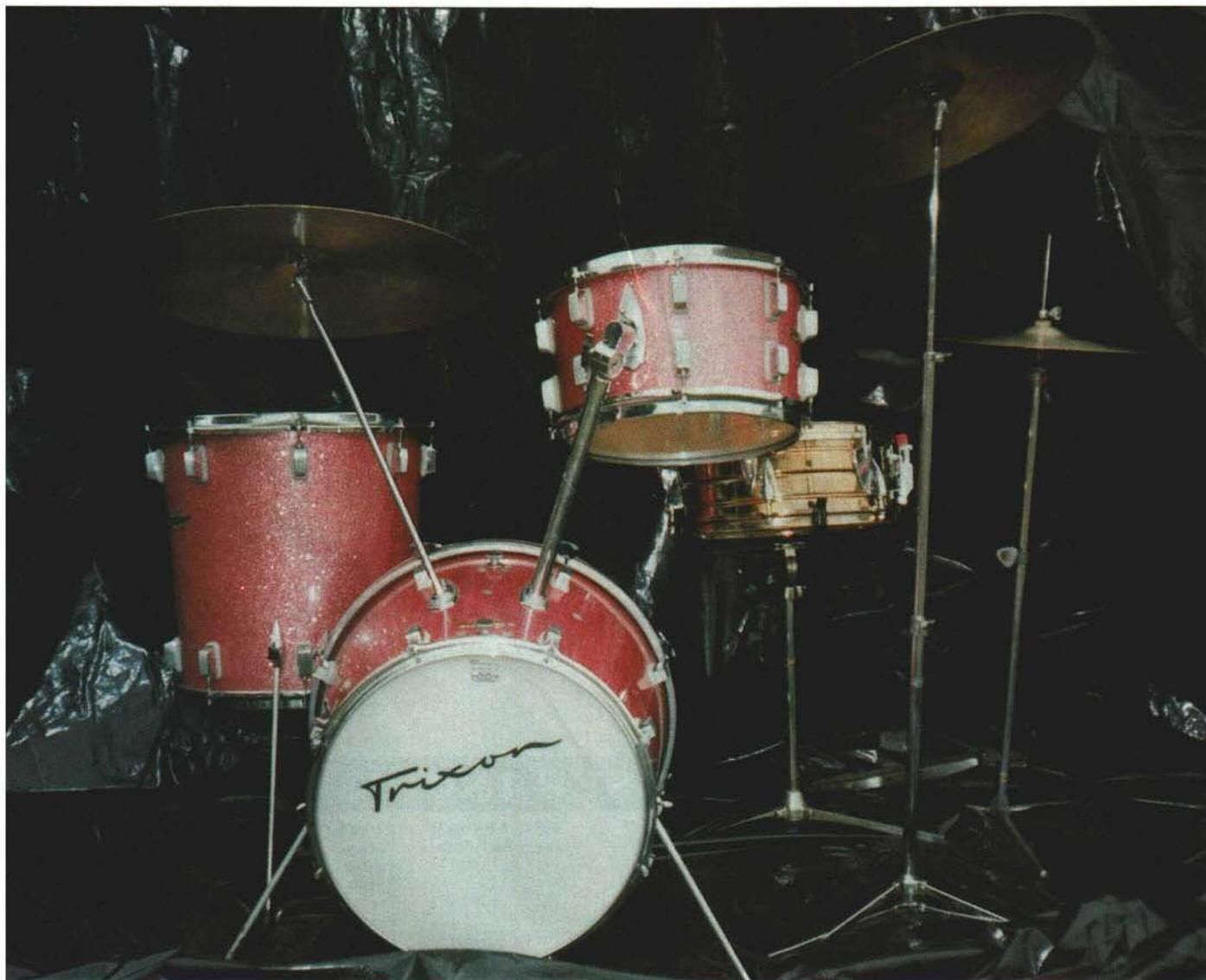
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They just don't build 'em like this anymore! This '60s-era set of Trixons, belonging to Lance Burpee of Gardiner, Maine, could just as easily be a candidate for *Collectors' Corner* as for *Kit Of The Month*. In addition to the pink-sparkle "cone-shaped" drums that distinguish the classic Trixon look, the kit features what Lance calls "an El Cheapo" snare drum of unknown origin, plated in a simulated gold finish. Paiste 602 cymbals (also rare these days) complete the outfit. Says Lance, "It looks like something from *The Jetsons*—but it has a unique sound!"

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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