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May 1999

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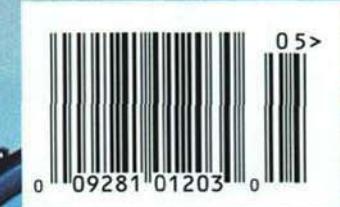
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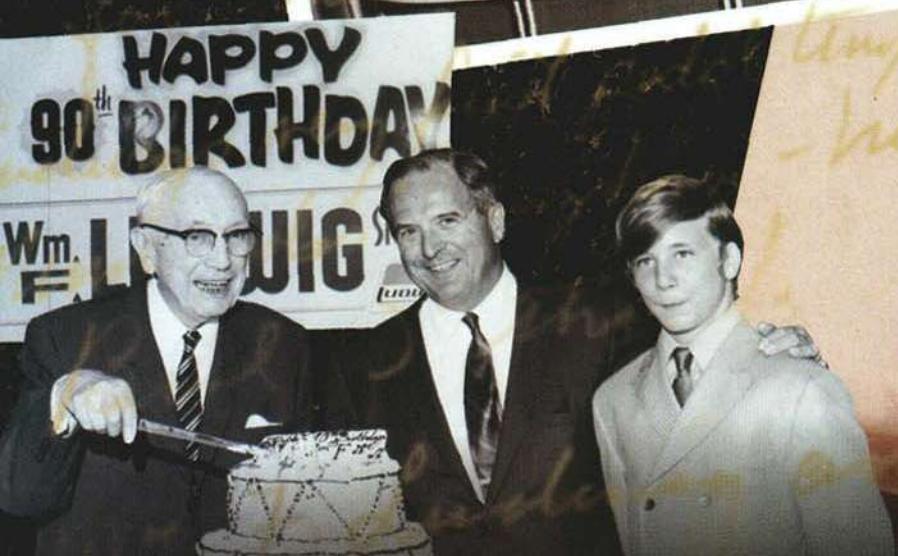
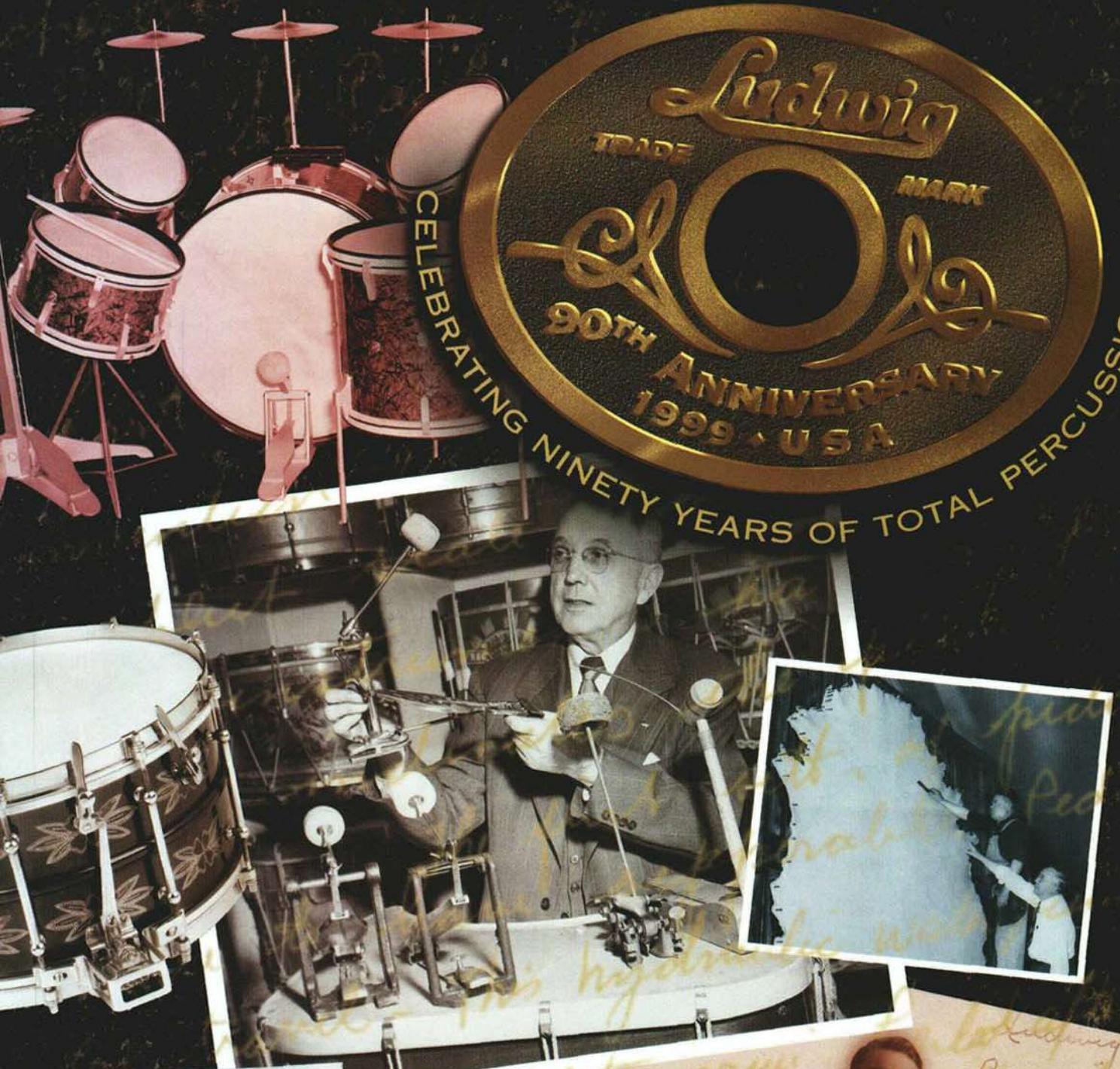
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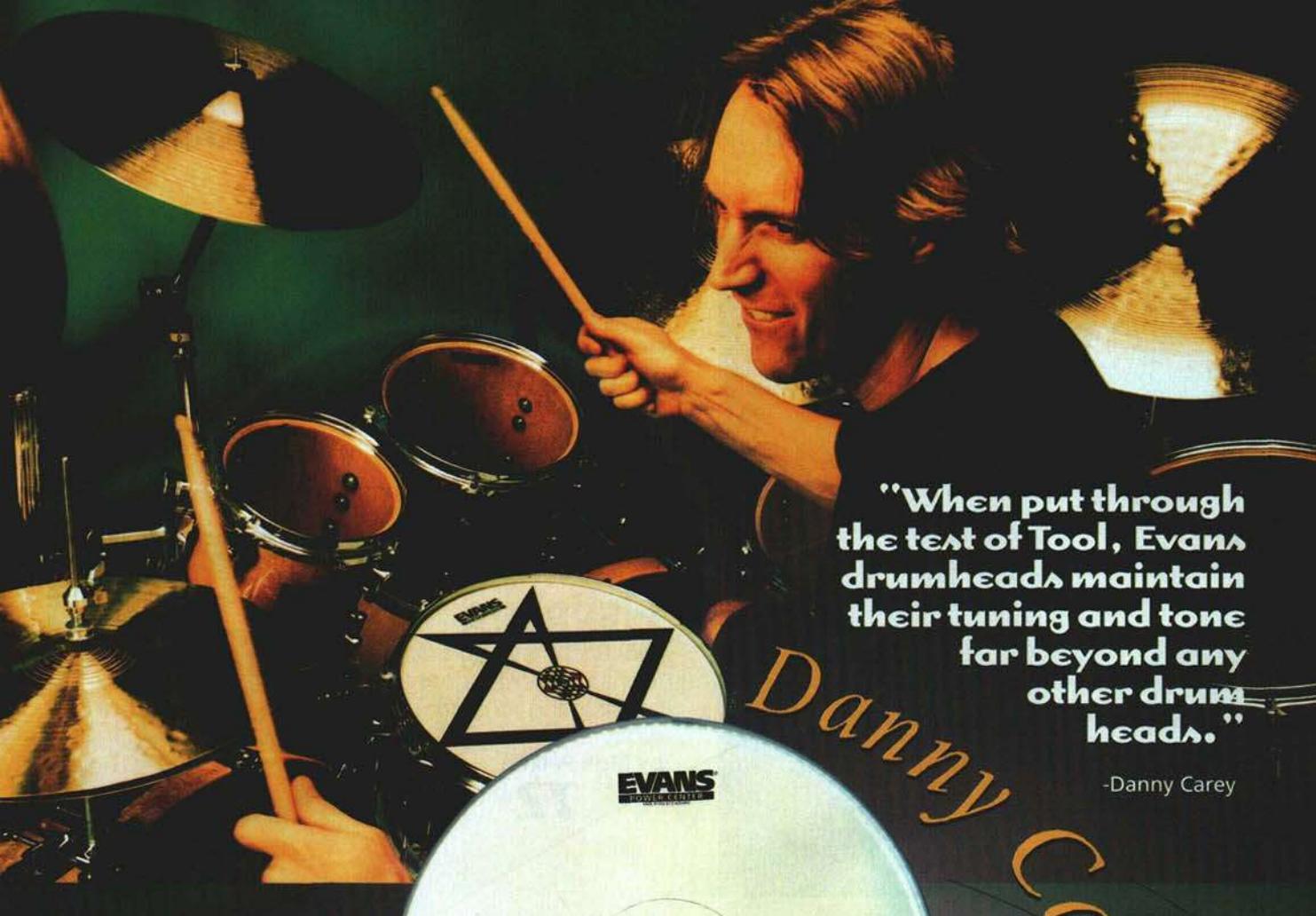
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MD's Reader Advisory Board

The initial members of *Modern Drummer's* Professional Advisory Board were announced back in 1978. Made up of leading players and several key industry figures, Advisory Board members provide us with constructive comments and editorial contributions, and act as a resource for information on specific topics. Along similar lines, we'd now like to announce the formation of the MD Reader Advisory Board, open to any reader who'd like to participate. Here's how it's going to work:

The Board will consist of ten readers who will serve for a period of one year. Every month, members will receive a questionnaire asking for their opinion on numerous aspects of that issue of *MD*. We'll be asking for opinions on everything from artists interviewed, story content, and issue design to the value of the educational material and musical examples, and what was liked or disliked about the issue.

What do Advisory Board members get in return? Along with a formal Certificate Of Membership, each will receive a free one-year subscription to *Modern Drummer*, a free T-shirt and cap, a choice of two free books from the *MD* Library, and free admission to MD's Drum Festival Weekend held in May. Board-member names will also appear in the magazine on the masthead every month for a year.

How does one get selected to serve on the Reader Advisory

Board? Well, first you must be an *MD* subscriber. Then you simply have to submit a letter of no longer than 250 words that includes vital statistics like age and years playing, a brief synopsis of your drumming background, and the type of music you're currently involved in. Members will be chosen by a panel of *MD* editors, and a new ten-member Board will be selected every year in the same manner.

Obviously, the purpose of putting together the Reader Advisory Board is to help *MD* editors stay as closely attuned to the needs of the readership as possible. In a sense, the program is equivalent to a regular monthly reader focus group for *MD*'s editorial and art staffs, and will help us gauge just how on target we are with every issue. It's another effort to see to it that *Modern Drummer* continues to accurately cater to the wants and needs of its worldwide drumming audience.

If you'd like to be part of this new project, send your application letter (no photos, tapes, or videos please) to Modern Drummer, c/o Reader Advisory Board, 12 Old Bridge Road, Cedar Grove, NJ 07009. Selected applicants will be notified by May 1, 1999, at which time further details will be supplied.

MODERN DRUMMER®

Volume 23, Number 5



The World's Most Widely Read Drum Magazine

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MODERN DRUMMER magazine (ISSN 01944533) is published monthly by MODERN DRUMMER Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1999 by MODERN DRUMMER Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited.

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

MODERN DRUMMER ONLINE: www.moderndrummer.com

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

Printed in The United States

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

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

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

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

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

MEMBER: Magazine Publishers Of America
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PETER CRISS

When I saw Peter Criss on the February '99 cover, my jaw dropped. I was four years old in 1979 when I first heard Peter on *KISS Alive II*, and it was because of that album that I had to play drums. I'm sure you'll get a lot of mail complaining that Peter doesn't deserve the cover because he's not the most technical player out there—which is true. But the man's got serious soul. When he plays, you know it's from the heart. Over the years I've gone through all the stages—Peart, Weckl, Smith, Bozzio—but through it all it was Peter's honest approach to the instrument that kept me playing. Thanks again for the outstanding article; it's long overdue!

Chris Gross
Syracuse, NY

Thanks for showing the man behind the mask. You'll no doubt receive plenty of mail on this feature. To all of the anti-Criss readers: Go see a *KISS* concert and watch the audience "air drum" like mad. (This is amazing, considering all of the bombast that happens on stage.) Ah yes, there is something there!

Michael J. Rublesky III
via Internet

Your February '99 issue is probably one of the coolest covers you have ever published. Thanks for such a quality publication.

Clayton Keen
Vidor, TX

I've been drumming hard ever since hearing Peter's solo on *Alive*. While he isn't a technical virtuoso, this guy can play! (Just check out the live albums and especially

Destroyer.) The whole reason I got into Peter's playing was, ironically, the chops! It's great to see Peter back where he belongs. He still inspires me today, and always will.

Patrick Handlovsky,
via Internet



It intrigued me to read about my idol's background and influences. I also enjoyed the added perspective given by Gene Simmons. It was a breath of fresh air to read such an in-depth article about one of the world's most well-known drummers, published in an accredited "musician's" magazine.

Jerry Cape
Honolulu, HI

Peter Criss was the catalyst that helped me find my life's purpose. When I was six years old, I saw *KISS* on television. From that moment on I knew drumming was what I was put on earth for. Now, twenty-four years later, I am a professional working musician who derives 100% of his income from the drums, teaching and performing in Southern California. Thanks, Peter, for giving me the dream to fulfill! And to *MD*: Thanks a million for the cover story on this sacred individual.

Bill Ray
via Internet

I especially liked Gene Simmons' comparison of Peter to Charlie Watts and Ringo Starr, as having the same style of drumming and being the "soul" of their bands. Peter and *KISS* have been huge influences to the rock 'n' roll world, and if *Psycho Circus* is a sign of things to come, the future looks good to me.

Jeff Phillips
Harrison Township, MI

I am usually blown away by your choices of drummers, especially since you were on a roll with some of my faves (Rich Hoak, Pete Sandoval, Billy Cobham, Nick D'Virgilio, and the masterful Matt Chamberlain). But the February issue with Peter Criss and his rather idiotic attempt to revive some old has-been arena-rock band with his marginal skills left me with a bad

taste. Has this guy looked at himself recently? I almost laughed out loud when I saw Criss's setup. You can't possibly tell me he uses more than one-tenth of that overgrown ego machine. All show and no substance.

And by the way, what is up with having the Backstreet Boys' drummer and the Spice Girls' skin beater? (I know Andy Gangadeen played for the brilliant Massive Attack...but c'mon.) Is this a Bob Villa-styled how-to issue on selling out? No? Could have fooled me. (At least you had Jimmy Cobb in there to partially make up for my petty grievances.)

Jorge

via Internet

P.S. I really do still adore *Modern Drummer*. This is more or less a lover's spat.

GRAHAM LEAR

I would like to express my thanks for the interview on Graham Lear in the February '99 issue. Mr. Lear was a big influence on me when I was playing in high school. His work on Gino Vannelli's *Storm At Sunup* really opened my eyes to playing the drums. And I firmly believe that Vannelli's *Gist Of The Gemini* will go down in history as one of the greatest recordings of modern drumming. I encourage any young drummer to make the effort to find copies of both of these recordings. In my opinion, Graham Lear is one of this generation's great drummers.

Mike Verstraete
North Kansas City, MO

The photo from 1976 reminded me of the first time I saw Santana. I was in New York City that year, and Graham Lear had just come on board. I was initially disappointed that Mike Shrieve had departed, but Graham's style and finesse convinced me that the drum chair was in excellent hands. His playing was and is inspiring to a lot of drummers. Thanks for the update.

Mike D
via Internet

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SCOTT PHILLIPS

I just read the article on Scott Phillips and I am truly amazed at what a great drummer and very modest person he is. He did not brag about his fame or say that he is this awesome drummer that everybody should worship. He recognized his drawbacks and what he needs to improve on. He took compliments from the writer with whole-hearted sincerity. Scott Phillips is a great role model for young up-and-coming drummers like myself. I applaud Harriet Schwartz for a great interview. MD needs to do more interviews like this one.

Jaime Brattain
via Internet

so we could watch it together. We did, and Mr. Berkebile is indeed very talented. I'm writing this to thank you for the opportunity to bond with my daughter. Not many fathers get the chance nowadays.

Len Duncan
via Internet

STAY PUMPED

I really enjoyed the transcription of "Stay" in your February issue. I have played "Stay" before, but without the real transcription it is hard to catch the many underlying things that Carter Beauford does. You caught all of them perfectly!

The "Triple Pump" exercise was great, too. Anyone who may have passed over it should go back and check it out. Thanks for another great issue!

Steve Milner
via Internet

READERS' PLATFORM RESPONSES

After a careful study of the Readers'

Platform section of the February '99 MD, I'm compelled to voice my opinion. Mike Hoist submitted a letter completely bashing the talents of Pete "Commando" Sandoval, and stating that "dozens of Pete's comments concerned nothing but pure speed." But consider the genre. Speed, stamina, and endurance are a huge part of death metal music.

Hoist also states, "I've always considered myself rather ignorant of metal music, and after careful consideration I feel better off this way." First of all, anyone who feels that ignorance on *any* topic is an asset has a serious problem. But more to the point, Hoist has obviously not listened to any of Morbid Angel's albums. He has not heard the metronome-perfect timing and musical texture that Sandoval brings to the band's music.

While the "less is more" approach to drumming is sometimes appropriate, it can also be a very limiting and stifling concept. In addition, it can support the idea that being technically inferior and lazy on the instrument is no big deal. Again, that isn't always the case; some technically excellent players (such as Kenny Aronoff and John

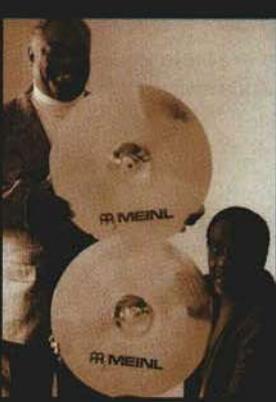
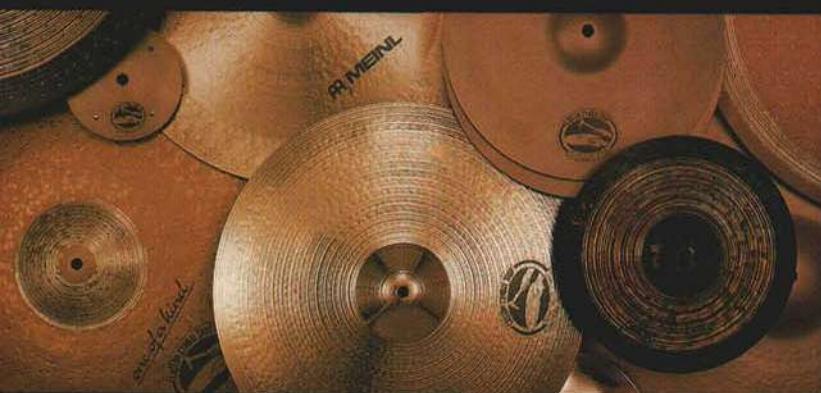
TIM BERKEBILE

I've been playing the drums for years, but only recently picked up your magazine at a newsstand. Featured in the issue was Tim Berkebile, the drummer for The Backstreet Boys. My daughter is a huge fan of that group, and she was delighted when, at dinner that night, I mentioned what I had read. I asked her to bring down one of her videos

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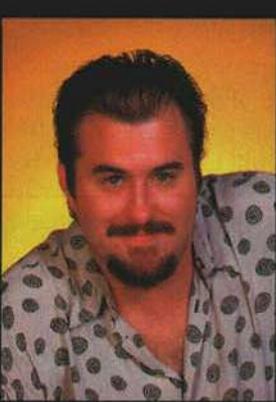
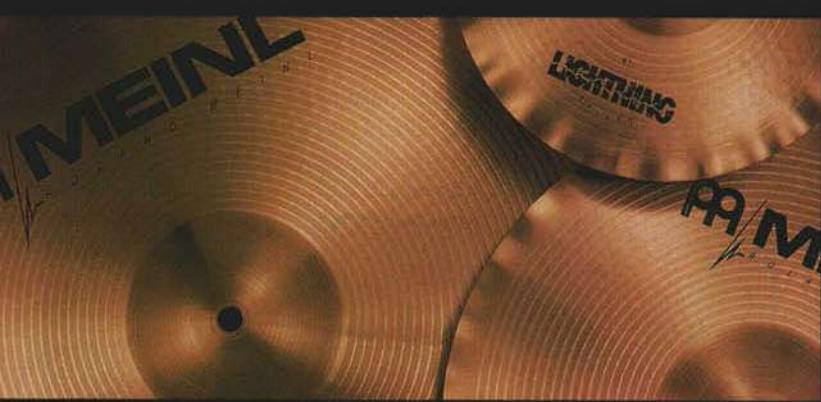
Marco Minnemann (Germany)
H-Blockx, Illegal Aliens



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Tom Williams (USA)
Nashville Studios



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Keith Capsuto (USA)
E'nuff Said, Clinician

Robinson) also adopt the concept. But drummers like Dave Grohl and Chad Gracey have received credit for being "innovators" in feel and groove. Although Grohl and Gracey are fine for their bands, they are not innovators in any way.

Sandoval, on the other hand, is making an attempt to challenge his musical and physical limits, as well as his imagination.

What I found most disturbing was Holst's statement about owning a drum machine that "could leave Sandoval in the dust in terms of speed....Why should I go through the 'pain' to achieve blazing speed for its own sake when one touch of a button could do more than I ever could...." If Hoist knew anything about this style of music, he would know that Sandoval's parts would be harder to program than to play. Besides, if he keeps defending drum machines the way he did in his letter, most live drummers (including Hoist) will be out of work!

Pete Sandoval was honest in his *MD* interview. Yes, there is a lot of "pain" involved with fast double-bass playing. That's the bio-mechanical nature of the situation, and double-bass drummers playing in styles other than death metal will likely

report the same results. We should be grateful that there are players like Sandoval to look up to for technical inspiration.

Chris Reznak
Wynnewood, PA

Mr. Hoist is awfully quick to judge a drummer he has never heard. Pete Sandoval is not only a great drummer. On *Morbid Angel's Formulas Fatal To The Flesh* Pete also plays timpani and many other percussion instruments. Also, did Mr. Hoist know that Pete listens to jazz and classical music? Probably not. He only knows what he has read in one interview in one magazine.

It also seems that Mr. Hoist's self-proclaimed ignorance has led him into thinking that all metal music is fast. He's wrong, but how would he know any different? It seems to me that his comments are stereotypical and that he is just jealous because he needs a machine to do a real drummer's work.

Smokindrum
via Internet

I bought a couple Jazz Is Dead and Mahavishnu Orchestra CDs solely based on the Billy Cobham article in the November 1998 *MD*, and I was

astounded! I was even more astounded when I read Darryl Crawford's *Readers' Platform* letter in your Feb. '98 issue criticizing that same article. Mr. Crawford, I'm not sure we both read the same interview. "Boorish?" "Egomaniacal?" It seems you are the one who needs to check your ego, my friend, and start giving credit where credit is due. Cutting yourself off from one of the world's greatest drumming talents just because you don't like his attitude is ignorant and narrow-minded—not good qualities for a drummer to have.

Steve Barone
Edinboro, PA

Every drummer I have known (in my thirty-five years of playing) has acknowledged the importance of Billy Cobham as a pioneer and innovator. The number of musicians he has inspired and influenced could fill volumes. He's definitely a legend—but not "in his own mind," as Darryl Crawford states.

Mr. Crawford: It's obvious that you've never met Billy Cobham, otherwise you wouldn't display such blind ignorance. Why should you boycott his work? Are you afraid you might learn something?

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Russ Leonardi
Lewisberry, PA

MATT CHAMBERLAIN

Nice guys do finish first! It was great to see Matt Chamberlain featured in the January '99 issue. He truly deserves all the accolades he receives. As drum department manager at the Guitar Center in Dallas for a couple of years in the early '90s, I was fortunate to have been in the company of great drummers like Matt, along with Dave Abbruzzese, Mitch Marine, and Phil Hernandez. Seeing Matt on the cover reminded me of the last time I saw him.

One fateful night, the employees of GC



decided to have a jam session at a downtown pub. We proceeded to drink way too much before we played. As we completed the most pathetic samba/jazz/rock free-for-all ever, none other than Matt Chamberlain himself poked his head in the door. He smiled sheepishly and said, "Hi Sonny." I was humiliated.

So, fellow musicians, the many clichés we've heard for years are indeed true: "Play like it's your last gig," "You never know who's in the audience," "The tape is always rolling," "It's not just a drumset—it's an instrument," and my new personal favorite, "There's no difference between one beer and six beers, but there's a huge difference between zero and one."

Take it from one who learned the hard way, you don't want anyone hearing you for the first and only time when you're at

your absolute worst. Least of all, an artist like Matt Chamberlain.

Sonny Carreno
Madison, WI

UP THE AUSSIES!

I always enjoy reading *Modern Drummer* each month—for the interviews and, in particular, for the educational articles. As an Australian drummer it has given me great pleasure to find articles written in the past year by two excellent local drummers: Mike Richards and Will Dower. As a forty-year-old I have grown up listening to Will's fine all-around playing. And these days I find myself being just as impressed and inspired by Mike and his Repercussion ideas, which are new to me. Thanks for the excellent magazine!

Mike Hauge
Sydney, Australia



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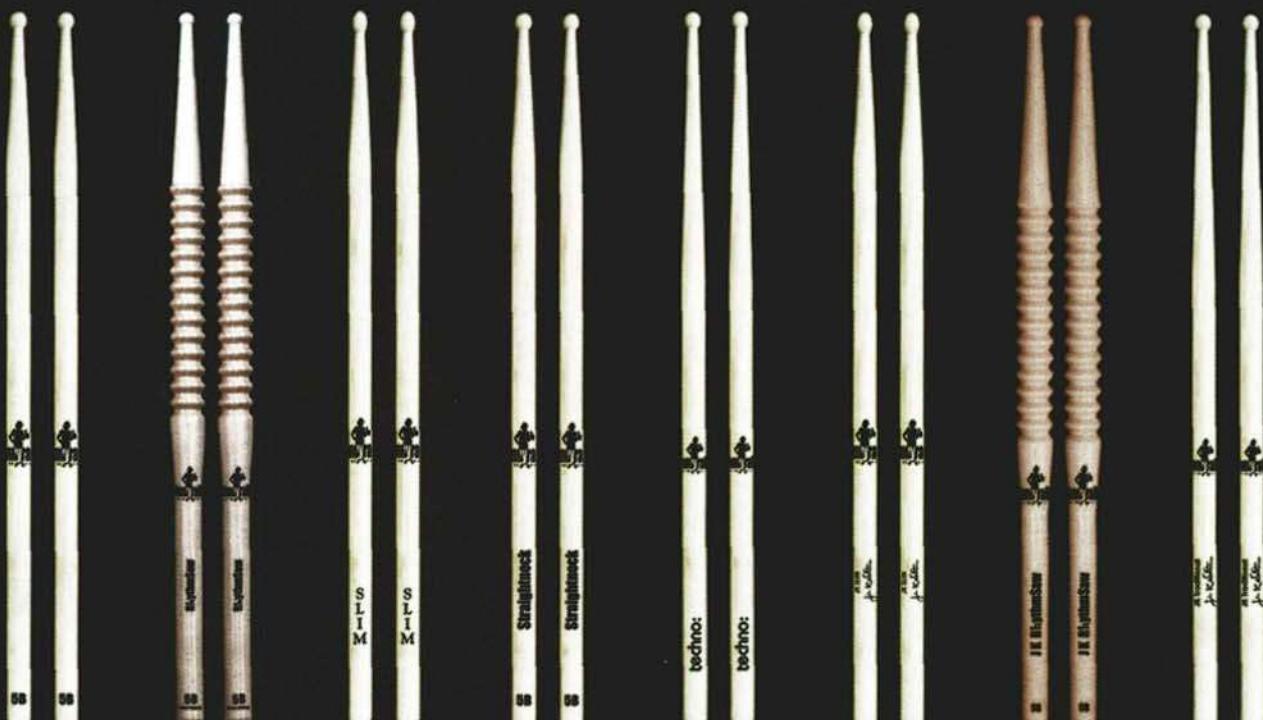
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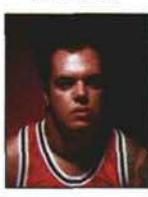
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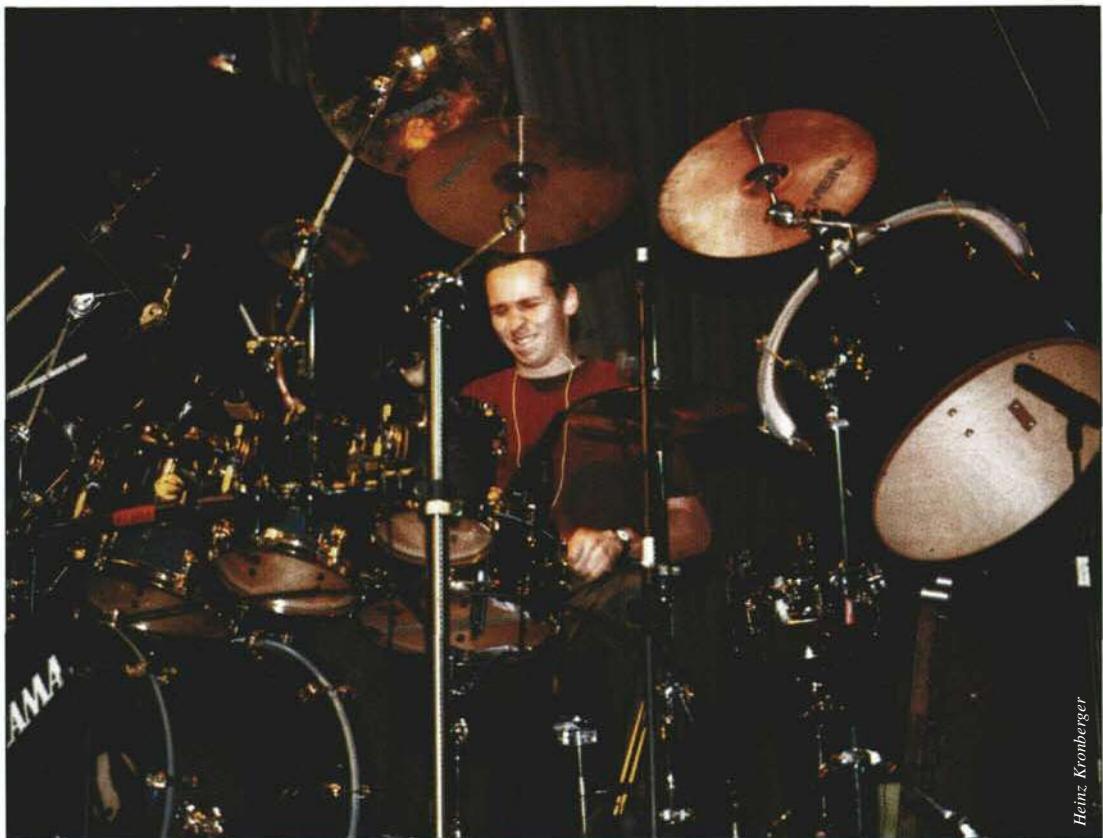
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Marco Minnemann German Phenom

After a long wait, we finally have the solo debut of Germany's extraordinary drummer Marco Minnemann. *Time* (Lipstick Records) not only shows Marco's creative playing, it proves his composing ability. You can certainly hear the influence of Frank Zappa on Marco's work; in fact, these tracks make it obvious that if the old master were still alive, he probably would be interested in hiring this young phenom.

Minnemann is twenty-seven years old, and first made a name for him-

self with The Freaky Funkin Weirdos some years ago. But he craved more activity, so he kept busy doing several other acts. Marco even founded his own band, Illegal Aliens, for which he writes much of the material.

A great step up in Marco's career recently came when he joined The H-Blockx, one of the most demanding crossover groups in Europe. Successful albums, large tours through Europe, and videos for VIVA and MTV have given Marco a great deal of exposure. And thanks

to the support of German cymbal company Meinl, he recently did his first clinic tour throughout Germany. His drum fest "debut" last spring at the Koblenz Drummers Meeting was a big surprise, especially to established names like Steve Smith. Minnemann is now being compared to the likes of Terry Bozzio and Mike Mangini.

And now Marco is about to conquer America. He'll be performing at the twelfth Modern Drummer Festival this May.

Heinz Kronberger



Julia Gehrman
lemonbabies

Jenny Sparks
independent

Joanne Heeley
rock bitch

Andrea Alvarez
top argentine
percussionist

Gina Schock
the go-go's
the delphinies

Camille Gainer
steve coleman

Linda McDonald
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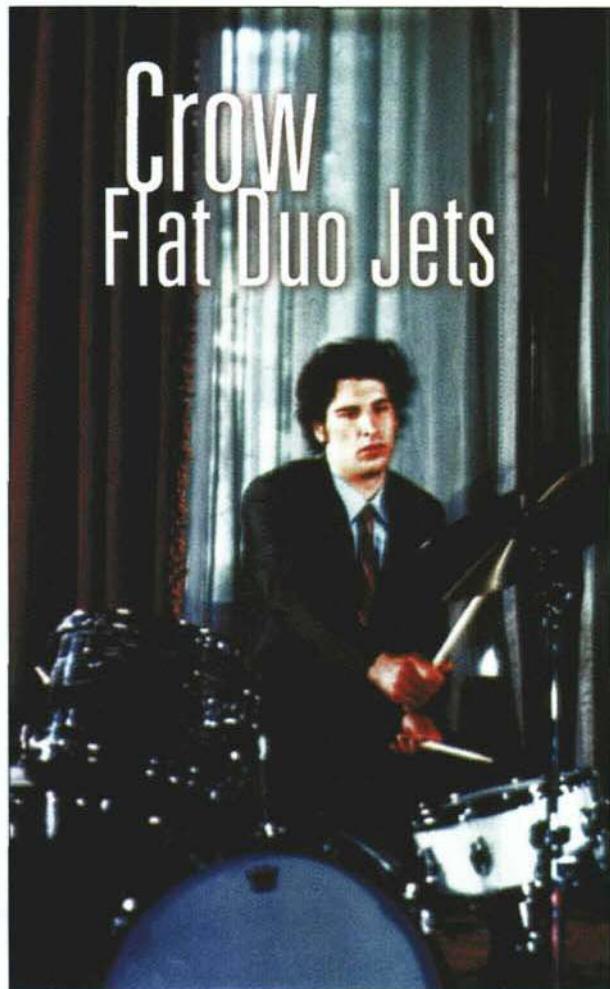
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Crow Flat Duo Jets

"**A** duo is fun. There's a lot of space to fill, and it's a challenge to do it." So says Crow, one half of the twosome Flat Duo Jets. Like many other drummers before him, Crow was first inspired by Gene Krupa records. He acknowledges that influence on *Lucky Eye*, Flat Duo Jets' major label debut.

"On 'Rockin' Mode,' the solo is a tribute to Krupa," Crow says. "I'm not half as good as him, but he was a snare man. I admire drummers who can go around the kit, but sometimes you can get a really good sound just playing your snare."

Flat Duo Jets cover a wide range of musical territory, from swing and pop to rockabilly. Crow and bandmate Dexter Romweber began playing together in their early teens, but then split when Crow moved to California. A few years later, he moved home to Chapel Hill, North Carolina, where he and Romweber formed Flat Duo Jets in 1984. Since then, the "band" has released several indie recordings and toured extensively, including fifteen national tours with acts like

The Cramps and The Reverend Horton Heat.

Crow explored a variety of styles on *Lucky Eye*. "I really dig surf drums, so I dug playing on 'Creepin' Invention' and songs like that," he says. "I really tried to get the dynamics from my performance instead of in the production.

"I also appreciate songs with a more simple beat, like 'Lonely Guy' and 'New York Studio 1959.' I'm not playing a lot of triplet fills, just what the song needs."

Crow not only simplified, but put the sticks down completely for "Boogie Boogie," a song he plays with his hands. He said he was searching for a different sound in the studio and tried brushes but wasn't satisfied. It seems he paid the price for art, though. "That song left me with bruises I will never forget," he kids.

Flat Duo Jets filled out their sound on the album with guest musicians, although Crow seems to prefer playing as a duo. "It's very freeing," he says. "There are no rules; it's a go-for-it attitude."

Harriet Schwartz

STANTON MOORE: GALACTIC AND BEYOND

Stanton Moore is learning what it means to miss New Orleans. The twenty-six-year-old is touring with Galactic in support of their second album, *Crazyhorse Mongoose*, and doing select dates playing the music he created on *All Kooked Out!*, his Fog City solo debut with guitarist Charlie Hunter and saxophonist Skerik.

Moore's memories of the Crescent City of his youth include Mardi Gras and funeral parades. "I remember the bands coming down the street," he says, "hearing the drums, the bass drum first. I would be jumping up and down. I was always drawn to drums. I guess my parents finally figured it would be cheaper to buy me a drum than to replace all their pots and pans."

In high school, Moore played punk rock and got his drum corps chops together under the tutelage of rudimental master Marty Hurley. "I had the whole rudimental

thing, but I didn't have a lot of grease," Moore says. "When I started getting into jazz and funk, I still had that energy. I use small drums and try to go for more of a jazz tone—with punk rock energy." Soon Stanton began club-hopping, hanging out with local players like Russell Baptiste, Johnny Vidacovich, James Black, and Zigaboo. "It was a huge learning experience just to be around those guys."

Moore attended Loyola University of Music in New Orleans, where he got involved with bebop and trad jazz. "Traditional jazz is very hip," he says. "It's got a lot of street beat and the very funky, slinky stuff." Later, Moore recorded two CDs with the New Orleans Klezmer All Stars, a fun mix of Klezmer and street-beat funk. While in college, he joined Galactic, which is now a full-time venture. The experience has given Moore a lot of knowledge and insight into the his-

tory of the music. "We try to digest and expand upon that whole tradition of New Orleans music—the Mardi Gras Indians, the brass bands, Professor Longhair, Dr. John, The Meters, Alan Toussaint. The New Orleans street beat is pretty much the birth of the drumset. You can show how swing came from guys playing time with pulsated buzz rolls on the snare drum, and then that got moved up to the hi-hat and eventually to the ride cymbal. You can also show how the syncopated street beat came from the Afro-Cuban thing. They just put those rhythms onto the snare and bass drum, like the clave. If you fill the holes with both hands and then accent beat 4 of the second measure, that's it." Stanton also says that he's checked out Elvin Jones and Tony Williams and tried to incorporate their influences into his style. "I'm just trying to come up with a new voice."

Robin Tolleson

Denise Fraser: Broadway Bound With Sandra Bernhard

D enise Fraser is enjoying what she describes as "the greatest gig I've ever done." Fraser is part of the five-piece band backing Sandra Bernhard's Broadway production, *I'm Still Here... Damn It!* While she's appeared with Bernhard in a couple of off-Broadway shows, Fraser says the magnitude of this production is noticeably different.

"When you go to Broadway, everything goes up about ten levels," Fraser says. "Just the set and the lights alone are unbelievable. I'm in full wardrobe—hair and

make-up—and playing the most incredible set of DW drums and wonderful percussion from Latin Percussion."

Bernhard combines spoken monologues with the music, which Fraser says is quite diverse. "It's a two-hour show with about ten numbers that include pop ballads, funky Motown grooves, rock 'n' roll—even a Middle Eastern song called 'God Is Good' on which I play doumbek and djembe and handheld instruments. Then I switch to mallets on my toms. I really get to play and stretch on this gig."

Fraser says that while she loves all me music, she particularly enjoys the huge encore number. "It's a really funky piece called 'Funky Sandy,' which is very James Brown/Motown. The guys are all singing background vocals and then they go, 'Drums!,' and I break out into an eight-bar solo and then go back into a groove. It's so much fun."

While she's had to relocate to New York from LA for the show's run, Fraser says without hesitation, "It's so worth it!"

Robyn Flans

Marty Richards: Swingin' The Blues

During his ten-year gig with vibraphonist Gary Burton, Marty Richards proved himself a master of modern, interactive jazz drumming. But between Burton gigs, Richards could often be found laying down solid grooves with Boston-area blues bands. When he landed a gig with guitarist Duke Robillard four years ago, Richards was able to draw on both sides of his musical persona.

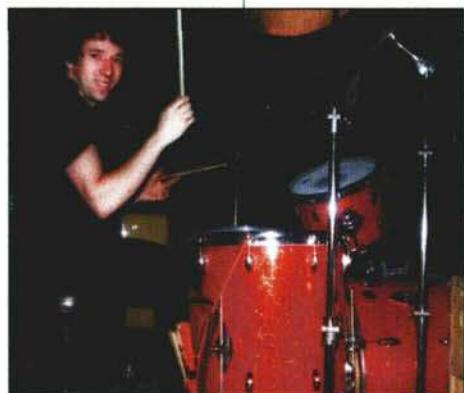
"Duke is unique in the blues world," Richards says. "He does Texas and Chicago blues, but he's also done a couple of swing albums with a Count Basie jazz influence, and he'll also do rock things. It's all under the title of blues, but one night of playing includes every extreme."

Indeed, the Robillard albums that Richards has played on, *Dangerous Place* and *Stretchin' Out Live*, feature a variety of styles and feels. At times during his career, Robillard has used one drummer for his groove-oriented albums and another for his more jazzy ones. But Richards covers it all. "I'm used to wearing different hats," Richards says. "Duke was impressed that he could pick up on my interactive ability, whereas a lot of blues drummers just stick with a steady groove. But I can have a jazz approach and still lay down a groove."

Richards cites drummers such as Fred Below and Odie Payne as influences. "Those guys are a big part of drumming history," he says. "Below in particular is my drum hero, because he came from jazz, too. He never wanted to be called a blues drummer; he considered himself a jazz drummer."

Richards' interest in the legendary blues drummers led him to the drums they played, and he has acquired several vintage Gretsch, Ludwig, and Slingerland *Radio King* kits. Over the past couple of years, he has used those kits on Robillard-produced blues albums by Jay McShan, David Maxwell, and Sax Gordon, and a recent release by Eddy Clearwater, *Cool Blues Walk*. "Sitting behind a four-piece kit from the '50s or '60s helps me get even closer to that style," he says.

Currently, Richards has been gigging, appropriately enough, with a New England blues band called The Radio Kings. He's also working on a rock-oriented project with a singer/guitarist/songwriter, and several major labels have expressed interest in their demo. In the meantime, look for Richards on upcoming releases by Duke Robillard and Sax Gordon.



Rick Mattingly

news

- **Gary Novak** is on the road with Alanis Morissette on a tour expected to last through December 1999.
- **Stephen Perkins** is on Banyan's *Any Time At All*.
- **Ian Paice** can be heard on the recently released *Shades*, a four-CD box set from Rhino featuring sixty-two Deep Purple tracks, including rare and unreleased tracks, demos, album outtakes, and live versions.
- **Tommy Alesi** is on BeauSoleil's *Cajunization*, the follow-up to their 1998 Grammy Award-winning *L'Amour Ou La Folie*. Guesting on *Cajunization* is **Danny DeVillier** on steel drums and vibes.
- **Duduka da Fonseca** is on Charlie Byrd's *My Inspiration*.
- **Byron McKuin** is on Pennywise's fifth Epitaph LP, just out.
- Ex-Diga Rhythm Band (Mickey Hart) member **Ray Spiegel** has released *Sum And Kali*.
- **Pete McNeal** is on Gordon's self-titled debut album on Sony's 75 Music. The band is on the road in support of the release.
- **John McIntire's** latest offering is the soundtrack to the film *Reach The Rock*.
- **Steve Gorman** is on The Black Crowes' newest, *By Your Side*, their first for Columbia Records.
- **Jeanette Wrate's** Northern Lights Ensemble just released *Echoes Of A Northern Sky*.
- You can now re-enjoy **David Robinson** on the reissue of the album that helped put new wave on the commercial map in 1978—*The Cars (Deluxe Edition)*, out on Rhino.
- **Ty Dennis** is now playing with The Motels.
- **Camilla Gainer** is touring Europe with Cornelius Claudio Kreusch & Blackmudsound.
- **Manny Elias** is on the new Julian Lennon record, *Photograph Smile*.
- **Alex Cline's Ensemble** has recently released *Sparks Fly Upwards*.



zombie

john tempesta

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In two previous ads, we've seen the details of two very different Starclassic Maple series kits: Kenny Aronoff's on the Smashing Pumpkins' Tour and David Silveria's on Korn's Family Values Tour. And as you would expect, John Tempesta's kit for Rob Zombie represents his own concept of what drums he needs and just how and where they should be placed.

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 **TAMA**



Butch

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After spending an hour on the phone with the drummer for the eels the following fax came over: "David, thanks for the interview! For the record, my name is Jonathan Norton. I am a drummer called "Butch." Our name, eels, is all lowercase. I love America and hamburgers. Have a great holiday, Butch." While he doesn't say it outright, it's implied by both the note and our conversation that Butch and the band eels are out to have a whole lot of fun on the music scene.

Want an example? After winning a Brit Award last year (the equivalent of a Grammy here in the States), Butch and lead singer "e" found the perfect place for it—holding an Alan Abel triangle mounted over Butch's crash cymbal. "The Brits didn't take that too well," he says. "They thought we were mocking them, which of course we were. That was the whole idea behind that because they're too damn serious."

Butch's laissez-faire attitude towards success in the music *business* is a bit surprising, especially considering the buzz that has been building around him and the inventive way he combines percussion and drumset in the eels. And he has paid the price for his ability: Butch has worked hard at his craft to get it to where it is today.

Hailing from a family of dentists and teachers—his description—Butch fell in love with the drums at the age of six. "My parents still don't understand where I got the musical thing from. Neither of them are musical," he says. "They're all still freaked out." They were ultra-supportive, though, allowing Butch to stay up and watch Buddy Rich whenever he

would appear on *The Tonight Show*. They also put up with the cacophony of '70s rock that the burgeoning drummer listened to, with drummers Ringo Starr, John Bonham, Keith Moon, Ginger Baker, and Charlie Watts. There were also players like Tony Williams and Billy Cobham, whom Butch got to see firsthand a number of times around the San Francisco area where he grew up.

Outside of the rock and jazz world, Butch found symphony orchestra music to be stimulating. It was Anthony Cirone, from The San Francisco Symphony, who ultimately encouraged him to pursue music as a career after a summer workshop taught by Cirone, Charles Dowd (whose book *Funky Primer* Butch uses to this day), and Joe Sinai, who taught a class in orchestral cymbals. This was during the late '70s, and Butch admits with a slight laugh, "I was a horrible student. I was playing Top-40 at night and I wasn't as focused as I could have been. Even though I wasn't focused, Cirone said to me, 'Even if you're not going to be a classically trained guy, keep playing drums.'"

At the end of the workshop, Butch

was asked to play an extremely difficult cymbal part taught by Sinai. "It was a bitch of a cymbal part," he says. "There's no way I could play it correctly, but I did it the best I could." As Butch was standing around after the show with his mom and Cirone, the eighty-year-old Sinai came up and *blasted* him for his poor performance. As Butch remembers it, Cirone suggested that he listen to the message, but ignore the messenger. "He told me, 'Keep following the path that you need to follow.' That made a huge impression on me at the time, and that was a turning point. I said, 'Man I gotta get back and find out more about some of the serious stuff.'"

With that new attitude, Butch moved down to Los Angeles and enrolled at the California Institute of the Arts to get a bachelor of fine arts in percussion. He started to study ethnic percussion with John Bergamo, and literally stopped playing drumkit. "I concentrated on all the great stuff that was there," he says, "a lot of the ethnic stuff, which is where I got most of the hand drum foundation that I have today." Butch started to concentrate on tabla, then discovered

story by David John Farnella



Kathrin Kraft



Kathrin Kraft

African, Balinese, Japanese, jazz, and experimental music. He also got into music for dance, and he accompanied dance productions and wrote music for dance students at Cal Arts. "I tried to hang out with as many female dancers as I could, really," he jokes. "That was pretty much my goal."

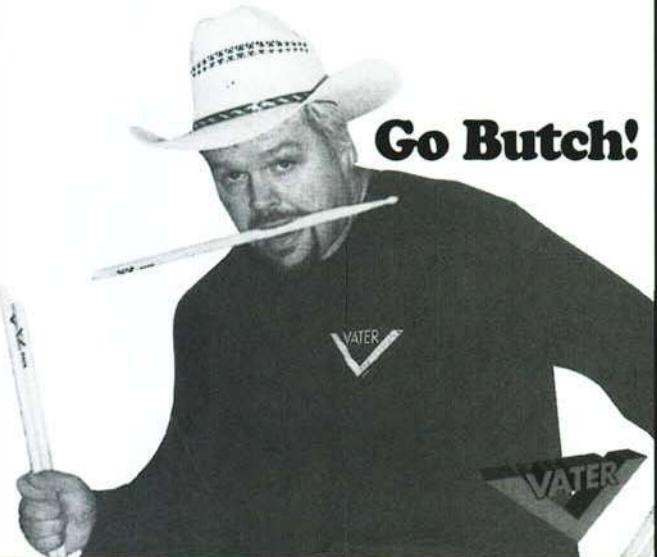
Those dance sessions enormously influenced the way Butch plays today. "Dance

started making me aware of my body," he explains, "how it relates to the drumset choreographically. I started to think about how I moved around the drumset. I became more aware of posture and a whole bunch of different things related to movement. It really started me thinking, opened my eyes, and changed up my drumset a lot."

That said, it was the percussion experi-

mentations at Cal Arts that really broadened Butch's perspective. "I stopped playing drumset because I was looking for something beyond drums," he says. "I knew there was something that came before drumset, and fortunately I was aware of percussion and the role it played in the drumset. That really started opening my eyes to how much more was out there,

Butch plays with EELS, but he also plays with Vater's Blazer, Retractable Brushes and the Acoustick.



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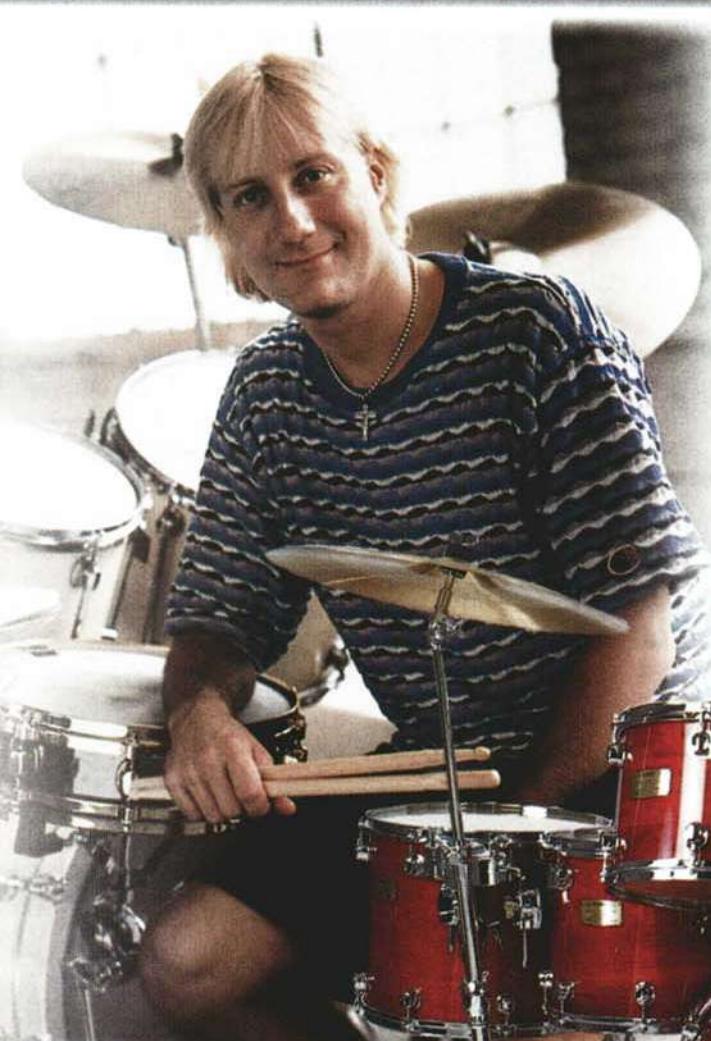
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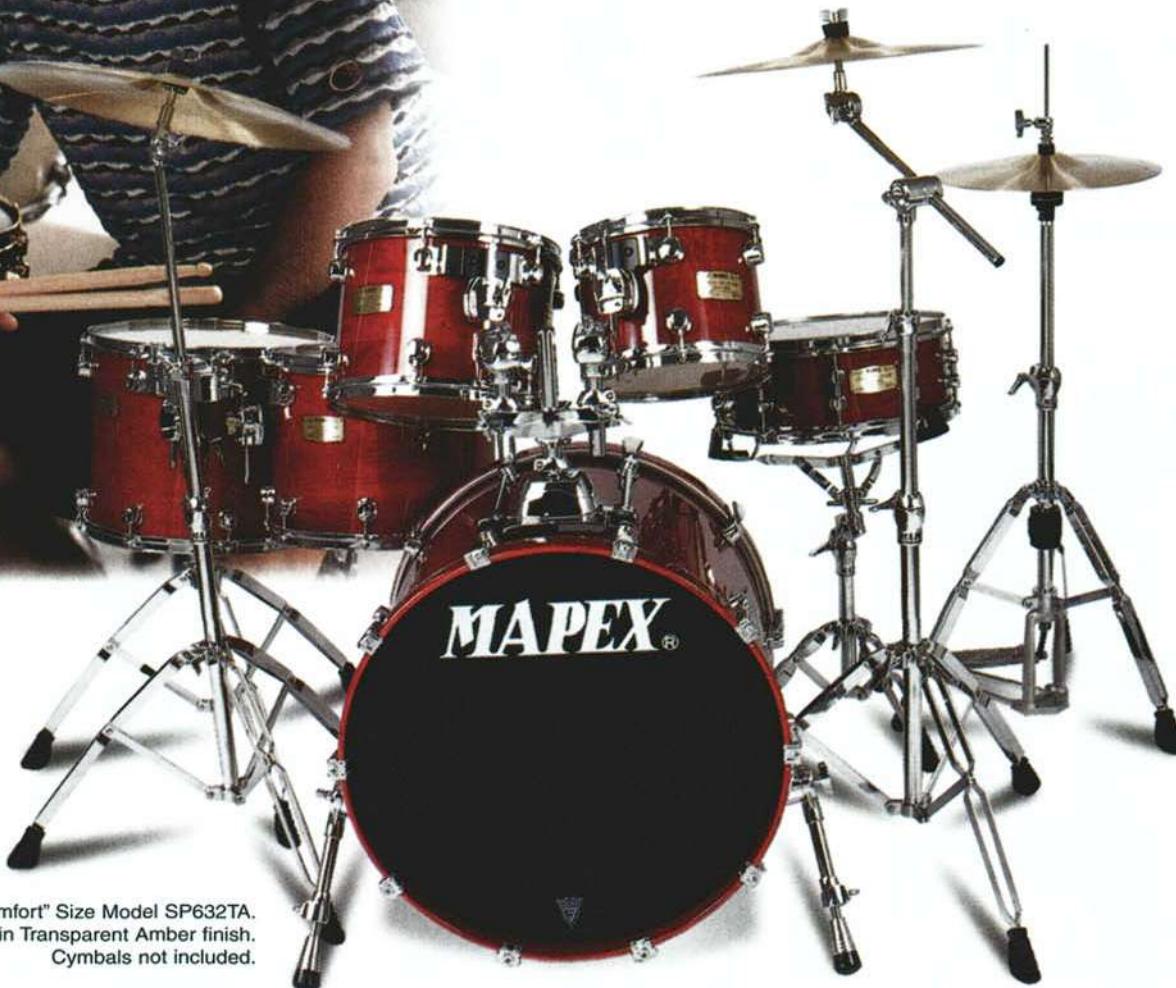
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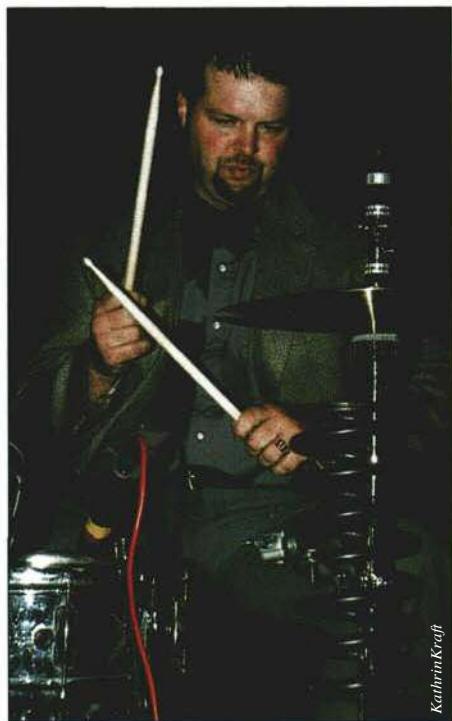
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how much more I needed to learn, and how much more I wanted to incorporate in my drumset playing with other sounds and percussion."

After a couple of years at Cal Arts, Butch opted out to concentrate more on playing. He landed a job as the head accompanist for the dance school, which enabled him to continue to take lessons at school and perform in Cal Arts ensembles. He also started playing casuals and wedding gigs with a Los Angeles-based band, September. Though he had put his Top-40 drummer hat away when he got to Cal Arts and started to study intensely, he admits the cover band dates before and after school were fun. "I paid my dues, but those were great times," he says. "I got a lot of things out of my system, and I learned how to appreciate what I'm doing now. I was playing six nights a week, four and a half hours a night, to two or three people, watching the Monday Night Football game while I was playing on autopilot."

This was the middle '80s, and while it seems that nearly every other drummer in the world was turning to something electronic to tweak their sound, Butch stayed

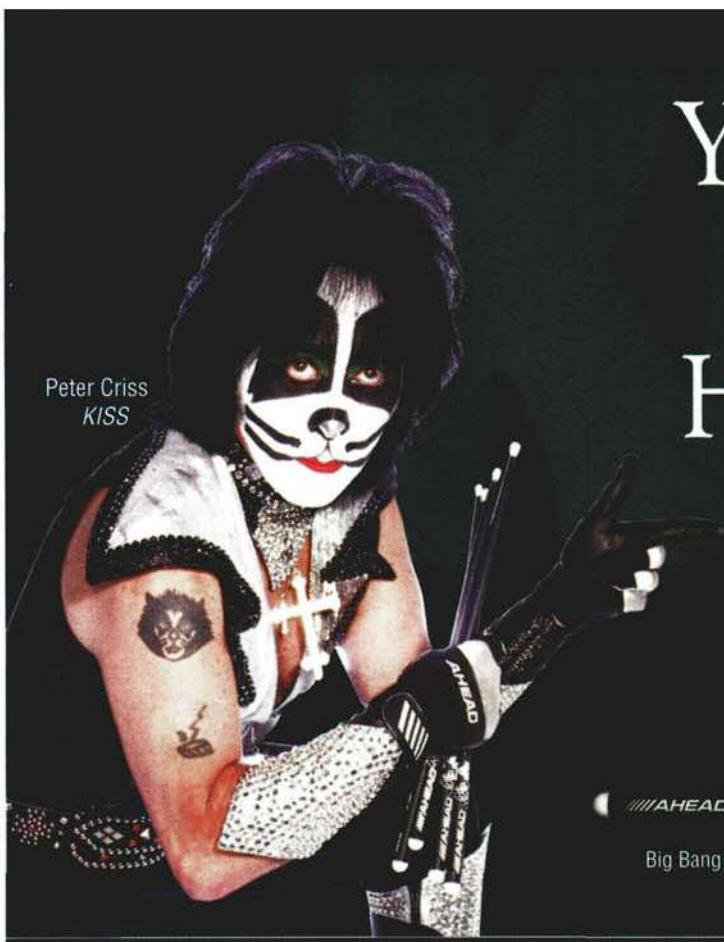


acoustic. "I had a hard time in the '80s because I did not and *would* not get into electronics," he urges. "I do not own any piece of electronic equipment, other than a metronome. Everything I buy or acquire is

acoustic in nature." Part of that dedication to authenticity, he adds, comes from his own likes and dislikes when he goes to see a band. "I have this thing: I like to see musicians hitting or playing an instrument and hear the sound coming from the instrument, as opposed to pads."

That dedication to "real" sound has led Butch to find ways to alter drum tones with his own hands. "With a small kit, there are so many sounds you can make on a real drum or real instrument by manipulating it," he says. Counting twentieth-century composers John Cage and Harry Partch as influences—they would take an instrument like a piano and change its tone by placing paper clips between the strings or marbles on top of them—Butch constantly plays the mad scientist behind the kit. "That's how I think of the drumset. Sometimes I tape a piece of plastic on my snare drum and it'll change the sound, or I'll take a tom-tom and throw a towel over it, or I'll take a jingle from a tambourine and attach it to a tom."

That philosophy of acoustic and found sounds fits in perfectly with the concept that he has for the eels. "For me, eels is



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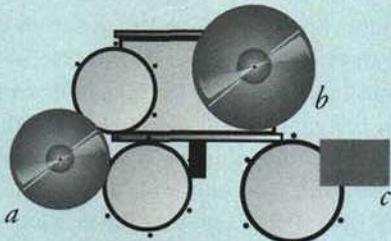
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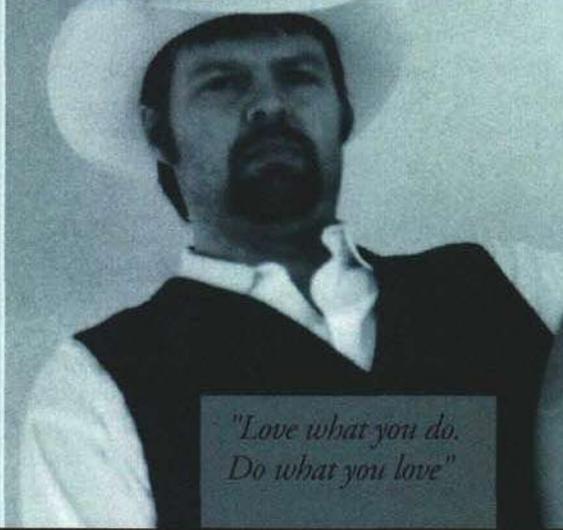
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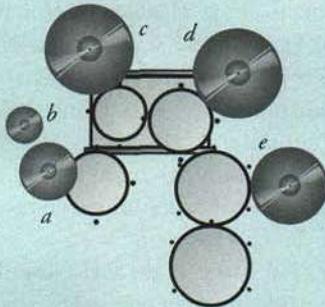
eels

Hear Butch on the latest CD by eels "Electro-shock" on Dreamworks Records.

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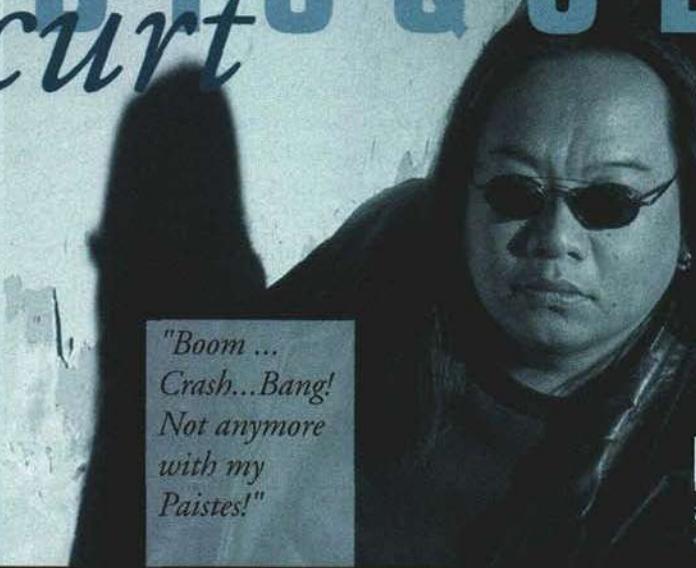


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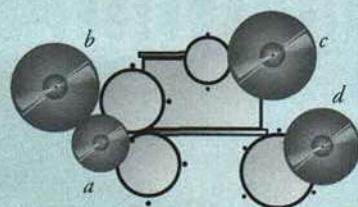


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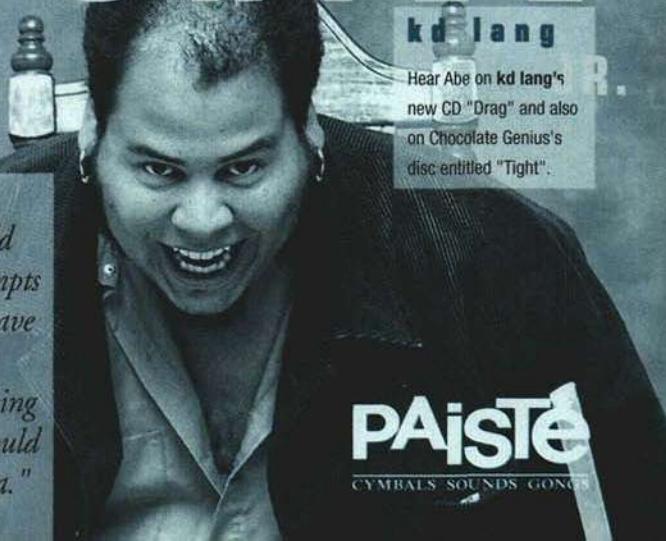


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kd lang

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

"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."

PAISTE
CYMBALS SOUNDS GONGS

finally home, because I have the ability and the chops to do the power stuff, and then I have all this ethnic melodic stuff. I think of that as 'tinkly' stuff," Butch says. "It's lucky that I found the eels, because I can really explore and utilize all the sounds and voices I hear in my head. There are no limits to what I can do in this group. It's been a really great creative outlet for me."

The outlet that has been *most* rewarding for Butch is the eels' live show, especially the tour to support their debut, *Beautiful Freak*. During that tour Butch had a djembe set up to the left of his hi-hat, and to his right was a box of percussion instruments above his crash cymbal. During a couple of songs during the show, including the band's breakthrough hit, "Novocaine For The Soul," he would play with his hands. "I would play the snare with my right hand and then I would do the bass tones with the djembe with my left hand." The kit also included a 16x20 Ludwig kick drum, a Remo plastic-head tambourine with a single row of jingles, plus a djembe he used as a floor tom, two sets of hi-hats, a crash cymbal, a triangle, and a finger cymbal.

On the tour to support the band's latest offering, *Electro-Shock Blues*, Butch has altered his kit a bit, including a Slingerland 14x20 Radio King kick, a 1976 Slingerland Buddy Rich 5x14 brass/chrome snare, a '70s Ludwig 9x13 tom, and a 1982 Gretsch 16x16 floor tom. He also plays 15" Paiste 602 medium hi-hats and a Paiste 18" power crash, as well as the Alan Abel tri-

angle held by the Brit Award. He's kept the percussion box, which includes bongos, maracas, and tambourines by Meinl, as well as sleigh bells, a Bell Helix designed by Bill Saragosa, and some bird whistles. For their promotional acoustic radio shows Butch turns to tabla, a Remo riqq (an Egyptian tambourine), some shakers, and a djembe.

Though he gets to put his personal stamp on their live show, Butch's involvement during the tracking of eels albums is somewhat limited. As he says, the band is e's brainchild: "He is the master behind this whole thing, and he pretty much has his definite ideas. This is his child and I would be like the surrogate mother coming along." On the *Beautiful Freak* sessions Butch was asked to overdub the snare and ride cymbal on the title track, he and then-bassist Tommy played along to a guitar and vocal track for "Not Ready Yet," and the whole band completely recut "Mental."

On *Electro-Shock Blues* e had again completed much of the album in between a number of family crises and the tour to support *Beautiful Freak*, although Butch had an opportunity to co-write the song "Hospital Food." "I went into the studio one day and said to play him some grooves," Butch explains. "I played for about an hour, and then he pieced the song together off my drum tracks."

"Hospital Food" and much of the rest of the album was recorded with a '60s Slingerland kit e bought at Black Market

Music in Los Angeles and then set up in his garage. According to Butch, "He saw this champagne sparkle kit, bought it, set it up in his garage, and never changed the heads. It just had this really funky sound, and we didn't do anything to it." They added some Paiste cymbals Butch gave to e, and then got to work tracking a couple songs with just one overhead microphone.

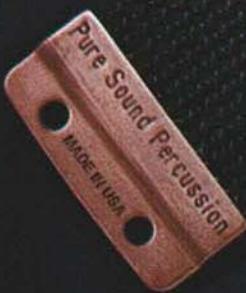
For Butch the challenge in being a part of the eels is much more than just coming up with a part for a song. "The challenge for me is to help e achieve his vision. That's what the deal is in this situation. In other situations, with other bands I've been with, I might have more of an active role or less of an active role to a certain degree. He comes in with ideas and things that are set, and I'll play along with them. I might take them in a different direction, but the way it works is if it doesn't fit his vision, it ain't going to cut it. This is a specific thing where he knows what he wants, and 99.9% of the time I'm completely right there."

In addition to his eels commitment, Butch (actually it's probably Jonathan Norton) plays in a percussion duo and a reggae/calypso band, and still accompanies modern dance classes as well as doing select session dates. In the end those dates keep the world of drumming and percussion new for him. "I'm at a point where it's *all* fresh," he says. "I have a perfect setup right now with my career. I'm a very lucky guy."



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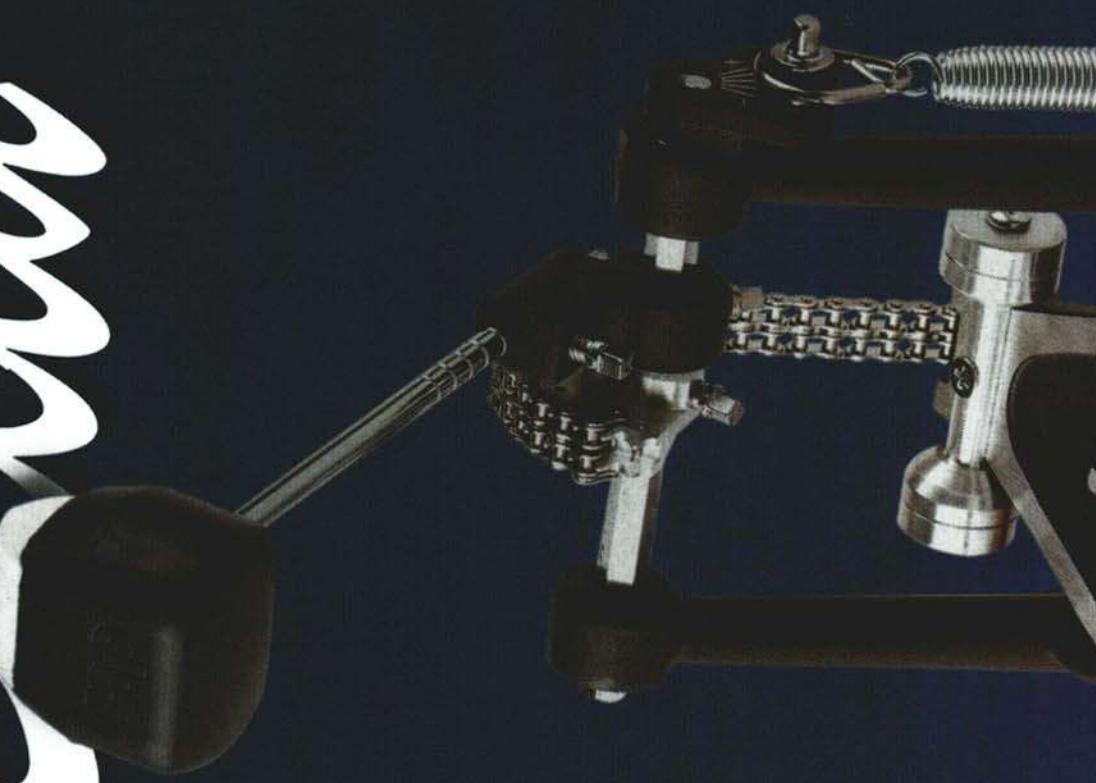
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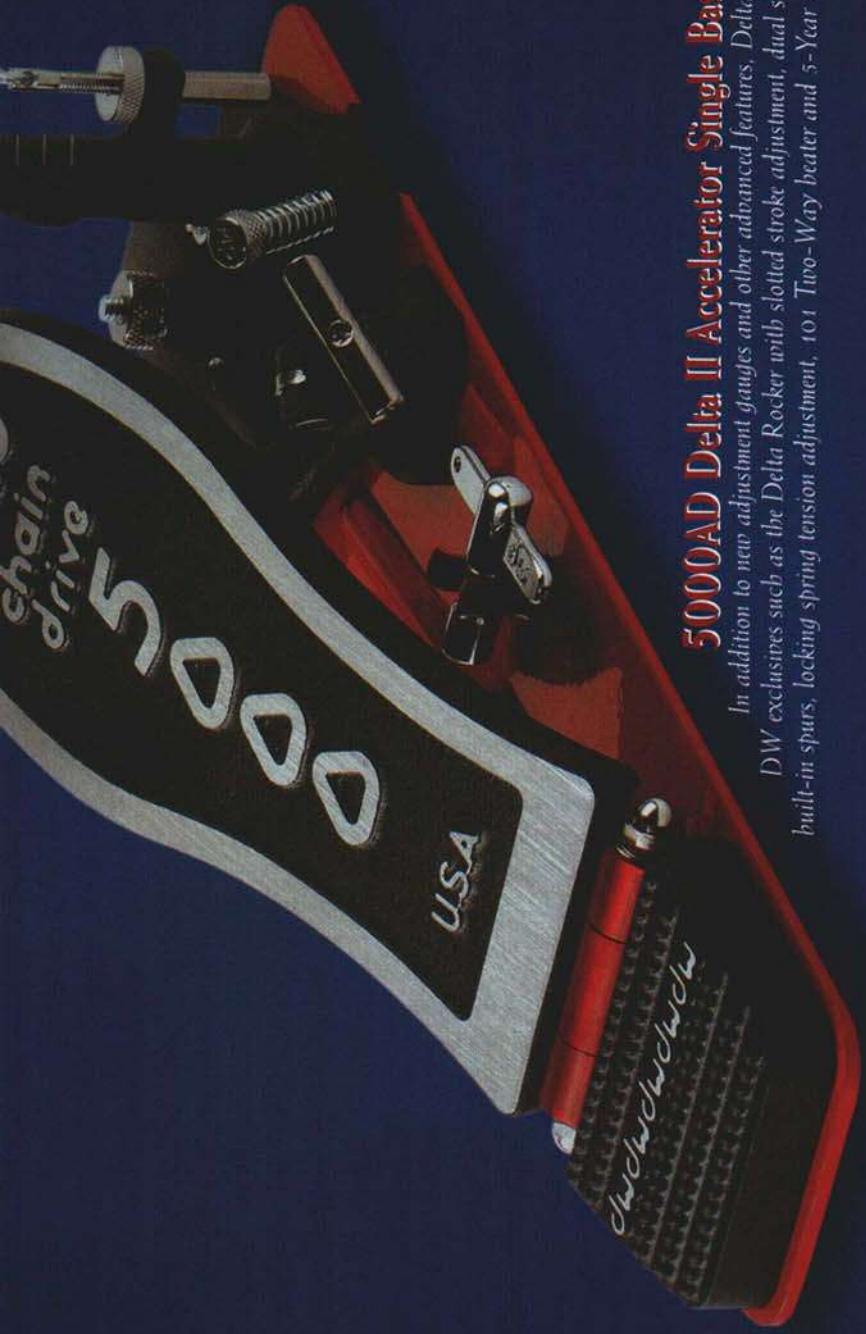
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Cast in an aluminum alloy that is strong, light and balanced, the Delta IIs footboard was developed to provide a larger area for all drummers whether they use heel, toe or heel/toe playing styles.

Simon Phillips and Steve Smith

Q I currently own a Yamaha *Steve Gadd* 5x14 maple snare drum. The drum looks great, but for some reason I'm having a hard time getting a specific sound from it. The sound I'm seeking can be heard on the *Burning For Buddy Volumes I and II* CDs. One is on Simon's "Dancing Men" track on *BFB I*; the other is on Steve's "Moment's Notice" on *BFB II*. Both snare drums seem to produce a nice, high "pop" when hit in the center, but also seem to have a great deal of buzz and overtone when played close to the edge. The drums are almost "loose-sounding" at the edges.

I'm currently using a *Diplomat* snare-side head and a *Renaissance Ambassador* batter. I've tried several head combinations but have never achieved the total sound I'm seeking. If I tighten the top head, I can get a nice "pop." But then I lose the buzz on the edge, which makes it difficult to play buzz rolls. I'm thinking of changing to thicker hoops, because the *Steve Gadd* hoops are very thin (1.66 mm). I'm also leery about the snares; there are only ten strands, with each third missing.

Simon and Steve, I'd appreciate knowing what your snare drum setups were on the *BFB* recordings. I'd also be grateful for any snare-tuning tips you could offer.

Dave D'Ambrosio
via Internet

A (Simon Phillips): On the *Burning For Buddy* sessions I used a Tama *Starclassic* snare with die-cast hoops and Tama's *Super-Sensitive* snares. The drum was fitted with a Remo *CS* batter and an *Ambassador* snare-side head. The top tuning was tight; the bottom was even tighter.

I would advise against using a *Renaissance* head if you want lots of snare sound. A *Diplomat*



Vinnie Paul

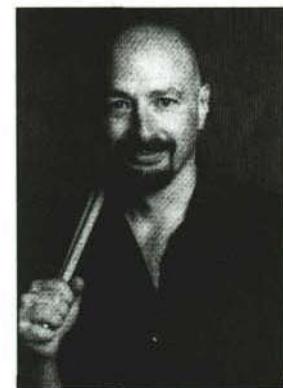
Q You are my favorite drummer. I love the way you incorporate speedy double-bass chops into songs. Could you please recommend some exercises for my hands and feet to develop chops like yours? Thanks for the inspiration.

Mat Doherty
via Internet



A Hey, thanks for the letter! What I did to develop my chops (on my hands and feet) is very simple. Just start out on simple 16th notes, at a tempo you are capable of. Begin with simple alternating strokes, then mix in some paradiddles to keep from getting bored. Maintain the pattern until your limbs start to burn!

Keep it up for a couple of more minutes after that. Do this daily, slowly increasing your speed—and you're there! Once you get your foot speed up to where you want it, be sure to play combination patterns that involve your feet and your hands, so that you can be more musically creative, and not a one-trick pony. Good luck, and stay hard!



snare-side is fine for quick snare response. However, you will lose tone. You will get many different sounds just by changing the snares. Look for snares with a long coil (as opposed to a tighter coil). They will be more sensitive. Do not over-tighten the snares (which drummers often do), but make sure they stay in contact with the bottom head across the whole diameter of the shell.

I hope this information helps. Good luck!

A (Steve Smith): The snare I used on *Burning For Buddy* was an old 5x14 Slingerland *Radio King* with a solid maple shell. It had been modified by Paul Jamieson with a Sonor throwoff and Gretsch die-cast rims. I used a Remo *Diplomat* clear snare-side head and a coated *Ambassador* batter. The snares were generic 20-strand wire—nothing special.

I have the top head fairly tight, but the bottom head is tighter than the top. Then I adjust the snares in the following manner: First I loosen them so the drum sounds like a tom (no snare sound). Then I gradually tighten them until the sound is just starting to become crisp. Then I stop. By over-tensioning the snares it's easy to "choke" the drum and make it hard to play. (This tuning method also gives the drum the most "bottom.")

Another factor is the sound of the room. The *BFB* recording was done at the Power Station (now called Avatar) in New York City. That room sounds amazing for drums. There are no effects or reverb on that drum sound. So you are hearing quite a bit of "drum size" because of the room itself.

Good luck with your sound!

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Source For Corea CD

QIn the February '99 issue there is a review of Chick Corea's *Live At The Blue Note (Tokyo)*, with Vinnie Colaiuta. I went to several CD stores and none of them had heard of it. I have heard the bootleg and would really like to know when it is coming out. Any information you could provide me with would be much appreciated.

Richard Ulm
N. Kingstown, RI

AThe CD is on Stretch Records, and as we go to press the recording has only been released in Japan. Stretch says that the CD may eventually become available in US record stores, but for now you can obtain it through Audiophile Imports, tel: (908) 996-7311, fax: (410) 628-1948, or www.audiophileimports.com.

Planning Practices

QI'm thirteen, and have been playing drums for almost three years. I've been in a few bands (guitar-oriented rock, horn-oriented jazz, etc.). Most have been pretty successful, but I've had a few problems with players who don't get along, like to goof off, and mess with my equipment. I'm currently forming a new band, with really dedicated musicians. How can I keep the band from going insane during practices? Also, how do I plan for practices? Should the band set a certain day of the week for practice, or just plan practices loosely when everyone can come?

Bobo
via Internet

AThe best way to keep bandmembers—especially young, fairly inexperienced players—from "going insane" during practices is to have a very specific agenda. Consider your classrooms at school: Unless your teachers have a specific lesson plan for each day, there would be chaos. Do the same for practices. Each person in the band should be given a "homework assignment" beforehand, which is to learn their particular part. Then when everyone gets together to practice, the object should be to assem-

ble those parts into a finished piece. Make sure that everyone knows this plan ahead of time, and will be coming to practice prepared to implement it. The main object is to avoid getting together and then looking at each other, saying, "Well...what do we do now?"

You answered your own second question. If you set a specific day for practicing, then everyone can plan their schedules accordingly so that it will be a time when everyone can make it. Obviously, you'll have to check with everyone to begin with in order to eliminate conflicts. But once you've determined a day and time that is good for everyone, stick with it. Make it as regular and important an obligation as school, sports activities, etc. Maintaining a practice schedule is part of the discipline required for becoming a professional-quality musician.

dated, therefore the dates shown on the Web site are approximate. The introduction date of 1972 for the all-fiberglass drumset falls into this category and is therefore an educated guess. We know for sure, however, that they were discontinued in 1984. Another version featuring 9-ply wood shells *coated* with fiberglass was offered from (roughly) 1972 through 1979.

"The 1977 Pearl catalog describes both types of fiberglass shells, plus other shells of that era (including the only seamless acrylic shells in the drum industry). However, the best key to ascertaining the rough date of manufacture of a given kit is the design of its tom holder. Rogers-type ball-and-socket tom holders were used from (roughly) 1972 to 1979. In 1979, the tom holders were changed to the *Vari-Set*, the first embodiment of the current *Uni-Lock* tom holders."

Pearl Fiberglass Drums

QCould you please give me some info on the Pearl fiberglass set that I currently play and tour with? I've seen pictures of identical sets in the History Section of Pearl's Web site, but Pearl offered no info other than that they introduced fiberglass sets in 1972. Can you provide any additional details?

I can tell you that the drums are *very* heavy, and I get a lot of compliments about them. Most people are very surprised when I tell them that the drums are old. (At least I think they are.) I purchased them in 1985, through a publication called the *Recycler*. I paid \$180 for one kick, two floor toms, and two toms.

Cyn Rivera
via Internet

AWe turned for our answer to Pearl's product specialist, Gene Okamoto, who responds: "Thanks for choosing Pearl and for visiting our Web site. Our goal for the History Section of the site is to make all of our vintage catalogs downloadable. But we have two drawers full of catalogs, so what you see so far is only the tip of the iceberg!"

"Most of our oldest catalogs were not

Aluminum Doumbeks

QCan you tell me where I might find aluminum doumbeks with a plastic hitting surface?

Nick
via Internet

ASeveral models of doumbeks are available from Lark In The Morning, PO Box 1176, Mendocino, CA 95460, tel: (707) 964-5569, fax: (707) 964-1979, e-mail: larkinam@larkinam.com. Contact them for a catalog, or to inquire about the specific type you seek.

Snare Beds

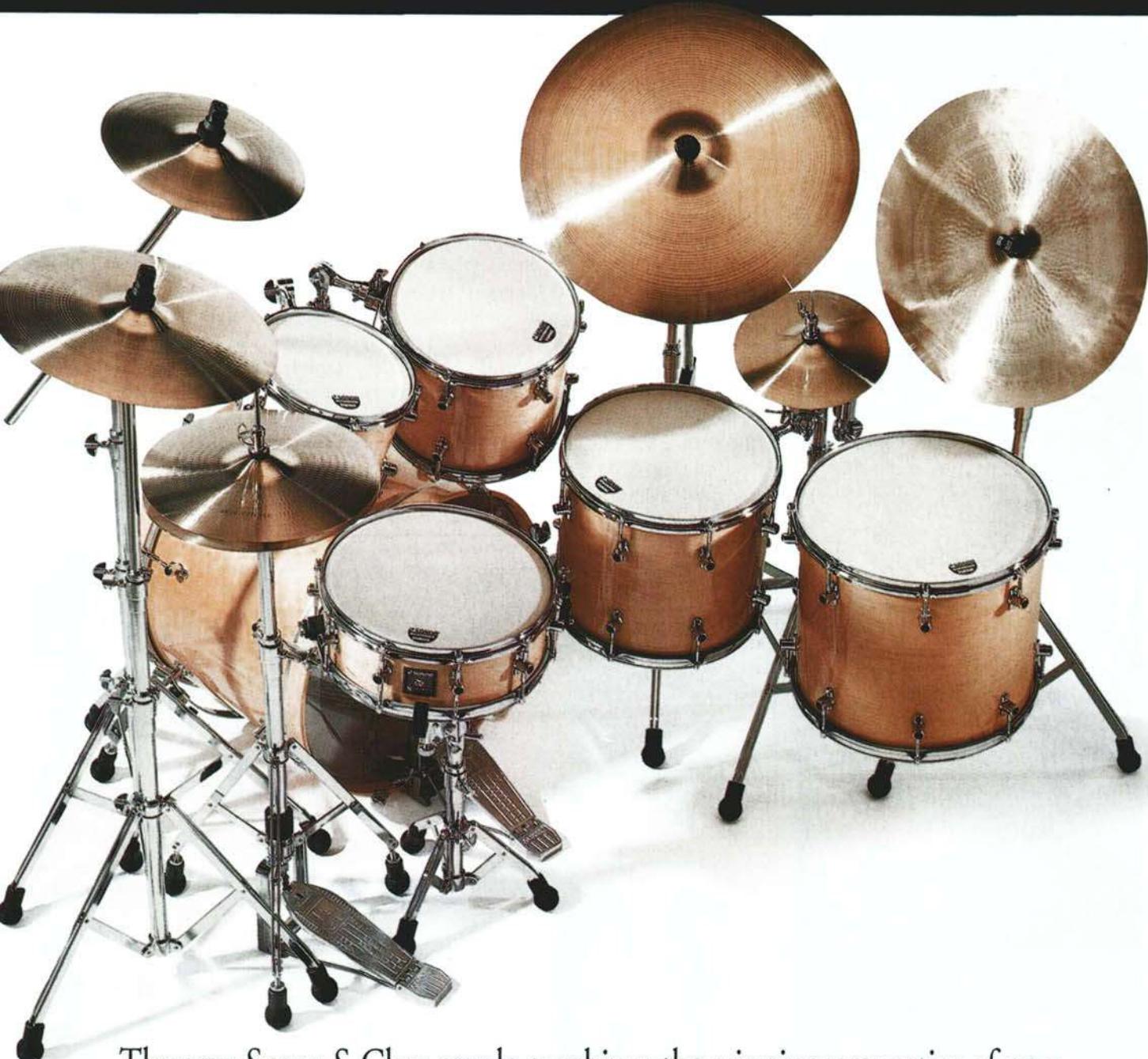
QI would like to know what a snare bed is, and how best to make/cut it. I've just built my own snare drum and I would like to enhance its sound.

Mats Holma
via Internet

AA snare bed is a depression in the bottom bearing edge of a snare drum. This depression is cut on opposite sides of the drum, where the strap or strings of the snare unit will come from the underside of

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the drum to connect to the throw-off and snare butt.

The purpose of the bed is to ensure that the snare wires are pulled taut and evenly against the bottom (snare-side) drumhead.

There is no "right way" to cut the bed. Various companies cut their beds at different depths and widths, depending on their design philosophy. Some feel that a very wide, gradual taper to the ultimate depth is best; others prefer a narrower, more distinct bed that allows the greatest amount of the bearing edge to remain unaffected. Most of this has to do with drumhead contact. You might correspond with various drum companies whose snares you admire, to find out why they cut their beds the way they do. Or you could simply examine some of those drums and emulate their dimensions.

The actual cutting of snare beds is generally done with a router, but can also be done (*very carefully*) by hand using a wood file or *Surform*, followed by lots of meticulous sanding. It's a tricky job in any case, and you might want to consider having it

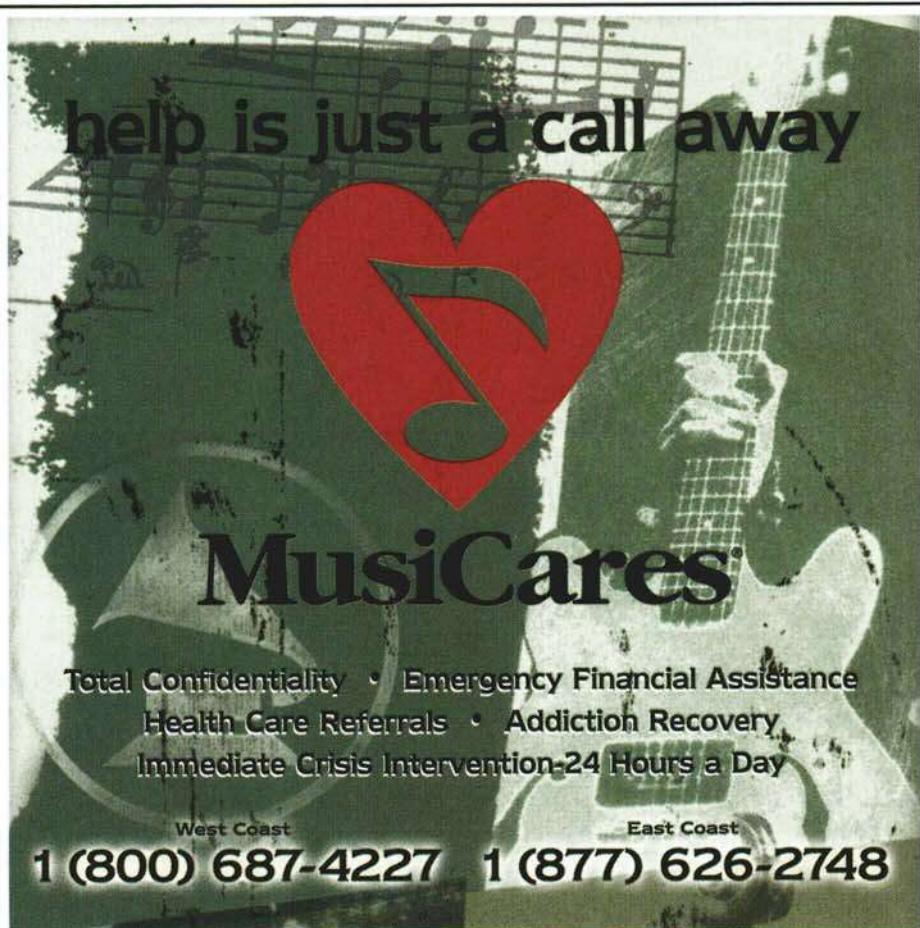
done by a skilled technician at a drumshop.

Spray-Painting Drums

QI've got a Mapex drumkit I'm in the midst of repainting. I've sanded it down to the bare shell, but I'm unsure of the types of paints and painting techniques to use. Can you give me some suggestions?

Ace
from Australia, via Internet

A We can't suggest specific brands or types of paint, but we can give you a good lead. Many of the "custom" drum manufacturers and individual craftsmen we speak with either use the services of—or the same materials and methods used by—automobile painters. Along with being knowledgeable about modern materials and techniques, these painters are also generally equipped with the spray booths necessary to do a really first-rate job. If you can't have them *do* the job, perhaps they can offer you some info as to types of paint and sources for obtaining it.





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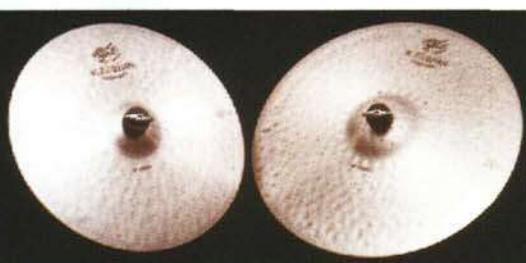
Zildjian K Constantinople Crashes and Hi-Hats, Re-Mix Breakbeat Ride, and Oriental Trash Crashes

Following their successful introduction of the *K Constantinople* ride cymbal, Zildjian has now added 16" and 18" crashes to the mix. The new crashes are described as "dark, warm, and lush," creating the "classic 'old K' sound with the same

dry overtones and smooth decay that have proved so popular with the ride cymbal. Further, Zildjian says the new models are "thin, fast crashes

with a full-bodied response and an exceptional 'vintage' feel." The 16" model is priced at \$400; the 18" size lists for \$475.

Also new in the *K Constantinople* line are 14" hi-hats, said to be "soft, dark, and subtle without being 'mushy-sounding.'"



Zildjian further claims the hi-hats to be "ultra-warm, but with a 'chick' sound that is still full-bodied, with plenty of presence." The cymbals are particularly recommended for acoustic jazz and studio work. List price is \$650 for the pair.

If instead of "classic" sounds you're into the contemporary sounds of drum 'n' bass or other electronically generated music, you might want to check out the new *Re-Mix Breakbeat* ride. This 18" cymbal is bigger than the existing *Re-Mix* ride (which is 17"), with a more defined bell and a "drier, more attenuated tonal range" said to give players a classic "breakbeat" sound. It's priced at \$280.

And for that "special effect" in any style of playing, consider the 16" and 18" *Trash* crashes that have been added to Zildjian's *Oriental* series. They're described as having "the short sustain and quick, trashy attack of a China, and the full-bodied sound of a crash." The cymbals are extremely thin and feature a square bell and exaggerated low profile. Prices are \$257 for the 16" size and \$292 for the 18".

Yes Sir, That's My Baby... Fever Baby Be-Bop Kit

Continuing in the ever-growing trend toward ever-shrinking drumkits, Fever drums offers their *Baby Be-Bop* kit. The set features a 14x14 bass drum that the company says "really packs a punch," along with 8x8 and 10x12 toms, and a 3 1/2 x10 snare. Fever's intention in producing this tiny kit is to prove the innova-

tion of the company's patent-pending dual-wall design—which, they say, makes Fever drums the first hybrid of a stringed instrument and a drum.



Switch-Hitters

Pro-Mark SD5 and SD7 Multi-Percussion Sticks, TXDC14i Indoor Marching Stick, and Stick Tape



For players who just can't decide what to hit their drums, cymbals, or percussion toys with, Pro-Mark offers two new models of combo stick/mallets. The *SD5* is sized like a 5A (9/16" in diameter; 16 3/8" long), with a barrel-shaped wood tip at one end and a 1"-diameter felt ball at the other. The *SD7* features the same design on a 2B-size stick (5/8" diameter; 16 1/2" long). Both models are made of hickory, and each lists for \$23.50 per pair.

With the increasing popularity of indoor drumline activity, Pro-Mark has added a new stick to complement its *DC12i Kwikstick*. The new *DC14i* is a hickory stick, 16 3/4" long and 1 1/16" in diameter, and available with either a wood or nylon tip. The diameter gradually decreases, continuing to a "traditional" taper (as opposed to a standard, thick marching-style taper) at the tip. This design is said to provide "exceptional speed along with added durability." The sticks are priced at \$11.50 per pair for wood tip and \$12.35 for nylon tip.

For drumlines who like to wrap their sticks in white tape but have trouble finding a consistent, sizable source, Pro-Mark comes to the rescue with *AmeriTape*. The tape is available in 108'-long, 1"-wide rolls, for \$9.99.

Yikes! We're Under Attack! New Attack Drumhead Models

New additions to the Attack drumhead line include *Calf-Like* snare drum batters. Said to produce a warm, dry sound very much like real calfskin, the heads feature hoops that pre-form to any bearing edge. Heads are available in 12", 13", and 14" diameters.

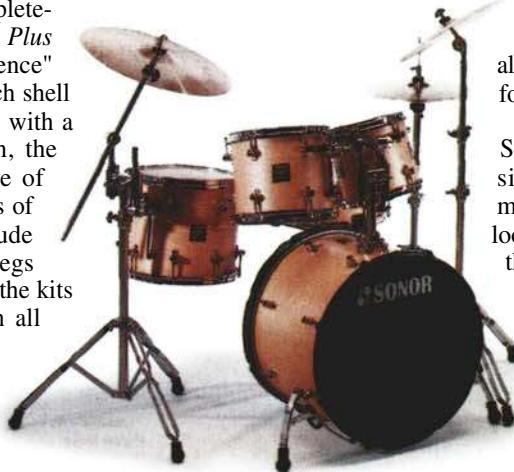
Also new are *BlastBeat* snare batters. Made with a two-ply blend of medium and heavyweight film and an extra-thick application of *DuraCoat* coating material, the *BlastBeat* is intended for the heaviest hitters on the planet. It's available in 12", 13", and 14" diameters.

Attack's *No Overtone* heads have a thin sound ring laminated to the underside of the head at the hoop, which removes "just the right amount of overtones without choking the sound." Heads are available in 12", 13", and 14" coated models, 18", 20", 22", and 24" smooth models, and 20", 22", and 24" smooth, ported models for use on the fronts of bass drums. Finally, Attack's two-ply *Thin Skin 2* and one-ply medium heads are now available in "Hazy Black" finish, in virtually every diameter from 6" to 24".

From Germany, With Love

Sonor S Class Maple and Sonic Plus II Kits

In a dramatic move, Sonor has completely redesigned its *S Class* and *Sonic Plus* kits. In response to "player preference" (according to Sonor), the maple-birch shell of the *S Class* kit has been replaced with a 9-ply, all-maple shell. In addition, the bass drum hoops are being made of maple, replacing the synthetic hoops of the past. Other improvements include new tom holders, and floor-tom legs with memory clamps. Additionally, the kits will be fitted with Evans heads on all drums. Other popular features, including the *TIM* (T-bar Isolation Mount) and *SAM* (Sonor Auxiliary Mounting)



systems, will remain unchanged. The new kits will be available in black, green, red, and natural finishes, with a suggested retail price of \$2,540 for a five-piece set.

Maple construction is also the major change in Sonor's new *Sonic Plus II*. A nine-ply shell with six plies of maple surrounding three plies of mahogany gives the kit a "contemporary maple look and feel." The *TIM* system has been added to this series, as have *Unicorn* brand heads (made by Remo). The kits continue to feature the *SAM* system, and will be available in emerald green, midnight black, cherry red, and natural hand-rubbed finishes, at \$1,650 for a five-piece set.

S Class maple kit

The Rock Gets Stronger

Gibraltar Pedal Improvements and New Models

All Gibraltar hi-hat models now have a brushed metal finish on their lower frame assemblies, and all except the 7607ML now come with a quick-release rock plate. New models include the lightweight, single-spring, liquid JZ707LH, the double-braced, single-spring, direct-drive 9707ML, the dual-spring, direct-drive 9707DML, and the single-spring, direct-drive, liquid 9707LH. Hi-hats are priced from \$139.50 to \$199.50.

Frames and various other parts on Gibraltar bass drum pedals now have a new finish, as a result of being made with a different alloy. The company has also added a cast hinge to their *Prowler* series and developed a new dual-surface beater for *Rock* series pedals. *Intruder II* and *Avenger II* series pedals feature redesigned rocker assemblies and beater hubs. Retail prices range from \$99.50 to \$179.50 for single pedals, and \$299.50 to \$425.50 for doubles.

Finally, Gibraltar has added several new items to its extensive line of drumset and percussion mounting accessories. These include several bass drum parts, new handheld percussion mounts, and new conga and bongo mounts. Also included is the *Gibraltar Tom Suspension System*, a familiar design now available from Gibraltar for the first time.

Letting The Kids In On The Fun

Nino Percussion Instruments

Nino Percussion offers scaled-down models of various ethnic percussion instruments, designed primarily for use by children. Certain of the instruments are applicable for adult use, as well.

The line includes metal percussion, such as Cabasas (small \$23, medium \$28), bar chimes (\$39.50), jingle sticks (\$9.50 each), a hand cowbell (\$17), and an agogo bell (\$20). Wood percussion includes a pair of mini skin maracas, small and large wood shakers, wood claves, and a double rattan caxixi.

Ethnic drums are represented by Nino bongos (\$89), which are sized at 6 1/2" and 7 1/2" for the small hands of children. Also available are individual and paired cymbals made of bronze, nickel-silver, and brass alloys, available from \$37 to \$75. (Pairs have small leather handles.)

Brass triangles designed for kids (but said to be suitable for professional use owing to their sound quality) are also available from Nino, as are egg-shaped plastic shakers. The triangles are available in 10 cm, 15 cm, and 20 cm sizes; the egg shakers come in two sizes and six colors (each color filled differently to offer a variety of sonic choices). They're priced at \$4.50 per pair.



And What's More

SPAUN DRUM COMPANY is now offering logo thrones. The throne bases feature double-braced legs with large rubber feet and "spin shaft" height adjustment. The seats feature the Spaun logo, 5" of padding, black cloth tops, and vinyl sides. The complete throne lists for \$180; seats alone retail for \$85, bases alone are priced at \$95.

D'AMICO DRUMS now offers "diamond swirl"

high-gloss finishes for their custom all-maple drumkits and snare drums. This finish takes hours of painstaking hand painting, sanding, and buffing. A special marbleizing technique, in which each step builds on the previous one, was developed specifically to create these new finishes.

According to Gene D'Amico, "It's reminiscent of the diamond pearl plastic wraps from the early days of drumming—but without the inhibition of the sound that wraps can cause."

DDRUM has announced a major price reduction on its *ddrum 4 System 1*. The flagship of the *ddrum* line, the *System 1* is a complete kit, with the *ddrum 4* brain, a kick pad, snare pad, three tom pads, two cymbals, a hi-hat controller, all necessary cabling, and a rack stand, now reduced by \$1,000 to a retail list price of \$3,595.

In the important area of hearing protection, **GK MUSIC** has recently introduced an improved version of



their popular *DrumPhones II*. Called *DrumPhones II*, the new models provide the same 20dB of sonic isolation that their predecessors did, but also include upgraded earphone speakers (for better sound), a new heavy-duty 6' cord, and a one-year warranty on both the cord and the headphone speakers. Even with these improvements, the unit is still priced at \$69.95 (plus \$5 shipping & handling), with a 14-day money-back guarantee. *DrumPhones II* can only be purchased directly from the manufacturer.

DRUM WORKSHOP has been named as the exclusive distributor of the limited-edition *Lake Superior* snare drums made by Johnny Cravietto. Custom-crafted from highly figured solid planks of 400- to 600-year-old maple logs reclaimed from Lake Superior, the drums are complemented by 24-karat gold-plated hardware, including vintage-style tube lugs and engraved brass hoops. Each drum comes with a letter of authenticity, signed by Cravietto, stating the approximate age and original location of the wood. Only 200 of the drums will be made.

If you have trouble with stick slippage, check out **MASTER GRIP** sticks. These new sticks have a textured rubber grip permanently applied to the gripping area. The white hickory sticks are designed by veteran drummer Don Mester, and come in 7A, 5A, 5B, 2B, and *DM Rock* (a long 5A) versions with either red or blue grips.



Making Contact

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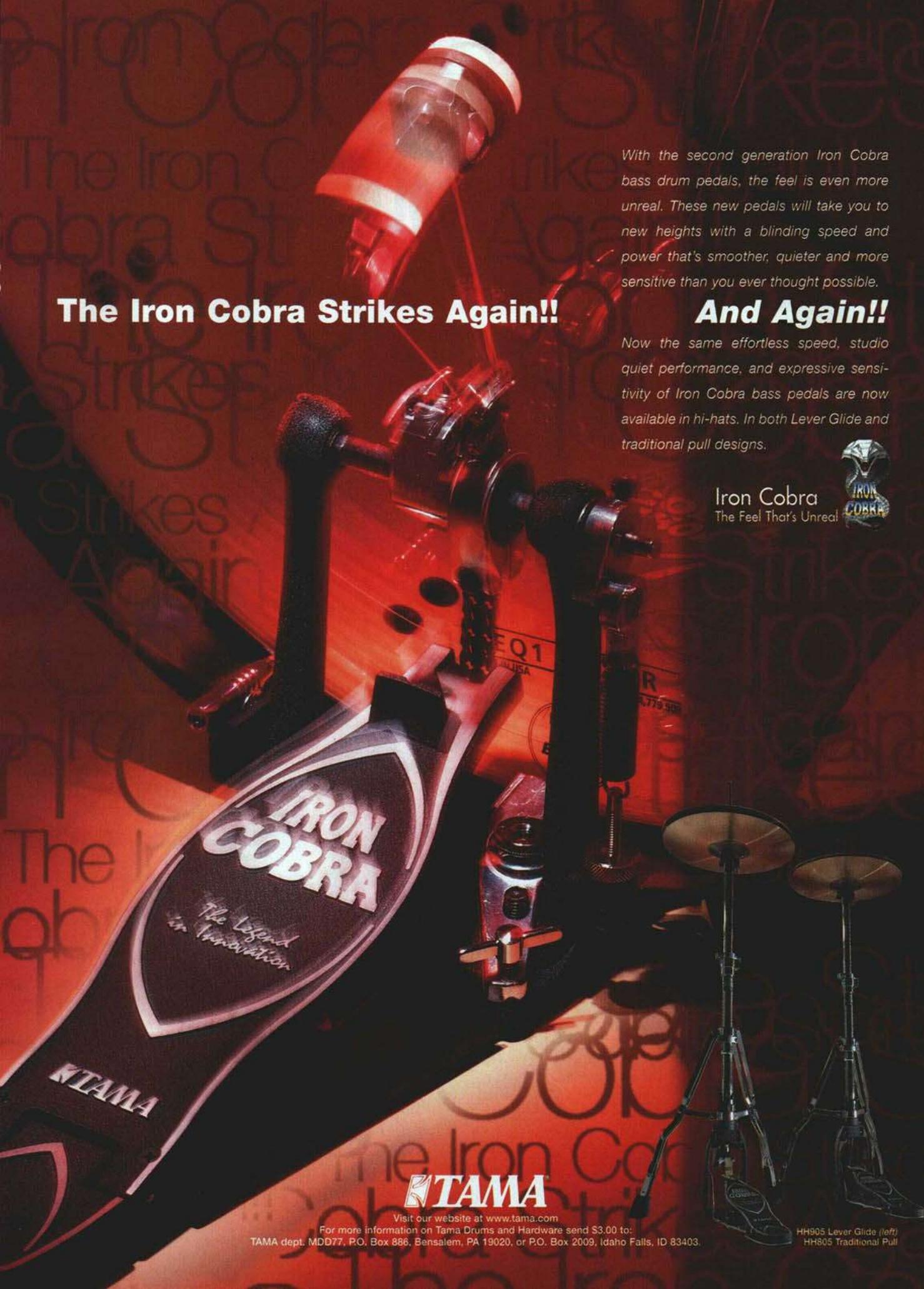
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HH905 Lever Glide (left)
HH805 Traditional Pull

Sonor Force 2001 Drumkit

by Chap Ostrander

Sonor quality priced for the student to semi-pro.

The February 1998 issue of *Modern Drummer* featured an article comparing the relative merits of student kits from eight major drum companies. The Sonor *Force* kit did not fare very well when compared with the others on several counts. It seems, however,

that the Sonor company listened to the criticism and acted upon it. The *Force 2001* series is a *serious* student/semi-pro drumset. There's no need to compare it to the previous student set; this is new equipment, and its qualities speak for themselves.

Force 2001 kits come in three basic configurations: the *Stage Set*, the *Studio Set*, and the *Fusion Set*. The basic difference between them is the sizes of the drums. The *Stage Set* (model 2001) is made up of a 16x22 bass, a 5 1/2x14 snare, and 10x12, 11x13, and 16x16 toms. The *Studio Set* (model 2027) features a 16x20 bass, a 5 1/2x14 snare, and 9x10, 10x12, and 16x14 toms.



The *Fusion Set* (model 2077) offers a 16x22 bass, a 5 1/2x14 snare, and 9x10, 10x12, and 12x14 toms. Additional drum sizes are available so that you can customize your setup.

The Drums

The *Force 2001* set sent for review was a *Fusion Set* finished in light blue. Other finishes available are wine red (as shown in the photo on the previous page), black, and dark blue. The bass and tom shells are composed of 9-ply cross-laminated mahogany. The advantage of mahogany is that it is a hard wood that will give a bright sound and will also stand up to student use. The steel-shell snare is chrome-finished. The bass drum and toms feature one-piece lugs that span the shell, giving the look of classic tube lugs. Threaded receivers hold the tension rods, and there are no springs in the casings. A note here: With the exception of the bass drum, all of the drums utilize standard square tension rods. There are none of the standard Sonor slotted tension rods that require a special key or screwdriver. A drumkey is all you need for tuning the drums or setting memory locks.

The toms and snare come with triple-flanged steel hoops. The "floor" tom in the *Fusion* configuration is suspended from one of the cymbal stands, rather than mounted on legs. The bass drum is fitted with black powder-coated metal hoops with a color inlay to match the wrap finish. It has eight tension rods per head: six with T-handle rods and two (at the bottom of the drum) with key rods. Very thoughtful.

All the drums come fitted with Sonor medium-weight, single-ply drumheads. They're not so thick as to dull the sound, nor are they so thin that you'll worry about going through them quickly. The bass drum comes with felt muffling strips on both heads. Although I prefer heads with built-in muffling, the heads do the job nicely: The drum had a deep tone with punch.

The shells are covered in a plastic wrap finish that is smooth and even. The light blue color of our review set possessed depth, looking almost like a very fine blue sparkle. The color is striking, and would hold its own whether on a lighted stage or in a club. The shells are unfinished inside, which I think is a good thing. It leaves the player the option of finishing the inside of the shell for sonic reasons. The bearing edges on our kit were consistent and nicely finished, and were cut at a double 45° angle. I did notice that the bearing edges seem to be slightly rounded. The reasoning behind this is that a rounder bearing edge promotes greater contact with the head, makes the drum easier for a student to tune, and produces a more rounded tone.

The toms sounded great. They were easy to tune, and each one had its own centered pitch. It was fun playing passages and fills between the toms, because each drum had an individual voice. I tuned the smaller tom and struck it while it hung on the tom mounting hardware (which extends through the shell). I then removed the drum and hit it while I held it by the rim. More of the fundamental pitch and assorted lows rang out when it was not on the hardware. The point of this is that at some point in the future you could add some sort of resonance-isolating hardware to this kit and further increase the already impressive quality of its tom sound.

WHAT'S HOT

- excellent tom sound
- surprisingly good bass drum pedal
- affordable pricing includes hardware package

WHAT'S NOT

- large ratchet "teeth" on cymbal and snare-stand tilters limit adjustability

The snare drum comes with a twenty-strand set of snares. It was sensitive during quiet playing, and it rang out with a satisfying crack when struck hard.

The Hardware

A major feature of the *Force 2001* set is the presence of a hardware package (which had *not* been included with the *Force* kit). As Sonor redesigned the drums, they also improved the hardware and included it in the price of the set. The hardware package comprises one straight and one boom cymbal stand, a snare stand, a hi-hat, and a bass pedal. The legs of all the stands are double-braced, ending in Sonor's familiar large rubber-ball feet. Even though the stands are all double-braced, they didn't feel heavy. The height adjustments on the cymbal stands have nylon sleeves, so that there is no metal-to-metal contact, which is good. On the other hand, the cymbal tilters have rather large spacing between the teeth, so you've got fairly limited choices of cymbal angles. All of the wing screws on the cymbal and hi-hat stands, the tom holders, and the T-rods on the bass drum share the same half-moon design. It's attractive and functional.

The snare stand is a locking basket type, with a very clean design. The arms that hold the drum end with rubber fittings that have a ridge on the surface where the bottom rim of the drum rests. This ridge minimizes actual contact with the drum. The snare stand shares the tilter design with the cymbal stands, meaning that you have it flat or at a distinct angle. I personally play my snare at an angle facing me, and I was able to achieve a workable angle with the Sonor stand. I would hope that a student could deal with it as well. I usually encourage beginning drumset students to try different angles and configurations to see what works best.

The *Force 2001* tom holder is comprised of a single tube mounted on a plate on the bass drum. It, in turn, holds two separately adjustable arms that extend through the shells of the toms. The holder that grips the arms is die-cast, with nylon sleeves to protect the metal arms. They hold the arms securely and without any hint of wobbling. The tom-arm tilters have finer teeth than those on the cymbal and snare stands, thus allowing greater positioning possibilities. Once the height and angle are set, memory locks on both ends of the arms complete the job of securing the settings. There is also a memory lock on the mounting tube that extends into the bass drum. All of the memory locks are easily adjustable with a drumkey while in place.

The bass drum comes fitted with calibrated spurs. These spurs have a sliding scale showing the settings for the length of the legs,

and a circular scale giving many points at which you can set their forward angle. They fold against the shell when not in use. The large ball feet can be turned up the shaft to reveal pointed spurs. The design and appearance of these spurs suggest a higher-level hardware than that found on most student or budget drumsets.

The hi-hat and bass pedals both have the Sonor wide footboard, and use a chain instead of a strap for linkage. The top tube of the hi-hat has a memory lock to retain the height setting. The spring is not adjustable, but had a moderate feel that should work for the majority of players. The yoke and leg assembly of the hi-hat are cast in one piece, so the legs can't be rotated for use with a double pedal.

The bass pedal also features a simple design. As on the hi-hat, there is no baseplate; spring arms attach the heel plate to the yoke, so that the pedal folds for packing. A drumkey screw fixes the height adjustment of the felt beater. Spring-loaded spurs control bass drum "creep." A simple T handle underneath clamps the pedal to the bass drum hoop. (A rubber wedge on the bass drum hoop aids in clamping the pedal to the drum.) The spring tension of the pedal is held by a knurled knob with a locknut above it. At the top of that assembly, a drumkey screw sets the angle adjustment of the beater. Sonor has an unusual design for this adjustment, however. Rather than the standard three holes found on most economy pedals, this pedal features a curved slot about one inch in length. This allows you to custom-set the beater angle. A single,

sturdy chain connects the footboard to the beater assembly. The result of all this is a pedal that is quick, responsive, and sensitive. While the *Force 2001* hardware in general is not long on bells and whistles, it is long on practicality—and is well built.

The lugs on the snare have the look of tube lugs, which are mounted with one central screw on a nodal point. The shell itself is extremely clean inside and out, with no bands, beads, or ridges around its circumference. Phillips screws hold the adjustment on both ends of the snares. The butt end is plain; the strainer is simple and works smoothly. The strainer is chrome-finished with a black plastic adjustment knob. Changes in tensioning can easily be made while the snares are on.

Conclusions And Pricing

The *Force 2001* series represents a serious offering from Sonor in the entry-level market. This is a thoughtfully designed student/semi-pro line that sounds great and includes a complete hardware package—all at very competitive prices (\$1,199 for the *Stage* and *Fusion* sets, \$1,175 for the *Studio* set). Sonor is to be congratulated for raising the standard for their student set, and in the process keeping the standards high for a very important group of drummers. Young players need the most encouragement at the difficult beginning stages. Quality equipment can only help.



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Audio-Technica Drum Microphones

by Mark Parsons

Those clever chefs at A-T have been cooking up a ton o' treats, and drummers will just love the menu.

This month we're going to look at a whole slew of microphones (well, seven of them anyway) from Audio-Technica. Three of these—the *ATM25*, *ATM23HE*, and *ATMS5*—are purpose-built for drums, while the other four—the *AT4041*, *AT4051a*, *AT3525*, and *AT4050/CM5*—are high-quality condensers, which Audio-Technica states also have drumset applications.

The manufacturer also sent along a list of recommended applications for each microphone, which was quite specific (as in "bottom of snare," "rack tom," "floor tom," "ride cymbal," etc.). When I'm reviewing a mic' I usually audition it in as many different applications as I can; I've stumbled on a few hidden strengths that way. But in the interest of brevity, this time I generally went with A-T's recommendations. (Testing *each* of seven mic's—actually fifteen, as some came in multiples—in every possible drumset application would certainly be an interesting project, but it would also result in a fifty-page product review!)

Now that that's out of the way, let's get on with the show.

ATM25

The *ATM25* is a large-diaphragm dynamic mic' designed for use on bass drums. As kick mic's go, it's small (a good thing, in my opinion): 4 3/4" long and 1 1/2" in diameter in the front half, narrowing to 1 1/8" at the rear. Another good thing is the small built-in swivel permanently attached to the underside of the mic' body—no proprietary clips to break or lose. These factors, plus the XLR connector exiting directly from the rear of the mic' (rather than at an angle, as is sometimes the case),



make for a mic' that should be easy to place, even in tight quarters.

The metal body and internal shock mount should provide ruggedness and isolation from external mechanical noises, and the hypercardioid polar pattern should eliminate excessive bleed from other instruments. Indeed, there were no isolation problems, either mechanical or acoustic, during our testing.

The frequency response chart supplied with the mic' shows a small boost around 60 Hz, a larger boost centered at 3 kHz, a little dip at 5 kHz, then a peak at 8 kHz before rolling off rather sharply after 12 kHz or so. In between the bass and upper-mid peaks is a shallow reduction in the midrange. A curve of this sort seems to be the norm in a kick mic' these days, although the mid suck-out is less severe with this mic' than others we've seen recently.

We used the *ATM25* in three locations: outside the kick (front head on, small port), inside the drum on a boom pointed toward the beater, and resting on an Evans *EQ-Pad* inside the drum. We got a decent sound in all positions, but the best was definitely the second, or "standard," position.

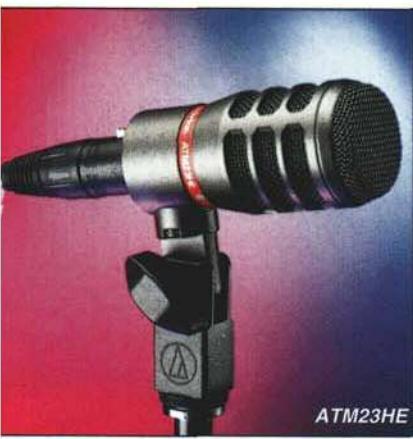
Outside the drum the sound had an abundance of mid-bass (125 Hz or so) in relation to the attack, while on the *EQ-Pad* the tone was a bit wooden, lacking a little in both attack and fundamental (perhaps due to the tight polar response only picking up what was directly in front of the mic' and not the shell ring or beater attack). Neither of these sounds were *bad*, mind you—they just needed some help EQ-wise.

In the normal position, however, no such help was needed. The *ATM25* produced a very nice sound with good attack and a strong fundamental right out of the box. It was a big, full tone, yet natural-sounding enough that purists wouldn't turn their nose up at it. Overall, I'd characterize the sound as midway between that of some "standard" kick mic's (EV *RE-20*, Sennheiser 427, etc.) and the newer, "preshaped" mic's like the EV *ND868*, AKG *D112*, and Sennheiser *e602*, especially in regards to midrange reduction.

This mic' will enable you to get a very good kick sound in short order, yet it has enough sonic neutrality that it can be used in a wide variety of styles. Retail price is \$275.

ATM23HE

We can dispense with much of the physical description of the *ATM23HE* by simply stating that it looks quite a bit like its bigger brother, the *ATM25*, only about 1 1/2" shorter. Same sturdy construction, and the same integral swivel (all metal, by the way, just as on the *ATM25*—no plastic threads to strip here!). Use these lit-



ATM23HE

tle guys with 90° cables and they'll maintain a low profile onstage or in the studio.

Also like the *ATM25*, the *ATM23HE* is a hypercardioid dynamic instrument mic', although A-T recommends it for snare and toms instead of kick.

First we close-miked a piccolo snare with the *ATM23HE* and got a very

good sound, just like *that*. (Imagine me snapping my fingers.) The sound on the snare was similar to that of a Shure *SM-57* (a good thing, to my way of thinking), with three minor differences: First, the signal coming off the *ATM23HE* was a few dB hotter than that from a 57, probably due to its "Hi-Energy" neodymium magnet (hence the *HE* in the model designation). Also, the presence peak was not as peaky as that of a 57, giving the A-T mic' a smoother upper midrange. Finally, the *ATM23HE* was slightly thicker in the upper bass—around 150 Hz—giving the picc some welcome beef.

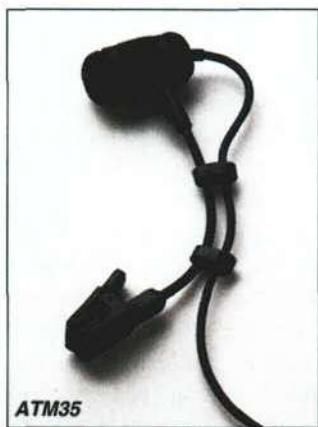
On toms the *ATM23HE* sounded great. The small low-end boost, aided by the fact that the mic' was 2" off the drum, made for a big, smooth tone.

Overall, the sonic personality of the *ATM23HE* is much like that of the *ATM25*—fairly natural, with enough enhancement to give you a very nice sound from the get-go, but not so much that it sounds hyped or unnatural. The list price is \$235.

ATM35

Even though this mic' was also recommended for use on toms, it could hardly be more different from the *ATM23HE*. First of all, the *ATM35* is a cardioid condenser, and a tiny one at that. Less than 1 1/2" long and 1/2" in diameter, the mic' itself weighs in at only 0.3 ounces. (The sturdy little *ATM23HE* weighs thirty-five times as much!) Also, the *ATM35* obviates the need for a stand and boom by way of a very functional clip mounting system. The mic' is completely encased in a small foam "sock," which is attached to a rubberized spring clip by a thin 6" gooseneck. This *UniMount* system, as A-T calls it, proved to be one of the better systems I've seen for mounting small mic's to drums.

Permanently attached to the rear of the mic' is a 25' cable, which connects to a cigarette pack-sized power module. This module can either run the mic' off an internal 9V battery or use standard 48V phantom power. A-T claims you'll get 1,000 hours of continuous use from a premium 9V battery, but since I didn't have 1,000 hours to test it, I'll just have to take their word for it. Also incorporated in the module is a switchable bass roll-off, which kicks in at 80 Hz.



ATM35

The *ATM35* performed admirably in reproducing tom sounds. It was very clean and clear, with very good transient response on top and a realistic yet full bottom end. At first I placed the mic' close to the top head, but the *ATM35*'s high output and good isolation from extraneous sounds allowed for a greater miking distance. My favorite sound was with the mic' approximately 5" off the head (about all the gooseneck would allow). In this location the miniature transducer produced a great tom sound—big, full, and natural-sounding. The main difference *vis-a-vis* the *ATM23HE* (besides \$115) was the *ATM35*'s greater transient reproduction, resulting in a more detailed "stick on head" sound.

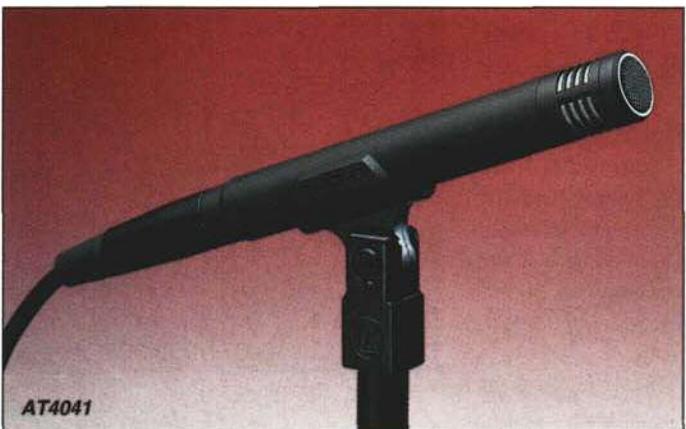
All in all, I found the *ATM35* to be a well-conceived and -executed design—small and light, with a very functional, flexible mounting system and a *very* nice sound. Markie likes it! \$350.

AT4041 And AT4051a

On to the land of traditional small-diaphragm condensers. My first experience with Audio-Technica's small condensers was a few years back, when I got called to play on a local session. The engineer started putting up drum mic's, and for overheads, instead of the usual Neumann *KM84s* or AKG *C460s*, he put up a pair of *4051s*. When I questioned him about the mic's he simply said, "Wait until you hear 'em." Fair enough. After we were done tracking I went into the control room and asked him to solo the overhead tracks. They sounded great—very clean and transparent—and since then I've been a believer. The two small condensers in our review group—the *AT4041* and the *AT4051a*—did nothing to dispel my favorable impression.

Physically, the mic's are very similar. Both are approximately 6" long and 7/8" in diameter, both weigh in at 4.2 oz., and both have a switch for an 80 Hz hi-pass filter. The easiest way to tell them apart is by the different vent patterns on their capsules. Electronically, however, there are some bigger differences. While the *AT4051a* is a "true" condenser, the *AT4041* is an electret condenser, having a pre-polarized back plate. (Both of these mic's require 48V phantom power, however.) Electrets used to have somewhat of a bad rep (due to many inexpensive models that didn't sound very good), but that's changing thanks to some very good models now being made, Audio-Technica's *AT4041* among them.

Another difference is that while both mic's feature a cardioid polar pattern, with the *AT4051a* you can change this by replacing the capsule with one having a different pattern. Two optional cap-



AT4041

sules—an omnidirectional and a hypercardioid—are available from A-T.

Both mic's were recommended for use on cymbals (i.e., overheads and hats) and both did a very good job in this application, albeit with slightly different results. In the overhead position, the AT4041 produced a sound that was bright, clear, and open. The AT4051a sounded similar, but it was a tad smoother on top and a little fuller on the bottom, perhaps giving a slightly more realistic picture of the drumset.

These subtle differences held true in various applications, at least in part due to the off-axis response of the mic's. The AT4041 is less directional at high frequencies, so sounds from the side tend to be a little brighter. The AT4051a has a more linear off-axis response, so that as the response drops away at the sides of the mic, it falls away evenly across the spectrum.

On hi-hats the AT4041 produced a nice, slightly brash sound, which would help cut through a dense mix, and on a ride cymbal the sound was clean and bright, with plenty of stick articulation. Again, the AT4051a was in the same ballpark but the tone was more silvery and less brash, with a very open and lifelike quality to it.

I really like both these mic's, although if they were priced the same I would probably give the nod to the AT4051a for its slightly more faithful reproduction. Alas, life is not so simple: The AT4041 lists for \$395, while the AT4051a lists for \$700. For live use, I'd go with a pair of AT4041&—you'd never notice the difference through a P.A. And to be honest, I'd be perfectly happy using them as overheads in any recording situation—they're among the best sub-\$500 small-diaphragm mic's I've heard. But if you've got the budget and are looking for a pair of fully professional small condensers, take a long, hard look at the AT4051a.

AT3525 And AT4050/CM5

Large, side-address condensers are the workhorses of the studio. Typically used for demanding tasks like lead vocals and drum overheads, they'll also work on virtually any application in the recording studio, from kick drums and bass amps to acoustic guitars and snare drums. Therefore I shouldn't have been surprised when Audio-Technica recommended their AT3525 to me for... the *snare bottom*? (More on this in a minute.)

The AT3525 is A-T's answer to a small project studio owner's dream—a side-address condenser microphone priced at under \$400. A few years back this

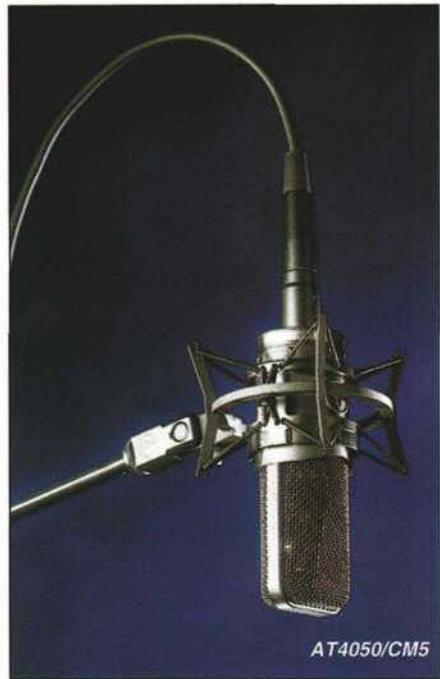
would have been unthinkable. So how did they do it? First of all, this is an electret design, with only one pattern (cardioid) instead of the multiple patterns sometimes seen on more expensive designs. Even so, the mic's not without frills—an 80 Hz hi-pass filter, a 10 dB pad, and a nice shock mount/yoke suspension system are all part of the package.

The other large condenser in our test group was the AT4050/CM5, A-T's flagship solid-state model. (They've recently debuted the AT4060, a tube-powered large condenser.) The AT4050 is a multi-pattern studio mic' (omni, cardioid, and figure eight) featuring twin gold-plated large diaphragms, an 80 Hz hi-pass filter, and a 10 dB pad, along with a really nice suspension mount (which is what the CMS stands for, by the way). A-T recommended this mic' for overheads, which is where I first tried it, alongside the AT3525.

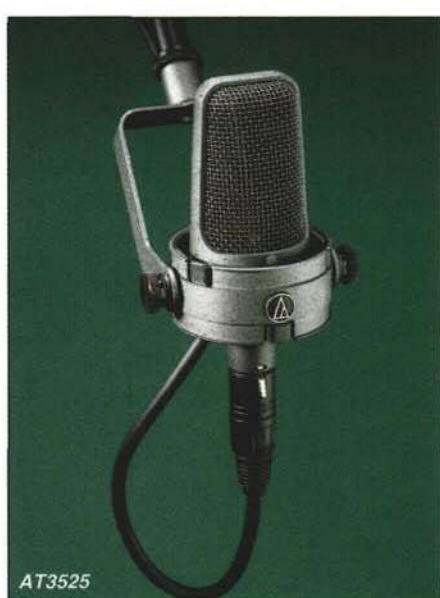
Over the drumset the AT3525 produced a clean, bright sound, which brought out the cymbals, while the AT4050 had a smooth, rich, transparent quality, which reproduced the kit with great realism. Same with the hats—the AT3525 was a little harsh while the AT4050 was very natural yet flattering. In terms of sonic personality, the AT4050 was to the AT3525 as the AT4051a was to the AT4041. That is to say that while the less expensive model did very well, it wasn't quite the equal of its upscale sibling in terms of smooth frequency response, richness of tone, realism, and linear off-axis response. This is only reasonable in light of the fact that the AT4050 costs over twice what the AT3525 goes for.

This is not to imply, however, that the more costly model is always the best choice for the job. Take the "underside of snare" application mentioned above. Sure, the AT4050 gave a very transparent rendition of the snare wires, but in this case I really preferred the AT3525. Its personality just suited the job better, giving you a little more of what you want when you mike a snare bottom—a certain character resulting from small peaks in the upper midrange (also known by its technical term: *bite*).

In summation, the AT3525 will do anything you would normally use a side-address condenser for, and do it very well indeed, especially considering its list price of \$339. With the AT4050/CM5 you get a world-class multi-pattern microphone, which will sound great on virtually anything you put in front of it. (And believe me, if you had this mic' you *would* use it on darn near everything.) It lists for \$995.



AT4050/CM5



AT3525



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GARY NOVAK

story by Ken Micallef photos by Paul La Raia

Twenty-nine-year-old Gary Novak is most definitely a chameleon. The first time *MD* caught up with this Chicago native, he was already blazing rhythms with Chick Corea's second incarnation of The Elektric Band. But the first time your trusty journalist met Gary he was wearing the cheesy band uniform and slick hairdo required of him as a member of Maynard Ferguson's mini big band. That 1989 gig showed Novak to be long on swing feel and accelerated chops, kind of a supercharged Ed Soph in circus clothing.

A couple of years later, Novak played host to me and drummer Zach Danziger as we roamed the streets of Los Angeles. Gary, with his friendly grin and trendy hair, was by now the ultimate LA dude, already working regularly with Lee Ritenour, David Sanborn, George Benson, Steve Tavaglione, Brandon Fields, and Chaka Khan. A year later, Novak landed briefly in NYC, with a mind to invade Manhattan's then fervent fusion scene.

But fortune came calling in the shape of The Elektric Band. A long-time friend of Dave Weckl, Novak was on the first-call list for Corea's daring fusion outfit, and he readily took the chair. Of course, many labeled him a Weckl clone, but Novak had more up his sleeve than fusion fusillades and bionic funk displacement. Trained as a serious jazz drummer by his father, Larry Novak, a renowned Chicago jazz pianist, Gary quickly assembled the lexicon of complex chops and time-traveling grooves needed for The Elektric Band, but tempered that with a gritty, riveting time feel and a round, rolling drum sound.





chameleon



Gary recorded three albums with Corea: *Paint The World*, the funkiest Elektric Band recording to date; *Time Warp*, a suite of all original jazz improvisations; and *That Old Feeling—Standards And More* (included in the Corea box set, *Music Forever & Beyond*). The latter two of these albums proved that Novak is not only a drummer who can adapt to any situation, but one with a deep grounding in classic American music and mind-blowing improvisation. Oddly enough, while Gary worked with Corea, he foreshadowed his next major gig, wearing not the slick suits of the GRP crowd, but jeans, long hair, and a peace pendant!

Ever the hustler, Novak left Corea and immersed himself in the LA scene, working and recording with Allan Holdsworth, Bob Berg, and Robben Ford. For a while he laid low. But then the word came that Novak was working on the new Alanis Morissette album, *Supposed Former Infatuation Junkie*. Time passed, but where was Gary? Still recording, all was hush-hush in the land of the all-powerful rock star. When the album hit the streets in late '98, it was clear that not only had Morissette's whining music undergone a change for the better, but once again,

Gary Novak had shed his skin and undergone a transformation of sound and style.

Always a fan of funk, Novak put his ears and hands to work, fashioning the grooves of Morissette's new music, which encompassed loping trip-hop, raucous hard rock, subtle Indian rhythms, and even a jazz waltz. While much of the album was built from producer Glen Ballard's programmed drum loops, Novak was enlisted to give the loops life. And when it comes to re-creating the music live, Novak is given full creative rein. His DW drum-set is an impressive instrument, incorporating two snares, two bass drums, djembes, *Tombeks*, a gong, and various hand percussion. And Gary plays every bit of it, jumping between sources like a whirling dervish.

Novak epitomizes the kind of forward-thinking drumming that will be a staple in the music of the next century. In a shrinking world, where you are as likely to be called to play an indigenous ethnic rhythm on an arcane instrument as you are to bash out a hip-hop groove or swing some bebop, knowledge and versatility is a must. As a musical chameleon willing to try anything, Gary Novak is helping to set new standards.

"That's why Alanis's shows have done so well: They have different grooves and different sections. And she lets me play some fills that I can't believe I'm getting away with."

KM: It sounds like Alanis's producer, Glen Ballard, had a lot of input into the sound of the drums on the album.

GN: Definitely. All of it, for the most part. It's all loops. I am playing on the tunes, but I'm also playing along with a lot of synthesized drums. It's cool. Glen had a lot of stuff done by the time we got into the studio. The tunes were all mapped out, and all the vocals were done first to the demos, which is a killing idea in one sense. You automatically know if you are stepping on the vocal, or if you are playing too loud on a chorus or bridge. And Alanis doesn't get tired because she doesn't have to sing the track ten times. That's the first record I ever recorded like that, and I will remember this production trick because you don't wear out the singer and you already have an idea of where you're going.

What I didn't like was that we didn't get as much time to experiment without the red light on. We jam all the time at soundcheck. We just play grooves and she will improvise lyrics,

whatever comes to mind. She will come up with a hit song out of that. No joke.

KM: So what's the poop on Alanis? Is she as self-involved as she sounds?

GN: Alanis is pretty mature for twenty-four. She is very at peace with herself as far as projecting her emotions to other people. She'll tell you, "Man, I'm in a cranky mood. I'm sorry." She doesn't vibe out. She'll be totally honest. If she thinks it's not happening she says, "Hey, it sucks."

KM: Does she know if something is not happening musically?

GN: Sure. She is very smart. At this point she has already done it once and she knows what she wants. Her first tour was a long one; they were gone for a year straight. She knows what works, and she knows when it's cool and when it's not cool.

There have been times when I've been playing something that I thought was killing. Then she'd say, "Try it this way," or maybe "Lighten up on that," or "Move your left hand to the smaller snare drum." She'll tell me to try ideas. That's why I



have that huge-ass kit. She'll point to me and say, "Try that, verse on the bass drum," or "Break it down with the African hand drums." She knows that I am willing to try things.

KM: You knew Alanis before her first record was released?

GN: Yeah, Chris Chancy [her bassist] was my roommate then, so I would go and watch them rehearse. I was with David Sanborn then. I met Taylor Hawkins through Alanis. So when Taylor left to join Foo Fighters and Alanis was set to do the Tibetan Freedom Concert in New York and the Bridge Benefit concert in San Francisco for Neil Young, and since she and Chris both knew me, she wanted to hire me. I knew the music from hanging around their rehearsals.

KM: She didn't label you as a fusion guy?

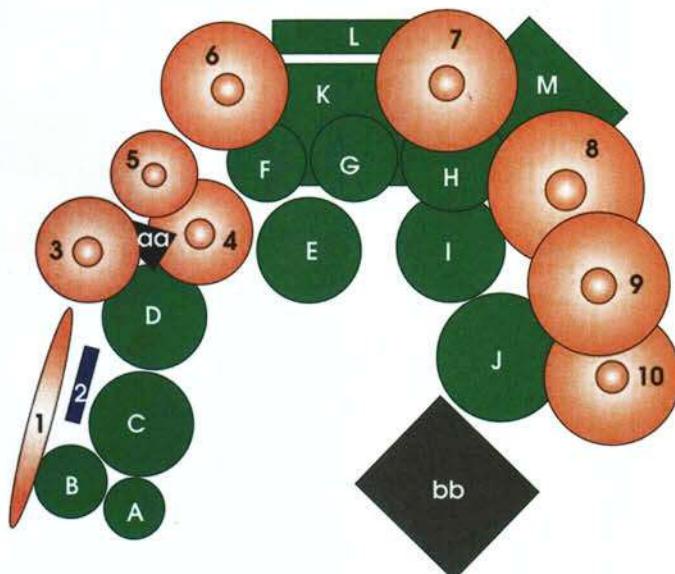
GN: Alanis doesn't think like that. She trusted Chris's judgment, and Taylor and I used to get together and play all the time. I just did that one benefit concert in New York after a couple hours of rehearsal. I played djembe, an 18" bass drum, and a snare drum.



KM: How did she know you could lay it down?

GN: Faith in Chris. I had played with him a lot. Darren Johnson [keyboards], Chris, and I—the current rhythm section—were out with Robben Ford for the last year. She came to see us at the House Of Blues in LA, and she had a great time. She knew that I could play. But it was more a vibe thing. We get along. She can tell me what she wants to tell me and I don't get offended. If I

EXPANDED NOVAK



Drumset: Drum Workshop in satin green finish

- A. 6" Remo Tombek
- B. 8" Remo Tombek
- C. 14" CP djembe
- D. 5 1/2 x 13 brass snare
- E. 6 1/2 x 14 Craviotto snare
- F. 8x10 tom
- G. 8x12 tom
- H. 12x14 tom
- I. 15x15 floor tom
- J. 18" Remo djembe
- K. 18x22 bass drum
- L. 8x22 Woofer
- M. 16x18 bass drum

Cymbals: Zildjian

- 1. 20" gong
- 2. LP chimes
- 3. 14" K China
- 4. 14" hi-hats
- 5. 12" Re-Mix hi-hats
- 6. 18" A Custom crash
- 7. 20" A Custom crash
- 8. 22" A Custom ride
- 9. 20" Oriental China Trash
- 10. 19" A Custom crash

aa. LP cowbell

bb. trap table with LP shakers

Heads: Remo coated

Ambassadors on all tops,
Diplomats on bottoms, clear
Powerstroke 3s on both kicks

Hardware: DW

Sticks: Regal Tip 9A



play something I really like but it ain't making the song, she will let me know. And that's fine. As a composer myself I have to be aware of what the writer has in mind. I have to let go and come up with something else.

KM: You have always been the consummate professional.

GN: Music making is A number one. Secondly, consistent work as a musician is a beautiful thing if you can find it. Both of my

parents are musicians. For a long time my dad had a steady gig and then he would be on the road or back home doing TV stuff. If you can find work that you enjoy and that puts money in your pocket, that security can help you a lot mentally. Self-employed people have something else to deal with in life, so it is never entirely normal. You only get one chance. You have to take the opportunities.

KM: So what was the major transition from Chick Corea to Alanis Morissette?

GN: I played with Allan Holdsworth in between. He has a record coming out pretty soon that I'm on. He's very cool. We played in Poland over the summer.

KM: Holdsworth is a very humble musician, very self-deprecating.

GN: Allan was amazing. Not only is he the greatest guitar player, he is the funniest guy in the world. Anything goes. We played mostly new music, but before that gig the only experience I had playing odd-meter music was with Billy Childs and the band Freeflight. Chick writes some difficult figures, but most of his



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music is based on four or six and he plays around it. Once you get used to playing the music, it plays itself. Allan's music has got some weird quirks in it because the blowing changes are never the same as the melody changes. His compositions are all the way through, it's not melody/solo/melody. He doesn't have any format for his compositions, so it's pretty difficult. It was the most challenging situation I've ever been in as far as odd meters.

We rehearsed for one day and then played. And Allan doesn't read. You can get a vibe of where the music is going by looking at the paper, but to a certain degree, you need to just play 8th notes and find where the 1s are. Often I was just reacting, not even thinking what the meter was. After two months of that I don't get freaked out anymore seeing bars of 21/16, 7/8, or 9/8.

KM: How did your setup change from Corea to Holdsworth?

GN: I had to add a crash for Holdsworth. With Chick, I had three ride cymbals and a crash. I used to play a five-piece kit all the time. For the Alanis gig, I can't use K Zildjians—they aren't loud enough when you play live. I need that quarter note or half note of sound. It has to be balls-out. My smallest crash now is an 18". I use three toms up top now, and one floor tom. I need four toms because there are times when I need two hands on the drums, and I need two snare drums because there is looped stuff that is real high-pitched.

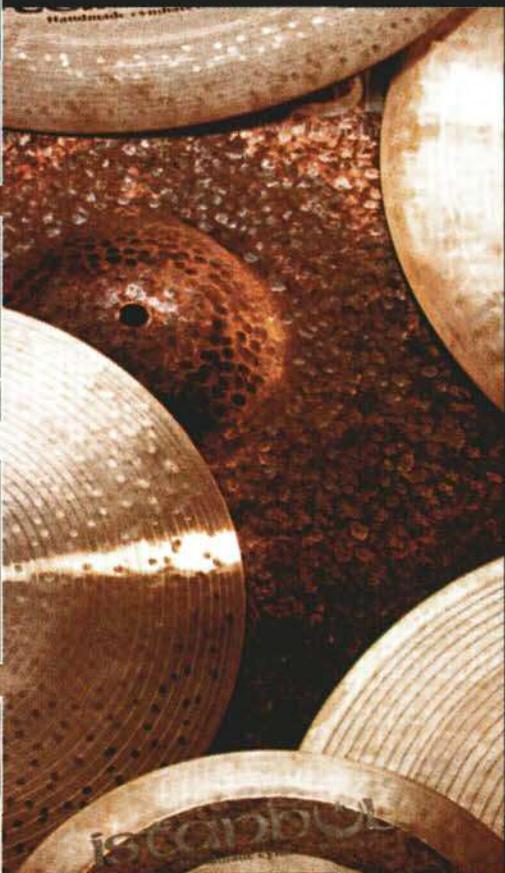
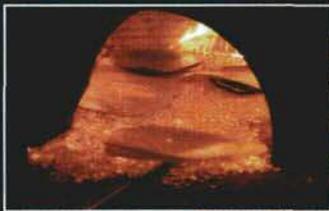
KM: You use a DW Woofer too?

GN: Yes. It's an added drum in front of the kick drum that sympathetically vibrates with the bass drum. So when you hit the bass drum, the front head moves the Woofer heads and you get all this fundamental low end. Stephen Perkins uses one. It's ridiculous.

I've also added an 18" bass drum to the right of my main kick, and it's wide open, with no muffling, so it can get a longer tone. I play that on "Can't Not," "Thank U," and some others.

KM: You went from Yamaha to Sonor to Drum Workshop....

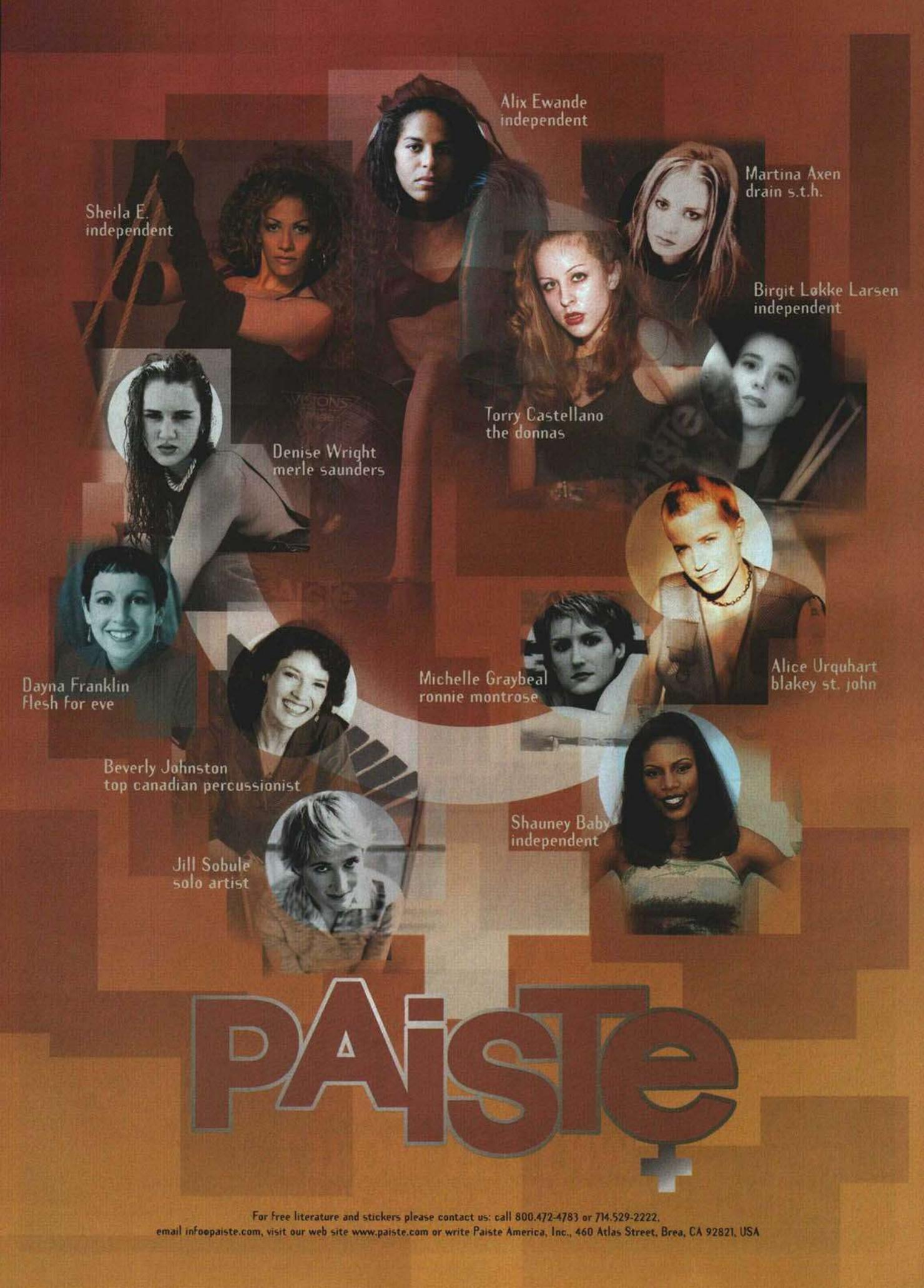
GN: These DWs are the first drums I've ever played that I can tune that far down and have them ring that long. I've always had trouble with drums, getting them to have lower pitches but still ring a long time. I think it's the reinforcement hoops in



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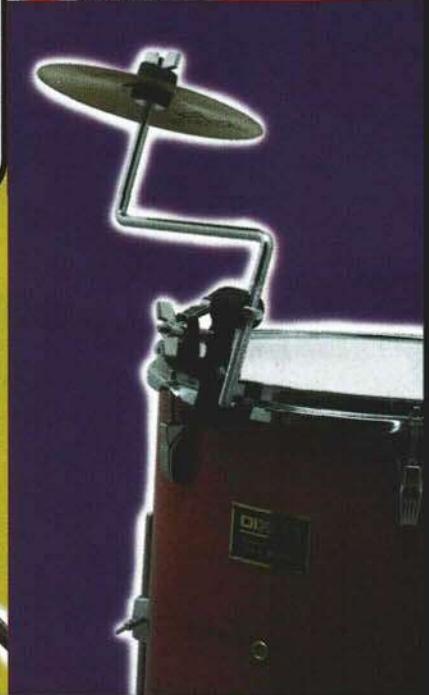
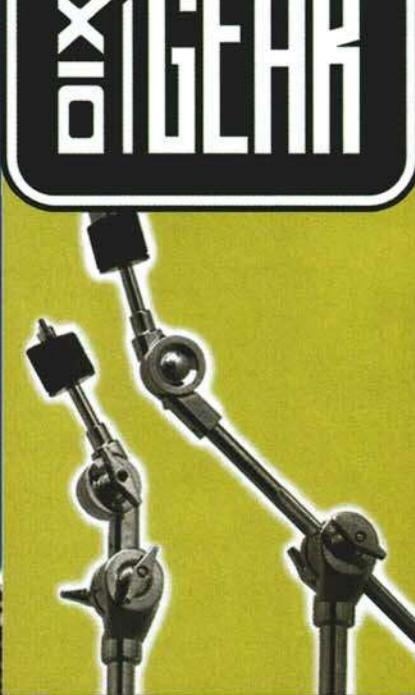
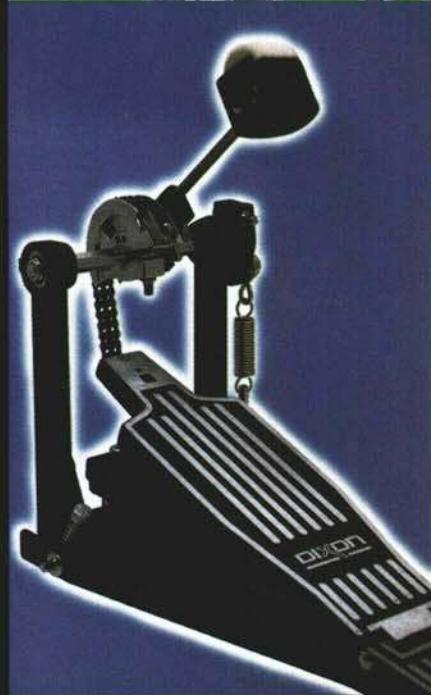
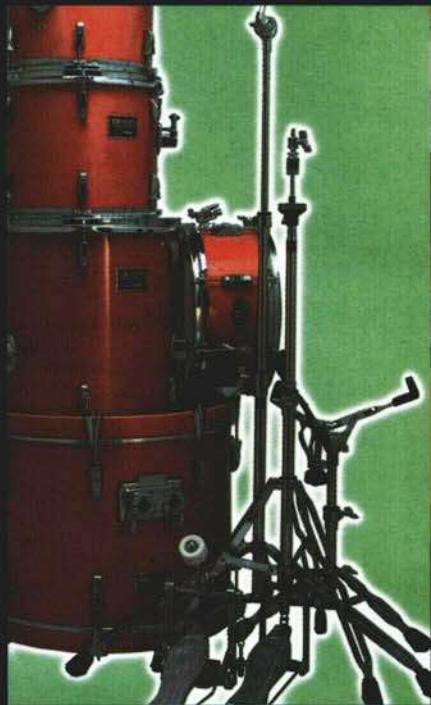
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SETTING STANDARDS

These are the records that Gary says, "I don't suck too bad on":

Artist	Album
Bob Berg	Another Standard
Chick Corea	Time Warp
Steve Tavaglione	Standards (in box set)
Lee Ritenour	Secret Circle
Alanis Morissette	Twist Of Jobim
Allan Holdsworth	City Of Angles (soundtrack)
	Supposed Former Infatuation Junkie
	(yet to be released)

...and here are the ones he's been listening to lately for inspiration:

Artist	Album	Drummer
Jeff Buckley	Grace	Matt Johnson
Led Zeppelin	Houses Of The Holy	John Bonham
Me'Shell Ndegeocello	Plantation Lullabies	Bill Summers
Joni Mitchell	Shadows & Light	Don Alias
Stevie Wonder	Songs In The Key Of Life	Greg Brown
	Hotter Than July	Dennis Davis
Rush	Innervisions	Stevie Wonder
	2112	Neil Peart
King Crimson	Hemispheres	Bill Bruford
	Discipline	
	Three Of A Perfect Pair	

these shells that do it. Plus they are hand-picked—each drum is pitched. The note is written inside each shell. I think the kit is set to intervals of thirds.

I was with Yamaha for ten years, and they make great gear. I just couldn't get away from that sound. My drums sounded too much like Weckl. I was so into Dave or Vinnie, everything I played had that sound to it. I am not those guys. And when I played Sonors, I was so into Jack DeJohnette. But you have to get your own sound. When I started hanging out with my former drum tech, Joey Klaparda, and Stephen Perkins, Joey turned me on to DW. They put so much love into their drums. They run 24 hours a day and they all smile. They are into what they do. That's what sold me.

KM: The heyday of overpriced drumsets seems to have passed.

GN: If you are a gigging drummer, you can't afford a Sonor bass drum; they are \$1,800. Who in their right mind would buy a new kit? No, you get used gear. I don't know how these companies even stay in business. They had to come down; it was too much for the average consumer. DW is expensive, but they have a new kit with a different lug that is modeled after a Gretsch shell. They are a lower line, cheaper but not *cheap*. They sound burning. But I think prices have gone down because of the secondhand market. I outfitted my entire stu-

dio secondhand. I did buy a new Gretsch kit. But I had to have it. That was back when Gretsch was getting hit by the EPA for the way they were staining their drums. Now they do it differently. Who knew at that point if Gretsch was going to continue? I got rooked and paid list price for a big set of Gretsch, but I needed them and I wanted them. They will never make those purple woodgrain finish drums again. They're beautiful.

KM: For a top player like yourself, is the work today more centered around road touring than it might have been back in the '70s or '80s, when there was more studio work happening?

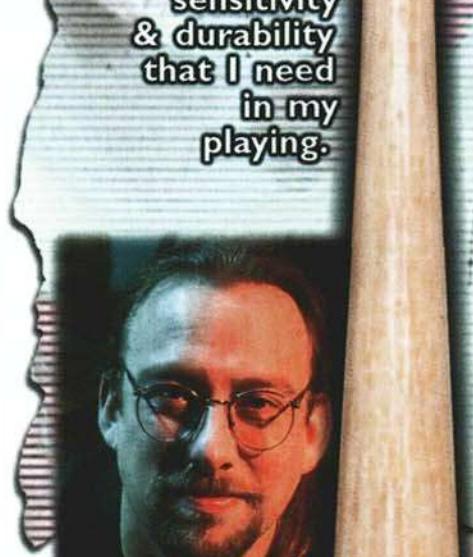
GN: There is definitely less studio work than there was in any of the major music meccas of the world. Working with Glen Ballard was a great experience, and I think if I stayed in town I could do more work for Glen. He is one of the busiest producers in California. And I worked with Rob Cavallo, who did Green Day and the *City Of Angels* track I did with Alanis. I'm doing a track with him that features Chrissie Hynde of The Pretenders.

The biggest high for me in music of anything I've done was being with Chick, because that was a *band*. We played together and hung out together. Alanis has the same attitude towards making music. She doesn't want to get different guys for tours. She wants to have a unit that she has

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confidence in and who will support her. They put us on retainer and she takes care of us, and this is a band with two of my best friends, Darren and Chris. So to be on the road with people you love is another rare experience. We're traveling the world and having a great time.

KM: How do you negotiate your fee on a gig of this magnitude?

GN: You can't be too greedy. They put me on a salary last February, and I didn't do anything until the record came out. That's very cool. So we had two months of open time when Chris and I went out with Robben Ford. So Alanis is great. I truly think of her more as a friend than as a boss. I make almost three times what I made with Chick. Our stage probably cost more to set up than Chick's entire gig fee was. It's a big crew.

KM: And there must be an entirely different level of road groupies!

GN: No, I've been with the same woman for years, man. I'm hooked up. I have more fun listening to Keith Jarrett on the bus stereo and drinking a couple of beers.

KM: And this is such a big business now, you can't be screwing around and late for



gig times.

GN: It is a big business, and I think a lot of the motivation for some of these young bands to get into rock 'n' roll is to make money. They figure if they can get one hit they can make a mint.

KM: Technique-wise or mentally, was there a period of change you had to go through when switching gigs?

GN: Oh yeah. There is always a changeover when I change gigs. I go into serious listening mode, I'll immerse

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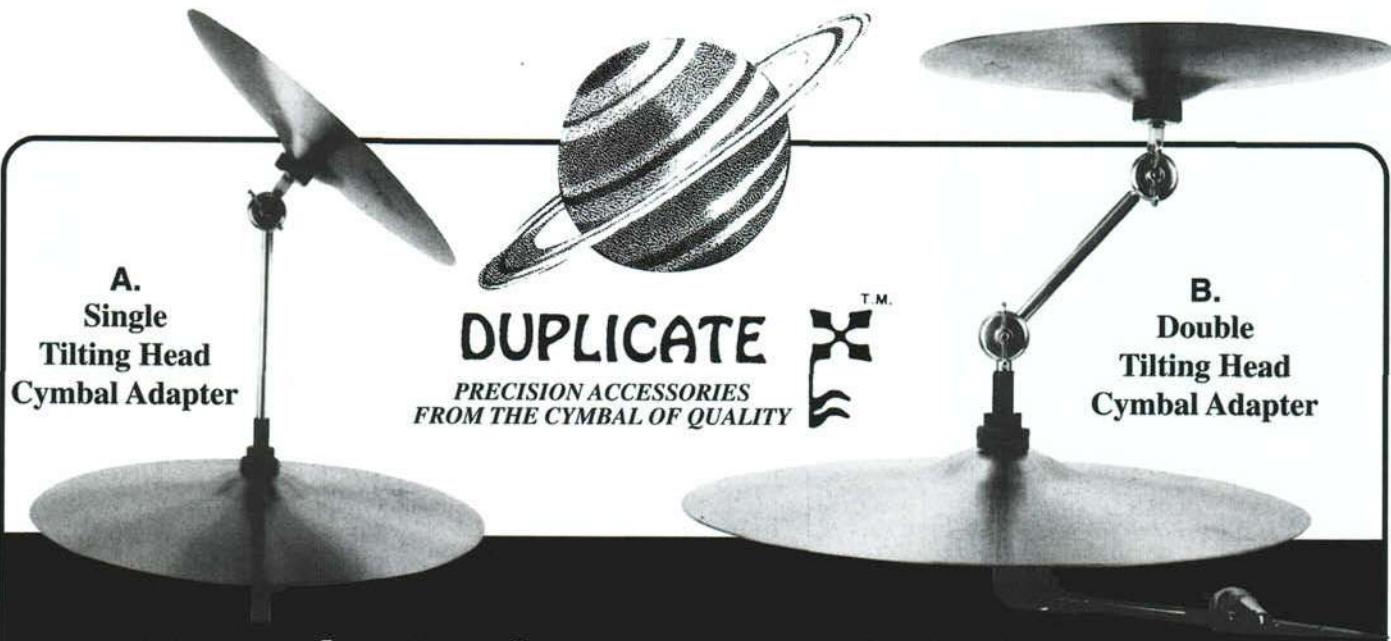
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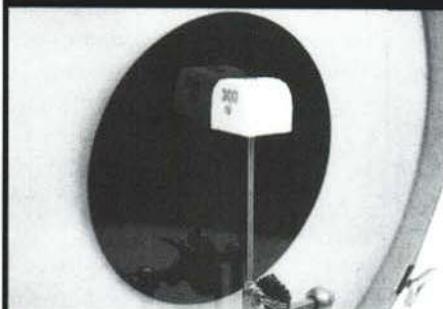
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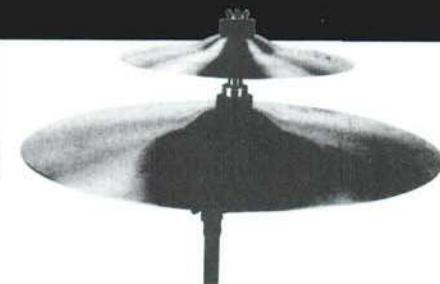
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myself. If I've been playing with Holdsworth for a long time, and my next tour might be Bob Berg for three weeks—then I'll listen to nothing but Roy Haynes and Elvin Jones. You have to reacquaint yourself with the vocabulary. The touch and sound is different. The only way I can get that is by listening to those guys.

For Alanis it was Zeppelin. She lets me play, so there is a fine line between overplaying and trying to create energy. There is more listening and paying attention to what is idiom-correct. As a jazz drummer it can be easy to overplay; you have to have musical maturity.

KM: You are playing harder than ever before.

GN: Turned the sticks around, stopped playing traditional—it was that easy. I'd break my thumb off if I played traditional now. I'm playing real hard. Butt-end saves you, and you break fewer sticks. I also changed my equipment a little bit: The snare drum is more tilted, and the bass drum pedal is way loose and it has a big plastic beater that is heavier than I'm used to playing.

KM: Did you feel any change in your body when you started playing louder?

GN: I am feeling it now! I feel more powerful, my arms are getting pumped. But with the physicality of drums you have to adjust your technique. You have to swing through what you are hitting. If you choke, that shocks your joints. If you follow through, you will get a bigger sound with less energy. Keeping loose can stop you from hurting yourself.

KM: Were there any demands or disagreements with Alanis or Glen regarding the tunes?

GN: It was pretty smooth sailing for me. My attitude has changed. I'm not as uppity as I used to be. The older you get, the less the little things mean and the more the big things mean. Does that make sense? Whatever keeps the continuity of the show and the music is what matters. Sometimes, she might ask me to play something that may be hard to feel at first. When we arranged "You Oughta Know," it took me a little while to find the right part. We can't smack the crowd over the head with record arrangements all the time. That is why Alanis's shows have done so well: They have different grooves and different sections. And she lets me play some fills that I

can't believe I'm getting away with. She gives me the thumbs up.

KM: Were you looking for a rock gig after Chick Corea?

GN: I was ready for something. Robben was a good break for me because I like playing funky music. And Robben's latest record, *Tiger Walk*, had Steve Jordan, which is great. So I cop all of that. But when the Alanis gig came up it was something that my soul needed, to get out with some cats who are my age, be with my buddies, and play vocal music that relates to a lot of people. I never had that experience except for George Benson, but that was still on the jazz tip, or Chaka Khan, though that was still on the muso side of pop music.

KM: Did you have any input on the actual drum sounds or the loops on the record?

GN: Not at all.

KM: The production is very slick.

GN: Glen Ballard is a great producer. He does what works. He puts up the track with the loop on it, and anything that I play is sweetening. It's almost amazing to me that he kept a lot of my drums. I don't think that he even wanted a lot of live drums on the record. There are a couple of tunes where it's only me.

KM: On "Heart Of The House," though, you play a lot of brushes and you are really stretching.

GN: That is a ballsy choice, a waltz on a pop album. The interesting thing is I wanted to play less there. When we were tracking that tune I wanted to play more swirling stuff, almost an Elvin vibe, more loose. But he wanted to hear subdivisions. That is the one record date I've done where somebody was telling me to play more!

That's the nicest tune on the record for me.

KM: Was this a more stressful recording situation than with Corea?

GN: Oh yeah. With Chick two of the records I did with him were done in two days [*Time Warp* and *Standards*]. In one sense, the Alanis record was less stress because there was no time restraint. We tracked for three weeks. She had the songs down, and she gave us tapes. We'd come in and record one tune, do five or six takes. Break for lunch. We averaged two tunes a day.

KM: Does Alanis have any pre-show rituals?

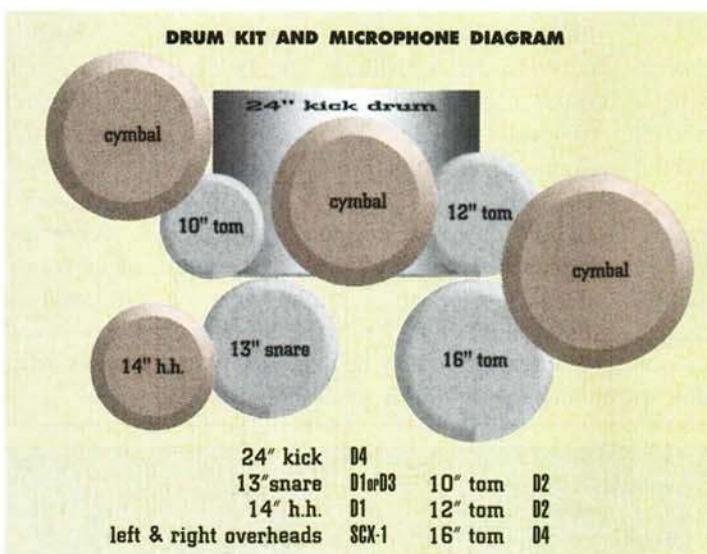
GN: We just have to give each other tons

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—Greg Errico



my number one interest," Greg states, "but writing and producing are also important. A complete musician has abilities and experiences in all areas. You learn about playing from writing and producing — one area strengthens another." Greg also finds strength using Audix microphones to reproduce his legendary sound. "On stage or in the studio, I've got to have a big, warm, crisp sound. The Audix mics give me this consistently!"

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of love before we go out there. She is into the group vibe. Then let's go wail.

KM: Are the drums you're playing on the road the same kit as on the record?

GN: No. I wasn't with DW at that point, but there was a DW kit there and that's what I played. A couple of tunes have an Ayotte snare and bass drum rented from Ross Garfield, The Drum Doctor. The djembes on the record are mine.

I was inspired to get into that stuff by Denny Fongheiser. Denny had done a half-unplugged gig with Darren Johnson [Alanis's keyboard player] and his girlfriend, Monica Beehan. Denny had a 20" bass drum and a snare drum, two djembes, a cuica, and a rivet crash. Denny blew my mind that night. He had that subtle acoustic around-the-campfire vibe with the hand drums, and then he smacked you over the head with a huge backbeat. What a cool concept for playing a pop gig. From a raw basic sound, then right back into the thick of the kit, all with a two-inch movement. Denny Fongheiser is a great drummer, great concept.

KM: Stephen Perkins takes that approach, as do Jim Black and Susie Ibarra. Being a hybrid, percussionist/hand drummer/set player, seems to be the new "thinking drummer's" method.

GN: I am not trying to be a percussionist. I'll do a gig with Luis Conte and realize just how terrible I am at it. But if you can let go of your traditional view of the kit.... What is your main goal? Is it to play percussion and look all flashy and be able to

play as great as Lenny Castro and Luis Conte, or is it just to include a color that the music needs? If I can make that color and have it be solid, that's great. I am not looking to play timbale solos or be the most incredible *conguero* there ever was. Perkins is really into hand drums but he is not a soloist. He is into it for color. When you sit down behind his drumset you can swing in any direction and hit the most amazing sounds. It's all about creating a vibe.

KM: How did you begin on hand percussion?

GN: Playing with Darren and Monica. My hands would be bleeding because I didn't have any calluses. I loved it. I had so much fun. It was a whole new world for a while. Now all I have at my house are African drums. I'm trying to figure out my own way of playing them.

KM: How did you assemble your kit? It's pretty amazing.

GN: Joey helped me configure the set. We listened to the record and watched rehearsals and just figured out how to get different sounds. I needed to emulate loops as well as have different sounds. So he helped me put together all the toys. I didn't even really have any idea about how I was gonna go about it almost until dress rehearsals.

I needed to figure how to get an 18" bass drum onstage and have it be quickly accessible. I didn't want to set it up like a conventional kit, with the 18" set to the left, because I don't play double bass. Weckl turned me on to this setup initially. Dave

started using the smaller bass drum on the right via a remote pedal.

KM: What were the more interesting songs for you to play on the new album?

GN: "Sympathetic Character." That was one of the harder ones for me to do live. I played on the record but it is pretty heavy sampling in the first verse. Live, I had to create some kind of a vibe where there is a cymbal pattern that is recognizable. That's what is on the record. There are these samples going on, but I don't want to have a rack and be triggering, and I don't want to play to a DAT tape. But you do have to emulate or get a similar character to the sample. That tune took a while to get together live.

A lot of the loops on the record are not exactly perfect with the click track. So when I was doing the record, the *Pro Tools* engineer actually told me he had to move the loops to me because I was more with the click in a lot of places than the loops were! Dig that. That is production come full circle.

The thing that I like about Alanis's approach is that she believes in the strength of the lyric and the strength of the songs. She doesn't care if we go up there and play "You Oughta Know" as a country song. She wants to be able to make her music go over in any way possible. She is really into Joni Mitchell. You can play her tunes as thrash metal songs or as jazz tunes and they sound great. That is the cool thing about Alanis: There is nothing written in stone.

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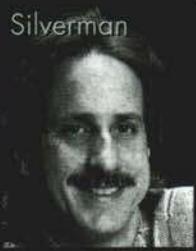
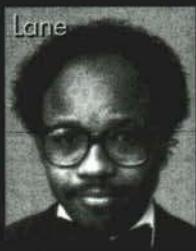


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On the next record it would be really cool if we could just set up in the studio, the five of us, and go crazy, with nobody telling us what to do. My personal opinion is that Alanis doesn't need a producer. I think she has it no matter what she does. She and Glen co-write together, but I have sat with Alanis and Chris in her living room with her on the piano, just jamming as we record tunes on her tape deck, and she is amazing. She is a talented girl, no joke. She sings and plays piano, and she's fearless. I'm not fearless, but the more you let go the better you eventually are.

KM: "Thank U" has the Bonham-ish beat, and in "Baba" you're able to put your own style to it.

GN: Alanis lets me create in the live shows, but when we were playing that one in the studio, there was a beat they wanted me to play. I added some inflections to it, but that is pretty much the part. There's not much improv on this record, only on "Heart Of The House."

KM: On "I Would Be Good," are you playing djembe or tabla?

GN: That's actually shaker and *Tombeks*, live. I want to play more Indian drums. I want to take some tabla lessons. It would be great onstage to start the songs with ethnic instruments, and I need to get a certain knowledge. I need to study.

KM: So you aren't playing legit patterns?

GN: They are my approximations. I don't claim to be Joe Ethnomusicologist. I love the sound of percussion, and I want to get better. If a guy criticizes me for not playing the right thing, I say, Does the music necessarily *need* the right thing? It needs a groove and to sound cool.

KM: On "The Couch" you play a lot of percussion, some double-tracked.

GN: That tune is a four-hander for me. I play shaker, brushes, and all my toys with my left hand, trying to create as much as I can. Darren plays some percussion on that one as well.

KM: "I Was Hoping" sounds like a Peter Gabriel/Jerry Marotta groove.

GN: Totally. On the record that song is all electric. Oddly enough, Glen Ballard liked what the band did to the track originally, but Alanis thought it lost the essence of the song. It became too much music. It was a big point in my musical maturity to realize that she was right. We played some great stuff, but it was too much. Live, that song

is completely different.

KM: "Would Not Come" is very sharp, almost like an Elektric Band groove.

GN: That one is pretty hard. I'm not on that tune on the record, so I emulate what he programmed.

KM: What are the misconceptions drummers might have about a drum chair like this one?

GN: You get on a gig like this and you really get to stretch, which might surprise people. She loves it when I go crazy. She likes the energy and she wants to feel the band kicking. We hang out together, there is no separatist vibe. We have an open line of communication.

The misconceptions about big pop gigs is that it's always a big party and everyone is doing drugs and drinking. Chris and Darren are married, and I might as well be married. We're all hooked up, and there's no mayhem. The party is *us*. We have some fun, but this band is a family. I've known everyone for ten years. When you are on a gig like this you are with these people all the time. You have to get along.

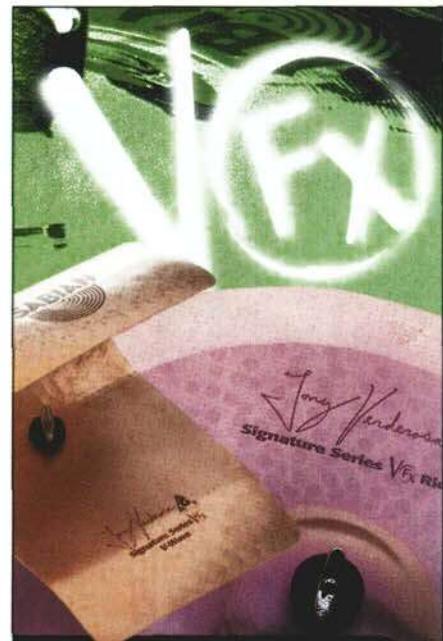
KM: How do you stay limber between gigs?

GN: I practice on a Remo Putty Pad in my room, and I play through the old Charles Wilcoxon books. The stuff is basic, but it's so good for the hands and keeping your delicate chops together. On a gig like this you can lose your sensitive chops quickly. Focusing on rudiments has always helped me. I also brought my Fender bass out, which I play a few hours a day. I want to get really good.

KM: What's next for Gary Novak?

GN: I want to produce. I did that recently with an R&B singer named Nailah. I contracted the studio and the players, I was the musical producer. I had the final word: sounds, arranging, editing, mixing, the whole deal. After that, I learned how much more I have to learn and how much I really want to do that. That, to me, is the most fun. And now I'm in a great situation to learn. After this tour, Alanis will take some time off, and I'll focus on that.

I also want to do a record of my own stuff—and it's not going to be jazz. Drummers are the train, we drive the truck, we focus on everybody, our eye is on the big picture. And we control our own destiny.



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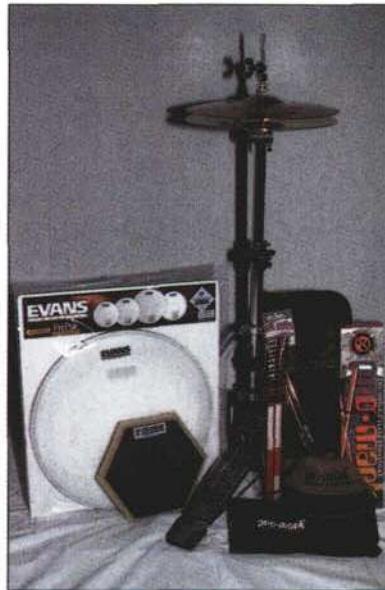
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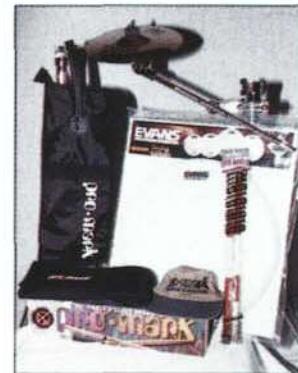
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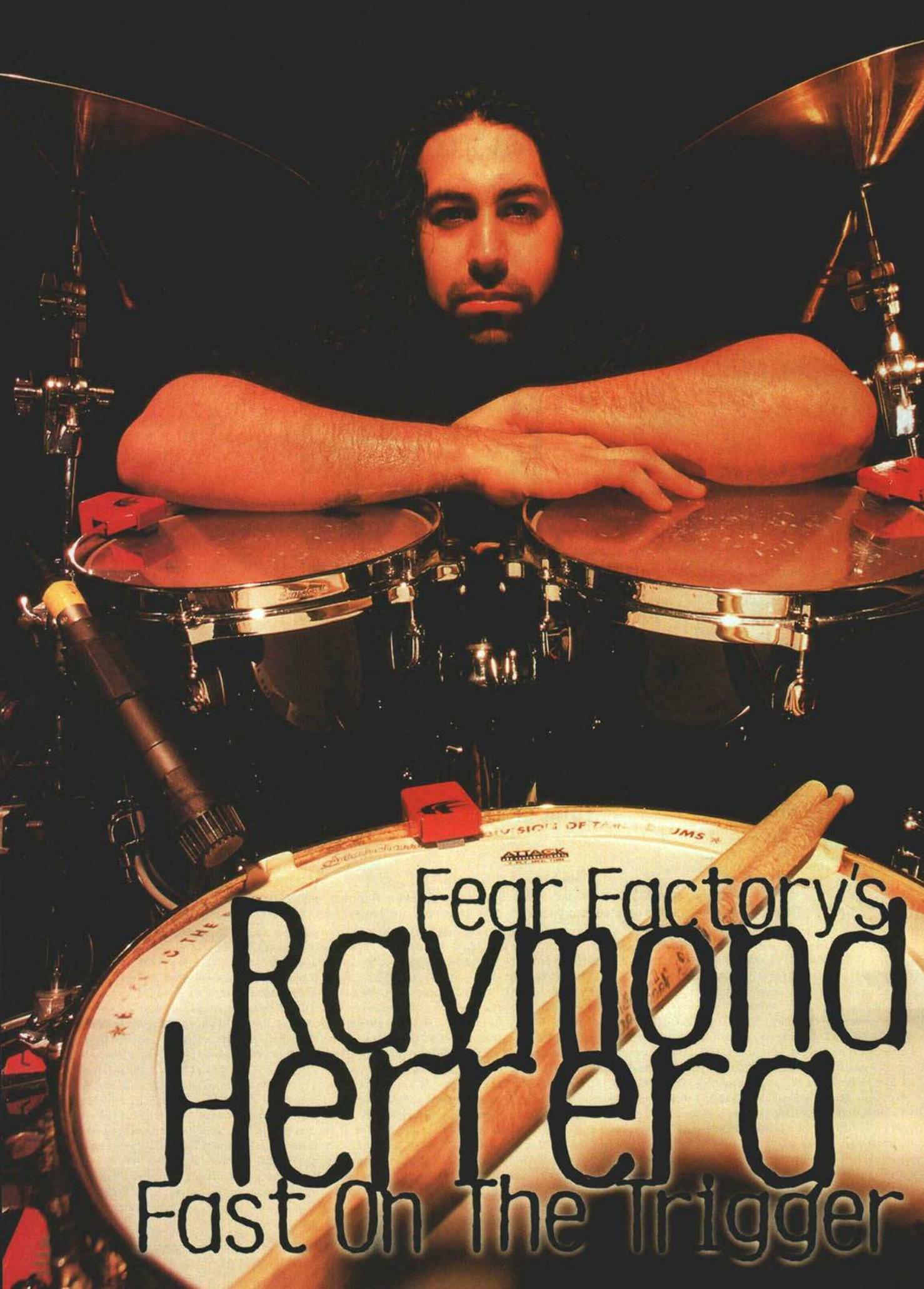
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1. Two ways to enter: (a) Call 1-900-786-3786. Cost: 99¢ per call. You must call from the number where you wish to be notified. Or (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Modern Drummer/Spuna Drum Company Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 2/1/99 AND ENDS 4/30/99. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 PM EDT 4/30/99. POSTCARDS MUST BE POSTMARKED BY 4/30/99 AND RECEIVED BY 5/3/99. 5. Winners will be selected by random drawing on May 10, 1999 and notified by phone on or about May 11, 1999. 6. Employees and their immediate families of Modern Drummer, Spuna, Sabian Ltd., Gibraltar (Kaman Music Corp.), Pro-Mark Corp., and Evans and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of US and Canada (except the Province of Quebec), 12 years of age or older, provided that CALLERS UNDER THE AGE OF 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void in FL and where prohibited by law. 9. One prize awarded per household per contest. 10. Prizes: Grand Prize: Spuna 7-piece drum kit with black hardware that includes 7x8, 8x10, 9x12, 12x14, 14x16 rack toms, 18x22 kick drum, and 5x13 snare drum. Gibraltar Hardware includes 3-double tom stands w/boom cymbal arms, 1-Intruder II double pedal, 1-snare stand, 1-Liquid hi-hat stand, 1-cymbal boom stand, 1-throne. Sabian Cymbals: 1 pair-14" AAX Fast Hats, 1-16" AAX Bright Crash, 1-17" AAXtreme Chinese, 1-18" AAX Dark Crash, 1-20" AAX Stage Ride, XL Specialty Cases: 7x8, 8x10, 9x12, 12x14, 14x16 tom cases, 18x22 kick drum case, 5x13 snare drum case, compact accessory case w/wheels, and 22" cymbal case. Pro-Mark Accessories: 36 pairs of hickory sticks (winner's choice of model) with his/her autograph on the sticks, 1-Deluxe Jumbo Stick Bag (JSB-6), 6 pairs of Hot Rods, 1-X-Pad (PLD), 1-T-shirt and hat. Suggested retail value: \$9,350. First Prize: 1-Spuna 6 1/2 x 12 maple snare drum, 1-Gibraltar snare stand, 24 pairs of Pro-Mark sticks (winner's choice), 1-Pro-Mark Jumbo Stick Bag (JSB-5), 1-Pro-Mark X-Pad (PMD), 3 pairs of Hot Rods, 1-Pro-Mark T-shirt and hat, 1-Evans drumhead pre-pak (EPP-4). Suggested retail value: \$1,200. Second Prize: 1 pair Sabian 13" Pro Fusion hi-hat cymbals, 1-Gibraltar Liquid hi-hat stand, 12 pairs of Pro-Mark sticks (winner's choice), 1-Pro-Mark Deluxe Stick Bag (DSB-2), 1-Pro-Mark X-Pad (PMS), 1 pair Hot Rods, 1-Pro-Mark T-shirt and hat, 1-Evans drumhead pre-pak (EPP-4). Suggested retail value: \$800. Third 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 (DSB-1), 1-Pro-Mark T-shirt and hat, 1-Evans drumhead pre-pak (EPP-4). Suggested retail value: \$425. Fourth Prize: 12 pairs of Pro-Mark Sticks (winner's choice), 1-Pro-Mark T-shirt and hat, 1-Evans drumhead pre-pak (EPP-4). Suggested retail value: \$250. 11. Approximate retail value of all prizes: \$12,025. 12. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Spuna Drum Company/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

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Fear Factory's

Raymond Herrera

Fast on the trigger

"The way I create drum parts is to try to play things I can't do right away.

But it's never about just making them hard to play; it's about making them killer."

story by Matt Peiken • photos by Alex Solca

Raymond Herrera had a choice of graduation presents: A car or a drumset. "My dad was so sure I was gonna take the car. I think he would have preferred that," Herrera recalls with a laugh. "But I didn't really need to go anywhere, and I was too young to realize how tough it is to make it in this business. But I wasn't even thinking of that; I just wanted to play the drums—and I've never looked back."

Herrera, who grew up in Los Angeles, was still in high school when his first and only band signed a record deal, and he ditched a week of school to record Fear Factory's debut. Three albums later, Herrera has carved a reputation as one of metal's most inventive drummers.

Where many double-bassers focus on speed and endurance, Herrera stamps his signature through complex, start-stop kick patterns (although he's been known to floor it from time to time

as well). The drummer also presents himself in a unique way within the band's music, going against the metallic grain by grounding his sound in triggered, digitized tones.

Herrera's approach to drumming is partly responsible for Fear Factory's odd place in the metal spectrum; the band doesn't fit squarely into goth, industrial, or thrash—but fans don't seem to mind. Now they're on the road with a plush new disc, *Obsolete*, and looking to break out of the minor leagues with some major tours.

"My parents are happy now, but it was a pretty touchy situation for a while," Herrera says of his choice to pursue music rather than follow through on his acceptance to the University of Southern California. "I don't know if they understand the music, but I'm not sure a *lot* of people do. And I guess that's fine, because we're always trying to challenge ourselves and go places with our music that people aren't used to going."

MP: What kind of music were you into before Fear Factory?

RH: I listened to all kinds of stuff, but metal is what got me into liking drums and wanting to play. I was into Slayer, Napalm Death, Sodom—really heavy stuff. I was in junior high when all that stuff was happening.

My dad had bought me a bass before that, but I wasn't into it. I really wanted to play drums, and my dad offered to either buy me a drumset or a car for my graduation present, and he was certain I would pick the car.

So when the drums came along, I got together with a friend who played guitar. I started jamming with other friends, but nothing really serious. Fear Factory is my first real band, but I was only eighteen, so if that didn't work out, I figured I could still go back to school. I guess I got lucky.

MP: Did you play with school bands?

RH: I never really got into that. One

of the things about that was I didn't like school. I did well in school and I did everything I had to do. But I didn't like the idea of staying after school for anything—I'd rather be home—so I never did the school band thing.

But I used to practice heavily, three hours a day minimum for the first couple years I was playing. I'd go to school, come home and play drums, work out, and go to sleep. That was my schedule for a long time.

MP: What did you practice in your early years?

RH: Mostly double bass. I was fascinated with kick drums. I wanted to learn rudiments, too. I was working in a record store at the time, and that turned out to be really important as far as learning about music. I never would have spent \$15 on a CD of a band I'd never heard of. But we got to play all this music in the store and I



got to take the used stuff home, so I was getting turned onto all kinds of other music—The Police, Jack DeJohnette, Phil Collins. I'd get shit from my friends for listening to all that "weird" stuff, but I wanted to learn a lot of those chops.

At the time, I was more into trying to play the kinds of things I heard in the music I liked, and most of that was loaded with double bass. Listening to a lot of the metal stuff, I noticed lots of kick drums, but there were never any patterns to them. It was either just this long, blazing roll or just a quick flurry. But I've always heard patterns in my head, even in my formative years.

I developed an ability pretty early on to be able to play different kick patterns and still keep the beat. And I've always tried coming up with intricate kick patterns within Fear Factory. A lot of people like to keep the kick as a straight beat while they mess around on the toms. For me, it's the other way around. I like to create fills around the kicks while keeping the rhythm with the hi-hat and snare.

MP: What was the key in developing that

skill, to be loose with your feet while keeping a rhythmic foundation with your hands?

RH: The thing was, since I never learned the so-called "correct" way, which is to keep your kick very solid, it wasn't hard for me to develop my style. This has always been the way I've played. If you were to try to ask a more traditional player to switch over to the kind of stuff I play, I think it would be much more difficult for that person to make that transition. I never had any transition to make. But it still took a lot of practice for me to get it to where I'm at, and I'm still developing.

The way I create drum parts is to try to play things I can't do right away. It usually starts by trying to create some kind of tribal beat, with all these off-beat accents, mixed in with a metal feel and the speed of metal. I think it out first in my head—a lot of crazy stuff—and then I try to work it out on the kit, I couldn't do some of the stuff on *Demanufacture* before we started rehearsing the songs. I was trying to come up with these weird beats and play them at different tempos. We'd start with a very

basic 4/4 pattern, just to get the songs going, and then once we had all the verses, choruses, and bridges down, I could mess with the parts a little more.

But it's never about just making them hard to play; it's about making them *killer*. I want the parts to come across really groovy, and that's one of the hardest things to do—make things really crazy, yet have it groove.

MP: That would be an even greater challenge with the speed and intensity of Fear Factory's music. How do you succeed in creating that groove?

RH: That's where the hi-hat and snare come in. With the kicks flying around, the hi-hat and snare have to be dead solid, right on the beat—very simple, very basic—or the groove is lost. Take "Shot," the first song on *Obsolete*: The hi-hat and snare are just a 1-2 beat, the kicks are doing this really fast, syncopated start-stop thing. I think "Shot" is a good example, in general, of how I've grown as a drummer. The kick pattern is intricate, but it doesn't change, while the hi-hat pattern becomes progressively more intense. I start with straight



Drumset: Tama Starclassic

- A. 5x14 wood snare
- B. 9x10 tom
- C. 10x12 tom
- D. 12x14 floor tom
- E. 18x22 bass drum

Cymbals: Various

- 1. 16" Zildjian Heavy Rock hi-hats
- 2. 20" Paiste 2002 Novo China
- 3. 20" Paiste 2002 crash
- 4. 20" Paiste 2002 crash
- 5. 22" Paiste 2002 Heavy ride
- 6. 20" Paiste 2002 Novo China
- 7. 16" Zildjian Heavy Rock hi-hats
(mounted on X-Hat)

Electronics: Alesis DM5 brain, Akai S-3000 sampler, ddrum triggers (on all drums)
aa. pads

Hardware: Tama stands and hi-hat pedal, DW bass drum pedals using plastic beater side

Heads: Attack Attack 2 series (two-ply) coated on snare, 2 clear on toms (no muffling) with Attack (single-ply) clear underneath, No Overtone (coated/clear) on bass drums with small pillow in each drum for muffling

Sticks: Pro-Mark 58 maple with nylon tip

quarters, then I double up on my beats later on, and then go into a half-time feel.

"Securitron" is another song that's new for me, just because of the sheer speed of the kick pattern. I'm playing 32nd notes there, but it's actually not too hard to play because the patterns are really short. The challenge is being able to stop those patterns on a dime, then be able to pick back up without losing control of what I'm playing.

MP: How do you position your feet on the pedals?

RH: I basically play heel-up, but I'm not using too much ankle. I use my legs a lot, and I've built them up pretty good from hiking and running, too. I use DW 5000 pedals, and there have been very few adjustments I've ever had to make to those pedals. But when the music gets really fast, like 200 beats per minute or more, you need all the help you can get from your pedals, so I'll tighten the springs as far as they can go.

If they're too loose, your first four or five kicks will be solid, but the rest will be soft because your legs just can't keep up that intensity by themselves. You need that

rebound coming from the pedal to get momentum for the next kick. It's kinda like working with a speed bag. It's all about developing the rhythm between each stroke and the rebound. I'm using Attack kick drum heads and the Danmar beater impact pads.

MP: The acoustic sounds of your drums are almost meaningless, though, because you're triggering almost everything, aren't you?

RH: My whole kit's triggered. I started using triggers in '91. I just love the sound. One of the things that disappointed me about metal back in the '80s and early '90s was that the recording quality always seemed mediocre to me, and I think the drums had a lot to do with that. So I figured if I could mix the Depeche Mode sound with the Metallica speed, I'd have some killer drums.

So I took the drumkit and turned it into a digital sound. The first system I had was an Alesis D4. A lot of people say that unit sucks, but for the price, it's a great piece of equipment. It already had built-in sounds, which were mediocre, but they were still better than what I could get out of my kit. I

plugged it in, learned how to play with the sensitivity, and it's been working awesome for me.

The sounds I'm looking for depend on the song. The great thing about triggers is, for instance, I've got about ten different kits on my system. If it's a slow song, I'll whip out really big sounds—a boomy bass, a concert-type snare, big toms. On the fast songs, I go for really tight, thinner sounds, so they cut through. I create all my own drum sounds, and you can get drum files almost everywhere. Good drum shops will have libraries with hundreds of sounds. You can even get sound files over the Internet.

The only live sound we use is snare, and that's probably only about forty percent live and about sixty percent triggered. That's changed a little bit in the studio, though. For *Demanufacture*, the snare was about ninety percent triggered. It was a digital sound, but it was very dry and it didn't have the body that it needed. For *Obsolete* it was about fifty-fifty, and I'm much happier with it.

Blending the live and triggered sounds can be tricky. You need to use *Pro Tools*,



first of all. It's a digital editing tool that makes everything more precise. It's so precise that you can't just hear the precision, you can see on the computer screen how off the performance is. *Pro Tools* helped

line up every single kick note. They're never exactly the same—they're always a hair off. It's a long process, and we had maybe five people working on it, putting the sounds together.

For *Demanufacture*, I ended up taking up twenty-four tracks on the board, because I had all the mic's and all the triggers. For instance, the kicks would have a channel for the microphone and a channel for the trig-

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ger. We recorded the whole album, then went back and erased all the natural sounds.

MP: I can understand a guitarist or keyboard player looking to combine lots of different sounds, but I would think it's somewhat pointless for a drummer to do that. I mean, aren't the subtleties lost, particularly at the volume and speed you play?

RH: I'll give you an example: My kick drum sound is actually six different drum sounds combined into one. I found a kick drum where I liked the high end, another kick where I like the high-mid, another with the mid, then the low-mid and low on other kick drums. Then I isolated only those parts of those drum sounds and recorded those into my sampler.

MP: Why bother using live sounds at all? Couldn't you just sample the acoustic sound, re-create that body, and blend that into your triggered mix?

RH: No; it's weird, but for some reason you can't get the warmth off a digital sound. You get the nice low-end warmth, but you can't get the low-mid sound—or at least I haven't been able to find one—that gives you the same warmth that comes right off a mic'.

What's funny is that even though we

ended up using almost all digital sounds for *Demanufacture*, it took us about twenty hours to get a good drum sound. On *Obsolete*, where we actually relied on the live sound more, it took us about thirty hours to get sounds. We used like seven different snares on the album and each sound is now loaded into my machine by the name of the song. So when we play live, I just call up the song and it's set.

MP: With your sound so heavily rooted in triggers, have you ever had any negative feedback from fans or other drummers that maybe it sounds too mechanical?

RH: Well, that's the danger sometimes. A lot of people don't even believe there's a real drummer playing this stuff. But a lot of people don't understand triggers or what they do. Some people think they play the drums for you, but they only change the way the drums sound. They don't change the way I'm playing them.

When I first started using triggers, people would say, "Nobody else is doing that, so why do you have to?" But they have to know it's a choice. It's a musical and creative choice, nothing more.

MP: You say the triggers haven't affected

the way you play, but did your interest in them at all disrupt or detour your development as a drummer?

RH: Actually, when I first got the system, I wasn't really into practicing my drums that much. I was more into perfecting sensitivity of the triggers and how I should mount them—anything that had to do with them. It's like when you get your first computer. You just want to dive in and learn how to use it. But I couldn't program any sounds into the Alesis, so then I went looking for something I could plug sounds into. Once I did, I spent countless hours—and still do—just finding sounds and coming up with the right combinations.

MP: Have you ever thought about just playing pads?

RH: I have, but I don't like the look. It almost looks like you're not playing a drumkit. It's funny—I love the way drums look, but I don't really like the way they sound. And when it comes to live shows, the look of the drums is important. You need to come across visually. So with real drums and triggered sounds, I've got the best of both worlds.



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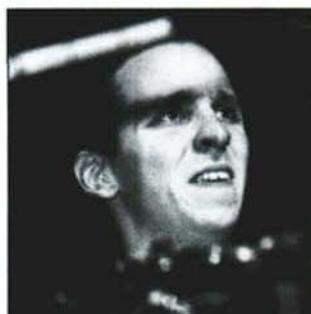
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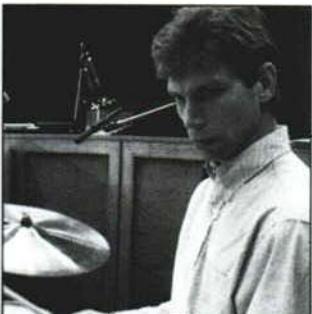
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A Look At Ludwig

"The Most Famous Name On Drums"
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At one time the name "Ludwig" was virtually synonymous with the word "drums." Founded in 1909 by William F. Ludwig and his brother Theo, by the mid-1960s the Ludwig drum company ruled the marketplace, even in the face of stiff competition from the likes of Slingerland, Gretsch, and Rogers. (Of course, Ludwig had some help from a mop-topped, ring-fingered British drummer.)

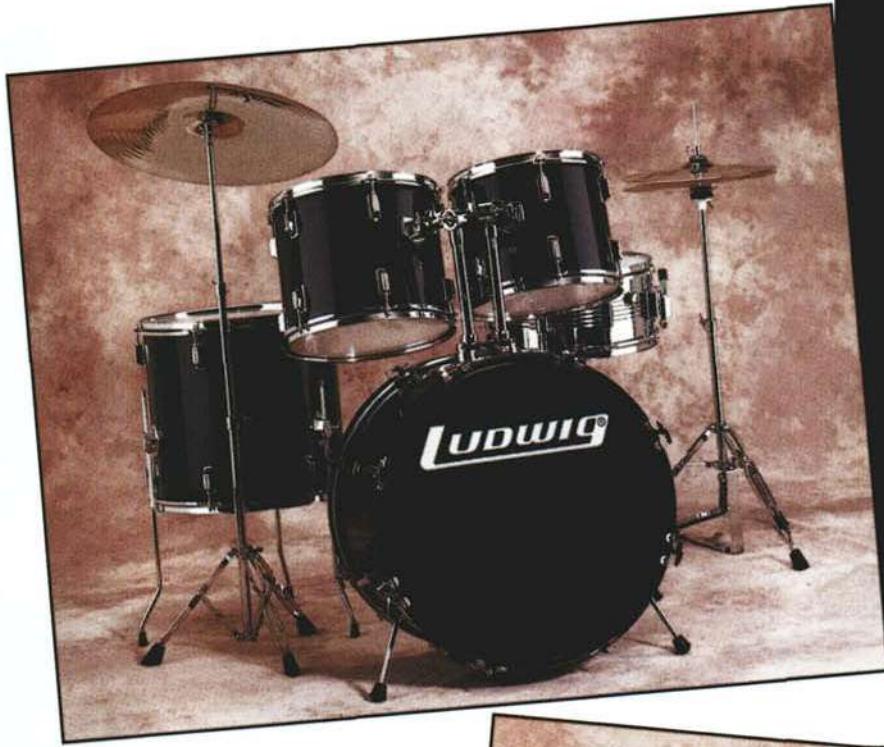
But in the mid-1980s most American drum companies—Ludwig included—found themselves sold to major corporations who saw them as "cash cows"—several of which subsequently ran dry. Japanese brands became the big names in the percussion industry. By the beginning of the '90s the once-mighty Ludwig was barely a con-

tender in the field it had dominated for so long.

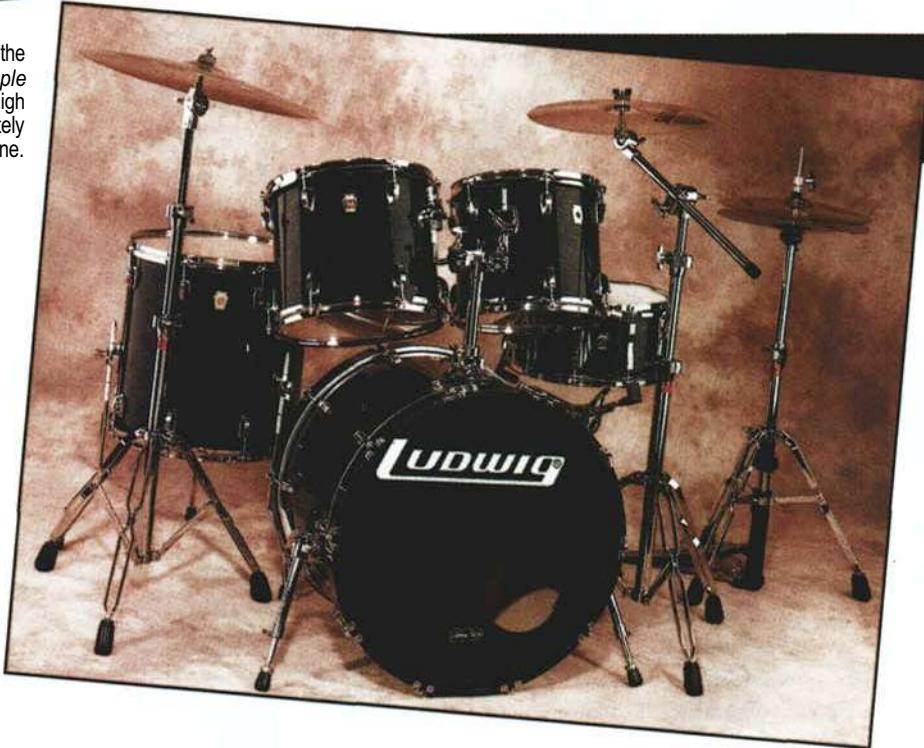
But there's something to be said for sheer tenacity. While other American drum companies have been in and out of business several times—or have foundered completely—brand loyalty and some hard work by Ludwig's marketing staff kept the company alive through the hard times.

Today, Ludwig is far more than just "alive." Now celebrating its ninetieth anniversary, Ludwig is a vital, forward-looking company that has been making some dramatic changes lately. *MD* recently visited the Ludwig plant in Monroe, North Carolina, where we met with the people who are directing those changes. Make no mistake about it: "The most famous name on drums" is back—with a vengeance.

by Rick Van Horn



The \$610 *Accent* (top) and the \$3,000-3,500 *Classic Maple* represent the low and high ends of Ludwig's completely restructured product line.



An Old Name, But A Whole New Line

Perhaps the most dramatic change that Ludwig has undergone is the complete restructuring and re-pricing of its drumkit line. As Ludwig marketing manager Jim Catalano explains, "For years we sold the *Rocker* series at the \$1,200 'entry-level' range, and professional drums at the \$3,500 range. But we were missing a lot of potential customers in between. So within the past two years we made a *tremendous* change by keeping our *Rocker* series at that

\$1,200 range, going up a little for the *Rocker Elites*, and then going *down* to the *Accent* series, which is *half* the price of the *Rockers*. That was a big step for us. Now, for the first time, there is a very low-priced drumset with a major brand-name label.

"Next we decided to restructure our professional line," Jim continues, "to see if we could bring its cost down and still improve it. That led to the *Classic Maple* line—which ranges from \$3,000 to \$3,500 for a five-piece kit. Then a year ago we added the *Rocker*

Pro to fit in that \$2,000-and-under price range. Now we have drumkits to meet *any* drummer's musical and budgetary requirements."

New From The Shells Out

Some drummers like to say, "Ah, Ludwig drums. They don't make them like they used to...." To them, Jim Catalano responds, "You're absolutely right. Our drums are much *better* now than they used to be!"

"For decades" Jim continues, "our *Classic* shell had a 6-ply, 9 mm shell, and our *Super Classic* had a 5-ply, 6.1 mm shell—both with plies of maple and poplar. In 1998 we switched to the *Classic Maple* shell, which is approximately 6 mm thick and all-maple. Our efficiency and quality control has gone up a lot because of that conversion."

In addition to changing the wood in their shells, Ludwig also made changes to the actual manufacturing process. As Jim Kinsey, plant manager at the Monroe factory, explains, "A computer-controlled saw now cuts our shell material to tolerances within 2/10 of a millimeter. That's critical, because when we lap the piece around to create a shell, we want to eliminate the possibility of any gap at the seam."

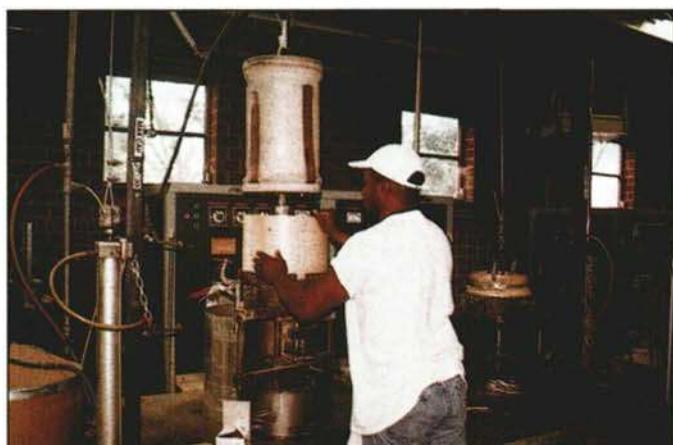
The Monroe plant uses the same molds that have created Ludwig drums for years. However, the process has been modernized. "We're now using radio frequency to cure the glue within the molds," says Kinsey. "And we've got the molding very consistent. The operation brings the seam together so closely that not only is there no gap or overlap, but the surface is level, so that very little sanding needs to be done to smooth the seam itself."

Changes have also been implemented in the area of shell finishing. Water-soluble materials are now used because of their low impact on the environment. And a vapor degreaser—which was used to clean the buffing compounds off of metal drumshells—has been replaced by an ultra-sonic bath operation. "We make a *lot* of shells out of aluminum, bronze, and brass," says Jim Kinsey, "so this operation is very important."

Considering the number of metal snare drums that Ludwig sells, it's surprising to learn that every metal shell is finished by one technician who hand-buffs each shell, and personally hammers all the hammered-



Drums made in Ludwig's Monroe, North Carolina factory start life as sheets of wood, which are cut by this giant computer-controlled saw to tolerances within 2/10 of a millimeter.



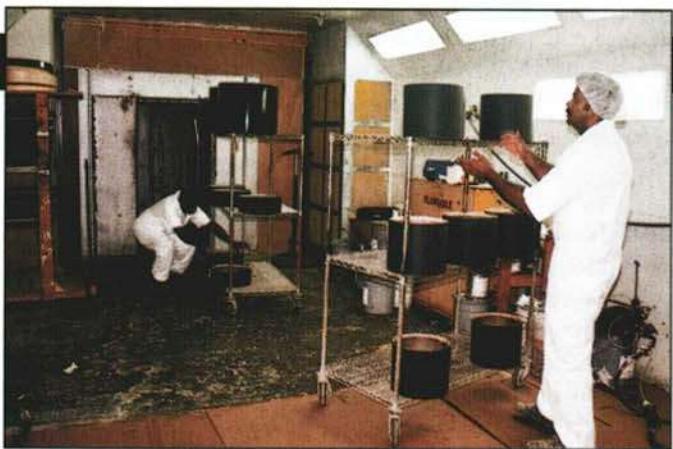
Shells are created in the same molds that Ludwig has been using for decades. But the process itself has been modernized for greater consistency.



Shells and hoops receive several hand treatments, including smoothing and sanding.



Skilled artists apply painted finishes, using hand sprayers.



Finishes are cured in a special oven, using ultraviolet light to enhance luster and durability.



Shaping, edging, and drilling the shells takes place in Ludwig's enormous machining facility.



This technician is personally responsible for buffing every metal drumshell made by Ludwig.



The famous Speed King pedal is now claimed to be totally "squeak-less."

shell models. Jim Kinsey comments, "Our guy does such a good, consistent job—and turns out such a respectable volume of work—that it would be hard to justify replacing him with an automated process. He's been doing this for ten years, and he takes a lot of pride in his work—which is representative of the overall attitude we have among our employees. Our new processes have given our employees a new sense of pride and accountability."

Finishing The Outsidess

Drum finishes are subject to the same "fashion trends" that affect many other industries. "For example," says Jim Catalano, "when emerald-colored cars were hot, we came out with emerald-colored sets—and *they* were really hot. Now metal-flake finishes within the wood seem to be hot, so we're going that way. Our new black gold finish is a gold-flecked black over natural wood. It looks black in a normal room, but get it on stage under lights and it 'golds up.'"

But there's more to a quality finish than the choice of colors. "We were one of the first companies in the US to go to 3-D ultraviolet finishing," says Jim Kinsey. "With that process our natural finishes don't fade if the drums are played outdoors. Instead the finish only cures all the harder. The UV process speeds up drying time, too, but its main advantages are its depth, luster, and durability."

Ludwig also sells a wide variety of covered drums. "Wrapped drums have become a little more popular at the high end," says Jim Catalano. "Roughly 40% of our drums are wrapped now. Of course, a lot of our younger customers think sparkle finishes are brand-new!"

Shells for drums to be covered have two sealers applied to their insides, and are carefully sanded outside. Then they receive the wrapped finish—glued all the way around the shell. "We used to use double-stick tape," says Catalano, "which made re-covering easy. But the covering could shrink or develop bubbles. With a totally glued process we get a better seal all the way round. It's just a better quality standard."

You Pays Your Money, And You Takes Your Choice

According to Jim Catalano, "One of the beauties of buying professional drums from Ludwig is that we have

so many options. What sizes do you want? What sort of finish? What lugs? What head combinations? Fifty percent of the drums we make are sold as individual component drums, out of which the customer builds his or her own kit."

Does this include custom finishes? "We don't get into special finishes for individual customers," Jim replies. "But we have twenty-six different 'standard' pro-level finishes, and we keep a certain amount of older-finish material available in our inventory so that we can still offer add-on drums

to match existing sets that were purchased four or five years ago. Of course, the shells would be new, 9-ply *Classic Maple* shells, as opposed to our old-style 6-ply maple-and-poplar *Classic* shell."

It Ain't All Drumsets

Ludwig has always been a major player in the marching and educational percussion fields. So it's not surprising that changes have also occurred in those areas. For example, all regular marching drums now feature 9-ply shells that combine maple

and birch, which the company feels gives them better sound and strength.

Completely new to the marching line is the *U.S.A. (Ultimate Suspended Action)* marching snare drum. Jim Kinsey says, "It's a free-floating drum with a very thin all-maple shell. The frames and hoops are made of magnesium with black, white, or silver powder-coating. At 15 lbs., it's the lightest-weight high-tension marching snare on the market, and it's fitted with our new *Keystone* snare strainer, which has the throw-off at the top of the drum for easy reach."

Ludwig also offers the *Vector* and *Challenger* series, which are more 'traditional' marching drums. "Many 'collegiate' or 'military style' bands don't want that high-torque drum-corps sound," says Jim Catalano. "And certain 'purists' still want a 12x15 marching drum with a sling and a leg rest. No carriers for them! So we continue to make drums for those groups—including our *Power Cut* multi-toms with the cutaway bottom contour."

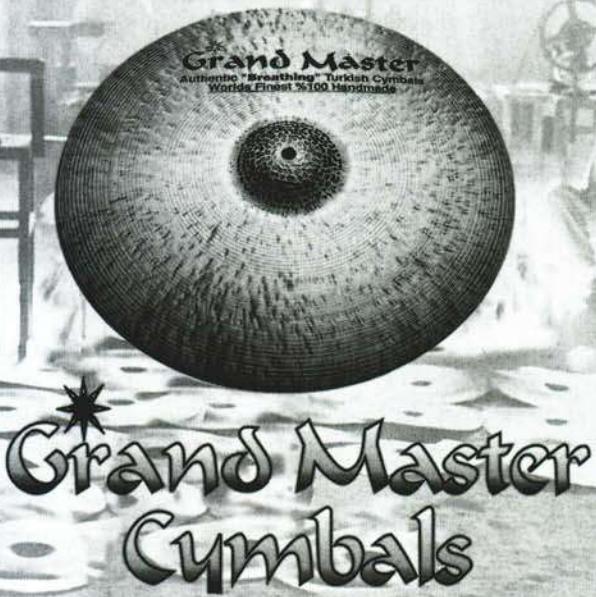
Because Ludwig is partnered with Musser (under the ownership of Selmer Musical Instruments), the company is very big in the symphonic/educational market. Says percussion quality technician Dick Gerlach, "Between Musser mallet instruments and timpani, and Ludwig concert bass drums, tom-toms, and snare drums, we offer everything for the orchestra—including the only 100%-maple concert bass drum available in a natural finish. Pearl and Remo make theirs out of the *Acousticon* shell; Yamaha's is a birch-shell drum available only in a piano-black painted finish. By expanding our finishes and giving a real natural wood sound, our concert bass drum has generated quite a nice business."

Happy Birthday Drums

To help celebrate Ludwig's 90th anniversary, the company will create a series of snare drums that will only be available in 1999. Each drum will feature special engraving, lug configurations, butt plates, and logo badges. Only ninety of each model will be made, and the drums within each model will be serialized and tracked as to the exact date they were made and the dealer who purchased them. A certificate of authenticity will accompany each drum, and a special leather-like case

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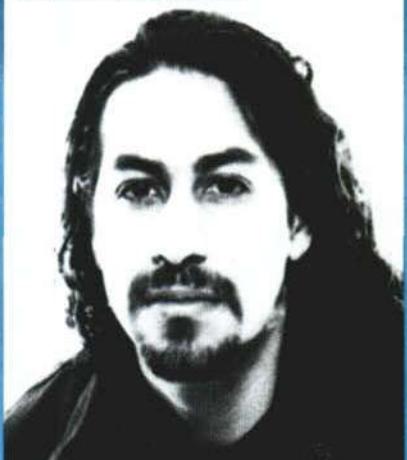
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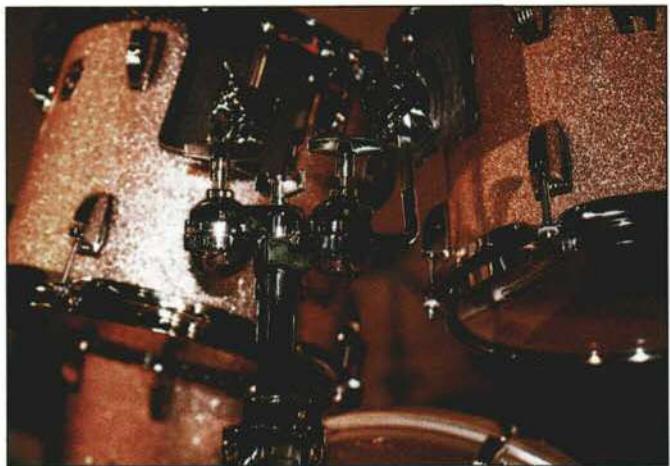
will protect it.

"We'll have 90th Anniversary model *Black Beauty*, solid-wood, and exotic-wood drums," says Jim Catalano. "And we'll also offer a *Classic Maple* shell with an outer ply of a unique African wood called 'pomeli sapeli.' It has an almost iridescent finish that actually changes as you turn it. It's the most expensive exotic wood we've ever experimented with."

Hardware: The New And The Not-So-New

In the past Ludwig was criticized for offering hardware that was, frankly, behind the times. In response to that, the company introduced several redesigned hardware items in 1998—notably the *Elite* tom holder system, which uses a ball-and-socket design. "We decided we didn't want to use a tube-style mount that went into the drum," says Jim Catalano. "With this type of a clamp-style bracket and omni-ball, we didn't have to. It's much lighter in weight than our previous mount, yet durable. It's also more flexible than the *Modular* system in terms of positioning. However, that system is still available on individual bass drums and toms. It's still very popular with hard rock 'n' roll players, due to its durability and strength."

Most of Ludwig's hardware is made overseas. But the legendary *Speed King* pedal is assembled at the Monroe plant. When Jim Kinsey is asked about the infa-



The ball & socket *Elite* tom holder is a totally new design.

mous *Speed King* squeak, he replies, "We've taken it out completely. We're now using nylon bushings at the heel hinge and other points to eliminate all metal-to-metal contact that might have created that squeak. Otherwise, we've left it alone. It's a workhorse that just doesn't break down. We know that there are more technologically designed pedals on the market. But this one has been around for over forty years because it works."

And To Complete Your Ensemble...

Ludwig's extensive accessory line includes their own brand of drumsticks, although the company no longer actually manufacturers the sticks in-house. "We have them made for us by one of the premier private-label stick turners," says Jim Catalano. "We've also limited the line to a dozen fairly standard stick models. This keeps things simple for us and for the consumer, and maximizes quality control."

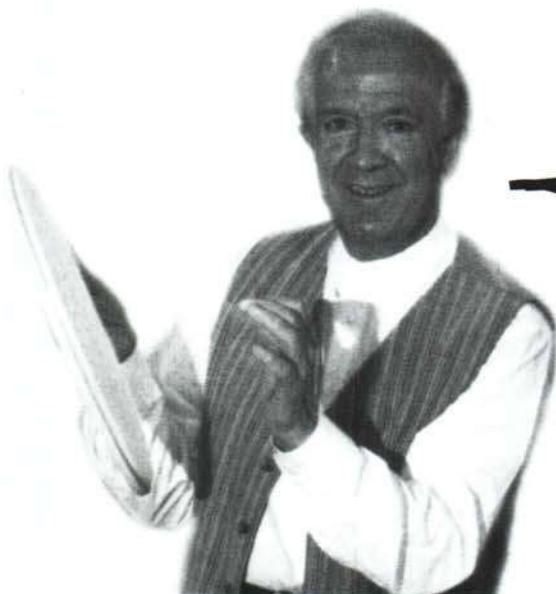
Ludwig also offers rotationally molded plastic cases and soft drum bags, as well as more traditional fiber trap and stand cases.

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In addition, Ludwig is the only American drum company that makes its own brand of drumheads. However, 1998 saw a lot of changes to the drumhead line. "We consolidated our *Rockers*, *Striders*, *Ensembles*, and *Groovers* series into one line," explains Jim Catalano. "Heads are available in white coated, smooth white, clear, and *Power Collar*, which is our version of a *Pinstripe*. We reactivated our original *Weather Master* brand, spruced up the old logo, and came out with a bright red box that's very visible in the drumshop. We also simplified the pricing so that all heads of a given size are the same price, regardless of type."

Weather Master heads feature Ludwig's *Headlock* system, which mechanically locks the drumhead film into the hoop. But some drummers prefer a more traditional epoxy-filled hoop. So the company introduced a second line, called Ludwig *World Standard*. Explains Jim, "The name indicates that these heads are designed at the 'world standard' to fit everybody's drums—especially low-end drums like our

Accents. And these heads come in double-ply models as well as single-ply. So we are now marketing two different yet similarly priced lines of drumheads."

Ports And Service

Jim refers to one aspect of Ludwig as being much like General Motors: "We pride ourselves on the fact that when a customer calls and says, 'I bought a Ludwig drum in 1960 and I need a new lug for it,' we are still able to provide that lug. We can't do it forever, but we try to go as long as possible. As a result, we do a very good business in parts."

For problems with more modern drums still under warranty, Ludwig has an extended warranty just like all the other companies do. Percussion quality technician Dick Gerlach comments, "We're pretty lenient on returns. I'm responsible for that area, and we take care of problems way beyond the call.... We know that it's the customer who allows us to be in business, so we're going to do everything it takes to make sure we meet the customer's expectations of us."

Ludwig Today

While Ludwig has been undergoing dramatic changes in products and marketing, there is also a stabilizing element within the company. "Drummers should know that there are people with a genuine love of drums and a long history of dedication behind the Ludwig name," says Jim Catalano. "I've been the marketing manager here for sixteen years. My assistant, Chuck Hueck, has been here for twenty-six years. And Dick Gerlach has been with the company for *thirty-eight* years, in every area from marketing to manufacturing.

"If I had to use one word to describe Ludwig over the past ninety years," Jim continues, "it would have to be 'survivor.' This company has survived buyouts, reorganizations, and a factory relocation. People have counted Ludwig out many times over the past couple of decades. But instead of being 'out,' we're celebrating our ninetieth anniversary. We've got almost a century of experience behind us, and a new century to look forward to. We're ready!"



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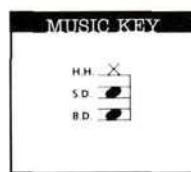
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Hip-Hop Grooves: Gettin' On The Good Foot!

by Zoro



The term "hip-hop" was used as far back as the days of Malcolm X to describe the dance parties of his youth. It is not a term used to describe an exact beat, but rather is synonymous with a variety of modern R&B grooves that fall under its heading. It's also often used to describe the culture itself.

Hip-hop's lineage goes back to every form of African-American music, from traditional African to gospel, blues to jazz, soul to funk. "There's nothing new under the sun," is an old phrase that is true in regards to many things in life. However, every generation brings with it its own creative energy, breathing new life into old ideas, and this fact is certainly true of modern hip-hop as we know it.

As you begin to learn the basic hip-hop feel, you will find it necessary to work through some of the technical aspects of playing this music. First and foremost, it's essential to become comfortable with swinging patterns that you may already know. For example, many of us practice sticking patterns from George Lawrence Stone's classic book *Stick Control*. But in addition to practicing them in a straight, duple time feel, you should also practice them with a swing feel. This is the key to developing the hip-hop feel, because it's built entirely off of a swing concept.

Begin to play the patterns first with just your snare hand and bass drum foot. This will give you a good idea as to the basic feel:

Once you are comfortable with that, add the riding hand and play the four ride patterns listed below over the previous grooves.

Now, let's switch the patterns from the hi-hat to the ride cymbal. What do to with your left foot? Well, you can practice the hi-hat foot in three places: 1) Play it on all four downbeats to help lock down the time and to develop four-way coordination. 2) Play the hi-hat foot on the "&s" of the beats (the upbeats). 3) Play it on all of the 8th notes. In all instances you should strive for a nice crispy chick sound from your hi-hat foot.

To further challenge your abilities, this next pattern incorporates 32nd notes on the snare drum and the bass drum. This example is based on a diddle and has been included to inspire other possibilities. A diddle is the subdivision of a group of notes into two smaller portions.

Developing The Funky Snakefoot

Funk begins from the bottom up. The bass drum is the most powerful drum of the drumset, and it is truly the backbone of funk. Your ability to control the bass drum can make or break the groove. But some people have major difficulties in swinging the bass drum, mostly due to incorrectly subdividing the parts. One trick is to practice these examples with a subdivided drum machine or click track. Once these techniques are mastered, your funky foot is going to rock the house! For total flexibility, practice these patterns both heel-up and heel-down.

Swing Bass Drum Patterns:

Snare Variation On Top:



Here are some multiple-note bass drum patterns to work into a groove or use as fill-ins:

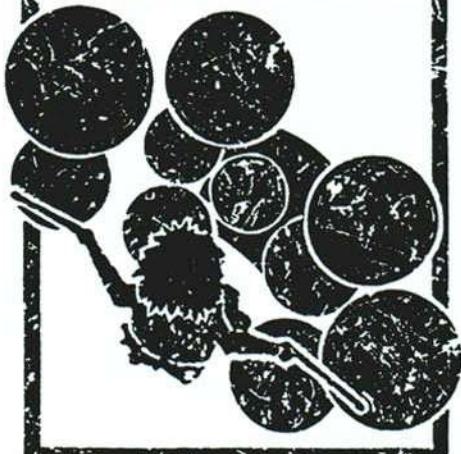


Zoro has laid down his heavy groove for many top-name artists, including Lenny Kravitz, Bobby Brown, New Edition, Philip Bailey, Jody Watley, and Frankie Valli.

This article was excerpted from Zoro's highly acclaimed book, The Commandments Of R&B Drumming, published by Warner Bros. Publications, Inc. Used with permission.



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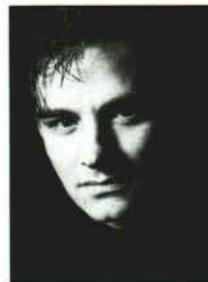
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Rhythmic Illusions, Part 3

by Gavin Harrison

MUSIC KEY

H.H.	X
S.D.	(C)
B.D.	-
Ghost Note	-

Last month we looked at modulation type 1; this month let's move on to type 2.1 categorize modulation 2 as having odd groupings (that is to say, the less usual ones) of 5, 7, 9, 11, and so on, but set in common subdivisions such as quarter, 8th, and 16th notes, and triplets.

To help understand more clearly the two different sides of a rhythmic illusion, here is a brief summary of the A and B status theory. The A status is where your mind should be while playing the illusion (i.e., still in the original tempo and still knowing where 1 is). The B status is how the listener is hearing it (i.e., 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.

Be sure to play the following examples to a click or metronome. It will help to keep your mind in the A status.

Here is example 1A (which is of course in the A status).

1A

Because of the way the bass drum and snare drum are mapped out across this grouping, the listener will recognize this very familiar pattern in the B status.

1B

In example 2A, the same grouping as example 1 has been utilized (four over five). But this time the bass drum and snare drum distances have opened up to give us the illusion of a typical 12/8 feel. As before, make sure that you play it to a quarter-note "click."

2A

Here is the pattern the listener will hear:

2B

Now let's try the same idea in a grouping of four over seven.

3A

3B

These next examples don't really have a B status. The equal distance between the bass drum and snare drum fools the ear and creates an illusionary feeling.

4

Now let's see the same thing written out in 4/4:

5

And now let's "modulate" this into groups of triplets. (I've written this in 15/8 because it was the shortest way to resolve it.)

6

Another interesting idea related to this method of rhythmic composition is to edit the illusions into one- or two-bar patterns. Although this probably will upset the B status illusion, it may turn up some pretty inspiring rhythms—and that, above all else, is what these methods and concepts are all about.

Here are a couple of examples of "beat editing." Example 7 is in fact the first two bars of exercise 5, with some snare ghost notes and an added bass drum note just before each snare accent.

7

Of course, the illusion of fives gets trimmed off a bit at the end, but now we have a usable and funky two-bar pattern.

The same applies to this next one, which is basically bars two and three of example 5, with a few more bass drum notes thrown in and the gaps filled up with snare drum ghost notes for good measure:

8

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.



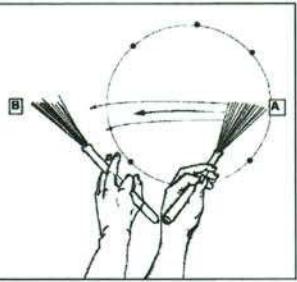


The Staccato Sweep, Part 2

by Clayton Cameron

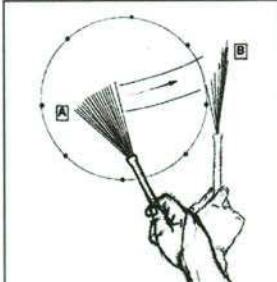
Last month we talked about the "staccato sweep," one of the most neglected yet unusual sounds one can produce with brushes. We focused on playing it in an inwards direction last time; this month we'll get familiar with the basic stroke involved in making the *outward* staccato sweep.

In this first diagram, you can see the left-hand starting position



for the outward sweep (position A) and the motion that follows. Place the tip of the brush on the drumhead, then turn your wrist toward the left, quickly sweeping the brush across the surface.

As for the right hand, place the tip at position A (the starting position), and then turn your wrist outward to sweep the brush across the head.



Here are a few exercises that you can work on to develop this technique. The right hand is notated above the line, the left hand below. The arrows that appear above certain notes show which ones involve the staccato sweep and in which direction the motion is.

1

Right

Left

2

Right

Left

3

Right

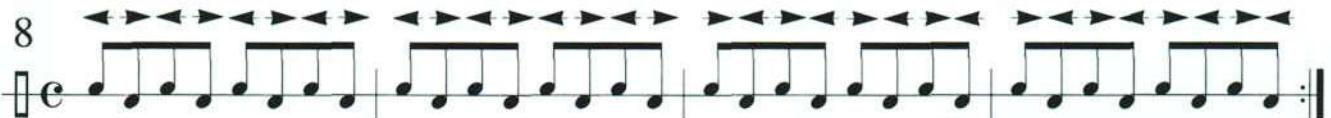
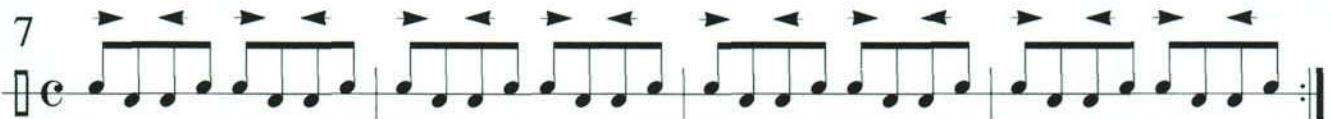
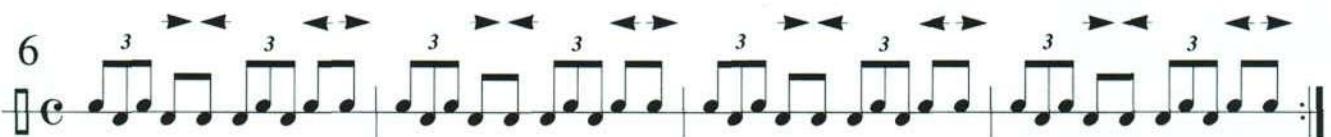
Left

4

Right

Left

Now here are a few examples that combine the inward and outward staccato sweeps. These combinations should give you some ideas for ways to incorporate the technique into your playing. Both the sound combinations and the movement make the staccato sweep a fun lick to add to your repertoire!



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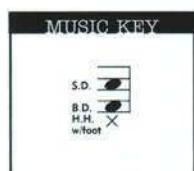
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MAY 15 & 16, 1999

Combination Warm-Ups

by Brian Fullen



MUSIC KEY



Over the past few years I've tried to develop a warm-up routine that would accommodate my frantic schedule. Most of the exercises that I've used in the past were limited to developing the hands or the feet separately. I needed something that would warm up and strengthen my limbs, and at the same time challenge my mind. Plus I wanted something that might teach me something new and prepare me for the sessions or gigs that I had scheduled that day—all within a short period of time. That's a tall order, but with a little experimenting, I was able to come up with a routine that met all my needs.

First, I decided to utilize some bass drum and hi-hat patterns that I would likely play while working, thus preparing me for performance. I then applied four different stroke groupings with my hands (singles, doubles, threes, and fours) for developing strength and flexibility. Then, by combining the hands with the feet, I was able to create countless combinations that challenged my coordination and execution of odd phrasings, which in turn trained my mind.

Let's start with the hands. The hand-to-hand exercise is a four-bar phrase played twice, first with right-hand lead, then with left-hand lead. (Tempo: quarter note = 60-120.)

Once you have learned the hand pattern, apply the bass drum and hi-hat patterns below. Be sure to keep your hands, arms, and feet relaxed, and use full, even strokes, playing at a mezzo-forte volume.

The following example shows how the hand-to-hand patterns work with the bass drum and hi-hat. (This first one is the most basic foot pattern I use.) Listen carefully to what each limb is playing, making sure that they are in unison, not flammng with one another.

Bass Drum/Hi-Hat Patterns

Here are the other foot patterns I apply to the previous hand exercise.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

For an added challenge, go back to the previous patterns and experiment with splashing various notes on the hi-hat with your left foot. (I mainly do this with patterns that have the hi-hat playing on beats 2 and 4.) This variation makes the exercise even more complete.

I hope you enjoy this exercise and that it helps you warm up for your next performance.

Brian Fullen is based in Nashville and has recorded and toured with many artists, including Peter Frampton, Shania Twain, Lorrie Morgan, Vince Gill, Carl Perkins, and Randy Travis. He has also written the highly regarded book Contemporary Country Styles For The Drummer And Bassist (Alfred Publishing).



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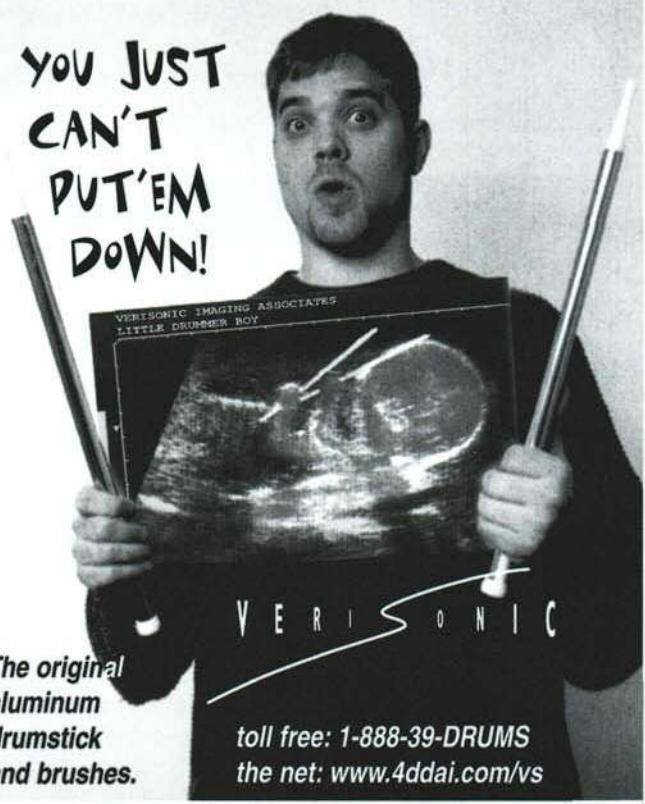
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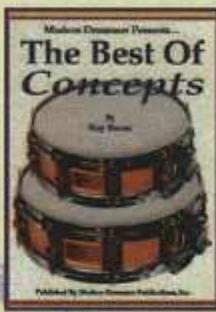
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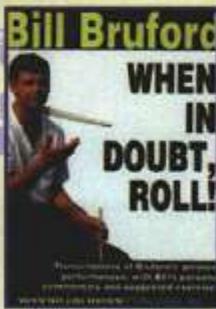
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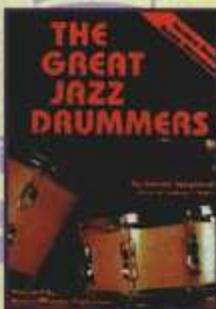
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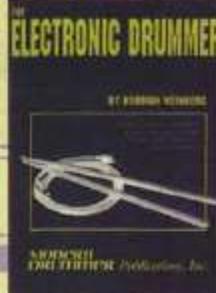
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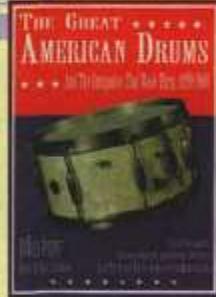
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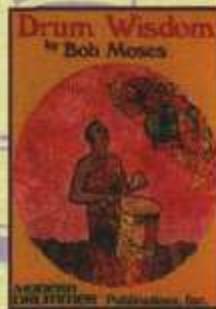
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The Drummer As Multi-Percussionist

by Jon Solomonsen

Although there are still forms of pop music where the drummer plays only a standard kit, incidental percussion's tonal colors are being splashed all over more and more recorded hits and live gigs alike—and even more in the realm of show music. This presents a challenge and an exciting opportunity to modern drummers everywhere, calling upon us to redefine ourselves as multi-percussionists.

As the term implies, a multi-percussionist is a player who plays more than one percussion instrument during a piece of music. The different instruments might be played simultaneously or in succession. The art of multi-percussion is often demonstrated in percussion ensemble works and other "percussion-prominent" compositions. In this article we will assume that you, as a drumset drummer, have been asked to perform as the sole percussionist in a project—as both accessory instrument player and drummer. We'll look at preparing to effectively perform as a multi-percussionist, as well as the requirements of playing in three specific performance areas: the single session, the repeat performance (one show played repeatedly in one venue, or "taken on the road" and played in several different venues), and the evolving performance (a club band setting, for instance, where the music is continually changing).

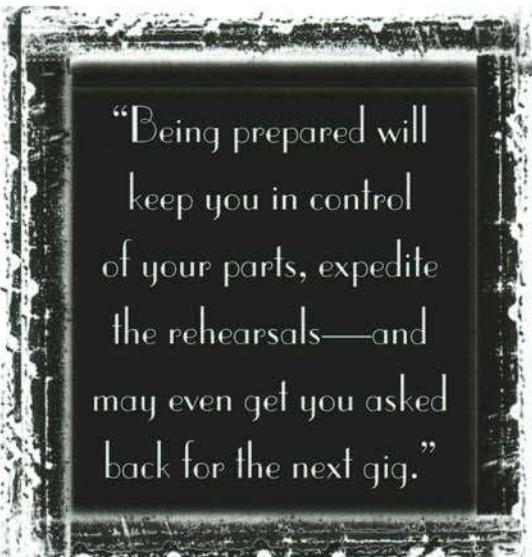
Preparations

Preparation is the single most important aspect of being a multi-percussionist—aside from playing the parts correctly. Let's assume that you are to be the sole percussionist in an upcoming project. The moment you accept the gig, your job as musician begins. It is important to immediately find out the percussion instrumentation of each piece. Get a copy of the music as soon as possible. If there are no written parts (often in informal performances, popular tunes will be learned by ear), meet with the conductor or group leader to find out his or her thoughts on instrumentation. If the music requires large instruments that you don't own—timpani, chimes, etc.—ask the conductor if they'll be supplied. These larger instruments can usually be rented from music stores, or very often can be borrowed from the local high school or junior high. As a profes-

sional percussionist, you should own the smaller traps—triangles, woodblocks, cowbells, tambourines, etc.

Once the instrumentation and availability of the gear have been determined, it's time to begin creating the setup that will be the most effective for the performance. Let's first look at the drumset itself. Depending on what the music dictates, you might not need to bring your entire double-kick, eight-rack-tom, dual-hi-hat, MIDI-enhanced, gyro-rotating drum rig. That's not to say you won't ever be asked to bring it, but there is no reason to set up, tear down, and carry *anything* you don't really need. Another of the most important aspects of being a multi-percussionist is to keep things simple.

For the sake of argument, let's say you have looked at the music and it seems like a pretty basic drum chart, with a few tambourine, triangle, maraca, and suspended



"Being prepared will keep you in control of your parts, expedite the rehearsals—and may even get you asked back for the next gig."

cymbal parts. (We'll assume that if no written part is available, this is the instrumentation suggested by the music director.) Gather your gear ahead of time, and start plotting a game plan. Find the points in the music where the accessory instruments come in. What kind of parts are they? Rolls? Choked parts? Parts that need to be played while you're keeping time on another instrument? Look to see which instruments (if any) are played simultaneously. Estimate how much time you'll have for instrument changes. Is there enough time to pick up a triangle, mallets, or tambourine? Run through the parts in your head. This should give you a rough idea of the flow of the piece. Once this has been completed, start "building" the drum setup that most easily accommodates the piece.

In our hypothetical piece, you've noted that the music calls for tambourine strikes on 2 and 4 while you play a rock beat. Maybe the tambourine can be mounted on a stand, or placed on a trap table and struck with a stick. If this is the only tambourine part in the piece, then either option is probably alright. If there is another tambourine part—rolls, or parts that call for other specific tambourine techniques—then maybe you need *two* tambourines—one

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to pick up for rolls, etc., and one mounted to play while keeping time. Experiment and find which setup works best. Check *all* your parts for each of the other instruments, and note where different techniques are required. This type of preparation will put you way ahead of the game. In contrast, if you do not prepare, you could find yourself at the first rehearsal, missing parts, struggling through the material, and in general looking incompetent or very unprofessional.

If possible, you should also contemplate the best placement of specific instruments in your kit before the first rehearsal. Should the trap table be on your left or your right? Do you need two rack toms, or will one be suitable? Do you need *any* rack toms? Or floor toms? Depending on the piece, you just might need two of everything!

Likewise, prepare your sticks, mallets, and beaters. Be sure that you have the proper tools for the job. As a multi-percussionist, you should have a basic "quiver" of sticks and mallets. Keep at least two different pairs of drumsticks of varying weights on hand. Also, keep two or three different sets of yarn mallets, and a pair of general (medium) timpani mallets. To this basic package you might want to add another pair of drumsticks, more specialized timpani mallets, or even a gong mallet. By having a selection of sticks and mallets to choose from, you will always be ready for any instrumentation, and any dynamic or color changes suggested by the conductor.

Preparation of the actual written part, especially before the first few rehearsals, is the next step. List (in pencil!) all the sticks you

will need for the piece at the top of the music. Knowing which sticks/mallets to use is fundamental. Keeping your setup consistent is another important point. If you do a lot of varied work as a multi-percussionist, you might want to make a little sketch of your setup, showing optional positions of the trap table, triangle, music stand, etc. It doesn't need to be a Rembrandt, just an indicator so that your setup will be right each time you perform the piece.

Knowing when to put down snare drumsticks and pick up mallets for a suspended cymbal roll is also a fundamental. You should note these transitions in the music (again, in pencil). Indications such as "To Susp. Cym." or "Tri. Med. Beater" will help you change instruments smoothly.

The measures described above are very basic, yet critical. Your preparedness will be appreciated by the conductor and probably noticed by the other musicians in the group. Most importantly, it will keep you in control of your parts, expedite the rehearsals—and may even get you asked back for the next gig.

The Single Session

As its name suggests, the single session is a production that is performed just once, as with a variety show or church choir, where repeat performances are not likely. Preparation is just as important for these types of gigs.

Gaining knowledge about the performance venue—especially the stage area—is your next objective. Will you be performing at Carnegie Hall, or crammed into the choir loft at the neighborhood church? Space constraints can foil even the most diligent prepara-

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tions, so, again, observe the "keep it simple" rule to stay out of trouble.

Try to get a feel for how natural or cramped your setup will have to be. Risers especially can cause problems. Drumsets alone take up more room than most people realize; adding instruments to a drum setup can occupy even more square footage. So when the conductor points to a 4x4 riser and says, "That's where you'll be," let him or her know (in a friendly and courteous way) that you think you'll need a little more room. Again, flexibility by you, as well as the conductor, can iron out this problem smoothly and quickly. Of course, there will be times when it is not possible to examine the venue ahead of time. In these cases you really need to be ready to be flexible.

In fact, you may find your best-laid plans crashing down around you at the first rehearsal. Remember, the conductor is in charge, and any changes in the music, tempos, instrumentation, etc. are his or her call. If you have prepared and simplified properly, these changes will likely be minor, and you won't have to re-tweak your setup too much—but be ready to...say it with me...*be flexible!*

The Repeat Performance

Some shows, such as school musicals and holiday music concerts, are performed more than once, either at the same venue or in a series of different sites. The easiest repeat-performance scenario is where you play three times over three consecutive nights (or fifty times over fifty consecutive nights) at the same venue. Though there will be numerous performances, they will be at the

same place, on the same stage, so your setup will not have to change.

Repeat performances can lead to a different set of potential problems, so while your preparations will be like those for the single session, you'll need to try to learn about *all* of the locations where the piece will be performed. Because of physical differences in the venues, what might be the perfect setup at the first and second show site might not work as well at the third or fourth. Knowing the hall—particularly the stage—ahead of time will help you to be prepared for any setup changes that might be required. If your setup has evolved to the point where it is compact, yet comfortable, you will be better able to anticipate any necessary changes, and they will probably be minor.

Especially when your multi-percussionist gig involves a lot of moving around, keeping your rig as simple as possible will ease the burden of setting up and tearing down between venues. Ideally, we would all have roadies and custom risers to accommodate us, but the reality is that most of us are our own roadies, and the halls that we play can often be unpredictable.

The Evolving Performance

Let's now shift gears a little bit. Say you are the drummer in a club band that is writing its own music, developing its own sound, and seeking fame and fortune by means of touring the nightclub circuit. In this sense of evolving performance, you might be playing one set of music at the clubs right now, but you are also writing and getting new tunes ready to insert into your set. Thus your



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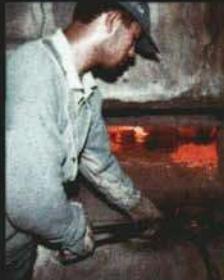


musical show is always changing—and so too might your drum setup need to change to accommodate the new music.

This is where you have a lot more freedom in instrumentation, the physical setup of your kit, and musicality. This freedom cannot necessarily be left to run amok, however. Remember, we've stated that you are in a touring club band. Talk about extremes in stages and risers! Talk about being cramped! Talk about having to be flexible!

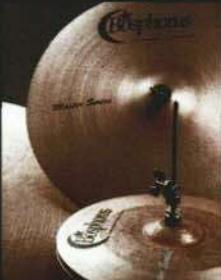
I'm not trying to say that playing clubs is miserable; I *love* playing smaller clubs. But you must think about your setup well before the gig so you don't have to reconstruct the whole thing at sound-check because there isn't any room for your hi-hat stand, let alone those four timpani you brought! Being the multi-percussionist in a traveling band means being ready for any extreme. It would be a shame to not be able to perform all your music because half of your kit is out in the truck. As stated in the other sections of this article, preparation and knowing all you can about the performance hall is the best way to avoid surprises.

As your music develops, you will want your setup to develop with it. This does not always mean that your kit needs to get bigger. But it can mean your setup can become more clever. With all of the new hardware on the market, it is becoming easier and easier to get your stands off the floor. Multi-clamps and mounted floor toms are commonplace. These are ways to reduce the floor space you need for your kit. Electronics are another way some people expand tonality and reduce the need for bulkier acoustic instru-



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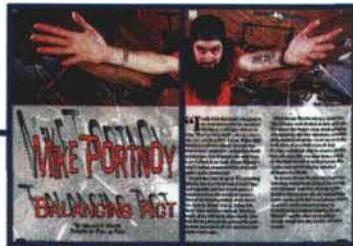
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ments. It seems the more advanced the music world becomes, the simpler it becomes as well. With a little innovation and imagination, more and more can be added to your kit, while still making it take up less space. It seems ironic that to keep things simple sometimes means making things a little more intricate.

Finally, The Downbeat

Once you've finished your preparations of instruments, music, setup, and, whenever possible, you've scoped out the hall, the rest is easy. Just keep your eyes and ears open, and be ready to respond to the conductor and play your parts to the best of your ability. Have fun being the multi-percussionist. Most likely the audience is going to have fun listening to and watching your performance.

Regardless of the genre of your music, and regardless of your goals as a multi-percussionist, the keys to being successful include: being prepared, being flexible, and keeping things simple. As a multi-percussionist, whether playing for a school musical or playing to get a recording contract, you have the opportunity to shed new light on the expanding role of drummers. Though a drummer is already the backbone of any rhythm section, going beyond the limits of the drumset can make you even more valuable as a musician, and richer—in all respects—from the experience.

Denver, Colorado-based Jon Solomonsen is a working drummer, instructor, and clinician involved in all aspects of drumset, as well as concert and marching percussion.



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Some people think drinking and doing drugs gets them deeper into the groove and closer to their music. But how can you be in touch with your instrument when you're out of touch with reality? Experienced players like Dennis Chambers know that combining drugs and alcohol with drumming is a recipe for destruction. That's why, as the groove-master himself puts it, "To really put it in the pocket the only habit you should have is a drum addiction. So play it straight and feel what's real."

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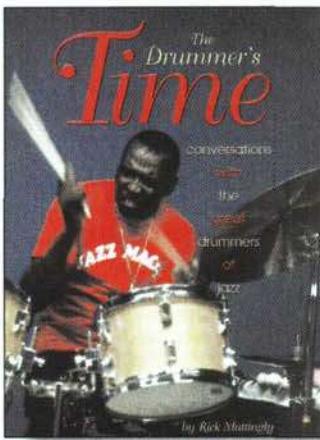
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MOD10

RECORDINGS

Papa Wemba

Molokai (Real World/Caroline)



drummer: Valery Lobe

percussionists: Moussa Sissoko,
Xavier Jouvet

with Papa Wemba (vc), Guy Wsangue (bs),
Patrick Marie-Magdelaine (ac & el gtr),
Patrick Bebey (pno, synth, vcl), Christian
Polloni (el gtr, synth), Awa Maiga,
Gino Siston (backing vcl)

Easily one of the year's warmest, most vibrant releases of trans-global (African-rooted, Paris-glazed) pop, *Molokai* fairly galvanizes Wemba's rep as Zaire's best-dressed voice and, perhaps, Afro-pop's number-one ambassador to the booty-shakin' West.

Recorded (live) and mixed in four days, this disc skirts *soukous* for Afro-chic, marrying elements of *mokassa*, *bikutsi*, and old-school *matuashi* with dreamy *chanson* and the slicker trappings of Parisian pop. And drummer Lobe, long one of the Light City's *hottest*, is clearly down with the duty, offering up folklore, funk, Latino-fusion, and a thousand and one African affectations with post-colonial ease and authority. His gut-level understanding of Cameroonian and Congolese rhythms ignite monsters like "Bakwetu" and the album's remake masterpiece, "M'fono Yami"—four-on-the-floor kick, relentless cross-sticking, and some sweet Purdie/Marotta-inspired hi-hat artistry. The former cut takes a left from dance-floor romp to *bikutsi* heaven, with Lobe setting up the 6/8 with complex cross-stick/hi-hat interplay, later adding oddly placed backbeats for some nasty, near-ver-tigo-inducing Afro-funk. (Nice *djembe* break by Afro-Celt Sound System's Moussa Sissoko, too!)

Out for a while now, this beauty is nonetheless not to be missed—for Wemba's glorious, ageless voice, some decidedly classic tunes, and that remarkably live vibe, and for master Lobe's spirited, endlessly inventive grooving.

Seth Cashman

Donald Brown

The Sweetest Sounds (Evidence)



drummer: Alan Dawson

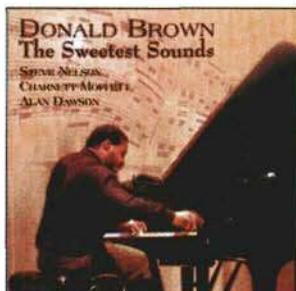
with Donald Brown (pno), Charnett Moffett (bs), Steve Nelson (vbs)

This absolutely wonderful session from 1988 is energized by an exceptional cast, led by the sparkling piano of Mississippian Donald Brown. Brown's jubilant compositions have been covered by many, and he comes into his own here with effervescent originals and some classy covers, including a sublime solo version of The Delphonics' "Betcha By Golly Wow."

The late Alan Dawson didn't record often enough, so busy was he teaching the likes of Tony Williams and many others at Berklee. He is in rare form here on such tracks as "Woody N' You" and 'The Sweetest Sounds,' where his dazzling solos display remarkable independence, clarity, and a wellspring of ideas. A true master of the drumset, Dawson constantly changes and reverses difficult stickings, building melodies and counter-melodies with an unerring sense of rhythmic logic.

Altogether, this is a truly sympathetic session, each player feeding off of and pushing the others to great heights, both in solos and improvisations. Their fastball swing style is contrasted both by sweeping ballads and evocative Caribbean rhythms. Dawson is exemplary throughout, regulating his hi-hat with a dancer's touch, or working his ride cymbal with galloping grace. An exceptional record. (See the book review section of this month's Critique for more on Alan Dawson.)

Ken Micallef

**SIGNIFICANT OTHERS**

The Chick Corea Elektric Band's *Live From Elario's (Stretch)* is an interesting look at the beginnings of The Elektric Band (which started as a trio) from the very first gig with Chick Corea, John Patitucci, and **DAVE WECKL**. Some of this material never made it past this first gig, and the band sounds extremely tight for its maiden voyage. Weckl's sound and technique are polished and brilliant. (Currently available as an import only; contact Audiophile Imports at [908] 996-7311.)

WILLIAM GOLDSMITH'S tenure in Foo Fighters might have been cut short prematurely, but no problem: Will's previous band, Sunny Day Real Estate, is back together again with a great new

album, *How It Feels To Be Something On*. Goldsmith imbues the unique tunes with a great pocket and smooth corners in the tricky passages.

Silly, sensitive, and always sincere, **STEVE BARRETT** proves on ...To A Different Drummer that a rhythmist's solo album need not be chops-laden to entertain and inspire. Kalimba lullabies, cajun drum breaks, goofy funk jams, and straight rock all find their way into the mix. High points for attitude, open-mindedness, and some fine drumming. (7206 East 76th St., Kansas City, MO 64131, (816) 822-7899, *Barrettmus@aol.com*)

ROY BURNS is the featured instrumentalist on the wide-ranging 1973 recording with the Dick Grove Big Band, *Big, Bad And Beautiful*, now re-issued on the SNS label. (www.dickgrove.com, Porter Productions, PO Box 3535, Fullerton, CA 92834.)

Drummer **PAUL BROCHU** sounds great on Phil Dwyer's *Road Stories*, on the Canadian label Radioland. The album features convincing trapwork in all styles, including brushes, as well as creative arranging for contemporary three-horn jazz group and rhythm section.

Rating Scale

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

Jeff Richman

Sand Dance (Alchemy)



drummer: Joel Taylor

with Jeff Richman (gtr), Dean Taba (bs), Judd Miller (EVD),
T. Lavitz (pno)

Sand Dance is one of those good old-fashioned, feisty fusion records. Richman combines the spacey lyricism of Allan Holdsworth with the wanna-get-funkiness of John Scofield, and drummer Joel Taylor makes each groove swing smartly, throwing in frequent inspiring and commanding licks. At the end of a wild group jam on "Ain't Gonna Wait," he leads the band back on the 1 with a breathtaking trip around the traps. His hip-hop jazz groove on "Bamboo Man" pushes that tune along briskly, and as it opens up he makes the jam interesting by displacing beats and starting licks at odd places in the measure—but not to throw anyone off track; he plays it all very musically.

Taylor mixes it up well on "Remember Earth," going double-time under the slow, flowing groove and using the bass drum well for grounding, as well as dynamics in his tom fills. He's a supportive player too, pushing hard through the subtle, airy sections of "Ashes To Ashes" with bassist Taba without obscuring the melody or deflecting the rhythm. A talent well worth watching. (61 Surrey Dr., Cohasset, MA 02025, [800] 292-6932, www.alchemyrecords.com.)

Robin Tolleson

Blondie

No Exit (Beyond)



drummer: Clem Burke

with Chris Stein (gtr), Jimmy Destri (kybd),
Deborah Harry (vcl)

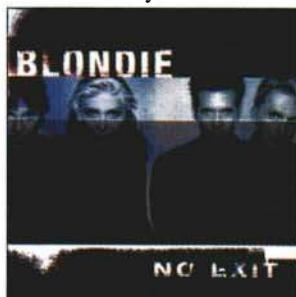
Fast-forward through Blondie's storied past and take a listen to its newest offering, *No Exit*, and you'll find not much has changed: straightforward, minimalist, no-nonsense New Wave, vintage late-'70s style. On this first recording since the band's 1982 breakup, the skills that made Clem Burke a stand-out then continue to serve him in good stead now.

A heavy-hitting, clean drummer, Burke sits comfortably both on the backbeat as well as in the driver's seat. He practically invented the four-on-the-floor reggae/ska that became Blondie's hallmark. His big 'n' boomy kick and snare are all over this album, from the opening track, "Screaming Skin," to the rap-redux, "No Exit."

The album might be rooted in the past, but the future breaks through on programmed tracks, where Burke takes the added step of syncing up to the loop while adding congas, shakers, and a rain stick on "Forgive And Forget" and "Night Wind Sent." Burke's timing lends a straight edge that manages to be more lively than mechanical. The hip-hop groove on "Out

In The Streets" turns the Shangri-Las' girl-group classic (and an early unrecorded Blondie staple) into a modern toe-tapping standout.

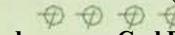
Revisiting Blondie might not constitute breaking new ground for Burke—who has played with everyone from Pete Townshend to The



Notes, Notes, Notes, Have We Got Notes

Emerson, Lake & Palmer

Then Se Now (Eagle)

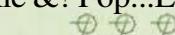


drummer: Carl Palmer

with Greg Lake (bs, vcl), Keith Emerson (kybd)

Bobby Rock & Neil Zaza

Snap, Crackle & Pop...Live! (Paranormal)



drummer: Bobby Rock

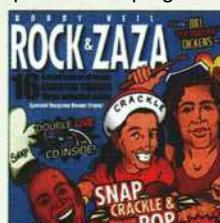
with Bill "The Buddha" Dickens (bs), Neil Zaza (gtr)



The spectacular live performances of Emerson, Lake & Palmer in the '70s helped to establish them as prog rock icons, while their musical expertise gave birth to a new generation of technically proficient rock players. Disc one of *Then & Now* highlights the band's memorable performance from Cal Jam '74, in which the trio dazzled the crowd of over 350,000 with such stage antics as Carl Palmer's revolving drumkit and Keith Emerson's grand piano spinning thirty feet above the stage.

But what attracted most musicians to the band were their exceptional talents. Carl Palmer was rock's equivalent to Buddy Rich, as evidenced by the blazing speed we hear on his solo from "Karn Evil 9." Carl's massive stainless-steel drumkit was visually stunning, his technique was rudimental and precise, and his stamina was awe-inspiring. "Toccata" opens disc one with Palmer's orchestral solo performance using timpani, tubular bells, gongs, and electronic percussion while showcasing the band's experimental genius.

Disc two features material from the band's '97/'98 reunion tour, including such hits as "From The Beginning" and "Lucky Man." Although Lake's voice seems to have lost its higher register, the band is still performing at an impressive level. Palmer's extended solo on the twenty-minute "Fanfare For The Common Man" shows that he's still got the speed, and has added double bass technique to his arsenal. ELP remains the most impressive power trio in prog rock history.



Another outstanding power trio that exhibits the ultra-chops of the '90s is the Bobby Rock & Neil Zaza trio with Bill "The Buddha" Dickens on bass. As the liner notes state, "Less is more" definitely does not apply to this double live set of concert and clinic performances.

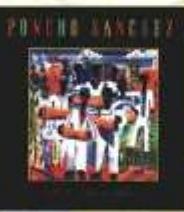
Rock displays an excellent variety of techniques from his quadruple-bass drum, nine-pedal, sixteen-piece setup. His eighteen-plus-minute drum solo "Quadzilla" runs the gamut of styles and techniques from Latin, rock, and funk to rudimental drumming and fusion, all of which he handles solidly. The band also performs a couple of tunes from Rock's *Out Of Body* CD, which are reminiscent of guitarist Joe Satriani's works. But man does not live by technique alone, and it would be wonderful to see this incredible trio spend time composing pieces that would equal their amazing talents as players. And since there are no vocals, the untrained ear is likely to walk away from this disc with major ear fatigue. Still, drummers, guitarists, and bassists will have plenty to digest here. (Eagle: 19 Hanover Place, Suite 240, Hicksville, NY 11801, [516] 942-7729. Paranormal: 11684 Ventura Blvd., Suite 709, Studio City, CA 91604, [818] 766-1936, www.paranormal-records.com.)

Mike Haid

What In The World

Hot drumming from the far reaches of the globe.

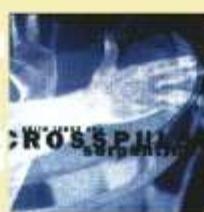
Told to forget congas early on because he was not Cuban, bandleader/conguero **Poncho Sanchez** has spent over two decades proving that the West Coast is no farm team in the Latin jazz league. With his thirteenth recording on the Concord Picante label, *Afro Cuban Fantasy*



, Sanchez finds nothing unlucky. Poncho and band are in terrific form here as they pay tribute to the Afro-Cuban jazz of Stan Kenton, Shorty Rogers, and Poncho's mentor, Cal Tjader. The tunes have their roots in the '50s, but Sanchez's sound on this new project is rich, fat, and unmistakably today. *Afro Cuban Fantasy* catches the band and its leader at a high point; one can only wonder where the boys go from here.

Trained in classical guitar and raised on hard bop and soul jazz, Pat Martino is a national treasure. On *Fire Dance* (Mythos,

Martino can be heard working in an East-West fusion that defies genres and traditions. **Zakir Hussain** on tabla and percussion will always rock a listener back on his heels; place him in tandem with Martino's, inspired voicings, harmonic knowledge, and phrasing, and the sky's the limit. This eclectic band, enriched by sitar, flute, and violin, achieves a fusion of Indian classical, gypsy, and jazz that stands well above most experiments in world music. Martino was recently forced by brain surgery to relearn his instrument and rediscover his musical voice. Here he seems bent on re-inventing himself and his music, without categories or borders.



Keith Terry is a body percussionist and world music composer who, with his San Francisco quintet Crosspulse, has found a way to blend rhythmic roots music from Indonesia, Cuba, Africa, and South America—and make it work. To catch Crosspulse in live performance ("part polycultural rhythm section, part international drill team") must be splendid, but even without the Bobby McFerfin meets Stomp visuals, the group's recording deserves to be heard by a large audience. The compositions on *Serpentine* (Ubiquity, some suggesting Afro-Cuban, others rooted in Mali, Colombia, and points beyond, are rich in eerie vocals and jazz-influenced harmonies, all supported by exotic percussive weaves that make a listener want to move. Unusual and truly inspired. (PO Box 192104, San Francisco, CA 94119, [888] SFVIBES, www.ubiquityrecords.com.)

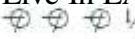
Bill Kiely

Eurythmics to Dylan in the intervening years—but *No Exit* is a percussive sampler of his rock-solid skills.

Fran Azzarto and Lisa Crouch

Mendoza Heredia Neto

Live In LA



drummer: **Joey Heredia**
with Marco Mendoza (bs, vcl),
Renato Neto (kybd)

Recorded at the LA fusion hangout La Ve Lee, this disc is a good look at the versatility of drummer Joey Heredia and his super covers trio. Heredia is a groove master with flair, and these tunes are prey that he and his talented bandmates gobble up gleefully, sounding like twice as many players in the process.

Heredia actually offers up one original composition here, "Childhood Nightmare," a funk-pop instrumental heavily arranged with stops and starts, texture changes, sampled vocals, and orchestra hits. Joey interrupts his hard charge only to build beautifully under Neto's electric piano solo. After that, it's back to the hot cover tunes. Heredia has a lot of fun with the rockabilly staple "Suzy Q"—great beats, some playful inverted stuff, and a full-range solo on drums and percussion. Stevie Wonder's "Living For The City" starts with a confident tom & bells barrage, and visits many musical ports, with Joey at ease and on top of the beat on each. Bassist Mendoza gets James Brown's "I Feel Good" started with a wild vocal percussion intro, and Heredia gets in some nice licks before they ride it out in a shuffle. The trio then takes Marcus Miller's "Splatch" for a good ride, with Heredia churning alongside guest timbale soloist Ronnie Gutierrez. Formidable soloing aside, they create a strong, intense section on this track, making this tune—and in fact the whole record—so much more than your average chops-fest.

(Available from Audiophile Imports: www.audiophileimports.com, audiophile2@erols.com, or from Judith M. Weigle Talent Agency: tel: (310) 641-9109, fax: (310) 641-6582.)

Robin Tolleson

Pure, Heavy Funk

Three new releases on Desco Records bring it on.

Somewhere on the west side of midtown Manhattan it's still 1971. Or so it seems: The folks who run New York's Desco record label have no interest in things modern, and thus have taken great pains to create a catalog of newly recorded but classic-sounding funk. We're talking vintage JB-style, where "the 1" reigns supreme and the guitar's role is strictly percussive. It's a great gimmick—and it works; you'll find it hard to believe any of this stuff is from the '90s.

Beginning with a simmering 6/4 groove, The Daktaris' *Soul Explosion* is a dense,



ultra-syncopated funk-a-thon replete with honking horns and rich interlocking rhythms. The Nigerian fifteen-piece band fuses direct, James Brown-type foundations with exotic Afro-Beat melodies and percussive embellishment. Drummer/percussionists **Olu "Rocksteady" Owudemi** and **Jo Jo Quo** forge crafty parts that vary constantly while still maintaining the essence of each tune's basic groove, an interesting departure from the strict ostinato funk approach popularized by Starks and Stubblefield. Check out the Fela Kuti-influenced cover of the Godfather's "Give It Up Turnit Loose," and try to get a handle on the slippery drum part—the tune's in 4, the hi-hat's in 3, snare strokes fall all over the place, and the whole thing oozes booty-shakin' swamp heat!

Sugarman Three's laid-back *Sugar's Boogaloo* driven by a cool tenor sax and a warm Hammond B3, explores the jazzy side of funk, where smooth, breezy originals alternate with sly instrumental reworkings of classic tunes. Drummer **Rudy Albin** plays with a deep pocket and a light touch, favoring his mellow ride cymbal and playing simple, tasty fills on a crisp snare and high-pitched toms. Injecting hints of bossa nova and R&B into the quintet's hip, lounge-style dance music, Albin helps make *Sugar's Boogaloo* a perfect album to either rev-up or wind-down an evening of martini-sipping festivity.

Uneven but exciting nonetheless is *Spike's Choice* a multi-group compilation of twelve Desco 45s, B-sides included. It has its share of filler, and sound/performance quality fluctuates a bit from track to track. But the LP features a virtual encyclopedia of funk beats played mostly by drummer **Clive Wilson**. Whether basic or highly syncopated, once Wilson erects a rhythm, nothing can tear him away—no toms, no fills, just nasty bass/snare/hats grooves. The acts represented on this boogie-inducing party record range from JB sound-alike singer Lee Fields to the hilarious bastardized Indo-funk of Ravi Harris & The Prophets. (The entire Desco catalog can be ordered directly from the company, at 440 W. 41st St., New York, NY 10036, tel: [212] 465-8195, fax: [212] 465-8347.)

Michael Parillo



VIDEOS

Akira Jimbo Independence (DCI)

∅ ∅ ∅ ½
level: advanced
\$39.95

Akira Jimbo's third video is a stunning feature of his electronic vision, as well as his dexterity. Triggering instrumental tracks while wailing in all kinds of genres, from an industrial hip-hop groove on which he lets loose with a fiery solo to a songo/bomba feature where he shows off some killer left-foot clave, Akira continues to prove that he is one of the most progressive instrumentalists working today.

One particular area of fascination for Jimbo is Afro-Cuban music. Here he spreads rhythms around the drumset, at one point starting son clave and rumba clave beats with his left foot, then working in the hands and a playful kick drum. Taking it even farther, Akira demonstrates a technique by which he's able to play clave on the cowbell with his left heel while playing hi-hat with his left toe! The producers employ some effective overhead shots of the drummer, giving us a good look at Akira's left-foot action. (He turns his leg in at an angle to accomplish this technique.) And not to be content just playing double bass drums, Akira plays double cowbells too, and offers some wicked salsa rock beats. Jimbo's closing solo shifts from a smooth jazz feel to a drum 'n' bass section, which he turns completely upside down, toying with the rhythm.

There might be more playing than actual explanation on this video, which begins to seem more like a demonstration for the Yamaha DTX drum trigger system than a lesson. Akira does, though, offer some independence exercises that are both intense and musical, and assures us that once we get these complex patterns down, they'll be as easy as riding a bicycle. (Heads up: The slo-mo button will come in real handy.) And anyway, just watching someone at this level is an education in itself.

Robin Tolleson

BOOKS

The Drummer's Complete Vocabulary As Taught By Alan Dawson

by John Ramsay
(Manhattan Music Publications)
∅ ∅ ∅ ½
level: intermediate to advanced
\$24.98 (with two CDs)

I had the good fortune to study with Alan Dawson and to interview him for an *MD* cover story (May '85). An anecdote in that article always stuck with me; it summed up his love for teaching and passing on the flame. Alan recalled hanging out with Dizzy and Gerry Mulligan. Mulligan admired Diz' hat and asked where he could get one. Diz promptly plopped the hat on Mulligan's head and said, "The only way I can keep this hat is to give it away."

Now, three years after Dawson's death, it's fitting that a former student has preserved the sage tutor's teaching method in book form. A noted jazz performer and associate professor at Berklee, John Ramsay has done a fine job compiling an outline of Dawson's master plan; his

teacher would have been proud.

The focus is on developing four-way coordination, soloing with an awareness of song form, and Dawson's legendary "Rudimental Ritual." This wrist workout employs eighty-six rudiments/variations designed to ultimately be played in a continuous chain. A humbling note: Dawson also smoked this ritual with brushes! Ramsay also provides solo transcriptions and a discography.

On the CDs, Ramsay succinctly performs the exercise breakdowns. Also included are excerpts of his private lesson tapes from the '70s featuring Dawson demonstrating exercises, performing the "Ritual" at up tempo, and imparting wise advice on art/life.

In addition to mentoring many celebrity drummers, Dawson also launched countless teachers and teachers' teachers. This book perpetuates that rich legacy, and the generous Mr. Dawson would be pleased to know that his sharing still multiplies.

Jeff Potter

A Short Stack

Generally we focus on drumset technique books in *Critique*, but a few other titles have passed across our desks in recent months that we think you should know about.

The Absolute Beginner's Bodhran Tutor (Mel Bay, \$9.95) should get you up and running on this most Gaelic of percussion instruments. Tips on choosing a drum, stick positions, bodhran tablature, and basic rhythms are all offered—as are pearls of wisdom such as: "Don't overuse a particular technique you may have developed. What's seldom is wonderful." Amen.

Tambourine! The Happy Sound (Tactus Press, \$18) might sound more like the title of a *Sesame Street* skit than an instructional manual, but this 100-page, spiral-bound book is actually a fascinating, humorous, and comprehensive tutorial/history lesson on an underappreciated instrument. And just to prove the Irish don't have a monopoly on witty wisdom, author Tabourot offers: "Music is for enjoyment; it wasn't invented to make the people who do it look awesome."

Edited by the esteemed Anthony J. Cirone, **A Practical Guide To Percussion Terminology** (Meredith Music, \$14.95) is aimed at orchestral, band, ensemble, and solo percussionists. But in fact this hundred-odd-page book is useful for all students of percussion, who no doubt have stumbled once or twice on some foreign or obscure phrase on a chart. Next time your percussion teacher tells you, in a nasty *lowengebrull*, to go *schlagen* your *tronc d'arbres*—and make that *col mazza*—you'll know just what to do.

Spanning 320 pages and covering twenty-five topics, from record companies to music schools to retail shops to t-shirt manufacturers, **The Musician's Atlas 1999** (\$19.95) certainly takes a serious shot at living up to its subtitle of "the ultimate resource for working musicians." More than simply a list of contacts, though, the *Atlas* offers advice from several top musicians, as well as *descriptions* of the listings, such as whether a label accepts unsolicited demos. A clear, concise, and comprehensive tool for the all-too-often business-shy musician.

Adam Budofsky



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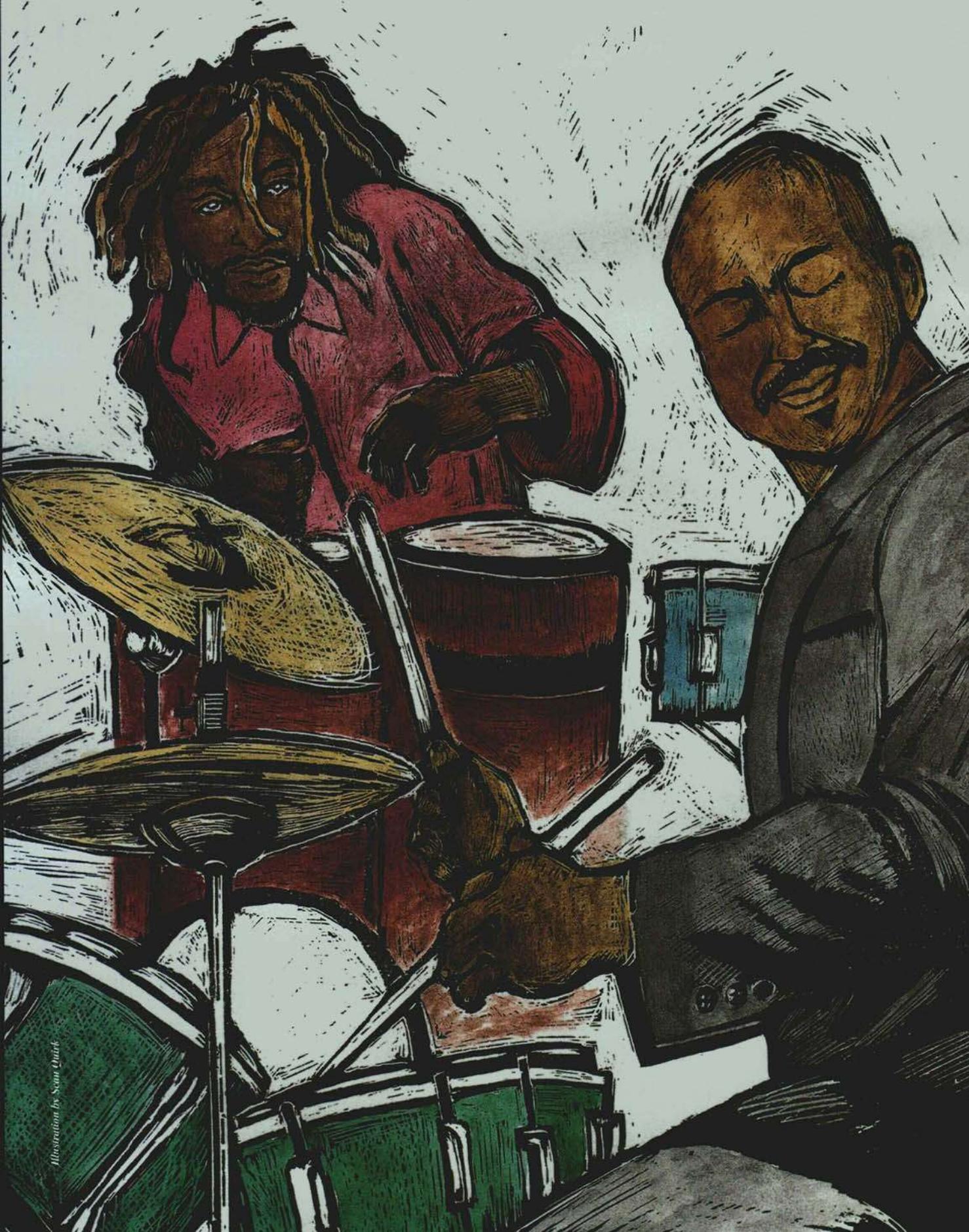
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TAKING CARE OF **Business**



STAGING A DRUM CONCERT

BY CHARLES "WOODY" THOMPSON



F

our years ago, two drummers in my city conceived of a show featuring the best-known drumset and hand drumming artists in our area. Using the performance facilities at a local college, the two mounted a concert that was an instant success, and has continued to grow and prosper.

The two organizers aimed to entertain and inform the general public, not just a small group of drummers and drum enthusiasts. And they succeeded: The first show and the eight that followed have highlighted the great entertainment value of drumming, and put drums and the people who play them squarely in the spotlight. The benefits to the local drumming community have been enormous.

Last year the responsibility for producing the show was handed over to me and my partner. I would like to share what I've learned about staging such an event so that others might be inspired to produce performances like this in their own areas.

Selecting Performers

Because our show was not conceived as a clinic for drummers only, it has remained viable in an area where actual players make up a very small percentage of the population. Each concert has featured at least two drumset players, as well as congueros, djembe, doumbek, and tabla players, mallet percussionists—basically everything from Native American drummers to high school drum lines. We have found that planning a varied concert that shows off the great breadth of the world of percussion is effective in drawing people and keeping their interest.

The first step toward mounting an interesting, varied drum show is to assess the drumming talent in your area. Here are some questions you might ask to get you on the right track: Are there indigenous people who drum in your area? Does a local school have some kind of percussive arts program? Is there an ethnic drum and dance studio that can put together an act? Are there outstanding local rudimental drummers? Who are the most riveting local drumset players? Is there a hot salsa or Afro-Cuban rhythm section willing to perform? Or how about a local person obsessed with programming and electronic percussion?

If there is an especially sharp young drummer in your area, by all means get him or her in the lineup. Audiences love to see talented young people perform. Showcasing one young person gets others thinking about drums and drumming, and may inspire some young hearts. And obviously the experience is invaluable for the young performer.

Not incidentally, this is a great opportunity for you as a player to appear before the public and promote your own abilities. But be objective in assessing those abilities and their potential interest to the audience. And if you are planning to present more shows in the future, always use discretion in how often you feature yourself.

Selecting A Site

The ideal concert of this type takes place in a facility with excellent acoustics and seating for the approximate number of people

that can be expected to attend the event. It has good stage support services—sound, lights, dressing rooms, etc.—and perhaps even publicity support from a parent organization such as a university, community college, or community theater group. Since it may be impossible to secure or afford such a model site, look around your community to see what would best serve your purpose. College performance facilities are a good place to start, but also consider a high school auditorium, a neighborhood cultural center, a well-equipped nightclub willing to set aside an evening for such an event, or even an unused store (such as a music store) properly fitted for the occasion. Keep in mind that a show in a 500-seat venue that attracts 100 people is going to feel like a failure, whereas an event that attracts 100 spectators into a room that seats only 75 is going to feel like much more of a success—and generate much more excitement in the audience.

Next to paying the performers, the cost of a site will likely be your biggest expense. Think conservatively when predicting venue expense, especially if you are just beginning and don't have a clear idea of how much support you can expect for your event. Try to negotiate a rental fee based on a percentage of ticket sales with the management of your site. This way you won't have to shoulder the liability of a poorly attended show alone.

Publicity

The world's greatest drum show will mean nothing if people don't know about it. Investigate all forms of free or low-cost publicity in your area. If you have been involved in promoting your own musical group, you can bring this knowledge to bear on the situation. But remember that a drum concert can attract people who are both significantly older and younger than the average nightclub audience.

You will need to write a press release listing the pertinent information about your show (who, what, where, when, and how much) and submit it to calendar listings in the local press and on local radio. Often the press will be willing to run a photo, so make sure



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you have one, perhaps of a featured performer. You may even get a local newspaper to do a story. A colorful, readable poster is almost essential, so spend some money to have a good one made. Display posters everywhere you can—but of course avoid legally restricted areas, since you can get hit with a costly fine. Get them up in plenty of time, and make sure they stay up until the day of the show.

If your concert features a performing group from a local school or college, make sure that the school gets the word that some of their own will soon be performing. Placing posters in specialty drum shops and general music stores, as well as record stores, dance studios, colleges, and high schools is especially effective.

Advice To Performers

We have found that it can be especially unnerving to drummers and percussionists who have always played essentially supporting roles to perform alone, "without a net," and especially to speak to an audience. On the other hand, we have found that drummers tend to be very creative and resourceful characters who often come up with

hugely entertaining presentations!

It is helpful to give your performers a strict time frame for their act, anywhere from ten minutes for a drumset solo to a half-hour or longer for a more extensive group performance. It is wise to emphasize that the performance should be engaging to a general audience, not just to other drummers, but we have also found that a good drumistic solo tends to be just as exciting to the average person as it is to the spectating drummer. In our show, drum solos combined with a little off-set showmanship have gone over really well. Some performers discuss their technique without getting too technical, while others just play. Both approaches can be effective. Urge your performers to think through their act and not just "wing it."

Financing The Show

Ticket sales will be the greatest source of revenue for your concert, so judge your expenses carefully and make sure your admission prices are in line with what you need to make. We give a price break to students and seniors, but have drawn the line at a price break for young children; after all, they do take up a seat.

A well-managed guest list is essential to a show like this. By all means "comp" your friends, but remember that guest lists can swell very quickly, and can sometimes make the difference between a self-supporting event and a financial bust. It is wise to offer complimentary tickets to people who are in a position to support your endeavor. This could mean anybody from members of the press to local businesspeople involved in music or percussion-oriented enterprises. Also include local musicians, and drummers especially, on your guest list, giving them a feeling of being valued and involved even if they are not performing. The word-of-mouth effect of some respected members of your music and percussion communities can be very helpful to the success of your event.

Fees for performers have to be based on what you can reasonably hope to receive in revenue. We have tried to pay individual performers what they could expect to make on a typical gig in the area. You might have to pay more if your show is planned for a weekend than on a weekday night. Groups or ensembles are paid something more than individuals, but not usually as much as they might get for a full night's

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work in a club or concert hall, since they are sharing the bill with others. If performers are traveling a significant distance or carting a great deal of equipment, consider compensating them a bit more for their effort.

Although ticket sales will make up the bulk of your revenue, don't dismiss other sources of income. At various times we have been able to garner local business support in the form of out-and-out grants and sale of advertising in our printed programs. Also consider allowing vendors space in the lobby to sell anything from drums and recorded music to ethnic regalia and dancewear. It is customary to collect a portion of their revenue (perhaps 10%) to help support the concert or to trade merchandise that could be used as door prizes.

The Day Of The Show

A variety drum show can be an organizational nightmare on stage if it is not well planned. We try to get all the instruments placed on stage and sound checked the afternoon of the performance. A stage full of drums and percussion instruments can be a beautiful sight indeed, so don't be afraid to get all the instruments out there.

In a hall with good acoustics, instrument placement can go a long way toward connecting the audience to a performer, so keep this in mind when laying out the stage. Louder instruments can go upstage (toward the back) and softer ones downstage (toward the front). And make sure you have a few able hands in the wings to move equipment around or offstage between acts.

It may not be necessary to mike every single piece of equipment, but make sure small instruments such as tablas, doumbeks, and the like are miked, and that there is at least one "talk mic" provided for

Are You On The Move?

Modern Drummer's On The Move department covers drummers whose activities and talent are worthy of recognition, but who are not yet figures on the national music scene.

If you'd like to appear in this section, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable.) The bio sketch should include your full name and age, along with your playing style(s), your influences, your current playing situation (band, recording project, freelance artist, etc.). Feel free to include any special items of interest pertaining to what you do and how you do it. We'd also like a list of the equipment you use regularly.

Send your material to **ON THE MOVE**, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Please note that **no** material can be returned, so please **do not** send original tapes or photos.

performers and emcees. Unless you or the venue can supply top-notch gear and skilled operators, hire a sound company with quality equipment and especially quality personnel. With many instruments and changing acts, there will likely be much for the sound man to keep on top of, so be sure you get a good one.

Challenges And Rewards

Putting together a drum show can really stretch your capabilities, especially if you are an artist yourself and not used to asking businesses for money, dealing with the press, or haggling with stage managers. However unpleasant some of the duties of producer can be, a successful show will more than compensate you for your trouble. And if you are a drumming professional, the benefits to your profession are huge. People are moved to see drummers as serious artists, and may be inspired to seek instruction for themselves or their children, to purchase equipment, etc.

Another big dividend is that local percussionists will feel more in touch with each other as a group, and ego tensions and competition for gigs between them can be defused considerably. Drummers who might be spread all over an area in different venues on a typical night of playing come together to socialize, trade information, and generally support each other. As a performer yourself, it is a great opportunity to mount a "performer-driven" event where you are able to treat the artists as you would want to be treated yourself. If you think that your region can provide a pool of performers and an audience to appreciate them, by all means go for it!



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MD's 1999 Drum Product Consumers Poll

In 1986, 1989, 1992, and 1995 *Modern Drummer* featured its *Drum Product Consumers Poll*. The poll gives you the opportunity to express your opinions regarding drum-related products on the market, and on the manufacturers of those products. After yet another significant period of product development—along with the entry into the market of dozens of new and innovative manufacturers—it's time once again for you to state your preferences regarding the drum and percussion equipment and companies you deal with.

Please take a moment to read the following instructions before recording your opinions. Then submit the attached ballot and be sure to include your name and address where indicated. **All ballots must be postmarked no later than May 15, 1999.** Poll results will be published in our October 1999 issue.

1. Most Innovative

In the past three years, what company has consistently provided products demonstrating the best new ideas? What company produced products that were really both new *and* useful—as opposed to gimmicks or fads? Please include the company names *and* examples of their specific products that led you to vote for them.

2. Best Quality And Craftsmanship

Which companies do you think produce the most reliable and trouble-free products or equipment? Which companies demonstrate the greatest attention to quality control? Again, please cite specific reasons for your selections.

3. Most Consumer/Service Oriented

Which companies give the best warranty service, repairs, and replacements? Which have the quickest deliveries or turnaround time for servicing? Which offer the most information *before* the sale, in terms of easy-to-use catalogs, informative flyers, or other consumer-oriented literature? Please give us examples from your own experience.

4. Most Interesting Ad/Marketing Campaign

Manufacturers devote a great deal of time and effort (and no small amount of money) to their advertising. We'd like to know which company presented the ad that you found the most intriguing, exciting, original, etc. Whose ad particularly caught your attention? Whose ad gave you the incentive to actually go out and examine a product more closely? Please describe the particular ad, and give your reasons for choosing it.

5. Most Valuable Product

What product, introduced since May of 1996, has made your playing life easier, offered you more musical creativity, or in some other way improved your situation more than any other? We're asking for the specific product, but please be sure to include the manufacturer's name and your reasons for choosing the product.

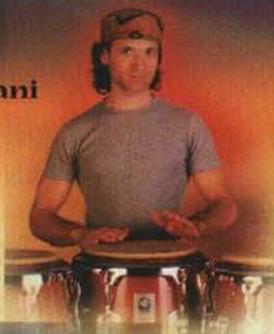
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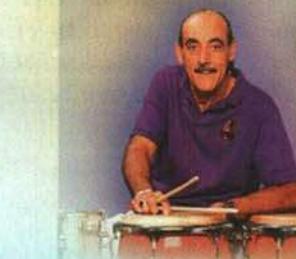
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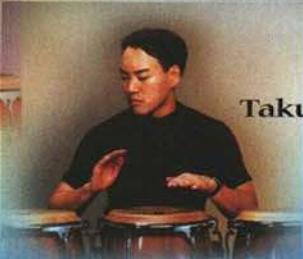
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Michael Grigsby



"Although I like almost all types of music, I'm primarily a rock drummer," says Michael Grigsby. "That may be unusual to some people, simply because of the color of my skin. Most

people would probably peg me as a funk/R&B player. But my influences are Deen Castronovo, Mike Terrana, Atma Anur, and Mike Portnoy, and my all-time drum deities include Simon Phillips, Rod Morgenstein, Dennis Chambers, Omar Hakim, Terry Bozzio, and Steve Smith."

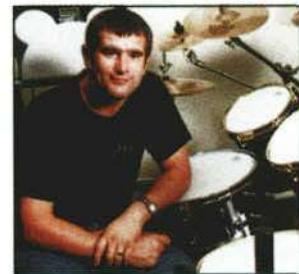
Michael started drumming ten years ago, somewhat "late in life," at the age of eighteen. "That's when I was able to work in order to pay for my first set," he says. Though basically self-taught, Michael says he has "big ears," and is able to learn something every time he sees or hears another drummer. "My style is a combination of progressive technique and personal creativity. I try to combine thinking and feeling by playing fairly complex patterns with a musical voicing." His demo tape attests to the success of his efforts; it combines blazing fills and patterns with a sense of groove not always present in the progressive metal style.

For the past few years Michael has been playing in clubs around Chicago, along with doing some teaching and studio work. He's also working on an instrumental album with his guitarist brother, and plans are under way for a vocal album to follow. Says Michael, "My long-term goal is to discover how far I can take my art and express myself in my drumming." He plays a Tama Granstar kit and Zildjian cymbals.

Terry Lesperance

Thirty-one-year-old Terry Lesperance hails from Windsor, Ontario, Canada. A drummer since the age of four, Terry says that one advantage to living where he does has been Winder's proximity to Detroit, Michigan. Because of that, he's been able to reap the benefits of the "Motown" scene. Those benefits, combined with the influence of Steve Smith, Manu Katche, Jeff Porcaro, and Steve Brewster, have helped Terry to develop into a drummer with a rock-solid time feel, a deep pocket, and a sense of taste when it comes to the use of fills.

All of those attributes have helped Terry to sustain a career with a variety of groups, including jazz, alternative, rock, and dance/pop acts. In addition to live performances, he has many recording credits, which he feels have given him the experi-



ence necessary to develop "the techniques required to produce a quality and professional service as a touring or session player." Part of that experience includes programming and sequencing. (Terry believes in covering all the bases.)

Currently an endorser for Razorback drums, Terry also plays Sabian cymbals, Roland V-Drums, a drumKAT, and the Gemini 247 one-foot double pedal.

Regarding his ultimate goal, he says, "It's shared by everyone: to be in the position where we are the happiest. For me, that position is 'first call' drummer."

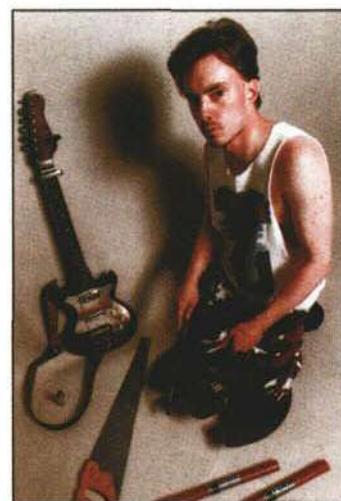
Scotty Irving

When Scotty Irving describes his playing styles as "varied," he's not kidding. The thirty-one-year-old drummer from Stoneville, North Carolina cites influences as diverse as John Bonham, Keith Moon, Tommy Aldridge, "The Machine" (Godflesh), P.M. Einheit (Einsturzende Neubauten), and Yoshida Tatsuya (Ruins). His own current playing and recording situations range from Elvis X (a progressive funk/metal band) to Clang Quartet (a one-man performance-art piece based on the life of Jesus Christ) to Centre For Transgressive Behavior (a performance "somewhere between an absurdist play and a percussion group"). Along the way he also does freelance recording and performing.

Scotty's "main kits" are a 1967 four-piece and a 1987 five-piece, both Ludwig. He also plays Zildjian cymbals, a variety of percussion toys, and such "found objects" as an electric guitar with no strings, a carpenter's saw, and sheet metal.

The demo tape that Scotty sent holds a new *MD* record for the most unusual instrumentation. Although one track features Scotty on standard drumkit (highly dynamic and creative), others feature some of the more esoteric instruments mentioned earlier. And Scotty describes the final track as: "Me and a swarm of cicadas, seasoned with a broken cymbal that is beaten, dropped, sawed [!], and has its pitch changed by my body weight as I kneel on it."

A varied playing style, indeed.



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Shadow Wilson

Though not a major influence in the same sense as Max Roach and Kenny Clarke, Shadow Wilson was nonetheless in considerable demand during the '40s, and he fit in admirably within all the groups he played with during his relatively brief career.

Wilson was born in Yonkers, New York in 1919 and began his career with Frank Fairfax. By 1939 he was working in bands led by Lucky Millinder and Jimmy Mundy. In 1940 he performed with Benny Carter and Tiny Bradshaw, and then moved on to the Earl Hines band. However, Wilson is best remembered for his

tasteful work with the Count Basie band, with whom he played in 1944. Wilson spent two years with tenor saxophonist Illinois Jacquet, won the prestigious *Esquire* New Star Award in 1947, and then returned to the Basie band as a replacement for Papa Jo Jones.

According to jazz lore, upon Dave Tough's departure from the Woody Herman band in '48, the musicians took a vote to determine who would replace Tough. Shadow Wilson was elected; however, pleased with the Basie band, he refused the offer. Members of Herman's band did eventually get their wish when Wilson joined up in '49, once again proving his ability as a superb big band drummer as well as a highly competent small group player.

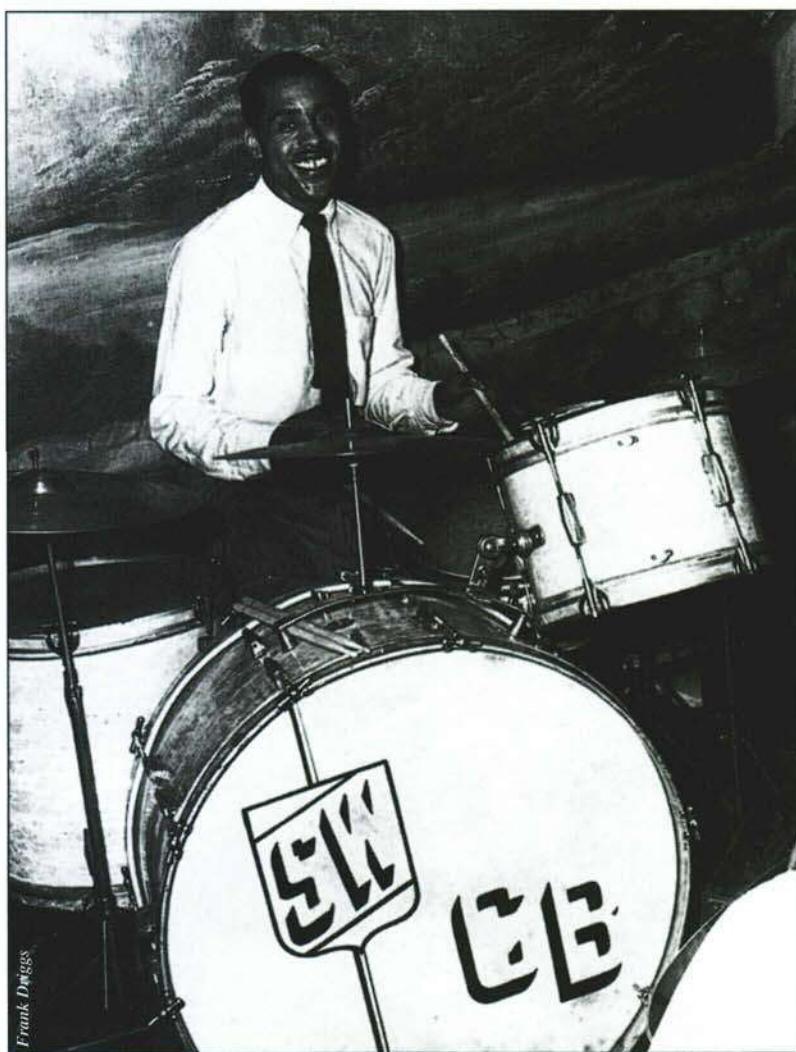
After leaving Herman, Wilson returned to Illinois Jacquet's group in 1950 and again in '54, with the years between spent with young piano sensation Erroll Garner. Late in his career Wilson worked with Ella Fitzgerald, and was also acclaimed for his performances with Thelonious Monk in the '50s.

"He could swing you into bad health."

—Kenny Washington

Though Shadow Wilson died in 1959 at the age of forty, numerous examples of his recorded performances have been preserved. Among those recordings are "Queer Street" with the Basie Band, *Jacquet Jumps*, *The Fabulous Fats Navarro* with Tadd Dameron, and assorted recordings with Lester Young, Leo Parker, and Stan Getz. Every Wilson performance clearly demonstrates the tasteful, unobtrusive playing of one of the jazz world's true unsung heroes.

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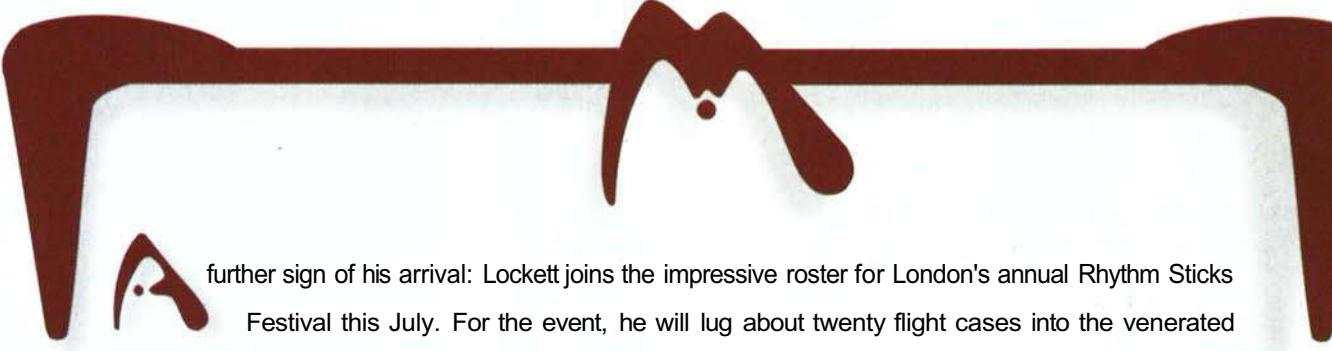
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Peter Lockett

• World View...From England •

Chances are you may not know much about Peter Lockett. Sure, you've perhaps seen an article or two he's written on Indian percussion for *Modern Drummer*, but what's the buzz? Is he a player? Well, for starters, he's got a bio that lists record dates as diverse as Bjork and Kula Shaker, and film dates like *Godzilla* and the 007 thriller *Tomorrow Never Dies*. Don't get out to the movies? How about this, then: Lockett works hand-in-glove with famed drummers like Gary Husband and Bill Bruford. Recently, Bruford told *MD*, "Pete is highly thought of in this neck of the woods. He has a full understanding of the Indian system but is able to explain it to us idiots on the drumset. I consider myself a student of his in many ways." Incidentally, the "neck of the woods" to which Bruford refers is London, England, where thirty-four-year-old Lockett makes his living recording, touring, and—when he gets a spare moment—teaching.





A further sign of his arrival: Lockett joins the impressive roster for London's annual Rhythm Sticks Festival this July. For the event, he will lug about twenty flight cases into the venerated Royal Festival Hall. Then he will spend hours ensuring that all the acoustic instruments and electronic percussion are tuned, tweaked, and synced with hard-disk computer systems. The occasion is a duet Lockett will be performing with film composer David Arnold called "Dark Theatre." As Lockett puts it, "It's kind of improvising a soundtrack live, including live sampling and manipulation."

This is a peak in Lockett's career, which began with the London boy's curiosity about sounds outside of the conventional drumset. Peter has a working vocabulary—and is often fluent in—drums and percussion from India, Japan, China, North Africa, the Middle East, Ireland, Cuba, Brazil, and Bulgaria. Because of his familiarity with the drumset, he works well with drummers like Bruford, with whom he performs in the group Network Of Sparks.

A graduate of the University of Madras—ironically located in England—Lockett would come to immerse himself in Indian music. His intensive study of its key components began, he recalls, when he happened upon a free concert with Zakir Hussain. Up until then, Peter was primarily a kit player, and he was stunned by what he saw: "Usually if you watch a drummer, you can see the speed his hands are moving at—you can see the notes being articulated, and you've got an idea of what's happening. But with tabla, I had no concept of how he was making all those sounds." MD asked Peter about the learning curve required to educate himself in Indian and other indigenous percussion.

PL: It took quite a while, actually. I think the way around it, psychologically, was that I was using it as

an additional source of material for the drumkit. Slowly, it overtook that and became a study in its own right: I would say it took about nine months before I began to focus on the tabla. In the beginning, because it was a mystery, it was more a rhythmic study: It's difficult to put those rhythms on the drumset.

BW: Why is that?

PL: I don't know. It's mysterious; it's the way it's articulated for a start. Tabla is right-hand heavy; obviously you can develop a lot of technique with the left hand and "bass" drum. But it's unbalanced, which was unusual for me. As a kit player, I had always tried to be as symmetrical as possible. The other thing is that the notes are much more resonant, and to try to find those resonances on an essentially *staccato*-sounding instrument like drumset is quite a challenge.

BW: When you say "drumset," what styles were you playing at the time?

PL: It was a mixture of jazz/fusion and rock—but not heavy rock. Bebop was a big thing.

BW: How long did it take you to get a sound from the tablas?

PL: Oh man! It's amazing. I've always told people when they come to me for lessons: "Don't panic. It's going to take a while to get a sound." And, I suppose, to

really start articulating sounds properly took a year to eighteen months. You can make a sound, but you think, "God, that doesn't sound like anything!"

BW: And, of course, it's probably dependent on learning rhythms that are essentially foreign.

PL: Absolutely. It is blind learning in many ways. When I taught in an Indian school in London, the little four-year-old kids would come in, and their hands would go onto the drum not *exactly* in the right position, but in a sort of mutant version. The left hand would be doing a *glissando* thing on the bass drum; it wouldn't be quite the right sound, but they knew. They'd seen it in their homes and knew a lot about the instrument before they started taking lessons. Being brought up in a Western tradition, there's a lot of extra learning going on—"learning in the dark." There's a lot of information to fill in.

BW: Take an absolute novice. What would be among the first things you would teach him or her?

PL: Something called a *khaida*—a theme and simple variation. Different people start in different ways, but I start with a basic *khaida* and the open, resonant *ghe ghe* stroke with the left hand, and the closed *te te* stroke on the right hand. It's almost like a version of the double-stroke roll: *ghe ghe te*



te. Again, the *ghe* is the open, resonant bass stroke with the left hand, and the *te* stroke is a closed, non-resonant sound on the black spot of the small drum with the right hand. For someone from the West, it's a good starting point.

PL: To what extent is Indian music improvised?

PL: That's an interesting question. I have always maintained that it's not as improvised as it's made out to be. There are so many rules and regulations that, as much as it is improvised, it's also a demonstration of knowledge and rules.

BW: With your experience, you must spot the poseurs right away. How do they reveal themselves?

PL: It's quite amusing, actually. It's immediately obvious. Part of it is tone control. If a player is not studied, yet plays the basic time cycles, then that's a good tabla player—someone who is doing the

job. In any business, the poseurs are the ones who camp it up and go for things they can't quite reach.

BW: Is there an Indian equivalent of the Cuban "crossing the clave"?

PL: At any one point, the sitar player will be keeping the repetitive, say, sixteen-beat melody, whilst the tabla player does a solo. Similarly, the tabla player is keeping the repetitive rhythm under the sitar player's improvisations. If they come out in the wrong place, with a rhythmic cadence called a *tihai*—basically a rhythmic phrase played three times, calculated to end on beat 1—everyone can see that. The first note of the tune is more often the tonic, or the keynote of the piece of music, so it is obvious. In Indian concerts, the audience is clued in: Quite often they are sitting there clapping the time cycle.

When I was learning, I could lis-

ten to a piece of music and not have a clue where the time cycle was. Now I always know where it is, and I can't switch off from it. I can hear the actual "words" of the instruments.

BW: The tabla has that black dot to center the tone and pitch. That seems to be a characteristic of indigenous instruments of other countries.

PL: One of the similarities that surprised me is that of the bata and the *mridangam*, to such an extent that on the larger bata there's a doughy substance to make it bass-y. Similarly on the *mridangam*, they put semolina dough on the bass end, and on the treble end there's the *arajhapa*. It's a stroke you play with the side of your hand by the little finger—a muted overtone type of stroke, and you find that on the *mridangam* and the bata. I've not researched it, but there must be

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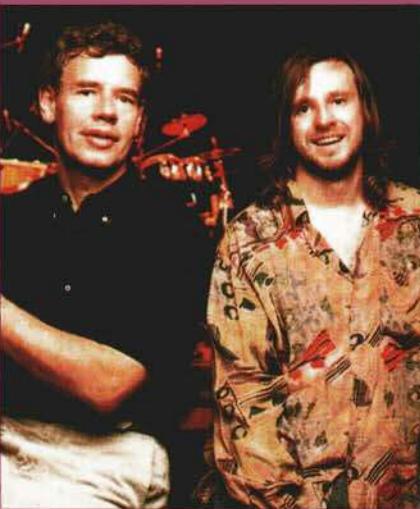
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DRUMSPEAK ABOUT PETER LOCKETT:



BILL BRUFORD

"Pete has many strings to his bow. You never know what he's going to come up with next. He's a specialist in all sorts of other types of music uncommon to Western music, and therefore brings a lot to everything you do. The group we have is a very colorful racket,

"Pete writes a lot of the stuff and we cast around to see what would be the most appropriate type of instrument. I consider myself a student of his in many ways. The Indian counting system is quite different from the Western, and Pete is a specialist there.

"I've played with a few percussionists, but not many like Pete. I've played with kit drummers, and I had a group called The World Percussion Ensemble—that was a steaming group. Increasingly, percussion being a growth subject and fairly unusual in the UK, there is a growing acceptance of the percussion ensemble as being an ensemble in its own right, Pete is in the forefront of that. In England we have Evelyn Glennie—who everybody here adores. She has put percussion groups on the map: When she plays there can be a 1,500-seater full, which, around here, is new.

some sort of link.

BW: I know you have a familiarity with taiko drums—that's another huge study.

PL: I work in a duet with a drummer from North Japan, Joji Hirota. We take about forty drums out with us—a couple of hun-

"Pete is highly thought of in this neck of the woods. He has a full understanding of the Indian system but is able to explain it to us idiots on the drumset. Often you have Indian drummers who are unfamiliar with the Western kit and can't translate it as much, Pete, however, is an English boy; he just happened to immerse himself in tabla."

GARY HUSBAND

"Pete has obviously, through his study and diligence, manifested an ability to improvise eloquently within what must surely be the most sophisticated and strict systems applied to music anywhere—that of the Hindustani music, or the Carnatic music from northern and southern India. His consumption of knowledge in these areas alone was enough to intrigue me, for I have been a lover of the music of India, even when I can't quite understand it. And all of this is probably just a fraction of his expertise.

"With Pete I have performed more on piano or keyboards, with him on kanjira and mridangam. A few years ago, I invited him to be part of my group with guitarist Steve Topping. The second half of an arrangement I had put together featured a duet I had written for brushes on drumkit and tabla. For this duet, I included solo space for both of us—and interactive playing, too. My composition had been born of a sense of poetry and intuition, but it was full of obviously Indian-inspired patterns and devices. Peter, despite his knowledge, simply took on the piece and liked it for what it was, namely a piece for percussion that didn't necessarily pertain to any particular governing formula or ruling. We just made fresh, of-the-moment music together, and hit some highs along the way, which is all I could ask of him—or anybody. Maybe we should record it; it's really good."

T. Bruce Wittet

dred kilos, which can be hairy when you're flying. It's expensive: I play tabla, kanjira, bongos, frame drums, and a little "floor" drumkit—a little like Trilok Gurtu's—built by Premier. Joji plays congas, bongos, taiko drums, and Japanese prayer bells, and

also sings. Our CD *Taiko To Tabla* has just come out.

BW: You mentioned taiko drums and bongos in the same breath. That says volumes about the kinship of percussion.

PL: Yes, and it's a concept people are interested in. It's not just drummers and percussionists; it's all walks of life.

BW: When you do a recording session, say with Bjork, do you track live or overdub?

PL: Generally it's a mixture. You go to a session and they're not always sure about what they want. They might ask for tabla but they'd rather you play bongos. Rarely do I get a call specifically for an ethnic instrument. Quite often, they want something that isn't locatable ethnically—something that is "anonymous."

BW: What did you do on the James Bond and *City Of Angels* films?

PL: A mixture of things: some tabla, but mainly Japanese/Vietnamese drumming. There are similarities. For *Angels*, I did general percussion—tablas, congas, bongos, and things like that.

BW: Do you think people are calling you, instead of, say, Ray Cooper, because of your reputation for getting to the heart of some of the traditions?

PL: Yeah...but I think what gets you sessions is your willingness to be open-minded and creative—and, in some ways, *untraditional* with those instruments. I worked with one famous Indian film composer, and we went through lots of different percussion instruments. We tried a bit of tabla, and he came out and said, "No, no, it

sounds far too *Indian!*" So I ended up playing on this session with an Indian film composer, playing tablas like bongos!

I remember buying an album eight years ago by Keith Jarrett called *Spirits*, where Keith was playing all these instruments including tablas. I was disappointed and gave the record away. Two and a half years

later somebody bought me the same record for Christmas and I listened to it with a different mindset. I realized that you could make music on an instrument without knowing anything traditionally about that instrument, as long as you have a musical mind. Jarrett knows nothing about playing tabla technically, but on the instrument he

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can find good sounds, follow the contours of the music, and create something nice.

BW: Great for you to discover that *now*, after spending so many years learning the traditions!

PL: It *is* important to learn it, like a language, but you don't always turn around and wonder, "Was I using that word correctly?" You just *communicate*. The grammar is almost irrelevant, as long as you're getting the message across.

BW: There's technique and there's vocabulary. Take maracas: They're incredibly hard.

PL: To play them accurately, yeah. It's funny the number of sessions I've been at where a singer has recorded the shakers or the tambourine down first, and you can't play along to it! You have to suggest, "Look, it would be better if we also replaced the shaker and tambourine." And when you do that, it's amazing how surprised people are. They say, "That's unbelievable; I can't believe how bad the other track sounded!"

BW: How did you meet Bill Bruford and get the project Network Of Sparks underway?

PL: We're both in England, and he'd been reading my magazine articles. We met at

some sort of percussion event, and he came along to a recording session I was doing. We had lunch and thought, "Why don't we do some recording as well?" The opportunity came up for us to play at the Rhythm Sticks Festival, and it's taking off. I think he's interested in percussionists, generally. He's a fan of Glen Velez and hand drummers. It's a mystery area for him. He's into tonal playing and unusual sounds, judging from some of the sounds he gets from his electronic kit.

BW: How did you decide on the division of labor?

PL: We had to find things that worked. It was a matter of sitting down and playing. We have some road maps. When you put five percussionists together, as we have in this group, it becomes difficult to find something that really works.

BW: You bring material into the group. What is your process for composing?

PL: One of the ways is to start with a vocal/percussion idea. Alternatively, it might be coming from an idea for mallets. I've got the computer and can come up with an idea and chart it out. Some of my ideas are written with an intent that doesn't actually transpire when you get together with players. Plus we like to have a lot of

improvisation.

BW: Have you come across any ethnic styles that don't mix well?

PL: I think it's *people* that don't mix, rather than traditions. Attitude and an open mind are important. What doesn't work is simply putting together, say, an Indian percussionist, some jazz musicians, and a Japanese drummer. It has to be carefully thought out. I believe that the real collaborations only work when the people have studied each other's musical forms. Otherwise it's a matter of me doing my "Western thing" and you doing your "Indian thing." That doesn't work.

BW: What's an average day like for you in London?

PL: I look at myself as an oddity. I do lots of weird and different things. My experience of the session world is not typical. My life existence is a balance of live work and sessions. I feel lucky to be touring with a percussion duo, playing just percussion music. I love playing with other people—the standard gigs. But to have two percussion-focused situations on the go—the duet and Network Of Sparks with Bill Bruford—is great.



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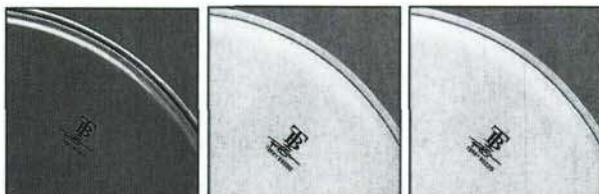
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Louie Bellson On...

by Robyn Flans

Throughout this interview, Louie Bellson often starts a thought with "I learned so much from...." It's simply awe-inspiring that, even after all his accomplishments—Tommy Dorsey, Duke Ellington, Benny Goodman, to name a few—Bellson still feels there is an abundance to learn. "Recently I was recording with The Stanford Jazz Band," the master drummer explains, "and I was talking to one of the young drummers who is learning to play swing. I told him, 'What I'm telling you now is only a part of it, because I'm *still* learning. Any time anybody stops learning, they're starting to go downhill.' There's always something that you can pick up and learn. That keeps you on your toes and keeps the excitement going."

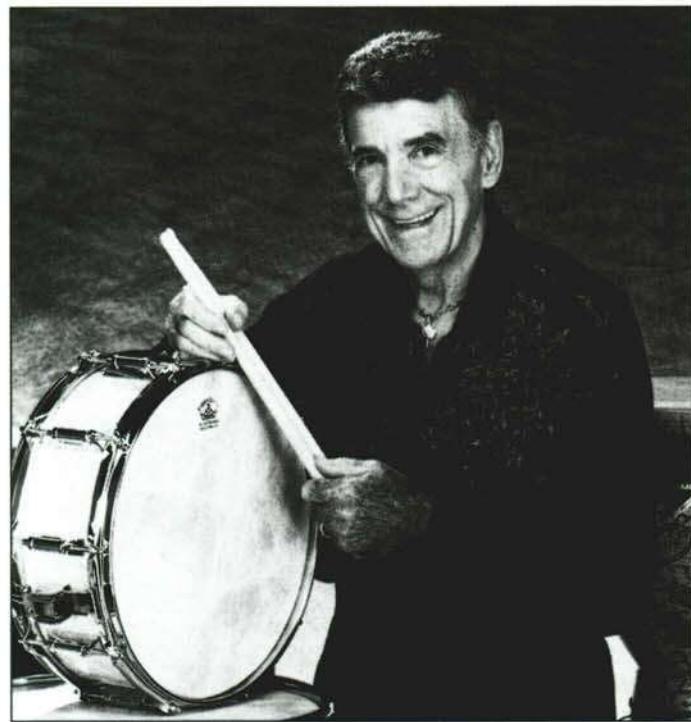
Maybe that's why Bellson enjoys talking about the groundbreaking drummers of the past: He knows how important it is to perpetuate and spread the knowledge of history. It was in that spirit that we asked for Louie's impressions of some of the greatest drummers of all time.

Big Sid Catlett & Papa Jo Jones

There's no question in my mind that whoever made up this phrase hit the nail right on the head: "You have to know where you came from in order to know where you're going." For example, I didn't realize until years later in my career the impact that Baby Dodds had on drummers that followed him, like Chick Webb, Big Sid Catlett, and Jo Jones. And these players paved the way, because after Jo Jones came Max Roach and Art Blakey, and then Roy Haynes, Elvin Jones, and Tony Williams.

Buddy [Rich] and I were kind of brought up together—we were almost the same age, and Gene [Krupa] was a little older, but I always laugh when I hear people say, "There were only three drummers—Gene Krupa, Buddy Rich, and Louie Bellson." I beg your pardon. Thank you for the compliment, but let's put it where it is—Big Sid Catlett and Jo Jones were the two players who taught me so much. If it weren't for them, I wouldn't have attained the success in my career. Big Sid and Jo both taught me how to use the brushes. They were masters at that. They showed me how to hit the hi-hat, how to hit the cymbals, how to play the bass drum so you let the bass player be dominant but let the band feel the pulsation of the bass drum. That technique is almost lost today. Those men showed me the basic fundamentals and said, "The rest is up to you, Lou."

Going to school is wonderful—college and high school and so forth—but they went further. They showed me things they invented on the road. That experience on the road was so valuable. Big Sid and Jo both told me, "I'm going to show you something, but



you've got to promise that you won't let it lie with you. Show someone else and keep it going." In those days we didn't have the luxury of educational videos, but we had something much better—we had the chance to *see* the guys in person. Back then, all the ballrooms were open, all the theaters were open, and you could go in and hear the bands play. And all those tap dancers! That's a lost art.

We played the Apollo Theater way back in the early '50s with Duke Ellington's band. Pearl Bailey was the star of the show and her brother, Bill Bailey, the tap dancer, was also on the bill. Can you imagine that bill? Watching a show like that was like having a year's worth of experience. I have always maintained that one of the best drum solos I ever heard in my life was Bill Bailey tap dancing.

Listen to those old Basie records with Jo Jones—the things that rhythm section did! The little two-bar, four-bar, eight-bar things that Jo did are phenomenal.

Chick Webb

Chick was a drummer who could not read one note, but he could hear an arrangement and then play the drum part perfectly. Not only that: Where he excelled over other people was that he could sing you all the saxophone and brass parts and tell you exactly what everyone played. He had a phenomenal memory.

Chick could really fire up a band with his playing. For example, in those days when you played the hot number—the swing number at the end of every set—it was a fireball tune. With all those tunes the last chorus was set up by a four- or eight-bar drum solo that led up to that shout chorus. When he played those four or eight bars, he played them better than anybody.

In those days, up at the Savoy Ballroom, there were two bands pitted against one another. They put Benny Goodman against Chick Webb's band. Gene [Krupa], who was with Benny Goodman, told me: "Lou, every time I went up there, I got a drum lesson." That was his respect for Chick Webb. Buddy was very much like Chick Webb in that Buddy didn't read but he had a phenomenal memory. Both of those players, especially Buddy in the last ten to fifteen years of his life, said they wished they could play the piano or the vibes because they had marvelous ideas that they couldn't jot down. Just imagine if someone like Buddy or Chick had taken the time and the effort to learn how to write music. They could have been great arrangers.

Mel Lewis

I first heard Mel when he was playing with one of the Glenn Miller bands on the road. He was a little discouraged because he was playing dance band music, but his mind was way ahead of that. It wasn't until he joined with Thad Jones that we found out what Mel Lewis was all about.

I remember sitting down with Buddy Rich and listening to Terry Gibbs' Big Band with Mel Lewis on drums. Buddy turned to me when the album was over and said, "Man, would I like to play some of those arrangements, but I know I couldn't do them any better than Mel." He was able to place the accents in the right place and he never overpowered the band, he always played with the band. His dynamic level was perfect and he was just a great musical drummer.

Max Roach

Max, Roy Haynes, Elvin Jones, and I were just honored in Boston, and I was so thrilled to be a part of that foursome. I have listened to all three of those guys throughout my life.

Dizzy [Gillespie] nicknamed Max "The Professor," and rightfully so. I can remember years ago, in the early '50s, when Max and I did a clinic in Brooklyn for Henry Adler. After I played, Max said, "Lou, you played so wonderfully rhythmically, but have you ever tried to play melodically?" I said, "What do you mean?" He said, "For instance, if you're playing 'Cherokee,' and you have a drum solo coming up, play that solo around the melody." Sure enough, just from that one sentence, the great Max Roach opened my eyes. Between Max and Kenny Clarke, they really invented bebop drumming. Max is just a marvelous player. He turned seventy-five in January and he's still doing it!

Roy Haynes

I remember seeing Roy Haynes the first time with Bird [Charlie Parker]. Talk about a dynamite player! He added a different statement to the drumset. His approach was very rhythmic. A long time after I heard him playing with Bird, he told me, "I was lucky to play with people like Bird because they gave me the freedom to do what I wanted to do. They let me experiment." Like Max Roach, Roy emphasized the importance of melodic playing, and he openly admits that he learned an awful lot from Max. He replaced Max with Bird, so he remembers all the things Max did. And nowadays Roy is still playing up a storm, and he's in his early seventies.

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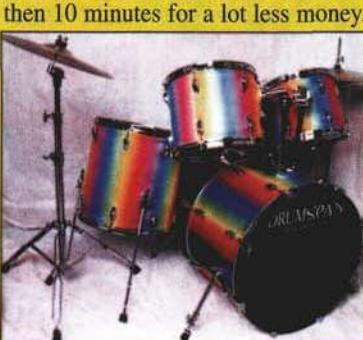
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Elvin Jones

Elvin approached the drumset so differently from everybody else. He's Peter Erskine's favorite drummer, and Peter said it right—that when you hear Elvin play a four-bar break you think, "Wow, is he ever going to come out of that? Where is he?" But if you're watching him, you can set a metronome to him and he comes right smack out on it.

Elvin's invention is complete freedom, and the things he did with John Coltrane are classic. Every drummer should listen to what he did with Coltrane because it is unique. I always said that Elvin Jones was Mother Earth filled with syncopation.

Peter Erskine

Peter has always been a marvelous drummer. I first heard him with Stan Kenton's band and also with Maynard Ferguson, and he played brilliantly then. Now he's really into another phase of drumming. He's kind of patterned himself after Elvin, but he's still Peter Erskine. That's the beautiful part about each of us—you can't copy someone to a tee. Peter used the *ideas* that Elvin had, but coming from Peter Erskine. I heard him recently with a trio—he can play it all. And Peter's an excellent clinician, an excellent reader, and can play in any style.

Jeff Hamilton

I had the pleasure of listening to Jeff the first time with The Clayton/Hamilton Band. In the audience that night were some of the top LA recording and motion picture drummers, like Larry Bunker and Emil Richards. Larry made this statement: "I've never heard another drummer like this guy in a big band."

Jeff approaches the drumset so musically. He plays the bass drum exactly like Jo Jones would. It's a feathered touch that you

don't hear, but you feel. His fours, eights, or twos—whatever he's playing in his solo things are so inventive, especially how he interprets things and how he uses dynamics. He's a great artist.

About three years ago, I went on a big jazz tour with four drummers. One was supposed to be Billy Higgins, but he ended up having an operation at that time, so Grady Tate took his place along with Lewis Nash—another marvelous drummer—Jeff Hamilton, and me. We did a thing on "Salt Peanuts," which was Jeff Hamilton's idea. The four of us started out playing on four snare drums upfront with brushes. People freaked out. Then after the initial thing with the brushes, we got back on the sets and finished it up that way. It was incredible every night.

Tony Williams

Tony was the one who negotiated that achievement award with Elvin, Roy, Max, and myself. He went to the Zildjian people and said, "Isn't it time that we gather up a few drummers every few years and salute them for the marvelous things they've contributed to the drum industry?" Armand bought the idea right away.

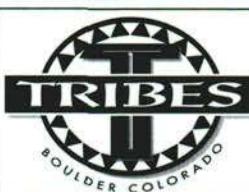
Tony was a marvelous player. The things he did with Miles are classic. He added so much to the drum world, more things than I can list here, and he left us way too soon.

Billy Cobham

I met Billy quite a few years ago, and we have since done a few clinics and concerts together. At one performance we had booked, we had access to a big band. Billy said, "Lou, why don't you write something for us?" So I wrote a piece in three movements that was very difficult. Billy came in and sightread the whole thing at one rehearsal and then we performed it at the concert. Amazing reader. And of course he's well known for his beautiful technique.

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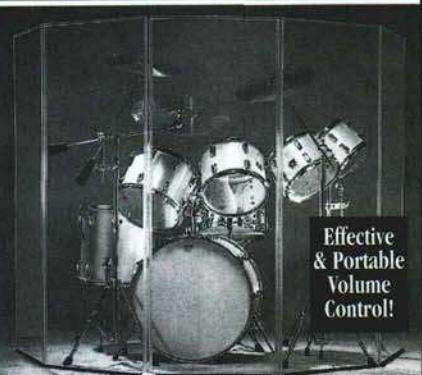


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Billy's one of the first right-handed drummers who switched over and played time with the left hand. He really trailblazed a lot of things. And when Billy came out with The Mahavishnu Orchestra, everybody took notice. He was a new kind of drummer.

Steve Smith

When I first heard Steve play with Journey, I thought, "There's a young man who can play it all." Then later I heard him play in a jazz vein. Billy Cobham, Steve Smith, and I did a clinic together and Steve kept saying, "You guys blew my socks off," and I said, "No, no, you blew *our* socks off." Every time I hear Steve play he astounds me. Steve is such a sensitive musician and he loves and knows his craft.

Irv Cottler

"The rock"—that's what I used to call Irv Cottler, because he was steadier than a metronome. A metronome was mechanical. Irv was a rock with a heartbeat. Even from the days he was with Claude Thornhill, I marveled at the consistency of his playing.

Frank Sinatra, to me, was one of the great phenomena of all time, but when he lost Irv Cottler, it was like taking a big chunk out of him. Irv knew every little nuance that Sinatra wanted. The proof is listening to those wonderful classic Sinatra records—that's Irv Cottler leading that rhythm section. He was so steady, so right, always listening, being musical, and putting everything in the right place.

Shelly Manne

I knew Shelly very well. He was the tastiest drummer of all time. He could play the brushes, the cymbals, the hi-hats so musically.

When Quincy Jones was doing a lot of music for films, he always used three, four, even five drummers, so I got the chance to work a lot of studio dates with Shelly. We had a lot of fun and he was very much like Buddy Rich—he told some funny stories.

Sonny Greer

He was really what you would call a different drummer. When I heard him play in Duke's band the first time, I thought, "Wow!" I had to listen to him real close. He had so much equipment up there. He would be playing and all of a sudden he'd hit a bar on the vibes or chimes. He had a very different kind of a feel with that rhythm section, too. It was more of an aggressive beat, because when Sonny sat at the drumset he sat very high, almost like he was standing up.

I think Sonny was one of the first guys to play with his heel up on the bass drum pedal, so bass players really had to play hard with Sonny because he had that loud foot. But it really worked with Ellington. Sonny wasn't really a soloist, but the things he did fit that band. He had the tom-toms tuned perfectly so that when he played them with mallets, it worked with the music.

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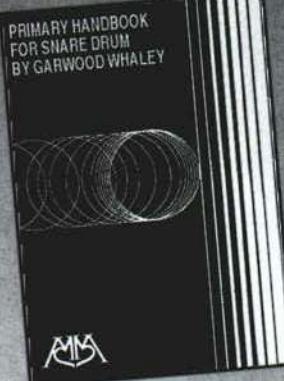


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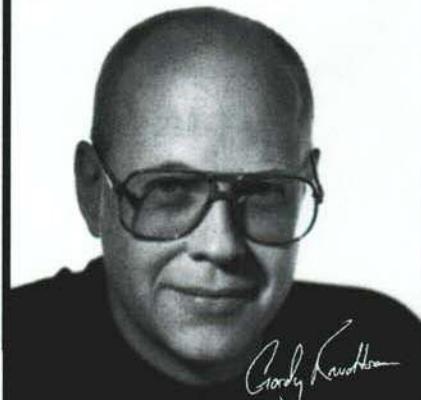


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Sam Woodyard

Sam followed me in Duke's band, and I've got to be honest, Sam had a drinking problem. I would get after him all the time and say, "Sam, you play so great, stop drinking, please." When he was right, he swung that band harder than *anybody*. When he was right, he played those shuffles so incredibly well. The proof is in the pudding: Listen to some of the live recordings he did with Duke at Newport. He got that band into such a groove!

Jeff Porcaro

I watched Jeff grow up. I was on a program with him, doing clinics. He was a product of a player who could do it all—his father, Joe. I know he was in the contemporary bag, but he could also swing. His father taught him how to do everything. I still go into recording sessions where they talk about how great he played.

Dave Garibaldi

His work with Tower Of Power is classic. His approach on the drumset was so different from other guys' at that time. His beats were busy, but they were right. They were so different, yet the pulsation was there.

Larrie Londin

Oh, Larrie Londin. I had some wonderful experiences with that man. I used to do *The Tonight Show* when Carson came out from New York to California to do a couple of weeks. Larrie Londin came on the show once, backing up a singer, and when he got up

to play the drums, Doc Severinsen's whole band turned around in awe. The guys on *The Tonight Show* band had heard everybody, so it was water off a duck's back when they heard someone new—but not so with Larrie. He played so great that I let him play all the in-between things, the cues. Doc said, "Boy that guy can play!" What a groove! He was a great clinician and a great player.

John Bonham

I had a chance to hear him in person. Wonderful player. It was *loud*, no question about it, but I enjoyed the fact that his sound on the drums was really fantastic, with a sharp attack. I appreciated the way he played with the group, and he complemented the front line.

When I listen to a player, he may have the greatest chops in the world for a drum solo, but that's secondary. The first thing I listen for is what he does with a band, how he backs up the soloist. John Bonham did exactly what Count Basie told me to tell drummers to do: "Listen." Even with that heavy rock band, John Bonham could listen and play the right way for the band.

Charlie Watts

Charlie is so beautiful. He sits back there and you don't think he's doing anything, but he is. There are no tricks, he's not wasting any beats, he's just right there, consistent. He gets the right feel for that band. I've never heard him in another context, but I bet he's someone who you could put in a jazz band and he'd emerge.

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Terri Lyne Carrington

Terri was at the Zildjian achievement awards, where Steve Gadd played for me, Peter Erskine played for Elvin, Marvin "Smitty" Smith played for Max Roach, and she played for Roy Haynes. Clark Terry first introduced me to her. We were playing with a small band and we had her come up and sit in. I knew right away that this girl had it. She's a great, musical player.

Bill Stewart

We played together in Australia and New Zealand. He's one of the top up & coming players, no question about it.

Gregg Field

We go back a long way. He attended a clinic when he was about nineteen, and I knew then he had the ability to go somewhere. I marveled at what he did. And when I heard the sound of his bass drum, I asked him how he did that. He said, "I don't use a muffling strip because it cuts down the center sound of the bass drum." He took some real light cheese cloth and covered the entire area of the inside of the bass drum and cut a hole where the beater strikes—not in the skin, but in the cloth. I used that for years after seeing him do that. After that I started hearing about his ability as a player. Then, all of a sudden he was playing with Sinatra. And then all of a sudden he was producing my last CD!

Buddy Rich

Buddy Rich and I were deep, deep friends. When I first heard Buddy, he was with The Tommy Dorsey Band. I traveled from Moline, Illinois, my hometown, to Cedar Rapids, Iowa to hear him with the Dorsey band. I thought to myself after I heard him, "Here's a marvelous, natural-born player."

Buddy and I had a chance to work together on Jazz At The Philharmonic in 1954. Let me tell you something—when you played with him, you'd better be together, because he could snow you under. He was such an amazing talent and really a complete player.

I miss him because he was such a challenge. I looked up to him to see what he was doing. I'd wonder, "What is he doing now, what is he doing tomorrow, and what is he doing next week?" He died all too young, too. If there was one player I thought would still be playing at one hundred years old, it was him.

One of the nicest things he ever said about me was, "Everybody knows how great Louie plays, but the fact that we've been friends for over thirty-five years is *phenomenal*." We never had an argument. We respected each other too much. He is someone we'll always look up to. Gene Krupa said it: "That's the guy who had it all. God gave him a great gift."



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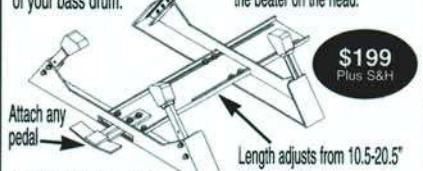
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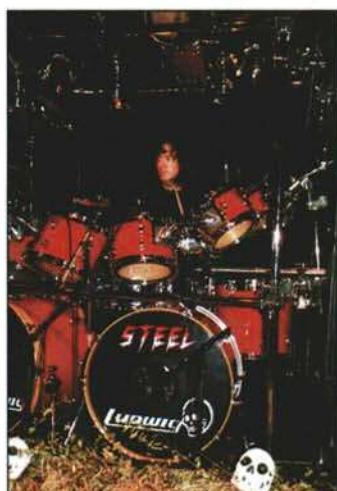
1998 Montreal Drum Fest

For the sixth straight year the Montreal Drum Fest took over the Pierre Mercure Hall of the University of Montreal for a weekend of stellar drumming. The sell-out Festival ran from November

13 through 15, 1998, this year featuring an extra day (Friday the thirteenth, no less) of master classes led by Steve Houghton, Walfrido Reyes Sr., Joey Heredia, Rick Gratton, and Gary Chaffee.

story and photos by T. Bruce Wittet

Saturday, November 14



Pascal Milette

Rick Steel's tribal performance was a hit with the crowd, most of whom knew him only from his *Modern Drummer* ads.



Denis Courchesne appeared with guitarist Jimmy James and bassist Claude Arsenault. A well-known Quebec drummer currently accompanying singer Ginette Reno, Denis's enthusiasm was infectious.



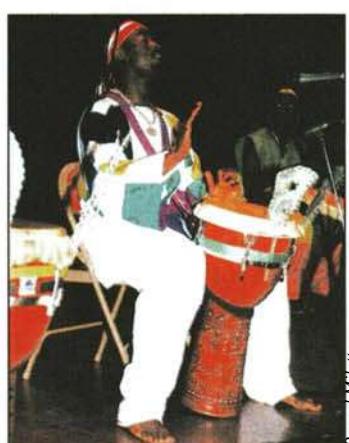
Tony Verderosa entertained the crowd with a street-wise command of electronic and acoustic drums.



The Yamaha "Rising Star Showcase" was an early morning eye-opener, featuring stunning performances by (from left) Johann Laliberte, Jean-Francois Gagne, Jean-Francois Forget, and Jesse Cahill. All are students at Quebec universities and colleges.



The Whirlybirds raced in circles around drumkit and percussion, displaying a mixture of military precision and childish delight. This is quite a departure for 'Birds members Gary Chaffee (left) and Steve Houghton.



Fakhass Sico, a group that takes its name from the Senegalese expression for "sharing," moved everyone in the house with their vivid imagery and colorful vocal and instrumental performance.

Pascal Milette

The "most recorded drummer in history," John "JR" Robinson played along to tracks by Eric Clapton, Celine Dion, and others with whom he has worked. JR executed an amazing barrage of cross-sticks, rim clicks, press rolls, and (of course!) killer backbeats.

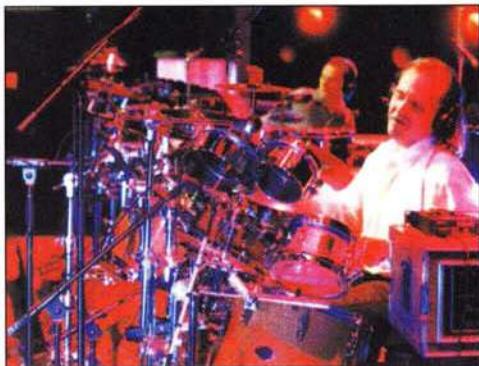


The crowd (along with the performers in the wings) eagerly awaited the appearance of showstopper Vinnie Colaiuta—who didn't disappoint them. Vinnie performed manic versions of classical compositions, accompanied by Randy Waldman on piano and Dave Carpenter on bass.

Sunday, November 15



Quebec studio and TV drummer Pierre Pilon gave a rousing wake-up call, accompanied by Guy St.-Onge and Peter Kisilenko.



Celine Dion's percussionist Paul Picard (left) and drummer Dominique Messier have lost no finesse playing mega-stadiums. Their grooves were sleek and full of "inside" detail.



Adam Nussbaum took a seat at the edge of the stage and offered some wry thoughts on musicianship. Then he motored through some bop, accompanied by Charles Papasoff on sax, Alex Cattaneo on guitar, and Frederic Alarie on bass.



Ex-Montrealer Suzanne Morissette made a triumphant homecoming from L.A. She brought along bassist Jennifer York, keyboardist Alexandra Casselli, and saxophonist Christine Jensen—and the ladies were burnin'.

Full of zeal and the work ethic that has kept their clan on the musical map, the Reyes family had the crowd standing in the aisles. Walfredo Jr. burned on a solo, while his dad, Walfredo Sr., kept house on drumset and percussion. Younger brother Danny freely roamed on a variety of instruments.



Pascal Milette



Direct from Japan, Akira Jimbo incredibly triggered a web of chordal stings and stray sounds from electronics and pads (using his hands and feet), then showed a trick or two on acoustic drums. A major ovation ensued.

Festival closer Joey Heredia continued his life's mission to integrate street funk and Latin percussion. Wherever his hands fell, jaws dropped. Joey brought his trio (Marco Mendoza on bass, and Steve Weingart subbing for Renato Neto on keyboards) to celebrate the release of their live CD.



Upcoming Clinics

Charlie Adams and Nancy Zeitsman

3/20 — PAS New York Chapter Day of Percussion, Manlius, NY, (716) 389-2704 or (315) 682-1232

Kenny Aronoff, Frederic Macarez, Eugene Novotney, and Todd Hammes

3/26-27 — PAS Arizona Chapter Day of Percussion, University of Arizona School of Music, Tucson, AZ, Contact Norm Weinberg, (520) 621-7026 or e-mail: nweinber@u.arizona.edu

Berklee Percussion Week

3/30-4/3 — Artists tentatively scheduled include Bobby Sanabria and Victor Mendosa, Tito Puente, Jeff Hamilton, Chad Smith, Terri Lyne Carrington, Cindy Blackman, Kenwood Dennard, Rod Morgenstein, Skip Hadden, Casey Scheuerell, Mohammad Camara, Ed Uribe, Bob Gatzen, and others. Berklee College, Boston, MA, (617) 266-1400

Albe Bonacci

4/10 — Musician's Friend, Salt Lake City, UT, (801) 969-9887

Joe Bonadio

7/11 — Eastern Illinois University, Charleston, IL, (217) 581-3817

Michael Burritt

4/10 — PAS Florida Chapter Day of Percussion, University of Central Florida, Orlando, FL, contact Jeff Moore, (407) 823-6181

Candido Camero

3/22 — Lincoln Center, New York, NY, (212) 247-0362

Bernie Dresel, Robert Van Sice, Neil Larrivee, and the Cadets of Bergen County

4/24 — PAS Tennessee Chapter Day of Percussion, Peabody Conservatory of Music, Belmont University, TN, contact George Barrett, georgebarrett@pearl-drums.com

Brad Dutz

4/10 — PAS Minnesota/North Dakota Chapters Day of Percussion, Concordia College, Moorhead, MN, (218) 299-4414

Steve Houghton

5/1 — (with Michael Burritt) University of Central Arkansas, Conway, AR, (501) 450-5263
6/5 — University of Texas, San Antonio, TX, (210) 458-4011
6/21 — Bands of America, Schaumburg, IL, (800) 848-2263
6/24 — Duquesne University, Pittsburgh, PA, (412) 396-6080
7/11 — Eastern Illinois University, Charleston, IL, (217) 581-3817

KoSA

8/2-8 — Artists tentatively scheduled include John Beck, Changuito, Jim Chapin, Dom Famularo, Gordon Gottlieb, Horacio Hernandez, Marco Leinhard, Bill Ludwig, Aldo Mazza, Jim Petercsak, Répercussion, Ed Shaughnessy, Gordon Stout, and Glen Velez. Crane School of Music, Potsdam, NY, (800) 541-8401

Johnny Lee Lane

3/16 — Louisiana State University, Baton Rouge, LA, (225) 388-3261
3/19 — University of Arkansas, Pine Bluff, AR, (870) 534-9274

Rick Latham, Tom Freer, and Marimba Yajalon

3/27 — PAS North Carolina Chapter Day of Percussion, Western Carolina University, Cullowhee, NC, (828) 227-7242

Modern Drummer Festival

5/15-16 — Artists include (5/15) Bill Bruford (with Earthworks), Matt Chamberlain, Mike Mangini, Marco Minnemann, and Ian Paice; (5/16) Ignacio Berroa (with his band), Zach Danziger, Bernard Purdie, John Riley (with the Vanguard Jazz Orchestra), and Steve Smith (with Vital Information). Montclair State University, Upper Montclair, NJ, (973) 239-4140

Valerie Naranjo

4/11 — PAS Maryland Chapter Day of Percussion, Towson University, Towson, MD, (410) 821-7291

Dave Samuels

3/27 — (with David Friedman) PAS South Carolina Chapter Day of Percussion, Benedict College, Columbia, SC, contact Sean Daniels (803) 253-5430

4/11 — PAS Maryland Chapter Day of Percussion, State University at Towson, MD, contact Dale Rauschenberg, (410) 830-2833

4/17 — PAS Illinois Chapter Day of Percussion, Oakton Community College, Des Plaines, IL, contact Bret Sher, (847) 549-1670

Casey Scheuerell

4/22 — Wilson Music Co., Lexington, KY, (606) 278-7459

Ed Soph

4/17 — West Texas A&M University, Canyon, TX, (806) 651-2838

Glen Velez, Ethos,

Talujon Percussion Quartet, and Justin DiCioccio

4/17 — Corden Center for the Performing Arts, Queens College, New York, NY, (718) 661-3334

5/18 — Merkin Concert Hall, New York, NY, (718) 661-3334

Zoro

3/17 — Guitar Center, San Diego, CA, (619) 583-9751

3/22 — Guitar Center, South Bay, CA, (310) 542-9444

3/31 — Guitar Center, Hollywood, CA, (213) 874-1060

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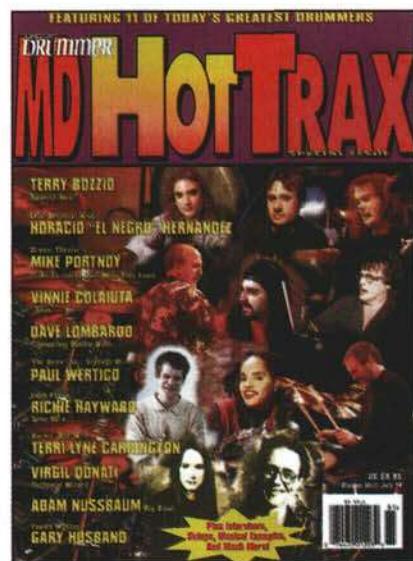
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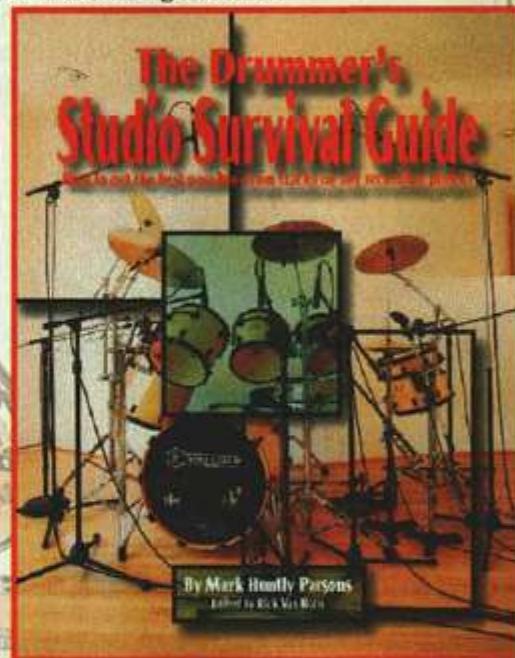
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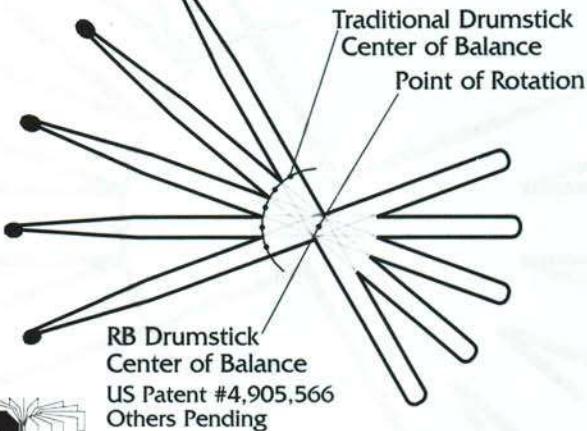
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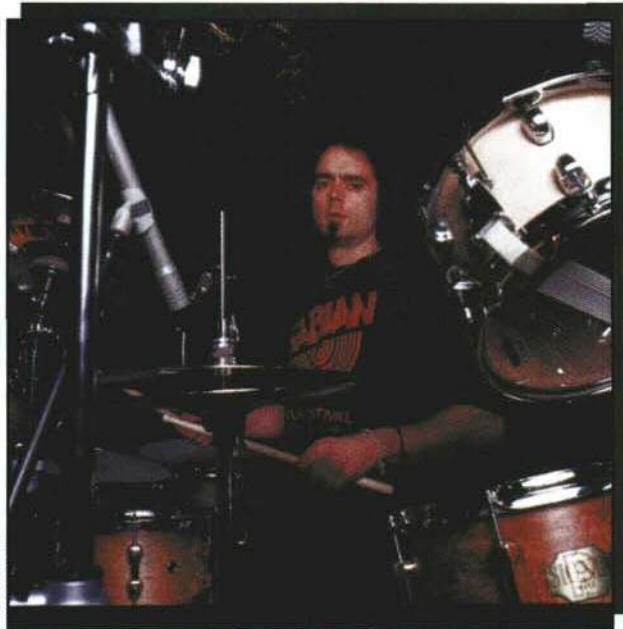
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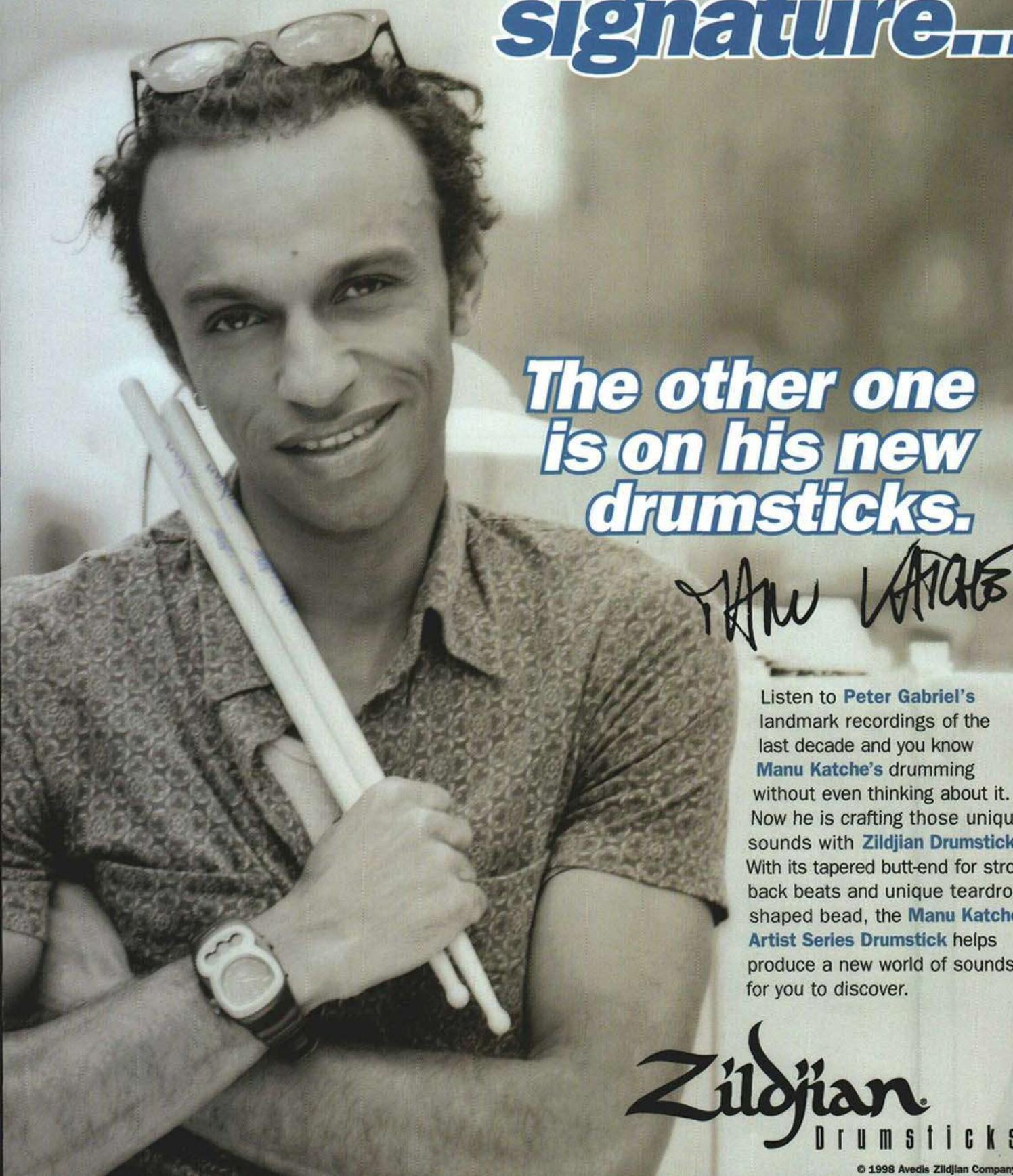


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