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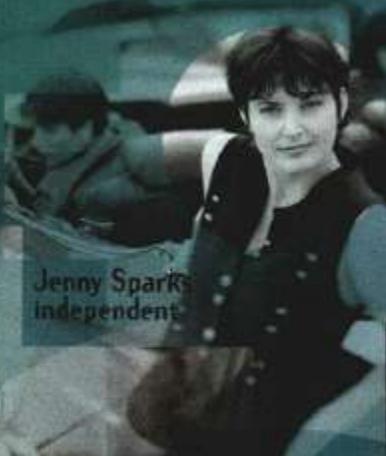
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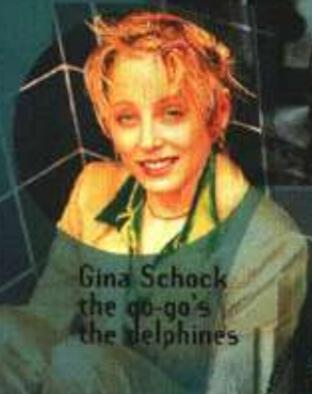
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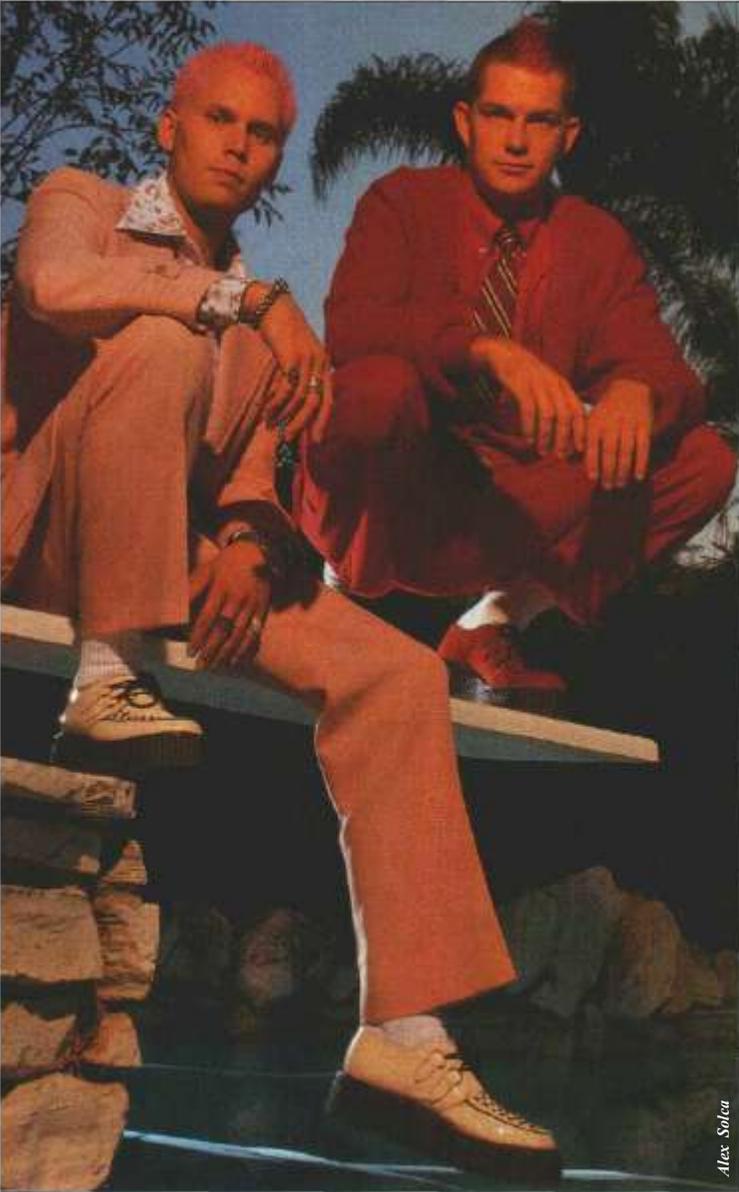


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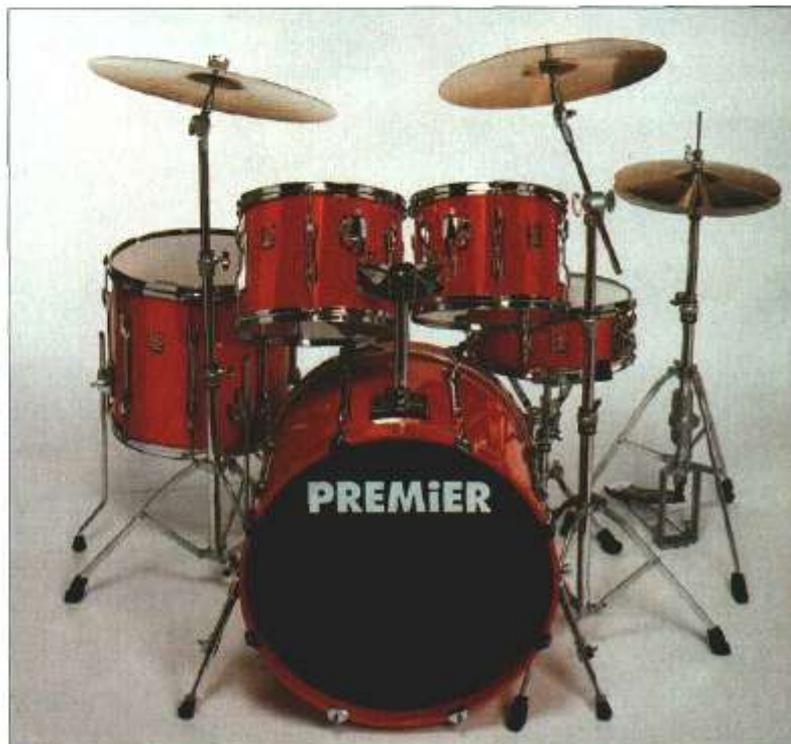
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The Proof is in

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EQ1 Coated Batter:
The coated EQ3 is frosted to further increase the attack.

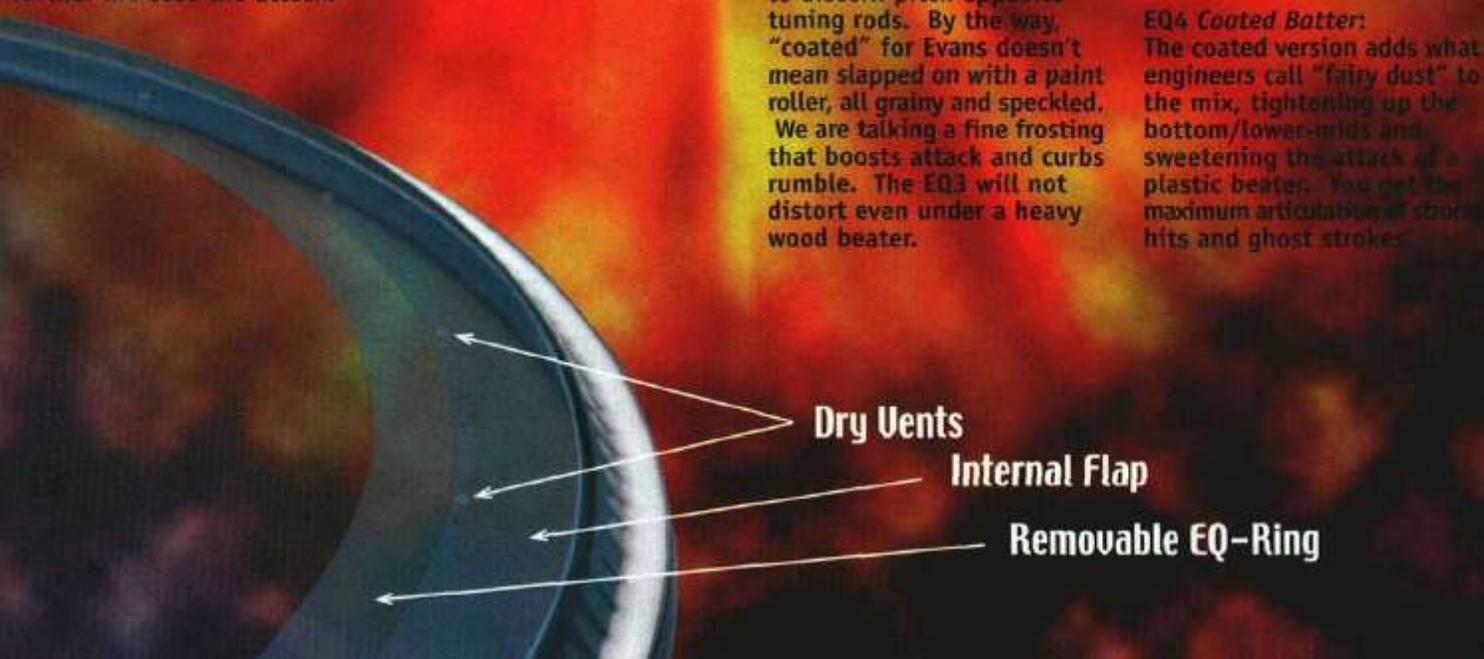
EQ2 Clear Batter:
This two-ply head speaks what the microphone wants to hear: equal parts attack and spread. Loosen it all the way and it holds its tone. Hit it harder and the sound swells to a peak, then sucks back. Hit it even harder and bury the beater. There is no sense of distortion. This adds a comfort zone to the player who likes to spike rhythms with heavy accents. Remove the muffling ring for an increase in sustain - without compromising that throaty growl.

EQ3 Clear Batter:
A double-ply head that puts the kick back in kick drum. Immediately, your foot has met with something solid. A wide-open and beefier sound throws across the room. A controlled low-end rumble and upper-mids attack make it the perfect live head, while for studio you might want to nudge an Evans EQ Pad against the surface. It has everything in proportion.

EQ3 Coated Batter:
The coated version adds finesse and makes it deceptively easy to discern pitch opposite tuning rods. By the way, "coated" for Evans doesn't mean slapped on with a paint roller, all grainy and speckled. We are talking a fine frosting that boosts attack and curbs rumble. The EQ3 will not distort even under a heavy wood beater.

EQ4 Clear Batter:
Optimum slap and lower-mids for rock, funk, bass, n'drums. A rugged single-ply head, made with a special film unique to this model, the EQ4 provides mega-resistance and an instant impact sound - without sacrificing bottom end. The wider diameter ring around the circumference rides with the head, tracking your every stroke. Speaking of triggering, the clear, unambiguous signal and minimal residual vibration make the EQ4 ideal for attaching piezo-style bugs interfaced to sample modules.

EQ4 Coated Batter:
The coated version adds what engineers call "fairy dust" to the mix, tightening up the bottom/lower-mids and sweetening the attack of a plastic beater. You get the maximum articulation of strong hits and ghost strokes.



Dry Vents

Internal Flap

Removable EQ-Ring

The Pounding

More important, we're talking about an EQ bass drum head right out of the box. Simple. No tuning, no finicky tensioning. You will marvel at what your bass drum can really sound like - without pillows, towels, and felt strips. Evans EQ internal muffle rings and dry vents work with the head, not against it - almost like studio "gating."

EQ Bass Resonant Heads

EQ1



EQ2



EQ3



Retro Screen



EQ1 Black Resonant Ambient: Forget the sleek look, we are talking a cavernous bass drum sound. Provides classic double-head sound, while minimizing beater "wobble." Combined with an EQ series batter, this is the sound drummers talk about.

EQ1 Coated Resonant: Could be the fine Evans opaque coating, the muffle ring, or dry vents, but you'll swear someone slipped calf heads on your bass drum in your sleep. The rage circa 2000, this is also the gateway to the robust bass drums of the '40s through '60s.

EQ2 Resonant Studio Head: Put your ear up against the attack grill. That's not the ocean, but the pulsing of your single or double pedal beaters! The grill aligns with mike in mind for perfect dispersion of attack and airflow. This is the ticket to controlling overtones and feel in a bass drum with intact front head.

EQ3 Clear, or Black Resonant: We retained the internal muffle ring configuration and controlled resonance, but added a 5" hole off-center to admit a microphone, to relieve "internal combustion," and to increase attack.

EQ3 Coated Resonant: The coated EQ3 is frosted to even further increase the attack.

Retro Screen: Very cool - the way the light plays on the black mesh. The *Retro Screen* facilitates the no-front-head sound of the late '60s. Furthermore, the mesh on this ghost head captures the air column before filtering it out. As a result, your batter hits will feel more sure, and a hard beater will not flutter. Although the *Retro Screen* has no obvious pitch, amazingly, the net effect when you adjust tension is a bumping of the timbre.

LEAVE THE LAUNDRY IN THE HAMPER

EQ Pad: Brilliant. Special acoustic filler material in the EQ Pad simulates effects as diverse as a light towel to a heavy down pillow in your bass drum. Velcro strips on the pad attach to the inside of your bass drum shell. Push the EQ pad against the head until you achieve the desired dampening. Turn your bass drum upside down and shake it: the pad will not budge. Still not enough muffling? Rest a second EQ Pad atop the first, on the Velcro strips provided, to increase the punch.





A Pound Of Cure

My July editorial ("An Ounce Of Prevention") described how hard a drumming career can be on one's body. I explained how lifting and carrying equipment, jumping off stages, and doing a variety of other damaging activities had left me with bad knees and a lower-back condition. I concluded by encouraging drummers to take precautions to avoid such physical problems.

Now I'm going to tell you what might happen if you *don't* take those precautions—as I didn't. On June 17 I entered the hospital to have two disks in my lower back replaced with steel reinforcements, fusing the vertebrae above and below. The details of the surgery aren't important, but the ramifications are.

I was in the hospital for four days, then laid up at home for two weeks. As I write this I'm bound in a corset-style back brace, which I'll wear 24/7 for another month. I can't bend over to tie my shoes, and I've been told not to lift anything heavier than a loaf of bread for at least six months. I can physically *play* a set of drums, but I won't be able to *handle* one until the middle of next year!

Between the hospital charges, four surgical specialists, and six months of physical therapy, my medical costs will come to around \$60,000. Thankfully, *Modern Drummer* has a pretty good health insurance plan, so most of that will be covered. But what if it weren't?

What if I were a self-employed freelance drummer? What would be my options? Either *not* have the surgery, and live with a

painful condition that might end my career at any moment, or *have* the surgery, and incur a crippling debt. Beyond the medical costs, there would be lost income while I was laid up. Then I might have to pay someone to "tech" for me for several months after that!

What if I were a young drummer in a band just getting their first break? Could they wait for my recovery? Would they lose their opportunity? Would they replace me?

These are questions I wouldn't even want to ponder. Fortunately, you don't have to. You can reap a positive benefit from my negative experience. If you're healthy, you can make a conscious decision to do whatever is necessary to *stay* healthy. This includes changing the way you handle and transport your gear. (See this month's *Health & Science* for some excellent tips.)

If you *are* experiencing any physical problems, seek solutions *now*, before they become worse. Don't take the attitude that "the little aches and pains just come with the job" and aren't important. They're warning signs, and you should heed them!

If I sound like a crusader, it's because I've become one—big time. I've experienced my "pound of cure." I don't want anyone else to have to do the same. So use your head, and protect your body. You'll be able to play now without having to pay later!

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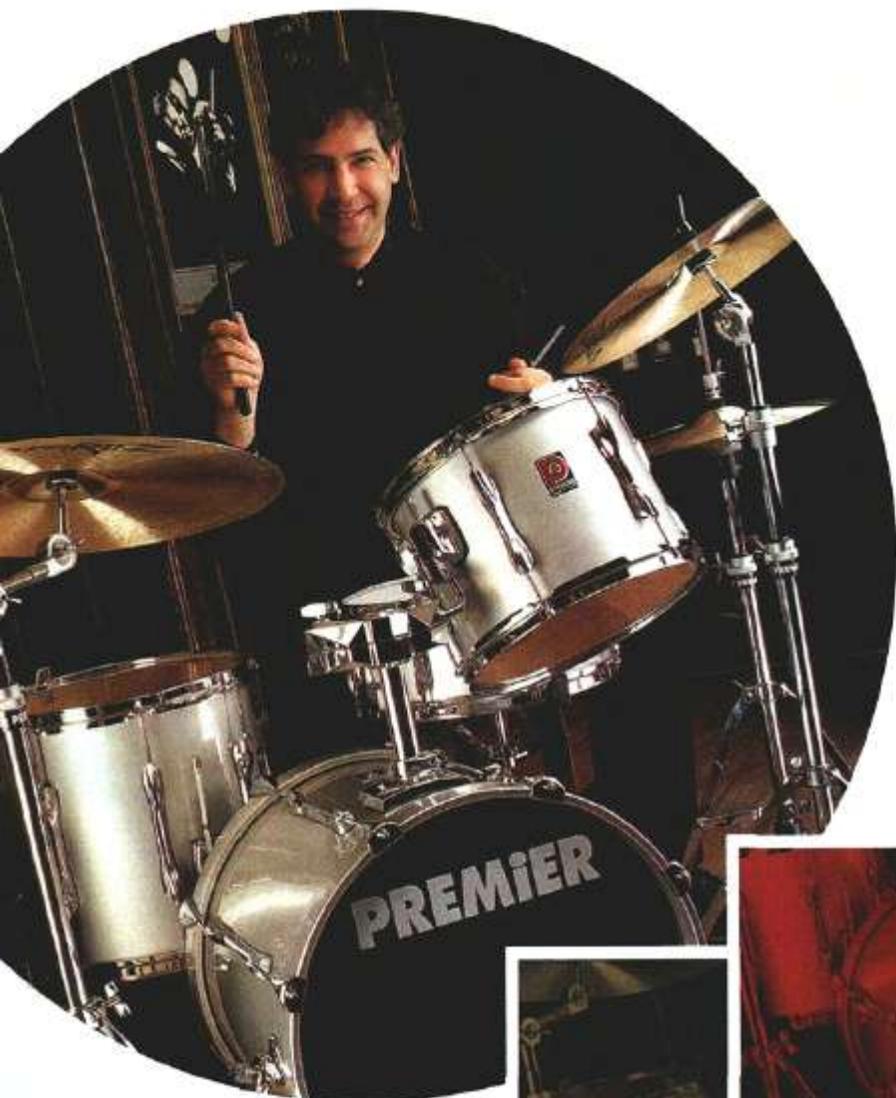
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Played by Danny Gottlieb

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But most of all, he told us with a smile, they shouldn't *be* expensive — they should just *sound* expensive.

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STUBBLEFIELD & STARKS



Thanks for enlightening the drumming world to the gifts that John "Jabo" Starks and Clyde Stubblefield have given us over the years.

They are two of the greatest funk drummers who have ever walked the face of the planet. I grew up in the '70s and have been influenced by them, along with all of the greats of that era, such as the drummers for Barry White, Rick James, and Teena Marie.

But *MD*, don't dwell on the past. Please do something on the new African American drummers that are blazing. Check out Stokley and Chris "Daddy" Dave from Mint Condition, Gordon Campbell of Earth, Wind & Fire, and Oliver "Gene" Lake—as well as all of the

drummers who don't necessarily play "black" music. Believe it or not, we do still exist and have some new things to say. Thanks again!

Clayton Craddock
via Internet

DARRENSESSE

I was really impressed with your article on Ben Folds Five drummer Darren Jesse. [September '99 *MD*] Darren is so right about music today being all the same. On the other hand, he himself is a tribute to truly original drummers like Buddy Rich and Gene Krupa. His feel is not like anyone else I've ever heard, and he's an amazing showman. The band itself is a refreshing breath of air to me. I believe more articles like this one will help bring a new generation of drummers into the world.

Sal
via Internet

THANKS TO THE MD TEAM

A heartfelt thanks for your tireless efforts over the years to bring *the* choice in drumming magazines to the market. In a time when ethics, morals, value, and quality seem to have been leeched out of the publishing industry, your standard of excellence stands out.

The interviewing team is exceptional: William F. Miller, Robyn Flans, and Matt Peiken are able to extract information in an open, non-threatening way, so that readers get a real peek inside the mind and lives of interview subjects.

Rick Van Horn maintains exceptional objectivity when doing product reviews. I've come to trust his judgment, because he's as thorough as I would be if I were contemplating buying a particular item.

MD has been a bright spot each month for me for almost twenty years. You've inspired me and countless others, and have lent credibility and dignity to the pursuit of

70s DRUMMING GREATS TODAY

I was ecstatic to see Don Brewer featured in your September '99 issue. When I first heard Don's infamous solo on "TNUC" from the *Grand Funk LIVE* album—at fifteen years of age—I was fundamentally changed as a drummer. It was Don's solo that "taught" me independence between my hands and feet—that "triplet thing between the right and left hands and the right foot...." Brewer's energy—the locomotive driving Grand Funk Railroad—inspired me as a kid to play at that level. Thanks for the informative article and for bringing Don Brewer into the *MD* spotlight!

Mick Catalano
Huntington, NY

My teenage nephew and I both read *Modern Drummer*. He mentioned to me that he was disappointed in the September '99 issue, because so much space was devoted to "old fogies." I thought he meant the cover story on Stubblefield & Starks. No, he said, he could see where "really hip" guys like Carter Beauford and Chad Smith had probably been influenced by Clyde and Jabo.

It was your piece on the four great (and still active) drummers from the '70s that bothered him. "What have these guys done to influence anybody?" he asked me. Shaking my head, I asked him to name me any drummer—or even any group—that he admired, and that had sustained a career for more than five

years. Again he mentioned Carter and Chad...and then he stopped.

I told my nephew that the reason "those '70s drummers" are worth *MD* coverage is because what they did (and still do) has retained its value and appeal for a generation. *No* musical act survives unless people are still genuinely entertained by their material—and how they perform it. (Not at today's prices, brother!)

I applaud Mssrs. Brewer, Carlos, Ehart, and Kirke, and all the other so-called "dinosaurs" who know how to write a tune, move a crowd, and put on a show. Like the feller said, "Age and cunning will win out over youth and enthusiasm every time."

R. M. Blankenship
Washington, DC

I just read your September '99 article that included my favorite rock drummer, Phil Ehart. It was a great piece, but there were two mistakes (which probably only a major Kansas fan would know). First, *Leftoverture* came out in 1976, not 1975. (It was my senior year of high school.) Second, *Leftoverture* was the band's fourth album. In order, they were: *Kansas*, *Song For America*, *Masque*, and then *Leftoverture*.

Rex Nicolay
via Internet

John "Jabo" Starks

Jabo and Clyde both have earned their place in history. Stylistically similar in many ways, yet each possessing his own...

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...individual sound.

Clyde Stubblefield

MEINL
ROLAND MEINL

excellence in drumming. Though I'm not a professional, drumming is nonetheless an integral part of my life. Some years ago *MD* helped me to explain to my wife what it means to be a drummer—and how unhappy we both would be if I weren't able to drum!

I just wanted to put on paper how much I appreciate your publication and your dedication to excellence.

Jim Cochrun
Austin, TX

INSIDE OCDP

Thank you for the wonderful article on Orange County Drum & Percussion. The whole piece was pretty much Daniel Jensen and John Machado talking about their philosophy and their experiences, which gave it a more personal feeling than other "Inside" articles I've read in the past. I've been waiting for a story on this company for a long time, and I wasn't disappointed.

Scott Price
via Internet

PURDIE RESPONDS...

I was dismayed to hear about the derogatory letter another person in the music industry wrote about me in the October issue of

Modern Drummer. Having been part of the entertainment business since I was eight, it still astounds me when people find it necessary to tear down a fellow musician and human being.

We are all different, and yet we are all alike: We all have a passion for the work which we are privileged to be doing. So why not present positive ideas and attitudes?

The response I've received from fellow musicians, former students, and fans in regard to these comments has been overwhelming. I thank them for their vote of confidence, and I look forward to many more years of playing, producing, teaching, and talking.

Peace always.

Bernard Purdie
Springfield, NJ

...AND AUSTIN APOLOGIZES

In the *Reader's Platform* section of the October 1999 *Modern Drummer* I made some very harsh remarks regarding Bernard Purdie and his statement at the MD Festival about having recorded twenty-one Beatles songs. My remarks were out of line. I sincerely apologize to Bernard. Additionally,

the remarks were mine and mine alone. In no way were they a representation of the JohnnyraBB Drumstick Company.

To anybody I offended, I apologize. Ironically, it should be known that I have great respect for Bernard as a musician. I hope all of you reading this will forgive my actions.

Ken Austin
President, JohnnyraBB Drumstick Co.
Nashville, TN

ERRATA

On page 108 of the October '99 MD, the listing of sponsors for Bernard Purdie's appearance at MD's Festival Weekend '99 should have included Kit Tools Drumsticks. We apologize to Kit Tools for the omission.

HOW TO REACH US

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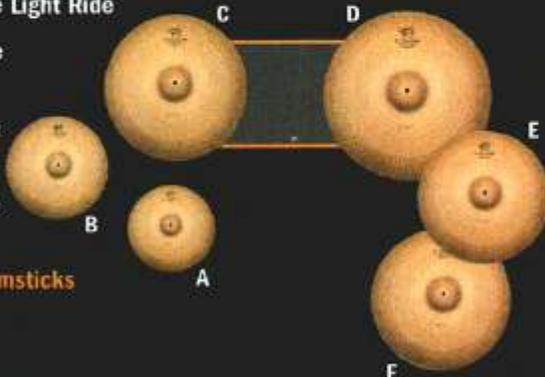


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Technical Wizard Virgil Donati On Physical Preparation For Drumming

Q I am thoroughly impressed by your command and discipline of the drums. By coincidence, the way I strike and hold my sticks is very similar to your style. I'm always in fear of wrist damage because of the extreme use they get. But I figure you must put your wrists through a hundred times more exertion than I do. Have you ever had a dilemma with hand pain, or have you avoided this by some sort of technique?

E.C. Epts
Springfield, VA

A You've touched upon an important subject in relation to our instrument. In our pursuit of musical fulfillment, any kind of debilitating injury can be traumatic—not only physically, but also psychologically.

Even the *fear* of such an injury can be dangerous, because by the power of suggestion, you could be subtly telling your nervous system to actually manifest a problem that doesn't exist. Therefore, if you don't already have a problem, I would recommend you not "fear" it. On the opposite end of the scale, the mech-

anism of denial is very powerful—as in denying that anything debilitating could possibly happen to you.

We need to support these mental suggestions with some physical considerations. Volumes have been written on the importance of diet and exercise as part of your routine, to facilitate proper rebuilding of broken-down tissue, and to stimulate circulation. I suggest you do some research in these areas in order to be well informed on how to keep yourself in good drumming order.



Q I simply want to know how you do the things you do. I know how to do the acoustic stuff, but what about all the electronics? What are you playing live, and what is programmed? Are you playing with a click, or with rhythm loops? What equipment do you use to get all the extra electronic sounds live and in the studio?

Finally, does it ever become sterile when you have to play the same song at the same tempo, with the same structure—and no room to "jam"?

Eric Rickert
via Internet



A Getting the electronic sounds used on Rob Zombie's songs is nothing that I do. We have programmers who come in, such as Charlie Clauser, who is a keyboard player for Nine Inch Nails. He's also a drummer, which makes him sensitive to drum and percussion sounds. Sometimes I'll come up with the beats first, and then the loops are generated around them. More often the loops are programmed around the music and pre-recorded. Then I'll just play on top of them.

Sometimes people wonder why an artist will even use loops. In our case, it isn't that the loop is playing drum parts (instead of me playing). Loops can have all sorts of different musical parts in them. You might have keyboards, or sound effects, or additional percussion that can't be played by one drummer. I think it just creates more energy in the music. It fills in the gaps and makes things a little more exciting.

Because so much of our material *is* taped loops, I do have to play with a click. When we're playing live, I hear the click and get the tempo, then start off the tune. That's essential in order for me to keep everything together. To answer your "big" question, it doesn't get sterile. Although the *arrangement* of each tune is absolutely set, I do try to come up with different things that I can

play within it. I'll change fills and licks in order to keep things exciting. Otherwise it certainly *would* get sterile after a while. In a sense, it's no different from playing with other live musicians: If you play exactly the same set list in exactly the same way over and over again, *that* can get sterile. The only real difference, I must admit, is that with the click going constantly I have no option to move the tempo up or down. That does remain the same at all times. But I don't mind it; it's just what I have to deal with.

As for the equipment I use, in the studio I just play live drums; the effects are added by the producer. Live, I trigger ddrums from all my acoustic drums, and I also use two ddrum pads—mainly for sound effects like tambourines, claps, or the big kick-drum sound from the Roland 808 drum machine. I'm actually triggering mainly to get a good drum sound in my monitors. In the house, the engineer will blend just a little of the ddrum drum sound with the acoustic drum sound. Again, the more esoteric sounds are actually on the loops, which are all on a Tascam D-88 digital player run by the sound engineer.

I hope I've answered all your questions satisfactorily. Thanks for your interest!

Mahavishnu Legend Narada Michael Walden On Cymbal Sounds

Q I really like your playing on *Visions Of The Emerald Beyond* by The Mahavishnu Orchestra. I'm particularly fond of the cymbal sound. Could you outline your cymbal setup for that recording?

Defregano
via Internet



A Thanks very much for the kind words. For that record, I used a selection of Zildjian cymbals, including a 24" heavy ride, an 18" crash on my right, a 20" crash on my left, a 16" crash above the hi-hat, 14" medium hi-hats, and a custom-made 36" cymbal set off to my far right.



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Drumstick History

Q Could you tell me the history on the drumstick, from BC to today? Who was the first company to make sticks? How long has the shape and length of the modern-day stick been around? Who was the first to put plastic tips on?

Captain Deen
Bowling Green, KY

A The earliest percussion instruments—the proverbial hollow logs—were struck with whatever was handy. A nicely shaped tree branch, or perhaps a bone with an enlargement on one end, would do the job. As man became more sophisticated, he started creating his own instruments—frame drums stretched with hides, inverted clay pots, and wooden cavities specially shaped for melodic purposes. Many of these drums were (and still are) struck with the bare hand. But when a striking device was desired, the "drummers" themselves would create them, too. This went on for several centuries.

What we know as the "modern" drumstick—a straight wooden dowel with a tapered neck and some sort of beaded end—came about when snare drums were developed, somewhere in the 16th or 17th century. The more responsive, articulate sound produced by these drums (as opposed to the tom/timpani-like drums

that preceded them) permitted drummers to play more intricate patterns. So they needed something more agile than mallets or small clubs with which to play those patterns. Thus the modern drumstick design was born. But again, drummers made the sticks themselves, whittling them out of whatever straight, hard wood was available.

For many years, the manufacture of drums was a cottage industry performed by individual craftsmen. But with the industrial revolution of the early 19th century came larger drum manufacturers. These companies often also offered drumsticks—still virtually hand-made and very inconsistent from stick to stick. The manufacture of sticks that *were* relatively consistent was made possible by the invention of wood-lathing machinery, used to make furniture legs and other items. As soon as it became practical to machine-shape a rough piece of wood into a straight, contoured drumstick, mass-production could take place.

In the early part of the twentieth century, most of the major drum companies (Ludwig, Leedy, Slingerland, Gretsch, Rogers, etc.) made and sold their own drumsticks. Some sticks were actually created by smaller woodworking firms

under contract to the drum companies, but those firms remained anonymous, and the sticks carried the drum company's brand. No uniform standard for sizes and models was established—and there still isn't one. However, certain lengths (from 15 1/2" to 16 1/2") and diameters (from 3/8" to 5/8") proved the most popular, and have remained the basis of most drumstick models today.

In the late 1950s a drummer named Joe Calato, of Niagara Falls, New York, became frustrated with the way wood tips on drumsticks would chip away. So he cut a chunk out of a plastic screwdriver handle, shaped a tip from it, drilled a hole in it, and stuck it on a stick. The result was so successful that Joe continued to develop the idea, ultimately creating the first nylon-tipped sticks—and the Regal Tip drumstick company.

Around the same time, a Houston, Texas drumshop owner named Herb Brochstein discovered a source of hand-made sticks manufactured in Japan, which were superior to what was available domestically. He arranged to begin importing those sticks, and his efforts eventually led to the establishment of the Pro-Mark drumstick company.

Within that same time period, a Boston

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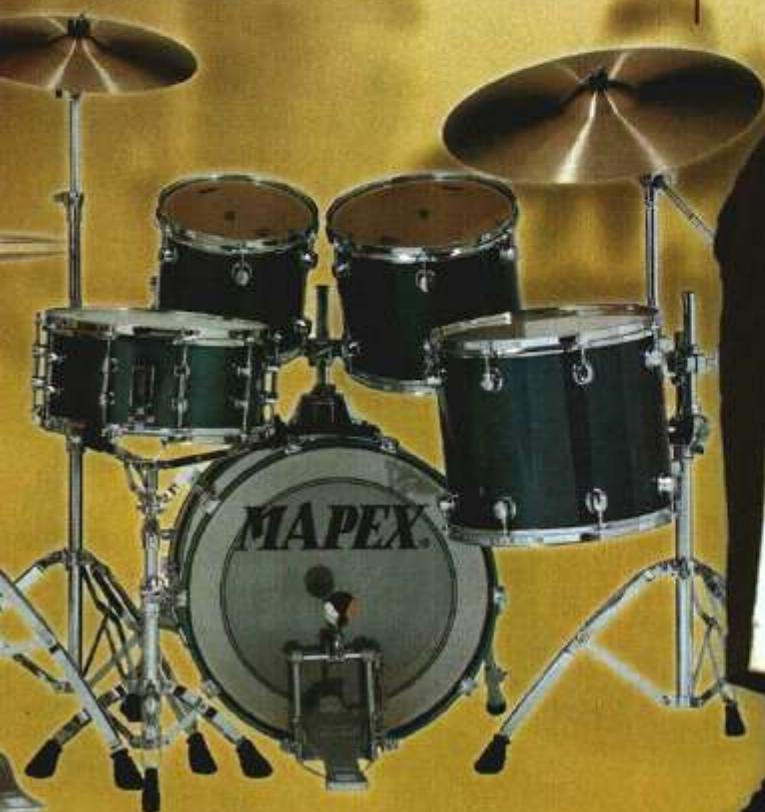
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Symphony Orchestra percussionist was also displeased by available drumsticks. He started whittling his own, using maple and hickory from New England forests. His students liked his creations, and soon he was selling his drumsticks, which his children hand-stamped and placed in plastic bags from the grocery store. Today, Vic Firth and his family are still involved in the business—now one of the largest stick manufacturers in the world.

By the end of the twentieth century the drumstick has become a specialized item. So much so, in fact, that no major drum company actually manufactures its own sticks for the over-the-counter market. A few have sticks made to accompany their drums for original sale, and others (like Ludwig) have lines made to perpetuate their brand. But it is the independent stick companies—Pro-Mark, Regal Tip, Vic Firth, Vater, Zildjian, Cappella, Kit Tools, Trueline, Hot Sticks, johnnyraBB, Ayotte, Rimshot, Silver Fox, Kenner, Ahead, Mainline, Aquarian, and others—who comprise the stick market of today.

Cleaning Vintage Hardware

Q What is the best way to keep chrome and nickel clean and prevent them from pitting on vintage drums? What would you say is the best way to store vintage drums?

Chris Mattoon
Pittsfield, MA

A We referred your questions to our vintage drum guru, Harry Cangany, who replies: "There are some commercial chrome polishes that work fine if the hardware is not too old. But in some cases, truly vintage shells and hardware can be adversely affected by the chemical agents in those polishes. The best thing for older chrome is to wipe the chromed parts with a damp cloth, and then dry them with a clean cloth. Most pitting comes from moisture left on the metal, and from acidic moisture—such as human sweat!

"Nickel will tarnish under almost any conditions. The cleanest nickel is that which has been polished on a wheel using Stainless Polishing Abrasive. Short of that, you can get reasonable results with 0000 grade steel wool. Again, wipe off any kind of moisture.

"Store drums like you would fine furniture: Eliminate any dampness, keep out light as much as possible, and keep heads on all the shells. This last step prevents damage to the edges and keeps the shells from going out of round."

Tuning A Big Bass Drum

Q My bass drum is a huge DW 20x28 model. Can I reasonably expect to tune this drum to where it will sound good (and feel good) with a double pedal? The answer will determine how I set up my drums. If I can get a good sound out of

this bass drum with double pedals, then I'll probably go with the "Remote Kick Konzept" that I read about in your magazine a while ago. This would allow me to get my toms fairly close together. If I can't get a good double-pedal sound, I'll go with a single pedal and set up the Bonham way, with a gap after the rack tom, and then two floor toms.

Aaron Bingham
via Internet

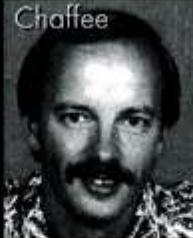
A There's no reason why you should have any problem getting a good sound on a large bass drum with a double pedal (assuming you can get a good sound with a *single* pedal). The larger diameter actually provides a larger "center spot" in which both beaters can hit the drum to good results. (Usually, the smaller the drum, the greater the difference between the sound of the primary beater hitting at dead center and the secondary beater hitting off-center.) Ian Paice, who recently appeared at the 1999 MD Festival Weekend, uses a 26" bass drum and a double pedal, and he gets a great sound.

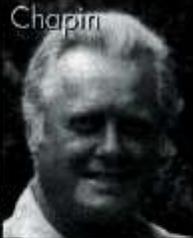
You may find that your major concern will not be sound, but playing action. A large-diameter bass drum head can be so "giving" that beater rebound is sluggish. You'll need to experiment with head tension in order to reach a compromise between the sound you want (depth, tone, and projection) and the beater response you need.

IT'S THE TEACHER'S AID

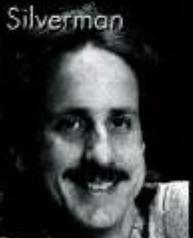


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What Is Fusion?

Q I have just subscribed to a few drumming magazines, and I've been reading about the best "fusion" drummers, "fusion" hi-hats, and "fusion" drumsets. But I have no clue what "fusion" drumming is. Could you please enlighten me?

GP1080
via Internet

A "Fusion" is a term coined in the mid-'70s to describe the music created by what were ostensibly jazz musicians playing within a more amplified, rock-oriented format (or, conversely, rock-oriented musicians beginning to become involved in improvisational, instrumental "jazz-style" performance). Early examples include Tony Williams' Lifetime, the Mahavishnu Orchestra, Chick Corea's various Return To Forever bands, some of Al DiMeola's work, and Larry Coryell's Eleventh House.

Over the years, almost any form of electrified, instrumental music has come to be labeled as "fusion." Chick Corea's Elektric Band, in which Dave Weckl became a drum star, might fall into that category, as would The Brecker Brothers. The meaning of the term has become diluted over time. It's similar to how the term "rock" has been applied to so many different types of music since it was originally coined in the late '50s to describe one very specific style.

Tama Granstars And Slave Pedals

Q I own a Tama Granstar kit. Could you tell me when this line was discontinued by Tama? Were they quality drums? What kind of wood was used for the shells? And would refinishing or upgrading the hardware devalue the set?

On another subject, does Tama make slave pedals for double bass use?

Doug Jameson
Hilo, HI

A Tama's Paul Specht replies: "The Tama Granstar line was offered from 1987 until 1990. The drums featured wrapped shells made of eight plies of Japanese birch. Your drumset is, indeed, a quality kit, one of the three professional lines we offered at that time: Artstar II, Granstar Custom, and Granstar. The drums were made in Japan, and we continue to craft our professional drums—such as Starclassic and Artstar—in our factory in Seto City, Japan. To see pictures of some of the old Granstars, and to find out more information on old and current Tama drums, check out our Web site at www.tama.com.

"I'm not sure whether your question on 'slave' pedals refers to double pedals in their entirety or just the left pedal (for a right-handed drummer), so let me give a general answer. We offer six double pedals: three right-handed models and one left-handed model in the Iron Cobra series, along with one Camco HP35TW double

pedal and one HP20TW double pedal. We are not currently offering 'slave only' pedals for retrofitting single pedals."



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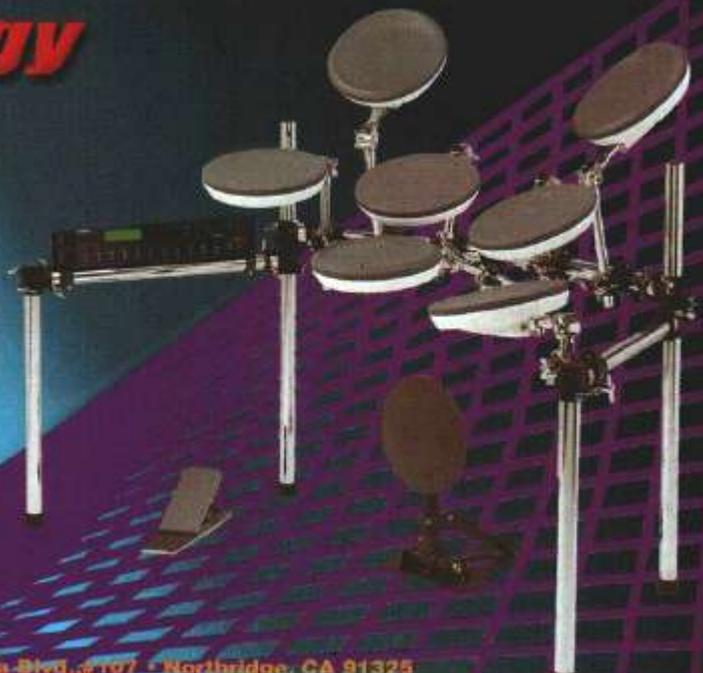
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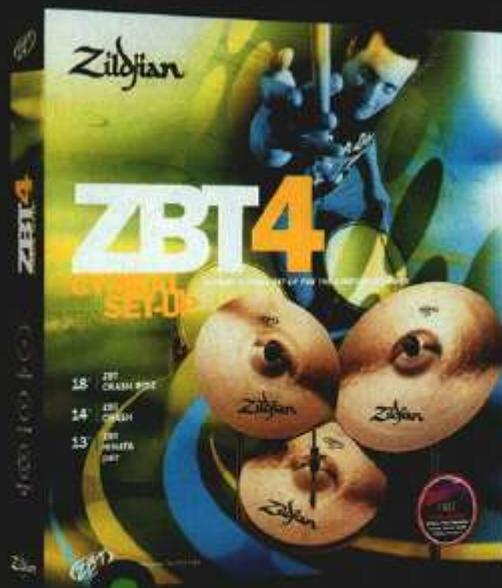
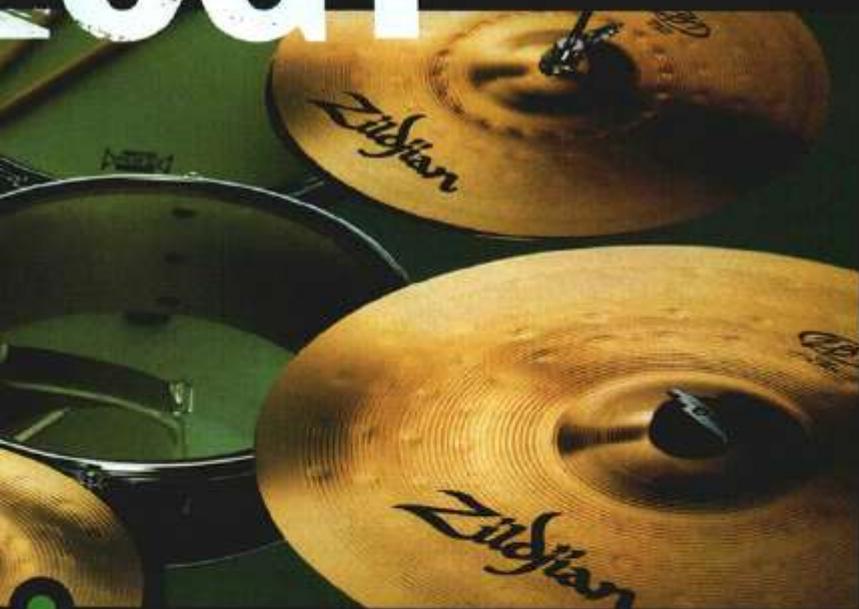
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DREAM THEATER'S

Mike Portnoy

PROGRESSIVELY BUSY

To say that progressive rock drummer Mike Portnoy has been busy in 1999 is quite an understatement. Mike directed and edited the most recent Dream Theater video and recorded *Liquid Tension Experiment 2* and *Encores, Legends & Paradox: A Tribute To Emerson, Lake & Palmer* (both on Magna Carta). Portnoy then jumped headfirst into the new Dream Theater sessions, which he is also co-producing. That album will feature Mike's LTE bandmate Jordan Rudess as the new keyboardist, replacing Derek Sherinian.

"The new Dream Theater release is a concept album, which is something that we've always wanted to do," says Portnoy. "I see it very much as a cross between Pink Floyd's *The Wall*, Queensryche's *Operation: Mindcrime*, and Marillion's *Misplaced Childhood*, which are three of my all-time favorite albums."

According to Mike, the album contains one giant seventy-five-minute piece. "It's broken down into several pieces, including two instrumentals," he explains. "After the amazing experiences we had spontaneously writing the Liquid Tension albums in the studio, we decided to do the new DT album the same way. This was the first time a Dream Theater album has been written in the studio."

Portnoy says he used the same Starclassic drumkit throughout the whole recording. "We intend on performing the new material in its entirety when we begin touring," he states. "So I wanted to keep a consistency in the sound of the drumkit. And we are also no longer doing any Liquid Tension recordings now that Jordan has joined Dream Theater. But we may perform some LTE material live if the situ-

"This year has been unbelievable for me. I've created three masterpieces."



ation presents itself."

Portnoy's schedule has included a string of drum clinics as well as a trip to the Sabian cymbal factory in Canada, where he designed his own signature line of splashes and cymbal stacks called "MAX," named for his son. Portnoy comments, "I've developed three splashes [7", 9", 11"] and three sets of cymbal stacks [8" on 8", 10" on 10", and 12" on 14"]. I've already incorporated those into my kit and have been using them on all the new projects."

As if all that weren't enough, Mike has also gathered some of the top progressive artists in the world for yet another side project, SMPT. Included are members of Spock's Beard, Marillion, and The Flower Kings. "This project is totally retro-progressive," says Mike. "It's allowed me to be the 'groove man,' totally getting into a

Ringo and John Bonham head space. The vibe while making this record was so intense and so musical that I felt like we were making *Close To The Edge* or *Magical Mystery Tour*."

Finally, Mike is finishing up a new instructional video, which is scheduled for release shortly. According to the drummer, "On it I'm analyzing and playing along with tracks from the LTE2 and new DT releases.

"This year has been unbelievable for me," Mike concludes. "I've created three masterpieces. The new DT album is the absolute pinnacle of our career. The SMPT project is one of the most amazing and musical experiences that I've ever been involved with. And the third masterpiece is the birth of my son."

Mike Haid

Blink 182's Travis Barker Punk Recruit

"I'm glad I'm not a punk rock drummer, and that I know more than punk rock. Otherwise I would be really ashamed of myself," declares Travis Barker, Blink 182's latest stickman.

Barker had his work cut out for him when he joined the band following the explosive success of 1997's *Dude Ranch* (Cargo)—especially as they went in to record their major-label debut for MCA. Unfazed, Barker had his own agenda for where his influence would pop up in the band's songwriting on *Enema Of The State*.

"There were some things that were never done on the albums prior to my joining the band," he explains. "When I joined I wanted to make things more interesting, whether it was a fast song, a mid-tempo song, or a rock song."

Before taking his place at the Blinker's stool, Barker was no stranger to the silliness the band built its name on. Most recently drumming with goofball ska outfit The Aquabats, Barker cut his punk rock teeth with the *Enema* sessions. "I've never been in a punk rock band or recorded a big record like this. I always played in different types of bands. It was kind of weird."

Fleshing out the band's sense of arrangement was Barker's biggest objective when agreeing to lend his skills to the trio. "Let parts be recognized as parts, so you know when a chorus is going to happen, or that this is the intro," he says. "That was my goal."

Finding ways to spruce up the band's arrangements wasn't hard for Barker, who added tempo shifts to the band's arsenal. "On



Lissa Wales

'Anthem' the choruses are half-time, and on 'Party Song' I'm doing a 4/4 bridge with a little jumpy tom beat. We did that on purpose, because on the other records they put out, all the double-time songs *stayed* double time. We try to make things as different as possible—but without getting too technical and ruining the sing-along part of the song."

Matt Schild

J.D. Blair—Shania's Groove Regulator

"This is something I've waited almost twenty-four years for," drummer J.D. Blair says of his touring gig with pop superstar Shania Twain. "It's like her blessings roll off onto the rest of us."

Blair, whose work has been heard previously with singers Lyle Lovett and Shelby Lynne, and with bassist Victor Wooton (J.D. plays on and co-produces Wooton's latest, *Yin Yang*), was recommended to Twain's producer/husband Mutt Lange by percussionist Crystal Taliefero. J.D. got the gig after two auditions—the first with the band, the second with Shania present as well.

After earlier, disheartening audition experiences, Blair's expectations were low. "I didn't have any intentions of getting the job," he smiles. "I was just looking to make some new contacts and do something different for a minute."

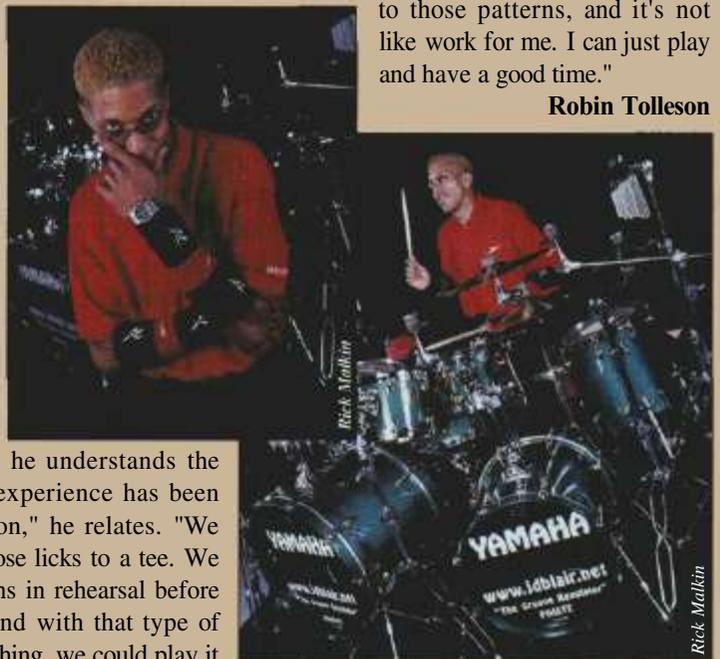
Twain's live show is synchronized with video clips, so her music is all performed to a click track. "The biggest thing with this gig is being able to play to a click and

make it groove," J.D. says. "And that's my forte." Blair was invited by Lange to create his own click parts, using shakers, tambourines, and other percussion EQ'd to be pleasing to the ear. As a sort of physical monitor, Blair's drum throne is wired up so he can feel the vibration of his bass drum.

Blair laughs when he hears that some people don't believe the band is actually playing at their concerts, but says he understands the confusion. "This experience has been like CD duplication," he relates. "We have duplicated those licks to a tee. We spent several months in rehearsal before the tour started, and with that type of time put into something, we could play it

in our sleep. I had Mutt's blessing to 'just have fun with it,' so I don't have to play everything lick-for-lick. Because of the way the grooves were played, I can relate to those patterns, and it's not like work for me. I can just play and have a good time."

Robin Tolleson



Rick Malkin



Crosstalking With TS Monk

"The response has been wonderful, even from the critics, because the musicianship is there," Monk says. "My goal is to bring the smooth jazz listener and the traditional jazz listener to the same room, both having a good time. A lot of musicians change the sound of their band from acoustic to electric. With the V-Drums, I can change the drum sound and the music, while retaining the band sound."

While Monk recorded the CD with V-Drums, he used his Yamaha snare and Zildjian ride cymbals for the straight-ahead songs. "The Roland kit has been a god-send. If I need a funk kit, or a jazz kit, I can dial it up. I use them live to get the same consistency as the CD. I can go from

a funk tune like 'Black Hole' right into an open acoustic jazz tune like 'Squeaky Clean.'"

Also new on *Crosstalk* are two vocals by TS. While he had sung in his R&B days a few years back, Monk was struck with Bell's Palsy, which causes a paralysis of the face. Talking, let alone singing, is made impossible. Today he's finally recovered to where he can shout it out again. "I'm a drummer who sings," Monk explains. "I'm not trying to compete with singers out there. But I feel it adds another dimension to what I do. I'm forty-nine now, so *Crosstalk* is about having a ball."

Michael Bettine

After releasing the award-winning jazz CD *Monk On Monk* in 1998, TS Monk has followed up with the surprising *Crosstalk* (N-Coded Music). Monk has melded the R&B sounds of his early days with his recent jazz stylings to create a modern fusion. To top it off, he recorded the CD using Roland's V-Drums!

Kenny Wolleson

In His Own World

Wander into a music club in downtown Manhattan, and there's a fair shot that style-hopping chameleon Kenny Wolleson will be occupying the drum chair. He'll throw down some stunningly tasty grooves, and before you can say, "Great set, man," he'll tuck his cymbals away, grab his snare, and hop into a yellow taxi, en route to the next musical adventure.

Wolleson's a busy guy, gigging with many of today's most creative players, from Bill Frisell to John Zorn. It's no wonder these master composer/improvisers would call on the young drummer, for his style is as eclectic as their own. When Kenny says, "A lot of the bands I play with, I'm not really sure what kind of music it is," it's not because he flunked musicology, but rather because he seems to gravitate towards projects that defy categorization.

Take Sex Mob, with whom Wolleson has been playing for more than four years. The wacky ensemble melds swing, funk, and rock 'n' roll in a fun, kitschy setting that makes audiences alternately shake their hips and shake their heads at the incredible musicianship. Sure, you'll find Sex Mob CDs in the jazz bin. But, as Kenny explains, "Just because it's instrumental, people want to think of it as jazz."

Similarly, Kenny's live work with guitarist Frisell allows him the freedom of expression that comes rarely in this age of rampant

musical pigeonholing. "Playing with Bill is so comfortable, and you can play whatever you want," says Kenny. "He has the best time, and he just makes everyone sound better."

Slow Poke, a rootsy quartet formed by slide guitar virtuoso David Tronzo, reunites Wolleson with his partner in Sex Mob and Frisell's band, bassist Tony Scherr. "People come up and say our music is out there. But all the tunes are straight-ahead in a way and either rocking, or bluesy, or New Orleans-y."

In addition to these regular gigs, the drummer has recently joined John Zorn's Emergency, a downtown "supergroup" that includes John Medeski and Marc Ribot. And when there's time, Kenny has a blast playing in his own band, The Wollesons, and with singer/songwriter Jesse Harris in The Ferdinandos.

Though performing and recording dates have brought Kenny, who was raised in Santa Cruz, to many places around the world, he feels most at home in The Big Apple. "I connect with people here, and I love the music," he remarks. "Plus, you can find your niche and there's not a limited amount of space for you. There's room for everyone as long as you find your own world, your own sound."

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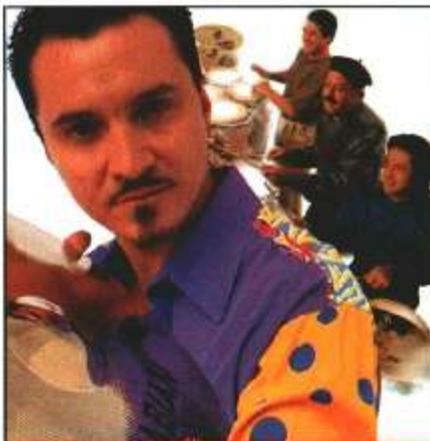
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news

Doane Perry is on the new Jethro Tull disc, *J-Tull Dot Com*.

Steve Stephens recently did gigs with Ronnie Laws, as well as shows with The Gurus, Lisa G., Tin Rook, and Kristine W.

Bud Gaugh is on The Long Beach Dub All-Stars' Dreamworks debut, *Right Back*.

Gavin Hammond is on Dance Hall Crashers' new release, *Purr*.

Ed Eblen has been doing dates with Jim Messina when he's not running the drum rehearsal facility Drummer's Woodshed.

Charlie Quintana is in the studio with Mike Ness.

Peter Stjarnvind is now with Swedish band Entombed and can be heard on their recent release, *Same Difference*.

Mark Ortmann is on The Bottle Rockets' debut Doolittle/Mercury Records album, *Brand New Year*.

Jota Morelli is on tour with Al Jarreau.

Ryan MacMilian is on tour with The Push Stars, promoting their new CD.

Buddy Williams is out playing dates with Dunn Pearson and Michael Franks.

Enrique Coley is on tour with Arrested Development's Speech and on his new solo CD, *Hoopla*.

New Jersey band TAGG (who recently won the John Lennon Songwriters contest) with drummer **Dreen** are on tour promoting their new CD.

Jessie Smith is on the new Saqqara disc.

Mike Barsimanto is on Mark Isham's latest release, *Miles Remembered: The Silent Way Project*.

Bill Conway is on Catie Curtis's *A Crash Course In Roses*.

Jimmie Fadden is on The Nitty Gritty Dirt Band's *Bang Bang Bang*.

Chad Cromwell is on Mac McAnally's *Word Of Mouth*.

Mick Fleetwood is on *Shrine '69*, a live document of the classic pre-Buckingham/Nicks Fleetwood Mac lineup.

Mike Mangini is on Mullmuzzlers' *Keep It To Yourself*.

Billy Drummond is on *Duke's Place*, by George Mraz Trios, and on Jerome Harris's *Rendezvous*.

Lewis Nash is on Carri Coltrane's *The First Time*.

Cristian Eigner has signed on with Depeche Mode to become their first acoustic drummer.

Craig Pilo is on two new big band CDs, Mike Costley's *Let's Swing* and Beryl Davies' self-titled release. Craig frequently plays with The Ted Herman Big Band, The Danny Weis Project, and Player.

Nashvillian **George Lawrence** has been busy recording tracks for Johnny Taylor and is on the new Little Milton Campbell record. He's currently playing in the US and Europe with Poco. Check out George's new drumset educational Web site at www.drumguru.com.

Nineteen-year-old **Tom Clufetos** is on tour with classic rocker Mitch Ryder & The Detroit Wheels.

Congratulations to **Stephen Perkins** and Sadie Juarez, who were married on September 18.

DRUM DATES

This month's important events in drumming history.

Tony Williams was born on December 12, 1945.

Cozy Powell was born on December 29, 1947.

The British are coming—well, they came. **The Dave Clark Five** hit the charts December 25, 1965 with their first number-1 record, "Over & Over."

On December 26, 1968 **John Bonham** and Led Zeppelin came to Denver for their first show in America.

Birthdates

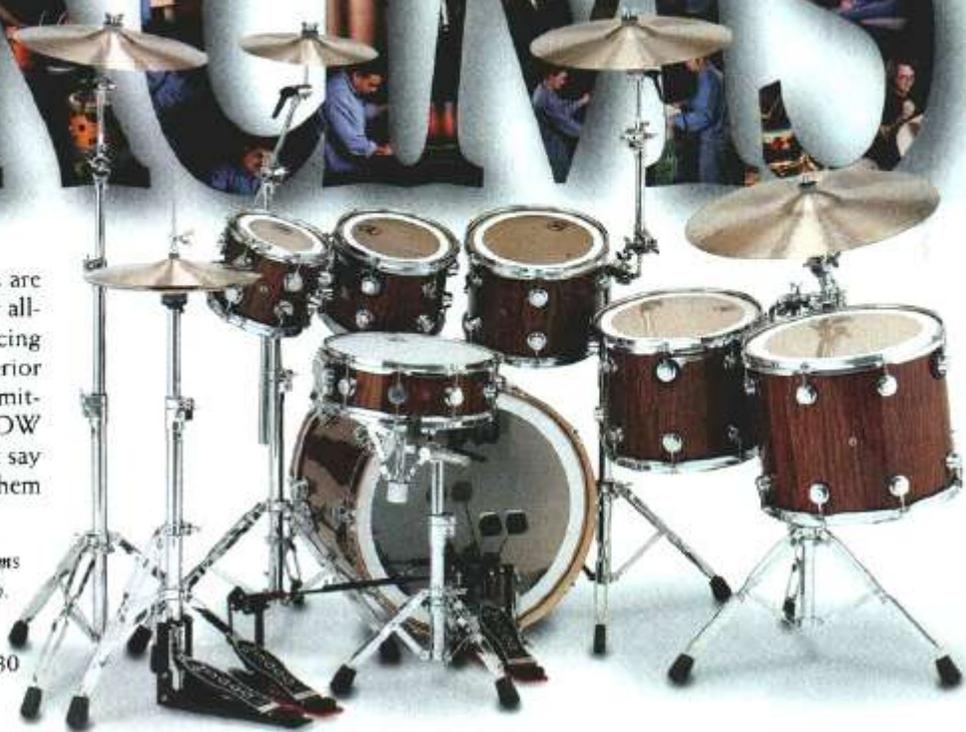
- Dave Clark** (December 15, 1942)
- Allan Schwartzberg** (December 28, 1942)
- Bobby Colomby** (December 20, 1944)
- Peter Criss** (December 27, 1947)
- Buddy Williams** (December 17, 1952)
- John "JR" Robinson** (December 29, 1954)
- Sheila E** (December 12, 1957)
- Lars Ulrich** (December 26, 1963)
- The Cool** (December 9, 1972)

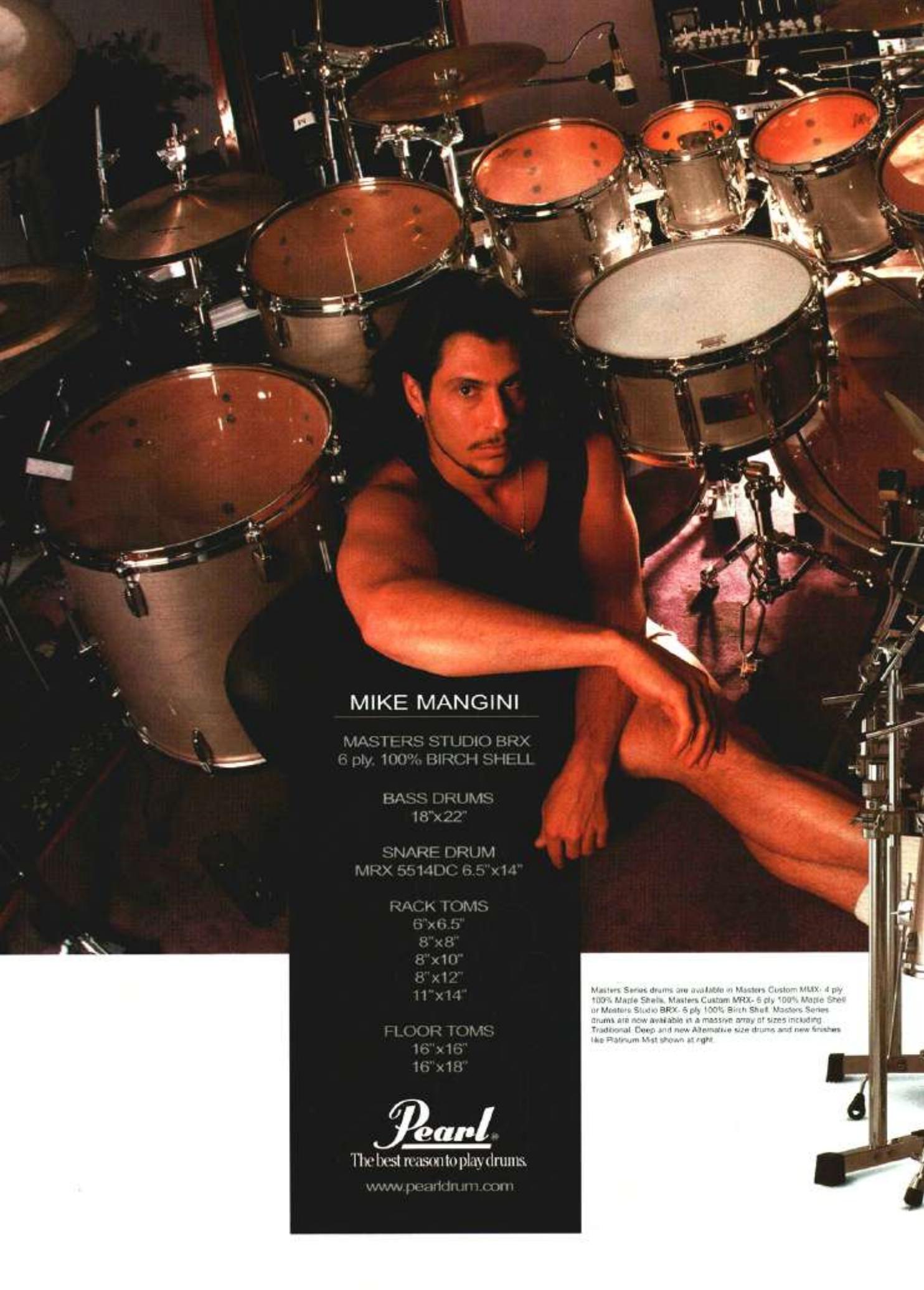
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Phil Collins

by Robyn Flans

Any person who puts himself into new and uncomfortable situations in the name of art, when the old ones are doing just fine, deserves immense respect. Phil Collins has enjoyed success in so many areas—as the drummer with Genesis, as a lead singer, as a solo artist, as a hit songwriter—but he hasn't stopped there. Instead, the forty-eight-year-old is constantly pushing himself further, certainly not to attain commercial or financial reward, but to evolve as an *artist*.

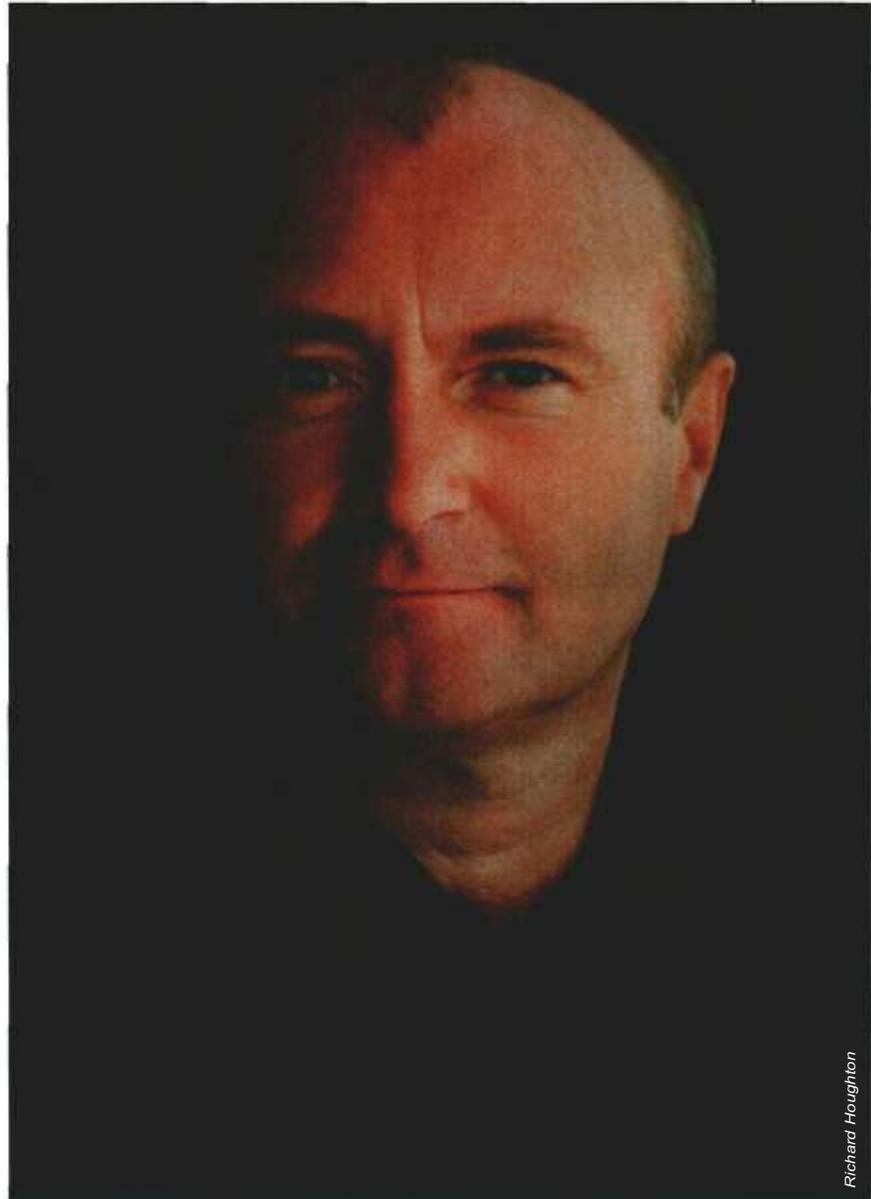
During the last four years, Collins has ventured into foreign territories, first moving into film soundtrack composition with his work on Disney's animated movie, *Tarzan*. At the same time he was doing this, the drummer within was driving Phil to make forays into swing. In '96 he formed his own big band.

A Hot Night In Paris, Collins' new big band album, is a true labor of love. He's had a passion for this music—and this kind of drumming—all his life. This new stage in Phil's career represents an important step in his evolution as a musician. Big band drumming is not a passing fancy for the man; it's an evolution in an artist's musical journey.

MD: Many drummers love the idea of playing in a big band, but few can pull it off. Take the *Burning For Buddy* record [Neil Peart's project where he had several name drummers perform with the Buddy Rich Big Band]. But you've achieved authenticity in the way you swing a band. Can you trace where you think that comes from?

Phil: I honestly don't know *where* it comes from. There were people who played on the *Burning For Buddy* record that I was disappointed with. Yet the person who impressed me the most was Kenny Aronoff. He had the whole thing down, but you wouldn't have expected that from him had you put all those drummers together and said, "Who do you think will pull this off?"

I think playing that kind of music is about instinct. It's about love and desire. But having only toured with my big band twice, even though having worked incredibly hard prior to each tour, I can't profess to having it anywhere near down yet.



Richard Houghton



Helene Glassman

I know that the first time I did it, which was in '96, I was so excited at being able to do it. I had Tony Bennett booked as the singer and Quincy Jones was conducting! But looking back on it, my performance was a little heavy-handed compared to what I wanted it to be. But I tried my best.

Then on this last tour, which was where the performances were taken from for my new record, I had the chance to prepare and practice, knowing what I'd learned from the previous tour. I worked hard: I sat on the floor watching the Clayton Cameron video, practicing brushes like a student. I put the video on, stopping it, running it back, and drawing out little diagrams for myself to remember.

I had my drumkit set up downstairs, and I played along to the arrangements we'd be doing. I just worked at it, trying to understand what it is about Sonny Payne that I love, what it is about Harold Jones that used to really get me going. I took it by the scruff of the neck and wanted it to work.

MD: It's very inspiring to hear that someone of your stature doesn't stop doing his homework.

Phil: That's probably one of the reasons—not *the* reason—but one of the reasons why it was so enjoyable. I went into rehearsal every day not knowing what was going to happen, not knowing whether I was going to be able to do it. The buzz going down on stage with nineteen other people was that this was *their* world and I was visiting. Would I live up to their expectations or would I cock it up? Those insecurities never go away. That's one of the reasons I put these types of tasks in front of me. I figure there are all these experiences out there to try.

Having just done the *Tarzan* film, the thought of writing a Broadway-type musical in the not-too-distant future is possible.

"The buzz going down on stage with nineteen other people was that this was *their* world and I was visiting. Would I live up to their expectations or would I cock it up?"

help you organize the musicians." So Quincy recommended some players I could use to augment the band I had. I sat at a table with Claude, [Atlantic Records founder] Ahmet Ertegun, and my manager and decided how many trumpets and saxophones we'd need. I didn't know. I knew there were more than three of them, but exactly how many, I didn't know. Then Ahmet said, "We have to have some great featured soloists because that's the main thing. Ensemble playing isn't enough." And I hadn't even *thought* of that. There were lots of loose ends I hadn't thought about.

Then I had meetings with my musical director and trumpet player, Harry Kim, who knows some arrangers like Sammy Nestico and John Clayton. He sent them some of my songs that we had discussed would be suitable for big band treatment.

Meanwhile, I couldn't read, so how would I learn these arrangements? Harry said, "I'll put a band together in LA and we'll get a drummer to play your parts, we'll send you a tape, and you'll learn it," which is pretty much what Buddy Rich used to do.

When the tape arrived, I put it into the machine and the first sixteen bars of "Two Hearts" had brushes. I thought, "I don't play brushes!" It was another loose end I hadn't thought of. And as the song was playing, I was thinking, "I'll never remember all this." I have a very good memory—I've remembered all the arrangements of Genesis tunes for twenty-five years—but *this!*

When I initially started with the first band, I felt like a complete idiot. Nothing I did seemed to sound right. And this was like a train approaching very fast—we had the shows booked, and I was supposed to be playing with Tony Bennett. I had to get it together. To make a very long story short, it eventually got there.

MD: But how? What did you do to get it there?

Ten years ago, though, that was the *last* thing I would have thought of. Yet these things come to you at certain points in your life. And while you may not always end up on your feet, they have to be attempted.

MD: Can you describe how your approach to the drums had to change in doing the big band music?

Phil: The project began in '96. I had been talking about it for thirty years, and my manager, who is also up for a challenge, helped me decide that, rather than talking about it, we'd do it. It was still simmering on the back burner when Claude Knobbs of the Montreux Jazz Festival asked me, "Why don't you have an evening at the festival to do whatever you want?" I said, "I don't really have a band, but I always wanted to try a big band." He said, "That's perfect. I'll get Quincy involved and he can

Chester Thompson

Moving Forward With Phil

by Robyn Flans

While based out of LA, master drummer Chester Thompson built an amazingly diverse career playing with artists such as Frank Zappa, Weather Report, and Genesis. But six years ago he decided he needed a change, so he moved to Nashville. "There aren't too many people here yet. You can still breathe, and you can actually pretty much predict what time you'll get somewhere when you hit the freeway," he says with a laugh.

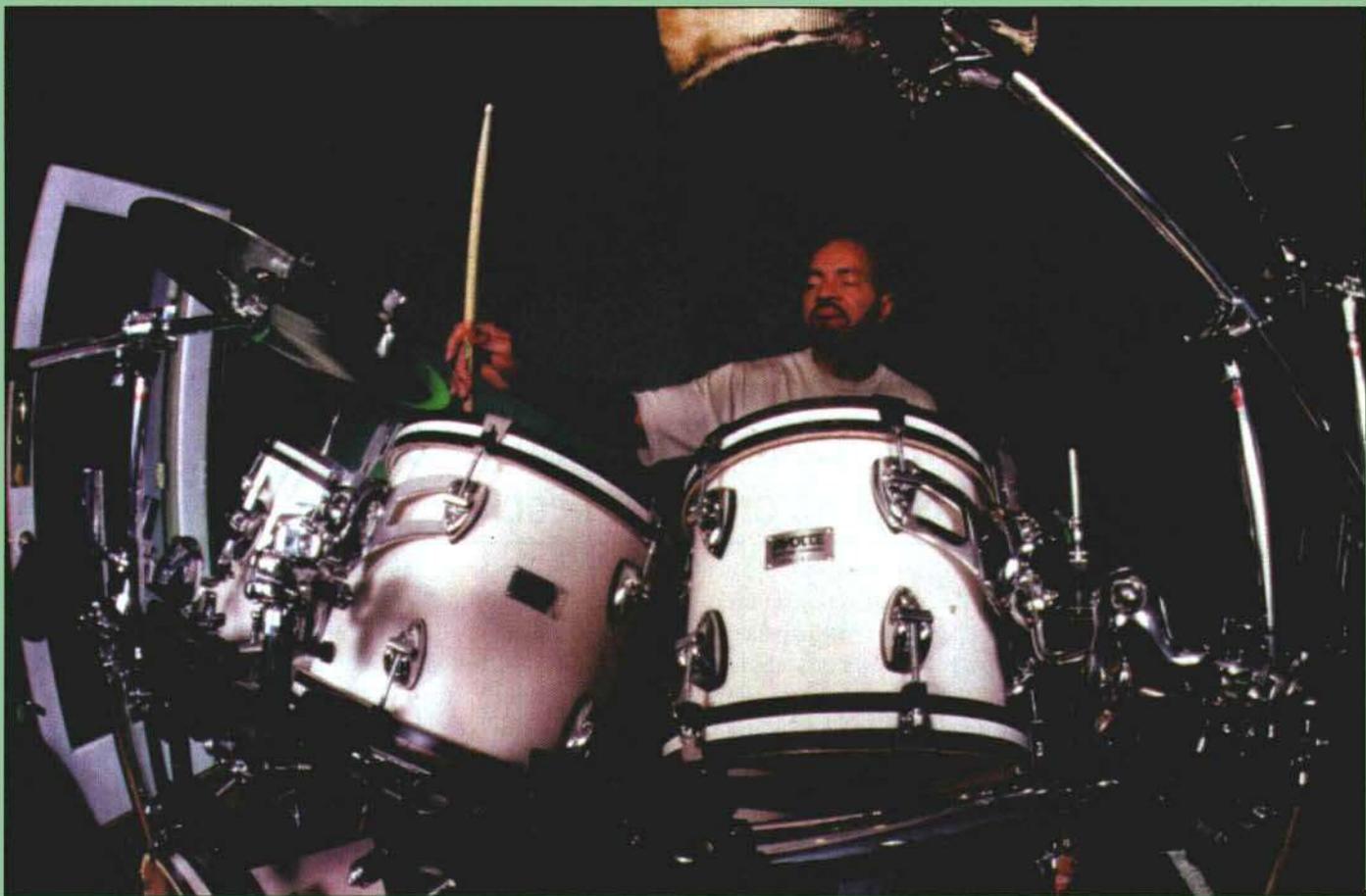
The move came about at a time when Thompson felt the need to be off the road. Chester had been working almost nonstop with Genesis and Phil Collins since the mid-'70s. "I needed to be at home with my son who was turning thirteen at the time," Chester explains. "It was no longer a time to be gone. But then things definitely slowed down for me."

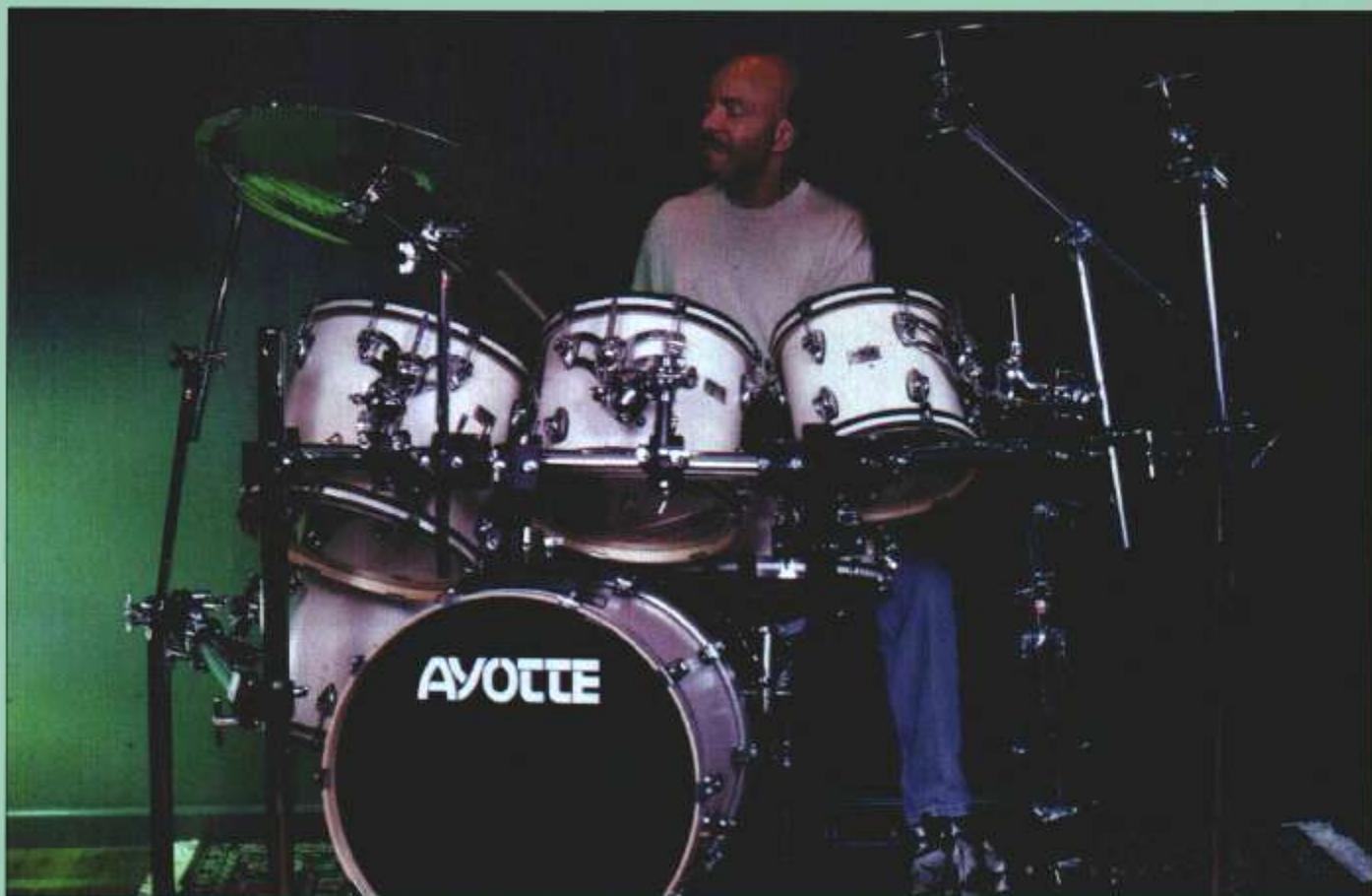
Although he hasn't recorded with any country artists, Chester has been in the studio with most of the area's other artists, including Michael McDonald, Steve Winwood, Neil Diamond, and sev-

eral contemporary Christian artists. Thompson was also music director for Take Six on a couple of short tours, and he toured with contemporary Christian act Anointed. "They're pretty amazing," he says. "But I definitely learned from that experience that I hate buses. Aside from three days on a bus with Zappa once, I never did them during all my years on the road. I've been pretty spoiled."

Thompson has certainly done his share of leaving the Nashville area for work. For instance, he performed with George Duke at the Montreux Jazz Festival on a project he says he just loved. "It was a jazz symphony that George wrote called *The Muir Woods Suite*," Chester says. "We tracked it with Stanley Clarke and Paulinho DaCosta the summer I moved to Nashville, in '93, and it's a sweet, sweet piece of music. We got to do it in the States for the first time several months ago with the Cincinnati Symphony. Stanley couldn't make it, so Christian McBride played bass, and

"After six years away from Phil, it feels right to be back."





Paulinho couldn't do it, so Airtro ended up doing it—amazing!"

Last year Chester also taught jazz ensemble and drumset at Nashville's premier music school, Belmont University. It was during this period when he drove to Phil Collins' nearby big band concert in Birmingham, Alabama, where Collins asked him if he'd be interested in resuming his role as a member of Phil's band. "The time was right," Thompson explains. "I'd been away from it long enough to really appreciate it. And Phil seemed more relaxed. He'd been pretty tense the last time with everything he had going on, and it wasn't a lot of fun. Now it's really great working with him again. I hadn't done much here in Nashville where I could really play loud. My concept of loud and the concept here is pretty different," he says with a laugh. "After six years away from Phil, it feels right to be back. I had worked with him from 1976 to 1992, and it was a big part of me."

Phil, Chester, and band haven't hit the road yet, but in March they played for some of the industry appearances supporting the Disney feature Phil scored, *Tarzan*. A full-blown tour is starting shortly, and on it Chester will be using Ayotte drums, the company he recently switched to. "I won't play a brand of drums just because they're given to me," he says. "But I played these Ayotte drums and they completely blew me away."

Chester recently finished building his own studio, where he enjoys playing with his son Akil. "He's a monster on the drums, but he's also a good bass player and a really strong songwriter," Thompson says with pride. "His biggest influence is Genesis. He used to go on tours with me, sit backstage and watch the shows, and then in a couple of weeks I would hear him playing my licks! At this point he can do some things with the drums that I *can't*." ●





Helene Glassman

Phil: This was all taking place while I was working on my *Dance Into The Light* record. While the producer and engineer were recording other instruments or mixing sections of the album, I went upstairs and played along with the big band tapes. I was

practicing the brush work and trying to learn how to play again.

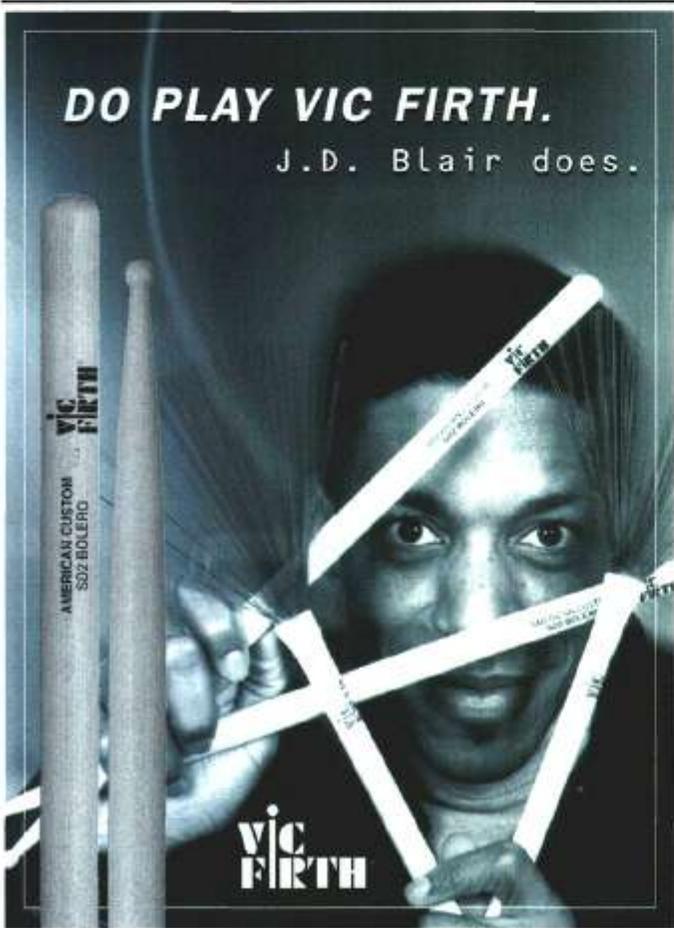
Another side issue to this story was I had broken a bone in my wrist. I somehow fractured it back on my *Both Sides* tour, and I didn't realize why it was hurting. I just thought it was tendinitis or something, so I kept bashing the tambourine a bit harder and it hurt more and more every night. Every backbeat was agony—this on my snare drum hand. Eventually—like nine or ten months after it started hurting—I addressed the problem and went to a doctor in Australia. He said, "When did you break it?" I said, "I haven't broken it." He said, "Well, it's broken and the bone is dead. I can't fix this." He told me to see a specialist when I got home to Geneva, and the specialist said not to operate unless it was agony.

So around the time of *Dance Into The Light*, which had all live drums, plus practicing for the big band, it was a bit of a mountain to climb for me from a physical point of view. I had to learn to play the drums again, in a different style, with totally different dynamics, on stage, pushing the band along for two and a half hours. I had to find out if I could play again or if every time I hit that snare drum it was going to be agony. Luckily it doesn't hurt at all now, but in the back of my mind there were all of these mental challenges.

When you start out drumming, you play with anybody and everybody, doing all kinds of music. Without your realizing it, your career starts moving in a slightly different direction. You become a singer in a band because the original singer [Peter Gabriel] leaves, and suddenly you can't play quite as much. You play on the records when there are instrumental sections, but you get stuck being out front. Then suddenly you start writing songs because you see things from a singer's perspective. And then people are surprised to hear that you play the drums at all!

MD: You've had points where you focused on your playing, like in the '80s with Eric Clapton's band.

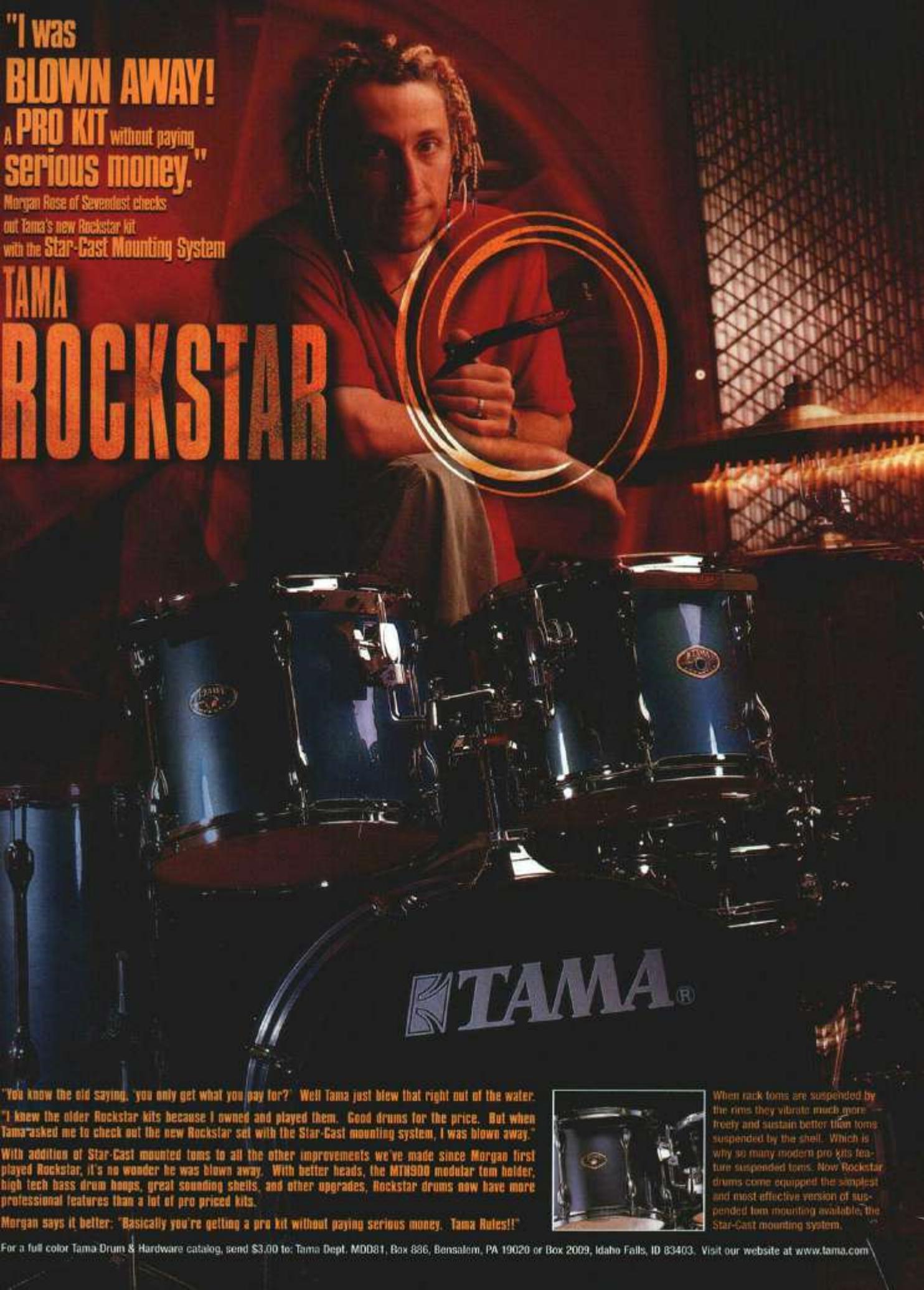
Phil: My happiest moments are behind the drums. When people



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Phil Collins

ask me what moments I've been most proud of, I put that four-piece Clapton group at the top of the list—along with the big band.

MD: Aside from your approach needing to change on this big band project, your equipment had to alter as well.

Phil: Gretsch offered to make me a double-headed kit because I am apparently one of the few drummers who usually play a single-headed kit. For this last tour, I put rough coats [coated heads] on the drums because they have that kind of leathery quality, which creates a round sound, rather than a hard, abrasive sound. I didn't want the band to sound abrasive. I wanted the band to

sound like the *Sinatra At The Sands* record. I even used double heads on the bass drum. When Sonny

Payne hit that bass drum of his, the air moved.

I went over everything with the sound engineer, playing him records I liked so he could see how I wanted it to sound. I used an old Paul Jamieson restored Radio King snare, which I've had for a long time, and it had the depth I wanted as well as the response. We went for the white-pearl finish on the drumkit, too. Had to have that look.

And we tried to approach the band like a group of people, rather than a bunch of individual musicians on stage, just trying to regain some of the elegance of that period. It's not meant to be a retrospective look at big bands, though.

MD: Why did you choose to rework your own material rather than play standards?

Phil: Originally I wanted to do the standards, but Harry Kim pointed out to me in no uncertain terms that if I wanted to do that, I should just hire a band and do it in my basement because I couldn't play them any better than the original guys. I had been thinking of it in terms of personal fun and hadn't thought of it from that point of view. He said, "Why don't you do something no one else has done? No one has done *your* stuff, which could be treated legitimately if arranged by the right people." I think he was right.

"Some of my tunes definitely lend themselves to big band arrangements, although a couple ended up sounding like elevator music. We didn't use those."

Some of my tunes definitely lend themselves to big band arrangements, although a couple ended up

sounding like elevator music. We didn't use those. I think next time out, we'll go a little further and gradually I will develop my own thing. I've read lots of biographies of people like Miles Davis, Count Basie, and Buddy Rich, and from that reading I realized that it takes years to develop a sound, a style, and an arrangement technique. Suddenly, of course, I'm in the deep end of it. While I don't want to rush things, this isn't the *only* thing I do, although I'd quite *like* it to be.

MD: Really?

Phil: Oh yes. I worship this. If someone said, "Okay, you can only do *one* thing now—time's up. What do you want to do?" I would



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choose to do the big band.

MD: While you were working on the big band, you were simultaneously doing *Tarzan*.

Phil: I was doing *Tarzan* for four years. Animation is a very long process and I was in on it from the beginning, since October, 1995. They wanted the songs to give them the rhythm of the film.

MD: It is amazing how the film and the music work symbiotically.

Phil: I'm really proud of it. The way it worked was, I sat down with the directors even before the producer was there. They gave me the story outline and said, "We want a song here and a song there." Again, like with the big band, I was scared that I might not be able to do it because it was something I had never done before, and these Disney boots are very big boots to fill—it's classic music.

In the first two or three weeks, I gave them an outline of some of the songs and they refined it over the first year or two. Then lyrics came as the story got solidified and they wove the film around the songs, as opposed to a movie score, which is written when the film is completed. But there was nothing but drawings for me to look at when I started writing, and it was a real collaborative effort—a bit like being back in a band again.

It was a bit of a chicken and egg situation, too. For example, on "Trashin' The Camp" I said, "Give me some idea of what you're going to draw and then I can give you some idea of what the music will be." And they said, "No, you give us the song and then we'll draw to that." The standing joke in the movie was that every time I went back to America there was another overdub to do for "Trashin' The Camp." Normally someone such as me would just do the bed and then they would do the sound effects, but because it was the first time a Disney movie was going to have groove and funk in the music, I was very scared that whoever was going to do the sound effects wouldn't understand it. So I insisted from the word go that I be involved with any sound effects.

In one of the bits in "Son Of Man," there are crocodile snaps, and I did those on the drums and they animated to that. Otherwise, we probably would have gotten random crocodile snapping that was out of rhythm, which would destroy the rhythm of the song.

After spending four years on a project, it can suddenly all be changed in the mixing

room when they put the final dub of that film together with the sound effects—the monkeys screeching, the baby crying, the thunder claps, the lightning. With all that goes into a tune like "Two Worlds," I had to be there. I went to the mix room for four days and said, "Show me what we're doing here," and some things were fine. But at the beginning of the film—the very first sound effect—the thunder clap at the first image of the baby Tarzan was out of time. I said, "You've got to move this, guys. This is a song with rhythm; the thunderclap

has to happen on the downbeat."

It's that kind of attention to detail that is so important. If you think it's that important and you're that bothered about it—which I am—you have to follow things through. I'm not a megalomaniac, but I believe in following things through and making sure I can be held responsible.

It was a huge learning experience, along with doing the big band. I'm glad that at this point in my life I'm still finding projects that are challenging and that push me a bit. 

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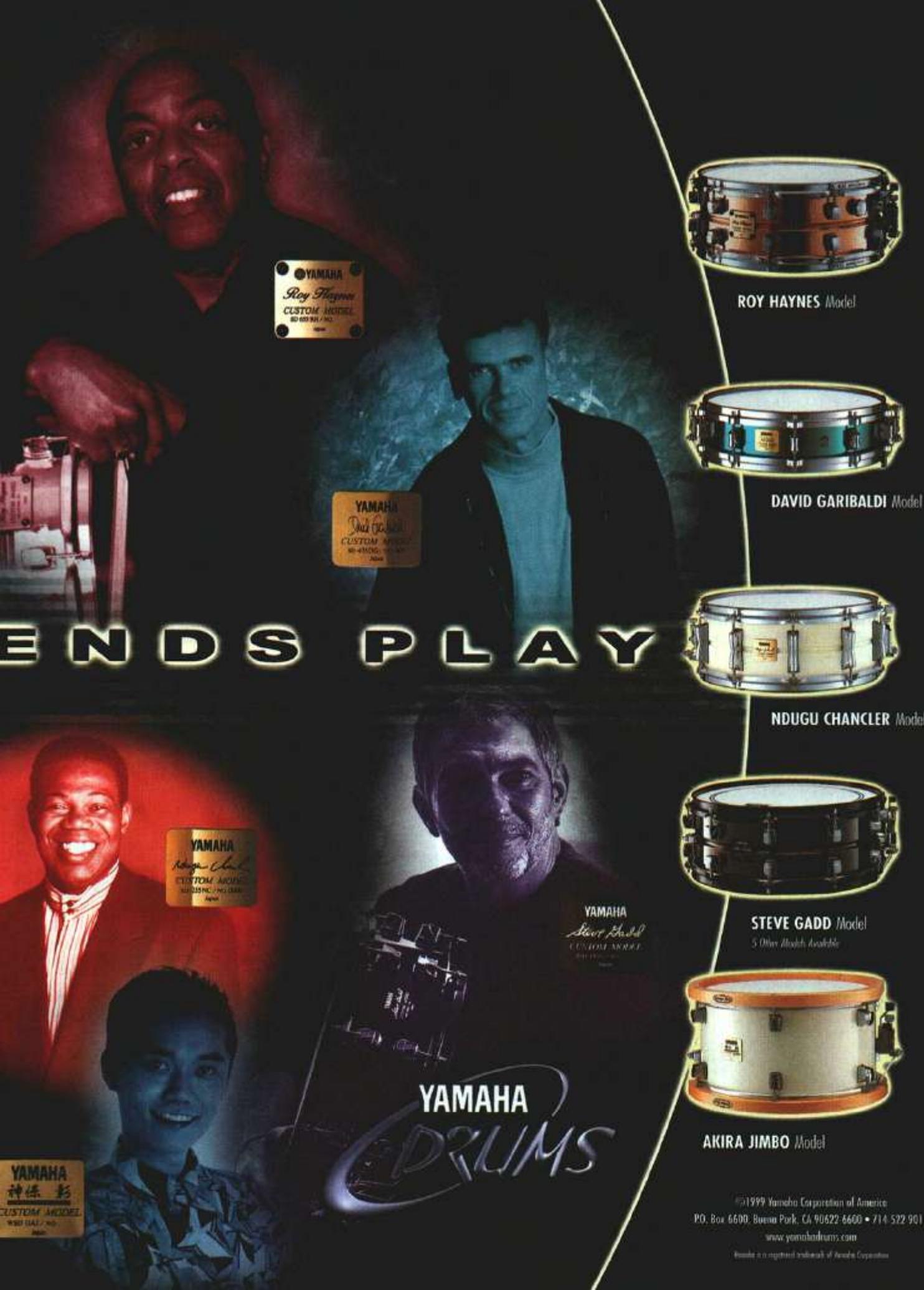
ANTON FIG Model



Yamaha Signature Snare Drum Series —

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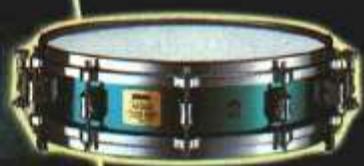


YAMAHA
Roy Haynes
CUSTOM MODEL
80-400 901 / 902



ROY HAYNES Model

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New At Summer NAMM In Nashville

Text and photos by Rick Mattingly

The percussion industry tends to save its biggest introductions for the NAMM Winter Market (held in January each year). However, most companies are reluctant to let an entire year go by without tempting us with *some* new goodies. As a result, the Nashville Summer NAMM show has been growing each year, with a respectable amount of new-product debuts. Here are some of the highlights of this year's show.



The Peter Criss signature stick was introduced by Ahead drumsticks.



Alesis debuted the DM Pro Kit electronic percussion system. It features a 64-voice drum module and pads with screen-mesh heads.



The Chieftain head, designed specifically for pipe band use, is the newest addition to Aquarian's line of Kevlar marching heads.



Audio-Technica's Drum Microphone KitPak is a set of four dynamic mic's specifically designed for drumset use. The kit is packaged in a molded, padded carrying case, and includes a clip-on drumkey.



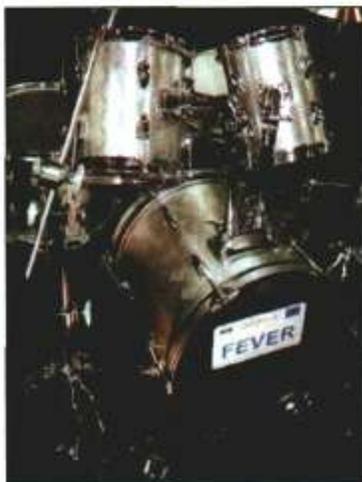
Ayotte's Custom WoodHoop series has been augmented with new finishes. In addition, the Drumsmith series has been renamed the Ayotte Professional Maple series.



Bosphorus introduced several new models of sizzle cymbals, along with packaged sets of bronze rivets. The rivets feature a fork design for easy installation and removal.



Evans now offers conga drum heads, with models to fit drums by a variety of manufacturers. Evans also introduced the Power Center Reverse Dot batter head: Its perforated Power Center Dot is attached to the underside of the head.



Fever Drum displayed five new metallic finishes. They've shifted their focus from do-it-yourself videos to ready-made drumkits, specializing in small sizes.



New at the Fibes booth were a birdseye maple snare drum and a redesigned snare throwoff.



Gretsch's Custom Satin jazz kit features a non-glare rosewood finish.



The Ecymbal X is a newly designed electronic cymbal from Hart Dynamics.



An eleven-step finishing process results in a unique visual appearance on these Macrolus sticks from Hot Sticks.



Hohner introduced the entry-level Rockwood drumkit.



Humes & Berg has added a conga drum case with built-in wheels to their plastic case line.



Impact's Mini Student Snare Kit includes a 4 1/2 x 10 student-model snare drum and a backpack designed for the drum and its stand.



Night Owl snare drums and Drumsox case liners are new from johnnyraBB. The company also introduced new marching sticks.



The Bopcat from King Drums is a professional-style all-maple drumkit designed for diminutive drummers.



LP introduced the Millennium Gong and a set of three Box Shakers (aimed at the children's market). Also new (and novel!) are World Beat Ceramic Drums, made from volcanic ash from the Mount Pinatubo eruption.



Mapex's Venus Voyager kit comes in a new Red Abilone finish.



New finishes with a subtle sparkle were shown by Noble & Cooley.



Paiste's new Dimensions cymbals feature the manufacturing technology of the Paiste Signature line. But they're made from the company's brighter-sounding 2002 alloy. So the sound is a compromise of the two. This series will replace the discontinued Sound Formula series.



Pearl's Masterworks design-your-own-drums program has been reintroduced and expanded. The program offers almost unlimited choices of wood combinations, shell thicknesses, finishes, hardware, and other design elements.



Pinteck introduced their ConcertKik kick drum pad, which features a woven head. Also shown were drum pads featuring Silentech woven heads, and a new acoustic drum trigger.



Pork Pie drums feature new sparkle finishes and redesigned lugs.



Premier has brought back the Blue Shimmer finish, recalling the look of the '60s.



Pro-Mark displayed their Future Pro Pack and Scholastic Pro Pack educational bag/stick combos. Also shown were a retractable brush with a notched handle and thicker wire strands, a stick designed for indoor marching, signature sticks designed by Bill Bruford and Carl Allen, plus the Acid Jazz and Intruder models.



A new line of padded World Percussion Bags from Pro Tec includes models to fit bongos, congas/djembes, and shekeres.



The Bernie Dresel Swing stick, designed by the drummer for the Brian Setzer Orchestra, was introduced by Regal Tip. Also shown was a special beater for pedal-operated cowbells, designed by Daniel Reyes.



The Quiet Tone Electronic Drum System combines Quiet Tone drum mutes with AMT triggers to create a quiet and inexpensive electronic pad kit.



The Rhythm Tech Skratcher is a mounted cabasa that can be played with one hand. Also featured was the Sideman mount, which attaches to a drum tuning lug.



Roland debuted their V-Custom Set—a compact, more affordable version of Roland's popular V-Drums. The new kit features drum pads with mesh heads and a sound module with 1,286 sounds.



Smith custom drums made their Nashville NAMM debut.



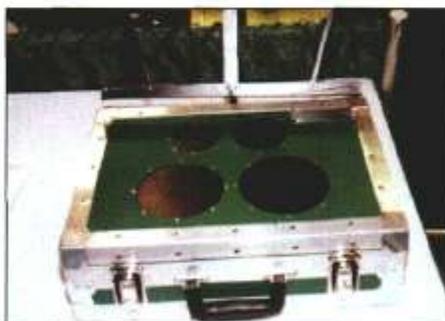
Timba is a new California-based company making wood congas and bongos. Their drums are modeled after classic Cuban instruments not available in the US for the past forty years.



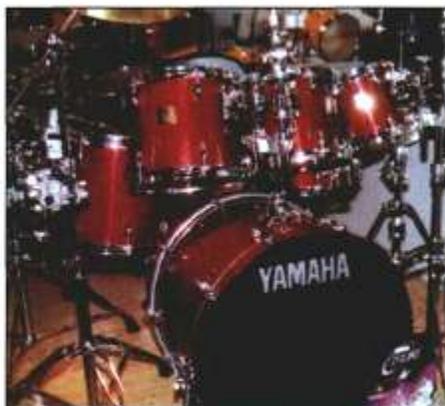
The Stik, from XL Specialty Percussion, is a marching-drum stand designed for stadium and field use.



One of the most unusual items at the show was Sabian's Triple Hi-Hat. Employing a specially designed pedal, the 14" center cymbal remains stationary, while the 14" bottom cymbal moves up and the 10" top cymbal moves down. The result is an enhanced "chick" sound and two different-sounding sticking surfaces. The unit is also available in a cable remote version.



Unigrip 2000 showed new drumstick models featuring the company's hexagon rubber grip and a bass drum beater made of dowel rods. Also new is a drum case with four practice pads built into the outside lid and an attachable music stand.



Yamaha calls its new Birch Custom Absolute drumkit the "direct descendant of the Recording Custom series." Yamaha also debuted the Rick Marotta model HipGig kit, with a Cherry Wood finish.



Slug Percussion introduced two new bass drum beaters. The Stainless Steel Junior (far left) has a short shaft for use on smaller bass drums. The Stainless Steel Power Collar (red beater) has added weight for extra impact. The company also introduced a new Batter Badge specially designed for snare drum heads.



Tama's Rockstar entry-level kit now includes the professional-level Star-Cast mounting system with no increase in price.



WorldMax drums feature 8-ply shells and extremely competitive pricing.



Zildjian has expanded the K Constantinople line with a 24" Light ride and a 21" Big Band ride. Mastersound hi-hats are now available in 13" and 14" K Zildjian and A Custom models. Gary Husband, Terri Lyne Carrington, Paco Sery, and Trilok Gurtu signature sticks were also introduced.

Making Contact

Ahead Drumsticks

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mail@bigbangdist.com, www.bigbangdist.com

Alesis Studio Electronics

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alescorp@alesisl.usa.com, www.alesis.com

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Ayotte Drums

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www.ayottedrums.com

Bosphorus Cymbals

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Norcross, GA 30093
tel: (770) 662-3002, fax: (770) 447,1036

Evans Heads (J. D'Addario & Co.)

595 Smith St., Farmingdale, NY 11735
tel: (800) 323-2746, fax: (516) 439-3333
evans@daddario.com, www.daddario.com

Fever Drum

PO Box 5344, South Hills Plaza Station
West Covina, CA 91791-9991
tel: (909) 861-5046, fax: (909) 594-5770

Fibes Drums

701 S. Lamar Blvd., Austin, TX 78704
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fibes@bga.com

Gretsch Drums

PO Box 2468, Savannah, GA 31402
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www.gretsch.com

Hart Dynamics

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Hot Sticks

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Humes & Berg

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King Drums

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Noble & Cooley

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Paiste Cymbals

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Pro-Mark

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Pro Tec International

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Quiet Tone

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drummute@aol.com, www.lcp.digiweb.com

Regal Tip

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tel: (800) 358-4590, fax: (716) 285-2710
regaltip@aol.com, www.regaltip.com

Rhythm Tech

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www.rolandus.com

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Slug Percussion

Box 578306, Chicago, IL 60657-8306,
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Smith Custom Drums

480 Barnum Ave., Bridgeport, CT 06608
tel: (203) 846-6834, fax: (203) 847-4870
www.smithcustomdrums.com

Tama Drums

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

Timba Inc.

13645-A Excelsior Dr., Santa Fe Springs, CA 90670,
tel: (888) 926-9865, fax: (562) 926-0775

Unigrip 2000 Drumsticks

1646 Lincoln St., Burbank, CA 91506
tel: (800) 474-7068, fax: (818) 841-3984
info@unigrip2000.com, www.unigrip2000.com

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wjohnd2326@aol.com

XL Specialty Percussion

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xlspc@mixi.net, www.xlspc.com

Yamaha Drums.

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www.yamaha.com

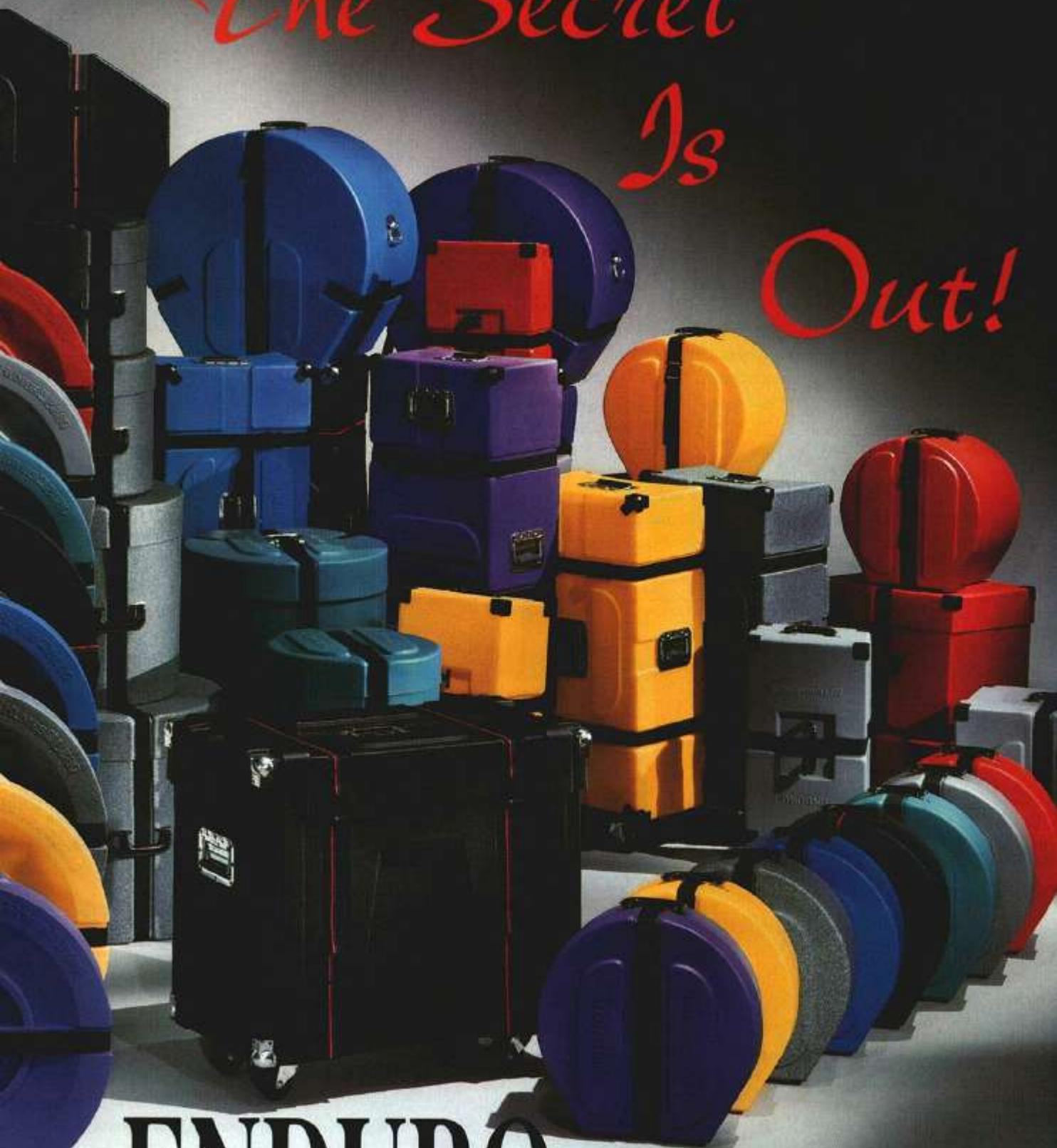
Zildjian Cymbals, 22 Longwater Dr.

Norwell, MA 02061, tel: (800) 229-8672
fax: (781) 871-3984, www.zildjian.com



*The Secret
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ENDURO

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MFG. CO., INC.

EAST CHICAGO, INDIANA 46312

Premier Cabria Lacquer Series Drumkit

This baby's beauty is more than skin-deep.

by Rick Van Horn

Hits

- lacquer finish
- professional quality drumheads
- excellent tonality and projection
- light yet sturdy hardware

Premier's new Cabria Lacquer kit was introduced last year to replace the company's highly regarded APK entry-level series. Considering how good its predecessor was, it's not surprising that the Cabria Lacquer has some nifty new features that make it extremely attractive.

Not Just Another Pretty Face

The most obvious new aspect of the series is that it features lacquer finishes instead of the APK's plastic coverings. This includes the matching wood-shell snare drum, which is a rarity among

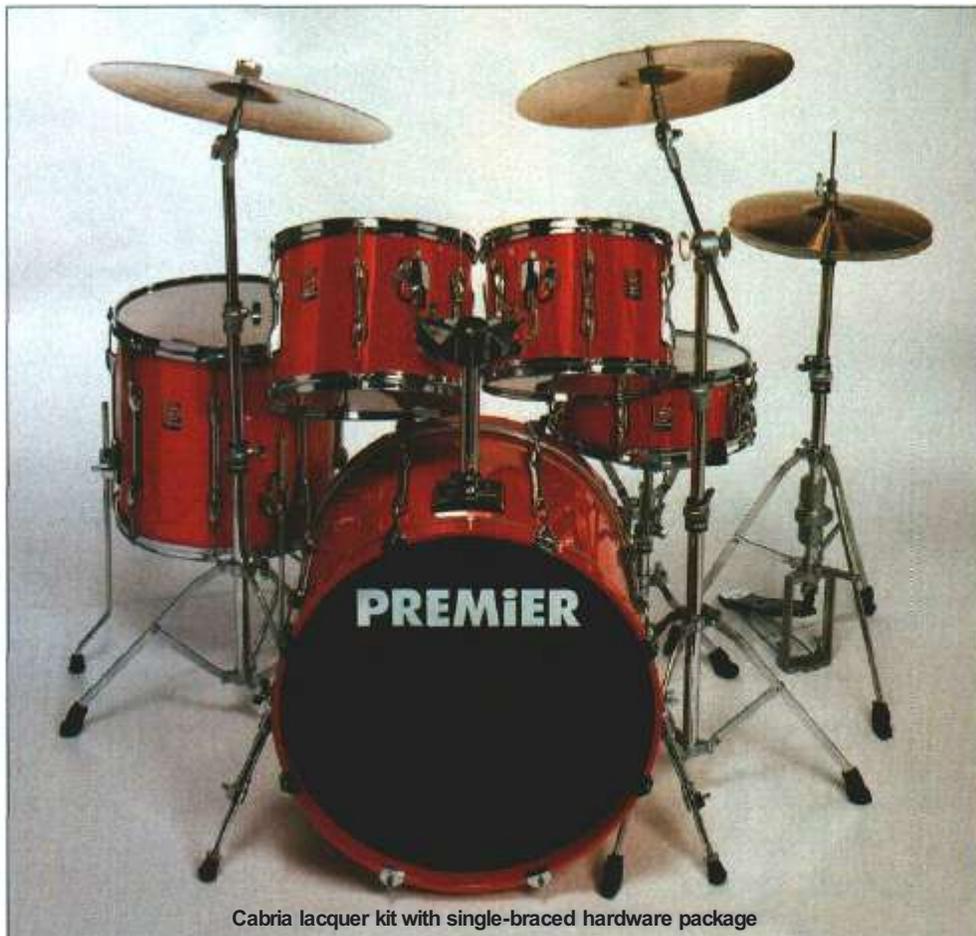
entry-level kits. Three solid and six metallic finishes are currently available. Our test kit came in a Wine Red Metallic finish, and looked very nice. (Earlier this year Premier introduced the Cabria Exclusive series, which features five stained-wood/clear lacquer finishes. It's priced slightly higher than the Cabria Lacquer series.)

Also new for the Cabria series are its shells: poplar inner plies sandwiched between eucalyptus outer plies. Premier claims that their microwave shell manufacturing process, together with their choice of grain structure and direction, make the Cabria's relatively thin shells "as strong as shells up to 15% thicker." Thus they don't use reinforcing hoops. Premier also feels that the thin shells respond and resonate "in the same way as shells on drumsets costing far more."

Although individual drums are available in several sizes, three of the four available package kits are sold with what Premier terms "quick-size" toms. The smaller-than-standard toms are said to give "a more definite attack and faster response than conventional standard and power depths."

Accessories Make The Outfit

Drum sizes aside, the sonic potential of the drums is also enhanced by the use of professional-quality heads (all made by Premier). This is a distinct—and welcome—departure from the norm in entry-level kits. The toms are fitted with medium-weight, single-ply CL Extra clear heads on top, and thinner CL Response clear heads on the bottom. The snare batter is a medium-weight, single-ply TS head, which has a very heavy white coating. The bass drum comes equipped with Premier's new Matched Play head system, which combines a bat-



Cabria lacquer kit with single-braced hardware package

ter head and a black front head, each of which is fitted with "a simple secondary gasket" to provide control against unwanted overtones and eliminate the need for additional muffling within the drum. More on the drums' sound later.

The Cabria's distinctive one-piece long lugs—along with all of the other hardware and fittings—are finished in Premier's famous Diamond Chrome. I've said before that the chrome on Premier kits seems to be blighter and more reflective than that on any other brand. The chrome on the Cabria is no exception, and its gleaming look adds to the professional appearance of the kit.

Cabria drumkits are sold with the buyer's choice of single- or double-braced hardware packages. Each package contains one snare stand, one straight *and* one boom cymbal stand (yay!), one hi-hat stand, and a model 204 single-chain-drive bass drum pedal. The heavier-duty stand package adds \$100 to the total cost of the kit. Our test kit came with the lighter 2000 gear, which proved to be

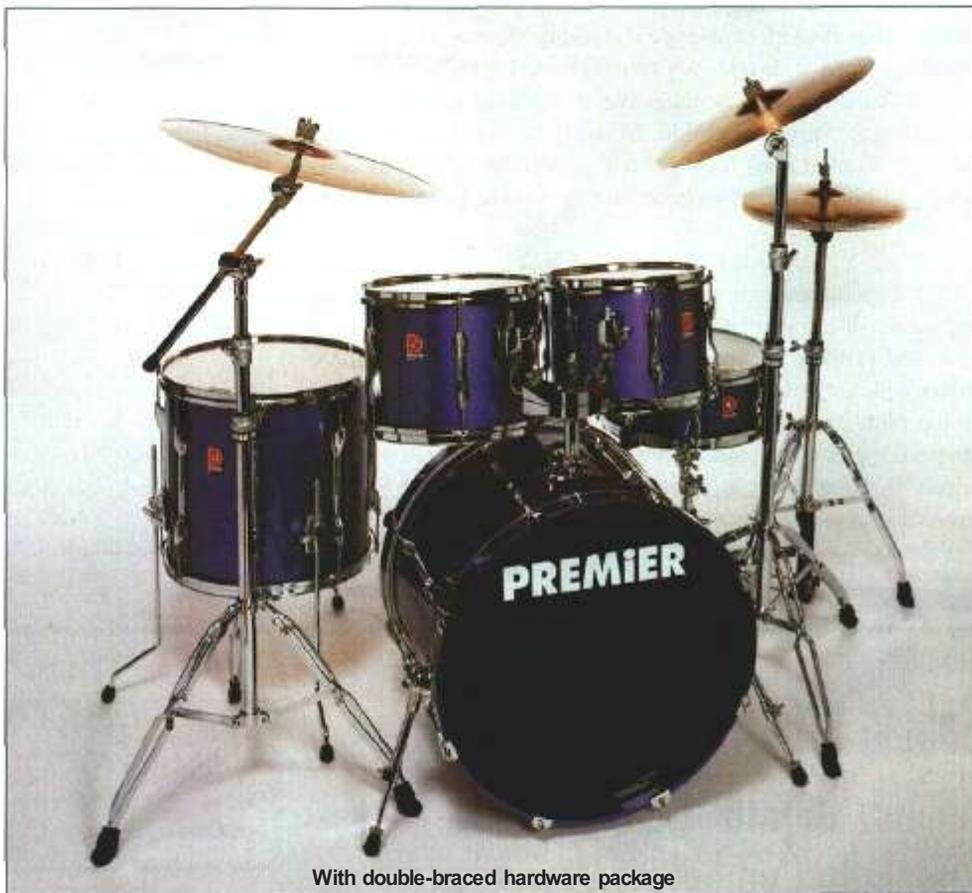
well-made and very functional. The cymbal stands can be adjusted from low to quite high, while their legs extend to create very wide bases for exceptional stability. Their tilters are also quite nice. I was a little surprised that the snare-stand height adjustment was a simple bolt that pressed directly against the down tube of the basket section (as opposed to a constriction collar). This seemed a little old-fashioned, but I played the snare drum fairly hard and experienced no slippage.

The lugs on the bass drum are fitted with drumkey-operated rods, rather than T-rods. Considering how much easier key lugs make it to get the drum in and out of a case—and maintain its tuning in the process—it's nice to see this feature on an entry-level kit. Also on the bass drum is Premier's Roklok double tom holder. It's solid and dependable, provides a reasonable amount of positioning flexibility, and has a mounting hole for a cymbal arm.

The 204 bass drum pedal is a gem; it's light, quick, responsive, and easy to install and remove due to a side-operated clamp mechanism. The mastery of bass-drum technique is important to a developing player, and this pedal should prove a considerable help in that effort.

What You Hear Is What You Get

The acoustic performance of the Cabria was sort of a happy compromise. Entry-level drums generally tend to favor mid to high frequencies, due to the nature of the wood used in the shells. And the Cabria certainly produced plenty of clear attack and pene-



With double-braced hardware package

tration—especially from the snare drum. On the other hand, thin shells tend to promote low-frequency projection. The Cabria's shells are thinner than those of many other entry-level shells. As a result, the kit offered a very respectable amount of low end—even with single-ply heads. The bass drum was especially nice. The self-muffling Matched Play heads added just enough control so that the drum could be played "wide open," with no additional muffling and no hole in the front head. It sounded powerful and had impressive depth for a drum of this price range.

The professional-quality Premier heads made tuning the drums quite easy (which is not always the case on entry-level kits). Just to see how low the toms could go, I swapped the single-ply Premier batter heads for a set of Remo clear Pinstripes. I chose these because of their similarity to Premier's DS model, which I thought I might suggest as an alternate choice for factory-installed heads. I did get a deeper, fatter sound, which I personally preferred over the single-ply sound. But there was also a noticeable reduction in attack. Which characteristic was more desirable would be up to the individual drummer. But I didn't find a dramatic enough improvement to suggest that Premier change their head selection for the kit.

I didn't care for the snare sound at first. I found it a little flat and insensitive. Then I realized that even though the batter head tension was about where I'd normally have it, the head seemed unresponsive. It dawned on me that Premier's coating on the TS head is a good deal thicker than that on any other batter head I've ever

seen. So I tightened the head a bit more, to counteract the muffling effect of this coating. I also brought the snare-side head up a bit more to maximize its sensitivity. This being done, the drum sound- ed quite nice. It had lots of crack and plenty of resonance. Premier supplies a fairly wide and very heavy plastic O-ring to muffle the snare. I found this a bit *too* effective; it deadened the drum much more than I thought desirable. However, a lighter and thinner Noble & Cooley Zero Ring proved perfect for cutting the ring down just enough to control the resonance without *killing* it.

And The Verdict Is...

Premier's successor to the APK is a definite winner. It has an impressive pitch range, plenty of projection, and particularly nice bass- and snare-drum sounds. It's made well, it looks great, and it comes with very sturdy and functional hardware. As such, it could be the pride and joy of any drum student. It could also serve a semi-pro gigging drummer in fine fashion. On top of all that, it's priced to move. Now if I could only figure out where Premier comes up with these *names*...

Somebody Call A Cabria?

Kit Reviewed: Cabria Lacquer Fusion 22

Configuration: 8x10 and 9x12 rack toms, 13x14 floor tom, 5 1/2 x14 snare drum, 16x22 bass drum. (Fusion kit with 20" bass drum, Standard kit with 9x12, 10x13, and 15x16 toms, and Jazz kit with 18" bass drum and 9x12 and 13x14 toms also available.)

Shells: poplar and eucalyptus; tom and snare shells 5.2 mm thick; bass drums 7.7 mm thick

Shell Finish: Wine Red Metallic lacquer

Hardware Finish: Premier Diamond Chrome

Pricing: five-piece kit as reviewed, with 2000 hardware package: \$1,295. Available with double-braced 4000 hardware package at \$1,395.

Sabian V-FX And Richie "Gajate" Garcia Specialty Cymbals

by Chap Ostrander



Hits

- V-FX Mini-Ride offers excellent versatility
- Tony Verderosa V-Wave creates several unique sounds on one instrument
- Richie "Gajate" Garcia El Rayo modifies snare drum sounds

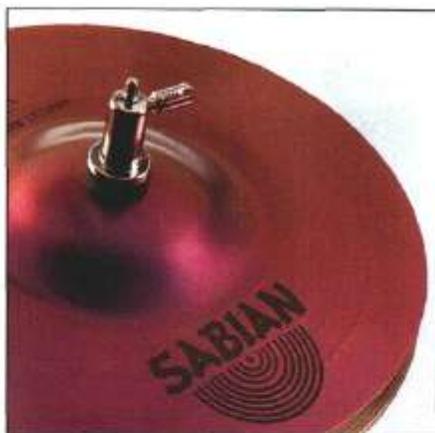
Several months ago I reviewed a selection of Sabian ride cymbals designed by artists to fit their particular styles. The saga continues as we check out more artist-generated products that range from the heart of the barrio to the cutting edge of technology.

The V-FX line, designed in conjunction with electronic percussion specialist Tony Verderosa, focuses on sounds appropriate for drum 'n' bass or jungle music, noted for the use of samples and high-speed loops. The pitches of the cymbals are generally high, in order to pierce through Tony's heavily programmed material. The cymbals are visually intriguing as well: Each has a signature tint that seems to shift with changes in lighting conditions.

On the more "earthy" or "traditional" side of things, Sabian has worked with Richie "Gajate" Garcia to augment their El Sabor line with some even more esoteric Latin percussion specialties. As with Sabian's other products, they are protected against defects in material or craftsmanship by a one-year warranty program.

V-FX Mini-Hats

Take a heavy top cymbal with a large bell, add a *very* heavy flat bottom, and you have an unusual mix of textures. The weight of the pair gives them cutting articulation with a high, clear voice and a solid "chick" sound. The top has a strong bell sound and great stick definition. The bottom, when played separately, rings like a cup chime. You could play all over both of them to produce a variety of flavors. Yet, in combination, this hi-hat set is probably the most conventional-sounding component of the V-FX line. Sure,



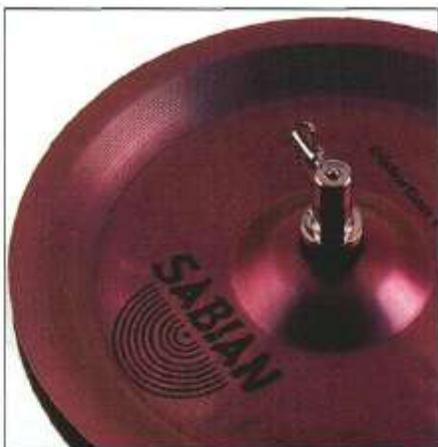
the cymbals are only 12" in diameter and the voice is high and strong, but they could also be played with a "normal" setup of comparably heavy cymbals.

V-FX Distortion Hats

Man, did they pick the right name for

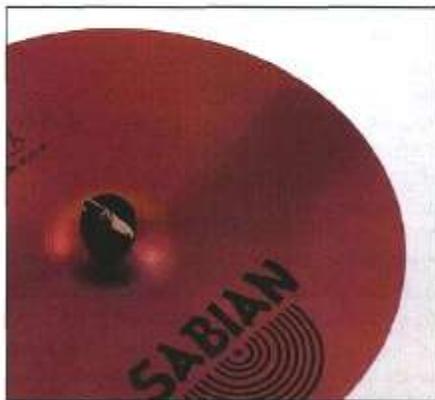
this pair! The bottom is heavy with a normal bell. The top resembles a slightly flattened pie plate that rises to a bell in the middle. The hammering on top is clustered towards the bell, becoming more sparse as you go out to the edge. Striking the top cymbal produces a sound like a China plate, but with many varied textures when you play it on the different surfaces (and you've got a lot to choose from). When played with the foot pedal, you get nothing like a chick sound. It's more of a ringing "clang."

Make no mistake, there is no subtlety in playing the two cymbals together. Their interaction produces plenty of raw sound and overtones, and is very cutting. You get pretty much the same effect when you strike them with a stick—only more so (depending on how hard you hit). Just for fun, I set up the Distortion Hats during a rehearsal with "normal" players playing "normal" music, to see how they would react. They yelled and covered their ears as if aliens had landed. Hmm, maybe they had.



V-FX Crashes

The crashes feature an almost flat profile with a small bell. Their color seems to be mostly shimmering gold with purple undertones. Glassy highs jump off the cymbals when they're played, while at the same time there is an undertone that I can best describe as a disassociated series of overtones. The 16" has a lower pitch than the 14", and the undertones produced when it is struck suggest pure heat. It's also interesting that the sound is the same



whether you strike it with the tip or shoulder of the stick. One is just louder. Stick response is fair—about what you'd expect from a thin cymbal. I think that the 16", being larger, is the more versatile of the two.

V-FX Mini-Ride

The Mini-Ride has a low profile, with no hammering on the outer 1" of the edge. The bell area is smooth and entirely flat. Where the cymbal was hammered, an interesting type of hammer was used. Instead of the usual round hammer dents, these look more like scuff marks. Their shape seems to contain or focus the sound. Stick response is excellent, owing to the cymbal's weight.



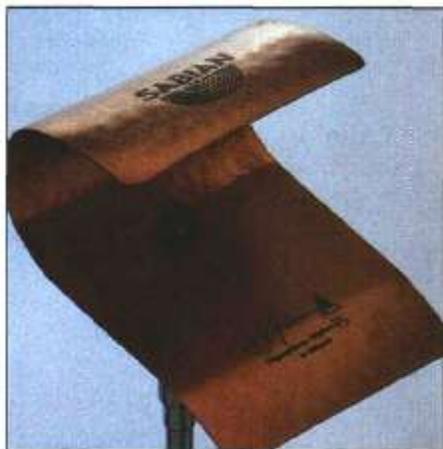
The stick sound inside the hammered section is uniform, with lots of definition. The voice is dry, high, and bell-like. There is some build-up during sustained riding, but it stays under control. Playing out at the edge starts to build an underlying, almost gong-like shimmer, with no sacrifice of definition. The bell section sounds like a metal plate—almost pingy. This adds to the cymbal's versatility by giving you more voices within the ride. In fact, in addition to its "intended" purpose, the Mini-Ride could also be very distinctive as an "alternative" ride within a more traditional setup.

V-FX Tony Verderosa Ride

The bell and most of the body of this full-profile cymbal are raw, with lathing on the outer 2" of the edge. The weight gives it great stick response, and the pitch is high and precise, including a clean and clear bell. Riding gives you some build-up, but it's under control. The pitch rises as you approach the bell, and falls as you near the lathed section. Play or crash there and the sound builds up to almost gong-like proportions. As on the Distortion Hats, the hammer marks are clustered towards the bell, and become sparser as you get closer to the lathed section. This ride sounds fairly conventional, but works great with the rest of the V-FX line.



V-FX Tony Verderosa V-Wave



Catch the wave! From the side, the V-Wave looks like a question mark. The curved section is hammered, while the surface you strike is smoothly finished. It mounts on any cymbal stand, and the folded-over shape gives you two flat planes to hit, offering the option of moving the stick between

them for double-speed patterns. Striking the bottom section produces an anvil-like sound. The sound from the top is higher in pitch, but contains lower overtones. This is evident when playing dual-surface patterns. Hit the sides and the sound is more like a bell or chime. Reach up over the top and strike the curve, and you get a mix of all the sounds. Stick response is fine on the lower flat surface, but is slightly reduced on the upper side, due to the curve. This instrument allows you to stretch out and use it where you would a China, cowbell, trash cymbal, etc. It's wild!

Richie "Gajate" Garcia Cascara

Richie Garcia is well known as a performer and innovator. His background as a drummer and percussionist with a variety of artists gives him the flexibility to live in both worlds. The benefit for us is in his ability to bring that experience to life in the form of

new and interesting instruments.

The Cascara (The Shell) is a solid bronze plate, curved like a timbale shell, and made so that you can mount it on the rim of a floor tom or timbale. It sounds like a cross between a metal plate and a cowbell, with much more ring than a metal drum or timbale shell. You have

control of the ring, depending on what part of a drumstick you use. The tip gives you more delicate sounds, while striking with the shoulder or the butt produces louder sounds with more complex overtones. The density and weight of the bronze gives it excellent stick response.

Playing Latin rhythms on the Cascara is intriguing, because you have a broader and fuller range of sounds available than you would get from a cowbell. It would work as well at playing clave as it would at punching in accents. The sound is singular and rich.



Richie "Gajate" Garcia El Rayo

The El Rayo (The Lightning) is a paper-thin 14" cymbal with three finger cymbals attached by rivets. (If you imagine the cymbal like a clock face, the finger cymbals are attached at 4, 6, and 8

Quick Looks

MAPA Drumat

Almost every drummer has experienced the nightmare of having a bass drum or hi-hat slide away during a performance. Many drummers deal with the problem by lugging around a rolled-up remnant of household carpet. This can be effective, but it's generally heavy and awkward to transport.

Designed by a working drummer, the MAPA Drumat (formerly known as the Appolo Drumat) offers several advantages over carpet remnants. It's made of industrial material with a looped-pile design. (Pedals with hook-and-loop fastener strips on their bottoms adhere very well, as do rubber feet on stands.) The material is much thinner than household carpeting, so the Drumat weighs only 4 lbs., and it rolls compactly into a 2'-long by 6"-diameter bundle. A two-piece, "hinged" design permits quick, wrinkle-free rolling every time, and a permanent securing and shoulder strap keeps your hands free to carry other gear.

The Drumat unrolls to cover a 4'x6' area, which can accommodate most drumset configurations. Instead of a square or rectangle,

the Drumat has a contoured shape that outlines the "footprint" of a standard drumset. This shape also allows the Drumat to fit into corners and alcoves—which drummers always seem to be stuck into—without riding up adjacent walls. The mat's rubberized underside prevents it from slipping on smooth surfaces. Once you put it down somewhere, it's as secure as a carpeted floor.

Drumset players aren't the only ones who might benefit from the Drumat. Latin percussionists who use bass drums and kick bells could also find it useful. Parents of drum students who practice in the house might also appreciate the Drumat: It would protect carpets from grease stains left behind by bass-drum and hi-hat pedals.

The Drumat has already found favor with several touring drummers, including Peter Erskine, Ed Thigpen, and Winard Harper. It lists at \$52.95. If your dealer isn't carrying the Drumat, they can contact the distributor, HSS Inc. Or you can contact MAPA directly, at 303 Indian Trail, Cape May Court House, NJ 08210, tel: (609) 465-0137, fax: (609) 465-7532, email: mike@drumat.com. Or surf to www.drumat.com.



Rick Van Hom

o'clock.) It's thinned in the center for greater response, and there is a small amount of bowing in its shape to allow a tiny bit of air space underneath the middle.

The purpose of the El Rayo is to lay on top of a snare drum head and add a "white noise" effect to the drum's sound. This, in turn, amplifies and intensifies whatever patterns you lay down. I placed it on my snare and it basically took over the sound of the drum. There was a slight change when I turned off the snares, but the bulk of the sound emanated from the cymbal.

Although the El Rayo isn't designed to be used by itself on a cymbal stand, I couldn't resist the temptation to try it anyway.



(There *was* a hole in its center, after all.) Being careful to play it gently, I found that it produced a gated splash or "trash" effect. Because the cymbal is so thin, it might best be played with the fingers, or very gently with mallets. One serious whack with a drum-

stick might prove fatal, so high-volume live projection is out of the question. But close-miked in the studio, the El Rayo could provide some interesting accents.

Speaking Cymbally

V-FX Models	Size	Weight	Alloy	Price
Mini-Hats	12"	Med-Hvy Top/Ex-Hvy Btm	B20	\$264 pair
Distortion Hats	12"	Med-Thin Top/Hvy Btm	B8 Top/B20 Btm	\$264 pair
Crash	14"	Thin	B8	\$159
Crash	16"	Thin	B8	\$192
Mini-Ride	14"	Med-Hvy	B8	\$159
Tony Verderosa Ride	19"	Med-Hvy	B20	\$267
Tony Verderosa V-Wave	21"x9"	Medium	B8	\$320
Richie "Gajate" Garcia Models	Size	Weight	Alloy	Price
Cascara	14"x10"	Medium	B20	\$177
El Rayo	14"	Extra-Thin	B20	\$177

Your Own Wave

It's a great thing when a player not only finds a voice that speaks for him or her, but also has a hand in creating it. The Sabian company encourages their endorsers to do just that. Tony and Richie's cymbals force you to broaden your imagination and open your ears to find spots for them. Naturally, the situations for which they are designed are probably where they would work best. But it seems to me that there are other places in drumming and concert percussion for them as well. Once you hear them in person you'll see what I mean.

Beato Drumkit Dust Cover

Beato's new Drumkit Dust Cover is made of a lightweight but durable black Denier fabric. It's shaped in a rectangle, with weights at the corners. Those weights are heavy enough to keep the cover draped securely over cymbal stands and drums, light enough to keep the overall weight of the cover very low. As a result, the cover is easy to toss up and over the kit when putting it on, and won't knock anything over when you pull it off. The lightweight fabric also allows the cover to be folded into a compact bundle about the size of a small sofa pillow.

The single-bass-drum Dust Cover is 9' long by 6' wide, and is more than adequate to cover a small to medium-sized kit. If you have a kit with lots of cymbals, you might need to move the stands closer to the drums in order to cover the kit effectively. But that's a minor operation that's easy enough to reverse when it comes time to play. A double-bass size (12 x 6') is available for even larger kits.



The appeal of the Drumkit Dust Cover is twofold. Not only will it keep dust, grease, and other airborne nastiness from settling on your drums and cymbals, it will also hide them from prying eyes. This can provide a small measure of security if you need to leave your drums set up on a gig.

Whether you cover your kit for periods of days or just between soundcheck and performance, the convenience and effectiveness of the Beato Drumkit Dust Cover is bound to appeal to you (especially if you're not the type who enjoys cleaning your gear every month or so). The single-bass size lists for \$56; the double-bass size is priced at \$60. Check with your local retailer, or contact Beato USA, PO

Box 725, Wilmington, CA 90748, tel: (310) 532-2671, fax: (310) 532-4253.

Rick Van Horn

Do not play the air bag hatch.
Do not play fours with drunk accordion players.
Do not play two and four over free jazz changes.

DO PLAY VIC FIRTH STICKS

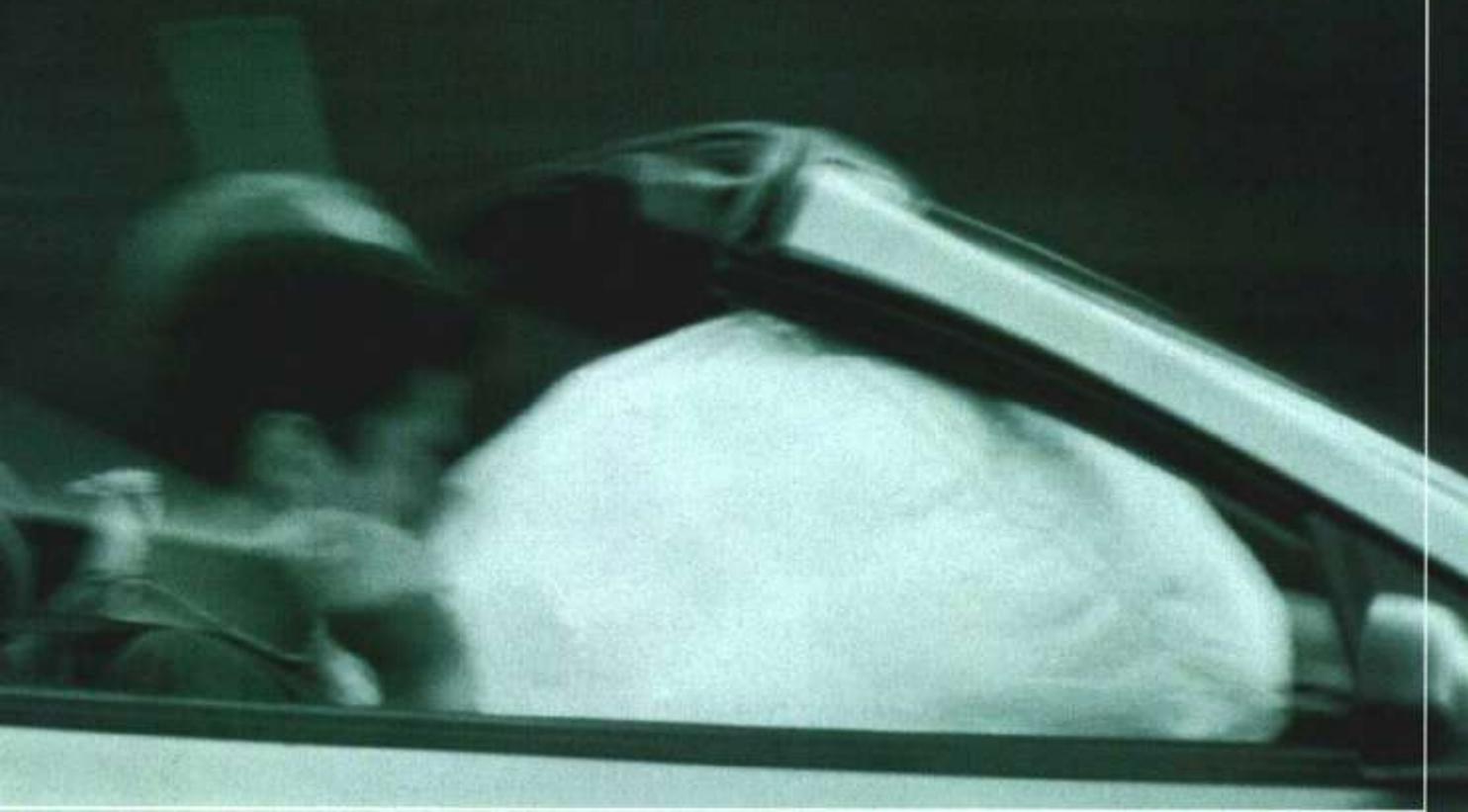
We weight-sort every pair.



Your music can be off-balance, but your sticks shouldn't be. Consistent balance, sound and feel are only achieved when your sticks weigh the same. That's why we weight-sort every pair of Vic Firth sticks to within one gram.

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No Doubt's Adrian Young &

Story by Robyn Flans

Photos by Alex Solca



311's

Chad Sexton

Brothers In Rhythm



It seems that no one is truly prepared when success hits. Some people deal with fame better than others, but one thing is true for everybody: It's a struggle. Musicians working to promote a new album can oftentimes end up being away from home for very long periods of time—away from family, away from friends. But No Doubt's Adrian Young and 311's Chad Sexton found that finding camaraderie on a tour can make the situation much more palatable.

These two were lucky. They became close friends when No Doubt and 311 first shared a bill at LA's Palace in 1993. It doesn't always happen,

but the two discovered they were similar in a lot of ways. Then the two bands played some scattered dates together in '94 before getting to really hang out when they toured together in '95 and again in '96. Adrian and Chad couldn't have been happier about it.

In the midst of finishing off their latest albums—311's new *Soundsystem* and No Doubt's tentatively titled *Artificial Sweetener*—Adrian and Chad took the time to get together at Chad's hilltop home to discuss some of the pros, cons, professional pitfalls, and sheer joy of playing in a successful hand

MD: When you meet another musician who's playing on a bill with you, do you ever think about it ahead of time, like "Is this guy going to be a jerk?" or "I'm looking forward to meeting another drummer"?

Adrian: I think it's different with each band, but if you really like the band—which is what it was for me—you look

forward to it. I was really looking forward to meeting 311 because we had their CDs and were fans before we played together and became friends.

Chad: I'm usually excited to talk to drummers. I think I might be a little nervous to meet Dennis Chambers, because I've followed him so long and seen him play a lot. I played to his records every

day back in the '80s.

MD: What is the bonding process between two musicians who play the same instrument on the road?

Chad: I think Adrian and I are a lot alike in many ways, in personality. [Asking Adrian] You're a Virgo, right? [Adrian nods yes.] I'm a Virgo too. We're similar in a lot of ways besides



When you tour with other bands it becomes a family vibe. You see them in the morning, you see them when they're performing, you see them when they're happy, when they're not doing so good—you see them when they're throwing up. But it's a family kind of thing, and I like that.

Chad

how similar we are. I think females probably do that more.

We talk about everything from basketball to music or "did you hear about that new drumhead that came out?" A little bit of drummer talk and mostly normal talk. When you tour with other bands it tends to be a family vibe because you're living with these people every day. You see them in the morning, you see them when they're performing, you see them when they're happy, you see them when they're not doing so good, you see them when they're throwing up—it's a family kind of thing, and I like that. I think it's really cool because people lose their inhibitions and you get close.

Adrian: It's very special in that way. If you're with other bands who you look forward to seeing when you get to the venue, it makes it that much more special. If it's a drag and you're avoiding the other bands, it's pretty extreme.

MD: Why would it be that way? What would be a turn-off?

Adrian: It depends. If you're really tired and you've been on the road for a couple of years straight and you're in a weird zone, sometimes you just want to do your own thing. Most people can relate to that, but some bands are all over you. They'll just walk right into your dressing room while you're trying to chill out and they start chattering at you—"Blah, blah, blah, blah, did you hear about this? Did you hear about that?"

Chad: There are such extremes on the road. People think, "What's his deal? He doesn't want anyone to talk to him?" But you just don't know what it's like to be on the road for a year straight and to try to get just one moment away—"just five minutes in the dressing room, just don't talk"—and then someone comes in and yaps at you. But really, all of



"I think drummers coming up should think about the music and their drumming, but also try to be responsible. Be responsible with your vices and with your treatment of other people. Try to be an upstanding person."

Adrian

those things are just part of the game, and we're happy to be *in* the game.

Adrian: Absolutely.

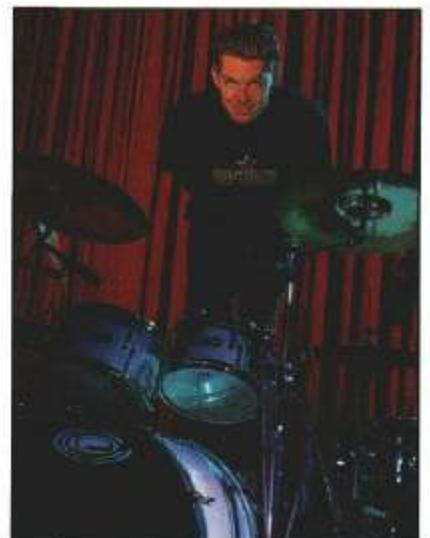
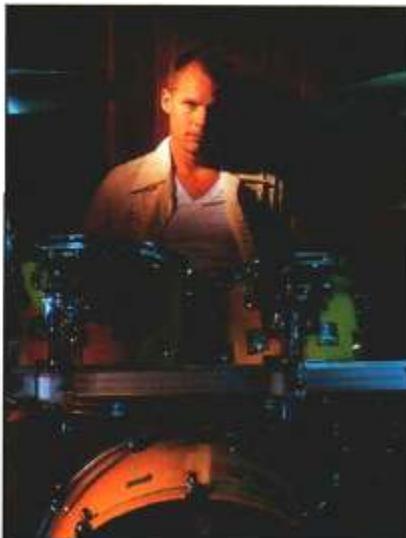
MD: You both are involved with

Orange County drums.

Adrian: I think he was first.

Chad: Was I? In '94 maybe?

Adrian: Did Daniel [Jensen] give you





Chad Sexton

311's New Soundsystem

Chad Sexton says the biggest difference in recording 311's new album, *Soundsystem*, from their previous projects was time. "We started writing for this record in '97, and it allowed us to be very thorough with what we were doing," Chad explains. "Looking back, that's probably how we could have improved *Transistor*. We could have made the songs stronger by taking more time."

In June, 1998, 311 leased a building and moved their equipment into it. They started putting the new songs together and rehearsing without having to move from one place to another. The consistency of the environment offered them a focus they hadn't had on previous projects. They worked for a year and a half,

"On *Transistor*, we would write a song, learn it, record it, and it was on the record," Chad says. "With this album, it was more like, write a song, go away from it for two months, then; come back to it to see how we like it. If something wasn't right, we'd change it. This setup gave us time for perspective. We were able to make the right judgments."

Sexton says the time also enabled him to do more with his parts. "I was able to put a good number of fills in there," he says, happily, "whereas on the other albums there really aren't a lot of fills. They're just grooving, rock-oriented records."

One of the new tunes, "Life's Not A Race," Sexton describes as "along the lines of Santana"—a little out of the ordinary for 311, but definitely a favorite. Another interesting track is "Evolution." "We wrote it pretty quick, so it came together magically," he says. "What I did on the drum part was something I had done a little bit on the first record—having two drum parts going. I recorded it one time through on one take and then I recorded another."

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Adrian: Did Daniel [Jensen] give you your snare drum first at the 5902? [The 5902 is a club in Huntington Beach, California. Chad nods yes.] Later that year Daniel gave me a snare drum.

MD: So when you met, you were already both using those drums?

Chad: No, we met in '93 and we were both using another same drum company. There are a lot of similarities between us.

Adrian: We had the exact same drum-set at one point I think.

Chad: Yeah, same color and everything.

Adrian: And we both had short blond hair.

Chad: [They laugh.] Lots of similarities.

MD: Do you talk about equipment when you're together on the road?

Adrian: We do a lot when Daniel is around.

Chad: Yeah [laughs].

Adrian: But we really talk more about girls and life and stuff like that.

Chad: We really are more like friends. I don't think we ever talk about drums. Maybe on occasion we'll talk about Orange County—what I'm going to get or the new set he's getting, that's it.

The Sexton Solution

Drums: Orange County Drum & Percussion in custom blue finish

- A. 6x12 snare (20-ply with holes)
- B. 6x14 snare (20-ply with holes)
- C. 7x8 tom (6-ply)
- D. 8x10 tom (6-ply)
- E. 9x12 tom (6-ply)
- F. 12x14 floor tom (6-ply)
- G. 14x16 floor tom (6-ply)
- H. 18x22 bass drum (6-ply with reinforced edges)

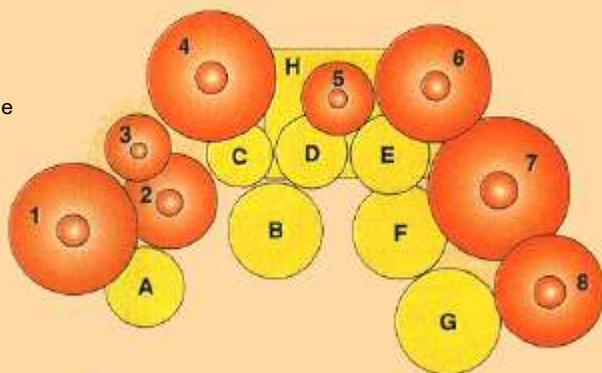
Heads: Remo coated Ambassador on 12" snare, Falams K on main snare, clear Emperors on tom batters with clear Ambassadors on bottoms, clear Pinstripe or coated Powerstroke 3 on kick batter

Cymbals: Zildjian

- 1. 20" Oriental China Trash
- 2. 14" A Custom hi-hats
- 3. 8" A splash
- 4. 20" Pre-Aged K Dry Light ride (used as crash)
- 5. 10" Oriental splash
- 6. 18" A medium-thin crash
- 7. 22" Ping ride (with brilliant finish)
- 8. 17" K Custom Dark crash

Hardware: Pearl

Sticks: Vic Firth 3A model with wood tip



Adrian Young

Following Up A Major Hit

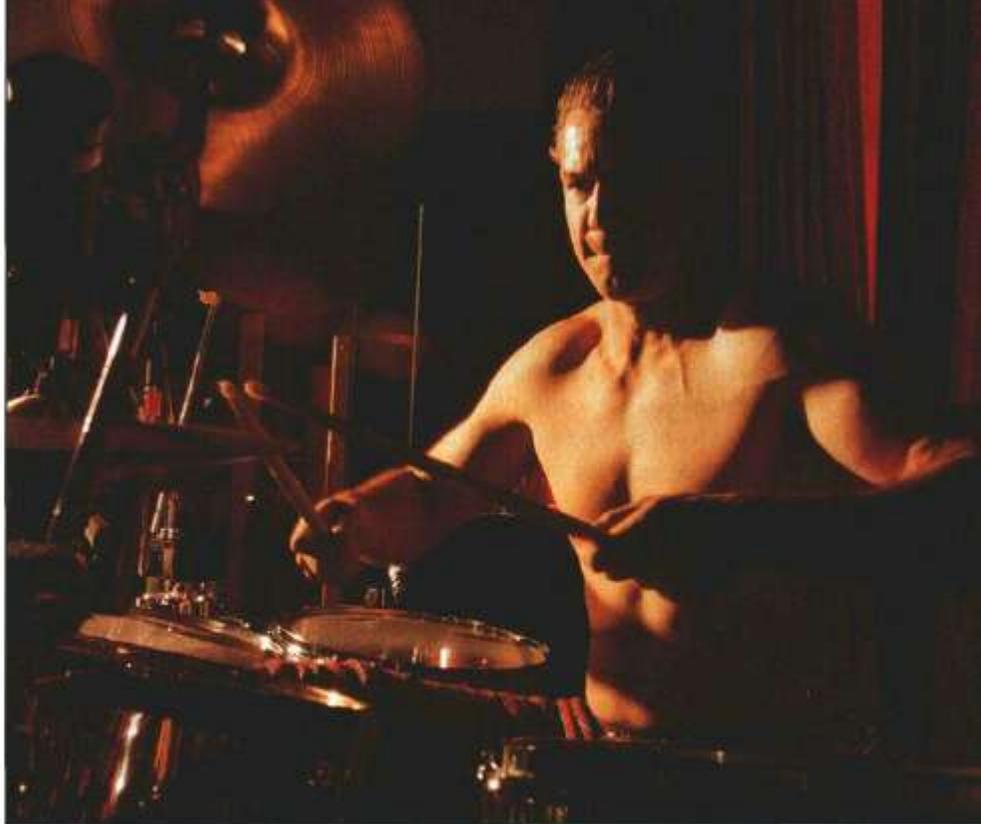
There's no doubt about it—a hit record makes an easier time of it for a band for their next project. No Doubt was able to work in the plush, relaxed atmosphere of Royaltone Studios, where they could move in if they wanted to. But on the downside, the fame they established with their last record, *Tragic Kingdom*, made it necessary for the group's members to stay out of sight and work in an environment hidden from fans desperate to be near them.

Even with all of the trappings of success and the pressures of following up a successful album, the members of No Doubt have stayed focused. While in the studio they even made time to work out in the studio gym. "We're trying to stay in shape," Adrian says at the tail end of recording their tentatively named new album, *Artificial Sweetener*, due out the beginning of 2000. "In order to do a good, energetic show, we're going to have to work on ourselves in the off time, because it's not going to come easy anymore—we're all getting close to thirty. We lift weights, and Mike Heatlie, our trainer, takes us running."

Adrian was proudest to show off his drums, set up on a 2 1/2'-high riser. "We were demoing tunes at SIR with engineer Sean Beavin for a few weeks before we went in to record," he says. "He put me on a riser set up alongside large subwoofers, and ran some of the drums through those, full blast. I really liked the way it made the demo sound, so I took the idea over to Royaltone."

"It has some intangible quality, to the low end especially," explains current No Doubt producer Glen Ballard. "It seems to give it a little more depth. If you're just on the floor, even if it's floated, it's not going to have the same flexibility that the stage does. I think somewhere within that flexibility some other air is

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We're not intense talkers: "Do you think that Zildjian cymbal is a little too thin? Shouldn't it be medium-thin?" [Adrian laughs.] We're not shop talkers like a lot of drummers are, and I know my main reason for that is because I worked in a drum store for five years and it was shop talk, shop talk, and more shop talk, with guys rolling every stick. I'm pretty picky about my sticks at this point too, but at the time I was thinking, "Man, everybody in here is just too picky. Just hit the drums."

MD: When you're in one of those zones where things are difficult, you really

need a support system, somebody to talk to. Is that hard to find on the road?

Adrian: It depends on whether you're lucky enough to have that in your own band. Some bands can't do it because there's too much tension, but I'm assuming that Chad has that. I know that I have that within our group.

Chad: But males don't usually go, "In order to be more mentally healthy I need to say what's on my mind."

MD: But you obviously know that to be true, or you wouldn't be saying it.

Chad: I know that, but males in general don't think about that. I realize that's

Yo Adrian, Nice Drums

Drums: Orange County Drum & Percussion with white sparkle finish

- A. 13" timbale
- B. 7x13 20-ply quilted maple snare with hot pink finish ("The Princess")
- C. 6x10 tom
- D. 7x12 tom
- E. 12x14 floor tom
- F. 14x16 floor tom
- G. 18x22 bass drum

Electronics: Hart Dynamics AcuPad and sampler

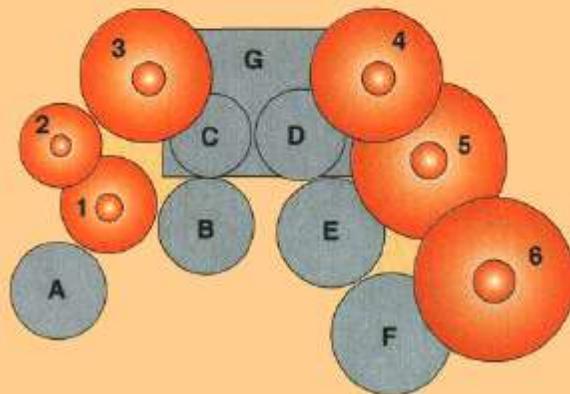
Hardware: All Tama, including Iron Cobra pedals

Cymbals: Zildjian

- 1. 13" hi-hats (New Beat top, Quick Beat bottom)
- 2. 10" A brilliant splash
- 3. 18" A Custom crash
- 4. 18" A Custom crash
- 5. 21" A Mega Bell ride
- 6. 22" Oriental China Trash

Heads: coated Emperors on snare and tom batters, clear Emperors on timbale and kick batter

Sticks: Zildjian Super 5A model with nylon tip



the healthiest way to be, but it's just not that present on the mind. I mean, I get homesick and I miss my puppies and I miss sleeping in my own bed.

MD: Do you remember being a kid and dreaming what it was going to be like to be in a successful band?

Chad: Here's the difference: It's not easy. When you're growing up and you think you want to be a drummer in a successful band, you think all you're going to do is play drums. Wrong. You're going to play drums, but you're also going to have to do a photo shoot from 10:00 in the morning to 1:00 the next morning. You're going to have to film a video. Believe it or not, it's work and it's stressful. Everyone thinks, "I'm going to get to play drums, it's going to be so much fun." But when you have to go into the studio and the pressure is on to deliver, it's tough.

MD: Is it close to what you thought it would be, Adrian?

Adrian: I don't know. I didn't really have high goals. I just wanted to sell out clubs across the country. I didn't really have expectations.

MD: You got more than you fantasized, which means you didn't envision any of that responsibility. What's the downside of success?

Adrian: Everyone else around you, like friends and even family, sometimes really can't relate. No one really knows what it's like unless they're there doing it.

MD: What don't they understand?

Adrian: It's hard to explain, but I guess the hardest thing for me is that the perception is that you've changed. And I'm sure there is a little bit of that, but...

Chad: ...everyone is changing at the same time with you...

Adrian: ...if not more. There's an awareness factor that really gets old. For me, I look forward to getting grounded again, which means staying at home for a long time and hanging out with friends and doing what I normally do.

MD: And *they* haven't changed toward you?

Adrian: I think initially people did, but after a while it became normal. It's like a balloon and then the air comes out.

Chad: It's acceptance.

Chad Sexton

311's New Soundsystem

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er track. Some things are together and some things play off of each other. I call it 'stereo drums' and I think a lot of drummers will enjoy that."

Playing that tune live might present a problem, but Chad makes it clear that's not reason enough to hold back on the idea. "Just because sometimes you can't transfer it live doesn't mean you shouldn't do it in the studio," he asserts. "That limits you. I'm not one to play with a DAT tape, but we may bring in a little bit of electronics where I can be triggering some stuff. I'm going to have to think about the live thing."

Although he admits to being a tad "anal" about his playing, the luxury of time has allowed Chad to be truly satisfied with this album. "I'd do a take and come in and everyone would say, 'Hey, it's fine,' but I could hear little fluctuations here and there. Everyone says I'm picky about my playing, but I've learned that I want it to be right."

"Chad is a perfectionist by nature, and there's nothing wrong with that," says producer Scotch Ralston. "The other guys aren't as particular. They're like, 'Well, it sounded good. I like it.' I think Chad really cares. He listens to it

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"00.1% You gotta leave it a little funky."



Freedom of Choice. Freedom of Expression.

MAPEX

Adrian Young

Following Up A Major Hit
continued from page 57

getting moved in the low end.

"The drums are the backbone of the tracks," Ballard continues. "And if you don't get that right, you're flawed from the very beginning. It's like the DNA of the whole thing. The drums have to be right on a lot of levels—obviously time and tone are important aspects, but also they have to be part of the song. Adrian is always thinking about how to serve the song and how to get from point A to point B with the lyrics, melody, and what everybody else is playing in mind. He has a very mature and seasoned approach to it. He has a real good sense of arrangement and he's interested in all the details. And he's at the real center—the motor—of every track."

Young puts a great deal of thought into the songs because he says he doesn't like to repeat any parts. "We have more slow songs on this album than on the last one," Adrian says, "and I didn't want to do the 'Don't Speak' drum beat again. 'Home Now' has a little signature thing I did on the last record, though. When the chorus hits, I play the snare drum on all four counts, which is a similar beat to 'Spider Webs' and 'Sunday Morning.'"

One thing Adrian says he did on the new

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Adrian: Totally.

Chad: I don't really have that problem because we're not as big as No Doubt, especially worldwide. Adrian has dealt with ultra-awareness. I can go anywhere and no one knows who I am.

MD: So when it becomes stressful and you've been away for a while, does it help to play a gig just to blow it out?

Adrian: I could use a gig right now.

Chad: You think *you* could! I could use a gig right now. My last show was January '98.

Adrian: October of '97 for me.

Chad: Are you serious?

Adrian: We did one show in Hawaii in '98.

Chad: I had no clue you guys had been off the road so long.

Adrian: We're going to do a little one-week California run of clubs—no hype, no nothing, no production—just play. We should do that together.

Chad: We're doing the same thing, although we're doing a whole tour of clubs across the states from October to December. Everybody would love to play

with you guys. You guys should take us to Europe.

MD: What happens when you don't play for this length of time? It sounds as though it's quite frustrating for you.

Chad: To this point it is. At first it was fun to have the break. How about you, Adrian?

Adrian: Absolutely. The break was necessary.

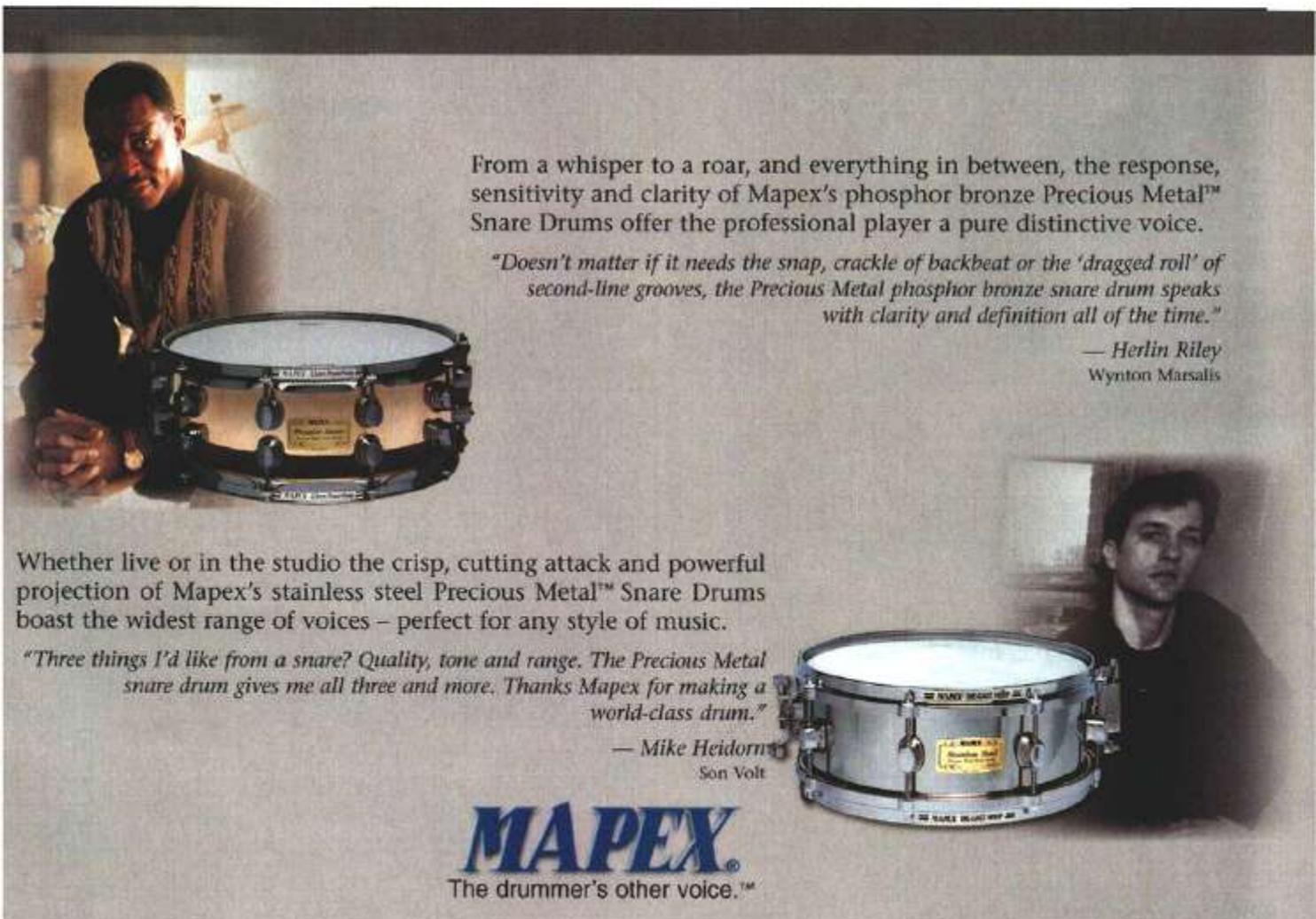
Chad: And then we were working on our record, but the last couple of months I'm going, "Let's go, man." I'm getting antsy.

Adrian: We were going to do a club tour across the States in November and December also, to support the launch of our record, but now our record is not going to come out until next year. We have some more songs to record.

Chad: That sounds like you're being too picky. That first song you played for me, "New," is killer.

Adrian: That's not even going to be on the record. It's just for the soundtrack to *Go*.

The main problem is that we have nothing to look forward to for the rest of the year, except for going back in the studio a little here and there. That's why we decid-



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ed just to get into a bus and go up and down the West Coast. We just have to play, because ultimately that's what we are—players—and I think you guys are too. It's the live shows that got us here in the first place. I'm not very happy.

Chad: Those are hard things to deal with, and it's all beyond your control. I know how you feel. One of the songs I thought should not be on our record got put on the record. I felt so bad that day because that tune will be on there for my lifetime. They may not be printing the CDs in twenty-five years, but *I'll* have one. Those are hard decisions, but I realize I just can't win them all. There has to be a compromise.

MD: You have to be philosophical when those things happen.

Chad: Yeah, be upset for a day, but then get on with the positive. That's what I have to do, otherwise I become a negative asshole.

Adrian: That's how bands stay together for years and years—being reasonable and compromising.

MD: Were you feeling that your playing was becoming stale at the end of your last tour?

so much that he can hear a bug flying by, and that's a good quality to have. It's cool to see someone in the band care so much about the album and pay so much attention to detail. Sometimes people just let it slip through the cracks and it costs them in the end."

One of the tracks Sexton spent a lot of time working out was for a song called "Livin' And Rockin'." "It's also a little bit of a different song for us," Sexton explains. "We started it out by doing what you would call a fast punk beat against a kind of grooving rock riff. It was really fast, which is something we haven't really tried before. We'd been mainly laying back in the pocket, getting funky and hitting heavy grooves. We pulled it off, but every time we

Adrian: Even if it was feeling stale, I know I was getting better just because I was playing every day.

MD: How does taking a break—in smaller doses—help your playing?

Chad: It prevents you from getting burned out. Sometimes when you play for a year on tour, you get stuck in certain ruts of doing the same fill in one spot. [Adrian laughs.] Everyone does! Now I'm so anxious to play songs from our first record

heard it we felt it sounded a little erratic. Originally I did it in triple time, which was *really* fast. Then I did it over in double time, and now I'm happy with the drum beat I came up with. It has a lot of what you would call inner beats, along the lines of drum 'n' bass music, which has recently made a big splash.

"When I come up with my parts, I try not to over-think it," Chad explains. "I don't like to have preconceptions. If it's obviously reggae style, then yes, I'll go reggae style. But I don't like thinking about my part before I play it. I like hearing the riff or the part and when we're putting it together, I just start playing. It seems more natural for me. That way I'm not forcing anything."

because I wonder if I even remember them. I haven't played them in so long.

Adrian: I know them.

MD: You know them?

Adrian: I know their first album because that's one of the tapes I play along with. I think everyone has their main CDs to warmup with or to play to just to get away from their own group, and that's one of mine.

MD: Can a break be too long?

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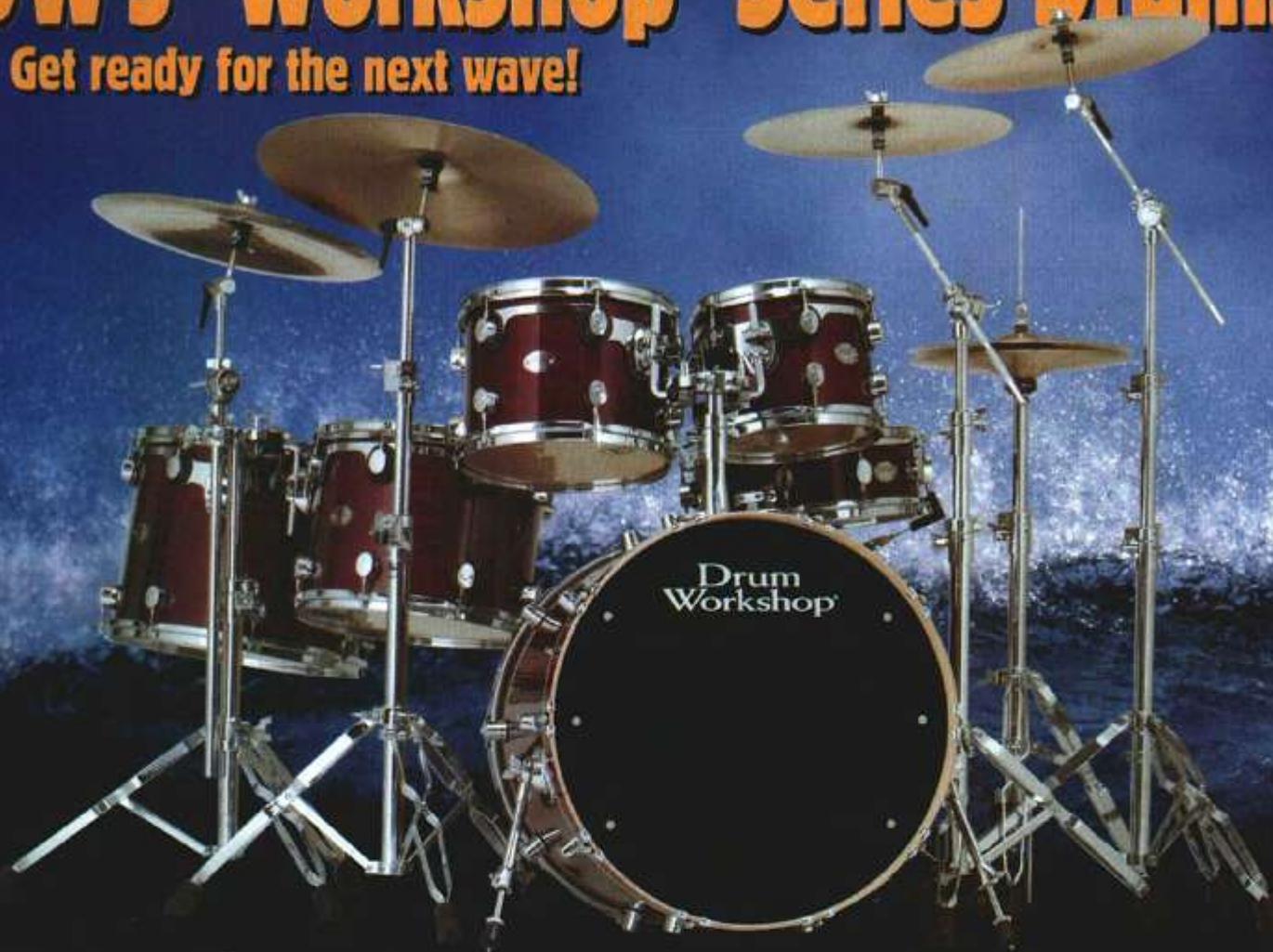
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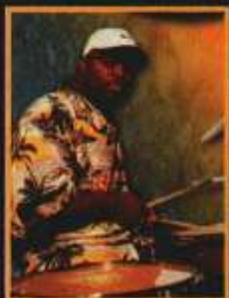
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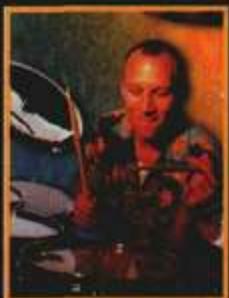
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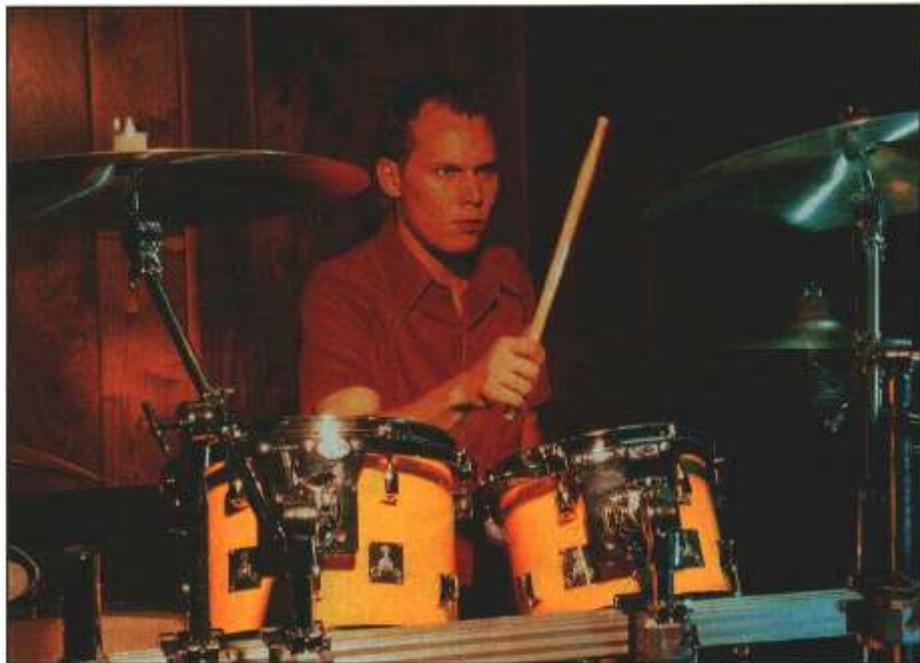
Chad: Sure, but I've been playing some. To do the studio, we rehearse as well. We'll rehearse twelve songs each day and then we'll do the studio. It's not like that every day, but we were practicing five days a week and I could see an improvement.

MD: How so?

Chad: I can't really explain it, I just feel better about it. I feel like a more mature player now. It feels like I don't have to try as hard. It's like, "Don't over-think it now because you've done it so long that it's second nature, so just have fun."

MD: What about the long break for you, Adrian?

Adrian: For me it's more mental because I've been playing in my wine cellar on that old red kit, which stays down there permanently. I go down there and just play to other stuff or work on the parts I'm going to record, so I'm still playing. And I try to do little things here and there. I went on tour with The Vandals for a couple of weeks in Europe [summer of '98]. I like to step up to challenges, like trying to play with other bands who have good drummers. Josh Freese couldn't go and they're all friends of mine, so I tried to fill Josh's



shoes, which is very hard to do. I've played on a couple of outside records, just stuff outside my element to try to improve myself.

MD: I spoke to you at the end of your tour and you were fried. I guess you forgot how painful it is because you want to go back

and do it again.

Chad: Touring is one of those things that seems better when you're remembering it than when you're actually going through it.

Adrian: I just don't want to go back out for twenty-seven months. If I went out for a year I would be stoked. It would be great.

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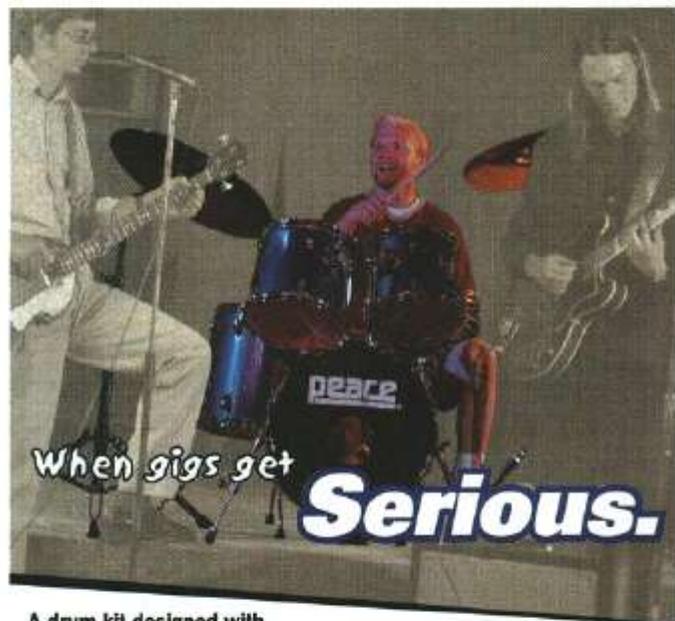
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MD: And what if it mushrooms like the last one? You didn't expect that to go twenty-seven months.

Adrian: We won't be playing catch-up. We're already going to know, right off the bat, if it's going to be happening. And we'll have the tour planned out instead of, "Oh, it's getting big in Australia, we have to go there now." We played catch-up last time.

But road memories are irreplaceable. It's weird because I see some of these older

bands that go back on tour, and sometimes I think, "Oh no, I don't want to see a fifty-year-old version of this band I liked." But they don't give a shit because they want to do what they want to do, and maybe they're not rocking as hard at fifty years old, but the road has drawn them back in. If there's an audience, it's like, "Who cares—I'm going!" It's one of the few professions where you can get a major rush at fifty like you did when you were twenty.

Chad: When I saw Bad Brains at the House Of Blues...

Adrian Young
Following Up A Major Hit
continued from page 59

album that he hadn't done previously was ride the floor tom. "I played 8th notes on the floor tom with the snare on 2 and 4 on 'Comforting Lie' and 'Home Now.' It gives the tune a lot of drive."

Adrian says one new tune in particular, "A Simple Kind Of Life," was a magical creation. "It was kind of a last-minute jam, but now it may end up being a single," Young says. "Another one I really like is called 'Bath Water,' because I've never really heard a song quite like it. It mixes reggae with kind of a '40s swing feel. The verses are a reggae thing and then it goes to a swing thing in the choruses. It's a real melding of styles.

"Another interesting song we did is called 'Under Construction,'" Adrian adds, "but that might not make the record. The bridge goes back and forth between 6/4 and 5/4 and the rest of the song is in 4/4. 'Staring Problem' is in 4/4, and on the bridge I go to 6/4 and everybody stays in 4/4. I tried to turn the beat around and it ended up becoming a 6/4 pattern without my even thinking about it conceptually. It just evolved naturally."

Ballard says that despite the organic approach, the recording was very organized and focused. "We had three weeks of pre-production, and we really nailed the arrangements down. So when we came into the studio, there was a real clear sense of what we were trying to accomplish. We ran the song down two or three times and then fine-tuned the drums. Then it took the band one or two takes. It's remarkable.

"Many of these songs are over 150 beats per minute, and Adrian's stamina and focus is impeccable," Ballard adds, clearly impressed. "His time is great from start to finish. We're recording on a Pro-Tools platform so there's all kinds of manipulation we can do to bring something into perfect time. But we haven't needed to do it at all. There's a little bit of the human give and take around a click, but for all intents and purposes, it's dead-on. It's been efficient because we're able to put up six or seven snare drums, try them all, and then whichever one we feel is the one, we go to it and Adrian carves the track. I think the listeners will appreciate that every song has an interesting drum sound, but it's not over-hyped—it's real. It's got an organic sound."

"I think we hit another level with this album," Adrian concludes. "Not to come across like I'm patting us on the back, but I really feel like there are no other records out like this one. We're not going to sound like every other band on the radio. We have a sound, but it's really different music."

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Adrian: ...ahhhh!

Chad: You saw that too. How magical was that!

Adrian: It was amazing. It was the first time I got drawn into the pit in maybe five years. It was bitchin'!

Chad: Those guys are forty to forty-five and they're playing punk rock that could rival any band of eighteen-year-olds.

Adrian: It's very rare to see people that age pull off punk, though. It was the best show I've seen all year.

Chad: Me too. It was unbelievable. I loved

KISS last Halloween too. I was a huge KISS fan growing up. We opened for them, too. Imagine me growing up, listening to KISS, wanting to be in KISS, and then opening up for them.

Adrian: Where was that?

Chad: Madison Square Garden, when they first started doing shows again.

MD: Adrian, you fell into a major touring pitfall last time out. Can you talk about it?

Adrian: As far as boozing it up? Yeah, I'd say for the last year I drank every single day.

Chad: Wow. It can get like that.

MD: Didn't it affect your playing?

Adrian: Not at all. I wasn't stumbling onto the stage or anything. And after a while it's like if I drank a six-pack, I'm not drunk anymore. It's like anything else where you need more and more after a while.

MD: Wait a minute; is this good?

Adrian: I would say no, but...

Chad: ...but then you don't know how somebody is going to react if they don't have that outlet.

MD: Is there another outlet you can find, because not everyone is going to be able to handle alcohol even as well as you handled it.

Adrian: You mean, they'll step it up to hard drugs?

MD: Or it just becomes a lifestyle you can't stop.

Adrian: Fortunately I could stop and I'm stronger now.

MD: But is there some other, more positive outlet?

Chad: The only thing I could possibly see, which is almost impossible on big tours, is to make sure you get enough breaks. But the problem is when we go on the road, we take out a whole crew and equipment and lights and we have to pay for all of that. And that means constant touring. The only remedy is to get off the road, slow your brain down, do some deep breathing, and clear your thoughts. But you don't always have that option.

Adrian: When your record is doing well, you have to be out there pushing it. It just helps the record the more you're out there when it's happening.

MD: So many musicians complain that the hardest part about the road is sitting around for so many hours just waiting for that two hours on stage.

Chad: You *think* you're sitting around, but when we finish a show, we might be getting to bed at 4:00 in the morning, and then we get up at noon. Then we go to catering and eat. What's next? Soundcheck. And then what? We have to do an in-store, so we get in the van and drive to an in-store. Then there's a radio interview because they're playing our record, and then we have the show. And we just want a moment to ourselves, so we go to the dressing room, but then there's a meet-and-greet after the show. Hours sitting around waiting to play is a big misconception.

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Adrian: If you have a hit record, you're doing promotion all day long.

Chad: So it becomes stressful and you choose several different options to alleviate your stress.

Adrian: Girls help. The funny thing is that Chad and I always had girlfriends at different times. I don't think we were ever single at the same time while we were traveling together, which was kind of a drag, so it would be extra fun to be single at the same time.

Chad: Girls help, also having a masseuse on the road might help alleviate your stress. But a masseuse can only ease the tension your body is feeling physically. Your brain needs to unwind too.

MD: So you need a shrink on the road.

Chad: [laughs] That's a good idea.

MD: Can having a buddy help?

Chad: Sure, but as you can imagine, even though Adrian can talk to me, at the end of the day, man, he probably just wants to hear nothing. It's like, "I was at the radio station, I did the soundcheck, I played the show. Now I don't want to talk to anybody. I know I have problems, I know I have issues to deal with, but I'm closing up shop for the evening." And just like he said ear-



lier, there's no way to explain it unless you're there, and even if you're there for the first two weeks, that still doesn't explain how weird it gets in the sixth month.

MD: Or twenty-seventh.

Chad: I can't even imagine that. By the sixth month I start losing it.

MD: Do you sit in the wings and watch the other drummer on the road?

Adrian: Oh yeah. I love to watch the other drummers play, especially the ones I like. It's rad.

MD: That's not the time you want to go off into a cocoon?

Chad: That's when most of the energy is

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going off. There are 5,000 to 10,000 people in there, there's tons of energy, and it's a good time to be a part of that.

Adrian: You can also step outside of yourself. You're not talking to anybody. You're just standing there, watching something. You're into somebody else's thing at that moment.

MD: Do you travel with practice pads?

Chad: Mine's usually in my dressing room. It's just a little pad, although I did buy a whole drumset pad.

Adrian: So did I.

Chad: Did you really?

Adrian: It's in the dressing room.

MD: What do you do on them before the show?

Chad: I just take fifteen minutes to warm my hands up.

Adrian: Same thing. I'm not going to learn any new licks on the pads, but it's great for warming up. By the way, I want to see your drum room. We had the same guy build our in-house drum rooms.

MD: What's the purpose of your room?

Chad: It's soundproof so I have a place to practice up here, because even right now, it's quiet outside and at night it's even qui-

eter.

MD: So you actually practice?

Chad: I have to tell you, I've never practiced at home, not yet. I have a few different sets and I have my set at the studio and I was playing five days a week for the record. Now I am going to utilize this home setup before I go on the road, *before* our rehearsals officially start. I'm going to practice our new songs. When I take a break for two months and then I come back to the set, phew, it sucks. It's like reconfiguring your hard drive on your computer. You have to reconfigure your body—everything. I don't want to start like that in rehearsal. I want to have some control before the band gets together.

MD: Adrian, you actually do woodshed at home?

Adrian: It's pretty much the same—I only do it when we're not in the studio recording. If there are weeks when I'm not playing, I'll go down to the wine cellar and do it, because I don't like that feeling of getting on the drumset after not playing for a while. I try to avoid having that feeling as much as possible.

MD: With all the experience you have

under your belts, have you any words of wisdom for the younger drummers out there?

Adrian: I don't need to tell anybody about having a passion for drumming. I'm sure we all have that. But on a personal level, I think drummers coming up should think about the music and their drumming, but also try to be responsible. Be responsible with your vices and with your treatment of other people. Try to be an upstanding person. And don't let any drugs get a hold of you.

Chad: I want to say that even though we've talked a lot about how crazy it can get and the pitfalls, we are very happy playing drums and being able to do this for a living.

When I look back to 1992 when we first moved out here, and then think about where we're at now, I'm so thankful that I can do this and have a great time and live pretty well and make up somewhat of my own schedule—at least until we tour. There are a lot of benefits—90% of it is incredibly positive. There can be a lot of problems on the road, but you always gotta come back to the fact that you could be a 7-11 man. This is great!



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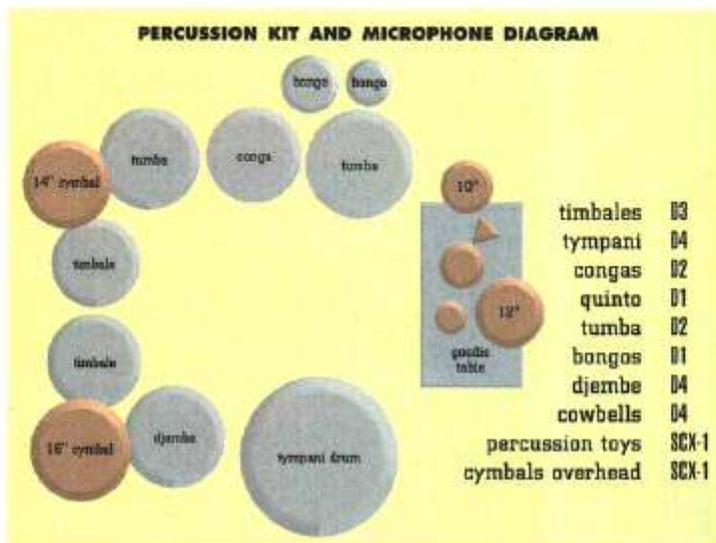
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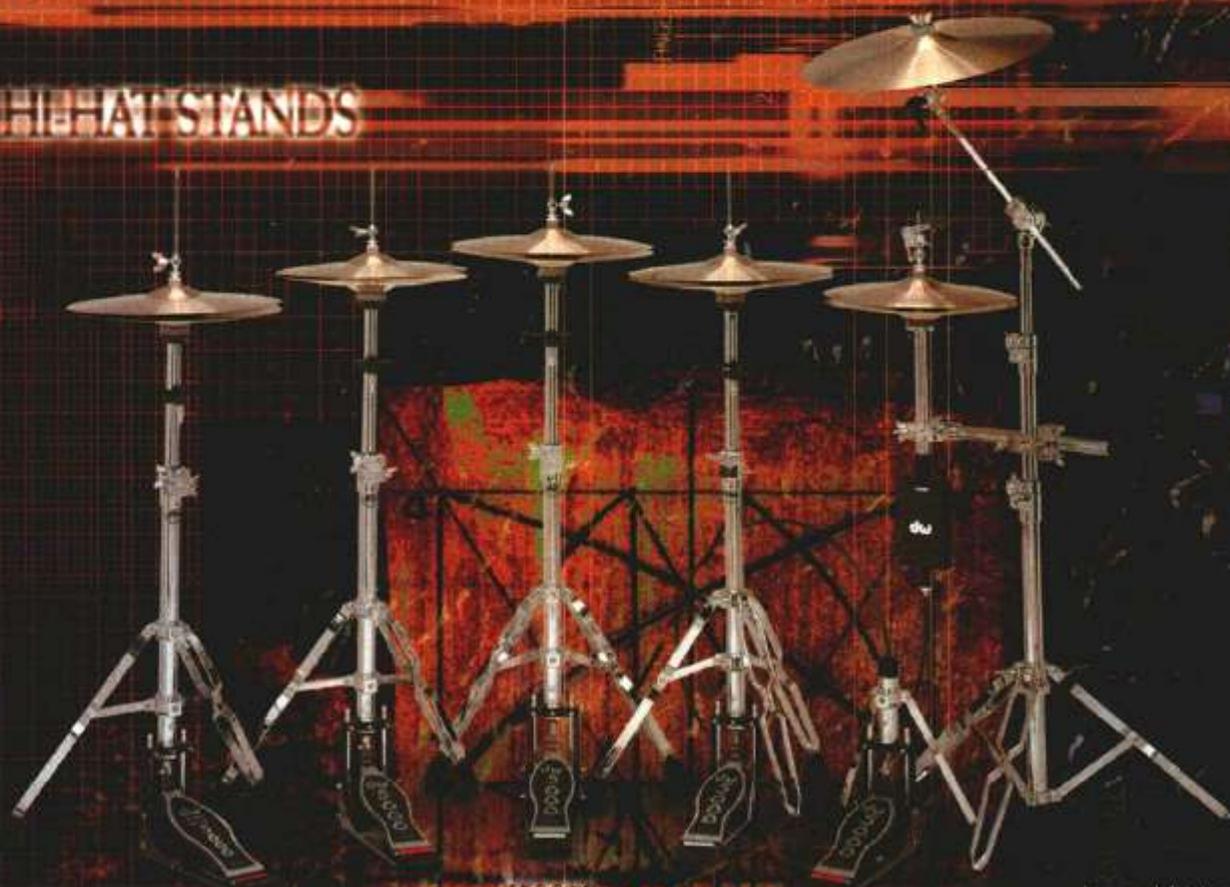
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The cornerstone of all drumming technique is the single-stroke roll. It *certainly* is for the superstar drummers just mentioned. But will working on singles get you to their killer levels? Maybe. Maybe not. But we guarantee that working on your singles *will* help you to play better, faster, and more accurately.

To help you get your singles together, we went to two recognized experts on the subject: drumming legend Billy Cobham and rudimental master (and leader of award-winning drumming troupe Hip Pickles) Chet Doboe. These guys *know* how to build chops. Try their suggestions, tips, and exercises. Then get ready to blaze!

Developing

I remember religiously practicing single- and double-stroke rolls, paradiddles, triplets, and Lesson 25s over and over in an effort to make my performances with these patterns easier to control. After some time I found that a few of these rudiments found a more dominant place in my personal repertoire than others. One of these is the single-stroke roll.

Let me make the point, though, that I feel it's important to play *all* of the rudiments well. That's your foundation. But I also realize that the single-stroke roll is more "universally used" than patterns like the double-stroke roll. That's mainly due to the fact that singles can be applied with a greater concentration of power.

As easy as playing clean single-stroke rolls may appear, looks can be deceiving. There's a major amount of concentration involved in performing this rudiment. Whether sustaining it for short or long periods of time, single-stroke rolls *must* be played evenly from both sides of the body (starting with either hand). This takes diligence!

I used to spend a good portion of my practice time in front of a mirror with a pillow or practice pad, a pair of drumsticks, and a coin. I'd tape the coin to whatever surface I was practicing on—the pad or the pillow—and practice on it. I started with a 500 piece, and over time used smaller and smaller coins, ultimately getting down to a dime. This really helped to focus my concentration and make my stroke much more accurate. Plus I would do this using large, 3S parade sticks. *That* will get your chops up!

Watching your movements in a mirror is also highly recommended. This helps you to see how even and smooth your motion is.

The objective is to control the full motion of the stroke—the total movement. I'm not simply talking about how fast a pattern can be played; I'm talking about

Your Single-Stroke Rolls

by Billy Cobham

having complete control of the sticks. And having that control allows you to extract a certain kind of sound from a drum. Developing technique and pinpoint control helps me present the ideas I want to present. It helps me play for tone as well as for speed.

When developing your single-stroke chops, it's very important to find ways to isolate the muscles and tendons in the forearms, wrists, and hands, just like you'd isolate other muscle groups if you were working out. One method I've found to be extremely effective in isolating the muscles when working on hand technique is to place a book or two under the armpits. (I use telephone books.) This really focuses muscle development. Doing this simple thing helps your technique, it reminds you to sit straight, and most importantly it helps you develop a sense of power over your singles.

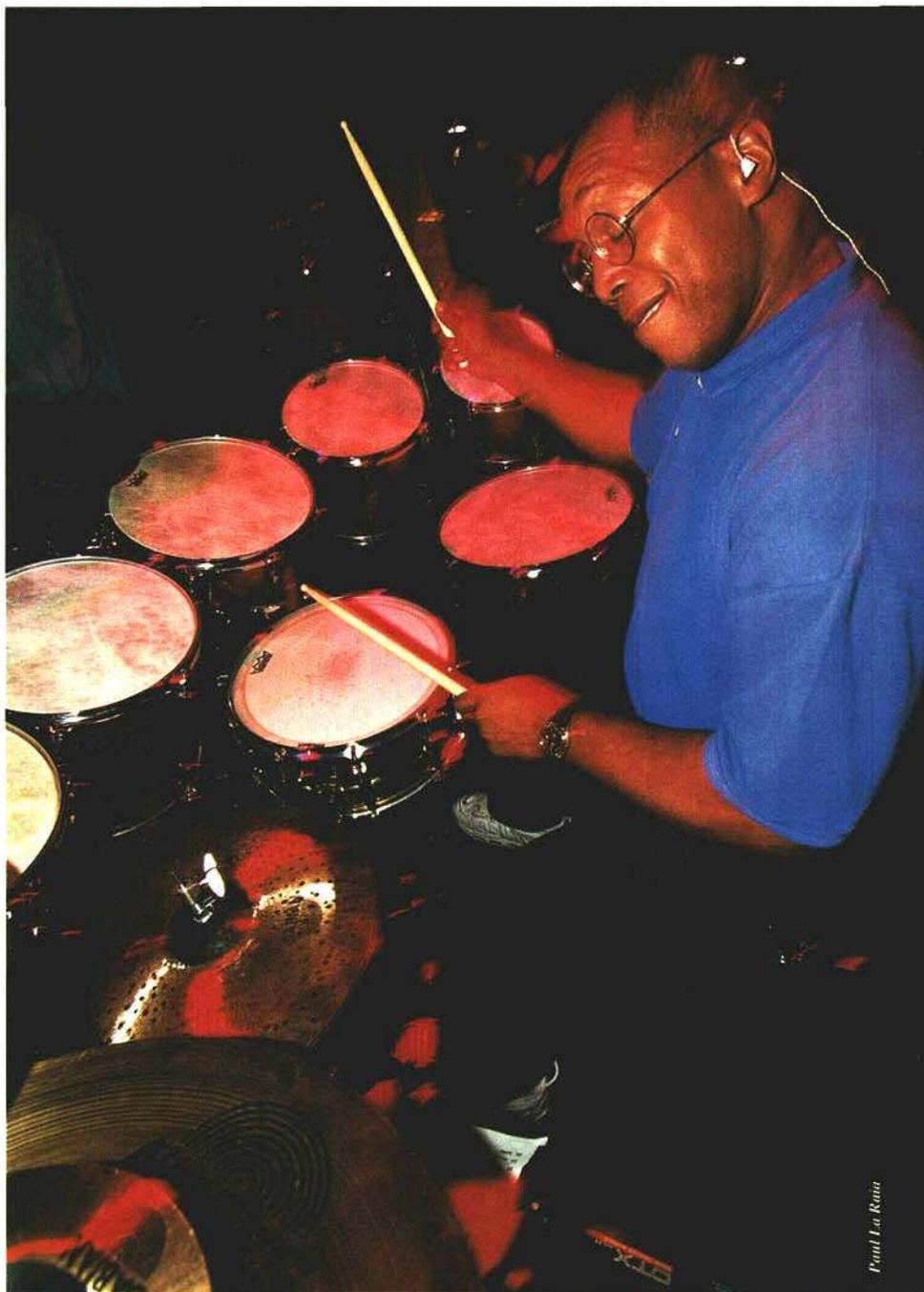
One other thing to keep in mind when applying technique to the drumset (or even to one drum) is the types of grips you employ to achieve your musical ideas. This all becomes part of your personal concept. For instance, I'll use a modified French grip (thumbs-up, timpani-style) to sustain longer, more finger-controlled rolls. I also favor the French grip when I run patterns from left to right on the kit. But when I play from right to left, I favor a German grip (palms down). And I employ a modified French/German grip to play single-stroke patterns when incorporating *piano* and *pianissimo* dynamic levels. So there are a lot of options to keep in mind. [Editor's note: We'll further investigate the concept of grips and their applications in a future article.]

Chet Doboe has put together a group of practice disciplines for this article that I think makes good sense. Once you build some facility with these exercises, I highly recommend that you add your

feet, playing a simple pattern like four beats on the bass drum and 2 and 4 on the hi-hat. This is a way to develop your inner clock and use it as a metronome.

It's also a practical way to get started thinking about ways to apply single-stroke ideas to the drumkit.

Best of luck with your drumming!



Paul LaRocca

The Exercises



by Chet Doboe

The alternate single-stroke roll is the most basic technique that we can play on a drum. Yet singles can be very challenging to develop speed and control with. I'd like to present some of my favorite, most effective exercises for building single-stroke-roll chops. With persistence and daily focused practice, the following exercises can become powerful tools to advance the fundamental skill that makes up so much of our drumming repertoire.

Success with these exercises is predicated on three factors:

1. Desire to take "singles chops" to a new place.
2. Persistence to work these exercises on a *daily* basis.
3. Always practicing with the intent to play as relaxed as possible.

Finally, be sure to use a metronome or a drum machine as a major tool to help you drive faster singles, improve your accuracy, and monitor your progress.

Exercise 1 Running Down Single Strokes

For starters, let's open our single-stroke-roll Workout sessions with the traditional and effective technique called "running down the single-stroke roll." Simply start playing single strokes very slowly (approximately 50 bpm), *gradually* increasing your speed (*accelerando*), taking one minute to reach your peak speed. Hold this top speed for twenty to thirty seconds. (This can be quite challenging.) Then, gradually reversing this process, slow down your roll, again taking one minute to bring the tempo back to 50 bpm.

The beauty of this technique is that we use the natur-

al force of momentum to improve our speed. It's like walking down a steep hill. As we walk down the hill, gravity forces us to move at a faster pace, and as we continue, our momentum pushes us to even faster speeds.

Keep your muscles relaxed and allow your "hill" (momentum) to push your roll. Don't force it; allow the roll to evolve. I recommend doing this process two times in the beginning of each single-stroke-roll workout and two times at the end. (Note: Do not use a metronome for this exercise.)

Exercise 2 Hamburger Helper

This exercise has us performing our single strokes as 32nd notes. Five-, seven-, and nine-stroke singles are presented, and a template of 16th notes (the Hamburger Helper) is used to highlight exactly where we can find the handle for accurate performance of the singles.

As with all of the following exercises, play this along with a metronome to help you tighten up the timing of your performance and to monitor your progress in improving your speed.

R R R R L L L L RLRLRLR LRLRLRL R L L L L R R R RLRLRLR LRLRLRL R

R R R R R RLRLRLRLR L L L L L LRLRLRLRL

Exercise 3 Triplet Build-Up

Here's a development exercise based on a foundation of triples. This exercise will do wonders if you really work the metronome and push the tempo. Once again, maintain crystal-clear accuracy of the rhythms.

RLR L RLR L RLR L RLR L RLRLR LRLRL RLRLR LRLRL

R LRL R LRL R LRL R LRL R LRLRL RLRLR LRLRL RLRL

R L RLR L RLR L RLR L RL R L RLRLR LRLRL RLRLR L

RLR L R LRL R L RLR RLRLR L RLRLR L RLRLR L

Exercise 4 Triplet Progression

Building sextuplets from a framework of 8th notes is the theme of this exercise. I recommend designating the metronome click as 8th notes. In doing so you'll feel the "exactness of the math" in building the sextuplets from the 8th notes.

R L RLRL R L RLRL R L R LRLR L R LRL

R L RLRLRLR L RLRLRL R LRLRLRL R LRLRLRL

RLRLRLRLRL RLRLRLRLRL R LRLRLRLRLR LRLRLRLRL

Exercise 5 Roll Density Addition

Exercise 5 is a modular exercise and should be practiced in two ways. First, practice each line as a separate exercise, working each throughout the tempo range on your metronome. Maintaining quality and accuracy,

push the envelope for improving your speed. After you work the four modules, work the entire exercise as written. Throughout your efforts with exercise 5, make sure that you always reverse the sticking on the repeats.

RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL R

LRRLRLRLRLRLRLRLRL LRRLRLRLRLRLRLRLRL L

RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL R

LRRLRLRLRLRLRLRLRL LRRLRLRLRLRLRLRLRL L

RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL R

LRRLRLRLRLRLRLRLRL LRRLRLRLRLRLRLRLRL L

Exercise 6 Lead-Hand Template

Exercise 6 challenges us to build single-stroke rolls off the single-hand template laid out in bar one. Feel the template in the performance of your singles (in bar

two), and once again keep your muscle mechanics as relaxed as possible.

R R R R R R R R R R R R R

L L L L L L L L L L L L L

RLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRL

LRRLRLRLRLRLRLRLRL LRRLRLRLRLRLRLRLRL

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Voted one of the top drummers in electric jazz by the readers of *Modern Drummer*, Joel Rosenblatt was also one of the artists on the original Starclassic design team. All of which makes him a natural choice for the fourth in our series of ads showcasing Starclassic artists and their kits...

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"I've been an Iron Cobra fan from the beginning. As you can see, I have five different footboards. But the cool thing with Iron Cobras is that I can custom fit the footboard heights without affecting the playability. So all the pedals are accessible without any jumps or changes in feel."

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donny



brown

Donny Brown, drummer for Michigan group The Verve Pipe, will talk shop-if you want.

It's not like he's anti-drums or anything. He loves the instrument and has a flare for sounds and fills. It's just that, to Donny, drums are nothing without a *band*. In that context, the drums are his primary means of making music.

Mind you, they are not his *only* means. Donny also plays guitar, sings, and writes excellent songs that get airplay. Similarly, singer Brian Vander Ark also moonlights. He has acted in movies, including the Cannes indie hit *Road Kill*. The feeling within The Verve Pipe is that such outside creative activities do not distract from the band at all. Instead, they are part and parcel of the creative process, just like it used to be with bands such as the Beatles, Zeppelin, and Pink Floyd.



As studio legend Jim Keltner once told *MD*, with some drummers it's about technique, while with others it's about *taste*. Leaning to the latter, Donny mentions Ringo's magnificent hi-hat accent in the Beatles' tune "In My Life." That such an elegant song could hinge on such a modest touch intrigues Donny. In fact, he'd like it if you'd remember such details when listening to The Verve Pipe's cur-

rent, self-titled album.

That said, Donny's no Quaker behind the kit. He'll cuss and flail his way around the toms, and maybe demolish a crash cymbal. But the trigger for his drumming emotions is more apt to be a minor chord change—or the turn of a vocal phrase—than some notion about how Stewart Copeland would have done it.

A native of Saginaw, Donny tried his hand at a degree in

music education at Michigan State University. "But academia knocked me down," he says. "There are a lot of non-musical people in music schools." Still, he stayed long enough to take biweekly lessons from a visiting jazz drummer, who sat him down with charts. Apart from those scant sessions, Donny never had formal drum lessons. Instead, he would study drummers in his basement. He explains: "My two older brothers had bands, and my parents were always cool as far as letting people play music in the house. That's how I started drumming. I went downstairs after my brothers' bands would finish practicing and play the drummers' drums.

"I've always loved music for the love of music," Donny continues, "as opposed to for the love of drums. I was as much interested in the vocal harmonies and guitar parts as I was the drum parts." On the other hand, Donny does cite the influences of some familiar drumming icons: "Ian Paice from Deep Purple—his drumming is fantastic.

And if I could only come up with Ringo Stair's ideas with style and flourish, I'd be a happy man. Of course, like everyone else I loved early Rush. That was when I learned I had to go [emits loud galloping sound] around the toms. I *had* to own RotoToms, because I couldn't really afford a kit with that many *real* toms. Mark Craney with Jethro Tull was incredible. He played on an album that made me cross barriers, drumming-wise: Gino Vanelli's *Brother To Brother*."

Donny's first major band was Water 4 The Pool, which gathered a significant local following in the Grand Rapids area. He did some lead and background vocals, and wrote tunes. The rival local band was Johnny With An Eye, led by Brian and Brad Vander Ark. In 1992, they forged an alliance with Donny that resulted in *The Verve Pipe*.

A first indie album, *I've Suffered A Head Injury*, was more or less completed by the time Donny joined up, although he overdubbed drums on several songs. On the next

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BOOM THEORY

Donny Brown

"I'm not going to play ghost notes just to say, Look what I can do with my left hand! I'll use them to fatten the groove."

few albums the band lost its decidedly "American" inflections and song formats. They increasingly reflected the influence of Radiohead, U2, early Peter Gabriel, and various Britpop outfits.

The Verve Pipe sold over 50,000 CDs as an indie band—precisely what major labels

like to hear. They signed with RCA, and in 1995 released *Villains*, mixed by Tom Lord-Alge. They also recorded a song for the XTC tribute album *Testimonial*.

The band's latest release was produced by Michael Beinhorn, whose previous work included Marilyn Manson and Soundgarden. Beinhorn had also been a partner with Bill Laswell in a New York hypno-funk-industrial outfit called Material. When producing The Verve Pipe, he worked meticulously, constantly manipulating grooves, sequences, and samples.

The opening tune, "Supergig," is a Who cop, both in terms of the trademark guitar patterns and the drumming. Says Donny, "I loved Keith Moon, because he really made his sound part of the band's sound. His parts became *compositional*. Keith liked a lot of room mic's, and you can hear where his sticks are hitting certain parts of the cymbals. One of the things that was a private joy for me in the studio was to solo the room mic's when I listened alone to 'Supergig.'"

"She Loves Everybody" is Donny's composition, top to bottom. While the recorded version exhibits a hip psychedelic feel, this

Inspirational Moments

by Donny Brown

I think *Modern Drummer* has done a great job of highlighting fantastic drumming. Over the years the magazine has put a spotlight on some wonderful recorded moments of inspiration to drummers by drummers.

However, lately I've been inspired by some other musical moments. I hope some of these will, in turn, get someone else out there excited to start writing or playing.

1. Barbra Streisand: "He Touched Me," from her *Greatest Hits Vol. 1* album. An *incredible* arrangement, and a stellar performance.

2. Sarah Vaughan (with the LA Philharmonic): "A Foggy Day," from *Gershwin Live*. It's wonderful to hear one single singer take command over an orchestra.

3. Pat Metheny Group: "Are You Going With Me?" from *Travels*. An incredibly hypnotic tune that blows up in the third solo. Check it out.

4. Scott Walker: "Montague Terrace (In Blue)," from *The Best Of Scott Walker*. Another amazing arrangement with supercharged horn lines.

5. Jason Falkner: "And She Goes To Bed," from *Author Unknown*. A beautiful piece of pop music that's simple yet complex—wonderful!

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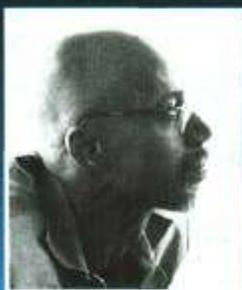
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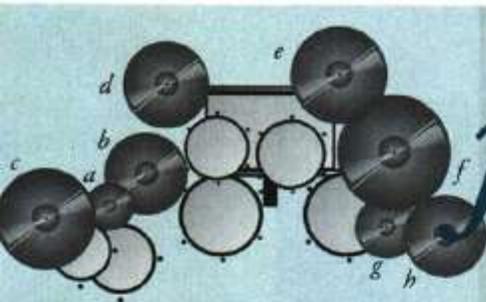
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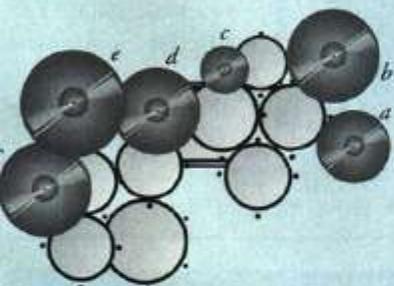


*"Praise Him with a
clash of cymbals, praise
Him with resounding
cymbals!"*
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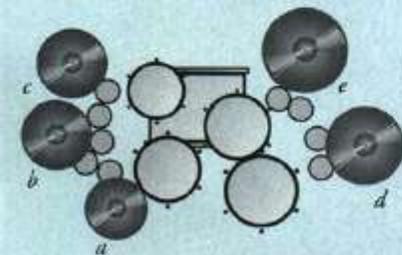


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*"They make
a nice noise, these
things. Especially
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Donny Brown



come to fruition in the studio," he says, "but we have been using horns live. Originally, I wanted this regalia of horns set to a Beatlesque feel: powerful, almost cinematic in its scope. I don't know how we went off that road, but we did. That's how records are made."

Producer Beinhorn has woven a patchwork of loops and programmed parts across the album. Donny reflects, "This is the metamorphosis that happens when you write songs. You take them to the band and they become a different animal. You take them to a produc-

er and they become yet another different animal. On 'Hero,' there was never a drum loop;

was far from the original game plan. Donny explains that he was inspired by a Boo Radleys song called "Lazarus," complete with a dub-reggae feel and horns. "It didn't

er and they become yet another different animal. On 'Hero,' there was never a drum loop;

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Donny Brown

now there's a drum loop. There were never background vocals; now there's a ton of background vocals. The handclap idea came in when the chorus reminded me of 'Raspberry Beret.' That was kind of how I wanted 'Hero' to feel. It was an ode to Prince."

Let's pose the obvious question: If there are loops and programmed drums all over the place, how much of the album is Donny Brown? Not to worry, he explains. "I played everything live first, then the loops were added at the end. Michael would take my track, throw it into a sequencer, and write a click track to it." Thus assured of a perfect sync-up, Beinhorn could add percussion, extra drums, and samples as he wished.

On one song, the additions are not so transparent. What betrays the machine on "Half A Mind" is the little 16th-note "flutter" that seems out of character for a real drummer. "I was going *crazy* with that," Donny admits. "I was like, 'Do we really need that?' But at the time, I had bigger fish to fry with these songs and this album, so I didn't let it bother me."

Donny injects loads of personality elsewhere, like on "In Between." It's a mid-tempo pumper with an anthem-like refrain. "I approached that song like an XTC song, with

cheesy drums from "Kiss Me Idle," and he triggers them from a drumKAT, pads, and a left foot pedal. However, he feels that he is barely knee-deep when it comes to electronics. "I read the *MD* article on Steve Alexander, from Jeff Beck's group, and looked at his huge setup. I thought, 'Holy shit, he's got gear.' He's obviously a programmer and drum 'n' bass-type cat."

Ironically, although Donny's loping, Ringo-style tom fills seem almost "click-driven," he confides: "I don't think my time is that great. I had a hard time with this album, but only because Michael *wouldn't* let me play with a click track. I don't think he thought I could. But I've *always* recorded with a click."

Ghost notes were a victim of the process. Most of them were lost in the mix, pure and simple. However, Donny emphasizes: "I'm totally into ghost notes. But I'm not going to play ghost notes just to say, Look what I can do with my left hand! I'll use them to fatten the groove. 'Reverend Girl' is sort of a bastardization of JR Robinson on Steve Winwood's 'Back In The Highlife'—just the bridge. Our song is in 9/8: three phrases of three. But let's not make things more complicated than they are!"

An RCA promo video shows Donny in the studio with duct tape covering his snare drum head. About the mega-muffling he says, "That was staged for the video. I love drums to be wide open—except maybe for a little bit of Moon Gel on a snare drum with a new head. Inevitably it's an Ambassador that I beat the crap out of. I don't want all that ring going to the front of the house." Why not use a beefier, two-ply head? Donny's reply reflects a lyricist's sensibility: "Because I do like the place an Ambassador gets to after two or three songs."

Although he plays DW drums, Donny has a thing for vintage drums. "There's such a unique sound to old Ludwig drums," he says. "Maybe it is the complexity of the wood or that coating on the inside. Another thing is head combination. I've heard people play Ludwigs with Pinstripes on them. What's the point? The only drums that you want to put Pinstripes on are Pearl Exports, or maybe Yamaha Recording Customs—in order to sound like Steve Gadd in the '80s."

"I see possibilities in the simplest things," Donny continues. "Someday I'm going to

"Everybody is still running towards the newest technology. But you turn around and see them on their ass, because they've got nothing to say."

a 'fall-down-the-stairs' fill at the end. You're hearing mostly acoustic drums on this song with other sounds added afterwards to make points."

When playing live, Donny will augment his acoustic sounds with electronic sounds. For example, he lifted the Roland 808-style

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Donny Brown

own an old Ludwig drumset, and it's going to sound *great* because I'm going to put the *right* heads on it. And guess what? The *song* is going to be better because of it."

On the tug between acoustic and electronic music, Donny's position is that you pick your poison and you decide how much it poisons you. "In the '80s people found this technology and it became their sound," he reflects. "Today, everybody is still running towards the newest technology. But you turn around and see them on their ass, because they've got nothing to say. There's no *message*. What

bothers me in today's music scene is the lack of unique bands. Believe me, I've really grown to appreciate The Verve Pipe and being surrounded by talented people who can make songs sound as good as they can be."

Having seen the record business from both sides, Donny is happy to be with a major label. "I love RCA. They open up doors of opportunity, such as speaking with *Modern Drummer*. I've read this magazine for years, and now I'm in it. How great! Some people will read this article and understand where I'm coming from. Others will think it's a load

of crap. But at least I'll get that *exposure*. That is reaffirming to one's art. If somebody sees me in *Modern Drummer* and we *connect* because I'm talking about songs, maybe I'll work with them. Or maybe they'll create a great song that moves *me*. It kind of keeps the ball rolling. Getting exposure builds your confidence level, so you may be willing to step a little farther off the ledge. You'll take chances with your music."

Despite his talents with songwriting and guitar, drums remain Donny Brown's main means of expression. "On the next album," he says, "I'll probably be more interested in experimenting rhythmically—using the drums as more of a 'hook.' I mean, I don't think I have an identifiable, personal 'style,' in the same sense that Ringo really didn't. If you were to listen to his drum parts alone, outside the Beatles' songs, you might say, 'That's great...who is it?' But if you listen to a drum part by Stewart Copeland, you'd say, 'That's Stewart Copeland.' I don't know if I'm looking for that kind of identity. It's enough to be playing something that's fantastic for the song."

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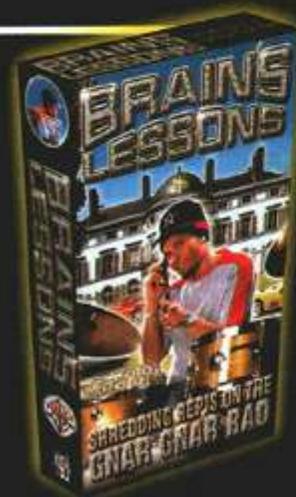
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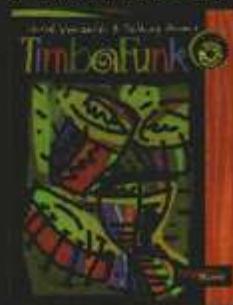
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Marc Quiñones

The • Allman • Brothers' • Latin • Fire

by Martin Cohen

After nearly two decades in the business, Marc Quiñones is still amazed by the success he has achieved. "I always knew I wanted to be a musician," he admits, "but I never thought it would be possible for me to be a professional. Fortunately, I'm being proven wrong—and I hope I continue to be proven wrong for the rest of my musical career." Marc adds that while he doesn't take his success for granted, he also has never looked back since he traded working nine-to-five in 1982 for the exciting, erratic world of the music industry.

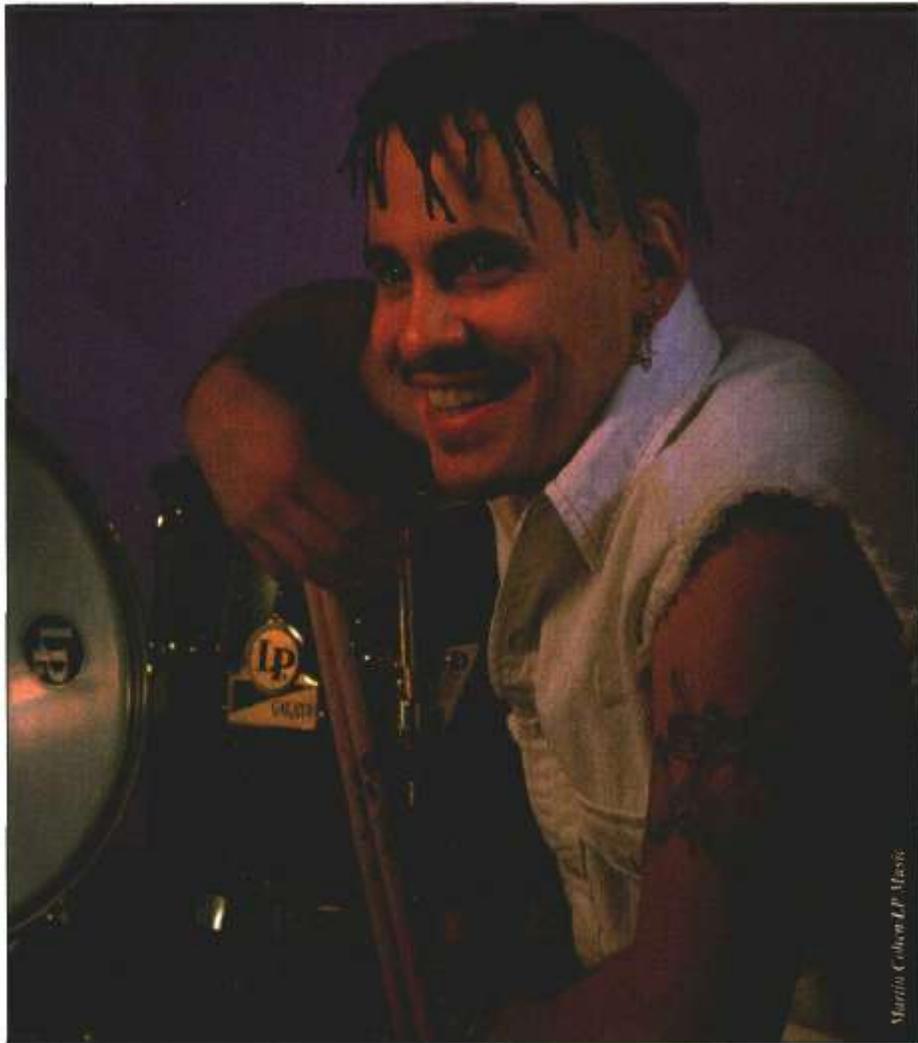
Born in the Bronx, Marc began playing drums when he was three years old. "My father and uncle played," he says, "so there were always drums in the house. I guess it was only natural that I began playing the conga." He was nine years old when he landed one of his first professional gigs—playing in *Homy*, a Latin adaptation of the rock opera *Tommy* at Carnegie Hall in New York City. Shortly after, he started performing with Tito Puente, who introduced him to Bobby and Tito Allende, and to Jose Josino. The foursome put together a group called Los Rumberitos and did shows with Puente's band for the next four years. "I grew up listening to Tito's music," Marc says, "so playing side-by-side with him was amazing for me as a kid. The highlight of my career was being invited to play timbale on his one hundredth record, which is a milestone in itself. Tito has always been my idol. He's an amazing person and an amazing musician who's still going strong."

Following Los Rumberitos, Marc began doing gigs around New York with local

Latin groups. At age seventeen, he hooked up with Rafael de Jesus and for the first time began performing with a well-known salsa band. "Rafael put me on his first solo production," he says, "which was another career highlight because I was able to work with Jose Feblez and Papo Pepin, who I

grew up trying to emulate on the congas."

Shortly after graduating high school and entering the work force full-time, Marc got the call that would change the course of his life. He was asked to fill in on congas in a rehearsal with Willie Colon, who was so impressed with Marc's ability to sightread



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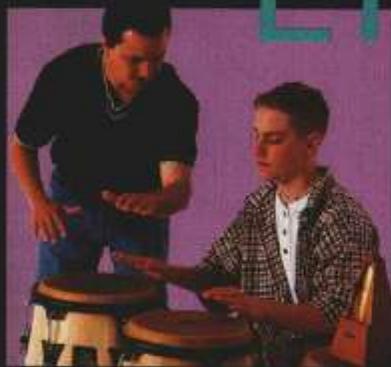
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Marc got an early start.

music that he kept him in the band. During his five years with Colon, Marc worked his way through the band, playing every percussion instrument in turn. During his last two years with the group, he was Colon's musical director and co-producer of one of his records.

A two-year stint playing jazz festivals with Ruben Blades followed, before Marc got his first taste of performing in the rock arena. More importantly, it was his first taste of being "managed." "I recorded a Latin-style record with David Byrne from Talking Heads, who took the show on the

road for a year," Marc recalls. "With seventeen Latin musicians, it was a traveling circus." However, Marc says he was amazed that Byrne was able to avoid the insanity simply by having management deal with any issues concerning the band. "Production assistants and a road crew handled stage and sound setups, took care of any problems, and made sure the musicians got to gigs on time—even if it meant carrying someone right out of their bed and onto a bus or plane. This was my first introduction to that side of the business."

As it turned out, the eye-opening experi-

"Things are run efficiently in jazz and rock, and I enjoy having everything in order. On the other hand, while salsa is disorganized in nature, the music is grooving—which makes it a pleasure to be there as well."

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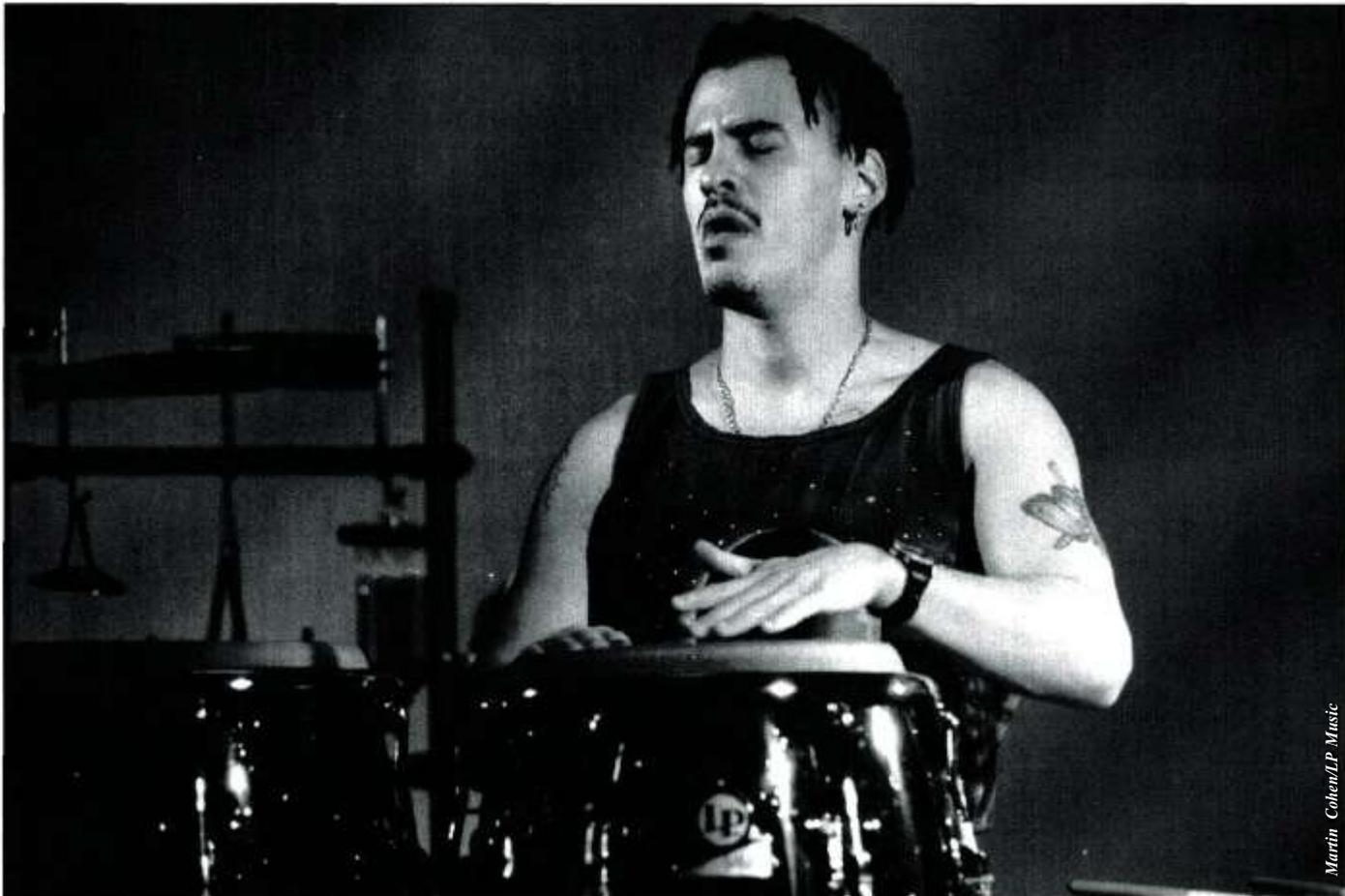
"Latin players need to get into playing toys and branching out a little. I'm one of the fortunate ones—I was able to branch out and have some degree of success."

ence of being managed in a rock band as opposed to the "craziness" of playing with unmanaged musicians proved to be a pleasant change of pace for Marc. He moved on to join Spyro Gyra in 1989, this time enjoying the organized atmosphere of jazz. "Basically, music is music. But things are run efficiently in jazz and rock, and I enjoy having everything in order. On the other hand, while salsa is disorganized in nature, the music is grooving—which makes it a pleasure to be there as well."

Marc's positive experience in the rock 'n' roll arena compelled him to accept a job with The Allman Brothers band after a chance meeting in 1991 with the band's drummer, Butch Trucks. "After watching me perform one night with Spyro Gyra, Butch came backstage and told management he was going to steal me from the band. Two months later, it happened, and everything kind of fell into place."

Marc's Latin roots help him bring an unusual sound to the band. "I'm not really changing any sounds," he stresses, "but rather I'm adapting the salsa I learned as a kid to fit with the band's rock music." For example, he will adapt a salsa tumbao into a rock 'n' roll tumbao, which makes the sound a little more straight rather than swinging. In some tunes he'll play 6/8 rhythms, which fit with the 3/4 pattern of the rest of the band without any modification.

Marc is one of three percussionist/drummers in the Allman Brothers, where his role is to establish a rhythm that the guitarists can play off. "It's not like a salsa band, which has a three-man percussion team and everybody is playing. I find a little niche between Butch, who's the timekeeper, and Jaimoe, who's the 'colorist.' Occasionally, Jaimoe will let me play drums, but I'm a frustrated drummer."



Marc today, dealing with The Allman Brothers

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Marc Quinones

Another source of frustration, according to Marc, is the unfortunate fact that Latin musicians must go outside of their realm to earn a living. "It's hard to make a living playing salsa music. In addition to the disorganization, the big names are the only ones making the money."

Marc says he's lucky his career has taken him this far, "because playing Latin music doesn't lend itself to making someone successful—unless you're a Tito Puente, a Willie Colon, or a Ruben Blades. If you're not the main focus, if you're just the sideman, it's very difficult to survive."

Luckily, there's a growing use of Latin percussion instruments in music other than salsa. "Latin players need to get into playing 'toys' and branching out a little. I'm one of the fortunate ones—I was able to branch out and have some degree of success."

This "degree of success" includes performing fifty concerts plus fifteen straight sold-out nights with The Allman Brothers in the last year alone. When he's not touring with the band, he's recording music with other Latin bands. Marc also recently recorded music for five episodes of the

HBO series *Sex In The City*, as well as jingles for Folgers Coffee.

Marc attributes his steady work to two factors: the guaranteed quality of his music, and his ability to sightread. "I always recommend that percussionists learn to read—that is, *if* they want to enhance their career. If they can read and get a job done quickly and efficiently, they're going to work." He adds that his ability to read music often lands him recording work in which he plays several parts. "Because I can read music, it's quicker and easier for me to do all three percussion parts than to have one percussionist who reads and two who don't."

Marc laments, however, that there's a general lack of work for musicians, which he blames on economics. "Because of financial matters," he says, "there's a real struggle to keep clubs open and filled with people, especially in New York City, where rents are extremely high. It's my belief that we've lost a lot of good clubs, like the Village Gate, because people are more interested in making a quick buck than in investing the time and money it

takes to start a club. At this point, I think there are more bands than clubs, so new talent is just falling by the wayside."

He also notes that there are too many musicians who do recordings for whatever price is being offered. "Musicians are shortchanging themselves. If you've worked hard at your craft, you should be paid appropriately for your talent. In that regard, I think Bobby Allende and I have raised the standard for musicians when it comes to recording and playing live gigs. A salsa gig back when I was coming up would pay \$40 for playing from midnight to four in the morning. That's ridiculous, and some people are trying to get away with that now."

Marc's credo is to always put 110 percent of his effort into any job, and not only give quality work but also ensure that all accompanying music melds with his rhythm. "If someone hires me for a performance, I try to make their music, their dream, come to reality. I don't just play a part. I try to work things out to make the music better."



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Second-Line Applications

Funkify Your Beats N'awlins-Style

by John Riley

MUSIC KEY

New Orleans "second-line" drumming is parade drumming done by a two-man drum "section." One man plays the snare drum while the other plays the bass drum and cymbal. These duos create hip, funky marches by building ideas in two-measure phrases.

Their conversational syncopations are played in a fashion where they toss accents back and forth, rarely playing them in unison.

A typical second-line phrase is very balanced, containing the same number of accents on the snare drum as on the bass drum. If you've ever heard jazz drummers Billy Higgins, Ed Blackwell, Vernel Fournier, James Black, or Herlin Riley, then you've heard modern drumset applications of second-line ideas.

Here's a familiar second-line phrase written for snare drum, bass drum, and hi-hat. Play the snare drum part using alternating sticking. You can phrase this in single strokes as straight 8ths, swung 8ths, or as the Louisianians often do, "in the cracks" between straight and swung 8ths. You can also play the phrase as all buzz strokes (at the 8th-note rate). Listen for the counterpoint between the snare drum accents and the bass drum part.

This accent scheme sounds really hip if you play the jazz beat on the ride cymbal and use the second line phrase as a comping idea.

Here's the same phrase displaced by an 8th note. This one sounds great too—balanced, funky, hip, and swinging.

Following are the sixteen transpositions of this fundamental New Orleans phrase. Practice them street-beat style, jazz style with ride cymbal, with the shuffle on the cymbal, in straight 8ths with 8ths on a closed hi-hat or ride cymbal, and finally, with "in

the cracks" spacing. These variations will generate grooves reminiscent of some of the things that Idris Muhammad, Bill Stewart, Jeff Watts, and Billy Martin have been doing lately.



For more information on second-line drumming, check out these videos: Baby Dodds *New Orleans Drumming*, Herlin Riley *Ragtime And Beyond: Evolution Of A Style*, and Johnny Vidacovich *Street Beats: Modern Applications*. And also check out Chris Lacinak's book, *A Modern Approach To New Orleans "Second-Line" Drumming*.

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



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Will Calhoun: "Funny Vibe"

Transcribed by Rich Rychel

MUSIC KEY			
Open	O	R.C	CC
H.H.	X	X	X
T.T.	X	X	X
S.D.	X	X	X
T.L.	X	X	X
R.B.	X	X	X
H.H.	X	X	X
w/feet	X	Add'l	Toms

It's hard to believe that it's been more than a decade since Living Colour released *Vivid*. But even though it's been a few years, Will's playing on this recording is *still* impressive. Check out his three-

over-four phrasing (measures 18 and 122), his *serious* linear funk groove (measure 26), and the large dose of chops and tasty fills he sprinkles throughout the track. It's simply a killin' performance from a simply killer drummer.



1 $\text{♩} = 117$

5

9

13

17

21

25

29

33

37

41

45

49

53

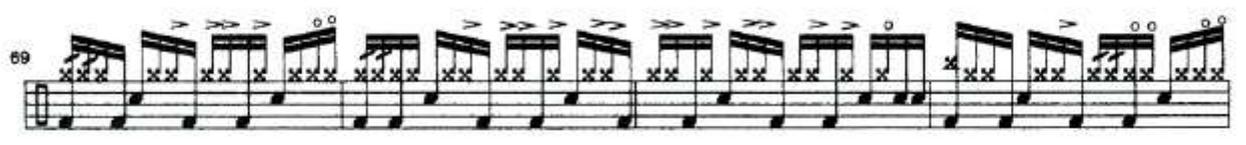
57

61

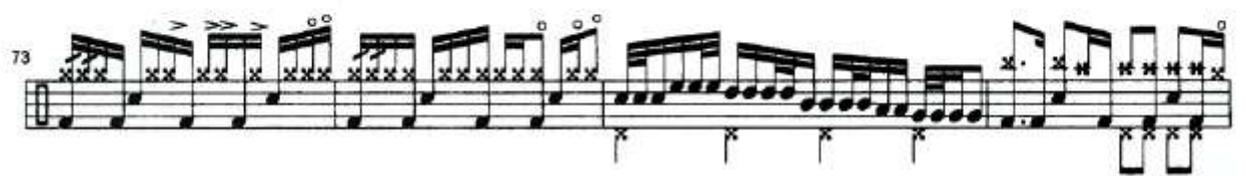
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69



73



77



81



85



89



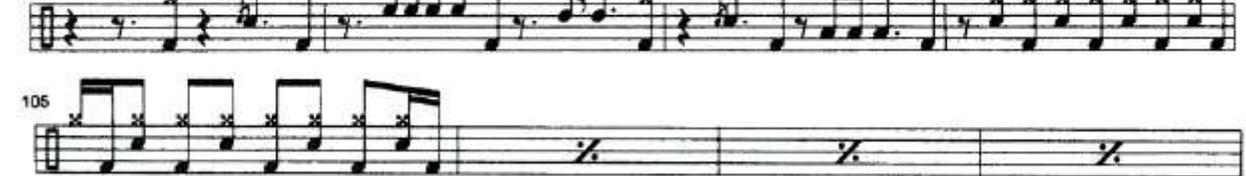
93



97



101



105



109

Fade



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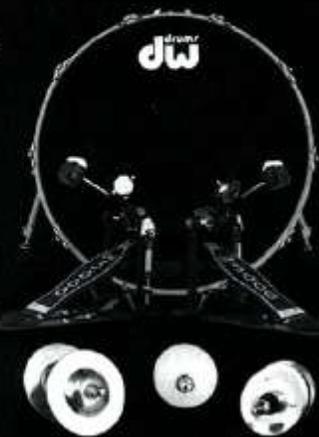
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Double Bass Ideas, Part 2



by Rod Morgenstein

MUSIC KEY

R.C. Cowbell

T.T.	●	×	▲
S.D.	●	×	▲
F.T.	●	×	▲
B.D.	●	×	▲

B.D.2

The musical examples in "Double Bass Ideas, Part 1," which ran in the June issue, consisted of non-continuous double bass patterns combining 8th notes, 16th notes, 16th-note triplets, and 32nd notes. Let's continue with grooves that have a triplet feel.

Some of the note groupings that follow are similar to our last outing. Examples 1-4 are relatively straightforward, while examples 5-10 become increasingly challenging. Examples 9 and 10 explore the friendly world of odd time.

Again, please remember that, for most of us, our feet lag behind our hands in virtually every technical area, so take it slow.

1

2

3

4

5

6

7

8

9

10

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Vinnie Colaiuta & Ross Garfield (The Drum Doctor) at The Record Plant, Hollywood CA - Photo by Josh Freese

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Double bass master Rod Morgenstein has worked with The Dregs (with whom he is currently back touring), Winger, Platypus, and Jazz Is Dead.

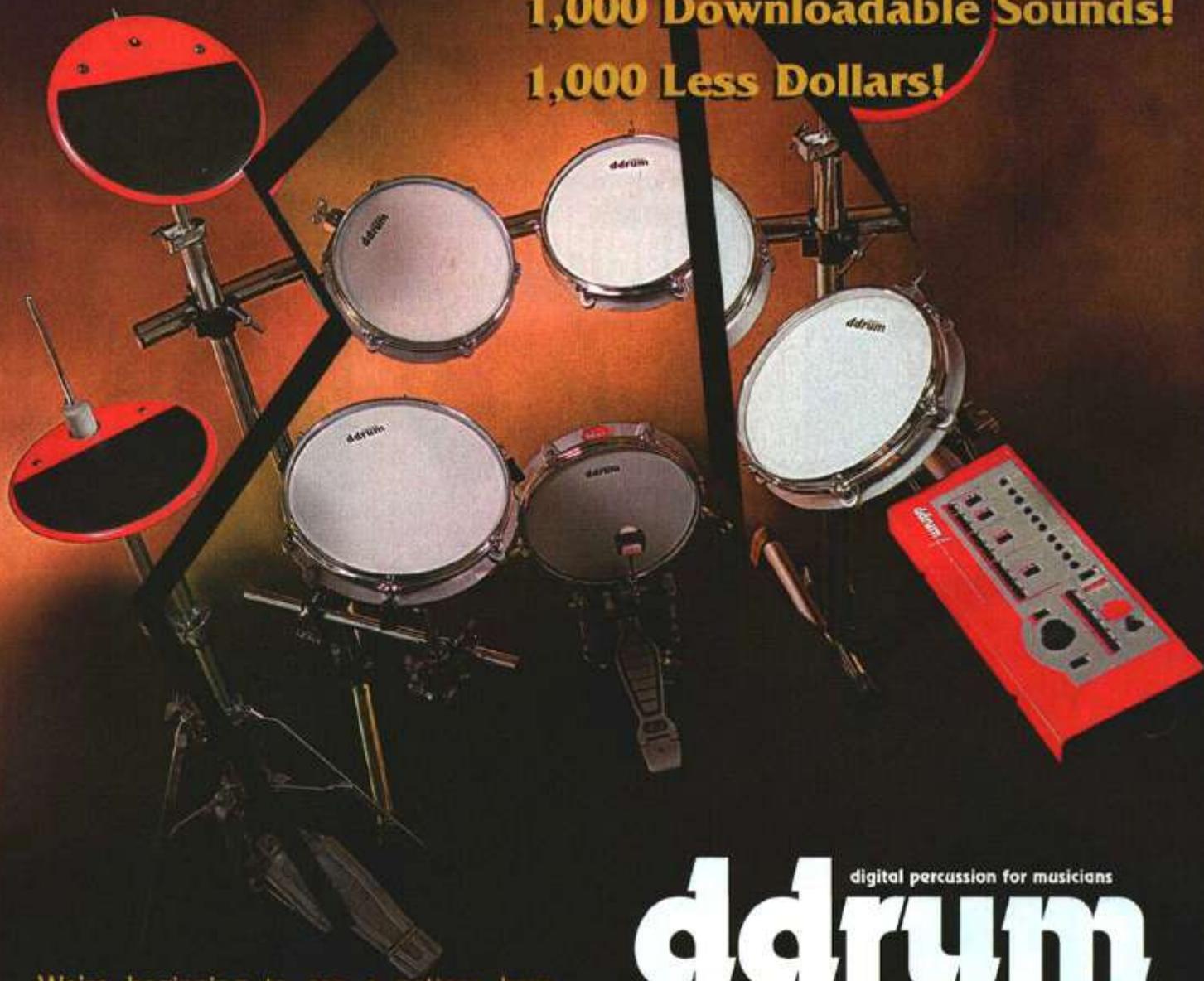


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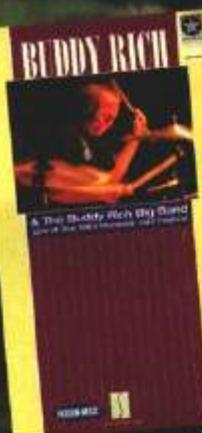
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RECORDINGS

10 Mahavishnu Orchestra *The Lost Trident Sessions*

Billy Cobham (dr), John McLaughlin (gtr), Jerry Goodman (vln), Jan Hammer (kybd), Rick Laird (bs)

Remastered and released after years of availability only as a UK bootleg, this was to be the third studio album from '70s jazz-rock innovators The Mahavishnu Orchestra. Like *Inner Mounting Flame* and *Birds Of Fire* before it, *The Lost Trident Sessions* is a classic of the genre.

Three of the tracks, "Dream," "Trilogy," and "Sister Andrea," appeared on the live album *Between Nothingness And Eternity*. But the studio versions are even more startling.

Cobham's resounding Fibes drums, storming double bass drums, and complex, drum-corps-inspired rhythms are simply revelatory, while Hammer's Moog interplay with McLaughlin's thrashy guitar is like the sound of twin devils laughing. Plus there are three new songs: "I Wonder," "Stepping Stones," and "John's Song #2," the last of which sounds like heavy metal jungle.

These are remarkable examples of improvisation on the edge, sounding as ferocious and inspired today as they did nearly thirty years ago. (Sony/Legacy)

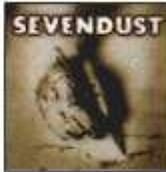


—Ken Micallef

7 Sevendust *Home*

Morgan Rose (dr), Lajon (vcl), Clint Lowery (gtr), John Connelly (gtr), Vince Hornsby (bs)

In the vein of lethal hard rock bands like Helmet, Sevendust deals in ecstatic heaviness, never diluting its attack with strains of funk, ska, or techno. *Home*, the group's second LP, is just loud, relentless riffing. (Sure the songs kinda sound the same, but so do AC/DC's.) This music bulges with primal chunk. But at the same time everything inessential to the gripping grooves has been burned off. There ain't even any guitar solos!



The talented Morgan Rose bypasses big, lumbering licks in favor of eye-opening crash-cymbal punch-outs and well-placed snare drum drama. His kit helps—a streamlined single-bass setup with a dry, bouncy snare and round, lively toms. And never straining to keep up with the monstrous dual guitars, Rose's bell could cut through even the piercing whine of an air-raid siren. (TVT Records)

—Michael Parillo

9 Deep Rumba *This Night Becomes A*

Rumba Horacio "El Negro" Hernandez, Robby Ameen (dr), Purilla Orlando Rios, Milton Cardona (conga, vcl), Amadito Valdes (timbale), Paoli Mejias, Richard Flores (conga), Abraham Rodriguez, Kip Hanrahan (vcl, perc), Roben Blades, Ciamara Laugart (vcl), Andy Gonzalez (bs), Jerry Gonzales (trp, perc)

This is certainly not rumba in the traditional sense of Cuban drumming/dancing/call &

response singing. And that's the beauty of it. The spirit of rumba is only the springboard for this all-star group of drummers, percussionists, and vocalists who take rumba to its cutting edge with fiery, inspired jamming. Although the rhythmic core is Cuban, vast influences appear in these astonishing rhythmic flights.

Two major kit players, Horacio Hernandez and Robby Ameen, provide the foundation. Their grooves and interplay with the percussion are downright jaw-dropping. On some cuts Andy Gonzalez' propulsive bass adorns the action, but for the most part, this world belongs to the drums. It's not a CD for the pedestrian public, but for drummers it's a must. Deep indeed. (American Clave)

—Jeff Potter

7 Royal Crown Revue *Walk On Fire*

Daniel Glass (dr), Bill Ungerman (al, bar sx), Veikko Lepisto (bs), Scott Steen (trp), James Achor (gtr), Mando Dorame (tn sx), Eddie Nichols (vcl, gtr)

Rather than some swing-revival Johnny-come-lately tapping behind a brassy horn outfit, RCR's Daniel Glass is an expert at creating authentically vintage noises.

"She Walks On Fire" opens this set with a roaring tom roll that explodes into a samba beat. Glass sits on top, pushing the band

poor **0** ratingscale **10** classic

SIGNIFICANT OTHERS

It's a plain shame Kenney Jones is most often recalled as the poor lad hired to replace Keith Moon in The Who. But Jones was no slouch. After all, he was the drummer in The Small Faces and their follow-up, Faces, with Rod Stewart and Ron Wood—and damn were those great bands. *The Best Of Faces: Good Boys...When They're Asleep* reminds us just how great. (Rhino/Warner Archives)



Rhythm & Beauty: The Art Of Percussion is a coffee-table-style book featuring photographs of dozens of percussion instruments, from the 4,500-year-old sistrum to the state-of-the-art Wavedrum. Author Rocky Maffit and lens-man Chris Brown are both drummers, and their passion for the topic comes through loud and clear in this gorgeously produced effort. An inspirational forward by Evelyn Glennie and a 48-minute CD make the package that much classier. (Watson-Guptill/Billboard Books)

Billy Hart beautifully plays the roles of interpreter and agitator on David Liebman's *The Elements: Water*, along with Pat Metheny and Cecil McBee. (ArkathiaJazz)

Gerry Gibbs does his father proud on *Terry Gibbs & Buddy DeFranco Play Steve Allen*, a new crisp and cracklin' collection of the underrated composer/personality's compositions. (Fantasy)

Moon Over 97th Street is the indie debut by New York folk/pop singer-songwriter Ina May Wool. Ina's soulful voice and sharply crafted numbers brim with heart and smarts, and on *Moon* drummer Dave Longworth shows how subtle, unobtrusive grooves can really percolate. (BangZoom Records, [800] BUY-MYCD, www.inamaywool.com)

while throwing in dramatic five-stroke timpani rolls. These theatrics are turned on their head in the following song, "Watts Local," a blowsy romp that contradicts the stylish snap of a "Chatanooga Choo-Choo" with a lurching barroom beat praising the downtown bus. Glass rounds out his big band expertise with exotic Latin rhythms, such as "Bessame Mija's" enticing cha-cha beat.

Maybe there is little new to be expected from genre music. But Glass swings really hard, with a passion that resurrects the joy of the past. (Royal Crown Records)

— Fran Azzarto and Lisa Crouch

8 Chick Corea & Origin Change

Jeff Ballard (dr), Chick Corea (pno, mmb), Avishai Cohen (bs), Steve Davis (tbn), Bob Sheppard (trn sx, bs dr, fl), Steve Wilson (sp sx, al sx, fl, dr)



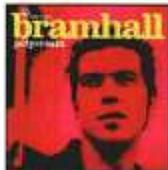
On *Change* legendary composer/keyboardist Chick Corea has not only brought another excellent drummer into the lime-light, but created some of the best compositions of his prolific career. Chick has spent enough time now with his latest group, Origin, to compose around the strengths of his players. His Latin-flavored acoustic jazz seems to be drummer Jeff Ballard's forte. Jeff's kit features percussion instruments that he tastefully incorporates, and his soft touch and strong approach add a seasoned sound to this outstanding collection. Ballard's timeless feel for Latin and jazz makes him yet another prize find for Corea. (Stretch)

— Mike Haid

7 Bramhall Jellycream

Charlie Drayton (dr), Doyle Bramhall (vcl, gtr), Chris Bruce (gtr), Craig Ross (gtr), Wendytitisa (kybd & bs)

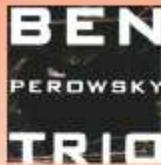
If *Jellycream* were sidewalk droppings, you'd still scoop it up for ex-Arc Angel Doyle Bramhall's killer vocals and the solid drumming of Charlie Drayton (Neil Young, Hiram Bullock, B-52's). By the time we hit "Baby's Gone," Charlie is in his element and trots out a snare that rings as hollow as the day is long. He makes adjustments for each track—sometimes he's pushing forward, sometimes he's holding back—but once Charlie gets rolling, there's no shak-



8 Ben Perowsky Trio

Ben Perowsky (dr), Chris Speed (sx), Scott Colley (bs)

A well-respected sideman, Ben Perowsky has finally released his first effort as a bandleader. Recorded live at New York's Knitting Factory, the LP preserves the feel of a probing late-night jam. The extended pieces range from a close-to-the-vest reading of a Charlie Parker tune to a burning track that places hard-bopping sax lines atop a drum 'n' bass foundation. Whether playing straight-ahead, grooving mercilessly, or churning out wild yet thoughtful solos, Perowsky is inventive and remarkably adept at blending genres. Aided by his amazing technique and beautiful tone, Ben gets way inside the time and explores each passage like a swashbuckling crusader. (JazzKey Music, PO Box 953, New York, NY 10025)



ing him. And from the vocal crooner "The Way We Go Away" to Wendy & Lisa's dance number "I'm the One," Drayton's got it all covered. (RCA)

— T. Bruce Wittet

7 Manni Von Bohr Manifest

Manni Von Bohr (dr, perc), Hakim Ludin (perc), Brigitte Volkert (perc, kybd)

German percussionist Manni Von Bohr has produced a full-length CD of drum and percussion music that features fine playing and a good sense of composition. Von Bohr and fellow percussionists Hakim Ludin and Brigitte Volkert overdubbed the finishing touches atop a series of "intuitive" (jammed live) drumset tracks, and the result is a kind of European version of Planet Drum—very organic and heavy on the drumkit. Shifting 6/8 grooves like "African Call," "Kaleidoskop," and "Broomflash" are given form with bells and bamboo, while pieces like "Chaos And Ether" and "Merlin's Kitchen" are more atmospheric. Elsewhere, Von Bohr smartly uses didgeridoo, voices, and the occasional splash of keyboard as harmonic centerpieces, making these drum compositions come to life. (Blue Flame Records, Parlerstrasse 6, 70192 Stuttgart, Germany, tel: 49 [0] 7112567671)



— Robin Tolleson

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Ben Allison & Medicine Wheel

Third Eye Jeff Ballard (dr), Ben Allison (ac bs, gtr), Michael Blake (sx, bs dr), Ted Nash (sx, bs cl), Tomas Ulrich (cello), Frank Kimbrough (pno), Ron Horton (trp, flghn), Ara Dinkjian (oud, cumbus)

If Perowsky's jazz is informed by funk's deep pocket and rock's bombastic muscle, Allison's is tinged with exotic ethnic textures and 20th-century-classical complexity. The leader's cinematic compositions falter only when they're too mainstream, which fortunately isn't very often. Jeff Ballard meets each track's needs by drawing from a deep well of exotic rhythms. Though he swings crisply (especially with brushes), Ballard also gets to punctuate the music with tom flutters and propulsive cross-stick patterns. At times, his warm tone and light touch make it sound like he's playing hand drums. By borrowing from African, Brazilian, and other foreign styles, it's as if Ballard and the others have forged the musical history of a far-off, mythical land that exists only on *Third Eye*. (Palmetto Jazz/Allegro)

— Michael Parillo

7 4Front Gravity

Joe Bergamini (dr), Zak Rizvi (gtr, kybd), Frank LaPlaca (bs)

Most experienced players eventually realize that a solid group effort is always more successful (and rewarding) than a bunch of virtuosos trying to outdo one another. The melodic yet hard-edged progressive rock trio 4Front have a solid grasp on the all-for-one attitude. Interesting instrumental material along with a solid production brings this New Jersey trio into contention with the best of today's prog bands. Drummer Joe Bergamini displays solid chops and an excellent sense of playing for the arrangement. His drum sound is wet and thick, suiting this style perfectly. And he thankfully chooses taste over self-indulgence. The material on *Gravity* is so melodic that it's easy to imagine a quality vocalist only adding to the success of this top-notch trio. (Spec Records, 56 Martin Rd., Verona, NJ 07044, members.aol.com/specrecs)



— Mike Haid

7 Mullmuzzler Keep It To Yourself

Mike Mangini (dr), James LaBrie (vcl), Matt Guillory (kybd), Bryan Boiler (bs), Mike Keneally (gtr)

Dream Theater fans will enjoy this tasty pop/prog release from DT vocalist James LaBrie. The material suggests Dream Theater meets Led



Hot Releases From Tomorrow's Heroes



The Katies' Joshua Moore

should be nicknamed "Big Tom," given his love for these often-ornamental drums on The Katies' self-titled



album. "Stadium rock" is written all over his sound, as Moore enthusiastically rides the racks. But even when he brings it down to a tight hat-kick-snare, audiences would still scream for more. Songs such as "Ode To S.G." grow dynamically bigger as Moore layers complex beats and fills on top of his solid tom-tom foundation. (Spongebath/Elektra)



Opening and closing hi-hats with the vocal line and crashing into the chorus with a theatrical sense of timing, Eddie Travis hits the downbeat at the last possible second, adding drama to "Way Out," the

opening track from Chlorine's *Primer*. Even if alt-rock isn't your bag, you'd still listen to this guy and think, "Wow," then run to your own kit to play. (Time Bomb)



Thinking more than banging, Papa Vegas's Scott Stefanski's intelligent style combines quick hands and slick time changes. On "Reason Without Meaning" alone Stefanski goes around the world on the kit: He opens with side stick and hi-hat; goes to his snare; throws in some tom accents; rides the ride and the bell on the big chorus; moves over to ride the crash; then comes back down to half-time. Now *that's* thinking! (RCA)



— Fran Azzarto and Lisa Marie Crouch

Zeppelin, and Mike Mangini's drumming is rock-solid without a lot of pyrotechnics. Mike does show flashes of his double bass superpowers on "Statued," "Beelzebubba," and "Lace," but overall he keeps solid time and plays for the music. His drum sound is fat and wet with a bit too much reverb at times, which only blurs his precision technique. (Magna Carta. 208 E. 51 St. Ste. 1820, New York, NY 10022, www.magnacarta.net/)

— Mike Haid



Various Artists
The Other Side Of Standards



Palmetto is a very cool little jazz label. The New York outfit leans towards artists who have roots in straight-ahead jazz, yet show a modern, distinctive voice. No posturing, complacent neotraditionalists here. *The Other Side* is a tasty sampler that will steer you towards many a gem release and many a drummer who deserve your ear.

There are several strong up-and-comers here, such as tenorman Joel Frahm and pianist Dave Berkman, as well as established names like Dewey Redman. Along the way, you'll catch up on superb drummers such as Matt Wilson (a frequent presence on the label), Ron Vincent, Brian Blade, Gary Jenkins, and primo percussionists Victor Rend6n, Hearn Gadhois, and Willie Vasquez. POJ PALM COS, www.palmetto-records.com)

— Jeff Potter



Yoke Shire Masque Of Shadows

Brad Dillon (dr, perc). Craig Herlthy (vcl. fl. gtr. kybd, bs), Brian Herlthy (gtr)

Without harping too much on the nostalgia tip, Yoke Shire marks a most welcome throw-back to the classic rock era. Perhaps because hindsight allows the band to be selective about the elements it borrows from the golden '70s, Yoke Shire gets it right. At times echoing heavyweights like Jethro Tull, Santana, and Led Zeppelin, the trio preserves the macho vocals, interesting arrangements, and instrumental skill of its predecessors while purging the need for self-indulgent noodling. Sometimes *Masque Of Shadows* rocks with fangs exposed, sometimes it plucks gently at our rock 'n' roll heartstrings.



Brad Dillon plays the borderline-prog material with conviction and maturity, but still isn't above burning some pretty impressive tom fills and hyper splash accents. (No doubt these moves induce whoops of glee from black-clad dudes at the group's shows.) Dillon also beautifully underscores Yoke Shire's Celtic side with crisp snare rolls and a mean glockenspiel. (Zygo Records. PO Box 397. N. Chelmsford, MA 01863, www.yokeshire.com)

— Michael Parillo



Gong Angel's Egg

Pierre Moerlen (dr, perc), Daavid Allen (gtr, vcl), Steve Hillage (gtr), Gilli Smyth (vcl), Didier Malherbe (wind instr), Mike Hewlett (bs), Tim Blake (kybd)



A multinational band led by underground guru Daavid Allen, Gong tossed together prog-rock arrangements, spacey segments, and real jazz elements in a completely cool and unique way. The whole thing was wrapped in a cosmic/love & peace theme that somehow made you want to just hug them, not puke—mostly due to Allen's sense of humor. After Daavid and then Steve Hillage left, Moerlen led the band into instrumental fusion. But this 1973 album epitomizes their best phase, and Pierre plays the hell out of everything with mega-chops, a great feel, and lots of personality. This album sounds like it was so much fun to make. Maybe that's what makes it so much fun to listen to today. (Blue Plate)

— Adam Budofsky

VIDEOS



Soul Of The Funky Drummer

level: intermediete to advanced, 79 minutes, \$39.95

Soul Of The Funky Drummer focuses on two of funk's pioneers, Clyde Stubblefield and John "Jabo" Starks, and the mighty influence of their work with James Brown. Interviewer Harry Weinger knows his subject and asks the right questions. Clyde and Jabo demonstrate all the important tracks—"Cold Sweat Pt. 2," "Funky Drummer," "I Got The Feelin'," "I Feel Good," "Sex Machine"; the list just goes on. Adding to the video's value is the killer backing band consisting of Fred Wesley on 'bone, Fred Thomas on bass, John Scofield on guitar, and John Medeski on organ. Clyde and Jabo even treat us to a duet in 6/8, captured beautifully by two overhead cameras. Packed with information but with a casual vibe, *Soul* is a must to check out. (Rittor Music)

— Robin Tolleson



Miguel "Anga" Diaz Anga Mania!

level: intermediate to advanced, 52 minutes, \$39.95

Miguel "Anga" Diaz certainly knows conga traditions, but his flame burns brightest when breaking down barriers and mixing styles.

That's one reason he has been sought by heavy hitters like Irakere, Danilo Perez, Roy Hargrove, Ruben Gonzales, and Steve Coleman.

This video's centerpiece is Anga's mastery of the five-conga setup, with which he creates patterns suggesting a "harmonic" tumbao. The one-hand/one-stick patterns combining congas and percussion are also exciting. The video doesn't emphasize breakdowns, but the accompanying booklet, expertly transcribed by Victor Rendon, serves as a clear, studious guide to Diaz' patterns.

Performance highlights include hot duets with pianist Gabriel Hernandez, and for something completely different, a street-energetic jam with DJ GILB-R. From start to finish, Diaz' grooves are amazing. But it's ultimately his unbridled joy in playing that's most winning. (Music In Motion Films)

— Jeff Potter

BOOKS

7 The Good Foot by Frank Briggs

level: beginner to advanced, \$14.95 (with CD)

Possessing some serious kick drum chops himself, Frank Briggs has put together a solid package to help drummers get their own act together. Briggs serves up a lot of meat and potatoes here, and seemingly includes a bit of

almost every rock groove played since 1964. Ninety-six exercises, from beginner-level grooves to the most outrageous fusion possible, cover integrating the kick into the whole set. (Wisely, the kick is always working off the hi-hat or around the snare.) Eighty hand-foot exercises played in the context of full-kit grooves make for good timing and dynamics exercises. And Briggs offers his "slide stroke" technique, which allows for double strokes and 32nd-note drags on the bass drum. Later he puts the grooves together with the hand-foot fills in combination exercises.

The Good Foot promotes good drumming health. (Mel Bay)

— Robin Tolleson

9 TimbaFunk

by David Garibaldi & Talking Drums

level: intermediate to advanced, \$24.95 (with two CDs)

In *TimbaFunk* David Garibaldi and his percussion group Talking Drums (Jesus Diaz and Michael Spiro) combine the '90s dance music of Cuba with the American R&B-based style of funk, creating a new hybrid. These percussion scores show beautifully how melody exists inside the rhythmic patterns, with different instruments filling roles of lead, bass, and harmony. Styles interpreted here include traditional rumba (yambu), the sensual guaguanco, and the tension-filled 4/4 and 6/8 of "Columbia." The group also explores the conga rhythms played in Cuba during Carnival, provide a good explanation and demonstration of clave and clave funk beats, and include a bembé with a nice funk groove inspired by Zigaboo Modeliste. This is percussion on its highest level. (Warner Bros.)

— Robin Tolleson

GOING UNDERGROUND

On *Elac Drumming* Dirk Wachtelaer restricts himself to snare/bass/hats, but freely manipulates these solo performances in real time with electronics. This approach often makes for some playfully deep pieces. His shtick does get a little thin over the long haul, but there are enough interesting ideas here to make the disc worth checking out. Different method, similar results on Michael Weilacher's *Streetbeats*. This time the trick is found objects like buckets, pots, and pans on a half-composed/half-improvised thirty-six-minute performance. Sounds like it was fun to play—some polymetric ideas, hip lo-fi sounds. But after about eight minutes, the sameness in tempo, dynamics, and mood made me want to tell Weilacher to just stop. (Both discs available from A-Shams, vzw De Krijkring, Timmerwerfstraat 40, 2000 Antwerpen, Belgium, krijkring@glo.be)

Pere Ubu represents a crucial piece in the American art-rock puzzle. Unlike any other music being made in the late 70s, their early

albums sought to transport listeners to some kind of musical urban combat zone. Somehow, though, Ubu made you feel everything was gonna be just fine. Drummer Scott Krauss fit perfectly in the delicate balance on classic albums like *Dub Housing* and *New Picnic Time*. Thirsty Ear has recently reissued both of these, in addition to *Apocalypse Now*, a new live release of a 1991 concert.

Thirsty Ear has also released *Mirror Man, Act 1: Jack & The General*, the latest album by Ubu singer David Thomas. The reliable and nomadic Chris Cutler (Henry Cow, Mike Oldfield, Residents) has electronic kit duty on this sprawling spoken-word work, setting up spare but colorful backdrops to the slow, evocative monologs.

— Adam Budofsky

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Slingerland Fiesta Artist Model Snare Drum

by Harry Cangany

The purposes of this article are threefold. First, we'll talk about the showcased Slingerland Artist model snare drum. Second, we'll end some confusion between it and the Radio King. Third, we'll focus on the drum's fabulous finish.

The name "Artist" traces its origin to the late 1920s, when Slingerland (then in Chicago) used it on their finest brass and solid-wood snare drums. These drums featured ten tube lugs and three-point strainers. However, as the "Radio King" name took hold in the late 1930s, the "Artist" moniker disappeared into the history books.

Most collectible Radio Kings have the Krupa or three-point strainer. But from 1940 to 1960 Slingerland also used the clamshell strainer. It was a scalloped-design metal throw-off whose arm would break or whose tightening screw would strip. (It was often a race to see which happened first.)

Around 1960 Slingerland revived the Artist series to replace the Radio King with the clamshell strainer. The Artist drum used the same one-ply solid-maple shell as the Radio King, but the strainer was the new Zoomatic. The buttplate was the extension unit also used on Leedy Broadway models. (Slingerland had purchased Leedy in 1955, so it was their option to mix parts.)

Here's where it gets tricky. Technically, the Artist is *not* a Radio King, even though they use the same shell and can be visually similar. The Artist never used Radio King extension bridges, or any Radio King strainers (three-point or clamshell). It's no sin to be

confused by this, but buyers should beware.

Slingerland, more than any other company, tended to mix up shells. There are Shelly Manne snare drums with solid shells, which they're not supposed to have. And there are Artist drums with three-ply shells. I've seen three-ply drums with Zoomatic strainers and regular buttplates—a configuration that isn't even in the catalogs. I can't be sure, of course, but my theory is that supervisors filled

Slingerland may have played fast and loose with shells, but they were most daring with plastic finishes.

orders with whatever was sitting around and ready to go.

Slingerland may have played fast and loose with shells, but they were the most daring with plastic finishes. I'm planning a separate article just on their great wrapped finishes. Our featured drum's Fiesta Pearl finish must certainly be considered one of those. (The drum in our photo belongs to player/collector Ed Christensen. Thanks for the loan, Ed.)



The Fiesta finish has a white back-ground, with confetti-like blue, red, silver, and gold stars, and colored squares added (along with smaller gold squares). A similar finish, called Mardi Gras, featured the same treatment over a black back-ground. While such a finish may be too "busy" for some people, I think that these late-1950s to early '60s choices are great. They add lots of life

and color to the drums.

A genuine, no-confusion, solid-shell Artist series snare in great shape is worth about \$600. If it has a Fiesta finish, I'd add another \$150 to that. Good hunting!

Harry Cangany is *Modern Drummer's* resident drum historian. A lifelong drummer and avid collector, Harry is the owner of the Drum Center Of Indianapolis. He is also the author of a major book on vintage drums: *The Great American Drums And The Companies That Made Them, 1920-1969*, published by Modern Drummer Publications.



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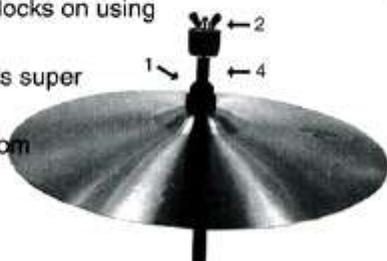
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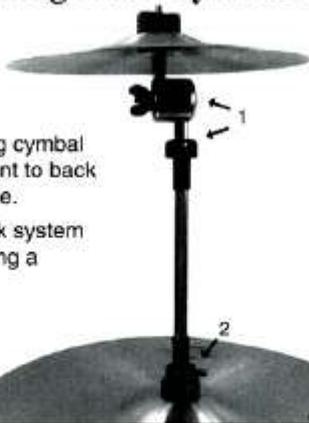
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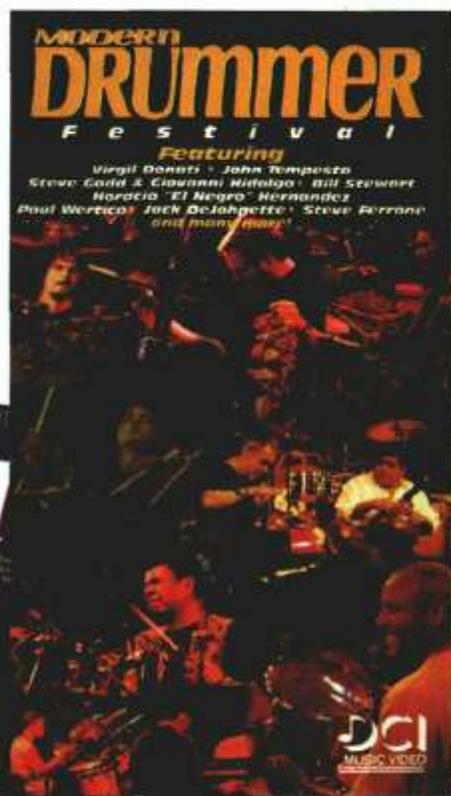
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Lower Back Maintenance

Treating Yourself Right Is Key

by Matt Dilosa

Photos by Rochelle Edwards

The euphoria of sitting behind a drumkit, kicking the band along, is nearly impossible to describe or understand, unless you've been there and done that, as I've been fortunate enough to do. The same is true when attempting to describe the pain and debilitation associated with an acute lower back episode. Unfortunately, I've been *there* and done *that*, too.

Since the age of twenty I put up with these episodes three to four times a year. When one would strike I had no options but to sub my work out (resulting in no income for a week) or to suffer through the gig, struggling just to sit on the stool.

Fortunately, after many uncomfortable consultations with various health professionals that resulted in no real long-term relief, I was finally given some advice that would change my future and the way in which I dealt with my condition. This advice was to *treat my own back*, through postural and lifestyle changes. The way I slept, coughed, sneezed, made the bed, and carried, set up, and broke down my drums were all factors I had to reconsider. As a result, my last acute episode was twelve years ago.

My own painful experiences—together with twenty-six years as a professional drummer and qualifications in remedial massage therapy and sports medicine—inspired me to take the message to drummers throughout Australia. The workshop I developed covers topics such as the curves of the spine and their importance, correct lifting methods, essential stretches, and everyday strategies to maintain a healthy back.

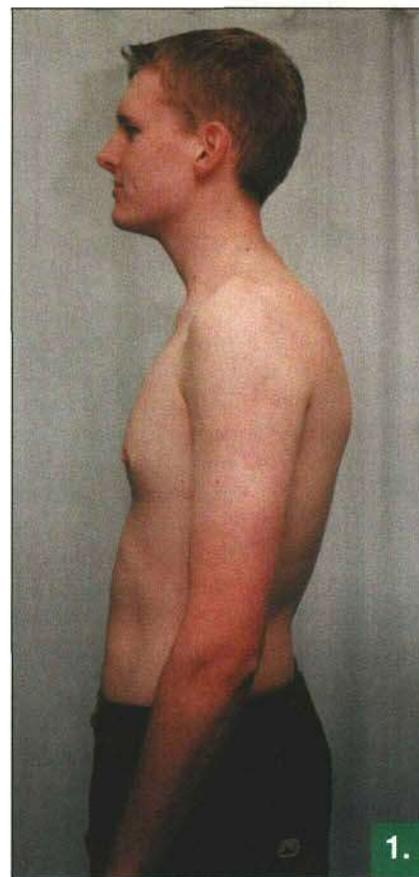
Lower back pain is one of the most common ailments afflicting Western society today. Most people blame a particular incident as the reason for the onset of the pain. They don't realize that this was just the straw that broke the camel's back. (Sorry!) For drummers, the hours we spend practicing, gigging, and driving are all contributing factors to that "one episode." When it occurs and we are in acute pain, we are usually unable to think clearly. We simply seek relief. Then, as soon as we've recovered, we quickly forget the problem. However, once we've developed recurrent low back pain as a chronic condition, we must seek assistance time and time again. What I propose in my lectures as a way of breaking this recurring cycle is that drummers look at the working habits they have developed over the years, all of which predispose them to experiencing lower back problems.

Discussing *all* the strategies concerned with back maintenance would take up more space than this article allows. So here are a few topics you can pack into your trap case now.

Let's start with a quick word about a very important feature of our bodies, the **lumbar lordosis** (photo 1). This is a natural postural curve that is present at the base of your back (known as the lumbar spine), and varies from person to person. The lordosis is lost whenever the lower back is rounded, which usually occurs when sitting and bending forwards. If the lordosis is lost often enough and for long enough periods, low back problems can develop.

Postures we assume every day compromise the lordosis. Slouching in a lounge chair while watching TV or working at a computer for hours places our backs

Posture



in unnatural positions. The majority of chairs and lounge furniture we use are not designed to support our lower back. Driving a car for hours in traffic each week is another activity that greatly reduces the lumbar curve.

If you suffer from low back pain brought on by these activities, I recommend you purchase a **lumbar roll** (photo 2). This is a piece of cylindrical

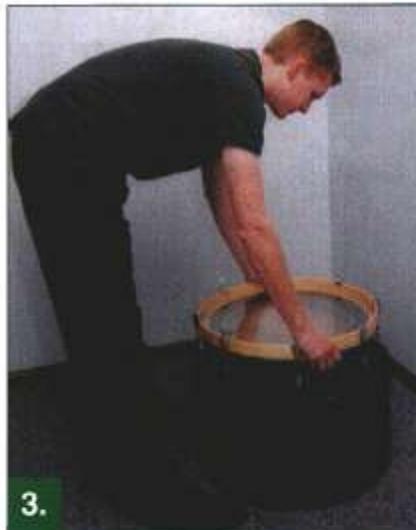
foam, 12" to 13" long by about 4 1/2" in diameter. It's placed at the lumbar curve and gives comforting support to this area—particularly when driving, and even more so during air travel. Most people are familiar with how uncomfortable aircraft seats can be. If for some reason you can't get your hands on a lumbar roll, then try rolling up a small hand towel and using it in the same way. I keep a lumbar roll in the car, and I have another for airline travel, where it fits neatly into my hand luggage.

Posture on the drumkit is something you *must* address. If your stool is too low, for example, then this will place you in a stooped position, once more reducing the lordosis. This was well illustrated in MD's April '99 issue, in Part 2 of Dr. Darin Workman's article, "Efficient Drumming." Dr. Workman nicely covers posture on the kit, detailing the most efficient ways to place and play your drums.

It's a good idea to practice in front of a mirror, so that you can check your posture and correct any bad positions you may have developed. This exercise will allow you to view yourself as others would, and is very beneficial for checking on other aspects of your playing, such as sticking and hand position.

You're A Forklift, Not A Crane!

When drummers load, unload, set up, and break down a kit, they usually do so while standing and stooped forward 90° at the hip, resembling a construction crane (photo 3). Think of yourself as a forklift, not as a crane! When you lift in a stooped manner, the amount of weight on your lower back can be nearly four times the



weight you're actually lifting.

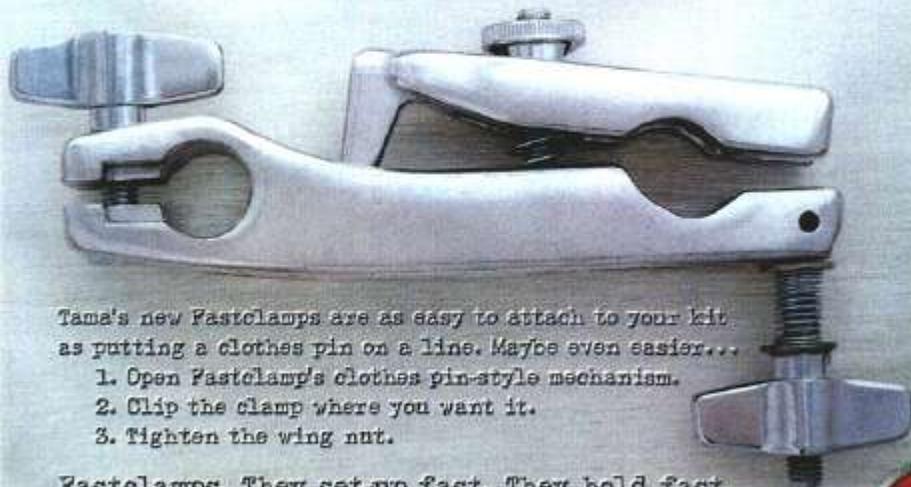
The lumbar part of our spine is quite mobile compared to the cervical (neck) and thoracic (mid-back) regions. But the rule of thumb says, "The more mobility, the less stability." The shoulder joint is a classic example of this. It is the most mobile joint in our bodies, yet it is the most unstable.

Recently, while in South Australia on a lecture tour, I had the opportunity to hear a local band in one of the small jazz venues there. The drummer was playing a very compact setup: hi-hat, ride, snare drum, and an 18" bass drum. At the end of the night I watched him pack up his gear. It all fit neatly into two cases, one of which was a wheeled case containing the hardware. He extolled the fact that he had it down to one trip to the car. But I explained to him that he had negated all his good planning by breaking down and packing his gear while constantly bent forward 90° at the hip. He then told me he had been a regular low back sufferer for some time.

sometimes the simplest solution



is the best solution



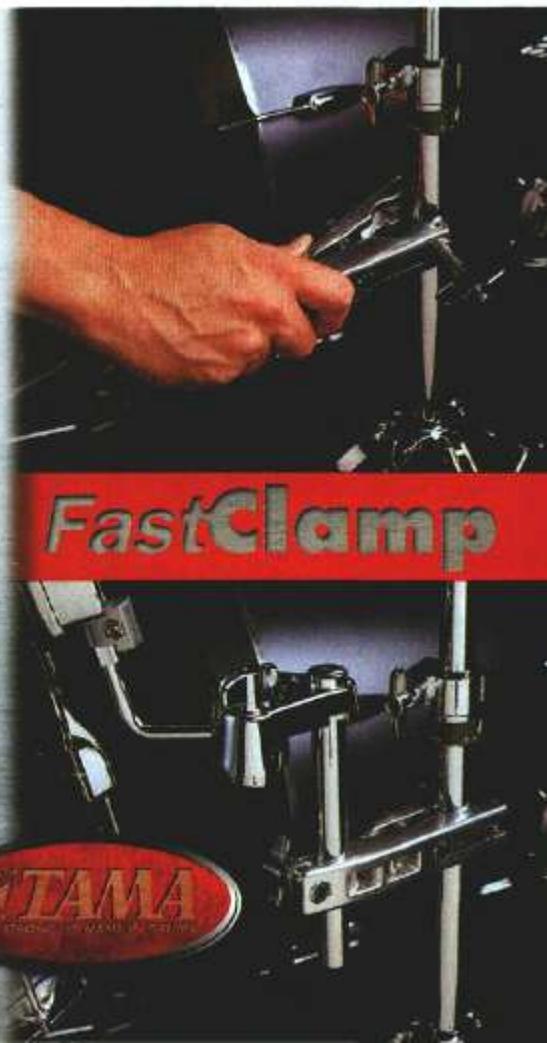
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Carrying The Drums

I can't stress enough the importance of *keeping your back straight when lifting*, and *bending at the knees to make the lift* (photo 4). Remember, you're not a crane! The next thing to remember is to *carry a balanced load* (photo 5). It doesn't make sense to carry a 22" bass drum in one hand and a 12" tom in the other. Such uneven weights put undue stretch and strain on muscles. Rethink how you carry your drums, even if it means making an additional trip, or even purchasing an extra case.



In the long term it will make all the difference.

Under no circumstances should you run with a load, especially up or down stairs. Doing so places extreme pressure on the lumbar area. This particularly applies to the trap case, which is usually the heaviest item we carry.

Always give yourself plenty of time to get to the gig, so as not to run around like a madman. It's these times of hurried unloading and setting up when injury is most likely to occur.



Use Wheels

Use a wheeled dolly or hand truck to transport the trap case. A model with pneumatic tires will make life a little easier when negotiating gutters and stairs (photo 6). You don't need anything fancy, and there are plenty on the market to choose from. Traveling up and down stairs may take a little longer, but using a hand truck will certainly alleviate the excessive strain placed on your back by carrying the case in front of you or in one hand as so many do.

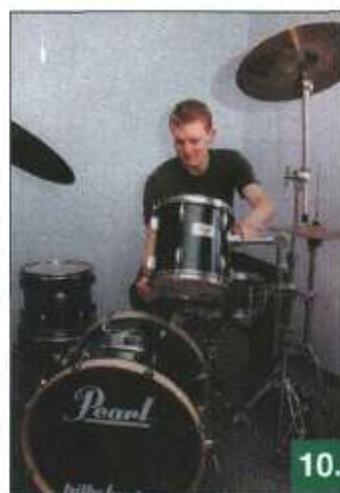


Setting Up

Once you've got your gear inside the venue, it's important to stack the cases close to where you'll be setting up. Then proceed according to the following sequence:

1. In a kneeling position, take the lid from the trap case.
2. The bass drum should be the first drum removed from its case.
 - a. Get down on one knee, keeping your back straight, and remove the lid.
 - b. Take hold of the rim with both hands, supporting one elbow on your knee (photo 7).
 - c. Lift the drum out and onto the floor beside you, supporting the weight on your elbow. Do this in one smooth flowing action, *turning your whole body*, not turning from the waist (photo 8).
 - d. Now unfold the legs and secure the pedal.
3. While still in a kneeling position, remove the rest of the drums and stack them on each other. With larger kits, stack no more than three drums.
4. Set up your stool.
5. Remove the stands and secure the bases while remaining in a half-kneeling position (photo 9).

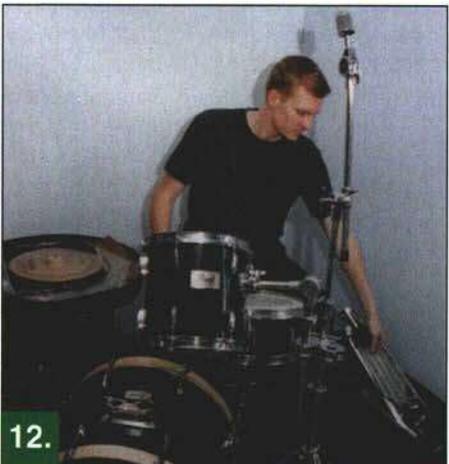
By now you should be able to either sit or stand to assemble the rest of the kit, securing your cymbals and drums. This can all be done with an absolute minimum of forward bending (photo 10).



Packing Up

Breaking the drums down is virtually the reverse of setting them up. Remember to kneel and stay low to the floor with your back straight.

1. Place all your empty cases near you, with the trap case open and directly beside the stool.
2. Remove the cymbals and place them in their case, which, if possible, can be resting on the floor tom (photo 11). At this stage you can comfortably sit on the stool.



3. Fold and stack the cymbal stands and place them in the trap case (photo 12).
4. Remove and case the toms and snare. Kneel, don't bend.
5. Remove the bass drum pedal, fold the legs, and pack the drum in the reverse of how you unpacked.
6. With the stool the last item packed, upend the trap case, and place your hand truck underneath. Now you're ready for a quiet lemonade at the bar. Simple!

The strategy I've set out for you won't cost you any more of your time. In fact, I

believe it's quicker and more efficient, and it's definitely more ergonomically sound. It's all a matter of being aware of your old habits, and gradually changing to safer, more efficient ways of dealing with them. We are creatures of habit, and you won't effect change overnight. But with constant awareness and action, these methods will save your back.

Thanks to Garry Schellhorn for being my subject.



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Joe Lovano

Sax Giant With A Drummer's View

by Mark Griffith

If anyone is qualified to talk about the great modern jazz drummers, it's saxophonist Joe Lovano. In his career Joe has been hired by drummer/bandleaders Mel Lewis, Paul Motian, Elvin Jones, and Peter Erskine. He has also appeared or recorded with Barry Altschul, Adam Nussbaum, Rashied Ali, Ben Riley, and Philly Joe Jones. His own recordings have featured Jack DeJohnette, Ed Blackwell, Paul Motian, Lewis Nash, and Al Foster, among others. And it was Joe who introduced most of us to Bill Stewart, before Bill became a household name in the drumming community.

Joe Lovano speaks from first-hand experience and interaction with most of the modern greats. And beside all that, Lovano is himself a great drummer.

I began our interview by asking Joe about his own drumming. "Since my dad was a musician, the drummers that he played with—and my father as well—were all my teachers. I began to really listen to drummers, and to study the drumming on all the classic records. My early favorites were Max Roach and Philly Joe Jones. They were playing the same ideas that all of the other instrumentalists—Bird, Miles, Bud Powell—were playing, but they were playing them on the drums. Later, when I was learning melodies on the saxophone, I would also play them on the drums. This is something that more young drummers should do. I never took any drum lessons, so there was never any pressure—just the joy and excitement of playing the drums."

Joe still plays drums every day, and his playing can be heard on two tunes on his recording *Rush Hour*, notably on "Wildcat," a unique multi-tracked duet with himself on saxophone and drums. He also can be heard playing drums and percussion on his recent recording with Gonzalo Rubalcaba, *Flying Colors*.

Joe Lovano knows first-hand how the great jazz drummers

helped shape the history of the music. But he's also quick to remark that "Right now is definitely one of the most creative times in jazz." In the week that we did this interview, Joe was playing with drummers Tom Rainey, Bill Stewart, Joey Baron, Jamey Haddad, and Idris Muhammad.

When Joe talks about drummers, he rarely talks about drumming specifics. "Music is one of the most mystical and magical things around," he says, "but *only* when it leaves the technical place. Music has two sides. There's a technical precision that we *all* have to develop and reach towards. It is on this journey that some instrumentalists are able to break through to the *other* side. That's where musicians express themselves with complete freedom, finesse, and taste. It's on this side that *great* musicians use what they've studied, in order to play with total freedom and expression...to get to that magical higher place."

Before Lovano came to New York he played in the organ groups of Lonnie Smith and Jack McDuff. With Smith he worked alongside his close friend, Jamey Haddad. "Jamey's a fantastic drummer and percussionist," says Joe. "He's playing in New York and teaching at Berklee School Of Music. Jamey is just a great musician." Lovano and Haddad can also be heard on recordings by pianist Allen Farnham, and Jamey is featured in saxophonist Dave Liebman's band.

With McDuff, Joe played with the late, great Joe Dukes. Lovano remembers, "They used to call him 'The Dixie Bomber.' Joe stood out from the pack because he played with a great clarity

and crispness between his ride cymbal, snare drum, and bass drum. He was a showman; he loved to play for people. He had a clear conception, and great musical awareness. And he wasn't just an organ drummer, he was an outstanding bebop, soul, and funk drummer. He was a totally boundary-free musician."

Joe's Drumming Buddies

It might be easier to cite the jazz drummers Joe Lovano hasn't worked with than those he has. But here is a "short list":

-  Rashied Ali
-  Joey Baron
-  Ed Blackwell
-  Jack DeJohnette
-  Peter Erskine
-  Al Foster
-  Jeff Hamilton
-  Billy Hart
-  Billy Higgins
-  Elvin Jones
-  Philly Joe Jones
-  Mel Lewis
-  Victor Lewis
-  Paul Motian
-  Idris Muhammad
-  Lewis Nash
-  Adam Nussbaum
-  Bill Stewart



Jimmy Katz

When Lovano moved to New York, he began playing with The Woody Herman Big Band. "When I first got with Woody's band, Danny D'Imperio was the drummer," recalls Lovano. "Danny is a total bebop drummer. He has seriously studied Max, Philly Joe, and Blakey. But through checking out Shelly Manne and Mel Lewis he learned how to treat a big band like a small group. Danny played everything real tight, but with the power of a big band drummer."

Jeff Hamilton soon joined Herman's Thundering Herd. "Jeff was coming from more of a swing mentality, as opposed to bebop," says Lovano. "He had a looser, more open and rolling approach. Jeff has a great ear for hearing orchestrations."

As someone who has played with some of the great big band drummers, Joe knows what he likes to hear when he works in a big band. "When you're playing drums in a big band you have to play within the orchestration. You must hear the different melodies that are flowing through the arrangement. You must accompany those melodies, and support the ensemble."

When John Riley joined the Herman band things changed again. Says Lovano, "John had just come from North Texas State, and he was on fire. He has a clarity and an articulation that are all his own. He has a more modern approach than Danny or Jeff. John brought his experience of playing many different styles of music—straight-8th, free, etc.—to the band." Lovano would feel

Riley's modern approaches again when the two were later joined in John Scofield's band. Check out the outstanding video *Live Three Ways*.

At this point Joe Lovano *the teacher* enters the conversation: "Everybody has their own history and their own personality, which should shape the way that they play. And since everybody has their own personality, everyone should sound different. The guys that aren't different let the sticks bounce by themselves, and allow the drums to play *them*." Joe then relays a lesson from his father (also a great saxophonist): "My dad told me to learn how to play with all different kinds of rhythm sections. I learned how to play from studying all of the instrumentalists, not just the saxophonists. Great musicians play *with* each other; they shape the music together."

After Woody Herman's band, Lovano's career soon led him to one of the greatest drummer/musicians ever: Mel Lewis. Asked about Mel's drumming, Joe replies, "In many of the arrangements in Mel's band, the piano would be instructed to lay out. In these cases Mel would play with the big band like it was a trio: drums, bass, and the band. If the piano *was* playing, he played like a quartet: piano, bass, drums, and the band. This is the reason he never lost the small-group perspective, no matter how big the band.

"Mel was a selfless musician," Joe continues. "He wanted to make everybody else sound good. He always made you feel like it was *your* band and *your* gig. He was a part of the quartet that made my first recording as a leader, *Tones*,

Shapes And Colors." This is a great recording on which to hear Mel Lewis in an adventurous, small-group setting. "No matter the form, the tempo, or the situation," Lovano says, "Mel was a totally free musician."

At the same time Lovano was playing with Mel, he was employed by another type of free musician, Paul Motian. Says Joe, "Paul was a big influence on me even before I played with him. I had heard him live with The Keith Jarrett Quartet, and with The Bill Evans Trio on record, and he blew me away. We began playing together in 1981." Since then the two have made many recordings together. Lovano's *Village Rhythm* and *Worlds* both feature Motian. And most of Motian's own recordings since 1981 have featured Lovano.

Joe says he could fill several articles just talking about Motian. "I have learned so much from him about music, as well as about bandleading. Paul Motian *creates* music, he doesn't just play it. The way he composes and plays has a lyrical and harmonic openness that lends itself perfectly towards total creativity. Motian's free concept of music really frees you up. He plays the drums like an orchestra!"

In 1987 Lovano had the unique opportunity to work extensively with Motian, Mel Lewis, and Elvin Jones. But another great drummer was soon to call. Peter Erskine's late-'80s band also featured Joe. When I bring up Erskine's name, Lovano enthuses, "Peter is a

Joe Lovano

great bandleader. He's developed from a powerhouse drummer with Stan Kenton, Maynard Ferguson, and Weather Report into one of the most open, versatile, creative, and completely egoless musicians around today. We did some magical recordings together with Mike Mainieri and Vince Mendoza, as well as Peter's own records. He's a very special drummer and musician."

Earlier in Lovano's career he played with avant-garde pianist/composer Carla Bley in a unique big band. "Victor Lewis was in that band," says Joe.

"We played together a whole lot. Victor is a great composer and arranger, and you can really hear that in how he plays the drums. Victor also has a wonderful sense of simplicity and articulation. He's played

many styles of music, from Carla Bley to Woody Shaw to David Sanborn. When you're a great musician you can cover all the bases."

After recording and working with so many legendary drummers, Joe surprised us all when he called on Bill Stewart for his Blue Note debut, *Landmarks*. The young drummer was a student at William Paterson College in New Jersey, where Lovano was on faculty from 1983 through 1991. Even as a student Bill impressed Lovano. "For a young guy he was very musical and very knowledgeable. Bill comes with absolutely no preconceptions, and I love that. No matter what the style of music—swing, free, funk—he can execute his *own* ideas, and that's everything. Bill plays with a precision, clarity, and articulation that really is inspiring. He can read anything, and he has the great ability to interpret music almost

instantly. Plus his drumming has great feeling and is really swinging." Lovano also plays on Stewart's first two solo recordings.

For Joe's next two recordings—*From The Soul* and *Sounds Of Joy*—he tapped the legendary Ed Blackwell. Joe's memories of the late drummer are strong. "Mr. Blackwell was the first true master drummer to embrace my music. He had the most amazing sense of form, structure, and interplay. Every second with him was a complete dialog. I 'studied' with Mr. Blackwell every time I played with him. He was one of the greatest of all time."

Lovano had Jack DeJohnette in mind when he composed the music for his next recording, *Universal Language*. Joe's admiration for DeJohnette is unequalled.

"When you talk about the differences between great drummers, you're talking about the differences between sounds."

"When Jack learns your music, he learns it from the perspective of a pianist and a composer. He knows what everyone is doing, and that is what gives him the ideas of what to play on the drums. Ideas, expression, flow...Jack defines that level of drumming. He plays the drums like a pianist and a horn player. He's one of the true masters of today. I look forward to playing with him a whole lot more."

When asked how Jack's unique sound influenced the way that Joe played, his answer is deceptively simple. "In music," Joe says, "sound is everything. When you talk about the differences between great drummers, you're talking about the differences between *sounds*. The way you tune your drums, and the way your cymbals ring—that's sound. The way your sound fills the air shapes everything in the music. If it doesn't, it's not happenin'!"

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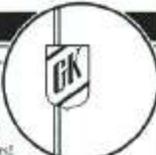
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Speaking of jazz giants with their own sound, Lovano chose Al Foster for his unique *Celebrating Sinatra* album. "Oh man," Lovano enthuses, "Al is always *so* inspiring. When we did *Celebrating Sinatra* I didn't give him any drum parts. I felt that a written part would have gotten in his way. Al is so in tune and aware of everything that is going on around him. He simply reacts to the music. He's a truly natural musician."

Talking about Al Foster makes Joe think of another great drummer. "I've been playing with Idris Muhammad a lot recently, and every time we play it's a serious education. Idris and Al are two of the greatest drummers at switching back and forth between straight-8th-note music and swing. There aren't many guys who can do it as well. It's a real gift."

A few years ago, Lovano made a live recording, *Quartets*, which featured two different bands with drummers Lewis Nash and Billy Hart. "Lewis is amazing," says Joe. "He can memorize a tune after hearing just one chorus. No matter what type of setting he's into—trio, big band, quartet—he makes the music feel great. Lewis has an amazing sense of articulation; he plays the drums like a horn player. His playing is so clear, the perfect combination of loose and tight."

How about Billy Hart? Lovano replies with a smile, "Billy's like a little kid. He comes to the music with a sense of total exploration. His drumming is full of surprises; he's always developing motifs and ideas within the music. Billy isn't a repeater. He doesn't play what has been played a thousand times before, or just repeat what is *supposed* to be played. He plays in the moment. He turns any session into a wonderful experience."

Lovano has also worked with French unsung legend Aldo Romano. "Aldo and I did a duet recording together called *Ten Tales*" he relates. "Aldo is a complete improviser, not just a tech-

nical player. He's one of the greatest European drummers. Most people don't know that Aldo was a part of the first wave of free jazz playing, with Don Cherry, and part of the original fusion, playing with Jean-Luc Ponty. Aldo isn't a repeater either." Romano is also a great composer, and has played with Keith Jarrett and Michel Petraciani.

Joe's most recent recording, *Trio Fascination*, features bassist Dave Holland and drum legend Elvin Jones. "I've subbed in Elvin's band since 1983," says Joe, "and I did a nine-week European tour with his Jazz Machine in 1987. From playing with him so much, I know what the special thing about Elvin is. Every time Elvin plays, he takes the music to that special place I referred to earlier. Every time he performs or records, Elvin's unique feeling elevates the music. He doesn't know how to do anything else."

"Elvin's like a father figure to me," Lovano continues. "I was so happy to be able to call him for one of my recordings. And when I did, *he* was proud of *me*. That's the kind of person he is."

Lovano recently had another encounter with a one-time Coltrane sideman. "I just did a week with McCoy Tyner," he says, "and Billy Higgins played drums. Wow! I learned so much from Billy. He has this wonderful way of reconfirming and making you realize things that you think you already know. He has just gone through some serious health problems, but you would never know it to hear him play. Billy's much more than a musician. He's truly one of the warmest spirits in the world."

Joe closes with another lesson. "All these amazing drummers are great *musicians* first. They all play completely without ego. Great musicians bring a commitment to the ensemble, a dedication to the music, and a commitment to the moment."



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George Hrab



Bethlehem, Pennsylvania drummer George Hrab enjoys a musical challenge, and prides himself on his ability to play authentically in any style

required. His playing combines elements of groove and precision, chops and abandon, funk and bop, swing and rock. He's played cool '50s swing at the White House with The Eric Mintel Quartet, hard '70s funk with The Philadelphia Funk Authority, smooth jazz with Mark Walsh at Philadelphia's Keswick Theater, and pop-jazz with Jerry Halatyn at New York City's Bitter End. He's also the house drummer at BeSharp Studios in Bethlehem, serving the needs of a variety of musical clients.

But George's lifelong obsession has been to challenge the image usually associated with drummers. To that end, he has recorded two independent CDs (*[sic]* and *Minutiae*), on which he wrote all the songs and performed on guitar, bass, keys, and vocals as well as drums. His writing, as much as his playing, combines influences ranging from Ellington's "A Train" to Zappa's "Zombie Woof"—to which George himself adds no small amount of skewed humor. "Eclectic" might be the most apt description.

Describing his musical influences, George says, "They range from Bill Bruford to other works of Bill Bruford. (Well...Zappa, Talking Heads, XTC, Stravinsky, David Torn, and The Police, too, I guess.)" George's setups vary from situation to situation, but tend toward a standard four-piece Tama kit with Zildjian and Sabian cymbals.

Alexandra Gerhard-Garcia



Twenty-four-year-old Alexandra Gerhard-Garcia is the product of widely varied influences. Her mother is from Venezuela, while her producer/guitarist father is from Germany. Born and raised in Cologne, Germany, Alexandra has been close to music virtually since birth.

After starting on the piano and the guitar, Alexandra soon discovered her passion for the drumset and percussion. She studied at the Drummers Institute in Dusseldorf, and at Drummers Collective in New York City. In only the past two years she has performed and recorded with such European artists as Sigo Lorfeo, Rafael de Alcala, Maipu, and Rodrigo Tobar. She has also released a solo CD titled *Eternal*, on which she demonstrates impressive drum and percussion skills covering a wide variety of rock, pop, and international styles—including flamenco!

Alexandra is currently putting together her own band project, called (appropriately enough) The Garcia Orchestra. She also teaches in Cologne and Neuss. She performs on a combination of Premier and Tama drums and Zildjian cymbals.

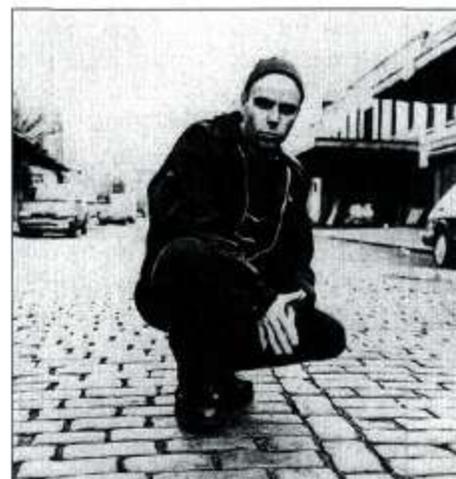
Steve Soll

A drummer since the age of ten, techno artist Steve Soll has managed to take his drumming to another level by combining it with his love of producing and electronics. "I remember when drum machines were becoming common," says Steve. "You had all these drummers running around cursing the things. I just thought that if anyone should know how to use them, it should be a drummer."

Steve got into programming and triggering early on. "The early pads were awful," he admits. "But these days pad response has gotten very close to the actual feel of real drums. I find it very liberating that drummers can now have a whole palette of sounds that were previously only available to keyboardists."

While creating his music in the traditional techno sense (using sequencers), Steve manages all the lines direct from his drumsticks. "My music is percussion-intensive," he says, "and I like to challenge the listener. What I *don't* like is traditional song structure. I think of my music as one big groove that moves in such a way that it ends up in a different place from where it started."

In addition to running his own techno label—Proper n.y.c.—and releasing two



solo CDs (*The Blunted Boy Wonder* and *Supernatural*), Steve is busy on the live festival and club scene. In the past year he's played and toured in Europe, Japan, Australia, and even Russia. He cites Bill Bruford, Joe Morello, and Max Roach as his biggest inspirations. "To me, Bill is the innovator," says Steve. "Joe was my teacher for a while, and I learned so much from him. And Max is about the nicest and most talented person I've ever met."

Steve plays Tama drums, KAT and Roland triggers, Roland V-Drums, Akai samplers, and Paiste cymbals and sounds. He's also currently an endorser for Korg synthesizers.

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Vintage Drums For Today's Music

A Conversation With Drum Doctors' Ross Garfield

by Rick Van Horn

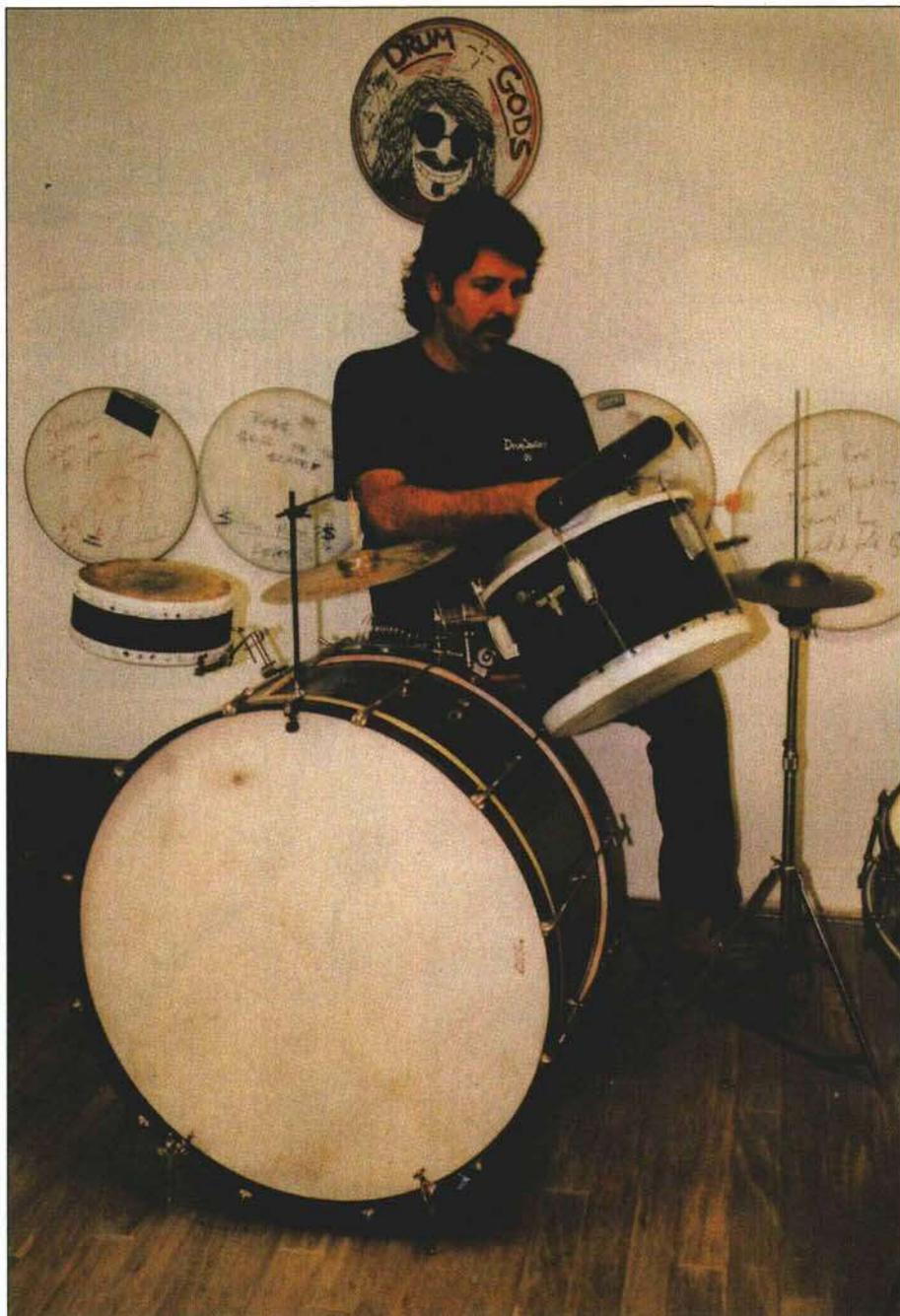
We first profiled Ross Garfield, founder of Drum Doctors, in November, 1994. At that time, we described how producers called on him for top-quality tech work and tuning for sessions, major-name drummers relied on him for their cartage service, and drummers across the country sent their instruments to him for repairs, restoration, or customizing.

Well, that's all still the case. Ross and his staff at Drum Doctors are busier than ever, providing all of the services mentioned above. But in the ensuing years another aspect of Ross's service has come to the fore. More and more contemporary drummers, artists, and producers are drawing on the sounds provided by his extensive collection of vintage drums to "flavor" their recording projects. We spoke with Ross at his LA shop to get his take on this interesting situation.

MD: What's going on in recording today that's leading people to use old drums rather than new ones?

Ross: When people ask me how I get the drum sounds I get, I tell them, "You're not going to get a John Bonham sound with a Ringo set." I'm just using those two guys as examples because most drummers know them and they know what those two different sounds are. They'll know that the 26" bass drum that Bonham used had a completely different sound from the 20" or 22" that Ringo used.

It's basically the same thing with using vintage drums versus modern drums. A 22" bass drum from a 1960 Ludwig set is going to have a different character from a new 22" DW, Gretsch, or Yamaha bass drum.



One of the "gems" of Ross Garfield's collection is this 1920s Ludwig kit, typical of the vaudeville era.

The people I'm dealing with these days want those different flavors. They have the technical ability to hear the differences, with the great mic's and studio boards that exist these days. The bar of recording technology is being raised constantly.

A lot of people are trying to re-create a Beatles sound, or a Rolling Stones sound, or a Motown sound. They're trying to get those flavors—and I think a key element is the drums. That's not to say that we *couldn't* get it with new drums. But there's just something inherent in older drums. If you tune them well, they really speak. A lot of my clients won't play on anything new. When Steve Jordan calls I know better than to bring anything that was made after 1970. That's part of his sound; it's part of who he is.

MD: That attitude is understandable from Steve Jordan, because he's a music history buff. But you used a vintage kit from the 1930s on a Stone Temple Pilots album!

Ross: Well, they were looking for something big, earthy, and a little on the grungy side. They didn't want anything too perfect. Drum techs these days are usually working with new drums. But there's a different sound between something that's new and something that's old. The older drums *had* idiosyncrasies, they had weirdnesses to them, and that's part of what Eric was trying to get across. He wanted something that was different and had more low end. You probably wouldn't even hear it on the record, but it affected how he played. If you sit down at a set of old drums like that, they're going to inspire you in a different direction, and maybe bring something out of you.

We'll mix things up, too. Sometimes we'll have a modern kick drum and vintage toms. Quite often there might even be a whole modern set with a vintage snare drum.

MD: If somebody says they're looking for "a Bonham sound," that at least gives you a direction. You can figure on bringing in a 26" bass drum. What happens when the client doesn't have a specific historic sound in mind? Instead, they give you some vague description of what they *think* they want. How do you determine what to bring to the studio?

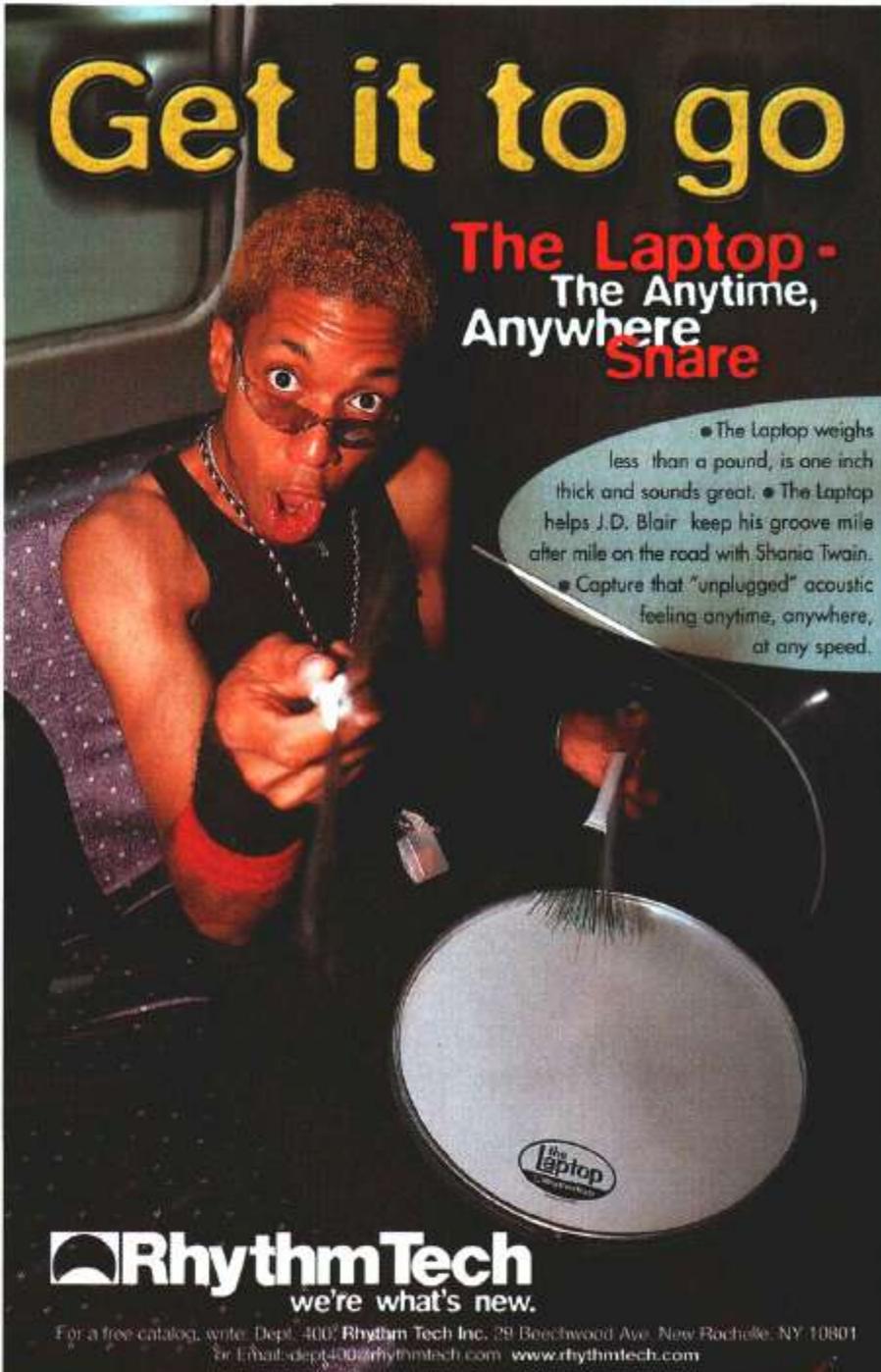
Ross: I listen to what the client says, and then I might ask a couple of questions. I get to a point where a light goes on in my

head. I've collected about a hundred thirty drumsets and close to four hundred snares over the years. And I know pretty much what each one of those drums will do. When someone says they're looking for a certain sound, I'll go through my collection in my head, until I think, "Oh, *that* drum would probably be exactly what those people are looking for." If there's a question, I'll bring two or three drums. On The Black Crowes' *America*, I brought *nine* different bass drums. The engineer, Jack

Joseph Puig, listened to every one of them before he made his choice. Jack's more picky than most, but he makes some great-sounding records.

MD: What can you obtain from nine different bass drums that you can't achieve with different head selections and tunings on one or two? Is it simply a matter of it being faster to grab a new drum and throw a mic' on it?

Ross: Oh, no. Jack listens to each drum. He'll have me tune each drum with the



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Hal Blaine played this 1960s Leedy gold satin flame kit (fitted with a D'Amico Bass Drum Lifter) in Jim Carrey's movie *Man On The Moon*. It includes a 20" bass drum, 12" and 16" toms, and a 1930s Ludwig 5x14 Pioneer snare drum.

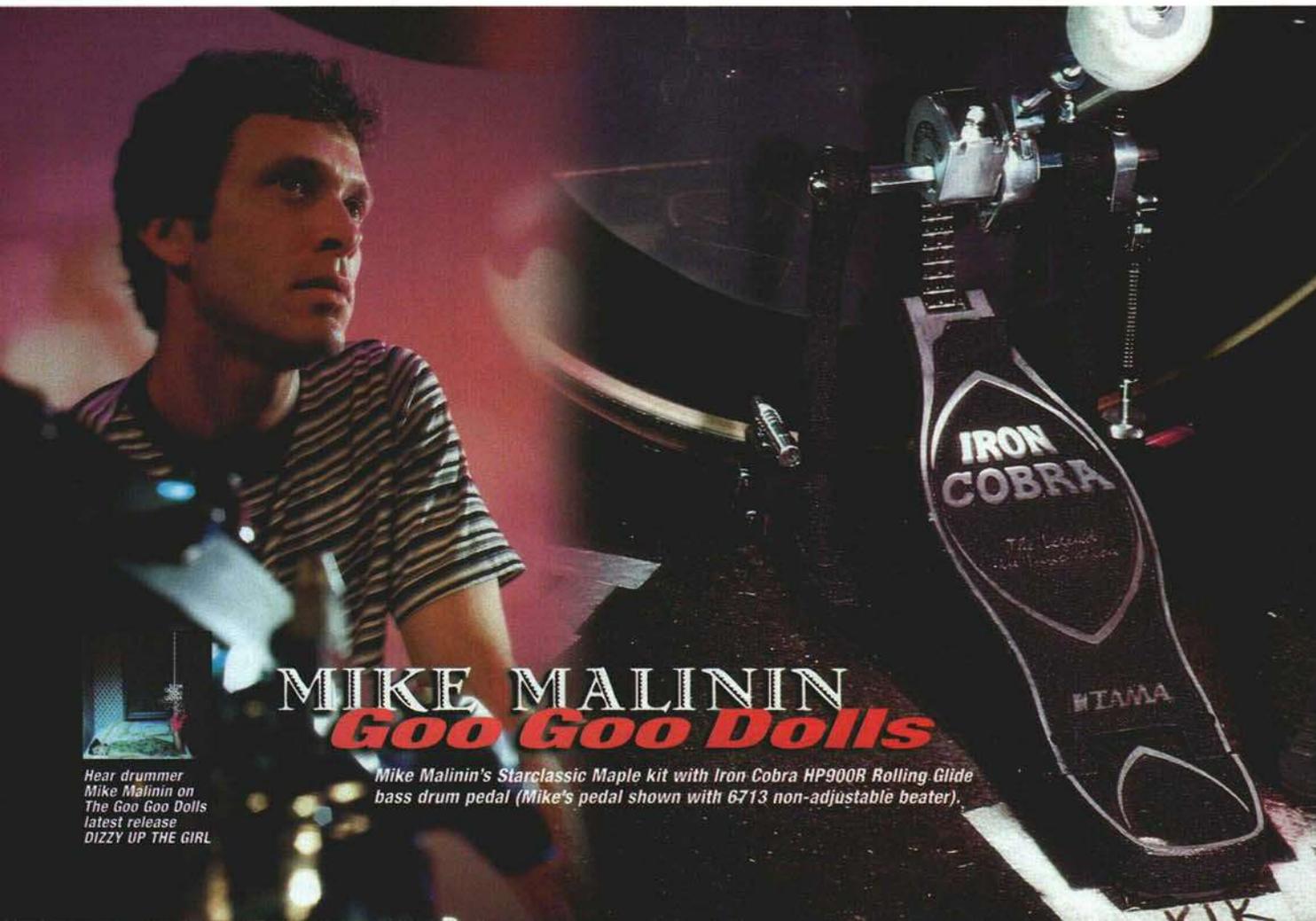
"If you sit down at a set of old drums, they're going to inspire you in a different direction."

sounds, and what sort of tone it has. He knows what he's looking for.

Of course, Jack also knows that time is money in the studio. So now when he says, "Let's audition some bass drums," I'll say, "Remember when we went through nine and this was the one you liked the most? Let's start with that. It will save you some time, and at the end of the project you won't call me up and ask for a break on the price because we went over budget." That's part of my job, too.

Some producers are familiar with my inventory. So they have me bring their favorite drum from the last session—along with two or three more that they want to

same heads so that he knows what he's getting from the drum itself. He's looking for a low end, the curve of the decay, what kind of attack it has, how solid the drum



MIKE MALININ
Goo Goo Dolls

Hear drummer Mike Malinin on The Goo Goo Dolls latest release **DIZZY UP THE GIRL**

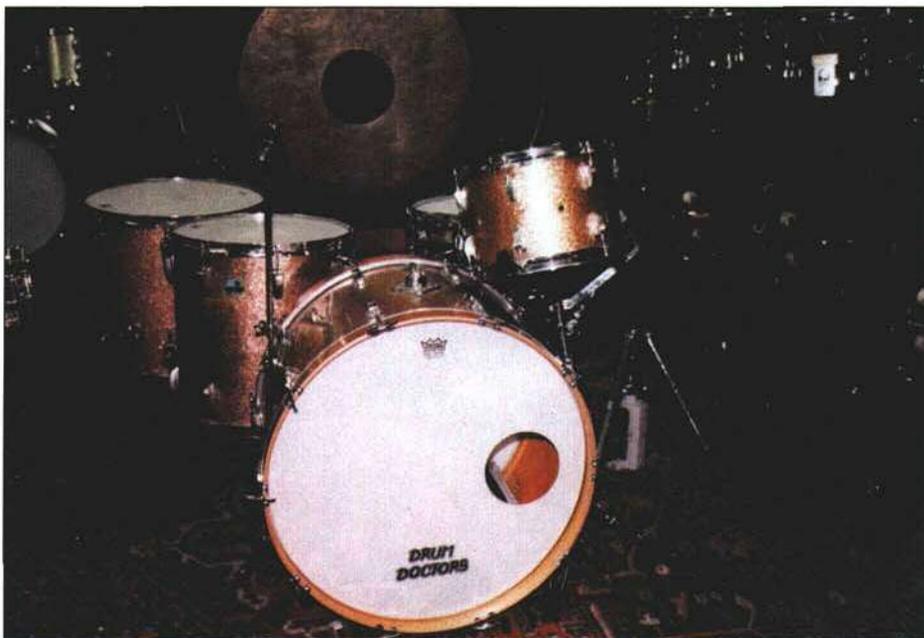
Mike Malinin's Starclassic Maple kit with Iron Cobra HP900R Rolling Glide bass drum pedal (Mike's pedal shown with 6713 non-adjustable beater).

get familiar with. Maybe they'll use one of the others on a particular song.

I've done some projects where a completely different set was used on every song to give each one its own identity. We did that with The Red Hot Chili Peppers on *Blood Sugar Sex Magik*. We changed kick drums, we changed toms, we changed snares. The average CD buyer may not be able to tell when that happens, but the drummer is inspired differently. He's happier with it, and maybe that makes him give a better performance. These days there are times the performance is all there is, because everything a drummer puts down will be replaced later by someone who uses samples. As brutal as that sounds, it's reality.

MD: So the validity of the drummer's performance—helped by the inspiration drawn from the drumkit—is all the more important.

Ross: In that situation, yes. Fortunately, quite often that's *not* the situation. A lot of times the band and the producer will work with it all the way through the mix, so they know what they have.



This pink sparkle Ludwig kit from the late '60s includes a 24" bass drum, 12", 16", and 18" toms, and a 1970s Black Beauty snare drum. Used for the Black Crowes *America* album, the kit is also favored by Steve Jordan. He played it on projects with Don Henley, Stevie Nicks, Cheryl Crow, and Bill Murray.

MD: While we're on the subject of samples, a few years ago you parlayed your collection of vintage drums into a CD of drum samples. Doesn't that put you in

competition with yourself?

Ross: Not really. In the beginning, I was anti-sample. But I saw that the use of samples was coming on whether I liked it or

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Jim Keltner has used the 26" bass drum from this 1950s Leedy black pearl kit on several recordings. The kit also includes 12" and 16" toms and a 6 1/2 x14 snare re-fitted with a Slingerland throw-off.

not. It was just another art form. So I figured if you can't beat 'em, join 'em. I thought, Let's put some quality stuff on the marketplace so that at least the players will have some choices. Putting the samples together was a fun project. I still discourage the *over-use* of samples, but I think there's a tasteful way to use them.

MD: Getting back to the use of vintage drums in the studio, their sound might be unique and appealing. But there's nothing appealing about putting up with out-of-date or fragile hardware, or the limited positioning capabilities offered by vintage mounting systems.

Ross: Very often we change the hardware. For example, the toms on one of my two Ludwig stainless-steel kits are fitted with RIMS mounts and DW brackets, so they mount on a DW stand. Sometimes we'll set the other kit up without any mounts on it, and put the 12" or 13" tom on a snare stand for a controlled sound. We do a lot of modifications like that.

MD: Some of the rockers you've mentioned are pretty hard hitters. Can vintage drums stand up to their assault?

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Ross: Believe me, I'm careful about who I send some of these drums to. I have snare drums that have a great sound, but are delicate. I simply would not rent them to some players because they'll be catching the rims all the time. If those rims are cracked I won't be able to use the drum any more, because I can't replace them.

On the other hand, I'd let Eric Kretz use a drum like that, because I know he's sensitive to what the drum is, and he'll play it in a way that won't damage it. He can tear up all the heads he wants, as long as he's hitting the head and not the drum.

MD: Who else have you provided with vintage drums?

Ross: Jim Keltner, for one. I'll set him up on a kit with calfskin and he'll go for it. He can play that stuff like nobody's business.

We set up Daniel Glass [of Royal Crown Revue] with several vintage sets. We had one Ludwig Super Classic from 1964, with 13" and 16" toms and a 22" bass drum. He also had another set with a 26" bass drum with calfskin heads. A lot of drummers are really getting into calfskin lately.

MD: Do you have a good source for calf

heads?

Ross: I do now, but they were hard to find at first. What happened was that T. Bone Burnett wanted to give Jim Keltner a set of calfskin heads as a present. He asked me to find them for him. So I asked around and found United Rawhide in Chicago. Jim was really surprised—and thrilled.

MD: Getting back to drummers for whom you've supplied vintage gear...

Ross: One band that most people wouldn't think of as using vintage drums is The Offspring. The first time around we used

primarily Gretsch drums, but for a couple of songs we brought in a vintage set of Ludwigs. On their last record I think we wound up with a Gretsch bass drum, but the rack toms were 12" and 14" Ludwig concert toms. The floor tom was a 16x16 stainless-steel Ludwig with an AKG D112 mic' mounted inside it. The producer wanted extreme separation on the toms, which he saw as a problem. But that's what I do; I solve problems. Somebody asks me, "How do we get there?" and I say, "I can take you in this direction. Is this what you're look-



What do Frank Sinatra, Count Basie, and Ella Fitzgerald all have in common?

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ing for?" That's a big part of what I do.

MD: Do you restrict your vintage gems to the studio, or will you let them go out on tour?

Ross: Usually a touring drummer is

endorsed, or he already has something he wants to take out with him. But I will let a drum go out under the right circumstances. I provided a Gretsch bass drum for the Stevie Wonder tour. Originally they want-

ed it for three months, but it turned *into fifteen* months. It came back with a couple little scratches, but far less than I expected. I've also had stuff out with Stone Temple Pilots and Black Crowes.

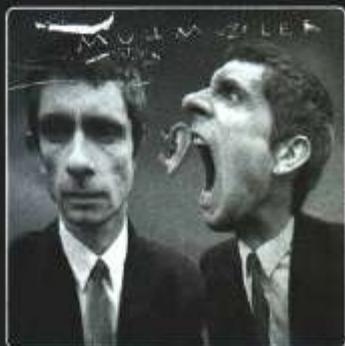


Ross's collection also includes rare finds, like this 1960s Trixon kit.



This 1949 Ludwig & Ludwig white marine pearl kit was used by Eric Kretz on the first two Stone Temple Pilots records.

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Motley Crue drummer, Randy Castillo, with West L.A. Music drum manager, Glenn Noyes



Police drummer, Stewart Copeland, with West L.A. Music drum manager, Glenn Noyes



West L.A. Music staff member with Stone Temple Pilots drummer, Eric Kretz



West L.A. Music staff member with 311 drummer, Chad Sexton



Korn drummer, David Siberio, with West L.A. Music drum manager, Glenn Noyes



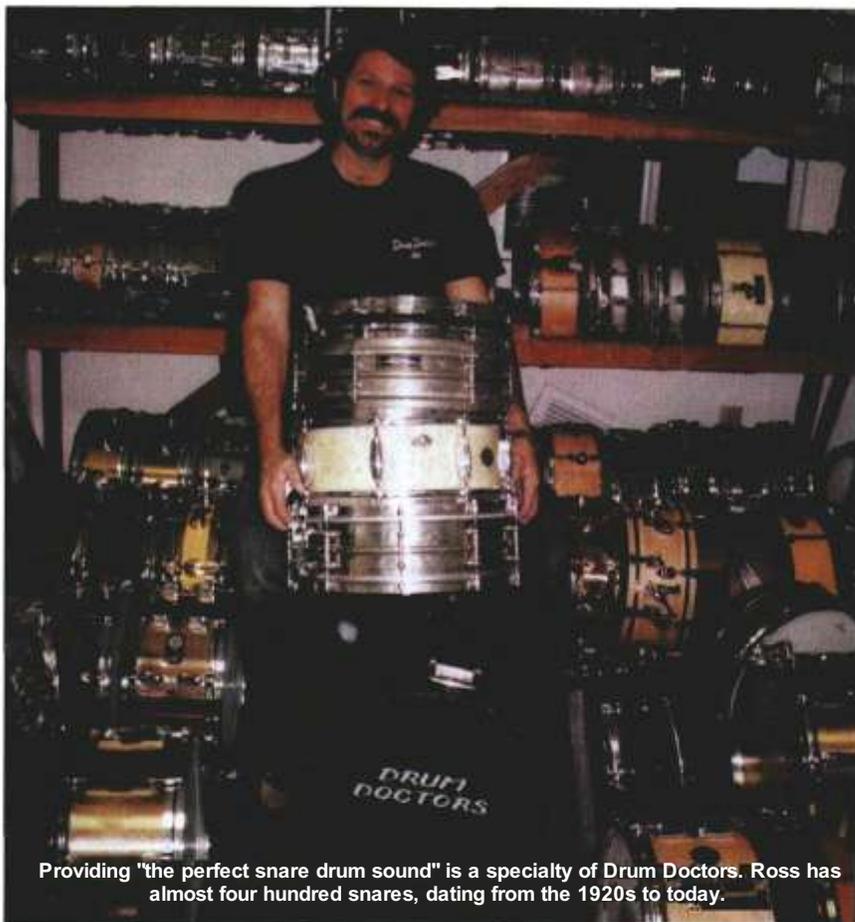
Red Hot Chili Peppers drummer, Chad Smith, with West L.A. Music drum manager, Glenn Noyes

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Providing "the perfect snare drum sound" is a specialty of Drum Doctors. Ross has almost four hundred snares, dating from the 1920s to today.

MD: How do you go about acquiring drums for your vintage collection?

Ross: Well, I don't actually get in my car and drive to someone's house to look at drums. I've found that when I do that, I'll get there and the bass drum looks like Swiss cheese because of the number of different mounts put on over the years—which the guy neglected to tell me about over the phone.

A lot of times people will call me just because I've hung out the Drum Doctors shingle. "I've got this set that belonged to my father," or "I'm looking for a new set; what will you give me for my old one?" I get some really cool drums just by people calling me on the phone.

I also read various vintage drum magazines, and I'm a member of three different drum-collecting clubs. So I sometimes find stuff by that route. And several times someone has come to me and said, "Man, I'm down and I need to sell some drums. Take this off my hands. It's a great drum. You won't be sorry." And I haven't been.



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MODERN DRUMMER'S 1999 INDEX UPDATE

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, we're pleased to offer this *1999 Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in issues dated 1986 or earlier is indexed in *MD's Ten-Year Index*, which was included in the December 1986 issue. Year-end indexes have been a feature of each December issue since 1987.

The format for the index varies according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any information pertaining to each person named might be found. This allows you to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1999 may be located. You'll also see whether that drummer has written any columns for *MD*, and if so, in which departments you should look them up.

Unless otherwise noted in their headings, column departments are indexed alphabetically by the author's last name. Notable exceptions are *Artist On Track*, *Drum Soloist*, and *Rock Charts*, which are indexed by the artists' names. That format has also been applied to *Critique*, which has been expanded and moved entirely from this printed index to *MD's* Web site.

Product reviews are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in press releases that appeared in the *New And Notable* department is also presented in this section.

It is our hope that the manner in which we have organized our *Index Update* will make it easy to use, so that you can have quick and easy access to the wealth of information presented in *MD's* pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found. With the exception of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro
(AOT) = Artist On Track
(ATW) = Around The World

(DrS) = Drum Soloist
(DS) = Driver's Seat
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(IH) = Industry Happenings
(IS) = In The Studio
(IT) = Inside Track
(JD) = Jazz Drummers' Workshop
(NN) = New And Notable
(OTM) = On The Move

(P) = Portraits
(PCU) = Product Close-Up
(PT) = Percussion Today
(RC) = Rock Charts
(RJ) = Rock 'N' Jazz Clinic
(RP) = Rock Perspectives
(ST) = Strictly Technique
(U) = Update
(UC) = Up & Coming

1999 ARTIST REFERENCE LIST

—A—

ABBRUZZESE, Dave (A) Feb.
ABTS, Matt (F) Oct.
ADAMS, Ernie (U) March
ALEXANDER, Steve (F) Sep.
ALLEN, Richard "Pistol," (F)
("The Drummers Of Motown") July
ALLISON, Jerry "J.I.," (FP) Sep.
AMICO, Vinnie (UC) Jan.
APPICE, Carmine (U) Apr.

—B—

BAILEY, Donald (F) ("The Great Organ Trio Drummers") Jan.
BARNES, Brett (OTM) Aug.
BEAUFORD, Carter (RC) Feb.
BELLONI, Alessandra (PT) March
BELLOTTI, Sergio (OTM) Apr.
BENJAMIN, Benny (F) ("The Drummers Of Motown") July
BERROA, Ignacio (F) ("MD's '99 Festival Weekend") Oct.
BERKEBILE, Tim (F) ("The Hit-Makers' Timekeepers) Feb.
BLACKMAN, Cindy (F) March

BLADES, James (IH) Oct.
BLAKEY, Art (F) ("The Great Organ Trio Drummers") Jan., (AOT) Oct., Nov.
BOGIOS, Jim (U) Oct.
BOZZIO, Terry (A) Oct.
BREEN, Fran (U) Oct.
BREWER, Don (F) ("70s Drumming Greats Today") Sep.
BROOKS, Cecil III (F) ("The Great Organ Trio Drummers") Jan.
BROWDEN, Marion (OTM) Jan.
BROWN, Donny (P) Dec.
BROWN, Mel (P) June
BROWN, Nate (U) June
BRUFORD, Bill (F) ("MD's '99 Festival Weekend") Oct., (AOT) Jan., (A) Feb.
BURKE, Clem (F) June
BUTCH (UC) May

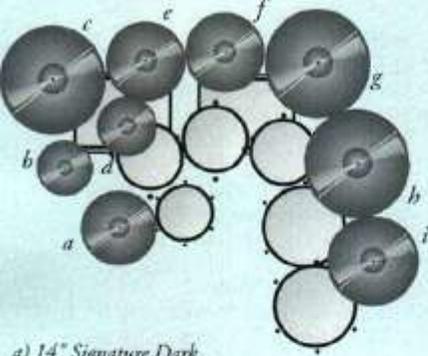
—C—

CALHOUN, William (RC) Dec.
CAMERON, Clayton [author: JDW]
CAMERON, Matt (F) July (cover)
CARLOS, Bun E. (F) ("70s Drumming Greats Today") Sep., (A) July
CASTILLO, Randy (A) Jan.
CERÁVOLO, Paulo Vinicus "Vinnie" (OTM) Jan.
CHAMBERLAIN, Matt (F) Jan. (cover), (F)

("MD's '99 Festival Weekend") Oct., (A) Aug., (IT) Sep.
CHAMBERS, Joe (F) Apr.
CHARLTON, JD (U) Sep.
CHASSEN, Brett (U) Nov.
CLINE, Alex (U) Sep.
CLIVE, David (OTM) June
COBB, Jimmy (F) ("The Great Organ Trio Drummers") Jan., (F) Feb.
COLANGELO, Michael (IH) Sep.
COLLINS, Phil (DS) Dec., (A) Aug.
COLUMBUS, Chris (F) ("The Great Organ Trio Drummers") Jan.
COVINGTON, Kirk (U) Feb.
CREEMERS, Rene (U) June
CRISS, Peter (F) Feb. (cover)
CROW (U) May
CULLIGAN, Paul (U) June

—D—

DANIELS, Joe (U) Feb.
DANZIGER, Zach (F) ("MD's '99 Festival Weekend") Oct.
DEEMS, Barrett (IM) Feb.
DeHAVEN (OTM) June
DIKEN, Dennis (U) Oct.
DIXON, Ben (F) ("The Great Organ Trio Drummers") Jan.



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- d) 8" Signature Splash
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- g) 22" Signature Dry Heavy Ride
- h) 22" Signature Thin China
- i) 20" Signature Power Crash

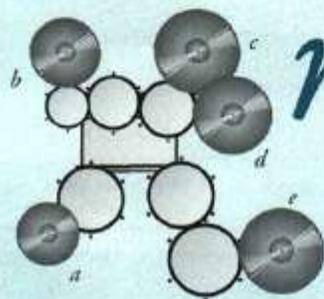
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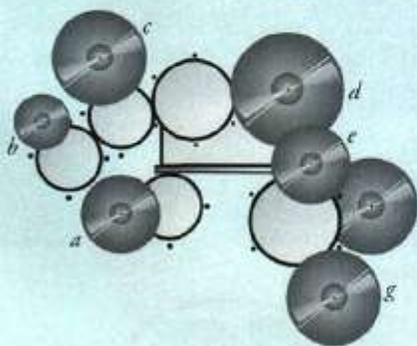
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DONATI, Virgil (F) June (cover), (A) Dec.
DRAKE, Hamid (U) June
DROZD, Steven (U) Nov.
"Drummers Of Motown, The" (Allen, Benjamin,
U. Jones) (F) July
DUKES, Joe (F) ("The Great Organ Trio
Drummers") Jan.
D'VIRGILIO, Nick (U) Oct.

-E-

EARHART, Dan (OTM) Aug.
EHART, Phil (F) ("70s Drumming Greats
Today") Sep.
ERSKINE, Peter (U) Aug.

-F-

FARANELLO, Scott (OTM) Feb.
FERRIS, Al (OTM) Sep.
FERRONE, Steve (U) Nov., (A) Sep.
FIGUEROA, Sammy (PT) Aug.
FOX, Hanna (U) Feb.
FRANCISCO, Don (IM) Feb.
FRASER, Denise (U) May

-G-

GANGADEEN, Andy (F) ("The Hit-Makers'
Timekeepers) Feb.
GAVIN, Jack (A) July
GERHARD-GARCIA, Alexandra (OTM) Dec.
GILES, Dean (OTM) Apr.
GLADDEN, Eddie (F) ("The Great Organ Trio
Drummers") Jan.
GLASS, Daniel [author: DS]
GRASSI, Lou (OTM) July
"Great Organ Trio Drummers, The" (Bailey,
Blakey, Brooks, Cobb, Columbus, Dixon,
Dukes, Gladden, James, Jones, Lovelace,
Muhammad, Purdie, Tate, Waits, Ward,

Williams) (F) Jan.
GREEN, Willie (P) Aug.
GRIGSBY, Michael (OTM) May
GUERIN, John (F) Jan.

-H-

HAAKE, Tomas (UC) Oct.
HARRISON, Gavin [author: RJ]
HART, Mickey (F) Apr. (cover)
HAWKINS, Roger (U) July
HAYNES, Roy (DrS) July
HERRERA, Raymond (F) May
HIGGINS, Billy (DrS) March
"Hit-Makers' Timekeepers, The" (Berkebile,
Gangadeen, Malinin, Shuffield) (F) Feb.
HOLMES, Rodney (F) Nov.
HRAB, George (OTM) Dec.
HUDSON, Kenny (OTM) Nov.

-I-

IRVING, Scotty (OTM) May

-J-

JAMES, Billy (F) ("The Great Organ Trio
Drummers") Jan.
JESSEE, Darren (F) Sep.
JIMBO, Akira (U) Apr.
JOHNS, Steve (U) Jan.
JOHNSON, Matt (U) June
JONES, Elvin (F) ("The Great Organ Trio
Drummers") Jan.
JONES, Uriel (F) ("The Drummers Of
Motown") July
JOSEPH, Jonathan (U) Nov.

-K-

KELTNER, Jim (AOT) Apr.
KIRKE, Simon (F) ("70s Drumming Greats



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Today") Sep.
KRAMER, Joey (U) Apr.

—L—

LATHAM, Rick (U) March
LAUSER, David (U) Aug.
LAWSON, Ricky (A) June
LEAR, Graham (P) Feb., (A) Nov.
LeBLANC, Fred (U) March
LEE, Tommy (U) March
LEIM, Paul (F) Apr.
LEONE, Luke (OTM) July
LESPERANCE, Terry (OTM) May
LICHT, David (U) Feb.
LINDLEY, Donald (IH) Aug.
LOCKETT, Peter (PT) May, [author: ATW]
LOMBARDO, Dave (IS) July
LOVELACE, Jimmy (F) ("The Great Organ Trio
Drummers") Jan.

—M—

MALININ, Mike (F) ("The Hit-Makers'
Timekeepers") Feb.
MANCINI, Mike (F) Aug., (F) ("MD's '99
Festival Weekend") Oct.
MATTACKS, Dave (IT) Nov.
MATTHEWS, Herman (A) July
MAYORGA, Roy (UC) Apr.
McDADE, Butch (IH) June
McKENZIE, Kevan (U) July
MCKINNON, Russ [author: JD]
McMACKIN, Byron (UC) Nov.
McNABB, Travis (F) Apr.
MILLER, Rex (OTM) Nov.
MILLER, Rick (OTM) Apr.
MINNEMANN, Marco (F) ("MD's '99 Festival
Weekend") Oct., (U) May
"Modern Drummer's '99 Festival Weekend,

Inside"(Berroa, Bruford, Chamberlain,
Danziger, Mangini, Minnemann, Paice, Purdie,
Riley, Smith) Oct.

MOORE, Stanton (U) May
MORELLO, Joe [author: ST]
MORGENSTEIN, Rod (U) July [author: R&J]
MUHAMMAD, Idris (F) ("The Great Organ Trio
Drummers") Jan.

—N—

NOVAK, Gary (F) May (cover)

—O—

OTTO, John (UC) July

—P—

PAICE, Ian (F) ("MD's '99 Festival Weekend")
Oct., (A) Nov.
PALMER, Carl (U) Jan., (A) Sep.
PAUL, Vinnie (A) May, (A) Nov.
PEART, Neil (RC) Apr.
PENDERGAST, George (U) Apr.
PERAZA, Armando (F) Jan.
PERKINS, Stephen (U) July
PHILLIPS, Scott (UC) Feb.
PHILLIPS, Simon (A) May
PITMON, Linda (U) Aug.
POPP, John (OTM) June
PORTNOY, Mike (A) Aug.
PREVITE, Bobby (F) Oct.
PRINCE, Prairie (P) July
PURDIE, Bernard (F) ("The Great Organ Trio
Drummers") Jan., (F) ("MD's '99 Festival
Weekend") Oct.

—Q—

QUINONES, Marc (PT) Dec.

—R—

RADER, Abbey (U) Sep.
RAE, Darla (OTM) Sep.
RANDOLPH, Craig (U) Aug.
RILEY, John (F) ("MD's '99 Festival Weekend")
Oct., [author: JDW]
ROBINSON, John "JR" (A) June, (A) Oct.
ROPER, Todd (U) Sep.
ROSE, Morgan (IS) Sep.
ROSENBLATT, Joel (A) Apr.
RUBIN, Ilan (OTM) Nov.

—S—

SCHELLEN, Jay [author: RP]
SCOTT, Yonrico (OTM) Feb.
SETZER, Gary (OTM) Sep.
"70s Drumming Greats Today" (Brewer, Carlos,
Ehart, Kirke) (F) Sep.
SEXTON, Chad (F) Dec. (cover)
SHOVLIN, Wayne (OTM) Feb.
SHUFFIELD, Joey (F) ("The Hit-Makers'
Timekeepers) Feb.
SIDNEY, Hilarie (U) March
SILVERIA, David (F) March (cover), (A) Oct.
SLIGHTER, Jacob (U) Jan.
SMITH, Chad (F) Aug. (cover)
SMITH, Steve (F) ("MD's '99 Festival Weekend")
Oct., (A) Jan., (A) May, (A) Sep., [author: RJ]
SOLDER, Steven (IH) June
SOLL, Steve (OTM) Dec.
SPENCE, Alexander "Skip" (IH) Sep.
STARK, Lance Hyland (OTM) March
STARKS, John "Jabo" (F) Sep. (cover)
STEWART, Bill (A) June
STEWART, Tyler (U) Aug.
STREET BEATS (Percussion Group) (PT) Nov.
STUBBLEFIELD, Clyde (F) Sep., (cover) (U) Feb.

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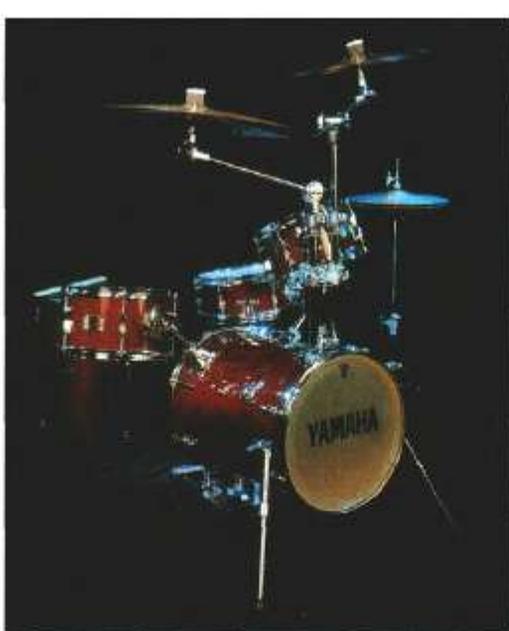
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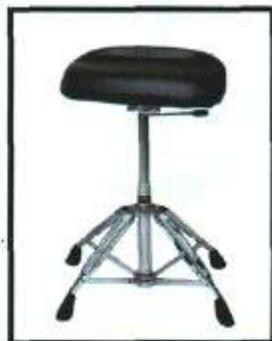
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SWEET, Darrel (IH) Sep.

—T—

TAGGERT, Jeremy (A) Apr.
TATE, Grady (F) ("The Great Organ Trio
Drummers") Jan.
TAYLOR, Mark (U) Apr.
TEASLEY, Tom (P) Oct.
TEMPESTA, John (A) Dec.
TORME, Mel (IH) Oct.
TOTH, Ed (U) Nov.
TREECE, Chuck (OTM) Aug.
TRUITT, Jeremy (OTM) Jan.

—U—

URIBE, Ed (F) June

—W—

WACKERMAN, Brooks (F) Nov.
WADDY, Frankie "Kash" (U) Sep.
WAITS, Freddie (F) ("The Great Organ Trio
Drummers") Jan.
WALDEN, Narada Michael (A) Dec.
WARD, Bill (F) March
WARD, Billy (F) July
WARD, Bobby (F) ("The Great Organ Trio
Drummers") Jan.
WATTS, Jeff "Tain" (F) Nov. (cover)
WEBB, Bradley (OTM) July
WECKL, Dave (IS) Oct., (A) Jan., (A) March
WEINBERG, Max (F) Oct. (cover)
WEISS, Janet (U) Oct.
WELTY, Ron (F) June
WERTICO, Paul (U) July, [author: JDW, ST]
WILEY, Sam (SDS) Feb.
WILLIAMS, Tony (F) ("The Great Organ Trio
Drummers") Jan.

WILSON, Lonnie (F) March
WILSON, Shadow (FP) May
WOODYARD, Sam (FP) Oct.

—XYZ—

YOUNG, Adrian (Dec.) (cover)
ZICK, Kim (U) Jan.
ZONDER, Mark (U) Jan.
ZORO (F) March, [author: RP]

INDUSTRY PERSONALITIES

STRAUSS, Ben (IM) Feb.

MISCELLANEOUS FEATURES

Historical Features

"The 25 Most Influential Drum Solos"—Aug.

Instructional Features

"MD's Guide To Drumset Tuning"—Nov.
"Building Single-Stroke-Roll Chops"—Dec.

Manufacturer/"Inside..." Features

"A Look At Ludwig"—May
"Inside Orange County Drum & Percussion"—Sep.

Poll Results

"MD 1999 Consumers Poll Results"—Oct.
"MD '99 Readers Poll Results"—July

Schools/Education Features

"Alternative Drum Schools" (Atlanta Inst. of
Music, Music Tech, Nashville Percussion
Inst.)—Feb.

INDUSTRY EVENT REPORTS

Budofsky, Adam, "Zildjian's American Drummers
Achievement Awards"—(IH) Feb.

Cashman, Seth, "Berklee Percussion Week '98"—
(IH) March

"1998 KoSA International Festival"—(IH)
March

Kronberger, Heinz, "1999 Frankfurt Music Messe
Mattingly, Rick, "New At Summer NAMM '99 In
Nashville"—(NN) Dec. Report"—(NN) Aug.
MD Editors, "Buddy Rich Memorial Scholarship
Concert"—(IH) March

"GMS Day In New York"—(IH) March
"New Drum Gear From Winter NAMM"—
(F) June

"N.P.I./MD Summer Drum Extravaganza"—
(IH) Dec.

"PASIC '98 In Review"—(IH) Apr.
Siegel, Paul, "New Orleans Jazz & Heritage
Festival"—(IH) Nov.

Weiss, Lauren Vogel, "1998 DCI World
Championship Results"—(IH) Jan.

Wittet, T. Bruce, "1998 Montreal Drum Fest"—
(IH) May

"Inside MD's '99 Festival Weekend"—(F) Oct.

COLUMNS

A Different View

Griffith, Mark, "Joe Lovano"—Dec.
Haid, Mike, "Chick Corea"—June
Wittet, T. Bruce, "Wallace Roney"—Feb.

An Editor's Overview

Budofsky, Adam, "It's A Living...Isn't It?"—March,
"Cut Us Some Slack!"—Aug.
Miller, William F., "Dedication"—Jan.,
"Don't Give Up!"—June,
"Learning To Schmooze"—Nov.
Spagnardi, Ron, "MD's Reader Advisory
Board"—May,

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"Growing Our Industry"—Oct.
 Van Horn, Rick, "How'm I Doin', Coach?"—Feb.,
 "An Ounce Of Prevention"—July,
 "A Pound Of Cure"—Dec.
 Watson, Rich, "Playing Outside Your Level"—Apr.,
 "The Whole Big Mosaic"—Sep.

Around The World

Lockett, Pete, "Indian Adventures"—Jan.

Artist On Track

(Listed by artist, not by author)

Blakey, Art—Part 1, Oct.; Part 2, Nov.
 Bruford, Bill—Jan.
 Drummers Of Frank Zappa, The—July
 Keltner, Jim—Apr.

Basics

Anisman, Steve, "Your Left Foot"—Apr.
 Bonar, Ted, "Getting Started With Click
 Tracks"—June
 Karjaluo, Mark Ian, "Drumming In A High
 School Band"—Jan.
 Schwartz, Harriet L., "From The Garage To
 The Gig"—Sep.
 Wittet, T. Bruce, "Trade Schools For
 Drummers"—Aug.

Club Scene

Van Horn, Rick, "Analyzing Style"—Aug.

Collectors' Corner

Cangany, Harry, "1998 Hollywood Custom &
 Vintage Drum Show"—Apr.,
 "Slingerland *Sound King* Snare"—July,
 "Slingerland *Fiesta Artist Model* Snare
 Drum"—Dec.

Concepts

Berry, Jon, "Surviving The Valleys Of Your
 Career"—Jan.
 Griffith, Mark, "Creative Listening"—March
 Hefner, Ron, "The Graceful Drummer"—Aug.

Critique

Note: Critique indexing has been reformatted.
 Recordings are now indexed by the name of the
 drummer or percussionist rather than by the
 artist or group. In many cases this has resulted in
 multiple listings, which has lengthened the
 Critique index significantly. Accordingly, this
 department is now indexed on MD's Web site
 (www.moderndrummer.com). Readers who do not
 have access to the site may inquire about Critique
 items by mail or phone directly to *Modern
 Drummer*.

Driver's Seat

Flans, Robyn, "Phil Collins"—Dec.
 Glass, Daniel, "Swingin' In A Modern Age,
 Part 1"—July,
 "Swingin' In A Modern Age, Part 2"—Aug.,
 "Swingin' In A Modern Age, Part 3"—Sep.,
 "Swingin' In A Modern Age, Part 4"—Oct.

Drum Soloist

(Listed by artist, not transcriber)
 Haynes, Roy, "Matrix"—July
 Higgins, Billy, "Let's Cool One"—March

Drums Online

Peiken, Matt, "A Little Site-Reading?"—March,
 "Y2KNot?"—Aug.

First Person

Bay, Frederick, "The 'Joy' Of Sitting In"—Aug.
 Cochran, Thomas, "An Evening With
 Buddy"—March
 Cohen, Roger, "Straight, No Chaser"—June

Health & Science

Dilosa, Matt, "Lower Back Maintenance For
 Drummers"—Dec.
 Flans, Robyn, "Eddie Tuduri: From Patient To
 Provider"—Sep.
 Rock, Bobby, "The Road Warrior
 Responds"—Feb.
 Workman, Dr. Darin "Dutch," "Efficient
 Drumming, Part 1: Understanding Body
 Movement"—March,
 "Efficient Drumming, Part 2: Applying Proper
 Movement To The Drumset"—Apr.

Inside Track

Wittet, T. Bruce, "Matt Chamberlain"—Sep.,
 "Dave Mattacks"—Nov.

In The Studio

Peiken, Matt, "Dave Lombardo"—July,
 "Morgan Rose Of Sevendust"—Sep.

Jazz Drummers' Workshop

Cameron, Clayton, "The Staccato Sweep,
 Part 1"—Apr.,
 "The Staccato Sweep, Part 2"—May
 Ramsay, John, "Four-Way Coordination As
 Taught By Alan Dawson"—June
 Riley, John, "3/4 Soloing"—March,
 "Basic Training, Part 1"—July,
 "Basic Training, Part 2"—Sep.,
 "Second-Line Applications"—Dec.
 Wertico, Paul, "Creative Fours"—Oct.

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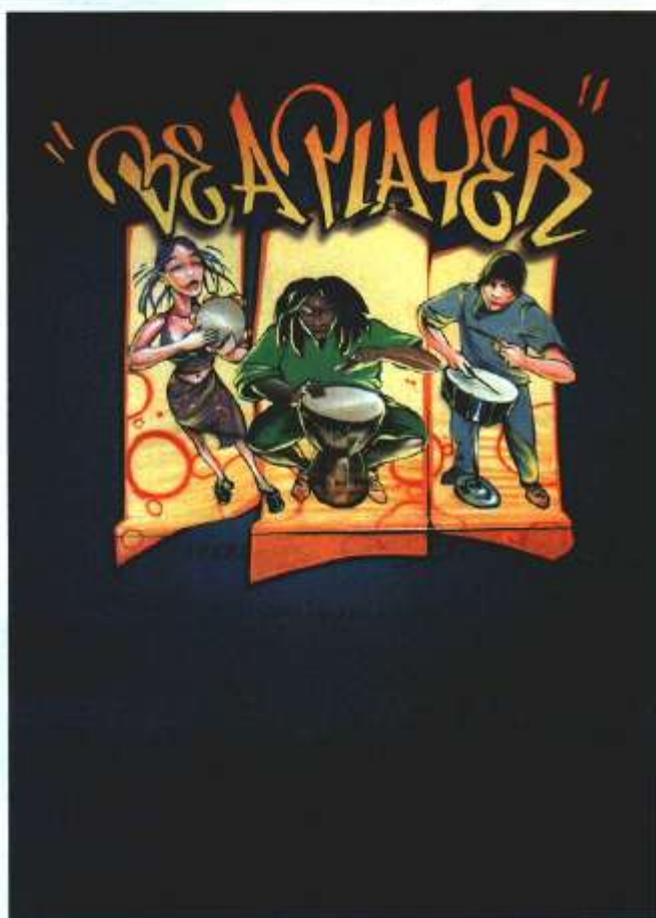
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Latin Symposium

Metz, Jay D., "Samba-Reggae: Brazil's Different Drumbeat"—March

Percussion Today

Rudnicki, Lee, "Tale Of A Drumline: A Documentary Of The Mind, Part 1"—June, "Tale Of A Drumline: A Documentary Of The Mind, Part 2"—July
Tolleson, Robin, "Street Beats: Guerilla Percussion Is Alive And Well In Music City"—Nov.

Reflections

Flans, Robyn, "Louie Bellson"—May
"Vinnie Colaiuta"—Nov.

Rock Charts

(Listed by artist, not by transcriber)
Beauford, Carter, "Stay (Wasting Time)"—Feb.
Calhoun, Will, "Funny Vibe"—Dec.
Peart, Neil, "Hemispheres (Prelude)"—Apr.

Rock 'N' Jazz Clinic

Harrison, Gavin, "Rhythmic Illusions, Part 1"—March,
"Rhythmic Illusions, Part 2"—Apr.,
"Rhythmic Illusions, Part 3"—May
Morgenstein, Rod, "Applying The Maracatu"—Feb.,
"Double Bass Ideas, Part 1"—June,
"Double Bass Ideas, Part 2"—Dec.
Odell, Roger, "Developing Left-Foot Clave"—Aug.
Rychell, Ron, "Cross-Stepping, Part 1: Getting The Most From Your Left Foot"—Sep.,
"Cross-Stepping, Part 2"—Oct.
Smith, Steve, "Implied Metric Modulation"—Nov.

Rock Perspectives

Schellen, Jay, "Rocking Solid"—Jul.
Vogel, Ken, "The Double Bass Challenge"—Nov.
Zoro, "Hip-Hop Grooves: Gettin' On The Good Foot!"—May

Rudimental Symposium

Connell, John, "Making Rudiments Work For You"—Jan.
Doboe, Chet, "Triple Pump"—Feb.,
"Roll Modulation"—June,
"Pata-Fla-Fla Madness"—Aug.

Shop Talk

Van Horn, Rick, "Vintage Drums For Today's Music: A Conversation With Ross Garfield"—Dec.

Show Drummers' Seminar

Kersh, Jeff, "Working With A Percussionist"—Apr.
Solomonson, Jon, "The Drummer As Multi-Percussionist"—May

Slightly Offbeat

Hefner, Ron, "The Drummer's Dictionary"—Jan.
Van Horn, Rick, "Keels Kits"—March

Strictly Technique

Bonar, Ted, "Blues Drumming Basics"—Jan.
Bonar, Ted and Ed Breckenfeld, "Musical Accents, Part 1"—Sep.,
"Musical Accents, Part 2"—Oct.,
"Musical Accents, Part 3"—Nov.
Fullen, Brian, "Combination Warm-Ups"—May
Morello, Joe, "Metric Modulation"—March,
"Study In Paradiddles"—July
Wertico, Paul, "Stickings Within Stickings"—Feb.

Taking Care Of Business

Thompson, Charles "Woody," "Staging A Drum Concert"—May

Teachers' Forum

Hefner, Ron, "Legitimate Or Illegitimate?"—June

The Jobbing Drummer

Cuthrell, Billy, "Effective Subbing, Part 1"—Jan.,
"Effective Subbing, Part 2"—Feb.
McKinnon, Russ, "Becoming A Working Drummer, Part 1"—June,
"Becoming A Working Drummer, Part 2"—July,
"Becoming A Working Drummer, Part 3"—Aug
Metz, Jay D. and John Carbone, "Accompanying Dance Classes"—Apr.
O'Connell, Pat, "Hauling A Drumset"—Sep.

The Musical Drummer

Bonar, Ted, "The Importance Of Music Theory For Drummers"—Sep.,
"The Benefits Of Learning A Second Instrument"—Nov.

Product Review/Information Columns

(Listed alphabetically by manufacturer or product)

A Salute To Buddy Rich (Video) (NN)—Nov.
Ac-cetera *Mic-Eze* Microphone Holders (NN)—March
African American Drum Company Build-Your-Own-Drumset Kit (NN)—Sep.
Airlogic Percussion Bass Drum Pedal (NN)—Nov.
Alternate Mode *DrumKAT* Upgrades (NN)—Oct.,
MalletKAT Pro with Alesis Sound (NN)—Sep.
American Percussion Instruments *Lap Drum* (NN)—Nov.

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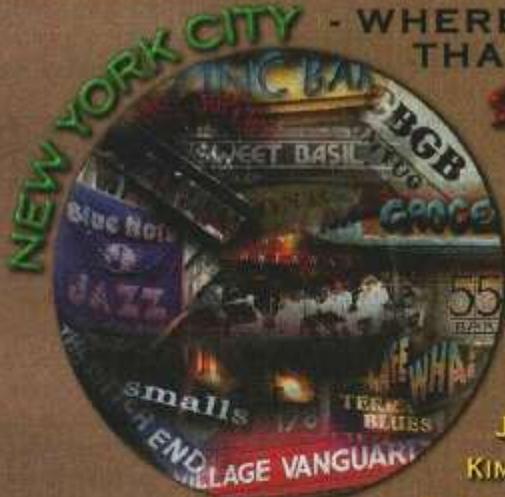


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Applied Microphone Technology *B-811* Overhead Microphones (NN)—Feb.
 Aquarian *Port Hole*, *Essentials Pak*, and *Precision-Corps Kevlar* Marching Head (NN)—Apr., *Precision Corps*, *Articulator*, *Projector*, and *Chieftan* Marching Drumheads (NN)—Sep.
 Attack *Calf-Like* and *BlastBeat* Snare Drum Batters, *No Overtone* and *Thin Skin 2* Drumheads (NN)—May
 Audio-Technica Drum Microphones (ER)—May
 Aura Sound *Bass Shaker* and *AMP-75* (PCU)—Apr.
 Axis Percussion *Lectro Hammer* Trigger Element (NN)—Nov.
 Ayotte Custom Woodhoop Drumkit (PCU)—Oct.
 Backstage Drum Bags (NN)—March
 Bear Percussion *Kevlar* Drumheads (NN)—Sep.
 Beato *Drumset Dust Cover* (PCU)—Dec.
 Big Bang Distr. *Fat Cat Snappy Snares* (NN)—Jan.
 Boom Theory *A Series* Electronic Toms (Mountable On Bass Drum) (NN)—Sep., Acoustic Drumsets (NN)—Nov.
 Bosphorus *King Ping Ride* and *Master Series Thin Flat Ride* (NN)—Apr., *Ferit Turk* and *Ferit Antique* Cymbals (NN)—Sep., Brass Cymbal Rivets (NN)—Nov.
 Brady/Chris Brady & Craftsmen Block-Shell Snares (NN)—July,
 Silky Oak Finish Share Drum (NN)—Oct.
 Buddy Rich *Live At The 1982 Montreal Jazz Festival* (Video) (NN)—Nov.
 Cannon Percussion *Chroma-Lock* Black Chrome Hardware (NN)—July
 Cadeson Snare Drums (with Chinese water color designs) (NN)—July,
 New Catalog (NN)—Oct.
 Clear Sonic *SORBER* Acoustic Panels (NN)—Nov.
 D'Amico Drums "Diamond Swirl" Finishes

(NN)—May,
Adjustable Bass Drum Cradle (NN)—Sep.
 Ddrum Price Reduction On *ddrum 4 System 1* (NN)—May
 Drum Buff *Swif-Kick* Bass Drum Lifter (NN)—Jan.
 DrumFrame Version 2 (NN)—Apr.
Drumspan Drum Coverings (NN)—Sep., (PCU)—Nov.
 Drum Workshop *Short Stack* Drumkit and *Woofers* (PCU), *Edge/Exotic* Snare Drums and *Collarlock* Hardware (NN)—Jan., *Terry Bozzio Live In Concert* Video and DW Logo Clothing Line (NN)—March,
Workshop Series Drums and *Delta II* Bas Drum Pedals (NN)—Apr.,
 Distributors of Craviotto *Lake Superior* Snare Drums (NN)—May,
DW 6710 Flush Base Cymbal Stand (NN)—Sep., (PCU)—Oct.,
 5000 *Delta II* Bass Drum Pedals (PCU)—Oct.,
Piccolo Toms (NN)—Oct.,
 Electronic Percussion Systems *Visu-Lite* Electronic Cymbals (PCU)—Sep.
 Evans *Retro Screen* Front Bass Drum "Head" and *EQ4* Batter Head (NN)—Jan.,
EQ4 Bass Drum Heads, *Retro Screen*, and *Power Center Batter* (PCU)—Sep.,
Tri-Center Conga Heads (NN)—Nov.
 Fever *Baby Be-Bop* Kit (NN)—May
 Gibraltar *Rock* Bass Drum Pedals (NN)—Feb.,
 Bass Drum Pedal Improvements and New Hardware Items (NN)—May,
 New Hardware Catalogs (NN)—July
 GK Music *DrumPhones II* (NN)—May, (PCU)—Sep.
 Groove Juice/MBT *Shell Shine* Drum Polish (NN)—Oct.
 Grover Pro Percussion CNC-Machined Bearing Edges and Snare Beds (NN)—Jan.

Headliner Percussion *Yao*, *Ramwong*, and *Qweeka* (NN)—Feb.,
 New Conga and Bongo Finishes (NN)—March
 Ice Age Cryogenic Strengthening (NN)—Jan.
 Impact *Mini Snare Drums* and *600 Series* Drum Bags and New Catalog (NN)—Oct.
 JohnnyraBB New Catalog (NN)—Oct.
 Kaman CB *MX Series* Drums (NN)—Apr.,
CB 4000 and *CB 5000 Series* Stands (NN)—July
 Kenner Custom Drumsticks (PCU)—Oct.
 King Drum Company *Bopcat* Drumset (NN)—Oct.
 King Kong Kases *Cymbal Center*, *Cym-AC*, and *Mallet Tote* (NN)—March
 JP Custom Cases Percussion Bags (PCU)—Jan.
 LP *Matador M212*, *M207*, and *M208* Cowbells (NN)—Jan.,
 35th Anniversary Limited Edition Instruments and Other New Products (NN)—July,
Percussion Handle for Bells and Blocks (NN)—Sep.,
Galaxy Giovanni Congas, *Generation III* Triple Bongos, Triple Conga Stand, *Santana Egg Shakers*, and *Chick-Itas* (NN)—Oct.
 Lucinda Ellison Shekeres (NN)—Apr.
 Ludwig Timbales and Timbalitos (NN)—Feb.,
Deluxe Cymbal and Drumstick Bags (NN)—Apr.,
Rocker Pro Drumset and *Weather Master* and *World Standard* Drumheads (PCU)—June,
 90th Anniversary Commemorative 1999 Calendar (NN)—July
 MAPA *Drumat* (PCU)—Dec.
 Mapex *Orion Classic Comfort Size* Drumkit (PCU)—Sep.
 Master Grip Drumsticks (NN)—May, (PCU)—Sep.
 Mastertek *Wide Ass Seat* (NN)—Jan.
 Mat Marrucci Master Class (NN)—July
 MET International *Sound Source* Drumkits (NN)—March



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Medicine Man Custom Drums (NN)—Sep.
 Meinl *Custom Cymbal Shop, Classics*, and
Marathon Cymbals (PCU)—Feb.,
Solid Brass Triangles and 20th Anniversary
Bongo Set (NN)—Apr.,
Luis Conte Signature Steel Timbales and Hand
Hammered Steel Bells (NN)—July,
Mongo Santamaria and Woodcraft Congas,
Woodcraft Bongos, and *Luis Conte*
Signature Timbales (PCU)—Aug.,
Amun Cymbals (NN)—Nov.
 Miguel "Anga" Diaz Conga Video (NN)—Nov.
 Musicians Swap Meet (Web Site) (NN)—Feb.
 NetWell Silence Acoustical Wallcovering (NN)—
 Feb.
 Nino Kids' Percussion Instruments (NN)—May
 Noble & Cooley Drums with Attack Drumheads
 (NN)—Nov.
 Ocheltree Carbon Steel Snare Drums (NN)—Oct.
 Paiste *Audio Sound Library* (Cymbal Sound CDs)
 and *The Healing Power Of The Gong*
 (Book) (NN)—March,
Spirit Of 2002 Snare Drums and New
Traditionals Cymbals (NN)—Sep.
F longer Splash, 15" Signature Fast Crash, and
Professional Cymbal Bag (NN)—Oct.
Spirit Of 2002 Snare Drums, "Mixed Bag" of
New Cymbals, and *Professional Cymbal*
Bag (PCU)—Nov.
 Pearl Pipe Band Drums (NN)—Feb.,
TX-80 Tube Extender, FAK-1 First Aid Kit, and
UGK-1 Upgrade Kit (NN)—March,
Forum and Export Improvements (NN)—Apr.,
Marvin "Smitty" Smith Signature Snare Drum
 (NN)—Nov.
 Pintech New Catalog (NN)—Oct.
 Premier XPK Jazz Kit (NN)—Feb.,
XPK Astria Drumkits (NN)—July,
 Upgraded and Expanded *Cabria Series* (NN)—
 Oct., (PCU)—Dec.
 Pro-Mark *SDS* and *SD7* Multi-Percussion Sticks,
TXDC141 Indoor Marching Stick, and *Stick*
Tape (NN)—May,
Future Pro and *Scholastic Pro* Educational
 Packs, Percussion For Children (NN)—
 Oct.,
Bill Bruford, Carl Allen, Acid Jazz, and
Intruder Drumsticks (NN)—Nov.
 Promusicfind.com (Web Marketplace) (NN)—
 March
 PureCussion Drum Parts (from Gauger Percussion)
 (NN)—Oct.
 Pure Sound Percussion *High Performance Snares*
 (NN)—Jan., (PCU) Oct.,
 Snare Sets for Rogers *Dyna-Sonic Drums*
 (NN)—Oct.
 Regal Tip *Groovers, BG Maples*, and *8A Maples*
 Drumsticks (PCU)—Jan.
 Remo *Bravo 2* Drumkit (NN)—Feb.,
Louie Bellson Snare Drum (NN)—July,
Suede, Ebony Snare-Side Corps, and
SoundMaster Heads (NN)—Oct.
 Revolution *Drumkit Mutes* (NN)—Apr.
 Rhythm Tech *MemoKey* and *MGT Mountable Gig*
Tray (NN)—March,
Laptop (PCU)—Nov.
 Roland *SPD-20 Total Percussion Pad* (ER)—Feb.
 RTOM *Drum Atmospheres Practice Devices*
 (NN)—Sep.
 Sabian *PAS Larrie Londin Benefit Concert Video*
 (NN)—Feb.,
Pro Sonix Series, and *New Manhattan*,
Will Calhoun, and *B8 Models* (NN)—Apr.,
V-FX Cymbals and Sounds (NN)—July,
Signature and Specialty Ride Cymbals
 (PCU)—Sep.,
Hand Hammered Manhattan Groove Hats,

David Garibaldi Jam Master Hats and
Mini-Hats, Richie "Gajate" Garcia Effects,
Malta Symphonic Hand Cymbals,
 and *New Catalog* (NN)—Oct.,
V-FX and Richie Garcia Specialty Cymbals
 (PCU)—Dec.
 Schalloch Percussion *Cabasas, Ganzas*, and *Caxixis*
 (NN)—Nov.
 Sennheiser *Evolution Series Microphones* (PCU)—
 Jan.
 Shure *Beta 98D/S* and *Beta 91 Drum Mic's* (NN)—
 July
 SIB Systems *Internal Drum Microphones* (NN)—
 July
 Slingerland *Studio King Touring Series* and *Tre*
Cool Signature Drumkits (NN)—Feb.,
Stick Saver Hoops (Replacement Parts) (NN)—
 March,
Studio King Touring Series Drumkit, Radio
King and Studio King Snare Drums,
 and *Tre Cool Signature Spitfire Drumkit*
 (PCU)—Apr.
 Sonor *Force 2001 Drumkit* (NN)—Jan.,
Bronze Snare Drums (NN)—Feb.,
Force 2001 Drumkit (PCU) and *S Class Maple*
 and *Sonic Plus II Kits* (NN)—May,
 Upgraded *Sonic Plus II Kits* (NN)—Oct.
 Spaun Drum Company *Logo Thrones* (NN)—May
 Spirit Snare Drums (PCU)—Aug., (NN)—Nov.
 Tahoe Productions *Swing, Swing, Swing!* Video
 (NN)—Oct.
 Tama *Soprano Snare Drums* (NN)—Feb.,
 Improved *Air Ride Suspended Snare Drum*
 System (NN)—Apr.,
 Signature Snare Drums, *Starclassic Performer*
Birch Kit, and *Detachable-Backrest*
 Thrones (NN)—Oct.
 Tamburo Drums (now available in North America)
 (NN)—July
 Toca *Tone Blocks* (NN)—Apr.
 TreeWorks Chimes and Bags (NN)—Nov.
 Trueline *Danny Carey Signature Drumstick*
 (NN)—Feb.
 Universal Percussion *Handz On Bongos and*
Congas (NN)—Jan.
 Vic Firth Education Packs (NN)—Jan.,
Corpsmaster Indoor Multi-Tenor and Bass
Drum Mallets (NN)—Apr.
 World Wide Woodshed *SlowGold II Play-*
Along/Transcription Software (NN)—Feb.
 Yamaha *Maple Custom Absolute Drumkit and*
New Bass Drum Pedals (PCU)—March,
HipGig Drumset, Alex Acuna Timbales, and
New Drum Thrones (NN)—Apr.,
HipGig Drumset (PCU) and *Concert Snare*
Drums and Field-Corps Carriers (NN)—
 July,
DP Series Drumkit (PCU) and *DTXPRESS*
 Electronic Drumkit (ER)—Nov.
 Zildjian *K Custom Flat Top Rides, A Extra-Thin*
Splashes, ZBT-Plus Splashes and Studio
Ride, and *ZBT 10" Splash* (NN)—Feb.
 21" *A Sweet Ride, K Custom Flat Top Rides*,
A Mastersound Hi-Hats, A Extra-Thin
Splashes, ZBT-Plus Splashes and Studio
Ride, and *ZBr 10" Splash* (PCU)—March,
 New *Orchestral Suspended K Constantinople*
Models and Cymbal & Drumstick Selection
Guide (NN)—Apr.,
K Constantinople Crashes and Hi-Hats,
Re-Mix Breakbeat Ride,
 and *Oriental Trash Crashes* (NN)—May,
 (forgoing plus *Re-Mix EFX*): (PCU)—Oct.
 Cindy Blackman and Bill Stewart Drumsticks,
Fixed Wire Brushes, and *Super Drumstick*
Bag (NN)—July

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N.P.I./MD Summer Drum Extravaganza

The Nashville Percussion Institute/Modern Drummer Summer Drum Extravaganza took place on Saturday, July 24 in the Mitchell Barnett Theater within N.P.I.'s new location. (Once the home of the warden of a pre-Civil War state prison, the building is the second-oldest in the city of Nashville.)

The day-long event began with a roundtable discussion featuring the cream of Nashville's studio drummers. The panel included Eddie Bayers, Paul Leim, Buddy Harman, Lonnie Wilson, Jerry Kroon, Owen Hale, and Tommy Wells, and was moderated by *MD* senior editor Rick Van Horn. Topics included the state of the studio scene, what skills a successful studio drummer requires, and how an aspiring drummer can break in to the business. The panelists also responded candidly to many penetrating questions from the audience.



Mallet specialist Dan Moore



Matt Britain on steel drums

Next up was a stellar performance by a unique trio. The group featured Nashville studio percussionist Tom Roady, mallet specialist Dan Moore on marimba, and Matt Britain on steel drums. The set was mainly a concert of jazz standards and Dan Moore originals. But each artist did take a moment to explain the nuances of his instrument to the enthusiastic audience.



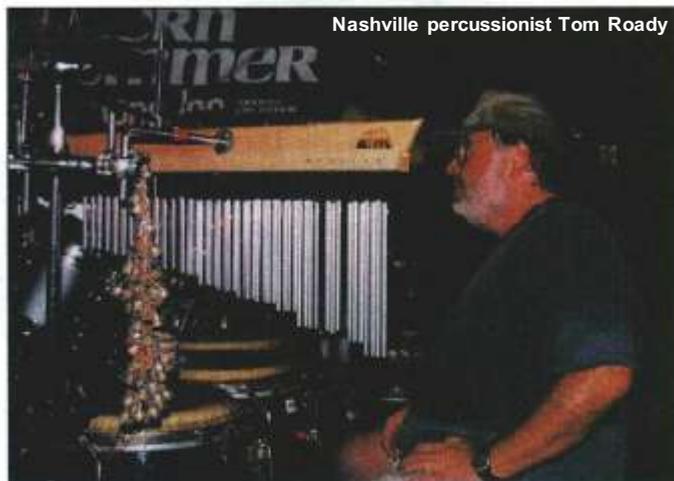
Multi-percussionist Roy "Futureman" Wooten (left) and tabla master Alope Dutta

More percussion followed, offered by Roy "Futureman" Wooten and Alope Dutta. Futureman played cajons, a slit drum, and other wooden percussion instruments, while Dutta stunned the crowd with his astounding tabla technique. After a brief explanation of the phonetic language used by Indian musicians to communicate rhythms, Dutta joined Futureman in a distinctly Indian interpretation of Max Roach's drumset composition "Big Sid."



Rick Malkin

Standing, from left: *MD* Senior Editor Rick Van Horn, Eddie Bayers, Owen Hale, Lonnie Wilson, Jerry Kroon, Paul Leim, and NPI Director Boo McAfee. Seated, from left: Buddy Harman, Tommy Wells, and Kenny Malone.



Nashville percussionist Tom Roady



Nashville's Johnny Rabb demonstrated his own Rhythm Saw drumstick design.

Nashville drummer (and drumstick designer) Johnny Rabb offered the next clinic. A skillful and musical player, he focused on the acoustic and rhythmic possibilities offered by his company's unique Rhythm Saw drumsticks. Rabb's enthusiasm and originality made a major impression on those in attendance.

The day's finale was an appearance by drumset star Simon Phillips.



Simon Phillips added to the sweltering Nashville temperature with his own blazing performance.

Simon displayed his usual combination of elfin charm and staggering drum technique—made all the more amazing in the face of 90° heat. He opened by playing along to a dynamic fusion track from his most recent recording, then launched into a twenty-minute drum solo. From there he fielded questions from the audience, discussing his recording career, his work with Toto, his solo projects, and his drumming philosophy.

Simon concluded by playing to yet another recorded track. His combined technique and musicality left the crowd cheering in appreciation.

The Summer Drum Extravaganza is coordinated by N.P.I, directors Boo McAfee, Ginny Armstrong, and Tommy Giampietro. Along with this year's co-sponsor, Modern Drummer Publications, corporate sponsors included Tama, Zildjian, Pro-Mark, Shure, Toca, Paiste, Yamaha, JohnnyraBB, Pearl, Afro Percussion, Innovative Percussion, Regal Tip, Remo, HQ Percussion, Attack, and Drum Workshop.

Montreal Drum Fest Lineup Set

The roster for the 1999 Montreal Drum Fest has been established. The weekend-long event will kick off with a 7:00 P.M. concert on Friday, November 12 by The Dave Weckl Band.

Saturday, November 13 will open with the Yamaha Rising Star Showcase, featuring talented drummers from the Quebec area. The balance of the day's performances will feature Dave DiCenso, Guy Nadon & Jim Chapin, Giovanni Hidalgo, Mark Kelso, Rodney Holmes, Steve Ferrone, and Billy Cobham.

The lineup on Sunday, November 14 will include Felix Sabal-Lecco, a Moperc percussion artist yet to be named, Wilson Laurencin, Marco Minnemann, Hip Pickles, Terri Lyne Carrington, and Steve Smith & Friends.

The Montreal Drum Fest is held annually in Pierre-Mercure Hall in downtown Montreal, Quebec, Canada. For further information contact Ralph Angelillo at (450) 928-1726 or email ralph@mblink.net.

Indy Quickies

In a private reception held at SIR in Nashville, **Paiste** showed off their new Dimension line of cymbals. The debut took place on the night before the opening of the Nashville Summer NAMM show. In addition to having the opportunity to play the new cymbals, guests were entertained by the talented duo of drummer **J.D. Blair** and bassist Victor Wooten. In addition to their individual virtuosity, the pair demonstrated what can develop when two creative players lock together mentally and musically.

In related Summer NAMM news, **Bosphorus Cymbals** presented Phillip Smith and The Jazz Consortium for an "Evening Of Jazz" at the popular restaurant Mere Bulles on 2nd Ave. Meanwhile, NAMM and **Yamaha** put on a benefit for VH1 Save The Music at the Tennessee Performing Arts Center (or Tenn-PAC). A check for \$75,000 was later presented to the Nashville Area Public Schools by Yamaha, NAMM, and VH1's Save The Music program.



Bob Morrison of VH1 (far left) and Yamaha's Jay Wanamaker (far right) present a \$75,000 check to the Nashville Public Schools to support music education.

Taking The Stage

Festivals, Upcoming Drum Clinics, Concerts, and Events

Art Blakey Tribute

10/11 — 80th Birthday Tribute, special guest Max Roach. The Jazz Messengers will be represented by Donald Harrison, Brian Lynch, Billy Pierce, Charles Fambrough, and Ralph Peterson. Also featured will be The Abbey Lincoln Quartet and the Valarie Capers Quintet. Aaron Davis Hall, 135 West Street, Convent Avenue, New York, NY. Tickets: Ticketmaster (212) 307-7171 or Marion Anderson Theater box office, (212) 650-7148. Contact: Mike Patterson, (212) 369-9532.

Steve Fidyk

11/5 — Clinic/Big Band Concert, West Chester University, West Chester, PA,

(610) 436-2578

11/12 — Clinic/Percussion Ensemble Concert, Shenandoah Conservatory, Winchester, VA, (540) 665-5586.

Evelyn Glennie

10/19 — Concert with The King's Sisters, Bass Performance Hall, Fort Worth, TX
10/23 — Concert with The King's Sisters, Ann Arbor, MI
10/24 — Concert with The King's Sisters, Chicago, IL. Contact 01480 891772 for above listings.

Arthur Hull

11/6-7 — Boston Playshop, Boston, MA, (978) 371-2502.

Journess de la Percussion

11/4-6 — International Percussion Festival, Conservatoire Superieur de Paris, CNR 14, Rue de Madrid, 75008, email: jourpercu@aol.com.

William Moersch

10/15 — recital, Krannert Center for the Performing Arts, Urbana, IL, (217) 244-3332; email: wmoersch@uiuc.edu.

PASIC '99

10/27-31 — Exhibits, clinics, concerts, master classes. Drumset artists: Dennis Chambers, Billy Cobham, Jack DeJohnette, Bob Gatzen, Omar Hakim, Jim Keltner, Harvey Mason, Earl Palmer & Herlin Riley, Joe Porcaro,

John Riley, Ed Soph, Dave Weckl, and more. Columbus, OH, (580) 353-1455.

PAS-EURO '99

11/19-20 — Master classes, concerts. Host Heinz von Moisy, Tubingen, Germany, Contact: percussion dept. fax: +7071-559426.

Pennsylvania

Vintage Drum Show

10/30 — Sunbury, PA. Contact Lawton Drum Co, (717) 988-0655.



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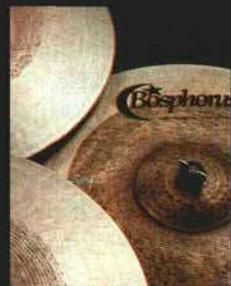
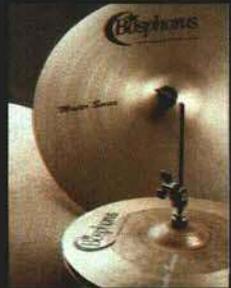
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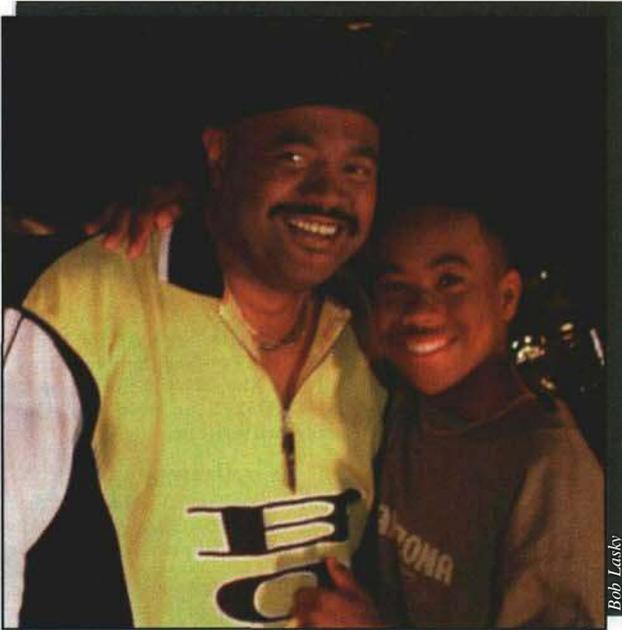
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Will Kennedy

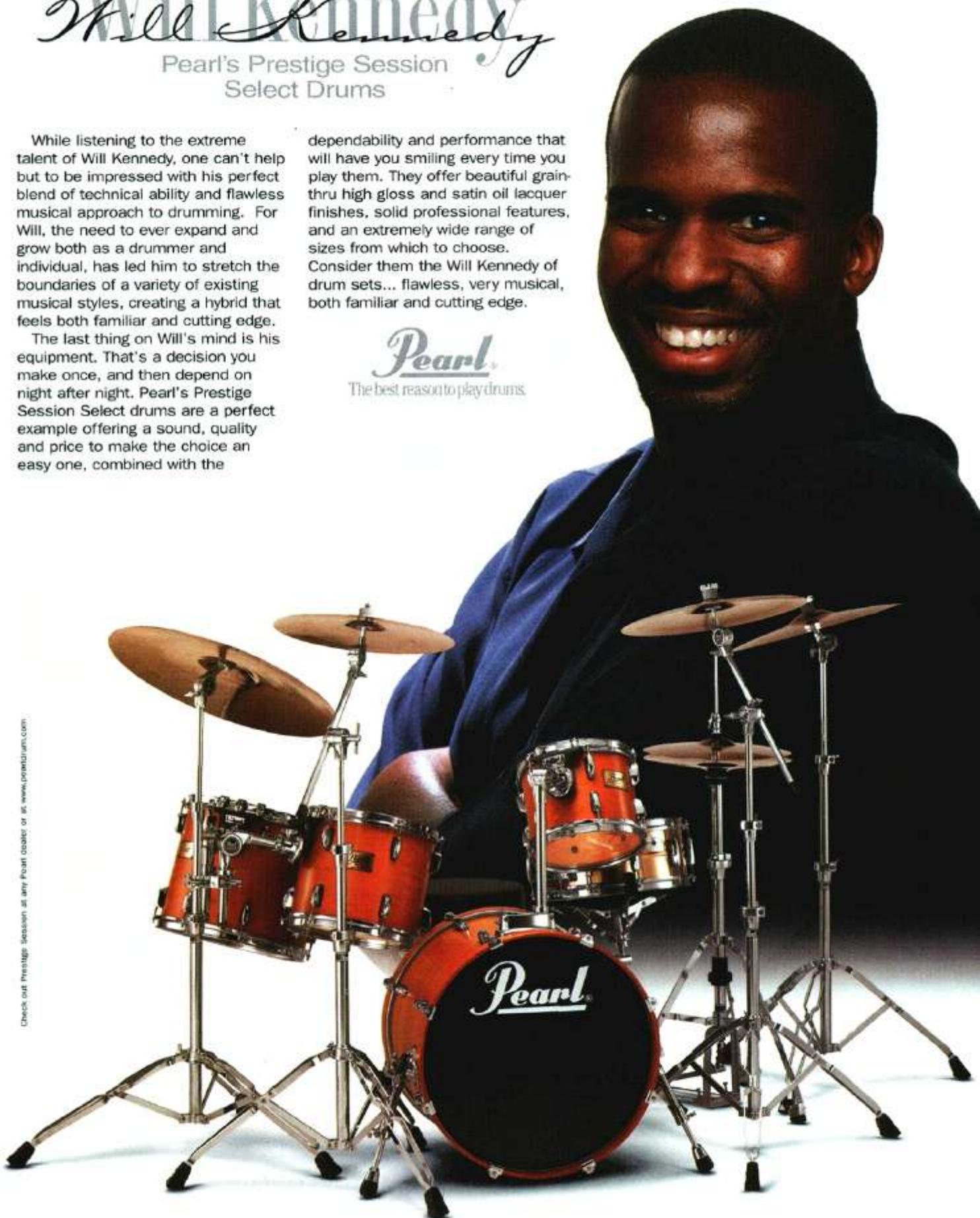
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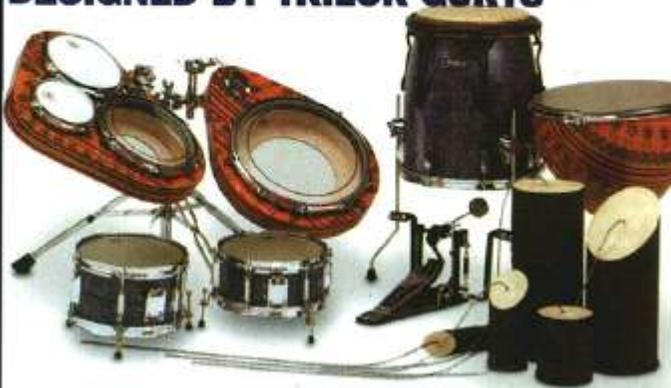
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