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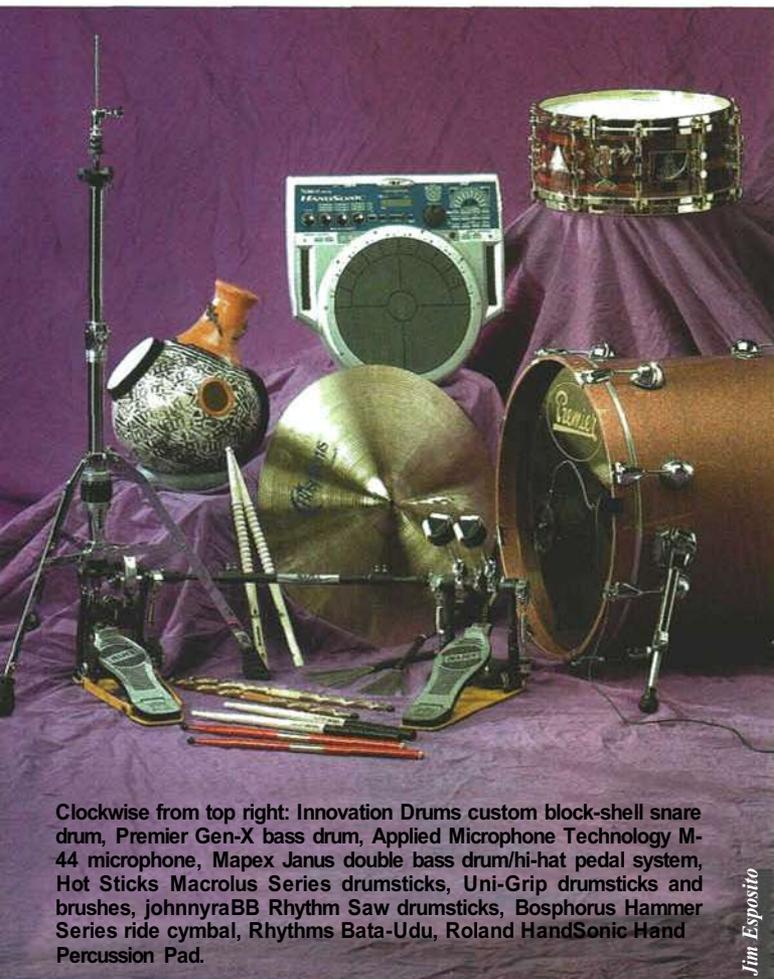
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Jim Esposito

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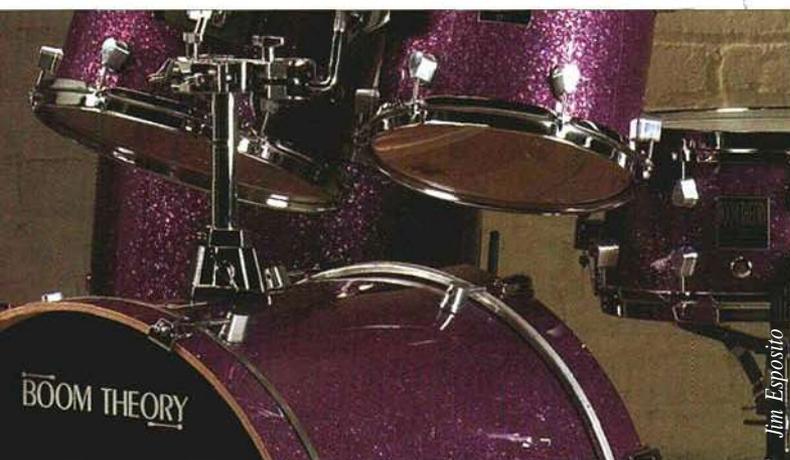
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Win Gregg Bissonette's *Submarine* setup, including a Mapex kit, Zildjian cymbals, and other great gear from LP, DW, Remo, Vic Firth, XL Specialty Percussion, and Favored Nations Records,



Your Chains Shall Set You Free

Several months back I started rehearsing as part of a duo. We recently added a third member. But when there were still only two of us, the idea came up for me to play drums standing up. We thought this would take some of the heat off my partner to be the sole frontperson.

In the beginning it felt weird. But then I began to get into it. The first thing I noticed was that I enjoyed not having to be tied to one spot. I found I had the freedom to actually dance around onstage a bit (despite my wife's...uh..."concerns"). I could also do things like dramatically jump up and come crashing down on cymbals—and, in general, inject more drama into the performance.

Unfortunately, such mobility caused my time to suffer, because the distance between my sticks and my drums kept changing each time I tried some new move I stole from an Usher video the previous week. Once I became aware of this, though, I learned to compensate and keep

the meter steady.

Before this duo situation, I had already been thinking of making my setup more portable. So while devising my stand-up set, I decided not to use a conventional foot-operated bass drum, opting instead to "fake" bass drum notes on my floor tom. I also decided not to use a hi-hat. Obviously, my playing had to change.

The Velvet Underground's Moe Tucker, who I'd seen playing with a mallet on a bass drum mounted sideways, became a rediscovered influence. Soon I began to think of the toms more as timekeeping sources than as section markers. Also, I had to plan typical bass drum/crash cymbal accents more carefully, since both my hands were involved in them now. Actually, I found that I could get away with fewer cymbal crashes than I'd normally play. And not having a hi-hat forced me to think of new ways to state a pulse.

Another new consideration was... well...how I looked onstage. Come on,

face it: As a drummer, you've probably never felt the same pressure as your bandmates regarding stageware. Let me tell you, the minute you stand up at the front of the stage, you can *feel* people looking at you. Okay, maybe the leather pants and high-heeled sneakers might not last. But at least I'm trying harder to make our shows a *show*.

A couple of weeks ago I decided to play sitting down again. There were certain things about the four-limb experience I just missed too much. But I still play a few songs up front, just because we all think it's a pretty cool thing. But I'll tell ya', my drumming has certainly changed due to the experiment—I think for the better. And I still get to see my wife squirm when I do a Sheila E spin. You might want to give it a try yourself. Who knows what you'll learn?

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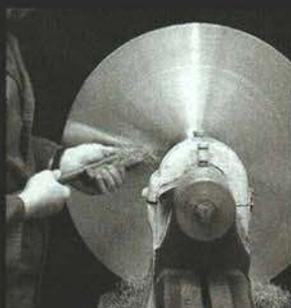
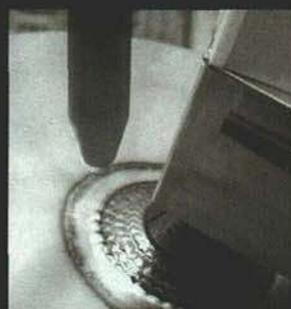
While cymbals and percussion instruments are similar in many ways, the development of each has very different requirements. This diversity will be our strength and an endless challenge in the future.

Consequently, we are always searching for musicians in order to communicate in a musical way with other cultures of the world. Because in order to develop a perfect instrument a team effort is necessary.

The future will hold many challenges for us. Only those with the courage to effect change will be the innovators.

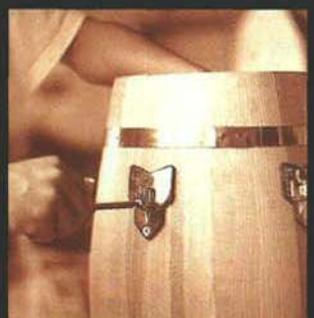
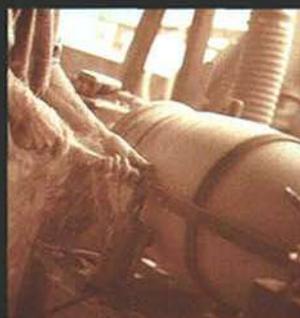
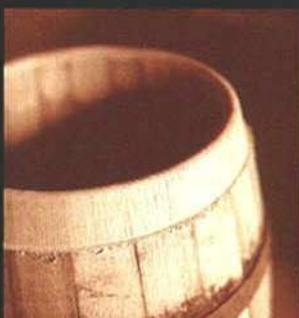
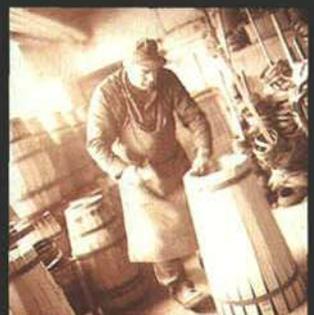


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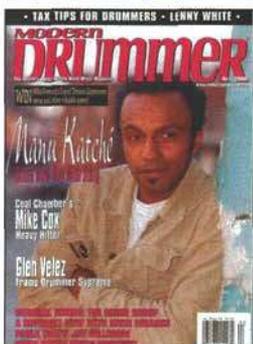




...as well as percussion



MANU KATCHE



Thanks for the April cover story on one of music's most creative—yet overlooked—drummers. Manu has been a contributor to some of the most influential music of the past decade. From Gabriel to Sting and at all points in between, his drumming has been a singular voice in a choir of pop sameness. Your intro commentary on the Table of Contents page put it perfectly for me: I *wouldn't* be playing drums the same way (if at all) were it not for Manu's sense of groove, time, and colorful musicality.

William Sanders
Dallas, TX

GLEN VELEZ

I had the privilege of seeing Glen Velez perform at the 1998 MD Festival Weekend. Along with the thousand other drummers in the room, I sat in rapt silence—and sheer awe. Glen's ability to create a complete musical composition on a single frame drum is uncanny. After his performance many of the drumkit players around me started wondering aloud why they were carrying around so much gear!

Thanks for the in-depth visit with such a unique and talented performer. It's an illustration that the term "percussion" goes so much farther than a pair of sticks slamming a drumkit.

Frank Delacorte
New York, NY

MIKE COX

In regard to your April story on Coal Chamber's Mike Cox: Here's a guy who

not only calls music education "stupid" and thinks a rudimentary maneuver like the ghost note is the height of sophistication, but also demonstrates such poor technique that he brags about going through cymbals like most of us go through socks, and fights "nickel-size" blisters. And I can only hope he's winding up to drive a tent stake in the photo on page 34, but somehow, I doubt it.

Despite all of this, I nonetheless say "good work," because occasionally it helps to demonstrate contrast by running an article supporting a drummer whose example it is absolutely *not* advisable to emulate. After all, we all need the odd *bad* example, right?

Jim Schweitzer
Milwaukee, WI

GEAR ADDICTION

Thanks to Rich Watson for his editorial on "what we want" versus "what we need" ["Gear Addiction," *An Editor's Overview*, April 2000 MD]. His comments really hit home. I often wonder if I really did need those brand-new, state-of-the-art gizmos. One good investment I made this past year is: lessons. (Long overdue, I might add.) Suddenly my "old" heads really don't sound too bad! It's amazing what you can see and hear when you refocus your attention on "what you need" in order to realize "what you have."

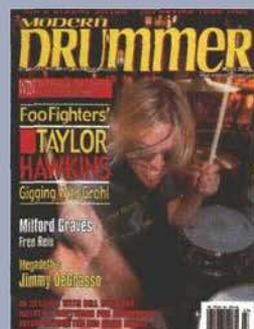
Manny Torres
Seframonte, CA

THE MIKE AND ROD SHOW

I recently had the opportunity to meet Mike Portnoy and Rod Morgenstein at a music store in King of Prussia, Pennsylvania. That night I attended the fantastic Dream Theater/Dixie Dregs show at the Electric Factory in Philly.

Being an avid reader of MD, I was well aware of Mike and Rod's reputations as outstanding drummers. But I was just as impressed by them as people. They seem to be down-to-earth and grateful for their fan base. In an age when people in the

FROM PHIL TO DAN



Editor's note: The following is in response to Dan Thress' Readers' Platform letter in the March 2000 issue. Among other comments, Dan criticized Phil Collins for his big band project, saying that it represented a "vanity project from a prog rocker." Dan further suggested that Phil should "funnel some of [his] royalties into jazz education in school band programs," and that what Phil paid Quincy Jones to coordinate his project would have "funded a dozen or more such [educational] programs."

I know I should bite the bullet, but I have to reply to your strange letter in the March issue. I wouldn't disagree that the advent of "disco," "drum machines," and "sampling" may have hurt the working drummer...*but*...what does that have to do with my Big Band? As for "prog-rock vanity," I thought—perhaps misguidedly—that I was expanding my particular universe so I could be a better drummer and a broader human being—and worldlier, musically speaking. I also thought it exciting to take that wonderful sound to audiences that may not have been exposed to it.

On to the touchy subject of money. We British tend to avoid discussing charitable actions, but I'll let the side down and say this: I have sponsored many musicians through Berklee College of Music. I have given large sums to various schools to initiate music studios and/or continue music studies. My work with The Prince's Trust is pretty well documented. I'll leave it there. As for Quincy, the whole world knows of his involvement with NARAS [National Academy Of Recording Arts And Sciences] and their music education programs.

Come on Dan, wise up.

Phil Collins
London, England

Light 'em up

Need a perfect drum groove for a soon-to-be hit song? Or the spark to ignite the bands behind the likes of Barbra Streisand, Clint Black or Michael Jackson? John "JR" Robinson has been the main man to call for these do or die sessions for longer than the life span of most bands.

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spotlight don't always shine like they should, Mike and Rod aren't taking their talents for granted and putting themselves on a pedestal. Taking time out to sign autographs and shake hands might sometimes be a hassle for them, but it sure meant a lot to the young (and not so young) drummers standing in line with me. So to Mike and Rod: Thanks for a great day!

Steve Shackleton
via Internet

AN OPEN LETTER TO CYMBAL MANUFACTURERS

As a forty-year-old drummer I am delighted by the wide range of cymbals available today. However, when I view the present offerings through the eyes of my quality-assurance background, I must confess I am disappointed. My endless quest (addiction?) for the perfect ride or crash for my collection has, in the past year, led to some disturbing discoveries, namely: warped cymbals, cracked cymbals, cymbals with rolling-mill lines, cymbals with pits (dirt rolled into the metal), and obvious lathing flaws.

I recently ordered a 14" brilliant-finish

"mini" China that my local dealer said would have to come straight from the factory. Two weeks later I received a traditional-finish cymbal that was shaved so thin I could turn it inside-out by hand! I wouldn't think of hitting it with a stick! No wonder they didn't buff it; it would have lost its temper completely.

Don't get me wrong. I fully understand the somewhat "organic" nature of the manufacturing processes involved in cymbal-making. But even given that this is an industry to which perfection will always be elusive, I suggest that a greater effort be made to prevent sub-standard products from reaching the consumer.

We pay dearly for instruments that cannot be tuned or in any way modified by us after purchasing. The nature of a cymbal is such that you get what it is—period. Many drummers are not aware of the potential defects mentioned. We have been bedazzled with countless sizes, models, ranges, types, and finishes. We don't need more, we need *better*. Diversity is achievable without sacrificing quality.

Mike Skiba
Brick, NJ

TAX BREAKS FOR DRUMMERS

I read with great interest Mark McNally's April article on tax breaks for drummers. I've been a drummer for twenty-six years, and an accountant for ten years. I believe that Mark left out one very important piece of tax advice: Hire a CPA to maximize your tax savings and to keep you informed of new tax breaks. A good CPA can easily save you much more than his or her fee. Expect to pay from \$100-\$300 on, average, and look for a CPA willing to answer free telephone questions during the year.

David Baboian
via Internet

FROM A TREND-WATCHER

Over the past few months I've noticed a trend in your magazine, and it's one that I'm very happy with. As I'm sure other readers are, I'm pleased at the inclusion of lesser-known, more extreme drummers and bands in your magazine. First it was a feature on Gene Hoglan, who's played with Dark Angel, Death, Strapping Young Lad, and Infinity, and has done studio work with

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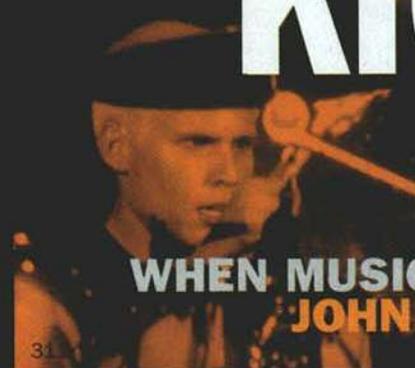
WHEN MUSIC IS THE POINT AND SOUND IS SACRED.

JOHN OTTO MORGAN ROSE CHAD SEXTON

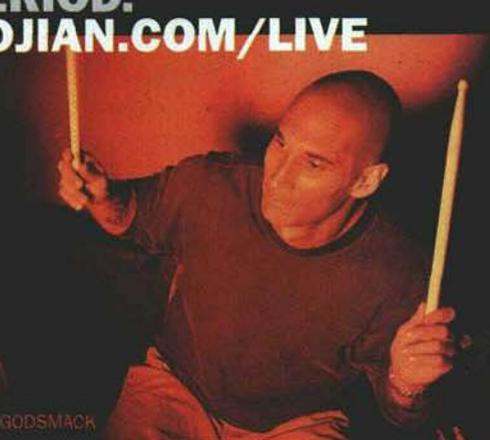
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ROB ZOMBIE



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Old Man's Child and Naphobia. Then there was a feature on Raymond Herrera from Fear Factory and Brujeria. Then, you reviewed Samael's *Eternal* and Satyricon's *Rebel Extravaganza*—both great "extreme" albums. And now your April issue includes a review of one of the *most* extreme records I have ever had the privilege of listening to: *Calculating Infinity* by The Dillinger Escape Plan. Maybe, if we're lucky, we'll soon see features on great "extreme" drummers like Pete Hammoura (Nile), Jaska Raatikainen (Children of Bodom), Steve Asheim (Deicide), Trym (Emperor), Martin Lopez (Opeth), Fredrik Andersson (Marduk), or Paul Mazurkiewicz (Cannibal Corpse).

I give sincere thanks and much applause to the staff of *Modern Drummer* for seeing all sides of music, and not just what is pro-

moted by radio, MTV, and the record companies. Well done.

J.P. Holod
via Internet

RARE RECORDINGS ON DVD

This is not in response to a particular article—just a tidbit of information. My five-year quest to replace an out-of-print CD and video (which led me to many a used record store and to various Web sites) has ended. I discovered that the item I sought was available on DVD. Upon purchasing it, along with a DVD player on which to play it, I envisioned that my DVD collection would grow over time. That time elapsed very quickly. Within two days after having one DVD my collection had grown to five.

Many out-of-print and hard-to-find recordings featuring well-respected drummers and percussionists are currently available in this new format. Here's a list of some that I discovered:

- Steve Gadd:** *The Gadd Gang Live*
- Al Jackson:** *Otis Redding: Remembering Otis*
- Carlos Vega:** *GRP All-Stars Live From*

The Record Plant

Carlos Vega: *RIT Special: Lee Ritenour Live*

Harvey Mason: *An Evening Of Fourplay*
Harvey Mason (dr) & **Paulinho Da Costa** (perc): *Lee Ritenour & Friends Live From The Coconut Grove*

Sonny Emory (dr) and **Ralph Johnson, Maurice White, & Phillip Bailey** (perc): *Earth, Wind & Fire Live In Japan*

Steve Smith: *Steps Ahead Live*

I'm sure there are many other out-of-print and hard-to-find recordings with important drummers and percussionists available on DVD for the drum/percussion community to enjoy and learn from.

Bill Lanham
Forest Hills, NY

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Pearl's Masters Series was designed for the individual. We provide the three most popular shell materials, 100% premium Birch, true African Mahogany, and two different 100% Maple shell configurations, and let you decide the sound that's right for you. Unlike others that offer only one shell choice and one sound, the sound of Masters Series is as individual as you are.

But choice isn't the only reason to play Masters Series drums. The reasons start with the most important part of any drum...shell forming. Pearl's patented HC/sms process uses tremendous constant force, extreme heat, and a patented adhesive to produce the most consistent, finest quality shells on the market today. No one else even comes close. Pearl's tom holders and mounting system are also different. Instead of a system that uses plastic balls and sockets that can crush or distort over time, our TH-100 Tom Arms offer the most sturdy, infinitely adjustable method you'll find. And, our all new Optimount Suspension System and MasterCast hoops allow these drums to sing like nothing you've ever heard before.

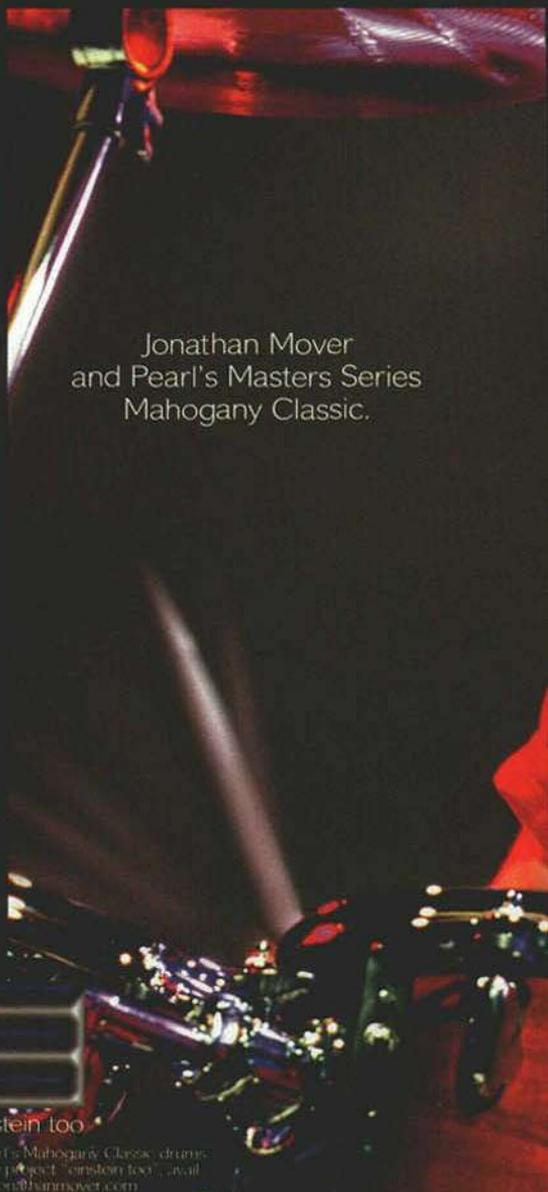
We could go on and on about the features and quality of these incredible drums, but what really matters most, is what you think. Compare Masters to any kit from any other manufacturer. Look at quality, sound, performance, price...and above all individuality. The Masters Series for 2000...designed for the individual in every drummer.

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einstein too

You can check out Pearl's Mahogany Classic drums on Jonathan's new solo project "einstein too", available at www.jonathansmover.com



Jonathan Mover
and Pearl's Masters Series
Mahogany Classic.



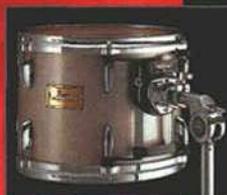
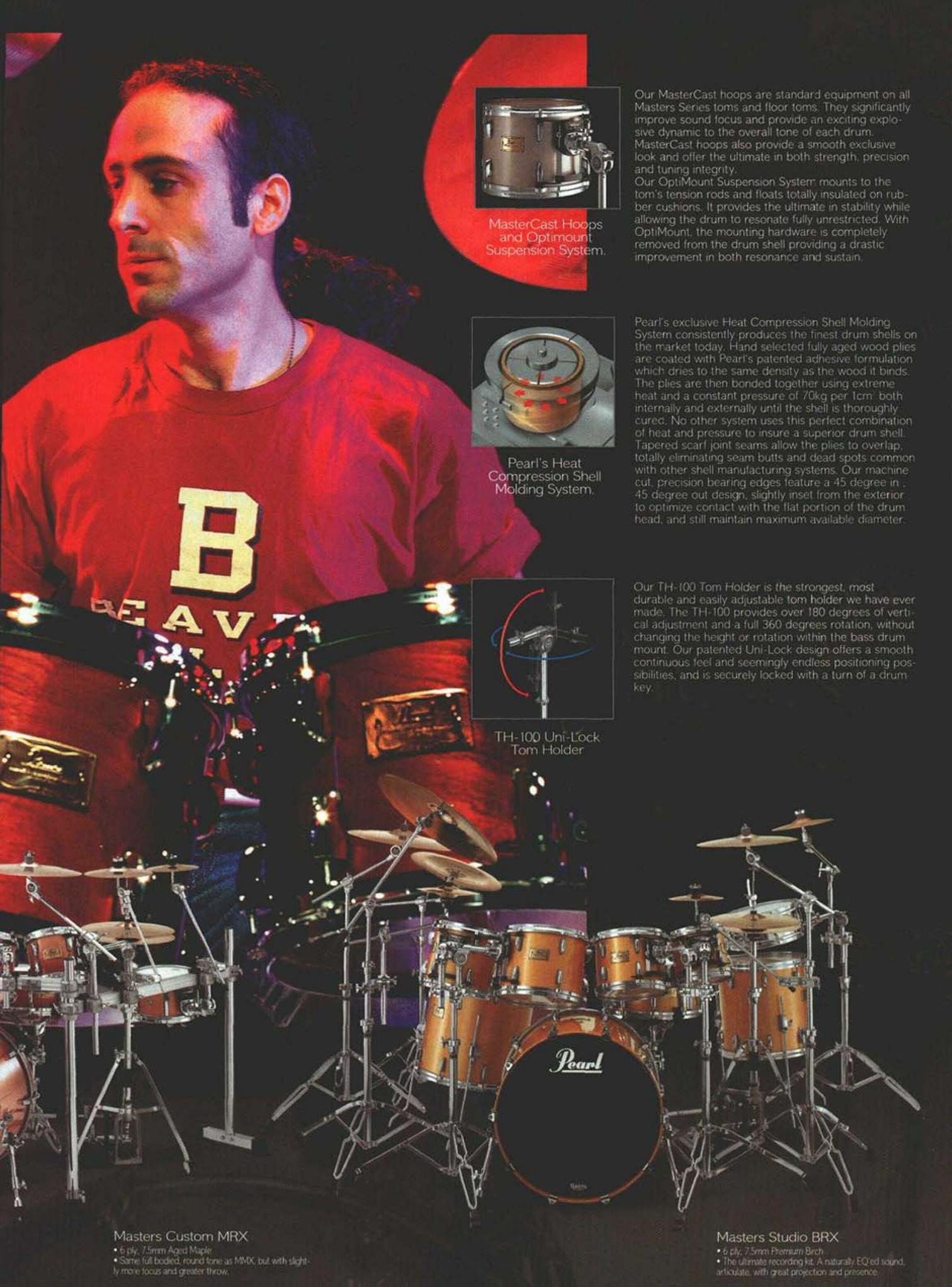
Masters Mahogany Classic MHX

- 4 ply, 5mm true African Mahogany shell
- A super deep, full bodied, warm sound reminiscent of prized vintage drums



Masters Custom MMX

- 4 ply, 5mm Aged Maple
- A full bodied round tone with excellent sustain
- Great "Near Field" or "players" sound



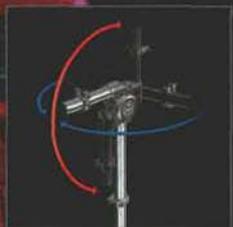
MasterCast Hoops and OptiMount Suspension System.

Our MasterCast hoops are standard equipment on all Masters Series toms and floor toms. They significantly improve sound focus and provide an exciting explosive dynamic to the overall tone of each drum. MasterCast hoops also provide a smooth exclusive look and offer the ultimate in both strength, precision and tuning integrity. Our OptiMount Suspension System mounts to the tom's tension rods and floats totally insulated on rubber cushions. It provides the ultimate in stability while allowing the drum to resonate fully unrestricted. With OptiMount, the mounting hardware is completely removed from the drum shell providing a drastic improvement in both resonance and sustain.



Pearl's Heat Compression Shell Molding System.

Pearl's exclusive Heat Compression Shell Molding System consistently produces the finest drum shells on the market today. Hand selected fully aged wood plies are coated with Pearl's patented adhesive formulation which dries to the same density as the wood it binds. The plies are then bonded together using extreme heat and a constant pressure of 70kg per 1cm² both internally and externally until the shell is thoroughly cured. No other system uses this perfect combination of heat and pressure to insure a superior drum shell. Tapered scarf joint seams allow the plies to overlap, totally eliminating seam butts and dead spots common with other shell manufacturing systems. Our machine cut, precision bearing edges feature a 45 degree in, 45 degree out design, slightly inset from the exterior to optimize contact with the flat portion of the drum head, and still maintain maximum available diameter.



TH-100 Uni-Lock Tom Holder

Our TH-100 Tom Holder is the strongest, most durable and easily adjustable tom holder we have ever made. The TH-100 provides over 180 degrees of vertical adjustment and a full 360 degrees rotation, without changing the height or rotation within the bass drum mount. Our patented Uni-Lock design offers a smooth continuous feel and seemingly endless positioning possibilities, and is securely locked with a turn of a drum key.

Masters Custom MRX

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- Same full bodied, round tone as MMX, but with slightly more focus and greater throw.

Masters Studio BRX

- 6 ply, 7.5mm Premium Birch
- The ultimate recording kit. A naturally EQ'ed sound, articulate, with great projection and presence.

Our Lady Peace's Jeremy Taggart On Drum Sounds And Hangin' With Elvin

Q I've always liked the sound of your drums. They're very low and open, and they complement the rest of the musicians in Our Lady Peace very well. I'd appreciate information on the make, size, and tuning of your kit. I was also wondering how the Elvin Jones feature in the song "Stealing Babies" came to be.

Craig Blain
Burlington, Ontario, Canada

A Thanks very much. It's nice to know that some people are listening so intently.

The drum tuning on *Happiness* depended on each song. Gregg Keplinger was on hand to get the drums singing, and my tech Arnold Lanni would tweak them to the key of the song. Then we'd burn some takes. It was a very easy and healthy feeling in the studio. Gregg is unbelievable at finding a drum's note. Early on I knew I wanted the drums to sound lower than they sounded on *Clumsy*. So I used clear Ambassador heads, rather than the coated models I used on *Clumsy*. My tom sizes were 10x12, 16x16, and 16x18, and I used a 16x24 bass

drum. All of them are Ayotte drums. (They're not out of business, by the way. They're just available online now at ayottedrums.com.)

As for the king—Elvin—I met him through Gregg, who is quite close with him. I saw him in Seattle at the Jazz Alley in 1997. After being blown away by his playing, I went backstage and met him. He was very cordial and exciting to be around. We really hit it off on a personal level.

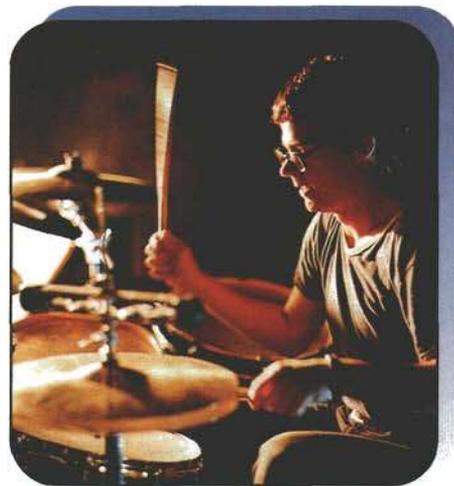
Two years later I conjured up this wacky idea. I called Elvin's cooler-than-cool wife Keiko, and asked if they would like to come up to Toronto. They were into it, so we hung out in the studio for a night and cut the track. I have a DAT tape of the outtakes, which I would love to let everyone hear eventually. There's some unbelievable stuff—about ninety minutes of gold. After that night, Elvin and Keiko sort of "adopted" me as their Canadian-born son.

This is how cool they are: I had the opportunity to hang with them at their apartment in New York last summer, and Elvin showed me all his gear. Some of the kits he has would stun any collector. At

one point he opened a cymbal bag—history was *screaming* out of this thing—and he said, "Take your pick." I nearly passed out.

So now I have a piece of history. But more importantly, I have a clearer insight regarding one of my heroes in life.

Thanks again for your questions. Keep playing, and be yourself. And if you're ever in Toronto, when I'm off the road I teach at a cool place called Soul Drums. Their number is (416) 225-5295.



Talking Timbales With Mike Portnoy

Q I've been watching and listening to the Dream Theater video *Images And Words: Live In Tokyo*. I can't figure out what type of timbales or timbalitos you incorporated into your kit. They sound great, and I'd like to get a set for myself. I'd be grateful if you could tell me what brand, model, and sizes you used in the video, as well as whether the shells are

brass or chrome/steel.

Bill Fendel
Evansville, IN

A Those timbales are actually Latin Percussion Timbalitos. They are chrome/steel, and I believe the sizes are 9 1/4" and 10 1/4". That setup in the *Live In Tokyo* video is from 1993, so it's a bit

dated. However, I still use those same timbalitos in my current Dream Theater setup. I even used them as my main rack toms on the two Liquid Tension Experiment CDs. You can see more of my different setups in Dream Theater's *5 Years In A Livetime* video, as well as in my instructional video *Liquid Drum Theater*.

AYOTTE
www.ayottedrums.com



Country Studio Star Eddie Bayers On Grip And Cymbals

Q I just watched a program on TNN called *The Players*. Your drumming was outstanding, as usual. I have two questions. First, have you always played in the open-handed style, or was that something you switched to? Second, while your whole kit sounded great, your cymbals really stood out in the different styles that were performed. Can you tell me the sizes, weights, and models you used?

Scott Orman
Linton, IN

A Thank you for your comments on the *Players* show. We (the players) have all had positive reviews on the show, and it was great fun to do.

I haven't always played open-handed. I

did have the ability to switch back and forth early on in my drumming career. But in 1985 I had a motorcycle accident in which my left wrist was literally crushed. It required extensive reconstructive surgery, including the installation of a sizable pin. This left me with a disability of movement and grip. I didn't play at all for a year and a half after the accident. When I was fortunate enough to begin playing again, the left hand would never have been able to withstand the snare hits. So I was more or less forced to go to the open-handed technique.

Thank you also for the comments on my cymbals. I've always been proud of them and the performances they give me. They're all Zildjians, including 14" Mastersound hi-hats, 18" A and K



Rick Malkin

crash/rides, a 20" A medium ride, and a 16" K thin Dark crash. Thanks for writing, and please visit my Web site at www.eddiebayers.homepad.com.

Submit questions for your favorite drummer to Ask A Pro, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009. Or you may email rvh@modern-drummer.com. We will do our best to pursue every inquiry. However, we cannot guarantee that we will be able to reach every artist or that any given artist will respond. Also, due to *MD's* publication schedule, artists' touring schedules, and other considerations, it sometimes takes several months before an inquiry and reply can be published.



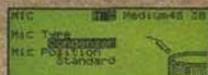
An advertisement for Ahead Drumsticks. On the left, a photograph of Robin Goodridge, a shirtless drummer with long hair, playing a drum set. The text "ROBIN GOODRIDGE" and "BUSH" is written below the photo. On the right, the text "GOOD VIBRATIONS" is written in large, blue, stylized letters. Below that, in smaller blue letters, it says "THESE AHEAD STICKS HAVE NO SHOCK. I JUST ROLL WITH IT". At the bottom right, the "AHEAD DRUMSTICKS" logo is displayed. At the bottom left, there is a close-up image of an Ahead drumstick. At the very bottom, the distribution information is provided: "Big Bang Distribution • 9420 Reseda Blvd., PMB 350, Northridge, CA 91324 (800)547-6401 • www.bigbangdist.com Germany 02215464610 U.K. 0120757 0478".

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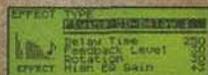
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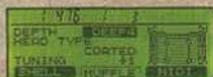
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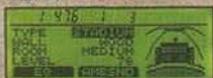
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Ludwig Vistalites

QI'm the original owner of a six-piece set of clear Ludwig Vistalite drums. It includes 12", 13", 16", and 18" toms, a 24" kick, and a 5 1/2x14 chrome snare. I have some questions regarding some work I'd like to do to return the kit to its original condition.

1. Are the factory-installed heads still available?
2. The plastic-handled T-bolt on the tom mounting plate cracked a long while ago. Is it still possible to get this bolt?
3. The 16" floor tom is separating at the seam. What's the best way to repair this?
4. What's the best way to clean minor marks off the shells without clouding or damaging them?
5. Would it be possible to get replacements for the bass drum hoops, or is it better to keep the originals on the drums?
6. I no longer have the Speed King pedal and hi-hat that came with the kit. I know the Speed King is still available, but what model was the hi-hat stand?
7. What is the value of these drums?

Paul Stowell
via Internet

ALudwig marketing manager Jim Catalano responds, "Here are answers to your questions, in the same order.

1. Ludwig still makes the Silver Dot heads that were originally supplied on Vistalite drums. They're now available under the Weather Master brand name.
2. The plastic T-bolts from the 1970s are gone. They might be available from vintage drum businesses like Vintage Drum Center in Iowa, John Aldridge's Not So Modern Drummer in Nashville, and Rob Cook's Rebeats in Michigan. [See the Vintage Showcase section of *Drum Market* for contact information.] Our new metal bolts work on most of the same parts now.
3. Take the drum to a drum repair shop. They will most likely re-glue the shell at the separating area, and clamp it. After drying a few days, the seam should hold fine.
4. Simple cleaning solutions like Windex or 409 work well. A damp cloth is also a good idea.
5. Ludwig makes replacement hoops for bass drums from 18" through 26". However, our current production hoops do not have pearl inlays such as were found on your original hoops.

6. The Speed King pedal is still available, but the matching hi-hat stand is not. Today our hi-hat stands are in the Modular series.

7. It would be best to contact the vintage drum experts mentioned earlier about the value of your drums. The market varies widely according to demand. At the moment, however, I do know that Vistalites have become popular items among collectors."

How And Where To Practice

QI am a student at the University of Oklahoma. I own a substantial amount of drum, hardware, and PA equipment. I'm currently between bands, and for lack of a better place I have to store my gear in my dorm room. I can set up a small kit for long enough to warm up before my muffled drums draw well-deserved complaints. My question is this: Where exactly can a drummer/band practice? My poor college budget can't handle an apartment, and I don't know anyone with a house or garage I could use. I've heard of bands using self-storage places for practice, but everyone I approach says they can't accommodate me due to zoning restrictions. What I'm asking is where exactly can I play? I'm not picky at all. All I really need is 200 square feet of space, a watertight roof, and a door I can lock!

Joe
via Internet

AWe're surprised to hear of "self-storage places" having zoning problems; they tend to be located in industrial or semi-industrial areas where noise should not be a problem. You might keep trying with other such businesses in different locations.

Failing that, look into sites that might have spaces that they don't use on certain days or nights of the week, and that could use a little extra money. Churches, fraternal organizations, even schools often have halls or classrooms that go unused at certain times. Often these buildings are set on enough property that the noise of your practicing would not pose a problem to any neighbors. There isn't a church in this country that couldn't use a few dollars a week in exchange for your using their basement for a few hours. They may or may not have a place to securely store your gear; you might have to truck it in and out. But at least you'd have the opportunity to play.

Developing The Left Hand

QI've been playing drums for about ten years. My problem is that my right hand is much stronger than my left. As you might guess, rudiments are almost impossible for me to play evenly with both hands. Also, my left wrist tends to tense up when I start playing up to speed. What can I do to get my left hand on a par with my right?

Tammie Robbins
via Internet

AThere are two things you can do to develop your left hand to a point where it is as capable as your right.

On the drumming-specific level: Start with any good sticking-exercise book (like Joe Morello's *Master Studies* or Stone's *Stick Control*.) Ignore the sticking indications (if there are any), and just work with your left hand. Start slowly at first, and focus on playing the exercises smoothly and evenly. Some will seem virtually impossible, but the object is not so much to achieve perfect execution as to build strength and control. Eventually the parts should smooth out and become easier, indicating that your left hand and wrist are getting stronger. You should also check out Larry Crockett's new book, *The Left Hand* (reviewed in the January 2000 *Critique*).

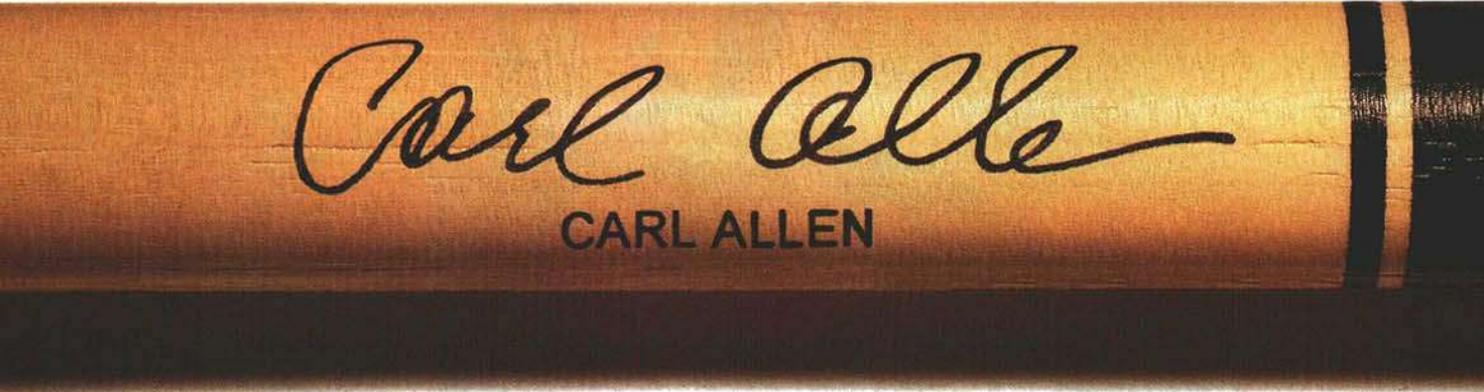
Don't practice *only* with your left hand, though. Just make sure to do some left-only practicing as *pan* of your regular practice routine.

On the non-drumming-specific level: Do as many everyday activities as you can using your left hand where you would usually use your right. This includes eating, holding the telephone, brushing your teeth, picking things up and carrying them, etc. Once again, the idea is to strengthen your left hand, wrist, and arm. But it also gets your brain used to communicating more with your left limb, which will help when you want your brain to tell that limb what to play on the drums.

Birch DWs?

QI've acquired a couple of DW drums that I think may be rare—or at the very least, strange. The badges say "100% birch shell." I thought that DWs were only made of maple. Someone once told me that DW only made one birch kit, for Tim McGraw's drummer, Billy Mason.

The drums I have are a 16x20 bass drum



Carl Allen

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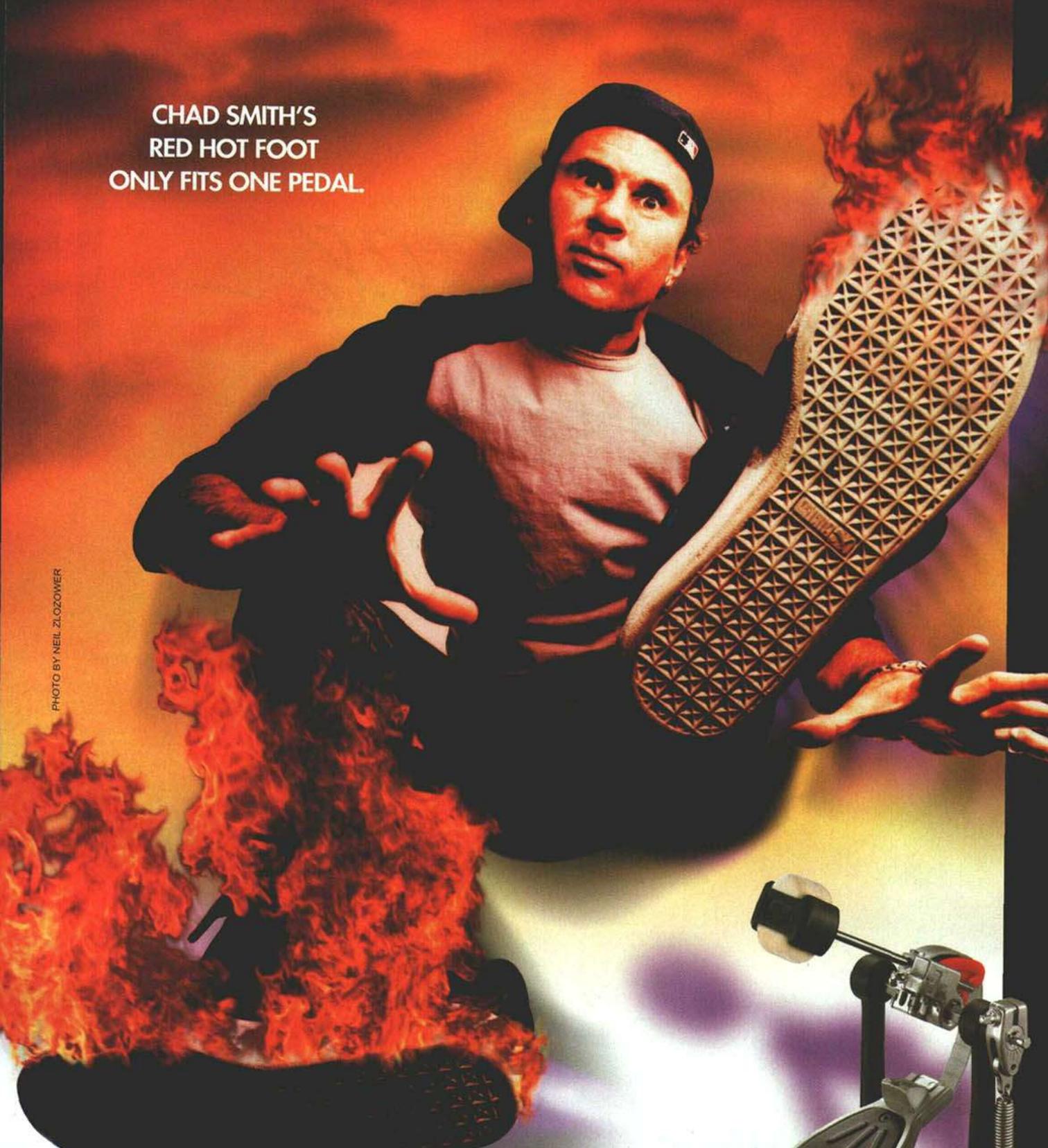


Autograph Series

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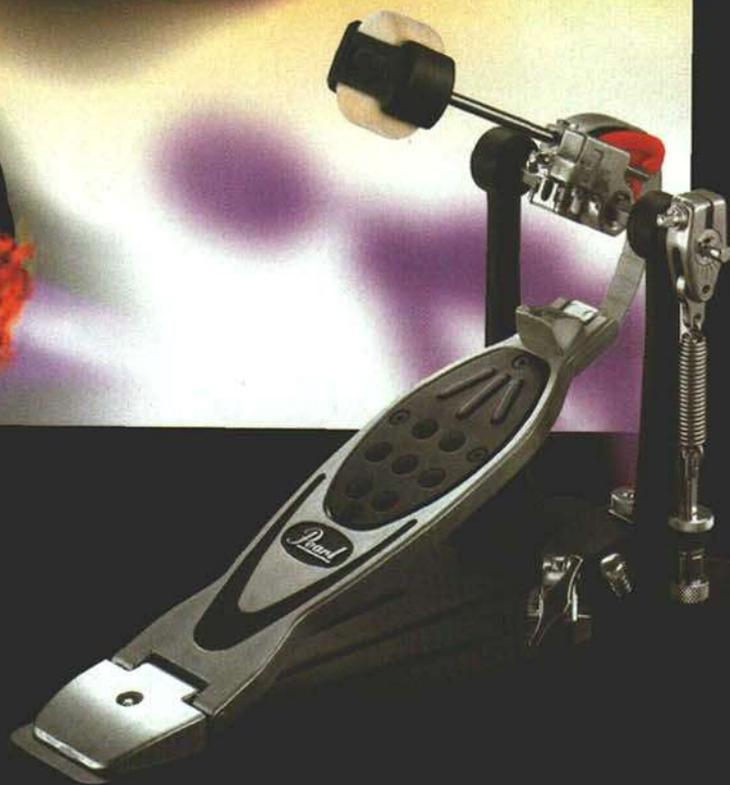
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PHOTO BY NEIL ZLOZOWER



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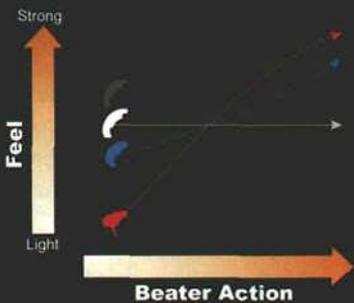


Multiple Cam Choices

From radically aggressive to full flexion, and every nuance in between, one push of a button replaces the cam and totally changes the pedal's performance to suit your needs. Each pedal includes all 4 cams.

-  The Black Cam is Pearl's original linear action cam. It offers great control and a very natural, well-balanced, consistent response.
-  The White Cam is an increased flexion design, also offering great control and balance, but with a definite spring feel and less control.
-  The Blue Cam is a very popular Hi-Act. It provides design features with a light feel, but acceleration with greater speed and power than equal with the foot.
-  The Red Cam is the Radical Drive cam. It's extreme, off-axis design offers great response to immediate footwork, and the most radical force possible upon heel impact.

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Pearl

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(serial number 000447) and a 12x14 floor tom (serial number 000451). Both drums have DW's mini lugs on them. Any idea how they came to be, or what they are worth?

Sal
via Internet

A Drum Workshop's Patrick Duffy responds, "Thank you for your interest in DW. We did produce a limited number of birch kits, back in 1996. At the time, we thought a birch drumset would be an excellent alternative to our higher-end maple Collector's series. However, we came to the conclusion that the brighter birch shell was not consistent with the DW sound.

"All of the sets consisted of F.A.S.T. tom sizes. They were limited to four high-gloss lacquer colors: black, blue, green, and red. These kits were also a vehicle to introduce our mini-lugs, which are miniature versions of our signature turret lugs. The number of kits produced was never recorded, but we estimate no more than 120. Most were sold internationally, some were sold domestically, and a few went to endorsers like Billy Mason."

Bass-Drum Lag.

Q I've been drumming since the 8th grade. I'm now a junior in high school. When I'm playing my bass drum, it is a microscopic bit behind where it should be on the beat. I don't really know how to fix this problem. Any suggestions?

Dick McMaster
via Internet

A Your bass-drum lag could be the result of either or both of two problems. The first might be that you're not hearing/feeling the beat in its proper place. This can be corrected by working with a metronome or drum machine that establishes a beat for you. Practice with that beat source, until you can lay your bass drum beat precisely where the dictated beat falls. (You'll know it's correct when you can't hear the "click" because your bass drum is covering it at the same instant.)

The second problem might be that while you're hearing/feeling the beat in the right place, you're not getting the bass drum beater on the bass drum head at that instant. This could be a coordination problem between your head and your foot. Although we don't usually realize it, the brain actually has to anticipate the beat by a fraction, in order to give the body time to

do all the mechanical things necessary to put the bass drum beater on the drumhead at the right point. In other words, you actually have to feel where the beat is *coming*, not where the beat *is*. If you're thinking in terms of where the beat is, you'll be late getting there.

There could also be a mechanical problem with your pedal. If your pedal has a stiff action, or doesn't respond/rebound quickly, that can make it difficult to get the beat placed accurately. Also, you might experiment with the beater angle on your pedal, if possible. Angling it closer to the head in its at-rest position might be enough compensation for your technique.

Defining The Groove

Q What is the difference between "playing in the groove" and "playing the groove"? What does each phrase mean?

Tina Parker
via Internet

A "Playing in the groove" means playing with solid time, good feel, and a connection with the other musicians. It makes the entire tune move fluidly, with the best possible emotional and musical content.

"Playing the groove" generally refers to playing a particular pattern or style called for by that particular tune. It can actually mean a specific drum part, or it can mean one's own version of that part that still stays true to the character of the original.

Cleaning And Riveting Zildjians

Q I play all Zildjian Ks, including K Customs, K Constantinople, and regular Ks. None are in brilliant finish. I recently purchased some of Zildjian's new Liquid Cymbal Cleaner, and noticed that it was only for Brilliant finish cymbals, except for the K Customs. Would it be all right to clean my other cymbals as well as the K Customs with this? Or should I use the Zildjian cleaner made to clean sheet bronze cymbals such as the ZBTs?

Also, I'm about to purchase a 16" K Constantinople crash to complete my setup, but I need it with rivets. (I need one cymbal out of my setup for a sizzle effect, and I chose this one.) I'm not familiar with rivets at all, so I was wondering if you might offer any suggestions on whether I should go with a "traditional" or "cluster" configuration. I like a jazz and swing style of playing. I noticed in the December '99 issue of *MD* that Peter Erskine plays a 15"

K crash with clustered rivets, so I thought I might go that way.

Brandon Smith
via Internet

A John King, director of education for Zildjian, provides the following reply. "The variety of cymbal styles and their respective alloys are so diverse today that it is necessary to consider a variety of cleaning formulas to care for them effectively. Zildjian currently offers three different styles of cymbal cleaners for optimum results with various cymbal models. Our Professional Cymbal Cream is designed to

effectively polish and clean old and severely tarnished 'cast' cymbals. The Liquid Cymbal Cleaner is a milder version of the cream cleaner, and can be used effectively on cymbals with smoother surfaces (like brilliant cymbals and K Custom ride models). This cleaner can also be used on cast cymbals with traditional finishes, but might require a bit more 'elbow grease' to get the job done.

"I would hesitate to use either the liquid or the cream cleaner on 'sheet bronze' or 'Euro-style' cymbals such as our ZBT and ZBT Plus models. Those models are made of an alloy that is more susceptible to oxi-

dation due to its higher copper content. So we give them a protective coating to retard that oxidation. We created our ZBT Cleaner to remove grease and fingerprints without affecting the integrity of that coating. This cleaner has an additional ingredient that will help further protect this coating after cleaning.

"When it comes to selecting a cymbal for the installation of rivets, remember that there is a relationship between the number of rivets installed and the amount of cymbal mass that they will react against. Too many rivets on a small, thin cymbal will tend to restrict its ability to open up fully, and can also limit the decay time that you might expect. Peter Erskine uses a very light touch with his riveted 15" cymbal to achieve a warm 'sizzle' effect, rather than making the cymbal crash to its full extent. If that's what you're looking for, then the 16" K Constantinople will achieve excellent results. The 'three-rivet cluster' generally gives a smoother sizzle effect than the traditional six-rivet array (which might also choke the cymbal). So it would probably be your best choice."



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DW Drum Artists (from left to right): Brain (Primus), Paul Wertico (Pat Metheny), Martina Arsen (Drain STH), Scott Crago (Eagles) and Gerald Heyward (Blackstreet).

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Brass				4, 5, 6.5"	
Bronze				5, 6, 7"	

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N*Steely Dan's Consistency Man*

Ricky Lawson was scheduled to do a tour with Steely Dan more than a year ago, but Dan co-leader Donald Fagen's laryngitis delayed the completion of their album. In the meantime, Lawson, who had committed to the original Steely Dan schedule, had to turn down some other offers—including his former gig with Phil Collins.

As always Ricky looks at the positive side of the situation. The Steely Dan postponement permitted him to be at home last Christmas with his family and to record Kenny G's Christmas album and *Classics In The Key Of G* collection. The break also gave Ricky time to complete work on his own studio, Ahhsun Lawson Studios. The drummer had already recorded what he

could of Steely Dan's recently released *Two Against Nature* while he was in the midst of a Phil Collins tour the year before. "I actually flew into New York from Europe during a ten-day break from Phil's last tour," Ricky says. "But I'm glad I did it, because the new album is their first in something like eighteen years. I'm very proud to be included on it."

When we caught up with Lawson for this interview, he was again in New York, this time rehearsing for the current Steely Dan tour that begins in May. What exactly does the band require of Lawson? "This gig is about consistency," he stresses. "Consistency in time, consistency from night to night, and consistency in being there for them in regards to anything they

feel they need."

Lawson is also known for his mastery of incorporating triggered sounds along with his acoustic drum sound. But apparently that isn't a big issue on the Steely Dan gig. "Walter [Becker] and Donald [Fagen] are real purists in some ways," Ricky says. "I'm playing 75% acoustic drums. For the other 25% I'm using an Akai S3000XL to trigger some subtle snare and bass drum sounds, just to give a little more edge or attitude to the live situation. I mean, the band has featured so many great drummers over the years, I think it's a good idea to offer a little sound variety from the drum chair live."

Robyn Flans

Paiste Traditionals

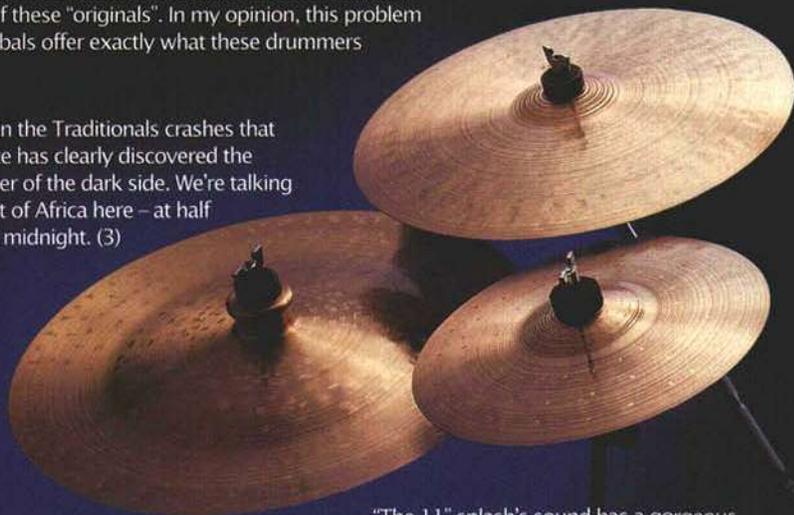
"Countless drummers swear by their age old hand hammered cymbals, which are treated as rarities, and countless drummers have vainly tried to find one of these "originals". In my opinion, this problem has been solved with "Traditionals", because these cymbals offer exactly what these drummers are looking for." (7)

"Paiste has weighed in with the dark (medium ride), darker (medium light ride) and darkest (light ride), muskiest, sweet-n-funkest rides this side of a Saturday night's final set at Birdland in 1956." (3)

"Such extraordinarily warm, soft, and sensitive cymbals are rare. Not only for the smoky Jazz-Club, but also authentically suited for fusion and blues." (6)

"If you do play Jazz in any of its many forms ... you just gotta see how good they make you sound." (3)

"It's in the Traditionals crashes that Paiste has clearly discovered the power of the dark side. We're talking heart of Africa here - at half past midnight." (3)



"The 11" splash's sound has a gorgeous, almost China-like expanding quality." (3)

"The Medium Swish China serves up some of the most full, lush, and complex cymbal sounds I've ever heard. We're talking high-butterfat, diet-be-damned Ben & Jerry's-by-the-pint extravagance here." (1)

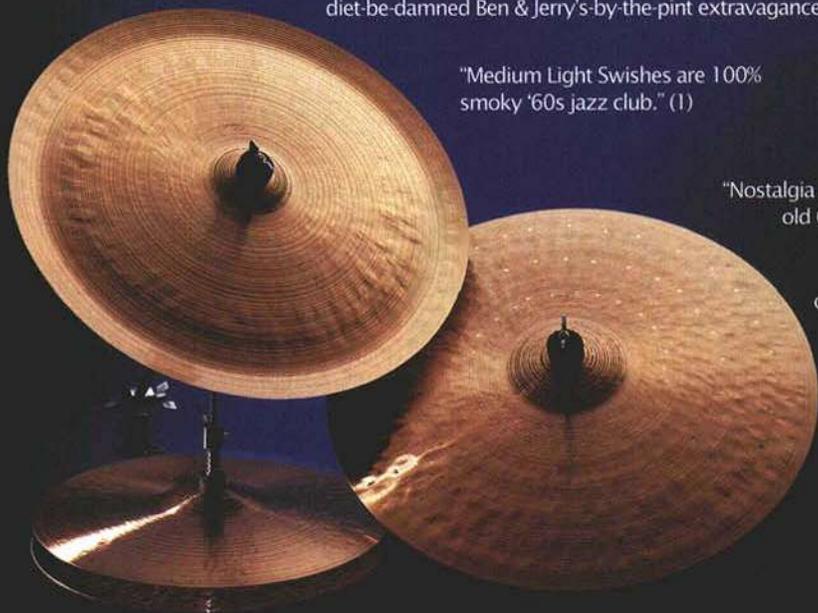
"Medium Light Swishes are 100% smoky '60s jazz club." (1)

"For the first time in history, Paiste has a line of cymbals with which the fans of deep and dark can get their satisfaction." (4)

"Nostalgia aside, ... Traditionals flats are nicer than my old 602 - certainly warmer and a little broader."

"Seemingly everywhere you strike this cymbal you elicit fresh, surprising sounds. One of the best ride cymbals I've ever played." (22" Medium Light) (2)

"The Traditionals belong to the most intensively worked on cymbals I have ever played. ... It is a lust for the ears. Especially for the jazz, and blues group which Paiste serves with these cymbals." (5)



We couldn't have said it better.

(1) Rich Watson, Modern Drummer, November 1999, (2) Chip Stern, Musician Magazine, February 1998, (3) Rich Watson, Modern Drummer, September 1997, (4) Hugo Pinksterboer, Slagwerkkraant, March / April 1997, (5) Hans Waterman, Music Maker, March 1997, (6) Manni von Bohr, Drums & Percussion May/June 1996, (7) Diethard Stein, Sticks, August 1996

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PAiSte
CYMBALS SOUNDS GONGS

Don Alias His Heartbeat Tour Reaches The UK

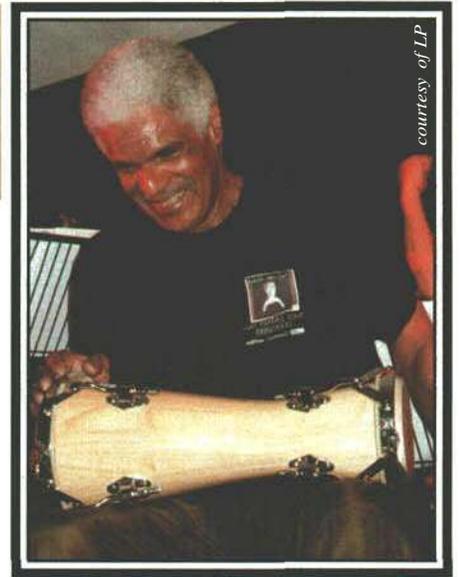
Though it took more than five years to become a reality, percussionist/drummer Don Alias's recent seven-city *Heartbeat* tour of the United Kingdom proved to be well worth the wait. The tour, which kicked off at London's Queen Elizabeth Hall in January, traveled to sold-out venues throughout England. It also gave Alias the opportunity to work with such heavyweights as conga virtuoso Giovanni Hidalgo, as well as friends Michael Brecker (tenor sax), Randy Brecker (trumpet), Gil Goldstein (piano), Mitch Stein (guitar), Carlos Benavent (bass), Steve Berrios (congas), and Alex Acuna (drumset).

Most drummers would be happy to have experienced just a few of Don's career highlights, which include having played percussion on Miles Davis's *Bitches Brew*, Weather Report's *Black Market*, Tony Williams' *Ego*, and Joni Mitchell's *Mingus*. But the *Heartbeat* tour, which was partially made possible by grants from The British Arts Council and LP, gave the band the unique opportunity to create music with elements of Afro-Cuban, jazz, Latin, and free-form. Not surprisingly, the majority of the songs were written and composed by the bandmembers themselves, and featured congas, timbales, bongos, bata, and hand-held percussion.

"Trying to get this group of masters together in one place was not an easy task," Alias admits. "But as soon as funding from the British government materialized, everyone jumped at the chance to join the band. They knew it was going to be special."

In addition to a strong camaraderie among the group, there was also a great deal of respect, which could be heard and seen when they performed. "All of those guys are the best at what they do, and are *my* teachers," Don enthuses. "This was a once-in-a-lifetime opportunity for me, and I am grateful to all of them for making it a reality."

Stephan S. Nigohosian

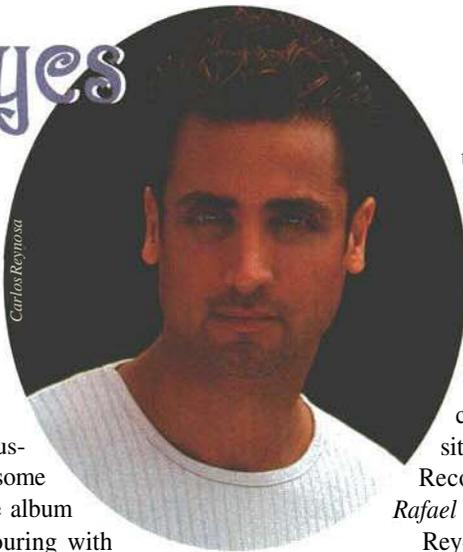


Danny Reyes

Daniel de los Reyes—or Danny Reyes as he is more commonly known—has recently released an album that fulfills a long-time dream of his. *San Rafael 560* enlists the talents of his family members (legendary percussionist Walfredo de los Reyes is Danny's father) and traces his Latin roots from the Cuban rhythms of the '40s and '50s.

"This music is so much fun," says percussionist/drummer Reyes, who was doing some gigs with Stevie Nicks during the time the album was recorded. Danny, who's currently touring with Don Henley, continues, "I grew up listening to this music. My dad played it, my mom played it—*everybody* in our house played it. So I wanted to do a project like this.

"There are two songs in particular that are really special," Danny goes on. "My cousin's father wrote 'Corral Falso.' And I took another song, 'Leche Con Ron,' from my father's *Cuban Jazz* album, and redid it with the musicians I have now. It's actually a *descarga*, which is a jam session, so there's a little vamp on top and then we *go*. My brother Wally is on drums, and my father solos on it too. It's not jazz/Latin, it's danceable Latin music. It's mainly mambo, cha cha cha, and son. A mambo is a little more



Latin Legacy

uptempo than a cha cha cha. Son is similar to the cha cha cha, where you can grab your partner and really dance close."

Danny didn't just record an album, he created a distribution company online. "The fact that musicians have access to masses of people through the internet is wonderful," he says. "I really think it's up to every musician to take control of his or her business and create a Web site. So I created a record company called Sabor Records as a link to the Latin community." *San Rafael 560* is available at www.saborrecords.com.

Reyes is planning on releasing a few different projects on Sabor. "Right now I have three new records I'm working on—an independent new-age Latin project, Richie Garcia's solo album, and a record from a Spanish rock band that I play with called Radio Chaos. Then I'm going to do a compilation album of original songs that my dad and grandfather played on in the '40s. I'm also going to implement something called Sabor Jam Sessions. Those will be sessions that I'll set up once a month with different incredible artists. We'll record the session, release it, and everyone involved will get a co-writing credit, which is the fair way to do things."

Robyn Flans

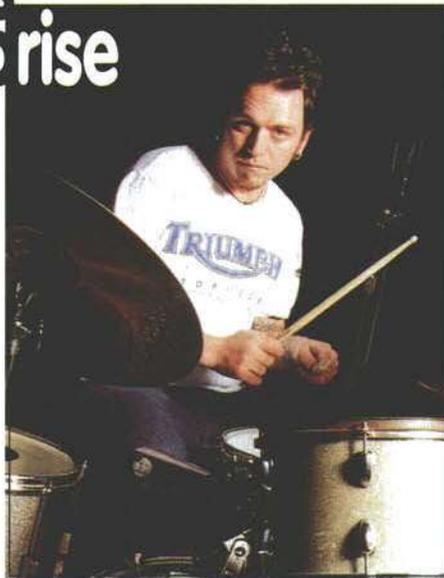
Jeff Fowlkes

Robert Bradley's Blackwater Surprise

Detroit resident Jeff Fowlkes couldn't be happier with his gig, Robert Bradley's Blackwater Surprise. He's been touring with some of the biggest names in rock with RBBS (Dave Matthews Band, Allman Brothers, H.O.R.D.E.), he has plenty of calls to work with local artists, and probably most importantly, he's got Kid Rock featured on the new RBBS album on RCA Records, *Time To Discover*.

"Kid Rock is an old buddy of ours," Fowlkes says of his famous acquaintance. "He recorded at Mike and Andrew Nehra's studio (bassist and guitarist of RBBS), and Robert did some singing on his record too."

As for tracking *Time To Discover*, Fowlkes says the pace was easygoing,



especially since the album was produced by his own bandmates. "I had four different drumkits all mixed up to choose from," Fowlkes says. "I was like, 'Well, I like this

snare for this lower stuff and that bass drum for that other stuff.' We'd just put on the headphones and start messing around with drum sounds."

The result is a brilliant collection of funky, modern blues-rock fusion that has Fowlkes putting his own unique push-pull on each track. In fact, it's tough to tell that some of the songs were cut almost in their entirety without Fowlkes. "Sometimes they'd track to a tambourine," he explains, "and I'd go back and lay the drums on after everything was recorded."

But it's apparent that Fowlkes would rather be on stage with RBBS's big road show than in the studio. "There's nothing like the sound of your bass drum in a stadium full of 35,000 people. When you can actually see the rhythm in the crowd, it's pretty happening. I wouldn't trade that for anything."

Waleed Rashidi

Tommy Perkins

Charting His Past, Present, And Future

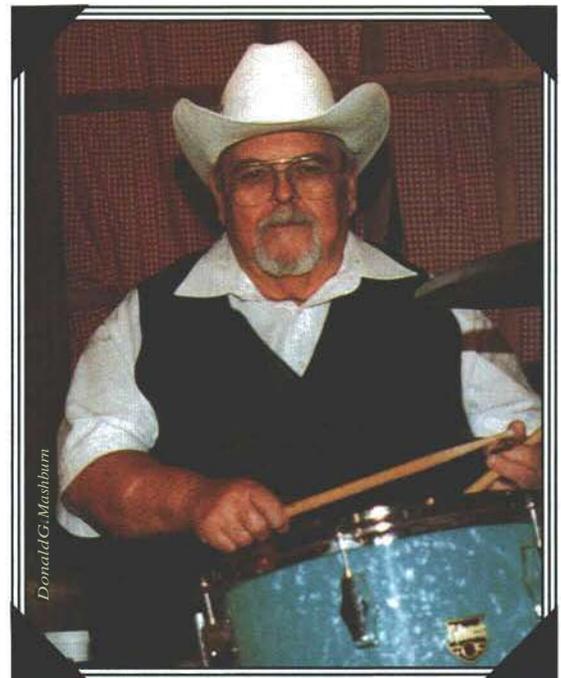
For more than fifty years, Tommy Perkins has devoted himself to performing as a full-time *working* drummer. At age fifteen he made his first recording as a Texas Playboy. That was the 1950 hit single "Faded Love" by Bob Wills. Perkins has since gone on to become recognized as an expert of western swing drumming. According to Perkins, "Western swing combines a unique blend of country, jazz, rock 'n' roll, and ethnic flavors. You need to know how to play all of these styles to be able to play western swing well."

Today Tommy plays nationwide with The Playboys II. They also have their own radio show. "We play for a weekly broadcast called The Lincoln County Cowboy Symposium," Tommy explains. "It's carried on over sixty stations." Perkins also works locally in Oklahoma City with his home group, Talk Of The Town, which plays 1940s music.

Tommy's name shows up on several western swing CDs, with artists such as Lefty Frizzell, The Playboys II, Dayna Wills, Tom Morrell, Herb Ellis, Billy Contreras, Leon Rausch, Billy Jack Wills, and Bob Wills.

Perkins says he works at improving his playing by practicing every day, attending drum workshops, watching drummer videos, and reading the educational sections of *Modern Drummer* magazine. "Steve Gadd and Vinnie Colaiuta are two of the current drummers I like to listen to," he says. "Past influences have been Buddy Rich, Gene Krupa, Mel Lewis, and western swing great Smokey Deacus."

In 1987, Perkins took his place as a living legend of western swing when he was inducted into the Western Swing Society's



hall of fame. Tommy's past, present, and future assure plenty of opportunities to continue as a seasoned drummer.

Billie Hanes

news

Peter Criss is on KISS's new live album, *KISS Alive IV*. The band is currently on what is reported to be their final tour.

Ignacio Berroa is touring the US with Gonzalo Rubalcaba.

Vinny Amico is featured on moe.'s new live double disc, *L*.

Josh Freese has joined A Perfect Circle, a new band featuring Tool lead vocalist Maynard James Keenan. Their first album, *Mer De Noms*, is just out.

Lynn Coulter has been gigging with Rita Coolidge.

Al Webster is on the road with Amanda Marshall.

Greg Upchurch is on 11's new disc, *Avantgardedog*.

Dennis Poschwatta is touring with German band Guano Apes.

Rikki Rockett has been working on Poison's *Live Plus Five* as well as his side project, Glitter. Poison hopes to hit the

road sometime around June.

John Tempesta is currently in pre-production with Rob Zombie for a new LP that will be out later this year.

Jonathan Moffett has been working with Cameo.

Pete Maloney is now playing with Dishwalla. Pete can also be heard on the latest Tonic disc, *Sugar*.

Bobby Schayer is on Bad Religion's newest release, *No Substance*.

Pete Parada is on Face To Face's upcoming release, *Reactionary*.

Mike Wengren is the drummer/programmer for the band Disturbed, whose recent debut, *The Sickness*, was released on Giant Records.

Neve's self-titled debut on Portrait/Columbia features **Brian Burwell** on drums.

The drummer known as A1 3 is touring with Powerman 5000.

Dave Hower is on The Nields' recently

released *If You Lived Here, You'd Be Home Now*.

Jason Gianni has been working with Mr. Big's Eric Martin. You can also hear him on Nickelodeon's opening theme cartoon, *Spongebob Squarepants*.

Vinnie Colaiuta and Paul Leim are on the SheDaisy CD, *The Whole SheBang*.

Lewis Nash and Shawn Pelton share drum duties on the new George Michael CD, *Songs From The Last Century*.

Henry Rollins has a new CD out, *Get Some Go Again*, with **Jason Mackenroth** on drums.

Jason Bonham is on the new Steven Van Zandt CD, *Bom Again Savage*.

Tre Cool is set to hit the *Warped* tour with Green Day in late June. The band has been in the studio with producer Scott Litt, working on an album due to be released in October. And congratulations to Tre and his wife Claudia on their recent marriage.

drum dates

This month's important events in drumming history.

Eric Carr was born on July 12, 1950.

Vanilla Fudge, with the great **Carmine Appice** on drums, make their New York debut at The Village Theater (soon to be re-named The Fillmore East) on July 22, 1967. One year later, on July 23, 1968, their debut record is certified gold. It features the hit "You Keep Me Hangin' On."

Iron Butterfly, with drummer **Ron Bushy**, release what many regard as the first "heavy metal" album. Originally titled "In The Garden Of Eden," the record features a fourteen-minute drum solo. *In—A—Gada—Da—Vida* enters the US charts at number four in July of 1968.

The Newport Jazz Festival, held July 3-6, 1969, is the first time rock performers take part. Sly & The Family Stone, with drummer **Greg Errico**, are featured on the bill along with **John Bonham** and Led Zeppelin.

On July 31, 1969, Jimi Hendrix, with **Buddy Miles** on drums, debut at The Fillmore East in New York City. One of the two sets performed is recorded for the live record *Band Of Gypsies*.

Kansas, with drummer **Phil Ehart**, release their debut record in July of 1974.

Talking Heads release *Speaking In Tongues* in July 1983 with drummer **Chris Frantz** and percussionist **Steven Scales**. It features driving tom work on "Burning Down The House."

Ron Welty joins The Offspring in July of 1987.

Birthdates

Louie Bellson (July 6, 1924)

Joe Morello (July 17, 1928)

Ringo Starr (July 7, 1940)

Dino Danelli (July 23, 1945)

Mitch Mitchell (July 9, 1947)

Don Henley (July 22, 1947)

Michael Shrieve (July 6, 1949)

Roger Taylor (Queen) (July 26, 1949)

Andy Newmark (July 14, 1950)

Stewart Copeland (July 16, 1952)

Chad Gracey (July 23, 1971)



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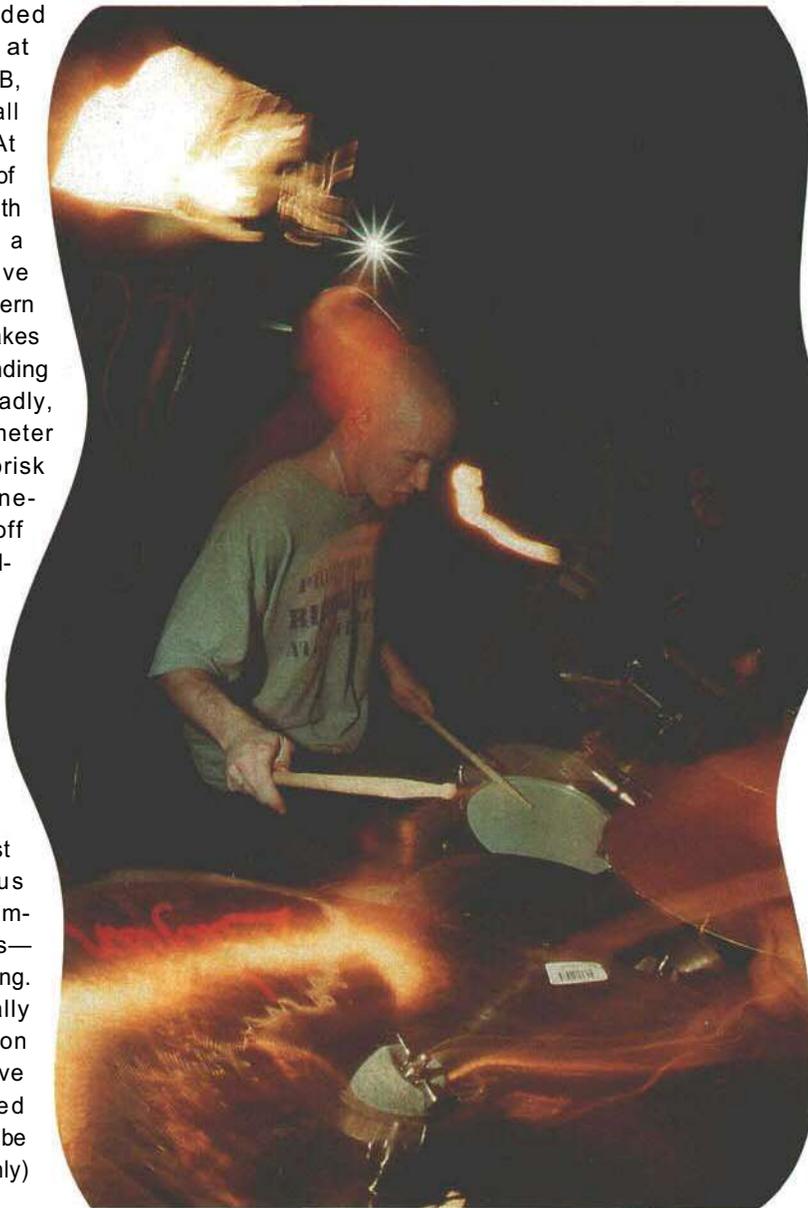
Chris Pennie

Pushing The Envelope

by Michael Parillo

It's a crowded Monday night at New York's CBGB, the Carnegie Hall of punk rock clubs. At around 1 A.M., a parade of heavy bands climaxes with The Dillinger Escape Plan, a fierce, young progressive metal quintet from northern New Jersey. The group takes the stage by force. Blinding strobe lights flicker madly, enhancing dizzying meter shifts and tempos so brisk that the classic "one-two-three-four" count-off becomes one slurred syllable.

The music is too fast and complex for moshing. Mostly the crowd just quivers a bit—those who bob their heads rhythmically do so with little link to the beat. No crazed riff—most are built around furious combinations of odd-numbered 16th-note clusters—sticks around for very long. And when Dillinger finally breaks into a slow section that lasts longer than five seconds, the transfixed audience is thankful to be able to churn along (roughly) in time.



Anchoring the band is twenty-two-year-old Chris Pennie, who explodes right out of the gate in a flurry of motion. Occasionally he'll find a moment to relax with some slamming quarter notes. But most of the time he's hurling rapid-fire singles and doubles, his feet pummeling a double pedal with a dexterity far beyond his years.

It's clear from his playing that Pennie's a craftsman and a hard worker. Though he cut his teeth on metal, a few semesters at Berklee allowed him to explore jazz and funk, which comes in handy during Dillinger's moody lighter sections. Reflecting thoughtfully on his playing and his band, which just released its first full-length CD, *Calculating Infinity*, Chris is laid-back and mild-mannered. But don't let that fool you—a drumming demon lies within.

"We don't settle for anything. Nothing's good enough; it always has to be reviewed and redone—and evaluated."

MD: How would you describe Dillinger to someone who has never heard you?

Chris: I'd describe it as organized chaos, because we're trying to create a sense of total disorder, but there's also method behind it. I definitely want the emotion to come across first. Like if you popped the CD in for the first time, you'd be overwhelmed: "What the hell is this?" Then you'd hopefully realize there's more to it, that it isn't just a bunch of noise. It's a lot to take in, and you've got to spend some time with it. Be patient.

MD: Did you ever sit down and decide consciously to play such complex music?

Chris: We never set out to be like that. It's just evolving toward it. It's coming naturally.

MD: So when you were younger you played stuff that was a little simpler, a little less crazy?

Chris: Well, not necessarily. We've always gone along this path. But it was kind of generic. Nothing so original or fulfilling. It's a progression.

MD: Your tunes are filled with quick, cut-and-paste changes. What's the composition process?

Chris: Benn [Weinman, guitar] and I write

the songs. We'll conceive an idea, get the formula down, and put it to tape. Then we'll sit on it for a little bit, come back to it, and cut it up some more—make it more our own. Like if we had a part that was in seven, we'd add a five, then a seven, or maybe a nine to it, to make the whole line longer and keep it interesting. It would be too simple for us to jam along in seven.

Going through a whole song completely at one speed or dimension doesn't work for us. I think you need a break—maybe for emotion, or for relief from the technical craziness. So we'll throw in dynamic sections or differences in tempo. We don't settle for anything. Nothing's good enough; it always has to be reviewed and redone and evaluated. Nothing's just tossed by.

MD: Live, you're blazing as soon as you sit down and count off the first tune. How do you prepare for that?

Chris: Warming up and preparing is just a lot of repetition. I work my hands and feet in pretty much the same way. Really listening to yourself is the most important thing, making sure you're nice and relaxed and everything's even, the same velocity right and left. If I were tense I'm sure I'd have tendonitis by now. When I see people

tensed up like that, I wonder, How long?

MD: Your snare rolls roar, and your snare/bass fills are amazing. Are those all single strokes?

Chris: Yeah, they are. Between the hands and feet, too. I use a lot of rudiments. Paradiddles, singles, and doubles are pretty much my favorites. I love just sitting at the pad and doing all that. When we're in the van that's all I do, for hours.

MD: So you're a real woodshedder.

Chris: Yeah, I love practicing. With others, or just by myself. I'll come home around five and play 'til nine. When I practice on my own it's divided between reading and working on a lot of different styles. A while ago I was using Dan Thress's *West African Rhythms For Drumset*. I'll also play some jazz, and work from Gary Chaffee's *Patterns* or Gary Chester's *The New Breed*, which I'm just getting into now. It's hard, man! [laughs] It's mind-boggling.

MD: How have you built your double-bass technique?

Chris: I started playing drums at thirteen, and double bass when I was fifteen. For Christmas I got my first double bass kit, a Tama Rockstar DX. It was like the

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- 3. 8" K splash
- 4. 20" K Custom Dry ride
- 5. 19" A Custom Rock crash
- 6. 13" Z Custom hi-hats
- 7. 18" Oriental China Trash

Electronics: Roland SP-808, Alesis D5,

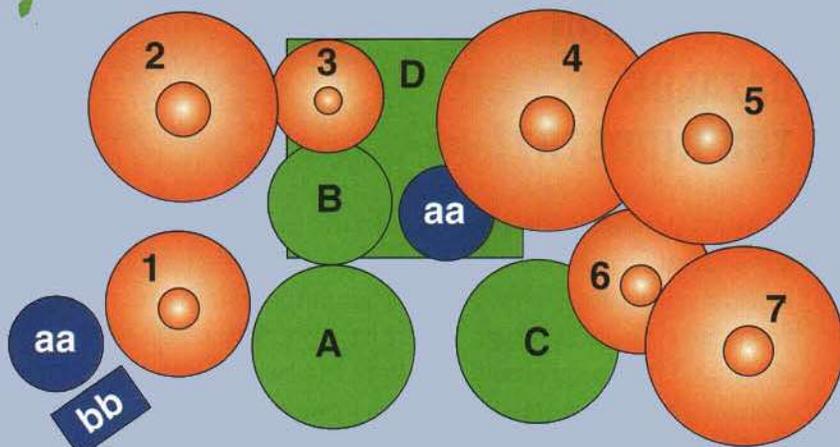
Roland MC-303, Korg Trinity

aa. Roland trigger pad

bb. Roland Kick Trigger

Hardware: Gibraltar rack with Yamaha stands, Pearl hi-hat stand,

Tama Iron Cobra double pedal with felt beaters



Heads: Remo coated Emperor on snare batter with Ambassador underneath, Evans clear G2s on tops of toms with clear G1s on bottoms, Evans EQ4 on bass drum batter with EQ1 on front (both tuned very loosely)

Sticks: Vater Virgil's Assault model

Chris Pennie

Mothership. [laughs] Listening to Sean Reinert [Cynic] and Dave Lombardo [Slayer], all those guys doing 16th or 32nd notes at like 220 bpm, I was like, "Oh man, how do I achieve that?"

I practiced a lot, just by sitting down with the pedals hitting my couch. I tried to build up speed and technique, concentrating on getting the strokes as even as I could.

I abandoned it when I went to Berklee, but when I came back from school I started using it again. When you go away from something for a while, you make certain changes that you don't realize, you know? That was something I kind of slept on.

Now I'm more comfortable with double bass. Because I spent a lot of time working on it, I'm at the point where I'm very relaxed. It's muscle control, like lifting weights. You've got to work it 'til you get tired, then do it again the next day. It's like anything: practice, practice, practice.

MD: You seem to stay away from the running thing and just use it for monstrous bursts here and there.

Chris: Yeah, I like to break it up. I think I've gotten better with my feet since the

album. I've learned to use the fulcrum of my foot just like my hands, instead of using only leg. I adjust the seat height so my legs are at an angle where I can move my feet up and down, sort of like my wrists. My feet aren't totally flat on the pedal—the toes dangle at maybe a 45° angle so I don't have to use my whole leg. You don't use all arm if you're doing snare rudiments, right? You get the fluidity going and try not to get tendonitis.

That's something that took me a while to work on, but it's helped me a lot. I used my whole leg for a lotta years. [laughs]

MD: You play with speed and volume, yet you have a reasonably light touch.

Chris: It's a combination of finesse mixed with power. I've never really hit that hard. People would even get on me, saying, "You're just a tapper" and stuff like that. [laughs] Now I'm working into it, matching the level of the guitarists. I'm trying to round everything out as far as the power and the finesse, just keeping myself totally relaxed, not over-hitting everything.

Relying on the bounce-back of the stick keeps me from getting tired in the long run. In fact, the heavier the stick, the more

bounce-back I get, which is good because I'm not fighting anything. I was using 5Bs at one point and just wasn't getting enough out of it. I'm using heavier sticks now—not like tree trunks, but sticks with a nice weight to them.

MD: You play softer passages too. They contrast the intense heaviness perfectly.

Chris: I definitely agree. For the quieter parts you can get into funky, jazzy stuff that you can't get away with at louder levels. If I tried to pull off a linear pattern at double-forte, it wouldn't work. It just wouldn't sound good.

The trick is in the application—where you put everything. I rely a lot on my cymbals for the louder stuff. If I'm working some kind of sticking or I'm playing off of something, I'm not going to use my hi-hat, because it's not cutting through. In a quieter moment I will work something onto the hi-hat, or I'll have some sort of tom thing going on.

MD: Do you find that certain sections of your tunes are defined by specific stickings?

Chris: Definitely. And if I'm playing a pattern, I won't just stay on the bell of the ride, I'll move it around. I play off different notes and accent different notes to get that feel—it's not just going to be straight.

Take this simple sticking: RLLRLLRL. I'll take the right-hand notes and split them between my China and crash, alternating each right on a different cymbal. My bass drum would be hitting on each as well. Sometimes I'll use a whipping motion from side to side, sort of like how Dennis Chambers splits his doubles, with the sweeping motion that he uses. You get that really loud attack.

MD: What do you foresee for yourself and the band in the near future?

Chris: Music is it for me. It's what I want to pursue. We all have ideas to write progressions beyond what we're already doing. And metal isn't the only thing I want to play. Five years from now I hope to be exploring other genres. I just want to keep doing it and keep pushing myself, because I love it so much.

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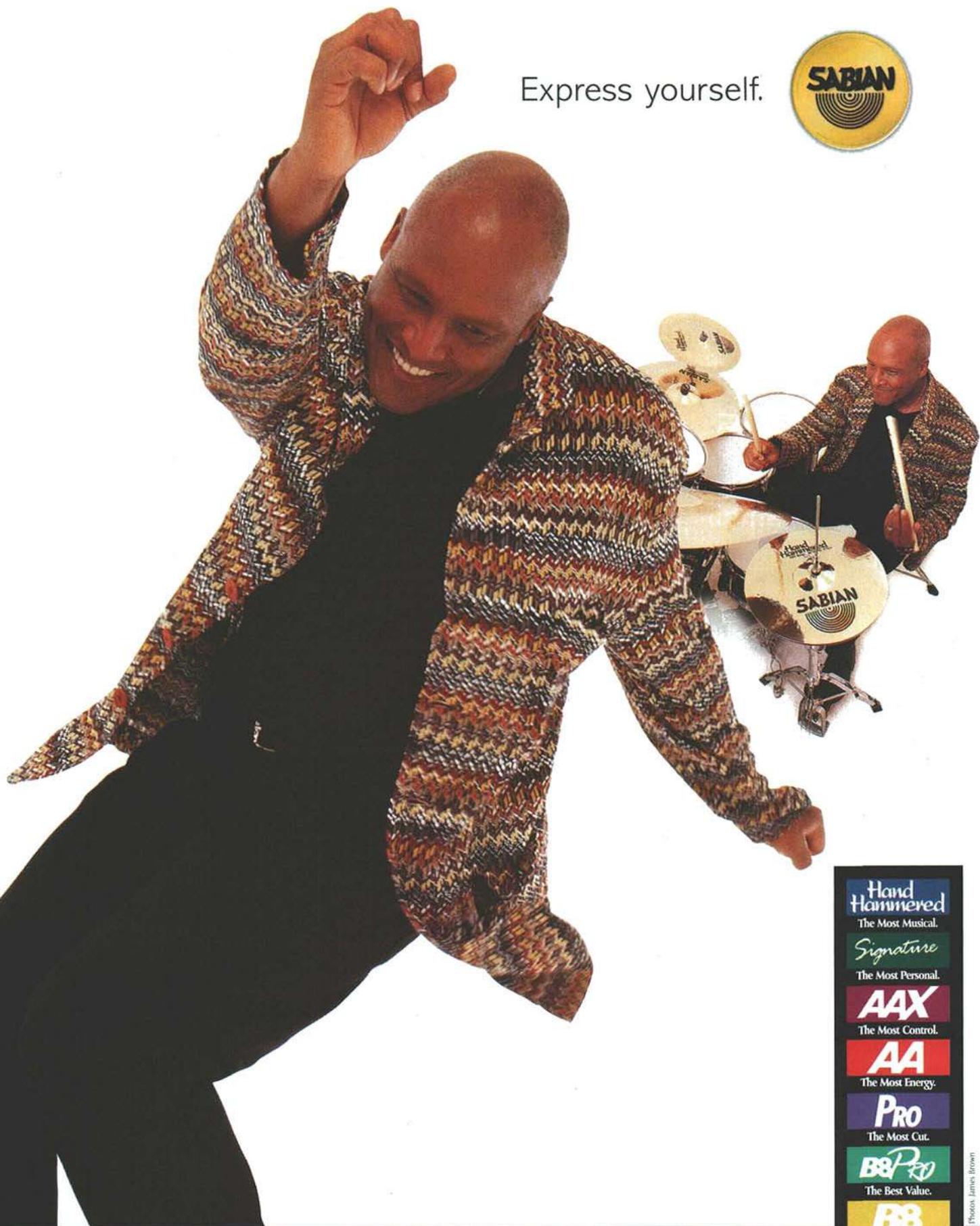
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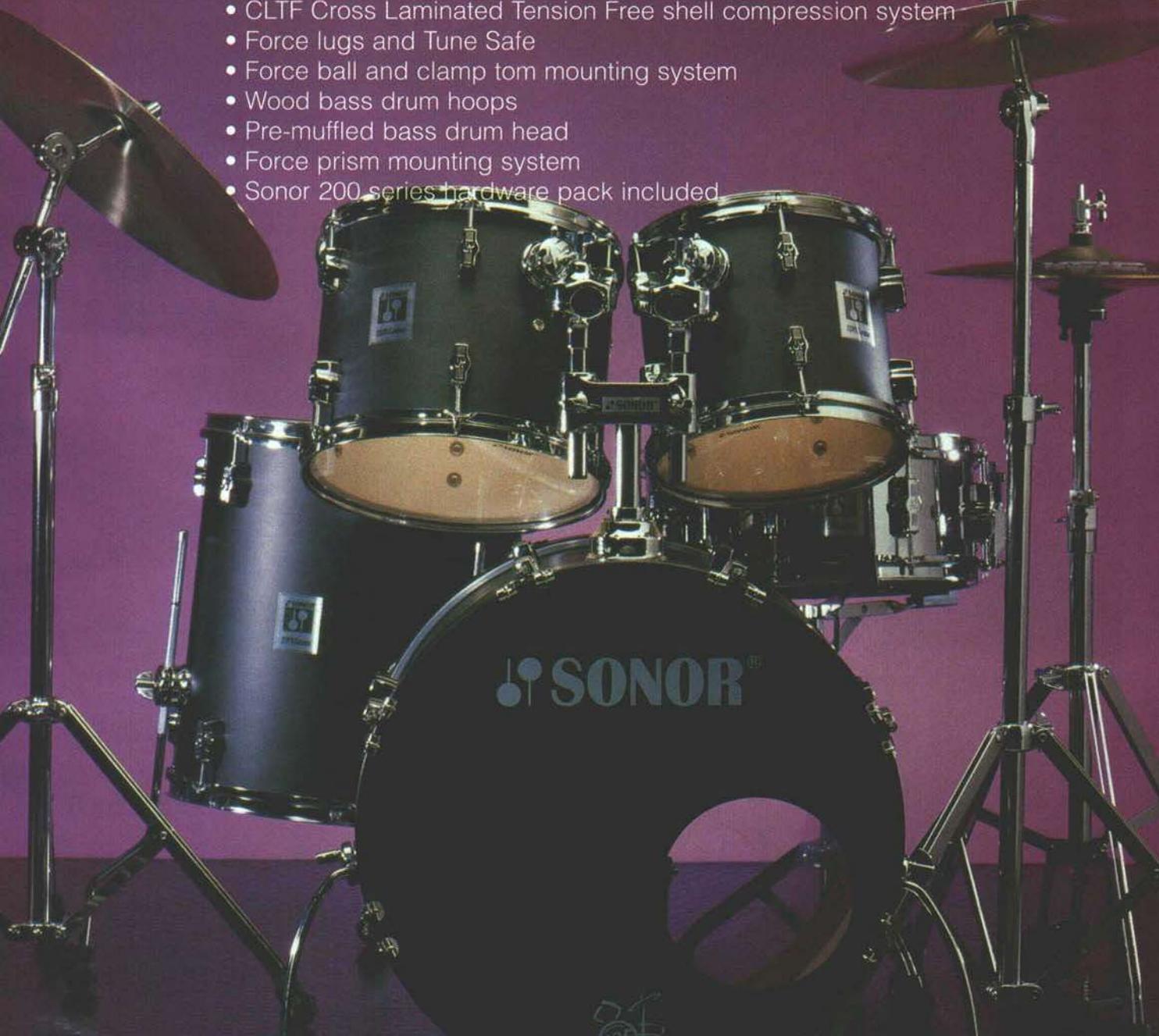
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- **Stage Set**- 22" x 16" bass drum, 14" x 5 1/2" snare drum, 12" x 10", 13" x 11" mounted toms, and 16" x 16" floor tom

- 9 ply maple and basswood shells
- Lacquer finished shells
- CLTF Cross Laminated Tension Free shell compression system
- Force lug with Tune Safe
- Force ball and clamp tom mounting system
- Color matching wood bass drum hoops
- Pre-muffled bass drum head
- Force prism mounting system
- Sonor 400 Series hardware pack included

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Boom Theory Acoustic Drumset

What happens when an electronic kit maker loses its wires?

Review by Adam Budofsky

Photos by Jim Esposito

If Boom Theory is to be believed, there are a lot of drummers who want the flexibility of electronic drums, but who feel that playing a pad kit makes them look like a dork. Hence their Spacemuffin line of electronically enhanced acoustic drums. Spacemuffins have received positive reviews from many sources, including this very magazine. Recently Boom Theory took a step back of sorts and introduced a purely acoustic set. Let's see how they fare in the unplugged world.

What We Got

Boom Theory sent us a five-piece kit featuring all-maple Keller drum shells with reinforcement rings. Each drum was covered with a Purple Glass Glitter wrap. The bass drum came with wood hoops with a matching purple wrap.

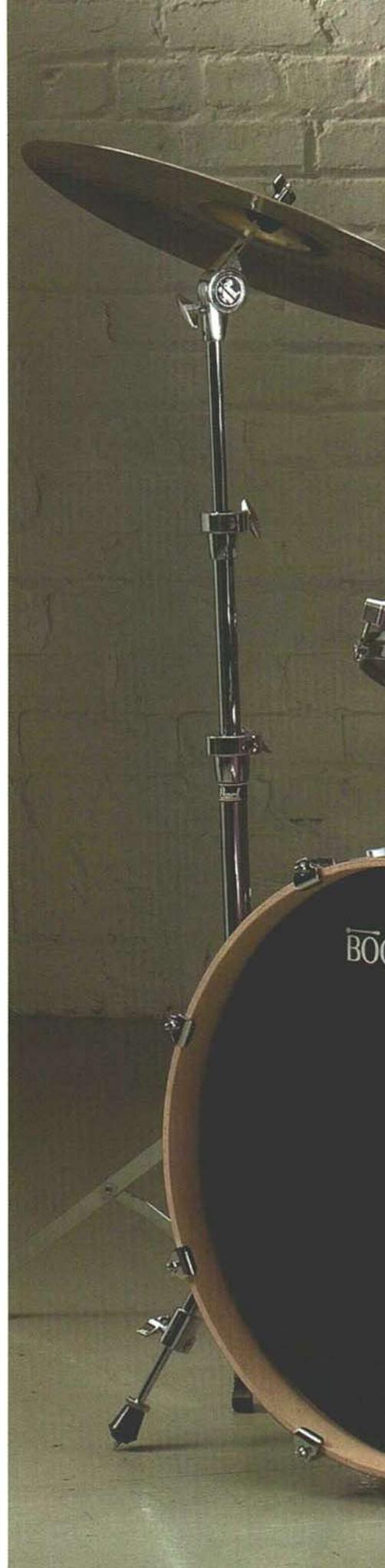
The rack toms were mounted on RIMS mounts, and the floor tom came with good ol' legs. The snare drum featured a lateral snare throwoff (see photo on next spread) and tension adjustments on both sides.

Toms came with coated Remo Ambassador heads on top and clear Ambassadors on the bottom. The snare was fitted with a Remo PowerStroke 3 with a white dot on top, an Ambassador snare-side underneath. The bass drum also had a PowerStroke 3 batter, with a heavy black front head featuring a medium-size offset hole.

The hardware that accompanied this particular kit included a single-post tom holder with two ball-and-socket tom arms and a clamp that can accommodate a cymbal arm. However, Boom Theory states that though they can offer hardware with their kits, they are not in the hardware business, and would just as soon have you purchase it separately and get exactly what you want.

Back to the drums. Each was fitted with teardrop-shaped, solid, brushed-chrome lugs, eight per bass-drum and floor-tom head, six per rack-tom head, ten per snare head. This lug design prevents the inclusion of spring-loaded tension-rod receivers, which help you avoid cross-threading. This was immediately made apparent, as one of the bass drum tension rods was clearly cross-threaded. This shouldn't be a deal-killer, but it is something to be careful about when changing heads. Boom Theory bought back a few points, though, since all the bass drum lugs were key-operable (easier for pack-up), with nylon washers that recess into the hoop clamps. (See photo on next spread.)

Elsewhere, construction quality seemed top-notch, except for a couple of places that weren't sanded as smoothly as possible, including the flat edge of the bass drum hoops. Otherwise there were no visible problems.





THEORY

Hits

- toms have a consistent, controlled tone
- hardware is unobtrusive but flexible and sturdy
- snare will get very loud with head change

Misses

- relatively low volume might not work in all settings

Back To The Future

Perhaps the most important design element of this kit is the inclusion of rounded bearing edges on each drum. Back in the old days of natural-skin heads, this was standard practice. But with the introduction of synthetic heads and the popularity of loud amplified music, drum manufacturers came to favor sharper edges, which promote volume and resonance.

The rounded edges on this kit—hand-cut, by the way—do just what one would expect: They provide a warm tone with somewhat restricted volume and cut. Tuning was relatively easy. Strangely, though, each drum seemed to have a note that it wanted to stay near; relatively drastic turns of the tension rods had unusually little affect on tone and pitch, especially on the snare and bass drum.

The drums' tone was clear and distinct, with few overtones. This effect on the bass drum was a bit disconcerting, though, since years of hearing larger-than-life modern sounds left me wanting a little more balls from this drum. Changing heads didn't seem to have too much of an effect, either, though putting on a thinner front head opened the sound up a bit. It never came near earth-shaking, though.

The snare, however, definitely benefited from a head change. For a mid-sized drum, its natural pitch seemed relatively high. The PowerStroke head sounded icky, so I threw on a coated Ambassador. *There it is.* All of a sudden, the drum roared, with lots of nice overtones, good sensitivity, and powerful pop behind a pleasant ring.

Now, there's no reason every drumkit should be required to work well in every situation. Drums with sharper, louder tones may sound great in unmiked rooms, but may be hard to control when a P.A. is involved. I took the Boom Theory kit on a gig in a medium-sized rock club, and the drummers out front told me it sounded sweet through the P.A.—warm and solid. It certainly sounded that way through the monitors on stage. This is precisely the setting these drums were designed to excel in, and they did just that. I suspect that they'd also do well in the recording studio.

What're You Lookin' At?

This is a pretty strange time for drum manufacturers. If you ask

me, most of them are a bit confused by all of the different styles of music currently in vogue, and don't really know what your average drummer wants these days. (Hint: There's no such thing as an "average" drummer anymore.) The response of many makers is to offer every and any combination of wood type, covering, hardware, and size configuration.

Boom Theory is seemingly taking a "love 'em or leave 'em" attitude on this issue. (Anyone who's had even a passing relationship with company president Al Adinolfi can verify this tendency.) Their new acoustic kits are available only in about a dozen covered finishes, and custom sizes are not an option. Frankly, that's okay by me. Even working at *Modern Drummer* hasn't prevented my head from spinning at all the choices available to us drummers. It's kind of refreshing to be able to say, yeah, company X offers this, end of story.

We already discussed the sound of these drums: nice tone, a bit controlled live, but real good miked up. Their looks follow a similar vibe. Though the purple sparkle finish was pretty rad, the lug design is classy and unobtrusive. And the Boom Theory logo badge, though fairly big, is calmly designed, especially on the bass drum. So, attractive yet restrained. Quite *unlike* the company's profile, but there you go.

Conclusions

If you're jaded about the number of new companies offering acoustic drums these days (and you have every right to be), you may well wonder, Do I really need one more drumkit to check out, especially from a company known for their electronic gear? Well,

the price for a Boom Theory acoustic kit—roughly around \$2,000, give or take a couple hundred bucks depending on Al Adinolfi's mood (I kid you not)—is pretty darned reasonable compared to similar kits from other manufacturers. And the fact that they feature rounded bearing edges and maple shells may be right up your alley, especially if you're looking for a mellower tone than you've been able to find, or you intend on miking your drums up.

So, no, you may not need another choice. But hearing the Boom Theory acoustic drums may just make you *want* one.



Boom Theory snares feature a lateral throwoff (top) and snare adjustments on both sides. Bass drum claw hooks employ recesses for the tension rods' nylon washers.

Going Wireless

Drums Reviewed:

Configuration:

Finish:

Retail Price:

Boom Theory acoustic drumkit
16x22 bass drum, 9x10 and 9x12
rack toms, 16x16 floor tom,
6 1/2x14 snare drum
Purple Glass Glitter wrap
around \$2,000

Rocket Shells Snare Drums

Backbeats with space-age technology

by Ted Bonar and Ed Breckenfeld

Hits

- warmer than metal, brighter than wood
- controlled, pure sound with no muffling necessary
- impressive finishes unlike any other in existence

Misses

- not as bright as metal, not as warm as wood
- some models lack the third or fourth gear needed for live playing
- drums demand to be tuned very high for best performance

The Rocket Shells drum company is aptly named. Rather than making their drums of wood or metal, Rocket Shells uses carbon fiber, which is also used to make golf clubs, surfboards, and, well...rockets. The result is a line of decidedly unique, visually striking drums.

We were sent a selection of six different snare drums, giving us a fairly in-depth look at Rocket Shells' product line. At various times, we were able to set the drums up and A/B them against "traditional" snare drums (some of our favorite maple, brass, and steel drums of various makes and models). We were also able to play the drums in rehearsals, gigs, and even a couple studio sessions. What we discovered is a product line with many interesting sonic characteristics.

Wood Or Metal?

The drums are hand-made, using the latest in carbon-fiber technology and drum design. Well, we aren't rocket scientists, we're drummers. So the best way we can describe the acoustic nature of the carbon fiber material is "somewhere between wood and metal." These drums (all with 45° bearing edges and lugs made of a composite material similar to the shells) have more warmth than traditional metal drums, but can be slightly brighter than traditional maple-shell snare drums.

All of the drums we played were outfitted with Remo coated Ambassador batter heads and Diplomat snare-side heads. They were also equipped with Pure Sound Custom Snare Wires, which come standard on all Rocket Shells snare drums. Also standard are 2.3 mm triple-flange hoops, in a choice of chrome, black chrome, or brass. Die-Cast hoops are available on 13"- and 14"-diameter models.

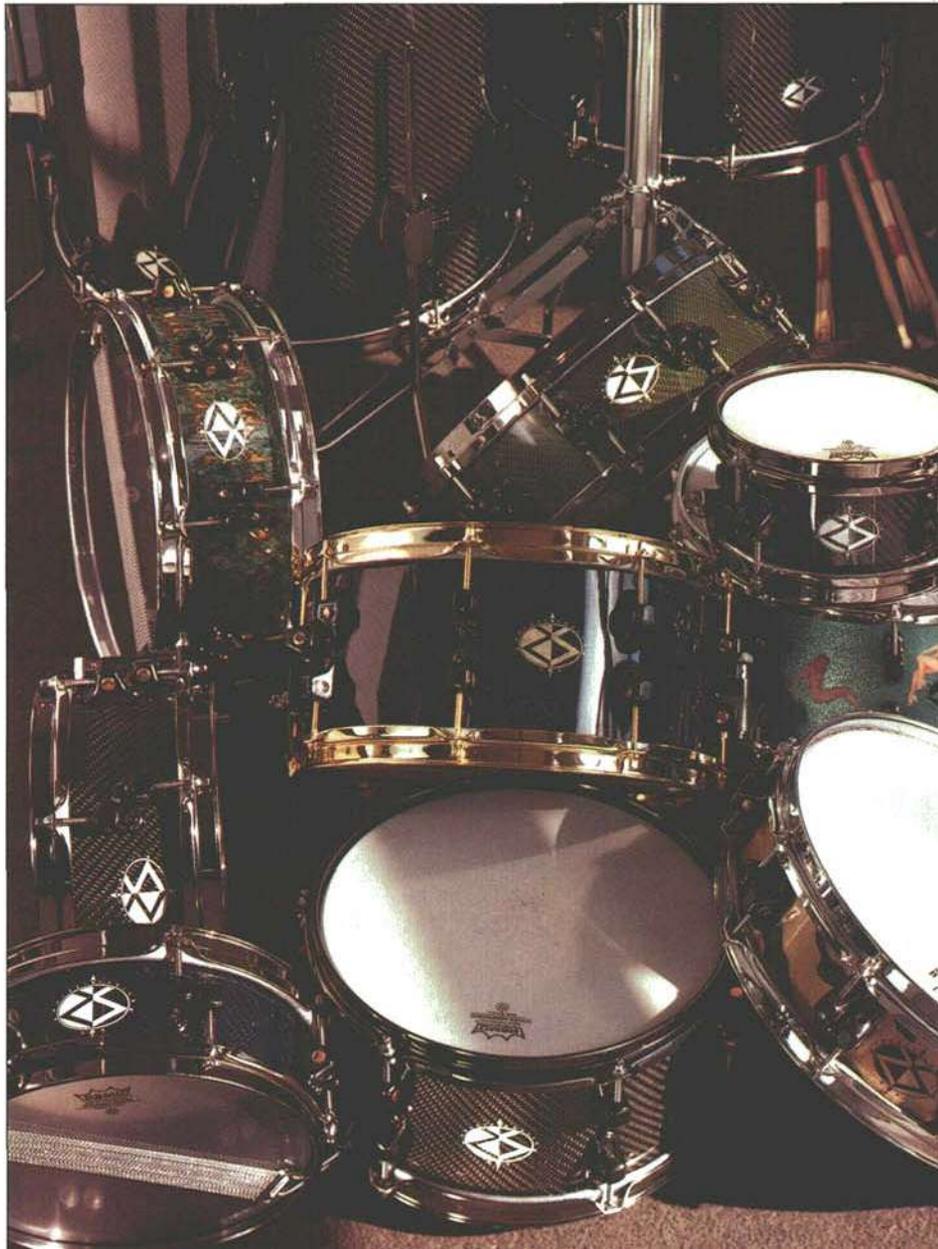
Blast Off

First out of the box was the 7x14 snare—a very large, impressive drum. It came equipped with die-cast hoops, which proved to be the right call for a drum this deep. This was a great drum to play right away; it was bright and powerful and had a beautiful tone—with literally no tuning from us. This drum was more similar to a metal drum than any other in the line, possibly due to the die-cast hoop.

In a rehearsal with a rock band, this drum felt great to play. There was plenty of the kick that you want out of a good backbeat; we could really *feel* the drum. The die-cast hoop helped promote the high-end frequencies here, so rimshots and cross-stick beats were wonderful.

In general, Rocket Shells drums seem to want to be tuned high, and this drum was no exception. With the batter head nearly cranked, there was still warmth and depth, and projection was very good. This drum didn't produce the big, fat, gushy sound that some other drums of its size can, and in fact it seemed to lose some personality when tuned down. But the high end was impressive for such a deep drum, and the mid range was excellent as well.

We experimented a bit by switching the supplied die-cast hoop



with a triple-flange hoop from one of the other drums in the line. The drum definitely performed at a higher level with the original die-cast rim. In addition, a 24-strand set of steel snares gave it slightly more life and high end than the 18-strand Pure Sound snare wires. The Pure Sound snares, however, sounded excellent for the slightly meatier tonality one might be seeking with a drum this size.

A Nice, Comfortable Orbit

The 4 1/2x14 and the 6 1/2x13 drums had the most versatile sounds in the line. The "in-between" acoustic character of the shell material was also most evident on these drums. Both were supplied with triple-flanged hoops.

The 14" provided a nice pop without using a rimshot, but the drum demands to be tuned high in order to have a desirable sound. An interesting characteristic of the Rocket Shells drums is that they don't produce an abundance of shell sound. When A/B-ed against metal or wood drums of similar size, there was a distinct lack of...well...personality—which isn't necessarily a bad thing. The fact is that these drums provide excellent basic snare drum sounds with no muffling whatsoever. There are virtually none of the uncontrollable overtones that are often found in metal-shell drums. The Rocket Shells drums also tune up very easily.

Unfortunately, the 14" did not have any type of rimshot worth noting, and generally did not have that third or fourth gear that players may require from a live situation. Surprisingly, when we replaced the triple-flanged hoop with the die-cast hoop from the 7x14, the drum still didn't have that kick one may desire from a backbeat. As a studio drum, however, the 4 1/2x14 could very likely be miked up and get a good, solid, pure sound within seconds. The



A 4 1/2x14 drum in purple paisley finish

sound of this drum is a controlled, quality mid-range, and it would most likely work best in medium-size rooms.

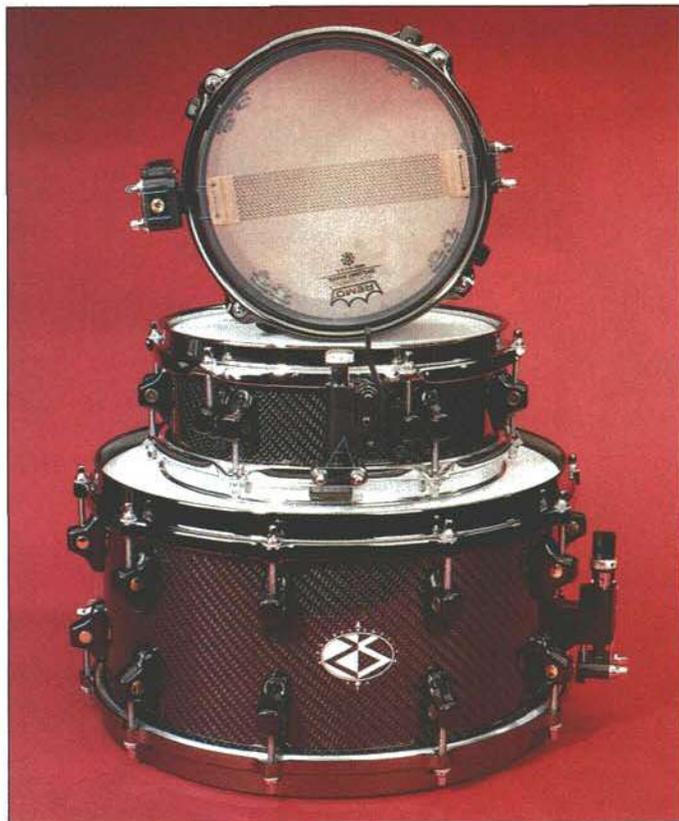
The 6 1/2x13 had a good high mid-range sound, but again really wanted to be tuned up high. Surprisingly, it didn't quite have the personality one would look for from a uniquely sized drum such as this. When played for a set in a jobbing-gig situation, however, the drum received high marks. It was very easy to tune, very dynamic, extremely sensitive, and although slightly boxy when tuned down, provided a nice, basic snare sound to the overall mix with little or no effort.

Something Special Is Out There

The 5 1/2x12 was by far the best drum supplied to us, with the most character and personality of the bunch. With a wonderful, punchy high mid-range sound, the 12" sounded great in rehearsal and on a gig. It even passed the litmus test of the studio with flying colors. Again, the drum demanded to be cranked high, but even then it needed absolutely no muffling. The result was a sweet, live drum that also had the control that the studio demands. There was a large sweet spot in proportion to the small diameter of the drum, and the drum was sensitive right up to the rim. If it has one drawback, it's that a 12" drum's tiny surface area simply doesn't allow you to put your stick in position for any kind of quality cross-stick playing. But for players in situations that don't require cross-sticking, this is a spectacular drum. Also, if you're interested in a piccolo sound, this drum will produce the high-end cut of a piccolo because of its small diameter, but it will also supply the depth of a larger drum, with plenty of volume as well. Wonderful!

Satellites In Orbit

The 4x8 and the 4x10 accessory snare drums are possibly—forgive us—the *cutest* damn drums we've ever seen. At first sight, they seem destined to hang from a rearview mirror next to some fuzzy dice. Ah, but how wrong that would be! Make no mistake, these are first-rate, fully operational snare drums. For today's modern drum 'n' bass and hip-hop music, there can be no better accessory to the left of your hi-hat. (RIMS mounts are optional accessories for these drums.) The 10" drum sounds positively great—higher-pitched and with a completely different timbre than any other snare drum this side of an electronic sample. The 8" was



These 4x8, 4x10, and 7x14 drums feature the natural black-weave appearance of carbon fiber.



A 6 1/2x13 in transparent navy blue, with gold sparkles



The reviewers' favorite: A 5 1/2x12 drum in aqua leaf finish

a bit too extreme for our tastes, but then again, extreme is the entire point of that drum. You simply have to have fun with these!

Bells And Whistles

Rocket Shells have a look that is unlike any we've ever seen. The colors reside below the surface of the finish. The actual weave of the carbon fiber shows through the transparent color options, and sparkles can be added to any color. Drums can also be special ordered using any supplied artwork or pattern. For example, the 4 1/2x14 we tested had a purple paisley finish. In our opinion, the 7x14 black drum and the accessory drums (with the black weave of the carbon fiber showing through), along with the black die-cast or black triple-flange hoops, provided a very impressive-looking drum.

The composite lugs, on the other hand, appear a bit "plastic-y." All the drums feature a separate, individual lug for each tension rod, which necessitates many holes in the shell. On the shallower snare drums this design requires that the lugs be staggered, covering valuable shell surface area. We can't be sure if this hurts the sound of the drums, but it does go against the grain of modern snare drum manufacturing, where most companies are trying to find ways to keep their shells pure and whole. But even if the number of lugs doesn't interfere from a sound standpoint (due to the unique nature of the shell material), it must be said that some of the drums look a bit bogged down with so many big, black lugs.

We found the snare throw-off, made by Nickel Drum Works, to be something of an enigma. The design is wonderful: remarkably

smooth and easy to adjust. This explains why it's being fitted on so many custom snares these days. But the composite material used to make the throw-offs feels flimsy. We grant that the advanced material may be both strong and flexible. Even so, the light, fragile feel of the mechanism did not gain the trust of these reviewers. If these drums were to be carried around in shoulder bags as opposed to hard cases, we're just not sure how durable those parts would be. Our suggestion would be to use the same fantastic design, and simply make the throw-off out of some slightly heavier material—or even metal. We think it would inspire much more trust from its owner.

Splashdown

In what just may be considered the golden age of snare drums, what with so many custom snare manufacturers popping up with outstanding backbeat devices, Rocket Shells unquestionably has a unique corner of the market. They use a material that looks different from that of any other snare drum out there, with a sound that lays somewhere between the wood and metal instruments that drummers are so comfortable with. It's a new millennium, and we no longer are limited to looking across the country or even around the world for different options. We can look to the stars, too!

If Rocket Shells drums aren't in your local store, contact the company directly at 5431 Auburn Blvd., #346, Sacramento, CA 95841, tel: (916) 334-2234, fax: (916) 334-4310, info@rocket-shells.com.

Rocket Science

Drum Size	Natural Black		Custom Color	
	2.3 mm hoops	die-cast hoops	2.3 mm hoops	die-cast hoops
4x8	\$355	n/a	\$456	n/a
4x10	\$438	n/a	\$552	n/a
5 1/2x12	\$506	n/a	\$635	n/a
6 1/2x13	\$609	\$732	\$752	\$875
4 1/2x14	\$609	\$732	\$767	\$889
7x14	\$695	\$818	\$852	\$975

All drums feature carbon-fiber shells and composite lugs.

Snare drum hoops are offered in chrome, black chrome, or brass, subject to availability.

Paiste Dimensions Cymbals

Paiste delivered a new line so long—and broad—we had to do a double take.

by Rich Watson

Have you déjà vu-ed into a second Dimension? Yes, Paiste's new Dimensions cymbals were reviewed in *MD's* April 2000 issue. But Paiste had sent us so many cymbals, we had to divide them up into two batches. Before we begin *Dimensions—The Sequel*, let's recap a few basics:

As the successor to Paiste's mid-priced Sound Formula line, Dimensions combine some of the mellowing production techniques used to create Paiste's warm, smoky Traditionals with the B8 alloy found in their bright, ultra-controlled 2002s. All are hand-hammered by Paiste cymbalsmiths. Considering the Traditionals' and 2002s' polar-opposite sound qualities, you might expect a pretty schizy line. Instead, it's just very broad. On the other hand, its individual models' characters are quite defined. Paiste has divided Dimensions into thin, medium-thin, medium, and Power categories. So here we go—round two....

Short Crash

No one can accuse Paiste of misleading product labeling. After a quick, moderate-volume explosion of the Short crash's full bandwidth, its highs drop off almost instantly. This fast "in" and "out" make it ideal for quick, rhythmic punctuation, and for keeping successive crashes distinct from one another. Short and sweet, they're available in 14" and 16" models.

Hits

- line covers a wide range of sounds
- Light hi-hats have soft, delicate sound

Dry Ride

Especially when played with wood-tipped sticks, the 20" Dimension Dry ride's fundamental pitch is fairly low. As a result, it's crisp and articulate without being "pingy." But it isn't *so* dry as to be excessively "clicky" either. Faint undertones fatten things out a smidge, but their ceiling remains well below the stick sound. The bell works for subtle tonal variation, but riding on it steadily doesn't generate the kind of clang you're likely to need for rock or louder settings. The Dry ride's unique finish—less reflective and more coppery in color than other Dimensions—perfectly suits its name and sound.

Light Rides

The Light rides possess the clarity I've always associated with 2002s. But while still on the bright side, they aren't nearly as glassy or one-dimensional. The 18" model could moonlight nicely as a secondary crash, as is commonly desired by jazz players. The lower-pitched 20" version is less convincing in this role. When

Quick Looks by Rich Watson

Samson Fasteners Slicknut Quick Release Nut

Drum gadgets are like asteroids. Seemingly multitudes hit the earth's atmosphere every year, yet most go unnoticed, and few make much of an impact. Samson Fasteners' Slicknut is one of the rare exceptions.

Is it just me, or are cymbal stand wing nuts the gremlins of the drumset hardware world? When you're rushing to get set up—or dying to get packed up and out of the club—don't they seem to take *forever* to whirl on or off the stand? And then when you've been lulled into boredom, don't they leap off for the darkest corner of the room, under your bass drum pedal footboard, or into that deep, narrow graveyard between the club's stage and wall?



A Slicknut is a silver bullet aimed right at this age-old hassle. First, it requires no turning at all. A simple push of its spring-loaded steel button releases it in an instant. And putting it back on, to whatever degree of tightness you choose, is just as quick and easy. Click, it's off. Bang, it's on. Thank God

for small miracles.

Slicknuts come in three models. One fits cymbal stands with standard 6 mm threads, including CB, Cannon, Gretsch, Sonor, and Tama. Another with 8 mm threads fits stands made by DW, Gibraltar, Mapex, Pearl, Premier, and Yamaha. On both, the felt washer is attached, giving you less to drop or fumble with. The Universal Adapter model (pictured) has a stainless-steel tube that fits over the top post of any cymbal stand and tightens with two set screws. It also includes an additional integrated nylon sleeve, metal washer, and felt washer, and adds about 3" to the height of the stand.

A set screw on the top part of all of the Slicknut models can be tightened or loosened with an included wrench to adjust the tension of the release button. When tightened sufficiently, it stops the button from working at all—which prevents the cymbal from being removed from the stand. And suddenly this unassuming little convenience device becomes an anti-convenience device—a cool (dare I say "slick"?) theft deterrent for those times when you can't keep an eye on your precious investment in bronze.

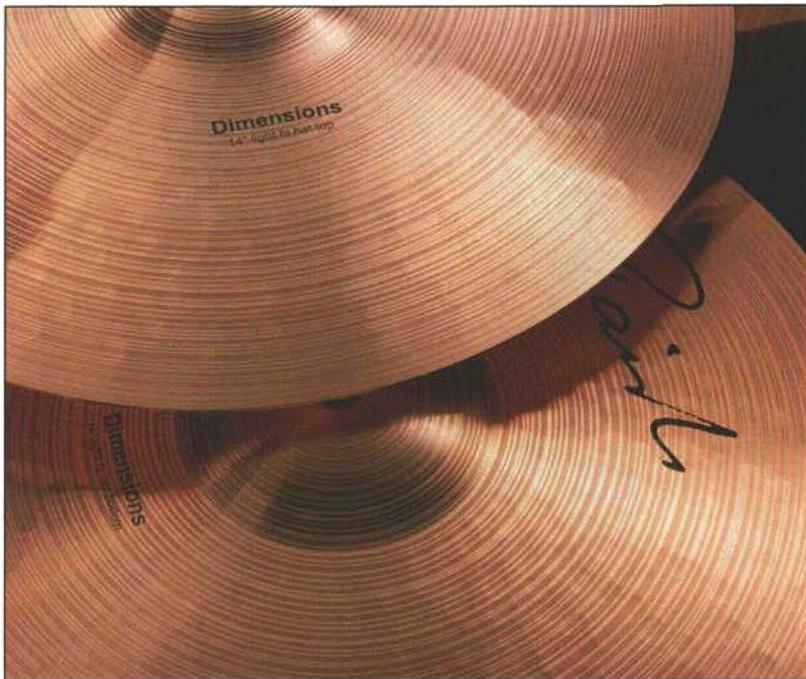
Speaking of investments, Slicknuts aren't cheap (although they get more affordable when you buy "in bulk"). Standard 6 mm and 8 mm models run \$19.99 each; two to five are

rolled on with mallets, both sizes produce beautifully musical swells. Typical of light rides, the bell sound is very understated.

In standard ride usage, the Lights' volume and projection are suitably contained for the settings where most drummers would use a light ride cymbal. Their wash nearly overtakes the stick sound when played fast and hard. But unless you're seeking a "wall of sound" wash (for which Dimensions Light rides would serve nicely), you'd probably be inclined to save this kind of playing for a heavier cymbal anyway.

Light Hi-Hats

"Light" is right! Available in 13" and 14" pairs, these guys are super-controlled, with a nice balance among the closed, open, and foot-splash sounds. The 13"-ers in particular are extremely delicate, with a pleasant but whispery chick. The 14" pair's chick is tight, but slightly stronger. Unlike some hi-hats with a thin top cymbal, these didn't produce that annoying pitch bend or "whine" you get when you clamp down with strong foot pressure. Dimensions Light hats would be nice for a small-group jazz setting or for studio work where a little extra separation between the hats and the rest of the kit is desired.



Light hi-hats

Power Rides

Available in 20" and 22" models, the larger Power ride in particular would serve as a formidable weapon against guitarists with

more Marshalls than musical discretion. Despite their excellent projection, the Power rides' overtones span a fairly narrow frequency range. The result is a sound that is strong, focused, and uncomplicated. Aptly named, these babies pack a wallop.

\$15.99 each; six to nine are \$9.99 each; etc. The Universal Adapter Slicknut is \$29.99; two to five are \$23.99 each; six to nine are \$14.99 each; etc. But to save time, shed an age-old irritation, and reduce worries about being ripped off—I'll shell out. I know a real shooting star when I see one.

Rhythm Tech Groove Study CD

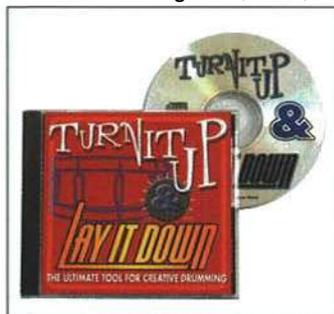
Rhythm Tech's new *Turn It Up & Lay It Down* CD is a study tool that targets the sometimes elusive, often neglected, and always critical aspects of drumming: timekeeping and groove. Focusing especially on a drummer's ability to "lock" with a bass player, it features twenty hip bass lines in a variety of feels including funk, rock, shuffle, jazz, and Latin. Each track

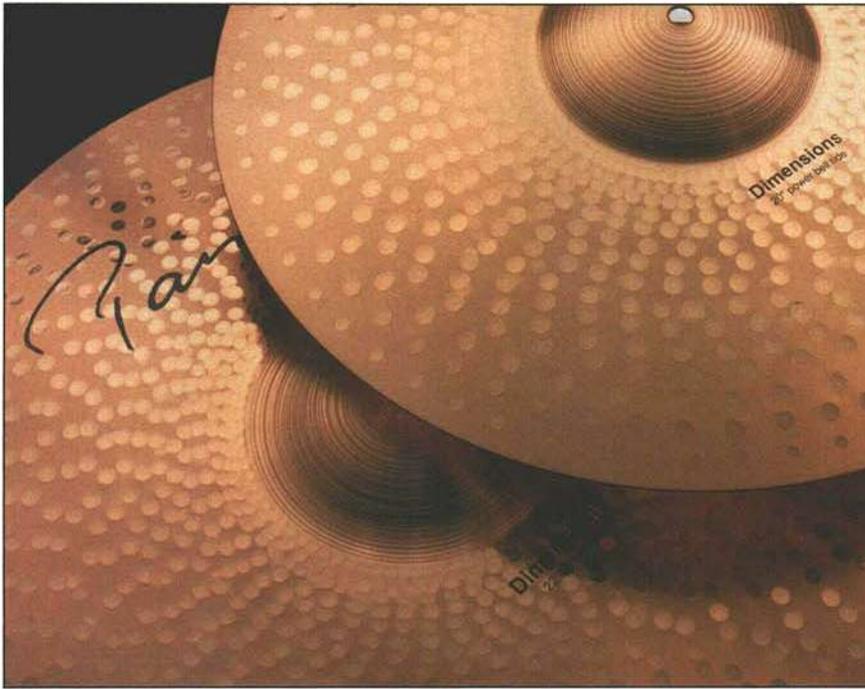
lasts approximately three minutes, providing ample time to find the zone and get comfortable. An accompanying click track on the far left of the stereo image can be used for reference. It can also be eliminated by panning the audio signal to the right.

Additional tracks revisit five of the bass lines, but phrases are ended with space for playing two-bar (and in one case four-bar) fills. This feature provides a great way to polish time-keeping where it's the toughest: when no one else is playing. Getting your time together with the fine *Turn It Up* bassists will cost you \$19.95—no matter how much wavering, stumbling, or groove-killing you do. ("Learning on the job" could cost you much more.)

Rhythm Tech Drum Circle Muffling Ring

Rhythm Tech's Drum Circle is a 1"-wide plastic "donut" that snuffs out snare drum over-ring. It's a bit thicker and heavier than the drumhead film rings I've seen, but the Drum Circle's bigger distinction is the twenty-eight rudiments, complete with stickings, printed on it. What a great reference tool for beginners—or any of us who need a reminder to keep practicing the basics! It's available in sizes to fit 13" and 14" snare drums, and it lists for \$9.95.





Power Rides

Power Bell Rides

Put Dimensions Power rides on steroids and you wind up with Power Bell rides. The big, deep bells on the 20" and 22" models provide even greater cutting power—not to mention a nice big target for some serious bell work. Back on the cymbal's bow, precise stick sound dominates, but a bridled roar keeps these Dimensions from sounding sterile. Though not in the review group, a 24" Dimensions Mega Power Bell Ride is also now available. Can you say "yeeow!"?

Power Crashes

Available in 16", 17", 18", and 20" models, these crashes generate a lot of clean, bright energy. The 16" speaks without too much coaxing; larger models take a decent smack to send them into crash-sound territory. Much more like Paiste's 2002s than their Traditionals, the Power crashes' dominant frequencies are very centered. Each crash has a clearly recognizable pitch.

Interestingly, the fundamental pitches of the 16", 18", and 20" Power crashes sent for review are a whole step apart. (A 17" model wasn't included in the review batch.) Paiste's reputation for consistency and attention to detail—along with the fact that the two Power splashes sent for review are also a whole step apart—suggest that this wasn't merely a coincidence. This diatonic relationship might encourage some quasi-melodic interplay among a group of Dimensions.

Power Hi-Hats

These surprised me. Not that they don't live up to their name; they are indeed powerful. But I was expecting something raw and clangy. What I got was quite musical. The 14" pair produces a

bright but fairly full-bodied stick sound and a strong, solid chick. Their big (15") brothers generate a commanding stick sound when closed and an excellent hard-rock "sloshed" sound when half-open. Their low-pitched chick sound reminded me of small orchestral cymbals. Not being accustomed to using such large hi-hats, I was conscious of the relatively heavy 15" top cymbal's resistance against the hi-hat stand's foot-pedal action. Both sizes would be good for rock or high-octane funk, but the 15" model could be a little tough to control in low-volume situations.

Power Splashes

Thicker than many splashes, Dimensions 10" and 11" Power splashes produce more volume, a higher pitch (a whole step apart, as mentioned earlier), and greater sustain than standard splash cymbals of comparable size. All of these factors enable the Power splashes to straddle the functions of a splash and a small crash cymbal. But if you're seeking a traditionally fragile, "splashy" sound, you'll probably want to look elsewhere—perhaps at the Dimensions Thin splashes (reviewed in *MD's* April 2000 issue).

Multi-Dimensional Wrap-Up

The personalities of Paiste's Traditionals and 2002s are opposite and clearly defined. The Dimensions line, which combines elements of both, is harder to pin down, since it covers a much larger sonic landscape. In general, Dimensions lean more toward the focused, bright end of the sound spectrum. But thinner, somewhat darker-sounding models could work in a small-group jazz setting. Mediums would be right at home in funk, Latin, rock, and big band. And the Power models? Shock your guitarist and ask him to turn *up*. No matter what kind of music you play, you're likely to find a Dimension or two that could fit right in to your setup.

To end on a somewhat superficial note, I have to compliment Paiste on their tasteful script logo. It clearly identifies the product without looking like a billboard. To me, that says "class."

Dimension\$

Dimensions cymbals are priced identically by size, regardless of model.

10"	\$164
11"	\$170
16"	\$254
17"	\$278
18"	\$310
20"	\$360
22"	\$420
24"	\$488
13" hi-hats, pair	\$392
14" hi-hats, pair	\$428

Audix DP3 Mic' Package And CX-111 Microphone

It's getting easier and easier to achieve pro-level drum miking.

by Mark Parsons

In case you haven't noticed, Audix has jumped into the drum microphone market with both feet. The company has been making quality mic's aimed at drummers for several years. (We reviewed the original D-1 and D-2 models in the September '94 issue of *MD*.) But recently they've come out with "Drum Packages"—a hard case containing several drum mic's along with their new flexible clamp-on mounts. Sort of a "boxed set" of drum mic's, if you will.

DP3

Audix makes four different Drum Packages, with configurations ranging from three mic's to six mic's plus four mounts. Our review pack (the Drum Package 3) is the most comprehensive of the four. It contains a D-4 (kick), a D-1 (snare), a pair of D-2s (toms), and a pair of ADX50s (overheads), as well as four of the D-Flex mounts for the D-series mic's. We'll look at each mic' individually momentarily. But first let's take a look at the things the D-series mic's all have in common.

The D-1, D-2, and D-4 (as well as the D-3, not included in this review) are physically similar in appearance. They all have a compact cylindrical shape, plus a short tailpiece containing the XLR connector. They're all housed in a sturdy metal body with a semi-matte black finish. The mic' bodies have been upgraded from the original version with the addition of a new spring steel cap, which increases the mic's ruggedness while providing acoustically transparent protection for the capsule.

The D-series are all dynamic instrument mic's, with a fairly tight hypercardioid polar pattern. Although the frequency response varies between models, they all feature a version of Audix's "Very Low Mass" diaphragm in their respective capsules, allowing for capture of the initial transients coming from an instrument. Additionally, they all have a max SPL rating of 144 dB, indicating that they were designed to perform in a high-volume environment.

Now's also a good time to look at the D-Flex mounts, which are made to work with any of the D-series mic's. They sport a spring-loaded clamp at one end, which is backed up by a wing nut to apply positive gripping power. At the other end is a small plastic

clip designed to fit the tailpiece of a D-series mic'. In between is a 4" rubberized gooseneck. This universal mounting system proved very effective in a wide variety of applications: outside of a kick drum, about 5" off the front head; a few inches inside a port on the same kick; on a tom with RIMS; on a tom with traditional hoops; snare top and bottom (on a piccolo it could even be clamped to the bottom hoop to mike the top head for unobtrusive mounting); and on congas, clamping it to the rim. The mount was secure, quiet in operation, and flexible enough to put the mic' pretty much wherever we wanted. Well done.

Now let's listen to the mic's in the DP3 package, starting from the ground up.

D-4

This is the newest of the four mic's in the D-series, and it was worth the wait.

Instead of going for the "pre-emphasized" sound of some current kick mic's

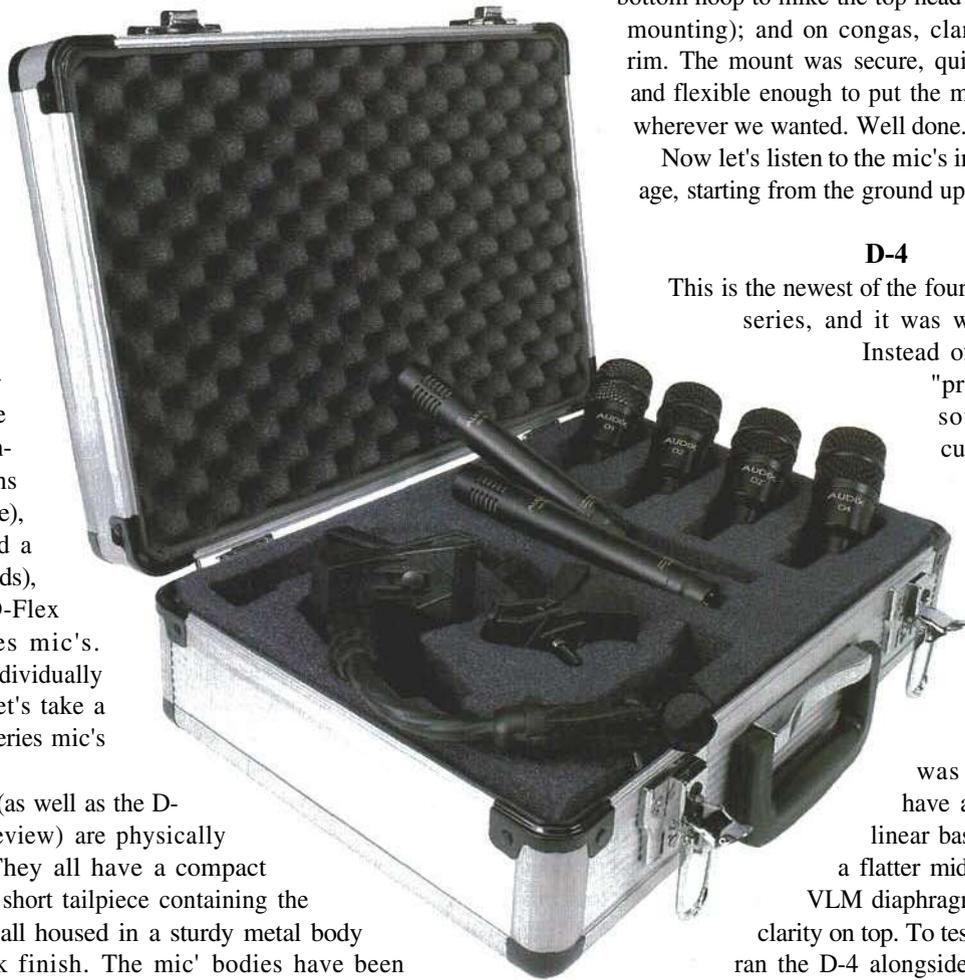
(boosted mid-bass and upper mids, with a reduction in the lower mids), the D-4

was designed to have an extended but linear bass response and a flatter midrange, with the

VLM diaphragm providing the clarity on top. To test the theory, we ran the D-4 alongside a popular pre-emphasized mic' (the AKG D-112) in a variety of applications and found the results to be almost exactly as above.

We started with the mic' outside the kick, about 5" off the head. In this position the D-4 yielded a very pleasing sound, which I would describe as "big but natural." The D-4 had less boom in the 80-125 Hz range than the D-112, but still packed a deep, solid fundamental, perhaps an octave lower than the range noted above. The D-4 also had a nice, clear beater snap.

Next I put the D-4 on a short boom and shoved it way inside the drum, about 6" from the batter head. Here the sound wasn't bad, but it was a bit thin and dry for my taste. But remember, the D-4 is hypercardioid. To get some shell involvement in the sound it needs to be back a bit. Otherwise it only "sees" a small patch of



Hits

- DP3 package provides pro-quality performance at reasonable price
- D-series mic's and D-Flex mounts are compact and easy to place on a drumkit
- CX-111 can cover virtually all aspects of drumkit miking

the batter head (which is undoubtedly why Audix recommends putting the mic' only a few inches into the bass drum). In the recommended location the D-4 put on an admirable performance indeed. It had excellent beater snap and noted definition, as well as a strong fundamental tone. The differences *vis-a-vis* the D-112 were as before, with the D-112 having more mid-bass and upper mids and the D-4 sounding "clearer" (transient response) and more "natural" (linear bass extension).

(A note for those who *prefer* the pre-emphasized sound: Audix is currently working on a large-diaphragm kick mic' designed to have those characteristics. Stay tuned for more info.)

We also tried the D-4 on a floor tom, where it also sounded very nice. This result is certainly not true of all kick mic's—some are so specialized that they fail at anything but that specific "contemporary bass drum sound."

I really like this mic'. It's flexible enough to work in a wide variety of applications and styles, it's compact enough to place wherever you want, and its clear, natural sound makes getting an articulate bass drum sound easy.

D-2

The D-2 does for toms what the D-4 does for kick drums. On a 14" tom it produced a full, articulate tone that didn't sound hyped; it was simply a bigger version of the drum itself. The sound was not unlike other dynamic microphones frequently used on toms (e604, SM-57, etc.) except that the D-2 projected slightly more articulation of the initial stick attack. The same held true on a 10" tom—a smooth, warm sound with very good initial attack response. The D-2 also worked well on a snare drum, especially when we went for a slightly chesty fatback sound.

Audix recommends this mic' for congas, so we gave it a go. We weren't disappointed. The sound was, again, warm and articulate. By now that was no big surprise, but this test also revealed the D-2's good isolation qualities. The conga tracking took place in a smallish (15'x20') room with very live acoustics. I figured the recording would have too much room sound on it. Not so—the D-2's tight polar pattern proved very effective at keeping the room from bleeding all over the track. To me this is a big plus. If you *want* more room you can always get it: either pull back the mic' or add room mic's. But if you're getting *too much* it's hard to get rid of it...unless you have a mic' with good rejection. This trait obviously also comes in very handy when miking the various components of a drumkit.

So the D-2 also gets a big thumbs up. It's a very drummer-friendly mic', from its big, smooth tom sound, to its great isolation, to its ease of use (along with the D-Flex) around a kit.

D-1

The D-1 is very much like the D-2, but its response is nudged more toward snares than toms: It has a tad more midrange and is a

bit leaner in the bottom. These traits added up to a very nice sound when we placed the D-1 a few inches off of a maple piccolo. I know I'm sounding like a broken record here, but the resulting tone was...*ahem*...clear and natural. Compared to the ever-popular SM-57 in this application, the D-1 was in the same ballpark (a good thing) with perhaps a bit more treble extension, which picked up the snare wires a touch more (another good thing).

Audix also recommends the D-1 for hi-hats (at least in a live situation). While I've never liked the sound of a dynamic microphone in any sort of cymbal-related application, I decided to give it a try. It didn't have the high-frequency extension of a good condenser, of course, but for a dynamic mic' it was pretty darned good. I could see using it in a situation where you were limited to dynamic microphones (like when no phantom power is available, or in a humid or damp environment).

This is another winner for the D-series. It can take high levels (like those of a loud snare), it has very good response for a dynamic microphone, and, like its litter mates, its small size and light weight make it easy to use.

ADX50

To complete a drum miking setup you need a pair of condenser microphones to use as overheads. This is usually where things get out of control price-wise. A single good condenser can easily run you as much as all the D-series mic's in the DPS package combined.

Audix's answer is the ADX50. It's designed to have the qualities desirable in an overhead mic' yet still carry a reasonable price tag. This was achieved through a couple of methods. First, this is an electret condenser with a pre-polarized capsule. Electrets are less expensive to produce than "true" condensers. Early models suffered from poor quality (and sound), but some current models have been produced that sound quite good. The ADX50 is one of these. Costs were also kept down by the elimination of certain bells and whistles, like mic' pads and high-pass filters. Physically, the ADX50 looks like a typical small-diaphragm condenser—a thin cylinder (somewhat thicker at the capsule end) finished in semi-matte black.

We started by hanging a pair of ADX50s over a drumset and listening to the raw tracks. The resulting sound was clean, with a fairly sharp top end. This mic' has a peak in the 8-12 kHz region. That's not bright enough to be considered harsh, but it sure helps your cymbals cut through the mix.

The bottom end was not the richest, but the ADX50 held its own against other small electrets. For a mic' tasked with picking up cymbals, this can actually be an asset in that it helps isolate them from the rest of the kit. If you're relying on your overheads to pick up the body of your entire kit, consider using a large-diaphragm condenser (like the CX-111, coming up next).

The ADX50 also worked well as a spot mic' in a variety of percussive applications where high-frequency response was important (snare, snare bottom, hats, small toms, etc.). All in all, it proved a good match for the dynamic mic's it's packaged with, offering cut and clarity while keeping things affordable.

Package Wrap

The various components of the DP3 performed admirably in almost every percussion-related application imaginable. This

package makes quality drum-miking almost a no-brainer, either live or in the studio (provided you do your part regarding placement and tuning). The mic' package comes in a very nice aluminum "briefcase," and it contains enough mic's and mounts to mike up a four-piece kit (minus the booms for the overheads, of course). Don't let the list price scare you. The street price is well under the four-figure mark. This makes the package economically viable for professional or even semi-pro use. For a bigger drumset you can buy additional D-2s and/or D-4s individually.

The D-1 retails for \$219, as does the D-2. The D-4 lists for \$329, and the ADX50 goes for \$289. Extra D-Flex mounts are \$29 each.

CX-111

As part of its "Professional Drum Microphones" category Audix includes two large condensers: the CX-101 and CX-111. These are identical, except that the CX-111 has a 10 dB pad and a high-pass (bass roll-off) switch.

The CX-111 is built in the classic large-condenser shape, with a tapered cylindrical body, a trapezoidal head grill covering the capsule, and a very functional shock mount. The cardioid polar pattern is fixed. We received a pair of CX-111s, with mounts, in a nifty aluminum case similar to that of the DP3 package.

We started by taking down the ADX50s and hanging the CX-111s over the same kit. *Ooh la la!* These mic's had bass extension for days. The whole kit sounded big and warm. Not boomy, just deep. That's not surprising, considering that this mic' is flat to 40 Hz and only down about 3 dB at 30 Hz. Add a kick mic' and you're *there*.

The high end, while not as obviously bright as the ADX50, had greater extension into the highest frequencies, yielding a silvery, "sweet" top end.

The high-pass filter proved very useful in close-miking a snare. It tightened up the bottom end, allowing the CX-111 to produce a very nice, musical tone. Ditto for hi-hats: a smooth, silvery sound.

On small toms the resulting tone was big and rich, making a 10" drum sound like a 12". Floor toms were huge.

The mark of a quality large-diaphragm condenser is that it makes darn near *everything* sound good. The CX-111 fits this description to a "T." Even better, it does it at a price that's very competitive.



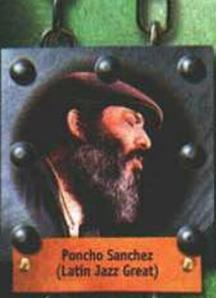
Package Deal

Model:	D-1/D-2/D-4	ADX50	CX-111
Type:	Compact Dynamic	Electret Condenser	Large True Condenser
Polar Pattern:	Hypercardioid	Cardioid	Cardioid
Freq. Response:	46 Hz-18 kHz/44 Hz-18 kHz/38 Hz-19 kHz	40 Hz-18 kHz	20 Hz-20 kHz
Max SPL:	144 dB	132 dB	145 dB (w/pad)
Dimensions:	1 1/2" x 2 3/4"	3/4" x 6 1/4"	2" x 7 1/2"
Weight:	4.5 oz.	5oz.	17oz.
Recommended App.:	Snare/Toms & Congas/Kick & Floor	Overhead	Overhead/Any
Price:	\$219/\$219/\$329	\$289	\$599

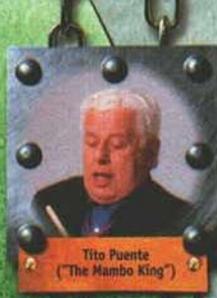
DP3 package price is \$1,755 including D-1, (2) D-2s, D-4, (2) ADX50s, (4) D-Flex mounts, and aluminum flight case.

CX-111 package price is \$1,399, including two CX-111s with suspension mounts, and aluminum flight case.

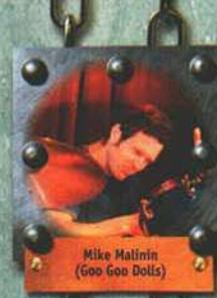




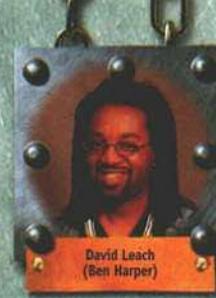
Poncho Sanchez
(Latin Jazz Great)



Tito Puente
("The Mambo King")



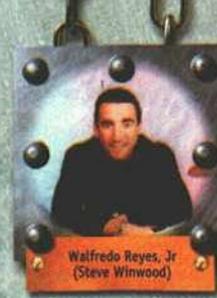
Mike Malinin
(Goo Goo Dolls)



David Leach
(Ben Harper)



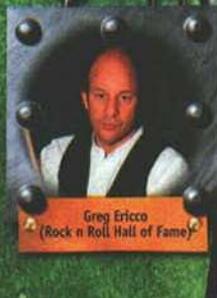
Vicki Randle
(Tonight Show Band)



Walfredo Reyes, Jr.
(Steve Winwood)



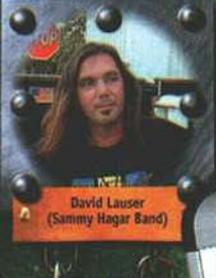
Giovanni Hidalgo
(Master Conguero)



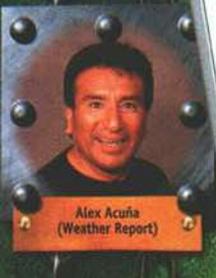
Greg Ericco
(Rock n Roll Hall of Fame)



Kirk Johnson
(New Power Generation)



David Lauser
(Sammy Hagar Band)



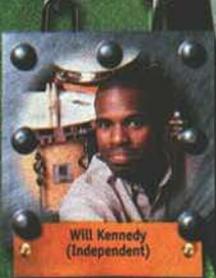
Alex Acuña
(Weather Report)



Vera Figueiredo
(Solo Artist, Brazil)



Luis Conte
(Independent)

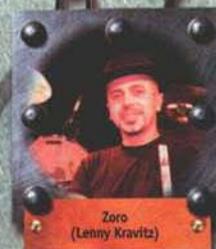
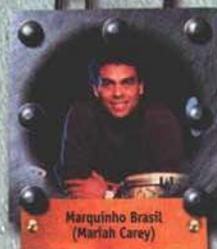


Will Kennedy
(Independent)



Walking Drums - Jesus Diaz,
David Garibaldi, Michael Spitzer





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MD's 2000

Product

Extravaganza

Get two or more drummers in a room together, and within moments the conversation is sure to turn to one inescapable topic: gear.

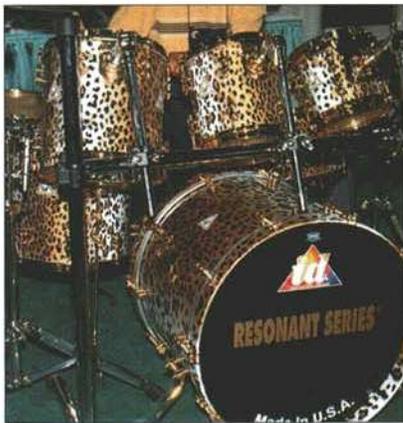
More than any other type of instrumentalist, as drummers our very existence revolves around gear. We play it, we cart it, we clean it, we curse it...but most of all we love it. And we just can't seem to get enough information about it.

Well, it's *MD* to the rescue. We've taken a look at what the drum industry has to offer as the new century breaks—and it's pretty impressive.



The familiar drum brands are all busy, while new ones seem to be cropping up every week. It's the same with cymbals, an arena currently being crowded with new names—many with a decidedly exotic flavor. Electronics seem to be on an upswing, with more and more drummer-friendly items replacing previous rocket-science designs. And if you thought the percussion and accessories market couldn't get any bigger, you'd never know it by the explosion of products from sources old and new.

Here's an overview of the stuff that has caught *our* eyes, including lots of debuts from the recent NAMM trade show in Los Angeles. Check it out, see what appeals to *you*, and then head to your friendly drum dealer for a closer look. Happy shopping!



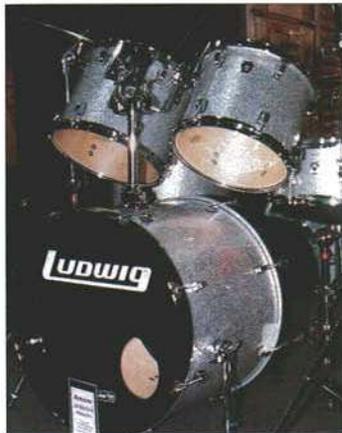
Unique custom drums featuring a revamped and improved Gladstone tuning system are available from **Innovation Drums**. The company stresses the use of all top-quality components and materials.



Lang Percussion now offers S&M (Steve & Morris) snare drums. Inspired by old Dresden timpani, the drums have a copper inner shell whose top rim flange suspends on a polished or powder-coated aluminum outer shell. The inner shell can be used alone for a wet, funky sound. The S&Ms have a modified Gladstone-type throw-off.



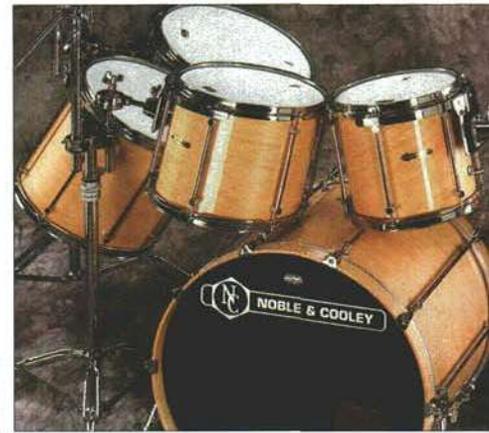
Italy's **Le Soprano Drums** offer stave-construction drumkits, along with four new snare drum models. The handmade snares shown here include (from left) the Base Betulla (birch shell), New Vintage (ply shell), Bionic (stave shell), and Prima Original (solid wood shell). Le Soprano drums are distributed in the US through UFIP International.



This wrapped birch/poplar Rocker Pro kit is one of several new products from **Ludwig**.



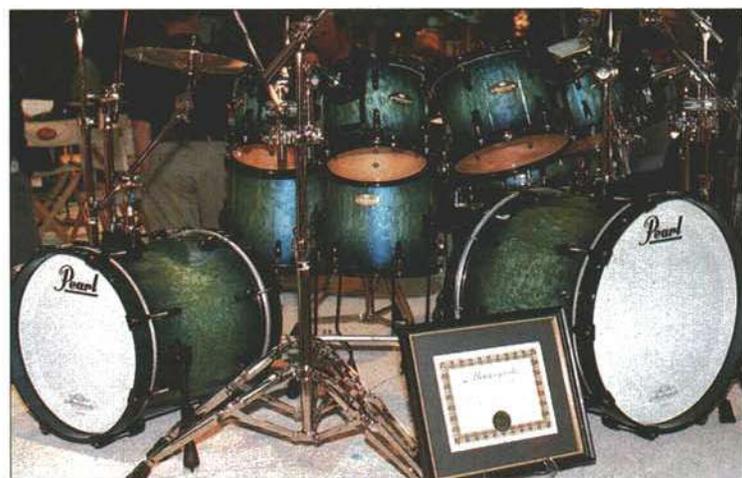
New from **Mapex** is this maple basswood Pro M Series Studio kit.



Noble & Cooley's Studio Classic is their first kit targeted at "semi-pro or serious student" drummers. It combines their American-made shells with some components made offshore for greater affordability.



Pacific mid-level drums and percussion is a separate division of DW. The line includes E-series Economy kits, the C-series with medium-weight hardware, and the maple-shell L-series, pictured here, with heavy hardware.



This massive Masterworks Collectors Edition drumkit from **Pearl** represents the epitome of custom design. The buyer can mix and match wood types, shell thicknesses, drum sizes, finish, hardware, and heads.



Peavey's Radial Pro 751 provides Radial Bridge technology at a lower price than the 750 line it replaces.



Pork Pie's custom snare drums now include Peroba (left) and Purpleheart models. Their rich finishes are not the result of staining, but rather the natural color of the woods. Pork Pie drum shells are made of timbers that are certified not to be clear-cut or cut from rainforests.



Premier's new pro-level Gen-X kit is sort of a Genista/Signia Marquis hybrid. It features a new type of shell design dubbed "binary strata."



Rocket Shells' carbon fiber drum line includes this cool snare. It features a Vargas Girls design, which is hand-cut and inlaid into a fabric material.



Smith Drums offers a wide variety of unusual finishes, all of which are available on any of their kits.



Two new drumkit lines from **Sonor** include redesigned hardware packages. The mahogany/basswood 2001 line is available in red and black wax finishes. The maple/basswood 3001 line (shown here) is available in indigo purple, Caribbean blue and piano black lacquer finishes.



Spaun's line of custom snare drums now includes solid stave-construction shells in a variety of woods.



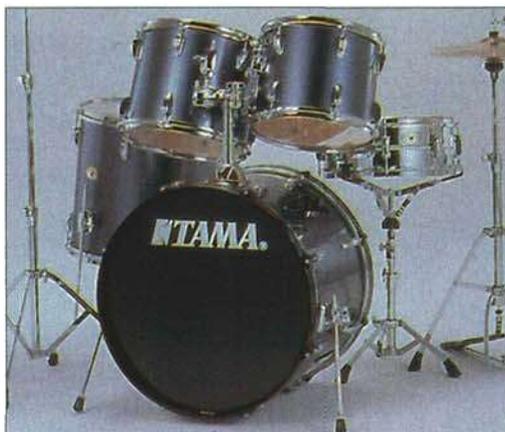
Australia's **Spirit Drums** feature all solid-shell drums bored from single pieces of wood. This kit is made of Cooktown Ironwood and features a new throw-off design.



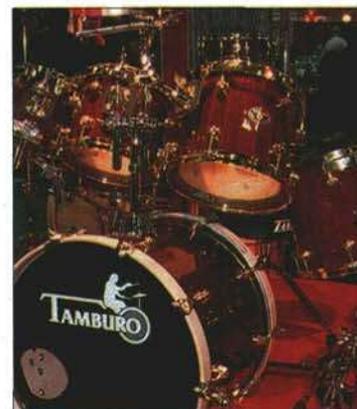
St. Louis Music is distributing a new drumkit line called Rhythm Art. It includes this maple/mahogany Artisan Deluxe kit with maple bass drum hoops.



Sunlite offers a wide range of kits from beginner to mid-price. Shown here is a basswood lacquer kit with maple hoops.



Tama's "third generation" of Swingstar entry-level kits feature new lugs, a completely redesigned spur system, Accu-Tune bass drum hoops, and a new line of improved pedals and stands. They're available in four regular and two special-order finishes.



Tamburo Drums from Italy feature solid stave construction. They're now available in the US through ProelUSA of Texas.



Although they've been making quality drums for over twenty-five years (under other brand names), the **Taya Drums** name is new to the US market. They offer a complete price range from entry level to professional.



Thumper Custom Drums offer a wide variety of snare drums and kits with hand-finished maple shells.



The affordably priced **WorldMax** line includes drumsets with vintage marine pearl wraps, and snare drums with a black nickel finish and single-flanged hoops.

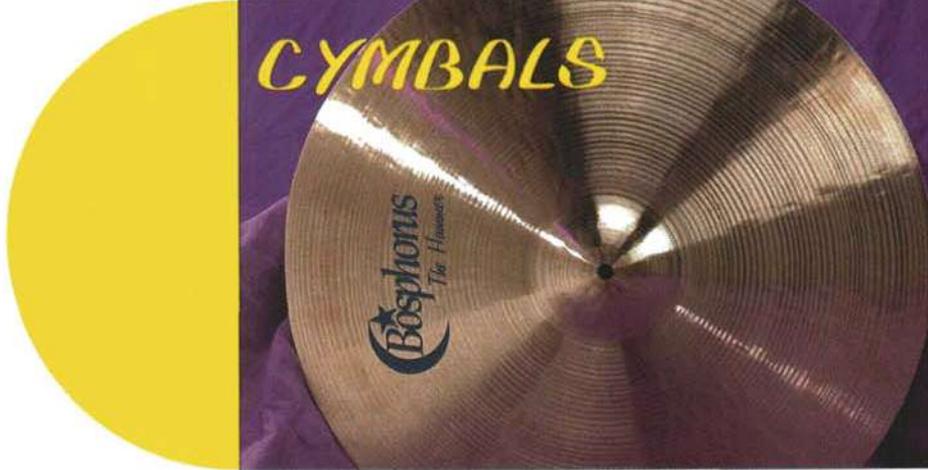


New snare drums from **Yamaha** include bamboo (shown here) and fiberglass models, along with a Billy Cobham maple model, a Sonny Emory beech model, and affordable 10", 12", and 13" Stage Custom drums fitted with tom mounts for use as secondary snares.

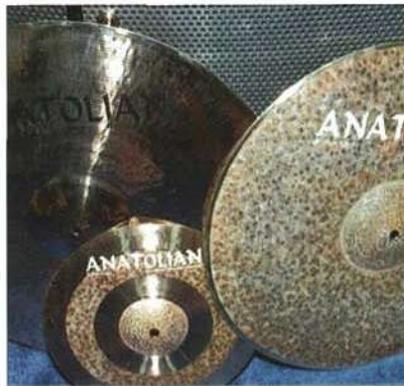


Clear acrylic shells, tubular lugs, stainless-steel machined parts, and the Omni-Flex mounting system distinguish drums from the **Zickos Drum Company**.

CYMBALS



Ace Products distributes the mid-priced line of Camber Avanti Bronze cymbals.



Yet another cymbal manufacturer from Turkey, **Anatolian** offers a wide range of beautiful instruments.



Jazz great Jeff Hamilton designed the new **Bosphorus Hammer** series cymbals to have more high overtones and fewer low ones. The Hammer rides also feature a nice crash response.



Grand Master's Pasha series offers the same alloy and handcrafting as Grand Master models. But Grand Master shapes the bell by machine for more recognizable harmonics and a 35-40% lower price.



The Alchemy line from **Istanbul Agop** features bright, cutting cymbals geared for high-volume situations.



Nostalgia, Radiant Murat Han, and Radiant Traditional are among the lines of rides, crashes, and hats from **Istanbul Mehmet**.



Meinl's Candela line represents a trend toward cymbals specifically targeted for use by percussionists.



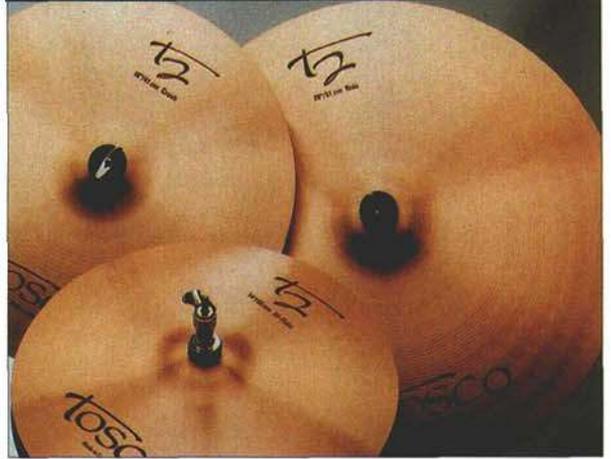
Brazil's **Orion Cymbals** include their full Solo Pro line.



Paiste has introduced several new products. Among them are a 24" Dimensions Mega Power Bell Ride, 18" 802 ride, 14", 16", and 18" Signature Crystal Crashes, 10" and 12" Signature Micro Hats, and 12" Signature Thin China. And from Paiste's Percussive Sounds Collection come 12" and 14" Flanger Splashes, a 12" Flanger Bell, and a 13" Mega Cup Chime.



New to Sabian's fast-growing Signature line is the Jo Jo Mayer Fierce ride shown here, Virgil Donati Saturation crashes, and Mike Portnoy Max splashes and Max Stax. Sabian has also debuted the limited-edition (2,000 units) Phil Collins Hand Hammered Raw Bell Dry ride. Per Phil's wishes, all profits from sales of this cymbal will be donated to The Children Affected With AIDS Foundation. Also new are floor and tilt-adjustable remote production-models of Sabian's revolutionary Triple Hi-Hat, with special sonically matched AA and PRO three-piece cymbal sets.



Tosco's T2 line of lower-priced sheet-bronze cymbals complements their cast-bronze Professional series.



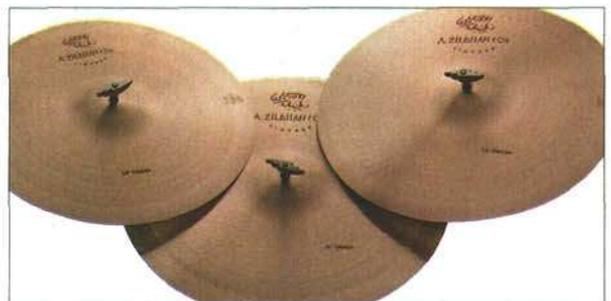
New lines from Turkish Cymbals include the Classic Millennium (thin, with a clear shimmering sound) and the 4 Sticks (dark and dry).



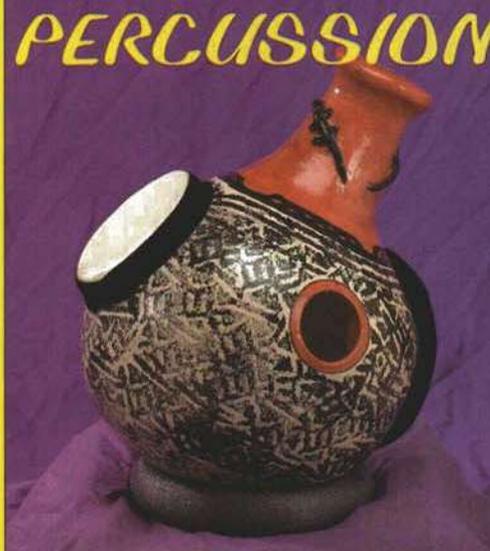
UFIP cymbals now have a new distributor for North America. They also have new models, including Experience Series Inverted Chinas. They're extra-thin and trashy, but not as harsh-sounding as traditional China cymbals.



Universal Percussion's expanded line of Wuhan cymbals now includes rides, crashes, and hi-hats as well as their famous Chinas. The Wuhans are priced at half the cost of most Turkish cymbals, and come with a one-year replacement guarantee.



Zildjian has unveiled their A Zildjian and Cie Vintage crashes (shown here), Jungle hi-hats with tambourine jingles, an Oriental Crash Of Doom, a K Custom Dry Light ride, and the new Stadium Series cymbals for marching band and drum corps.



Ultra-traditional congas made of recycled rum barrels and wrought-iron hardware are available from **Caribbean Rhythms**.



This nifty Hand Drum Mounting System 2000 from **Everyone's Drumming** is lighter and easier to use than previous models.



The String Cajon from **Fat Congas** is modeled after the Spanish "box" percussion instrument.



International Art & Sound offers some glorious—and beautifully tuned—tongue drums. And there's the Strap Thingie, from Kerry "Shakerman" Greene. It's a rubber belt that clips on and supports a djembe or other large drum from the player's waist.



New from **Lawton Percussion** are tuned bamboo chimes, colorful Maru shekeres, and a two-faced guiro.



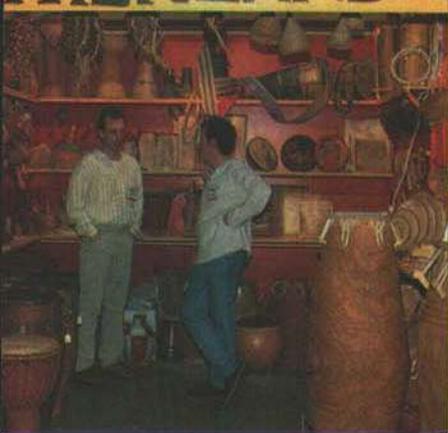
LP has expanded their already large world of sounds with limited-edition Millennium congas and bongos in a new cranberry fade finish. Also new is a plastic Killer Klave, ceramic drums made with ash from the Mount Pinatubo volcano, and Aspire tunable wood djembes available in eight colors.



Meinl offers mid-priced ethnic hand drums in their Headliner Percussion line.



RMV Brazilian percussion, Kambala hand percussion, and Percussion Plus drumsets are distributed by **Midco**.



Motherland Music is a virtual mini-market of interesting world percussion instruments.



Among **Mountain Rythm's** percussion products are Lakewood timbales, African mahogany congas, white cedar and locust frostwood didgeridoos, and the affordable, lightweight pine djembes shown here.



Pearl now offers a complete line of congas, djembes, cowbells, shekeres, and stands, along with wood Tube Cajons in a choice of natural or the new Tropical Blue lacquer finish.



Poncho Sanchez has a new line of signature congas from **Remo**.



Joe Agu's **Rhythms** offers a wide variety of authentic African instruments, including this exotic clay bata udu.



Rhythm Tech always offers fun new accessories. This year's crop includes Canz shakers (in three sonic "flavors"), a play-along CD that alternates bass lines with equal bars of silence to test drummers' timekeeping skills, and the Drumcircle snare mute, which features all the snare rudiments printed along its perimeter.



European-made **Schalloch** percussion—distributed by MBT in the US—is a complete line that includes maple-shell congas.



Germany's **Schlagwerk Klangobjekte** offers maple cajons with a choice of beech or lutewood fronts, as well as clay udus and a large assortment of small percussion instruments.

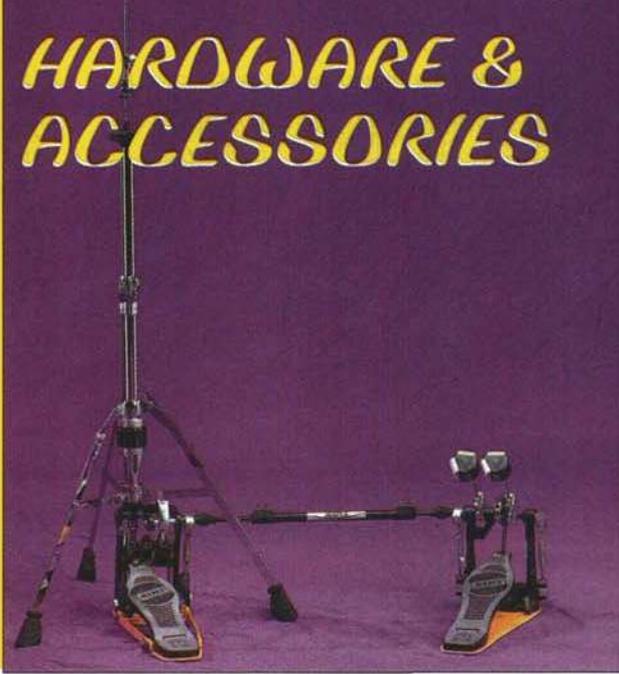


Congas from **Sol**, including this 16" Titanic model, are now available with Solar Serious cosmos-inspired lug designs (including stars, crescent moons, etc).



Sheila E signature congas and bongos from **Toca** are designed to be affordable and playable by young percussionists. Also new are wood-top drums, fiberglass djembes, and Players Series fiberglass djembes whose unusual finish is created by covering tie-dyed cloth sealed under a sheet of fiberglass.

HARDWARE & ACCESSORIES



Ahead's synthetic stick line (distributed by Big Bang) now includes Crossroads models. They're wood-colored, urethane drumsticks offered in several sizes.



Aquarian's coated heads—like the Texture Coated Studio X and the Texture Coated models shown here—have been upgraded with a thinner, chip-resistant Satin Finish.



Axis pedals are now available with an extended footboard design called the Longboard line.



Bear heads are available in Studio, Concert, and Stadium lines. They feature Kevlar and Mylar composition for durability and acoustic performance.



Beato's Drumset Dust Cover is a simple and effective way to protect a kit from dust, dirt, and prying eyes.



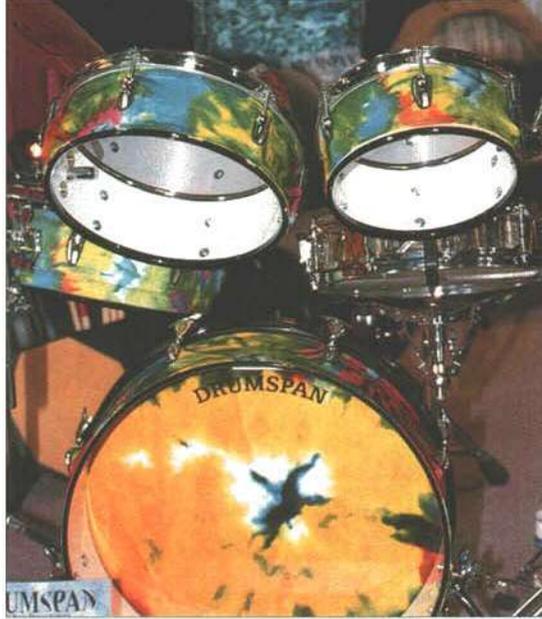
Although a veteran drumstick maker, Cappella also offers nifty accessories like this Rite-Touch 4" practice pad.



From publisher Carl Fischer comes two hip new instructional books: *Groovin' In Clave* by Ignacio Berroa and *The Phunky Hip-Hop Drummer* by Bob Ernest.



Danmar is famous for their useful percussion gadgets, like this prototype hi-hat/shaker stand.



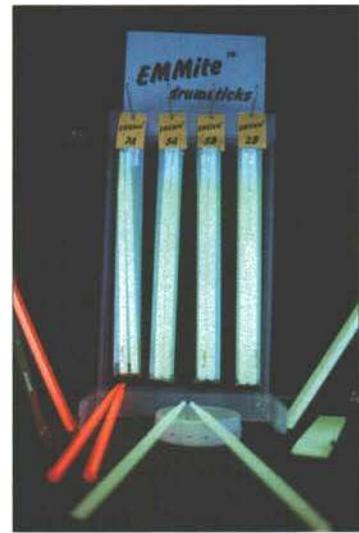
This kit is dressed up in one of **Drumspan's** psychedelic fabric wraps.



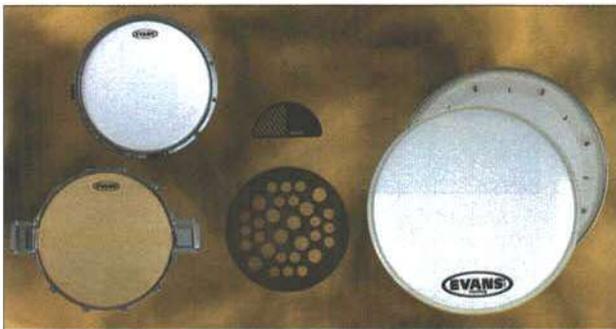
This very groovy accessory/double bass/hi-hat combo pedal is the latest brainchild of the **Drum Workshop** designers.



Stressing protection for your precious drums, **El Mar Corp.** offers padded, fleece-lined nylon drum bags.



Although they're known for their "glow-in-the-dark" sticks, **Emmite Sticks'** synthetic line also includes sticks with a more traditional look. The entire line is promoted for its ability to absorb, rather than transmit, stick shock to the drummer's hands.



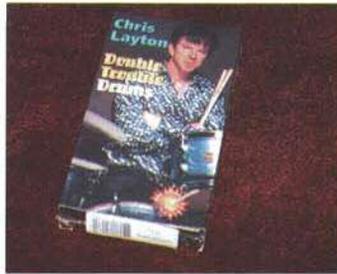
Evans is new to the marching drumhead arena. They now offer non-woven Kevlar batters (said to be less rigid), Staccato Discs (to dry out overtones), the Extreme Patch (with a guiro-like effect when scraped), and MX Marching Bass Heads (with an internal Mylar flap that holds eight small "customizable" felt muffers).



The makers of **Grip Peddler** hi-hat and bass drum pedal traction pads claim the pads' polyurethane foam absorbs shock and perspiration, making playing easier and more comfortable.



New drum-related books in the **Hal Leonard** catalog include *The Encyclopedia Of Double Bass Drumming*, *Drumming The Easy Way*, and *Mastering The Art Of Brushes*.



Hot Licks' latest offering is an instructional video by Stevie Ray Vaughan drummer Chris Layton, *Double Trouble Drums*.



The Macrolus series from **Hot Sticks** features striking foil-wrapped finishes and reinforced center sections for bright rimshots and added durability.



Hudson Music offers videos featuring Peter Erskine, Phil Collins, Mike Portnoy, and The Buddy Rich Big Band, as well as Bob Breithaupt's *Snare Drum Basics*. They're distributed by Hal Leonard.



Humes & Berg's new Companion Case features a built-in retractable handle, wheels, and stair glides. All sizes are available in sixteen colors.



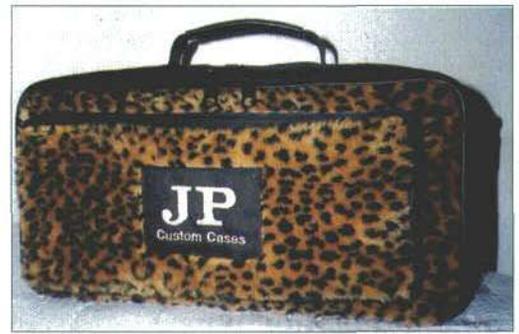
This lighter, smaller, and less expensive 15" timbale case from **Impact** contains a bottom section for stands. It also comes with a free accessory bag.



Concert sticks, marching snare sticks, a tenor stick, three tenor mallets, five hard felt bass drum mallets, and five soft felt mallets are among the product line of **Innovative Percussion**.



New from **johnnyraBB** are Practice Pro wood sticks featuring rubber tips for near-silent practice anywhere.



Protective bags from **JP Percussion** include some innovative designs, as well as colors that range from conventional to kitschy, including purple and animal-print fake-fur models.



New drumstick models from **Kit Tools** include (from top) B#1 Fusion, B#2 Maple, Mike Cox Signature, Jonathan Mover Signature, and KT #104 Combo.



Mainline's 5C synthetic stick features an ultra-small tip the makers claim will offer delicate sounds without breaking, as similarly beaded wooden sticks are prone to do. Mainline's 5A stick is shown here to highlight the 5C's tip size.



Mapex's intriguing Janus pedal has a "shift action," allowing it to instantly switch between its functions as a hi-hat and a double bass drum pedal.



The latest instructional books from **Mel Bay** include *Bembe Conversations, Vol. 1* in their ethnic percussion series, and *Time And Drumming*.



Pearl's new Eliminator bass drum pedal (in their Power Shifter series) includes several interchangeable cams and a highly customizable pedal board. It's available in a choice of chain- or belt-drive models.



Among the new items from **Porcaro Covers** are a double pedal bag, a tabla bag, and a mallet bag, all of which come in Cordura or Tolex and in an optional ethnic print.



White handles on **Pro-Mark's** new Americorps indoor marching mallets eliminate the need for drum corps to tape their mallet handles.



Among **Pro-Tec's** accessories line are a 20" cymbal bag, a student snare backpack, a standard stickbag, and a deluxe stick/mallet bag.



Pure Sound's Equalizer replacement snares feature a unique design for better acoustic performance.



Regal Tip now offers this Ed Thigpen brush with wood bottom shafts, along with new maple stick models and a two-surface cowbell beater.



Remo has redesigned several of its popular head lines using new twin-ply technology. The new PowerStroke 4 (shown here) and improved Emperors are examples.

New from **Roc-N-Soc** are the Short Tower Stool and the Nitro Extended Throne—a higher version of the company's popular gas-operated drum stool.



The Black Hole is an air-filled drum-muffling practice device made by **RTOM**. When placed atop a drum, it kills virtually all drum sound, yet still feels natural to play on.



The ingeniously simple Cymbal Sock from **Soundcheck Rehearsal Productions** is a natural rubber sheath that grips the cymbal and dramatically muffles the stick sound. (Its bottom lip also muffles the hi-hat's chick sound.) Cymbal Socks also protect cymbals during shipping and storage.



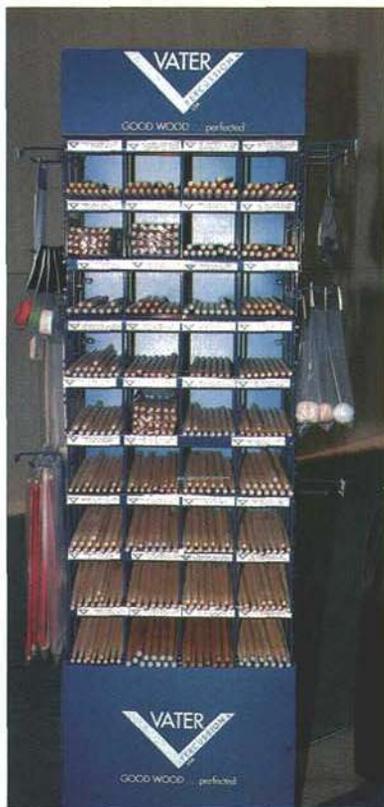
Treeworks Chimes are now distributed by Big Bang. Their 12-bar aluminum mini-Tree is designed to fit into the crowded setups of drummers and percussionists.



Trueline has a new Billy Ward signature model, as well as a Daniel Glass signature model and reverse-taper marching sticks.



Though they focus on sticks made of unique woods and featuring rubber grips molded right onto the shafts, **Unigrip** also offers this handy Unicase practice pad/case.



This display from **Vater** contains several new stick and mallet models, including Karl Perazzo and Richie Garcia sticks. Their new Tech Pack of drummer "first-aid" accessories includes stick and finger tape, as well as drum gloves.



From **Vic Firth** comes the Launch Pad practice pad/stick combo pack, a new stick bag, and several new sticks and mallets, including the American Classic 5AN and 5BN models, American Sound series with round tips, and Corpsmaster series additions.



Brain's Lessons, *Common Ground* (featuring Dennis Chambers, Billy Cobham, and Tony Royster), *Akira Jimbo's Evolution*, and *Zoro's Commandments Of R&B Drumming* are popular videos from **Warner Bros. Publications**.



Working drummers who have to lug their gear themselves should appreciate the **XL Specialty EZ-Roll** drum transport system. The bass drum case has built-in wheels and an extension handle.



Zildjian has expanded their line of DIP sticks (shown here) with high-friction, latex-covered handles and gold-metallic-foil logos. New models include 7A, 5A, 5B, Rock, and John Tempesta Artist Series models. Other new Artist Series sticks include the JR Robinson JR Jazzer model. Zildjian's new Raw sticks, available in 7A, 5A, 5B, and Rock sizes, have a cross-sanded handle with no lacquer, for a natural feel.

ELECTRONICS



The **Alesis DM Pro** electronic drumkit has made a hit with artists like Jethro Tull's Doane Perry.



Alternate Mode has upgraded their trapKAT and drumKAT percussion controllers. They've also introduced new ultra-realistic sounds on CD-ROM designed to work with E-MU/EOS samplers, including *Arthurian World Of Percussion* (as in Arthur Hull), *Peter Erskine Living Drums*, and *Total Stereo Session* drums.



Applied Microphone Technology's M44 bass drum mic' now comes with a nifty clip-on holder designed for miking in front of the drum's resonant head.

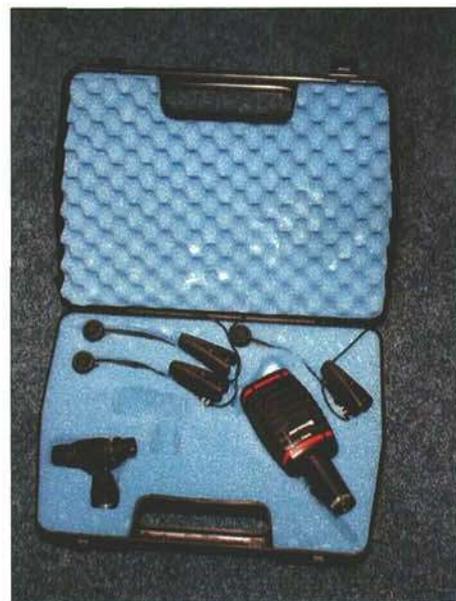


The Sound Addict series from **Audio Technica** offers \$99 instrument mic's suitable for entry-level drum miking. Each mic' comes in a plastic case, with a T-shirt. The purchase of three mic's gets the buyer on Audio Technica's Web site as an "underground endorser."



New drum-oriented mic's from **Audix** include their D-series (the D2 is shown here) and ADX90 models.

Beyer's TG-X 50 Mk II bass drum mic' features improved frequency response for quick setup with no need for extensive electronic "tweaking." It's included in the Percussion Gig Pack (which features one M422 snare mic' and three TG-X 5 clip-on tom mic's for under \$800) and the Percussion Pro Pack (which features one M201 floor tom/overhead mic' and three TG-X 10 snare/tom mic's for under \$1,000).





Drummers always seem to be curious about **Boom Theory's** products—like this eye-catching SpaceMuffins electronic kit.



Drum Tech's Electro-Acoustic line of drum trigger pads feature short, drum-like shells. Their new HP2 is a continuous controller hi-hat pedal with adjustable sweep range, and low-trigger (chick) point, simulating the space between hi-hat cymbals. The pedal's physical stroke length and spring tension are also adjustable.



Electro-Voice's 478 instrument mic' features improved low-end performance, making it applicable to drum miking at an attractive street price of around \$90.



The DSM 1 C-Mount from **CAD Microphones** is a shock-mounted mic' holder designed to attach any brand of mic' to a drum's tension rod.



A set of Triggerhead mesh drum heads and Red Shot triggers—both from **ddrum**—create a silent practice or performance drumkit.



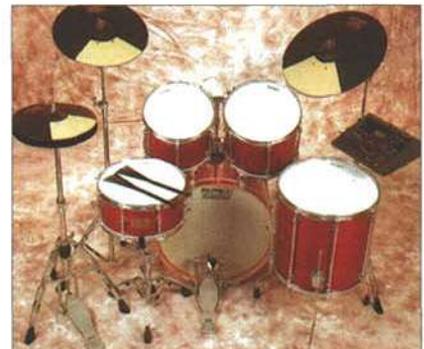
Hart Dynamics offer their Acupad Series 10 Pro electronic set with mesh heads in single- and double-ply versions.



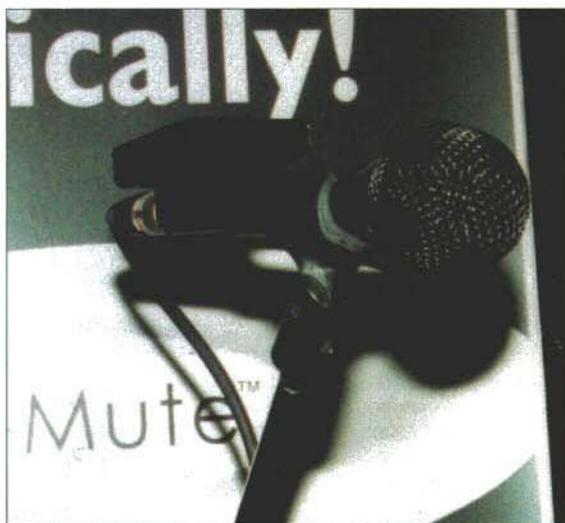
Kurzweil's new single-rack-space Event Station Percussion Controller has sixteen stereo inputs, eight-layer sounds, and sophisticated controller capabilities. The kit shown here has a pad set designed by Dan Dauz and a Kurzweil K2500R sampler.



The Marimba Lumina by **Nearfield Multimedia** features astoundingly sophisticated MIDI control capabilities, including the ability to recognize which of four color-coded mallets has struck each "bar."



Pintech stresses pro-level electronic pad technology at affordable prices. Their newest item is the Acoustech system, incorporating mesh heads and high-quality triggers.



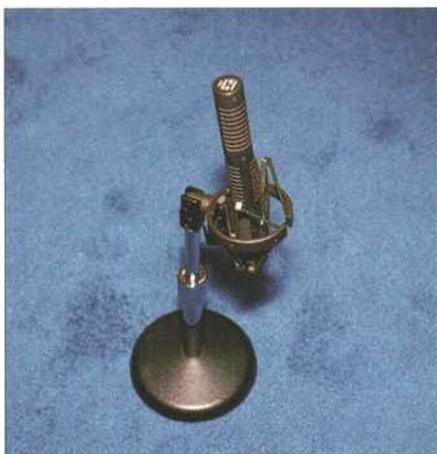
PureSound's MM-3 Mic Mute is suited to drummers because it automatically shuts off a vocal mic' if the singer is beyond a preset (but adjustable) distance



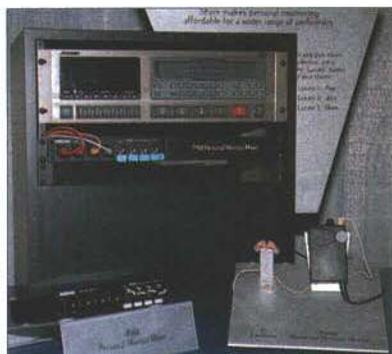
By attaching triggers to Quiet Tone Drum Mute volume-control pads, a drummer can easily create an electronic pad kit like this one.



The 10" round playing surface on Roland's HandSonic Hand Percussion Pad is divided into fifteen separate pads that can be programmed to access 300 onboard sounds. Pressure-sensitive pads facilitate muting and pitch-bend, as do two ribbon controllers and a "D-Beam" controller whose infrared light "senses" a hand being waved over it.



Royer Labs' SF12 stereo ribbon mic's (\$1,950) are suitable for overhead drum and percussion miking in the studio. A mono version is available at \$995. It's suggested for "room miking" in front of a drumkit for a big sound.



The PSM 400 Personal Monitor System and P4M Personal Monitor Mixer are new from Shure. The PSM 400 is more affordable than other Shure in-ear monitor systems.



SIB mic's are now distributed by Kit Tools Drumsticks in the eastern US. Their line includes the KM Pro II bass drum mic' (shown here) and the STM Pro II snare/tom mic'.

Ace Products (Camber) — (800) 950-1095.
Ahead Drumsticks (Big Bang Distribution) — (800) 547-6401, www.bigbangdist.com.
AKG Acoustics — (615) 360-0499, www.akg-acoustics.com.
Alesis — (310) 255-3400, www.alesis.com.
Alternate Mode — (413) 594-5190, www.alternatemode.com.
Anatolian — 90 212 549-7419.
Applied Mic' Technology — (973) 729-9333, www.Appliedmic.com.
Aquarian Accessories — (714) 632-0230.
Arbiter — (877) 553-5596, www.arbiterdrums.com.
Audio-Technica — (330) 686-2600, www.audio-technica.com.
Audix Corp. — (503) 682-6933, www.audixusa.com.
Axis Percussion — (800) 457-3630, www.axispercussion.com.
Bear Percussion — (818) 718-1111, www.bearpercussion.com.
Beato — (310) 532-2671.
Beyerdynamic — (631) 293-3200, www.beyerdynamic.com.
Big Fish Audio — (800) 717-3474, www.bigfishaudio.com.
Boom Theory — (888) 622-2312, www.boomtheory.com.
Bosphorus Cymbals — (770) 662-3002, www.bosphoruscymbal.com.
Brady Drum Co. — (011) 618-49-72212, www.bradydrums.com.
Cadeson Musical Co. — (011) 886 222 1823 20, www.cadeson.com.
CAD Microphones — (800) 760-9266, www.cadmics.com.
Canopus Co. — (011) 813-5376-7367, www.canopusdrums.com.
Cappella — (609) 448-1153, www.cappelladrums.com.
Caribbean Rhythms — (504) 895-1589, www.hotdrums.com.
Carl Fischer — (800) 762-2328, www.carlfischer.com.
ClearSonic Mfg. — (330) 650-1420, www.clearsonic.com.
Danmar — (949) 756-8481.
ddrum (Armadillo Enterprises) — (727) 519-9669, www.armadilloent.com.
Drumspan — (909) 989-0246, www.drumspan.com.
Drumstuff.com — (408) 537-0600, www.drumstuff.com.
Drum Tech — (818) 886-1348, www.drumtech.com.
Drum Workshop — (888) 403-7867, www.dwdrums.com.
Earthworks — (603) 654-6427, www.earthwks.com.
Electro-Voice — (616) 695-6831, www.electrovoice.com.
El Mar Corp. — (310) 327-3180.
EMMite Drumsticks — (519) 823-1089, www.emmitedrumsticks.com.
Evans (J. D'Addario) — (800) 323-2746, www.daddario.com.
Everyone's Drumming — (802) 387-2249, www.everyonesdrumming.com.
Fat Congas — (805) 969-6125, www.fatcongas.com.
Fibes Drum Co. — (512) 416-9955, www.fibes.com.
GMS Drum Co. — (631) 293-4235, www.gmsdrums.com.
Grand Master (Zuhal) — 90 212-249-8510, www.zuhalmuzik.com.tr.
Gretsch Co. — (712) 748-7070, www.gretsch.com.
Grip Peddler — (949) 361-9999, www.grippeddler.com.
Hal Leonard Corp. — (800) 554-0626, www.halleonard.com.
Hart Dynamics — (800) 769-5335, www.hartdynamics.com.
Hot Licks Productions — (800) 388-3008, www.hotlicks.com.
House Ear Institute (The) — (213) 483-4431.
HSS — (804) 550-2700, www.hohnerusa.com.
Hudson Music (Hal Leonard) — (800) 554-0626, www.halleonard.com.
Humes & Berg Mfg. Co. — (219) 397-1980, www.humes-berg.com.
Impact Industries — (715) 842-1651, www.impactind.com.
Innovation Drums — (248) 851-9241, www.innovationdrums.com.
Innovative Percussion — (615) 333-9388, www.innovativepercussion.com.
International Art & Sound — (530) 583-2787, www.shakerman.com.
Istanbul (Daito) — (407) 339-7799, www.istanbulcymbals.com.
johnnyraBB — (800) 341-RABB, www.johnnyrabb.com.
JP Percussion — (714) 373-2721.
Kit Tools — (888) 548-7842, www.kittools.com.
Kurzweil — (253) 589-3200, www.youngchang.com/kurzweil.
Lang Percussion — (718) 624-1825.
Lawton Percussion — (805) 473-9389.
Le Soprano (c/o) UFIP — (514) 488-9564, www.ufip.com.
LP — (973) 478-6903, www.lpmusic.com.
Ludwig — (219) 522-1675, www.ludwig-drums.com.
Mainline — (310) 357-4450.
Mapex — (615) 793-2050, www.khs-musix.com.
Meinl — Western states (Chesbro Music) (208) 522-8691, the Northeast (Direct Music Supply) (800) 828-1601, and Southern and Eastern states (Meinl USA LLC) (305) 418-4520.
Mel Bay — (314) 965-4818.
Midco International — (217) 342-9211.
Motherland Music — (888) 419-0515.
Mountain Rythm — (905) 764-6543.
MusicHotBid.com — (800) 267-8926, www.musichotbid.com.
Nady Systems — (510) 652-2411, www.nadywireless.com.
Nearfield Multimedia — (310) 518-4277, www.multimedia.nearfield.com.
Noble & Cooley — (413) 357-6321, www.noblecooley.com.
Orion (K-IV Enterprises LLC) — (201) 828-9492.
Paiste — (800) 472-4783, www.paiste.com.



MAKING CONTACT

Peace — (877) 999-4327.
Pearl — (615) 833-4477, www.pearldrums.com.
Peavey — (601) 483-5365, www.peavey.com.
Pintech — (800) 445-0506, www.edrums.com.
Porcaro Covers — (805) 446-1953, www.porcaro.com.
Pork Pie — (818) 992-0783, www.porkpiedrums.com.
Premier — (856) 231-8825, www.premierdrums.com.
Pro-Mark — (800) 233-5250, www.promark-stix.com.
Pro Tec International — (800) 325-3455, www.ptcases.com.
PureSound (Mic-Mute) — (800) 701-7899.
Pure Sound Percussion (snares) — (310) 441-2976, www.puresoundpercussion.com.
Q-Up Arts — (801) 488-0062, www.qupart.com.
Quiet Tone — (732) 431-2826, www.quiettone.com.
Regal Tip (Calato) — (716) 285-3546, www.regaltip.com.
Remo — (661) 294-5600, www.remo.com.
Rhythms — (888) 838-4426, www.afrohythms.com.
Rhythm Tech — (800) 726-2279, www.rhythmtch.com.
Rocket Shells — (916) 334-2234, www.rocketshells.com.
Roc-N-Soc — (828) 452-1736, www.rocnsoc.com.
Roland — (323) 890-3700, www.rolandus.com.
Royer Labs — (818) 760-8472, www.royerlabs.com.
RTOM — (201) 569-3603, www.rtom.com.
Sabian Ltd. — (506) 272-2019, www.sabian.com.
Schalloch Percussion (MBT International) — (843) 763-9083, www.mbtinternational.com.
Schlagwerk Klangobjekte — 07 162 6066.
Shure — (847) 866-2200, www.shure.com.
SIB Systems (Big Bang Distribution) — (800) 547-6401, www.sib-drumsystems.com.
Smith Drums — (203) 846-6834, www.smithcustomdrums.com.
Sol Percussion — (415) 468-4700, www.haight.ashbury.music.com.
Sonor (Hohner/HSS) — (804) 550-2700.
Soundcheck Rehearsal Productions — (909) 393-9263.
Spaun Drum Co. — (909) 971-7761, www.spaundrums.com.
Spirit Drums — (011) 61-7-4039 0961, www.spiritdrums.com.au.
St. Louis Music — (314) 727-4512, www.stlouismusic.com.
Sunlite — (626) 448-8018, www.sunlitedrum.com.
Tama (Hoshino) — (800) 669-8262, www.tama.com.
Tamburo (Proel USA) — (915) 591-5848.
Taye — (858) 558-0287, www.taye.com.
Thumper Custom Drums — (925) 432-0929, www.thumpercustomdrums.com.
Toca (Kaman Music Corp.) — (860) 509-8888, www.kamanmusic.com.
Tosco — (506) 272-2081.
Trueline — (802) 485-4900, www.trueline.com.
Turkish Cymbals — (90) 212 251 69 92, www.turkishcymbals.com.
UFIP — (514) 488-9564, www.ufip.com.
Unigrip 2000 — 1-800-GRIP068, www.unigrip2000.com.
Universal Percussion — (800) 282-0110.
Vater Percussion — (781) 767-1877, www.vater.com.
Vic Firth — (781) 326-3455, www.vicfirth.com.
Warner Bros. — (305) 629-1500.
WorldMax Int'l. — (615) 365-3965.
XL Specialty — (800) 348-1012, www.xlspec.com.
Yamaha — (714) 522-9011, www.yamahadrums.com.
Zickos — (816) 363-0100, www.zickosdrums.com.
Zildjian — (781) 871-2200, www.zildjian.com.

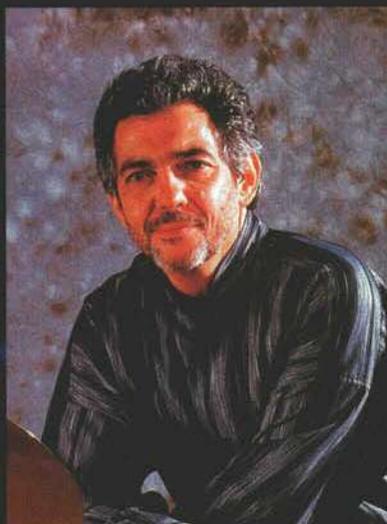


2000 MODERN DRUMMER'S READERS POLL

JOHN "J.R." ROBINSON

Best Studio Drummer Nominee

CONGRATULATIONS
to all our artists in this year's poll



DAVE WECKL

HALL OF FAME WINNER

Best Contemporary Jazz Drummer WINNER

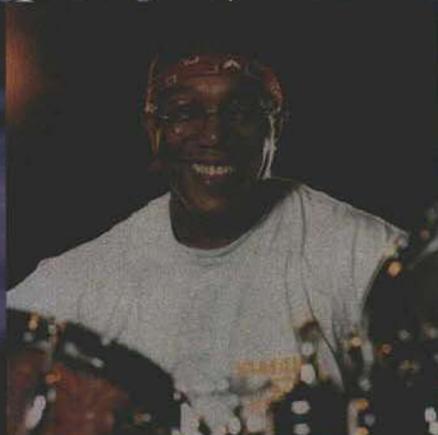
Best All-Around Drummer Nominee

Best Clinician Nominee

Best Recorded Performance Nominee

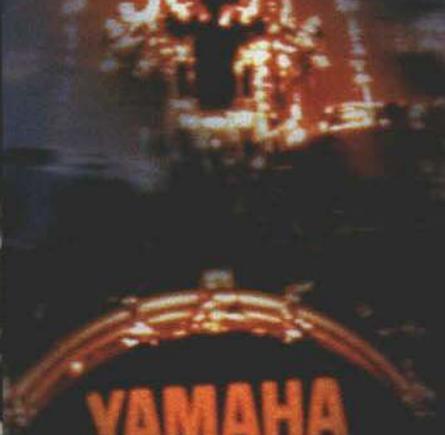
STEVE GADD

Best Studio Drummer Nominee



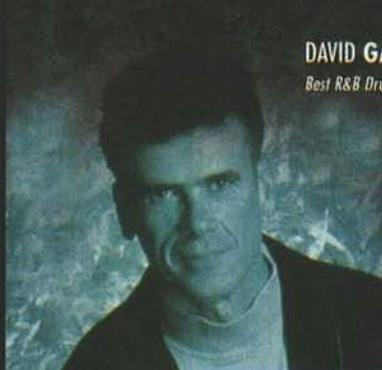
BILLY COBHAM

*Best Educational Video Nominee —
"Common Ground"*

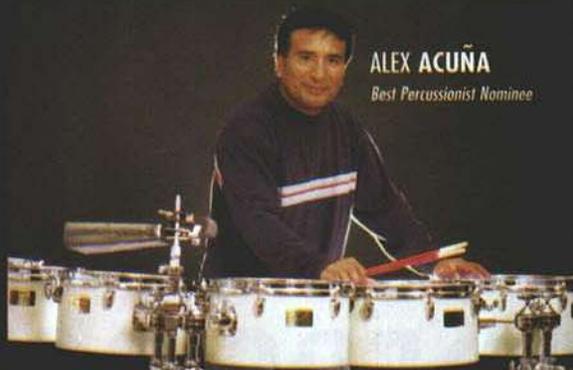


MANU KATCHÉ

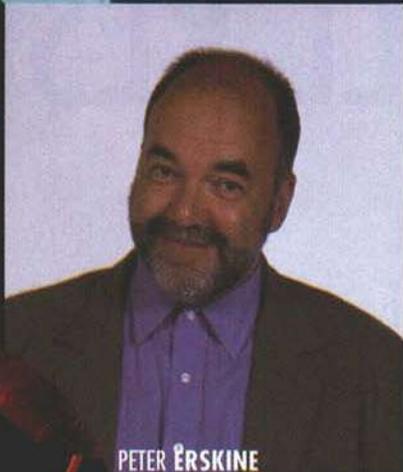
Best Pop Drummer Nominee



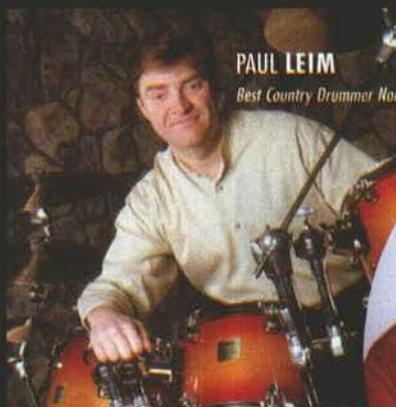
DAVID GARIBALDI
Best R&B Drummer Nominee



ALEX ACUÑA
Best Percussionist Nominee



PETER ERSKINE
Best Mainstream Jazz Drummer Nominee
Best Contemporary Jazz Drummer Nominee
Best Educational Book Nominee —
"The Drum Perspective"



PAUL LEIM
Best Country Drummer Nominee



J.D. BLAIR
Best Country Drummer Nominee



CARTER BEAUFORD
Best Pop Drummer WINNER
Best Progressive Drummer Nominee
Best All-Around Drummer Nominee
Best Recorded Performance Nominee
Best Educational Video Nominee —
"Under the Table and Drumming"



AKIRA JIMBO
Best Educational Video Nominee —
"Evolution"



JOHN RILEY
Best Big Band Drummer Nominee
Best Educational Book Nominee —
"Beyond Bop Drumming"



LONNIE WILSON
Best Country Drummer Nominee



GIOVANNI HIDALGO
Best Percussionist WINNER

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MD 2000

READERS POLL RESULTS



HALL OF FAME

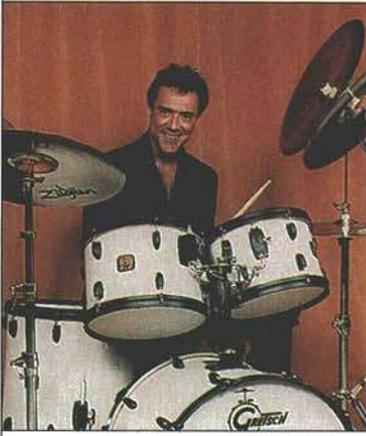
2000: DAVE WECKL	1992: Max Roach	1984: Steve Gadd
1999: Roy Haynes	1991: Art Blakey	1983: Neil Peart
1998: Ringo Starr	1990: Bill Bruford	1982: Keith Moon
1997: Terry Bozzio	1989: Carl Palmer	1981: John Bonham
1996: Vinnie Colaiuta	1988: Joe Morello	1980: Buddy Rich
1995: Elvin Jones	1987: Billy Cobham	1979: Gene Krupa
1994: Larrie Londin	1986: Tony Williams	
1993: Jeff Porcaro	1985: Louie Bellson	

HONOR ROLL

Previous Readers Polls included a listing called *MD's* Honor Roll. That listing consisted of drummers and percussionists whose talent, musical achievements, and lasting popularity placed them first in various Readers Poll categories for five or more years. Those placed on the Honor Roll were ineligible in subsequent Polls.

However, in recognition of the new millennium—along with the fact that many Honor Roll members are still leading artists in their field—we've wiped the slate clean as of this year's poll. We'll let the wins fall where they may for the next few years, before possibly instituting the Honor Roll once again.





ALL-AROUND

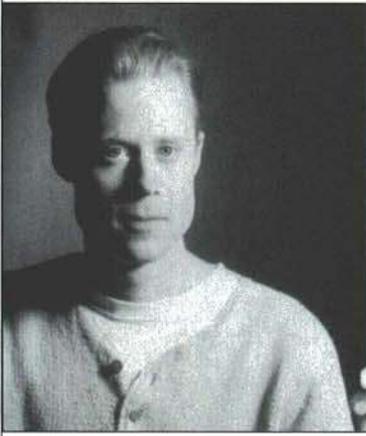
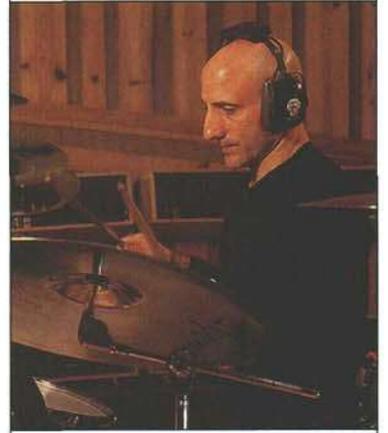
VINNIE COLAIUTA

2. Kenny Aronoff
3. Dave Weckl
4. Steve Smith
5. Carter Beauford

STUDIO

KENNY ARONOFF

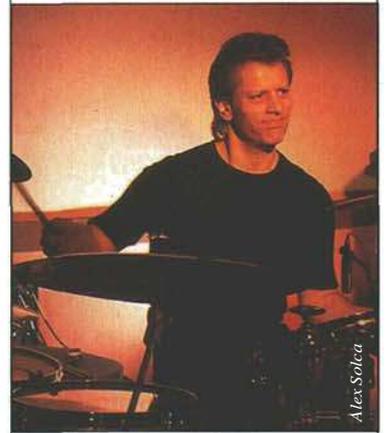
2. Vinnie Colaiuta
3. John "J.R." Robinson
4. Matt Chamberlain/Steve Gadd



MAINSTREAM JAZZ

BILL STEWART

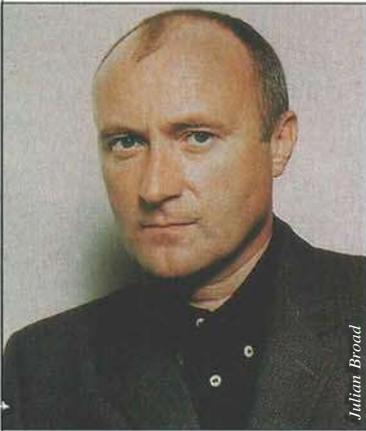
2. Bill Bruford
3. Peter Erskine
4. Jeff "Tain" Watts
5. Steve Smith



CONTEMPORARY JAZZ

DAVE WECKL

2. Dennis Chambers
3. Will Kennedy/Steve Smith
4. Peter Erskine



BIG BAND

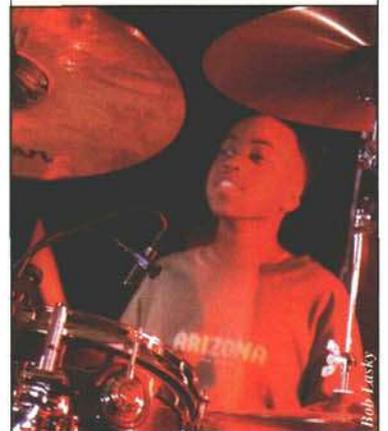
PHIL COLLINS

2. Louie Bellson
3. John Riley/Ed Shaughnessy/Marvin "Smitty" Smith

UP & COMING

TONY ROYSTER JR.

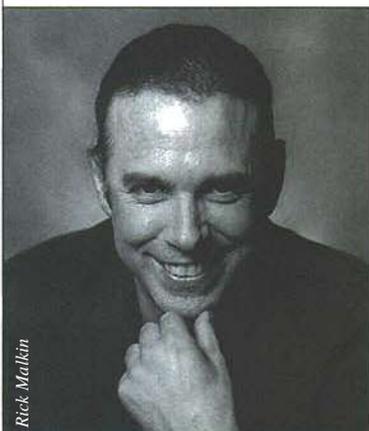
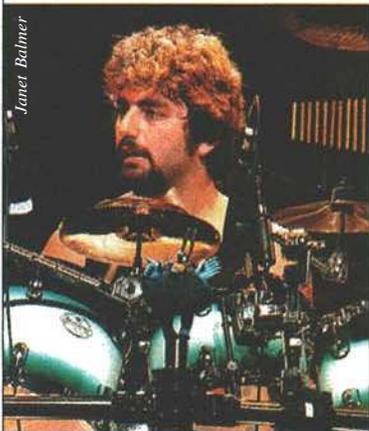
2. Mike Mangini (Steve Vai)
3. Taylor Hawkins (Foo Fighters)/Morgan Rose (Sevendust)
4. Marco Minnemann



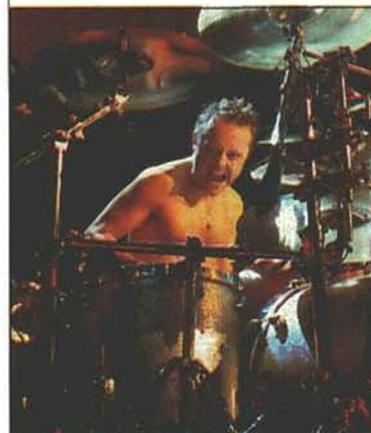
POP

CARTER BEAUFORD

2. Manu Katche
3. Gary Novak
4. Kenny Aronoff
5. Vinnie Colaiuta



- ROCK**
 LARS ULRICH
 2. Chad Smith
 3. David Silveria
 4. Mike Mangini
 5. Kenny Aronoff



- PROGRESSIVE**
 MIKE PORTNOY
 2. Virgil Donati
 3. Terry Bozzio
 4. Carter Beauford
 5. Rod Morgenstein

- R&B**
 ZORO
 2. Dennis Chambers
 3. David Garibaldi
 4. Freddie Holliday
 5. Ricky Lawson



- COUNTRY**
 EDDIE BAYERS
 2. Paul Leim
 3. Mike Palmer
 4. J.D. Blair
 5. Lonnie Wilson

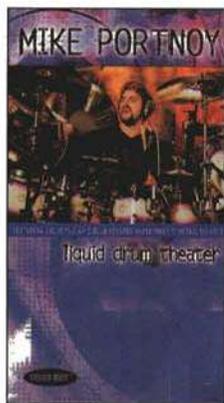
- PERCUSSIONIST**
 GIOVANNI HIDALGO
 2. Alex Acuna
 3. Trilok Gurtu
 4. Luis Conte
 5. Sheila E



- RECORDED PERFORMANCE**
 MIKE PORTNOY—Dream Theater:
SCENES FROM A MEMORY
 2. Carter Beauford—Dave Matthews Band:
Listener Supported
 3. Lars Ulrich—Metallica: *S&M*
 4. Chad Smith—Red Hot Chili Peppers:
Californication
 5. Dave Weckl—The Dave Weckl Band:
Synergy

- CLINICIAN**
 MIKE PORTNOY
 2. Terry Bozzio
 3. Virgil Donati
 4. Dave Weckl
 5. Dom Famularo





EDUCATIONAL VIDEO

MIKE PORTNOY:

Liquid Drum Theater

2. Carter Beauford: *Under The Table And Drumming*

3. Dennis Chambers/Tony Royster Jr./

Billy Cobham: *Common Ground*

4. Neil Peart: *A Work In Progress*

5. Akira Jimbo: *Evolution*

EDUCATIONAL BOOK

ZORO (WITH RUSS MILLER):

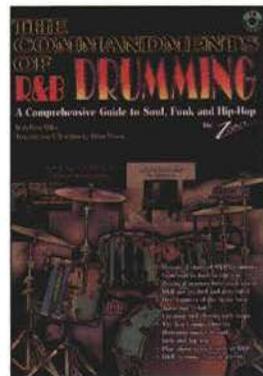
THE COMMANDMENTS OF R&B DRUMMING

2. Mike Mangini: *Rhythm Knowledge*

3. John Riley: *Beyond Bop Drumming*

4. Peter Erskine: *The Drum Perspective*

5. Gavin Harrison: *Rhythmic Illusions*



In order to present the results of our Readers Poll, the votes were tabulated and the top five names in each category listed here. In the event of a tie, all names in that position were presented and appropriate subsequent positions were eliminated.

"Educational Book," "Educational Video," and "Clinician" are new categories this year. To accurately reflect the first-time voting, some latitude was given as to how recent the nominated items could be. In future polls nominations will be restricted to items released within the preceding twelve months.

READERS POLL SUBSCRIPTION GIVEAWAY

In appreciation for the participation of *MD's* readership in this year's poll, three ballots were drawn at random to determine the winners of a T-shirt and cap from *MD's* Classic Casuals line. Those winners are Rob Eastlund of Bergenfield, New Jersey, Mark Hershon of Eules, Texas, and Juan Lopez of Pico Rivera, California. Congratulations from *Modern Drummer!*



EDITORS' ACHIEVEMENT AWARD

This award is given by the editors of *Modern Drummer* in recognition of outstanding contribution to the drum/percussion community by a performer, author, educator, manufacturer, etc. The persons so honored may be notable figures in drumming history or active participants on today's scene. The criteria for this award is the value of the contribution(s) made by the honorees, in terms of influence on subsequent musical styles, educational methods, or products. There will be no limit as to the number of honorees that may be designated each year.

For 2000, *MD's* editors are pleased to honor:

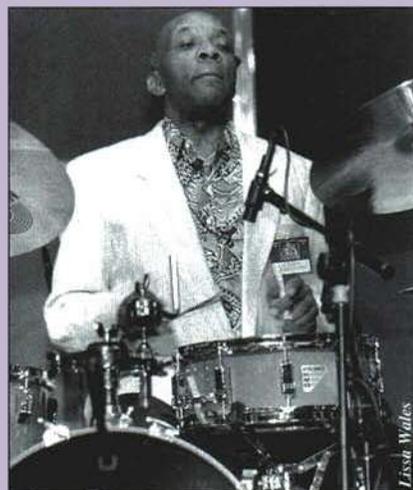
ED THIGPEN

A knowledgeable and well-schooled player, Ed Thigpen was a formidable spokesman for the early '60s breed of "thinking man's drummer." Born in Chicago in 1930, Ed took his first professional job in 1948—at the age of eighteen—with reed player Buddy Collette. This launched a career spanning over fifty years, including stints with some of the world's greatest jazz artists.

Ed is especially well known for his work with piano players. Those include revered names like Bud Powell and Billy Taylor. But it was a six-year run with the legendary Oscar Peterson trio that brought Ed his greatest fame. About his time in that band, Ed has stated, "We had a philosophy that we were going to play *so good* every night that even on a bad night, we'd be head and shoulders above everyone

else. That trio was a little orchestra; every tune had to be an opener *and* a closer."

Thigpen played with Peterson from 1959 until 1965. He later worked with Ella Fitzgerald, Peggy Lee, Johnny Mathis, and Gerald Wilson. He relocated to Europe in the late '60s, and has worked there ever since as a leader of his own groups and with the world's leading jazz artists. Ed has also taught at The Music Conservatory in Denmark, and is recognized as an authority on drum history and education. As a clinician, he's especially noted for his sense of musicality—a characteristic that long ago earned him the nickname of "Mr. Taste." Ed can also be credited with helping to revitalize the art of brush playing in the 1980s, through his playing and via his book *The Sound Of Brushes*.



continued on next page

GARY CHAFFEE

Gary Chaffee literally set the training program followed by some of the world's greatest drummers. Chairman of the percussion program at Berklee College of Music from 1972 to 1976 and a highly sought-after teacher ever since, Gary's list of students reads like a who's who in drumming: Vinnie Colaiuta, Steve Smith, Jonathan Mover, J.R. Robinson, Casey Scheuerell, Kenwood Dennard, Joey Kramer, and David Beal.

Gary is best known to drummers around the world as the author of the four-volume *Patterns* series,

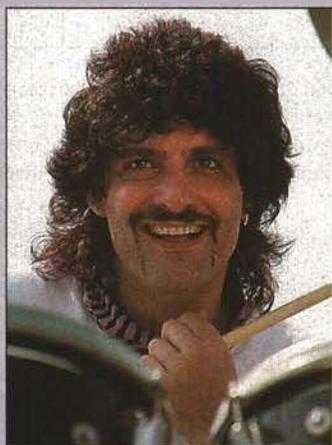
along with the seminal *Linear Time Playing*. His linear playing concepts are fundamental to contemporary drum technique, and are further explained on his two DCI videos: *Phrasing And Motion* and *Sticking Time, Linear Time, Rhythm And Meter*.

An active performer, Gary has shared the stage with Pat Metheny, Dave Samuels, Abe Laboriel, Jaco Pastorius, Mike Stern, Steve Swallow, and a host of others. More recently he's teamed up with performer/educator Steve Houghton in The Whirlybirds to



create a unique drum/percussion duo.

CARMINE APPICE



Somewhere between the jazz-influenced stylings of '60s pop drumming and the sheer bombast of mid-'70s rock, there was Vanilla

Fudge. Say what you will about their musical pretentiousness, the fact remains that they were the first "heavy" group, and Carmine Appice was the first "power rock" drummer. As such, he has influenced every hard-rock drummer since. An indication of Carmine's impact is the fact that he was the first rock drummer to have a major cover feature in *Modern Drummer*—in the April 1978 issue! Later, he became one of *MD*'s first guest columnists, authoring several articles on (you guessed it) rock drumming.

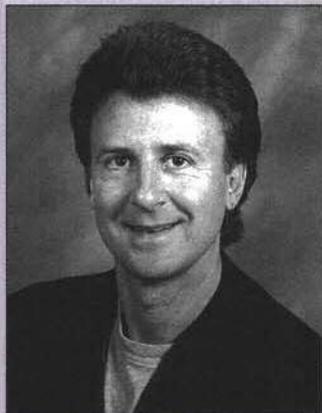
Carmine's musical influence didn't stop with The Fudge. His distinctive style of power drumming has kept him busy over a varied and lengthy career. Notable

gigs include stints with Cactus, KGB, Rod Stewart, Ozzy Osbourne, and Beck, Bogert & Appice.

Carmine's influence actually extends far beyond his playing. His *Realistic Rock* was the book for rock drumming in the mid-1970s. But don't peg him as just a rocker: He's also authored *Realistic Hi-Hats* and *Rudiments To Rock*. He's as capable with a polyrhythmic fusion pattern as with a straight rock groove. Carmine has also made a name for himself as a tireless traveler on the clinic trail. For over twenty-five years he's brought his combination of extensive drumming skills, New York humor, and arena-rock savvy to drummers around the world.

ROB WALLIS & PAUL SIEGEL

In the early 1980s two young drummers by the name of Rob Wallis and Paul Siegel took over directorship of a small but ambi-



tious New York City drum school called Drummers Collective. Under their guidance the school expanded, adding instruction on other instruments, drawing major artists as instructors and clinicians, and setting the standard for "vocational" music institutions. Today, Drummers Collective (now known simply as The Collective, since it also has a bass division and a jazz program) is recognized as one of the world's premier music-education facilities.

But Rob and Paul didn't stop with New York City. They wanted to educate drummers around the world. Fortunately, the '80s saw the dawn of the video age. Rob & Paul capitalized on the marquee

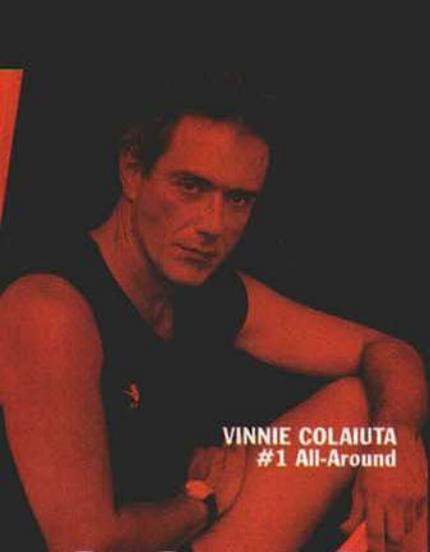


value of such drumming greats as Steve Gadd, presenting them in lesson formats to drummers eager to learn "at the feet of the masters."

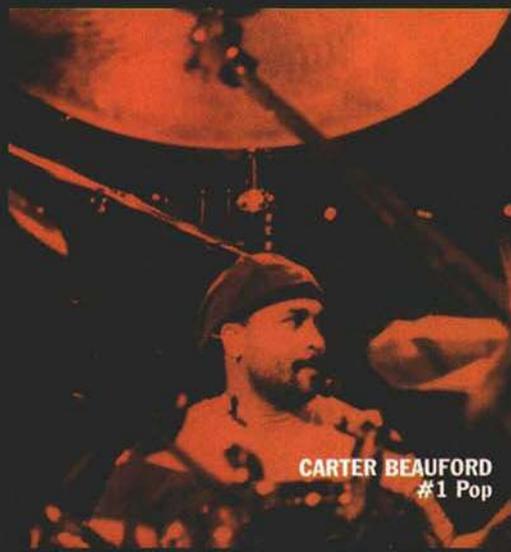
The new concept was a huge hit, and DCI Music Video was born—once again blazing a trail that others would follow.

Besides their lengthy string of DCI titles, other notable videos produced by Rob & Paul include the 1997 and 1998 *MD* Festival Weekend highlights. And this year—now operating under the banner of Hudson Music—they can lay claim to the first win in the new Educational Video category in *MD*'s Readers Poll: Mike Portnoy's *Liquid Drum Theater*.

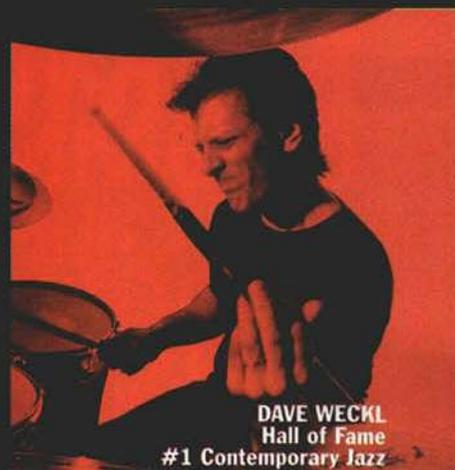




VINNIE COLAIUTA
#1 All-Around



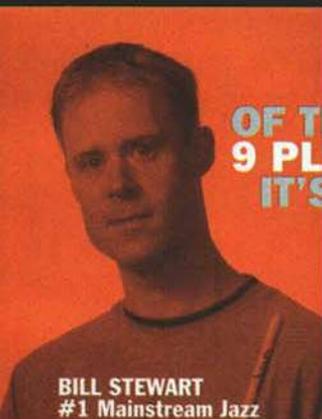
CARTER BEAUFORD
#1 Pop



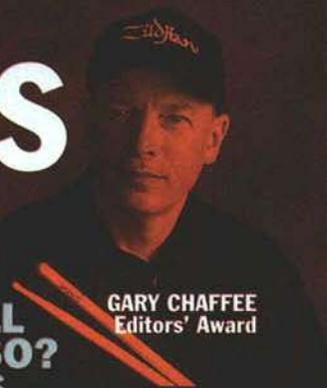
DAVE WECKL
Hall of Fame
#1 Contemporary Jazz

CONGRATULATIONS WINNERS

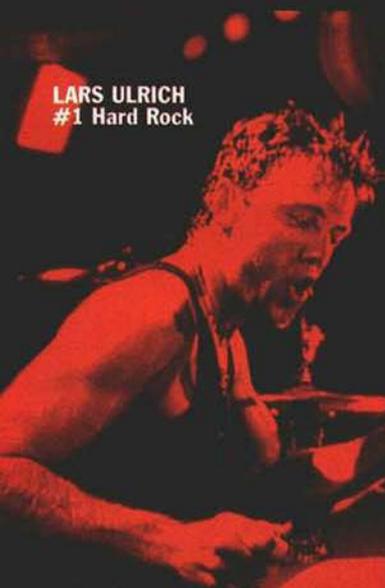
OF THE 12 WINNERS IN THIS YEAR'S MD POLL
9 PLAY ZILDJIAN. WHY DO THEY EXCITE US SO?
IT'S THEIR TOUCH. THEIR FEEL. THEIR IDEAS.
THEIR SOUND. BE A WINNER.
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BILL STEWART
#1 Mainstream Jazz



GARY CHAFFEE
Editors' Award



LARS ULRICH
#1 Hard Rock



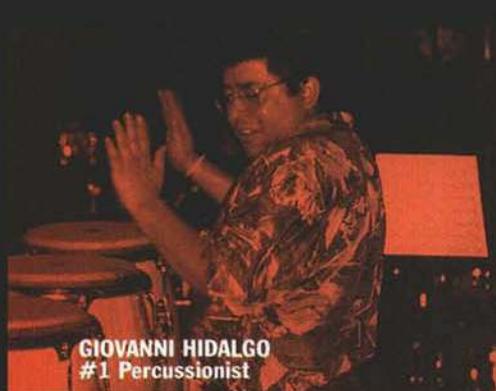
TONY ROYSTER JR.
#1 Up & Coming



KENNY ARONOFF
#1 Studio



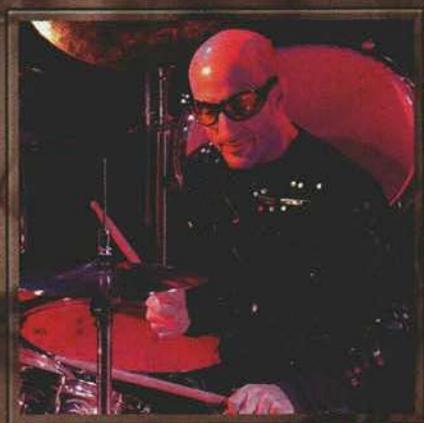
EDDIE BAYERS JR.
#1 Country



GIOVANNI HIDALGO
#1 Percussionist

TAMA SALUTES
THE
STRONGEST
NAMES IN
DRUMMING...

whose outstanding
Recordings and
Performances
 brought them honors
 in the **2000**
Modern Drummer Poll



kenny
ARONOFF

- #1 Studio
- #2 All-Around
- #4 Pop
- #5 Hard Rock

melissa etheridge breakdown

DREAM THEATER
 METROPOLIS PT. 2: SCENES FROM A MEMORY



mike
PORTNOY

- #1 Progressive
- #1 Clinician
- #1 Educational Video
- #1 Recorded Performance

SEVENDUST



HOME
 THE NEW ALBUM
 FEATURING
 DENIAL AND
 RAFFLE
 TTT © 2000

morgan
ROSE

- #3 Up & Coming

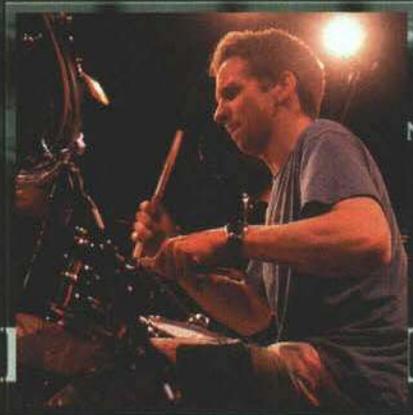
BRUFORD'S
EARTH
WORKS



BRUFORD
STEVE HAMILTON
PATRICK CLAHAR
MARK HODGSON

bill
BRUFORD

#2 Mainstream
Jazz



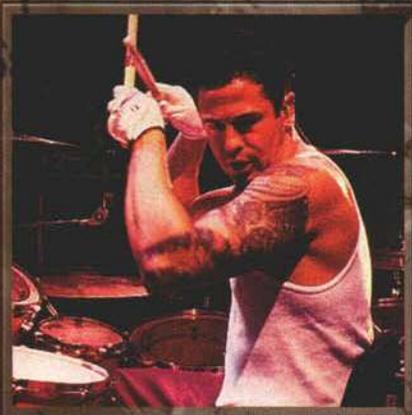
NNEMANN

ILLI MINNEMANN

marco
MINNEMANN

#4 Up & Coming

Koan
is



david
SILVERIA

#3 Hard Rock



lars
ULRICH

#1 Hard Rock
#3 Recorded
Performance



Tama would like to **THANK EVERYONE** who supported their
favorite drummers in the 2000 Modern Drummer Readers Poll

For a full color Tama Drum & Hardware catalog, send \$3.00 to: Tama Dept. MD91, PO Box 886, Bensalem, PA 19020 or PO Box 2009, Idaho Falls, ID 83403.

Jeff Ballard

Chick Corea's Origin In Touch With The Muse

Jeff Ballard is a drumming contradiction. Raised playing Cuban music in the mellow climes of the West Coast, today Ballard plays jazz with all the grit of an East Coast bop head. When Jeff plays he sometimes chokes up high on his sticks, his legs protruding like a preying mantis, his body movements appearing contorted. But his sound is one of relaxation, assured technique, and rhythmic grace. And the drum chair he occupies—Chick Corea's Origin band, whose latest recording is aptly titled *Change*—is ordinarily associated with pure drummers. But Ballard brings an array of percussion, hand drumming, and stick drumming to bear on this most demanding of gigs.

Whether through hard work, natural talent, or unnatural adversity, Jeff Ballard has fashioned years of playing diverse musics into his own voice. Working with such artists as Ray Charles, Diane Schuur, and Maria Schneider, as well as many known (and unknown) Cuban, Spanish, and American jazz musicians, Ballard has persevered, often when his attempts at success seemed downright futile.

At a recent gig with saxophonist Michael Blake at New York's New School, Ballard was a student in RHM, or rapid hand movement. Riding

the cymbal one moment, he would suddenly drop the sticks to play some unusual ethnic punctuation on the snare drum with both hands, then just as quickly grab a stick to pound out a rhythm on the floor tom, which was really an odd-looking talking drum.

Later that night, Ballard recorded hand percussion overdubs for a forthcoming Maria Schneider big band record. Playing what looked and sounded like a damaged monitor cabinet, Ballard had the nerve-wracking task of overdubbing to a section that began with a crescendo, followed by tempos that rapidly decreased, bar after bar. Not settling for a simple pattern, Ballard performed flawlessly on the first take, but Schneider wasn't satisfied. Asking him to try something simpler, Ballard complied, but began to sweat. By the fifth take, with time running out and Ballard starting to miss the maddening tempo changes, nerves were frayed. The drummer asked for one last try. The big band crescendo cut in and Ballard performed flawlessly, with his original idea intact.

Though Chick Corea & Origin is his main gig, Ballard still finds time to study in Spain and record and play on many New York jazz sessions. For Jeff Ballard, change is a good thing.

Story by Ken Micallef

Photos by Lourdes Delgado





"I know that I don't play 'properly.' I move around a lot. I've really got some problems with my arm. I have bad posture. But to get the sounds I'm going for I have to bend and put my chest into it."

MD: Part of your appeal to Chick Corea must be that you bring so many different shadings and possibilities to the band. As a drummer, it can sometimes be hard to tell if you're playing hand drums, standard drums, or the drumset with your hands.

Jeff: Actually, the thing Chick likes in my playing is the bebop influence. All these extra sounds are a bonus. The thing that he comments most often on is the bop.

MD: Trumpeter Stephen Bernstein says you're a great traditional drummer. Do some perceive you as a legit jazz drummer?

Jeff: I think so. My first influences were

really imprinted—a lot of Count Basie. And funny enough, not so much players like Philly Joe Jones. It was more big band, then eventually small band, and later bebop.

Max Roach became a huge influence, so I guess that was a big part of it. Coming to New York in 1990, there was a real resurgence in bop. I wasn't getting any work at all. I wasn't good at that. You have to go all the way there.

MD: What was your forte then?

Jeff: Whatever it is that I'm still doing now.

MD: The hand drumming?

Jeff: Yeah, I copped some of that from Jo Jones. Man, he was brilliant at it. He could get so many tones out of one drum. There's a great video with him, Oscar Peterson, and Roy Eldridge. When I saw it, Jones' performance just rocked my world. That, combined with the influence of African sounds and drumming, is what pushed the hand drumming to the fore for me. And eventually the leaders around town really warmed to it. It's an alternative to mallets.

A lot of leaders don't know what they want until they hear it. They say, "Do you have anything with mallets or some rolling sound?" You can try your hands. It's another soft alternative.

MD: I imagine that makes the band play differently.

Jeff: *Totally.* Coming along with the changing dynamic level, you play in-between what's happening rather than outlining the groove, which you would normally do with sticks. That's the conga style: Everything is interwoven. That's my favorite way to play in any style.

MD: What's the hand-clapping part in "Little Flamenco" [from *Change*]? It sounds like a bunch of guys playing alternating claps in an 8th-note rhythm.

Jeff: That's just me and Chick clapping traditional flamenco "palmas," as they're called. I spent some time in Spain, which is where I learned it. I also learned a flamenco rhythm called "buleria" while I was there. It's in twelve. "Little Flamenco" is a quasi-buleria with a clave. The buleria is two bars in three and three bars in two. The way that the gypsies count it is twelve beats with the accents on beats 2, 5, 8, 10, and 12. And it's so beautiful because it turns on itself. It doesn't give you the twelve beats to rest. It's more interwoven, more linear.

MD: It sounds like you were more than ready for the Corea gig.

Jeff: I didn't even think I was in the running, even though I was part of Avishai Cohen's group beforehand. [Cohen is Corea's bass player.] We were both playing in Danilo Perez' band too. I'm on his *Central Avenue* record.

Cuban jazz was some of the first music I played. I really loved it, I kind of went through it, and now it's come back for me. Avishai and [pianist] Jason Lindner really play that music well. And with Avishai there's more of a Middle Eastern influence





too, with grooves from Yemen and Egypt, plus I was really into West African and Moroccan music. So that all fit perfectly with what we were trying to do.

There's some cell in all of that music that is a common denominator to Chick, but he hadn't explored all of this stuff. To show the greatness of Chick, now he's hungry for that music. He's really dealing with what we're into more and more.

MD: How did you record *Change*?

Jeff: We did it all in Chick's living room. We set up in a circle, Avishai right next to me. Everything was bleeding into the mic's. It was a challenge. In some ways we

couldn't really hear ourselves play. I had to keep it down. We're going to record the next record at Madhatter Studios.

MD: Did Chick talk about what he wanted to hear before recording began?

Jeff: We played things out a bit before recording. We played at Yoshi's. Chick has an interesting way of working with musicians. We'll play the tune, and he'll listen to what we come up with. But then he doesn't come right out and ask for specific things. He might ask me for more of something or less of something else. But I guess he doesn't want to stifle the musicians' creativity. And that's been true for all of the

material we've done, except for his concerto. That was completely written out—which drum to play when. He actually sat down at the drums and helped me figure out some of the difficult passages. He counted it all out.

I go as far as I can to give Chick what he wants. But I really love the feeling he gives me of wanting me to give the music what I hear.

MD: Well, he hired you.

Jeff: Yeah, but that way of working doesn't happen all the time. I get to play a lot in Chick's band. Of course it's not like in [guitarist] Kurt Rosenwinkel or Avishai Cohen's band, where I can throw my sticks on the

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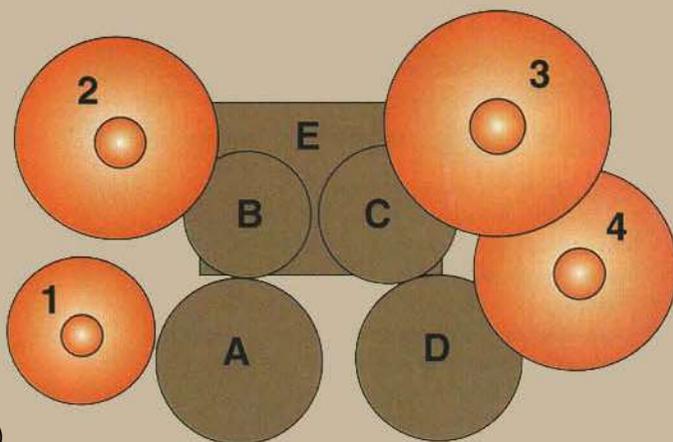
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- A. 6x14 Noble & Cooley snare
- B. 8x10 tom
- C. 8x12 tom
- D. 14x14 floor tom
- E. 14x20 bass drum (18" with Chick Corea)

Cymbals: various

- 1. 13" hi-hats (1960s K Zildjian top, Paiste Sound Creation bottom)
- 2. 18" K Zildjian (1960s)
- 3. 20" K Zildjian ride (1960s, formerly owned by Bill Stewart, very dry)
- 4. 18" Zildjian Flat ride (copy of Roy Haynes' Paiste 602 made for Corea)

Sticks: Vic Firth 5A, Zildjian Bill Stewart, and Cappella JC models, Regal Tip wire brushes



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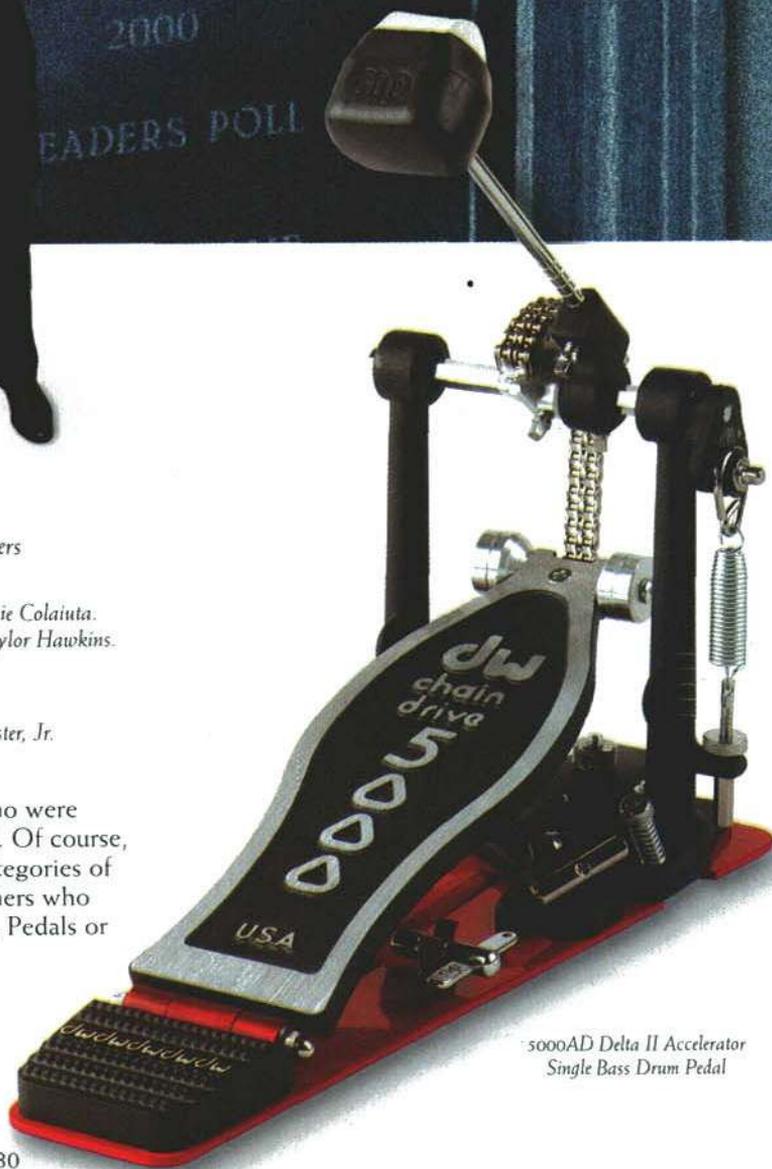
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Drumming Origins

These are the albums Jeff says best represent his playing:

Artist	Album
Chick Corea & Origin	Change
Avishai Cohen	Adania
Claudia Acuna	Claudia Acuna
Kurt Rosenwinkel	The Enemies Of Energy
Ben Allison	Medicine Wheel
Chick Corea	Corea Concerto
Maria Schneider Big Band	Maria Schneider Big Band
Ben Allison/Frank Kimbrough	Chant

...and these are the ones he listens to for inspiration:

Artist	Album	Drummer
Count Basie	Basie In London	Sonny Payne
Miles Davis	Four And More	Tony Williams
Miles Davis	My Funny Valentine	Tony Williams
Miles Davis	Water Babies	Tony Williams
Miles Davis	Live In Antibes	Tony Williams
Miles Davis	Miles Smiles	Tony Williams
Freddie Hubbard	Super Blue	Jack DeJohnette
Pat Metheny	80/81	Jack DeJohnette
Tower Of Power	East Bay Grease/Back To Oakland	David Garibaldi
Kenny Clarke	Pieces Of Time	Milford Graves, Andrew Cyrille, Kenny Clarke, Famoudou Don Moye
Chick Corea	Now He Sings, Now He Sobs	Roy Haynes
Thad Jones/Mel Lewis	Live At The Village Vanguard	Mel Lewis
Tony Williams	Lifetime	Tony Williams
Jaco Pastorius	Word Of Mouth	Peter Erskine, Jack DeJohnette
Stevie Wonder	Music Of My Mind	Stevie Wonder
Hampton Hawes	Seance	Donald Bailey
McCoy Tyner	Reachin' Forth	Roy Haynes
Roy Haynes	Out In The Afternoon	Roy Haynes
Chick Corea	Friends	Steve Gadd
John Coltrane	Crescent	Elvin Jones
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Jeff Ballard

ground and they'll make it happen—and at any time. With Chick, I *can* do that sort of thing, but I really have to be smart about where I do it. I can't be as risky. When it's time to be risky, I'll go as far as I can.

MD: What songs are you playing with your hands on the drums?

Jeff: "Armando's Tango," some of "Wigwam," and "Little Flamenco." I love the break at the end of "Wigwam." And there's a break on Avishai's record [*Devotion*] on the tune called "Negril" that I like a lot too.

MD: The song "The Spinner" on *Change* sounds really stressful to play.

Jeff: Yeah, that's a hard one. Listen to the harmonies. I was trying to catch the horns and the bass and trying to provide an edge to the horn's attack. I was also going after that second 16th note in the groove.

MD: When I saw you play the other night at the New School, it struck me that you're the kind of drummer who other drummers don't like to watch. You sit high and you look uncomfortable, which is the opposite of how you sound.

Jeff: People have told me that it doesn't look like it sounds. I know that I don't play "properly." I move around a lot. My right shoulder lifts up at times and cuts off the strength from my trapezoid. I've really got

some problems with my arm. I have bad posture. But to get the sounds I'm going for, I have to bend and put my chest into it.

MD: There is so much emphasis now on technique, what with a million videos and books available. It has benefits, but some say it possibly makes everyone play the same. You have your own thing.

Jeff: That's part of it. When you're homemade you can find your own thing. Look at Milford Graves. No one looks like that and no one plays like that. Then look at Jo Jones: He was perfection, his back was straight, and his form was graceful.

MD: You talk about being homemade. But you grew up playing jazz, didn't you?

Jeff: Yes, my dad played some drums. Early on I heard Basie, and really early on I heard Joe Morello on Dave Brubeck's *Time Further Out*. He was playing that drum solo in five. He did that thing where he'd hit the cymbal, choke it with his hand, and then play up the cymbal to the crown. From that I saw how the sound of one instrument could be shaped. One instrument has more than one sound.

MD: Were you formally trained?

Jeff: Yes. First I played along to Basie records, but then I played in the Southern Cal high school and Cabrillo College big bands in Santa Cruz. I also played in a

Cuban band and a wedding band. We played standards and cover tunes.

An instructor at Cabrillo told me to check out Miles' *My Funny Valentine* and *Four And More*. Those records blew my mind. And that all happened at a perfect time because I saw a guy in town named Eddie Marshall. He has that Tony Williams type of playing down, where each limb is doing a different thing. Seeing that happen was fantastic.

MD: Did you take private lessons?

Jeff: Yes, with a teacher by the name of Russ Tincher. That was it. Much later on I did take a lesson with Eddie and a lesson with Steve Smith. Recently I've been studying with Milford Graves a little bit.

MD: How did you get into Latin music?

Jeff: First I heard Cuban music, then Brazilian music. My dad played Sergio Mendes, Airtio's *Free*, Milton Nascimento, and Antonio Carlos Jobim. And on those records there would be a percussion section. I loved that music.

MD: Were you into particular Brazilian drummers?

Jeff: I didn't know the guys at first. Milton Banana played a bunch with Jobim. I was also into Cuban groups like Irakere and Los Van Van with drummer Changuito, who is very well known as the inventor of

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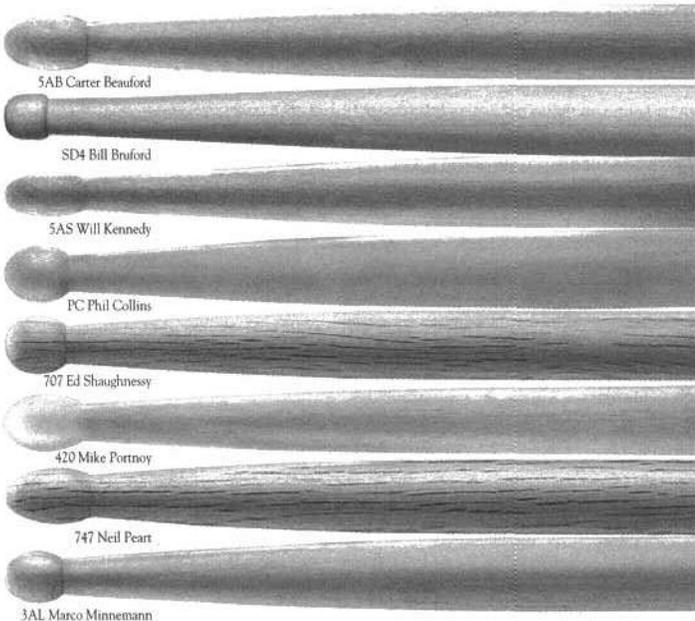
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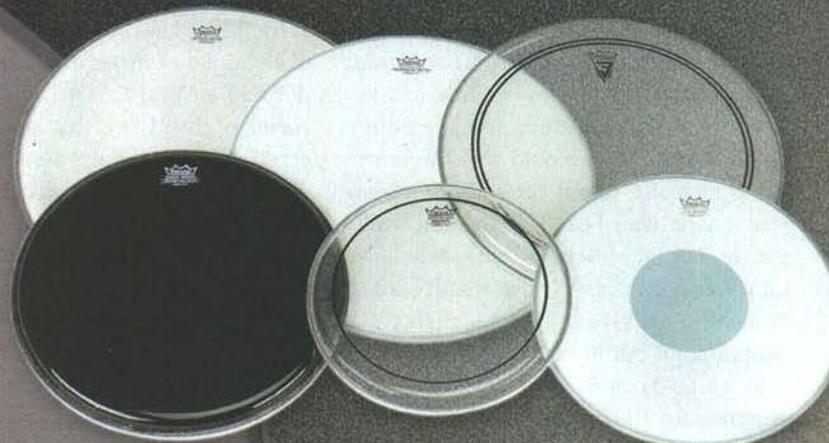


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Jeff Ballard

the song. And another guy, Tata Guina.

In the group I played in, they would always start the music on the upbeat of the clave. I always thought it was the downbeat. I heard it backwards for a year because they didn't know the musical terminology and I didn't speak enough Spanish to know. I would trick myself to try to mentally skip a bar and line up my beat 1 with their beat 1. They were really patient and into teaching. They mentioned they liked the "airy," jazz quality that I brought to the group. That's a quality that people point out to me a lot. And maybe that came from drummers like Billy Higgins, Ed Blackwell, and Paul Motian, whose playing I love. They all have a lot of "air" in their playing. You have to make sure the band has room to breathe in the music.

MD: Who were the other drummers that inspired you during your formative years?

Jeff: Elvin Jones, Art Blakey, Kenny (Clarke), Al Foster, and Billy Hart—he was a hero of mine. I loved Donald Bailey and Victor Lewis; those guys should be superstars. And Sonny Payne with Count Basie, too.

MD: You grew up playing jazz on the West Coast, when most people associate

jazz with the East Coast. Was that a concern of yours, that maybe you were playing with the wrong concept?

Jeff: When I was a younger player I was really afraid of that. For a time I wondered if I had a West Coast sound—like Jake Hanna or Stan Levy, that kind of straighter approach. If anything, I associated that way of playing with being too behind the beat. But even though I grew up on the West Coast, I wasn't inspired by those types of players.

MD: What did you do after college?

Jeff: I went to LA for further schooling. I went to Cal State Northridge. I ended up playing in a trombone band and studying theory. It wasn't anything, so I dropped out. I then got a gig that took me to Vegas and Tahoe for three months. It was a strange gig because we were backing a comedian, and it was horrible. That guy ruined my groove for years. [laughs]

Then I came home and worked on a cruise ship for three months, which was a drag, but I was able to buy my Camco drums with the money I made on that gig. I played in reggae bands around '85, and jazz with my man [bassist] Larry Grenadier. That was a great musical lesson.

I learned more from Larry than anybody else—just listening and hanging. He's my best friend and he shows me what he hears. You really learn things when you listen with someone else. You can pique each other's hearing of the music. We would get into that. We played a lot. And I lived with drummer Kenny Wolleson [Sex Mob] for a while and we played together. I was playing very out then, very free. Then I went on the road with Ray Charles.

MD: When was that?

Jeff: 1988 and '89. That was polishing for me. It was some heavy stuff, very demanding. Ray loved Basie's band, so I was lucky—I could fit right in. He dug it and he could be funny.

He called me into his office after my audition and said, "I like your work, but I don't know about that dropping your sticks shit. But I like your stuff."

MD: What did the audition consist of?

Jeff: There were seven drummers. Some of the guys could read but they didn't feel so good, and others felt great but couldn't read. Ray wanted both, and you had to play a lot of different styles too, from fast rock to slow swing.

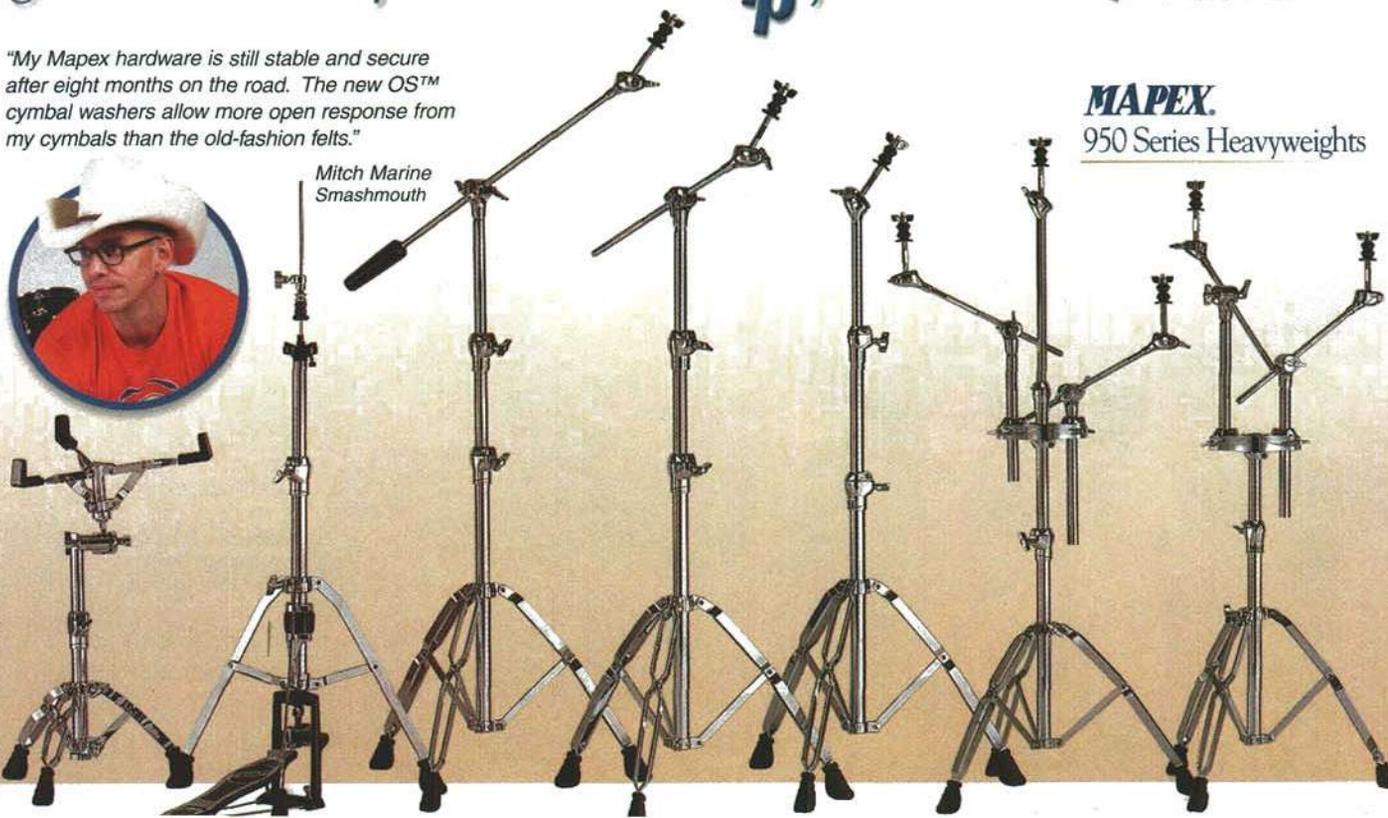
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two years. The pay wasn't great, but that was training time. Ray was the guy, and we had to be there for him. I always set up in line with him so I could see his feet. His feet cued the cut-offs, the tempos, and the feel.

Ray instilled in me that anything you play has to be totally complete. You can't be playing something and simultaneously think about the next thing you're going to play. I learned a lot from that experience, and I could have stayed another year, but I wanted to get to New York.

Ray's world is completely encompassed—there's no room for anything but what he creates. You'd think guys would have hated his guts: We'd play endless one-nighters. We'd have fourteen-hour bus rides to the next gig. We played the same tunes over and over again. And Ray demanded perfection from us. But Ray is such a heavy musical force. He *is* a genius. With that kind of force, there's no such thing as hate. It's inspiration.

MD: What happened when you came to New York in 1990?

Jeff: I entered the world of bebop. I had a lot to learn and I had to pay some dues. I started incorporating my hands more on the drums with [bassist] Ben Allison, but it wasn't as much an ethnic thing as it was a way of getting more out of the instrument.

MD: I heard that you worked as a bike messenger in New York.

Jeff: Oh yeah, that was a little later on. The first year was cool. I met Herman Foster, who played with Lou Donaldson. I got jobs as a busboy and a waiter, and then I got to work with Lou. Then I sat in with [pianist] Buddy Montgomery at the Parker Meridian hotel and got the gig in his trio house band. It was soul-jazz. Finally, a good gig—and I was making two-hundred bucks a night! I celebrated. But three months later there were no gigs, no money, no

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Jeff Ballard

insurance, and I was begging from the pizza guy on my street. And I was living in a place that I was sharing with [guitarist] Emily Remler, and right at that point was when she died. That was a miserable time. For two years there was nothing. It was very lonely and spooky.

Then Larry Grenadier and [tenor saxophonist] Donny McCaslin came from Boston and the three of us got a place in Manhattan. That's when I became a bike messenger, around 1992.

MD: Did knowing those guys help you get work?

Jeff: No, man. I didn't have my playing together. I came into New York and it was "super jazz world." I didn't have that stuff down. Eventually I met Kurt Rosenwinkel, [tenor saxophonist] Mark Turner, and Ben Allison, and that's where I grew.

MD: That was a time when it was all about the young lions on the major record labels.

Jeff: Yeah, the suit-wearing jerks that played traditional jazz. Yeah, that's great, but I couldn't go there.

MD: There's a white/black thing that kept a lot of people out of work, too.

Jeff: That element of the business hurts, but things are getting better. Josh Redman actually called me to do some stuff, but

that was at the same time I got the gig with Chick, so I couldn't do it. There is some crossover happening.

MD: It would be great if it all meshed.

Jeff: Man, do you know how healthy that would be? I hope that's what the future is going to bring—everybody playing with everybody. When I was younger I totally wanted to champion this idea. If anything, I thought I could swing with all this great intention. But you do play with who you hook up with.

MD: So things got better for your career after you got with Kurt Rosenwinkel?

Jeff: Things started to develop slowly. It was in Kurt's band that I really started experimenting with different textures, using things like bells and other percussion instruments.

I went with Kurt and [bassist] Ben Street to Spain for a while to play, and I also ended up teaching while I was there. But when we came back, again, I had no work for a year. So I went back to Spain to play and teach. I worked a lot in Barcelona. There I played with Wolfgang Muthspiel along with Tom Harrell and Ben Wolfe.

While I was in Spain, musicians were mixing flamenco with jazz, and I ended up playing in an interesting trio that was mix-

ing styles.

I practiced a lot in Spain, and when I came back to New York I started working more, bit by bit. I got the gig with Diane Schuur, which was nice. That was steady for a year. Then I got the gig with Danilo Perez. That gig was *great*. I really shedded a lot, and all that work paid off. I nailed his gig.

After playing with Danilo for a while, all of this Cuban stuff that I hadn't thought about in years started coming out. He was into it. I started refining all of this Afro-Cuban stuff, and around the same time I met Guilherme Klein, who is from Argentina. He got me into tango and a rhythm called "chacarera." It's kind of a 3-over-4 pattern.

MD: How did you apply it to the drumset?

Jeff: There's an instrument called a bomba, and it's similar to a large surdo drum. In Klein's band, they play the rim of the bomba on beat 1, mute it on beat 2, then play it on the "&" of beats 2 and 3. Knowing that pattern, I just applied a principle I have to it, a principle that has allowed me to play all *sorts* of ethnic musics to the drumset: I break the patterns down to low and high tones. That's where I build my sensibility for rhythm. The low tones have a resolving character, and the



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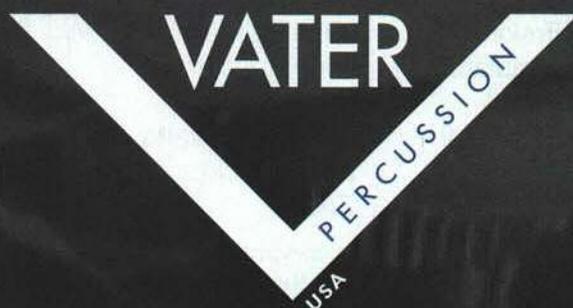
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Jeff Ballard

high tones—or dry tones—are ones that need to be resolved. In funk, beat 1 is down—boom. But with just about any rhythm that comes from Africa, that boom is in a weak place.

MD: So how do you apply this?

Jeff: By recognizing the low and high tones, it's simpler to organize them on the drumset. And that's very helpful because rhythmic patterns from around the world are much more complex than what we're used to. We're not even close to having the sophistication that Africa offers in terms of rhythm.

MD: What's that native drum you occasionally use that's positioned to the right of your floor tom?

Jeff: That's called a toombor. It's made of cane, and can be played on the sides for merengue-type things as well as on the head. I use it with Chick and Avishai's band. Chick needs a lot of air from the drummer. He doesn't want a lot of cymbal sound coming at him. He is such a pristine player and has so much clarity. I need to accommodate that, and using that drum at times helps.

MD: How did you become adept at hand drumming?

Jeff: It was something that just felt right to me. The ethnic feeling in my playing came from Guilherme's band. Then with Ben Allison's band I started using my hands even more. It just gives me so many more sounds to choose from.

MD: Are there names for these hand-drumming techniques you use?

Jeff: Nothing specific. Some of the techniques are similar to conga techniques, like a "slap." However, I've never studied congas. For me it's been about experimentation. I like to play the drums with my fingers spread wide open or closed tightly together. A lot of the sounds are created with just one finger.

MD: And now you also get called for percussion sessions, like with Maria Schneider.

Jeff: Yeah, and I enjoy it. I also played percussion on Guilherme Klein's record. I played bata, cajon, doumbek, Moroccan bongos, bells, and shakers.

MD: So you have a lot of percussion instruments.

Jeff: I have a wall at home that's covered with different instruments. Besides the pieces I just mentioned, I also have a big 18" marching drum, an odd floor tom, a

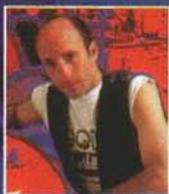
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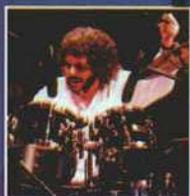
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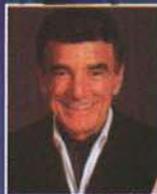
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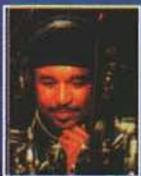
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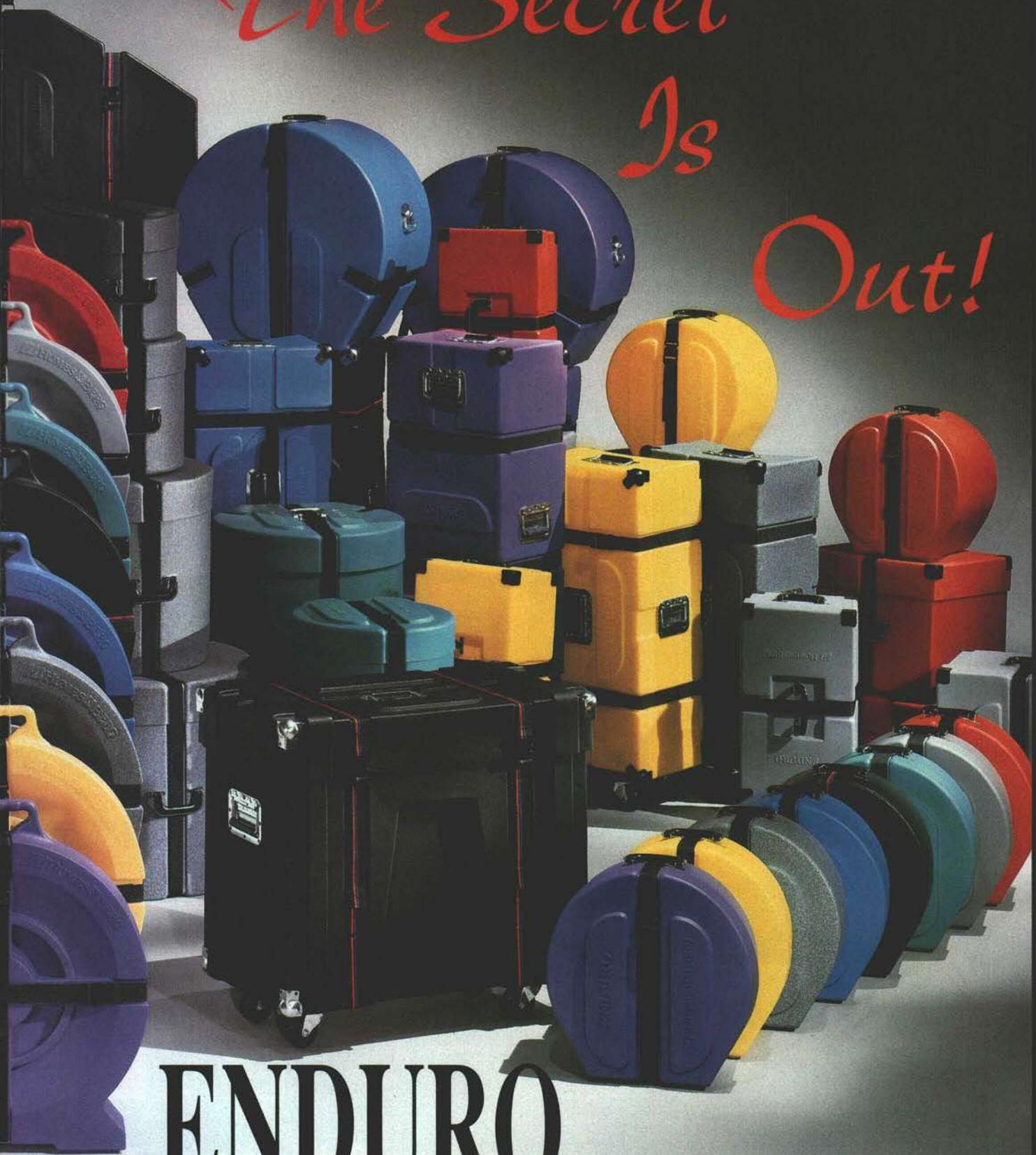


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ENDURO

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Jeff Ballard

rain stick, shakers, elephant bells, cowbells, agogo bells, hand-made bells, seed pods, a baliphone, a berimbau, and some cocoon shakers from South Africa that are actually made by huge moths.

MD: So when it comes to your drum work, the patterns you play are a hybrid of all these different styles you've studied?

Jeff: Yes, but not all of them apply to every situation. With Chick, on some music I'll play more like Roy Haynes. On other music I may play more like Elvin. And on other pieces I'll play flamenco. But rather than copying their patterns or their styles, I'll use what I think *they* might do in a given situation. Would Elvin back away or would he lay it down?

I just did a record with Chris Hunter, doing all Charlie Parker tunes. While we were doing that it occurred to me that what we were doing was not an "old style," but something that is modern yet still connected to the past. I started imagining what someone like Al Foster would play. I find that to be very helpful.

MD: You're doing a lot of work now. What's the constant on all of these different gigs?

Jeff: I think now I'm allowed to have a lot of input on the things I get called for. I get to speak my mind, I get to improvise, I'm trusted to take the music in an interesting direction. Maybe that was the problem before, back in the early '90s, when I wasn't working. That was a time when jazz was focused on recreating the past instead of looking forward. That was a tough time for a lot of jazz musicians of my generation. It wasn't right. It's time to move on.



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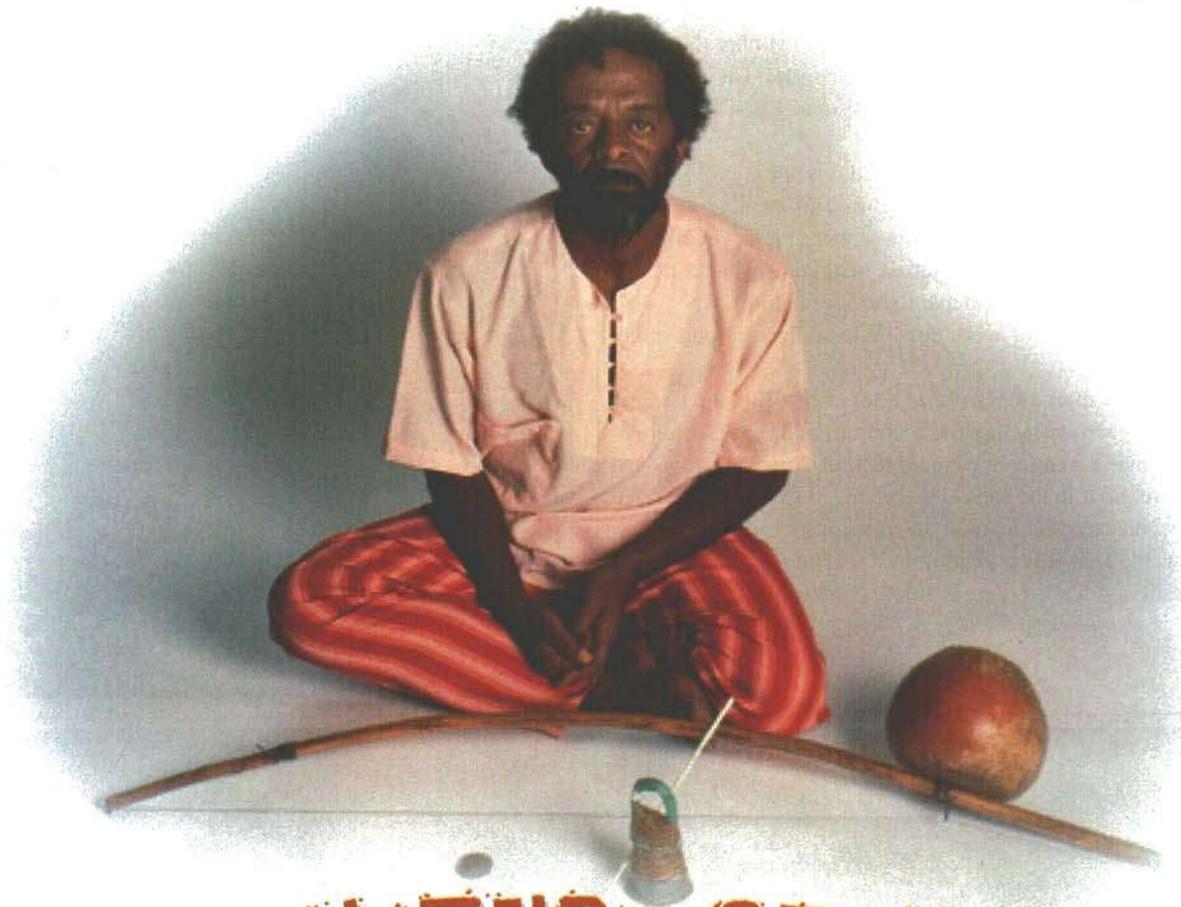
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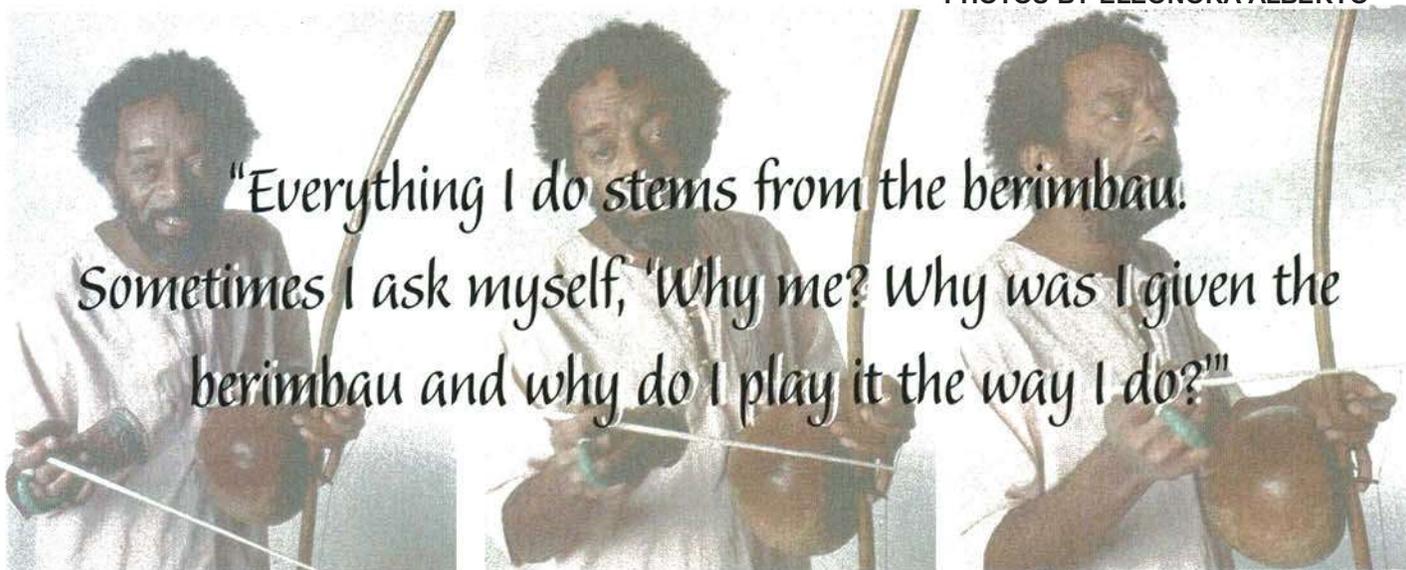
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NANÁ VASCONCELOS



THE NATURE OF NANÁ

STORY BY SCOTT ROBINSON
PHOTOS BY ELEONORA ALBERTO



Nana Vasconcelos, a percussionist with gifted creativity, was born in 1944 in Recife, Brazil. He began his amazing career in music over thirty-five years ago as a drumset player and as a percussionist. Moving to France in the early 1970s, Nana continued developing creatively with artists such as Manduka, Jack Treese, Jean-Roger Caussimon, David McNeil, Jacques Thollot, and Jean-Luc Ponty.

Vasconcelos first ventured into jazz with Gato Barbieri, then developed concurrent recording careers in the US, Europe, and Japan with jazz and pop artists. In fact, the range of artists Nana has performed with is tremendous: Pat Metheny, Sergio Mendes, Chico Freeman, Chaka Khan, Talking Heads, Paul Simon, Jan Garbarek, Arild Andersen, Gary Thomas, Jack DeJohnette, Oliver Nelson, Andy Summers, Fredy Studer, Trilok Gurtu, Carly Simon, Mukai Shigeharo, Woody Shaw, B.B. King, Ryuichi Sakamoto, David Sanborn, Jim Pepper, Jon Hassell, Gipsy Kings, Don Cherry, and Egberto Gismonti.

Endorsing Paiste cymbals and Latin Percussion, Nana was the winner of *Down Beat's* prestigious International Jazz Critics Poll in the "best percussionist" category for nine consecutive years, from 1983 to 1991. He has contributed to thirty-six film soundtracks, and has ten recordings of his own music released to date.

Nana often describes his work as having a strong connection with nature. This became apparent when I met with him at his Chelsea apartment in New York City. The air was filled with the smell of incense. Exotic flowers and plants thrived in his living room. And squirrels darted in and out of the window, stealing nuts from a bowl Nana leaves on a table for them.

Inside his apartment, the phone rang constantly, and studio technicians were coming and going, preparing equipment for mixing his latest CD, *Contaminacao*. Yet Nana unhurriedly spoke of his career, and of music itself, with a child-like fascination.

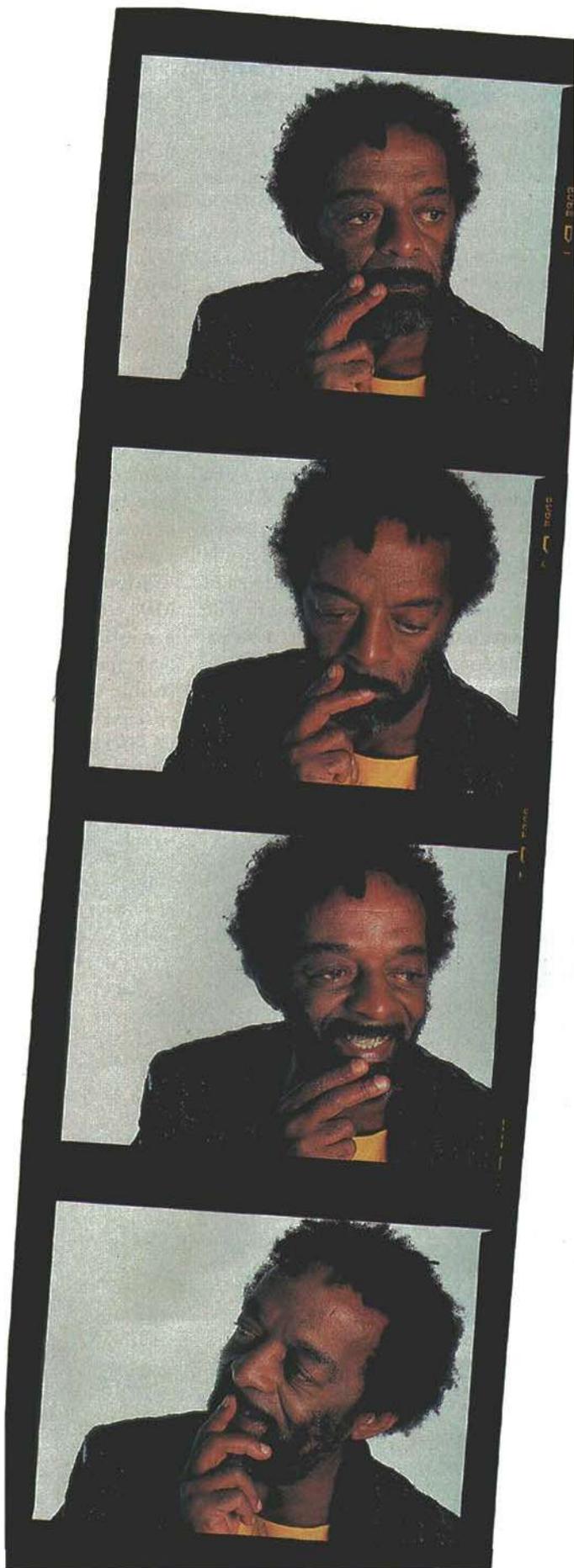
MD: Did you play drumset in your early days in Brazil?

Nana: Yeah, I did, but before drumset I played percussion. I started playing bongos and maracas when I was twelve years old. I played in a cabaret in Recife with my father. After that, I bought a drumset.

We had a lot of Latin music in Brazil *before* bossa nova, like Cuban boleros, mambos, cha cha cha, and things like that, where percussion was heavily featured. When bossa nova came, Brazilian music started to get a Brazilian identity and featured drumset. My dream at *that* point was to be a drumset player.

So I bought a drumset and taught myself. I used to listen to the Voice Of America radio show every night at seven o'clock. They had this program.... [Nana hums, in blaring theme-music fashion, Duke Ellington's "Take The A Train," while air drumming swing ride cymbal time.] I started listening to Dave Brubeck, Thelonious Monk, and Ornette Coleman playing his plastic saxophone—all those things.

I used to go to the American Center [military base] in Recife to see some jazz, and I was fascinated by it. I said, "I have to play drumset," and then I specialized in it. I loved playing in odd meters, things like 7/8 and 13/8, even though they weren't related to Afro-Brazilian rhythms. Everything in Brazil is 6/8, 4/4, or 2/4. I started to do those rhythms, too. I started to get a lot of work, playing with the Yansa Quarteto, Os Bossa Norte, and The



Sambossa Trio; I was the drumset player. These groups played what they called "bossa jazz." Eventually I came back to percussion.

MD: How come?

Nana: I moved to Rio de Janeiro and met Milton Nascimento. When we first met, I said, "I came from Recife just to play with you." Nobody really understood his music at the time because it was not bossa nova. But it was perfect for me because I had experience with all types of rhythms, both on drumset and percussion. So I started working with Milton, and eventually got back to playing percussion and composing rhythms for his music.

MD: Did you know Airto Moreira and Quarteto Novo back then?

Nana: We had met, but Quarteto Novo was in Sao Paulo and I was in Rio de Janeiro with Milton. Somehow Airto and I had the same idea of mixing drumset with percussion around the same time. I understood the drumset, so this helped a lot.

I think it makes a big difference if a percussionist understands the drumset. It's very important. If you're a drummer and you understand percussion, that's very helpful too. You'll think differently

Some drummers are very difficult to play with. Jack DeJohnette is difficult for a percussionist to play with just because it's difficult to find space to play in. Ed Blackwell was more solid rhythmically and also played colors. With Jack it's different:

I have to keep a consistent rhythm because he's all over the place. His style doesn't necessarily play

the "1." I have to play the 1, because he doesn't play it. [laughs]

MD: What about Dom Um Romao? Did you know each other back when you were in Brazil?

Nana: Yeah. When I got to Rio de Janeiro there were killer drummers like Dom Um Romao, Edison Machado, and Victor Manga. They were really playing bossa nova and the jazz-samba. It was difficult for me—a drummer coming from the North—to get into that scene. I found Milton; he needed me and I needed him.

So I started to mix percussion with drumset. There were a lot of rhythmists who specialized on *one* percussion instrument; one cuica player, one pandeiro player, etc., but not many people playing a lot of instruments at one time. And there were very few people who mixed percussion with drumset.

MD: How and why did you get into the percussion instruments you use now, like the berimbau?

Nana: I started to play the berimbau because I was involved in a play called *Memoria Dos Cantadores*. The play was about the northeastern folk music in Brazil. To prepare for the play, I went out into the countryside to learn about the roots of this music. I learned about musical styles like maracatu, choro, baião, bumba meu boi, and then capoeira. To do capoeira, you have to play berimbau.

I kept the berimbau in my house and started to think that it doesn't just have to be played with capoeira. The capoeira only has about four rhythms. I thought I should do different rhythms on berimbau, I started to play it in different ways. It's

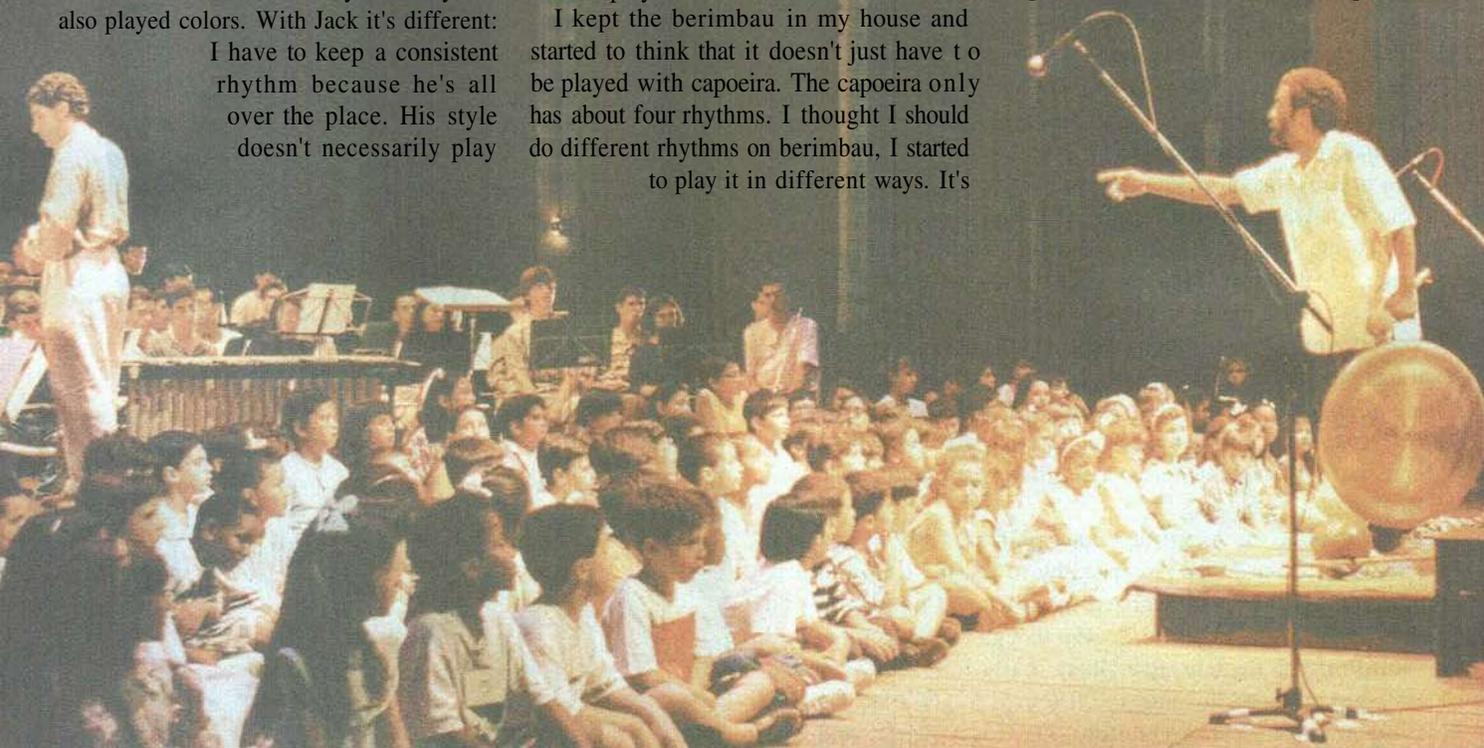
funny, but at first I was very scared to play that way in front of people, because I thought they were going to say I was damaging the tradition.

Milton's music was not bossa nova, so I wondered if I could incorporate berimbau into it. I tried to understand what his lyrics were about. I started to use music, or percussion sounds, to illustrate Milton's poetry, and the berimbau worked well for this. And around this same time I was also listening to Jimi Hendrix, who was saying that musical instruments have no limitations. That gave me the idea that anything is possible.

The berimbau was very important for the way I developed as a musician. I discovered that everything was there for me musically in the berimbau. At that point I lived in an apartment in Rio de Janeiro, so it was impossible for me to practice my drumset because of the neighbors. So I practiced on the berimbau, playing rhythms in seven, six, five—all these rhythms I had in my mind I transposed to the berimbau. I also realized that the hand position I had on the berimbau was similar to traditional grip, the grip I used to play drumset. The left hand is the snare and the right hand is the cymbal.

MD: Why did you eventually leave Brazil?

Nana: It was difficult for me because the music scene in Brazil didn't have much improvised music. The idea of improvised



music came from jazz, and that wasn't popular there.

MD: How did you end up coming to the US in the early '70s?

Nana: There seemed to be a bit of a buzz building about me in Brazil as this percussionist who was making a lot of noise with Milton. It was something very unusual in Brazil; the things I started to do were not those of the traditional rhythmist. With the word spreading, I started to get calls, one from Gato Barbieri. He said, "I have a tour to do in Argentina. You want to come?" So I went to Argentina with Gato. But in the middle of my first week with him he said, "I just got an invitation to do my first album in America. Want to come?" I said, "Yes!"

The next thing I knew, I was in New York playing with people like Ron Carter and Lenny White; all these musicians that I was familiar with from records. I used to buy imported records in Recife. The American Center helped me a lot; I would say, "I want to listen to Thelonious," or "I want to listen to Ornette," or "I want to listen to Dave Brubeck." They helped me find all those imported records, which were very expensive at that time. My mother used to say [shouting angrily]: "You're going to have to eat records!" I spent all of my money on albums.

MD: Was the gig with Gato the first time you really got to improvise?

Nana: Yeah. With Gato we tried to make South American *world* jazz. Our repertoire was tangos and shakaleras—both Argentinean-rooted. And Gato was very good at improvising in these styles.

I remember the first time I played with Gato in the US. We played at the Village Vanguard. A lot of Latin musicians came to check us out. They would ask, "What kind of music is *this*?" [chuckles] Or "Where's that coming from?" We were playing music influenced by tangos, shakaleras, and carnivalitos. It was a very different kind of jazz for Americans.

I remember this famous writer from *The New York Times*, Robert Palmer, came to review the show. We finished playing, and he came backstage. I didn't speak any English at the time, and he said [in a highly agitated voice]: "What is this? What kind of music is this? And what is that guy doing up there with a bow and arrow?" That's what he thought my berimbau

was—a bow and arrow! [laughs] He wrote a very good review, but he didn't talk much about the music. He talked about me and the strange instruments I was playing. It was unusual for Americans.

MD: Before you settled in the US, you lived in France. When you were there you played all kinds of music besides jazz, like rock and blues.

Nana: The thing that was very important in my development was the fact that I learned percussion and then I also learned drumset. When I learned drumset, I played for dances, folk groups, the theater—all kinds of music. That really opened my mind to play anything—to be open to any kind of situation.

I think it's very important for musicians

to play different kinds of music and to play for dancing, in a bar, with folk groups, or in the street. I think the big thing I learned from all of that experience was how to listen. I listen for the space.

MD: In France, you also got involved with playing for kids in hospitals. What exactly did you do?

Nana: My first solo record, *Africadeus*, featured the berimbau. Because of that, I was invited to perform on a kids' TV show in France. Oddly enough, the day I performed on the show, they also had a psychiatrist on, talking about what dreaming is. I got to talking with this psychiatrist, and he was talking about new therapies he wanted to try to help troubled kids. He thought my playing could help.

GLOBAL SOUNDS

The following list details the percussion equipment that Nana regularly performs on.

AFRICAN TALKING DRUM—Small Nigerian model.

BALAFON—Large West African xylophone.

BATERIA—Pearl bass drum usually on a stand, played orchestral style. Yamaha brass snare drum, hi-hat, various Paiste cymbals, and small toms all played standing up with sticks or mallets for drumset-style accompaniment.

BERIMBAU—Musical bow with a gourd resonator, struck with a stick. A stone is pressed against the string to change the pitch. A caxixi is also held in the same hand as the stick. From Brazil, made by Nana.

BODY & VOICE—Nana often claps, stomps, and beats different parts of his body for rhythms and sounds. He uses his voice for singing, chanting, and making creative vocal percussive sounds. He'll also run a vocal mic' through a Boss digital delay for electronic sound collages.

CAMEROON BEAN PODS—Various sizes strung up and shaken.

CAXIXI—Large basket shakers with a gourd bottom from Brazil and Angola. Made for Nana by Italian percussionist Peppe Consolmagno.

CONGA—Latin Percussion.

COWBELLS—Various sizes and models, usually laid out on the floor and struck with mallets or sticks.

CUICA—Brass model from Brazil, used in duet with his voice.

CYMBALS—Cymbal Tree and various cymbals from Paiste.

GONG—Large Zildjian tuned to D.

HINDEWHU—Hollow wooden one-note pygmy whistle blown between chanting, from Central African Republic.

INDIAN BELLS—From large individual temple or camel bells with a clapper to hundreds of tiny brass pellet bells in various sizes strung up and shaken.

PANDEIRO—Brazilian tambourine.

THUNDER SHEET—A medium-sized piece of sheet metal shaken for various effects.

TABLA—A pair of small hand drums from northern India. Nana used them frequently in his early recordings.

UDU—Round clay pot drum, various sizes made for Nana by a woman in Nigeria and Italian percussionist Peppe Consolmagno.

WOODBLOCKS—Large pieces of wood from a shoe factory in France played with a pair of vibe mallets in one hand.

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Nana Vasconcelos

So I got involved with this project, working with these children to help them. I would get them to listen to music and play percussion, but not worry about technique—just enjoy the process of making music. This medical center was based outside of Paris, so I started doing this regularly and continued doing it for a couple of years. This was incredible for me, both because I was helping kids and because the job gave me financial stability so I didn't have to play in cafes and clubs a lot.

MD: You've continued working with children throughout your career. What about your current work with kids in Brazil with the House Of Nana?

Nana: The idea is to use the arts to help kids. But for the House Of Nana we're not focusing on kids with psychiatric prob-

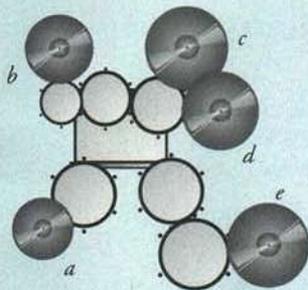
lems. The program in Brazil is focused on homeless kids. Prostitution is a big problem in Brazil, and homeless kids are being lured into it. The idea was to have a place for these kids to live and to teach them about the arts, too.

MD: You took it upon yourself to help them?

Nana: I came up with this project and presented the idea to the different governments of the states in Brazil—and it was accepted. The first house was built in Bahia—a three-story building. And now we've just started a house in Recife. I'm very happy that we've been able to help some of these kids.

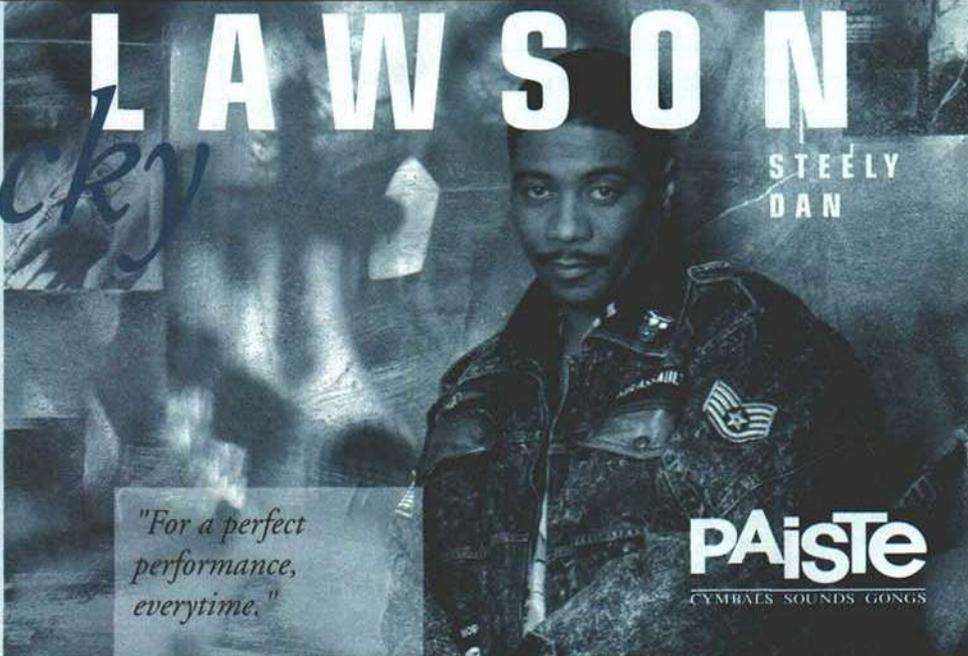
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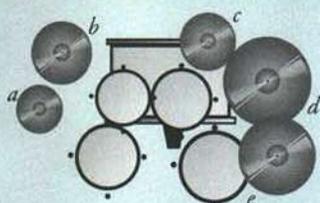
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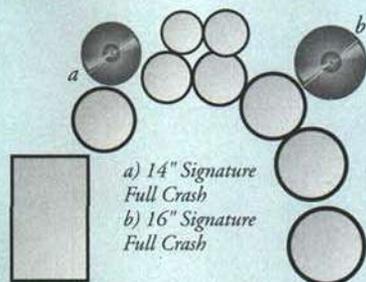
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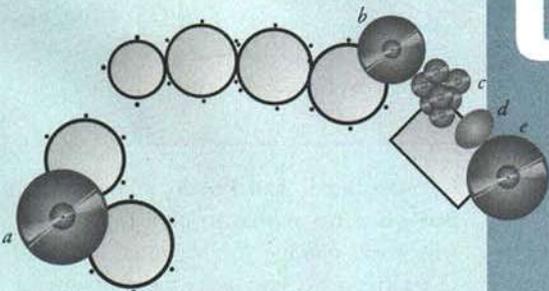
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Films

you do recordings with an artist like Egberto Gismonti or Jan Garbarek?

Nana: I met Egberto a long time ago in Brazil, but we had never played together. I was living in Paris, and one day Egberto called me from the airport, saying, "I'm here in Paris. I'm going to Oslo to do my album. You have to play on it."

I had known Egberto's music from when

I was in Brazil, and I really admired him. But when we started to play together, it was a big change for his music. It was something he had never experienced before. He was used to playing with a quartet that had drumset, bass, saxophone, and himself. When he started to play with me, because of my instrumentation and approach, his music took on an Afro-

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Nana Vasconcelos

Brazilian quality to it that it never had before. Egberto was coming from a schooled concept; he went to the conservatory in Vienna to be a classical musician. I come from the street. I brought those elements to his music.

We jammed for a while to learn his compositions. I remember listening to the music a couple of times to decide what instrument to play. It was a discovery for both of us—it was great. We did the album, *Danca Das Cabecas*, for ECM, and it won a prize in Germany. And then everybody started talking about the two Brazilians! From there I started to record a lot more with improvising musicians, like Jan Garbarek, Don Cherry, Arild Andersen, and Codona.

After that point in my career *everybody* started inviting me to play. I even got a lot of calls to do pop music. Sometimes they'd say, "We want you to play berimbau," even though the berimbau had nothing to do with the song. I tried to avoid that.

MD: What about when you're in a studio situation with an artist whose music you don't know? How do you go about choosing instruments?

Nana: I usually ask for a tape to listen to ahead of time. I prefer that because that way when I get to the studio I have options to show the composer. Percussion can change the sound of a composition in many ways.

Sometimes I'll be called for something, where a producer will put together a group based on people he thinks will work well together. And then maybe the music doesn't happen because everybody's egos and energies are not in balance. I try to avoid those kinds of situations. Some musicians play music as a competition: "Who is playing faster or louder?" Sometimes ego is stronger than the music. [laughs] There's no need for that.

MD: One of the many interesting situations you've been involved in was the Creative Music Studio in Woodstock, where you taught alongside other world-class performers like Collin Walcott, Adam Rudolph, Trilok Gurtu, and Don Cherry. Besides teaching students, did you learn from and play with each other?

Nana: When I was there I played twenty-four hours a day—at least it seemed like it. I would do my workshop for a couple of hours, and after that I would just go outside; the location was beautiful, out in the woods. It was an incredible way to learn!

Sometimes there wasn't much time for the scheduled workshops. It was difficult for everybody to get the information I wanted to give them in class. But there was a lot of information being spread around afterwards with all of the playing that was taking place. And that jamming was probably the best class. The students got to play alongside the artists and develop their own approach. I believe you learn more with your own body. When you learn it with your own body—not out of a book—you'll remember it. It's a more organic way of learning.

The Creative Music Studio was great because of that freedom, because it was very open. It was too bad they lost the grants. I think it was a pioneer of world music.

MD: One of your most important collaborations was in the group Codona, which featured you along with Collin Walcott and Don Cherry. What was it like to be in a totally free, improvising situation like that?

Nana: It was great. Codona came about because Collin was doing an album for

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Nana Vasconcelos

ECM. He invited Don, and Don told Collin to invite me. Collin was playing with Oregon at the time and living here in New York. But when we worked on the first song, Collin said, "This is not *my* album, this is *ours*."

When we played together we really listened to each other. We could find space. There was no competition. It was all about the music.

MD: How do you practice to develop all of the techniques you have with your voice and instruments?

Nana: I practice by myself a lot. I go to my studio every day. I like to practice the basic things; sometimes I don't have an instrument with me, I just use my voice. Every instrument has a certain sound, which the voice can resemble in a certain way. For the conga [*Nana imitates the sounds with*

his voice], for the berimbau [*he imitates berimbau in a whispery voice*], for the cuica, and so on. Later on I can transfer that information to the actual instrument.

Everything I do stems from the berimbau. Sometimes I ask myself, "Why me? Why was I given the berimbau and why do I play it the way I do?" The berimbau is the main thing that influences all of my percussion playing.

MD: And what about the songs that you sing? Where do they come from?

Nana: They come from my gong. When I worked with Don Cherry, he talked about Ornette Coleman's harmolodic system, that melodies already have the harmony themselves. So my Zildjian gong creates a D pedal tone that I can build melodies from.

When I sing at my concerts I go back to my roots, imagining something like four aboios [North Brazilian cow herders] singing out in different parts of the field. Or I'll think about the Xingu Indians in the Amazon. They have a similar way of chanting real low, and that inspires my singing too. I think it's a tendency of people to make music based on what's around them or what they've been inspired by.

MD: Since you constantly travel the world, is this reflected on your new CD?

Nana: Yes, the new CD is called *Contaminacao*. On this album, I recorded everything acoustically. And I have a rap section. It's my rap; I haven't shown you how I rap?

And so the day continued with Nana rapping and playing several tracks from his latest project, singing along new parts, excitedly telling me about his daughter Jasmine, his work in an annual fashion show in Brazil with the M. Officer company, a film score he's in the midst of finishing, and plans to have Perc Pan 2000 in New York City.

Nana invited me to the studio where he was mixing his new CD, and on the way we stopped by the late Collin Walcott's apartment and a restaurant where Codona used to eat. When we got to the studio, without taking a break, Nana went right to work on his CD, which is a diverse assortment of acoustic guitar, chanting, rapping, singing, and his ever-tasteful and creative percussion—the nature of Nana.





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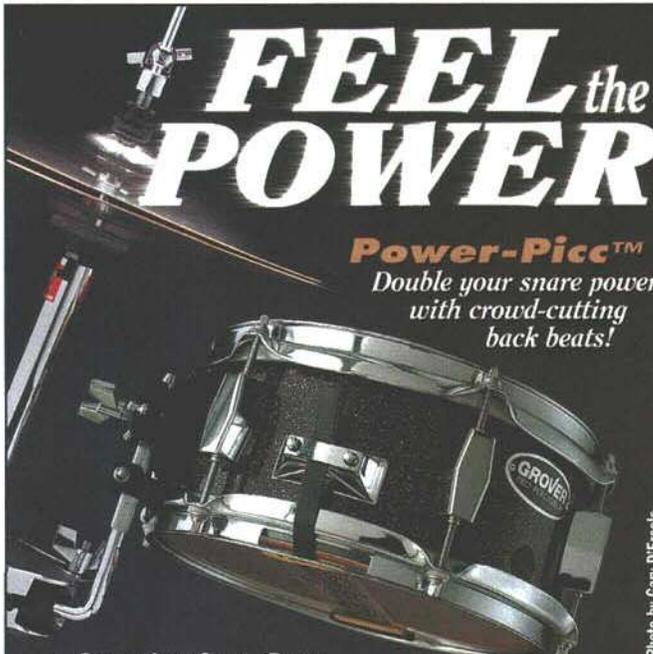
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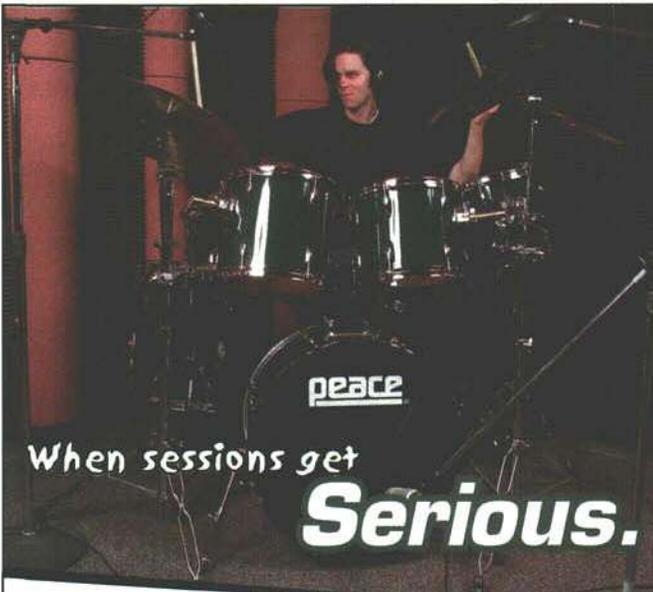
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Vinnie Colaiuta

"Seven Days"

Transcribed by Nathan Moy

MUSIC KEY					
	H.H.	T.T.	S.D.	F.T.	B.D.
R.C.	X	X	X	X	X
Bell	X	X	X	X	X
C.C.	X	X	X	X	X
Splash	X	X	X	X	X
Rim Click					

What else can we do with Vinnie Colaiuta except sit back and learn? This month's *Drum Soloist* features the song "Seven Days," from Sting's 1993 release, *Ten Summoner's Tales*. This "solo," which occurs near the four-minute mark of the tune, is a combination of time and subtle fills played over a vamp. (It can easily be missed if one isn't listening closely.) Although the extended fills are understated, they just don't stop. Vinnie heats up to a medium simmer and then cools it down before adding the "period" at the end of the sentence.

Pay special attention to how Vinnie repeatedly phrases over the bar lines, using successive dotted quarter notes. If you thought playing dotted quarter notes over bars of four was hard, try playing them over bars of five!




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as your
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7

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

8

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

9

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

10

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

11

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

12

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

By this point you're probably becoming very fluent with your "third hand." Here are a few fills that incorporate the toms.

13

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

14

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

15

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

16

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

17

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

18

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



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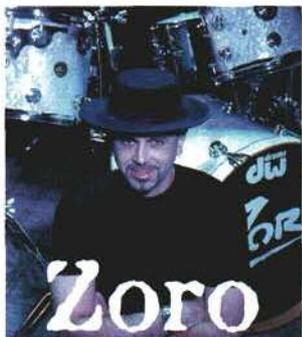
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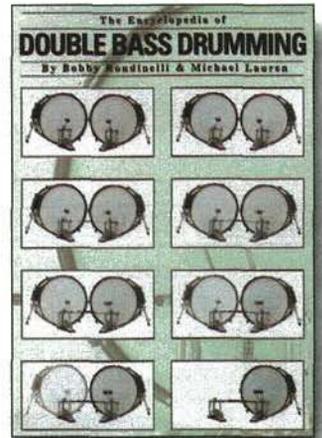
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Building Your Double Bass Chops, Part 3

32nd Notes And Linear Cross-Rhythms

by Bobby Rondinelli and Michael Lauren

Editor's note: The following article is excerpted from The Encyclopedia Of Double Bass Drumming, a new book by Bobby Rondinelli and Michael Lauren.



MUSIC KEY

- H.H. X
- S.D. ●
- B.D. 1 ●
- B.D. 2 ●

This third installment from *The Encyclopedia Of Double Bass Drumming* will introduce you to 32nd-note and linear-cross-rhythm double bass fills. You'll find some fun and challenging patterns below. In the spirit of the progressive approach of the book, these examples start simply and then get more difficult. For all of these examples, be sure to count the 16th-note subdivisions to ensure rhythmic accuracy.

The fills presented can be orchestrated between different drums. For instance, try splitting the 32nd notes played with your hands between two different drums. To start, try your right hand on snare and left hand on high tom. The following twenty examples are just a few of the many hundreds of fills found in the book.

32nd-Note Fills

1

2

3

4

5

6

Linear Cross-Rhythm Fills

The linear concept simply means that none of your limbs hit at the same time. Cross-rhythms are usually odd groupings of notes (3, 5, 7, 9) that are repeated and don't necessarily coincide with downbeats. The following examples give you a taste of these very cool-sounding concepts.

Three-Note Linear Cross-Rhythm

7

8

9

Five-Note Linear Cross-Rhythm

10

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

11

12

R R L R R L R R L L

Six-Note Linear Cross-Rhythm

13

14

Seven-Note Linear Cross-Rhythm

15

16

Nine-Note Linear Cross-Rhythm

17

Four-Note-Triplet Linear Cross-Rhythm

18

Five-Note-Triplet Linear Cross-Rhythm

19

Seven-Note-Triplet Linear Cross-Rhythm

20



RECORDINGS

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

8 The Smashing Pumpkins *Machina/The Machines Of God*

Jimmy Chamberlin (dr), Billy Corgan (gtr, vcl), James Iha (gtr), D'arcy (bs)

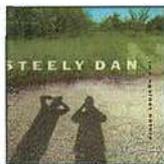


Jimmy Chamberlin is back with the Pumpkins, bashing it out with a ferocity few can approach. Chamberlin's sound is thick and heavy, but his drumming on *Machina* is by no means a plodding effort. Rather, he single-handedly keeps Billy Corgan's wall of sound moving along and giving it the excitement it demands. Jimmy's huge drumming is always fun to listen to, and his signature flamacue snare rolls are great to hear again. The Pumpkins have always played all the melodramatic musical tricks to the hilt, and Chamberlin is the reason they do it successfully. This has to be one of the most demanding gigs in rock, and *Machina* should be viewed as a testament both to Chamberlin's importance to this band and his stature among rock drummers today. (Virgin)

Ted Bonar

6 Steely Dan *Two Against Nature*

Ricky Lawson, Michael White, Keith Carlock, Leroy Clouden, Vinnie Colaiuta, Sonny Emory (dr), Gordon Gottlieb, Daniel Sadownick (perc), Walter Becker (gtr, bs), Donald Fagen (kybd), others



In many ways, *Two Against Nature* picks up where 1980's *Gaucho* left off. Depending on who you ask, that's not necessarily a good thing.

If *Gaucho* was a little bland compared to Dan masterpieces *Aja* and *The Royal Scam*, this one's positively vanilla. Sure, the band was always pretty slick, but you'll skate right across *Two Against Nature* without hitting so much as a pebble in the road. Each perfectly calibrated groove feels good, but none cuts deep enough. The drummers rarely venture beyond the basic responsibility of keeping time.

Now, the positive side of such restraint is that details like little hi-hat licks can mean a lot. The bummer is that there are none of the creative and influential drum parts that old Steely Dan LPs always had. On Vinnie's one track, he plays a fine offbeat-bell/cross-stick pattern, and Carlock's Latin-tinged beat on the title tune has some oomph. But a record's worth of drumming that's little more than competent is bound to leave some old fans cold. (Giant Records)

Michael Parillo

sound on every track, and Hidalgo's spectacular hand drumming is warm, playful, tasty, and... happy. Horacio "El Negro" Hernandez calmly lays down simmering clave beats on the mostly mid- to up-tempo Latin grooves. But when asked to shine, he obliges with beautiful fills and flourishes. This is a wonderful, open recording that makes you feel a *part* of the music. There is a rare joy captured here, and it belongs on your must-buy list. (AJ Records, www.airecords.com)

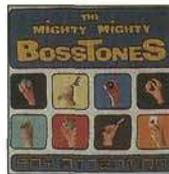


Ted Bonar

7 Mighty Mighty Bosstones

Pay Attention

Joe Sirosis (dr), Dicky Barren (vcl), Lawrence Katz (gtr), Joe Gittleman (bs), Roman Fleysher (sx), Tim Burton (sx), Dennis Brockenborough (tbn)



The Mighty Mighty Bosstones might be known as a ska band, but this Boston group doesn't limit itself to any single style. With its blend of punk, straight-ahead rock, and Calypso flavor, the B-tones put drummer Joe Sirosis' flexibility to work. Taking a playful approach to the toms on the opening rant, "Let Me Be," Joe lays down a groove that avoids settling into a straight 2/4 in all but the least obvious measures. Once again Stewart Copeland's influence marks a drummer, with Sirosis co-opting Copeland's signature use of open/closed hi-hat accents to punctuate Dicky Barrett's vocals. Along with his versatility, he has a great ska feel, which is almost a rarity on this album. Likewise, Sirosis is not just about ska, he's about drumming! (Island/Def Jam)

Fran Azzarto and Lisa Crouch

SIGNIFICANT REISSUES

One of the most underrated drummers of the 1970s, **Bobby Caldwell** blazed a path of single-stroke glory with guitarists Johnny Winter and Rick Derringer. But it's when considering the work of his own band, Captain Beyond, that Caldwell earns status as one of the greatest prog rock drummers ever. On the Capricorn reissue of Captain Beyond's self-titled debut, Caldwell plays edgy, pointed funk rhythms over combustible guitar lines and warped 70s psychedelia. Like Ian Paice with the soul of Clyde Stubblefield, Caldwell was an American original. He can also be heard on the import-only CB album on Communique, *Dawn Explosion*.



Capricorn has actually reissued a slew of southern rock, including albums by Sea Level (with **Jai Johanny Johanson** and **Joe English**), Bennie Bramlett (**Roger Hawkins**), The Allman Bros. catalog (**Jai Johanny** again plus **Butch Trucks**), and Dixie Dregs' *Night Of The Living Dregs* and Freefall (Rod **Morgenstein**).

Another criminally ignored drummer, believe it or not, was **Topper Headon** of Brit punk insurgents The Clash. As a recent live album showed, Headon possessed a nail-hard groove and flashy hands, at least until drug addiction sidelined his musical ambitions. Legacy has remastered The Clash catalog, including their self-titled debut (British and American versions), *Give 'Em Enough Rope*, *London Calling*, *Combat Rock*, *Sandanz!*, and *Super Black Market Clash*, as well as a new singles CD, and *Rockers Galore*, a compilation with interviews. (Columbia)

Also from the 70s is the absolutely essential two-CD set *The Best Of Fela Kuti*. The originator of Afro-beat, a music of percolating African rhythms and intertwining melodies, Kuti was also a renowned political figure in Africa until his death in 1997. Trance-like, fired by sharp brass figures and intricate, organic drumming (**Tony Allen** is unfortunately the only drummer credited in the liner notes), Fela Kuti's music makes most 70s American funk sound brainless by comparison. Like a funk mass at midnight, Kuti's Afro-beat smokes the groove and never lets up. (MCA)

Ken Micallef

9 The Roy Haynes Trio

Featuring Danilo Perez & John Patitucci

Roy Haynes (dr), John Patitucci (bs), Danilo Perez (kybd)

Another master class from one of the masters of classy jazz drumming. Haynes' timeless swing feel is out front in this acoustic mix. Paying homage to several of his former employers (Powell, Metheny, and Corea, among others), Haynes' dynamics, musicality, elegant Latin sensibility, and brush work are simply beautiful. The final four cuts feature the trio in a "live" setting from Sculler's Jazz club in Boston, highlighting Haynes' role as a legendary architect of jazz improvisation and musical intuitiveness. Roy is quite playful live, with an open-ended, organic approach. Yet he still propels the material with his underlying swing. Haynes appropriately closes the set with an extended melodic solo on Monk's "Green Chimney" that personifies his legacy as a jazz icon. (Verve)



Mike Haid

8 Various Artists

Rhythm-Time: World Percussion

A compilation of contemporary percussion-based music from around the globe, this disc is a wildly diverse, fun, and inspirational mix. The settings span from the earthy "field recording" of Senegalese artist Mapathe Diop coaxing his expressive talking drum, to the Brazilian group Arakatuba & Faze Action, a project featuring a batucada percussion ensemble layered with club/dance electronics.



Highlights among the sixteen tracks include a transporting duet from Zimbabwe by master mbira (thumb piano) players Duminsani Mararaire and Ephant Mujura; a startling trio of Arabic percussion by Hassan Erraji and Arabesque; joyful Afro-Cuban drums and voice from Pancho Quinto; and Mahmoud Fadl exploring the rhythms of the Nile. And Ifang Bondi, a pop group from The Gambia, sports an insanely infectious super-syncopated groove with their mix of traditional drums and modern rhythm section. After the first spin, you'll want to seek out discs from several of these lively rhythm masters. (World Music Network)

Jeff Potter

6 Jimmy Page & The Black Crowes

Live At The Greek

Steve Gorman (dr), Jimmy Page, Rich Robinson, Audley Freed (gtr), Chris Robinson (vcl), Sven Pipien (bs), Eddie Harscb (kybd)

In the fall of 1999, Jimmy Page joined The Black Crowes to wail a few shows' worth of Zeppelin tunes and old blues nuggets. The recorded result is nineteen songs offered in a customizable CD format available exclusively from musicmaker.com. You can choose the tracks you desire and put them in order yourself.

Now, we all know how ridiculous it would be to expect Bonzonian rapture from anyone other than the man himself. Steve Gorman knows this too. Instead of feeling unbearable pressure to improve upon perfection, he just rocks. Gorman comes from the "studio Bonham" school of directness and economy, and his booming sound on Crowes LPs has always seemed inspired by the master. Here, Steve pretty much sticks to Zep's recorded parts (something Bonzo never did onstage), and clearly relishes playing some of the most memorable licks in drumming history. Yeah, you may long for the real deal. But you'll still enjoy this rowdy tribute to an unforgettable sound.

Michael Parillo

8 The Vanguard Jazz Orchestra

Thad Jones Legacy

John Riley (dr), with sixteen-piece big band

9 George Gruntz Concert

Jazz Band Lieberman

John Riley (dr), with sixteen-piece big band

More proof that John Riley is one of today's finest big band drummers, these discs find John driving two long-lived jazz institutions.



The Vanguard Jazz Orchestra's CD pays tribute to their late founding forefather. Nine of Thad Jones' classic ground-breaking arrangements from the '60s and '70s are recapped. Riley swings with real class and taste, cushioning that rich, unmistakable Jones sound. (New World Records)

The Gruntz date, a live set from JazzFest Berlin, shows a more edgy, stretching Riley. The ensemble is revved up here, and Riley's lovin' it. Besides the man's superlative chops, swing, and great sense of kit orchestration, the key here is authority. Only a rare few can pilot the big ships. (TCB Records)

Jeff Potter

FROM THE EDITORS' VAULT

Dusting Off Drumming's Hidden Gems

10 Iggy Pop Lust For Life

Hunt Sales (dr), Iggy Pop (vcl), Tony Sales (bs), Carlos Alomar, Ricky Gardiner (gtr), David Bowie (pno, vcl)

It's rare that you can tell from the first few bars of an album that the drumming is going to be amazing throughout. You can here. Matter of fact, Hunt Sales' boombastic "Can't Hurry Love" intro on *Lust's* leadoff title track is so infectious, it's been a favorite for car advertisers and movie makers for years. (See *Desperately Seeking Susan*, Madonna's boyfriend's Battery Park "van" scene. Perfect.) Like the man says, if you can make it sound great coming out of a 4" TV speaker, well, now you're talking. And in glorious hi-fi, the grooves all over this 1977 album are simply overwhelming. No doubt, Hunt's enormous, swinging sound contributed greatly to making *Lust For Life* the weirdly sinful masterpiece it is. (Virgin)



Adam Budofsky

7 Yo La Tengo

And Then Nothing Turned Itself Inside Out

Georgia Hubley (dr, vcl), Susie Ibarra (perc), Ira Kaplan (gtr, org, vcl), James McNew (bs, perc)

Hoboken's beloved Yo La Tengo have turned down the volume on their latest release. Favoring a more spacious and intimate harmony-driven pop, the tunes swim in a wash of organ, yet are grounded by Georgia Hubley's earthy grooves. The uncommonly melodic bass lines of James McNew play hide & seek with Hubley's repetitive counterpoint rhythms, while cutting through the backdrop of Kaplan's organ and newly restrained guitar. The addition of Susie Ibarra's percussion on the moody opener, "Everyday," adds beautiful, unexpected textures. Tablas, shakers, and "singing bowls" give a mysterious flavor to the pulsing, cascading tom pattern. Hubley's stripped-down approach shines through in the gentle guidance of her brushwork. But when she opens the throttle on the feedback frenzy of "Cherry Chapstick" or works up one of her trademark dance grooves, she proves her impeccable musical intuition. (Matador)



Linda Pitmon

8 Storm And Stress Under Thunder And Fluorescent Light

Kevin Shea, Jim Black (dr), Eric Emm (bs), Ian Williams (9/1. vcl)

The groove is not the thing on *Under Thunder...* These amorphous compositions, nearly devoid of steady pulse, feature a percussive assault rife with the sound of cans, shells, chains, and high-pitched toms. Kevin Shea's rambling rumbles are as unpredictable and organic as a natural element—like rain. Sometimes it pours, sometimes it drizzles, sometimes it's as constant as an incessant press roll. With a healthy disregard for time, Shea and guest drummer Jim Black use sticks and brushes to pound out the boldest noises on the record, easily overpowering the noodling of guitarist Williams (of the group Don Caballero). Perhaps too avant-garde for some, *Under Thunder* showcases drumming that is less a means to an end than a living, breathing force. (Touch \$ Go)



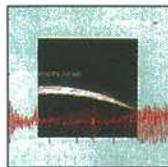
Will Romano

7 Evelyn Glennie

Shadow Behind The Iron Sun

Evelyn Glennie, Oliver Walker (perc), Philip Smith (pun), David Motion (synth), David Robson (vocals)

For *Shadow Behind The Iron Sun*, the first lady of percussion improvised pieces loosely based on titles from Michael Crichton's novel *Eaters Of The Dead*. Appropriately, the music is often dark and sinister.



Glennie's creative vision abounds. An ostinato pattern played on ceramic bells graces "First Contact." The title track features Evelyn on a large exhaust pipe she

nicknamed "Simtak." And "Land Of Vendon" opens with a tam tam dipped in water and a waterphone played with a violin bow, then moves to a driving, pulsating feel on drumkit, RotoToms, Octobans, batonka, and what all else. And the unusual "Icefall" was created largely with music boxes.

Even with the moods and images its music inspires, this recording lacks an important feature of Glennie's live performances: *seeing* her create all these sounds. But don't expect her to play any of the tunes from this CD live, since she made them up as she went along. You'll just have to get 'em here. (RCAVictor)

Andrea Byrd

8 Patti Smith Gung Ho

Jay Dee Daugherty (dr), Patti Smith (vcl), Lenny Kaye (gtr), Oliver Ray (kybd, gtr), Tony Shanahan (bs)

Patti Smith's latest endeavor opens with a song co-penned by her drummer, Jay Dee Daugherty. Now *that's* a smart and courageous woman. This album is all about drama and drums. Overlaying the African percussion on top of the big swaying accents on the kit sets the stage for Smith's strange and evocative words on "One Voice." Here her vocal lines are chanted to the tone-poem foundation of the drums. "Glitter In Their Eyes" is vintage Patti. Brash and punchy, Daugherty follows her into an up-tempo nouveau-wave gem with some great 32nd-note kick work paired with quick and clean 16th-note snare fills. On the flipside, he can kick out the backbeat and put some soul into it. With a straight 2 and 4 and a honking snare tuned to the key of the song, "New Party" is down and dirty. (Arista)



Fran Azzarto and Lisa Crouch

Kickin' Out The New Hot Releases From Tomorrow's Heroes

7 Is Ryan M. Vandenberghe man or machine? Actually, on their self-titled CD, *The Suicide Machines'* drummer is more post-wizard Tin Man than automaton, possessing the ability to play lightening-speed hardcore tempos with heart—and still break it down for a waltz. "Permanent Holiday," with its slammin' 2/4 and great crash placement, really shines. Vandenberghe plays with such passion, he avoids sounding rigidly metronomic. (Hollywood)

6 Aggressively clean, Darrin Pfeiffer is Goldfinger's energy source on its latest release, *Stomping Ground*. "San Simeon" opens up as a nice country ballad—for about ten seconds—before Pfeiffer morphs it into an in-your-face Southern California rock



tirade, changing tempos without missing a beat. Switching from a soft sidestick to a crazed open hi-hat, Pfeiffer is more than driving the band—he's the V8 engine that gets them there. (MOJO)

8 "This is *great*" and "Woah!" were coming out of our mouths faster than we could take notes on this one. Listening to drummer Scott Churilla on *The Reverend Horton Heat's Spend A Night In The Box* was like hearing Gene Krupa reincarnated, digging into the snare, swinging with a fury on some rockabilly 'n' roll hybrid. "Big D Boogie Woogie" brings together the best of both genres, yet is completely different from either. Churilla's triplet fills between tom and kick are not heard on your typical swing album. (Time Bomb)

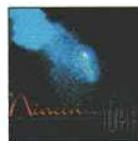
Lisa Crouch and Fran Azzarto

Making Progress

8 Niacin Deep

Dennis Chambers (dr), Billy Sheehan (bs), John Novello (kybd)

Who would've expected this unlikely and undefinable trio to have endured a third release? Appropriately titled, *Deep* finds Chambers, Sheehan, and Novello tighter, stronger, and more connected. The material has developed its own unique voice, mixing funk, progressive rock, blues, and rock. Chambers follows the arrangements with precision, and his feel on every track is so funky. The band does an interesting version of Van Halen's "Mean Streets," while "Sugar Blues" allows Chambers to explode with short solo blasts. Let's hope Niacin keeps recording so we can continue to hear Dennis in this setting. (MagnaCarta)



9 Transatlantic SMPTe

Mike Portnoy (dr, vcl), Neal Morse (vcl, kybd), Roine Stolt (gtr), Pete Trewavas (bs)

Leave it to Dream Theater drummer Mike Portnoy to come up with yet another incredible side project. Transatlantic is an international who's-who of artists from Spock's Beard, Flower Kings, Marillion, and Dream Theater. All material was written on the spot, except for the seventeen-minute Procol Harum tune "In Held (Twas) In I." The material is structured in classic retro prog fashion, with the first piece, "All Of The Above," clocking in at almost thirty-one minutes. Most of this melodic material is groove-oriented, prompting Portnoy to smoke in a tastier fashion than we might expect. (Metal Blade)



7 David Fiuczynski JazzPunk

Zach Danziger, Billy Hart, Gene Lake (dr), Daniel Sadowick (perc), David Fiuczynski (gtr), Fima Ephron, Santi Debriano, Tim LeFebvre (bs)

Guitarist David "Fuze" Fiuczynski experiments here with many styles, including jazz, rock, classical—even the patriotic "Stars And Stripes Forever"—with a loose, funky, "downtown" attitude. This is raw, gutsy exploration, and leading the expedition is drummer Zach Danziger, firing off edgy drum 'n' bass grooves. There is almost a garage band vibe to this collection, but the underlying technique from all three drummers keeps things from sounding rough. Gene Lake has a deep swing in his busy approach, which crosses the lines of funk and jazz. Billy Hart may be the most expressive of the three with a more open, organic jazz touch. There is nothing smooth or pretentious about this music. It's from the gut, and refreshingly creative. (Fuselicious Morsels/www.torsos.com)



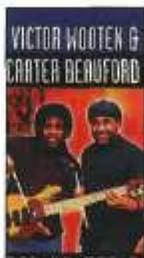
Mike Haid

VIDEOS

9 Victor Woolen/ Carter Beauford Making Music

level: beginner to advanced, \$39.95, 95 minutes

Making Music is not a conventional how-to instructional video. But if you appreciate chops, this is a useful lesson in how to channel great technique in musical ways.



Much of the tape is actual footage of bassist Victor Woolen working with drummer Carter Beauford on Victor's third solo album, *Yin Yang* (Compass). Wooten's tunes highlight Beauford's great ambidexterity. In fact it's often hard to tell whether the drummer is left- or right-handed. Carter constantly adds color to his beats, but without overplaying.

Besides allowing us to be in on heavy musical discussions such as the concept of playing turnarounds, the video's format lets us hear Carter's honest self-assessment of a section where he has trouble playing some odd-time parts. We also get to be a fly on the wall while banjo superstar Bela Fleck, saxman Jeff Coffin, Wooten, and Beauford cut the track "Zynergy." Wooten brothers Regi (guitar) and Joe (keyboards) are added on "Resolution."

Great licks aside, what makes all these moments so entertaining and educational is witnessing the exchange of ideas among such advanced players. A rare treat.

(Hudson Music)

Robin Tolleson

BOOKS

8 Inner Rhythms: Modern Studies For Snare Drum by Frank Colonnato

level: intermediate to advanced, \$7.95

Inner Rhythms is an excellent collection of forty-four challenging single-page snare drum studies. The book is so similar to Anthony Cirone's classic *Portraits In Rhythm*, it must be compared to that classic to truly understand what Colonnato is going after.

As in Cirone's book, each snare study is one page long and includes a brief description by the author. Metronome markings,

dynamics, accents, and meter are all noted in detail. Also as in Cirone's book, *Inner Rhythms* contains a collection of imaginative snare solos perfect for high school-level competition, college auditions, and the serious snare drum student. Generally these exercises will be too difficult for most players to sight-read. Rather, they are to be analyzed in detail and studied as meticulously as they were written.

The descriptions, tutorial, and terminology of Cirone's *Portraits In Rhythm* render it nearly peerless. The difficulty level of *Inner Rhythms* may be slightly shy of the older book, but *Inner Rhythms* does make ample steps forward by incorporating the more modern polyrhythmic approach to written studies. And make no mistake: If you or your student completes *Inner Rhythms* successfully, there is definitely a master snare drummer present. (Hal Leonard)

Ted Bonar

5 The Phunky Hip-Hop Drummer by Bob Ernest

level: beginner to advanced, \$19.95 (with CD)

In his introduction, author Ernest, who calls himself "The Beat Professor," explains that this book isn't a compilation of exercises, but rather a collection of patterns that he transcribed from recordings. The idea was to try to organize his favorite beats so that a player's technique can evolve naturally as he works through the book. Unfortunately, there's very little written or oral instruction here to guide that journey.

Included is a section of grooves that emphasize the hi-hat. There are also snare drum variations that contain some good, funky hesitation grooves. And the rhythms that highlight the bass drum show what a huge part the kick plays in funk, defining the beat perhaps even more than the snare. Ernest explains and demonstrates the shuffle and the half-time shuffle—though that's as close as he gets to hip-hop. Space is devoted to 16th-note patterns and open hi-hat variations, and by the time we get to the advanced hi-hat patterns at the end of the book, we're dealing with some pretty syncopated, dynamic stuff.

On the accompanying CD, Ernest doesn't demonstrate each groove in the book. Instead, he picks several highlights from each section. Frankly, some of the grooves aren't played all that strongly, and sound more like exercises than real grooves. This doesn't completely ruin the book's teaching qualities. But it does lack some steam out of the message when the timing's not exactly right. (Carl Fischer)

Robin Tolleson

Madness Across The Water The Latest, Most Burnin' Import Drum Releases

Recommended by Mark Tessier of Audiophile Imports

Simon Phillips/Jeff Babko *Vantage Point*. A groundbreaking, straight-ahead acoustic jazz set with some serious twists and turns. Featuring Phillips' *Symbiosis* keyboardist Jeff Babko, plus Brandon Fields, Walt Fowler, and Dave Carpenter.

Bruford/Levin *Upper Extremities* *B.L.U.E. Nights Live*. Bill Bruford, Tony Levin, David Torn, and Chris Botti, recorded live across the US in 1998. Their debut studio release just scratched the surface; live this band has to be heard to be believed.

Nat Janoff Group *Looking Through*. Guitarist Nat Janoff's powerful fusion trio featuring Matt Garrison on bass and Gene Lake on drums. Each musician gets to show their chops, and then some.

Narada Michael Walden *Awakening*. Narada's classic third album, recorded in 1978, finally available on CD. Features Hiram Bullock, Ray Gomez, Carlos Santana, Pat Thrall, Michael and Randy Brecker, and Airto.

To order any of these releases, contact Audiophile Imports at (908) 996-731, www.audiophileimports.com



9 Zildjian: A History Of The Legendary Cymbal Makers by Jon Cohan

level: beginner to advanced, \$29.95 (with CD)

Wake up, class! You won't want to miss this. Within these 127 beautifully orchestrated pages, Jon Cohan has compiled and written the complete story behind the great Zildjian name. From beginning to end, Cohan keeps the readers' full attention, covering everything from the history of Constantinople and the Ottoman Empire to insight on what Dave Grohl and Kenny Aronoff have offered to the contemporary drumming community. The text is a pleasure to read, and fascinating pictures, ads, and letters perfectly illustrate the action. With each turn of a page, it becomes clearer just how closely the Zildjian family and their cymbals have been involved in every genre of Western music since 1623. This is one history lesson every drummer should take. (Hal Leonard)

Fran Azzarto



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Getting Through Auditions

by Rodger Carter

Many of us will go on countless auditions throughout our careers, searching for the right situation—or just to keep working. Whether it's a local cover band or touring with a major artist, auditioning is usually the first step.

Conditions at auditions can be as varied as the bands that hold them. Oftentimes the settings in which you're expected to play your best are less than ideal. Nerves and adrenaline, along with an unfamiliar kit that may have been demolished by twenty-five drummers before you, can test your ability to perform at your best. Because getting the gig is the goal here, honing your audition chops can be just as important as learning that new lick.

Here are a few things to think about when preparing for and performing at auditions.

- 1. If possible, get hold of the music** you'll be asked to play at the audition as early as possible. It's to your benefit to live with the music for a while, as opposed to getting hit with it at the very last minute.
- 2. Once you have the music, don't just learn it, know it inside out.** Try to make it feel as though you've been with the band for a long time. Play with confidence and conviction.
- 3. Use whatever aids you need to help you play your best.** Whether it's transcribing the songs or just making a cheat sheet—if it helps you, be sure to do it. Write down the tempos of each tune, and bring a metronome to ensure that you start each song at precisely the correct tempo. Unless otherwise instructed, the band or artist will want their music played at the tempos they're accustomed to. This should please them and gives you one less thing to worry about.
- 4. If there's something you don't understand, ask questions.** For example, how does the band end a song when it's performed live, if it has a recorded fade on the album? Your question not only gets you the information you need, it also indicates that you're sharp, perfectionistic, and attentive.
- 5. Remember that a good working attitude is just as important as good drumming.** In the world of touring, people are not only looking for the right drummer, but the right person to *live* with on tour. Be confident, but not cocky.
- 6. Be totally prepared, but also open to change and direction.** Focus on making the music sound and feel great, and don't over-play or show off. Always make your playing complement the

music you're asked to perform.

7. Thank the artist or bandmembers for taking the time to listen to you. And be sure the right person has your name and telephone number.

Auditions are like everything else in drumming. You improve with practice and experience. It's easy to become comfortable playing in your practice room hour after hour. But when you're placed in a new environment at an audition, it's easy to be thrown for a loop.

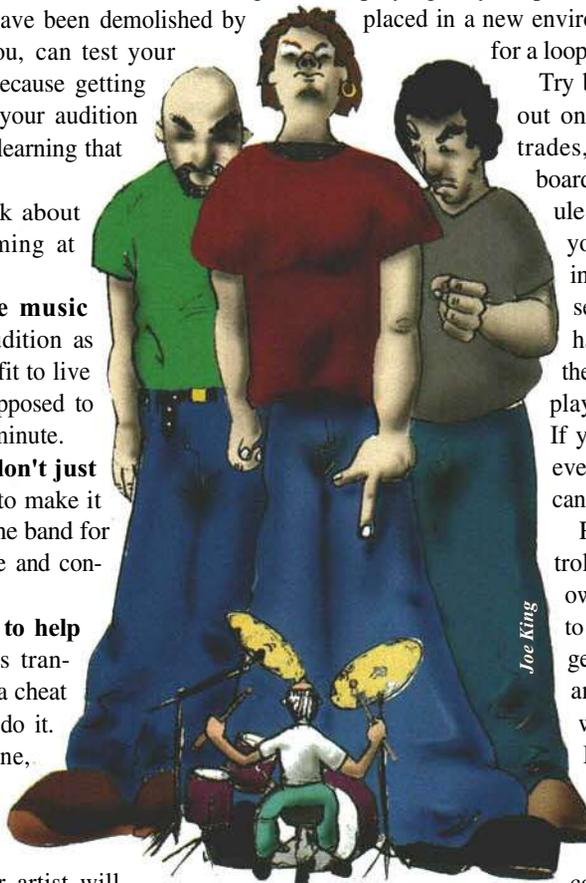
Try breaking up your practice routines by going out on a few auditions. Check the local music trades, classified ads, and music shop bulletin boards for "drummer wanted" ads. Try to schedule a few auditions every month. Not only will you become more confident with the auditioning process, you'll also be introducing yourself to musicians you might otherwise never have met. The more people you know—and the more people who know about *you* and your playing—the more auditions you'll hear about. If you conduct yourself professionally, you'll eventually gain a reputation as a drummer who can always handle the job.

Remember, the only things you do have control over during the audition process are your own preparation and performance. Just be sure to *learn* something from every audition. If you get the gig, great. If you don't, try to identify any problems that may have occurred. Then work on them before your next chance at bat. Eventually you'll find a system that works to help you play your very best under any circumstances.

If you don't get the gig, don't get discouraged. Speaking realistically, rejection is part of the music business. Move on to the next audition with a fresh attitude, and give it your full attention. Sure, the more times you go to bat, the more opportunities you give yourself to strike out. But the only alternative to avoiding rejection and disappointment is to play it safe and never take the chance that you may win. Always bounce back from rejection, hard as that may sound.

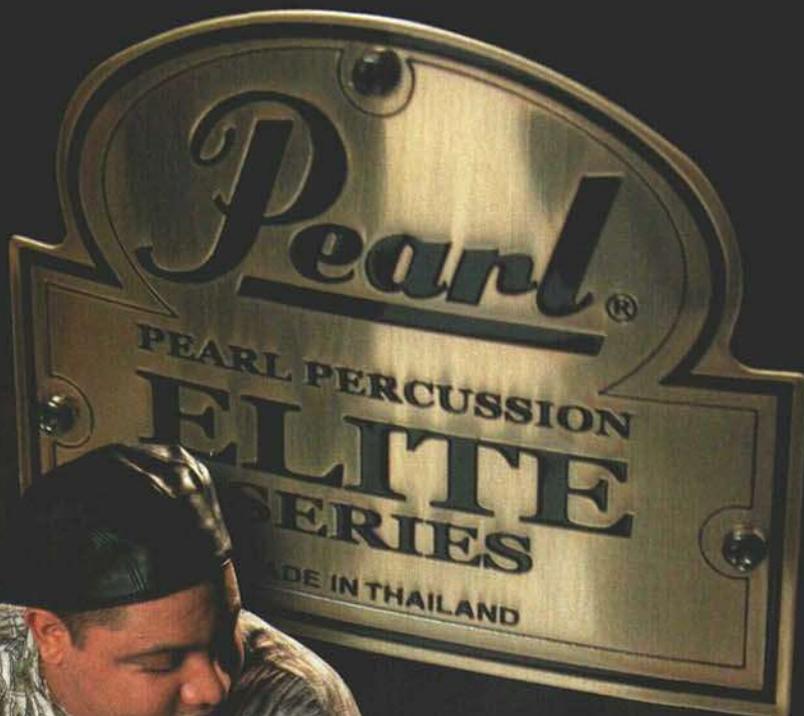
Remember, the important difference between players who work and players who don't is the amount of time it takes them to recover from rejection and disappointment. Good luck!

Rodger Carter has performed with such artists as Robin Zander, T.M. Stevens, Billy Sheehan, and Berlin, and is currently working with Leah Andreone. He has also recorded TV and radio commercials for Nike, Foot Locker, and Twix candy.



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Mel Lewis

A Personal Remembrance

by Mike De Simone



To many drummers, the mere mention of the name Mel Lewis brings up thoughts of great drumming and great music. True, he could be abrasive and opinionated, especially when rock or the use of electronics in music were brought up. To me he was a friend, a teacher, and a very giving person.

Born Melvin Sokoloff in Buffalo, New York in 1929, Mel was the son of a theater pit drummer and musician's union delegate. His earliest memories were of being around music, and he often told great sto-

ries of how he'd visit various theaters and ballrooms to hear his favorite bands. Largely self-taught, Mel never *stopped* learning. That quality eventually gave birth to one of the best big bands in jazz.

Mel was deeply influenced by Papa Jo Jones, Sonny Greer, and Gene Krupa. His playing was often saturated with the sounds of these three drummers—but in a unique, modern context. His unusual style often led to conflicts with bandleaders who preferred the old swing-era style. In the end Mel always did what the bandleader

wanted. But he gained respect for his courage to try to introduce a more modern style of drumming.

Mel began his career with The Lanny Lewis Band in western New York. Later he worked with The Glenn Miller Orchestra (led by Tex Beneke), and with Ray Anthony (with whom he recorded the theme songs from TV's *Dragnet* and *Peter Gunn*). Returning to New York City, Mel soon landed a gig with Stan Kenton. Loaded with star soloists, Kenton's band was very popular. It was also extremely

loud, and often played complex music with overblown arrangements. This was an ironic situation for a drummer who constantly remarked that "Too many drummers play loud" and "Everything should swing."

The Kenton band required a resourceful rhythm section to keep it moving. The two drummers most associated with the band during its heyday are Shelly Manne and Mel Lewis. It was here that Mel would define the "small-group" concept of big band drumming, make it his own, and never look back.

Mel's small-group concept was quite simple. Mel felt that once the opening ensemble passage was over, there was just the rhythm section and soloist remaining. According to Mel, the hard-driving, over-the-top style of big band drumming was only required during the ensemble passages, though he himself never resorted to that.

Mel's concept is particularly evident on *Cuban Fire* (Capitol Jazz), a Latin suite by Johnny Richards. Here Mel faces a Kenton

many early rock 'n' roll hits. The loping groove on the early rock classic "Alley Oop" has Mel Lewis on drums.

I first met Mel when he was on the faculty of William Paterson College [now University] in New Jersey. After I auditioned for him, he quickly told me that I didn't know anything about playing the bass drum. I went on to study with Mel, and I came to admire him not just as a teacher of drumset, but as a teacher of *music*. My lessons went from an hour, to five hours, to nearly eight hours. They took place at his apartment, at school, on gigs, and in diners. His lessons were mainly conceptual, but he'd also have you work hard on your technical weaknesses. He often used Ted Reed's *Progressive Steps To Syncopation* to work out those weaknesses. Then he'd toss the book aside, and instead have you focus on recordings of other drummers' use of the bass drum to orchestrate a sound. Mel was never one for perfecting paradiddles or double-stroke rolls. He believed you should know them, but

together a fine big band in the late 1950s. Mel held the drum chair until the group disbanded some years later. Listen to the Gibbs' *Dream Band* recording (Contemporary), which includes modern arrangements of swing-era tunes. You'll hear Mel Lewis playing with an intensity that's a wonder to behold.

Another recording from Mel's West Coast years is *Art Pepper Plus Eleven* (Contemporary). It's considered by many to be a jazz classic. This recording contains thirteen performances of bop and "West Coast style" compositions by one of the great alto sax players of his generation. Though the album is sometimes marred by arrangements that are overly busy, what's central to its success is the inspiration that Pepper derives from Mel's drumming.

After returning to New York City, Mel took the drum chair in The Gerry Mulligan Concert Band. Also in that band was former Count Basie trumpeter/arranger Thad Jones. While with Basie, Thad had written eleven compositions for a *Basie Plays*

Mel's rhythmic drive was internal rather than external, making everything he played sound like he was taking a walk in the park.

aggregation of twenty-six musicians, including thirteen brass and a six-man percussion section besides himself. Most drummers in such a situation would have tried to wrest control of the time and dynamics, or simply melt into the background. But not Mel. You can hear him swinging all the way through at a moderate volume. In many instances you can hear the band adjusting to his feel for dynamics. Listen to "El Congo Valiente" for a good example of his small-group concept.

Like other jazz drummers of his time, Mel was a first-call player for studio work. During the 1950s, New York and Los Angeles were meccas of recording activity, and jazz drummers of that era played on

only in order to make better *music*.

During the '50s and '60s, Los Angeles was full of musicians from the east who had migrated there for the weather and the amount of work available. Mel was a large part of that scene, as was almost every other former Kenton sideman. He became a first-call player for record, jingle, TV, and film dates. There were also a number of TV variety shows, with bands led by top conductors and filled with musicians of equal caliber.

However, all the studio work did not diminish the musicians' desire to play jazz, and many leaders took advantage of this great pool of talent. Terry Gibbs, one of the greatest vibes players of all time, put

Thad recording—a project that was ultimately rejected. The music was extremely difficult, but Mel loved it. With Thad's tunes as a foundation, he seized the opportunity to form The Thad Jones/Mel Lewis Jazz Orchestra. Though Jones was reluctant to start a band with such a small book, Mel would not let the matter rest. The band debuted at The Village Vanguard in New York City on a Monday night in 1965. It's still performing there today, despite the death of its two founders.

Mel was the perfect foil for Thad, personally and professionally. Mel's rhythmic drive was internal rather than external, making everything he played sound like he was taking a walk in the park. Thad's writ-



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Mel Lewis

ing, though complex, was rooted in the blues and was extremely rhythmic. His constant use of countermelodies, soft dynamics, and orchestral density negated the need for "traditional" big band drumming.

Mel's loose, offbeat style fit very well with Thad's syncopated writing. And though it's obvious there would have been no band if it weren't for Thad's compositions and leadership, it was Mel's quiet intensity behind the drums that rounded out the formula.

The years from 1965 to 1978 saw enormous growth in the band. Their recordings are spread over many small labels, but they're well worth searching for since they contain some of the most dynamic and versatile drumming ever recorded. *Live In Munich* (Horizon) is one of the band's funkier recordings, containing "Central Park North," a wildly syncopated blues based on a funk groove. Mel's solo on this tune should be required listening for any drummer. Several other compositions that find Mel playing in that same style are

"Greetings And Salutations" from *New Life* (Horizon), and Thad's arrangement of Nat Adderley's "Jive Samba" (*Jones/Lewis*, Blue Note Reissue Series). Here Mel prods the band with a loose but solid 8th-note groove that's hypnotic, and leads the band through various gradations of dynamics. The performance is sheer taste.

Unfortunately, the wonderful ride came to an end in 1978 when Thad Jones left the band. He would live eight more years, leading The Denmark Radio Orchestra and The Count Basie Band until his death in 1986. After Thad left, Mel took over sole leadership of the band. He began to move in a new musical direction, using younger musicians. Trombonist Bob Brookmeyer, one of the most gifted and respected composers in music, became musical director. His writing brought out the more avant-garde side of Mel and the band. *Make Me Smile* (Finesse), a collection of Brookmeyer's compositions, is interesting because of the music's effect on Mel's playing, which is noticeably more "outside." Another recording that shows Mel and the band at their absolute best is *Twenty Years At The Vanguard* (Atlantic). This stunning recording is filled with great arrangements and ensemble playing, and spectacular solos. It's the definitive document of Mel and the band.

Unfortunately, Mel would not live to see the band's thirtieth anniversary. He died on February 2, 1990 of skin cancer. But before he left us he returned to the band's roots by recording two CDs called *The Definitive Thad Jones: Volumes 1 & 2* (Musicmasters). Mel's demise was slow, and he continued to play for as long as he could. Ultimately, he passed with the same courage with which he faced life and played music. It's our misfortune that we will not gaze upon his like again.



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Gregg Bissonette's second solo release *Submarine* has surfaced! Featuring eleven original tracks written and produced by Matt Bissonette, *Submarine* features Matt Bissonette on bass and guest guitarists Doug Bossi, Robben Ford, Frank Gambale, Gary Hoey, Richie Kotzen, Michael Landau, Tim Pierce, Joe Satriani, Steve Stevens and Steve Vai. Gregg's stylistically diverse grooves and solos are brilliantly showcased here with Beatles-influenced pop, rock, jazz, funk, Afro-Cuban, blues and fusion, making *Submarine* a must-have CD.

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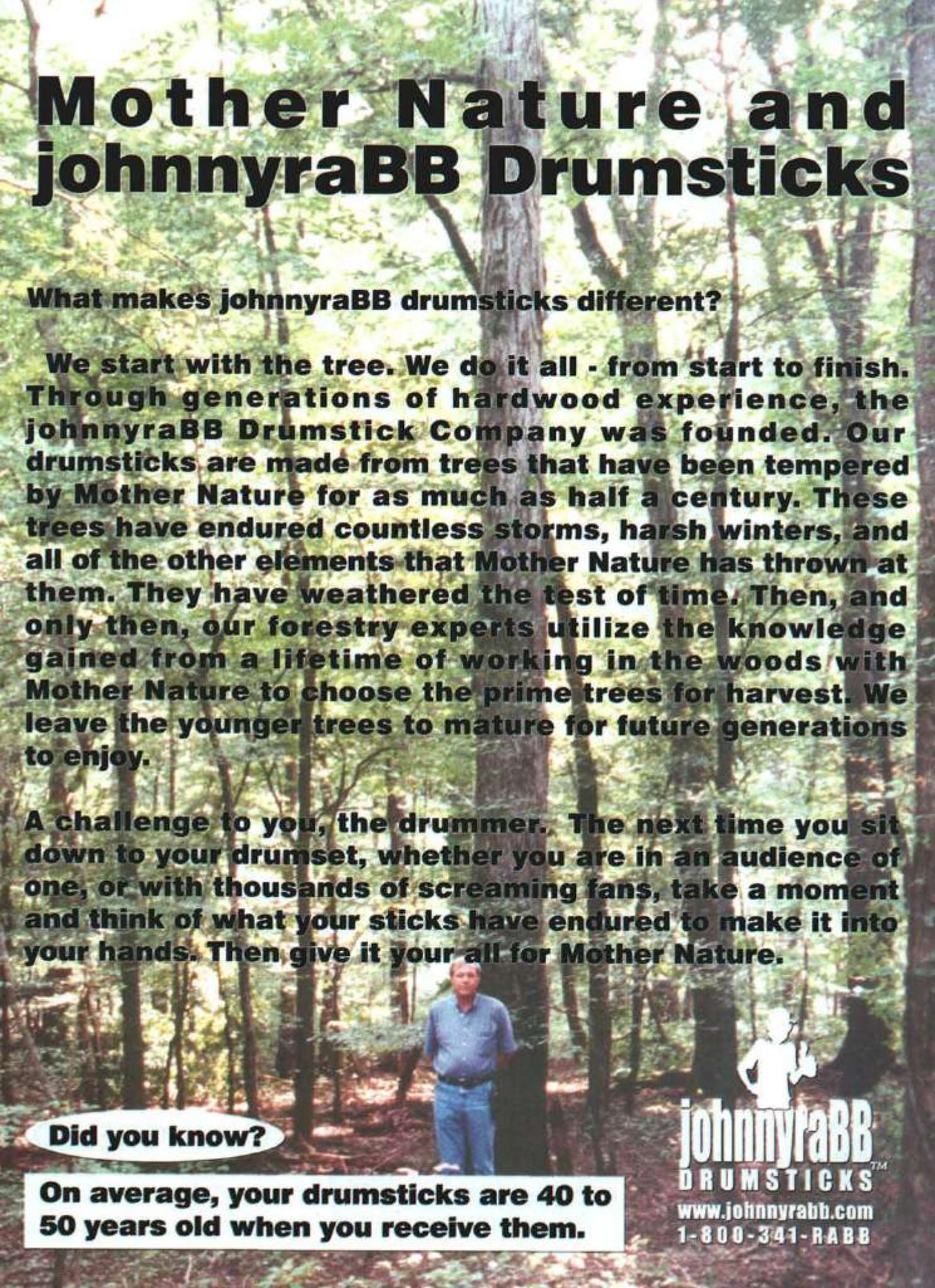
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Drum Clinics

The Positive And Negative Aspects

by Robert Coxon

I believe most teachers try to give their students something more than pure technique. In vastly different ways, we try to get them to consider the *feelings* or *emotions* that their technique has the potential to express. We show them different approaches toward achieving the ideas we've started circulating in their heads. Teachers who care about their students try to point them in a positive direction. They try to equip them with enough knowledge to find their way back when they go off on a tangent.

This almost parental attitude as a teacher prompts me to express concern over a trend in drum education that has the equal potential to educate young musicians, or to teach them bad habits that could hinder them for the rest of their musical careers. I'm speaking of the traveling drum clinician and his trusty DAT.

I recently witnessed a presentation by a young, up-and-coming drummer beginning to make a name for himself—not as a drummer in a band, mind you, but as a hot *clinician*. All of the attendees hustled for seats as close to the stage as possible. Their eyes were wide with amazement as this young hero zoomed around his massive kit at twice the speed of light, hitting syncopated patterns that seemingly came out of nowhere. It was a blistering display of chops. But as a teacher, I had to wonder what the impressionable young minds in the front row were actually learning from it.

During the 1970s, clinics by respected drummers were pretty rare. They increased dramatically in the '80s, and now it seems as though there's a clinic tour at the local drum shop every second week. Still rare, however,

is the clinic where the artist is articulate, and where something other than pure technique is offered to those in attendance.

Nowadays, clinics offer display opportunities for drum, cymbal, and accessory manufacturers. As a result, more and more young players are getting endorsements and heading out on the clinic trail. Unfortunately, not all of these drummers have a lot to offer. In an age when the number of available gigs appears to be dwindling (while the number of drummers is growing), the clinic has presented itself as a viable work alternative. You have

Many drum clinics feature artists who are great players, but who lack the skills required to communicate and educate.

three months off between a tour and the recording sessions for your next album? No problem. A quick clinic tour around the capital cities should do the trick, playing to tapes from the last CD, with T-shirts, caps, and stick bags as door prizes donated by the endorsing companies. And why not? The kids love it.

There's certainly nothing wrong with a bit of hero worship, and I wouldn't have any objection if these events were simply shows to be enjoyed. But they're usually billed as *clinics* or *workshops*, so students go there expecting to learn something. Too often they learn nothing. They may witness a blinding display of drumming virtuosity,

but often there's little in the way of coherent explanation as to how this virtuosity was achieved.

There's an old saying: Those who can, do. Those who can't, teach. This is a misconception. The truth is that the skills required to be a good educator are vastly different from those required to be a good player. Many drum clinics feature artists who are great players, but who lack the skills required to communicate and educate.

By their very nature, clinics promote the drum solo as the epitome of the art. When you're up there by yourself, what else is there to do but solo? The focus tends to be on solo technique, with little demonstration of how to apply that technique musically. Of course, there's the ever-present DAT, which the drummer plays along to or solos over. But there's no live interplay. And there's no visual communication between musicians, which is something younger players desperately need to witness.

Some clinicians refer to the "groove" as being all-important. But playing a groove to a backing tape is nowhere near as exciting as playing with good musicians. No matter how well recorded or exciting the tape is, it's not alive. It's still just a backing tape. This places a lot of pressure on the clinician to be entertaining. The resulting tendency is to fill, fill, fill, and keep things as busy as possible. What started out as a groove soon becomes an accompanied drum solo. It's a pity some of these clinicians can't be present to witness the young members of their audience being torn to shreds for overplaying at local auditions. The point is, those young drummers are only doing what they've seen done at a clinic and have been

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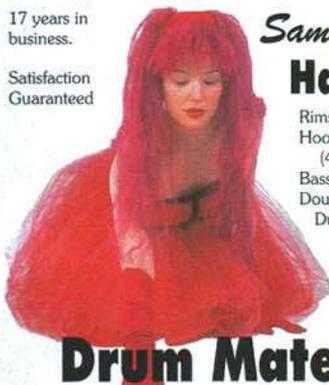
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Drum Clinics

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Young drummers are generally very impressionable. They try to mimic their heroes by using the same sticks, heads, drums, and cymbals, if possible. One of my students returned from a clinic raving about the clinician's great bass drum sound. That sound was achieved with minimal muffling, clear heads front and back, a hard felt beater, and no bass drum protector pad. My student went out and bought all of this, and his bass drum apparently *did* sound fantastic. Unfortunately, the batter head lasted for only two rehearsals and one gig before the beater ripped through it. What wasn't mentioned was that the clinician received free heads that were changed and discarded after every gig. It was an expensive lesson to learn.

I think the *concept* of the drum clinic is a very valid one. In the right hands it *can* be an inspiring, educational event. I've seen some great clinics I'll never forget. I remember Kenny Aronoff explaining things, answering questions, and telling stories to a rapt audience for almost three hours. There was no DAT—just Kenny! I remember Roy Burns giving a fantastic clinic in the 1970s and using local musicians to play with. The audience learned a

lot, as did the musicians who got to play with Roy. Dom Famularo had more of a motivational approach. Everyone left his clinic feeling ten feet tall and saying to themselves, "Yeah, I can do that!" More recently, I saw Robin DiMaggio give a very informative, down-to-earth clinic in which he candidly discussed the realities of being a professional drummer.

All of these clinicians have done a wide variety of work. They've also had a wealth of experience, and so they have a lot of information to offer. They haven't just played in a one-hit band, and they've thought deeply about what they have to offer and how best to present it. Their clinics were structured not so much as a performance, but as an intimate classroom environment. They were there to teach and to offer some of their extensive experience. The opportunity to learn was soaked up by drummers young and old.

My hope is that today's name clinicians will begin to devote a bit more thought to the presentations they offer to impressionable young drummers. This would restore the drum clinic to its stature as a truly *educational* event.



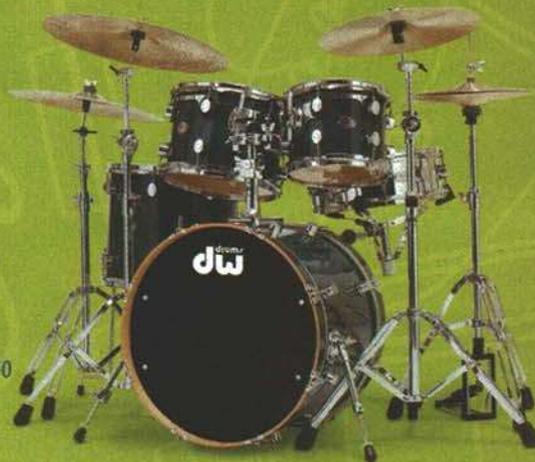
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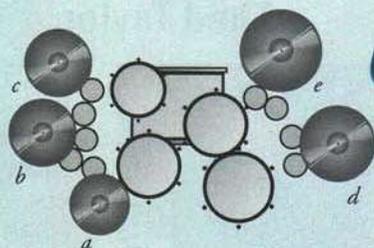
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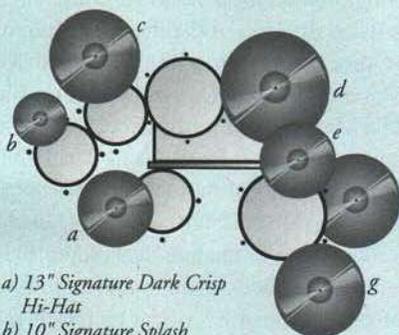
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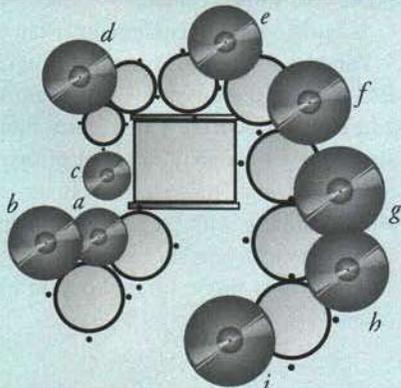
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James Clark



After starting to play rock drums at the age of thirteen, James Clark began studying classical and ethnic percussion at Winthrop University in South Carolina. After graduating with a B.A. in percussion, he relocated to New Orleans to gain more playing experience. Along the way, he studied the playing of Tony Williams, Max Roach, Elvin Jones, Steve Gadd, "and various N'awlins and ethnic musicians from around the planet."

Since then, the twenty-nine-year-old has played in a dizzying variety of bands. He's played with blues/rocker Michael Darby, played jazz on Bourbon Street, and toured

with Cajun band Mamou. He's also toured and done festivals (including the New Orleans Jazz & Heritage Festival) with world/pop steel drummer Gregory Boyd.

James has also worked the country field with artists like Jim Smith and Hunter Logan. He's recorded with R&B vocal group Souls In The Mood, and with the renaissance ensemble N.O. Musica Da Camera. He also plays for a variety of dance companies, and is the accompanist for the Tulane University dance department.

To top everything off, James has released two CDs with his solo project, Sleeping Giants. His latest release, *Above The Clouds*, offers ambient textures, tasteful kit and ethnic percussion, and some great New Orleans musicians.

As for equipment, James says he owns "something by every manufacturer out there, and ethnic drums made by people from many parts of the world." His goals are "to continue to mature as a musician, to do more touring, and to have success come to my own project."

Scott Smith

Thirty-two-year-old Scott Smith hails from the desert of Arizona. He's been playing for sixteen years, and has spent the past year working the Phoenix/Tempe clubs with a hard-rock band called Joe Schmo. The band covers the music of Godsmack, Van Halen, Metallica, Rob Zombie, Pantera, and Megadeth. Scott's demo video includes several very solid, powerful live performances with the group. Influences like Steve Smith, Lars Ulrich, Danny Carey, and Scott Rockenfield combine to give Scott a dynamic playing style.

Scott says he's also getting recognized around the Arizona music scene as a drum soloist. (His video has a couple of high-chops solo performances, too.) "My goal," he says, "is to have a full-time career in recording and performing solo for clubs and concerts." Scott already has several



solo club spots under his belt, and has developed what he calls "a modestly big following." He performs on a Pearl MX kit with Zildjian cymbals and a DW double pedal.

"I'm not just a drummer who wants to play the drums," Scott continues. "I *love* to play. I express spiritual love for the art of drumming from my heart and soul. I want people to be lifted out of their seats. I want to take their breath away, and hopefully make them feel a little of what I feel."

Thad Taylor



A native of the Pacific Northwest, Seattle's Thad Taylor's main gig is the acoustic-based rock group Grasshopper. The band regularly works

the Northwest club and outdoor festival scene. Thad appears on their recent *Force Of Nature* CD; a new recording is due in mid-2000. Thad also writes and records with his longtime friend, singer/bassist/composer/engineer Jason Naiden.

Thad discovered the magic of drumming at the age of ten when he heard Keith Moon on his brother's copy of The Who's *Live At Leeds*. Buddy Rich was another major influence. In his teens Thad studied drums with local teachers and participated in percussion ensembles, which gained him a foundation in reading, technique, and listening. "Being exposed to the 'serious' side of percussion was critical to my development," says Thad.

Thad's style, he says, is somewhere in the broad spectrum of "rock." "I try to be spontaneous and musical," he explains, "and to project a singular personality within any music I play." Thad's demo recording displays those characteristics, focusing on content and inspiration over technique. But everything he plays is tasteful, appropriate, and well-executed.

When it comes to equipment, Thad plays a Yamaha Recording Custom kit with an RJS Custom Percussion snare drum (plus additional Ludwig, Tama, and Yamaha snares). He uses an assortment of cymbals and percussion. His goal is to pursue music and drumming with passion and intensity. "You only get one shot at this life," says Thad. "You have to make your time count."

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Rehearsal Tips

by Ted Bonar

Over several past issues we've discussed how the knowledge of music theory can help you play more appropriately. We've seen how understanding chord structures and progressions benefits a drummer, and we've examined how melodic phrasing can influence a drum part. We've also explored how learning a second (or third) instrument can help you as a drummer. We've even gone so far as to suggest that the act of basic songwriting will help your development. New perspectives on how music is formed and how different instruments function in a band environment can be gained by experiencing music from the other side of the drumkit.

Even the most faithful and energized drummer can be left sitting and waiting for something...anything...to happen on his instrument while the guitarists work their parts out.

But this is, after all, *Modern Drummer* magazine. So let's get back behind the drumkit this month and discuss how you can utilize your knowledge of theory during a practical and unavoidable musical setting: rehearsal.

Rehearsals can be excruciating for some and enjoyable for others. Some people love to practice, while others display a lack of patience, energy, or concentration. This can happen for musicians regardless of what instrument they play. But drummers often end up being lost, forgotten, ignored, or put off until later during a rehearsal with their bands. Even the most faithful and energized drummer can be left sitting and

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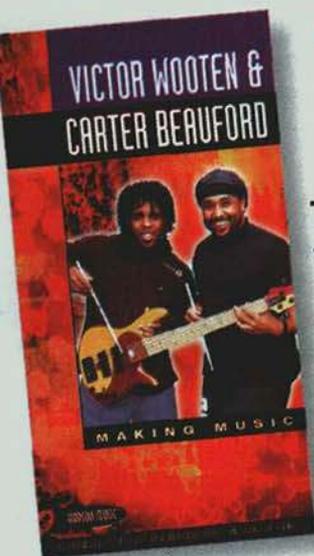
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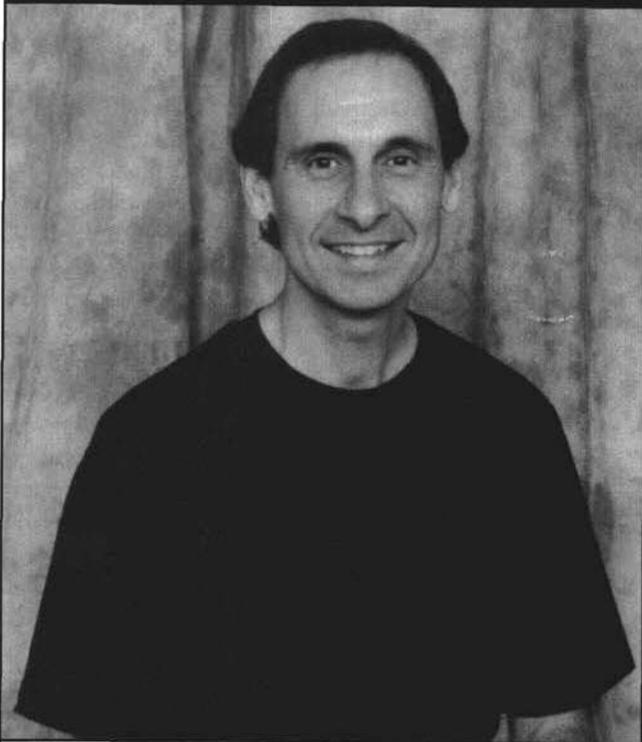
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Rehearsal Tips

waiting for something...*anything*...to happen on his instrument while the guitarists work their parts out.

Many drummers fall into the trap of thinking that there is nothing for them to do while the guitarists (or other instrumentalists) in the group are working out their parts for a song. The fact is, this is the time when you should be concentrating the most during a rehearsal.

As we have seen previously, in order to learn a song and play musically as a drummer, you must be aware of everything that is happening on all the instruments. After all, the drums are the glue that hold everything together! While observing the instrumentalists discuss their parts, you will be learning nearly everything you need to know about a song. This is where a chord progression will be created, a unique phrase will be discovered, lyrics and melody will evolve, and a song form will take shape.

Study The Chart

During the rehearsal process, you can begin to shape and discover the correct part before ever picking up a drumstick. For example, if the guitarists are looking over a

chord chart and discussing the song, you should be studying the exact same chord chart to learn the song. The chord chart or the discussions of the progressions will tell you where the verses and choruses are. They'll also cue you on upcoming key changes and prepare you for solos or bridges.

The ability to anticipate these changes in the music will give you a huge head start when you finally do pick up the sticks and start playing. In fact, the instrumentalists will be amazed at how quickly you've picked up the song. This can only be done by studying and watching the instrumentalists work their own parts out.

In advanced situations, when you show up to a gig or a studio session, it's not uncommon to be handed a guitar chart to read. In this case, you're expected not to sight-read cymbal parts or tom fills, but to create your own part while reading the phrasing, chord progressions, and song structure from a part written for a completely different instrument. Obviously, this takes quite a bit of practice and experience. That experience is gained through situations such as rehearsals and the study of music theory.

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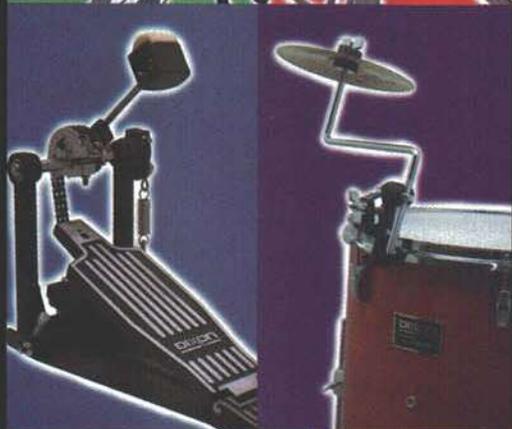


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Rehearsal Tips

Follow The Melody

Let's get back to our discussion of the band situation during rehearsal. Once you've learned the song structure and chord progressions, it's time to rehearse with the band as a unit. At this point, the basic song has been absorbed, and you will have some direction for your part. Now it's time to do some drumming and work on the feel and rhythm of the song.

The feel, tempo, and style of the song will be mostly dictated by the parameters decided by the song itself (mid-tempo rock, up-tempo ska, ballad, etc.). But in order to refine those general styles into specific drum parts, the next things to be aware of are the melody of the vocal (or lead instrument) and the rhythm of the bass line. Which should come first? The melody, of course. The rhythm of the bass (both bass guitar and bass drum) should nearly always follow the rhythm of the melody and the overall phrasing.

This doesn't mean that the rhythm can't be a counter-rhythm or a complementary rhythm. Every melody and phrase is different, and if every bass rhythm exactly equaled the melody, music would not have the exciting edge that it often needs. There is only one hard and fast rule when choos-

ing an appropriate rhythm to lay underneath a melody: Be aware of the melody! If you choose your rhythm wisely and play closely with the bass player, your rhythm or beat should fit in appropriately and musically.

Lock In With The Bass

Let's discuss playing closely with the bass player for a minute. The bass player/drummer relationship is nothing short of sacred, and once the two musicians understand where the song is going (chords, form, etc.), they must concentrate on playing with each other in support of the song. The best rhythm sections create a unified sound, almost as if the bass and drums are coming from the same instrument. How can you create this sound during rehearsals?

Once again, an awareness of the overall song by both musicians is the beginning of the process. After that, the bass player and drummer's rhythmic sense, awareness, and tempo must be one and the same. As a drummer, the act of listening to your partner in rhythm is both obvious and essential. However, a nice tool to supplement your listening is to *watch* your partner play *very closely*.

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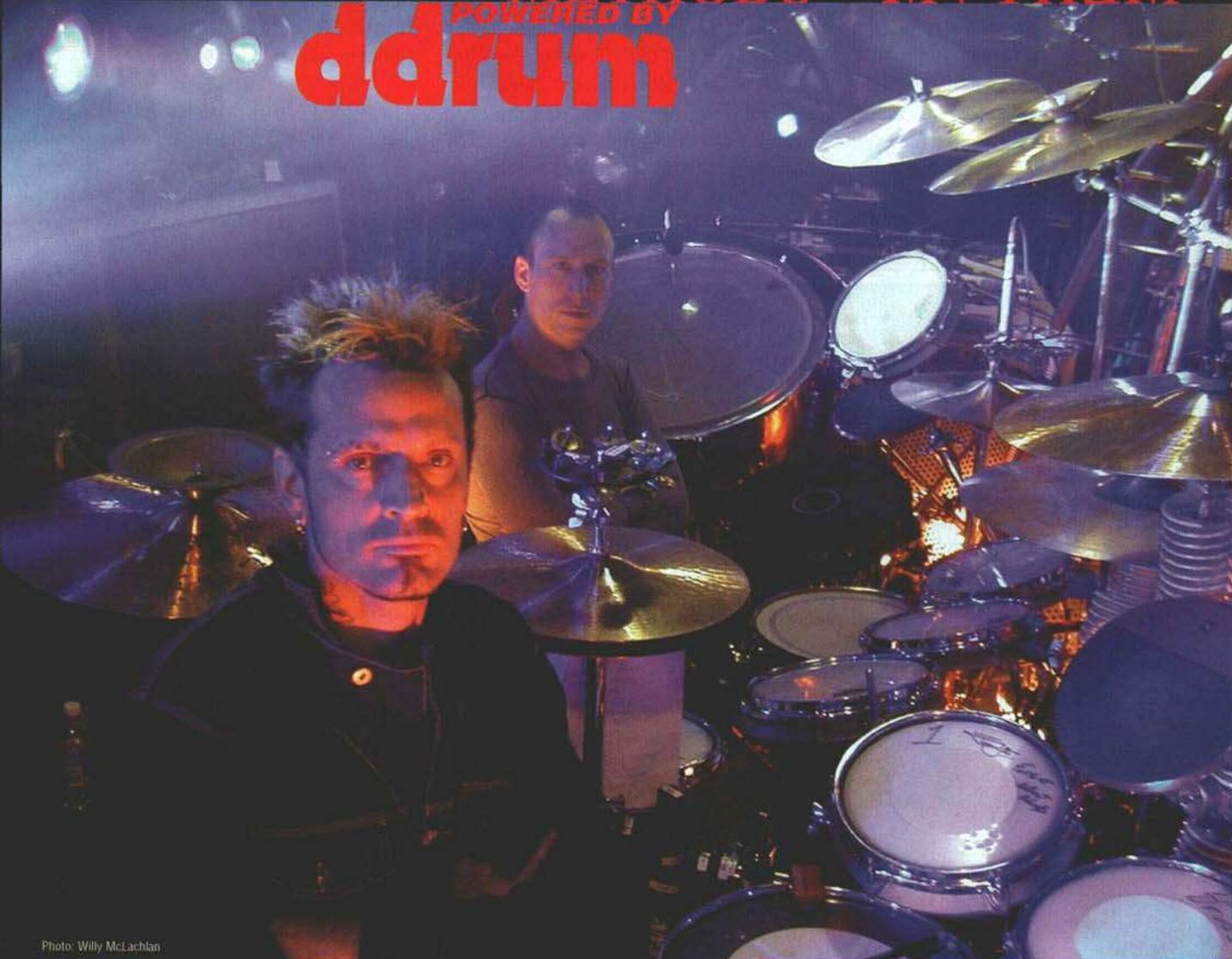


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Rehearsal Tips

For instance, consider that your bass player has an idea for a part to play, and you need to learn that part. If you keep your eye on the bass player's hands, you'll immediately understand what rhythm and feel he is going for. By watching the bass player's right hand (which will be articulating the rhythm), you will be able to anticipate his rhythm and feel his tempo even before he plays a note. In backbeat-based music, your right foot and his right hand will generally be playing the same rhythm. This is the visual equivalent of the drums

and bass "locking in." For swing or other non-backbeat genres, your right hand or cymbal hand will be locking up with his right hand.

If you keep your eye on the bass player's left hand, you will literally see his bass line change with the all-important chord structure and song form. You will begin to notice his different hand patterns to different parts of songs, which can cue different drum parts. For instance, if you are having trouble learning a song form, watch where the bass player's left hand goes. He could

be playing verses starting on (or around) the 2nd or 3rd fret of his instrument, and when the chorus or bridge kicks in, his hand could move up the neck to the 5th or 7th fret. This obvious visual cue can actually help you learn the song more quickly.

Think Musically

If you have some experience on a second or third instrument, the visual cues become much more obvious. Simply by watching the guitar player's hands, you can analyze chord changes and structure in the blink of an eye. With careful study of the chord structure (and by watching your bandmates physically play) you'll be tuned into everything your band is doing. If they're playing a simple I-IV-V chord progression, you'll be right there to back it up. If they're playing a nine-bar phrase and holding the tension at the end for an "extra" measure, by watching their hands you will be that much more equipped to create the proper tension and end the phrase musically.

The knowledge of music theory and its components can help you in many different ways. By being aware of the various intricacies during rehearsal, you can learn songs in an efficient and appropriate manner. And the quicker a song is learned, the sooner you can make it a performance of music instead of a practice of notes.

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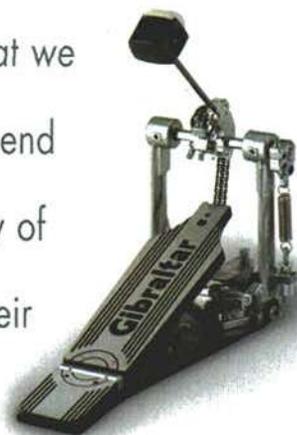
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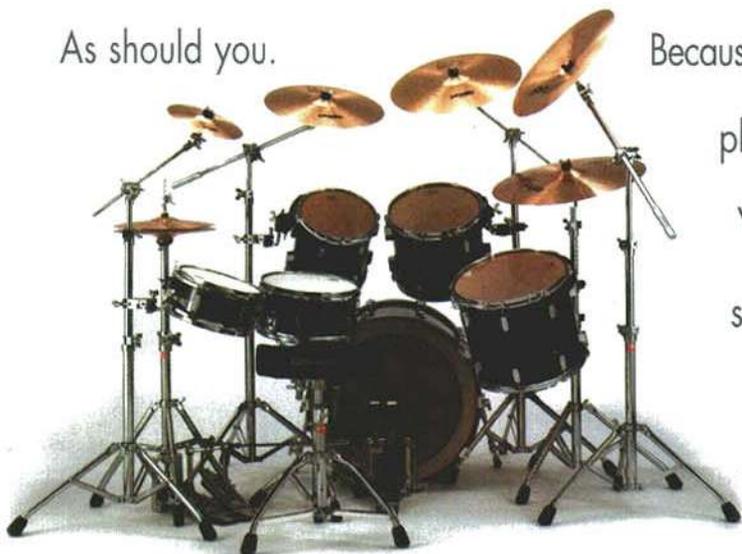
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Ustad Allarakha

by Rich Watson

The drumming world mourns the passing of Ustad Allarakha, the most influential tabla player in modern history. He died on February 3 in Bombay, India at the age of eighty.

Circumstances surrounding the maestro's death make the loss all the more tragic. His fatal heart attack was attributed to shock and grief over the loss of his daughter Razia, who died during "routine" cataract surgery just one day earlier. Allarakha and his daughter were both buried on February 3.

Allarakha once said "All life is rhythm." His entire life embodied that philosophy, propelling the art of tabla drumming on several important levels. His technical prowess, miles wide and light-years deep, raised the artistic standards for all tabla players to follow. As a teacher he shared his knowledge with an estimated five hundred disciples, including the world's preeminent practitioner of the instrument, his son Zakir Hussain. (In an interview Allarakha once said, "My son nowadays plays better than me. I am doubly blessed because he's not only my son, he's my best student.") In 1985 he founded the Ustad Allarakha Institute of Music to train young tabla players in the tradition of the Punjab gharana (school or style of playing). And during his thirty-year alliance with celebrated sitarist Ravi Shankar, he produced a body of work that will be studied for decades.

Alone, even these achievements might have amounted to "preaching to the choir" within the huge but insular Indian classical music community. But while his style was considered purely classical, Allarakha was a progressive at heart. He always reached out to other musical worlds, expanding awareness and appreciation of tabla playing with landmark performances that crossed many geographical and cultural boundaries.

The extent of Allarakha's genius is perhaps best exemplified by the diverse galaxy of stars he performed with. His notoriety in the West surged with the 1968 *Rich a la Rakha* album with Buddy Rich, a set at Woodstock, command performances for heads of state including Queen Elizabeth II, and countless concerts at Carnegie Hall and other premier venues worldwide. Over the years he appeared with talents as dissimilar as Mick Jagger and The Beatles to violin virtuoso Yehudi Menuhin and composer/sarodist Ali Akbar Khan. If some of these pairings seem odd, Allarakha's traditional foundation was too strong, his artistic vision too clear for any descent into frivolous novelty. His unparalleled rhythmic sense and improvisational skills deeply inspired every musician he played with—and their

audiences as well. Vital to the end, Allarakha gave his last performance just days before his death.

Allarakha (commonly divided into "Alia Rakha" for ease of pronunciation in the West) Qureshi was born in 1919 in Phagwal, a small village in the Punjab region of India. Early in his career he acquired the title "Ustad," which means master musician and teacher. The son of a farmer, he was enchanted by traveling theater troupes that visited his village—especially their music. Against his parents' wishes, he took up tabla drumming, and at the age of twelve he ran away to Lahore (in what is now Pakistan) to begin formal studies. Later, vocal training complemented his innate rhythmic gifts with a highly developed sense of melody.

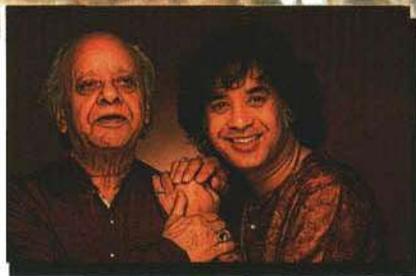
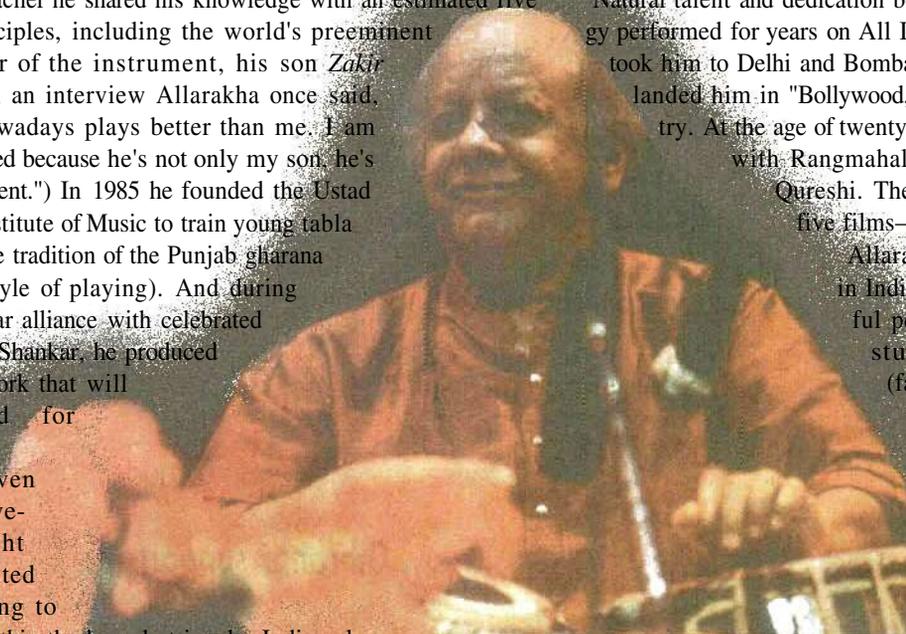
Natural talent and dedication bore early fruit. The young prodigy performed for years on All India Radio, a gig that eventually took him to Delhi and Bombay. His compositional skills later landed him in "Bollywood," India's burgeoning film industry. At the age of twenty-four he became a music director with Rangmahal Studios under the name A.R. Qureshi. There he scored music for twenty-five films—and even did some acting!

Allarakha's giant talent and hero status in India was matched by a spirited, joyful personality. Family, friends, and students called him "Abbaji" (father).

News of the master's death elicited condolences and fond remembrances from dignitaries in all corners of the globe. In his native India, prime minister Atal Behari Vajpayee said, "He strode like a colossus on the scene of Indian classical music." In a letter to Ravi Begum Qureshi, Allarakha's widow, US president Bill Clinton wrote "[Allarakha] recognized that music is a universal language, and he used that language to bridge divisions between the traditional and the new, between East and West, between different

cultures and different peoples. He introduced the world to the beauty and intricacy of Indian music, and he has left an extraordinary legacy as an artist, teacher, composer, and musician...."

Ustad Allarakha's legacy can be experienced by listening to virtually any contemporary tabla player—his influence was that vast—and through his own recorded performances. For more information, contact Moment Records, (415) 459-6994, Web: www.momentrecords.com.



Allarakha with his son and star pupil, Zakir Hussain



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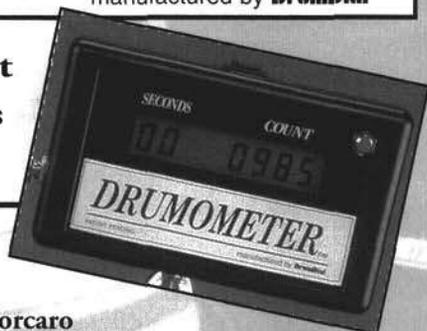
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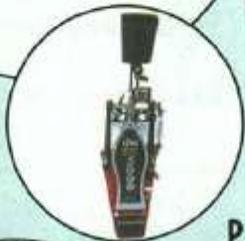


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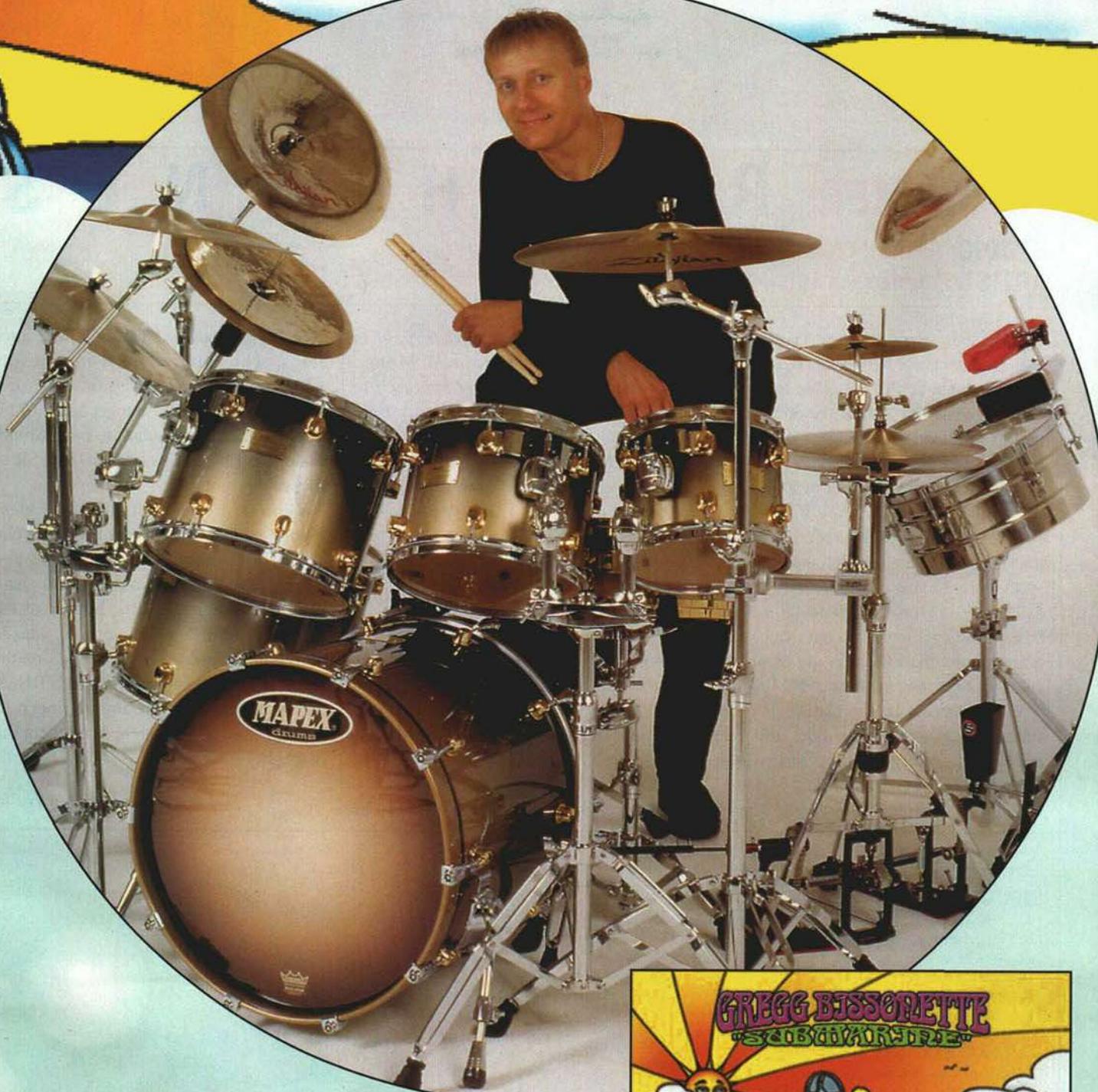
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Released within a month of Roy's seventy-fifth birthday, *The Roy Haynes Trio* consists of six digitally recorded studio tracks and four analog live cuts. Each has special significance for Roy. His version of Duke Ellington's "Prelude To A Kiss" is particularly ironic: Years ago, Roy turned down the Ellington gig to play in small groups, such as this current lineup.

When Perez leans Latin, Haynes stretches way over the bar line, filling the music with staggered snare rimshots. Speaking about the version of Chick Corea's "Folk Song," Roy says, "There's

lots of that stuff there. I'm *searching!* In the '50s, Willie Bobo and Mongo Santamaria used to say my approach to the instrument was like a timbale player's."

On all tracks, Roy uses his new Yamaha copper snare drum featuring an *internal* muffler. "I like that muffler because you don't have to put tape or a muffling ring on the drumhead," Roy explains. "That kind of muffling is like feeding oats to a dead horse!"

The crystalline Haynes ride sound is beautifully presented here. "I'll throw several Zildjian Flat Rides into my cymbal bag," he says. "I pick the one that sounds good in whatever club or studio I'm playing."

Inside Scoop: Recording engineer Bill Winn explains that for the live tracks he

used DA 88 machines with ATI Mic' pre-amps. The latter's built-in limiters enabled him to boost levels or, as he puts it, "To modulate fully and get a full 16-bit resolution." In the studio, he ran a Studer analog board at 15 ips, using Dolby SR to silence tape noise.

Winn on Roy's double-headed kick: "When you mike the front head you can get reflected sounds from the bass and piano, so I mike the batter head. Any high-end leakage from the bottom of the snare drum can actually work *for* you. In the studio, I used a Sennheiser 421 on the batter head and an Electro-Voice RE-20 on the front head. Mixing engineer Al Schmitt used them both and put them out of phase."

T. Bruce Wittet

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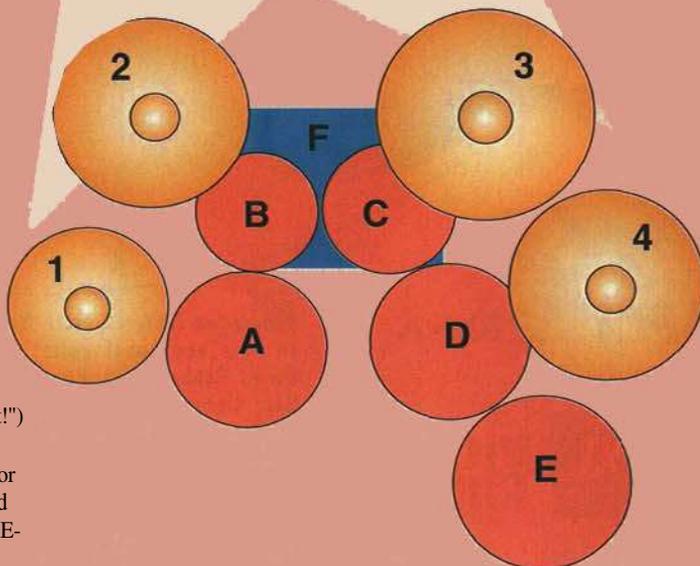
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Practice

A Different Perspective

by James Sharp

Many of us practice drums purely for the joy we get from it. The luckier among us will practice to our heart's content for hours at a time, day in and day out, without cause to grumble. But what if you hate the routine of practice? Why do you dislike practice? Do you dislike the *act* of practicing, or just the *idea* of practicing?

Take a look at the amount of study material available today. There are literally hundreds of books, videos, audio packages, and now Web sites to delve into. It's a huge improvement from ten or twenty years ago. Or is it? Let's take a look at what these packages offer us as players.

Aside from some very useful reading, rudimental, and technical study books, the bulk of today's educational product is in video form. These videos are usually produced in conjunction with a name drummer, often showcasing that artist's talent. Drum books

can't really communicate such high levels of technique except, of course, to above-average readers. Most drummers would probably balk at the idea of working through a Dave Weckl solo from a book, yet they will marvel at the man's craft on a video presentation. So books often lose out to the easier, more tempting medium.

The point is, books and videos alike carry the same message in some way in their contents. That message is to *practice, practice, and practice* some more. What idea might this give to an impressionable player?

Practice Pressure

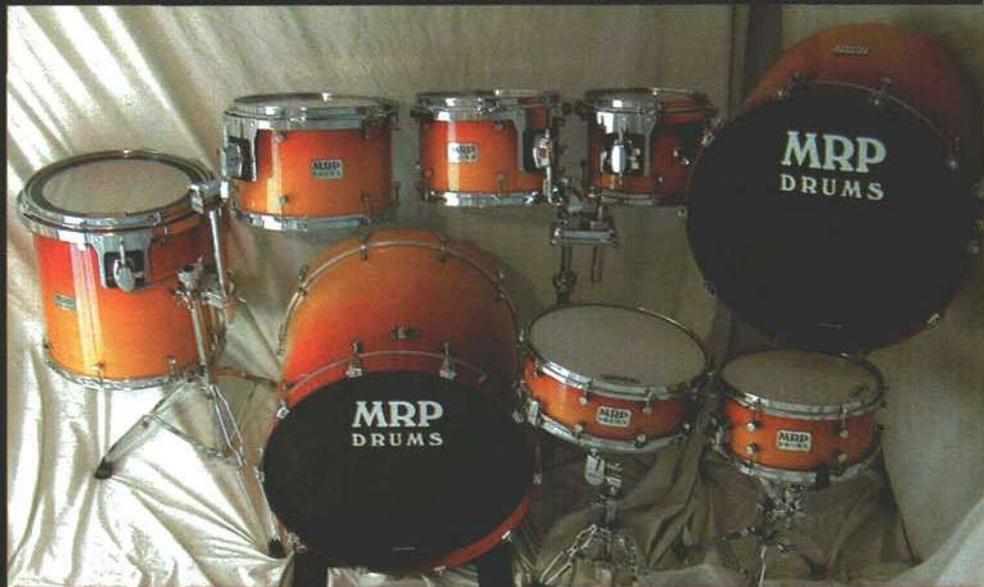
Assuming you're under the guidance of an instructor who will be setting goals for you, you can easily begin to feel "practice pressure." The problem with this scenario is that it's a less-than-

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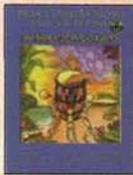
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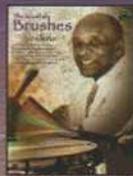
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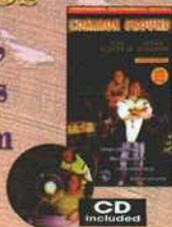
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Practice

conducive mind-set for effective practice. If you are given a list of exercises each week by your teacher, and you're checking out some of the products mentioned earlier at the same time, you may very well be unknowingly putting yourself in the "practice pressure cooker."

Most of us experience stress on our jobs, sometimes brought on by our incapacity to cope with the workload demanded of us. We get by and do our best by delegating work, changing jobs, or possibly downshifting to a less demanding role. Why then can't we logically apply the same steps to something we actually love doing? Why do so many players pressure themselves into thinking that pointless, non-specific practice will pay off in the end?

Back To School

Think back to your school days. What subjects were you usually the best at? Were they the ones you enjoyed, or the ones you absolutely hated? From my experience, it was nearly always the subjects I enjoyed. Now apply this to drumming. Are you more likely to enjoy and learn if you're dreading the next practice session? Maybe it's not even dread. Perhaps it's more like that apathetic "maybe tomorrow" feeling. Either way, it may be harming your chances of improving.

A Few Alternatives

Needless to say, the solution to this problem must be tailored to each player's needs. But here are a few basic pointers.

1. Do you schedule a certain amount of practice time every day and stick to it religiously? If so, what's your reasoning for doing

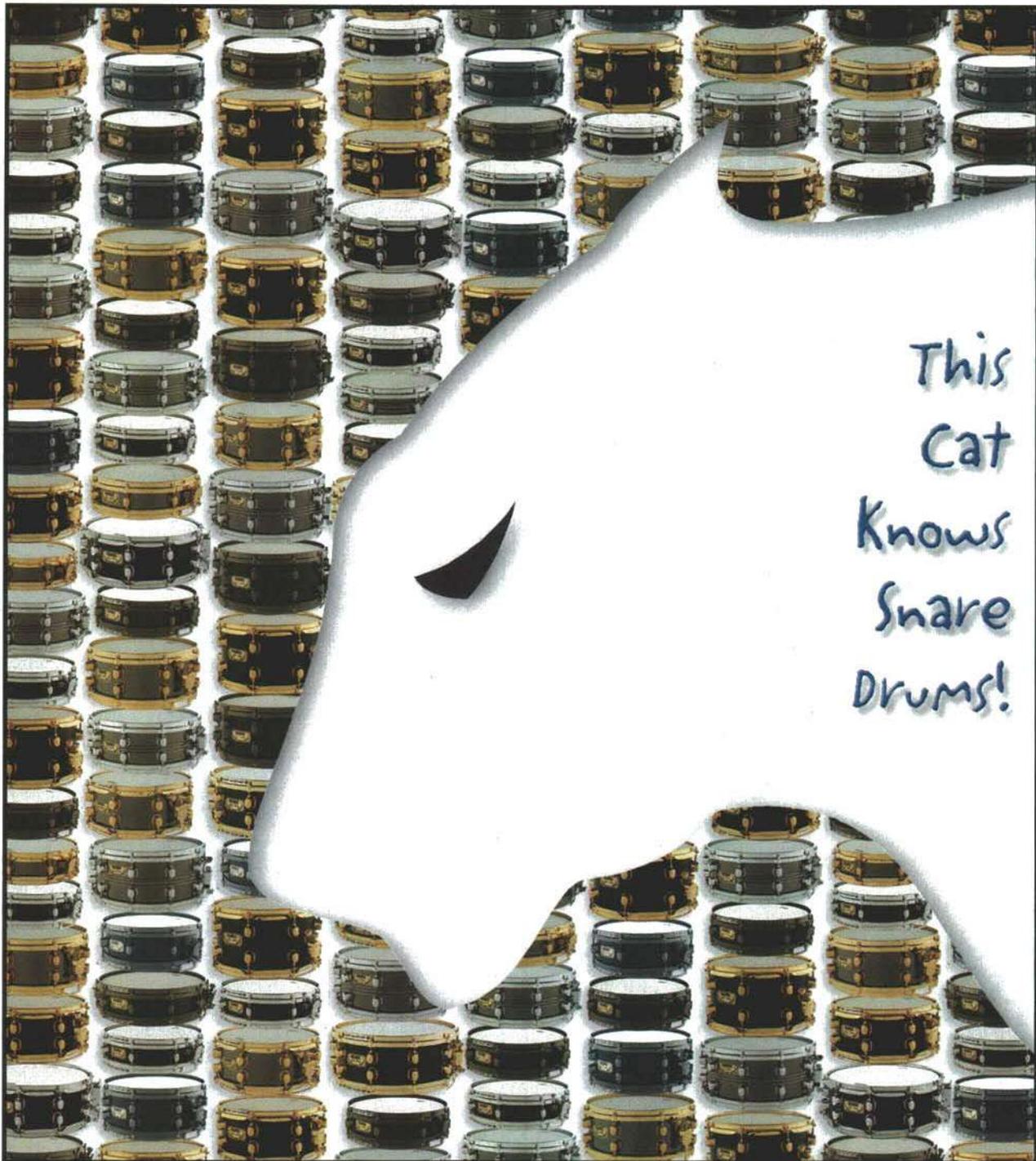
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Practice

so? Are you subconsciously treating your drumming like a job? This could be detrimental to your enthusiasm for practice. Don't halt your practice entirely, but take a day off every now and then. Vary your routine. Don't get stuck in a rut.

2. Do you play the same thing every time you practice? Sure, it's nice to sit back in the comfort zone and just groove every day without challenging yourself. Snapping out of this habit is often hard, especially for the more idle among us. To get out of the comfort zone, listen to different drummers and different types of music. Although it generally takes a while to sink into the psyche, the brain will actually process *everything* you listen to. If you listen to *enough* different music and different players, eventually you'll assimilate what you've heard into your own playing.

3. Change your setup. Strip down to the bare essentials once in a while: Bass drum, snare drum, hi-hats, and ride cymbal *only*. Put your ride cymbal in a different place. Do the same with your hi-hats. Add the rest of the kit slowly and progressively, and take note of any changes or improvements in your approach.

4. Are you just burnt out? This is a tough one to own up to. However, even the top players suffer from burnout. Dave Weckl refers to it as "hitting brick walls." If this is the case, consider taking a break from your drums altogether. Rest assured, the sky will not fall, your partner won't leave you, and your friends will still speak to you. Abstinence is often the best remedy for burnout. Even in a band situation, a break can bring you back refreshed and invigorated—and sometimes even a better player because of it.

5. Do you set goals? Write down what you want to get out of your practice sessions. But don't be too tough on setting deadlines for

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your goals. It won't necessarily bring success any closer or faster. By noting your goals, there's also less of a chance of forgetting them, which is surprisingly common among all musicians, not just drummers.

6. Is your space conducive to effective practice? This is an obvious thing, but take a look around you the next time you sit down to practice. What is the room like? Is it dull and full of clutter? Is the color depressing? Are you cramped? Are you subject to noise restrictions? If noise is the problem, don't get all upset about not being able to practice on a real kit. Invest in a practice-pad kit. There are loads of these kits on the market that are virtually silent, come in all shapes and sizes, and generally cost less than your average crash cymbal. They're certainly worth the investment. I have *never* had a problem transferring ideas I learned on my practice kit onto my acoustic kit.

7. Get a drum buddy! If you have a friend who also plays, regardless of his or her playing level, get together from time to time and share ideas. Set up two drumkits and jam to your heart's content. Practice doesn't need to be a solitary activity. At the

end of the day, you just can't beat a good drum battle for fun and laughs.

By following the above suggestions and evaluating your precious practice time, with any luck you may be able to boost your enthusiasm and creativity. Always remember that *music* is the primary goal. And most important of all, don't stress out over practice. It serves no purpose, and it can actually hinder your personal development. Make your practice time fun for as long as you can. Enjoy it!

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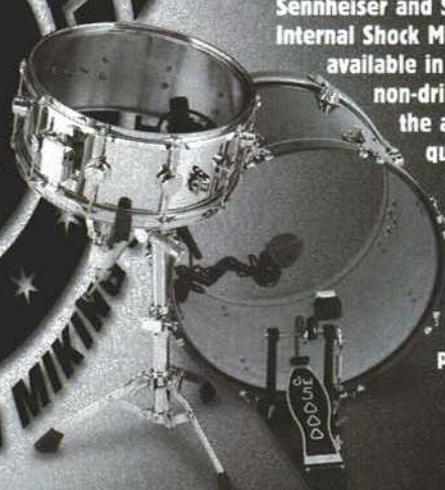
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Ludwig Super Classic Snare

by Harry Cangany

Before we can talk about this month's featured snare drum, we first have to talk about a snare strainer. Or, in Ludwig's case, *the* snare strainer.

For over forty years, top-of-the-line wood snare drums made in the Ludwig factory featured a strainer known as "The Classic." Ludwig & Ludwig drums of the '40s had it. WFL drums made during the '50s (when the Conn organization owned the Ludwig name) had it. And Ludwig

drums made after William F. Ludwig reacquired his name in 1955 also had it. In fact, for quite a while after that name reacquisition, drums with the Ludwig name on their badges were fitted with WFL Classic strainers. But no one was confused, because it had been the same strainer all along. The Ludwigs must have had about a million of them stored in their parts room in 1955, because it took years to use them all.

Now, back to our story. Like I said, the strainer was called "The Classic." Of course, the snare lugs that sloped downward to the middle were also called "Classics." The familiar traditional Ludwig bass-drum and tom-tom lugs (P95s) were also called "Classics." The bass drums themselves were *also* called "Classics." The snare drum and toms in this same series, along with the top-of-the-line four-piece drum outfit, were all called "Super

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Classics." And I suppose that anyone who studies all of this is called "a student of the Classics."

During their heyday, Super Classic drums were made of three plies of African mahogany, with maple reinforcing hoops. Each drum had eight of the P95 lugs described above. (Ludwig's only ten-lug snare at that time was the metal-shell Supraphonic.) One step down from the Super Classic (and a half inch shallower) was the Jazz Festival model. The other difference between the two wood drums was that the Jazz Festival carried the venerable P83 strainer, which was the



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Collectors' Corner

immediate predecessor to today's P85.

The Classic strainer called for a set of snares exactly 14 3/8" long. Strings were used to attach the snares to the butt. However, on the throw-off side the actual snare wires extended past the shell and the hoop. They were secured by a screw to a rotating bar at the base of the strainer.

None of the drumkits featured in the Ludwig catalogs used the Super Classic snare. (Ludwig did sell it as part of one snare kit—the Deluxe—that included the drum, a practice pad, a stand, sticks, brushes, and books.) But the Classic strainer was used on one other drum, known first as the Ray McKinley model and later as the Symphonic model. It was a 6 1/2x14 with a double row of small Classic lugs. It was billed as "the most artistic band and orchestra drum available."

Although it was a ply drum, the Super Classic snare was Ludwig's arch-rival to

the venerable solid-shell Slingerland Radio King. Ludwig advertised their snare as "advanced, modern, and yet traditional." It was claimed to have "unsurpassed quality in tone and design." Like the throw-off arm on the Radio King, the arm on the Super Classic could be struck with a stick where it rose above the top rim of the drum. I think that was Ludwig's way of saying that they were "top dog" again: their best wooden drum was as good as anyone's, and their strainer was as big and distinctive as anyone's. However, even as that rivalry was being conducted on a quarter page of the Ludwig catalog, a full page was dedicated to Ludwig's *real* number-one snare: the Supraphonic.

I purchased two Super Classic snares at the end of the 1980s. The first was a 5x14 finished in silver sparkle. Ludwig put ten lugs on it, and I fitted it with die-cast hoops. It was beautiful and heavy, and it sounded great. I liked it so much, I ordered a 6 1/2x14 in traditional white marine pearl.

After that, Ludwig discontinued the series. It's too bad, but at least we have the old ones to find and play. They're an enduring—and endearing—legacy of a time when drums were more than just drums. Vintage Super Classic snares today cost between \$350 and \$500. They are well worth it.

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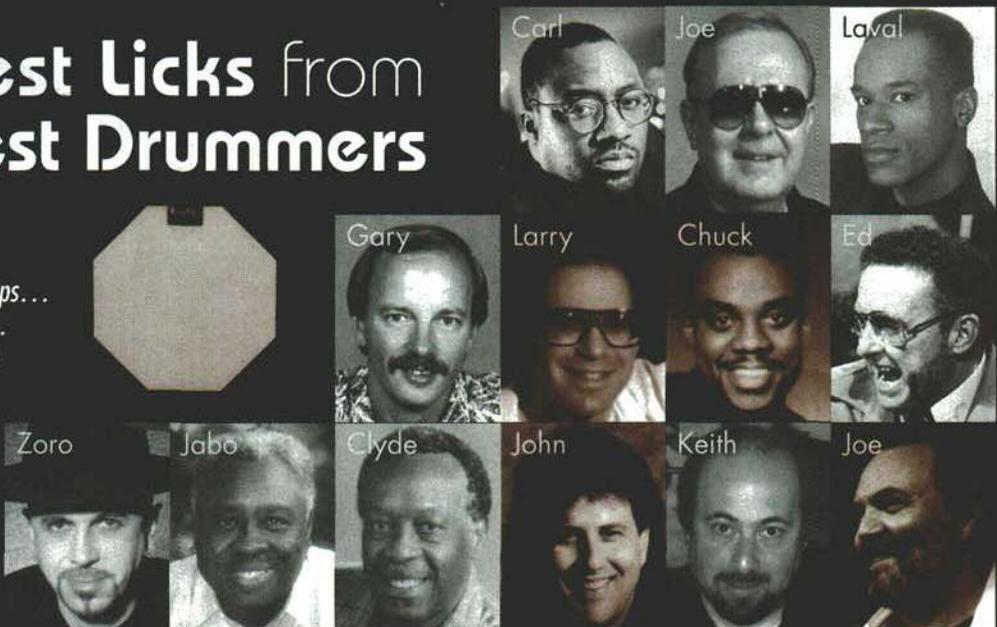
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Ercan Erhan

DCI Snare Drum Champion

by Lauren Vogel Weiss

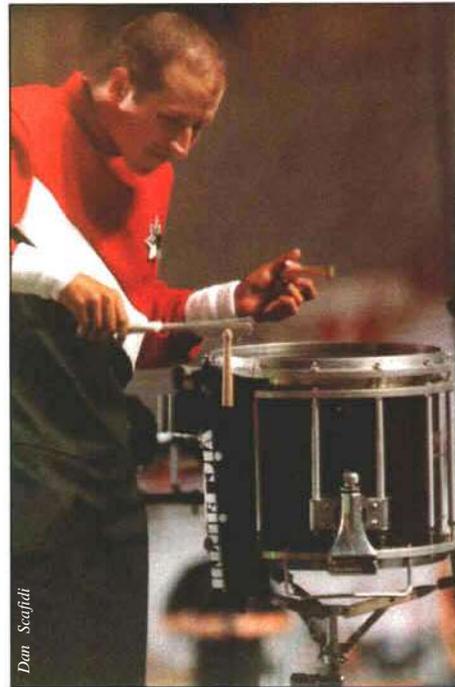
Drum Corps International (DCI) holds its annual championships each August. This past year the event was in Madison, Wisconsin. In addition to three classes of drum & bugle corps competition, there's also an individuals and ensemble contest to determine the best soloists and small ensembles involved in the activity. *Modern Drummer* had a chance to talk to many of the winners, including drumset champion Daniel Villanueva. (His story ran in the April 2000 issue.) The second portrait in our series is with snare drum champ Ercan Erhan.

As a ten-year-old in The Netherlands, Ercan Erhan began playing the drums in a small cadet drum & bugle corps in 1988. After a few years, he joined Jubal, one of Holland's best drum & bugle corps, where he continued to study the snare drum. And on August 11, 1999, this twenty-one-year-old member of the Santa Clara Vanguard Drum & Bugle Corps won the "Best

Snare" award by one tenth of a point, scoring a 96.6 to capture the title by performing his own composition, "A Musical Display Of Chops."

How did this young Dutch boy of Turkish descent wind up in Santa Clara, California? "I watched drum corps videos every day and was totally mad about the activity," he recalls. "I knew when I finished high school in 1996 that I wanted to march with a DCI corps."

Several of the instructors with Jubal had marched with the Madison Scouts (based in Madison, Wisconsin), so Erhan sent a videotape audition to them. Failing to be accepted by the Scouts, he applied to the Blue Devils (based in Concord, California), another corps well known to the Jubal staff. Following another rejection, he auditioned for the other West Coast powerhouse corps, the Santa Clara Vanguard. This time he was accepted. "This is where I should have auditioned in



Don Scafield

the first place," Ercan states with 20/20 hindsight. "It just took me a while to figure out this was where my heart wanted me to go."

Nineteen ninety-nine was Erhan's third and final season with the Vanguard, as he "aged out" of the corps by turning twenty-one. Last fall he enrolled in a junior college in northern California, where he'll catch up with the classes needed to complete his education in the US. He'll also continue studying music, which has clearly become a passion in his life.

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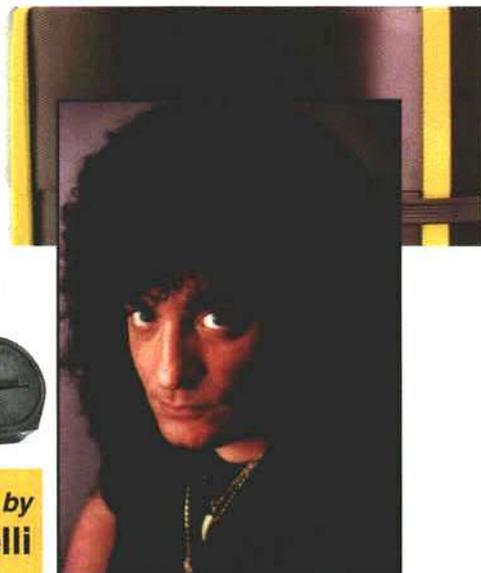
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A Musical Display Of Chops

When Erhan performed the piece in exhibition in Madison, he dedicated it to Arthur Velarde. Velarde was a young member of the Vanguard bass drum line who had been killed in an automobile accident earlier that summer. Erhan's piece symbolizes the strong bond that forms between members of the corps. "Winning this championship," he adds, "was a dream come true for me."

How did Erhan practice for his solo? "With a lot of singles that go into double patterns," he explains. "It takes many different kinds of chops—and finesse. It's not just playing all the rudiments like everybody else does. It's a lot of concentration and listening as well." Below is an excerpt from Erhan's solo.

Does Erhan have any advice for other young drummers? "I would tell them to try to look past all the stick tricks and backsticking stuff and focus on the rhythms. Are they accurate? Is it a good sound? I began to focus on getting a good, consistent sound the whole way through. Make your ears more aware of that kind of stuff. Don't just play the same licks over and over again. Look for new and more exciting stuff. And don't forget to go back to basic books like *Stick Control* and *Syncopation*. Many people can learn from those kinds of books, especially drum corps people. Just because you can play hybrid rudiments doesn't mean you have all the basics. Whatever you do, listen to yourself and try to improve every day."

The musical score is a handwritten drum solo with the following elements:

- Staff 1:** Starts with the instruction "in the outer edge...ppp" and "U. BACK OF sticks, slightly out from the center... mp". The notation shows a series of rhythmic patterns with the drum notation "RLL RLR L RL R L".
- Staff 2:** Labeled "in the center... F". It features a dense pattern of notes with a dynamic marking "p".
- Staff 3:** Includes time signature changes to 5/4 and 4/4. Annotations include "R. HAND ON RIM - L. HAND IN THE edge" and "L. HAND - CENTER".
- Staff 4:** Features a "BACKSTICKING" section with a dynamic marking of "mf".
- Staff 5:** Shows patterns with dynamic markings "F" and "edge" and "center".
- Staff 6:** Continues with complex rhythmic patterns and dynamic markings.
- Staff 7:** Includes a "winshot" section and ends with "Rit. a tempo".

Peter Erskine

by Robyn Flans

Peter Erskine is one of contemporary jazz's brightest stars. First making a name with the big bands of Stan Kenton and Maynard Ferguson, Peter went on to work with a host of fusion trailblazers, including Weather Report, Steps Ahead, The Yellowjackets, and Bass Desires. His graceful yet strong approach has appeared on numerous albums from heavyweights like John Scofield, Ralph Towner, Bob Mintzer, Michael Brecker, Rickie Lee Jones, Joni Mitchell, and John Abercrombie. And his solo albums have set a standard for drummer-led dates.

Peter's latest recording is the two-disc set *Live At Rocco*, recorded last October with Alan Pasqua on piano and Dave Carpenter on bass. Released on Peter's own label, Fuzzy Music, the album should be available in stores now. Or you can order it through Peter's Web site, Peterskine.com.

"The sounds came out beautifully, and we had great fun playing," Erskine says. "It is totally live with no

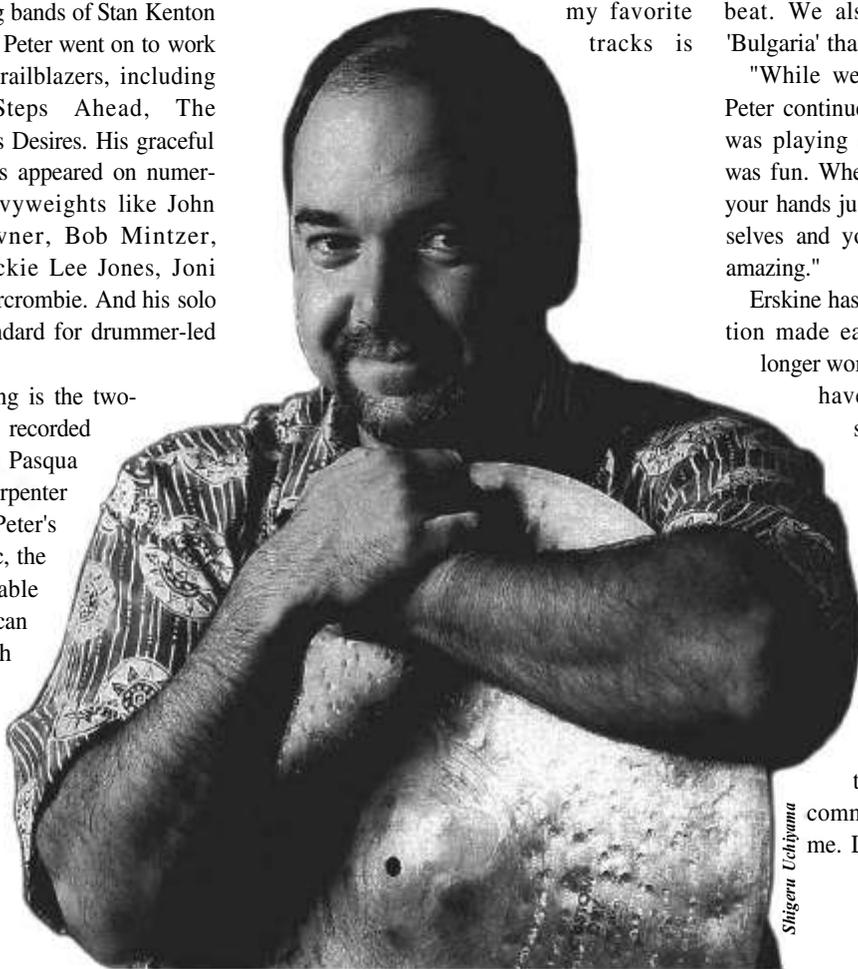
overdubs. I never do overdubs on any of my records. One of my favorite tracks is

'To Love Again,' on which you'll hear me just playing brushes. It's a very simple, gentle beat. We also do a tune of mine called 'Bulgaria' that's pretty cool.

"While we were making the recording," Peter continues, "it felt as though the music was playing through us. Drumming-wise it was fun. When you relax to the point where your hands just seem to be doing it by themselves and you're not fighting anything, it's amazing."

Erskine has been busy with the trio, a situation made easier by the fact that he is no longer working with The Yellowjackets. "I have a blossoming schedule," he says. "The band deserved better than to be constantly subbing out the drum chair while I was busy. So I did what seemed to be the most honorable thing: I resigned. This also allows me to pursue my own band and record label interests more freely."

Always the gentleman, Erskine curtails the conversation to focus on the task at hand, commenting simply, "Enough about me. Let's talk about the others...."



Shigeru Uchiyama

Papa Jo Jones

His name says it all. He really is the father of so much of what we do: the whole concept of music that swings with style and substance, yet doesn't have to try very hard to accomplish any of those things. He was a completely at-ease, natural musician. My wife and I were watching a video from the late '50s with Papa Jo Jones on drums, sitting up there smiling. My wife commented on his beautiful posture and how relaxed and elegant he was. His command of time and swing and mastery of the language really helped create that style.

Sam Woodyard

Another amazing swinging drummer. We were in London recently recording the new Joni Mitchell album. Before we did a tune called "Comes Love," Joni pulled out a recording of the Ellington band with Woodyard on drums. It was a recording from some obscure dance they had played. Joni said, "This is the feeling I want on this," which

she hadn't done with anything else we had recorded. The beat was so simple and so swinging. He was just playing 2 and 4 on the snare drum and a ding-dinga-ding-dinga-ding, medium-slow groove that never stopped. Again, it was completely relaxed, effortless, and totally swinging, but with all the intensity you would want. In short, it was perfect. Hearing that made it so easy to go in and play something that had a good groove. There's no way to play anything that would swing as hard as the Ellington band, but it sure was a nice example and a great inspiration.

Philly Joe Jones

My hero. So far all of these drummers are incredible swingers, and that's what makes this music so vital and so entertaining, with such a sense of life force. Whenever I'm teaching I inevitably pull out Sonny Rollins' *Tenor Madness* with Philly Joe. The great thing about Philly Joe is that all the comping that he did—and by comping I mean essentially just the left hand, snare drum commenting—was so specific and

so compositional. It's as if he was composing the piece as he played it. It wasn't a left hand that was playing out of habit. Every rhythm and everything he played had meaning, so it supported the soloist and the structure of the tune. Nothing was wasted. He had a tremendous sense of wit when he played. And every time you heard him, he sounded great.

Shelly Manne

Shelly, probably more than any other drummer, was my role model growing up. He was an accomplished percussionist, and I always loved percussion and wanted to play all the percussion instruments. Shelly played all sorts of ethnic music and hand percussion. I have records where Shelly was playing with rubber balls, mallets, coins, and all sorts of objects. He was a big band drummer, a great small-group drummer, a bandleader, a businessman, a studio musician, a man of great compassion and wit, and a great storyteller.

We were flying to Japan once as part of a jazz festival, and Shelly was playing drums in a couple of the bands. Freddie Hubbard was playing in the group I was playing in, along with George Duke. Freddie and George Duke paid the difference in ticket price from economy to sit up in first class, where the seats were wider, and they got lobster thermador for dinner. But after that, Freddie came to see what was going on in economy. Well, Shelly Manne was holding court. We were in the middle section of the 747, and Shelly was telling stories. I was lucky to be sitting next to Shelly for the whole flight, but I remember looking up and thinking, "Freddie Hubbard paid all this money for first class, and he's standing for most of the flight."

Shelly said something very interesting to me. I was working on some text for a Japanese magazine that wound up becoming the basis for the first drum book I wrote. The emphasis was 2 and 4. Shelly read it all, then turned to me and said, "This is a good point you make. But don't forget that without 1 and 3, there'd *be* no 2 and 4."

One of my favorite Shelly Manne recordings is unfortunately out of print. It's called *Sounds*, and it's an entire album of duets with acoustic guitar. That was the first time I ever heard a guy play brushes on a suitcase. The next guy I saw do that was Steve Gadd, on a video. To be able to make music like that takes a real musician.

Ed Blackwell

I think Ed Blackwell opened a door for drummers in terms of interaction with soloists and playing with a high level of freedom. He was the pioneer of that. Jazz drumming is dependent on the guys who came along and showed us what's possible. The things they have in common are, number one, they swing. Number two, they have the freedom of spirit and courage to be able to surrender themselves to the places that the music wants to go. Ed Blackwell played with total purity, total childlike innocence—like somebody *discovering* drums for the first time. Paul Motian is very much in the same realm. It's so refreshing to hear that. It has nothing to do with chops or licks or coming out on 1. It totally turns what a lot of us think of as drumming completely on its head.

Billy Higgins

Billy Higgins is possibly one of the most interesting conversationalists on the drumset that I've heard. He has an irrepressible spirit, and he's

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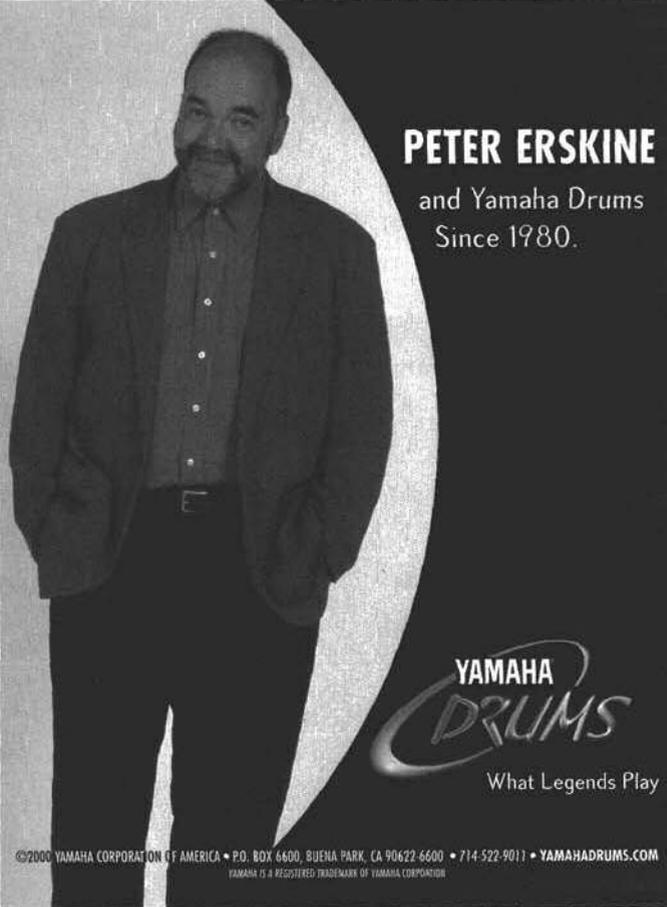


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another one whose posture my wife goes on and on about. He has the brightest smile in drumming and one of the most generous musical spirits. He always plays for the benefit of others, and yet somehow he's endlessly creative. Whether you want to dig on just listening to what he's doing or on the total music, it's completely satisfying either way.

Jimmy Cobb

Crisp and dapper. That cross-stick on every fourth beat. To follow Philly Joe Jones in Miles' band says it: What a thing to either *have* to do or be *lucky* enough to do. He did an amazing job. I just love listening to recordings he's on; it makes me smile when I hear him.

Jim Keltner

Another one of my heroes, and probably one of the nicest guys I've ever met. When I was asked to do the Steely Dan tour in '93, I was thinking, "Wow, I'm kinda used to being a jazz guy. Will I be able to do this? If I don't watch it I'm going to be hitting the drums way too hard." I sat down and thought a lot about it, and decided that my mantra for the summer would be: "Keltner." I repeated that word to myself all through the tour when I found myself hitting the drums a little too hard.

Jim plays completely relaxed and doesn't hit hard, and he still gets the biggest sound out of the drums. There's a great lesson there. If you don't hit the drums too hard, they have a much better tone. You're not pushing too much air for the microphone to handle, so it can do its work. Some colleagues of mine hit the drums so hard, the sound has nowhere to go, and it doesn't sound that big. Keltner gets one of the biggest drum sounds anywhere, and I don't know if he even breaks a sweat.

I remember meeting Jim Keltner along with Joe and Jeff Porcaro—all on the same night. I think it was 1976, when I was playing in Maynard Ferguson's band. We drove down from San Francisco to be the entertainment at a party at the musicians' union in LA. Keltner was so sweet. He came up and talked to me. It's always a treat to run into him. And he sounds amazing on the most recent recording I've heard him on, Bill Frisell's latest record.

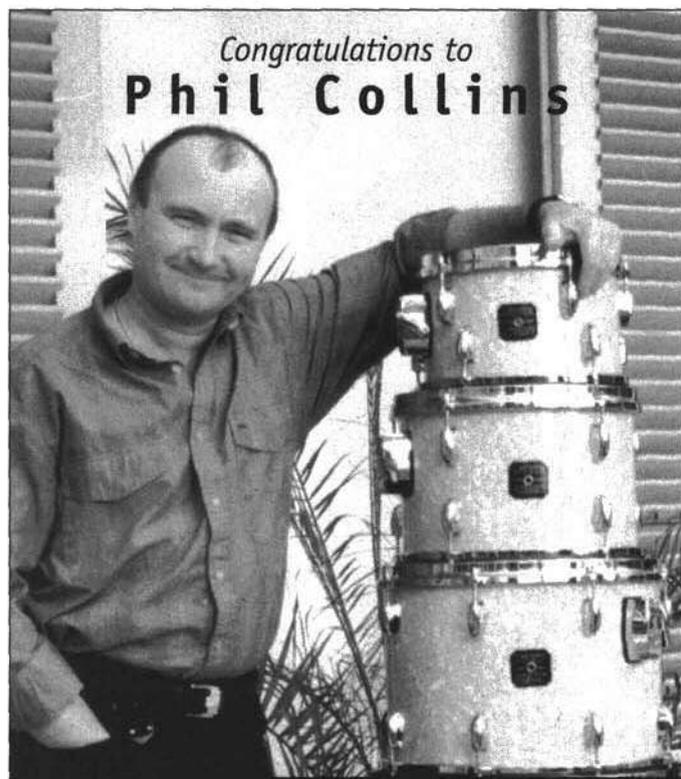
Jeff Porcaro

His backbeat placement was the most musically magical I've ever heard. Only two drummers have ever made me cry because I was so emotionally moved by listening to what they were doing. The first was Elvin. The other was Jeff on a Michael McDonald recording called "That's Why." I remember being in New York, playing it over and over—and crying.

I've heard so many stories about Jeff. I oftentimes catch myself getting embarrassed thinking what a poor comparison I am next to his integrity and the way he worked: how he would excuse himself from a date and ask them to bring someone else in if he didn't think he was the right guy. Very classy stuff. The one great comfort we can take is a sense that someone like Jeff does live on forever—and not just from the recordings that are there. Some people bring such a strong presence to the lives of others that you can't shake it. They're very much a part of your existence.

Idris Muhammad

An incredibly funky drummer. I've learned to appreciate his drumming more in recent years. He was on some of the real early CTI



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recordings, and I dug him then. But I've been checking out some of the stuff he's been playing more recently. It's just incredibly resonant, fully matured, perfectly aged, funky, swinging drumming. It's like his time has come.

John Scofield showed me a beat that Idris plays that's so much fun to do. It's hard to describe; it's a thing where you hit the hi-hat and the snare at the same time with the right stick, almost as if you're just laying it down flat. The other stick is in a cross-stick position with your left hand, so you get this kind of shuffle between the two.

Alex Acuna

Alex has so much spirit. I heard his playing for the first time on the evening I met Jaco Pastorius. I was in Maynard Ferguson's band. Jaco played us the cassette tape of *Heavy Weather* while it was being mixed. There were about seven or eight of us in the room, and we stayed up all night just listening to the music. There were no drugs, and nobody was drinking. The tape would finish and we'd say, "Play it again." It would finish again, and it would be, "Play it again." I remember telling Jaco, "This is the version of Weather Report I've been waiting to hear."

Any time I've been in the position to produce something, Alex is always the first guy I call for percussion. And there are *great* percussionists out here.

I've learned a lot from watching Alex. A lot of drummers, myself included, do little preparation strokes, so we kind of do an up-stroke and then come down. That can mess the timing up a little. I've watched Alex, and he has an incredible, natural stroke. There's no up to it. It just goes from the starting point down to the instrument.

Joey Baron

Joey's a free spirit and our touring hero. He and Paul Motian have the art of traveling down *beyond* a science. When I saw Joey it looked like he had a paper bag with a toothbrush and underwear, and a couple of 12" cymbals. Meanwhile the rest of us were schlepping through Europe with suitcases, cymbal bags, and trap cases.

The first time I heard Joey, sometime around 1979, he was playing with a Brazilian composer/singer named Moacir Santos. I was a huge fan of Moacir Santos. His album called *The Maestro* on Blue Note features one of the greatest collections of Harvey Mason drum tracks ever. So here was this Joey Baron guy playing live with Moacir Santos—and he nailed it! He got this big beautiful tone out of his bass drum and it was right on the money and funky at the same time. I never thought it would sound like that live. The next thing I knew, Joey was playing totally free with Bill Frisell and those kinds of guys. He's one of those drummers who can play anything. And he always sheds new light on a musical equation.

Will Kennedy

A remarkable drummer. He is incredibly clever, while at the same time he has a deep, authentic, and enviable pocket to his playing. Will was certainly the perfect drummer for The Yellowjackets. The beats he came up with were so clever and fit so perfectly with how the band developed. Will sounds amazing on all the Yellowjackets stuff, but one of my favorite recordings he did was with Marilyn Scott. It has a beautifully played backbeat/pocket.

continued on the next page

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Bill Stewart

Bill Stewart and Jeff Watts are my two favorite younger guys. You can hear them both on Michael Brecker's new album, along with Elvin. It's an amazing record called *Time Is Of The Essence*. Stewart is a completely inventive swinger. I can listen to him all night. He's always dancing on the instrument.

Brian Blade

Brian is interesting. When I first heard him, he was the closest thing to Elvin that I had heard in a long time. Every time I see Elvin play, it's, "Back to the drawing board for me! How does he do that?" Brian Blade has it, totally swinging and fresh. His playing seems to be going through an interesting evolution, so I'm not as conversant with some of the stuff he's in the middle of at the moment. I saw him in a trio setting with Pat Metheny, and, honestly, I didn't get it. I'm curious to hear his new situation, and I'm looking forward to hearing what he comes up with. People like Bill Stewart and Brian Blade are just in the beginning stages. They are playing at a much higher level than I was at their age, so you can tell they're going to develop much further.

Vinnie Colaiuta

Vinnie is one of two drummers who has triggered an involuntary response, making me jump out of my chair. It was at a PAS convention in San Antonio. Vinnie's sheer velocity, abundance of ideas, and drumming brilliance reached a point where I jumped up and screamed. The other drummer who had that effect on me, by the way, was Steve Gadd. I was in high school and he was playing in the Army Field band in '69 or '70.

There are two recordings of Vinnie's that particularly flabbergasted me. One was what he did with Bill Meyers. I never heard a guy take so many chances in that kind of setting with a large orchestra, live to 2-track. It was just astounding! The other recording was an Alan Holdsworth record. I actually had to pull my car off to the side of the road because I was afraid I was going to have an accident. It was so incredible.

Jack DeJohnette

A lot of drummers can be transcribed or imitated, but I've never heard anyone sound like Jack. Jack doesn't play the way other drummers learn to play, with the stickings and all that stuff. He, himself, described it best. He said a drummer is like a clothes dryer. The drum that's going around in the dryer is the time, and his drumming is the clothes. They go up to the top and just kind of fall down, then they go around again. Jack's like a horn player when he plays multiple strokes. They're kind of like long tones, as opposed to rhythmic attacks. His stuff has a much more liquid sense to it.

Elvin Jones

My all-time drum hero. Elvin is a great drum spirit. There is a very primal connection to Elvin's drumming. I'm delighted that I've gotten to know him. I love him as a human being and as a drummer and musical force. But before I met him I felt like I knew him, because there was a message in his playing that I understood. In the case of Elvin and Roy Haynes, as I was listening to them as a kid, I felt like the record was a secret message from the future. It was, "This is the way it's going to sound!" It was like we were being given the "coming attractions."

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Mel Lewis

Mel was probably the most swinging drummer around. He took the role of being a drummer to greater heights and a deeper place than anyone. It was, "My job is to make the band swing." When you listen to anything Mel played, the drums are totally right in the middle of the music.

Carlos Vega

Carlos's passing was a terrible loss. He might have had the most sublime and rhythmically in-tune sense of time of any musician I've ever met. On the one occasion where I was producing something and I realized I wasn't the right guy to play drums on the project [an Anne Hills date], the only guy it occurred to me to call was Carlos. And here's an amazing thing: During playbacks he was standing with a stopwatch, timing measures. I said, "What are you doing?" And he said, "I'm just checking my time." He was never off more than three hundredths of a second. And there was no click track.

Speaking of click tracks, the late Don Grolnick told me a story about recording the James Taylor albums. While most drummers tend to ask for a fair amount of click track in their headphones, Carlos's was softer than anybody's Don had ever heard. And yet Carlos was playing right with it. He was a personal favorite of mine. He could hold the most insanely slow tempos, which most drummers make incredibly hard for themselves. Carlos knew how not to make it hard.

Honorable Mentions

We didn't mention Eric Gravatt, Irv Cottier, or Alvin Stoler. Alvin played drums on the soundtrack of *West Side Story*, which is some of the greatest drumming ever. The next time we do this—when I'm old and even more gray—you'll ask me about Daniel Humair, Jon Christensen, Jeff Watts, Paul Motian, Mickey Roker, Grady Tate, Billy Cobham, Alphonse Mouzon, Tony Williams, Ralph Humphrey, and Steve Bohannon. Joe Zawinul said Steve was the most exciting drummer live, and he was. He used to play barefoot.

Then you'll ask me about Steve Gadd, and about Rick Marotta, who played one of the greatest drum tracks of all time. I had a cassette recording of Donny Hathaway that for years I thought had Al Jackson Jr. on drums. When I bought the CD version, I found out that it was Rick Marotta, and I ran to the phone to call him up.

Next you'll ask me about Claudio Sloane, Sergio Mendez' drummer. And by that time it will be appropriate to ask me about Terri Lyne Carrington. You'll ask me about Joe Chambers, Donald McDonald, Osie Johnson, Don Lamond, Adam Nussbaum, Russ Kunkel, John Guerin, and many others. So I'll look forward to the next time we do this.



Correction

Our introduction to Alan White's Reflections in the March 2000 issue erroneously stated that Alan played on John Lennon's "Jealous Guy." In fact, that track was recorded by Jim Keltner.



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2000 World Pipe Band And Solo Drumming Championships

The World Pipe Band and World Solo Drumming Championships were held on February 26, 2000 in Bathgate, Scotland. Conducted by the Royal Scottish Pipe Band Association, the competition recognizes the world's greatest bands and individual players within the pipe band idiom.

This year's winning band comes from Simon Fraser University, Vancouver, British Columbia, Canada. SFU's win demonstrates that the highest levels of this style are not reserved for Scots, and proves that pipe bands are not a regional anomaly. It is truly a world music, with participants in nearly all English-speaking—and many non-English-speaking—countries. In many places (Canada, for example) the only marching bands found locally are pipe bands.

The winner of all individual-drumming style categories, as well as the overall solo competition, is Jim Kilpatrick. Jim successfully defended his World Championship title against many regional, national, and previous World champions. He performed on a Premier HTS700 snare drum, and achieved a final score of 565—22 points ahead of the second-place finisher. This marks the twelfth World Championship title won by Kilpatrick during his competitive career.

This year's competition was sponsored by Andante drums of Australia, following many years of sponsorship by Premier. Anyone interested in more information about pipe band activities

should check out the following Web sites: The Highland Drumming Index (users.lmi.net/mpb/hoodedondrums); Drums Pollute (www.enol.com/~reim); The Regimental Drummer (www2.tpgi.com.au/users/belray); and Drum Beater (www.mindspring.com/~fidget/drumbeater).

Bruce M. Hewat

Ettleson Now Independent Artist Relations Rep



Steve Ettleson, one of the most familiar names in the artist-relations side of the percussion industry, has established an independent West Coast artist relations office. The new business will be known as Artist Relations Network (ARN).

Steve's career has spanned more than two decades. He has worked with most of the top drummers in the world while associated with such companies

as Paiste Cymbals, Yamaha Drums, Drum Workshop, Remo, and most recently on the staff of Evans Drumheads. Steve will continue to work with Evans as an independent artist-relations rep, while also handling a select group of other accounts.

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KoSA 2000 International Percussion Workshop

The fifth edition of the KoSA International Percussion Workshop will be held July 31 to August 6, 2000 at Castleton State College in Castleton, Vermont. The Workshop is a hands-on intensive percussion camp that covers a diverse range of styles of drumming. Instruction is given in rock, jazz, Latin, and funk, as well as classical percussion, Brazilian drumming, Arabic frame drumming, electronic/MIDI percussion, Afro Caribbean rhythms, Japanese taiko drumming, solo marimba, timpani, snare drum, and percussion ensemble work. There is also a special educator track.

Participants enjoy learning in an intimate setting with daily classes, playing with the rhythm section in residence, participating in master classes, and performing in recitals. The event culminates with a grand finale faculty concert which will be recorded and open to the public.

This year's faculty includes some of the world's top artists and educators: Glen Velez (Paul Winter, Suzanne Vega), Dom Famularo (top clinician), Steve Smith (Vital Information), Aldo Mazza (Repercussion, sessions), Marco Lienhard (Ondekoza, soloist), Gordon Gottlieb (Steely Dan, Juilliard, NY Philharmonic), George Gaber (Indiana University), Paul Picard (Celine Dion), Giovanni Hidalgo (master conguero), Charlie Adams (Yanni), Repercussion (Aldo Mazza, Chantal Simard, Robert Lepine, Luc Langlois), Efrain Toro (George Benson, Placido Domingo), Frank Belucci (New York performer/educator), Walfredo Reyes Jr. (Steve Winwood), Johnny Rabb (Tanya Tucker), Mario DeCuitiis (KAT electronics specialist), Leigh Howard Stevens (internationally acclaimed marimba soloist), and *Modern Drummer* senior editor

Rick Van Horn.

For information, contact KoSA Communications, c/o Aldo Mazza, Artistic Director, PO Box 332, Hyde Park, VT 05655-0322, (800) 540-9030, kosa@istar.ca.

Indy Quickies

Zildjian recently opened their new international marketing and artist facility in the UK. Located near the historic town of Windsor, the new facility is set within a converted 100-year-old barn. It contains a soundproof studio, a cymbal vault for product testing, and a drummer's lounge. The office supports Zildjian's UK and international artist programs, as well as organizing events such as the

QUICK BEATS: RODNEY HOLMES (SANTANA, THE HERMANATORS)

What's one of your favorite recorded grooves?

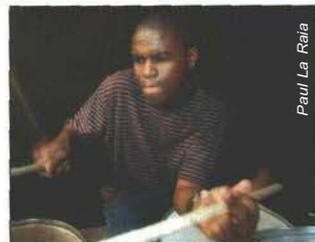
I love the groove Omar Hakim played on Weather Report's "D Flat Waltz," from their *Domino Theory* record.

What drummers inspire you?

Tony Williams, Brad Wilk from Rage Against The Machine, Max Roach, Alex Acuna, Gary Husband, Jimmy Cobb, Steve Gadd, JuJu House, and Elvin Jones.

What discs are in your CD player at the moment?

Prodigy, Rage Against The Machine Miles Davis, Allan Holdsworth, Kruder & Dorfmeister, and Tony Williams.

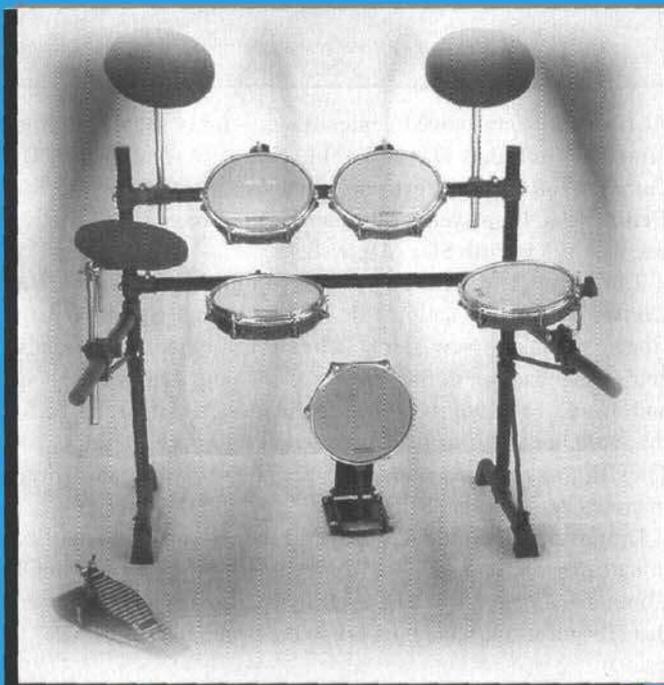


Paul La Raia

What ride cymbal are you using at the moment and why?

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QUICK BEATS: GARY HUSBAND

(LEVEL, 42, ALLAN HOLDSWORTH, GARY MOORE)

What's one of your favorite recorded grooves?

All of Billy Cobham's propelling performance on The Mahavishnu Orchestra's live album, *Between Nothingness & Eternity*, from 1973. Another oldie would have to be the glowing Jack DeJohnette throughout Miles Davis's *Live Evil* album.



on bass and Jack DeJohnette on drums.

What's in your CD player at the moment?

Brad Mehldau's *Art Of The Trio 4* (Larry Grenadier on drums), Crowded House's *Temple Of Low Men* (Paul Hester on drums), *Laya Vinyas—The South Indian Drumming Of Tricky Sankaran*, and Kenny Werner's *Delicate Balance*, with Dave Holland

What ride cymbal are you using at the moment and why?

I'm very excited about my A Zildjian 21" Sweet Ride—a new find! It's proving to be perfect for almost all of the differing musical areas I'm constantly moving in and out of.

recent Manu Katche world tour and Zildjian Day shows.

Arbiter Drums now have a new North American distributor. They are Arbiter North America (ANA), located in Toronto, Canada. ANA offers 48-hour shipping in North America via UPS. They can be contacted toll-free at tel: (877) 553-5596, fax: (877) 553-5598, fraser@arbiterdums.com, or www.arbiterdrums.com.

Canadian drummer **Ronn Dunnett** recently set a new world's record for continuous drumming. On November 28, 1999, as part of the Vancouver International Drum Festival, Ronn smashed the old record, having played 33 hours, 20 minutes, and 20 seconds.

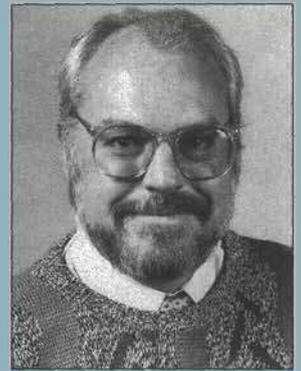
DRUM KICKS



Woody quotes "Shave & A Haircut" in his drum solo *once* too often.

In Memoriam

Fred Sanford



Fred Sanford lost a brief battle with cancer on January 23, 2000, in Denver, Colorado. He was one of the pioneers of contemporary marching percussion, and had been a leading figure in that field for almost thirty years.

Raised in Casper, Wyoming, Sanford joined the Casper Troopers Drum & Bugle Corps at the age of twelve in 1959. He marched with the Troopers for ten years, then attended California State University in Fullerton. While there he taught the newly organized Anaheim Kingsmen from 1965 to 1967. But each summer he returned to teach and perform with his hometown corps. Later, Fred moved on to begin a twelve-year association with the Santa Clara Vanguard. During his tenure, their drumline won an unprecedented five "high drum" national titles.

Marching percussion notable Dennis DeLucia said of Sanford, "Fred's extraordinary drum arrangements for the Vanguard made a mark on the world of percussion. For the first time, percussion charts were magnificent orchestrations that beautifully captured the style and elegance of the music."

In the 1970s Sanford began an association with the Slingerland Drum Company, where he was instrumental in designing the TDR snare, Cut-A-Way timp-toms, and Tonal bass drums. He also began another important aspect of his career, teaching educational clinics on marching percussion across the country—and eventually around the world. In the 1980s he joined the Ludwig Drum Company as product development manager and staff clinician, and was the percussion coordinator for the 1984 Olympic Games in Los Angeles. For the last fifteen years of his life he served as marching percussion consultant to Yamaha Corporation of America. He was inducted into the Drum Corps International Hall of Fame in 1991.

Fred was active in the Percussive Arts Society, serving on its marching percussion committee, as well as being the "voice" of its Marching Percussion Festival for almost two decades. The 1999 Festival was the first that Fred had missed since its inception in 1982. Those in attendance felt his loss even then. Friends and family have established the Fred Sanford Scholarship Fund (PO Box 300166, Denver, CO 80203-0166) in his honor.

Lauren Vogel Weiss

(Used by permission of the Percussive Arts Society)

At hour 33 Ronn moved center-stage, joining a multi-drummer jam that included Dave Weckl, Kenny Aronoff, and Dom Famularo. Ronn's effort was partly sponsored by **Vic Firth Drumsticks**. He played for the entire record-breaking period using one pair of Vic Firth SD1 Maple sticks.

The winners in **Sennheiser Microphones' Evolution Band Contest** (launched nationwide in 1999) are **Reno's Men** from Upper Montclair, New Jersey. Chosen from among thousands of entries, the band performs '60s and '70s pop, with traces of funk and dance. They will be flown to Hanover, Germany to perform this summer in front of a worldwide audience at Expo 2000. They'll also receive an array of Sennheiser wired and wireless microphones valued at \$7,500.

Drummer/video producer **Larry Levine's** instructional drumming cable TV series *Drum Stix* was one of the recipients of The Communicator Award. The award is part of a national program that recognizes outstanding work in the communications field.

Web Bytes

"Wonders will never cease, I know," says **Bill Bruford**, "but I now have a personal Web site at www.billbruford.co.uk. Perhaps if you put a small announcement in the magazine to let your readers know the site exists, it might get some *Ask A Pro* questions off Rick Van Horn's desk!" (Thanks, Bill—RVH.)

Shure Inc. (formerly Shure Bros.) has re-launched its Web site at www.shure.com. Along with a new look, the site has been reorganized into six sections for ease of navigation. Visitors will find new content, such as an expanded artist section, the new Shure logo wear shop, and a shopping cart facility for literature requests.

Rebuilt "from the bottom up," LP Music Group's Web site, www.lpmusic.com, now stresses manageability. Main index pages are shorter and to the point, allowing the browser to easily find information on LP artists, instruments, and history. In addition, the Play Like A Pro section offers tech support on how to play and maintain LP instruments, along with education tips. There is also an LP Store section for videos, LP Wear, and LP Gear.

Famed New York drum and bass school **The Collective** has added an "alumni network" to their site at www.thecoll.com. Its purpose is to keep their alumni connected to the school, and to have the opportunity to exchange ideas with other students, old and new. Alumni can also be offered special pricing on new courses, private lessons, practice time, special events, and more.

Endorser News

Arnold Riedhammer (Munich Philharmonic, Munich Academy of Music, European studio) is now a Zildjian endorser.

Now playing Meinl percussion is **Adel Gonzales** of legendary Cuban band Irakere.

Rick Allen (Def Leppard), **Robin Goodridge** (Bush), and **Trey Gray** (Faith Hill) are using Ahead drumsticks.

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Festivals Upcoming Drum Clinics, Concerts, and Events

A mores Percussion Group

5/22-28 — Performance, Sao Paolo, Brazil. For info contact Web site, personal6.iddeo.es/ret008eo.

Atlanta Vintage & Custom Drum Show

9/16 — Second annual show, exhibit, dealers, raffles, clinics, and more, Ramada Inn Conference Center, Atlanta, GA, contact, (770) 438-0844 or atlantavintagedrums.com.

Ignacio Berroa

5/29 — Atlanta Jazz Festival, Atlanta, GA.
6/23 — Waterplace Park, Providence, RI.
7/12-13 — Lugano Jazz Festival, Lugano, Switzerland.
7/22 — Verbier Jazz Festival, Verbier, Switzerland.
7/29 — Centrum Jazz Festival, Port Townsend, Washington.
7/31 — Kumbwa Jazz Center, Santa Cruz, CA.
8/1-6 — Yoshi's, Oakland, CA.
10/13-14 — Kaplan Penthouse, with guest Joe Lovano, New York, NY.
10/26 — Kennedy Center, Washington, DC.
10/27-28 — Hampton Arts Center, Hampton, VA. For all shows contact Janet Williamson, (323) 663-4447.

Gregg Bissonette

5/15 — Clinic, Makin' Music, Cincinnati, OH.
5/16 — Clinic, Huber & Breese, Fraser, MI.
5/17 — Clinic, MARS, Raleigh, NC.

CMJ Music Marathon 2000

10/19 -22 — Exhibit, music business topics on radio promotion, artist management, digital downloading, Webcasting, film soundtracks, and more. Night-time performances by more than a thousand bands in fifty of New York's greatest venues. New York Hilton and Towers, New York City. For more information and registration, contact CMJ events department, (877) 633-7848 or email marathon@cmj.com.

Larry Crockett

6/14 — Clinic. S.I.R. studios, 520 West Twenty Fifth Street, New York, NY, (212) 627-4900, for more information.

Hollyhock Percussion Workshop

7/19-24 — Afro-Cuban Percussion featuring Armando Peraza & Trevor Salloum. Co-sponsored by LP Music Group, Cortes Island, Vancouver, BC. Contact Hollyhock, (800) 933-6339 or www.hollyhock.bc.ca/main.html.

Steve Houghton

5/16-21 — Musicfest Canada, York University, Toronto, ON.

Interactive Music Expo

10/3-4 — Keynote/conference, exhibits, Los Angeles Convention Center, Los Angeles, CA. For info & registration call (203) 256-5759 or surf to www.imusicexpo.com.

KoSA 2000 Drum & Percussion Camp

7/31-8/6 — Castleton State College,

Castleton, Vermont. The fifth-edition workshop will feature Steve Smith, Glen Velez, Dom Famularo, Aldo Mazza, Marco Lienhard, Gordon Gottlieb, George Gaber, Paul Picard, Giovanni Hidalgo, Repercussion, Efrain Toro, Frank Belucci, Walfredo Reyes Jr., Adam Nussbaum, Rick Oration, Johnny Rabb, Charlie Adams, Rick Van Horn, and Leigh Stevens. KoSA is a hands-on intensive percussion camp that covers a diverse range of styles of drumming, including rock, jazz, Latin, funk, classical percussion, Brazilian, Arabic frame drumming, electronic/MIDI percussion, Afro Caribbean rhythms, Japanese Taiko drumming, solo marimba, timpani, snare drum, and percussion ensemble. For more information, contact Aldo Mazza, (800) 540-9030 or email: kosa@istar.ca. Web: www.kosamusic.com.

Middle Eastern Dance & Drum Weekend

7/14-16 — Concert, Selma, IN. For more information, contact www.pas.org.

Nashville Percussion Institute

7/22 — Sixth annual percussion extravaganza hosted by *Modern Drummer* senior editor Rick Van Horn, Mitchell Barnett Theater, Nashville, TN. For more information, contact N.P.I (615) 340-0085 or www.NPI.homepage.com.

ProMark Online Chats

www.promark-stix.com
5/16 — Dave Lombardo
6/20 — Herman Matthews
7/20 — Steve Ferrone

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5/13-14 — Clinic, private lessons, featuring the band KVK, at The Music Box, 4653 Pacific Ave., Stockton, CA. Free admission. Info, (209) 474-8701.

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5/20-21 — Dealers buying, selling, and trading. Exhibits, giveaways, and more. Kane County Fairgrounds, St. Charles, IL. Contact Rob Cook, (517) 463-4757 or email rebeats@rebeats.com.



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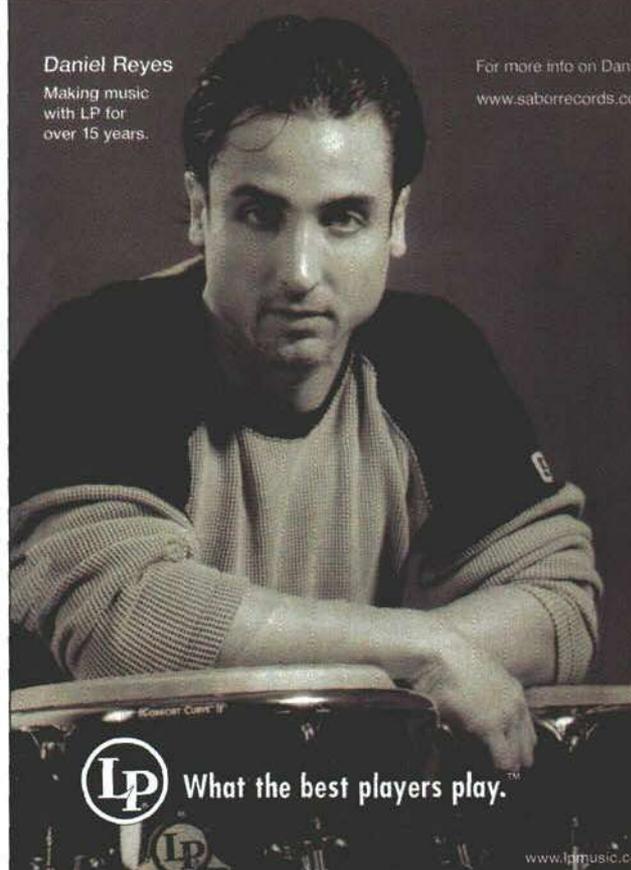
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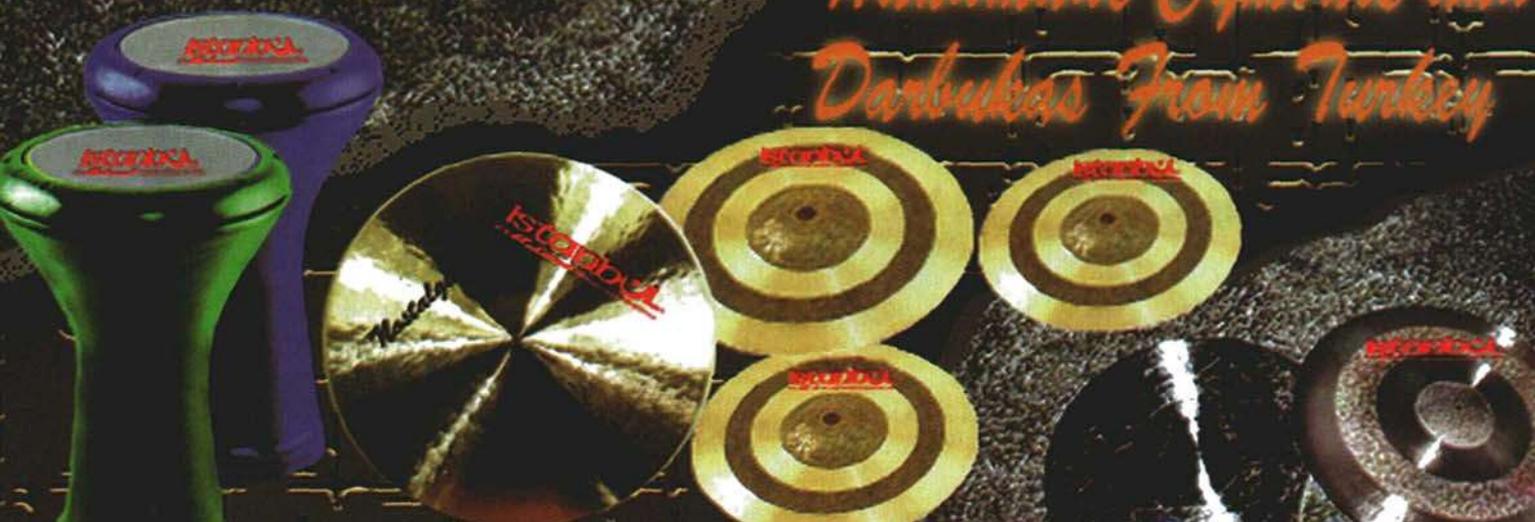


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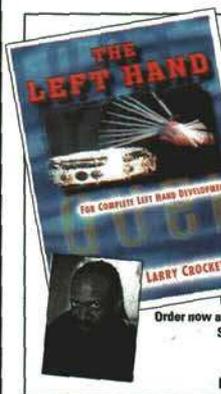
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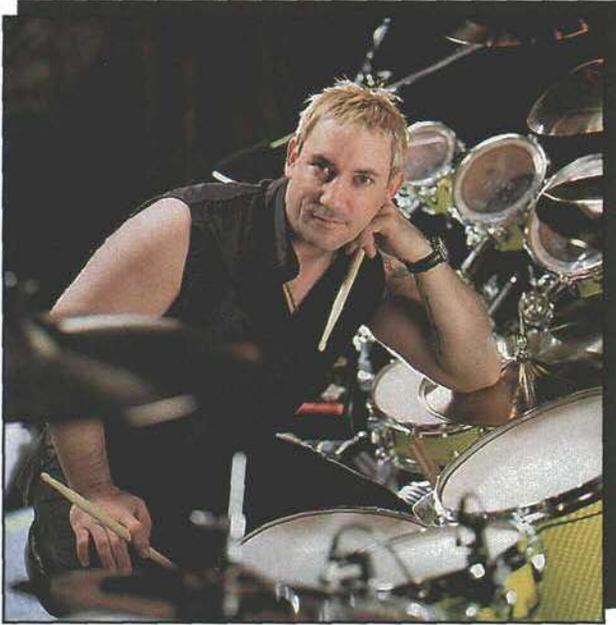


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