

• '99 READERS POLL RESULTS • YAMAHA'S HIPGIG KIT •

# MODERN DRUMMER<sup>®</sup>

The World's Most Widely Read Drum Magazine

July '99

[www.moderndrummer.com](http://www.moderndrummer.com)

**WIN** A Fantastic Prize Package Including  
An Arbiriter Drumkit, Sabian Cymbals,  
A Drumframe, And Gibraltar Hardware!

## Matt Cameron

SOUNDGARDEN, PEARL JAM,  
AND A NEW CONSPIRACY?

Grooves That Shook The World

## The Drummers Of Motown!

Limp Bizkit's  
**John Otto**

IN THE STUDIO WITH DAVE LOMBARDO  
BILLY WARD ON TOUCH, TONE, AND FEEL  
FRANK ZAPPA DRUMMERS RETROSPECTIVE  
RCR'S DANIEL GLASS ON SWINGIN'!

U.S. \$4.95  
U.K. £2.95  
Canada \$5.50



UNRELENTING.

UNLEASHED.

UNLEDED.

**LUDWIG**

FOR A MICHAEL LEE POSTER, SEND  
\$4.00 TO LUDWIG INDUSTRIES,  
MICHAEL LEE POSTER, P.O. BOX 310,  
ELKHART, IN 46515

CLASSIC MAPLE SERIES. THE BEST SOUNDING DRUMS.

**LUDWIG**

david  
silveria

korn

- 15" Signature Heavy Hi-Hat
- 6" Cup Chime #5
- 18" Signature Power Crash
- 6" Signature Bell
- 18" Signature Heavy China
- 10" Signature Splash
- 18" Signature Power Crash
- 20" Signature Power Ride
- 15" Signature Sound Edge Hi-Hat
- 20" Signature Power Crash
- 13" Sound Formula Mega Cup Chime



**PAiSte**  
CYMBALS SOUNDS GONGS

For free literature and tickets please contact us: call 800.472-4783 or +714.529-2222,  
email [info@paiste.com](mailto:info@paiste.com), visit our web site [www.paiste.com](http://www.paiste.com) or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92621, USA

# contents



## MATT CAMERON

Goodbye Soundgarden.  
Pleased to meet you Pearl Jam.  
Hello Wellwater Conspiracy.  
by Matt Peiken

**50**

## MD '99 READERS POLL RESULTS

You weighed in with your votes,  
now check out the final tabs.

**66**

UPDATE

**Rod Morgenstein**  
**Stephen Perkins**  
**Roger Hawkins**  
**Paul Wertico**  
**Kevan McKenzie**

**18**

## THE DRUMMERS OF MOTOWN

Benny Benjamin, Pistol Allen, Uriel Jones.  
Don't recognize the names? Well, they changed  
your life. Read on.

by Zoro and Allan "Dr. Licks" Slutsky

**72**

UP & COMING

## LIMP BIZKIT'S JOHN OTTO

There's hardcore. There's jazz.  
Then there's John Otto—  
somehow, strangely, right in  
the middle.

by John David Farinella

**26**



PORTRAITS

## PRAIRIE PRINCE

XTC, Jefferson Starship, The  
Tubes, Todd Rundgren—these  
people don't mess around  
with drummers. That's why  
Prairie's their man.

by Robin Tolleson

**118**



## IN THE STUDIO DAVE LOMBARDO

Classical music rocks! At least when Dave Lombardo shows  
up at the party.

by Matt Peiken

**140**



## education

- 114 **PERCUSSION TODAY**  
Tale Of A Drumline  
A Documentary Of The Mind, Part 2  
by Lee Rudnicki
- 124 **DRUM SOLOIST**  
Roy Haynes: "Matrix"  
Transcribed by Ted Moore
- 126 **ROCK PERSPECTIVES**  
Rocking Solid  
by Jay Schellen
- 128 **JAZZ DRUMMERS' WORKSHOP**  
Basic Training, Part 1  
by John Riley
- 130 **STRICTLY TECHNIQUE**  
Study In Paradiddles  
by Joe Morello
- 132 **DRIVER'S SEAT**  
Swingin' In A Modern Age, Part 1  
by Daniel Glass
- 148 **THE JOBBING DRUMMER**  
Becoming A Working Drummer, Part 2  
by Russ McKinnon
- 152 **ARTIST ON TRACK**  
The Drummers Of Frank Zappa  
by Mark Griffith

## departments

- 6 **AN EDITOR'S OVERVIEW**  
An Ounce Of Prevention  
by Rick Van Horn
- 8 **READERS' PLATFORM**
- 32 **ASK A PRO**  
Bun E. Carlos, Jack Gavin, and Herman Matthews
- 34 **IT'S QUESTIONABLE**
- 136 **CRITIQUE**
- 
- 151 **ON THE MOVE**
- 158 **DRUM MARKET**  
Including Vintage Showcase
- 162 **INDUSTRY HAPPENINGS**  
Including Taking The Stage
- 176 **DRUMKIT OF THE MONTH**

## equipment

- 38 **NEW AND NOTABLE**
- 44 **PRODUCT CLOSE-UP**  
Yamaha HipGig Drumset  
by Chap Ostrander
- 150 **COLLECTORS' CORNER**  
Slingerland Sound King Snare  
by Harry Cangany

144

### MD GIVEAWAY

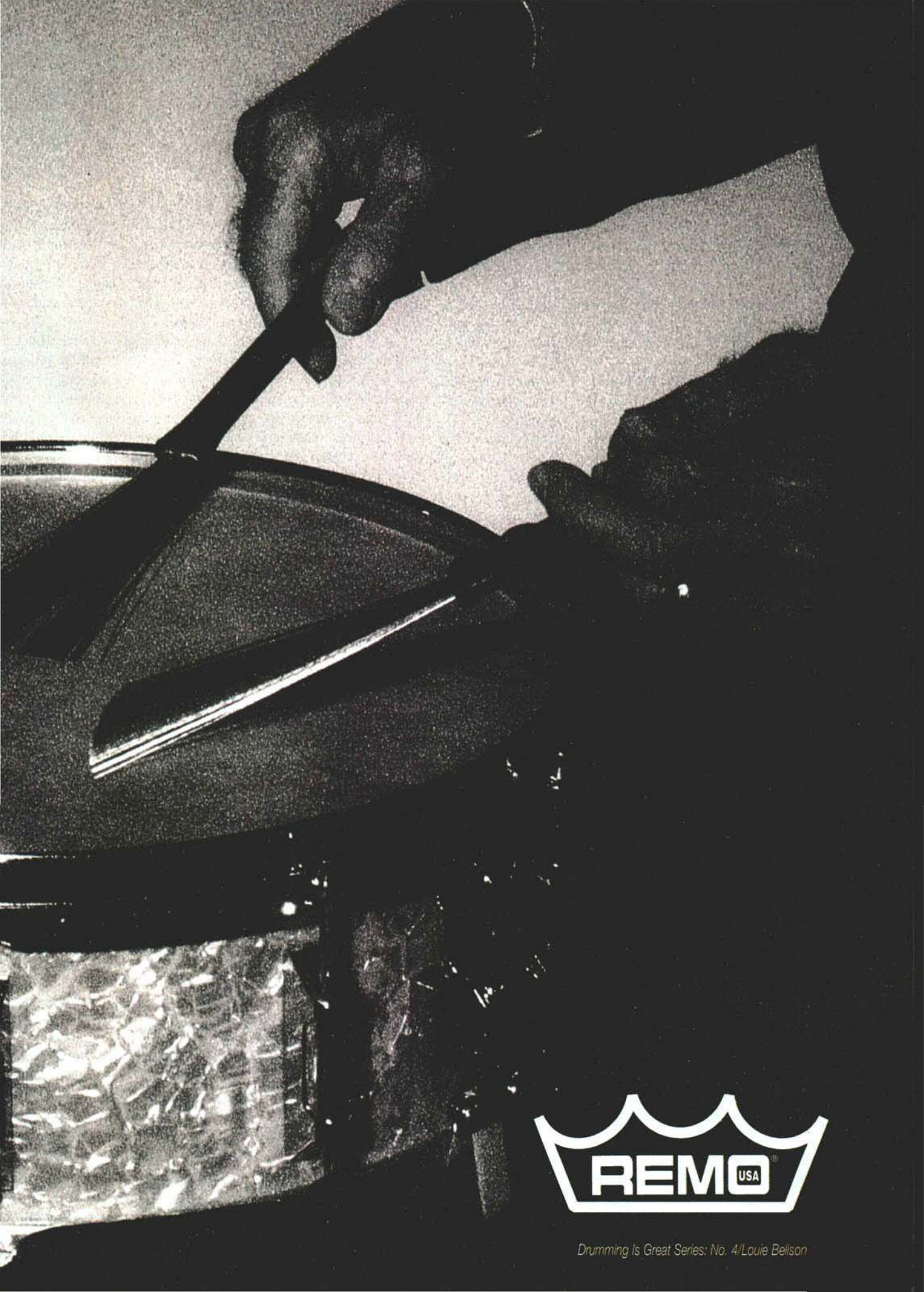
Win a fantastic prize package including an Arbiter drumkit, Sabian cymbals, a DrumFrame, and Gibraltar hardware!



# **Drumming is the value of a lifetime.**



*Drumming's more than just hip. 'Cause no matter how you do it or describe it, drumming reinforces the core values of life.*



*Drumming Is Great Series; No. 4/Louie Bellson*



# An Ounce Of Prevention

I'm a little over forty-eight years old, and I've spent forty-two of those years playing drums. I slung a marching drum from the age of seven until I turned nineteen. I got my first drumkit for my ninth birthday. I started "playing out" in bands at thirteen. I turned "professional" at eighteen.

As you can see, I've been actively involved in drumming for a long time. And while a lot of that involvement has been fun (the creativity, the personal expression, the shared musical experiences with band members, the income, the girls...), a lot of it has been pure, unadulterated work. And I don't mean practicing my lessons or rehearsing with a band. I mean physical work, in terms of schlepping a lot of heavy gear around for a lot of years.

Well, over those years that work has taken its toll on my body. As I said, I marched from age seven to age nineteen. By the age of fifteen I had bad knees, which I've lived with ever since. By eighteen I was lugging my kit in and out of cars and trucks pretty frequently. At twenty-eight I had to take a week off from a steady gig to have a hernia repaired. At thirty-five I started having "back problems"—a euphemism for a painful condition in my back that could not be specifically diagnosed. By the time I turned forty it had been diagnosed: degeneration of the disks in my lower back, primarily due to overuse. Earlier this year I was laid up for over a week with two ruptured disks, and I'm now facing some pretty serious surgery to repair the damage.

The point of all this is that much of my current physical condi-

tion can be directly attributed to the abuses I've subjected my body to over my drumming career. And that's just due to the handling of my gear! I've always been a pop drummer; I've never undergone anything near the physical strain required to play many of today's drumming styles. I hate to imagine what might happen to the bodies of today's players who perform in those styles and then have to pack up and load out on a regular basis.

I'm not here to tell you how to conduct your career. But I do suggest that you seriously examine the way in which you treat your body during every aspect of your work-related routine. If you need to lift your equipment, do so properly, and wear some sort of back support. Better yet, get help. If you have to carry gear over long distances, invest in a hand truck or a convertible dolly. If you need to get from an elevated stage or a loading dock down to a lower level, take the stairs, don't just jump. Watch your posture when you're playing. Stretch during your breaks. (And let's not forget about hearing protection!)

If I sound like an alarmist (or an old biddy), it's because hindsight is 20/20, and only now do I see how much physical damage I could have avoided over the years through some simple preventive measures. It's my hope that you can learn from my mistakes, and employ those preventive measures now. That way, you can look forward to a long, problem-free career.

*Rick Van Horn*

## MODERN DRUMMER

Volume 23, Number 7

The World's Most Widely Read Drum Magazine



EDITOR/PUBLISHER	RONALD SPAGNARDI
CHIEF OPERATING OFFICER	ISABEL SPAGNARDI
ASSOCIATE PUBLISHER	TRACY A. KEARNS
SENIOR EDITOR	RICK VAN HORN
EDITORIAL DIRECTOR	WILLIAM F. MILLER
MANAGING EDITOR	ADAM J. BUDOFSKY
ASSOCIATE EDITOR	RICH WATSON
EDITORIAL ASSISTANT	SUZANNE HURRING
SENIOR ART DIRECTOR	SCOTT G. BIENSTOCK
ART DIRECTOR	TOM LYON
ASSISTANT ART DIRECTOR	MICHELE M. NEWHOUSE
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
EDITORIAL/ADV. ASSISTANT	BILLY AMENDOLA
MARKETING AND PUBLIC RELATIONS	DIANA LITTLE
WEB SITE DIRECTOR	KEVIN W. KEARNS
OFFICE ASSISTANT	ROSLYN MADIA

**MODERN DRUMMER ADVISORY BOARD:** Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Gatzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Dave Weckl, Paul Wertico.

**CONTRIBUTING WRITERS:** Robyn Flans, Burt Korall, Rick Mattingly, Ken Micallef, Mark Parsons, Matt Peiken, Robin Tolleson, Lauren Vogel Weiss, T. Brace Wittet.

**MODERN DRUMMER** magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1999 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

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

**MODERN DRUMMER ONLINE:** www.moderndrummer.com

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

Printed in The United States

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

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

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

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

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

**MEMBER:** Magazine Publishers Of America  
National Association Of Music Merchants  
American Music Conference  
Percussive Arts Society  
Music Educators National Conference  
Percussion Marketing Council  
Music Magazine Publishers Association



# The Class Of '99

**T**raditional, Mainstream or Contemporary, old-school or new, today the greatest names in drumming play Remo—the greatest name in drumheads. The world's leading drummers choose Remo WeatherKing heads because they know that only Remo drumhead films and mounting systems provide the superior strength, sensitivity, consistency and sound quality that meet the demands of today's diverse drumming styles head on.

Available in a full range of exclusively developed, performance-proven types, weights and finishes, Remo offers the widest variety, highest quality and most advanced selection of heads on the planet; Coated, Smooth White, Clear, Ebony, CS, FiberSkyn 3, PowerStroke 3, PinStripe, Renaissance and new Suede. In addition, Remo heads now feature the Performance Profiles™ grading system that rates the relative tone, sustain, response and durability of each head.

For over forty years every well-schooled drummer has been well-equipped with Remo Drumheads. And with all their features and options—whether you're a student, a teacher, a professional or any level in between—no matter what style of music you play, playing Remo will put you at the head of the class, too. Play smart. Visit your local Remo dealer today to learn more.



Shown above are Remo Drumhead artists (from left to right): Virgil Donati, Glen Velez, Mike Mangini, Gary Novak, Vinnie Colaiuta, Marvin "Smitty" Smith, Louie Bellson, John "JR" Robinson, Steve Smith, Mike Palmer, Dave Weckl, Jeff Hamilton, Luis Conté, Ricky Lawson and Kenny Aronoff. Other Remo Drumhead artists include: Matt Cameron, Lenny Castro, Matt Chamberlain, Billy Cobham, Phil Collins, Peter Criss, Bernie Dresel, Sonny Emory, Steve Ferrone, Anton Fig, Josh Freese, Evelyn Glennie, Roy Haynes, Jim Keltner, Paul Leim, Larry Mullen, Jr., Vinnie Paul, Neil Peart, Shawn Pelton, Scott Phillips, Mike Portnoy, John Riley, David Silveria, Bill Stewart, Alex Van Halen and Max Weinberg.



**Remo, Inc.**

28101 Industry Dr. • Valencia, CA 91355  
www.remo.com

## HOW TO REACH US

Correspondence to MD's *Readers' Platform* may be sent by mail:  
12 Old Bridge Road,  
Cedar Grove, NJ 07009  
by fax: (973) 239-7139  
by email: [rvh@moderndrummer.com](mailto:rvh@moderndrummer.com)

## MICKEY HART

Thanks for your April '99 cover story with Mickey Hart. With every article I read about Mickey my respect and admiration for him grows. I find the words he shares and the music he creates to be very inspiring in my life. I cannot fully express in words how he continues to help in my growth as a musician. Mickey Hart has wisdom and insight beyond his years. He is truly a living legend with a spirit for music and how it can break down barriers. Mickey continues to amaze me with his dedication, passion, and love for rhythm. I thank you and him for sharing his words with the world.

Casey Austin  
via Internet

## PAUL LEIM

Thanks for the article about Paul Leim. He has been a favorite of mine for a long time, and it was interesting to learn about some of his experiences both past and present. Thanks for a great magazine, and thanks, Paul, for laying down some incredible drum tracks on a variety of albums.

Eric N. Westermann  
Little Rock, AR

As another type of studio artist (a commercial photographer), I related to Paul Leim's work ethic. By the questions posed, it seemed the interviewer, Robyn Flans, did not fully understand his job of a studio artist. What I have found out in working with other creatives and (art) directors is:

- 1) They are the client, and they pay my bill.
- 2) They use me for my style, ability, cost-effectiveness, and location.
- 3) They want collaboration, not just a clerk

with an instrument.

- 4) They want reliable, accurate, predictable, and repeatable results.

Apparently these axioms transpose to session drumming as well as studio photography. It was pleasing to read about Paul's dedication to the producer's needs and wants. I thought studio photography was the only profession that sometimes had to cave to safe solutions and rehashed ideas. But look at Paul's success. He is busy enough to schedule his own holidays, and is at the top of his pay scale.

Chris Brown  
via Internet

Without a lot of pontification or belittlement of Paul Leim, I felt his comment regarding how much money he has made compared to legendary and profoundly influential drummers Buddy Rich, Tony Williams, and Billy Cobham totally unnecessary. One could say that I am taking it out of context because Paul simply meant that you do not have to have a lot of chops to play for the song, make it feel good, and make a good living at music (perhaps even a far better one than if you are playing less accessible music). But it would have been better if he had just said that.

Name not given  
via Internet

When the paragraph about the icon players Buddy Rich, Tony Williams, and Billy Cobham was highlighted out of context in my recent *MD* feature article, it might have been interpreted as if I were comparing my income to theirs. That was the farthest thing from my intent. Please let me clarify.

In my early years, many of my drum pals idolized Buddy, Tony, and Billy. As I stated in the interview, I idolized the recording drummers: Hal Blaine, Ron Tutt, Larrie Londin, and Buddy Harman. The quote was an off-handed statement referring to most drummers I knew while growing up who were into soloists, while I was not. *Those fellow players* were the "those guys" I was referring to. Buddy Rich, Tony Williams, and Billy Cobham by any standard were and are the most incredible, standard-setting soloists of our time. I would not impugn *their* incredible integrity with a slight referral as "those guys."

To mention money at all in an interview was a slip of judgment on my part. To have it be misinterpreted by anyone is very awkward and unfortunate. Hopefully this will clarify that statement! I guess I need to be more careful of exactly how I say things to print.

Paul Leim  
Nashville, TN

## JOE CHAMBERS

Thank you for the interview with Joe Chambers in the April '99 issue. It's sad to say, but he's still a talent greatly deserving wider recognition. I certainly hope the release of *Mirrors* and the re-release of *The Almoravid* help to rectify that situation. It's always wonderful to learn more about the history of jazz, and bebop in particular. Even more wonderful has been to see your recent coverage of other players not quite in the limelight, like Mike Clark, Michael Giles, Eric Gravatt, and Gary Husband. Keep up the great work!

Russ Fischer  
via Internet

The interview with Joe Chambers was a disgrace. He talks about drugs as if it was a good or cool thing to do. Doesn't he or the editors at *Modern Drummer* realize that young adults are reading this article? How can a magazine do this and not even have a footnote—or at least ask Chambers to give some advice to young people from what he learned doing drugs? Shame on him and all at *Modern Drummer*.

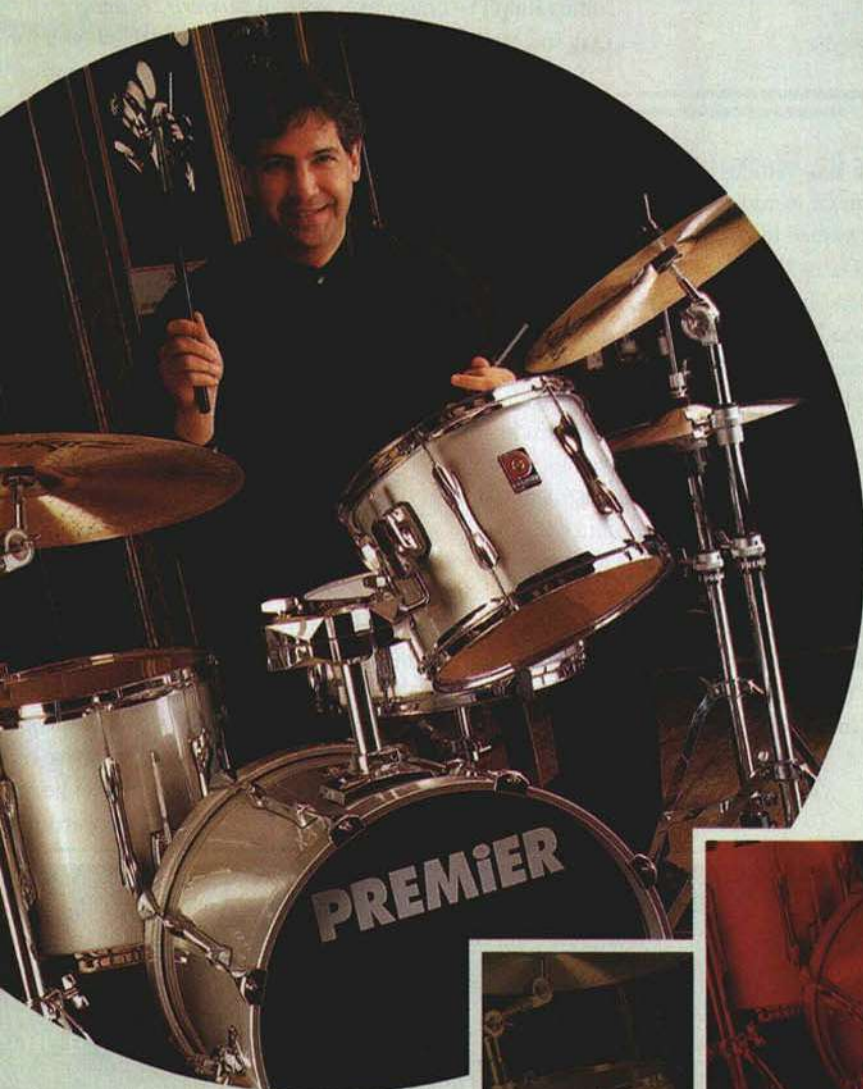
Toby Lee  
via Internet

Are you serious with the Joe Chambers article? Very pro drug. He made it sound so cool and so innocent. Why no rebuttal on your part? Would you want a twelve-year-old reading, "For us it was cocaine, marijuana, mescaline, and LSD. And only cocaine on the sessions," *without* any advice or regrets about it—and no *Modern Drummer* response!

Thanks, Joe Chambers, for the black eye. No respect here. Bad article.

Chuck Coronato  
Totowa, NJ

# Pay Your Dues With Your Heart Not Your Wallet



Premier Cabria Jazz Quartet shown in Metallic Silver with 2000 Series hardware pack #5846.



Played by Danny Gottlieb

## The Cabria Jazz Quartet.

The first standardized 4-piece kit designed specifically for the jazz player on a budget.

We asked Danny Gottlieb — the rhythm master who's mixed it up with jazz greats from Metheny and McLaughlin to Getz and Gomez — how he'd design a jazz kit.

How about sweet-toned wood shells with a lacquer finish? An 18" bass and 5 1/2" wood snare. A 14" floor and 12" rack tom. Add stable, lightweight hardware.

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

# PREMIER

*First In Percussion*

PREMIER PERCUSSION USA Inc.  
915 NORTH LENOLA ROAD, MOORESTOWN, NJ 08057, USA  
TEL (609) 231 8825 • FAX (609) 231 8829

PREMIER PERCUSSION Ltd.  
BLABY ROAD, WIGSTON, LEICESTERSHIRE, LE18 4DF, UK  
TEL 44 (0) 116 277 3121 • FAX 44 (0) 116 277 6627

[www.premier-percussion.com](http://www.premier-percussion.com)

## THANKS FROM NUSSBAUM

This note is to acknowledge Bill Miller for his very complimentary review of my presentation at the 1998 PAS Convention in Orlando. [*Industry Happenings*, April '99 MD] Thank you. Positive feedback is always a welcome treat!

I'd just like to clarify that the "hand farts" I performed during my solo were for the benefit of my kids, who were along with my wife and me to enjoy the added benefit of the Disney experience.

I always look forward to the next issue of *MD*. Keep up the good work!

Adam Nussbaum  
Highland Mills, NY

It means a lot to me, and it reminds me of why I play music in the first place.

Thanks again.

Tobias Ralph  
via Internet

## CALLING DR. WORKMAN

Just a quick word to let you know how much I valued the March and April articles by Dr. Darin "Dutch" Workman regarding drummers' health and fitness. I found the articles to be insightful and informative, and I have passed them along to my students. I have also made several changes to my current setup in an effort to perform in a more "efficient" and health-conscious manner. Subtle changes in throne adjustment and cymbal placement have produced noticeable results in my efforts to consistently drum for longer periods of time with less back pain. Dr. Workman has shown that drummers can make intelligent choices in their efforts to improve their craft. Many thanks for the guidance.

Mike Montalbano  
via Internet

## ALESSANDRA BELLONI

I commend you on your March issue, for the strongest presence of women drummers I have ever seen in *Modern Drummer*. (It was about time.) I especially thank you for exposing me to a new form of tambourine drumming I had never heard of, via your article on Alessandra Belloni. A good percussionist is always a powerful thing, and to see her using the power she wields for good is inspiring. She seems to have the same amount of intense strength she speaks of in the article, and I applaud her for making a necessary stand for the unity of the drum world regardless of sex. Thank you for a great issue.

Ben Yohai  
via Internet

## THANKS FROM RALPH

I was flipping through my April issue of *Modern Drummer* when to my amazement I came across a review of *Blue Collar Black Future*, by Dripping Goss. I want to thank Fran Azzarto and Lisa Crouch for their kindness and generosity with regard to the compliments they gave me and my drumming. I'm incredibly flattered and humbled at the same time. I really appreciate your support.

## ROGERS R380 SNARE UPDATE

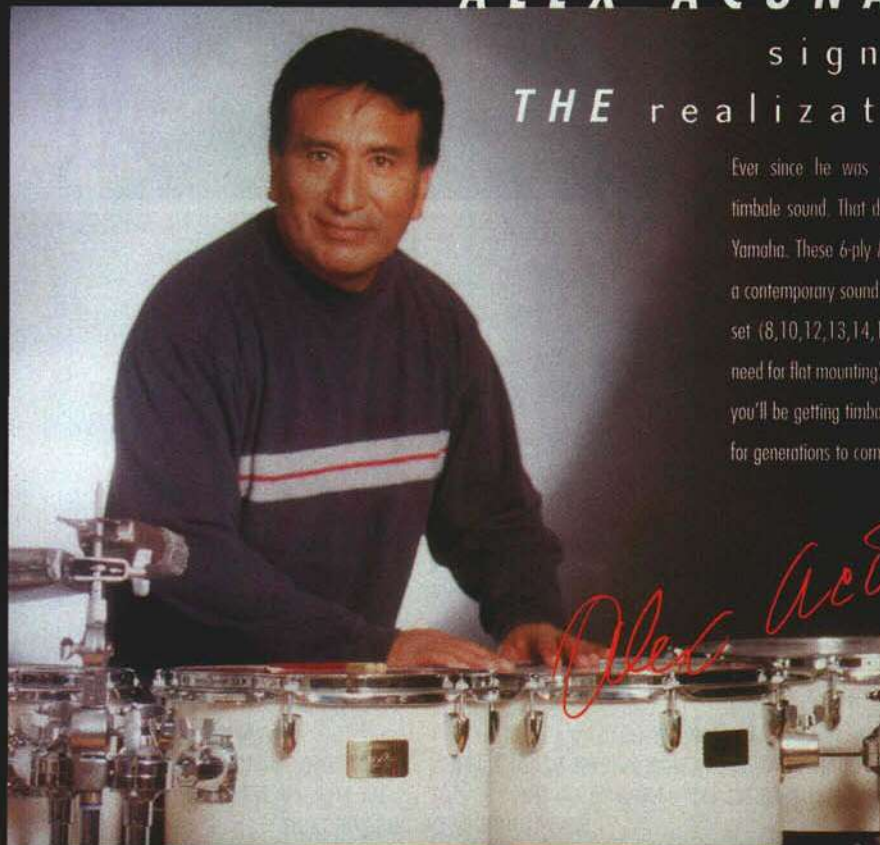
After my inquiry regarding the proper snares to fit my Rogers *R380* snare drum was printed in the *It's Questionable* department of the March 1999 *Modern Drummer*, I received a call from Mitch Greenberg of the Bison Drum Co. He told me that he had given a huge inventory of Rogers parts to

# ALEX ACUÑA

signature timbales

THE realization of a dream

Ever since he was a child, Alex Acuña has had a vision of a warm, powerful timbale sound. That dream has come to life in the Alex Acuña Signature Timbales from Yamaha. These 6-ply Maple shell timbales with their aluminum suspension ring generate a contemporary sound that is both tight and powerful with excellent attack. Get the entire set (8,10,12,13,14,15") with the Yamaha ball-mounting system (that eliminates the need for flat mounting) **or** choose individual models for drum set applications. Either way, you'll be getting timbales that Alex says "will be used in modern Latin drummers' setups for generations to come." Check them out today at your local Yamaha Drum dealer.



Alex Acuña

YAMAHA  
DRUMS  
THE SIGNATURE OF GREAT SOUND





## CUSTOM CYMBAL SHOP

Here I've found many incredible sounds for use in all kinds of musical styles. The endless variety of available sounds helps me to create music.

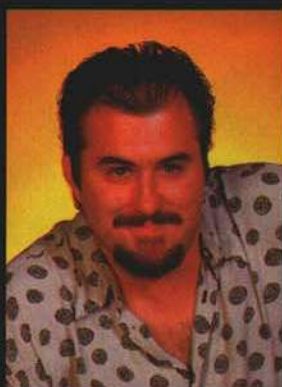
**Marco Minnemann** (Germany)  
H-Blockx, Illegal Aliens



## RAKER

The Bakers are hip. Especially the Hihats. They have been an important part of our grooves for several years. They're the perfect cymbal for us.

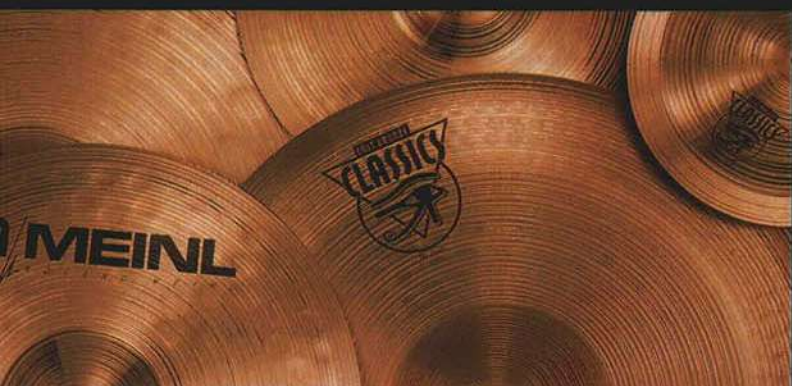
**Clyde Stubblefield** (USA)  
**John "Jabe" Starks** (USA)  
James Brown



## LIGHTNING

The Lightning Series of crashes and splashes, with their crystal clear sound and short decay, are a dream come true for session work. The addition of Lightning sounds to any cymbal setup would be a great benefit.

**Tom Williams** (USA)  
Nashville Studios



## CLASSICS

Classics have a clear and focused sound quality, just right for players like me. These cymbals sound cool in any musical setting - and they look great too!

**Peter Michael Escovedo** (USA)  
E-Train



## MARATHON

Totally cool sounds for beginners, students or advanced players. I think including a free pro cymbal bag with a starter set of cymbals is just great. For my students, Marathon is the best value going.

**Keith Capsuto** (USA)  
E'nuff Said, Clinician

# EVANS DEDICATED SNARE DRUMHEADS

## Fine Tuning Your Snare Drum in Increments

Evans is doing for your snare drum what it did for your bass drum - that is, allowing you to dial up a graduated range of sounds from wide open to dampened down. Evans dedicated snare drumheads do this with a minimum of fuss. Simply place the right head on the drum, tension it high or low to taste (a handy tuning reference guide accompanies each head,) and your dream snare sound emerges.

Remember - these are guides. In the realm of tone, nothing is etched in stone - or plastic.



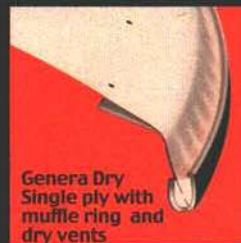
Genera G1  
Single ply



UNO 58 1000 Dry  
Single ply with  
dry vents



Genera Batter  
Single ply with  
muffle ring



Genera Dry  
Single ply with  
muffle ring and  
dry vents



Genera G2  
Two-ply

### G1 COATED

A drumming tradition, the unadorned, white coated makes the leap from vintage to modern. The Genera-weight film ensures that the **G1** is both durable and sensitive. Just *breathe* on the **G1** and the snares respond! Wide-open, it is your artist's palette, yielding a rainbow of timbres - depending on *where* and *how* you touch it.

### UNO 58 1000 DRY

A thin, single-ply head without the annoying overtones or that brittle feeling when you crank it up. The tiny vents, strategically placed around the circumference, filter out *only* the harshest overtones. You get lightning response with sticks or brushes, a velvety smooth rimshot, and a "softer" feeling - even at high tension.

### GENERA

The best of both worlds, the **GENERA** is a single-ply head that has the fat spread of a double-ply head. A slender 2 mil muffling ring on the underside "floats" with the head, affording a touch of dampening. The rimshot remains clear.

### GENERA DRY

A step dryer in a one-ply head. Evans tried-and-true vents eliminate stray harmonics - and permit the head to "give" a little under your stick. Tuned medium/loose and struck dead center, the head responds with a snare sizzle that's microphone friendly. Tighten it and the **GENERA DRY** opens-up with a crisp rimshot.

### POWER CENTER

We heard your prayers. You asked for the response of a single-ply head, but had concerns about trashing the middle. The *Power Circle* adds durability - and focus - where the stick falls most. Meanwhile, the overtones *sing* around the rim. Unique perforated vents open up the sound and make for a user-friendly feeling.

### G2 COATED

We are entering two-ply territory - two 7 mil plies, to be exact. The G2 formula, rapidly becoming a world benchmark on toms, is a delight on snare. It gives you the wide-open response of the G1, with added depth of tone. Pop the **G2 COATED** onto a 7" brass, 5" steel, or 3" birch - onto *any* snare drum, for that matter - for an instant match. The **G2 COATED** is a snare drum head for all tastes and backbeats...a universal soldier.

SEND FOR A FREE EVANS DRUMHEAD CATALOG FOR A COMPLETE LISTING OF EVANS PRODUCTS.



### GENERA HD

It yields an extremely full rimshot and balanced response from the center. Lay into this one with the assurance that it is not going to go anywhere! The muffling is just a *tad* and banishes *only* troublesome overtones. Tighten the **GENERA HD**; it will not choke. It *barks* live - plus, it speaks within an ideal frequency window for studio.

### GENERA HD DRY

A double-ply head with muffling ring that is instantly both contemporary and retro. Tune it loose to evoke Abbey Road tube mikes or 1970s Memphis. Crank it up and it sparkles with an exquisite mixture of overtones. Great for studio, the **GENERA HD DRY** has the necessary *crack* live to wedge through overdriven guitars and keyboards. Those tiny dry vents and narrow muffling ring go to work at any tuning. The stick feels plain *good* when you smack this one hard!

### HYDRAULIC SNARE

What is "funk?" Comprised of an outer 7 mil ply and an inner 6.5 mil ply sandwiching a layer of oil, it has the wet sound that defined the '70s - again in vogue! A durable head, with a new brush coating, the **HYDRAULIC SNARE** has a short sustain that emphasizes the fundamental tone of your drum. A blanket cure for troublesome snare drums and reflective rooms, this Evans veteran is back in the high life.

### ST

The **ST** buries other two-ply heads in its category. Packing two layers of 7.5 mil film, we are talking serious protection! Ah, but the *sound*...the **ST** promotes a full-bandwidth rimshot. It has all the volume and ring you could ask for, yet responds to the flick of a fingernail. For butt-end or tip players!

### ST DRY

The same two plies, but what a difference those vents make! The **ST DRY** has the volume and aggression of the ST, but with the higher harmonics brushed from the picture. It cuts through with rich tone. Ghost notes articulate beautifully, while the rimshot is lightly gated. Rock-hard, it holds its tone. Crack it fearlessly and the vents promote an *organic* sensation - almost "aged-in" like a vintage ride cymbal.



help is just a call away



**MusiCares**

Total Confidentiality • Emergency Financial Assistance  
Health Care Referrals • Addiction Recovery  
Immediate Crisis Intervention-24 Hours a Day

West Coast

East Coast

1 (800) 687-4227 1 (877) 626-2748

Andy Foote at the Drum Supply House ([901] 423-3786). I now have the right snare on my drum and it kicks the butt that it should! I thought you might want to pass this on to your readers.

Todd Findlay  
Kelowna, BC, Canada



### RESPONSE TO LEWIS

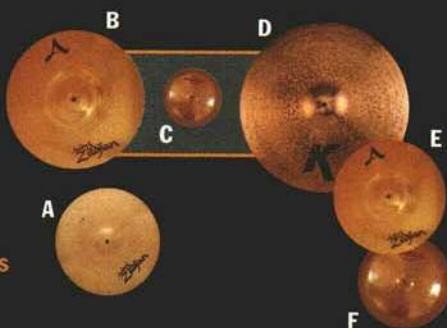
Although he probably won't ever read this, I'd like to respond to George C. Lewis's bitter letter in the April issue of *MD*.

It is perfectly understandable—from a marketing point of view—that *MD* must bow to market pressure and consistently feature popular rock drummers on its cover. However, I find *MD* to be very balanced *between* the covers. Every issue has at least one article on an artist who labors in jazz or studio obscurity, someone whose talents testify to more practice and dedication than the young rock drummer whose only qualification seems to be a recent double-platinum album. Besides, in some cases those popular rock drummers have more chops than their images may indicate. I used to blow off *John Bonham*—until I

# Set Yourself Up Like Rodney Holmes.

Santana, The Brecker Brothers,  
Wayne Shorter, Randy Brecker, The Hermanators

- A** - 14" A New Beat HiHats
  - B** - 17" A Custom Projection Crash
  - C** - 11" Oriental Trash Splash
  - D** - 22" K Custom Dark Ride or 22" K Custom Ride
  - E** - 15" A Custom Crash
  - F** - 14" Oriental China Trash
- Zildjian 5B Wood Tip Drumsticks**



**Zildjian**  
The only serious choice.

[www.zildjian.com](http://www.zildjian.com)



Zildjian Sound Lab

New Releases

K CONSTANTINOPLE HIHATS

# Lush

# UltraWarm

K CONSTANTINOPLE CRASH

# Trashy

ORIENTAL TRASH CRASH

# Techno

RE-MIX "BREAKBEAT" RIDE

# White Noise

RE-MIX EFX



K Constantinople HiHats

14



K Constantinople Crash

16 18



Oriental Trash Crash

16 18



Re-Mix "Breakbeat" Ride

18



Re-Mix EFX

16

## Five bold strokes.

New K Zildjian Constantinople HiHats and Crashes join the coveted K Constantinople Rides, expanding the range of "old K" sounds available again for the first time in three decades. New Oriental Trash Crashes are hybrid cymbals that create a unique, new sound in between a crash and a china. And new Re-Mix "Breakbeat" Ride and EFX models extend the Re-Mix Series which pioneered the acoustic recreation of "electronic" sounds. Mix it up with these vault-fresh newcomers at your Zildjian dealer.

[www.zildjian.com](http://www.zildjian.com)

©1999 Avedis Zildjian Company

# Zildjian

The only serious choice.™

sat down on my throne and tried to imitate him.

*MD* strives to keep us current with many music scenes—and with players at all levels—and I feel they do an admirable job. However, this does not obligate them to publish the bio of every artist who submits one. If that were so, each issue would be of encyclopedic proportions.

The debate over sincerity vs. economic reality in music is open-ended. I won't stir up that topic, but I will mention my motivation for writing this letter. As I read Mr. Lewis's letter, I found his choice of Buddy Rich as a legend "legitimately" worthy of *MD's* attention most ironic. Who did he choose to represent the "real" musician? A child-prodigy vaudevillian who, as an adult, played for top acts like Frank Sinatra and Sammy Davis. A man who appeared on *The Tonight Show* numerous times. One of two drummers (the other being Gene Krupa) whom non-drummers could be expected to recognize. In other words, one of the most commercially successful drummers of his era. What about Chick Webb? Shadow Wilson? Dave Tough? I mean no disrespect for Buddy. I simply point out that it is difficult for us to dissociate praise for musical talent from commer-

cial success.

I will continue to subscribe to *MD*, enjoying the articles on "heavy metal sweat hogs"—to borrow a phrase from an angry letter to the editor about four years ago—and the "obscure jazzheads."

Clay Venable  
via Internet

---

### SETTING THE RECORD STRAIGHT

I realize it's been a while since the story on Barrett Martin ran in your October 1998 issue. However, there was some incorrect information in the section devoted to the albums Barrett listens to for "inspiration." Specifically: It was Chet Forest, not Harvey Mason, who played drums on the classic Marvin Gaye record, *What's Going On*. Since this is inspirational material for Barrett Martin (as it has been for me), it's important to know where the inspiration is actually coming from.

Chet was a well-respected drummer from Detroit, with many credits to his name. He and his family moved to Las Vegas in the mid-1970s, at which time he was working in Paul Anka's big band. Prior to working with Paul he had been with Peggy Lee. Chet was

a terrific show and big band drummer who backed all the big name performers in the top Las Vegas showrooms. He was also known and respected throughout the jazz community.

It should also be noted that while still living in Detroit, Chet was part of a small group of white musicians who did numerous sessions for Motown Records, in those early and very successful days, at the now famous Hitsville recording studio.

Chet Forest passed away in 1990. We miss him.

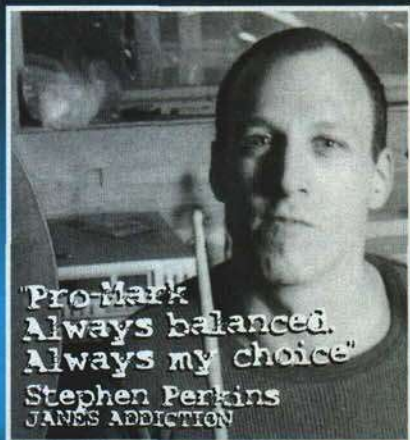
Larry Zack (Chet's brother)  
via Internet

*Editor's note: Sorry for the error, Larry. Since our copy of the LP doesn't list session personnel (apparently Barren's doesn't either; he also wasn't sure who the drummer was) we left it to our own feeble memories, and guessed wrong. Chet's performance was wonderful, and What's Going On is a timeless memorial to his talents.*

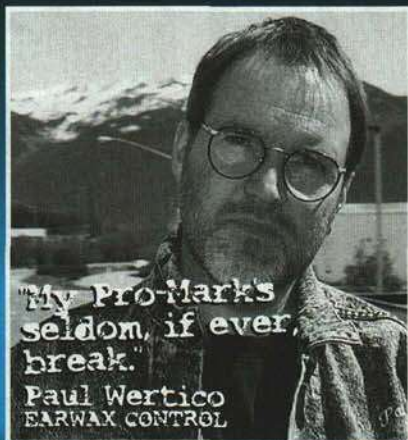
*Sharp readers also caught a mistake in the John Coltrane Blue Train entry. Philly Joe Jones, not Elvin Jones, played on that album, Coltrane's only one as a leader on Blue Note, and an undisputed classic.*



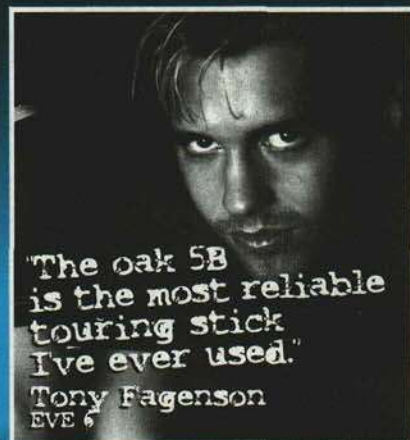
# drummers for the new millennium



PW719W



TX808W



PW5BN

**pro-mark**  
Our reputation is in your hands®

10707 CRAIGHEAD DRIVE • HOUSTON, TX 77025 • 713-666-2525 • HOTLINE: 1-800-233-5250

E-mail: [info@promark-stix.com](mailto:info@promark-stix.com) • WEB SITE: <http://www.promark-stix.com>

VISIT OUR NEW WEBSITE  
INTERACTIVE! SOUNDBITES!  
<http://www.promark-stix.com>



Wynn



Heredia



Dresel



Pelton



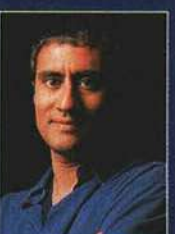
Zoro



Matthews III



Cameron



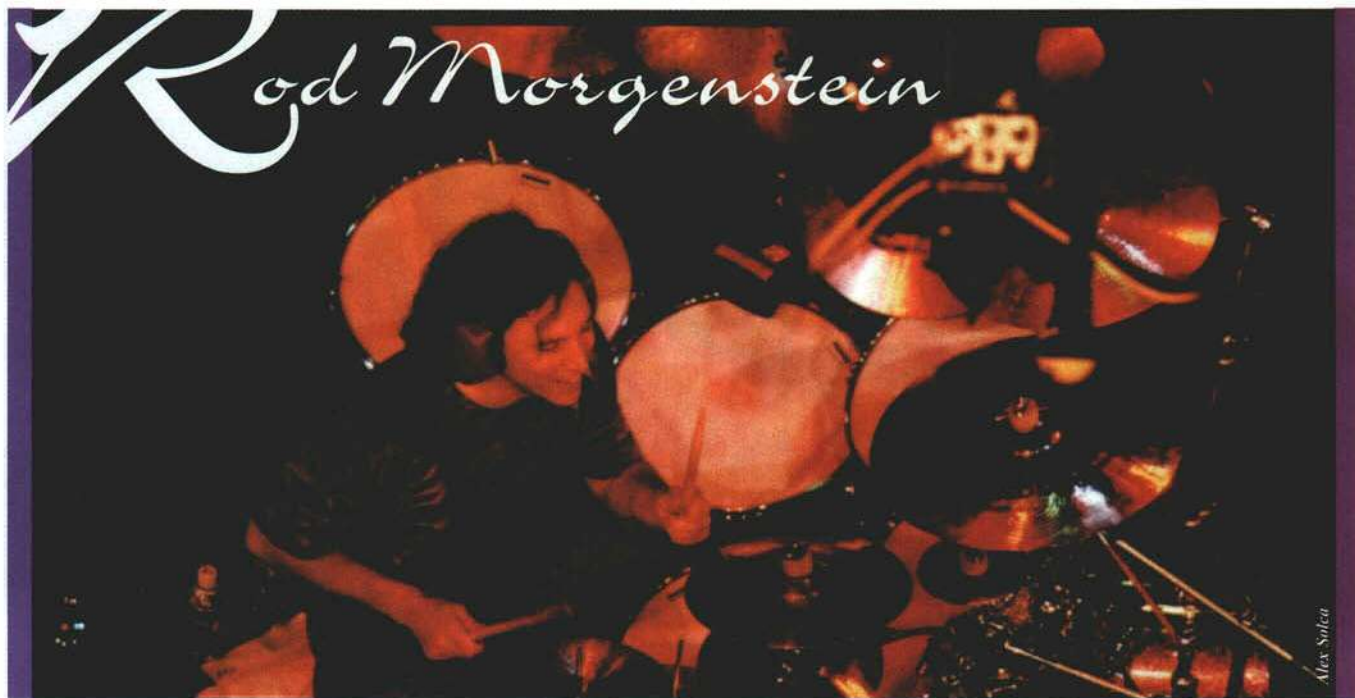
Sood

# DW 9000 Series Hardware



The versatility and dependability of Drum Workshop's heavy-duty 9000 Series Drum, Cymbal and Multi-Use stands—along with their many advanced and exclusive features—have made them as popular as they are practical.

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030  
[www.dwdrums.com](http://www.dwdrums.com)



## Powerphul Platypus Perphormance

When Rod Morgenstein was approached about a recording project with King's X vocalist/guitarist Ty Tabor and Dream Theater keyboardist Derek Sherinian and bassist John Myung, he assumed it would be a one-shot album deal and the music would consist primarily of jamming. But the four musicians quickly established a group identity as Platypus, and the resulting album, *When Pus Comes To Shove* (Velvet), contains some very sophisticated compositions.

"When I was in Winger," Morgenstein says, "King's X and Dream Theater each opened a couple of our shows, and I got first-hand exposure to the talents of both bands. And then the Rudess Morgenstein Project toured in Europe with Dream Theater in 1998. So when I was contacted about this project, it sounded very exciting.

"When we first got together, Derek wanted to do an all-instrumental album of killer fusion/progressive music. But after being in The Dixie Dregs and The Steve Morse Band, my attitude was, 'Been there, done that.' So we had a nice meeting of the minds among everyone and went for a balance of instrumental and vocal tunes."

Having functioned with the Rudess Morgenstein Project as a composer and a drummer, Rod was happy that he could contribute to Platypus on a comparable level. "All of us brought in ideas for tunes, and 'Chimes' and 'Blue Plate Special' are mine," he says. "You can hear a Dregs influence in those. You can also hear King's X and Dream Theater overtones on other tunes, so it's a conglomeration of the different bands we play in."

Rod's drumming on *When Pus Comes To Shove* combines the

power of his Winger grooves with the rhythmic sophistication of his work in The Dregs. "The first tune, 'Standing In Line,' is a balls-to-the-wall uptempo rocker," Rod says. "But most songs like that are in 4/4 all the way through, and this one alternates between 4/4 and 3/4. A lot of people won't notice that, though, because you can tap your foot to it. 'Platt Opus' has time changes all over the place; and we had huge charts hanging off the music stands when we cut it. From one song to the next, I got to switch gears as we moved between rock, fusion, and progressive rock. So here I am again playing in a group that does a lot of different things, which is what I think I do best."

Platypus is already planning a second album. "We want to play live, but not until we have at least two CDs' worth of music," Morgenstein says. In the meantime, The Dixie Dregs are hoping to tour later this year. "It depends on everyone's schedules," he explains.

Morgenstein has his own schedules to juggle between The Dregs, Platypus, The Rudess Morgenstein Project, and teaching at the Berklee College of Music. He did some tracks for bassist Kip Winger's forthcoming album, and says that the group Winger might be doing another project at some point.

"When The Dregs ended the first time, it hit me that you can't have all your eggs in one basket," Morgenstein says. "You have to be thinking about the day that whatever you are doing comes to an end, because in the music business, most things have a short shelf life. So I think it's smart to have your finger in a lot of different pies."

**Rick Mattingly**



Beauford      Coliauta      Smith      Portnoy      Bissonette      Hayward      Smith      Mangini

# DW 5000 Series Pedals



The entire line of Drum Workshop 5000 Series Bass Drum Pedals combine the latest in technology, innovation and design for superior speed, smoothness and accuracy. Along with a host of exclusives, the new 5002AD Delta II Accelerator Double Pedal (shown above) features adjustment gauges, Force Maximizer weight system, larger footboard and patented Delta II Ball-Bearing hinge—providing contemporary drummers with the legendary yet advanced performance that has made DW pedals The Drummer's Choice® for nearly a quarter of a century.

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030  
www.dwdrums.com



**IT'S ABOUT TIME!**

**FREE VIDEO OFFER!**

Purchase any Delta II Bass Drum Pedal and receive a free copy of Joey Kramer's new drum video, "It's About Time".

Offer valid at participating DW dealers during June, July and August and only while supplies last.

**T**hough drummer/producer Stephen Perkins is again at the helm, the recent release of Banyan's second LP finds the erstwhile Jane's Addiction and Porno For Pyros skinsman with a new role: ringleader. That's right: While the band's eponymous debut featured a fixed four-man roster, 1999's *Any Time At All*, tracked in Perkins' home studio, unites a revolving cast of more than twenty seasoned musicians around Stephen's earthy-yet-ether-real percussion.

Centered in a groovy, horn-rich world where rhythm rules, the album pivots smoothly between Latin, Caribbean, space-rock, and house music territories while retaining an organic, playful feel. Stephen explains: "Basically, I had a bunch of friends come over who happened to be fantastic players. I didn't have to call someone's lawyer or manager; I'd just pick up the phone and people would show up."

The obvious camaraderie among the participants was fostered by the drummer's democratic attitude. "The trick as producer," he says, "was not to tell people what to play. I wanted everybody's personality to speak." And speak they do. From bassists Flea, Mike Watt, and Rob Wasserman, to guitarists Buckethead and John Frusciante, each person puts his individual stamp on the end result. Most tracks were spawned from group improvisation, out of which the musicians would pull interesting themes and melodies. Perkins would then overdub as needed, summoning folks to add horn lines and keyboard parts, and finally, building upon the tracks himself with layers of percussion. "I was never one to just put down a drum track and say, 'That's it,'" he reflects. "I love turning the lights down, putting the headphones on, and adding something here, something there."

In fact, the bulk of Stephen's percussion arsenal found its way onto *Any Time At All*, turning the LP into a veritable "who's who" of devices from around the world. Snares, tom-toms, steel drums, talking drums, timpani, mallet percussion—it's all there. And on several tracks you'll even hear Perkins splashing around his Jacuzzi, creating beautiful sheets of rhythm simply by slapping the water.

As Stephen continues to expand Perkana Perkussion, his innovative line of music therapy instruments, he's also found the time to join Rage Against The Machine guitarist Tom Morello in covering Pink Floyd's "Another Brick In The Wall" for the soundtrack to *The Faculty*, and to play occasional gigs with a klezmer band.

The drummer still practices hard to maintain his chops, but don't expect him to be holed up in his home studio every waking moment: "Living is half of being a musician, because if you just sit in your room all day, you ain't got nothing to say musically. Get out there, do some crazy stuff, and put it back in your music."

For more on Stephen's activities, visit his Web sites: [www.stephenperkins.com](http://www.stephenperkins.com) and [www.perkanaperkussion.com](http://www.perkanaperkussion.com).

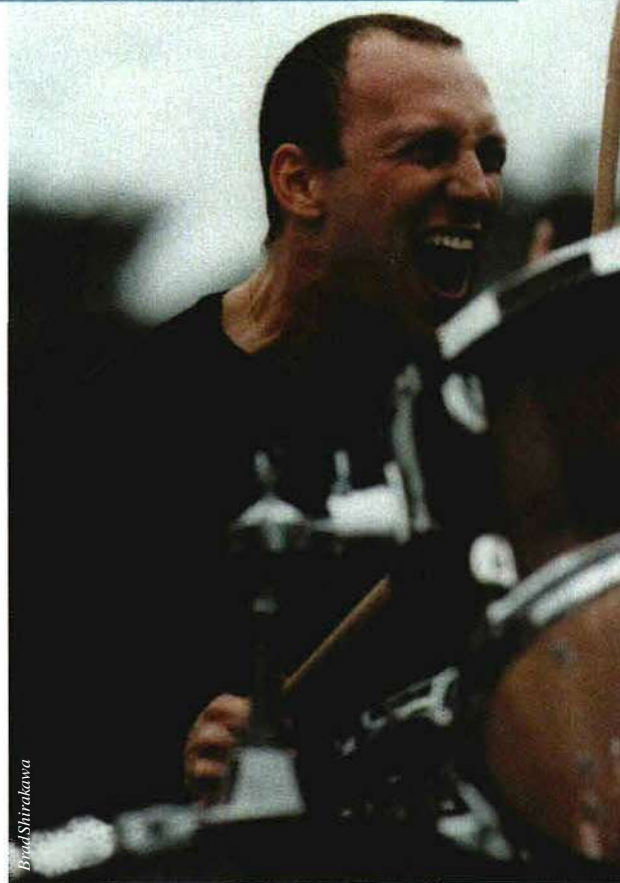
**Michael Parillo**

# Stephen Perkins

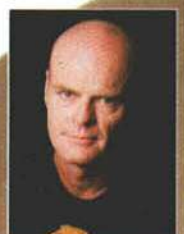
Burning

For

Banyan



Brad Shirkawa



Keltner

Lee

Novak

Wojtechowski

Molo

Wertico

C. Allen

Fongheiser

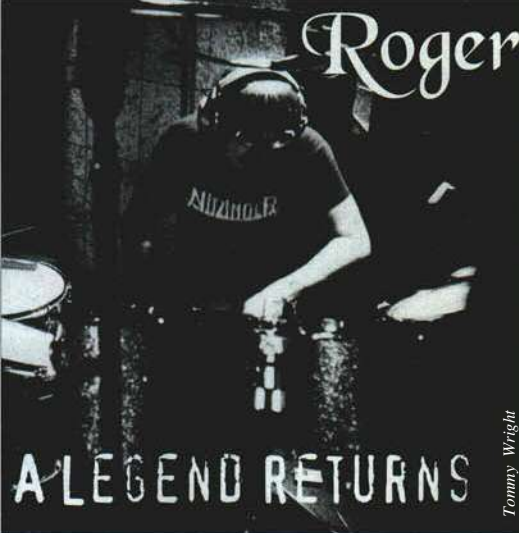
# DW Collector's Series Drums



DW's Collector's Series drumsets feature the classic sound, superior performance and spectacular appearance that only custom-made American drums can provide. *(shown above in Lavender Birdseye Exotic Wood Lacquer finish.)*

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 93030  
[www.dwdrums.com](http://www.dwdrums.com)





# Roger Hawkins

They say variety is the spice of life. Well, legendary Muscle Shoals drummer Roger Hawkins should know. Since the Shoals rhythm section sold their studio in 1984, Hawkins has been doing as much playing as

possible. For instance, that's Roger on the Toby Keith hit "Getcha Some." Drummer James Stroud, who now mostly produces, hired Roger for the song that Keith himself describes as country-rap.

"Besides the Keith tune," Hawkins says, "I also did the new Willie DeVille album, and I just worked on Jimmy Buffett's new release, which he recorded in Muscle Shoals at Mac MacAnally's studio. We also worked there on Sawyer Brown's latest album, *You Can Drive Me Wild*. And I recorded a new blues album from Joe Lewis Walker, produced by Steve Cropper, which was recorded at Muscle Shoals Sound, as well as a new Screamin' Jay Hawkins album."

Roger also worked on an album by Krystye Wilson, produced by former Muscle Shoals cohort Jimmy Johnson. He also did one side for the Japanese release *The Drum Project*, along with such luminaries as Steve Ferrone, Earl Young, Narada Michael Walden, Steve Jordan, Jim Keltner, Grady Tate, Gary Husband, Billy Cobham, and Hal Blaine. In addition, Roger worked on a Goodyear promotional CD of trucking songs, as well as the Chevrolet commercial featuring the Staple Singers' "I'll Take You There." And he's set to record The Oak Ridge Boys' next album in Nashville.

Hawkins insists he doesn't take any of his gigs for granted. Maybe that's because in May of '97 Roger was forced out of commission due to neck surgery for a degenerated disk and a bone spur. "I had shoulder pain for about five years," he admits, "but I just didn't say anything about it because I didn't want anybody to know I was in any pain. After the surgery, I was trapped in the house for sixty-five days. I couldn't drive the car or do anything. It was just me and my cat, Max. I'm much better now, but after the surgery I just wanted to play. I still live for that feeling that drummers get when they're on and really *playing*. I had it on the Willie DeVille project and on the Toby Keith album. Playing still brings me the most joy."

Robyn Flans

## Paul Wertico

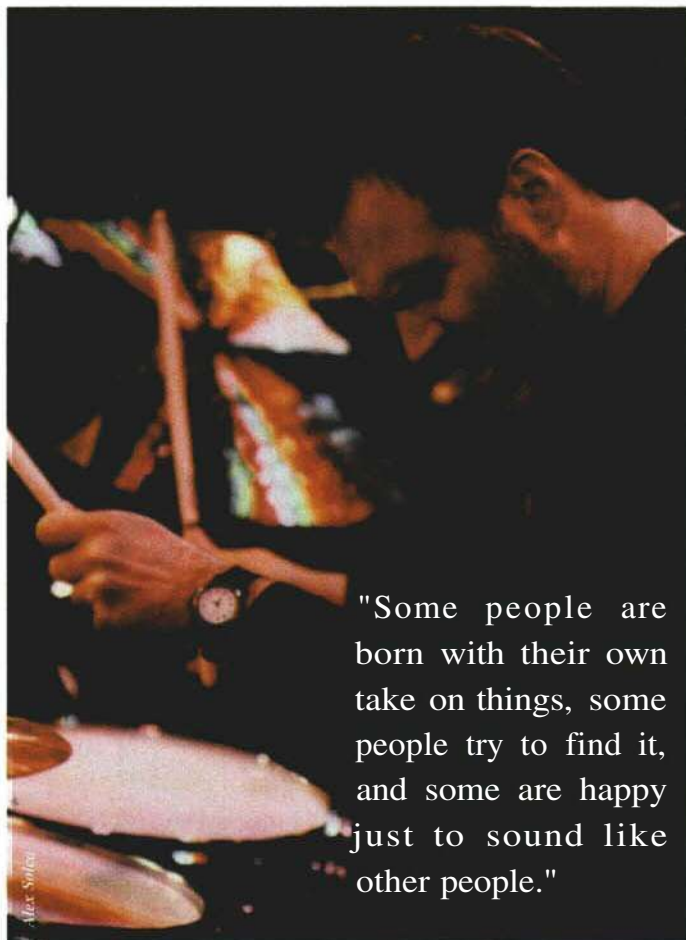
### STILL DISCOVERING

In the sixteen years he has worked with Pat Metheny, Paul Wertico has kept playing with a creative spirit all his own. "I was always kind of crazy and sort of made up stuff. I came up with my own vocabulary. I always try to tell my students that music is like language, and you're communicating with the other musicians and the audience."

Paul's language can be heard on a variety of recent CDs: Metheny's *Imaginary Day*, jazz vocalist Kurt Elling's *This Time It's Love*, and his own trio recordings *Union* and *Live In Warsaw*.

Wertico has also been known to go out on a limb with his experimental band Earwax Control. It's not unusual to see him using found objects, junk, plastic water bottles, or various kitchen utensils as both beaters and percussion instruments. He has even found inspiration in his three-year-old daughter. "That's why kids are so much fun," Paul says. "I've already stolen five licks from her! For me, all these things are just passion. And for better or worse, I made my career out of discovering things. There's so many guys with technique that can play paradiddles as fast as anything, break up all these linear patterns, play in 19/8—all these great things. I can do a little of that stuff. But I always figured music is my life, and I only have so much time on this planet to do what I do. So my thing is about *discovery*." Discover more about Paul's drumming at his new home page: [pubweb.acns.nwu.edu/~pwe574/PAUL.HTML](http://pubweb.acns.nwu.edu/~pwe574/PAUL.HTML).

Michael Bettine



"Some people are born with their own take on things, some people try to find it, and some are happy just to sound like other people."



# Kevan McKenzie

## Jingles To JT

Since *MD* last looked in on Toronto session ace Kevan McKenzie, he has done over *six thousand* jingles. Combine that with hundreds of albums, lots of TV, and sixty motion pictures, and it adds up to quite a drumming career.

But nothing could have prepared McKenzie for the phone call last year from his friend, guitarist Bob Mann, breaking the news of Carlos Vega's death. Maybe Kevan could audition for the drum chair in James Taylor's band? "Right," Kevan thought. "When monkeys fly." And then the cell phone rang again. This time it was JT himself: Could Kevan make an audition *today*?

Fortunately he was able to catch a direct flight to New York, and as the day closed Kevan was sitting behind a rental drumset. Unlike the other hopefuls at the audition, though, Kevan hadn't gotten an advance tape. So he winged it. "We played for an hour," the drummer recalls. "Then I called some tunes, thinking, 'I'd really love to be able to say I played 'Handy Man' with James Taylor.' The next morning, James called me up to his room and said that he'd like me to come to Atlanta. He sent me some tapes, and we rehearsed the afternoon of the gig. From all accounts, on a musical level, it went well, but on an emotional level, it was destined to be a horrible experience. It was the first time they had played without Carlos."

To date, Atlanta has been Kevan's only gig with Taylor. "He called me after and said that he had decided to use Steve Jordan; he needed to have people around who he knew, and he wasn't emotionally ready to replace Carlos. But he also told me to leave the door open."

Since then Kevan has co-produced a live CD with King Brand Valium at a Toronto club, and the drummer is thrilled to report that recently Mick Jagger made a surprise visit to check out the band's melange of computerized and acoustic sounds set to dance grooves and backed by a light deejay.

For a totally different audience, Kevan has scored and engineered music for the *Solitudes* series of nature-sound CDs, displaying his growing passion for percussion. "The role of the drumset has been relegated to such a fundamental function," Kevan says, "where nuance and creativity is often edited out. The nice thing about percussion is that you can bring that aspect back."

So Kevan isn't sitting around waiting for James Taylor to call...but should the call come, he's ready.

T. Bruce Wittet

## News

- **Billy Cobham** has left Jazz Is Dead due to schedule conflicts with his own band. **Jeff Sipe** and **Rod Morgenstein** will share the drumming duties, each touring with the band when they can.
- **Jimmy Wormworth** is filling in for **Max Weinberg** on *Late Night* for the next several months while Max goes on tour with Bruce Springsteen.
- **Steve Ferrone** is on the new Tom Petty & The Heartbreakers album, *Echo*.
- **Carter Beauford** is on the recently released Dave Matthews live record. Carter was also recently in the studio with Victor Wooten laying down tracks for the bassist's new record. (A video of these sessions will shortly be released by Hudson Music.)
- **Chad Sexton** is in the studio with 311, recording their next album. Veteran producer Hugh Padgham (Phil Collins, The Police) is co-producing.
- **John Riley** has been playing many dates in Europe recently, as well as several clinic and festival performances here in the US. He'll be on another European tour in early July with The Vanguard Jazz Orchestra.
- **A.J. Pero** is back with the reunited Twisted Sister. The band will be on tour this summer.
- **Tommy Igoe** is now an associate conductor of Broadway's *The Lion King*. In addition, he has joined the jazz faculty at Rutgers University and has been touring extensively with Art Garfunkel.
- **Chris Whitten** can be heard on two movie soundtracks, *Midsummer Nights Dream* and *The Debtors*. He's also working on a drum loop CD.
- **Jan Rechberger** is on Amorphis's newest, *Tuonela*.
- **Jaime Urcioli** can be heard on Copperpot's self-titled debut CD.
- **Jason Roeder** is on Neurosis's *Times Of Grace*. The band will soon be releasing a companion CD entitled *Grace*, which is designed to be played concurrently with *Times Of Grace* or experienced independently.
- Reggae's Third World has recently released a new album, *Generation Coming*, with **Tony "Tuption" Williams** on drums.
- **John Haro** is on the road with Econoline Crush, supporting their album *The Devil You Know*.
- Congratulations to Marlene and **Mike Portnoy** on the birth of their son, Max John.



Masters Series drums are now available in your choice of either Masters Custom MMX (4 ply 100% Maple Shell), Masters Custom MFX (6 ply 100% Maple Shell), or new Masters Studio BRX as shown above (6 ply 100% Premium Birch Shell). New available colors include Platinum Mist and Vintage Sunburst both of which are shown above. For more info see any local Pearl dealer for a free copy of our new 1999 Masters Series Catalog or find us on the web at [www.pearldrums.com](http://www.pearldrums.com).

# INTRODUCING THE ALL NEW MASTERS SERIES

Absolute perfection. If you're looking for the finest acoustic drumset available today... you've just found it. The all new Masters Series From Pearl. Compare this kit to any other kit at any price, especially the all image over hyped ones, and you'll find Masters simply blows them away. The legendary Masters sound is a direct result of our Heat Compression Shell Molding System which consistently produces the finest shells in the industry today.

Our all new MasterCast hoops add an exciting, explosive focused dynamic to the incredible Masters sound and also provides an exclusive look and playability with ear splitting rimshots. Our all new OptiMount Suspension System and TH-100 Multi-directional Tom Holders represent the most stable and effective floating mounting system available. If these innovations

weren't enough, Masters Series drums are now available in your choice of shell configuration including our thin shell, 4 ply 100% Maple Masters Custom MMX, 6 ply 100% Maple Masters Custom MRX and our new 6 ply 100% Birch Masters Studio BRX. New available tom sizes offer you greater creativity to build your signature dream kit and hardware innovations like our new die-cast

bass drum claws with rubber hoop isolators and Air Suspension floor tom feet help your kit perform as good as it sounds.

At Pearl, we are dedicated to producing the finest acoustic drums money can buy...and our all new Masters Series for 1999 is just that.



Traditional Size  
(8"x12")

Alternative Size  
(9"x12")

Deep Size  
(10"x12")

Masters Series Toms are now available in a much wider range of depths including our new Alternative Depth Toms.



New MasterCast Hoops

By taking the die-cast hoop principle back to the drawing board for a total redesign, Pearl's new MasterCast Hoops represent the ultimate hoop available today. They add an exciting explosive dynamic to the overall sound that is simply beyond compare.



New OptiMount Suspension System

Pearl's new OptiMount Suspension System mounts to the tom's tension rods at both top and bottom and floats totally isolated on rubber cushions providing the ultimate in stability while allowing the drum to resonate completely unrestricted.



New TH-100 Tom Holders

Our totally new TH-100 Uni-Lock Multi-Directional Tom Holder provides a super smooth, gear-less continuous feel and rotates both horizontally and vertically without changing the height or rotation within the bass drum or tom stand mount.

## THE PROS PLAY MASTERS



DENNIS CHAMBERS



HORACIO HERNANDEZ



OMAR HAKIM



JOHN "JR" ROBINSON



STEVE FERRONE



WILL KENNEDY



MARVIN "SMITTY" SMITH



NICK MENZA



IGOR CAVALERA



SCOTT ROCKENFIELD



ERIC SINGER



CHAD SMITH

plus....**Eddie Bayers** - Nashville Studio, **Mike Mangini** - Steve Vai, **Steve Houghton**, **Tommy Campbell**, **Gene Lake** - Me'shell Ndegeocello, **"Little" John Roberts** - Janet Jackson, **Bobby Sanabria** - Asencion, **Narada Michael Walden**, **Jarrod Barnes** - Keith Sweat, **Gorden Campbell** - Gerald Albright, **Lionel Cordeu** - Special EFX, **Graham Lear** - Gino Vanelli, **J.T. Lewis** - Vanessa Williams, **Gary Mallaber** - LA Studio, **Greg Morrow** - Nashville Studio, **Mark Schulman** - Simple Minds, **Ricky Sebastian** - Herbie Mann, **Tony Thunder Smith**, **Robbie Ameen**, **Chuck Burgi**, **Gene Jackson**, **Ian Paice** - Deep Purple, **Kim Plainfield**, **Tico Torres** - Bon Jovi, **Alan White** - Oasis... just to name a few.

*Pearl*®

The best reason to play drums.

# John Otto of Limp Bizkit

**T**wo things you might never, ever think could be combined would be jazz and the hardcore band Limp Bizkit. Yet jazz-trained stickman John Otto makes the chemistry work. Though he can't quite swing classic jazz chops in the middle of the band's thrash-'em-up songs, he is able to bring a certain groove to a genre that has been better known for straight-ahead pounding. In fact, he's quick to point out what it is about jazz that he brings to Limp Bizkit. "It's not in the actual music," he states. "What jazz has done for me is set my *personality* of playing."

As Otto explains it, he's been waiting to combine these two genres for some time. "I was definitely wanting to do a more groove-style kind of thing—but not really metal. I've always liked beats that swing and are in the pocket, so you want to bob your head." It's an experiment that's resulted in something different, Otto believes. "I'm glad that I'm doing something that's working towards a new sound," he says. "We're going for something original, as opposed to just trying to do something that will make some money. A lot of people are into that, but you gotta try to change the way music sounds."

Otto believes he can effect that change by adding brand-new textures to the music from behind his kit. "I approach it more as textures, like on break-downs, going for more simple stuff and just always trying to change the tonality of everything," Otto says. "If it's

heavy I'll try to make certain parts even heavier. Then there are certain songs that are laid back, where it's all about just keeping a good feel." That philosophy has been applied to the band's latest recording, which is targeted for a summer release. "On some songs there's more of a rap style, and on others there's more singing," says Otto, "so on those songs I try to just lay back and go for what textures fit over the vocals. Other songs feature more solid fills. We have this one song that's in three," he explains. "It switches up a bunch of times and there's more of a tonal texture. So there's a lot of droning toms in there; more of a Tool kind of feel. I'm not playing toms as fills, but as parts." Otto adds that it's been a refreshing change of pace. "Our first album was pretty much straight to the point—just straight drums and grooves. But now parts are being broken down according to the tonality."

by David John Farinella





From Otto's perspective, much of his personal style comes straight off his hi-hat figures, which he started experimenting with on the band's 1996 platinum-plus debut *Three Dollar Bill, Y'all\$*, though it's difficult to pick them out because of the album's production. "Our first record was made in a vintage studio," says Otto. "It was good, but in the mix you can't hear a lot of the things the way I wish you could hear them. I'm doing some hi-hat patterns that are pretty cool. It's tricky groove stuff, like two-handed switching."

That's where John's jazz background rears its head. While studying at the Douglas Anderson School of the Arts in Jacksonville, Florida, he was taught how to read jazz charts, which gave him the ability to get a feel for a song's phrasing. He's also adapted the trumpet notation found on a jazz chart and brought it home to his kit. "I've tried to bring that over to the hi-hats," he explains. "I try to make beats with the things I learned about keeping time in jazz. The only thing that's dominant in jazz is the 2s and 4s and your ride pattern—which can be switched up depending if you're in a two feel or four feel. I try to take those

**“On the first record I just did normal kinds of fills. On this record when there are fills, they are interesting fills. Very Vinnie Colaiuta-esque.”**

types of hi-hat things, and add little ghost notes, and put it all into a straight-four kind of groove. Then I mix it up to where it's not as straight. I love playing straight grooves, because if you try to put too much stuff in them the average person is not going to get it. I go a lot off of subtleties, but the subtleties are real strong."

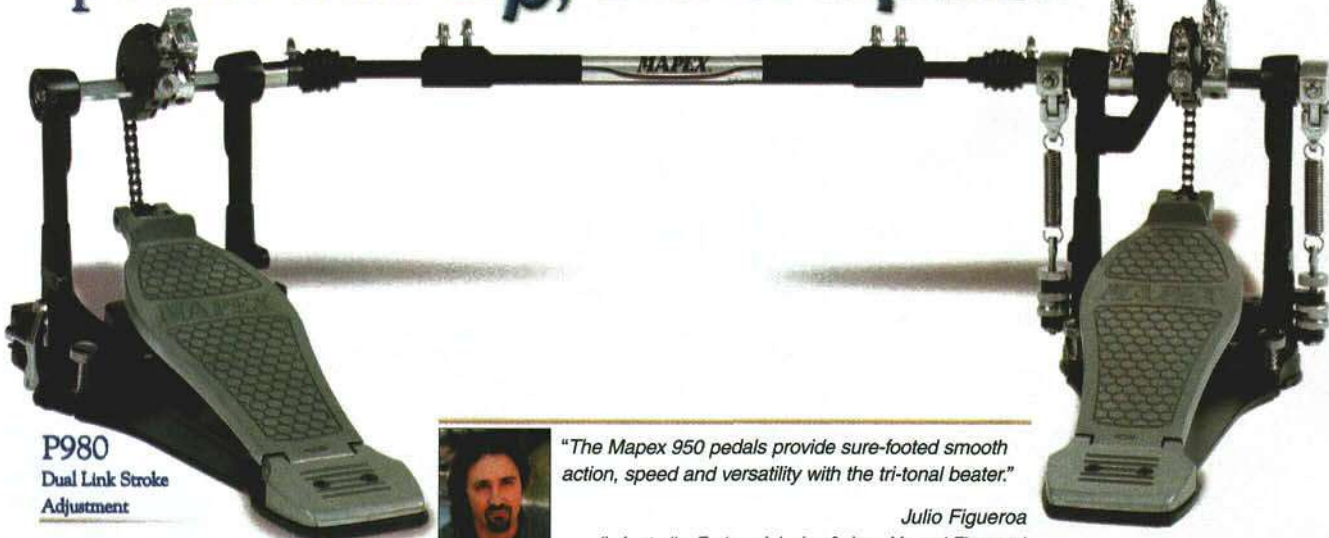
Before John Otto had even thought about adding ghost notes to his playing, he was a twelve-year-old who was bashing out metal songs. "My first bands were heavy, because I was a little kid," he laughs. "But that was thirteen years ago. I started gradually getting into other things, like funk music and actual drum technique. And I

started learning about music as a whole instead of just metal."

Back in those days John was looking up to a handful of different players, from Elvin Jones to Jack DeJohnette to Chad Wackerman. "I liked all their fills and how they were applying time," he says. There were also the metal influences: "When I was little, Lars Ulrich was *the* guy." Other rock influences included John Bonham and Dave Lombardo.

Otto took those influences (and the teachings of Rick Kirkland) into a jam session with bassist Sam Rivers and singer Fred Durst, where the seeds of Limp Bizkit were sown. That trio started writing songs

Voicing ideas from your head to your feet shouldn't get hung up on pedals that slip, bind or squeak.



**P980**  
Dual Link Stroke  
Adjustment

"The Mapex 950 pedals provide sure-footed smooth action, speed and versatility with the tri-tonal beater."

Julio Figueroa  
(L.A. studio, Enrique Iglesias & Jose Manuel Figueroa)

that needed a bit more guitar punch, so Otto's art-school friend Wes Borland joined. The final member, DJ Lethal, joined after his band, House Of Pain, disbanded.

John was primed for Limp Bizkit's blend of hardcore and rap. "I definitely felt like this was something I could pull off as far as stylistically making it authentic, changing things up, and making things mix," he says. "I wanted to break things down to where you hear a little bit of different stuff than just your normal metal fills—more of a groove kind of thing. 'Cause it's all about the groove, baby!"

The groove that John speaks of can be found throughout Bizkit's debut. For his own part, Otto believes it came together on the song "Pollution." "It's the hi-hat pattern in the verses," he says. "It's crazy. If you can listen deep into that, you can hear what I'm talking about."

Although John wasn't pleased with the drum sounds that were recorded on the bulk of *Three Dollar Bill*, it almost doesn't matter, because Limp Bizkit really made their name on the road, opening for House Of Pain and Kora, and performing on the *Family Values* tour in 1998. Touring did a

number of things for Otto, on both the personal and musical fronts. "It made me tired," he says with a laugh. "But touring does a lot for you that you don't really even notice. Since you're playing a lot every day, you improve personally, and you get a tighter feel for your whole band. When we recorded the album we were nowhere near as musically tight as we are now. It happens to everybody. Touring definitely makes you a thousand times better."

The band took their "thousand times better" vibe into the studio in late 1998 to record the follow-up to *Three Dollar Bill*. While Durst concentrates on the lyrics and the songs' basic structure, it's up to Otto and Rivers to build the rhythms. "As far as a lot of the rhythm stuff that goes on, we all have a good say," says Otto. "Fred likes to do a lot structuring-wise, but in terms of rhythmic things, I make up a lot of that."

"We're just one big brain when we write songs," John continues. "It happens really fast. We'll jam for a long time, and then all of a sudden things will just happen—bam. It's weird, because some songs will just pop out in twenty minutes, whereas other songs don't."

That brings us to Bizkit's latest effort, which has pushed the band in a handful of new directions. "It's a lot more mature, and there's a lot of different kinds of things," Otto reports. "In certain songs I stretched it out a lot. We do a song called 'Nobody Like You,' with Scott Weiland, Jonathan Davis, and Fred singing on it together. In the middle of that there's a loop groove going on, and I'm just kind of taking it and stretching it way out. It's pretty cool. It's real short, though, so you don't lose interest in it."

The song John refers to pits him against an Akai MPC 2000 sequencer, which was a challenge for him. During the verses Wes and Sam play over a drum loop played via the MPC. Otto joins in about halfway through a verse. "I come in with my kick drum on a certain kick drum beat that's happening on the sequence. I play hi-hats over that, and then the chorus is just all me—very heavy," he says.

While playing alongside a sequencer is pretty standard fare for most drummers, it was a little challenging for Otto to learn how to play with DJ Lethal, who he calls a mad scientist behind the turntables. Says

**P950**  
Patented Spring  
Tension System

**P580**  
Fully Adjustable Radius Arms

**P560**  
Patent-pending  
Balance/Memory  
Lock

**Mapex Performing Artist Series™** bass drum pedals provide drummers extraordinary precision. Each model boasts strength and durability without being bulky, speed without sacrificing accuracy and are adjustable to any playing situation.

**MAPEX**

The drummers other voice.™



# MODERN DRUMMER

PRESENT:

THE FIFTH ANNUAL

# SUMMER PERCUSSION EXTRAVAGANZA

SATURDAY, JULY 24TH

PERFORMANCES, CLINICS & ROUND  
TABLE BY THE WORLDS TOP DRUMMERS!

For more information contact:

Nashville Percussion Institute  
203 McMillin Street Nashville TN 37203

OR CALL: 615-340-0085

N. P. I. ADVISORY BOARD: KENNY ARONOFF, JOHN ALDRIDGE, EDDIE BAYERS,  
LARRY BRIGHT, BUDDY HARMAN, ROGER HAWKINS, JERRY KROON, PAUL LEIM,  
KENNY MALONE, DAN MOORE, TOM ROADY, AND TOMMY WELLS.

John, "It definitely is fun. His sound is a definite plus. But with all that kind of stuff going on, I am confined a lot in my playing. There's a lot of tonal stuff that I gotta cut through. I really try to pay a lot of attention to that. I also have to make my fills count. On the first record I just did normal kinds of fills. On this record when there are fills, they are *interesting* fills. A lot of 'em were hi-hat splash-kind of fills. Very Vinnie Colaiuta-esque."

While the band did a very...well...*original* cover of George Michael's hit song "Faith" for their debut, they are turning to an old Loverboy song this time around. Otto had a little mishap during the recording. "I knocked myself out, man," he admits with a slight laugh. "I caught a drumstick to the eye and split my face open. I felt so stupid. I had to get five stitches across my eye." So will they do the song live? "Yeah," Otto replies, "but you're going to see me with a hockey mask on!"



# Congratulations

## 1999 Reader's Poll Winners

FROM

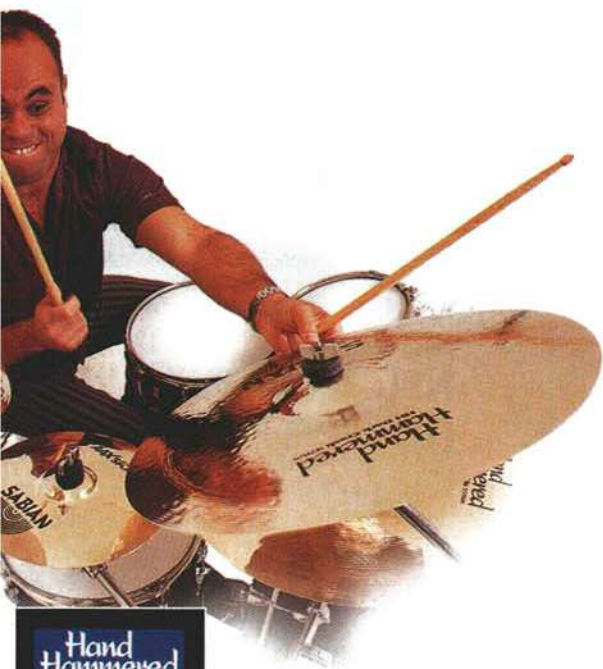
# REGAL TIP

A TRADITION OF  
INNOVATION

[www.regaltip.com](http://www.regaltip.com)



Express yourself.



Hand  
Hammered

The Most Musical.

Signature

The Most Personal.

AAX

The Most Control.

AA

The Most Energy.

PRO

The Most Cut.

B8 Pro

The Best Value.

B8

The Best Start.

TYLER STEWART of The Barenaked Ladies expresses himself with **HAND HAMMERED** 8" SPLASH, 14" DARK HATS, 16" THIN CRASH, 16" THIN CHINESE, 18" DARK CRASH, 20" ROCK RIDE; **AA** 13" EL SABOR SALSA SPLASH.

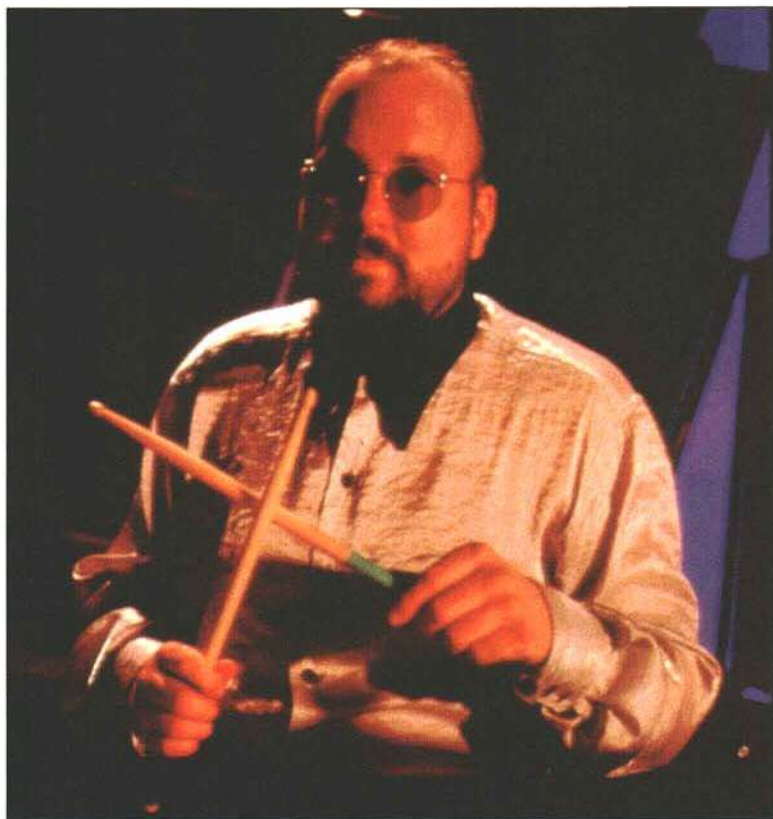
Find your sounds at: [ONLINE www.sabian.com](http://www.sabian.com)

## Bun E. Carlos

**Q** I've always been curious about the impressive, explosive solo you perform on Cheap Trick's *Live At Budokan* album. It takes place just before the band goes into "Come On, Come On." Are you using a double pedal during that solo? Whether you are or aren't, what is the secret to playing like that?

Steve  
via Internet

**A** Steve, the drum break between "Hello There" and "Come On, Come On" is a single-stroke triplet. The "sticking" is: left hand, right hand, right foot (bass drum), and it's played on all the drums randomly, as fast as I could go! What really fattens up the lick is the fact that Tom Petersson is muting his 12-string bass strings with his left hand, and "scraping along" on those muted strings with his right hand. So the "solo" isn't actually a solo, it's really a *duet*.



## Jack Gavin

**Q** I saw you perform recently with The Charlie Daniels Band, and your playing was sensational. I was most impressed with your speed around the set, and with the constant power you achieved. I could really *feel* the groove, and the drums sounded like thunder.



How did you achieve such power—especially with the downstroke on the snare drum? And do you attribute your speed and dexterity around the kit largely to the traditional grip you employ so effectively?

Ivan Reisberg  
Merrick, NY

**A** Thanks for your questions and your kind words about my playing. To answer your question concerning a powerful downstroke, I employ a "whip action" technique developed through years of practicing and toning my muscles. I learned of this tech-

nique through drummer/instructor Lou Marino. The key points are:

1. Start the downstroke from waist level
2. Raise the stick to head level
3. Whip the stick toward the drum
4. Snap the stick up just prior to impact

It's also important to stay relaxed and to keep the fulcrum (the actual point of holding the stick) loose.

As for speed and dexterity around the kit, I utilize another technique, called "finger control." This focuses on utilizing the wrist and fingers to control the bounce of the stick in order to achieve speed. I learned this technique from Lyn Harbold, principal percussionist of the Buffalo Philharmonic. The key point to this technique is to snap the finger just prior to impact. This, in turn, makes the stick bounce off the head. Once you master this point, you can work on controlling the bounce, which will develop the speed you seek.

I hope these tips will benefit your playing. Thanks again for your interest.

## Herman Matthews

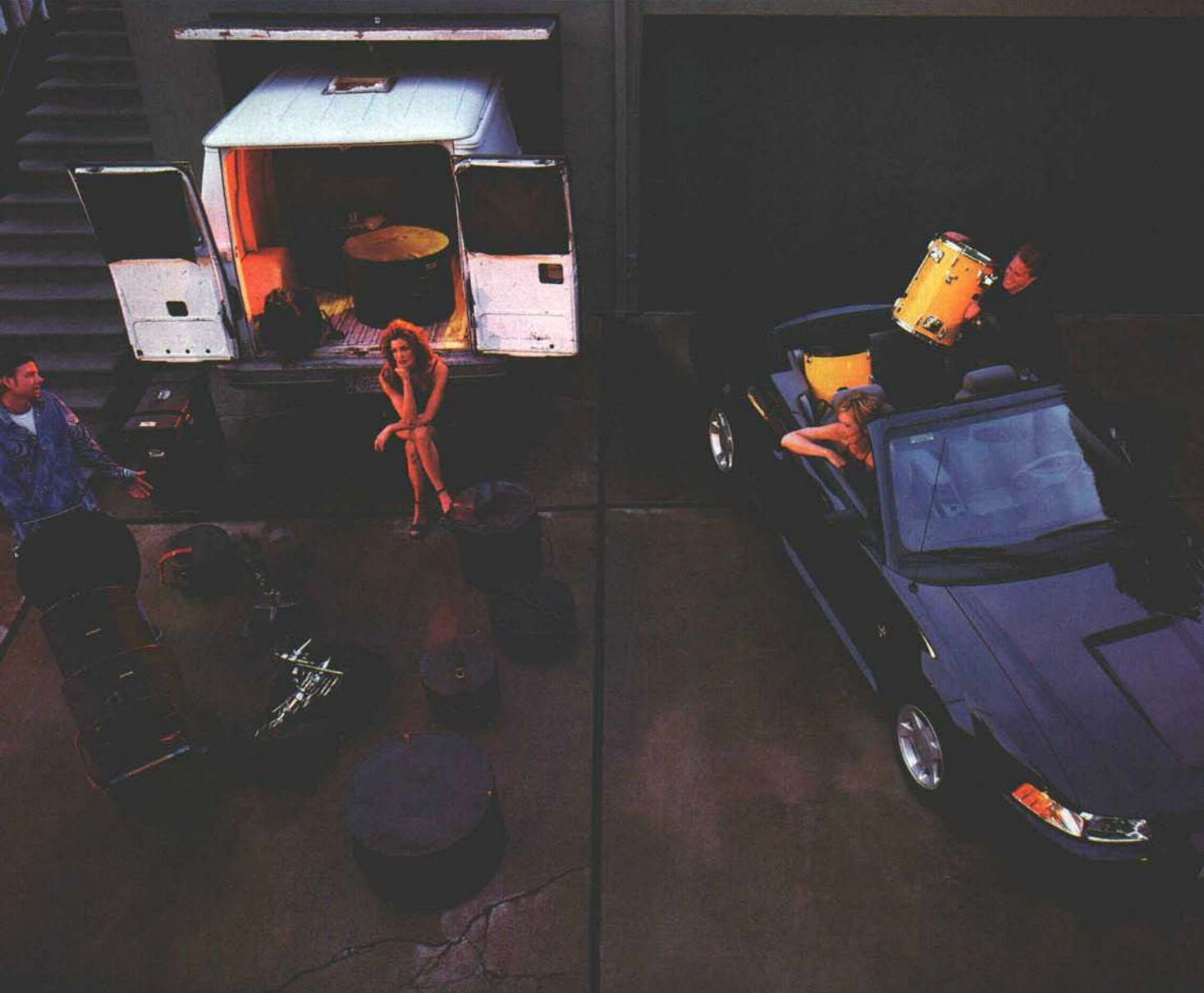
**Q** I really enjoy your playing on Tower Of Power's *Rhythm & Business* album. I'd like to know what cymbals you used on the song "East Bay Way"—especially the ride. The album as a whole was very inspirational, but the cymbal sounds on that song were especially so. I'd like to try to find some similar models.

J.H.  
via Internet

**A** *Rhythm & Business* was a great album to make. "East Bay Way" was a challenge because when Stephen "Doc" Kupka brought it in to us it had a different feel to it. In fact, it almost didn't make the CD.

I used all Sabian cymbals to record *Rhythm & Business*. The ride was a 22" AA heavy ride. The rest of the cymbals included 17" and 18" AA medium-thin crashes, an 18" AA thin Chinese, and 14" *El Sabor* hi-hats. I don't know if these cymbals are hard to find or not. I went to the Sabian factory and picked them out a long time ago. Good luck, and happy hunting.





# Lose the van.

Introducing the world's first professional *portable* drum set,  
the Yamaha Hipgig kit.



*The Hipgig kit consists of a snare and two toms that are mounted off, and stored inside of, the 16" bass drum. The included hardware is stored inside the drum throne. In addition, two black carry-on soft cases are included to make transportation even easier. The Hipgig kit is currently being played by Peter Erskine on the Yellowjackets national tour. Check it out!*

**YAMAHA**  
DRUMS

[yamahadrums.com](http://yamahadrums.com)

## Unbalanced Cymbals

**Q** I have a question about cymbal consistency. I've noticed that certain cymbals I have now (and some I've had in the past) turn to face a certain way when I hit them. For instance, the model name will always rotate to the bottom right-hand side. If I try turning them differently, they eventually return to the same position. This presents a problem because I'm always hitting the same spot—which has caused breaks in those specific spots.

I've tried various ways of positioning and clamping the cymbals, and I've also changed and rotated the felt piece underneath. Are these cymbals defective? Should they maintain a certain level of consistency, or is that just the way they are? My question is more out of concern for cymbal longevity and durability than for sound. The two cymbals I have now (16" and 17" *K Custom* crashes) sound great. But they're brand-new, and I want to treat them well.

Eric Olson  
Boston, MA

**A** Although the problems you describe can pertain to cymbals of any manufacturer, since you are experiencing the problem with Zildjian cymbals, we asked Zildjian's John King to offer some suggestions. Here is his reply:

"Many variables exist within the process of making cast cymbals. The most important of those is the blending of the alloy itself (80% copper, 20% tin). Without delving into the finer points of metallurgical studies, achieving an evenly dispersed mix of these two raw materials is virtually impossible. That situation creates a cymbal casting with varying degrees of density. Despite technological advances in the rolling process, a cymbal 'blank' will never maintain an even thickness over its entire surface—due to the inconsistency of the alloy's granular makeup. This inconsistency also affects what amount of metal is removed from a particular area of the cymbal during the lathing process, creating (in some cases) a subtle weight difference on one side of a finished cymbal. Sporadic oxidation of the cymbal surface after heat-

ing also affects the amount of material removed during lathing. These particular phenomena do *not*, in any way, affect the integrity of the instrument. It is the organic nature of the beast.

"What is more important is how the instrument is played! Even if a cymbal tends to sit in one particular spot, how that cymbal is struck, and with how much velocity, are the greatest influences on its potential lifespan. A sweeping motion, rather than a direct blow towards the center of the cymbal, allows the instrument to naturally disperse the effects of the strike. The glancing action also allows the cymbal to better absorb the initial contact over a larger area. If this technique is applied, you needn't concern yourself about hitting a specific spot repeatedly. Hitting a cymbal straight on or using a 'slashing' method are probably the two main reasons that cymbals reach an early grave. The 'dead on' technique literally backs a cymbal into a corner, without giving it any way to release the resulting physical vibrations evenly. We often see cymbals that break on the opposite edge from the strike area because of this 'dead on' approach. The 'slashing' method is the technique of slapping a large area of the cymbal with the shoulder of the stick, using a great amount of force. This creates a great deal of stress within the metal, because it cannot react fast enough to release the effect of that type of strike.

"If struck properly, a cymbal can withstand millions of repeated collisions with a drumstick—providing the velocity of those collisions are in keeping with the nature of the instrument being played. A thin cymbal will react very fast, but will only project so far because of its limited metal mass. Hitting it harder in an attempt to generate more volume beyond its sonic limitations will, in fact, start to choke off its sound and speed up its journey to the cymbal graveyard. A good visual guideline to assure proper strike velocity would be to make sure the swinging action of the cymbal (no matter what the weight) does not come close to allowing the center hole to try to bend the stem of the cymbal tilter. (The stem always wins!) I believe in not using

any felts or restrictive clamps on top of a cymbal, in order to allow the cymbal to release its vibrations as naturally as possible and achieve maximum dynamic potential. If a cymbal is played 'within itself,' it should give you years of dependable service."

## Afro Crasher

**Q** A composer in a piece we are preparing for a concert has stipulated an instrument called an "Afro Crasher." What companies make them, and how do I find them?

Tom Davis  
Director of Bands  
Canandaigua Academy  
Canandaigua NY

**A** Before we can help you, we need to clarify terminology. There is a kind of metal percussion instrument generically called a "crasher," based on the original Pete Engelhart *Ribbon Crasher*. The device is a stack of thin steel strips, slightly spaced and angled in relation to each other. The drummer or percussionist strikes this stack of strips with a stick, obtaining a "crashy" sound with a lot of "white noise" and high end, but none of the ring or sustain of a cymbal. Although the sound is slightly similar to that of a drumset-mounted tambourine, it's much less melodic and much more obnoxious.

There is a brand of percussion instruments called Afro Percussion. They offer a crasher within their catalog, and your composer may be thinking of that particular instrument. If so, you can obtain one through any Afro Percussion dealer.

## Terry Bozzio's Special Hi-Hat

**Q** I like to check out the drummers in your magazine to see what they are doing and what new things they are playing. But I can't figure out what that thing on Terry Bozzio's kit that looks like a hi-hat with a cage around it is. Can you explain it?

Willie Davis  
via Internet

# Perfect Reflections

*You're not seeing double, only  
Classic improvements.*

Vic Firth has redesigned its American Classic<sup>®</sup> nylon tip sticks to accurately reflect their wood tip counterparts.

The 2BN, 5AN, 5BN, 7AN, 8DN, and Rock N models now have tips carefully molded to match the size and shape of comparable wood tip sticks. So you get the durability and unique sound that nylon tips are known for, with the familiar weight and feel of your wood tip favorites.

**A**The instrument you refer to is a "hi-hat" created by using two Remo *Spoxe*. They are actually the metal frames used to make Remo's *RotoToms* (without the drumhead and attaching hardware). Remo marketed them as percussion-effect instruments a few years back. They're still in the catalog, but not promoted heavily any more. Terry uses the two on a hi-hat stand so that he can get a "clicky" sound by striking them with a stick (when closed), or a "clanging" sound by "splashing" them with his foot.

## Hand Problems

**Q**I'm a twenty-year-old pop-rock drummer. My problem is that no matter how much I seem to practice, my hands refuse to build up callouses. This, in turn, allows for the formation of blisters on both of my hands. My band is fairly busy as far as gigging goes, sometimes requiring me to play three to four shows a week, two to three hours a night. Usually by the fourth show my hands just can't take any more.

I have tried everything from stick wraps to gloves to *Band-Aids* in order to cut back on the friction—but to no avail. Can you suggest a solution to my problem?

Chris Ball  
via Internet

**A**It sounds as if you're gripping your sticks awfully hard, which might mean that they're too small in diameter for you. Stick diameter contributes to more than impact power, it also contributes to hand comfort. Rather than wrap smaller sticks, or use gloves (which don't actually increase the stick diameter), try experimenting with a larger stick.

You don't have to go overboard. For example, if you're using a *5A*, try going up to a *55*, or from a *5B* to a *2B*, and so on. The reasons are twofold:

1. A larger-diameter stick is easier to hold in the hand, requiring less grip and creating less friction.
2. A larger stick will do more of the work, giving more impact power and volume, thus requiring less force from your hands. This, in turn, also reduces the need for grip strength, and allows a more relaxed playing style.

It's true that a larger stick can be heavier, and this will take a little getting used

to. However, if that proves an insurmountable problem, there are several brands and models of maple sticks available. Because it is a lighter wood, maple allows you to use a large-diameter stick without having to deal with added weight. The tradeoff for the added comfort that such sticks can provide is the fact that they are less durable than heavier hickory sticks, and will probably break more frequently.

Some stick models are available in both maple *and* hickory. If you find such a stick that feels comfortable, you might start your gigs with the maple model, which is big, but light. As your hands warm up and the gig progresses (and gets louder), you could switch over to the hickory model. This would keep the same size in your hand, but would add weight to the sticks and power to your playing.

## 26" Bass Drums

**Q**I've been looking around town at a few 26" bass drums, and I have a couple of questions. What's the deal with the sound and feel of such a drum? What is the difference between depths of 16", 18", or 20", also pertaining to sound and playability? I've never actually sat behind one and kicked the stuffing outta it, so it's hard for me to make a decision on them. If you would be so kind as to give me a few pointers or any other info regarding those 26" monsters, I'd be much obliged.

Robbie McAlister  
via Internet

**A**We can give you some ideas, based on things that various drummers have said in *MD*. But in the long run you *should* really sit down and play one yourself, because "feel" and "response" are very personal, yet very major issues.

In general, the bigger the diameter of the drum, the lower the pitch. The deeper the drum's shell, the punchier and more focused the tone. However, there comes a point at which the balance of these two elements is affected. For example, a 20" bass drum that's 18" deep can sound lower and more powerful than a 22" drum that's 14" deep.

By the time you get into the amount of air space that exists within a 26" bass drum, some of the rules go out the window.

It takes a lot of power just to get a 26" batter head moving. Then that head has to move all the air within the drum, and transfer the energy to the front head. In order to accomplish that effectively, most drummers don't recommend using a "deep shell" drum in a 26" diameter. John Bonham's drum was a 14"-deep model, for example.

A lot of drummers have commented that if they tighten their drumheads at a "normal" bass drum tension, the response of a 26" drum is "sloppy." ("It's like kicking into a sail" is one description.) So they often tighten the heads a bit more than usual to compensate. The size of the drum keeps the overall pitch nice and low.

Beater length also becomes a factor with a 26" drum. Just as it's hard to hit an 18" drum at center because the beater is too *long*, it's hard to hit a 26" drum at center because the beater is too *short*. Unfortunately, although one can "lift" an 18" bass drum to solve the problem with it, one can't "shrink" a 26" drum. You either have to live with the beater hitting below center, or use a beater with an extended shaft. (This starts affecting your pedal technique and a lot of other factors, so most drummers don't do it.)

Finally, if you choose to go with a 26" drum, purchase a supply of heads whenever you can find them. It's not a common size, and most drumshops won't have them in stock. You'll find them to be a special-order item.

Those are just some points to ponder. We don't mean to discourage you; many drummers have sworn by the "big bottom" of 26" drums.



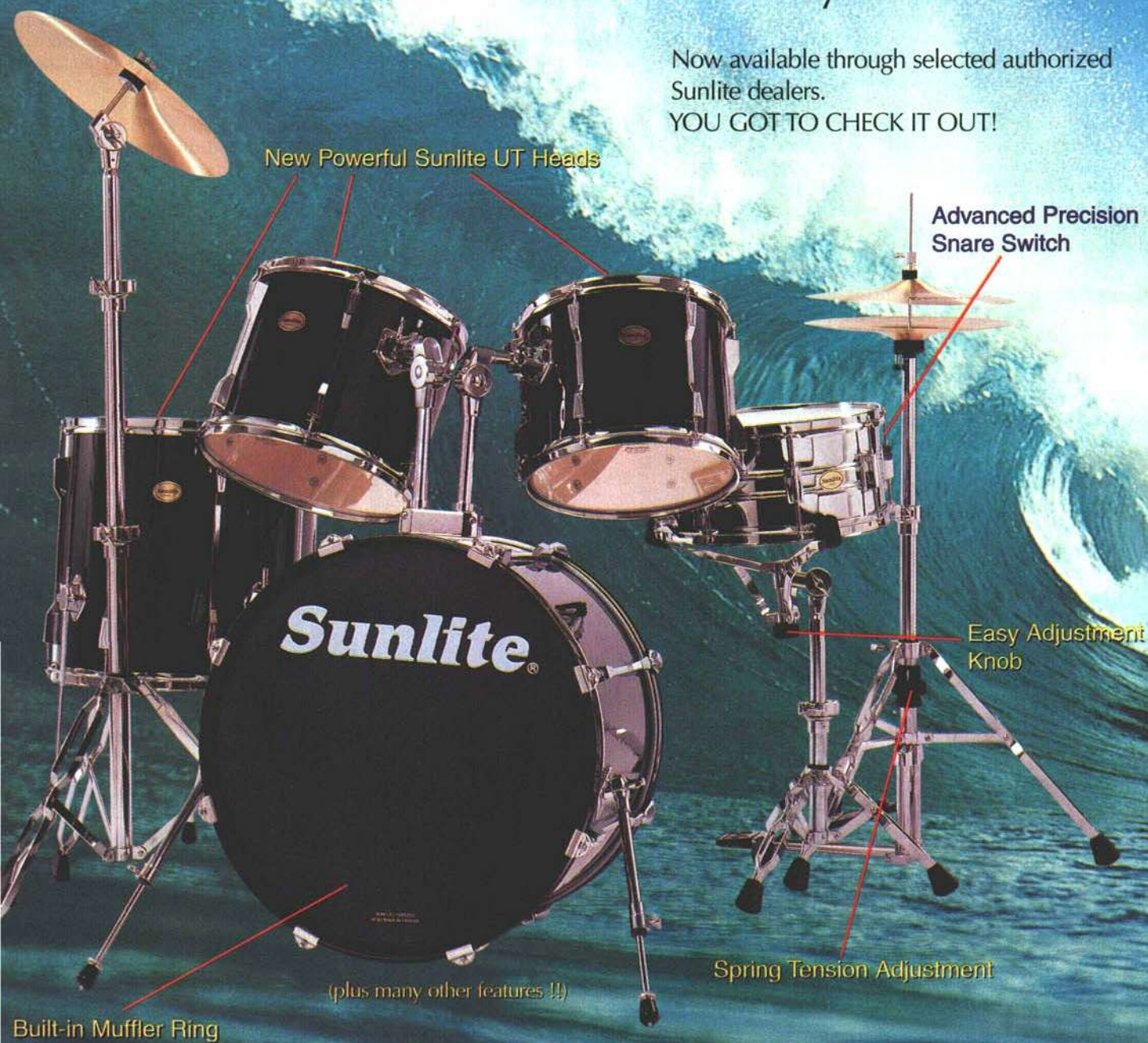
CALL US TOLL FREE TO  
SUBSCRIBE TO  
**MODERN DRUMMER**  
1•800•551•DRUM  
USE YOUR MASTERCARD OR VISA  
MONDAY THRU FRIDAY  
8:30 AM - 4:30 PM CST

*Ride the WAVE to the  
Next Millennium!*

## Tidal Wave by Sunlite

Now available through selected authorized  
Sunlite dealers.

**YOU GOT TO CHECK IT OUT!**



New Powerful Sunlite UT Heads

Advanced Precision  
Snare Switch

Easy Adjustment  
Knob

Spring Tension Adjustment

(plus many other features !!)

Built-in Muffler Ring

### Sunlite Drums

Tel: (626) 448-8018 • 2436 Merced Ave., S. El Monte, CA 91733  
[www.sunlitedrum.com](http://www.sunlitedrum.com)

## Sabian Gets Wired V-FX Cymbals and Sounds

A creative collaboration between Sabian and electronics specialist Tony Verderosa has resulted in the *V-FX* series, a range of cymbals and sounds for players of electronic and loop-based music, along with "forward thinking" Latin, funk, rock, and fusion players. The sounds are designed to cut through high-volume, bass-driven funk and triggered samples that are "more than most cymbals are capable of penetrating."

The new line includes 12" *Mini-Hats* ("fast, precise, and penetrating"), 12" *Distortion Hats* (with a semi-flat, flanged top, producing "raw response reminiscent of hi-hats being fed through a distortion pedal"), a 14" ride ("small, but with a flat profile and solid, heavy weight to ensure dry, cutting definition"), 14" and 16" crashes ("flat but for the bell, for a glassy response and a totally new crash sound"), and a 19" *Tony Verderosa V-FX* ride that adds a "more traditional look and feel and a solid bell sound to the dry, definite sounds necessary for this style of music."

Finally, the *V-Wave* is a multi-role percussion piece made of curved raw bronze. It fits on a cymbal stand and can be played as an accent instrument, used in place of a cowbell, or struck for rhythms ranging from Latin claves to solid funk grooves.

All *V-FX* models (except the *V-Wave*) are coated in Sabian's *Spectrum* lacquer. This iridescent coating emits "shifting hues of color for a futuristic appearance that complements the unique sounds of the cymbals."

## Back And Beta Than Ever Shure Beta 98D/S and Beta 91 Drum Mic's

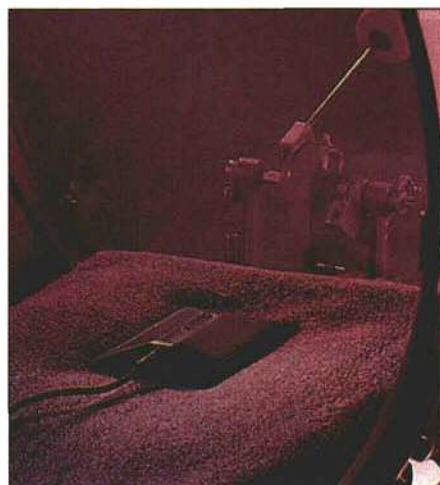
Two extremely popular drum mic's from Shure have been replaced by improved versions within the *Beta* family of professional microphones. Both feature all-new designs from the ground up.

The *Beta 98D/S* is a miniature condenser unit designed expressly for toms, featuring a maximum SPL rating of 160 dB (at 800 ohms) and a frequency response tailored for this application. Its supercardioid pattern ensures "excellent isolation and maximum gain before feedback," while its small size reduces stage clutter. Each unit comes with Shure's new *A98D* mount. Equipped with a small gooseneck, the *A98D* can be employed in either horizontal or vertical configurations on drum rims, cymbal stands, or virtually any typical stage hardware. The mic' and

mount together are priced at \$395.95. The mic' alone is available as the *Beta 98/S* at \$326.45.

The *Beta 91* is Shure's successor to the *SM91*, the mic' that popularized the use of condenser boundary mic's in kick drums. Outfitted with a cardioid capsule that supplies "formidable amounts of attack and low-end punch," the *Beta 91* provides "excellent gain before feedback, and rejection of unwanted noise." The mic's minimalist design and slim profile are best utilized by simply resting the unit on a pillow or blanket within the drum (thus requiring no hardware). The *Beta 91* is priced at \$341.

Both microphones are supplied with a detachable pre-amp section and a durable connecting cable.



## In Honor Of Louie Remo Limited-Edition Louie Bellson Snare Drum

In recognition of Louie Bellson's enormous contribution to music (along with being one of the nicest guys on the planet),

Remo has introduced a limited-edition *Louie Bellson* snare drum. The 5 1/2x14 drum (designed in conjunction with Louie himself) features Remo's *Acousticon H/D* drumshell with molded bearing edges, brass-plated hardware, die-cast counterhoops, and *Ambassador Renaissance* heads—along with

Louie's trademark white marine pearl finish and a commemorative, serial-numbered badge. Only 1,000 drums will be made, and each will be personally autographed by Louie.

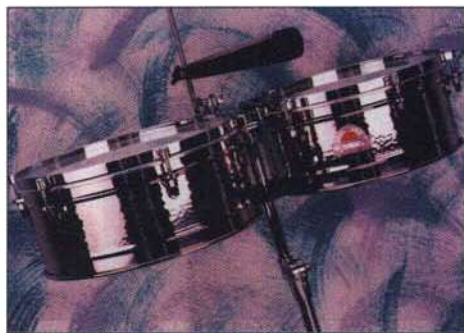




## Steel Yourself To Play Percussion

### Meinl Luis Conte Signature Steel Timbales and Hand Hammered Steel Bells

After the successful introduction of their *Luis Conte Signature Brass* timbales, Meinl Percussion now offers a steel version. The shells are hand-hammered, the edges are flared, and the tuning system is traditional. A height-adjustable stand, along with an *STB 80 Steel Bell* and mount, are included with the 14" and 15" drums. Steel drums have a sharper tone and brighter sound quality than brass models.



Meinl has also expanded its line of *Steel Bells* with new *Hand Hammered* models. Two sizes (8" and 6 1/4") are available, each of which come

finished in copper, gold, or silver luster. Each finish is said to produce a slightly different sound and visual effect.

## Premier Hits The Middle

### XPK Astria Drumkits

In an effort to appeal to the second-time buyer/semi-professional player segment of the percussion market, Premier has introduced the mid-priced *XPK Astria* series. With all of the features of Premier's popular *XPK* series, including new *Quick-Size* toms and distinctive two-finish bass drum hoops, the *Astria* range adds Premier's *ISO* suspension mounting system on all toms. This mounting method ensures "maximum isolation of the drum shell from any form of rigid mounting, making the drum free to move and resonate freely."

The birch/eucalyptus/birch microwave-formed shells used throughout the *XPK Astria* range are available in seven stain and high-gloss finishes: cherry sunburst, emerald, rosewood, sapphire, tobacco sunburst, topaz, and turquoise.

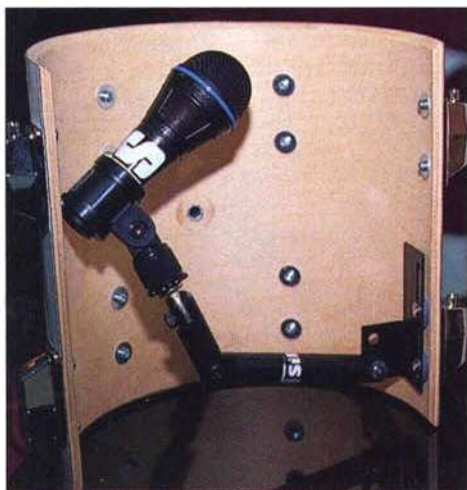
## Sound From The Inside Out

### SIB Systems Internal Drum Microphones

Combining simplicity with efficiency, SIB Systems offers two microphones designed to be used for internal drum miking. The *ISM-1 Invisible Shell Mic* is a dynamic model with a wide frequency range (40-17,000 Hz), allowing it to be used in snares, toms, and bass drums up to 20" in diameter. It's universally adaptable, because its shock-mounted metal bracket attaches to the shell using the existing screws of the drum's tension casings (lugs). No drilling of the shell is required. The mic is fully adjustable on the mount so that the amount of "head attack" versus "shell depth" can be tailored to the drummer's preference.

The *SIB KM-1 Kick Mic* has a frequency range of 20-12,000 Hz, and is designed for bass drums larger than 20" in diameter. It includes a *BDHO* boom mounting arm, providing "hassle-free adjustment" inside the drum.

SIB Systems also offers the *MCB1 Microphone Bracket*, which can accept most major microphone brands, allowing any mic to become an internal mic. Similarly, the *BDHO* is adaptable to virtually any kick drum mic on the market.



## From Symphony Hall To The Marching Field

### Yamaha Concert Snare Drums and Field-Corps Carriers

Three new concert snare drums have been added to Yamaha's line of concert percussion. The 6 1/2x14 6-ply maple-shell model is said to offer a "deep, rich sound." The 5 1/2 x14 copper-shell model boasts "a balanced tone combining the brightness of steel with the fullness of brass." And the 4 1/2 x13 6-ply birch model is claimed to offer "a bright, focused sound with sensitive response and cutting projection." All models feature cable snares, extended strainer systems, small-body lugs, and smooth-release side strainers. The wood shells feature Yamaha's Natural Vintage finish, which seals the shell from humidity and is said to provide increased dynamic range and sustain.

For comfort and ergonomic performance, Yamaha's *Field-Corps Series Alumi-Vest* carriers now come stan-



dard with a *Shoulder Contour Adjustment (SCA)* system. The system features an adjustable back bar and angled shoulder bar adjustment that allows "quick and easy fitting to the player." The adjustable back bar will be available separately, and can be retrofitted to *Field-Corps* T-bar carriers for improved comfort and weight distribution.

## East Meets West

### Cadeson Snare Drums With Chinese Watercolor Designs

Up-and-coming Taiwanese drum company Cadeson is focusing on high-tech drum development, but adding a touch of Oriental flavor by offering snare drums that feature traditional Chinese watercolor art designs. The all-maple snare drums feature die-cast hoops (available in chrome, 24K gold, and zinc finishes) and hand-made yellow brass lugs. The graphics illustrate four different plants (plum, orchid, chrysanthemum, and bamboo) that Chinese custom uses to imply four gentlemen. Drums are available in 4x14 and 5x14 sizes.

Cadeson Drums have recently gained a US distributor. See "Making Contact" for further information.



# Zildjian Sticks With Cindy And Bill

## Cindy Blackman and Bill Stewart Artist Series

### Drumsticks, Fixed Wire Brushes, and Super Drumstick Bag

New to Zildjian's *Artist Series* of signature drumsticks is the *Cindy Blackman* model, a hickory stick that is .550" (14 mm) in diameter and 16" (406 mm) long. The stick is designed to be light enough for a wide range of playing applications, yet durable enough to stand up to aggressive use. It features an acorn-shaped bead for full, articulate sounds, and Cindy's signature printed in purple on the handle.

Bill Stewart's signature model is a hickory stick designed for light playing styles. It's .5" (13 mm) in diameter and 15 7/8" (403 mm) long. This compact size is slightly shorter than a 5A and thinner than a 7A, allowing for a light feel and precise control. The bullet-shaped head produces warm tones. Bill's signature appears in purple on the handle.

Zildjian's new *Fixed Wire Brush* was developed under the guidance of



renowned jazz drummer Adam Nussbaum. Because there are no moving parts (as in a retractable brush) the brushes have a very cohesive feel in the player's hand. The *Fixed* brushes feature thicker wire strands than those used on Zildjian's retractable brushes, which produce additional projection. High-quality surgical-grade rubber is used to cover the handle, providing both

durability and a warm, tacky feel to control slippage. The butt end of the brush is finished with a steel button that can be used to create metallic sound effects on drums and cymbals. The brush is .550" (14 mm) in diameter and 13" (330 mm) long, and features the Zildjian logo in silver.

Finally, drummers may wish to store their sticks and brushes in Zildjian's new *Super Drumstick Bag*. Designed to offer the traveling drummer the right blend of generous size, durable construction, and truly useful features, the bag can carry a large assortment of sticks, brushes, and mallets in its main compartment. The walls of the bag are padded to ensure maximum protection of the sticks. This compartment also features a closable accessory pocket, dual pen holders, and a business card holder. The outside of the bag has another large pocket, an adjustable shoulder strap, and a separate carrying handle. The bag itself is made of heavy-duty materials and strong nylon strapping.

## Sometimes You Gotta Take A Stand

### Gibraltar Hardware Catalogs and Kaman CB 4000 and 5000 Series Stands

Kaman Corporation, makers of Gibraltar hardware, has released two new catalogs. Each of the twenty-four-page catalogs features innovative drumset and percussion hardware, mounting accessories, and pedals.

Based on consumer comments, the *Custom Drum Parts & Accessories* catalog has been revised to be more "user friendly." In addition to several new accessories, it contains parts glossaries for tom-mounting systems, snare drum accessories, and bass drum parts. Dimensions for all of their various cymbal, tom, and percussion mounts are pictured throughout the catalog. "Call-outs" indicate items that have been improved or are new for 1999. Retail prices are also included, making it easier for

the consumer to choose parts and keep track of how much their customizing or setup revision will cost.

Also new from Gibraltar is a four-color "full-line" catalog. This features the *JZ*, *7500*, and *9500* free-standing hardware, the *Intruder II*, *Avenger II*, and *Prowler* pedals, percussion support and hardware transport systems, and the *GPR* and *GRS* series rack systems. Products with exclusive Gibraltar features have detailed usage shots to better illustrate how a pedal works or how a stand or rack breaks down. The popular *Rock By Gibraltar* line of semi-pro hardware is also included, along with over eighteen photos of well-known Gibraltar artists and the equipment they use. Gibraltar catalogs are free; simply write to Kaman Corporation, attn: Gibraltar Hardware.

In Kaman's entry-level CB line, the company has introduced all-new *CB 4000* and *5000* series hardware. The *5000* series, which comes standard on *CB MX* series drumkits, features full-sized double-braced leg bases with large tube diameters, 8 mm cast cymbal tilter assemblies, CB's "one-touch" boom adjustment, a throne with a firm seat that can be clamped to its base, heavy-duty pedal boards with black painted and buffed finishes, and a bass

drum pedal that includes a dual-surface beater.

The *4000* series (standard with *SP* series kits) offers full-sized, double-braced hardware (which has not previously been available with drumsets in the *SP* series' price range). Features include cast cymbal tilters, a cast snare-basket-adjustment mechanism, and a hi-hat and bass drum pedal with heavy-duty cast base assemblies and frames. Both the *4000* and the *5000* series are available as separate items as well as with their respective drumkits.



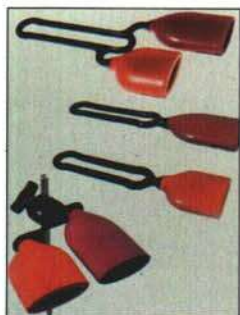
CB 5000 cymbal stand



CB 4000 bass drum pedal

# Thirty-Five And Busier Than Ever

## LP 35th-Anniversary Limited-Edition Instruments and Other New Products



In celebration of LP's thirty-fifth anniversary, the company is offering special limited-edition versions of several of their most popular instruments. These include fiberglass congas and bongos in a teal-blue

finish with silver holographic glitter throughout the body, fitted with LP's *Comfort II* rim.



Also available are LP's original *Afucho/Cabasa* (with a black-stained handle and silver commemorative logo), *Black Beauty* cowbell (with a commemorative logo on the sides and LP founder Martin Cohen's signature on the front, both in contrasting silver ink), and *Jam Blocks* (in a black finish and silver logo).

Not a company to rest on its laurels, LP has also introduced a slew of brand-new products. These include *Plastic Sambago Bells* (available in single- and double-chambers and in hand-held or mounted versions), which offer "brilliant sound, excellent projection, and unsurpassed durability."

Also new is the *Aspire* line of congas designed for the beginning player. Available in wood and fiberglass versions, the congas are 28" high, and feature natural rawhide heads and LP's *EZ Curve* rims. Wood drums are made of Siam oak, and come in natural, dark wood, or red wood finishes. Fiberglass drums are available in red and black.

Finally, for percussionists who wish to expand their instrumental range, LP now offers *Generation III* bongos in a triple-drum configuration, and a triple conga stand for

mounting three conga drums. The *Generation IH Triple Bongos* feature a 9" large drum, a 6 5/8" medium drum, and a 5" small drum. The drums can be arranged in a triangular configuration or in a straight line.

The new *LP291 Triple Conga Stand* ships with three of LP's *Quick Mount* brackets, allowing the player to retrofit any LP conga. The stand's design allows for mounting up to three congas in a close, easy-to-play configuration in seconds. An optional mounting feature allows one drum to be placed higher than the other two.



## And What's More

**CANNON PERCUSSION** now offers a full line of *Chroma-Lock* black-chrome hardware for drumset players. The finish is said to be more lustrous and durable than regular powder coating. It's available on Cannon 300 and 600 hi-hat stands, snare drum stands, and both boom and straight cymbal stands. Black-chrome counterhoops are also available in most diameters from 8" to 18", in addition to bass drum spurs, tension rods, claws, lugs, strainers, and butt plates.

To celebrate their 90th Anniversary, **LUDWIG** is offering a commemorative 1999 souvenir calendar. Each calendar features photos of Ludwig's ninety-year history, important dates, photos of famous Ludwig artists, and a written narrative by Bill Ludwig II. Supplies are limited. Order forms may be obtained from Ludwig, or orders may be done online. See "Making Contact" for further information.

**TAMBURO** drums, the brand of unique stave-construction drums made in Italy, are now available in North America, distributed by Kaysound. See "Making Contact" for further information.

California jazz drummer **MAT MARUCCI** is offering a masterclass and accompanying CD titled *The 15-Minute Keep-In-Shape Workout*, available by

direct mail. The masterclass is based on an article that was written for the Percussive Arts Society's *Percussive Notes* magazine and has been adapted to fit the CD format. It includes a quick workout that contains all the basic drum rudiments recommended by PAS. All text and exercises are demonstrated on the CD, which also contains the title cut from Mat's *Who Do Voo Doo* album. A transcription is included in the package. The price for the masterclass and CD is \$12 (US), \$15 (Canada), and \$18 (international). All prices are in US funds and include postage and handling. Checks or money orders should be made out to Mat Marucci. See "Making Contact" for further information.

Australia's **CHRIS BRADY & CRAFTSMEN** is now making their

block-shell snare drums with tongue-and-groove construction, which they say produces sounds "like never before." In related news, the long-running conflict over just who *is* Brady Drums has apparently been settled in the Supreme Court of Western Australia. Chris Brady & Brady Drum Company (trading as Chris Brady & Craftsmen) sued the directors of "Brady Drums" (Handcrafted In Australia) Pty Ltd, Mr. Bill Flynn and Mrs. Renee Flynn, for incidents occurring over the past six years. As of January 1999, the company known as "Brady Drums" has ceased operations, and the trading name was returned to Chris Brady. Mr. Brady will continue to design and manufacture unique snare drums and drumkits from West Australian hardwoods, under the names "Brady," "Chris Brady & Craftsmen," "Brady Drum Company," and "Brady Drums."



# Making Contact

## Brady Drums

(Chris Brady & Craftsmen)  
17 Stone St. Armadale, WA 6112, Australia  
tel: 011-61-8-9497-2212,  
fax: 011-61-8-9497-2242  
cpbrady@merriweb.com  
www.bradydrums.com

## Cadeson Drums

2122 Kellington Dr.,  
McDonough, GA 30253  
tel/fax: (770) 957-5478

## Cannon Percussion

Universal Percussion  
1431 Heck Rd., Columbiana, OH 44408  
tel: (800) 282-0110, fax: (800) 979-3786

## Kaman Corporation

PO Box 507, Bloomfield, CT 06002-0507  
tel: (860) 509-8888, fax: (860) 509-8891  
www.KamanMusic.com

## LP Music Group

160 Belmont Ave., Garfield, NJ 07026  
tel: (973) 478-6903, fax: (973) 772-3568  
www.lpmusic.com

## Ludwig industries

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

## Marucci Music

PO Box 292, Sacramento, CA 95660  
tel/fax: (916) 344-7186  
marucci@juno.com  
www.jazzinspiration.com/artist15.html

## Meinl Percussion

Tama Drums  
PO Box 886, Bensalem, PA 19020  
or  
Chesbro Music Co.,  
PO Box 2009, Idaho Falls, ID 83403-2009

## Premier

914 N. Lenola  
Moorestown, NJ 07057  
tel: (609) 231-8825, fax: (609) 231-8829  
www.premier-percussion.com

## Remo

28101 Industrial Dr., Valencia, CA 91355  
tel: (805) 294-5600, fax: (805) 294-5700  
www.remo.com

## Sabian

219 Main St., Meductic, New Brunswick,  
Canada E6H 2L5  
tel: (506) 272-2019, fax: (506) 272-2081  
Sabian@sabian.com

## Shure

222 Hartrey Ave., Evanston, IL 60202  
tel: (800) 257-4873, fax: (847) 866-2279  
www.shure.com

## SIB Systems

Big Bang Distribution  
9420 Reseda Blvd., Suite 350,  
Northridge, CA 91324  
tel: (800) 547-6401, fax: (818) 727-1126  
bigbang@wavenet.com  
www.bigbangdist.com  
or  
MTC Music Trade Center NYC  
495 Lorimer St., Brooklyn, NY 11211  
tel: (718) 963-2777, fax: (718) 302-4890  
mtc@inditec.com

## Tamburo Drums

Kaysound Imports  
100 Walnut St., Door 10A & 11,  
Champlain, NY 12919  
or  
2165 46th Ave.  
Lachine, Quebec, Canada H8T 2P1  
tel: (800) 343-0353, fax: (514) 633-8872  
makalisky@aol.com

## Yamaha Band & Orchestra Division

3445 East Paris Ave., S.E.  
Grand Rapids, MI 49512  
(616) 940-4900  
info@yamaha.com www.yamaha.com/band

## Zildjian

22 Longwater Drive, Norwell, MA 02061  
tel: (781) 871-2200, fax: (781) 871-3984  
www.zildjian.com



## The Search is over.

At Bosphorus every cymbal we  
produce is carefully manufactured  
by hand from start to finish.

We employ old world craftsmen  
to ensure you the finest quality possible.

  
100% Handmade Turkish Cymbals

## Cymbals for your music

Bosphorus Cymbals • 6020 Dawson Blvd., Suite F • Norcross, GA 30093

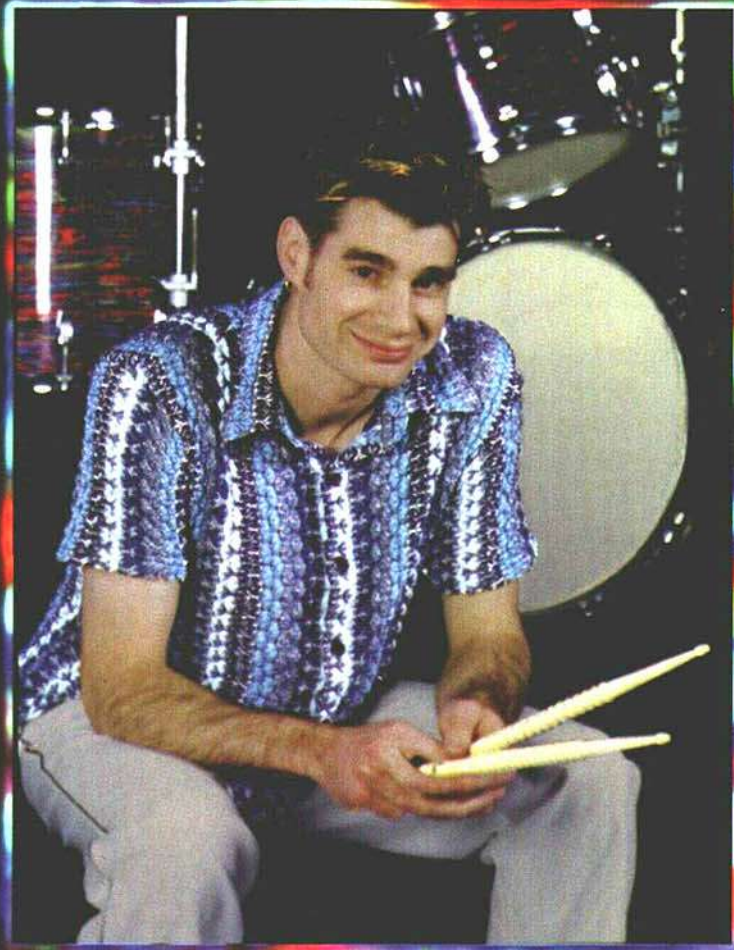
Tel: (770) 662-3002 Fax: (770) 447-1036

E-Mail: info@bosporuscymbal.com

Visit us online: www.bosporuscymbal.com



# Edison, Bell & Johnny Rabb



Edison invented the light bulb and night changed forever. Bell invented the telephone and communication changed forever. Johnny Rabb invented the RhythmSaw and quite possibly percussion could be changed forever.

Who is Johnny Rabb?

His product developments are significant, but there is more.

After graduating from Berklee with degrees in Performance and Music Education, Johnny moved to Nashville. His labor was rewarded with major touring and recording experiences, video productions, clinic performances, and opportunities to author music books for children.

Edison and Bell made history, but so has Rabb. The question for the ages will not be, did Johnny Rabb contribute to his field of endeavor? More likely it will be, could Edison or Bell cut a big fat groove?



[www.johnnyrabb.com](http://www.johnnyrabb.com)  
3405 Hwy 138 Toone, TN 38381 1-800-341-RABB



# Yamaha HipGig Drumset



by Chap Ostrander

## Good things really do come in small packages.

Drummers have historically been nomads. Few players enjoy the stability of leaving or having equipment in one place. Most have to carry drums back and forth between home and gigs, because the equipment is not regularly supplied. (Most drummers would prefer playing on their own stuff anyway.) So it's out of the house, into the van, watch your back, load in, set up in the dark (where did that wing nut go?), play the gig, pack it up again, load out, and back into the house while dawn quietly breaks.

Drummers have also always been a resourceful lot. Over the years they have devised clever ways to transport their equipment in as few trips as possible, with varying degrees of success. We've seen folding bass drums, drums cut in half to act as storage cases, drums with shortened shells, drums with *no* shells (*Flatjacks*, *Headsets*), and miniaturization of all types. But each of these solutions has had its own set of limitations. I own a *Headset* myself, and while I value its portability, I can't really brag about the bass drum sound. Jazz players commonly use smaller bass drums and toms, but the sound those drums produce wouldn't necessarily work in other genres.

With the introduction of the *HipGig* (the "Compact Urban Drumset"), Yamaha combines yesterday's philosophy with today's technology. The entire four-piece kit packs into two cases that would easily fit into any car. Add your own cymbal bag and hit the road! Sounds like heaven—but let's see how it works.

The bass drum and the stool are the "old-fashioned" aspects of the *HipGig* that make up the heart of this portable system. The bass drum shell is split around its circumference, 6" back from the front head. It's held together by three small clips similar to those found on flight cases. Identical clips hold the padded seat onto the cylindrical hollow throne, so that the throne can double as a hardware case. The snare and two toms stack up in a soft case, with fiber dividers between them. You loosen the clips on the bass drum, remove the front half, and lower the soft case into the larger half. (A loop handle conveniently placed on the top makes this procedure easy.) Once this is done, you replace the front half and clip it shut. The bass drum then goes into its own soft case for transport. That takes care of the drums. The rest of the process is as follows: You remove the seat from the throne, disassemble the hardware, and place it *all* inside (including the hi-hat and bass pedal). The throne goes into its own soft case. The bass drum and the stool each have a carrying handle attached to the shell. To aid

### WHAT'S HOT

drums sound bigger than they are  
bass drum is especially impressive  
outstanding compactness and portability

### WHAT'S NOT

length of mounting arms for toms and snare limits  
positioning flexibility  
shortened hi-hat required to fit into the throne case

in carrying, the soft cases for the bass drum and the stool both have backpack straps.

That's how it all packs up. Now let's see what happens when you arrive at your gig. You remove the bass drum and the throne from their soft cases. The bass opens and you remove the case holding the snare and toms. While the bass is open, you attach a specially designed riser to the back end. (More on that later.) You replace the front of the bass and flip down the legs. You attach the bass pedal and set up the hi-hat. Using the memory locks, you insert the arms for the small tom and cymbals and the arms in back for the snare and low tom. Slide the drums onto the rods, set up your cymbals, replace the seat onto the throne, and you're done! This whole process is accomplished in minutes. It will take longer to explain to onlookers what they're seeing and hearing.

The shells are 7-ply birch and mahogany (the same as the *Club Jordan* cocktail drum), and are produced using Yamaha's "AirSeal System" to ensure roundness. The bearing edges are even and rather sharp, finished at a double 45° angle. This makes the drums sensitive to tuning changes and gives them a distinct attack. The shells are unfinished on the inside. The toms come fitted with Remo *Pinstripe* heads on top and clear *Ambassadors* on the bottom. The snare comes with a coated *Ambassador* on top and an *Ambassador* snare head. The bass drum has Remo *Renaissance Power Stroke 3* heads, with the Yamaha name on the front head. The snare and toms have six double-ended tuning lugs. The bass drum has eight single lugs on each head. Nylon inserts inside the lugs help prevent the tuning from working loose during playing. This is a thoughtful addition, and you only feel a slight resistance while tuning the drums. The rims on all the drums are triple-flanged 1.6 mm steel hoops. Your choice of color (and hopefully, your color of choice) is mellow yellow lacquer. In other words, the drums are only available in that one color.

So far, these are pretty standard features. But what sets the *HipGig* kit apart is the sizes of its drums and the way they're mounted.

The majority of the bass drum shell is 7-ply, like the other drums. But the front 6" of the shell is 10 plies thick, with a lip inside the top half that slides inside the bottom part. This provides the strength to hold a tom mount that supports the small tom and two cymbal arms. An 8" tom arm is provided for the small tom.



**HipGig setup sequence: 1. Take drum/containers out of their bags. 2. Pop the tops of the seat and bass drum to reveal the hardware and drums**

Tom mounts near the batter side of the bass are placed at approximately two and ten o'clock. These hold the snare and large tom. The 16"-long arms utilize the Yamaha ball mount, which offers a great range of positioning possibilities. The cymbal arms each have two sections plus a straight rod that either extends the length or tilts to become a boom. (You need the boom flexibility to get your cymbals where you can reach them.) By means of all these arms, everything on the kit mounts on the bass drum except for the hi-hat. Memory locks are provided for each arm to retain your setting.

One of the nicest features of the *HipGig* is that it's an equal-opportunity drumset. It can be set up to accommodate right- and left-handed players.

Okay, we've got a novel mounting system. But what about those *tiny* drums? Well, both the 6x10 and 7x13 toms produce full and surprisingly fat sounds for their size. Each one has a fairly wide range of tuning, and there is good tonal distance between them.

The 5x12 snare comes with fourteen wire snares, a standard side-throw strainer on one side, and a plain butt plate on the other. This little drum has a great snare sound. It's crisp and sensitive, while at the same time possessing enough body for most playing applications. Brush work cuts through, and backbeats are solid. Due to the 12" shell, however, rimclicks suffer. Another concern I found was that the snare wires tended to hit the bottom head when I was playing with the snares off (for Latin rhythms) at very high volumes. I did not find this while playing at normal volumes. I would attribute it to mounting the snare on a tom arm. I have to say that while it looked strange playing a snare mounted in this way, I quickly became quite comfortable with it.

The bass drum measures 16" in diameter by 20" deep. This serves two purposes. It allows

the case containing the toms and snare to be carried inside it, and it provides the sound of a much larger drum. This is one *big*-sounding bass drum! I was shocked the first time I played it. With your eyes closed you would swear it's a full-sized bass drum.

Part of the "bigness" of the bass drum's sound is due to the fact that it's mounted on what Yamaha calls their "Floating Bass Drum System." This consists of standard Yamaha front legs that have been extended, and a riser on the batter side of the drum. Together, they lift the bass drum off of the floor by 5". This allows the beater of the bass pedal to strike the head in the middle. The rubber ball feet of the front legs can be turned so that a spike is exposed. The steel riser is shaped like a squared-off "U," and is slanted along the two top arms to match the curve of the bass drum shell. Two sets of wing nuts, screws, and washers attach the riser to the rear of the drum. Grommets (like those used for air holes) protect the shell where the riser attaches. The bottom of the riser is raised off the floor where the bass pedal clamps to it, and is lined with rubber for good contact.

The throne is constructed with the same 7-ply shell as the drums, has five rubber feet for stability, and is finished to match in mellow yellow lacquer. You sit at a pre-determined height of 20 1/2". The throne is just under 15" in diameter. The clips used to secure the seat portion to the top of the throne (like those used on the bass drum) are small but solid. They do the job and don't rattle.

The tom and cymbal arms are standard Yamaha issue, as is the *FP700* bass pedal. It does a very competent job of relaying your commands to the bass drum. The hi-hat, model *HS-HG*, is a standard hi-hat that has had the bottom tube cut short so as to fit into the throne. The footboard attaches to the base with spring rods, and there are spurs built into the base. The hi-hat has a good feel, and operates smoothly and quietly.



**The 16" bass drum includes a lifter to accommodate a pedal.**





within. 3. Lay out and assemble the drums and hardware, and 4. *voila!*

In case you want to use a double bass pedal or a cowbell pedal with the *HipGig*, you can loosen the Allen screw on the lower portion of the hi-hat leg assembly. This allows you to rotate the legs to accommodate extra pedals. However, having tried it, I'm not sure that I would recommend the regular use of a double bass pedal. That's a lot to ask of a 16" head. The sound was okay, but it lacked definition. A slave pedal would also be another thing to carry, and it probably *wouldn't* fit into the throne case.

I think that the real point of the *HipGig* set is that it offers an alternative for working drummers who don't always want or need to move their full-size kit, or certainly not all of it. The *HipGig* was designed to let you throw two cases and your cymbals into a sedan and play a musically satisfying night without needing forty-five minutes of setup time or having to fight for floor space. To show how workable it is, Peter Erskine is using the *HipGig* on tour with The Yellowjackets. He's adding a few cymbal stands, but otherwise he's using a stock version, stool and all.

Here are some concerns that I discovered while working with the set. Please keep in mind that they refer to *my* perception of the setting and positioning of drums. You really need to check out the *HipGig* for yourself to see how you'd fit with it.

I sat down and adjusted the snare first to the height and distance that seemed to work for me. I then tried setting up the small tom. I couldn't position it over the snare as I could on a full-size set (at least to my liking). I generally like to have my snare nestled under a small tom. If you are accustomed to playing on a bass drum that is 16" deep, be aware that the small tom and cymbals are 4" farther away on this bass drum. Add to that the fact that the mount on the bass drum is all the way at the front of the shell.

When I tried to put the low tom down to the same height as the snare, the tom arms holding the snare and the low tom met inside the bass drum. I could actually do with the snare being slightly lower than it can go now. A solution would be to cut one of the long arms or purchase an additional short arm.

Packing the hardware into the throne means that you have to collapse the cymbal arms and remove the boom rods. You can't leave them partially together, since they won't fit into the seat case that way. You can leave the boom tilters set at your angle, but your height setting will be lost.



Moving the toms up and down the hex rod changes their timbre. The tone of the drums deepens as you move the rod farther out of the drums, and resonance increases as you move the rod farther in. When I had the rod fully inserted into the low tom, it had *great* resonance. Since the way you set up the drums *will* determine the resonance, I will say again that *you* need to check out the *HipGig* for yourself to experiment with these factors.

The Yamaha *HipGig* set is a study in proportion and compromise. I'm sure that the company decided the size that the bass drum should be so that it could be considered "compact" and portable. Having determined this, they then designed a fine-sounding snare and toms that could fit inside. They also had to decide on a height for the throne that would accommodate the greatest number of players. That factor determined the size and length of the hardware that went with the set. So although the *HipGig's* portability might be its most conspicuous feature, it's obvious that Yamaha made the sound quality of the drumset their first priority.

The one thing that isn't quite as small as one might imagine on the *HipGig* is its price: \$2,500 list. However, keep in mind that this isn't something that is "sort of a drumkit" or "a device to be used in place of a drumkit." This *is* a drumkit—one that you could play practically anywhere for any sort of gig with no apologies whatever. If portability *and* excellent sound seem like a good combination to you, you should definitely check out the *HipGig*.



# LP UDU DRUM RETAILERS

## ALASKA

**Mammoth Music**  
500 East 5th Avenue  
Anchorage, AK 99501  
907-272-9944

**Music Mart**  
413 Noble Street  
Fairbanks, AK 99701  
907-452-3086

## ARIZONA

**Chicago Store**  
130 East Congress  
Tucson, AZ 85701  
520-622-3341

**Milano Music**  
38 West Main Street  
Mesa, AZ 85201  
602-834-6581

**Rainbow Guitar**  
2550 North Campbell Avenue  
Tucson, AZ 85719  
520-325-3376

## CALIFORNIA

**Charles Music Center**  
421 North Glendale Avenue  
Glendale, CA 91206  
818-242-6597

**Gelb Music**  
722 El Camino Real  
Redwood City, CA 94063  
650-365-8878

**Haight - Ashbury Music**  
1540 Haight Street  
San Francisco, CA 94117  
415-863-7327

**Lemmon Percussion**  
820 Willow Street # 200  
San Jose, CA 95125  
408-286-9150

**Mario's Music**  
2039 West Avenue K  
Lancaster, CA 93534  
661-942-6194

**Rhythm Fusion**  
1541 C Pacific Avenue  
Santa Cruz, CA 95060  
831-423-2048

**Sam Ash Music**  
12651 Artesia Boulevard  
Cerritos, CA 90703  
562-468-1107

**Stars Music of Santa Rosa**  
515 Ross Street  
Santa Rosa, CA 95401  
707-542-5033

**Univibe Pro Drums**  
3288 Adeline Street  
Berkeley, CA 94703  
510-420-0302

## COLORADO

**Boulder Drums**  
1626 Pearl Street  
Boulder, CO 80302  
303-402-0122

## FLORIDA

**Sam Ash Music**  
5360 N.W. 167 Street  
Miami, FL 33014  
305-628-3510

## GEORGIA

**Atlanta Drum & Percussion**  
1776 N.E. Expressway  
Atlanta, GA 30329  
404-633-4070

## IDAHO

**Dorsey Music**  
5015 West State Street  
Boise, ID 83703  
800-557-0097

## IOWA

**Griggs Music**  
3849 Brady Street  
Davenport, IA 52806  
319-391-9000

## ILLINOIS

**Andy's Music**  
2310 West Belmont Avenue  
Chicago, IL 60618  
773-868-1234

## ILLINOIS (cont.)

**Different Strummer**  
4544 North Lincoln Avenue  
Chicago, IL 60625  
773-728-6000

**Drum Pad**  
48 West Palatine Road  
Palatine, IL 60067  
847-934-8768

**Mid West Percussion**  
10137-C South Harlem Avenue  
Chicago Ridge, IL 60415  
708-499-2314

**The Sound Post**  
3640 West Dempster  
Skokie, IL 60076  
847-679-6070

## INDIANA

**Woodwind and The Brasswind**  
19880 State Line Road  
South Bend, IN 46637  
219-272-8266

## MAINE

**Perkins Music House**  
P.O. Box 46 US Route 202  
East Winthrop, ME 04343  
207-395-2460

**Portland Percussion**  
803 Forest Avenue  
Portland, ME 04103  
207-774-8414

## MARYLAND

**Washington Music Center**  
11151 Viers Mill Road  
Wheaton, MD 20902  
301-946-8808

## MASSACHUSETTS

**Boston Music Co.**  
172 Tremont Street  
Boston, MA 02111  
617-526-6120

**D.A. Bider Music**  
33 South Broadway  
Lawrence, MA 01843  
978-686-2898

**Music Mall Inc**  
963 Chelmsford Street  
Lowell, MA 01851  
978-452-5544

**T.J.'s Drums and Percussion**  
347 South Main Street  
Fall River, MA 02721  
508-673-9100

## MICHIGAN

**Percussion World**  
22741 Woodward Avenue  
Ferndale, MI 48220  
248-543-7020

**R.I.T. Drums Central**  
3815 South Division Avenue  
Grand Rapids, MI 49548  
616-243-7867

## MINNESOTA

**Ellis Drum Shop**  
1948 University Avenue  
St. Paul, MN 55104  
651-803-0848

**Minneapolis Drum Shoppe**  
3013 Lyndale Avenue South  
Minneapolis, MN 55408  
612-827-0771

**Music Connection**  
77 8th Avenue S.W.  
Forest Lake, MN 55025  
651-464-5252

## MISSOURI

**Explorer's Percussion**  
8050 Wornall Road  
Kansas City, MO 64114  
888-523-7867

## MONTANA

**Hansen Music**  
1819 Grand Avenue  
Billings, MT 59102  
406-245-4544

## NEW HAMPSHIRE

**Macrosonic**  
25 Ceres Street  
Portsmouth, NH 03801  
603-436-8338

## NEW JERSEY

**Music Central**  
606 East Landis Avenue  
Vineland, NJ 08360  
609-692-2060

**Ritchie's Music**  
424 Route 46 West  
Rockaway, NJ 07866  
973-625-2500

**Sam Ash Music**  
1831 Route 27  
Edison, NJ 08817  
732-572-5595

**Sam Ash Music**  
2100 Route 38  
Cherry Hill, NJ 08002  
609-667-6696

**Sam Ash Music**  
50 East Route 4  
Paramus, NJ 07652  
201-843-0119

## NEW YORK

**Alto Music**  
Bank Plaza - 1060 Route 9  
Wappingers Falls, NY 12590  
914-297-0011

**Alto Music**  
680 Route 211 East  
Middletown, NY 10904  
914-692-6922

**Buffalo Drum Outlet**  
934 Walden Avenue  
Buffalo, NY 14211  
716-897-0950

**Drummer's World**  
151 West 48th Street  
New York, NY 10036  
212-840-3057

**Loud Joy Inc.**  
17 South Village Avenue  
Rockville Centre, NY 11570  
516-763-9249

**McNeil Music**  
4517 Old Vestal Road  
Vestal, NY 13850  
607-729-1548

**Sam Ash Music**  
385 Old Country Road  
Carle Place, NY 11514  
516-333-8700

**Sam Ash Music**  
190 West 48th Street  
New York, NY 10036  
212-719-2661

**The Only Guitar Shop**  
1774 Route 9  
Clifton Park, NY 12065  
518-371-1232

**Toko Imports**  
215 North Cayuga Street  
Ithaca, NY 14850  
607-277-3780

## NORTH CAROLINA

**Duncan Music Co.**  
1409 South Stratford Road  
Winston-Salem, NC 27103  
336-768-5680

**Music Barn**  
706 North Church Street  
Concord, NC 28025  
704-782-6013

## OHIO

**C.A. House Music**  
52171 National Road  
St. Clairsville, OH 43950  
740-695-5929

**Columbus Pro Percussion**  
5052 North High Street  
Columbus, OH 43214  
614-885-7372

**Dave's Drum Depot**  
4100 Monroe Street  
Toledo, OH 43606  
419-472-3786

**Peeler Music**  
2025 South Byrne  
Toledo, OH 43614  
419-381-0300

## OREGON

**Greater Goods**  
515 High Street  
Eugene, OR 97401  
541-485-4224

## PENNSYLVANIA

**Centro Musical**  
464 West Lehigh Avenue  
Philadelphia, PA 19133  
215-425-7050

**Dale's Drum Shop**  
4440 Fritchey Street  
Harrisburg, PA 17109  
717-652-2466

**Eighth Street Music**  
1023 Arch Street  
Philadelphia, PA 19107  
215-923-5040

**Howard Herbert Music Center**  
8725 Frankfurt Avenue  
Philadelphia, PA 19136  
215-333-2643

**Medley Music Co.**  
1041 Lancaster Avenue  
Bryn Mawr, PA 19010  
610-527-3090

**Robert M. Sides Inc.**  
201 Mulberry Street  
Williamsport, PA 17701  
717-326-2094

**Rosewood Music**  
420 Chestnut Street  
Emmaus, PA 18049  
610-965-9211

**Sam Ash Music**  
139 East Dekalb Pike  
King of Prussia, PA 19406  
610-266-6444

**Steve Weiss Music**  
2324 Wianpote Road  
Willow Grove, PA 19090  
215-659-1853

**Waddell's Drum Center**  
601 Charlbers Avenue  
McKees Rocks, PA 15136  
412-771-8511

## TEXAS

**Alamo Music Center**  
425 North Main Avenue  
San Antonio, TX 78205  
210-224-1010

**Danny's Music Box**  
9417 Montana Avenue  
El Paso, TX 79925  
915-593-1035

**Houston Percussion Center**  
108 North Loop  
Houston, TX 77008  
713-864-5050

**South Texas Music Mart**  
5253 South Staples  
Corpus Christie, TX 78411  
512-993-7866

**Strait Music Co.**  
805 West 5th Street  
Austin, TX 78703  
512-476-6927

## VIRGINIA

**Amory Music**  
4500 John Tyler Highway  
Williamsburg, VA 23185  
757-229-8070

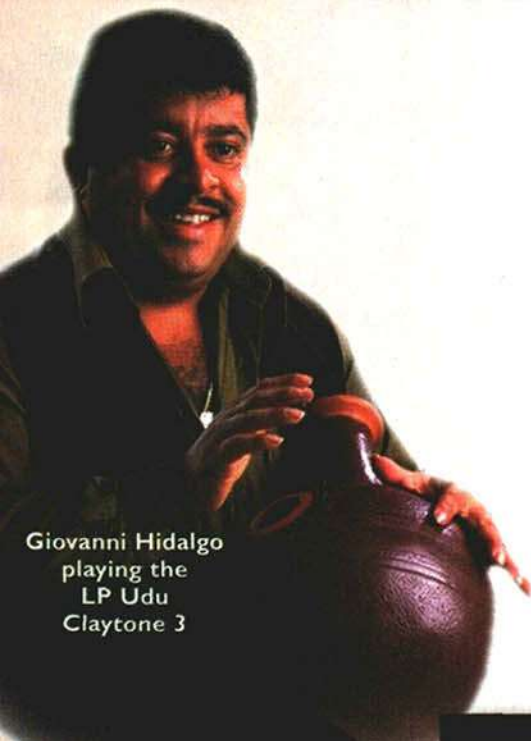
**Bangl Music**  
261-107 Garrisonville Road  
Stafford, VA 22554  
540-659-6687

## WASHINGTON

**John's Music**  
4501 Interlake North # 9  
Seattle, WA 98103  
206-548-0916

## WISCONSIN

**Cascio / Interstate Music**  
13819 West National Avenue  
New Berlin, WI 53151  
(800) IN-A-BAND



Giovanni Hidalgo  
playing the  
LP Udu  
Claytone 3

**TODAY'S BEAUTIFUL UDU® DRUM BEGAN AS A HUMBLE CLAY** pot made to carry water. When a potter from the ancient Ibo tribe in Nigeria inadvertently made a hole in the side of one of these pots, he discovered the earthy, haunting musical sounds he could make.

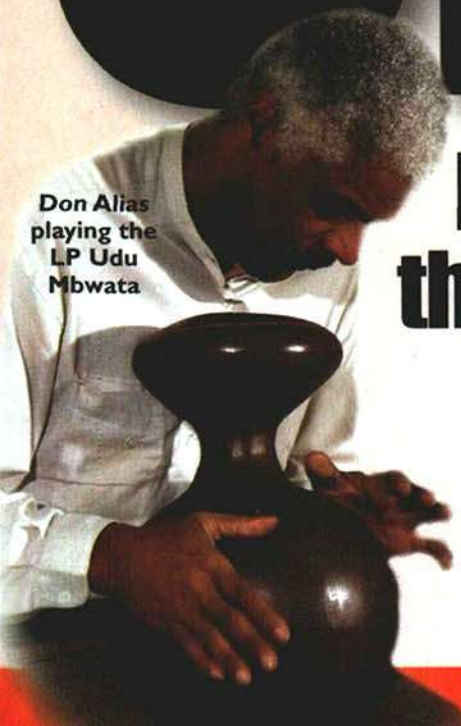
The Udu Drum of today has become accessible to the world's percussionists through the efforts of one man, Frank Giorgini. Some 20 years ago, Giorgini began painstakingly hand crafting the clay drums using traditional Nigerian pottery techniques and engineering the Udus to acoustic perfection. As the demand for his handmade drums grew, Giorgini devised a unique system for producing them in greater quantities. Through a slip casting process, he produced his Claytone Series. Giorgini's Claytone Udu Drums are known the world over for their ingenious design, remarkable durability and consistent tonal quality.

Now LP Music Group carries on that tradition and process to bring you Udu Drums with the same high quality construction and superior tones. Top percussionists the world over have discovered the wonderful authentic sounds they can achieve with LP Udu Drums. Ask for them at your music retailer.

*Play the Clay... the LP Udu Drum,  
the first choice of today's leading percussionists.*

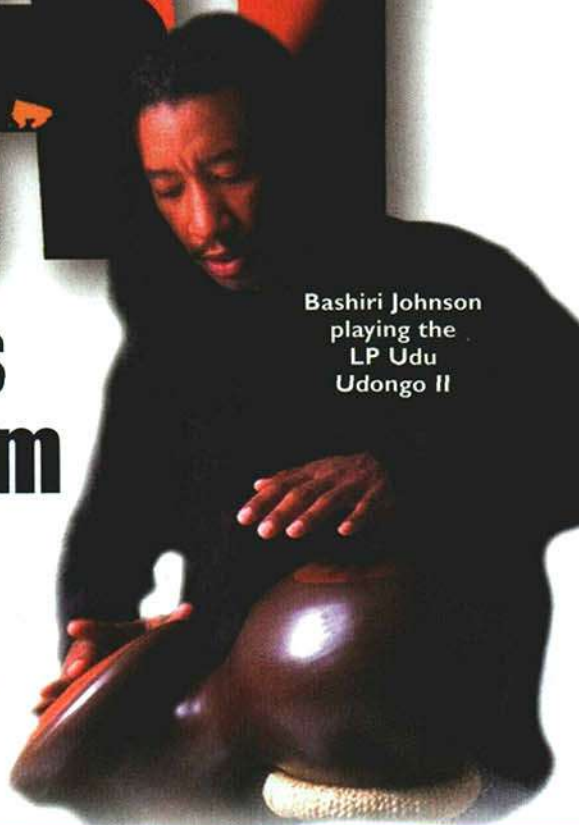
# Play the

# CLAY



Don Alias  
playing the  
LP Udu  
Mbwata

## LP presents the Udu® Drum



Bashiri Johnson  
playing the  
LP Udu  
Udongo II



**MUSIC  
GROUP**

[www.lpmusic.com](http://www.lpmusic.com)

# Matt Cameron

## The Conspiracy Continues

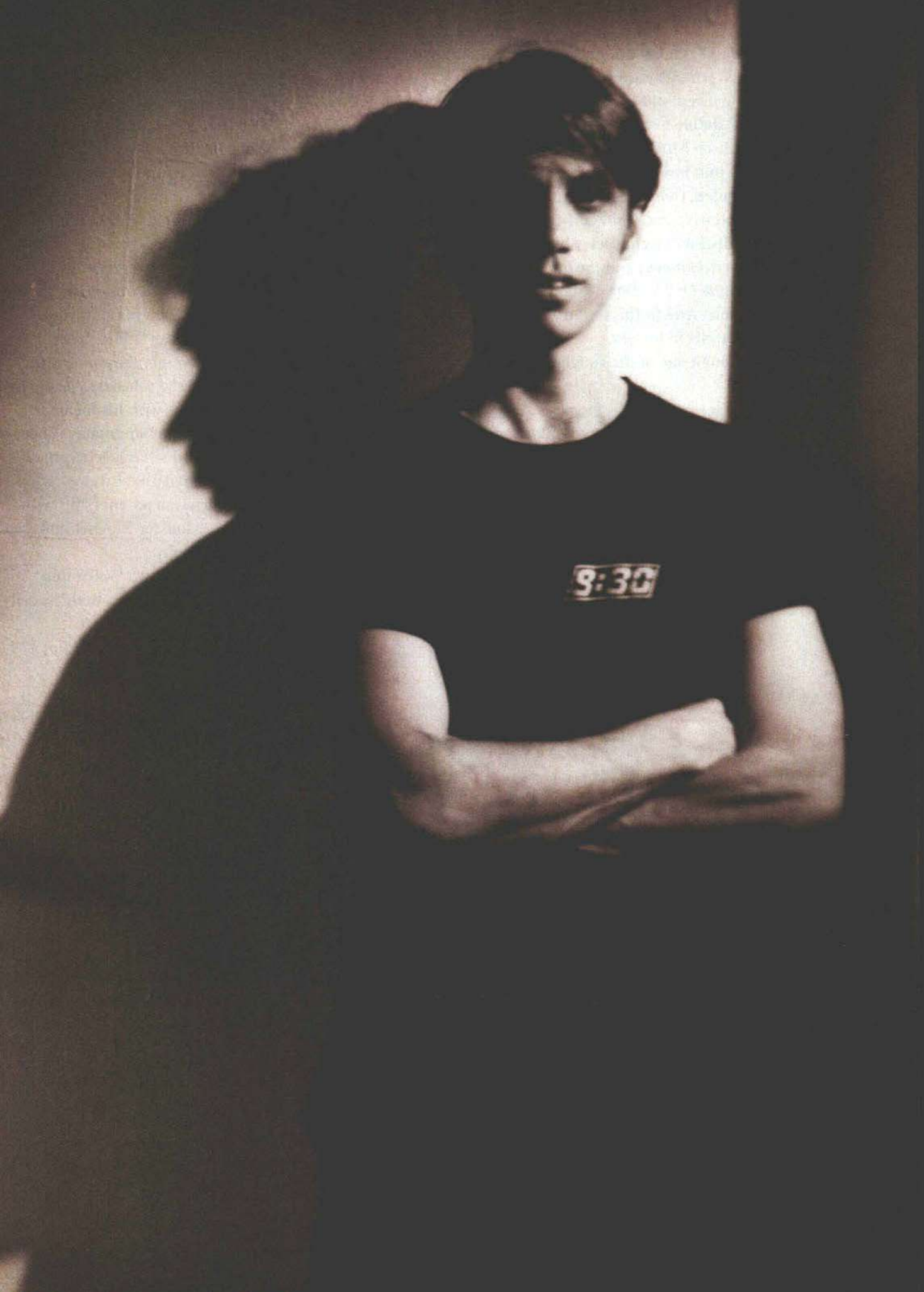
Matt Cameron is one of the lucky ones: artistically and financially enriched by his brush with stardom, yet able to step away from it with his ego, spirit, and real life intact.

Soundgarden's fortune, during the so-called grunge movement of the early '90s, allowed Cameron to buy a modest red brick home with hardwood floors and a basement studio in a mild suburb of Seattle. There he lives with his wife and long time companion, April, and their new son, Ray.

Soundgarden's success also bought Cameron time—not a lifetime's worth, but enough to explore his muse, sink into the deep end of family life, and, closer to forty years old than he is to thirty, have fun with music again before he has to sweat the next paycheck.

story by Matt Peiken

photos by Lance Mercer



Some things, of course, had nothing to do with luck. As many drummers as there are in commercially successful bands, few earn reputations and accolades for helping to shape and define a style of drumming. Like John Bonham and Mitch Mitchell before him, Cameron has shown that heavy drumming doesn't have to be heavy-handed, that it can be expressive. His touch with a ghost note and fluid odd-time rhythms stamped a distinctive character into *Badmotorfinger*, *Superunknown*, and the one-time-only side project *Temple Of The Dog*. You know it's Cameron on the drums. And in this era of *Pro Tools*, that's an even greater gift to the ear.

Cameron went through one of the roughest years of

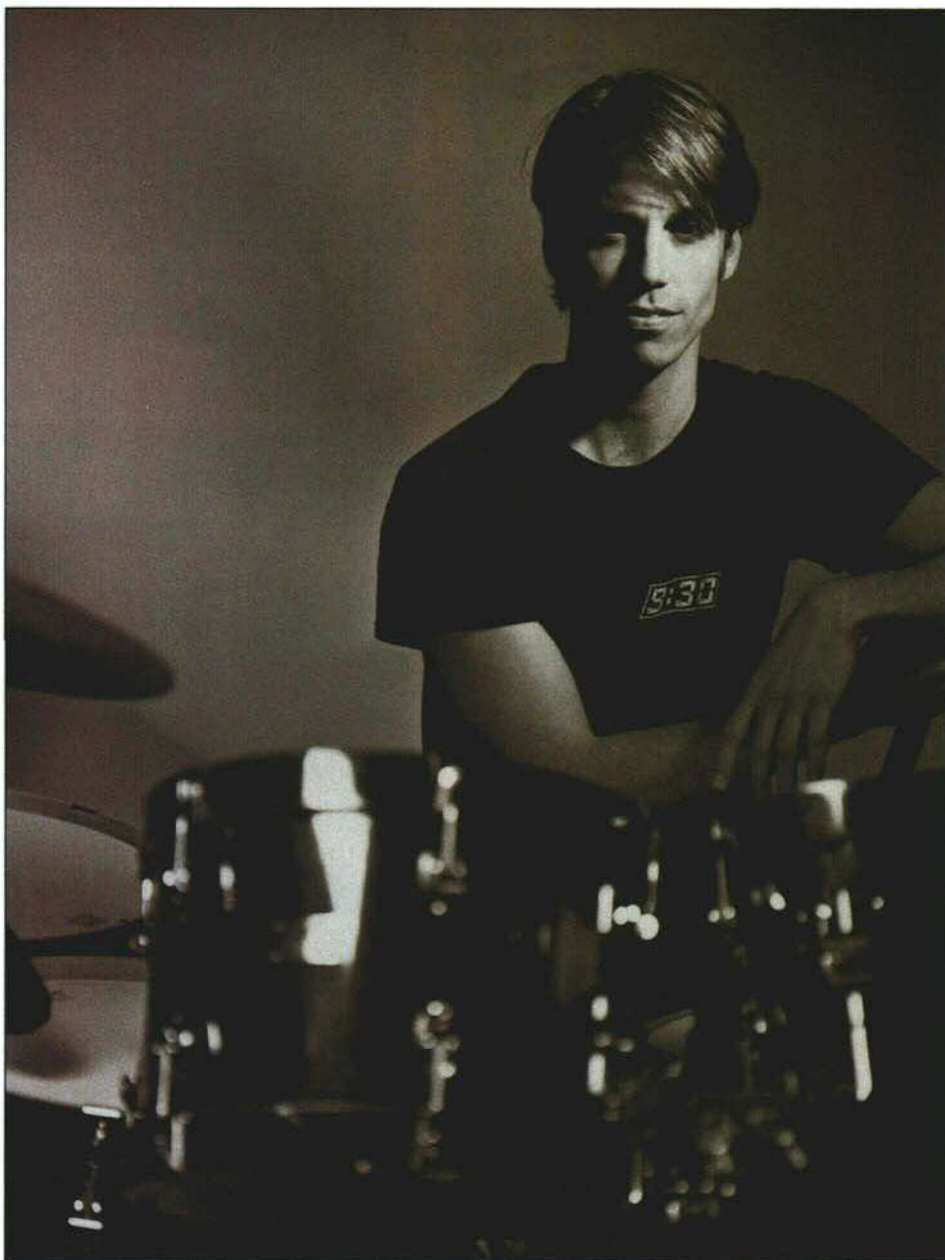
his life in 1997. His father died, his wife suffered a miscarriage, and his band broke up after more than a decade. Soundgarden still had much to say artistically, Cameron says, but its spirit had blackened. By the time the band began touring for *Down On The Upside*, which proved to be their final album, the members had already aimed their attentions in other directions.

Cameron's phone started ringing immediately. Smashing Pumpkins called. So did The Indigo Girls. Cameron performed in a tribute concert to Buddy Rich. And, of course, he parachuted into Pearl Jam to rescue a tour and live album. Pearl Jam has since asked Cameron to join them in the studio.

Matt spent much of 1998, though, jamming with friends in the rehearsal studio he still co-owns with his former Soundgarden bandmates. There he indulged what has become his musical focus: Wellwater Conspiracy, a partnership with former Monster Magnet guitarist John McBain.

There are two Wellwater Conspiracy records, both recorded on the cheap 'n' easy in Cameron's rehearsal studio. The new disc, *Brotherhood Of Electric: Operational Directive(s)*, is a Doors-ish bow to psychedelic pop, and it spotlights sides of Cameron that never before had an outlet. He wrote or co-wrote nearly every tune, played guitar on many of them, and lent lead vocals to a few. Matt's still trying to figure out how to pull it off on the road.

As the record hit shelves earlier this year, Cameron looked more relaxed, happy, and energized than during any previous sit-down *Modern Drummer* interview. (This is his fourth.) He talked about the rise and fall of Soundgarden, his view of contemporary rock drumming, and how, regardless of his musical future, he'll never let his drumsticks drop far from his hands.



**MP:** Soundgarden seemed in such a great position to build on its commercial and artistic success at the time of the breakup. What happened?

**MC:** Creatively, I thought we were still viable and could do more records. But our working relationship just wasn't happening at all, and our chemistry as people broke down because of that. No matter how much success you're having, you can't continue working together if you can't communicate. I felt our chemistry had been crumbling for quite a while, probably about a year before we went in to do *Down On The Upside*. But I started feeling the beginning of the end during those sessions.

We didn't come into the studio as a cohesive unit, with all four cylinders turning. There were moments during that session when I felt, "Yeah, we're back. We know how to do this again." But we had some ideas we didn't fully pursue. There was a song, "Christy," that didn't make it on the record, but I thought it was one of the best things we'd ever done. I still felt we had some really good music on that record, but it seemed a shame that we couldn't make it better. And the tour was a total mess. We just had no life, no energy, and I felt we were going through the motions.

When we finally decided to break up, it wasn't so much a shock as it was inevitable. But there was a twinge of sadness, too, because this was a band I'd dedicated myself to since the mid-'80s. In another sense, I felt very liberated and free, like a great weight had been lifted off my shoulders. I still feel like those guys are family, and I'm probably better friends with them now than I was toward the end of the band.

**MP:** Was there any sense of panic, like, "What am I going to do now?"

**MC:** No, I always knew I'd have other options, and I had enough confidence in myself that if I didn't get any calls, I could still do my own projects, like Wellwater. Even then, I knew the breakup of Soundgarden would be good for me, in that I could take a step back and think about what I really wanted to do and be free to rediscover myself as a musician. I didn't get a lot of calls, but it wasn't like I wanted to get picked up by another band, at least not right away.

**MP:** Did you also see the breakup as an opportunity to take your drumming, and music in general, in other directions?

**MC:** I've always wanted to play lots of different styles of music. Soundgarden was a really good vehicle for me to dig into and let *everyone's* influences come out, and I never felt stifled by what we created musically as a band. A lot of times, when a band finds success with a certain style or sound, they have a really hard time breaking away from that to grow as artists.

I think Soundgarden did a good job of reinventing itself somewhat with each record. But I've always been the kind of drummer and musician who likes to go outside of what's expected of me, and I've always been able to do more than you necessarily hear with every band I've ever played in. When I was in Soundgarden—and I think John would say the same of Monster Magnet—there were certain roles we were expected to play. I'm not saying that's a negative at all, because my role in Soundgarden was very satisfying. But I've always known I could do more.

---

**"No matter how much success you're having, you can't continue working together if you can't communicate."**

---

## Cameron's Kit

**Drumset:** Ayotte *WoodHoop* series

- A. 7x14 Keplinger snare (or 6 1/2x14 or 8x14)
- B. 8x12 tom
- C. 9x13 tom
- D. 16x16 floor tom
- E. 18x18 floor tom
- F. 16x24 kick

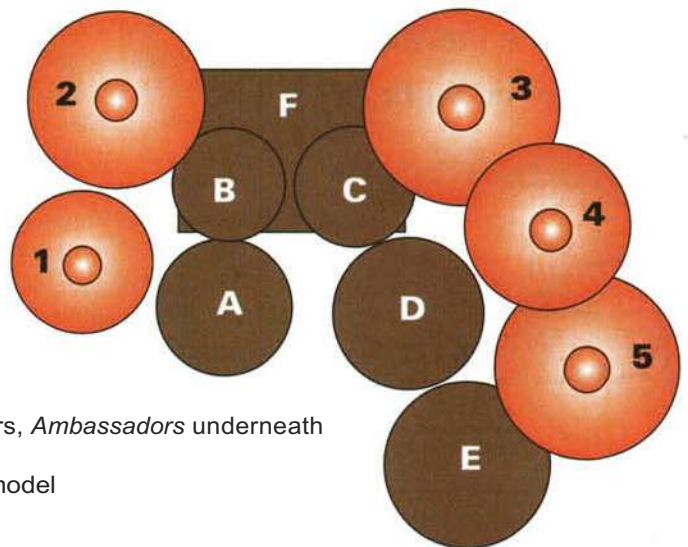
**Cymbals:** Zildjian

- 1. 15" *K* hi-hats
- 2. 19" *Z* Custom medium crash
- 3. 21" *A* Sweet ride
- 4. 18" *Z* Rock crash
- 5. 20" *A* Custom ride

**Hardware:** DW

**Heads:** Remo *Emperors* on batters, *Ambassadors* underneath

**Sticks:** Vic Firth *Matt Cameron* model



# DANNY CAREY

Danny  
exclusively uses  
the TRUeline  
Danny Carey  
model



Danny Carey

"Trueline's unique grip allows my hands to relax, while the sticks do the work."



Mill Street • PO Box 300  
Northfield Falls, VT 05664  
Phone: 802•485•4900  
Fax 802•485•7800

## Going To The Well

These are the records that Matt says best represent his playing:

Artist	Album
Soundgarden	Screaming Life Ultramega OK Louder Than Love Badmotorfinger Superunknown Down On The Upside
Wellwater Conspiracy	Declaration Of Conformity Brotherhood Of Electric: Operational Directive(s)
Pearl Jam	Live On Two Legs
Hater	Hater
Temple Of The Dog	Temple Of The Dog
Tone Dogs	Ankety Low Day
Skin Yard	Skin Yard

And these are the ones he listens to for inspiration:

Artist	Album	Drummer
Stevie Wonder	Innervisions	Stevie Wonder
Funkadelic	Standing On The Verge Of Getting It On	R. Tiki Fullwood
David Bowie	Low Heroes Station To Station Lodger Scary Monsters Young Americans	Dennis Davis, Andy Newmark
The Who	Live At Leeds	Keith Moon
Queen	A Night At The Opera	Roger Taylor
Captain Beefheart	Trout Mask Replica	Drumbo
Miles Davis	Milestones	Philly Joe Jones
John Coltrane	A Love Supreme	Elvin Jones
Led Zeppelin	all	John Bonham
Steely Dan	Aja	Steve Gadd, Paul Humphrey, Jim Keltner, Ed Greene, Rick Marotta, Bernard Purdie
Faith No More	all	Mike Bordin

**MP:** Hater [with former Soundgarden bandmate Ben Shepherd] was your first taste of that, wasn't it?

**MC:** Yeah, as far as a rock audience hearing me in a different context. That was a major-label release, but I've always had weird little side projects going on.

**MP:** How did you and John McBain build a creative relationship?

**MC:** I met him back in '92 or '93, when Monster Magnet toured with us, and we found out that we were both into 4-track recording. I'd bought a 4-track cassette recorder back in '84, and that was completely mind-expanding. So as far as my development as a musician, it was such a huge awakening to be able to write, record, re-write, re-record, and play out and hear my ideas. I think John had a similar love affair with the 4-track.

Around '92, he and I got together to jam, write tunes, and do some 4-tracking, and after a while, we had a pile of songs. We had compatible ideas, like when we were writing songs, or constructing or arranging songs one of us had brought in, and our styles complemented each other. We were kinda doing this on the downtime of Hater. I eventually got a half-inch 8-track, and we dumped a lot of the stuff we'd done with 4-tracks onto that. That stuff was what made it onto the first Wellwater CD.

**MP:** You obviously didn't create the new record by dumping 4-track demos onto 8-track. Tell me about the process of making the new record.

**MC:** The big difference this time was that we knew we were going to make a CD before we started writing music. Even though we did write some of the music



# SONOR S-CLASS

## Drums That Speak.



The new Sonor S-Class maple combines the winning properties of new hardware innovation, Evans drumhead technology and a new nine-ply maple shell. Listen for yourself, experience power speak.

Available in transparent emerald, black, cherry and natural. For a catalog write HSS Inc., P.O. Box 9167, Richmond, VA 23227-0167.

 **SONOR**<sup>®</sup>  
A DIVISION OF HOHNER

---

## "I looked at the whole Pearl Jam thing as a really fun opportunity to do another big tour. I mean, if you're gonna tour, the big-money ones are the way to go."

---

with 4-tracks, we wanted to get a bigger sound. I bought a 24-track machine and set up shop in the rehearsal space, but we still wanted to make the record pretty much in the same way we made the first one—just getting together with friends, drinking a couple beers, and recording. It's serious, but we didn't want it to be like work. We wanted to have fun with it.

That's always the way I liked to make records, and there are ways to do that within a band. But if you have outside pressures foisted on that band, it's hard to cut that all away and just have fun. For me and John, we had absolutely no outside pressures. We just wanted to see what we could do for our second record. I had complete songs, John had complete songs, and Josh Homme helped us write some things. We didn't want to be too delicate with our music, and we brought in different friends here and there to do their thing and make it better.

Most of the songs were recorded initially with just John and I—me on drums and John on guitar—so we could get the drum track. Then we'd add everything else on top of that. There's a song called "Van Vanishing" that was recorded with a click. I recorded keyboard, guitars, and bass, and *then* I put the drums on last. What's good is that John and I aren't locked into one way of recording, like having the "drum track week," so we felt free to experiment one song at a time.

**MP:** Were there any fundamental differences between how you recorded your drums with Wellwater and how you generally did drum tracks with Soundgarden?

**MC:** Well, we're definitely not going to earn any production awards for this record. I've had engineer friends come in and give me pointers on setting up mic's and using different compressors. We do it all pretty much on the fly—throw up some microphones and, if it sounds like our instrument, we'll go. There wasn't a whole lot of second-guessing along the way, but now that I listen back on it, I know I could have gotten a way better sound.

For instance, I felt I could have had a

better presentation of low end, especially on the kick drum and bass guitar. These days, with big-budget records, you use two tracks to record the kick drum, but I only used one. So basically, I'm missing that second track that would have added some bottom end. But I felt confident to be able to do what I needed to, sound-wise, from the experiences I had with Soundgarden, and even through the 4-tracking.

With 4-tracks you learn about levels and mixing. You can do it all on your own, and then when you go into a more organized session, you already have a foundation of knowledge about setting up a mic' to get a good kick drum sound. Little things can make such a big difference during recording. Adam Kasper, a buddy of mine, came in and threw up a second mic' on the kick drum and it sounded huge. We're not really



about getting perfect studio sounds. For Wellwater, what we get here in the rehearsal studio is fine.

**MP:** Can you hear a growth or evolution in your playing from the later Soundgarden records to the new Wellwater Conspiracy record?

**MC:** There were a lot of similarities, because with each situation, I never had any outside critiques of my playing. But I think my playing was a little simpler with Wellwater. I didn't just play the role of drummer, so I was thinking more about the finished product, as far as vocals and the orchestration, than I did when I laid down tracks for a Soundgarden record.

But I don't think that distracted me from doing what I needed to do as a drummer. If anything, it was liberating because I felt like I was able to play more off-the-cuff, a little more loosely, instead of sweating the drum tracks as the drummer of a band would do. It was maybe even more fun to play drums under these circumstances, but musically it may not be as meaty as a Soundgarden record. Wellwater is a little upbeat, a little lighter—not as much junk in the trunk, so to speak—a little more of a party record.

**MP:** You've known the guys in Pearl Jam for a long time, but how did your playing with them come about?

**MC:** I guess it was April or May of '98. I gave Stone [Gossard, Pearl Jam guitarist] some Wellwater songs to listen to, because he has a record label. I called him one time and Eddie [Vedder] picks up the phone and says, "Hey, what are you doing this summer?" and I told him I was just gonna be recording with John and bangin' out with April, because she was pregnant then. That's when they told me Jack [Irons] bailed out of the tour pretty abruptly, pretty late in the game. They asked me if I was interested in stepping in, and I said yeah, it sounded like a gas.

**MP:** Did you have to think about it for a while? You'd just stepped out of a big thing and had some good reasons to stick around Seattle.

# Cymbals. Simply.

Discover Tosco's quality selection of  
23 **essential** cymbals.



22" Ride



21" Dry Ride



20" Ride



20" Crash Ride



18" Full Crash



18" Crash



16" Thin Crash



16" Crash



14" Thin Crash



14" Crash



20" China



18" Full China



18" China



16" China



12" Splash



10" Splash



8" Splash



14" Light Hats



14" Hi-Hat



13" Hi-Hat



18" Band/Orchestral



16" Band/Orchestral



14" Band/Orchestral

Tosco introduces 23 essential, professional-quality, cymbals manufactured for superior consistency and chosen for performance compatibility. Tosco: The choice is simple.

**tosco**  
Cymbals. Simply.

**MC:** I looked at the whole Pearl Jam thing as a really fun opportunity to do another big tour. I mean, if you're gonna tour, the big-money ones are the way to go. I've slept next to too many catboxes in my day to wanna go back to that. Pearl Jam is really well-organized and it turned out to be one of the most enjoyable tours I've ever been on. The mood was more upbeat, and those guys really enjoy playing live, which was a new experience for me.

Soundgarden didn't like playing live at all, except in the early days. Once things started exploding for us, we were never really able to catch up with our emotions, in a way. We never sat down and worked on the things we needed to, to keep our band healthy. We'd look at a tour sheet with six or eight months of dates on there, and if your band isn't healthy to begin with, that makes it that much worse. I think some bands just aren't totally comfortable when they take it to the stage, and I think Soundgarden was one of those bands.

Initially, when we were doing our van tour, we were pretty kick-ass. But Chris [Cornell, singer] was really, really scared—well, not scared, but he had some

comfort issues about going on stage. Towards the end, I thought he really found himself on stage and became a really good performer. But with Pearl Jam, it was really fun to be in that environment. It was a huge arena rock tour—every arena was sold out. They had a jet. They had their own cook. I got to use Jack's wardrobe case. Now, Soundgarden got to a pretty high level, but it was nothing compared to how Pearl Jam does things. They're just a hugely popular band, and it was really interesting to see how low-key they kept it, but still do great shows and make everyone happy.

**MP:** How was the musical mix between you and Pearl Jam?

**MC:** It was great in the sense that they didn't try to tone me down at all. I'm kind of known for playing weird, crazy fills and sometimes playing things I shouldn't be playing, but they loved it—at least that's what they told me. They just wanted me to do what I do. But musically, Pearl Jam is one of those bands where everyone supports the vocal. The vocal is the main instrument and everything else takes a back seat.

It's not something I'm unable to do, but coming from Soundgarden and now with Wellwater, I like my drum parts to be integral to the songs—hugely integral. Pearl Jam is just a different animal, but it was good for me to work in that realm because it forced me to re-approach and re-examine the way I play.

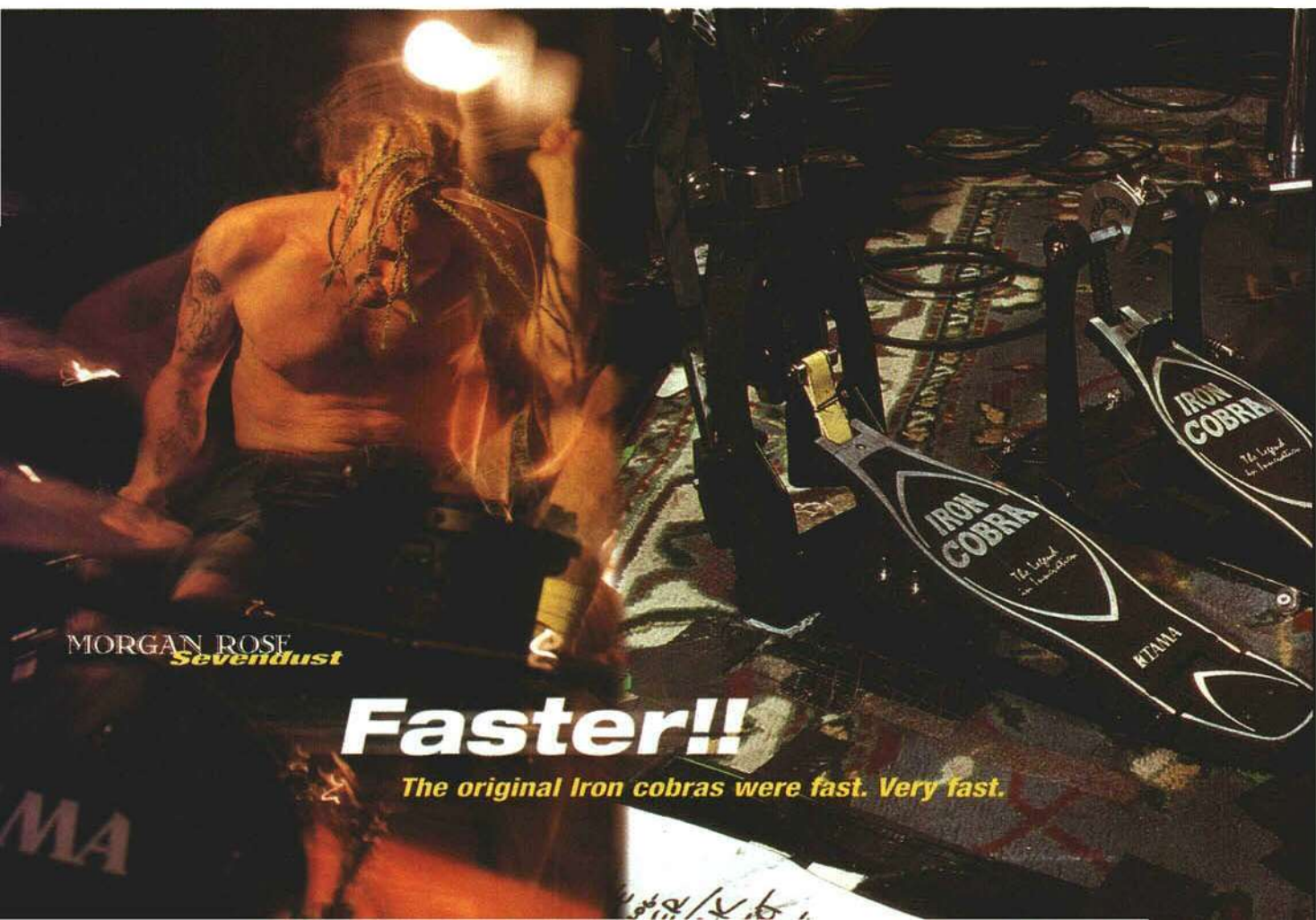
**MP:** Were you happy with the live record?

**MC:** Yeah. I think the song selection on the disc is a little sleepy at times, because there were definitely more rockers on that tour, but they probably chose those songs because of the sound or some other reasons I'm not sure of. I know some of my tempos were a bit faster than they were used to, and maybe that has something to do with it. But overall, I think it came out great.

**MP:** What are the chances of your joining Pearl Jam on a permanent basis?

**MC:** As of right now, I can't really envision joining a major band like that, especially an established band. It just doesn't seem completely right for me, for what I want to do. I'm trying to get my own thing going, as a person and a musician. That's why Wellwater fits so perfectly for me.

**MP:** As you go along with Wellwater and



other projects, do you think drumming is going to become less important or less of a singular focus as you delve more into songwriting, singing, and playing other instruments?

**MC:** No, because I've been pursuing all those things pretty much since high school. And I think a lot of my music and ideas come from playing drums. I approach songwriting very rhythmically. It's really hard for me to sit down and write a folk song. I just can't do it. My music is more riff-based, and it takes me a while to come up with something I like.

I'm known for being a drummer, and I'm grateful for that. I was really lucky to be able to grow as a drummer in Soundgarden and other bands I've played in. But I also think it's important as a musician to expand into other areas, be it songwriting or production or whatever. I'm just trying to find another tool as an artist and expand on the tools I already have.

**MP:** What are you going to do about spreading yourself between drums, guitar, and vocals when Wellwater Conspiracy goes on the road?

**MC:** I'm not sure yet. We've done two

shows so far where I played drums and sang, and it was tough. You can't project your vocals as well, or play drums as well, when you're clumping the two together. So we're still working out different scenarios.

Actually, we've got a list of guys who said they'd be interested to go out with us when they aren't busy with their main gigs. So we're trying to get a main group of people together and then have understudies for when they're out with their own bands. I got a call from Taylor Hawkins, who heard our CD and said he'd be up for going out with us when he isn't busy, so that was really cool.

**MP:** You mentioned drums being the root of much of your songwriting, and that's interesting because you're one of the few contemporary rock drummers who seem to compose music or songs strictly through their parts. "Wooden Jesus" from *Temple Of The Dog* comes to mind as a classic Cameron beat and song.

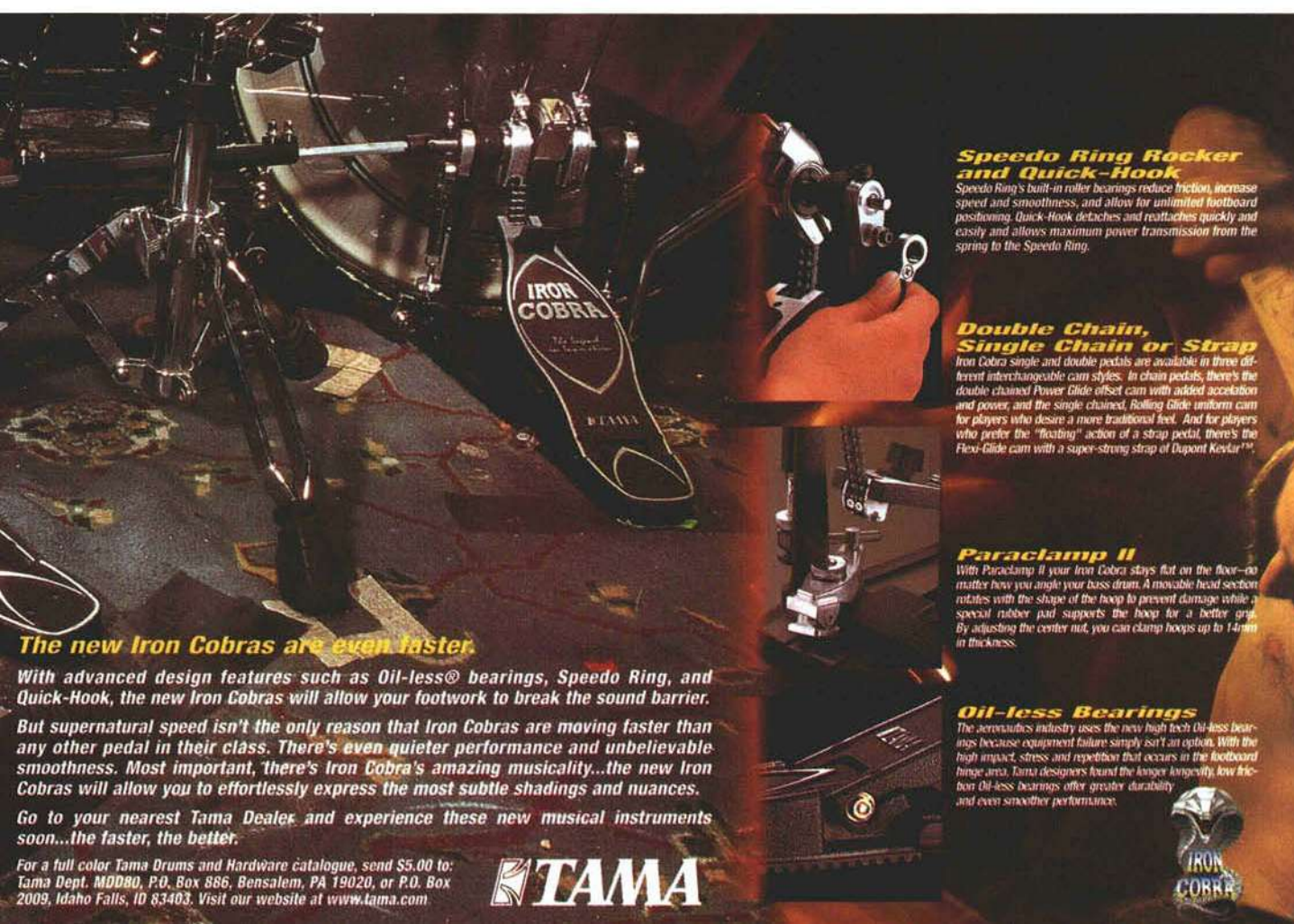
**MC:** That's an important point, to be able to play drums compositionally. You hear it in jazz all the time. That's how jazz drummers approach the instrument, and I've always appreciated that approach, to have

it be musical. Actually emoting or expressing your feelings on the drums is a pretty difficult thing to do. Guys like Elvin Jones and Tony Williams did it all the time, but you don't hear it often in a rock setting.

**MP:** Do you think the very nature of rock music makes it difficult to truly express yourself as a drummer?

**MC:** No. That's what I've tried to do, where the drum parts fit with the music so well that those parts become music in their own right. I think "Pretty Noose," off the last Soundgarden record, is a good example of what I'm talking about, where all the parts worked well together. I never really sat down and studied the songs to work out my parts, and I clearly don't have it all figured out. But that's always been my approach, and it eventually became second-nature.

Of course, the opportunities to do that depend a lot on the band you're in. I was fortunate to be in a band like Soundgarden, which had such interesting takes on rock songs. A lot of times, my drum parts added to that whole weird dimension we were working in. Bands like KISS and AC/DC and even Pearl Jam require different things



### Speedo Ring Rocker and Quick-Hook

Speedo Ring's built-in roller bearings reduce friction, increase speed and smoothness, and allow for unlimited footboard positioning. Quick-Hook detaches and reattaches quickly and easily and allows maximum power transmission from the spring to the Speedo Ring.

### Double Chain, Single Chain or Strap

Iron Cobra single and double pedals are available in three different interchangeable cam styles. In chain pedals, there's the double chained Power Glide offset cam with added acceleration and power, and the single chained Rolling Glide uniform cam for players who desire a more traditional feel. And for players who prefer the "floating" action of a strap pedal, there's the Flex-Glide cam with a super-strong strap of Dupont Kevlar™.

### Paraclamp II

With Paraclamp II your Iron Cobra stays flat on the floor—no matter how you angle your bass drum. A movable head section rotates with the shape of the hoop to prevent damage while a special rubber pad supports the hoop for a better grip. By adjusting the center nut, you can clamp hoops up to 14mm in thickness.

### Oil-less Bearings

The aeronautics industry uses the new high tech Oil-less bearings because equipment failure simply isn't an option. With the high impact, stress and repetition that occurs in the footboard hinge area, Tama designers found the longer longevity, low friction Oil-less bearings offer greater durability and even smoother performance.

### The new Iron Cobras are even faster.

With advanced design features such as Oil-less® bearings, Speedo Ring, and Quick-Hook, the new Iron Cobras will allow your footwork to break the sound barrier.

But supernatural speed isn't the only reason that Iron Cobras are moving faster than any other pedal in their class. There's even quieter performance and unbelievable smoothness. Most important, there's Iron Cobra's amazing musicality...the new Iron Cobras will allow you to effortlessly express the most subtle shadings and nuances.

Go to your nearest Tama Dealer and experience these new musical instruments soon...the faster, the better.

For a full color Tama Drums and Hardware catalogue, send \$5.00 to: Tama Dept. MDD80, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. Visit our website at [www.tama.com](http://www.tama.com)

**TAMA**



from a drummer.

**MP:** You told me you sometimes still come to your studio by yourself just to play drums. Are you working on new licks or anything else tied to your playing?

**MC:** No, I'm so out of touch with current licks, and I haven't sat down and specifically tried to learn any new fills in a long time. Sometimes I'll try to work out different ways of doing things I'm already playing, but not that often because I'll eventually just forget it and go back to the way I'm used to playing. I used to sit down and try learning different beats. But now, most of the time, I'm just playing. I think I've reached a point in my playing where I know I can take it into a lot of different situations, different types of bands.

**MP:** I interview so many guys who say they can't stand to even look at their kits when they're not on tour or in the studio. What's your motivation these days?

**MC:** Playing drums is just fun. If I don't play drums for a week or two, my body doesn't feel right. I think I'm so addicted to it and it's so important to my life that I go through withdrawal if I don't play for a while. But I understand about not wanting

to play when you play every night for a living. I was the same way when I was on the road with Soundgarden.

You definitely need a break if the drums are your sole existence 24/7 for ten months out of the year. When you get into tour mode—and doing videos and other things on top of that—it can totally drain you of your joy for making music. But I never lost my love of the instrument. These days, a lot of newer bands come in and just want to be successful, and there's no dedication to bettering themselves at their music or their instrument.

**MP:** Do you think that's why a lot of bands cut tracks with *Pro Tools*, just so they can take the easy, efficient route to so-called perfection?

**MC:** I think you can make any hack band or drummer sound really tight with the right gear. A lot of the major-label bands these days don't necessarily get it all figured out before they step into the studio, but they have this cushion that allows them to be at a level that isn't professional yet. I've been doing some sessions lately where I'm playing to a click track and I know the producer's going to cut up the drum part.

I think a lot of it is just how people are hearing drums these days. The current rock audience is being brought up on that computer-enhanced sound, and they have this narrow idea of what rhythm is. These days, it's more about a beat or an effect or a sound. So a drummer can go in and do whatever he does, with the producer knowing he can use *Pro Tools* to fix it all up.

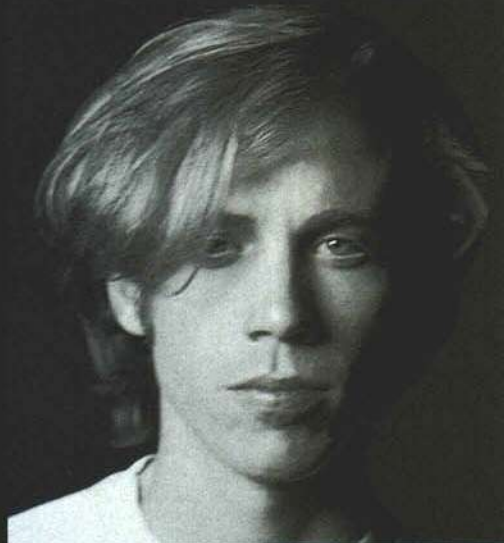
I'm from the school of knowing how to play what you want on your record—how to edit yourself. What I mean by editing yourself is being able to make the music work as you're performing it, and not relying on post-production to clean up your work.

**MP:** Is that simply a matter of mastering your instrument, or is it enough to ignore the pressure to make a "perfect" record?

**MC:** What's really helped me with Soundgarden and the other projects I've been involved with is being really confident in my drum parts before I go into the studio. You can do that during rehearsals or pre-production, and there should always be room to experiment in the studio, while you're making the record. But these days, it seems like you don't have to have the

## The Perfect Pair...

Matt Cameron & Vic Firth



Introducing the  
Matt Cameron  
Signature Stick.

**vic  
FIRTH®**

65 Commerce Way • Dedham, MA. 02026 U.S.A.  
www.vicfirth.com • Send for a free catalog

# MRP DRUMS

Custom Drum Kits

Custom Snare Drums



HEAR THIS KIT ON OUR INTERACTIVE WEBSITE

[www.MRPDrums.com](http://www.MRPDrums.com)

516 - 568 - 2820

whole picture in mind when you're recording. You can take a snippet from bar two and stick it in bar twenty-two.

The way I approach it is I'm trying to create a performance that makes sense musically and put my parts together in an interesting way, and I'm always trying to think conceptually. All that seems to be overlooked these days because you can do tricks and fills with the computer. Therefore, a lot of the younger bands coming up now have never had to rely on their musicianship to make records, to propel the music and have it be an interesting performance. *Pro Tools* can clean up anything, but it can't make a performance more vibrant or soulful. I'm not saying I'm better and they're worse for the way I do things and the way they do things. It's just a different approach.

**MP:** But the danger, from what you're saying, is that editing equipment can become a crutch and stunt your growth as a musician, especially for younger guys just out of the chute.

**MC:** There's a couple of different schools of thought. One way people use *Pro Tools* is as a tape machine, and it's a pretty amaz-

ing piece of gear in that sense. You can record straight into a computer and use all the plug-ins and editing capabilities, all the sound-effect options, and you do it all right on the spot. Chris is recording his record that way. I bought *Pro Tools* for myself in '97, when I thought I'd do a solo record from my basement. I got a couple songs into it, but it was so draining to keep looking into that computer screen—these little blips and bleeps and squiggles—that I just didn't see it as music after a while. It became this scientific, technological thing, and it really fatigued me. It even affected the sound. When I went back to a tape machine, I just felt a lot more at home.

I have the music in my head before I put it on tape, so I'm able to get by without the tricks and bonuses of a *Pro Tools* system. I was thinking about selling my system, but I talked to Jack Endino about it and he suggested using *Pro Tools* for mixing down to a *JAZ* disc, rather than ending up with a pile of tapes. I know I haven't used *Pro Tools* to its full potential—I was probably even doing it wrong—but I just didn't have a good experience.

**MP:** Aside from your technological experi-

ments, have you experimented at all with different drumkits and setups?

**MC:** I'm always fooling around with my sound and my kit, using different tunings. I'll throw various cymbals up there to try different combinations of pitch. But my setup is pretty basic, and I like to keep it that way. I played DW for a long time, and now I'm playing Ayotte drums. I went to steel hoops for a while because I was hitting the rims a lot and I just didn't feel comfortable with the wood hoops, but now I'm back to wood.

**MP:** Are you looking for a drum sound that's distinct to Wellwater Conspiracy, in contrast to what you were going for with Soundgarden?

**MC:** I'm interested in the sounds of the '70s, something more raw and natural, as opposed to what I'm hearing today—a lot of triggering and generic tones that don't even sound like real drums. Some people do the techno thing really well. What Trent Reznor does with drum sounds is really interesting.

But if you listen to any given song on a modern rock station and then listen to a Bob Seger tune, there's just no comparison



Percussion Institute of Technology

Announcing the PIT  
Master Artist Series  
featuring regular  
appearances by:  
Steve Houghton  
Gary Chaffee  
Horacio Hernandez

Three of the most  
respected drummers  
in music education  
today are now part of  
the world-renowned  
PIT program.

## Players. Programs. P.I.T.



**LEARN** Programs from 3 months to 4 years. Fifty fully-equipped practice rooms. 24 hour access. Weekly private lessons and visiting faculty.

**PERFORM** Weekly performance workshops in Jazz, R&B, Funk, Rock, Fusion, Odd Meter, Latin, Three Horn Band, and more.

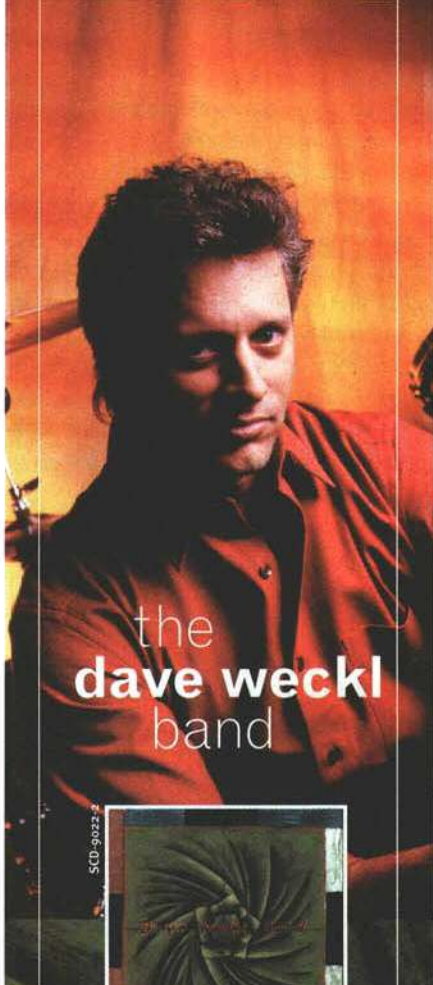
**RECORD** Access to MI's state-of-the-art recording studios. Studio experience in core classes. Record your own CD.

**WORK** Career development. Home production. Music business. Songwriting. Classes available at all levels.



VISIT: [www.mi.edu](http://www.mi.edu) CALL USA/CANADA: 1-800-255-PLAY INTERNATIONAL: 323-462-1384

Now offering workshops and part time classes. Call us for details!



# the dave weckl band



SCD-90228

## Synergy

From the James Brown-inspired funk of "Wet Skin" to the salsa/funk of the title track, from the African 12/8 rhythms of "High Life" to the big, easy New Orleans feel of "Swamp Thing," *Synergy* is chock full of the awe-inspiring, polyrhythmic, funky grooves for which drummer Dave Weckl is revered. Be sure not miss the latest, synergistic collaboration between Dave and his band members—**Buzz Felten** guitars, **Brandon Fields** saxophones, **Yamaha WX5**, additional keyboards, **Tommy Kennedy** bass, and **Jay Oliver** keyboards—on their brand new Stretch Records release.



MARKETED AND DISTRIBUTED BY:  
CONCORD RECORDS  
P.O. Box 845, Concord, CA 94522  
Phone (925) 682-6770  
Fax (925) 682-3508  
www.aent.com/concord



Available at:



as far as I'm concerned. I think I was going for those older sounds to a certain extent even with Soundgarden, but the very nature of how we made the Wellwater records made it easier to just let the drums speak for themselves.

**MP:** Tell me about the Buddy Rich tribute concert.

**MC:** It was really fun, but I was sweating bullets, boy. I played with the Buddy Rich Big Band, like a 16- or 18-piece band. It was in New York City, and the other drummers there were JR Robinson, David Garibaldi, Billy Cobham, Sonny Emory—all these heavyweights. Each of us played two songs—I forgot their names—but one was pretty involved, with a drum solo, and the other was a swing tune.

Cathy Rich first called me about it while Soundgarden was on tour, and they sent me off some sheet music of a couple songs they felt I'd be right for. They were Buddy Rich's version of playing rock, which I hate to say were pretty hokey. He was one of the greatest big band drummers of all time, but his rock chops were a little hurtin' at times. They gave me these hip big band rock arrangements, but I found a

couple really cool, more traditional big band tunes and told them I wanted to play those. So they sent me the trumpet lead sheets and I practiced every day trying to get that stuff down.

We did one rehearsal and played that night. It was a total drummer's showcase, with the drumset up front. There were about a thousand, maybe fifteen hundred people there. Will Lee was playing bass, and he and a lot of the guys in the orchestra came up to me afterward and said I'd done a great job with it. My wife, April, was there, and she told me I was the loudest of all the drummers, for whatever that's worth. I know there were a lot of jazz purists up front, because after I finished playing, everybody was clapping but *they* just sat there with their arms folded, like, "How dare you soil Buddy's reputation?" It was pretty funny to see the snob element there, but everybody else was totally cool.

It was a humbling experience, just to be invited, and I was so flattered. It was such a challenge for me to go in there and pull it off, and I thought I did a good job. Again, it just goes back to having the confidence to do something like that, which is some-

MATT CAMERON

**AYOTTE DRUMS**

To receive your Matt Cameron 18" x 22" poster, please send \$5.00 (shipping & handling).

- AYOTTE CUSTOM DRUMS • AYOTTE DRUMSMITH PROFESSIONAL MAPLE DRUMS •
- AYOTTE-KEPLINGER STAINLESS STEEL SNARES • AYOTTE DRUMSTICKS •

AYOTTE DRUMS • 2060 PINE STREET VANCOUVER BC V6J 4P8 CANADA • TEL: (604) 736-5411 • FAX: (604) 736-9411  
www.ayottedrums.com • eMAIL: ayotte@ayottedrums.com



thing I've developed through my experiences over the years. When you're counting off time with the Buddy Rich Big Band, you *have* to be totally confident so that they have confidence in you.

**MP:** What involvement do you have on Chris Cornell's solo record?

**MC:** Probably not as much as I'd like. I recorded one song when I was down in LA this past summer, and I got to hear two or three others. But the whole thing felt kinda strange to me. I feel kinda like Chris is my brother and I don't want him to use any other drummer but me, like, "How *dare* you play with Josh Freese?" Once I heard the music, it made perfect sense, but there's still this familial tug. I know it's totally irrational.

**MP:** Well, maybe not irrational, but unreasonable. Then again, you were the only drummer he'd played with during the past umpteen years, the only drummer for his music.

**MC:** And I felt I was the *best* for his music. Then when I heard Josh Freese playing the music so amazingly, it was pretty humbling. But you can use the analogy of getting a divorce. When you see

your ex-wife with someone else, even though you're divorced, there's still a twinge in your gut. I wanted to be on that record and I was really glad they asked me, just to have a continuance of our musical chemistry, which I still think is strong.

**MP:** You told me there were many times when Soundgarden felt more like a job than fun. Would you ever want to go back to a major-label, major-money situation like that?

**MC:** I would have to feel like I was a big part of things to get into that mindset again. We had outside pressures on us and we had to do things that we didn't control. The great thing about Wellwater Conspiracy is we did it all ourselves. It was validating to have a record in the aftermath of Soundgarden—not to appeal to Soundgarden fans or to drumming fans, but to prove that I could keep playing and developing. It showed me you *can* put out a CD, do all the press, do all the working of it, and *still* have fun. But I'm also thirty-six now, and it's time for adulthood.

My family responsibilities have grown tremendously. I'm still lazier than I should be. I mean, there's work around the house I

could be doing, and if I really wanted to pursue it, I could do a lot more session work. But when you're in a successful rock band, you're allowed to have this arrested development as a human being. Everything is done for you, and you're put on a pedestal, like this decorated hero—and that can mess with your sense of who you are. I think I lost a lot of perspective toward the tail end of Soundgarden, because things were breaking down but we were still put on these pedestals. But now I've shed that whole skin and I'm settling into more of a real life.



## DRUMSPAN™

THE NEW DRUM COVER

Make your old drums look new in minutes.

Available In All Sizes, Prints & Colors.  
Covers Fit Over Short & Long Lugs.

DRUMSPAN is a hassle-free covering. No lug removal.  
No stripping. No gluing. No waiting!

FAST—EASY—INEXPENSIVE  
DRUMSPAN Special For A Set \$64.99

Tye-StiX-Multi-Color Designer Drum Sticks!  
12 Multi-Color Sticks To Choose From.

Also Available: Designer Marching Sticks, Bass Mallets, Color  
Guard Sticks, Drumset Racks, Cymbals, & Mic Stands!

P.O. BOX 1994

Rancho Cucamonga, CA 91729-0246  
Ph./Fax (909) 989-0246

www.drumspan.com

Peter Criss  
KISS

# You wanted the best. He's got the best.

## AHEAD DRUMSTICKS

Hear Peter on  
the new KISS  
Psyco Circus CD.

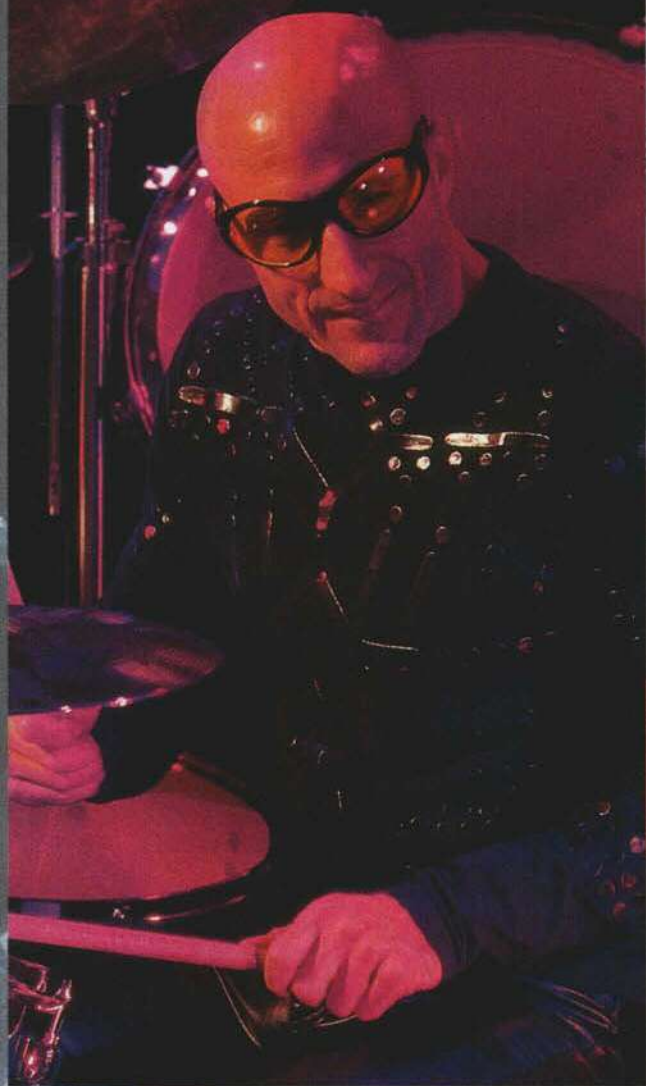
Big Bang Distribution • 9420 Reseda Blvd., #350, Northridge, CA 91324  
(800) 547-6401 • www.bigbangdist.com

KISS 1999/2000 WORLD TOUR - PETER CRISS ROCKS WITH AHEAD DRUMSTICKS

# TAMA SALUTES THE STRONG

TAMA WOULD LIKE TO THANK EVERYONE WHO SUPPORTED THEM

## ARONOFF



### Kenny Aronoff

No. 1 STUDIO

No. 3 ALL AROUND

## PORTNOY



### Mike Portnoy

No. 1 PROGRESSIVE ROCK

No. 3 RECORDED PERFORMANCE-Liquid Tension  
Experiment: Liquid Tension Experiment

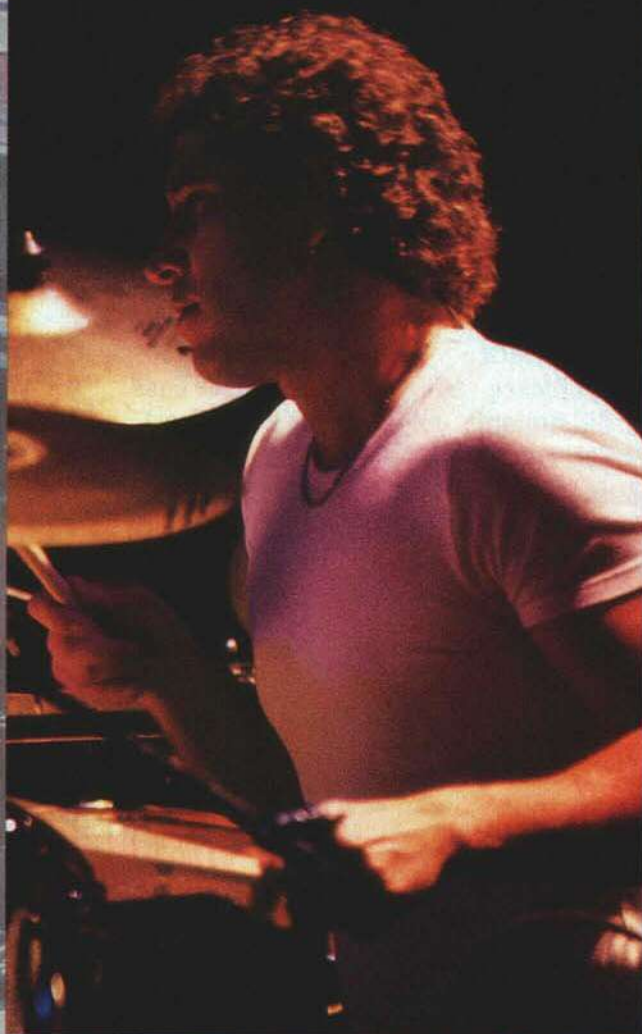
No. 4 RECORDED PERFORMANCE-Dream Theater:  
Once In A Livetime



# BEST NAMES IN DRUMMING...

FAVORITE DRUMMERS IN THE 1999 MODERN DRUMMER POLL.

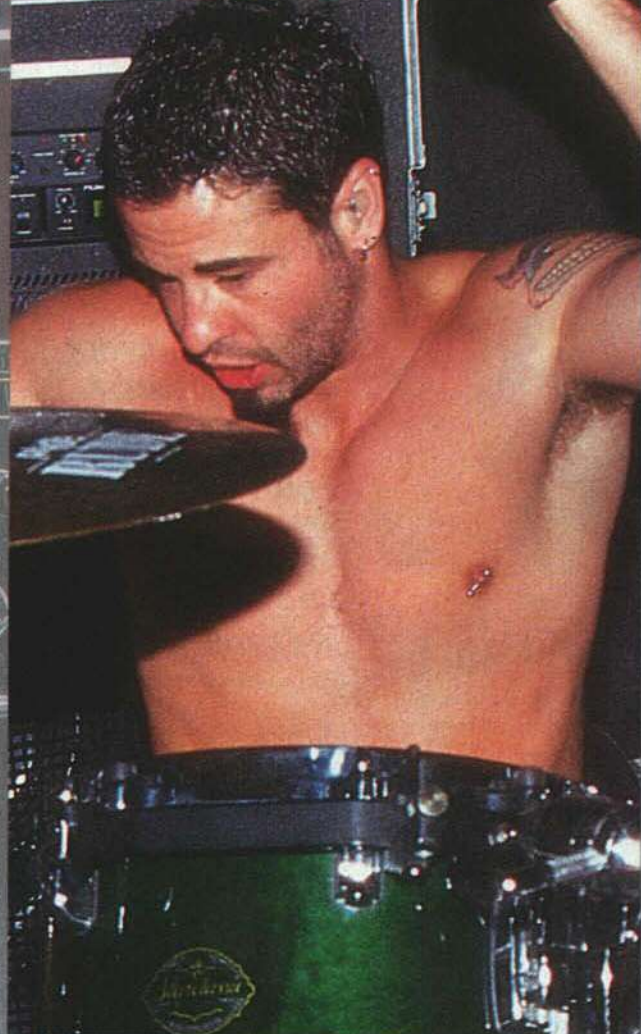
## ROSENBLATT



### Joel Rosenblatt

No. 4 ELECTRIC JAZZ

## SILVERIA



### David Silveria

No. 1 HARD ROCK

No. 1 UP AND COMING

NO. 3 PROGRESSIVE ROCK (tie)

# MD '99 Readers! Poll Results



## HALL OF FAME

1999: ROY HAYNES  
1998: Ringo Starr  
1997: Terry Bozzio  
1996: Vinnie Colaiuta  
1995: Elvin Jones  
1994: Larrie Londin  
1993: Jeff Porcaro

1992: Max Roach  
1991: Art Blakey  
1990: Bill Bruford  
1989: Carl Palmer  
1988: Joe Morello  
1987: Billy Cobham  
1986: Tony Williams

1985: Louie Bellson  
1984: Steve Gadd  
1983: Neil Peart  
1982: Keith Moon  
1981: John Bonham  
1980: Buddy Rich  
1979: Gene Krupa

## HONOR ROLL

MD's Honor Roll consists of those drummers and percussionists whose talent, musical achievements, and lasting popularity placed them first in MD's Readers Poll in the categories indicated for five or more years. We will include these artists, along with those added in the future, in each year's Readers Poll Results as our way of honoring these very special performers. This year, we are pleased to add Mike Portnoy to the Honor Roll in the Progressive Rock category, in recognition of his five consecutive wins from 1995 through 1999.

ALEX ACUNA  
Latin/Brazilian Percussion

AIRTO  
Latin American and  
Latin/Brazilian Percussion

KENNY ARONOFF  
Pop/Mainstream Rock

EDDIE BAYERS  
Country

LOUIE BELLSON  
Big Band

GARY BURTON  
Mallet Percussion

DENNIS CHAMBERS  
Electric Jazz; Funk

ANTHONY J. CIRONE  
Classical Percussion

VINNIE COLAIUTA  
All-Around; Studio

PHIL COLLINS  
Pop/Mainstream Rock

PETER ERSKINE  
Mainstream Jazz

VIC FIRTH  
Classical Percussion

STEVE GADD  
All-Around; Studio

DAVID GARIBALDI  
R&B/Funk

LARRIE LONDIN  
Country

ROD MORGENSTEIN  
Rock/Progressive Rock

NEIL PEART  
Rock; Multi-Percussion

TITO PUENTE  
Percussionist

MIKE PORTNOY  
Progressive Rock

BUDDY RICH  
Big Band

ED SHAUGHNESSY  
Big Band

STEVE SMITH  
All-Around

LARS ULRICA  
Hard Rock

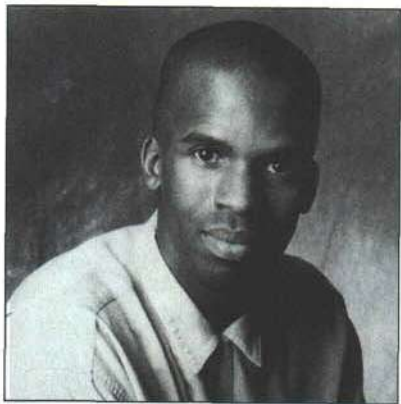
DAVE WECKL  
Electric Jazz

TONY WILLIAMS  
Jazz/Mainstream Jazz



**ALL-AROUND**  
**ROD MORGENSTEIN**

- 2. Carter Beauford
- 3. Kenny Aronoff
- 4. Anton Fig
- 5. Dennis Chambers



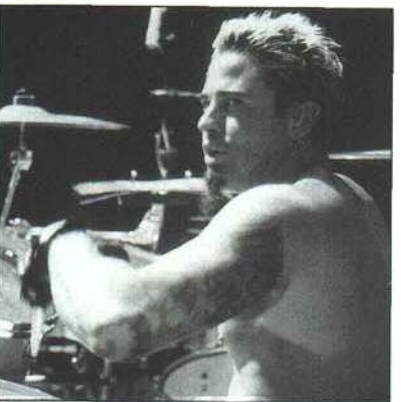
**ELECTRIC JAZZ**  
**WILLIAM KENNEDY**

- 2. Billy Cobham/Steve Smith
- 3. Billy Martin
- 4. Joel Rosenblatt



**BIG BAND**  
**BERNIE DRESEL**

- 2. Phil Collins
- 3. Marvin "Smitty" Smith
- 4. John Riley
- 5. Max Weinberg



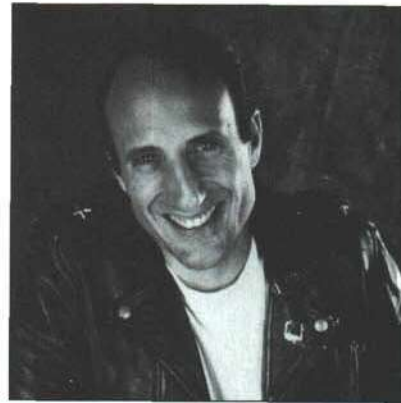
**HARD ROCK**  
**DAVID SILVERIA**

- 2. Danny Carey
- 3. Matt Cameron/Tommy Lee
- 4. Peter Criss/Vinnie Paul/Alex Van Halen

**STUDIO**

**KENNY ARONOFF**

- 2. Matt Chamberlain
- 3. Jim Keltner
- 4. Vinnie Colaiuta
- 5. John "J.R." Robinson



**MAINSTREAM JAZZ**  
**BILL STEWART**

- 2. Jack DeJohnette
- 3. Marvin "Smitty" Smith
- 4. Jeff Hamilton
- 5. Brian Blade/Roy Haynes



**POP/MAINSTREAM ROCK**  
**CARTER BEAUFORD**

- 2. Cindy Blackman
- 3. Ricky Lawson
- 4. Larry Mullen Jr.
- 5. Gary Novak/Shawn Pelton



Paul La Rota



## PROGRESSIVE ROCK MIKE PORTNOY

2. Terry Bozzio
3. Danny Carey / Virgil Donati/David Silveria

## R&B RICKY LAWSON

2. Sonny Emory
3. Zoro
4. Steve Ferrone/Herman Matthews



Rick Matkin

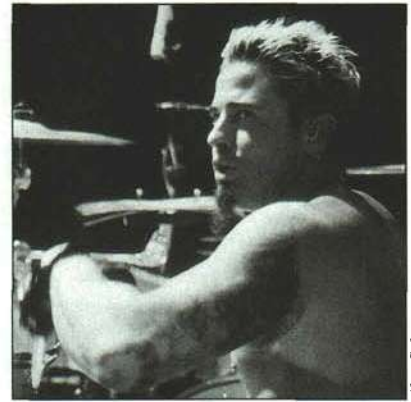


## COUNTRY LONNIE WILSON

2. Paul Leim
3. Dony Wynn
4. Billy Mason
5. Mike Palmer

## UP & COMING DAVID SILVERIA [Korn]

2. Scott Phillips (Creed)
3. Mike Mangini (Steve Vai)
4. Josh Freese (Guns 'N Roses)
5. Billy Martin (Medeski, Martin & Wood)



Alex Salca

## PERCUSSIONIST GIOVANNI HIDALGO

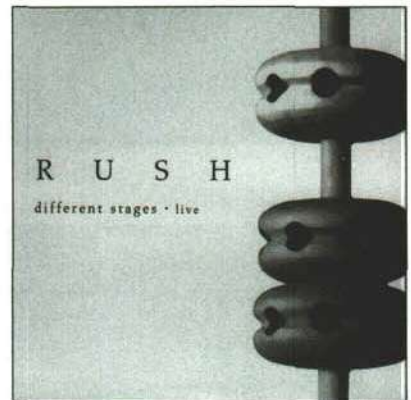
2. Luis Conte
3. Evelyn Glennie
4. Lenny Castro
5. Glen Velez



## RECORDED PERFORMANCE NEIL PEART

### RUSH: DIFFERENT STAGES

2. Carter Beauford—Dave Matthews Band:  
*Before These Crowded Streets*
3. Mike Portnoy—Liquid Tension Experiment:  
*Liquid Tension Experiment*
4. Mike Portnoy—Dream Theater:  
*Once In A Livetime*
5. Dave Weckl—The Dave Weckl Band:  
*Rhythm Of The Soul*



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 a tie occurred at any position other than fifth place, all names in that position were presented and fifth place was eliminated. When a tie occurred at fifth place, all winning names were presented.

#### 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 Flashback Tee and a Pit Stop Cap from MD's *Classic Casuals* line. Those winners are Tom Chute of Iowa City, Iowa, Dave Gibson III of Allentown, Pennsylvania, and Jackie Madsen of Tallahassee, Florida. 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 shall be 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 1999, MD's editors are pleased to honor:

### Katsumi, Mitsuo, and Masani Yanagisawa

Just after World War II, a Japanese violin player and teacher named Katsumi Yanagisawa opened a side business making music stands. A friend suggested that he expand into making drums. Katsumi obtained some American-made snare drums, copied them, and in 1950 launched his business—which he called Pearl Industry Ltd.

From those inauspicious beginnings, Katsumi expanded the fledgling operation—first into a supplier of drums for others, and later into a manufacturer of drums strictly under the Pearl name. Katsumi's sons Mitsuo and Masani (current Pearl president and vice president, respectively) have continued to guide the growth of the company, including moving the main factory to an enormous facility in Taiwan in 1973 in order to meet the increasing demand for percussion products worldwide. Since then, the Yanagisawa brothers have kept their focus on innovation and value, with such products as the original Jeff Porcaro *Drum Rack* and the incredibly successful *Export* drumkit. As a result, today Pearl is the world's largest company dedicated exclusively to the manufacture of drums and percussion equipment.



### Benny Benjamin, Pistol Allen, and Uriel Jones

Collectively and individually, these three gentlemen helped to create and define a style of music that set America's youth in motion during the 1960s: the Motown sound. As the house drummers for Berry Gordy's famous label, Pistol, Benny, and Uriel laid the grooves behind such chart-toppers as The Supremes, The Temptations, Smokey Robinson & The Miracles, The Four Tops, Stevie Wonder, and The Jackson Five. Combining rhythmic simplicity with an inescapable intensity, the Motown drummers took R&B from the streets of Detroit and turned it into the pulse of a generation.



### Vic Firth

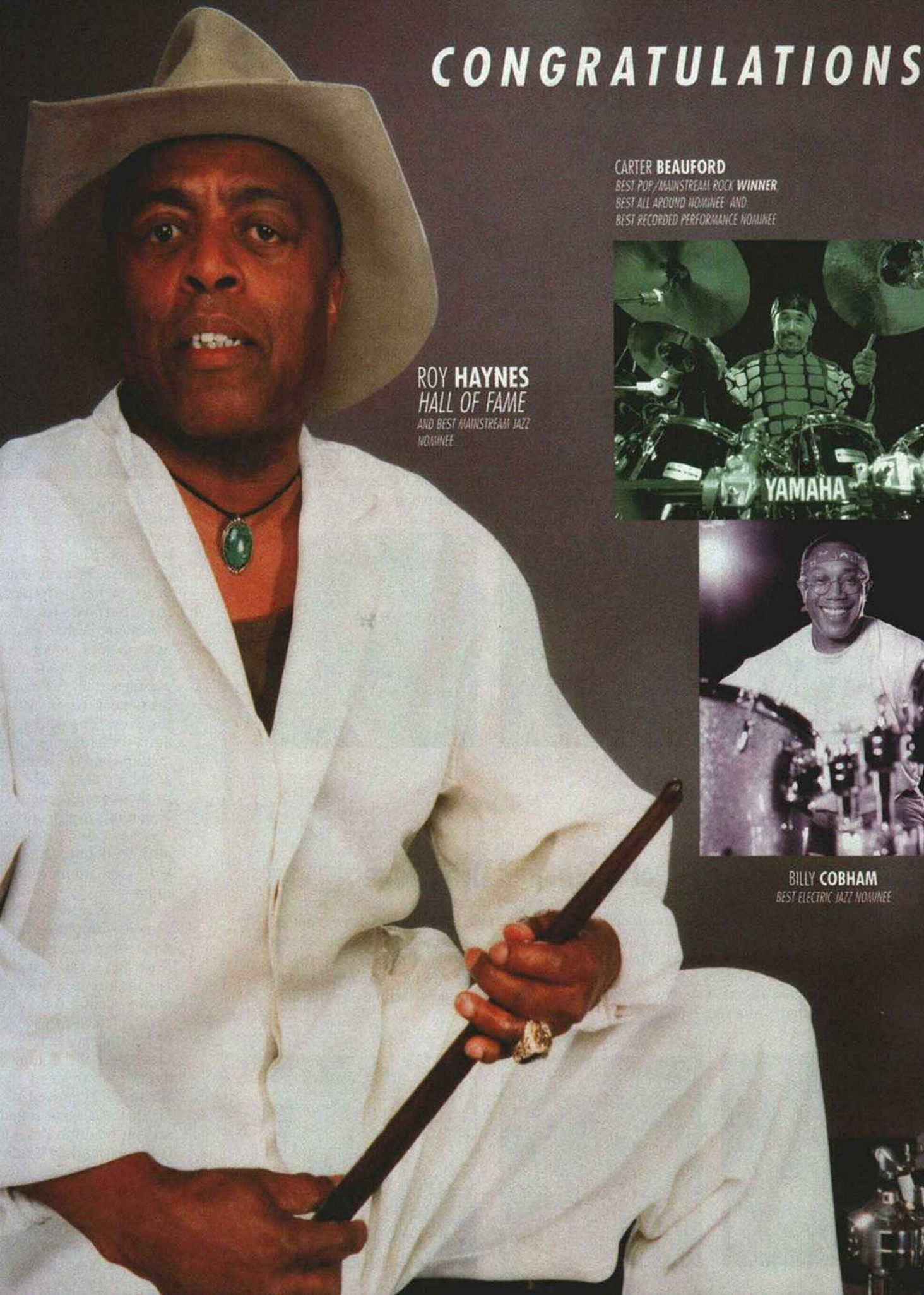


Vic Firth is one of the percussion industry's renaissance men. As principal timpanist with the Boston Symphony Orchestra for more than thirty years, he has performed under the batons of Leonard Bernstein, Arthur Fiedler, and Seiji Ozawa (among others), while setting the standard for excellence on his challenging instrument. As an instructor at the New England Conservatory of Music, he has been instrumental in guiding generations of percussion students in their development toward becoming top professionals. As an educator, he has authored valuable tutorial works on timpani and snare drum.

Vic has always been concerned with giving drummers what they need to succeed. With that in mind, many years ago he created some hand-made drumsticks in his garage, which he gave to some of his students as an improvement over the commercially available sticks of the day. Those sticks proved so popular that Vic soon found himself in the drumstick business (with his children hand-stamping and bagging the early models). That little "sideline" has since evolved into one of the world's largest and most respected drumstick and accessory businesses.



# CONGRATULATIONS



**ROY HAYNES**  
HALL OF FAME  
AND BEST MAINSTREAM JAZZ  
NOMINEE

**CARTER BEAUFORD**  
BEST POP/MAINSTREAM ROCK WINNER  
BEST ALL AROUND NOMINEE AND  
BEST RECORDED PERFORMANCE NOMINEE



**BILLY COBHAM**  
BEST ELECTRIC JAZZ NOMINEE



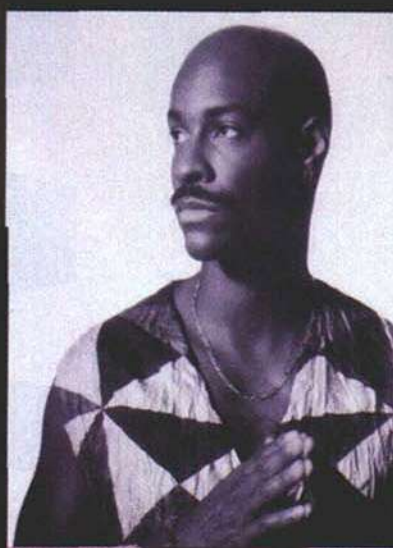
to all our artists in this years poll



**PAUL LEIM**  
BEST COUNTRY NOMINEE



**JOHN RILEY**  
BEST BIG BAND NOMINEE



**SONNY EMORY**  
BEST R&B NOMINEE



**DAVE WECKL**  
BEST RECORDED PERFORMANCE NOMINEE



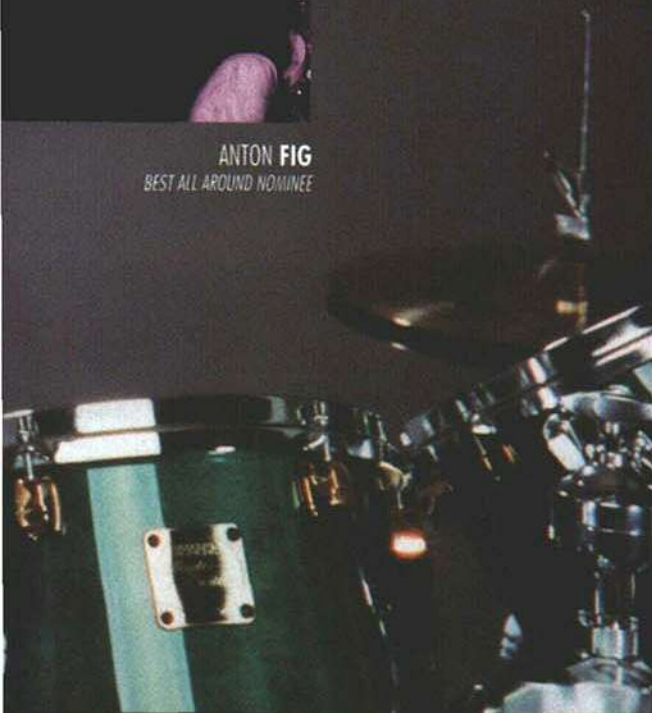
**ANTON FIG**  
BEST ALL AROUND NOMINEE



**LARRY MULLEN JR.**  
BEST POP/MAINSTREAM ROCK NOMINEE



**GIOVANNI HIDALGO**  
BEST PERCUSSIONIST WINNER



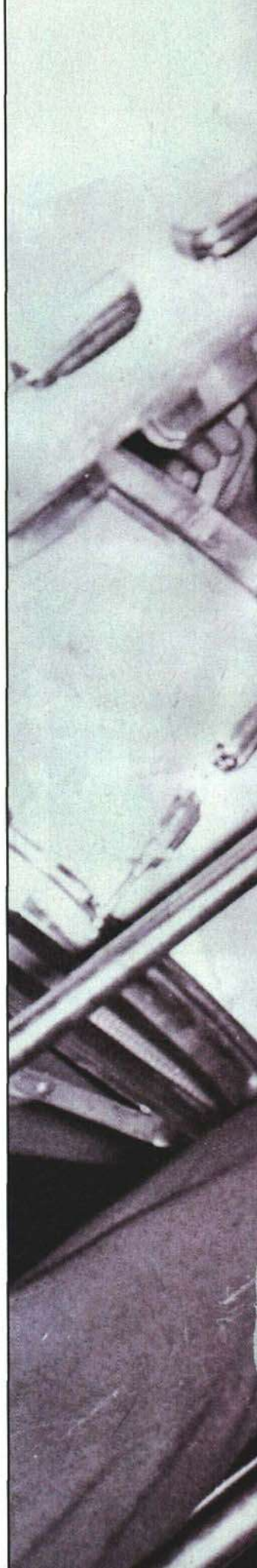
**YAMAHA**  
*DRUMS*  
WHAT LEGENDS PLAY

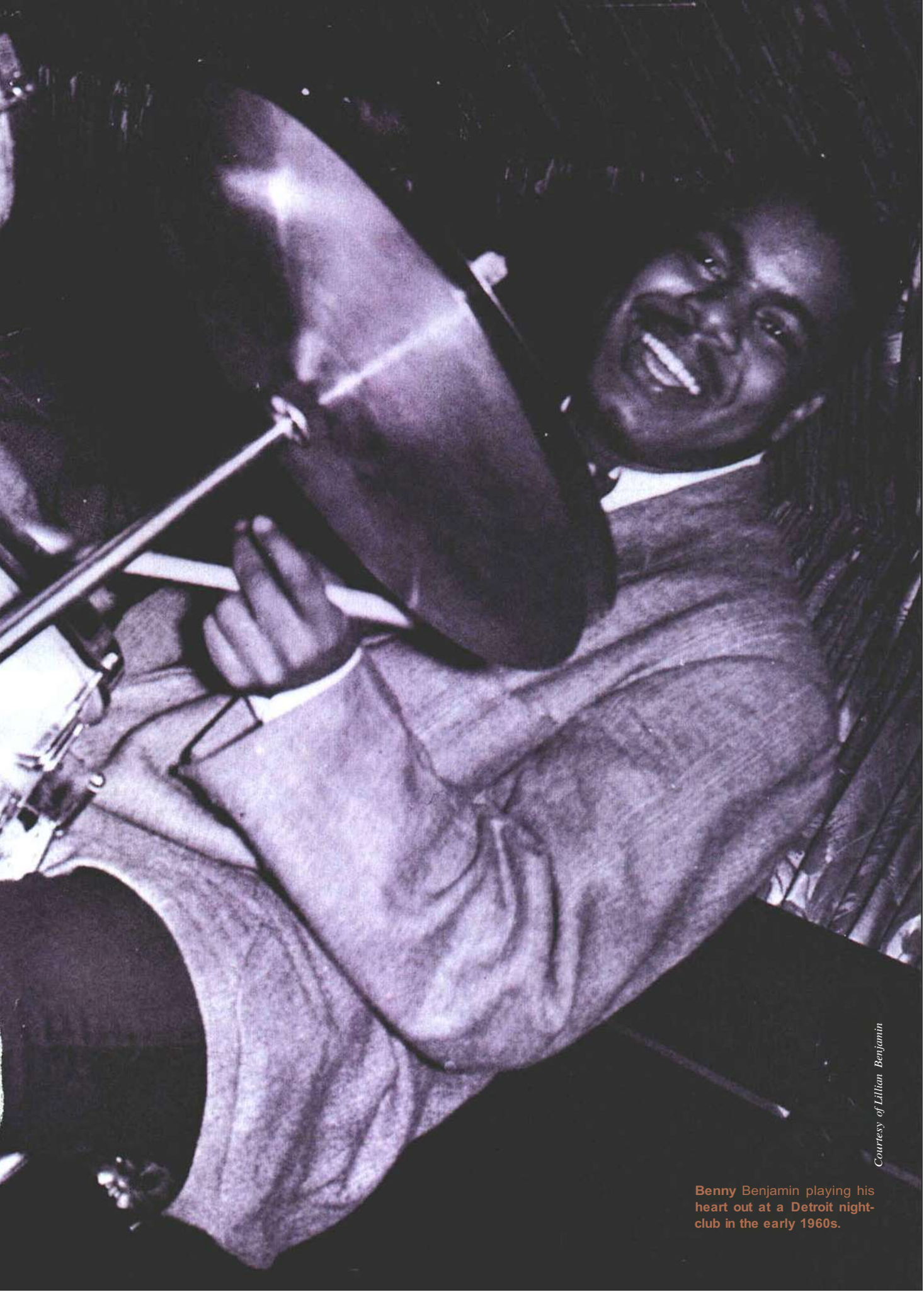
grooves  
that  
shook  
the  
world:

*The Drummers of*

# MOTTO

by Zoro and Allan "Dr. Licks" Slutsky





*Courtesy of Lillian Benjamin*

Benny Benjamin playing his heart out at a Detroit nightclub in the early 1960s.

**A**nyone with an appreciation for the finer nuances of street life would have thought the album cover of Marvin Gaye's classic LP *I Want You* had come to life. It was all here, brother. Dr. Flash Beaver, a self-styled choreographer and street dancer well into his seventies, parted the smoky haze with his pearl-handled walking cane, as he walked through the crowd decked out in a flashy white suit. With faces ranging from Billy Dee Williams "stop your heart" looks to the oversized alien heads of the reed players in the *Star Wars* cantina, a half-dozen saxophonists stood by the side of the stage waiting to take their turn. And of course, there was the host for the evening, Lottie "The Body," the most famous stripper/burlesque star of the '50s, looking ravishing as ever as she greeted the club's patrons with her ever-present smile.

The uninitiated might have thought they'd walked onto the set of a Fellini film. But music fans in Detroit were used to the colorful characters that showed up every Wednesday night for the open jam session at Bomax's. But this wasn't just *any* Wednesday night. When the band-leader abruptly stopped the musical proceedings on stage and announced, "Ladies and Gentlemen, we have a genius in the house," they knew something momentous was about to happen. From the moment the trim, bespectacled figure emerged from a darkened corner of the club, sat down behind the drums, and launched into the snare drum pick-up that began Martha & The Vandellas' mega-hit "Heatwave," you knew exactly who *he* was. It was unmistakable. *It was him.*

The drummer was Richard "Pistol" Allen, one third of a triumvirate of groundbreaking Motown drummers whose grooves and innovations have formed the backbone of modern R&B, pop, and funk. In spite of being shrouded in anonymity, these three men's life's work and their bared musical souls have been the backdrop for all of our lives—the film score, so to speak, behind our everyday existence. We've all danced and partied to "Heat Wave," "Shotgun," and "Ain't Too Proud To Beg." Countless backseat Romeos tried making their best moves with "Ooh Baby Baby" or "My Cherie Amour." Even as far away as

Southeast Asia, US soldiers were able to find solace from "What's Going On" as they shivered in some God-forsaken, muddy foxhole.

But despite the global impact of Motown music, these monumentally important drummers have been overlooked and essentially written out of music history for the last forty years. Who were these unsung heroes of the groove, and how did they create those electrifying, earthquake-heavy beats? This is their unforgettable story.

## A Tale Of Three Drummers

**T**he musical side of Motown's meteoric success story didn't start out with a flurry of hits and sequined-clad stars. Its humble origin was sometime in the summer of 1958 on the East Side of Detroit, in the living room of Claudette Rogers (soon to be Robinson, and a future Miracle). Aspiring record mogul Berry Gordy needed musicians to rehearse with some acts he was grooming for his new record company. Years of hanging around Detroit's jazz and blues clubs had brought him into contact with the best musicians the city had to offer.

Keyboardist Joe Hunter, a road-savvy veteran from Hank Ballard & The Midnighters, was Gordy's starting point as well as his first studio bandleader. The bass chair was temporarily filled by local

schoolteacher Tweed Beard and club bassists Clarence Isabell and Joe Williams, and the guitar duties were handled by Larry Veeder until Eddie Willis took over in late '59. The early recruit whose impact was the most profound, however, was drummer **William "Benny" Benjamin**, a native of Biloxi, Mississippi who had migrated to Detroit and had been tearing it up in clubs and showrooms around town for several years.

Benny's impact was instant and emphatic. On the first three significant hits Gordy's fledgling record company was able to chart—Marv Johnson's "Come To Me" and Barrett Strong's "Money" (both 1959), and The Miracles' "Shop Around" (1960)—it was obvious that Benny's style was not a work in progress. He was already a fully developed master. With a flurry of sidestick, Latin, and tom-driven grooves, deft brush work, and explosive fills, Benny staked his claim in those three songs as a formidable colorist and innovator.

"Because he had been playing with all these big bands around town, Benny brought a lot of tools with him when he came to Motown," explains guitarist Eddie Willis. "He'd come into a session sometimes and he'd be showin' off playing all that big band shit on a simple Marvelettes tune or some other kind of easy material—like, Brap! Bah boo dee ah, bop wee op, bam! We'd say, 'Sit the hell down, fool, and play the right stuff,' and he'd just laugh and play the tune the way he knew he was supposed to play it in the first place."

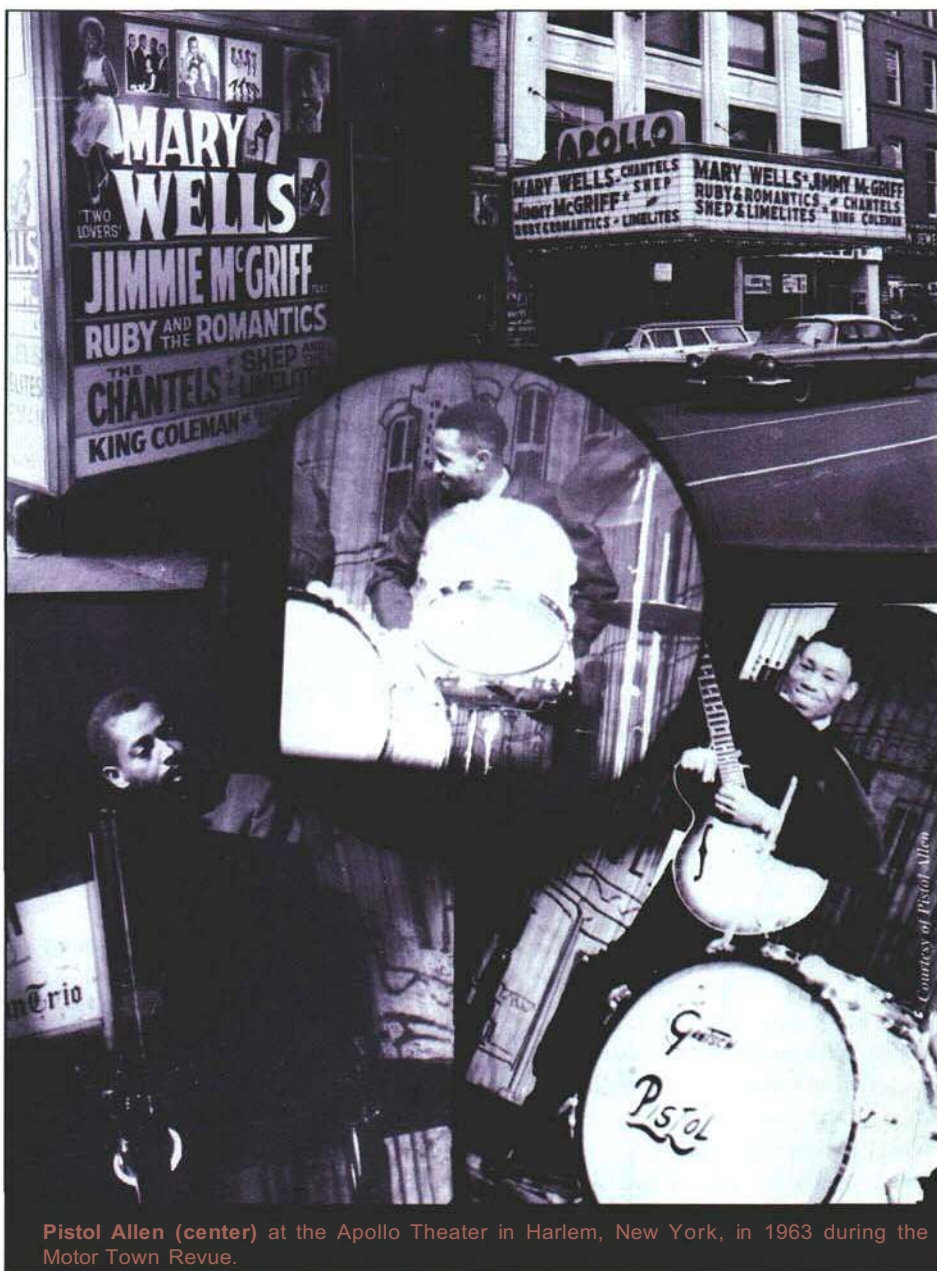
Benny Benjamin also brought some other baggage with him besides the tools to which Eddie Willis was referring. He liked his alcohol, too much for his own good, a situation further complicated by the beginnings of heroin addiction. In late 1961, as Benny's dependability began to come into question, Motown brought in a second drummer, **Richard "Pistol" Allen**. Allen was a hardcore jazz drummer who had been working with Kenny Burrell and Sonny Stitt. Possessing a wicked backbeat and a hard-swinging, authentic Beale Street shuffle he had picked up as a child in Memphis, Allen began to carve his own niche in Motown's ever-increasing recording schedule. After cutting Martha & The Vandellas' 1963 hit

"Heat Wave" and The Supremes' "Baby Love" in 1964, it became obvious to everyone in the studio that the experiment that began as a stopgap situation to cover for Benny's unpredictable behavior had instead produced a new, resonant voice in the Motown drum department.

**Uriel Jones**, the final member and missing ingredient of Motown's drum trio, arrived in 1964 straight out of Marvin Gaye's road band. The most natural pocket player of the three drummers, Jones had the same jazz background as Benny Benjamin and Pistol Allen, but his extensive road and club work were firmly grounded in rhythm & blues and pop music. You only needed to hear a few bars of the drum intro from The Temptations' "Ain't Too Proud To Beg" to know that this was a drummer accustomed to throwin' down and makin' people dance.

"The three of them gave us a lot to work with because of their different feels," explains Paul Riser, one of Motown's premier arrangers. "Benny Benjamin had the tightest and most solid beat of the three drummers. He had a New Orleans kind of feel, and it was amazing how he could make a two- or three-piece drumset sound like fifteen pieces. Pistol, on the other hand, because of his jazz background, had a little looser beat, but he had the strongest backbeat and the heaviest hi-hat of the three guys. Uriel's drum sound was the most open and the most relaxed and laid back. He had kind of a mixed feel. He did a lot of things well."

The arrangers weren't the only ones who had a lot to work with. The other musicians surrounding the drummers weren't exactly chopped liver. From 1959 through 1963, Berry Gordy and his A&R team had been methodically recruiting the remaining pieces of what they hoped would be a serviceable studio lineup that could provide some magic and drive the company's novice vocal stars up the charts. Together with the drummers, they became known as "The Funk Brothers," a crack outfit of local jazz, blues, and R&B musicians that included keyboardists Johnny Griffith and Earl Van Dyke, guitarists Robert White, Joe Messina, and the aforementioned Eddie Willis, percussionists Jack Ashford, Eddie "Bongo" Brown, and Jack Brokensha, and a tormented



**Pistol Allen (center)** at the Apollo Theater in Harlem, New York, in 1963 during the Motor Town Revue.

genius of a bass player named James Jamerson, whose thunderous bass lines caused a major seismic event with every record he cut.

From 1961 through 1972, the home of The Funk Brothers was "Studio A," a tiny basement recording facility in Motown's Hitsville U.S.A. complex on Detroit's West Grand Boulevard. The musicians affectionately dubbed it "The Snakepit." During the glory years of Motown (1963-68), Benny, Uriel, Pistol, and their partners in crime napalmed the studio walls with incendiary grooves on a daily basis. The end result was a staggering outpouring of Number-1 hits: "Reach Out, I'll Be There," "My Girl," "You Keep Me

Hanging On," "Uptight (Everything's Alright)," "I Heard It Through The Grapevine," "Shotgun," "Ain't Nothing Like The Real Thing," "My Guy," "It's The Same Old Song," and dozens of others. The Temptations, The Supremes, Marvin Gaye, The Four Tops, Smokey Robinson, Stevie Wonder, and all the rest of Berry Gordy's stable of stars may have been on a tear, but they all had one thing in common: Their rocket fuel was The Funk Brothers. Benny Benjamin, never one to take crap from anyone, was always the one to remind the vocalists of that fact of life whenever they forgot it. Many a cocky, young Motown star had been on the receiving end of Benny's patented "I

been here before you, and I'll still be here once you're gone" speech.

Feeling he was paying his dues, Benny demanded respect and received it. The working conditions at Hitsville were extreme. Everyone was on call twenty-four hours a day. An average work week was five to six days with two to three (three-hour) sessions per day, during which finished rhythm tracks were expected to be cranked out every forty-five minutes to an hour. "There was hell to pay if a producer took more than an hour with us on a tune," recalls Uriel Jones, "but most of the time, we had no problem deliverin'."

The Motown beat that Uriel, Benny, and Pistol delivered was an irresistible, 8th-note, hi-hat-driven groove punctuated with a sledgehammer backbeat. The dance floors of the world didn't stand a chance. Neither did musicians who admired the sound. Upon a chance meeting with Motown's entourage during a European Motown Revue, John Lennon remarked, "What the hell is that drummer hitting the snare drum with, a bloody tree stump?"

The Funk Brothers eventually became so important to the everyday recording events at Hitsville that producers rescheduled the session if a pivotal bandmember wasn't available. "That's one of the reasons we didn't do too much live work with Motown," recalled bandleader Earl Van Dyke shortly before his passing in 1992. "If we went on the road, they couldn't make records. Most of the guys still did some limited road work—like when Robert White, myself, and Jack Ashford did the 1965 European Motown Revue. But even then they wouldn't let Jamerson and Benny come with us. They needed them back home to cut. And besides, with all those pubs in England, they knew those two guys would never come back!"

As the end of the decade approached, Benny's private demons finally caught up with him. Disappearing for long periods of time, he was rarely in any kind of shape to play when he did show up. In 1968, his drumsticks were finally stilled as the ravages of his heroin addiction ended his life.



Eddie Bongo Brown on percussion (left), Uriel Jones on drums (center), and James Jamerson on bass—The Funk Brothers—performing in 1964 at the High Chapparral, a Detroit nightclub.

**"The Motown beat that Uriel Jones, Benny Benjamin, and Pistol Allen delivered was an irresistible, 8th-note, hi-hat-driven groove punctuated with a sledgehammer backbeat. The dance floors of the world didn't stand a chance."**

The Funk Brothers' mourning period was short out of necessity. Berry Gordy bought out cross-town rival Ed Wingat's Golden World Studios and renamed it "Studio B." There was more recording work than ever, and Uriel and Pistol now had to cover for Benny on a permanent basis.

At the same time, Motown's meteoric rise began to cause fractures around the foundation. Internal bickering plagued The Supremes and Temptations, and Holland-Dozier-Holland, Berry Gordy's bread-and-butter songwriting team, left the company in an avalanche of lawsuits. Clashing egos ruled the day, and even the musicians joined the fray as they began to voice their disenchantment with the lack of album credits (which they eventually got in the early '70s).

On the positive side, Norman Whitfield's psychedelic sound revolution was in full swing with Temptation hits

like "Cloud Nine" and "I Can't Get Next To You," and Marvin Gaye was redefining the parameters of rhythm & blues with his masterpiece, *What's Going On*. But the lure of California weighed strongly on Berry Gordy's psyche. In 1972, Motown moved to Los Angeles, effectively shutting down the production line of the most prolific hit-making band in the history of recorded music.

### An Interview With Pistol Allen by Zoro

Motown was always feel-good music. From pop-inspired classics like The Supremes' "You Can't Hurry Love" and Mary Wells' "My Guy" to the neck-bone-connected-to-the-leg-bone, extra-stupid, funky grooves of Edwin Starr's "Twenty Five Miles" or Jr. Walker's "Home Cookin'," Motown music has always had the power to give

## The Tracks Of Their Drums

listeners that warm happy feeling. In the late '60s, growing up in an area of South Central Los Angeles known as Compton, those records were always staples in my home. Even though I had no idea who the drummers on those records were, they became the reason why I took up the drums.

You can imagine what was going on in my head when, thirty years later, by a coincidence of fate, I had the opportunity to meet and play for one of these childhood heroes of mine. Shortly after miraculously coming across Richard "Pistol" Allen's phone number, I realized that I was scheduled to play in Detroit with Frankie Valli. I called Pistol to introduce myself and let him know I would be playing in town. After I extended an invitation to have him come to the show so we could meet, Pistol agreed and showed up around 3:00 P.M. for my soundcheck. He was a very genuine man with an extremely lovable disposition. It was like I had known him all my life, which in a sense I had. We hit it off right away and just began talking up a storm.

I was anxious to get him on my drums to watch the magic I had waited a lifetime to see in person. I wasn't about to let him escape from my presence without having him throw down a little on my kit—at least not while I had the ability to persuade him. Fortunately, it didn't take any coercing at all. He was ready, willing, and able. The guys in the band were on their way to catering to get some grub, but they all stopped dead in their tracks when Pistol broke out with the beat from "Heat Wave" by Martha & The Vandellas. "That's not 'Z,'" they thought, and then they turned around and saw this little old cat wailing. They stood there dumbfounded. Man, he had such a feel! And they could tell what the song was just by his drum fill!

He continued to play other great classic beats that he had invented: The Supremes' "Baby Love," "I Can't Help Myself (Sugar Pie Honey Bunch)" by The Four Tops, and the shuffle from Marvin Gaye's "How Sweet It Is (To Be Loved By You)." What a treat to see those beats come to life at the hands of their creator, more than thirty-five years after they were recorded.

I didn't go down to catering. When I get that excited, it's impossible for me to eat. Besides, I didn't want to waste precious time, and I had oh so much to ask.

Everyone knows the drum sound of The Beatles was Ludwig. James Brown's drummers stoked the fires of their funk revolution with Vox, and the names Premier and Keith Moon have become synonymous. But Motown's casting call for the drumset that would be instantly identifiable with "The Sound Of Young America" wasn't quite so single-minded. Employing more of a "Rainbow Coalition" approach, Rogers Ludwig, Gretsch, Slingerland, and half a dozen no-name, pawn-shop brands were all part of the Motown sound.

During Hitsville's early years, the sight of Benny Benjamin or Pistol Allen dragging their own drumkits down the studio steps was a common one. But by late 1963, when Uriel Jones began shifting from the road to "Studio A," Motown had already purchased a permanent set for the studio. "They were good drums, but they were second-hand," says Uriel Jones. "They were also a mix of brands. Now, they also had another set of drums down there that they bought a few years later, but those drums were only used when we had a double drummer session. That second set was also just thrown together stuff.

"See, with Benny," Jones continues, "you didn't want to have no big, expensive set of drums down in the studio because he would sneak in from time to time and pawn them. One time we were getting ready to cut a song and Bonny was late. Jack Brokensha [one of Motown's vibists] offered to play the drums until Benny got there, but when he went behind the baffle he said, 'Where's the drums?' Benny had come in the night before and convinced the night watchman that the set was his, and he pawned them."

Because of Hitsville's constantly evolving studio technology, drum recording techniques down in "Studio A" were always an ongoing experiment. The principal catalyst was the change from Motown's early 2- and 3-track period to the mid-'60s 8-track era, and finally, the advent of 16-track technology at the end of the decade. On early recording sessions, like for the tune "Heatwave," it was standard procedure for a percussionist to shako his tambourine into a microphone that was already being shared by the snare and hi-hat.

Further complicating the situation was the fact that the drums also had to compete for attention with several other non-percussive instruments that were being simultane-

ously recorded on the same channel. Crosstalk and bleed were staples of the early sound. The studio's antiquated Western Electric mixing console only had three tracks (and only two prior to 1961) to accommodate guitars, bass, drums, percussion, keyboards, vocals, and on occasion, horns and/or strings. However, as the available tracks increased in the mid-'60s, the control over the drum sound was drastically improved because they could now be isolated.

To Benny, Pistol, and Uriel, those changes meant very little. All this talk of channels and tracks was the realm of the room on the other side of the control booth glass. They were more interested in what was happening in the corner of the studio floor where their kit was set up. "We experimented all kinds of ways," explains Pistol Allen. "We played with the front bass drum head off with some blankets stuffed in it. They'd stick the mic' right in there. For the snare, we'd place the microphone right on the head or sometimes on the side near the air hole. For the floor tom, I'd tune it to a "G," and then they'd mike it from underneath with a boom stand.

"To get the right sound out of the snare drum," Allen says, "we put electrical tape on the snares on the bottom head. We'd cut two little strips of tape and put one on each side of the strainer to keep the snares as close to the head as possible—you know, to get that tight, crisp sound."

Uriel also recalls duct-taping a pad of Kleenex to the top snare head, and he also has a different spin on Pistol's comments about tuning. "Those drums very rarely went out of tune," Uriel says, "and besides, the engineers didn't want us messing around with the tuning anyway. Once in a while if it got really out, you might pull out a drumkey and give a half turn or so. But we usually came in and just started playing with what was already there."

Both Allen and Jones, however, are in total agreement when it comes to the subject of drumheads. "We didn't care what kind of drumhead we used on the set, and we hardly ever changed or broke them because we didn't play that hard," Pistol points out. "It didn't matter to us what they were. They had tomato catsup stains on 'em and McDonald's french fry grease was splattered everywhere. As long as they sounded good, that's all we cared about." ●

# drumsupply.com

Need  
sticks  
& heads?

Get 'em  
**QUICK!**

Secure,  
online  
shopping

ALL  
MAJOR  
BRANDS  
in stock!

Sticks,  
Heads,  
Books,  
Videos,  
Supplies

Most  
orders  
shipped  
within  
24 hrs.



<http://www.drumsupply.com>



Eventually, after Pistol showed me many of the Motown drumming secrets, we were kicked off the stage by production people, so we went back to my hotel room to hang out. It didn't surprise me that my room became the prime hang spot of the evening, because everyone wanted to drop by and rub shoulders with this musical giant. Pistol came complete with a photo album of memoirs he was more than eager to share. His personal history was obviously a life richly blessed with great musical experiences. It was awesome!

Finally, it was show time—time to walk across the street to the gig. I was so

entranced by our meeting that it hadn't yet occurred to me that I would be playing in front of a cat who had influenced me throughout most of my playing career—and now he's at my gig! Gee, how did this happen? Even with Pistol looking over my shoulder and the self-imposed pressure I was feeling, the concert flowed smooth as silk and I felt I had played my best.

It's amazing when I think how I've played in front of huge crowds for years without ever getting nervous, and yet one special person watching made me more self-conscious than all the past audiences put together. When it was over, Pistol came

## 40 Motown Grooves Every Drummer Should Know

### Benny Benjamin Grooves

- 1) "Money (That's What I Want)"—Barrett Strong, 1959
- 2) "Shop Around"—The Miracles, 1960
- 3) "Please Mr. Postman"—The Marvelettes, 1961
- 4) "Do You Love Me"—The Contours, 1962
- 5) "Mickey's Monkey"—The Miracles, 1963
- 6) "Too Many Fish In The Sea"—The Marvelettes, 1964
- 7) "My Guy"—Mary Wells, 1964
- 8) "Dancing In The Street"—Martha & The Vandellas, 1964
- 9) "Baby I Need Your Loving"—The Four Tops, 1964
- 10) "Ooh Baby Baby"—The Miracles, 1965
- 11) "My Girl"—The Temptations, 1965
- 12) "Shotgun"—Jr. Walker & The All Stars, 1965
- 13) "Get Ready"—The Temptations, 1966
- 14) "You Can't Hurry Love"—The Supremes, 1966

### Pistol Allen Grooves

- 15) (Love Is Like A) Heat Wave"—Martha & The Vandellas, 1963
- 16) "Baby Love"—The Supremes, 1964
- 17) "The Way You Do The Things You Do"—The Temptations, 1964
- 18) "I Can't Help Myself (Sugar Pie Honey Bunch)"—The Four Tops, 1965
- 19) "It's The Same Old Song"—The Four Tops, 1965
- 20) "How Sweet It Is (To Be Loved By You)"—Marvin Gaye, 1965
- 21) "Reach Out I'll Be There"—The Four Tops, 1966
- 22) "Uptight (Everything's Alright)"—Stevie Wonder, 1966
- 23) "Jimmy Mack"—Martha & The Vandellas, 1967
- 24) "Bernadette"—The Four Tops, 1967
- 25) "What Does It Take (To Win Your Love)"—Jr. Walker & The All Stars, 1969

### Uriel Jones Grooves

- 26) "Ain't That Peculiar"—Marvin Gaye, 1965
- 27) "The Tracks Of My Tears"—The Miracles, 1965
- 28) "Ain't Too Proud To Beg"—The Temptations, 1966
- 29) "(I Know) I'm Losing You"—The Temptations, 1966
- 30) "What Becomes Of The Brokenhearted"—Jimmy Ruffin, 1966
- 31) "Ain't No Mountain High Enough"—Marvin Gaye & Tammi Terrell, 1967
- 32) "I Second That Emotion"—The Miracles, 1967
- 33) "I Heard It Through The Grapevine"—Marvin Gaye, 1968
- 34) "For Once In My Life"—Stevie Wonder, 1968
- 35) "Cloud Nine"—The Temptations, 1968
- 36) "The Tears Of A Clown"—The Miracles, 1970

### Multiple Drummer Grooves

- 37) "Going To A Go-Go"—The Miracles, 1966 (Benny Benjamin and Uriel Jones)
- 38) "Cloud Nine"—The Temptations, 1968 (Uriel Jones and Spider Webb)
- 39) "I Heard It Through The Grapevine"—Marvin Gaye, 1968 (Benny Benjamin, Pistol Allen, and Uriel Jones)
- 40) "War"—Edwin Starr, 1970 (Uriel Jones & Pistol Allen)

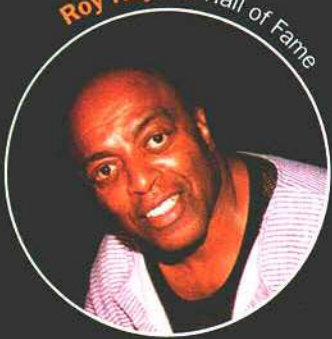
(Note: Song dates are based on the year of their release. A few of the above songs were recorded the previous year from the listed release date.)



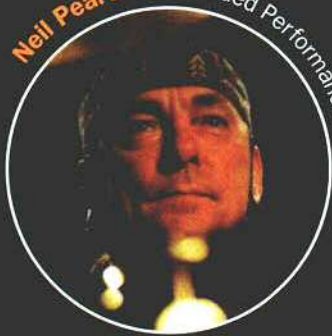
# The Choice of the World's Greatest Drummers

More Modern Drummer Readers Poll **WINNERS** play Zildjian than all other cymbals combined.

Roy Haynes Hall of Fame



Neil Peart #1 Recorded Performance



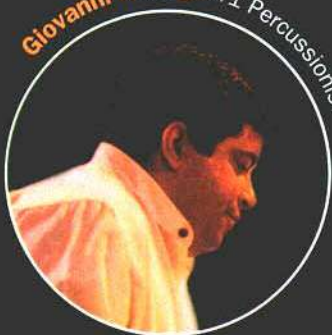
Will Kennedy #1 Electric Jazz



Carter Beauford #1 Pop/Mainstream Rock



Giovanni Hidalgo #1 Percussionist



Kenny Aronoff #1 Studio



Bernie Dresel #1 Big Band



Lonnie Wilson #1 Country



Bill Stewart #1 Mainstream Jazz



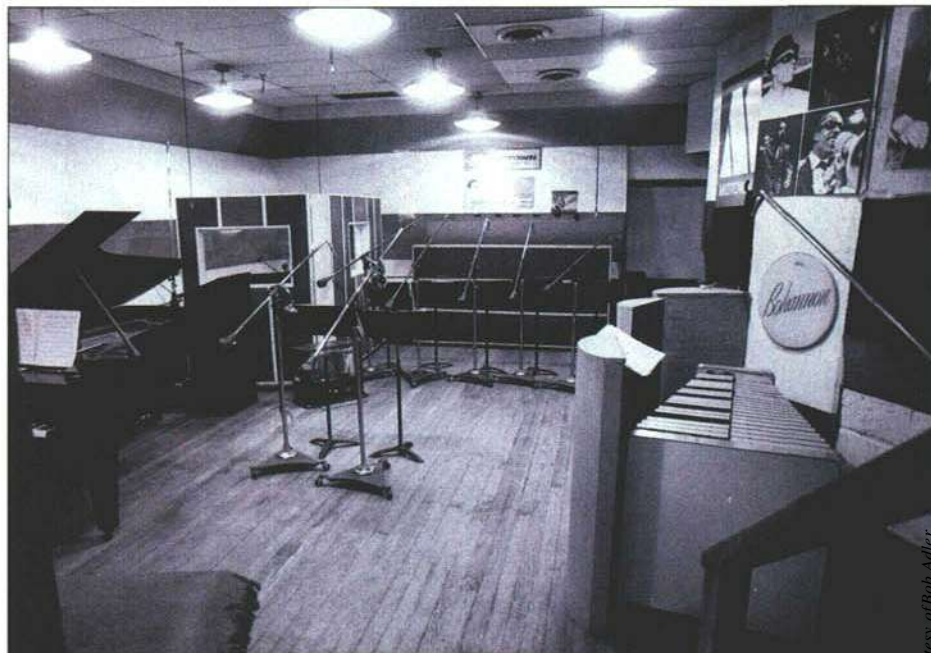
**Zildjian**  
The only serious choice.

up to me with a gleam in his eye and said, "Hey man, you got this real funky groove that made me want to dance all night. I really dig the way you play." Well, for someone who prides himself on being a groove drummer, that was the compliment of a lifetime.

After the show, we continued our hang-a-thon back at my room. For this segment of our time together, I pulled out my *Hitsville USA: The Motown Singles Collection 1959-1971* four-CD box set and dissected each song with him, verse by verse, chorus by chorus, and sometimes even measure by measure. I felt like an archaeologist digging into the earth and uncovering spellbinding mysteries of some great ancient culture. I just knew I had to share what I learned with the rest of the drumming world. The following interview features the highlights from the many hours of conversations I had with Pistol on this unique and magical day.

**Z:** How old were you when you first started playing the drums and how did you get started?

**PA:** I guess I was about eight or nine years old. I went to a pawn shop on Beale Street in Memphis and bought a snare drum, snare stand, and a hi-hat. I was so poor, if I wanted to play a full set I had to use the school drumset. I used to go down and watch people like Rufus Thomas, Little Otis, Esther Phillips, Billy Eckstine, and Lionel Hampton at the Hippodrome. And Cab Calloway—I'll never forget those zoot suits. All those people had an influence on me. But then there was this dancer in the



Motown's Hitsville Studios in Detroit—"The Snakepit"—where all the magical sessions happened!

Lena Home show named Bill Robinson. He had so much finesse. That's what I really wanted to do—be a dancer.

**Z:** Tell me about your gospel roots.

**PA:** I grew up stopping by the church, just dying to go in there to listen to the music. That's where I got the sanctified beat I played on "Higher And Higher" by Jackie Wilson, from the sanctified church in Memphis. It's a special kind of way you got to play to get that sound. It's got nothing to do with Motown. It's a gospel thing from Beale St. It's more of a tambourine, sanctified kind of thing.

**Z:** Did you play a lot of shuffles growing up?

**PA:** Oh yeah, and that became my bread and butter. People hired me for that groove, and it wasn't just Motown. In fact, I played Wilson Pickett's first shuffle. I don't remember the name of the song, but it was a hit. That's when he was in Detroit.

**Z:** Speaking of Detroit, how did you first get involved in the whole Motown scene?

**PA:** Benny Benjamin was drunk on a session, so they asked me to come down there and fill his spot. I hate to say that, but Benny drank a lot. He drank himself 'til he died. But couldn't nobody fill Benny's shoes exactly.

**Z:** How was Benny an influence on you with regards to developing the Motown

## THE PROS PLAY PEARL

**GARY HUSBAND**  
INDEPENDANT  
MASTERS CUSTOM MRX

**IAN PAICE**  
DEEP PURPLE  
MASTERS CUSTOM MRX

**ALAN WHITE**  
OASIS  
MASTERS CUSTOM MMX

**EUGENE JACKSON**  
HERBIE HANCOCK  
MASTERS STUDIO BRX

sound and beat?

**PA:** I went down to Motown, and Benny, who we used to call "Papa Zita," said, "Look, this is how we doin' this. Jazz is not gonna fit on it. They want it straight with 8th notes and a big backbeat. You dig?"

**Z:** They wanted it more funk than jazz?

**PA:** Well, that's what we call funk now, but it was just 8th notes with a big fat backbeat. Like a baseball bat and a stomping foot—boom boom bam, boom boom bam.

**Z:** Did you know Uriel Jones before you came to Motown?

**PA:** Oh yeah. Uriel was playing with different bands around town. We all did. I was playing clubs like the West End with Kenny Burrell and Pepper Adams. Everybody knew each other, long before Motown.

**Z:** Do you remember your first hit record?

**PA:** "Baby Love" by The Supremes. It was a shuffle with a two beat. That's all I played. You woulda killed the tune with anything more.

**Z:** You guys had a certain way of working in the studio—different formulas that you applied to the music. I'd like to understand how things were put together in those sessions, so I want to play you a few Motown tunes and have you talk about what's happening and who was playing what. *[We listen to "Your Precious Love" by Marvin Gaye and Tammi Terrell.]*

**PA:** You know what sold this tune? The bass! Hear that bass line? Jamerson ain't all over the damn place. Listen to what he's playing. Most bass players would

stick to the bottom on a tune like this, but Jamerson's playing a melody. Now you hear that hi-pitched shank on the backbeat on 2 and 4? That's Eddie Willis on the guitar. Joe Messina is doubling Jamerson's bass line on his guitar, and Robert White is playing a different rhythm with his guitar chords.

Everybody is playing something different. Simple stuff. It was the little stupid stuff we was doing. But see, nobody can make that now. We knew exactly what to do to get the sound. With today's musicians, everybody wants to be a star. Nobody just wants to play their parts like we did at Motown. If there was something magical that made that music sound good, it was the fact that everybody played a part. Wasn't nobody trying to be stars down there. We was just making music.

**Z:** *[Plays a tape with the next three songs.]* Who came up with the famous 4/4 Motown beat on Four Tops songs like "I Can't Help Myself (Sugar Pie, Honey Bunch)," "Standing In The Shadows Of Love," and "It's The Same Old Song"? *[The 4/4 beat that Pistol describes is 8th notes on the hi-hat, quarter notes on the snare on every beat, and a bass drum that follows the bass line.]*

**PA:** In the studio, Uriel and Benny played that 4/4 beat at times, but couldn't nobody do it like me. It was my specialty, so I played most of those sessions. Now I'm gonna explain something to you: You play the 8th notes on that cymbal *[pounds out some 8th notes on the desk]* and then hum your train while you're playing them. *[Sings "choo choo choo choo choo choo*

*choo choo."]* Then you play the four on top of that on the snare. Now my foot is playing the same kind of thing that Jamerson played on the bass. *[He sings the bass lines from the above songs and then sings the bass drum part.]* When you hear Motown songs like Stevie Wonder's "Uptight" and The Four Tops songs you just played for me, you gonna hear that same kind of foot line. You understand?

**Z:** Another of the 4/4 beats is The Four Tops' "Bernadette," but that 4/4 groove is a little different from the last three we talked about. What are you doing differently on that song?

**PA:** I'm swinging a cymbal pattern: tang tang ka, tang tang ka [8th notes and then two swung 16ths] and I'm playing a 4/4 with my left hand, you understand? Just like you'd swing the tune "How High The Moon." With Jamerson and everybody else playing, it's just gonna fall right in the pocket.

**Z:** What about the "Grapevine" beat? *[We're listening to Marvin Gaye's version of "I Heard It Through The Grapevine."]*

**PA:** They still don't know how we did that. That beat was created by me, Uriel, and Benny. It's a matter of feel—the combination of guys involved in that beat. Lots of drummers can play "Grapevine," but they don't get that authentic sound the way it was done. Nobody plays like me, Uriel, or Benny. They knew up at Motown that if they used Pistol here for this feeling, Benny here for that feeling, and Uriel for another kind of feel, there'd be a lot of good-feeling music.

Now I'm gonna tell you how we came

## THE PROS PLAY PEARL

**MIKE MANGINI**  
STEVE VAI  
MASTERS CUSTOM MRX

**GENE LAKE**  
SCREAMING HEADLESS TORSOS  
MASTERS CUSTOM MMX

**MATTHEW CROSS**  
ORANGE 9MM  
MASTERS CUSTOM MMX

**ANDY KUBISZEWSKI**  
STABBING WESTWARD  
MASTERS STUDIO BRX

MASTERS CUSTOM MMX  
MASTERS CUSTOM MRX  
MASTERS STUDIO BRX  
PEARL HARDWARE  
POWERSHIFTER PEDALS

*Pearl*

up with that beat. I played an Indian war dance on the tom-tom. *[He sings the Indian war dance groove.]* Benny played the foot, and Uriel played the backbeats on the snare. "Heard It Through The Grapevine" was three drummers!

**Z:** How about "Heat Wave"?

**PA:** One of the secrets to getting that sound was to put the tambourine on the hi-hat, 'cause you're gonna play 2 and 4 on the hi-hat anyway with your foot. You know that little metal rod that sticks up through your hi-hat? Well, that's where I stuck it. Put your tambourine on the hi-hat and try it out.

**Z:** Who played on The Temptations' "The Way You Do The Things You Do"?

**PA:** That was me playing the shuffle on the drums, Eddie Willis played guitar, James Jamerson was on bass, and Earl Van Dyke was on piano.

**Z:** You go way back with Stevie Wonder, don't you? Even before he came to Motown, you already knew him.

**PA:** I met Stevie when his name was still Steveland Morris. I used to go help out the youngsters at their school for the blind when Stevie was just a kid. Some of us guys would go down there to inspire them. I became Stevie's first drum teacher and gave him his first drum pedal. I still have his first harmonica. Then in later years, I played some live work with him on the road from time to time.

**Z:** It must have been a great feeling to see how far he came and that you had something to do with it. What was it like when you played live with him?

**PA:** It was pure magic. Sometimes we

## The Way They Filled The Songs They Filled

Wanna delve into some mysteries that have more twists and turns than a John Grisham novel? Try deciphering which drummer (or drummers) is playing on a specific Motown record. History is somewhat of a help. If the record was cut in the first two or three years of the company's existence (1959-61), there's a 98% chance that it's Benny Benjamin. But from the next two years on, the waters get murky as Pistol Allen and Uriel Jones get added to the mix.

The memory banks of Pistol and Uriel can only take you so far, because they cut thousands of sessions at Hitsville. Sometimes each was the sole drummer. Other times their call might have been to play overdubs or live fills behind the main timekeeper. A twenty-two-year-old couldn't keep track of all that information even if it happened last year, so don't expect two men in their mid-sixties to remember events four decades ago.

But don't despair. All is not lost. A good percentage of Uriel and Pistol's recollections are dead-on and supported by the memories of the other Funk Brothers, producers, arrangers, and even the union contracts. But we're still left with a sizable gray area.

That's when we rely on Pistol Allen's patented "Drum Fill Identification Method." "To identify the Motown drummers on those records," Pistol offers, "you gotta listen to the fills. Each of us played a different type of fill at the end of every four or eight bars. If you hear da-da-da-da-da--da-- [four 16th and two 8th notes], you know it's Benny. Then Uriel and I each had our own kind of fills. *[Pistol sings each of these. See the three examples.]* See, Benny couldn't play like

me, I couldn't play like Benny, and I can't play like Uriel. Each of us played our own thing."

It's not a foolproof method, because if it was a double drummer session and one guy was playing time while the other played the fills, you're still left with the mystery of who was playing the time. And then there are those troubling records on which a producer might have asked Uriel or Pistol to do a Benny Benjamin type fill...hey, we're musicians, not IRS tax auditors. Just learn the licks, impress your friends, and enrich your bag of R&B tricks with three of the baddest fills to ever grace a round piece of acetate with a hole in the middle.

### Benny Benjamin Fill



### Uriel Jones Fill



### Pistol Allen Fill



would trade drum solos. I'd play a solo, then Stevie would play, but he was the star so the crowd would go crazy when he played. See, I was just the background

drummer, but when Stevie cut loose, girls would start throwing off hats, clothes—even their drawers. It was wild! Don't forget, Stevie played drums on some Motown

## THE PROS PLAY PEARL

**OLBIN BURGOS**  
GLORIA ESTEFAN  
MASTERS CUSTOM MRX

**WILL KENNEDY**  
INDEPENDENT  
MASTERS STUDIO BRX

**NICK MENZA**  
INDEPENDENT  
MASTERS CUSTOM MMX

**EDDIE BAYERS**  
NASHVILLE STUDIO  
MASTERS STUDIO BRX

records too. He was like an octopus, and *man* could that brother groove. He played drums on most of his own hits in the '70s.

**Z:** When you and the rest of the drummers worked on Norman Whitfield sessions, particularly during his psychedelic soul era, it was a much different experience from when you worked with Holland-Dozier-Holland, Smokey, or any of the other producers. What was so special about what Whitfield was doing?

**PA:** Norman's material was always so different. He loved to surprise you with different accents and syncopated rhythms. He'd get a tune and spend two days on it. But it would end up being a hit, so he really didn't care how long it would take. And he also liked to use several drums and sometimes overdub more drum parts on top. "Cloud Nine," "Ball Of Confusion," "Twenty-five Miles" by Edwin Starr—all those things involved several drummers or overdubs or both. Like on "Twenty-five Miles," we cut that together at Golden World Studios with Uriel and me on drums and Jack Ashford on tambourine. There was so much cymbal work that we had to use two drummers, and they *still* had to overdub some stuff.

**Z:** I learned all those psychedelic-oriented Motown songs thinking it was one drummer!

**PA:** [laughs] No way in the world could one drummer play all that stuff.

**Z:** What was it like when two or three of you would play together?

**PA:** Each of us would play a distinctly different pattern. We wouldn't all play the same beat together. It was all about parts. I

might just be groovin', playing the beat, and someone else would do the pickups. Or we might divide up where someone would be playing just backbeats and the other guys would be playing hi-hat and kick drum.

**Z:** Did you or Benny or Uriel ever use click tracks back in the day?

**PA:** We *was* the click track. [laughs] Later on we played with one, but it bugged the shit out of us. We couldn't get the groove. We said, "Aah, that's too mechanical. We want this [*starts dancing and singing a funky groove*]. You can't get that out of no click track.

**Z:** Players from that era had a lighter touch than most drummers do today. How hard were all of you playing in the studio? It sounds like you were groovin' hard but playing light, just like the jazz cats you were listening to.

**PA:** Absolutely right. I wish more young cats would understand that. Very few have a handle on that concept. There's no musicality in just playing hard all the time. There's nothing to draw you in and make you listen.

**Z:** We've spent a lot of time talking about what you did at Motown, but you were very prolific outside of Hitsville. Tell me about some of these non-Motown dates.

**PA:** We did a lot of work for Holland-Dozier-Holland when they left Motown and started their own record labels, Hot Wax and Invictus. I played on "Band Of Gold" by Freda Payne, who was one of their artists. I also did a lot of sessions for Brunswick Records out of Chicago, like Jackie Wilson's "Higher And Higher," and

I did John Lee Hooker's "Boom Boom Boom" in Chicago. That was me, Eddie Willis, and Jamerson. Stax Records also came in and did some things with us. They would send different producers to us for their sessions.

**Z:** Did the magnitude of what you were doing both at Motown and for other record companies ever hit you when you realized you were playing on all these Huge records?

**PA:** No, I never did think about it because at the time I was just trying to make more money to take care of my family. That was the main issue.

**Z:** What would you consider your greatest reward for all the wonderful work you've accomplished?

**PA:** It ain't about money. I'm already blessed. I'm happy, I got ten beautiful kids, and I can go home down in the basement and play my drums or go play jazz in a club. I'm free. I'm already rich.

## An interview With Uriel Jones

by Allan "Dr. Licks" Slutsky

**S**ometimes the music lesson of your life occurs when you least expect it. Mine came in 1992 during a funeral service on a muggy September afternoon in Detroit. At the time, I'd known Uriel Jones for six years, a period during which I had interviewed him countless times—nagging, probing, always trying to reawaken his old memories of past studio glories. Every encounter was filled with Uriel's down-home warmth, humor, endless patience, and that devilish laugh

## THE PROS PLAY PEARL

MASTERS CUSTOM MMX  
MASTERS CUSTOM MRX  
MASTERS STUDIO BRX  
PEARL HARDWARE  
POWERSHIFTER PEDALS

**Daniel Richardson**  
LIFE OF AGONY  
MASTERS CUSTOM MRX

**Vinnie Paul**  
PANTERA  
MASTERS CUSTOM MMX

**Kirk Johnson**  
THE NEW POWER GENERATION  
MASTERS STUDIO BRX

**Robbie Ameen**  
INDEPENDENT  
MASTERS CUSTOM MMX

*Pearl*

that lets you know there's a teenage kid lurking just below the surface of that sixty-something body.

But none of those character traits were in evidence this particular afternoon. Lying in a casket ten feet away from where Uriel and his drumset were positioned was his best friend. The great Earl Van Dyke, Motown's bandleader and keyboardist, had succumbed to cancer a few days earlier, and the only feeling that Uriel could muster this afternoon was profound grief. He had graciously consented to let me play guitar in the band that provided the music for the

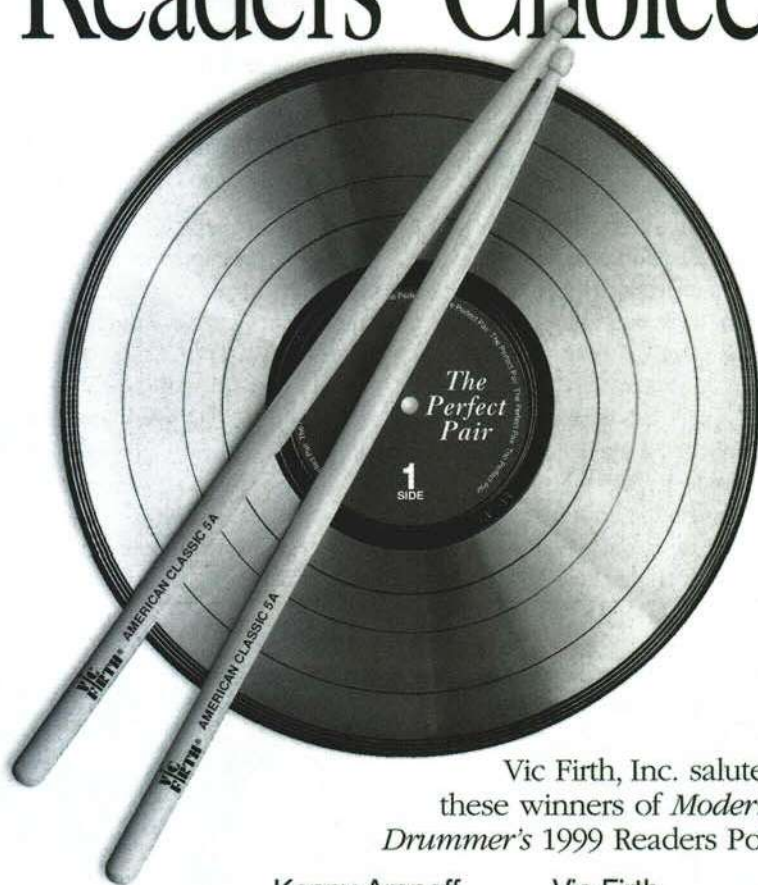
funeral, and I was awe-struck. Scattered throughout the cathedral were dozens of luminaries from the Motown story. Stevie Wonder sat in a pew an arm's length away from where I was set up, and Martha Reeves and Kim Weston were seated just across the aisle. Front-office people, studio technicians, and just about every musician who had ever played a note on a Motown record had all come by to pay their respects.

As Uriel counted off the intro to "There Will Never Be Another You," it became immediately apparent that his sorrow hadn't affected his groove. Even the count-

off was swingin'. In the next three minutes, every self-doubt, every musical deficiency, and every rhythmic question I ever had was answered. It didn't matter if you pushed the beat, laid back on it, played it straight up the middle, or did a combination of all three. Wherever you turned, there was Uriel with a beat that was as tight and unrelenting as a vice grip, as gentle and relaxed as a spring shower, and as inspiring and uplifting as a speech by Nelson Mandela. There was nothing left to do except jump on and enjoy the ride.

The following interview was comprised from conversations with Uriel that began in 1987—and are still ongoing.

# Readers' Choice



Vic Firth, Inc. salutes  
these winners of *Modern  
Drummer's* 1999 Readers Poll

Kenny Aronoff	Vic Firth
Terry Bozzio	Ricky Lawson
Matt Cameron	Rod Morgenstein
Matt Chamberlain	Mike Palmer
Bill Cobham	Vinnie Paul
Jack DeJohnette	Steve Smith
Anton Fig	Dave Weckl
	Zoro

**VIC  
FIRTH®**

65 Commerce Way • Dedham, MA. 02026 U.S.A. • [www.vicfirth.com](http://www.vicfirth.com) • Send for a free catalog

**AS:** Unlike the more direct routes of Benny and Pistol, your path to Motown had a lot of twists and turns, didn't it?

**UJ:** That's right. Those guys came in and started recording right away. I started in 1962, but I was just playing in the live shows for the first few years. Maurice King [Motown's director of artist development] had seen me playing in the bars around town and recommended me to Marvin Gaye to play drums in his band.

**AS:** Was it tough working for Marvin since he was also a drummer?

**UJ:** Not really. He had played on a few of the early sessions and on a couple of his own tunes like "Hitch Hike" and "Stubborn Kinda Fellow," but he didn't really have a big attitude or nothin' like that. He was cool that way. He never told me how to play. But Marvin thought he was a better drummer than he really was. If it sounded sloppy, it was Marvin. [laughs]

**AS:** What got you over the hump of being just a live, road-show drummer and into the inner circle at Hitsville?

**UJ:** Besides playing with Marvin those first few years, I also did an early road tour with Stevie Wonder, The Supremes, and The Temptations. That was probably late '62 or early '63. Stevie was the only one of the three acts with a hit at the time. The Temps and The Supremes were still waitin' for their first hit. I think I played on a few of their early recordings that didn't make it. Those were the \$5 sessions of the early years. But it was the first European Motown Revue later on in 1963 that really got my foot in the door. Earl Van Dyke had become the bandleader down in the studio, and when that tour was ready to kick off, he said to me, "Man, why don't you stop

Congratulations!



**CONGRATULATIONS TO THESE SABIAN ARTISTS, AND TO ALL THE WINNERS OF THIS YEAR'S MODERN DRUMMER READERS' POLL. AND THANKS TO ALL WHO VOTED FOR THESE GREAT PLAYERS.**

**WINNERS** – MIKE PORTNOY *Progressive Rock*, TERRY BOZZIO *Progressive Rock*, MATT CHAMBERLAIN *Studio*, BILLY COBHAM *Electric Jazz*, PHIL COLLINS *Big Band*, JACK DEJOHNETTE *Mainstream Jazz*, VIRGIL DONATI *Progressive Rock*, STEVE FERRONE *R&B*, EVELYN GLENNIE *Percussionist*, HERMAN MATTHEWS *R&B*, ROD MORGENSTEIN *All-Around*, VINNIE PAUL *Hard Rock*, ZORO *R&B*

**RECORDED PERFORMANCE** – MIKE PORTNOY *Liquid Tension Experiment: Liquid Tension Experiment, Dream Theater: Once in a Lifetime*

**HONOR ROLL** – MIKE PORTNOY *Progressive Rock*

**HALL OF FAME** – LARRIE LONDIN, JOE MORELLO, BILLY COBHAM, TERRY BOZZIO, TITO PUENTE

starvin' with Marvin and go 'round the worl' with Earl!" Next thing you know, I was on my way to England with Kim Weston and the rest of the Motown stars. After that, I got really busy in the studio.

**AS:** So it's 1964, you're thirty years old, and you've just become part of the most happening record label in America. You must have felt like you were on top of the world.

**UJ:** Yeah, but it took me fifteen years and two different instruments to get there. I hadn't started out as a drummer. I was originally playing trombone, but I was also training to be a boxer and it was always messing with my chops. My teacher said, "Well, are you gonna box or are you gonna play the trombone?" I still wanted to box so I quit the trombone and took up the drums. I was playing in my high school marching band, mostly playing just snare drum, but when I switched over to the stage band, I moved on to the full trapset. We would play foxtrots, easy big band, Glenn Miller type stuff. That's where I learned to read. But when I graduated, I stopped playing for four or five years.

**AS:** What got you back into it?

**UJ:** I had gotten married and I was working

in a Great Lakes steel plant. I bought some congas and bongos just to jam at some local clubs in Ecorse, Michigan, where I was living at the time. Then piece by piece, I started to buy some drums just to play for myself at home—just run-of-the-mill, pawn shop stuff. The bass drum was a cardboard Stroh's beer case, but it was the best-sounding bass drum I've ever heard to this day. But it wasn't loud enough to gig with, so around 1958 I bought myself a full set of Ludwigs so I could play the clubs.

**AS:** You just started to play professionally in '58, and a mere four years later you're at Motown? You must have really woodshedded.

**UJ:** Yeah, I moved up real fast. When I played my first professional gig in 1958, it was with a keyboardist named Joe Weaver. [Motown guitarist] Eddie Willis was also in that band. We were playing early rock 'n' roll and doo-wop stuff in the clubs—songs like "Boney Maroney" and Little Richard kinds of things. But back at home, I was listening strictly to Coltrane, Miles, Blakey—anything that was jazz. I was teaching myself just by listening to the records, but sometimes I'd also pick up a few things from a local Detroit jazz drummer named Brut Marrick, who showed me

some stuff. I had only been playing in the clubs for three or four years when Maurice King brought me to Marvin.

**AS:** What were those early Marvin Gaye tours like?

**UJ:** We played every town on Route 66—from Denver to California. We must have done something like sixty one-nighters at a shot. The band was twelve to fourteen pieces, and The Spinners were also part of the show, so we played for them too. We traveled around in a *Scenicruiser* bus with two different drivers so we didn't have to stop. There were so many concerts, I stopped practicing because there just wasn't any time. And besides, I was getting plenty of playing time on stage.

**AS:** When you left Marvin for the studio in 1964, it wasn't like they gradually eased you in. You cut an incredible number of hits those first few years, stuff like "I Hear A Symphony," "Don't Look Back," "My World Is Empty Without You," "Going To A Go-Go," "Ain't Too Proud To Beg," "Ask The Lonely," "Ain't That Peculiar," "The Tracks Of My Tears," and lots of other huge tracks. That's an incredible output of hits. They put a heavy load on your shoulders right from the beginning.

Congratulations  
to the following  
Evans Performing  
Artists and all the  
drummers who  
were honored by  
the readers in the  
Modern Drummer  
Readers Poll!

**EVANS<sup>®</sup>**  
DRUMHEADS

**DONY WYNN**  
Country

**HERMAN MATTHEWS**  
R&B

**DENNIS CHAMBERS**  
All-Around

**CARTER BEAUFORD**  
POP/Mainstream Rock &  
Recorded Performance

**WILL KENNEDY**  
Electric Jazz

**CINDY BLACKMAN**  
Pop/Mainstream Rock

**Danny Carey**  
Progressive Rock &  
Hard Rock

**ZORO**  
R&B

J. D'Addario & Company, Inc. • PO Box 290, Farmingdale, NY 11735 USA • E-Mail: [evans@daddario.com](mailto:evans@daddario.com) • Home Page: <http://www.daddario.com>



# The Right Stuff.

Congratulations!  
To the winners of MD's 1999 Readers Poll



Dony  
**Wynn**  
Brooks & Dunn • Fusion

Shawn  
**Pelton**  
S.N.L. Band • 1A Wood

David  
**Silveria**  
KORN • NightStick Nylon

Joel  
**Rosenblatt**  
Spyro Gyra • Teardrop

Marvin "Smitty"  
**Smith**  
Tonight Show • Power Fusion



# Congratulations



1 Rod Morgenstein

ALL-AROUND

2 Scott Phillips

UP & COMING

3 Virgil Donati

PROGRESSIVE ROCK

Premier Percussion Ltd  
Blaby Road, Wigston,  
Leicestershire, UK, LE18 4DF

**PREMIER**

*First In Percussion*

Premier Percussion USA Inc.  
915 North Lenola Road,  
Moorestown, NJ 08057, USA

**UJ:** That was one of the reasons they brought me in. They already had Benny and Pistol, and there was still too much work. During that period the company was catching fire, and they were recording around the clock. There were all kinds of producers and songwriters climbing all over each other to cut with the Funk Brothers, 'cause they knew we'd give them a hit. Plus Benny, being a heroin addict and an alcoholic, wasn't too dependable, so I'd step in when he didn't show up.

**AS:** Why did Motown put up with that situation?

**UJ:** Because Benny was the baddest drummer in Detroit. He invented the Motown groove. Me and Pistol learned it from him. He was the master. Plus which, it was hard to be angry at Benny because he was so funny. He was a lovable guy. Like he might walk in an hour and a half late with Berry Gordy pacing the floor all pissed off, and he'd tell everyone he was driving on the highway and there was a circus truck that broke down and the elephants got loose and blocked the road. We knew that was bullshit because he didn't drive.

Sometimes, he'd walk in the studio lookin' like he'd slept in a coal bin. He'd be carrying a snare drum with a busted head and his sticks would have no tips. He'd just turn the snare over, turn the sticks around, and say, "One, two, three! Let's go!" And he'd count it off and kick ass.

I remember one time, he walked in with just a sock cymbal, a snare, one brush, and one stick. That's all he had to play with, and he cut a hit. Benny was bad!

**AS:** Benny and Stevie Wonder had a very close relationship, didn't they?

**UJ:** Yeah. Stevie always hung around the musicians. Earl used to teach him piano and organ, and Jamerson would show him a few things, but I think Benny was his favorite. Benny'd always be showin' him stuff on the drums, taking him over to his house to eat—they were real close. Stevie sounds just like Benny when he plays, except he don't do fills the same way. I think "Signed, Sealed, Delivered" is probably Stevie, because Pistol would have usually put in a few more fills and pickups, and the few fills that are there are different from what we would have played.

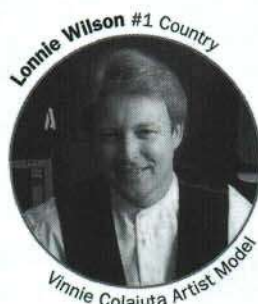
**AS:** How did the producers choose which one of you guys would play a particular session?

**UJ:** There were a few times where you might pick up a session just because you'd happen to be hanging around the studio. But most of the time, the producers were very specific as to who they wanted. If you weren't available, they'd cancel the session until you could make it. Most of the producers had different guys who were their favorites. Like Holland-Dozier-Holland liked to use Pistol. Valerie Simpson and Norman Whitfield liked to use me for almost all of their stuff. And everybody used Benny until his personal problems started dragging him down.

When it came to shuffles, Pistol was the man. He had that Memphis thing going, so he did most of that work. But all three of us played shuffles and all three of us also played 4/4 beats [snare drum on every beat], although that was another style where Pistol probably did most of those sessions too. My thing and Benny's thing was funk, straight R&B, and things that were more rock 'n' roll. My particular spe-

# Zildjian Drumsticks

**Congratulates** Roy Haynes on his induction into the Hall of Fame and all of our Artists who appeared in this year's Readers Poll.



<b>Artist</b>	<b>Model of Choice</b>
<b>Cindy Blackman</b>	<i>Cindy Blackman Artist Model</i>
<b>Sonny Emory</b>	<i>Sonny Emory Artist Model</i>
<b>Luis Conte</b>	<i>Luis Conte Artist Model</i>
<b>Mike Mangini</b>	<i>Super 5A Wood Tip</i>
<b>John Riley</b>	<i>John Riley Artist Model</i>
<b>Vinnie Colaiuta</b>	<i>Vinnie Colaiuta Artist Model</i>
<b>Dennis Chambers</b>	<i>Dennis Chambers Artist Model</i>
<b>John "JR" Robinson</b>	<i>John Robinson Artist Model</i>
<b>Brian Blade</b>	<i>Brian Blade Artist Model</i>

**Zildjian**  
Drumsticks

cialty was new rhythms, like that experimental stuff Norman Whitfield was doing in the late '60s—songs like "Cloud Nine" and "Can't Get Next To You."

**AS:** How specific were the drum charts and the directions given to you by the producers?

**UJ:** Some of them were very specific. Valerie Simpson was like that on all those Marvin Gaye/Tammi Terrell duets I played on, like "Ain't No Mountain High Enough" or "It Takes Two" [with Kim Weston]. Everything would be written out, but they didn't lock us into it note-for-note because they knew we created as we cut. Holland-Dozier-Holland and Norman Whitfield were a little looser. They'd walk around amongst the guys singing different ideas to us, but we had a lot of creative input on those sessions too. Then there were other guys like Clarence Paul or George Gordy, where we pretty much did whatever we wanted.

**AS:** All three drummers at Motown had a unique situation in that you were playing with a virtuoso bassist like James Jamerson. What he was doing at the time was completely unheard of in that era. He

was breaking new ground on almost every session. How did that affect what the drummers played?

**UJ:** First of all, we never looked at it that way. It never even occurred to us at the time that he was as great as he was, because we were so used to him from playing in the clubs. To us, it was just a normal thing that he was so bad. But we had things we used to do with him. Like we'd shadow his bass parts with the kick drum as much as possible. Now, on one of his real busy parts like "Bernadette" or "I Was Made To Love Her," you'd just try to get the basic part or feel of the line, because he was playing way too many notes for the kick drum to keep up with.

**AS:** Motown always publicized the family atmosphere in the company. That was true in the beginning and middle years, but in the latter part of the Detroit era, it all began to fall apart. Everyone was fighting, throwing out different group members, and suing each other. That didn't happen with The Funk Brothers.

**UJ:** The Funk Brothers were always very close, and we're still friends to this day.

We did a lot more than just play together in the studio. Our families were always getting together, we'd always be over at each others houses eatin', drinkin', and partying. Those were good years. Everybody had money, Cadillacs, boats, horses. We were very satisfied with the way our lives were going, and we appreciated each other. That helped us a lot down in the studio when things got busy.

**AS:** You guys worked around the clock for many years, and it stayed that way almost until the end. Then all of a sudden in 1972, everything just stopped when Motown moved to the West Coast. What was the effect on you and Pistol and the rest of the musicians?

**UJ:** We came to the studio and there was a sign that said the session for that day was going to be rescheduled—but it never was. For about a year, they would ship some tapes back for us to overdub parts on, but it trickled down to nothing. Some of the guys like Robert White, Earl Van Dyke, and Jamerson followed the company out to the West Coast, but it didn't really work out. The guys that stayed behind still had some

**GENUINE**  
**R.I.M.S.™**  
RESONANCE ISOLATION MOUNTING SYSTEM

Improve the sound of your drums with the original suspension mounting system.

Drum Workshop, Inc.  
101 Bernoulli Circle • Oxnard, CA 93030 • USA

## West L.A. Music

### WE WILL BEAT ANY DEAL!

EVERY MAJOR BRAND!

DRUMS • HARDWARE • CYMBALS • ELECTRONIC PERCUSSION  
DRUM MACHINES • WORLD DRUMS • ETHNIC PERCUSSION

GUITARS • AMPS • KEYBOARDS • SYNTHS • SAMPLERS • SOUND SYSTEMS  
RECORDING EQUIPMENT • COMPUTERS • SOFTWARE • ACCESSORIES


**"SHOP WHERE THE PROS SHOP"**

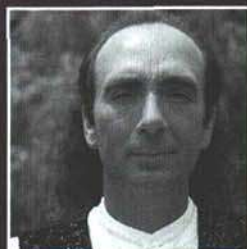
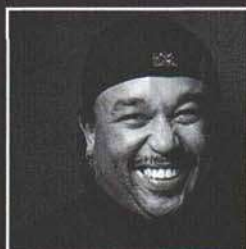
**WEST L.A. MUSIC**  
11345 Santa Monica Blvd., Los Angeles, California 90025  
Phone: (310) 477-1945 • Fax: (310) 477-2476  
email: sales@westlamusic.com

ALL MAJOR CREDIT CARDS, FINANCING, AND LEASING.

# We think Pro-Mark Drummers are some of the best around. Apparently, you agree.

**CARTER BEAUFORD**  
POP/MAINSTREAM  
RECORDED PERFORMANCE  
ALL-AROUND

TX5ABW  
AUTOGRAPH MODEL

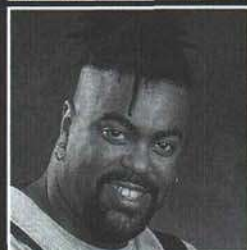


**BILLY MASON**  
COUNTRY

TX412W

**PHIL COLLINS**  
BIG BAND

TXPCW  
AUTOGRAPH MODEL



**HERMAN MATTHEWS**  
R&B

TX25W

**STEVE FERRONE**  
R&B

TX735W  
AUTOGRAPH MODEL



**LARRY MULLEN Jr.**  
POP/MAINSTREAM ROCK

PWSAW

**EVELYN GLENNIE**  
PERCUSSIONIST

TX739W; TX740W;  
EG1; EG3; EG5  
AUTOGRAPH MODELS

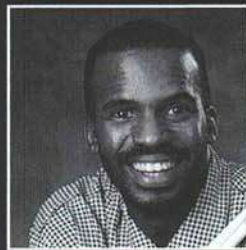


**NEIL PEART**  
RECORDED PERFORMANCE

PW747W  
AUTOGRAPH MODEL

**WILL KENNEDY**  
ELECTRIC JAZZ

TX5ASW "STUDIO"  
AUTOGRAPH MODEL



**MIKE PORTNOY**  
HONOR ROLL  
PROGRESSIVE ROCK  
RECORDED PERFORMANCE (2)

TX420N  
AUTOGRAPH MODEL

Congratulations to all the  
Pro-Mark players honored in  
Modern Drummer's 1999 Readers Poll.

**pro-mark**  
Our reputation is in your hands®

10707 CRAIGHEAD DRIVE • HOUSTON, TX 77025  
713-666-2525 • HOTLINE: 1-800-233-5250 • E-mail: info@promark-stix.com  
WEB SITE: <http://www.promark-stix.com>

recording work around town from some of the other studios, and sometimes a few of us might play a tour for a Motown act. But basically, we just went back to doing what we always did: We played jazz in the clubs around town. That's what we do to this day.

## Someday They'll Be Together

The concept of the "house band" has gone the way of the Edsel, 8-track tapes, and mood rings. To most musicians—and music fans born after 1970—it probably has no meaning at all. It's a term based on the novel idea that a small group of musicians could create a sound that would be instantly identifiable with a diverse roster of vocal artists and instrumentalists all working for the same record label. The house band became the lifeblood of the label, and, as much as some artists hated to admit it, the lifeblood of their very own careers.

All of the great studio bands at Stax, Philly International, Brunswick, Chess, and Motown had one thing in common: They all started out with the same work ethic—the music came first. They ate it, slept it, and breathed it. Everything else—fame, money, fancy cars—was secondary. It may have been the most honest and genuine period of American pop music until, as all things usually do, the scene disintegrated amidst squabbles over money and lack of artistic recognition.

Hitsville's "Studio A" is one of the few surviving relics of that era. The monitors

and headphones have not been silent since the mid-'70s, and the room itself has become the main attraction at the Motown museum on Detroit's West Grand Boulevard. You can still feel Benny Benjamin's presence there, even though he has been gone now for three decades. But Pistol and Uriel are still alive and well, playing gigs around town, and occasionally even recording a session or two.

To be fair, there were other drummers who played significant, but at the same time, limited roles in Motown's glorious history. Freddie Waits played on Stevie Wonder's "Fingertips—Pt. 2," and Chet Forest was the drummer on Marvin Gaye's monumental *What's Going On* album. During Hitsville's final years, Andrew Smith, Aaron Smith, Spider Webb, and a handful of other drummers also made significant contributions. But the shadow that was cast by Benny, Pistol, and Uriel was too large for almost any drummer in Detroit to overcome.

It has only been in the past decade that they have begun to fully grasp the magnitude of their musical contributions. They were the foundation of a band that was responsible for more Number-1 hits than The Beatles, The Stones, Elvis, The Beach Boys, and Earth, Wind & Fire—combined. Drummers all over the world—even without necessarily knowing who these players were—have copied them and been inspired by their playing. But their most enduring gift is the subliminal challenge contained

in their music that they inadvertently laid at the feet of future generations: Whatever you do in life, do it from the heart, or don't do it at all.

History views Motown as the tale of Berry Gordy and his stable of vocal stars and songwriters. To musicians in general, the perspective is turned around 180°; it's the saga of an all-star band with a revolving lineup of vocalists, songwriters, and producers. But to drummers in particular, Motown is the story of Benny Benjamin, Pistol Allen, and Uriel Jones.

*Zoro is one of the world's premier touring drummers, appearing with acts like New Edition, Bobby Brown, Lenny Kravitz, and, currently, Frankie Valli. He is also one of the most in-demand educators, clinicians, and writers on the contemporary drumming scene. He has recently completed his first book, The Commandments Of R&B Drumming: A Comprehensive Guide To Soul, Funk & Hip Hop (Warner Bros. Pub.).*

*Allan (Dr. Licks) Slutsky is a Philadelphia-based guitarist, arranger, and author. He is the recipient of the 1989 Ralph J. Gleason Music Book Award for his work Standing In The Shadow Of Motown: The Life And Music Of Legendary Bassist James Jamerson (Hal Leonard Pub.). His latest book, co-authored with Chuck Silverman, is The Funkmasters: The Great James Brown Rhythm Sections 1960-1972 (Warner Bros. Pub.).*

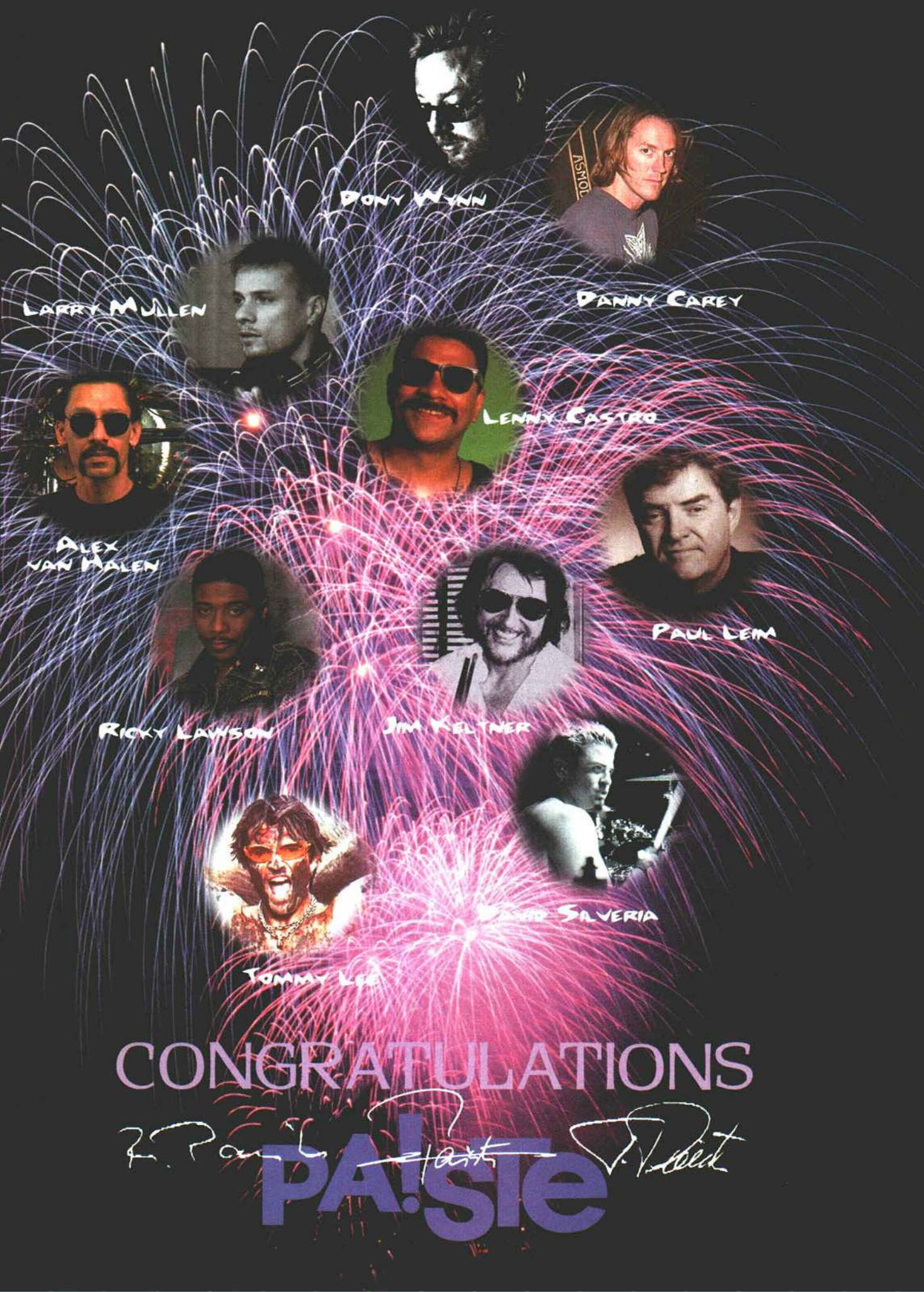


# Tell the truth.

For the greatest sensitivity, cleanest articulation and purest sound on any snare drum, no other snare wires perform like Pure Sound Snares because no other snare wires are made like Pure Sound Snares. Put a set on your drum and get ready not only to tell the truth but to hear it. Pure Sound—the truth, the whole truth and nothing but the truth.

Pure Sound Snares are available in 10-15" models at better drumshops.  
Pure Sound Percussion • PO Box 252393 • Los Angeles, CA 90025 • USA  
Tel/Fax: 310/441-2976 • E-Mail: puresound@earthlink.net  
*dealer inquiries invited*





DONY WYNN

LARRY MULLEN

DANNY CAREY

ALEX VAN HALEN

LENNY CASTRO

PAUL LEM

RICKY LAWSON

JIM KELTNER

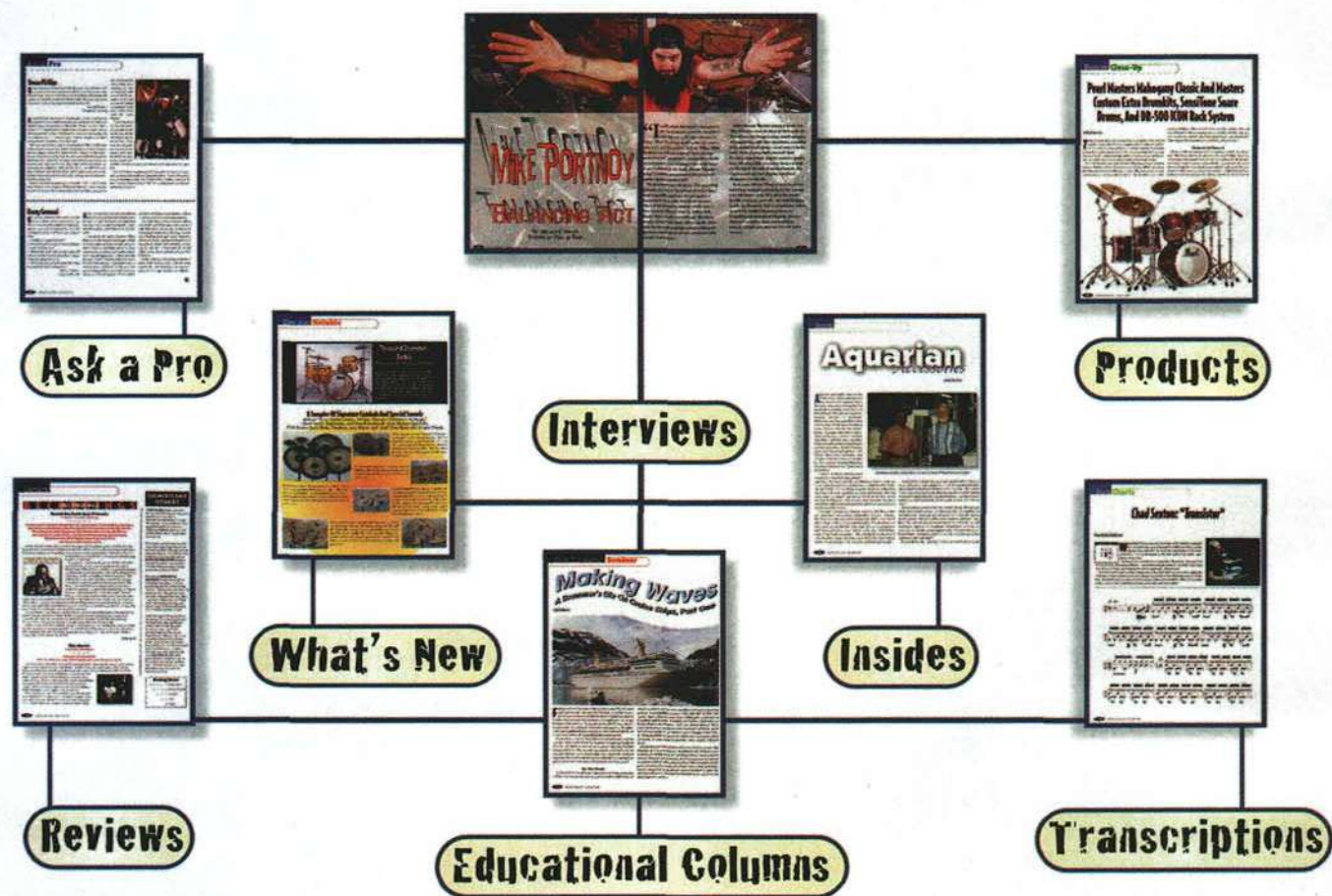
DAVID SILVERIA

TOMMY LEE

CONGRATULATIONS

*R. Paul* *Mark* *T. West*  
**PA!ste**

# Everything Every Drummer Needs To Know...



## ...In Every Issue of MODERN DRUMMER!

Subscribe Today

1-815-734-1114

**1 Year: \$34.97** (SAVE 26% off the newsstand price)

**2 Years: \$56.97** (SAVE 40% off the newsstand price)

**Payment Enclosed**     **Bill Me**

**Mastercard**                       **Visa**

Card Number \_\_\_\_\_

Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

KEY CODE B-13

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

**Mail to: Modern Drummer Publications  
P.O. Box 480  
Mt. Morris, IL 61054**

Rates good in US, Canada, and Mexico. For foreign delivery send \$41.97 for one year, \$63.97 for two years (US currency only). Add an additional \$75.00 per year for air-mail. Please allow 6-8 weeks for delivery.



CYMBALS  
**TURKISH**  
HANDMADE IN ISTANBUL



*Speaking Handmade Cymbals*

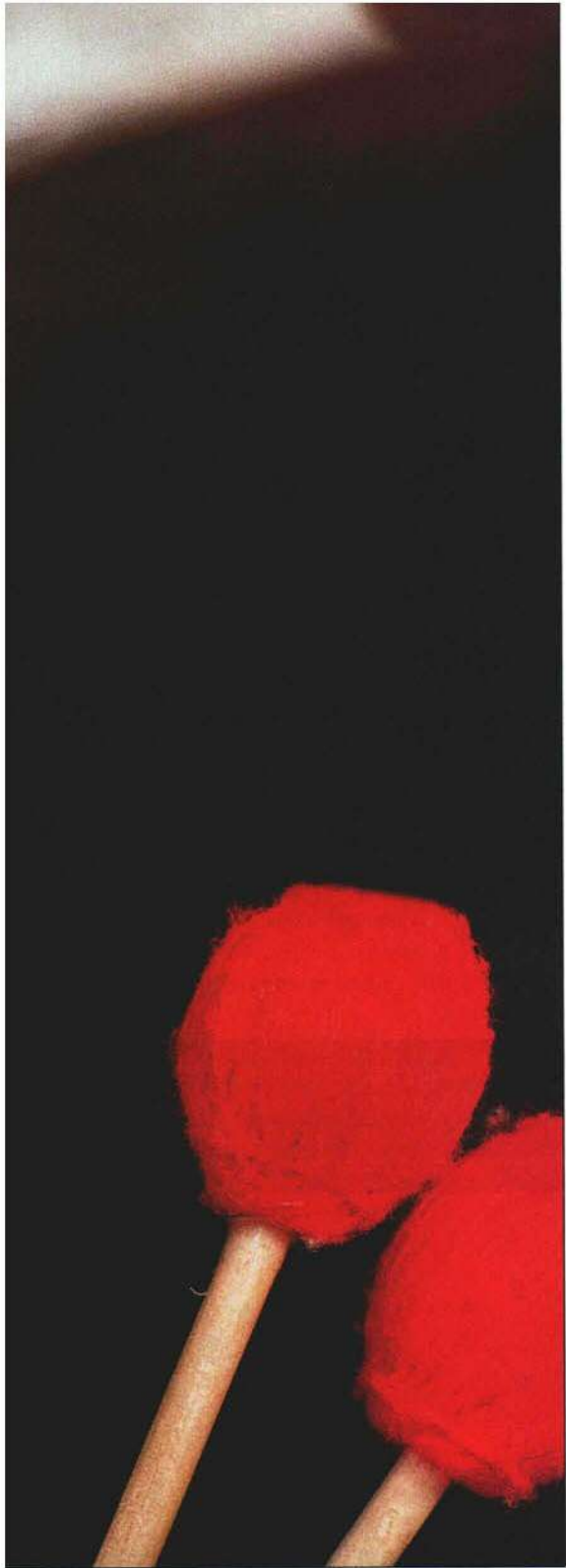
ORKESTRA ZİLLERİ SAN. ve TİC. Karaoğlanoğlu Cad. Birlik Apt. No.: 1/21  
Şirinevler İstanbul / TURKEY FAX : (090) 212 641 72 31



the journeyman drummer makes  
the artistic statement of a lifetime.

---

story by william f. miller • photos by paul la raia



**billy  
ward's  
stroke  
OF  
genius**

# that Billy Ward isn't a household-name drummer is a shame.

talk about "talent deserving wider recognition." In a drumming world filled with highly touted so-so players, Ward is a certifiable monster—impressive chops, an incredibly solid feel, a vast knowledge of styles, and a true sense of touch (practically a lost art these days). Oh, and be sure to include Billy's playful, gregarious personality on that list; it adds a sparkle to any music he touches.

**W**atching Ward play is simply a treat. Sitting across from the man in his New York project studio, DrumPike, where he spends most of his time adding drum and percussion tracks to various LA and Nashville sides, you can't help but be impressed. Radically diverse images merge and then slap you upside the head when Billy's behind the kit: Purdie's soul-brother swagger, Bonham's bombast, a hint of Zigaboo Modeliste's slipperiness, the down-home honesty of Levon Helm, and, believe it or not, a good dose of Elvin Jones' magical touch and relentless pulse. Ward deals

these influences with the savvy of a master cardsharp.

Billy's ability to astutely balance the creative with the tried-and-true has made him very employable. And the calls come from a broad, head-scratching spectrum: Robbie Robertson, Carly Simon, Bill Evans, Richard Marx, Ace Frehley—even Yoko Ono! Soundtrack work for Ward has also been plentiful, and the drummer has added his flare for the dramatic to such flicks as Tom Hanks' *That Thing You Do*, Steven Seagal's *Under Siege*, and Whoopi Goldberg's *Sister Act*.

All that work might provide a good living

for a pro, but it doesn't necessarily satisfy one's creative soul....

**E**nter *Two Hands Clapping*, the brilliant, self-produced album featuring Ward sparring one-on-one with heavyweights Bill Champlin, John Patitucci, Joy Askew, Glen Phillips, Jim Beard, and Chris Whitley. Here's where Billy's twenty years' worth of carefully governed pro experience erupts; here's where the man gets to play.

Eight years in the making, *THC* offers a breathtaking glimpse of master musicians soaring high—and without a net. Each duo performance was captured live in the studio, and the interplay between the participants is a major factor in the music's success. The scope of the material here is wide, from quiet, introspective moments that Billy beautifully colors, to full-tilt bombastics where the drummer pulls out *all* the stops.

If enough people hear this disc, if enough people hear Billy Ward, there'll be a new name added to drumming's "A" list.

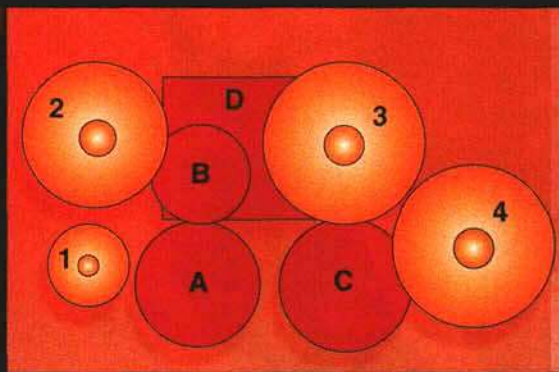
## the ward room

"I like to set up differently for each musical setting," says Billy Ward about his drumset. "I have bass drums that range from 14" to 28" and snares that range from 10" to 16", but my basic 'starting point' kit would be as follows:"



"When I'm called to do a session I try to bring more drums and cymbals than I'll need," Ward says. "Having a choice is important, and changing a snare drum within a drumset alters the entire sonic picture of the kit!"

"Over the course of my career I've used massive kits with lots of toms, especially with The Knack and Ace Frehley," Billy continues, "but I prefer having less equipment in front of me. Using a smaller kit makes it far less tempting for me to play something 'choppy': I think I play more musically with less. Also, using a kit with only two or three toms is much easier to record."



**Drumset:** Drum Workshop (custom-made of spruce) in a black sparkle to burgundy sunburst fade finish  
A. 4x15 Craviotto solid walnut snare ("old reliable")  
B. 8x12 tom  
C. 16x16 floor tom  
D. 16x20 bass drum

**Cymbals:** Sabian  
1. 10" AA Mini Hats  
2. 18" AAX Stage crash  
3. 20" HH Rock ride  
4. 20" AA Rocktagon on

top of a 12" AA Mini Chinese (mounted on an x-hat)

**Hardware:** all DW, including a double pedal  
**Heads:** Aquarian Satin Finish

**Sticks:** Trueline TG (enlarged ball grip) Jazz or TG 5A model with wood tip

**Percussion:** Taos drums, various Rhythm Tech products ("I love their brass jingle Hat Trick.")



**WFM:** In this day and age, when so many drummers are obsessed with developing—and *displaying*—chops, listening to you play is a pleasure: You have such a beautiful touch on the instrument.

**BW:** Thanks, but you can't really blame drummers: We all focus on technique, especially when we're coming up. I do think it's sad that drum teachers don't focus more on touch and tone, though. A beginning trumpet player is taught the importance of tone from the start; it's considered part of the instrument. Why isn't that the case with drums? I think that's part of the reason why there are so many drummers out there who are focused on developing more dexterity as opposed to being better *musicians*.

**WFM:** Did you have teachers early on who covered the musical stuff?

**BW:** Not really, although I had a great fundamental background from a local drummer in Cincinnati—where I grew up—named Jack Volk. He taught me the rudiments, rhythmic patterns, the Chapin book—all the basics. And he got me off to a good start, because I was playing in bands by the time I was in sixth grade. But



basically I was just your normal schmuck drummer. I had plenty of facility but didn't know anything about touch, groove, or taste.

**WFM:** What finally made you aware of these things?

**BW:** I don't think I was aware of touch

until I really started listening to jazz, around seventh or eighth grade. First it was Joe Morello with Dave Brubeck, then Coltrane's *My Favorite Things* with Elvin. *Miles Smiles* was my first Miles record. And then I discovered people like Sun Ra and Ornette Coleman—oh, and Mel Lewis.

Once you start hearing people like Mel, Blakey, and Elvin, and you hear those incredible sounds, you have to go "duh." I once read a great quote from Art Blakey: "I hear violins in my cymbals." That says so much.

So I started to be aware of touch and tone, but at that point I thought it had something to do with the gear. I became very obsessive about tuning drums and finding the right cymbals. In high school I bought a small Gretsch set after seeing an Alan Dawson clinic. I wanted that sound.

**WFM:** When did you realize it was something more than the gear?

**BW:** Not until I was in college. I went to the Conservatory of Music in Cincinnati for a year and a half, mainly to keep from going to Vietnam. It was easy for me because that's where I'm from and I was lucky enough to receive a scholarship. Plus it meant I could stay in town and keep playing in my local rock band.

So I went to the Conservatory, which had a program that was a lot like Juilliard: They didn't have any jazz studies program. But I was up front with them: "I'm going to play jazz." And they said, "Oh yeah, practice the marimba." I loved playing marimba, but honestly, I just sucked at it. And I really hated performing classical music. I just can't count three hundred measures and then play one triangle note. And the stress involved with that...it just wasn't fun. I absolutely love listening to that music and I find it very inspiring, but participating in it didn't give me that soaring feeling I got from playing drumset.

While I was at the Conservatory, I had a teacher, Ed Wuebold, who was in the Cincinnati Symphony. He was really into tone, and he felt it was his duty to train me. He was like, "I know you're a jazz guy, but I don't know anything about it. You're on your own there. But I'm going to teach you what I do know. Today's lesson: tambourine." So I studied the legit stuff with him.

When we got to working on timpani, things got interesting for me. There's a guy named Fred Hinger, who I don't know, but who was a concert timpanist and had a small mallet company—Hinger Touch Tone, I think it was called. Eddie Wuebold knew of Hinger's technique and taught it to me. Some of these things were pretty out: Eddie had me bouncing tennis balls off the top of the timpani so that I could learn about getting a sound out of a drum!

We worked on the Hinger timpani grip, which is where you kind of roll the stick over the top joint of your index finger and everything kind of pivots around that. Working on that really helped my stroke. I know it's given me the ability to play really loud with small sticks. I can also dig in and it's

# billy's quickie chart system

When I'm called to do a session or rehearsal, I sometimes find it hard to remember all of the music I'm presented with, especially if I'm working a lot. Sometimes I'll find myself playing in several different situations in the same week! I've found that having the ability to create a quick, condensed, and accurate "road map" of a piece of music is extremely helpful. I've come up with some short cuts for writing these "quickie" charts that may be of help to you.

By using the following system, I'm able to take an involved piece, even a fourteen-page drum chart (something I recently had to do on a session for George Russell), and condense it down to four pages. That means fewer page turns! Of course, most of us play music that's primarily about feel, where not too much detail is needed. But this system is very helpful in that setting as well.

## your basic chart

Sure, most of us freelance drummers write "cheat sheets." Some people I know write them on index cards; I sometimes write them directly on my snare head! But most quickie charts basically cover the form of the song—how it starts, what happens in the middle, how it ends. But I like to add a few other items.

At the top of my charts I'll sometimes write the title of another song I know that has a similar tempo, groove, and—most importantly—*attitude*. I also write down a drummer's name to help me zero in on that attitude. For example, if the song has a really big, powerful, open-rock feel, I might write "Bonham." If the song is a sexy R&B tune with lots of ghost notes, I'll write "Purdie."

If there are predetermined fills that I need to play, I'll put a squiggle where they happen and trust myself to play a fill that fits the song. If the songwriter wants a specific fill, I write it out. Then there's no mistake.

## true to form

All popular music I've encountered has somewhat consistent qualities. There's usually an intro (sometimes called a "vamp") at the beginning, followed by a verse, and eventually what some people call the "refrain" or "chorus." Sometimes there's a bridge in the middle. In jazz or other perhaps "harder to peg" music, musicians title each section with a letter, like so: A = verse; B = refrain or chorus; C = bridge; D = another new section. This basic system works and is very easy to understand.

Now that you understand the basic form found in most simple charts, here are the abbreviations I use for the different sections of tunes:

1. INTRO = The opening section of a tune.
2. VAMP = Where the rhythm section repeats chord changes at the beginning of (or after) any section.
3. V1 = This indicates the first verse. Subsequent verses would be notated as V2, V3...you get the idea.
4. PRE = I call the section that usually follows the verse the "pre-chorus," because it always builds to the chorus.
5. CHO = This indicates the chorus.
6. BDG = If there's a bridge, this is how I label it.
7. I use a couple of different markings for solos. If a solo is over the verse chord changes, I name the instrument soloing and the section of the solo. For example, a keyboard solo played over verse chord changes would be notated KYBD V. If there's a guitar solo played over chorus changes, I write GTR CHO.
8. After all this stuff has happened, there's either a fade ending or a real ending. If it's a fade ending over a repeating chorus, I'll write CHO FADE. If the song has a real ending, I'll write OUTRO.

One other pointer about writing out the form: If I have the time, I'll use two different color highlighting pens to mark the choruses and the pre-choruses. That makes it very easy to see where I'm in the chart.

## samples

Let's look at a couple of examples to see how easy this system actually is. This first chart is the one I used for the song "Devaney's Goat/The Whistling Postman," which is the duet I played with John Palitucci on my album, *Two Hands Clapping*. You can easily see the form (letters), the length of the sections by measure (numbers written below the letters), and the styles and solos that occur.

To give you an idea of how this works with a song you might be familiar with, I wrote out a quickie chart for the Joan Osborne hit "What If God Was One Of Us?" It only took me two listens to write it, and now I can sit down and play the song without a problem.

At the top of the chart I wrote the basic beat of the tune. The attitude is addressed: "Take Your Time, Big Guy!" tells me to play with an open and relaxed feel. I mentioned earlier that the squiggles indicate fills, and you'll see them in a few spots here. The "flags" (looking a bit like check marks) indicate cymbal crashes. The "C.S." in the last line is how I indicate cross-stick.

The very process of taking the time to write out a chart helps my easily distracted mind remember the songs. At the beginning of a new gig, charts are indispensable.

I feel more confident and play better with them. And the best part of all of this is, when you nail the arrangement and lay down a solid performance, your bandmates think you're a genius!

# **Congratulations** to the **1999 Readers Poll Winners.**

The following is a list of the drummers we give hundreds of free sticks to, pay royalties on "signature" models, hype in our ads or otherwise compensate to play our sticks:

*Easy to play. Hard to find.*

**MAINLINE**

20917 Higgins Ct. • Torrance, CA 90503 • USA

# BILLY WARD

Billy uses various  
TRUELINE  
Original TG  
Wood Tip Models



Billy Ward

**Modern Drummer:**  
Watching you play,  
you do have a very  
relaxed grip.

**Billy Ward:**  
"It's incredibly loose.  
It's one of the  
reasons I play  
TRUELINE drumsticks.  
They have a hump  
in the handle,  
which helps me  
hold on to the sticks.  
My grip is so relaxed  
that, if I didn't have  
that hump, the sticks  
would fall out  
of my hands!"

Excerpted from  
Modern Drummer  
Magazine July '99



Mill Street • PO Box 300  
Northfield Falls, VT 05664  
Phone: 802•485•4900  
Fax 802•485•7800



## billy's favorite drummers

Meat 'n' potatoes = Art Blakey and John Bonham  
Tasteful = Ringo Starr and Papa Jo Jones  
Groovin' = Jeff Porcaro and Mel Lewis  
Fire = Keith Moon and Elvin Jones  
Wonderfully surprising = Paul Motian and Joey Baron  
Funky = Zigaboo Modeliste and Bernard Purdie  
Favorite rock ballad fills = Nigel Olsson  
Unbelievable chops = Terry Bozzio and Vinnie Colaiuta  
Down-home and creative = Levon Helm and Jim Keltner  
Versatile and always great = Steve Gadd

For more fun "Ward-isms," drumming tips and thoughts, and the place to go to order Billy's amazing album, *Two Hands Clapping*, check out his Web site at [www.billyward.com](http://www.billyward.com).

totally comfortable. There's no stress in my hands.

**WFM:** Watching you play, you do have a very relaxed, loose grip.

**BW:** It's incredibly loose. It's one of the reasons I play Trueline drumsticks. They have a hump in the handle, which helps me hold on to the sticks. My grip is so relaxed that if I didn't have that hump, the sticks would fall out of my hands!

When you tense up to play, everything sounds bad. Staying loose is one of the keys to getting a good sound. And if you think that by really gripping down hard you'll be able to play fast—forget it. When I play a single-stroke roll, it's the most soothing thing in the world. You'll see some guys with their eyes bugging out of their heads and muscles burning. You can only go so fast doing it that way, and it doesn't sound as good.

It's funny, I don't practice a lot anymore, but when I feel like I *do* need to practice, I always start with single-stroke rolls. And I don't do it to work on playing fast. I do it to get the roll to feel lovely and to have it sound smooth. Then I'll play the roll on every drum on the kit. When it's sounding good, then I know my playing is pretty close to where it should be. Then I start groovin'...and when I stumble, I stop and work on what caused me to stumble.

**WFM:** Let's get back to the drumset for a minute, specifically your interest in being a jazz drummer.

**BW:** I wanted to play jazz fairly early on. And what really hooked me was a lesson I had with Elvin Jones. I was seventeen.

**WFM:** How did that come about?

**BW:** I came to New York to buy my first set of *KS*. I had met Mel Lewis at a concert he gave near my hometown, and he told me, "If you want decent *KS*, you've got to go to New York, to Ippolito's drum shop." So I went to New York, to Ippolito's, and there, just hanging out, was Papa Jo Jones! He was a bit cantankerous, but he helped me pick out my first set of *KS*! Then Frank Ippolito said, "Do you want to have a lesson? We have Tony Williams and Elvin Jones available." And I must have looked at him, just mesmerized: "Duh, I want Tony." But then it occurred to me: I really know Tony. I can't do what he does, but I understand it. I don't understand Elvin at all. So I asked for Elvin instead.

That lesson with Elvin changed my life. We were upstairs in a little room and he was on a practice set—these cheap, beat-up drums with terrible cymbals. But when he played that set he sounded just as good as he did on any Trane record. All of those sounds were *right there*. The sound was inside of him, not in the gear he was playing.

**WFM:** And your fate was sealed...

**BW:** Oh yeah. I wanted to be Elvin. I played like him for years. That's pretty egocentric to think that you can sound like Elvin, but I know that as a jazz drummer that's what people said about me: "Ah, he sounds like Elvin." I do a pretty good Elvin impersonation on the drums. Of course, I don't have *his* touch—those huge hands, that magical thing he has. And talk about a loose grip: You wonder how *he* holds onto the sticks!

**WFM:** It seems like the concept of touch





Sheila E.  
independent

Alix Ewande  
independent

Martina Axen  
drain s.t.h.

Birgit Løkke Larsen  
independent

Torry Castellano  
the donnas

Denise Wright  
merle saunders

Alice Urquhart  
blakey st. john

Dayna Franklin  
flesh for eve

Michelle Graybeal  
ronnie montrose

Beverly Johnston  
top canadian percussionist

Shauney Baby  
independent

Jill Sobule  
solo artist

# PAiSte



For free literature and stickers please contact us: call 800.472-4783 or 714.529-2222.  
email [info@paiste.com](mailto:info@paiste.com), visit our web site [www.paiste.com](http://www.paiste.com) or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA

was important to you pretty early on. You mentioned about how it developed from your classical training. Is that something you'd recommend other people investigate?

**BW:** Honestly, if I hadn't been trapped in music school I would never have practiced it or had the patience to deal with it. I'm glad I did. But I want to make the point that studying classical percussion isn't the only way to develop touch on the instrument. It's like all the different religions—I think there are a lot of different ways to get to the sun.

The important thing for drummers to learn is how to use their ears. Do you hear *music* in your drums? When you're playing a roll, do you hear *zzzzz*, like a violin? Do you hear it as a long note? Do you think about the duration of the notes you're playing? If you're thinking, whole note on a floor tom, do you play it as a whole note, or do you actually play a quarter note with three quarter-note rests? Developing a sensitivity to touch and tone is all psychological.

**WFM:** Do you have any practical tips for drummers wanting to improve their sound on the instrument?

**BW:** Always record yourself. Don't play anywhere without making a tape. And I think it's *imperative* that you record yourself at gigs. You need that recording to be able to go back and hear what you made the audience and bandmates sit through! I'm sorry, the tape doesn't lie.

So many times I've played what I

<i>upper hand</i>		
These are the records that Billy says best represent his drumming:		
<b>Artist</b> Billy Ward Bill Champlin Robbie Robertson Jim Beard Jim Beard Carly Simon George Russell	<b>Album</b> Two Hands Clapping He Started To Sing Storyville Lost At The Carnival Truly Film Noir It's About Time Under Siege (film soundtrack) That Thing You Do (film soundtrack)	
...and here are the ones he's been listening to lately for inspiration:		
<b>Artist</b> Tom Waits Beatles Jimi Hendrix James Brown Miles Davis  The Band Cat Stevens	<b>Album</b> Bone Machine any any any any  Music From Big Pink Greatest Hits	<b>Drummer</b> Brain, Tom Waits Ringo Starr Mitch Mitchell, Buddy Miles Clyde Stubblefield, Jabo Starks Tony Williams, Jimmy Cobb, Al Foster, etc. Levon Helm Gerry Conway, Harvey Burns

thought was a burning gig, but then after reviewing the tapes, it wasn't so hot. And there have been times when I thought I was so bad and flat, yet on the tape the performance sparkles. Recording yourself is a great way to monitor what's going on in your playing.

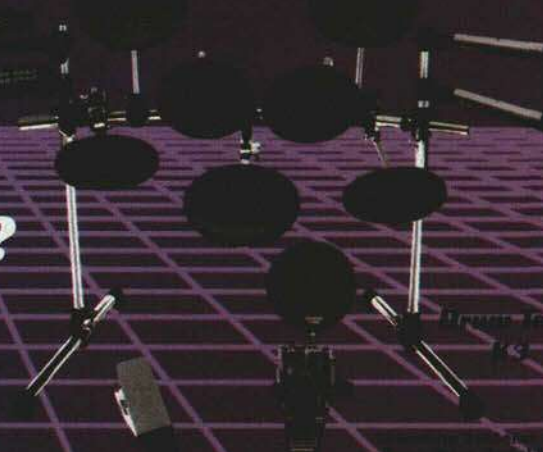
Drummers should also listen to other drummers very carefully—really pick apart what they're doing. Say you want to have a feel like Kenny Aronoff. Well, you have to develop the ears to recognize exactly how he's playing his hi-hat, kick drum, and

snare drum when he's playing a groove. And then, after you've got the ears, at least then you know what your goal is. Hopefully then you can begin to hear how close you are.

Developing a sense of touch and pulling a good tone from your instrument all boils down to wanting it and hearing it. The world is big. Everybody doesn't have to be obsessed with having greater speed or dexterity. Sure, you can be in a band that wants a lot of double bass drumming. Some people love it; when I'm in a certain

**IF:**  
**ANY OF THESE ARE YOUR  
DRUM MODULE**

**THEN:**  
**THESE SHOULD BE YOUR DRUMS**



**WHY?**

**Drum Tech**

**BECAUSE:**  
**DRUM TECH PADS AND PEDALS MAKE  
VIRTUALLY ANY DRUM MODULE PERFORM BETTER**

# THE SIGNATURE SOUND OF *Marvin "Smitty" Smith*

Introducing the awesome new Marvin "Smitty" Smith signature series snare drum from Pearl. As anyone of the millions of people that nightly watch *The Tonight Show* can tell you, "Smitty's" playing will travel from a deep groove to a blistering blur of impossible licks in the blink of an eye. His new signature series snare drum reflects this same incredible versatility, providing great rimshots, cutting projection and attack when you need it, combined with superb sensitivity and excellent response. Its 4"x14" size and unique solid copper shell offer a super smooth, mellow tone that makes this drum an inspiration to play. Our 24k gold plated SuperHoop II rims and vintage style SR-018 strainer complete the look of this exceptional snare drum.

The new Marvin "Smitty" Smith Signature Series Snare Drum... from mellow to madness on demand.



**Pearl**  
The best reason to play drums.

on the web at  
[www.pearldrums.com](http://www.pearldrums.com)

CHECK OUT PEARL'S COMPLETE SIGNATURE SERIES SNARE LINE



Steve Ferrone  
Signature Series

SIZE	6.5"x14"
SHELL	BLACK NICKEL PLATED BRASS
HOOPS	GOLD PLATED SUPERHOOP II
LUGS	TUBE
STRAINER	SR-017
SNARES	S-022N
TENSION	10
PLATING	24K GOLD AND CHROME



Omar Hakim  
Signature Series

SIZE	5"x13"
SHELL	7.5MM/6PLY MAHOAGANY
HOOPS	SUPERHOOP II
LUGS	CL-55
STRAINER	SR-015
SNARES	S-029N
TENSION	8
PLATING	24K GOLD OR CHROME



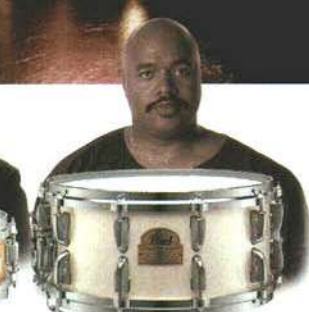
Chad Smith  
Signature Series

SIZE	5"x14"
SHELL	BLACK NICKEL PLATED STEEL
HOOPS	SUPERHOOP II
LUGS	CL-55
STRAINER	SR-015
SNARES	S-022
TENSION	10
PLATING	CHROME



John "JR" Robinson  
Signature Series

SIZE	4"x14"
SHELL	7.5MM/6PLY MAPLE
HOOPS	DIE-CAST
LUGS	CL-05
STRAINER	SR-018
SNARES	S-022N
TENSION	10
PLATING	CHROME



Dennis Chambers  
Signature Series

SIZE	6.5"x14"
SHELL	5MM/4PLY MAPLE
HOOPS	DIE-CAST
LUGS	MASTERS
STRAINER	(2) SR-020 MULTI-TRACE
SNARES	S-030N
TENSION	10
PLATING	CHROME OR 24K GOLD

mood I love it. You can develop those chops and go there. But you know, look at Ringo, man. What a great sound! How about Jim Keltner, Billy Higgins, or Levon Helm? These are guys who know how to get a great sound out of their drums.

**WFM:** So you'd say being a good drummer has more to do with the sound you produce than the notes you play?

**BW:** Absolutely. I would venture to say that almost any drummer would become the hottest player on the planet if he got

*"I remember asking Elvin why sometimes I would play well and other times I would suck. He called it 'I thoughts': if you're playing and any sentence that starts with I comes into your head, like 'I'm doing great' or 'I'm going to play a fill here,' you're in trouble. If you're thinking that way, you're not playing for the music."*

into his tone enough. Because when you get there it leads to being more musical, and being more musical leads to more people enjoying playing with you, and that

leads to more and more gigs.

**WFM:** So *that's* your secret to success.

**BW:** Well, I don't feel I'm that big of a success. I wish I'd figured this stuff out a long time ago.

**WFM:** What finally turned the light bulb on?

**BW:** For me, honestly, I think it was having my private life safe and secure, feeling in love and happy. I needed to get to a place where I was able to relax, where I didn't feel like I had to prove anything, and just get back to what means the most to me.

I've always had this battle: For some reason, I've always been able to have quite a bit of chops. I used to practice like a *maniac*—but I did back off a bit when I was around twenty-one because I realized that I didn't want to become some freak who couldn't play with anybody.

**WFM:** There are a few drummers today who seem to be practicing for drum clinic performances and not for gigs.

**BW:** I have nothing against those types of players. I totally respect the effort they put into it. But the question I asked myself was, Do you want to be a star drummer or do you want to play music?

**WFM:** Speaking of making music, let's talk about *Two Hands Clapping*. You've really shown just how much music can be made on a set of drums on that record.

**BW:** Thanks. In general, I'm never totally happy with the work I've done. There are probably only a handful of recordings out of the hundreds I've done that I'm satisfied with. But I have to admit there's some magic on *THC*, even though I do hear little mistakes in the performance here and there.

**WFM:** But sometimes those little mistakes are the best part.

**BW:** Oh yeah, and that's why the album has no overdubs or repairs. I believe in that honesty. My favorite music isn't note-perfect. In a way, when something is perfect, you don't get the art. It's like Miles Davis: He cracked a note, and he was a genius. Miles made it come out in the end like he meant to

**CLEAN UP YOUR TOYS!**

THE DAY YOUR MOM WAS RIGHT

STARRING...  
THE AMAZING AND CONVENIENT...  
MOUNTABLE GIG TRAY!

CO-STARRING:

THE DSM QUAD MOUNT

THE DSM2

COMING SOON TO A KIT NEAR YOU!

MESSY DRUMKITS, PRACTICE ROOMS AND STAGES CAN BE A NIGHTMARE - THERE'S NOTHING MORE FRIGHTENING THAN REACHING FOR YOUR STUFF AND NOT FINDING IT WHEN YOU NEED IT.

Make sure your GEAR is where it's supposed to be: MOUNTED TO YOUR KIT or SET-UP and READY FOR ACTION. Just log on to [WWW.RHYTHMTECH.COM](http://WWW.RHYTHMTECH.COM) to find out more about what we can do to CLEAN UP YOUR ACT. And by the way, YOUR MOM SAYS THANKS.

**C** RATED "C" FOR COOL  
MATERIAL SUITABLE FOR ALL PLAYERS

**RhythmTech**

For a free catalog, write to: Dept. 100, Rhythm Tech Inc. 29 Beechwood Ave.  
New Rochelle, NY 10801 or Email: [dept100@rhythmtech.com](mailto:dept100@rhythmtech.com) [www.rhythmtech.com](http://www.rhythmtech.com)

# Prairie Prince

PLAYS

# PAISTE

## CYMBALS

*"Close your Eyes  
You're standing in the  
Swiss Alps,  
surrounded by golden color  
and metallic tones.  
Open your eyes and hear the  
Sound of Color.  
Open your ears and see  
the Color of Sound.  
E.M.C.M.  
You're a Paiste player."*

### Signature Series

13" Heavy Hi-Hat  
16", 17", 18", 20", Full Crash  
10" Splash  
14" - 20" Thin China  
21" Full Ride  
18" Flat Ride  
6" Roto Sound

**Recording Artist**  
Hear Prairie on the new Tubes CD,  
"Black Lagoon."  
And, XTC's, "Apple Venus" Vol. 1 & 2



For free literature and stickers, please contact us: Call 800.472-4783, or 714.529-2222, e mail: [info@paiste.com](mailto:info@paiste.com)  
visit our web site, [www.paiste.com](http://www.paiste.com) or write Paiste America, Inc. 460 Atlas St., Brea, CA., 92821, USA

do it that way—a beautiful mistake.

**WFM:** How did you come up with the idea to make a duets record in the first place?

**BW:** It started a while back. I worked with Robbie Robertson on his *Storyville* record. I did pre-production with him and then actually made it on the record, even though he brought in several big-name drummers to play on the rest of it. But at the end of the first day of recording, the producer said, "You know, Robbie, Billy would be really great to do that song 'Two Rivers.'" And I was like, "Yeah. What is it? Let's do it." The producer just set up a click and Robbie said, "I'll play and you'll hear what to do." So we hit it—no rehearsal. And it was just so exhilarating that it was ridiculous—two people playing together on the spur of the moment. That's when the idea hit me.

The other thing that led to my doing this record is I'd been playing at a club out in Los Angeles called The Mint with a quartet led by Bill Champlin. We never rehearsed. We just showed up and played. I have stacks of cassettes upstairs of those gigs—unbelievable stuff. But I realized then that people like Bill are capable of so much. There are some amazingly talented people

out there, and I thought if I could sit down with this caliber of player in a duet setting, some interesting things would happen.

So I decided to give it a try, and I asked Bill if he would do it. We weren't sure what we would play, but then he called up and said, "I'm working on this song and it's perfect for you. You own this groove." I was like, "Okay," and then he said, "Why don't you come over and help me write it?" "Who, me?" So I walked into Bill's huge house—this was the first time I'd been there—and we sat down at the grand piano together. There I am, sitting next to Bill Champlin, who was a major hero of mine when I was sixteen. He said, "This is the kind of thing I was thinking about," and he played what sounded like a complete song—beautiful, perfect. And I was like, "What am I doing here? The song's written and it's great." He said, "Well, what do you want the song to be about?" So I just said, "What you played sounds kind of churchy; let's make it about TV preachers who suck up people's money." He said, "Okay," and then he sang the first verse, like *that*. [snaps fingers] I just started screaming: "You bum, you're so talented, I

hate you." [laughs] That was how "Sound Of The Rain" came about.

When we went to record "Rain," we were just completely exhilarated. I have to admit that the song did take us four takes to get, though, because we kept overachieving in the middle—really pushing the envelope. But we were so happy with what we came up with that we wanted to record more, so we laid down "High Heel Sneakers" and "Danger Zone" in one take each. We had played those at The Mint as a quartet.

That's how the project started. I felt so good about how those tracks sounded that I was determined to go forward with it.

**WFM:** What was the game plan? Did you have specific people in mind that you wanted to play with?

**BW:** At that point all I really knew was I had a good concept. I just started thinking about who I'd like to spar with! Around the time I did the tracks with Bill I was playing with Chris Whitley, and we were touring with Toad The Wet Sprocket. They were all friends of mine, especially [Toad vocalist/guitarist] Glen Phillips. He had never played with anybody else outside of their band, *ever*. So I approached Glen

Congratulations to  
**RICKY LAWSON**

**Gibraltar**  
H A R D W A R E

Visit Gibraltar On-Line at [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

Congratulations to  
**SONNY EMORY**

**TOCA**

Visit Toca On-Line at [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp.,  
P.O. Box 507,  
Bloomfield, CT 06002

WHEN YOU'RE READY TO IMPROVE YOUR SOUND

because I was really impressed with his musicianship, and he agreed to do it. We were going to write something together, but he had a ballad, "Be Careful," that Toad didn't want. When I heard it, I just thought, "This tune would be the perfect soft underbelly for my record." So we recorded it, and it turned out great. I love the sound of Glen's voice.

After that I was busy with several other projects and didn't get back to it for a while. I didn't know who I would record with next, but then I finally talked to Chris Whitley about doing it. We were both so busy that the only day we could do it was New Year's Eve Day, in New York. I think it was in 1993, so several years had passed.

**WFM:** It's funny that the performances on *THC* were recorded years apart, because the record has a certain continuity to it.

**BW:** It's funny that way. Also, the styles of music on it are all over the map. But the thing is I'm on half of everything, so there's the continuity of me! [laughs]

**WFM:** So the record was completed over the course of many years?

**BW:** Yes. This was a labor of love, but it was certainly a side project for me. I got to

it when I could, and of course, I had to work around the other players' schedules.

**WFM:** Are there any particular highlights for you on *THC*?

**BW:** Frankly, the whole thing is a highlight—not so much because of what I played, but because of what these other incredible musicians brought to it.

Listen to "Wee Small Hours" with Joy Askew. Her performance on that is just beautiful. And I was so happy we did that song because I wanted to play brushes on the record. I do some traditional-sounding brush work on it, and there are some odd bits where I'm filling on the tom-toms. It sounds like kitty cats running across the toms. I love that.

**WFM:** You mentioned wanting to play brushes. Did you set out to play a lot of different styles?

**BW:** To be honest, it just kind of worked out that way.

**WFM:** Even the Irish track with John Patitucci?

**BW:** It was kind of funny how that worked out. I was working with John at my studio on a different project. But at one point I played him the track I did with Chris

Whitley. And he said, "That's amazing! I've got to meet this guy. Let me play on that track!" "John, I'm sorry, but it's a duet—you *can't* play on it." He said, "Then you and I have got to do a duet." And I was like, "Wow! Okay, bass and drums, why not? What are we going to do?" And then he said, out of the blue, the magic words: "Find an Irish tune."

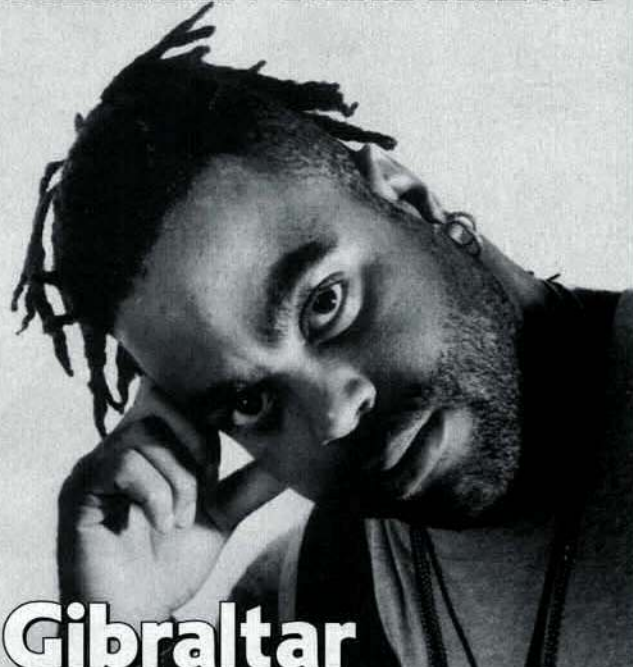
So I found some Irish tunes and sent him a recording. Well, they were extremely difficult to play on bass. John shedded that part for a long time, and then he made it his own. I think if bass players hear that track there's going to be a lot of suicides! It's so amazing. I love what we came up with on that one.

The man I really wanted to get on the record was Jim Beard, who is one of my dearest friends. Jim is another one of these incredibly talented people who I really wanted to duet with. Jim has the largest ears in the music world—he hears everything. The tracks with him are incredible.

**WFM:** The best part of *THC* is the interplay between you and the other musicians. That interplay makes the music so alive.

**BW:** I think that's just a natural phenome-


Congratulations to  
**HERMAN MATTHEWS**




**Gibraltar**  
H A R D W A R E

Visit Gibraltar On-Line at [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

Congratulations to  
**BILLY COBHAM**



Visit Toca On-Line at  
[www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp.,  
P.O. Box 507,  
Bloomfield, CT 06002

**TOCA**   
WHEN YOU'RE READY TO IMPROVE YOUR SOUND

non when you have two good musicians listening to each other. The musical focus is just so tight. It's like having a conversation with one other person. If it's a quartet, it's like a conversation between four people; maybe the discussion isn't quite as personal. The other thing is, these people are such great players that I was completely free to go wherever my heart desired musically.

**WFM:** Another nice thing about the record for drummers is all of the cool sounds you played—great drum sounds, funky cymbals and metals with all sorts of personality, shakers on drums, rattles, bumps, buzzes....

**BW:** First of all, the credit has to go to the engineers for being able to capture all of the weird stuff I played. These guys were all world-class engineers, except for me. I engineered a couple of tunes. I do have some experience in the studio, although obviously I'm not a world-class engineer. I just got lucky.

You mentioned before about how cohesive-sounding the record is. I agree with you. But what's amazing to me about that

is we got that result with the tracks being recorded in different studios by different engineers. Somehow, magically, it all merged together sonically.

**WFM:** And what about all of the different sounds you played?

**BW:** Well, it was a different drumset for each track. I tailored the kit to match the music. I knew that one track would be rowdy, with heavy drumming, so I used a big kit. On some of the lighter things I used a small setup with very small drums. That's why I love the guys at DW. They've made me some beautiful instruments in all sorts of weird sizes—16" bass drums, tiny snare drums—those sorts of things. I hardly ever use the stock sizes. Plus I own so much equipment, stuff I've amassed over the years.

I found that using a new or different setup for each setting inspired me. I was exploring the sounds of the kit and fitting them into the performance.

**WFM:** Some guys freak out if they're not on "their" kit.

**BW:** Well, maybe I'm still a jazzbo at heart—I like to take chances, I like to

improvise. The idea of first discovery to me is so important. You have to take chances, you have to experiment, you have to explore the unknown. That's where the cool stuff is. It makes me happy to play that way. I get excited by it.


**WFM:** Most artists develop "their" sound, "their" setup, and stick with it.

**BW:** Sabian has asked me, "What's your cymbal setup?" And I say, "With who?" I've got six ride cymbals and I usually use little hi-hats, but not always. It depends: How loud is the music? What's the aesthetic?

About your point of finding your own sound, I love that idea. To me, everybody is unique. People complain about musicians playing too much like their heroes. I don't think that's a problem at all, because no matter how much you copy someone else, eventually your own voice will emerge. There may be an influence in your playing, but it will always be you.

Let's pick the "president" of drumming, Steve Gadd. If Steve Gadd tried to play like you or me, he couldn't do it. If you or I wanted to play like him, we could never do


*Congratulations to*  
**LUIS CONTE**




**Gibraltar**  
H A R D W A R E

Visit Gibraltar On-Line at [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

*Congratulations to*  
**EVELYN GLENNIE**



Visit Toca On-Line at  
[www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp.,  
P.O. Box 507,  
Bloomfield, CT 06002

**TOCA**   
WHEN YOU'RE READY TO IMPROVE YOUR SOUND



it. And if Steve and I wanted to play like you, we could never do that. You can try, but your uniqueness is inherent in you. And that's why I believe that if young drummers have a favorite drummer, soak it up, *become* them. Doing that helped me develop. When I wanted to play jazz, I focused on Elvin. When I wanted to learn how to groove, I studied Harvey Mason.

I did a record in 1979 for a guy named Dean Friedman, who was like an Elton John kind of guy. He had a hit out that Rick Marotta played on, and then I did the tour. Then, after the tour, I went in to do his next record, but I was fired because my time sucked and the producer kept complaining that I wasn't hitting the drums hard enough. That has changed. A few years ago I was recording for Don Was, and he said, "Jesus, you're louder than Kenny Aronoff!"

But because I was fired off that Friedman gig, I knew I had to get my time together. George Benson was really big then, and Harvey Mason was his drummer. I just thought Harvey sounded so beautiful, the way he danced on the hi-hat and the way his

time felt. So I studied him—I *became* him—and that helped my playing. But I'm sure no one hearing my playing at that point would have said I was a Harvey clone.

**WFM:** Even with all of your years in the business, you still seem very positive about music, very energetic.

**BW:** When I'm working on a project I'm very exuberant and hyper. And when I'm excited about something I can't be held back.

**WFM:** That's probably a reason why people hire you.

**BW:** It's also a reason some people *don't* hire me. A lot of times people like it if you're just a little more gray. I get excited, I want to get into the music, I want to bring a lot to it. Some people want you to come in and just do the job—lay down the track and go home. I can certainly try to do that, but it's not satisfying.

**WFM:** I'd think a producer or artist would want musicians who play from the heart.

**BW:** You have to watch that, though. You have to balance the highs and the lows. I'll tell you, I've had to work very hard at controlling myself on a gig. I'd be up there, the

music would be soaring, and *bam*, I'd get so excited that I'd launch into some outlandish fill. It would be coming from a place of total joy, but it might not be appropriate. I had to learn to control that.

I think the people who hire me know what I'm about. I tend to work with slightly stranger artists, people who are incredibly talented but who go their own way—you know, like Robbie Robertson, Yoko Ono, Jimmy Webb. When I work with more normal people, *I'm* not as satisfied. I love it when I'm recording with an artist and they say, "Billy, I really want *you*. I want your magic. If you feel like doing something, just do it."

**WFM:** Let's talk a bit more about keeping control of your emotions when you play. You mentioned getting excited and ruining "the moment" by overplaying. How did you learn to control that?

**BW:** I actually found a new way to think about it from baseball. I'm a baseball freak; I love baseball's intangibles and the Zen qualities of the game. Tom Seaver, not only one of the greatest pitchers of all time but also one of the most intellectual, had a

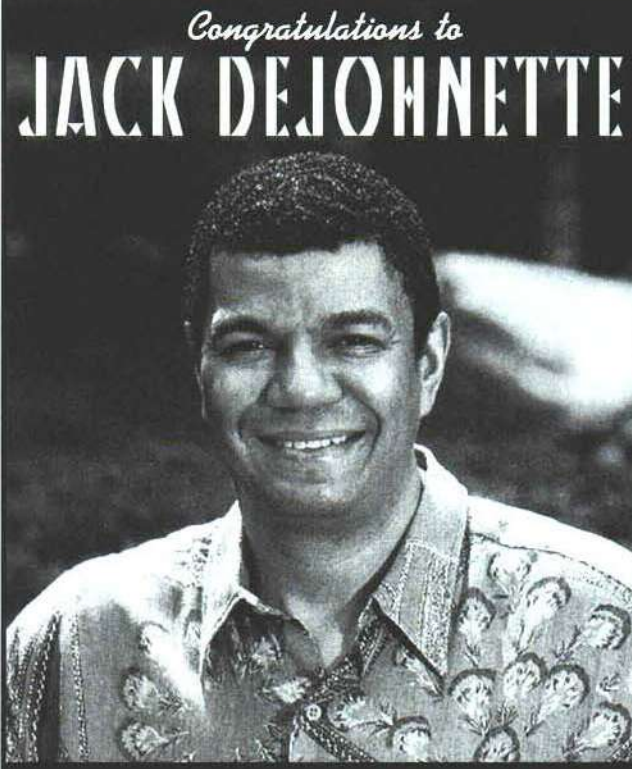
*Congratulations to*  
**LENNY CASTRO**  
Gibraltar




**Gibraltar**  
H A R D W A R E

Visit Gibraltar On-Line at [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

*Congratulations to*  
**JACK DEJOHNETTE**



Visit Toca On-Line at [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp.,  
P.O. Box 507,  
Bloomfield, CT 06002

**TOCA**   
WHEN YOU'RE READY TO IMPROVE YOUR SOUND

term for controlling one's emotions: "staying inside yourself." If he got worked up and threw a fastball as hard as he possibly could, what would happen is the ball would kind of die and not move as fast. Hitters would be all over it. But when he stayed inside himself, in other words staying inside his mechanics, even if he was in front of 60,000 people, he would keep his composure. I love that kind of psychological mindset.

I mentioned earlier about a lesson I had with Elvin. He's way into the mental aspects of drumming. I remember asking him why sometimes I would play well and other times I would just suck. He called it "I thoughts." In other words, if you're playing and any sentence that starts with "I" comes into your head, like "I'm doing great" or "I'm going to play a fill here," you're in trouble. Elvin told me that if you're thinking that way, you're not playing for the music. I'll never forget that.

**WFM:** I'd like to get your thoughts on being a working musician today. You seem to keep busy, going from tours to session work. The stuff you do isn't always high-profile, but you continue to work.

**BW:** Sadly, most of the records I've made have flopped. [laughs] Frankly, my career is something that has slowly built over time. And I still occasionally have slow periods, like everybody else. But in general I've been fortunate.

I really don't have any solid tips for

drummers looking to improve their careers. I don't do all of the things you're supposed to—all of the schmoozing and networking. One of my best friends, Doane Perry, who's with Jethro Tull, has a routine that he swears by: Whenever he's not working, he says that if he starts practicing, he starts getting calls. I thought he was full of it. But you know what? I've tried it a couple of times, and it works!

Lately I've been very interested in doing clinics. I feel like I've got a lot to offer in that area. But because I'm not good at being a self-promoter, it's tough for me to break into that scene. I know of guys who are out there doing clinics all of the time, and no disrespect to anybody, but some of those guys don't have a tenth of the resume I have. I don't understand it, but I'm trying to figure it out.

As far as working more goes, it all boils down to one thing: not sucking. It's a tough thing to do, but if you're not working, take an honest look at yourself. Are there things you can do that would make you more employable—either in the way you play or in your attitude? If nobody wants to play with you, then figure out why. And if you've really spoiled things for yourself in your town, you may have to be prepared to move.

**WFM:** At this point, what do you do to maintain your drumming skills?

**BW:** I basically don't practice unless I have something coming up that I know I'll need

a lot of chops for. For instance, when I knew I would be recording with Chris Whitley for *THC*, I knew we were going to be really pushing it. The producer in me told me that I'd better get my chops in shape.

**WFM:** You're *wailing* on that track with him, "Some Mortal Drama," especially with the double pedal.

**BW:** I ripped that stuff off from my friend Gregg Bissonette. In fact, when I play those licks, that stuff between the hands and feet, I hear Gregg's name: "Gregg Bissonette, Gregg Bissonette." That's how I play it! [laughs] I told Gregg that I got that from him, and he said, "I got all of that stuff from Terry Bozzio!" Everything goes back to Terry. [laughs]


I find that when I'm not practicing all that much I lose certain things. But you know what? I also gain a lot. I come back to the instrument sort of refreshed, with a child-like excitement. Besides, you've got to be careful when you practice. I would never want to practice something inappropriate that I would end up bringing to a gig, regurgitating it all over the stage.

**WFM:** What about maintaining groove and feel? Do you "just have it" at this point?

**BW:** I never "just have it." Your time can always be improved, and I think every drummer will hear flaws in their own performances.

**WFM:** Some of the grooves you play on the different records you've done feel

# Hot Jazz... Cool Pads

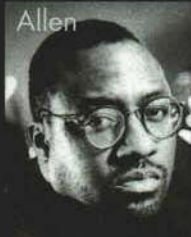


REAL FEEL

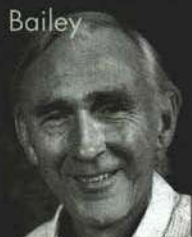
HQ

HQ Percussion Products  
P.O. Box 430065  
St. Louis, MO 63143 U.S.A.

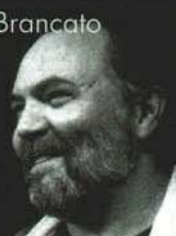
Allen



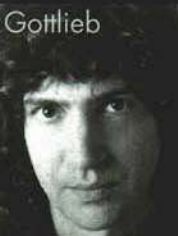
Bailey



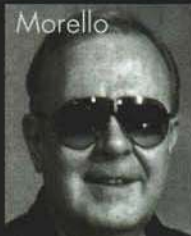
Brancato



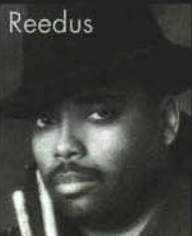
Gottlieb



Morello



Reedus



RealFeel Practice Pads are used by the most influential drummers in the world today. ▼ Made in 6" and 12" sizes with six different models. ▼ Available at your favorite drum retailer. ▼ Also, check out the new RealFeel Timetable: the most versatile practice device ever!

- HQ: The Originator, Not An Imitator -

great. What types of things would you recommend other drummers do to improve their feel?

**BW:** There are the standard things that everyone talks about: playing with metronomes and such. But another thing drummers should think about is the balance of the components within the groove. How loud is the hi-hat compared to the snare? How loud is the snare compared to the kick? I use small hi-hats now, because, to me, they should have less of a presence in the groove than the kick or snare.

**WFM:** How small?

**BW:** We're talking 10" hats—the Sabian *Mini Hats*. I even have 6's, but normally I use 10's. If you pick them carefully they'll record beautifully, and they don't bleed into the snare mic'. For live work they're harder to play. If you aren't into touch, you don't have a chance with them. You've gotta work to get the sound.

So the first thing is to be hip to the hi-hat not being as loud as the snare drum, unless you're wanting that way-on-top Motown kind of sound. The hi-hat is just a little undertow between the push and pull of the

kick and snare. When playing rock, the kick and snare are everything. In jazz, it's all happening up on the ride cymbal—that's what's dictating the time.

**WFM:** Let's talk about your recording studio, DrumPike.

**BW:** DrumPike came about when I moved back to New York from LA, where I had 2,500 square feet of space and seventeen-foot ceilings filled with gear. I needed storage and practice space in New York. At the same time I was starting to get calls from producers who wanted me to play on projects that were happening in Nashville and LA, but they couldn't afford to fly me out. I realized that if I could put my own studio together, those producers could send me tapes that I could overdub drums on. Some producers I know were really interested in this and were supportive, so I made the investment in some recording gear and set it up in my New York space.

**WFM:** Do you have a background in engineering?

**BW:** I don't have much, except that I've done a ton of sessions and some producing over the years. When I made the decision

to do this I started quizzing my engineer friends about how to do it and what gear to buy. I hardly knew anything, I just jumped in. Fortunately, I bought good stuff, equipment that's designed to record drums.

**WFM:** That's an interesting niche you've created.

**BW:** I know, and it's really fun. I get to work alone. I don't have to explain anything to anybody. Usually these producers are people I've worked with before, so they trust me. They send me a tape and say, "If you hear something, play it." So I go nuts and experiment with all sorts of gear and ways of playing. I might play the kit with my hands and mike it from extremely close range, or use three different bass drums and a gong. I mean, God only knows *what* I'm going to hear. But if I get too out I always call: "I'm doing something really weird. Is that okay?"

**WFM:** Maybe that's the charm of Billy Ward.

**BW:** The weirdness? I wonder. It could be.



Congratulations to  
**DONY WYNN**

**Gibraltar**  
H A R D W A R E

Visit Gibraltar On-Line at [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

Congratulations to  
**SCOTT PHILLIPS**

**Gibraltar**  
H A R D W A R E

Visit Gibraltar On-Line at [www.KamanMusic.com](http://www.KamanMusic.com)  
Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002

# TALE

---

## OF A DRUM LINE

---

### A DOCUMENTARY OF THE MIND

---

#### PART 2

by Lee Rudnicki

As we continue our story from last month, the 1993 edition of the Santa Clara Vanguard has been put together from a motley group of rookies and volunteers, with only a few veterans to lend stability. The staff, including the author, has implemented virtually every idea they can conceive of to bring the drum line together, but rehearsals and early performances have been disasters. We re-join the story after the corps has begun its summer touring season.

#### Scene 6

##### A Very Strange Place In Kentucky

[Music: "Twilight Zone" by Golden Earring] It's a few weeks after our humiliating first public performance, and although the entire corps has made a dramatic improvement during that time, this fact appears to escape the drum line at this particular moment. We are now somewhere in Kentucky—and in the midst of the worst pre-show warm-up of the season. The drummers are suddenly and inexplicably unable to play even the most basic exercises cleanly. The drum staff eventually abandons the warm-up altogether, leaving the drummers with explicit instructions to get their #@%! together.

Unfortunately, they don't, and the entire corps proceeds to have a terrible performance that could very well be our new "worst show of the season." To add to our misery, periodic rain showers have left the field slippery, and corps members fall down into the wet grass continually throughout the show. I wonder what you get for last place with a full-corps score of 9? A "Thank you for attending" card from the mayor? I guess we'll find out when the scores are announced.

The less-than-exemplary performance inspires the staff to undertake an expedition to a local convenience store to drown our sorrows in soft drinks and junk food. As we return to the field, we hear distant strains of the victory concert, which we are sure is

being performed by one of our competitors. But the closer we get to the stadium, the more the music begins to sound like our show. As we enter the parking lot, our bus driver gleefully informs us that the corps had its highest score of the season tonight, and we have somehow managed to *win* the competition!

You've got to be kidding.

We may have had a number of good performances recently, but this was definitely not one of them. Oh, I get it. We're in the Twilight Zone. Thanks for the trophy, Mr. Serling.

#### Scene 7

##### Back On The Bus

[Music: "To Wish Impossible Things" by The Cure] Following the Kentucky mystery victory/debacle, the staff has an informal meeting. The general consensus is that the corps must never perform that poorly again. We collectively decide to run the next day's rehearsal with an approach and pacing that will later be described by corps members as "relentless."

As the SCV convoy heads off into the dark Kentucky night, the drum staff stays awake and tries to brainstorm a new ending to the drum solo. We are officially out of ideas. We have tried everything; nothing seems to work. Eventually, at 3:00 A.M., I suggest the concept of ending the solo by "drumming slow." So slow, in fact, that the drum line will actually be playing and marching in slow motion. Maybe it's a brilliant idea. Maybe I'm just only able to *think* in slow motion by this point. We'll see.

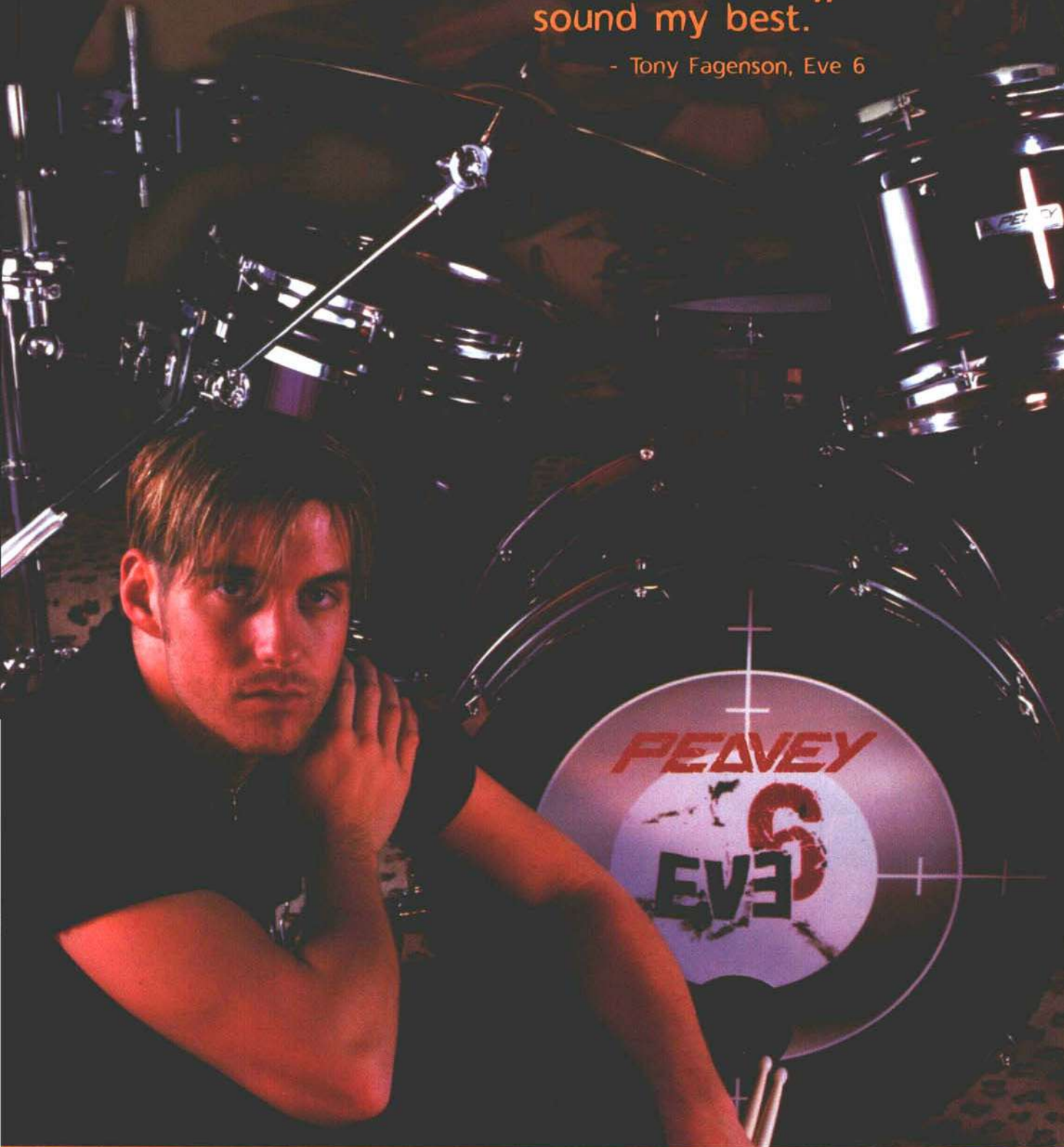
#### Scene 8

##### The Preview

[Music: "Stand" by REM] It is the DCI "Preview Of Champions," and after weeks of intense rehearsal SCV is finally starting to perform consistently well. We are relatively close to the Missouri home of one of our snare drummers, and his parents and

"Without a doubt,  
these drums  
make me  
sound my best."

- Tony Fagenson, Eve 6



VISIT US ON THE WEB [www.peavey.com](http://www.peavey.com)

Peavey Electronics Corporation • 711 A Street, Meridian, MS 39301 • (601) 483-5365 • Fax (601) 486-1278  
Peavey Europe Great Folds Road Oakley Hay CORBY Northants NN18 9ET England  
Tel: +44 (0) 1536 461234 Fax: +44 (0) 1536 747222 • ©1998



**PEAVEY**

friends can hardly wait until the corps arrives at the stadium.

Suddenly, three sparkling white-and-silver buses (license plates SCV 1, SCV 2, and SCV 3) roll into the parking lot in a tight formation. As the imposing vehicles near a group of fans, it becomes noticeable that all of the green curtains of the side windows are closed. The message of the time-honored SCV tradition of closing the curtains before the buses roll into a show site is subtle, but clear: "Attention everyone! The Corps has arrived!" The convoy comes to a halt, and very determined corps members spill out into the parking lot.

At precisely this moment, our local snare drummer realizes that his uniform is sitting on a hanger back at the high school where we spent the night—a one-hour drive from our present location at the stadium. This situation is unfortunate but not surprising, since it seems to have become the standard operating procedure of our snare line this season. There have only been a few times when all six of them have arrived to a warm-up with all of the equipment and/or uniform parts needed for a show. Interestingly, it is usually a different snare drummer each time who leaves something back at the truck, on the bus, or at the school.

Eventually the corps enters the gate and passes in front of our competitors (with a snare drummer being hastily put into a uniform by support staff as he marches onto the field). The drum line then proceeds to have one of their first really great shows of the season. Although they performed well, after the show we half-jokingly present our inexperienced snare line with a pre-show checklist written on the erasable board on the side of the SCV food truck. It includes such items as drumsticks, drum, tunic, pants, aussie, socks...and brain.

## Scene 9

### DCI Individual And Ensemble Competition

*[Music: A suspended cymbal roll played behind you, with stealth]* There are several memorable individual and ensemble performances from the corps, especially from our now-magnificent pit and bass line. But none is more symbolic of the 1993 season than our cymbal ensemble. Until four days ago, there *was* no SCV cym-

bal ensemble. It was on that day that rookie/age-out Anthony Aranda publicly announced that *he* would become the cymbal ensemble if the corps would not field one, since this was his one and only chance to march with the Vanguard. The cymbal line rallied to his challenge, and arranger Robert Chavera hastily but ingeniously put together their ensemble piece.

It is now the afternoon of the DCI individual and ensemble competition. Robert deploys the members of the street-clothed SCV cymbal line to various locations around the concert hall. They enter with stealth, and are soon sitting in seats or standing among the crowd. They remain unnoticed and are effectively disguised as audience members. The only one actually wearing a Vanguard uniform is Anthony, and he proudly takes his place on center stage. The judges and audience alike are initially confused by the fact that our "ensemble" has only one member.

After the signal to begin, Anthony starts to make the soft, scraping cymbal sound known by SCV as a "whale call." Suddenly, the vast hall comes to life with the sound of cymbal rolls, wind chimes, and various other effects swirling around the room, from within the audience itself. The stealth ensemble eventually concludes with Anthony actually drinking out of the bizarre percussion instrument known as a waterphone (which is *not* played with water).

Although our sneaky cymbal players do not win, they do continue the SCV tradition of cymbal ensemble innovation. (And the conceptual limitations of the DCI ensemble competition are changed forever.) The standing ovation lasts for several minutes.

## Scene 10 DCI Prelims

*[Music: "Smells Like Teen Spirit" by Nirvana]* It is the morning of "prelims" at the DCI World Championships in Jackson, Mississippi, and the corps has begun its next-to-last rehearsal block of the season. Over the past fourteen days we have seen an unbelievable rate of improvement from the entire corps. Despite oppressive heat and the fact that many corps members are sick or injured, the kids continue to rehearse without any visible letup



Photo by Mark Allen Tomczak, courtesy of Drum Corps World

in intensity.

The drum line does seem somewhat nervous, although they are playing extremely well and continue to draw strength and resolve from veterans like tenor player Mike Apodaca. This is Mike's age-out year, and he refuses to sit out of rehearsals—despite having knees so badly injured that he must be helped from the field after run-throughs. The entire staff is amazed by the determination and resilience of the corps. After rehearsal, we decide that the plan for tonight's performance will be for the drum line to have fun and to be as relaxed as possible.

To implement our plan, several staff members explore a local mall in search of proper attire for the show. Our mission is to find a clothing ensemble that will help the drum line relax and, hopefully, have a great performance. Eventually we decide on black plastic glasses with "holographic female eyes," and white T-shirts that read: "Thank you for not projectile vomiting."

Surrounded by a large group of fans with cameras and tape recorders (and a drum staff run amok), the drum line has the cleanest, most confident, and most *fun* warm-up of the entire season. A very relaxed SCV percussion battery marches down the ramp and takes the field for their prelims performance.

## Scene 11

### And Then Something Magical Happened

[*Music: "1993 DCI Championship Program" by SCV*] The announcer's voice rings out: "Santa Clara Vanguard, you may enter the field for preliminary competition." The corps stands at attention as fans, family, and staff members yell encouragement. Suddenly, the drum major begins to count off, and the field comes alive. As the spread-out drum line begins the eerie musical introduction, they seem to have found something inside themselves not seen all season. They begin to play and march with an aura of extreme confidence. The battery comes together in the middle of the field, and charges directly into what will be later described by many of them as the greatest performance of their lives. The pit's performance is equally stunning, as they execute their very musical book at an emotional level we did not think possible.

Finally, it's time for the drum solo. The drum line does not simply play their solo—they *attack* it. From the looks on their faces it's clear that we are witnessing something incredible. The house is officially coming down tonight.

The middle of the solo has been written to give each individual section of the drum line a chance to shine, through the use of a "feature lick." One after another, each section plays their feature to absolute perfection. A "stick on stick" snare lick is one of the last to be played, and the snare line nails it—directly in the face of the field percussion judge. It appears that the drum line has not only taken command of their instruments, but for approximately eleven minutes, they have taken command of Jackson, Mississippi.

The solo ends with my recently added "slow-motion" sequence. The crowd is mesmerized as snares, tenors, and cymbals begin to move as if in a time warp. This is set to a musical backdrop of lightning-fast 32nd-note runs played by the bass line. Then, suddenly, all sound comes to an abrupt halt. After a millisecond of silence...KABOOM! The entire drum line hits a cannon-level rimshot as the horn line comes back in with the loud chords of the closing tune. Crowd members near the field are going absolutely berserk. So is the field percussion judge.

It is official. There was absolute magic on the field tonight. As the SCV drum line marches out through the tunnel, they look at one another in astonishment. We on the drum staff do the same. The SCV drum line has just had their "golden show"; there is no other way to describe it.

## Scene 12

### The Post-Performance Pandemonium

[*Music: "These Are The Days" by 10,000 Maniacs*] As we wait in the parking lot for our staff bus to leave for the school where we'll sleep tonight, corps director Dr. Len Kruszecki walks up with a judge's recap sheet, and announces that we have won field percussion for the prelim competition.

Stunned silence...followed by random yelling and jumping around. Touchdown SCV! The corps goes crazy—which is understandable, considering that the reaction that erupts from the staff is nothing less than total euphoric chaos. The next six hours of the evening following prelims rank among the happiest and most out-of-control moments of my entire life.

Eventually a large contingency of the staff returns with cat-like stealth to our "zone" at the school, sometime before the morning sun begins to appear over the Mississippi forest. God bless America!

## Scene 13

### The Talk Under The Tree

[*Music: "One" by U2*] It is the morning of DCI finals. Percussion captain Scott Johnson gathers the drum line and staff under a large tree near the practice field. We are all still in a state of disbelief from the fantastic events of prelims and the effects of the post-performance pandemonium. As Scott begins to give an emotional summary of the season, and to congratulate everyone on their achievement, the entire drum line begins to cry (followed quickly by the staff).

Everyone then has a few seconds to express his or her feelings towards the season—and towards one another. But most are too choked up to say more than a few tearful words. It doesn't matter. The drum line and the drum staff are both thinking the same thing: We have already succeeded. The final score or placement that the corps will receive in tonight's finals is irrelevant. No one can ever take this moment away. What started as a rag-tag, blue-light-special group of percussion rejects has miraculously transformed. Those rejects have become the Santa Clara Vanguard.

## Closing Narration

[*Music: Reprise of Aaron Copland's "Fanfare For The Common Man," played quietly and hymnally at first, then swelling*] In all my years of drum corps I have never seen a group of kids who had so little experience, went through so much adversity, and cared about and believed in one another as much as the 1993 Santa Clara Vanguard. Although they never received the trophies or accolades of the many great SCV corps before or after them, on one hot August night in Mississippi, those kids showed the world what is possible when you refuse to surrender to adversity.

And that, my friends, is what drum corps is all about.

*Drum corps enthusiasts may contact Lee Rudnicki at [drumlaw80@aol.com](mailto:drumlaw80@aol.com).*





# Prairie Prince

**P**rairie Prince is not-so-quietly putting together a Career every bit as colorful as his name. His first big break in music came when his renegade art-rock group The Tubes became an underground success in the late 1970s. Since the heyday of "Mondo Bondage," Prairie has built an impressive list of studio and touring credits as drummer with Jefferson Starship, Todd Rundgren, XTC, Jerry Harrison, Neal Schon, Dick Dale, and others, as well as developing a thriving art business. Cotton/Prince Designs masterminds and builds stage sets for the likes of Shania Twain, Kitaro, Bonnie Raitt, and Robert Plant. When Prince isn't laying down a thick groove, he's most likely tripping over hundreds of yards of brightly colored cloth at an often-frantic San Francisco industrial park warehouse.

## Strokes with Different Folks

by Robin Tolleson









**O**ne of Prairie's first memories is the sound of his mom's washing machine in Phoenix, Arizona, in 1953. "It had that great pulse, that great rhythm," he recalls. "My mother said that I showed a lot of rhythm at the age of three. I really remember that big white washing machine, and my little hand smacking the side, playing along with the rhythm of the machine. It sounded like a big bass drum, actually.

Prince's sisters soon brought him a pair of bongos from Mexico, which he played until they were worn out. "During 'show and tell' in the second grade I performed along with a record called *The Voodoo Suite*, and got a rousing round of applause. That was my introduction to show business," he deadpans.

Prince's sisters were big fans of Elvis and Buddy Holly, so Prairie heard a lot of that early rockabilly drumming. "Early jazz-influenced rock drumming," he calls it. "I didn't have a set of drums yet, but I got a good feeling for my early rock roots, and then early soul and funk, from my sisters. When Dick Dale's 'Miserlou' came out in the early '60s, I was just floored by that sound. I would put on my record player in my bedroom and play along to Dick Dale and The Ventures on my 12" Ludwig blue sparkle snare, picking the drum parts out of those records. I started adding to my set, first with a hi-hat and then a bass drum. I was inspired by Stevie Wonder and I played along with "Fingertips" on my bongos. It was a big inspiration. I remember seeing The Beatles on Ed Sullivan and being floored by that. All my drummer friends in high school started getting sets of drums, so I mowed lawns and bought an early '60s champagne sparkle Slingerland set."

Prairie started playing in surf bands and rock bands in high school, and in his sophomore year he met guitarist Roger Steen. "We were seriously into The Rolling Stones and The Beatles," Prince says. "Cream—Ginger Baker obviously was taking me to a whole other level—and Mitch Mitchell from Jimi Hendrix. John Bonham, and Charlie Watts of course. I got to see all of them live. I saw the Stones in '66 when they played their

first tour of the United States. James Brown opened for them. I was completely into the groove that Clyde Stubblefield and JB's other drummers had. Frank Zappa was a big inspiration, as were all his drummers. Then there was Captain Beefheart, and his drummer, John French. Beefheart was a big influence. I loved his eclectic style, adapting jazz and avant-garde improvisational kinds of things." Prince also heard Art Blakey and Gene Krupa records around his house while growing up, thanks to his father, who was an amateur jazz drummer.

Prince was awarded a scholarship to the San Francisco Art Institute, and he, singer Fee Waybill, and guitarist Steen moved to the Bay Area. Soon the three would start the wildly extravagant rock troupe The Tubes, bringing in members of another band called The Beans. "We started getting into a theatrical type of music," Prairie explains. "We were good friends with Alice Cooper while growing up in Phoenix, so we were on a competitive level as far as seeing who could upstage the other guy." The Tubes played hard-edged material like "White Punks On Dope," and Prairie was also tapping the new wave energy of the day. "Stewart Copeland's drumming was so urgent. I had just seen Bob Marley & The Wailers and had been exposed to reggae music, and I loved it. But I didn't really understand where they put the bass drum. When

I heard Stewart playing the hard new-wave rock with that kind of approach on drums—reggae beats on the drums—I thought that was really fantastic. Then I was inspired by Jeff Porcaro and a lot of the early Steely Dan stuff. I started to get into the funk of that music."

Another big influence on Prairie in the '70s was Billy Cobham's playing on Mahavishnu Orchestra's *Inner Mounting Flame*. "After seeing them, it was just like, well, now we've got to start playing like that," he sighs. "Or try. So everything I played had a little bit of a Billy Cobham influence. I was trying to put Charlie Watts with Billy Cobham, with a little bit of Dick Dale in there. You hear kind of a wild, eclectic madman on drums on some of the early Tubes records. On The Tubes material I was feeling all these things—Mitch Mitchell, Ginger Baker, Charlie Watts, Billy Cobham, all these cats inspiring me."

Later Tubes work like "She's A Beauty," with producer David Foster, shows off Prince's ability to play a disciplined funk part well. "David felt that he could pull out the funk in us," says Prairie. "But he didn't want to step on the wild abandon side of the band that had a lot of improvisational feels to it. It was funny to watch him work. He'd say, 'That was just too, too much,' and try to pull it in. On two or three tunes that he thought had potential to be hit singles he would pull the reins in. But then he would let us go out on other songs, on the B-sides."

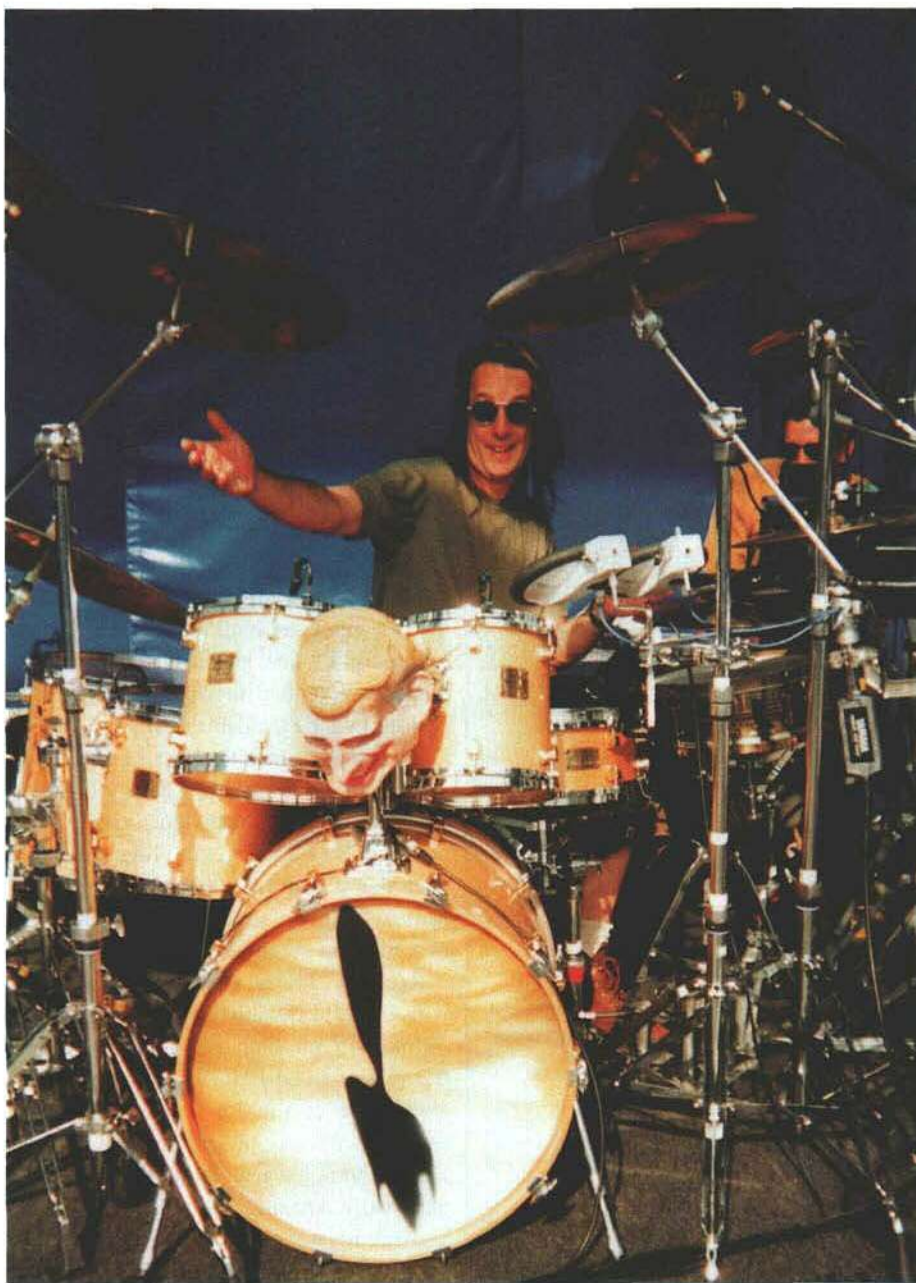
Todd Rundgren produced the band's *Remote Control* album in 1979, then came back to follow Foster with *The Love Bomb* in 1985. It was the group's last major-label release. "We got thrown off our label after we did *The Love Bomb*" laughs Prairie, "because it was so arty. We programmed one whole side of the LP on a Fairlight, and I played along to a recorded track of percussion. They do that all the time now, but it seemed fairly



innovative at the time. He made me do the entire performance *as* a performance, and would not let me punch in. It was like nineteen minutes, and I did it. It was ruthless. It took two or three days. To this day I'm very proud of that."

Prairie worked on Rundgren's live record *Second Wind* in 1991, with Todd conducting a twelve-piece band. "That was an interesting process. We recorded live in front of an audience for five nights. Todd's instructions were, 'Don't pay attention to the audience, pay attention to me. Act like there's no audience there.' I thought we did it live to be inspired by a live audience, but he told the audience not to clap, which I thought was a little odd. If we made a mistake, and he heard it, or if it was really a big blunder, we'd stop and start over. We also each had a little scorecard to score our performances, from lousy to good to evil to god-like. Of course I just marked 'god-like' on the first night and left them like that," Prairie laughs. "But that was a technique that he thought would be good when he ended up mixing the stuff. He'd just look down the list and see if anybody matched up in the god-like category. It was a fine record, and it was a great album to tour with because we had the big band and real intricate parts. It was like being in a Frank Zappa orchestra or something."

Rundgren was asked to do a greatest hits record last year, and decided to re-record the songs in a different genre than he did the first time. He picked bossa nova. "We did a whole album of his hits—'Hello, It's Me,' 'Can We Still Be Friends,' 'I Saw The Light'—all in bossa nova style," says Prairie. "It's called *Todd Rundgren With A Twist*. We toured that last year. I built a giant set that looks like a Tiki bar. We invited audience members to come up and sit at the little tables and be served drinks by the monitor guy, who was dressed like a bartender. We were supposed to be like a cheesy lounge act



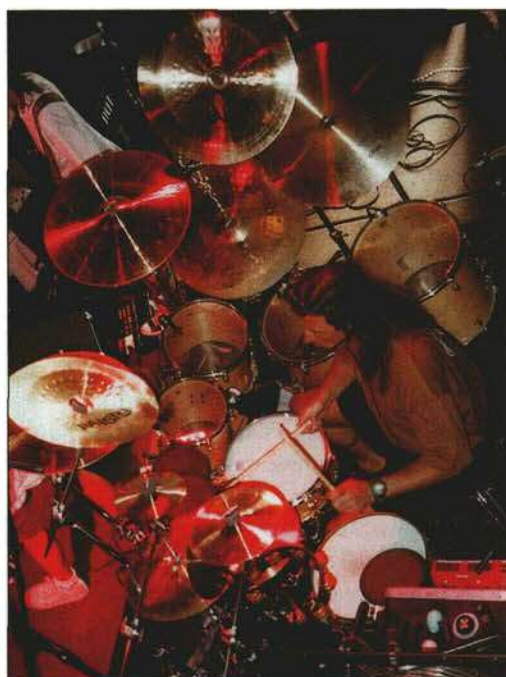
playing at a cheesy little Tiki bar. We were not supposed to pay attention to the real audience. We were supposed to pay attention only to the audience that was brought up on stage."

Prairie has seen many trends in drum sounds, and comments, "In the mid-'70s

the thinking was to dampen the drum as much as possible and then add as much reverb and ambience as you could in the mix—which strikes me as just so weird. Now we use the thinnest heads, the biggest drums, the least padding, and the most room mic's possible in order to get



A masked Prairie in his Tubes period...



...and today

that gigantic sound that we are working with today. The drum sounds of the millennium."

Prince's recent work with producer Jerry Harrison (including Bijou Phillips' *I'd Rather Eat Glass*) has produced some great

drum sounds. "We've been doing a lot of really open miking, getting some gigantic kinds of sounds, and piecing parts together with *Pro Tools* software. Recording with *Pro Tools* is a whole article in itself, as opposed to the old school of going for one take, trying to get it all in one performance. In a sense it's fine, as long as they can keep some of your feel there. There are many options that are available now.

"It's totally amazing," Prairie continues. "The thing is, in my life I have lots of different varieties and techniques and ways of working. So I don't get too tired of it. I've been doing a lot of stuff lately that's completely improvisational. One take and that's it. So I get my balance."

Recently, Prairie performed two nights with Grateful Dead bassist Phil Lesh at the Fillmore in San Francisco for an upcoming CD release titled *Phil And Friends*. "I was always sort of a fan of The Grateful Dead, but I never really picked the bass out and listened to it. To actually play with the guy was really amazing. He's jazz-influenced, real improvisational. You could just stop playing, or play a completely different feel to what he's playing, and he'll pretty much turn you around in different directions. Really surprising. It was great. So that's like the opposite of playing with *Pro Tools*. You can just open up and play anything you want, and have people really enjoy it."

Another of Prince's "live" outlets is Jefferson Starship, featuring Paul Kantner,

Marty Balin, and Jack Casady from the original Jefferson Airplane. They've been playing since 1992 in that format, with lead singer Diana Mangano singing the Grace Slick songs and parts, along with Slick Aguilar on guitar, and keyboard player Chris Smith. They just released a CD on CMC Records called *Windows Of Heaven*. "I'm on that bigger than ever," says Prairie. "It's all new material—Marty Balin and Paul Kantner songs basically—and there's one song on there with Grace Slick."

Prairie has also done three albums with surf guitar hero Dick Dale. "Dick was completely improvisational. He would just go out," the drummer recalls. "But he has a great 'mouth-drumming' style. He can tell you how to play your whole part just by singing it." Prince also plays in Vince Welnick's Missing Man Formation, with bassist Bobby Vega. "I can fall over, and Bobby will be right there," he quips. Prairie is emphatic about the importance of the drummer/bassist combination. "It makes the drummer, I think, in recordings and in live performances. To be able to play with a great bass player is like having your left foot working as well as your right foot. Lately I've been inspired a lot by Rick Anderson in The Tubes. Rick's playing is great."

Noting his busy schedule, Prince continues, "Trey Sabbatelli subs for me in Starship, The Tubes, and Vince's band. We work back and forth. That's how we can



**painted rock**  
the new tunnels cd  
**percys jones**bass  
**marc wagnon**midi vibes  
**van manakas**guitar  
**frank katz**drums



**an afterthought**  
the new marc wagnon cd  
featuring  
**dave douglas**trumpet  
**ray anderson**trombone  
**frank katz**drums

## buckyballrecords

order online at:  
audiophileimports.com  
and available at record  
stores near you

buckyball records  
p.o. box 2034  
radio city station  
new york ny 10101  
phone: 212 333 5812  
fax: 212 333 5813  
buckyballmusic.com

play with two or three different people at the same time. If there are conflicting tours, we switch off. It's a great way to do it. He's a terrific drummer. We pick up styles from each other, and inspire each other a lot."

Prairie has had two memorable experiences working with the band XTC. He first played on the group's *Skylarking* album in 1987, and he was asked back to work on this year's long-awaited *Apple Venus, Volume One*. "When I met them, we immediately clicked, especially Andy Partridge and I," says Prince. "At the time of *Skylarking* he was very open, and he didn't have as many ideas as he did on this last record. I was able to open up a little more. But they had such a long time to work on the new record that I just did with them—they were boycotting their record company—that I think he got a little bit locked into parts that he'd written on his drum machine. Andy's like a drummer. He's really adept at incredible rhythms, and he has great ideas. I have to give him all the credit for the drum parts, but I did perform them. 'The Green Man' had a nice, Middle-Eastern flavor to the groove. On

'Harvest Festival' I overdubbed a military snare drum part about ten times. On a song called 'I Like That,' they had me play the whole pattern on my knees with my hands. It gives it kind of a flamenco flavor."

XTC recorded in a studio that was formerly a boys' school in England, and Prince spent a month working on some twenty drum tracks. He was supplied with drums by Yamaha and cymbals by Paiste, but he brought the snare drum that he had used on *Skylarking*. "In some peoples' minds it's one of their favorite snare sounds," Prince says. "It's a 1929 brass Ludwig 5 1/2"x14 that I got from a guy named Charlie Donnelly in Hartford, Connecticut. It's my favorite snare drum. Even though I endorse Yamaha drums, I use this snare drum a lot for kind of a signature sound."

"Everyone's always asking Andy if XTC is ever going to play live again—including me," Prince teases. "And Andy said, 'Well, it might be possible.' I said, 'Keep me in mind.' Who knows, maybe after the album comes out we'll do a tour of some kind. I'd love to do that. That was an incredible project to be involved in. Working with their

bass player, Colin Moulding, is almost like playing with Paul McCartney. He's really melodic. He plays an entire song within a song on bass. You just have to fit around him.

"Colin produced his songs and Andy produced his," adds Prairie, "and they had different approaches to directing. Colin would put down a scratch bass track and then have me play along with it. They were trying to get a live feel, as much as they were trying to get the perfect drum track out of me. That's the case in a lot of situations these days. It's a little frustrating, because you want to be inspired by the people you're playing with. That's something that's been lost a bit, with all of the programming and mixing tools that are accessible in the studio these days. I think that there's a little more to music than that."

"I still think about Mitch Mitchell whenever I sit down and play," Prince says, smiling. "I think about Mitch, I think about Ringo, I think about Ginger Baker. Whenever I get too far away, getting too funky or whatever, I try to pull myself back into some of my earlier influences."



## WORKSHOP SERIES DRUMS



Drum  
Workshop

A NEW CLASS OF DRUMS FROM SOUTHERN CALIFORNIA.

DRUM WORKSHOP, INC • 101 BERNOULLI CIRCLE • OXNARD, CA 93030 • WWW.DWDRUMS.COM

# Roy Haynes: "Matrix"

Transcribed by Ted Moore



**MUSIC KEY**

Open	○	R.C.
H.H.	⊗	⊗
T.T.	⊗	⊗
S.D.	⊗	⊗
F.T.	⊗	⊗
B.D.	⊗	⊗
H.H. w/foot	⊗	⊗
	⊗	Rimshot

This month's *Drum Soloist* features a composition from Chick Corea's classic 1968 release, *Now He Sings, Now He Sobs*. "Matrix," the lead-off track, is a burning up-tempo piece that showcases yet another inspiring performance by master drummer Roy Haynes. His twelve-bar breaks here are slippery yet full of pep, and offer a few inventive left turns. It's that "snap crackle" magic of Roy's that makes so much of his work exciting and fresh. (The solo begins at the 4:37 mark of the tune.)

$\text{♩} = 146$

12 Bars Of Time

12 Bars Of Time

12 Bars Of Time

12 Bars Of Time

12 Bars Of Time



CANADA'S DRUMSTORE



THE VANCOUVER ISLAND PERCUSSION STORE

VISIT OUR WEB SITE

WWW.ISLANDDRUM.COM

CALL (250) 756 4699 FAX (250) 756 4691

#36 1925 BOWEN ROAD NANAIMO BC V9S 1H1

312-432-0553  
www.slugdrums.com

**Slug Them Drums!**  
Box 578306  
Chicago, IL  
60657-8306  
Made in USA

Finally... The Choice is Yours.  
J & J Drum Restoration  
J & J Custom Drums  
Toll Free 1-877-414-DRUM (3786)  
www.jjdrums.com

New & Improved  
**DrumPhones II**

High Isolation Stereo Headphones (20db)

Heavy Duty Cord  
Better Sound

1 Year Warranty

\$69.95 (plus \$5 S+H)  
Satisfaction Guaranteed

**GK-MUSIC.COM**  
1-800-747-5545 P.O. BOX 645, WAYZATA, MN 55391

**PINTECH**

Fully Compatible - Lifetime Warranty



"THE ULTIMATE IN ELECTRONIC PERCUSSION AT ANY PRICE!"

www.edrums.com

FREE! Catalog & Decals 1-800-415-0506

Made in U.S.A. - Velocity Sensitive

**CYM-AC** INSURANCE FOR SUCCESS.

Transport your favorite instruments safely and conveniently. Cym-Ac is large enough for a couple of stands, pedals, cymbals, heads and some hand-held percussion. The pull-out airport tote style handle and recessed casters will make your journey a breeze, allowing you to save your energy for the gig.

**KING KONG KASES**

P.O. BOX 6595  
ASHLAND, VA 23005 USA  
804-798-7320

**Adjustable Bass drum Cradle™**

Instantly convert a floor tom or enhance the sound of your bass drum.

Cradle arms adjust to fit drum diameters from 16-22" and center the beater on the head.

Attach any pedal

Length adjusts from 10.5-20.5"

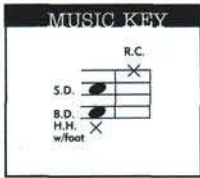
**\$199** Plus S+H

**D'AMICO** DRUMS  
www.damicodrums.com

Order Direct  
Check, Visa/MC, AMX or Disc  
44170 Old Warm Springs Blvd. Fremont, CA 94538  
Tel: (510) 226-8700 Fax: (510) 226-7345

## Rocking Solid

by Jay Schellen



In the ten or more years I've spent teaching, no single question has surfaced more often from my students than "What can I do to improve my timekeeping?" In addition to getting your hands on a metronome, working on your hi-hat technique cannot be overemphasized in regards to strengthening your time.

The ability to keep time in 8th notes, quarter notes, or even half notes with your hi-hat *while* you play beats and fills makes it effortless to stay in time. The "rocking motion" is a simple technique to keep your hi-hat foot in motion and in time. The "rock" is a toe-to-heel motion that rocks smoothly back and forth. Since the heel or the toe is constantly in contact with the pedal, it's easy to keep your balance, giving you a "solid seat." This motion may take a little getting used to, but if you stick to it, you'll find yourself playing at a new level of confidence and authority. Try this motion on the hi-hat before moving on to the following exercises.

Now that you have an idea of how the rocking motion feels, perform each of the following exercises thirty times. Allow yourself to fully absorb the feel of each one. Try to memorize the beats as soon as possible so that you can play them with authority. Some " coordinations " may come easier than others. If one is throwing you, slow it down until it comes together. Then slowly speed up your tempo. Remember, speed kills if you're out of control. Above all, relax, and have fun!

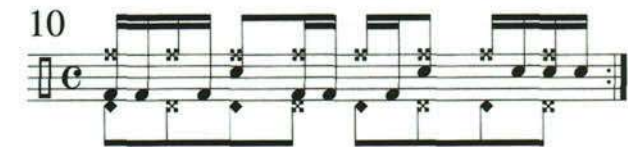
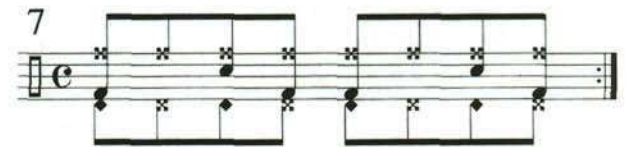
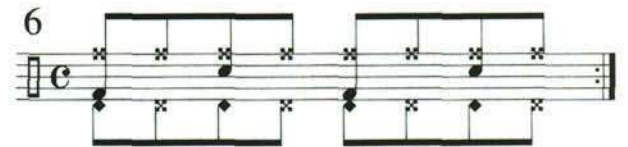
### Quarter-Note Pulse

In these exercises the foot motion consists of the toe pressing down on the quarters, and then the heel on the "&s" (indicated by a diamond-shaped symbol).



### Off-Beat Pulse

Here the heel is on the quarters and the toe is on the "&s."





Half-Note Pulse



Introducing Triplets



# Don't Compromise...

You can use Drum Doctors too!



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

## Drum Doctors

For the Ultimate in Drum Rentals, Studio Teching, Custom Shop and New & Vintage Equipment Sales

818-506-8123

[www.drumdoctors.com](http://www.drumdoctors.com)



### the drum pad

Chicagoland's Pro Drum Shop  
48 W. Palatine Road  
Palatine, IL 60067  
847-934-8768



*Feel The Love!*

FREE BROCHURE!  
[www.tribesdrums.com](http://www.tribesdrums.com)  
303.402.0122



Fever Drum introduces the first ever hybrid of a string instrument and a drum. The only dual-wall resonant chamber that is revolutionizing the drum industry.

Visit our website at:

[WWW.FeverDrums.com](http://WWW.FeverDrums.com)

and/or call (909) 396-1779 for a brochure

### CLEARSONIC PANELS



Effective & Portable Volume Control!

For a FREE brochure call

1 800-888-6360

Starting at \$320

[lan2wan.com/clearsonic](http://lan2wan.com/clearsonic)

Visa Sam Barnard's MC

### Drum Covering Kits

\$59<sup>99</sup> \$129<sup>99</sup> \$159<sup>99</sup>  
Black/White Black Pearl Gold Sparkle

Prices include covering for 12x8, 13x9, 16x16, 22x14 sized drums & easy step-by-step instructions. Other sizes (one or more drums) & colors available. Fast shipping! Call for free samples & information today.

We also sell PA speaker parts.



Satisfaction Guaranteed

### Hardware

Rims & hoops, 8-14" rims...\$7.99  
Bass mount kit (2 arms)...\$69.99  
Concert tom stand...\$79.99  
5 pc drum rack...\$249.99  
Many other parts, stands, sizes.

15 years in bussiness

Dealer inquiries welcomed

602-279-4041

DRUM INSTRUCTION

## TONY RACCIATTI

GRADUATE OF BERKLEE COLLEGE OF MUSIC.

FORMER INSTRUCTOR AT BERKLEE &

THE BOSTON CONSERVATORY

PERCUSSION ACADEMY.

STUDIED WITH ROY BURNS, FRED BUDA,

ALAN DAWSON & BUSTER BAILEY

**NOW ACCEPTING STUDENTS.**

ALL STYLES—ALL LEVELS

PROFESSIONAL

MUSIC STUDIOS

677 PASSAIC AVE.

NUTLEY, NJ 07110

Email: [ajdrumz@aol.com](mailto:ajdrumz@aol.com)

1-800-29-TEMPO or 973-661-4885



# Basic Training, Part 1

by John Riley

**W**hy practice technique? The simple answer is to gain more control of our instrument. A more driving reason is our realization that just about every innovator in any field of endeavor, from Michael Jordan to Vinnie Colaiuta, has possessed not only superb technical command, but superior and innovative "moves." Superior and innovative moves are impossible without strong fundamentals.

The technical foundation for great drumming is formed at the snare drum. In my travels I've noticed that many younger players concentrate exclusively on playing the kit, and don't realize that time spent honing the basic motions on the snare drum or a pad will pay big dividends at the drumset. To gain control, relaxation, efficiency, endurance, power, speed, and good time, one must focus on the hands alone and do repetitive drills correctly. Like the TV fitness guru says, "If getting in shape were easy, then everyone would be in shape." If playing the drums were easy....

The exercise below is designed to help you gain more control of your hands. The idea is to repeat each one-measure paradiddle phrase at a relaxed tempo. Play the unaccented notes "low," and use height, not tension, to generate the accents. In order to make the accents "pop" out, you must read ahead and prepare the correct stick heights.

Before you do the paradiddles, try the two warm-up exercises, which go through the cycle of basic stroke moves: the full stroke, which starts and finishes high and is played when you have an accent followed by another accent with the same hand; the down stroke, which starts high and finishes low to create the desired accent and to finish in the most efficient position to play the next soft note; the up stroke, which starts low and finishes high to prepare for the next accent; and the tap, which starts and finishes low and is used for consecutive soft notes by the same hand.

## Warm-Up Exercises

**VATER**  
PERCUSSION  
USA GOOD WOOD...perfected

**DEALERS:**  
Interested in carrying  
MD in your shop?  
**CALL 1-800-381-1288**

**INVESTOR**  
Seeks active role in a Music/Percussion  
related business preferably in Chicagoland.  
Write to: **DRUMROLE, Ltd.**  
495 Prairie Knoll Dr., Naperville, IL 60565

**THE DRUM CENTER OF LEXINGTON**  
YOUR CYMBAL CONNECTION!  
-Talk to A Pro  
-Get Expert Advice  
-Unbeatable Prices!  
-Fast Delivery  
Your First Cymbals or  
Adding to Your Collection  
606-276-1827  
431 Southland Dr., Lexington, KY 40503

Re-Covering Kits • Piccolo Snare Kits  
Distributors of Keller Shells • Hardware  
Buy Direct From  
**Precision DRUM Company**  
Huge selection and highest quality.  
Call or write for free samples and info.  
MasterCard  
VISA  
Reasonable rates. Fast Shipping  
151 California Rd., Yorktown Hts, NY 10598  
Phone/FAX: 914-962-4985

**New Tribal Drum Kit!**  
800-655-DRUM  
TAOS DRUMS

**Proud Retailer Of Meinl**  
**Don's Music City DISTRIBUTORS**  
Cymbals  
(336) 275-3029 • 324 JJ Drive • Greensboro, NC 27406

**JOE MORELLO**  
NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS  
IN THE NEW YORK AREA. CALL FOR EVALUATION.  
(201) 944-3366 10-12 A.M., 7-10 P.M.  
Joe Morello Productions  
P.O. Box 1972  
Fort Lee, Nj 07024

The correct moves for the first paradiddle measure are: The first loud right is a down stroke because the next right is a soft note on beat 2. The next note, a soft left, is an up stroke because the next left is a loud note on beat 3. The next note, a soft right, is a tap. Then the following note is another tap. The note on beat 3 is a loud left down stroke (the left hand should already be in the

"high" position). The next right is soft going to loud—an up stroke. The last two lefts are taps.

Once you're familiar with this approach, practice the exercise by playing each measure four times, then continue down the page. A good starting tempo is quarter note = 50, but the sky's the limit. Just be sure that you maintain control.

The image shows ten rows of musical notation for a paradiddle exercise. Each row contains four measures. The notation is as follows:
 

- Staff 1: C time signature. Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 2: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 3: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 4: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 5: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 6: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 7: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 8: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 9: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.
- Staff 10: Four measures, each with notes R L R R L R L L. The first R has an accent. The first L has an up-bow. The second R has an up-bow. The second L has an accent. The third R has an accent. The third L has an up-bow. The fourth R has an up-bow. The fourth L has an accent.

I realize that this kind of choreography is pretty awkward at first, but the resulting gain in control and consistency of sound is worth the effort. In time these motions become second-nature and lead to increased speed, relaxation, and clarity. For more information on the concept, check out Joe Morello's video *The Natural Approach To Technique* and Gary Chaffee's book *Rhythm And*

*Meter, Volume 1.*

Next time we'll dig a little deeper into snare drum fundamentals. Until then, remember that practicing in a slow, relaxed fashion while concentrating on maintaining perfect "form" is much more beneficial in the long run than recklessly muscling it out. Good luck.



# Study In Paradiddles



by Joe Morello

Transcribed by Jim Jacobus

**W**hen I studied Charlie Wilcoxon's *Rudimental Swing Solos For The Advanced Drummer* as a young boy with my first teacher, Joe Sefcick, I thought it was a terrific book, and I spent many hours "shedding" the exercises in it. Some years later I was fortunate to meet Charlie Wilcoxon while working at a club in Cleveland with Marian McPartland. I was very happy to be able to tell him in person how much I enjoyed his book.

While preparing to play at a jazz festival in Canada recently, I ran through some of the paradiddle exercises in Wilcoxon's wonderful book. It occurred to me to put a slightly different "spin" on them by playing a flam on every accent. I was very pleased with myself, thinking this was a great, original idea, when one of my students pointed out that Wilcoxon himself suggested doing this in a footnote at the bottom of the page! Needless to say, I was somewhat shocked that I had never noticed it; maybe you didn't either!

Anyway, I thought it might be interesting to present these exercises here for your practicing enjoyment. I think you'll find the practice worth the effort, no matter what kind of music you play.

Start slowly, with the quarter note between 120 and 135 bpm. Increase your speed gradually as you feel more comfortable. For variation, try playing with each hand on a different drum or cymbal. Have fun with these!

1   
 L R L L R L R R

2   
 R L R R L R L L

3   
 R L L R L R R L

4   
 R L R R L R L L

5   
 R R L R L L R L

6   
 L R L R L L R L R L R R

7   
 R L R L R R L R L R L L

8   
 R L R L R R L R L R L L

9   
 R L L R L R L R R L R L

10   
 R L R L L R L R L R R L

11   
 R L R L R R L R L R L L

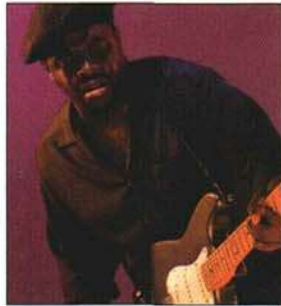
12   
 R R L R L R L L R L R L



T H E V I E W F R O M B E R K L E E O P E N S



Summer Performance Program



Guitar Sessions



Music Production Workshop



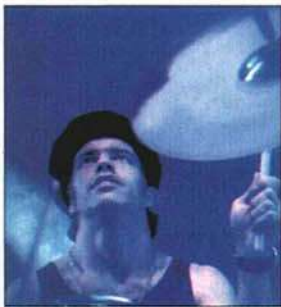
Summer String Fling



Summer Songwriting Workshop



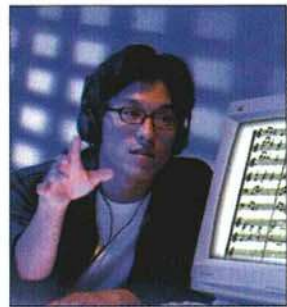
Mallet Keyboard Festival



World Percussion Festival



Summer Saxophone Weekend



Music Educator Seminars

U P A W O R L D O F P O S S I B I L I T I E S

**BERKLEE SUMMER PROGRAMS**



**877.BERKLEE** (TOLL-FREE U.S.A./CANADA) **617.747.8870** (WORLDWIDE) **www.berklee.edu**

BERKLEE SUMMER PROGRAMS 1140 BOYLSTON STREET BOSTON, MA 02215-3693 E-MAIL: [summer@berklee.edu](mailto:summer@berklee.edu)



# SWINGIN' IN A MODERN AGE

## Where'd It Come From And What's It Doing On My Radio?

by Daniel Glass

**F**or most folks under the age of forty, the term "swing" has traditionally brought to mind murky images of WWII, black & white movies, and guys playing clarinet—certainly not much inspiration for the hep youth of today, right? Guess again. Unless you've been living under a 28" Leedy & Ludwig bass drum for the last year, you can't escape the fact that swing is back and is being touted as the hottest new lifestyle revolution since punk rock or rap. "Neo-swing" bands are all over pop radio and MTV, and if you want to be hip, you'd better add a gabardine suit, some two-tone spectators, and a few Lindy-hop steps to your repertoire.

With all the media exposure (including the cover story of the December '98 issue of MD), many drummers must be wondering how this phenomenon appeared so quickly and why so many players have retired the old "boom-splat-boom-boom-splat" in favor of "spang-spang-alang." In fact, the swing resurgence has probably been somewhat confounding to today's modern drummer. Sure, it's just another fad, but the response so far has been extraordinary. Generations of former rockers are scrambling to learn new grooves, new sets of chops—indeed, a whole "new" cultural era—all within a matter of months. That's a lot to digest, considering that the era in question covers a forty-year period of American music that was essentially finished by the late 1950s.

Many of the musicians starting swing bands today are former punks or rockers, unschooled in any traditional sense. Many are surprisingly young—in high school or college. Green around the gills as they may be, these cats are loaded with energy, enthusiasm, and a burning desire to understand more about the music. "Swingin' In A Modern Age" is designed to address that interest and to offer some direction in understanding the origins and influences of neo-swing. We'll also talk shop: playing techniques, history, gear tips—all that good stuff. Most importantly, this series is intended to allay the worries of those of you who may be daunted by the "jazz" origins of the music. Please note:



Playing in this style is not something the average drummer need feel intimidated by or scared of. Swing was the pop music of its day, and even drummers without a ton of jazz training can learn the basics in a relatively short amount of time.

Although it's based in the past, swing music is *not* an antiquated piece of history that only your grandparents can appreciate, nor is it an abstract museum piece accessible only to an intellectual elite. Today's swing musicians (drummers included) are combining classic swing and jazz with their own musical experience to create a *new* version of the music. They're proving that what began in the '30s as an energetic, populist youth movement has returned in much the same manner.

Although mainstream exposure has come only recently, neo-swing's origins date back to the late 1980s. Most of today's best-known outfits were born not from music school lab bands, but out of the rebellious sounds of punk, rockabilly, and ska. With their focus not so much on virtuosity as on high energy, cool looks, and a danceable beat, it's not surprising to see how these kids found an ally in classic American music. The older styles (particularly rhythm & blues) were naturally appealing because they had a stripped-down, powerful groove and provided an alternative to the slick, overproduced sound of modern music. Guys like Louis Jordan and Louis Prima were just plain cool. They wore super-hip threads, sang lyrics about gigolos and fish-fries, and swung like mad—definitely a change of pace from metal, rap, and grunge.

In 1989, Royal Crown Revue combined their love of these styles with horn arrangements and a zoot-suited, '40s gangster image. The unorthodox sound didn't have a name, but something new had been born, and people went crazy for it. I joined RCR in 1994, and during the following five-year period we watched

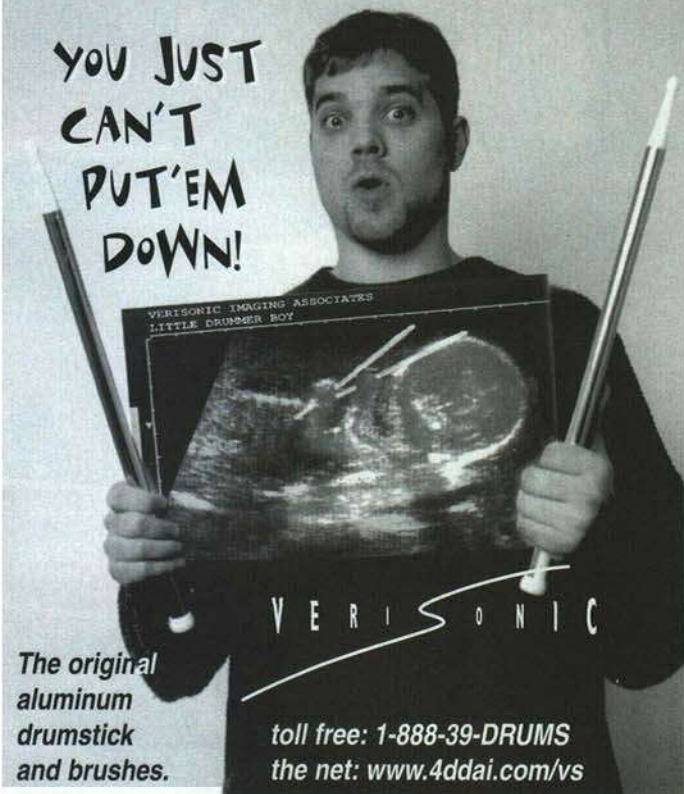
Original Swing: Gene Krupa  
and his orchestra (top right)

Neo-Swing:  
Royal Crown Revue



LIKE FATHER, LIKE SON...

YOU JUST  
CAN'T  
PUT 'EM  
DOWN!



VERISONIC IMAGING ASSOCIATES  
LITTLE DRUMMER BOY

VERISONIC

The original  
aluminum  
drumstick  
and brushes.

toll free: 1-888-39-DRUMS  
the net: [www.4ddai.com/vs](http://www.4ddai.com/vs)

*"Today's swing drummers are combining classic swing with their own musical experience to create a new version of the music."*

this so-called "movement" develop from a tiny underground scene into a national phenomenon. As recently as two years ago, RCR was one of only two or three swing bands touring nationally—seven knuckleheads stuffed into an old RV. Since there were virtually no "swing" venues, we played every kind of bill from heavy metal shows to VFW halls. These days it's impossible to keep up with all the new bands, and full-time swing clubs abound even in smaller towns.

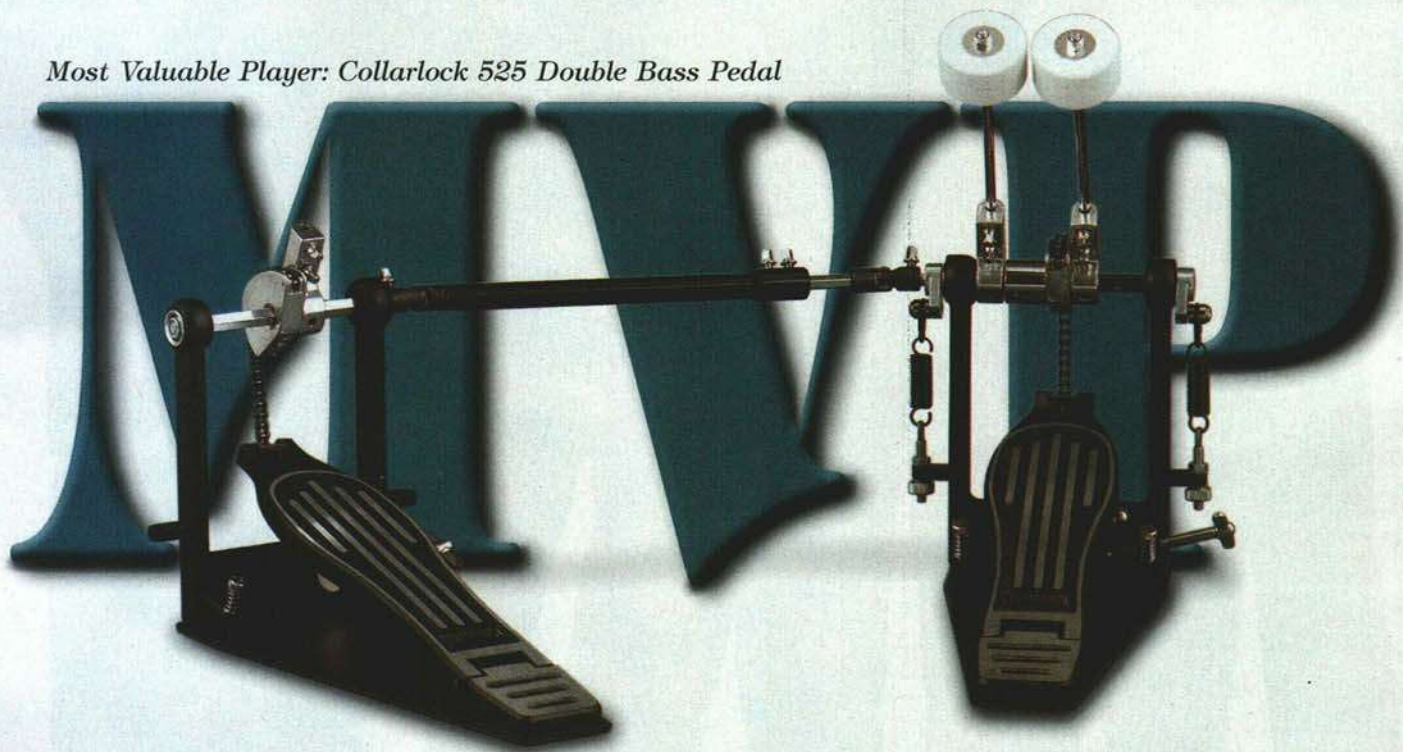
What's the appeal? Why so much so fast? In the last five years, I've met or corresponded with many a tub thumper afflicted with the swing bug, and have come to some conclusions about why this music and culture have struck a chord with the youth of the '90s. The short answer: It's fun, it's an escape, and it rocks. Americans are relearning the joys of dressing up, dancing with a partner, and digging into the vast treasure troves of their history. Hey, it's even okay to play drum solos again.

So there's a little background. Next month, in "Copying The Cats," we'll look at the primary influences of neo-swing drumming. See you then.

*Daniel Glass spends most of his time pounding out the gospel of swing with Royal Crown Revue. When not on the road with RCR, he lives in Los Angeles with his wife and two cats.*



*Most Valuable Player: Collarlock 525 Double Bass Pedal*



**COLLARLOCK**

*designed and distributed by:*

Drum Workshop, Inc.  
101 Bernoulli Circle • Oxnard, CA 93030  
Tel: 805-485-6999 • Fax: 805-485-1334  
[www.dwdrums.com](http://www.dwdrums.com)

**dw**



# CELEBRATE 35 YEARS OF PERCUSSION LEADERSHIP

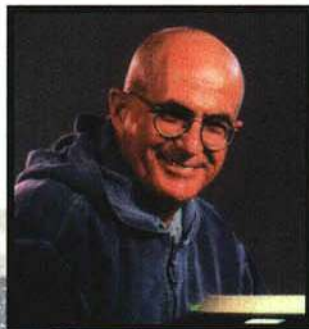
## ACQUIRE YOUR LIMITED EDITION PRODUCTS\* TODAY!

LP Music Group is proud to present a very special 35th Anniversary Limited Edition Series; a collection of five of our most distinctive innovations. Products that were created by LP Founder and Chairman Martin Cohen and products that will become collectibles... classics in their own right.

These authentic instruments, chosen to represent and celebrate 35 years of percussion

leadership, will no longer be produced at the end of 1999. This guarantees the purchaser of owning a rare and truly unique instrument of continuing value.

If you've ever wanted to own something truly special, now is the time. This limited edition commemorative series is available for a limited time only, while supplies last. Contact your local music retailer today.



*LP was built on the principle of the pursuit of excellence, with unique approaches to creating traditional percussion products. That driving force is reflected in all that LP does. I never dreamt that I would someday be looking back over 35 years of involvement with an industry that has been a source of livelihood for so many percussionists who have placed LP products on the world stage.*

*I am proud to offer these commemorative products that will continue to bring musical happiness to their proud owners, for years to come.*

A handwritten signature in black ink, appearing to read 'Martin Cohen'.

Martin Cohen,  
LP Music Group Founder and Chairman



[www.lpmusic.com](http://www.lpmusic.com)

\*OFFERED THROUGHOUT 1999 ONLY



## RECORDINGS



ratingscale



## ★ Bill Bruford's *Earthworks A Part, And Yet Apart*

**Bill Bruford** (dr), Patrick Clahar (sx), Steve Hamilton (kybds), Mark Hodgson (bs)

Surprisingly few drummers have been able to successfully maintain solo recording careers. Fewer still have been able to create a single work so satisfying—Compositionally, performance-wise, and sonically—as to be acknowledged as a masterpiece. Bill Bruford did it once with his brilliant 1979 release, *One Of A Kind*. Well, he's harnessed the magic again for his latest, *A Part, And Yet Apart*.

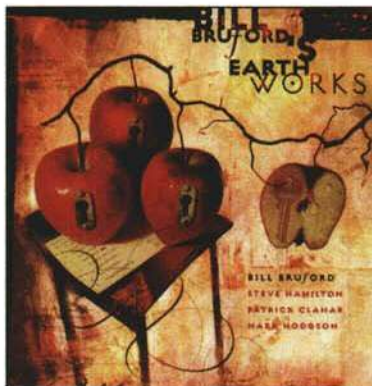
*A Part* shows Bruford fully focused on small-group jazz, yet his storied past in progressive music clearly seeps through in these pieces, most of which were penned by the drummer himself. Here you hear the timbres, flow, and temperament of acoustic jazz, but also the twisting odd meters, odd-note groupings, and precision of fusion. Imagine Max Roach with an unplugged Mahavishnu—sort of.

This musical combination plays perfectly to Bruford's strengths; his drumming is inspired, a fresh blend of composed and of-the-moment playing. There's plenty of "hot shit on the drums" (a Bill line), especially on tracks like "No Truce With The Furies," "Footloose And Fancy Free," and "Eyes On The Horizon." And when Bill breaks out the brushes, as he does on the haunting ballad "Sarah's Still Life," you get caught up in the swirl.

As for the tones Bill is creating these days, they're all natural—metal and skin, no electronics. And the sound quality of *A Part*—especially the drumkit—is spectacular. Just like the music here, the drum and cymbal sounds embrace the past yet have a modern sheen. (Tama, and especially Paiste, should kiss Bruford's royal butt for the way he makes their gear sound.)

Don't miss this one. It's some of Bruford's best work. (Discipline Global Mobile)

— William F. Miller



## SIGNIFICANT OTHERS

The expanded re-releases of Stevie Ray Vaughan & Double Trouble's *Texas Flood*, *Couldn't Stand The Weather*, *Soul To Soul*, and *In Step* provide a great opportunity to revisit the contributions of drummer **Chris Layton**, who pushed and prodded some of the most visceral blues-rock guitar playing ever.

(Sony Legacy)



**Robert Wyatt** fans will rejoice at the cool new *eps* mini box set, which features remixes, previously unreleased tracks, a CD-ROM promo video of "Shipbuilding," and the rare *Animals' Film* soundtrack. (Thirsty Ear)

Led by drummer/multi-instrumentalist **Frank Grau**, Species Being's *Yonilicious* is a gleefully schizophrenic circus of frenzied percussion, otherworldly voices, and weird sound effects that covers territory from arty prog-rock to whimsical abstract noise. There's nothing else quite like it. (Jamaelot Recordings, www.jamaelot.com)

CPR, which features David Crosby and his recently found son, James Raymond, have released *Live At The Wiltern*, a double CD recorded at that recently renovated Los Angeles theater. Drummer **Stevie Di Stanislao** nicely administers a varied repertoire, from urbane faux Latin grooves to heavy Crosby classics like "Almost Cut My Hair." (www.crosbycpr.com)

Relentless yet creative pounding by **Ted Parsons** and **Ivan Nahem** intensify the black beauty of The Swans' recently reissued *Cop/Young God/Greed/Holy Money* double-CD compilation (Thirsty Ear).

## ★ Out In Worship Sterilized

**Doug Scharin** (dr, perc, kybd). Joe Goldring (gtr, bs, kybd), Julie Lio (vln, via), Tony Maimone (bs), Ill Media (turntables), Adheesh Sathaye (tabla), Dawn McCarthy (vcl), Phil Spirito (ts)

With a jackhammer snare fill worthy of Bonham, *Sterilized* catches a drummer's ear within the first second. In the next second, this hint of power and huge sound is wiped away in a wash of atmospheric sitar, tabla, and electronic noise. No need to worry; the jackhammer beat is to return with force.



What is remarkable about *Sterilized* is its ability to shift between floating dreaminess and absolutely cranking drum beats. Although there are electronics, loops, samples, and drum machines used on this CD, the live playing and group feel dominate the landscape. Drummer Doug Scharin's deep-pocket grooves and the group's overall rich

rhythmic pulse don't aim to get you up and dance (although they could). Rather, they close your eyes and hypnotize you into submission.

The instrumentation, with tabla, violins, samplers, highly processed guitars, and even a turntable DJ, effectively enable this moodiness. But the playing and imagination of Doug Scharin and Out In Worship is yet another fine example of what drummers can do when given the chance to lead a band. This is a gutsy album where the drums are up front yet still supporting the overall texture, and the final impression will leave you fascinated. (Perishable, PO Box 57-8804, Chicago, IL 60657-8804, www.perishablerecords.com)

— Ted Bonar

## ★ Platypus When Pus Comes To Shove

**Rod Morgenstein** (dr), John Myung (bs), Derek Sherinian (kybd), Ty Tabor (gtr, vcl)

Platypus is one of the most melodic aggregations in the recent prog rock "musical

chairs" experiments. Featuring excellent material written and sung by King's X guitarist/vocalist Ty Tabor, the music here could (and should) be heard on commercial FM rock stations. Rod Morgenstein (Dixie Dregs, Rudess Morgenstein, Winger) long ago proved himself to be one of the great progressive rock drummers, and here blends thick and heavy rock grooves with his progressive chops in an exciting new style of pop/prog drumming.

"Standing In Line" kicks things off with a driving 4/4 rock groove that crosses over odd-time kicks but never loses its solid feel. "Nothing To Say" is a Genesis/Beatles-type ballad with a cross-stick groove and a half-time power-ballad drum sound that's wet and dark. "Rock Balls/Destination Unknown" opens with Morgenstein providing a solid feel and simple yet effective drum breaks; later in the tune he shows his stuff and stretches out. "Platt Opus" again allows Rod to show off his signature fusion chops, "I'm With You" and "Willie Brown" are straight-ahead FM pop/rock tracks, "Blue Plate Special" is a total Dregs slow shuffle, and "What About The Merch?" is an early Jeff Beck-like funky instrumental, where Rod fits tight in the pocket.

Morgenstein displays total musicality and control throughout this recording, and still manages to fit in some great chops. This is the sign of a true professional. Let's hope it makes it on the radio. (Velvell

— Mike Haid

### Uri Caine Trio *Blue Wail*

Ralph Peterson Jr. (dr), Uri Caine (pno), James Genus (ac bs)

Seamlessly blending the light and the dark, the loud and the soft, the mellow and the energetic, Uri Caine's latest group bridges the span between classic bop and free jazz without adhering to the sound of one particular era. Bookended by solo piano versions of Fats Waller's "Honeysuckle Rose," the nine original compositions on *Blue Wail* contain elements of many different jazz idioms—blues forms, light "cocktail" tunes, Latin rhythms, wild hard-swinging explorations—while still inspiring a distinct group sound. And largely responsible for the LP's unique, timeless feel is the elegant yet down-and-dirty drumming of Ralph Peterson Jr.



Though he lends beauty to the softer material with expressive rolls and graceful brush work, Peterson really shines when, unleashed on a high-energy tune, slicing and dicing the beat while displacing the pulse all over his kit. This tireless, muscular approach recalls Tony Williams without rehashing the late master's licks. Rather, Peterson's ability to spout frantic flurries of forceful strokes punctuated by long strings of cymbal crashes showcases his own highly evolved, instantly recognizable style. Just check out the Latin-spiced, accompanied solo at the end of "Bones Don't Cry," to hear the rolling thunder of an inventive drummer at the top of his game. (Allegro/Winter & Winter, [SOD]288-2007, www.allcrgo-music.com)

— Michael Parillo



### Poster Children *New World Record*

Howie Kantoff (dr), Hose Marshack (bs), Rick Valentin (gtr. vcl), Jim Valentin (gtr)

Sometimes it takes a while to get things just right. The Illinois band Poster Children have worked through six drummers in their eleven-year history before settling in with Howie Kantoff. (Note to band: Hang on to this guy.) Built around Kantoff's rhythmic hooks, PC's seventh album, *New World Record*, is a drummer's groove expo, and the next best thing to being there while this great, rolling 'n' tumbling guitar-based indie band lays it down.

Judging from video clips included with the CD, Kantoff's kit is somewhat minimalistic, but his creativity is huge. Utilizing the whole drumset for every song, he moves around with a melodic ease, complementing the lead vocal line while letting each drum sing its own song. Kantoff isn't shy about odd time signatures, either, but despite some chrono-weirdness, he is consistently fluid, loose, and relaxed. On "Time To Kill," he uses a tambourine attached to a hi-hat stand for optimum affect, riding with his left foot and right hand, serving up sixteenth-note-triplet fills throughout. Using only a cowbell and a couple of toms on "Mr. Goodnight," his tribal beat sounds like some sort of Neanderthal marching band roaring through the jungle. It's truly the drumming that makes these songs so brilliant, and that sends you leaping for the volume control—and go ahead, turn it way up! It's that cool. (SpinART)

— Fran Azzarto and Lisa Crouch



## TAKING THE REINS

A trio of extraordinary releases by some rather "worldly" drummer-led groups.

The title of The **Jeanette Wrate** Northern Lights Ensemble's *Echoes Of A Northern*



*Sky* refers to the drummer's search for her Scandinavian roots. Brilliant compositions and exquisite sound quality allow all the

members of the ensemble to shine. Extended solos emerge from clearly stated themes, and Ms. Wrate's drumming is crisp, propulsive, and imaginative throughout. Everyone listens and interacts on this date. (Cryptogramophone, [310] 301-1611, www.cryptogr3mopbone.com)

Peter Erskine graciously produced Alex Cline's *Sparks Fly Upward*, an album equal in grace and scope to Wrate's work. (The two releases also share a record label



and violinist, Jeff Gauthier.) "Audacity" pays homage to the late, great master Tony Williams, and Mr. Cline sprints into gear, successfully building a "Lifetime" feel. The group creates a lot of open space between interesting and often eerie sounds. Cline's drumset resembles a small city, and at times sounds as active and chaotic! (Cryptogramophone)

Sum *And Kali*, from The **Ray Spiegel** Ensemble, allows Mr. Spiegel to thoroughly



strut his tabla, vibraphone, and marimba chops. A student of Alla Rakha and Bobby Hutcherson, Spiegel

combines Asian and Western percussion and strings to create "meditative grooves." I quickly unearthed my copy of *Diga Rhythm Band* (1977) to check out Ray's earlier work. Oh, and **Mark Johnson's** drumming really keeps things moving here. (Simla House, PO Box 1229, Woodstock, NY 12498, www.simlahouse.com)

— David Licht

## ★ Grupo Afro Boricua Bombazo

Hector Matos, Hector Calderon, Luis Cepeda, Angel Mojica (perc), Antonio Martinez, Nellie Lebron, Harry R. Diaz, Roberto Cepeda (vcl), William Cepeda (conch shell, trn. pno. vcl)

At any public festivity in Puerto Rico you're likely to find good food, heated dancing, and high spirits fueled by plena and bomba. The two Puerto



Rican folkloric music forms feature lively drumming, call-and-response vocals, and interactive dancing.

Grupo Afro Boricua teams up master drummers and singers to deliver this heritage at peak voltage. In their hands, turn-of-the-century tradition transcends era, delivering millennium-party urgency from the first cut to the last. Drummers will also enjoy the liner notes that detail indigenous percussion instruments.

William Cepeda, the group's director and producer, is a noted jazz trombonist / composer/arranger and member of a musical family dynasty steeped in the preservation of Puerto Rican folkloric music. His exciting concurrent release as a leader, *Afrfrican Jazz—My Roots And Beyond*, features bomba and plena rhythms weaved into a fiery, eclectic contemporary jazz setting. Together, the two vital CDs bookend a century of rich tradition. (Blue Jackel, [516] 423-7879, www.bluejackel.com)

— Jeff Potter

## ★ Ecstasy In Numbers Spellbound

Gary Williams (dr), Dean Schmidt (bs), Mike Mattingly (gt)

There is a lesson to be learned by listening to the solid and dynamic performances of this instrumental electric fusion trio. "Ears" is the key word



here. Each player listens to and complements the others in a tasteful and respectful manner. The arrangements sound tightly worked out, but not stiff or predictable. And the tones of each instrument are evenly matched and well-mixed for a rich and full sound.

Gary Williams displays a beautiful touch and emotion in his drumming. He performs with a strong technique and a keen sense of what to play in a studio situation to achieve the correct balance within a jazz/rock trio setting. His drums sound fat, wet, and well recorded. His cymbal work is very expressive, and the mix allows his drums to explode with power and intensity when necessary. The compositions move in and out of various grooves in an interesting

and playful manner, but never lose their solid feel. Although each player possesses noteworthy chops, the listening experience is not drawn so much toward their improvisational talents as it is toward the musical interaction within the material's arrangements. There is not a standout track on the disc; they are *all* outstanding. (Speechless, [509] 925-3907, www.dnirasetartistry.com)

— Mike Haid

## VIDEOS

### ★ Cindy Blackman Multiplicity

level: beginner to advanced, 60 minutes, \$39.95

Progressive jazzier and Lenny Kravitz pop-funk groove-maker Cindy Blackman's *Multiplicity* features some fine acoustic and electric jazz blowing interspersed with discussions of her background and playing concept, an approach that keeps the tape interesting and flowing. In addition to touching on basics like seat height, foot technique, and different grips, Cindy talks about and demonstrates different approaches to timekeeping in jazz and rock. She begins alone, with straight-8th and triplet independence exercises, then adds the band—who eventually play everything from bop and a "brushed" ballad to bashy funk, fusion, and laid-back R&B. This method provides a free and broad context to her ideas. In addition, Blackman plays with just an acoustic or electric bassist, to focus on that critical interaction, and touches on the application of rudiments to the kit. A lot of important ground covered by a drummer with a lot to offer. (Warner Bros./Rittor Music)



— Rich Watson

## BOOKS

### ★ The Ultimate Drumset Reading Anthology For The Working

Drummer by Steve Houghton

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

On *The Ultimate Drumset Reading Anthology*, drummer/author/clinician Steve Houghton brilliantly tackles the special reading requirements and idiosyncrasies of

drumming in various formats and settings, including big band, small group, Broadway, live shows, cruise ships, studio work, and dance jobs.

Each format is illustrated with an average of six charts written in that idiomatic style. For instance, whereas the big band section includes actual drum charts by top arrangers, the small group section has charts *and* sloppily hand-penned lead sheets, all in a variety of musical genres. The live show section includes play-ons and play-offs, and the studio work section includes charts for a bank commercial, cartoons, TV/radio "IDs," and a TV sports promo. Often Houghton includes the kind of aggravating chart writing professional drummers are likely to encounter. Fortunately, he also provides general guidance and specific tips for interpreting each chart. Similarly helpful is a glossary of terms commonly encountered in the various types of charts. Most of the charts are also performed with a trio on the accompanying CD; some of the tunes are cool, others excruciatingly square—again, authenticity is key. Drumming on the disk is panned to the left channel so it can be turned down or omitted entirely from the mix.

*Anthology* offers an invaluable leg-up for drummers with reading in their future, especially in the various forms of studio and show music, for which there is precious little in print to prepare them. (Alfred)

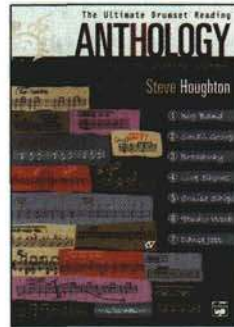
— Rich Watson

### ★ Guide To Standardized Drumset Notation by Norman Weinberg

level: beginner to intermediate, \$9.95

By its nature the drumset is not a "standard" instrument—some are small, others contain many more musical parts. With the proliferation of instructional books in different genres, it sometimes gets confusing trying to interpret the writer's intent. In its 44 pages, *Guide To Standardized Drumset Notation* shows how to notate just about any style of drumset on a five-line staff.

In order to come up with his framework, Weinberg studied over two hundred published instructional books, arrangements, and compositions involving notated drum-



set parts. In his research, Weinberg found a number of notational variations and an assortment of different noteheads and articulations. This type of diversity is not what drummers or arrangers need to be worrying about on the gig, so Weinberg addresses modern scoring problems like multiple tom setups, multiple crash and ride cymbals, drums and cymbals sharing staff positions, cowbell and other percussion noteheads, rimshot and cross-stick notation, ghost strokes, and other topics. Articulations like choked cymbals, foot splash on hi-hat, bell and edge of cymbal, and center and edge of drum are covered, as is the use of different beaters. Two-voice drumset music is discussed, and Weinberg's guide to reading and creating a legend is very helpful.

This book should be required reading, not only for drummers aspiring to show or studio work, but to composers and arrangers seeking to give the clearest instructions to, and get the most out of, their drummers. (PAS)

— Robin Tolleson



## Contemporary Rudimental Studies & Solos A Guide To Learning And Performing Rudiments by Lalo Davila

level: beginner to intermediate, \$29.95 (book & 2 CDs) plus \$3.00 shipping

Rudiments are the building blocks of drumming for both snare drummers and drumset players, and this 94-page, spiral-bound book & CD package is a useful—and fun!—tutorial on that important topic.

One page here is devoted to each of the 40 PAS rudiments, complete with proper stickings. From five to nine examples of each rudiment are written out as exercises at different tempos. Following each page of rudimental exercises is a one-page solo featuring the rudiment, with clearly marked stickings, accents, and dynamics. The last ten pages of the book are devoted to five solos incorporating all the previous rudiments, along with a healthy dose of the author's humor.

The two accompanying CDs are almost as good as having a private teacher to go over all the written material with you. Davila himself narrates, and a performance of at least three of the exercises on each page of

the book are included. Each solo is played once with the snare drum part, so that a student can hear what it is supposed to sound like, and once without the snare drum, but with accompaniment so a student can play along. Humor eases the lessons: "La Polka Loca" is accompanied by an accordion, "Don't Answer That!" by barking dogs and a gunshot, and "Samba Del 'Boro" by agogo bells and synthesized sounds.

If you've been putting off learning your rudiments, *Contemporary Rudimental Studies And Solos* is a great way to put a smile on your face and some rudiments in your sticks! (Vision Publications, PO Box 17066 Nashville, TN 37217)

— Andrea Byrd



To order any of the videos or books reviewed in this month's Critique, 24 hours a day, 7 days a week, call

**BooksNow**

at (800) BOOKS-NOW (266-5766)

or visit us at <http://www.booksnow.com>

(Handling charge may be added, according to product availability.)

### FREE! DISCOUNT DRUM CATALOG

## "T" SHIRTS

\$7.50 per shirt  
Certified Check or Money Order Only  
(Includes Shipping)  
Outside US  
\$10.00 US Funds



—Specify Size—

Front

Back

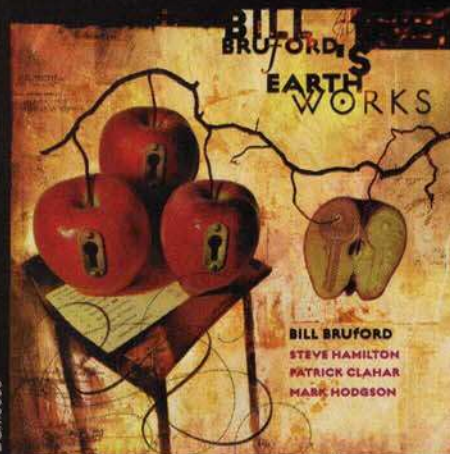
"We will beat any advertised price"

**ATLANTA  
PRO PERCUSSION, INC.**

2526 Spring Road • Smyrna, GA 30080  
(770) IDO-DRUM (770) 436-3786

Or call operator for toll free number

Call or write for our **FREE DISCOUNT FLYER**  
Call Information for our toll free number



DGM9805

A  
part,  
and  
yet  
apart

available now from good record stores  
or by direct mail: price \$13.00

**MAIL ORDER** CA residents add 8.25% state sales tax. Postage/Handling - 15% of subtotal, \$2.50 minimum. Outside U.S. additional postage - Canada / Mexico add \$1.50 All other countries add \$7.00. All orders outside U.S. must use registered mail - add \$4.85

also available: DGM9705 Bill Bruford with Ralph Towner & Eddie Gomez. *If Summer Had Its Ghosts* DGM9805 Bruford - Levin *Upper Extremities* (price each: \$13.00)

**TOUR DATES MAY 1999**

8/9 Blues Alley, Washington DC; 10 Ram's Head, Annapolis, MD;  
11 Theatre of the Living Arts, Philadelphia, PA; 12 Iron Horse, Northampton, MA;  
13/14 Knitting Factory, New York, NY; 15 Modern Drummer Festival, Montclair State University, Upper Montclair, NJ



**Discipline Global Mobile**

PO BOX 5282, BEVERLY HILLS, CA 90209-5282, USA

fax: (323) 937 9102 order line: (323) 937 3194

email: [PossProd@aol.com](mailto:PossProd@aol.com) website: [www.discipline.co.uk](http://www.discipline.co.uk)

# Dave Lombardo

## Slaying The Classics

by Matt Peiken

Dave Lombardo had never heard of eighteenth-century classical composer Antonio Vivaldi when he got one of the strangest and most welcome invitations of his life. One year later, Lombardo is a renaissance drummer, reborn through a series of projects that stretched his creative boundaries wider than he could have imagined or planned.

Safe to say, nobody covered more musical territory in 1998 than Lombardo, who first earned acclaim during the '80s as the drummer for metal mavens Slayer. This past summer, Dave went to Italy to record with Italian opera singers and classical musicians in

an experimental tribute to Vivaldi. The result, *Vivaldi: The Meeting*, on Thirsty Ear Records, hit stores this May. Even Lombardo admits the project is more notable for its guts than its sonic payoff. But for Dave, it sparked other projects that drove him deeper into the world of improvisation.

Back in the US, he joined former Faith No More singer Mike Patton in an unclassifiable noise fest called Phantomas. Then through Patton he hooked up with New York avant-garde jazz artist John Zorn for shows at the Knitting Factory. Lombardo returns there in June for a performance with Zorn.



Alex Solca

Meanwhile, Dave still has both kick drums steeped in hard music. He brought a dash of improvisation to Grip Inc.'s third disc, *Solidify*, and performed all the drum tracks on Testament's new record. And when he's back home in Victorville, California, Dave toils with an industrial three-piece called Kkleq Muzzil. He's also found time to squeeze out an instructional book.

As Lombardo prepared to hit the road with Grip Inc., he talked about his varied projects and how each contributed to his musical reawakening. "I really needed 1998, because 1997 was such a slump," he says. "I found myself at the end of a Grip Inc. tour, asking my manager, 'Any more shows?' And there weren't any. I felt like I wasn't working a lot of days, like there was nothing to do. I was looking out my back door watching the grass grow. I'm never going to let that happen again. I don't feel like doing yard work. I want to play."

**MP:** I have to say, the Vivaldi project is maybe the strangest pairing of styles I've ever heard. How did you get connected with Italian opera?

**DL:** I know this guy named Alberto Contini, who owns a label in Italy called Thylamus Records. He heard I was going to be in the area recording the Grip Inc. record, and he asked if I wanted to do a certain project with him. He explained that it had to do with a story written about a hundred years ago that was about how a meeting between Vivaldi and a Cuban percussionist changed the course of music.

It was an experimental thing, and I was totally into it. I'm always into doing different things, and this was more different than anything I could have imagined. I'd never heard Vivaldi's music before, and I didn't know any of the musicians I'd be performing with. But we set up some days in the studio, and after I finished the Grip record in Germany I took an eleven-hour train ride to Milan, Italy to do it.

**MP:** Weren't you at all intimidated? It seems so outside your element.

**DL:** Hell, yeah, I *totally* felt the pressure. But pretty soon, it felt like we were just all in this great experiment together. I got to this huge house surrounded by a large fence, like a compound. The studio was at one end of the yard, with an apartment on top of it. The accommodations were beautiful, and they'd whip up these traditional Italian meals every day. When it was time to go back to work, you didn't feel like it because you were just so stuffed. But then a little espresso kicks in and it's time to go again.

They rented some drums for me, and the director, Lorenzo Amiga, would brief us on what we were about to play. He'd tell a story behind each song. He'd explain the setting, like the canals in Venice, and what was in Vivaldi's mind when he wrote the piece. Lorenzo didn't speak much English, if any at all. I speak Spanish, and the Italian words—the expressions—are similar, so I was able to understand some of it, and I had a translator to help with the

rest. Everybody else was full-on Italian.

Anyway, I'd say, "Let me listen to the tempo," and he would sing it to me and play the harpsichord to it. It would take a little while before I found a bit of a rhythm in there. Then we'd map the song out, and I had a little sheet music to guide me through the piece—and we did it. But it was mostly improvisation, and they pretty much left it up to me to interpret my parts.

**MP:** That's really surprising because it sounds much more rehearsed than that. All things considered, you sound pretty tight.

**DL:** There was a lot of eye contact and a lot of leading each other through the music, because we cut it all live—oboe, flute, drums, and everybody else. The way I saw it, the organ was like the bassline, and the harpsichordist was sort of the rhythm guitarist, but I followed the organ's rhythmic patterns on the sheet music, and that's what led my changes from part to part.

I marked off the sections—I had to do that, because this wasn't like 4/4 music. If you just try to count out ten bars, it'll mess you up. I had to just feel it out.

**MP:** How much freedom did you have to be yourself?

**DL:** Total freedom. They encouraged me to just be myself. To me, it was more like a jam session, and I essentially just went in and laid down some grooves. I was still very aware of the style of music, but there was so much spontaneity, I didn't have time to worry about playing too hard or too much. There's a song on there called "La Tempesta D'estate," where the flutist, oboe player, and I go into a jam session, and that happened totally spontaneously.

**MP:** Since you pretty much crash-coursed Vivaldi's music, what was your process for interpreting it on the drums?

**DL:** Well, I had about a month or so to picture this whole scenario and to prepare myself to be mentally chal-

lenged. But they told me not to listen to the music at all before I got there. Once I got there, we only had three days to do the whole thing, but we practiced a little bit, too, and we did some punches during the recording.

**MP:** You get a lot of opportunity to solo—more so than with any other recording I've heard from you.

**DL:** That was all improvised, too, but it was controlled improvisation. Any time there were no vocals, we were free to explore things musically. I love soloing when it's the right time, but I feel it's more important to hold back and let the music breathe. There's a lot of natural breath in Vivaldi's music, and I didn't want to dominate the whole thing.

But whether I was soloing or not, you could really hear a difference in the feel from when I played and when I sat back and let the other musicians play. The music definitely got a lot heavier, and when I pounded out some rhythms, I could tell most of them had never seen drums performed like that before. I played some percussion on there, too—shakers and bongos.

**MP:** Are you proud of the results?

**"When I listen back to Vivaldi: The Meeting, I'm like, 'Whoa, I did that!' It's a cool example of what musicians can do, regardless of their backgrounds, if they're given the chance to play together."**

**DL:** Yeah, I guess so, but it's definitely weird. When I listen back to it, I'm like, "Whoa, I did *that*?" What I like most about it is that it's a cool example of what musicians can do, regardless of their backgrounds, if they're given the chance to just play together. We all got along, and because we were there for the music, we all spoke the same language.

These days, a lot of metal bands are bringing in orchestral sounds. But the way we did it was really intimate. And the whole atmosphere was so different from any other time I'd been in the studio. Just the personalities of the musicians were so different from Grip or Slayer. But there were some similarities, too. It was like family. We ate lunches and dinners together on the patio. Everybody was happy. It was a joyous thing. It was definitely one of the most amazing experiences I've ever had in music.

**MP:** It seems like you've had quite a few amazing experiences in the past year or so. Tell me about Phantomas.

**DL:** Yeah, that's just as experimental, and even more improvisational. It involves Mike Patton, King Buzzo of The Melvins, and Trevor Dunn from Mr. Bungle. I met Mike through Puffy (Mike Bordin), at Faith No More's last show, in Hollywood. A couple months later, Mike calls me up and asks if I want to do a project with him, and I'm like, "Wow, I'm gonna do something with Mike Patton!"

He told me the project was really weird, but I told him I'm not a stranger to strange music. But he sent me the tape, and sure enough, it was one of the most mentally demanding—and at times, *physically* demanding—pieces of music I'd ever heard. There were thirty songs that ran between thirty seconds to a minute and a half each, and each was internally complicated. It was like a demo

tape that Mike did by himself with a drum machine. But he wanted to assemble a live group to do shows and re-record the music, and that's where I came in.

We rehearsed for six days, but those six days were so intense. We'd go from about eleven in the morning until about midnight, one, or even three the next morning. I tried to play almost everything that Mike had come up with, but I just had to shake my head at some of it because I didn't know how in the world I could pull it off. There was room for improvising here and there, but there was no real time signature to some of it, and no metronome. Some songs would have a weird tom pattern with this real fast, choppy double bass part beneath it.

I ended up changing the stuff a little bit. But right from the start, I knew where Mike was going with it. He couldn't believe that I understood it, but I had to reassure him that, yeah, I knew what he was trying to do. Playing this music was almost like watching a movie—a lot of peaks and valleys, intense parts and then big emotional dips, then immediately something else—just totally off-the-wall. It moves in frames. We ended up doing four shows at Slim's, in San Francisco, then making the record. It was a different thing in the studio. There are a lot of small parts, but it took us a long time to get them down. So after we did the record, we went out on a short tour.

We set up kind of weird, where I was stage right facing Mike and the rest of the stage. Trevor and Buzzo were between us. It helped with the eye contact, which was really important because this music demands total attention.

**MP:** So from there, you went from a semi-improvisational format

**KAT**  
ELECTRONIC  
PERCUSSION  
Direct  
Sales/Service/Upgrades  
413-594-5190

**BOOKS BY CHUCK KERRIGAN**

**One Good Stroke**  
LIST PRICE: \$16.95  
(Master Your Technique!)

**The Art of Rock Drumming**  
LIST PRICE: \$14.95  
Newly Revised...With Fills!

Louie Bellson: "Really a good book! Congratulations!"  
Bill Bruford: "An interesting and valuable book!"  
Roy Burns: "A real challenge to any drummer!"  
Ed Shaughnessy: "A real contribution to modern drumset literature!"  
Jim Chapin: "I recommend it."

AVAILABLE AT YOUR LOCAL MUSIC STORE, OR SEND CHECK OR M.O. PLUS \$2.95 P&H TO:  
\*PA RESIDENTS PLEASE ADD 6% SALES TAX.\*

**CHUCK KERRIGAN PUBLICATIONS,  
P.O. BOX 5246, JOHNSTOWN, PA 15904**

**Magstar**  
And You're  
Partners in the Creative Process of  
Building Drums.

Phone/Fax: 508-747-3493  
P.O. Box 1172, Plymouth, MA 02362  
www.magstardrums.com

**SAVE** On all your drumming gear. Call or write for FREE discount catalog

**Waddell's DRUM CENTER**  
6433 Leechburg Rd  
Leechburg PA 15656

Call info. for toll free # or (724)845-DRUM  
<http://www.WADDELLSDRUMS.COM>

Be the 1st to know! Give us your E-Mail address and get on the Killer Deals E-Mail list. waddells@apollostrust.com

**REALFEEL®**  
the originator  
**not**  
an imitator!

**Drums on SALE**  
And That Ain't All  
**GIGANTIC SAVINGS**  
Get on Mailing List  
11375 Robinwood Drive (College Plaza)  
Hagerstown, MD 21742  
**1-301-733-DRUM (3786)**



to a completely improvisational performance with John Zorn.

**DL:** Yeah. That happened because Mike is friends with John, and John was a big influence on Mike. I met John at the Knitting Factory when we did a Phantomas show. A couple of months later, he called me and asked if I wanted to do a couple of shows. Of course, absolutely, I thought it would be great. We did some shows at the Knitting Factory in New York City. I had my whole kit, minus two toms.

The first night, there were six musicians, but John wasn't playing with us. Instead he was like the conductor. He laid out all these index cards, and each one had a specific word or style written on it, like "soft" or "fast." He'd point to maybe three of us and have us play to an index card. So I'd maybe start out on a fast beat, with no other inspiration or direction, and the other guys would follow me. Then he'd point to the other three musicians and have them play to another card, and he'd cross-fade us. Then he might direct one group to copy what another group was playing, but quieter.

We did that only one night, but it was just amazing. The response was awesome. We did two shows the second night, with Zorn, Patton, and me. Mike was doing vocals, but he was doing more noises than singing.

**MP:** What kind of beats or rhythms were you coming up with?

**DL:** I'd start with something funky, which would maybe evolve into something heavy. But the changes would occur very gradually and without any plan. Sometimes I'd get into my double bass, and sometimes I wouldn't touch it. Sometimes I would just start with a groove on the toms, and then it would grow into something

I would never have thought of playing if I'd planned it. With everything, it was all feel.

**MP:** As a drummer, do you have to prepare for or approach improvisational music differently than you would in a band such as Grip Inc.?

**DL:** Definitely. You have to be more conscious of what's going on. When you know the music so well, when you're doing that same thing every night, you go into what I call "cruise control," like when I do a set sometimes and I'm not even there. I'm thinking of home or whatever.

With improvisation, you're a hundred percent *there*, and you're filled with the energy of spontaneous musical expression. I'm so into the improv thing now. I love that whatever we do that night, it will never be repeated. It *can't* be. The magic involved in that, the feeling among the musicians and the attention and excitement, it's indescribable.

**MP:** Given the range of work you've done recently, does Grip Inc. now feel somewhat restrictive?

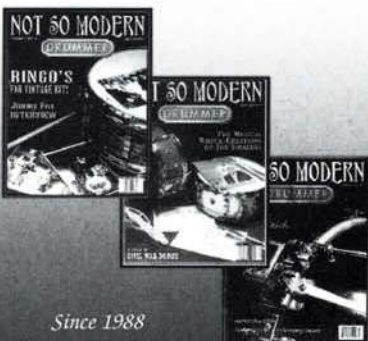
**DL:** No, because it feeds a different fire. It has a different feel, a different atmosphere. I like playing heavy music, that heavy sound, with thumping bass and loud guitars, where I can hit really hard. That's a whole different animal.

**MP:** Does your work on these side projects influence what you bring to Grip Inc.?

**DL:** Not really, because they're very different things. Grip Inc. is more thought-out, more planned. I take time to develop the right rhythms and fills, and I don't really change things up too much from the record to the live show.

## NOT SO MODERN DRUMMER

The Vintage & Custom Drum Magazine



Since 1988

- ◀ A wide range of columns on vintage & custom drums
- ◀ Extensive Wanted/For Sale ads
- ◀ Hundreds of vintage drums in each issue
- ◀ Reviews of classic, collectible and custom drums
- ◀ The best source for vintage drum information anywhere!

1 Year \$35 (US/CANADA)

Outside North America \$45/yr.

Don't Miss an Issue! Visa/MC/Amex Accepted

**CALL 615-244-6763**

to subscribe TODAY!

Or Write: NSMD, 750 Cowan St. Nashville TN 37207

See us online: [www.notsomoderndrummer.com](http://www.notsomoderndrummer.com)

## K & K SOUND SYSTEMS



**DYNA B07  
Bass Drum  
Microphone**

**EXTREMELY HOT  
EXTREMELY COOL**



**DYNA ST8  
Tom/Snare  
Microphone**

"excellent acoustic characteristics, compact size, clever and rugged design \* great sounding product \* a heck of a value"  
(test Modern Drummer 8/98)  
"K & K Mics rule!" (Moonspell)  
"Happy to be endorsing K & K Mics"  
(Emanuel White / Stylistics)

1-800-867-6863 [www.kksound.com](http://www.kksound.com)  
(541) 888-3517 \* fax (541) 888-4846  
P.O.Box 626 \* Coos Bay, OR 97420

BUY • SELL • TRADE

FREE CATALOG!

## VINTAGE DRUMS



**OWN A PIECE OF HISTORY.**

Legendary sounds in  
Ludwig, Slingerland, Gretsch,  
Leedy, Rogers, K. Zildjian  
and more!

**CALL OR WRITE**

Vintage Drum Center  
2243 Ivory Drive, Dept. 1  
Libertyville, IA 52567-8533

[www.vintagedrum.com](http://www.vintagedrum.com)

**(515) 693-3611 Fax: (515) 693-3101**

FOR TOLL-FREE # CALL OPERATOR

THE  
FUTURE...

Win It Now

ENTER  
TO  
WIN

Arbiter A.T. Advanced Tuning Drums, DrumFrame V2 Integrated  
Drum Suspension System, Sabian Cymbals, and Gibraltar Hardware.

  
**ARBITER**  
advanced tuning

ENTER BY MAIL, OR CALL (900) 786-DRUM (99¢ per call)  
TO ENTER AND HEAR MUSICAL EXAMPLES!  
(No purchase or telephone call necessary to enter.  
See consumer disclosure at right for odds and other details.)



## ENTER EARLY AND OFTEN!

### Consumer Disclosure

1. Two ways to enter: (a) Call 1-900-786-3786. Cost: 99¢ per call. You must call from the number where you wish to be notified. Or (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Modern Drummer/Arbiter Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 5/1/99 AND ENDS 7/31/99. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 PM EDT 7/31/99. POSTCARDS MUST BE POSTMARKED BY 7/31/99 AND RECEIVED BY 8/3/99. 5. Winners will be selected by random drawing on August 10, 1999 and notified by phone on or about August 11, 1999. 6. Employees and their immediate families of Modern Drummer, Arbiter, DrumFrame, Sabian Ltd., Gibraltar (Kaman Music Corp.), and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of US and Canada (except in Florida and the Province of Quebec), 12 years of age or older, provided that CALLERS UNDER THE AGE OF 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void where prohibited by law. 9. One prize awarded per household per contest. 10. Grand Prize: Arbiter Fusion 5 "B" Kit in Natural Maple finish. Drumkit includes: 5 1/2 X 14 snare drum, 8x10, 10x12, 12x14 toms, and 16x22 kick drum. DrumFrame V2 Integrated Drum Suspension System. Sabian Cymbals: 1 pair-14" HH Regular Hats, 1-10" HH Splash, 1-17" AA Fast Crash, 1-18" AA El Sabor, 1-20" HH Chinese and 1-21" Signature Series Salsero ride. Gibraltar Hardware includes: 1 Avenger II Double Pedal, 1-9707ML double braced hi-hat stand with movable legs, 1-7506 double braced snare stand, 5-4425-B cymbal boom arm attachments, and 3-ball arm tom holders. Suggested retail value: \$8,350. 11. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Arbiter Contest/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.

But I think I'm more aware of the total sound now, listening for what everybody's doing at any point in the song. And compared to the past two Grip Inc. records, I think I felt a lot more free to just do what I want to do on the drums. I'm listening more to my inspirations, instead of worrying so much about being the kind of drummer people expect me to be.

**MP:** It's funny you mention that, because I was just about to comment on your tom work. People are so quick to talk about your double kick drumming, but I think there's a distinctive style and sound to your tom rolls. They always sound like avalanches.

**DL:** I'm so happy to hear that. Yeah, I get a little annoyed sometimes that people only think of me for fast double bass. I think I'm even more creative with my tom fills. I always try to let my rolls breathe. I like hearing that rolling motion. No matter how fast or short or long they are, I want them to have some momentum. I guess it comes from my early days, listening to congas. It's in the fluency, the movement of the hands, and I try to bring that to the drumset.

You mentioned sound, which I think is really important to bringing out the most in a roll. You have to hear the resonance of the shells. You want to hear that drum breathe. Sometimes I record other bands in my home studio, and drummers come in with all this tape on the heads or those heads with muffles on them. It sounds like they're hitting cardboard boxes. I say, "No, dude, I won't record that." I won't record drums that sound like that. But they say they don't like the ring, so I teach them how to tune their drums, to tune out the ring and bring out more of the shell's resonance.

**MP:** These days, though, you can trigger anything. Why shouldn't

a drummer just hit something that sounds like a box if he or she can just trigger a perfect sound?

**DL:** Actually, that's a good question. It all comes down to what you want to hear and the style of music you're playing. If you can trigger the exact sound you want to hear, then great. But I still think there's no substitute for the sound of a real drum pushing air through a microphone.

**MP:** Getting back to the new Grip Inc. record, tell me about the inspiration behind "Bug Juice." You rarely hear drum solos on rock records these days.

**DL:** That song was all about trying to bring the improvisational element into Grip Inc. We're always going to be a band that has more structure to it, that writes out the songs and rehearses them. But I wanted to see if we could express ourselves in a whole different way. What I played was spontaneous, but we had some structure with it, too. We wanted three sections—the intro, the percussion part, then the double bass ending.

**MP:** How do you think the past year has affected or influenced your outlook on music and your career?

**DL:** I always liked to think I was open to anything, but I've had experiences that have really opened my eyes to the *creative* possibilities within music. There don't have to be any rules. You just need to express yourself. And I'm so happy that people are starting to see me as more than a heavy metal drummer. I'm always going to have that side of me, but I'm totally open to anything, and I'm always ready to learn new things. But I also know that I don't have to just wait for things to happen. I can *make* them happen.

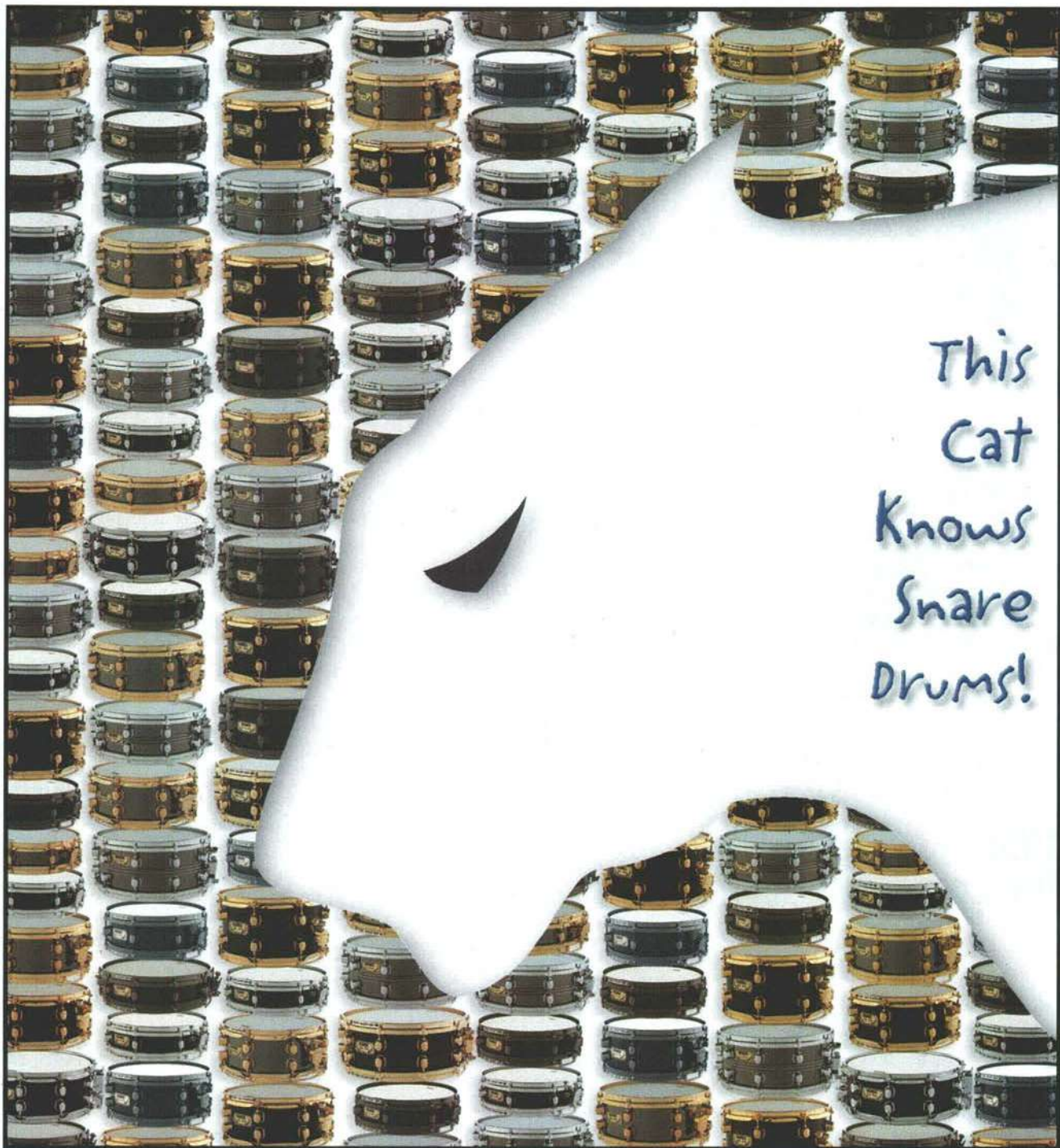


★ ★ ★ ★ ★  
**TOP DRUM**  
DRUMS IN THE Wind

Let Us Take **YOU** Higher

DRUMS IN THE Wind  
a division of  
the Woodwind and the Brasswind  
19880 State Line Rd.  
South Bend, Indiana 46637

1-219-272-8266  
CALL US FOR OUR CATALOG AND OUR TOLL FREE NUMBER.



This  
Cat  
Knows  
Snare  
Drums!



**The Black Panther Snare Drum Series** offers a dizzying selection of materials and voicings to help drummers find their individual sound. Choose from the dark voice of aluminum, the edgy sound of steel, the fat sound of brass or the warmth of maple. Features include specially designed lugs and throws for ultra-fine tuning, die-cast or Power Hoops for maximum tone and classic finishes for added beauty.

**MAPEX**<sup>®</sup>  
The drummer's other voice.<sup>™</sup>



This Cat Knows  
Black Panther.

"Whether I'm playing ska or punk, on the stage or in the studio, Mapex delivers attack, volume, response and warmth. It's all I want, it's all I need, it's all I use."

*Jerry O'Neill - Voodoo Glow Skulls*



# Becoming A Working Drummer Part 2

by Russ McKinnon

Last month we talked about some general ideas to help you become a working drummer. Now I'd like to pass along some specific tips to assist you in your quest to be a pro player. Behold what I modestly refer to as...

## Uncle Russ's Survival Tips

**1. Be qualified.** Play and read *all* styles of music. Try not to have a musical Achilles heel. For instance, I know a lot of guys who play well but don't know the first thing about brushes. Get that together, because it's good for your playing and because you never know when someone is going to ask you to play them. (It comes up more than you might think.)

in a timely manner. (A pager will pay for itself with a couple of calls for gigs.) And have a fax machine at home to receive job details.

When on the job, go the extra yard by offering to help in other ways that might make the gig run more smoothly. This will make you an even stronger asset to the musical situation.

**5. Book gigs based not on what they pay, but by who is on them!** When you get multiple calls, choose gigs that have the best, most established musicians on them. Word of mouth from other pros is the strongest vehicle to getting your name out there. Follow this tip whenever possible, but *only* if you can financially afford to do so.

"CHOOSE GIGS THAT HAVE THE BEST, MOST ESTABLISHED MUSICIANS ON THEM. WORD OF MOUTH FROM OTHER PROS IS THE STRONGEST VEHICLE TO GETTING YOUR NAME OUT THERE."

Not reading music is another major handicap for a drummer who wants to work consistently. It's necessary on the bandstand, in the studio—and equally important in the practice room. There are so many great method books out there that you can use to teach yourself fantastic techniques, but you must be able to read and interpret the music first.

**2. Music is a business; treat it as such.** Unless you can immediately afford a personal manager, *you* are the CEO, CFO, VP of Marketing, and secretary of...YOU! Your job is to market and manage a product, and that product is your professional musical services.

**3. Make sure your city can sustain a working musician.** This doesn't mean that you have to immediately move to New York, Los Angeles, or Nashville. (Actually, these cities are relatively saturated with great players.) Find any major metropolitan area that you enjoy and that has a healthy music scene.

**4. Be dependable and professional.** Reliable transportation is a must! Every contractor appreciates it when you show up early to gigs and sessions.

Get a pager and cell phone so you can return all business calls

**6. Be the dynamics boss!** Playing sensitively, musically, and dynamically is an absolute must! When required, be able to keep energy levels up and tempos consistent at low volumes. If, while playing in an acoustic situation, you can't hear every musician playing, you're probably too loud! If you can't hear every word the singer is singing, you *are* too loud.

Almost everybody can play loud if necessary. Rarely are fellow musicians impressed by how well you can bash; they're far more impressed if you exhibit musical dynamic control. The veteran musicians will respect you for it and the younger players will learn from your example.

Singers appreciate it when you bring down the volume level of the song when returning to the verse. Bandmates really like it when you "telegraph" the various song parts, building excitement going into a chorus or bridge section. When playing ballads, try letting the song dynamically "breathe," or relax somewhat, when going back into verses, fades, or endings.

**7. Have professional and versatile gear.** Your drumkit should allow you snare-, tom-, and bass-drum-size options to adapt to different musical situations. (Collect a good selection of cymbals,

# Hands Up!

Here's a little quiz about on-the-job hand signals. See if you know what to do if the bandleader or lead singer tosses one of these your way.

1. If, while playing in a swing situation, the leader or bass player holds up four fingers, this means to do what?
2. If, while playing almost any kind of popular music, the singer or leader signals to you by crossing his first two fingers or by touching his nose, he wants you to...?
3. If a singer or leader holds up a clinched fist, this implies...?
4. If the singer holds up her first two fingers in the form of a V, this means to...?
5. If the singer or leader taps his head with one finger, this signals you to...?
6. If the leader gestures like he's stretching a rubber band between his hands, he wants you to...?
7. If, before starting a song, the leader signals to the band by pointing, for example, three fingers down, this indicates...?
8. If the singer looks at you and signals like he's mixing a bowl of salad, this indicates...?
9. If the singer waves her least polite finger at you, this means...?
10. If the singer aggressively stomps her foot on the ground, quickly winds her wrist and index finger, or acts like she has to pee really bad, this tells you...?

## Answers:

1. Swing in four. Don't play with a two-beat feel.
2. Proceed to the bridge section of the song.
3. End the song (at an appropriate time).
4. Go to the verse section of the song.
5. Go back to the top (or "head") of the song. This would often be a reprise of the intro, which leads to the ending.
6. Vamp on the section you are presently playing or extend the solo section until cued otherwise.
7. What key signature the song is in. In this example, the key is Eb. The number of fingers held *up* indicates how many sharps are in the key signature. Inversely, the number of fingers held *down* indicates how many flats. It's often helpful for a drummer to know these key indicators in a live situation where onstage communication is difficult. You can help the rest of the musicians who missed the cue. You might even receive an ever-so-hard-to-get nod of approval from the lead trumpet player acknowledging you were hip to this signal and that you passed it along.
8. Brushes are appropriate for this song or section.
9. She really didn't appreciate you practicing your groupings of 5s, 7s, and 13s while she was trying to sing an emotional ballad.
10. She wants the tempo faster—or she does indeed have to pee really bad!

too.) Also have enough extra hardware to split the kit up into two small sets if needed.

**8. Know your electronics:** samplers with pads, drum machines, computer sequencing. This doesn't mean you have to throw down big bucks every six months for the latest technology. But do learn how to operate the gear and have access to it through an instrument rental company, music store, or maybe even a drummer friend. You should own a good drum machine. Drummers, by far, make the best drum programmers. Drum machines also make great practice metronomes.

**9. Learn other instruments.** Know your theory. I highly recommend the piano as a second instrument. It's a wonderful writing tool, it helps develop multi-hand coordination, and you learn treble and bass clefs. Guitar is great too!

**10. Try to sing.** Singing drummers are rare, and the good ones work—a lot! Even if the idea of singing is completely foreign to you, you should at least *consider* trying to learn to sing basic background harmony parts. Every little bit of vocal support helps in a live situation.

**11. Hustle.** Networking and social skills are a big part of your job. Get out there! Make business cards and demos of your playing. Get to know the contractors and leaders. No need to be pushy; just call and politely remind them that you're looking for more work than you're currently doing. Don't be the best-kept secret in town.

**12. Appearance.** Adapt clothing and hair to the musical situation. Buy a good-looking tuxedo; you'll need it for many professional situations—maybe even to accept a Grammy award someday! Also know when to take out the nose ring, cover the tattoo, and pull back your hair. The person paying you wants to look back behind the kit and be proud to say, "Yeah, that's *my* drummer." (And don't forget about good hygiene either!)

**13. Stay healthy and chemical-free.** Traveling on the road and playing vigorously every night definitely takes its toll on a person's body. Don't be stupid with self-abusive use of drugs and alcohol. We've already lost too many great drummers to this nonsense.

**14. Stay informed.** Read music trade magazines. Find out which management agencies are representing which artists. (You need this info to find out about auditions.)

**15. Attend clinics and drum events, and read drumming magazines.** Get educated! Get inspired!

**16. Keep a positive attitude.** Be the guy or gal that makes the session, gig, or tour an enjoyable experience for everyone involved.

**17. Have a backup plan.** Have other skills or training to financially get you by when needed. Meanwhile, keep pushing! Don't lose focus on the direction of *your* business!

*Russ McKinnon is best known for his recording and touring with legendary horn band Tower Of Power. His solid playing led to his being honored five straight years in the funk category of MD's Readers' Poll. Russ remains very active in the Los Angeles music scene, and he's also in high demand as a clinician.*



# Slingerland Sound King Snare

by Harry Cangany

With all due respect to Buddy Rich, there may be no more venerated name in the history of American drumming than Gene Krupa, the "Ace Drummer Man." The Slingerland drum company recognized this fact—and Gene's personal contribution to their success—by honoring him with this month's featured drum, the *Sound King*. In actual fact, this was the *second* time that Slingerland recognized Gene in this way. Years before, the company had named a 6 1/2x14 *Radio King* in his honor. But the *Sound King* signalled the beginning of Slingerland's manufacture of a series of *great* drums in the '60s. From the time it was introduced in the early 1960s until after Gene's death in 1973, the drum was also known as the *Gene Krupa* model and the *Gene Krupa Sound King*.

The *Sound King* was a brass-shelled drum. Brass Slingerland drums date back to the 1920s with the introduction of the ten-lug *Artist*, eight-lug *Professional*, *Junior*, and six-lug models. But metal snare drums fell out of favor in the '40s, and Slingerland didn't bring out another new metal drum until the early '60s—as a response to the Ludwig *Supraphonic*. Incidentally, Slingerland had fun with the ad campaign for the *Sound King*, stating that it "did not have the sound-disturbing center bead." Gosh, what drum could they have been alluding to?

The immediate predecessors of the *Sound Kings* did not have etched lines on the shells. These shells were either chrome-plated or lacquered brass, and had a three-point strainer. Later the first pure-chrome *Sound King* was introduced.

It's important to note that the "Sound King" name also referred to the lug design that Slingerland introduced in 1955. So unless you're a *Radio King* fanatic, you would do well to recognize the *Sound King* lug design as the "modern" Slingerland lug.

While a lower-priced metal-shell snare, the *Festival*, was available, Slingerland much more heavily promoted the *Sound King*, so you'll see thousands of them out there. The drum first featured eight lugs, then later ten lugs and the famous *Stick Saver* hoops (which were first called *Rim Shots*). The strainer was always the famous—or infamous, depending on your point of view—*Zoomatic*.

The *Gene Krupa Sound King* came in 5x14 and 6 1/2x14 sizes. Today either model should retail for \$175 to \$300, depending on its condition.

Did Gene Krupa actually play his namesake? The covers of the old catalogs show him with an *Artist* model wood-shell drum. But I have seen quite a few video clips from the '60s and '70s in which he does play the *Gene Krupa Sound King*. Maybe we all should, too.





## Bradley Webb



Don't let Bradley Webb's baby face fool you. This young drummer from Kent, England is already a seasoned jazz and pop veteran. At the ripe old age of twelve he regularly plays big band with the Kent Youth Jazz Orchestra,

small-group jazz with a variety of artists, and musical productions for several theaters in his area.

Bradley's drumming education has included lessons with top British jazz drummer Bobby Worth, professor of percussion at the Royal College of Music Michael Skinner, master teacher Freddie Gruber, brush wizard Clayton Cameron, and R&B guru Zoro. This has all led him to develop a style—clearly exhibited on a live demo tape recorded with the Kent Youth Jazz Orchestra—that combines solid time, creative chops, and an understanding of musical styles far beyond what might be expected of a player his age.

In 1997 Bradley was invited to become a Vic Firth endorser, making him the youngest international artist on their roster. In 1998 he was seen by Elton John drummer Charlie Morgan and Ralph Salmins (top session drummer and professor of drumkit at the Royal Academy of Music), who recommended him to Sabian for cymbal sponsorship. And in 1999 his talents were recognized by Premier Drums, who have also become supporters.

Currently the first student to receive a scholarship to study drumkit at Britain's elite Tonbridge school, Bradley is pursuing both his musical education and his performing career with dedication and enthusiasm.

## Luke Leone

Hailing from Canada's countryside near Toronto, Luke Leone is a multi-talented drummer/percussionist, as well as a composer and arranger. He's also a builder (he created his recording studio with his own two hands) and a producer, and has just completed the independent release of his first solo CD, *Pulse 2 Worlds*. The CD is a collage of original scores featuring varied musical themes and styles from world beat and pop to new age and jazz.

Luke came well prepared to this ambitious project, having studied drumset with Dan Bodanis at The School Of Drum for seven years, and percussion with Ray Reilly of the Toronto Symphony for several more. He was the 1995 winner of the Open Class Players Challenge Music Awards for Ontario, Canada, and was the drummer and percus-



sionist on three of Steve Middleton's *Soundscape* series CDs, which are sold in over thirty countries. He currently keeps busy on other recording projects, playing his Pearl drums and Zildjian cymbals.

Luke's goal is an ambitious one: "To be involved in every facet of my music, ensuring the integrity of my vision." Never satisfied and never still, Luke considers himself the proverbial "man on a mission," determined to evolve spiritually and musically.

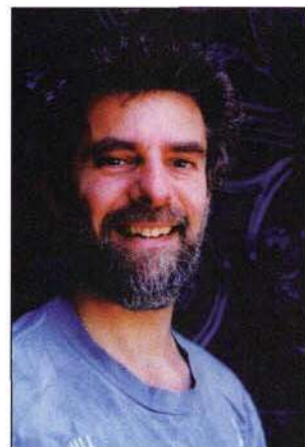
## Lou Grassi

Lou Grassi is fifty-one years old, and is by no means new to the drumming scene. For thirty-five years he's spanned the jazz spectrum, playing everything from ragtime to free improvisation. He's also spent three decades in musical theater and as a composer/performer for dance groups.

Lou's educational background includes a BA degree from Jersey City State College, and studies with Nick Cerrato, Tony Inzalaco, Sam Ulano, and Beaver Harris (who became Lou's mentor). From the 1970s to the present he's performed with such artists as Rob Brown, The Copascetics, Eddy Davis, James Garrison, Sheila Jordan, and many others.

Since 1980 Lou has led his own Quintet, featuring original arrangements of stylistically diverse music reflecting more than sixty years of jazz tradition. In 1984 he toured US military installations throughout Central America, and also organized the Dixie Peppers, a sextet specializing in traditional Dixieland and swing repertoire. In 1989 he toured Europe as part of the Warren Vache Sr. Syncopatin' Seven.

In 1994 Lou re-entered the New York avant-garde scene, forming his own, totally improvisational PoBand. Their 1995 concert for the New York Improvisor's Collective was recorded and subsequently released as *PoGressions*, receiving critical accolades worldwide. In 1998 the PoBand was featured at the Texaco NY Jazz Festival, and at the Rive De Gier International Jazz Festival. Lou then did a trio recording in Paris with the Rob Brown trio. Several CDs have resulted from Lou's projects in the past year—each quite different from the others, and each highly regarded by the jazz press. These various works reveal Lou to be a versatile, original, and imaginative musician.



If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



# The Drummers Of Frank Zappa

by Mark Griffith

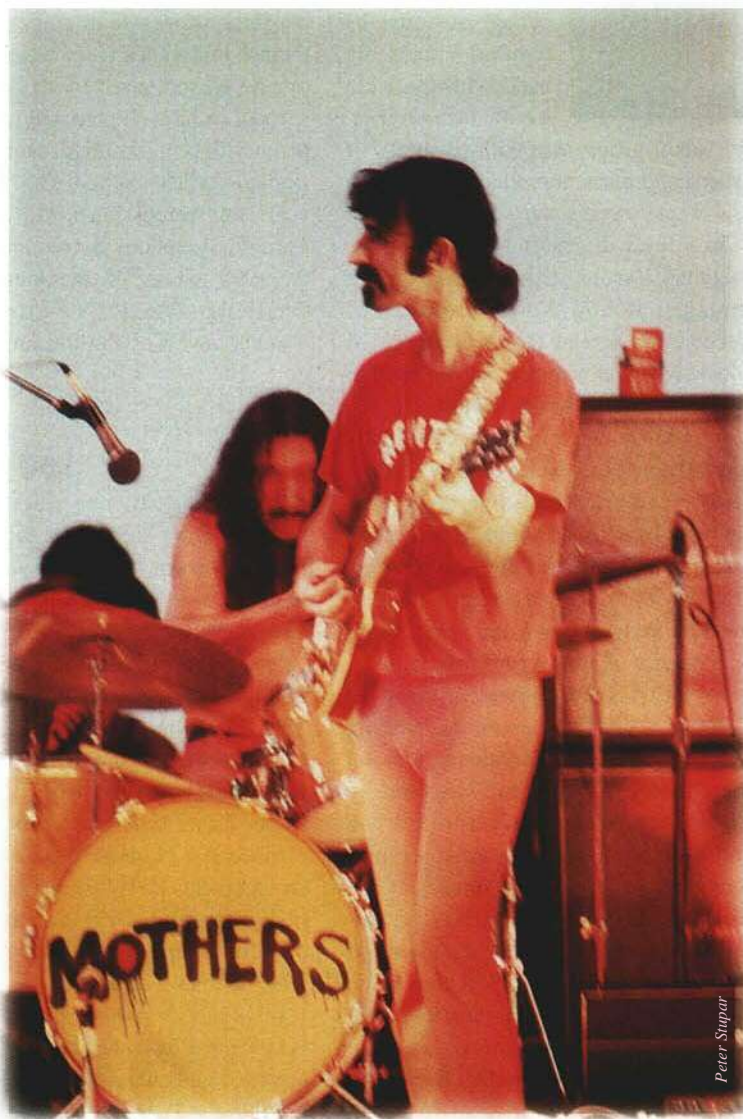
Throughout the history of drumming there have been a few gigs that have made a special impact on the music and drumming communities. Playing with the likes of Miles Davis, Sting, Steely Dan, Chick Corea, Weather Report, or John Scofield has automatically entered the drummers into a respected elite. But in some respects, playing with Frank Zappa has inspired even greater awe among drummers, and carried a special mystique that stems from the leader's demanding reputation and his penchant for over-the-top musical complexity.

Many younger drummers immediately associate Chad Wackerman, Vinnie Colaiuta, or Terry Bozzio with Zappa's bands. But few remember the other important Zappa drummers: Aynsley Dunbar, Chester Thompson, Ralph Humphrey, and Jimmy Carl Black. Yet all of these drummers contributed significantly to the demands of this prestigious gig.

To properly understand Zappa's drummers, you must first understand the history of Frank's music. Zappa's style of "fusion" went beyond jazz and rock 'n' roll to include doo-wop, folk music from around the world, sea chanteys, the blues, and twentieth-century classical. Zappa's musicians had to be ready to play anything their leader's expansive musical mind could envision. Let's look at the recorded legacy and the evolution of the drummers of Frank Zappa.

Frank Zappa himself was a drummer. His early drumming efforts, which can be heard on four tracks from *The Lost Episodes*, aren't groundbreaking, yet they are loose and very confident. One can only wonder if Frank's experimentation with an expanded rhythmic language can be traced to his early drumming. Zappa's other early experimental recordings (all included on *The Lost Episodes*) include drummers Chuck Grove, Vic Mortensen, and Drumbo (John French).

The first drummer to play in Zappa's Mothers Of Invention was Jimmy Carl Black, on the influential *Freak Out!* Jimmy's playing sounds like an extension of Zappa's early drumming: loose, orchestrated, supportive, and unpredictable. It's also interesting to note that it possesses the same relentlessness and sense of reckless abandon that many of the later Zappa drummers are now known



Frank Zappa with Jimmy Carl Black on drums, circa 1969

for. Covering unusual, creative themes, early Zappa music was very "'60s," without being overly psychedelic. *Freak Out!*, *Absolutely Free*, and *We're Only in It For The Money* are quintessential examples of rebellious creative '60s music, and all feature Jimmy Carl Black. As the rock-solid foundation of The Mothers Of Invention, he began the long tradition of adventuresome Zappa drummers. Jimmy is also the drummer on *Cruising With Ruben &*

*The Jets*, Zappa's excursion into traditional doo-wop music.

Zappa's seminal *Lumpy Gravy*, the first of many orchestral recordings, was released in 1967. It included great studio drummers like Shelly Manne, John Guerin, Paul Humphrey, and Frankie Capp, but did not document a working Zappa band. For this article, we will only discuss the drummers who played with the working and touring Zappa bands.

Back in *The Mothers Of Invention*, Jimmy Carl Black was soon joined by drummer/percussionist Billy Mundi, who was later replaced by Arthur Dyer Tripp. Both Mundi and Tripp furthered the rhythmic support of the band, but Black remained the band's primary drummer. The addition of a percussionist who also played drums expanded the Zappa sound a great deal. This second edition of *The Mothers Of Invention* was best documented on the live recording *Ahead Of Their Time* and the popular *Uncle Meat*. The home video *Uncle Meat* includes footage of this band in action. The Mothers also appeared on the recordings *Weasels Ripped My Flesh* and *Burnt Weeny Sandwich*. This music was aggressive and entertaining, but sometimes lacked the focus of earlier recordings such as *Freak Out!* This focus would soon be restored, however, with the changing of some personnel and a lot of new music.

One change came when Aynsley Dunbar joined Zappa and recorded *Hot Rats*, which featured the momentous compositions "Willie The Pimp" and "Peaches En Regalia," both of which Zappa would play with all of his later bands. *Hot Rats* introduces Dunbar as a sturdy but adventurous drummer. This mostly instrumental recording clearly defined the direction of all of the future Zappa bands. *Hot Rats* is a true classic, and Aynsley Dunbar is one of the reasons why.

*Chunga's Revenge* is a very good recording that successfully combined the humor and satire of Zappa's earlier vehicle with the instrumental prowess of the new band. Again, Dunbar is aggressive, creative, and powerful. Pay close attention to his amazing solo on "The Nancy And Mary Music." Also check out Zappa's return to drumming, on the melodic drum and percussion solo "The Clap." Here Frank's playing is more precise, while remaining loose and spontaneous. Unfortunately, *Chunga's Revenge* was largely overlooked because of the great success of *Hot Rats*, but both the music and the drumming are excellent.

The Mothers Of Invention and an orchestra are featured throughout Zappa's next recording, *200 Motels*, which is a soundtrack to a bizarre film of the same name. While remaining solid, Dunbar began to use a more advanced rhythmic vocabulary and play more over-the-top. *Just Another Band From LA* is a good live recording featuring Dunbar, but the live *Fillmore East, June 1971* recording captures this band at its best. Also check out *Playground Psychotics*, *The Grand Wazoo*, and *Waka/Jawaka*.

Nineteen seventy-three brought another change of drummers, and a change of musical attitude. The '70s brought fusion to the musical forefront. Zappa's influence was undeniable, but he had also been influenced by the original fusion bands. Fusion pioneer violinist Jean Luc Ponty and keyboardist George Duke had now joined Zappa, and the drummer was the technical wizard and fusion forefather Ralph Humphrey.

Each Zappa drummer conformed to the requirements established by the drummers before him, but also added his own dis-

## The Zappa Drummer Evolution On Record

by Mark Griffith

The following list includes important Frank Zappa recordings categorized by their featured drummer (or drummers), roughly in the chronological order of their recording dates. Numerous compilations result in significant overlap. Release dates are included; when release and recording dates vary significantly, both dates are included. All releases are available on Rykpdisc Records, except for the *Beat The Boots* series, which is on Footee Records, and in a boxed set from WEA/Atlantic/Rhino. Most Zappa recordings include some material that was recorded live in concert. On this list, items that are specifically designated as "live" were recorded live in their entirety, without many (or any) overdubs.

### Frank Zappa, Chuck Grove, Vic Mortenson, Drumbo (John French)

*The Lost Episodes*, recorded 1958-79, released 1998, RCD40573, mostly pre-Mothers rarities and demos

### Jimmy Carl Black

*Freak Out!*, recorded 1964, released 1966, RCD10501

### Jimmy Carl Black with Billy Mundi

*Absolutely Free*, 1967, RCD10502

*We're Only In It For The Money*, 1968, RCD10503

*Cruising With Ruben & The Jets*, 1968, RCD10505

### Jimmy Carl Black with Arthur Dyer Tripp

*Weasels Ripped My Flesh*, recorded 1967-69, released 1970, RCD10510

*Uncle Meat*, 1969, RCD10506/07

*Ark*, recorded 1968, released 1991, R270538,

*Beat The Boots* bootleg

*Ahead Of Their Time*, recorded 1968,

released 1993, RCD10559, live

*Burnt Weeny Sandwich*, 1969, RCD10509

### Paul Humphrey, Frankie Capp, Shelly Manne, and John Guerin

*Lumpy Gravy*, 1968, RCD10504, orchestral, no Mothers Of Invention, all drumset performers were studio musicians

### Aynsley Dunbar

*Freaks And Motherfu\*\*\*\**, recorded 1970,

released 1983, R270538, *Beat The Boots* bootleg

*Hot Rats*, 1969, RCD10508

*Chunga's Revenge*, 1970, RCD10511

*200 Motels*, 1971, RCD10513/14

*Fillmore East, June 1971*, 1971, RCD10512, live

*Just Another Band From LA*, 1972, RCD10515, live

*Playground Psychotics*, recorded 1971,

released 1992, RCD10557/58

*The Grand Wazoo*, 1972, RCD10517

*Waka/Jawaka*, 1972, RCD10516

### Ralph Humphrey

*Over-Nite Sensation*, 1973, RCD10518

*Piquantique*, recorded 1973, released 1991,

R270544, *Beat The Boots* bootleg

### Aynsley Dunbar, Ralph Humphrey, Jim Gordon, and John Guerin

*Apostrophe*, 1974, RCD10519

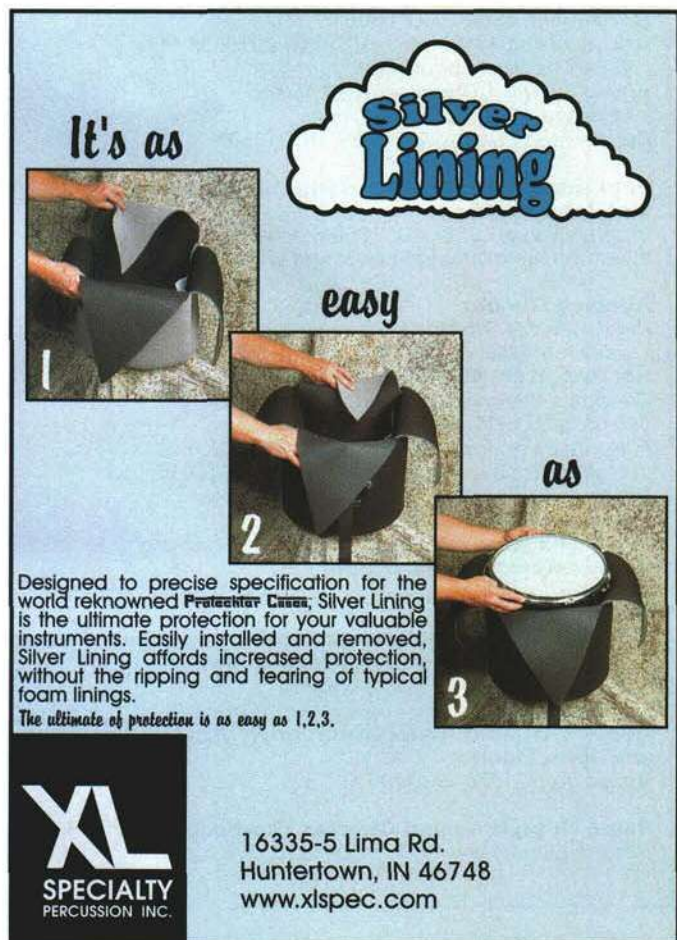
### Ralph Humphrey and Chester Thompson

*Roxy & Elsewhere*, 1974, RCD10520, live

tinct voice. The common denominator that unites them all was unbridled and fearless creativity. In retrospect, Humphrey seems to have been the logical next step in the evolution of the Zappa drummers. His playing was slippery, and his advanced rhythmic concept furthered the complexity that Dunbar had introduced. Ralph refined the spontaneity of Jimmy Carl Black, but was more sophisticated and adventurous than either Black or Dunbar.

Ralph Humphrey's first recording with Zappa was the exciting *Over-Nite Sensation*. This recording captured a band of virtuoso musicians playing everything that Zappa could dish out. Fortunately, this "fearless fusion" band was also caught live on *Piquantique*, from the *Beat The Boots* series of Zappa's officially sanctioned bootleg recordings. *Piquantique* features one of the first "impossible to play" Zappa compositions, "Kung Fu." (This tradition of daunting compositions includes "RDNZL," "The Black Page," and "Drowning Witch," all of which gave even the best Zappa bands and drummers plenty to chew on.) These are two priceless recordings of a stunning band that permanently established the Zappa musical direction.

The next recording, *Apostrophe*, was released in 1974. It featured both Dunbar and Humphrey, as well as studio legends Jim Gordon and John Guerin. This recording is particularly important because it introduced several Zappa "standards," including "Nanook Rubs It," "Cosmik Debris," and "Don't Eat The Yellow Snow." The drumming on *Apostrophe* is tasteful, but unusually sparse. This sparseness left the compositions open for a great deal



**It's as**

**easy**

**as**

**1**

**2**

**3**

Designed to precise specification for the world renowned **Protektor Cases**, Silver Lining is the ultimate protection for your valuable instruments. Easily installed and removed, Silver Lining affords increased protection, without the ripping and tearing of typical foam linings.

The ultimate of protection is as easy as 1,2,3.

**XL**  
SPECIALTY  
PERCUSSION INC.

16335-5 Lima Rd.  
Huntertown, IN 46748  
www.xlspec.com

### Chester Thompson

*You Can't Do That On Stage Anymore Vol. 2, The Helsinki Concert*, recorded 1974, released 1993, RCD10563/64  
*Studio Tan*, recorded 1974, released 1978, RCD10526  
*One Size Fits All*, 1975, RCD10521

### Chester Thompson, Terry Bozzio, and Chad Wackerman

*Sleep Dirt*, recorded 1974-80, released 1980, RCD10527

### Terry Bozzio

*Bongo Fury*, 1975, live, RCD10522  
*Zoot Allures*, 1976, RCD10523  
*Orchestral Favorites*, recorded 1975, released 1979, RCD10529  
*Zappa In New York*, recorded 1976, released 1978, RCD10524/25  
*Baby Snakes*, recorded 1977, released 1983, live, RCD10539  
*Sheik Yerbouti*, 1979, RCD10528

### David Logeman

*You Are What You Is*, recorded 1978, released 1981, RCD10536

### Vinnie Colaiuta

*Shut Up 'N Play Yer Guitar I, II, III*, recorded 1977-80, released 1981, RCD 10533/34/35, mostly 1979-80 guitar solo material, one 1977 track featuring Bozzio  
*Joe's Garage*, 1979, RCD10530/31  
*Saarbrucken 1978*, released 1991, R270543, *Beat The Boots* bootleg  
*Any Way The Wind Blows*, recorded 1979, released 1991, R270541, *Beat The Boots* bootleg  
*Tinsel Town Rebellion*, 1981, two tracks with David Logeman, all live, RCD10532

### Vinnie Colaiuta and Chad Wackerman

*Guitar*, recorded 1979-84, released 1995, RCD10550/51,  
*Shut Up... sequel* that includes numerous tracks with Wackerman

### Chad Wackerman

*The Man From Utopia*, recorded 1981-82, released 1983, two tunes with Vinnie Colaiuta, RCD10538  
*Ship Arriving Too Late To Save A Drowning Witch*, recorded 1982, RCD10537  
*Them Or Us*, recorded 1982, released 1984, RCD10543  
*London Symphony Orchestra Vol. I*, 1983, RCD 10540/41  
*Thing-Fish*, 1984, RCD 10544/45  
*Does Humor Belong In Music?*, 1986, live, RCD10548  
*You Can't Do That On Stage Anymore Vol. 3*, released 1989, RCD105765/66, *Beat The Boots* bootleg compiling live cuts mostly featuring the 1984 group with Chad Wackerman, but also others with Dunbar, Humphrey, Thompson, and Bozzio  
*You Can't Do That On Stage Anymore Vol. 4*, released 1989, RCD10567/68, same notes as Vol. 3  
*Mothers Of Prevention*, 1985, RCD10547  
*London Symphony Orchestra Vol. II*, 1987, RCD10540/41  
*Broadway The Hard Way*, 1989, live, RCD10552  
*Make A Jazz Noise Here*, recorded 1988, released 1991, RCD 10555/56  
*The Best Band You Never Heard In Your Life*, recorded 1988, released 1991, live, RCD10553/54

### Videos

(All available from Honker Home Video)  
*200 Motels*  
*Baby Snakes*  
*Does Humor Belong In Music?*  
*Uncle Meat*

of interpretation by later drummers.

It is these interpretations that make Zappa music very interesting, and what made Frank's bands almost "jazz-like." Zappa's many bands interpreted the "Zappa standards" in the same way that jazz groups have interpreted standards like "Autumn Leaves" and "There Will Never Be Another You."

Ralph Humphrey had been in the Zappa ensemble for about a year when in 1974 a second drummer, Chester Thompson, was added to the group. The double drummer idea was nothing new to the Zappa band, but whereas Arthur Dyer Tripp and Billy Mundi had also doubled on percussion while Jimmy Carl Black played only drumset, Humphrey and Thompson both played the kit. Chester fit the Zappa concept like a glove, and the synergy of the two drummers—as well as percussionist extraordinaire Ruth Underwood, who was also featured in the 1974 band—provided an adventurous, dense, and virtuosic rhythmic springboard for this amazing group.

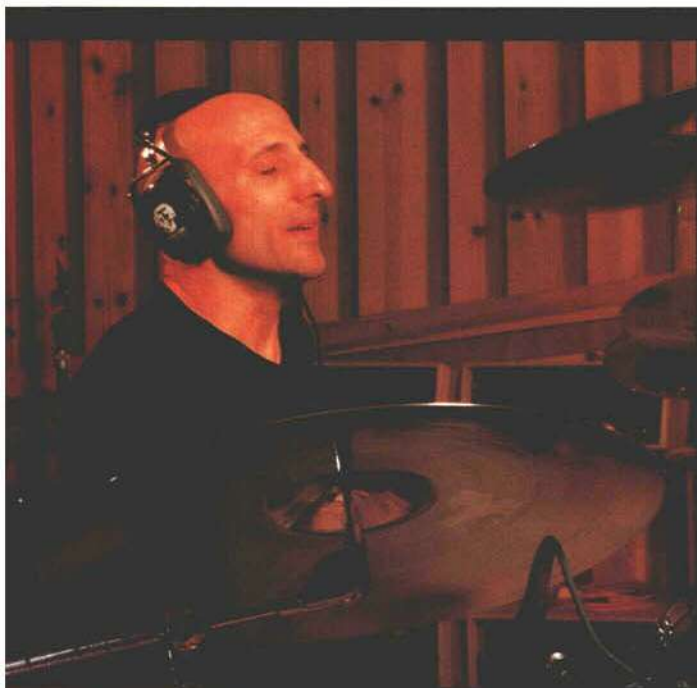
*Roxy & Elsewhere*, with its shining "Don't You Ever Wash That Thing" and "Son Of Orange County," is one of Zappa's all-time best recordings, a virtual study in odd time signatures and aggressive drumming. Note in particular Humphrey and Thompson's signature double-drummer tom fill on "More Trouble Every Day," which later snuck into Genesis's "Afterglow."

Less than six months later, Humphrey departed the band, leaving Chester Thompson as the lone drummer. With a lot of touring under the band's belt, the music got faster, looser, and even more

aggressive. This sleeker Zappa ensemble (reduced from eleven members to only six) is captured on *You Can't Do That On Stage Anymore Vol. 2, The Helsinki Concert*. Chester's astounding live (solo) presence deserved to be documented. According to Zappa, this was one of the audience's favorite ensembles, as well as one of his own.

The next recording, *Studio Tan*, shows an ideal cross-section of Frank Zappa's broad compositional range, and Chester Thompson sounds great throughout. "The Adventures Of Gregory Peccary" is typical of Zappa's twisted Broadway show-like story/compositions, and the challenging "RDNZL" appears on many different recordings. "Revised Music For Guitar And Low Budget Orchestra" is a standout example of Zappa's group supported by an orchestra. And "Lemme Take You To The Beach" is a brief experiment with surf-influenced pop music. (Studio drummer Paul Humphrey sits in for Thompson only on this track.) Chester Thompson also plays on *One Size Fits All*.

The next drummer to fill the Zappa drum chair was Terry Bozzio. Terry combined the wild sense of humor and spontaneity of Jimmy Carl Black, the hard-hitting aggressiveness of Aynsley Dunbar, the sheer virtuosity of Ralph Humphrey, and the groove of Chester Thompson. On the live *Bongo Fury* Bozzio stays "inside" while providing a firm foundation for Zappa and Captain Beefheart's musical antics. And he is a dominating presence on parts of *Orchestral Favorites*, one of the most outstanding Zappa recordings.



# Sound Control Perfected

## METROPHONES™

Patented

Made in the USA

"These are the best sounding isolation headphones I've ever used...and I never record without them."

*Kenny Aronoff*



Ultra-high quality stereo headphones with unmatched isolation properties up to 29db, liquid-filled cushions, removable stereo line-in and optional built-in metronome system.

Big Bang Distribution • 9420 Reseda Blvd., #350, Northridge, CA 91324 • (800) 547-6401 • [www.bigbangdist.com](http://www.bigbangdist.com)  
U.K. 441207570478 • Germany 492215469610

# KOSA

INTERNATIONAL PERCUSSION WORKSHOPS

nineteen·ninety·nine

[ RHYTHM is  
the HEART ]

learn and live  
with an entire week  
the artists  
who define  
percussion  
for the next century

**KOSA 1999 Drum  
& Percussion Camp**

Aldo Mazza, Artistic Director

**AUGUST 2-8, 1999**

THE CRANE SCHOOL OF MUSIC

S.U.N.Y. • POTSDAM, NY

<http://home.istar.ca/~kosa/kosaperc.htm>

For more info: 1-800-541-8401

e-mail: [kosa@istar.ca](mailto:kosa@istar.ca)

fax 514.934.3174

## [ 1999 KOSA Faculty ]

Changuito • Gordon Stout  
Glen Velez • Horacio Hernandez  
Marco Lienhard • Jim Chapin  
John Beck • Ed Shaughnessy  
Bill Ludwig, Jr. • Jim Petercsak  
Gordon Gottlieb • Dom Famularo  
Adam Nussbaum • Répercussion:  
Aldo Mazza • Chantal Simard  
Luc Langlois • Robert Lépine  
Delphine Pan Déoué



Zappa's large group was back for *Live In New York*, the first recording that contains Bozzio's famous "Black Page" drum solo. Also check out the amazing "Cruisin' For Burgers." This adventurous band's groove was relentless, largely because Terry and bassist Patrick O'Hearn always kept the band firmly grounded. No drummer has ever orchestrated drum parts like Terry Bozzio, with his signature aggression, grace, and control.

*Sheik Yerbouti* isn't as unbridled as the previous recordings with Bozzio, but like *Apostrophe*, it created a foundation for future interpretation. Check out the amazing "Rubber Shirt," "Dancin' Fool," and "Yo Mama." Terry also shines on two tunes from the *Sleep Dirt* recording, "Filthy Habits" and "The Ocean Is The Ultimate Solution," and plays on 1975's *Zoot Allures*.

Terry's last album with the Zappa band (recorded in 1977, but not released until 1983) was the live *Baby Snakes* (available as a CD and a video). This recording includes many of the same tunes from *Live In New York*, and played by a much smaller band with a less aggressive approach. Still, the video is an insightful look at a live Zappa performance featuring Bozzio.

For an interesting study of how Terry's drumming evolved while he was with Zappa, listen to *Bongo Fury*, *Live In New York*, and *Baby Snakes* consecutively. Recorded almost exactly a year apart from each other, these three live albums invite comparison.

Drummer David Logeman had a brief stay in the Zappa band, recording the entire *You Are What You Is* and some of the live *Tinsel Town Rebellion*. Like *Apostrophe* and *Sheik Yerbouti*, *You Are What You Is* is an important album not so much for the playing, but instead for the many Zappa standards it introduced. Logeman's drumming was sure and firm, but his Zappa days were short. He briefly re-joined the band in 1980.

This brings us to the inimitable Vinnie Colaiuta. The Zappa classic *Joe's Garage, Acts. I, II & III* features Vinnie from beginning to end (although Terry Bozzio does brief vocal duties as Bald-Headed John, one of the story's numerous wacky characters). This satirical, frequently lewd opus

(described in the liner notes as "a stupid story about how the government is trying to do away with music") includes "Dong Work For Yuda," "Keep It Greasy," and "Watermelon In Easter Hay." *Joe's Garage* features a little of everything drum-wise: inside, outside, reggae, groove, funky, etc. Many drummers have raved about this recording in the pages of *Modern Drummer*, and it's a recording that every drummer should own.

On the other side of things, the three volumes of *Shut Up 'N Play Yer Guitar* are completely outside and *not* for everyone. It will take a while for your ears to acclimate to the musical craziness on these amazing discs, which find Zappa superimposing guitar and rhythm section parts from different performances. The result is some of the most over-the-top rock 'n' roll music ever produced. I also highly recommend *The Frank Zappa Guitar Book* to any drummer who wants to further investigate Colaiuta's rhythmic approach. It includes transcriptions of these recordings (mostly guitar, but quite a few drum transcriptions as well).

*Tinsel Town Rebellion* is the only "official" live recording Vinnie made with Zappa. However, *Any Way The Wind Blows* and *Saarbrücken 1978* from the *Beat The Boots* bootleg series are the best documents of Vinnie's live performances with Zappa. Stylistically these three recordings fall somewhere between *Joe's Garage* and *Shut Up 'N Play Yer Guitar*. Colaiuta's last performances with Zappa were on two tracks from *The Man From Utopia*.

The last drummer to hold the coveted Zappa drum chair was Chad Wackerman. Chad joined the band in 1981, and recorded most of *The Man From Utopia*. Next came *Ship Arriving Too Late To Save A Drowning Witch*, featuring "I Come From Nowhere" and the hit single "Valley Girl." While hardly typical Zappa, *Utopia*, *Ship*, and Wackerman's next recording, *Them Or Us*, did document a new direction for the Zappa band.

*You Can't Do That On Stage Anymore, Vols. 1-6* display Chad ingeniously interpreting all of his predecessors. This series consists of compilations of live performances of all of Zappa's bands, but a majority of the performances (except for

Volume 2) include Wackerman on drums.

Wackerman and percussionist Ed Mann are also featured on the *London Symphony Orchestra, Vols. I & II* recordings (now issued together as a set). Though drumset isn't used on the entire album, it is interspersed beautifully throughout the compositions. "Pedro's Dowry," "Bogus Pomp," and "Strictly Genteel" were previously recorded on *Orchestral Favorites* (with Bozzio), and the different approaches are fascinating to study. Wackerman is explosive on the first movement of "Bob In Dacron," and very melodic on the first movement of "Mo N' Herb's Vacation."

*London Symphony Orchestra, Vols. I & II* is a perfect resource for studying the abstract side of Chad Wackerman's drumming. Here he occasionally sounds like the avant-garde jazz drummers of the late '60s. This is some of the most exciting "out" drumset playing ever recorded.

In 1984 Zappa recorded *Thing-Fish* and the live CD and video *Does Humor Belong In Music?*, both of which feature Wackerman. *Humor* bears some similarities to *Them Or Us*, but the video release is a gem. For those who haven't seen Wackerman play, this is a great way to do so. His effortless approach and relaxed execution are unparalleled.

Both *Mothers Of Prevention* and *Jazz From Hell* feature a large amount of programmed *Synclavier* drumming by Zappa, which gives us another glimpse of his drumming concept as it had been influenced by a long line of fantastic players. Not surprisingly, however, these *Synclavier-rendered* performances are a little stiff.

Frank Zappa's last working band (known as "the 1988 band") was a twelve-member ensemble that could do anything. The three amazing live recordings *Broadway The Hard Way*, *Make A Jazz Noise Here*, and *The Best Band You Never Heard In Your Life* are superb documents of an extremely versatile ensemble being poked and prodded by Chad Wackerman's challenging drumming. The very satirical *Broadway The Hard Way* also finds Sting sitting in on a stirring version of The Police's "Murder By Numbers." *Make A Jazz Noise Here* is even better, because it focuses on music more than satire.

Frank Zappa asked this band to do everything from "Stairway To Heaven," Ravel's "Bolero," and "Theme From Bonanza" to Zappa standards such as "The Eric Dolphy Memorial Barbecue." The 1988 band was *The Best Band You Never Heard In Your Life*, a title derived from the fact that many audiences never had a chance to see and hear them live. This recording is a Zappa—and drumming—classic.

Frank Zappa released almost fifty recordings in his all-too-brief but extremely prolific twenty-five-year career. In studying this strange, intricate music, as well as the "family tree" of Frank's influential drummers and the high standards he held them to, we can all become much better musicians. Thanks to Jimmy, Billy, Arthur, Aynsley, Ralph, Chester, Terry, David, Vinnie, Chad—and most of all to Frank Zappa, a true genius.





**DRUM WORLD**  
Serving Percussionists Since 1977

**LEADING THE WAY WITH  
THE BEST NAMES IN  
PERCUSSION!**

Great Selection • Great Prices  
Come see us in Pittsburgh or visit  
our virtual showroom on the web  
at [www.drumworld.com/drums](http://www.drumworld.com/drums)  
All Major Credit Cards Accepted  
Financing Available  
Call and Order Now! We Ship Daily  
Call Information for Our Toll Free #  
1020 Castle Shannon Blvd.,  
Pittsburgh, Pennsylvania 15234 USA  
Phone: 412 343-2600 Fax: 412 343-3211

# Musician's Friend



**FREE  
Catalog!**

**The World's  
Largest Music Store  
In Your Mailbox!**

**Call 1-541-776-5173  
and get the BEST music  
gear catalog FREE!**

Cybershop 'til you drop at:  
[www.musiciansfriend.com](http://www.musiciansfriend.com)

**YES!** I want it now!



Join hundreds of thousands of satisfied musician's in receiving the #1 music catalog, absolutely free! **CALL: 1-541-776-5173**,  
Subscribe online at: [www.musiciansfriend.com](http://www.musiciansfriend.com)  
or mail this coupon to:

**Musician's Friend, Dept. 65-004  
P.O. Box 4520 • Medford, OR 97501**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_



## Advertisers

Advertise in Drum Market and reach over a quarter million drummers worldwide for only \$1.50 per word plus \$4.50 for an address. The address charge does not include your name or company name. (Underline words to appear in bold type and add \$.50 for each bold word.) Minimum charge for an ad: \$10. All ads must be paid in full by the 15th of the month. (Ads or payments received after the deadline will be held for the next issue unless you specify otherwise.) If you also want your ad to run in subsequent issues, you may pay for those ads in advance. Please note that your ad will appear in print approximately ten weeks after the cutoff date. Publisher reserves the right to edit all classified ads. Words in all capital letters are prohibited. Mail ads and payments to: MD c/o Drum Market, 12 Old Bridge Road, Cedar Grove, NJ 07009.

## For Sale

**Gretsch Drums**, parts, logo heads, badges, etc., www.sound.net/~expwex/. Tel: (816) 361-1195.

**Kenner Custom Drums**, snares, full sets, all sizes, **Custom SB Sticks**, Route #1, Box 150, California, KY 41007. Tel: (606) 635-5218.

**Hit Drum**, "Drum Covering Specialist," custom drum re-covering, custom graphics/logos on shells and heads. Drum repairs and bearing edges. Tel: (630) 585-0069.

**Drum Supply House**—maple shells, coverings, lugs, and hardware. Free Parts Guide for builders! Tel: (901) 423-3786, 47 Ingram St., Jackson, TN 38301.

**Cymbal discounters**. Low, low prices on Sabian AA/AXs and Zildjian As. Free delivery. Free brochure. Anderson Music, 517E North Railway St. S.E., Medicine Hat, Alberta, Canada T1A 2Z9. Tel: (403) 526-5306.

**Eames** handcrafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

**Free Photo Catalog!** Ludwig, Slingerland and more! Money-back guarantee, Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567-8533. Call (515) 693-3611, or call toll free operator for 800 number. Fax: (515) 693-3101. Internet: Www.vintagedrum.com. We buy-sell-trade.

**Our name is Drums, Etc.** Our 1999 mail order catalog has pictures and prices for hundreds of exciting drumsets, cymbals, accessories, books, and videos not found in other catalogs. Free catalog, call (717) 394-3786. Email: drumsetc@redrose.net. Visit our Web site, www.drumsetc.com.

**Wright Hand Drum Co.** Clay percussion instruments. Doumbeks, gantas, ubangs, chatams, bongos, shakers, instruction videos. Made By Hand—Played By Hand. www.wrighthanddrums.com. Free catalog: (800) 990-HAND.

**CDs only \$9.99 all new releases.** Plus make \$\$\$ with music. Over 150,000 discount titles. Tel: (888) 236-2510, ext 1. Www.mdweb.com/gbat/.

**Remo MasterEdge Acousticon shells**, Venwood, Quadura, and raw shells available. Lee Custom Drum, PO Box 206, Tuolumne, CA 95379. Tel/fax: (209) 588-0251.

**Sick of high maple drum prices?** Custom sizes and colors, low, low prices. You will be impressed. Free brochure. Obelisk Drums, #5 4315 64 Ave. S.E., Calgary, Alberta, Canada T2C 2C8. Tel: (403) 236-9169.

**Free! Electronic drum catalog.** The best electronic drums on the planet including Nimrods, Dingbats, triggers, cymbals, Pintech's popular ConcertCast kits, and accessories. Call for nearest dealer. (864) 277-1164, www.edrums.com.

**Seller to the stars!** Blair N Drums, since 1987. We feature: Vintage Gretsch, Ludwig, Rogers, etc. Also, K Zildjian and Paiste. Layaways available. 3148 Plainfield N.E., Suite 250, Grand Rapids, MI 49525. Please call only to buy, sell, or trade. (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

**Rockin' Rita's Recycled Drums and Percussion!** We carry a huge selection of used drums, cymbals, stands, and accessories, at great prices, by mail, for anyone who loves drums! Phone us at (619) 596-4627, or fax (619) 596-0211. For our newest list, write us at 9640 Mission Gorge Road, Suite B, #285, Santee, CA 92071. Visa/MC/Amex/Discover.

**3RD Planet Music—Huge Discounts!** On Sonor, Evans, Zildjian, Axis, LP, Premier, Sabian, Aquarian, Gibraltar, ddrum, Paiste, Remo, Slingerland, KAT Electronics, and Drum Tech. 1225 South Hurstbourne Ln., Louisville, KY 40222. Tel: (502) 423-0001. Visa, MC, Amex, and Discover. Visit us on the Web at: www.3rdplanetmusic.com.

**Pork Pie Percussion**—all drums made by an American. All repairs and refinishing done by the same American. Solid and brass snares now available in any size. Pork Pie, the professionals' choice. 7241 1/2 Eton Ave., Canoga Park, CA 91303. Tel: (818) 992-0783 or fax: (818) 992-1358. Internet: www.westworld.com/~porkpie/drums.html. Email: porkpie@westworld.com.

**Best in the west!** Rupp's Drums—Colorado's largest pro drum shop! Huge stock of new kits, mountains of used and vintage kits at killer prices! Heads, sticks, cymbals, hardware, and percussion ready to ship! Call for our toll-free number, or email us: rupp@ruppsdrums.com. Call (303) 756-5777. Also, Will Drum For Food T-shirts, \$10.

**New Buddy Rich book titled Mister, I Am The Band**, by Doug Meriwether. Most complete book ever written on Buddy Rich, 400 pages, lots of pictures, 8 1/2x11. Hardcover, \$49.95, now in stock. John Fornaszewski Drum Shop, 3007-09 Nameoki Rd., Granite City, IL 62040. Visa, MasterCard, and Discover accepted. Call (800) 877-5407.

**Baby-Kick!** Easily converts any size tom into a punchy bass drum. Simple compact setup includes fully adjustable hoop-mounted spurs. Complete riser kit \$85. Dealers welcome. Drum Supply House, tel: (901) 423-3786. Net: www.angelfire.com/biz/babykick.

**The word is out!** The hottest T-Shirt designs for drummers are from J Mikey B Graphics. For info write to: J Mikey B Graphics, 842 Stone Rd., Windsor, CT 06095. Or visit our very cool Web site at: www.drumming-t-shirt.com.

**Get out of the woods.** Change the way music is created. The year 2000 is coming. Firestick laser light sticks, Titanium sticks, aircraft aluminum T6 sticks.

Patent pending. Lebeda Engineering, 614 1st Street S.W., Cedar Rapids, IA 52404. Tel: (319) 366-1950.

**rbhDRUMS.** Fine handcrafted drums of exquisite quality. Solid shells, exotic veneers, classic wraps. Tel: (757) 491-4965, email: rbhdums@aol.com, www.rbhdrums.com.

**Power Wrist Builders.** "The ultimate practice sticks." Solid aluminum & solid brass practice sticks. Free info pack. Tel: (800) 645-6673, 1434 Corte De Rosa, CA 95120, www.musicianswarehouse.com.

**Cracked cymbals?** Like them fixed for a lot less than buying new? SASE to Cymbal Salvage, 1126 S. Austin Blvd., #1W-D, Oak Park, IL 60304. Tel: (708) 358-1716, www.cymbalsalvage.com.

**New! Global DrumWorks** introduces a new line of solid one-ply snare shells and drums in a variety of domestic and exotic hardwoods. Also, snares and full kits custom-built to order. Special introductory prices. Retail/wholesale. For brochure, contact: Global DrumWorks, 801 Gibbon Glade Rd., Farmington, PA 15437, tel: (724) 329-0908, email: globaldw@qpol.net.

**Drummers/PC users, calendar/day planner** for Windows 95, 98 NT 4.0. Each month features a vintage American-made drumset. Send check or money order for \$23 (includes S/H) to: Drumcalendar.com, PO Box 574, La Verne, CA 91750-0574. Tel: (909) 593-4148.

**New Mega Chops 2000!** The awesome new book for drummers with over 2 million exercises designed to propel your drumming beyond the next millennium. Only \$20 post-paid. Don't wait 2 stick your chops into these. Send check or MO to: MC2000, PO Box 1655A, Sauk Village, IL 60412-1655.

**RCI Vistalite Drum Co.**, new see-through reproduction drums from the '70s. Offered colors are: clear, amber, blue, pink, smoke, emerald green, dark blue, yellow, and red. Snares 3x10 to 6.5x15, tom sizes 6x8 to 20x20, bass drum sizes 18-26". All above can be made in conventional depths. Complete with heavy-duty hardware. Also available are matching Vistalite canister thrones. For more information, call RCI Drum Co., (203) 462-1443, Stamford, CT.

**Southland Drum and Percussion**, Orange County CA's largest selection of used drums and cymbals, 770 S. Brea Blvd., Brea, CA 92821. Tel: (714) 671-2938.

**Yamaha Recording Custom drumset.** New hardware, no cymbals, \$2,500. Tel: (828) 227-3263.

**Drumspan**—Re-cover your drums in minutes. Special 10x12, 11x13, 16x16, 16x22 in rainbow, tie-dye, liquid teal, vertigo, and green camo for \$64.99. PO Box 1994, Rancho Cucamonga, CA 91729-1994. Tel: (909) 989-0246.

**Computer Screen Background.** Make your drums a background. Send photo and \$5.95 for one screen. Additional screens are \$4 each. Includes S/H. Also, we do T-shirt transfers of photos for \$14.95. PO Box 1994, Rancho Cucamonga, CA 91729-1994. Tel: (909) 989-0246.

**CheapBeats Cymbal Barn.** Specializing in new and used Zildjian, Sabian, Paiste, others. Buy, sell, trade. Also, Premier drums, name-brand sticks/heads. Free brochure, Route 2, Box 340, Charleston, WV 25314. Tel (304) 744-4858.



**Drum Rugs**, standard and custom sizes available. Free brochure. Call (804) 693-9579, or email [DrumRugs@aol.com](mailto:DrumRugs@aol.com).

**Own a piece of history.** Rogers drumsticks, USA hickory. New and old stock, sealed in original package. Wood and nylon-tip sizes. 3A finger control, XL 35, 15, 7A, 11A, 3C, jazz rock 5B. Money orders, VISA, AMEX. \$13.95 pair, including shipping and handling. Al Drew's Music, 526 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552 or fax: (401) 766-4871.

**Rogers-Rogers**—Drums, parts, accessories. Memrloc, Swiv-O-Matic. We bought the entire inventory from Fender Musical Instruments. Logo drumheads, drumsticks, stands, pedals, Dyna-Sonic snares. Complete drums and drumsets new and used. Also 8-ply maple shells. Used vintage Ludwig, Slingerland, Gretsch, parts and accessories. Al Drew's Music, 526-528 Front St., Woonsocket, RI 02895. Tel: (401) 769-3552 or fax: (401) 766-4871.

**Repairs, re-covering, raw shells and hoops**, and more. All at reasonable prices and featuring quality workmanship and quick, courteous service. **Bill's Drum Repair & Shell Shop**, 233-F Stokes St., Huntsville, AL 35805. Tel: (256) 533-3786.

**MRP Drums-Custom Built Drumkits**. Various custom options available. Featuring ply-matching drumkits, low-mass construction. Custom-design snares. Candy stain finishes. The ultimate in sound and design customization. Created by the artist, built by MRP. Tel: (516) 568-2820, phone or fax. [www.mrpdrums.com](http://www.mrpdrums.com).

**R.J.S. Custom Percussion**—all-maple kits and snares. Personalized service, look and sound great. Hardware, cases, percussion. PO Box 562, Cle Elum, WA 98922. Tel: (509) 674-5337. Email: [rjs@inlandnet.com](mailto:rjs@inlandnet.com).

## Study Materials

**Almost Everything:** Percussion music/compact discs at Drum Specialist, 1740 MacLean, Glenview, IL 60025. Tel: (847) 724-3937, fax: (847) 724-3880. Biggest US selection. Visa/MasterCard. Web site: [members.aol.com/drmspecial](http://members.aol.com/drmspecial), email: [Drmspecial@aol.com](mailto:Drmspecial@aol.com).

**Drum books by Joel Rothman.** Send for catalog to: J.R. Publications, 170 N.E. 33rd Street, Ft. Lauderdale, Florida 33334. Tel: (954) 563-1844.

**Free! 1999 Drum Charts Catalog & Sample!** Absolute best ever. Over 700 songs. Rock, jazz, fusion, more! Korn, Hole, Rush, Foo Fighters, Metallica, Green Day, 311, Beatles, Zeppelin, 270 others. DCI, PO Box 247-MD, Nanuet, NY 10954-0247. Call/fax: (914) 6-CHARTS. [vindeci@aol.com](mailto:vindeci@aol.com).

**Creative Drummer Magazine.** Love to practice and study? We feature intelligent, in-depth drumset lessons for all ability levels. Hip! **Free** brochure. Eighth issue now available, \$6.95. **Subscription**, any four issues, \$27.95. Spiral bound, 55-60 pages. Box 803, Patchogue, New York 11772. (800) 484-4906 (7748). **Writers welcome!**

**Beginning drummers. Imagination Drumset Method.** Learn to read in a short period of time and apply those reading abilities to play styles, construct fills and read charts. \$10.95 plus \$2.95 shipping. For a free brochure write to: Creative Projects, 1281 Ulupii St., Kailua, HI 96734. Tel: (808) 262-2022. Fax: (808) 262-3294. Web site: [cp.digiweb.com](http://cp.digiweb.com), email: [creaproj@aloha.com](mailto:creaproj@aloha.com).

**Classic Rock Drum Charts.** Choice selection of great rock classics, from the '50s to the '90s. For free chart and catalog, write: James Morton, PO Box 663, Lakeside, CA 92040, or email me: [drums@adnc.com](mailto:drums@adnc.com).

20 Popular Rudiments cassette package, plus original music cassettes. \$15 to: SLW, 70137 Ave., Tranquila, RPV, CA 90275.

**Forever Drumming** brings you the largest selection of drumming books and videos available anywhere. Every style, every level, every aspect. Hundreds of titles available at discount prices. Visit the ever-expanding [www.foreverdrumming.com](http://www.foreverdrumming.com) Web site, or contact us for a free catalog. Tel: (800) 250-7815, email: [foreverdrum@aol.com](mailto:foreverdrum@aol.com). PO Box 16184, Encino, CA 91416-6184.

**60-Minute Guide To Rudiments Video:** Explains and demonstrates all 26. Includes on-screen notation and rudiments chart. Rated 4 stars by MD. Send \$16.95 to: Unique Percussion Concepts, PO Box 322, Cloverdale, VA 24077.

## Instruction

**London, England:** Study drums with Joel Rothman. Tel: 0171-431-0873.

**Boston; Brockton; Providence, RI; Nashua, NH:** Horrigan Drum School, all levels. Tel: (888) 258-0021.

**Drummers:** Learn all styles of drumming on all the percussion instruments, including drumset and mallets. **John Bock Percussion Studio**, (914) 592-9593.

**Baltimore-Washington:** Grant Menefee's studio of drumming. B.M. Berklee College of Music. All styles and levels. Tel: (410) 747-STIX.

**NYC Drummers:** Study with **John Sarracco**, one of the most knowledgeable pros in the NY area. Accepting only the serious-minded for drum instruction **the professional way.** Manhattan and Staten Island studio locations. (718) 351-4031.

**Chicago Area:** Study drums with Kevin Connelley. Well-known local pro. Innovative approach. From bebop to hip-hop. All levels. Call for brochure. **Kevin Connelley Drum Studio**. Tel: (847) 679-7070.

**NYC—Tabla.** Study Indian classical drumming with performer/teacher Misha Masud. Special training for musicians of jazz. East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

**Downtown Chicago.** Frustrated by go-nowhere drum lessons? Try my innovative approach. Lessons designed with your goals in mind. All styles, all levels. Sol Garnier, (773) 477-7512.

**Drummers—Study with Jim Payne** in NYC or Westchester. Author of three widely acclaimed instruction books, including "Give The Drummers Some." Tel: (914) 232-8075, or [www.funkydrummer.com](http://www.funkydrummer.com).

John Xepoleas is accepting serious students. Study with the author of *Lessons With The Greats* and *Studies For The Contemporary Drummer*. Develop all of the skills needed for today's drumming. In the S.F. Bay area call (925) 947-2066.

## Vintage Showcase

### For Sale

**Free Photo Catalog!** Ludwig, Slingerland, and more! Money-back guarantee. Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567-8533. Call (515) 693-3611, or call toll free operator for 800 number. Fax: (515) 693-3101. Internet: [www.vintagedrum.com](http://www.vintagedrum.com). We buy-sell-trade.

We have an ear for sound. Blair N Drums, since 1987. We feature: Vintage Gretsch and K Zildjian. Also, Ludwig, Rogers, Paiste, etc. 3148 Plainfield, N.E., Suite 250, Grand Rapids, MI 49525. Please call only to buy, sell, or trade. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Bobby Chiasson's **Jollity Drum Farm** mail-order list includes hundreds of drums, including **Rogers Swiv-O-Matic**, 420 Coach Road, Argyle, NY 12809. Tel: (518) 638-8559; [drumfarm@global2000.net](mailto:drumfarm@global2000.net).

**A Drummer's Tradition** features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at [www.adrummerstradition.com](http://www.adrummerstradition.com) for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat. (415) 458-1688, fax 1689.

**Vintage:** Snares, sets, singles, cymbals, hardware, logos, and trades. Look/see, [www.drumatix.com](http://www.drumatix.com).

Vintage drum stuff, calfskin heads, books, shirts, videos, and more. Call or write for complete listing: Rebeats Vintage Drum Products, PO Box 6, 219 Prospect, Alma, MI 48801. Tel: (517) 463-4757, [www.rebeats.com](http://www.rebeats.com).

### Wanted

Vintage Drum Center—one of the world's largest dealers. Immediate cash for Ludwig, Slingerland, Leedy, Gretsch, K Zildjians, and more—singles, sets, and entire collections! Vintage Drum Center, call: (515) 693-3611 or call toll-free operator for 800 number. Fax: (515) 693-3101. **Email:** [vintagedrum@lisco.com](mailto:vintagedrum@lisco.com).

Vintage Gretsch, Ludwig, Leedy, Rogers, K Zildjian, Paiste, etc. Blair N Drums. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

### Miscellaneous

**www.vintagelogs.com.** Vintage-style logos for kick drums. Free catalog. Tel: (513) 271-3545.

# Do your heads turn theirs?



You're looking for something different. That "something" that sets you apart from the crowd. A particular voice...a sound that turns heads. Hilary Jones found her voice with Attack™ drumheads. You can too. Because just like Hilary, who plays the Terry Bozzio coated batter heads on top, and Attack coated single-ply on the bottom, there are plenty of choices to help you find your voice.

Visit your local music store and check out Attack™ drumheads.

Slap'em on, tune'em up, and start turning heads...NOW!

**ATTACK**  
drumheads™

Available at the best music stores.

CANNON® Percussion • 1431 Heck Road, Columbiana, OH • 1-800-282-0110

## Wanted

**Vintage Drums**—Immediate cash for Ludwig, Slingerland, Gretsch, K Zildjians, and more—singles, sets, collections! Tel: (515) 693-3611 or call toll-free operator for 800 number. Fax: (515) 693-3101, email: [vintagedrum@lisco.com](mailto:vintagedrum@lisco.com).

Any Gretsch, Ludwig, Leedy, Rogers, etc. Also, K Zildjian (Istanbul) and Paiste. Cash or trade. Blair N Drums. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495.

Yamaha Club Custom 10" tom, deco red. Name your price. Tel: (601) 693-4626.

Ludwig '60s 8x12 tom, Classic lugs, bat muffler, L-bracket mount, prefer blue sparkle. Paul Torno, 5709 Capitola Ave., Las Vegas, NV 89108-4768.

Yamaha cobalt blue Tour series, or Recording Custom series. Odd drums or full set. Tel: (410) 483-5674.

## Miscellaneous

**Professional Musicians Referral**—Musicians/bands: connect with the right group or player. Call PMR—America's original national referral! Tel: (612) 825-6848.

[www.americandrumschool.com](http://www.americandrumschool.com). Videos, drums, and accessories. Free drum lessons, monthly giveaways.

**Musicians National Referral**: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447, [www.musician-referral.com/mnr/](http://www.musician-referral.com/mnr/).



**FEEL the POWER**

**Power-Picc™**  
Double your snare power with crowd-cutting back beats!

- Secondary Snare Drum
- 5x10" or 6x12"
- Great for timbale shots
- Maple or CST™ shell
- Performance Snare System™
- Universal mounting system included

**GROVER**  
PRO PERCUSSION®

781-935-6200 • Web: [www.groverpro.com](http://www.groverpro.com)

Photo by Gary D'Ercolle

## Are You On The Move?

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

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

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

# AUDIX

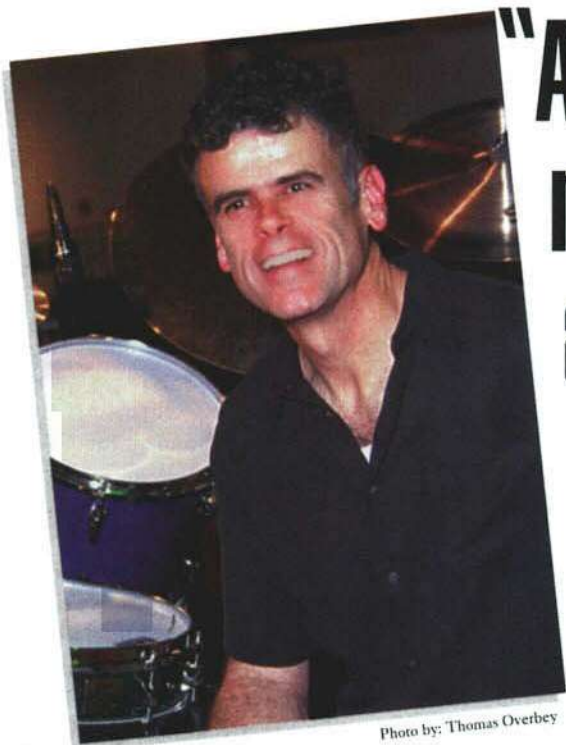
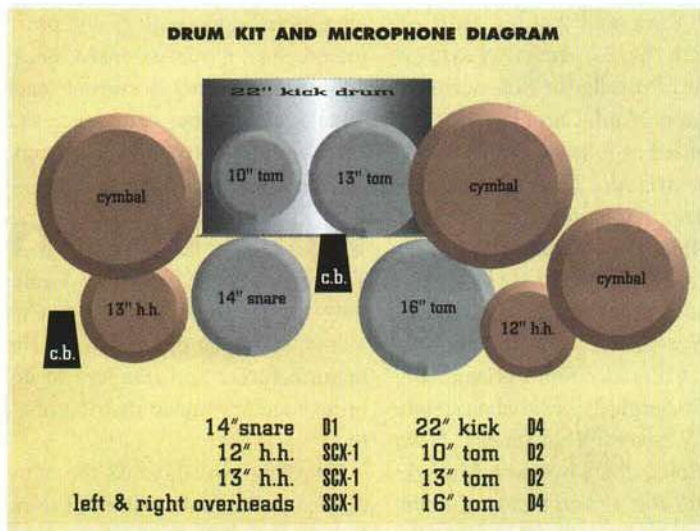


Photo by: Thomas Overbey

**"Audix  
microphones  
are definitely  
on the cutting  
edge."**

—David Garibaldi



Best known as an innovator of funk drumming, David Garibaldi was first recognized worldwide in 1970 when he joined the legendary **Tower of Power**. It was in this setting that David became one of the most influential drummers of his generation.

Since 1977 he has worked with **Patti Austin, Larry Carlton, Natalie Cole, Deniece Williams, Mickey Hart's Planet Drum, Jermaine Jackson, Ray Obiedo, The Buddy Rich Orchestra, Gino Vannelli, Talking Drums, Boz Scaggs, The Yellowjackets,**

and the jazz fusion group **Wishful Thinking**. David is also very active in music education, and

tours regularly as a solo clinician. He has authored several instructional videos and books and has been a columnist for *Modern Drummer* and various magazines worldwide.

David states "I have chosen Audix microphones because whether I'm playing live or in the studio, they make the difference!"



**AUDIX**

For more information call 1 800 966 8261  
503 682 6933 phone, 503 682 7114 fax, <http://www.audixusa.com>



## New MD Advisory Board Member

The editors of *Modern Drummer* are pleased to announce the addition of long-time Pat Metheny drummer (and frequent *MD* contributor) **Paul Wertico** to the Modern Drummer Advisory Board.



## MD Giveaway Winners

The winners of the Sabian Sonically Matched Cymbal Performance Set Giveaway, which appeared in the December, January, and February issues of *Modern Drummer*, have been drawn from among the thousands of entries received. The first prize, a *Hand Hammered Performance Set*, went to Carson Lamm of Memphis, Tennessee, and Michael O'Neill of Bradford, Massachusetts. Second prize, an *AA Performance Set*, was won by Mark Stringham of Ivins, Utah, and Ronnie Byrd of Charleston, South Carolina. Third prize, an *AA Rock Performance Set*, went to Thomas Puleo of Brooklyn, New York and Ashley Hall of Calgary, Alberta, Canada. Fourth prize, an *AAX Stage Performance Set*, was won by Richard Postolka of Schenectady, New York and Brian Norris of Lexington, North Carolina.

The balance of the prizes were awarded as follows: fifth prize: a *Signature Terry Bozzio RADIA Low Melodic Crash Set*—John McBride, Gresham, Oregon; sixth prize: a *Signature Terry Bozzio RADIA High Melodic Crash Set*—Michael D. Rudnick, Denver, Colorado; seventh prize: a *Signature Terry Bozzio RADIA Low Stacked Crash/China Set*—Tom Kondra, Rockaway, New Jersey; eighth prize: a *Pro Performance Set*—David Scott, Tacoma, Washington, and Sky Minor, Parker, Colorado; ninth prize: a *B8 Pro Performance Set*—John Broz, Pittsburgh, Pennsylvania; tenth prize: a *B8 Performance Set*—Gina Weaver, West Seneca, New York; eleventh prize: a *PRO Effects Bonus Pack*—Steven Munari, St. Louis, Missouri; twelfth prize: a *B8 Pro Effects Pack*—Gerald Reynolds, Phoenix, Arizona; thirteenth prize: a *B8 Effects Pack*—Oscar Martinez, Alhambra, California. Congratulations to all the winners from Sabian and *Modern Drummer*.

## Maximum Ringo

They certainly picked the right venue. This past February 16, a press conference was held at The All Star Cafe in Times Square to announce the beginning of Ringo Starr & His All-Starr Band's tenth anniversary and fifth US tour. There to answer questions were bandmembers Todd Rundgren, Jack Bruce, Simon Kirke, Timmy Cappello, Gary Brooker, and of course the ever-affable Mr. Starkey himself. To make the event even more special, Ringo was presented with a portrait by world-famous visual artist Peter Max, whose influence on art in the '60s paralleled The Beatles'

profound musical legacy. A couple of days later, Ringo celebrated his return to New York with two wonderful shows at The Beacon Theater.

## People To Know

The Percussive Arts Society has elected **Robert Breithaupt**, professor of music, department chair of jazz studies/music industry, and director of the noted percussion program at Capital University in Columbus, Ohio, as the Society's new president for 1999-2000.

**Staci Stokes** is the new education coordinator for Pro-Mark Corporation. Staci will be responsible for all of Pro-Mark's educational activities, including working closely with the company's roster of teacher/endorses, editing and producing the drumstick industry's first teacher-oriented newsletter, and developing new educational opportunities and programs. Staci has an extensive background in music and percussion education, and holds current teaching credentials in the state of Texas. She also has experience as both a performer and an adjudicator in drum corps, and is an accomplished clinician.



## Music Dealers Expo

The promoters of the Music Dealers Expo, to be held June 14-16, 1999 at the Bally's Hotel & Casino convention center in Las Vegas, state that the new trade show will "create a new place for manufacturers and retailers to do business. The show will also bring together music distributors, wholesalers, and music educators."

The first two days of the Music Dealers Expo will only be opened to the trade. All retail store owners, managers, buyers, and key personnel are invited to attend. There are no registration fees or membership dues to attend the expo for retailers. Exhibiting companies will receive free passes to distribute to their customers. Retailers can also register by completing the registration information they'll receive in the mail or by simply calling the Music Dealers Expo.

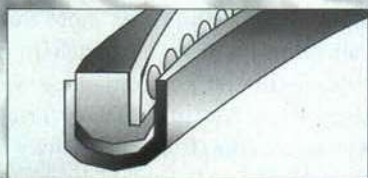
The last day of the Expo will be opened to all musicians interested in checking out the latest products. This "Feedback Day" will allow exhibitors to conduct market research and to remind musicians to ask their local music shop to carry their products.

Musicians wishing to attend the show will be charged a \$25 entrance fee. This fee helps to guarantee that the exhibitors see serious and dedicated musicians.

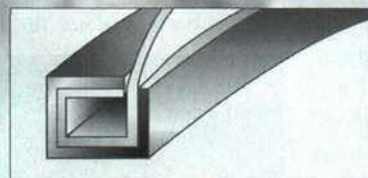
The Expo will also host a special evening event that will benefit the Music For Hope Foundation, a non-profit organization that

# Try Attack™ Series Drumheads by Cannon Percussion and hear for yourself!

**In head to head  
competition, we beat 'em all!**



Ordinary heads use glue to bond the head to the hoop. Our engineers believe glue chokes the sound and reduces the volume. And that "popping" sound you hear when installing a new head? It's probably the glue cracking. When the bond breaks, the head can pull away from the hoop, lose its tone and eventually fail.



We use an exclusive, specially designed locking collar for improved resonance, increased volume, and ease of tuning. Attack heads are louder, stay in tune longer, and are guaranteed not to fail at the hoop.

**Does anyone else guarantee their  
heads like this?**

**ATTACK**  
drumheads™

provides opportunities for economically disadvantaged youth to become involved in music. Some of the corporate sponsors for Music For Hope include The Roland Corporation, Shure Brothers, and DW Drums. Retailers can learn more about how to start and support local chapters of Music For Hope at the Expo.

The Music Dealers Expo has arranged for discount travel packages for all show attendees. Although show delegates are encouraged to stay at Bally's, since it is the show headquarters, attendees have a choice to stay at a number of hotels with rooms starting as low as \$39 a night. For more information about exhibiting or attending the Music Dealers Expo, call (702) 451-4400 or (800) 659-9889.

## 1998 Guitar Center Drum-Off Winner

Guitar Center recently named the "top amateur drummer in the country" during their ninth annual *Drum-Off grand* finals competition at the House Of Blues in Los Angeles. The winner, **Marion Saunders** from Los Angeles, was selected by a panel of judges that included (among others) drummers **Nick Menza**, **Pat Torpey**, **Tommy Aldridge**, **Doane Perry**, **Denny Fongheiser**, **Vinnie Appice**, and the 1997 and 1996 Drum-Off winners, **Ivan Zervigon** and **Tony Johnson**.

Saunders took home over \$10,000 in prizes, including a new Roland *V-Drum* kit and a Yamaha acoustic kit with Zildjian cymbals (which he earned as a regional winner). He also received national recognition by performing live on air on the "Local Licks" show on LA radio station 95.5 KLOS.

Immediately following the finals competition, the audience was treated to performances by **Alex Acuna** and **Giovanni Hidalgo**, as well as **Matt Sorum** and **Randy Castillo** (joined by special guests Slash and bassist Phil Sousson for a rousing rendition of Zeppelin's "Rock And Roll"). The show was closed by a smoking set by **Vinnie Colaiuta**, joined by friends David Garfield (keys), Neil Stubenhaus (bass), and Michael Landau (guitar).

For information about the 1999 Guitar Center Drum-Off competition, call (818) 735-8800.

## Toca/Gibraltar Name Zuba "Best Band On The Net"

Kaman Corporation, makers of Gibraltar hardware and Toca percussion, recently announced the winner of their "Best Band On The Net" contest. Boulder, Colorado-based Zuba was judged best band overall by three out of the five celebrity judges. Approximately \$50,000 worth of prizes were donated to the top ten entrants by Remo, TKL, Vater, Paiste, Shure, Telex, D'Addario, Lexicon, Boston Acoustic, Vans, Ovation, Takamine, Toca, and Gibraltar. Media sponsors included *Guitar World*, *Jazziz*, and *Modern Drummer* magazines.

Zuba is comprised of Liza Oxnard (vocals, guitar), Mike Cykosk (bass), and Wallace Lester (drums). The trio recently released *South Of Eden*, their fourth CD, which incorporates ele-



"Best Band" winners Zuba—Liza Oxnard, Wallace Lester, (Paiste product specialist Paul Presson), and Mike Cykosk

ments of folk, funk, hip-hop, and straight-ahead rock, all tied together with engaging, first-person lyrics. Lester cites Memphis drummers in general, and Al Jackson Jr. in particular, as sources of musical inspiration.

More than 200 bands from all over the world "auditioned" on a Web site Kaman had created specifically to search for "the world's best unsigned band." Site visitors cast more than 9,000 ballots to select the top ten semi-finalists, all of whom received prizes for their efforts. Semi-finalist performances were then played for celebrity judges Rick Nielsen (Cheap Trick), Ken Block (Sister Hazel), Pete Escovedo (E Street), Ricky Lawson (Phil Collins), and Jonathan Moffet (Michael Jackson), to determine the winner.

Pete Escovedo and Jonathan Moffet both applaud the budding musicians they had judged.

"I'm not too critical of any lack of technical excellence," Pete confides. "I listen more for the emotion behind it—and of course I listen to the rhythm section."

"I focused on the flow of the music's structure, the melodic concentration, and the rhythmic 'punctuation marks,'" says Jonathan. "I was impressed by the bands' diversity, and by all the sounds and feels some of them had incorporated into their arrangements."

Ricky Lawson explains that he had been looking for a way to get involved with up & coming talent after his stint with Eric Clapton. "When you're blessed, as I have been, you have to look for opportunities to turn around and *be* a blessing. I look at this kind of thing as planting a seed. And who knows," he laughs. "Maybe someday *they'll* be hiring me!"

All three of the drummer/judges praised Kaman's initiative. "You have to look to the next generation of musicians," says Pete.



Contest judges Pete Escovedo and Jonathan Moffet.

# The Fastest, Smoothest, Most Powerful Thing on Two Feet.

But don't just take our word for it, check out what Modern Drummer had to say after reviewing them:

"true flexibility and player-friendliness."

"Pearl's terrific new Power Shifter feature...change the pedal's feel to suit their need instantaneously - like shifting gears in a car."

"I have to say that the Quadbeater is so effective and easy to use"

"the Uni-Pressure system is a very nice feature, indeed."

"Between the direct-pull action and the friction-free performance of the bearings, there is virtually no impedance to the spring-return action of the pedal."

"tailored for speed, for those who like to kick down hard"

"incredibly smooth action"

"extremely quiet"

"absolutely delightful to play"

"can be tailored to suit virtually any conceivable playing style"



## Pearl's Incredible PowerShifter Pedals.

Check these features at your local dealer

- Revolutionary PowerShifter Function • QuadBeater 4 Way Beater System • Double and Single Chain Drive Models
- Single and Double Pedal Models • Silent, Smooth Gliding Chain Channel • Precision Bearing Action • Uni-Pressure Spring Clamp • Floating Spring Pendulum • Silent Felt Spring Insert • Adjustable Height Footboard on P-201 • Roller Cam Hoop Clamp • Easy Spring Tension Assembly • Removable Toe Stops • Solid Steel PowerPlate



Dennis Chambers



Horacio Hernandez



Omar Hakim



Marvin "Smitty" Smith



Chad Gracey



Scott Rockenfield



Nick Menza



Eric Singer



Vinnie Paul

*Pearl*  
The best reason to play drums.

"This kind of activity gives young people a chance to show what they can do."

The contest's runners-up in descending order are: K Rising (Virginia), Sweet Red Nixon (Connecticut), Bjorne Lynne (UK), May Lian (Moscow, Russia), Sicboy (Connecticut), Flicker (Washington), Stinkpalm (Virginia), Amity (Indiana), and Uncle Stumpy's Porn Funk Band (Indiana).

## Pennsylvania Vintage Drum Show

The Pennsylvania Vintage Drum Show, organized by the Lawton Drum Company, is rapidly becoming one of the largest shows of its kind in the US. This annual event draws vintage drum collectors from Canada to Florida. In past years, special guests have included William F. Ludwig II, Harry Cangany (Drum Center of Indianapolis), and Russ Lease (Rockstock, Beatles memorabilia). The featured guest for 1998 was ten-year-old jazz wunderkind Aaron Kimmel, who offered performances that left everyone in awe.

The show featured exhibits by over twenty-five vintage drum dealers and collectors, showing products by Rogers, Gretsch,



Leedy, Slingerland, and other great names of drum history. Additionally, a variety of contemporary custom drum manufacturers had their wares on display. Plans for the 1999 show are already in progress. The tentative date and location is October 30, 1999, at Shikellamy High School, Sixth and Walnut Streets, Sunbury, Pennsylvania. For more information, contact the Lawton Drum Company at (570) 988-0655.

## Drums Along The Hudson

Rob Wallis and Paul Siegel, founders of DCI Music Video and the Drummers Collective and Bass Collective music schools in New York City, have announced the formation of a new publishing, video, and record production company: Hudson Music, Inc.

Following nearly twenty years of innovation and success in the instructional and documentary music video field, Wallis and Siegel's new company will produce books and audio CDs, as well as video cassettes, DVDs, and cybercast clinics and concerts. Their products will be distributed through Hal Leonard Publications.

## Web Site Updates

**Mike Balter Mallets'** new site, [www.mikebalter.com](http://www.mikebalter.com), features an on-line color catalog, a retail price list, and an extensive endorser listing with direct links to their email and/or Web sites.

A new feature added to the **D'Addario/Evans** Web site, [www.daddario.com](http://www.daddario.com), is Drum Talk. A message-posting page allows drummers to discuss gear, accessories, heads, sounds, or problems, or to trade playing advice.

**Alternate Mode** modestly bills its Web site, [www.alternate-mode.com](http://www.alternate-mode.com), as "the ultimate Web site for the MIDI percussionist." With a wide variety of manufacturers' products under one roof, drummers can find "anything from the latest drum video, to electronic trigger pads, drum machines, samplers, and KAT MIDI controllers."

Individuals wishing to contact author/educator **Peter Magadini** should surf over to [www.iscweb.com/personal/magadini](http://www.iscweb.com/personal/magadini).

**Pro-Mark** has completely redesigned their Web site at [www.promark-stix.com](http://www.promark-stix.com). In addition to a complete on-line catalog, playing and performing tips, and other topics of interest, the new site features simplified navigation, sound files, rollovers, and other "surprises too numerous to mention."

## Endorser News

New Pro-Mark endorsers include: **Serginho Melo** (Brazilian session player), **Lee Kelley** (Gary Allan), **Brian Moore** (Usher), **Evans Nicholson** (Blue Dogs), **Ward Durrett** (marching specialist), **Trey Gray** (Faith Hill), **John Singer** (Mark Wills), **Nashville Street Beats** (percussion ensemble), **Tekashi "Levin" Saito** (LaCryma Christi), **Marcus Baylor** (Cassandra Wilson), **Rick Weinland** (Lloyd), **Pablo Batista** (Grover Washington Jr.), and **Danny Byrd** (Sinead Lohan).

Now playing Slingerland drums are **Peter Salisbury** (The Verve), Sean Moore (Manic Street Preachers), **Todd Roper** (Cake), **Mike Heaton** (Embrace), and **John Sullivan** (Loudmouth).

**Trilok Gurtu** is playing Remo drums and world percussion.

Sabian has added electronic drumming specialist **Tony Verderosa** and Chicago Symphony percussionist **Ted Akatz** to its roster of artist/clinicians.

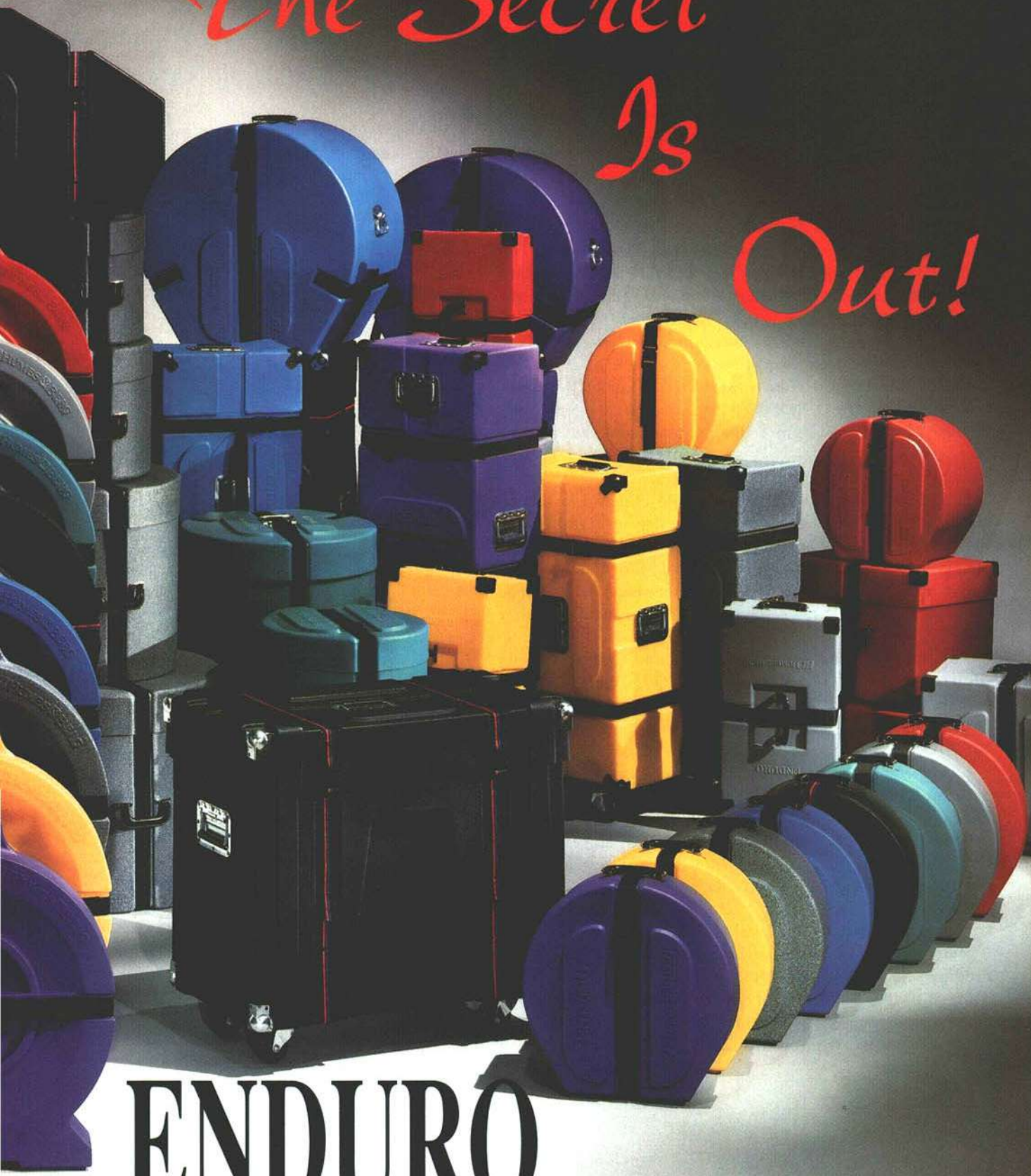
Currently endorsing Pure Sound Percussion *High Performance* custom snare wires are **Joe Porcaro**, **Stephen Perkins**, **Jeff Hamilton**, **John "JR" Robinson**, **Gerald Heyward** (Blackstreet), **Jeff Stern** (LA Studio), and **Carl Allen**.

**Tris Imboden** (Chicago), **Niko Quintal** (Econoline Crush), **Billy Ashbaugh** (NSYNC), **Jeff Clemens** (G. Love & Special Sauce), **Alan Pahanish** (Powerman 5000), **Matt Abts** (Gov't Mule), **Jerry Gaskill** (Kings X), **Mark Trojanowski** (Sister Hazel), **David Leach** (Ben Harper & The Innocent Criminals), **Steve Luongo** (John Entwistle), **Mike Levesque** (independent), **Bryan Head**



*The Secret  
Is*

*Out!*



**ENDURO**

by **H/B** **HUMES & BERG** MFG. CO., INC.

EAST CHICAGO, INDIANA 46312

(Black Lab), **Adam Willard** (Rocket From The Crypt), **Todd Friend** (H2O), **Eric Adams** (independent), **Alvino Bennett** (Robin Trower), **Jeff Kathan** (Paul Rogers Band), and **Ronnie Guitierrez** (independent) are all playing Vater drumsticks.

Premier drum artists include **Sam Bryant** (Kenny Wayne Shepherd), **Scott Phillips** (Creed), **Walter Garces** (Neil Citron), **Steve Wolf** (Lighthouse Family), **Armand Majidi** (Sick Of It All), **Brendon Cohen** (Vision Of Disorder), **George Offenstopholus** (Ferret Machine), **John Kamoosi** (Dayinthelife), and **Steve Rucker** (The Bee Gees, Gloria Estefan).

**Timothy Adams Jr.** (timpanist, Pittsburgh Symphony) is using Mike Balter mallets.

New Evans drumhead artists include **Michael Spiro and Jesus Diaz** (Talking Drums), **Don Brewer** (Grand Funk Railroad), **Yuri Riley** (MXPX), **Hale Pulsifer** (Angry Salad), **Kevin Shepard** (Tonic), **Donald Edwards** (Mark Whitfield), **Tony Verderosa**, **Ron Gannaway** (Steve Wariner), **Tim Horsley** (Suzy Boggus), **Ivan Zervigon** (independent), **Suzanne Morissette**, and **Paul Simmons** (session percussionist).

**Luis Conte**, **Mike Heidorn** (Son Volt), **Marko Djordjevic** (independent), **Jerry O'Neill** (Voo Doo Glow Skulls), **Neil Smith** (Cyrus Chestnut), and **Tom Williams** (Matthew Ryan) are new Mapex artists.

Endosers of Grover Pro Percussion *Performance* snare systems include **Jay Bellerose** (Paula Cole) and **Roy Enyard** (LA jazz). (Jay is using the snares on a djembe—the first such application.) Playing Grover *Performance* drumsets are **Sean Estella** (Edable Gray), **Mark Hylander** (Boston studio), and **Mark Wanner** (How Far North). Grover *Performer* snare drum endorsees include **Tamora Gooding** (All The Queen's Men) and **Hale Pulsifer** (Angry Salad).

New Meinl percussion endorsees include **Calixto Oviedo Mulens** and **Yulien Oviedo Sanchez** (NG La Banda), **Hakim Ludin** (performer/educator), **Manolo Badrena** (Zawinul Syndicate), **Amadito Valdes** (Cuban session percussionist), and **Nir Z** (Genesis).

**Carolina Bigge** (J. B. Kerner TV Show, WDR 5 Jazz Band), **Stephan Emig** (Hamid Baroudi, Stadt Theatre-Kassel), and **Mark Panek** (independent) are now Sonor drum artists.

**Brad Hargreaves** (Third Eye Blind), **Kevin Hayes** (Robert Cray), **Jim Bogios** (Sheryl Crow), **Wally Schnalle** (jazz artist/composer), and **Dawn Richardson** (drummer/composer) are playing D'Amico drums.

**Alex Acuna** has joined the Toca Percussion artist roster.

Meinl cymbal endorsees now include **Kieron Pepper** (The Prodigy), **Sean Shannon** (Pat Travers), **Tom Williams**, **Carl Albrecht**, **Mike Childers**, and **Spence Smith** (all Nashville studio/touring drummers), **Mike Terrana** (Gamma Ray, Axel Rudi Pell), **Ron Bushy** (Iron Butterfly), and **John Dittrich** (Restless Heart).

## Taking The Stage

### Festivals, Upcoming Drum Clinics, Concerts, and Events

#### **Amores Grup De Percussion**

6/15 — Valencia, Spain.  
Contact Angel Garcia,  
email: amores@retemail.es

Austin, TX,  
(512)451-9990  
10/3 — Stockholm  
Drumfestival, Stockholm,  
Sweden

#### **Asian Drums Festival**

5/29-6/6 — More than 130 performers from 10 or more countries. Singapore.  
Contact: Start Point International Pte Ltd, email: spintl@singnet.com.sg

#### **Central Michigan University Percussion Workshop**

7/11-24 — Central Michigan University, Mount Pleasant, MI,  
(517)774-1943

#### **Berklee College Of Music World Percussion Festival**

8/17-22 — Staff members include Mohamad Camara, Randy Crafton, Sa Davis, Kenwood Dennard, Ernesto Diaz, Dave DiCenso, Joe Galeota, Jamey Haddad, Skip Madden, Victor Mendoza, John Ramsay, Mikael Ringquis, Bobby Sanabria, Casey Scheuerell, Steve Wilkes, Giovanni Hidalgo, Horacio "El Negro" Hernandez, Karl Perazzo, Raul Rekow, Trichy Sankaran, Arthur Hull, Valarie Naranjo, and Orestes Vilato. Berklee College, Boston, MA, (617) 266-1400

#### **Peter Erskine**

8/3 — Hillard Summer Festival, Trinity Hall, Cambridge England

#### **Dom Famularo**

5/18 — Musik Store, Koln, Germany, Contact: Hubi Lehmann, 06420561  
6/5 — Vermont Drummer Day, South Burlington, VT  
10/3 — Stockholm Drumfestival, Stockholm, Sweden

#### **Richie Garcia**

10/3 — Stockholm Drumfestival, Stockholm, Sweden

#### **Evelyn Glennie**

5/18 — Concerto with the Ensemble Orchestre de Paris, Paris, France  
5/26-27 — Recital, Braunschweig, Germany  
5/30 — Concerto with Radio Orchestra, Leipzig, Germany  
6/4-5 — The Concertgebouw Concerto, with the Royal Concertgebouw Orchestra, Amsterdam, Netherlands  
6/10 — Castle Court

#### **Joe Bonadio**

7/11 — Eastern Illinois University, Charleston, IL, (217)581-3817

#### **Terry Bozzio**

5/19 — Lemmon Percussion, San Jose, CA, (408) 268-9150  
5/24 — West LA Music, Los Angeles, CA, (310)477-1945  
6/26 — Mars Music,

# WARNING:

This ad contains graphic images of quality drum gear compatible for all.



## YOUR GEAR!

4940 Delhi Pike • Cincinnati, OH 45238

email: [dixon@davitt-hanser.com](mailto:dixon@davitt-hanser.com)

Write or email  
us for a catalog



School, Wimbourne,  
Dorset, UK  
6/12 — Leamington  
Hastings, UK

**Rick Gratton**

6/21—Island Drum,  
Nanaimo, BC,  
(205) 756-4699  
6/22 — Toews Music,  
Clearbrook, BC  
6/23 — World of Music,  
Kamloops, BC  
6/24 — Wentworth Music,  
Kelowna, BC

**Bob Harsen**

5/29 — Goleta Valley  
Community College,  
Santa Barbara, CA,  
(805)962-1211

**Steve Houghton**

6/5 — University of Texas,  
San Antonio, TX,

(210) 458-4011  
6/21 — Bands of America,  
Schaumburg, IL,  
(800) 848-2263  
6/25 — Duquesne University,  
Pittsburgh, PA, (412) 396-  
6080  
7/11 — Eastern Illinois  
University, Charleston, IL,  
(217)581-3817

**KoSA**

8/2-8 — Artists tentatively  
scheduled include John Beck,  
Changuito, Jim Chapin, Dom  
Famularo, Gordon Gottlieb,  
Horacio Hernandez, Marco  
Leinhard, Bill Ludwig, Aldo  
Mazza, Jim Petercsak,  
Repercussion, Ed  
Shaughnessy, Gordon Stout,  
and Glen Velez. Crane  
School of Music, Potsdam,  
NY, (800)541-8401

**Juilliard Summer  
Percussion Seminar**

7/25-8/1 — "Designed  
specifically for high school  
students." Contact Janis  
Potter, seminar coordinator,  
(301)809-0955

**Manhattan School Of Music  
Summer Jazz Workshop**

6/21-7/9 — Staff members  
include Justin DiCioccio and  
John Riley. Manhattan School  
of Music, New York, NY,  
(212) 749-2802, ext. 523

**NEXUS**

6/5-6 — Robin Engelman,  
Toronto, ON, Canada  
6/12 — Grand Valley Music  
Festival. Grand Junction,  
Colorado  
Contact: Betsy M. Green  
(508) 358-2939, email:  
bmga@aol.com

**Russ Moy Drum Studio  
Clinic/Concert**

6/13 — artists include Pat  
O'Donnell, Todd Walker,  
Craig Scoppa, Stuart Karmatz  
with One Cool Guy, Donald  
Boyle, Anthony Cartinella,  
and a traditional African  
drumming ensemble featuring  
A.J. Faas and David Freeman.  
Holiday Inn Select, Clark, NJ,  
(908) 686-7736

**Percfest '99**

7/2-4, featuring memorial to  
Giuseppe "Naco"  
Bonaccorso, Laiqueglia, Italy.  
Contact Mario Riggio,  
fax: 39 010 3727733,  
email: mariggio@tin.it

**Mike Portnoy**

10/3 —Stockholm  
Drumfestival, Stockholm,  
Sweden

the modern drummer's clothing guide

DRUMMIN'  
**Style**

**denim blue**

this great pullover fea-  
tures elasticized collar,  
wristts, and waist for  
extra warmth. same  
logo as mossy green  
shirt, same 100% cotton  
comfort—and available  
in one extra size on the  
right end: M, L, XL, XXL

**mossy green**

stay loose with md's boxy-  
styled sweatshirt. classic  
modern drummer logo on  
the left breast. 100% cotton,  
available in M, L, XL



size	qty	item	price	total
		denim blue	\$33.00	
		mossy green	\$35.00	
subtotal				
merchandise total				
shipping & handling charges*				
grand total				

make check  
payable & mail to:  
modern drummer  
publications  
attn.  
md classic casuals  
12 old bridge road  
cedar, grove, nj 07009

name (please print) \_\_\_\_\_  
address \_\_\_\_\_  
city state zip \_\_\_\_\_  
phone \_\_\_\_\_  
visa/mastercard# \_\_\_\_\_  
exp. date \_\_\_\_\_  
name on card \_\_\_\_\_  
 visa  mastercard

*if your merchandise subtotal is	Please Add
up to \$35.00	\$6.50
\$36.00-\$70.00	\$8.00
\$70.01-\$100.00	\$10.00

All checks or money orders payable in US funds only (no cash). No C.O.D. Please allow 4-6 weeks for delivery \* MD clothing can be shipped to street address only; no PO Box deliveries.

to phone in your order, call (973) 239-4140 business hours 9A.M. - 5P.M. EST.

**John Riley**

6/28-7/2 — Workshop,  
Youngstown State University,  
Youngstown, OH,  
(330) 742-3643

7/26-31 — workshop,  
William Paterson University,  
Wayne, NJ, (973) 720-2320

**N. Scott Robinson**

6/18—Cleveland Museum of  
Art, Cleveland, OH,  
(216)421-7340

**Steve Smith with Vital Information**

5/30 — Bach Dancing and  
Dynamite Society, Half Moon  
Bay (SF Bay Area), CA

**Summer '99 Percussion Camp**

6/21-25 — Duquense  
University, Pittsburgh, PA,  
(800)934-0159

**Taipei International Percussion Convention**

6/5-12 — Featured artists  
include Ju Percussion Group,  
Glen Velez, Seoul Percussion  
Ensemble, Percussion Group  
Cincinnati, The Glass  
Orchestra, Amadinda  
Percussion Group, Les  
Percussions de Strasbourg,  
Taipei Percussion,  
Amsterdam Percussion  
Group, Percussion Art  
Quartet, Michael J. Burritt,  
and Percussion Ensemble  
Okada of Japan. Taipei,  
Taiwan. Contact: Ju  
Percussion Group  
Foundation, Pamela Liu, 2nd  
FL, 213, Nan-Kang Road, Sec  
3, Taipei, Taiwan, 886-2-  
2789-0599, ext. 413, fax:  
886-2-2789-0596, email:  
jugroup@ms5.hinet.net

**Thunderous Drums**

6/11-13 —Contact: Start  
Point International Pte Ltd,  
email: spintl@singnet.com.sg

**University Of North Texas Summer Drumset**

**Workshop**  
7/11-16 —Staff includes  
Bob Breithaupt, Guy  
Remonko, Ed Soph, and Ed  
Uribe. Contact Ed Soph,  
University of North Texas,  
Denton, TX, (940) 369-7536

**United States Percussion Camp**

7/11-17 — Professor Johnny  
Lee Lane, Jack McKenzie,  
Ndugu Chancier, Ruben  
Alvarez, Joe Bonadio, Gary  
Chaffee, Jim Dallas, Samuel  
Dinkins, Steve Houghton,  
Mike Mann, Lewis Nash,  
Don Parker, and more.

Eastern IL University,  
Charleston, IL,  
(217)581-3925

**Glen Velez, Ethos, Talujon Percussion Quartet, and Justin DiCioccio**

5/18 — Merkin Concert Hall,  
New York, NY,  
(718)661-3334



Glen Velez

Seth Cashman

**DRUM WORKSHOP 1999 CLINIC TOURS**

# Stephen Perkins

Contact the one of these participating DW dealers in your area for complete details.\*

**Atlanta Pro Percussion**  
(Atlanta, GA)

**Audio Light & Musical**  
(Norfolk, VA)

**Buffalo Drum Outlet**  
(Buffalo, NY)

**Cadence Music**  
(Rochester, NY)

**Carl's Music**  
(Lexington, KY)

**Centre Street Drums**  
(Brockton, MA)

**Dale's Drum Shop**  
(Harrisburg, PA)

**Drum World**  
(Pittsburgh, PA)

**Dynamic Percussion**  
(Manchester, CT)

**Explorer's Percussion**  
(Kansas City, MO)

**Fork's Drum Closet**  
(Nashville, TN)

**Henri's Music**  
(Appleton, WI)

**Huber & Breese Music**  
(Fraser, MI)

**Jersey Drums**  
(Edison, NJ)

**Long Island Drum**  
(Plainview, NY)

**Luchetti Music**  
(Albuquerque, NM)

**Manny's Music**  
(New York City, NY)

**Mom's Music**  
(Louisville, KY)

**Music Center**  
(Kenosha, WI)

**The Music Mall**  
(Nashua, NH)

**Music Shoppe/Pro Sound**  
(Normal, IL)

**Rainbow Guitars**  
(Tuscon, AZ)

**Reliable Music**  
(Charlotte, NC)

**Rhythms Of Syracuse**  
(Fayetteville, NY)

**Richmond Music**  
(Richmond, VA)

**Rupp's Drums**  
(Denver, CO)

**Wagstaff Music**  
(Salt Lake City, UT)

Drum Workshop, Inc. • 101 Bernoulli Circle • Oxnard, CA 9303 • www.dwdrums.com

\*artist appearances subject to availability

**dw**



# To Our Modern Drummer's Reader Poll Winners Congratulations

## Kenny Aronoff

**Power Workout 1**  
(VH0154) VHS \$24.95  
(MMBK0041CD) BK/CD \$24.95

**Power Workout 2**  
(VH0155) VHS \$24.95  
(MMBK0042CD) BK/CD \$24.95

**Powerpack**  
(VH0172) 2-VHS \$39.95

**Basics of Rock Drumming**  
(VH027) VHS \$39.95

## Garter Beauford

**Under the Table and Drumming**  
(box set)  
(VH0375) 2-VHS \$59.95

## Cindy Blackman

**Multiplicity**  
(VH0455) VHS \$39.95

**Drumset Clinic**  
(PAS9408) VHS \$19.95

## Terry Bozzio

**Solo Drums**  
(VH0409) VHS \$39.95

## Dennis Chambers

**In the Pocket**  
(VH0130) VHS \$39.95  
(MMBK0031CD) BK/CD \$24.95

**Serious Moves**  
(VH0131) VHS \$39.95  
(MMBK0030CD) BK/CD \$24.95

## Billy Cobham

**Directions in Percussion**  
(3953A) BK/CD \$34.95

**By Design**  
(EL03831CD) BK/CD \$24.95

**Drums by Design**  
(VH0109) VHS \$39.95

## Luis Conte

**Live at PAS**  
(PAS9502) VHS \$19.95

## Virgil Donati

**Power Drumming**  
(VH0159) VHS \$39.95  
**Modern Drummer Festival:**  
**Virgil Donati**  
(VH0360) VHS \$29.95

## Anton Fig

**In the Groove**  
(VH0199) VHS \$39.95  
(MMBK0058CD) BK/CD \$19.95

**Late Night Drumming**  
(VH0208) VHS \$14.95

## Giovanni Hidalgo

**One on One**  
(VH0282) VHS \$39.95

**In the Tradition**  
(VH0278) VHS \$39.95

**Conga Virtuoso**  
(VH0216) VHS \$39.95

## Giovanni Hidalgo and Changuito

**Conga Masters: Changuito & Giovanni Deets**  
(VH0245) VHS \$19.95

**Conga Masters: The Masters Meet Again!**  
(VH0280) VHS \$19.95

## Bill Stewart

**Modern Drummer Festival: Bill Stewart and His Band**  
(VH0359) VHS \$29.95

## Steve Ferrone

**Modern Drummer Festival: Steve Ferrone and Musical Guests**  
(VH0358) VHS \$29.95

## Bob Morgenson

**Putting It All Together**  
(VH042) VHS \$39.95

## Neil Peart

**A Work in Progress (box set)**  
(VH0293) 2-VHS \$59.95

## Mike Portnoy

**Progressive Drum Concepts**  
(VH0297) VHS \$39.95

## John Riley

**The Art of Bop Drumming**  
(MMBK0056CD) BK/CD \$24.95

**Beyond Bop Drumming**  
(MMBK0070CD) BK/CD \$24.95

## Steve Smith

**Steve Smith—Part One**  
(VH022) VHS \$39.95

**Steve Smith—Part Two**  
(VH023) VHS \$39.95

**Steve Smith 2-Pack**  
(VH0500) 2-VHS \$59.95

## Glen Velez

**Handance Method, Step 1**  
(VH0284) VHS \$19.95

**Handance Method, Step 2**  
(VH0285) VHS \$19.95

**The Fantastic World of Frame Drums**  
(featuring Layne Rodmond)  
(VH077) VHS \$39.95

## Dave Weckl

**Ultimate Play-Along for Drums, Level 1, Volume 1**  
(MMBK0048AT) BK/CS \$21.95  
(MMBK0048CD) BK/CD \$24.95

**Ultimate Play-Along for Drums, Level 1, Volume 2**  
(w/ 2 CDs) (MMBK0063CD)  
BK/2 CDs \$24.95

## Contemporary Drummer + One

(MMBK0022CD)  
BK/CD/Charts \$36.95

## Back to Basics

(VH039) VHS \$39.95  
(MMBK0013CD) BK/CD \$24.95

## The Next Step

(VH050) VHS \$39.95  
(MMBK0014CD) BK/CD \$24.95

## Dave Weckl 2-Pack

(VH0501) 2-VHS \$59.95  
Contains the "Back to Basics" and "The Next Step" videos

## Dave Weckl and Walkenrodt Boyers: 50

**Drums and Percussion—Working It Out Part I**  
(VH0157) VHS \$39.95

**Drums and Percussion—Working It Out Part II**  
(VH0166) VHS \$39.95



**The Commandments of R&B Drumming**  
(A Comprehensive Guide to Soul, Funk and Hip Hop)  
(01108) BK/CD \$24.95

*"I consider Zoro's book an essential investment."*

—Dennis Chambers, Drumming Legend

*"Zoro's book... sets a standard that will be hard to equal. A major addition to drum set pedagogy that all serious players and teachers should have in their libraries."*

—Bob Breithaupt, President of the Percussive Arts Society (PAS)

*"Zoro has authored what may very well be the most insightful, absorbing, and thorough text on the subject of R&B drumming ever written."*

—Ron Spagnardi, Editor/Publisher, Modern Drummer magazine

*"This book is not only a masterpiece but it's practical as well as fun."*

—Vinnie Colaiuta, Drumming Legend

These and other titles are available at all finer music stores.

NOTE SERVICE MUSIC 1-800-628-1528 Dept. MD07

Make check or money order payable to:  
**NOTE SERVICE MUSIC**  
Dept. MD079 15800 NW 48th Ave. Miami, FL 33014  
FL residents add applicable sales tax.  
In US add \$5/order shipping & handling.

**IN EUROPE**  
call 44-181-550-0577  
**VISA AND MASTERCARD ACCEPTED**

**FOREIGN ORDERS**  
add \$12 for first item, \$5 per item thereafter.  
Customer is responsible for all local importation fees/taxes.  
Do not send cash. Payment must accompany  
order and must be in U.S. funds.

**NOTE**  
service music

Name	Country	Qty.	Product #	Price	
Address	Apt. #				Subtotal
City	State	Zip			Sales Tax
■ Visa ■ MC Card #	Exp.				Shipping
Signature	Phone #				Total Due

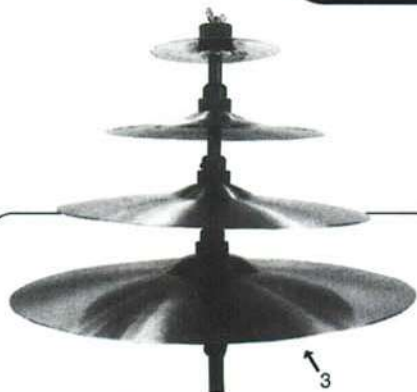
Introducing.... The New **DUPLICATE** <sup>T.M.</sup>

# 2000



## Cymbal Adapters

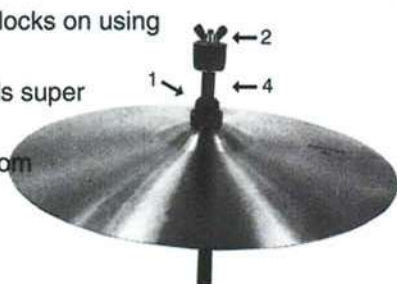
World Class Ideas and Quality for the Next Millennium



### 2000

#### Supermini Stackers

1. New rad lock system locks on using a drum key.
2. 8mm tool steel threads super strong for stacking.
3. Create your own custom cymbal set up.
4. Steel body.



### 2000

#### Double Tilting Cymbal Arm with the new low profile clamping system

1. Double tilting cymbal head tilts front to back & side to side.
2. Compact clamping system. No need to take off cymbal stand.
3. Cymbal arm folds up tight to stand.
4. Puts cymbal where you want it.
5. No big counter weight to get in the way.
6. Light weight.
7. No large long pipe to get in the way.
8. Cymbal arm is 15" long

### 2000

#### Double Tilting Head Cymbal Adapter



1. Double tilting cymbal head tilts front to back & side to side.
2. New rad lock system locks on using a drum key.

### 2000

#### Triple Tilting Head Cymbal Adapter



1. Double tilting cymbal head tilts front to back & side to side.
2. Tilting cymbal base.
3. New rad lock system locks on using a drum key.

◆ *Handmade*  
◆ *Made in USA*  
◆ *Lifetime Warranty*

#### SUGGESTED RETAIL PRICES

Supermini Stackers ..... \$26.95 ea  
Double Tilting Head Cymbal Adapter  
6" ..... \$49.10 12" ..... \$51.10

## TAWS DRUM WORKS

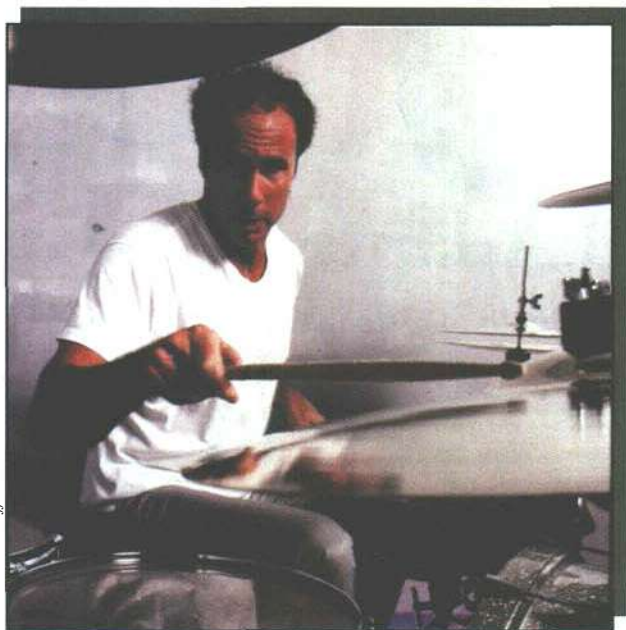
31025 Center Ridge Road • Westlake, Ohio 44145  
(440) 835-1382 • FAX: (440) 835-1608

#### SUGGESTED RETAIL PRICES

Double Tilting Cymbal Arm ..... \$87.50  
Triple Tilting Head Cymbal Adapter  
6" ..... \$55.75 12" ..... \$58.25

# CHAD SMITH

## RED HOT RETURN



Morrison + Wulfract

STEVE VAI'S  
MIKE MANGINI

WILLIE GREEN  
THE NEVILLE BROTHERS

DEVELOPING LEFT-FOOT CLAVE

PLUS THE 25 MOST  
INFLUENTIAL DRUM SOLOS!

### ADVERTISER INDEX

ADVERTISER	PAGENUMBER				
AHEAD/Flix Tips/Big Bang Dist.	63,155	Gretsch	Inside Back Cover	Precision Drum Co	128
Atlanta Pro Percussion	139	Grover Pro Percussion	160	Premier	9,88
Audix	161	HQ Percussion Products	112,142	Pro*Mark	16,91
Ayotte Drums	62	Humes & Berg	167	PureSound Percussion	92
Berklee College Of Music	131	Interstate Musician Supply	14	Regal Tip	30
Bosphorus Cymbals	42	Investor	128	Remo	4/5,7
Bucky Ball Music	122	Island Drum	125	R.I.M.S.	90
Cannon Percussion	160,163	J&J Custom Drums	125	Rhythm Tech	106
C.K. Productions	142	Joe Morello	128	Sabian	31,85
Clear-Sonic Mfg.	127	JohnnyraBB Drumsticks	43	Sam Barnard Drum Covering	127
Collarlock	134	KAT (Alternate Mode)	142	Slug Percussion	125
Concord Jazz Records	62	King Kong Kases	125	Sonor	55
D'Amico	125	K&K Sound Systems	143	Sunlite	37
Discipline Global Mobile	139	Kosa	154	Tama	58/59,64/65,175
Dixon	169	Latin Percussion	48/49,135	Taos Drums	128
The Drum Center of Lexington	128	Ludwig	Inside Front Cover	Taws Drum Works	173
Drum Doctors	127	Magstar Drums	142	Toca	108/109,110/111
Don's Music City	128	Mainline	101	Tony Racciatti—Drum Instruction	128
The Drum Pad	127	Mapex	28/29,147	Tosco Cymbals	57
Drums On Sale	142	May/DW	17	Tribes Drums	127
Drumspan	63	MD Drummerware	170	Trueline Drumsticks	54,102
Drum Supply	78	MD Subscriptions	94,154	Turkish Cymbals	95
Drum Tech	104	Meinl Cymbals	11	Vater Percussion	87,128
Drum Workshop	19,21,123,171	MRP Drums	60	VeriSonic Drumsticks	134
Drum World	157	Musician's Friend	157	Vintage Drum Center	143
Drums In The Wind	146	Musicians Institute	61	Waddell's Drum Center	142
Evans Products	12/13,86	Nashville Percussion Institute	30	Warner Bros. Pub./ Note Service Music	172
Fever Drums	127	Not So Modern Drummer	143	West LA Music	90
Vic Firth, Inc.	35,60,84	Paiste	1,93,103,107	XL Specialty	154
Gibraltar	108/109,110/111,113	Pearl Corporation	24/25,80/81,82/83,105,165	Yamaha	10,33,70/71
G K Music	125	Peavey	115	Zildjian	14,15,79,89,Outside Back Cover
		Pintech Electronic Percussion	125		



# Introducing the Signature Palette Series...

"My 5 x 14 is very characteristic of my own style—lots of crack, very aggressive, lots of attack. The 4 x 15 is very unique; you're not more openness and sustain than a piccolo, but you've got the 4" depth for control."

—Kenny Aronoff

Kenny's custom snare drums on Billy Martin's latest album "Kicker" is used on nearly all the most recent recordings by Lyle Lovett, Melissa Etheridge, Mike Dwyer and Garth Brooks.

"Both of these drums are very lively. They offer quite a wide range of sounds that you can pick and choose from in different playing situations... from very soft to very loud. And they're black...all over!"

—Bill Bruford

Bill's custom snares can be heard on "A Part and Not A Part" the latest release by Bill Bruford's Earthworks.

"Making records I actually use both of these snare drums, even using the 12" as the main snare on some tracks. The Pageant and the Gladiator complement one another perfectly."

—Simon Phillips

Just Simon's custom snare on John's new release "Bloodlines."



## Kenny Aronoff

KA154 "Super Piccolo"  
4 x 15" 6 Lug, 1 mm Engraved Brass Shell  
in Black Nickel Finish

KA145 "Trackmaster"  
5 x 14" 10 Lug, 1 mm Engraved Brass Shell  
in Black Nickel Finish

## Bill Bruford

BB146 Standard  
6 x 14" 10 Lug, 3-Ply Maple/3-Ply Birch/3-Ply Maple in  
Black Sandblast Finish

BB1055 Piccolo  
5 1/2 x 10" 6 Lug, 3-Ply Maple/3-Ply Birch/3-Ply Maple in  
Black Sandblast Finish

## Simon Phillips

SP125 "The Pageant"  
5 x 12" 6 Lug, 9-Ply Quilted Maple  
in Charcoal Quilted Finish

SP1455 "The Gladiator"  
5 1/2 x 14" 10 Lug, 1mm Bronze  
in Black Nickel Finish

The creative drummer uses snare drums much like an artist uses a palette of paints. Each snare drum and how it's tuned and played provides its own colors and textures...so you can ultimately achieve exactly the right sound for the right situation. More and more drummers are availing themselves of a variety of snare drums, to satisfy their need to achieve that

right sound. In response, Tama has created a constantly expanding collection of serious snare drums. And now Tama presents the first artist signature snare drums in our history, the Signature Palette Series... six superbly crafted instruments designed with drummers selected for their understanding, skill and influence on the art of the snare drum.



For a full color catalogue on Tama Drums and Hardware, send \$3.00 to: TAMA dept. MDD54, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403. Visit our website at [www.tama.com](http://www.tama.com)





Steve Hubback of The Netherlands describes himself as a percussionist/composer/blacksmith/bronzesmith/sculptor. As such, he takes the term "percussive arts" very seriously. Steve has created unique percussion instrument/sculptures for some of Europe's leading symphonic and avant-garde percussionists. His work has also appeared in major art exhibitions.

As a percussionist himself, Steve has a dozen recordings and hundreds of performances to his credit. His personal "drumkit," which he plays with his group Metal Moves, is shown in the close-up photo. According to Steve, "It sounds amazing, and it all packs up to fit in a suitcase."

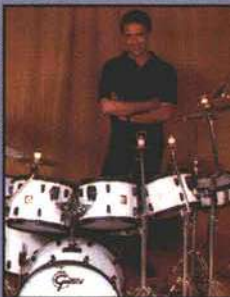


#### PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



# Steve Blount



and his signature Gretsch drums



Gretsch • P.O. Box 2468 • Savannah, GA 31402 • (912) 748-7070 • [www.gretsch.com](http://www.gretsch.com)

photography by Funkin



# Armed and ready for anything.

Cindy Blackman is a drummer known for her ability to switch playing styles with ease and authority. From serious jazz to hard driving rock, as a band member or bandleader, she can do it all. That's why she needed a versatile drumstick, one she could use to hit hard or with supreme sensitivity.

Introducing the new Cindy Blackman Artist Series Model Drumsticks. Thin enough for a wide range of dynamics and applications, yet tough enough to dish out the rough stuff.

Whatever style you choose, arm yourself with Zildjian Drumsticks.

**Zildjian**  
Drumsticks