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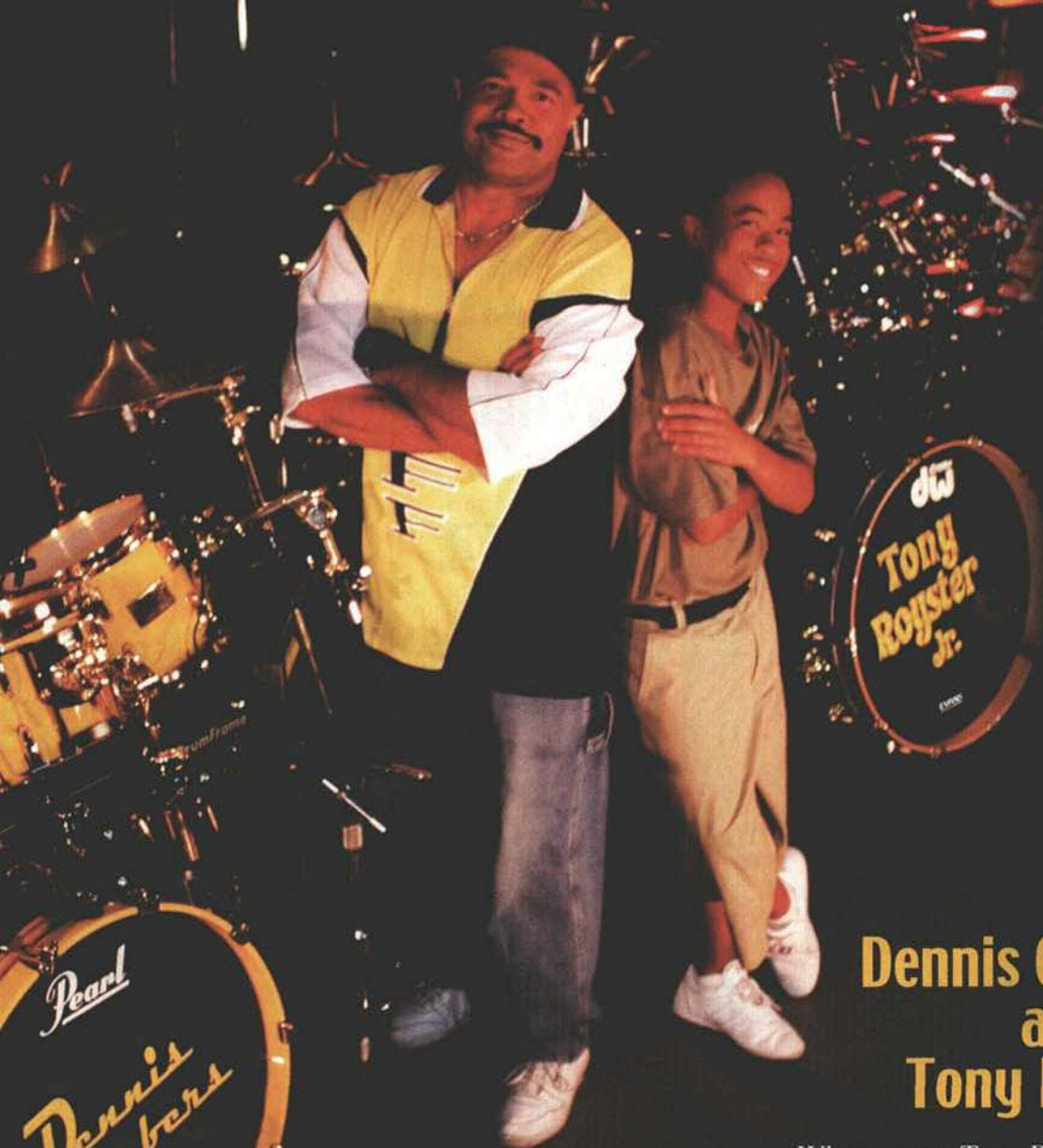


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A New Millennium

Earlier this year, the *Modern Drummer* editorial staff met to plan how to make our January 2000 issue extra-special for our thousands of readers around the world. We decided on one thing right away: We'd fill this issue with articles celebrating the rich history and tradition of drumming. We'd also take a serious look towards drumming's future. Within a short time the ideas began to flow and the pieces started coming together. We hope you enjoy what we've done here, and we welcome you to our new millennium issue.

We begin our look back in time with a list of players the spotlight seems to have passed by in recent years. For all those who requested it, Robyn Flans' second "Where Are They Now?" brings us up to date. Next up is Adam Budofsky's "The Way We Were," a lighthearted overview of eighty years of world events, combined with the evolution of drums and drumming—guaranteed to make even the most serious *MD* reader chuckle.

Our journey down memory lane contin-

ues with our own Harry Cangany's depiction of how drum gear has progressed over the years, followed by "The History Of Recording Drums" by Mark Parsons. We wrap up our historical perspective with "The 50 Most Influential Drum Grooves" by Mark Griffith, and Cheech Iero's compilation of opinions on the most influential drummers of the twentieth century.

For our look towards the future, we decided first to focus on one of the most dynamic young talents we've seen in a long time: fourteen-year-old Tony Royster Jr., together with the inimitable Dennis Chambers. It's the seasoned pro meeting up with the young prodigy with the potential to take drumming in the future to an even higher level than it's at today. Our look towards the new millennium continues with Ken Micallef's name-artist survey of "The Future Of Jazz Drumming," then Robin Tolleson's insight into the exciting world of drum 'n' bass and the players who are leading the way.

Considering the fact that our modern-day

drumset didn't even exist at the turn of the century, it's easy to appreciate just how far we've come. Performance-wise, we've advanced to a point I doubt our drumming forefathers could ever have imagined: From Zutty Singleton and Baby Dodds at the turn of the century, to Krupa, Chick Webb, and Papa Jo during the '30s big band heyday, to Tony and Elvin in the 1960s, to Steve, Dave, and Vinnie in the '90s.

In regards to equipment, one can't help but wonder what Bill Ludwig Sr., Ulysses Leedy, Friedrich Gretsch, Bud Slingerland, and so many other early originators would think of today's product offerings. To use an old cliché, "We've come a long way, baby." Better yet, we've got a lot more to look forward to as we enter the new millennium. And you can bet we'll be here to keep you abreast of it *all* in the pages of *Modern Drummer*.

Ron Spagnardi

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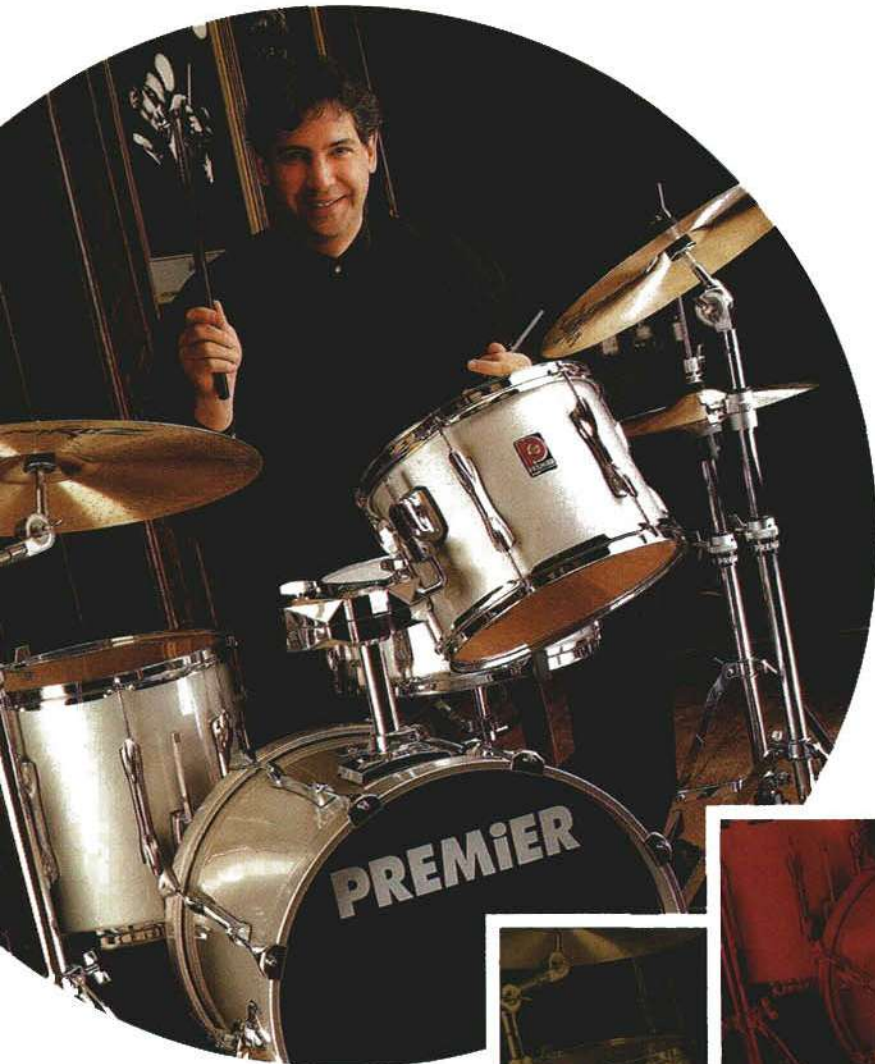
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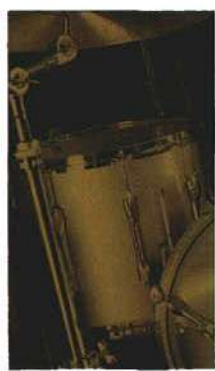
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Premier Cabria Jazz Quartet shown in Metallic Silver with 2000 Series hardware pack #5846.



Played by Danny Gottlieb

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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.

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MAX WEINBERG



Your October '99 cover story on Max Weinberg was one of the most enjoyable articles I have ever read in *MD*. It was nice to hear Max being so honest about his career after the E Street Band. He certainly deserves everything he has accomplished. Max is an awesome drummer who knows how to play for the situation. Keep rockin' Max. It's great to see you and the gang back with Bruce.

Scott Elia
via Internet

In addition to his obvious talent and dedication to his craft, Max Weinberg is an outstanding role model for drummers both present and future. He realizes that the music industry is a business, and his awareness of this fact is expressed in his intellect, his attire, his grooming, and his language.

The conversation as printed goes far beyond the typical discussion of heads, cymbals, and sticks. It should be read thoroughly by anyone seeking to discover his or her own personal calling. Perhaps Max and other business executives/drummers already see that the time has come for the person behind the kit to clean up his act and set a high standard for others to follow, both in music and in life.

It's also refreshing to see that a drummer can make the cover

of your fine publication without having to take his shirt off.

Joseph Pilliod
via Internet

Max's statements "I put as much energy into playing bar mitzvahs as I did in playing Giants Stadium" and "Stay true to what really turns you on because good things will happen" gave me a fresh perspective on playing drums. After playing professionally for twelve years—and not having gotten past the bar scene—I was feeling a little discouraged. Reading Max's interview has made me think twice about giving up on my dreams and goals. Thanks!

Stewart Burr
Walnut Creek, CA

One need not be a serious drummer—or a drummer at all, for that matter—to learn from Max's experiences. His is not a drummer's story. It's a life story.

The next time a friend, family member, or colleague asks me for personal advice on the subject of "why am I here," I will quickly tell the tale of Max Weinberg. He has shown great strength, perseverance, and courage in realizing his dream. How often can one say he or she is doing what makes him or her happy? Thank you, Max.

Greg Fellmer
via Internet

TOMAS HAAKE OF MESHUGGAH

Thank you so much for the interview with Tomas Haake in your October issue. Haake has been my favorite drummer since I first heard Meshuggah's second CD, *Destroy, Erase, Improve*, three years ago. They are not well known in the US and it is very difficult to find any interviews with the bandmembers. Hopefully your interview will gain some fans for them.

Rob Eckert
Tucson, AZ

BOBBY PREVITE

Thanks for the great read on Bobby Previte in the October '99 issue. His comments regarding remaining true to his own musical identity were enlightening. However, his rather strong views against endorsements were contradicted by his picture gracing the ad of a stick manufacturer a mere six pages later.

Randy Seaberg
via Internet

CONSUMER POLL RESULTS

I was disappointed with this year's Consumer Poll, specifically in the results for "Most Innovative Drum Company" and "Most Valuable Product." I have nothing against DW; I think they've been very innovative—especially with the 5000 series pedal, the Woofer, and their Piccolo Toms. However, it disappoints me to see how many people overlooked the Arbiter Advanced Tuning drums.

Isn't a system that allows you to tune your entire drumset perfectly in a matter of minutes a bit more innovative and more valuable than an upgraded pedal? I think the AT system is one of the most valuable things to come along in the drumming world—ever. It's a shame to see such a product not get the recognition it deserves.

Ryan McKay
Port Colborne, ON, Canada

Editor's note: Although Arbiter's AT drums have been advertised and reviewed in

Modern Drummer, they are not yet widely available in US music stores. This lack of "hands-on contact" opportunity undoubtedly impacted on the number of votes they received in the Consumer Poll. Even so, as was mentioned in the Poll write-up, Arbiter did place highly in the voting for "Most Innovative" drum company.

SPEAKER REVIEW

Thank you from the bottom of my heart for your review of my band Speaker in the October '99 *Critique*. I've been playing drums since I learned to walk, and I've never received such an incredibly positive review. It proves that the writers, Fran Azzarto and Lisa Marie Crouch, take their job seriously and really listen. I find that attribute to be extremely rare in critics nowadays. I've been reading *Modern Drummer* for most of my life, and it simply shocked me to be included on the same

John "Jabo" Starks

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

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page as some of the greatest drummers of all time. What an honor! Your words have rekindled the infinite well of passion in my soul for drumming, and have once again given me affirmation that the choices I've made to pursue my music have been the right ones!

Scott Devours
Speaker
via Internet

NOT JUST GETTING OLDER...

While organizing my basement storeroom recently, I rediscovered my first issue of *MD*: the July 1978 issue with Ed Shaughnessy on the cover. I reread that old issue from cover to cover, and I was struck by the high level of professionalism and quality of information presented. Even in its early stages, *MD* set the standard for music magazines.

Even more than that, *MD* gave drummers a much-needed shot in the arm, a place to "hang our hats." This new-found esprit de corps began to develop not simply because a drum magazine existed, but because that magazine was presented in such a tasteful and legitimate fashion. We

drummers could not help being proud of it!

What impresses me today is that through all the changes that music, people, and the world have gone through over the years, *Modern Drummer* has remained a constant...always professional, always something to learn from, and always something to be proud of. Yes *MD*, too, has evolved—you've certainly kept up with the times—but even in that evolution a consistently high standard has been maintained. Thank you, and keep up the excellent work.

Gerard Gannon
via Internet

BONHAM'S SQUEAK

Here's a bit of trivia I thought might interest *MD*'s readers. On "Since I've Been Loving You" by Led Zeppelin, the quiet, picking intro by Jimmy Page is accompanied by some booming bass drumming by John Bonham. I have listened to this tune since it was first released, yet only recently noticed a squeaking sound during this passage. (In fact, I noticed it for the first time on the remastered discs.)

At first I thought it was my stereo. But I was mistaken. It was definitely the bass

drum pedal. Ludwig has since informed me that Bonham was using a Speed King. Go figure: A design flaw made famous!

T.J. Noyes
Nashua, NH

CORRECTIONS

A letter published in the October '99 *Readers' Platform* (offering a tip to prevent CD skipping during drum practice) was incorrectly attributed to David Cole. The actual sender was Steve Cole, of Whittier, California.

The record-label Web address for Tunnels' album *Painted Rock*, reviewed in the November issue of *Modern Drummer*, should have read buckyball-music.com. *Painted Rock* is also available from Audiophile Imports, Wayside, and Amazon.com.

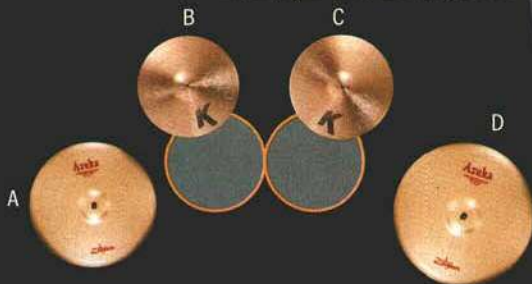
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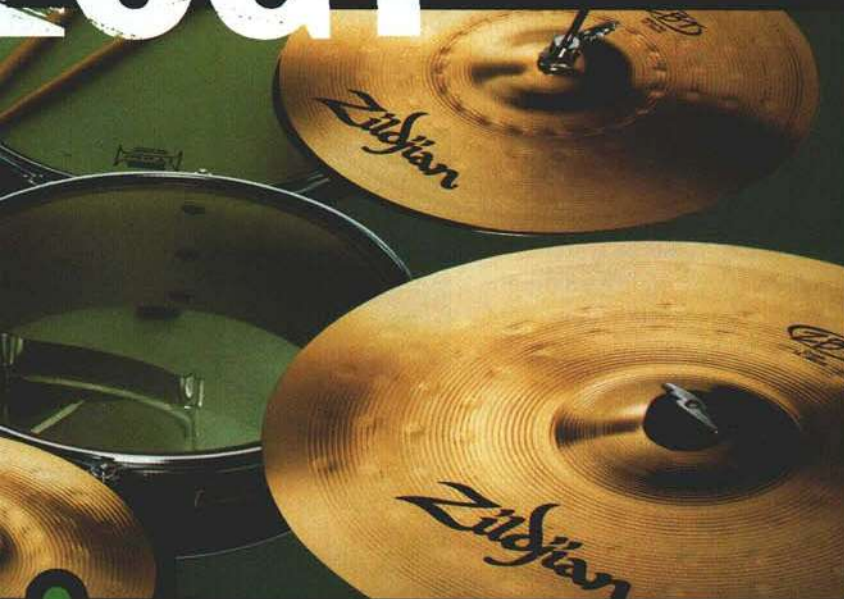
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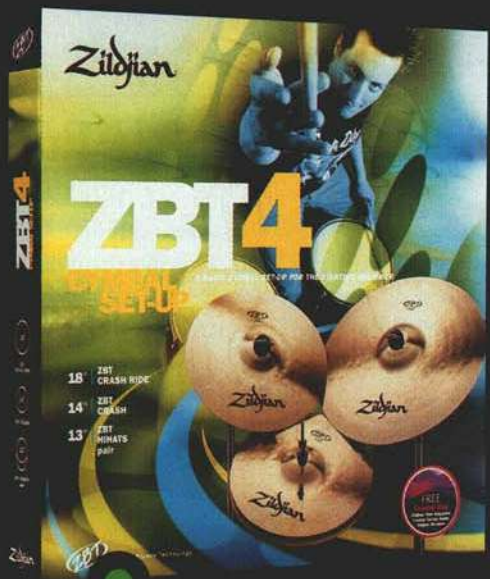
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LA Wunderdrummer Gregg Bissonette Gives The Other Side Of The Story

Q A 1988 *MD* feature on you included a soundpage showcasing your drumming. The material was from an album by Brandon Fields called *The Other Side Of The Story*. I really liked your playing, and I'd like to hear the whole album. I've tried for years to track it down, with no success. Any suggestions? By the way, who were the other outstanding musicians on that recording?

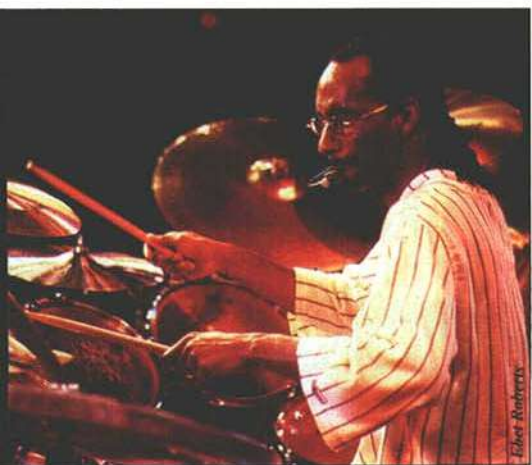
Glenn S.
via Internet

A Thanks for your kind words. I'm very proud to have been part of that project. It featured Brandon on sax, Walt Fowler on trumpet, David Garfield on keyboards, and John Patitucci on bass. We recorded the album after doing many months of gigs at the Baked Potato club in Los Angeles.

The album is, unfortunately, not currently available. But there is talk of re-releasing it someday. In the meantime, I have two copies of the recording. I'm sending one to *MD* in hopes that they can forward it to you. Enjoy!



Funkmaster Omar Hakim On Cymbal Sounds And CD Plans



Q Your drumming is truly awesome and inspiring! I particularly enjoy your playing on the first *Urban Knights* CD. Can you please outline the cymbal setup you used? Also, how can I get a copy of your latest CD, *Intensity2K*?

Maia Smith
Hamilton, New Zealand

A I'm glad that my playing has been a source of inspiration and pleasure for you! The cymbals used on the *Urban Knights* CD were all made by Zildjian. They included a 22" K Custom Heavy

Ride, 19" and 17" medium thin crashes, 20" and 18" China Boys, a 13" thin crash, and 13" K/Z hi-hats.

Due to unexpected personal events, the completion of my own CD project was delayed until August of 1999. The album is currently scheduled to be released in the first quarter of 2000—with a new name. It's now called *The Groovesmith*. It features a mixture of vocal and instrumental compositions of different flavors. I'm planning to tour to support the album soon after the release, so keep your eye on future issues of *MD* for more details.

Yes's Alan White Provides Instant Karma

Q You were the drummer on John Lennon's *Plastic Ono Band* album, while Jim Keltner and Jim Gordon drummed on *Imagine*. Somewhere within those sessions Lennon also recorded the song "Instant Karma (We All Shine On)," which later appeared as a single. Who played on that track, and how was the great drum sound achieved?

Rick Holum
via Internet

A I played the original drum performance on "Instant Karma." The song

was recorded in Studio 3 at Abbey Road, which is the same studio in which The Beatles made a lot of their memorable albums. I remember that the drums were very "in tune" with the studio.

The drum sound on "Instant Karma" had a lot to do with producer Phil Spector. Phil was very interested in creating new drum sounds, and in experimenting with different drum patterns. Also, at that time in my career I was beginning to create drum breaks that were not in the same meter as the rest of the song. You can find examples of this throughout the recording. Thank you for your interest!



Drumming is for all Ages.



As mankind prepares to leave one millennium and head into the next, all of us at Remo would like to remind you that drumming is as timeless as it is universal. Drums are among the oldest and most popular of all musical instruments on earth and, with more and more research showing that music participation can play a major role in enhancing our quality of life, drumming will continue to be one of life's most accessible, enjoyable and inspirational activities in the years to come.

That's why, in addition to developing a complete selection of drums for recreational players from infants to the elderly, Remo remains committed to meeting the growing needs of the world's dedicated drummers by providing them with the widest variety of professional quality drums, drumheads and percussion instruments available. So, no matter your style, your age or your ability, whether you're a part of today's generation of drummers or tomorrow's, as you look to the future look to Remo. Because at Remo we recognize and respect the fact that drumming is for all Ages— forever and for everyone.

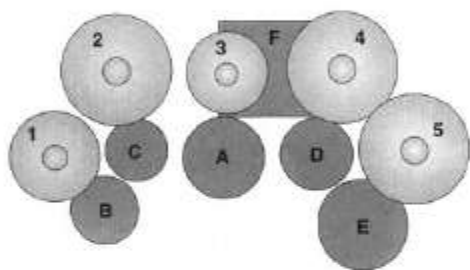


Bruford's Unusual Setup

Q I've been looking over the MD Festival Weekend report in the October '99 issue. The photos of Bill Bruford's drumkit reveal it to be a little strange. Can you give a description of the way his drums were set up?

Matt Kopf
via Internet

A We've had several inquiries about Bill's unusual setup at the MD Festival. Here's a diagram, as it appeared in the Festival program.



Drums: Tama Starclassic Maple

- A. 6x14 Bill Bruford Signature snare drum
- B. 11x12 tom
- C. 9x10 tom
- D. 13x13 tom
- E. 16x16 floor tom
- F. 16x 18 bass drum

Cymbals: Paiste

- 1. 16" Signature Mellow crash
- 2. 20" Traditionals light ride
- 3. 14" Traditionals medium light hi-hats
- 4. 20" Traditionals medium ride
- 5. 20" Signature Dry ride

Sticks: Pro-Mark Bill Bruford Autograph model

Heads: Evans

Metronomes

Q What type of metronomes do you recommend for practicing on and off the drumkit?

Andrew Miller
Manalapan, NJ

A A traditional "clicking" metronome is most applicable to a beginning student

who is working on a practice pad, and who is developing his or her sense of time. Once a player is on a drumkit, we recommend the use of a programmable rhythm machine that can provide a rhythmic guide with some sort of percussive sound, like a cabasa, cowbell, or conga track. (There are several inexpensive models offered by Boss, Roland, and Yamaha.) Such a device still establishes the time, but is a more musical accompaniment to the part the drummer is practicing. It sounds more like a percussionist than a mechanical device, and is more fun to play along with.

Bass Drum Technique

Q I've developed a method of getting three to four beats in one motion on a single pedal. When other drummers hear me, they seem surprised that I'm not using a double kick.

Should I try to teach this heel-to-toe-type floating method as a correct drum technique? I really like using a single kick and I consider it a challenge, but I'm wondering if I should start all over with a double kick?

Chris Hodges
Newport News, VA

A Fortunately, it's not an either/or situation. If you have outstanding speed with a single pedal, by all means continue to work with that. Many great drummers utilize such technique and teach it to others.

On the other hand, there's no reason why you shouldn't also include double pedal technique within your playing. Drummers such as Dave Weckl, Steve Smith, and Dennis Chambers have very fast single-pedal chops, but they also utilize double pedals to great advantage. It's all a matter of using different tools to achieve different ends.

Spizzichino Cymbals

Q Your July 1996 issue contains a feature on Joey Baron. His equipment list includes cymbals made by Robert Spizzichino. I have listened to Joey's "Down Home," and his ride-cymbal sound

is quite magnificent, doubtless due to one of these cymbals.

Who is this manufacturer? Are the cymbals still produced? Were they ever produced in large numbers?

Brian Palmer
via Internet

A Italian drum and cymbal craftsman Roberto Spizzichino never made cymbals in great quantity, but he did—and still does—make some of great quality. You can contact him directly at Spizzichino, Via Comunale 24 b, 51010 S. Quirico, Pescia (Pistoia), Italy, tel: 011 39 572 400045, fax: 011 39 572 400285.

Louie Bellson Videos

Q Where can I purchase Louie Bellson performance videos? I came across one called *Super Drumming* and I wondered if there were any more on the market.

Peter Friesen
Calgary, Alberta, Canada

A Warner Brothers' video catalog lists one "performance" video featuring Louie Bellson: *Buddy Rich Memorial Concert, Tape One* (VH053). The tape showcases Louie (and also Gregg Bissonette and Dennis Chambers) in a live performance with The Buddy Rich Big Band taped on October 14, 1989. Louie was in exceptional form at that show, and is quite remarkable on the tape.

Warner Bros. also offers *Louie Bellson: The Musical Drummer* (VH005). This is an educational video that presents Louie in a "performance-style" format with a quintet. Louie offers seven different musical pieces, and discusses his part in each. Styles include swing, samba, shuffle, bossa nova, brush work, and rock. Louie also covers double bass drum technique and performs two solos.

Check with a music video dealer to order either of these videos, or contact the Canadian office of Warner Bros: Warner / Chappell Music Canada Ltd., 85

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Wood Versus Metal Bass Drum Rims

Q My Yamaha Stage Custom set features a wooden rim on the bass drum, as opposed to a metal rim. Will this feature provide any sort of sound perks or improvements over a metal-rimmed drum? And how should I treat this wooden rim? Will it be stronger or weaker, or perhaps present any special problems that I should know about?

Eric Stover
St. Louis, Missouri

A Wooden rims on bass drums are generally considered more desirable than metal rims. Part of it is cosmetic: The matching finish gives the drum a more professional look. However, wooden rims also tend to reduce the amount of over-ring produced by the drum. This is a desirable acoustic factor, since many drummers have problems controlling undesirable bass-drum ring.

As for care, you don't need to worry about the wooden rims any more than metal rims when they are actually on the drum. Common-sense care that you would take to protect the drum itself will be fine. However, do be careful on occasions when the rim is removed (like when you change a head). A narrow wooden hoop can be

cracked or collapsed more easily than a metal hoop.

Dribbling Beater

Q I recently got a new Tama Rockstar set, and I put the (fairly new) kick drum head from my old kit onto the new kick drum. Since then when I strike the drum, the bass drum beater seems to "dribble" on the head. I wasn't having this problem with the old kick drum. Is it the way I play, or is the head too tight?

It might be helpful for you to know that on the front I have the head that came with the set (no hole), and on the batter side I have a Remo clear Pinstripe head. What's my problem?

Robert Fife
Lafayette, IN

A The problem you describe usually occurs when a drummer changes from a bass drum head that was tuned fairly loose (with some "give") to one that is tensioned more tightly. If the drummer's pedal technique was geared to the "softer" head response, it's likely that he or she will have some problems with the beater "bouncing off the tighter, more resistant head.

You mentioned that your new bass drum has no hole in the front head. Did your old bass drum have a hole? If so, that too would make the old drum's batter head more "giving," while the new drum might feel like you're playing against a basketball.

You have several options. If you like the sound of the bass drum the way it is and don't want to change anything on it, you'll need to adjust your pedal technique to allow for the added rebound off the back head. If you're used to "burying" the beater into the head, you'll need to back off a bit on the downstroke, so that the beater can strike once and then rebound cleanly away from the head. (One nice thing about this is that you'll pull more resonance out of the drum this way.) It'll take a little practice, but if the sound is good, it might be worth it.

You can also make some mechanical / physical adjustments, such as loosening the spring tension of your pedal to account for the added rebound off the head. That *might* allow you to play in your normal style without too much adjustment of your technique. Of course, you can also simply loosen the tension of the head, and/or cut a hole in the front head—as long as these options don't adversely affect the drum sound.



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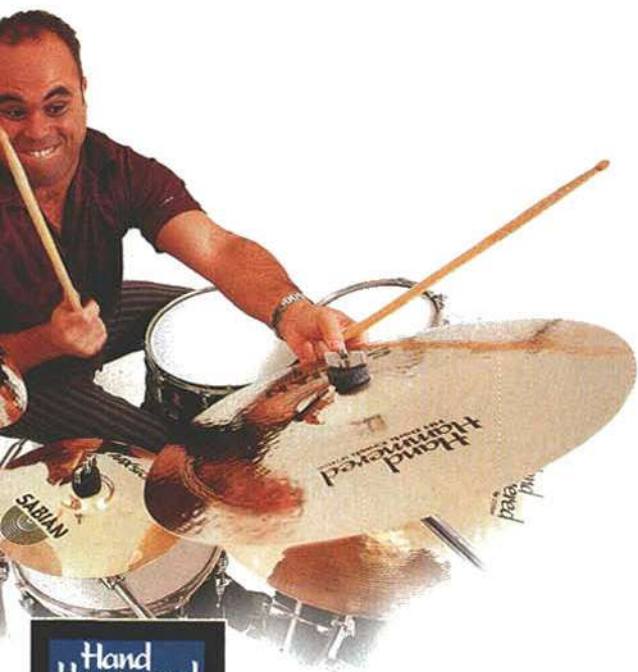
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handles. This unique system creates less weight, better balance and a more comfortable grip as it also protects the wires during transport. Recommended for many playing styles and situations, Flairz™ are the traditional jazz brush with a progressive rock 'n' roll attitude.

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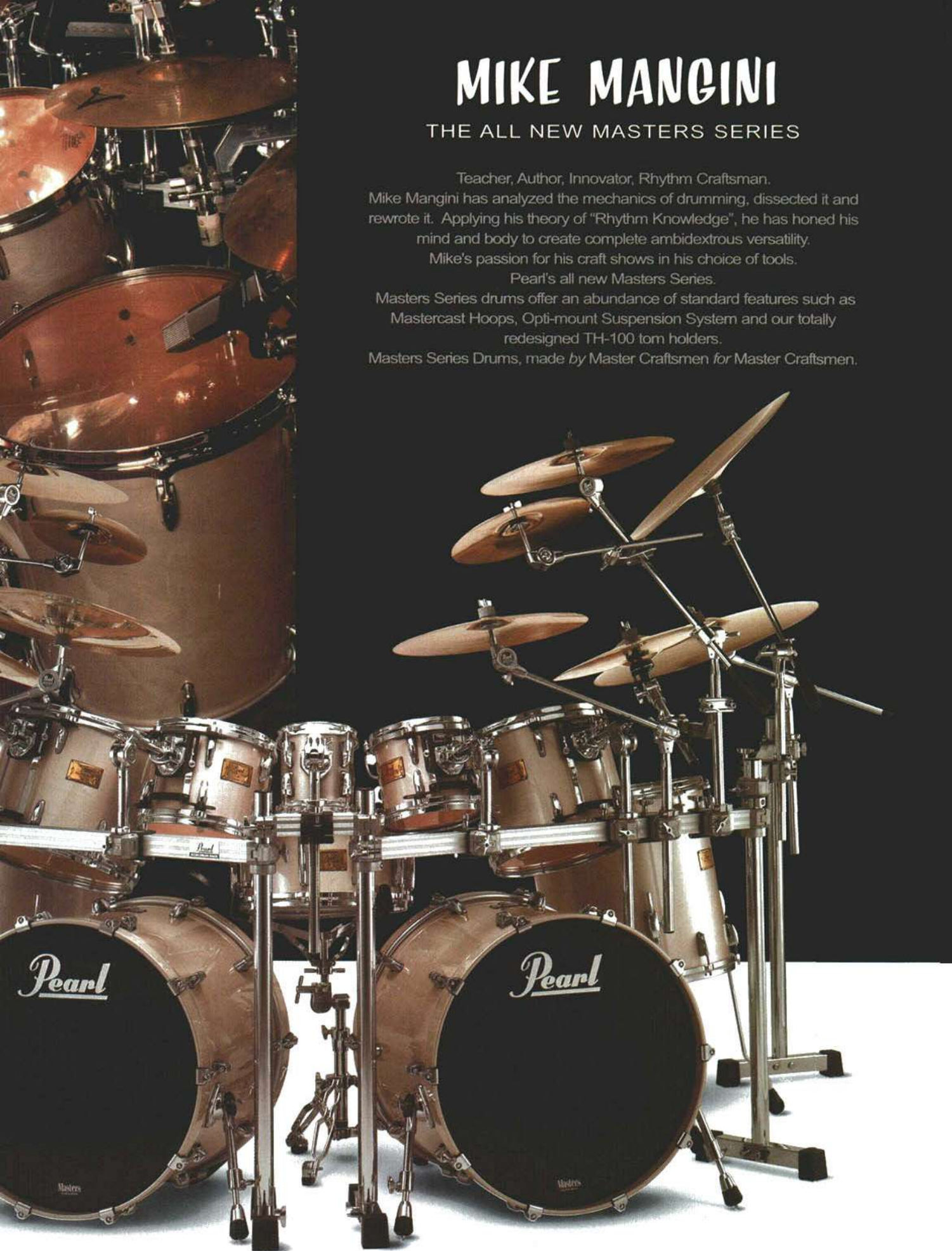
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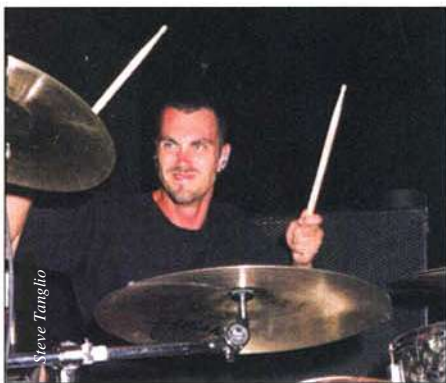
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Steve Tangilo

Recording *Pretend I'm Human* proved to be a radical departure for Orange 9MM drummer Matthew Cross, an old hand at laying out well-rehearsed rhythm tracks while sitting behind the glass. "We demoed like seventy songs in the past year and a half," he says. "But we ended up ditching all those songs when we went into the studio. We just decided to start from scratch and begin the record right then."

Fleshing out new beats for his band while in the studio certainly didn't help his label cut recording costs. But Cross said its

benefits were quickly seen in his playing. "It allowed me to grow as a player," he says, describing his quick-found abilities to collaborate with bandmembers Chaka Malik (vocals) and Taylor McLam (guitar, bass). "Sometimes when I'm sitting there busting my ass trying to get a beat down, I'm concentrating more on playing it than actually listening to it."

The session proved to be as physically demanding for Cross as it was stylistically challenging. But the physical demands also provided an opportunity for Cross to take his skills to another level. "It was a difficult record for me in the sense that I was playing for twelve hours a day," the drummer says, "getting tennis elbow and the whole thing. I really worked my ass off."

The band might not have totally dropped its metal/hip-hop fusion style for *Pretend*.

But it did delve deeper into its own music collection in search of similarities in the rhythms of bands as dissimilar as Rush, Jay-Z, and Kraftwerk. The resulting rhythms are a tribute to the similarities of beats throughout all genres. "There are some songs on there that I played thinking they sounded like a cross between Bauhaus and The Talking Heads," he says. "Those grooves ended up being a perfect foundation for Chaka to do hip-hop stuff on top of."

Cross chalks up his cultural- and genre-crossing rhythms to the universality of music. "It's a testament to how human beings, regardless of the environment that they grew up in and their religious, cultural, and ethnic differences, all have things in common."

Matt Schild

Jaki Liebezeit

Can's Rhythm Wizard Builds A New Kind Of Beat

In a way, I think the drumkit is finished." Jaki Liebezeit didn't get where he is today by mincing words—or beats. On the '60s/'70s cusp, Jaki and his cohorts in the German ensemble Can conducted sonic experiments that reverberate today in about a dozen corners of the underground. Liebezeit's hypnotic drum patterns played against the grain of the era's chopsmeisters. Consequently, they sound utterly contemporary now. This is proven by the high sample rate of his best beats, like those from "Yoo Doo Right" or "Halleluwah."

Recently Mute Records awarded long-time Canatics with *CanBox*, a book/video/CD package featuring over two hours of newly unearthed live cuts. The core bandmembers also toured together in mid-'99, not as Can, but performing sets with their solo projects.

As far as Liebezeit's opening trapset epitaph, he offers, "The drumkit was developed for jazz, which it was fantastic for. After jazz the kit was taken by rock musicians, and drum culture went downhill. Only a few players do it well. The way of listening has changed because of machines, so you have to play *like* a machine today.

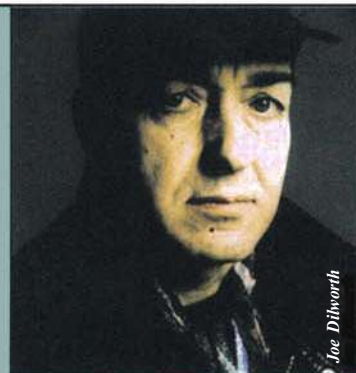
"So I've given up the foot pedals," Jaki states. "I play standing up, using a modified 16" floor tom for a 'bass drum' sound. By striking with my hand, I can make a much bigger impact. And with the sequencers we use, I don't have to play a hi-hat rhythm all the time. I can play more tom-oriented beats. I also use timpani, gongs,

a 10" snare, and smaller toms, which cause less problems when recording. I'm really happy with this setup. It requires a different technique."

The results of Liebezeit's approach can be heard with his band Club Off Chaos, whose unique style gives electronic dance-type music a good name. But ex-free-jazzer Liebezeit notes that he hasn't sold off his acoustic drums yet. "I don't use pads. Rather, I use mic's to trigger other sounds. There's a real relationship with real drums where the harder you hit, the louder it gets." Jaki also insists *he's* still the one providing the drum sounds. "I don't use loops; I *play* loops. In Can I always tried to make my own loop and repeat that pattern with subtle variations."

Currently Liebezeit is continuing work on his (predictably) unique notational approach. "I develop rhythms by taking a series of numbers and dividing them in unequal ways. I write them down in Morse code, using dots and dashes. Then I decide how to orchestrate them. My book will involve a binary system that even children can understand." Liebezeit practices what he preaches with his percussion group in Cologne, Drums Off Chaos. Jaki says he hasn't been able to record with them yet. But when he does, you can be sure it will be a fascinating listen.

Adam Budofsky



Joe DiIovino

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Johnny Kelly Of Type O Negative

DOWNTIME

"I don't think Type O Negative is the kind of band that justly deserves to be categorized," says drummer Johnny Kelly. "We have in the past, and will in the future, go to different territories musically." Playing since age fifteen, Kelly, now thirty-one, is basically self-taught, save for taking a few lessons from A.J. Pero of Twisted Sister. Learning on his own, says Kelly, keeps his approach to drumming "honest."

"Type O Negative is not a drum-exhibitionist kind of band, where your ego's going to get massaged," he explains. "I appreciate the compliments of 'It's very solid' or that the band's tight. That's more important to me than how big a drum fill I can put in. I like to concentrate on things like meter and timing, to be behind the beat or on top of it. You find different things to challenge yourself. To be consistent is one of the most important things to me now. I always want to better myself."

In September, Type O Negative released *World Coming Down*, their follow-up to 1996's hugely successful *October Rust*, on which the band explored themes inspired by '60s psychedelia,

adding elements of sensuality to create a gothic/metal hybrid sound. Regarding *World Coming Down*, Kelly says, "There's more of an abrasive heaviness on this record. It's more riff-oriented and lyrically more introspective."

In the live arena, Kelly is an acoustic purist, dismissing the thought of using electronic gear or playing to a click. In the studio, however, Type O Negative takes full advantage of modern recording technology. On the sessions for *World Coming Down*, Kelly's drum parts were recorded and compiled using the Performer software program, a Mac, and a Kurzweil K2500 sampler. "That's one of the most incredible samplers I've ever seen in my life," says Kelly. Owing to the complexity and layers of sounds involved in a Type O recording, Kelly continues, this method offers the ability "to infinitely work on the songs. We were able to change complete patterns in songs right up to the last minute. With technology," Kelly concludes, "you can't be afraid of it; you have to embrace it."

Gail Worley

Chad Taylor

Mining Chicago's Underground

Below street level in Chicago, structures lurk as far-fetched as those above. Take The Chicago Underground Duo and the CD *12 Degrees Of Freedom* (Thrill Jockey). First, it's not a duo at all. It's actually a trio led by drummer Chad

Taylor, who prefers the term "percussionist" when he plays kit. Similarly, The Chicago Underground Orchestra is not really an orchestra, but a quintet. That sort of fundamental discrepancy marks Chad's work. Chad and Rob Mazurek started The Chicago Underground four years ago as forums for experimentation. On *12 Degrees*, song forms are part scripted, part improvised, in the tradition of The Art Ensemble Of Chicago. Stray squeaks interrupt grooves and merge with long, dark tones. This is music for traffic and tunnels.

Now, if we take Chad Taylor on Sam Prekop's self-titled CD, we get conventional songs top to bottom. Another analogy? How about Jobim meets Robert Wyatt and Soft Machine. A psychiatrist might brand Chad as bi-polar. The fine link between the ends is Chad's soft, percussionist's touch. Indeed, it's a rare occasion when he turns on his snares, instead preferring the open tones he gets when striking with a stick, mallet, brush, or bare hand.

In 1992, Chad entered New York's New School of Jazz. He was influenced by teachers Joe Chambers and Pheeroan AkLaff, plus bop drummers he heard on recordings. Later, says Chad, "I listened to

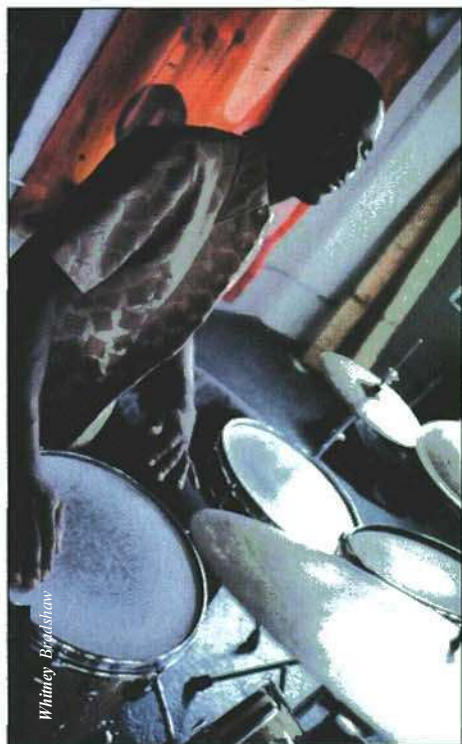
AACM, Sonny Murray, Andrew Cyrille, and Dennis Charles. Dennis is most famous for Cecil Taylor, but he could play in any group situation and make it sound good."

Which pretty much describes Chad, as it turns out. After all, he made a successful leap from free jazz to singer-songwriter Sam Prekop. "I hadn't done much of that sort of work," he says, referring to the gentle vocal tunes. "Sometimes I think it's like Brazilian pop music, but I'm not sure what it is!" Whatever you call it, Chad makes the music dance with what he calls "the infamous Leon Parker cymbal"—a Sabian flat ride.

Chad also performs on vibes. "I don't approach them as a vibes players, per se," Chad says. "Vibes are a percussive instrument. I set the vibes up by the drumset and like to relate them to what I do on drums."

For a guy whose tastes are...er...on the periphery, Chad is surprisingly busy with European tours, recordings, and gigs—both jazz and commercial. Give Chicago part credit, he says. "The city is so musically diverse, you never know what situation you'll be in."

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Martina Axén

Power Play

Martina Axén of Drain STH loves a big drum sound. To get that sound she plays a big kit—26" bass drum, 14" mounted tom, and 18" floor tom. And she plays *hard*. "Last time we played Phoenix, they practically had to carry me off the stage," she says.

Like many other drummers, Axén lists John Bonham among her major influences. "I grew up listening to a lot of Led Zeppelin," she says. "That's what I like about drums—when they're heavy but not distracting to the music. I like drummers like Tommy Lee and Bonham. They don't put too much stuff in there that doesn't need to be there. The sound is simple, but big."

Axén has a second motivation for keeping things simple—she sings backing

vocals while she plays. "I have to focus on drums and vocals at the same time," she says. "So I have to know my drums as good as I can so I can really focus on singing. Otherwise it gets confusing."

Though Drain STH shares a heritage with pop legends ABBA—both bands hail from Sweden—Drain STH owes much more musically to American bands like Metallica. "Our sound is pretty dark and heavy, but it's melodic," Axén says. "There are so many bands that are aggressive or melodic, but we wanted to combine both."

The band's hard edge earned it a spot in this year's Ozzfest, though the hard rock tour was just a small portion of a very busy year. Drain STH played 205 shows without



Kristin Callahan

a break, according to Axén.

Along with playing hard and strong every night and adding back-up vocals, Axén writes all of the band's melodies and has penned about half of their lyrics. Axén says she is pleased with the band's most recent album, *Freaks Of Nature*, though modestly notes that she doesn't find any of her drumming to be worth significant attention. "There are no songs where I am particularly satisfied with the drumming," she says. "I just try to play what fits the music."

Harriet Schwartz

news

Vinnie Colaiuta and Manu Katche are on Sting's latest release, *Brand New Day*. (Manu is doing the tour.)

Clayton Cameron is stirring it up on the new Tony Bennett release, *Bennett Sings Ellington*. Clayton is featured on the track "Caravan."

Yes, that *is* ex-Yellowjacket **Will Kennedy** playing drums on *The Martin Short Show*.

Veteran British drummers **Dave Mattacks** and **Ian Paice** are on the new Paul McCartney disc, *Run Devil Run*.

January will see Koch Records' release of Dee Snider's first solo album, with his former Twisted Sister bandmate **A.J. Pero** on drums.

Ringo Starr has a brand-new Christmas album out, *I Wanna Be Santa Claus*.

Kyle Briggs is the drummer for The Hippos, who recently released their Interscope Records debut, *Heads Are Gonna Roll*.

Iron Maiden has recently released a three-CD package called *Ed Hunter*, which includes a PC game based on their legendary mascot, "Eddie." **Nicko McBrain** is on drums.

Hilary Jones is working with Robben Ford.

John Macaluso is on Yngwie Malmsteen's recent record.

Ricky Lawson is on Steely Dan's new album. He is also getting ready to do *two* New Year's Eve shows with Michael Jackson. The first one will be in Japan. Hours later they'll play in Hawaii.

Hale Pulsifer and his band Angry Salad are on tour promoting their self-titled CD.

We wish to pass along our best wishes to Neil Diamond drummer **Ron Tutt**, who suffered a heart attack last July. (Nashville session ace **Paul Leim** has filled in for him with Diamond.) Hope to see Ron back in the "driver's seat" soon!

DRUM DATES

This month's important events in drumming history.

Gene Krupa was born on January 15, 1909. Thirty-one years later, in 1940, his classic "Drum Boogie" is released.

Elvis drummer **DJ. Fontana** appears with the King for the third time on the Ed Sullivan show, January 6, 1957.

"All We Need Is A Drummer." Sly & The Family Stone with drummer **Greg Errico** "Dance To The Music" in January, 1967.

Hot from Woodstock, **Michael Shrieve** and Santana enjoy huge success with the release of "Evil Ways" in January, 1970.

In January of 1973 Aerosmith with drummer **Joey Kramer** release their debut record. That same month (who's got my eyeliner?) **Peter Criss** and KISS debut at the Coventry in Queens, NY.

Andy Newmark hits number-one on the charts with John & Yoko's *Double Fantasy*, the week ending January 31, 1981.

Birthdates

Max Roach (January 10, 1924)

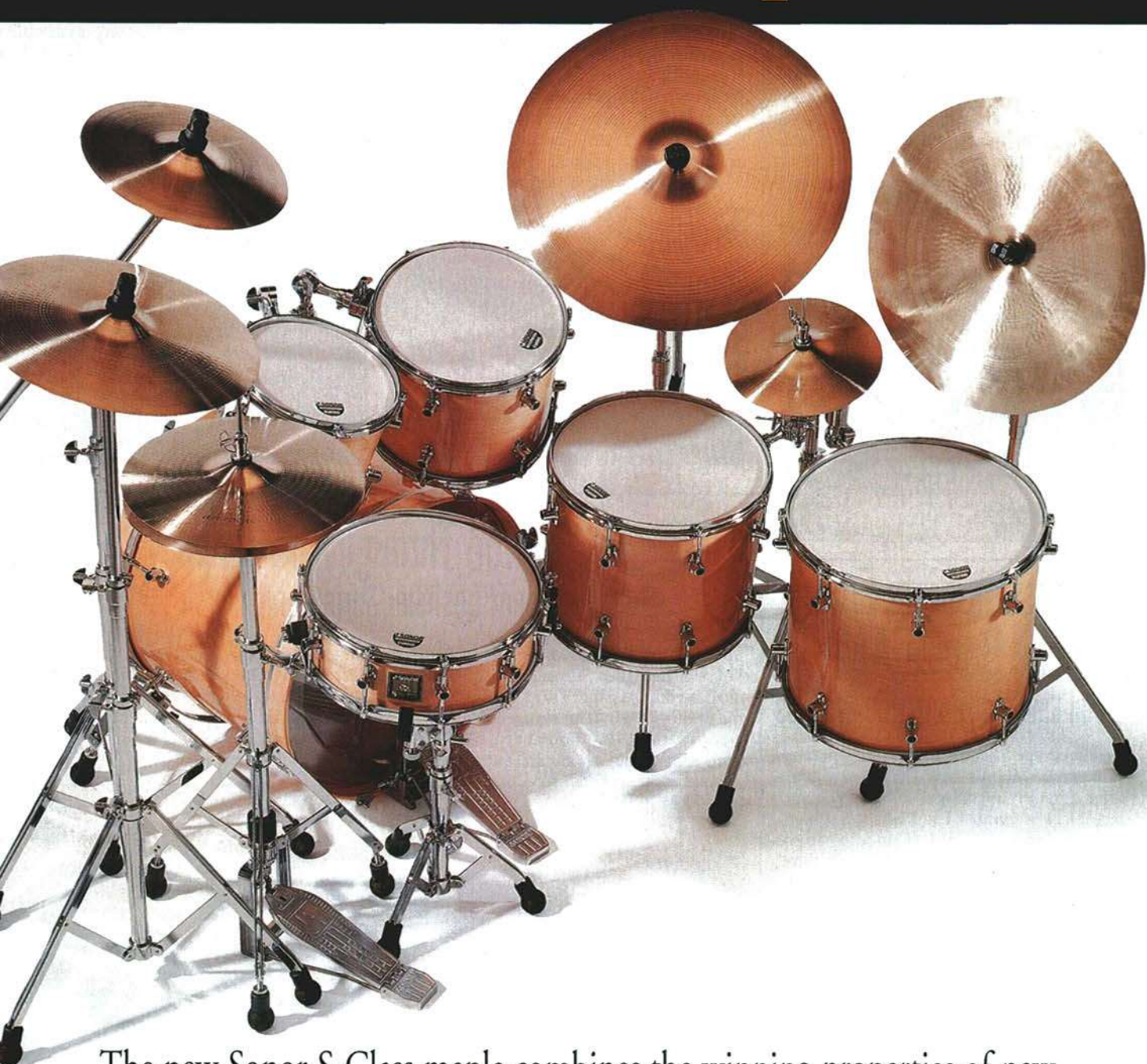
Phil Collins (January 31, 1951)

Dave Grohl (January 14, 1969)



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Percussionists Enter The Bronze Age

Meinl Candela Percussion Cymbals

Designed specifically for use in a percussion setup, Meinl's new Candela cymbals offer a variety of unique sounds. The surface of each cymbal features special hammering and a new red "Candela" logo. Models include Percussion Bells in three sizes (with and without rivets), a 14" Percussion Jingle Bell, and Bell Splashes made from bronze and nickel-silver. Normal splashes, extra-thin Percussion Crashes designed to be struck by hand, and an 18" Timbale Crash/Ride round out the line.



Rack 'Em Up!

Ryzer-Rax Concert Model Portable Drum Riser

If you're tired of being buried behind standing guitarists and backline gear, Ryzer-Rax offers a solution. Their new Concert Model portable drum riser is constructed of 3/4" plywood, with aluminum or steel edging. The aluminum is silver in color; the steel is black. The riser measures 5' across the front, 6' across the back, and

5' deep. Ten screw-in legs are available from 8" to 18" to tailor the height of the riser to the drummer's needs. The riser assembly has wheels at one end for easy transport, weighs 130 lbs., and comes with black or grey carpeting. List price is \$450. Ryzer-Rax also manufactures a variety of drum racks with internal clamping designs.

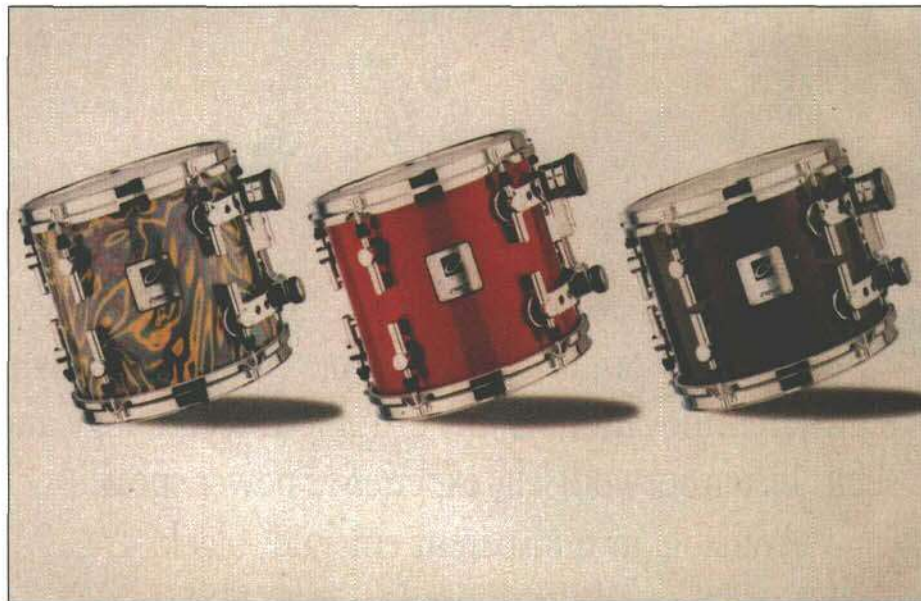


Tiptoe Through The Tulips

Sonor Designer Series Tulip Finish

Several new finishes have been added to Sonor's Designer Series drumset line. The most striking is the Tulip finish shown in the photo, at left. The finish is created by a woodworking method that utilizes very deep plies. The woods are cut at an acute

angle to produce the eye-catching effect. By adding colored stains, the method produces a unique finish that previously could only be realized using plastic coverings. The new finish will be available in the US by special order.



Remo Moves To The Latin Beat

Valencia Bongos, Timbales, and Bells, and El Conguero Congas

Expanding on the success of their World Percussion line, Remo has introduced a full line of congas, bongos, timbales, and Latin bells. The drums feature Remo's Acousticon shells and Mondo drumheads, and are available in six sparkle lacquer finishes. Three sets of chrome-plated, steel-shelled timbales and two styles of cowbells are also available. All of the instruments were designed in conjunction with leading Latin percussionists.

El Conguero congas use the "wide belly" design developed by Poncho Sanchez. Drums are available in 11", 11 3/4", 12 1/2", and 13" diameters, and are

30" tall. The drums are fitted with Soft Touch rims and a molded base, and feature Mondo FiberSkyn 3 heads.

Valencia bongos are offered in two sets: 7" and 8 1/2" and 7" and 9". They feature heavy-duty chrome-plated traditional-style hardware and Mondo FiberSkyn 3 heads.

Valencia steel timbales are 7" in depth to provide more playing area on the side of the shell. The only timbales to feature low-profile ears and tension bolts to allow rimshots and cross-sticks on the entire counterhoop, they come in 10" and 12", 13" and 14", and 14" and 15" pairs. They feature Ambassador Renaissance heads and a choice of chrome-plated or "hammertone" powder-coated counterhoops and tuning brackets.

Valencia cowbells are available in Traditional and Big Mouth models. Both feature high-grade tempered steel and a lacquered raw finish and are offered in a selection of five graduating sizes and tones. The series also includes a unique three-tone Agogo bell, plus three hand-held bells.



Two New Ways To Master Your Hi-Hats

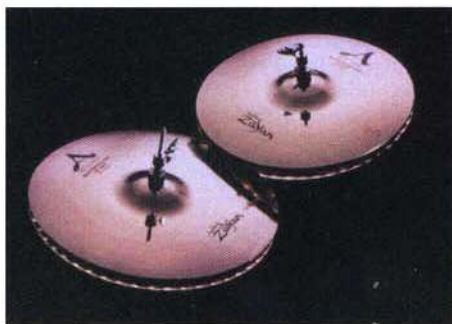
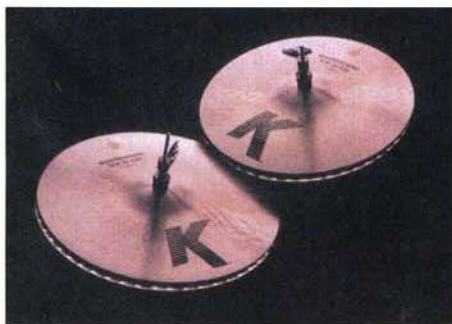
Zildjian K and A Custom Mastersound Hi-Hats

Zildjian has incorporated their Mastersound hi-hat design into both the K Zildjian and A Custom ranges. The design employs a special hammering technique on the outer rim of the bottom cymbal. This creates alternating raised and lowered contact points between the bottom and top cymbals. The result is rapid air release, which prevents "air lock" and promotes "more pronounced 'chick' sounds and added 'sizzle'."

The K Zildjian versions are said to pos-

sess "the deep, warm, dark, and low-pitched tonal characteristics traditionally associated with K Zildjians, but with a more cutting and defined 'chick' sound." The A Custom models "have the crisp, rich, and colorful sound of A Customs, but with a bolder and clearer 'chick' sound and a full-bodied overall sound."

A Custom Mastersound hi-hats are priced at \$382 (13") and \$424 (14") per pair. K Zildjian models are priced at \$436 (13") and \$490 (14") per pair.



Off To A Good Start

King Drum Bopcat Snare Drum Kit

King Drum modestly considers their new Bopcat Snare Drum Kit "the first complete, beginner-sized, professional-quality student snare kit." And they could be right. The kit includes a six-lug, 5x10 snare drum featuring a pro-quality rock-maple shell, and a concert-height drop-basket snare stand. A 10" HQ Percussion Sound-Off practice pad, Pro-Mark P-M Junior drumsticks, and a durable, lightweight carrying case are also included. All components are sized for aspiring drummers aged four to sixteen years. King Drum states the snare kit is designed to provide the beginning drum student with professional sound quality, accurate surface response, and the learning tools necessary to stimulate creative potential. Retail price is \$250.



Downsize And Upgrade

At The Same Time

Tama Rockstar Accel Sizes and Starcast Mounting System

Taking their popular entry-level Rockstar series in the direction of the current shallow-tom trend, Tama now offers Accel-Sized toms (8x10, 9x13, etc.) and deeper bass drums (such as 18x22). The drums will be available in the Limited Edition Rockstar Custom series, which has also been equipped with the Star-Cast suspension mounting system. (Star-Cast was originally created for Tama's professional Starclassic series.) Tama states that the new mounts have been added with no price increase to the kits.



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— The New York Times

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And What's More

LP is offering Pro-Care Integrated Shell Protectors, which are small rubber "bumpers" designed to replace the standard washers on conga lugs. They protect the drums from rubbing against other drums, but will not interfere with the tunability of the lug. A set of six lists for \$13.

PREMIER is now offering its Genista classic birch series toms with its ISO Mount system as a factory-fitted option.

REGAL TIP's latest addition to their brush line is the 500PLB Throw Brush. Its retracted length of only 7" and rubber-like handle makes it extremely compact yet



difference from the Power Circle.

still very comfortable. The wires slide out of the handle with a flick of the wrist, and slide back in with a gentle push. The economically priced brush is applicable to both the student and the experienced player.

EVANS has added a 13" model to accompany its successful 14" Power Center snare drum head. The company has also increased the versatility of the Power Center series with 13" and 14" Power Center Reverse Dot heads. These feature the "Power Circle" on the underside of the head. This allows the heads to be played with brushes without interfer-

Making Contact

Evans Drumheads

J. D'Addario & Co.
595 Smith St.
Farmingdale, NY 11735
tel: (516) 439-3300, fax: (516) 439-3333
strings@daddario.com
www.daddario.com

LP Music Group

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

King Drum Co.

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

Meinl Cymbals

c/o Chesbro Music Co.
PO Box 2009
Idaho Falls, ID 83403-2009
tel: (800) 243-7276, fax: (208) 522-8712
(or)
Direct Music Supply
2110 Pennsylvania Ave.
Niagara Falls, NY 14305
tel: (800) 828-1601, fax: (716) 285-8760

Meinl Percussion

c/o Tama Drums
PO Box 886
Bensalem, PA 19020
(or)
Chesbro Music Co.
PO Box 2009
Idaho Falls, ID 83403-2009
tel: (800) 243-7276, fax: (208) 522-8712

Premier Percussion USA

915 North Lenola Rd.
Moorestown, NJ 08057
tel: (609) 231-8825, fax: (609) 231-8829
www.premier-drums.com

Regal Tip

4501 Hyde Park Blvd.
Niagara Falls, NY 14305
tel: (716) 285-3546, fax: (716) 285-2710
geninfo@regaltip.com

Remo

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

Ryzer-Rax

4984 Alexis Dr.
Antioch, TN 37013
(888) 333-3176

Sonor/HSS

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Richmond, VA 23227
tel: (804) 550-2700, fax: (804) 550-2768

Tama Drums

1726 Winchester Rd.
Bensalem, PA 19020
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hoshino@aol.com

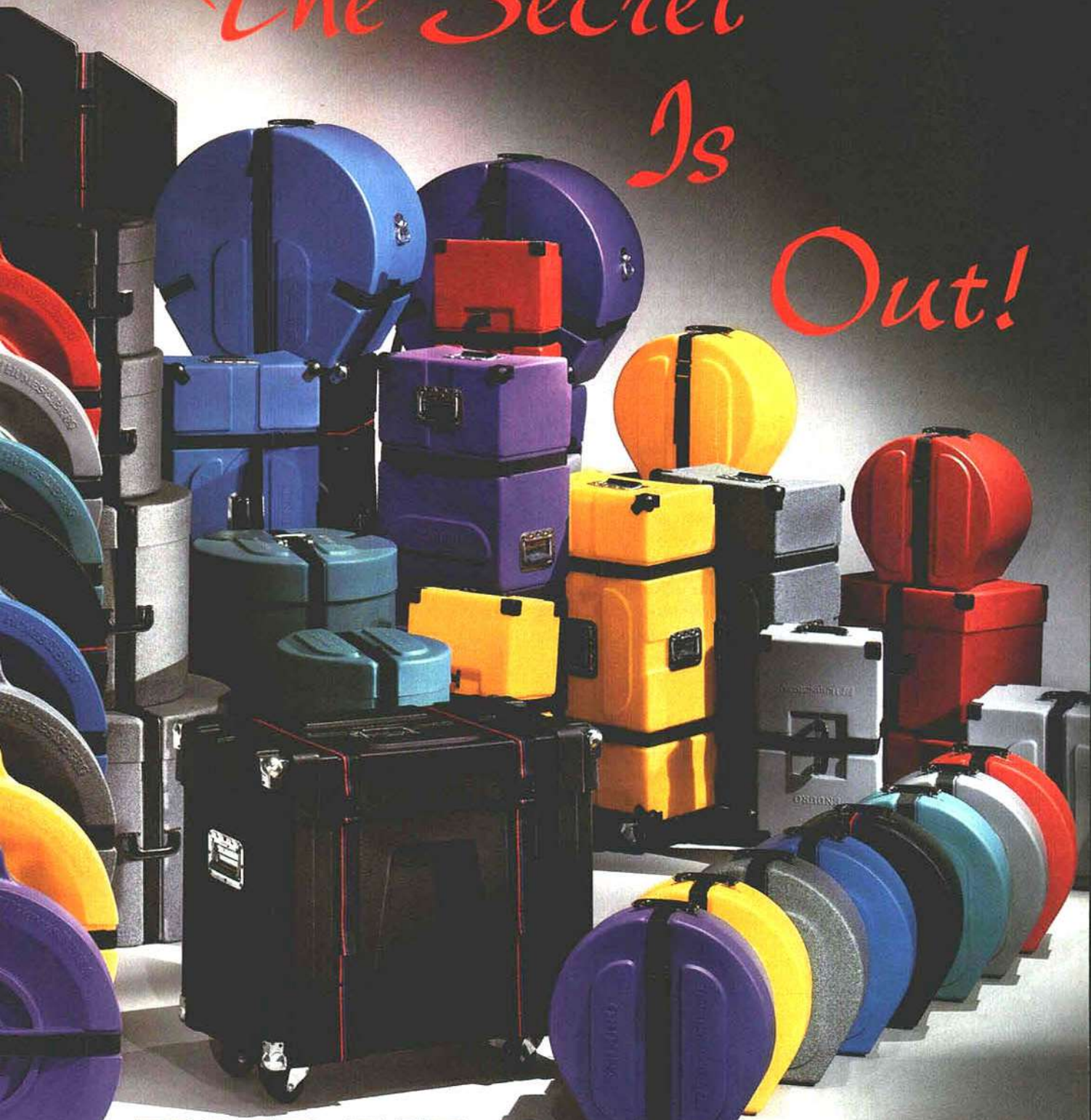
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Mapex Mars Pro SE Micro Drumkit

Sometimes a drum maker can surprise even itself!

by Rick Van Horn

Mapex recently introduced a model of their beginner-level Venus series called the Voyager, which features scaled-down drum sizes. Mapex figured such a kit would appeal to very young drum students, who obviously tend to be small. According to Mapex product specialist Josh Touchton, younger drummers have indeed been buying the diminutive kits.

What Mapex *didn't* figure on, however, was the current popularity of ever-more-compact kits among professional drummers. Weekenders who want portability—along with drum 'n' bass players who dig smaller, higher-pitched drums—have been flocking to buy kits like Sonor's Jungle Drums, Yamaha's HipGig—and Mapex's Voyager. A whole new market has opened up, and Mapex found themselves right in the middle of it. Quick to recognize an opportunity when they saw it, Mapex decided to offer a scaled-down set with more professional acoustic and cosmetic features. Thus was born the Mars Pro SE Micro kit.

Good Things Come In Small Packages

Our five-piece review kit arrived in three boxes: bass drum, stands, and everything else. You could probably transport it in the same way, packing the snare and toms into one deep floor-tom case. Our kit featured a 16x20 bass drum; an 16x18 is also available for even more compactness.

The look of the kit was very classy: a beautiful high-gloss cherry stain and long, tube-style lugs. The shells feature maple inner and outer plies to provide a beautiful grain structure for the finish (and to add acoustic characteristics as well). The inner plies are of mahogany.

The two rack toms are mounted on a fairly standard double tom mount over the bass drum. The "floor" tom is suspended from a cymbal boom using a multi-clamp and single tom holder. The snare is held by a traditional stand; a second cymbal boom, a hi-hat, and a bass drum pedal complete the outfit. (The pedal is especially nice: quick, lightweight, and with a selectable three-surface beater—felt, wood, and plastic—that locks into position.)

Construction quality throughout the kit was excellent. The edges were smooth and true, the finish was consistent, and the design elements were innovative and eminently functional. About the only flaws I could discover were some sharp, rough edges on the underside of two of the steel drum rims. I've seen worse on much more expensive drums.

Small Drums, Big Sound

The Micro toms produced an impressive amount of sound. Remember, they're really only smaller than usual in *depth*. They're still 10", 12", and 14" in diameter, which is not that unusual a combination these days. Remember, too, that several other companies are currently touting shallower toms for their "full-size" kits. So these babies aren't really all that radical.

They're also fitted with Mapex's ITS isolation tom mounts, which tend to enhance their resonance and "bigness."

The drums came fitted with Remo's Unicorn heads, which are Remo's most economical single-ply models. This helps keep the cost of the kit down. Generally I'd opt to swap these heads for more professional models, but I couldn't find any fault with them on the Micro toms. They provided plenty of life and projection, as well as good attack. The toms themselves produced a respectable amount of depth (especially when heard from a short distance away) and a good pitch range relative to each other. I enjoyed their sound whether I was playing at a low volume with brushes or really laying into them with sticks.

Just for fun I did put some clear two-ply batter heads on the toms. This added some depth to their sound and warmed them up a bit. The choice here would be a matter of the player's taste.

I have a preference for 5x13 snare drums, so I'm glad to see that Mapex went with that size on this kit. While a 12" or smaller might have seemed more compact, I don't think such drums are as versatile for all-purpose use. A 13", on the other hand, can serve equally well tuned down for rock or pop playing or cranked up for the drum 'n' bass sound.

Hits

- compact size with versatile sound capabilities
- especially nice-sounding snare drum
- excellent construction quality and beautiful finish

Misses

- heavy double-braced stands reduce the "portability" factor
- bass drum requires heavier heads in order to achieve more bottom

The nature of low- to mid-priced drumshells made of mahogany is that they promote middle and high frequencies. That's not great for toms or bass drums, but it's fine for snare drums. As a result, the Micro snare had a more-than-respectable combination of crispness, sensitivity, and volume. It also had plenty of body for a drum its size. I'd have no qualms about playing it in virtually any gigging situation.

What's good for a snare drum is usually not good for a bass drum, and that's the case with the Micro drum. Fitted with single-ply heads, it had plenty of volume, body, and punch, but not much bottom. Of course if you were going to use it for a jazz gig, this wouldn't be a problem. As a matter of fact, you might opt for the 18" bass drum size and go for a higher, ringier sound anyway. But if you wanted to play pop or rock and needed more low end, you'd want to change the heads to maximize the drum's low-end potential. So that's what I did. I tried three other combinations: clear Remo Powerstroke 3s front and back, an Evans EQ3 batter and EQ3

Resonant head on the front, and an Aquarian Super Kick batter and Regulator front head. My results varied a little, but in every case I got a much deeper drum—without sacrificing punchiness or volume. Given these characteristics, I'd have no problem using the Micro bass drum for almost any performance short of a heavy rock gig.

How Small Is Small?

Mapex's ads for the Micro kit stress its "portability" and "compact, easy to handle size." Well, the *drums* are certainly compact and easy to handle. But I have to question the choice of stands that accompany the kit: Mapex's medium-duty, double-braced 500 series.

I want to stress that there is absolutely nothing wrong with these stands per se. They're well designed, easy to adjust, and very stable. What they *aren't* is light. They feature fairly small tubing sections, so the culprit here is their double-braced legs. I'm sure that Mapex feels these stands give the kit a more professional look. But they defeat the goal of high portability. The only drum being suspended on a stand is a 7x14 tom, which hardly requires a heavy tripod base. Single-braced legs with the same spread would do just fine—and would weigh a *lot* less. Mapex offers single-braced stands (their 300 series). I suggest that they consider equipping the Micro kit with those models. They'd subtract both weight and cost from the kit, which would achieve two worthwhile goals at the same time.

The only other problem I had with the kit related to the tom mount's position, which is pretty far forward on the bass drum. I tend to sit back a little farther from my bass drum than many drummers do. The small diameters of the Micro rack toms, combined with the position of the tom mount, required me to reach farther than I'd like in order to play the toms. (Either that or crowd myself up closer to the bass drum.) Admittedly, this isn't a problem that every drummer is likely to have. But drummers who set up similar to the way I do will want to check the situation out to make sure they can be comfortable.

Little Kit, Big Deal

Not everybody wants a smaller kit these days, but it sure seems like a lot of people do. But they also want versatility, and they don't want to sacrifice a "big" drum sound in order to gain the portability of a "little" drumkit. With the Mars SE Micro, you don't have to. It can cover everything from a light jazz date to a full-on pop/rock gig, depending on your choice of drumheads and



tuning. You could conceivably get in and out of the gig with three cases (plus your cymbals, sticks, and throne). And you'd be sitting behind a drumkit that looks professional and attractive. Best of all, you can get all of these benefits for a very reasonable price tag. Who says bigger is better?

Micro-Meter

Kit Reviewed: Mars Pro SE Micro

Configuration: 5x10 and 6x12 rack toms, 7x14 suspended floor tom, 5x13 snare drum, 16x20 bass drum. (16x18 bass drum also available.)

Shells: 9-ply, 8.1 mm thick; maple inner and outer plies, 7 plies of mahogany in between.

Shell Finish: Transparent Cherry Red lacquer. (Transparent Midnight Black also available.)

Hardware Finish: Chrome.

Heads: Remo Unicorn white coated batters, Unicorn clear bottom tom heads, black Mapex logo head on front of bass drum.

Pricing: Five-piece kit as reviewed, \$1,520. With 18" bass drum, \$1,480.

Tosco Cymbals

This new brand is all about keeping things simple.

by Rick Van Horn

Hits

- 14" and 16" thin crashes are quick, responsive, and musical
- 16" China is bright and explosive
- 20" ride offers distinctly different sounds when played with wood or nylon-tipped sticks

Misses

- 8" and 10" splashes are a little thick for optimum splash performance

make the selection process easier for drummers. Within their model lines, the design focus has been on applicability and appeal to the greatest number of players possible. In other words, Tosco considers the phrase "general purpose" to be words to live by.

Tosco cymbals are made in Canada in the Sabian factory. Neither brand is hiding that fact, nor are they promoting it. The two lines are completely separate entities in terms of design, manufacture, and sales. And Tosco cymbals certainly have their own acoustic identity. Most of their models lean the slightest bit toward the thicker or heavier side of their weight range, which seems to be an effort to maximize durability. Given the impact with which most drummers hit their cymbals today, this is probably a savvy marketing decision. But that doesn't mean that *all* Toscos are heavy, nor are they strictly rock 'n' roll cymbals. It just means that

At a time when most cymbal companies are promoting the size and variety of their model lines, along comes a new brand whose entire philosophy is to keep things simple. Tosco has hit the market with an extremely limited range of cymbals, in an effort to



they're up to the challenge offered by the majority of drumming applications. Let's take a look at these new kids on the block.

Crashes

I was impressed with the Tosco crashes. Our test group consisted of 14" and 16" thin crashes, a 16" crash, and an 18" Full crash. (The line also includes 14" and 18" crashes and a 20" crash ride.) The thin crashes are the one area where Tosco didn't seem to lean toward the heavy side. They really are thin. As a result, the models I played were sweet: quick, bright, and with nice tonality. The 14" was especially splashy, with a high-pitched explosion. It'd be great in a studio situation or on a low-volume live gig. The 16" thin crash was also quick, but had a low undertone and a bit more body. Yet it was still very controlled.

The 16" crash was a little thicker, so it offered a higher pitch, more spread, and a nice amount of sustain. Neither overpowering nor wimpy, it would serve as a good general-purpose (there's that phrase again!) crash for almost any sort of situation. Then, if you need more power, there's the 18" Full crash. Full-bodied, fairly loud, and with a nice blend of high-pitched attack and undertones, this is the classic big band-style crash. A bit much for a jazz trio or a wedding gig, perhaps, but fine for cutting through the amps in a club situation.

Chinas

We tested two of the four China cymbals in Tosco's line: a 16" model and an 18" Full model. (Also available are 18" and 20" Chinas.) The smaller cymbal is thinner, and it offers a very quick, splashy explosion, with a brash, loud sound. It'd be good for "in your face" quick punctuations. On the other hand, if you wanted a big, sustained, gongy sort of China sound, you'd want to opt for the 18" Full China. It offers a much darker, low-pitched tonality than the 16", with less explosiveness—but a bigger, richer overall sound. Neither cymbal was as "trashy" as some more esoteric China types, but they might actually have broader appeal for that reason.

Splashes

Considering how much I liked Tosco's thin crashes, I was a little disappointed in the 8" and 10" splashes we tried. (Tosco also offers a 12" splash.) They seemed a little thick for models of this type, and they sounded a bit gongy. Again, this may be an effort on Tosco's part to make them more durable and thus more applicable to different situations. But splashes aren't a "one-size-fits-all" sort of cymbal.

Perhaps because of its diameter-to-weight ratio, I actually preferred the 10" splash over the 8" size. It seemed to have more character (and actually a bit more splashiness) than its smaller sibling. The 8" responded well in terms of quickness, but it still produced a lower, more ringy sort of sound than one would expect from a splash of its size. If I could suggest anything to the folks at Tosco, it would be to thin out this model, and consider doing the same to the 10" splash.

Hi-Hats

Although 14" Light Hats are also available, we tried Tosco's basic 13" and 14" hi-hats. These are your standard, medium-weight, smooth-edged, no-holes (except the one in the bell), garden-variety hi-hat cymbals—and they sound fine. Both sizes offer

good "chick" sounds, clean sticking sounds, and quick open/closed response. The 14" models are a little darker; the 13" models are a little higher and quicker. The weight of the cymbals gives them good penetration, if not a lot of subtlety. Though not tailor-made for any particular purpose, I can't think of a situation in which these hi-hats *wouldn't* work.

Rides

Our test group included a 20" ride and a 21" Dry ride. (A 22" ride is also available.) Starting with the larger cymbal, all I can say is it *really* lives up to its name. It's fairly heavy and thick, with a small bell that restricts spread and overtones. The result is a clean, dry stick sound, and not very much shimmer or spread (even though it is a completely lathed cymbal). There was a certain gongy undertone when I really banged the cymbal, but it built up to a certain point and stayed there. It never became overpowering. This might appeal to high-volume drummers who mike up their kits.

When I played the cymbal softly, it responded with a clean tone and no volume build-up. As such, it could serve in a low-volume or jazz situation, despite its moderately large size. The cymbal's only limitation was its bell sound. The small bell helps keep the ride sound dry, but it doesn't offer much response of its own when struck.

The 20" ride was something of a chameleon. First off, it seemed a little heavier than a traditional medium ride. As a result, it offered a dryer, pingier sticking sound than most other all-purpose rides. In addition, there was a *huge* difference between the sound created by a wood-tipped stick and that created by a nylon-tipped stick. A wood tip brought out darker, lower-pitched tones, and virtually no high-end or shimmer. A nylon-tipped stick found those higher, brighter tones. One might consider this a limitation, but I see it as an advantage. You could have two distinctly different ride cymbals for the price of two pairs of sticks!

Easy Pickins

With all the emphasis given to extensive lines of cymbals that are specialized...esoteric...unique, etc., Tosco's line may seem almost comically small by comparison. On the other hand, some cymbal buyers just might be overwhelmed by all the choices offered by the major brands. A simple, generic, no-frills line might prove to be a welcome alternative.

Talkin' Toscos

8" splash:	\$99
10" splash:	\$117
13" hi-hats (pair):	\$288
14" hi-hats (pair):	\$318
14" thin crash:	\$159
16" thin crash:	\$192
16" crash:	\$192
18" Full crash:	\$225
16" China	\$192
18" Full China	\$225
20" ride	\$264
21" Dry ride	\$288

Shure Beta 91, Beta 98, And KSM32 Microphones

Three hot contenders have entered the drum-miking arena.

by Mark Parsons



Hits

- Beta 91 is easy to place in a kick drum, and produces a clear, natural sound
- Beta 98 is compact and versatile
- KSM32 can be used for almost any drum-miking purpose in the studio

Misses

- A98D mount for Beta 98 can be awkward to use

This month we're auditioning three new microphones from I Shure. Two of them (the Beta 91 and Beta 98) are improved versions of a couple of old favorites. The KSM32 is brand-new. All three are condensers, but that's where the sameness ends. In fact, you'd be hard-pressed to find three more dissimilar mic's. One is a flat, rectangular-shaped job, one is a tiny clip-on model, and one is a large side-address studio mic'. What they *do* have in common is Shure's reputation for performance and reliability.

Beta 91

One of the unsung heroes of the audio industry is the person who first took a squat, square, conference-table mic' and stuck it inside a bass drum. Although it seems like an unlikely application, the Shure SM91A turned out to be well-suited for the task—as thousands of satisfied drummers and sound engineers will attest.

As they have for most of their popular models, Shure recently released a Beta version of the SM91 A.

Like the model it replaces, the Beta 91 is a paddle-shaped affair with a black finish. It comes with a 15' cable fitted with miniature connectors at each end. This sturdy cable is a definite improvement over the much thinner cable that came with the original SM 91A. One end plugs into the mic', the other connects to the included cylindrical inline preamplifier. The preamp is then connected to your mixer via a standard XLR mic' cable.

The Beta 91 is missing the hi-pass filter and 10 dB boost switch of the SM91A, but those features aren't necessary when using the mic' in a bass drum. The new model also sports a non-skid neoprene pad on the bottom.

The Technical Stuff

The Beta 91 is a hemi-cardioid boundary condenser. "Hemi," because the pattern is cardioid in the hemisphere above the mounting plate. This design is known as a boundary mic' because the element is located on or very close to a flat surface.

The mic's response curve is very flat from 20 Hz to 1 kHz, with the only deviation being a broad, very shallow (2 dB or so) reduction throughout the lower midrange. At about 1500 Hz the curve

Quick Looks

JohnnyraBB Drumsticks

The folks at JohnnyraBB Drumsticks know that the stick business is already crowded with high-quality manufacturers. So they've taken a very savvy approach to the introduction of their new brand. They've decided to focus on a few key "standard" models, a few original designs, and a few unique signature sticks. But they've added a few twists to make things interesting.

"Standard" models include 7A, 5A, 5B, and Big (approximately 2B). Familiar enough. However, each model is available in two different tapers: traditional and Straightneck. The traditional has a curved taper and puts a little more weight toward the front of the stick for durability and impact power. The Straightneck features a straight taper to the tip from further back on the stick. This lightens up the front of the stick, pro-

ducing more rebound and a more articulate sound on a ride cymbal.

For even more acoustic variety, there are four tip shapes to choose from for each taper: mushroom, ball, acorn, and olive. That means that there are actually eight different versions of each basic stick model.

But we're not done yet. While JohnnyraBB is based in the heart of Tennessee hickory country, they don't restrict their sticks to that one type of wood. Several models are also available in "Tennessee Classic" woods including poplar, ash, and scarlet white oak, and in "Woods Of The World," including walnut, cherry, bubinga, and rosewood. The different wood types provide options in weight, flexibility, and acoustic response within any given stick model, which is a nice feature.



starts climbing until it reaches 9 kHz, where it's maybe 7 dB above nominal zero. From there it falls toward 20 kHz, with a few small peaks on the way down. The off-axis response is very interesting: The polar pattern chart shows more attenuation toward the rear of the mic' for the upper mids than for either the lower end or the highest octave.

Making It Work

Positioning this mic' is simplicity itself. No stands, booms, or clips. You simply place it inside the drum, on a pillow or other cushioning surface, 1" to 6" from the beater head. Shure states that in this position the microphone will yield "a full, natural sound," and they're exactly right. Placed on an Evans EQ Pad in the middle of the drum, the Beta 91A produced an articulate, contemporary sound—without benefit of any processing whatsoever.

Fans of the old SM91A might ask, "So what's the diff?" First, the Beta 91 has a fuller bottom than its predecessor, extending perhaps another octave into the lowest frequencies. Also, the top end is smoother-sounding, and not as obviously peaky. Overall, the Beta 91 sounds like a bigger, warmer SM91A (which is a good thing in my opinion, as I've occasionally found the 91A to be a tad thin).

Compared to typical large-diaphragm dynamic kick mic's, the Beta 91 had more definition, with a more natural-sounding attack. The bottom wasn't quite as fat as with some big dynamics, but that's to be expected. (A small boundary condenser and a large dynamic are two entirely different animals, which is why Shure also offers their excellent Beta 52 dynamic mic'. *However*, the Beta 91 didn't come off as sounding thin, just a bit more natural, with very good beater articulation.)

Bottom Line

If you're just looking for a huge, booming thud and not much else, you should look elsewhere. But if you want people to actual-

ly be able to discern the patterns you're playing on your kick drum, you should give the Beta 91 a listen. With its instant, no-brainer installation and its punchy, articulate sound, this new mic' should be a hit on the stage or in the studio.

Beta 98

Small clip-on tom mic's are all the rage these days, but Shure's SM98A has definitely stood the test of time. (As an example, on the day the review mic's arrived from Shure I attended a concert. From where I sat I could see no fewer than seven SM98As onstage, split between the drummer and the percussionist.) So it figures that Shure would introduce a Beta version of this popular model.

This mic' actually comes in two versions: The Beta 98/S comes with a small shockmount swivel adapter, while the Beta 98 D/S uses Shure's A98D drum mount. We'll be looking at the D/S version.

The mic' itself is *tiny*, and its matte black enamel finish makes it about as unobtrusive as you can get. It uses the same cable and inline preamp as the Beta 91, and has also lost the hi-pass and 10 dB boost of its predecessor. (Again, no big loss in my opinion.) The A98D mount is much like the



This photo shows the Beta 98 larger than actual size!

Besides their "standard" models, JohnnyraBB also produces some particularly interesting original designs. For instance, there's the Techno, which has a 5B shank but a *very* long taper leading to a tiny neck and an acorn tip. The stick offers extremely fast rebound and a very high-pitched response from a snare drum—hence its applicability to "techno" or drum 'n' bass music. It would also be good on electronic pads, where heavy impact is not only unnecessary but potentially injurious.

On the other side of the size spectrum, there's the Matt Savage series of marching percussion sticks. These are real whompers, with Field Pro and Indoor Pro models to suit the needs of outdoor corps and indoor Winter Guard-style drumlines. A non-signature line of marching sticks called Marching Pro is also available.

For practice purposes, JohnnyraBB offers Practice Pro sticks. These have their tips and necks coated in a thick rubber to soften impact and reduce sound. The theory is that they can be used anywhere, without the need for a practice pad. Practice Pro sticks are available in 5B and Matt Savage models.

The company's Marquee Player line of signature sticks includes

fairly large rock-oriented models from Nigel Olsson, Gina Schock, and Robert Sweet. Poison's Rikki Rockett also has a signature model that's unique. Called the Bottleneck, it's a medium-sized stick that has a contoured "handle" area to promote a secure grip. This handle starts out fat at the butt, gets thinner in the center, and then gets fat again toward the front. The stick gets thinner again at its middle, and continues in a normal fashion to the tip. It's a surprisingly comfortable and well-balanced design.

Jim Keltner has several models bearing his initials. The JK Traditional was specifically designed by Jim to recreate a stick he played as a teenager in the Pasadena Boys Club Band. There's also a thinner version of the same model, called the JK Slim. Long, tapered, and with elongated olive tips, both models are very articulate.

Jim also has a model within JohnnyraBB's series of RhythmSaws. (Other models include 7A, 5A, 5B, Big, and Marching.) These sticks feature a fattened center section that's deeply serrated, like the surface of a guiro or scraper. This serrated section can be scraped against drum rims, hi-hat edges, bells, blocks, or even each other to create unique rhythm patterns—while the sticks are being used in the

previous A98MKS mount, with some small improvements. More about that shortly.

The Beta 98 no longer ships with the "supercardioid polar modifier" of the SM98A, and for good reason: The Beta 98 was designed as a supercardioid from the ground up. Thus no pattern modification is necessary (although an optional cardioid capsule is available for those who feel they need it).

Ergonomics And Sonics

When I heard that Shure had redesigned the drum mount for the newest version of the 98, I'd hoped they'd come up with a small, flexible, rubberized clip, which could be used to quickly attach the mic' to a drum rim and otherwise stay out of the way. Instead, the new mount is much like the old one—a stepped steel block that clamps over the hoop and holds a metal arm connected to a gooseneck. Like the previous version, in most cases it's best to mount the rod and gooseneck horizontally and curve the 'neck and mic' over the top of the drum. It works and it's stable, but it seems like a lot of hardware just to hold a tiny mic' a couple of inches from a drum. On the plus side, the new design is sturdier than the original, and replaces the cumbersome keyrod clamp with a more convenient knob.

If you liked the sound of the old SM98A, you'll *really* like the Beta 98. Otherwise very similar, the Beta version has a little more clarity on the top end. On a 12" tom I got the attack definition I'd expect from a condenser, but there was also lots of beef on the bottom. Ironically, the response chart shows no boost (in fact, a slight falloff) from 1 kHz down to 20 Hz. But read the fine print: These measurements were made at a distance of one foot. Like most directional mic's, the supercardioid Beta 98 picks up a big fat boost in the low end when used close to the sound source. I placed it a couple of inches off the head, angled toward the center. Result? *Dooooom*.

I got the same results on bigger toms, too. In fact, I ended up trying Beta 98s on snare, hats, and cymbals—and it sounded good on everything. It might not be my *first* choice for those applications. (It was a little "chesty" on the snare without the SM57-style upper-mid presence peak, for example.) But it certainly got a very useable tone without much tweaking, proving much more universal than most other "tom" mic's. Just for grins I ran the Beta 98 against some dynamic mic's typically used on toms. The differences weren't huge throughout most of the frequency range, but when it came to the clarity and "air" of the highest frequencies there was no contest. The clean treble extension of the small condenser did a better job of revealing the stick attack than any of the dynamic mic's I compared it to.

Small But Mighty

The Beta 98 is a winner. It's small, light, and sounds good on everything (and *great* on toms). It's an improvement on an already proven design, and with the Shure name on it, it should give many years of reliable service.

KSM32

This is not your father's Shure mic'. Shure has made its rep through the manufacture of high-quality, reliable mic's of the type often referred to as "workhorses." The KSM32, on the other hand, is a thoroughbred. It's an elegantly styled, high-end, side-address studio condenser microphone. The pattern is cardioid. The color is champagne. And the diaphragm is medium-large. This means 3/4" in diameter, and it deserves a word of explanation. "Small diaphragms" are typically 1/2" or less in diameter; "large" usually means an inch or thereabouts. The theory behind the in-between size is that you get the best of both—the transient response and off-axis linearity of a small diaphragm, and the bottom-end presence of a large one. Toward this goal Shure has added two further

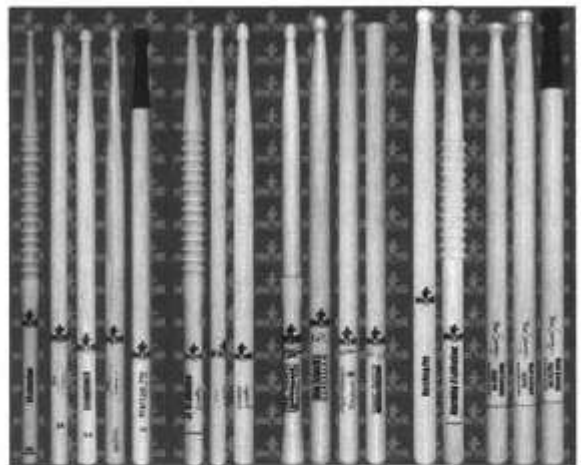
Quick Looks Continued

traditional manner on the drums! I've seen Johnny Rabb (the company's namesake and a very talented drummer) play with these sticks in a creative and musical fashion. They're *different*, but they're certainly more than just a gimmick.

The one drumstick option *not* available from JohnnyraBB is nylon tips. This is a conscious decision based on extensive experimentation. The company feels that their various wood-tip shapes draw equally varied tonalities out of drums and cymbals. They also feel that all nylon tips sound essentially the same. They encourage drummers to make the same comparison test for themselves.

The overall quality level of JohnnyraBB sticks is excellent. All the models we tried were well matched for weight and pitch. The finish on the sticks is smooth and dry, without a noticeable lacquered feel. Given the options available between size, taper, tip shape, and wood type, there should be a JohnnyraBB stick for just about everybody.

Hickory and Tennessee Classic wood sticks are priced between \$10.95 and \$14.95 per pair, depending on model and wood type. Practice Pro sticks are around \$20 per pair. Woods Of The World



sticks run between \$49.95 and \$99.95 per pair. If you can't find JohnnyraBB sticks in your local shop, call (800) 341-RABB, or surf to www.johnnyrabb.com.

Rick Van Horn



refinements. The diaphragm of the KSM32 is embossed, increasing the surface area and enhancing the low-frequency response. It is also unusually thin (2.5 microns), which increases the transient response.

Other notable features include two switchable bass rolloffs (a steep one at 80 Hz as a rumble filter and a shallow one at 115 Hz to counteract proximity effects), a 15 dB pad switch, and a very nice elastic suspension system that comes with the version I tested—the KSM32/SL. (An unobtrusive matte gray version, without suspension system, is also available as the KSM32/CG.)

So, how do all these nifty features translate into the real world?

Listen Up

In order to answer my own questions, the first thing I did was hang the KSM32 over a drumset next to a mic' I'm very familiar with: an AKG 414TLII. They both sounded great, with the KSM32 having a little more air on top and a smoother midrange. All of Shure's technical tricks must have worked, because in the lower octaves the KSM32 had no trouble keeping up with the 1" diaphragm of the AKG. I noticed something else interesting—when we level-matched the two mic's so that the toms, cymbals, and kick were the same apparent volume during playback, the snare seemed louder through the KSM32. I dubbed it the "Snare Magnet," as it really seemed to bring the snare out in the mix.

From there I tried it on every part of the drumset, and to be honest I didn't find an application where it didn't sound good. On toms it sounded big and real. There was plenty of meat on the bottom, but no excessive mid-bass build up. On the snare it sounded very clear and present. I especially liked it with the shallow "proximity" filter engaged, which seemed to clean the sound up a bit. Hi-hats were clean and present, but not harsh (even a few inches above a pair of Paiste 2002 Sound Edge hats, which is a real test). Likewise with cymbals: very nice, very clean, and excellent stick definition.

To test the mic's dynamic range I placed it (with 15 dB pad engaged!) an inch above a brash piccolo snare, and slammed some rimshots. The KSM32 loved it and seemed to ask for more, so into the kick it went. It sounded great. Perhaps a bit beefier than the Beta 91 and without quite as much snap, but a very nice sound nonetheless. It also sounded very cool in front of the kick (approximately 18" in front of the logo head), where it generated a big warm ambient tone.

Wrap It Up

During a recent session for Peter Erskine's Lounge Art Ensemble, producer Tom Jung used *only* Shure KSM32s on Peter's drumset. After using them myself for a while, I can see why. They sound good on *everything*.

Besides being Shure's most glamorous mic', the KSM32 is also Shure's most expensive one. Is it worth the price? That's up to you. But given the high quality and stellar reputation of the manufacturer, my answer would be... *Shure* it is!

Mic' Check

Shure Beta 91

Type:	hemi-cardioid boundary condenser
High Pass:	N/A
Pad:	N/A
Max SPL:	161 dB
Dynamic range:	125 dB
Size:	5" long x 3 3/4" wide x 1/2" thick
Weight:	13 1/2 oz. (less cable & preamp)
Finish:	matte black
Recommended applications:	kick drum
Price:	\$420

Shure Beta 98D/S

Type:	miniature supercardioid condenser
High Pass:	N/A
Pad:	N/A
Max SPL:	161 dB
Dynamic range:	125 dB
Size:	1.4" long x .46" in diameter
Weight:	.4 oz. (less cable & preamp)
Finish:	matte black
Recommended applications:	toms
Price:	\$440 (including A98D on-drum mount)

Shure KSM32/SL

Type:	cardioid side-address condenser
High Pass:	80 Hz cutoff/115 Hz rolloff
Pad:	15dB
Max SPL:	154 dB (with pad)
Dynamic range:	126 dB
Size:	7.37" long x 2.2" wide
Weight:	17.3oz.
Finish:	champagne
Recommended applications:	overheads, toms, snare, kick
Price:	\$1,029 (includes shock and swivel mounts and aluminum carrying case)

Note: All mic's require phantom power





DAVE WECKL Model
3 Other Models Available



ELVIN JONES Model



Yamaha Signature Snare Drum Series —

WHAT LEG



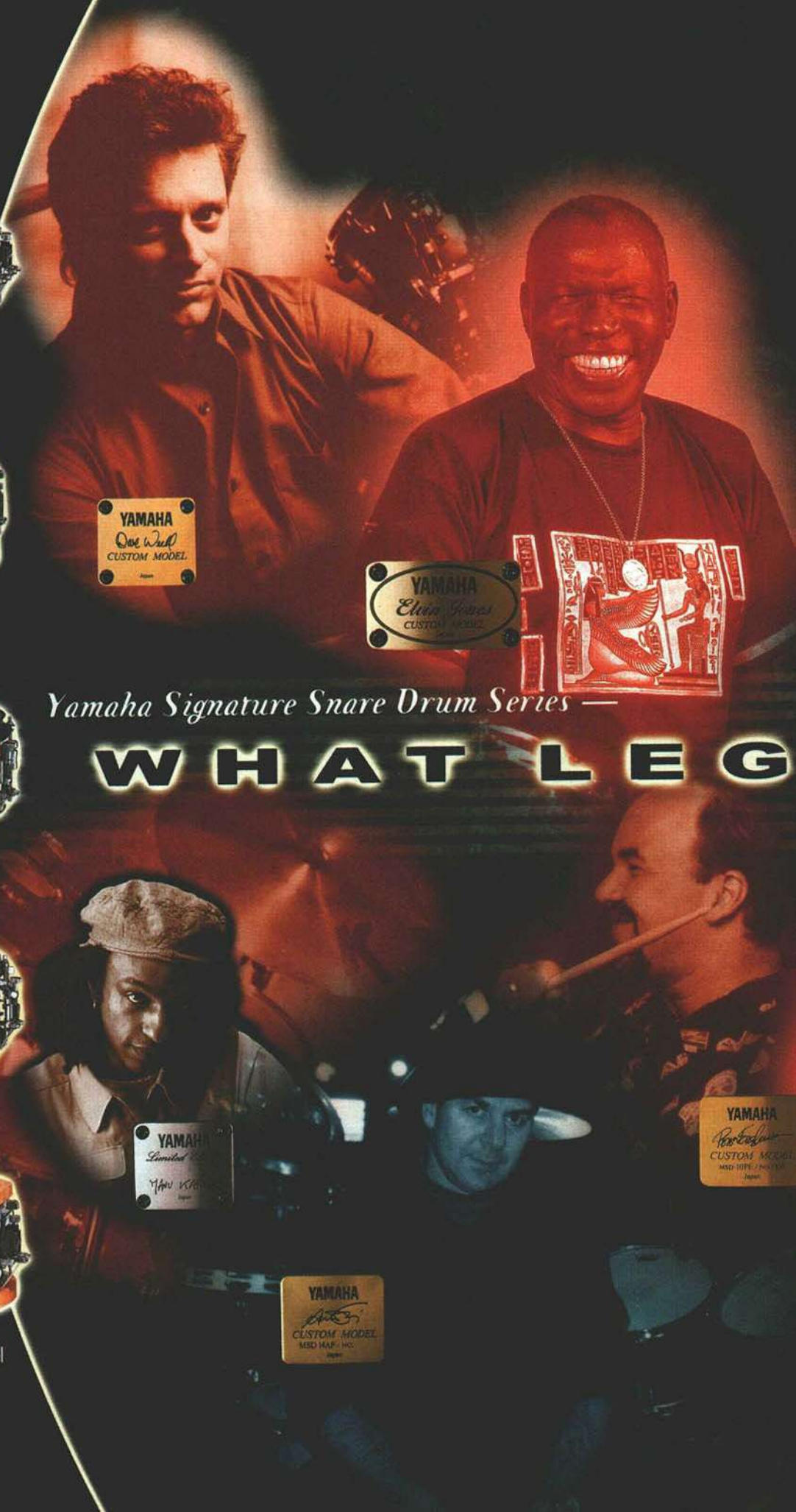
PETER ERSKINE Model
1 Other Model Available

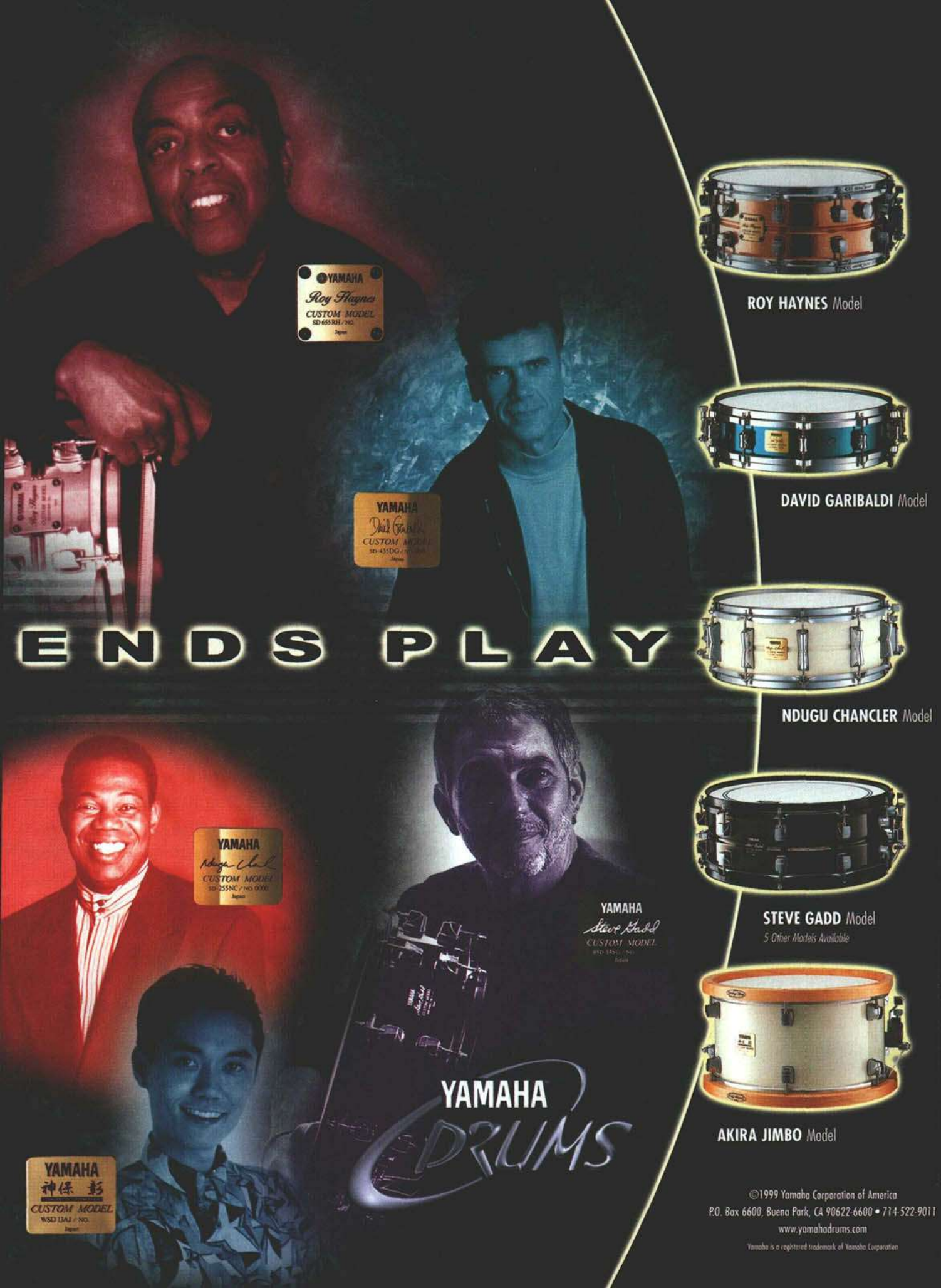


MANU KATCHÉ Model
1 Other Model Available



ANTON FIG Model





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Roy Haynes
CUSTOM MODEL
SD-655N1 / 740
Japan



ROY HAYNES Model

YAMAHA
David Garibaldi
CUSTOM MODEL
SD-435DG / 740
Japan



DAVID GARIBALDI Model

ENDS PLAY



NDUGU CHANCLER Model

YAMAHA
Ndugu Chancler
CUSTOM MODEL
SD-255NC / 740 0100
Japan



STEVE GADD Model
5 Other Models Available

YAMAHA
Steve Gadd
CUSTOM MODEL
WSD-115C / No. 1
Japan



AKIRA JIMBO Model

YAMAHA
神保 彰
CUSTOM MODEL
WSD-11A1 / No. 1
Japan

YAMAHA DRUMS

Dennis Chambers & Tony Royster Jr.

Story by Robin Tolleson

Photos by Bob Lasky

Dennis the Menace. Tony the Tiger. Seeing Dennis Chambers and Tony Royster Jr. play drums together is one of those supreme musical experiences. It's a study in intuition and imagination. You can see the history of drumming—and the *future* of drumming. You can see the ideas being passed down in the music without a word being said.

To those who think this is an odd pairing, study these two players a bit more. You'll know why they're so comfortable

together. And you'll know why we can safely say that the future of drumming is in good hands with committed students of the instrument like the forty-year-old Chambers and the fourteen-year-old Royster leading the way. This was clearly illustrated when the two got together in Miami in late August of 1999 to film a video with producer Bob Gatzen. The shoot gave the two an opportunity to showcase their talents in solo and duet settings, talk about their inspirations, and share their aspirations.

The Future Is In Good Hands



1999 was a typical year for Dennis Chambers, the Baltimore-based phenom who steered the P-Funk ship before turning fusion on its ear with John Scofield on *Blue Matter* and subsequent releases. Chambers turns in some of his most dynamic studio work to date on guitarist Mike Stern's *Play* album. "Mike has been very busy the last two years, and basically I've been out with him the whole time," Chambers says. "Of course, I was playing with John McLaughlin as well, in The Heart Of Things. I really enjoyed that band—it really worked. Other than that, I've been doing clinics and record dates. I completed another Niacin record with Billy Sheehan, which is a very good record. It's organ, bass, and drums, coming out of a rock-fusion kind of thing."

Chambers is a master at displacing beats, and Stern's group is an especially playful band, with the members sincerely trying to fake each other out. "I do that kind of stuff because, first of all, I *can* do it. And second of all I just want to see how far the band goes before it falls apart," Dennis admits. "I won't let it go so far where it *actually* falls apart. The minute that I hear it's going in that direction, where the guys are like begging for the 1, then I'll come back."

Even stellar players like Steve Smith appreciate Chambers' abilities. Smith was among those watching in amazement at a Stern Band show at Yoshi's in Oakland, California last year. "Steve always asks me questions like, 'How do you do that? What the hell are you doing?' I always tell him what I tell everybody else—I'm just using my imagination, man. I just use it."

Chambers is still surprised when people tell him his own playing is getting better. "I'm like, 'How?' I don't practice," he insists. "I don't have time. All I know is that I just try to give the artist I'm playing with what he needs and what he wants. For instance, when I'm out with John [McLaughlin], he's always saying that I'm kicking him in his butt, and that's what he wants. So the object of playing with him is of course to play as musically as possi-



ble. But it's also about reaching for different ways of doing the same thing. You know, the music is the music, but I'm always reaching for new or different ways of playing it. And sometimes in doing that you throw the guys you're playing with for a loop. I'm always throwing them for a loop. People in the band go, What are you thinking about? How did you arrive at

that? And as a result of that I'm always working a lot too. People always try to get me in their band, or get me involved in what they're doing. I'm always doing other record dates because of what people saw or from what people have experienced. They want that kind of vibe in their environment as well."

"Hopefully people will take Tony seriously even though he's so young, because he can play. Chops-wise and musicality-wise, he can *play*."

—Dennis Chambers



Tony Royster Jr. had the crowd at *Modern Drummer's* Festival Weekend '97 shaking their heads in disbelief, playing a solo that touched on rock, funk, fusion, and Latin. He shaded it with clever dynamics and left no part of the kit untouched. "The thing I would say to the kids is to watch Tony Royster," commented Latin drum hero Horacio "El Negro"

Hernandez. Everyone there could see that the then twelve-year-old had chops and imagination well beyond his years. But he also has the musicality in his playing that will only endear him to whoever he plays with.

The young Royster may remind some of a forward-thinking Tony Williams, who was playing with saxophonist Jackie

McLean at fourteen. Tony's dad is a military man who was moonlighting as a guitarist in a gospel group in Georgia in the late '80s when he discovered his son's talent. "We never knew he had any ambitions to play the drums at all," says the elder Royster. "He was sleeping in my guitar case, the band took a break, and the next thing we knew he was on the drumset. We let him sit in, and after that let him do a lot of talent shows mostly. There was a talent show in Kentucky where we first realized that he was professional material. They had sixty contestants, and Tony came out the winner of the whole thing, all ages, everybody. He won \$1,500, and he was on his way."

Dennis Chambers has been one of the baddest stickslingers on the planet for many years, lighting up the stage for The Brecker Brothers, Stanley Clarke & George Duke, Steely Dan, and many others. "But you forget that I was playing in nightclubs at the age of six," Dennis smiles. At fourteen, he had his union card and was working with the likes of David Ruffin, Eddie Kendricks, and The Spinners when they played around Baltimore. Tony Royster Jr., now fourteen, is suddenly getting noticed by drum insiders as well as junior high school band directors. Royster is a tenth grader in Savannah, Georgia, getting up early for marching band practice, and preparing himself for the biggest gig he's ever had, as drummer in the Nickelodeon network's house band, directed by Paul Shaffer.

"I was always interested in the drums," Royster says. "Every time I saw my dad's group practice I was paying attention to the drums and seeing how the dude was playing. And then I began to pick it up. One day I just went over to the drums and began to play a beat. I was leaning on the edge of the seat and pushing the bass pedal. That's when my dad realized that I had a talent. My mom didn't believe it at first, but then she saw it. After that my dad got me my first drumset. It was a small trapset with floor tom, bass drum, and snare. He

"If you want to get hooked on something, get hooked on drums. Drumming is such a positive thing."

—Tony Royster Jr.

got a hi-hat from a pawn shop, and that's how I started. I still have that drumset, as a matter of fact. I began to participate in talent shows and things of that nature, and then everything started to blow up. I was seen by different people in the drum industry, and they have introduced me to so many opportunities. Things have gotten busy.

"When I was nine or ten, I began to really look at different drummers and see how they played," Royster says. "One of the first famous drummers that I played with was Max Roach, and he was a real good influence in the jazz department. He's a great, great player. After I saw him play I began to hear about Buddy Rich. I saw clips of Max playing on one of the Buddy Rich Memorial Scholarship tapes, and I was just amazed. I was like, 'Wow, this dude is bad!' He was really one of my biggest influences. I love how he played.

"Then I found out about Dennis," Tony continues. "I had seen him play at a NAMM show [music industry trade show]. I was going down an escalator and saw him, and I was like, 'Hold on, isn't that Dennis Chambers?' I had seen him on posters and videos, and I was really happy



to meet him. That was fantastic. We talked a little bit and then I went back into the convention center and began to play. And then he came over and was watching me, and that's when we really began to form a bond. We exchanged phone numbers and started calling each other. Since then we've been really good friends."

Calling Royster a quick study is quite an

understatement. He's basically self-taught, with a lot of help from his father. "My dad kept me headed in the right direction," Tony says. "In school we play marching music, and I'm learning how to read for the marimba and other instruments. But in the drumming area it's been me and my dad, no private lessons or anything like that. For instance, in a solo I would come out with different stuff and just be making up everything. I have a really creative mind and a good imagination. I come up with different beats and patterns, and my dad and I talk about it and put it in specific order. It's not really rudiments. I practice rudiments on my own, and since I'm in marching band now that's a big part of playing the music, in the warm-ups. But besides that my dad helped me put everything that I play in perspective.

"People ask me all the time if I go up there and play a drum solo that I've planned ahead of time," Tony says. "Basically I go ahead and practice it, because I like to go onstage and know what I'm doing and not have to think about being comfortable. In my drum solos I try to work on my dynamics and melodies and odd meters and stuff. As I put together different techniques, I try to put them in different sections. I have different names for the different sections I play, and that's how I remember them. For instance, one of the things I did on the *Modern Drummer* show is called 'the helicopter'—a little double pedal thing with the cymbals. I use about four crash cymbals, and I start off with a little double pedal action with the right

Dennis's Kit

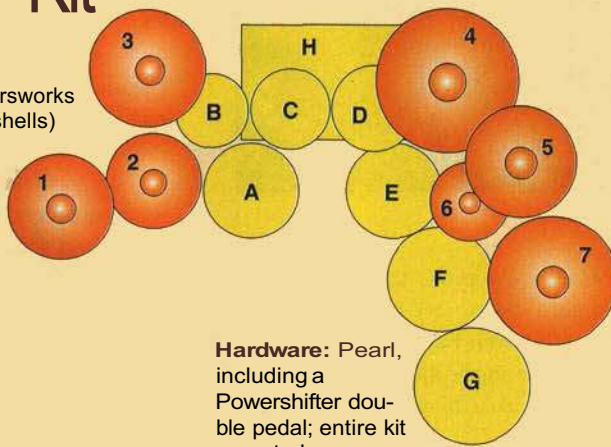
Drumset: Pearl Mastersworks Series (with all maple shells)

- A. 6 1/2x14 Dennis Chambers model snare drum
- B. 8x10 tom
- C. 8x12 tom
- D. 9x13 tom
- E. 14x14 floor tom
- F. 16x16 floor tom
- G. 16x18 floor tom
- H. 16x22 bass drum

Cymbals: Zildjian

- 1. 16" K Custom Dark crash
- 2. 14" Mastersound hi-hats
- 3. 18" K Custom Dark crash
- 4. 22" K Custom ride
- 5. 17" K Custom Dark crash
- 6. 12" Special Recording hi-hats
- 7. 20" K prototype China

Microphones: Shure



Hardware: Pearl, including a Powershifter double pedal; entire kit mounted on a DrumFrame

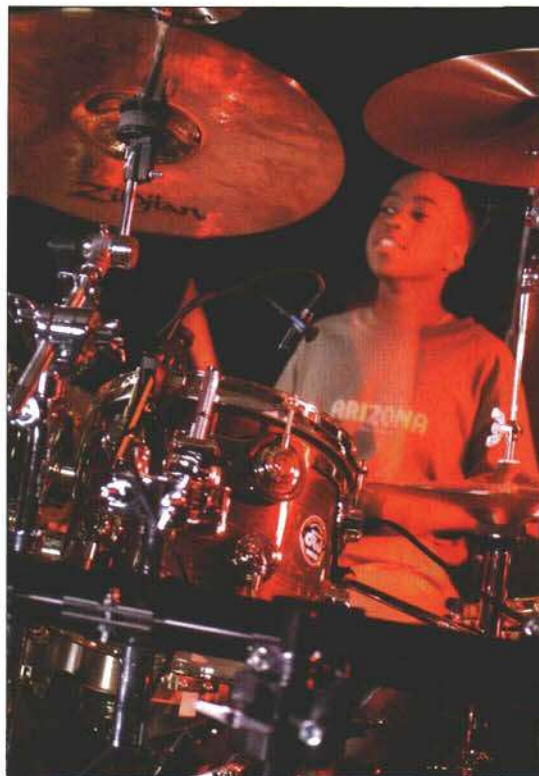
Heads: Evans ST Dry on snare batter, Genera G2s on tops of toms with Resonants on bottoms, EQ3 bass drum system with EQ Pad

Sticks: Zildjian Dennis Chambers model

hand, and then I do one with the left hand, and then I do it together. And it really wasn't me or my dad who came up with that name. I was doing a show and someone said, 'You know what? That sounds like a helicopter.'"

Royster also has a lick where he brings his stick up from underneath the cymbal and then down on top of it in a fluid motion, a la Billy Cobham. But Tony does it with *both* hands. He calls it the "top-bottom." "When I was younger I used to just experiment with the drums," he says. "I didn't know what other drummers out in the world were doing. I started doing some of these things on my own. I just began to experiment. In fact, lately I've heard a lot of people say that you should practice on pillows to get your wrists working. But when I was younger I just played the cymbals, and then as I began to grow up I did it more and then made it more advanced.

"So I try to split the solo up and come up



with ways to where I can remember it," Royster continues. "When I was little I began to make up different names and stuff. I have a good imagination and that's

continued on page 49

Tony's Kit

Drumset: DW

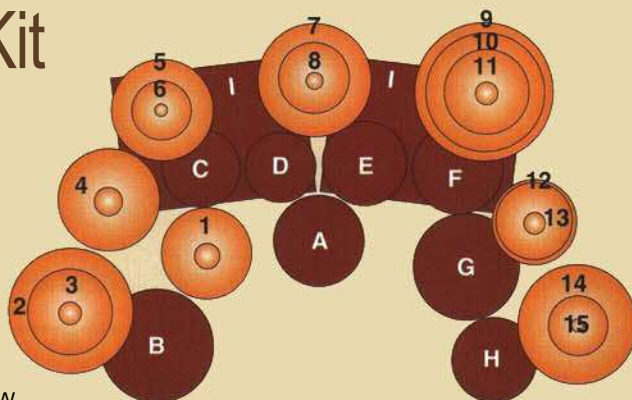
- A. 5x13 solid brass snare drum
- B. 14x16 tom
- C. 8x10 tom
- D. 7x8 tom
- E. 10x12 tom
- F. 9x13 tom
- G. 13x15 tom
- H. 10x12 tom
- I. 18x22 kick with DW Woofer

Hardware: DW, including their 5000T bass drum pedals; entire kit mounted on a DrumFrame

Heads: Evans Power Center Reverse Dot on snare, clear Genera G2s on tom batters with clear G1s on bottoms, EQ3 system on kick drums

Sticks: Vic Firth SD4 model

Microphones: Shure

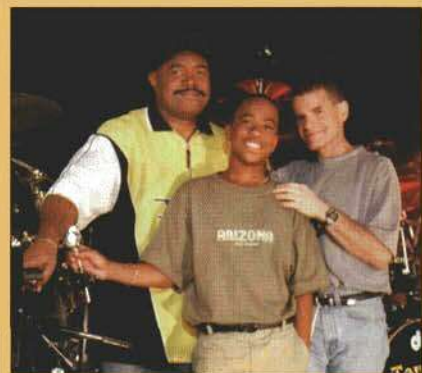


Cymbals: Zildjian

1. 13" Mastersound hi-hats
2. 18" Azuka
3. 12" Oriental China Trash
4. 14" A paper-thin crash
5. 14" K Dark thin crash
6. 6" A splash
7. 16" Z Custom medium splash
8. 8" A splash
9. 20" K ride
10. 17" K China
11. 12" EFX
12. 12" Oriental China Trash
13. 10" Oriental China Trash
14. 17" A paper-thin crash
15. 6" Zil-Bel

Bob Gatzen The Man With The Plan

Inventor, writer, drumshop owner, tuning expert, clinician, player—and now video producer? Bob Gatzen seems to be doing it all these days. Recently hired by Warner Bros. Video to produce their new drumming series, Gatzen was responsible for pulling together the Dennis Chambers/Tony Royster Jr. project. In fact, he wound up directing, producing, and writing music for it.



MD: How did you come up with the idea to get Dennis and Tony together on a video?

Bob: I'd been thinking that Dennis and Tony are very much alike in terms of the way they play. Dennis is one of Tony's mentors, and when you listen to Tony he plays in that style, kind of coming out of the Billy Cobham, Tony Williams, Dennis Chambers school. I wondered how putting the two together might work.

I decided to invite Dennis and Tony to do a clinic at my store [Creative Music]. We had a roomful of kids there for an afternoon clinic, having sent out invitations to band directors to send their students free of charge. And it was great. All these parents showed up with their kids. Dennis and Tony were inspiring. And they played so well *together*. There's a real simpatico there.

Some time after the clinic I got a call from Warner Bros.' artist relations rep, Ray Brych, who said, "We're thinking about using this young kid Tony Royster in a video. Do you know anything about him?" I told Ray that the difficulty about doing a full-blown video with a young kid is that he's missing one thing—experience. He doesn't play in a band and can't talk about his



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past, so the questions you can ask him are kind of limited. But then I mentioned that I just had Tony perform here at the store with Dennis Chambers. Ray was interested.

MD: You also invited Billy Cobham to make a cameo appearance on the video.

Bob: I know Dennis is very influenced by Cobham, so one of the ideas was to have Billy so we could really tie in this "generations" theme. Tony is fourteen, and Dennis, at age forty, is his mentor. Billy, at age fifty-five, is his mentor. Dennis just flipped out at the idea. He's really into giving people credit for their contributions—and he's the most honest cat I've ever known.

MD: What are some of the topics covered on the tape?

Bob: We got into the drummers' heads about giving and getting inspiration, how they stay motivated, and how they nurture that. We also talked about some of the family values. Dennis being a father and Tony being a child supported by his family.

The video isn't specifically about pedal technique or types of sticks or anything that has to do with the mechanics of drumming. It's more about inspiration, what's behind

these drummers' thinking, and then watching them do what they do so well.

MD: What impressed you the most about Tony's playing?

Bob: The difference between all the young players I've seen and Tony Royster is the musical maturity in his playing. If you listen to him you think it's a very mature adult playing—his

"There's nothing that resembles a drum battle here. It's a drum *duet*."

—Bob Gatzen

ideas, his execution. He makes Dennis reach deep when they play together.

MD: How did they do on the drum duets you wrote for the video?

Bob: I figured these guys were going to play well together, but what amazed me was how tight and locked in they were on the duets—and doing it on complicated patterns. These were not your typical two-drummer, Allman Brothers kind of grooves. This was some advanced stuff.

Dennis has a different snare drum

sound from Tony, and we panned their drumsets slightly to the left and right so you can hear the two players. Whenever they hit a unison snare drum hit, it appears almost in the middle of the mix, which is just a phenomenon that happens. And the thing that's unbelievable is that when they played these snare drum hits together—some very syncopated rhythms—they nailed them.

It's not that they played incredibly busy, overblown parts all the time. Dennis is very polite. Whenever they played in duet he played time and let Tony be free with it and have the show. So there's nothing that resembles a drum battle here. It's a drum *duet*.

MD: You've talked about how these two drummers are similar. But how do they differ?

Bob: If you watch them play, they do have their own styles. Tony uses double bass drums and three or four tiers of cymbals. He does these things with cymbals that are incredible. Dennis uses a smaller kit and relies more on his feel and groove than the devices of a big kit.

MD: The video was shot at Criteria, a pretty famous studio in Miami.

Bob: The weakness of most drum

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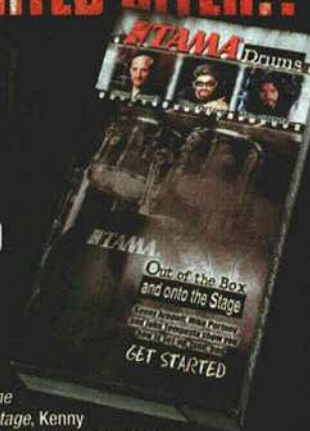
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videos is that for some reason no one seems to pay close attention to the audio quality. And it always bothered me that, just because it's a *video*, the audio's the thing that's weak. So we thought it best to videotape and record at a top-notch studio.

We also recorded at a major studio because we knew we wanted to include a CD of the tunes performed along with the video. That way you can practice along to the disc after having seen Dennis and Tony play.

MD: What are your ideas about marketing this tape?

Bob: We want to reach the broad market: get it on Amazon.com, make it available at Borders, Barnes & Noble, and Blockbuster. You know, if you walk up to the person on the street and say, "Name a famous drummer," they're going to say Ringo Starr, Buddy Rich, or Phil Collins. Let's make names like Billy Cobham, Dennis Chambers, and Tony Royster a little more universally known. I'd like my next-door neighbor to know who Dennis Chambers is. So we want this video to have mass appeal.

Robin Tolleson



Dennis & Tony continued from 45

where all that comes from. My dad also helped me come up with names, and he taught me ways to put things together and remember them, and that's what I've been doing ever since. That's how I come up with my drum solos. I don't want to waste any chops, so I just try to put it together. I really want to feel comfortable, and don't

want to go up there and just play anything without knowing what I'm doing. There are times when you go up there to play and you don't know when to stop or whatever. That's why I split it up into sections, so I'll know when to stop and when to begin. I love to go up there and just play and enjoy the crowd and not have to think about what

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I'm going to do next."

Royster dedicated his solo on the 1997 MD Festival video to "the late, great Tony Williams." "Tony Williams was a real big influence," he says. "Like Dennis said on his video, when Tony plays it sounds like the police are outside waiting for him. He just plays so smooth, without any motion or anything. He's one of my biggest influences, along with Dennis Chambers and Billy Cobham—all three had a big impact on my playing."

Chambers has a different approach to soloing. He says that he mostly uses his imagination. "I mean, there are some things that you have in your arsenal that you do all the time," he admits, "so it's like twenty or thirty percent of that goes on. But other than that I'm always reaching for stuff, and when I'm reaching for stuff I'm using my imagination."

While soloing, Chambers sometimes thinks of melodies to either play or play off of. "That all depends on what I'm faced with at that moment," he says. "A lot of times with Mike Stern I'm humming other tunes, playing over other tunes in a solo section, along with keeping what's onstage

going on at that moment in my brain as well. Sometimes I'll play over other tunes just to try to put those two together to create a solo that fits. And then there are times when I'm thinking of time signatures that fit in the 4/4 rhythm that I'm playing over, and trying to build off of that. So sometimes I'm singing, sometimes I'm not, sometimes I'm counting. And sometimes I'm doing a little bit of both."

With hands that would impress Buddy Rich, the calm of Tony Williams, and the flash of Billy Cobham, Chambers definitely has the showman in him. He has amazed many audiences by reaching down for a towel to wipe his brow, at the peak of a solo, without losing momentum at all. "Well, I haven't done that in a while," he laughs. "It's funny because I see other musicians doing it now, some of the guys that I used to play with. A guitarist reached for a bottle of water while he was playing a note, then a towel, and he looked back at me and we all cracked up."

Tony Royster also has some showman in him. "He's got a lot of showman in him," comments Chambers. "I just hope for his sake that people take him seriously. I know

that at the age of ten, people didn't take him seriously. I don't know how people are relating to him now. Hopefully people will take Tony seriously even though he's so young, because he can *play*. Chops-wise and musicality-wise, he can play. It's funny, the players' players can look at somebody like Tony and see he's for real, but I'm talking about the people that he has to deal with in his hometown or wherever, people that get jealous and won't take him seriously. Some people look at him and go, 'Well, he's just too young.'

"I was leaving a band once," Dennis continues, "so I recommended Zach Danziger for the gig. At the time Zach was fifteen or sixteen. They heard him play and tried to tell me that Zach couldn't play. I was like, 'You guys are absolutely nuts. You're going to tell me this kid can't play?' The guys in that band idolized Dave Weckl, and at the time Zach reminded me a lot of Dave. He doesn't anymore—he's got his own thing—but at the time he did. So if they idolized Dave Weckl I thought they would *love Zach*. But they looked at this young guy and it kind of scared them. They tried to say he's too young and doesn't

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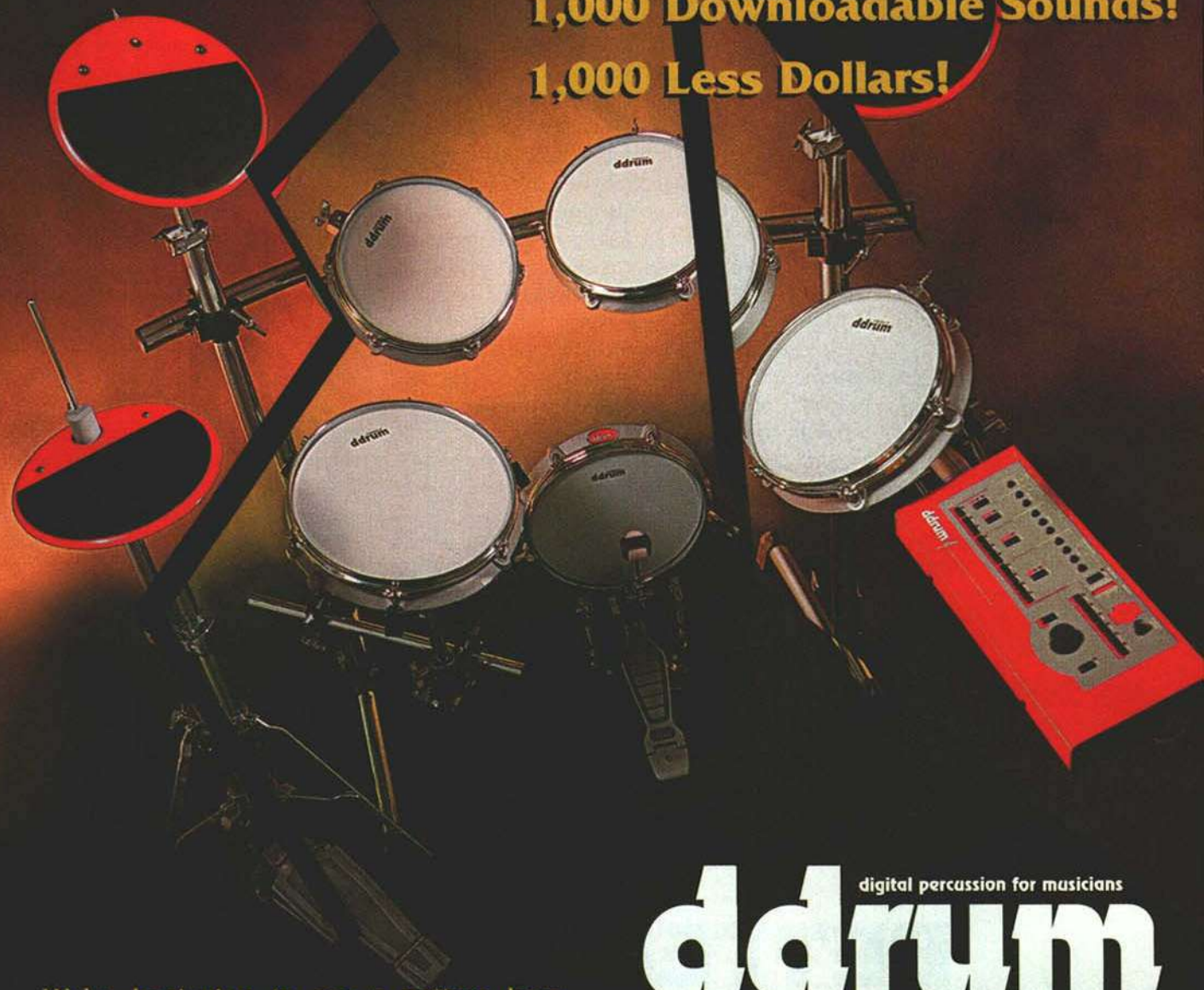


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Dennis & Tony

have any experience. I hope Tony doesn't have to face the same problems."

Chambers feels that Royster has a lot going for him. "Tony's a real smart kid," Dennis says. "He's an A student, and that's important. And his parents are really on him. They don't let him get away with stuff that you see kids getting away with these days, like not having respect for other people. And unlike a lot of older people, he seems to understand the full extent of music in terms of playing different styles, or just swinging the band, or just grooving the band. He plays very musically. Even some guys that have a lot of experience playing don't have that understanding."

There may not be as many chances for drummers to get that experience as there used to be, to sit in with bands and get exposure. But Chambers maintains there are fine drummers out there just waiting to be discovered. "I've walked into certain towns and heard people play, and I've thought, 'Where did these guys come from? How come I didn't hear about this guy?' Yet I'm in their town working, doing record dates or whatever. This guy's more qualified to do the record than I am. Then

you ask the person that you're working for if they know this person. 'Yeah, we know of him.' You're standing there scratching your head."

Chambers has some of the best chops in the business. The sheer muscle in his playing was developed by practicing on pillows—a tip given to him by Buddy Rich. But he credits his eight or nine years with P-Funk with teaching him how to play for the music and keep his arsenal in check. "I've auditioned for certain pop gigs and got the gig. There was one where the guy really flipped out, and I actually played the way I play. But with me it's a little different. And the reason why is, first of all, I know how to play in the pocket. At least I think I know. Coming out of P-Funk, if you don't know what a pocket is, what a groove is.... Some people are not that fortunate where they can play with a band like that. You keep those experiences with you for a lifetime. So coming out of that band and auditioning for some pop bands, I definitely know how that works. Other people who only practice chops all the time may not know what that entails."

"I've encountered other drummers when

I go to different places, and some have a hard time playing different styles of music," says Royster. "That's why I try to be very versatile and play all styles of music. And I *like* all styles of music. I was just real happy with that, because music is music, and once you learn different styles of music, you can relate to it in some way. I've played all over the world with different people and have played their style of music. It's just my strength.

"My dad has all these records and I like to listen to different old songs," Tony continues. "You know, most of the songs today are from old songs. And so that's all you really have to do. All the songs really have a basic beat. Play the basic beat. You really don't have to do anything to play the song and make it feel good. Just make the song flow."

Royster is apparently too young to be married to one grip either. In fact, he is known to change grips mid-song. "You have all these drum videos out now, so what I do is look at different videos and see how the drummers apply themselves to their type of music. I look at all kinds. For instance, Dennis Chambers, the funk mas-

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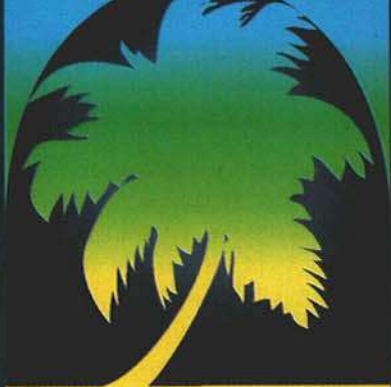
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ter: I look at his stuff for funk and everything, and then I try to apply it different ways. I also like Alex Acuna and Sheila E, or someone like that in the Latin area. That's all I try to do. And Buddy Rich with jazz. Matched grip, traditional grip, it all depends. So that's basically how I do it."

It's also hard for Royster to pick a favorite type of music. "I like all styles," he says. "But if I had to choose one it would probably be the Latin area. Latin music has a flowing feel, and you can do so much stuff with that. It's just a great style of music to play. You can express yourself a lot. Oh man. I just heard some drum 'n' bass stuff down at NAMM, and that's a great style of music too. I like that big-time. That's something I might look to in the future."

Tony's dad bought him a double pedal when he was five. "I began to make up rhythms on it," Tony says. "I began to practice and practice, no sticks or anything, just practicing with the feet. As I got older I really began to understand the double pedal and its main use. And I've also thought of some other things to do with it. The action with the double bass drum and the double

pedal are two totally different things. I really wanted to get more independent with my feet, so that's why I switched from using a double pedal to using two bass drums. I wanted the independence."

Tony says he plays heel-up the majority of the time. "It depends on the style of music I'm playing," he says. "Also, when I practice I like to play heel down; that helps strengthen my calves. It starts burning after a while, and that's helped me out a lot also. So I can play either way."

Royster has been taught the importance of ear protection, and wears the Vic Firth full-cup headsets that Rod Morgenstein helped develop. "The Vic Firth headsets muffle the drums and also take all the low tone out. And the drums just sound great with them," Royster says. "That's another reason I use it, not just to protect my ears, but also for that sound. It sounds real good. See, Max Roach has a little bit of a hearing problem now because he hasn't been wearing any ear protection. People tell me all the time that it's a good idea to wear ear protection, because you can lose your hearing really fast. Rod Morgenstein is the one who really told me about the significance

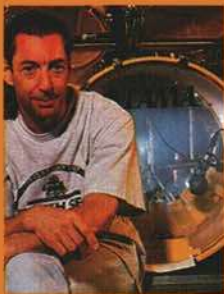
of these headphones. You've got to protect your ears."

Chambers uses in-ear monitors, both for stage comfort and ear protection. "They're good in the sense that I hit pretty hard, and I don't have to fight this volume war with my monitors," he says. "A monitor sits on the floor, and if you're hitting hard, you've got to have the monitor twice as loud to hear it because you're playing so loud. Then if you have it up loud it forces you to play even harder. However, with the ear pieces the thing is nowhere near as loud as it used to be. Now when I finish a gig, my ears aren't ringing at all. Using floor monitors, by the time I finished a gig and went back to the hotel, my ears were ringing and I couldn't go to sleep."

From his vantage point, Tony Royster sees a very positive future for drumming. "Oh man, you have all this new technology coming out, and I might even switch to playing electronic drums instead of acoustic. I might play both. But I think drumming is going in a good direction. I know a lot of young drummers who are beginning to play, and they have talent. And we hope that this video will inspire

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-Simon Phillips



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Dennis & Tony

drummers. If you want to get hooked on something, get hooked on drums. Drumming is such a positive thing."

Chambers plays Pearl Masterworks drums, and is also finding situations to use his ddrums. "The electronic stuff isn't part of my regular kit, but I'm really enjoying the idea that I can change sounds, that I can change the drumkit at my fingertips. I've used them on some sessions with George Duke and Stanley Clarke as well. The ddrum is something for when I'm doing a quick hit and I can't get any drums supplied to me, or if whoever I'm working with can't afford to get my drums there. As far as cymbals go, I'm messing around with a Zildjian prototype that sounds like a China, a crash, and a gong all rolled into one. And in a musical setting it sounds pretty interesting. Every time I've played this thing on a gig everybody asked what the hell it is and where they can get one."

Royster creates some nice grooves built around his three splash cymbals. "Some of the main cymbals in my drumset are the splashes, so I incorporate them. Now that I'm with DW I use their Stackers so I can mount more splashes. But I have three or

four crashes and three or four splashes, a China, and a ride. I use Zildjian Ks, Orientals, As, and A Customs. I have a lot of cymbals so I can experiment. And now that I'm doing this video I want to experiment even more."

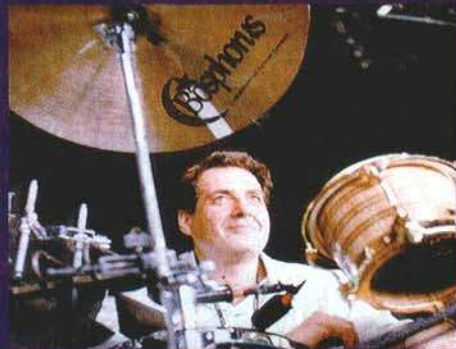
A drummer in the year 2000 must be versatile. According to Chambers, "I always tell people the music you like is what you like. However, you shouldn't just learn one style of music. If you're a rock drummer and somebody calls you for a jazz hit or fusion hit, what are you going to do? I'm forty and I remember hearing Aretha Franklin, Jimi Hendrix, and The Mahavishnu Orchestra all on the same radio station. It's a different day. I remember seeing Rare Earth and P-Funk, or Humble Pie with P-Funk, or Santana with Miles, all on the same bill."

When Chambers sat with me for a *Downbeat* magazine Blindfold Test in 1993, his knowledge of the drumming masters confirmed his dedication to the instrument. "I used to listen to tons of stuff," he says. "These days I'm playing so much that I need to give my ears a break. It's better for me if I'm not listening to stuff. But

there are times I feel like I need to.

"There are so many new people on the scene," Dennis says. "Gene Lake [Me'Shell Ndegeocello, Screaming Headless Torsos] is one. Sean Rickman is another guy from DC, a pretty killin' drummer. I went to hear him with Carl Filipiak's band here in Baltimore, and I was completely blown away—the guy can play. And there are other guys from this area, Bruce Guttridge and Scott Peaker, who are monsters as well. So I need to keep my ears open for that stuff. None of these guys' stuff is documented on CD. They haven't made it to that point yet. But they're good enough. These guys are well qualified to do record dates, but they don't yet because for one thing a lot of people don't know of them. The other thing is that a lot of people don't have any faith in them. I listen to them and I've got plenty of faith in them, because I know what it takes to play the instrument. Before I became 'Dennis Chambers' I had the same problem. And the funny thing is I feel that I played a lot better *then* than I do now, back when I couldn't buy myself a gig or a record date. Now I'm bombarded with

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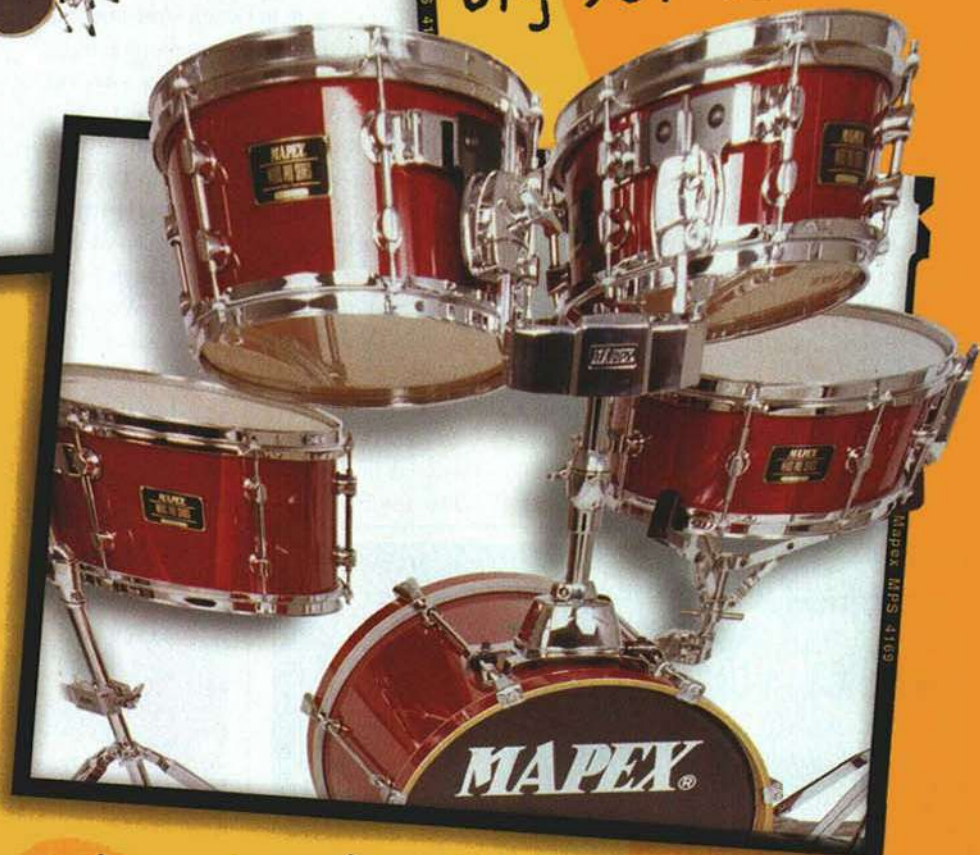
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Dennis & Tony

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The serious drummer must first have the desire to play. According to Royster, "First of all, you gotta want to play, you gotta think, 'I want to do this.' You can't have second thoughts or anything like that. If you want to play, you've got to play, that's the first thing. You've just got to want to put in the work. A drummer has got to have the desire. After that you begin to make progress, and hope from there that you'll make something of yourself in your drumming career."

"Not to put down anybody—I used to do this myself—but a lot of drummers now just play all chops," Tony says. "I've learned from drummers who've played with Kirk Franklin, Fred Hammond, and Michael Jackson. They've all told me, when you play with somebody you've got to keep the groove and keep it in the pocket. I'm really learning the significance of that now."

Chambers thinks Royster has what it takes to make a career in the music business, and has some tips for serious drummers. "First of all, practice your butt off.

Practice and always try to reach for new things. Listen to all styles of music. Definitely stay away from drugs. The drug scene is a lot stronger than it used to be, but it ain't happenin'.

"Drummers should also get some kind of business sense," he continues. "But the only way I learned was by going through life experiences in the music business. You get burned once or twice and then when the same situation comes around you know how to handle it, such as being offered a verbal agreement between you and management. Always get a *written* agreement."

Reportedly, Chambers put his own video project on hold when the chance to do the video with Royster came. "The great videos are all about inspiration," Dennis says. "But I think this video we've done with Bob Gatzen is a little different because of Tony, his age factor, and the way he plays. I mean, hell, if that don't inspire you.... When I met him, his father told me that I had a serious influence on him and he would sit and watch my videos a lot. I met him when he was ten. But here again, Billy Cobham is involved in the video, so it's like a passed-down torch. Billy did that for me. People

like Billy, Tony Williams, Jack DeJohnette, Elvin, all the guys—that was a pass-down from them to me. And the same thing goes for Virgil Donati and everybody else. Those greats passed down things to him, and now he's doing his own thing. But imagine a young kid hearing Virg and being inspired to do *that*" Dennis laughs. "The next generation coming up, being inspired by people like Virg—wow, imagine how they're going to play!"

The beauty of children learning drums, according to Chambers, is that they just don't know how hard it is. "One friend of mine used to read to his infant all the time, so when the kid started reading he was a lot more advanced in reading than the other kids," Dennis says. "It's like these amazing Japanese kids who play the violin—like four- and five-year-olds playing the violin. When you teach kids certain things at a certain age, before their minds get all cluttered with other stuff, their brain is a lot more open and they can learn things a lot faster. That's why Tony Royster plays the way he plays at such a young age. His mind is not cluttered—and he's motivated."



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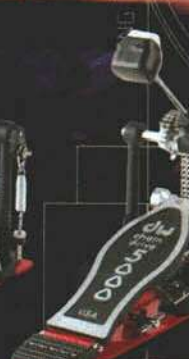
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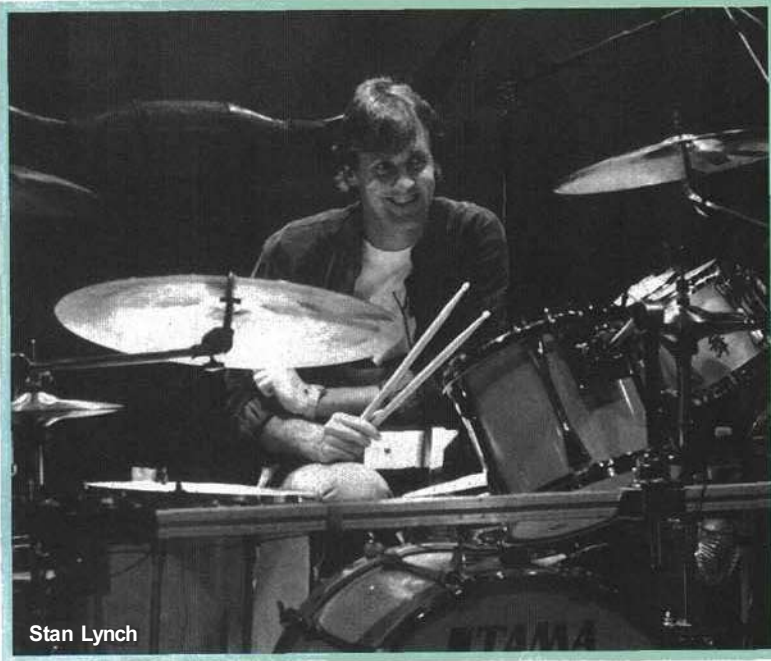
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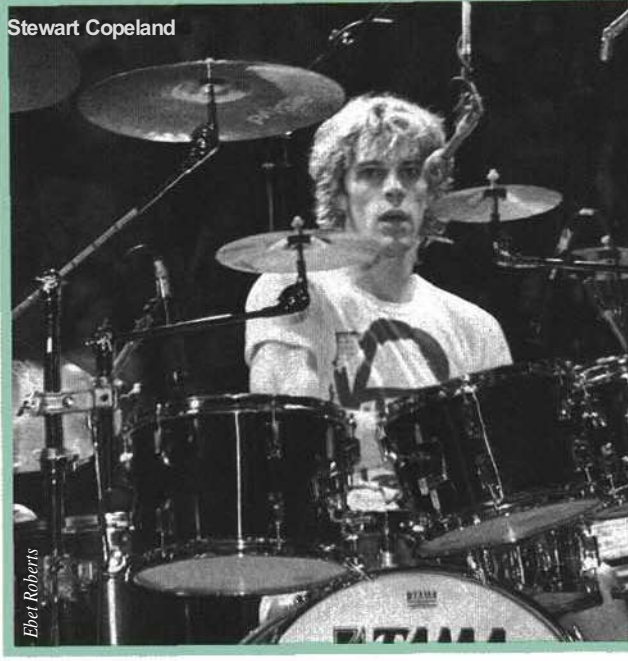
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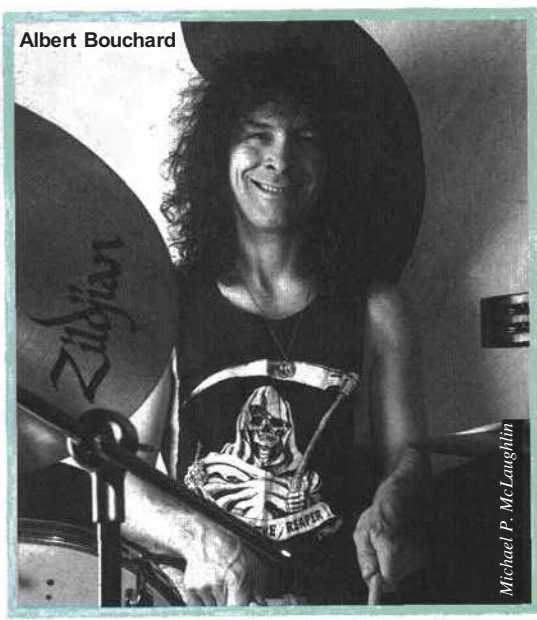


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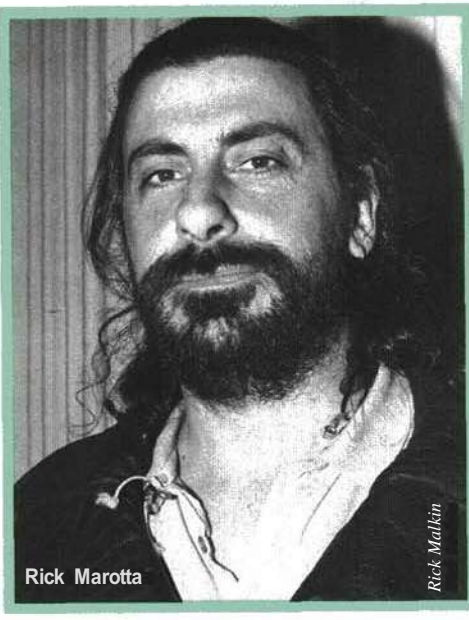
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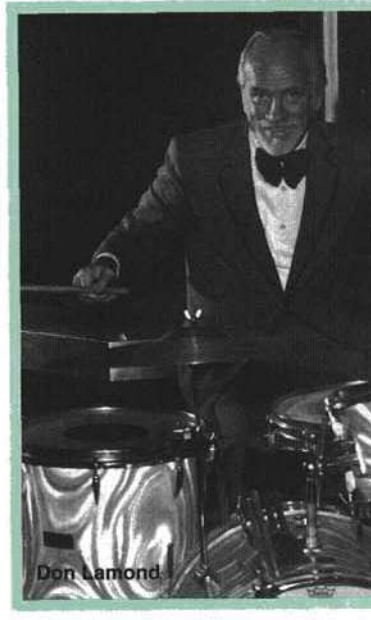
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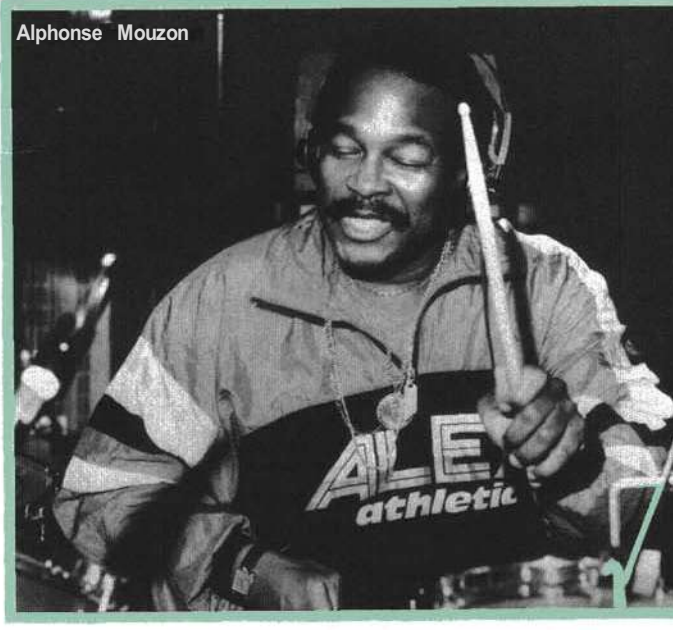


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Chico Hamilton

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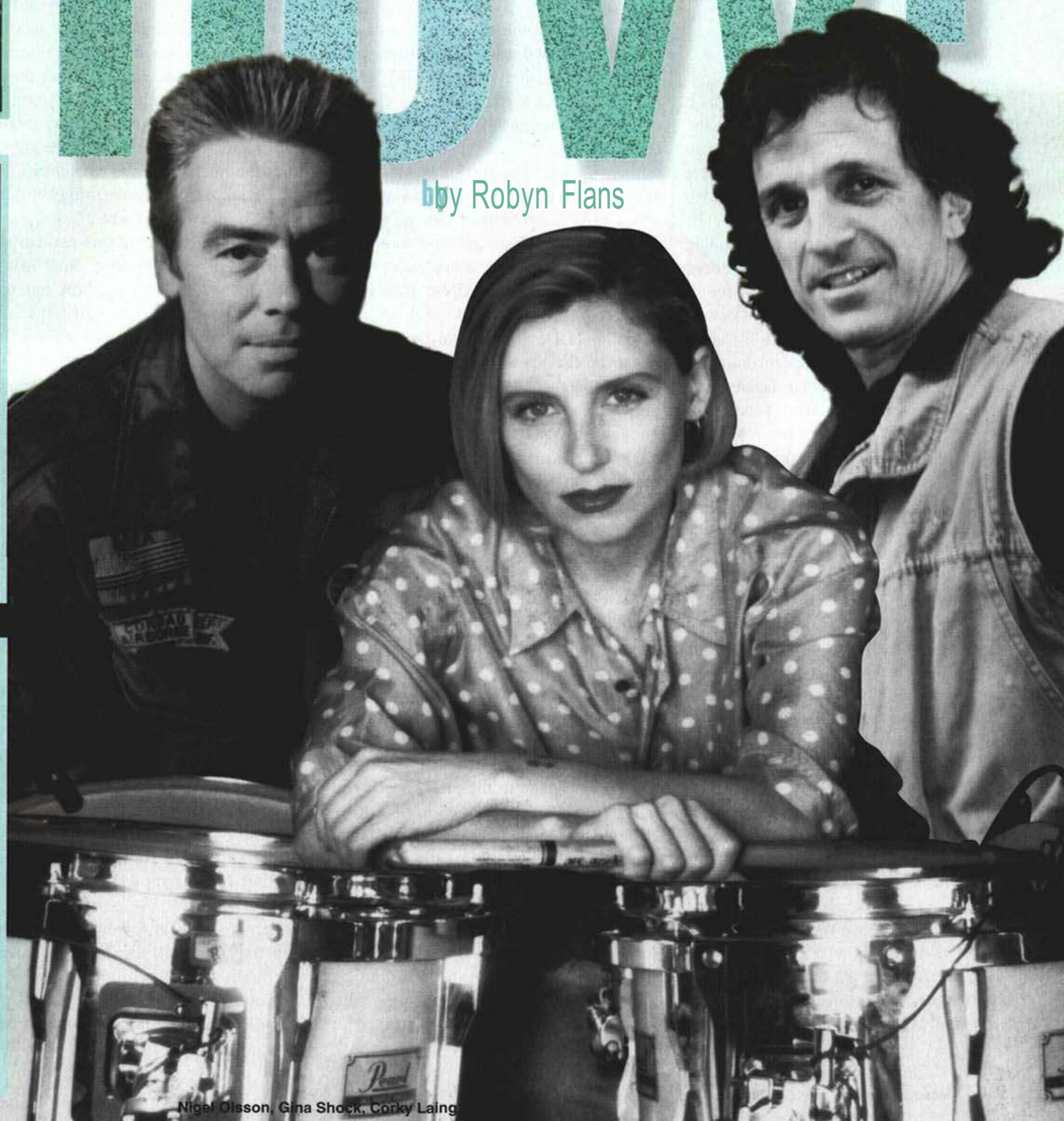


Alphonse Mouzon

where are they

now?

by Robyn Flans



Nigel Olsson, Gina Shock, Corky Laing

We all like to keep apprised of our heroes and musical influences: What's so-and-so up to? The popularity of MD's January, 1995 feature, "Where Are They Now?" was proof that there's a healthy interest in drummers who may not necessarily be in the limelight at this moment. In fact, because of that article, many readers contacted the magazine requesting info on *other* drummers. Well, we tracked down those players—along with a few more we were interested in—to come up with the answer to that nagging question, "Where Are They Now?"

Mountain's Corky Laing

From 1969 to 1972, Corky Laing was on the road with Mountain. After spending the next two years working with former Cream bassist Jack Bruce, Laing enjoyed a Mountain reunion in '75, working with leader Leslie West.

"I left Leslie to catch my breath," Laing says. "I had been working two to three hundred shows a year. West, Bruce & Laing did four or five albums in a couple of years. In those days you didn't stop. Nobody had a handle on the scheduling or what was going on. After that Leslie and I got together and did his Wild West Show and a solo album for him. Then I had had it. I felt like we were on a downswing at that point, and I started writing. Totally on a lark, I got my own record deal."

Elektra/Asylum released one album from The Corky Laing Band, but Corky himself wasn't thrilled with the band, and a second record featuring Mick Ronson, Ian Hunter, and Felix Pappalardi was shelved. Last February—twenty years later—the album, *Pompay*, was released by King Biscuit Records. "It was sort of in the memory of Felix, who was shot by his wife, and Mick Ronson, who also is not with us anymore," Laing explains. "So I agreed to put out the record and contribute the proceeds to handgun control."

After The Corky Laing Band broke up, the drummer hooked up with a group called The Mix. He says their fast 16th- and 32nd-note music was a new and very worthwhile experience for him. Laing also worked with Benny Mardonis and Peter Frampton, and then got back together with West for a while before going out on the road with Meat Loaf for about a year.

Laing finally let the road take a back seat when he accepted a job in publishing with Chapel Music. From 1989 to 1995, he ran PolyGram's A&R department in Canada, only playing special gigs like Farm Aid or festivals.

"I was playing again for the love of it and not for the money," Laing says. "Then when PolyGram started cutting back, I found myself back on the road with Leslie and Noel Redding for a couple of years. We did a record called *It's A Man's Life*, and Noel introduced me to Eric Schenkman from The Spin Doctors. We got to be friends and started playing and writing together. And now we have a new project, Cork, and a new record, *Speed Of Thought*. It was complete fun making this record, and it *did* happen at the speed of thought. I'm very proud of this one."

Skid Row's Rob Affuso

"The last time I talked to *Modern Drummer*, Skid Row was on top of the world," Rob Affuso comments. "Skid Row continued to tour until '95. Our plan was to come home and do an album." Alas, the album never came about, says Affuso, who attributes the demise of the band to "stupid band ego things." Adds Rob, "I would have to say the change in the music scene contributed as well. That, along with the changing of the guard at the record company, changed the status of the band. Our team left, and we were no longer a priority band. As it was, the band was unsteady internally, and with the additional pressures it fell apart."

Back in 1992, though, Rob had put together an eleven-piece funk band called Soulsystem—just for the fun of it.

Whenever he was between Skid Row obligations, he would play with Soulsystem, so when his main gig ended, Rob put his energies there. They signed with Steven Scott Productions, who ended up asking Rob if he wanted to work for the agency as director of marketing and talent acquisition. His hours are flexible, so now he says he's enjoying the best of both worlds. "The band works about two or three times a week, plus I get to hear a lot of great new bands."

Even though things are going well for Affuso, the collapse of Skid Row still saddens him. "We had an extremely successful band and it kills me that because some of us can't get along we can no longer do business. I miss the band terribly. I *don't* miss waking up in a strange hotel every morning, but I do miss the camaraderie, the guys, the fans, the interaction, the excitement. But I look back on the whole thing with great fondness and realize I was given something that probably less than one percent of all human beings get to have. Now that I've been away from it, I see how our music affected people. People still tell me how much we were a part of their lives. It's a great feeling to know we made a positive impact."

Twisted Sister's Joe Franco

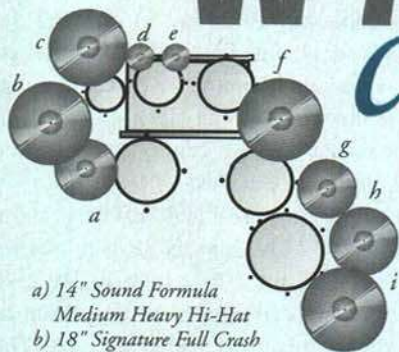
Double-bass veteran Joe Franco's work with groups like The Good Rats and Twisted Sister brought him to the attention of drummers everywhere. But he has evolved as an artist, saying that the computer, of all things, has opened new doors for him over the past fifteen years. Though Franco has worked with the likes of Mariah Carey, Celine Dion, and Taylor Dayne, he says he rarely talks about it, since a lot of the work involves programming. Franco has also recently indulged his talent for writing, and about two years ago he had success with an off-Broadway show called *Slouching Toward The Millennium*. A pilot for The Comedy Network wasn't picked up, but Joe insists writing it was still a great experience.

Recently Franco was hired as the drummer for a new television show created by the main forces behind *Sesame Street*. Scheduled to air in April of 2000, *Between The Lions* is being targeted to children age

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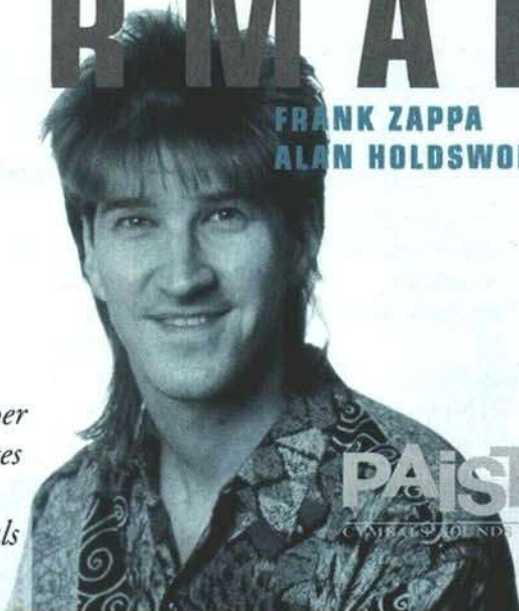
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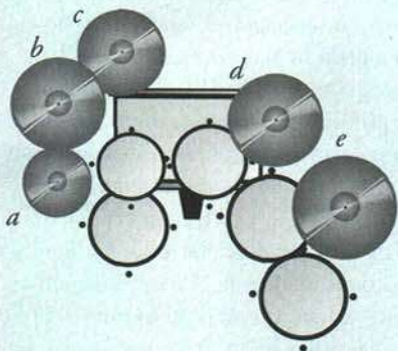


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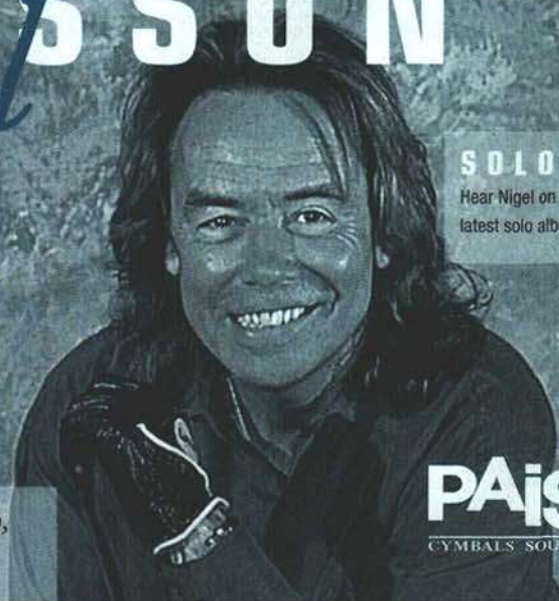
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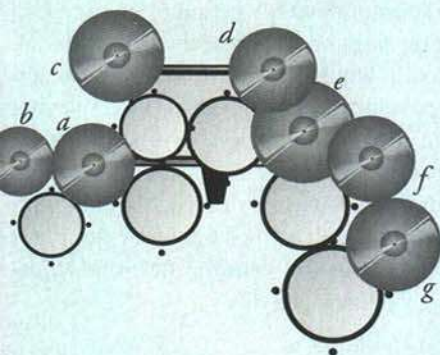
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four through seven. "The show really encompasses everything I am—drummer, studio operator, and dad," says Franco, who has two girls, ages four and one and a half. "The producers didn't want Barney-type music for this show," Franco insists. "They wanted a real band, and then after seeing my studio, they decided they wanted to record the music at my Beat Street studio."

To satisfy the rest of his creative needs, Joe has been playing around New York with a power trio called Stone Circus,

which he describes as "very retro—Cream meets Mountain."

Eric Singer of Kiss

Eric Singer has nothing but good things to say about the years he was with Kiss. "I got taken care of nicely, I made some good money, and it gave me a higher profile," Singer says. "And I learned so much from Gene Simmons. He's the most focused, driven person I've ever worked with. He's a work-

aholic, but that's why he's so successful."

Even the way Eric was let go from the band was done with class. "I've been let go from situations where they've had the manager or lawyer do it, but Gene and Paul did it face to face," says Singer, who can be heard on Kiss's *Carnival Of Souls*.

Since leaving the band, Eric has done some work with Guns N' Roses' Gilby Clark, including a live record. He also toured with Queen's Brian May, and can be seen on the resulting video, *Live At The Royal Albert Hall*. "Brian was the nicest guy I've ever worked with," Singer says. "He's the coolest, sweetest guy you'll ever meet. He's one of those guys who wears his heart on his sleeve and carries the weight of the world on his shoulders, which is why I think he has so much emotion and passion in his playing. I was very impressed to meet someone who has had so much success, yet is such a great human being."

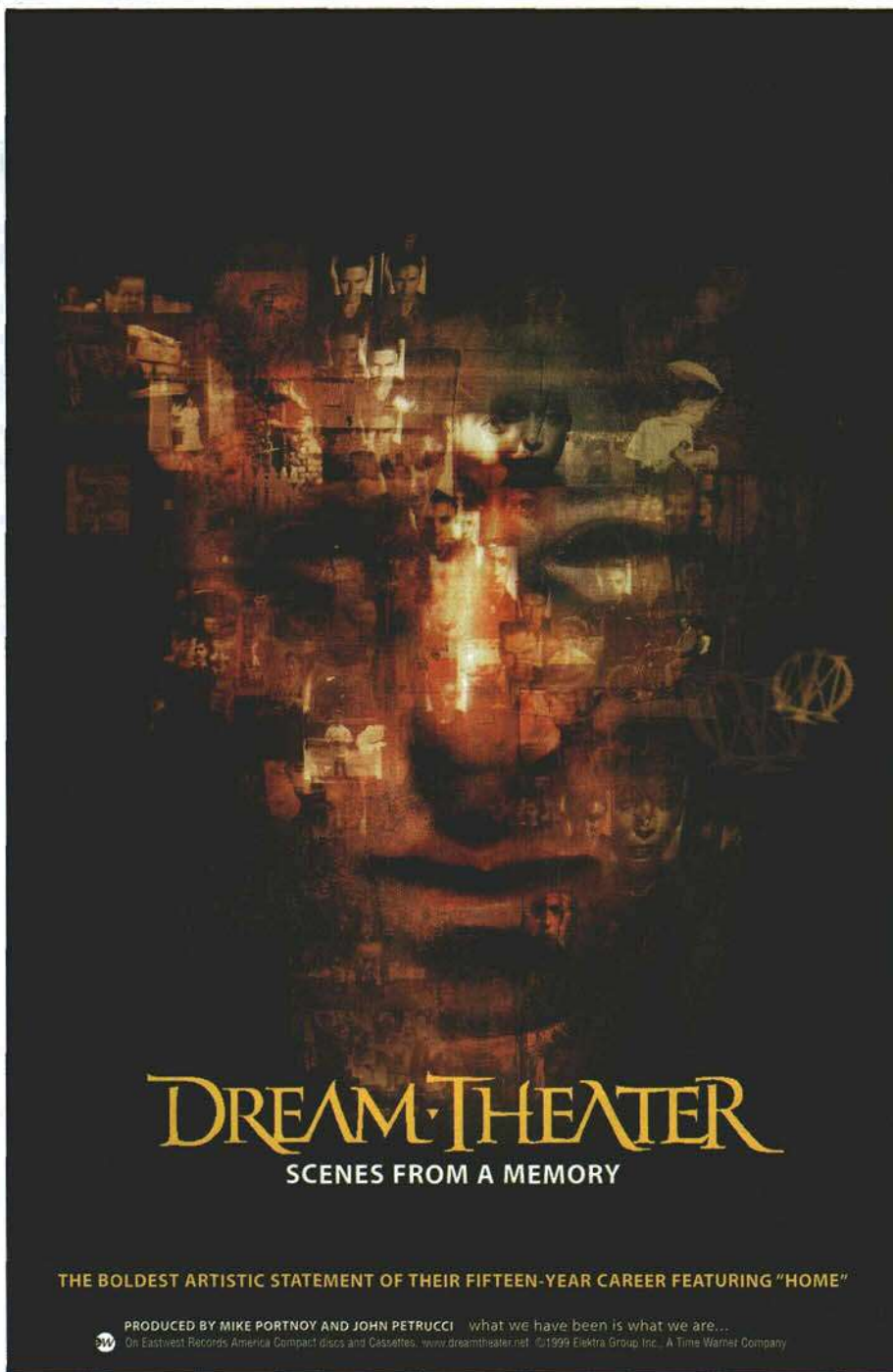
Singer gigged with Alice Cooper during the summer of '98 and then again at Christmas time, and plans to record with him. "Alice is one of the easiest guys to work with," Eric says. "He isn't the kind of musician who can describe what he likes or what he doesn't like; he's more instinctive. He knows when it *feels* right to him."

Eric has also been enjoying a project called ESP, which includes Bruce Kulick, Singer's former bandmate from Kiss. The band recently recorded a CD called *Lost In Space*. "We do mostly '70s cover tunes," he explains, "things like Hendrix's 'Foxy Lady,' some Deep Purple, Humble Pie, Sweet, Aerosmith, and Nazareth. I always loved those bands growing up, and all those drummers totally influenced me. We didn't use click tracks—we did it live in the spirit of that time period."

Eric sings on a third of the ESP material, and also lent his vocals to Rod Stewart and Ace Frehley tribute albums. "I like playing with different people," Eric says. "That was really the only downside of working with Kiss. I wasn't *allowed* to play with other people or play on other people's records. But the benefits definitely outweighed the negatives."

Iron Butterfly's Ron Bushy

Longtime Iron Butterfly drummer Ron Bushy has had a lot of tough blows to deal



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with in the past couple of years. While doing European dates, the band learned that their studio equipment had been stolen by the man leasing them the studio. "He hocked \$40,000 worth of equipment for something like \$3,000 to support his drug habit," Bushy says. "He had the pawn tickets from three different shops hidden inside a wall, so I managed to get about 95% of it back. But it was incredible."

In November in 1998, Ron broke his hip, which put playing on hold for a while. ("The doctor couldn't believe how fast I healed," he insists.) Then, four years after Iron Butterfly bassist Philip "Taylor" Kramer disappeared, his car was found at the bottom of a canyon in Malibu. "We were the best of friends between when we met in 1973 and the day he disappeared," Bushy says. "We built a studio together. Philip was a scientist who was working on some amazing things that would have revolutionized the way we communicate and travel. I believe there was foul play."

With all of the hard times, though, Bushy says it's still a thrill to play music with Iron Butterfly. "I still love playing our

theme, 'Butterfly Blue,' 'In The Time Of Our Lives,' and of course 'Vida,'" he says, referring to the classic drum feature "In-A-Gadda-Da-Vida."

To get a listing of the band's live-dates, check their Web site: ironbutterfly.com.

Fusion Pioneer Alphonse Mouzon

In 1998 Alphonse Mouzon put back together the acclaimed '70s fusion group The Eleventh House with Larry Coryell, the group that brought him much fame over twenty years ago. So in addition to his own trio and quartet, he's been traveling with them.

"Since July of '98, I've done more traveling than I've done in twenty-seven years," Mouzon says. "I hope to release a live Eleventh House CD, and possibly two live CDs from the Baked Potato with my quintet."

When he says that *he* plans to release a record, Alphonse means that literally: He's run his own record label, Tenacious Records, since 1992. "I started the label so

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I wouldn't get ripped off," he says. "My ultimate plan is to pick up more acts."

Some of the recent recordings Mouzon has released are *Absolute Greatest Love Songs* and *The Night Is Still Young* with Sal Marquez, Ernie Watts, Eric Marienthal, Gerald Albright, Ralph Moore, and Tony Dumas.

"I overdubbed acoustic grand piano—and drums, of course," Alphonse says. "But on the commercial, funky stuff, I'm playing bass, drums, keyboards, and percussion. I'm actually playing trumpet and a little flute now, too."

Mouzon's label has also kept him closer to home, where he has a three-and-a-half-year-old daughter with his second wife, and seventeen- and nineteen-year-old sons from his first marriage. To find out more, check out Alphonse's Web site at alphonse@tenaciousrecords.com.

Yannis Charlie Adams

While he expects to go out on the road with Yanni again in the new year, Charlie Adams has been enjoying staying as close

as possible to his Nashville home. In addition to welcoming a new infant into the family, Charlie and his wife home-school their other three children.

A couple of years ago, when he decided to take a break from Yanni's hectic touring schedule, Adams was part of a rock project called Plain James. "It was kind of a James Taylor meets Led Zeppelin thing," Charlie says. "We decided that if the lyrics of certain songs weren't appropriate for kids to listen to, they wouldn't go on the album." More recently, Adams has put together a swing project, redoing some of the classics like "Sing, Sing, Sing" and "In The Mood."

"I do clinics like crazy," Charlie adds. "Plus I have about forty drum students. And I teach the home-school band once a month. You come to the point in your life where you say, I'm not going to stick my finger in the air, take a poll, and try to guess what people are going to like. You have to do what you do best and then face the challenge of marketing it."

For additional info, check out Charlie's Web site at charlieadams.com.

Faith No More's Mike Bordin

After playing together for fifteen years, Faith No More officially came to an end in April of 1998. "Some of the other guys had other interests, and I got a call from Ozzy Osbourne at that time," explains Mike Bordin. "When his call came, I felt as though there was more of a chance to keep going with him than with the band. But Faith No More sold a lot of records and made a lot of friends, and I'm real proud of it."

While Ozzy's been off with Black Sabbath, Mike says he and other Ozzy bandmembers have been working on material to present to the singer for when he is ready to make a new solo record. "Ozzy is worth waiting for because it's so much fun to do," Bordin says. "I really like the people I play with in his band, and the music is great."

Aside from writing, though, Mike's also done some recording with ex-Alice In Chains guitarist Jerry Cantrel. "It's a super-challenging situation for me because his music is simple, yet not simplistic."



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Sometimes simple can be hard, like when I did the Black Sabbath stuff—that music is deceptively difficult," he says with a laugh. "In Jerry's music there are odd meters, so it's been a challenge, and I think it will keep me in shape for when we get a shot at the next **Ozzy** record."

Primus's Tim Alexander

Tim Alexander says he learned a lot about himself and about life when he split from Primus three years ago. "I never thought it was going to end," he says. "You just figure there's some sort of security when you sign a record deal for five more albums. But you don't realize things can change very quickly. It has been very eye-opening.

"When you start becoming popular as a musician and you start making money, your lifestyle changes," Tim continues. "You're making money and you're on the road a lot, and sometimes the money becomes a substitute for happiness if you're not really together inside. You keep looking for something that feels good, which is why I think a lot of people get caught up in drugs. I never was into that, so I didn't have much of a release, and the band situation was a little uncomfortable at times. I guess what happened to me was I was trying to *buy* my happiness. I was never satisfied with what I had, and I wasn't finding the happiness in what I was doing. I really regret now that I wasn't in a

better space when we toured Lollapalooza and got to meet a lot of great bands. I should have enjoyed it more. Playing Woodstock '94 is kind of a blur. The good side about change like this is that you can really see the truth about a lot of things."

Last year Tim did a record with Attention Deficit for Magna Carta, but mostly he's been working with his own group, Laundry, which he formed before leaving Primus. They recently finished a record called *Motivator* (check out www.laundryroom.net) on which he not only plays drums but sings lead. "People say they hear King Crimson, Soundgarden, Tool, and Pink Floyd in our sound," Tim says. "It's kind of a textural heavy rock thing."

Swing Forefather Don Lamond

Seventy-seven-year-old big band great Don Lamond recently had to put playing on hold while he recuperated from a hip replacement. "It had been hurting for about three years, but I kept putting it off," he explains. "It was my left hip—the side I use for the hi-hat—but that really didn't bother me because I just used my ankle for the hi-hat, not my whole leg. Nonetheless, it's been such a relief now that I've had it done that I feel like I've gotten a new lease on life."

While Lamond hasn't been doing an abundance of work of late, he's definitely not short on wonderful memories. "I've been very lucky in a lot of ways," says the drummer, who worked for Disney until a

few years ago. "Of course the biggest things I did were with Benny Goodman and Woody Herman. Woody taught me an awful lot. He gave me an absolute free hand. He was no taskmaster. He came up to me one time and said, 'If I happen to count off the wrong tempo, you take it because you know where the tempo should be.'

"Benny Goodman was also very nice to me," Don continues. "Many people dreaded him, but I had some very happy times with him. I never went on the road with him, but I did some sextet things with him in New York and California, and I used to ask him a lot of questions. On some of those tunes he only used one Telefunken mic' for the whole band. So I asked him, 'How did you do that?' He said, 'It's common sense: You put the mic' in front of the band, you put the guitar player and piano player closest, then the saxophones, then the brass and the drums in the rear, and it always worked out.'"

Lamond hasn't traveled much in the past few years, but he says he has no plans to stop playing. "Somebody asked me when I was going to retire and I said, 'Retire to what?' Now that my hip is fixed, I'm in good shape."

Hearts Denny Carmassi

In 1990, after thirteen years with Heart, Denny Carmassi left the band. Carmassi says he enjoyed all the pleasures of a close-

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knit family—as well as the difficulties—and offers only this explanation for his departure: "It was time."

In 1991 Carmassi got involved with David Coverdale and Jimmy Page, touring and recording one album with them. In fact, he is still working with Coverdale. "I actually met him when he was in Deep Purple and I was with Montrose. We opened up some shows for them. Then when David played with Whitesnake and I was with Heart, we had the same management company. Working with David has been great. We started a record about a year ago and we hope to have it out in Europe and Japan next year. He's currently seeking a US deal, too.

"I respect him immensely as a singer and an artist," Carmassi adds, "and we've connected from day one. We like the same kind of music, and we came up around the same time. He's a family guy and I enjoy playing his music and playing with him. We're not constantly touring all the time, either. It's a saner pace of life."

Tom Petty's Stan Lynch

When Stan Lynch left Tom Petty & The Heartbreakers in 1994, he felt somewhat burned out on the drums. After being with Petty for twenty years—since he was nineteen—as Stan puts it, "Like any relationship, it ran its course. It got to the point where I wanted to be Keith Moon and they wanted Jim Keltner.

"After the Petty thing, I had a horrible response to the drums," Stan admits. "I almost wanted to throw up when I saw them. But after taking a couple of years off, I forgot all my bad habits and felt like, That ain't so bad...I don't suck."

When Lynch took a rest from the drums he concentrated on his other talents. "I always want to know what I don't know," he explains. "I had a pretty good run as a drummer, and I wanted to see if I could cut it as a writer."

So Stan spent a couple of years "commuting" to Nashville, honing his songwriting well enough to have several of his tunes recorded by different artists. Lynch also conquered production, hooking up

with engineer Rob Jacobs. ("If you want to become a producer," Lynch advises, "get a partner who knows the science of engineering.") Both those skills are evident on *The Eagles' Greatest Hits*, which Stan re-mastered, sequenced, and contributed the song "Learn To Be Still" to. All this led to an ongoing relationship with Eagles singer Don Henley. "Don came to me about two and a half years ago and said, 'I'm going to make another studio album, so let's start putting it together.' So we designed a studio and began the lengthy process. Don doesn't have a band, so you have to create a sound around him. You have to come up with the right people and the right songs, and the songwriting is very arduous. The whole thing is a major process, as it is with most class-A artists.

"It's been very cool, though," Lynch insists. "I've gotten to produce some amazing musicians on this album, like Stevie Wonder and Lindsay Buckingham. Vinnie Colaiuta worked on a couple of songs for the *Greatest Hits* album. I've learned so much as a result of having access to this world."

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Jazz Great Chico Hamilton

At seventy-eight years old, Chico Hamilton has no plans to retire his sticks. He swims every morning and works at keeping his health intact. Wild Pitch Records is releasing Hamilton's *Timely* album—their first, and Chico's first in four years. And Chico toured South America last year, as well as the States, for the first time in a very long time. Europe is on the agenda for 2000.

"I have some dynamite young players, and it keeps me young," Hamilton says with a laugh. "The audiences range from nine to ninety. As far as my age, I don't find it any harder to play now. The method I use is that I let the *sticks* do the work. In order to get a big, heavy sound, you don't have to hit the drum hard. It's a question of touch and knowing where and how to hit to get the right sound. It's really all about approach."

Hamilton also still teaches music theory and improvisation at the Mannes School of Music, where he recently received their Beacons Of Jazz award.

Blue Oyster Cult's Albert Bouchard

When Albert Bouchard permanently left Blue Oyster Cult in 1985, it was because of an inner struggle. "I was having all sorts of thoughts about what it means to be an entertainer. I was thinking, There are people starving in the world and I'm just doing something escapist for people to listen to while they're smoking their pot. I feel better about it now, but I just think I needed time away from it to figure out what I really wanted to say with my music—how I could make it personal and still make it interesting and entertaining."

While he contemplated all this, Bouchard hit the oldies circuit with Spencer Davis. "Spencer let me sing 'Gimme Some Lovin,'" and it was really fun for a while. Eventually, though, I began to feel that it wasn't why I got into music. It started to be a grind."

By 1988, Bouchard decided he wanted to put his energies into producing. He says it was a stressful time for him. "I produced about a half dozen bands," he recalls. "The first one was a band called Head's Up for

Roadrunner Records. They put out a couple of records and then broke up. Then I produced a band called Maria Excommunicata for Mega Force Records, and they broke up before the record came out. Then I produced another band who broke up before I got them a record deal. Those years were incredibly frustrating for me, so in '93 I decided that was it."

Bouchard missed playing and decided to make a record just for fun with "a few friends." The Brain Surgeons were born with their first release, *Eponymous*, and Bouchard created his own label, Cellsum Records, to release it. "We sold about 5,000 copies, which is nothing compared to Blue Oyster Cult. But it's cool for an independent. We put out three records, and then my brother Joe asked if we would put out his record, *X Brothers*."

The Brain Surgeons haven't done a lot of live work lately, as their guitar player, Billy Hilfiger, was diagnosed with brain cancer in 1998 and subsequently had to have a couple of operations. Albert hasn't wasted the downtime, though; he's returned to school to get his masters



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degree. "I have ambitions to be a better writer," he says. "In fact, my first job I came to New York City as a twenty-year-old was as a music critic for *Crawdaddy* magazine. Right now, though, I'm dying to get out and play."

Nashville Legend Buddy Harman

At a spry seventy years old, Nashville's treasure, studio veteran Buddy Harman, is still going strong. In 1986, after three years with Jerry Lee Lewis, he left that band. Lewis, whose nickname is "The Killer," has always had a reputation for being tough to work for. Harman remains diplomatic. "It could be tough," he admits. "We'd be in Europe with a nice tour all planned, and right in the middle he'd say, 'Let's go home, boys, I'm tired.' He did that several times. But overall it was a pretty good job."

In 1990 Harman took a job with the Grand Ole Opry, which requires his presence every Friday and Saturday night, year-round. Buddy says he really enjoys the live radio show, part of which is televised.

Recently Buddy recorded Mandy Barnett's album, and he's been doing live gigs with her as well. "She's a wonderful singer," he says. "She likes my drumming and I like her singing, so that's a good combination. We did the Letterman show this year and Jay Leno last year. I love working with her."

Harman also works part time at the Musician's Union as a business agent. "I take in new members and help get "new-use" payments for musicians. When we play on a record and it's used in a movie, we get paid again for that," says Harman. The drummer explains that the use of the original track of "Pretty Woman" (which he recorded) in the movie of the same name is an example of a new-use situation.

Recently Harman was voted into the North American Country Music Association International Hall Of Fame. He also received the Golden Voice Award for Favorite Drummer. "It's a great feeling to get these awards," he says proudly. "It makes you feel like people still appreciate you and that you've accomplished something. I still like playing too much to hang it up. I've had a ball doing it, and I'll continue to do it as long as I can hold a drumstick."

The Police's Stewart Copeland

As drummer for the hugely successful Police, Stewart Copeland enjoyed fame and exposure few musicians ever obtain. Since the band's demise, Copeland has attained similar success, albeit in a "very pleasantly and conveniently anonymous" occupation: film music composer. Copeland's scores for such films as *Rumble Fish*, *Wall Street*, *Talk Radio*, and *Taking Care Of Business* helped gain him the Hollywood Outstanding Achievement

In Music In Film Award in 1998. He even extended his talent to popular TV shows, such as *The Equalizer* and *Babylon 5*.

Stewart is enthusiastic about the challenges film writing poses. "I get to work with all different kinds of music—symphonic, rock, jazz. And film covers every aspect of the human condition—outer space, history, romance, thrills, laughs... everything."

More recently, Copeland wrote the music to *She's All That* and *Very Bad Things*, the latter of which he says was "a very cool movie that unfortunately sank without a trace." New projects include the film *Simpatico*, featuring Nick Nolte, Jeff Bridges, and Sharon Stone.

Despite all this heady activity, Copeland hasn't completely forsaken the kit. Recently he was called upon for some unique drumming assignments. "Out of the blue I got a call from [Beatles producer] George Martin, who was doing an orchestral show of Beatles music at the Hollywood Bowl. It's very rare that I get a call to play drums, so I leapt at it. I had to learn all of Ringo Starr's parts. That's kind of a double-edged sword. In one sense it's like being in a lounge band, faced with the same problems as Holiday Inn bands across the nation. On the other hand it's like playing with the Mozart of our generation. I put my own inflections into the songs, but there are a lot of Ringo Starr's drum fills and parts that are crucial to the songs.

"You can't fail with material like that,"

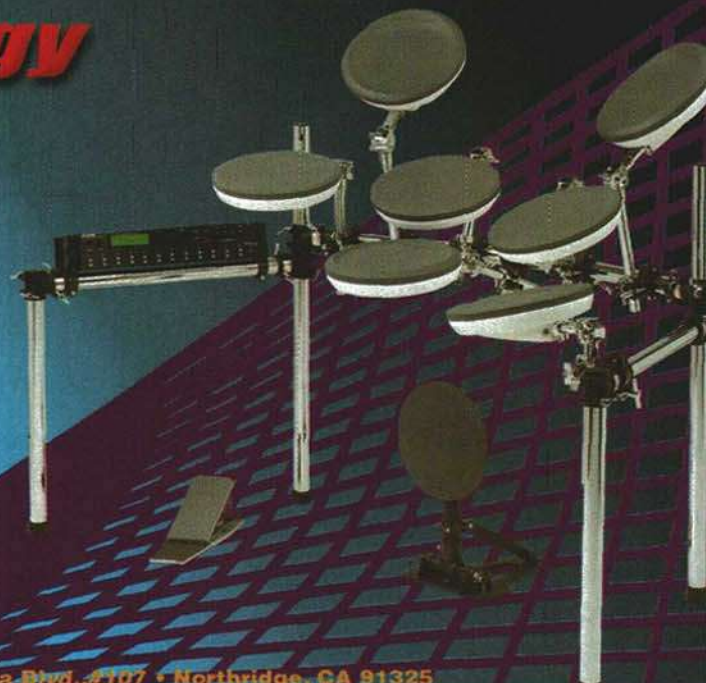
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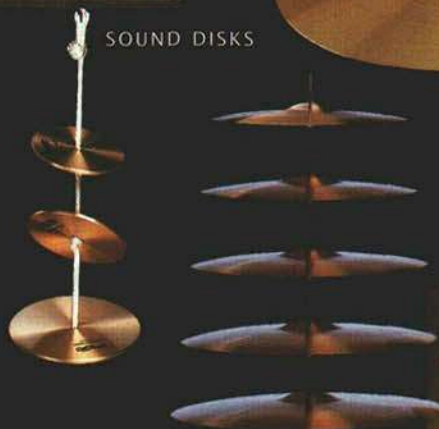
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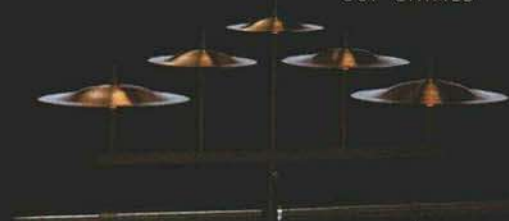


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Copeland continues. "It's going to light up the audience every time. 'Sgt. Pepper's Lonely Hearts Club Band' was particularly fun because we played it real heavy, and it was great with the ninety-piece orchestra. 'Golden Slumbers' was also fun because it had the first drum solo I've ever played in my thirty years on stage—those eight bars—and I played it just like Ringo did, but with a few little knuckle-twisters of my own."

Stewart also recently played in Catania, Italy with The Michael Nyman Band, performing some of the drummer's own ensemble pieces. "Nyman had an ensemble of about twelve guys—first chair of everything like oboe, clarinet, saxophone, and strings—and a percussion ensemble from Mexico called Tembuko. It was staged in front of the Bellini Opera House, which is an incredible architectural wonder. It was just fantastic."

In the spring of 2001, Copeland plans on taking out his post-Police band The Rhythmatists again. Though he says he's still in the process of finalizing a lineup of ethnic artists from around the world, he's already begun work on a new Rhythmatists album.

Elvis Presley s D.J. Fontana

Although a heart attack slowed him down a few years ago, legendary Elvis Presley drummer DJ. Fontana is still laying it down in the studio and on the road. A couple of years ago DJ. spearheaded *All The King's Men*, a project featuring Presley's early musicians along with star guests like Keith Richards, Jeff Beck, and members of The Band and Cheap Trick. And on several recent occasions DJ. and original Elvis guitarist Scotty Moore went over to Europe, where he says they've been far more welcome than at home.

"Our set is a mix of Elvis-associated things, played in chronological order—'That's Alright Mama,' 'Blue Moon Of Kentucky,' up to 'Hound Dog' and 'Don't Be Cruel.' That 'Hound Dog' lick and the thing I do on 'Jailhouse Rock' always seems to get to people."

Fontana remembers that those tunes were all fun to cut originally, and points out that their arrangement of "Hound Dog" was copied from Freddie Bell & The Bellboys, who were playing Las Vegas at

the same time as Elvis. "We went by and listened to them every night," DJ. recalls. "We went to New York from there, and when we got there Elvis said, 'You remember how they did that?' and we cut it that way. Freddie should have cut it himself."

These days Fontana occasionally works with Elvis-style singer Ronnie McDowell, and he'll appear at the occasional Elvis convention. But mostly he works with Moore. "I always have a good time playing with him," DJ. says. "Me and Scotty are the only ones left of the original bunch—and sometimes I'm not so sure about us," he teases.

StudioPro Rick Marotta

In the '70s Rick Marotta was one of the busiest drummers around, backing superstars like John Lennon, Paul Simon, and James Taylor. Film and TV scoring takes the lion's share of Marotta's time these days. Rick has his own recording studio, where he writes and records music for TV's *Everybody Loves Raymond* and Showtime's *Rude Awakening*. "Last year I



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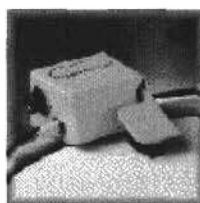
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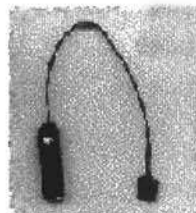


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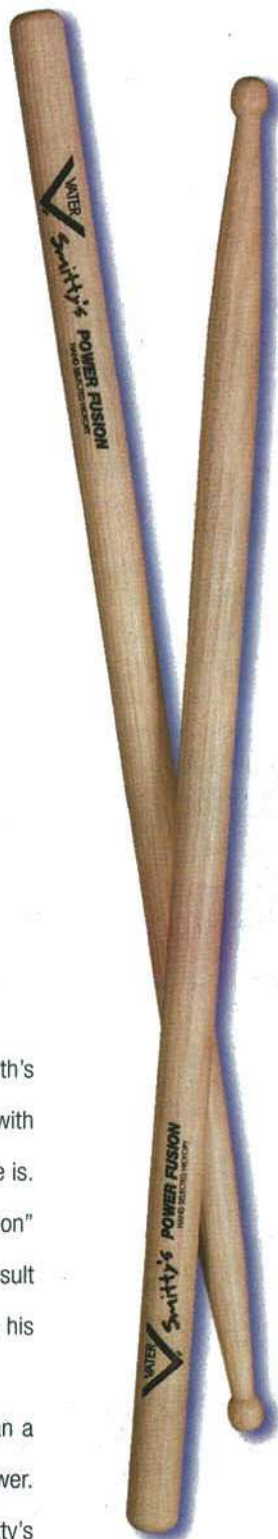
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was also the musical director for a show called *The Pet Shop* with Andy Kindler on *The Animal Planet*," Marotta adds. "That was a blast. It was a half-hour talk show where Andy would interview celebrities with their pets. We had a band onstage and I was also his sidekick. It was so much fun. We did over thirty shows before it got canceled."

Recently Marotta worked on John Tropea's new record, which also features Steve Gadd. "That was great," says Rick of the New York sessions. "It was with guys I grew up with, so it was so much fun. If I could do that all the time, I would. I didn't feel any pressure at all."

Although he's done some live playing with The Barflys and The Bristols, a recent TV appearance with Natalie Cole, and last year's *Lilith Fair* tour with Joan Osborne, Marotta is pleased that his scoring work keeps him in one place a good portion of the time. "I really don't want to be completely caught up on the road anymore," he says. "I enjoyed the *Lilith* tour last year, but after all these years, being on the road is not easy."

Heavy Rock Trailblazer Carmine Appice

The latest chapter of a career that includes seminal work with Vanilla Fudge, Rod Stewart, and Jeff Beck finds Carmine Appice creating a successful series of records with his Guitar Zeus trio, which includes Tony Franklin on bass and Carmine's writing partner Kelly Keeling on vocals. The band's albums feature a different guitar hero on each track, and although Appice is still working on an American release for the records, *Volumes I and II* have done well in Japan and Europe. *Volume I* features such guitarists as Ted Nugent, Slash, Steve Morse, Jennifer Batten, and Yngwie Malmsteen, while *Volume II* includes such luminaries as Neal Schon and Dweezil Zappa.

"The music is really cool," Carmine says excitedly. "It's kind of like Blue Murder meets Soundgarden meets The Beatles. It's like the new and the old—there's a lot of jamming, different time signatures, and wild drum parts."

In 1987, Carmine got back together with

Vanilla Fudge, one of the '60s' first "heavy" rock bands. This last year the band went out on tour again. "When we first rehearsed for the dates, it was weird," Carmine admits. "Vanilla Fudge is not exactly a Top-40 band. We play material that is pretty progressive and off-the-wall. After years of playing different things, mostly with a backbeat groove, the Vanilla Fudge stuff was really interesting for me to play again."

Appice is also working on an instrumental album called *Carmine Appice, A Lighter Side*, which he describes as more of a jazz-rock album. He and Kelly Keeling also have a couple of songs on the soundtrack for *Dish Dogs*, which is out on video, and they have five songs on the soundtrack for the Romance Channel's *Romantic Moritz*, starring Roger Daltrey and Christopher Lloyd.

For Vanilla Fudge dates and info, check the band's Web site, vanillafudge.com. For information on Guitar Zeus, surf to guitarzeus.com or carmineappice.com.

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The Crusaders' Stix Hooper

In recent years, former Crusaders drummer Stix Hooper has been doing a variety of jobs, including serving as president and later as vice chairman of NARAS [National Academy Of Recording Arts And Sciences]. Hooper also managed Ernestine Anderson for four years and produced her last two Grammy-nominated albums, and he also produced an album by Jerry Gibbs. As a songwriter, he wrote "Never Make Your Move Too Soon" with Will Jennings, which both B.B. King and Bonnie Raitt have cut.

A couple of years ago Stix moved from LA to Washington state, where he heads up Mac Avenue Records. "One release we have out now is by a Russian pianist who is probably one of the best musicians I've ever been involved with," says Stix, who has certainly worked with his share of greats. "His name is Eugene Maslov, and he's from St. Petersburg. We recorded *When I Need To Smile* in New York with Eddie Gomez and Omar Hakim, and his

second record will be out in January 2000 with some featured guests."

Although Stix doesn't play on the records he produces, he still gets to lay it down with his own group, Viewpoint. "I've been learning how to play things from a different perspective, particularly from a recording point of view," he states. "I'm analyzing rhythms and doing a lot of research on grooves and different timbres of instruments—listening to different cymbals, for instance. I took myself to the woodshed more or less. Having been out on the road with The Crusaders for over twenty years, I didn't want to do just another gig. I'm at the point now where I really need it to mean something."

Pearl Jam's Dave Abbruzzese

Although Dave Abbruzzese admits it was tough when he was so abruptly let go from Pearl Jam five years ago, today he says the experience gave him back his love of music. "I was utterly devastated when

they fired me," he says from his home in Seattle. "I needed to figure out where to go to find out if I had the same passion and love for playing music. I wanted to make sure they didn't take that away, too. The last year of being in the band was such a struggle to be a human and a performer, much less to retain desire and passion for music. Pearl Jam was a very black situation for me spiritually."

Dave's first move was to create a studio and begin working with the band Green Romance Orchestra. "It was magic from the word go," he says. "A couple of guys moved into the house, and the other guys lived nearby."

Since then Dave has produced several projects, including Stevie Salas's *The Sometimes Almost Never Was*, after having played on his first record, *Alter Native*. "I'm proud of what we came up with," Dave says. "But the experience was eye-opening in that I learned that if I didn't feel something and understand something completely and have an incredible amount of passion for it, there's no point in being

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involved in it."

Abbruzzese maintains his Seattle studio for the sheer creativity of music—he rarely even charges a fee to musicians who want to use it. "I find it very rewarding to be able to allow people to do their thing without a budget and all that. I don't even think about the music *business* aspect," he admits. "I've been playing more than ever now, more styles than ever, and *better* than ever. I love playing drums again. And I got my health back: During the last two years of Pearl Jam I had torn tendons and carpal tunnel syndrome."

As for other new projects, Abbruzzese has been working a lot with Supertramp's Roger Hodgson. "He's an incredible songwriter," Dave says. "I've learned so much from him." He has also produced and played drums on Bernard Fowler's *Nickel Bag*, and did some recording at Electric Lady Studios with Eric Schenkman, Eddie Kramer, Noel Redding, and Billy Cox for the record *In From The Storm*.

Lynyrd Skynyrd's Artimus Pyle

Artimus Pyle says it has indeed been "a long, strange trip" for him. Needless to say, it was tough following the 1977 plane crash in which three members of his band Lynyrd Skynyrd were killed. "I walked out from the plane crash and saved a few lives, but for years I couldn't cope with it because I didn't save *everybody's* life," Pyle says.

In 1982, Pyle says he finally left the band "because of their gluttonous consumption of cocaine. I couldn't stand to be around them. My lifestyle just didn't mesh with theirs. Mind you, I have done some drugs in my time, but I learned that I don't need them. When I was with the band, I wanted Blue Cross, dental plans, and profit-sharing for the crew who worked so hard for us. But all that the other bandmembers wanted was treachery, cocaine, alcohol, lies, and blood-sucking weasel managers and attorneys. They won, I lost. I left the band and it cost me millions of dollars.

"Kids need to know that musicians who

are out there working hard and playing from the heart deserve their respect. Musicians who go out on stage screwed up out of their minds and can't even talk to the fans after the show must *not* be respected."

An even worse situation arose a few years ago when Pyle had to fight charges filed by the mother of his three-year-old daughter, who accused him of sexual battery against their child. "Everybody knew it was a lie and about money," says Pyle. "I fought it for two years. I went to court sixty times and was never allowed to open my mouth once. My attorneys came to me a week before my trial and said, 'We need another \$100,000. You're going down if you go to trial. They're going to make an example of you.' I said, 'How is this possible in America?'" Pyle says his only way out was to plead guilty by convenience. He was given eight years of probation and three years of counseling, but says the worst of it is he is not able to see his little girl.

On the bright side, Pyle has been working on a drum album with two of his older

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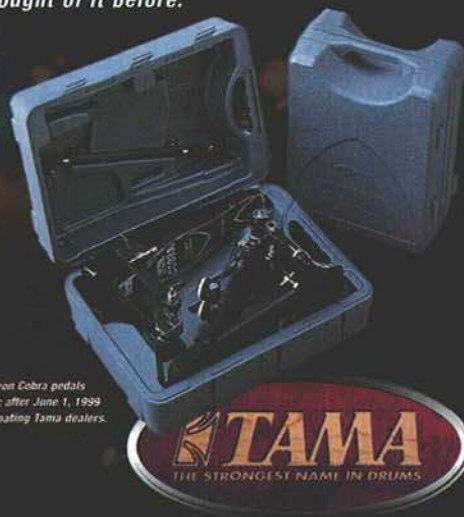
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sons, who he played with in The Fenwicks, the group he started when he left Skynyrd. He's also been having fun with his band APB—which, incidentally, stands for All Points Bulletin, not Artimus Pyle Band. The group toured Europe in the spring and fall of '99, and have plans to release a live album.

"I'm fifty years old and I love playing drums," Pyle says today. "I load and unload my equipment, set up, and play for hours. I love being a drummer. It's the best seat in the house, although it can be the toughest job. I'm going to play drums until I'm one hundred. Then I'm going to switch to stand-up comedy and talk about all the jerks I've played with!"

Gina Shock Of The Go-Go's

Though The Go-Go's had re-formed once or twice since they broke up in 1985, personal disagreements still dogged the famed girl-group. But last year, when the band was approached to do a biographical film, they found they were all a bit more mature, and communication was easier

than it had been in years.

"We've resolved all the issues we had back then," says drummer Gina Shock. "All the garbage is out of the way and we're down to doing it for the reasons we did it in the first place—to have fun, because we really like each other. It's a nice place to be right now."

The band even learned how to manage themselves. "It's easier for us to do it than to have another person do it, because what is said and done is all first-hand information. Nobody is manipulating any of the information. We discuss it, and everybody is totally competent to make a decision."

The band recently did a mini tour, and now they're discussing putting out a live record from those performances. They're also planning a more extensive tour for the summer of 2000.

In between her Go-Go's commitments, Gina puts her energy into the band K-Five, in which she sings lead out front. "It's a mixture of all my favorite kinds of music," Shock says. "It has pop melodies, a little bit heavier guitars, and good groove rhythms. I've spent the last several years

writing, trying to come up with great songs. We did a couple of shows last year, and there was a good buzz about it."

Gina also works in her home studio, doing music for commercials, and she's hoping some music she delivered to a TV show will work out. "I've never been healthier or happier," the drummer asserts. "My life is really good, and my playing is better than ever. I even recently got my own signature stick through JohnnraBB. It's modeled after an old Slingerland stick they stopped making in the early '80s. It's called the Super Slam.

"I just love playing drums," Gina insists. "Sometimes I forget that because I've been doing it so long. But I know how lucky I am to be doing what I do. This whole thing has been a gift: getting to spend the last twenty years of my life doing what I love to do."

Elton John's Nigel Olsson

Classic-period Elton John drummer Nigel Olsson has recently put together a band to record a project for a Japanese

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label. "I've been drafting Davey Johnstone, Guy Babylon, and a few other people to go into the studio here to cut it," says Olsson, who moved back to LA about four years ago and recently worked with Johnstone on a movie soundtrack for a new Harrison Ford movie. "The material for the album would obviously be rock 'n' roll and lots of huge ballads, which is my forte. I have about five songs now, and I plan to do more writing."

Olsson has also been working up a presentation for a clinic tour, which he says

has him a little rattled. "I've always had the drums to hide behind," he says. "Now people are going to be looking at me. It's kind of frightening. I'm doing a lot of listening to the old Elton John material, particularly the hits, so when people ask me what a particular lick is in such-and-such song, I'll hopefully be able to play it."

Listening to the old repertoire couldn't help but make Nigel nostalgic. Would he like to do a reunion tour with Elton? "I'd love to be back with the band," he admits, "but in a situation where it wasn't like the

old tours, where we were out for two years at a time. It would be fantastic. Obviously it wouldn't be the same without [late bassist] Dee Murray, but he would be there in spirit. Not a day goes by where I don't think about him. But if the chance came up to go out with 'Old Sid,' as we call him, it would be fantastic. It was quite magical."

As to what he's been doing with himself over the years, Nigel says, "I kind of stepped out of the biz for a while to go motor-racing. I'm actually still doing it. Five years ago I was with the Ferrari team doing the Ferrari Challenge. I did very well in that and I'm still into it. It was good for me to get into something totally different for a while. It freshened my mind up to get ready for music again."

And if Elton doesn't call, Olsson says Shania Twain would be his second choice for a dream gig. "I would love to work with her," he says. "I'm not into the real headbanging stuff, but there is some great music out there that has re-inspired me."

Special thanks to Doreen Reardon for her assistance with this article.



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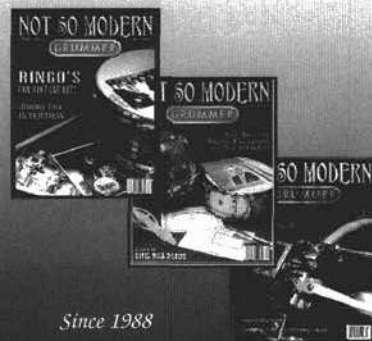
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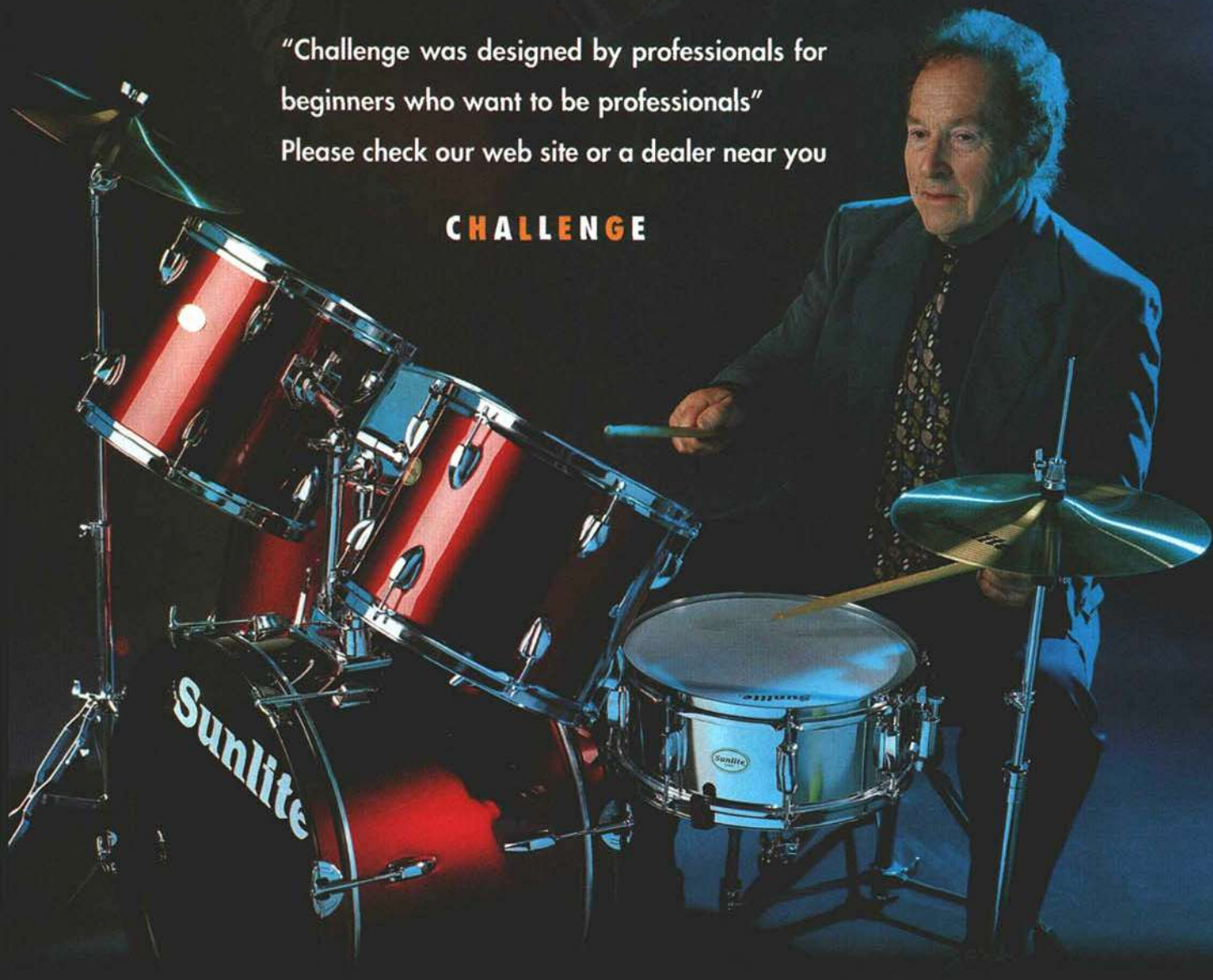
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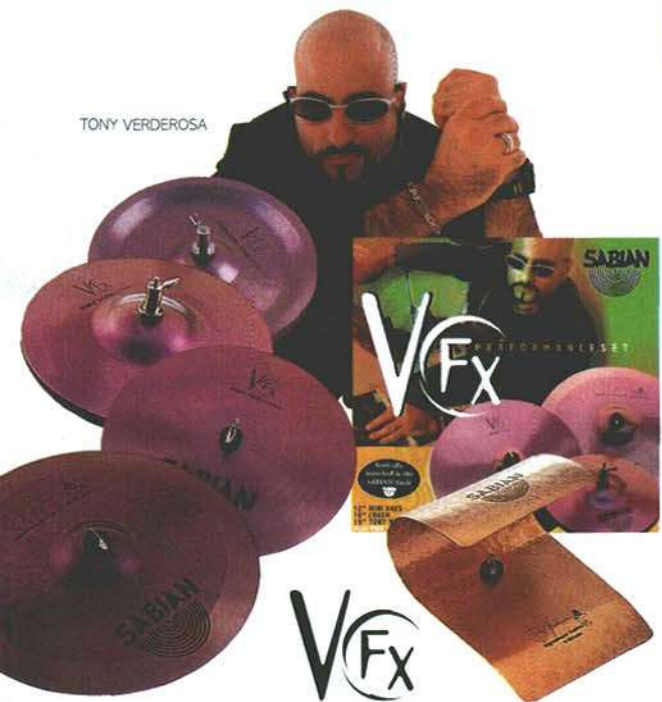
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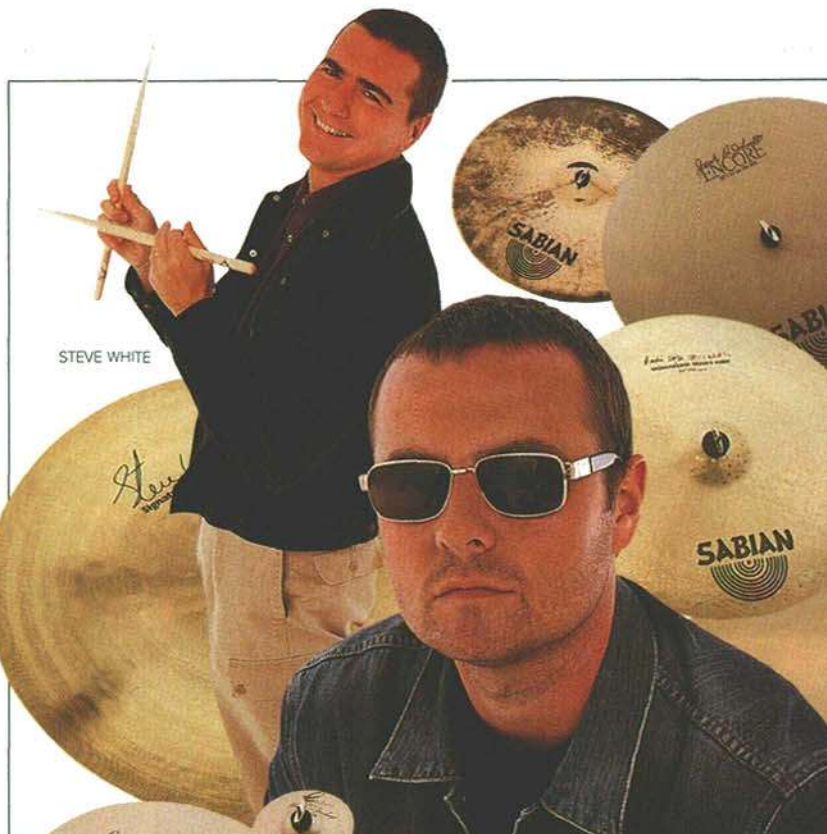


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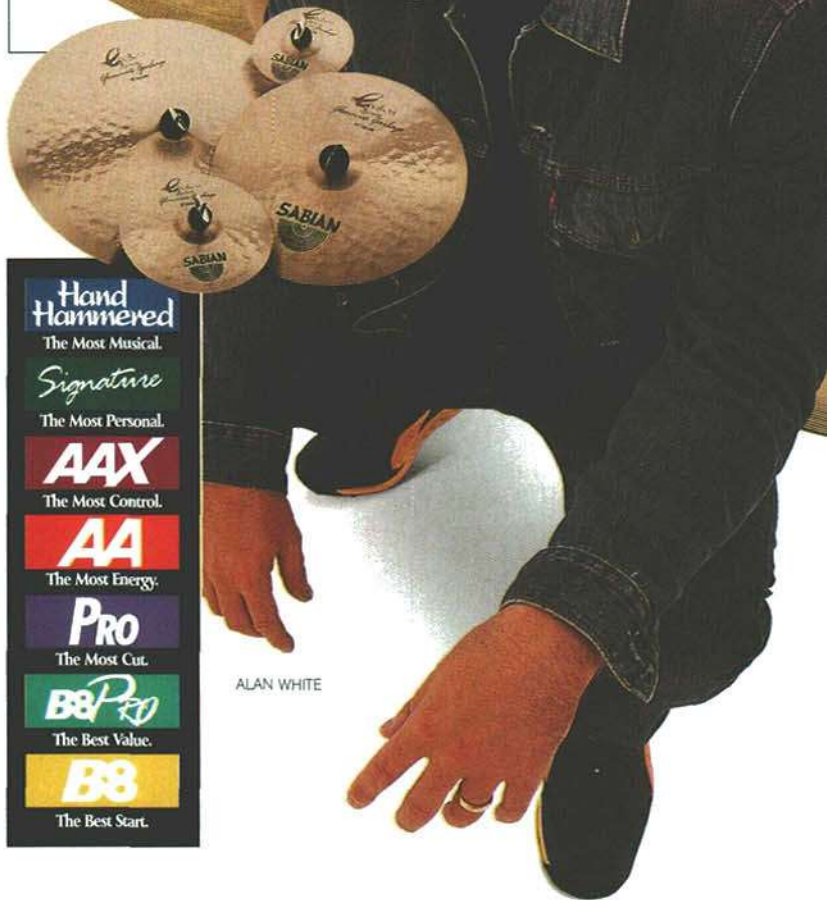


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1920s

- Lindbergh
- Babe Ruth
- Prohibition
- Baby Dodds

1930s

- Dust Bowl
- Bonnie & Clyde
- Orson Welles
- Chick Webb

1940s

- Pearl Harbor
- Milton Berle
- Papa Jo Jones
- Slingerland

1950s

- TV Dinners
- The Crew Cut
- James Dean
- Max Roach

The Way We Were

An 80-Odd-Year Retrospective Of The Drum World (And The Real World As Well)

by Adam Budofsky

Millennium this, millennium that. Yech! Yeah, we're sick of the hype, too. But hey, even us *MD* editors are smart enough to know, when a bandwagon *this* big passes your doorway, you really have no choice but to jump right on.

Besides, *Modern Drummer* represents the world of drummers, right? Who else is gonna tell the story—the *real* story—from the drummer's perspective? "Geez, remember that drumset?" "Boy, what was Terry Bozzio thinking with that haircut?" That kind of thing.

So why not come along as we return to an era long before anyone dreamed of things like close-miking, click tracks, and Pro Tools. When evolution and invention conspired to bless us with a weird and wonderful contraption of Chinese toms, Turkish cymbals, and good 'ol American ingenuity. Back to an era we like to call... "The Birth Of The Trap Set."

The 1920s

The Lost Generation Finds Jazz

Ernest Hemingway may have called the period between World Wars I and II "The Lost Generation." But we think F. Scott Fitzgerald nailed it on the head by dubbing it "**The Jazz Age.**"

This was the decade when politically minded **suffragettes** won women the right to vote. When fun-loving "**flappers**" discovered they could turn grown men into lab rats with the swish of a skirt. **Radio**

became the great informer, **Hollywood** the great entertainer. **Lindbergh** flew The Spirit Of St. Louis across the Atlantic. **Babe Ruth** hit sixty home runs for The Yankees and drank a lot of beer.

Prohibition led to the rise of **bootleggers** and **speakeasies**, illegal, non-stop erotic cabarets where European dance music met mysterious African rhythms. **Underworld crime** became big fun for rocket scientists with names like "Rocky" and "Mickey." And in 1929 the **stock market crashed**, prompting **The Great Depression**. Soon no one dared park in front of tall office buildings. And jazz became the sound of a country that figured, If the ship's going down, why not drink till dawn?

The music had to be hot. The previous decade, someone figured that one guy walloping a bass drum, another sticking snare rolls, and a third crashing two big ol' cymbals together no longer cut it. The inventors of modern jazz, like **Louis Armstrong** and **Fletcher Henderson**, needed great musical

thinkers to put together all the elements—pulse, power, and a sophisticated beat—and create a unique rhythmic voice. **Zutty Singleton and Baby Dodds** led the way and literally created the blueprint for the drumset patterns we still play today.

The 1930s

The Swing Era



Gene Krupa

Jazz—and American popular culture in general—grew up in the '30s. The big bands of **Duke Ellington**, **Benny Goodman**, and **Count Basie** blasted a joyfully sophisticated sound, as **President Franklin Roosevelt's New Deal** took on the cause of economic relief and recovery. Impossibly tall **skyscrapers** reflected Americans' newfound optimism, even as thousands of Midwestern farmers abandoned their homes in the **Dust Bowl** to pick

Nosferatu scared lots of moviegoers in 1922.

The stock market crash of '29 scared many, many more.



1960s

- VietNam
- Malcolm X
- Tony Williams
- Ringo

1970s

- Watergate
- Polyester
- John Bonham
- Vistalites

1980s

- Men Without Hats
- Click Tracks
- Stewart Copeland
- RIMS Mounts

1990s

- Dave Abbruzzese
- Alternative Rock
- unplugged
- Rodney King

the grapes of wrath in California.

Meanwhile, world economic hardship fed the rise of **Hitler and Stalin**, two men who apparently weren't hugged enough as children. Two more bad, bad people, **Bonnie & Clyde**, probably needed a



Gone With The Wind

bit more than hugs, but at least starred in a pretty good movie thirty years later. **Orson Welles**, after drinking many brewskies with Babe Ruth one night, concocted a plan to scare the hell out of millions with the radio broadcast of *The War Of The Worlds*. That kidder.

And in the drumming world, **Chick Webb** astounded music fans as he drummed with the energy of a man twice his size—okay, four times his size. **Sonny Greer** played great with Duke Ellington, but unfortunately began an obsession with equipment that every multiclampy gear-head in Berklee would give a bad name fifty years later. And drumming's first bona fide star, **Gene Krupa**, sweat a lot.

The 1940s

Aw, Ma...Government Cheese Again?!

Pearl Harbor, The Holocaust, The Battle Of The Bulge, Mussolini, Normandy. Ugh! World War II was a bit more than a pain in the ass for a lot of people. But Americans rallied around the cause, invent-

ed recycling and atomic bombs, defeated the enemy with a bang or two, and quickly found a new obsession called "communism." (More on that later.)

Chuck Yeager broke the sound barrier. **Babe Ruth** hit more home runs and drank more beers. And **Milton Berle** invented **television**. (Uncle Miltie would later star in *It's A Mad Mad Mad Mad World*. Coincidence? I don't think so.) The nation of **Israel** was established, **China** went red and invented birth control (*not*), and **Bing Crosby** bought 51 % stock in Christmas.

In drumming, **Jo Jones** taught us how to do a lot with a little. **Buddy Rich** showed us how we'd never be able to do what he could, no matter how much equipment we bought. And **Slingerland and Ludwig** produced a lot of great-sounding drums that collectors today spend their life savings on—but which are too fragile to actually take on a gig.

Marilyn Monroe, Jack Kerouac, Elvis Presley, Miles Davis, Little Richard—sure, they were cool and broke down boundaries and stuff, but *weird*. **WEEEE-ERD!** Marilyn managed to bum out **Joe DiMaggio**, Jerry Lee married his own thirteen-year-old cousin, and Elvis... don't even *get* me started on that guy.



Max Roach

Of course, most people thought **Ozzie And Harriet**, the popular TV show featuring that aii-American family the Nelsons, was an accurate reflection of normal life. Ah, but we know better, don't we, mostly thanks to the VH1 movie about their son, Ricky. Can't fool *us*.

Anyway, despite the threat of **Russian** bombs sending schoolchildren scampering under their desks, and **Senator Joseph McCarthy** scaring sensitive playwrights out windows with his commie witch-hunt, it was a great time for drumming. **Max Roach** took his experiments in speed, melody, and composition to full fruition. **Art Blakey** was Africa. **Roy Haynes** invented *Rice Krispies*. **Shelly Manne** defined the word "cool." And **Philly Joe Jones** was...just...astounding. What's more, **Gretsch** produced possibly the best-sounding percussion instrument modern man has known. And the invention of **synthetic drumheads** changed all our lives forever.



Stalin, Roosevelt, and Churchill. Smile, guys, it'll all be over soon.

The 1950s

The Age Of Innocence? Hah!

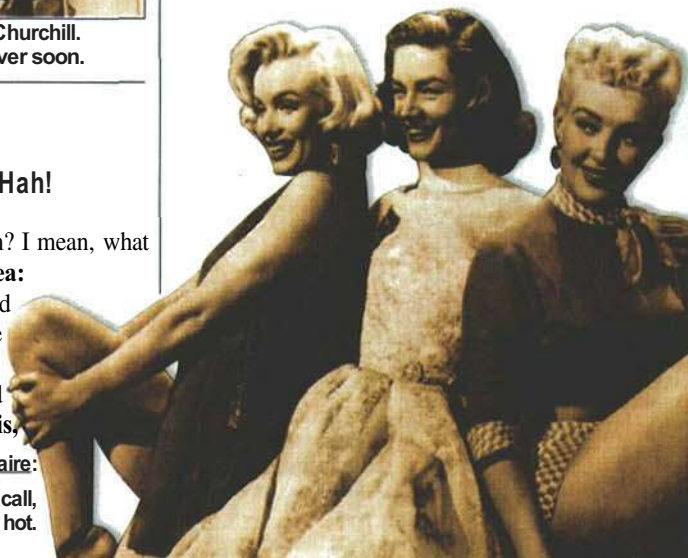
Where *did* the '50s come from? I mean, what a weird time. You had **Korea**: weird war. **TV dinners**: weird food. **Sputnik**: weird name for a space ship. **The crew** cut: weird hair. Then you had **James Dean, Jerry Lee Lewis,**

How To Marry A Millionaire:

Marilyn Monroe, Lauren Bacall, Betty Grable. They were hot.



Buddy Rich



The 1960s BaBoom!

Now, the '60s, that's when things *really* started to get interesting. Society pretty much...exploded.



Easy Rider

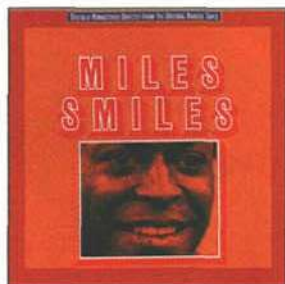
- You had your **civil rights marches**.
- You had **The Cuban Missile Crisis**.
- You had **The Beatles**.
- You had **hippies**.
- You had **marijuana and LSD**.
- You had **"flower power."**
- You had **Laugh-In**.
- You had **The Black Panthers**
- You had the war in **Viet Nam**.
- You had **Woodstock**.
- You had **Easy Rider, The Graduate,** and **Midnight Cowboy**.
- You had **The Grateful Dead**.
- You had **man landing on the moon**.
- You had **The Democratic National Convention in Chicago**.
- You had **Jimi Hendrix, Janis Joplin,** and **The Doors**.
- You had the founding of **The Peace Corps**.
- You had the assassinations of **JFK, Medgar Evers, RFK, Malcolm X,** and **Martin Luther King**.
- You had **Yoko Ono**.

Of course, the drummers marched on.

The multidimensional freedom of the times was reflected in the work of the best players—**Tony Williams, Keith Moon, Elvin Jones, Ginger Baker**. And their recordings—*Miles Smiles, Live At Leeds, A Love Supreme, Disraeli Gears*—became secret runes for us to study, decipher, and worship for years to come.

Miles Smiles:

Just one of many Tony Williams masterpieces



The 1970s

Well, There Was Zeppelin IV

The decade with a bad rap. Alright, it was no '60s, but the '70s had its good points. There was....no, that wasn't very good. Ummm, there was the...no, that was in the '60s. Okay! I got it! There was...there was.... Uh, you sure you want to hear about the '70s? Because we could always just skip ahead to the '80s. You know...if you want.

Yes, the '70s might forever be known as the time of **The Energy Crisis, Karen Ann Quintan, The Iran Hostage Crisis, The Towering Inferno, The Recession,**



The Godfather



Carmine Appice: "Hey, I got a gong, too, ya know!"

The Jonestown Massacre, Watergate, roller disco, skyjacking, Charlie's Angels, the Munich Olympics shootings, polyester, the Ayatollah Khomeini, and The Gremlin. (Who decided to name a car that, anyway? Gremlins are, like, *bad* things.) But even in the toughest of times, there's always some great music to be found.

We still had **John Bonham**, the king of rock drumming.

Keith Moon hung around until '78. **Phil Collins** was still sitting down. **Chicago**

(with **Danny Seraphine**) was still cool. **The Clash** (with **Topper Headon**) and **The Damned** (with **Rat Scabies**). **Billy Cobham. Steve Gadd. Peter Erskine.** That ain't bad at all. Plus, there were all these neat innovations in drum design, like see-through **Ludwig Vistalites** and horn-shaped **North** drums. And **Carl Palmer**, he had a huge gong and a steel drumset. How cool is *that*?

Plus, the '70s had one big thing going for it: It wasn't...

The 1980s

"Don't You Want Me, Baby?"
"Not Any More, Thanks."

Men Without Hats. Kajagoogoo. Poison, Journey, and Michael Jackson. Soft Cell, The Thompson Twins, Loverboy, Culture Club, Devo, Dexy's Midnight Runners, Cyndi Lauper, The Go-Go's. Hey, careful! Some of us happen to *like* a few of those bands. (Of course, we'll never tell which ones.) The point is, the '80s were a silly time. Sometimes it was *good* silly. Often it was just *silly* silly. Music, politics, sports, economics, movies—everything seemed to reach absurd proportions in the '80s.

Power brokers snorted thousands of dollars' worth of **cocaine** while orchestrating million-dollar **junk-bond** sales from the back of forty-foot



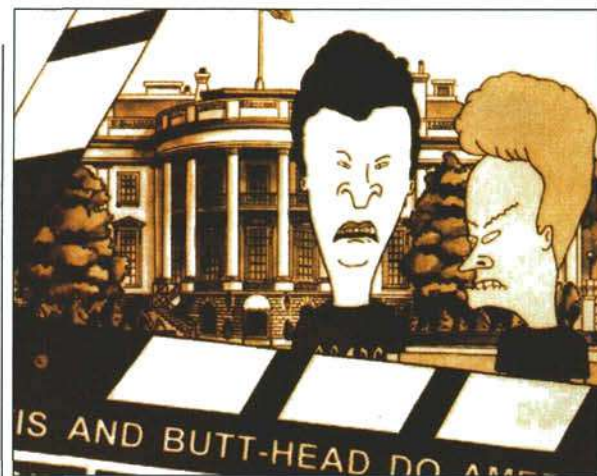
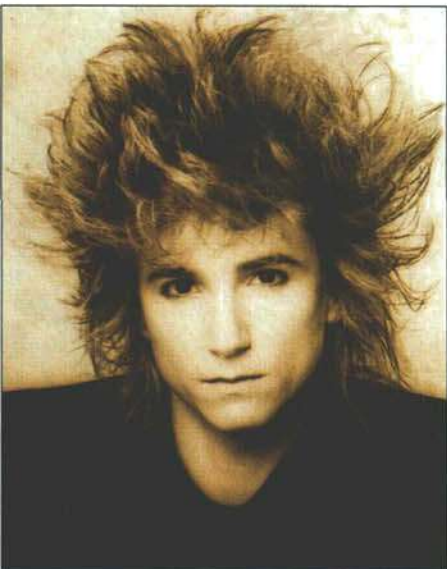
Peewee's Big Adventure

limos. MTV gave us **Madonna**, **Duran Duran**, and that guy in **A Flock Of Seagulls** with the funny haircut. **Flashdance** and **Fame** passed for musical cinema. **Baseball players** made more money in a year than the entire Middle East spent on defense. The **national debt** topped \$4 trillion. (Most Americans don't know how many zeros there *are* in a trillion.) Everyone was on some sort of crazy diet, and way too many women went out in public wearing leg warmers. And what was up with headbands?

And in drumming, alas, we entered a low period: **Korg 808s**, **super-isolation**, **click tracks**, and **"Don't worry, we'll fix it in the mix."** Lots of drummers lost gigs to machines, others refused to learn how to program them—and all of a sudden were singing the praises of the bebop renaissance.

Still, it wasn't all bleak. Bands like **Missing Persons** (with **Terry Bozzio**), **Big Country** (**Mark Brzezicki**), **The Police** (**Stewart Copeland**), and **Blondie** (**Clem Burke**) became famous even though they insisted on using real, live, *great* drummers. **Neil Peart** was still making records with **Rush**, **Dave Weckl** showed a generation of players what could be done with endless practice and a little imagination, and **Vinnie Colaiuta** sold his soul. (What other explanation is there for how he plays?)

As far as drum equipment, **RIMS mounts**, **stronger and more flexible hardware**, an **explosion of cymbal, stick, and head models**, and a **kaleidoscope of drum finishes** gave drummers seemingly unlimited choices.



Beavis And Butt-head

The 1990s

This, Too, Shall Pass

And it did. Eventually, the powers that be decided natural drum sounds and room ambience could be good things. We can look to 1991, "The Year That Punk Broke," to see when a little bit of sanity was restored to the drum studio. **Nirvana** (with **Dave Grohl**) hit big that year, **Pearl Jam** (**Dave Abbruzzese**,

Jack Irons) became everyone's darling (except Curt Cobain's), and **"alternative rock"** and its substyle **"grunge"** all but destroyed the careers of every hair band that graced MTV merely a year earlier.

Speaking of MTV, their **"Unplugged"** series featured everyone from Nirvana to **Neil Young** (recently crowned "the godfather of grunge") doing "acoustic" versions of their sets. In an odd example of generation-jumping, septuagenarian **Tony Bennett** appeared on MTV with drummer **Clayton Cameron** wielding ridiculously nimble brushes for the nubile babes in the front row. Soon flannel-wearing guys across our fair land could be overheard in drum departments saying, "Dude, you got any of those weird brush things back there? My grunge band has gone, like, retro or something."

The big stories of the decade were **Iraq's invasion of Kuwait**, the beating of

Rodney King, the reincarnation of Edgar Allan Poe as **Jack Kevorkian**, the **bombings** of the World Trade Center and a federal office building in Oklahoma City, the showdown in the Waco, Texas headquarters of **David Koresh's Branch Dividians**, **Monica & Bill's** big adventure, **OJ**, starvation in **Somalia**, the death of **Princess Di**, the war in **Yugoslavia**, the massacre in **Rwanda**, the rise of the **Internet**, and, of course, the

cloning of a sheep named Dolly.

At the end of the decade, it finally looked like drummers came to terms with



Nirvana's Nevermind: All hair bands are relieved of their duties.

electronic technology, as drum 'n' bass opened new doors to the possibilities of creative drum-set programming—and the live approximation of its manic beats. Also, a refreshing number of women finally got recognition for playing at the same level as the boys—**Hilary Jones**, **Susie Ibarra**, and **Cindy Blackman**, to name but a few.

Come Tomorrow...

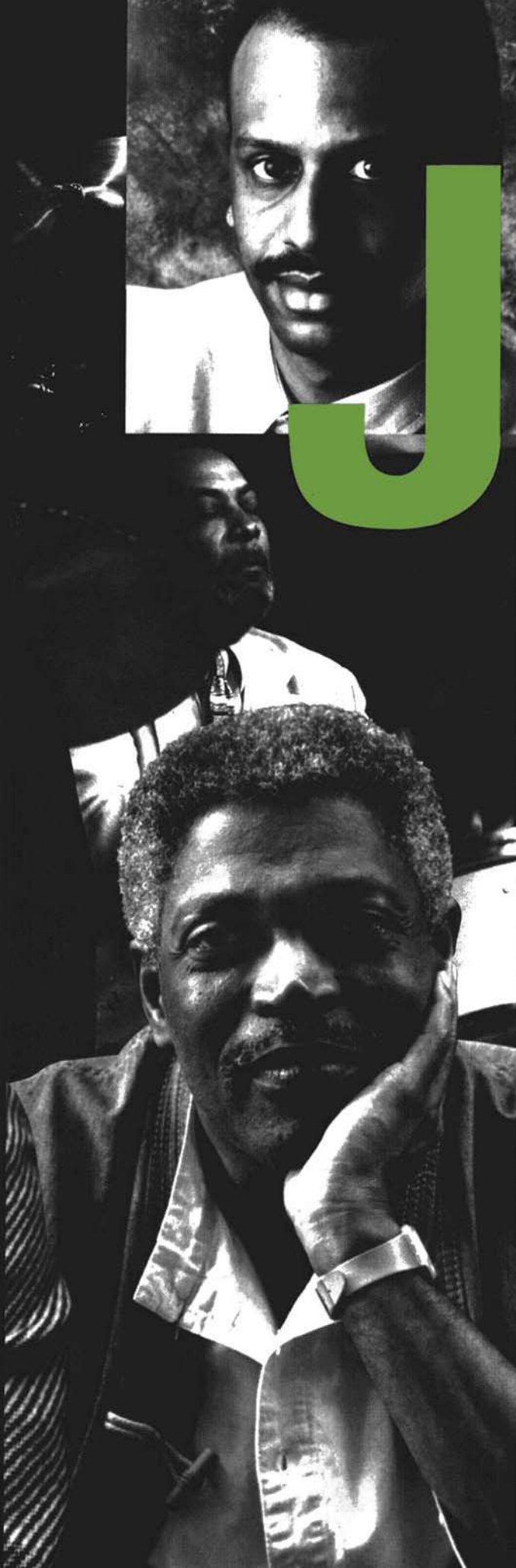
And what of drumming in the next millennium? What will it bring? Seemingly, we've come full circle, as many of today's most popular acts look to the swing bands of the '30s and '40s, ska bands of the '60s and '80s, and funk and soul bands of the '70s for inspiration. Drummers are using combinations of old and new drums, traditional kits and world percussion instruments, and modern digital and classic analog technology.

No one ever really knows what's in store for the future. (Honestly, who in the '70s could have predicted George Michael's butt or M.C. Hammer's trousers?) But from this vantage point, whatever happens at least looks like it's going to be very...something.



Terry Bozzio





Way Beyond Swing: the future of

Jazz

DRUMMING

by Ken Micallef

"Modern jazz is a living music, but even more, has within it a new music, clamoring to be born."

—Sidney Finkelstein,
Jazz: A People's Music (1949)

As we approach the millennium, jazz music and jazz drumming is going through an incredibly fertile phase of growth. Or is it? Compared with the swinging '40s, the bopping '50s, or the explosive '60s, some might say that the '90s is barely a spurt when measured against the waterfalls of creativity that have passed.

In his recent book *Future Jazz* (Oxford University Press), critic Howard Mandel frames the last golden age of improvisation as an artistic tug of war between camps. "The '60s were the Janus Age of jazz, a two-faced time looking backward and forward, wearing both tragic and comic masks. Many of the masters of twentieth-

century America's music heyday—Louis Armstrong and Duke Ellington, to name two—were still living and active, yet there were also youngbloods turning the old styles over, raising a ruckus that came to be viewed as antithetical to the heritage, 'free jazz,' 'anti-jazz,' and 'the new thing,' that movement was called."

In many ways that battle still rages today. Wynton Marsalis champions the "heritage" uptown at New York's Lincoln Center and elsewhere, with many young bucks learning at his feet. Conversely, "anti-jazz" is remarkably healthy—and growing. With its most popular base miles downtown (both spiritually and physically) at The Knitting Factory, artists such as David S. Ware, John Zorn, William Parker, Cecil Taylor, Matthew Shipp, and Dave Douglas are kicking major free-jazz butt.

Unlike the '60s, though, we are now deluged with communication systems that make the world a much smaller place, and music is reflecting that global culture. And drummers, as always, are leading the way, sending up warning flares of rhythm, war cries of sound.

Clockwise from upper left: Lenny White, Brian Blade, Mike Clark, Billy Drummond, Ben Riley, Billy Hart, Joe Chambers, Carl Allen, and Paul Wertico

Nothing can be labeled any more as easily as hard bop, Latin jazz, jazz rock, or world beat. It's all one and it's all different. But can the music we loosely call jazz survive in an age of MP3, cartoonish rock bands, and information overload? *Future Jazz* again: "Entertainment is now a commercial enterprise dominated more than ever before by international corporations. And the tidal wave of global electronic media has all but swept away the

cozy local joints where jazz traditionally took root, grew, and bloomed."

Is jazz drumming moving ahead or simply treading water? Is the art form healthy, ready to incorporate the vastly changing sounds and styles of music that the world offers? Are drummers too enamored with the past to stake out a claim for the future? Can jazz survive? *Modern Drummer* polled the drummers in today's jazz trenches for their view on the state of the art.

Carl Allen

Current gigs: Jazz Messengers, Tom Harrell

Recent recordings: Terence Blanchard, *Jazz In Film* (Columbia); Sterling Place Allstars (Metropolitan Records); Carl Allen/Billy Childs/Buster Williams Trio, *SkimCoat* (Metropolitan)

"The scene with respect to players is very healthy right now. There are some great young drummers in town. One of the problems, though, is the lack of opportunities. There aren't as many bands in jazz as there used to be. When I came on the scene a little less than twenty years ago [with Freddie Hubbard] often you found yourself having to choose between bands. And that is not a weekend in Buffalo, but a commitment with rehearsals, recordings, and tours. I stayed with Freddie because I wanted to develop something, but I was also asked to join Monty Alexander and Dexter Gordon. That doesn't happen now. There aren't the gigs.

"As a player you have to learn how to play in a group, how to orchestrate a group, and how to develop a group sound. It's much more difficult to develop in that context now. It's just a gig. On the flip side, since there aren't the gigs, you can't be a specialist. You have to be more well-versed than guys in the past. Today, guys like Rodney Green, Marcus Baylor, and Eric Harland can play jazz *and* funk, and they

"We are standing on Max Roach and Kenny Clarke's shoulders you have to recognize that or you won't have the basics."

Jeff Ballard

can read too. The level of musicianship is rising. It's healthy that the guys are keeping their options and their minds open."

Jeff Ballard

Current gigs: Chick Corea & Origin

Recent recordings: Origin, *Change* (Stretch); Corea, *Cohen And Ballard With The London Philharmonic* (Sony Classical)

"The state of the drums is great. What the great guys do is so timeless, it's outside of the time. No one wants to be pinned down, and a lot of young players are killin', throwing in stuff that reflects Tain *and* Elvin Jones. Harmony and melody have gone from A to Z and back. It's done everything. Rhythm has gone from complete freedom a la Milford Graves to Jo Jones, stretching the shape of jazz, which is super-profound. We are standing on Max Roach and Kenny Clarke's shoulders—you have to recognize that or you won't have the basics. I've been listening to the music of Senegal, Ghana, and Cuba and seeing where the Cubans and Brazilians have taken African music. If you look at the connections, you'll find reasons to play things."

Joey Baron

Current gigs: Killer Joey Quartet, Baron/Medeski/Ribot Trio

Recent recordings: Joey Baron, *We'll Soon Find Out* (Intuition)

"To me it's an exciting period because a lot of the old masters are still around and we have a new crop of young people coming up where jazz is just one part of the whole music scene. Years ago jazz was *the* forward-moving thing, but now it's part of a

lot of things that are expanding and creating.

"I think with all the technology going on now and with the availability of information, the level of awareness of different types of drumming and music is at an all-time high. For a time it was all about technique, but now people are making music with the technique. It's pretty exciting."

Jim Black

Current gigs: Pachora, Dave Douglas Tiny Bell Trio

Recent recordings: Pachora, *Unn* (Knitting Factory); Chris Speed's Yeah No. *Deviantics* (Songlines)

"In a way, it's the best it's ever been. You have all these people from the '50s who are still playing, like Max and Elvin, who are still thriving. You have all the young guys influenced by them and now the generation *after* that. In that sense, there is a huge representation of approaches to playing jazz and improvisation. And the trapset is expanding, because there is so much cross-pollination going on. Drum-wise, I think we'll be seeing complete hybrid kits in the future, drawing from many influences.

"As for the music, some things will sound more like jazz, some more like rock, depending on the amount of improv. It won't be a clear jazz drum lineage—forget it, that's over. It will really be about subtly defining one type of drumming from another. Whether you call it jazz or not is not important after a certain point. It doesn't matter in a way. Art goes on to influence generation after generation. You can put Baby Dodds over trip-hop and it will sound great. I want to see how it cross-pollinates. That will be a trip.

"And regarding the playing, everyone is so proficient now. The defining factor for drummers of the future will be what we leave *out*."

Brian Blade

Current gigs: Brian Blade Fellowship, Joni Mitchell, Seal

Recent recordings: Brian Blade, *Fellowship* (WB); Bill Frisell, *The SweetestPunch* (Mercury)

"I suppose there are things we need to tend to as human beings, as artists, as drummers. From what I see of the scene on the East Coast and in my travels, I think the state of drumming is quite excellent. The

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drummers I love to hear, like Joe Strasser, Keith Carlock, and Eric McPherson, challenge and inspire me. It makes me realize I have a lot of work to do. But everyone has to be true to themselves, and that may mean that they will be most comfortable playing a certain kind of music. But usually you'll be more satisfied with the chances you take."

Joe Chambers

Recent recordings: *The Almarovid* (32 Jazz), *Mirrors* (Blue Note)

"It's not so much about drumming as it is the whole music itself. For me personally, the future has got to be about more drumming. That is, playing more drums and less cymbals. I'm just speaking for myself, where I'm going. It's just what I'm hearing. Focusing on the drums, away from the cymbals, gets you into more varied rhythms, and broader, more complex world rhythms. Besides, only a few people can really play the jazz ride cymbal pattern, as far as I'm concerned.

"There aren't any strong rhythm sections today. There are no working *bands*. And there are always people out there who want to play, but getting it heard and getting the opportunity to do it...well...that's the problem."

Mike Clark

Recent recordings: Mike Clark, *Back To The Future* (Jazz Key Music); Charlie Hunter, *Actual Proof* (Platform Jazz)

"The scene is healthy if we're just talking about the drumming, but the *jazz* scene itself is very unhealthy. It needs a lot of healing. But there are more young drummers researching the roots of jazz music, and they aren't just coming from the latest fusion guy. There are more people now exploring the roots of jazz and the African American struggle, why the music sounds like it does, and who did what in the history of the idiom. That's important. The more you know about the guys who made the music, the better. Without that, if a guy plays jazz from a fusion aspect or a limited

"Someone said to me back in the 1960s that the approach I was taking wouldn't be accepted by audiences until the year 2000. I didn't believe it then, but they were right." —Milford Graves

understanding, you won't have the magic. It's a language, so you have to develop the vocabulary and you can't do that if you start with the later drummers. You can't start with Mike Clark and be able to go and play really conversational jazz.

"For a while it was all about a certain time period, from 1949 to 1955. To people into that, anything outside of that era didn't swing. But these new guys don't sound like that, they sound like the recorded versions. What Philly Joe and those guys did live didn't sound exactly like their records. But there are more drummers opening up and

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playing again. Things are moving forward. And it *is* getting better."

Billy Drummond

Current gigs: Andrew Hill, Renee Rosnes

Recent recordings: Renee Rosnes, *Art And Soul* (Blue Note); Chris Potter, *Vertigo* (Concord); Steve Kuhn Trio, *Countdown* (Reservoir)

"We have to ask ourselves, What is jazz and what is a jazz drummer? It's hard to say exactly what jazz is now, because there's so much variety in the music. Drumming in general is in a good state, and there are so many different styles of jazz drumming. But it's difficult to say what the future of the art is. Maybe in time another person like Tony Williams will come up who will break through the styles and innovate something new. When Lifetime came out in 1969 it blew everyone's mind, this super-loud trio of drums, organ, and guitar. They could swing, but it had open forms, and they were rocking out. They were looking into the unknown."

Peter Erskine

Current gigs: Yellowjackets

Recent recordings: Peter Erskine, *Jura* (ECM), *Relativity*, *Relativity*(Enja), forthcoming Joni Mitchell

"While we have always revered the players with great originality and tremendous style, I think musicians today probably play better than ever. There are better instruments, teaching methods have become codified to some point, and there is more information available to more people. So there are better-educated drummers popping up all over. If they don't hear it live, they have access to more recordings than in any time in history.

"It's hard to imagine that anything in jazz on any instrument will equal the renaissance of originality that hit its peak in the early '60s. Jazz music is about originality. If you listen to some stuff that was done in the last ten years, there's a lot of incredibly high-quality music out there. But will we see many more personalities the likes of Elvin with Coltrane, or a young Tony Williams, or a DeJohnette with Miles? I don't know.

"What is different now is that the bands don't exist like they used to. Gigging opportunities in general aren't what they used to be. The old small groups used to play night after night, and that makes good things happen. It's harder for everyone to play as much as established jazz artists used to in the '50s and '60s. And we have so many entertainment mediums screaming for attention. So people turn to music for different reasons. But I find that if you don't assault the people with the music, they really respond to that."

Milford Graves

Current gigs: The New York Art Quartet

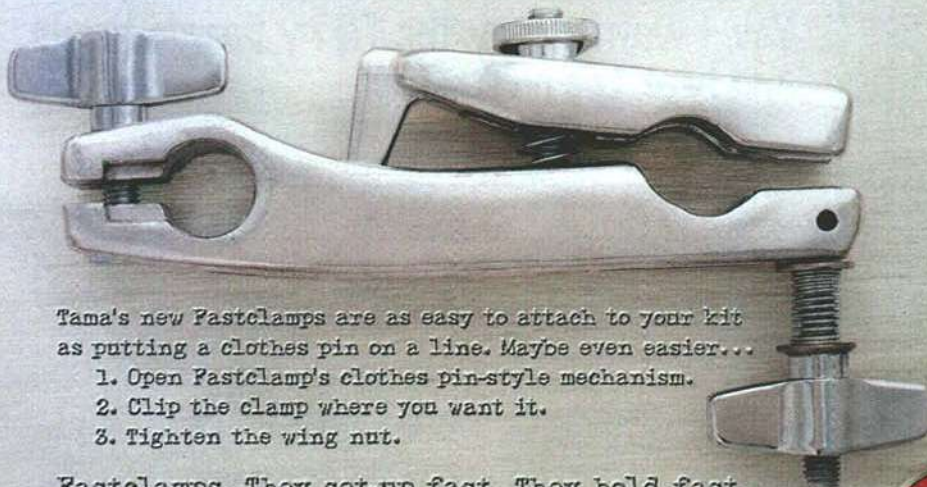
Recent recordings: Milford Graves, *Grand Unification* (Tdazik)

"People are starting to see more of an expressionist type of world. We're in a place now where we can see so many different people with many different dialects and languages. It's relative to what so-called free jazz is about. That music involves the whole world culture, not just your immedi-

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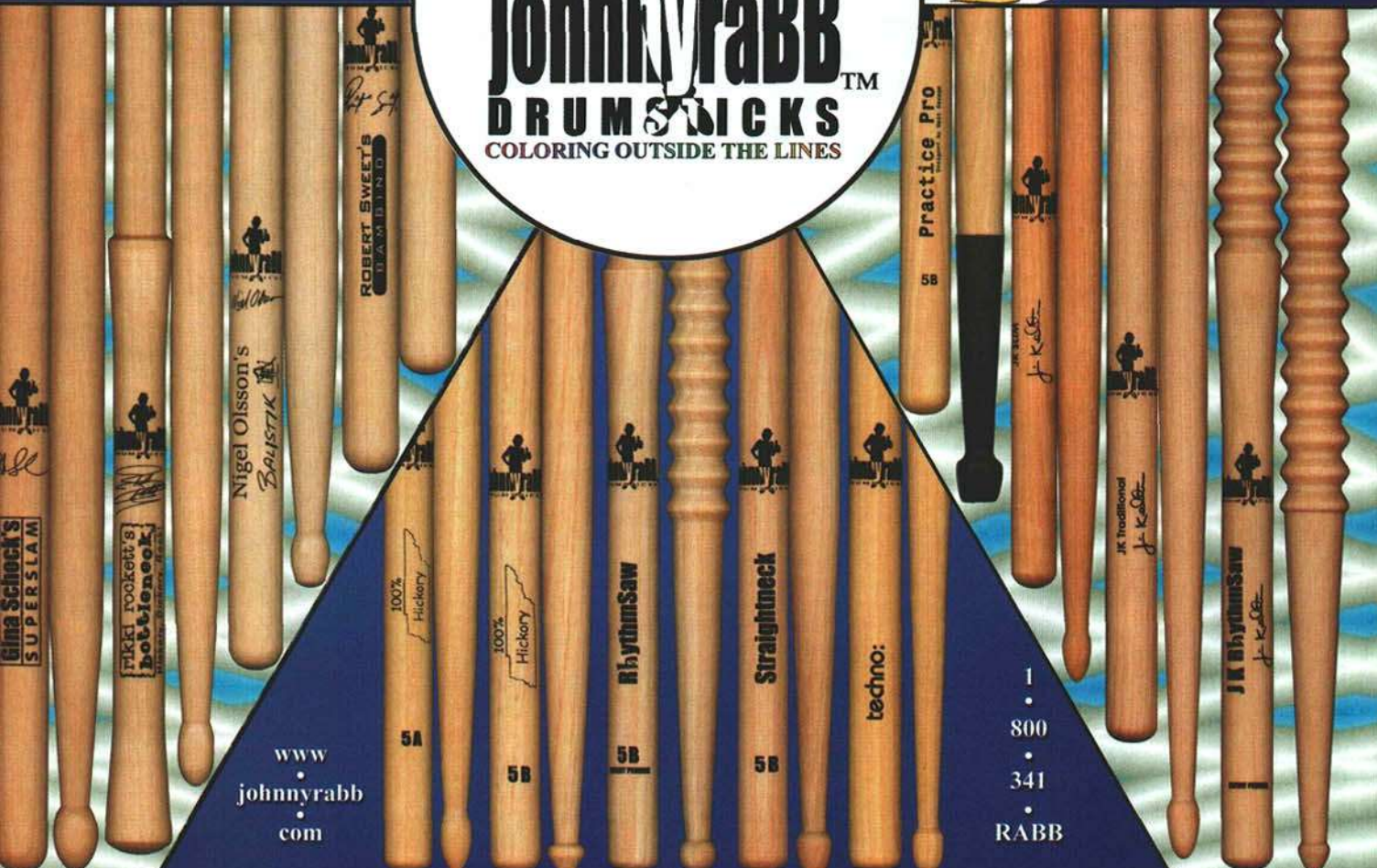
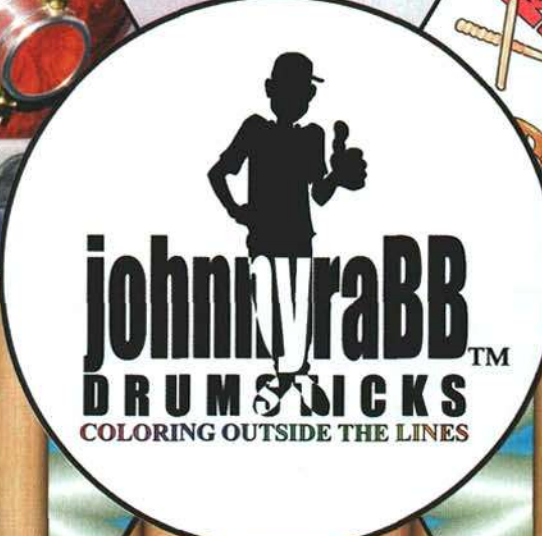
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ate community. The young folks really get it now. In the last five years I've seen a greater interest in what I do. People are tired, they're looking for something different. Someone said to me back in the 1960s that the approach I was taking wouldn't be accepted by audiences until the year 2000. I didn't believe it then. I couldn't see waiting thirty-five years. But they were right. But now my phone is ringing off the hook.

"I try to function based on how nature functions, meaning physical and biological laws. I function the way our body vibrates through cardiac rhythm. My tempo comes from the heart rhythm, it's not metronomic. If something stimulates me, I respond. I can't mark my steps off when I walk down the street in a structured way. I respond to the stimulus on the street. I react naturally, the way you hear sounds and rhythm. I've been from Africa to Japan and I get tremendous response from people who don't even know Western music. I think people who spend hours in conservatory mechanicalizing themselves to practice finger habits, that to me is being out of tune. Music today teaches us how to be unnatural in response to the sound of nature."

Eric Harland

Current gigs: Terence Blanchard Sextet

Recent recordings: Terence Blanchard, tba (Columbia); Greg Osby, *Inner Circle* (Blue Note)

"There are a lot of young cats now that are really sounding good. My only fear is that they lose the concept of identity. When you first come out you want to sound like the people you have admired your whole life. Sometimes you can get so caught up in that that you don't realize who you are as a person and that you also have a voice that needs to be heard. There is a specific style you were born with and a specific identity, but a lot of cats don't stick with it for fear of not being hired for what *they* sound like. They shouldn't worry so much about having one gig or another, but rather think more about the music.

"People want gigs to make more money and attain recognition, but the cats that got that type of recognition in the day got it because they had something to put out there. They weren't just good musicians, they were innovative, and I'm sure that they went through a time when people didn't like them. You have to weather the storm."

"Things keep changing. But what will never change is that live music and improvising has to be done in the moment."

—Adam Nussbaum

Billy Hart

Current gigs: Andrew Hill Quartet Greg Osby Quartet

Recent recordings: with Nick Brignola (Reservoir), Kenny Werner (BMG Classics), Kenny Barron (Verve)

"I hypothesized some things for the future of the instrument and within seven years I have seen all of them come true. Because of my teaching here and abroad, nobody sees the people quite like I see them. We now have to include the European information, guys like Jon Christensen, Tony Oxley, Mark Mondesir, and Stephan Galland. There are certain innovations that are not accepted here, so those cats, such as

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Milford Graves, Rashied Ali, and Andrew Cyrille, go to Europe and the Europeans are influenced by them, and then they come back here with it. It almost looks like the new stuff is coming from Europe.

"Then you see Jim Black, Joey Baron, Tom Rainey, and Susie Ibarra, who are in turn influenced by Milford, Rashied, and Cyrille. Then drummers like Jeff Watts, Ralph Peterson, Marvin "Smitty" Smith, and Bill Stewart are influenced by Elvin, Roy Haynes, Tony Williams, Jack DeJohnette, and Billy Higgins, who are a huge influence on everyone. It doesn't seem like a lot of people are trying to see the whole picture of how it started to where it's going. With the evolution, it's not only that it continues no matter what, but that it's coming from a traditional source. It just doesn't stop. We look at it and cut it up and it either looks new or old, but it seems to be right on course.

"If you look at so-called jazz like it's half-European and half-African, except with all the other influences, at certain cycles the innovative drummers are playing more harmonically. But then we'll miss that and have to come back and add more rhythm.

Like with late-era Coltrane and Cecil Taylor, the drummers were playing really free. Then fusion hit, where that balance of having this definite rhythm thing comes back. Now it's getting ready to go free again. It keeps cycling, and you can hear it.

"It's very exciting to hear Rodney Green, Nashiet Waits, Eric McPherson, and Eric Harland. It's like two sides of the same picture, from Wynton Marsalis to Steve Coleman. But it's the same picture. If you were a drummer applying for both of these gigs you would have to know the same information, from New Orleans second-line, like Ed Blackwell and Herlin Riley, to Afro-Caribbean such as Ignacio Berroa and Steve Berrios, to Elvin Jones and Tony Williams. And then Gene Lake, who used to be with Coleman, is influenced by Dennis Chambers, Vinnie Colaiuta, and Marvin "Smitty" Smith. And it all comes out of Tony Williams and his view of Elvin Jones, Art Blakey, and Max Roach. So no matter what, it is evolving from a historic, traditional base. I think it is all very positive and exciting."

Jeff Hershfield

Current gigs: Kenny Wheeler, Charlie Mariano

Recent recordings: Paul Bley, *Notes On Ornette* (Steeplechase); Charlie Mariano. *Savannah Samurai* (Jazzline)

"There will always be musicians who are willing to try new things and push the envelope. People don't always want to say that music is moving forward, because they don't feel that there is real change compared to the way and the rate at which things changed in the past.

"I think that we are almost competing with our past. Take the '60s. The world was changing in such explosive ways: Miles, Coltrane, Ornette, James Brown, Hendrix, and The Beatles were all changing music. Tony Williams, Elvin Jones, Ed

"I believe that what's lacking today in jazz drumming is character. Drummers today are faceless."

—Lenny White

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Blackwell, Paul Motian, Mel Lewis, Pete Laroca Sims, Joe Chambers, Jack DeJohnette, Art Blakey, Philly Joe Jones, Billy Higgins, and others were changing jazz drumming. The music reflected the political and racial struggles that were happening at that time, and it still does.

"Change and innovation occurs through the evolution of ideas. Our history is filled with jazz drummers who, with other musicians, had the courage to stick to what they believed in, and they changed the music. Jazz has so many different kinds of players, some are close-minded, some are open to anything. They all serve a purpose: some to preserve tradition, some to develop a hybrid, and others to force change. I've always felt that the point of jazz was to be creative and express something personal. There are plenty of drummers out there doing that. Some will take the music forward."

Greg Hutchinson

Current gigs: Joshua Redman

Recent recordings: Joshua Redman, *Above And Beyond* (Warner Bros.); Eric Reed, *Manhattan Melodies* (Verve)

"There are a lot of younger players now, so in that aspect, I think the craft will be around for a while. But I don't really see enough people really trying to push it and take it somewhere else. Some people get into a mindset that jazz has to be one particular thing and sound a certain way, and that is what they emulate. But we can't recreate the '50s and '60s. To try to keep copying that and not take it to another level is a waste of time.

"With Joshua, we do standards but not the same old way. Sometimes we do them in odd meters that work within the context of the music. 'Summertime' in thirteen is another kind of vibe and challenge.

"A lot of young cats don't know the fundamentals. They just want to play out. Pull out some brushes. Then we'll see who can really make the grade. In order to push it forward, you have to know where it started from."

Susie Ibarra

Current gigs: Susie Ibarra Trio

Recent recordings: Susie Ibarra, *Radiance* (Hopscotch)

"When the century turns there will probably be the extremes like the swing conservationists. But on the whole, things will progress as they have progressed. And still, things haven't been so digested. People don't know everything that's happened up 'til now. There is so much development. But in small increments it keeps progressing."

Yoron Israel

Current gigs: James Williams Intensive Care Unit
Chick Freeman's Guataca, Pharoah Sanders

Recent recordings: Yoron Israel with Connection, *Live At The Blue Note* (Half Note); *Organic, Chicago* (Double Time)

"There are more people now who are equipped with the vocabulary of the great tradition set forth by the artists that we all know and love than in recent years. There is a lot of jazz education. The question now, though, is where to go next. Drummers have a long history that goes back centuries and centuries, coming out of Africa and the African diaspora. We are dealing with a rich history in drumming, period. I think the future of the art of jazz drumming really lies in going back even

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Will Kennedy

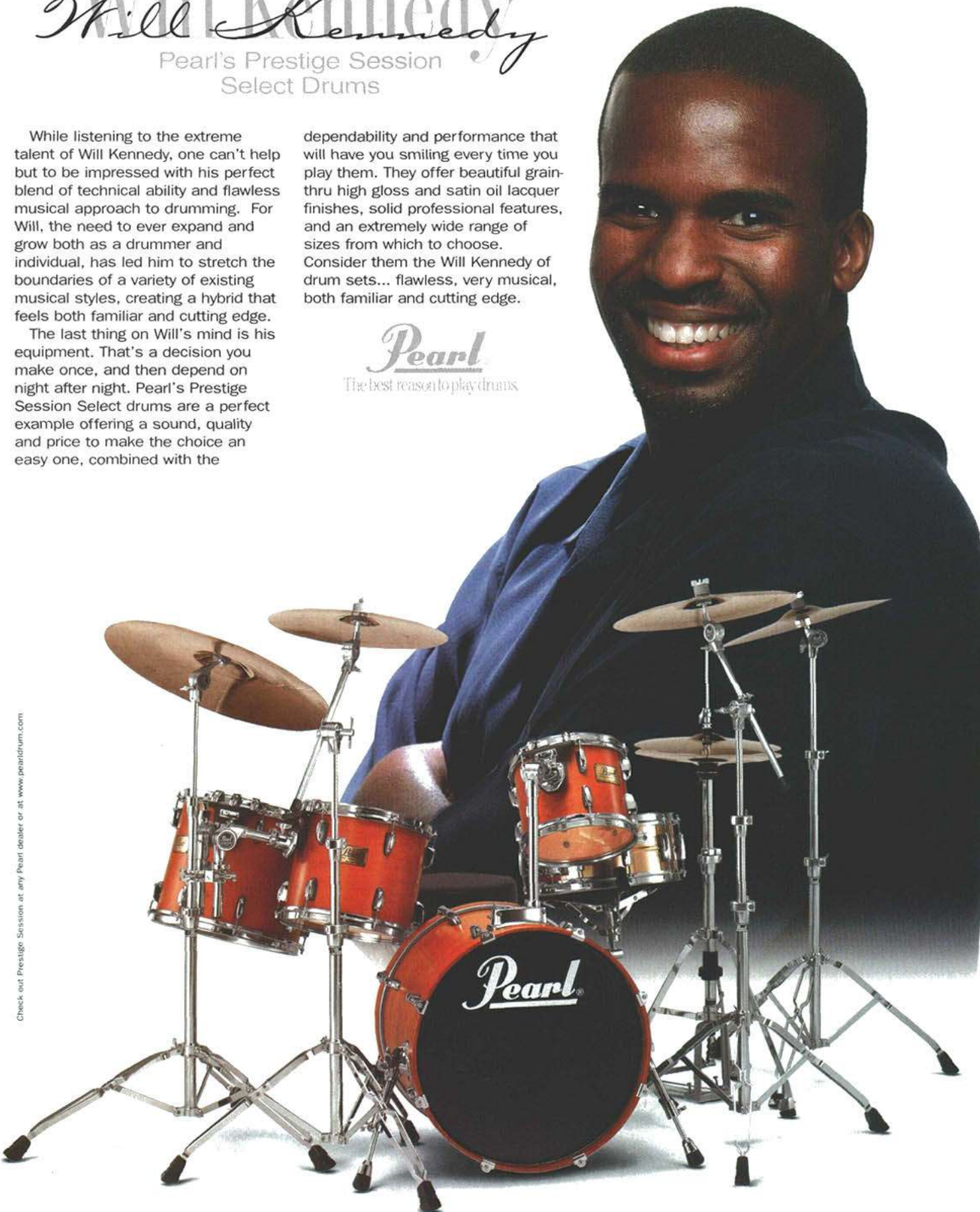
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farther than Baby Dodds, Chick Webb, Jo Jones, Art Blakey, and Tony Williams, though we definitely have to deal with that too. But the future lies in taking a step back. The elements of that tradition inspire many possibilities. If you have the drums, people will follow."

Victor Lewis

Current gigs: Carla Bley, Manhattan Jazz Quintet

Recent recordings: Victor Lewis, *Three Way Conversation* (Red)

"I have really been into the influx of African music into America these days. It's starting to have an influence and create a seasoned blend of different elements of music from around the world. Like the influence of Western European harmony on jazz. It may create something new within the genre and still have swing traces to it. Hip-hop grooves are swing-based, they have a swing lean to them but with a back-beat. I think there will be more hybrids. And African hand drummers are having a big impact, taking it further along from

some of the stuff Randy Weston has been doing for the last twenty years."

Adam Nussbaum

Current gigs: John Abercrombie Trio, Steve Swallow Quintet James Moody

Recent recordings: Abercrombie Trio, *Open Land* (ECM); Dave Liebman, *Monk's Mood* (Double Time Jazz); Jerry Bergonzi, *Lost In The Shuffle* (Double Time)

"Things keep changing. Sometimes people look ahead, sometimes they look back. Things are cyclic. There is a lot of retro Xeroxing happening, but people are also exploring. There's more of a combination of different elements starting to come together. There's a greater awareness now of world and Latin music.

"We all have to move ahead and be aware of all the different things that are available to us. Look at the popularity of Cuban music. What will never change is that live music and improvising has to be done *in the moment*. A machine doesn't have feeling, it can't react in the moment.

"Guys get typecast, but they may have more going on than you realize. But an

artist has to keep an open mind and be influenced by everything."

Clarence Penn

Current gigs: Makoto Ozone, Bandy Brecker

Recent recordings: Clarence Penn, *Penn's Landing* (Cris Cross); Makoto Ozone, *Wo Strings Attached* (Verve)

"Jazz drumming is becoming universal. A lot of drummers can play both jazz and funk; they are listening to a broad scope of music and they bring that to the music. Guys into jazz are serious about it, and while they may not all go as far back as Philly Joe Jones and Elvin, they are into Jeff Watts and Marvin "Smitty" Smith. They try to bring in a more modern sensibility.

"The art of jazz drumming will start incorporating all these different styles from funk and alternative. A lot of music is just going to start blending in. I don't know if jazz is going to stay on its own. It's not being contaminated, but you have to learn from tradition and expand on it and add to it. I'm a purist to being a musician, not a purist to an idiom. I have my favorites, but



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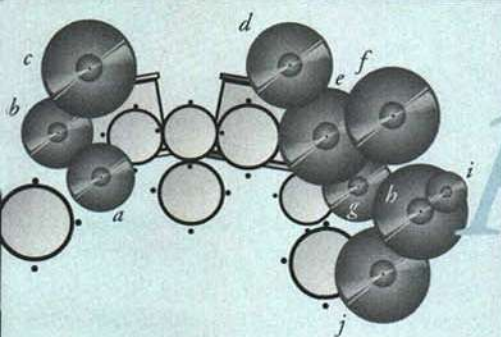
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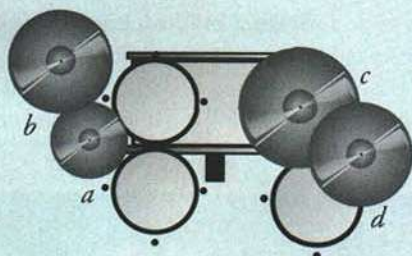
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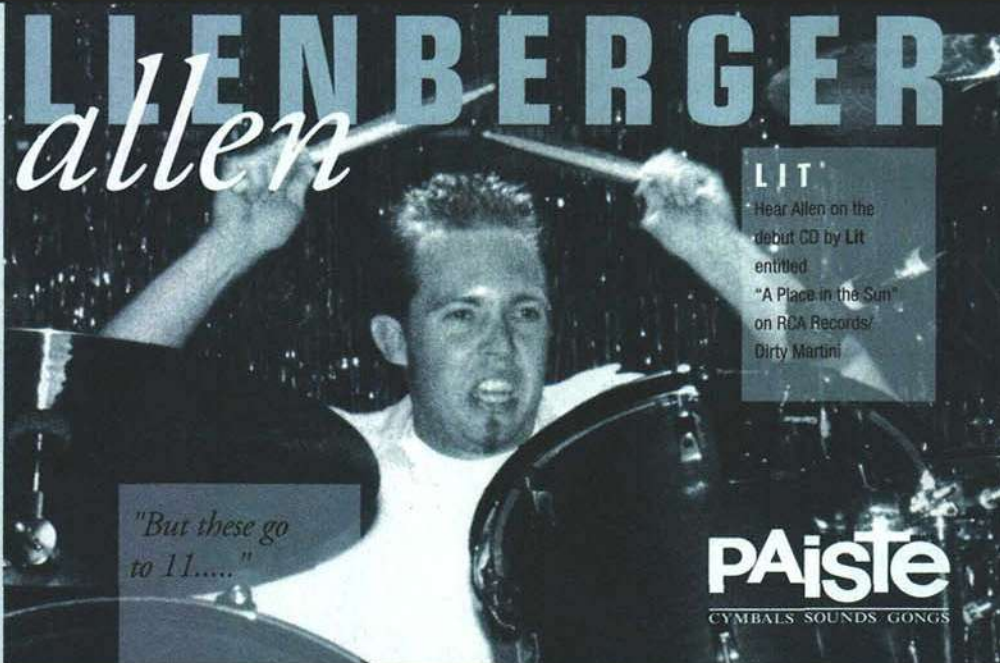
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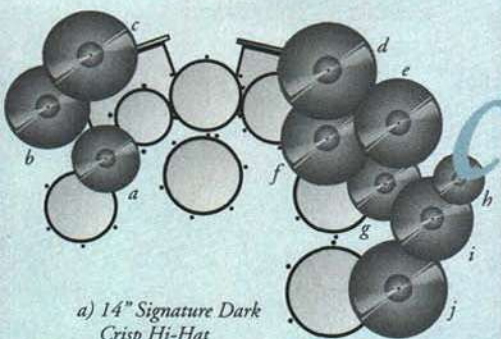
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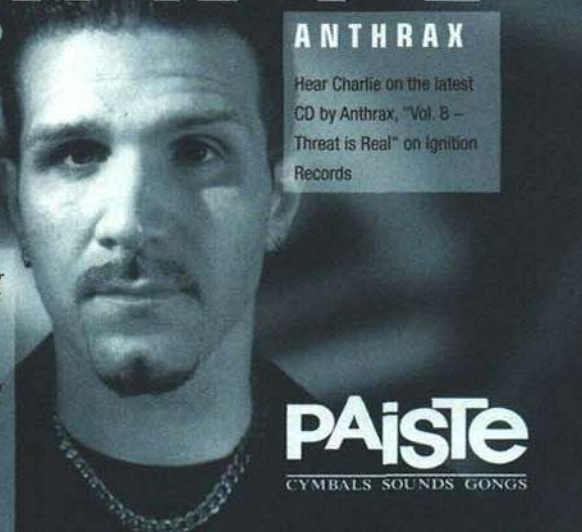
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I don't think the rest of it is sinful."

Ben Riley

Current gigs: Kenny Barron Trio, Sphere Quartet

Recent recordings: Sphere Quartet, *Sphere Quartet* (Verve)

"In the last couple of years I've heard some very distinctive young drummers. I think it's making another turn now. The schools are beginning to get some good drummers coming in, and I think there's a new surge among the younger drummers to take what they've heard and do their own thing. I noticed that in these workshops I've been doing around the world.

"It will be difficult to equal what happened between the '40s and the '60s, though. The core of master musicians were on the scene then, and the new ideas were coming, which is possibly what is happening now. But the development is different now than it was then. Those guys were really exceptional people. You have some now, but the music business is so...how can I word it politely? The record companies are discouraging young people from

really exploring their own ideas. A lot of them never get a chance to develop like they should. When we came up all the masters like Art Blakey, Shadow Wilson, Max Roach, and Kenny Clarke were there, and they let us sit with them. It was like going to school all the time. Today, the masters that are left are being excluded and somewhat pushed aside. In my workshops I try to educate people about all the great drummers that have come before. And I do see a light among the kids."

Pete Laroca Sims

Current gigs: Pete Sims' Swingtime

Recent recordings: *Swingtime* (Blue Note), *Turkish Women At The Bath* (32 Jazz), *Basra* (Blue Note)

"Drumming is great now, but how it fares for the new millennium is a different thing. Jazz is very adaptable, but when it combines with other music it always loses out. That's a major problem. There is smooth jazz radio but they don't play chank-a-dank. People think the smooth stuff *is* jazz, and that's detrimental to all of us who are out there trying to push the fundamental

jazz tradition forward. All the combinations hurt us, like these festivals that cover both jazz and pop. Every time we get combined we get buried. And then there's Latin jazz. Most of the time Latin jazz drummers are playing Latin rhythms. That's not jazz to me. I am purposely being an alarmist because I see a dangerous situation of clubs closing and hardly any radio support."

Ed Soph

Current gigs: Stephan Karlsson Trio, associate professor of music at University of Texas at Denton

Recent recordings: Stephan Karlsson, *Music Box*(Troppe Note)

"Maybe not from an economic standpoint, but from an individual artistic standpoint, jazz is healthy. If you hear Bill Stewart, Bobby Previte, or Joey Baron you know immediately that their differences are just as identifiable as the differences between Roy Haynes and Elvin Jones. As long as people assert their individuality on the instrument, there will be growth.

"The more a young player can tap into the past, the better he'll understand what he

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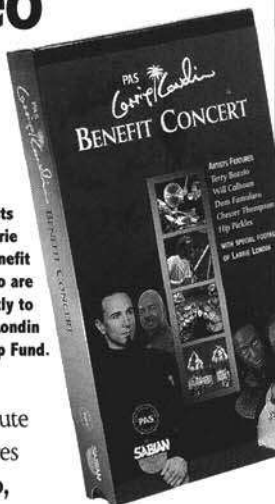
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wants to do in terms of his or her musical future. There's nothing wrong in going back; that is part of the process. If you become aware of the past, that will renew it for someone.

"Some people have a stronger personality on the drums, so they hit you hard, like Max Roach, Haynes, or Elvin. Then you have Jack DeJohnette, who is an amalgamation of a lot of people. But that doesn't distract from his individuality. That's the strength of the music. As long as that tradition is passed on, the individuality will always emerge, because people will have things to base their individuality on. It's the ones who start out with nothing who have the problem.

"As long as the music is being played it's in good shape."

Jeff "Tain" Watts

Current gigs: Branford Marsalis Quartet, Michael Brecker

Recent recordings: Jeff "Tain" Watts, *Citizen Tain* (Columbia); Branford Marsalis, *Requiem* (Columbia)

"I think the state of jazz is fine. I feel that with the attitude of the music, one foot of it should really be in investigating tradition,

because the tradition is so varied. If somebody really investigated what Papa Jo Jones was doing, if somebody had a sound that fat on the drums playing jazz now, it would sound like something new. Art Blakey kind of had it, Elvin has it sometimes, and I am just starting to get that attitude. But like I said, I think one foot should be in investigating the past, and one foot shouldn't know where it's going at all."

Paul Wertico

Current gigs: Pat Metheny Group, Paul Wertico Trio

Recent recordings: Paul Wertico Trio, *Live In Warsaw!* (Igmood). *Don't Be Scared Anymore* (tba); Union Trio, *State Of The Union*(Naim)

"Playing jazz is so much more than going ding-ding-a-ding. It's an entire language. A lot of young players that I teach are into jazz, but they only go as far back as Dave Weckl or Billy Cobham. When I put on Blakey, Baby Dodds, and Roy Haynes, it blows their mind. They don't know what that is supposed to sound like and how it sounded when it was being made in a vital environment. Also, there aren't that many outlets anymore, and the bottom line is

money. That kills some new music, but you have the whole Internet phenomenon. Audiences hunger for music played with real emotion, vitality, and from the heart. As long as there are artists doing it for the love of music, then we have a fighting chance. There has to be that fearless, 'damn the torpedoes' attitude."

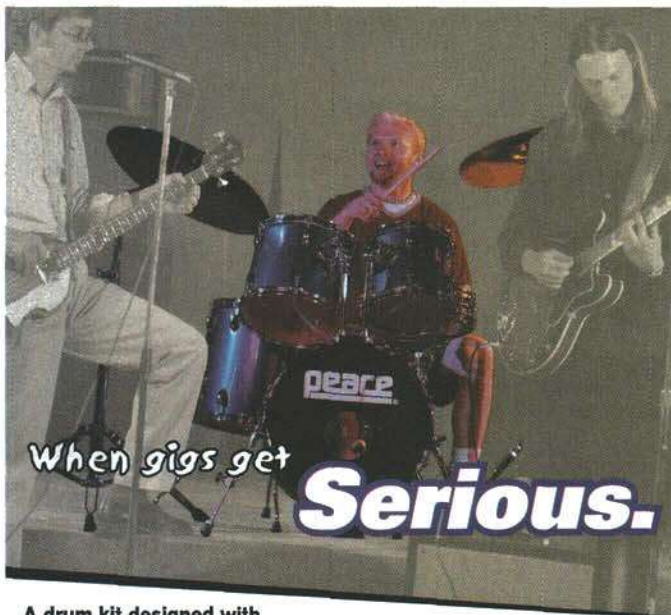
Lenny White

Current gigs: Vertu

Recent recordings: Vertu, *21stCenturyFusion* (Sony/Legacy)

"Jazz drumming, though I hate that word 'jazz,' is a pure art form. If you take the top six creators of the art form—Art Blakey, Max Roach, Philly Joe Jones, Roy Haynes, Elvin Jones, Tony Williams—those are the guys that everyone plays through. That is the crux of the art form. But then you have fusion, with Billy Cobham, Jack DeJohnette, Alphonse Mouzon, Steve Gadd, and me. We combined sensibilities that were there with that art form. We kind of muscled up. Tony is the father of fusion; everyone comes after that.

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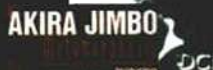
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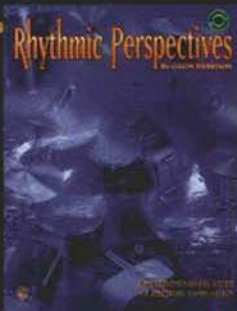


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today? The music made today pales in comparison to what I've just mentioned. That art form with Elvin, Max, Philly Joe, Roy, and Tony is legendary music. Then compare the drummer who plays in some contemporary fusion band to Billy Cobham. To me there is no sense of commitment in contemporary fusion. It's social music, not an art form.

"I believe that what is lacking today in jazz drumming is character. The six drummers that I named all had a distinct character within that music. Drummers today are faceless. You can hear things and you don't know who it is. There's no character in the music, so how can there be character in the drumming? When those guys created that music, they changed the shape of the music just by playing what they played. The guys today haven't investigated the art form enough to understand the language. Young drummers don't know how to play a jazz ride. And that is the essence of all of it. That is the DNA of a jazz drummer."

Matt Wilson

Current gigs: Dewey Redman, Matt Wilson Quartet

Recent recordings: Matt Wilson Quartet, *Smile* (Palmetto); Dewey Redman, *Live In London* (Palmetto)

"Lately there's been a good melding of swing and free. Everything's not so separated. Before, it was all called 'downtown' or 'new music.' But now things are getting really mixed up and players are doing a lot of different things within that. At the same time there are people maintaining the tradition, which is also great—people like Kenny Washington and Joe Farnsworth. They are not jiving around. Ten years ago there were more veterans around who were there at the heyday of bebop. Unfortunately the age thing is changing that. But the new generation has come up with different kinds of music. Jazz and jazz drumming are still evolving. We should celebrate that."



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Anthony J. Resta plays drums. He is also a producer/engineer with production/programming or mix credits on recordings by such artists as Collective Soul, Shawn Mullins, Megadeth, Duran Duran, Full Devil Jacket and many others. He has this to say about Noble & Cooley drums:

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"The funny thing is that when people look at my drum set they think it's big," remarks master speed metallist, Paul Bostaph, Slayer's demon of the double bass. "Well it's not big when you compare it to kits in the '80s, when some guys had drums just for the sake of having them. But I use everything on my kit. And I get a wider selection of voices and tones than I would out of small kit. Naturally, I need the bigger drums for the really heavy parts. But unlike a lot of metal players, I actually do most of my playing on the smaller toms.

"I also like the contrasts you get in a bigger kit. One of the best contrasts came about when I moved the 8" tom over the Gong bass drum to make it easier to play my 15" hi hats. That got me into working with ideas featuring the contrasts of those two different drums to use in future recordings.

"I do use a smaller kit when jamming and for about two years I actually used a single bass with a double pedal. I found that one bass drum doesn't have a compelling feel for me. With two bass drums, there's so much more definition and sound.

"In the studio I use a 6 1/2 x 14" bell brass snare on the slow material and the bell brass piccolo on the fast stuff. Live I only use the piccolo. I'd love to use the 6 1/2" in concert, too, but in Slayer we play songs from 15 years worth of albums back to back to back. There's no time to switch drums and mikes. Fortunately, the bell brass piccolo not only cuts; it's also got a lot of warmth.

"The challenge in what I do is to get tones that are both warm and fast. Even with a large kit, each drum has to be able to cut through and still sound big. It's hard to get all of that out of one drum. But I'm able to get everything I need in both tone and speed out of my Starclassics. And that's the truth."



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The Top 50 MD Salutes The Most Influential Drum Grooves

by Mark Griffith

When we began playing drums, most of us were attracted to a flamboyant drum solo that instantly caught our attention. After we learned more about music, we realized that *timekeeping* is what our chosen instrument is really about. After a bit of investigation into the world of timekeeping, we found that special groove-making could take us to a magical place. In jazz this is referred to as "swinging." The R&B, rock, and funk musicians call this "playing in the pocket." Whatever you call it, a "beat" turns into a "groove" when it's played with confidence, musicality, conviction, attitude, and emotion.

In this article we'll use the term "groove" as an all-inclusive word for a good-feeling, creative time feel, one that has a unique quality that inspires the listener to participate (dance, snap, clap, tap, air drum, etc.)

in the feeling that *all* of the musicians are creating. No, the drummer doesn't create the groove alone; everyone must contribute. But there's no denying that the following "signature" grooves, associated with the most influential drummers of all time, were the *real* source of the music's magic.

Unlike the drum solo, the groove is as much for the music *listener* as it is for the musician. Therefore most of the influential grooves (like the great solos) will be found within popular or widely known songs. These grooves are essential ingredients to these songs and have stood the test of time. The fifty grooves included in this list are certainly not the only great grooves, but they are among the most influential, popular, and recognizable to the music and drumming worlds.



Gene Krupa



Elvin Jones



Max Roach



Earl Palmer



Mitch Mitchell



Duke Ellington



David Loeb



Ebet Roberts



Charles Stewart



Rick Malkin



Tom Copi



Rick Malkin

Papa Jo Jones "Jumpin' At The Woodside" Count Basie, *The Complete Decca Recordings* (1938)

Papa Jo with the Basie band is the true essence of swing. This early Basie hit is a perfect example of the roar and the groove that Papa Jo created while riding on his half-open hi-hats.

Kenny Clarke And Chano Pozo "Manteca" Dizzy Gillespie, *The Complete RCA Victor Recordings* (1947)

This was the formal introduction of Afro-Cuban rhythms to America. This groove comes from Africa via Cuba, and it still inspires musicians in all styles. Neither Gillespie nor Pozo invented it, but they initially brought it to our attention.

Philly Joe Jones "Milestones" Miles Davis, *Milestones* (1958)

The "Philly Lick" (as Miles dubbed it) originally came from Art Blakey, but Philly Joe became famous for it. By simply placing a cross-stick on the fourth beat of the measure (while keeping time), Philly Joe established a propulsive and legato groove at slow and fast tempos. This recording of "Milestones" is the prime example of this very useful and popular groove.

Vernell Fournier "Poinciana" Ahmad Jamal, *fit The Pershing* (1958)

This famous groove has been used and interpreted by all of the jazz greats, including Tony Williams and Jack DeJohnette. It is the original fusion of funk and swing.

Jimmy Cobb "All Blues" Miles Davis, *Kind Of Blue* (1959)

There are a lot of different grooves on this classic recording. First of all, the stirring brushwork that Jimmy plays is not your "typical" brush playing, but the groove is still hypnotizing. Second, listen to Cobb groove and make the time breathe in 3/4. He isn't playing a standard "jazz waltz" (boom, chick, chick), but he is grooving *hard*. The rhythm section lays down an amazing groove throughout this record.

Art Blakey "Soul Station" Hank Mobley, *Soul Station* (1960)

"The Art Blakey shuffle," imitated but never duplicated. "Soul Station" never varies, and you can feel the contagious groove building from beginning to end. (For another classic Blakey



Jaeger Kotors



Tom Copi



Paul Jonason



Raymond Ross



Tom Copi



Very Oakland



Andrew MacNaughtan





Rick Malkin



Lissa Wales



Tom Copi



Lissa Wales



shuffle, check out the title track of the Jazz Messengers' 1958 classic, *Moanin'*.)

Al Jackson Jr. "Green Onions"

Booker T. & The MG's, *The Best Of Booker T. & The MG's* (1962)

This band defined the idea of groove in rhythm & blues, and they did it behind everybody from Otis Redding to Al Green. This shuffle was their most popular tune, but it's only one of the many legendary grooves of Al Jackson Jr., king of the shuffle—and a groove master.

Billy Higgins "The Sidewinder"

Lee Morgan, *The Sidewinder* [1963]

The tune that started "soul jazz." This funky groove has been called the "Boogaloo Bossa Nova," but whatever you call it, Billy Higgins played it like no one else. Billy propelled this (and many more) compositions onto the charts—and into the history books.

Milton Banana "Desafinado"

Stan Getz / Joao Gilberto, *Getz/Gilberto* (1963)

The bossa nova was one of the most popular grooves of the '60s.

Grooves On Paper

Sure, you can transcribe any groove, but notes on a page won't give you the *whole* story. Check out the following transcribed beats,

pulled from our Top 50, but be sure to track down the original records and give 'em a listen. You'll be itchin' to sit down and play.

MUSIC KEY			
	Half	Open	
Open	H.H.	H.J.	R.C.
○	⊗	⊙	⊕
H.H.	T.T.	S.D.	F.T.
●	⊗	B.D.	H.H.
⊙	⊗	w/foot	rim/tick

Papa Jo Jones: "Jumpin' At The Woodside"

Vernell Fournier: "Poinciana"

Snare Off

Philly Joe Jones: "Milestones"

Al Jackson Jr.: "Green Onions"

Zigaboo Modeliste: "Cissy Strut"

John Bonham: "When The Levee Breaks"

Bernard Purdie: "Rock Steady"

Basic Groove

Drum Break

David Garibaldi: "Soul Vaccination"

Billy Cobham: "Quadrant 4"

Harvey Mason: "Chameleon"

Raymond "Tiki" Fullwood: "Up For The Down Stroke"

Steve Gadd: "50 Ways To Leave Your Lover"

RRL L

RRL L

Jeff Porcaro: "Rosanna"

3 3 3 3 3 3 3

Tim "Herb" Alexander: "My Name Is Mud"

Basic Beat

Double Bass End Groove

6 6 3

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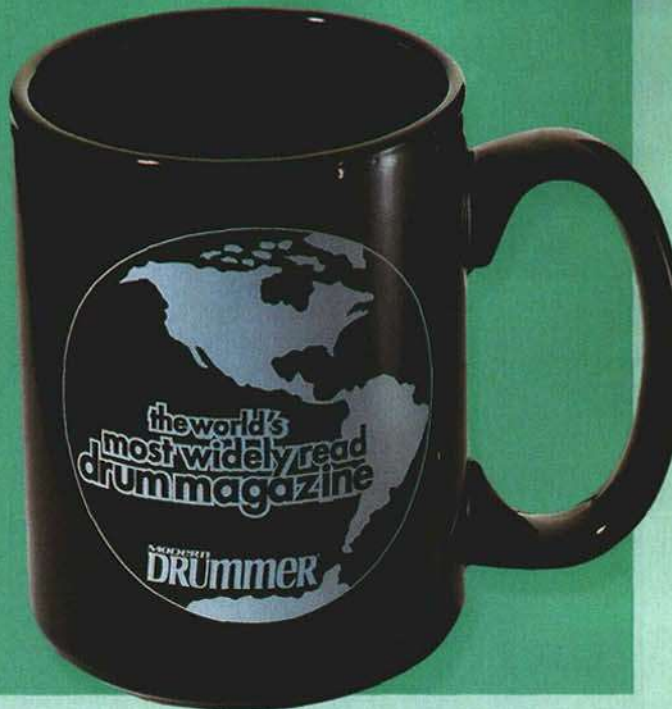
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This tune and "The Girl From Ipanema" are the bossa nova anthems. Stan Getz used Brazilian master drummer Milton Banana on this recording and gave America its first taste of an authentic bossa nova groove.

Benny Benjamin, Pistol Allen, Uriel Jones "It's The Same Old Song"

Four Tops, *The Motown Singles Collection* (1963)

The gospel-inspired Motown Beat is the prime example of "less is more." This propulsive and simplistic groove has been used by *everybody*. However, its simplicity does not diminish its effectiveness. Benjamin first recorded this beat, and Allen and Jones carried on the tradition, but all three contribute to this particular track.

Tony Williams "Joshua"

Miles Davis, *Four 6 more* (1964)

There's fast, and then there's Tony Williams fast. And while this recording is blazing, Tony does *so* much within the time feel to make it breathe. Only Tony could make these tempos feel so relaxed—and really *groove*.

Elvin Jones "Deluge," Wayne Shorter, *Juju* (1964); "Passion Dance," McCoy Tyner, *The Real McCoy* (1961)

These two different grooves both bear Elvin's signature. The first is the "rolling-triplet thing," the second the "broken-quasi-Latin-swing thing." They are pure Elvin and can do nothing but groove when they're played by the master. May we all have enough music inside of us to have *two* grooves named after us.

Ringo Starr "Tomorrow Never Knows"

The Beatles, *Revolver* [1966]

Despite criticism from outside the pop world, by 1966 it was clear that Ringo was a unique drummer. "Tomorrow Never Knows" is a quintessential example of Ringo's unusual groove: remarkably simple and repetitive, yet hypnotic.

Clyde Stubblefield "Cold Sweat" (1967), "Funky Drummer" (1969)

James Brown, *Star Time*

Nothing more can be said about these two incredible grooves than has already been said. This is essential funk—syncopated, complex, dynamic—and these two percolating grooves show why Stubblefield is considered *the* funky drummer.

Greg Errico "Dance To The music"

Sly & The Family Stone, *Dance To The Music* (1967)

Sly and original drummer Greg Errico put a different spin on the Motown beat. In fact, this band and their groove influenced everyone from Miles Davis to Jeff Porcaro. The title of this tune says everything about what a groove should do.

Mitch Mitchell "Fire"

Jimi Hendrix, *Are You Experienced?* [1967]

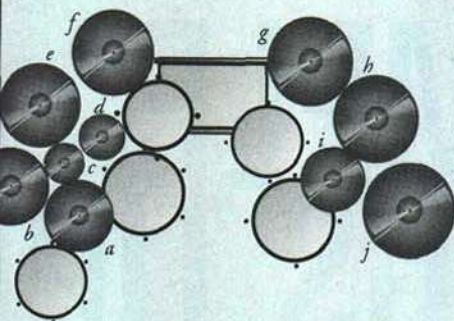
This tune and this groove are monumental. For one of the first times in rock music a drum break was part of a tune. However, Mitchell chose to augment the groove instead of soloing through the break. This relentless and at times bashing groove paved the way for much

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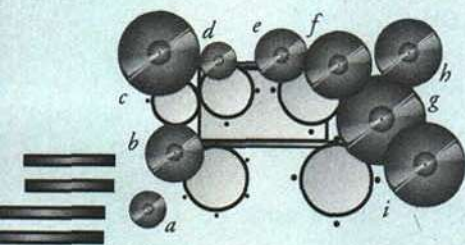
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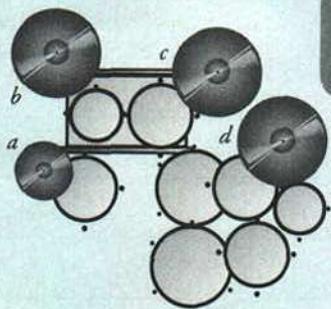
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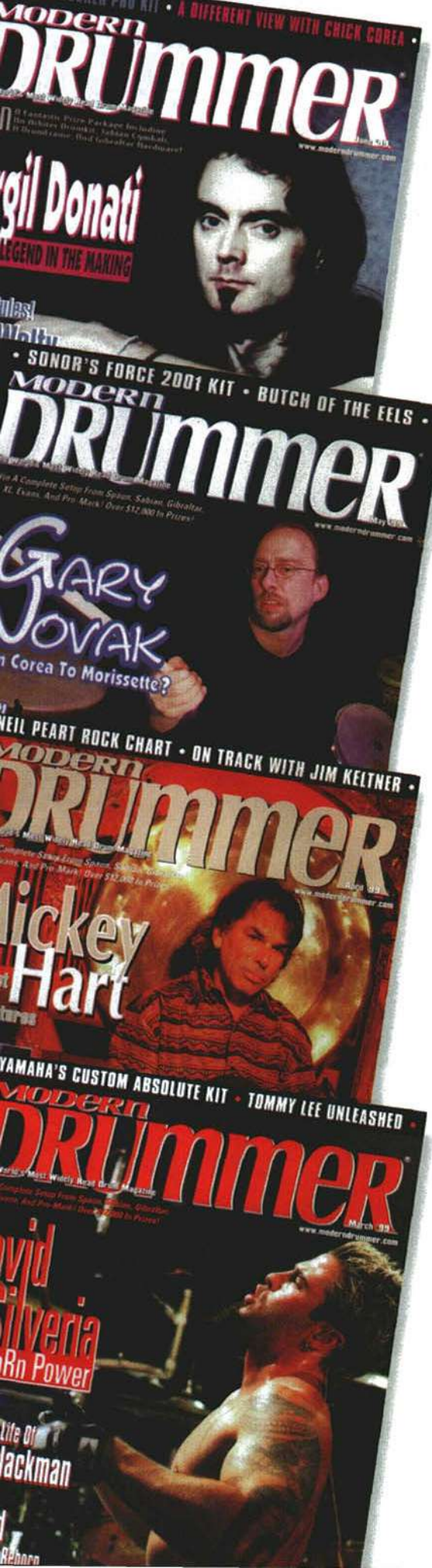
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of the later hard rock and heavy metal of the '70s, '80s, and '90s.

Ginger Baker "Sunshine of Your Love"
Cream, *Disraeli Gears* (1967)

Ginger spreads the groove around the entire drumset for this beat, sometimes considered the original jungle groove. Also of interest is how Ginger places emphasis on beats 1 and 3 of the beat, as opposed to the typical 2 and 4 backbeat.

Charlie Watts "Jumpin' Jack Flash"
Rolling Stones, single (1968)

"Jumpin' Jack Flash" documents the signature Watts groove: While playing 8th notes on the hi-hat, Charlie pulls his right hand back off of the hi-hat on the backbeats. Was it necessity or innovation? Either way, it grooves hard. Charlie has the unique talent to play a simple beat with absolute conviction.

Idris Muhammad "More Today Than Yesterday"
Charles Earland, *Black Talk* (1969)

The "bongo beat" was derived from the rhythm that the conga and bongo play (slap on 2, open tone on 4 &). When it's applied to the drumset in jazz or R&B, you get a steady and good-feeling groove. When Earland covered this soul classic, Muhammad and conga player Buddy Caldwell took the bongo beat and turned it into the bongo *groove*. That groove made this a big hit.

Zigaboo Modeliste "Cissy Strut"
The Meters, *The Meters* (1969)

The melting pot we know as New Orleans bore some great

QUICK BEATS: ZORO

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What's your favorite recorded drum groove?

"Now Are We," from the self-titled album by Marvin Winans & The Perfected Praise Choir, with Mario Winans on drums. This tune has an incredible amount of passion and spirit, and it touches my soul—very uplifting!

What are you currently listening to, both old and new?

New: The soundtrack to the movie *Message In A Bottle*
Old: The Mahalia Jackson box set: *Gospels, Spirituals & Hymns*



grooves. Zigaboo fused brass parade band, R&B, and jazz to create his own brand of swampy Swingin' grooves. This is his most popular, but it's just one of many classic Meters grooves.



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Buddy Miles "Power To Love" Jimi Hendrix, *Band Of Gypsies* (1970)

Buddy Miles is attitude personified behind the drums—steady, in the pocket, and *alive*. His unique groove is unexplainable but undeniable. And this tune is quintessential groovin' from one of the most groovin' bands ever, anchored by the one and only Buddy Miles.

Michael Shrieve, Mike Carabello, Jose flias "Oye Como Va" Santana, *Abraxas* (1970)

When a percussion section locks into a repetitive groove, it's like a freight train. Santana's train had passengers from the great Latin bands *and* the rock world. They covered this Tito Puente classic with style, grace, and groove.

Keith Moon "Baba O'Riley" The Who, *Who's Next* (1971)

Moon was the originator of "reckless abandon" drumming, but his madness would have been rubbish if it weren't for his muscular groove. His signature crash-riding and hard-hitting style, combined with conviction and a touch of "madness," made this and many other Who classics really groove hard.

John Bonham "When The Levee Breaks" LedZeppelin, *LedZeppelin IV* (1971)

Who can choose a classic Bonham groove, when so many exist? Bonzo's "groove of doom" was supremely funky. His huge sound

filled up the spaces left inside of his grooves. And John showed us that space is one of the prime ingredients of a groove. A whole lot of attitude and sincerity doesn't hurt either, and Bonham had both.

Bernard Purdie "Rocksteady" Aretha Franklin, *Young Gifted And Black* (1972) "Babylon Sisters," Steely Dan, *Gaucho* (1980)

Purdie's paradiddle funk is spotlighted on the classic "Rock Steady." And his most famous groove, the half-time Purdie Shuffle, beautifully propels "Babylon Sisters." These grooves are the definition of being "in the pocket." What's also intriguing here is that Bernard has the amazing ability to groove hard at a *very* low volume.

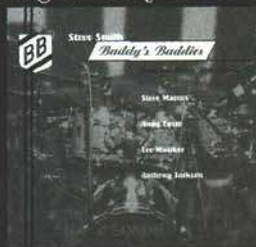
John "Jabo" Starks "Think" Lynn Collins & The JB's, *James Brown's Funky People* (1972)

This is the groove that introduced most of the world to hip-hop, and it has shown up on hundreds of classics. Starks has played a library full of classic grooves, but everyone knows this one. It's one of his best.

David Garibaldi "Soul Vaccination" Tower Of Power, *Tower Of Power* (1973)

San Francisco was a hotbed of groove in the '70s, yet T.O.P.'s groove couldn't have been more different from neighbor Sly Stone's. Sly's was open and raucous, Tower's was tight and orchestrated. This orchestration was never more grooving and creative than on this cut, where David Garibaldi introduced the world to his multi-layered style of timekeeping.

Steve Smith and Buddy's Buddies featuring Buddy Rich Alumni



Virtuosity, bravado, warmth, attitude, musicality, inspiration, these are all words that have been used to describe the great Buddy Rich and his drumming. These are also words that could describe this recording and his creative band, which includes veterans Anthony Jackson, Steve Marcus, Andy Fusco and Lee Musiker. **Buddy's Buddies** is not only a coming home for the Buddy

Rich alumni, but the completion of a circle for drummer Steve Smith (Vital Information, Steps Ahead) as well.



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Billy Cobham "Quadrant 4"

Billy Cobham, *Spectrum* [1973]

Every hard rocker owes a lot to Billy Cobham for coming up with this groove, the original double bass drum shuffle. Throughout the years it has been played faster, but this is the original. Billy plays it with feeling, gusto, and control.

Harvey Mason "Chameleon"

Herbie Hancock, *Headhunters* [1973]

This man and his drumming are about nothing *but* the groove. And this particular groove is an ideal example of how taste, restraint, and musicality are necessary to a good-feeling groove. A dose of natural funkiness and an anticipated backbeat don't hurt either.

Raymond "Tiki" Fullwood "Up For The Down Stroke"

Parliament Funkadelic, *Tear The Roof Off* 1974-1980 (originally recorded in 1974)

This is only one of dozens of classic P-Funk grooves. P-Funk often put a breath or slight pause before a downbeat, and that space and anticipation contributed towards a lethal groove. P-Funk is an institution whose energy and unique groove influenced many of the great funk bands of the '70s.

Carlton Barrett "I Shot The Sheriff"

Bob Marley, *Live* (1974)

When played authentically, a reggae groove is one of the most infectious and inspirational grooves of them all. Barrett's groove

here is both propulsive and relaxed. Bob Marley's Wailers with Carlton Barrett at the helm was groove religion, and made everyone want to "Get Up, Stand Up."

Steve Gadd "50 Ways To Leave Your Lover" (1975)

"Late In The Evening" (1980)

Paul Simon, *Negotiations And Love Songs 1971-1986*

These two grooves have inspired drummers everywhere. Gadd's unique spin on a march beat on "50 Ways," at times with left hand on the hi-hat and backbeat on the floor tom, is creative and funky. And his Mozambique as applied to the romping "Late In The Evening" is pure genius.

Vinnie Colaiuta "Keep It Greasy"

Frank Zappa, *Joe's Garage* (1978)

Many people play "odd" times, but Vinnie really makes them groove. This odd-time rhythm, along with the classic fusion groove on the chorus of this tune, are perfect examples of Vinnie turning difficult beats into musical grooves.

Stewart Copeland "Walking On The Moon"

The Police, *Regatta De Blanc* (1979)

Stewart's original and influential fusion of reggae, pop, and punk is unmistakable. With his inclusion of splash cymbals in his grooves, and his tight sound, he created an instantly identifiable voice for himself on the drumset.

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Steve Smith "Don't Stop Believin"

Journey, *Escape* (1981)

While Steve Smith is now known for *much* more than his contribution to '80s rock, his bell accents and melodic tom punctuations (a la Jim Gordon) created a memorable and strong groove for an '80s anthem. Check out the shifting accents of the bell rhythm and how it related directly to the vocal melody.

Jeff Porcaro "Rosanna"

Toto, *IV* (1982)

If the true judge of how good a drummer really is lies in how well he plays a shuffle (as many claim), then Jeff Porcaro must be the best drummer who ever lived. Porcaro recorded hundreds of shuffle grooves, and they're all great. But "Rosanna" has that certain unexplainable vibe that makes it timeless.

Manu Katche "In Your Eyes"

Peter Dinklage, *So* (1986)

Manu Katche took many different influences, tied them together, and came up with an exciting "sticking based, melodic tom with shifting backbeats and splash cymbals" groove. All intellectual banter aside, if this groove doesn't make you dance, *nothing* will. It's one of the greatest grooves—and tunes—of the '80s.

Dave Weckl "Rumble"

Chick Corea, *Elektric Band* (1986)

The '80s will probably be remembered for electronics and drum machines. No one showed us that these devices could be used

musically more than Dave Weckl. On "Rumble," Weckl's seamless, machine-like performance created an important groove unlike any heard before or since.

Dennis Chambers "Blue Matter"

John Scofield, *Blue Matter* (1987)

Chambers' right foot terrified the drum world. This tune was the reason. Chambers brought a whole new groove to modern fusion. His go-go (talk about *heavy* grooves) and extensive funk background separates Dennis from the rest. But with seemingly unlimited chops at his disposal, listen to the space within this bodacious groove.

Jose "Changuito" Quintana "La Titimania"

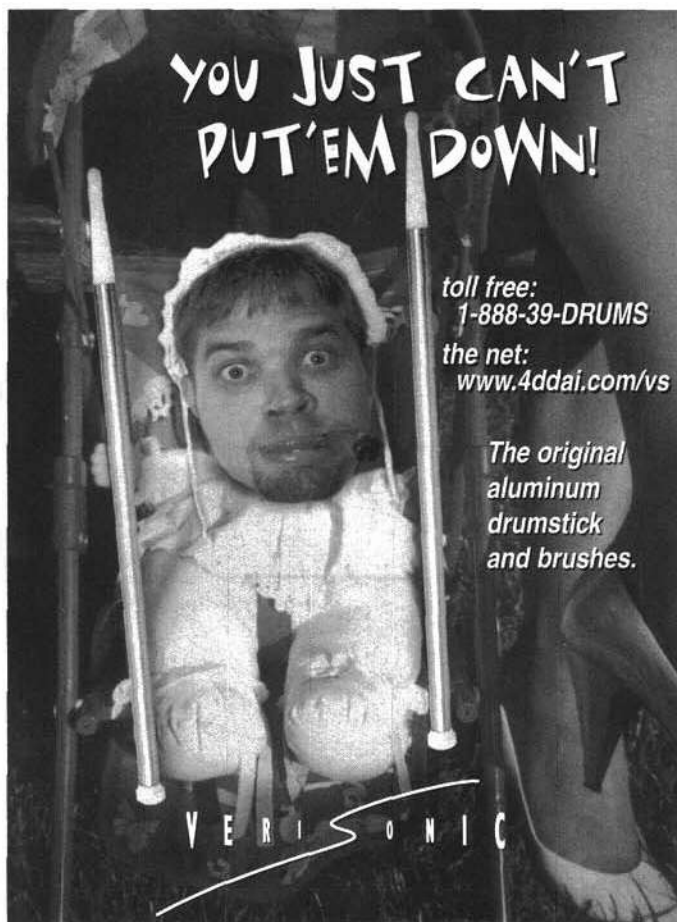
Los Van Van, *Songo* (1988)

The name of the song may not ring a bell, but it's the anthem of one of the most popular Cuban bands—and center of the most famous grooves—of the late '80s and early '90s. *Songo* is a continuation of what began in 1947. This immensely popular groove is an inviting, flexible, and popular Afro-Cuban dance rhythm that has worked its way into rock, fusion, and jazz. Los Van Van and Changuito are *the* masters (and inventors) of this groove.

Dave Grohl "Smells like Teen Spirit"

Nirvana, *Nevermind* (1991)

This tune is filled with '90s attitude—pure, relentless emotion. There are very few grooves that began a musical movement, but this is one of them.



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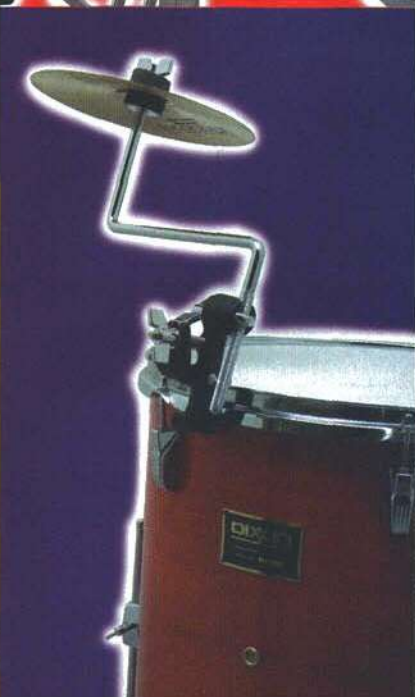
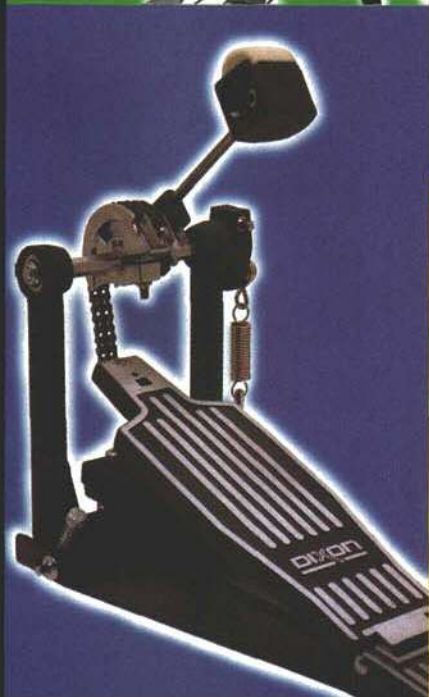
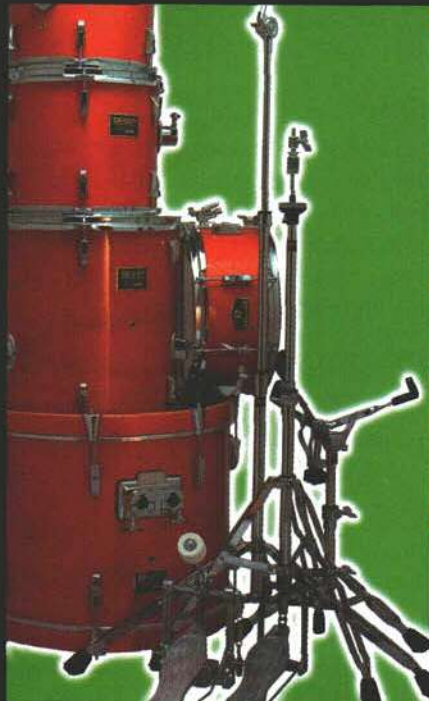
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Tim "Herb" Alexander "My Name Is Mud"
Primus, *Pork Soda* (1993)

Inside of all of the wackiness, this band really grooves, and Tim Alexander was at the center of it all. "Mud" evolves from a simple beat at the beginning, to a hypnotic groove in the middle, and eventually into double bass and low-end craziness at the end. Tim

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What are some of your favorite recorded drum grooves played by other drummers?

There are so many cool grooves, but here are a few of my faves:

- 1) "Lenore," off of Chick Corea's *Leprechaun* album. The drummer? Steve Gadd, of course.
- 2) "Space Boogie," Simon Phillips killin' double bass shuffle from Jeff Beck's *There & Back* album.
- 3) A classic is the Purdie shuffle, played by Bernard Purdie on so many great tunes like Steely Dan's "Babylon Sisters," from their *Gauche* record. (Jeff Porcaro also played this groove beautifully.)
- 4) I love the feels Clyde Stubblefield played on James Brown's "Cold Sweat" and "Funky Drummer."
- 5) Billy Cobham's playing on the Mahavishnu Orchestra's album *Inner Mounting Flame* is fantastic. I especially like the pattern he came up with for "Vital Transformation."

patiently lets us hear the groove slowly develop, showing that grooves just don't happen, they evolve.

Carter Beauford "Ants marching"
Dave Matthews Band, *Under The Table And Dreaming* [1994]

This half-time, 16th-note-based march builds tension in the verses, which dissipates in the straight-four release of the tune. All of Carter's slinky grooves have a great deal of forward motion, and he always constructs them so there's somewhere to go. At the core of all of the splashes and killer tom fills, Carter Beauford lays down a mature, solid groove.

Honorable mentions

Of course, it would be impossible to recognize the most influential grooves ever played without giving a thumbs up to these great drummers: Earl Palmer, Richie Hayward, Art Taylor, Levon Helm, Jim Gordon, Jim Keltner, Steve Jordan, Hal Blaine, Alex Van Halen, Lenny White, Steve Ferrone, Mickey Hart, James Gadson, Omar Hakim, Phil Collins, Lars Ulrich, Terry Bozzio, and Stevie Wonder.

No doubt you have a favorite that didn't make our list. But maybe that just proves the huge influence of our drumming giants, and on the timeless, contagious energy known as "the groove."



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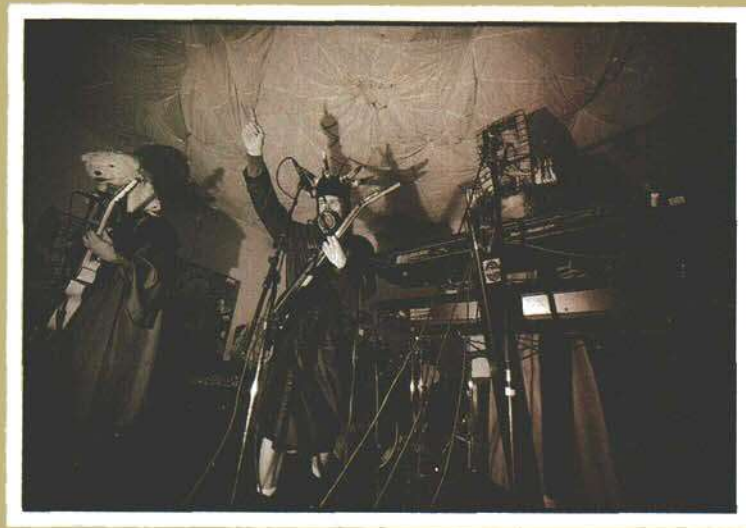
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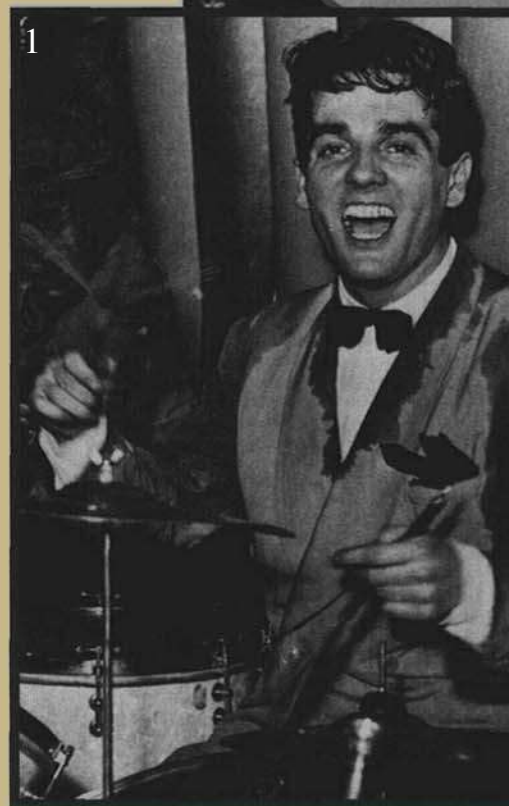
The Most Influential Drummers Of The Twentieth Century

by Cheech Iero

Today's drum heroes, like Stephen Perkins, Chad Smith, Terry Bozzio, Dennis Chambers, Adrian Young, and Cindy Blackman, influence thousands of young drummers every day. But none of these great players came out of a vacuum. In fact, their fabulous work is built directly upon decades of innovative drummers, who broke down innumerable barriers, and literally invented the drumming "language" we all speak today.

So how would you come up with a list of the *most* influential drummers of the past century? While it's next to impossible to limit such a list to only a handful of players, when we recently put the question to a panel of distinguished drummers, producers, and other instrumentalists, certain names came up again and again. Clearly there *is* a small group of historic drummers that we all should hold in reverence—or at the very least, be aware of.

Jazz great Grady Tate says, "I consider Chick Webb, Baby Dodds, Jack Sperling, Shadow Wilson, and Buddy Rich highly influential. Roy Haynes has been influential for the past thirty years. Some of the most motivating players died over the past twenty years, like Bo Hana, Philly Joe Jones, Papa Jo Jones, and Denzil Best, who caressed the drums with his monster brush playing. These people brought *music* to the drums. The more I think about your question, the more names come to mind. Everybody brought something different to the table. Each drummer was unique in his own respect."



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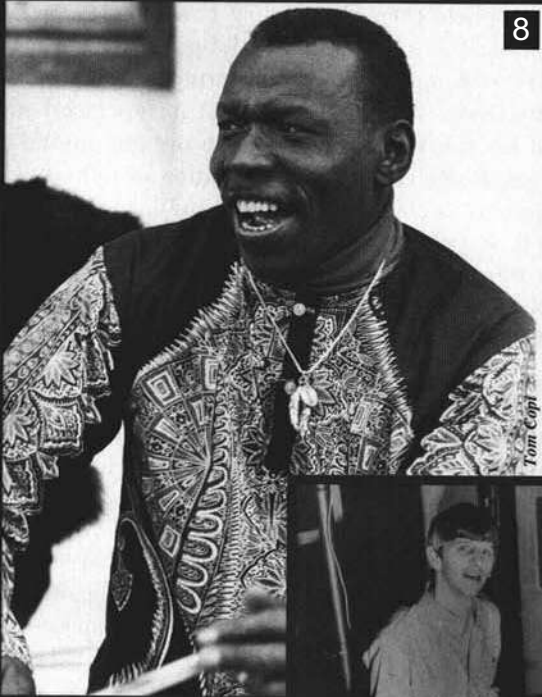


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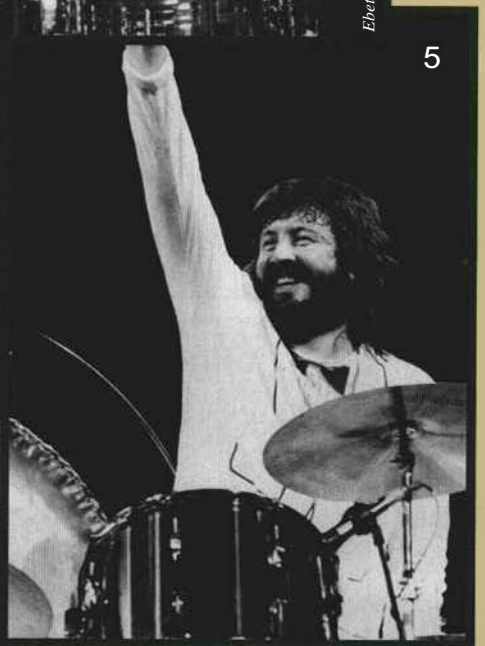
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6



7



Oakland

1) Gene Krupa: "Gene was the first drum showman. He influenced the attitude of the entire public toward the drummer."

2) Chick Webb: "Chick was the drummer who initiated soloing *and* playing good time."

3) Buddy Rich: "Buddy came along and did things that seemed impossible."

4) Steve Gadd: "No one plays with that conviction, note after note."

5) John Bonham: "He took rock drumming in a very clear direction toward a bigger sound."

6) Ringo Starr: "...for making *everyone* want to be a drummer."

7) Tony Williams: "Tony invented things with the language of drums."

8) Elvin Jones: "God lives in the space between when Elvin's stick goes up, and when it comes down."

The Most Influential Drummers

MD Advisory Board member Henry Adler concurs. "The problem when you are dealing with an art form is that each individual expresses him or herself in a unique way. Who is to say which is the most artistic? There were so many categories of talented drummers that it is difficult to say one was more important than another. For me, Chick Webb was the drummer who initiated soloing *and* playing good time. Next, there was Gene Krupa. Gene was the first guy who was allowed to go into a hotel and play a solo as loud as he wanted, with Benny Goodman. Buddy Rich once said, 'Gene Krupa was the best influence I ever had.' Of course, you can't leave out Buddy himself. He was the fastest there was, and a spectacular soloist. He is still influencing drummers. Finally, I believe Steve Gadd was the beginning of the *modern* drummer. He has affected countless young players of today."

Legendary producer Phil Ramone places Buddy Rich first on his list, saying, "Buddy's recordings and live performances set the standard for drummers to emulate. He was a perfectionist, and his excellent timekeeping made the bands he played

with swing. Next, if you loved Count Basie—and who didn't—you would remember the feeling and drive Sonny Payne provided Basie for ten years. It was truly a sound to be envied. Also, his recordings with Frank Sinatra, Sarah Vaughan, Joe Williams, and Ella Fitzgerald showed his great sensitivity and ability to kick the groove while accompanying a vocalist.

"Although there are many great favorites in the rock world, John Bonham would probably still get the nod from drummers of today. He influenced the players in all genres of rock 'n' roll. Finally I select Steve Gadd. His work with so many great artists has placed him in a very influential position. My ears are always enlightened by the way he hears the music."

Veteran New York session musician Chris Parker feels Baby Dodds had the inside track because of his rimshots. "I never heard rimshots before Dobbs on earlier solos," says the *Saturday Night Live* drummer. "I don't know if he was the originator, but certainly he was the one who used them to the greatest advantage. My next choice is [longtime Duke Ellington

drummer] Sonny Greer. He gradually expanded the set from bass drum, snare drum, hi-hat, and crash cymbal, adding Chinese tom-toms, temple blocks, gongs, timpani, chimes, and cowbells. Duke wrote special music for him. Playing those solos and the extended stuff on that enormous set, two hundred nights a year for many years, certainly made Sonny Greer an important influence."

Another Count Basie drummer is Chris Parker's third choice: "Jo Jones, for his time feel and groove. He also changed the role of the hi-hat to more of a timekeeper instead of just an effect. He could also take a whole solo on just the hi-hat."

Having played for years with the legendary band Stuff, Parker shared an insightful perspective of his double-drumming partner, Steve Gadd. "Steve was influential for his incorporation of Latin stuff into the pop idiom. Also, for the incorporation of military rudiments and marching stuff into his solos and pop music parts. His intensity was incredible. No one plays with that conviction, note after note. I don't care if you're playing a ballad with brushes and one little swipe on the cymbal. It better be in the right place, and you've got to believe in it. You've got to put your heart into that one note and make it count. It was influential for me to witness Steve play like that night after night, and for me to play with him."

Yes/King Crimson legend Bill Bruford made his selections according to who received the most exposure to the listening audience. "I'm really talking about the people who were the most influential in the *public's* mind," explains Bruford. "The history of Baby Dodds and Zutty Singleton is too murky for me. Probably the guy who recorded the most and was *heard* the most is the one who had the greatest influence in the earliest days. I think Chick Webb would be a good choice. Webb predates the whole Krupa thing. I only have a few records of his music, so his influence on me and my generation is now indirect. But that's cool, because it comes through others.

"The first time 'Joe Public' understood that there *was* such a guy as a drummer—as a featured artist, a star—was with Gene Krupa," Bruford asserts. "Gene was the first drum showman, a household name from the Hollywood movies. He influenced

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the attitude of the entire public toward the drummer. Drummers, in turn, tried to capitalize on that. 'So Krupa's made it. Hey!' Suddenly a hundred fifty guys want to be Krupa. I'm thinking of the subject more on those lines, rather than the very innovative musician who speaks only to *other* musicians.

"Next comes Ringo Starr," Bruford continues, "because he sort of invented progressive rock. The Beatles' *Sgt. Pepper* and all that gave rise to the progressive side of things. There's also John Bonham. In very simplistic language I think he kind of invented heavy rock with Led Zeppelin. Starr and Bonham were very influential to other drummers, giving many players their start. That's a huge slice of drumming."

After a pause Bruford expresses a final thought. "Perhaps I should include a teacher, like George Lawrence Stone. Although such teachers are not in the public's eye, they were highly influential to drummers of this past century."

Celebrated jazz drummer Lenny White feels that more has happened in the last fifty years to influence today's players than happened in the first part of the century.

"From my perspective," says White, "there have been major advances within the *language* of drumming. The first fifty years were highly evolutionary musically. But changes in the *second* half of this century were amplified ten-fold.

"For instance," Lenny explains, "Tony Williams invented things with the language of drums that were highly influential. Being very learned, Tony listened to all those early cats like Sid Catlett, Billy Gladstone, Davey Tough, and Max Roach. He took from those drummers and developed his own nomenclature. Papa Jo Jones is one of the definite influences in modern drumming. What he invented with the hi-hat, everybody does now.

"To me, the guys who approached the music from a different perspective were the major influences of modern drumming. Kenny Clarke and Papa Jo changed the art of playing the instrument. Elvin Jones and Tony Williams played differently because they heard rhythms differently from anyone else. Everyone plays the same rudiments, but where they are *placed* is significant. The musical groupings of their notes make the drummer unique. Buddy Rich,

Max Roach, Art Blakey, Philly Joe Jones, Roy Haynes, Clyde Stubblefield, Shelly Manne...for the reasons I mentioned, those unique musicians created modern drumming.

"Now, from a pop perspective, you have guys like Ringo Starr, who was influential because he was in the public's eye as much as he was. That was a certain style of drumming, which influenced many young drummers. But I know that Ringo, Cream's Ginger Baker, and Hendrix's Mitch Mitchell listened to all those jazz drummers I just named."

Studio drum master Hal Blaine had the opportunity to see many of the great drummers with the big bands as a youngster, at the State Theater in Hartford, Connecticut. "My father worked across the street from the theater, and he would take me to see every show," remarks Blaine. According to Hal, Baby Dodds, Sonny Greer, Jo Jones, Davey Tough, and his dear friend Shelly Manne were all influential. "They were all good time players," says Blaine, "but they weren't featured soloists. Gene Krupa was, so he was the first drummer who received a lot of recognition. Buddy Rich, of course,



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The Most Influential Drummers

had machine gun hands. He was obviously one of the greatest soloists in the world."

Vibe specialist Mike Mainieri says, "After considerable reflection I can think of five drummers who specifically influenced other drummers, if not musicians in general. Number one is Chick Webb. When I began playing with the Buddy Rich Sextet in the 1950s, I had the opportunity over a period of six years to hear or play with countless drummers who either played opposite us or sat in with the sextet. Buddy hated playing the last set, so he'd invite drummers up to play most of the show. Then he would close with a bombastic drum solo. So everyone from Papa Jo Jones, Philly Joe, and Cozy Cole to Art Blakey, Max Roach, and Louie Bellson not only sat in but also talked 'shop' with Rich. The general consensus was that Chick Webb had the most influence amongst the big band swingers—period. "Number two is Max Roach," Mainieri goes on. "Max is the undisputed heavyweight bebopper of the world, although Philly Joe and Roy Haynes certainly deserve honorable mentions. Number three is Elvin Jones. I can't imagine another drummer from that period

who could match Coltrane's fire, stamina, intensity, and relentless probing mantras. Number four is Tony Williams. I was lucky enough to hear one of his first gigs with Miles Davis at the Southerland Hotel in Chicago. I thought I was struck by lightning. Number five is Steve Gadd. This choice may raise some eyebrows. But I tried to review the time period between 1975 to the late '80s, and having played with so many drummers who were into funk and fusion at that time, I can't think of anyone who influenced more drummers in every nook and cranny of the planet than Steve Gadd did.

"Certainly Jack DeJohnette, Lenny White, Al Foster, Peter Erskine, and many others made great contributions and are still some bad mothers. But to me they were basically honing and reinventing the styles of Max, Philly, Elvin, or Tony. Gadd carved out something that was uniquely his, like it or not."

Top clinician Dom Famularo used quite an analytical approach to our question. "I researched which players were seeds of the drumming tree that sprouted other players," explains Famularo. "I'm a firm

believer that if we're to find out where we're going, we must know where we've come from. I tried to find players who opened doors and created new ways of thinking that led future drummers toward endless opportunities. Four players pushed the musical drumming envelope right to the edge. Player number one: Chick Webb, because he was a part of the evolution of the drumset within swinging jazz. Chick Webb influenced an amazing list of players, including Papa Jo Jones, Max Roach, Elvin Jones, Ed Thigpen, Tony Williams, Philly Joe Jones, even Billy Cobham.

"Next comes Gene Krupa, because he moved the focus on the drumset up front. That spawned Buddy Rich, Louie Bellson, Joe Morello, Ed Shaughnessy, Jack Sperling, Sonny Igoe, and Butch Miles—all from the basis of Gene Krupa's energy.

"My third choice is John Bonham. He took rock drumming in a very clear direction toward a bigger sound. He also had a unique *style* of rock 'n' roll. Bonham was jazz-influenced, and it was that influence that led to his sound. He easily influenced every rock artist after him.

"Fourth would be Steve Gadd. I feel he

"Breaking tradition."

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broke playing traditions, and set the highest musical standard in modern drumset performance. From Steve Gadd it still continues with Vinnie Colaiuta, Dave Weckl, Steve Smith, etc.

"I feel the four players I mentioned are still influencing our music today. Many new drumset players may not even know how influenced they are by those four drummers. It all relates to our heritage and the patriarchs of drumming. If you like an artist, you shouldn't just study that person. You must study who *they* studied. Seek out who they sought."

A studio heavyweight for nearly thirty years, Jim Keltner has a similar vision of a "family tree" depicting the influences that earlier players had on future generations. Says Jim, "This is something you could sit down with a cup of coffee and study for hours. I don't know how you could say who was the *most* influential. It can't be limited. We're like a big family, all us drummers."

Late Night With David Letterman band-leader Paul Shaffer states, "Picking the most influential drummer is a no-win situation. No matter how many you name,

you're not going to remember everyone. I would have to begin by naming the Gene Krupa/Buddy Rich axis, because they represent the super-exciting, driving big band style. In the jazz genre, my pick there would be Elvin Jones. Someone once said, 'God lives in the space between when Elvin's stick goes up, and when it comes down.' That's the way I feel about Elvin Jones. There are many others, including Roy Haynes, Jack DeJohnette, and Tony Williams.

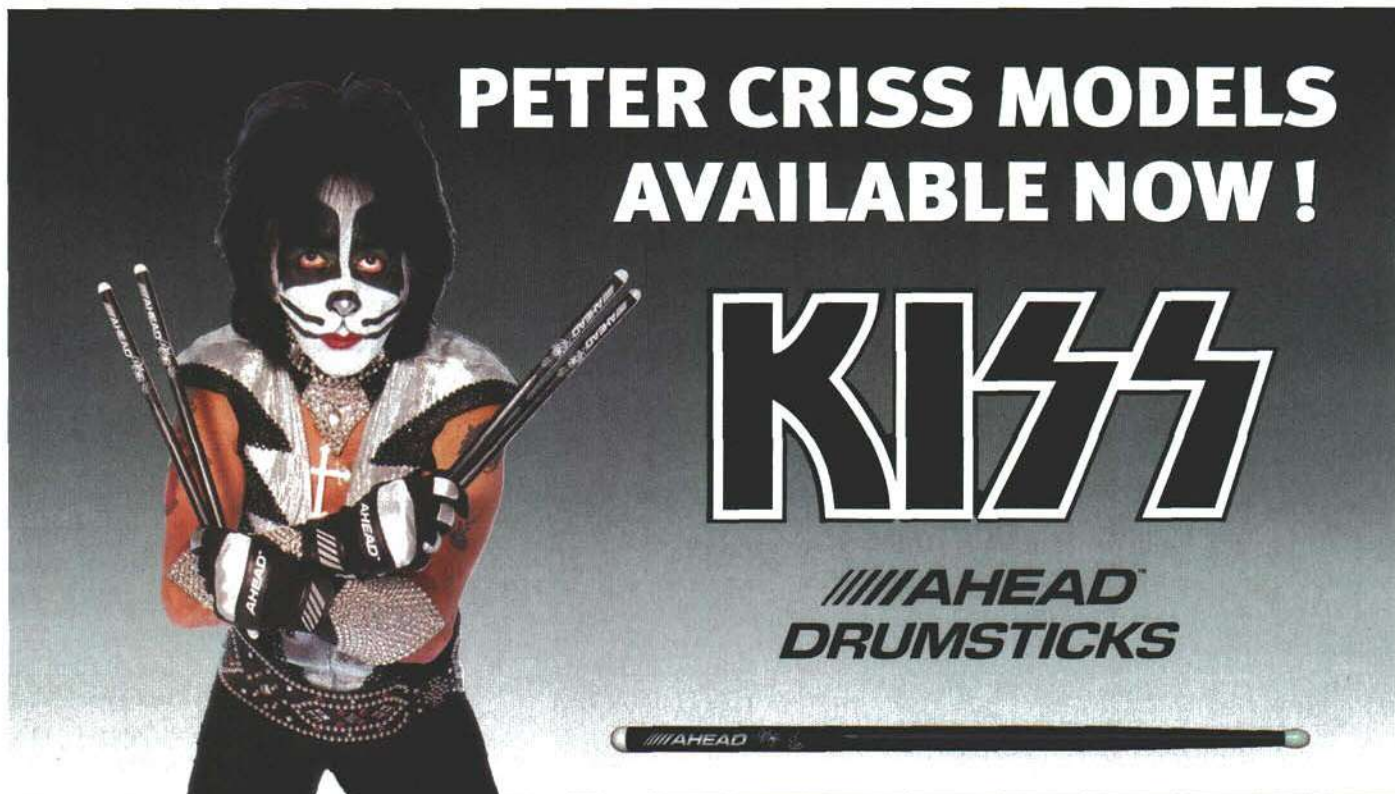
"In rock 'n' roll you'd have to credit the drummers who made the Motown records: Benny Benjamin, Pistol Allen, and Uriel Jones. Stevie Wonder may have played on some hits, and also Marvin Gaye. I personally have a soft spot for the New York drummers, like Panama Francis, Buddy Saltzman, Gary Chester, and Bernard Purdie, because they played on some of my favorite records. But I have to mention the West Coast guys, like Hal Blaine and Earl Palmer. They actually helped arrange the pop records they played on. Al Jackson, from Booker T. & The MGs, started that whole laid-back time feel with that Southern groove. That was a major contri-

bution.

"Ringo Starr is probably the most underrated drummer," Shaffer adds. "I don't know why, because he was a fantastic drummer. The feels that he created with The Beatles were great. The beats that they created always had a shuffle-against-the-straight-8ths feel. That, to me, was the basis of rock 'n' roll. Ringo and The Beatles understood that. But Ringo also invented, via Krupa, the big rock tom fills. Nigel Olsson went on to develop them with Elton John. It became the basis of the power ballad as we know it today.

"I should also mention James Brown's drummers. There were a number of different ones, but Clyde Stubblefield, Jabo Starks, and Melvin Parker were the best known. And last, there's Stewart Copeland from The Police. He tensioned his snare head really tight, which influenced a new concept for a really high, whacking snare sound. It was very different from the norm of having a big, bottom-heavy snare sound. I apologize to the million other people I am leaving out."

Phil Collins puts it quite concisely. "My choices are: Chick Webb for being innova-



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The Most Influential Drummers

tive, Gene Krupa for bringing the drums to the front of the band, Buddy Rich for his virtuosity, and Ringo Starr for making *everyone* want to be a drummer."

Veteran Rod Stewart/Jeff Beck rocker Carmine Appice feels it all began with Krupa. "Gene is number one. He brought attention to the drummer. Then Buddy Rich came along and did things that seemed impossible, like one-handed rolls. Buddy's lightning hands-and-bass-drum combinations were amazing.

"For me there was a whole rock movement in the 1960s that brought drumming to a different level. The drumming I was involved in around this time set a precedent for what drumming today has become. In the '70s the jazz/rock stuff came out. That took rock drumming to the next level. Tony Williams and Billy Cobham are the two influences who come to mind. The only other place it went from there—where something happened differently—was when Stewart Copeland brought the reggae thing into his playing."

Technical master Joe Morello selects Chick Webb as his first choice. "It's easy to see how Gene Krupa and Buddy Rich

drew from Chick's playing with their solo ideas," says Joe. "Of course, they individualized it and took it much farther. But you can definitely hear the influence there. I believe Sid Catlett's style was also very influential. Then there was Jo Jones with the Basie Band. His cymbal and hi-hat playing with a pair of brushes was incredible, and he drove that band so well. Don Lamond made a tremendous contribution with his beautiful fills and his powerhouse style. He played differently from Davey Tough and the earlier cats. He turned the whole thing around with his fills and phrasing. But of course it was Gene Krupa who actually brought drums to the foreground. He paved the way for people like Buddy Rich, Louie Bellson, and myself. Gene was a tremendous showman, and a very musical player. Buddy Rich came along and took it from there. Buddy was obviously a fantastic soloist, and technically proficient. I could continue by mentioning all the fine kids today, like Danny Gottlieb, Dennis Chambers, Dave Weckl, etc. But the list of influences would go on forever."

Bassist extraordinaire Jerry Jemmott says, "It's easy for me to answer this question.

All I have to do is look back at the drummers who influenced *me*. Those drummers were part of the music I listened to growing up. I loved Charlie Mingus's music, and Dannie Richmond was his drummer. I dug Thelonious Monk, and Frankie Dunlop was his drummer. I loved Count Basie, and both Sonny Payne and Jo Jones played with that band. Sonny drove the Basie Band with finesse and power.

"I think a true test of a drummers' musicianship," Jemmott offers, "is the ability to set up the figures the band plays. The drummers I admire exhibited this talent because they were always *listening*. They allowed the band to breathe. The key to being a great musician is the ability to pick and choose what you are going to play and when you are going to play it, and have it come out tastefully.

Renowned percussionist Vic Firth cites Gene Krupa and Buddy Rich as the two drummers he was in awe of. "They brought the brightest light to the dance band era, because they were the first ones to come up front," says Firth. "But the two most important influences for me *personally* were George Lawrence Stone and Saul Goodman. Saul was the timpanist for The New York Philharmonic. In their respective fields these men were not only great artists, but wonderful teachers. When they had a student with a problem, they understood how to find the correct solution in the most expeditious way. They were quick to analyze and solve the problem."

Vic's comments raise a point worthy of consideration. Quite possibly the most powerful influence on any drummer (or any musician for that matter) is a good teacher. The single most motivating factor in a musician's life may well be the nameless character who sits in a small room and puts up with kids who don't practice, kids with no technique, and sometimes kids with no talent. It's this musical mentor who nurtures and molds the few good ones who come along. Vic Firth puts it best when he says, "The teacher does more to get a kid interested in the music than all the 'big shots' there are. The guys who should really get the credit in terms of being the most influential are the guys you've never heard of."

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Rock-To-Shuffle Modulation

Creating The Illusion Of A New Time Feel

by Ken Vogel



Have you ever found yourself in a situation where you're listening to some progressive music, when unexpectedly the drummer sounds like he's switched to a beat pattern in another tempo, contrasting the groove the other musicians are playing? Then, a few measures later, the drummer returns to the original groove without disrupting the flow of the music. This technique, used by many of today's top progressive drummers, creates an illusion that is called

"metric modulation." Metric modulation simply means modulating to a new tempo.

The following exercises switch from a straight-8th rock feel to a shuffle feel that repeats itself every three beats. The shuffle pattern moves at a rate one and a quarter times faster than that of the straight-8th pattern. The shuffle creates the illusion that we are playing in a faster tempo, but we're in fact not leaving the original tempo. The pulse of the quarter note remains the same throughout the exercises.

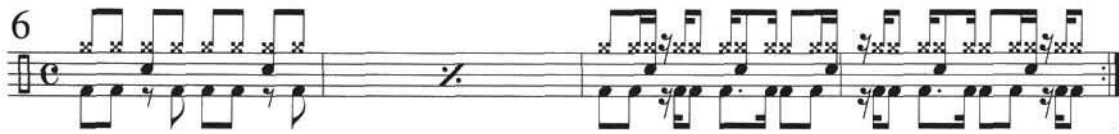
The Exercises

When practicing the following exercises, be sure to use a metronome or drum machine. Also record yourself playing the exercises. This is the best way to monitor how well you keep the "flow" happening.

In exercises 1 and 2, only the ride pattern switches to the shuffle feel.

In exercise 3, the ride and snare patterns switch to the shuffle feel while the bass drum continues four beats to the bar.

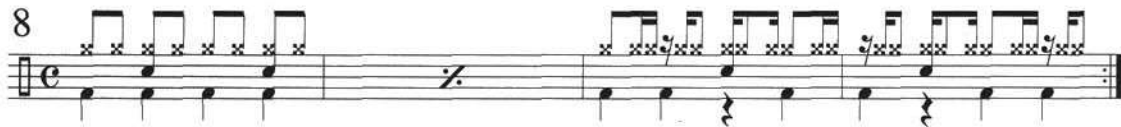
All limbs switch to the shuffle feel in exercises 4, 5, and 6.



All limbs switch to a half-time shuffle in exercise 7. Be sure to play the ghost notes softly.



In exercises 8 and 9, all limbs switch to a 3/4 shuffle.



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Shelly Manne: "On Green Dolphin Street"

Transcribed by Frank Palermo



MUSIC KEY		
Open	○	R.C. C.C. ✕
H.H.	✕	✕
T.T.	✕	✕
S.D.	✕	✕
F.T.	✕	✕
B.D.	✕	✕

Stick-Shot

It seems appropriate that this month, in MD's special Millennium issue, *Drum Soloist* features one of the most musical, versatile, and witty drummers ever to pick up sticks, Shelly Manne. The following thirty-two-bar solo (from *Shelly Manne & His Men, Volume 2*, recorded in 1954) contains some fun phrasing, a great use of dynamics, and a swinging, strong pulse.

Shelly was one of the greats, and we highly recommend that if you're not familiar with him or his work, you check him out. His masterful playing will inspire you.



Bill Ray

At the age of six Bill Ray knew that playing drums was "his calling." He started gigging at twelve, and played clubs across



the southern US for the next several years. Prior to relocating in the West, Bill played for the Desert Storm troops, toured Japan playing military clubs, and performed on an ocean liner touring intercoastal Alaska.

Now based in Southern California, the twenty-nine-year-old drummer divides his time between studio and live dates in the So. Cal/Las Vegas area. He's currently playing with Cargo Records artist Mary Dolan, working with a showband called Polyester Express, and doing dates with Len Rainey & The Midnight Players. Past work includes Larry Mitchell, Lisa Sanders, Jerry Goodman (of Mahavishnu Orchestra fame), Jeff Moore (Neville Bros.), and Darryl Johnson (Emmylou Harris).

"My mission as a drummer," says Bill, "is to stay on top of the current trends and styles, and to grow every single day. As an instructor, it's to understand my students' desires, and educate them within that context." (Among Bill's former students is Adrian Young of No Doubt.)

Bill's demo CD and video establish him as a tasteful and skillful player. A gifted soloist, he also lays down solid and musical tracks in a variety of styles, from contemporary instrumental jazz to rollicking country. He's currently an endorser for Spaun Drums, Meinl Cymbals, Pro-Mark sticks, and Slug Percussion Products.

Marty Brasington

Ocean, New Jersey's Marty Brasington is a walking definition of "versatility." His training runs the gamut from school orchestras and garage bands to the Berklee College of Music. His influences range from Journey, Rush, and Led Zeppelin to Spyro Gyra, Weather Report, and P-Funk. And his experience includes years of playing covers in bar bands three or four nights a week. Of this, Marty says, "That really forced me to learn how to play for the song and the situation. Not having to use all of one's best chops to make a song feel good is the concept on which I've built my entire approach."

It's an approach that has kept Marty in demand for a number of widely different projects. He's currently a member of Norway, a melodic AOR rock band reminiscent of Journey. Their self-produced 1997 CD *Night Dreams* sold enough copies to gain them a contract with Europe's Now & Then records and an appearance at the Gods Of AOR festival in England.

At the same time, Marty is working and



recording with singer/songwriter/pianist Laura Diamond. An artist in the Tori Amos mold, Diamond's music calls for taste and sensitivity from her drummer. On her debut CD, *Adonis...And Other Romantic Delusions*, Marty amply provides these qualities, along with abundant rhythmic imagination. But again, his focus is always "on the song."

Marty's setup differs for various projects, but generally consists of custom-built maple drums (with classic Rogers "Beavertail" lugs), a Pearl brass Free-Floating snare drum, Paiste cymbals, Roland and Yamaha electronics, Remo heads, and Pro-Mark sticks.

Daniel Adair

At the age of thirteen Daniel Adair pulled his father's Ludwig drumkit out of a closet and set it up...and things have never been the same since. Now twenty-four, Daniel has continued toward his goal of "becoming a world-class, in-demand drummer for all applications." Along the way, he's been influenced by Dennis Chambers, Vinnie Colaiuta, Oliver Gene Lake, John Bonham, and his teacher, John Fisher.

Daniel's current projects include New Big Shoes, an original "modern rock" band in the Vancouver, BC area. Popular on Vancouver radio, the group has developed a significant following and has garnered label interest. Daniel's playing on the CD is solid and creative.

Also among Daniel's activities is Martone, a progressive instrumental band fronted by guitarist Dave Martone. This



group has gained interest from Steve Vai's Label, Favored Nations, and from Shrapnel Records. Daniel meets this band's challenging music head-on, and dishes

up a tasty combination of deep grooves and impressive chops.

Daniel has also played drums and percussion for singer/songwriters Michael Behm and Don McLeod, and has done freelance studio work in styles from jazz and Latin to funk and rock. He manages to find time to work in several cover bands, and to teach an ever-growing roster of students. He currently performs on either a 1966 Camco kit or a Pearl MLX set, with Zildjian and Sabian cymbals and DW pedals.

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9 Boomish

Zach Danziger (dr, programming), with Tim Lefebvre. MC Jonny Z, Jamie Saft, Dave Binney, Jim Beard, Steve Tavaglione, Gary Thomas, Peter Davenport, Henry Hey, Pete McCann, Matt Wilson, Bruce Huron

The drums are fittingly way out front on this excellent new release from Zach Danziger and Tim Lefebvre's drum 'n' bass collective Boomish: hi-energy, grooving, and sonically captivating. Melodies reappear, funny bits of samples pop in and out, and "tom fills" are created with vocal snippets. Drumkits change radically mid-song, and loads of percussion sounds and live beats abound. Danziger nails a wide variety of appropriate beats: Highlights include a madcap "Barely" and two exciting tracks recorded at the Izzy Bar in New York. It's here that Danziger confirms that, indeed, the razor-sharp, 164-bpm, stopping/shifting rhythms *can* all be done live. (Kinetic Surge, PO Box 1246, New York, NY 10276, [212] 631-3672, www.kineticsurge.com)



— Robin Tolleson

9 The Isley Brothers

It's Your Thing: The Story Of...

Ernie Isley (dr, gtr, bs), **George Mooreland, Bernard Purdie, Pistol Allen, Benny Benjamin, Woody Johnson, Everett Collins (dr)**, Ronald, Rudolph, and O'Kelly Isley (vcl), Marvin Isley (bs), Chris Jasper (kybd), Jimi Hendrix (gtr), others

Funky. Simpletons think it means a bodacious use of ghost notes. Wrong; funky means *surrrrennderrrring* to the rhythm while COMMANDING people to move their ass. And no band ever embodied the term "funky" like The Isley Brothers. *Forty years* they spent setting trends and making hits. "Shout." "That Lady." "This Old Heart Of Mine." "It's Your Thing." "Twist And Shout." It don't get no funkier, and this three-disc beauty of a boxed set is plenty proof. Brother Ernie not only threw it down, but *burned* on lead guitar. And the other fellas here...well, they simply wrote the rules. Dig this stuff, or miss the point. (Bonus: a very early but immediately recognizable Jimi Hendrix on two cuts.) (Epic/Legacy)



— Adam Budofsky

8 The Atomic Bitchwax

Keith Ackerman (dr), Ed Mundell (gtr), Chris Kosnick (bs, vcl)

The wicked fills in the first track alone should tip you off: These guys ain't messing around. And though there's *a ton* of Black Sabbath and a bit of Butthole Surfers in the mostly instrumental Bitchwax attack, their ram-it-in-your-jugular sound is unmistakably their own. Connecting



the dots between punk, blues, and hard-as-a-diamond rock 'n' roll, Bitchwax thrives like a fungus, feasting on trippy but menacing all-out jams. Drummer Ackerman sounds as if he sits real low at a silver-reflecting kit with gigantic cymbals, know what I mean? His presence is *huge*, anchored by a deep, blissfully messy snare that would be right at home on a classic Queen album. Dashing off nasty single-stroke torrents, Ackerman bashes with both pinpoint precision and reckless abandon. Let's hope this is only the beginning. (Tee Pee/MIA Records, [212] 966-9664, info@mia-records.com)

— Michael Parillo

7 Trilok Gurtu Kathak

Trilok Gurtu (dr, perc, vcl), Jaya Deva (gtr, vcl), Kai Eckhardt de Camargo (bs), Ravi Chary (sitar, harmonium), others

Trilok Gurtu has a new band, The Glimpse, and they stretch the limits of world fusion on *Kathak* with help from some different voices. Neneh Cherry and Trilok's mother, Indian classical singer Shoba Gurtu, each sing on one track, and Steve Lukather adds guitar to the breathtaking odd-time excursion "Seven Brings Return." The Gurtu compositions "Shunyai" and "Kathak" are delightfully playful. With Chary's sitar and Deva's guitar and ganawa perfectly follow in the leader's fleet hand & foot steps, which skip across bits of funk and classical terrain. Trilok is as masterful as ever on his East-West drumset. His voice is an effective instrument here too, leading several chants in sync with the percussion. (Mintaka Recordings, American Post Box, Russells Water, Nr Henley, Oxon RG9 6EO, UK, 441491642026, www.trilokgurtu.cn.uk)



— Robin Tolleson

SIGNIFICANT OTHERS

Tower Of Power may have done their 1976 classic *Live And In Living Color* one better with *Soul Vaccination*, recorded at various dates in California in 1998. The original rhythm section of **David Garibaldi** and Francis Rocco Prestia is back together and in rare form, and good new blood like saxman Norbert Stachel and vocalist Brent Carter help the cause. (550 Music)

Swagger. Can you teach it? Who knows. Point is, Brother JT3's music—sort of a less self-conscious Jon Spencer Blues Explosion meets a baby Dramarama—requires large doses. On *Way To Go*, drummer **Dave Ferrara** proves he possesses plenty of that elusive vibe. (Drag City)

Volumes 6 and 7 of the remarkable *Ethiopiquest* reissue series focus on two mid-'70s albums by Ethiopian vocal star Mahmoud Ahmed. As is the case with the entire series (see June '99 *Critique*), the rhythms here—courtesy of drummer **Tesfaye' "Hodo" Mekonnen** and percussionists **Ismael Djingo** and **Girma Tchibsa**—are spine-tingling. You will be amazed at their familiarity, yet hypnotized by their otherworldliness. (Allegro)

Calling multi-instrumentalist **Bill Rieflin's** solo album *Birth Of A Giant* might be overstating the case—but just slightly. Aided and abetted by, among others, Robert Fripp, Trey Gunn, and Chris Connelly, Rieflin puts his career as musical sidekick to Ministry, Nine Inch Nails, Swans, Krist Novoselic, KMFDM, et al on hold and concocts a batch of odd and wonderful tunes. (First World, PO Box 30932, Seattle, WA 98103, www.firstworldmusic.com)



6 David Bowie hours...

Mike Levesque, Sterling Campbell (dr), David Bowie (vcl, kybd, gtr), Reeves Gabrels (gtr), Mark Plati (bs), Chris Haskett (gtr)

On *hours...* Bowie pulls back from the extreme experimentalism of his last couple of albums. Too bad, at least from us drum geeks' standpoint. Though Bowie's melodic and lyrical skills still shine, there's nothing nearly as instrumentally shocking here as, say, Zachary Alford's blazing drum 'n' bass explorations on *Earthling*. That's certainly not drummer Mike Levesque's fault. The mostly mid-tempo tunes just don't call for any bombastics. Short of a couple of four-limb exclamation points, Levesque has to be satisfied with keeping a cool pace and tastefully marking the changes. To his credit, he handles the job with consistency and grace. (As does Sterling Campbell on his three cuts.) Guess we'll have to check out Mike's gig with ex-Jane's Addiction/Chili Pepper Dave Navarro to see what he's *really* got, though. (Virgin)

— Adam Budofsky

8 Dewey Redman/Cecil Taylor/Elvin Jones Momentum Space

Elvin Jones (dr), Dewey Redman (to sx), Cecil Taylor (pno)

The polyrhythmic rumblings of Elvin Jones stand out on the first meeting of these three avant-garde jazz legends. The highlight here for drummers is "Bekei." This solo vehicle sees Elvin setting up a slow, lumbering feel in three, then creating an intelligent solo emphasizing the beat, then moving away from it. (And check out the way he contrasts thunderous syncopated tom rolls with the sharpness of his snare and cymbals.) Elsewhere, Elvin's performances in duet settings with Taylor and Redman are fascinating. And Taylor's three-movement "Life As/It/Is" beautifully features Elvin's fractured timekeeping and brilliant use of space. *Momentum Space* is merely the latest evidence that Elvin Jones is as strong and vibrant as ever. (Verve)

— Martin Patmos

7 Yes The Ladder

Alan White (dr, perc, vcl), Jon Anderson (vcl), Steve Howe, Billy Sherwood (gtr, vcl), Chris Squire (bs, vcl), Igor Khoroshev (kybd, vcl)

The Ladder features few of the lengthy and complex instrumental sections prog/pop icon Yes is famous for. Rather, it sees the band continuing the radio-friendliness

they've worked since 1983's *90125*. Longtime drummer Alan White is in solid form, playing for the tight, well-produced songs, which reflect the earlier Yes sound with little techno intrusion. White's drums are bright and very thick in the mix. He never stretches or goes off, but merely plays what *needs* to be played. If you're looking for blazing technical inspiration, better to go back to the experimental Yes of the '70s. But if you want to check out some solid, melodic progressive pop and a drummer who expertly follows the map with precision, this is where you'll find it. (Beyond)

— Mike Haid

7 Our Lady Peace Happiness... Is Not A Fish That You Can Catch

Jeremy Taggart (dr), Raine Maida (vcl), Mike Turner (gtr), Duncan Coutts (bs), with Elvin Jones (dr)

Happiness..., the third album from Toronto quartet Our Lady Peace, is chock-full of energetic alternative-rock anthems. The source of much of their power is drummer Jeremy Taggart, who keeps his patterns direct on the surface while adding subtle shading underneath. The beat on "Lying Awake," for instance, is brought to life by sly snare drum ghost notes. Taggart is also fond of using Cabasa, cowbell, and tambourine to add texture and show contrast between song sections. Just don't get too excited by the Elvin Jones cameo: Though he plays a nice swinging pattern over part of the closing track, his contribution—especially to anyone familiar with Jones' body of work—amounts to little more than throwaway riffing. (Columbia)

— Michael Parillo

7 Conosur Zonda

Manolo Badrena, John Albanese (perc), Hernan Romero, Tony Viscardo (gtr), Mario Rodriguez (bs)

Everywhere the Spanish explorers of old traveled—Argentina, Spain, Brazil—the guitar went along. And nylon strings prevail on this unusual NYC-based ensemble's release. Riding on a beautiful current of subtle Latin rhythms, they move easily from Spanish flamenco to Argentine tango to Brazilian folk forms. All these harmonic persuasions meet on the common ground of blues and jazz. Manolo Badrena's multilingual finesse on percussion helps to pull



FROM THE EDITORS' VAULT

Rediscovering drumming's dusty gems

9 The Damned Machine Gun Etiquette

Rat Scabies (dr), Dave Vanian (vcl), Captain Sensible (gtr), Algy Ward (bs)

After a messy breakup (everything ~~about~~ them was messy), The Damned surprised everyone in 1979 with this comeback album.



The first British punk band to release a long-player, score a hit single, and tour the States, they somehow got their act together and produced one of the all-time great rock albums. Even today *Machine Gun Etiquette* sounds miles beyond most other punk bands' attempts in every possible sense. Sadly, Scabies is sorely under-considered on these shores. But there's no denying he possesses a brand of high-pressure fuel most drummers couldn't handle safely—let alone know where to find. Spiritually linked to the ghost of Keith Moon, Scabies unloaded rounds of 16th- and 32nd-note fills on these songs with a sense of imminent destruction few will ever be able to communicate. (Roadrunner)

— Adam Budofsky

the seemingly disparate musical forms into a unified whole. During his years with Weather Report, his remarkable work was often lost under a tidal wave of amplified sound. But in this acoustic setting Badrena truly soars. Without such skillful percussion, this recording would *be...interesting*. With Badrena in the room, everything moves in living color. (Palmetto/Allegro)

— Bill Kiely

8 Filter Title Of Record

Steven Gillis (dr), Richard Patrick (vcl, gtr, bs, programming), Gene Lenardo (gtr, bs, mndln), Frank Cavanagh (bs)

The first thing you hear on Filter's second album is a ship's horn, followed by a metal funk beat and squashed, scratchy vocals. Sometimes subtly won't do the job. You need Richard Patrick screaming "I hate your face!" then mercifully breaking to a proper singing voice. Patrick, who hails from Nine Inch



What In The World

Drumming from the far reaches of the globe

8 Listening to *Omelete Man* from **Carlinhos Brown** is like aurally drinking a cup of coffee! Although there is quite a variety of music here, the drive is uncanny. Sophisticated arrangements combined with a primal sense of percussion (a la Bahia) push the envelope. The CD is paced like a live show, with incredible dynamics. Every tune is masterfully produced. (Metro Blue/EMI)



7 A *Wish*, the title of **Hamsa El Din's** new CD, refers to the rebuilding of his homeland in Nubia, which was destroyed by the Aswan High Dam Project in 1962. El Din sings and plays the oud (12-stringed lute) and the tar (frame drum). All of the songs have a meditative quality, with wonderful percussion provided by the plucking of the oud and the striking of the tar. Special guests add clay drums, piano, cello, nay (flute), and vocals, while beautiful lyrics, extensive notes, and gorgeous artwork elevate this heartfelt package even further. (Sounds True, PO box 8010, Boulder, CO 80306, [800] 333-9185, www.soundstrue.com)

7 *Tog E Go Bog E, (Take It Easy)* is the latest CD by Dublin's **Kila** (pronounced KEE-la). Based in the tradition of Irish music, the band has stretched the canvas and painted some wonderful new songs. Everyone plays percussion here in combination with traditional and non-traditional instruments, cleverly interacting with the internal rhythms of the Irish singing. There is a dream-like quality to this disc both in sound and spirit. (Green Linnet)

David Licht

Nails, ensures that this disc teeters between extremes of turmoil and quiet, dissonance and harmony, making for a well-paced album. Right in line is Steven Gillis, a mature drummer who has this program down pat, from slinky funk to brittle fast fours. His impeccable feel makes transitions smooth. Even when chained to a drum machine, he stays loose. And check his galloping snare and well-placed flams behind the haunting vocal refrain on "Cancer"—shiver time. (Reprise)

— T. Bruce Wittet

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

8 On Guster's *Lost And Gone Forever*, **Brian Rosenworcel** gets maximum use out of everything he can put his hands on—literally, from bongos to, believe it or not, manual typewriters (complete with a lyric-punctuating return bell). With a startling sense of the unusual, Rosenworcel plays Remo World drums and an array of Latin and African percussion to create pop grooves that transcend the traditional. Listen closely; this album will definitely put some cool ideas in your head. (Sire)



5 L7's **Dee Plakas** plays in the classic punk style on *Slap Happy*—in

your face. No pretensions, just straight and simple 2/4. Using the hi-hat as her main weapon, songs like "On my Rockin' Machine" slam you back to the angry old days of the beaten and busted up house kit, when aggressive drumming ruled the scene. (Bong Load)

6 A musical melding of The Go-Go's and No Doubt, the quick ska-pop of Dance Hall Crashers' *Purr* is totally propelled by the drums of **Gavin Hammond**. Including straightforward shuffles and simple, clean rolls, Hammond's style is quick, energetic—and, most of all, fun. (Pink and Black)

— Fran Azzarto and Lisa Crouch

7 Ben Riley Weaver Of Dreams

Ben Riley (dr), Ralph Moore (tr sx), Buster Williams (bs)

Don't try this at home; the chord-less trio format is mighty risky. In the wrong hands it will produce a depleted, unfocused sound that's quick to bore. It's not for doodlers. Yet where many drummers have floundered before, jazz great Ben Riley shows us the right stuff. His musical, "melodic," form-conscious, not to mention *swinging* drumming makes it all work. Whether soloing on an entire chorus or supporting soloists, this master's kit work *sings*. (Joken Records, 18 Charles St. #48, New York, NY 10814)

— Jeff Potter

8 Sunny Day Real Estate Live

William Goldsmith (dr), Jeremy Enigk (vcl, gtr), Dan Hoerner (gtr, vcl), Joe Bass (bs, vcl)

After a 1994 break-up, SDRE reunited and seemingly tapped into a higher power to record 1998's spiritual grunge opus, *How It Feels To Be Something On*. One year later, the "force" is still with the Sunny boys for their new CD, *Live*. Drummer William Goldsmith (a former Foo Fighter) and his band have never sounded so pumped yet precise. On the track "100 Million" Goldsmith pounds out a military-funk groove to bring order to a majestic metallic mess. "The Prophet" dances to an alterna-tribal war beat. And "J'Nuh" showcases Goldsmith's minimalistic approach to time changes. (The tune surpasses 1995's studio version on sheer energy.) Some may dismiss *Live* for lack of new material, but passionate renditions of old songs will quickly make it a cult favorite. (Sub Pop)

— Will Romano

7 Baby Ray Do I Love America

Nathan Logus (dr), Erich Groat (gtr, vcl), Ken Lafler (gtr, vcl), Paul Simonoff (bs)

Track 2 of *Do I Love America* starts with the line "Only the craziest glue stuck him together with you." We can only assume this alludes to the partnering of Baby Ray's Ken Lafler and Erich Groat. And that "glue" is perky '60s British rock. Although drummer Nathan Logus (The Barnies) isn't breaking new ground here, his loose, splashy style always works well with these songs. First of all, you just *have* to check his snare sound on "Olive Novel Love." Before drummers started tuning snare drums like table tops, they called this "fat." On "Sheep Are My Keeper," Nathan shepherds intricate pushes, smoothing the time flow—no easy feat in the studio. By "Solid Gray," he's tighter still, again with that loose snare sound that stands up and shouts. (ThirstyEar)

— T. Bruce Wittet

BOOKS

6 The Left Hand

by Larry Crockett

level: all, \$14.95 (\$11.95+ S&H)

Let's face it: We drummers usually have one hand that's trying to keep up with the other. With Larry Crockett's *The Left Hand*, all your problems are solved. No magic needed, just practice. Crockett's 83-page spiral-bound book is basic and applicable to all levels. The main goal is to

"develop and maintain sufficient ability in each hand"—evenhandedness.

Each page (minus five) contains eight two-bar exercises. The student is asked to use a metronome and a snare drum or pad. The method is to repeat each bar sixteen times before moving onto the next. Starting out with quarter notes then adding 8ths, triplets, 16ths, and accents, the book is easy to work through without taking up too much time. It wouldn't hurt to take a break during your woodshedding and run through a couple of these exercises just to keep your chops up. Gripes: Crockett's presentation is a little sloppy, and he could bring the price down. After all, *The Left Hand* is not trying to reinvent the wheel—just help it spin. (PO Box 150224, Brooklyn, NY 11215)

— Fran Azzarto

7 World Beat And Funk Grooves

by Alan Dworsky & Betsy Sansby

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

On *World Beat And Funk Grooves*, Dworsky and Sansby offer a linear method of learning tumbao, rumba, rumba guaguanco, and assorted funk grooves in a quick, fun way. There are twenty-three different "dances"—repeated sequences of hand and foot strokes, notated in the Swiss style. Each limb has its own line, and the numbers of the beats in the measure run over the top of the line. The authors explore the different rhythms in six-pulse, four-pulse, and three-pulse dances. These dances can be thought of and used as whole-body rudiments. The book helpfully defines upbeats, call & response, Afro-Cuban rumba, and funk and shuffle backbeats. The comprehensive "Sources For Further Study" at the end is appreciated as well. (Dancing Hands)

— Robin Tolleson

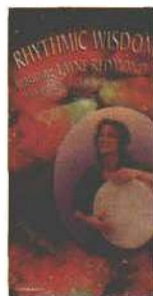
VIDEOS

8 Layne Redmond Rhythmic Wisdom

level: beginner to intermediate, \$24.95

Most Americans know the name of one frame drum—the tambourine. And we give it a single musical role—to accent the backbeat. But what would happen if we opened the door to frame drums wide open? Could serious technique be applied

to make music that matters? Educator and virtuoso Layne Redmond answers "Yes!" in *Rhythmic Wisdom*, her 70-minute instructional video on the history and technique of the frame drum. Redmond is a good teacher, putting the focus on your learning, not on her performing. She covers basic technique and interlocking rhythms, and enlightens us about remarkable drums from around the world. Perhaps most striking is Redmond's



account of how drumming connects to religion, history, physics, and psychobiology. They say it's just music, but through Redmond's eyes it appears to be a good deal more. (Interworld)

— Bill Kiely



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Madness Across The Water

The Latest, Most Burnin' Import Drum Releases

Recommended by Mark Tessier of Audiophile Imports

Mark King *Trash Demos Volume 1*. Known for his great bass work with Level 42, King is also quite an accomplished drummer. On this third solo outing, which is a collection of unreleased home demos, he plays all the instruments—bass, guitar, keys, drums—and sings. The return of Thunderthumbs!

Tom Scott *Apple Juice*. Appearing on CD for the first time, this heavily requested live CD recorded in NYC in '81 features Scott, Eric Gale, Hugh McCracken, Richard Tee, Marcus Miller, and Steve Gadd. A classic.

Jaco Pastorius *Full Complete Session From "Holiday For Pans" Recordings (1980-82)*. Three-CD box set containing all of the alternate versions of tracks from Jaco's last solo project, a big band performing originals, Coltrane, Beatles, and Weather Report and prominently featuring steel drums. Bobby Economou and Kenwood Dennard play drums. Includes three photographs and a T-shirt.

Tony Williams *Joy Of Flying*. Williams' 1978 all-star fusion project features George Benson, Ronnie Montrose, Paul Jackson, Stanley Clarke, Jan Hammer, Herbie Hancock, Brian Auger, Michael Brecker, and Tom Scott.

To order any of these releases, contact Audiophile Imports at www.audiophileimports.com, (908) 996-7311.



JAZZIN' AROUND

A hearty new crop of electric jazz releases

Vertu is the name of the latest fusion supergroup, led by **Lenny White** and Stanley Clarke. Rounding out the ensemble are keyboardist Rachel Z, violinist Karen Briggs, and fiery guitarist Richie Kotzen. The band draw on the magic of the Return To Forever/Mahavishnu Orchestra heyday on these ten progressive tracks. • Drummer **Richard Bailey** leads the focused and spirited fusion assault on Coup D'Etat's *Last Of The Aztecs*, working eagerly with leader/synth vibist Louis Borenus, percussionist **Gary Hammond**, and the expressive

bassist Phil Scragg. • Victor Mendoza creates a tasty Latin-jazz vibe on *Black Bean Blues*, featuring drummer **Antonio Sanchez** and percussionists **Ernesto Diaz** and **Renato Thoms**. • **Rayford Griffin** and **Terri Lyne Carrington** supply the slick-but-never-stale rhythmic current on Vibe Tribe's *Foreign Affairs*, aided by percussionist **Munyungo Jackson**. Griffin makes the most of his solo space on the title track. (Vertu: 550 Music / Legacy: Coup D'Etat cucoolumusic.demon.co.uk; Victor Mendoza: Sizzle Sticks Production, 58 Meadow St., Framingham, MA 01701. www.victormendoza.com; Vibe Tribe: Lipstick Records, Alex Merck Music)

— Robin Tolleson

Drum 'N' Bass

The New Frontier?

by Robin Tolleson

Most of us have heard some drum 'n' bass by now. The avalanche of programmed rhythms on a *good* jungle track will have your limbs shooting out in every direction trying to catch each one of the tantalizing beats. It's a sign that drum 'n' bass is a little closer to mainstream acceptance when you hear a flash of it on a spark-plug jingle, or when Talvin Singh's eclectic jungle is featured on a CD-recorder commercial.

Drum 'n' bass music, also known as jungle, hasn't caught fire with the general public in the US, though artists like Goldie and Roni Size sell out major-market shows. Even drummers may have been initially slow on the take, due as much to a lack of access to import records as to our natural anti-programming sentiment. But now there's a solid group of drummers, including Zach Danziger, Jo Jo Mayer, Tony Verderosa, Karsh Kale, Yuval Gabay, and Johnny Rabb, who are playing these jungle rhythms in a live context, promoting the music and making it more understandable, visual, and valid as an art form.

"Jungle started in the early '90s," says the DJ known as Hive, whose *Devious Methods* (London) was one of 1998's most interesting drum 'n' bass CDs. "Basically it was DJs

playing breaks at twice the speed, taking dance hall, reggae, and hip-hop breaks being played at 90 beats per minute and speeding them up. Jungle started out around 140, and gradually in the last five years it's gotten to where the norm is 170 to 175. It's evolved a lot, and there's a style that has a darker sound, and a bunch of different categories. There's 'tech step,' which is more techno-influenced. And there's 'jump up,' which is more hip-hop influenced."

These "breakbeats" may be from familiar sources—old James Brown, Bob Marley, or Meters vinyl—but it's what the mixers do with these chunks of rhythm that makes for good or bad jungle. If they were looking for outrageous tempos, they took a similar approach to the sounds—kick drums that can be like timpani, cannon blasts, a dry '70s thump, or the old Roland 808 drum machine. "The basic jungle rhythms are sped up break beats, which they edit," says drummer Jo Jo Mayer. "A lot of that stuff comes out of the dub dance-hall stuff. Some producers will just buy sampling CDs, and when they want jungle for a car commercial they get those two bars that everybody's using. With the hip-hop stuff there are famous samples that you recognize—this is a Stubblefield sample, this is a

"For years I've been triggering samples and weird sound effects, trying to fit this stuff into the jazz community. But it never quite fit. So finding people who really embrace these beats was like discovering home."

Tony Verderosa

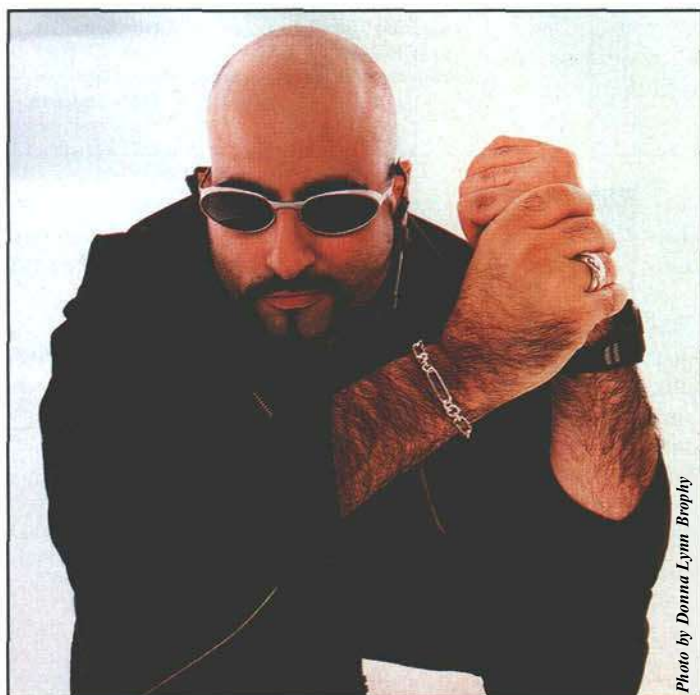


Photo by Donna Lynn Brophy

Tony Verderosa



Photo by Alex Noyes

Jo Jo Mayer

Meters sample, this is a sample from Bonham—you can just hear it. But a guy like Squarepusher programs everything. He thinks like a drummer, and he's got some really sick, badass beats."

In the true spirit of electronic pioneers like Afrika Bambaata, Public Enemy, Pierre Boulez, and Edgard Varese, much of the drum 'n' bass programming up to this point has been experimental—or accidental. "It's like, Let's see what happens if we take this and dice it up and paint some notes on my sequencer," explains drummer/programmer Tony Verderosa. "What does that sound like? What if I put it through this effect and then reverse it back out? People might say, Wait a minute, that's an accident. Still, an accident can happen and you can think it sounds like crap, or an accident can happen and you think it sounds good. Ultimately you have to decide what stays and what goes. I don't look at that as cheating. You still have to have a set of ears that go, That works, I like that. That's the one."

While many DJs have expressed support for the growing live drum 'n' bass scene in New York, Hive is skeptical about live drummers achieving the effect of the "Amen Break" or other famous vintage samples. "Certain staples of the jungle producers' library, the vibe, can never really be reproduced," he says. "It can be *imitated*, but it's never going to sound like it, because it's got that old '70s ribbon mic' recording sound. It can be drummed the same way, but it's not going to have that character. But I would never say that it *shouldn't* be done. It's another form of evolving music."

This article focuses on the six drummers mentioned above, who are taking back ownership of these beats and playing them out live. We'll learn what turns them on about drum 'n' bass, and about the challenges of speed and sound associated with this genre.

Tony Verderosa

Tony Verderosa has been into drum 'n' bass for five years. He might be best described today as an artist/producer who brings his tracks and sounds to the stage to remix them live with drums and samplers. His new CD, *Verderosa NYC*, is all original electronic and drum 'n' bass compositions. "Drum 'n' bass is a specific way to describe a lot of electronic music that I've been inspired by," he says. "Goldie, Metalheadz, Roni Size, Squarepusher, Plug, Future Sound Of London, The Orb, Aphex Twin. For years I've been triggering samples and weird sound effects, trying to fit this stuff into the jazz community, where my background was. But it never quite fit. People in the jazz community felt like it was too bizarre or aggressive. So finding this community of people who really embrace these beats and hardcore sounds and samples was like discovering home.

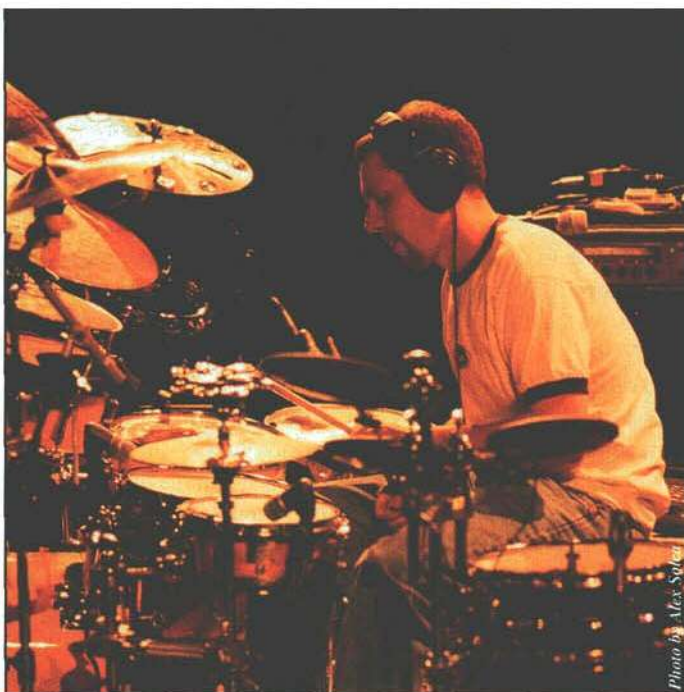
"My approach is to become like a human sequencer. Someone like Plug [Luke Vibert] does everything on the computer sequencer

and triggers the samples from the sequencer. Roni Size comes through New York and he has vinyl only. So what I'm doing is just taking the control back, using the little sound effects, loop fragments, sometimes full loops. Every element that would go into producing a record gets mapped out on my electronic kit, and then I just sit down and remix it for people live. I can assign filter controls to my left foot, control effect filters and decays, and change all kinds of interesting parameters depending on how hard I hit a sample with my sticks or my feet. I can play bass parts, I can play vocal parts, and if I swivel my chair to the left I have a five-piece acoustic kit. So I kind of have the best of both worlds.

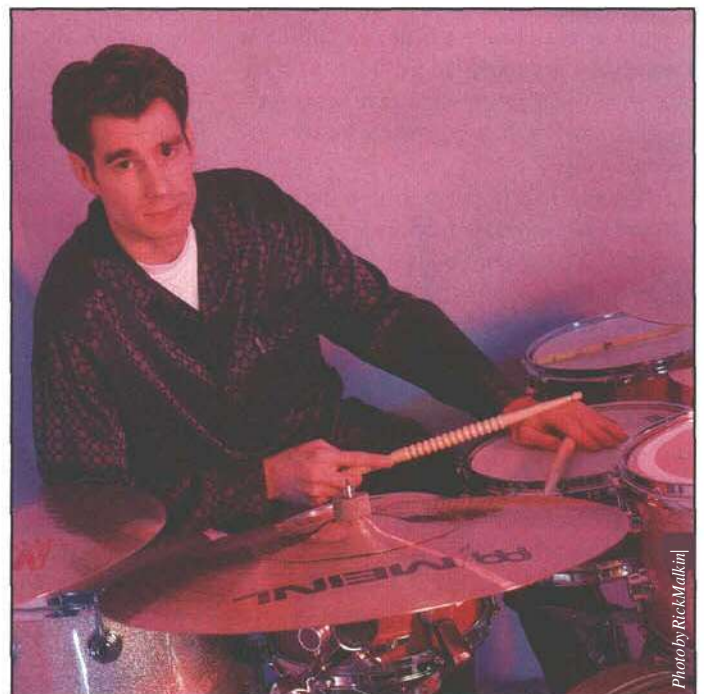
"On the acoustic side, I use a 12" Yamaha Peter Erskine maple snare drum tuned extremely high to approximate some of the sounds that I hear on the records. I also have a standard 14"

"All the doors are open right now. Nobody is telling us how to play this stuff. It's magical, almost like when they discovered the bebop thing."

—Jo Jo Mayer



Zach Danziger



Johnny Rabb

Drum'N'Bass

Recording Custom snare drum, and then the rest of my snares are created in the electronic environment." Tony's bass drum is a 22". "If I need one of those tinier bass drum sounds, which I do use quite a bit, those are produced electronically. But sometimes I'll swivel over to the left to get a big fat 22". That works fine for me also. I'm using 10" and 12" toms, and my floor tom has become that Erskine snare drum. I have two sets of hi-hats—Sabian VFX Distortion Hats and 12" Mini Hats—a couple VFX crashes, a ride, and a mini-ride."

Verderosa isn't fazed by the challenge of speed in jungle: "There are two approaches that I use. One is a lot of practicing between 150 and 190 beats per minute to execute those phrases. And I will use a lot of tricks whenever possible. I'll use little sample fragments that could be a beat and a half long and have a small rhythm to them. All of those loop fragments are mapped out and tweaked out at 180 or 190 bpm. It could be a sound assigned to the ride cymbal that has a two-16th-note feel to it by hitting it once. If it's timed out, I can execute faster tempos by using tricks like that."

Verderosa also uses the V-Wave, an effects cymbal he designed for Sabian. "It kind of looks like a wave. If I put my stick inside the wave and I'm playing 16th notes at a tempo of 100 inside the wave, just by hitting the upstrokes on the top of the wave I'm up to 200 beats per minute. I work out a lot of patterns using that. Some people would call it cheating. I'm just calling it whatever I need to do to get there, to make the sounds happen, to kind of reverse-engineer what I'm hearing on those records acoustically."

"I really like to perform live the exact sounds that you would hear on these records," Tony continues. "That's why I like to blend acoustic and electronic sounds, and I spend a lot of time designing and mapping out sounds that would be appropriate for the genre. I use a Yamaha A-3000 sampler, which allows me to use the internal effects, to bum effects digitally to sounds, to use interesting filters, and basically to design a new environment for every tune. The emphasis is definitely on sound design, whether it's a really sick analog-effect bass sound or some bizarre drum sound or loop."

"You can record a hip-hop groove at,

say, 95 bpm," Tony adds, "or record yourself playing a jungle groove at 160 or 170. Once you have that one- or two-bar phrase on your sampler, the key is to make it as creative as possible, to cut that loop into sixteen constituent parts. You can match each key with a piece of the loop to each of your drum pads and play it live and remix it live. Or you can come up with creative patterns right on the keyboard and play it into the sequencer."

"If you're aiming to duplicate what you hear on those records that come out of London, the feel of the music has got to be very machine-like on the acoustic side. But it's also open to a lot of interpretation. If it's being played from the acoustic side there's a lot of reverse engineering where you're tuning and playing a certain way to emulate the machine grooves. But in some cases I'll get real loose with it and improvise on the acoustic drums on top of jungle loops, or on top of some electronic bass line that's looping, so I can bring other influences to the music. It's a pretty demanding style."

Jo Jo Mayer

Like Verderosa, Jo Jo Mayer got turned on to jungle music about five years ago. Jo Jo says he loves its lack of dogmatism. "All the doors are open right now," he states emphatically. "Nobody is telling us how to play the stuff. Everybody has his own solution for it, which is great. It's not like you have to set up your drums in a certain way. Zach Danziger is doing it completely differently from the way I do it, and Tony's got his thing with the electronics. Right now it's magical, almost like when they discovered the bebop thing. It transforms and mutates real fast, which is interesting."

Just how did Jo Jo become aware of the style? "I was playing in Europe a lot and working as a producer," he says, "and I got exposed to those beats. When I realized how many hours it would take to program one of those beats, I was like, Well, why don't I just try to play it, record it, and then tweak it. It was kind of born out of necessity—we didn't really have the right sound for a jingle that I did, so I just played it live, and then we edited it. I've always recorded my loops live, at Power Station or somewhere, and collected samples, some of them completely low-fi. I like the idea

of using my own stuff."

Mayer has been at the center of a weekly live jungle jam session with his new band Nerve, first at Izzy Bar, now at Shine, in New York. Mayer calls his party Prohibitive Beatz, and pounds out his parts on a Sonor Jungle set. "I use either a 16x16 bass drum or a 15x18, a 10" rack tom, and a 14" suspended tom," Mayer explains. "I also use mini-timbales, stuff tweaked up really high. I use a 14" piccolo snare, and I have a bunch of prototypes that Sonor made for me—a 4x12, a metal 3 1/2x12 that's the main snare, and a 5x10. "I'm still working on some stuff, and hopefully we'll come out with *the* jungle snare."

Jo Jo has also designed some prototype jungle-type ride cymbals with Sabian. "I'm trying to go for that really low, low-fi, down-pitched-sample type of sound. A really deep growl. Less of a ping sound, more like a 'tong, tong-tong-tong."

Mayer insists he doesn't do any triggering with Nerve. "I really fell in love with the acoustic thing again," he explains, "and I took all my triggers off and shelved them for now. It's one thing to copy the vibe of drum 'n' bass, but it's a whole other thing to use this gate that is open and introduce some new stuff. I'm just becoming aware of how to hit my drums. I realized that I can get like thirty sounds from my hi-hats. I don't need to set up three different pairs of hi-hats. I can get so much by just paying attention to how I hit it. Do I hit with the tip? Where do I hit it? How much pressure do I apply with my foot? If you're careful, you can cultivate a whole style of playing."

"You don't have to whack a snare drum with a rimshot every time," Mayer continues. "You can hit it by the side or in the center, and if you hit it consistently enough, then you create that electronic sound. It's that electronic discipline, which is like high-impact low-pressure music. It's like reverse engineering, a preconceived notion of how those drums sound very much in your face."

"The first lesson was to adjust my attitude towards my drums," Jo Jo admits. "I just couldn't get behind the drums and wail like I normally would. I would really have to pay attention to sounds. Okay, I need a different snare drum for this...and this doesn't work.... I found myself getting real careful about playing my cymbals and what type of cymbals I used. I began stack-

ing cymbals to get that controlled white noise thing—which is nothing new, but the way you approach it is different. That's really what I see as giving drummers a hard time with drum 'n' bass—the 'touch' of it. It's simple: If you want to play a bossa nova and make it sound authentic with that sexy layer of air between the beats, you can't approach it with the same attitude as you would play a rock beat. You have to lighten up. The same thing goes for drum 'n' bass."

To Mayer, drum 'n' bass is not about a rigid techno feel. "You need certain chops to pull off certain things," he says. "If you want to pull off a stream of 16th notes with your left hand at 160-170 beats per minute, then technique comes in handy. It gives me an application for the chops that I was working on. Now I can use my Moeller technique, now I can use the push-pull motion. That's really the place for it. But I think the challenge is really in the touch, which is hard to get. I know more drummers who can pull off a single-stroke roll at 100 beats per minute than drummers who can actually make this thing sound electronic, or even put it in the pocket at

such a high speed. I don't think there's anything mystical about it. Just discover it. Make it your own. A lot of drummers approach me and go, 'Jungle is basically a sped-up James Brown thing.' If you notate it, that's what it is. But that's about as accurate as saying, 'A samba beat is some sort of a shuffle,' just because it goes boom-boom, boom-boom, like a half-time shuffle, or because you have a dotted 16th note on the bass drum. I think it forces drummers to really get in touch with the sound that they produce."

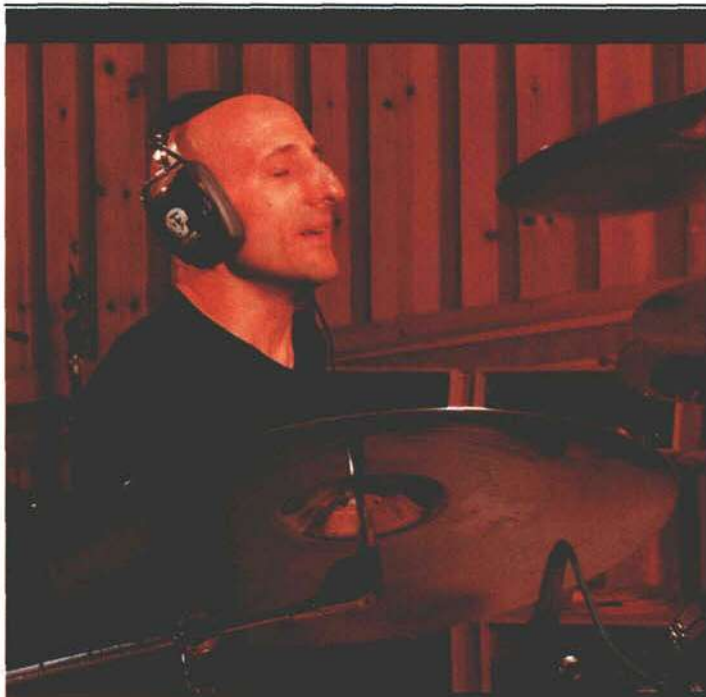
Mayer is joined at his Prohibitive Beatz party by tabla/percussionist Karsh Kale, his bandmate from the DJ Spooky tour. "Karsh is as familiar with classical Indian music as he is with The Beastie Boys," Mayer says. "He would go into some superimposed metric modulation. We got into some really whacked out shit, and the kids would just jam to it. They don't care if it's in five or eleven or you change the tempo, because DJs do that all the time. We're playing in 7/8 and there are girls dancing. It's a phenomenon, a texture or something. Or people are maybe astounded to see a type of music performed that they never saw per-

formed before."

Karsh Kale

Karsh Kale moved to Manhattan five years ago and began playing tabla with jazz and hip-hop groups. He has become a leading voice in the fusion of South Asian music with jungle—call it tabla drum 'n' bass. Kale throws his own party in New York called Future Proof. "I got into drum 'n' bass purely because they were some of the most challenging rhythms out there at the time," he says. "I was interested in incorporating tablas into drum 'n' bass because there are a lot of similarities between it and tabla khaida, which are the fixed compositions within tabla. Played at various different speeds, they work just like drum 'n' bass programming would. With Future Proof I was able to start bringing the two together. I've been mixing Indian classical music as the melodic element of drum 'n' bass, with the tablas as the drum 'n' bass backbeat. It's bringing an aggressive quality to the Indian classical music, while bringing a melodic quality to drum 'n' bass.

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Drum'N'Bass

grammed stuff," Kale continues. "What we do is play loops when we're playing it live, so it actually sounds like it's being programmed. That's the real appeal of drum 'n' bass, that it's not a jam form. It's much more of a solid looped form where you go through sixteen bars, much like tabla composition. It gives you a rigid discipline, which you have so much freedom within. That's really the theory behind Indian classical music. Within that very rigid rhythm cycle there's an infinite number of patterns that you can find."

Kale built a set of electric tablas because he was having sound problems when playing with live drummers and bass players. "I play them through effects. That low end is *real* low. It'll shake glasses on the bar," he laughs. "When I play the electric tablas, it's a mix of the chaida and... it's not just a tabla approach. It's much more of a new instrument now, because I'm playing drums on them as well. I'll go between playing tabla patterns and playing straight drum 'n' bass patterns, and it really creates an interesting texture to the sound."

"I also play electric drums on keyboard, incorporating tabla finger technique on the keyboard. I can play kick, snare, and hat. A lot of times drum 'n' bass rhythms are two different drum patterns going on at once, so if I'm playing live with Jo Jo we'll trade off on different rhythms. He'll be playing a backbeat rhythm and I'll be playing something on top of it, or vice versa."

Kale looks forward to the possibility of live drummers playing jungle at raves and other dance parties. "That's the next step, taking it to that level. Raves are a place where people are really concentrating on the dance element of drum 'n' bass, which is a beautiful thing to mix with the live element. Otherwise it becomes a jazz show and people are just sitting and watching the musicians do their thing. We really want to bring the element of dance to it."

Yuval Gabay

Yuval Gabay of Soul Coughing got into drum 'n' bass around '94, when he heard some of Bristol's Full Cycle Crew, Roni Size, DJ Die, DJ Krust, MC Dynamite, and London's Metalheadz, led by Goldie. "I was like, 'What is *that*?' " Gabay recalls. "The sound just stood out. I ended up buying a couple of mix tapes on the streets, which I still have, and I still love them.

There was no such thing as live drum 'n' bass at that time. It's music that is generated with a computer and a sampler. Jungleists are programmers—that's how they do it. I loved listening to that music so much that I didn't want to get too technical about the jungle. I felt like I might lose some of the pleasure that I get out of it if I started to think about it too technically, so I resisted programming jungle at all for the longest time. But it got absorbed into my brain, and eventually it got filtered into my drumming."

Gabay and Soul Coughing bassist Sebastian Coe moonlight in the drum 'n' bass group UV Ray. "There's a psychological block for some people who listen to jungle just because it's so fast," Gabay says. "The first tough thing you face is probably the tempo and the tightness, which I think is really just psychological. Once you're able to sing beats like that, you'll be able to play them. It's a matter of feeling it and singing it. The fact is that people play at that tempo in other types of music. There's merengue and jazz stuff that is just as fast. You can get over the tempo thing if you can sing the beats in your head. It's also good to try to sing bass lines. If you can play the beat and sing the bass line, that's a great way to get the groove going."

In performance, Gabay uses three snare drums. "Low, mid, and high—I cover the range, and I treat the drumset in sections," he says. "I don't play it all at the same time necessarily. I change the color radically. If I use the big bass drum and the big snare drum and the big hi-hat, then it's this mas-

sive thick-sounding thing, very low-ended. And if I use the small kick with the high snare drum and the regular hats, it sounds like this tight, high, jungly kind of sound. I like to have as many color options as I can."

Soul Coughing did two tracks on their latest record, *El Oso*, with drum 'n' bass producer Optical. "Optical and Ed Rush had a great record last year called *Worm Hole*" offers Gabay. "With us, sometimes he recorded really short, one-bar samples, and then you can't really tell it's me at all. It sounds like a program. We didn't actually play the thing from beginning to end, but I gave him a bit of a beat, Sebastian gave him a bit of distorted bass sound, and Doughty just recited a few sentences over and over. Optical sampled it and put it together as the closing track from the album, *Incumbent*. On another tune he went for a much wider sample. He'll sample eight bars or sixteen bars or something like that, so it's a lot more live and it actually sounds like a live drummer. You can hear the sound, the vibe, and the feel."

Johnny Rabb

Johnny Rabb grew up near Sacramento, attended Berklee School of Music, and now lives outside Nashville. He developed the Rhythm Saw drumstick, and turned heads at a recent NAMM show while using it to play drum 'n' bass grooves on the kit. "I'm not some developer of jungle," he shrugs. "I'm a person that heard it and enjoyed it. I'm now trying to take it and make my own music with that style of drumming." Rabb learned his basic drum

In The Jungle Groove

For those of you interested in checking out some of the best drum 'n' bass/jungle, here are some of the artists performing in the style, recommended by Zach Danziger.

Artist	Album
Photek	Form And Function
Plug	Drum 'N' Bass For Papa
Squarepusher	Feed Me Weird Things
Aphex Twin	Come To Daddy
Grooverider	Mysteries Of Funk
L.T.J. Bukem	Logical Progression
Roni Size & Reprazent	New Forms
Goldie	Timeless
Boymerang	Balance Of The Force
4 Hero	Parallel Universe

Other artists to check: Ed Rush, Optical, Trace, Dillinja, Dom And Roland, Nikko, and Andy C.

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Drum 'N' Bass

'n' bass chops from studying the *Jungle Warfare IH* CD of jungle loop samples. "I got that CD and just practiced to that thing," he says. "It was \$100, but it has every single loop that you hear."

Rabb did a video called *Hip House Groove*, and is finishing a book about jungle. "A big misconception is that it's just fast drumming," he says. "People will sit down and play a fast rock beat. And I've seen fusion drummers sit down and say, 'Yeah I've got that.' But it's not fusion drumming. It's definitely broken up phrases. If you hear those loop programs, the programmers cut it up, it's serious. It's like they put it into an MPC 5000 sampler, assign one bar of each of these things to twenty-four different pads, and just press the buttons wherever they want. That's why it's so weird to transcribe the stuff. It's not like they wait a full bar and then press it and loop it again. They'll press in on the 'e' of 4. You'll hear one bar being one machine, and the next half a bar being another machine."

"My whole thing is, you've got two bars," Rabb continues. "Boom ka boom, ka boom, tik tik tik tik-a-tik-tik-a-tik. Like a tighter kit on that second bar. You're never going to sound like a programmed thing, but with the Taos drums and UFIP effects cymbals, I'm finally getting sounds that are tight and percussive."

"You really don't need anything more than a ride cymbal, bass drum, snare, and hi-hat to do this," the drummer says. "I love drum machines. I'm the hugest fan of machines, samplers, and all of that. But let's move it away from the machine aspect. Let's do it on the real drums and see what happens. Let's see what *people* can create."

Zach Danziger

Zach Danziger brought his jungle concept to the 1999 MD Festival Weekend. Danziger approached drum 'n' bass at first strictly as a programmer. "I was really taken by what you could do with the nuances of the programming," he says. "I love the way you can cut up the stuff and regurgitate it. That's where the nuances are for me. I felt, 'Wow, to do this live is going to be a task.' I started with pads of sound effects, spoken word, quirky little things, but nothing with a pulse so that we didn't have to lock up to it. It was stuff that could

exist as triggers, like single hits or spoken word that could float over the time. Then we started playing with loops, and that's kind of fun. That required that I wear headphones at certain clubs. We go back and forth with how we approach it. Now I'm definitely drawing on sounds that are not as attainable on the acoustic drumset."

Zach says the sound filler/ear candy/garbage stuff is important in jungle. "I maintain that the sonic issue is as big as the actual playing. My heart is still coming from the standpoint of, How can I bring forth all that great programming stuff?"

Danziger uses the small Yamaha custom jungle drumset, the HipGig, which he helped design. "It's definitely inspired sonically by what I'm hearing that's being programmed, and figuring out how we could get this into an acoustic format. A lot of times the beat is very basic, and what's around it sonically is what gives it that kind of momentum. Then there's the nutty, Aphex Twin/Squarepusher, anything goes, ridiculous tempos, cramming drum rolls in the middle of anywhere approach. We'll get Dennis Chambers to do *that*. I bought a live James Brown CD, and they're playing all their tunes at a tempo of like 160-170. If you isolate that stuff, you've got drum 'n' bass grooves right there, played live thirty years ago by Clyde Stubblefield."

Stubblefield is thought to be the drummer on two of the most famous, most sampled loops in drum 'n' bass—"Amen Brother" and "Soul Pride." But Danziger often chooses to record his own loops when programming. "Even though it's subtle, the ear goes, 'Wow, this sounds like jungle but I haven't heard this kind of drum break exactly.' The way it's recorded, there might be a slight quiriness to the feel. I've tried to get some new loops in the fold."

"As much as I love the mainstream drum 'n' bass, I want to do something that might stand out in a certain way. In Boomish, my drum 'n' bass group, we have a comedic slant on what we do. We've been working hard to find catchy hooks or spoken-word phrases so that when people come to the club they remember the tune that had that funny sample in it. Even if people just want to hear the tune with the K Mart sample, at least it's something that's going to be there the next time they come to hear us, as stupid as it might be. To cultivate a following

Surfing?

Zach Danziger: www.kmeticsurge.com
Hive: www.fusionist.com/hive/hivebio.html
Karsh Kale: www.uprise.com
Jo Jo Mayer: www.jojomayer.com
Plug (Luke Vibert): www.fly.co.uk/vibert.html
Johnny Rabb: www.johnnyrabb.com
Roni Size: www.fly.co.uk/newroni.html
Tony Verderosa: verderosanyc.com

and be known as an artist, you should have structure, not just provide an experimental open mic' for DJs."

In many of Danziger's jungle grooves, his left hand—his non-lead hand—is filling a lot of space. "Depending on what the groove is, I'm definitely playing a lot of ghost notes in the left hand," he says. "I remember mentioning to some people a while ago that this music is not an excuse to just play fusion again. This is not a vehicle to pull out all your linear patterns and all that. But then, you can listen to a certain track and it sounds just like that. A lot of times the breakbeats that they use are, on a drumistic level, not linear beats, which means not split up between right and left hand. A lot of jungle drum 'n' bass samples that they've cut up as breakbeats are more consistent 8th notes on a hi-hat or a ride, with a fill-in on the snare drum. Study those first, but remember that there are no rules. The stuff I'm playing these days has a good sense of 2-and-4 backbeat with a few grace notes in the left hand, with more of a constant thing on the ride cymbal or the hi-hat. That's right now, but that could change tomorrow."

"I can most closely relate it to James Brown drum grooves sped up," Zach says. "Guys are programming stuff so on-the-money and so mechanical and so messed around with—durations of notes, cutting the snare's attack in half or reversing it. It's so hard to get that sound as a live drummer. It makes you kind of rethink, How am I going to get that? I'm still experimenting. Drummers are always looking for something to sink their teeth into, and I don't think there's been much in the last five or ten years that's been amazingly new. *This* is definitely the closest thing to it. I have a feeling it's going to be big, especially for drummers."



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The History Of Recording Drums

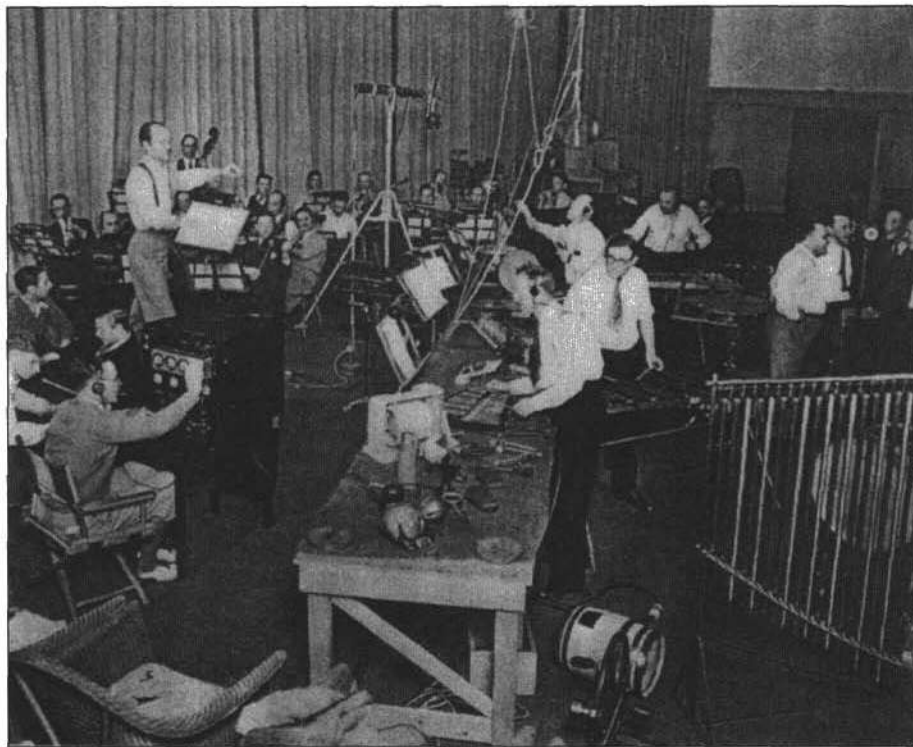
by Mark Parsons

There is archeological evidence that percussion instruments existed over thirty thousand years ago. Well, you can bet that there was also some poor guy back then trying to capture those sounds for eternity. The history of the recording of drums is of necessity a study of several fields. You can't just point your browser at www.record.history.com/drums/html. (I know—I tried.) In reality, it's a mixture of the histories of percussion hardware, sound technology, and musical styles.

Without audio recording there would be no drum tracks. So we'll start by going to 1877, when Thomas Edison invented (or at least patented a working model of) the phonograph. The end of the century saw the invention of the Gramophone (a precursor to the modern record player), radio, and an early magnetic recorder. Five years later the electron tube was invented. However, it wouldn't be until 1925 that recordings would be made using mic's and electronic amplifiers. In the intervening period, records were made acoustically. Musicians played together in a room, and the sound was picked up by an acoustic horn connected to a stylus, which cut the groove in the record. To make matters worse, the mass production of many records from a "master" hadn't yet been developed. A recording session back then consisted of playing a piece of music (no more than four minutes long) while perhaps a dozen machines made one record each. Then new disks were placed in the recording machines, and the same piece was played *again*. This happened over and over until the required number of records were made. (And modern players complain if they have to do more than three takes!)

Things got better after the quarter-century mark. We had mass production and electrical recording. And in 1928 a new type of microphone—the condenser—became available, with a fidelity far surpassing that of previous mic's.

The stage was set to bring quality



The early days of recording: This shot (from the Spring 1933 edition of *The Ludwig Drummer*) shows a session for a Mickey Mouse cartoon being recorded at Disney's studio. Note the percussionists in the center, under a single dangling microphone.

recordings to the masses. One of the first drummers to benefit from this was Gene Krupa. After joining Benny Goodman's band in the mid-1930s, Gene went to Slingerland to have a new set built. But not just *any* drumset. Instead of the typical toms of that day, which had the bottom heads tacked on, Krupa asked to have the bottom heads tunable just like the top ones. This greatly helped their recorded sound, and Krupa took full advantage of that fact in 1937 when he recorded "Sing, Sing, Sing." This track, which featured Krupa soloing on the toms, really brought drumming into the public eye for the first time—and, in some ways, made Krupa the first pop music star.

During this time records were monophonic, usually made with the musicians gathered around one microphone. "Mixing" was done by moving the players

to various distances from the mic' until their relative volumes were correct. If someone took a solo they stepped closer to the mic. In those pre-tape days there was no overdubbing or even splicing; what they played was what you got.

A number of developments following the war improved things significantly. For example, 1948 saw the development of the first professional-quality tape recorder (and full-range tape to go with it). This allowed uninterrupted recording for longer periods of time, as well as splicing between various takes of the same piece (a technique predominantly used in classical recordings). This was followed by the LP record, which took advantage of the ability to record longer cuts. A year later the 45-rpm single became available. This made it possible to get many copies of a specific song to the public at an affordable cost.

All of this set the stage for the pop music boom that started in the 1950s and continues to this day. However, even though drums were becoming more important to the new youth-based rockabilly music, they were still largely recorded from across the room by a single mic'. But this was all about to change.

In the early 1950s, guitar great Les Paul had an idea. If you used a tape head with more than one electromagnetic recording assembly in it, you could record multiple "tracks" of music on the same piece of tape—and they would stay in sync. He placed a custom order for such a machine, and multi-tracking was born. By the end of the decade stereo records and plastic drumheads were both available, although neither would become truly popular until the early '60s.

During this period, recorders might have two or three tracks. A 3-track recording might have the instruments on one track, the lead vocals on another, and any backing vocals or instrumental "sweetening" on the third. Even though the whole band might be relegated to only one or two tracks, the concept of using a mixing console also came into popular use. This allowed the engineers to electronically sum the signals from several mic's onto one channel. This, in turn, permitted "multi-miking," and folks began to look more seriously at recording the drumset as a discreet instrument rather than as just part of the band. They discovered that a microphone (or even two!) hung directly over the drums did a much better job of getting the sound onto tape than just relying on a mic' out in the room. As the music got heavier and the bass drum became more important to the pulse, a mic' was added to the bass drum as well. By the end of the '60s 8-track tape machines were commonplace. Two of those tracks could be dedicated to the drums, which might be recorded with individual microphones (usually dynamic) on the kick and snare, and a pair of large condensers as overheads.

Came the '70s: more tracks, more drums, and more mic's. By now producers became interested in miking individual toms, and they found it easier to do so if the bottom heads were removed. There were fewer overtones to contend with, and for more isolation you could simply shove the mic' up inside the drum. The same thinking applied to the bass drum: With the

front head removed entirely (or a large hole cut in it) it was easy to get a mic' inside to capture the resulting drier sound. Then came dampening, to get rid of any remaining resonance in the drums. This meant pillows in the bass drum, padding of some sort affixed to the snare (cotton, Band-Aids, the drummer's wallet, etc.) and plenty of duct tape on those toms.

Interestingly enough, the man who for many epitomized hard rock drumming in the '70s—John Bonham—had no interest in any of these studio tricks. He felt that undampened, double-headed drums sounded bigger. As for close miking, well...legend has it that he threatened bodily harm to any engineer who attempted to place a microphone within six feet of his kit. (Listening to his wonderfully ambient

This quest for absolute control over the sound of the drum tracks also extended to the ambience of the recordings themselves. Up 'til now, effects didn't play a big part in drum sounds, mostly because there wasn't much available. Limiters were used to keep dynamics under control, mostly for technical rather than sonic considerations. And you would occasionally hear a bit of reverb (from a real plate or acoustic chamber) on a track. But that was about it. This changed dramatically as electronic effects got better at emulating real ambience. Once producers realized they could get "space in a box," they decided to take all the natural ambience out of the recorded drum sound so they could put it back artificially at their discretion.

This led to the use of two of the more infamous studio tools: the noise gate and



When mic's got close. Here's quintessential studio drummer Steve Gadd hard at work behind a battery of drums and microphones in the early '80s.

drum tracks, it's easy to believe it.)

But the producers were still having their way with most drummers. The drumset had gone from being part of an ensemble, to a discreet instrument, to a collection of several almost unrelated instruments. During the disco reign it got so bad that sometimes the drumset would be recorded a piece at a time—the kick part first, *then* the snare, *then* the hi-hats—so that perfect control and isolation could be maintained.

the "dead" drum booth. With gates you could effectively prevent a mic' on any given drum from picking up any *other* drum...or any room ambience. Never mind the fact that it also eliminated ghost strokes and other subtleties in the playing. Most of the music it was used on didn't call for much subtlety anyway. And the damped drum booths—almost anechoic in their lack of liveliness—ensured incredibly dry tracks from which a producer could build

continued on page 161



Edison's first phonograph



The first electron tube



The first condenser mic: the Neumann CMV 3



An early Ampex recording machine



The infamous Linn Drum Machine

Breaking The Sound Barrier

an odd-time account of how we got where we are today

1877—Thomas Edison invents the phonograph. First recorded sound in history: "Mary had a little lamb." No record of whether or not Tom accompanied himself with handclaps, footstomps, or other percussion.

1895—Marconi invents radio. Ads for "Hooked On Phonics" follow almost immediately.

1895—Emile Berliner debuts the Gramophone, which uses disk records. His first recorded words, translated from the original German, are, "I am a Kennedy."

1899—Vladimir Poulsen invents an early tape recorder. He tries to market it as a telephone answering machine. (Seriously.) Nothing happens; the quality of reproduction is low.

1905—Ambrose Fleming invents the electron tube. (All guitar players please pause for a moment of silence.)

1925—First electrical recordings made (using electronics and microphones).

1928—Georg Neumann invents the first condenser microphone—the CMV 3 "Neumann bottle." These are now virtually worthless; anyone wishing to dispose of one please contact the author care of this magazine.

1937—Gene Krupa records "Sing, Sing, Sing" with Benny Goodman. All hell breaks loose as the public realizes that drums do in fact exist.

1947—Louie Bellson appears with a double bass drumset. A young Ginger Baker gets a twinkle in his eye.

1948—Ampex debuts their first professional tape recorder. Bing Crosby champions the use of tape recorders for making musical recordings. Musicians are happy; they no longer have to stop every four minutes for disk changes when making a record.

1948—The 33-rpm "LP" debuts, allowing up to twenty minutes of uninterrupted sound per side. A young Ron Bushy gets a twinkle in *his* eye.

1949—The 45-rpm 7" single debuts. It would be six years before it was used to immortalize those solemn words, "Wop bop a lubop, a lop bam boom!" (Note: see also "Boom shaka laka!")

1953—Les Paul invents multi-track recording. (All bow.)

1955—Joe Morello records "Take Five" with Dave Brubeck Quartet, one of the best-selling jazz records of all time.

1957—Remo debuts the Weather King plastic drumhead. Huge sigh of relief goes up from cattle everywhere.

1958—The stereo LP debuts. Recordings of passing trains hit an all-time high.

1964—Ringo Starr appears on Ed Sullivan with those other guys. Ludwig's fortunes go through the roof as fifty-three million kids ask their parents for a drumset "just like Ringo's!"

1968—Ron Bushy records "In-A-Gadda-Da-Vida" with Iron Butterfly, whereupon each of us immediately went to the nearest music store and practiced it for hours. Loudly.

1973—Ludwig debuts the "Octaplus" kit, with single-headed toms. A huge clanging sound ensues as bottom hoops, heads, and tension rods hit the floor in studios all across America. Duct tape abuse soon follows, and the real sound of drums disappears from recordings for a decade.

1975—"Love To Love You Baby" heralds the disco era. Producer Giorgio Moroder's goal is to make the drummer sound like a machine. (If he'd only waited a few years, it could have *been* a machine.) Worse, after sixteen minutes of Donna Summer's panting no one can remember *who* the drummer is.

his signature sound.

This trend continued well into the 1980s. It was aided and abetted by the widespread use of drum machines, electronic percussion, and the practice of replacing real drum tracks with triggered samples.

If the situation seems rather bleak, stay with us. It gets better, and soon, for a variety of reasons. First, after years of sterile machine tracks with "perfect" drumming, there was a natural backlash resulting in a trend in popular music back toward less pretentious, more organic sounds. This tendency ultimately culminated in the "Seattle sound" of the early '90s, which gave us raw, honest drum sounds with little or no processing. At the same time, the advent of relatively inexpensive modular digital multitracks (ADAT, DA-88, etc.) made the "project studio boom" possible. Folks who weren't mainstream enough to get a deal with a major record label could now release CDs without the huge financial commitment previously required. You see reviews of these adventurous recordings every month in *Modern Drummer*.

Then there are the drums themselves. The past decade has seen a return to the qualities that made the best of the vintage drums sound so great. Witness the steam-bent, single-ply, maple snare revolution, started by Noble & Cooley's Classic SS snares, or the way in which DW has raised the bar for the entire industry, drums and hardware alike. Small custom drum

builders abound, while virtually every major drum manufacturer has a line with all the right features (thin-shelled drums of maple or birch, precision-cut bearing edges, small, low-mass lugs, suspension mounting, custom-quality finishes, etc.). These drums are superior to anything that was available, at any price, only ten or twenty years ago.

Recording technology has progressed, too. With the latest version of Pro Tools, for example, folks are recording direct to hard disk at 24-bit resolution (far beyond so-called "CD quality"). And they're enjoying all the benefits of non-linear recording, like instant access to any part of the track, graphic waveform display, cut-and-paste editing with virtually infinite levels of undo, and sample-level editing. Once the basic groove is tracked, even if only a few representative bars, it can be cut up and rearranged any way you want. Mistakes can be edited out, timing errors can be corrected, and of course the sound itself can be changed in numerous ways. Whether this is ultimately beneficial or not is a matter of opinion, but it sure is impressive.

And don't forget those transducers that initially capture the sound of our drums and convert it to an electrical signal—the microphones. Today we have an entire group of mic's designed specifically for drums, from the ground up. Within just the past few years I've reviewed half a dozen new microphones that were born and bred

just to be *kick drum* mic's. Although each is unique, they *all* sound very good. And in real dollars they usually cost less than the older general-purpose models we used to use. As we enter the new millennium, we're also heading into a new golden age of recording drums. The recording gear is better and cheaper than ever, there is a growing market in drum-specific audio hardware, and the quality of our instruments is at an all-time high. Real drums are back with a vengeance. *Happy twenty-first century drumming!*

The author would like to thank James Strain and Randy Eyles of PAS, and Chuck Heuck of Ludwig.

Mark Parsons is *Modern Drummer's* resident authority on recording. A busy studio and live drummer, Mark is the owner of Polar Productions recording facility. He is also the author of *The Drummer's Studio Survival Guide*, a comprehensive manual for recording drummers, published by Modern Drummer Publications.

1978—Sony debuts digital recorders. The wise vinyl investor sells short.

1979—The first programmable drum machine—the LM-1—appears on the scene, thanks to Roger Linn. By the early '80s they're everywhere. Producers love them, while drummers begin to feel like cows before plastic heads.

1980—The Simmons SDS-5 electronic drumset debuts (with Bill Bruford as one of its early advocates) in time for the new fashion-conscious MTV, which goes on the air within a year. Approximately 83% of videos in the early '80s show big-haired drummers ferociously pounding hard plastic pads, while orthopedic surgeons secretly rub their hands in glee.

1981—Phil Collins and Hugh Padgham invent the infamous gated reverb sound (*without* using reverbs—they gate room mic's). Congress passes a law: Every digital effects processor from then on must contain no less than twenty over-the-top "gated "verb" programs.

1982—The CD debuts.

1989—Digidesign debuts Sound Tools, forerunner of today's Pro Tools. It is now possible to commit tapeless recording, at home, on your computer. Shazam!

1991—Alesis intros the ADAT. Tascam follows with the DA-88. A financial slump hits commercial studios as musicians realize they can make a record at home for the price of a week's time in a big studio—and *keep the gear afterwards*.



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Producer Jack Douglas

A Drummer's Dream

by Billy Amendola



What makes someone a legend? Is it the people you work with? Could it be the millions of records sold? Or is it the result of talent and hard work?

After attending classes at the New York School of Audio Research to learn how to be a recording engineer, Jack Douglas started his career at the famed Record Plant Recording Studio—as a janitor. But within a short time he was an assistant engineer on records by Miles Davis, Mountain, and The James Gang, and on The Who's classic *Who's Next*. He'd do a jingle in the morning, a jazz date in the afternoon, and a rock band that evening. All this experience paid off when Jack was asked to assist not one but two legends—Phil Spector and ex-Beatle John Lennon—on Lennon's 1971 solo outing, *Imagine*. Not bad for a kid from the Bronx.

In the early '70s, while engineering (and now also producing) Lou Reed, Alice Cooper, and The New York Dolls, Jack caught the attention of a new band from Boston called Aerosmith. Jack went on to co-write, arrange, and produce their breakthrough records *Get Your Wings* and *Toys In The Attic*, which contained the smash hits "Walk This Way" and "Sweet Emotion." Later Jack worked on *Rocks*, and recently mixed the live recording *A Little South Of Sanity*.

In the '80s Douglas produced Patti Smith, Blue Oyster Cult, Cheap Trick, The Knack, and John Lennon & Yoko Ono's *Double Fantasy*. He's living proof that when the talent is there, the hard work pays off. In my conversation with Jack we focused on drums and drumming—something he knows a thing or two about.



MD: What special qualities do you look for in a drummer?

Jack: I look for the internal metronome first, then creativity.

MD: Who are some of your favorite drummers?

Jack: I remember an album by Frankie Miller, who was a great Scottish soul singer who sounded a bit like Ray Charles. The drummer on that record was BJ Wilson, and he was one of my all-time favorites. BJ was also the drummer with Procol Harum. We used to call him "The Governor." I never saw anybody sit lower—maybe a foot off the floor. He was small with long arms, and he would set his cymbals really high. His arms would flair out and hit the cymbals. BJ would do the most unusual fills on Procol Harum's records'. One reason is because he didn't set up his toms high to low. He started out low, then went higher, and then he'd have a medium one. Then it went up even high-

er. Then there was another low one, and then a high one. All BJ had to do was go around them traditionally and it would automatically, turn out different. He would do some really wild things. We did the Frankie Miller record at Air Studios in London. That's when I became friends with George Martin. I did Aerosmith's version of "Come Together" with George for the *Sgt. Pepper* film soundtrack.

I was working on John Lennon's *Imagine* album when I first worked with Phil Spector. John wanted to work with Phil because he was a legend. That's when I first met Jim Keltner. I didn't know what "laid back" was until I saw Jim play. The first time he hit the snare, I thought, This guy is late. Then he hit it again and I said, He's late again. I finally realized, This guy is consistently in the same place, and he's making the track feel *unbelievable*. That's just the way Jim is: He's this really laid-back guy. I love him and I love the way he

plays.

Bernard "Pretty" Purdie was the first drummer I encountered at one of my first sessions as a set-up guy [assistant engineer]. My co-workers sent me out there to get killed by this guy. I was putting a mic' on the snare, an 87 over his toms, a pencil mic' or a 57 over his hi-hat, and two RE20s overhead. [laughs] He looked around and gave me the dirtiest look. He told me, "You only need one mic' on my kit—one overhead. I'll do the rest. *One mic'*. You pick it." Well, no matter what mic' I pick, Bernard looks at me and says, "No that's not it." By now everyone's laughing, watching me go through hell. I must have brought out a dozen different mic's. We wound up using some funky old salt-shaker mic'. It sounded great. We did many more sessions together, and at some point Bernard let me add a few more mic's.

There was never so much commotion as when Steve Gadd rolled into town. Around

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Jack Douglas

that time, Rick Marotta and his brother Jerry were on a lot of dates. Another guy, Donald McDonald, was the guy for jingles. He was also a solid rock drummer. Unfortunately, he's long since passed.

At any rate, Donald was booked to do Mike Mainieri's *White Elephant* album. But he was sick, and we needed a sub. The bass player, Tony Levin, brought Steve Gadd in. They're both from Rochester. I never heard anyone play hi-hat like Steve. There was so much going on within what was still a simple pattern. Everybody in the booth and all the musicians had their mouths open—except Tony Levin, who already knew this guy was a genius.

That day there was a break between sessions, and I went out to lunch with Steve. He told me, "I'll never make it in this town. I was so scared playing with those amazing musicians. I didn't cut it." I said, "Are you kidding? The reason everyone was looking so funny was because they never heard anyone play like you!"

I used Steve on many dates after that. I wanted to use him on Lennon's *Double Fantasy* record, but he had other obliga-

tions. Besides, I couldn't tell him who it was. It was a secret. I couldn't say, "Steve, I need you on the Lennon record." So Andy Newmark was my immediate second choice.

I love Andy's work. He's easy to get along with, and I had to think about personalities—John and Yoko. The only thing I'd kid Andy about is that he doesn't play hard. He plays very soft, but it *sounds* hard. He's got a great feel and sound without whacking the drums. He could be playing ten feet from us and we could still have this conversation.

MD: Let's go back to some of the drummers you have worked with.

Jack: Jerry Nolan from The New York Dolls was a terrific drummer. He held that band together. The Knack's Bruce Gary was another good drummer. He was also an amazing rock historian, and he was very funny. He did impressions of other drummers.

One of the first guys I worked with was Buddy Miles. He was a powerful drummer. Buddy also played a little guitar, which he learned from Hendrix. Anton Fig is another of my favorite drummers. On the Letterman show he plays very understated. But if you go to The Metropolitan Cafe [in New York City] on Tuesday nights, he wails.

MD: You worked with Tony Williams.

Jack: I was an assistant engineer on a Lifetime session. I had to mike Tony's kit, and I ran out of mic's! This was when he first came around, and no one could believe his kit. I had to run around and borrow mic's from other sessions to get enough for all his toms.

MD: What was it like to work with Keith Moon?

Jack: Keith was a puzzle. You would watch him go into a fill and wonder how he was ever going to find the downbeat. He would fill over the bars. It appeared sloppy, but it was absolutely scientific. He always found the 1. The guy was brilliant. We cut everything live, maybe five takes.

MD: How long do you like to spend on getting drum tracks?

Jack: I like to cut everything live and keep as much as possible, because of the feel. Lots of times the band will work off the vocal. How many takes varies from band to band. Some early Aerosmith tracks had so much energy that I would say, "How do

you feel?" and they would say, "We're just getting warmed up." Meanwhile, it's take number twenty.

Most of the creative work in recording is done in pre-production. It *has* to be, or it would eat up your budget. I encourage improvisation once we know what's *supposed* to happen. Surprise me, surprise yourself. Now that you know the song, come up with different ideas.

MD: When you are recording drums, do you prefer big open rooms or isolated booths?

Jack: It depends on the session. Sometimes I put a bunch of go/bos [baffles] around a riser. I did that a lot with Aerosmith and with Clutch. Their drummer, J.P., is a guy to watch out for, by the way. But I like to leave the drums wide open. I like to get some leakage in the drumkit from the bass guitar. I isolate the bass and find the way to get that bass wave. Maybe I have to open a door a little bit to get that. That's number one. Get the bass bottom right, because it's such a long wave and it doesn't carry.

The other thing I do is use sub-woofers. Years ago they were just called "big speakers." Back then I used 18" speakers, now I use powered sub-woofers. I put a contact mic' on the bass drum and then I drive all these sub-woofers around the room while the drums are being recorded. When the drummer sits down and hits that bass drum, it's not loud—it's actually subtle—but the room shakes. I don't have to mike any of the sub-woofers, just the kit and the room, and I get this bottom that's awesome. That's the bass drum sound on *Double Fantasy*. I also use it with Joey Kramer on Aerosmith.

In the mix I do a lot of compression. I isolate the bass drum, gate it, compress it, and then bring it back into the mix and add it to the clean bass drum track. It's cut short; I'll add a ton of bottom to it. I take 500 cycles out on all the drums; around 10 cycles gives you that punch.

I always like a big room, but you absolutely can get a good sound in a small room. In a small room, get the drums as real as possible so you can "see" the drums in your speakers. Before I bring the ambient mic's up, it's the close mic's that have to do it for me. They have to sound exactly the way I made the drums sound in the room. Sometimes tight little areas can be

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cool. Having some decent outboard gear, like some cool reverbs, helps. Today, if you're working in Pro-Tools you can really do some tricks. But always get as much fidelity and as big a sound as you can.

MD: How do you feel about electronics/triggers?

Jack: I'll use electronics if that's the sound I'm looking for and it's what the record is about. It's certainly much easier. I always prefer a real kit, though if you are using something like V-Drums it's cool. But if you're just putting samples together it's not so good for the drummer.

MD: Do you use a drum machine or click?

Jack: It's up to the drummer if he wants to use the click. In all honesty, I like tracks that breathe. If a drummer can dictate that breath, then there is nothing more exciting than taking the chorus up a little bit, then dropping down a little. You just can't do that with the click. If you need the click for specific technical reasons—like sampling or sequencing—well, then you need it. Especially if it's a dance tune. Then you have to, there's no way around it. But on a rock 'n' roll record you really don't want it. You go for the feel.

One of my biggest influences when I was a kid was Art Blakey & The Jazz Messengers. Art had a way of making the track breathe. Listen to "Night In Tunisia." His drumming is hypnotic.

MD: Do you record the drums dry and add effects later?

Jack: I usually record the effects on another track. But I record them while the drummer is playing, because there is something that you get while you're doing the track that you can't ever get back.

MD: How "hands-on" are you on getting drum sounds?

Jack: On my sessions, I always go in first. I never let the drummer sit there and go through the hassle of "getting a sound." That really takes him out of the creative side of things. But first the drummer has to trust that I am not going to screw his drums up—that I'm only looking for the best thing for the project. This usually happens in pre-production when we talk through things. Because I play drums, he knows he doesn't have to come in there and beat the kit for three hours. *I'll* play the kit, *I'll* run in and out of the studio, *I'll* listen back in the control room. So when the drummer walks in, he's fresh. Maybe we'll just run

through the song a few times to get used to the way the drums are tuned. I won't listen through the headphones for at least an hour. I get them sounding good in the room, *then* I listen through the headphones.

I work with engineer Jay Messina ninety percent of the time. When you have a producer/engineer relationship where all you have to do is look at each other, it's magic. As a producer I only like to go so far with the sounds. Even though I'm an engineer too, I'm really thinking about the total performance. I get the sound to where I like it. Then, while I'm thinking about performance, Jay's still tweaking the sounds.

MD: Do you record everything?

Jack: Absolutely. Lots of times I'm cutting a track when no one knows it. I'll say, "Let's just run it down once." I'll be walking around out of the control room. Meanwhile, the red light is on.

MD: Do you have any special tuning techniques?

Jack: I'm a real extreme tuner. I tune to the relative key of the song. I'll start with the second tom. If the song's in A, I tune that drum to the A. Then I do a relative chord major/minor. Once I get that, I tune it all flat. I usually tune it flat by tuning the bottom head down, which puts the kit flat to the track. When that happens the drums stand out. You can never put your finger on what it is, but when it hits that sweet spot it pulls it down. If it was completely in tune, the drums would disappear. Sharp is ugly. On the pitch of the note, the drums don't speak enough. But flat of the track is just magic to my ears. Get your pitch and then tune your bottom head down.

MD: I was at one of your sessions in the mid-'80s. I noticed the drumkit had a hollow bass drum shell in front of a headed bass drum, with a mic' inside the empty shell. Were you the first one to do that?

Jack: Yeah. I've even used garbage cans in front of bass drums. A lot of times I'll use an RE20, a 57, or a D12 inside the kick, depending on what I'm looking for. Or I'll have a ribbon mic', like a 44 or a 77, in the empty shell.

MD: How do you like to mike the snare?

Jack: I mike the snare drum from the top and bottom. I use a bright mic' on the bottom that has no low-end response at all. It gets the snares. Depending on what I am looking for on the top, a lot of times I'll tune the snare down to where the drummer

says, "I can't play it." Then I just come up a little bit from that.

MD: Do you have favorite drumheads? Or drums?

Jack: Every drummer likes different heads. It depends on the song. When I'm doing pre-production, I've already got it in my head which combination of drums I'm looking for. Sometimes I use the Remo PTS drums with the clips. I change drumheads every song, just about every day. Sometimes a snare head takes a couple of songs to break in, like bass strings. Then you only have a couple of takes where it really hits the magic point.


I like old wooden snares. Yet one of my favorites is the Firchie metal snare, because you can tune it so fast. You can change it between the verse and the chorus if you want. The only problem is sometimes it's too loud. But it's phenomenal. Sometimes I use two snares: a chorus snare and a verse snare, right next to each other.

I use a lot of mixed sets. My sessions look ugly. I have a set of Premier drums from the '70s. And I have cheap, spotted, no-name Japanese drums. I have the occa-

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Jack Douglas

sional Ludwig tom and snare. If I find a drum that works for the song, I go for it.

I loved working with Bun E. Carlos from Cheap Trick, because he has a tremendous collection of drums. He has a lot of drums from the 1920s—old dance-band stuff. Bun E. is a solid timekeeper. Great guy!

MD: How about cymbals?

Jack: I like to hand-pick cymbals. When I work with Joey Kramer, we get to go to the Zildjian factory and pick out different combinations. I like musical-sounding cymbals. Sometimes I bring in some of my own, or I borrow cymbals from friends.

MD: A typical engineer question: Do you have favorite microphones?

Jack: I like old mic's. I still like Sennheiser 421s on the toms, and 57s are good. But there are millions of great *new* microphones, and I love to experiment. I like to go to Ocean Way Studios in California, because they have a tremendous mic' selection. I like to record analog, in 16-track if possible. Then, after it's all done, I like to transfer to 24-track.

MD: Do you have a preference between big kits and small kits, in terms of mic'

bleeding?

Jack: It doesn't matter to me. In the end you can gate the mic's and then supercharge them back into the track. I always let the drummer set up the way he likes. If the ride cymbal is right on top of the tom, I may suggest raising it an inch. But if it bothers him, I tell him to put it back. Keeping the drummer comfortable is the most important thing, because otherwise you will not get his sound.

MD: Is it hard to record percussion?

Jack: I love playing and recording percussion. I don't play congas, but I play all the hand percussion, and I like to do strange things. I'll play tambourine with my feet and shakers with my hands. I like to do live stereo percussion. I'll put up a go/bo with a mic' on either side, and play two different things so we get some leakage. I love live percussion compared to anything you get out of a computer. Nothing compares to a good live percussionist.

MD: Do you ever change drum sounds after they've been recorded?

Jack: I will change drum sounds sometimes. Or lay another track. Sometimes we

start a track with no lyrics, just phonetic singing. Steven Tyler likes to do that. Later, the real lyric might dictate something a little different from the drums from what I originally thought it would be. If I hear an extreme sound that I want to do live, I record it on another track. On one track I may have the big, fat, original drums, and on another track I may have something extreme. Then I can mix them.

MD: Do you write drum parts, or suggest what should be played?

Jack: I will only write drum parts *with* the drummer. I'll listen to what he has first, then I may suggest something. I'll tear it down to its minimum so I can present it to him in such a way that he can turn it into *his* thing. Sometimes the figure could be backwards and I'll turn it around.

What I try to get into with bands is tolerance and acceptance. I always try to listen to what anyone has to say, sit with it a few days, and then add my suggestions. You can never let ego get involved with it. You really have to listen to *everybody*. That way, in the end everyone is happy.



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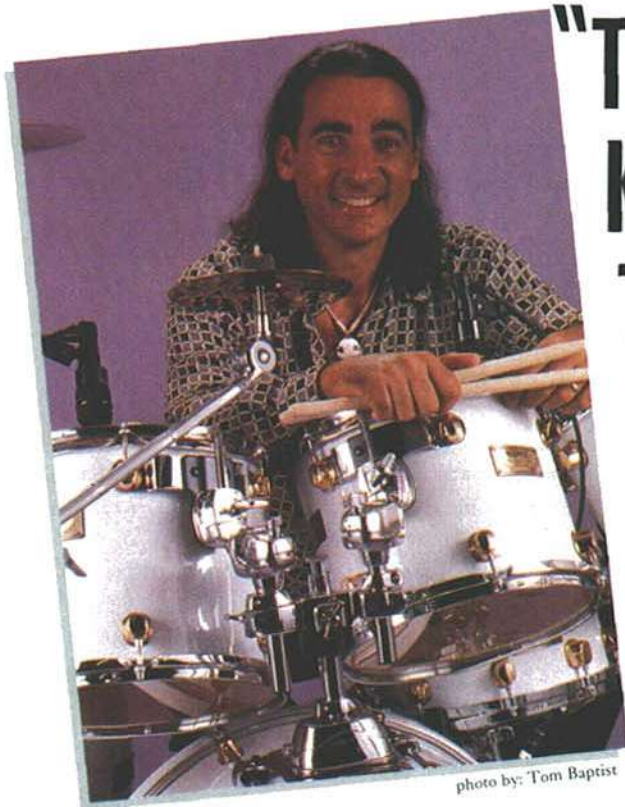
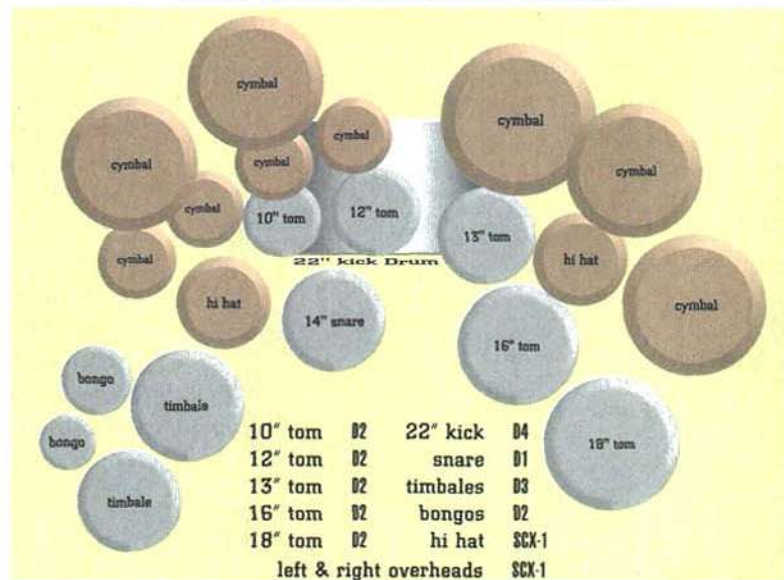


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Putting It Together

How The Drumset Came To Be

by Harry Cangany

As we enter the new millennium, it seems a good time to look back and evaluate the inventions and innovations that have led to the modern drumset. What were the crucial elements that had to be created in order to make what we know as the "drumset" a reality? When did they occur, and who was responsible for them?

Obviously, the first drumset needed a bass drum and a snare drum. But those items had existed separately for hundreds of years. Separate-tension tuning was a big breakthrough, but it still didn't bring drums together into a set. What *did* create the set was a series of inventions or improvements mainly in the area of what we now refer to as "hardware." So here's a list of what I feel are the most important hardware innovations...and why.

The Snare Drum Stand

I've lost track of how many times I've written the words: "At the turn of the century, the band had a snare drummer and a bass drummer...." Until Ulysses G. Leedy invented the snare-drum stand in 1899, snare drummers used slings or chairs to hold their drums. It was Leedy who came up with the idea of a simple tripod fitted with three arms to hold the drum.



U.G. Leedy created the first tripod snare drum stand in 1899.

U.G. Leedy went on to found what became the largest drum company in the world, Leedy Manufacturing. His company, however, was eventually eclipsed by another drum builder—ironically a former Leedy dealer. That individual wanted to make an all-metal snare drum—along with a clever little pedal with which to play a bass drum.

The Bass Drum Pedal

William F. Ludwig Sr. (who *was* that former Leedy dealer) never claimed to have made the first bass drum pedal. He always said that he made the first *practical* pedal. Up until the introduction of the Ludwig model in 1909, most drummers used an incredibly bulky, long, upside-down-beater-rod contraption made by

in-law. Robert Danly—who initially worked for International Harvester but eventually became Ludwig's partner—built a steel model of Bill's prototype. This put Ludwig & Ludwig (named for Bill and his brother, Theo) in business. All their competitors soon followed suit with their own versions of a single spring-operated pedal. But Ludwig's was the first commercial success. (For information on the first *double* pedal, read on.)

Of course, a bass drum couldn't be played by a single, seated drummer—no matter *how* good the pedal—if the drum slid away from the beater impact. And since bass drums were originally designed to be played on stands, rather than with their shells resting on the floor, this is exactly what happened when they were first used in a "drumset" configuration. To counteract this, the drums were fitted with short, forward-pointing legs. Because of their size and shape, these legs were dubbed "spurs." The original models clamped onto the front hoop of the drum. In the mid-'50s Gretsch developed the first "disappearing" spurs, which retracted into the drum shell. Since then, every drumkit bass drum has been fitted with spurs that either retract into the shell or fold down alongside it.

See that Hump!



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William F. Ludwig didn't invent the bass drum pedal. He just made the first *practical* one in 1909—and sold 'em by the thousands.

Leedy. But when the world decided it needed to showcase up-tempo Dixieland music, the Leedy pedal wasn't fast enough to keep up. "Hot" music dictated that every drummer have a small, fast pedal that used a spring-tension system—such as the one that Ludwig offered.

Bill Ludwig had carved his prototype out of wood. But his company was lucky, because Bill had an engineer for a brother-

Tunable Tom-Toms

The first tom-toms used by "trap" drummers were small Chinese toms that featured brightly lacquered shells and tacked-on pigskin heads. In the early 1920s Ludwig & Ludwig offered shallow drums called Jazz 'Er Up toms, which looked something like modern RotoToms. But they were short-lived.

As 1930 approached, most major manufacturers were moving toward toms with tunable top heads and tacked bottom heads. But a young Slingerland endorser who was making waves on the swing scene wanted more control and sound from his drums. Slingerland went along, creating toms with

T-handle rods on top and key rods on the bottom. Those drums helped to make that young drummer—by the name of Gene Krupa—a star, and established a new norm for drum construction. (Gene, in return, sold a lot of drums for Slingerland.)



Gene Krupa is credited with getting Slingerland to create the first tunable toms. Note the tripod holder, which was used to hold large toms before the invention of floor-tom legs.

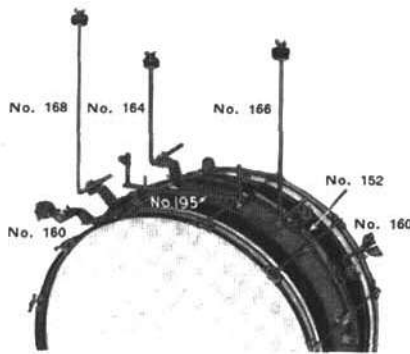
Floor Tom Legs

Up until the late 1930s, "floor" toms were really just large tom-toms mounted in tripod cradles. These were based on similar tripods that had been used to support timpani for literally hundreds of years. The first floor-tom leg brackets were just simple C-shaped pieces that were bolted onto the drumshells. It's hard to say who came up with this system first; virtually every drum company in the late 1930s seemed to introduce it at the same time.

The earliest legs were just straight rods. Later, legs that had one or more outward bends—"flanged legs"—became popular. When I started playing in 1964, everyone I knew assumed that Ludwig had the "flanged" legs while the rest of the companies used straight legs. Later, Bill Ludwig II told me that Ludwig had in fact copied Rogers! My own research reveals that Premier had flanged legs in the 1950s, so I think *they* actually deserve credit for being the first.

Tom Mounts

The aforementioned Chinese toms were often held on a crude, T-shaped mount put on the hoop or shell of the bass drum. As toms got bigger and heavier, bass drum shells got thicker, and mounts diversified. There were four initial kinds of mounts: hoop mounts, shell mounts, bar or rail mounts, and consoles.



"Rails" or "consoles" were used on early bass drums to mount toms, cymbal arms, and percussion "traps."

Hoop mounts involved a clamping unit that attached to the bass drum hoop. This would have extension shafts and ratchet adjustments to help position the tom. Shell mounts were curved pipes that attached to the bass drum shell. Because they looked like miniature versions of the large systems known as "rails" or "consoles," they became known as "rail consolettes." They eventually were used by every manufacturer, but Slingerland introduced them.



Smaller versions of rails were used for tom mounts, and came to be known as "rail consolettes."

Leedy, Ludwig & Ludwig, and Slingerland also used a larger curved bar that went around more of the bass drum

shell, and attached to it in three places. Drummers could clamp toms, cymbals, cowbells, stick holders, and temple blocks to these "rails."

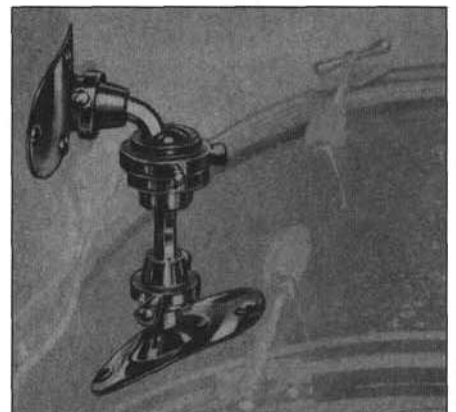
The last kind of holder was favored by Gretsch, but was really a British invention: the rollaway console. Chick Webb used one for his special Gretsch Gladstone



And for those who really wanted the ultimate mounting system, there was the wheeled console, which held everything but the bass drum. (Can you say "early drum rack"?)

drums. The console was a free-standing assembly—on wheels, no less—that wrapped around the seated drummer. It could mount virtually any drum or percussion equipment. It was a glamorous invention that predates today's rack systems by almost fifty years. "What goes around..."

By 1960 Rogers had invented the first truly modern tom holders. With their Swiv-O-Matic mounting system the era of ball-and-socket systems and unlimited adjustment possibilities began.



The famous Rogers Swiv-O-Matic ball-and-socket tom holder made drum positioning more flexible than ever before.

Cymbal Stands

In the days when a drummer used only one cymbal, it was either hung from a large curved floor stand (that looked for all the world like a bird-cage holder) or mounted on a T-shaped holder that clamped to the bass hoop. But innovative hardware manufacturers Walberg & Auge brought out lightweight tripod stands, which all drum companies soon used or copied. The earliest models had no tilters, but tilters came along fairly quickly, since not everyone wanted to play flat cymbals.



Ludwig's lightweight flush-base cymbal stands were state-of-the-art in the late '50s and early '60s. Thousands of weekend drummers are looking for them again today.

By the 1950s Slingerland and Camco were using flat, "flush-base" stands modeled after Premier's design. Ludwig eventually got rid of the pool-cue-shaped feet of the W&A design in favor of rubber slide-on tips, which allowed for a truly flat base. The Ludwig stands of the '50s and '60s were the most sought-after until Rogers introduced their Swiv-O-Matic designs in the early '60s.



The mid-1960s Rogers Swiv-O-Matic hi-hat featured an off-the-floor tripod, adjustable spring tension, and other innovative features. It brought the hi-hat into the modern age as a serious piece of equipment.

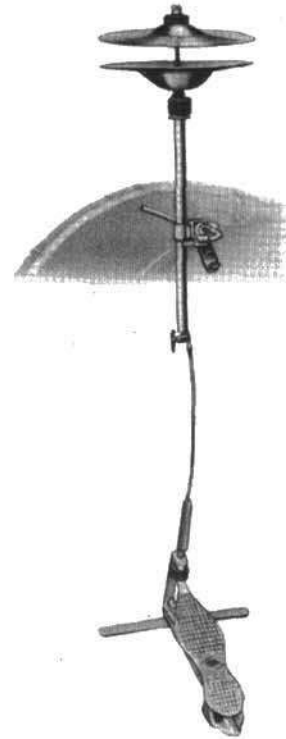
Hi-Hats

Up until the 1950s, virtually all drum manufacturers supplied their kits with Walberg & Auge Perfection model hi-hats. (Look at the hardware pieces before 1950, and you'll notice a distinctively generic appearance.) It was only after the mid-century point that brand-specific designs were introduced. Again, Slingerland and Camco copied Premier. WFL/Ludwig first offered an updated W&A design, then introduced the Spurlock model in the mid-1960s.

But it was Rogers' off-the-floor tripod that actually initiated serious hi-hat design. Ludwig and Slingerland came up with their versions, Gretsch stayed with W&A...and Rogers cleaned up.

The Remote Hi-Hat

Many drummers today think that the remote hi-hat is a recent innovation. Not really. Credit for its design should clearly go to Billy Gladstone, the great drummer / inventor who was a leading figure in the world of percussion from the 1930s through the 1950s. His design for a cable-operated hi-hat appears in the 1941 Gretsch catalog!



Although the cable hi-hat seems like a recent development, its origin can be traced to the 1941 Gretsch catalog and this design created by Billy Gladstone.

The Double Bass Drum Pedal

Slingerland and Gretsch will fight over which of their respective endorsers was the first to play two separate bass drums. Ray McKinley used two black diamond Slingerlands, while Louie Bellson had two white marine pearl Gretsch drums—both in the early 1940s.



This unique kit made by Gretsch for Louie Bellson (seated) may not be the first double-bass drumset—but it's close. Note the unique configuration of drum sizes.

The first (and only?) company to design a single bass drum to accommodate two separate pedals was Trixon. Their egg-

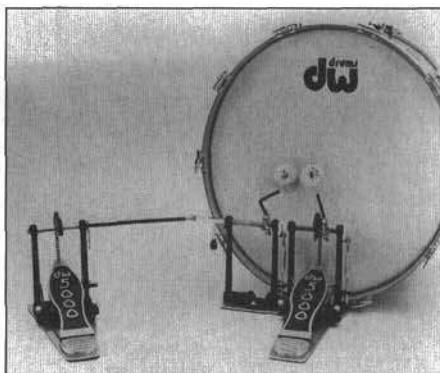


The famous mid-'60s Trixon flat-bottomed bass drum. The concept was to get two sounds out of one drum.

shaped Speedfire bass drum was designed to sound like 20" and 22" drums pushed together.

The earliest "double" pedals were actually single pedals with dual actions, designed to hit the bass drum on both the up and down strokes. These designs date back to the early 1920s, but they never really caught on. But hope springs eternal, and there are a couple of similar designs being offered today.

The first truly operational double bass drum pedal (designed to be played with two feet on a single bass drum) was the Zalmer Twin, which was introduced in the early 1980s. Australian drum inventor Don Sleishman created a unique version around the same time. But it was Drum Workshop's DW5002, introduced in 1982, that made the concept both practical and



The DW 5002 was the first commercially successful double pedal design.

commercially successful. Double pedals are now offered by virtually every hardware manufacturer.

Alternate Materials And Designs

Although the vast majority of drums today are made of wood—and have been throughout history—there has been a good deal of experimentation with other materials. For instance, in the 1920s Leedy experimented with lower-cost models made of "Vultex," which was a material they used to make cases out of. During World War II, Ludwig & Ludwig and Gretsch made plastic drums. Slingerland tried cardboard and masonite shells. But the biggest success stories were metal, acrylics, fiberglass, and space-age fibers.

Ludwig & Ludwig was the first major manufacturer to push metal-shelled drums. William F. Ludwig Sr. was impressed by a 19th-century metal-shelled snare drum (the "Tom Mills" snare) that he obtained. He showed it to U.G. Leedy, who scoffed. Ludwig went on to make copies of that drum, sold tons of them, and became the king of metal-shelled snare drums. U.G. Leedy went on to copy them.

In the 1970s Ludwig made drumsets out of stainless steel. (So did Premier, as in the famous set they made for Carl Palmer.) But these drums were expensive to make and buy, and were incredibly heavy. They did not become successful. On the other hand, Ludwig's other '70s introduction—

Vistalites—made quite a splash. These were acrylic sets in clear, tinted, or multiple colors.

Though they were (and still are) the most well-known acrylic sets, Ludwig's Vistalites weren't the first. Fibes and Zickos acrylic drums were both introduced earlier. (Fibes also introduced the first fiberglass drums, hence their name.) Slingerland and Sonor eventually offered acrylic drums as well.

The appeal of acrylic drums was that the solid plastic shells had no pores to absorb sound, so they were bright, reflective, and quite loud. They also didn't *look* like everyone else's drumset.

After Fibes had introduced their traditional-design fiberglass drums, other companies tried to capitalize on that material's flexibility by introducing non-traditional drum shapes. North and Staccato offered bass drums and toms with flared bottoms and no bottom heads. North's J-shaped toms looked for all the world like the air-intake funnels of ocean liners, while Staccato's look was more like flared nostrils. Both brands offered a very loud, penetrating sound with a distinctive character. But trying to find *cases* for them was another matter.

After more than a decade of dormancy, during which wood was virtually the only acceptable material for drums (other than snares), acrylics are once again available on new Fibes drums, and vintage Ludwig Vistalites are much in demand. Impact Industries, offers fiberglass drums. Remo manufactures their Acousticon shells from resin-impregnated paper. Fever Drums makes kits out of Formica. And Monolith and Rocket Shells offer drums made of space-age carbon-fiber. Who knows what's on the horizon?

Looking Ahead

A drumset is a both a musical instrument and a statement of its owner. The drumset at the beginning of the new millennium may be enormous or small, from one manufacturer or several, in one color or in many, modern or vintage. But like our counterparts of seventy-five years ago—when the true, modern drumset was born—we drummers today like to be different and original. We want to be seen *and* heard.

The new millennium gives us a chance to reflect on our past, and to have fun



Ludwig's legendary Vistalite drums featured clear or tinted acrylic shells. Hot for a few years in the mid-'70s, they're once again in demand by collectors.

Things like 12/24 threads on lugs and strainers with sidearm throws are still with us after four generations. If William F. Ludwig, U.G. Leedy, and H.H. Slingerland could come back, they might be amazed at how *little* has changed since the heady days when they created the American drumset industry.

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

guessing what the *next* seventy-five years might hold. Just as the rail consolettes gave way to RIMS mounts, I feel safe in saying that we'll be amazed at what the bright

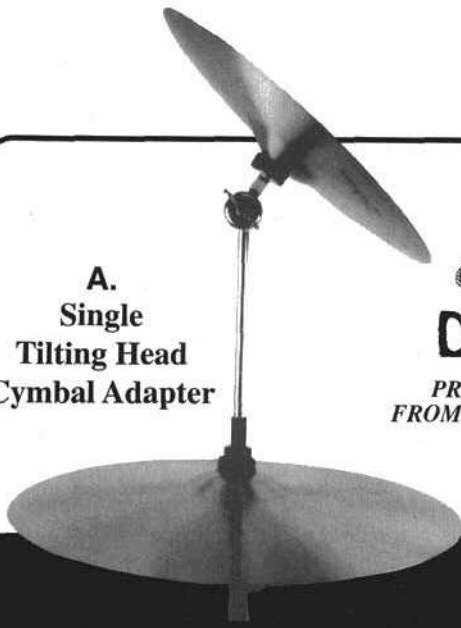
player/inventors of the future will create for us. Who knows...maybe toms will *really* be suspended in air.

And what will remain unchanged?



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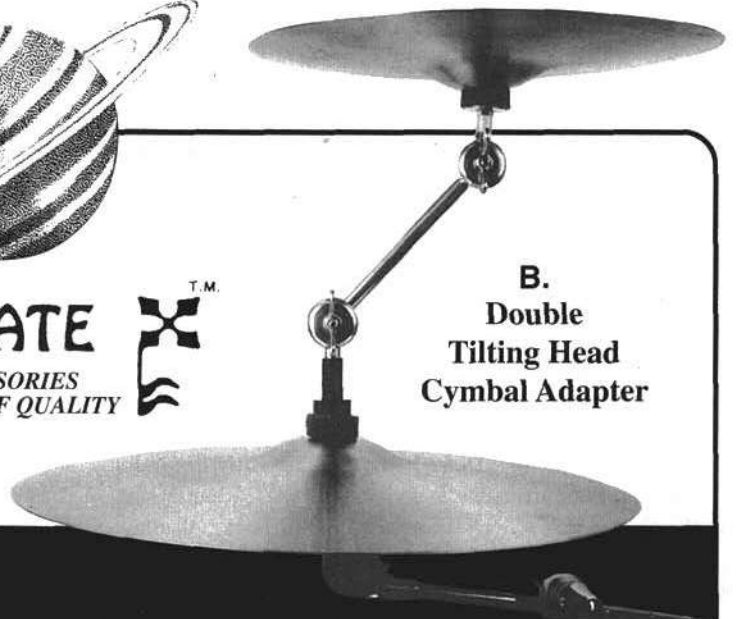
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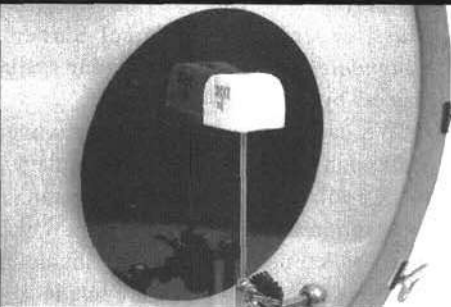
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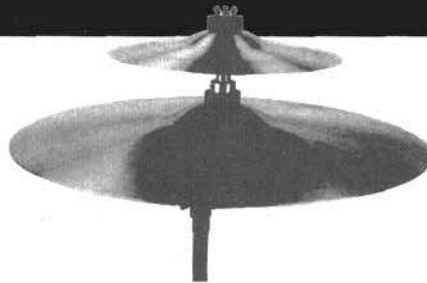
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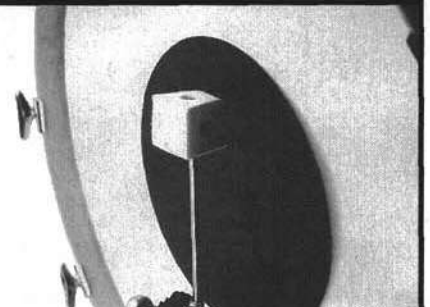
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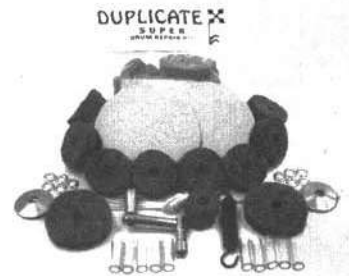
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1999 DCI World Championship Results

by Lauren Vogel Weiss

On August 14, 1999 approximately 30,000 fans at Camp Randall Stadium in Madison, Wisconsin were surprised to see the intensely competitive drum corps season end in a tie! Despite significant deficits in quarterfinals (.8) and semifinals (.9), the **Santa Clara Vanguard** from Santa Clara, California, won their sixth world championship (and their first one in ten years), while the **Blue Devils** from Concord, California captured an unprecedented tenth world championship title. Each corps finished with a score of 98.4.

The Blue Devils' "Rhythms...At The

Edge Of Time" program emphasized percussion—from African drums at the beginning, to the driving pulse of Alberto Ginastera's "Malambo," to the 3-2 clave rhythm in Graeme Koehne's "Powerhouse, Rhumba For Orchestra." The marimbas in the pit played a suggestive tango in Astor Piazzolla's "Adios Nonino" as the coed guard danced, before the finale of "American Swing" by Brian Setzer.

Placing third in drums with a score of 9.4 (out of 10.0), the Blue Devils' 26-member drum line suffered only its second percussion loss all season. "This year's was by far

one of the most talented drum lines that we've ever had," said Scott Johnson, director of percussion. "I just wish it would have worked out better for them in the last show."

With a show so reliant on percussion and rhythms, were there any moments that stood out in the drum line? "The drum feature," responds Johnson. "We came off the back sideline at 190 beats per minute. The snares were basically running and playing paradiddle-diddle patterns. That was definitely a highlight for me."

Scoring a 9.5 to place second in percussion, the Santa Clara Vanguard also made a statement with their show "Inventions For A New Millennium." The new co-champions performed "The Canyon" by Philip Glass, excerpts from Samuel Barber's *Symphonies No. 1 and No. 2*, and "Blue Shades" by Frank Ticheli.

"We had a very intricate, interwoven percussion ensemble package," explained Jim Casella, SCV's percussion arranger and caption head. "Our whole show was based on subtleties and colors, including the use of brushes by the snare line in several sections of the show. We also set our snares on a little bit of a tilt to fit the ergonomics of the traditional grip and get a little more power out of the drum line. This was probably the most difficult program we ever attempted, and the kids did a great job with it."

The **Cavaliers** from Rosemont, Illinois took the "bronze medal" position with a score of 97.0, while winning the "Best Percussion Performance" award with a 9.6. "I was excited for the kids" exclaimed per-



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1) Snare drummers from 1999 DCI co-champions Santa Clara Vanguard from Santa Clara, California. 2) Also sharing the championship were the Blue Devils from Concord, California. 3) The Cavaliers from Rosemont, Illinois finished third overall, but took the award for Best Percussion Performance.

1999 DCI World Championships

	Total Snare	Total Tenors	Basses	Cymbals	Sticks/ Battery	Pit	Drum Line	Drums	Cymbals	Mallets	Heads
Blue Devils	8	4	5	0	17	9	26	Yamaha	Zildjian	Vic Firth	Remo
Blue Knights	6	4	5	0	15	13	28	Premier	Sabian	Vic Firth	Remo
Boston Crusaders	7	3	5	0	15	12	27	Ludwig	Zildjian	Pro-Mark	Remo
Cadets Of Bergen County	9	3	5	0	17	10	27	Pearl	Zildjian	Vic Firth	Remo
Carolina Crown	6	4	5	4	19	12	31	Pearl	Zildjian	Vic Firth	Remo
Cavaliers	7	5	5	0	17	9	26	Yamaha	Zildjian	Vic Firth	Remo
Colts	6	4	5	6	21	15	36	Premier	Sabian	Vic Firth	N/A
Crossmen	8	4	5	4	21	10	31	Pearl	Zildjian	Vic Firth	Remo
Glassmen	7	4	5	4	20	8	28	Yamaha	Zildjian	Pro-Mark	Remo
Madison Scouts	9	4	6	6	25	10	35	Yamaha	Paiste	Pro-Mark	Remo
Phantom Regiment	6	4	5	0	15	8	23	Pearl	Sabian	Vic Firth	Remo
Santa Clara Vanguard	8	5	5	4	22	8	30	Pearl	Zildjian	Vic Firth	Remo

cussion caption head Bret Kuhn, "and for the staff! Some of the percussion staff had marched in the corps when we won drums in '95, and now they had the opportunity to teach a line that also won. That's very rare."

There was a good interplay between the Cavies' pit and their marching battery (snare, tenors, and basses) during their "Classical Innovations" program. The show featured Timothy Mahr's "Fantasia In G," along with "Fantasies On A Theme By Haydn" by Norman Dello Joio. The keyboards were the first to hint at Beethoven's "Ode To Joy" theme throughout the show. "We strove to achieve a real warm concert-hall quality of sound in the pit," commented Eric Johnson.

The **Cadets Of Bergen County** from Bergenfield, New Jersey finished fourth with a score of 96.4 (9.2 in drums). Their "Big Apple" program featured parts of a taxicab and lots of briefcases, along with music by Johan deMiej.

One piece was nicknamed "Hell's Kitchen" because the tempo was 216. "It was *very* fast," said Tom Aungst, percussion arranger and caption head, "so we could do a lot of exciting things percussion-wise. We had a solo in the middle with an extended quad feature. Not only did the quads play fast, they also played on each other's drums."

"The music we chose involved a lot of ostinato," added pit instructor Neil Larrivee. "That is one of the hardest things to do outdoors, because the pulse center is always moving around the field. For the kids up front, it's a constant challenge to maintain the tempo."

Fifth place went to the **Glassmen** from Toledo, Ohio, who scored a 93.7 (9.3 in drums). Their "Empire Of Gold" program featured music of Zoltan Kodaly, including his *First Symphony*, "Variations On A Hungarian Folk Song," and excerpts from "Harry Janos."

"We mixed three or four of the 'Harry Janos' themes together in the finale," stated percussion caption head Lee Beddis. "We highlighted the pit doing a little feature, then the tenor line, the snare line, the bass line, and even the cymbal line. We put it all together at the end, matching rudimental stuff with orchestral."

Hometown favorites the **Madison Scouts** scored a 93.4 (9.1 in drums) for sixth place. They also won the "Spirit Of Disney" award (for the third time) for entertainment value. Their show featured selections from Andrew Lloyd Webber's *Jesus Christ Superstar*.

The corps captured the slapstick feel of "King Herod's Song," using sound effects in the pit to create a Keystone Cops effect. Percussion director Jeff Moore recalled, "The highlight for our show was the variety in which the percussion section was utilized. It served as a percussion ensemble, a drumset, and orchestral percussion. Each number took on a different character."

The **Blue Knights** from Denver, Colorado scored a 92.5 (8.9 in drums) for seventh place. Their "Suite For Brass And Percussion" included James Curnow's "Trittico" and excerpts from "Partita" by Edward Gregson. A thematic motif throughout the show was an 8th-note pattern played with brushes on the snare

drums. According to percussion arranger Ralph Hardimon, "We used two or three different techniques that have been expanded over the last three decades. We're playing some excerpts that are quotes from the Boston Crusaders back in the '70s. They utilize a different style of playing."

The **Phantom Regiment** from Rockford, Illinois scored a 91.2 (9.0 in drums) to finish eighth for the second year in a row. Featuring the music of Tchaikovsky, their "Tragedy And Triumph" show emphasized a more orchestral percussion sound. Said percussion designer Brian Mason, "We used many of the same implements that everybody else did. But we would modify the technique somewhat—just to get a little bit lighter touch or a more sensitive sound."

A new entry into the elite Top 12 was the **Boston Crusaders**. The Massachusetts corps scored an 88.6 (9.0 in drums) for ninth place. One of the founding members of Drum Corps International (DCI), this was the corps' first appearance in finals. Their "Collection Of Symphonic Dances" featured selections from Malcolm Arnold's "English Dances" and "Scottish Dances," and "Symphonic Dance #3" by Clifton Williams.

"We were trying to go for a real Latin feel," stated caption head Rudy Gower in explaining his use of brushes on the snares. "We also used a lot of counter-rhythms from front to back to make a real general effect statement."

The **Crossmen** from Wilmington, Delaware finished tenth with a score of 87.0 (8.3 in drums). Celebrating the corps' 25th year of competition, their program,

"Changing Perspectives: A Silver Celebration," featured the music of Frank Ticheli's "Blue Shades," Johnny Mercer's classic "When October Goes," and Paul Hailey's "Appalachian Morning."

One of the crowd's favorite percussion moments was when the drum line started to play the traditional snare-drum piece "Three Camps." "It was a little bit more rudimental—a tribute to the past where we came from," explained percussion caption head Colin McNutt.

Carolina Crown from Ft. Mill, South Carolina scored an 86.3 (8.1 in drums) for eleventh place. Their show highlighted excerpts from Frank Wildhorn's Broadway musical *Jekyll & Hyde*. The pit was full of metallic instruments including two sets of tuned gongs, sound plates, and cymbals.

Commented director of percussion Paul Rennick, "We had a ton of instruments between the 35-yard lines, along with four great mallet players. The pit was more integrated into the show this year. In fact, there were several places where the pit alone had the melody."

Rounding out the "Top Twelve" for the second year in a row were the **Colts** of Dubuque, Iowa, who scored an 86.0 (8.6 in drums). "Selections From Voices" featured music from Francis Poulenc's "Stabat Mater," as well as "I Believe" by Eric Levi. "Our drum solo was based on a Jewish wedding," explained Jerry Carpenter, Colt's caption head and percussion arranger. "It's a fantasy with a theme and many variations. The front ensemble had more notes than anybody else, but we really tried to feature everybody throughout the whole show." At one point the tenors played both with hands and sticks.

Finishing 13th were the **Bluecoats** from Canton, Ohio, who scored an 83.0. Rounding out the Semi-Final line-up were the **Magic Of Orlando** from Orlando, Florida (81.3); **Southwind** from Lexington, Kentucky (78.4); **Spirit Of Atlanta** from Atlanta, Georgia (76.9); and **Pioneer** from Milwaukee, Wisconsin (75.3).

Earlier in the week the **Patriots** from Rochester, New York won the Division II championship (corps averaging 80 members) with a score of 96.3 (9.7 in drums). The Division III title (corps with up to 60 members) went to the **Mandarins** from Sacramento, California with a score of 93.7 (9.0 in drums). It was their seventh cham-

pionship (and fourth consecutive victory). Fourth-place **Phantom Legion** from Rockford, Illinois, won "high drums" in Division III with a score of 9.4.

Wednesday, August 11 saw the Individual & Ensemble competition. Individual percussion awards went to snare drummer **Ercan Erhan** (Santa Clara Vanguard, 96.6), multi-tenor drummer **Brian Spicer** (Cavaliers, 96.2), keyboard player **Kimberly Springer** (Phantom Regiment, 97.2), timpanist **Zack Albetta** (Blue Knights, 96.4), and multi-percussionist **Daniel Villanueva** (Magic of Orlando,

95.9). The best percussion ensemble award went to the **Madison Scouts** (97.0). The **Colts** earned the best cymbal ensemble award (97.0), and the **Blue Devils** won the best bass drum ensemble title (98.0). Look for more details on the I&E winners in future issues of *MD*.

The 2000 DCI World Championships will be held in Washington, DC, August 7-12. For more information on drum & bugle corps, please contact DCI at PO Box 548, Lombard, IL 60148-4527, or call (630) 495-9866. Or check it out online at www.dci.org.

KoSA International Workshop

by Rick Van Horn

The fourth annual KoSA International Percussion Workshop was held August 2-8 at the Crane School of Music, on the campus of the State University of New York in Potsdam. The seminar was a week of intensive communication between one hundred avid percussion students (of all ages and experience levels) and a faculty made up of some of today's premier artists and educators.

Participants came from all over North America and from countries as far away as Venezuela, Germany, and New Zealand to gain the information offered by the KoSA faculty. And that opportunity was extensive, since each day's program consisted of a morning master class followed by three class tracks. Then there were the jam sessions and informal meetings among students and faculty. Class sizes were kept small so that students could interact on a very personal basis with each artist/instructor.

The "curriculum" of the week-long seminar stressed the variety of percussion today. It ranged from traditional Western drumset to the ethnic rhythms of Africa and Latin



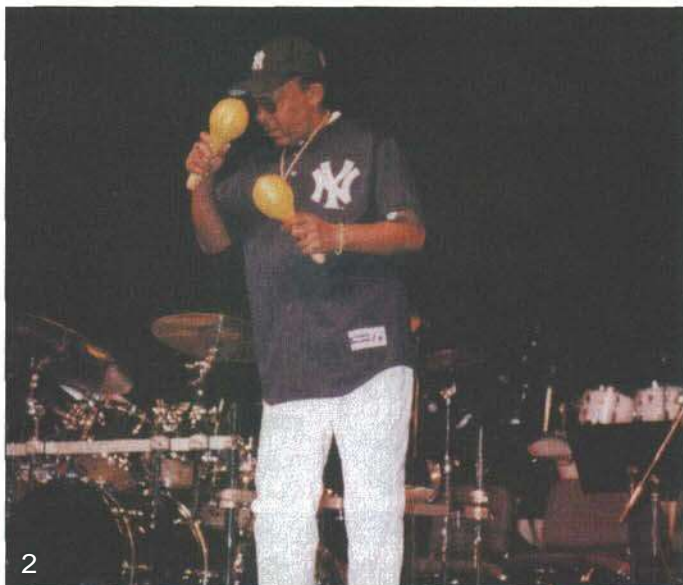
1) Ed Shaugnassy "traded fours" with students in a class on brush playing. 2) The legendary Changuito traveled from Cuba especially to be a part of the KoSA faculty. At the faculty recital, he held the audience rapt with his maraca technique. 3) Horacio "El Negro" Hernandez was

America, and from the ritualized power of Japanese taiko drumming to the finesse of classical symphonic percussion. Class tracks were structured so that each student would gain as broad a perspective as possible. (For example, drumset players were deliberately scheduled for ethnic, mallet, and/or orchestral percussion sessions.)

The program's stellar faculty, led by KoSA artistic director Aldo Mazza, included drumset masters Ed Shaughnessy, Horacio "El Negro" Hernandez, Dom Famularo, Jim Chapin, and Robert Bridge. Ethnic percussion was represented by legendary Cuban rhythmist Changuito, frame drum artist Glen Velez, taiko authority Marco Lienhard, Brazilian specialist/studio percussionist Gordon Gottlieb, and top Canadian percussion ensemble Repercussion. Tony Verderosa offered classes on electronic percussion. John Beck and Jim Petercsak conducted the concert percussion track. Gordon Stout focused on marimba. And William F. Ludwig II presented his extensive drum-history program.

On Friday, August 6 many of the seminar's students had the opportunity to show what they had learned. Working either singly or in groups, they performed before an audience of their peers and the KoSA faculty in a highly entertaining student recital. The entire week was capped by a faculty recital on Saturday, August 7. Most of the instructors played in solo spots. But Repercussion (Aldo Mazza, Luc Langlois, Robert Lepine, Chantal Simard, and dancer Delphine Pan Deoue) offered an exciting ensemble performance. The evening was brought to a rousing conclusion with a high-energy set by Ed Shaughnessy and a talented local big band.

The KoSA International Percussion Workshop has quadrupled in the number of students from 1996 to this year. Considering the unparalleled educational experience it has to offer, it's likely to continue in its growth. Interested percussionists should therefore get in touch with KoSA early to obtain information about the 2000 program. Contact KoSA USA at PO Box 332, Hyde Park, VT 05655, or KoSA Canada at PO Box 333 Station A, Montreal, Quebec, H3C 2S1, tel: (514) 934-5540, email: kosa@istar.ca, Web: home.istar.ca/~kosa/homepage.htm.



both instructor and cheerleader in a large Latin percussion class. 4) John Beck taught drummers how to play together in a classical percussion ensemble. 5) Marco Lienhard (foreground) led the taiko classes. 6) This enthusiastic Latin percussion ensemble was part of the KoSA student recital. 7) KoSA artistic director Aldo Mazza (on drumset) and his colleagues in Repercussion (from left: Robert Lepine, Chantal Simard, and Luc Langlois) displayed their percussive versatility at the faculty recital.



Taking The Stage

Festivals, Upcoming Drum Clinics, Concerts, and Events

Kenny Aronoff

12/5 — Donn Bennett Drum Studio and Drum Shop, Bellevue, WA, (425) 747-6145, dbennett@nwlinc.com.

Terry Bozzio

11/15 — Clinic/performance with Virgil Donati, Long Island Drum Center, 1460 Old Country Rd. Plainview, NY, (516)694-LIDC.

11/16 — Clinic, Guitar Center, Springfield, NJ.

11/17 — Clinic, Guitar Center, Towson, MD.

11/18 — Clinic, Melodee Music, Sterling, VA.

Virgil Donati

11/15 — Clinic/performance with Terry Bozzio, Long Island Drum Center, 1460 Old Country Rd, Plainview, NY, (516)694-LIDC.

Steve Fidyk

11/12 — Clinic/Percussion Ensemble Concert, Shenandoah Conservatory, Winchester, VA, (540) 665-5586.

Akira Jimbo

11/10 — MARS Music, Dallas, TX.

Manu Katche

11/16, 17, 19, 20, 21
Concert performance with Sting, Beacon Theater, NYC.

1/23 — New Jersey Performing Arts Center, Newark, NJ.

11/24 — Oakdale Theater, New Haven, CT.

KROUMATA

11/25-12/12 — Kroumata & Per Jonsson Dance Co, Culture House, Stockholm, Sweden.
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Latin Jazz

1/28 — Michel Camilo Trio & Paquito D'Rivera, Union Congregational Church, 176 Cooper Avenue, Upper Montclair, NJ, (973) 746-6068.

Montreal Drum Fest

11/12-14 — Featuring Steve Ferrone, Dave Weckl, Billy Cobham, Jim Chapin, Giovanni Hidalgo, Marco Minnemann, Terri Lyne Carrington, Hip Pickles, & Steve Smith. (450) 928-1726.

National Association for Music Education (NAMM)

3/8-11 — Conference, workshops, clinics, and performances, Washington, DC. For info & registration call (800) 828-0229.

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11/19-20 — Master classes, concerts, Chuck Silverman, host Heinz von Moisy, Tübingen, Germany.
Contact Percussion Dept, fax: +7071-559 426.
For more info: www.pas.org.

Percussion

Extravaganza 2000

3/12 — Jazz vibist Dave Samuels returns as a guest artist with the New Jersey Chamber Music Society, along with percussionist Dave Friedman. They will be joined by Milton Cardona & Mark Walker for an all-percussion performance. New Jersey Performing Arts Center, 1 Center Street, Newark, NJ, (973)746-6068

Philadelphia Music Conference

1/19-22 — Keynote addresses, panels, exhibitions, show-

cases, special guest, Philadelphia, PA.
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Roland Clinic Tour

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11/16 — Featuring Mike Snyder, Pro Sound, Littleton, CO, (303) 972-2070.

11/17 — Featuring Mike Snyder, Guitar Center, Seattle, WA, (206)287-9100.

11/18 — Featuring Mike Snyder, Bananas At Large, San Rafael, CA, (415) 457-7600.

Zoro

11/10 — MARS Music, 4644 East Colonial Drive, Orlando, Florida, (407) 896-5508.

11/17 — Sam Ash, 14200 Beach Blvd, Westminster, CA, (714)899-2122.

11/18 — Sam Ash, 4449 Mills Circle, Ontario, CA, (909) 484-3550.

11/22 — Sam Ash, 20934 Roscoe Blvd, Canoga Park, CA, (818)709-5650.

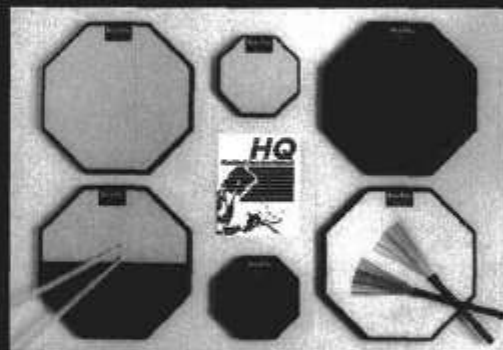


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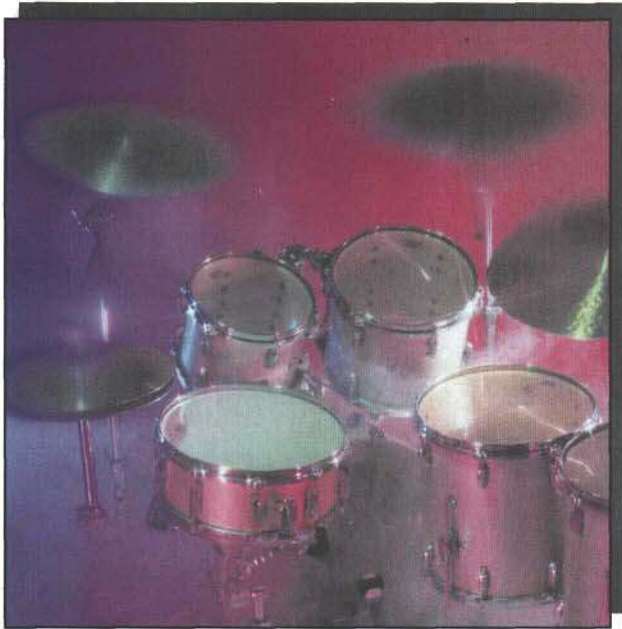
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Drummer: Peter Erskine
Studio: Air Lyndhurst, London, England
Artist: Joni Mitchell

The setting last summer was Sir George Martin's studio, an ancient, converted church. Accompanied by a seventy-piece orchestra, Joni Mitchell, an icon in the folk music realm, was indulging in her other passion—elegant jazz standards.

While Peter Erskine reports that recording live with an orchestra posed no great *physical* challenges, "concentration-wise, I was exhilarated and exhausted. Ballads slow down if you let them. Without sounding like a bull in a china shop, you gotta keep things moving along!" If you come crashing down because you feel *this is in time*, you miss the whole musical point. Anyway, bassist Chuck Berghofer made that an easy job."

Erskine took pains to leave space and avoid stomping on vocal phrasing. "I didn't want to be overplaying—never clunking down too hard on the hi-hat with the left foot," he says. "Instead, I always tried to keep a sense of *legato*."

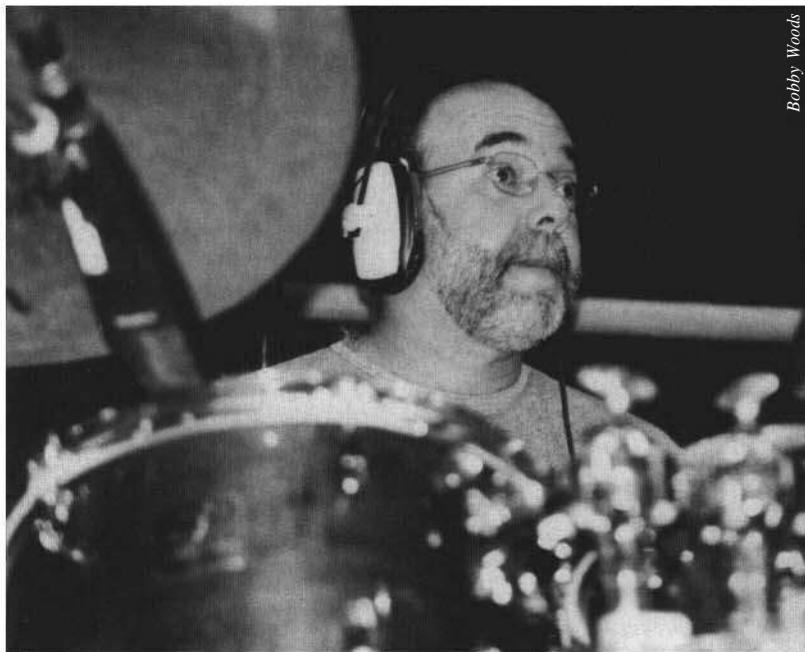
Inside Scoop: Erskine sat in a booth with his own mic' setup, isolated from the orchestra. "The engineer's philosophy was to have all the drum mic's aimed towards my belly button or center," says Peter. "It had to do with the uniformity of sound. On playbacks, though, most of the drums were just coming through the overheads—BBC Coles ribbon mic's. They sounded great."

Out in the big room, recalls Peter, "The primary mic' setup for the orchestra was three Neumanns on a 'tree' suspended just over conductor Vince Mendoza's head. It sounded perfectly bal-

anced—similar, in a way, to old Blue Note recordings where the drums sound great because there's just one mic' positioned by the drummers' head."

Peter continues: "Joni cut most of her tracks on the first take, which meant that we all got to share that privilege. Thanks to the great writing, the amazing studio, the wonderful orchestra, and the terrific engineering, it was a musical piece of cake—a *real* treat."

At one point, George Martin poked his head in, remarking: "*This* is how we used to make records in the old days."



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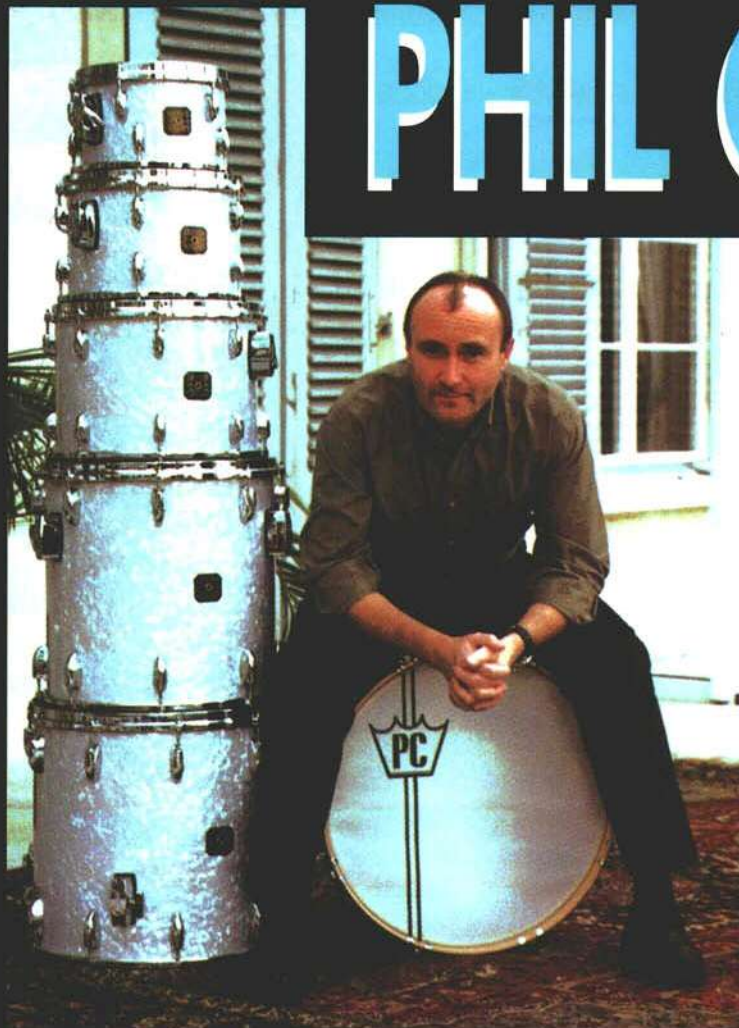
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