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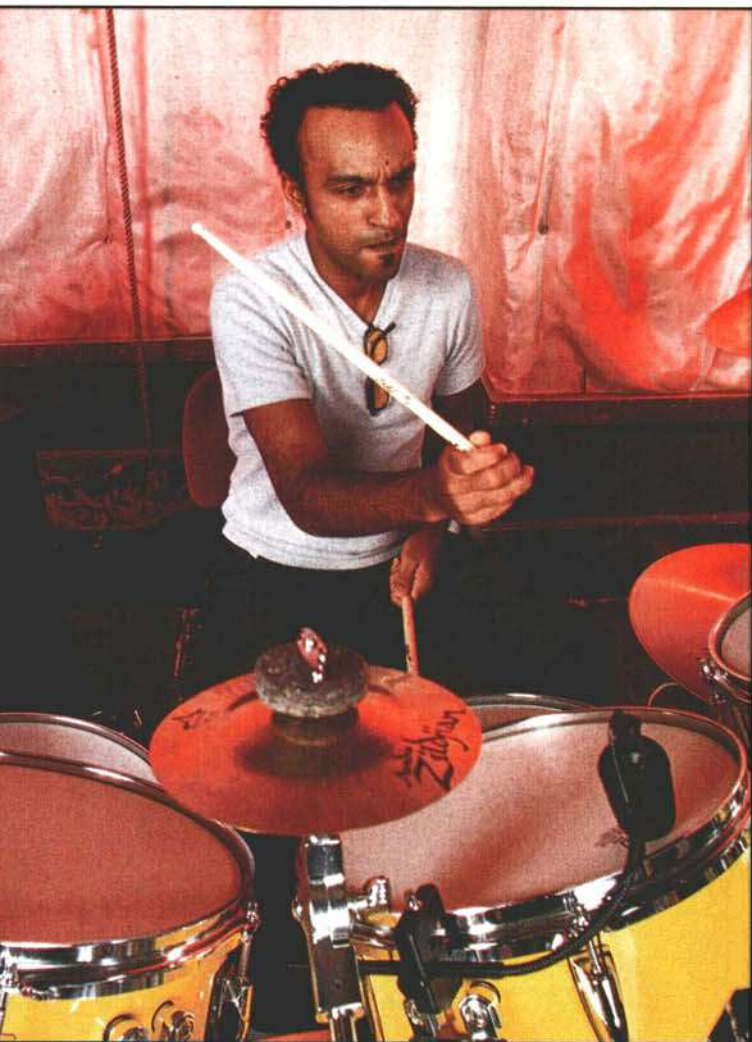
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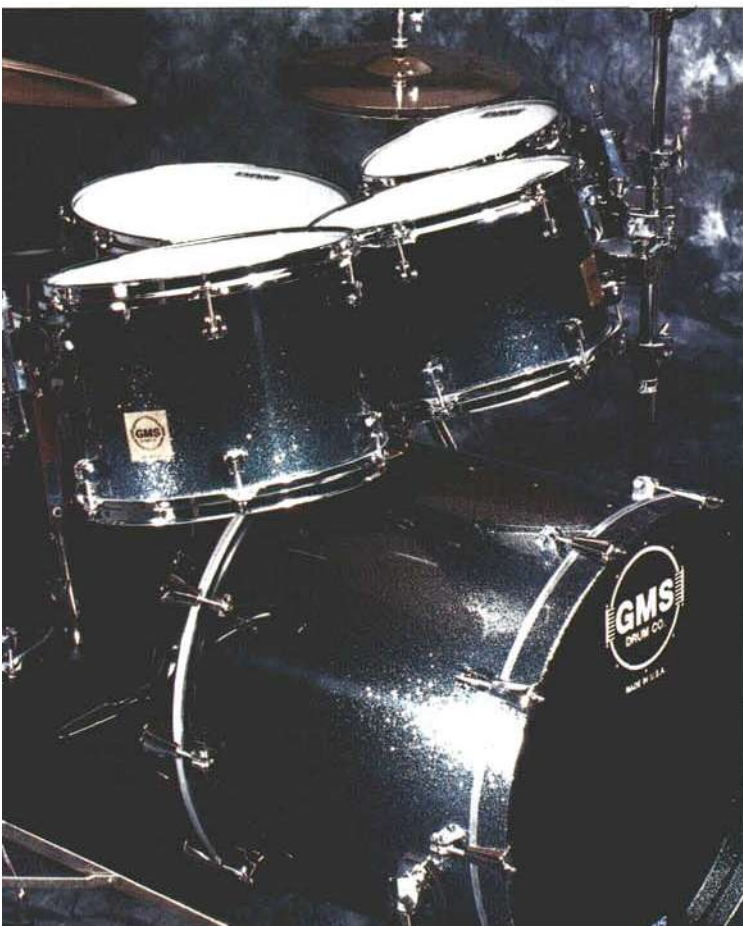
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An Encyclopedia For Double Bass

Even though it's been over twenty-five years, I can remember it as if it happened yesterday. There I was, this drummer-wanna-be kid, glued to the radio checking out whatever drum lick might pop up (something I did a lot). Then it happened: "Toad," Ginger Baker's epic drum solo with Cream, came thundering out of the speakers. (No kidding: back then stuff like that was actually played on the radio.) I was totally inspired, *particularly* by the rumble of Ginger's bass drum work. Let's just say I've had a soft spot for double bass drumming ever since.

It's funny that even though the art of double bass drumming has progressed to such an advanced level in the past quarter-century, very few worthwhile educational products—books in particular—have been produced on the subject. Up 'til now the approach to double bass drum technique has basically been, "Practice alternating 16ths and triplets with your feet." A thorough book on the subject, one that offers a fresh approach, has been needed.

Last year veteran double bass drummer Bobby Rondinelli (Rainbow, Black Sabbath, Blue Oyster Cult) and educator/author Michael Lauren (Drummers Collective) contacted us about a project they'd been collaborating on for five years. They came up with a simple yet innovative way of developing double bass technique that was incredibly successful with their students, so much so that they felt compelled to develop it into a book.

In a nutshell, Rondinelli and Lauren's approach is to start with small note groupings with the feet and progressively add notes. The concept makes getting into and improving at double bass easy. And the patterns at the core of this concept result in literally *hundreds* of very cool-sounding beats and fills that would elevate any drummer's game.

With a clear concept and musical examples ready to go, Bobby and Michael knew they had the makings for a great double bass book. *The Encyclopedia Of Double Bass* was born. And while the "meat" of this new work is centered around their concept, the authors added other hip sections—"how to's" such as *Getting Started With Double Bass*, *Two Bass Drums Versus A Double Pedal*, and *Applying Double Bass Musically*. Other nifty features include a time line of important double bass drummers in history, some great photos, and a comprehensive discography. And even the book's cover is unique: two bass drums morphing into one with a double pedal!

Modern Drummer is proud to be publishing *The Encyclopedia Of Double Bass Drumming*. We simply feel it's the best book available on the subject. (For more information please see the ad on page 119.) Working on this book brought back *my* excitement for double bass. We're certain it'll ignite a double bass fire in you too.

Bill Miller

MODERN DRUMMER

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

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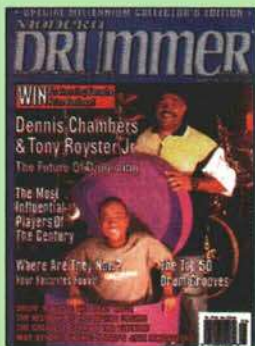


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TONY ROYSTER & DENNIS CHAMBERS

I was moved by Robin Tolleson's piece on Dennis Chambers and Tony Royster Jr. in your January 2000 issue. It's great



to see how Dennis and other adults have taken notice of Tony. When I was fourteen a few influential adults stumbled across

me rehearsing with some of my favorite albums in our basement. I was soon introduced to the three best young musicians in my small town, and we formed a successful rock band. It was a great first band experience—due largely to adults taking notice. I'm now forty-two, and drumming has connected every era

of my life.

Tony is obviously a drum prodigy who has applied himself very diligently. But kids tend to do things mainly because it feels good to do them. When parents and other adults (not to mention important musical icons like Mr. Chambers) support them, they are often inspired to take it to another level.

I know a lot of kids who gave up music early on because adults told them, "You can't make a living doing this! Get a degree in law or medical science!" I want to thank Tony's parents and Mr. Chambers for encouraging Tony's dreams and talents. I wish Tony all the luck in the world. He seems like a very respectful, creative young man. (And he's one of my Georgia homeboys!)

Scott Nickerson
Duluth, GA

THE MOST INFLUENTIAL DRUMMERS

I really enjoyed "The Most Influential Drummers Of The Twentieth Century" in your January issue. I just thought I'd get a head start on the barrage of criticism you will surely receive. So here goes:

"How could you forget...?"

"I can't believe you left out...!"

"Why would you include...without mentioning...?"

"How could you limit it to just those choices, when *my* choices were so much more influential?"

"That's it, cancel my subscription! This is supposed to be a sports magazine, not a swimsuit catalog." (Oops, wrong magazine.)

By the way, great article.

Mike Radcliffe
via Internet

While I agree that it is next to impossible to list a handful of the most influential drummers, I was shocked that Louie Bellson was not on the list. Louie's mas-

tery of the double bass drum, his crisp snare-drum sound, his speed, and his fluidity on toms and cymbals will never be matched. And his recording of "Skin Deep" on Duke Ellington's *Ellington Uptown* includes, in my opinion, the best drum solo ever recorded.

Doug Bartko
Palmer, AK

WHERE ARE THEY NOW?

Your "Where Are They Now" piece in the January issue was interesting but incomplete. Were was/is John Densmore of The Doors?

Paul Franklin
Nashville, TN

Mitch Mitchell of Jimi Hendrix?

Bob Adams
Dallas, TX

Neal Smith of Alice Cooper?

Phillip Shannon
Milwaukee, WI

FUTURE OF JAZZ DRUMMING

Your January 2000 issue provided many unique articles on the history and the future of drumming. However, in "The Future Of Jazz Drumming" you refer to Ed Soph's current gig as "associate professor at the University of Texas at Denton." Ed actually teaches at the University of North Texas, *in* Denton. Minor as it may seem, this would be the equivalent of mistaking Princeton University for the State College of New Jersey at Princeton.

I feel that you owe an apology to North Texas, a school that has worked successfully at becoming the pinnacle of education for jazz drumming.

Michael Medina
Los Angeles, CA

HOW THE DRUMSET CAME TO BE?

Kudos for a fantastic millennium issue! Lots of great articles looking ahead *and* documenting the drumming history of the past century. My favorite was Harry Cangany's fascinating look at the development of drumset equipment.

I would like to add one bit of info to the "alternative materials" portion of Harry's article. In addition to the more well-known drum-shell compositions, Trick drums makes shells out of aluminum, and Fever drums makes them out of plastic laminates.

Thanks for the past nearly twenty-five years of super drumming coverage. I look forward to your efforts in the new millennium.

James Cardarelli
via Internet

DCL CHAMPIONSHIP REPORT

I'd like to clarify some facts from your January article on the 1999 DCI World Championships. In that article you listed the drumsticks and mallets used and endorsed by all of the Top-12 drum corps. It might have been better to separate sticks and drum mallets from keyboard mallets, since a large percentage of the listed corps have separate endorsements for these products.



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We acknowledge the fact that the Boston Crusaders, Cavaliers, Glassmen, Madison Scouts, Phantom Regiment, and Santa Clara Vanguard do endorse the drumsticks and drum mallets from the companies listed. However those same six corps endorse and perform with Innovative Percussion keyboard mallets. We appreciate your attention to this matter.

George Barrett
CEO, Innovative Percussion
via Internet

autograph. He just signed it and blew me off after I tried to talk to him.

I want to thank the percussionists who *did* take the time to talk to me and share their wisdom. Thanks to Leon Mobley, Ruben Alvarez, Valerie Naranjo, Babatunde Olatunji, Barry Olsen, Rolando Morales-Matos, Zoro, Ogie, and any others I've forgotten to mention who haven't let fame get the best of them.

Steve Sajkowsky
via Internet

the most in-depth and helpful monthly publication available. While having grown out of the "looking cool" phase of my life (finally), I have yet to grow out of my quest for knowledge.

Your magazine has helped me (and countless others) not only improve on my own techniques and grooves, but also to learn new ones. Thanks a lot for your support of me and the rest of the drummers out there who aren't afraid to say that they can always learn something new. It's good to see that music and music education are still important to some people.

Aaron Bilyeu
via Internet

KUDOS FOR PASIC PERFORMERS

I recently attended the Percussive Arts Society International Convention in Columbus, Ohio. It was the first time I've ever been to such an event, and I was awed by the number of famous drummers walking around. I had the opportunity to get many of their autographs at the Dennis Chambers Jazz Showcase on Friday night. It was such a thrill for me to talk to these percussionists one-on-one after attending their clinics earlier in the week. Unfortunately, one drummer—perhaps the most famous one there—didn't even take the time to look at me while signing his

KIND WORDS

I'm sure you get email every day from around the world, praising you for keeping us drummers on the top of our craft. I'm not usually one to join the proverbial flock, but in this case I must side with the majority.

I've been playing drums for about nine years, and buying *MD* since the beginning. At first I only purchased the magazine because it looked important and impressive. Plus I looked cool buying *Modern Drummer* in bookstores and music shops. (I thought so, anyway). But as I looked at other magazines to see how much information and tips they had, I found yours to be

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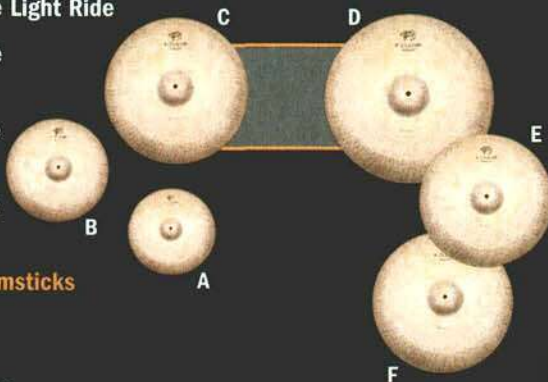
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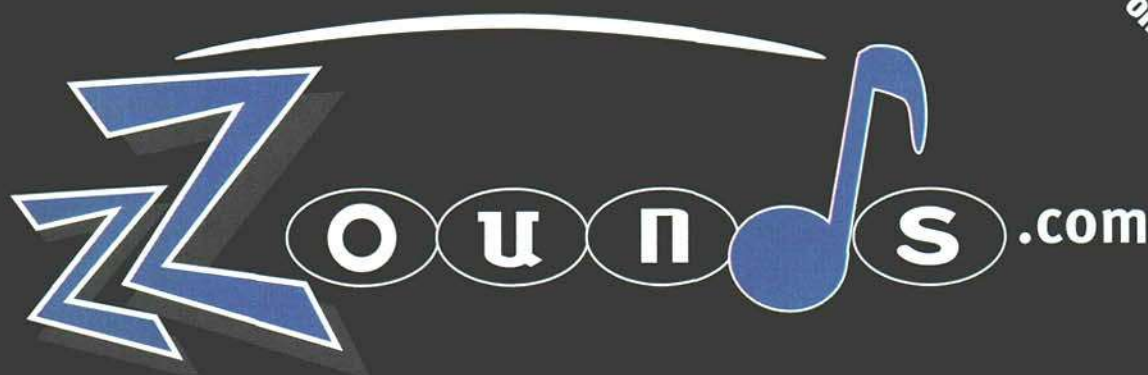
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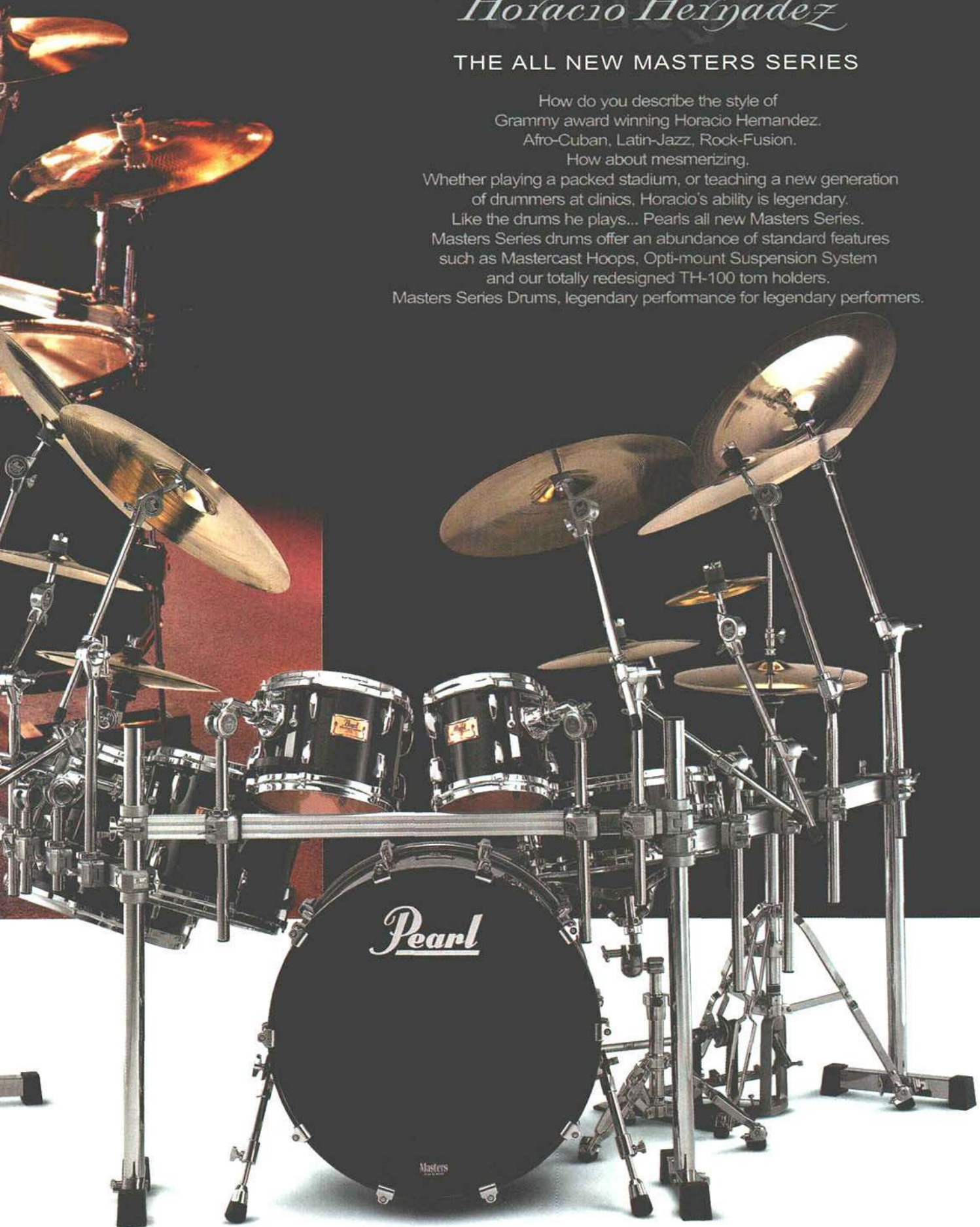
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Ian Paice On Feeling The Burn

Q I love listening to you play, and I enjoy playing to Deep Purple's songs myself. But the one that I just can't seem to get is "Burn." Can you explain what you're doing during the verses of the song, or perhaps write out the pattern?

Fred Russo
Brooklyn, NY

A The reason I don't do many clinics or drum displays is that I cannot teach what I don't know—and this song is a good example of that. When we recorded

"Burn" the drumming was done with an attitude of, "Well, if it works it will be great. If it doesn't, @#\$\$% it!" So when we were doing the take I just went for every fill I could think of that would fit the tempo. Thus I was either incredibly embarrassed or hap-



pily surprised when I heard the takes back.

After all these years, trying to analyze what I played is almost impossible. Most of the fills are based around paradiddles, triplets, singles, and buzz rolls. As I neither read nor write drum music (which has led

yours rather than leaving it as mine.

Thanks for your letter and the appreciation of a little bit of my work from the past. (And by the way, you should have heard a couple of the takes where it *didn't* go quite so smoothly!)

to some very strange recording sessions with other artists), I'm afraid that for me transcription is not an option.

One personal thought on the matter: Some pieces of music are one-off events, and trying to recreate them is virtually impossible—even for the artist who created them in the first place. The fun is trying to get something that has the spirit of the original, but that has its own character, fire, and charm. The point I'm trying to make is that you can have just as much fun with the tune by making it

A KISS Carnival With Eric Singer



Q I'm a huge KISS fan, and I've enjoyed their music through all their lineups. But with all due respect to Peter Criss and Eric Carr, I think the drumming was hottest on *Carnival Of Souls*, which was the last album you recorded with the group. Could you list the cymbals and drums you used on that recording?

PaulFitz
Miami, FL

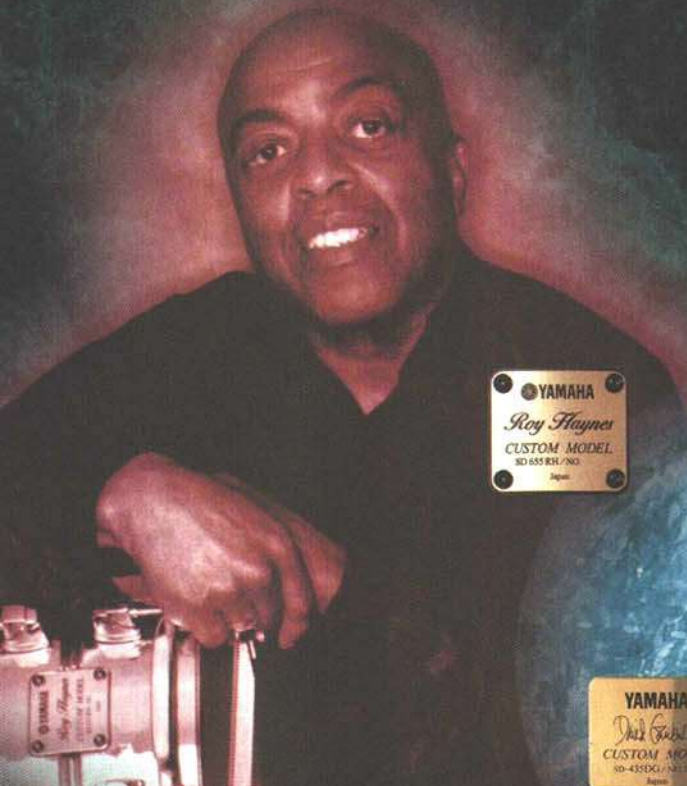
A Thanks for the compliment! I used a variety of Pearl drums and snare drums to record *Carnival Of Souls*. But for the most part I used a maple Masters kit with 12" and 13" rack toms, 16" and 18"

floor toms, and an 18x22 kick drum. I used all Zildjian cymbals, with the crashes being A Custom brilliants, the ride most likely a K Custom heavy, and the hi-hats 14" heavy A brilliants. That's the best of my recollection; I can't honestly remember on a song-by-song basis.

A lot of the drum and cymbal sound had to do with Toby Wright, who produced the album. He goes for a very dry, raw sound rather than a big, ambient sound. Toby has also produced Alice In Chains and KoRn, and if you listen to their albums you'll notice some similarities in the drum sounds to those on *Carnival Of Souls*.

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

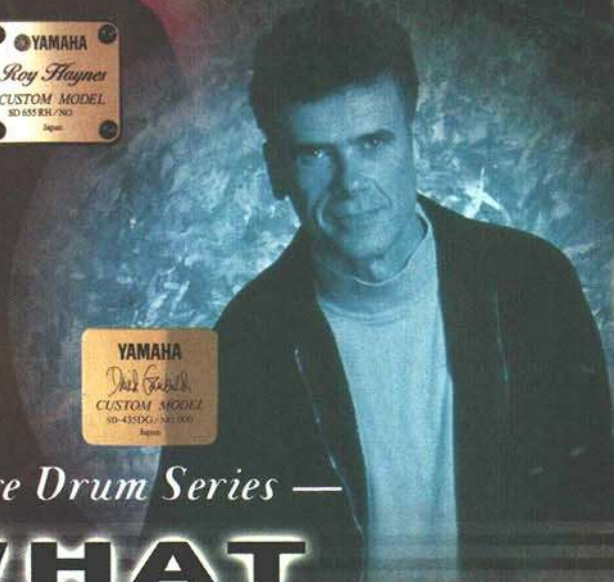




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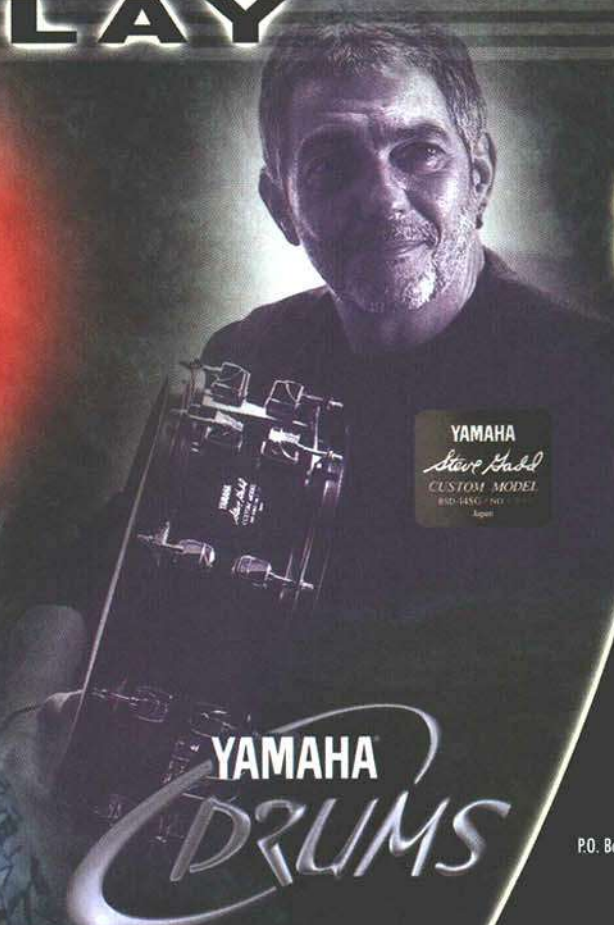


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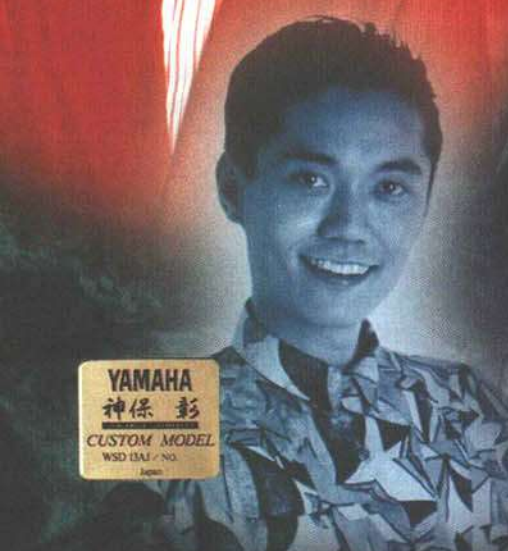
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Ssboss302@aol.com
via Internet

A We put your question to our resident studio expert, Mark Parsons. This is his reply: "My short answer is to use microphones. Here's why: From your letter I gather that you have limited experience with triggers, and you're getting ready to record fairly soon. There is quite a learning curve on the path to using triggers correctly, especially in a recording situation (where every mistake will haunt you forever). Also, in my opinion triggers only work well for specific types of music. If you haven't been motivated to use triggers up 'til now then there's a very good chance that your music is best played with acoustic drums. At the very least, if you feel that using triggers might benefit your music, you should experiment with them extensively *before* going in to record.

"As far as mixers go, there are hundreds of models out there. Almost any of them will do the job, provided they have enough flexibility for your situation (such as number of inputs, busses, and effects sends/returns, and decent EQ). In smaller mixers (16 channels and under) it's hard to beat the models from Mackie for high quality at a reasonable cost. As to where to find more info on recording drums, you might want to check out *The Drummer's Studio Survival Guide*, available from Modern Drummer Publications. Good luck with your project!"

Stripping And Refinishing Shells

Q I recently received an old 20" kick drum in need of repair from a friend. The shell is in fundamentally good shape

save a few open holes here and there (from old cymbal arms and tom rails). My question has to do with the fact that the drum has been painted with (gasp!) regular old latex house paint. I very much want to remove this ugly green paint and re-cover this drum in a more suitable color. Do you have any ideas as to how to accomplish this feat without damaging the wood? Also, how could I plug some of the old holes? (The largest is roughly 3/4" in diameter.) Thank you for your time and advice.

David C. Chapman
via Internet

A The only way we know of to strip latex paint is with the appropriate chemical stripping solution and a lot of scraping. It's likely that the chemicals will penetrate the shell somewhat, mainly depending on how much you have to use to get the old color off. This could pose a potential problem for the shell itself.

However, a greater problem is that wood painted with latex paint is not likely to take any other kind of paint well (even after the latex has been stripped). Thus, you're not going to get a good stained or lacquered finish, no matter how well you strip the latex.

Given that situation, it might be more practical to simply cover the drum in a plastic wrapped finish. In that case, you might not need to strip the latex paint at all (unless it's on very thickly). Using a covering will also offer you two options when it comes to plugging holes in the shell.

1. Don't plug them at all. Just allow the new covering to mask them. Drill the new covering only for those holes that you need for lugs, mounts, etc.
2. After re-covering the drum, use the new covering as a "backing" to glue wooden plugs into the shell. Cut the plugs from doweling of appropriate size, and glue them into the holes from the inside of the shell. Use carpenter's glue—liberally. (Just wipe off the excess as it is forced out of the hole by the insertion of the plug.)

New Jazzer

Q I'm a self-taught drummer who's been playing for twenty-five years. For the past nine years I've been in a cover band playing classic rock. But now, at age thirty-five, I'm deeply interested in jazz. My band has limited our classic rock gigs (by choice), and I'm looking forward to developing my next thirty years as a jazz drummer. (I'm getting too old for the rock stuff!) I want to be as solid in jazz as I am in rock. I want to be able to sit in on gigs with jazz musicians.

My concern is my lack of formal training, and the fact that I cannot read music. I do have a reasonable ability to pick up just about anything I listen to, but jazz is difficult for me. What can I do to improve my jazz playing?

Tim Garrett
Louisville, KY

A The best way to learn any new musical style is to immerse yourself in as much of that music as you can. Listen to a good jazz radio station. Listen to jazz records. Try to track down some jazz performance videos. (They do exist.) And go out to live jazz performances as much as possible.

Reading music isn't really the key. Obviously, if you want to play a certain part note-for-note, reading would be helpful. But learning any new style involves more than just how the notes are arranged. To authentically play jazz (or rock, or country, or funk, or Latin) you need to be able to do the things that make that music feel right. Some of this is phrasing, some of it is the choice of sounds (and tuning), and a lot of it is just attitude. *That's* what you learn by listening to those who already do it well.

Once you've gotten a mental handle on what you need to do, it's much easier to actually start doing it. And that's where more immersion comes in. Immerse yourself in *playing* the music—with as many experienced players as possible. Don't just jam with others as inexperienced as you are. Go out and sit in with masters. Sometimes you'll fall on your face, but

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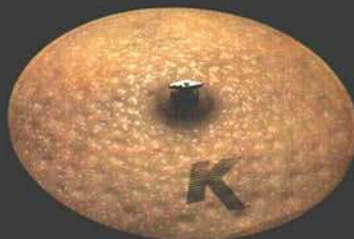
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Cymbal Cleanliness And Sound

Q I have two questions. First: Does the cleanliness of cymbals make that much difference in the resonance? Second, does the heavier cymbal in a pair of hi-hats have to be on the bottom? (And if so, why?)

Stephen Gibson
via Internet

A A dirty cymbal will resonate less than a clean one, because the dirt on the surface and in the grooves of the cymbal interferes with its capacity to vibrate. It's the same principle as putting a Zero Ring on a drumhead to muffle it.

How noticeable the effect is depends on how dirty the cymbal is. Some drummers actually favor the "mellowing" effect of dirt and tarnish that builds up over time, so they deliberately avoid cleaning their cymbals. Conversely, drummers who really like a clear, shimmering, cutting sound from their cymbals tend to keep them clean and shiny.

To answer your question about hi-hats: There are two basic sounds a drummer wants from a hi-hat: 1) a quick, responsive sound when the cymbals are played with sticks (for swing patterns, hi-hat "barks," and half-open rides), and 2) a good, solid "chick" sound when the cymbals are closed with the foot.

A heavy cymbal helps to create a good "chick" sound, but does not lend itself to tasty, subtle sticking sounds. Thus the lighter cymbal in a hi-hat pair is generally placed on the top to be played with sticks, while the heavier cymbal is placed on the bottom to help produce the "chick." This is by no means a requirement, and some drummers do reverse the two. It's a matter of personal preference.

Time Keeper

Q Who controls the time in a pop or rock band? Is it the bassist or the drummer? How about in a big band or swing band?

T. Hunter
via Internet

A It has always been our position that the drummer is the fundamental timekeep-

er in *any* band situation. That being said, we've printed hundreds of interviews and columns stressing the critical need for *connection* between the drummer and bass player. These two form the rhythmic foundation on which all the rest of the music is based. In a big band, the addition of the piano and/or guitar forms a complete rhythm section, and all of these players should be locked together as well.

Although the drummer should be the focal point of the time, *all* the musicians should have good time in order to make the band sound cohesive. In other words, there should never be a situation where the drummer is blamed for the band as a whole not sounding together time-wise. Good time is *everybody's* responsibility.

Odd Tom

Q About a year ago, I purchased a new drumkit composed of an 18x22 bass drum, 9x10, 10x12, 13x15, and 16x18 toms, and a 5x14 snare drum. In general, the drumset sounds great; the bass drum is deep and resonant, yet still punchy; the snare drum has plenty of high-end crack, is very sensitive, and has lots of body to boot;



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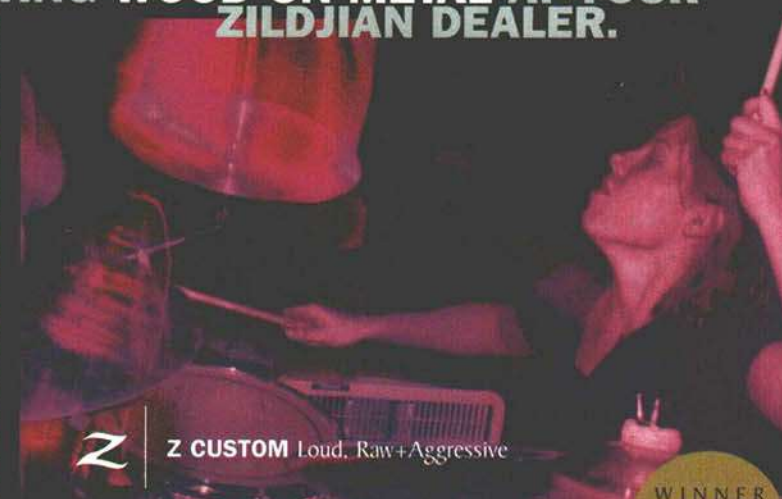
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and most of the toms sing beautifully. However, the 13x15 tom always sounds somewhat flat. And if by chance I do get the drum to sound good, it always slips out of tune after one practice or gig.

I have tried single- and double-ply heads on the drum, and neither seems better or worse for the problem. I usually try to tune the drum to a medium-low pitch, since it

seems to sound best that way, but the drum still lacks the resonance and body that the other toms have.

Am I doing something wrong with my head and/or tuning selection, or do drums of this size sound tubby and flat by nature? Or, for that matter, might it be a problem with my drum in particular? Any suggestions that you could give me to

help alleviate my woes would be greatly appreciated.

Zak Smith
San Diego, CA

AFor some inexplicable reason, most drummers who have tuning problems with a single tom on their kit have those problems with either 13" or 15" drums. There's absolutely no physical or musical reason why those sizes should be more difficult to tune than any others, but the statistics are there anyway.

However, not *all* drums of those sizes prove to be problems; thousands of drummers are able to tune theirs just fine. So the fact that that one particular drum on your kit doesn't want to get in tune (or stay in tune) leads us to speculate on some problem with the drum itself. You should check to see that the drum is in round, and that the bearing edges are flat and true. (If you're not sure what these terms mean, take the drum to a repair technician or drumshop service department.)

Bearing edges can be fixed if there are problems with them. However, a drum that's out of round cannot; it must be replaced. Depending on your musical needs and how you want to place the drums on your kit, if you *must* replace that tom, you might want to consider changing to a 12x14 or a 14x16. We couldn't guarantee that doing so would alleviate all future problems, but it might avoid that 15" jinx.

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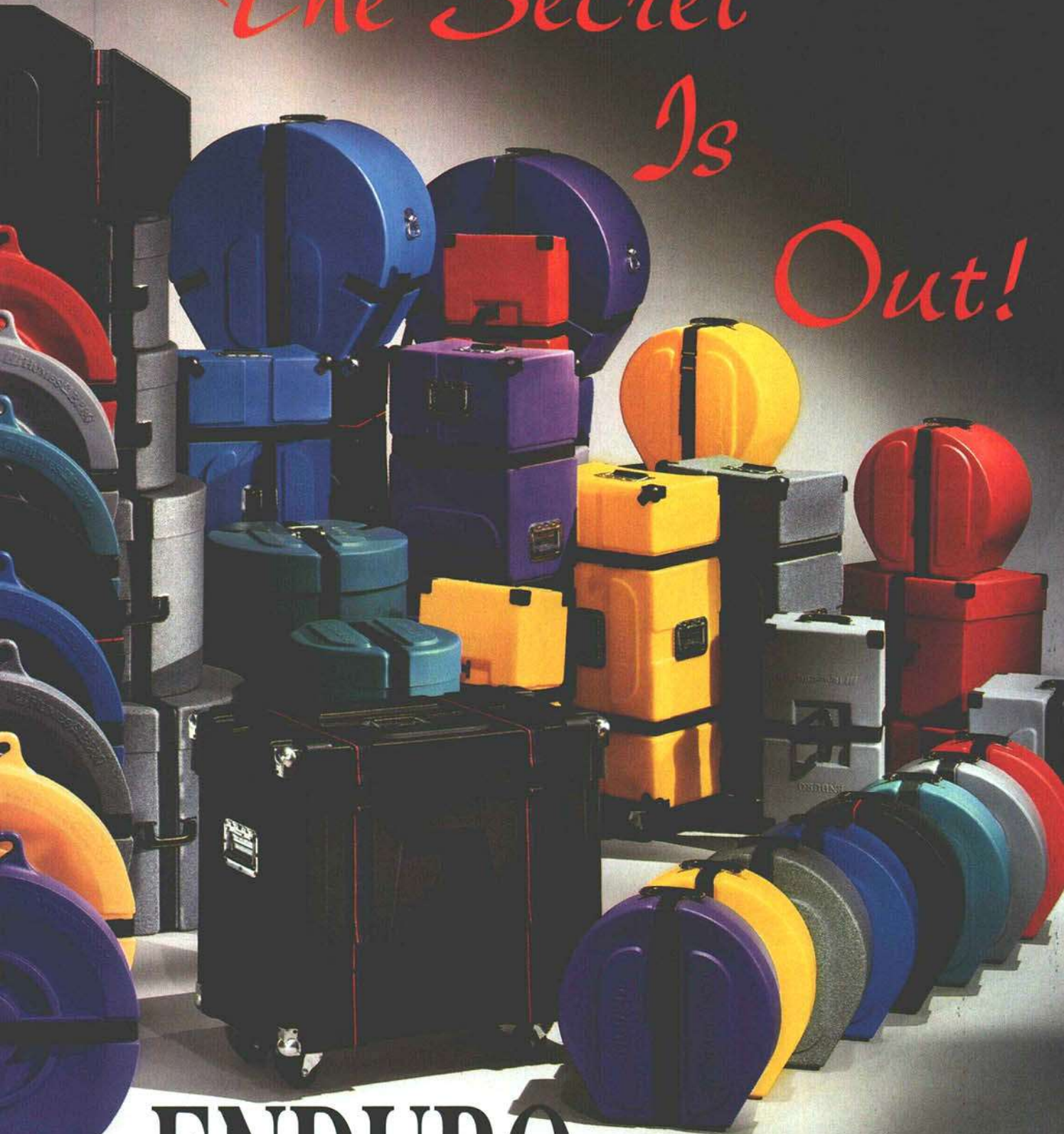
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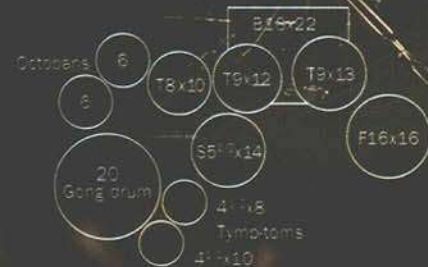
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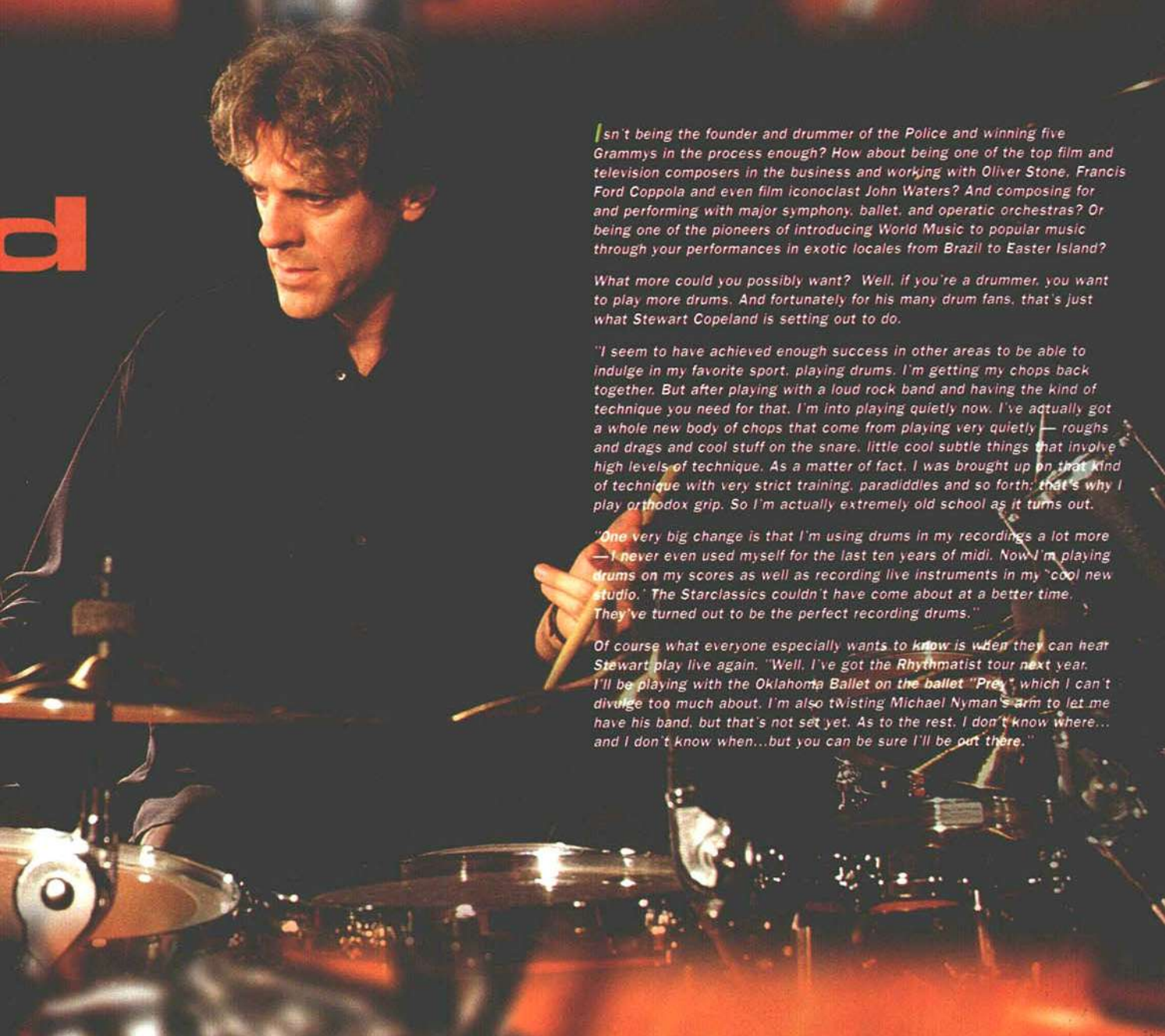
Stewart copelan

The Police,
World Music,
Symphonies,
Francis Coppola,
Oliver Stone,
Opera,
and 25 Years
with TAMA



Stewart Copeland goes back to the very beginning of Tama; he's been with us for over 25 years — one of our very first artist endorsers and unquestionably one of the most influential. So with this feature we're very proud to finally answer a question we hear constantly: "what's happening with Stewart Copeland and Tama?"

d



Isn't being the founder and drummer of the Police and winning five Grammys in the process enough? How about being one of the top film and television composers in the business and working with Oliver Stone, Francis Ford Coppola and even film iconoclast John Waters? And composing for and performing with major symphony, ballet, and operatic orchestras? Or being one of the pioneers of introducing World Music to popular music through your performances in exotic locales from Brazil to Easter Island?

What more could you possibly want? Well, if you're a drummer, you want to play more drums. And fortunately for his many drum fans, that's just what Stewart Copeland is setting out to do.

"I seem to have achieved enough success in other areas to be able to indulge in my favorite sport, playing drums. I'm getting my chops back together. But after playing with a loud rock band and having the kind of technique you need for that, I'm into playing quietly now. I've actually got a whole new body of chops that come from playing very quietly — roughs and drags and cool stuff on the snare, little cool subtle things that involve high levels of technique. As a matter of fact, I was brought up on that kind of technique with very strict training, paradiddles and so forth; that's why I play orthodox grip. So I'm actually extremely old school as it turns out.

"One very big change is that I'm using drums in my recordings a lot more — I never even used myself for the last ten years of midl. Now I'm playing drums on my scores as well as recording live instruments in my 'cool new studio.' The Starclassics couldn't have come about at a better time. They've turned out to be the perfect recording drums."

Of course what everyone especially wants to know is when they can hear Stewart play live again. "Well, I've got the Rhythmatist tour next year. I'll be playing with the Oklahoma Ballet on the ballet 'Prey,' which I can't divulge too much about. I'm also twisting Michael Nyman's arm to let me have his band, but that's not set yet. As to the rest, I don't know where... and I don't know when...but you can be sure I'll be out there."



"I like to hang lots of little cymbals so these little arms that you can attach almost anywhere are cool. And I like the stands because you can climb around on them."
(Pictured: three MCA63 cymbal holders with FastClamp clamping system, one HH905 hi-hat, one HTW89 double tom stand, one HC83B boom cymbal stand.)



"I actually need one more floor tom for coffee and towels." (Pictured: Starclassic maple drums in Honey Gold finish with Iron Cobra HP900P Powerglide bass drum pedal.)



"The Tymphonics and Octobans are for left handed snare substitutions. The Gong bass drum is really an overdub thing, but looks cool set up with the kit." (Also pictured: HH905 Iron Cobra Lever Glide hi-hat.)

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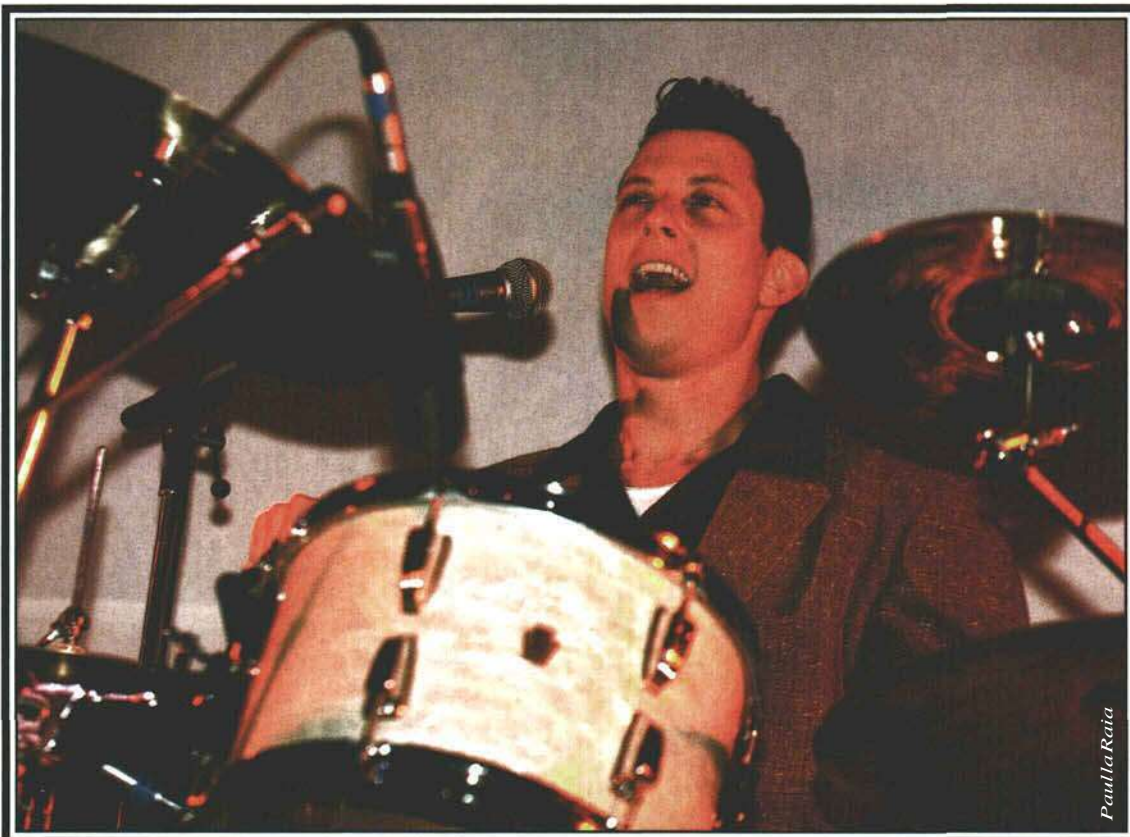
★ *Royal Crown Revue's* ★
DANIEL GLASS
Playing With Fire

Daniel Glass says leaving a major record label has had a lot of ramifications for Royal Crown Revue. But the main reason they did it was to have freedom to make their new record, *Walk On Fire*, the way they wanted to make it.

"We wanted to sonically match the eras of music we draw our inspiration from," says Glass. "The word 'swing' has been so overused. The swing era lasted for about ten years, from the mid-'30s to the mid-'40s, but we draw from the '20s through the '60s.

"We worked with Mike Napolitano," Daniel explains, "who has produced The Squirrel Nut Zippers, Blind Melon, and Daniel Lanois. We spent a week just finding a great live sound. We used RCA 44 ribbon mic's, which are actually from the '40s. Our horn players exclusively used one mic' and learned how to work that mic' because that's the way records were made back then.

"I used a 1950s Gretsch Round Badge kit," Glass continues, "and vintage gear I've been collecting since I joined the group six years ago. I have these crazy effects cymbals called Pashas, which were made in Italy in the '50s and '60s. They're kind of obscure, but I used them on a lot of the tracks."



Paulla Reata

Once the band got their sound together, Glass says, it only took five days to record the tracks. "There are a couple of really kooky songs," he explains. "The last track on the album is called 'Mr. Meschugge,' which is very 1920s. I love that song because it's done kind of like a Raymond Scott piece. I call him 'the 1920s Frank Zappa,' because he was doing rhythmic and harmonic things that were extremely revolutionary and 'outside' for that time. A lot of the Warner Bros. cartoon music you hear is his."

Glass says that although he's been a member of this unit for six years, they do such a variety of work that he feels as

though he gets the same experience as a freelance agent. "We're lucky because we can do everything from the *Warped Tour* to the Hollywood Bowl with an eighty-piece orchestra. That's unbelievable. We did seven major jazz festivals last year. We also recorded a couple of tracks for Bette Midler's album and played with her on the Billboard Music Awards. What's cool is we're able to make a living doing all of these diverse things and not be dependent on radio, a record label, advances, or tour support."

Robyn Flans

Marc Slutsky's

Three Deadly Sins



Good things come in threes for Marc Slutsky—enthusiasm, solidity, and slickness. The twenty-five-year-old Long Island native and drummer with pop band Splender displays all in abundance on the album *Halfway Down The Sky*.

First, enthusiasm. When Marc found out he would be working with veteran producer Todd Rundgren, he scooted immediately to the library. "I got everything I could on Todd Rundgren to see what he was about. After I heard the XTC album *Skylarking*, which he produced, I realized he was brilliant. We also saw him on his *Bossa Nova* tour, with Prairie Prince on drums, and we knew he was the right guy.

"We did everything in a minimal way," Mark explains. "All the

drum tracks were one or two takes. Todd wanted to capture the moment; he wasn't interested in perfection. I'm more of a perfectionist—but it was cool. Besides, if left on our own, we're the kind of band who would *still* be making our record."

Next on the list is solidity. Let's put it this way: When a guy credits legendary drum tech Artie Smith (Steve Gadd, Rick Marotta) in the liner notes, he better be able to deliver on the drums. And Marc doesn't let us down. "I like the snare ringy," he says. "Just raw and powerful." Marc's aggressive backbeat and his propensity to execute 16ths with one hand instead of two brings to mind the late Jeff Porcaro. "I was brought up on '80s pop," Marc explains, "playing Toto songs like 'Rosanna' with my friends." The influence is clear on *Halfway*. Adds Marc, "My favorite song, at least for a drum performance, is 'Cigarette.' It flows, develops, and makes a statement."

And finally to slickness. John Riley taught Marc about Elvin Jones and jazz greats. "I also owe a lot to an earlier teacher, Dave Stark," Mark says. "Because of him, I learned about Dave Weckl, Dennis Chambers, Vinnie Colaiuta, and Dave Garibaldi." It proved a lethal combination and resulted in fancy fills that start with doubles on the kick and graduate up the toms. Cautions Marc, "I'm not going to overplay, though, just because I can. Players like Jeff Porcaro or John Robinson show such skill *without* indulging in excess. But when it comes to talking about drums, I could ramble forever!"

T. Bruce Wittet

Ron Gannaway

COUNTRY VERSATILITY

The first time Ron Gannaway went into the studio with country singer/guitarist Steve Wariner, with whom he had been touring for several years, he had a question. "I asked Steve, 'Why am I here?' He had always used great Nashville studio drummers on his records. Steve told me he liked the way I played on the demos we made in his home studio."

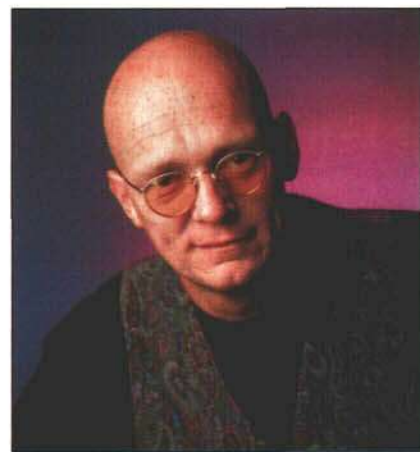
Gannaway appeared on three tracks from Wariner's 1986 release *No More Mr. Nice Guy*, and also co-wrote "The Brickyard Boogie." Then Gannaway played on over half of Wariner's next release, *Burnin' The Roadhouse Down*, including the hit single "Holes In The Floor Of Heaven." On Wariner's current release, *Two Teardrops*, Gannaway played on about half of the tracks.

"In Nashville," Ron explains, "it's pretty rare for a tour drummer to get the opportunity to record. But Steve gave me a shot and it worked out. Things have always

seemed to work with us musically and personally. There have been times when he hasn't toured as much, so I've gone off and worked with other artists. But I always come back when Steve picks it up again."

Wariner's albums feature straight-ahead, backbeat-oriented pop/country drumming. But when playing live, Ron says, Steve likes to stretch a little bit and incorporate jazz and blues influences into his playing. "Steve was very influenced by Chet Atkins, so I draw on Larrie Londin, who recorded with Chet a lot. I also like Steve Ferrone and Dave Mattacks. I consider myself a commercial drummer who can play the kind of stuff you hear on the radio. I like drummers who groove, obviously, but I also like drummers who play musically."

When Wariner produced an album by legendary country songwriter Bill Anderson, Gannaway got the call to play in a more traditional style. "I was excited



about approaching that record the way Buddy Harman or Kenny Malone would play," Gannaway explains. "In a situation like that, you use a brush in one hand and get a good cross-stick rim sound with the other hand. Overall, the drums shouldn't have that bombastic, in-your-face rock sound that's taken over country radio. Even when you go to a full shot on the snare, it should have a nice tone and maybe a lower tuning so the drum sits in the track real nice."

Rick Mattingly

Ken Coomer

Calling Area Code 615

For the past five years Wilco has been the ideal forum for Ken Coomer's experimentation. Within the band's swirling mix, which touches on The Beatles, Hank Williams, and many points between, Coomer's ability to play just what's required—and always make it unique—is what sets him apart.

Take "She's A Jar" from Wilco's latest album, *Summer Teeth*. Coomer enhances the laid-back feel with an odd, boomy bass drum. "That's a 16" floor tom laying on its side," Ken explains. "I barely tapped it with an old Ludwig & Ludwig felt beater." Coomer insists that anything goes on Wilco albums: sticks, brushes—even chopsticks. (At a Chinese restaurant recently, Ken dropped thirty bucks on four *hundred* pair.)

It's the small details that make Coomer's playing so interesting. This fact is verified by drummer Charlie Cooley, who joined the Canadian band Prairie Oyster after Coomer had recorded their latest CD. Says Charlie, "They flew Ken up from Nashville to do the record, and I had to learn his parts, which were deceiving. In certain places, instead of just riding on the floor tom, Ken played these slick ruffs and drags between the main beats."



Coomer's left-field style can also be heard on a new release by Swag, featuring members of Cheap Trick and The Mavericks. He's also on the latest album by ex-Crowded House singer/songwriter Tim Finn. "There's the pop thing people would expect," Ken explains, "plus a Neil Young sort of thing that sounds like an outtake from *After The Gold Rush*."

Strange as it seems, given the gigs he's known for today, maybe Coomer's unusual

style is in part the result of his tenure in... a fusion band? "I really did play in one!" he laughs. "We had all these time signatures that would change on a dime." These days, Coomer couldn't be bothered with such clutter. Don't think, he advises; just *play*: "Sometimes I'll ask myself, 'Didn't I do that same fill three songs earlier?' In the studio, we call that 'the thinking man's take,' and that's never the one we choose. It could be dead on, but it's never the one with heart, soul, and feel."

Despite his emphasis on feel versus complexity, Coomer admits he's still "a drum geek," though these days that's exhibited in his affection for old drums. Well-known in vintage circles, Ken incorporates classic snare drums into his Slingerland/Paiste setup—that would be Paiste Traditionals, of course!

Ken says the secret is to always have fun behind the kit, even if you're recording a jingle. "I did this thing for Kelly Tires," he recalls. "It was 29.3 seconds. I overdubbed a crash when an actor's hand fell on the steering wheel. I only get called when they want weird stuff. But that's okay. All I want to do is left-of-center stuff anyway."

T. Bruce Wittet

Mark Johnson Playing Tony's Drums

Do those canary-yellow drums look familiar? That's because they belonged to the late Tony Williams, who gave them to trumpeter Wallace Roney. Today Wallace allows Mark Johnson, his current drummer, to use them for rehearsals. A lefty on a right-handed kit, Mark is a strong player who can effortlessly pull off many of Tony's trademarks, including those rapid Swiss-triplet tom fills.

Meanwhile, there are other traditions to keep alive. For example, last year Mark released a CD titled *Johnson Brothers: Featuring "Scat" Johnson*. Although Mark and bassist Billy Johnson have cut several albums under the family name, including *Beam Me Up*, this one immortalizes a performance by their father, "Scat," who was a jazz singer in the '40s and '50s. The elder Johnson's nickname was conferred by actor Bob Hope when both men joined Jack Benny entertaining the troops in the South Pacific during World War II. The name stuck long after the war. Before "Scat" passed away in 1995, the mayor of Milwaukee presented him with the keys to the city. "Everybody knew him there," says Mark. "In fact, Al Jarreau used to go and watch him sing."

Apart from writing material for The Johnson Brothers—not to be confused with The Brothers Johnson—Mark has worked steadily in the New York jazz scene. A fiery drummer who has no problem

with breakneck tempos, Johnson got a humble start on his dad's cocktail drum. People began to take notice, one of whom was Art Blakey, who prodded the young Mark. "He told me that I could play the drums in any small city, but that people wouldn't get to know me," says Mark. "To really learn the drums, and the music, he said I would have to come to New York. I visited in 1978 and immediately began to work with everybody, starting with Walter Davis Jr. So I stayed." Other employers include Abbey Lincoln, Geri Allen, Stanley Turrentine, Cassandra Wilson, David Murray, and Ray Spiegel, who gave Mark tabla lessons. "Max Roach told me that's how he got his concept—from tablas," says Mark, who plays drums and tabla on a new David Murray Octet release celebrating John Coltrane's music.

Mark pauses and takes stock of his life: an indie record company, a full calendar, world tours, and the respect of his peers. "Art Blakey was right," he reflects. (Readers can contact Mark at mej1957@aol.com.)



T. Bruce Wittet

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Daniel Glass
(Royal Crown Review)

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news

David Silveria is on tour with Korn supporting their recently released album *Issues*, which entered the *Billboard* charts at #1.

Tim "Herb" Alexander has joined a new band, A Perfect Circle, which is being fronted by Maynard Keenan of Tool.

Larry Aberman has been touring as a part of The Joe Sample Trio featuring Lalah Hathaway. He's also been touring and recording with singer/songstress Jonatha Brooke as well as with John Taylor from Duran Duran.

Stefanie Eulinberg is working with Kid Rock.

Randy "El Gringo Loco" Ebright is on Molotov's new disc, *Apocalypshit*.

New York City jungle-ist **Amir Ziv**, who has been brewing up a storm with his live drum 'n' bass band Droid, just returned from a tour of Europe with Cyro Baptista's group, Beat The Donkey.

Charlie Benante is on tour with Anthrax.

Mickey Curry is on tour in Canada with Bryan Adams.

Tom Hambridge produced and drummed on Susan Tedeschi's *Just Won't Burn*.

Abe Laboriel Jr. and **Juju House** are on Scritti Politti's *Anomie & Bonhomie*.

Skoota Warner, **Leon Lament**, **Billy Martin**, and **Karsh Kale** are on *DJ Logic Presents Project Logic*.

Drummer/percussionist **Steve Pemberton** was featured as a member of The Peter Nero Trio at Carnegie Hall in New York City. He can also be heard on the live 1999 Grammy Award-winning CD, *Patti Page—Live At Carnegie Hall*.

Keith Foster is on Full Devil Jacket's new five-song EP, *A Wax Box*.

Drummer **Brent Fitz**, ex-KISS guitarist Bruce Kulick, and ex-Motley Crie vocalist John Corabi are on Union's new CD, *The Blue Room*.

Jay Bohner has released his debut CD, *Don't Look Back*. The disc is available through Furiant Records.

Michael Cartellone is on tour with Lynyrd Skynyrd.

Congratulations to **Earl Palmer** and **Hal Blaine** on being inducted into the Rock & Roll Hall Of Fame. (They are the first studio musicians to be inducted.)

DRUM DATES

Jeff Porcaro was born on April 1, 1954.

Buddy Rich died on April 2, 1987.

Carlos Vega died on April 7, 1998.

The *Rich Vs. Roach* record is released in April, 1959.

The jazz corner of the world: The April 25, 1960 edition of "Gretsch Drum Night" takes place at New York's famous Birdland nightclub. It features **Art Blakey**, **Charli Persip**, **Elvin Jones**, and **Philly Joe Jones**.

Dino Danelli hits number-one with The Rascals' "Good Lovin'" on April 30, 1966.

Ian Paice and Deep Purple release their classic live record, *Made In Japan*, in April of 1973.

Peter Criss drums into the Top 40 for the first time in April 1975 with KISS's third release, *Dressed To Kill*.

In April of 1976, **Narada Michael Walden** joined guitarist Tommy Bolin's group. Eleven years later, as a Grammy-winning producer, Walden had two number-one records in a row: on April 4, 1987 with Starship's "Nothing's Gonna Stop Us" and on April 18 with Aretha Franklin & George Michael's "I Knew You Were Waiting."

Tito Puente (April 20, 1923)

Clyde Stubblefield (April 18, 1943)

Steve Gadd (April 9, 1945)

Steve Ferrone (April 25, 1950)

Narada Michael Walden (April 23, 1952)

Chris Mars (April 26, 1961)

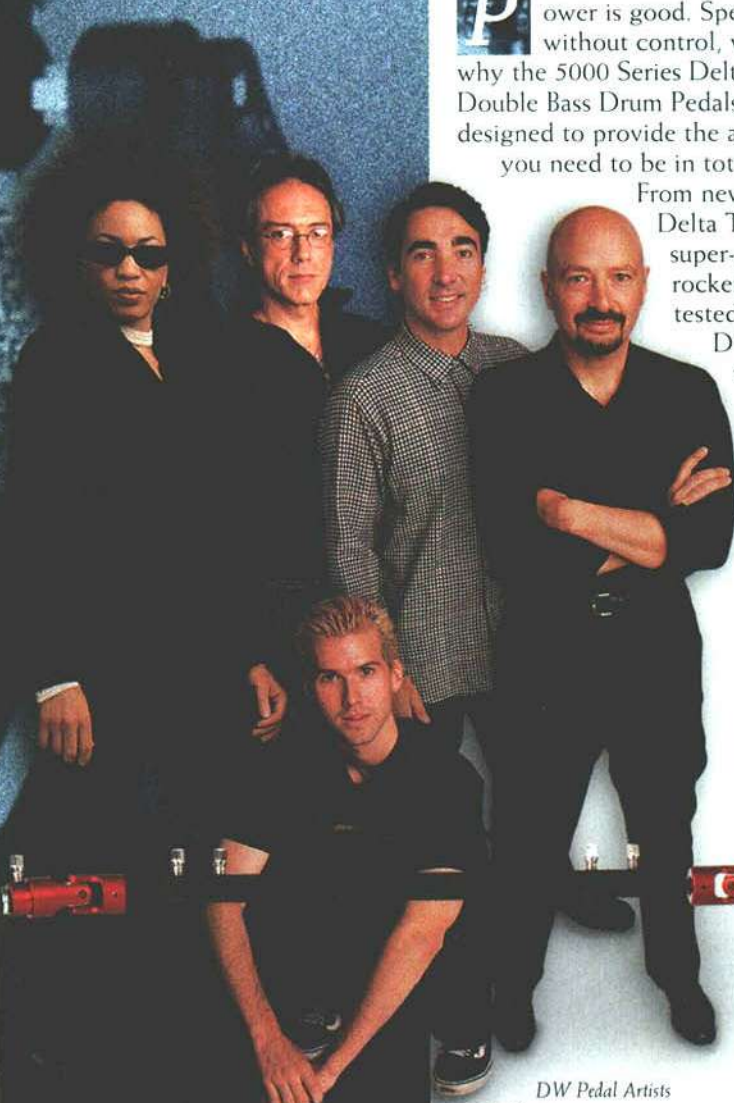
Aaron Comess (April 24, 1968)



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- Steve Smith*

- 5002NH Delta Nylon Strap Double
- Brooks Wackerman*

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COAL CHAMBER'S

MIKE COX

BLISTER PATROL

Story by Matt Peiken

Photos by Alex Solca

Mike Cox's palms and fingers look as if they've been riddled by shrapnel. Ripped, oozing, bleeding blisters—a few the size of nickels—make it nearly impossible for Mike to open and close his fists, let alone finesse a pair of sticks. It's only the fourth show on Coal Chamber's fall 1999 tour. The band goes on in about an hour, and Mike is reconsidering something he'd sworn off ages ago: gloves.

"I hate 'em. They're all thick, and they make me feel like my hands are locked up," he says as he tries covering the sores with tape and bandages. "I've had bad blisters before, but never *this* bad. I guess I've just been playing harder."

That's quite a diagnosis for the lanky twenty-two-year-old, who seemingly has little room to work with in terms of "playing hard." In

sheer energy and stick velocity, Cox is one of rock's home-run hitters. It's something that especially comes across in a live setting, where his visual image and energy go stick-in-stick with his musical performance. He claims, with some pride, to have gone through roughly 30 cymbals on Coal Chamber's last tour. But behind the power is a crisp attack and deceptively precise technique rarely seen among his young contemporaries.

To gauge Cox's musical maturity, though, compare Coal Chamber's self-titled debut with the group's new sophomore effort, *Chamber Music*. It's not quite 2-and-4 or less-is-more, but Cox says he's put his ego aside for the sake of the song, and it's clear he's learned how to let the music breathe. Now if he could only get used to gloves....



MD: You play with such intensity in your live shows. Do you put out the same energy in the studio?

Mike: No. It's not something I think about, but I'm not trying to put on a show when we're recording. I can't just let myself go off—I have to think about tempos and dynamics more. The studio is work. So are the shows, but they're completely different work. For this record, we went to the studio and wrote thirty songs in about a month. It was more relaxed than the first recording because we had time to make it better.

MD: Your recorded performances, at least

"MASTERING GHOST NOTES TAKES YOU TO THAT NEXT LEVEL OF DRUMMING, BECAUSE YOU CAN ADD A LOT OF TEXTURE TO THE MUSIC WITH THEM."

on *Chamber Music*, are a lot more subdued than the parts you play live.

Mike: I laid back more on this record. I played a lot less. I really tried to let the songs speak for themselves rather than try to be impressive with my drum parts. Our producer, Josh, is the one who taught me to do that. I play a lot more openly now, where I think I was too busy before. It didn't really hit me until I listened to the old songs against our new songs. A lot of the songs now, I don't even put kicks in some of the parts. It's hard to lay back sometimes, because you just want to put a

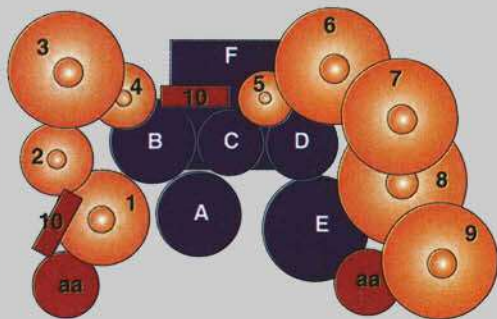


fill in here or there or throw in a quick double-kick roll. I didn't make the adjustment overnight.

On our first record, I wanted to show the world who I was, so during pre-production for the new one, I thought I was kinda tak-

ing a step backward. But in actuality, it's harder to play this way. The first thing a drummer wants to do is pull out all his tricks. It was really hard for me to just lay back. But I listen to it now and I know the music's a lot better for it. Plus, the music's

COX'S KIT



Drums: Tama Starclassic in black finish with black hardware

- A. 5 1/2 x13 snare
- B. 11x13 tom
- C. 8x8 tom
- D. 9x10 tom
- E. 14x16 floor tom
- F. 18x20 bass drum
- aa. 8" Roland pad

Cymbals: Paiste Visions (black)

- 1. 14" heavy hi-hats
- 2. 10" splash
- 3. 18" heavy China
- 4. 8" splash
- 5. 6 1/2" cup chime
- 6. 18" heavy crash
- 7. 18" heavy China
- 8. 20" ride
- 9. 18" crash
- 10. Rhythm Tech Ribbon Crasher

Hardware: Tama, including an Iron Cobra double pedal

Electronics: Furman power supply, three DMS drum modules, two Alesis samplers, kickKAT foot trigger (positioned to the right of bass drum pedal), Trigger Perfect trigger on bass drum

Mic's: Sennheiser

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Scorpions

Mike Cox

different now, more melodic. Before, it was just all about being heavy and going crazy. But a lot of our guitar lines are very rhythmic, and on this record, Miguel [Rascon, guitarist] and I pretty much followed each other. We'd hum out the rhythms to each other and I'd literally play the drum part on a table, just to hash it out, and he and I did almost all the arranging. Now that I know more about songwriting and what goes into it, I think I'm a lot better drummer.

MD: You mentioned initially wanting to pull out all your tricks. Tell me about your start on the drums and how you developed these tricks.

Mike: I was into sports, and I went to a school in Los Angeles where whites were the minority. Some of my friends were in gangs, but nobody else was really into music. I started playing drums because Travis, my older brother, played. I hadn't been playing for very long before I got into this band. I wasn't really into doing solos. I played along to records of bands I idolized, like Jane's Addiction, and I'd throw in some of my own stuff while I was playing to that. I wanted to be just like Stephen Perkins, but I was just so sloppy. Still, drumming was the only thing in my life I took seriously. I got into this band right when I got out of high school, and if music didn't work out for me, I have no idea what else I would have done.

MD: Since you took it so seriously, why didn't you ever study music in school or through private lessons?

Mike: I thought the music program at our school was just stupid. They played the same songs every year and I saw the people in the school band as just wanting to be there; it wasn't a learning thing. Plus, I have attention deficit disorder, and there's no way I was going to just play a pad or a snare drum when I could be playing on a regular drumset. I learned by playing on my own—all day, every day—and the way I see it, by putting on the headphones and playing to records I liked, I was learning from some of the best drummers in the world. And about private lessons, I never thought about it. I always liked just learning on my own.

MD: For just going about it yourself, your technique is pretty strong and solid. How did you develop your hand speed?

Mike: It's probably from basketball and all

"I'M TRIGGERING SECOND GUITAR PARTS AND ALL THE KEYBOARD PARTS. IT WAS REALLY WEIRD AT FIRST BECAUSE I HAD TO THINK A LOT WHILE I WAS PLAYING. BUT IT WAS EITHER DO THAT OR BRING IN A KEYBOARD PLAYER."

the sports I played before I started playing drums. My coordination was already pretty good, and I always seemed to be able to play whatever I wanted to after practicing for a while. So the beginnings of playing the drums were fine for me. The toughest thing was doing it out in public. When I got in Coal Chamber, they'd just been signed. I was seventeen, something like five feet tall, just this nervous little kid. I went from being in high school to, a few months later, being in a band about to put a record out on a big record label. I felt I had

so much to prove.

MD: You stepped in for a drummer who'd just left the band. What kind of change did you bring?

Mike: You could hear it in the ghost notes. Every time the old drummer hit a ghost note, he played it as hard and loud as he did the other notes. It would just be this clutter. My brother showed me the right way to do ghost notes, and Stephen Perkins is a master at it. I even learned about ghost notes from James Brown records. Mastering ghost notes takes you to that



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Mike Cox

next level of drumming, because you can add a lot of texture to the music with them.

MD: You're one of the most energetic live drummers around and you do a lot of things live that you don't do on record.

Mike: Everything I do in the studio is planned out—every beat, every fill. When we're in pre-production, I'll try all kinds of different fills, and then I go through them and see which ones I like best and play those when we're doing it for real. I also want to be able to play them right, so I don't want to try to pull something off I haven't practiced before. But when we go live, adrenaline takes over and I can be a lot more spontaneous. My tempo is one hundred percent better now, though, and it has to be because we're using samplers. The samples kinda help keep me in time, so that actually allows me to be more risky.

MD: Tell me about your kit. It's not exactly a traditional setup.

Mike: Yeah, I've kinda gone through my phases. At first I wanted to have the monster KISS set. But I was never into five-minute drum fills, so I started taking pieces off my kit. Now it's not set up for looks but for what I need musically. My toms go,

from left to right, 13", 8", 10", and 16". It does look cool, and it makes the fills more interesting.

I've also added electronics. In our shows I'm triggering second guitar parts and all the keyboard parts. It was really weird at first because I had to think a lot while I was playing. But it was either do that or bring in a keyboard player. I have two foot triggers, so I have five pedals now. And I have Roland pads triggering an Akai DM5 sampler. My brother helped me put everything together because I didn't have a clue about electronics. That was about three months ago, and now it's second-nature for me.

MD: How important is image and look to you?

Mike: It's very important in this day and age. The image and the music are 50/50 with us. We're a very theatrical band, and image is part of that. I'm playing black drums, the hardware is all black, the cymbals are black. Plus, I like having my drumset look different from anybody else's.

MD: You wrote and recorded the new disc at Long View Studios outside of Boston.

How did the farm environment play into your creative process?

Mike: I actually hated it there, especially when it got cold. Some of us saw ghosts and swamp things. I got cabin fever. But the people there are really cool and they took great care of us. And if we would have made the record back home in LA, we probably wouldn't have gotten anything done. At the farm, there was nothing to do but work on the record. So it was either make music or freeze.

MD: Coal Chamber shot out of the box pretty quickly and definitely came up in the rise of new metal. Do you see a long life for this band beyond a trend?

Mike: Well, that's what we want, the longevity. I'm not into drumming just to be a drummer. I'm into this band, so everything I do as a drummer is to make *us* better. The new record is such a progression for us, from the sounds to the songwriting. Nobody wants to have their first record be their best record. But we're all still so young and we have a lot of maturing to do, so I know our best records are a ways away.



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Take The Plunge Pacific Drums & Percussion

Okay, here's the deal: Drum Workshop has created a new division called Pacific Drums & Percussion. The name comes from DW's intention to "combine the expertise and experience of leading drum makers from both sides of the Pacific." The idea is that lower "offshore" production costs coupled with "state-of-the-art American drum designs" will allow DW to offer high-quality yet affordable drums in the midrange and entry-level markets.

The first Pacific products will include L-Series (all-maple/lacquered), C-Series (composite/covered), and E-Series (economy) drumkits, as well as 900 (heavy), 800 (medium), and 700 (light-duty) hardware, 600, 500, and 400 single and double bass drum pedals, and a variety of multi-clamps, accessories, and pre-packs. The new gear will be available through DW's dealer network.



Pacific Drums & Percussion's C-Series kit features composite shells and a covered finish. This five-piece kit (without cymbals) is priced at \$1,165.

Pint-Sized Kettles Tama Steel Mini-Tymp

They may not quite make it in the philharmonic, but Tama's Mini-Tymp offer a dandy option for a drumkit. With their high-pitched timbale-like tone, the single-headed steel drums allow Latin, jazz, fusion, and rock players to add new sonic colors to their existing kit sounds. They're finished in chrome to blend with any finish, and come with a special mounting bracket, angle-adjustable ratchet arm, and multi-clamp. Two pairs are available: 4x6 and 4x8 (\$159.99), and 4x8 and 4x10 (\$169.99).



Luminessence Marimba Lumina Electronic Mallet Keyboard Controller

If you're a mallet percussionist who'd like to take advantage of advances in electronic percussion technology, the Marimba Lumina electronic controller may be just the ticket. Its primary playing surface consists of 3 1/2 octaves of traditionally arrayed electronic bars. There are also two position-sensitive strips and ten velocity-sensitive pads, ready to serve a variety of functions. With its self-contained sound source, the Marimba Lumina is set up to plug in to a sound system and play. But it is also fitted with a MIDI output, so it can function as a controller for all sorts of additional instrumentation.

The Marimba Lumina can assume multiple personalities with user-definable zones. It responds to variables such as note density, dampening, and position along the length of the bars. It can even recognize which of four color-coded mallets has struck a bar, and can provide a different musical response for each.

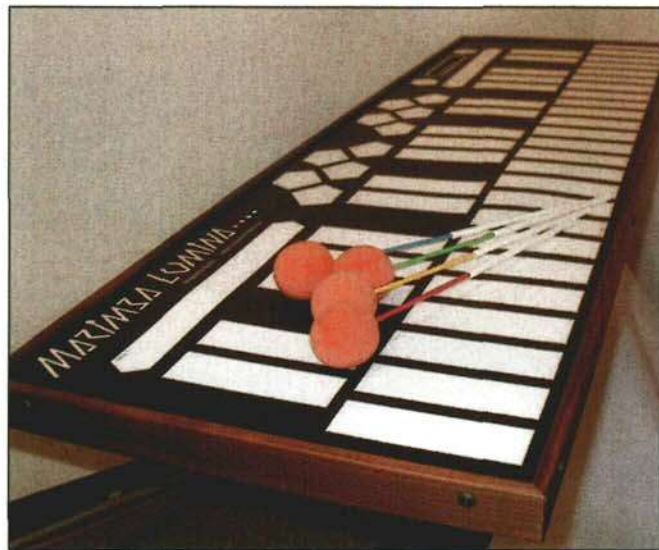
Living up to its name, the Marimba Lumina has LED illumination built into every bar, strip, and pad. These LEDs can show key status, edit configuration, con-

troller status, or pad selection. As a teaching aid, they can help a player follow a MIDI sequence or the actions of another player. And they make it easy to play in the dark!

The Marimba Lumina contains a user-friendly interface, with an 80-character display, an array of 72 LEDs, and a mallet-activated editing facility. Its software allows for complex relationships between performance gestures and musical responses. Pitch wheels, pan pots, level sliders, and mod wheels are readily implemented; user-definable keymaps and tuning tables provide for alternate tunings and ancillary drumkits. Several permanent programs can be played "out of the box" or spiced up to suit indi-

vidual tastes. Postage-stamp-size memory cards expedite storage, retrieval, and transmission of programs.

Complete with built-in synth, four mallets, and a memory card, the Marimba Lumina is priced at \$3,250. It's distributed by Alternate Mode, Inc.



New Voices In The Choir

MRP Soprano And Multi-Ply Snare Drums

MRP's extensive snare drum line now features 5 1/2 x 10 (\$347) and 5 1/2 x 12 (\$372) 10-ply maple soprano drums. The small drums are tailored for duty as secondary or special-effects snares, and are available in "limitless" finish options.

If maple is your taste but power is your requirement, check out MRP's multi-ply snares, in 15-, 18-, 20-, and 25-ply models.

The thick shells are said to offer "exceptional projection and volume" while retaining "a pure, rich wood tone" and "unusual sensitivity." Drums are available in the buyer's choice of painted finishes or laminate wraps. Standard sizes are 5x14 (\$625), 5 1/2 x 14 (\$650), and 6 1/2 x 14 (\$725). Custom sizes are also available.



MRP snares include (clockwise, from right top) a 5 1/2 x 10 10-ply soprano, a 4 1/4 x 14 25-ply, a 3/8"-thick solid stainless-steel, and a 6 x 12 10-ply maple soprano.

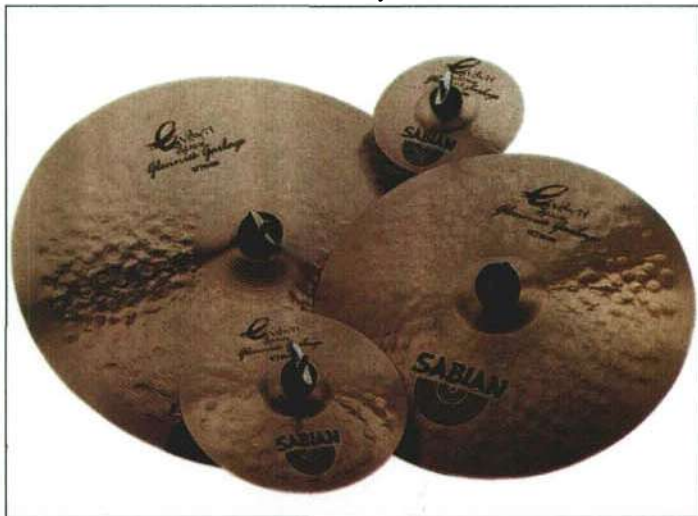
Garbage Collection

More Glennies Garbage From Sabian

Renowned percussionist Evelyn Glennie's signature range of special-effects cymbals—fondly dubbed "Glennie's Garbage"—has been expanded. New models have been added to create a lineup of splashes and crashes in 2" increments from 6" to 18".

Crafted from nickel/silver alloy, the cymbals were introduced last year to meet Evelyn's request for "raw, exotic tones...cymbals more about color than about being cymbals." Each cymbal features a high-profile shape and over-hammer-

ing, resulting in "tonally tight responses that are immediate and darkly colorful...lively and direct, yet almost airy in their decay curve."



Chime In Anytime

Schalloch Percussion Chimes And Percussion Bags

According to a lot of percussionists, the ideal special effect for use in sentimental ballads and instrumental music is a set of chimes. The pitched glissando effect produced by brass tubes hitting together is a wonderfully musical sensation. Schalloch Percussion offers one-row chimes with twenty-seven tubes on a wooden frame, or a two-row version with sixty-six tubes. Both can be hand-held or mounted to a cymbal stand.



Schalloch also offers a complete line of protective bags for bongos, congas, djembes, cymbals, and drumsticks. The bags are made from water-resistant nylon and are heavily padded—especially in high-stress areas. They feature heavy-duty zippers, reinforced handles, and double seams for durability.



From The Footlights To The Fifty-Yard Line

Vater Orchestral And Marching Mallets And Sticks

Vater hasn't been a presence in the orchestral or marching arenas up to this point. But now they're entering those markets in a big way. Their Solo Classical Series for marimba features 100% wool wrap over hard rubber cores, with birch handles. Three models are available, at \$38 a pair. The Pop-Style Series for vibes and marimba features mushroom-shaped hard rubber cores wrapped with multi-ply cord, as well as rattan handles. They're available in soft and hard versions, at \$44. Xylophone and Orchestra Bell Series mallets feature rattan handles and medium-soft, hard, brilliant, and medium (brass) heads, at \$34 (\$32 for brass).

Vater's new VictoryCorps series includes sticks and mallets for the marching percussionist. The line includes wood-tipped VC1 (17" long, .710" diameter, \$11.45) and VC2 (16 1/2" long, .635" diameter, \$11.45) hickory drumsticks, soft and hard marimba and vibraphone mallets (\$34 and \$38), hard and extra-hard xylophone and bell mallets (\$34), nylon, hard, and fleece multi-tenor mallets (\$34 to \$37), and four sizes of bass drum mallets (\$39 to \$54).

Homework Aids Grover Pro Percussion SV Series Instruments

Grover's new SV Series product line is designed for students, schools, and percussionists who need quality instruments at affordable prices. The series features a full line of concert keyboard mallets, 10-ply maple and CST concert snare drums, a 10" double-row tambourine, and a full selection of triangles and accessories.



Store 'Em, Bag 'Em, Buy 'Em

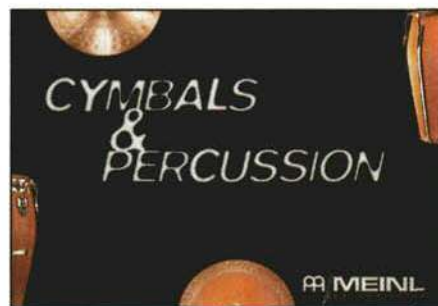
Meinl Cymbal Store, Leather Cymbal Bags, And Mini-Catalog

The folks at Meinl don't just want to sell you cymbals, they want to help you protect them, too. The Meinl Cymbal Store is a hard-shell case made of lightweight, durable ABS plastic. Designed as an alternative to ATA-style cases, it can hold a complete set of cymbals up to 22" in diameter. The center post is secured through the case lid and is resistant to bending. Soft pads are included to separate cymbals, and a strong strap-style handle makes carrying the case easy.

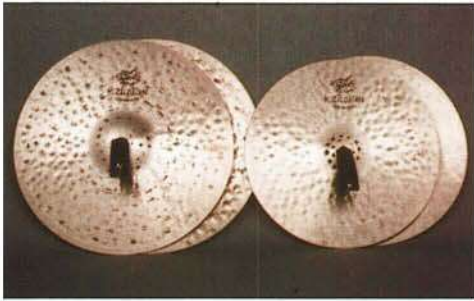


As an alternative choice, Meinl's leather cymbal bag holds cymbals up to 22". It's made of Tessudo Timber synthetic leather, which is tear- and water-resistant. The bag is designed with two outer compartments for smaller cymbals, and all sections feature padded dividers. A strong handle and adjustable shoulder strap complete the package.

And if you need some cymbals to put into your new case or bag, check out Meinl's new mini-catalog. Though only 4"x6" in size, it's packed with all of Meinl's cymbal, percussion, and accessory products.



And What's More



ZILDJIAN has augmented its line of K Constantinople orchestral hand cymbals with 15" and 17" sizes. According to Zildjian, "They're extraordinarily sensitive, and their playability and clarity of tone make them an ideal choice for softer and more delicate repertoire."

The **EAMES** Drum Company is celebrating fifty years in business with the release of fifty limited-edition Master Model snare drums. Each shell is hand-

crafted from 15-ply North American Birch and finished in natural, rosewood, or ebony. Available in 5 1/2 x 14 and 6 1/2 x 14 sizes, the drums feature ten solid-brass tube lugs with gold die-cast hoops, strainers, and butt plates. A registered, numbered nameplate authenticates the drum in the owner's name.

New from **DDRUM** is the Red Shot trigger. Said to be "rugged, roadworthy, and easily removable," the trigger secures to a drum rim via a standard tension rod. It connects using any 1/4" cable, features interchangeable parts with all other ddrum triggers, and lists at \$27.

REMO is now distributing Slider Dual Shoulder Straps, in addition to shipping them with many Remo World Percussion instruments. The straps are ergonomically designed to achieve balanced support of percussion instruments through the use of twin shoulder straps instead of the single strap employed with conventional devices.

If you need a little lift, try **ROC-N-SOC's** NRX Nitro Extended Throne. This gas-operated throne features folding tripod legs and a seat range of 24" to 30" high. It's available with Roc-N-Soc's Original, Hugger, Round, and Square seat styles in black, gray, blue, and red, and is priced at \$219.95.



Making Contact

ALTERNATE MODE, 53 First Ave., Chicopee, MA 01020, tel: (413) 594-5190, fax: (413) 592-7987, kat1993@aol.com, www.alternatemode.com.
DDRUM, c/o Armadillo Enterprises, 15251 Roosevelt Blvd., Ste 206-D, Clearwater, FL 33760, (727) 519-9669, www.armadilloent.com. **DRUM WORKSHOP**, 101 Bernoulli Circle, Oxnard, CA 93030, tel: (805) 485-6999, fax: (805) 485-1334, www.dwdrums.com. **EAMES DRUM CO.**, 229 Hamilton St., Saugus, MA 01906, (781) 233-1404. **GROVER PRO PERCUSSION**, 22 Prospect St. Unit #7, Woburn, MA 01801, tel: (781) 935-6200, fax: (781) 935-5522, www.groverpro.com. **MEINL**, c/o Chesbro Music, 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. **MRP DRUMS**, 514 W. Valley Stream Blvd., Valley Stream, NY 11580, tel: (516) 568-2820,

fax: (516) 825-4485, mrpdiums@aol.com, www.mrpdiums.com. **REMO**, 28101 Industry Dr., Valencia, CA 91355, tel: (661) 294-5600, fax: (661) 294-5700, www.remo.com. **ROC-N-SOC**, 151 Kelly Park Ln., Waynesville, NC 28786, tel: (828) 452-1736, fax: (828) 452-1732, rocnsoc@prime-line.com, www.rocnsoc.com. **SABIAN**, 219 Main St., Meductic, NB E6H 2L5, Canada, tel: (506) 272-2019, fax: (506) 272-2081, sabian@sabian.com, www.sabian.com. **SCHALLOCH PERCUSSION**, Schalloch@aol.com. **TAMA**, 1726 Winchester Rd., Bensalem, PA 19020, tel: (215) 638-8670, fax: (215) 245-8583, hoshinousa@aol.com, tama.com. **VATER PERCUSSION**, 270 Centre St., Holbrook, MA 02343, tel: (781) 767-1877, fax: (781) 767-0010, vaterinc@aol.com, www.vater.com. **ZILDJIAN**, 22 Longwater Dr., Norwell, MA 02061, tel: (781) 871-2200, fax: (781) 871-9652, www.zildjian.com.



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GMS Special Edition Drums

GMS's search for physical beauty reveals sonic truth.

Story by Rich Watson

Photos by Jim Esposito

With their new Special Edition line, GMS sought to make drums look as great as they sound. How good are they? "Special" doesn't *begin* to describe them.

The Gamble

GMS co-presidents Rob Mazzella and Tony Gallino aspired to create a new line of drums that shared the shell-stress-reduction properties of their Grand Master Series, but didn't rely on the long brass rod that connects the top and bottom lugs. Their goal was to expose more of the drums' finish.

Self-imposed challenges loomed. The new lug had to be small for minimal shell contact. By no means could it involve a buzz-prone spring or a chunk of cast, hollow metal that might contribute undesired harmonics. And it had to attach to the shell at a single point to minimize the number of resonance-dampening holes drilled in the shell.

Tony Gallino points out that typical drum-tuning tension can pull unbraced, single-bolt lugs outward, away from the shell. Over time, that stress can actually bow the shell, as happened with some early Slingerland Radio Kings. But long before the stress takes visible effect, it can restrict the shell's vibration, and thus inhibit the drum's projection and resonance.

On the surface, the SE lug's design is pretty simple, and it borrows heavily from that of the Grand Masters. Each lug is attached to the shell with a single socket cap screw. Its key-rod receiver is a solid threaded cylinder that slides sideways and rotates within the small, non-resonating lug head. This movement allows the nut to self-align with the key rod without requiring a spring-loaded receiver and a hollow metal housing.



SE lugs counteract outward stress on shell.

The SE lug is distinguished by having its key rod/receiver contact point at the

Hits
huge bass drum sound balanced timbre and projection among toms wide usable tuning range glorious finish
Misses
snare tension knob difficult to turn

bottom of the lug. To the same degree that head tension pulls outward from that point, the lug head tilts inward. ("For every action there is an equal and opposite reaction.") This supports the shell and counteracts the outward stress. Even though this stress-redistribution function is more robust in the Grand Master Series (which I reviewed in the September '97 issue of *MD*), the Special Editions may benefit from having much less metal and mass on the shell.

But enough of this science and theory. What really matters is, was GMS's creation of the Special Editions a "sound decision"?

The Payoff

Over the years, and especially within the past few months, I've had the pleasure of checking out some great drumsets here at *MD*. I confess that I flirted with a few of them, but there were none that I connected with in a deep, spiritual way. This time I'm hooked. Fate has finally delivered (with a little help from UPS) the drum sound of my wildest imagination. How do I love them? Let me count the ways....

Can it be just a coincidence that the three truly *frightening* kick drums I've heard in the last few years were all made by GMS? The other two were Grand Masters. But this SE was the Darth Vader of them all. Huge and in-the-chest concussive when slammed. Round and warm when feathered. Most impressively, its rich harmonic content remained balanced at all dynamics.

This trait is not as common as you might think. Some bass drums deliver their full frequency spectrum only within a limited dynamic range. Usually it's the lows that suffer at one or both dynamic extremes. Not only does this deficiency affect how you sound, but eventually it can even affect how you play, since you may tend to loiter in the range where the sonic payoff is best—or avoid the one where it sucks.

With the stock Evans EQ1 batter and a full Resonant front head, the SE kick would be nothing short of amazing for most playing



situations. However, knowing that some engineers would want to contain its sound a bit—and to get a mic' inside the drum—I replaced the front head with a ported Attack No Overtone model. This emphasized the punch and reined in the boom, but the fundamental tone remained big and beautiful.

The SE toms were easy to tune—a good sign of true bearing edges—and they adapted readily to a broad spectrum of tuning scenarios. Just above the "flappy" stage, their tone was full-bodied and transparent. But they maintained their warmth even when I cranked them into that slightly boxy, bop-trio stratosphere. Everywhere between, they sounded like they belonged together, and they *sang*—as in a fine choir, where the various voices' volume, projection, and character remain in balance.

This variety of great tom sounds came with GMS's standard Evans coated GI batters and clear GI bottoms. However, as with the kick, I was curious to hear how they'd adapt to a different head configuration. I replaced the GI batters with Attack Thin Skin II two-ply heads. The Thin Skins attenuated the SE's upper frequencies, making the sound "meatier" and more focused in pitch. Most importantly, all of the toms were affected by the head changes in the same way, and to the same degree. (Yes, all drums should do this, but if the timbres among toms are disparate to begin with, sometimes a change in heads can magnify those differences. Often the floor tom is the "odd man out.") By accurately and uniformly conveying the strengths of different types of heads and different tunings, the SE toms provide a versatile foundation upon which you can build a variety of great drum sounds.

The kit's snare drum—warm and woody, with excellent snare

sensitivity—provided an agreeable complement to the toms. It was a bit on the dry side, with a somewhat dark, subtle after-ring, even with no muffling. Rimshots were neither piercing nor "pingy," but they were plenty loud and full-bodied. "Standard equipment" on GMS snare drums includes an Evans coated GI batter, a 300-

gauge snare-side head, a 20-strand set of heat-treated, high-carbon-steel wire snares, and 2.3 mm steel hoops. Die-cast hoops are available for an additional \$160 per drum.

GMS sent an additional snare: a 6 1/2 x 13 maple model with an outer ply of mahogany. It was fitted with the standard steel hoops, but GMS also included a set of prototype WoodCast wood hoops. WoodCasts are made of three 8-ply sections (totaling 24 plies) of North American maple. GMS contours the hoops' outer edges to make them more attractive, and staggers the joints of the three sections to maximize strength and roundness. (What initially looked like tiny workmanship flaws turned out to be the three section joints.)

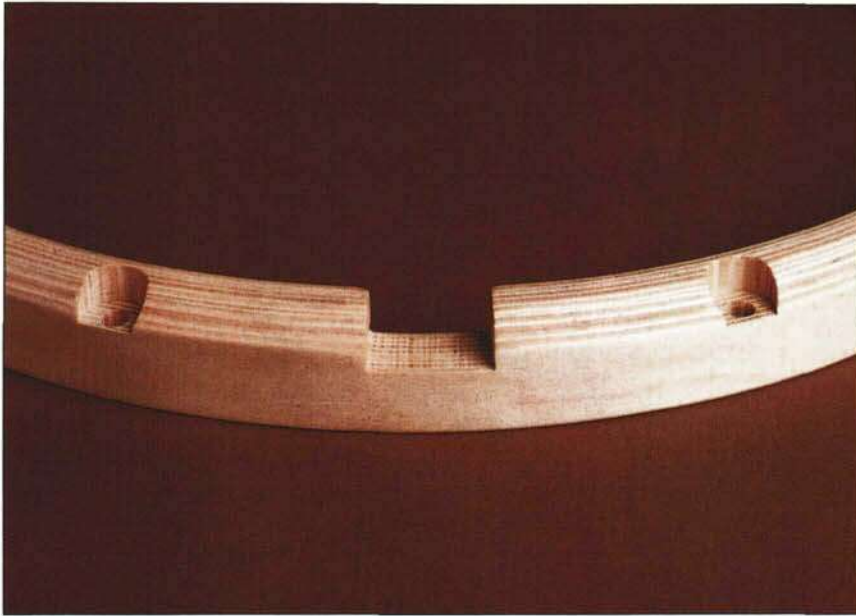
Drums fitted with WoodCast hoops will come with slightly longer key rods. The key rods that came with the prototypes just barely reached the lugs. GMS also sells WoodCast hoops separately.

With the standard steel hoops, the 6 1/2 x 13 drum was bright, open,

and crisp. Rimshots were powerful, but, as with the 14" snare, harmonically balanced. Predictably, the WoodCast hoops made the drum's tone even richer, enhancing its low-frequency component, even when it was tuned fairly high. (This very musical effect made me curious to hear WoodCast hoops on a full set of SE toms.) Typical of 13" drums, it spoke better in the medium to tight tuning range; the snare response faltered slightly as I approached a fat-



Maple Special Edition snare with Golden Mahogany outer ply.
Top view shows the drum fitted with WoodCast hoops.



WoodCast 24-ply maple hoop

back tuning. Rimshots and rimclicks on the WoodCasts were fat and organic-sounding.

MD's editorial director Bill Miller took the wood-hooped 6 1/2 x13 snare to a band rehearsal. He had to turn the drum to avoid striking the key rod heads (another prototype glitch that GMS has remedied), but he was "blown away" by its sound. Even more impressively, his bandmates were moaning when he showed up at the next rehearsal without it!

The common question about wood hoops is, "Will they last?" According to Tony Gallino, GMS's WoodCasts were "torture-tested for six months of constant abuse" by punk, thrash, and rock drummers on the house snare drum at New York's Cafe Wha. "They were marked up," Tony says, "but they didn't break."

Small-Shop Craftsmanship

In an age when many drum makers are exploiting the "economies and efficiencies" of offshore labor, GMS is hand-machining critical parts like lugs, strainers, and tom mounts (and of course bearing edges) in their small Farmingdale, New York facility. All decisions regarding design, materials, and quality control are made by two guys with great ears and incredibly high standards.

The GMS Suspension System supports the tom at both the top and bottom of the drum. A slot in the foot of the T-shaped bracket fits onto a half-inch section of the bottom rim. The bottom support point reduces outward stress on the shell, especially for larger, heavier drums that are mounted at an angle. It also virtually eliminates the bounce promoted by some suspension mounts under heavy playing. Securing each tom with only two key rods pays several other dividends: First, it hides less of the drum's finish. Second, it minimizes the key rod/mount/lug alignment hassle when changing the

batter head. Last and most important, it eliminates the extra space between toms that is commonly required to accommodate a RIMS-type mount, facilitating a less spread-out setup.

A simple eye-bolt mechanism attached to the black anodized aluminum bracket is designed to mount on a standard 10.5 mm L-rod. Provided memory locks prevent the drum from rotating on the rod.

The GMS strainer is another example of simple, utilitarian design. The black-ball release lever is the type that swings down and away from the drum, rather than parallel to it. The strainer action was smooth and solid, and the snare tension stayed right where I set it.

This raises my only criticism of the Special Edition drumset: The small, nylon snare-tension adjustment knob turned very stiffly. Tony Gallino explains that the adjustment action is intentionally stiff to prevent the snares from loosening as you play, and that it will ease up a



The GMS Suspension System supports toms from both the top and bottom of the drum.



GMS's no-nonsense snare strainer

bit with use. Before that happens, though, you'll have to really crank that little mutha.

Like the Grand Master Series, SEs feature 1/2", 8-ply North American maple shells with no reinforcement rings. (Rob and Tony contend that reinforcement rings transmit sonic vibrations at a different frequency than the shells, "canceling out" part of their natural resonance.) As you should expect from a kit at this level, the SEs' 45° bearing edges were perfectly flat, smooth, and even.

Finishing Touches

Even as they set out to make a more attractive line of drums with the Special Edition Series, GMS didn't sacrifice sound for aesthetics. Consequently, SE lugs may not be as ornamental as some cast lugs you'll see. Rather, there is a spare, "inner beauty" in their design that reflects the company's emphasis on *performance*. But when it comes to drumshell finishing, nobody outshines GMS.

The kit sent for review had a premium (higher-cost) blue and silver sparkle "fall" over black lacquer. It was flawless and stunning. This tasteful glitz radically contrasted the satin finish mahogany of the additional snare. Especially with the natural oil-finished maple hoops, this drum epitomized "modern classic." Together, GMS's review offering represents quite a range of possibilities. Their full palette includes oil and satin finishes, high-gloss stained or painted finishes, fades, falls, "bursts," graphics, and a variety of solid or patterned lacquer sparkles. Rob and Tony welcome custom orders, and the sky is pretty much the limit as to what they can do.

One *MD* editor criticized GMS's "big square badge." I wasn't repelled by it, but I wonder if the unique design of the Grand Master hardware alone might be sufficiently identifiable to allow

the use of a smaller, less conspicuous logo badge. It's a shame to obscure these drums' exquisite finish with *anything*. To their credit, GMS positions the badge and air hole near the bottom of the shell, which leaves more of the shell visually unobstructed than if they were placed dead-center. (Don't tell GMS I said so, but because the toms don't have fixed-position mounts attached to their shells, you can turn them around so the audience can't see the badges at all!)

Worth The Search

Many factors contribute to a drum maker's visibility. GMS's low profile among drum makers belies the truly outstanding quality and consistency of their wares. They aren't a particularly "flashy" company—except in their drum finishes, where they're second to none. But their attention to impec-

able bearing edges and simple yet ingeniously designed hardware are distinctions that you can really hear—and fall in love with. As Bill Miller put it after playing the SE kit, "These guys really know what they're doing." If you're in the market for a high-end drumset and you want to compare the best, don't overlook GMS.

Special-List 1

Drums Reviewed: GMS Special Edition six-piece
Configuration: 18x22 bass drum, 5 1/2 x14 snare, 7x10, 8x12, and 9x13 rack toms, 14x16 floor tom
Finish: Silver/Blue Sparkle Fall
Retail Price: \$6,082, including premium finish, GMS Suspension System rack tom mounts, ball & socket tom arms, and floor tom legs. (Does not include pedals or stands.)

Special-List 2

Drum Reviewed: GMS Special Edition 6 1/2 x13 snare drum
Finish: Golden Mahogany
Retail Price: \$670 with steel hoops, \$830 with WoodCast hoops

Paiste Dimensions Cymbals

You want bright? You want mellow? Hey...how 'bout both!

by Chap Ostrander

Hits

Dimensions cymbals combine the brightness of the 2002 line with the warmth and control of the Traditional line. Medium-weight model selection is extensive, with wide appeal. Pricing is moderate for a professional line from Paiste.

Paiste's new Dimensions line is the direct descendent of two previous successes. The first is the 2002 line. Introduced in 1971 and featuring CuSn8 (or B8) alloy, it was immensely popular for many years. (So much so, in fact, that Paiste actually reinstated it a few years ago in response to public outcry when it was discontinued.) That line—and that alloy—has always been noted for its pure, glassy clarity and outstanding projection.

On the other side of the coin, Paiste has enjoyed great success with a more recent creation: the Traditionals line. Introduced only a couple of years ago, this line applies special hammering and shaping techniques to cymbals made of Paiste's own proprietary

alloy (originally created for their "Signature" cymbals) to get the warm, vintage sounds of cymbals from the 1950s and '60s.

Not ones to let go of good ideas, Paiste has applied the mellowing production techniques of the Signature and Traditionals lines to the bright, clear 2002 alloy in order to create the new Dimensions line. The idea is to get the best features of both "parents" into the new "child"—thus creating an entirely new professional series. Best of all, because B8 alloy is a little less expensive than the Paiste alloy, Dimensions cymbals can be priced lower than Signature Series models. As such, Paiste has decided to replace its moderately priced Sound Formula series with the Dimensions line.

Since the Dimensions line is entirely new, a bit of descriptive information might be in order. To begin with, each cymbal has the "Paiste" logo silk-screened in script on the top, with the size and model printed below the bell. Paiste doesn't offer "brilliant" finishes per se, but the cymbals are treated with a clear coat of wax lacquer to inhibit fingerprints.



There is no computer hammering on the Dimensions line; it's all accomplished by cymbal smiths. And the lathing patterns look almost like bar coding: thick and thin lines with space in between.

The name "Dimensions" is significant in several ways. First, the line is divided into three distinct categories. The core group, including thin, medium-thin, and medium models, should have the widest appeal. However, the line also includes Power models, said to offer greater brilliance, power, and volume than you usually think of with heavy Paiste cymbals. They're also claimed to have excellent playability and control at more moderate volumes. Finally, there are Light models, which feature darker sounds with more complex overtones. According to Paiste, the sound and control available from each weight group is such that there is considerable overlap between them.

The entire Dimensions line is too extensive to be included in one review. So the "core group" of models I mentioned above are the focus of this article. We'll examine other models at a future time.

Medium Rides

Sizes Tested: 18", 20", and 22"

The rides I played possessed great definition and control. Playing aggressive ride patterns produced a full yet contained spread. The sound was very clear and cutting, owing to the 2002 alloy. Due to the weight of the cymbals, stick response was satisfying, making it easy to play bounce strokes. The bell sounds were clear and distinct, mostly due to the shaping of the bell. (The bell area is clearly defined, meaning that the shoulder doesn't gradually taper into it.) The bell of each cymbal responded well, while

producing very little sound from the rest of the cymbal. Brush work on all the rides was filled with high overtones, and sounded very clean.

The 18" possessed a light, high-pitched voice. It had great stick response and definition. Quick ride patterns came through with articulation and a controlled undercurrent. This was my favorite ride because of the nature of its voice and the way that that voice sang above the others like rainfall. It was not overpowering by any means, but had a clarity and lightness that made it a pleasant experience. I also enjoyed the fact that the 18" was a true ride, not a crash-ride, as 18" cymbals often are. Striking it with a glancing (or "crashing") blow produced a response like that of the other rides.

The 20" was very easy to play, with pleasing, articulate response. It had a medium-range voice that fit between the other two sizes and would be great for general-purpose playing. The 22" produced a smoky undercurrent beneath a clear voice, and the spread built but did not overpower.

Thin/Heavy Hi-Hats

Sizes Tested: 13", 14", and 15"

The hi-hat pairs consist of a thin top and a heavy bottom. The bottom has a higher profile than the top, giving it a slightly more pronounced bell. The result of this combination is a sound that really cuts through.

The 13" pair I played had the highest and lightest voice; the pitch went down through the larger sizes. Stick response was much better than I thought it would be for a thin top cymbal, yet the chick sound was still clear and strong. And the interaction between the two cymbals was under full control. I could go from

Quick Looks

Hot Sticks Macrolus Drumsticks

Back in the early 1980s a small drumstick company in Waveland, Mississippi called Hot Sticks introduced sticks painted in bright enamel colors. Cosmetics seemed to be a major factor in the percussion business at the time: exotic drum finishes and even colored cymbals were selling like hotcakes. Hot Sticks' colored sticks also did well in that fashion frenzy.

Over a decade later, those wild drum finishes and colored cymbals are long gone. Hot Sticks might have disappeared too, had their colored finishes been their only selling point. But it happened that the sticks were also made extremely well, with terrific consistency. True, the paint tended to flake off with use, but even with that problem Hot Sticks developed a hard-core fan base. The company also enjoyed a profitable sideline making private-label sticks for music stores and drumshops. Hot Sticks never became huge, but they've been a survivor in a very crowded and difficult market.

Several years ago, one of Hot Sticks' founders—artist Chris Torgersen—came up with a revolutionary new idea to create "the ultimate colored drumstick." But when she suggested it to her partner—drummer/designer Kevin Pokallus—it was determined that technical production problems made the idea impractical at the time. However, in 1997 the company's management team reconsidered Chris's concept. (Sadly, this was after Chris had passed away unexpectedly.)



Kevin and his production team were determined to transform her vision into reality. The Macrolus series is the result.

The Macrolus concept substitutes a colored foil covering for the enamel paint used on previous Hot Sticks models. It's more complicated than it sounds, though, because each stick receives two different sealer/undercoats, a penetrating dye stain to enhance the color effect, a layer of hot-stamp foil, and a clear protective overcoat to provide a non-slip grip. Each stick also features a reinforced area at its center called The Strike Zone. (More about this later.) All told, the finishing

an open washy sound to sharp and tight using foot pressure. Because the top cymbal is thin, I could easily change the pitch of the closed pair. I found the 13" hi-hats to be the most responsive and delicate, due to their size. But you could pick the set for your application based on what sound you want. They all sing!

Thin Splashes

Sizes Tested: 8", 9", and 10"

These cymbals were very clear and bright, with great cutting power. They also had a sharp response that faded quickly, making them ideal for accents. Each had a unique voice when choked, the 8" having the highest and shortest. The spread of the 9" and 10" splashes was very pleasing; it made me want to let them sing a little before choking them.

Thin Crashes

Sizes Tested: 14", 16", and 18"

The thin crashes we tried possessed a fairly dark voice that spoke and faded quickly. The sound produced was light and airy.

Although they sounded fine when struck with sticks, I found that playing the crashes with mallets brought out the best in these cymbals. The 14" peaked quickly, and the 16" was very controllable. The 18" was just incredible! It seemed to have endless reserves of sound. I could make it rise in a hurry, or take forever and hit the top when I was ready.

The thin crash range is best suited for low- to medium-volume situations. They would cut through in louder situations, but the fade factor would take them out quickly.

Medium-Thin Crash

Sizes Tested: 16", 18", and 20"

The medium-thin crashes had more high-end boost and spoke more quickly with more complex undertones than their thin siblings. They're louder cymbals, with longer sustain and a wider spread. My experience with crashes has limited my choices for the most part to smaller sizes, but I would employ the 18" and 20" in this range in a heartbeat.

The use of mallets on this series brought out more body than was produced by the thin crashes. Each one produced a strong undercurrent that built at an even rate. The 18" and 20" were more gong-like and warm when struck, while the 16" had more shimmer. When building a roll to a crescendo, the 16" seemed to have a pretty low ceiling due to its size, while the 18" and 20" had loads of headroom.

The medium-thin crashes are probably best suited for moderate to loud scenarios. However, the control that they possess would allow them to work at lower levels as well. And because of their weight, they might have yet another application: that of alternate rides. When I tried them in that capacity, ride patterns came through clearly, with a slight build underneath. And the bell sound was *great*. It was very clean and cutting, and was projected independently of the cymbal sound.

Thin China

Sizes Tested: 16", 18", and 20"

The Dimensions Chinas are very thin, so you'd want to invert them to avoid destroying the edge. The bells have a traditional cup

process for each Macrolus model involves eleven separate steps.

The use of foil coverings provides a dizzying variety of looks. Metallics models offer intense colors with terrific reflectivity, and are available in red, black, blue, green, teal, purple, deep purple, yellow, copper, gold, and silver. Holographies provide prismatic and three-dimensional effects using hundreds of colors and patterns, including cracked crystals, shifting snakeskins, colored sparkles, and tinted spectrums. Then there are Special FX models, including simulated marbles, granites, burl woods, aged metals, rainbows, and abstract patterns. Double FX models combine elements of the other models in two zones on the same stick. And for those who prefer a more "classic-looking" drumstick, the Traditional series gives the look and feel of natural hickory, with the added benefit of the Strike Zone feature.

Wood tips and the butt ends of all Macrolus sticks are coated with only a clear protective overcoat to eliminate marks on drumheads and cymbals. Nylon tips are black on all colored models and white on Traditionals.

The Strike Zone is an interesting feature. It's a section at the center of each stick—the rimshot area for many players—in which the top layers of wood are compressed by a five-ton press. This increases the density of the wood in that area, supposedly making it more durable and capable of withstanding rimshot impact.

The look of Macrolus sticks speaks for itself. If you're interested in

sticks that are visually striking, you're sure to find something that appeals to you among the dozens of Macrolus finishes. Marching drumlines, who often paint or tape their sticks for a special look, might appreciate having that already taken care of to such a dramatic degree.

But a drumstick is a tool, not an ornament. How well are the Macrolus models made? How do they feel in the hand? How durable is that Strike Zone?

To begin with, the sticks are *extremely* well-made. We were sent sixteen pairs in various sizes, and each pair was perfectly straight, well-balanced, and matched for weight. The application of the colored foil was consistent throughout all the sticks; there were no seams, wrinkles, cracks, or other flaws. The coating given to the sticks after the foil is applied provides just enough tackiness to offer a good grip. So the sticks feel neither dry nor slippery—just very comfortable.

I tend to play rimshots a little closer to the shoulder of a stick than in the center. So I personally wouldn't benefit too much from the Strike Zone feature. But drummers who do "whittle down" the middle of their sticks (especially those who play matched grip exclusively) probably will appreciate the Zone. I checked out the concept by deliberately whacking a series of rimshots on a pair of 5As. The Zone wasn't impervious to denting, but it certainly did resist wear more than a comparable pair of 5A sticks without the special feature. And, true to Hot Sticks' promotional literature, rimshots played on the Zone

shape with an extra-tight lathing pattern. The surfaces of the cymbals have extra bands of hammering in concentric circles, almost like a finishing touch. Some were near the bell, some around the middle, some out at the edge, and some in combination.

All three sizes (but especially the 20") responded well to being struck in different areas. The pitch of the spread seemed to rise as I moved nearer to the bell. I hesitate to use the word "trashy" in describing these cymbals because I liked their sound so much, but that aspect was definitely there—along with plenty of projection. Each cymbal had its own gong-like character and pitch, ranging from floating and high in the 16" to low and smoky in the 20".

As with the crashes, the larger Chinas had more power when struck or rolled with mallets. The 16" topped out quickly, but the 18" was full of potential. The 20" was a virtual furnace of sound, giving off waves of heat.

These Chinas would work well in low- to medium-volume settings, the larger ones having the greatest capacity. In addition, I'd consider playing ride patterns on the 20" cymbal in a very quiet situation, using sticks or brushes.

Dimensionality

My favorite setup of the Dimensions cymbals matched the 13" hi-hats with the 18" ride and the 16" medium-thin crash. The interaction of their voices produced a very pleasing blend. But overall, the line offers an impressive new selection of sounds with great quality for the price.

A Slice Of Paiste

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

8"	\$152
9"	\$158
10"	\$164
11"	\$170
14"	\$214
15"	\$232
16"	\$254
17"	\$278
18"	\$310
20"	\$360
22"	\$420
13" hi-hats, pair	\$392
14" hi-hats, pair	\$428
15" hi-hats, pair	\$464

Quick Looks continued

sounded a little sharper and brighter than those played on a non-Zone stick.

Models are available in 7A, 5A, 5B, 2B, and 3S sizes, all with nylon or wood tips. Drumkit models sell for \$12.75 (wood tip) and \$12.95 (nylon tip) per pair; 3S marching models list for a dollar more per pair.

Kevin Pokallus and his Hot Sticks crew have created a fitting tribute to the vision of Chris Torgersen. Macrolus sticks are visually exciting, well made, and eminently playable. They're also priced competitively with sticks that don't offer the extras that they do. So pick up a couple of pairs, and add a little color to your playing!

Rick Van Horn

Zims Cymbal & Hardware Cleaner

Pennsylvania drummer Greg DeCarlo got tired of scrubbing and buffing his cymbals to get them clean. So he did a little chemistry research and came up with Zims Cymbal & Hardware Cleaner. It's a convenient spray-on/rinse-off product that utilizes "organic acid detergents" to clean off dirt and tarnish purely with chemical action.

I found Zims to be extremely effective at restoring a new look to moderately tarnished cymbals. Encrusted stick marks or other stubborn dirt could also be removed using Zims and a nylon dish scrubber. And when diluted according to directions on the bottle, Zims gave a nice shine to my chrome stands and drum lugs. It's very easy to work

with, thanks largely to the convenient 16-oz. trigger bottle it comes in. It's also economical, since that bottle is priced at \$9.99—about the same as other spray cymbal cleaners that offer half the quantity.

My only cautionary word about using Zims is that it can be irritating to the skin. So you'd want to wear rubber gloves when using it, just to avoid any problems. At press time Zims was beginning to be sold in drum and music stores in the Northeast. You can also order it directly from the manufacturer: N&V Corp., 4100 Donegal Dr., Bethlehem, PA 18020, tel: (610) 997-0222, www.zimscleaner.com.



Jim Esposito

Rick Van Horn



Choice.



DW's Craviotto and Edge Snare Drums are available in a full selection of 12, 13 and 14" models. Shown at left 5.5x14" Craviotto and 5x14" Edge. 10" and 15" Maple as well as 14" Birch, Walnut, Cherry and Oak Craviotto solid-shell drums are also available by special order.

When it comes to picking a high-performance snare drum, DW's Craviotto Solid Maple and Edge Brass/Maple Snare Drums offer drummers two of today's most dynamic choices. The Craviotto and Edge are custom-crafted with DW exclusives including the True-Pitch™ tuning system and the patented Nickel Piston Throw-Off as well as a host of options from brass, black or chrome hardware to Satin Oil, FinishPly™ or hand-rubbed Custom and Exotic Wood Lacquer finishes. But even though both drums have the features, quality, responsiveness and richness of tone that set them apart from other all-around and auxiliary drums, the

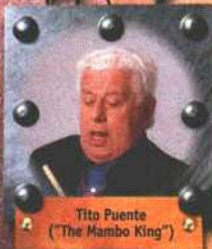
incomparable depth and warmth of Craviotto's classic solid-shell construction and the penetrating punch and power of the Edge's advanced wood-and-metal shell design also sets them apart from each other. That's why so many of the world's top drummers have selected Drum Workshop's Craviotto and Edge Snare Drums as their favorites and why adding one of these outstanding drums to your collection is an excellent decision. Of course, adding one of each might just be an even better choice.



Drum Workshop, Inc.
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www.dwdrums.com



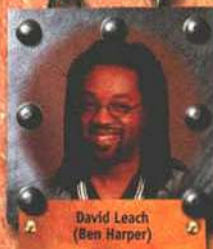
Poncho Sanchez
(Latin Jazz Great)



Tito Puente
("The Mambo King")



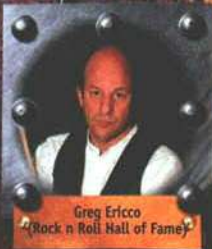
Mike Matinin
(Goo Goo Dolls)



David Leach
(Ben Harper)



Giovanni Hidalgo,
(Master Conguero)



Greg Ericco
(Rock n Roll Hall of Fame)



David Lauser
(Sammy Hagar Band)



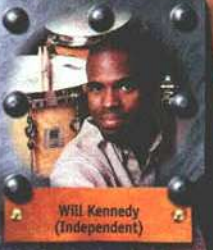
Alex Acuña
(Weather Report)



Vera Figueiredo
(Solo Artist, Brazil)



Luis Conte
(Independent)



Will Kennedy
(Independent)



Talking Drums - Jesus Diaz,
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Sting's *Manu Katché*

Rebuilding The Buzz



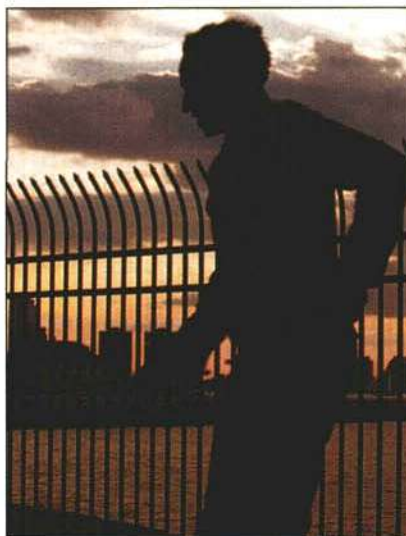


Story by T. Bruce Wittet

When we last talked to Manu Katche, the Parisian drummer was basking in international acclaim. His name appeared alongside top artists of the day—Peter Gabriel, Sting, Paul Young, Robbie Robertson, and Joni Mitchell—on hit albums that are now considered classics.

It's hard to believe that was ten years ago. Manu's name is still fresh on our lips. He set a new standard for accompanying singer-songwriters, satisfying their thirst for artistry by adding, as he put it, little dabs of color and texture—the chime of a cymbal bell set against the rustle of a low tom. Bursts from tiny splash cymbals were integral to his rhythms, yet these were never obtrusive or "vaudeville." More a percussionist than a rock drummer, Manu seemed to emerge from an elusive place somewhere between Africa and Cuba.

But hold on a moment. Maybe we're romanticizing Manu Katche, glorifying the artsy stuff at the expense of the real measure of a drummer's worth: his groove. In this critical aspect, the man chugs like a freight train. Let's not forget



Photos by Paul La Raia

that for every songwriter who called Manu for his ornamentations, another hired him for his simple, relentless pulse.

Katche walked away from the spotlight for a spell because, well, a man's gotta do what a

man's gotta do. He wrote songs, sang, did sessions—even acted. And despite surfacing occasionally for a major album by Joe Satriani or Joan Armatrading, he kept his distance. Yamaha remembered him with a signature snare drum, while Zildjian released a short video showing Manu demonstrating studio techniques. Most recently, Zildjian introduced a Manu Katche stick and CD.

These days, Manu is back in the spotlight, touring with Sting behind *Brand New Day*. To celebrate, we decided to ask him some nuts 'n' bolts questions about his distinctive sound and patterns. His answers reveal volumes about his artistry.

A note on nuance: although French is Manu's native tongue, we conducted the interview in English. You'll see that his fears of navigating for several hours in his second language were unfounded.

MD: Let's cover some unfinished business from your last interview. Many people feel *Soul Cages* was Sting's best album.

Manu: I think so. It's a very sad one, and it may not have sold as well, but *we* all like it.

MD: Can you recall any details about "When The Angels Fall"? That's one of the most unusual ballads ever recorded.

Manu: We were in France recording it. I remember finding the right drum part, then doing maybe two takes and being very pleased. It was a big room with wood all around—a lot of air and space. There were some overhead mic's and also some mic's near the ceiling, which was very high. I remember being very pleased with the sound.

MD: And your part with the offbeat cymbal ride?

Manu: It just came up; I didn't plan it. With me, I don't *think* of a part. I was inspired that day, and the song was beautiful, so I was even more inspired!

MD: On "Island Of Souls" there is this tug between a 12/8 and a 4/4 feel. You had a main role in devising these parts, didn't you?

Manu: Yes I did. Sting likes that sort of thing—when something is sort of a polyrhythm. Part of what I did on that song came from Peter [Gabriel], who I played with before Sting. I guess when Sting called me, he wanted me to be the way I am. When I went with him, I decided I was *not* going to be like Stewart Copeland or Omar Hakim or whoever. That's why I tried to "be Manu" and have a signature—not in a fancy way of being "the hot guy," but just trying to have a *style*.

MD: You made it clear in your last interview that having a signature does not mean standing out obtrusively. Often it's simple things like, on "All This Time," where you

"The way I play has very much to do with instinct and feel. If I don't feel anything with an artist it will be difficult for me to do much."





came down hard with the snare on the 1 while keeping up the usual 2 and 4 backbeat.

Manu: That was *Motown*, totally. Rather than go "crack, crack, crack" on all four beats, which happens at the end of the song, I tried to hit the downbeat every two bars, and it worked. It was just instinct but it sounded quite original. We're still doing that today live.

It depends on the people you're working with. Sometimes they don't notice those kinds of things. That song, to me, was all about Motown. But because Sting wasn't playing like James Jamerson, it was *between* rock, pop, and Motown. That beat on the snare in that weird place established that feeling. The inspiration came directly from the music. You see, the

way I play has very much to do with instinct and feel, so if I don't feel anything with an artist it will be difficult for me to do much.

Plus, I always try not to repeat myself. It says a lot that most of the time during sessions the best takes are the first three. When I play a track, I always try to punctuate the melody. That's the way, for me, to create the right drum part for a song.

MD: Do you remember any drummers who influenced you in this?

Manu: When I started, I was a percussion player, and I listened to a *lot* of drummers. You had Billy Cobham and Narada Michael Walden, who were very technical, and I listened to them. But at the same time, I also loved Tony Williams and Elvin Jones. I can't say I had *one* drummer whose work I tried to reproduce. My way of trying to improve my work was by listening to a lot of saxophone players and singers—Marvin Gaye, Otis Redding, Donny Hathaway—rather than focus on drumming.

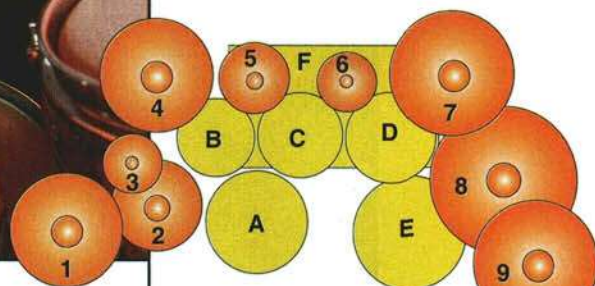
MD: You grew up in Paris. Were there any French drummers who influenced you? For example, I was a big fan of Christian Vander.

Manu: I loved him, too. Good drummer, amazing. I went to see his group, Magma, many times. He was a huge name in France, and could have been around the world. He was really into Elvin. I listened to him and was excited, but his style was not one...how can I say...I was more interested in Stevie Wonder and soul music and all *those* guys, and even *James Bond* soundtracks! For me, it was the *groove* thing: *that's* what I wanted to do.

I'd play along to records and enjoy it. I was trying to figure out how you can groove



Manu's Kit



for, like, ten minutes. Pump it up, and go to the fifth gear...and there's still one more! You know what I'm saying? That was my main concern: *How* do those guys do that?

MD: Speaking about groove, Terry Bozzio mentioned this years ago: If you move slightly on your throne while playing you risk throwing off the feel. Does this happen to you?

Manu: Oh yes, many times! I notice one thing that I do when I'm into a groove. In fact, I did it last night. We were playing "Bring On The Night." That's a long song and it's grooving and there's a piano solo and we're having fun. I'm not doing anything big; I'm just setting up the groove. When I get into the groove like that, how do you say, *je me met en arriere*.

MD: You sit *behind*.

Manu: Yes. Me'Shell [Ndegeocello, opening act] came to me afterwards and said: "Manu, that's funny the way you play. Sometimes your body is sitting *back*" like I said in French. Apparently, when the groove *locks* and I know I'm going to be there for ten minutes, my body moves back and stays there. This little body position has to do with what you're playing on the drums. Also, I'm sitting low and my toms are angled

"Groove is not about 4/4, but 2/2—a very basic rhythm. It's like, one, two, one, two: It gives the music that bounce."

Drums: Yamaha Beech Custom

- A. 5 1/2 x14 Manu Kathe model snare
- B. 9x10 tom
- C. 10x12 tom
- D. 11x13 tom
- E. 16x16 floor tom
- F. 16x24 bass drum

Cymbals: Zildjian

- 1. 16" Oriental China Trash
- 2. 13" New Beat hi-hats
- 3. 6" splash
- 4. 16" K crash
- 5. 8" splash
- 6. 6" splash
- 7. 18" A crash
- 8. 21" Rock ride
- 9. 18" China Boy

Hardware: Yamaha, Camco (by Tama) bass drum pedal (medium tension) with hard felt beater

Heads: Remo coated Ambassador on snare batter with Diplomat on snare side, coated Ambassadors on tops of toms with coated Diplomats underneath. Pinstripe on bass drum with blanket for muffling

Sticks: Zildjian Manu Kathe model (hickory with wood tip)

Electronics: single Yamaha pad to trigger tabla sound on one song



towards me; they're not flat. Everything is very close to me. It doesn't take me long to reach a splash, tom, or ride.

MD: Often when you do fills with flams, it's reminiscent of timbales.

Manu: Totally, because you have to understand, I'm not a rock drummer; I've played a lot of percussion with sticks, and I've always played Cuban music—a lot of jamming. As a drummer, I relate to my past as a percussion player, and I'm not approaching the drums with "beats." Instead, to me a beat is more toms, splashes, sounds—more like colors. To me it can't be regular and simple.

MD: When you say "with sticks," did you play hand drums as well?

Manu: No, I didn't. It was mainly timbales. In France I was playing a lot of different styles, including African music. As a kid, while you're searching for your style, this helps because it's so

rhythmically mixed.

MD: Speaking of France, *Batteur*, the French drumming magazine, selected you as one of the world's top one hundred drummers. They called you a sort of "ambassador" for French drummers.

Manu: That's nice. In France I was doing a lot of session playing, while in Europe and the States I've been in the rock scene: People know about me. I'm not the only one,

Classic Katche

These are the albums that Manu says best represent his playing:

Artist	Album Title
Peter Gabriel	So
	Secret World Live
	Us
Sting	Nothing Like The Sun
	The Soul Cages
	Brand New Day
Joni Mitchell	Chalk Mark In A Rainstorm
Manu Katche	It's About Time (solo LP)
Kami Lyle	Blue Cinderella
	For The Love Of The Game (Soundtrack)
Jan Garbarek	Visible World
Michael MacDonald	Blink Of An Eye
Joe Satriani	Joe Satriani
Joan Armatrading	Hearts & Flowers
Julia Fordham	Porcelain
Dire Straits	On Every Street

Manu Katche

though. Paco Sery, for example, is a *monster*—although he's in the fusion scene. People might not hear about him as much.

MD: One of the few opportunities we've had to hear you in the last few years has been on the Zildjian CD, which can be obtained when purchasing your new signature stick. I wanted to ask you about the song "Traveling West." It's not so much ghost notes you're playing: they're more like 16ths trailing after the main stroke.

Manu: Yes, I did those with one hand—my left hand. Those are my "grace notes"! For that CD, I just took my drums into the studio and played and played—no click. I chose five tracks to keep and sent an ADAT to [bassist] Pino Palladino. He overdubbed some stuff that was amazing. I was impressed that he could follow what I do exactly.

On that CD, I wanted the drumkit to *breathe* as it normally does, like when you set it up in a normal room—you know, before miking, just *natural*. I was getting kind of used to conventional miking when I met [British engineer/producer] Glyn

Johns. We worked together with Joe Satriani, and he had a different way. Glyn only uses three mic's. One is a big tube microphone above the snare and the cymbals. One is close to the floor tom, just a little under the ride cymbal. And one is in your bass drum. This is the way I recorded the Zildjian CD.

Engineers usually put a mic' on each drum and then, when you finish, they do a remix of your drums. They're not drummers, they're sound engineers, so they're going to put a little more hi-hat or whatever in the mix. When you played the track, you wanted to have a certain nuance, and then it's not there anymore!

If you know how to tune your drums, this method with three mic's works. Some people can't, so it's better to have a mic' on each tom, but I stick with this way on many sessions. In a gentle way, I will say to the engineer: "Do you mind if we try just three mic's?" I don't have any tape on my toms; on my cymbals, there's no foam. You can hear *everything*. I tune constantly between songs, even at a live concert. I have to. *That's* the only way, otherwise

you lose the sound of the kit.

MD: In "Sticks Around," the sound of the floor tom is amazing. I heard a natural rattle I hadn't heard in years. It was the sound of the head moving!

Manu: With this way of miking, the mic' is right there, so you have to be careful how you play the floor tom. When you reach the ride cymbal, if you play it too loud, you blow it!

MD: I'm wondering if there's anything here you took from timpani playing.

Manu: That's a very good question. *That's* how I tune my drums. I love timpani. My grip is even the same as timpani grip: thumbs up.

MD: And yet, we play timpani differently from drumset. On timpani, we play nearer the edge of the head to get that sweet spot.

Manu: That's it, *that's* where I'm playing—near the edge. And I'm going to tell you more: Much of the time I'm using the rims of the toms. As a classical player, I kept the same way of hitting the toms—as if I was playing the timpani head near the edge, plus using the rims of the toms. Many times I'll hit the rim and the head at

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-Peter Erskine



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WHAT LEGENDS PLAY

Manu Katche

the same time: a rimshot on the toms.

MD: Even on the lower toms?

Manu: Of course!

MD: But don't you find that diminishes the fundamental note?

Manu: Yes, but I don't do it *all* the time. Let's say I'm going to start a fill with the rim and the head and finish with the full head without the rim: I'll have a different tone each time. No two notes will be the same. On "Somewhere Down The Crazy River" from the Robbie Robertson album, I

used that technique.

MD: I read in a European magazine that you really crank your bottom heads very tight, with the top heads medium or loose.

Manu: Yes, the bottom head is fairly tight, I have to say. When I tune, I start with the top head to get the pitch, and I get the sustain with the bottom head. When you get the right pitch on all your toms, you go underneath and adjust the decay.

MD: I notice on the Zildjian CD that you get considerable sustain from your lower

toms and perhaps not as much from your upper toms.

Manu: The hardest drum for me to tune is the 10" tom—it's a smaller head and shell. I look for a maximum decay from the toms. Last night with Sting, I kept trying to get it. The decay is difficult to get and I had the bottom head pretty tight. It's an "ear" thing, like timpani tuning. You know it's right when you've done it because you *like* it. I'm always doing it.

MD: So you do the usual thing, going around the heads with a key and getting the same pitch at each lug?

Manu: Actually, not at all. It's weird because after I get the pitch from the top head, it's the two front lugs I adjust—because I have access to them! The heads are tight enough that a ripple will not form.

MD: Are you using a single pedal on the Zildjian CD? It's going pretty quickly.

Manu: Yes it is. I never use a double pedal. I'm not into it. I play heel up, and you know sometimes when you play the kick drum and you're playing so fast you get to a point where you can't go faster? At one point, your nerves take over and you can't control it? Well, I've been working on controlling *that*. Now I know how to get there and control it. I would say that I control the "nervosity"—that's nice, huh? [laughs]

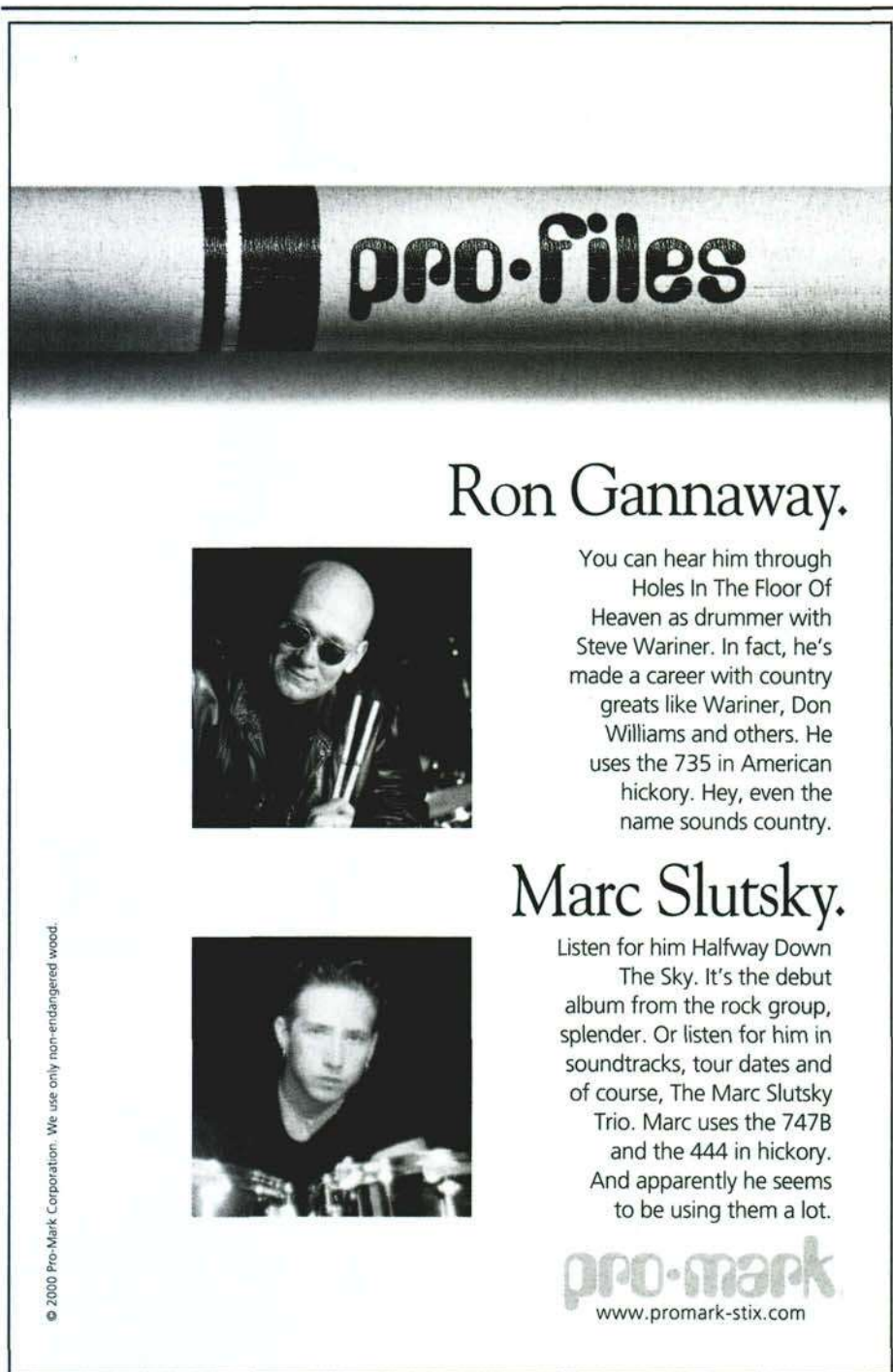
MD: On the Zildjian CD, you have lots of marching and Cuban stuff. When the cymbals come in, there's something you pioneered—you and Stewart Copeland. It's those splash cymbals!

Manu: I think I popularized them but Stewart was the original one.

MD: Carter Beauford uses lots of splashes and cites you as an influence. If you could tell us about choosing splashes: You extract real tone that's almost crotale-like....

Manu: That's it! I loved crotales when I was at music school. It's a beautiful tone, so special—but you can't use crotales with the drumkit. When you play the splashes *without* the kick drum, the sound doesn't last too long, and it's a nice punctuation. When choosing them, I just try them out to see if I like them—not with the kit, but on their own. The closer they come to crotales, the more I like them.

MD: Meaning they're not necessarily really thin or delicate—the way most of us would choose splashes.



The advertisement is framed by a thin black border. At the top, a horizontal band features the text "pro-files" in a bold, lowercase, sans-serif font. Below this, the name "Ron Gannaway." is written in a large, serif font. To the left of the text is a black and white photograph of Ron Gannaway, a bald man wearing sunglasses and a dark jacket, holding drumsticks. To the right of the photograph is a column of text describing his career. Below the Ron Gannaway section, the name "Marc Slutsky." is written in a large, serif font. To the left of the text is a black and white photograph of Marc Slutsky, a man with dark hair, looking directly at the camera. To the right of the photograph is a column of text describing his work. At the bottom of the advertisement, the "pro-mark" logo is displayed in a stylized, lowercase font, with the website address "www.promark-stix.com" underneath it. On the far left edge, there is a vertical copyright notice.

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pro-files

Ron Gannaway.

You can hear him through Holes In The Floor Of Heaven as drummer with Steve Wariner. In fact, he's made a career with country greats like Wariner, Don Williams and others. He uses the 735 in American hickory. Hey, even the name sounds country.

Marc Slutsky.

Listen for him Halfway Down The Sky. It's the debut album from the rock group, splendor. Or listen for him in soundtracks, tour dates and of course, The Marc Slutsky Trio. Marc uses the 747B and the 444 in hickory. And apparently he seems to be using them a lot.

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beat it.

Manu Katche

Manu: No, no. I have two 6" splashes that have totally different sounds: one is thin and one is thick. The 8" has got a longer sound, but they are all very regular, nothing special. The 6" cymbals are more difficult to choose: They're smaller and the sound has to be just right for me. It's a personal thing.

MD: You really smack them sometimes. Do you break them?

Manu: Not very often. It's been four months and I only broke one!

MD: You get a nice brush sound on "Back Then" [from the Zildjian CD].

Manu: Those are rods I'm using, but they are different rods. There's a French drum store, *La Baguetterie*, that has new [dowel sticks] made by an African guy. They're much thinner and more fragile. After using them on a few songs, though, you just say good-bye. They're much finer than the red ones we have here with fewer dowels.

MD: Final song from the Zildjian CD: "Dear J." Who is "J"?

Manu: It's for Jeff Porcaro. We were close friends and I miss him. That one's for him, definitely. I was a fan, not when I was a kid, but when I met him. I loved his play-

ing and we shared an album with Dire Straits. He played my way on that album and I played *his* way.

MD: Have you found any grooves with which you're *not* comfortable?

Manu: Yes, but they're not on records, because on records, you get time to repeat them and get comfortable. I'm not crazy about 7/8 and all that odd-meter stuff. You see, for me groove is not about 4/4, but 2/2—a very basic rhythm. When it gets to 7/8, it doesn't feel good to me. I'm playing in 7/8 every night with Sting, but it makes sense because it's a *melodic* thing. But to me, it's rare when you hear something in 7/8 that's grooving.

MD: What do you mean when you say you "count in 2/2"? Like in Cuban music—cut time?

Manu: Exactly. It's like, one, *two*, one, *two*: It gives the music that *bounce*. I don't count in four; I just bounce from one to two.

MD: People talk fondly about your snare drum sound and your Yamaha signature snare drum. What were you looking for when you designed it?

Manu: I'm going to be very straight with you: the Ludwig Black Beauty. I keep the snares quite tight: I'm looking for articulation. The rim I'm using is a Ludwig one—a fat, die-cast one. I need the ring from that rim. With the regular Yamaha, I can get that sound, but not enough. Yamaha couldn't make a rim that thick, so I just got the Ludwig.

MD: My first impression of your Zildjian stick was its incredible balance. You can hold this stick almost in the middle, which means that if you play traditional left-hand grip, it feels good....

Manu: That's what I do sometimes. When I do rolls, I'm more comfortable with the classic grip. I've been doing sessions and holding the grip that way. I can't get a good rimshot that way, though.

MD: The other thing is that the stick is surprisingly short.

Manu: My hands are not that big, and when I hold the stick I hold it just between my thumb and my first finger. The rest of the fingers are loose underneath. I use my other fingers a *little* bit, but basically it's a timpani grip, with the thumb up, and the three other fingers are not doing much.

MD: Let's get into the new Sting album. How did you get back with him?

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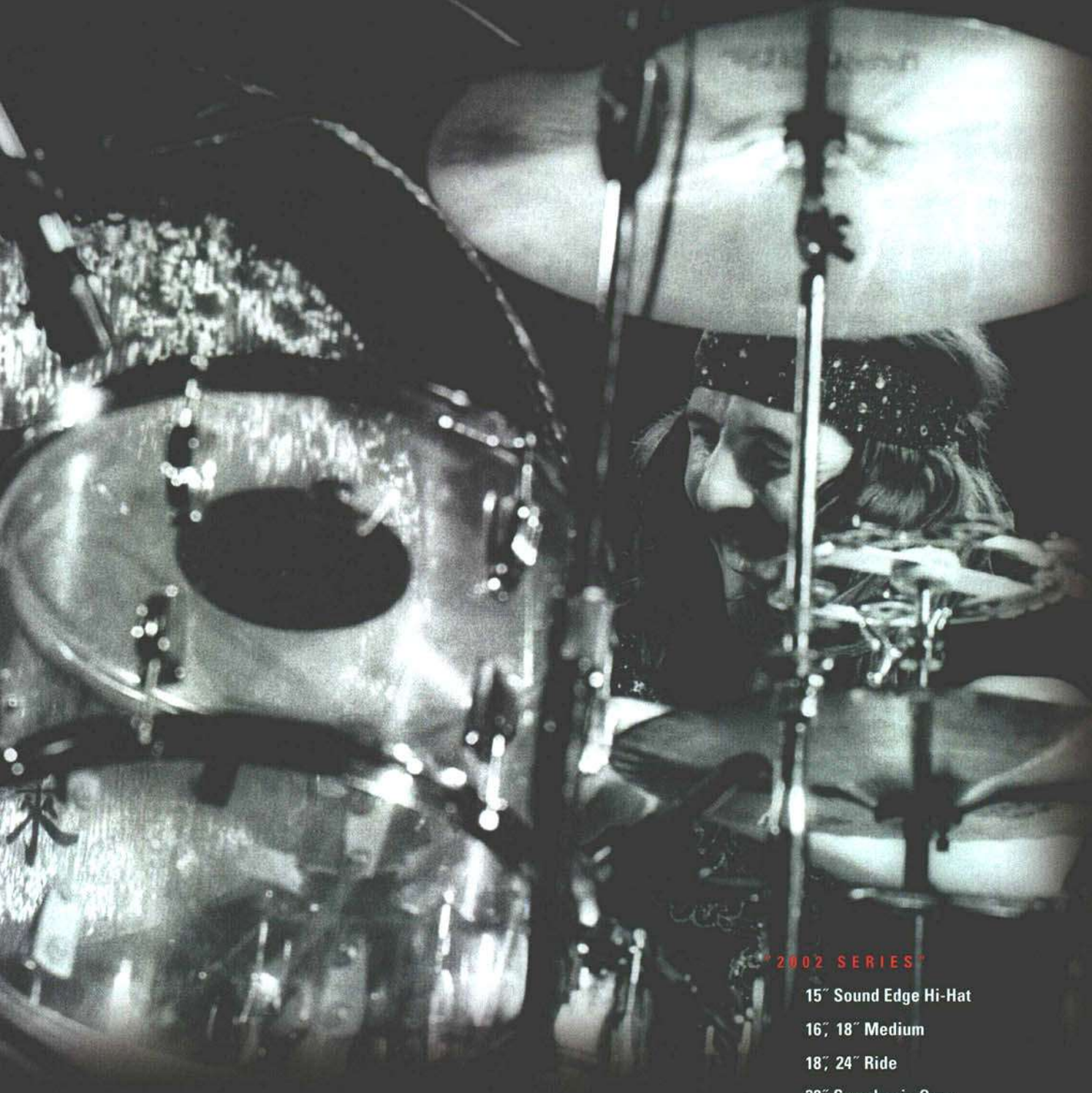
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Manu Katche

record, but I couldn't do the tour. This has happened a few times with Sting. First time, my wife was pregnant and I wanted to be there. Second time, I was with Peter Gabriel. And the third time, I was doing my own album. I was always busy and I've been faithful to Peter because he gave me my first break in the world. Sting knows that and he's cool with it. I've known him for sixteen years and have a good relationship with him. Recently he just called me up. I had done some gigs with him when Vinnie Colaiuta was sick. I went to Sting's house in Italy and recorded some stuff, and Vinnie had done some, too. Then Sting asked me to tour, and I said yes because I'm not touring with Peter Gabriel this year because he hasn't finished his album.

MD: The problem with this album is there are no track-by-track credits. We have to guess if it's you or Vinnie playing.

Manu: I know! It's because this album took over a year to make. Vinnie played on some tracks, I played on some, and there is drum machine too. Also, on some tracks, we *all* played.

MD: If I list some tracks, can you help me? "A Thousand Years" starts with the

squashed-sounding programmed drums, and then there's this major chord and real drums.

Manu: That's me. Listen to the beginning: I start the whole thing on the rim.

MD: What was your setup for the recording?

Manu: The same as usual.

MD: You mean you haven't changed your setup since the last interview?

Manu: [laughs] No! Everything is the same, except the series, because Yamaha doesn't make Rock Tour Custom anymore. I use the Beech Custom, but in the same sizes.

MD: Why not maple or birch?

Manu: I'm not a fan of those: I don't like the sound and I'm not comfortable with it. I used them on a clinic tour in Japan, and Hagi [Yamaha development manager] brought them along for me. They sound good, but not as good as the beech drums. The beech is a lighter shell. For me, it's closer to the Rock Tour Custom kit, which was *very* nice.

The bass drum I'm using now is a 24". It's a big baby! I'm into the John Bonham sound. I loved his bass drum sound—but

I'm not there with a 26" yet! I muffle it with a blanket in the bottom, and I have a hole in the center—not the side—to reduce vibration.

Also, I've been using a rivet cymbal in the studio; I've had a 21" A Zildjian made for me. I'm finishing mixing an album for a band called The Tweepers. It's got Pino Palladino on bass and Domenic Miller on guitar—just a trio. You'll hear that ride on that album.

MD: "Big Lie Small World" starts with a bossa, and it reminded me of [guitarist/orchestrator] Egberto Guismonti.

Manu: I love Egberto Guismonti. I've seen him twice live at the Beacon Theater in New York. He's with [German jazz record label] ECM. I'm going to do a solo record next year, and I hope he'll be on it. I've written some music and I've asked [ECM producer] Manfred Eicher to get him on one track. That's going to be at the end of 2000.

I have nine tracks already recorded. I did a one-off concert in France with Pino Palladino on bass, Jan Garbarek on saxophone, Michel Petrucciani on piano, and Richard Galliano on accordion, and we

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Manu Katche

recorded it for Radio France. I sent the tapes to Manfred and said, "We've always talked about doing an album; I think this would be the material." What I've always wanted to do is record with Keith Jarrett and Egberto and all those guys.

MD: Getting back to the Sting album, "After The Rain Has Fallen" sounds like you.

Manu: No, that's Vinnie. He was also playing with a machine on "Brand New Day." Live, I just play rim for two verses, then I go to a full snare after that, pretty straight-ahead. It's that shuffle thing, playing 4/4 but sounding like 12/8. You just

play the pushes with the right hand on the hi-hat, leaving the impression that it's full triplets.

MD: Last interview, you were just starting work with Jan Garbarek. The music is what some people might label "world music." I talked to his regular drummer, Jon Christensen, who feels a lot of world music is crap—sort of arbitrary combinations of rhythms from here and there. You have an African heritage. What do you feel about the "watering down" of indigenous rhythms?

Manu: You have to be careful. It's a touchy area. Peter is not stealing anything

and he has the Real World label: He has all the world's music within his walls, and he invites those players to join him. When you program stuff with the real sounds from Africa, or when you loop stuff, it's risky because that music was not made to be like Western music. I like it when it's Peter, because he *figures it out*, and he has respect for the music. Like on "In Your Eyes," he's not trying anything funny. It's African, and he's got Youssou N'Dour singing and half of his band playing. To me, that makes sense. It's the same with Sting. But some people have all these loops and they don't have a clue. Half of it sucks. It has to have a good reason, instead of just to be hip. You have to think about it when you write the music, so that all those African and Cuban instruments are part of the music; it's not just "a taste of Cuba."

MD: What other projects do you have going? I know Zildjian put out a video a few years back.

Manu: The purpose of that was not to teach people how to play drums—I don't think I'm the one for that—but just to play grooves and have fun.

I'm going to be doing a proper educational video—set up the drums, tune them.... I'd definitely show that, as well as how to get a good sound for the music you like. Then I'd have a bass player in and jam—bass, drums, and somebody rapping or singing. I wouldn't go, like *rrrrrooomm* [makes sound of incredibly fast tom fill] around the drums. I *can't* do that anyway!

I have the idea of releasing a "junior kit" with Yamaha for kids from seven to thirteen—a *real* sound, like a Beech Custom. You'd be able to turn it into a "dead" kit for practicing in an apartment, you could also use it to trigger samples—three kits in one. The kid could use the kit for rock, pop, hip-hop, and then practice without bothering the whole neighborhood. Hagi and I are working on this.

MD: Do you have a pair of sticks in your hotel room on the road?

Manu: No, are you crazy? [laughs] *No way!*

MD: *Pourquoi-pas?*

Manu: Because I've got my computer and I'm more into that. I like to play with the music programs and email and everything. It's like a book: You put notes in it, like taking snapshots—music snapshots. I like that.



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Glen Velez

A World Of Sound In His Hands

Glen Velez made a commitment to focus on tambourines and frame drums just as his career as a first-call New York City classical percussionist began to blossom. A gifted musician with a deeply philosophical view of drumming, Velez had success as a classical percussionist with groups like The Israel Philharmonia, The Brooklyn Philharmonia, The Opera Orchestra of New York, The New York City Ballet, The Columbia Symphony Orchestra, and composer Steve Reich. But by the early '80s, his interest in percussion shifted dramatically. Hand drums—specifically tambourines and other frame drums—stole his heart and mind.

So excited by the possibilities of frame drums, Velez completely immersed himself in the subject, studying styles from around the globe, including Egypt, Persia, India, Italy, Brazil, Morocco, and Ireland. He then drew from various indi-

vidual techniques to come up with his *own* vocabulary on the instrument. Today Velez is an acknowledged master of frame drums.

Glen's far-reaching technique has brought him to the attention of musicians the world over. He has recorded with jazz, pop, and world music artists such as Pat Metheny, Paul Winter, The ADC Band, Suzanne Vega, Manzanita, Charlie Morrow, Peter Griggs, Trio Globo, Rabih-Abou Khalil, Trapezoid, Malcolm Dalglish, Arthur Lipner, Richard Stoltzman, Jonas Hellborg, Suso Saiz, Benjamin Verdery, and Badal Roy. And he has performed on well over a hundred recordings, ten of which are his own, including the most recent, *Rhythms Of The Chakras*.

A Mexican-American originally from Texas, Glen's roots are, believe it or not, in jazz drumset. If you've seen him perform solo at various Percussive Arts Society International Conventions, *Modern Drummer's* Festival Weekend, Perc Pan, or other percussion festivals in Canada, South Korea, Taiwan, or Europe, you've no doubt been amazed by his advanced drumset-like independence. In fact, by the 1990s Glen expanded his approach to frame drumming even further. Now he incorporates sticks, brushes, polyrhythmic independence, and a high-medium-low approach to instrument choices, such as shakers, maracas, caxixi, low frame drums, cymbals, and high tambourines. This led to the creation of his own frame-drum drumset and his performing music that has a stronger jazz feel.

As I entered Glen's New York City apartment, frame drums, shakers, and other exotica filled every space on the walls and floor. An attempt to make room for me to sit led Glen to cheerfully open some cases to show me drums he just received from Spain, Italy, and Turkey. Taken in by his quiet, unassuming personality, I began our interview by asking him about his early days with jazz drumming, Fred Hinger, and world music.

by N. Scott Robinson

MD: How much training or experience did you have on drumset before you went to the Manhattan School of Music?

Glen: My first teacher, my uncle, was a drumset player. I went with him to gigs when I was eight. He played with big bands and small combos. There was a pretty wide range of things he did, like social music, Mexican dances, jazz, and swing-era music. My father was a musician too, and he was really a big jazz fan. He loved Louis Armstrong and all the guys from the '20s and '30s.

I got to know a lot about the musical styles and players of that time, like Sid Catlett and all the different

drummers that were popular. I was learning the drumset by imitating them. From the time I was about seven until I was eighteen, I listened to a lot of music, bebop especially. I also studied from the Jim Chapin book, working on that kind of independence material.

MD: What prompted you to get away from playing jazz drumset and into studying classical percussion?

Glen: That's a good question. I'd have to really kind of meditate on exactly what was going on when I was eighteen. There was a track that I felt was *the* track that you get on if you want to become a musician—a professional musician—and that track went through music school. I looked at the choices that I had, like attending Oberlin, the conservatories here in New York, or some of the schools out in California. Number one, there was a real attraction to

New York and this environment. In terms of other players and the people I would be around, I felt New York would be the highest level.

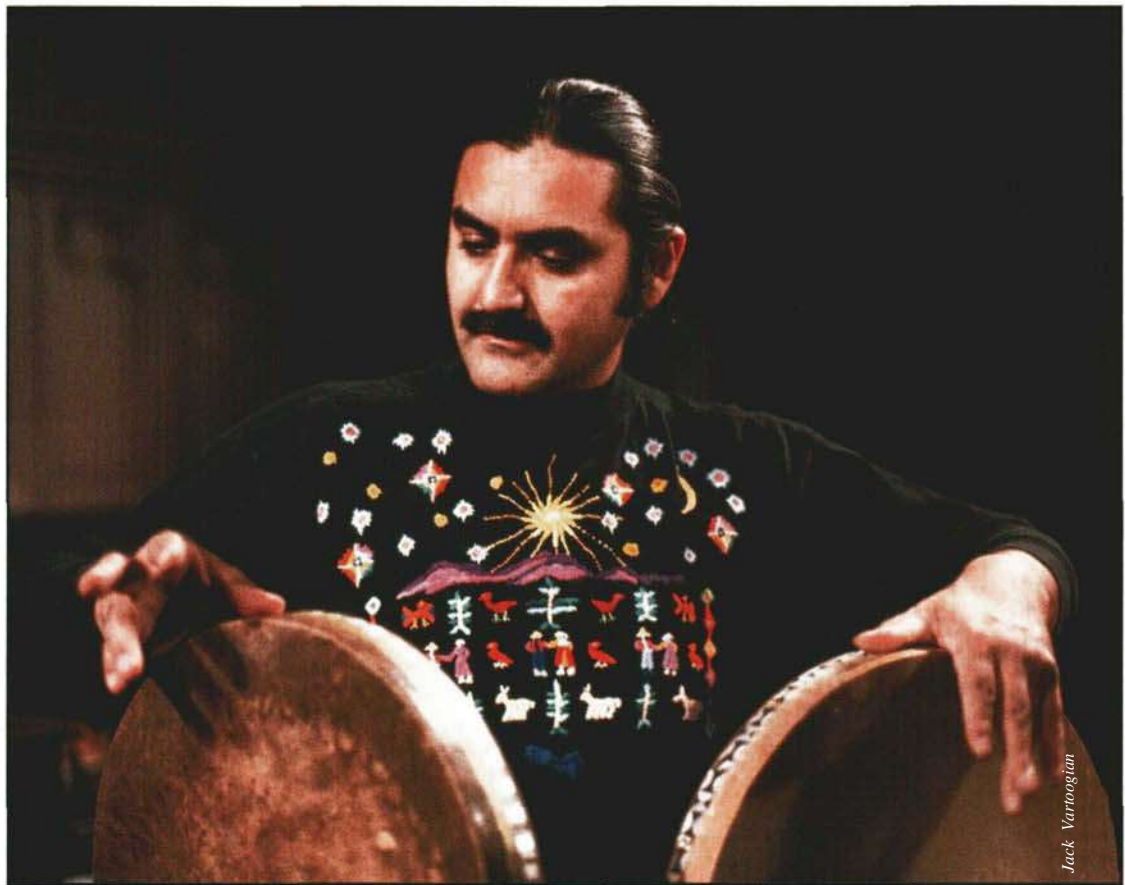
Another thing with going to school was the legitimacy. I wasn't so interested in just going out and playing in bands, just learning by doing. I really felt that I wanted to get training. *Then* I'd figure out where it would lead me.

So the track led through New York to the Manhattan School of Music, where I studied with Fred Hinger. Paul Price was also teaching there. He was someone who was very closely associated with percussion music and how it's used in new music. I was fascinated by pieces by John Cage and Karlheinz Stockhausen. Using percussion that way was a very far-out kind of fringe thing for me. So that's why I went in that direction.

MD: Did you abandon pursuing drumset?

Glen: Yeah, as soon as I came up here! I was going to clubs when I first got here, and one of the things I realized was that there were so many great drumset players. I didn't want to be swimming with a whole bunch of people doing the same thing. That's been a theme, a natural inclination for me: Whatever the majority of people are doing, I do something else. That's part of the process for me. I just kind of go off to the side and find something that not a lot of people are fooling with. Then there's an open field for me to pursue.

I came up here in 1967, but initially I only lasted four months; I was only here for one semester. The whole experience was kind of a culture shock. Plus I'm not really a school person. I was going to school, but not really *wanting* to go. I was going to my lessons and spending time



"To some people, what I do is nutty. Why would anybody waste their time focusing so much energy on frame drums?"

practicing, but every time I had to go to a classroom I was trying to figure out how to get out of it.

After that first semester I went back to Dallas and just practiced and hung out for a few months. Then I went into the Army Band for two and a half years, which was a very good period for me, because I got a chance to be very isolated. There was nobody influencing any choices I was making. I remember at that time looking at some of the material that Fred Hinger had shown me, trying to understand it, practicing it, and seeing what would happen if I followed the ideas that he was talking about. That was a very, very good sequence of events for me.

MD: What were some of the ideas Hinger showed you?

Glen: Circular motion. Hinger was a very, very deep thinker about percussion, and he was able to distill certain ideas in a very practical way. His idea was that all strokes are basically circular, and that if you follow that form of circles when you're playing, there will be an efficiency and a potential for a lot of expressiveness. You're not going to get that from this idea of "up and down," which is what most people think percussion is about.

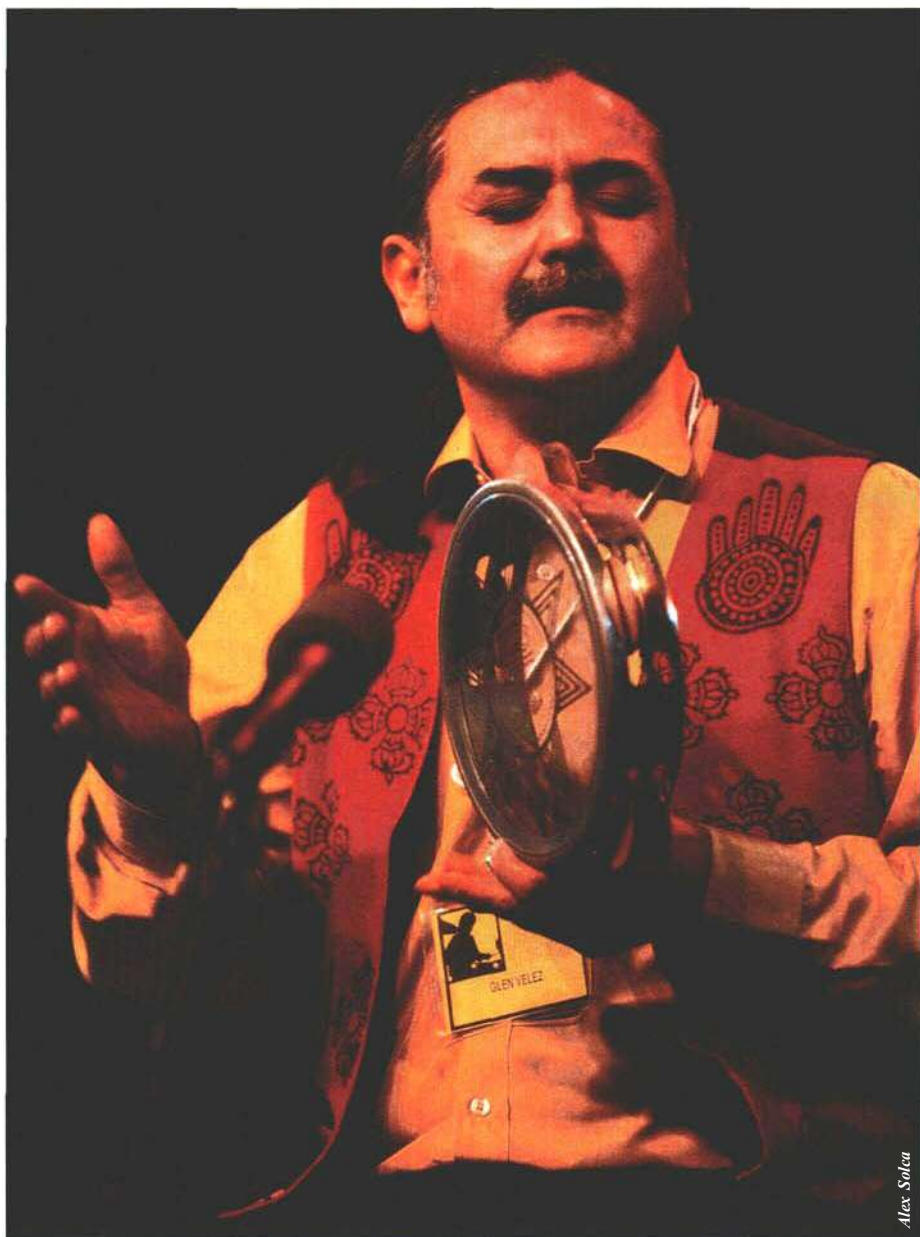
I really liked the concept, so I worked a lot on trying to figure out how it really worked, how it relates, and if it's a satisfying way to play. Hinger was also influenced by George Hamilton Green, the xylophone player, in terms of ideas about squeezing the stick. Instead of making a big wrist motion, you squeeze the stick, and that produces a curve in the stick. So just by these squeezing motions, you'd be able to do this circular thing and wouldn't be doing a lot of up and down movement. You'd get from point A to point B in a way that would be potentially very musical.

Hinger was also the first person to point out to me the idea that the words you use to describe your actions are very insightful, in terms of what you're trying to do musically. If you want to change what you're doing, change the words—you'll start to get a whole other perspective. For example, instead of using the word "hit," he used the word "touch." You're *touching* the instrument on every stroke, not *hitting* it. That puts your whole idea of what is happening—physically and in all other ways—into another sphere of sound-making.

"If your thoughts are troubled, it's very hard to focus your energy on the music."

I've never really talked about—and people haven't asked me about—Hinger and the influence he had on me. A lot of people don't know that I have that background. I get this all the time [in a surprised tone of voice]: "Oh, you read music!" or, "Oh, you speak English." [chuckles] I have much more notoriety as a world musician than I had playing in ensembles and stuff with classical music. Most people don't know I did that.

Even Hinger doesn't see the relationship, [laughs] He thought what I was doing was nuts! I didn't hear that from him directly, but several people have told me that. Russ Hartenberger and John Wyre of Nexus—they keep in contact with Hinger. Russ told me, "Fred was asking, 'What is Glen doing? He was a really good mallet player, but he threw it all away just to play the tambourine!'" From where some people are coming from, what I do *is* nutty. Why



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Glen Velez

would anybody waste their time focusing so much energy on frame drums? But you can only study orchestral tambourine a certain amount of time, and then you move on. It's not easy to see the relationship between the classical stuff that I used to do and what I'm doing now.

MD: How do you feel now about the importance of someone having the general percussion training and foundation?

Glen: I would think it would be very hard if right from the beginning you said, "Here are these thousand choices that I have." You could go from one to another without getting really deeply into any one of them. I think that would be a problem, because you could wind up with a superficial knowledge about a lot of different things.

I think that whatever you're doing, as far as getting early training, you should do one

thing really intensely. Even if you're doing a lot of things, there has to be one thing that you really spend a lot of time on, whether it's the snare drum or a South Italian tamburello.

MD: What attracted you to hand drumming and away from classical percussion?

Glen: I think it was two things. For one thing, I was really missing improvising. On the drumset, improvising is such a big part of what you do. In general, the material is not written out and you're using models that you've heard other players play. You kind of do it your own way, and part of it is adding your own taste and touch to it. I'd grown up doing a lot of that, and I enjoyed it a lot. In the classical realm there was zero improvising, even when I was with Steve Reich. Most of the stuff I was doing was reading. I was frustrated about that.

Hot Hands

These are the CDs that Glen says best represent his playing:

Artist	Album
Glen Velez	Handance
Glen Velez	Internal Combustion
Glen Velez	Seven Heaven
Glen Velez	Assyrian Rose
Glen Velez	Doctrine Of Signatures
Glen Velez	Ramana
Glen Velez	Border States
Glen Velez	Pan Eros
Glen Velez	RhythmcOLOR Exotica
Glen Velez	Rhythms Of The Chakras
Jonas Hellborg with Glen Velez	Ars Moriende
Arthur Lipner	Portraits In World Jazz
Manzanita	Talco y Bronce
Manzanita	La Quiero a Morir
Manzanita	Echando Sentencias
Pat Metheny	Imaginary Day
Steve Reich	Drumming/Six Pianos/Music For Mallet Instruments, Voices, And Organ
Suzanne Vega	Days Of Open Hand
Paul Winter	Canyon
Paul Winter	Noah And The Ark
Paul Winter	Spanish Angel

And these are a few recommended videos that feature Glen:

Malcolm Dalglish	Hymnody Of Earth
Glen Velez	Drumbeats
Glen Velez	The Fantastic World Of Frame Drums
Glen Velez	Handance Method 1
Glen Velez	Handance Method 2
Glen Velez	Modern Drummer Festival Weekend 1998 (Sunday)
Paul Winter	Canyon Consort

(For a complete Glen Velez discography, visit members.delphi.com/nsrobinson/index.html.)

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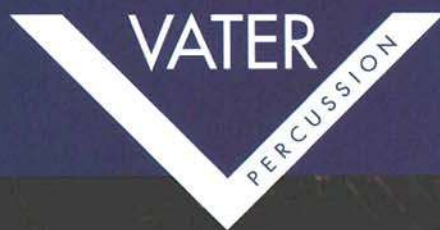
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Glen Velez

Another thing was how much I wanted to be in contact with the drum. I wanted to play the instruments with my hands. As soon as I started to do that, I realized how much more satisfying that was for me.

MD: Did you discover tambourines right away or did you start on congas?

Glen: No, the first thing was mridangam, the big classical drum of southern India. Even when I was a kid, I liked Indian music. I had Ravi Shankar records and other Indian records, and I would really get off on listening to that music. There was no way for me to find out more about it, besides just listening. But when I came up here, I knew that Wesleyan University [in Connecticut] was going big guns at that time with their world music program; it was one of the most pioneering world music programs in the United States. They had instructors like Shardesh Shahai, Ramnad Raghavan, Balinese musicians, and Abraham Adzenyah from West Africa.

Ramnad Raghavan was living in New York at the time, so I just called him up and started to take lessons from him on mridangam. And then he saw my orchestral tambourine on the wall and said, "Oh, we play that," you know, kanjira [South

India's classical tambourine] style. And he started to play it. I immediately thought, "That's *amazing!* You're doing all that on tambourine!" I said, "Let's study that. I want to find out more about kanjira." And that's how the whole thing started. I started to study the kanjira, the vocalizations. Plus I was still doing mridangam.

Within six months, I started to think about playing the riq, the Middle Eastern tambourine. I knew that people were into it in the Middle East, so I started to look for Middle Eastern concerts. I eventually saw Hanna Mirhige play, and studied with him.

When I was doing kanjira and the riq, there was really an unconscious awareness: "Okay, these are the same style of drums; they're kind of different versions of the tambourine. How many more of these are around?" So I started to look around more for other ways of playing the tambourine.

It quickly became apparent to me that there are all these individual players in different communities playing great in different styles. But they had no contact with each other. It was very isolated, and the whole thing of frame drum as a category didn't exist. The German ethnomusicologist, Curt Sachs, came up with the name

"frame drum" [*rallentrommel*]. But ethnomusicologists were the only people who knew what that was at that time. Once the awareness of different styles started, then it became a different kind of study. It became all the cross-fertilization.

MD: What led you to combine these styles to make a unified technique? Did your teachers support this?

Glen: I wasn't interactive with them in the sense of asking permission to do that. Ramnad Raghavan was coming here and giving me South Indian drumming lessons. And we didn't talk about, "Well, what are you going to do with this? Are you going to play with my South Indian friends?" What, in a practical sense, would I do with this material besides just play it over and over again? We didn't really discuss that.

With the Arabic, there was not really much discussion about that except that I would go to the belly-dance classes and play along with Hanna when he would play. He would ask me to go sometimes and hang out with him. But it never got to the point where I was seriously thinking about immersing myself in that scene. I was interested in that instrument and what you could do with it sonically, and, in a

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sense, taking it out of its traditional context. I did that with the kanjira, riq, pandeiro, tamburello, bodhran, and all those type of drums.

At first, they were isolated. I was playing kanjira, and I didn't think about playing a kanjira thing on the riq. I wouldn't have even thought of that, because the riq is played a certain way and a kanjira is played a different way. The key component of changing that was my starting to play with improvisers. And these were people who had no formal thing of, "We're doing New York style improvising." [chuckles] This was through Charlie Morrow. He was strategically very important to me at this stage because we were playing together in The Horizontal Vertical Band, and we became friends.

He had set up little communities of improvisers. That was a very good situation for me, because there were no judgments going on. No one was saying, "Hey, you're playing South Indian style on a North African tar drum. That's not right!" So there was a lot of freedom. I had all this technical information about the way to play these drums, and here was a situation where I could use that information any way

I wanted. It was all about discovery.

MD: Your work has brought you into contact with lots of different cultures, music, instruments, and drummers. Has that had an impact on you to continue adopting material from various places?

Glen: Oh yeah, a big impact! Doing these "world drum" festivals that have been set up by John Wyre, I'm around Abraham Adzenyah, Trichy Sankaran, these various musicians that are amazing players! Ninety-nine percent of what they're doing is their traditional stuff. So to be around it, feel the power of it, and feel the energy that it generates is inspiring. And it doesn't mean that I'm going to try to duplicate that. It just means, "Well, there's some amazing ideas in the construction of what he was just doing. How can I incorporate that into the daily playing that I'm doing?" Just being around great musicians, whatever they're doing, you absorb the qualities that you really admire.

MD: Why do you suppose it's so common now for Western percussionists to approach percussion globally?

Glen: I think it's the nature of who we are. We're a patchwork. In the USA we all have roots from somewhere else, and that

includes everybody except for the native people who are from here. Most native people are still very closely connected with their traditional materials. But we don't have that. And I think this really creates a situation where we reinvent ourselves. That's what we do: We reinvent who we are, and we put all these things together to create something that has integrity.

If I had grown up in South India and had been immersed in that music, it'd be a totally different thing. I'd probably be so enamored and so steeped in the beauty of playing music that way that I wouldn't stray from it. Because a lot of these traditions are so powerful: Brazilian, South Indian, Ghanaian. If you get a taste of it as a child, it probably lasts your whole life! You don't need to create this patchwork thing like we have to.

MD: What led you to develop your current style that uses shakers and advanced independence, brushes, and drumset-like setups of frame drums on recordings by groups like Mokave and Trio Globo?

Glen: Those ideas are definitely from drumset. I think a big part of it was looking at frame drums as tools. Sometimes you have a wrench and it's not the right size for

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Glen Velez

what you're trying to turn. Sometimes the frame drum is not exactly the right tool if you're playing it in the traditional style with the hand. It took me a long time to get that idea, the notion that frame drums didn't work a hundred percent of the time. I was so identified with them and so immersed in the style that I had the blinders on in terms of, "Well, is this really the best drum for this situation?"

I started to expand and let go a little bit. I realized, "Well, I need to expand my notion of how I can use these." And one

expansion was using the brushes. That was kind of an intermediate thing, because it wasn't like going all the way back and touching the drums with sticks. It also fit because I was doing brushing sounds already with my fingernails. I like the brushes a lot; I like the quality that they have, of not being so pointed in their sound. And they upped the ante in terms of volume that I can get.

I started to think about frame drums in terms of the drumset that I used to have. And another thing was playing in situations

Frame By Frame

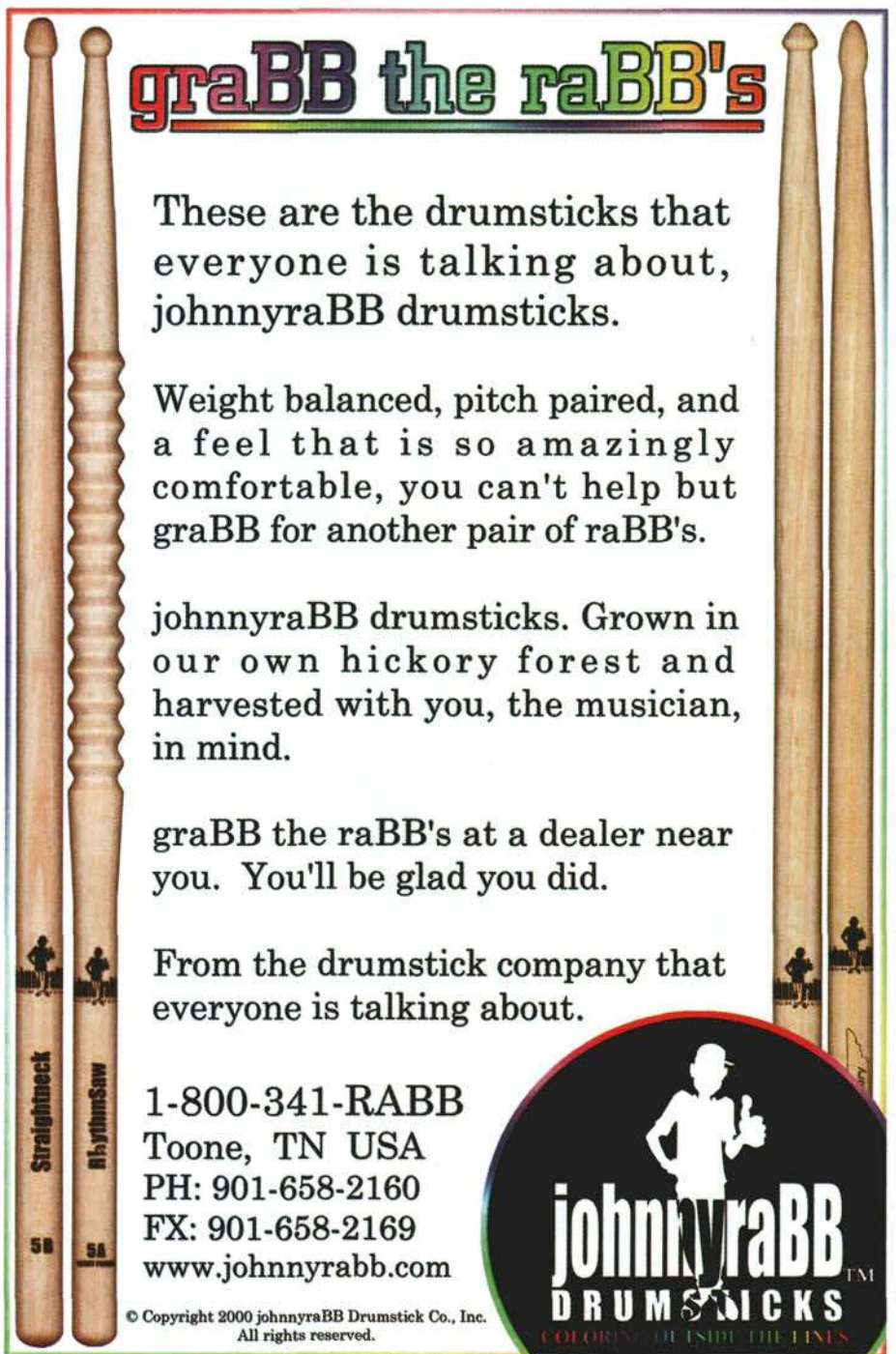
Here are the frame drums that Glen performs on.

- Adufe:** square frame drum from Spain.
- Bendir:** moroccan buzzing frame drum (made by Remo).
- Bodhran:** originally a stick-beaten Irish frame drum. However, Glen plays a large synthetic version with his hands or with a brush-and-hand technique (Remo).
- Doira/Gaval:** Central Asian tambourine with rings on the inside of the frame, specifically from Azerbaijan.
- Kanjira:** tambourine of Southern India (Remo).
- Mazhar:** large Arabic tambourine from Egypt.
- Native American Frame Drum:** generic hexagonal frame drums from US.
- Pandeiro:** tambourine from Brazil.
- Pandero:** large frame drum from Spain.
- Pandereta:** tambourine from Spain.
- Riq/Deff:** Arabic tambourine (Remo).
- Tambourim:** small stick-beaten frame drum from Brazil.
- Tamburello:** Italian tambourine (Remo).
- Tar:** North African frame drum (Remo).
- Thon-Rammana:** goblet drum and wooden frame drum played by one player, from Thailand.

Other Percussion

- Buzz Sticks:** also called "devil chasers," from the Philippine Islands.
- Caxixi:** Brazilian shakers made by Peppe Consolmagno from Italy.
- Foot Bells:** from India.
- Jingle Ring:** like a tambourine but without a skin (Yamaha).
- Maracas:** Joropo maracas for hands or feet made by Maximo B. Teppa, from Venezuela.
- Mbira:** generic gourd (resonated versions) and a Shona mbira dza vadzimu from Zimbabwe.
- Singing Bowl:** quartz crystal bowl rubbed for drones while doing Tuvan overtone singing.
- Steel Pan:** pentatonic version made by ECS in Germany.
- Wood Drum:** one-piece, all-wood (frame and skin) frame drum made by Ryphon.

Glen also regularly uses a variety of shakers and cymbals.



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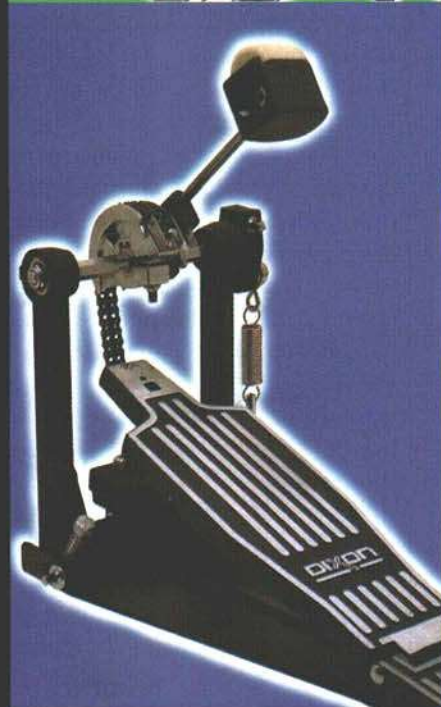
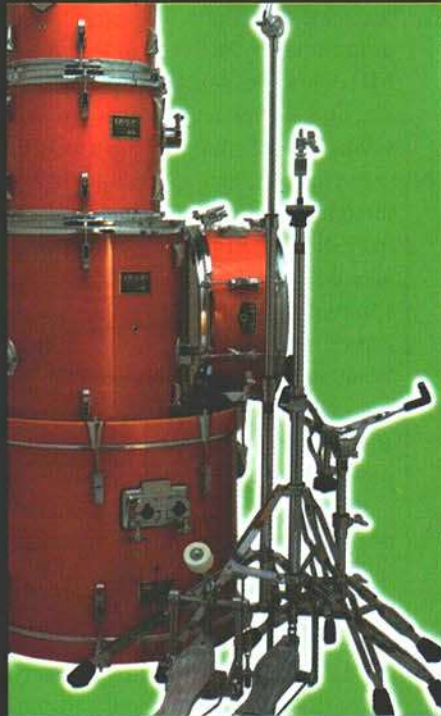
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Glen Velez

that were obviously jazz-oriented, like Mike Cain, Mokave, and Trio Globo. When you're playing with musicians who are so immersed in jazz styles, then their style brings up the instrumental responses that you've been hearing all your life. I was feeling more and more that I wanted to be able to get a sound if I needed it. I added a cymbal, which was a huge thing for me! [laughs] I couldn't even stand the sound of cymbals for a long time. But I started to realize that to have small cymbals would be nice.

Taking the idea of a frame drum, which

has three sounds—low, high, and slap—but using three drums, gave me a drumset vibe. I'll use a high, medium, and low drum. That sonic material is enough to simulate the feel and atmosphere of a jazz drumset. It was about going back to all that early stuff I did when I was a kid, because I did it a lot. I developed a certain amount of expertise on it, and it was a natural progression because I allowed myself to open up to additional sonic possibilities of the frame drums.

Another offshoot of that was the shakers.

It gradually dawned on me that for recording, if I did a frame drum track and then a shaker track, it'll always work. The shakers are in such a different sonic realm, they allow for very nice layering. Everything can be heard, regardless of how complex the music is, because there's enough textural difference. I really started to get into that from studying the Venezuelan Joropo maracas. So I started to apply that to some drumset ideas, like limb independence.

MD: How do you approach composition, and how do you approach improvisation?

Glen: I think that for most people those concepts are very close together. I never thought of myself as a composer. I started to realize that these improvisations that I was doing had a form that was naturally emerging out of doing them repeatedly. I started to think of them as compositions. What are the issues, and what are the *questions!* How do I start playing with them, and what happens when I turn them upside down, or start fast instead of slow?

I want to construct structures that facilitate and inspire improvisation—not only for me, but when there's a melodic player involved, I want to create something that would spur *them* to be creative and have fun.

MD: How important do you feel it is to study traditional music today, if the goal is to develop your own kind of global style?

Glen: I think that direct study of traditional music is crucial. The lineage and the accumulated wisdom that you get from being around someone who's immersed in a traditional way of doing things is vital. Those things in particular are important for Westerners, especially Americans, because there's so much information floating around and there are so many choices. It's important to have the experience of focusing very closely on choices that have been made from the accumulation of wisdom from the past, from each particular tradition. Then you start to understand the whole way of looking at a particular set of musical values and choices. And that's very, very valuable.

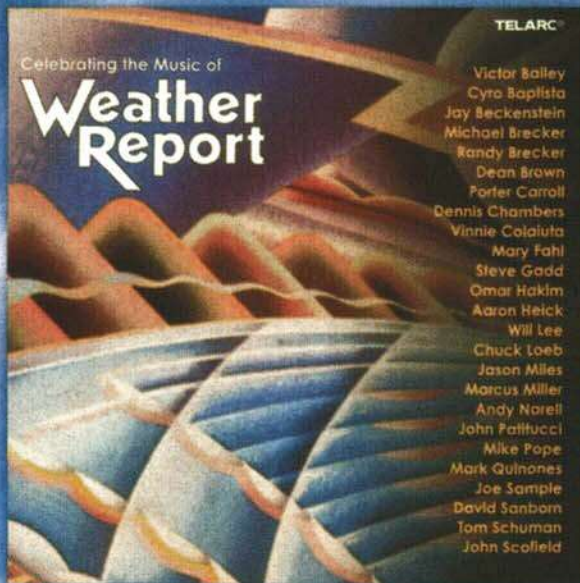
MD: How do you deal with amplifying your instruments when you're performing and recording? Do you have special mic's or placements that you use?

Glen: I'm very low-tech as far as all the recording equipment goes. My main concerns are positional. If I have the drums as close as possible to the microphone, with-

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Glen Velez

out hitting them, that's one thing that I'll tend to do from the front. In terms of the type of microphone that's used, I know that there are some nice AKGs that are good for percussion. But beyond that, I think it's so much dependent upon the ear of the person who's controlling things. You could have a great microphone that could sound bad;

you could have a lousy microphone and it could sound good. There are probably very good strategies that I don't use, like haul your own equipment, have your own sound system, have your own sound man. But I don't like to carry too much.

MD: You leave it up to the soundman to deal with?

Glen: Definitely. I'm at their mercy in that sense. I think part of it is, if you produce a really fascinating sound, then chances are somebody's going to try to reproduce it. They're going to feel an obligation to do so.

MD: How has tuning been a problem with the pitch of the frame drum when you do session work?

Glen: That's an important issue, because lower frame drums tend to ring a little bit more, and if there are any other bass instruments, you get interference and cross tension. The frame drum is just one pitch, but you can get around that. One way is by using a drum that has a changeable pitch, like a tabla or a talking drum, because once you do pitch-bending, the ear stops interpreting it in the same way. Then it's just a sound that's moving around, and you don't hear a pitch center.

There are new drums that are tunable. That's a big step forward for frame drums. You can find pitches that are compatible to the overall tonality.

MD: And these are your new Signature Series drums from Remo?

Glen: We have a tunable bodhran, a tar, a riq, and various other drums. So it's like an upgrade in terms of the versatility of the

drums. The lowness of the drum is a more important issue than the highness of the drum. If you're using a higher-pitched frame drum, like a riq, chances are you're going to have much more flexibility, and pitch won't be such a big issue.

MD: Is there a process that you use for choosing instruments when you do sessions? And how do you balance expectations or suggestions from an artist with your creative freedom?

Glen: When I go into the studio to record with artists I'm not really familiar with, I take a range of frame drums in terms of the different qualities of the drums. For instance, the pitch—I'll take some low, some high, and some middle drums so that there's a big range to choose from, depending on what's going to happen in the session. I also consider the articulation range of the instruments I bring with me, so that there are some that ring and some that are dampened.

As far as the creative expression involved on a session, I think that it's a great discipline of attitude to surrender to the music and to someone else's vision. Out of that can come a lot of creative freedom. This is a process of letting go of your own desires. If you can let go and be open to input from others, you may come up with things that you wouldn't have gotten from yourself.

MD: Do you have any thoughts on what the attraction is for many percussionists today to a multi-cultural approach?

Glen: I think one of the things is that

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Glen Velez

drumming is a real crossover kind of thing. All drummers are dealing with similar issues—time, space, flow, density. I think that for any drummer there's a strong attraction to seeing all of the other flavors of these same issues. Each culture has dramatically different ways of approaching the same issues. This is a very powerful learning method.

MD: What led you to develop your whole-body approach to frame drumming, with the use of walking and vocalizing while you're playing?

Glen: It came from my teaching and, in the teaching process, trying to understand more of what I'm doing when I'm playing. When people would ask me in lessons, "How do you do this? How do you do that?" I had to backtrack and figure out what were some of the elements that were at the basis of the kinds of things I'm doing.

In doing this I came upon the idea of using the lower body in a walking kind of way to experience pulse flow. Using body memory for these big movements seemed to be something that I was doing [subconsciously]. Also, I realized I was using inner vocalizations to align with what I was playing. My experience with various traditional ways of playing—ones where they do a lot of vocalizations—really affects the way I play. I combined all of that to codify a method that I felt would be simple for people to use as a doorway to get into drumming and to find out what drumming is about.

MD: Do you have any extra-musical influences?

Glen: One is meditation. The different ways of meditating are very important to finding out about the way the mind works, in gaining more insight into the way thought flows, and in helping with self-understanding. If your thoughts are troubled, it's very hard to focus your energy on the music. I think meditation is a really powerful way to face all the things that are going on inside of you.

Yoga has also been a big influence on me, in terms of increasing body awareness and getting the energy flow throughout my body. Drumming is about energy flow, and the more aware and sensitive you are to the way the energy is flowing through your body, the more powerful your drumming will be.



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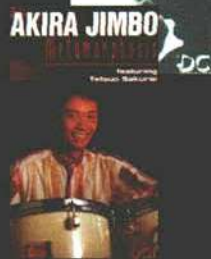
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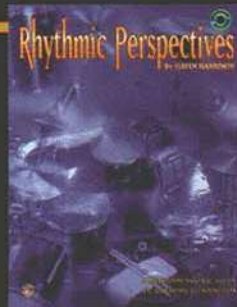


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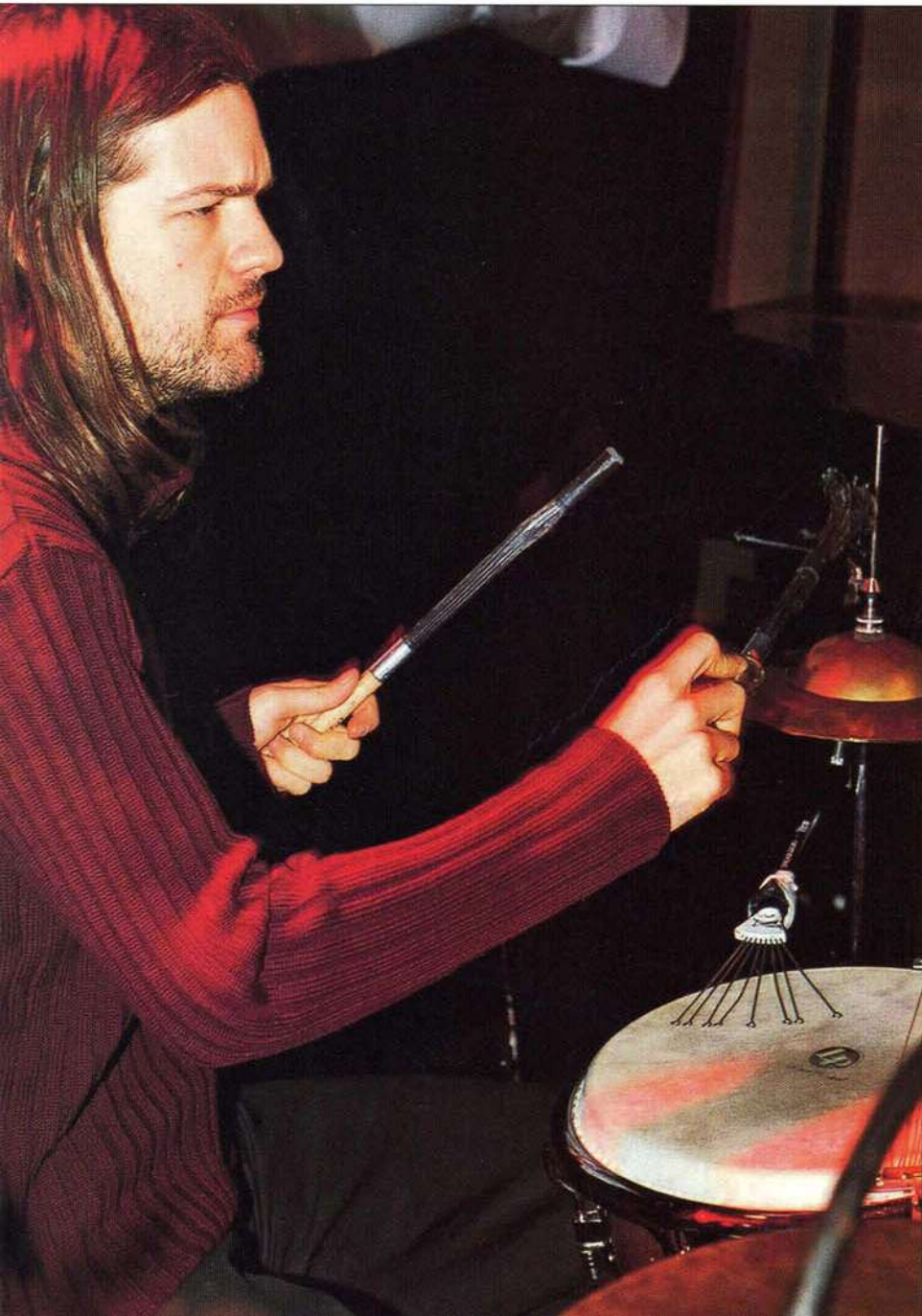
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Paula Cole's

Jay Bellerose

Getting To The Root

by Robyn Flans



Every once in a while you meet a musician who is obviously playing music for all the right reasons—because he loves it passionately, because he wants to communicate and affect people, and because he cares nothing about the trappings, only about the playing of the music itself. Jay Bellerose is such a musician. He can't remember a time when he wasn't sure that music would be his life. He grew up in Maine, the youngest of eight children. His older brother played drums and held rehearsals at the house. According to Bellerose, "I loved being in the middle of all that gear!"

Sitting behind his brother's drumset as a child, Bellerose's playing was definitely crude, but he connected immediately to the instrument. "I remember sitting with my mother every Sunday night watching Lawrence Welk," Jay says. "I loved the drummer. It seemed that every two or three weeks they'd let him solo, and I'd always wait for that."

His mother was always supportive, Jay says. Although he'd be banging away on the drums, her attitude was that as long as she could hear the noise, she knew just where her youngest son was, and for a mother there is no greater comfort.

Upon high school graduation, Bellerose attended Berklee School of Music. Although he only stayed a couple of years, the experience was invaluable. In fact, Berklee was where he met Paula Cole twelve years ago. To date, he has recorded all three of her albums, the most recent being *Amen*, which the drummer says he is extremely proud of.

"The soundman always comes up after our shows to tell me that someone has asked him about the loops we're running. But there's none of that. It's all organic. It's all me."



Jay: Paula and I had a strong musical connection when we met. It seemed as if we were meant to play music together. My playing has evolved as the organization has evolved. At first we were playing coffeehouses, and I was playing more hand drums because I couldn't even fit a drumset in some of those places. It was great because it forced me into a very creative way of thinking—using the space and finding as many sounds as possible on one drum and thinking not just rhythmically but sonically—textures and colors.

I started using a doumbek, and as we got into slightly bigger places, I started using a djembe. Then I added a kick drum. Now

it's as big as it's going to get. It's a kick drum, a djembe, and a couple of cymbals—very sparse. I found a company in Massachusetts called Grover that makes snare wires out of guitar strings. I put these snares on top of the djembe so I not only have a djembe but a snare drum as well.

MD: What made you think of that?

Jay: As a rule in life, I'm really into consolidation. I love keeping my life as simple as possible. I don't like clutter, and that goes for the drums as well—I like it to be as stripped down and sleek as possible and to try to find all the possibilities. My first version of that set was very crude because I'm not very mechanically inclined. At first

I actually duct-taped the snares to the top of the head. But then Jerry Leonard, the guitar player I was playing with at the time with Paula, developed the idea further. He went to the hardware store and came back with some brackets and springs and made a mechanism where I can actually raise the snares up and down. It's definitely a home-grown kind of thing.

MD: Did you use it on the new record?

Jay: Yes. It's the snare sound on "Rhythm Of Life," which is very hip-hop sounding.

MD: How are you playing it?

Jay: If you hit it with your hand with the snares on, it gives you one snare sound, but if you hit it with a stick, it's another snare sound. I love that it added a whole other dimension to the drum. It's like having three or four different snare drums in one drum, plus a djembe and some weird triggered type sounds. I'm not triggering, but they *sound* triggered. The soundman always comes up after our shows to tell me that someone has asked him about the loops we're running, but there's none of that. It's all organic. It's all me. I'm really influenced by electronic music, but I wouldn't know how to program or do anything like that, so I guess it's seeping out in another way.

MD: You play a lot with brushes.

Jay: It's been a search to try to find the sounds in the djembe. You can't just take a stick and hit it and expect it to sound like a snare drum. I've modified a lot of different sticks. I have a brush that almost looks like a paintbrush. It gives me a woodier, more full-bodied sound. Then I have a thin timbale stick that gives me a high, crisp sound, which is what I did on "Rhythm Of Life."

The djembe has a really low tone when you hit it with the palm of your hand in the middle. If I play brushes in the middle it sounds like a very deep snare drum. The brushes tend to bring the sound out a little more than regular drumsticks do, plus it supports Paula's voice more. The combination of the brushes and the djembe, which is not a loud drum, allows me to lay into it and not overpower her. It really works sonically with her voice. If I used a snare drum I think it would take up too much space.

MD: Where did you learn how to play brushes?

Jay: I kinda do it my own way. But I really love the old-school style. Brush playing is such a dying art. So many of those old jazz





guys like Ed Thigpen are brilliant. It's like ballet. My brother was a drummer and he was really into the big band drummers like Gene Krupa, Buddy Rich, and Louie Bellson, and that's where the brush thing started for me.

MD: Who else were you listening to growing up?

Jay: My brother had records by Booker T. & The MG's, but I didn't really know what was going on with that music back then. Now, years later, I've rediscovered it, and Al Jackson is a huge influence on me. Back then I was into everything from Styx to David Sanborn to Santana.

What really set me off in a million directions, though, was discovering Steve Gadd in junior high school. It started with a *Modern Drummer* article I read, and then I went out and bought Chick Corea's *Three Quartets*. I became obsessed with Steve Gadd. I bought anything with his name on it, not caring what the music was. Lucky for me, Steve Gadd has been such a diverse drummer, so I discovered artists like Ricky Lee Jones, David Sanborn, Chick Corea, and Paul Simon—a broad spectrum of music.

When I was in high school I took it to another level because I discovered all these great musicians who played with Steve Gadd and I would go out and buy all *their* records. It opened up my world, and it was

the saving grace for me in Maine. Maine can be a little isolated. I grew up with a friend, Bill Quinn, who now lives in LA, and we were into the same stuff. He's a great drummer, and he's now playing

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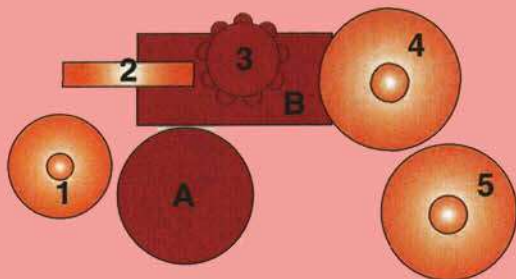
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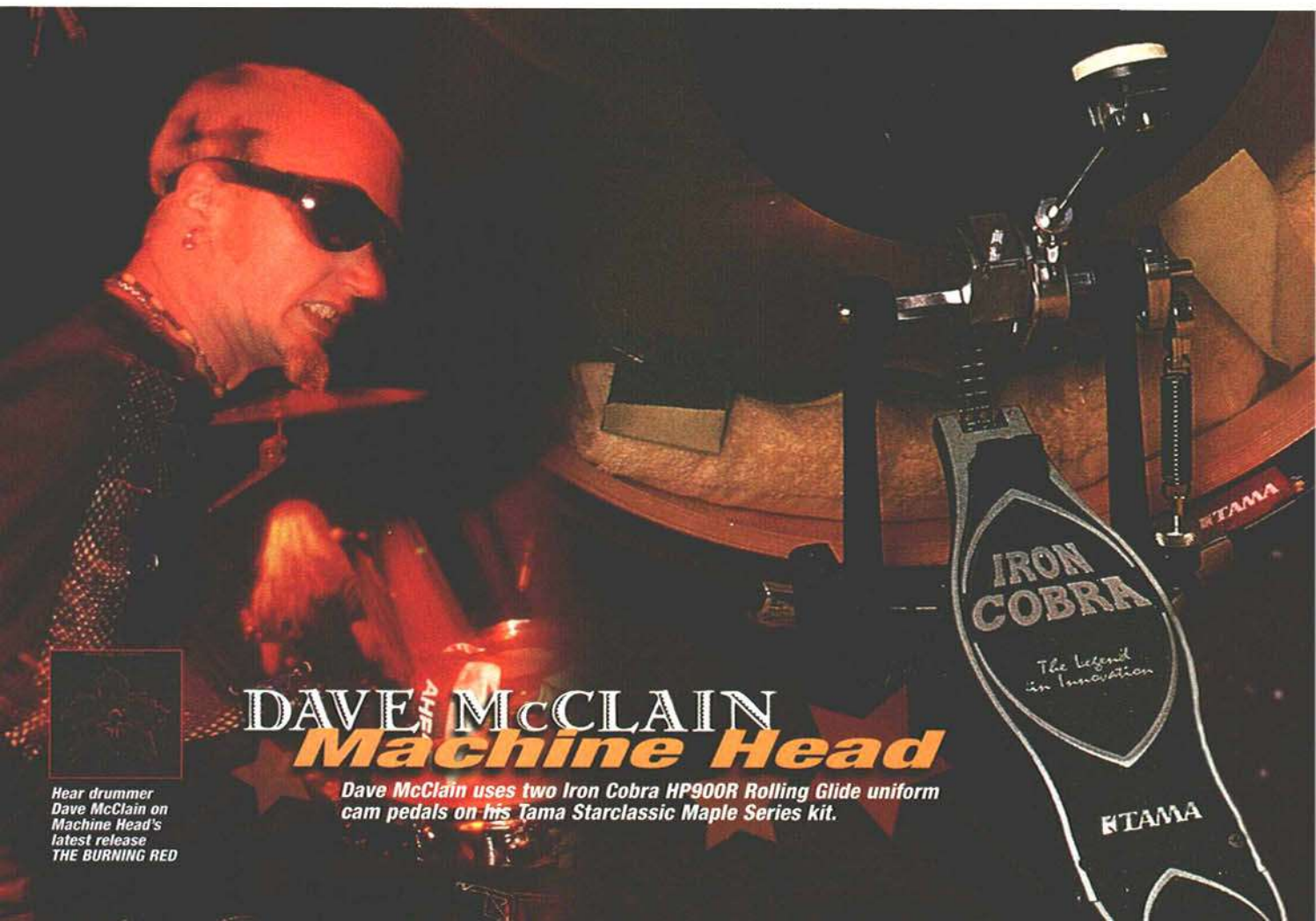
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Jay Bellerose



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"I can tell when Paula needs the time to move a certain way without her having to do anything, just by the way she's phrasing or by the way her body is moving. I never fight her."

drums for my girlfriend, Donna DeLory, so sometimes we still play together. He was into a lot of jazz and he brought a lot to me as well.

My high school band director, Paula Remick, was another important influence. She turned the music program upside down. It had been suffering before that, with two teachers who were in and out and who weren't passionate and didn't care. Within a year or two of her arrival, we were winning all sorts of awards. She saw the potential in me and really pushed me hard. She got me involved with anything that I could possibly be involved with, and she helped research a lot of opportunities for me. She was instrumental in my getting out of Maine. I will always appreciate how much she did for me.

MD: Why did you go to Berklee as opposed to just going out and joining a band?

Jay: It was kind of a compromise with my

family that worked for us. But I also knew I needed to go to a scene where I could play and have experiences, because outside of high school bands I didn't really have that in Maine. I had heard that Berklee was good in that department. I met so many great people there. Kevin, the guitar player who is playing with Paula now, was in Paula's first band, as well as Paul Brian, who is now a producer in New York. We were so close—and still are. It was meant to be. I followed my gut. There were such great players, and it lit a fire under me.

I felt so behind at first, though. I remember the first day being in my dorm room after doing all the paperwork. I had gone for a little walk through the school, and I happened to see four or five of the best drummers who were there at the time, like Will Calhoun, Ben Perowski, and Gene Lake—some of the top players who are in New York now. I was wondering if every-

one played like they did! They were getting ready to put on a show for the new students, and I went back to my room feeling so small and so confused.

MD: That could have either beaten you down or made you rise to the occasion. Obviously in your case it did the latter.

Jay: I walked out of my dorm room, and across the hall, Kevin walked out of a room with his guitar. He had already been there for a year and he was very kind and we talked a little. It was probably a year later that we started playing together, but I knew we were going to be friends.

MD: When did you meet Paula?

Jay: Around 1988, and it was a year or two later that she started writing her own music. We started playing jazz together. She loved Billie Holiday, Sarah Vaughan, and Ella Fitzgerald, so we did a lot of that stuff. But then Paula felt like she needed to express herself and write, but what she

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Jay Bellerose

wrote wasn't jazz. We demoed some of those songs at the Berklee recording studios and did a couple of gigs, but she ended up moving to San Francisco.

While she was living there, Paula was asked to do a showcase on the East Coast. She had been hooked up with some guitar player in New York who was a junkie and passing out during rehearsal, so she was frantic and got on the phone with Kevin. She sang the songs to him over the phone and asked him to get on a bus. He went down, they showcased as a duo, and she was signed. Then she called me to play on her first record, which we recorded at Bearsville studio in Woodstock, New York.

MD: What do you think her music needs from a drummer?

Jay: Time. Her internal clock needs to be connected that way. Every person has their own way of feeling time, and that's where chemistry comes into play. She needs that chemistry with someone. She can't fight the time. It needs to feel really natural, and that's something that we have.

MD: Are you taking the tempo from her, or are you setting that tempo?

Jay: It's different day to day, which is

another way we hook up. There are so many factors that enter into how the time changes, and we're usually on the same page with it. I never fight her. Honestly, there are some days where I might feel I'm not in the same place emotionally that she's at, and I'm sure she feels the same way. I may be a little more relaxed than she is, because she will have spent the whole day doing interviews. There are so many variables involved in time.

MD: How do you adjust to her clock?

Jay: I think it's important to make it work in any way. With Paula the whole metronomic, tempo-marking thing does not work. She has great time and it's always grooving. I trust her sense of time and she trusts mine. I can usually tell when she needs the time to move a certain way without her having to do anything, just by the way she's phrasing or her body is moving. You spend ten years getting to know someone and it gets to a very high level—you've got the radar thing going on and you don't know how, really. It's based on having a chemistry and being in the same ballpark for feeling time and groove.

MD: What is the creative process?

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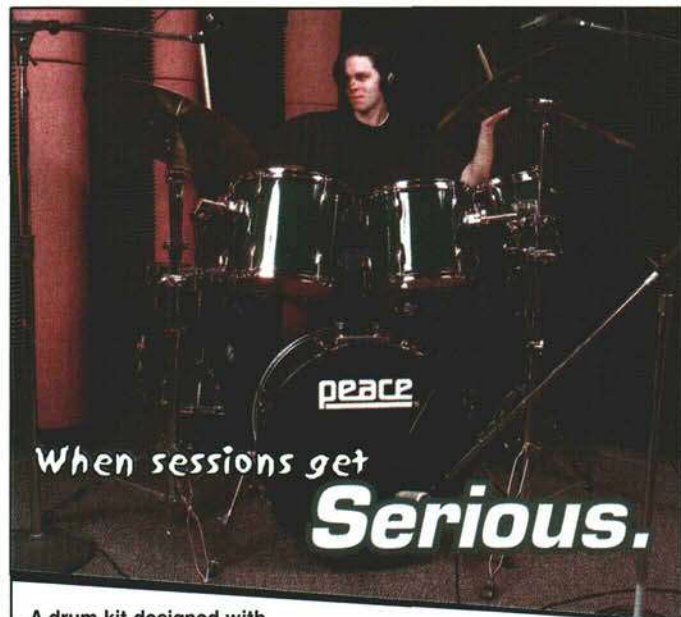


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Jay: We have some tea, hang out, play with the cats. Paula has all this recording gear, and during the album before this one, her boyfriend at the time helped her with the gear. When the relationship ended, she was forced to learn how to do it on her own.

While making demos for the last album, we miked up a junky old set of drums and it was very raw sounding, but we put the songs down so we could listen to them and get an idea of what to do. She has a little upright piano that we miked up, I played this little junk kit, and that was it. We ran through the songs really quickly.

MD: She's doing piano/vocal and you're free to come up with whatever you want?

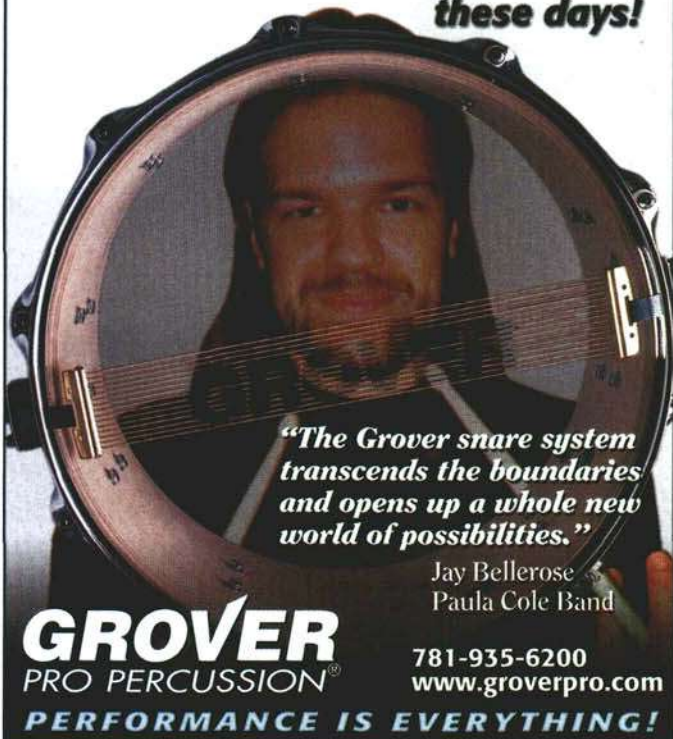
Jay: Yes. We know each other's musical styles so well. She knows my playing so well that when she writes something, she already knows what I'm going to do. Once in a while she'll tell me an idea she has, but for the most part she doesn't have to say a whole lot. It just works. It's magic and I'm very thankful for that. It makes it difficult in other situations, though. I've been challenged to go out and play with other people and I have to learn not to take that magic for granted. When you know someone that well

and it's that antenna thing that is unsaid between you, you have to adjust when you play with other people because it's a whole other thing. I don't do a lot of that because I really am spoiled. I have one thing that I love to do and I don't like the way music feels when it doesn't feel natural. That's why I could never be a session drummer who gets hired out to play with anybody.

MD: You're lucky to have that situation.

Jay: Yes—although I'm not financially in the position to where I can be doing that. But I set my life up a certain way that makes it possible. My heart has to really be there. I can't fake it. I came up against that years ago when I was making so much money playing weddings and things—we all were: Paula, Kevin, and I. But I was miserable and I couldn't figure out why. I ended up just doing Paula's original thing because that made me happy and I wanted to keep the music creative and fun. I went out and got a job as a baker, which I really loved. I fell in love with baking bread, and I made my money that way and kept my music in a special place. I hope I can always keep it that way. I would go back to baking if I had to.

From Our Perspective... Jay sounds phenomenal these days!



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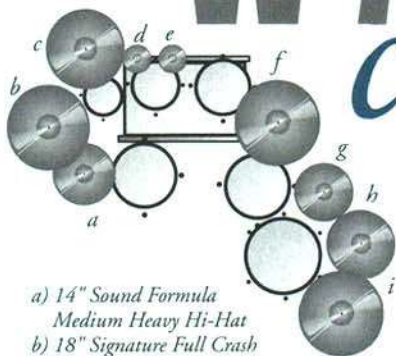
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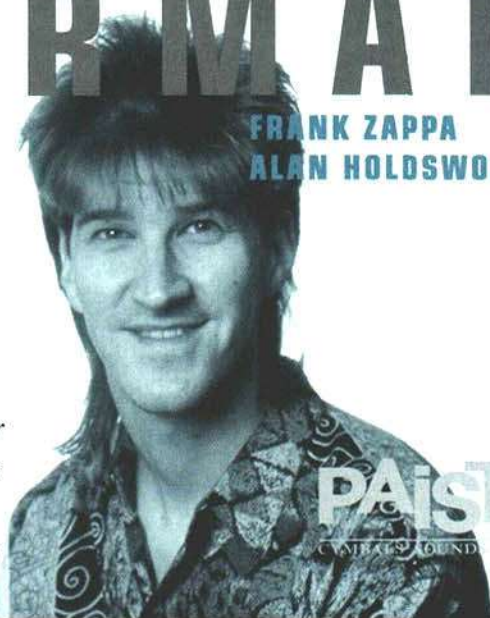
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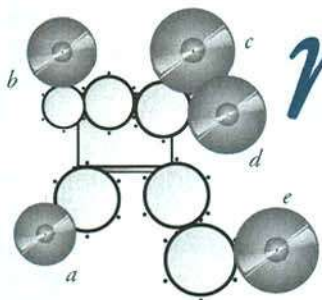
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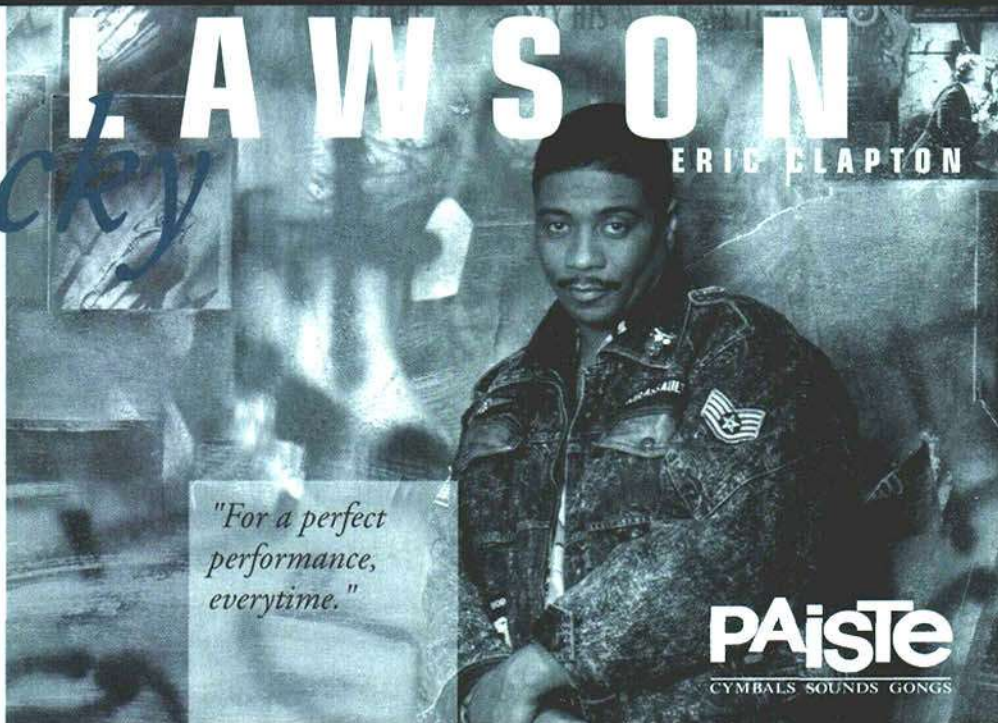
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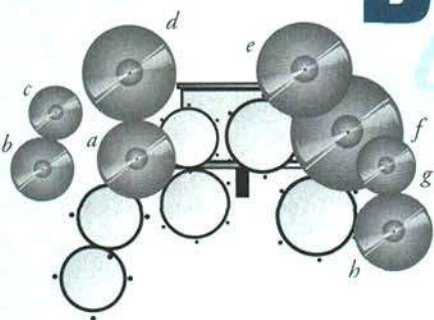
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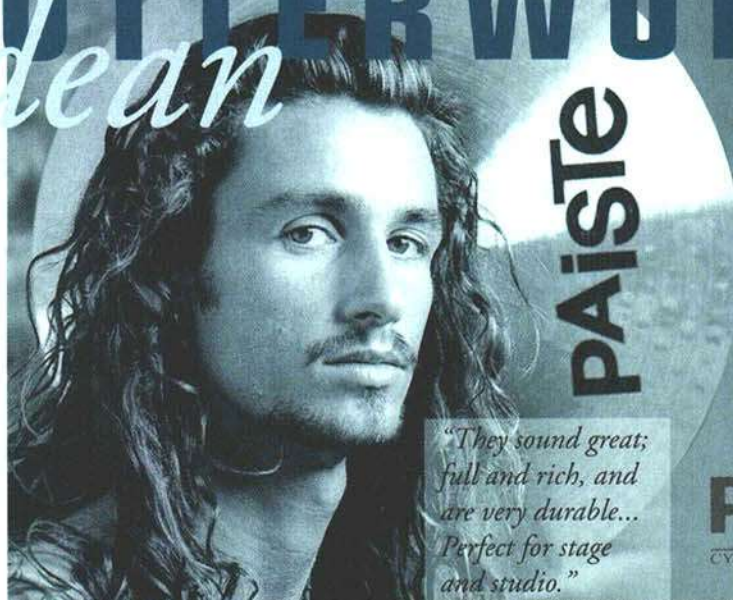
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Jay Bellerose

MD: Were there any tracks that were more difficult than others on the new album?

Jay: There are always those tracks. We started the record before Christmas of '98. We did "Amen" and "La Tonya," and then we took some time off. The first two songs were so smooth and were a true gift. It gave us a lot of encouragement, but after that it wasn't quite as smooth.

We all had our challenges, but for me "Rhythm Of Life" was a killer. It may not sound like anything special, but I had a picture of what I wanted it to sound like and it

just wasn't sounding that way. To someone else, it may be fine, but I knew where I wanted to go with it and it never quite got there for me. I'm happy with it now, but I still feel like it didn't get there.

"Be Somebody" was a bit of a struggle because, again, I had an idea in my head and it took a while. Luckily the engineer is so creative and he was able to help me get that track together. I had heard this beautiful Bjork song called something like "Danger Song," which was probably done with a loop with delays and effects. But I

didn't know that. There's a low, droney bass tone, and then a beautiful brush part over the top. We figured out that it was a delay, so what was actually being played was something simple. But with the delay it had these other sounds trickling off of it.

MD: Are you doing live dates now?

Jay: I think we're going to scale down to a trio—me, Paula, and the guitar player. It was only during the last half of the last record that we got a full band anyway. In the early days it was just me and the guitar player, Jerry Leonard, and we came up with enough to fill out the sound. When Jerry left, it was just me and Paula. She played piano and sang and I played drums. It was so challenging. It took the whole sonic exploration to another level. It was a lot of hand drumming, but my bass drum got a lot bigger. I started playing with an old 32" Leedy kick drum because of the bottom—I needed bass. That gave me a lot of low end to make up for what we didn't have. I love stuff like that.

MD: Will you go back to using that drum?

Jay: I think I might. I love that drum. It has a big light in it, which is what they used to do in the '40s because the heads were calfskin and that's how they tightened them up. It's pretty weird. I'm a vegetarian and I play drums with animal skin, but I thank the animal before each gig. The calfskin heads are the original ones.

There's a really weird story about that drum. We found it at an exhibit and it had a very faint watercolor picture of Jesus on the front head. This has caused a lot of problems for me. Some people have been offended by it. It really got over the top one night when Paula and I did this rhythmic thing together where she started hitting the front of the bass drum. It looked very exciting, but some people felt she was hitting Jesus in the face. That's the drum I used on "Amen," appropriately enough.

Everyone has their own point of view, which is really why touring is so exciting: You're constantly meeting these different points of view. That's how I survive the long bus trips. In every town you meet someone who gives you some food for thought. Whether you agree with it or not, it's something to think about. It's so exciting. Drumming has led me to so much. I had no idea what kind of door I was walking through when I sat behind a drumset for the first time.

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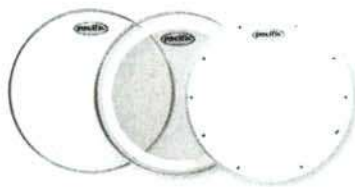
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Control Studies

For The Single And Double Stroke



by Joe Morello
transcribed by Jim Jacobus

These exercises will help you develop control when moving from the single to double stroke and back again. When playing these, strive for an even sound between the two strokes. (Singles and doubles should sound the same.)

1

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

2

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

3

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

4

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

Once you've mastered these, be creative. Try putting accents on different notes, or playing all the single notes (vs. double strokes) on a different drum. Play the combinations in a relaxed manner at a good speed so that you can move easily. Good luck!



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Developing The Funky Hi-Hat, Part 2

Triplet Combinations

by Zoro

MUSIC KEY

- Open ○
- H.H. ✕
- S.D. ●
- B.D. ◐
- H.H. without ✕

These advanced hi-hat patterns use double-stroke and single-stroke stickings, triplets, and sextuplets, as well as their combinations. The placements of the hi-hat openings vary, as do the bass drum patterns. Many of these patterns emphasize the open hi-hat sound on the third partial of a triplet, immediately closing the hi-hat on the first partial of the next triplet. This creates a really sweet funky sound on the hi-hats. Be sure to follow the stickings that are presented.

1

RR RRLRR RR RR RRLRR RR

2

LL LLRLL LL LL LLRLL LL

3

LRLL RLRL RLRL R L

4

RLRL RLRL RLRL RLRL

5

LRLL RLRL R R L L

6

LRLL RR RR RR R RR L

7

R LLR LR LR LLR LR LR R L

8

RLL L L R L RLL L L RLL R L RLR

9

RLRL RLRL RLRL RLRL

10

RLRL RLRL RLRL RLRL

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





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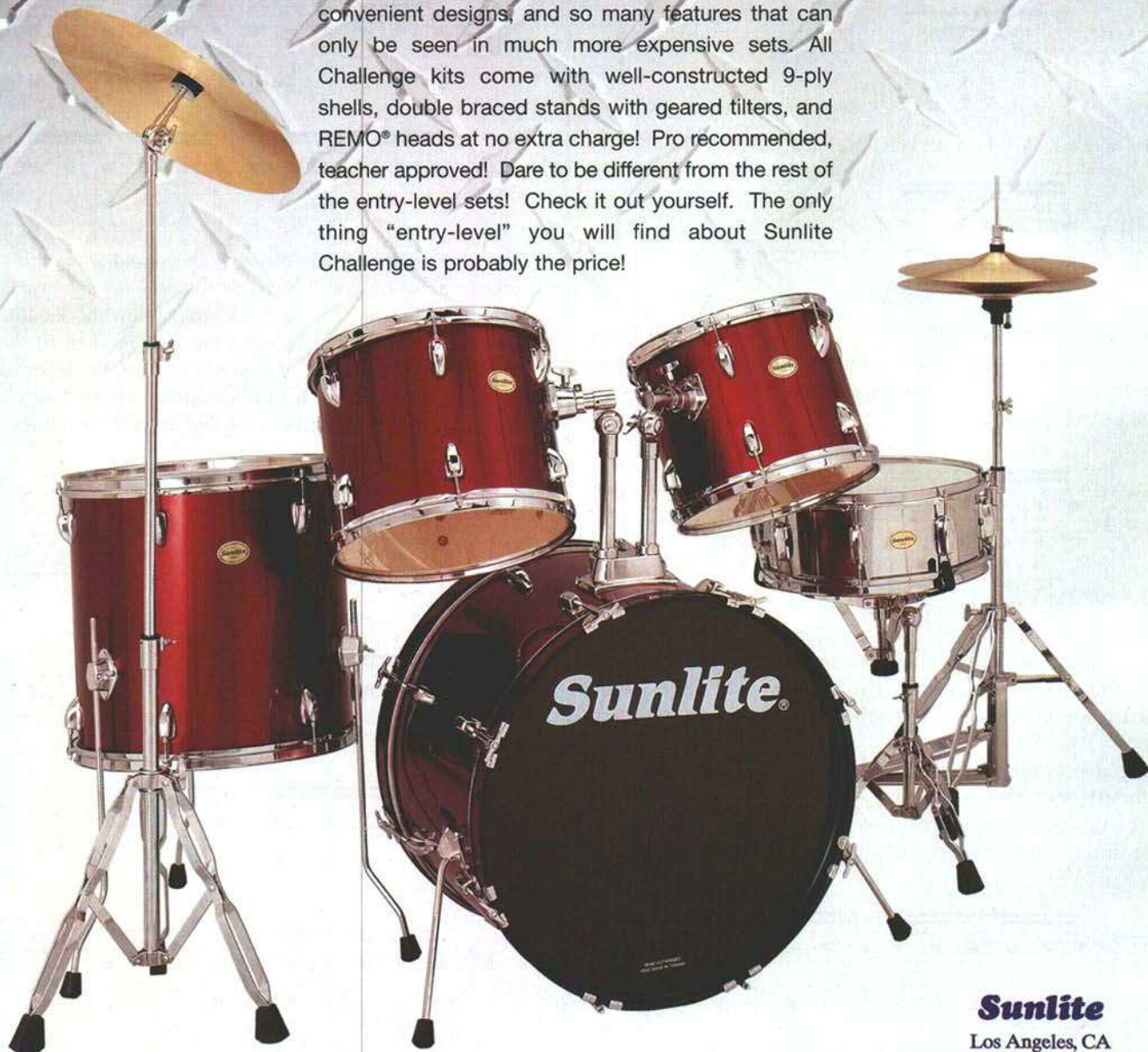
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The Six-Stroke Roll

A Drumset Favorite

by Ed Breckenfeld and Ted Bonar

MUSIC KEY

T.T. 
 S.D. 
 F.T. 
 B.D. 

Five-stroke rolls? Seven-stroke rolls? Sure. We drummers play them all the time. But what about the beautiful, smooth, and versatile six-stroke roll? All rolls end on single strokes, but most of them begin on double strokes. The fact that the six-stroke begins and ends with single strokes make it a perfect rudiment to play on the drumset in fills and flourishes. By being able to start and finish the six-stroke roll with powerful, distinct single strokes, you can smoothly mix this extra flavor into your existing playing.



Let's take a look at how we can develop a six-stroke roll:



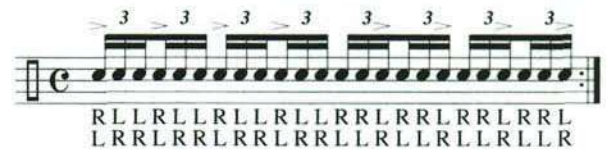
Shown above are two of the ways the six-stroke roll is traditionally presented as a snare drum rudiment. But to smoothly work this rudiment into drumset playing, we can change the rhythm of the roll to 16th-note triplets:



Notice that the sticking and accent patterns are exactly the same as in the traditional snare rudiment notation, but that the roll flows a little bit better from beginning to end when written as 16th-note triplets. Now you've taken the rigid, military-style rudiment and adapted it to the drumset! After all, everything we do needs to *swing*.

Being able to play this rudiment smoothly and continuously is vital for effective drumset playing. In order to develop the proper flow for this rudiment and to control the mixture of single and double strokes, take a look at the following exercises:







Once you've developed sufficient speed and a smooth flow to the above exercises, you'll be ready to apply the six-stroke roll to your drumset playing. Take a quick look at how the six-stroke roll uses a) the same number of hand movements, and b) the same amount of rhythmic space as a group of four single-stroke 16th notes. What this means is that the six-stroke roll can easily replace any group of four single strokes for that extra flash and flavor in a drum fill.

For example, this:



can become this:



Or this:



can become this:



Or this:



can become this:



To help you get started, here are a few simple fills written first with straight 16th notes and then with a six-stroke version that is slightly more interesting to play and hear.

This:



can become this:



This:



can become this:



This:



can become this:



The classic drum intro to the Temptations' hit "Ain't Too Proud To Beg" begins with a six-stroke roll:



The six-stroke roll is a beautiful, smooth, and flashy fill that can be added to any drummer's arsenal with just a little bit of work. After that, just let your imagination take over!



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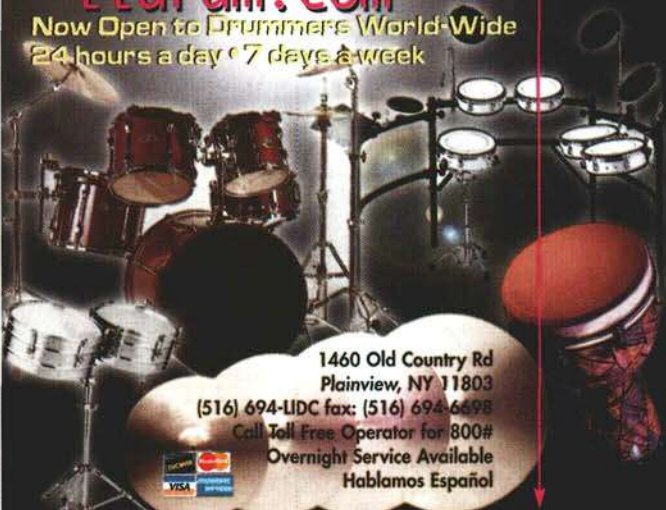
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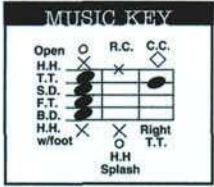


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Simultaneity

Precision Makes You Groove Better!

by Lome Entress



An often ignored component of good drumming is simultaneity: that event when two or more limbs are required to strike together at the same point in time. Now, before you boast of no weakness in this area, try the following test.

inaccuracies have on your effectiveness to perform, say, a 16th-note funk groove where the interplay between your riding hand and your bass drum is crucial? Plenty.

A Vital Drumming Ingredient

Outstanding drummers, whether conscious of it or not, play with great simultaneity. It's what gives their fills and grooves pop and power. It's what gives their cymbal crashes such triumphant authority. You wouldn't think it, but even a slight flam on a crash cymbal/bass drum combination lessens its explosive power dramatically.

Shaky simultaneity is a common foible. But it's not all that difficult to remedy—once you're clued in to the concept. A mental readjustment is all that's needed.

The Simultaneity Test

With your metronome set at 100 bpm, play 8th notes simultaneously with your right foot on the bass drum and your right hand on the floor tom. Record yourself for thirty seconds or so. Now listen back. Do you hear every 8th note as a single attack, or do you hear flams? If you don't hear any flams, congratulations! Your simultaneity is solid. But if you do hear a degree of flammings, what does this reveal about your drumming? What impact do these

Simultaneity Exercises

Practice the following exercises at various tempos, striving to have your limbs land precisely together when called for.

1. This basic exercise has the right hand moving around the set while the left hand stays on the snare. Remember, no flams!



2. This exercise may feel odd, but it's very helpful in building simultaneity.



3. This is a great Workout in getting your feet to land exactly together.



4 & 5. The two-handed blues shuffle and the Motown groove are clear-cut examples of simultaneity in action.



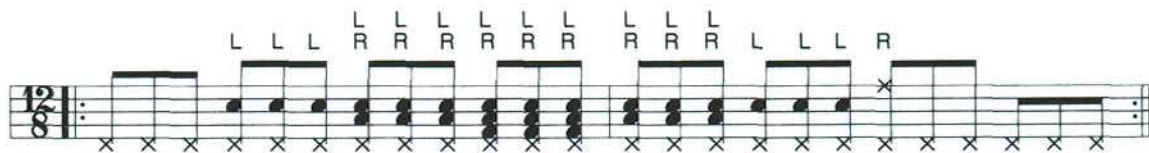
6. Now try a little syncopation.



7. Listen hard when practicing these crash cymbal/bass drum hits. Are you flaming?



8. Here's one more fun exercise.



Time Tip

It's crucial to clearly hear each piece of the drumkit in order to execute simultaneity. If performing in a miked situation, be sure you can hear a clear, defined attack on each drum in your monitor mix, taking special note of your bass drum level.

Excerpted from Time And Drumming by Lome Entress, published by Mel Bay. Used with permission.



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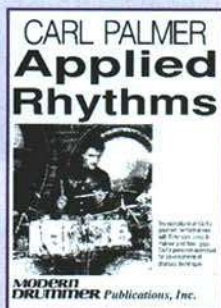
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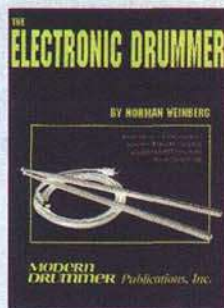
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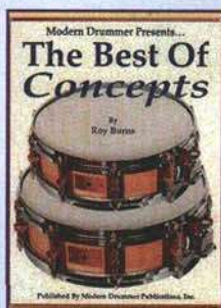
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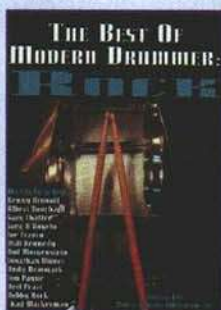
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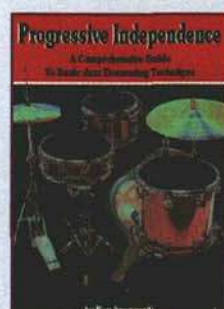
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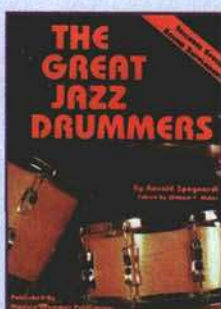
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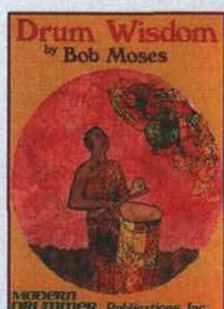
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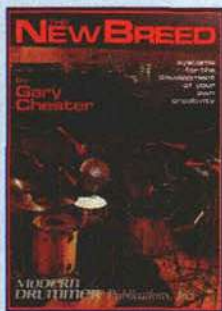
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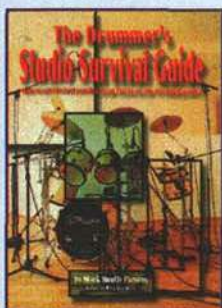
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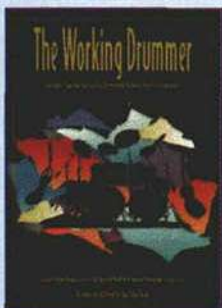
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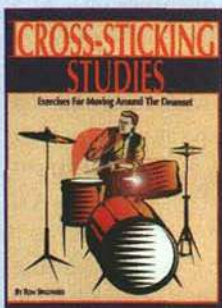
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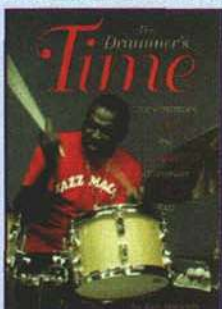
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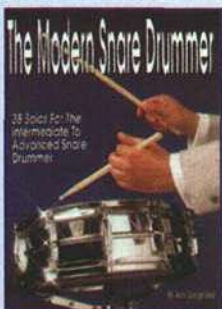
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MOD13

Kevin Eubanks

Tonight Show Bandleader

by Robyn Flans

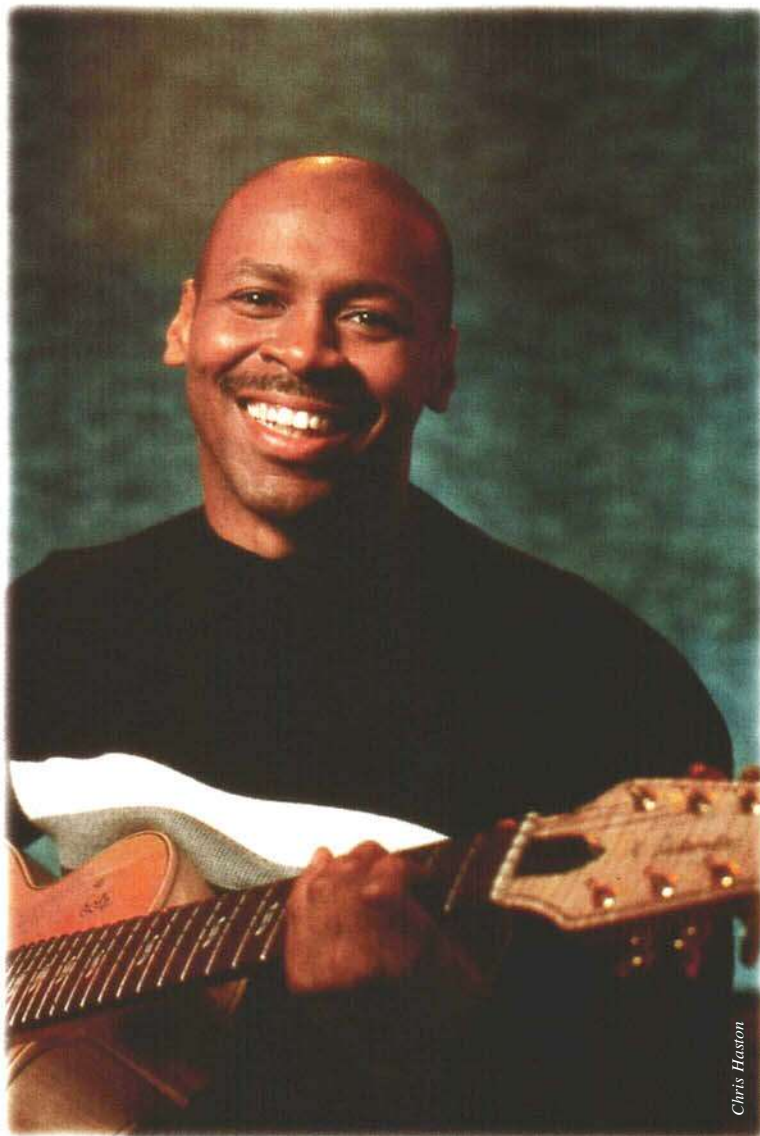
Although his position as music director/guitarist of Jay Leno's *Tonight Show* band has increased Kevin Eubanks' profile considerably, his prior work displays his true musicianship. It's no coincidence that Eubanks has worked for such drummer/leaders as Art Blakey and Roy Haynes, and has played with such other drum luminaries as Billy Higgins (on records and with The James Williams Quintet), Jeff Watts, and of course, current *Tonight Show* drummer Marvin "Smitty" Smith. Eubanks has always had a particular affinity for the drums.

"I've always been fascinated with drummers," says Kevin, "because if the drums aren't happy, the music isn't happy. The drums are like the earth, and everything else is the clouds and all the other things. You've got to have the axis, and that's what the drummer is."

Because of his immense appreciation for the instrument, Eubanks is eloquent about the drummers he's enjoyed playing with—and about drums in general.

MD: Obviously each drummer brings something different to the table. Can you describe what Billy Higgins offers?

Kevin: The subtleties that Billy plays with loom very large in the music. He is the bed



in which everyone lays very comfortably—like a water bed. He's never in the way, but he's always in the mix. When I play with Billy Higgins, I know whether I'm overplaying or if I'm right where I'm supposed to be.

MD: Why is that?

Kevin: It's easy to see when you're push-

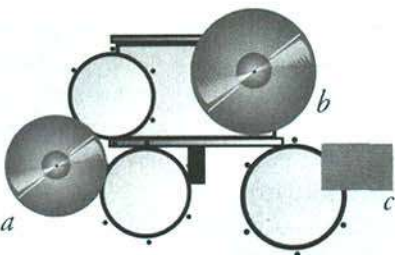
ing something that's already there. Art Blakey always said, "Just play what's there, don't try to play what's not there." With Billy Higgins it's really easy to tell when you're trying to force something or play something that's not there. He just has a way of soothing you through the music. It's unique to play with a drummer who brings that kind of ease into the music, yet still gives you plenty of direction and a nice warm bed to lay in. It's a beautiful experience to play with Billy. He's a very deep cat.

MD: What did you get from playing with Art Blakey?

Kevin: I'm still finding out what I learned from Art! Without Art, you don't have the rest. He's the hero to all of us and to the whole scene. When I get together with other players from his different versions of The Jazz Messengers, we always reminisce over the things he said, or the way he

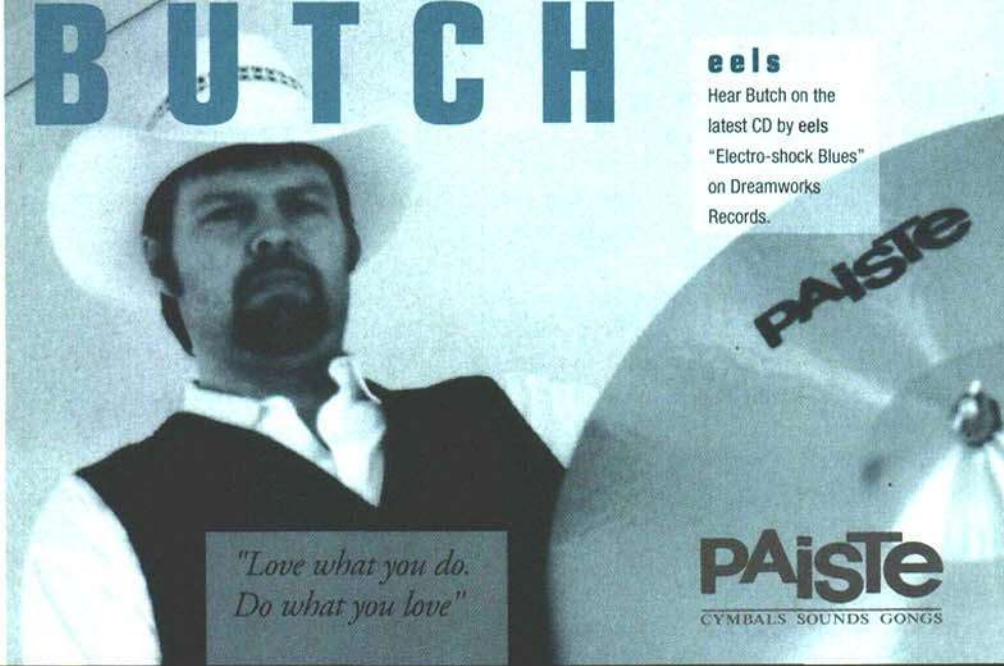
played, or what it was like to watch him do a drum clinic. All the other great drummers were there, doing all the polyrhythmic this and that all over the place, and playing their butts off. Art would just sit down behind the drums, take both sticks in one hand, and whack the snare drum and the bass drum. All of a sudden the dynamics of

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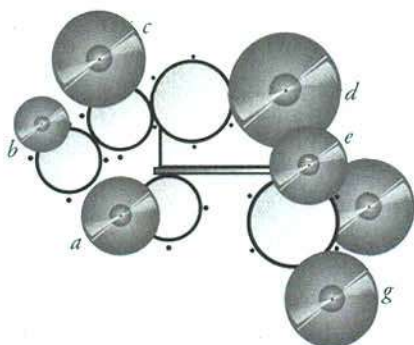


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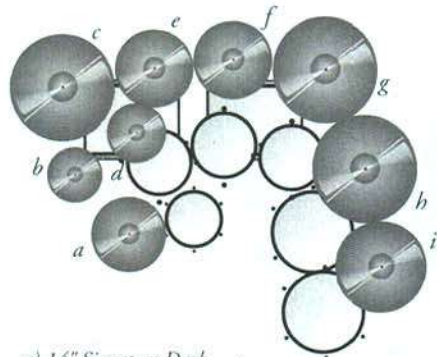
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everything changed! His feel was so deep. It's like when you *think* you know something, and then your mother or your father says something that just illuminates everything. They drop something on you that blows away everything you've been trying to throw back at them, and gives you a sense of direction, security, and love at the same time. Art did that for all of us who passed through his band. He transcended a lot of technical and tangible things. Obviously his feel was ridiculous, but just in his being he created so much love in the music. He was definitely the father of modern jazz groups in a big way. His emphasis was on how strong and powerful the drums can be, but at the same time, you can still play what you want. He had all this wisdom that somehow got imparted to you. He had an incredible life force.

MD: What does Roy Haynes bring to the table?

Kevin: Roy has played with so many great musicians through the years that I just feel honored to have played in his band for a little while, in the '80s. Roy has that snap, crackle, and pop they always say about him. His beat is always leaning forward a

Here's just a few of the drummers with whom Kevin Eubanks has performed. Short list...big names.

Art Blakey
 Billy Higgins
 Roy Haynes
 Marvin "Smitty" Smith
 Jeff "Tain" Watts

little bit. He's always on top of things, with a brightness and freshness that wakes you up all the time. There's a real—for lack of a better word—hipness to it, even if he's playing an old standard. It's the way he snaps his snare drum. I always thought that Tony Williams, in his earlier years, must have listened to Roy Haynes quite a bit, just from the way his snare drum snapped. Haynes always has a crispness that keeps the music up and happy.

MD: You like the music up?

Kevin: Well, more happy than up. Up


doesn't necessarily mean happy. Just because it's up doesn't mean it's in the right place. When some drummers play up, it's nervous or frantic. And when they play nervous, that makes *you* play nervous, and it's not a good experience.

MD: Can you expound on what a guitarist's nightmare of a drummer is?

Kevin: I don't look at it from a guitarist's point of view. Any instrumentalist in a group, including the vocalist, is going to be affected if a drummer plays too many fills, rushes the beat, or isn't sensitive. An insensitive drummer is not what you want to be dealing with, because it touches everything. Or a *loud* drummer, which goes under the heading of insensitive. I would assume a drummer feels the same way about players who don't keep their own time. They depend on the drummer to keep time. The horn players are floating over the changes and not really feeling where the 1 is, or the rhythm section players are not really on the beat either. It's not just the drummer who keeps the time for the band. The drummer is a player *in* the band.

MD: A lot of drummers feel that they are unfairly held responsible for the time.

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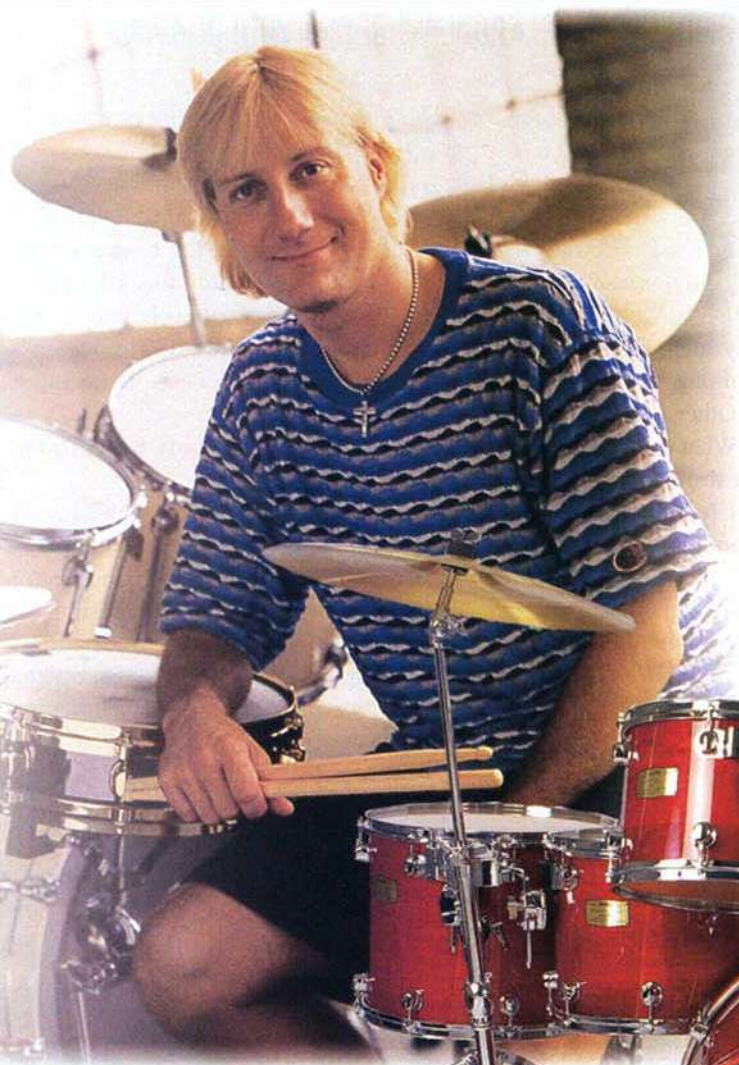
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Kevin Eubanks

"If you're on a gig and another drummer walks into the room, don't start playing everything you know. What is it with drummers?"

Kevin: They are, and I think that's unfortunate. I think the responsibility should be equally shared by everybody. By the same token, I like drummers who play *melodically*. You can tell where the melody is by what they're playing, and you can tell that they're following the soloist. A lot of drummers don't play melodically. Some don't even tune their drums.

Music is a whole. Other instrumentalists should be thinking, "What can I learn from a drummer?" And a drummer should be saying, "What can I learn from a piano player, or from the horn players?"

A great example of this is—again—Billy Higgins. He plays *very* melodically. He doesn't force the bass drum up your rear, and when he does a fill it's not, "Look at me, I'm the drummer playing a fill." When he plays a fill, he doesn't play it louder than when he's keeping time. Sometimes the fill is lighter, so he gets everything in without

jumping in and interrupting your conversation. He's just adding to the discussion, so to speak. When a lot of drummers play a fill, it's louder in dynamics than everything else. Or they telegraph the bridge a mile away. After a while, the music becomes desensitized by all that because it's telegraphed too much. You don't get a sense of the suspense of the music, or having it resolve in a different way.

MD: What does Jeff Watts bring to the table?

Kevin: I always look at Jeff as having an Elvin Jones-type approach to what's going on, where he keeps the time in a more spherical than linear way. He doesn't just come at it one way. If you're trading fours with Elvin Jones, you have to be in the sphere of where he's at. Elvin is a drummer I've been dying to play with.

I haven't done a lot of intimate playing with Jeff Watts. The stuff we played on

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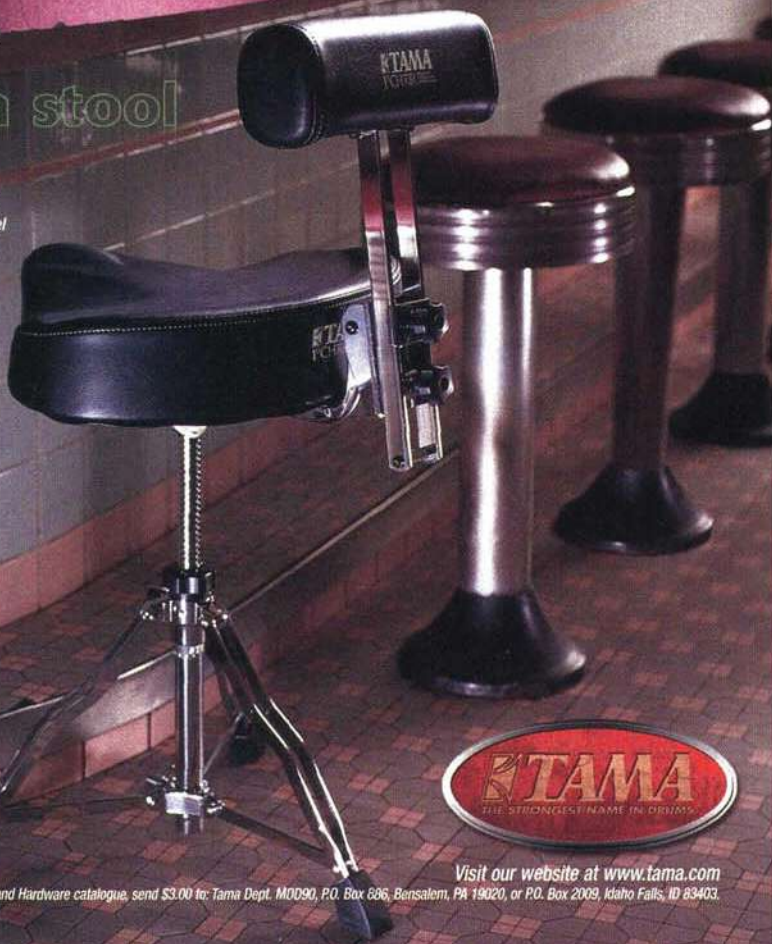
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Kevin Eubanks

The Tonight Show was neither here nor there. But after hearing him play with Branford and Wynton over the years, and from what little we've done together, I would say he has a circular motion in the time. It doesn't just come to be right on the bar line. The bar line is held within the motion of where he's going, and a lot of times it's implied. You really need to be able to keep your own time to play with Jeff. I think that's fine, although sometimes it drives people up the wall.

There's no reason you have to put a ball and chain on a drummer. There are other ways to keep time. You can keep time with the melody. And if the feel and implications are there, depending on how familiar you are with the other musicians, that's enough to give it a different flavor so it's not just the same 2 and 4, 2 and 4.

MD: What about Smitty?

Kevin: Smitty is the epitome of connecting what came from the '60s and the odd-time fusion period of the '70s with where music is today. A lot of people might not know this, but Smitty is an excellent overall musician. He composes, he plays melodically, he has a retention for music that's

incredible, and of course he reads excellently—all the musicianship qualities.

MD: How does his "old and new connection" affect playing with him?

Kevin: He's got more depth and more historical background to approach things with. It's not just what he learned yesterday. He highly respects Art Blakey, Billy Higgins, and Roy Haynes. He's a student of music history, and he brings all that to bear on what's happening now. But he's a student of a lot of *modern* music, too. He's very familiar with the fusion era, as I am, so we connect on that level easily when playing different odd meters.

People always say, "Oh man, if you could have been at the old HalfNote or the old Birdland, you could have seen Bird playing." The time Smitty and I came up in was a different period. There was a real intense fusion scene. Unfortunately it has a lot of negative connotations now, because by the time people caught up to what it was, it was already packaged, put in a box, and labeled cliché. But there *was* a brief period of four or five years where fusion music was a very viable, alive sound that dealt with a lot of different time signatures.

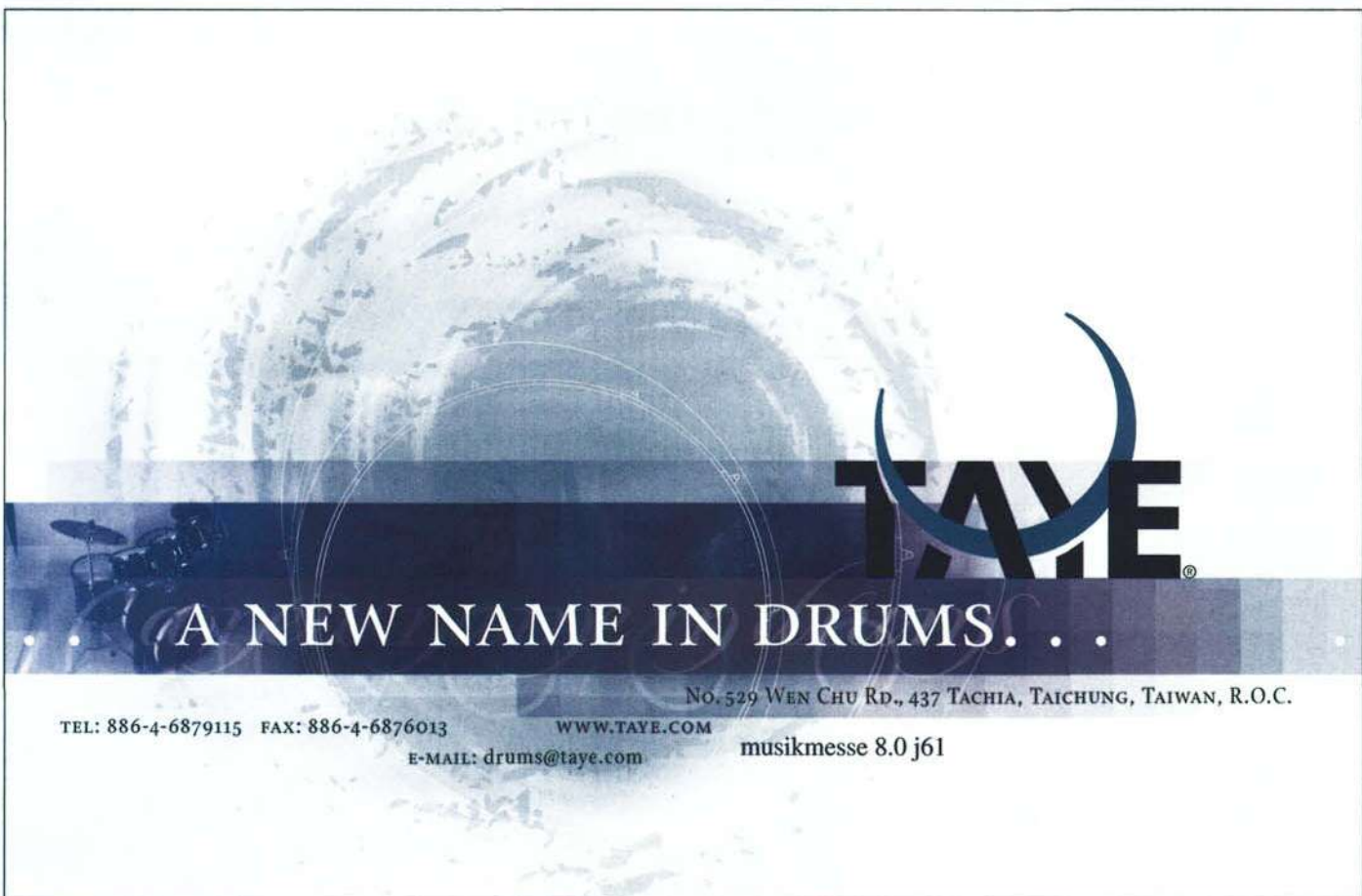
The musicianship was on a different level from what rock, pop, or even jazz musicians were used to.

Some of the drummers from that period were Tony Williams, Lenny White, and particularly Billy Cobham. Smitty and I both had an appreciation for the group Billy played with, The Mahavishnu Orchestra with John McLaughlin. We've been able to see through that eye, which connects a lot of things. Smitty has played on a lot of my records and in bands with me for years and years. We've kind of partnered through our musical journey.

MD: What would you say are the requirements for the *Tonight Show* gig?

Kevin: Knowledge of different genres of music, along with respect for them, whether it's country, funk, or pop. You have to have a genuine appreciation for these types of music in order to satisfy the different audiences that come to the show. If you *don't* have that...if you look down on different types of music, it probably won't be as enjoyable of a situation for you.

MD: Is there a difference between what you would want from a drummer in the



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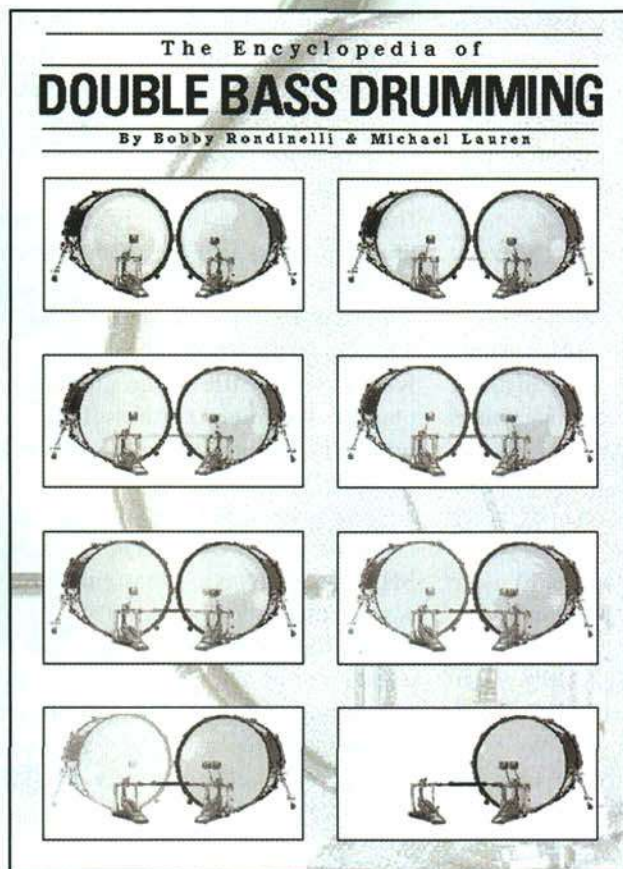
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Kevin Eubanks

studio and in the live arena?

Kevin: There wouldn't be any difference.

MD: Yet many live players aren't able to do the studio gigs. That leads one to believe that there is something about the studio that dictates different requirements.

Kevin: As a general premise, the studio is a very unnatural place to create music in. I

don't find it surprising that people, drummers included, feel different—and that therefore the music feels different in the studio. It's like being on an operating table. They put this instrument in that corner and close the door and they put this one in that corner and close the door, which is completely opposite to my definition of making music. But it seems to have grown to such a level that we've all kind of gotten used to the sterility that comes out of the studio on records. It's gotten to where a live record is the exception, whereas I think a live record should be the rule and a *studio* record should be the exception. I *prefer* to make live records, because I feel that studio recordings don't do justice to the listener or the musician.

When I do my sessions I try to keep everybody as warm, close, and in touch as possible. I try to set up a situation that is as close to a live setup as possible. I would encourage a drummer to *not* do anything different. When you start coaching things differently in the studio, I think you're going to end up with less feel and more artificiality to what's happening. By virtue of the fact that you're in the studio, you're already in an artificial situation. You're hearing everybody through headphones. Everything sounds dry, so you add reverb to make it sound like you're in a live room. Why not just do a gig and record it?

The way I record now is *live*. We don't go back; we just play and record. I haven't done a multi-track record in years. Even though I haven't released anything in the

last three or four years, I've recorded a lot of music that hopefully will start coming out in the near future.

MD: Is there any advice you can give the younger drummers reading this magazine—from the perspective of a musician they may want to play with someday?

Kevin: I would definitely encourage drummers to learn piano or guitar—some type of chordal instrument—and to consider themselves *musicians*, not drummers. That way they'll be able to converse with instrumentalists other than drummers. I would also encourage them to learn to play with brushes, because it gives you a certain sense of dynamics. You will discover a lot if you start playing with brushes. And finally, if you're on a gig and another drummer walks into the room, *don't* start playing everything you know. What is it with drummers? [laughs]

MD: Guitar players don't do that?

Kevin: It's a little different with guitar players. We might not be soloing at the time. With drummers, it seems like no matter who is soloing at the time, they start ripping around the tom-toms. You just know that somebody came in.

MD: Are you saying that guitar players wait for their solo to show off?

Kevin: Right. They'll turn up a little louder, and during the first eight bars they'll play a zillion notes. But with drummers you want to stop where you are and say, "Okay, let's get this over with. Take a drum solo!"



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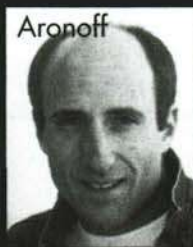
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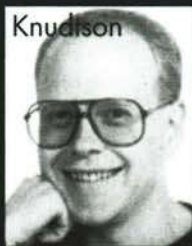
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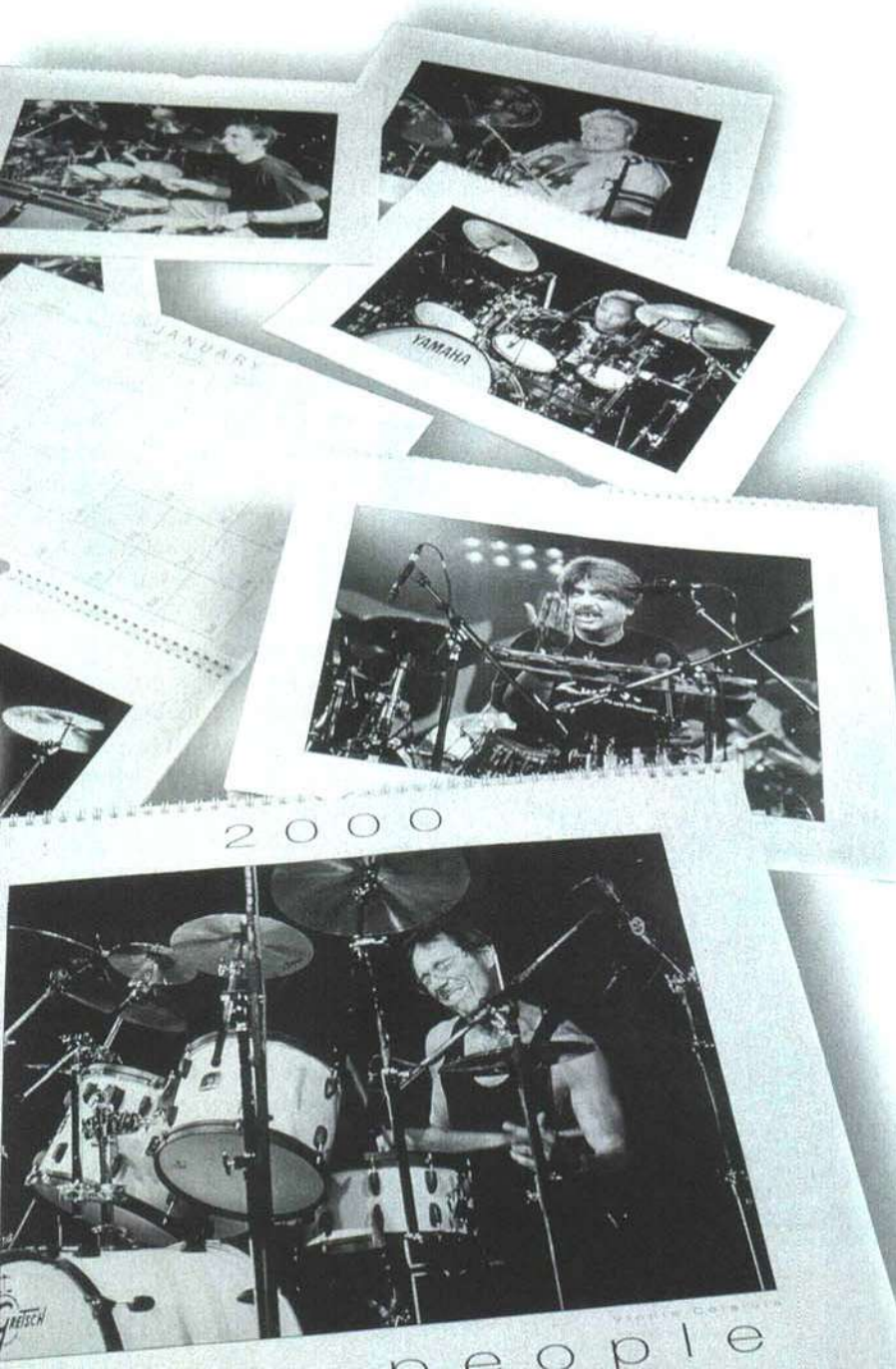
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Drum Corps Meets Drumset

DCI Drumset Champion Daniel Villanueva

by Lauren Vogel Weiss

Drum Corps International (DCI) holds its annual Championships each August. This past year's event was in Madison, Wisconsin. In addition to three classes of drum & bugle corps in competition, there's also an Individuals and Ensemble contest to determine the best soloists and small ensembles involved in the activity. *Modern Drummer* had a chance to talk to many of the winners, and over the next year there will be an opportunity to learn more about these young musicians and how they got to be the best at what they do.

With a score of 95.9, Daniel Villanueva, an eighteen-year-old freshman at the University Of South Florida in Tampa and a rookie member of Magic Of Orlando Drum & Bugle Corps from Orlando, Florida, won the "Best Multi-Percussion" award on August 11, 1999, playing his own composition, "Phase 1 For Solo Drumset." He began studying drumset at age nine, playing along with records and watching drummers on MTV. Some of his biggest influences are Steve Smith, Mike Portnoy, and Buddy Rich. He also credits Bruce Lehman as a big influence and great

teacher throughout his high school years. Most importantly, Danny credits the love and support of his parents.

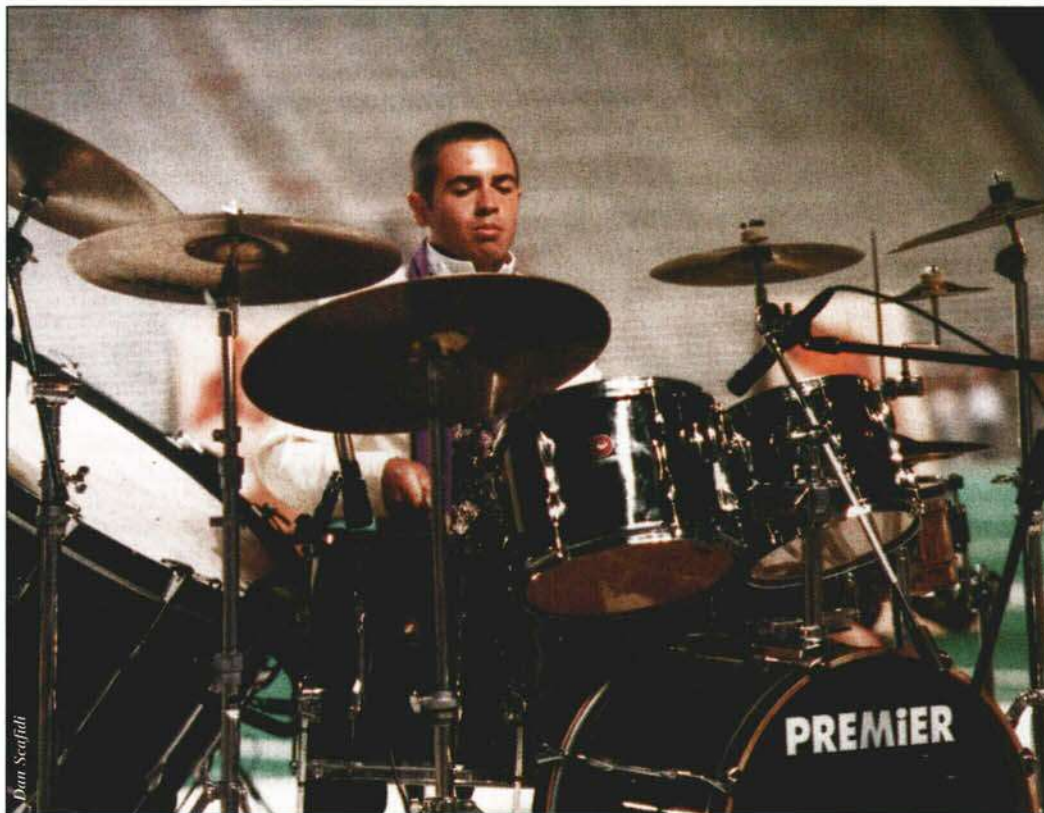
Villanueva learned to read music in the seventh grade and continued his musical education by playing in high school concert band, marching band, orchestra, and jazz ensemble. He also played quite a bit of drumset in community theater, usually on a four-piece kit rather than his normal seven-piece—especially if his dad wasn't the roadie! Daniel's interest in drum corps was sparked when he saw a videotape of The Madison Scouts.

"It's been a dream for a long time," Villanueva stated. "Just getting to do everything involved with drum corps—from sleeping on gym floors to eating on the go to loading and unloading every day." The grin on his face shows how much the drum corps experience means to him.

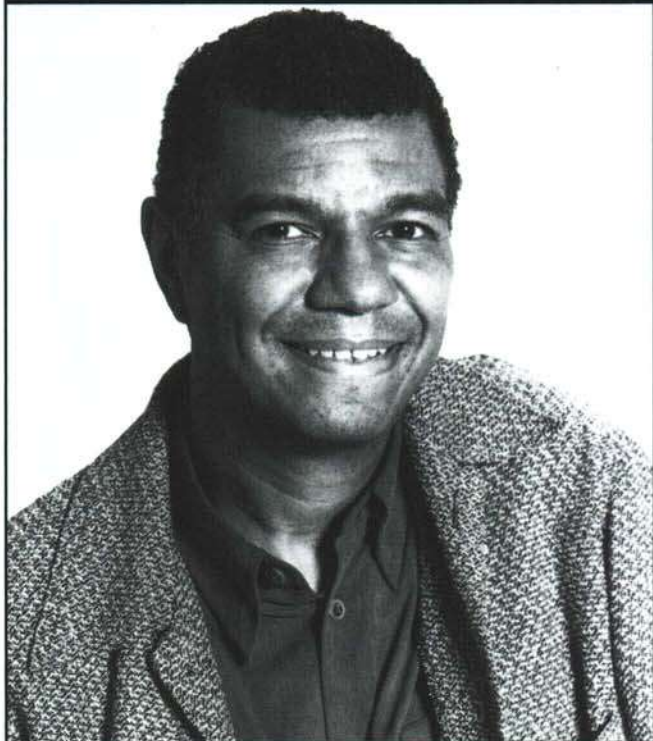
Danny played drumset (along with marimba and other percussion accessories) in Magic's pit last summer. How does that compare to playing drumset in a rock band or theater production? "It's a lot different," he replies with a chuckle. "I have to really listen

and open my ears up. I can't take charge and be the one leading everything. I get yelled at if I try to set my own tempo. I have to follow what the battery is doing behind me. So that's been a big area of growth for me. Also on the plus side, there are a *lot* of horns behind me and it's really loud, so I get to play aggressively and as loud as I want—when it's called for, that is! It's fun."

Villanueva started to compose his original solo last June, about two months before the Individuals competition. He began practicing in earnest about four weeks later. Though writing mainly for drumset, Daniel also incorporated a set of timbales, a cowbell, and a concert bass drum into the instrumentation to make it a true "multiple percussion" solo. "I would describe the music as



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expressive, funky, aggressive, and fun," he explains. "It's sort of an A-B-C-B-A form. There is a rubato section at the beginning followed by a perpetual-motion thing on toms. Then it goes into a funk feel, then a Latin feel, then back to the perpetual-motion, and then back to the rubato. The timbales give it a Latin feel and mix with the cowbell nicely.

"It's really difficult to come up with a drumset solo that appeals to people and doesn't just sound like a bunch of banging and fills," Villanueva continues. "When I first started it sounded like a lot of other grooves, with a little Dave Weckl and Mike Portnoy mixed in. Our pit instructor, Greg Boland, helped me shape it musically instead of having it sound like me just playing licks." Rudimental fans might have recognized a quote from the traditional "Three Camps" in Daniel's solo as well.

What advice would Daniel give to other aspiring young drummers about the drum corps experience? "Take it if you get the chance," he states with conviction. "It's something you'll never forget. You'll make a lot of friends you'll never lose. Everything you see on TV and read about really happens. Plus it's a lot of fun. I'm definitely coming back."



Lauren Vogel Weiss

MUSIC KEY

H.H.	X	C.C.	X
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S.D.	●		
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H.H. w/foot	X	Add'l Toms	

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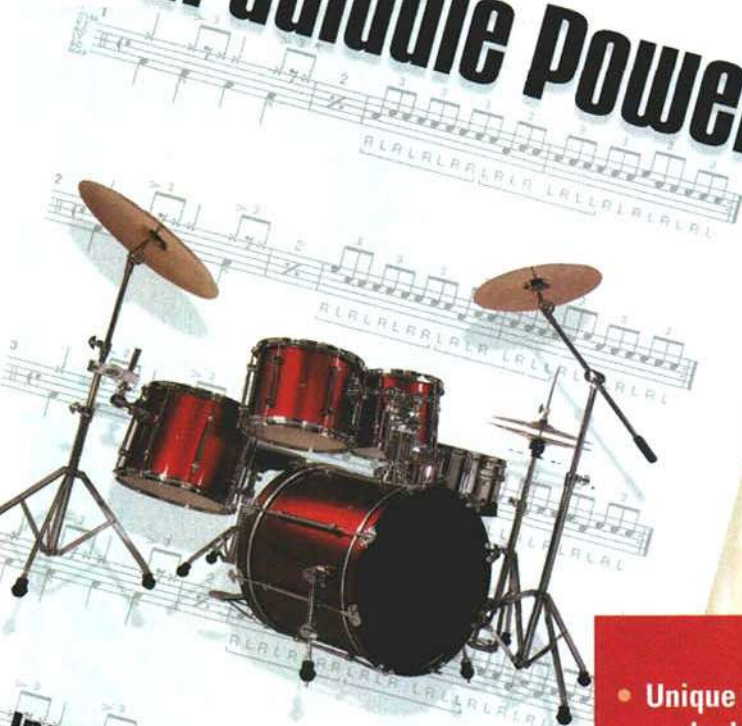
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Lenny White

Real Fusion Father

by Mark Griffith

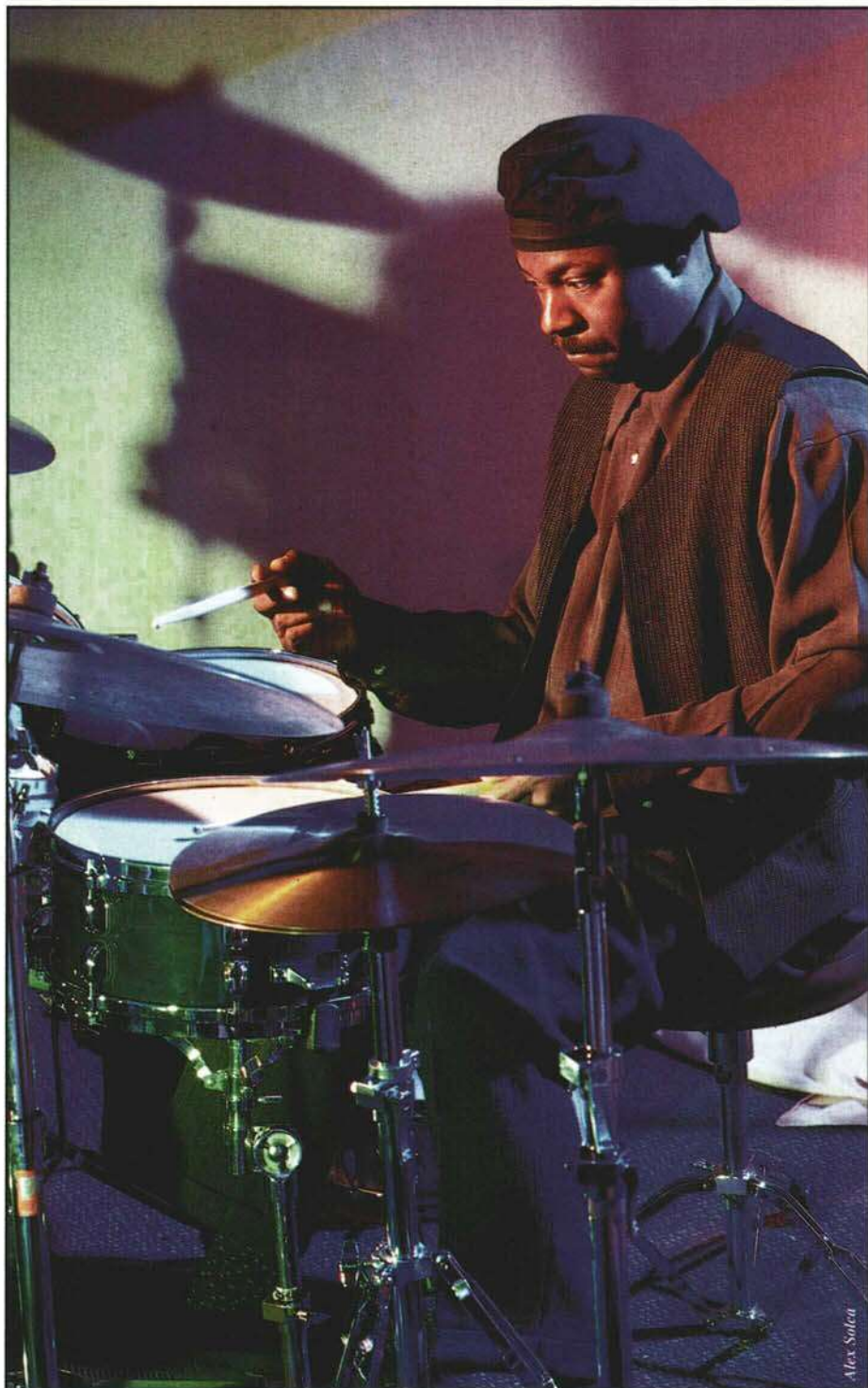
The term "fusion" is thrown around a lot these days. But what is popular fusion today is not what it began as. Fusion began in the late 1960s as the creative combination of jazz and rock 'n' roll. Since then, more ingredients have been added (primarily Latin, world music, rap, and hip-hop).

Today no drummer personifies the term "fusion drumming" better than Lenny White. His jazz playing swings, his rock drumming rocks, and his funk playing...well that's a given with Lenny. He is *truly* funky. But when it's appropriate, he can also mystify and astound us with the most complicated and dense "fusion" grooves around. On top of all of this, Lenny is a masterful producer, band-leader, and songwriter.

Unfortunately, no recordings exist of Lenny's first "big" gig, playing with alto sax legend Jackie McLean. In that band, Lenny followed Billy Higgins, Tony Williams, and Jack DeJohnette.

Lenny made his recording debut in 1969 on Miles Davis's seminal *Bitches Brew*. While this recording may not be a "drumming" masterpiece, it is a unique musical soundscape in which the drums are played to perfection. Lenny's drums (along with those of Jack DeJohnette and Don Alias) are heard coloring, droning, and pulsing within some of the most beautiful and groundbreaking music ever recorded.

Less than a year later Lenny was busy recording with some of jazz's most forward thinkers. The first was trumpeter Freddie Hubbard, on his landmark recording *Red Clay*. Like many other recordings of this era, there are several different musical styles included on *Red Clay*. From the looseness of the intro to the title track, to the funk of "Red Clay" and "Cold Turkey" and the swing of "Suite Sioux" and "The Intrepid Fox," this is a masterful recording. Lenny more than covers all the bases, giving each cut exactly what it needs. (Several



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Lenny White

years later, a live video was made of Freddie's working band, including Lenny. It offers a great look at Lenny's outstanding jazz playing.)

While working with Hubbard, Lenny met saxophonist Joe Henderson. Soon after, he began working with Henderson in a band that also featured trumpeter Woody Shaw. This band made several amazing live recordings, many of which can be found on Henderson's *In Pursuit Of Blackness* and *If You're Not Part Of The Solution, You're Part Of The Problem*. This is aggressive bashing jazz at its absolute best. These recordings (as well as many other classics featuring drummers like Jack DeJohnette, Eric Gravatt, and Louis Hayes) can be heard in the essential box set *Joe Henderson: The Milestone Years*.

Woody Shaw was so impressed with Lenny that he hired the young drummer for his debut recording, *Blackstone Legacy*. This recording can be compared to Miles' *Bitches Brew* in its approach, but since Lenny is the only drummer, his contribution is easier to hear and recognize. Also like *Bitches Brew*, this record is not for

everyone. However, it is a forgotten classic, and deserves much more attention.

In the early '70s Lenny became part of the fertile San Francisco musical scene, playing with the group Azteca. Sounding like a cross between Tower Of Power and Santana, Azteca was led by percussionist Coke Escovedo and also featured Neal Schon, Tom Harrell, and Paul Jackson. While the group never achieved huge commercial success, their self-titled debut recording is quite good. It added a great deal of Latin and R&B influences to Lenny's ever-growing musical palette. Even at this early point in his career, we can hear that Lenny is more than comfortable switching between styles. Lenny never sounds like a jazz drummer playing rock, or a rock player playing jazz. His drumming is supportive, musical, and creative.

While in San Francisco Lenny performed and recorded with forgotten trumpet legend Eddie Henderson. Henderson was in Herbie Hancock's popular sextet and was highly influenced by his musical approach. Eddie has always featured great drummers on his own recordings (including Eric Gravatt and Ndugu Leon

Chancier). On 1973's *Realization*, Lenny played alongside Billy Hart. Lenny and Billy play together very well, creating a seamless rhythmic volcano that pushes the soloists (including Herbie Hancock) to great heights.

In late 1973 Lenny replaced Steve Gadd in Chick Corea's Return To Forever. While the edition of RTF with Gadd was exciting (it can be heard on a recent anthology), when Lenny joined he combined Gadd's aggressive approach and Airtio's light floating quality with his own signature style to help define a legendary band. White's first job was to re-record the aggressive *Hymn Of The Seventh Galaxy*, which many don't realize was originally recorded with Gadd. *Where Have I Known You Before* is more orchestrated, while *No Mystery* is more rock and funk oriented. But *Romantic Warrior* combines all of these approaches into an influential epic musical adventure.

Lenny appeared on various recordings with his RTF bandmates as well. He's on Stanley Clarke's *Children Of Forever* and on one track of *Journey To Love*, as well as on Al DiMeola's *Elegant Gypsy*. In addition Lenny contributed to three tracks on

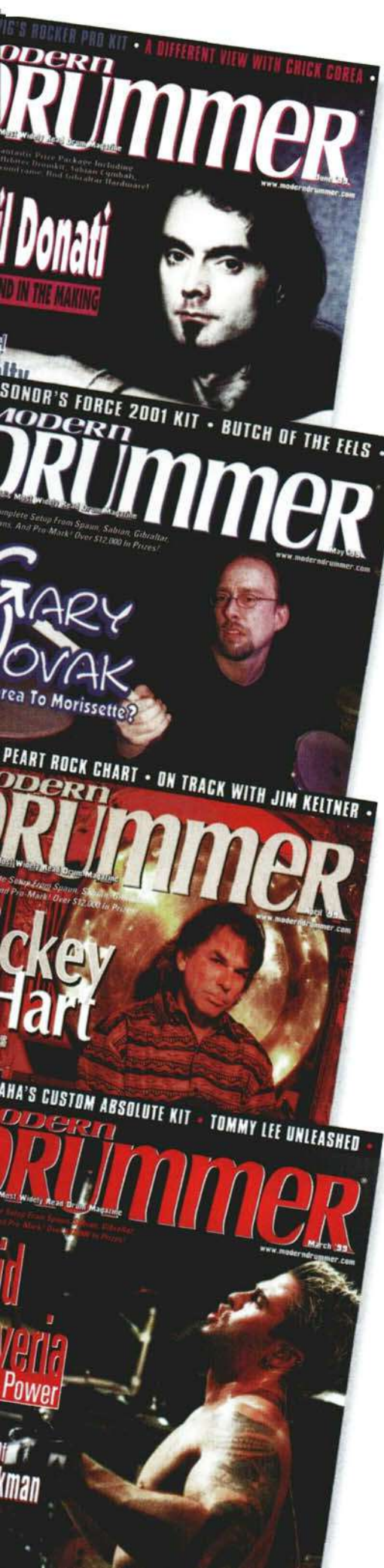
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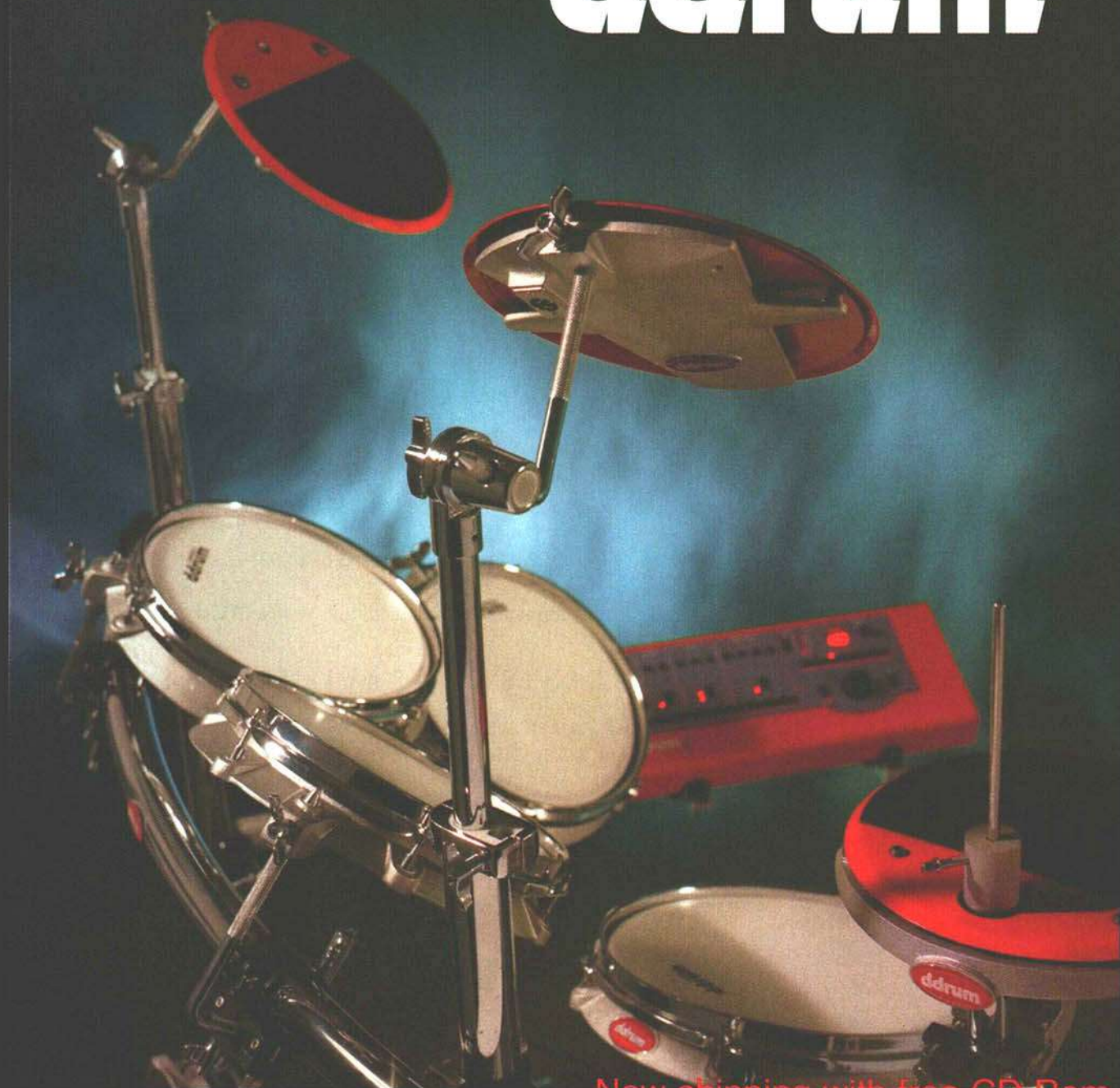
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Lenny White

Weather Report bassist Jaco Pastorius's self-titled debut solo recording. His airy drumming on "Continuum" and his burning Latin groove on "(Used To Be A) Cha Cha" complement Jaco's genius perfectly.

The popularity of Return To Forever provided the impetus for Lenny to create his own recordings. *Venusian Summer*, *Big City*, and *Attitude* were all-star affairs that featured a large cast of musicians. *Venusian Summer* represents everything that is wonderful about fusion. It's a funky suite of compositions that is soulfully based upon expression, not virtuosity. Lenny really lays it down on "Mating Drive," but the centerpiece of this recording is the eleven-minute "Prince Of The Sea." *Adventures Of The Astral Pirates* and *Streamlines* are classics. *Streamlines* is great funk, with Lenny and bassist Marcus Miller grooving *hard*. *Adventures...* is indescribable. If you look up the term "funk" in your dictionary and it doesn't have a picture of these two recordings, take it back!

In 1978 Lenny participated in a unique recorded tribute to Thelonious Monk and Charlie Parker. This project gathered musi-

cians associated with Chicago's AACM and New York's fertile jazz scene, along with Thad Jones and Lenny. Heiner Stadler wrote musical arrangements that were complex and very demanding. Because of his recent recordings, Lenny may have seemed like the "odd man out" stylistically. But his drumming skills are the glue that holds this project together.

Never to be pigeonholed, White began leading the late-'70s R&B band Twennynine. While this band was somewhat disco-influenced and the grooves weren't classic Lenny, some of the tunes were catchy and could stand to be revisited. While the recordings *Best Of Friends*, *Twennynine*, and *Just Like Dreamin'* were good for their time, today many people dismiss them.

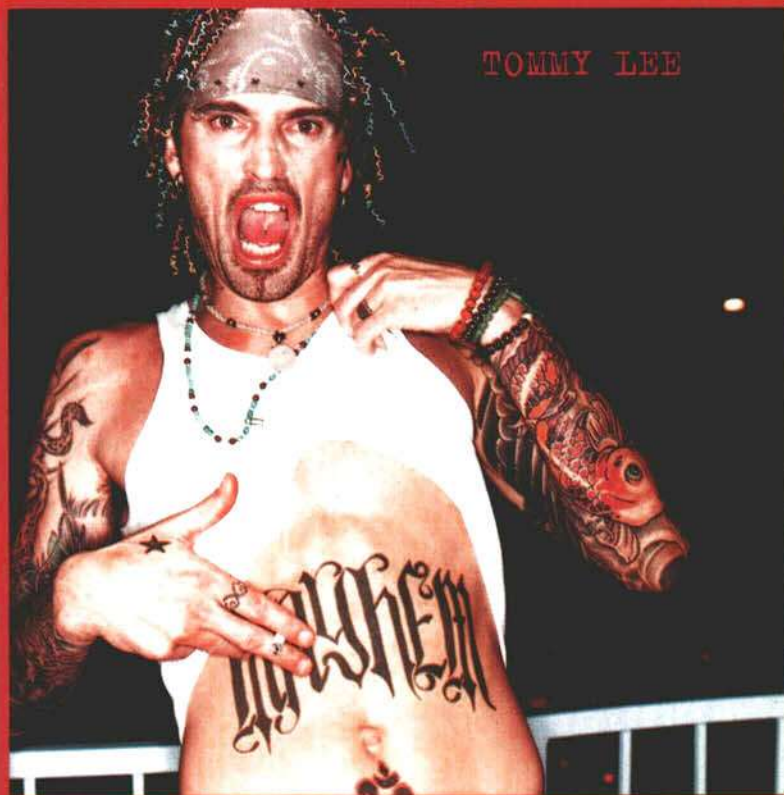
In 1982 and 1983 Lenny put together an all-star band featuring Freddie Hubbard, Joe Henderson, Chick Corea, Stanley Clarke, and (on two respective recordings) Chaka Khan and Nancy Wilson. Projects like these are sometimes disappointing. But Lenny's production and organizational skills made the *Griffith Park* and *Echoes Of An Era* recordings particularly successful.

These records are notable for the way in which Lenny plays with the singers. His drumming complements their phrases, leaving room for the two vocalists to work. He also plays behind all of the instrumental soloists differently, giving them each exactly what they need. Additionally, Lenny's swing feel is much more relaxed than that of many of the other fusion drummers of the time. He let great music happen around him without "forcing" anything. These are timeless and very enjoyable recordings.

Later in the '80s Lenny and bassist Marcus Miller hooked up with singer Mark Stevens to form The Jamaica Boys. This wasn't a fusion group; it was a well-oiled and well-produced pop band. They made a few recordings, of which their self-titled debut is by far the best.

In the late '80s Lenny cut five tracks on the late pianist Michel Petrucciani's recording *Music*. Petrucciani also participated in a very special recording that Lenny produced, *Manhattan Project*. This was yet another all-star affair featuring Michel, Wayne Shorter, and Stanley Clarke. Again, Lenny's production skills

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Lenny White

turned a "project" into a band. Lenny loosely percolates on the opener (which he also wrote), pushes the Jaco Pastorius composition "Dania," and sets up the various sections of "Virgo Rising" masterfully. There's a great video of this band in action. It's worth looking for.

In 1992 Lenny graced Eddie Gomez's *Next Future*. After the pop of The J-Boys and the "fusion" of Manhattan Project, Lenny shows us again that he can still really swing. Within Eddie's strong melodies you can often hear Lenny loosening up on the heads of the tunes. He is ultra-swinging on "North Moore Street" and balances elasticity with propulsiveness on "Tenderly." And check out his slow Elvin-ish lope on "Basic Trane-ing."

Lenny takes swinging a step further on two projects dubbed The Acoustic Masters. *Acoustic Masters I* features Charles Lloyd, Cedar Walton, Buster Williams, and Billy Higgins. Lenny organized and produced this great session, which is one of Lloyd's finest in quite a while.

Acoustic Masters II found White producing and playing. This recording features Bobby Hutcherson, Craig Handy, and Ron

Carter, and it's a modern classic. Lenny and Ron play together very well, placing the beat in exactly the same place. You can hear Lenny "the producer" playing the drums while setting up situations inside the music, arranging the compositions from within the performances. Lenny is making everybody feel comfortable, while providing an atmosphere conducive to creativity. This is why Lenny White is in demand as a drummer and producer. When Lenny plays he is actively directing the music. However, none of his performances—or any of his productions—ever feel unnatural, uncomfortable, or contrived.

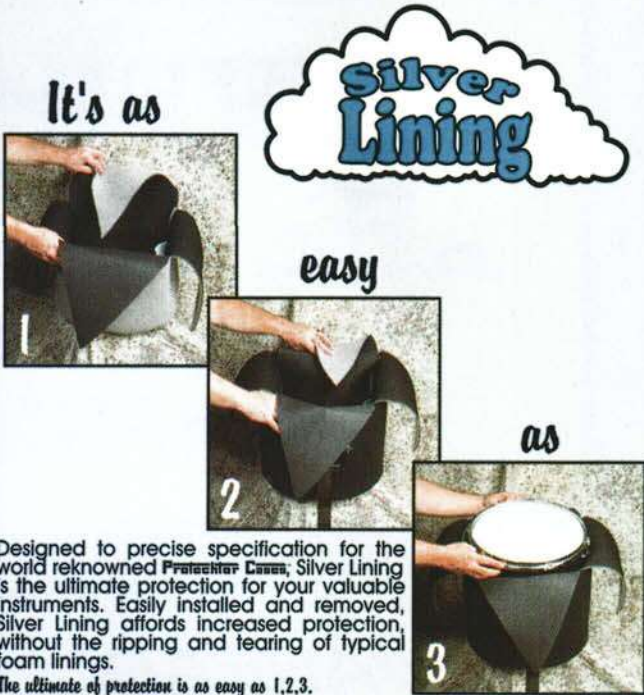
Nineteen ninety-five was a very busy year for Lenny. He played on two of the best small-group recordings of the year: Ingrid Jensen's *Vernal Fields* and George Garzone's *Alone*. He also organized, produced, and played on five all-star recording sessions: *Chartbusters*, *Afro Cubano Chant*, *Hub Art*, *Essence Of Funk*, and *Primal Blue*. All are considerable achievements featuring such well-known artists as John Scofield, Ron Carter, Craig Handy, and Cedar Walton.

The excellent *Chartbusters* features

Lenny authentically and firmly entrenched in the organ-group tradition—a tradition in which he hasn't often recorded. *Afro Cubano Chant* is a prime example of a great drummer working with a great percussionist (Steve Berrios). Lenny leaves ample space for Steve to add the necessary colors to this fine recording. *Essence Of Funk* is just that: Lenny adds strong backbeats to some of jazz history's funkier anthems, including "Cornbread" and "Freedom Jazz Dance." *Hub Art* is one of the most swinging records that Lenny has ever done. Check out his deft brushwork on "Up Jumped Spring" and the raw swing of "You're My Everything."

In 1995 Lenny made some of the best drummer-led albums ever recorded. *Present Tense* is a good offering. But *Renderers Of Spirit* is even better, and his most recent—*Edge*—is stunning. "Whew! What A Dream" (from *Renderers*) features some brief solo exchanges from Lenny, which is a rarity on his records. "Pick Pocket" defines the term "groove," as does the rest of *Renderers Of Spirit*. *Edge* features a wonderfully hip-hopish "Raiders In The Temple Of Boom," the terrific "Semi-

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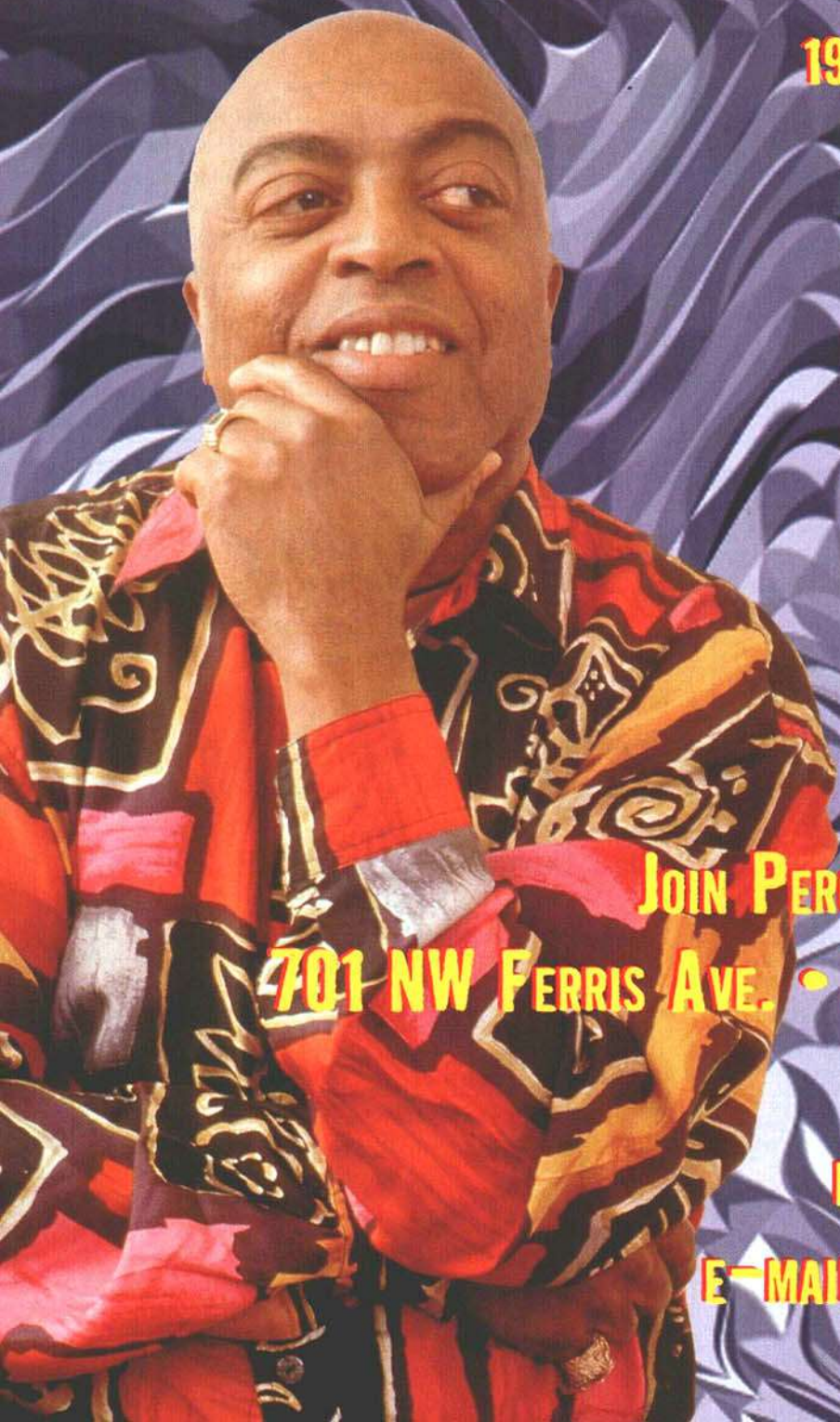
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Lenny White

Five," and a classic cover of Led Zeppelin's "Kashmir."

Recently Lenny began playing with pianist Geri Allen. Geri's esoteric *The Gathering* is a very creative recording with many twists and turns. Highlights include three tunes that Geri does with Lenny and bassist Buster Williams. This is an amazing trio that walks the line between aggressive collective improvisation and subtle grooving. Lenny is on Geri's live *Some Aspects Of Water* as well.

Lenny also appears on the best recording that trumpeter Wallace Roney has ever made, *Village* (which Lenny also helped produce). This is a great record not only because it features Michael Brecker and Chick Corea (among others), but because Wallace's full artistic vision is realized. Lenny's wonderful drumming and producing is a big part in that realization. This is a recording that deserves a great deal of attention. Buster Williams also called on Lenny for his most recent recordings, including *Somewhere Along The Way*.

Most recently Lenny formed the fusion group Vertu. Their self-titled recording is audacious and "in your face." This is an

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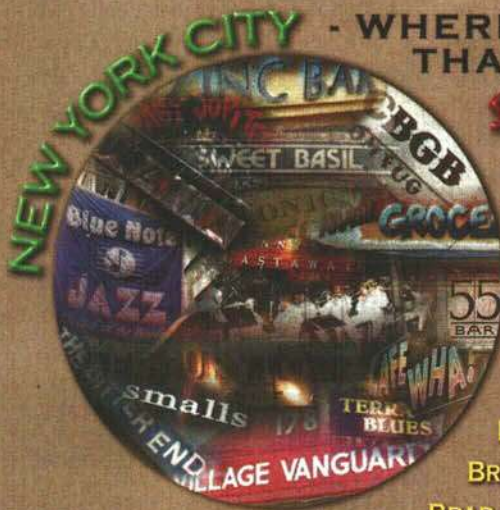
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Lenny White

excellent recording that gets back to what we all know as "real fusion" (as mentioned in the opening of this article). "On Top Of The Rain" features some of the baddest backbeats in Lenny's resume. Lenny's two compositions, "V Wave" and "The Call," are stunning examples of his greatly

evolved compositional skills. Most of the recordings in this article feature at least one of Lenny's many compositions, making him one of the most prolific drummer/composers around. This is a great disc and a refreshing band who we can only hope is just starting.

It's no coincidence that Lenny White is on so many good recordings. His professionalism and subtle presence heightens the skills of everyone around him. Lenny is not just a drummer, or a producer, or a composer, or a bandleader. Lenny White makes music.

Tracking Them Down

Here's a list of the albums mentioned in this month's column, including label and catalog information. Below the list are several sources you might want to check for hard-to-find releases.

Miles Davis

Bitches Brew, Columbia G2K 40577

Joe Henderson

In Pursuit Of Blackness, Milestone MSP-9034

If You're Not Part Of The Solution,

You're Part Of The Problem, Milestone MSP-9028

The Milestone Years, Milestone 8MCD-4413-2

Woody Shaw

Blackstone Legacy, Contemporary CCD-7627/28-2

Freddie Hubbard

Red Clay, CBS ZK 40809

Azteca

Azteca, Columbia KC 31776

Eddie Henderson

Realization, Capricorn CP 0118

Return To Forever

Hymn Of The Seventh Galaxy, Polydor 825 336-2

Where Have I Known You Before, Polydor 825 206-2

Wo Mystery, Polydor 827 149-2

Romantic Warrior, Columbia Legacy CK 46109

Return To The Seventh Galaxy:

Return To Forever The Anthology,

Verve 314 533 108-2

Al DiMeola

Elegant Gypsy, Columbia CK34461

Stanley Clarke

Children Of Forever, One Way OW-30340

Journey To Love, Nemperor NE 433

Jaco Pastorius

Jaco Pastorius, Epic EK 33949

Lenny White

Venusian Summer, Nemperor NE 435

Big City, Nemperor 441

Adventures Of The Astral Pirates, AMCY 2859

Streamlines, Elektra 6E-164

Attitude, AMCY 2786

Present Tense, Hip Bop HIBD 8004

Renderers Of Spirit, HIBD 8014

Edge, Hip Bop 8019

Twennynine

Best Of Friends, Elektra 6E-223

Twennynine, Elektra 6E-304

Just Like Dreamin', Elektra 5E-551

Jamaica Boys

Jamaica Boys, Warner Bros. 925615-2

Michel Petrucciani

Music, Blue Note CDP 7

Eddie Gomez

Wex Future, Stretch SCO 90052

Bobby Hutcherson

Acoustic Masters II, Atlantic 82591-2

Chartbusters

Chartbusters, NYC 6017 2

Ingrid Jensen

Vernal Fields, Enja ENJ-9013 2

George Garzone

Alone, NYC 6018 2

Geri Allen

The Gathering, Verve 314557614-2

Some Aspects Of Water, Storyville STCD4212

Wallace Roney

Village, Warner Bros. 946649-2

Buster Williams

Somewhere Along The Way, TCB 97602

Vertu

Vend, 550 Music BK 69871

Various Artists

A Tribute To Monk And Bird, Tomato TOM 2-9002

Echoes Of An Era, Elektra E1-60021

Echoes Of An Era 2, Elektra Musician 60165-1

Griffith Park Collection, Elektra Musician E1-60025

Griffith Park Live, Elektra Musician 602621-1

Manhattan Project, Blue Note CDP 7 94204 2

Afro Cubans Chant, Hip Bop Essence HIBD 8009

Hub An, Hip Bop Essence HIBD 8005

Essence Of Funk, Hip Bop Essence HIBD 8007

Primal Blue, Hip Bop Essence HIBD 8006

On Video

Freddie Hubbard Live At The Village Vanguard,

VAI Jazz Video

Manhattan Project, Blue Note Video B5-94204

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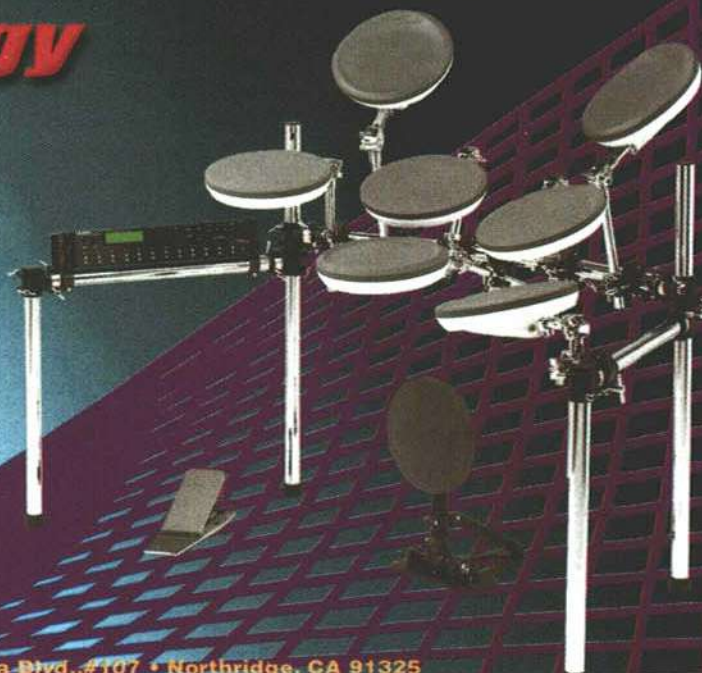
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VINNIE COLAIUTA

Vinnie Colaiuta (Japanese edition w/bonus track); **Chick Corea Akoustic Band**-Live From The Blue Note Tokyo; **Joe Diorio**-20th Century Impressions (w/**Jeff Berlin**); **Los Lobotomys**-s/t (w/**Jeff Porcaro & Carlo Vega**); **Randy Waldman Trio**-Wigged Out; **Steve Tavaglione**-Blue Tav; **Bunny Brunel**-Dedication; **Warren Cuccurullo**-Thanks To Frank; **Jeff Richman**-The Way In



VIRGIL DONATI

Stretch, Just Add Water; **Garsed & Helmerich**-Under The Lash of Gravity; **Montreal Drumfest 1996/1997** (2 CD's featuring **Chambers, Donati, Horacio Hernandez, Mike Mangini, Tony Roster, Chad Wakerman** + many others); **On The Virg**-Serious Young Insects; **Derek Sherinian**-Planet X

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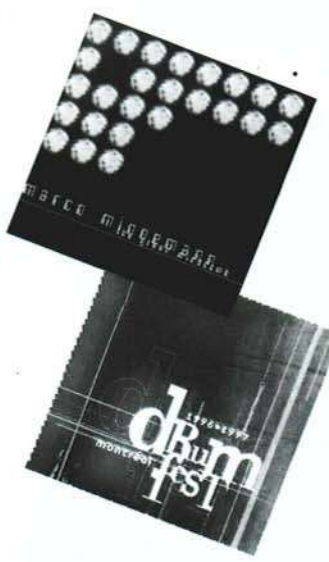
Out Of The Blue (live), Another Lifetime (Japanese edition w / bonus tracks) **Symbiosis**; **Protocol**-Force Majeure (live); **Los Lobotomys**-Candyman; **Toto**-Livefields (2 CD's), Absolutely Live (2 CD's)

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Internal Miking

The Inside Scoop

by Mark Parsons

Over the past several years, *MD* has received dozens of inquiries asking about the pros and cons of internal drum miking. A list of those questions would include: Why mount a mic' inside a drum? What are the advantages/disadvantages? What does it sound like? What does it cost? Is it difficult to do? What is available? Is it for me?

This article will try to provide answers to those questions (except for the last one—that's for you to decide after you've read the information presented here). But first, a brief pause for an analogy.

An Analogy

Imagine you're not a drummer, but rather a (shudder) guitar player. *Acoustic* guitar. What's more, you have to play your acoustic instrument in a loud environment, with other musicians. So you set up a mic', and a stand, and a boom, and you go out on stage to play.

First off, one of your Pete Townshend-like windmills strikes the mic', sending a hugely amplified *thump* into the crowd via the PA. The audience is surprisingly appreciative. Then, because you're getting buried by the other players, the soundman brings up the level of your mic'. *Oops*, too much—feedback howls through the house before he can get it under control. This puts the crowd in an even friendlier mood.

Then the drummer (directly behind you

on a riser) starts feeling frisky and lays into his 20" crash cymbals. This (along with your lead player's Marshall stack, stage right) bleeds all over your mic', ruining any possibility of getting a decent acoustic guitar tone in the house. By now the audience wants to take you home with them. Or they would, except they've already *gone* home.

Next night, same thing—except that it's a different venue, with a different soundman who puts a different microphone in a different location on your guitar, resulting in a whole new set of problems.

If this was *your* nightmare, what would you do? You'd install a pickup *inside* your guitar quicker'n you can say "Dave Matthews." Result? No more mic' stand and boom to lug around and get in your way onstage, no more feedback onstage when your guitar gets cranked up too high, no more problem with everything bleeding into your instrument's mic', fewer open mic's on the stage (always a plus—ask any soundman), and a more consistent sound from night to night.

Okay, if you're a classical guitar purist you may not go for it. (But then you probably wouldn't be playing with a band anyway.) And if you play a custom-made instrument worth several thousand dollars you might not be too keen on drilling holes in it to mount a pickup and a jack. But for the majority of players who must amplify their acoustic guitar in a band environment, this is a viable option. (It's a popular one, too. Look at all the folks who do it.)

Back To Drums

The parallels here are obvious, which begs the question: Why haven't we yet seen a similar popular migration to internal drum miking? Yes, there are some sonic issues to be addressed (which we'll get to). But beyond that I believe there are two main reasons. First, drummers are a conservative lot. While the technology of many other instruments changes almost monthly, the acoustic drumset has remained fundamentally



Mic's inside toms can capture acoustic tones not heard outside the drum, while maximizing isolation from other sounds on the kit.

unchanged for over sixty years.

The other reason is simply lack of information. Because internal mic's are still rather uncommon, especially at the amateur and semi-pro level, the average drummer may not have much exposure to them. As I stated at the outset, this article came about because several *MD* readers asked about them. I have to confess that while I'd heard them in a concert environment, I'd never used them in a controlled setting. Obviously, a little research on my part was in order before writing this piece.

Background

It's virtually impossible to talk about internal miking without talking about May microphones. Randy May is the creative gentleman who put internal miking on the map when he started offering his highly modified versions of other manufacturers' transducers several years ago. This turned out to be a brainstorm: Instead of asking drummers to trust their sound to an unknown microphone, they could still use what were essentially the same models they used every day, only in a different configuration. To this day, Randall May International remains the predominant manufacturer of internal drum mic's, with their products being endorsed by drummers like Dave Weckl, Jim Keltner, Russ Miller, JR Robinson, Carmine Appice, and Tommy Aldridge.

The folks at May take various popular mic's and modify them so that 1) the housing is smaller, enabling them to more readily fit in a drum; 2) they have an integral, pivoting, shock resistant mount; and 3) they are able to be bolted inside your drum using either of two mounting methods.

Using the direct-drill method, the shell is drilled in two locations: one for the microphone mount itself and one for the XLR connector. This method allows you to pivot the mic' from outside the drum, and is currently offered as a factory-installed option on any DW drum. The non-drill method uses existing lug screws inside the drum to hold the mounting bracket. It also has a very clever way of using the drum's air vent to route the cable and hold the XLR connector (while still allowing the vent to function as a vent).

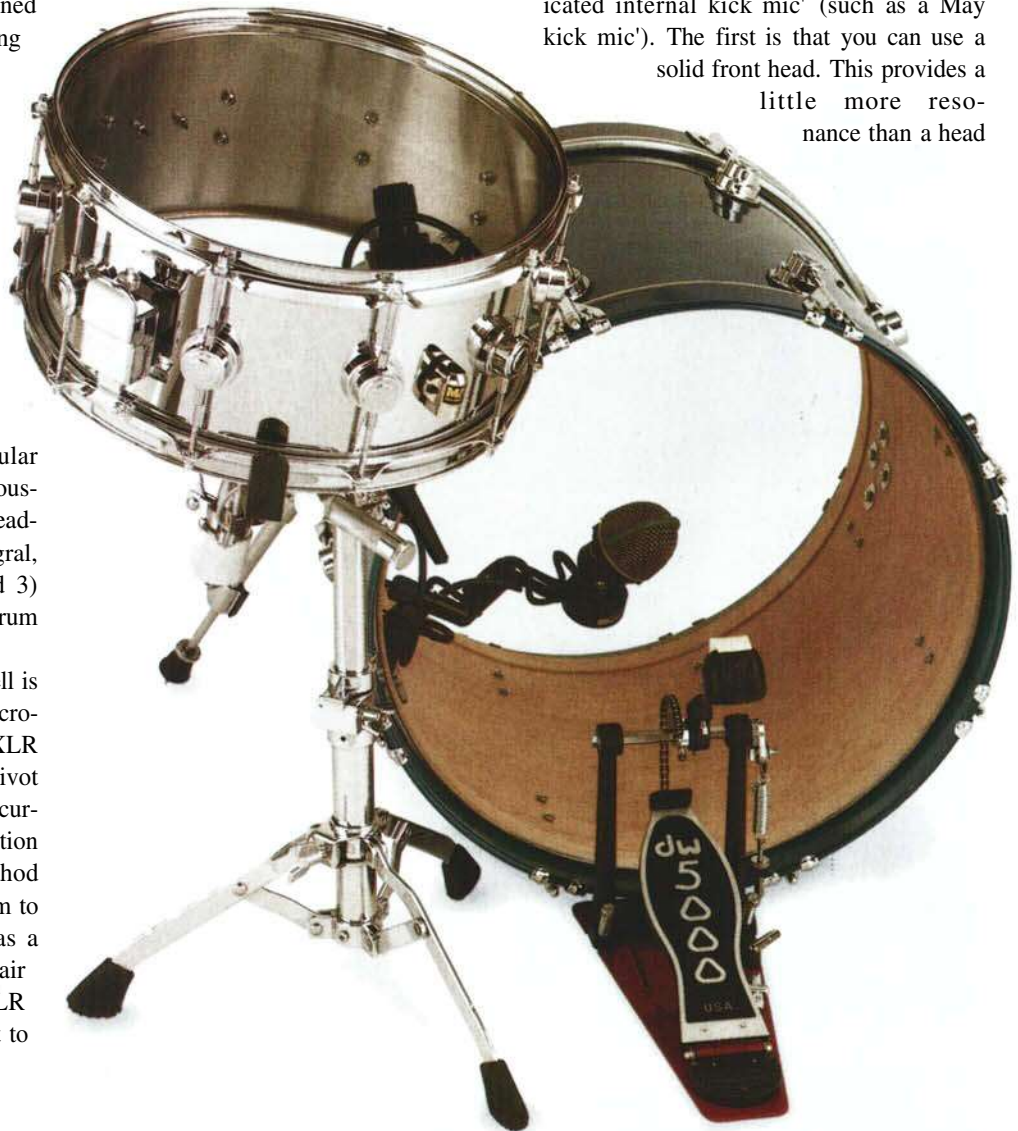
Testing

We had May send us samples of their mic's based on capsules from AKG, Sennheiser, and Shure. I was careful to request models that I also owned the "regular" versions of. That way we could perform controlled A/B comparisons between the two with the only difference being the actual location of the mic'. We used the mic's on various brands of drums, including Yamaha, Ludwig, and Noble & Cooley. (Special thanks go to Russ Miller, who loaned us two very nice May-equipped Yamaha toms to experiment with.)

We opted for the non-drill mounts, and discovered that installation is straightforward and simple. You take off the head, remove a couple of lug-mounting bolts, place the bracket over the holes, and

replace the bolts. Then you feed the cable through the vent, snug down the locking ring that holds the XLR connector in place, and hook the three leads (clearly labeled) to the appropriate pins of the mic's XLR plug. Pivot the mic' to the desired angle, replace the head, and you're done. Note: As with external mic's, placement counts. Be prepared to experiment because, as you'll read shortly, the obvious position—near the top, pointing directly at the batter head—may not always be the best.

We started our listening process with the kick drum. Unless you're a dyed-in-the-wool trad jazz purist, you're probably already using internal miking on your kick, through the familiar method of sticking a mic' into the drum through a hole in the front head. There are two main differences when switching from traditional kick miking (mic' inside drum on boom) and a dedicated internal kick mic' (such as a May kick mic'). The first is that you can use a solid front head. This provides a little more resonance than a head



Internal miking not only offers acoustic advantages, but also the convenience of consistent placement, with no need to carry mic' stands.

Internal Miking

with a small offset port, although the difference is not huge. (I like the small port in either case because it makes it easy to change the dampening or mic' position.)

The second difference is, in my opinion, more significant: convenience. No more stand and boom to buy, carry, set up, and tear down. And it's much cleaner on stage. (No more ruined sound because your guitarist knocked over your kick boom...again.) You just plug in the mic' cable and you're on your way. As far as selection goes, May makes five kick models (including faves like the AKG D112, Shure BETA 52, and Sennheiser 421), so there should be something for everybody.

On to the toms. As soon as we compared signals from an internal mic' and an external mic' (on the same drum) one fact became immediately apparent: The inside of a drum is a completely different acoustic environment from the outside. We got the same round fundamental from both mic's, but the internal mic' had a lot more of the "stick on head" sound, along with a slightly hollow ring. The external mic' picked up some ringing, too, but at a different frequency. More on this in a moment.

If you want articulation, you've got it with an internal mic'. So much so that if you use single-ply heads for their attack characteristics but crave the durability of two-ply heads, rest assured that you can switch to twin-ply heads and still get all the articulation you need. On smaller toms, we found that having the mic' near the bottom of the drum (facing up) helped balance the attack/sustain ratio. On an 18" floor tom, I started with the mic' near the top, then moved it towards the bottom, then tried it at the bottom facing down. Bingo. In that position we got a big, full bottom with a strong—but not overwhelming—attack, and lots of clarity and presence (which is not always easy to get out of a drum that size). The drum had single-ply heads, mind you, so be prepared to experiment if you use different heads.

What if you want the convenience of internal miking but wish to keep your sound pretty much the same as it is with normal close miking? This can be done, with the judicious use of equalization. When close miking the toms, you might typically pull out some of the lower mids in the 500 Hz to 1 kHz range. With an

internal mic' you can do something similar, only a couple of octaves higher (2 kHz to 4 kHz or so). This is the area where you get a buildup of upper-midrange overtones when the mic' is inside the drum. A little attenuation here will go a long way toward smoothing out the toms.

The snare proved an interesting challenge. With a mic' inside, pointing up, the sound was very articulate but a bit thin and hollow. However, I took a tip from Russ Miller and ended up with one of the best snare-miking techniques I've heard. You point the internal mic' down, toward the snare wires, and blend this signal with that of a conventionally placed external snare mic'. *Voila*. A good fundamental tone plus as much detailed snare articulation as you want. I tried various balances, and found that I liked the sound best with the internal mic' about 6 dB below the external mic'. The sound was very reminiscent of the studio technique of blending a typical dynamic snare mic' with a small-diaphragm condenser placed under the drum, pointing up. The internal/external combination has the added benefits of greater isolation, and no danger of the bottom mic' or stand inadver-

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tently being struck or kicked. It's also far more convenient, especially in a live situation. Plus I didn't have to reverse polarity on the internal mic', as you usually do on an "under snare" mic'. If you're at all interested in a detailed, articulate snare sound and capturing important nuances like double strokes and ghost notes, I highly recommend you explore this technique.

As a matter of fact, Randy May *stresses* the value of experimentation with internal/external miking combinations. As a player himself, he is most enthusiastic about the idea of acoustic options. His position is that the specific advantages offered by internal miking—convenience, isolation, sound, and consistency—can be augmented to great advantage with other miking techniques—especially in the studio.

Costs And Conclusions

The prices of the May versions of the mic's we used are as follows: The Sennheiser 604 goes for \$199, the Shure 57 is \$187.50, and the AKG D112 sells for \$289. The Non-Drill Air Vent Connector in either snare/tom or bass drum configuration is \$50. Considering the value of the features and modifications that May adds to the orig-

inal capsules, the small increase over the stock microphone prices certainly seems warranted. And if you take into account the savings on stands and booms, you may even come out ahead with internal mic's.

Furthermore, it's possible to get a pretty clear picture of internal miking for yourself *before* you buy—from a sampler CD offered by May International. Narrated and drummed by Russ Miller, it clearly demonstrates features like acoustic quality, drum articulation, and isolation from other drums and cymbals. The CD is sold in drum shops, or can be obtained directly from Drum Workshop (who is distributing May mic's) by calling (805) 485-6999 or surfing to www.dwdrums.com.

So the question remains, is internal miking for you? To answer it, you have to look at yourself, your playing environment, your style of music, and your willingness to adopt new technology. After several weeks of exposure to internal mic's, I think the original analogy about acoustic guitar pickups still holds: It's different, it solves a number of stage-related problems, and its sound—while having great articulation—may also require some minor modifications to the way you amplify or record it.

If you're a "no EQ, no compression, use only a pair of vintage tube overhead mic's on my drums" type of guy, then internal miking probably *isn't* for you. But for many drummers—especially those who work in a high-volume stage environment—internal miking may well be the answer. Considering the top-flight pros who use internal mic's, coupled with the fact that one of the most prestigious drum companies now offers them as a factory option, I wouldn't be at all surprised if mic's inside drums became as common as pickups in guitars.



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Rogers Holiday Eagle Badge Snare

by Harry Cangany

Between 1953 and 1959, the Rogers drum company went through a major transitional period. During those years great strides were taken to lift the company from the status of minor drum maker and turn it into a world-class manufacturer.

In past articles we've talked about how Cleveland-based Grossman Music purchased the Joseph Rogers & Son factory in New Jersey. Grossman was a manufacturer, wholesaler, and retailer. Their wholesale division had been selling Ludwig & Ludwig drums, but in the early '50s that brand was melded into Leedy & Ludwig and became unavailable to Grossman. So they needed a new drum line to distribute to their retail customers. Grossman's plan was to build Rogers into a highly reputable brand. The factory was moved to Ohio, and the process began.

The first problem to overcome was the lugs. The very thin "drawn brass" lugs then in use on Rogers drums could not take even reasonable tension levels. A reinforcing ridge was added in the middle of the lug to address this problem. This version is known among collectors as the "bread & butter" lug, since the ridge makes each lug resemble a loaf of bread. Although beautiful, the lugs were still very weak. They would crack, break, and sometimes explode!

The snare drum pictured here features

the first version of the drawn brass lug. The drum is a 6 1/2 x 14 white marine pearl (now yellowed, as many of them are). Notice the prominent oval badge. The logo of the Joseph Rogers Company used an eagle. This was later replaced by various versions of the famous Rogers script logo.

The hoops are single-flanged. They use the "split" clips in the typical Rogers and Gretsch style of the period. The strainer is the Orchestra model, which was later replaced by the Compact (from Premier). The Compact was itself replaced first by the Holiday, and later by the Swiv-O-Matic.

Our snare has a three-ply shell with reinforcing hoops. Our estimate is that it is a

earlier. Until we can track down more drums—or at least a complete set of pictures of the drums—dating early Rogers products is subject to guesswork.

What we do know is this: The woodwork and covering were as good as anyone's. The metalwork was below par. On the other hand, Rogers always got very high marks for its calfskin heads, which no doubt came with this drum. Of course, that's a moot point now.

Against its mid-'50s competition from Gretsch, Leedy, Ludwig, Premier, and Slingerland, I don't think Rogers had much of a chance. But with the introduction of Swiv-O-Matic parts and Beavertail lugs a few years later, Rogers became what

Grossman had wanted in 1953: a world-class competitor.

What's the collectibility of a drum like this? As far as I know, very few early and pre-Grossman era drums have been found. Collectors have passed along catalogs about the Rogers drums of this century, but few of the real thing seem to exist. So let's all be on the lookout for eight-lug snare drums with eagle

badges, to help us build our database of knowledge. As of now, I'd consider one of these drums a "special item," and I'd value it between \$400 and \$600, deducting \$40 for each cracked lug.



Jasper shell, and the time period is 1958-59. I base this on the rest of the set that came with the drum. Swiv-O-Matic hardware dates from 1959, which means that our snare drum cannot be dated any later than that. But it might date from years



Mark Trippensee



Longmont, Colorado's Mark Trippensee sees himself as a band-member first, and a drummer second. "The most rewarding thing to me is going through all the trials of being in a band situation. I don't want to be

in many groups at once, trying to please too many people. There are only enough hours in my day to keep one band moving forward."

The twenty-eight-year-old drummer also has a firm idea of what makes a band's music successful. "The song has to come first, no matter what the style," he says. "That cool new fill you learned from your favorite drummer may have to be kept on the back burner until it actually complements something."

Mark's playing with his band Hearsay reflects his commitment to the songs—yet still showcases some very creative drumming. The group's latest CD, *Differences*, features tunes ranging from classic ballads to clever odd-time pieces—all set firmly in an accessible pop vein. Mark's playing reflects the influences of innovators like Peart, Colaiuta, and Bozzio, modified by the rock-solid grooves of John Molo and Simon Kirke. It's a successful blend that keeps the music eminently listenable. You can check out Hearsay's disc at www.integratedcablesystems.com/hearsay.

Mark's goals are to see his group progress, while keeping his family life intact. "When you play AOR-type rock," he says, "labels may not want to take a chance, even if they love your stuff. They may want something more 'in.' We prefer playing music that comes naturally to us." Mark plays his music on a Premier Signia Maple kit with Zildjian cymbals.

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch

Lee Kelley

Nashville-based Lee Kelley is the drummer in the Honky Tonk Wranglers, the backup band for MCA recording artist Gary Allan. The group averages 200 dates a year all over the country, which keeps the thirty-one-year-old drummer busy—and in shape.

In shape? You bet. This is "new country," with equal parts traditional twang, classic rock, R&B, and swing. A videotape of a Gary Allan performance shows Lee grooving *hard*, driving the band in a full-out concert setting. It's not surprising that Lee's influences include groove god Jeff Porcaro, along with esoteric drummer/percussionist Jim Brock.

Lee plays "a basic five-piece big-band sort of setup a la Krupa and Rich," which he "beats on with Pro-Mark sticks and stuff." Besides wanting to see even greater success with his current gig, he lists two



specific goals. The first is to keep learning and developing a personal playing style. "I believe that your personality comes out in your playing," says Lee. "I want to play in as many different situations as I can, always keeping in mind time, groove, and musicality."

Lee's second goal is to see more drummers coming out to country shows. "There are a *lot* of great drummers out on the road with country artists," he says. "These are players with a large cross-section of styles and influences, and they have something to share."

Pete Lippman

"After reading about ninety-two-year-old Al Ferris, I thought you might appreciate another *On The Move* submission from an experienced (we don't say 'older') player." So begins a note from Pete Lippman, the busiest retired person you're likely to meet.

At the age of sixty-six, Pete's average week includes three days as Malibu, California's city treasurer, two days teaching at Santa Monica College, three casual gigs, and rehearsals with a concert band, a Dixieland band, and a big band. Now and again he'll play a show, too—such as a recent production of *Joseph And The Amazing Technicolor Dreamcoat*.

With a career that spans over fifty years, Pete's influences were drummers like Krupa, Cole, Bellson, Payne, Rich, and Hampton. He also studied brush work with Shelly Manne, who was a personal idol. "The rest of my instruction came from watching everybody," he says. "My listening tastes ran to Kenton, Basic, Herman, Ellington, and Armstrong. The Beatles' music interested me later on—when I heard The Boston Pops play it."



Pete purchased his Gretsch Name Band kit in 1961, and it's been his prize possession ever since. He also plays Zildjian cymbals, along with Jenco

vibes and a battery of percussion instruments. He uses this gear with his own group, the Sophisti-Cats, playing Dixieland and classic jazz. He's also a member of The Velvetones, who play '30s to '50s music. And the Santa Monica College concert band books him for several concerts each year.

Although he's focused on current activities, Pete recalls one past accomplishment fondly. "I was [*MD* senior editor] Rick Van Horn's first drumset teacher. What an experience that was. He was in full motion at all times. I had to practice each lesson to keep up with him."

Editor's note: Thanks, Pete! RVH.

should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what

you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.



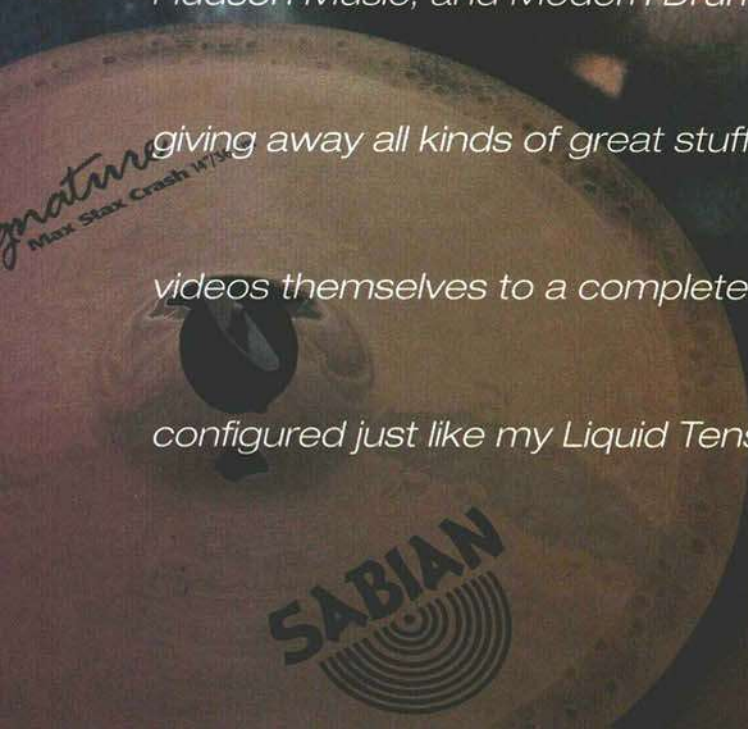
MIKE PORTNOY

"Doing the new videos was a lot of work, but a lot of fun. Now, I'm proud to announce that my new instructional videos, Liquid Drum Theater Volumes I and II, have just been released!

"To help me celebrate, the good people at Tama, Sabian, Latin Percussion, Pro-Mark, Hudson Music, and Modern Drummer are giving away all kinds of great stuff...from the videos themselves to a complete set-up configured just like my Liquid Tension set."



Mike Portnoy's Liquid Drum Theater Volume One video includes songs, segments and parts breakdowns from Liquid Tension Experiment, how to develop a "toolbox" of fills and patterns, and more. Volume Two focuses on Dream Theater and isolates the drum parts from Falling into Infinity and Scenes from a Memory, plus how to play in odd time signatures, double bass technique and more.



GIVE-AWAY

The Modern Drummer Contest

Liquid Drum Theater

Featuring Tama, Sabian, Latin Percussion, Pro-Mark, And Hudson Videos.



One Grand Prize: A six-piece Tama Starclassic kit in Piano Black finish with Sabian cymbals including Mike's new Sabian Max series signature cymbals, Latin Percussion timbales, Mike Portnoy 420 Autograph series Pro Mark sticks and the new Liquid Drum Theater video box set autographed by Mike Portnoy.

One Second Prize: A complete set of Sabian cymbals with Sabian accessories and the new Liquid Drum Theater video box set autographed by Mike Portnoy.

Thirty-Five Third Prizes: The new Liquid Drum Theater video box set autographed by Mike Portnoy.



CONTEST RULES (here's how to enter) ENTER EARLY AND OFTEN! Consumer Disclosure: 1. Two ways to enter: (a) Call 1-900-786-3786. Cost: 99¢ per call. You must call from the number where you wish to be notified. Or (b) send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Modern Drummer/Mike Portnoy Contest, 12 Old Bridge Road, Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be phoned or mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 2/1/2000 AND ENDS 4/30/2000. PHONE CALLS WILL BE ACCEPTED UNTIL 11:59 EST 4/30/2000. POST CARDS MUST BE POSTMARKED BY 4/30/2000 AND RECEIVED BY 5/3/2000. 5. Winners will be selected by random drawing on 5/10/2000 and notified by phone on or about 5/11/2000. 6. Employees and their immediate families of Modern Drummer, Tama Drums, Sabian, Latin Percussion, Pro-Mark and Hudson Music and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of US and Canada (except in Florida and the Province of Quebec), 12 years of age or older, provided that CALLERS UNDER THE AGE OF 18 OBTAIN PARENTAL OR GUARDIAN PERMISSION TO ENTER. California residents under 18 may not participate. Residents of MN, GA, LA, NJ, and Canada may enter by mail only. Void where prohibited by law. 9. One prize awarded per household per contest. 10. Grand Prize: One winner will receive from TAMA: one (1) Starclassic drum set in Piano Black finish including one (1) 18x22 Bass Drum, one (1) 51/2 x14 snare drum with Air Ride Snare Stand; one (1) 9x10, one (1) 10x12, one (1) 13x14, one (1) 15x16 Rack Toms with Sound Focus Rings; one (1) HH905 Iron Cobra Lever Glide hi-hat stand, one (1) HP900PTW Iron Cobra Power Glide bass-drum pedal, two (2) HC83B New Titan cymbal stands, two (2) New Titan tom and cymbal combination stands, one (1) New Titan double tom stand, one (1) Tama 1st Chair Wide Rider throne; from SABIAN: one (1) each Mike Portnoy 7", 9" & 11" Max Splashes, one (1) each Mike Portnoy Mid & Low Max Stax sets, One (1) pair Hand Hammered 13" Rock Hats, one (1) Hand Hammered 22" Rock Ride, one (1) Hand Hammered 20" Chinese, one (1) Hand Hammered 16" thin crash, one (1) Hand Hammered 17" medium crash, one (1) Hand Hammered 19" thin crash, one (1) BacPac cymbal bag, one (1) Sabian Baseball Jersey; from LATIN PERCUSSION one (1) LP272-S Tito Puente Timbales, one (1) LP008 Rock Ridge Rider cowbell, one (1) LP160 Cyclops tambourine, one (1) LP236C Mount-All percussion bracket, one (1) LP1205 Blue High Pitch Jam Block, one (1) LP1207 Red Low Pitch Jam Block; from PRO-MARK: Twelve (12) pair Millennium II TX420N Mike Portnoy Signature Sticks, one (1) JSB5 jumbo stick bag, one CC10 cymbal case; from HUDSON MUSIC one (1) video box set Liquid Drum Theater, Volumes I and II, autographed by Mike Portnoy. Approximate Retail Value of Grand Prize \$10,635.00. 11. Second Prize: One winner will receive from SABIAN: one (1) each Mike Portnoy 7", 9" & 11" Max Splashes, one (1) each Mike Portnoy Low, Mid & High Max Stax, one (1) Bac Pac cymbal bag, one (1) Sabian baseball jersey; from HUDSON MUSIC: one (1) video box set Liquid Drum Theater, Volumes I and II, autographed by Mike Portnoy. Approximate retail value of Second Prize \$1,170.00. 13. Third Prize: Thirty five (35) winners will each receive from HUDSON MUSIC: one (1) video box set Liquid Drum Theater, Volumes I and II, autographed by Mike Portnoy. Approximate retail value of all 35 Third Prizes \$1,500.00. 12. Approximate retail value of all prizes \$13,305.00. 13. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Road, Cedar Grove, NJ 07009, (973) 239-4140. 14. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Mike Portnoy Contest/Official Rules/Winners List, 12 Old Bridge Road, Cedar Grove, NJ 07009.



RECORDINGS

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

9 Louie Bellson Skin Deep

Louie Bellson (dr), Don Elliott (mellophoe, vbs, trp, perc), Ralph Martin (pno), Joe Puma (gtr), Bob Peterson (bs), others

Double bass drummer pioneer Louie Bellson shows off his formidable skills on this CD reissue of two 10" LPs. On "Percussionistically Speaking" Louie begins an extended solo with upbeat brushes, gradually introducing double bass while switching to sticks, building up repeatedly and taking it out. The other small-group songs also contain solo breaks while showcasing Bellson's solid timekeeping. Louie then shows how he can drive a big band, with strong accents and fills within tight arrangements. His signature tune, "Skin Deep," is filled with powerful breaks and solos. The playing throughout is exciting, with dynamics from barely audible to roaring and interesting solo ideas like snare/bass mimickry. Bellson is a true innovator and master. (Verve)



— Martin Patmos

8 Fiona Apple When The Pawn...

Matt Chamberlain, Jim Keltner, Butch (dr, perc), Fiona Apple (vcl, pool), Jon Brion (var instr), others

Those who felt Fiona Apple's introspective warblings on her debut album were a bit... much...owe themselves another chance to dig her music. Yes, *When The Pawn...* proves she can still be gratingly self-obsessed. But there's no denying Apple's gifts, and this album is an exciting step in several right directions. Producer/multi-instrumentalist Jon Brion accentuates the singer's positives and surrounds her with wonderfully detailed and playful arrangements. Drummer Matt Chamberlain is a demon in settings like these, always providing grooving, unexpected parts and cool sounds. Matt approaches every tune anew (Jim Keltner is on one track, Butch doubles on two), pulling listeners in with his sensuous beats. Heck, even detractors might find themselves drawn into Fiona's world long enough to realize she really *does* have some stuff goin' on. (Epic)



— Adam Budofsky

The drums *sound* beautiful here, too, and Kretz's song sense is excellent. With his chops and discipline, though, it's easy to imagine that in a different setting Eric might exhibit more personality, making him perhaps one of the most underutilized drummers in rock. (Atlantic)

— Ted Bonar

8 Victor Bailey Low/Blow

Dennis Chambers, Omar Hakim (dr), Wayne Krantz (gtr), Jim Beard, Michael Bearden, Henry Hey (kybd), Victor Bailey (bs), Kenny Garrett, Bill Evans (sx)

Victor Bailey's funky compositions are the perfect vehicle for Omar Hakim and fusion master Dennis Chambers to show their stuff. It's great to hear Omar playing expressive electric fusion again. On the opening title track, Omar lays down a burning, complex funk pattern, displaying a punchy, wet drum sound. His fusion chops are still solid, as is evident from the track "Sweet Tooth." Chambers brings on the funk with a dry, tight sound, displaying excellent samba-like snare work on "Knee-Jerk Reaction" and impressive brush playing on "Baby Talk." The closing statement, "Brain Teaser," is a showcase for Dennis's Latin chops, with frightening speed reminiscent of vintage Billy Cobham. (Zebra)

— Mike Haid

7 Stone Temple Pilots No. 4

Eric Kretz (dr), Scott Weiland (vcl, org), Dean DeLeo (gtr), Robert DeLeo (bs)

Stone Temple Pilots don't offer many surprises on *No. 4*. Still, Eric Kretz plays some wonderful drums in support of the band's grungy power pop. Kretz plays the part of the powerful backbone of STP with a smack-in-the-middle backbeat, well-crafted parts, plenty of aggression, and subtle command.



5 Korn Issues

David Silveria (dr), Jonathan Davis (vcl), Fieldy (bs), Munky, Head (gtr)

Issues primarily consists of one mid-tempo, sludgy, loud track after another. Korn plays so loud and in-your-face, there isn't much room for drummer David Silveria to come to the party for more than some thunderous yet simple beats. While the vocalists get some syncopation and groove going around the straightforward drum patterns, Silveria isn't

SIGNIFICANT OTHERS

Master djembe drummer **Adama Drame** leads a high-energy African percussion ensemble on *The Giant Of The Djembe*. From the downbeat, Drame's fast and furious power soloing never ebbs, and the tight ensemble is equally sizzling. A workout! (Allegro)

Vince Cherico keeps mighty busy hopping flights and recording with Ray Barretto. An increasingly in-demand drummer on the Latin jazz scene, Cherico has also found time to lend his tasteful grooves to burning releases such as Ray Vega's *Boperation* (Concord Picante), Chris Washburne & The Syotos Band's *Nuyorican Nights* (Jazzheads), and Rudy Calzado & Cubarama's *Tribute To Mario Bauza* (Connector).

Seal/Art Of Noise vet **Earl Harvin** usually finds clever ways to spice up the heavy rock beats on The The's latest musical discourse on the human condition, *Naked Self*. A couple of the drum tracks employ modern sonic detailing to good effect. (Nothing)



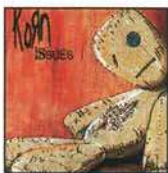
Milton Cardona, one of the percussion world's MVPs, steps up front on his disc *Cambucha*. It's a percussion-fest world-mix with Afro-Cuban roots, augmented by a bata drum trio and guest instrumentalists. The open-minded crossover element spans the traditional to the quirky. How 'bout some doo-wop vocals over 6/8 shekeres? (American Clave)

Rich Franks is using his sensitive, swinging jazz drumming to give something back to the music community. His leader debut, *For Our Friend*, features an acoustic trio with pianist Alex Darqui and bassist John Patitucci. The "friend" in the title refers to Jaco Pastorius, who Rich and Alex grew up playing with in Florida. The disc includes two rare Jaco tunes, one of which receives its maiden recording. Profits of the disc go to a program benefiting music education. (www.portocalrecords.com)

Correction

The contact info to order The Ben Perowsky Trio's self-titled CD (reviewed in the December 1999 *Critique*) is North Country Distributors, (315) 287-2852, or www.perowsky.com.

really given much to work with: One- or two-chord mid-tempo jams aren't very interesting for the *best* of drummers. David does play forcefully and with dynamics, but when "loud" and "soft" are the only tools you're given, you simply can't build the music very well, or take it very far. (Epic/Immortal)



— Ted Bonar

8 On The Virg Serious Young Insects

Virgil Donati (dr), PhilTurcio (kybd), Simon Hosford (gtr), Eviropides Evripidou (bs)

Punch drunk! Listening to Virgil Donati pummel his way through twisting meters with double pedal blazing is like going a few rounds with Lennox Lewis. Practically every track of *Serious Young Insects* showcases Donati's strengths: his muscular playing style, his command of metric modulation, and his unbelievable feet. The material here is heavy, way-progressive rock performed by four musicians with serious technical muscle. "More is more" is definitely the band's motto. But these players—Virgil in particular—also have the creative depth to keep things interesting. No, you won't find a lot of subtlety here, and there are a few tunes that lean more towards math than melody. But if you like music that makes you go "wow," you'll love this record. (Vorticity.Oil 61394824603, www.vorticity-music.com.au)

William F. Miller

6 Methods Of Mayhem

Tommy Lee (dr, gtr, vcl), Danny Lohner, Phil X, Ken Andrews, Kai (gtr), Mixmaster Mike, DJ Product (dj), Tilo, Filthy, Dutch, Iff Kim, Fred Durst, George Clinton (vcl), Randy Jackson, Audrey Wietzman, Chris Chaney (bs), Scott Humphrey, Steve Duda (kybd, programming)

Now famous for attributes unrelated to drumming, Tommy Lee has used his experience as an '80s pop-metal god to reinvent himself for the Kid Rock era. The results are mixed, but one thing's for sure: This is not The Crue. Old-school fans may even ask, "Is there any *real* drumming here?" The programmed patterns and loops of live playing indeed show a different Tommy, one without the need to play every note of every bar. That said, the disc's party vibe indicates Tommy doesn't take his new hip-hoppin' self too seriously. The guitar-driven songs—the album's best—do hearken back to the catchy, distorted riffing embraced by Tommy's former mates, but are given up-to-date rhythmic treatments. And the largely festive lyrics are appropriately filled with self-reference and goofy humor. (MCA)



Michael Parillo

7 The Clash

From Here To Eternity

Topper Headon, Terry Chimes (dr), Joe Shimmer, Mick Jones (vcl, gtr), Paul Simonon (bs, vcl)

The pure adrenaline and muscular musicianship that drove The Clash's legendary live shows are apparent right from the opening strains of "Complete Control," and

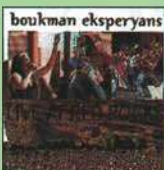
versatile, and everyone in the group soars with nice dynamics. (Rounder)

8 *Wonbere* ("With Joy") is the aptly titled CD from M.

Lamine "Dibo" Camara & Fore Fote ("Black And White"). The Camara

Brothers are Susu people who have been involved with the national ballet of Guinea and are now on their own path. This is a yembe (djembe) extravaganza, a wonderful collection of tunes that constantly push forward, encouraging everyone to dance. (PO Box 16368, Encino, CA 91416, tel: [818] 708-8823, fax: [818] 768-1055)

— David Licht



8 "mandingue"

A fine display of drumming from northern Haiti highlights the latest CD from Boukman Esperyans, *Live At Red Rocks*. Drummers Raymond Lexis and Henry B. Pierre-Joseph cover a variety of roots music here—Haitian, African soukous, vodou, reggae, and Carnival rara—as call & response vocals are layered with synth and guitars. Rockin! (Tough Gong)

7 The very nature of the mix on Tony Trishka's *Bend* indicates how this group works: *together*. Trishka's bluegrass/jazz/folk/country tunes shine, and drummer Grisha Alexiev contributes a couple of chestnuts as well. The drumming here is



FROM THE EDITORS' VAULT

Rediscovering drumming's dusty gems

9 Rain Tree Crow

Steve Jansen (dr, perc, kybd), David Sylvian (vcl, kybd, gtr, perc), Richard Barbieri (kybd), Mick Karn (bs, perc, hns)

This is the kind of album that makes you feel silly for obsessing over playing with more speed, more complexity, more... anything. A one-off



1990 studio reunion of British art-rockers Japan, *Rain Tree Crow* is all about subtlety and space. In fact, silence gets as much respect on these tunes as any guitar lick or vocal line. Rather than letting the sparse soundscapes constrain him, though, drummer Steve Jansen composes his parts with an orchestrator's touch. Building ingeniously simple yet profoundly rhythmic foundations, Jansen shows the epitome of restraint and good timing. And though these compositions began as improvs, each cut has a strong sense of direction. This is where musicians go when they tire of proving themselves, and just *create*. (Virgin)

Adam Budofsky

carry throughout these performances from 1978 through 1982. The seventeen tracks are split nearly equally between original drummer Terry Chimes and the more creative and accomplished Topper Headon, who replaced Chimes after the band's 1977 debut. Terry was brought back for the 1982 *Combat Rock* tour and sounds here as though he's in over his head, stripping down Headon's studio parts just to keep up with the frenzied band. From the driving punk classics like "London's Burning" to the reggae/dub-drenched "Armageddon Time," Headon is always in the pocket, with a commanding power and effortless precision. (Epic)

Linda Pitmon

8 Amon Amarth The Avenger

Fredrik Andersson (dr), Olavi Mikkonen, Johan Söderberg (gtr), Ted Lundström (bs), Johan Hegg (vcl)

When Peter Tagtgren isn't fronting his innovative Swedish death metal band, Hypocrisy, he's engineering and producing records by many of his extreme-music compatriots. Those include Sweden's Amon Amarth, a pulverizing yet catchy death/black metal quintet. On their new disk, *The Avenger*, Amon celebrate dark, violent Viking mythology through an equally brutal and melodic dual guitar

What In The World Hot drumming from the far reaches of the globe

onslaught and the multi-faceted drumming of Fredrik Andersson. Andersson's blinding bass drumming provides an intriguing rhythmic framework throughout the record, particularly on the roaring opener, "Bleed For Ancient Gods." On the title track, he uses a tom and snare to colorfully accentuate the scorching lead guitar. Indeed, head-bangin' Vikings everywhere will dig Amon's artful teamwork on this record.

(Metal Blade)

— Jeff Perlah

9 Various The Blue Note Years, 1963-1967: The Avant Garde/Hard Bop And Beyond

Two-fer CDs taken from the *Blue Note Years* box set, these regal collections are both a glimpse into the past and an excellent learning tool for the present. Classic tracks and little-known wonders are included. *The Avant Garde* sounds notably contemporary with early, challenging performances from Elvin Jones, Tony Williams, Andrew Cyrille, Ed Blackwell, and Roy Haynes. Leaders include Jackie McLean, Eric Dolphy, and Andrew Hill. Some of the names, as well as the styles, change on *Hard Bop And Beyond*. Billy Higgins, Al Foster, Philly Joe Jones, and Art Blakey cavort with smooth standard-bearers such as Dexter Gordon, Lee Morgan, and Joe Henderson. If you're new to jazz drumming or simply want to hear some remarkable music, *The Blue Note Years* is an excellent source. The other CDs in the series, *The Jazz Message* and *Organ And Soul*, are equally essential. (BlueNote)

Ken Micallef

8 Various Drums Of The World, Vol. 2

Gone are the days when a percussion field recording was done with a single cheap mic' stuck in front of a ten-man drum & dance ensemble. *Drums Of The World, Vol. 2* features traditional drumming from all points of the globe recorded in brilliant stereo, played with stunning power in the heat of a live performance. Included are pieces from Japan (taiko), Polynesia, Brazil (maracatu), India (Melam), Egypt, and sub-Saharan African nations. Detailed liner notes describe each of the dozen ensembles on the disc, which captures sounds as unusual as drums made of coconut trunks and covered with sharkskin heads. No mere antiquated museum music sampler, this collection is a welcome entry point to amazing ensemble percussion from all over our ancient planet. (Playa Sound Collection, playasound@wanadOD.fr)

Bill Kiely

8 The Dillinger Escape Plan Calculating Infinity

Chris Pennie (dr), Ben Weinman, Brian Benoit (gtr), Dimitri Minakakis (vcl), Adam Doll (bs)

Crank this one up and it'll blow your hair back. It might also melt your brain. A ferocious wash of metal and hardcore, *Calculating Infinity*

clobbers the listener with relentlessly disorienting riffs. And there's a demonically progressive edge—unless you're Vinnie Colaiuta you'll just get frustrated trying to



count this stuff out. Pennie's furious drumming helps give context to the craziness, but often gets pretty insane itself. Chris is an encyclopedia of heavy playing—with a twist. Adapting metal's laser snare rolls, mad crashes, and double bass thunder to such numbingly complex arrangements is no mean feat. Like a clever killer such as Hannibal Lechter, it's the brains behind the brutality that make Pennie and The Dillinger Escape Plan truly frightening. (Relapse, [717] 397-9221, www.relapse.com)

Michael Parillo

7 John Popper Zygoté

Carter Beauford (dr, perc), John Popper (vcl, hrm, gtr), Crugle (gtr, vcl), Dave Ares (bs), Rob Clores (kybd)

Stepping away from Blues Traveler to do a solo record seems to be a good move for John Popper. A fully realized effort by the singer/harmonica ace, *Zygoté* feels well caressed and whole. A large part of that feeling has to be attributed to the advanced groovesmanship of drummer Carter Beauford. Beauford is in command from the funky opener, "Miserable Bastard," to the grand closing chords of BT's "Fledgling." In between, he plays strong brushes on the Latin rock of "When You Wake Up," offers a clever 6/8 take on "Growing In Dirt," sensitively approaches the ballad "Home," and offers wide-open train-groove variations on "Evil In My Chair." Beauford adds flair to the material, revving it up without trying to turn it into something it's not. (A&M)

Robin Tolleson

8 Eddie Marshall And Holy Mischief

Eddie Marshall (dr), Paul Nagel (pno), Jeff Chambers (bs), Kenny Brooks (to sx, sp sx), Jeff Cressman (trn)

Eddie Marshall is the man for San Francisco vets like Bobby Hutcherson and Toshiko Akiyoshi—and young hip-boppers like Kenny Brooks and Jeff Cressman. Here Marshall leads the hard-charging bop of "Holy Mischief with cymbals ablaze and toms rolling, shows off his Latin-jazz touch on "Monsieur de Charles," displays his funk chops on "Sue Jeanius," and on "The Bridges Of Terrell County" shifts back and forth from hip-bop to swing. On "Remember When," the drummer pilots the crew over 7/8, 6/8, and 4/4. And on the upbeat romps "Too Much Romance" and "Wildwood," Marshall rises above the constraints of playing "time" and just plays the *song*. This release proves why Eddie Marshall is considered the dean of San Francisco jazz drummers. (Allegro)

Robin Tolleson

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

8 On *Xtra Acme USA* Russell Simins lives up to his band's moniker. The drummer in Jon Spencer's Blues Explosion charges out of the gate with a heavy right foot and crazy hands. Manic yet loose, he bounces between pushing the band to insane moments on the vintage James Brownesque "Get Down Lover" and sitting masterfully in the pocket on "Confused." Produced with a lot of compression on the drums, this is a guaranteed to blow you off your throne.

(Matador)

6 It seems strange to say this about today's "in your face" wave of ska, but it's the precise, quick sounds of a focused drummer like James Blanks that drives



Pilfers' *Chawalaleng*. Rather than taking a classic bouncy approach to Jamaican rhythms, Blanks employs a meticulous, dare we say *mechanical* feel to hold Pilfers' concoction together. "Mr. Exploita" in particular showcases Blanks' spot-on sense of timing and great feel for syncopation. (Mojo)

6 A true bandmember, The Get Up Kids' Ryan Pope knows driving fast hard pop is not about trying to be a star, but always throwing in what's perfectly appropriate. On *Something To Write Home About*, Pope always follows the moment, riding the toms during pensive sections, then bashing the crash when the singer's screaming. It's an old formula, but it's one that works and is fun to listen to when done right. (Vagrant)

— Lisa Crouch and Fran Azzarto

VIDEOS

8 Mike Portnoy

Liquid Drum Theater

level: intermediate to advanced, \$59.95 (two video set), total running time: 175 minutes

This pricey two-video set contains everything you would ever want to know about Portnoy's performances on the Liquid Tension Experiment projects and the most recent Dream Theater music. Portnoy entertainingly explains and performs examples from the two LTE recordings and goes in-depth into Dream Theater's new *Metropolis Pt. 2: Scenes From A Memory*.

Volume One focuses on LTE, highlighting "in studio" and live footage of the band rehearsing and performing the complex material. Portnoy analyzes several LTE tracks as quality camera coverage properly captures his hands and feet. Volume Two finds Portnoy performing and dissecting the more complicated pieces from DT's *Falling Into Infinity* and the new release, including "Home" and the psychotic instrumental "The Dance Of Eternity." The video is broken up nicely with concert footage of Dream Theater, which includes Portnoy's "drum battle"-style interaction with the audience. The educational value comes from the focus on Mike's odd-time playing and double bass technique, but the primary

focus is on Portnoy's licks and groove ideas. The price of admission is high, but for Portnoy fans this show is guaranteed to entertain and enlighten. (Hudson Music)

Mike Haid

BOOKS

8 Congas/Tumbadoras: Your Basic Conga Repertoire

by Birger Sulsbruk

level: beginner to intermediate, price n/a (with two CDs)

Shed any attitude about latitude! Although the North Sea is a *long* way from the Caribbean, this outstanding conga instruction book/CD package from Denmark is very much in touch with the tropical pulse. Author Sulsbruk is an educator, studio musician, and the leader/conga player for Salsa Na' Ma', the first European salsa group to have toured Cuba.

Sulsbruk's thorough instruction on conga strokes and technique is especially strong. The photos of ink-stained hands are a clever device for portraying the portions of the hands used in specific strokes. This 144-page volume also gives extensive coverage of conga rhythms in various styles, and rhythmic concepts are well explained. Though the emphasis is on Cuban music, samba, jazz, salsa variations, fusion, and rock patterns are also offered. It's up-to-date, hip, and thick with info. How do you say "caliente" in Danish? (The Association Of Music Teachers In Denmark. Gudenavej 162. DK-7400 Herning. tel: 45 9712 9452, fax:4597129455)

Jeff Potter

8 The Solid Time Tool Kit

by Ken Meyer

level: all, \$22.95 (with CD)

Time. It is the most important and yet the most difficult element a drummer must master. Yet Ken Meyer makes learning how to play in time easy and exciting in his new spiral-bound, 102-page book and CD. With an introduction that would inspire the weariest of students, Meyer explains the basic principals of keeping time and how it relates to all types of music. Then without haste the lessons begin.

There are five parts, each meticulously building on what was taught in the prior one. All parts are divided into sections that have at least one section based on 8th notes, one on 8th-note triplets, and one on 16th-note ride patterns. Part one consists of two-measure lessons all in 4/4, one mea-

sure of a simple kick/snare beat, and one bar of a fill. The accompanying CD plays one bar of a click alternating with one bar of silence. Part two continues with the same format, but has four bars of 4/4. The student "breaks" over the second two bars. (The CD is silent over the second two.) Part three steps up to eight bars, and part four throws odd meters into the soup. Part five is more odd-meter fun.

The Solid Time Tool Kit may be a little pricey, but it's well worth it. It's about timesomeone wrote ahonkthisgoodabout "time." (Mel Bay)

Fran Azzarto

PLAY-ALONGS

6 Jammin' In The Cockpit

by Hans Rosenberg

Hans Rosenberg (dr, all instruments), Stephen Norrelykke (pno)

This new CD reminds us of the value of the "minus one" play-along albums for drummers. Danish drummer Hans Rosenberg explores many styles on *Jammin' In The Cockpit*, including odd-meter progressive rock, reggae shuffle, hip-hop, casaca/songo, funk, jazz, and fusion. It's good practice, even if you're not getting many calls to do the odd-time thing outside your garage. *Jammin' In The Cockpit* comes with a form guide for quickly eyeballing the structure of each song, and also brief transcriptions of some grooves he plays, meant more as a jumping-off point than as specific parts for drummers to play. Unfortunately, the rhythm tracks can be somewhat annoying—the loud click and the synthesized sounds make it feel like you're not really playing with a band. Rosenberg has good ideas, but next time he might put more effort into making the play-along tracks as pleasing to the ear as they are challenging.



— Robin Tolleason



Madness Across The Water

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Recommended by Mark Tessier of Audiophile Imports

Joe Diorio *20th Century Impressions*. Long sought-after rare studio recording from 1981, finally available on CD, with guitar legend Joe Diorio, Jeff Berlin on bass, and Vinnie Colaiuta on drums.

Michel Colombier. Another classic finally on CD. Keyboardist Colombier recorded this one in 79 with Larry Carlton, Lee Ritenour, Michael Brecker, Jaco Pastorius, Steve Gadd, Peter Erskine, and Airtio.

Shawn Lane *The Tri-Tone Fascination*. Much-anticipated second solo project from God's gift to the guitar, Shawn Lane. Powerful instrumental fusion featuring Sean Rickman on drums.

Shane Theriot *Hwy 90*. Solo debut from guitarist known for his work with The Neville Brothers. Victor Woolen, members of Take 6, and The Nevilles back Shane on this tasty Southern fusion adventure. J.D. Blair, David Northrup, and "Mean" Willie Green are featured on drums.

Stuart Hart *Inner Voice*. Guitarist Stuart Hart brings together some of Baltimore's hottest: Gary Thomas, Paul Bollenback, Gary Grainger, Matt Garrison, Dennis Chambers, and Mark St. Pierre.

To order any of these releases, contact Audiophile Imports at (BOB) 996-7311, www.audiophileimports.com.



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Keeping More Of Your Money

Tax Breaks And Financial Planning For Drummers

by Mark F. McNally

Drummers and percussionists may be totally committed to doing whatever it takes to become successful in the music industry. Unfortunately, for many of these talented musicians, the preparation of yearly tax returns is merely an afterthought to the performances and practice that will get them to that point.

The fact is, musicians who haven't yet reached an income level sufficient to hire a business manager often have poor record-keeping systems. Difficulties may arise when the time comes to prepare state and federal income tax forms. Many creative and gifted musicians have admitted to me (as their financial and tax advisor) that they are not as fiscally savvy as they would like to be. As a drummer myself I understand their concerns, and I try to offer them assistance.

You don't have to be a financial wiz to figure out that the efficiency of your record-keeping—no matter how dull it may seem—will impact on the amount of money in your pocket, especially

after April 15. Maintaining a simple system to track expenditures is also the best way to protect yourself legally and financially in case of an audit. You will also be better prepared when it comes time to sit down and fill out all those tax forms.

Any well-stocked bookstore will have several how-to books to help you develop a better understanding of money and taxes. In addition, store shelves are filled with software programs designed to help you keep track of your money. All you need to do is plug in the numbers.

The deadline for filing your 1999 taxes is fast approaching. Even if your record-keeping system isn't fine-tuned, you still need to get yourself up to speed on the latest tax strategies and alternatives available to musicians. The object is to keep more money in the bank and out of the government's hands. You can do this by first reviewing your employment status, then making sure you take all deductions available to you.

1040 Department of the Treasury - Internal Revenue Service
U.S. Individual Income Tax Return 1998 (99) 913 Use Only - Do not file or staple in this space.
For the year Jan. 1, Dec. 31, 1998, or other tax year beginning 1998, ending 1998, ending **19** (OMB No. 1545-0074)

Label (See instructions on page 18.)
Use the 998 label. Otherwise, please print or type.
Presidential Election Campaign (See page 18.)

Filing Status
1 Single
2 Married filing joint return (even if only one had income)
3 Married filing separate return. Enter spouse's social security no. above and full name here.
4 Head of household (with qualifying person). (See page 18.) If the qualifying person is a child but not your dependent, enter this child's name here.
5 Qualifying widow(er) with dependent child (year spouse died \geq 19). (See page 18.)

Exemptions
6a Yourself, if your parent (or someone else) can claim you as a dependent on his or her tax return. Do not check this box.
b Spouse
c Dependents:
(1) First name Last name (2) Dependent's social security number (3) Dependent's relationship to you (4) If a qualifying child, enter his or her credit (see page 10).
If more than six dependents, see page 19.

Income
7 Wages, salaries, tips, etc. Attach Form(s) W-2. **7**
8a Taxable interest. Attach Schedule B if required. **8a**
8b Tax-exempt interest. DO NOT include on line 8b. **8b**
9 Ordinary dividends. Attach Schedule B if required. **9**
10 Taxable refunds, credits, or offsets of state and local income taxes (see page 21) **10**
11 Alimony received **11**
12 Business income or (loss). Attach Schedule C or C-EZ. **12**
13 Capital gain or (loss). Attach Schedule D. **13**
14 Other gains or (losses). Attach Form 4797. **14**
15a Total IRA distributions **15a** b Taxable amount (see page 20) **15b**
15c Rollover distributions **15c** b Taxable amount (see page 20) **15b**
16a Total pensions and annuities **16a** b Taxable amount (see page 20) **16b**
17 Rental real estate, royalties, partnerships, S corporations, trusts, etc. Attach Schedule E. **17**
18 Farm income or (loss). Attach Schedule F. **18**
19 Unemployment compensation **19**
20a Social security benefits **20a** b Taxable amount (see page 24) **20b**
21 Other income. List type and amount - see page 24. **21**
22 Add the amounts in the far right column for lines 7 through 21. This is your total income. **22**

Adjusted Gross Income
23 WA deduction (see page 25) **23**
24 Student loan interest deduction (see page 27) **24**
25 Medical savings account deduction. Attach Form 8883. **25**
26 Moving expenses. Attach Form 3903. **26**
27 One-half of self-employment tax. Attach Schedule SE. **27**
28 Self-employed health insurance deduction (see page 28) **28**
29 Keogh and self-employed SEP and SIMPLE plans **29**
30 Penalty on early withdrawal of savings **30**
31 Alimony paid to recipient's SSN **31a**
32 Add lines 23 through 31a **32**
33 Subtract line 32 from line 22. This is your adjusted gross income. **33**

For Disclosure, Privacy Act, and Paperwork Reduction Act Notice, see page 51.
Form 1040 (1998)

Tax and Credits
34 Amount from line 33 (adjusted gross income) **34**
35a Check if You were 65 or older, Blind, Spouse was 65 or older, Blind. Add the number of boxes checked above and enter the total here **35a**
b If you are married filing separately and your spouse itemizes deductions or you were a dual-status alien, see page 29 and check here **35b**
36 Enter the larger of your itemized deductions from Schedule A, line 26, OR standard deduction shown on the left. But see page 30 to find your standard deduction if you checked any box on line 35a or 35b or if someone can claim you as a dependent **36**
37 Single **37**
38 If line 34 is \$50,400 or less, multiply \$2,700 by the total number of exemptions claimed on line 6c. If line 34 is over \$50,400, see the worksheet on page 30 for the amount to enter **38**
39 Taxable income. Subtract line 36 from line 37. If line 38 is more than line 37, enter -0- **39**
40 Tax. See page 30. Check if any tax from: a Form(s) 9814 b Form 4372 **40**
41 Credit for child and dependent care expenses. Attach Form 2441 **41**
42 Credit for the elderly or the disabled. Attach Schedule R **42**
43 Child tax credit (see page 31) **43**
44 Education credits. Attach Form 8883 **44**
45 Adoption credit. Attach Form 8839 **45**
46 Foreign tax credit. Attach Form 1116 if required **46**
47 Other. Check if from: a Form 3800 b Form 6396 c Form 8001 d Form (specify) **47**
48 Add lines 41 through 47. These are your total credits **48**
49 Subtract line 48 from line 40. If line 49 is more than line 40, enter -0- **49**

Other Taxes
50 Self-employment tax. Attach Schedule SE **50**
51 Alternative minimum tax. Attach Form 6251 **51**
52 Social security and Medicare tax on 16c income not reported to employer. Attach Form 4137 **52**
53 Tax on IRAs, other retirement plans, and MSAs. Attach Form 5329 if required **53**
54 Advance earned income credit payments from Forms W-2 **54**
55 Household employment taxes. Attach Schedule H **55**
56 Add lines 49 through 55. This is your total tax **56**

Payments
57 Federal income tax withheld from Forms W-2 and 1099 **57**
58 1998 estimated tax payments and amount applied from 1997 return **58**
59a Earned income credit. Attach Schedule EIC if you have a qualifying child. b Nontaxable earned income amount **59a**
60 Additional child tax credit. Attach Form 8812 **60**
61 Amount paid with Form 4869 (request for extension) **61**
62 Excess social security and RRTA tax withheld (see page 43) **62**
63 Other payments. Check if from: a Form 2439 b Form 4196 **63**
64 Add lines 57, 58, 59a, and 60 through 63. These are your total payments **64**
65 If line 64 is more than line 56, subtract line 56 from line 64. This is the amount you OVERPAID **65**
66a Amount of line 55 you want REFUNDED TO YOU **66a**

Refund
Have it directly deposited? Yes No
b Routing number Type: Checking Savings
c Account number
67 Amount of line 65 you want APPLIED TO YOUR 1999 ESTIMATED TAX **67**

Amount You Owe
68 If line 56 is more than line 64, subtract line 64 from line 56. This is the AMOUNT YOU OWE. For details on how to pay, see page 44. **68**
69 Estimated tax penalty. Also include on line 68 **69**

Sign Here
Just return? Yes No
See page 18. Keep a copy for your records.
Your signature _____ Date _____ Your occupation _____ Daytime telephone number (optional) _____
Spouse's signature (if a joint return, BOTH must sign) _____ Date _____ Spouse's occupation _____
Preparer's signature _____ Date _____ Check if self-employed Preparer's social security no. _____
Preparer's name (or firm) if self-employed and address _____ EIN _____
ZIP code _____

Form 1040 (1998) Page 2

The Form 1040 is the basic Individual Income Tax Return form. If you are an employee, it may be all you need to submit.

a. Control number		OMB No. 1545-0008				
b. Employer's identification number		1. Wages, tips, other compensation	2. Federal income tax withheld			
c. Employer's name, address, and ZIP code		3. Social security wages	4. Social security tax withheld			
		5. Medicare wages and tips	6. Medicare tax withheld			
		7. Social security tips	8. Allocated tips			
d. Employer's social security number		9. Advance EIC payment	10. Dependent care benefits			
e. Employer's name, address, and ZIP code		11. Nonqualified plans	12. Benefits included in box 1			
		13.	14. Other			
15. Statutory employee <input type="checkbox"/>		Deceased <input type="checkbox"/>	Retiree <input type="checkbox"/>	Legal heir <input type="checkbox"/>	Deferred compensation <input type="checkbox"/>	
16. State	Employer's state ID no.	17. State wages, tips, etc.	18. State income tax	19. Locality name	20. Local wages, tips, etc.	21. Local income tax

Form **W-2** Wage and Tax Statement **1999**
 Copy 1 For State, City, or Local Tax Department
 Department of the Treasury — Internal Revenue Service

Your wages will be reported by your employer(s) on a W-2 form.

Independent Contractor Vs. Employee

In the music industry, a fine line exists between the "employee" and the "independent contractor." Because each of these titles carries separate tax obligations, the IRS continually analyzes the distinction between the two. It actually employs a twenty-point system to make determinations, when necessary. The reason this distinction is so important is that it determines the tax benefits that you will receive from the expenses you incur as a musician. As an

independent contractor your deductions are permitted to offset your gross receipts on a dollar-for-dollar basis. As an employee, however, certain limitations exist (which are more fully discussed below).

As an employee (of a bandleader, band partnership, management company, etc.), you may receive a W-2 statement of your earnings from your employers. As an independent contractor, you may receive 1099 statements from your clients. Using these statements to document your income, you will fill out either a 1040, 1040A, or 1040EZ tax return. As an employee you will simply report your wages on the front page of your tax return, and list any allowable expenses on form 2106. As an independent contractor you will also be required to fill out a Schedule SE to determine your self-employment tax, and a Schedule C to report your busi-

9595 <input type="checkbox"/> VOID <input type="checkbox"/> CORRECTED		OMB No. 1545-0113	
1. Rents		Miscellaneous Income	
2. Royalties		Form 1099-MISC	
3. Other income		Copy A For Internal Revenue Service Center	
4. Federal income tax withheld		File with Form 1096	
5. Fishing boat proceeds		For Paperwork Reduction Act Notice and instructions for completing this form, see the 1999 Instructions for Forms 1099, 1098, 5498, and W-20.	
6. Medical and health care payments		Form 1099-MISC	
7. Nonemployee compensation		Department of the Treasury - Internal Revenue Service	
8. Substitute payments in lieu of dividends or interest			
9. Payer made direct sales of \$5,000 or more of consumer products to a buyer (recipient for resale only)			
10. Crop insurance proceeds			
11. State income tax withheld			
12. State/Payer's state number			
13.			

As an independent contractor, your income will be reported on 1099 forms given to you by your various clients.

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Mike Portnoy

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This two-tape boxed set features the music of Dream Theater and Liquid Tension Experiment. In addition to his drumming performances, Mike isolates the drum parts and discusses playing odd time signatures, developing double bass technique, soloing and how to develop a "toolbox" of fills and patterns to draw from. Also included is exclusive home and concert footage of both bands in the studio and on tour.

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Tax Breaks

ness operations. This is a little more complicated process than that of an employee. But remember, the downside of being classified 'an "employee"' is that you might lose deductions (if you cannot otherwise itemize), as well as the ability to maintain a self-employed retirement plan.

In a regular employment situation, an employer pays half of the social security tax (FICA) on behalf of a worker. As a self-employed professional, you are responsible for the entire amount of self-employment tax due (15.3% of net earnings over \$400). Since this tax is not withheld and deposited regularly like an employee's FICA, it is computed at the end of the year and added to the income tax liability on your Form 1040. You must also file a Schedule SE, which shows the computation of the self-employment tax. The good news is that 50% of the social security expenses you pay is deductible. But if this obligation is still a sizable amount, you might want to consider paying in estimated taxes, paid quarterly throughout the year (along with income tax otherwise due).

Take Those Deductions!

As an independent contractor you are your own enterprise. As such you're allowed to take certain deductions in order to conduct your business effectively. Remember, though, that the IRS requires that adequate records be maintained. Here's a rundown of other expenses you should be sure to take when filing your returns this year.

Mileage. Maintain a mileage log, and fill it out after each trip. Don't rely on memory. The miles you put on your vehicle to get you from gig to gig, city to city, are deductible expenses. However, the miles you put on to get to and from practice usually are not, since that is considered a nondeductible commuting

expense. The standard mileage rate for 1999 is \$0.31 per mile, which can certainly add up for any of us. A taxpayer who uses the standard mileage rate foregoes having to take individual deductions for the actual costs of depreciation, maintenance and repairs, tires, gas, insurance and registration fees—as well as the requirement to fill out another IRS form.

Travel. Certain travel expenses, such as hotels and meals, may also be deductible. As a self-employed individual, you're allowed to deduct hotel expenses while on a gig if it's "reasonable" that you could not have traveled back home on the same day. Likewise, if you're away from home during a meal, you may claim meal costs as deductions as well. Things like receipts and canceled checks are always required to support the expenditures for lodging. Only business meals costing \$75 or more must meet this requirement.

Equipment. Did you purchase a new set of drums or cymbals in 1999? Under IRS Section 179, the purchase of new equipment used in the active conduct of a trade or business is a deductible expense. The deduction can be taken in the tax year in which the gear was purchased, or spread out over six tax returns (that is, six years). (Don't forget to include all the replacement sticks and heads you might have purchased in 1999 as well). The maximum allowable deduction is \$19,000 for the tax year beginning in 1999. Remember, however, that the total cost of property that may be claimed for any tax year cannot exceed the total amount of taxable income derived from the active conduct of any trade or business during the tax year. In simpler terms, you cannot deduct more than you earn in any one year. But this does not include wages from a day job, as well as the net profit from being a professional musician.

Research Materials. As a musician and creative person, you are allowed to deduct the purchase of performance CDs, sheet



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(all stands are double braced)	
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SCHEDULE C (Form 1040) Profit or Loss From Business (Sole Proprietorship) OMB No. 1545-0074
1998
Attachment Sequence No. **09**

Department of the Treasury Internal Revenue Service (20) **Partnerships, joint ventures, etc., must file Form 1065 or Form 1065-B. Attach to Form 1040 or Form 1041. See instructions for Schedule C (Form 1040).**

Name of proprietor: _____ Social security number (SSN): _____

A Principal business or profession, including product or service (see page C-1) _____ **B** Enter NEW code from pages C-6 & 9 _____

C Business name: If no separate business name, leave blank: _____ **D** Employer ID number (EIN), if any _____

E Business address (including suite or room no.) _____
City, town or post office, state, and ZIP code _____

F Accounting method: (1) Cash (2) Accrual (3) Other (specify) _____

G Did you "materially participate" in the operation of this business during 1998? If "No," see page C-2 for limit on losses: Yes No

H If you started or acquired this business during 1998, check here: Yes No

Part I Income

1	Gross receipts or sales. Caution: If this income was reported to you on Form W-2 and the "Statutory employer" box on that form was checked, see page C-3 and check here.	1
2	Returns and allowances	2
3	Subtract line 2 from line 1	3
4	Cost of goods sold (from line 42 on page 2)	4
5	Gross profit. Subtract line 4 from line 3	5
6	Other income, including Federal and state gasoline or fuel tax credit or refund (see page C-3)	6
7	Gross income. Add lines 5 and 6	7

Part II Expenses. Enter expenses for business use of your home only on line 30.

8	Advertising	8	19	Pension and profit-sharing plans	19
9	Bad debts from sales or services (see page C-3)	9	20	Rent or lease (see page C-6)	20a
10	Car and truck expenses (see page C-3)	10	20b	Other business property	20b
11	Commissions and fees	11	21	Repairs and maintenance	21
12	Depletion	12	22	Supplies (not included in Part III)	22
13	Depreciation and section 179 expense deduction (not included in Part III) (see page C-4)	13	23	Taxes and licenses	23
14	Employee benefit programs other than on line 16	14	24	Travel, meals, and entertainment:	24a
15	Insurance (other than health)	15	a	Travel	
16	Interest:	16a	b	Meals and entertainment	
a	Mortgage (paid to banks, etc.)	16a	c	Enter 50% of line 24b subject to limitations (see page C-6)	
b	Other	16b	d	Subtract line 24c from line 24b	24d
17	Legal and professional services	17	25	Utilities	25
18	Office expense	18	26	Wages (less employment credits)	26
19	Other expenses (from line 48 on page 2)	19	27	Other expenses (from line 48 on page 2)	27
20	Total expenses before expenses for business use of home. Add lines 8 through 27 in columns	20	28		28
21	Tentative profit (loss). Subtract line 20 from line 7	21	29		29
22	Expenses for business use of your home. Attach Form 8829	22	30		30
23	Net profit or (loss). Subtract line 22 from line 21	23	31		31

32 If you have a loss, check the box that describes your investment in this activity (see page C-6):
 If you checked 32a, enter the loss on Form 1040, line 12, and AI-SO on Schedule SE, line 2 (statutory employees, see page C-6). Estates and trusts, enter on Form 1041, line 3.
 If a loss, you MUST go on to line 32.
 If you checked 32b, enter the loss on Form 1040, line 12, and AI-SO on Schedule SE, line 2 (statutory employees, see page C-6). Estates and trusts, enter on Form 1041, line 3.
 If you checked 32b, you MUST attach Form 8198.

32a All investment is at risk.
32b Some investment is not at risk.

For Paperwork Reduction Act Notice, see Form 1040 Instructions. Schedule C (Form 1040) 1998

Schedule C (Form 1040) 1998 Page **2**

Part III Cost of Goods Sold (see page C-7)

33	Method(s) used to value closing inventory: a <input type="checkbox"/> Cost b <input type="checkbox"/> Lower of cost or market c <input type="checkbox"/> Other (attach explanation)	
34	Was there any change in determining quantities, costs, or valuations between opening and closing inventory? If "Yes," attach explanation: _____	<input type="checkbox"/> Yes <input type="checkbox"/> No
35	Inventory at beginning of year. If different from last year's closing inventory, attach explanation: _____	35
36	Purchases less cost of items withdrawn for personal use: _____	36
37	Cost of labor. Do not include any amounts paid to yourself: _____	37
38	Materials and supplies: _____	38
39	Other costs: _____	39
40	Add lines 35 through 39: _____	40
41	Inventory at end of year: _____	41
42	Cost of goods sold. Subtract line 41 from line 40. Enter the result here and on page 1, line 4: _____	42

Part IV Information on Your Vehicle. Complete this part ONLY if you are claiming car or truck expenses on line 10 and are not required to file Form 4562 for this business. See the instructions for line 13 on page C-4 to find out if you must file.

43 When did you place your vehicle in service for business purposes? (month, day, year) _____

44 Of the total number of miles you drove your vehicle during 1998, enter the number of miles you used your vehicle for:
a Business _____ b Commuting _____ c Other _____

45 Do you (or your spouse) have another vehicle available for personal use? Yes No

46 Was your vehicle available for use during off-duty hours? Yes No

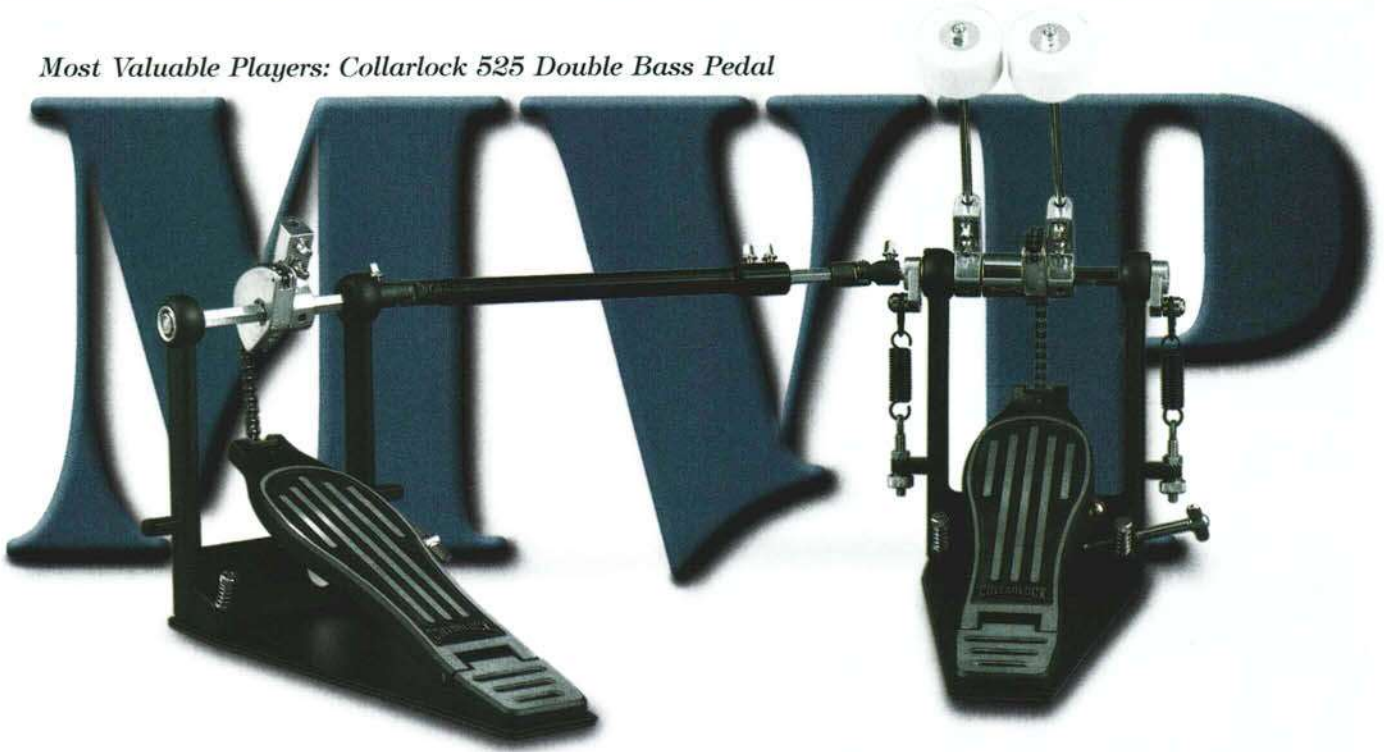
47a Do you have evidence to support your deduction? Yes No
b If "Yes," is the evidence written? Yes No

Part V Other Expenses. List below business expenses not included on lines 8 - 26 or line 30

48	Total other expenses. Enter here and on page 1, line 27: _____	48
----	--	----

If you file as an independent contractor, your profit or loss computations for your business will be filed on a Schedule C.

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Tax Breaks

SCHEDULE SE (Form 1040)	Self-Employment Tax ▶ See Instructions for Schedule SE (Form 1040).	OMB No. 1545-0074	Attachment Sequence No. 17
Department of the Treasury Internal Revenue Service		1998	
Name of person with self-employment income (as shown on Form 1040)		Social security number of person with self-employment income ▶	

Who Must File Schedule SE

You must file Schedule SE if:

- You had net earnings from self-employment from other than church employee income (line 4 of Short Schedule SE or line 4c of Long Schedule SE) of \$400 or more, OR
- You had church employee income of \$108.28 or more. Income from services you performed as a minister or a member of a religious order is not church employee income. See page SE-1.

Note: Even if you had a loss or a small amount of income from self-employment, it may be to your benefit to file Schedule SE and use either "optional method" in Part II of Long Schedule SE. See page SE-3.

Exception: If your only self-employment income was from earnings as a minister, member of a religious order, or Christian Science practitioner and you filed Form 4361 and received IRS approval not to be taxed on those earnings, do not file Schedule SE. Instead, write "Exempt - Form 4361" on Form 1040, line 50.

May I Use Short Schedule SE or MUST I Use Long Schedule SE?

DID YOU RECEIVE WAGES OR TIPS IN 1998?

No → Are you a minister, member of a religious order, or Christian Science practitioner who received IRS approval not to be taxed on earnings from these sources, but you owe self-employment tax on other earnings?
 Yes → Was the total of your wages and tips subject to social security or railroad retirement tax plus your net earnings from self-employment more than \$68,400?
 Yes → **YOU MUST USE LONG SCHEDULE SE ON THE BACK**
 No → Did you receive tips subject to social security or Medicare's tax that you did not report to your employer?
 Yes → **YOU MUST USE LONG SCHEDULE SE ON THE BACK**
 No → **YOU MAY USE SHORT SCHEDULE SE BELOW**

Yes → Are you using one of the optional methods to figure your net earnings (see page SE-3)?
 Yes → **YOU MAY USE SHORT SCHEDULE SE BELOW**
 No → Did you receive church employee income reported on Form W-2 of \$108.28 or more?
 Yes → **YOU MUST USE LONG SCHEDULE SE ON THE BACK**
 No → **YOU MAY USE SHORT SCHEDULE SE BELOW**

Section A — Short Schedule SE. Caution: Read above to see if you can use Short Schedule SE.

1 Net farm profit (or loss) from Schedule F, line 36, and farm partnerships, Schedule K-1 (Form 1065), line 15a	1
2 Net profit (or loss) from Schedule C, line 31; Schedule C-EZ, line 3; Schedule K-1 (Form 1065), line 15a (other than farming); and Schedule K-1 (Form 1065-B), box 9. Ministers and members of religious orders, see page SE-1 for amounts to report on this line. See page SE-2 for other income to report.	2
3 Combine lines 1 and 2	3
4 Net earnings from self-employment. Multiply line 3 by 92.35% (.9235). If less than \$400, do not file this schedule; you do not owe self-employment tax.	4
5 Self-employment tax. If the amount on line 4 is: • \$68,400 or less, multiply line 4 by 15.3% (.153). Enter the result here and on Form 1040, line 58. • More than \$68,400, multiply line 4 by 2.9% (.029). Then, add \$8,481.60 to the result. Enter the total here and on Form 1040, line 50.	5
6 Deduction for one-half of self-employment tax. Multiply line 5 by 50% (.5). Enter the result here and on Form 1040, line 27.	6

For Paperwork Reduction Act Notice, see Form 1040 instructions. Schedule SE (Form 1040) 1998

Schedule SE (Form 1040) 1998	Attachment Sequence No. 17	Page 2
Name of person with self-employment income (as shown on Form 1040)	Social security number of person with self-employment income ▶	

Section B — Long Schedule SE

Part I Self-Employment Tax

Note: If you are a minister, member of a religious order, or Christian Science practitioner and you filed Form 4361, but you had \$400 or more of other net earnings from self-employment, check here and continue with Part I.

1 Net farm profit (or loss) from Schedule F, line 36, and farm partnerships, Schedule K-1 (Form 1065), line 15a. **Note:** Skip this line if you use the farm optional method. See page SE-4.
 1 || 2 Net profit (or loss) from Schedule C, line 31; Schedule C-EZ, line 3; Schedule K-1 (Form 1065), line 15a (other than farming); and Schedule K-1 (Form 1065-B), box 9. Ministers and members of religious orders, see page SE-1 for amounts to report on this line. See page SE-2 for other income to report. **Note:** Skip this line if you use the nonfarm optional method. See page SE-4. | 2 |
3 Combine lines 1 and 2	3
4a If line 3 is more than zero, multiply line 3 by 92.35% (.9235). Otherwise, enter amount from line 3	4a
b If you elected one or both of the optional methods, enter the total of lines 15 and 17 here	4b
5a Enter your church employee income from Form W-2. **Caution:** See page SE-1 for definition of church employee income.	5a
b Multiply line 5a by 62.35% (.6235). If less than \$100, enter -0-	5b
6 Net earnings from self-employment. Add lines 4c and 5b	6
7 Maximum amount of combined wages and self-employment earnings subject to social security tax or the 6.2% portion of the 7.65% railroad retirement (tier 1) tax for 1998	7
8a Total social security wages and tips (total of boxes 3 and 7 on Form(s) W-2) and railroad retirement (tier 1) compensation	8a
b Unreported tips subject to social security tax (from Form 4137, line 9)	8b
c Add lines 8a and 8b	8c
9 Subtract line 8c from line 7. If zero or less, enter -0- here and on line 10 and go to line 11	9
10 Multiply the smaller of line 6 or line 9 by 12.4% (.124)	10
11 Multiply line 6 by 2.9% (.029)	11
12 Self-employment tax. Add lines 10 and 11. Enter here and on Form 1040, line 50	12
13 Deduction for one-half of self-employment tax. Multiply line 12 by 50% (.5). Enter the result here and on Form 1040, line 27	13

Part II Optional Methods To Figure Net Earnings (See page SE-3)

Farm Optional Method. You may use this method only if:

- Your gross farm income¹ was not more than \$2,400, or
- Your gross farm income¹ was more than \$2,400 and your net farm profits² were less than \$1,733.

14 Maximum income for optional methods
 14 || 15 Enter the smaller of two-thirds (2/3) of gross farm income¹ (not less than zero) or \$1,600. Also, include this amount on line 4b above | 15 |

Nonfarm Optional Method. You may use this method only if:

- Your net farm profits² were less than \$1,733 and also less than 72.189% of your gross nonfarm income³ and
- You had net earnings from self-employment of at least \$400 in 2 of the prior 3 years.


Caution: You may use this method no more than five times.

| 16 Subtract line 15 from line 14 | 16 |
| 17 Enter the smaller of two-thirds (2/3) of gross nonfarm income³ (not less than zero) or the amount on line 16. Also, include this amount on line 4b above | 17 |

Self-employed drummers will most likely also need to file a Schedule SE, which determines self-employment tax.

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

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music, concert tickets, and anything else that may assist you in your creative process. Musicians can deduct the cost of theatrical clothing and accessories if they are not suitable for ordinary use. Dues for membership in professional or trade associations are tax write-offs. The cost of this publication, and others like it, is deductible as well.

Insurance. As an independent contractor, you are also allowed to deduct a percentage of your cost of health insurance. In 1999, that amount is set at 60%. A big disadvantage of being a sole proprietor is that you can generally only deduct that percentage. But here is a tax-saving strategy to get around this limit. With it, you'll be able to deduct all cost of health insurance premiums, as well as establish a medical reimbursement plan for any out-of-pocket expenses. As a sole proprietor, you can hire your spouse as an employee of your business. Of course, he or she will have to be a legitimate employee. But your spouse could certainly aid in booking your gigs, securing practice time, or making other arrangements on your behalf.

As an employee, your spouse could be covered under a family policy, which means you and the kids would be covered as well. Best of all, you may fully deduct the premium costs as a business expense. The benefits are considered to be tax-free fringes for your spouse, even if you file a joint return. (Of course, if you ever do need to hire an additional outside employee, they will need to be covered as well.)

Retirement Planning

In my opinion, retirement planning is the most overlooked financial consideration involving musicians. If you're not going to

look out for your retirement needs, who will? With that said, contributing as much as possible to a qualified retirement plan can lower your taxes. Don't worry if you haven't set up a retirement plan yet. You have until April 15 to contribute to a number of plans, including a Keogh or Simplified Employee Pension (SEP) plan. However, a Keogh plan must have been in place (even if not yet funded) before the end of 1999 to be effective in the 1999 tax year. The SIMPLE IRA is a good choice for those with lower amounts of self-employment income, since there are no percentage-of-income caps on contributions.

Any employee who is not otherwise covered by an employer's retirement plan may contribute to a regular IRA. If you are not able to contribute to a regular IRA, you should consider a Roth IRA. You are allowed to contribute \$2,000 a year in non-deductible, after-tax dollars to a Roth IRA, subject to certain income limitations. One major advantage of a Roth IRA is that withdrawals are totally tax-free if made at or after age 59 1/2

Gaining Control

If you haven't done so already, resolve to keep better records in 2000. The IRS has always looked skeptically at certain deductions. Having well-maintained records may help protect you in case of an audit. The necessity for good, well-organized financial records cannot be overemphasized. There are several excellent software programs on the market that can assist you in this regard. By far the most popular one is Quicken by Intuit. Microsoft Money is also available, with Quick Books for slightly larger businesses.

While the initial steps may seem daunting at first, traveling the road to financial success can leave you feeling more in control of your present and your future. Some day you may need to hire a business manager or accountant to take care of your books. That would be great. Even better, however, will be your ability to have a clear-cut view of your finances and to understand what's happening with your money. Good record-keeping isn't just a task for today, it's a stepping-stone for your future.

Mark F. McNally, CPA, CVA serves as an advisor to family-owned businesses and their employees. He is a director with Williams Young, LLC, in Madison, Wisconsin. He is also host of a weekly radio program, Mark McNally's The Family Enterprise, in Madison, Wisconsin. He owns a CMS kit and plays Paiste cymbals.



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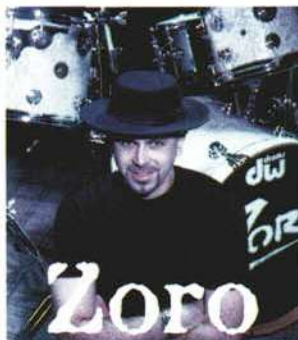
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San Clemente, California

Montreal Drum Fest 1999

Text and photos by T. Bruce Wittet

Saturday, November 13

The Montreal Drum Fest just keeps getting bigger. At this year's edition, held November 12-14 in Pierre Mercure Hall at the University of Quebec, Festival founder and artistic director Ralph Angelillo decided to emcee the event himself, slipping effortlessly from French to English. On Friday, November 12, Efrain Toro, Richard Provencal, Jim Chapin, Steve Smith, and Dave Weckl held clinics. The finale that evening was a Dave Weckl Band concert that rocked the hall.



Yamaha's "Rising Star" Showcase presented an elite group of young Quebec area drummers. Their styles varied, but their performances were uniformly impressive. Left to right: Simon Langlois, Benjamin Corbeil, Eric Boudreault, and Joshua Trager.



Direct from France, and showing chops gleaned from all corners of the globe, Felix Sabal-Lecco quickly made new Canadian friends. A charismatic and artsy musician, he had a bright snare and lightning-fast hands.



A hometown favorite, Montreal's Guy Nadon kept the crowd in stitches before finally sitting down behind his trademark soup-can drumset (!) and adjacent "regular" kit.

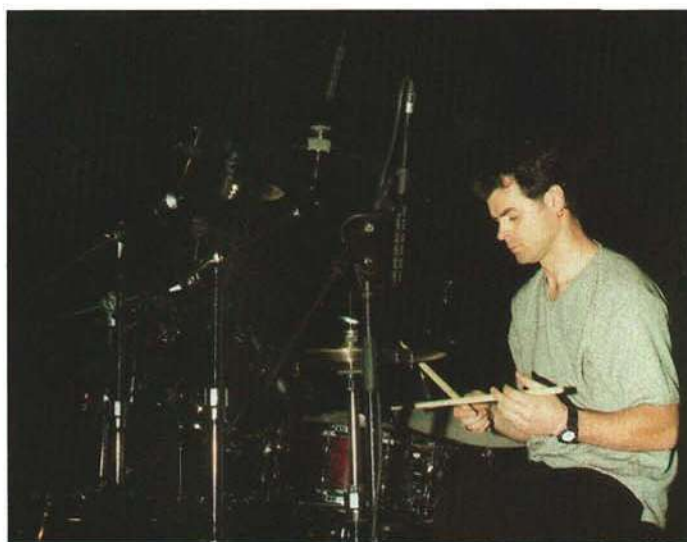


Pascal Milette

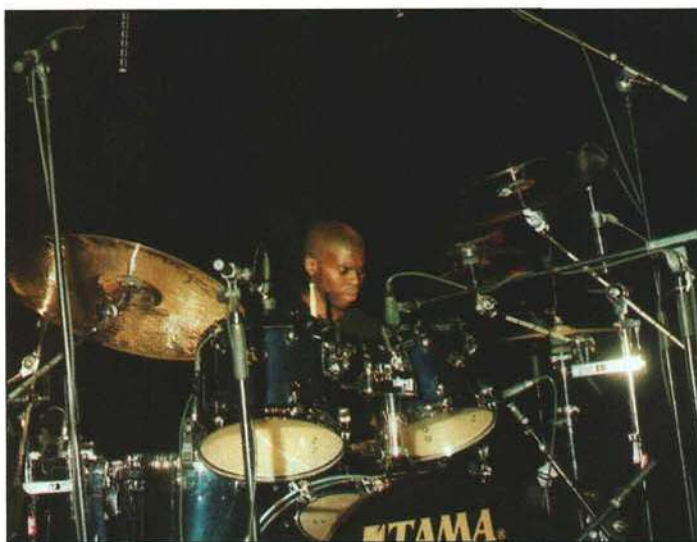
Another jazz drumming legend, Jim Chapin, performed the rhythms for which he is famous—on more conventional green sparkle DWs.



Giovanni Hidalgo gave a long, well-paced performance, patiently visiting each of the hand drums, timbales, shakers, and toys in his vast percussion setup. The only "world percussionist" on the bill, he was rewarded with an instant standing ovation.



The audience knew Mark Kelso for his tasteful, subdued work with Canadian singer Holly Cole, but was caught unawares by his Gadd/Weckl-inspired performance. Kelso had 'em dancing with a rap/hip-hop routine, during which he introduced himself and his trio.



Rodney Holmes, drummer with Santana, The Brecker Brothers, and The Hermanators, displayed ferociously fast hands and feet on the Pierre Mercure stage. Then he grabbed a mic' and asked quietly that the crowd bear with him on this, his *first drum clinic*. Give us a break!



Guy Nadon had competition in the stand-up comedy department. Steve Ferrone had the house sizzling with some off-key allusions to chat lines, and some gentle digs at prominent drummers. Then he played to tapes, amply demonstrating the backbeat upon which his career is founded.

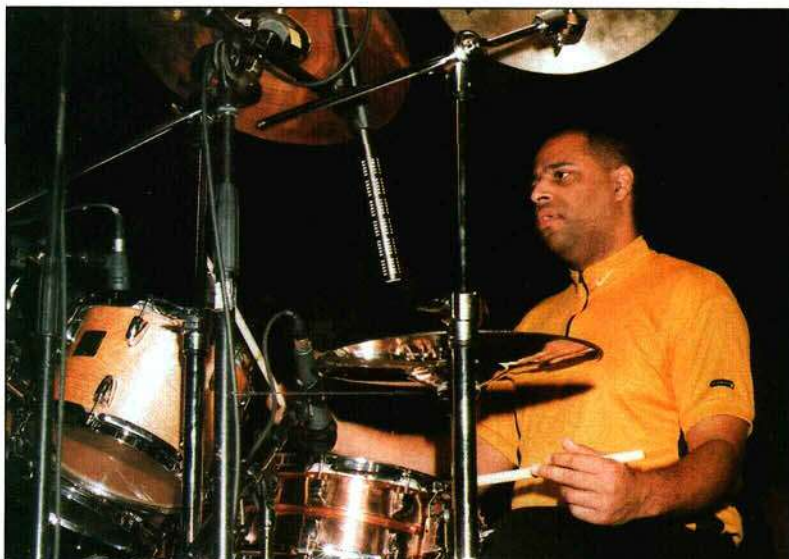


Awe and majesty! Known for his legendary kit explorations with The Mahavishnu Orchestra, Billy Cobham showed another side: the ability to play extremely quietly. His alternating muscular/delicate performance was a fitting close to the day.

Sunday, November 14



Boston-based phenom Dave DiCenso had power, speed, control—and a pretty wacky way of combining it all. Before he could finish his first number, cheering erupted. Who *mas* this guy? And so early in the morning?



Another familiar face to Canadian audiences due to his role on Canadian TV's *The Mike Bullard Show*, Wilson Laurencin performed with guitarist Levon Ichkhanian and bassist Rich Brown. Laurencin gave the crowd a first-hand taste of the energy he displays nightly in the comedy show's pit band.



New Yorker Ian Froman and his group Metalwood gave the *coolest* performance of the Festival. At first the crowd seemed a little taken aback at this *neo-Bitches Brew* band. But they quickly figured it out, as Froman built the intensity in waves.



Marco Minnemann (he's in there someplace) wowed 'em at last year's *Modern Drummer* Festival. And he did it again in Montreal. Once more importing bewildering chops from Germany, Marco closed his spot with an electrifying version of the theme from *Star Wars*.



And now for something completely different! Hip Pickles, the world's most famous mini-drum corps, marched, danced, and played street grooves in perfect sync.



Performing without band or backing tracks, Chester Thompson got into a fluid, hypnotic groove and held it for ages. Known for his work with Weather Report and Phil Collins, Chester showed another side to his stadium personae—extreme dynamics.



No stranger to Montreal, Terri Lyne Carrington is widely known as a jazz artist. However, for the festival, she pulled out all her fusion chops, delighting the crowd with her rapid excursions around toms and cymbals.



When the ovations died down for Steve Smith & Buddy's Buddies (featuring Steve with a group of Buddy Rich band alumni), you could hear muttering about the impossible left hand, the scary foot ostinatos, and, most importantly, the swing that wouldn't stop. Let's put it this way: Even Buddy would have loved it!

A Surprise Party For Louie

On Monday, August 23, 1999 the Los Angeles entertainment community honored Louie Bellson with a surprise birthday party. The event, sponsored by Remo, Inc., was hosted by TV personality Steve Allen at the Ventura Club in Los Angeles. Louie, who thought he was going out to dinner with his wife, was greeted enthusiastically by family and friends as he walked into the club. By the expression on his face, it was obvious that he had been caught completely off guard.

Among those on hand to show their love and respect for Louie were Benny Carter, Terry Gibbs, Monica Mancini, Remo Belli, Tommy Newsom, Peter Erskine, Jeff Hamilton, Buddy Baker, Gregg Field, Frankie Capp, Bill Berry, Jack Hayes, and Bob Florence. The evening featured video footage documenting Louie's six-decade-long career, including stints with some of the biggest names in music: Duke Ellington, Count Basie, Benny Goodman, Tommy Dorsey, Harry James, Oscar Peterson, Ella Fitzgerald, and Louie's late wife, Pearl Bailey.

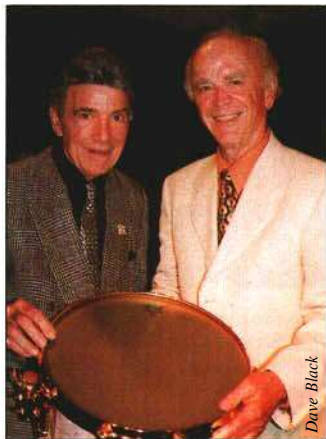
Entertainment was provided by Steve Allen, Jeff Hamilton, Daddy's Money (a trio of female singers that included Louie's daughter Dee Dee), a number of local singers and instrumentalists, and Chalo Eduardo with Samba Nova (a hand-drumming ensemble). The rhythmic pulse of the ensemble was so infectious that within minutes everyone was out of their seats and into a conga line snaking through the club.



A highlight of the evening was the Vegas-style dance troupe Samba Fever. This group of energetic female dancers completely mesmerized the audience with their beautiful smiles and sexy dance moves. The group even managed to coax Louie onto the floor, encircling him while the audience cheered. A little embarrassed at first, Louie soon got over his shyness and played along with their every move.

The event concluded with a presentation to Louie by Remo Belli. It was the first Louie Bellson Limited Edition snare drum, of which only 1,000 will be produced. The drum has been created to commemorate not only Louie's seventy-fifth birthday, but also his ongoing contributions to drumming.

Laughter, camaraderie, entertainment—and the opportunity to pay respect to a great drummer and a genuinely wonderful

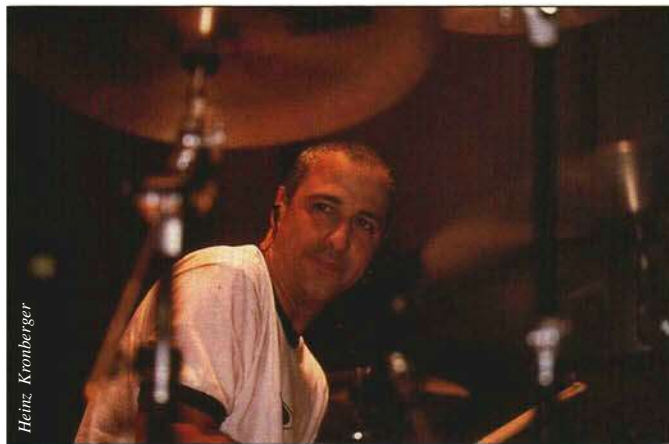


person—made Louie's surprise party a night to remember. Here's wishing Louie another seventy-five years of health and happiness!

Dave Black

Birmingham Drumfest 1999

Sunday, September 19, 1999 saw the second annual Drumfest in Birmingham, England. Organized by the city's premier drum shop, the Drum Company, the event presented five world-class drummers at the Birmingham Conservatory School of Music.



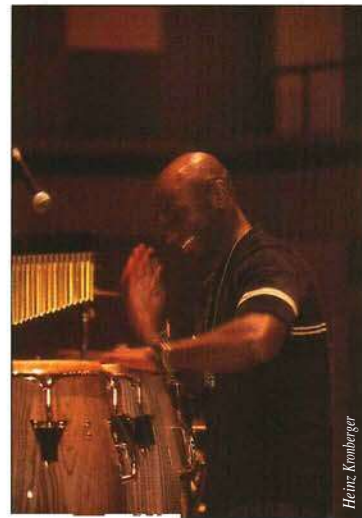
Chuck Sabo

First on the bill was Chuck Sabo. A tour drummer for artists like Seal, Shakespeare's Sister, and Natalie Imbruglia, Chuck is a groove *master*. Playing to various DAT tracks, he showed the audience how to play a gig with musicality and a solid feel. He also pointed out that it is not necessary to have a drum solo every few bars.

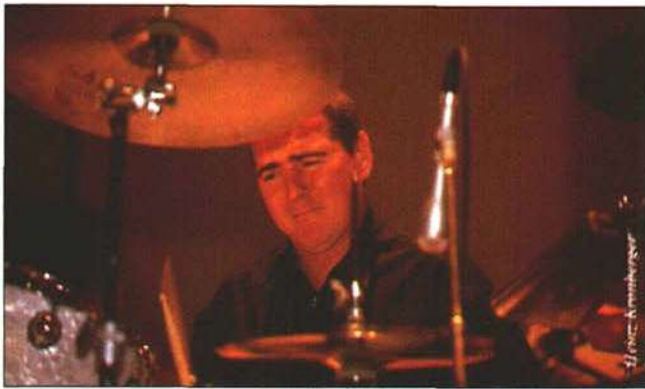
Chuck was followed by percussionist Karl van den Bossche, who plays with Des'ree and The Brand New Heavies. Like Sabo, van den Bossche concentrates on laying down grooves for the music. But he played some entertaining solo material, and capped his set with some really great Latin stuff.

Steve White amply demonstrated why he is one of the superstars on the UK drumming scene. He possesses great chops and technique, a feel for music, and a good sense of humor. He also offered a lot of excellent information, telling the audience exactly what got him to where he is today. Steve left the stage to a standing ovation.

Russ McKinnon is Joe Cocker's new tour drummer. When it came his turn to hit the drums, he preferred to talk. He referred to his recent *Modern Drummer* columns about how to be a working



Karl van den Bossche



Steve White

drummer, and gave lots of examples. But at the end of his presentation, he did sit down at the drums—where he played some *killer* grooves.

Mike Portnoy only arrived in Birmingham on the morning of the Drumfest, had problems with his kit, and was feeling the effects of jet lag. Despite all that, he did an *astounding* two-hour clinic. Mike soloed, played to tapes (demonstrating his patented odd-time technique), and answered dozens of questions. He was rewarded by the appreciative audience with a lengthy standing ovation.



Mike Portnoy

There will be a Drumfest in 2000—most likely again in September. Dates are not confirmed as yet, so watch for future announcements.

Heinz Kronberger

QUICK BEATS: MANNY ELIAS

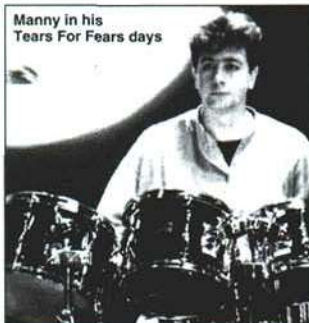
(TEARS FOR FEARS, JULIAN LENNON)

What ride cymbal are you currently using?

I use a Zildjian K Custom Dry Ride because the notes, no matter how quickly you play them, don't build up and become indistinct. I also find that the sound of this ride is a little more subtle, so when I move from the hi-hats to the ride, there isn't a huge change in the vibe.

What's the best concert you ever attended?

I'd have to say that the best concert I've ever seen was by The Red Hot Chili Peppers. Their songs are great, and they sounded incredibly tight and tough.



QUICK BEATS: BILLY WARD

(ROBBIE ROBERTSON, CARLY SIMON, BILL EVANS)

What's your favorite recorded groove?

I think one of the most groovin' things ever is Bernard Purdie's playing on the song "Kid Charlemagne," the first track on Steely Dan's *Royal Scam*. Purdie is unbelievable on that album. One of my "must listens."

What's in your CD player at the moment?

Right now it's Jonatha Brooke's 10 cents *Wings*, *Ten Easy Pieces* by Jimmy Webb, *Last Night's Fun* by John Carty (Irish folk music), *Disraeli Gears* by Cream, and *OK Computer* by Radiohead.

What's the best concert you ever attended?

Jimi Hendrix, 1968. It's the first time I found out what dragons sound like!



What ride cymbal are you using at the moment and why?

I've been favoring my Sabian 20" HH ride cymbal lately. It's dark and blends well, plus it crashes great but still has a beautiful bell and stick sound.

Hollyhock 2000 Afro-Cuban Percussion Workshop

Hollyhock's 2000 Afro-Cuban Percussion Workshop offers the opportunity to spend an inspiring week with trailblazing Latin musician Armando Peraza. Delve into the rich rhythms of Cuba and their application in jazz, rock, and Latin music. Hear the history, and experience the magic with a living legend of the Afro-Cuban tradition.

The workshop (co-sponsored by LP Music Group) will be held July 19-24, 2000 at Hollyhock, on Cortes Island, BC, Canada. Classes will be geared for players from moderately experienced to advanced levels and will stress correct drumming techniques, posture, breathing, and body mechanics. Participants should bring at least one hand drum (conga, bongo, ashiko, djembe) and any hand percussion instruments available (shekere, maracas, clave).

Armando Peraza's career spans five decades and several continents. As a member of Santana (1972 to 1990) he helped influence the band's groundbreaking melding of Latin rhythms, rock, blues, and jazz. Armando has also been featured on classic recordings by Mongo Santamaria, George Shearing, Tito Puente, Cal Tjader, Aretha Franklin, Linda Ronstadt, and Eric Clapton. He's also performed with jazz greats like Miles Davis, Count Basie, Charlie Parker, and Billie Holiday.

Coordinating and also instructing at the event will be Trevor Salloum. A veteran percussionist and music educator in Canada and the US, Salloum studied with legendary Cuban master drummers and at music schools in Cuba. He is the author of several books and articles on Afro-Cuban percussion.

Hollyhock is approximately six hours' drive north of Vancouver, BC. Participants enjoy swimming, ocean kayaking, yoga, and nature walks in their free time. Gourmet vegetarian meals and comfortable cabins are available. Tuition is \$525 Canadian (approximately \$355 US). Accommodation and meals are extra. For more information or a free catalog, call Hollyhock at (800) 933-6339 or surf to www.hollyhock.bc.ca/main.html.

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Steve Houghton

3/4-6 — Philadelphia Pops Orchestra, with Maureen McGovern, Philadelphia, PA.
3/18-20 — Philadelphia Pops Orchestra, with Maureen McGovern, Philadelphia, PA.
3/21 — Lock Haven University, Lock Haven, PA, (570) 893-2263.
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5/16-21 — Musicfest Canada, York University, Toronto, ON.

Interactive Music Expo

10/3-4 — Keynote/Conference, Exhibits, Los Angeles Convention Center, Los Angeles, CA. For info & registration call (203) 256-5759 or surf to www.imusicxpo.com.

National Association For Music Education

3/8-11 — Conference, workshops, clinics, and performances, Washington, DC. For info & registration call (800) 828-0229.

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Pro-Mark Online Chats

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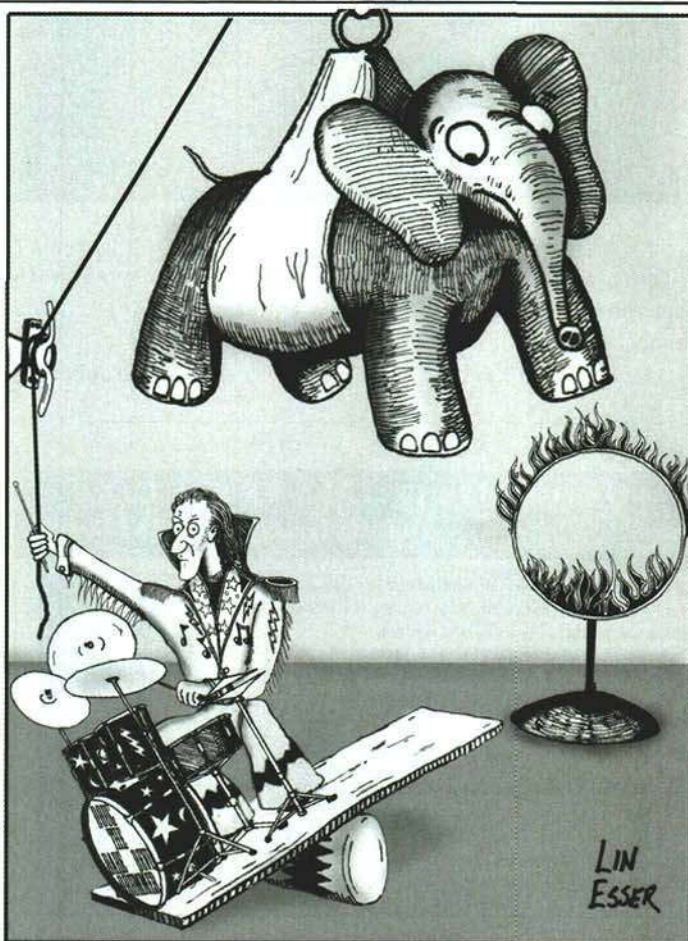
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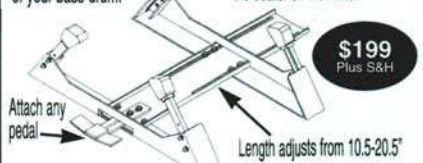
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PAS Larrie Londin Benefit Concert Video

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This 90-minute video features **Terry Bozzio, Chester Thompson, Will Calhoun, Dom Famularo, and Hip Pickles** honoring the late, great session drummer, **Larrie Londin**. Stellar solo performances and exciting guest appearances with the award-winning **Texas Christian University Jazz Ensemble**, plus bonus clips of **Larrie Londin**, make this a must-have video.

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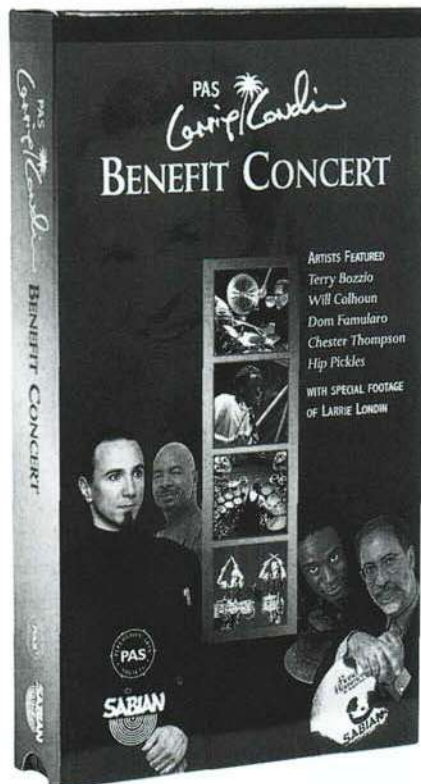
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All SABIAN profits from the PAS Larrie Londin Benefit Concert Video are donated directly to the PAS Larrie Londin Scholarship Fund.



drumkit of the **month**

In 1993 a traffic accident took drummer/engineer Brian Richardson off his kit for over a year. Upon his return, he began designing and modifying drum hardware and rack systems. The Spider Kit is the ultimate outcome of that effort.

According to Brian, "The design was an attempt to achieve two illusions. One is that the rack legs are actually lifting the body of the 'spider.' The other is that if someone is on the 35' web it appears that there is nothing underneath and that the whole structure is suspended in space." With the help of Brian's design partner Kurt Gould and drum technicians Drew Barr and Ryan Costa, the illusions were made reality.

The "body" of the spider actually has two versions: a green DW kit (shown in the front view) and a red Tama kit (shown in the rear view). Both are configured in a similar manner, including a special seat, unusual drum positions, and specially adapted DW pedals—all to make playing more comfortable for Brian following his accident. Fourteen Paiste, Zildjian, and Sabian cymbals complete the kit.



The rest of the "spider" is formed from fifty Gibraltar rack bars and sixty clamps, some of which have been specially modified. The web consists of 800' of chain, and itself took twelve hours to build.

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.



Will Kennedy

Pearl's Prestige Session
Select Drums

While listening to the extreme talent of Will Kennedy, one can't help but to be impressed with his perfect blend of technical ability and flawless musical approach to drumming. For Will, the need to ever expand and grow both as a drummer and individual, has led him to stretch the boundaries of a variety of existing musical styles, creating a hybrid that feels both familiar and cutting edge.

The last thing on Will's mind is his equipment. That's a decision you make once, and then depend on night after night. Pearl's Prestige Session Select drums are a perfect example offering a sound, quality and price to make the choice an easy one, combined with the

dependability and performance that will have you smiling every time you play them. They offer beautiful grain-thru high gloss and satin oil lacquer finishes, solid professional features, and an extremely wide range of sizes from which to choose.

Consider them the Will Kennedy of drum sets... flawless, very musical, both familiar and cutting edge.

Pearl
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