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DECEMBER '93

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**DAVE
ABBRUZZESE**

JAZZ MAN
TONY REEDUS

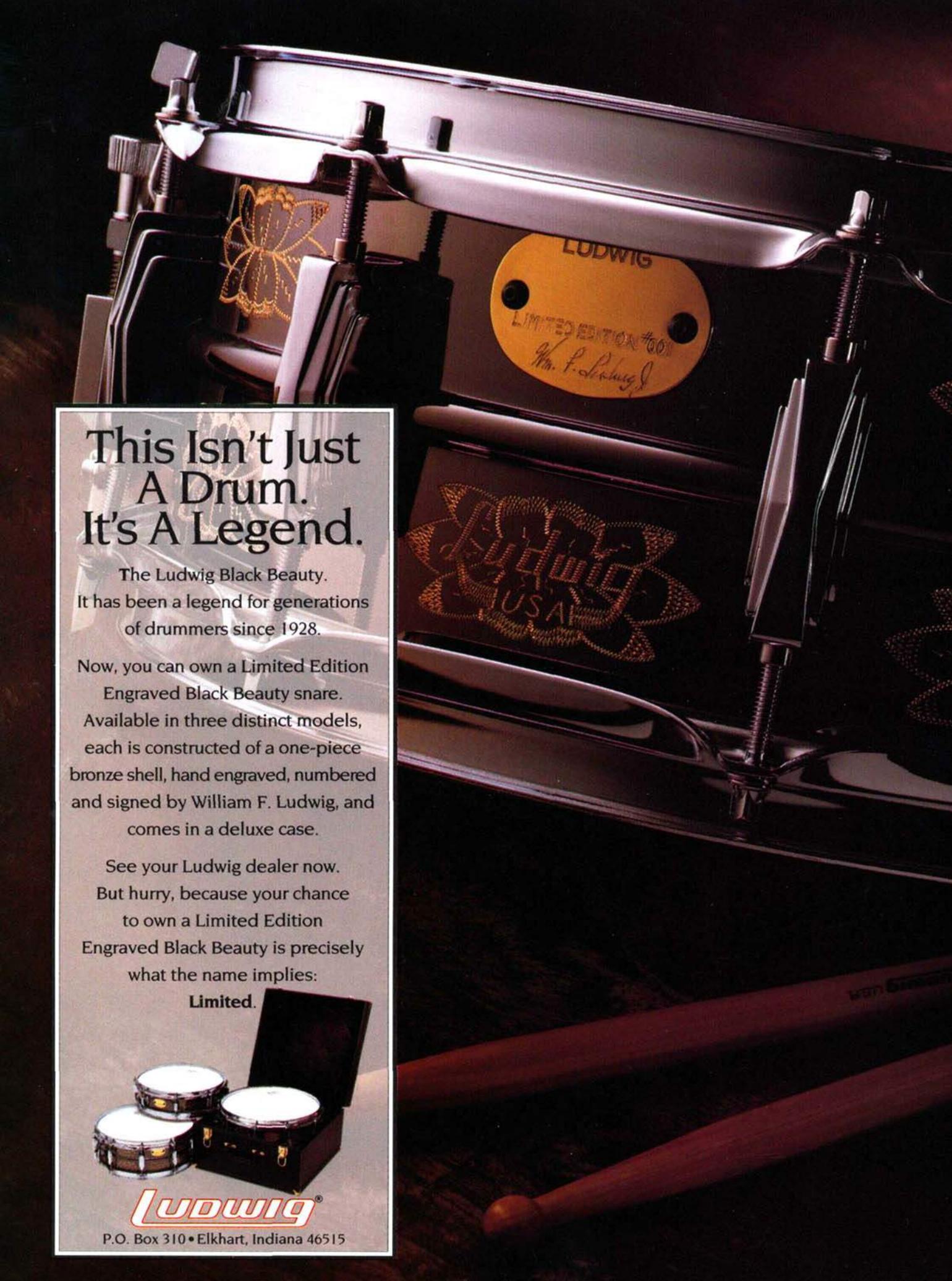
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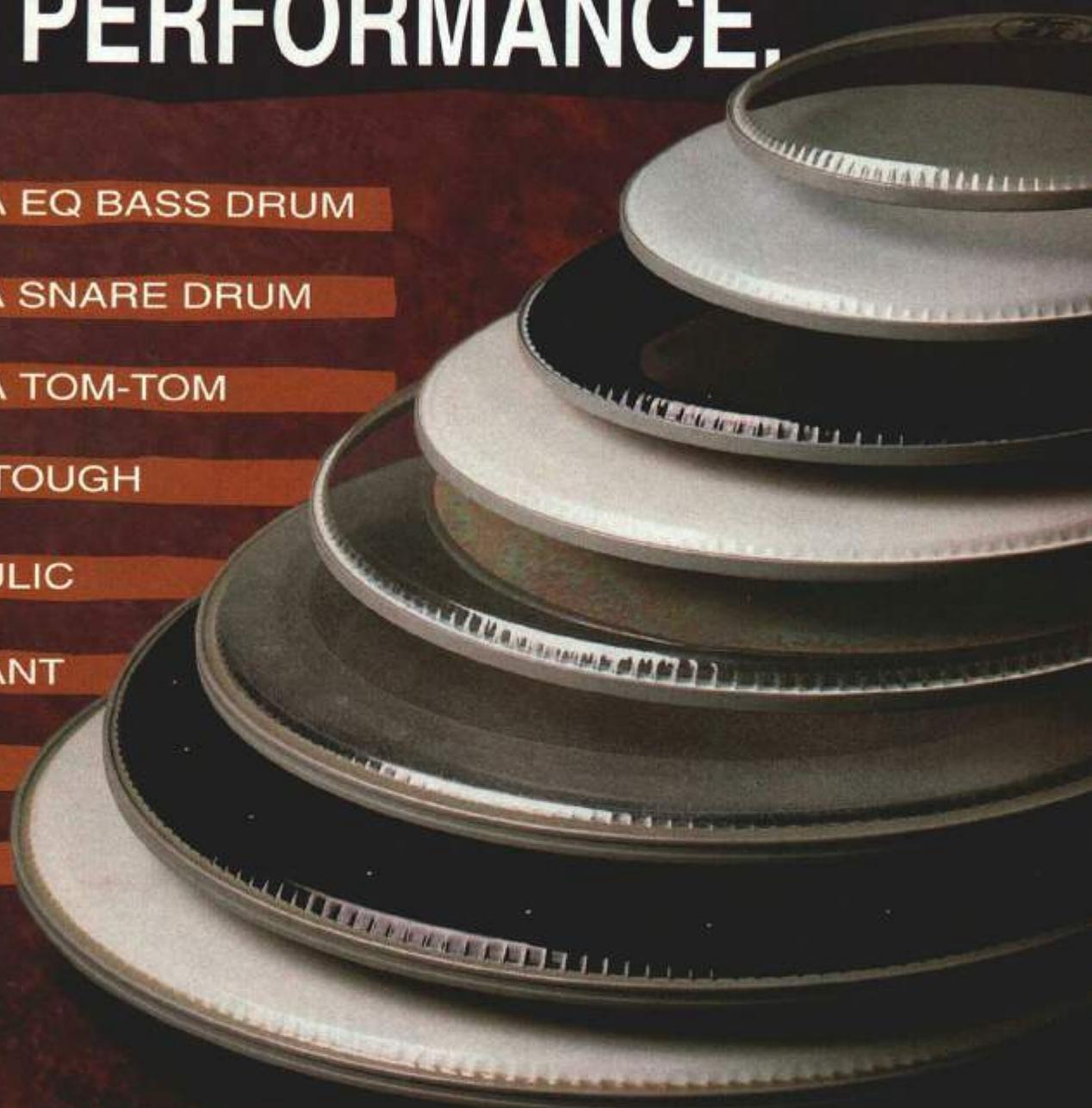
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DAVE ABBRUZZESE

With nary a note on Pearl Jam's breakthrough album, Ten, Dave Abbruzzese flew to the top of *MD's* 1993 Readers Poll in the Up & Coming category. Now the brand-new *Five Against One* is out, and Dave's really laying down his mark.

• *Matt Peiken*

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TONY REEDUS

Can today's jazz drummer find happiness on both sides of the avant-garde/straight-ahead coin? Well, Tony Reedus has, making him one of the most sought-after skinsmen around.

• *Ken Micallef*

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Zildjian certainly should be proud of their long history: Their cymbal design innovations often coincided with the major artistic leaps of our drumset masters. Since the company is celebrating their deep roots in a big way this year, we thought it a good time to check in.

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The Best Of Concepts



Early in 1980, I received a phone call from drummer/author Roy Burns. Roy called to tell me that he had a few ideas for some articles for the magazine. The articles would be conceptual in nature, practical, informative, and of importance to all drummers. I was immediately receptive to the proposal, and suggested we create a new department called *Concepts*. We both assumed it might run for a year or so. However, it was the beginning of a relationship between Roy and *MD* that would continue uninterrupted for the next twelve years.

Roy's background as a player and teacher was certainly credible. He had worked with bands led by Woody Herman, Benny Goodman, and Lionel Hampton. During the '60s he was a staff musician at NBC-TV in New York. Later, he became a clinician for the Rogers Drum Company, for whom he performed clinics around the world. Today Roy heads up Aquarian Accessories, still does an occasional clinic, and is in considerable demand as a teacher on the West Coast.

For twelve consecutive years *Concepts* belonged solely to Roy, and the column became a real favorite with thousands of *MD* readers. Interestingly, *Concepts* was rated among the top three in popularity with readers throughout the '80s. Perhaps it was Roy's simple, enlightening advice and straight-forward language that drummers could relate to. Maybe it was the subject matter itself. Roy addressed topics like originality, enthusiasm, attitude, confidence, perseverance, showmanship, self-discipline, and professionalism. And he openly discussed matters like obtaining an endorsement, dealing with discouragement and frustration, finding the right drum teacher, gaining experience, and getting ahead in a tough, competitive business.

Roy Burns ultimately wrote over 125 articles for *Modern Drummer*, and I'm now very proud to announce the release of *The Best Of Concepts*, advertised elsewhere in this issue. A true treasure chest of inspirational reading, *The Best Of Concepts* is a collection of the finest of Roy's articles culled from twelve years of *Concepts*, all in one volume for easy reference and repeated reading.

In his brief introduction, Roy simply states, "My intent has always been to help young drummers. I sincerely hope this book will in some way benefit aspiring young drummers everywhere." We believe Roy certainly achieved his objective, and we think you'll agree that *The Best Of Concepts* contains some of the most helpful and inspiring material ever written for serious drummers.

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CONTRIBUTING WRITERS: Robyn Flans, Simon Goodwin, Rick Mattingly, Ken Micallef, Matt Peiken, Teri Saccone, Robert Santelli.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 870 Pompton Avenue, Cedar Grove, NJ 07009. Second-Class Postage paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 1993 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: **MODERN DRUMMER Publications**, 870 Pompton Avenue, Cedar Grove, NJ 07009. Tel.: (201) 239-4140.

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

MUSIC DEALERS: *Modern Drummer* is available for resale at bulk rates. Direct correspondence to *Modern Drummer*, Dealer Service, P.O. Box 389, Mt. Morris, IL 61054. Tel.: (800) 334-DRUM or (815) 734-6013.

SUBSCRIPTIONS: \$29.95 per year; \$51.95, two years. Single copies \$3.95.

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

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

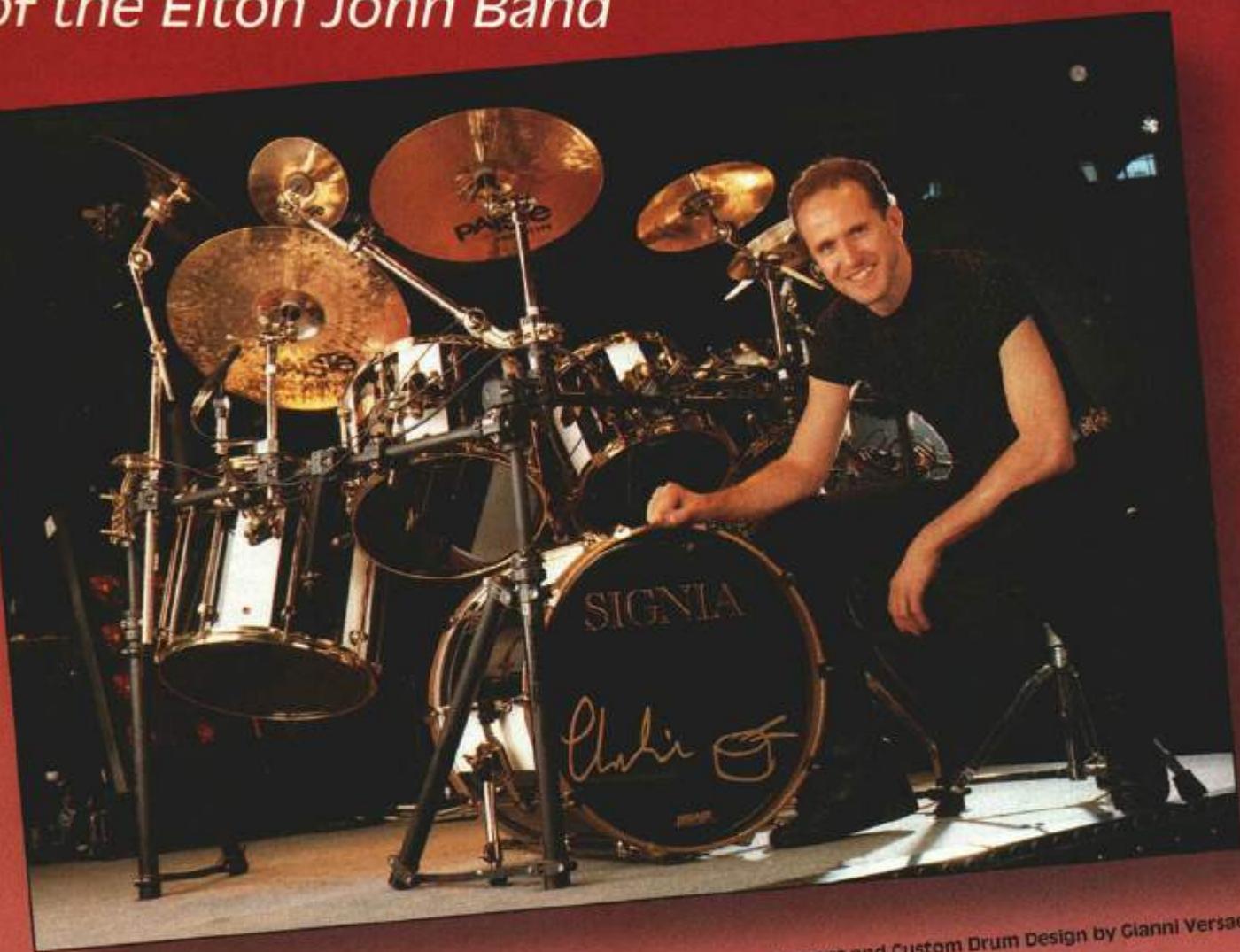
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A Member Of:



Profile: Charlie Morgan

of the Elton John Band



PERSONAL DATA:

Charlie Morgan

BORN: Hammersmith, London, England.

CURRENT PROJECTS:

- Currently on a sold-out World Tour with the Elton John Band.
- Just completed new album with EMI artist Tasmin Archer
- Video for Kate Bush's "Rocket Man" cover on the "Two Rooms" Album.

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TIM "HERB" ALEXANDER

"Herb" Alexander is one of the most creative drummers playing today—in a band that defies categorization. *MD* couldn't have picked a better drummer at a better time for its September cover story. Matt Peiken did an excellent job with the story, and the setup description was most illuminating. And keep those playing transcriptions and explanations coming—they're great!

Bill Dalton
Salem OR

CLAYTON CAMERON

Your fine feature on Clayton Cameron was especially interesting to me. I recently booked Tony Bennett for a fund-raising performance for my hospital foundation, and I had the pleasure of spending time with Clayton. He is the consummate professional and gentleman, and he freely shared words of advice and inspiration—in a quiet and sincere way. His respect for the contributions of Kenny Clarke and Max Roach—leading to the work of Tony Williams and others—helped to point me in new directions for inspiration.

I was thrilled to loan Clayton my personal drumset for his performance. When he stood up and blistered my 25-year-old Gretsch snare with his brushes during a solo spot, even my mom and dad were proud that they had spent the money for that old drum for me.

I close with a story from lunch with Clayton and the band. I took them to a local barbecue place. The other guys liked the chicken and pork, but Clayton (whose diminutive size will never threaten a drum throne) ordered a huge plate of country vegetables—which he couldn't finish. The waitress looked sadly down at Clayton and said, "What's the matter...the big man can't hang?" The line cracked everyone up and stayed with Clayton for two days. But I'm here to tell you that as a person and a musician, that "big man *can* hang." Clayton, thanks for everything!

Paul Alexander
Montgomery AL

DON'T USE WINDEX

In the August *Shop Talk* column by Bill Detamore of Pork Pie Percussion, Bill suggests the use of *Windex* for cleaning drumshells. I know that Bill is a fine drummer, but his choice of cleaning products leads me to believe that he may be less familiar with the chemical makeup of paints and clearcoats—and the effects of other chemicals on them. After reading this article—and the reference to it again in the September issue—I asked our chemical engineering staff to provide me with a list of why you would never want to use *Windex* (or any other ammonia/alkaline window cleaner) on painted drumshells. Listed below are those reasons.

1. *Windex* is ammonia-based and highly alkaline. These factors can promote drying and cracking, possible stains, and an accelerated decay of the finish.
2. *Windex* leaves anionic surfactant residue (in layman's terms: static), which attracts and holds dust and dirt.
3. *Windex* has no conditioning agents to protect against water, acid, and salt contained in sweat, or against dust or smoke residue.
4. *Windex* provides no shine or protective barrier, nor will it remove scratches.

At Trick Percussion, we have spent years—and many dollars—in research and development to create polishing products for the music industry. Our *Drum*, *Cymbal*, and *Hardware Cleaner* has none of the negative features mentioned above, and offers the conditioning agents, shining properties, protective barrier, and minor scratch removal that *Windex* does not. That's because we designed our drum polish to perform the task for which it was intended. *Windex* was designed to perform the task for which it was intended: cleaning glass.

Michael Dorfman
President, Trick Percussion Products
Schaumburg IL

REBUTTAL TO HEFNER

I've never written to any publication, but the essay by Ron Hefner [stating that rock

music has unduly influenced the percussion manufacturing industry] that appeared in your August '93 issue has taken me to the limit. I'm thirty-eight years old, and I've been a drummer since 1965. I've been in school bands, drum & bugle corps, rock bands, and now a blues band. I've taught drumset and corps style drumming, and I've worked in three major drum shops in Toronto for a total of almost ten years in retail sales. All that said, here's the point. I've *had it* with the likes of Mr. Hefner: the golf-shirt, sans-a-belt-slacks, white-loafer crowd who can't stand the fact that manufacturers don't dwell on them anymore.

The factors missing in Mr. Hefner's article are research and an open mind. Every major percussion manufacturer offers equipment to cater to any level, style, or budget. Every music store orders their inventory from wholesalers or direct from the drum companies. Don't phone stores; go there to do some research. See for yourself, and find options you didn't know about. If you want an item they don't stock, you can ask them to order it for you. Any store manager will see that something gets ordered if he or she knows it's already sold. If you can't get your questions answered in the store, contact the companies. Some of them have 800 numbers, and all of them are glad to hear from consumers.

Do your homework! I'm often asked where I got all the information I have, and the answer is simple: I read every issue of *Modern Drummer* cover to cover. I've talked to people who use the equipment I'm interested in. I'm into percussion enough to *find* the information I want, and as a result I have collected gear that does exactly what I want it to do.

Being someone who has seen the transition of drum products since Ringo wowed 'em on the *Ed Sullivan Show*, I can say with some authority that in 1993 there is something for everyone, as far as percussion is concerned. The only things that are totally obsolete are complaints like those Mr. Hefner presented in his essay.

Mark McTaggart
Toronto, Ontario, Canada



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Billy Cobham

Last summer you may have caught Billy Cobham at work with an all-star band featuring Stanley Clarke, Larry Carlton, Najee, and Darren Johnson. But while Clarke was considered the group's musical director, Cobham says it really was a cooperative effort. "The music is a combination of the four of us," he said at the onset of the tour. "The material is a lot to think about, so we'll for sure be reading a lot of it throughout the three-week tour."

After that, Cobham was due back down in Santos, Brazil, where he works for UNICEF about three months out of the year. "I coordinate cultural activities as a direct consultant for UNICEF, South America," he explains. "I work with street children there, helping them develop their skills as artists—to express themselves and project their ideas and feelings through art. We work out of an old jail that has been revamped and turned into a cultural institute. I do my teaching down there and coordinate activities between the sympho-

ny orchestra and the artists in the region with the international community." Billy adds that he will be there again in November to coordinate the official opening of the Santos Music School.

In addition to his UNICEF work, a jazz camp at Stanford, and some clinics, Cobham is recording his album *The Traveler*. "It has a few different elements in it," he explains. "I'm working with a band out of Nigeria called Okuta Percussion, and I'm including a couple of pieces featuring my street kids with a Brazilian band that I use when I play in South America. I combine those two projects with the project I have with Gary Husband, who plays drums for me. I'll be playing djembe and some hand percussion stuff, which is a side of me nobody ever sees. We'll be doing some MIDI percussion and vocal stuff, too, so it's going to be an interesting record."

• *Robyn Flans*

Toss Panos

When *The Dennis Miller Show* was canceled, drummer Toss [Anastasios] Panos was quite disappointed, because he had enjoyed the variety of playing for artists as diverse as Mel Torme and Stephen Stills. But he certainly wasn't out of work. First, he ended up recording twelve tunes for Dweezil Zappa's recent project.

"Dweezil's album was really challenging," Panos says. "The tunes were incredibly difficult—they were like heavy metal, but with lots of different time signatures, kind of like his dad's stuff. We would

learn a tune, make a chart of it, and record the same day. Dweezil doesn't read or even know the time signature a song is in, but with guitar player Mike Keneally's help, it worked.

"In fact," Panos says, "I ended up doing Mike's record, which is some of my favorite playing I've ever done. It was really challenging and earthy. There were no clicks, and it was uninhibited, free-form music for the most part—although there are some things that are composed. It's a great album because Mike's a great song-

writer and musician.

"I also did Marc Bonilla's album, *American Matador*" Toss continues, "which is an instrumental project on Warner Bros. He was the guitarist with Toy Matinee, and I was in that band a couple of years ago."

Toss says that playing the odd times inherent to some of these projects comes naturally to him, due to his Greek heritage. "I was playing Greek music in a band when I was ten, so automatically I was doing odd-time things," he explains. "A lot of our folk songs are in five and seven, so it's stuff you learn when you're a kid. I'd play these festivals and see grandmothers dancing in seven. But in Greece that's natural. They don't think of barlines at the end of seven beats. If you watch people dance, you can really learn how to be fluid."

But odd times aren't all he does. "I'm actually a huge blues fan and a heavy bebop fan, too," says Toss, who has a trio that plays around town called the Jimmy Mahlis Trio. "I use a completely different setup for that, with smaller drums and an 18" kick, and I try to cop what DeJohnette and Elvin do. That's a *total* challenge for me."

• *Robyn Flans*



Photo by Lissa Wales



Lance Huff

Lance Huff is definitely immersed in drums. The Christian band he joined three years ago, David & the Giants (whose alumni includes Tommy Aldridge), tours year-round, and when the band isn't on the road, Lance is the session drummer at their own studio, Huff Recording in Forest, Mississippi. According to Lance, people come from all parts of the country to hire the rhythm section. "It's hard to do both live and studio," he explains. "They're very different situations. Live, you're impressing people. They're there for the sound, but they're also there to see you play. You're concentrating on looking great, sounding great, and playing great feels. In the studio, you're building the rhythm. You play half as busy, and you need to be relaxed."

David & the Giants' material can be surprisingly heavy. According to Lance, "There's a lot of syncopated stuff with sort of a ZZ Top feel. And I'm the one who is supposed to do the flashy stuff live—I do ten- and fifteen-minute solos.

"I use a click track when playing live," Huff goes on. "Some drummers say it's hard to play with a click, but I've

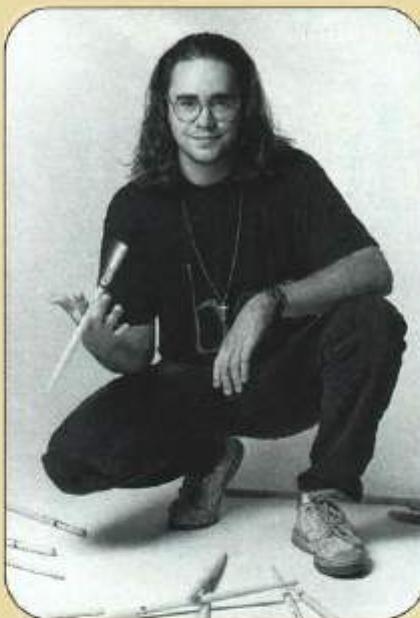


Photo by Harold Head

been doing it for so long. I started playing drums when I was seven, and I always played with the radio. Later I would play with a drum machine. So when I joined the band, working with it wasn't a problem."

Huff is as busy as ever lately. David & the Giants recently released *Long Time Coming*, which should keep their road schedule full for quite a while.

• Robyn Flans

Jim D'Anda

When Bulletboys emerged in 1988 with their first album, it seemed the band could do no wrong. That self-titled release spawned two hit singles and sold well over a million copies. But with the disappointing response to their '91 follow-up album, *Freakshow*, the L.A.-based band found themselves having to regroup and reconsider their future. Eventually they came up

with the material for their latest release, *Za Za*.

"We grew a lot as a band with this album," explains drummer Jim D'Anda. "After the last record there was a lot of musical soul-searching. That album didn't come off as well as anyone wanted it to. But that's something that happens throughout life as well as in the music business. So

we went back to the drawing board and decided to treat each song as a single. Each song was written with the same importance as the next. Every one is our baby, and there are no filler songs on this record. By doing it that way, we've made ourselves happy—as well as given Warner Bros. something solid to work with."

• Teri Saccone

News...

Mike Radovsky can be heard on records by Michele Wagner and Pam Mark Hall and live with Beth Chapman Nielsen.

Lynn Coulter recently did some TV appearances with David Cassidy.

Mike Keeley recently left Three Dog Night to join Zaca Creek.

After leaving Ronnie Milsap, **Alan Kerr** is currently teaching at Watson Wood Music in Greenville, South Carolina.

Myron Grombacher has been on the road with Pat Benatar.

Cactus Moser on records by Blakey St. John and Bill Rice.

Stumpy Munroe on tour with the Almighty, in support of their third LP, *Powertrippin'*.

J.Y.'s new LP, *Out On A Day Pass*, features performances by **Willie Wilcox** and **John Panozzo**.

Derek DeBeer on tour with Johnny Clegg & Savuka.

Ronnie Hammon can be heard on War's *Rap Declares War* album and has been on the road with the group. Founding drummer **Harold Brown** is in the process of recording an

album of all new material with the band.

Eric Kretz on tour with Stone Temple Pilots in support of their debut Atlantic album, *Core*.

Carl Palmer is on the new ELP box set, *Return Of The Manticore*, celebrating the band's twenty-fifth anniversary.

Jason Harnell recently toured with Maynard Ferguson.

George Jinda performed on the new CD by Mark Johnson, as well as the recently released disc by his band, World News.

Steve Jordan is on the new

John Fogerty release.

Abe Laboriel, Jr. is on tour with En Vogue.

Zig Wajler on the road with Shawn Camp.

Mark Zonder recently did a short tour of Europe with Fates Warning, including headlining the Wacken Festival in Germany. The band is currently recording their next album.

Jack White has been touring with Rick Springfield. Jack is also on the new album by Katie Sagal.



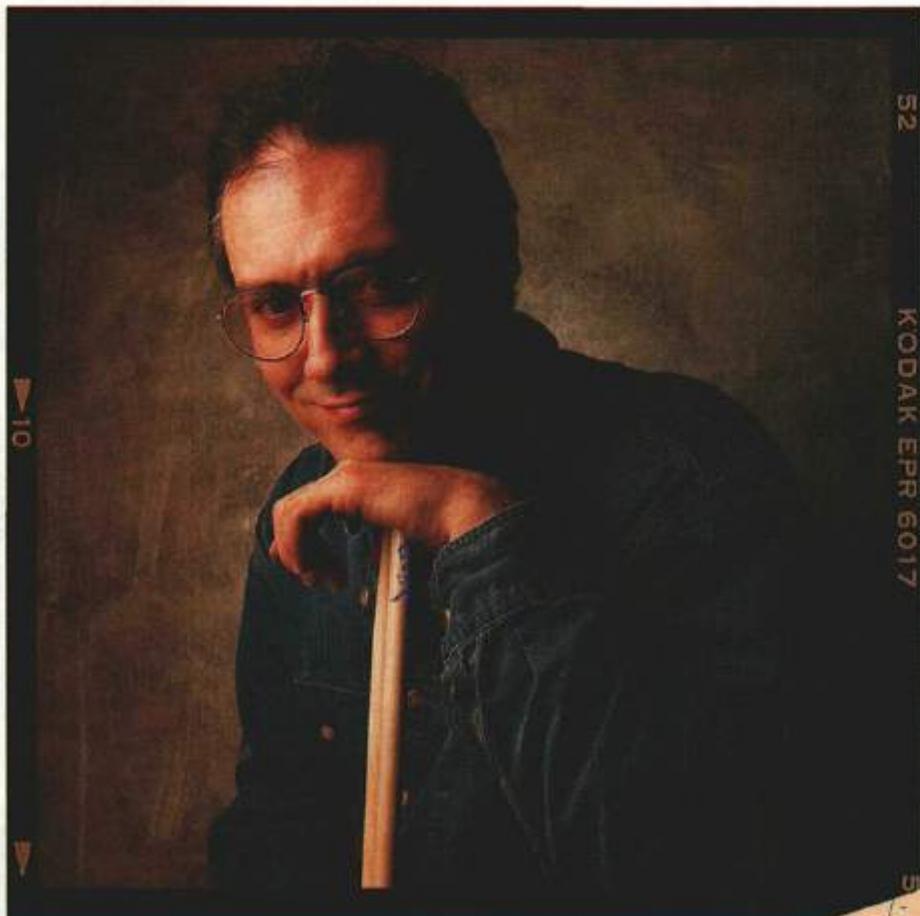


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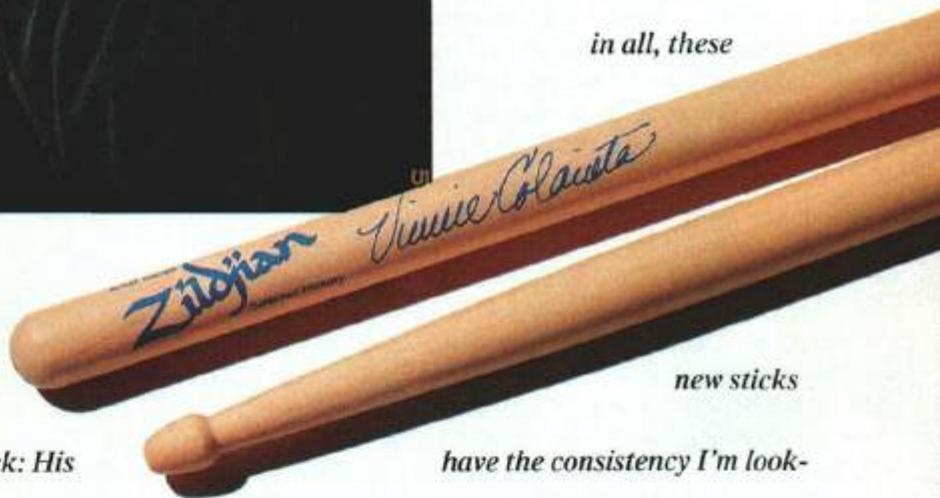
BUT TAKE HEART.

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*thickness in the neck to re-
inforce it for heavier
playing, and to keep the
top end from feeling
too light. Then I round-
ed the small acorn
style bead ever so slightly
for better contact
with the Ride cymbal. All
in all, these*

*Over the years, Vinnie Colaiuta
has put his signature on the music of
countless artists, but only one drumstick: His
own. "Until now, I hadn't found any-
thing I liked better than a 5B," reveals Vinnie,
currently the driving force behind
Sting's versatile quartet. So what makes this
one different? "The stick has a
medium size shaft, with a gradual taper in
the neck to give it more bounce,"
explains Vinnie. "I also added a little*



*new sticks
have the consistency I'm look-
ing for." But why just read about it in a
magazine, when you could be playing it at your
nearest Zildjian dealer. The Artist
Series Vinnie Colaiuta drumstick. In his hands, it
helps push the parameters of drum-
ming. In yours, it could help you push your own.*

Zildjian
DRUMSTICKS



Jonathan Mover

Q To begin with, I think you're a fine player. For the past year or so, I've been using Gary Chaffee's *Patterns* series—which I know you also studied. Did you have any special methods that you used when you were originally studying this material—or any things that you concentrated on specifically? Also, in regard to your highly developed single-pedal technique: What kind of pedal-shoe motion do you use, and how did you develop it? Do you let the beater rest against the head? Are you playing heel up or heel down? Any insight you could share would be greatly appreciated.

Johnny Bird
Sanibel Island FL

A Thank you for your letter and kind words. I sought Gary Chaffee out specifically because of his association with Vinnie Colaiuta and Steve Smith. When I first began studying with him it was the usual schedule of a one-hour lesson once a week. Before long I was up to three lessons a week. This worked out perfectly, since at the time there were only three volumes of *Patterns* available, and we could devote one weekly lesson to each book. There were no special methods per se; I just practiced my ass off. Since I started playing at a relatively late age, my attitude at the time was that if I practiced twice as hard and for twice as long, then I would catch up to my heroes in half the amount of time. I don't know if Einstein would have believed that, but I did.

A normal pre-Chaffee practice routine was a four- to five-hour session daily. While studying with Gary, I was easily putting in an eight- to ten-hour day, with as much time on the kit as possible. When my parents couldn't take the volume anymore, I moved onto the pad. All of what Gary was about was exactly what I was looking for, and my time with him—though unfortunately far too short a period—was an invaluable experience and an absolute pleasure.

Regarding my pedal technique: I play heel up 99% of the time, and unless for sound reasons a producer asks me to release the beater, it's always resting against the head until ready to strike again. The motion I use is a skipping of the ball of my foot across the footplate from back to front. The number of notes I want to play determines the length of the skips. Being primarily a double-bass player from early on, when I decided to explore all the possi-



bilities of one bass drum (a la Bonham, Newmark, and Mattacks), I was determined not to give up playing all of my favorite double-bass fills and grooves. The only way for me to get the same speed and accuracy with one pedal was to shuffle my foot back and forth across the footplate.

In closing, there are two routines that I would recommend for building your single-bass chops: First, practice Gary Chaffee's "Fat Back" exercises out of *Patterns Vol. III*, called "Time Functioning." Second, listen and play to anything and everything by Led Zeppelin. Plain and simple, for single bass, Bonham was *it*. Lastly, remember that old and tired saying, "practice makes perfect." It really does. Good luck.

Phil Collins

Q I'd like to know the kind and brand of drumheads you use, both in the studio and live.

Jeff De Young
Piano TX

A All my drumheads are by Remo, and I use the same heads live and in the studio. On my Noble & Cooley piccolo snare drum I use a coated *Ambassador* batter. On my Gretsch kit, the

8" and 10" toms are fitted with clear *Diplomats*, while the 12", 15", 16", and 18" toms and the bass drum have clear *Ambassadors*.



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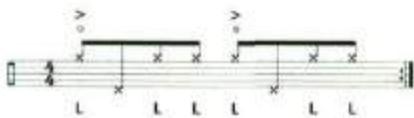
Latin Patterns

Q I really appreciate Chuck Silverman's *Latin Symposium* articles in *MD*. It's great to practice the patterns Chuck describes, and I'm looking forward to working with his video. But I do have a question about a certain symbol. I know that the hi-hat "x" with an "o" above it indicates an "open" hi-hat—but exactly *how* open? In other words, is it the sharp "psst" of an open-then-closed hi-hat, or a fat, washy, half-open rock sound?

Jess Melendez
Corona CA

A We went right to the source for this reply from Chuck Silverman: "Thanks for your interest in *Latin Symposium*. It's always a pleasure to get feedback from drummers regarding my work. To answer your question, usually when I write an 'o' above the hi-hat note, it means open, and there have been certain columns where it hasn't been made clear where the hi-hat closes. I'm sorry for any misunderstanding.

"An example of the open hi-hat would be the cha-cha rhythm, where the hi-hat opens on the beat and closes on the very next 8th note. Since the tempo is not very bright (quarter note = 120), the open sound lasts for a comparatively long time.



"Another example would be for the maracas application, where the hi-hat opens on the '&' of 1 and closes on 2. The tempo is brighter than cha-cha (half note = 72), hence the sound is faster and a bit crisper.



"I have not included any other patterns to accompany the hi-hat parts. But if you've ordered my video, you'll find plenty of applications there. Thanks again for your interest!"

Revolutionary War Drums

Q I'm interested in acquiring a Revolutionary War-style marching field drum. Any suggestions as to where I might start looking?

Richard Morgan
Summit NJ

A It may prove difficult to find an *original* drum, because of the age factor involved. Such a drum would most likely be in a historical collection or a museum. And even if you could obtain one, its physical condition would probably render it unplayable. However, excellent authentic replicas of Revolutionary War-era rope-tensioned drums, complete with calfskin heads, are made today by the Cooperman Fife & Drum Company. You can contact them at P.O. Box 276, Centerbrook, CT 06409, (203) 767-1779.

6" Yamaha Toms

Q I've noticed that Yamaha makes a 6" double-headed tom only in the *Rock Tour Custom* series. Would it be possible to order a tom with the same specifications, but in the *Recording Custom* series instead?

Hans Rosenberg
Denmark

A Steve Anzivino, percussion specialist for Yamaha U.S.A., told us that it may be possible for you to special-order a 6" *Recording Custom* drum through Yamaha Germany. He suggests that you contact a local Yamaha dealer, and ask them, in turn, to contact Yamaha Germany for ordering and price information.

Pork Pie Percussion

Q In the August issue of *Modern Drummer* Rick Mattingly wrote an excellent review of Pork Pie drums. The article really got my curiosity going; I'd very much like to make an inquiry to the company. Where can I get in touch with them?

Christopher Lee
Tucson AZ

A Contact Pork Pie Percussion, 21917 Lopez St., Woodland Hills, CA 91364, (818) 992-0783.

Hi-Hat Terminology

Q What is the difference between "sock" cymbals and "hi-hat" cymbals? Also, how did these nicknames originate?

Robert Demers
Slidell LA

A Today there is no difference between "sock cymbals" and "hi-hat cymbals"—both terms refer to the two cymbals mounted on a hi-hat stand and played with the foot and/or hit with sticks. The term "sock cymbals" is a hold-over from the late '20s, when the cymbals a drummer played with his or her foot were mounted very low to the floor on a device known as a "low boy" or "low hat." (The "hat" term may have come about because the cymbals used then had very large, deep bells and very small edges, giving them an appearance something like a bowler hat.) Some say that the "sock" portion of the name refers to the sound that the cymbals made when striking each other; others say that it refers to the cymbal's proximity to the drummer's foot. Later, when this device was extended upward so that drummers could play with their sticks on the cymbals, the name evolved into "high boy" or "high hat." Apparently because of the connection to the name for a man's formal top hat, the term "hi-hat" (to use *MD*'s spelling) is the one that stuck.

Pro-Mark Rings

Q I recently acquired a pair of Pro-Mark oak 2Bs with a gold ring instead of the familiar brown ring. I know these are older sticks that Pro-Mark doesn't make anymore; my question is: Why not? I love these sticks—as I have enjoyed every "gold ring" stick I've encountered. Apparently, Pro-Mark has changed the size of their 2Bs since the "gold ring" days. Are

continued on page 47

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CYMBALS SOUNDS GONGS

Dave Abbruzzese

of Pearl Jam

Pearl Jam was months into their first U.S. tour, their second name, and their third drummer before most people had even *heard* of them. Their debut album, *Ten*, rested idle on retail shelves for nearly a year until songs such as "Alive," "Even Flow," and "Jeremy" became part of America's pop-culture consciousness.

The rest, as they say, is well-documented history. *Ten* went on to turn platinum five times over, riding high on *Billboard* magazine's charts throughout 1992 and refusing to fade away well into '93, making Pearl Jam rock music's definitive success story to this point of the decade.

Dave Abbruzzese, for his part, had no idea he was about to step into virtual stardom when he hopped in his pickup truck three years ago and drove from Dallas to Seattle to join a fledgling band with only their music to speak for themselves. Then again, the music is all Abbruzzese needed to hear.

"Pearl Jam had a record contract," Dave recalls, "but all that means is guaranteed debt. And they had a record I thought was cool, but that didn't guarantee any kind of success, either. I joined the band because I was into it, I enjoyed the music, and I was into the thought of where it could end up."

by Matt Peiken

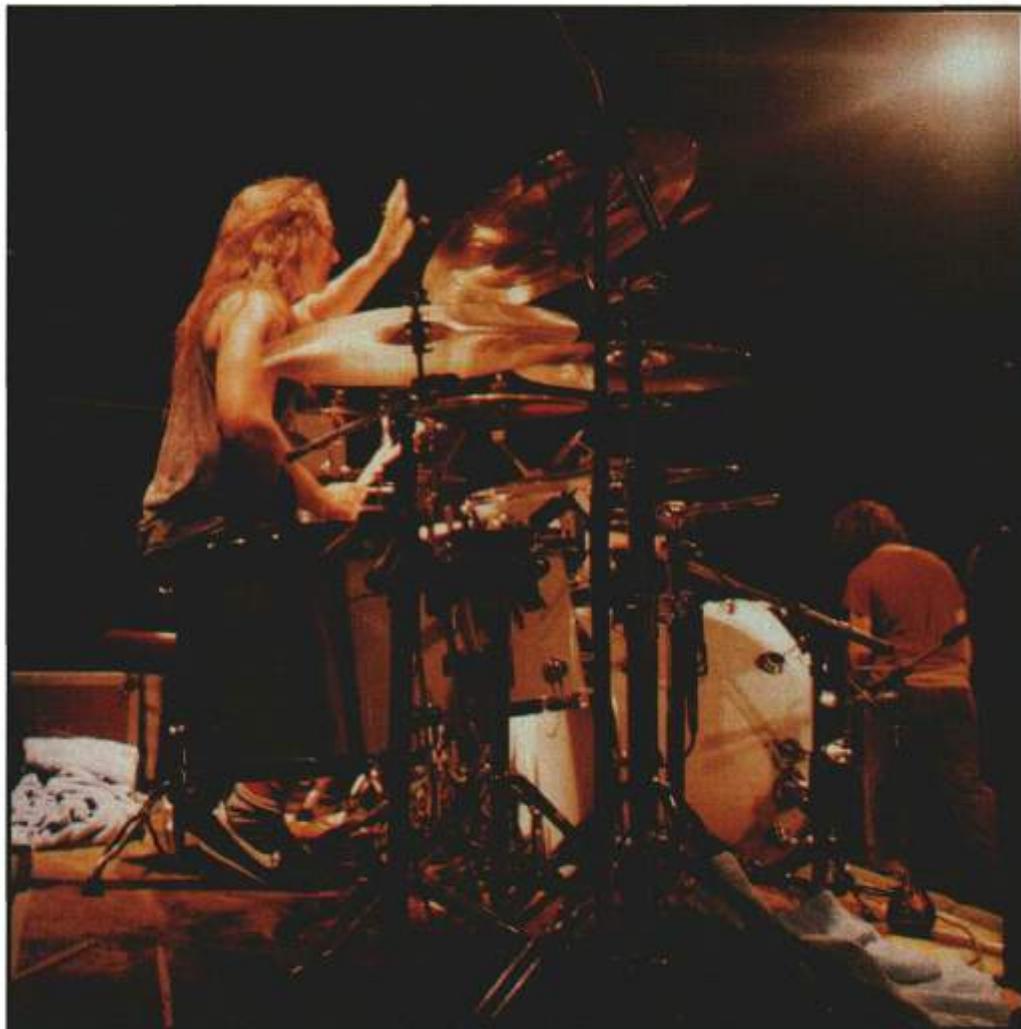
Photos by Lance Mercer



Meanwhile, few realized that Abbruzzese wasn't even on *Ten*. Dave Kruzen, the drummer of record, is destined to become a rock trivia answer, as is the group's original name, Mookie Blaylock. (The real Mookie is an NBA point guard.) The door only opened for Abbruzzese when Matt Chamberlain, a friend and hired pro who temporarily filled the drum stool, recommended him for the job.

"I think *Ten* was a good record," says Dave. "People got a lot out of it, and I enjoyed playing the songs live with the band. But to me, being on stage and playing those songs didn't have anything to do with the record. I had no idea about the emotions that went into it or where that music came from. I had to find where the music fit into my heart before I could put everything I had into it. And with any other band, that might have been more difficult to do. But I think we all play music for the same unspoken reasons. That's why this next record pleases us all so much, and I also think that's why I'm still a member of this band."

The band's brand new album, *Five Against One*, will catch listeners by surprise. Abbruzzese punches Pearl Jam into wider, more dynamic expressions than the band achieved with its debut, while lending an infectious warmth that percolates from the bottom up. And for Abbruzzese, the new record is his most coveted reward for taking the risk of his life.



MP: Were you just itching to get into the studio with this band and place your own name on things?

DA: Just a couple of weeks after I joined the band, actually, we went into the studio and recorded "State Of Love And Trust" and another version of "Even Flow" for a video we were doing. We ended up using that version of "Even Flow" with some film we'd shot of a show at the Moore Theater in Seattle because, by chance, they synced up really well together.

When we finally went in to do the new record, I was really looking forward to it, but it wasn't a case at all of, "Now I get to prove what I can do." It was more a case of looking forward to this band going in and doing something as awesome as making a record. When we first went into the studio, there wasn't any talk of following up a successful record. We just wanted to make songs that represented us. We didn't want to make Pearl Jam *Eleven*. A lot of the success of the last record did go into the new record, though. I mean, you can't remove yourself from who you are.

MP: I remember when you guys flew to the Bay Area to do the record and, boom, it was done. Did the recording process seem to go by fast?

DA: Yeah, it seemed that way, but we were actually there for two months. Most of the songs were written before we got there, but we wrote a couple in the studio. We took the

approach of recording one song at a time, setting up the room and our gear, getting everything down right, and putting it away before going on to the next song. And that was a great way to do things because in a typical way of recording, you lay down your rhythm tracks, then the guitar tracks, and then the vocals. So by the time it gets to vocals, the drummer's sick of sitting around listening to the same track over and over again, and you can get burned out on it. So the ability to have the whole band involved from start to finish was a great thing, and it kept it fresh for everybody. A lot of bands miss out on that.

MP: Did that add pressure to things, though? If one guy messed up or wanted to do his part over, didn't the other guys get tweaked or impatient?

DA: A lot of it was just letting our parts happen. We didn't get too technical in figuring out exactly what we wanted to do. We just wanted to let it

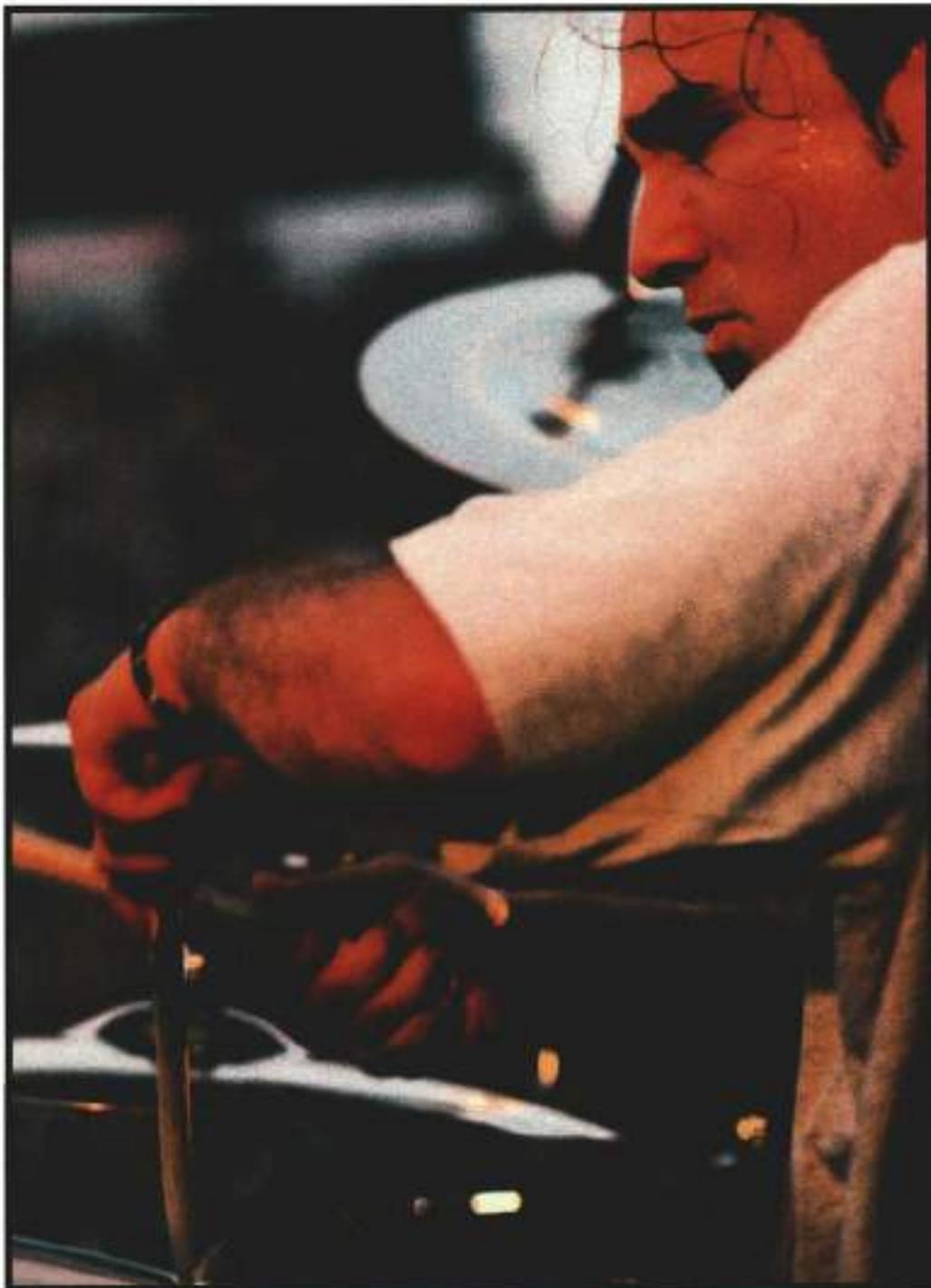
happen and be magical rather than worked-on. So if we did the song and it felt great to everybody, even if there was a part that was a little messed up or we could have been a little tighter on, we'd keep that track and then just fix that part by editing a part in or having someone clean up their part later.

MP: Was it a lot easier to maintain a jam-type feel that way and keep a groove going?

DA: It made a big difference in terms of the energy of the music. We were just into it more. We were psyched to hear the song and know that when we were done, we'd get to hear the *whole* song. That's also the way [producer] Brendan O'Brien works. And one of the goals we all had was to just enjoy making a record. I wasn't around for the last record, but I think everybody wanted more out of this one, to be a little more pleased with it, make it a little less of a labor. And Brendan likes to work fast, so he fell in line with what we wanted to do.

MP: What kind of effect did Brendan have on *your* playing and approach?

DA: We talked about each song and bounced ideas back and forth about whether we needed a dry sound here or a tight, punchy snare sound there. Sometimes my idea would win out and sometimes his idea would, but either way we both ended up happy. That's not to say we didn't have our moments of coming from different places. [laughs] A lot of it depends on how much give-and-take goes on, and there were definitely times when it was like, "Oh, jeez!" You just try to leave yourself open-minded enough to accept different



Pearls of Wisdom

When Dave needs a dose of drumming inspiration, these are the records he pulls out.

Artist	Album Title	Drummer
Peter Gabriel	Plays Live	Jerry Marotta
Peter Gabriel	Shaking The Tree	Manu Kalché, Jerry Marotta
Frank Zappa	Tinseltown Rebellion	Vinnie Colaiuta
Robbie Robertson	Robbie Robertson	Manu Katehé, Larry Mullen, Jr
Led Zeppelin	all	John Bonham
Red Hot Chili Peppers	Uplift Mofo Party Plan	Jack Irons
Ten Hands	The Big One Is Coming!	Earl Harvin, Mike Dillon

ideas, and maybe something would come up that neither of us had thought of.

As far as my playing, on the song "Rats," Brendan really wanted me to open the hi-hat, just let the groove open up and plow through. I'd originally approached the song a lot tighter, more hip-hoppy. But when I opened up and bashed my way through it, I felt it just made the whole song explode more. It actually gave the song a different shape, making the choruses different. Little things like that can make a big difference.

When we were originally working on "Daughter," I did a lot more stuff on the toms. But when we went in to record it, Brendan suggested trying something different, to just use the kick and snare. That was a trip, because we'd already been playing that song for half a year, and I was kind of used to what I was doing. At first I was like, "Well...okay...." So I set up a 26" kick, a snare, and an 18" floor tom, and we just used the room mic's and went for it. It actually brought out a whole new dimension of the song for me, and it felt really fresh to me to play it like that. Live, I kind of mix the two approaches together.

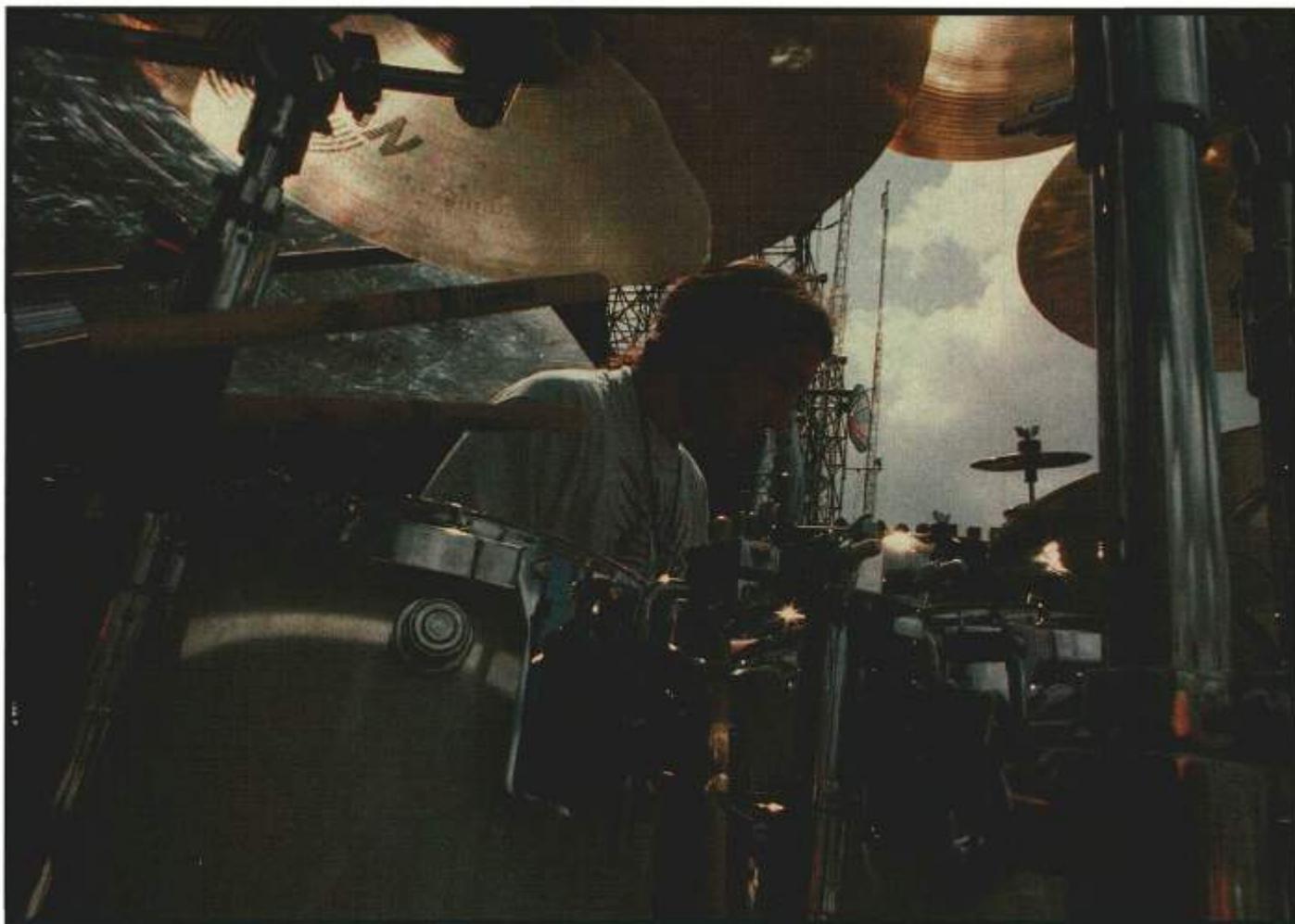
MP: I don't know if you guys ever think this way or not, but when I first heard that song, I thought it was destined to be one of the hit singles of the record.

DA: Actually, that song isn't even going to be a single, at least not that I know of. But we don't even think of those things. Well, honestly, there was one time in the studio I was just try-

ing to figure out what our future was going to be in terms of what we were going to do with the record. I asked something like, "What are we doing about a single?" Everybody just looked at me and said, "Shut up!" So it was something we didn't really talk about. The main thing was just to play music and let it happen. And by doing it one song at a time, we could respect where each song was coming from rather than what we as a band or individually wanted the song to achieve. And due to the way we recorded and where each of our heads were at, I think each song was approached with a different energy than what the song before or the song after had.

MP: Did a song like "W.N.A.," where the drums definitely set the tone and keep things going, have to be more planned out?

DA: For that song, we wanted to sound really different because it was different. We had so many ideas for it. I laid down this two-measure drum track and we looped it all the way through the song. Eddie [Vedder, vocalist] and Jeff [Ament, bassist] came in to do vocals and bass on it, and then I went back with some *Octobans* and a cymbal and just winged it. I also did this tambourine and sleigh bell thing, and then we did some other crazy stuff, like using a slapstick and another tambourine and Stone [Gossard, guitarist] dancing around the hallway with this freaky "boinging" thing. [laughs] That was a song we'd already been playing for a while. But at one point, we just decided while we were jamming in rehearsal not to play it anymore until we got into the studio. We wanted to take it somewhere



and not get set in playing it a certain way, with any set structure.

MP: This record seems to have much more of a rhythmic intensity than the last one. Did you try to lock in with Jeff to intentionally create more of a bottom end?

DA: You know, we talked a lot about that when we were working on these songs and deciding how to approach them. Jeff and I were determined to play together on this record, to enhance each other, and I think we did a good job at that. I respect Jeff a lot as a bass player; he's amazing. The thing that was happening with us before was that Stone and I were working together a lot, so there was more a sense of the guitar and drums locking up and the bass falling in between somewhere. But we didn't want that for the record. We wanted there to be a solid bottom, and Jeff's such a melodic player that I knew if my kick tied in with him, the bottom would be solid and melodic, but that I'd still be able to use my snare and cymbals to color what Mike [McCreedy, guitarist] and Stone were doing.

MP: You'd told me during the last tour that you were looking forward to having some input in the songwriting. Did that come easily on the creative end? And how did your writing style mesh with the other guys'?

DA: I write a lot of stuff on my own, but a lot of it may not work with this band. The band could go in so many different directions, and most of what I write doesn't feel like Pearl Jam songs to me. But a song I had called "Go" made it on the record, and I have another song Eddie and I have worked on. I have quite a few songs I want to present to the band, actually, but there's a time and place for that, and I want my songs to be ready before I present them. The thing is that everybody in the band is an amazing songwriter, and I may just be in the typical drummer's dilemma. You know, it's not the easiest thing in a band like this for the drummer to strap on a guitar and say, "Hey, I've got some songs I want to show you." [laughs] I just have to wait for the right opportunity.

With "Go," I just happened to pick up the guitar at the right

moment. Stone asked what I was playing and started playing it, then Jeff started playing it, and Eddie started singing with it, and it turned into a song. That's basically how all or most of our songs come about, just jamming at rehearsal. But I just like writing anyway, whether my songs make it into the band or not. That's why I learned how to play the guitar—what little I know how to play!

It goes back to the days of being a kid and jamming with my first bands. I was the one with the most tolerant parents, so we'd usually play at my house and the other guys would leave their gear. I'd pick up their guitars and try to figure things out. I still barely know any chords. But I've jammed to enough records and, like anything else, if you do it long enough and for enough years, you'll figure out how to express yourself with it. I just wanted to be enough of a guitar player to express my ideas. And I've studied bass a little, too, just so I'd have more of an understanding of where the music was coming from.

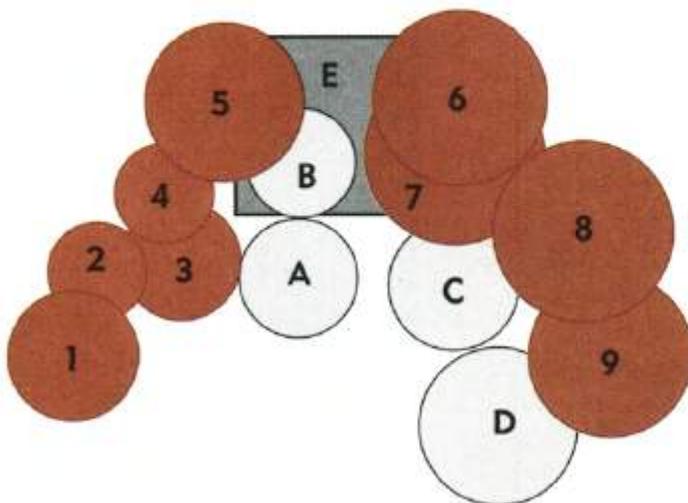
MP: How dedicated were you to developing your drumming style? I know you never really took lessons, so where did your technique and flowing style come from, particularly your quick doubles with your hands and kick foot?

DA: It was all Zeppelin and copping Bonham in the different bands I was playing in. I was always playing with guys who were ten years older than me, and I felt like I had to prove something to them. So it was just a matter of digging the shit out of something and pulling it off. If I heard something that blew me away, I'd put the headphones on and listen to it over and over and try to pick it up, and I wouldn't be satisfied until I learned every bit of it. And basically, over the course of time, I pretty much learned the entire Zeppelin catalog. Because at that time, at fifteen, if I could play drums like John Bonham, there'd be no stopping me. And if somebody today ever told me my bass drum style reminded them anything at all of Bonham, because he had such a melodic approach to the kick drum, I think I'd be blown over!

I think that's part of the reason I never settled for putting

continued on page 56

Dave's Kit



Drumset: Drum Workshop
A. 8 x 12 Brady snare drum
B. 9 x 10 tom
C. 12 x 14 tom
D. 14 x 16 tom
E. 18 x 22 bass drum

Cymbals: Sabian
1. 14" AAX Metal China
2. 8" AAX splash
3. 13" AAX Fusion hi-hats
4. 8" AA Splash
5. 17" AAX Stage crash
6. 18" AAX Stage crash
7. 20" AAX Metal ride
8. 20" AA China
9. 19" AA medium crash

Hardware: All DW

Heads: Remo coated
Emperor on snare batter,
clear *Emperors* on tops of
toms with clear
Ambassadors underneath,
coated *Emperor* on bass
drum batter with *Ebony
Ambassador* on front with 6"
hole

Sticks: Pro-Mark 5B model
(hickory) with nylon tip

Percussion: Rhythm Tech
tambourines and assorted
percussion

Exploring The Far Side With

Tony Reedus

If you're a newcomer to jazz, you might be led to believe that this American art form only comes in two popular flavors: FM-friendly "lite jazz" and historically correct, traditionally based "classic jazz." Tony Reedus is the chameleon drummer who crosses *all* jazz styles, blending bebop influences through a cerebral approach while imbuing his solo albums, *Incognito* and *The Far Side*, with fiery, avant-garde tendencies.

Reedus's music is based on standard jazz forms, but it's bent on stretching the idiom. On a cut like the title track of *The Far Side*, his solo sounds like Art Blakey, while on another solo from that album he plays a rudimental-sounding snare drum piece. On *Incognito* his playing hints at Tony Williams and Jack DeJohnette, while his time playing has a "clean slate" approach. More often than not, though, Reedus sounds reference-less, as if he wants to remain as open as possible to the music.

Reedus, who is thirty-two years old, is currently working with pianists James Williams and Mulgrew Miller, but he got his start with legendary trumpeter Woody Shaw. Later he worked with Benny Golson, Freddie Hubbard, Kenny Garrett, Geoff Keezer, Benny Green, Steve Nelson, Gust Tslis, Kenny Drew, Jr., and the Smithsonian Jazz Masterworks Orchestra. Friendly and garrulous, Tony speaks freely about his approach and other considerations of being a busy, globe-trotting jazz drummer.

By Ken Micallef

Photos by Ebet Roberts





KM: You give yourself and the other musicians a lot of space. Is this a conscious choice?

TR: Everyone should come to the music with an open mind. First and foremost, whether you're swinging or playing a funk groove, drummers should be coming to the gig to groove. When you get into a thing where you're thinking, "Okay, I'm going to play my Philly Joe thing here or my Blakey here," that's not music to me. I use those people—obviously they're a big influence on my playing—but I don't go into a situation thinking of Buhania [Blakey] or Philly Joe. I approach the situation trying to make the music comfortable so the people in the band can get off and so the listeners can get off too. I don't think you can get to that if you're trying to imitate other players on different parts of the tune.

KM: Granted, no one at your level is trying to sound exactly like their heroes, but with a lot of

drummers the references are so obvious. I don't hear that "debt to the past" in your playing. Would you say you're more forward-thinking?

TR: Music is always moving forward. You remember where you come from, but you don't go back. Anybody can sit there and play someone else's stuff verbatim. I try not to do that. I've done it before—we've *all* done that—but I try to avoid it. Besides, I'm not going to play that stuff any better than Philly Joe Jones or Art Blakey. I try to take their spirit and move on with it.

KM: When you begin on the solo on "The Far Side," you state the melody on the cymbals before launching into the actual solo section. Elsewhere, you play cymbals alone without any drums. That, along with the way you tune your drums, gives you a very lush sound. How did you develop this "washy" way of playing the cymbals?

TR: I'm just trying to play some colors. My approach to a drum solo depends on who I'm playing with. With someone

like Johnny Griffin, I'm going to play the form of the song. On "The Far Side," which is just a vamp, I'm going to play more open. It just depends on the situation. Sometimes playing the form of the song is not the right thing to do. Sometimes I might play *at* the form; I'll refer to the form but not play it exactly. Or I'll play the form for a chorus and then I'll play free. It depends on the moment, who I'm playing with, and the music.

What I'm trying to get at now is play-

Chameleon Cuts

Here are the records Tony says are the most representative of his drumming

Artist	Album
Kenny Garrett	African Exchange Student
Benny Golson	I Remember Miles
Michael Sardaby	Straight On
James Williams	Meets The Saxophone Masters
Mulgrew Miller	Wingspan

And here are the ones he listens to most for inspiration.

	Album	Drummer
Miles Davis	Milestones	Philly Joe Jones
Art Blakey	Caravan	Art Blakey
Tommy Flanagan	The Complete Overseas	Elvin Jones
Jo Jones	The Essential Jo Jones	Jo Jones
Chick Corea	Now He Sings, Now He Sobs	Roy Haynes

ing free while still stating the form of the tune. I'm working on getting that looseness and freedom within the form.

KM: Is it a matter of stripping down your playing to its essence?

TR: Yes, it's an ongoing thing. A big influence on that was my time working with Woody Shaw. If you've checked out Woody's playing, you know it was unique. The way he played has really stuck with me. I try to incorporate that into my drumming.

KM: What was so striking about his playing?

TR: He had a harmonic concept that was *mean*. It was different from anyone else out here. He was the last major innovator, period. That inspired me to want to achieve something like that on the drums. I haven't reached it yet, but that's what I'm striving for. For instance, if Woody was playing a standard like "Autumn Leaves," he could play it straight up and down if he wanted to, which he often did. But then he'd go into his own thing for a chorus or two.

You could still hear "Autumn Leaves," but he'd taken it somewhere totally different. That's the goal, to do something that's not the norm.

KM: One of the constants in your solos is a crescendo where you're crashing the cymbals while maintaining some intricate pattern between the separate drums.

TR: Yeah, it's sort of like playing time but soloing too, playing a ride cymbal pattern but keeping something going between the snare and bass drum. Jack [DeJohnette] does that a lot.

KM: You get a very lush cymbal sound that works well with the resonant, open tuning you seem to prefer.

TR: The drums are supposed to ring. I like a nice, warm, round sound. With the kind of music I play it doesn't make a lot of sense to put tape on the drums and muffle the rich overtone.

KM: A lot of jazz drummers tune in a

similar fashion, but you get a consistent sound from recording to recording, which is not always the case with other drummers. Are you using a lighter touch to get more ring from the drums and cymbals?

TR: There have been times when I played harder in the studio. Maybe I thought the drums weren't up enough in the mix and I overcompensated. I've gotten away from that, though. To me, it's about being relaxed. If you're not relaxed you can't accomplish anything. If you tense up you can't play.

KM: How do you achieve that relaxation?

TR: I just approach the situation with a conscious effort to relax. When I was with Woody, I was twenty years old, it was my first big gig, and I was away from home for the first time. I was more nervous because I was with musicians [pianist Mulgrew Miller, trombonist Steve Turre, and bassist Stafford James] who were way, way ahead of me as far as musicality and musicianship. They

were on a higher level. There I was, playing with one of the greatest trumpet players of all time; I had to really concentrate on relaxing or I wouldn't be able to cut the gig.

KM: How'd you get the gig with Woody?

TR: It was weird. During Christmas of 1978 Woody did a gig in Memphis. I wanted to see him but I ended up subbing for a friend who wanted to see Woody too. I had a chance to make some money, so I covered his gig. After

Woody's concert, he and his tenor player, Carter Jefferson, came down to the club I was working and we jammed. That's when he heard me. We had a good time but I didn't think anything of it.

A couple of years later Victor Lewis left the band. Mulgrew Miller had just joined, and, since Mulgrew and I are both from around Memphis, Woody asked Mulgrew if he knew of me—which he did. Mulgrew gave Woody my number, and he called me on Monday

night—I remember because I was watching Monday Night Football. Two days later I was in New York for the audition, and I joined the band.

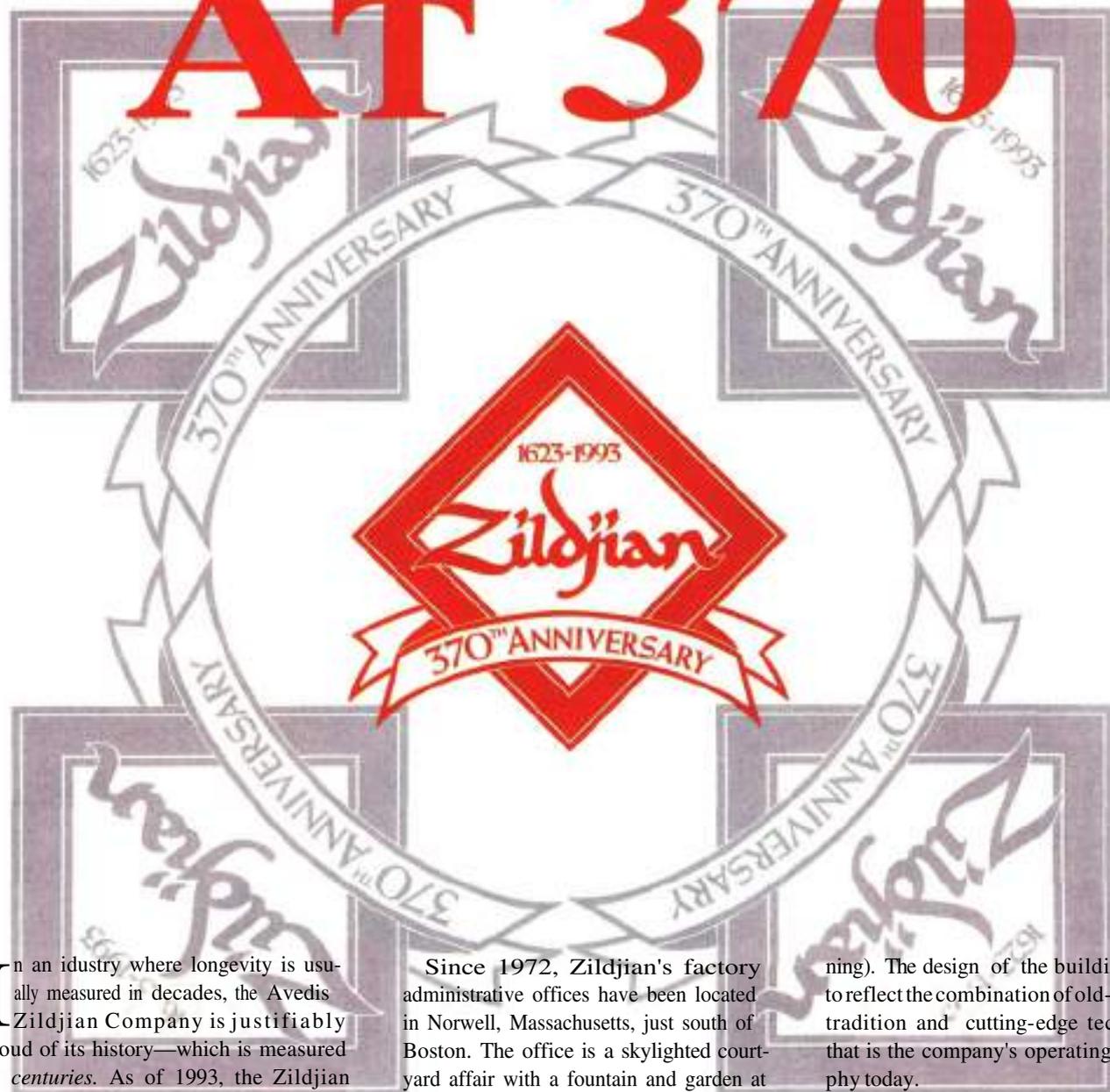
KM: Tell me what you learned with Woody.

TR: He always told me to stick to my guns. The diversity of the music we played taught me what I had to do to become a good jazz musician. Playing with him on such a high level every night showed me what I needed to get together. As a leader, he always called a

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ZILDJIAN AT 370



In an industry where longevity is usually measured in decades, the Avedis Zildjian Company is justifiably proud of its history—which is measured in *centuries*. As of 1993, the Zildjian name has been a fixture in the percussion world for 370 years. Not surprisingly, the Zildjian company has been celebrating this unique anniversary throughout the year.

Since 1972, Zildjian's factory administrative offices have been located in Norwell, Massachusetts, just south of Boston. The office is a skylighted courtyard affair with a fountain and garden at its center. There is a certain middle-Eastern feeling about the layout (which is not surprising, considering that Armand Zildjian studied architecture in college and was involved in the plan-

ning). The design of the building seems to reflect the combination of old-world tradition and cutting-edge technology that is the company's operating philosophy today.

Armand's office reflects his somewhat larger-than-life persona: a huge desk for himself and a second for his secretary, a lounge area, a complete wet bar, a drumkit with an assortment of new and

By Rick Van Horn

old cymbals, and a striking mural depicting a harem scene on the wall behind his chair. Armand remains actively involved in the production of Zildjian products, even though he's no longer running the company on a day-to-day basis. (Jim Roberts is now CEO.) And even when Armand isn't present, he is well represented by his daughters, Craigie (company vice president) and Debbie (corporate clerk/safety director), who feel the same way he does about protecting the integrity and prestige of the Zildjian name.

"The company started in 1623," says Armand, "and we're the oldest company in the United States. With the emphasis on high-tech and computers today, it's kind of nice that the oldest company is a musical-instrument maker. I give my father the majority of the credit. He came to America in 1912, but we didn't really become a viable company here until 1929—the year of the Great Depression. The following years were very tough. But with the coming of drummers like Gene Krupa, Buddy Rich, and Jo Jones, and the bands of Benny Goodman and the Dorseys—the world started to come alive. All the big bands played in Boston, and I used to skip school because I knew that the drummers would be coming to the factory—which was then in North Quincy. That's where all those pictures that you see in our ads—showing drummers in front of the factory sign—came from. I couldn't go to sleep at night after watching someone like Gene Krupa.

"After I got a little older, I did all the cymbal testing and filled all the orders.

When drummers came to the factory, I remembered what they liked, and I had my little 'goody' piles ready. Of course, things have evolved into another scene today. We're up to our ears in doing new things for drummers. There's so much in the fire now, I don't know where to start."

We can start with a brief look at what's been happening at Zildjian over the past few years—especially in the area



Left to right: Lennie DiMuzio (Director of Education), Armand Zildjian (President), and Colin Schofield (Director of Marketing)—in front of the harem mural that decorates Armand's office

of technological advancement. Even though the company still promotes the famous "family secret formula" for the Zildjian alloy, current cymbal production relies heavily on machinery and computerization. And when Armand says that Zildjian has things "in the fire," it's more than just an expression, because the fiery process by which the alloy is first created and made into castings, and the oven in which those castings are heated and shaped into cymbals, are two of the most impressive examples of the company's efforts in this area.

The Melt Room

Castings made from the molten Zildjian bronze alloy used to be poured entirely by hand, in a difficult and dangerous operation. Today, machinery is used to aid in this process, making it safer and faster, and producing more consistent castings. This consistency is critical, as Zildjian's director of marketing, Colin Schofield, explains. "If we start with castings that vary by as much

as a pound to make cymbals of a given model," says Colin, "we have to roll each one a different number of times, lathe it differently, etc. to get down to the final specification for the cymbal. These inconsistencies can result in drastically different-sounding versions of a given cymbal.

"Beyond the pouring process that we employ now," continues Colin, "the next stage of development in the melt room will enable us to measure exactly the amount of alloy that's going in, and thus to really define the weight of the castings. So an oven's worth of cymbals will all start with castings that weigh pretty much the same. That's really going to improve our production techniques."

The Rotary Hearth

Zildjian's rotary hearth is a huge, circular, room-sized inferno with a carousel system built in. It is here that the castings are heated so that they can be rolled into the basic shape and thickness of a cymbal.

"This new oven," says Colin, "has reduced an awful lot of physical strain on

the workers, who used to use long spatulas the size of rakes to pull up piles of cymbals from the backs of the old box ovens. Also, with the old ovens, you'd have to wait for the oven to get to the correct temperature, load it up with castings, and then wait around for another twenty minutes for things to work. With the rotary process, you load up a pallet of cymbals, the carousel moves, you load up another, and so on. By the time you finish loading the last pallet, the first one is ready to come out and go through the rolling mills. That batch of cymbals goes through the mills, comes back out, and goes back onto the pallet again for re-heating and re-rolling. When the process is finally finished, you start loading up a fresh batch of castings. There is no down time.



Armand's daughters, Craigie (left, Vice President) and Debbie (Corporate Clerk/Safety Director), are ready to carry on the family tradition.

"With a box oven," Colin explains, "the cymbals that go in first come out last, and vice versa. Additionally, the temperature in the center is different from the temperature at the sides. These factors produce inconsistencies. But the new oven treats all the cymbals in the same way. The heat of the oven and the speed of the carousel are adjusted for the type of cymbal being run. When we first started producing cymbals on the rotary hearth, the cymbal testers—who go through an oven of cymbals at a time—could tell the difference in the consistency of the run immediately. That doesn't mean that every cymbal is a carbon copy of each other; we firmly believe in producing cymbals with intrinsic individual characteristics. What it does mean is that the quality level of the run meets our

DRUMMERS WHO MADE

A significant part of Zildjian's history has been the company's association with notable drummers. Besides the obvious promotional benefit, the company often gained input that had a profound effect on cymbal development. Here, in the words of Armand Zildjian, Lennie DiMuzio, and Colin Schofield, is a brief list of some of those drummers and their contributions to Zildjian cymbals.

Chick Webb:

AZ: In the late '20s and early '30s, drummers played what was called a Low Boy: two sock cymbals operated by a pedal placed very low on the floor. Chick wanted to be able to play snare drum figures on those cymbals. But to do that, the cymbals had to change. The Low Boy cymbals had big bells, without much of a shoulder at all. There was no room to play anything on them with sticks. We put in a smaller bell and more overhanging shoulder to give Chick some area to do what he wanted. Thus, Chick was responsible for the creation of the modern hi-hat cymbal. That was an enormous change in drumming: The hi-hat became the real swinging part of a rhythm section.

Jo Jones:

AZ: Jo wanted cymbals that "sizzled," that had lots of sibilance and sustain to them. I found a 13" band cymbal that had a rip in it—if you hit it with your finger it would go "jjjjjjjjjssssh." I put another 13" on top of that, and I watched Jo play that set of cymbals. It was incredible.

LD: A lot of times, Jo wouldn't even hit the cymbal with a stick; he would tap it with his hand and look at the outer edge to see if it was vibrating evenly. He knew—from tapping it with his hands—what he had. He knew the overtones and the harmonics. After Jo would pick out four or five cymbals this way, I'd go down to see him play. His touch was one of the finest in drumming. He extracted the beauty out of the cymbals.

AZ: Before that time, the cymbal was just something that was banged once in a while. It wasn't until people like Jo Jones came along that there was any cymbal technique.

Gene Krupa:

AZ: Gene Krupa brought the drumset out of the pit and put it on the stage. I can remember seeing him and thinking, "It's a whole new era." In those days,

they were riding on 14" cymbals, and we made hundreds of 10", 11", and 12" hi-hats. That's where drummers learned all those tricks on the hi-hat—fanning and such. When Gene wanted a 16" cymbal to crash on, we could barely make one—16" was a big size at the time. But as time went on, drummers started to use bigger and bigger cymbals, so we built a new rolling mill to make them. But then it became ridiculous. Some people were using 16" hi-hats.

Kenny Clarke and Max Roach:

AZ: By the time Klook (Kenny Clarke) came along, we were making 18" and 20" rides—which in those days we called "bounce" cymbals. But among musicians the hip word became "ride." So we adopted that term for our bounce cymbals.

Our ride cymbals were too thin for the bebop players; they were constantly complaining about "spread." Besides Klook, Max Roach came out with Charlie Parker around then. They wanted cymbals that were heavier. So we made them heavier, and with more bow, so that you heard the stick definition without a lot of spread and

wash. That's what we got from Klook and Max.

Buddy Rich:

AZ: When Buddy would pick out a set of cymbals, he'd start with 14" hi-hats, and after he'd try two or three pairs he'd start matching them himself until he found what he wanted. Then he wanted two 18" crash cymbals, in different pitches. And the 20" ride cymbal had to be just right, because even though it was a ride, he crashed the brains out of it. We *worked* over that cymbal, and if we got a bunch ahead of time we'd hide them. To a lot of drummers, it would be too light a cymbal to ride on. Besides that, it had a pretty good-sized bell, and it rang throughout. If anybody else tried to ride his cymbal, it wouldn't come out as pretty. **LD:** Buddy was almost like an outside quality control person for us. If the cymbals weren't right, he'd throw them on the floor, and tell us, "I want the *good* ones; keep the rest back there!"

Roy Haynes, Alan Dawson, Mel Lewis, and Elvin Jones:

LD: Roy and Alan wanted something quiet and controlled

standards on a more consistent basis."

The Rotary Hammering Machine

Technological innovations have been key factors in the development of particular cymbal models and lines. One of those is a unique rotary hammer, which, Colin says, "is really a secret to the sound of the A *Custom* and K *Custom* cymbals. The hammer marks are impressed into the cymbal, rather than being impacted, as is done on the traditional A Zildjian hammering machines. This drastically alters the sound of a cymbal. K *Customs* also get the K process hammering on a different machine.

"Something that has almost been forgotten over time," adds Colin, "but that

"Zildjian is a powerful name in percussion, worldwide. If you walk down the street in Singapore with a Zildjian T-shirt on, someone will come up and ask if you're a drummer."

has been brought back with the development of our new lines, is just how important the *shape* of the cymbal is. It's absolutely critical. With old-style hammering machines, you often have to put the cymbal back into a press and re-shape it after you've hammered it, because the hammering distorts the shape. The rotary hammering machines keep the tolerances of the shape."

The Random-Program Hammering Machine

"We incorporate a variety of different hammering techniques to hammer our KS," says Colin. "But I'm going to come right out in the open and say that we do not have a crew hammering cymbals by hand all day long. We *used* to make them that way, but we could only make four or

continued on page 108

CYMBAL HISTORY

for their small groups. So we came up with a cymbal with no bell at all.

AZ: Mel and Elvin were very instrumental in the development of the "new K" line, made here in the U.S. They used to come by the factory often. We worked with Elvin quite a lot, trying to get that "made in Istanbul" sound into the new "made in the U.S.A." K cymbals.

Ringo Starr:

AZ: When the Beatles hit, that one group started a whole industry up. People saw Zildjian cymbals up there on Ringo's kit, and, to make a long story short, we ended up with a backlog of 93,000 cymbals! It took us a year to get that number down to 33,000. The demand was unbelievable.

Ginger Baker:

AZ: Ginger wasn't involved much in the development of particular cymbals, but he was one of the first rock drummers to use quite a few cymbals on the kit—including double-stacking them. So Ginger was another influence on the cymbal market.

Steve Gadd:

LD: Steve's expertise and knowledge contributed immensely to the development of the K *Custom* line. Steve was always looking for a ride cymbal that would do a lot for him yet not get in the way—with good stick sound and good control. We had a whole bunch of prototypes that he'd work with. He'd ask if we could thin this one down, or work the edge differently. So we did all that, and we came up with one 18" prototype that he still has. Off of that came the unfinished type of cymbal that became the K *Custom*.

AZ: He'd get more jazz out of that 18" cymbal than you can imagine. But there again, the guy has a great touch, and tremendous feel for playing.

Dave Weckl:

CS: Steve Gadd initially got us thinking toward K *Custom* cymbals, but it was Dave Weckl who was in here constantly. He was the "uncompromiser" who would say, "No, it's not right...I know you guys can do better." He was the one cracking the whip on that line.

Neil Peart:

LD: Neil has played the same 22" A Zildjian ping ride since he was a kid—he just loves it. But he is very fussy about his crash cymbals, and he was a strong contributing factor to our Rock line of crashes. The 16" and 18" Rock Crashes are his favorite cymbals, and they have to be of a certain weight. He likes a medium-weight Rock Crash that responds quickly, with some musical texture to it. And he also didn't want any logos on them.

Neil's very happy with the new *Oriental China* cymbal, after being a Wuhan player for years. He also uses a lot of special effects cymbals and crotales. He's very musically geared, and that has influenced other drummers to experiment with different sounds.

CS: The wonderful thing about Neil is that he writes long, detailed letters—taking each cymbal at a time and giving us his full response and feelings. We send him a lot of stuff because he's such a great guy to do R&D with. He gives us really in-depth descriptions of characteristics that he liked and didn't like, suggestions for improvements, congratulations, or "Try again, guys." The time

and care he takes is much appreciated.

Peter Erskine and Adam Nussbaum:

CS: Peter and Adam were instrumental in the development of our *Pre-Aged* K line. They are both amazing resources when it comes to cymbal sounds, and they were *relentless* when it came to achieving the sound they were looking for. They were a force to behold.

Vinnie Colaiuta:

CS: As we've discussed, Vinnie was the driving force with the A *Customs*. A lot of guys who had been using KS were looking for something else as well. But Vinnie was the one who had the sound in mind and who followed through with us.

Lest anyone think that every idea from a Zildjian artist winds up as a new cymbal line, Armand concludes with this anecdote: "Louis Prima's drummer wanted *square* cymbals. So we made him a set. It took a 22" cymbal to make about a 16" by the time we cut off the edges. And you know what? It sounded like hell!"

The Power of **IRON COBRA**

DENNY FONGHEISER describes the versatility and dynamic control of the Tama Iron Cobra

Belinda Carlisle, Tracy Chapman, The Comic Strip Live Show, Shawn Colvin, Don Dixon, Peter Frampton, Heart, George Lynch, Freddie Mercury, Allamah Miles, Katie Moffett, Stevie Nicks, Diana Ross, Seal, Brian Setzer, Michele Shocked, Bruce Springsteen, Starship, A Thing Called Love Soundtrack, Three Men and a Little Lady Soundtrack, Roger Waters, etc., etc.

Pretty impressive list, isn't it. Yet far from complete. But if we listed every performer and project that Denny Fongheiser has drummed for, this ad would be several pages longer.

The reason Denny is one of the top "first call" session drummers is because he gets the right sound and feel for any kind of music. Not just because he's superbly talented, but because he does whatever it takes to do the job right. And that includes his equipment. He'll use any number of different drum set configurations with different size snare drums...bass drums...toms...cymbals. Whatever it takes.

With that in mind, you'd figure he needs at least five different drum pedals. "I'm really picky about my bass drum pedal, because the kick drum is center of the kit, the center of your balance...the center of the groove."



"With three different beaters to choose from, I can quickly get the right bass drum sound no matter what the environment."

I R O N

So how many pedals does Denny use to get the job done? Only one.

"Iron Cobra has the weight and size I need to give me control over the dynamics. It gives me the 'comfort' you need to have with the bass drum. Now it's the only pedal I use."

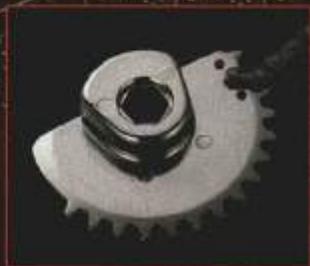
Denny Fongheiser is only one of a growing legion of discriminating drummers who've discovered that Tama's Iron Cobra is the only bass drum pedal that gives them everything...in just one pedal. If you want more versatility, more response, more speed and more dynamic control, it's time to visit your authorized Tama dealer.

TAMA

For more information on Tama Drums and Hardware, send \$3.00 (\$4.00 in Canada) to: Tama, Dept. MDD34, P.O. Box 886, Bensalem, PA 19020 • P. O. Box 2009, Idaho Falls, ID 83403 • In Canada: 2165-46th Ave., Lachine, Quebec H8T-2P7.



"Iron Cobra's beater adjusts to any angle so it always hits the head flat - even with my bass drum angled up in front."



Iron Cobra HP70 models feature the Rolling Glide cam (left) which delivers uniformly even response. On the double-chained HP90 Power Glide cams, the cam radius becomes shorter as the beater gets closer to the drum head for more speed and power.



Studio setting courtesy of O'Henry's Sound Studios, Burbank, CA. Our thanks to Hank, Jeff, Richard and John for all their great help.



C O B R A

THE FEEL IS UNREAL

Pearl Masters Custom Drumkit

• by Rick Van Horn

Pearl's new thin-shelled drums are light, lively, and lovely.

Pearl's new *Masters* series offers 4-ply drums in maple (*MMX*) or birch (*MBX*). The addition of this series gives Pearl three distinct series of professional-level drums, based on shell thickness. For this review, we received a *Masters Custom (MMX)* maple kit.

The kit consisted of a 16x22 bass drum, 10x10, 10x12, and 12x14 rack toms, a 16x16 floor tom, and a 6 1/2x14 snare drum—all finished in emerald mist green stain. The rack toms were fitted with Pearl's *Integrated Mounting System (IMS)*, which is a form of suspension mounting that we'll discuss in more detail later. The kit was mounted on the recently improved *DR-110* drum rack; the hardware included an *H885* hi-hat, an *S-885W* snare stand, and two double pedals: a *P-887TW* and a *P-957TW*.

The Shells

It has been my experience that thin-shelled drums resonate more than do thick-shelled drums. They also tend to project low frequencies better. That's no slight against thicker-shelled drums; they have certain desirable qualities in greater quantity than their thin-shelled counterparts do. But since resonance and low-frequency projection are two traits I particularly cherish in a drum, I lean toward thinner-shelled drums as a personal choice. That said, I was particularly eager to hear if the Pearl *Masters Customs* performed the way I expected them to.

But before I ever listened to them, I was able to enjoy the *functional* advantage of these thin-shelled drums—they're much lighter and easier to handle than their heavier cousins. (I've reviewed Pearl's heavier *MLX* and *much* heavier *CZX* lines, so I know.) This may not seem important to some of you strong, young drummers—or those who have help setting up. But for a small, not-so-young-anymore guy like me—who has to do it all himself—it's a major asset. Newly designed minimalist lug casings, small bass-drum T-rods, and the lack of tom-mounting brackets on any of the drums also contribute to the low weight factor.

The *Masters Custom* drums feature 4-ply, 5mm maple shells with matching reinforcement rings. Pearl takes particular pride in their heat-compression shell-forming process, which, they say, "produces the shell and reinforcement rings as one complete, consistent, and continuous chamber." They also employ a type of glue that is "specially formulated to harden to the density of the wood that it is bonding. The glue is absorbed into the grain of the wood; when it hardens the shell 'thinks' it is made of a solid piece of

wood." Since I didn't cut a cross-section of a shell, I can only say that each shell seemed extremely well-constructed, with no sense of flex or weakness of any kind—even in the bass drum. All joints and seams were flawless. Thoughtful touches on the bass drum include a metal guard plate on the rear hoop at the pedal-clamp point, and drumkey tension rods front and back at the two bottom lugs.

Drum Sounds

Maple shells tend to produce a full-bodied, warm, resonant sound, with the potential for excellent attack—depending largely on head choice. Pearl wisely took advantage of these characteristics and fitted the toms and the bass drum with clear *Ambassadors*. These heads also promote resonance, and provide a sharp attack sound as well. The deep drum sizes provided depth of pitch, and the thin maple shells projected it all extremely well. The result was a drum sound that was lively and clear upon impact, but well-supported with a deep, throaty sound underneath. (Special kudos go to the bass drum when miked with a Shure *SM91* on a small pillow inside the drum. The combination of attack and depth was extremely satisfying.)

The drums were also very responsive on a playing point of view; I didn't have to hit those thin *Ambassadors* particularly hard to get the sound out of the drums. (But when I *did* hit them hard—wow!) The miking I used was for test purposes only; the drums were more than capable of handling a small- to medium-sized club gig on their own. The sensitivity and response of the toms and bass drum were excellent at all dynamic ranges.

The snare drum was fitted with a coated *Ambassador* batter. Snare response was *surprisingly* sensitive, while the depth of the shell gave the drum a relatively low pitch overall. Thus, the drum sounded crisp and low at the same time. Depending on your taste, this could be good or bad. If I wanted a higher-pitched drum, I'd opt for a shallower model (and Pearl informed me that a 5 1/2"-deep snare will be available by January of '94). The *projection* of the drum was excellent; I almost had trouble controlling its volume during a dinner set. On the other hand, this quality made it amazingly good with brushes.

The IMS System

The *IMS* system is Pearl's method of suspending the toms without penetrating the shell. The object is to maximize the resonating potential of the drum by preventing any of the vibration from being "tapped off" by the mounting hardware. Each *IMS* mount attaches to the rim of the tom-tom, sandwiching it in between clamps above it and a support bracket immediately below it—ostensibly *just* outside the circumference of the drumhead hoop. Metal spacers prevent the clamps from crashing the rim, but allow

them to hold the drum securely. The whole thing works fine—there was no lack of solidity about the toms when mounted.

The standard test for determining whether or not a mounting system is interfering with drum resonance is to play the drum while holding it by the rim in one's hand, and then to play it again when it's mounted. Our test models resonated as freely when mounted on the *IMS* mounts as they did when I held them in my hands—which is as good an acoustic case as can be made for the system.

I do, however, have one reservation regarding the design of the *IMS* system.

Even though the clamps are "backed up" from below, there seems to be at least the *possibility* that the rims would be pulled out of round (over time) by the weight of the drum and the added pressure of stick impact. At the very least, I would deem it prudent to shift the mount to a new spot on the rim from time to time (a procedure that would pose no difficulty).

The DR-110 Drum Rack

I gave a glowing review to the *DR-100* drum rack—which employed square aluminum tubing and "chain-link" connectors—in the February '92 issue of *MD*. Pearl has since added an improvement that makes this rack about as perfect as I can imagine.

The legs of the *DR-100* fitted into the same holes in the connectors as did the rack bars. Thus, removing the legs also separated the bars. On the *DR-110*, new connectors allow the legs to be removed while the bar sections remain linked. When the legs are off, the bar sections can be folded up into one neat package.



Photo by John Walker

The clamps must be placed on the bars so as not to meet exactly when the bars are folded, but this is easily accomplished. Otherwise, positioning of the clamps is totally flexible—and permanent. I timed myself on setting up the rack from the moment I unzipped the rack bag to the point at which the rack was in place and ready to receive the tom arms and cymbal booms: three minutes flat! Breakdown was just as quick.



Pearl's Integrated Mounting System

Hardware

All of the various stands, pedals, and mounting arms that came with our test kit represent "new and improved" versions. The *TH-98* tom arms feature a shorter swivel arm for use with the *IMS* mounts. There's a plastic cap at the end of that arm to prevent accidental marring of the shell, and the *Uni-lock* tilt mechanism now allows the swivel arm to fold against itself for compact transport.

The *H-885* hi-hat features single-braced legs (for reduced weight—hooray!) with reversible rubber tip/anchor spikes at the end of each leg. I thought these were a bit

more bulky and complicated than necessary; rubber feet that could be threaded back to reveal spikes would be just as effective and would require less mass and mechanics. The pedal linkage, however, is first-rate: a double chain drive and pulley system that effectively eliminates any off-center pulling on the down rod and offers extremely smooth operation. The chain length is adjustable to provide different footboard angles, and the spring tension of the hi-hat is infinitely adjustable via a large dial on the shaft. This is an excellent hi-hat stand.

The *S-885W* snare stand is double-braced, which may or may not be necessary depending on how hard you pound your snare drum. It also features a *Uni-lock* tilter that affords infinite left/right and back/front adjustment of the snare. Precise positioning was quick and easy.

I have a bit of a beef with Pearl's *CH-88/CH-88L* cymbal arms. They are fitted with *Uni-lock* tilters, which make getting a precise angle on a cymbal a real joy. But there is no form of memory lock on those tilters—nor is there on the ratchet tilter that holds the boom arm itself. The problem with nearly infinite adjustability is that unless you can lock in your ultimate lengths and angles, you have to start from scratch each time you set up. With the current design, only the height and rotational angle of the boom arm's vertical shaft can be locked in. I'd also like to see memory locks at the boom tilter (to lock in boom length, boom rotational angle, and boom tilt angle), and the cymbal tilter (to lock in tilter angle). These would be important improvements to this otherwise excellent boom arm.

We were sent two different double-pedal models to try. The *P-887TW* is based on Pearl's popular *800* series pedal. The primary pedal features twin beaters on twin axles held by a single casting. The cam, beater holder, and drive shaft are made of aluminum for light weight and quick action. The two straight beaters are equally offset from the center so that each gets the same sound from the drumhead. The single chain-drive cam is toothless for quiet action, and beater angle is adjustable by sliding the spring forward or backward in a small track. The secondary pedal is essentially a single pedal with an exposed connector allowing it to be linked to the primary pedal (via a connecting rod fitted with universals at either end). Those universals were very solid, with no "play"—giving the secondary pedal precisely the same feel as the primary. As a thoughtful touch, this pedal was supplied with a



This photo illustrates both Pearl's heat-compressed shell construction and emerald mist finish.

small steel bar fitted with a rubber block to clamp into the pedal's hoop clamp—in order to prevent it from making noise. Overall, I rate the performance of this twin-pedal system as excellent: quick, responsive, quiet, and well-balanced.

The *P-957TW* is essentially a beefed-up version of the *P-887TW*. It uses the same casting, beater arrangement, and connecting rod system, but employs a double-chain drive, a larger, longer footboard, and an infinitely adjustable *Uni-lock* beater-angle control. This pedal is designed to appeal to drummers who want heavy-duty equipment. The only *performance* parameter that seemed different from the *P-887TW* was a bit of added leverage—and correspondingly reduced quickness—created by the longer footboard. Otherwise, it felt just as nice to play.

Cosmetics

Our test kit was finished in emerald mist—a deep, attractive green gloss that allowed the wood grain of the shells to show through. (The small size of the lugs and T-rods helps to focus attention on those shells.) Green may not be a color that works on every stage, but it does give the drums a unique appearance. The finish itself was flawless. Other finishes available in this series are white mist, black mist, sequoia red, sheer blue, liquid amber, and piano black (which is opaque).

Prices

Masters Custom drums are sold as components; you build your kit a la carte. Hardware is sold the same way. So here's a quick price list for the items on our test kit: 16x22 bass drum - \$980; 16x16 floor tom - \$650; 12x14 tom - \$507; 10x12 tom - \$375; 10x10 tom - \$355; 6 1/2x14 snare - \$425; *DR-110* rack - \$398 (includes four *PC-10* clamps; extra clamps cost \$28 each); *TH-98* tom arm - \$45; *CH-88L* cymbal arm (long boom, with counterweight) - \$68; *S-885W* snare stand - \$111; *H-885* hi-hat - \$169; *P-887TW* double pedal - \$423; *P-957TW* double pedal - \$516.

Pearl's *Masters Custom* kit is an auspicious entry into the thin-shelled drumkit arena. The kit isn't cheap, but it does offer excellent value in terms of acoustic characteristics, design innovations, and quality of construction. Check it out.

MD's Sound System

For the purpose of product reviews involving drum and/or cymbal miking, MD employs the following equipment: Shure SM98, SAW, and SM57 microphones, Zildjian ZMC-W Cymbal Microphone System, Seck 122 12-channel stereo mixer, Shure M268 mixers (2), JBL/UREI 6260 power amplifier, JBL 4602B Cabaret Series monitor speakers (2).

Rhythm Tech indexTension Drum Tuners

• by Adam Budofsky

Rhythm Tech's *indexTension Drum Tuners* are primarily replacement lug bolts designed to help a drum remain in tune and to aid



drummers in tensioning their drumheads more accurately. These ends are achieved via a set of tiny ball bearings that ride through a series of small slopes within the bolt's shaft. As you turn the bolt with a drumkey, it snugly but smoothly stops at each of these slopes, at approximately 23° increments. This should be precise enough for even the most nitpicking drummer.

Installation of the *iTs* is as simple as replacing standard bolts, and once they're in place, no special attention or maintenance is required—nor are they obtrusive or unsightly in any way.

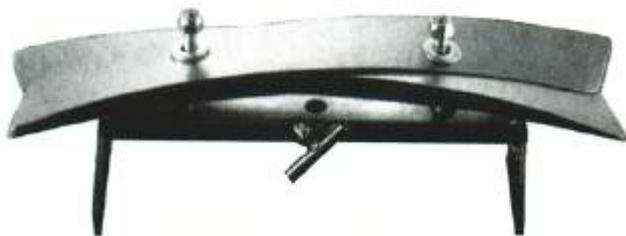
After a fair amount of banging on a particularly sensitive 14" floor tom, a set of eight *iTs* seemed to hold their ground as promised. Tuning was no problem, either; the "soft ratchet" quality of the lugs didn't diminish my ability to tune the head with itself as accurately as my ears could allow.

iTs are available in sets of four or six (various combinations of these sets should be handy for any size drum) and in medium and long lengths. A small version for piccolo snare drums will be available very soon. Rhythm Tech wisely includes extra washers—the only separate part of the system—with each set.

For drummers who either hit quite hard, resulting in easily detuned drums, or for owners of finicky toms or snares, *indexTension* tuners might just be the answer to your problems. A set of four small *iTs* retails at \$16.95; sets of six go for \$24.95. Comparable sets of long *iTs* are \$18.95 and \$26.95.

Pete Engelhart Crashers

• by Adam Budofsky



Also available through Rhythm Tech are a number of hand-made specialty percussion items by Pete Engelhart, a craftsman who has brought a unique visual slant and sound to the drummer/percussionist's arsenal. Some of Engelhart's pieces are quite elaborate (and quite expensive). However, Rhythm Tech offers several items, such as various cowbells and rainmakers, that are more affordable additions to a drummer's sound choices. One of these simpler devices is the *Ribbon Crasher*, which has been employed creatively by a number of drumset players (as well as percussionists) in recent years.

Each *Crasher* is basically a set of four slightly twisted thin rectangular "ribbons" of steel laying on top of each other and stabilized over a steel frame with two long bolts. The ribbons aren't clamped down; rather, they're allowed to bounce vertically against each other. The resulting staccato "crashing" sound is unique in its timbre, cut, and volume.

I recently got a chance to use an 11" *Ribbon Crasher* in a recording studio. Mounted about a foot from the floor tom mic', the *Crasher* (which I hit with a Calato *Blastick*, by the way) still came through loud and clear in the final mix (even after a number of electric guitar overdubs cut down on the presence of the rest of the drumkit). Needless to say, you probably wouldn't need to mike a *Crasher* in a small club situation.

Crashers can be easily attached to knurled mounts available through Rhythm Tech, and they come in 11", 13", 15", and 17" sizes, with correspondingly descending pitches. As suggested earlier, *Ribbon Crashers* provide a unique and somewhat abrasive sound, so they might not be the right thing for every musical situation. However, for drummers who are fond of instruments from the harsher end of the sound spectrum—such as China cymbals and Remo *Spoxe* with cymbals mounted inside them—*Ribbon Crashers* might be an appealing additional sound source. *Ribbon Crashers* in all sizes retail at \$62 each.

LP Gajate Bracket

• by Adam Budofsky

Here's one of those simple yet wonderful ideas that can make a drummer's life so much easier. LP's *Gajate Bracket* allows you to play any mountable percussion item with a bass drum beater. Just hook up your beater, mount your tambourine, woodblock, cowbell—even your *Ribbon Crasher*—to the height-adjustable frame, and voila!



You can now play percussion parts with your foot (provided, of course, you've worked hard on that old independence) while leaving your hands free.

The *Gajate Bracket* features two adjustable legs with small rubber feet on one side and large, very sharp spikes on the other to prevent creeping. List price is \$42.95.

Taw Duplicate X Products

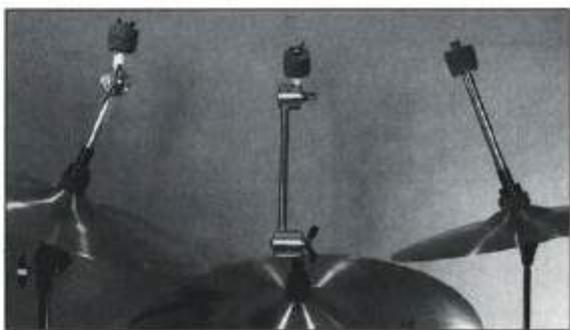
• by Rick Van Horn

Dudley Taw is my kind of manufacturer: a drummer who was dissatisfied with existing products and went into business to provide better ones. His Sound & Drum Works is a small but innovative operation in Ohio, and from it he offers his *Duplicate X* products.

Cymbal Adapters

Have you ever wanted to position a small crash cymbal above a larger one—or a splash or cowbell over a ride cymbal? Up to now you've had two options: One, use a straight stand whose upper section can pass through the hole of the lower cymbal (a limited prospect), or two, use a second stand with a boom arm for the upper cymbal. Well, now you have a third option that is both more flexible and more convenient: *Duplicate X Cymbal Adapters*.

In a nutshell, these are mini cymbal stands designed to attach to the threaded rod on the stand supporting your lower cymbal. They're fitted with a system that allows them to lock securely onto



the tilter without damaging the threads. You can order *Adapters* with flat upper cymbal supports or with ratcheted tilters to provide angle adjustment for the upper cymbal. A new version provides a ratchet tilter at the lower end, too—giving even more flexibility of positioning. All of the models are available with bases to fit American (1/4-20), import (6mm), or oversized import (8mm) tilter threads.

Duplicate X Cymbal Adapters are extremely well-made and durable. There's no question that (at least in many cases) they can provide the same function as a boom stand at a fraction of the cost, weight, and floor space. I'm using four of them on my stage kit at the moment, and experimenting with others. Here's a breakdown of their prices: 6" straight - \$17.95; 12" straight - \$19.95; 6" tilting - \$27.95; 12" tilting - \$29.95; 6" double-ended tilting - \$33.95; 12" double-ended tilting - \$35.95.

Inverted Head Beater

Dudley Taw figured that if you took the familiar, cylindrical felt bass drum beater head and inverted it 90° (so that the "cylinder" was vertical instead of horizontal), the beater would strike the bass drum head with the same surface area, no matter how close or far away the pedal was from the head. He also figured that this surface area would be larger than that of horizontally configured beaters that really only strike with a "corner" of the beater if they have to "lean forward" to hit the drumhead. His theory was that this larger amount of beater-impact area would provide a faster rebound, and improve the overall action of the bass drum pedal.

After testing the *Duplicate X* beater, I have to say that I can't vouch for Dudley's improved-rebound theory. I couldn't really notice any difference from other beaters I tried. (In fairness, I used three different pedals, all of which are noted for their quickness, so virtually *any* bass drum beater would respond well.) However, there's no disputing his surface-area theory. Knowing that different bass drum hoops and different pedal-clamp designs create different beater-to-head distances, I moved my pedals closer to and farther away from the head. No matter what the distance, the same amount of impact surface was maintained. As a result, the same amount of impact *sound* was created. And, owing to the extra-dense felt used in the beater, and the twice-hardened steel shaft, the power and depth of that sound was *impressive*. Check this beater out! It lists for \$19.95.



Cymbal Cleaner

Duplicate X cymbal cleaner is a heavy-duty, ammonia-based liquid metal polish that works effectively, if not too easily. It's from the elbow-grease school: You wipe it on, allow it to soak into the grooves of the cymbal,

and then rub briskly to remove dirt and tarnish. This, in turn, creates a black residue, which you wipe off with a damp cloth. Then you buff with a clean, dry cloth. Depending on how much cleaner you use and how dirty the cymbal is, getting this black residue off can require a little extra effort. However, that effort will be rewarded with a *very* clean, shiny cymbal. A four-ounce bottle of polish—which will clean quite a few cymbals—sells for \$5. For this and all *Duplicate X* products, contact Taw's Sound & Drum Works, 31025 Center Ridge Rd., Westlake, OH 44145, (216) 835-1382.



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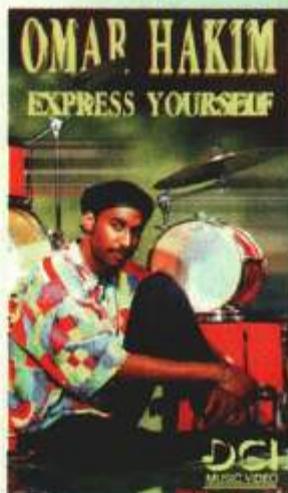
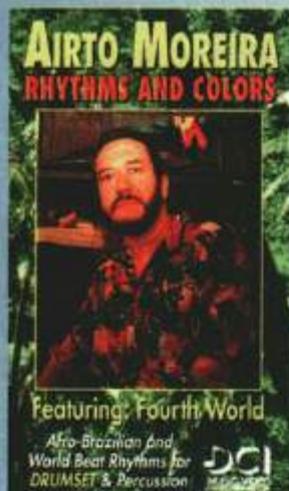
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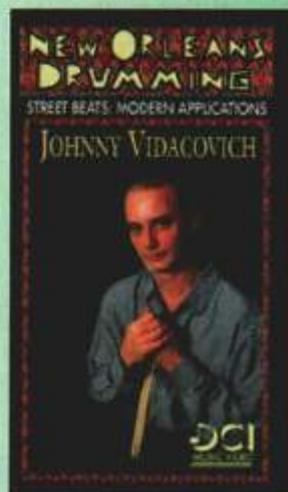
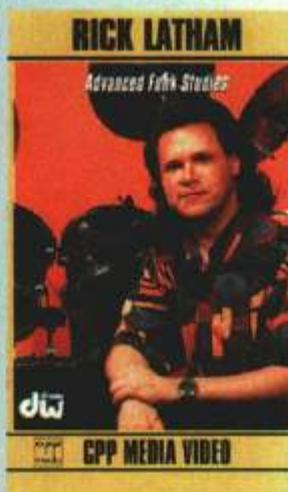
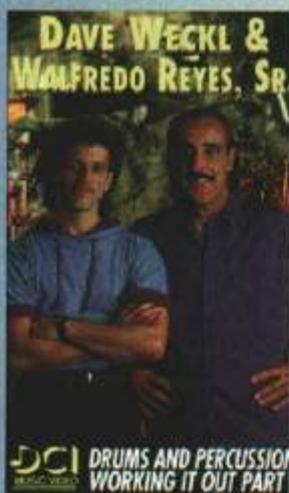
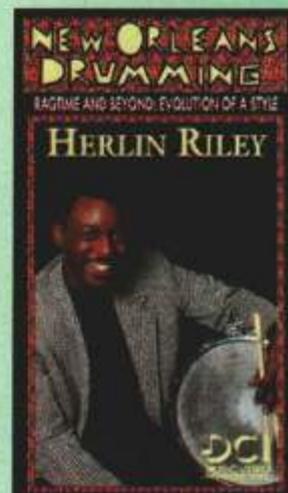
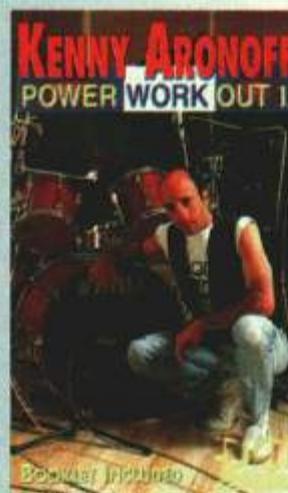
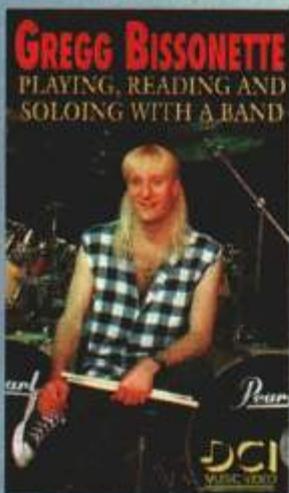
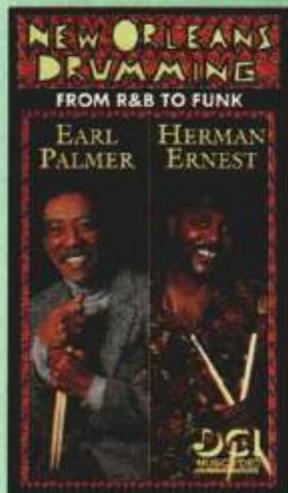
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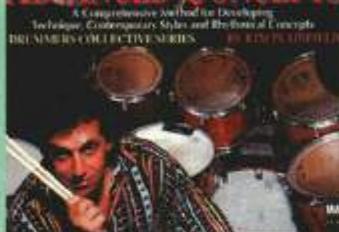
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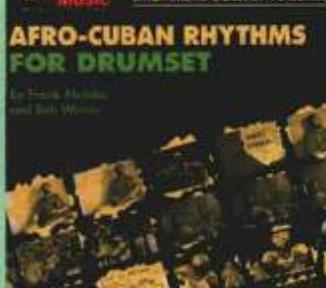
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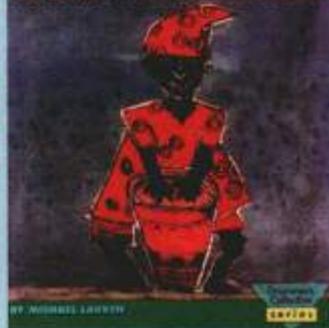
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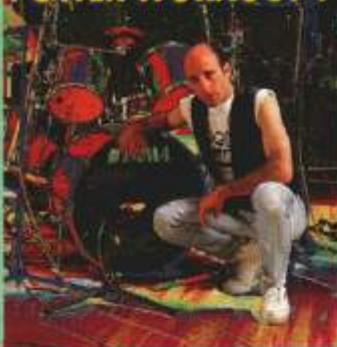
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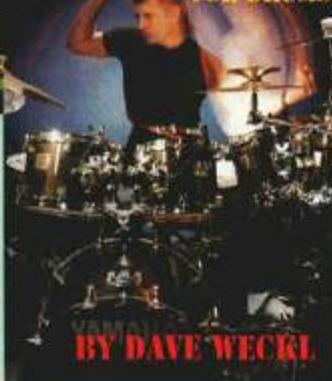
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Sabian Larrie Londin Ride Cymbal



Sabian has recently announced the release of the *Larrie Londin Limited Edition* ride cymbal. The 21" medium/heavy cymbal, which Larrie helped design to accommodate his diverse studio and stage requirements, features a small bell and wide impact hammering, which minimizes excessive overtone development. According to Sabian, the cymbal delivers quick response, clean stick articulation, and good control, making it beneficial within a wide dynamic range.

Sabian says that the *Larrie Londin* model will be produced for a limited time only. The cymbal will come stamped with a palm tree logo—a nod to Larrie's taste in shirts—as well as a likeness of Larrie's signature. Each cymbal will also be numbered and come with an embroidered cloth carry bag and certificate of authenticity. All profits generated by the sale of the cymbal will be donated to a trust fund administered by Sabian and the Londin family. **Sabian, Ltd., Meductic, New Brunswick, Canada EOH 1LO, tel: (506) 272-2019, fax: (506) 272-2081.**

Yamaha TMX Drum Trigger Module

Yamaha's new *TMX* drum trigger module integrates a 12-input, trigger-to-MIDI interface with a 245-voice tone generator. The *TMX* also features a "ZAP" control that allows quick access to voice pitch and modification parameters, twenty-four pre-programmed kits, and an Auto Setup control that sets optimum sensitivity settings for individual playing styles. Additional features include song chain mode, memory for thirty-two independent performance setups, increment/decrement control by pad or footswitch, a damp feature, and hi-hat pedal, two-voice stack, and bypass modes. **Yamaha Corp. of America, Band & Orchestral Division, P.O. Box 899, Grand Rapids, MI 49512-0899.**

Improved Grip-Master



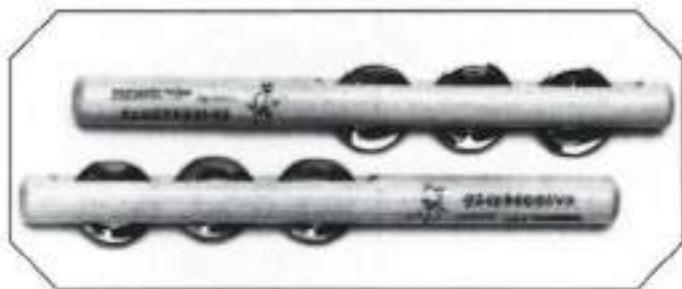
IMC Products' *Grip-Master* exercise device now features a cushioned base designed to more evenly and comfortably distribute pressure across the palm. The *Grip-Master* isolates each finger on an individual spring-loaded button, enabling conditioning of the fingers, wrist, and forearm. The *Grip-Master* also now comes with a complete exercise program and is available in three color-coded tensions.

IMC Products Corp., 100A Tec St., Hicksville, NY 11801, (800) 752-0164.

DTS Universal Trigger

Professional Impact Systems' *DTS Universal Trigger*, which was initially designed for acoustic drum triggering, can also be used for almost any percussion instrument, according to the makers. They further state that the trigger features heavy-duty construction and high output and sensitivity, and its *Crystal Flex* engineering design allows highly accurate tracking. *DTS* triggers come with a six-month warranty. **Professional Impact Systems, P.O. Box 3014, Dayton, OH 45401-3014.**

Calato Handbournine



New from Calato/Regal Tip is the *Handbournine*, a multi-purpose stick/beater/sound effect/rhythm instrument. The *Handbournine* is made from a heavy-duty, 7/8" x 11" hickory dowel with three sets of tambourine jingles. Though it can be used in many situations, Calato particularly recommends the *Handbournine* for music appreciation and music & movement classes, as an easy and fun way for children to learn about rhythm. **Calato, 4501 Hyde Park Blvd., Niagara Falls, NY 14305, tel: (716) 285-3546, fax: (716) 285-2710.**

Updated Drum Books



Colin Bailey's *Bass Drum Control*, which was recently listed as one of the top 25 drum books by *Modern Drummer*, is now in its thirty-fourth printing, which includes new, more complex exercises as well as an accompanying demonstration cassette.

Peter Magadini's book/audio cassette pack-



age, *Learn To Play The Drumset, Volume 1*, has also been expanded to now include a video. The book, which was originally published in 1982, has since been translated in six languages. **Hal Leonard, 7777 West Bluemound Road, P.O. Box 13819, Milwaukee, WI 53213.**

New DW Mounting System And Heads



DW's new STAR (Suspension Tuned Acoustic Resonance) tom mounting system by May was designed to maximize resonance while offering a method of controlling a drum's decay independent of muffling or tuning adjustments.

The system features a 360° suspension ring that uniformly and "non-invasively" balances the weight of the drum and a "Resonance

Control Tension Screw" that allows control of tone decay. DW also claims that the STAR system accommodates all major drum brands, allows unrestricted positioning, and makes head replacement possible without removing drums from holders or stands.

DW has also recently announced that the *Coated/Clear* drum-heads used as original equipment on all DW drums are now available as replacement heads. *Coated/Clear* heads are *Ambassador* heads with a proportionately sized ring of coating at the outer edge. According to DW, the heads are ideal for players who prefer the resonance and response of single-ply heads but are seeking a more focused sound. *Coated/Clear* heads are available in 8" to 18" tom sizes and 18" to 24" bass drum sizes.

DW also offers *PSS* snare heads, which are a special version of Remo's *PowerStroke 3* model. Like the *PowerStroke 3s*, *PSS* heads are coated *Ambassadors* with a tone control ring. *PSS* heads feature a thinner ring, though, and include a recommended tensioning sequence imprinted on 10-lug, 14" and 15" models as well as 8-lug, 12" and 13" models. **DW, 101 Bernoulli Circle, Oxnard, CA 93030, tel: (805) 485-6999, fax: (805) 485-1334.**

Aquarian DeJohnette Signature Heads

Aquarian's new *Jack DeJohnette* signature heads, designed with Jack's input, feature a black texture coating, which the makers claim makes them ideal for brush as well as stick playing. The heads are also said to be very strong, sound "warm and natural" without the need for muffling, and work well in both live and studio situations. **Aquarian Accessories, 1140 N. Tustin Ave., Anaheim, CA 92807, tel: (714) 632-0230, fax: (714) 632-3905.**

New Sonor World Beat Magazine

Sonor has recently published the fourth issue of its *World Beat* magazine. The new issue features Jack DeJohnette, Will Kennedy, and other Sonor artists, an article on the history of the company, and information on new products. The twelve-page, full-color magazine is published twice a year and is available from authorized Sonor dealers or direct from **HSS, P.O. Box 9167, Richmond, VA 23227-0167.**

Firth DeLucia Signature Stick

Vic Firth has introduced the *Dennis DeLucia* Signature stick to its Corpmaster line of marching drumsticks. According to Firth, the 16 1/4" stick was designed especially with today's technologically advanced marching drums in mind. The stick is made of laminated *Sta-Pac* wood for maximum weight and features a "Taj Mahal" tip shape, which is said to increase rebound and ease of play. **Vic Firth, Inc., 323 Whiting Ave., Unit B, Dedham, MA 02026, tel: (617) 326-3455, fax: (617) 326-1273.**





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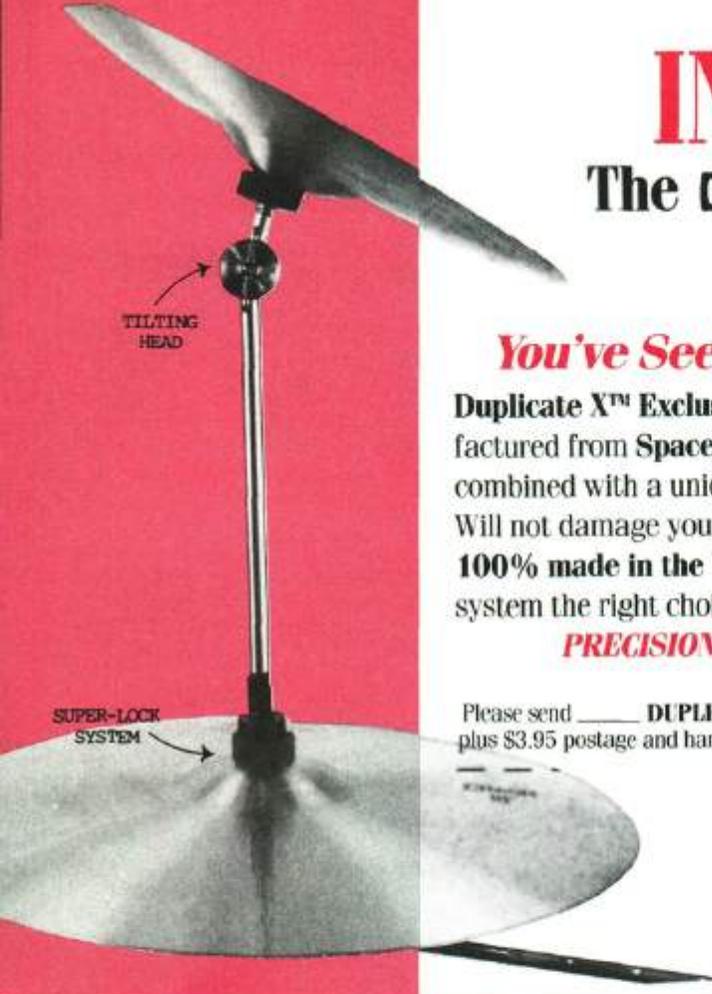
well over a thousand sounds of your own. Response time for the TMX is extremely fast and the dynamic sensitivity lets you go from delicate taps to cracking backbeats without losing any nuances of sound. ▶ Featuring 12 inputs and 4 outputs, the TMX will

handle large drum and pad setups, and can be used to program a drum machine or sequencer. Best of all,

you never have to put your sticks down; the TMX can be controlled by either pressing a footswitch or striking a pad. ▶ The TMX comes ready to plug and play with 25 pre-programmed drum kits for pad or triggered acoustic setups — or create and store 32 of your own in an internal memory.

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IT'S QUESTIONABLE

continued from page 16

there other companies that make sticks using these older specifications?

David King
Nashville TN

A Pro-Mark's Pat Brown replies, "The ring around Pro-Mark sticks originated many years ago as an effort to distinguish our sticks from those trying to copy us. The gold band on Pro-Mark oak sticks was replaced twelve years ago with a brown band. The change signified an improvement in manufacturing methods, and was an easy way for us to tell 'old' production from 'new' production. The brown band was used until about 1986, when we changed to a black band. We had made some substantial improvements in wood treatment in addition to some design changes in several popular models (including the 25). Those changes were made in response to increasingly 'aggressive' playing styles and synthetic playing surfaces (such as electronic pads) that required stronger, longer-lasting sticks. In late 1992,

we again changed the ring on Pro-Mark oaks to a two-color (black/red) imprint. This again signifies improvements in both production methods and imprinting technology. To my knowledge, there are no other stick manufacturers currently making models with the 'old' gold-ring design. However, if you'd like to call me directly at 1-800-233-5250, ext. 101, I'll be happy to suggest a couple of places that may have some old inventory on their back shelves."

Double Pedals For Lefties

Q If you are a right-sided player, you can buy affordable, quality hardware at almost any music store. But if you are left-sided, you have to buy stuff of lower quality at a higher price—and often must special-order it. I'm referring specifically to double bass pedals. Every company I've spoken to has stated that it would be more expensive to get a pedal for a left-footed player, and that it would be of inferior quality compared to a right-footed model. One person I spoke to stated—quite smugly—"We can't cater to everybody—just the normal people!" Should I be ostracized by the industry because of a genetic difference, and the fact that I don't want to add a second bass drum to my kit?

Jason Vanderpool
Fall River MA

A No, you shouldn't be—and, in fact, you aren't. We don't know who you talked to, but we do know that left-footed versions of double pedals are available from such companies as Gibraltar, Drum Workshop, Pearl, Tama, and Yamaha—some at no appreciable difference in price. There is certainly no difference in quality, since the "lefty" pedals are virtually identical to their right-footed counterparts—other than the placement of some linkage fittings. Where a price difference does exist, you should understand that creating these versions may require certain aspects of the pedals to be re-tooled, and the assembly process to be different. When such factors must be applied to a relatively small market (which the number of left-footed drummers undeniably is), costs do increase. It's not a matter of discrimination; it's a matter of production and marketing economics.



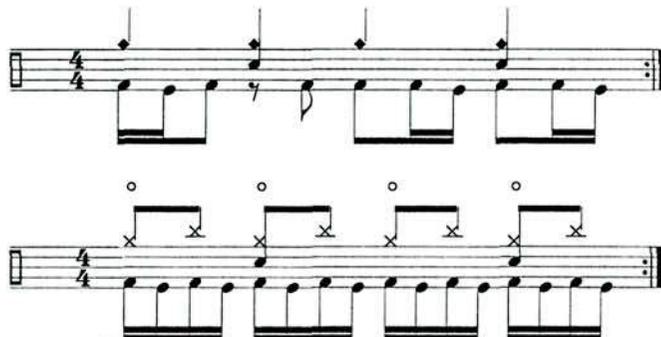
Dream Theater's Mike Portnoy Images And Words



Photo by Ebet Roberts

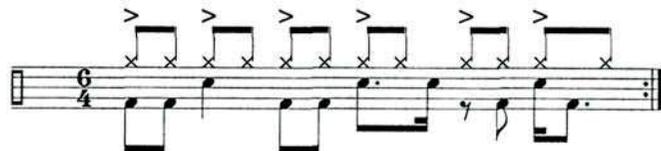
"Pull Me Under"

Mike Portnoy and Dream Theater raised the technical ante when they released *Images And Words* earlier this year. The record contains some of the most over-the-top music ever played on a progressive-metal album. Mike perfectly complements the music, bringing a strong technical facility to the demanding compositions. Few moments go by without the listener being reminded of his drumming presence, whether it's double bass work, extended fills, or mastery of odd and changing meters. The first examples, from the intro of "Pull," show some nice double bass work.



"Take The Time"

The following 6/4 pattern is the basic verse groove. (Mike embellishes on this quite a bit.)

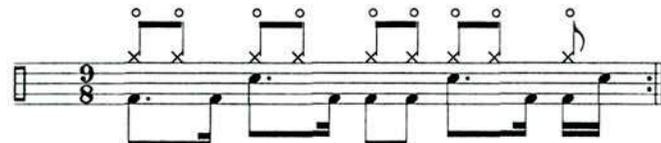


This 7/4 beat is from the bridge of "Time." Mike keeps an upbeat 8th-note pattern on his ride while playing a syncopated pattern on the rest of the kit.



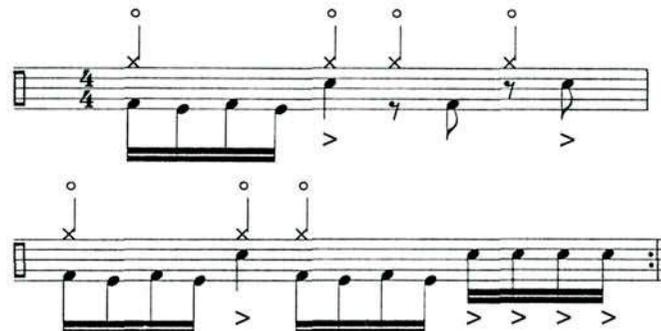
"Surrounded"

Here is the 9/8 intro groove to the song (which switches from 9/8 to 4/4 throughout).



"Under A Glass Moon"

This two-bar pattern mirrors the intro riff of the song.



Until some clever inventor type comes up with one, we'll just have to rely on specs. So here goes: 255 of the best CD-quality drum and percussion sounds; 64 user-programmable kits; on-board digital effects including Reverb, Delay, Chorus and Flange; four external pad inputs that let you assemble different kit configurations for ultra-realistic hi hat



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control plus cymbal chokes and rim shots. To try out the new SPD-11 Total Percussion Pad, visit your local Roland dealer. We'd say that in an ad this short, we can only begin to scratch the surface. But then we'd have to end with a pun. And that would be unfortunate.

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SILENCING PEDAL CLICKS

For many years I've used a Ludwig *Speed King* pedal. Playing very fast or hard would often produce a clicking sound. Oil did not solve the problem. So I cut up rubber bands, and carefully wrapped and tied them around the spaces where the metal parts met. This totally eliminated the noise. Several of my students had similar problems with other brands of pedals, and this solution worked for them as well.

Jeff Indyke
Plainview NY



SAVING STUDIO TIME

My band had booked a block of time in a local studio. To save setup time, I tuned my drums for the studio the night before. I only had one Shure *SM57* to work with, so I tuned the drums one at a time. I plugged the mic' into our multi-track cassette recorder, and pushed the "record," "play," and "pause" buttons. This allowed me to listen (via headphones) to what was coming into the mic' without the tape actually rolling. I tuned and muffled each drum, using adhesive foam weather stripping around the outside perimeter of the top head. I placed the foam close to the rim, using more or less as needed to eliminate the unwanted ring. After tuning and muffling each drum, I could release the "pause" button and record it to check the sound. When I was finished, I could listen to all of the drums on the tape, to make sure they sounded good together. This time spent the night before the session resulted in the shortest sound check possible the next day, and gave my kit the best sound it ever had in the studio.

Wally Gunn
Cleveland OH

MAINTAINING INDEPENDENCE

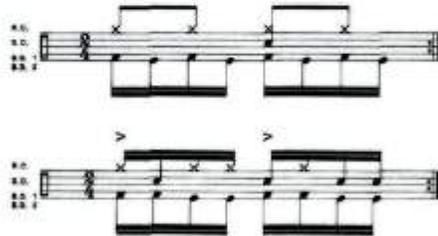
While it is important to play a groove slowly in order to establish proper coordination from the start, it soon becomes easy to go on "auto pilot" and lose the independence of our limbs. Often we may learn an exciting groove, yet find it difficult to use that special ride cymbal pattern or bass/snare drum combination in a setting that requires an altered pattern. To re-establish limb independence, try to play a groove one limb at a time—slowly adding the others until you feel comfortable. Then hold the pattern constant for one limb while being creative with the others. Continue to "swap limbs" until you can freely call upon any one of them to reproduce the pattern without interfering with the flexibility of the others.

Clarence W. Hoover III
Easton PA



DOUBLE-BASS VARIETY

Having listened to an endless array of rock double-bass drummers beat single strokes to death, I suggest the following idea.



If you play the second figure's double strokes at an up tempo and move the accents and paradiddle configurations (singles, doubles, triples) around with your hands, this figure can really burn!

Scott Ickes
Upland CA



REPAIRING CASE STRAPS

Here's a quick, no-cost way to repair the nylon web straps found on most drum cases today. To fix the common problem of frayed ends that won't insert properly into metal buckles, simply heat one burner of

an electric range to a medium setting and place the frayed end flat against the burner. This quickly melts the end into a clean, hard edge that easily fits into the buckle. If the case is too big to be lifted to the stove area—or if you have a gas range—simply heat a flathead screwdriver on the stove and apply it directly to the frayed end until the edges are melted.

You can also use the screwdriver method for repairing straps that have broken close to where they are riveted to the case, where extra strap length doesn't exist. After melting two strap ends together, you can strengthen the repair by putting several pieces of strapping tape (the kind with fiberglass threads running through it) on both sides of the case's strap.

Phillip Smith
Memphis TN



RIGHT RING, RIGHT RESPONSE

The harmonic over-ring and lively projection of my snare drum are no problem on gigs with high-energy bands, or in large rooms. But with small, acoustic combos, or in my practice room, the ringing is distracting. A standard O-ring type of muffler mutes and inhibits the sound too much, and it alters stick response by slightly diminishing the bounce. (The internal snare muffler is even worse.) So I bought a couple of extra O-rings and found that by cutting them into different sizes, I could adjust the amount of ring appropriately for different settings. Half an O-ring is just right for practice; it removes the "clanging" sound from rimshots while keeping a vibrant stick bounce and good projection of sound at all points on the snare head. Whenever a particular band or room calls for less resonance than the unmuffled snare allows, I can find the right-sized partial O-ring for the gig. Of course, all rings are off for brushwork, when a full snare surface is best for a wide swish and for varied sounds on accents.

Charlie Suhor
Savoy IL

FILLING HOLLOW STICKS

Here's an ache-saving tip for drummers who use hollow synthetic drumsticks. Pick up a can of foam caulk (*Great Stuff*, etc.) at your local hardware store. Use the small flexible tubing nozzle that comes with the product to inject the caulk into the stick. Wipe off any excess and let it dry overnight. This will help to absorb shock, won't add any appreciable weight to the sticks, and will give the sticks a more solid feel. One can will do approximately thirty pairs of sticks.

Phil Cotosman
Lombard IL



Note: The tips presented in Drumline are suggestions based on the personal experience of individual drummers, and are not necessarily endorsed or recommended by Modern Drummer magazine. Modern Drummer cannot guarantee that any problem will be solved by any Drumline suggestion, and cannot be responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged to consider each suggestion carefully before attempting to utilize any Drumline tip.



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KAMAN

The Hi-Hat



• by Joe Morello

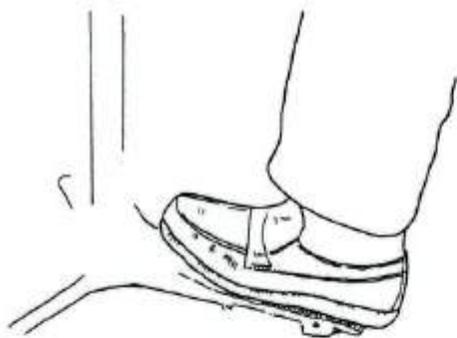
Transcribed by Marvin Burock

This month we'll focus on some of the techniques that I use to play the hi-hat. The drummers who influenced my hi-hat technique the most were Buddy Rich, Gene Krupa, Sidney Catlett, and Jo Jones. Jo was a true master of the hi-hat, and, in my opinion, no one has ever equaled his sound.

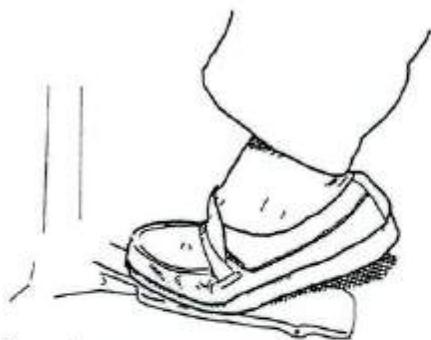
There are several different ways of playing the hi-hat. You can play it on top, underneath, with one stick, or with both sticks. In addition, you can incorporate the foot for the open and closed positions.

One technique I'd like to discuss is called the "heel-toe" method. This is used when playing time on the ride cymbal. You simply rock your foot back and forth, with the heel coming down on beats 1 and 3, and the toe on beats 2 and 4. I find this technique excellent for "locking in" the ride cymbal rhythm. (While playing the following exercise, play the standard jazz pattern on the ride cymbal and quarter notes on the bass drum.)

Heel



Toe

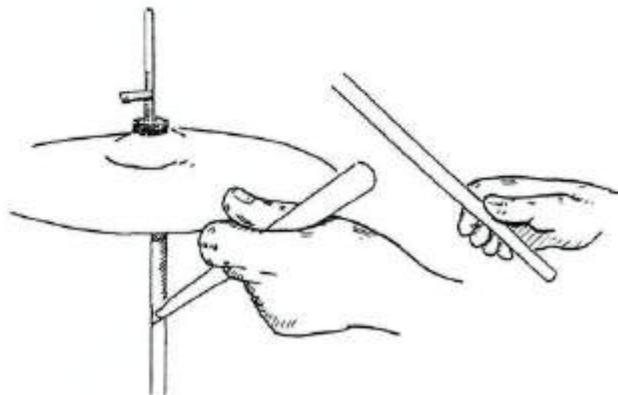


(H = heel, T = toe)

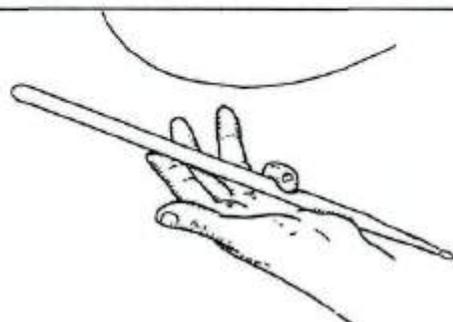
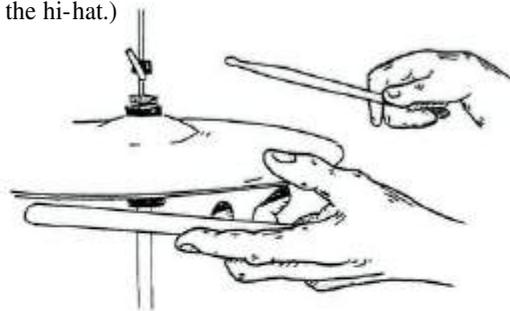


Another technique I feel is important, and one of the most difficult and elusive things to master, is playing jazz time on the hi-hat. The idea is to try to achieve a fluid sound. This requires a subtle manipulation of the fingers and foot (by squeezing your thumb, index finger, and middle finger together while pressing down very

lightly on the hi-hat pedal with your toe). What you want to achieve is a fluid, flowing sound. Let the hi-hat cymbals breathe. Listen to people who play this way, and if you internalize that sound, eventually you will be able to get it. Also, remember to keep the top cymbal on the hi-hat loose by adjusting the hi-hat clutch.



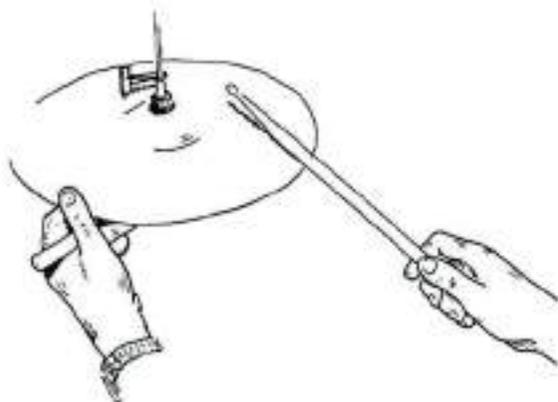
Another hi-hat technique involves playing with two hands, but the left hand actually strikes underneath. The thumb of the left hand rests on the top cymbal, while the stick lays across the other fingers and is held in place by the little finger. (The illustrations that follow will give you a clear view of the hand position.) After you figure out the positioning, try the following exercises. They'll give you some concepts for applying the technique. Be sure to play at least one bar of time, as described above, before playing these examples. (All "L"s should be played by the left hand from underneath the hi-hat.)



3 3 3 3
 R R L R R L R R L R R L
 R R L L R R L L R R L L R R L L
 R L R L R L R L R L R L R L
 3 3
 R R R L R L R L
 3 3
 R L R L R L R R
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R L R R L R L L R L R R L R L L
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 3 3
 R R R L R L R L
 3 3 3 3
 R R L R R L R R L R R L
 R L R L R L R L R L R L R L

The last technique I would like to discuss involves the left hand, again playing the hi-hat from the bottom. This time, however, the stick is held in the traditional grip position. Just as before, rest the thumb on the top hi-hat. The stroke involves both the wrist and fingers. (By using this technique you can also strike the shaft of the hi-hat stand, giving you another sound source.) The following illustration should give you a good idea as to the proper hand positioning. (Once you're comfortable with the positioning, go back and apply this technique to the previous examples.)



Illustrations by Steve Forster

Radio King Endorser Model

• by Harry Cangany

When I first became interested in collectible drums, I sent away for a 1940s Slingerland *Radio King*. It was partly because I had heard the name used with such reverence—and partly because it was the model used by Gene Krupa—that as I opened the box, I expected a genie to accompany the drum. What I found was a slightly yellowed, pitted, and tarnished example of what once was America's most popular snare drum. So I'm not sure if the *Radio King's* magic (or a genie) is in the instrument or in the mind.

Rather than display a common *Radio King* here, I have chosen a rather unusual one. This one is a 4x14, probably built right before or right after World War II especially for an endorser. It is uncommon because this particular size was not advertised. *Radio Kings* followed the normal 5, 6 1/2, 7, and 8x14 dimensions. In the '50s, Slingerland did advertise a 4x13 snare, but not a 4x14.

Simply put, the name *Radio King* describes a solid-shell snare drum with either a three-point (*Krupa*) strainer or the *Super* strainer (clamshell). Lugs were either single *Streamline* models, as shown, or double *Beavertails* if the drum was deep. Metalwork tended to be nickel, and the batter-side rim was engraved with the words "Slingerland Radio King." The snare-side hoop had riveted gates through which the snares passed.

There were *Radio King* toms and basses, but they were made of laminated plies. Only the snare drums had one-piece shells, which were made either of maple or mahogany and sealed with varnish.

Each *Radio King* drum has thick glue rings. These are very important in the snare drums because they help to keep them round. Since wood has a tendency to go back to its original shape, many *Radio Kings* become oblong. (I don't suggest you roll one, but do look at it after you've taken

off the hoops and heads.)

All drum companies made solid-shell snare drums, but by the late '20s Gretsch had popularized the laminated shell because it was faster and cheaper to make. More importantly, the drums were uniform, which cannot be claimed by those made with solid shells. Though every other manufacturer followed Gretsch's lead, Slingerland continued to advertise a solid shell. (From time to time, you may find a Leedy or even Leedy-Ludwig with a solid shell. Just keep looking!)

Like most '30s and '40s high-end snares, *Radio Kings* used double-flange hoops, which could become bent due to hard sticking. Slingerland didn't switch to triple-flanged hoops until the '50s.

My only complaint with any Slingerland *Radio King* is the construction of the lugs. I learned the hard way. I decided to restore two *Radio King* sets, and I wanted to give the lugs a chromed finish. I saw lugs break in my hands because Slingerland used pot metal to make them. That's another reason for the pitting. Leedy, Ludwig & Ludwig, and later WFL used brass for their lugs.

Since radio was the "hot" medium of the '30s, Slingerland wisely chose the *Radio*

King moniker. A quick glance at one of their catalogs from that era shows that most major acts played Slingerland. They wanted to play what Krupa played. The sound was warm and inviting, and the woodwork and covering were both top-notch.

No drum collection would be complete without at least one vintage *Radio King*. I would suggest a 6 1/2x14 with a maple shell and the *Krupa* strainer. The clamshell model can be too finicky. Make sure the shell is one piece and that there are glue rings and no extra holes. Slingerland used the *Streamline* lugs and *Krupa* strainer on laminated shells as well. It's really not crucial if a *Radio King* has original snares, but it should have the extension bridge for extended snares. (One model—the *Buddy Rich Radio King*—did not.) You can use 15" snares on the 14" drum and it will accomplish what you want.

As with any other model, the best examples of *Radio Kings* to buy are unrestored (original condition), followed by restored models, and finally restorable models. *Radio King* prices are all over the place. Expect to pay from \$300 to \$1,000, depending on size and condition.



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In memory of a drumming great and dear friend, the Larrie Londin Limited Edition Ride is a very special SABIAN Signature Series cymbal. Created by Larrie and SABIAN just prior to his passing, it reflects the versatility that was key to Larrie's success.

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Limited edition. All profits go to a charitable fund in Larrie's name.



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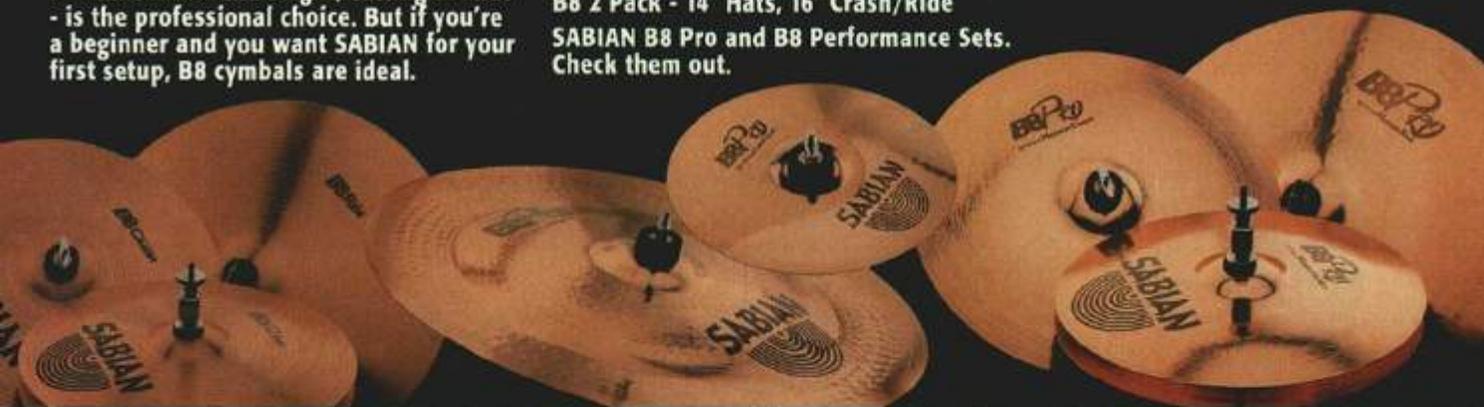
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DAVE ABRUZZESE

continued from page 25

another bass drum up, but instead demanding that my right foot do the things it needed to do to keep up. A lot of drummers I really enjoyed copying when I was younger played double bass, but I had a single bass and I just demanded myself to be able to do what they did on one kick. To me, that was all I had, so I had to work with my toms or snare to compensate for not having that other kick. I think that accounts for a lot of the spastic style I used to have.

The more I got into original music with the various bands I played in, the more I tamed and began to understand that I wanted to be more of a melodic drummer rather than a power drummer. I wanted to play powerful music, but the melody of the music has power itself. That's where a lot of the left-hand stuff on the hi-hat and cymbals came out of me. I consider myself more of a kick/snare/hi-hat/cymbal drummer than a big-fill guy. I like to find the groove, establish it, and enhance it and pull it back when it needs that. When there are four open bars, I don't want to do a big power roll there. I want to use those four bars to set up the next four bars and put everything together.

MP: Let's go back to when and how you first hooked up with Pearl Jam.

DA: I was in Texas, jamming with my friends Darrell Phillips and Pat Hooker in a band called Dr. Tongue. It was kind of a funky thing, and we were just having fun. One day I got a call from Matt Chamberlain, who got hooked up with Pearl Jam after the band and Dave Kruzen split. Matt went out with them as kind of a hired

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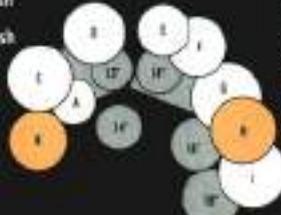
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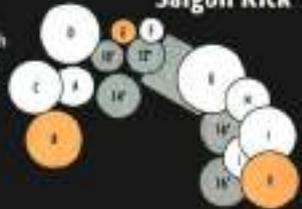
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PHIL VARONE Saigon Kick



gun at this showcase gig they were doing. It was a three-week gig, and then he got an offer to play with G.E. Smith's band on *Saturday Night Live*. But before he left, he was looking for somebody to take his place, so he called me to ask what I thought about it. We had known each other from the Dallas music scene. There was this engineer who'd call me to do a job if Matt couldn't, and we used to go out and see each other play now and then.

From what Matt told me about this band, it seemed totally different from where I came from musically. I'd never heard Soundgarden or Mother Love Bone—or even *knew* anything about Seattle music. Where I came from was older music like Zeppelin and Sly & the Family Stone—stuff like that—all the way up to the Peppers. I was in more of a funky place, but my days were spent pretty much just hanging out with my buddies and playing music, not spending much time listening to new music. Anyway, it was a Friday that he called, and on Sunday night, I went to the little radio station where I worked and there they were—Mother Love Bone and Pearl Jam's little sampler, with "Wash" and "Alive" and that Beatles song on it. I played some of it on the air and thought it was pretty cool. But Matt didn't call me back for a while, so I just figured it wasn't happening. But a week later, he hooked me up with the band's manager. Jeff and Eddie were at their manager's office in Seattle, and I talked to them on the phone about the music and everything.

So I flew up there on a Saturday and they did a show in Seattle where they filmed the "Alive" video, and that was my first experience with them. I met the guys an hour or two before the gig and saw them play the show and thought it was cool. Then on a



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Monday, we got together and jammed, and that was actually the first time I ever played a Drum Workshop kit, which was Matt's. We jammed for a few days and it just worked out from there. They asked me how quick I could go back, get my gear, and come back up. So I flew back to Texas, packed my stuff, patted my cat on the head, kissed my girlfriend goodbye, hopped in the truck, and drove to Seattle. We went on tour right after that.

MP: I suppose if you had time to really consider it, you might have realized you were turning your whole life upside down for something that was anything but a sure thing.

DA: All I ever thought about was playing music, so it didn't really catch me off guard. I just said screw it and went for it. The hard parts were being indefinite with my band back in Texas, which I was still really happy with at the time. I told them I was going to just leave and do this thing and that I didn't know when we'd jam together, but hopefully it would happen again. I still say that every time we talk. I miss jamming with them, for sure, because they're still great friends. But I didn't even really think about what I was getting into.

When we started out, it was just ten or twelve of us in a fifteen-passenger van, and here we were, going on tour. That's the only thing that was definite when I joined. But a week into our first van tour, we got word that the Chili Peppers wanted us to open for them. And I went, "Wow, this is heavy," because they're one of my favorite bands. So we did that tour and it just snowballed from there. We got better as a band and, I think, became more of a band as far as relationships go and understanding and tolerating each other and creating music and everything that goes along with being in a band.

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Dahlia



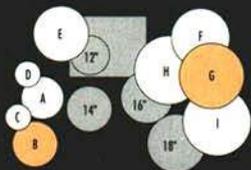
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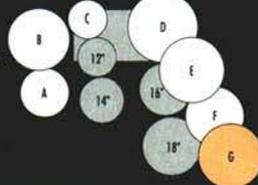
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DAVID ABBRUZZESE Pearl Jam



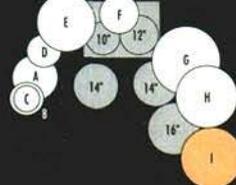
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CHAD SMITH Red Hot Chili Peppers



MP: Having to play pretty much what Dave Krutzen played, what kind of effect do you think you had on the music when you first joined?

DA: Well, right from the start the other guys said I was free to put my own personality into things, because that was one of the first questions I had. But from what I understand, without ever knowing Dave myself, I gathered that he wasn't a very motivating factor in the band. And I'd like to think I put the music in a different place. The thing is, the other guys are such great players and songwriters, there wasn't a lot of pressure on me to be anything but myself. I trusted these guys a lot. I *wanted* Stone to tell me what groove he had in his head when he wrote a song. I want to know that because then I can take his idea and his feel and embellish on that. That just puts me closer to where he was coming from with the song, instead of just going with my own ideas, which might be a totally different direction than what Stone had in mind.

MP: How quickly did you feel comfortable with the band and vice versa?

DA: It took a while, for one, because I came from Texas, and secondly, we're all extremely different personalities, for sure. Our common bond is the music, but we're all very different people. Each of the guys inspires me in a different way, and if the arrows are pointing in five separate directions, the central point is the music. Once we got on the road and it started getting heavy for everybody, it really hit me that, "Whoa, I'm traveling around the country with people I barely know." I was a guy who was just used to being around his buddies, and all of a sudden, my whole life was different. I was with people who had already toured together and made a record together, so they had that tightness and

knew how to deal with each other. So it was a matter of them getting to know the new guy, but in a pretty intense, emotional situation.

When the success started coming, with all the attention that went along with it and everybody wanting a piece of us, it really took its toll on us individually. For me, it just left me with a sense of feeling scattered. Through that first tour, I kept remembering all the times that, as a fan, I used to really like a band and want a piece of their time, and how I used to feel when they snubbed me. But I started understanding how it might just have been bad mayonnaise at catering or something else that made them not want to talk with me. [laughs] So I went out of my way not to take out my frustrations or emotions on the kids or anybody else who was just there to enjoy us.

Still, I felt like I ended up giving so much of myself away that I lost touch with what I was doing and why I was doing it. I basically lost a grip on what I was about, and I didn't start being aware of how I felt and come to grips with the whole thing until we got off tour and went back home. I didn't go back to Texas, though; I stayed in Seattle because I felt like I needed to be alone. Over a year's time had passed, and my whole life was completely different. My relationship had taken a permanent sabbatical, and I had pretty much cut myself off from a lot of people who still mean a lot to me. But all the changes, I realize now, were for the better—musically, personally, emotionally. I lost a lot along the way, but I also gained a lot. I'm much more mature now, and I feel I can share myself with the band and other people in a more complete way.

MP: Has music always played such an important, all-encompass-

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ing role in your life?

DA: Oh, yeah, ever since I can remember bangin' on my dad's tackle boxes. I have two brothers, one older and one younger, but I'm the only person in my family who was ever really involved with music. And I think I used that as an escape from things at home. Even back in the days of my first bands, the guys I played with were like family to me, people I could be real with. My folks didn't know I smoked cigarettes, but my band did. The buddies in the band always seemed to be my core and the people who really knew me. The music was the only thing I identified with at that age—and hangin' out with four or five other kids my age who were freaks, too. It was something that bound us together, and it made music a focal point of my growing-up years.

I dropped out of school early into high school because I just wanted to play music. Nothing else felt right to me, nothing else mattered. My theory at the time was that I could always go back to school, but I couldn't always seize the opportunities that were at my door then. Looking back, it was this huge gamble, and my dad was right there wishing me the best, telling me that if I struck out, I was in for a hard life ahead of me. But even with all that, my parents were very supportive. And I had no sense of the gamble I was taking at that time. Music was the only thing that made me happy now, and now was the only thing that mattered to me. And that's still the attitude I have. Ten years from now doesn't mean a thing; I may not even be around in ten years. The only thing that matters to me now is playing music, and I have to do it.

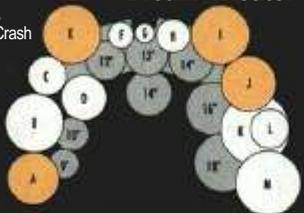
MP: What if Pearl Jam hadn't happened for you? Would you still be able to exist strictly playing music on the club level, like you

ERNATIVES.



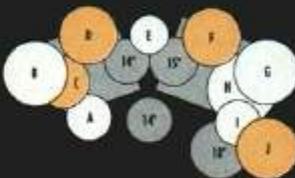
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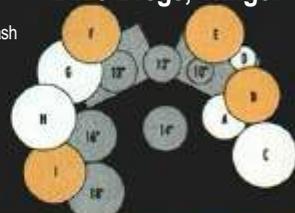
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had with Dr. Tongue?

DA: Not too many bands make a living playing their own music in clubs. Dr. Tongue was strictly fun for me, and all of us were at points in our lives where we didn't really know what we wanted to do. We just figured we'd keep on jamming and things would somehow work out, like they always had. Actually, when I quit school, I told myself that I was going to eventually re-evaluate my situation when I was twenty-five. And my twenty-fifth birthday was the day after I played the *Modern Drummer* Drum Festival this year. So it made me think a little that my commitment and dedication to music hasn't steered me wrong.

MP: What else do you want to accomplish in music, if and when Pearl Jam ever comes to a close for you?

DA: There's a lot of things. I'd love to play on some rap and hip-hop stuff because I just love to play that kind of funky drumming. I'd also like to eventually make a record with some of my old friends and just make music, maybe play guitar on something and produce some other bands some day. I'm looking forward to some opportunities opening up for me and playing in different styles of music. But I don't really think about it.

There's no place I'd rather be right now than making music with Pearl Jam. There are so many avenues for us to explore, and we get tastes of that every time we jam. Maybe the greatest thing about this band is that the jamming aspect never takes a back seat. That's why I love the word "Jam" in the band's name. I can never see the music just stopping for us.



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Big Bands & Bass Drums

• by Charlie Perry

To beat or not to beat? That is the question. The answer, however, is not a simple "always" or "never." There are two schools of thought on bass drum usage. In the "mainstream" school, a persistent "four-to-the-bar" on the bass drum is the dominant means of generating and keeping time. In addition, the bass drum reinforces and highlights the principle ensemble cuts.

The more "progressive" school of thought prefers that the drummer not use the bass drum for timekeeping (playing four-to-the-bar), but rather use the bass drum as more of a third hand, feeding a variety of rhythms and tones to the music.

There are a myriad of interpretations of these two schools of thought. One such variation combines the two. For example, the bass drum might be used in "four" for generating time, but is played softly to blend the pulse with acoustic or electric bass. The bass drum is *also* used as the aforementioned third hand, to contribute a colorful blend of accents and sounds to the rhythm. (This approach is reminiscent of the "snap, crackle, and pop" style of Roy Haynes.)

Clearly, a technically proficient foot is necessary to effectively execute your ideas on the bass drum. But it takes more than hours of practice and mechanical skill to attain the desired jazz *expression*—the feeling and sound you want to express.

To broaden our perspective of the bass drum in *today's* jazz, let's discuss some outstanding performances by three of drumming's elite: Gregg Bissonette, Dennis Chambers, and Steve Gadd. To better understand the observations that follow, it would be a good idea to view Volumes One and Two of the videotaped highlights from *The Buddy Rich Memorial Scholarship Concerts* (DCI Video). These tapes also include performances by Vinnie Colaiuta, Dave Weckl, and Louie Bellson.

One of the more impressive drumming performances is by Gregg Bissonette on the tune "In A Mellow Tone." His style is both subtle and dynamic, creating the ideal balance of tension and release so critical to jazz performance. Even the most casual viewing bears witness to Gregg's pinpoint accuracy, logic of ideas, and undeniable sensitivity to musical context.

Gregg does not keep time with his foot. Instead, he uses the bass drum most skillfully in the progressive fashion, feeding a select flow of rhythms and sounds to the musical mix of drums and band, as well as using it for the coloration and highlighting of the individual sections (rhythm, saxes, and brass) and the ensemble. Gregg propels the time with his right hand on the ride cymbal.

Particularly significant is his fine-honed awareness for even the slightest fluctuation in tempo, as when the band shows signs of possibly laying back too much. He responds instantly and appropriately, putting the "bite" back into the time. Gregg is endowed with such a remarkable fluid and horn-like concept that he expertly phrases with the horns, sometimes even leading them through the more heavily pronounced rhythmic passages.

Bear in mind that Gregg does all this without the benefit of the extra power that comes from generating time with four-to-the-bar on the bass drum. Instead, he drives ahead with an on-top-of-the-beat cymbal rhythm—sometimes extending its "on topness" to its limit—and supplementing it

with equally on-top-of-the-beat drum embellishments.

The awesome drumming of Dennis Chambers is another matter altogether. He comes on like a roaring express train barreling down the tracks. (Note his performance of the uptempo tune "Sister Sadie.") A relentless swinger, Chambers' aggressive style is demanding.

Clearly audible throughout his performance is the incessant four-to-the-bar of his bass drum, which very effectively *centers* his time. His unrelenting foot states unequivocally where the time is and where it's going.

Looking and listening again to "Sister Sadie," we see that Dennis reinforces his bass drum by simultaneously playing the hi-hat in "four." He doesn't have to do this to drive the band. The romping four-to-the-bar of the bass drum is more than sufficient for that purpose. Rather, he does it to clarify his position,

since both feet beating out the same rhythm at the same time serves to further emphasize the ongoing pulse.

Chambers' dominating foot seems very natural to his style. In this respect, his use of the bass drum is similar to that of the late Buddy Rich, who also relied on a dominating foot as the central device for generating and keeping time. When Dennis uses his bass drum for cutting with the ensemble, he returns immediately afterwards to keeping time with it—just as Buddy did! Chambers' timekeeping with his foot frees him to move around the drums and cymbals in a bristling display of hand/arm dex-

"It takes more than hours of practice to attain the jazz expression you want from the bass drum."



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terity that never interferes with the established four-to-the-bar pulse.

Still vivid in my mind is the performance of Steve Gadd at the very first Buddy Rich Memorial Scholarship Concert (Westbury Music Fair, Long Island, New York). Regrettably, this show was not videotaped. Cemented in my memory, though, is Gadd's eye-opening performance, which showed us how dramatic even the most technically simple drumming can be when it is done expertly.

For openers, Steve established a hard swinging groove using only the ride cymbal and the bass drum—no hi-hat, no snare drum, no toms. First, Steve boldly stated four-to-the-bar. On the next chorus, he stopped beating time with his foot, but continued the intense quarters on the ride cymbal, augmented by several different cymbal rhythms for variety. On the next chorus Steve switched from quarters to the basic ride and its variations. He then began using his bass drum, but now in the manner of a "third hand," intermittently peppering the musical fabric with perfectly timed punctuations of varying intensity and volume.

Steve's performance proved conclusively that the accomplished jazz drummer can actually drive a big band even when using the most sparse drumming style. It also showed that the drummer is free to use more than one style in the course of a single chart—something that is not ordinarily considered, let alone done. As a sensitive artist, he is not bound to rigid, predetermined concepts or techniques, whether formulated in some bygone era or in contemporary times. He uses a full palette to color his performance.

Although you might not have seen his performance at that first concert, you can hear and see Steve perform on the *Buddy Rich Memorial Scholarship Concert*. In his masterful playing of the old standard "Just In Time," Gadd uses his bass drum expertly, accentuating the individual sections and the entire ensemble. At a later point, Steve falls into a swinging backbeat on the snare, locking in the groove both for himself and the band.

With all of these different examples of how to apply the bass drum in a big band context, the only set rule is to play *what the*

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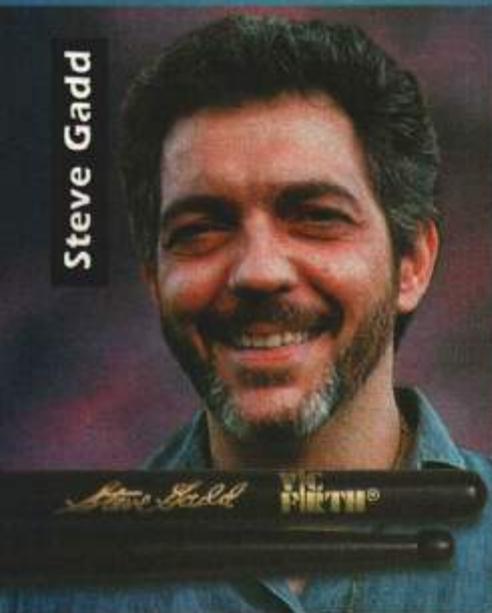
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music requires. And to do this, you should be able to comfortably play both the mainstream and the progressive schools. As you're developing the technical facility to play both, be sure to also listen to as many different big bands as possible, to develop your *musical* facility to know when to use the right approach.

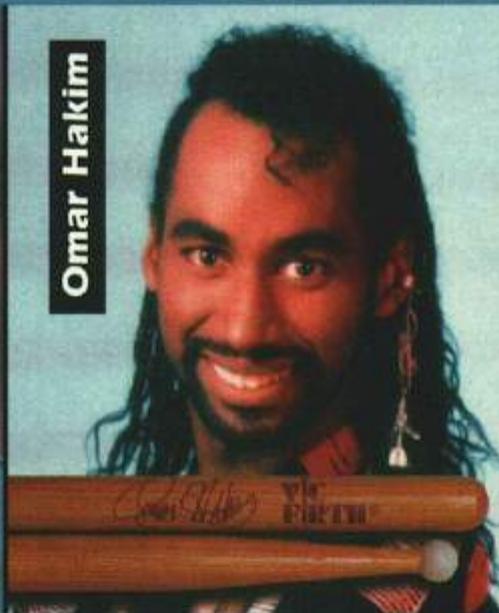


Dedicated to

Steve Gadd



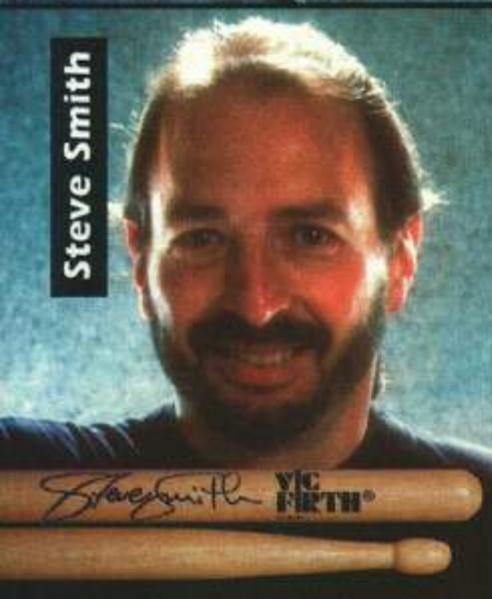
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Dave Weckl

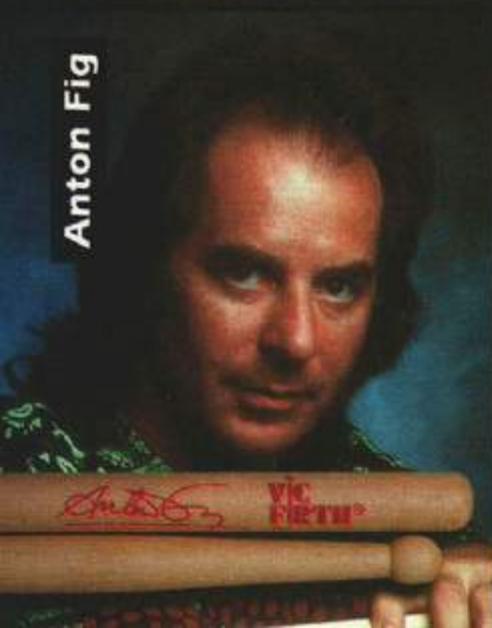


Steve Smith

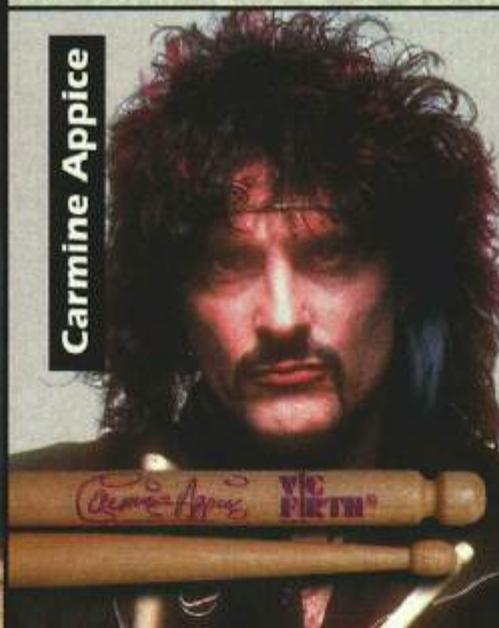


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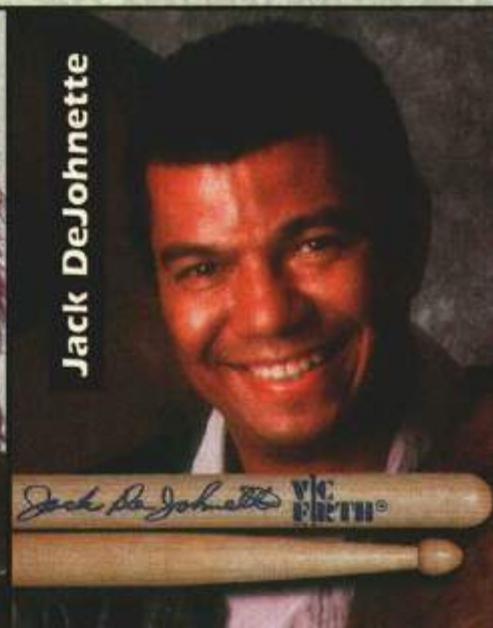
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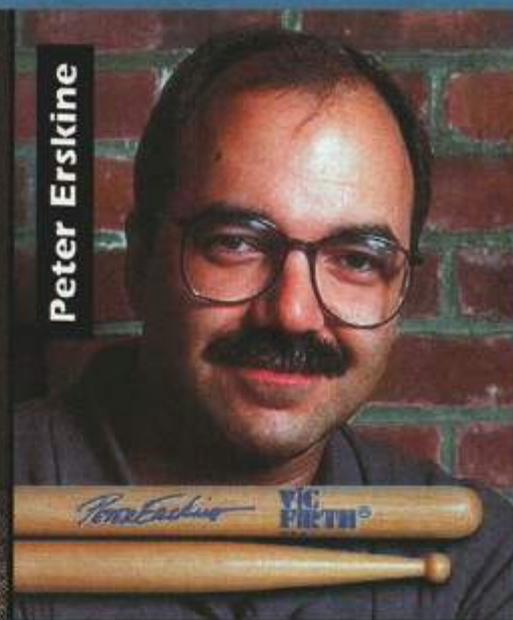


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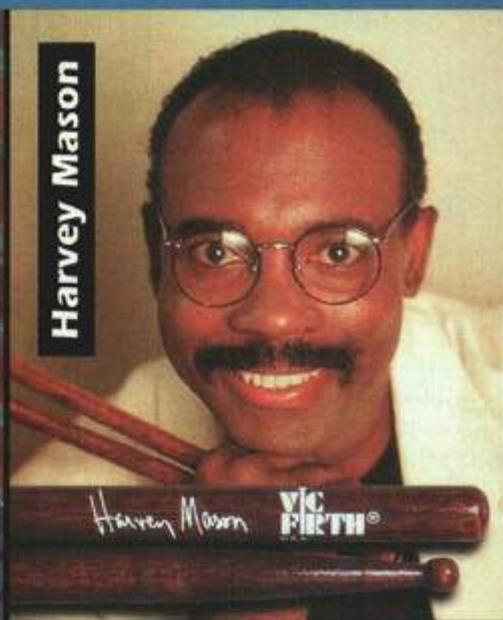
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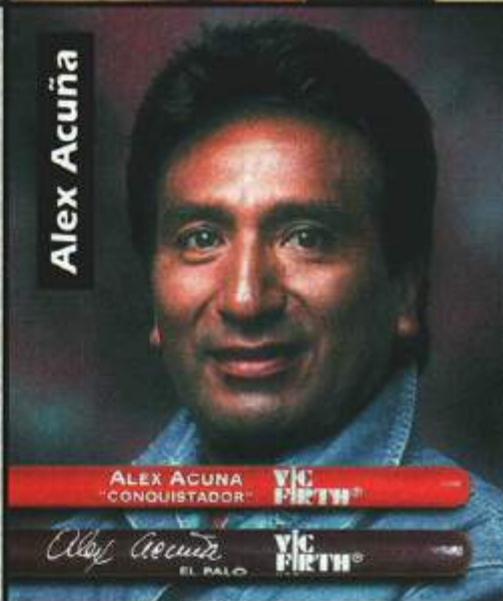


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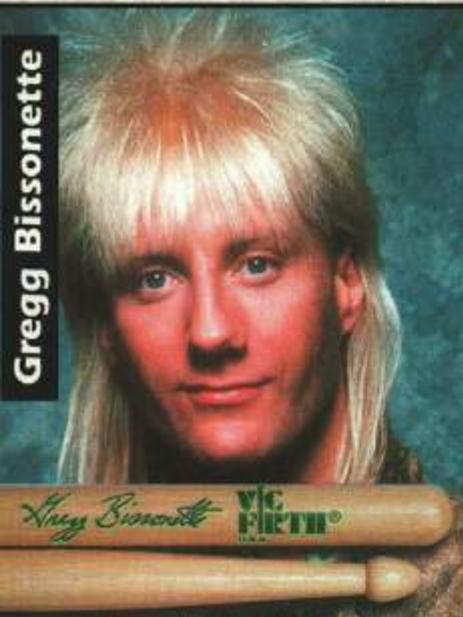
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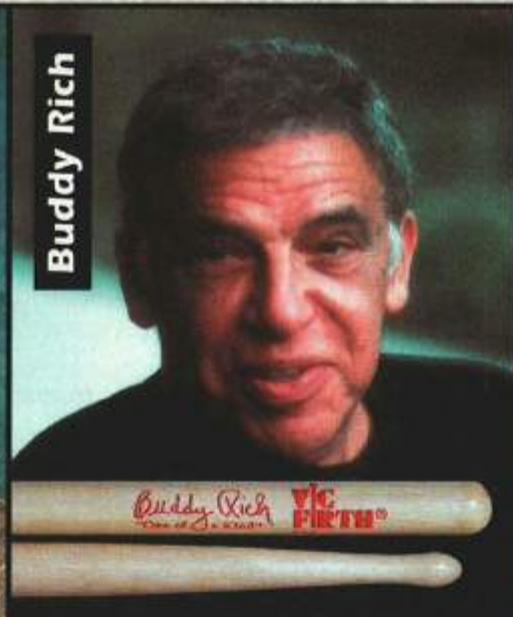
Alex Acuña



Gregg Bissonette



Buddy Rich



Rod Morgenstein



Maguinho's Brazilian Rhythms

• by Peter Magadini

MUSIC KEY

Open	○	♯ C	Cowbell	×
HN	○			
YT	○			
TD	○			
TD	○			
BD	○			
HN	○			
Free	○			
Click	○			

I recently had an opportunity to meet with Maguinho, one of the most popular and talented drummers in Brazil. Maguinho was born in Sao Paulo and has been performing since the age of sixteen. He has worked with many of the leading Brazilian artists, including Chico Buarque, Simone, Gal Costa, Djavan, Raul DeSouza, Luis Avelar, Victor Biglione, and the Brazilian Tropical Orchestra.

All of the rhythms below are very popular in the music of Brazil, and Maguinho's authentic application of these patterns to drumset is both tasteful and musical. Brazilian rhythms are among the most dynamic in the world, and the following material should help you to better understand this exciting music.

Samba

1

2

3

4

5 R R L R

Samba Funk

1

Bossa Nova

2

3

Standard:

1

Variation:

2

Variation:

3

Baiao

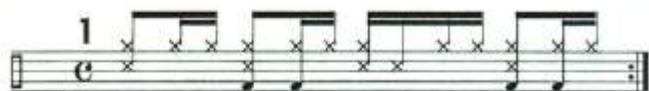
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Rodney Holmes

From The Syndicate To Santana

• by Bill Milkowski

Every once in a while, some young cat emerges on the scene and blows everybody away, leaving colleagues slack-jawed and muttering the drummer's name in awed tones. There's been that kind of buzz in New York about Rodney Holmes for some time. Holmes' work with Clyde Criner, Jean-Paul Bourelly, Michael Urbaniak, Special EFX, and Leni Stern initially caught people's attention. But the gifted young drummer gained the widest recognition as a member of Joe Zawinul's Syndicate, one of the most dynamic and startling fusion bands in recent memory. After an impressive stint with that group, Rodney is about to make a stylistic "left turn" and step into the drum chair for Santana.

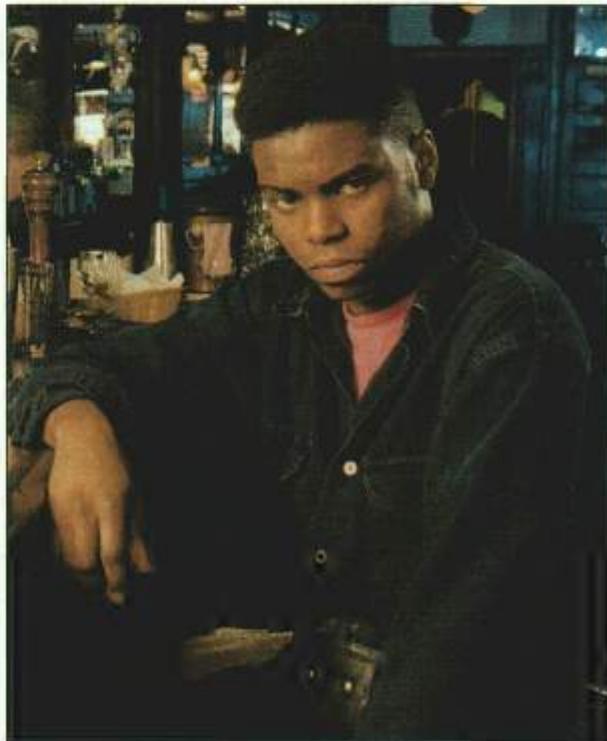
Rodney was born in Bronx, New York on August 24, 1966 and grew up in nearby Westchester in a musical household. "My older sister had a lot of classical records, my older brother had the Ohio Players, Funkadelic, and Earth, Wind & Fire, and my father had a bunch of Art Blakey and Max Roach records. And an older cousin who lived with us for a while had a lot of classic R&B records by Otis Redding and Sam Cooke. So I was hearing this wide variety of music and was attracted to all of it. To me, it was all one music. There wasn't a distinction between rock and funk. It wasn't until I got older that I realized there were all these different categories. As a kid, I just assumed you should be able to play all this stuff. I learned to play by emulating all those records."

BM: At what point did you get serious about playing drums?

RH: When I was about fifteen. That's when I started paying close attention to a lot of drummers and listening to lots of jazz, learning stylistically what the language was supposed to be.

BM: What were your early music studies like?

RH: I studied music in grade school. When I was fifteen, I moved to Hazelhurst, Georgia and lived there for two years. In the South they're very big on marching bands, so there was no jazz ensemble or stage band. But that really helped me get the rudiments together—learning how to read drum cadences, how to march and play complicated things at the same time, and how to play with other drummers. That whole experience also sharpened my reading skills. When I was seventeen, I moved back to New York and began studying privately with percussionist Frankie Malabe. He'd play a lot of patterns on conga and apply them to the drumset. It was about breaking up limbs in a way I wasn't used to, from a percussionist's point of view. I was open to it because I had never studied with a drummer. Later on, I did take one lesson from Horace Arnold, which left a big impression on me.

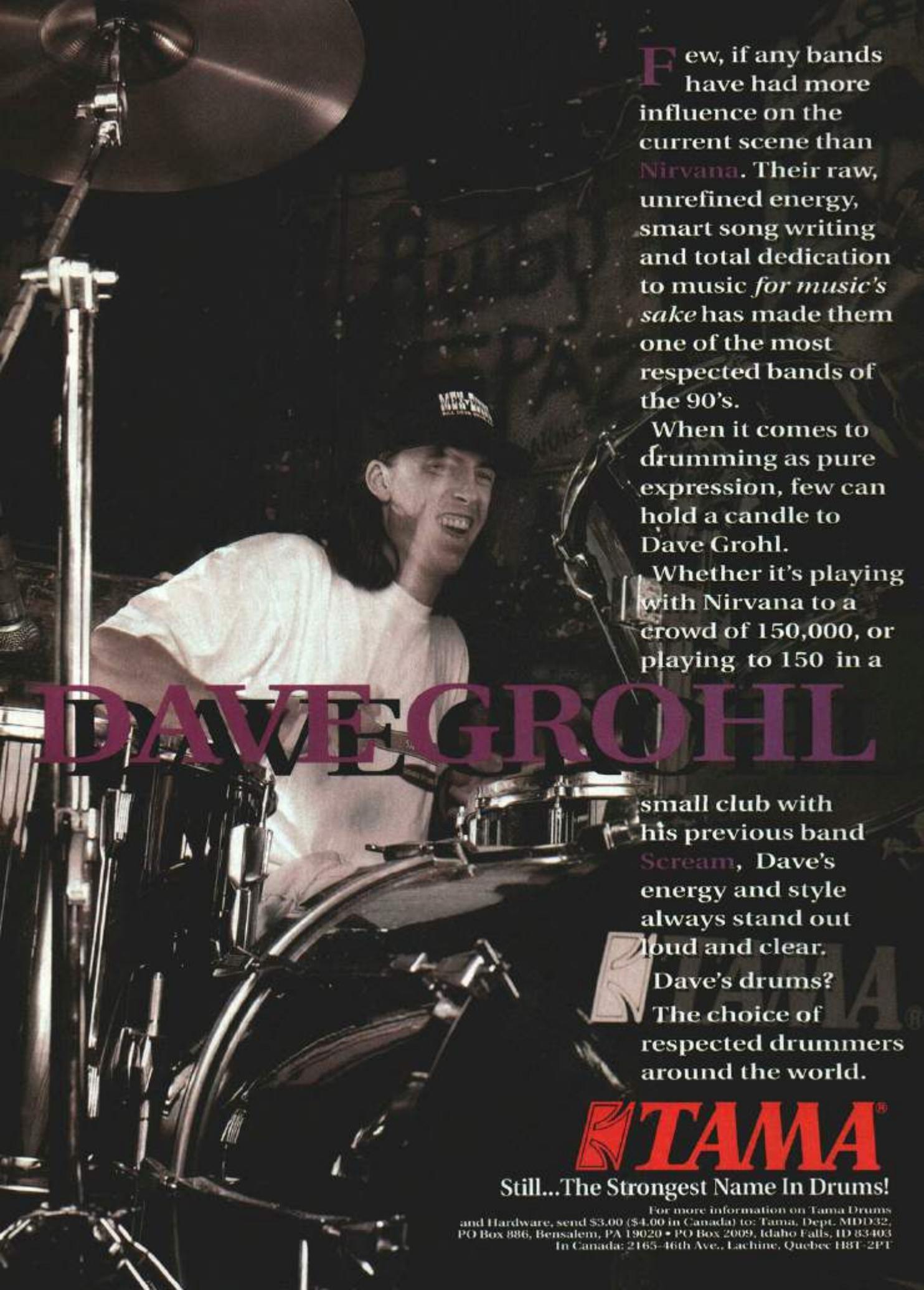


BM: What were some of your first auditions like?

RH: Well, I tried out for the McDonald's Jazz Band, but I didn't make it. Some other kid beat me out because he had a point higher for his reading skills. After that I got really discouraged. I saw all these kids playing in bands—all-county, all-state—while I was just being ignored. I decided right then and there that I was going to get better. So I went down to Drummers Collective and found Frankie Malabe and studied with him for about seven months. He gave me a basic idea about the roots of the music.

BM: What gigs did you eventually get?

RH: I had just gotten out of high school and couldn't get any work. The only person who would hire me was a keyboard player named Esther Blue. I met her at Barry Harris's Jazz Cultural Theater, which was a great place for young musicians to hang out and learn. You'd show up, pay three dollars, sign your name to a list, and write down what instrument you played. When they'd call your name you could go up there and play with the house band. Sometimes Art Blakey would come down. And that was where I really learned how to play traditional jazz. I used to go down there all the time and just learn tunes and play with different people. It was a place to try things out within that idiom. So Esther hired me from that.



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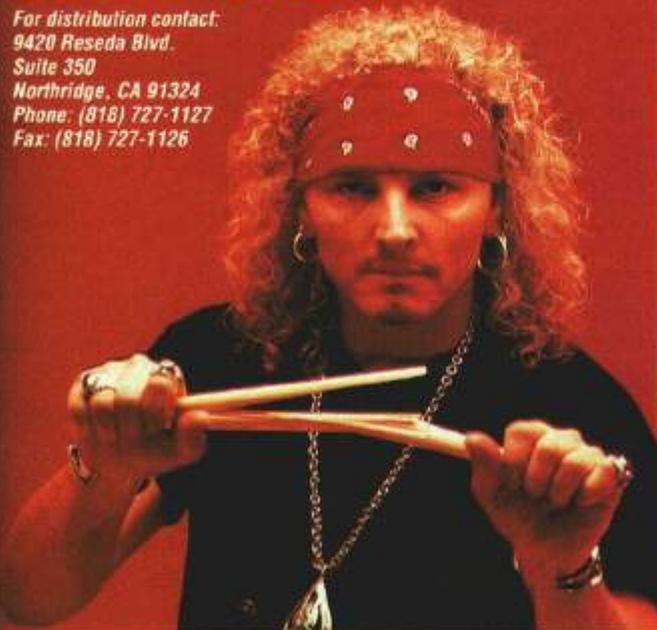
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BM: What happened next?

RH: Things just kind of snowballed from there. I started playing a lot at Pat's in Chelsea with music students from Long Island University. There was a professor at LIU named Clyde Criner. Some of his students invited him down to Pat's one night and told him about me. He sat in and played. Later, when he wanted to put a band together, he called me. I ended up playing on two of his records, *Behind The Sun* and the last one he did before he passed away, *The Color Of Dark*, both on the RCA/Novus label. Clyde opened a lot of doors for me; a lot of other musicians were able to hear me because of him. Clyde was one of those geniuses who comes around every hundred years, but people don't realize what they have to offer until they're long gone. I was fortunate to be a part of his thing for a little while.

BM: The first time I saw you play was with guitarist Jean-Paul Borelly.

RH: I started playing with him shortly after I played with Clyde. That was one of my better musical experiences. It was a trio, and the music was a weird mix of blues, jazz, rock, and funk—something I had never really heard before. And Jean-Paul sang too. It was very Hendrix-inspired, and a lot of people were excited about it. The first bassist was Jared Nickerson; later on it was Reggie Washington. It was a great band. We did a lot of gigs in Europe, but after a while Jean-Paul started getting more interested in dance music and there was less and less room for the musicians. It started to move away from something I thought was special and toward something that was more accessible. So we both agreed that it was time for me to go on and do some other things. But I owe a lot to Jean-Paul. He gave me a venue in which to try different things.

BM: Who else did you work with?

RH: I started working with Special EFX around the time I was working with Jean-Paul, in the mid '80s. I played with them for about two years. We did a lot of tours in the States. It was a great rhythm section, with Michael Bearden on keyboards and this phenomenal bass player from Baltimore named Vince Loving. Through Special EFX, I hooked up with Victor Bailey. We played together on a Special EFX album called *Confidential*. From there, Victor



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asked me to play in his band with Wayne Krantz on guitar and Clyde Criner on keyboards. So one thing sort of lead to another.

Shortly after Victor's band, I met Leni Stern and started playing with her, subbing for Zach Danziger on some gigs at the 55 Bar in the Village. It was a great band—Leni, Wayne Krantz on second guitar, and another wonderful, underrated bassist named Paul Sokolow. From there I hooked up with Randy Brecker for a tour in Europe, Japan, and the States. Randy was one of the easiest people to work with.

BM: Did that Brecker gig require anything different from you as a drummer?

RH: Yeah, because Randy has two bags that he likes to play in—heavy funk and blazing bebop. We had to do both in his band. We had to do some material from his *In The Idiom* album, which was basically straight-ahead, as well as some old Brecker Brothers material. It was really open but at the same time very well-arranged.

BM: What gigs were in a totally different bag stylistically from what you had been

used to doing?

RH: The situation in which I had to come up with the most different way of playing the drums was with Jean-Paul, because in the beginning he didn't like ride cymbals or hi-hat patterns. He wanted different kinds of grooves, and he didn't really know how to explain what he wanted. He'd always use these weird analogies in order to get what he wanted, and I'd try to pick up on it. I tried all kinds of crazy things: playing on cymbal stands and the rims of the drums, and coming up with weird grooves on the drums that didn't require any kind of cymbal. Now that I think about it, that situation really opened me up to the drumset and allowed me to think of playing the instrument in a different way. The stuff that I had worked on with Frankie Malabe came in handy with Jean-Paul, because he wanted the funk up under that as well. That gig was really a major influence on the way I play today.

BM: What led to the gig with the Zawinul Syndicate?

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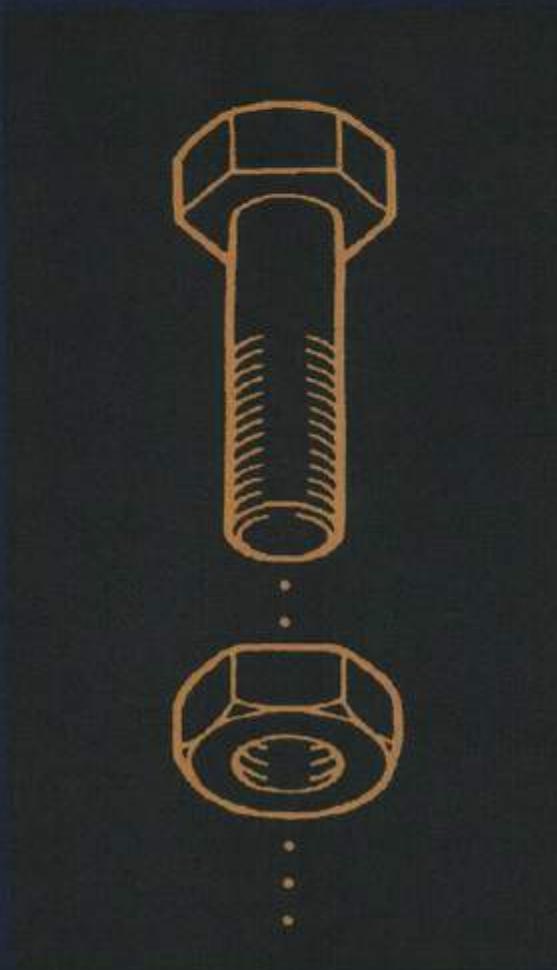
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RH: Joe Zawinul was looking for someone to replace Mike Baker, and people like Victor Bailey, Michael Urbaniak, and George Jinda recommended me for the gig. Joe's bass player, Gerald Veasley, called and asked me to send a tape, but I didn't really feel comfortable doing that. I had had a bad experience once with sending a tape and I'd told myself I would never audition for anything else again. So I was basically going to let it go. Then I got a call from Victor, who urged me to send a tape. Finally, Joe called—and he didn't ask me for a tape. He asked me if I was available to tour for the summer. But he also wanted to set something up so Gerald and I could play together before I went out to California for rehearsals. I guess it was a little insurance thing, just to make sure that I was okay. So I drove to Philly and met Gerald, and we played together. After Gerald gave Joe the word, he called me back and was all excited. He flew me out to his place in California and we rehearsed there for four days before we flew to Austria to begin the tour. From there we were off to the races.

BM: Did playing with Zawinul bring out anything in your playing that wasn't there before?

RH: Yeah, my level of concentration was raised. Joe is very demanding. He wants his band to be like a basketball team where he would be able to pass the ball to anyone at any moment and feel comfortable and confident. And it really was like that. Anything could happen at any moment on stage with Joe. He works with hand signals a lot, so I really had to concentrate and keep my eyes open, being very aware of what he was doing, what Gerald was doing, and what percussionist Bobby Thomas was doing. In terms of groove, Joe always wanted it to be strong and different. So I was able to incorporate some new concepts within the groove, rather than just taking it out. I incorporated the cowbell a lot more and I worked on independence a lot—while at the same time supplying that hard groove that Joe demanded.

BM: Has your kit changed over the years?

RH: I've been trying to fine-tune and focus the sound more, so I'm very conscious of

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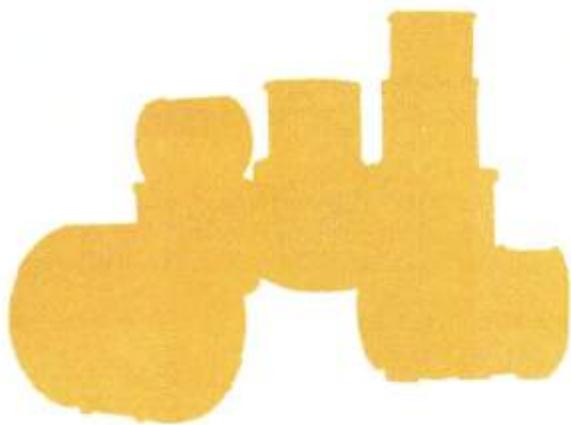


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what heads I'm using, and how the drums are tuned. It's definitely a bigger sound now, with a wider range of tones from the lowest drum to the highest. I'm playing Tama drums: 22" bass drums, 10" and 12" power toms, and 14" and 16" suspended floor toms. I use clear *Ambassador* heads, top and bottom. They sound nice with the maple shells. You get a wider range of tuning possibilities, which makes the drum more versatile. I've always played Zildjian cymbals. Lately I've been using *A Customs*, which are a little brighter than *KS* and have more spread but don't have too much high end—just enough so that you can hear the stick definition and so the cymbal sings. I just wanted something with more of a sparkle, especially in the crash cymbals—something that would open up a little more to give the drumset more range. Heavier cymbals sound too metallic to me. I want the drums to sound like an *instrument*, rather than something you just *hit*. I want to have notes and overtones at my disposal.

BM: What are your cymbal sizes?

RH: 20" *A Custom*, 6" splash, 16" *A*

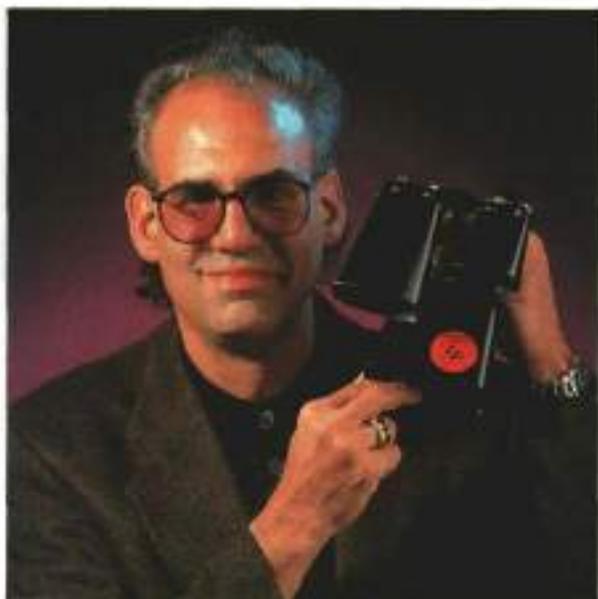
Custom crash, 15" *A Custom* crash, 14" *K* mini China.

BM: How did you get the gig with Santana?

RH: The *Syndicate* opened a few dates for Santana on a recent tour, and that's how Carlos heard me. Things were winding down with the *Syndicate*, so when the Santana gig was offered I took it. I'm looking forward to playing in that band.

BM: Is there anything that you're currently working on as a drummer that you haven't arrived at yet?

RH: More than anything, I'm just trying to develop a consistent concept with the drumset—although not anything that's boxed in, like one style. I'm still trying to develop some of the things I've been hearing: time concepts and how they relate to the groove. Some of the metric modulated ideas I've had for a long time are just starting to come together to where they feel comfortable and have become a part of me. Other than that, I'm constantly working on my technique—the fundamentals. I'm just trying to put it all together so I can play at a high level every night.



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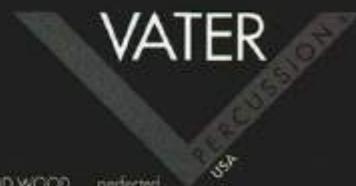
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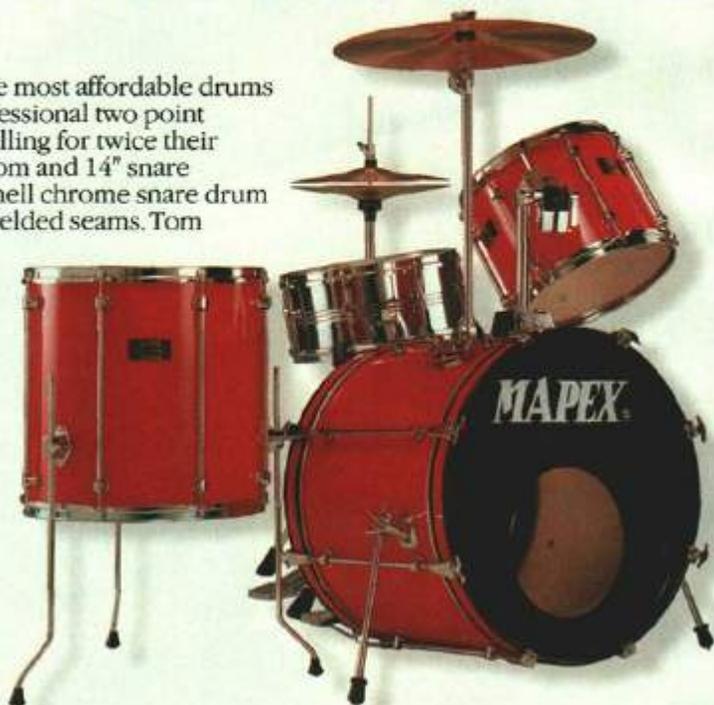
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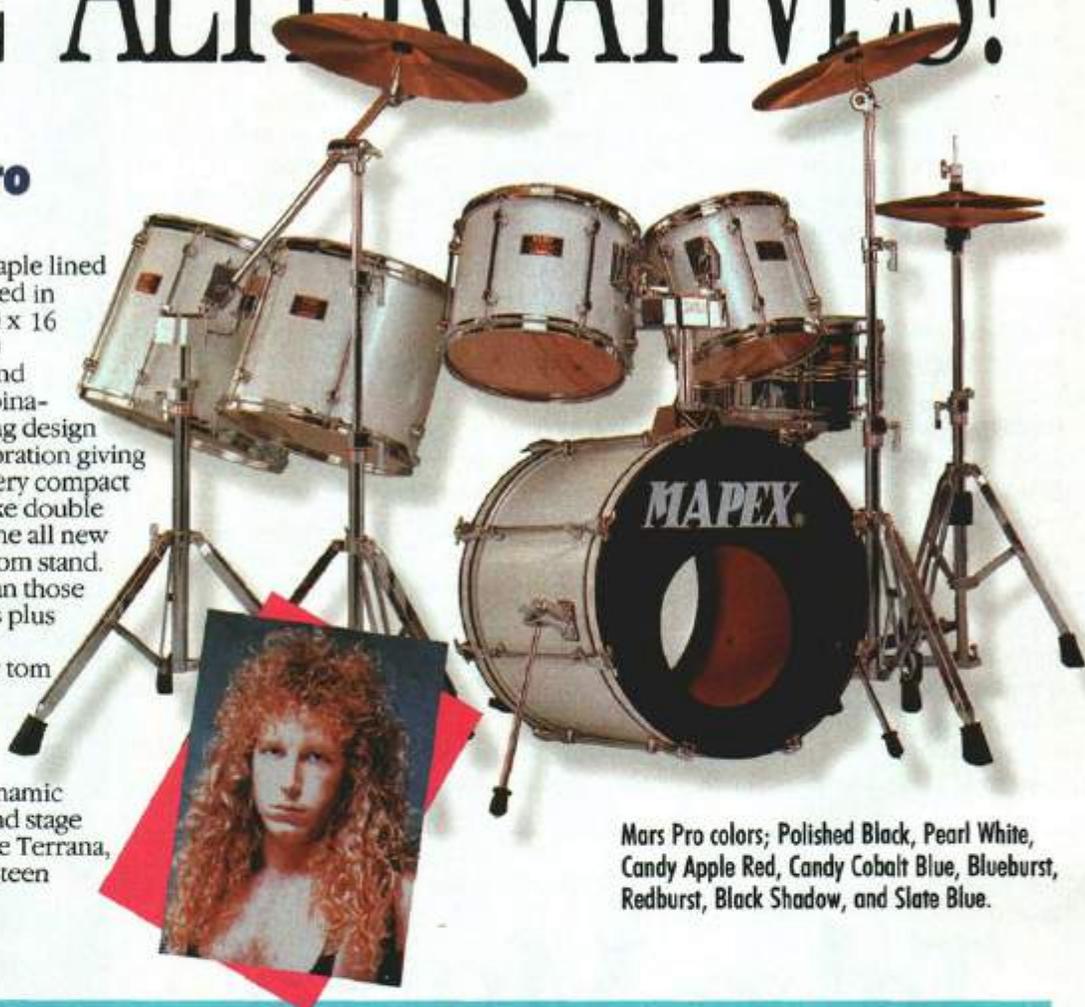
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MAPEX

TONY REEDUS

continued from page 29

very diverse set. We played free, bebop, mainstream...everything. That's what I enjoyed the most.

KM: So you were very fortunate.

TR: Yes. It was a good gig and we worked all the time. I played with Woody for three and a half years. After that I free-lanced with Mercer Ellington and subbed for Ralph Peterson with Jon Faddis. Then I worked with James Williams in the Progress Report. I was always playing with Kenny Garrett, Mulgrew Miller, and James. And I worked with Bobby Hutcherson a lot from '86 to '88. Then I toured and did a few records with Benny Golson.

With Benny I learned about being a gentleman, as far as the business goes. He does a lot of writing projects—jingles and things like that—and I saw how he would receive his money. And Benny is very calm. I never heard him raise his voice.

KM: Speaking of the business side of things, when you work with someone, do you simply name your price and they meet

it? How does that work?

TR: I don't leave the house unless I'm paid a certain amount of money. A leader will usually ask me, "How much do you need?" I'll say, "I need this amount." If he's agreeable to that, it's set. Some say, "Reedus, this gig is paying this much." I'll say, "If it's possible, can I get more?" Most of the time it's better than fair.

KM: Do you enjoy going to Europe? A lot of players dread that trip.

TR: When I first went over with Woody it was culture shock. I'd never been on a plane for over two hours, and we were playing these hectic seven-week tours. Those were the good old days when you could send your own set over. Now, with Mulgrew, I give them drum specs and they basically have what I need.

KM: Do they supply you well?

TR: Errr...no. [laughs] The last couple of times I've gone it's been very good, but just recently I've had some problems. We're playing trio music, but they'll have drums with *Pinstripe* heads. That won't work.

I didn't dig Europe at first, but I've grown to like it. The people are really into

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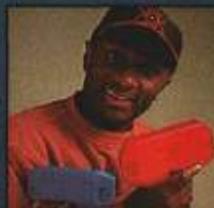
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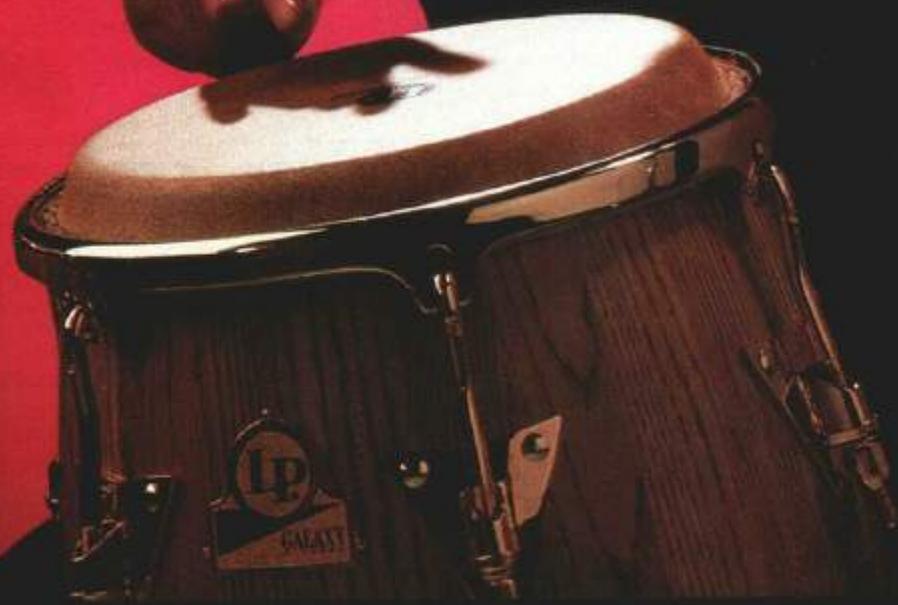
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the music. I like playing London. A lot of cats come out, it's a nice hang. Paris is cool, too.

KM: Tell me about playing with Freddie Hubbard.

TR: Freddie is different from everyone else in that he's so aggressive. He just plays the heck out of the trumpet. I had to

play more aggressively with him. He likes a lot of drums up under him, a lot of syncopation and comping on the snare drum. That's something I didn't normally do, but with him I got that together. He's like Woody in that he calls a very diverse set, which is very challenging. It's a good situation musically.

KM: You've worked with fusion organist Barbara Dennerlein recently. That's a bit out of character for you, isn't it?

TR: Her thing is electric—straight-ahead with a fusion vibe to it. That's different from what I normally do, and I always jump at the opportunity for change. I like to feel like I'm versatile. I don't want to be in a rut. That keeps me fresh both mentally and spiritually.

KM: Ronnie Burrage is on her records. Did you work on whacking the snare drum harder?

TR: I had to play differently; the volume level is much higher. I used my large Yamaha set, so I just practiced a few grooves and worked on various things.

KM: On another level, you worked with pianist Billy Taylor, who's almost a polite standards player—the polar opposite of what Dennerlein does.

TR: I don't change things, per se. I can remember a drummer remarking after I got the gig with Billy Taylor, "Yeah, Billy hit on me a couple of years ago, but I didn't want to take the gig because his concept doesn't fit my style of playing." I thought this drummer hadn't been out here long enough to have his own style. My concept is to be able to blend in with anybody and still put my signature on it. That's what I strive for.

Taylor told me what he wanted and I said, "Solid." No problem. It's just a jazz trio. I still play with the intensity and the forward motion I'd give to anybody else, but from a volume standpoint I have to

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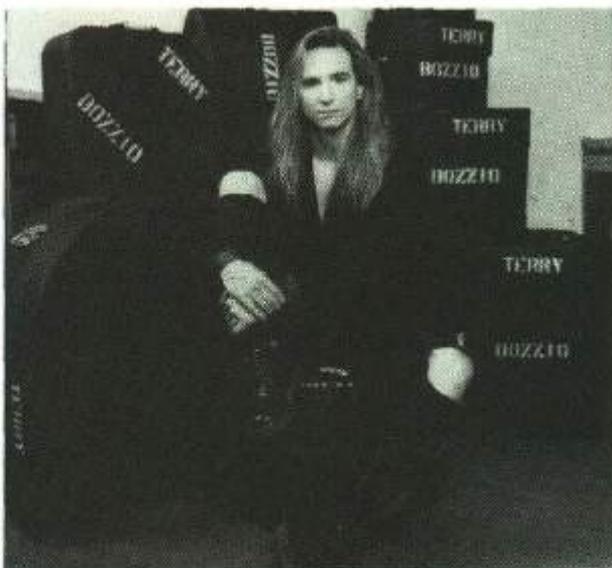
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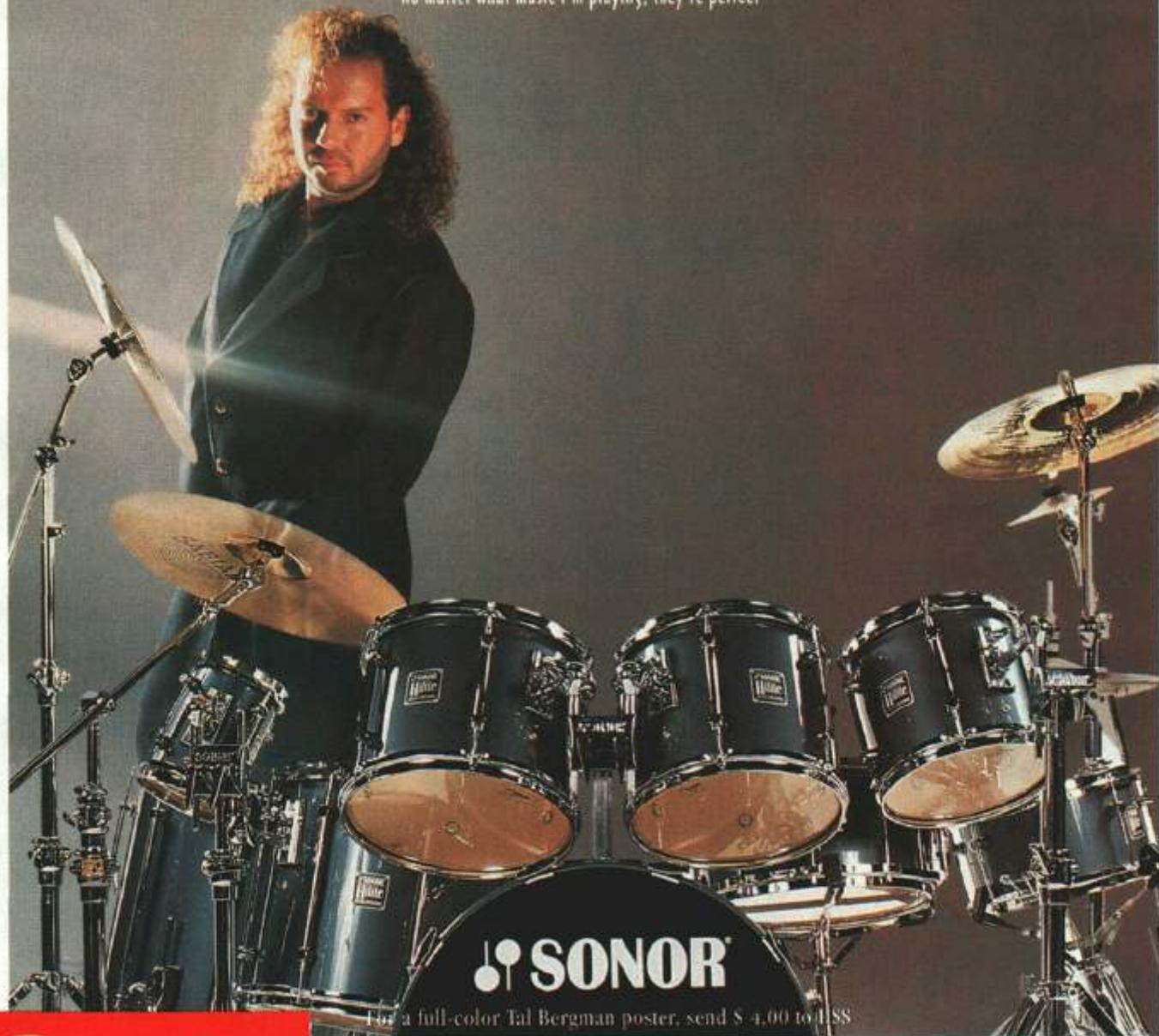


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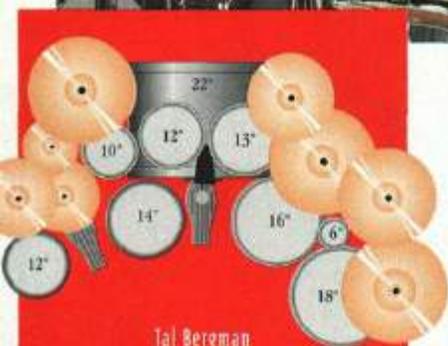
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tone it down and maybe play more sparsely.

KM: On *Incognito*, you remark in the liner notes that you wanted to "swing hard and lean towards the avant-garde without going all the way." Is that something you can control from the drumset?

TR: You can, but you have to have help from the guys in the band. We all sat down and talked about what we wanted to do. I wanted the free thing, but I also wanted the rhythm section to have that pulse. I like horn players who have a striking edge, and Gary Thomas fits the bill, coming as he is out of Billy Harper. He's different from any sax player I've worked with. I wanted what he'd bring to the music coupled with the rhythm-section role I had in mind.

KM: You and Thomas play a duet on "Bye Bye Blackbird." When you're basically soloing against such a strong, muscular player, is there an urge to out-brown him?

TR: I knew I wanted a duet with him on the album, and he suggested "Blackbird." I think that was the first take. I pretty much let him feed me. I just tried to accompany him. We didn't really talk about it. He is a very strong cat, so I didn't try to match him. Well, I might have matched him at points and then backed off. Hubbard is another powerful cat like that. You can't try to match these guys all night. That's not music. You want to propel them, then let them come back down and kick 'em again. You give them a base to play on while getting in a few things of your own.

KM: Have you always had an open, cerebral approach, or is that part of maturing as a player?

TR: It depends on the situation. On *Incognito* I knew I didn't want it to be a "drumistic" record. Anyone can do that. I wanted some music where everybody could shine. My ego doesn't require that I have to play all over everyone on every song.

KM: You're on *James Williams Meets The Saxophone Masters*, his latest album. Being your uncle, has he helped or influenced you a lot?

TR: Definitely. I began playing drums in the church gospel choir, but I got into jazz by listening to records over at his house. The ride cymbal thing was really intriguing to me as a kid. I really started off dealing



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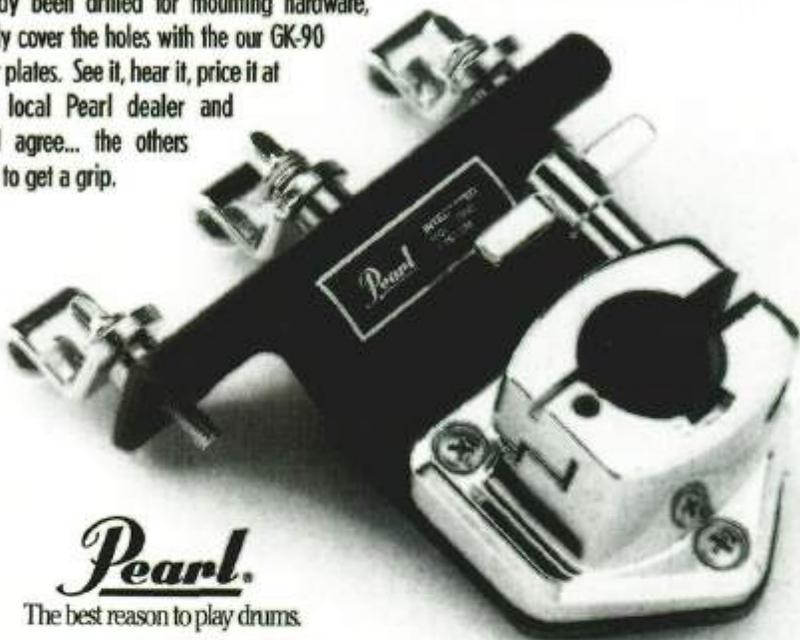
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with the Mahavishnu Orchestra and Return To Forever—the fusion cats like Alphonse Mouzon and Narada Michael Walden. Later on I got into the straight-ahead thing and began checking out people like Chick Webb and Sid Catlett. I went to Memphis State for about two years, then I dropped out to move to New York and play with Woody Shaw.

KM: Let's talk about equipment. What's your drum setup?

TR: I play Gretsch drums. I don't endorse them, but I love them dearly. I love the way they sound, the way they feel. I play a burnt-orange set with a 16x18 bass drum, 8x12 and 9x13 toms, and a 14x14 floor tom. I just purchased a set of 1957 Gretsch: 20" bass drum, 8x12 tom, 14x14 and 16x16 floor toms. They really sound great. And I love Ludwig *Supraphonic* snare drums. After I saw Marvin "Smitty" Smith using one with Dave Holland, I was hooked. I bought a silver one and a gold-plated brass one from a pawn shop. They're versatile. If they break they're easy to fix—no space-age technology, just a simple drum that sounds very good. I've also been using Canopus snare drums, and I endorse Vic Firth 5A and *SDS Ten* sticks.

KM: What's your cymbal setup?

TR: I use all Sabian: a 20" HH *Sound Control* ride with the flanged edges, a 19" HH crash/ride, a 19" HH medium crash/ride, a 15" extra-thin crash, a 16" thin crash, and a regular pair of HH hi-hats.

KM: What are you looking for when you choose a ride or crash/ride?

TR: I like a good stick sound with a little overtone. I want to hear the stick but not to where it's like "clang-clang-clang," like you're hitting a garbage can lid. And I want to hear some cymbal spread.

KM: You're good at dropping the hi-hat anywhere in the bar. Any hints on developing that kind of foot independence?

TR: Playing exercises out of Ted Reed's *Syncopation* is good. Play the ride cymbal pattern while mixing up the hi-hat on any parts of the triplet. I also work on playing each note of every triplet. You've got to do that really slow.

KM: You sound like you're crash-riding frequently. It gives that washy effect.

TR: It just depends on what the music calls for. I don't do it with everybody on every tune. I try to strive for something appropri-

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ate for each musician I play with. I have a gig coming up with Art Farmer, and after that I go directly to work with Freddie Hubbard. I can't go into Art's gig playing the same way I would behind Freddie, and vice-versa.

KM: What will you do differently with each artist?

TR: With Freddie, he likes a lot of syncopated stuff on the snare drum—a lot of aggression on the drums. Art wants less of that: He plays more smoothly. Art is a little more lyrical and mellow, Freddie is just a hard-swinging bebop type of cat. Some cats like a lot of drums, some cats like less. What you have to do as a professional is gauge what they want.

KM: Are you influenced by freer players like Gerry Hemingway, Sunny Murray, or Pheeroan Ak Laff?

TR: I'm influenced by everyone out here. There are those guys, and then you've got your Tonys and your Jacks and your Arts. There are so many great drummers, it's hard to narrow it down.

There *are* a few cats, though, who are very influential to my playing. The first

one is Louis Hayes. He had that magical ride when he played with Cannonball Adderley and Oscar Peterson. I first heard him with Woody Shaw when they came through Memphis. The way he attacked the ride cymbal, the way he manipulated the pattern, really stood out in my mind.

Idris Muhammad is another one who really has a distinct sound on his ride cymbal. He did a lot of funk things, but this cat will swing you into bad health! I just heard him down at Bradley's, and he's got a big, wide beat—a very underrated cat.

I also dig Victor Lewis. When you hear Victor you know it's him. You hear a lot of influences, but he still sounds like himself—just coming out of left field with some slick shit. He's a great musician.

Another cat is Ben Riley. I didn't know a lot about him when I first came to New York. I knew he'd been with Thelonious Monk, but I wasn't really aware of his thing. He's another hard swing-meister. That thing he and Frankie Dunlop put under Monk, well, Frankie's thing might've been a little bit greasier. Both of them had that nice little bounce. I have a

multitude of influences, but these are the cats who influenced me greatly.

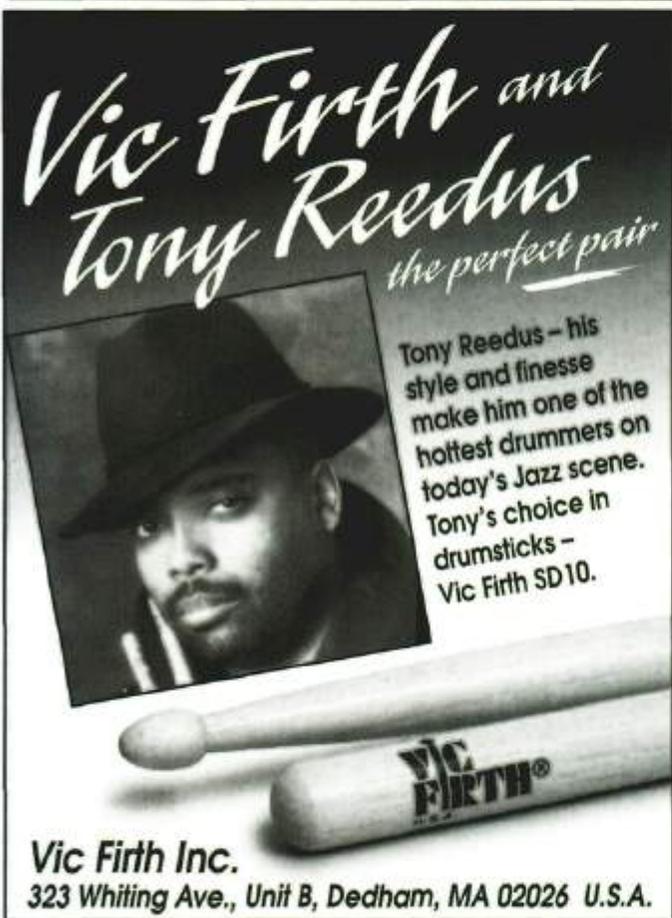
KM: Are you your own worst critic?

TR: Yes! [laughs] I feel like if I ever get to the point where I'm satisfied, it'll be time for me to do something else. When you get satisfied you think there's nothing else left to do. That's when you're in trouble.

I sometimes go overboard, as far as not being happy with my playing. I put a lot of pressure and stress on myself. My brush playing used to drive me crazy. I hadn't done a lot of it, until recently, in the trio with Mulgrew Miller. That's coming together a little bit.

KM: What did you work on to aid your brush playing?

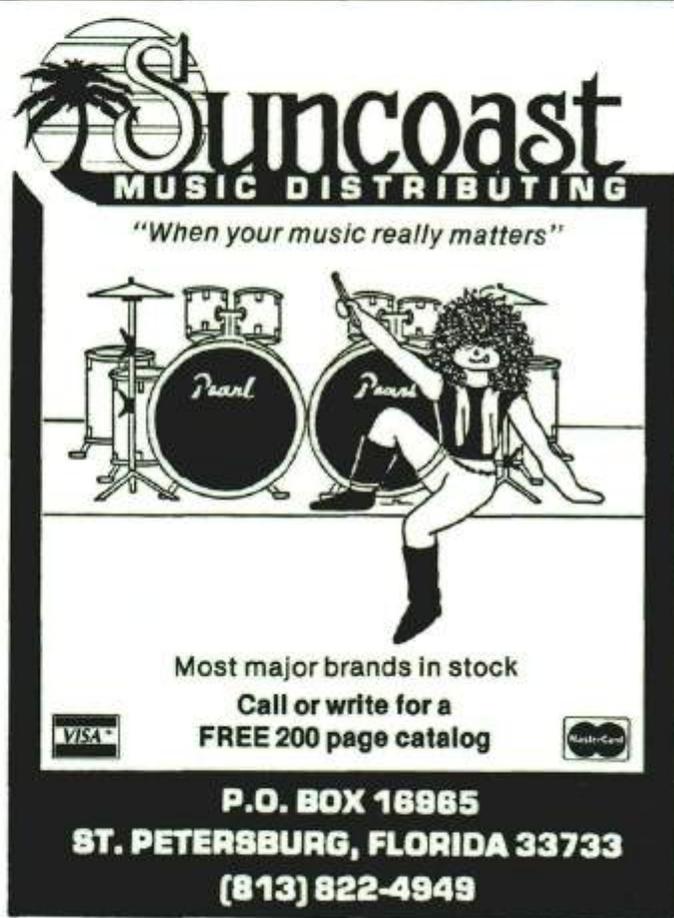
TR: I didn't spend a lot of time doing rudimental studies. I concentrated on keeping time. I don't care how much technique and facility you have, you get hired for your ability to keep good, swinging time that inspires the musicians you're with while making the audience feel good. That's what I work on. I get hired because I'm a good timekeeper. Technique is important to express yourself, but I don't get caught



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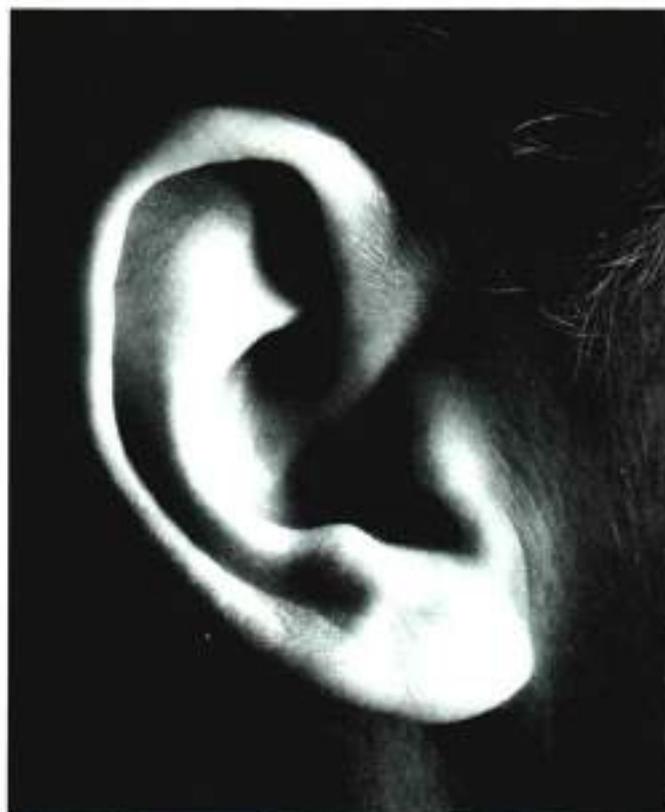
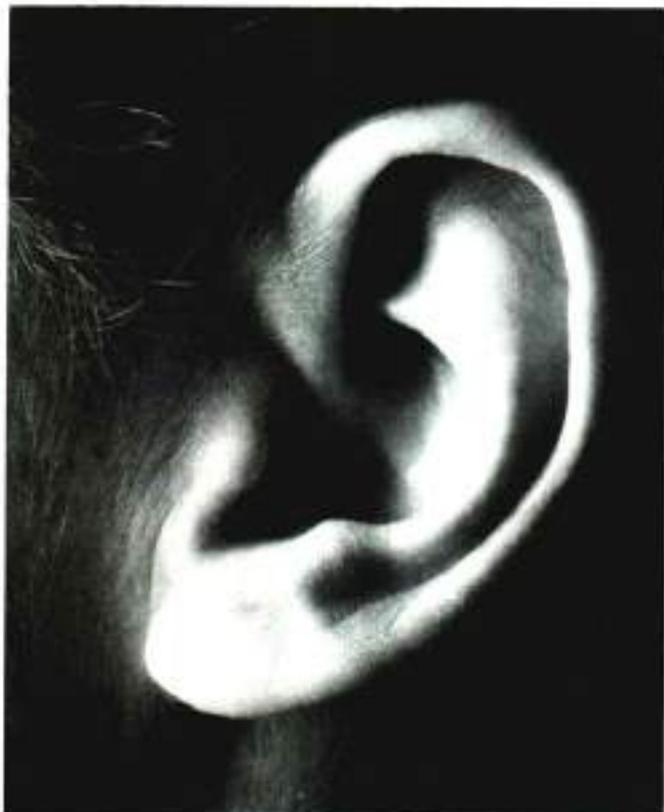
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KM: I think drummers are making some of the better jazz records lately.

TR: We're making some of the most *creative* records out here. One thing Woody told me is you have to take chances with the music. Not that I'm some innovator, but I'm *trying* to do something different from the same old thing I hear on a lot of records. I'm just trying to find my niche—to absorb what I've learned and take it somewhere else. Look at Art Blakey—he comes directly out of Chick Webb. You can hear that influence in his playing, but he took it further. Tony Williams comes out of Art, Max Roach, and Roy Haynes, cats from that period, but he developed it further.

KM: Do you think the major labels are too interested in musicians who are revising the past?

TR: For the most part the small labels are putting out the most far-reaching music. You have all these jerks at the major labels who don't know "jack" about music. It's a lot of pressure being an A&R man, though.

You have to understand where they're coming from even though they don't understand. They're trying to sell records. They shy away from anything that isn't the norm. The small labels seem to know more and care more about the music. They'll let an artist take more liberties. A lot of cats on the major labels are playing it safe.

KM: Well, you're not playing it safe when you solo. You really stretch.

TR: When anybody takes a solo, they're reaching for something. That's part of it. In a solo you have peaks and valleys, you climax, you might want to bring it back down, you might want to climax again. Whatever the tune calls for...if it calls for a lot of aggression, I'll do it. If it calls for "titi-booming" around, I'll do that. It depends on the situation. I might phrase my solo on the last few bars of the last soloist. I don't have a preset way of doing things, it's spontaneous. That's why it's jazz.



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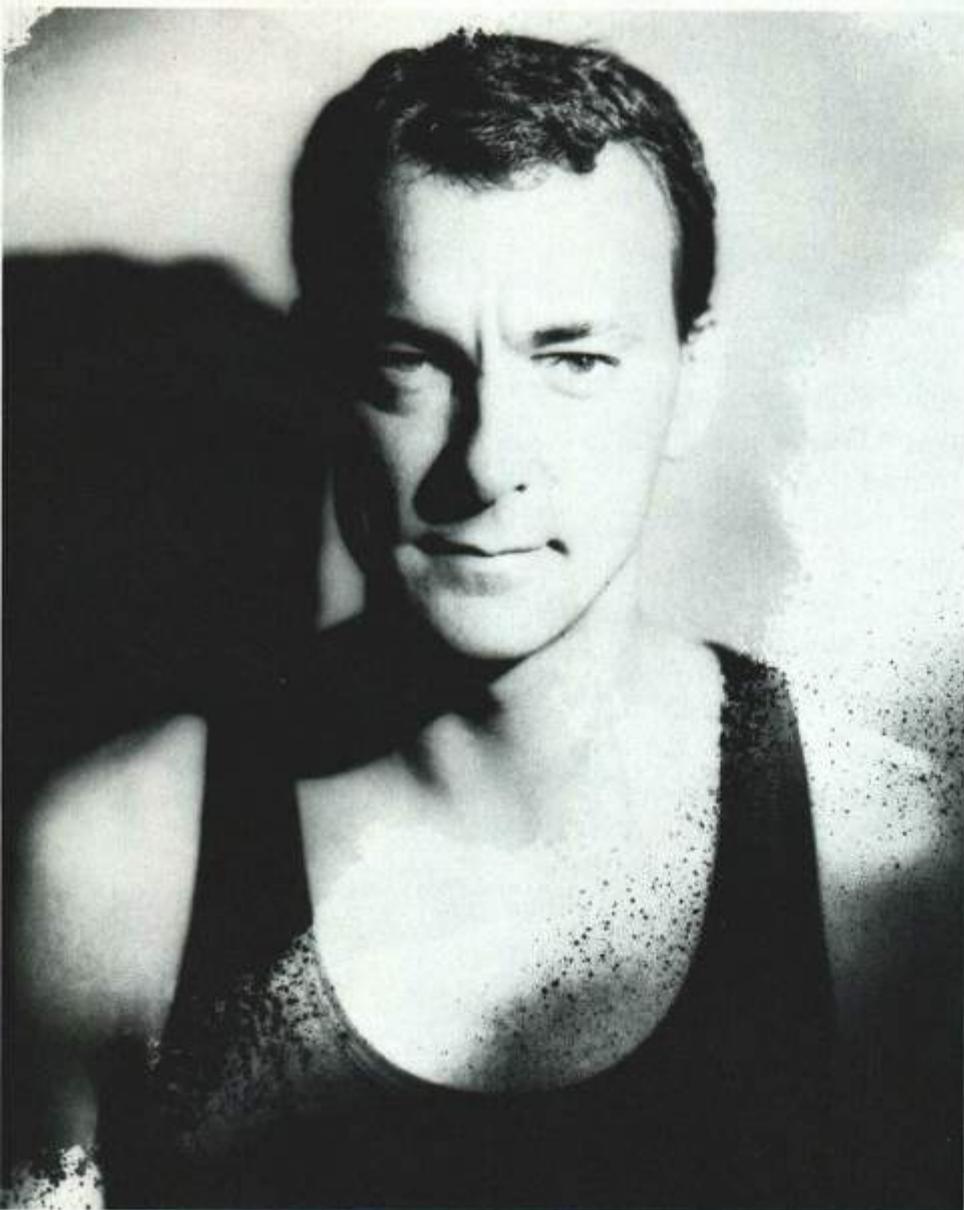
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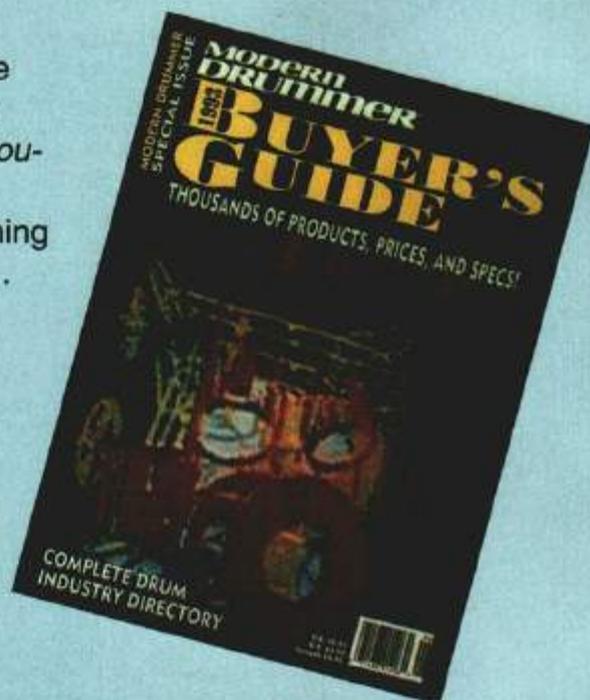
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Trials & Tribulations Of A New York Show Drummer

• by Larry Callahan

Larry Callahan (profiled in the May '93 MD) is a veteran drummer with over fifty years behind the kit. Although he spends most of his drumming energies today as a teacher, Larry has played virtually every style of music at one time or another—from Dixieland jazz to contemporary rock 'n' roll. Along the way, he has backed up some of the biggest names in show business and performed in the most famous nightclubs in America. Larry's career as a show drummer has also provided him with a wealth of anecdotes, which he shares with us here.

The first name act I ever worked for was Broadway star Mary Martin. We carried a 25-piece orchestra on the road and played six shows a week. The show drumming bug had bitten me and I loved it. I was hooked!

When the tour ended, I returned to New York and got the gig with Carol Channing, with whom I stayed for the next nine years. During that time I got to meet many conductors and contractors, so my name began to get around. It reached a point where other acts called me frequently, and I continued in show drumming for the next twenty years.

Later I worked the Catskill mountain area at some of the biggest hotels with the best acts in show business. I got to play the Copacabana, The Latin Quarter, and the Paramount Theater in New York. I was also the house drummer at the Americana Hotel, and I subbed frequently at Radio City Music Hall. As I look back, I wouldn't trade those years as a show drummer for anything in the world. However, that's not to say this line of work didn't come with its share of trials and tribulations—some funny, some not so.

For example, you never really knew what to expect at Radio City. One day I came in and found that the show required a chime part. The setup in the pit at Radio City was such that in order to play chimes, my back had to be towards the conductor. The only way I could see him was literally with a rear-view mirror attached to the top of the chimes. It threw me at first, but like anything else, I got used to it. In situations like that, one has no other choice.

The pit at Radio City was huge. It ran an entire city block, from 49th Street to 50th. There was a 50-piece orchestra, and we were

really spread out. As a matter of fact, the bass players were on 50th Street, while I was nearer to 49th! Naturally, I could seldom hear the bass section.

The entire pit at Radio City was on tracks. It could move up and down or in and out. One day, during the first show, the pit suddenly started to rise. Unfortunately, I wasn't expecting it to do so. As we rose higher, I noticed we were approaching forty or fifty feet in the air. The people in the audience were starting to look like ants. There were no railings around the percussion section, so there I sat, high up in the air, trying to look *cool*—but scared to death!

Suddenly the pit started to move back onto the stage. Though it may have looked as if we were moving nice and smoothly from the audience's point of view, believe me, we weren't! And as we played, the drums began to shake like crazy.

I had a huge gong on my right, and it kept hitting into the floor tom as the stage moved. I did my best to stop the gong from hitting the tom with my right hand, while I tried to play the show with my left, but it wasn't easy. I couldn't believe what was happening. But by the next show I knew what to do. I got a thick Turkish towel and taped it to the side of the floor tom. When we started to move again, the gong hit the towel instead of the tom. I was once again free to play the show—with *both* hands!

One other time at Radio City, we had a sub conductor who looked sensational when he conducted—to the audience, that is. To the musicians in the pit, it was another story entirely. He was *so* bad, we couldn't even look at him after he gave the downbeat. It was every man for himself! During one part of the show, the stage was lit but the pit had to be in

complete darkness. At this point, the lead trumpet player took out a flashlight and began to move around the pit as if he was looking for something. Our conductor stepped off the podium, walked over to the trumpet player, and asked if he had lost something. "No," said the trumpet player. "I'm just trying to find where 'I' is!"

I've had more than my share of other bad conductors over the years. I once played for a very famous Broadway star, who

"I've worked with conductors who were very unsure of themselves. Many times, they'd follow the band instead of the other way around."



brought along her own conductor. After the rehearsal I knew we were in deep trouble. Along with the star, there was a comedy/tap dance team on the show. At one point, the dancers brought out two oversized tom-toms and jumped up on them, while the band went into a four-bar intro at a very bright tempo. However, the conductor panicked, and instead of a four-bar intro, he turned it into a vamp. Since the conductor never gave us the downbeat to start the tune, we just kept playing the four-bar intro over and over. In the meantime, the dancers were reaching the point of physical exhaustion while waiting for the tune to begin. When we finally *did* start, the dancers were so tired they could barely finish their number.

I've also worked with conductors who were very unsure of themselves. Many times, *they'd* follow the band instead of the other way around. You'd have to second-guess them. But if you worked with them long enough, you'd guess right 95% of the time!

I once performed for an artist who did some singing in her act. Night after night she'd skip bars on one particular tune. Buddy Rich with sledgehammers wouldn't have been able to help her. At rehearsal, the conductor told us what to expect and where she'd skip bars. Of course, if we could skip the same bars *with* her, it would all work out fine. We couldn't believe what we were being

asked to do. But we did it anyhow, and it actually worked—that is, until one particular night when she *didn't* skip those bars—and we did. What a train wreck! We couldn't find her and she couldn't find us.

Many years ago, there was a drummer in New York who was always very busy. Everybody wanted him, and he'd run from one job to another. He had drums all over town. On one occasion, he was playing the Paramount Theater and, as usual, was also working somewhere else between shows. He would run back to the Paramount just in time to throw on his band jacket and jump on stage. As the stage rose, the spotlight would focus directly on him as he played this magnificent timpani roll to open the show.

One day, however, someone in the band decided to sprinkle talcum powder on the timpani head. As usual, the drummer came flying in at the very last minute and went right to his timpani. Sadly, for him, he didn't spot the talcum powder on the drum. After the very first note of his roll, we couldn't see him anymore! The pit rose, but hardly anyone in the band could play because of the laughter. The poor guy was choking from the powder. It looked as though a *bomb* had gone off! Oh well, as the saying goes, "There's no business like show business!"



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Michael "Kalani" Bruno

On The Road With Yanni

• by Dave Black

If there is such a thing as a post-modern percussionist, Michael "Kalani" Bruno might just be one. Walk into his studio and you'll find instruments from every corner of the earth. There are balifones and mallet controllers, bata drums, bodhrans, and virtually every other kind of percussion instrument imaginable. These are more than just his tools of the trade; in a sense, they constitute a study of cultures from ancient rituals to the avant-garde. And besides that, Mike finds them to be loads of fun!

Bruno's career has been very diverse. He's collaborated with Max Roach on a Berkeley Repertory Theater production, and he has worked with Kenny Loggins, Barry Manilow, Chanté Moore, Vic Damone, Chita Rivera, and John Mayall. He's also appeared on a number of soundtracks and albums for Disney, Warner Brothers, Tri-Star, and BMG.

Mike has always taken his art seriously. His skills were attained through intense study both in the San Francisco Bay area (where he was born), and later at California State University, Northridge. There he studied with Joel Leach, Karen Ervin Pershing, Tom Raney, Jerry Steinholtz, and Alex Acuña.

When Mike's not traveling, he spends time studying the music of other cultures, presenting clinics, and composing. His composition credits already include music for radio, videos, theater, and television. Along with all of that, he recently completed a three-month national tour with pianist/composer Yanni.

DB: How did you get the gig with Yanni?

MB: Like many of the jobs I get, the Yanni gig began with a referral from a fellow musician, which in turn led to an audition. But unlike many of the jobs I've auditioned for, I was asked to bring nothing in the way of equipment. I think Yanni was more concerned with finding someone who was interested in working with him to create parts that fit into the live show, since this was his first touring band. After a short playing audition on a couple of congas they provided, we adjourned to his studio, where we talked about his music for the better part of an hour. Yanni liked the fact that I played a wide variety of instruments and styles. I think having orchestral experience, as well as being proficient in a variety of ethnic and rock styles, helped me understand what he was looking for and, in turn, gave him the confidence to ask me to work with him.

DB: What instruments does he use, and how important is the role of the percussionist in his music?

MB: The band includes drums, bass, percussion, two violins, cello, two keyboardists, and Yanni on synthesizer and piano. The role of



the percussionist varies from tune to tune. On the up-tempo material, Yanni likes the percussionist to drive the band, so I played a lot of congas, bongos, and djembe. Some tunes, however, would require a lighter touch. For example, one particular tune comes to mind where Yanni played piano and I played an Udu drum. Other tunes are quite orchestral-sounding, so my function as the percussionist was to add color by using instruments such as piatti, triangle, chimes, whistles, and rattles.

DB: Tell me a little about the tour.

MB: Because the entire two-hour show had to be memorized, and since many of the tunes needed to be arranged, we rehearsed for about four weeks. We had a great crew. Everyone got along very well—and when you're out for three months, that's very important. We played in sixty-odd venues all across the U.S., with one stop in Canada, mostly in 2,000- to 3,000-seat theaters. I think many people came to the concerts expecting to watch a couple of guys and a sequencer, and were surprised to see nine musicians playing on a stage that looked like a spaceship from *Close Encounters Of The Third Kind*.

DB: When you're on tour with Yanni, how do you remain fresh and creative?

MB: When you're working with talented people, it's not hard to

stay interested. Everyone was into different styles of music, and we would all share whatever we were into. I think we all benefited. We would also try to see other acts whenever possible. For instance, I was able to see *Cats*, Tracy Chapman, and Metallica all in one week!

I also took a couple of small instruments with me to play backstage and in my hotel rooms. The pandeiro is a good one to bring along, because no matter how much you play it, you still suck!

When we were in the Ohio area, I called Larry Snider at the University of Akron, whom I had met at PASIC '91. I told him I was in town and I'd be glad to stop by and talk to the students, so we scheduled a clinic. I recruited three of my fellow bandmembers and we sneaked into one of the ballrooms at the hotel to arrange Latin and Brazilian tunes the night before. We all had a blast playing for the students, and I had a great time talking about percussion for an hour and a half.

DB: Who else have you worked and/or recorded with?

MB: I've been recording and touring with Chanté Moore, who's a wonderfully talented singer on the Silas/MCA record label. I also recently performed in London with Barry Manilow. That gig was one of the toughest I've ever done, because the percussion book also included a large amount of keyboard parts—everything from harp glisses to oboe solos and sound effects. A large amount of time was spent just programming all the splits and patch changes in the two-hour show. There must have been over sixty different setups. I used a *MalletKAT* and a *drumKAT* for the controllers, and a *Proteus 2* along with a couple of samplers for sound sources.

DB: You do a lot of composing. What prompted your interest in that area?

MB: Composing is something that happens when we use our instruments as vessels for opportunity instead of out of obligation. I think every musician is capable of composing, but I think drummers often feel intimidated because their focus is usually on rhythm and not on melody and harmony.

I had an eye-opening experience when I was working for Max Roach on a Berkeley Repertory Theater play. It was my first taste of improvisational scoring. Max composed in an avant-garde style, by only giving each musician guidelines to improvise within. For example, he might have me play an African 6/8 groove, while having the guitarist play a sporadic blues. By the end of a week of rehearsals, we were playing two hours of music without any charts. Being a part of that kind of compositional process really widened the field for me, because it validated a method for composing I found more accessible.

I find writing to be both a challenging and liberating experience. Every time you set out to compose, you start traveling somewhere you've never been before. The great thing about it is you can get there any way you want.

DB: How does working with celebrity performers such as Yanni compare to what you imagined a career in music would be like when you were in high school or college?

MB: It's very different. When I was in high school I thought someday I would be playing drums in a group like Led Zeppelin. The

music business was all quite magical to me back then. I had a more simplistic view of things. You start a band, you make a record, and you play concerts. Ha! Back then I didn't have any concept of what being a sideman was all about. When you work for Yanni or any other name artist, the reason you're in the band is to make *his* or *her* music sound good. It's really not the place for personal opinions, although I've found most people, including Yanni, to be generally very open to outside ideas and very easy to work with.

I enjoy working in a variety of musical settings. One great thing about free-lancing is that it puts you in a variety of musical situations. When in town, I might have a session in the morning, a Brazilian gig in the afternoon, and an orchestra gig at night.

DB: In your early development as a musician, what experiences do you feel were most important in getting you where you are today?

MB: I think having good teachers was, and is, important. My first teacher worked with me to develop skills that would allow me to pursue my short-term goals—a rock band, for example—while building a foundation for growth in other areas. I think your beginnings have a lot to do with how well you continue to grow. I've always been genuinely interested in "checking out" things that are new and different—but at the same time wanting to learn at my own pace and in a way that makes sense to me. That's how I stay interested.



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The Clubdate Business

• by Peter J. Tenerowicz

Many musicians find employment playing a variety of music in many different settings that fall under the category of "clubdates." (In some areas these engagements are referred to as *casuals*.) The largest number of players by far in the music business are employed in this manner. Weddings, country club affairs, anniversary parties, resorts, cruises, and dinner dances are all engagements that commonly use live music as a part of the proceedings.

Many musicians in the clubdate business are actually employed in other fields and supplement their incomes by playing on weekends. Others are full-time players who also teach, play shows, or are jazz artists or orchestra members who round out their schedules with clubdates to make a steady, predictable income. They all have one thing in common, though. They must play commercial music that pleases their audiences—or they *won't* work very often.

In large metropolitan areas, booking offices put bands together depending on their needs, and they usually rely on a roster of dependable players. In smaller areas, groups of regular musicians will adapt to the engagement at hand, sometimes rotating or supplementing players to accommodate a particular gig.

With the inroads being made by DJs—along with competition from all electronic media—it's more important than ever to use common sense and basic business practices to survive in this field. In my twenty years in the clubdate business, I've found that a good understanding of the *basics* will help you through the many situations you're likely to face.

Arriving And Setting Up

The number-one rule is to *always* be on time. Find out early where the engagement is, what time it starts, and how long it takes to get there. Get a road map if necessary, and allow yourself plenty of time so you don't have to rush once you arrive.

Ask the receptionist or maitre d' where it's convenient to unload and park your car. Be polite and patient if they're busy. You'll get their cooperation if you present yourself professionally. If you want to make a grand entrance, and you think you're exempt from

common courtesy—you're wrong! You may be in for a long night and a short career.

Check out where the band is setting up. If you have to wait for tables to be moved or a speech to conclude, do so unobtrusively. You may even want to offer to help clear the area. By doing so, you might gain some control over the size and position of the band area if there's no bandstand—which there frequently *isn't*. You might also make a good impression with the management, which could come in handy later when you're trying to get a drink or a cup of coffee.

Try to set your drums up quietly, especially if guests are close by eating dinner or listening to a speaker. I always bring a small setup to make loading in and setting up easy. On most of these jobs, the audience couldn't care less what kind of drums you use or how many you have. But they *will* remember the guy who made forty-seven trips past their table with swinging drum cases—or the guy who left the door open to a cold December wind during the salad course!

If there's no apparent place to stow your cases, ask an employee. Your bass drum or tom-tom cases are good places to put your coat or boots in cold weather. Nothing looks worse than a pile of cases and clothes two feet away from a band that's trying to look professional.

A minimum amount of tuning up is tolerable, but this is *not* the place to completely overhaul the tuning of your drums. You'll need to tune to a middle ground where your drums will sound good in any room, by the

way. Get accustomed to the idea that you're not going to have the perfect snare or bass drum sound on every gig. If the rest of the band is trying to get a sound or a microphone balance, turn off your snares and remain silent. Professionalism means starting the job with a minimum of fuss, and your employers will usually notice. I've heard story after story of bands tuning up, playing too loudly, or fighting microphone feedback all night long. This type of thing can make the *best* musicians look bad and could result in not getting hired again.

During The Gig

Always try to look interested and happy while you're playing.

"A minimum amount of tuning up is tolerable, but this is *not* the place to completely overhaul the tuning of your drums."



Smile and pay attention to what's going on around you. A sullen, bored-looking band can be a drag, especially if the audience is dead and not motivated to have a good time.

It helps if your band can respond to requests and if the leader is responsive to the needs of the crowd. In this business you rarely please everyone, so it's best to listen politely to requests. Fulfill them if you can, or politely decline if you can't. Above all, *don't* argue with people. Some may be drinking more than usual, and if they perceive an insult or a condescending attitude, you could be in for trouble. You can always shrug it off, and in my experience, people usually forget about it when you start the next tune.

Save your showboating and blazing technique for your solo spot or hot dance numbers. Your presence is *secondary* to everyone else's dancing and conversing. Don't try to hit people over the head with your drumming. Sure, this aspect of the business can be very frustrating. You may have just played a very difficult, creative arrangement, and you could meet with total silence as the last note is played. But this *is* part of the business and a part you'll have to laugh off if you're to survive.

Of course, if you're doing a good job, you may be complimented. Take the compliment with a simple "thank you." If you're complimented for doing a particularly nice job on a certain tune, never denigrate that compliment by saying something like, "Really? I hate that song!" You may get a bigger response from playing "Please Release Me" for the two thousandth time than from trading fours on "All The Things You Are." But you'll have to accept that—or think seriously about another line of work.

Today, many bands are taking fewer and shorter breaks in response to the DJ phenomenon. When you do go on a break, don't get lost. If you must use the phone, be aware of the time. If you need to step outside, let another band member know where you'll be. Party goers may also come up to you on breaks and request that you acknowledge someone's birthday or anniversary. Take these requests seriously and politely. Write them down so you'll remember to direct them to the leader when you go back on. These are the sort of things people remember about a band, and it makes good sense to make them *happy* memories.

A nervous party organizer may sometimes ask the band to help with announcements or any number of MC duties. While some musicians may regard this as "not part of the job," I've always tried to be accommodating. You can usually have fun with it, and hopefully you'll get a return booking.

After The Ball

When it's time to get paid, do so discreetly. It's in poor taste to pass money around the bandstand in full view of the audience. And *don't* count money in front of everyone unless the leader asks

you to do so for accuracy. This can prevent any-undue speculation by party goers about how much the band's been paid.

There are a lot of positives about the clubdate business. You meet a lot of nice people and you get paid to play music. You get to attend some very nice functions, and you learn a lot about personalities and different kinds of music.

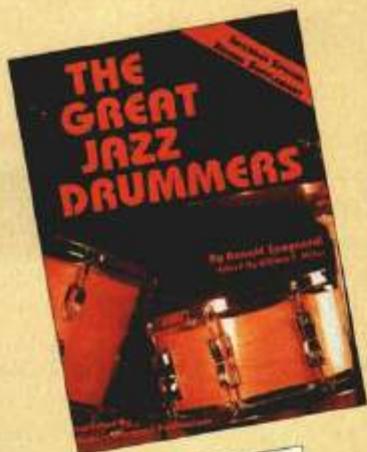
Naturally, though, you sometimes have to put up with unpleasantries like unappreciative audiences and cramped bandstands. I've had to play many gigs without a floor tom or crash cymbal because of space limitations. You may also have to play very quietly all night, or you may be required to play music you don't particularly like. But this all goes with the territory.

In many ways, the business is getting better because people are getting tired of homogenous music-making delivered impersonally through electronics. We can overcome this by personalizing our music and delivering it *right*. By using some basic common-sense practices and keeping an open mind, you'll find the clubdate business to be much more lucrative and enjoyable.

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STILL THE STANDARD

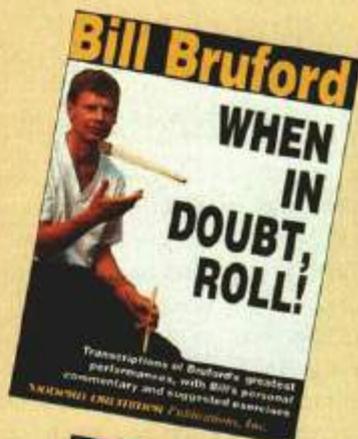
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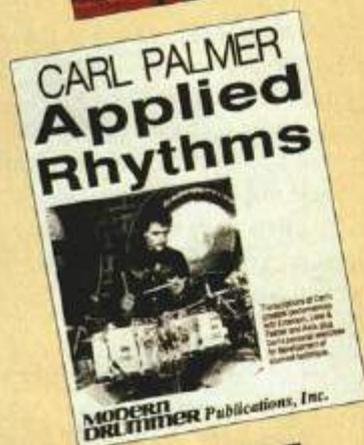
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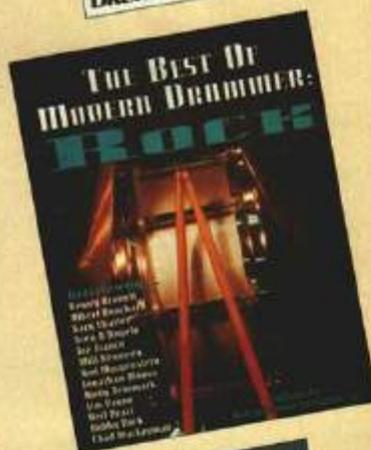
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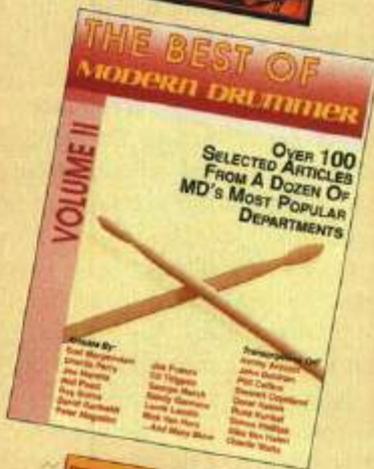
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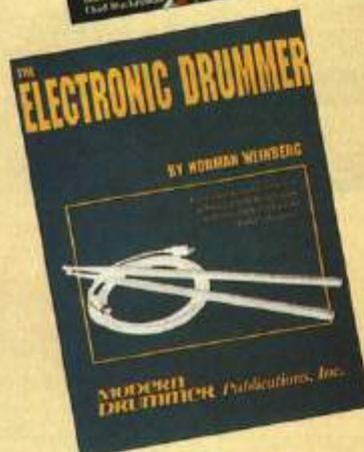
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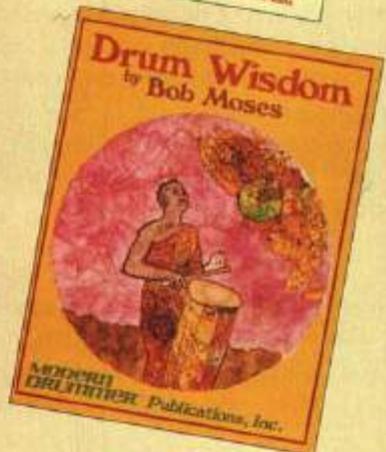
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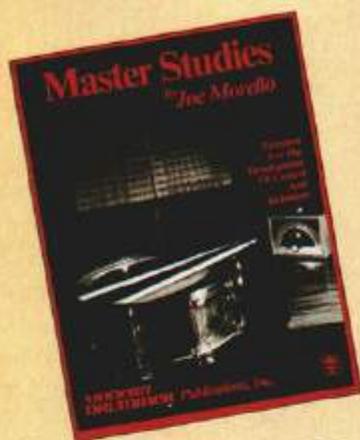


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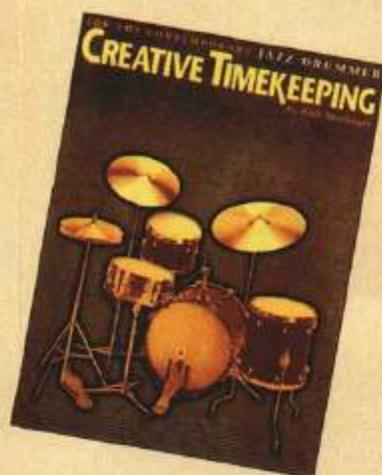
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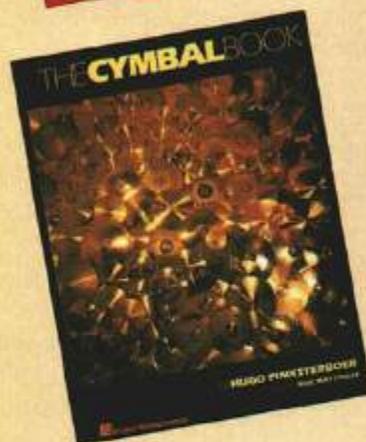
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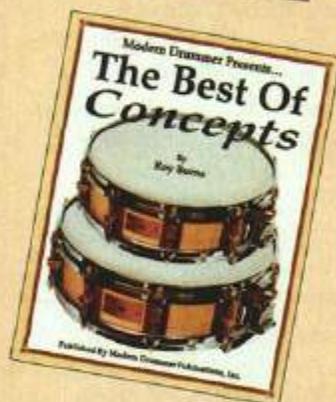
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GRAND TOTAL

RECORDINGS

SMASHING PUMPKINS

Siamese Dream
(Virgin 88267-2)

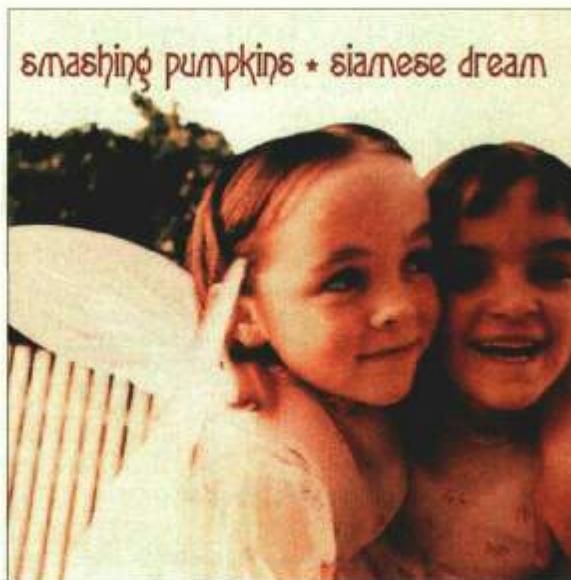
Jimmy Chamberlin: dr
Billy Corgan: vcl, gtr
James Iha: gtr
D'Arcy: bs

Cherub Rock; Quiet; Today; Hummer; Rocket; Disarm; Soma; Geek USA; Mayonnaise; Spaceboy; Silverfuck; Sweet Sweet; Luna

Smashing Pumpkins and their drummer, Jimmy Chamberlin, two of rock music's most underrated rookies in 1991, re-emerge in 1993 just as jarring and intoxicating—yet undeniably more confident—with their explosive sophomore effort.

Much like on the Chicago group's debut, *Gish*, Chamberlin rocks here with Bonham-esque bombast and rolls with the motion of Keith Moon. But those already familiar with Chamberlin's brief body of recorded work will be immediately struck by his newfound restraint.

The large open-stroke rolls are still there. But gone, for the most



part, are the signature snare-crack accents that seemingly popped out of nowhere on *Gish*. Gone, too, are the slight, energy-filled tempo pushes that embodied much of the previous record's unpredictability—for better and worse.

Despite Chamberlin's more laid-back approach, there's nothing weak about his performance. Songs like "Geek USA" and "Quiet" are as much heavy, rollicking, flighty fun as anything the band conjured up for *Gish*, and "Silverfuck" is Chamberlin in a capsule.

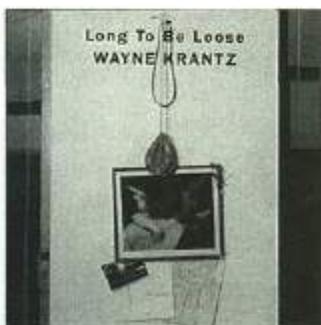
While *Siamese Dream's* more controlled chaos should propel the band's status from underground darling to airborne starling, it's also

another feather for Chamberlin and fans of his style to grab onto and fly with.

• **Matt Peiken**

WAYNE KRANTZ

Long To Be Loose
(Enja 7099)



Zach Danziger: dr
Wayne Krantz: gtr
Lincoln Goines: bs

These Instrumental Pieces Were; Not Consciously Written About; Specific People, Places, Things Or Ideas; (Although One Began; From A Little

Croaking Sound; A Friend's DAT Machine Makes.); What They Were Written About; Is Something I Don't Know Yet; But I Know It When I See It; And, Hopefully, So Will You

Zach Danziger makes good musical sense with the budding guitar guru Krantz—he's sensitive and airy on the open spaces, but able to slide quickly into a tight funk groove with bassist Goines. There isn't always a lot of melody to hang onto in a Krantz piece, but Danziger uses that allowance to do some tasty things. Like a slightly looser big-band drummer, he sets up the guitarist's understated licks, maintaining a sense of funk *and* a sense of swing.

Long To Be Loose gives Danziger a chance to show off all his stuff, yet he never sounds like he's forcing it. On "But I Know It When I See It" (the song "titles" on *Long* are sort of a surreal, tongue-in-cheek Krantz joke) Zach displays everything from ECM-ish flourishes to backward funk to rock 'n' roll. He doesn't have the Dennis Chambers type of groove-oriented material here to lock in with Goines on, but when given the chance to ride for a while on "From A Little Croaking Sound," or jamming up the funk on "A Friend's DAT Machine Makes.)," they cook *real* well together.

• **Robin Tolleson**

BRIAN WOODBURY AND HIS POPULAR MUSIC GROUP

(Fang Records FA 013)



Brian Woodbury: vcl, gtr, bs
Elma Mayer: kybd, vcl
Marc Muller: gtr
Erik Boyd: bs
Jon Feinberg: dr

Your Roots Are Phony; They Told You So; The Oranges; I Burn The Flag; Flavor Packet; Beat Around The Bush; Quit Your Job; One In A Million; I've Still Got My Balls; Lazy Fair; Everything's New In The Sun; Get Wise; The Yuppie Tot Is Not; Better Than You In All Ways; Dreamstate Of California; Why'd You Have To Go; Food Fight; Ecology Now; Because The Night Is Young

Like most of the nineteen songs on Brian Woodbury's new CD, even the name of his band, the Popular Music Group, is offered with a wink. However couched in pop song styles, his material sports enough thematic and musical twists to keep it off the Top-40 charts forever.

Woodbury's strident, nasal voice suits his occasionally subversive lyrics. "Food Fight" addresses uneven distribution of wealth, "I Burn The Flag" juxtaposes freedom of expression with a lover's gesture of devotion, and "Your Roots Are Phony" skewers American jingoism and revisionist history. Even in these more barbed offerings, literate wordplay helps him avoid the looming abyss of self-righteousness, and the album's overall tone is leavened by such no-culprit tunes as "The Oranges," Woodbury's infectious, ebullient cure for the blues.

Joined by a host of guest players, the Popular Music Group deftly balances insolent rawness with tight, punchy precision. Drummers will love Jon Feinberg's nimble bounding over a lot of the band's stylistic terrain, which includes straight-ahead rock tunes, a fife and drum march, an onanistic rap, a winding, Jobim-esque bossa, a country-waltz sendup of C&W

tragedy ballads, and a pumping, multi-meter funkier à la Tower Of Power.

Woodbury's arrangements, like his lyrics, alternately exploit and sidestep pop music conventions. With the occasional odd meter and plenty of unpredictable syncopations, song structures, and harmonic progressions, he proves that the most interesting line between two points is often *not* straight. (Fang Records, P.O. Box 652, New York, NY 10009)

• **Rich Watson**

MARC JOHNSON *Right Brain Patrol* (JMT 849 153)



Marc Johnson: bs

Ben Monder: gtr

Arto Tunçboyacıyan: perc, vcl
They Love Me Fifteen Feet Away; Batuki Burundi; Netcong On My Mind; Right Brain Patrol; Heru Nazel; Inside Four Walls; You; After You; Whispers; Log O'Rhythm; Light In Your Eye; The Call

Right Brain Patrol is like a musical walk through a rain forest. Rhythms brush your legs, melodies crawl up trees and fly overhead, while in the air birds sing Gregorian chants. The album opens with "They Love Me Fifteen Feet Away," a beautiful, sweeping tune guided by Arto Tunçboyacıyan's sonorous vocals and flowing

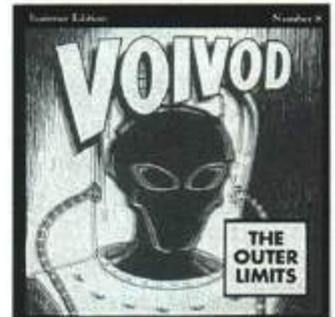
brush work, Mender's stinging, flamenco picking, and Johnson's chewy bass work. Like much of *Right Brain Patrol*, this is a moody, swell of a piece, where this improvisational trio creates a lush world all their own.

With no one specific style or boundary in mind (and the ability to play anything), they float through slow blues, gypsy-like acoustic funk, hide-and-seek free-for-all, and music that defies categorization. Deeply felt and owing much to Brazilian music, their typical instrumentation of electric guitar, acoustic bass, and "percussive" drumming (brushes instead of sticks) rejuvenates the trio format.

Johnson is one of the best and busiest bassists around, having come up through the legendary Bill Evans Trio to work with Jon Scofield, Joe Lovano, John Abercrombie, and Pat Metheny. *Right Brain Patrol* resembles Johnson's earlier quartet, Bass Desires, in its spacious, after-a-thunderstorm feeling and the wealth of music he pulls out of the players. With his bluesy tone, Monder sounds a bit like Adrian Belew while adding a bit of bite and color. And Tunçboyacıyan is a phenomenal musician, whether playing drums and percussion with a child's enthusiasm and a pro's grace or simply adding romantic, wordless vocals. And his use of brushes rather than sticks provides a deep, earthy tone, adding a vital element to *Right Brain Patrol's* unique sound.

• **Ken Micallef**

VOIVOD *The Outer Limits* (Mechanic 10701)



Denis Belanger: vcl

Denis D'Amour: gtr, kybd

Michel Langevin: dr, kybd

Pierre St-Jean: bs

Fix My Heart; Moonbeam Rider; Le Pont Noir; The Nile Song; The Lost Machine; Time Warp; Jack Luminous; Wrong-Way Street; We Are Not Alone

Michel Langevin has spent the better part of the past decade steering this Quebec outfit into an abyss of personal vision that has, perhaps until now, escaped all but a cult following. Better known to his fans as "Away," the drummer finally acquiesces to mainstream demands here.

Langevin still illustrates each cut with his spacey liner-note drawings, while dictating the course of Voivod's musical direction with an effectively robotic, linear approach.

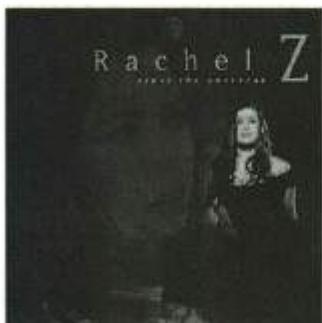
His clean beat in the 7/4 of "Lost Machine" feeds into double-bass 16th-note triplets. Snare hits on the "&s" and tom strokes on the beat set off "We Are Not Alone," while Langevin utilizes the seventeen-minute opus "Jack Luminous" to peel off rock, funk, and thrash rhythms, conceptual passages, and an off-kilter straight-time section.

Voivod still wanders at times into some early-'80s metal

schlock, but Langevin sees to it that it all takes on an accessibility and rock-heavy feel bordering on (dare I say?) catchy. And if that proves to be the difference in Voivod's success, Langevin will have to wonder why he stayed "Away" for so long.

• *Matt Peiken*

RACHEL Z
Trust The Universe
 (Columbia CK 53216)



Al Foster, Lenny White: dr
 Charnett Moffett, Victor Bailey: bs
 Gumbi Ortiz: perc
 Rachel Z: kybd
 David Sanchez, David Mann: sx
 Nardis; I Won't Cry; Monk's Other Woman; Inamorata; Under The Suit; Forgive Me; Save My Soul; Go!; One Night; Trust The Universe; When The Cats Away; Iyakitanda

Judging from the photos on the CD sleeve, Columbia is trying to market Rachel Z as the new sex kitten of the keyboards. But as her work on *Trust The Universe* and with Steps Ahead shows, this woman can play.

By putting together two distinct bands for *Universe*, Z gets to display her talents in both electric and acoustic settings. On the album's acoustic tracks, Al Foster continues to prove himself one of the best jazz drummers on the scene, following quite worthily in the traditions of Philly Joe and

Blackwell. His fluid and musical solo and ensemble drumming on "Monk's Other Woman" is the highlight of this set.

Z is equally at home in the electric band featuring Lenny White on drums. This is the best White has sounded in years: He's an energizer with subtle touch, able to rev things up but willing to let them simmer. The toms almost get that Return To Forever *Romantic Warrior* sound at times, and at other moments he's flirting with a brush stroke on a cymbal. There might be more fire in the acoustic material here, but the drumming in each group is first-rate.

• *Robin Tolleson*

VIDEO

TRIS IMBODEN
Latin Rock For Gringos

Power Rock Drum Systems
 P.O. Box 5022A-4
 El Toro CA 92630-8522

Price: \$29.95
(plus \$3 shipping & handling)
Time: 50 minutes

Tris Imboden is one of the most underrated drummers playing today. Currently with Chicago, Tris's background includes stints with Kenny Loggins and Al Jarreau, as well as a host of recordings. His exceptional technical skills, great feel, and extensive experience as a clinician make him an excellent subject for a drum video.

The title of this video is actually a bit misleading, since Latin drumming is only one element of the material covered. In various sections Tris also demonstrates grooves he played on hit records, fills and licks he uses regularly, and a

few personal "tricks." Most of these are transcribed in an accompanying booklet, and many are performed by Tris with Cecilia Noel & the Wild Clams, his current personal project. (Ace percussionist Luis Conte is also featured with the group.)

Tris's presentation is extremely personable and casual—if a bit under-rehearsed. As a result, the video seems more like a personal visit with Tris in his rehearsal room than a formal educational session. The greatest feature of the material presented is its accessibility and usefulness. Whether it's the Latin styles or the straighter rock feels, everything that Tris demonstrates could easily be assimilated—and applied—by almost any drummer.

One nice touch that I haven't seen elsewhere is the use of a "Time Table Of Contents." A time line is visible at the upper right of the screen throughout the presentation. The accompanying booklet outlines the material covered and specifies at what point on the tape each item appears. In this way, the viewer can easily fast-forward or rewind to any given piece of information.

This is one of a new series of videos directed and co-produced by Carmine Appice, and available by mail through his Power Rock Enterprises. As with any new venture, there is room for improvement in certain areas—the video production quality, for example. But on the whole it's a worthwhile effort.

• *Rick Van Horn*

STEVE HOUGHTON
The Drummer's Guide To Reading Drum Charts

CPP Media Video
 15800 N.W. 48th Ave.
 Miami FL 33014
Price: \$39.95 (VHS)
Time: 80 minutes

As this excellent video and accompanying 48-page booklet make clear, the problem with reading on the drumset has very little to do with recognizing note values. That's the easy part. What's difficult is interpreting what to do with drum charts that suggest—rather than spell out—what you are supposed to play.

Houghton covers written parts of all types, ranging from fairly well-written big band charts to lead sheets that only give melody notes and chord symbols, "stock" arrangements that are mostly written as a series of rolls, and modern funk arrangements that appear to have very specific drum parts, but that don't sound very good if played as written. Besides just giving examples of standard tunes, Houghton also includes play-ons and play-offs, TV spots, and blowing vamps, which working drummers often encounter but are often unprepared for.

Houghton demonstrates everything along with a pianist and bassist, and while you have to use some imagination when they are illustrating a big band style, the format makes the material easy to grasp. The accompanying booklet shows the written parts that Houghton works from, allowing the viewer to understand the most important facets of reading: how to play what *isn't* notated and how to interpret what is.

• *Rick Mattingly*





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How To Practice

• by Gary Williams

In your enthusiasm to improve, you probably spend a lot of time looking for information, method books, recordings, and other musicians to play with. With all of these activities taking up your precious time, though, you must consider the way you divide your time *among* these things. The structure of your practice routine determines the speed and quality of your development. Here are a few suggestions to help you get the most out of your practice time.

First, it may not be convenient or desirable to practice *every* day. Remember that the three main areas of development are *listening*, *practicing*, and *playing*. All are of equal importance. Listening is where you gain ideas to add to your drumming vocabulary. Practicing is for developing ideas and skills. Playing is where these ideas and skills are refined and polished. So if you're performing one night, you may decide not to practice that day. On other days when you aren't practicing, spend your time on extra listening. Ideally, equal amounts of time should be spent listening, practicing, and playing.

It's helpful to distinguish between the things you *can* play that could be improved versus the things you've *yet* to learn. (This may require some time, but it's important to do so.) Make a list of the things you want to *learn*—bass drum technique, time, fills, grooves—and put them on the practice chart below. Next, list the things you need to *improve*.

Now name six bands or artists you'd like to play with. You might like several kinds of music. The point of naming six groups is to focus on what styles you prefer. Determining the groups and/or musicians you want to play with will also help you to prioritize what things to practice.

Finally, establish short- and long-term goals. Short-term goals might be things like, "By next month I want to...", or even shorter periods, such as, "By next week I'll be able to play...." Long-term goals might be, "By next year I want to audition to get into a rock band." Setting goals gives you a sense of purpose and direction. It's also a rewarding experience and builds self-confidence when goals are achieved. Once you've determined what to learn and improve, and who you're striving to play with and when, you're ready to organize this information into a workable practice routine.

To begin with, decide how much time you want to practice. Be sure this amount of time is realistic and comfortable for you. There may be a difference between how much time you really *want* to practice and the amount of time you think you should practice. Remember that the *amount* of time is less important than the *quality* of that time. Next, decide what time of day you can commit to practice on a regular basis. Reserving a certain practice time each day will ensure your work gets accomplished.

Now select those things from your list that you want to work on,

taking into account the amount of time you want to practice. Consider your present playing opportunities. You may benefit the most by practicing those things you can use in an immediate playing situation. For example, you might want to work on jazz beats, even though your current playing opportunity may be in the rock style. While developing your jazz skills might become essential later on, if your rock drumming needs immediate further development, take advantage of your practice time to improve it *first*. Then focus on your jazz drumming skills. If you're not playing with a group, practice the things that will help you play with the groups you've listed.

It's also very important to schedule time to be creative, like making up new beats, soloing, and combining different types of grooves. In the *real world* of performing, your success will depend on your interpretation of the music. If your practice time is spent primarily working through method books where you're basically following written patterns, your unique style of playing may be underdeveloped. Block off a portion of your practice time to experiment and test your recall of the things you've been working on from the books you're studying.

Next it's time to decide on the order of things. I recommend

Practice Chart			
Things that I want to learn...			
1		6	
2		7	
3		8	
4		9	
5		10	
Things that I would like to improve...			
1		6	
2		7	
3		8	
4		9	
5		10	
Six groups/artists that I would like to play with...			
1		4	
2		5	
3		6	
Short term goals...		Long term goals...	
How much practice time?		When:	
Practice Schedule			
Time	Description	Time	Description
1		5	
2		6	
3		7	
4		8	

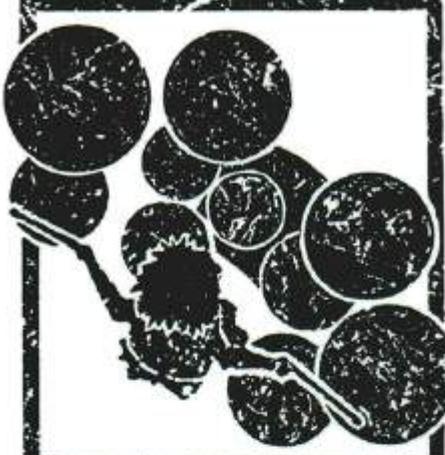
starting with your least favorite activities and ending with your most favorite. Subjects you feel are necessary to practice are not always the most fun. Simply put, save dessert for last! Here's an example of how you might organize a one-hour daily practice routine: 10-15 minutes of technique; 10-15 minutes of reading material; 10-15 minutes of coordination development; 10-20 minutes of experimentation. But more important than the total amount of time is the consistency of that practice time. The more consistent you are, the more rapid your development will be.

Once you've arrived at a practice schedule, *stick to it*. Of course, you might want to modify your schedule as you progress or if you're not seeing improvement as soon as you'd like. I recommend calculating your progress on a weekly (not daily) basis. You may struggle with something one day, then play it with ease the next. Some days are simply better than others. The experienced musician recognizes this and makes the best of it. In the beginning, however, commitment and consistency are the key to successful development.

Finally, when your practice schedule is finalized and written down, place it where you can see it. This will help to avoid wasting time trying to remember what to practice when, and for how long. If you make the effort to be organized, efficient, determined, and enthusiastic, you'll surely see progress. *Organization is the key to success.*



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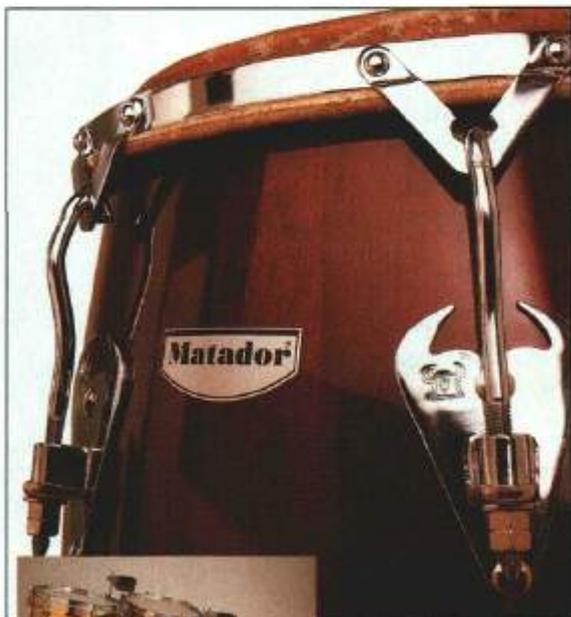


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ZILDJIAN AT 370

continued from page 33

five good ones a day. No matter what anybody tells you, if you have a guy hammering all day, his arm gets tired. Then we went to an automatic drop-hammer machine. But we were getting a lot of carpal tunnel syndrome in our operators, due to the vibration going into their arms. We still use that hammer for certain things, but the majority of K Zildjian cymbals are now hammered by a machine that is computerized with a program that is completely random. Thus no two cymbals are hammered the same way. This machine is totally exclusive to Zildjian, and it was four years in the making.

"Various people have used hand-hammering as a marketing tool," Colin continues, "suggesting that you're fine-tuning the cymbal when you hammer it. But that's impossible, because the cymbal's not lathed. What the hammering does today, via the different hammering marks and patterns, is contribute to the sonic characteristics of the cymbal. The random type of hammering we apply to the K Zildjians

produces the dark, warm, complex sound that is characteristic of KS. The more exact, precise hammering done on our other machines produces the higher-pitched, brighter sound associated with As."

Colin sums up the company's attitude toward technology by saying, "We're very proud of the investments we've made and the technology we've incorporated, because we firmly believe that that's where our future is. We'll use any technological advancement we can in order to make cymbals with better consistency and overall quality. That will continue to differentiate us from the other cymbal makers out there."

New Cymbal Lines

Zildjian has always been known for quality and consumer service, and, according to Colin, "that's something that we'll always maintain. But what's going to keep us at our 65% market share are products like the A Custom, the Oriental Chinas, the Z Series, and the Pre-Aged Ks—all cym-

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bals that have resulted from technological advancements." Here's a brief look at some of these new cymbals.

Z Series Additions

The Z series, launched in 1985, was one of the first Zildjian products created as a result of high technology. It employed computer-controlled hammering to create heavy, unlathed cymbals using the Zildjian

alloy. The line has been popular with heavy players since its inception. Even so, the A Zildjian Rock Crash has remained the favorite of the majority of rock drummers—a fact that was not lost on the folks at Zildjian.

"We've been looking at some of the things we did on the A *Customs*," says Colin, "to see if we could also create something in between the Z series and the A

Zildjian Rock models. We had never been able to lathe a cymbal and use the Z series hammering as well. But we're now producing prototypes with light lathing that will go on to get the Z series hammering. This fall, we'll introduce Z *Custom Rock Crashes* and *Medium Crashes*. We're very excited about these; they open up much more like an A Zildjian, but they still have the solid, underlying power of a Z series.

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Oriental China Trash

According to Armand Zildjian, some new Zildjian lines are a result of improving existing products. "Years ago," says Armand, "we had fairly heavy, flanged cymbals with a lot of rivets in them, called swishes. Later we made sizzle cymbals, then cymbals called pangs. On all of these cymbals, the edges were minimally turned. Then we came out with *China Boys*—and they were a big hit. But during all of this, there was talk that said, 'The Wuhans from China have the real trashy sound. But they don't last.' So we said, 'We're going to improve on all of that.' Now we have our *Oriental China Trash* line, and every

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Zildjian

knowledgeable drummer we've asked says that they're what a China should be. But I hate to tell you how long it took. That edge had to be turned just right, and the bell had to be shaped just right. We went through dozens of prototypes. That's what I mean about improving things."

"Our goal," adds Colin Schofield, "was to get that authentic Chinese sound while using the Zildjian alloy, which gives far greater durability than that of a less expensive alloy. Our hammering technology and other special techniques allowed us to do that."

Pre-Aged KS

Zildjian's process for producing a brand-new K cymbal that sounds as though it has already mellowed with age—the *Pre-Aged K*—cannot be divulged. But Colin will say this much: "We're speeding up the aging process of the cymbals by affecting the molecular structure of the alloy. It's a metallurgical process that happens prior to and during the hammering stages."

The A Custom Series

According to Armand Zildjian, "The *A Custom* is something we wanted to make for years—a thin, stiff cymbal—and there is nobody else making a cymbal like it today. We've found a new, better method of making cymbals that *sound* like the ones made the old-fashioned way thirty years ago. It took years to do."

The *A Custom* line came about as "a wonderful example of how almost cosmic forces affect the timing and development of a product," says Colin Schofield. "There is a cyclical nature to the music business. After a while, drummers suddenly start looking for something 'new' again. In the late '80s, we'd go to see one of our 'K players' perform, and he wouldn't have his KS; he'd have some old As that he used fifteen years ago. Suddenly, a *lot* of drummers were checking out their old As. At the same time, Armand was telling us, 'People out there are saying they want thinner, prettier cymbals. Isn't there something we can do?' Concurrently, our R&D people were experimenting with the rotary hammer. These three forces kind of came

together at the same time.

"We knew we were looking for something like a thinner, stiffer 'old A Zildjian' type of thing," Colin continues, "but we didn't know quite what it was. And then Vinnie Colaiuta got involved—and became consumed by this operation. We sent him some prototypes, then he came to the factory and worked with us for a few days, and finally we sent stuff out for the first Sting tour. It was my job to translate his comments into feedback for the factory people."

"But we needed to be sure that this wasn't a cymbal that *only* Vinnie Colaiuta—who is a fairly unique drummer—was going to be interested in. So after we received the initial word from Vinnie, we also got comments from drummers like Dennis Chambers, Marvin "Smitty" Smith, and Steve Gadd. We rapidly realized that we had something very hot. With the introduction of the *A Customs*, the whole A Zildjian category increased by about 25%. In order to keep our production up, we've already had to install two more hammering machines in addition to the original two."

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The Future

With 370 years behind them and several new lines available as the result of recent technological improvements, what's in the future for the Zildjian company? "We're thinking about drummers who already have their kits and their cymbals," replies Colin, "and who might be looking for other instruments made from the Zildjian alloy. This is in response to an international demand for more percussion due to the influence of world music.

"We're also very involved in educational programs," Colin continues. "Budgets are being cut, and in order for instructors to get a purchase order through channels, every tiny detail must be met. In order to support what they're doing, we just published a reference guide, with recommended cymbal requirements for junior high, high school, and college and university levels."

Times are tough for individuals as well as for school systems. How does the cymbal market look in comparison to the struggling drumset market? "Drummers always want something new," responds Colin.

"That's why the accessories category has grown so much while other categories have struggled. A cymbal falls into a price category that makes it reasonably easy for drummers to bring a little color to their kit or change something about their sound."

And when Colin speaks of drummers, he takes a far-reaching view. "One of the greatest influences on Zildjian's future," he says, "is going to be the international market. It's about 45% of what we do now. Look at the way the world is opening up: the Pacific Rim countries...South and Central America...China, Taiwan, Singapore.... As those cultures develop the level of personal income to allow the hobby of music to be pursued, that will certainly play a role in our future. American music and American drummers influence the market in those areas today. But I think that over a period of time, the activities of the musicians over *there* are going to have an effect on what *we* do. And we will respond not only to the needs of the professional market as it grows, but also to a fledgling beginner market. It's going to be

a long time before anyone in Eastern Europe can afford a 22" K ride cymbal. But there's still a huge demand for Zildjian cymbals. We want to make sure that we can meet the needs of those drummers."

Just a few years ago, Zildjian diversified into drumstick manufacturing. Based on the success of that effort, are there any plans for further expansion into other areas? "Absolutely," replies Colin. "Zildjian is a powerful name in percussion, world-wide. If you walk down the street in Singapore with a Zildjian T-shirt on, someone will come up and ask if you're a drummer. With that sort of brand recognition, we will certainly look at different markets that we feel are open to us."

"We have a desire to continue to be a leader in percussion," concludes Armand Zildjian. "We have more things coming—more types of cymbals, more types of other products—and we're excited about it. Our attitude is good; it's a happy time for us."



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Soloing Over Ostinatos



• by Rod Morgenstein

MUSIC KEY

An effective technique for soloing is to jam over a repeating phrase or pattern, which is called an ostinato. The challenge is to play the ostinato using two or three limbs while the other available hand or foot solos independent of this repeating lick. For example, the following ostinato is a pattern set up on my solo in the song "Cruise Control" from the Dixie Dregs album *Bring 'Em Back Alive*.

1

By playing the toms with one hand (that is, the right hand if you play a traditional right-hand setup), the other hand is free to solo. Try playing the following rhythms. They are written on the snare line, but experimentation on the other parts of the kit is highly recommended.

Initially, you might try visualizing or singing these rhythms over the ostinato before attempting to play everything all at once.

2 Left Hand

3 LH.

The next ostinato is a beat that usually utilizes both hands. However, in this case the hi-hat and snare chores are covered by the left hand, allowing the right hand to jam independently on all the other sound sources available.

5

As in the previous examples, visualize or sing the following rhythm before putting it all together on the kit. (Examples 6 - 8

should be scored over a two-measure version of example 5.)



The following ostinato is in 7/8.



See if you can play these rhythms over the repeating pattern. (Examples 10-12 should be scored over a two-measure version of example 9.)



The practice of playing over ostinatos can both enhance one's solos and strengthen coordination and independence. Take it slowly, use your imagination, and jam on!



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Gregg Bissonette: "Friends"

• Transcribed by Frank Young

This month's *Rock Charts* features Gregg Bissonette on Joe Satriani's 1992 release, *The Extremist*. On "Friends," Gregg lays down a powerful groove that never strays, and his fills fit the mood and feel of the song perfectly—a fine performance. (All hi-hat notes are played slightly open.)

MUSIC KEY

Open	O	CC
H.H.	X	Tom
S.D.	•	
T.T.	•	
S.D.	•	
H.H.	X	Add'l
W/Net	X	Tom



Drum notation for "Friends" in 4/4 time. The notation consists of six staves of music. Each staff begins with a 4/4 time signature. The notation uses various symbols to represent different drum parts: 'X' for hi-hat, '•' for snare drum, 'O' for open hi-hat, and 'CC' for cymbal. The first staff shows a steady groove with hi-hat and snare patterns. The second staff continues the groove with a consistent hi-hat pattern and snare hits. The third staff introduces a cymbal hit (CC) and a snare hit (•) in the second measure. The fourth staff features a hi-hat pattern with snare hits and a cymbal hit (CC) in the second measure. The fifth staff shows a hi-hat pattern with snare hits and a cymbal hit (CC) in the second measure. The sixth staff concludes the piece with a hi-hat pattern and snare hits, ending with a double bar line and a repeat sign.

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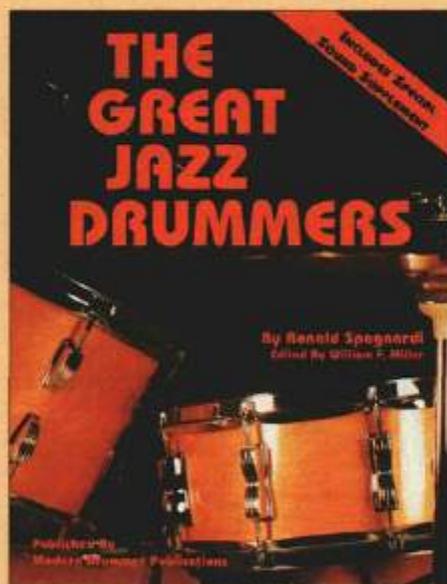
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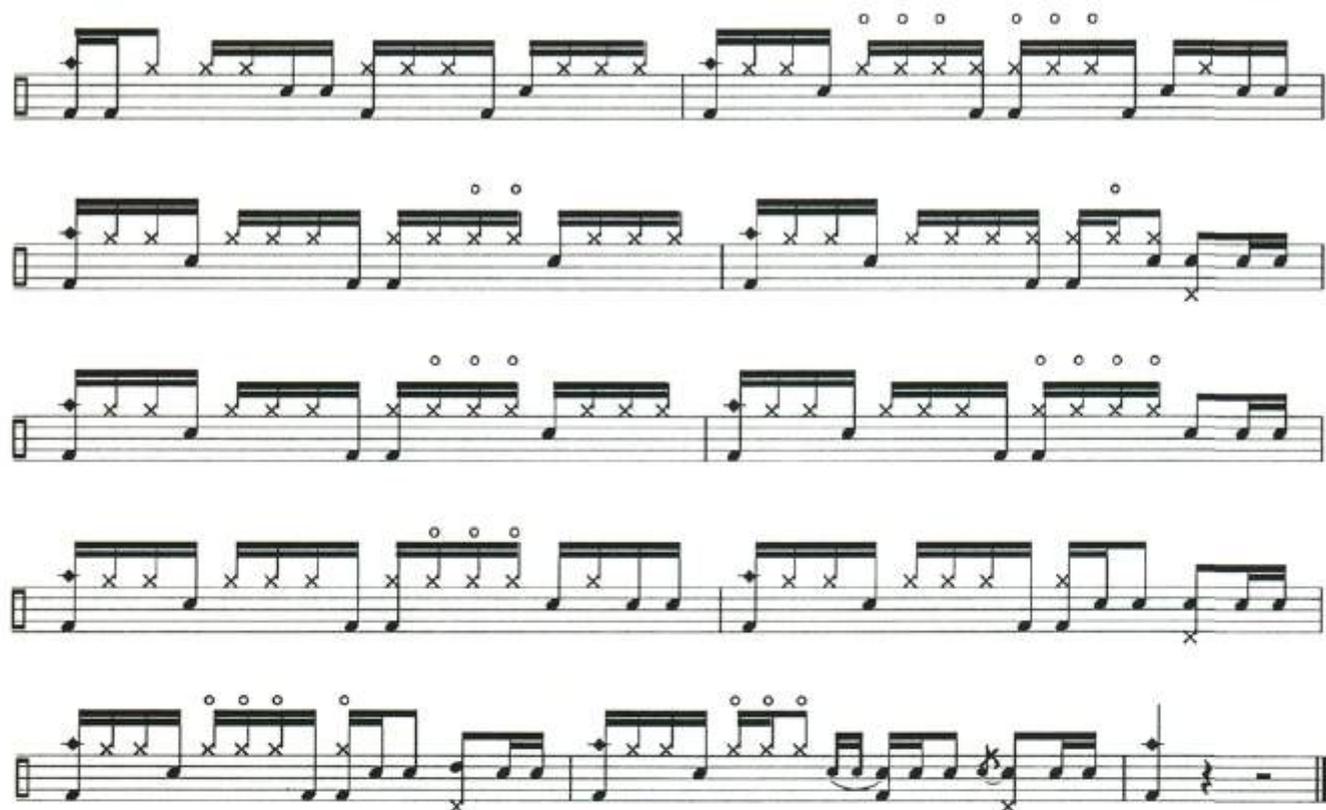
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MODERN DRUMMER'S 1993 INDEX UPDATE

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this 1993 *Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD's Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 1993 may be located. You'll also be informed as to whether that drummer has written any columns for *MD*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1993. Notable exceptions are *Impressions*, *Drum Soloist*, *Off The Record*, and *Rock Charts*, which are indexed by the artists' names—as are the recording, video, and book reviews in *Critique*.

Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in product press releases that appeared in the *New And Notable* department is also presented in this section. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting.

It is our hope that the manner in which we have organized our *Index Update* will make it easy to use, so that you can have quick and easy access to the wealth of information presented in *MD's* pages over the past year.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns*, the abbreviations indicate where information on a given product may be found.) With the excep-

tion of (F), all abbreviations refer to column or department titles.

(A) = Ask A Pro
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(IH) = Industry Happenings
(IM) = In Memoriam

(JDW) = Jazz Drummers' Workshop
(NN) = New And Notable
(P) = Portraits
(PCU) = Product Close-Up
(PT) = Percussion Today
(RJ) = Rock 'N' Jazz Clinic
(RP) = Rock Perspectives

(SDS) = Show Drummers' Seminar
(SO) = Slightly Offbeat
(ST) = Strictly Technique
(TCB) = Taking Care Of Business
(U) = Update
(UC) = Up & Coming

ARTIST REFERENCE LIST

-A-

ABBRUZZESE, Dave (F) Dec. (cover), (A) Sep.
ABDUSHAHID, Sadiq (F)
("NYC Street Drummers") June
AGUON, Richard, (U) March
ALDRIDGE, Tommy (U) Jan.
ALEXANDER, Tim "Herb" (F) Sep. (cover),
(A) March, (A) Aug.
APPICE, Vinny (U) March
AUGUSTYNIAK, Jerry (U) June

-B-

B. (Bland), Michael (U) Sep.
BAKER, Ginger (F) May (cover)
BAKER, Kofi (UC) Nov.
BAKER, Michael (F) June
BANALI, Frankie (U) Apr.
BATISTE, Lionel (P) June
BAYERS, Eddie (A) Apr.
BENANTE, Charlie (F) June (cover)
BLACKWELL, Ed (IM) Apr.
BRADLEY, James Jr. (U) Apr.
BRECHTLEIN, Tom (U) Feb.
BROOKS, Cecil III (P) Oct.
BRUNO, Mike (PT) Dec.

-C-

CAIN, Sim (U) Jan.
CAIN, Tommy "Mugs" (F) May
CALLAHAN, Larry (P) May
CAMERON, Clayton (F) Sep. [author: JDW]
CAREY, Danny (U) Oct.
CARLOS, Bun E., (A) July
CECCARELLI, Andre (P) Apr.
COBHAM, Billy (U) Dec.
COLAIUTA, Vinnie (F) Oct. (cover)
COLLINS, Phil (A) May, (A) Dec.
COMPENNI, Mike (F)
("NYC Street Drummers") June
COURY, Fred (U) Apr.
CROCKETT, Larry (U) Nov.

-D-

D'ANDA, Jim (U) Dec.
DANZIGER, Zach (U) Nov.
DAVIS, Erin (UC) Nov.
DEE, Mikkey (A) Jan.
D'CUCKOO (F) ("Ethnic Drummers") March

-E-

EDWARDS, Keith (F)
("Touring Country Drummers") Sep.
ERSKINE, Peter (F) Nov. (cover), (A) March
"Ethnic Drummers" (D'Cuckoo, Hernandez,
Licht, Marine, Partis, Pedersen) (F) March

-F-

FAVRE, Pierre (F) Nov.
FERRERA, Steve (U) Jan.
FERRONE, Steve (A) Aug.
FIELD, Gregg (F) July
FLETCHER, Gregg (F)
("Touring Country Drummers") Sep.
FOXX, Vikki (F) Nov.

-G-

GARIBALDI, David (U) Feb. [author: RJ]
GEARY, Paul (F) Jan.
GONAWAY, Gigi (U) May
GRAHAM, Glen (U) June

-H-

HAMILTON, Jeff (A) Jan.
HAYWARD, Richie (A) Apr.
HERNANDEZ, Phil (F)
("Ethnic Drummers") March
HOBSON, Jimmy (U) Sep.
HOLMES, Rodney (UC) Dec.
HUFF, Lance (U) Dec.
HUTCHINSON, Gregory (U) June

-I-

"Industrial Drummers" (Key, Parsons, Vrenna)
(F) Aug.



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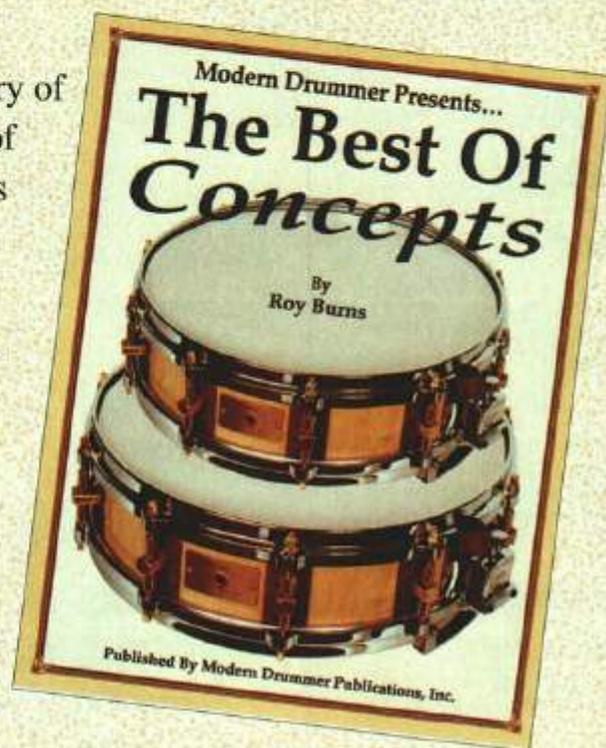
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-J-

JINDA, George (F) Jan.
JOHNSON, Billy (U) March

-K-

KEY, Cevin (F) ("Industrial Drummers") Aug.
KINNEY, Sean (F) Apr.
KNUDTSEN, Gordy (U) Nov.

-L-

LaKIND, Bobby (IH) June
LAWSON, Ricky (F) Jan. (cover)
LAYTON, Chris (U) Jan.
LEAVITT, Phil (U) July
LEWAK, Fritz (U) March
LICHT, David (F) ("Ethnic Drummers") March
LONDIN, Larrie (F) March (cover)
LUCKETTA, Troy (A) May, (A) Sep.

-M-

MARICLE, Sherrie (UC) Feb.
MARINE, Mitch (F) ("Ethnic Drummers") March
MARS, Chris (U) Nov.
MARSHALL, Jenell (P) June
McBROOM, Jerry (U) July
McCLAIN, Dave (U) Oct.
MILES, Butch (A) June
MONK, T.S. (U) March
MORELLO, Joe (A) Oct. [author: ST]
MORGENSTEIN, Rod (A) July [author: RJ]
MOSER, Cactus (F) Apr.
MOVER, Jonathan (A) Dec.

-N-

NEVOLO, Joey (U) Aug.
NEWMARK, Andy (A) Apr.
NUSSBAUM, Adam (A) Nov.
"NYC Street Drummers" (Abdushahid,
Compenni, Walls, Weller, Williams) (F) June

-P-

PALMER, Carl (A) Oct.
PALMER, Mike (F)
("Touring Country Drummers") Sep.
PANOS, Toss (U) Dec.
PARKER, Martin (F)
("Touring Country Drummers") Sep.
PARSONS, Ted (F) ("Industrial Drummers") Aug.
PARTIS, Lee (F) ("Ethnic Drummers") March
PEART, Neil (A) Feb.
PEDERSEN, Chris (F)
("Ethnic Drummers") March
PENN, Clarence (U) Apr.
PERKINS, Stephen (F) March
PORTNOY, Mike (F) Aug.

-R-

REEDUS, Tony (F) Dec.
RICH, Buddy (F)
("The Lighter Side Of Buddy") Feb.
RIX, Luther (SDS) Nov.
ROACH, Max (F) Aug. (cover)
RUTHERFORD, Bruce (U) Oct.

-S-

SANABRIA, Bobby (P) March
SHELLEY, Steve (UC) Jan.
SMITH, Kelly (U) Aug.
SMITH, Marvin "Smitty" (F) Apr. (cover)
SMITH, Steve (F) Feb. (cover), (A) June
SPATARO, Matt (SDS) Jan.
SPIRO, Michael (U) Feb.
STANIER, John (U) May
STOLLER, Alvin (IH) March
STUDER, Fredy (F) May
STURMER, Andy (P) Aug.

-T-

TEMPESTA, John (U) Sep.
THIGPEN, Ed (F) Feb.
TORRES, Tico (U) Aug.
"Touring Country Drummers"
(Edwards, Fletcher, Palmer, Parker) (F) Sep.
TRUCKS, Butch (A) July
TUTT, Ron (U) Feb.

-V-

VALENTINE, Eric (U) June
VAN HALEN, Alex (F) July (cover)
VARONE, Phil (U) July



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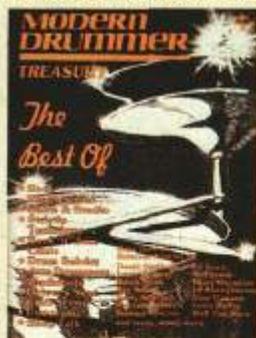
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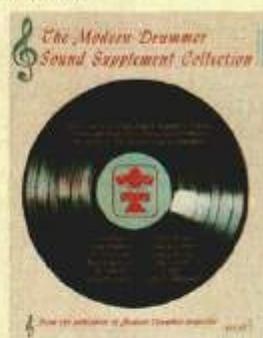
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VRENN, Chris (F) ("Industrial Drummers") Aug.

-W-

WALLS, Tony (F) ("NYC Street Drummers") June
WECKL, Dave (U) May
WEINBERG, Max (U) July
WELLER, Dick (F)
("NYC Street Drummers") June
WILK, Brad (U) May
WILLIAMS, Ayan (F)
("NYC Street Drummers") June

-XYZ-

YOUNG, Earl (P) July
YOUNG, Fred (U) Sep., (A) May
YOUNG, Grant (U) Oct.

INDUSTRY PERSONALITIES

(This listing contains individuals known primarily as manufacturers, authors, or educators.)

EVANS, Marion "Chick" (IH) March
MUCHNICK, Sam (IH) March
PINKSTERBOER, Hugo (P) Sep.

MISCELLANEOUS FEATURES

Business/Career Features

"Drumming In Las Vegas"—Feb.

Historical Features

"Highlights Of MD's Festival Weekend '93"—Oct.

Instructional Features

"The 25 Greatest Drum Books"—Aug.
"An Introduction To Tabla"—Oct.

Manufacturer/"Inside..." Features

"Inside Gon Bops"—Apr.
"Zildjian At 370"—Dec.

Readers Poll Results

"1993 Readers Poll Results"—July

Sound Supplements

Buddy Rich Sound Supplement
("West Side Story" solo)—Feb.

COLUMNS

A Different View

Flans, Robyn, "Mel Tormé"—Jan.
Micallef, Ken, "Mike Mainieri"—Sep.

Around The World

McKee, Joseph, "The Bodhran"—May

Basics

Penn, John Perry, "The Cockpit Concept"—Oct.
Pokrandt, John, "Miking Your Drums"—Sep.

Collectors' Corner

Cangany, Harry, "WFL Twin Strainer"—June,
"Leedy Broadway"—Aug.,
"Ludwig DFS"—Oct.,
"Radio King Endorser Model"—Dec.

Concepts

Brady, J.W., "Word Painting"—Feb.
Griswold, Gary, "Faking It"—Sep.
Kollmorgen, Andrew,
"What Makes Greatness"—Apr.

Critique

(Reviews alphabetized by artist or author, not by reviewer. Key: rec = recording, vid = video, bk = book.)

Abercrombie, John, *While We're Young* (rec)—June
Adler, Henry, *Hand Development Technique* (vid)—Nov.
Allen, Daevid, and Kramer, *Who's Afraid?* (rec)—June
Baker, Ginger, *Unseen Rain* (rec)—Jan.
Bennett, Samm, *The Big Off* (rec)—Sep.
Bissonette, Gregg, *Playing, Recording, And Soloing With A Band* (vid)—Oct.
Bowie, Lester, and Phillip Wilson,

Duet (rec)—Nov.

Brand X, *XCommunication* (rec)—Jan.
Breaux, Zachary, *Groovin'* (rec)—Oct.
Brecker, Randy (Quintet),
Live At Sweet Basil (rec)—Apr.
Brendle, Ron, *Hypermobility* (rec)—Aug.
Brave Combo, *It's Christmas, Man!* (rec)—Feb.
Brooks, Cecil III, *Hangin' With Smooth* (rec)—May
Camilo, Michel, *Rendezvous* (rec)—Oct.
Chambers, Dennis, *In The Pocket* (vid)—March
Chambers, Dennis, *Serious Moves* (vid)—March
Chucklehead, *Big Wet Kiss* (rec)—March
Clayson, Alan, *Ringo Starr: Straight Man Or Joker?* (bk)—Apr.
Clockhammer, *Klinefelter* (rec)—Feb.

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Colonnato, Frank, *Inner Rhythms* (bk)—Sep.
 Corea, Chick, *Three Quartets* (rec)—June
 Defunkt, *Crisis* (rec)—March
 DeJohnette, Jack, *Musical Expression On The Drum Set* (vid)—July,
Music For The Fifth World (rec)—Aug.
 Disincarnate, *Dreams Of The Carrion Kind* (rec)—Sep.
 Donelian, Armen, *Training The Ear For The Improvising Musician* (bk)—Oct.
 Dream Theater, *Images And Words* (rec)—May
 Dutz, Brad, *Camels* (rec)—July
 Erskine, Peter, *You Never Know* (rec)—July
 Escheté, Ron, *Mo' Strings Attached* (rec)—Nov.
 Everett, Carole J., *The Performing Arts Major's College Guide* (bk)—June
 Farnham, Allen, *Play-cation* (rec)—Apr.
 Flatschler, Reinhard, *The Forgotten Power Of Rhythm: Ta Ke Ti Na* (bk)—Apr.
 Firehose, *Mr. Machinery Operator* (rec)—Aug.
 Gara, Larry, *The Baby Dodds Story* (bk)—Feb.
 Garcia, Richie Gajate, *Adventures In Rhythm: Close-Up On Congas, Vol. 1* (vid)—Aug.
 Granelli, Jerry, *A Song I Thought I Heard Buddy Sing* (rec)—Apr.
 GRP All-Star Big Band, *GRP All-Star Big Band* (vid)—Jan.
 Hampton, Col. Bruce, & The Aquarium Rescue Unit, *Col. Bruce Hampton & The Aquarium Rescue Unit* (rec)—June
 Harvey, PJ, *Rid Of Me* (rec)—Nov.
 Heath, Jimmy (Big Band), *Little Man Big Band* (rec)—May
 Helm, Levon, *On Drums And Drumming* (vid)—Apr.
 Hindmarsh, Harry, *Just Me* (rec)—May

Hino, Motohiko, *Sailing Stone* (rec)—May
 Hornsby, Bruce, *Harbor Lights* (rec)—Oct.
 Houghton, Steve, *The Drummer's Guide To Reading Drum Charts* (vid)—Dec.
 Houghton, Steve, and Tom Warrington, *Essential Styles, Book Two* (bk)—Jan.
 Houghton, Steve, and Wendell Upance, *Drumset Performance Pak* (bk)—Aug.
 Hussain, Zakir, *Zakir Hussain And The Rhythm Experience* (rec)—June
 Imboden, Tris, *Latin Rock For Gringos* (rec)—Dec.
 Inclined, *Bright New Day* (rec)—Sep.
 John, Dr., *Goin' Back To New Orleans* (rec)—Jan.
 Johnson, Marc, *Right Brain Patrol* (rec)—Dec.
 Khan, Steve, *Headline* (rec)—Feb.
 King Crimson, *The Great Deceiver—Live 1973-1974* (rec)—May
 Krupa, Gene, *Jazz Legend* (vid)—Sep.
 Kühn/Nauseef/Newton/Tadic, *Let's Be Generous* (rec)—Jan.
 Living Colour, *Stain* (rec)—June
 Lounge Lizards, *Live In Berlin 1991 Vol. 1* (rec)—Aug.
 Magadini, Peter, *The Polyrrhythm Video* (vid)—Feb.
 Malevolent Creation, *Retribution* (rec)—Apr.
 Marsalis, Delfeayo, *Pontius Pilate's Decision* (rec)—Apr.
 Mattingly, Rick, *Creative Timekeeping* (bk)—May
 Mauleón, Rebeca, *Salsa Guidebook For Piano And Ensemble* (bk)—Oct.
 Mintzer, Bob (Big Band), *Departure* (rec)—Aug.
 Morello, Joe, *Going Places* (rec)—Nov.
 Morton, James, *Rock Studies For Drum Set* (bk)—June

Muhammad, Idris, *My Turn* (rec)—Oct.
 Narell, Andy, *Down The Road* (rec)—Feb.
 Neidlinger, Buell (Quartet), *Big Drum* (rec)—Aug.
 Parker, Errol, *A Night In Tunisia* (rec)—March
 Parker, Maceo, *Life On Planet Groove* (rec)—March
 Peters, Mitchell, and Dave Black, *Cymbals: A Crash Course* (bk)—July
 Phillips, Simon, *Simon Phillips Returns* (vid)—June
 Pinksterboer, Hugo, *The Cymbal Book* (bk)—Sep.
 Plainfield, Kim, *Advanced Concepts* (bk)—March
 Praxis, *Transmutation (Mutatis Mutandis)* (rec)—Jan.
 Rakha, Usted Alla, and Zakir Hussain, *Tabla Duet* (rec)—June
 Rendon, Victor, *Rhythms And Techniques For Latin Timbales* (bk)—Feb.
 Rettew, Jeff, *Etudes* (bk)—Jan.
 Riley, Herlin, *Ragtime And Beyond: Evolution Of A Style* (vid)—Oct.
 Scofield, John, *Grace Under Pressure* (rec)—Apr.
 Shankar, *Touch Me There* (rec)—Feb.
 Sharkbait, *Blowtorch Face-Lift* (rec)—March
 Shelleyan Orphan, *Humroot* (rec)—Apr.
 Silverman, Chuck, *Practical Applications Of Afro-Caribbean Rhythms To The Drumset* (vid)—May
 Skywalk, *Larger Than Life* (rec)—July
 Smashing Pumpkins, *Siamese Dream* (rec)—Dec.
 Soul, Doug, *The Soul Of Hand Drumming* (bk)—Nov.
 Stetinia, Troy, and Charlie Busher, *Speed And Thrash Metal Drum Method* (bk)—Sep.
 Sting, *Ten Summoner's Tales* (rec)—Aug.
 Submedia, *Suffocating City* (rec)—July
 Swirlies, *Blondertongue Audiobaton* (rec)—July

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Tool, *Undertow* (rec)—Sep.
 Tower Of Power, *T.O.P.* (rec)—Oct.
 Trio Da Paz, *Brasil From The Inside* (rec)—March
 Turre, Steve, *Sanctified Shells* (rec)—July
 Various Artists, *Alma Del Sur*, (rec)—Jan.
 Various Artists, *Jim Payne's New York Funk! Vol. 1* (rec)—Nov.
 Various Artists, *People Get Ready: A Tribute To Curtis Mayfield* (rec)—Aug.
 Vidacovitch, Johnny, *Street Beats: Modern Applications* (vid)—Oct.
 Voivod, *The Outer Limits* (rec)—Dec.
 Weckl, Dave, and Walfredo Reyes, Sr., *Drums And Percussion—Working It Out, Part 1* (vid)—July
 Weird Nightmare, *Meditations On Mingus* (rec)—Feb.
 Weller, Paul, *Paul Weller* (rec)—July
 Williams, Tony, *Tokyo Live* (rec)—Sep.
 Woodbury, Brian, *And His Popular Music Group* (rec)—Dec.
 Xepoleas, John (producer; chapters authored by various artists), *Lessons With The Greats* (bk)—May
 Z, Rachel, *Trust The Universe* (rec)—Dec.

Driver's Seat

Perry, Charlie, "Big Bands & Bass Drums"—Dec.

Drum Country

Bayers, Eddie, "Understanding The Origins"—July
 Van Schaik, Tom, "Variations On The Train Beat"—Nov.

Drum Soloist

(Listed by artist, not transcriber)

Gadd, Steve, "Samba Song"—June
 Heredia, Joey, "Fight The Giant"—Apr.
 Nash, Lewis, "Giant Steps"—Jan.
 Williams, Tony, "Touch Me"—Nov.

Encore

Santelli, Robert, "Chris Layton: Texas Flood"—March

From The Past

Thompson, Woody, "Remembering Rogers"—Nov.

Head Talk

Hefner, Ron, "Since Rock Took Over"—Aug.,
 "The Conceptual Drummer"—Oct.

Health & Science

Resnick, Dr. Charles T., "Occupational Hazards: Beating Carpal Tunnel Syndrome"—Jan.
 Vernon, Dr. Jack, "Music And Your Hearing"—Jan.

Impressions

(Listed by artist, not by author)

Gottlieb, Danny—Jan.
 Gurtu, Trilok—Aug.
 Smith, Chad—June
 Smith, Steve—Oct.

In The Studio

Blair, Michael, "Session Playing: Becoming An Instant Bandmember"—July,
 "The First Time In"—Oct.

Jazz Drummers' Workshop

Cameron, Clayton, "Odd-Meter Patterns For

Brushes: Part 1"—June,
 "Odd-Meter Patterns For Brushes: Part 2"—July,
 "Odd-Meter Patterns For Brushes: Part 3"—Aug.
 Feldman, Mark, "Developing The Baiao Pattern"—Feb.
 Morello, Joe, "Developing The Musical Phrase"—May

Latin Symposium

Magadini, Peter, "Maguinho's Brazilian Rhythms"—Dec.
 Silverman, Chuck, "6/8 Rhythms And Variations: Part 2"—Jan.,
 "Using Latin Phrases To Modulate Time: Part 1"—March,
 "The Purdie Connection"—May,
 "The Melvin Parker Connection"—July,
 "Calypso Grooves"—Sep.

Off The Record

(Listed by artist; transcriptions by MD Editors)

Gorman, Steve—March
 Grohl, Dave—July
 Kinney, Sean—Oct.
 Menza, Nick—Sep.
 Portnoy, Mike—Dec.
 Smith, Chad—May
 Sorum, Matt—Apr.

Rock Charts

(Listed by artist, not by transcriber)

Bissonette, Gregg, "Friends"—Dec.
 Bonham, John, "Black Dog"—March
 Curry, Mickey, "Papa"—Feb.

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Ulrich, Lars, "Nothing Else Matters"—Sep.

Rock 'N' Jazz Clinic

Garibaldi, David, "Sideways 4/4: Part 2"—Feb.,
"Getting 'It"—May,
"Understanding Beat Permutations"—Aug.,
"The Christmas Card Beats"—Nov.
Ledbetter, Rodney, "Alternative Funk-Rock:
Part 2"—Jan.
Miller, William F., "Your Left Foot"—Sep.
Morgenstein, Rod, "Double Bass Revisited"—Apr.,
"Winger Revisited"—Oct.,
"Soloing Over Ostinatos"—Dec.

Rock Perspectives

Fields, Howard, "More Two-Handed Riding"—Jan.
Franco, Joe, "Classic Bonham Licks"—Aug.,
"Double Bass Grooves: Part 1"—Oct.,
"Double Bass Grooves: Part 2"—Nov.
Haitmanek, Darrel, "Grooves Of Inspiration"—June
Kersh, Jeff, "Variations On A Four-
Piece Kit"—March

Rudimental Symposium

Ledbetter, Rodney, "Flam Workout"—Apr.

Shop Talk

Detamore, Bill, "Rebuilding A Drumkit"—May,
"Cleaning Your Kit"—Aug.,
"Understanding Drumshells"—Sep.
Good, John, "Finding The Timbre"—Sep.
Mattingly, Rick, "Keith DeArmond Builds
His Drum Booth"—June
Pinksterboer, Hugo, "Selecting Cymbals"—Nov.
Thompson, Woody, "When Calfskin Was King:
Part 1"—Feb.,

"When Calfskin Was King: Part 2"—March,
"When Calfskin Was King: Part 3"—Apr.,
"Drumshells: Where It All Starts"—Sep.
Van Horn, Rick, "A Look At Falcon
Design"—July

Show Drummers' Seminar

Callahan, Larry, "Trials And Tribulations Of A
Show Drummer"—Dec.
Ross, Ken, "Preparing A Sub"—March
Van Horn, Rick, "Matt Spataro: Drumming
For Dance"—Jan.

Slightly Offbeat

Van Horn, Rick, "Tribal Drum Dancers"—Oct.

Strictly Technique

Ellis, Stanley, "Para-Triplets"—Feb.
Morello, Joe, "Progressive Single-Stroke
Endurance Exercise: Part 1"—June,
"Progressive Single-Stroke Endurance
Exercise: Part 2"—July,
"Finger Control"—Oct.,
"Cross-Sticking"—Nov.,
"The Hi-Hat"—Dec.
Spagnardi, Ron, "Bass Drum Workout"—May,
"Grouping Control Studies"—Sep.

Taking Care Of Business

Fitz, Richard, "The Air Force Band
Program"—Nov.
Nigohosian, Stephan S., "Getting The Most
Out Of Your Trip To The Music Store"—Jan.
Zonder, Mark, "Hitting The Road On A
Budget"—March

Teachers' Forum

Cramer, Steven, "Making House Calls"—July
Williams, Gary, "How To Practice"—Dec.

The Jobbing Drummer

Hopkins, Philip, "Taking Direction:
The Drummer's Sixth Sense"—July
Tenerowicz, Peter J., "The Clubdate
Business"—Dec.

Tracking

Richards, Emil, "How One Player Covers
Three Parts"—Feb.

DCI Reports

Vogel, Lauren, "1992 DCI Championship
Results" (IH)—Jan.

Frankfurt Music Fair Reports

MD Editors, "Highlights Of The 1993
Frankfurt Music Fair" (NN)—July (photo-essay)

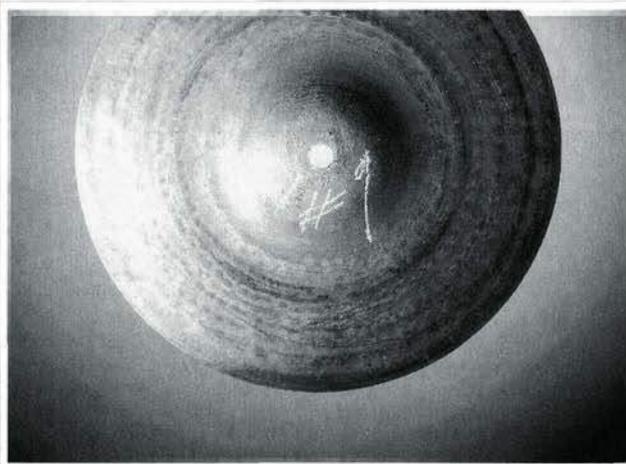
NAMM Show Reports

MD Editors, "Highlights Of The '93 NAMM
Winter Market" (NN)—May (photo-essay)
Mattingly, Rick, "New At Summer NAMM '93"
(IH)—Dec. (photo-essay)

PASIC Reports

MD Editors, "Highlights of PASIC '92" (IH)—
Apr. (photo-essay)

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Product Review/ Information Columns

(Listed alphabetically by manufacturer or product name)

Abel S. T. *Series Practice/Triggerable Cymbals* (NN)—June, (PCU) Nov.
 Aquarian *Jack DeJohnette Signature Heads* (NN)—Dec.
 Axis Left-handed Double Pedal (NN)—Oct.
 Ayotte *Woody Snare Drums* (NN)—Aug.
 Bag End *AF1 Monitor Speakers* (ER)—Jan.
 Backstage Pass *Play Drums Now Beginner Video* (NN)—Sep.
Bass Drum Control (Updated Book/Cassette Package) (NN)—Dec.
 Beato *Signature Snare Drum Bags* (NN)—Aug.
 Beyerdynamic *HEM 190* and *HEM 191* Headset Microphones and *M 54 Clip-On Drum Microphone* (NN)—June,
M 54 Clip-On Drum Microphone (PCU)—Nov.
 Boom Theory *Stash Floor Tom* (for *Spacemuffins*) (NN)—March
 Cac-Sac *Leather Cymbal and Drumstick Bags* (NN)—Nov.
 Calato/Regal Tip *Clayton Cameron Brushes* (PCU)—July,
Handbourine (NN)—Dec.
 Cannon *Radical Drumkit* (PCU)—Feb.
 Colorlife *Chrome and Polishing Services* (NN)—June
Cymbal Caps (NN)—June
 Darwin Drum Co. *Catalog* (NN)—Apr.

ddrum *AT Pad/Trigger Set* (ER)—June,
Nick Menza and *Will Calhoun soundPacs* (NN)—Aug.
 Drum Workshop *Strap-Drive Accelerator Bass Drum Pedals* (NN)—Jan.,
Non-Invasive Tom-Tom Holder and Suspension Mounts (NN)—June,
Collectors Series Drumset (PCU)—Oct.,
STAR (Suspension Tuned Acoustic Resonance) Mounting System and *Coated/Clear* and *PSS Drumheads* (NN)—Dec.
 Drumslinger *Tom-Tom Bags* (NN)—Jan., (PCU)—Apr.
DTS Universal Trigger (NN)—Dec.
 Easton *AHEAD Drumsticks* (PCU)—Jan.
 Electronic Percussion Systems *Visu-Lite Electronic Cymbals* (ER)—March
 E-mu *SP-1200 Sampling Percussion System* (NN)—March
 Etymotic Research *ER-4 Canal Phones* (NN)—March, (PCU)—Nov.
 Foreign Language *Drum Videos* (Mike Portillo: Spanish; Manni von Bohr: German) (NN)—June
 Frederico *Cowbell* (NN)—Jan.
Galaxy Custom Snare Drum (NN)—March
Gibraltar Rack Systems (NN)—March
Grip-Master Exercise Device (NN)—Dec.
GripStix (NN)—Feb.
 Grover *Projection Plus Snare Drums* (NN)—Nov.
 Kaman *Intruder Bass Drum Pedals* (NN)—Feb.,
Legend Snare Drums and *Toca Percussion* (NN)—Apr.,
Powerflex Percussion Bags (NN)—Sep.
 KAT *dk10*, *drumKAT EZ 2.0*, *poleKAT*, and *miniKICK* (ER)—Sep.

Kenner *Scotty Hawkins* and *Billy Thomas* model snare drums (NN)—Sep.
 Lang *Gladstone Drumsets* (NN)—Apr.
Learn To Play The Drumset, Volume 1 (Updated Book/Cassette/Video Package) (NN)—Dec.
 LP Music Group *Easy Access Rack, SoftShake*, and *Black Beauty Sr. cowbell* (NN)—March,
Pin Chimes (NN)—Apr.,
Galaxy Oak Congas and *Bongos*, and *Claw Mic'* and *Percussion Holder* (NN)—Aug.,
Bar Chimes (NN)—Sep.,
Gajate Bracket (PCU)—Dec.
 Ludwig *Classic* and *Super Classic Kit Improvements*, *Power Collar Drumheads*, *Rocker LTD. Drumkit Series*, and *Aerolite Snare Drum With Black Galaxy Finish* (NN)—June,
Vector Marching Drum Improvements (NN)—Oct.
 Magstar *Custom Drums* (NN)—Oct.
 Mapex *Lacquered Mars Drumsets* (NN)—Feb.,
Piccolo Snare Drums (NN)—Sep.,
Mars M4 Kit (NN)—Oct.
Mars Professional Drumkit (PCU)—Nov.
 Meinl *Live Sound Cymbals* (NN)—Jan.,
Raker Cymbals (PCU)—March,
 "Extra" *Cymbal Promotion* (NN)—Oct.
 Midi-Cyms *CP-16 Electronic Trigger System* (ER)—July
Mighty Mouth PA System (NN)—Sep.
Moongel Drum Resonance Controller (NN)—March
 Neumann *TLM 193 Microphone* (NN)—Nov.
 Paiste *Sound Formula Reflector Series* and



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New Paiste Line Rides (PCU)—May,
 Bronze 502 and Paiste 302 Series (NN)—June
 Pearl Export and Export Pro Hard Rock Drumkits,
 and Afro Percussion Line (NN)—Aug.,
 Masters Series Drumkits, 955P Single Pedal,
 and 957TW Double Pedal (NN)—Nov.,
 Masters Custom Drumkit (PCU)—Dec.
 Pete Engelhart Ribbon Crasher (PCU)—Dec.
 P&K Pro Pads Practice Pads (NN)—Apr.
 Premier Signia Drumkit (PCU)—Apr.
 "Play It Straight" T-Shirts (new styles) (NN)—Jan.
 Pork Pie Drums (PCU)—Aug.
 Practical Applications Using Afro-
 Caribbean Rhythms (book) (NN)—June
 Prime Design Porthole Systems (NN)—Feb.
 Pro-Mark CC-10 Deluxe Cymbal Bag and
 Little Giant Drumsticks (NN)—March
 Pro Tec Drum Cases (NN)—Feb.
 PureCussion Gigmester Kit (NN)—March,
 Hardware and Cymbal Bags (PCU), RIMS On
 Ludwig Drums (NN)—Nov.
 Quiet Drummer Practice Pad Set (NN)—March
 Q Up Arts Sound Library (NN)—Jan.
 RealFeel Brush Practice Pad (NN)—Apr.
 Regal Tip Clayton Cameron Brushes (NN)—Feb.
 Remo Marching Drums (NN)—March,
 MasterTouch, Triumph, and Bravo Drumkits,
 PowerStroke 512 Bass Drum Pedal, and
 Ocean Drum (PCU)—June,
 PTS Mondo Drumheads, Tubanos and
 Djembes (NN)—Aug.
 Rhythm Tech iT (indexTension) Drum Tuners,
 Hat Trick Hi-Hat Tambourine, and Pete
 Engelhart Products Distribution (NN)—Apr.,
 Hat Trick Hi-Hat Tambourine (PCU)—June,

iT (indexTension) Tuning Lugs (PCU)—Dec.
 Roc-N-Soc Flex-A-Grip Exerciser (NN)—Sep.
 Roland TDE-7K Compact Drum System (ER) and
 Electronic Percussion Video and Road
 Gear Carrying Bags (NN)—Aug.
 Royce Congas (NN)—Oct.
 Rzyer-Rax Rack/Riser Combination (NN)—Oct.
 Sabian Ed Thigpen Crystal Ride (PCU) and
 Hand Hats (NN)—Aug.,
 Larrie Londin Ride Cymbal (NN)—Dec.
 Sapphire Percussions Electronic Kick
 Drum (NN)—Sep.
 Seiko Metronome (NN)—Oct.
 Sherpa SP63 Electronic Percussion Pad
 System (ER)—May
 Slingerland Radio King Snare Drums
 (PCU)—Apr.,
 Artist Classic Drumkits (NN)—June
 Sonor D500 Steel Snare Drum (NN)—Sep.,
 New World Beat Magazine (NN)—Dec.
 S&S Industries Stinger Trigger Pad (NN)—Jan.,
 Stinger P1 Trigger Pad and Stealth ST7000
 Bass Drum Trigger (ER)—Apr.
 Stixonics SX-4X and SX-4XP Drumsticks
 (NN)—March
 Tama Iron Cobra Bass Drum Pedal and
 Timing Watch (NN)—Aug.
 Taw Duplicate X Cymbal Adaptors, Inverted
 Head Bass Drum Beater, and Cymbal
 Cleaner (PCU)—Dec.
 Thunder Drums (Frame and Native
 American Drums) (NN)—Sep.
 TimeStream Visual Conductor (NN)—Sep.
 Tone Tabs Sound Control Devices (NN)—Jan.
 Toolbox DI Power Supply and Direct Box

(NN)—Nov.
 Tweek Clip-On Drumkey (NN)—March
 UFIP Cymbals (PCU)—Feb.
 Universal Percussion Attack Series
 Drumheads (PCU)—Aug.
 Vater New Drumsticks and Timpani
 Mallets (NN)—Oct.
 Vic Firth Jazz Brushes (NN)—March,
 (PCU)—July,
 Becken Cymbal Mallets and Emit Richards
 Series Percussion Mallets and Effects (NN)—Aug.,
 Billy Cobham Signature Sticks (NN)—Oct.,
 Dennis DeLucia Signature Stick (NN)—Dec.
 Yamaha Power V Special Drumkit (PCU)—Jan.,
 RY10 Rhythm Programmer (ER) and
 YESS Mounting System, Tour-Master Gig Bags,
 SFZ Sforzando Marching Snare Drum,
 Drum Lines Newsletter, and First-Time
 Buyers Program (NN)—Apr.,
 Maple Custom Drumkit With
 YESS System (PCU)—July,
 Steve Gadd/Maple Custom Poster (NN)—Sep.,
 TMX Drum Trigger Module (NN)—Dec.
 Zildjian A Custom Cymbals (PCU)—Jan.,
 Expanded K Dark Crash Models (NN)—Feb.,
 K Dark Thin Crash Cymbals (PCU)—June,
 Oriental China Trash, K Custom Hi-Hat
 Combinations, and A Custom
 splashes (PCU) Oct.



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New At Summer NAMM '93

• by Rick Mattingly

This summer's National Association of Music Merchants (NAMM) trade show was held in Nashville, with more emphasis on serving dealers than on unveiling new products. Most of the items shown had been debuted at the winter NAMM show in Anaheim last January or had already been announced through ads and press releases, but there were a few new items on display here and there. Following are some of the notable ones.



Simmons displayed the small, rubber *Multihex* pad that lists for \$79 and can be mounted "anywhere on anything."



Steve Hyatt, Eddie Tuduri, and former Marshall Tucker Band drummer Paul T. Riddle proudly introduced their new venture, the Carolina Stick Company, which offers four models of hickory drumsticks in a variety of weights, sizes, and balances. (The Carolina Stick Company, 14643 1/2 Ventura Blvd., Sherman Oaks, CA 91403, tel/fax: [818] 907-STIC)



A company called Round Innovations offered the *Beat Me* portable bass drum retaining mat, said to prevent bass drum creep on any surface. (Round Innovations, P.O. Box 0157, Chicago, IL 60635, [312] 637-7063)



Visu-lite introduced new electronic pads to complement their line of electronic cymbals.



From Vintage Sound Ltd. comes "Johnny C's Vintage & Custom Snare Drum Samples," a compact disc with 34 samples of snare drums including Slingerland *Radio Kings*, Ludwig *Black Beauties*, Leedy *Broadways*, and Gretsch *Broadcasters*, with 24 different types of hit on each one. (Vintage Sound Ltd., 3300 Snow Road, Las Cruces, NM 88005, tel: [505] 523-0337, fax: [505] 525-0225)

Santana's Armando Peraza was spotted working out on a set of bongos in the Afro percussion booth.



Jim Chapin is a familiar sight at trade shows, where he is invariably surrounded by drummers eager to learn about the Moeller system of technique. A

half-hour after the convention closed, Chapin was spotted on the sidewalk across the street from the convention hall still going at it.

Pro-Mark Recognizes Percussion Educators

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The list of recipients was compiled over several months with the cooperation of the National Drum Association, drum shops around the country, and other sources. Pro-Mark president Herb Brochstein noted, "Music teachers have been key to the growth of Pro-Mark over the years. We realize that they are also a key part in the continued growth of the entire music industry. It's time they were recognized for their contributions."

Endorser News

Laurent Fauchaux (Jean Michel Jarre), **Gavin Knight** (the Shamen), **Gary Wallis** (10CC), and **Charlie Morgan** using Simmons electronics.

Dave Ryan (the Lemonheads), **Malcolm Travis** (Sugar), **Andy Sturmer** (Jellyfish), **Johnathan Fishman** (Phish), **Regan Hagar** (Stone Gossard's Brad), **Brad Wilk** (Rage Against The Machine), **Dawn Richardson** (4 Non Blondes), **Dave Hooper** (Chaka Kahn), **Mark Schulman**

(Foreigner), **Vince Charles** and **King Errisson** (Neil Diamond), and **Greg Wells** (k.d. lang) using Vic Firth sticks.

Michael Cartellone (Damn Yankees), **Andy James** (Savatage), **Chris Worley** (Jackyl), and **Rob Rampey** (D.R.I.) endorsing Prime Design's *Porthole* Systems.

Dennis McDermot (Rosanne Cash, Donald Fagen), **Harold Summey** (United States Navy Band) **Thelonious Monk, Jr.**, and teacher/clinician/performer **Bob Snider** using Pro-Mark sticks.

Brian Spaun (the Shriek), **Adam Hamilton** (Joey C. & the Glory Hounds), **Brian Kolins**, **Doug Swindall**, and **Derk Eschinger** playing Stingray drums.

Sonny Emory using Calato/Regal Tip sticks.



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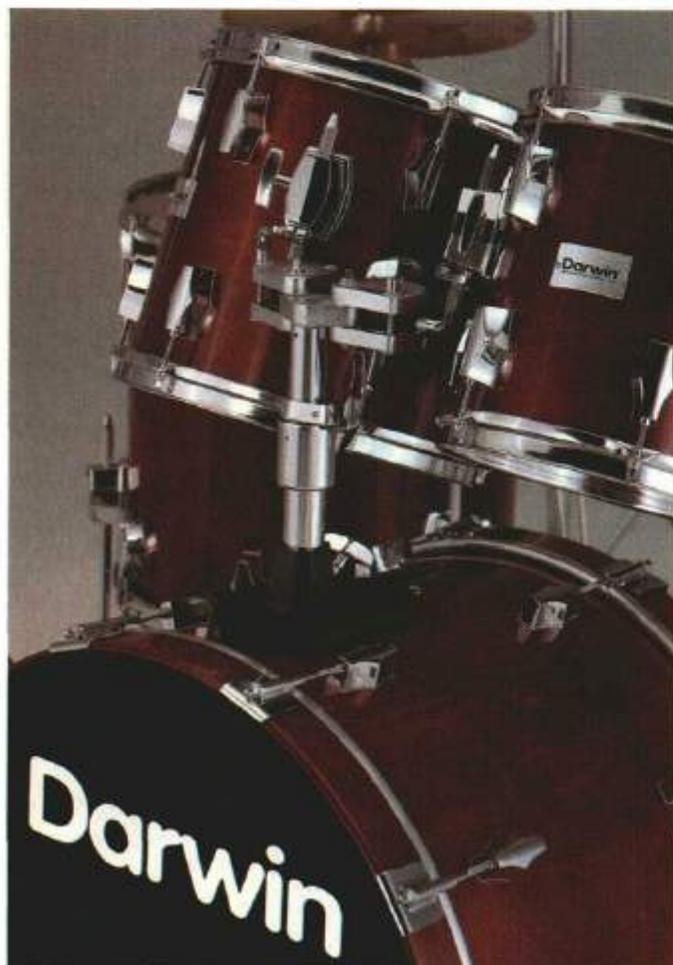
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